Teaching music in the junior high school to the Mono Indians of Madera County, California

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TEACHING MUSIC IN THE JUNIOR HIGH SCHOOL TO THE MONO INDIAN
OF MADERA COUNTY, CALIFORNIA

A Thesis
Presented to
the Faculty of the Conservatory of Music
College of the Pacific

In Partial Fulfillment
of the Requirements for the Degree
Master of Music

by
Inella Catherine Ware
June 1959
ACKNOWLEDGMENT

The investigator wishes to express appreciation to Arthur Lewis, who assisted in verifying the Indian music in relation to the tape recordings. The original tunes accompanying the thesis were taken from these recordings.
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CHAPTER I
INTRODUCTION

The educational progress of pupils is of deep concern to pupils, parents, and teachers alike. If one is teaching in an Indian community, he knows that the teaching of music to such children will require different methods from those used in some other community. Often the pupils have had little or no experience with music. The effective school adjusts its curriculum to the abilities and needs of all pupils.¹

The general music class in the junior high school is the heart of the music program. The pupil's growth in musical values is the teacher's responsibility. The materials and methods of the music teacher cannot be effective unless they are chosen and used with a total picture in mind of the child and his background. Classroom situations must be set up which consider and encompass as well as possible the student's environment, his personal needs, and his present interests and attitudes.

I. THE PROBLEMS AND NEEDS OF JUNIOR HIGH SCHOOL PUPILS IN RELATION TO MUSIC

Teachers of music in junior high schools have had to be pioneers. They have met with many challenging situations. Many high school music teachers have accepted the responsibilities of training the Mono Indian children below high school level. They have reached down into the grades to interest boys and girls in music before these pupils reach the high school level. If Mono Indian boys and girls are musically prepared before they enter high school, the music with which they are presented can be of a higher calibre for the high school level.

Teachers know the benefits of music for the individual child, the family unit, the school system, and the community, and they are motivated to enlarge the school's music program to give its benefits to as many Mono Indian children as possible. Instrumental classes should be well equipped and well balanced if expansion takes place in the music department.

There should be a public school music teacher for each elementary school. These teachers should have no classes other than music. One music teacher should be in every junior high school which teaches public school music. There should be a supervisor of public school music and the
vocal programs. In a large junior high school, one or two teachers should be hired to teach strings. Two or three assistants are needed in the instrumental music program in an Indian school. In a large school system there should be elementary school groups preceding the junior high school organizations.

The string program in an Indian school should start in grade seven, and the program should be offered as a part of the school curriculum. There is no reason why orchestras cannot be built from the string program. Finding a string teacher might possibly be a difficulty; however, many string majors direct bands, and very often horn majors, likewise, are musicians capable of directing orchestras. Many an instrumental major will also direct vocal music. By placing the string schedule on the school program, the teacher or administrator can give Mono Indian boys and girls a chance to study strings; thus one has the basis for an orchestra program.

The growing emphasis on the junior high school instrumental music program has brought many changes in organization and teaching techniques in the past few years. With the development of many fine bands in the junior high school, the beginning instrumental class is now largely confined to the fifth and sixth grades. Mono Indian children are fascinated with instrumental classes. This
beginning instruction, in turn, presents the problem of finding the best possible material specifically designed to give young beginners the proper fundamentals on their individual instruments and prepare them for membership in the junior high school band or orchestra. Method books are needed which contain a multitude of features designed to catch the attention and hold the interest of the young Indian instrumentalist. Following is a list of a few aids in music to assist the learning experience.

1. Large, readable notes.
2. Chart of each new fingering.
3. Early harmonic experience.
4. Numerous reviews.
5. Logical system of counting rhythm.
6. Minor key experience.
7. Numerous duets in early stages.
10. Rhythm tricks and drills.
11. Scale and interval tests.
12. Full band and orchestra arrangements.

If instruments play together, the important motivation of competitive performance is accomplished from the beginning of the class experience. Individual work is needed when the Mono Indian student is a slow learner.
The administrator has to take stock of the music program in his school system and secure answers for three important questions. Has this year's program been well planned? How successfully has this plan been followed? What changes should be considered for this school year and the future? Such an evaluation requires that the administrator be familiar with all phases of the school music program. The main objectives must be understood and considered. The work of all personnel should be carefully and thoughtfully examined. Conferences with principals, various faculty members who are teaching Mono Indian boys and girls, department heads, and directors are important in measuring the program itself.

Many times when questions arise concerning the instrumental music program, the administrator is prone to comment, "I leave that program entirely up to the director." Often the director tells his needs and the administrator tells what he may have. The administrator holds the director responsible. Is this fair to the school system and to the director? Perhaps the attitude prevails in so many instances because school administrators and boards of

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education feel incompetent to judge music. However, music should be classed as an integral part of the school program for Mono Indian students.

Instrumental music has become a vital part of our educational program for Indian children. It must have proper consideration by the administrator and his administrative staff in the entire school plan, for its success or failure is their responsibility.

What are some of the factors in a successful program of instrumental music? A good program begins with the careful choice of a well-trained director who is given full faculty status and compensation. The use of a part-time director who must secure his pay through private lessons and the commissions from the sale of instruments cannot be recommended. Such proper direction can be expected to include careful planning of a program beginning with third-grade class instruction and continuing through the junior and senior high schools. The song flute or tonette is a good starter for grade three. The Indian boys and girls are eager to learn how to play the song flute.

A thorough program includes provision for time and expense to allow the director to attend local, state, and national conferences. Participation in these will provide for continued professional growth and improvement.
Sufficient time should be allocated during the school day for class instruction and rehearsals. Mono Indian students may be expected to devote some additional hours before and after school, but should not be forced to confine themselves to such a schedule. Other faculty members should be brought to appreciate the value of all musical instruction if their full cooperation is to be secured.

A sound plan for making quality instruments available to Mono Indian students is vital. Certain of the larger and special instruments should be purchased by the school and loaned to competent students. Perhaps a few others should be school-owned and made available to deserving students. Careless purchases of inferior instruments produce discouraged students and a weak program.

Opportunity for occasional appearances before the school and community is an important factor. Indian youngsters strive to succeed before such groups. Participation in festivals and contests brings self-evaluation and opportunity to observe other musicians.

While published contest results are questionable in value, the written criticisms of competent judges serve as a splendid basis for improvement.

The most important factor in a successful instrumental music program is complete understanding of the objectives by the director and the school administrator,
followed by an educational plan which strives to reach these objectives. The director should be given an opportunity to present his proposed program to the superintendent and, perhaps, to the board of education. The plan eventually accepted should be mutually agreeable to all and carried as a responsibility of the entire school system.

The administrator then should judge whether or not the instrumental program has been fairly and properly planned, if the program has been followed, and if improvements should be considered.

Teachers need to try to guide Mono Indian students into an appraisal of the musical opportunities in their own school, community, home, and life. Personal guidance is needed to lead the boys and girls into more music interests. One will discover certain children whose interest and aptitude toward music is above the average. If we are to have a musical America, we must have musical leadership. Teachers have an opportunity to discover this. Boys and girls who make the effort to write melodies probably have an interest in music which is above the average. They should be encouraged. Their first efforts will not be good but will probably be interesting. Classes should be encouraged to enter into musical activities and do things in music. The musical opportunities of boys and girls here in America
can be bettered if all contribute.\(^3\)

II. THE MONO INDIANS

There are two large groups of Mono Indians—the Eastern, settled across the Sierra Nevada Mountains, and the Western, located in the foothills of California. There would probably be no more than three hundred persons living across a territory extending over the northern part of Madera and Fresno counties. The Monos, a branch of the Paiutes, who were themselves an offshoot of the Shoshones, had known prosperity. Now they are forced to roam the mountains and edge of the San Joaquin Valley. Most of the Western Monos live in the vicinity of North Fork, a northern affluent of the San Joaquin River. This is the most northerly portion of Western Mono territory, and not far from Yosemite National Park.

The Indian chief of the North Fork Monos is Chief Pimona. A Mr. Sherman is chief of Indian affairs and, in addition, works among the Christian Indians. There are probably only two full-blooded Indian families remaining, one of them being the Chepo family. Other leading Indian families are Riley, Bethel, Johnson, Jackson, Tex, Walker,

and Dandy.

The children of the Indian families attend the North Fork Union School. As far as their own culture is concerned, they are very musical. It is said that each person has a song of his own that he carries with him all through life. Elsewhere in this thesis will be found songs which some Indian people have sung, and these are used in their ceremonials. Some ceremonials last a week or two, and music is a part of the long procedure.

Many of the families speak Mono Indian language at home, but the children must speak English at school. Likewise, Indian songs are used at home, but again, the children must learn American and European music at school.

The difficulty in teaching these children comes in trying to change former ideas and in replacing them with new ones. The Indians do not want to change easily. They are strong willed and do not wish to show a teacher their abilities. Others are backward and hesitant to speak. They are difficult to get acquainted with but in time will make friends. Even the Chief will send a messenger to tell a teacher that he has been accepted.

Most of the Indian children are below average mentally, but many are average and above average.4 Many are slow

4On the basis of intelligence tests students are placed in reading groups.
learners, and in a number of instances the music must be taught by dictating every note. Memorization comes slowly, even though interest and willingness to learn are present.

III. A TYPICAL MONO INDIAN GIRL

Chinsha was an Indian girl whose mother left her at an early age. In fact, she was taken to the city of San Francisco and did not see her mother very often after she returned to the Indian country.

Chinsha's paternal grandmother cared for her most of the time. The grandmother spoke Indian at home. Chinsha liked music, not only as the Indians represented it, but as the public schools taught it. This girl learned well and was an average student despite the fact that she came from a broken home. She was attractive and mannerly, but also full of pep and liked outdoor play, games, and hiking.

Upon taking her to her grandmother's home, one would find himself on a long, winding, rough dirt road along a mountainside which seemed to lead to the sky. The trip would be about a half hour's ride from the county road. Upon arriving at the home, one would find a beautiful meadow with a lovely white house and a garden filled with a variety of flowers. The property was well fenced, and a couple of Indian dogs were at the gate to meet Chinsha.

Chinsha attended all of the current ceremonies,
including the public pow wows. Here she enjoyed dancing and stamping the circle dances while singing the Indian tunes which are repeated many times. Thus, she met all of her Indian friends and relatives in Indian custom for a period of time. A combination of favorite foods was eaten. Indians are very generous in helping one another; thus Chinsha grew to understand the meaning of sharing with others what one has acquired through his own efforts.

At school Chinsha was not shy as were some of the other Indian children. Since she lived so high up on the mountain, a bus driver had to bring her to school in a jeep. She arrived at school about a half hour early. She started her day by practicing the piano before school. Chinsha wanted to improvise; so she did not ask for help. She studied violin in the violin classes and there received individual help.

Chinsha liked to sing all types of songs, even those from foreign countries, and she made some effort to read music. She showed musical ability by playing in the orchestra.
IV. TEACHING MUSIC TO THE MONO INDIAN

In most cases Mono Indian boys and girls like and enjoy music. They may be able to learn a popular rhythmic tune with little difficulty. They may sing from the music textbooks if the particular song can be read easily. No doubt many tunes are learned and memorized by rote, and the same song could not be read when it was first introduced. Mono Indians are very musical as far as their own music is concerned. The Indians' life is based on music. They have music for nearly every social activity which is undertaken.

The Mono Indian does not respond to change very quickly, but if something new is repeated over and over again, this in time will be learned well. If the Mono Indian can understand, then he can learn anything well. Words are sometimes meaningless and, therefore, mean nothing to him. Since the Indian is strong willed, he is not going through an act of change until there comes along a powerful weapon strong enough to make him see that the change will be of benefit to him. In some cases the Indian will also resist any help given to him and will fail to respond to a situation. Music often will tear down such a barrier in time.

American and European music must be taught to the Mono Indian very slowly. An instrumental student may try
to learn a simple solo, but it may take him five or six months to learn the notes. He may finally play the solo, but at an uneven tempo. This is hard to believe when the Indians' music is so rhythmical and even. The reason for the difficulty lies in the fact that the Indian is acquainted with his own type of music, but strange music must be learned in a new way. Necessarily, the learning process is a slow one.

Some of the boys and girls may speak English at school and Indian at home. Sometimes both English and Indian are spoken at home. This type of child learns slowly at school because his learning is divided between home and school. As far as music is concerned, the language affects the vocal music more than the instrumental. A slow reader may take eight years to sing "America" correctly. The Indians need to be exposed to folk songs as often as possible, and especially songs with repetition of words and melody.

In many of the mountain areas where the Mono Indians live, there are few special music teachers in the schools. Many of the schools are small. Indians of the Mono group have not received musical advantages; so, in many cases, music is missing in their lives. Television and radio, however, have brought American and foreign music to the Mono Indian. Nearly every Indian family wants a television set.
Television is a new thing, since only two channels have been received in the mountain areas for two years. In years to come, the Mono Indians will come to school with more general knowledge about American music because of television.

The Indian boys and girls enjoy singing in a glee club. They are very proud when they can stand before an audience and sing. Pitch tones and lines must be worked out by measures. They will practice at odd times and even during recesses by standing around the piano and singing their parts. Two parts are difficult for them to sing without a great deal of music instruction.

Music is one of our best means of creating goodwill among the Indians. Since music expresses moods and thoughts, it is a fine thing for the Mono Indians to be brought into association with other Americans through the realm of music.

V. GENERAL PROBLEMS

In many junior high schools today, the chorus is non-existent. Possibly the general music classes have taken the place of the chorus, or perhaps time is not available in the heavy schedule of a junior high school

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student. Many of the music teachers prefer the specialized groups, such as the glee clubs, small ensembles, or orchestras and bands. When the specialized groups are developed, then the tendency would be to forget the large chorus. Probably lack of music reading ability of the student could be one reason for the decline of the chorus. A chorus would have to have more than one part in many instances. Perhaps the Mono Indian students read music so poorly that teaching chorus becomes too enormous a task, and the teachers themselves decline to include this subject as a part of the music program.

The discipline of a chorus in junior high schools is also a matter which needs attention. Naturally, the less talented Mono Indian students are often placed in the chorus. They lack the ability to read music, the result being that problems of control of the group arise. However, excellent groups can be surveyed from the larger schools, where there is a larger number of boys and girls from which to draw. Boys and girls need the training in singing in a junior high school chorus.

Certainly the junior high school should include boys' and girls' glee clubs in the program offered by the music department. Although glee clubs consist of a selected group, many schools offer this activity as an extra-curricular activity or let the student join if he has an interest in
singing. This type of group should have the chance to develop during the junior high school years. Music for the glee clubs must be attractive, cheerful, and full of interest. Because of television and radio programs with their catchy tunes and popular hits of the day, the music education director has a problem to select suitable music so that the Mono Indian students will progress in junior high school. If a popular tune is selected, often the students will already know it. For appeal, the popular tune could be introduced as a part song in order to make it a learning situation.

Still more difficult would be the selection of music for a junior high school boys' glee club. One would have to go through the voices to detect how many low voices were present before including many songs with low melodies. If this is not done, then the unison songs often present problems because they are not in a suitable range for the boys to sing. Oddly enough, some of the most attractive songs the Mono Indian children wish to sing are just those not suitable in range; in addition, they may wish to sing a tune which is too difficult for them to understand. A song which would be of suitable range and difficulty does not always carry a desirable tune, and Indian boys who sense this get bored before the group has had enough rehearsals to produce a satisfactory group tone quality. To eliminate
some of the same problems, the teacher has the alternative of changing the songs in rehearsal, before one hears the one of suitable range. This keeps the club moving without concern, actually, of what is happening. A teacher cannot explain every detail but must go ahead with a goal in mind, much of the time saying very little in particular in order that the interest and enthusiasm continue. In a junior high school chorus, the boys' changing voices are assisted by the girls' voices. If there is a limited number of boys who are interested in singing, then a glee club should be provided for them. If only fifteen or twenty enroll, then the junior high school has a boys' glee club.

Some communities may have a problem of finding a student or person who can suitably accompany the organized groups. This may be true especially in rural areas. Often the Mono Indian student is not advanced enough to accompany all of the selections. If he is capable of reading the music, the next problem is to find enough practice time for the group and the accompanist to rehearse together. In some instances adults are brought in to accompany a glee club before a public appearance. Because an adult may play an arrangement differently, the group then has to sing a selection in a different manner from that in which it was learned. It would be just as well for the music teacher to play the accompaniment with the club and not stand in front
and direct. This would work out all right unless the adult insisted that he wanted to accompany the group. Sometimes an administrator might ask the person to help, not realizing the music effort at hand, but knowing that the same person helped at some previous time.

A junior high school orchestra is easy to organize; however, if there is a music director hired to teach the instruments in the lower grades, the orchestra program in junior high school will work out more successfully. Often there will be some talented Indian students in grades below those of the junior high school who will be able to play in the orchestra. Often there will be fifth and sixth graders, particularly if they have had private lessons or a piano background. Orchestra, not band, is preferable for the junior high school age, since this period of time serves as a trial period for all of the instruments. The instrumental students should have the opportunity to get acquainted with all of the instruments of the orchestra.

In the State of California, almost all schools make provision for loaning instruments to students if they wish to learn to play an instrument. Many Mono Indian boys and girls will select a violin if they know the instrument can be provided without having to purchase it. A small school should have from fifteen to twenty violins, including half-sized ones. The loan program is the beginning of an
orchestra program. The grade in which to start teaching violin would be the fourth grade. Most fourth graders will continue from year to year if they find they can be in the orchestra. String instrumental books preparing for the orchestra should be provided, and the teacher should know how to teach and play a violin. Drums are conveniently taught in the fourth grade, and if a student continues, he will be a good drummer by the time he is of junior high school age. If the student changes his instrument, the drums have already given him a foundation in rhythm. His drum instruction, then, has not been lost.

Most of the schools have a music teacher, either teaching instrumental or vocal music. Even the smallest school may have an instrumental teacher who visits at least once a week. Teachers need to build a general music foundation in each grade; then the Mono Indian child will be able to progress in a musical sequence. The child cannot learn to play an instrument if he does not have a musical background. Group work requires a knowledge of the music fundamentals.

Music teachers who teach in an elementary school should take courses necessary to teach both instrumental and vocal music. Supervisors should also have a background of both instrumental and vocal music. Possibly the administrators find it difficult to find the right type of music
educator for the grammar school, and in many instances the school can only afford to employ one music teacher. Many schools do not even have a special music teacher. Most of the classroom teachers do not carry on the music for their grade as it should be carried on. Their reason usually is that they know nothing about music or that they cannot carry a tune. Sometimes their reason is that in the crowded schedule they can only find time to teach Mono Indian students to read.

Ensembles are difficult to handle in junior high school, if they are ensembles purchased under the name "ensemble." Usually they are too hard for a beginning group and an advanced group detests taking the lower parts in harmony. Sometimes music can be an ensemble if orchestra parts are played or some arrangement made for them. There is a need for easy ensembles which have a pleasing, flowing melody for Mono Indian students. The ensembles usually call for a variety of instruments not available in the elementary school. Sometimes the students may be learning to play the particular instruments, but they all may not be on the same level in ability to play the particular ensemble at the time. Other times an elementary school may not have a bass clarinet or a violoncello student called for in the ensemble. The grammar school handles the small instruments for the most part, such as violins, clarinets,
trumpets, saxophones, and an occasional trombone along with the drums.

Solos are available on the junior high school level, and many Mono Indian students will work on a solo for half a school year in order to play it at a festival or on a music program. A solo teaches Mono Indian boys and girls how to prepare music carefully and to perform before an audience, for in performing there is enthusiasm and pride in learning to play the solo.

In Madera County there are a number of Mono Indian children enrolled in the mountain schools. They are able to participate in all of the music classes and activities. In most cases, they learn as fast as or more rapidly than anyone else. They often speak in their native language at home and have their own music in their social activities.

VI. OBJECTIVES

In junior high school the teacher would want to be sure that each Mono Indian child could find some musical activity in which he could participate. Nearly anyone could sing a simple tune with a class. A repertoire of songs could be built of all types and subjects so that the interests would be varied. The same could be done with the listening repertoire. Selections used to suit the present might very well have lasting significance to the child as
well. The reading should be developed, and a child given a chance to try out playing instruments of his own selection. Certainly lessons should be planned so that all could participate in singing a harmony part of music. Too many are acquainted only with a single voice part and learn or know nothing else. If the parts were understood by all through lessons designed to meet that situation, then perhaps we could teach more how to sing another part besides melody parts. Sometimes reading of music does not help a Mono Indian student to want to sing a harmony part. Regardless of range, he should be allowed to try out all phases of vocal music during his junior high school years. The Mono Indian children should be trained to use music for a great many activities outside the music classroom. In almost all phases of life, music can bring contentment to what otherwise could be a very difficult situation.

The teacher should not fail to let the students comment on the music work they are undertaking. Goals should be stressed and values pointed out in each particular music activity. If the Indian students understand, then they will assume more responsibility themselves in trying to learn a musical selection. They need to be constantly reminded of why they are learning a certain song, or what they are accomplishing. If motivation takes place every year in sequence, then the purposes of music along all lines would
be more clearly understood in the junior high school. In most cases, a dull response to junior high school music may be due to a lack of music training in the earlier grades and preceding junior high school.

Teachers need to give more training to uncertain singers. More training could be given them concerning rhythms and listening to pitch tones. For motivation, more accompanists could be trained to follow songs either by chords, or by reading music, and the pupil participation would stimulate the group to greater enthusiasm. Sometimes guitar players or autoharp accompanists would attract attention. Some insecure singer might try to sing under that arrangement. At any rate, changes in the music activity tend to increase some interest, and the Indian student who dislikes part of it will not be bored for too long a time.

In the School Music Handbook, by Dykema and Cundiff, it is stated that certainly junior high school children crave a variety of things in music. They want to learn something different from the music in the grades. Some of the same old songs sung in the grades can be changed by

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singing them in parts in the junior high school. Usually a former unison song well known is an easy one to start singing in parts.

VII. SUMMARY

The general music class in the junior high school is the heart of the music program. Other activities flow from it and return to it, if the teacher through a knowledge of his students looks upon the class as being a central point. For example, it is possible that the teacher of such a class may interest Mono Indian boys and girls in learning to play instruments of the band and orchestra, then use their skill in playing these instruments to add to the knowledge and enjoyment of the class and to develop a sense of accomplishment and mastery in the individual instrumentalists.

The class which is too large defeats the teacher's objective of recognizing individual differences. Two periods a week is the minimum amount of time for carrying on a varied and stimulating program in the general music class; three periods give the teacher an opportunity to find a place for music in the life of each child, according sufficient time for planning musical activities which will offer something of interest to the widely differing members of the class.
The objectives of the class should be planned by teacher and pupils working together. The teacher, through the materials and methods employed, and by constantly aiding pupils in keeping objectives in mind, is responsible for progress in the direction of these objectives.

In schools where each grade is divided into several sections, planning a minimum course-content outline provides certain musical experiences that all pupils may have in common. In terms of its own needs, each section of the class expands materials from such a minimum. All planning of materials to be used in common by pupils of a grade should be done by the teachers of that grade and by other interested persons. Materials are chosen with the background, experience, ability, and interests of the Indian pupils in mind, and in their classroom use are adjusted to best serve the pupils in terms of the foregoing factors. Examples of material lists cited in books are developed for one particular situation; it would be unwise to suppose that they would fit the needs of all situations since no two schools are exactly alike. Such lists or plans must be custom tailored to fit the needs of each school.

Difficult classes, particularly on the ninth-grade level, call for an approach which leans heavily upon the present likes and interests of their members. Once the teacher has established a sympathetic relationship with his
pupils, through developing his presentation of music activities from their level instead of from his, he is more likely to find a friendly and cooperative reception of good musical materials, provided his "upgrading" of musical activities is paced to the abilities of the boys and girls concerned.

An apparent lapse in musical performance between the elementary grades and junior high school is due to factors of change and the resulting adjustments. By explanation and group discussion, teachers should help their pupils understand the reason for any lapse in musical performance.

Small-group activity and group projects help meet the interests of Indian individuals in the class and simultaneously develop a unity of purpose.

Motivation in learning is paramount; this means the music teacher must evaluate his pupils and, by learning what appeal music is most likely to have for them, approach them through this appeal. Some boys and girls need to be offered "winning-over" approaches, which may seem quite extrinsic to music itself. Others are ready to accept music for the sake of its intrinsic beauty.

Class evaluation of objectives should take place from time to time; this gives meaning to the activities of the class.

That he may better make possible a significant
musical experience for each group, the teacher must identify his Mono Indian pupils in terms of musical and intellectual ability.

Finally, the teacher must continually pass judgment on the values of classroom procedures in terms of their contribution to the growth of pupils. His aim must be to teach music not only as a subject but also as an avenue for producing a well-adjusted, emotionally healthy, and happy child.
CHAPTER II

RESULTS OF SEARCHING INTO THE MONO INDIAN FOLKWAYS, GIVING THE PATTERNS SET, AND HISTORICAL BACKGROUND

Sixty-seven camp sites were at one time inhabited by Mono Indians. In late pre-American and early American times, it is likely that the population at any one time did not exceed three hundred, although the names of five hundred individuals of various generations were recorded from informants. Living sites were established at springs and small streams on the sunny slopes of the Sierras, and not in precipitous canyons such as that of the San Joaquin River. Each spring was named, and its name applied to the camp nearby.¹

At the bottom of the deep San Joaquin canyon, there were only camps for fishing. Moreover, the white oaks and post oaks growing there furnished inferior acorns; while black oak acorns were the Mono favorites. Thus there was no incentive to permanent settlement along the river.

Within the North Fork Mono area, the population did considerable shifting. Annually the Indians moved from lower winter to higher summer residences which had too much

snow in winter. This movement gave variety in foods. When anyone died, the population shifted; sometimes, however, a change was made just for change's sake. The results of these moves was a considerable change of personnel in settlements. Such new associations of families as these were facilitated by the absence of ideas of private or family ownership of acorn places, fishing places, and other food gathering places. All North Fork Monos had equal rights to wild food products.

The Mono Indians range from Auberry, California, to the town of Coarsegold, in the foothills.

Some North Fork Monos crossed the Sierra Nevada into Eastern Mono territory to gather pinenuts, sometimes remaining a year or two.

The original structures in which the Mono people lived were of poles, erected over a shallow excavation, and held in place with encircling grapevine withes. The walls were of brush, cedar bark, and grass, with pieces of board added in American times. Around the base, earth was placed to make the walls firmer. A small house would be ten by seventeen feet.

When a family moved, the hut was usually left standing, unless after a death, in which case it was burned. Sometimes the hut might be torn down and set up at the new location, if this were near.
Today the Indian huts are unpainted, small houses with a slanting roof. They may have only two small rooms within. The walls may be papered with newspapers. The wood in the house comes from the mill ends of the local sawmills.

The usual plant and animal foods of Sierra Nevada tribes were eaten. Acorns were the staple vegetable food, venison the staple meat. Steel-head trout, rainbow trout, and the Sacramento salmon were eaten with acorn mush. A large variety of seed, bulks, corns, and greens were eaten. Nuts of the digger pine, the sugar pine, and the pinon were relished. The latter were obtained by expeditions to the east slope of the Sierra Nevada and also by trading acorns with the Eastern Mono. The ground cherry and wheat are two plants now used. Each was introduced to the Indian by the White Man.

When a hunger brought venison to his hamlet, it was divided with all the inhabitants, not that they had an inherent right in his kill, but that it was the custom to be generous.

Strips of venison cooked on coals were eaten with cold congealed acorn mush. The latter, in a large cooking basket, was scooped out with the fingers by the family seated around the basket. Many Indian families have store accounts today, but they also eat the former foods.
Tobacco is smoked in pipes of mountain mahogany or of clay. The younger women or men just smoke the regular cigarettes.

The North Fork Mono Indians do beautiful basketry of a very fine weave. Materials used are the willows and red-bud. Sometimes other green stems are used. Cooking baskets, parchers, fish scoops, seed beaters, burden baskets, and cradles are made.

Many games are played with dice or cards. Hand games are very popular. The materials with which the games are played may be made from bones, grasses, acorns, or bones from deer. There is singing for some of the games.

Western Mono dogs are gray, short, and long haired, and are housed in small earth-covered huts. The dogs are used for watching and hunting. Some of the dogs are very large.

Many of the families live together, although usually a man will take only one wife these days. Many of the Indians will marry the whites, and a greater number of the population is half-breed. It has been stated that possibly there are only ten full-blooded Mono Indian families and kin in the Mono Indian area.

Sometimes wild birds represent one's life. The hawks or eagles are tamed and remain near the Indians until death. The girls are supposed to be guiding spirits. Periodically
there are vulture and eagle ceremonies. When a man catches either he may exhibit the bird for money. Whoever catches a bird owns it and raises it. After two years the eagle is used as a motive for a dance. The dancers might have eagle feathers on their arms and a band of them across their foreheads and down their backs.

The name of the North Fork moiety is Eagle. The chief is the head of the moiety. The present North Fork moiety chieftain inherited his position from his father, Mr. Pimona. The chief wears eagle tail and wing feathers on his chest, and a pendant from a string around his neck. He can cure sick people when so dressed. His duties are to lead the North Fork Indian population.

The chief functions cover ceremonials primarily. Some ceremonials are those of the Eagle cult, feasts, and funerary or memorial rites. A memorial rite is the recollection of some person or event for which a ceremonial is given in remembrance. It can occur after a specific type of work is finished so that the specimens can be exhibited at the ceremonial.

When an Indian dies a funerary observance is held. Offerings are made during the observance which may last several days or a week. Music is used during the observance and the people wail and cry as they attempt to follow the spirit of the departed until they are too tired to go any
farther. Most of the departed's belongings are burned.

Dances have no names, only the names of their songs. The rhythms and time are none other than walking or foot stamping in time. Changes are made to suit the particular type of dance.

Personal names are handed down, children being named after the father's relatives, never after the mother's. Children are named after either living or dead relatives, though the latter must be dead two years before their names can be utilized.

Witchcraft and superstitions have always been practiced. A coyote coming near a person's house makes him ill. A large rock at the head of the San Joaquin River is believed to be the place from which rainbow trout issue. Condor are reputed to carry people away as they sleep, taking them up into the blue sky and turning them loose in skyland. Once a man and his family were gathering sage seed at Table Mountain, near O'Neals. The man got tired and lay down to sleep. He was never seen again after a nuniyot put him on his back and carried him to the sky.

The old women often sit with knees drawn up in front of them, arms crossed on knees and hands resting on upper arms. Men sometimes squat when eating or conversing.

Distinctive or peculiar traits in Western Mono culture would seem to be the following: the use of acorn granaries,
the use of wooden dishes, absence of single-rod coiled basketry, absence of circular coiled basketry, absence of cat's cradle, and the belief in a personal guardian for each individual called his "life." These peculiar traits may in time be found elsewhere.

I. ORIGINAL MUSIC RECOVERED

After research and investigation, it has been found that Mono Indian songs have not been written out in musical notation on the staff. The Madera County Historical Society could not locate a single song. Leonard M. Hill from the Bureau of Indian Affairs, Sacramento, stated that a great deal of investigation has not been conducted in the area of the Western Mono Indians. The Yosemite Natural History Association did not have any Mono tunes in its collection. The Smithsonian Institution did not have anything recorded, and neither the Association nor the Institution had any historical information on the Western Mono Indians.

The movie, "Hiawatha," was made in the North Fork area; but, upon investigation, no original Indian tunes were used in that movie.

The Museum of Anthropology, University of California at Berkeley, did have two phonograph cylinders, numbered 2164 and 2165, which have the songs for four of the Mono Indian dances. Since they are in wax, they could not be
heard because they would be damaged in a single run. They want to make a permanent transcription of them when they receive funds for that purpose. These were recorded in 1932 by E. W. Gifford.

Thirty-four Mono Indian tunes have been tape recorded by the investigator. The recordings are the result of having resided seven years in the Mono territory as a music teacher and of having become acquainted with a parent, Mrs. Bethel, who was an Indian song leader. Mrs. Bethel sang a complete Pow Wow for the investigator, and it is found in Chapter IV of this thesis. The other recordings are from Indian students who first learned the songs from their grandmothers, then sang them at school for the recording. The music comes, mainly, from two students, Beverly Pimona and Patricia Muhley.

The next work was to take the recordings, listen to them, and write the musical notation on staff paper. Thirty-eight Mono Indian melodies are written on staff paper in this work. The syllables are placed under the notes, and a simple description of each tune is given with the melody.
A rattle is used to chase the bad spirits away. The rattle is made of the muscles of a deer, stones inside butterfly cocoons, and feathers taken from yellow hammers.

This song is Mrs. Johnson's song, used all the way through her life. It was used when her two sons died. Six Indians were singing and crying. There is no dancing to this song.

Repeat ad infinitum from soft to loud, and to whisper.
Fire Dance

Funeral Song Sung Around Fire

Repeat
5 Times
Funeral Song Sung Around Fire

A great-grandmother passed this song along.
The Indians want to bring back the dead.
This is also a fire dance.

Horse Riding Song
(sung only in the morning)

Dove Song (He' Wee)
The dove likes the sun. When she picks up the birds,
she sings this song. The coyote might capture them.
Wail O Ho No

One, two, or three people start this song by talking about it first. When the wailing starts, it is an extended cry to high pitches and ending with something like a low sobbing cry. The people want the dead back. They follow the person's spirit on his journey after death by dancing around the fire. Hand motions are from right to left. Stepping is in march time.

Eagle Song

The Eagle is coming over the mountain from Friant Dam to lay eggs.
Ghost Song

Sung in the morning. People do not like the ghosts. Clapping symbolizes their dislike of ghosts in this song.
A clap is given after singing this song three times. A speech is made after this. A message of the spirit is received. The spirit questions, what is it? Then a speech is made asking if the ghosts are somewhere else. Spitting sometimes accompanies this song. The little ceremony is out of doors. It is the most common ghost song used at the present time.

Cardplayer's Song

This song is used at the present time. It was sung by Jim Morrow while playing cards. The song is also his own song while out of doors.
Hand Game Song

Several people play the game, using black and white bones.

Hand Clap Song

Finishes the game.
Brother (Pub ee)
Star Song from Sky

Third time, repeat one only.

Half Brother
Star Song from Sky
II. MUSIC CONTRIBUTION

The Mono Indian is very quick to recognize music which is pleasing to his ear. Some students have a lot of patience in sticking to a phrase for an indefinite period. They become intensely interested in this phrase, and the attention span may be quite long before they leave it.

No doubt rhythm is the Indian's greatest contribution to the music world. All of the Indian tunes are in unison. Sometimes the women sing low with the men or the men sing high with the women.

Indian music cannot have very much color because it is sung in a regular beat or time; and there are no measures of ritardano, nor does the sound change from moderately loud to piano. It is constantly the same. There is a decided change in pitch range from one phrase to the other, and there is frequent repetition. Perhaps the modern music educators are right in that everyone can sing, since apparently all Indian people sing, and music is the center of all activities which are carried on.

Almost all Indians have a song of their own. It may be given to them when they are born. This song is used to sing them to sleep and later used for festivities, when the same person is to be present. Other people may sing this song to the person to honor him. The song is useful when a
person is in danger while hunting; and when the song is sung over the hills the people know which person is in trouble by hearing the song chanted.

III. PROBLEMS FROM SOCIAL ASPECT

Because of our valuable public education, the Mono Indian is taking his place in American society. With the exception of holding on to his own way of living, he has ample opportunities to better himself in the schools today. Many types of assistance are given if and when they are accepted. Since schools function as the center of many community activities, the Indian participates in these activities. He may also attend any church of his own choice.

A few Indian children are backward, slow, and retarded. As in any other family, there may have been problems at home, and the children were not given proper guidance nor did they progress in the home. They may not know how to listen because of a short attention span. Maybe they have not had stories read to them, or perhaps they have no one who shows love for them. Their manners are coarse, and they have not learned the proper words upon meeting and conversing with other people.

Many of these children have not learned to read well, and they do not have many stories to tell. When they are asked to read a folk song, they are not able to read the
words. From year to year the teachers are now able to offer more individual help to those who need it. The only exception would be that if the enrollment reaches nearly forty in a class, some of the Indians who need the maximum amount of help might not receive it that particular year. The development of their reading skills in the early grades, then, has direct bearing on the amount of music they will be able to learn later. Many of the songs in the textbooks are too difficult for the Indians to read, and supplementary material must be provided. If an easy folk tune is used in which the lines are repeated many times, then the Indian children will be able to repeat some of them. Many times the older Indian boys and girls seem depressed over something and will not utter a sound. In some instances this depression could continue a long time, particularly if the person were too shy to tell the teacher or too strong willed to give in to his feelings. Indians want to be recognized, and would rebel if there was the slightest suggestion of discrimination.

In music classes, the Indians are seated according to their own individual advancement, and so are situated in a scattered pattern in an orchestra or glee club. In this way they are competing with all the junior high school children.
IV. HISTORICAL INFLUENCES WHICH BEAR ON THE MUSIC

The Monos, a branch of the Paiutes, who were themselves an offshoot of the Shoshones, had known prosperity. They migrated to Mono Lake, then crossed the Sierra and roamed the mountains and edge of the San Joaquin Valley. They lived well on fish and game from the mountains, berries and roots from the foothills.2

From the neighboring Yokuts they learned the secret of turning the bitter acorn into a nutritious gruel.

Then came the white man. The Indians were pushed back to a few rocky slopes, barren ridges, and washed out ravines. Hundreds of Monos died each winter of cold or starvation. Their plight bothered their white neighbors no more than that of the deer or other living things of the wilderness.

Perhaps because his heart was not so hard as he pretended, the white man did not like to be reminded of the Indian. The Indians were suspicious of all white people. They could not speak nor understand the English language. Neither could the white man speak nor understand the Mono language.

2Ibid., p. 22.
The early missionaries are responsible for having meetings and interpreters to tell the Indians the things which they were in ignorance of. The missionaries aided the Indians. They housed and cared for boys and girls who did not have homes. The missionaries fought for the rights of the Mono Indians. They helped to obtain lands where they might build their homes and live as a community. They secured educational privileges for the children, obtained medical care and aid through the county doctor and hospital. They stood up for their people against those who would exploit them.

The Mono Indian responded to their leadership and eagerly grasped the opportunities they presented. In a fifty-year period since the work was started, the members of this underprivileged group have come to the place where they have proved their ability to maintain themselves as worthwhile citizens of their community.

In the last three major wars they have proved their worth to their country. Proof of this can be found in the records of the armed forces and in the gold stars that decorate this list.3

The two Indian Missions of note were the Auberry and North Fork Missions.

3The Fresno Bee, November 9, 1955.
V. CHRISTIANITY

On November 10, 1916, the first Mono Indians were baptized into the Christian faith. There were twenty-three in the group, and they immediately organized themselves into a church. This church located at Auberry was recognized by the Baptist denomination the following April.

Mrs. Helen Craft Marvin, from whose account of Mono history and the missionary program the summary just given is taken, describes the effect of the conversion as follows:

The Monos at Auberry were so happy in their new life that they wanted all their people to hear of Jesus. They organized teams and went to the other bands of Monos settled in the Sycamore Valley, Dunlap, Table Mountain, and Coarsegold.

From that time on a host of men and women gave of their time and efforts to help liberate the Mono Indian. Each missionary fought with equal fervor to set their (the Mono's) feet upon the road to Christianity. It was their privilege to help these people regain a faith in themselves and their fellow men, as well as to find a new faith in God. They worked unceasingly to help the Mono see his value, to free himself from an inferiority complex, defeatist attitude, and dead ambitions.

VI. MARRIAGE

In early American times, if a women had been on her own a good deal, nothing was paid for her at marriage. If she had always remained at home with her parents, she was paid for. ¹

¹Ibid., p. 31.
A wife was bought from her father, or if he was dead, from her mother. In the case of marrying a dead wife's sister, a second payment was required; the same in case the first wife ran away. The wife's brother's daughter was eligible for such a second marriage.

Polygamy\(^5\) was practiced, though its exact extent is not revealed by data which do not always discriminate between polygamy and second or subsequent marriage. There was no polygamous marriage to a woman and her daughter.

Cross-cousin marriage was not practiced formerly.\(^6\) A single modern example was recorded: a man married his mother's brother's daughter. Tradition avers that long ago this was occasionally done when the girl's cousin was rich; her father would give her to her cousin so as to get prosperity. Sometimes the father's sister's daughter was married.

A woman might call her son-in-law or her father-in-law to meals, but little more.

\(^5\)Ibid.

\(^6\)Ibid.
CHAPTER III

CREATIVE DEVELOPMENT IN MUSIC

Dances had no names other than the names of their songs, singing being the primary act in the native viewpoint. The creator Eagle gave different tribes their songs and games.

The totzaho dance was by men only, regardless of moiety. The nigaba dance was a "round" dance, held on five consecutive nights, in which forty or fifty participants sang while dancing to the right around a fire. Men and women were mixed regardless of moiety and each dancer held his neighbor's hand. This was an annual dance held in various places. Everyone furnished food for the occasion. Eastern Mono chiefs from Inyo county crossed the mountains to attend.¹

Horizontal stripes painted on the bodies of dancers were not indicative of moiety.

North Fork Mono dance places were at the hamlets of Soyakanim, Basiasna, and Yauwatinyu.

Powers says of the Western Mono:

They are not such a joyous race as the Californians, and have no annual merry-makings, though they sometimes celebrate a good harvest of acorns; and they think that a certain great being in the east, who is nameless to them, must be propitiated at times with a grand hunt and a feast following it, else there will be disease and bad luck in their camps.

Music always was a part of the festivities and steps or phrases of music created as the necessity rose for the occasion.

1. COMPARISON WITH OTHER INDIAN GROUPS

The early American Indian had no way to record his music for future generations. Until travelers visited the Indians and wrote about them, little was known about their musical customs.

The Zuni Indians are Indians located in New Mexico. They, too, are very musical and music centers around their life. Formerly, no outsiders were allowed to view their ceremonies, other than the "White Trader." Pictures were forbidden. Outsiders were viewed with suspicion. However, one might have seen the following had he been permitted to view a Zuni ceremony. A long line of men could be seen standing in the shade cast by their adobe homes. They had

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danced in the sun for several hours and were taking a brief rest. In a few moments they stirred, and the line moved into the central enclosure of the village called the plaza. Some climbed to the roof and, along with some of the Indian women, gazed down on the dancers. Two or three men sat at one side beating on drums. The men danced in a shuffle, barely lifting their feet off the ground. Some four or five "characters," dressed in masks, were moving about among the dancers; poking fun at them, making high screeching sounds and, in general, trying to confuse them. They all sang a series of monotonous sounds, not in any definite key, but going up and down at regular intervals together. The dancers ranged from old men to young boys who seemed to be no more than seven or eight years old.

What happened in the Zuni tribe happened all over the Indian world.

The American Indian takes his music seriously. From students of Indian customs, it is learned that some tribes have over a thousand songs. Because the Indians of five hundred years ago did not know how to write down their songs, they had to be memorized. Their songs were short, often beginning on a high tone and ending on a low one.

Now, as in the past, the melody is more important than the words, which may be repeated over and over. The drum, accompanying many of the songs, is beaten in two's;
three's in a measure are seldom heard. The rhythms are very important to the Indian; certain rhythms mean certain types of dances. They have their love songs, war songs, hunting songs, songs of victory, songs of defeat, and songs of death.

The Indians use flutes made out of reeds for their love songs. Their instruments include notched sticks which they rub together, whistles, and many types of drums, some of which are tuned.

The Mono Indians compare very well to the Zuni Indians, but in some instances the instruments differ.

Many songbooks used in schools today contain the melodies of the Indian folk songs. Students of the Indian have recorded the actual singing of the Indian and to these melodies; other musicians have written suitable words.

The Division of Music of the Library of Congress has recorded several Indian songs. Album Six, for example, deals with Songs from the Iroquois Long House. "The Great Feather Dance" is sung by Chancy Johnny John at the Allegany Reservation in New York. Accompaniment is by a turtle rattle. Joshua Buck of the Six Nations Reserve in Canada sings a "Dream Song of Our Two Uncles, the Bighead."

Singing with a gourd rattle, Chief Joseph Logan of Six Nations Reserve, Canada, has recorded a series dealing

\[\text{Ibid.}\]
with the Medicine Men's Celebration.

Another record deals with war and peace songs in which songs of former days are recalled and sung. George and Joshua Buck of the Canadian Reserve again do the singing.

Also issued by the Library of Congress in 1953 are recordings of Indian tribes in Arizona, Washington, Wisconsin, and North Dakota. The recordings were made by Dr. Frances Densmore of Red Wing, Minnesota, who has devoted her life to this work. Each record (there are three) contains about thirty selections. The recordings were made in some cases fifty years ago and today the numbers are seldom heard. Other Congressional recordings are twenty-two songs of the Chippewa, twenty-three songs of the Sioux, twenty-four songs of the Yuma, Cocopa and Yaqui; twenty-five songs of the Pawnee and Northern Ute; thirty-one songs of the Papago.\(^4\)

Some American composers have found in the Indian music sources for fine tunes which have become popular. Charles Wakefield Cadman gave us "From the Land of the Sky Blue Water," Thurlow Lieurance composed "By the Waters of Minnetonka," and Logan composed "Pale Moon."

\(^4\)Ibid.
It seems unfortunate that our American culture does not contain many more of the songs of the Indian. Our museums will exhibit their art work; our libraries transcribe and play their melodies; but it is doubtful if many citizens could hum or sing an Indian melody if they were asked to do so. This is our primitive music; in one sense, the only purely American music that we have. The Indian loves his music. He uses it in so many ways. How unfortunate that all of the world does not enjoy his music more.

The Mono Indian music is similar to other Indian music, but it is related to subjects relative to the living of the Mono Indian group itself. In this way it is different from other Indian music.

II. PROBLEMS IN TEACHING JUNIOR HIGH SCHOOL MUSIC TO THE MONO INDIAN

No doubt all the Mono Indians enjoy some phase of the music program. The musical activities have to be numerous with a variety of types of music. They are not too acquainted with current musical happenings, and in this respect need to notice more about music which may be heard at the movies or on television and radio.

Some of the Indian boys and girls are older in years than other members of the class in which they are enrolled.
They need much individual help to support them in the class group. They do not have many teachers or enough time spent on them. Therefore, the learning and understanding is slow. Over the years this will change as the different generations progress along with civilization.

Others make persistent errors, showing that extended drill is necessary. One measure must be taken by playing or singing it over to them, drawing pictures, and begging them to sing the measure alone. Sometimes a half hour may be spent on a very short passage. It may take a year to prepare Indian students to appear in three programs, or to learn about seven pieces or songs.

Some of the Indians want attention, and because of lack of knowledge of what is going on may make mistakes deliberately. They are not forceful and will not show one their abilities easily. It makes the teacher feel that they do not know the answers or are not interested or do not care. Perhaps if they were trained more carefully in our civilized customs, they would show more progress along all lines.

A special book should be written outlining proper behavior pattern to be followed, and rules and regulations at school; courses or classes should be given which would explain and amplify the outline. Many times a student will say that he did not know such and such a thing. Teachers of
primary grades could have more conferences together to iron out many of the problems, and all insist on a uniformity of procedure. The child could then depend on receiving the same answers each time he found himself in doubt.

III. COMPARISON WITH OTHER MADERA COUNTY SCHOOLS WHERE THE MONO INDIAN IS IN ATTENDANCE

Upon investigation, the Mono Indians, Western Mono group, are also called Monachi,⁵ and are of the vicinity of North Fork, a northern affluent of the San Joaquin River. This Indian group extends from Auberry, California, in Fresno County, to Coarsegold, California, in Madera County.

A questionnaire sent to music teachers in Madera County revealed that only two Indian junior high school pupils attended one other school, that of Coarsegold, about ten miles away from North Fork on the other side of Bass Lake. This town is on the highway to Yosemite National Park.

Both Auberry and North Fork had early Indian Missions; therefore, the large number of Indians were located near these two points. Figure 1 indicates the Mono Indian territories.

FIGURE 1
LOCATION OF WESTERN MONO INDIANS
CHAPTER IV

MUSIC DEVELOPMENT OF THE MONO INDIAN
TO THE PRESENT TIME

Aside from each Indian receiving a musical song as his own for life, he learns at an early age the tunes to be sung in the various ceremonials. Research shows that the same songs were used twenty-five years ago, and since interviews reveal the grandmothers' teaching songs to their grandchildren, the music must be traditional and carried on from generation to generation.

Mono Indians like to create music by whistling, wailing, clapping hands, foot stamping, or by cutting out various whistles and making rattles.

Many songs also are connected with activities of the day. There are morning and evening songs which are sung out of doors. Some songs are sung to chase the bad spirits away. Rattles are used for these songs. Other tunes are about birds, animals, nature, and ghosts. There are also various hand game songs. Some music may last for as long as a game continues.

Dances do not accompany all songs but play instead a great part in the ceremonials.

At present, the Indians come to school and participate in choral and instrumental music, but learn slowly because
they must learn another culture. Integration is being realized within the framework of the music program.

There are a number of Western Mono myths recovered, and these myths have a song to represent the myth. These songs are the hardest to find, since the Indians are not very eager to tell myths to the white man. Following is a Western Mono myth.

I. A MYTH AND ORIGINAL TUNE FOR MYTH

BEAR AND THE PAWNS

(WESTERN MONO MYTH)

Bear and Deer went out to gather black seed. They went to a place not far from their dwellings. "O sister-in-law, let me look on your head for lice," requested Bear. Then she commenced chewing Deer's head. As she chewed rather vigorously, Deer protested, "Do not chew so hard. You might kill me." "There are many lice on your head. Do you not hear them cracking?" returned Bear. Then she crushed Deer's head and killed her. She proceeded to make charqui of Deer's flesh. She left some of the meat at the place where she had killed Deer.

1Told in English by Mrs. Molly Kinsman Pimona, wife of Indian Chief. Retold and song given for Myth by Patricia Muhley, student at North Fork Union School.
Bear repaired to the place where her cubs and Deer's fawns were playing. The little fawns knew well enough that their mother had been killed. Bear now desired to encompass the destruction of the fawns, so she told her cubs, "You two make a sweathouse and smoke those two fawns and suffocate them." Then to the fawns, she said, "Don't you see the fire over there? Your mother is over there yet. She did not return home." So saying, Bear returned to the place where she had killed Deer, in order to finish her repast on Deer's flesh.

The bear cubs erected a sweathouse, in which to smoke the fawns to death. The fawns entered the sweathouse after it was completed and the fire had been kindled. The cubs began to fan the smoke into the sweathouse with cedar-leaf brushes. The house was pretty tight, the fire was large, and the situation looked dubious for the fawns. However, they were resourceful, and one of them said to his brother, "Make a small hole in the wall of the house and stick your nose out, so that you can breathe." They stayed in the sweathouse with their noses protruding through the wall. After a while the cubs said, "They are probably dead now. Let us stop fanning in the smoke." Thereupon the fawns came out of the sweathouse, saying, "It is great fun. You two go in now." The cubs entered the sweathouse and were smoked so vigorously by the fawns that they were both
The fawns skinned the cubs, made charqui of their flesh, and cooked it. When they had completed this operation, they stuffed the skins and, in order to deceive the mother, placed them as though they were playing like living bears. They left the meat in a pile where the old Bear would find it upon her return. Then they set out for the high mountains. They travelled all over the mountains, looking for a hole whereby they could enter the underworld. At last, after a vain search, one said, "I think we must go back to where our mother pounded acorns. There we shall be able to enter the underworld." "All right," the other brother replied. Then they went to that hole in the granite where their mother had pounded acorns. They entered the underworld through the mortar hole and closed the opening several times with the pestle to make it firm. They instructed the pestle, "When Bear comes here, hit her as hard as you can."

Bear returned home and thought she saw her two children playing. She greedily ate the meat which she found piled in her house: in fact, made a glutton of herself, eating the flesh of her own children. Then she thought she perceived that her children were fighting and she went to stop them. When she touched them they fell down, nothing but skin. Then she returned to her house, sick with the suffocated.
knowledge that she had eaten her own offspring. In vain she tried to vomit the flesh.

She set out in pursuit of the fawns, whom she knew to be responsible for the death of her cubs. All along the trail, she attempted to vomit the unpalatable meal, but without success. She followed the tracks of the fawns in all their wanderings, finally arriving at the mortar hole in the granite bedrock, where the tracks ended. She walked around the hole, holding her head with both hands and trying to vomit. She pulled up the pestle and found the hole by which the cubs had entered the underworld. She tried to enter the hole but could not, for the pestle came back and blocked her entry every time she tried. She still kept up her attempts to vomit the flesh of her children. She picked up the pestle, intending to throw it far away, but in her efforts to vomit she forgot what she was going to do. Finally, she did throw it a certain distance, but without avail, for although she raced to the hole, the pestle beat her. She seized it again and threw it away and ran as hard as she could to the hole. The pestle outstripped her again. Once more she tried, and this time she reached the opening first; but the pestle struck her with such force in the back that she was crippled and could not move for two days. At last she passed through the hole into the underworld. She still tried to disgorge the flesh of her children.
The fawns hid themselves in a hollow tree in the world below. It was raining. Coyote came along and caught the younger fawn, but the elder one escaped. Coming to a river, the elder fawn requested his mother's brother, Measuring Worm, to stretch himself across the river so that he might cross, as Bear was after him. The fawn said, "Quick! Bear is after me." He crossed safely, but was hardly over when Bear put in an appearance. Measuring Worm cared for his nephew and assured him that he would make short work of Bear. "Where is that fawn that I am pursuing?" shouted the angry Bear. Then she said to Measuring Worm, "Put yourself across the river, for I want to cross over, too." Measuring Worm stretched himself across the river again, at the same time muttering to himself, "I will fix you." Bear started to cross, but Measuring Worm trembled violently. "Look out!" shouted Bear, "you will dump me into the river." Measuring Worm suddenly drew himself up and Bear scratched him all over in her attempt to retain a foothold. Bear fell in and floated down the river. She seized an overhanging willow and climbed into it, calling for help. She received no help, but remained in the trees and starved. Finally she fell into the river.²

²Edward Winslow Gifford, Western Mono Myths (Berkeley: University of California Press, 1923), p. 357.
Tales are told in spring.
The myth and song tell why we have bear and deer today.
II. MUSICAL INSTRUMENTS

No type of drum was used by the Western Mono. Any type of drum used today would be a borrowed drum or one bought of the modern type.

A whistle of eagle leg bone was used by doctors and by the huhuna dancer.

Ordinary whistling as Europeans know it was not indulged in, but instead a kind of "humming through the front teeth" was practiced. The whistling perhaps was a sort of hissing.

The flute was of elder wood, averaging about eighteen inches long. It was end-blown, but was held at the right side of the mouth, not centered, at an angle of about forty-five degrees below horizontal. The flute was reedless and had four holes. A frequent custom for men was to nap at home or in the sweat house during a rain and, on awakening, to play the flute.

A clapper of elder wood was used for ordinary pleasure dances, such as the watyod; whereas the cocoon rattle was used only for serious performances, like the Bear Dance.

The cocoons used for rattles were those of the ceanothus silk moth, which infested the oak trees of the roblar and chaparral of the foothills. The cocoon was
carefully freed from its moorings, a twig inserted into one end and then held close to glowing coals to singe off the "silk" and kill the pupa within. At this time the cocoon shell was soft and was pressed about the twig, being wrapped and held in place by a bit of sinew string. The cocoon was left in the sun until the pupa had become thoroughly dried and, shrunken to a hard small mass, rattled about inside. Pebbles were sometimes inserted. Two to four such cocoons were then tied onto a little handle about six inches long.

Deer-hoof rattles were not used, but the hoofs were sewed around the edge of women's deerskin aprons where "they made a pretty noise." A rattle made of deer hide and pebbles was used for the Bear Dance.

III. AN OBSERVATION OF A POW WOW

Two middle-aged men living with their Indian mother had to go to towering heights in search of a milk cow. A new storm had come to the North Fork area. As the sun was down the snow, no doubt, would stay on all night and for as long as the low temperatures lasted. A third person went along with the two men to locate the cow. After finding the cow, the other man mentioned started to return to lower altitudes and to return home during the evening. He thought the other two men were following.
The two men, however, did not follow. They fell in the snow and died because they froze to death before they could take footing to a lower level. A ritual ceremony was offered the two men upon their death. Their mother belonged to a Christian church; so their funeral was also observed at a church.

Being a school teacher, the informant was allowed to attend one night's ceremony. The ritual lasted a week. No white man was supposed to go, but the old Indian mother said that the informant and father were good people since they went to her Christian church and would be allowed to stay during the ceremony.

Mrs. Bethel, the woman who led the singing, made the preparation for the two white people to attend the affair. The informant said she would pay to attend the meeting; and so Mrs. Bethel talked to all of the Indians, stating why the white people wanted to attend and who they were. One Indian woman hated to given in, even though she was told beforehand about the desires of the white people to attend the Pow Wow. One Indian man, the wailer, also was perturbed upon seeing the white people, but Mrs. Bethel chastised him very quickly using their Indian language.

Mrs. Bethel met the people at the door about 6:00 P.M. Everyone was told to wear warm clothing, perhaps slacks and coats, including boots. Flashlights were carried. Several
drove their own cars to a place where a car could climb no farther. At that point snow and ice covered the landscape. Most of the cars had snow treads and were inexpensive, because of the possibility of theft of car parts. The temperature was very low and snow flurries were coming down. A jeep picked up thirty people. Some of the people were carrying umbrellas over their heads. Indians sit with legs stretched out straight, and so there was plenty of room for everybody. There were many curves in the road and one had to hold with all force in the truck bed to keep from falling out of the jeep. Soon it was growing dark. Indian dogs were following the jeep and barking at it as it soared upward higher and higher to the top of the mountain. The jeep rode in mud up to its body.

Upon arriving, the jeep was parked in the yard with a few other cars. One could see a large fire burning in the yard, but the snow and rain were coming down, and the ceremony would have to be in the house. Children and dogs were crying, running, and playing. Dogs were lined up in the entrance of the cottage. The visitors thought that surely they would be dog-bitten before getting inside. The dogs were both long and short haired.

The visitors were welcomed inside by Mrs. Bethel, who was to lead the singing. Chairs and benches were placed around the room. Lamps were used for lighting. The walls
were papered with newspapers. The people gathered—women, men, and children of all ages. Some sat in an adjoining room around a table.

Finally the circle dance was to begin. A man started out by yelling and wailing. Two or three went to the middle of the room first. The left-right beat was used, merely a slow step, to keep the time to the singing. Sometimes the arms were extended in various directions.

This funeral consisted of a set of prayers. It started about 7:30 P.M. and was to last all night long. Nineteen songs were used, one after the other. The songs were sung over and over, about six times at one singing, while the dancing continued. Then all would sit down and rest. The dance proceeded counterclockwise and would last about fifteen minutes. After each dance there was a rest period, and everyone would sit down. Various people smoked during the ceremony.

Patricia Muhley's grandmother said that the funeral ceremony was similar to a man's dream. The people dancing were following the dead spirit out of this world. Usually a three night's journey was necessary to follow the spirit. The more people taking part made the mourner's weight lighter. As they would tire out, they would fall and give up their journey. The spirit needed the help of the mourners as he left this world to abide in some other place.
The visitors left after a couple of hours, walking downhill to where the car was parked after dark. It was very muddy and flashlights were used. The Indians asked if an escort was needed, holding the dogs from following. Walking down the slope took a good part of an hour.

Figure 2 presents a picture of Mrs. Bethel. The original music for a funeral Pow Wow is presented on pages 75 through 81.
FIGURE 2

MRS. BETHEL, SONG LEADER OF MONO POW WOW
Original Music for Funeral Pow Wow

1.

\[
\begin{align*}
\text{Woi ya ow ho no} & \quad \text{Woi ya ow ho no} \\
\text{He wee ya hon a} & \quad \text{Hi a way hon ne}
\end{align*}
\]

Repeat 3 times

2.

\[
\begin{align*}
\text{He lo lee he wa} & \quad \text{Ha we yo ho} \\
\text{He lo lee he wa} & \quad \text{Ya ha na wa}
\end{align*}
\]

Repeat 4 times

No breath at end.

3.

\[
\begin{align*}
\text{Un de la la lo ho ne nec} & \quad \text{Un de la la la ha ne} \\
\text{Wa he woi yo ho ne nec} & \quad \text{Wa he ha ha ne}
\end{align*}
\]

Repeat 4 times
Song Number 19 is last song, and is sung at the burning of the clothes of the person who has died.
IV. HOW THE CHILD ADJUSTS HIMSELF TO THE SCHOOL SITUATION

Most of the Mono Indian families now have a fourth, a half, or three-fourths Indian blood. Reports from the University of California show that the Indians in the Sierra area have higher intelligence than the whites in the same area. In school some of the Indian children will be average and above average.

Those who learn more rapidly at school are usually the ones who also speak English at home. If an Indian student's background is not one marked by poverty, the Indian's accomplishment may be average or above from the time he enters kindergarten. Like anyone else, the wealthy Indian may not necessarily be of high intelligence. The Christian Indian progresses faster than the others, and his social intelligence ranks high. Indian children like to come to school and their attendance is high. They will enter into all activities if a place is made for them.

The Indian needs compliments and commendation to overcome his shyness. The children particularly are fond of white people after they know them well. They are a little slow in getting acquainted. They can understand kindness, and with patient guidance they lose any fear. More people, including teachers, are needed to educate the Mono Indians.
CHAPTER V

CONCLUSION

The junior high school music program for Mono Indians should promote the general aims of education, namely: (1) health, (2) command of fundamental processes, (3) worthy home membership, (4) vocation, (5) citizenship, (6) worthy use of leisure, and (7) ethical character.

All of these formulations stress general human values rather than command of particular subject matter. It is fitting that music teachers, before focusing on details of instruction in their particular subject, should consider how the music program as a whole may assist in forwarding the general educational aims mentioned above.

Five important functions of the junior high school for Mono Indians to which music instruction may make significant contributions are:

1. Bridging. Music helps to make the transition from the grade school organization to that of the high school.

2. Socialization. Music serves the Mono Indian as a binding or socializing force by capitalizing the "gang" spirit which is characteristic of adolescence.

3. Exploration. It is most desirable that the arts be generously represented in the exploratory phases of the junior high school program for Mono Indians.
4. Guidance. The music offerings and the music instructor should aid greatly in guiding the Mono Indian students into those musical activities which are most suitable for them.

5. Interrelationships. Although the increasing use of units of study in the junior high school does much to indicate how various subjects of investigation may illuminate and strengthen one another, the common practice of having a different teacher for each of the several subjects tends to compartmentalize both the teaching and the learning. Fortunately, the arts are often called upon by each of the high school branches.

Music is a valuable aid in interrelating various subjects of study for Mono Indians and thus connecting them with life activities.

I. GENERAL MUSIC

After grade six the Mono Indian child must adjust himself to many factors. He must locate new classrooms, he must be on time. He must face many new teachers who teach only one specialized course. The pupil going into more departmentalization has to make more personality adjustments and adjustments to different ways of teaching. Because of the new grouping of classes, the Mono Indian child will feel insecure in the group until the adjustment is made. This feeling may have a tendency to disturb the singing spirit which the elementary grades have built up during a period of years. The Mono Indian boys and girls who cannot read very well must look around for group
leaders whom they can follow during the class period. Some of the music subjects, much less the periods of music, need a longer attention span than was required in the earlier grades. The period of readjustment calls for great patience and understanding on the part of the teacher who is faced with many new pupils and has to make adjustments to them. Standards of performance and achievement must not be too high but must be adjusted with the total situation in mind. It is difficult for the Mono Indian children to understand why their group morale has changed.

The teacher should not be disturbed if classes entering junior high school do not produce good musical results at once, especially in singing performance. Seventh grade classes may be disappointed by their apparent retrogression, and part of the classroom planning should include a discussion of the situation.

The teacher must not set standards above and beyond what the previous musical experiences of the class have been, nor beyond the ability level of the class members. Junior high school music should be a continuation and expansion of the elementary school music program; teachers should build upon the latter wherever possible and make evident to Mono Indian pupils the relationship between the two situations. If a special music teacher could teach in grade six, then he could take the Mono Indian pupils right
into the junior high school system.

II. RECOMMENDATIONS FOR TEACHING THE MONO INDIAN CHILDREN IN THE JUNIOR HIGH SCHOOL

Without question the Mono Indian in junior high school might succeed to a higher degree if he received more individual attention and help when he had difficulties. He sometimes is bewildered with lack of understanding and he gives up easily. He needs the individual attention to help guide him so that he will be more secure in learning when in a group. He is not sure that he can depend on anyone and, therefore, is sometimes aroused with fear in learning. Teachers should work hard to overcome some of this fear.

Since the Mono Indians are so generous toward other people, it might be that if teachers reciprocated, the Indians might learn more quickly.

The teacher should go over many varied methods in teaching a particular activity. With repeated drill the Mono Indian child should be able to grasp a few fundamentals in learning. If the problems were worked out in sequence through the school years, then gradually the Indian child would learn through more independent thinking; but he needs continued help until he can advance correctly through his own efforts.
The Mono Indian child has to compete continually with the white child, and this fact holds him back until such time that he is sure of himself.

Participation in all junior high school organizations should give the Mono Indian child support. A teacher should not exclude him from any activity even though he might be weak. Instead, the teacher should allow volunteer participation if there is interest shown. The teacher should encourage participation in organizations where there was shyness in participating.

The Mono Indians are taking their opportunities, and if given chances instead of being suppressed, their intelligence shows that they will surpass other human beings in many ways.

III. GUIDING MONO INDIAN JUNIOR HIGH SCHOOL PUPILS IN MUSIC

Teachers must know a great deal about the Mono Indian children who sit in their music classes. A number of techniques may be employed to accomplish this.

One can get Mono Indian pupils to tell about themselves. This is very important in the kind of teaching which will guide the pupils in the best manner. Individual interviews are helpful, because adolescents in individual behavior display different traits than they display in
groups. The group behavior they have learned from their earliest school days follows them into adult life.

With an extroverted class a group discussion of the interests of the class--their homes, brothers and sisters, etc.--helps the class members to discover mutual interests and become acquainted with one another. This is effective with seventh grade pupils. This could be done before filling out a pupil's music and interest inventory form which could be used on the junior high school level.

An anecdotal record is often used for Mono Indian children. It consists of jotting down behavior and achievement observations of individual pupils and is a valuable means of learning to know how pupils are similar and dissimilar, what they are like in the classroom, and, when observation is possible, outside of the classroom. A convenient way of keeping anecdotal records is to have a three by five inch card for each boy and girl, the teacher writing as often as possible items of interest on the card which may seem significant.

A more remote source of information about the Mono Indian members of music classes and musical organizations lies in the cumulative record of each pupil kept by many schools from the first grade on. This record folder, passed along from grade to grade as the pupil advances, contains information relating to his scores on intelligence
and other standardized tests, academic achievements, behavior patterns, and to any items teachers have thought significant enough to record, plus the usual information relating to nationality, siblings, serious illnesses, etc. When such a cumulative record has been conscientiously kept, it can help the junior high school teacher locate the roots of behavior.

Another source of information about Mono Indian pupils lies in teacher and parent interviews. In junior high school pupils have many different teachers. Sometimes it is found that a pupil is apparently well adjusted in one class and poorly adjusted in another, a fact that should suggest constructive channels of action to the teacher. Or it may be learned that a Mono Indian boy or girl is seemingly out of step with the whole school situation. In either case, when several teachers work together in an attempt to find ways of helping a pupil, results are likely to be better than when each teacher hews strictly to his own lines.

The observation through association with Mono Indian boys and girls outside of the school situation should not be overlooked. By attending school-sponsored social affairs, teen-age community clubs, and by organizing class parties and picnics, teachers can learn more about the adolescent patterns of behavior than they can ever hope to
learn through classroom observation in the school situation. The teacher who is truly interested in his pupils will manage to attend some of their social functions.

If one guides Mono Indian junior high school pupils in music, then a knowledge of the pupils is helpful. The teacher can obtain and organize information about his pupils so that he has a clear picture of individual differences and a composite picture of the fundamental group interests. He should have some conclusions regarding the outstanding characteristics of the age-groups he is teaching. Reactions should flow from the teacher to the pupil, from pupil to pupil, and finally from the pupil to the teacher.

IV. COURSE OF STUDY FOR MONO INDIAN STUDENTS IN GRADES SEVEN, EIGHT, AND NINE

1. Orientation to include discussion about music.
2. Individual instruction in both vocal and instrumental music.
3. Music conferences to avoid shyness before groups.
4. General music classes in grade seven with special music teacher.
5. Music mannerisms.
7. Extracurricular activities.
8. Solos.
9. Small group training.
10. Music reading classes.
11. Indian singing group.
12. Music appreciation classes.
13. Background music in art classes.
14. Choral reading, particularly class poetry.
15. A Cappella (small group) singing.
17. Melody class.
18. Harmony class.
19. Rhythm class.
20. Music history class.
22. Glee clubs.
23. Orchestra.

V. IMPROVING THE UNDERSTANDING AND NEEDS OF MONO INDIAN PUPILS

If the Mono Indian pupils have not learned music fully in the elementary grades, then the teacher should develop the desired accomplishments when pupils enter the junior high school. This is hard to do because the music periods are shorter and the pupils have individual preferences in junior high school. The instructor must consider the opportunities the Mono Indian children have had before planning classes, and must realize that these same children
are growing and changing rapidly.

Since junior high school children crave variety, the pleasure in music will come from the introduction of fresh material—new books, new records, new methods, and new projects. Beginning a new phase of their education, they expect changes. The repertory of songs learned in the grades should be enriched by part singing of familiar tunes, and also tunes which have melodies to suit the voice range at the particular time. Some of the sturdy unison songs should be continued.

Listening lessons need to be continued, either from the radio or phonograph material, and repeated until familiar. Famous composers should be studied so that the Mono Indian children may understand that music is associated with life itself.

Some Mono Indian children may express themselves in music when and if the need should arise. If the teacher could create a need for song making program planning, and other expressive aspects of music, Mono Indian children may understand that there is a need for music, and many original pieces of work in music might be accomplished.

For the most part, orchestras and glee clubs are the broadening experiences from the grades, and the junior high school offers a trial period of musical activities.
Some needs of Mono Indian pupils are singing, listening, playing instruments, creating, and reading. Rhythmic expression, orientation, conferences, a cappella singing, and history are also needs which should be a part of any program.

VI. CHALLENGING SITUATIONS

In music there are many challenging situations for Mono Indian children, if only the challenge to get up and play before one's audience. Others would be to appear in the orchestra, band, or glee clubs. The better players are trying to make a success with their instruments in order to obtain the better chairs and play the first-class school instruments. Everyone is trying to win approval from either singing or playing an instrument.

No learning can be successful without motivation. This motivation takes many forms in music. It may be extrinsic in the shape of a teacher requiring that pupils accomplish work with the threat of failure, low grades, or other humiliations as the "whip." It may be a mother sitting by a son while he practices the piano, literally keeping him "at it." It may be based upon a competitive challenge. While these may achieve surface success with some Mono Indian pupils, a healthier motivation is based simply upon enjoyment of the music itself and a desire to
enter more fully into many music activities. This is the motivation every music teacher would like to use as a sole factor. However, it is unlikely that in most instances the pupil's music activities will spring from a motive as simple as sheer love of beautiful music. Like everything else in the lives of junior high school pupils, the motives which impel them toward music may be mixed.

Practically, the teacher's problem is to secure a foothold for music in the Mono Indian child's life. Some boys and girls already will have established music as a source of satisfaction, whereas others will have an opposite view, and still others will be indifferent. Therefore, while the intrinsic satisfaction that the child derives from music is theoretically the ultimate goal so far as motivation is concerned, it is clearly impossible to begin with this in the face of indifferent or negative attitudes toward music. In such cases the teacher must become a salesman, using his knowledge of the prospect as a starting point for the "sales campaign." This does not mean high pressure methods. It does mean an evaluation of the "buyer" and the "product" with relation to each other. Idealistic or not, this is psychologically sound under the circumstances. Motivation is a means to an end; if all goes well, eventually the end itself becomes motivation enough. Until that time arrives, a "sales campaign" is
always underway in the junior high school music classroom.

Taking a case in point, we find that junior high school boys occasionally develop the idea that singing is "sissy stuff." Where there is a strong senior high school choral program, it is good policy to bring into the classroom of such boys a singing group of older boys among whom there are athletes. Usually no further argument is necessary, as one can hardly accuse the school's star fullback of being engaged in a "sissy" activity. This kind of teaching by example is particularly effective with junior high school pupils who are hero worshippers. Many of the boys dream of glory on the football field, and many of the girls dream of shining in the reflected glory of such stars.

Admittedly, this is a surface motivation. It is simply the spark meant to ignite the combustible material. Yet, most teachers will tell one that it is not always an easy thing to activate a music class, and that such activation is the first step in the progress of the class. What happens afterwards depends upon the teacher's alertness in follow-up procedures. It is a challenge to win over the heart of the Mono Indian boys and girls.
VII. IMPROVING MATERIALS WITH WHICH TO WORK

A teaching aid is any device used by teachers to promote learning. An audio aid is any material heard but not seen. A visual aid is one which is seen and not heard, while an audio-visual aid can be both seen and heard. Education has been influenced greatly in the use of these aids by the success with which the armed forces used them during World War II. Many aids are found in the community and are available in newspapers and magazines.

Teachers should be well informed concerning the various types of audio-visual aids and their cost before selection of them is made. Their use and educational value should be thoroughly understood before they are purchased. These aids can never take the place of a good teacher, but their effectiveness is greatly heightened by class preparation and follow-up activities.

Films are a very valuable aid and may be rented when their purchase is prohibitive. A list of recommended films and a directory of their sources is included at the music stores, and most courses of study include them. Reliable sources for evaluating new films are listed.

The opaque projector and its use with pictures and slides is very convenient and helpful. Slides may be made by pupils and teachers when copyrights do not prohibit their use.
Most courses of study also contain a list of records for the listening program. The Standard School Broadcast is a most complete course in music appreciation.

Recorders are a valuable aid in music education, and the various ways in which a music teacher may use them are numerous.

The bulletin board is one of the most effective aids for exhibiting valuable materials. Radio and television within and outside the classroom and their great influence on pupils are noted. Teachers are urged to use pupil experience with these two media for curricular studies and for the development of appreciation.

Folk instruments often frowned upon by music teachers have a contribution to make to music education of Mono Indians. Soap carvings add an interest to a music program.

The music teacher should organize the teaching aids so as to create interest and influence the pupils to continue the study of music. Teachers may contribute generously to the development of teaching aids and, in turn, promote more effective learning by their use.
Many times music is used which is too hard for the glee clubs to sing or too difficult for the junior high school orchestras to play. Other times the pieces or songs are not appealing. The must must also have attractive parts if the children are to get down and dig to get the phrases in correct rhythm and in tune. More composers of music should be writing to suit the needs of the junior high school organizations. Many good compositions should be arranged so that the tunes could be easily played. Mono Indian children need arrangements which can be understood easily. Junior high school groups are beginning groups; and since this is a trial period for many subjects, the music needs to be easy enough to try out. If it is easy to play and has a catchy swing about it, chances are that the Mono Indian pupil will enjoy his music classes as well as establishing a life-long love for music.

Musicians need to teach the fact that the child must be suited for his instrument or for some types of music. Often the parents do the deciding for the child and tell him that he must learn to play the saxophone, whether or not, and later are discouraged if the child fails. Students should judge for themselves what they might be able to play. The part that the parents should play would be to see that
the child receives the proper help and assistance to carry on into the channel of interests and thoughts he can pursue with eagerness.

Some Mono Indian boys and girls are seeking to play before the public much earlier than they are able to do so. Teachers should stress for better playing and singing. The pitch tones must be in tune and in correct rhythm if the selection is to be repeated in correct time. In some cases it is a difficult job to make negative comments, particularly if the child resents this and still wants to play a solo before the public. Probably here is the place where the teaching methods can be improved. Criticism on the junior high school level is hard, but it must be firm and straightforward. The pupils will respect the firm comments a great deal more than the positive comments.

To achieve good singing and playing of instruments, the teacher must insist that a selection be gone over many times. Constant repetition is needed to bring about correctness and free playing or singing without hesitation. Teachers allow too much hesitation, thus never getting the correct rhythm in time. A five count repetition of a difficult section is a good order to use. Playing a phrase over five times in one exercise allows for the correction of mistakes.

More music instruction should be typed on work
sheets, studied in class, then sent home for further study. This can be done in the first grade and carried through the junior high school period. Since most music is learned in free time anyway, work sheets may contain any type of lesson the teacher wishes to present. Certainly the boys and girls should have copies of songs to take home. This will encourage music at home, and the parents and children may work together.

Some children need more help on instruments. Teachers should take time to write fingerings under notes for orchestra material or instrumental lessons. This procedure is one way to encourage a child to carry on, and a beginning lesson will sound better if there are enough helps to create better playing. Teachers need a great deal of patience, need to be of strong will, but, especially, they must be hard workers when instructing Mono Indian boys and girls.

IX. GENERAL STATEMENTS

Many more students will be consumers rather than performers of music. A very small number of the total student population will earn its living as professional musicians; a larger number will engage in amateur music-making. The greatest number, however, will derive most of its musical pleasure from listening to music. There is a
trend in present-day music education toward recognizing this fact and gearing to it the teaching of school music. If we try to answer the question, "What can a boy or girl who does not expect to perform musically take with him from his school music experiences into the out-of-school world?" we should be able to formulate a reply that has a definite influence upon the classroom teacher and the selection of materials. In this reply the following might be listed:

1. A song repertoire which will be permanent; for example, it should enable the individual to participate in community singing and congregational singing.

2. A useful listening repertoire and technique.

3. An intelligent attitude toward the selection of music in out-of-school music experiences (concerts, radio, and church).

4. A knowledge of correct audience behavior.

5. Some knowledge upon which the purchase of musical equipment may be based.

X. SUMMARY

America is such a young country and inter-communications are now so widespread that some writers maintain it can hardly be expected to have an extensive folk music of its own. They point out that modern transportation and literacy have destroyed that isolation which was largely responsible for the rise of early folk songs. America,
it is said, does not have that racial solidarity which favors the development of peculiar musical idioms. Therefore, although the great diversity of nationalities which make up its population are gradually amalgamating, it probably can never have that unified racial background which has been the source of the world's folk music. While interesting folk music among the Indians and Negroes has been discovered, and made use of and enjoyed, it is not typical of all the American people at any period. The schools have acquainted the children with some original Indian songs, but the public generally knows only a few art songs which make use of Indian themes, such as "From the Land of the Sky Blue Water" and "By the Waters of Minnesota." The real Negro folk music was little known and seldom heard outside the camp meetings of the colored people until about the close of the preceding century. Many old spirituals are now widely known and sung both in their simple form and in special arrangements—some of which are too elaborate for sincere religious expression. White composers have written many songs about Negro life and have frequently imitated the style of Negro music, but their music is not to be classed as Negro. Stephen C. Foster's sympathetic songs are, of course, the products of a white man. Cowboy songs frequently seem to be so reminiscent of songs written by known composers that they do not always
impress us as being of the folk. Nevertheless, in spite of these arguments and objections against the possibility of assembling a considerable body of American folk music, America is acquiring it. During the past half-century a number of devoted investigators have gathered a wealth of folk songs that have long been sung and treasured in various sections of our country. While a goodly proportion are variants of material brought to this country by early immigrants, there is a surprising amount which apparently originated here.

XI. SOME PREDICTIONS

Since the Mono Indians are an offshoot of the Shoshones and have known prosperity, there is no doubt that they will continue to progress and show future accomplishment in the years to come. Their poverty over the past years in migrating to this part of the country hindered their progress as it had been before in former generations. They have had to adjust themselves to a new life just as the Puritans did who came across the Atlantic Ocean from the European countries.

Since the Monos take their music seriously and work hard at new tunes and rhythms, likewise they too will advance in the world of music in American civilization.

White men should recognize the contribution of the
Hono Indians today by appreciating the old folk tunes the Indians had in the past. Americans appreciate the old Negro music, and certainly should notice that America was originally Indian territory and respect this fact by using more of their music.

Since music is an international language, we might gain more respect and cooperation from our American Indians today if through music we could bring about goodwill. Then in return we might find that they too would respect our culture.

XII. EVALUATIONS

The teacher of music is continually weighing his work and passing judgment on it in terms of its effect on classroom participants. The teacher wants to know when the musical experience is a good one and what the points are in characterizing it. Pupil reaction should be noticed at all times.

From the musical experience the pupil should gain a sense of personal participation involving a high degree of activity. This does not necessarily mean physical activity, nor must there be immediate signs of overt activity. It does mean that in the classroom situation the teacher will be able to judge pupil reaction in terms of this participation. For in the final analysis, no matter
how rich the classroom environment, each boy and girl learns largely on the basis of his own activity. The Mono Indian is successfully participating in the group.

The successful or good musical experience is one which leads the pupil to identify himself with the music he hears or makes. One way of judging this is to look for the music "vitality level" in the classroom and in the individual pupil. The Mono Indians respond quickly to the way music makes them feel and they question the unknown.

In the satisfactory musical experience the pupil will be led to identify himself with the music and also to relate it to the world around him. The musical experience should not be an isolated one. The Mono boys and girls readily want to perform and enjoy carrying their music lessons home.

The satisfactory musical experience carries with it in the pupil's mind an element of discovery. In a way, this is creative learning. It implies that through this experience the pupil becomes aware of something unique in his experience and new to his understanding. The Mono Indian enrolls in all music classes and is successful in discovering how to sing and play instruments.

The satisfactory musical experience is one which the child is able to evaluate in relation to his learning goals. It is definite and specific enough so that he can see it in
perspective with his total musical experiences. The Monos learn to evaluate from music history and appreciation classes.

Planning with those five points in mind over a period of time can build in the classroom a unity of musical purpose which will stabilize the attitude of participants in the situation.

Teaching a group of another culture is a slow process, but by careful planning and guidance their needs may be met. If all concerned in teaching the Mono Indian are able to develop him socially, then he will be able to adjust himself to learn the subject matter. Music teachers can stimulate the Mono Indians through the general music class, the core of the music program.

XIII. FURTHER RESEARCH NEEDED

As an extension of this idea of social approval, the music teacher may well strive to make each child proud of his racial origin by having him help bring to the attention of the class the cultural developments of his forebears. There is such a wide variety of material, from folk songs to composed music, which is now readily available, that every race has much to present with pride. The appreciation and knowledge of the teacher should make this redound to the credit of the child whose ancestors belonged to the race.
being discussed.

The conspicuous inability of almost any group of Americans to sing any songs from memory is in notable contrast to similar groups in foreign lands. Either because our schools have not settled upon a few songs which should be taught to all the children in the nation and frequently sung both in and out of school, or because our mixed racial heritage does not reinforce in the homes the songs that are taught in the schools, or because of the great flood of new songs, especially those of the "popular" variety that by their transitoriness destroy the idea of a permanent song repertory, our people cannot sing from memory their own national or folk songs, or those which school and other song collectors have so freely borrowed from other nations of the world. Although the schools are gradually taking steps to remedy this situation to a large extent, children entering the seventh grade still manifest this deficiency.

Investigators should continue to find the vast wealth of Indian folk songs that have long been sung and treasured in various sections of our country.
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A. BOOKS


This book tells of the awareness of the interesting and challenging situations faced by the music teachers of junior high school pupils and their concern and eagerness to improve teaching methods.


Studies of the lives and music of the masters. The book is the most valuable work of its kind ever published.


Explained, too, are the major trends and movements in musical history.


This book is designed to meet the needs of classroom teachers in the grades and junior high school.


A book of appreciation.


A book of field trips to Indian localities.


A book of Mono Indian Culture.
An historical account of the Ghost Cult.

The material herein presented represents a part of data collected during various field investigations made by Anna Hadwick Gayton.

The information on pottery-making was obtained on field trips.

This paper concerns the Western Mono or Monachi of the vicinity of Northfork, a northern affluent of the San Joaquin River.

These myths were secured in 1918 at North Fork, Madera County, California, as part of the field operations of the University of California Department of Anthropology.

Information on all matters directly and indirectly connected with music.

The book orients the student to the whole subject of music.

This book is the outcome of seventeen years' acquaintance and occupation with the Indians of California.

The book includes the original ethnological materials gathered mainly from California by Dr. C. Hart Merriam.


The book explains the operas of Wagner.


This book gives topics for junior high school music education classes.

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