| APPLICATION FOR FEDERAL ASSISTANCE SF 424 - INDIV | VIDUAL | | | |
|---|--|--|--|--|
| * 1. NAME OF FEDERAL AGENCY: | | | | |
| National Endowment for the Humanities | | | | |
| 2. CATALOG OF FEDERAL DOMESTIC ASSISTANCE NUMBER: | CFDA TITLE: | | | |
| 45.160 | Promotion of the Humanities Fellowships and Stipends | | | |
| | | | | |
| * 3. DATE RECEIVED: | | | | |
| Completed Upon Submission to Grants.gov | | | | |
| * 4. FUNDING OPPORTUNITY NUMBER: | | | | |
| 20220420-FEL | | | | |
| * TITLE: | | | | |
| NEH-Mellon Fellowships for Digital Publication | | | | |
| New Merion regionships for Digital rubifeacton | | | | |
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| 5. APPLICANT INFORMATION | 1 | | | |
| a. Name and Contact Information | | | | |
| Prefix: * First Name: Mr . Andrew | Middle Name: | | | |
| PH | SAL OII | | | |
| * Last Name: | Suffix: | | | |
| Cashner | Ph.D. | | | |
| | | | | |
| * Telephone Number (Daytime): | Telephone Number (Evening): 7738445864 | | | |
| 7738445864 | //38445864 | | | |
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| andrew.cashner@rochester.edu | | | | |
| b. Address | | | | |
| * Street1: | Street2: | | | |
| 125 Brookdale Ave | | | | |
| | | | | |
| * City: | County/Parish: | | | |
| Rochester | Monroe | | | |
| * State: | Province: | | | |
| NY: New York | | | | |
| * Country: | * Zip/Postal Code: | | | |
| USA: UNITED STATES | 14619-2209 | | | |

| APPLICATION FOR FEDERAL ASSISTANCE SF 424 - INDIVIDUAL | | | | | |
|---|--|--|--|--|--|
| * c. Citizenship Status: U.S. Citizenship Yes No d. * Congressional District of Applicant: NY-025 | | | | | |
| If No If permanent resident of U.S., enter the Alien Registration #: | | | | | |
| * If foreign national, enter country of citizenship: | | | | | |
| * If foreign national, enter start date of most recent residency in U.S.: | | | | | |
| | | | | | |
| 6. PROJECT INFORMATION | | | | | |
| * a. Project Title: | | | | | |
| The Earth Songs of the Seneca Nation | | | | | |
| * b. Project Description: | | | | | |
| relationships within the Seneca community and with ou music to the academic community and general public ac and born-digital book, the project will combine high- | - | | | | |
| | Date: 05/01/2024 | | | | |
| 7. * By signing this application, I certify (1) to the statements contained in the list of certifications** and (2) that the statements herein are true, complete and accurate to the best of my knowledge. I also provide the required assurances** and agree to comply with any resulting terms if I accept an award. I am aware that any false, fictitious, or fraudulent statements or claims may subject me to criminal, civil, or administrative penalties (U.S. Code, Title 218, Section 1001) | | | | | |
| ** I AGREE 🗵 | | | | | |
| ** The list of certifications and assurances, or an internet site where you may obtain this list, is co | | | | | |
| * Signature: Completed Upon Submission to Grants.gov | * Date Signed: Completed Upon Submission to Grants.gov | | | | |

OMB Number: 3136-0134 Expiration Date: 10/31/2024

NEH Supplemental Information for Individuals

This form should be used by applicants to the NEH Fellowships, Fellowships for Advanced Social Science Research on Japan, Awards for Faculty, and Summer Stipends Programs.

| Field of Project: | ocial Science: Ethnomusicology |
|-------------------------|---|
| Field of Project #2: | nterdisciplinary: Native American Studies |
| Field of Project #3: | rts: Music History and Criticism |
| Project Director Field | of Study: Arts: Music History and Criticism |
| The mailing address լ | provided on the SF 424-Individual is for your \square work \boxtimes home |
| Institutional A | Affiliation |
| Are you affiliated with | an institution? (If yes, provide information below.) $oxed{oxed}$ Yes $oxed{oxed}$ No |
| Institution Name: | University of Rochester |
| Street 1: | Arthur Satz Department of Music |
| Street 2: | PO Box 270052 |
| City: | Rochester |
| County: | Monroe |
| State: | NY: New York |
| Province: | |
| Country: | USA: UNITED STATES |
| Zip / Postal Code: | 14627-0052 |
| UEI: | F27KDXZMF9Y8 |
| Employer/Taxpaye | er Identification Number (EIN/TIN): 16-0743209 |
| Status: | □ Senior Scholar ⊠ Junior Scholar |

Reference Letters

Title:

Institution:

Reference 1 First Name: Ellen Last Name: Koskoff Email: ekoskoff@esm.rochester.edu Title: Professor Emerita of Ethnomusicology Department Name: Eastman School of Music Institution: University of Rochester Reference 2 First Name: Robert Last Name: Kendrick Email: rkendric@uchicago.edu Title: William Colvin Professor in Music Department Name: Music Institution: University of Chicago Nominating Official (Summer Stipends Applicants Only) Are you exempt from nomination? If not, provide information below. Yes No First Name: Last Name: Email:

OMB Number: 4040-0010 Expiration Date: 12/31/2022

Project/Performance Site Location(s)

| Project/Pe | rformance | Site Primary Location | I am submitt local or triba | ing an ap _l I governm | plication as ent, acade | an individent | dual, and no her type of | ot on behalf o organization | of a comp | any, state | ٠, |
|-------------------------------------|------------|-----------------------|-----------------------------|-------------------------------------|----------------------------|---------------|-----------------------------|--------------------------------|-----------|------------|----|
| Organizati | on Name: | University of Ro | ochester | | | | | | | | |
| UEI: | | F27KDXZMF9Y8 | | | | | | | | | |
| * Street1: | PO Box | 270052 | | | | | | | | | |
| Street2: | | | | | | | | | | | |
| * City: | Roches | ter | | | County: | Monroe | | | | | |
| * State: | NY: Ne | w York | | | | | | | | | |
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| * ZIP / Pos | stal Code: | 14627-0052 | | | * Project/ | Performa | nce Site Co | ongressional | District: | NY-025 | |
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ATTACHMENTS FORM

Instructions: On this form, you will attach the various files that make up your grant application. Please consult with the appropriate Agency Guidelines for more information about each needed file. Please remember that any files you attach must be in the document format and named as specified in the Guidelines.

Important: Please attach your files in the proper sequence. See the appropriate Agency Guidelines for details.

| 1) Please attach Attachment 1 | narrative.pdf | Add Attachment | Delete Attachment | View Attachment |
|---------------------------------|------------------|----------------|-------------------|-----------------|
| 2) Please attach Attachment 2 | workplan.pdf | Add Attachment | Delete Attachment | View Attachment |
| 3) Please attach Attachment 3 | bibliography.pdf | Add Attachment | Delete Attachment | View Attachment |
| 4) Please attach Attachment 4 | resume.pdf | Add Attachment | Delete Attachment | View Attachment |
| 5) Please attach Attachment 5 | appendices.pdf | Add Attachment | Delete Attachment | View Attachment |
| 6) Please attach Attachment 6 | | Add Attachment | Delete Attachment | View Attachment |
| 7) Please attach Attachment 7 | | Add Attachment | Delete Attachment | View Attachment |
| 8) Please attach Attachment 8 | | Add Attachment | Delete Attachment | View Attachment |
| 9) Please attach Attachment 9 | | Add Attachment | Delete Attachment | View Attachment |
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| 11) Please attach Attachment 11 | | Add Attachment | Delete Attachment | View Attachment |
| 12) Please attach Attachment 12 | | Add Attachment | Delete Attachment | View Attachment |
| 13) Please attach Attachment 13 | | Add Attachment | Delete Attachment | View Attachment |
| 14) Please attach Attachment 14 | | Add Attachment | Delete Attachment | View Attachment |
| 15) Please attach Attachment 15 | | Add Attachment | Delete Attachment | View Attachment |

Narrative

Significance and Contribution

The Earth Songs of the Seneca Nation is a digital-humanities project on the subject of the traditional social-dance songs of the Onöndowa'ga:' people, created in collaboration with Seneca singer and faithkeeper Bill Crouse, Sr. The original inhabitants of the land now occupied by western New York, the Senecas are one of the Six Nations of the Haudenosaunee (Iroquois) Confederacy. Traditional Seneca music is primarily vocal, supported by water drum and rattle, and usually combined with dance; the songs are divided into ceremonial and social functions. Ceremonial songs hold sacred power as part of longhouse ceremonies including healing rituals; they are closed to non-Senecas and many are even kept private within the Seneca community, reserved only for those who need them. Social songs, by contrast, are shared openly.

Known as Earth Songs (yöëdza'ge:ka:' gaë:nö'shō'), these songs have been used for centuries to build reciprocal relationships within the Seneca community and with outsiders. The earliest European interlopers in Seneca country report being greeted at the woods' edge with songs. At Ganondagan, the Seneca Arts and Culture Center near Victor, New York, visitors pass through an entryway designed around the traditional woods'-edge greeting to hear regular presentations of Earth Songs by Seneca singers like Bill Crouse. These presentations create a space like the woods'-edge clearing of earlier days in which to share Seneca teachings and values with outsiders. To sing at the woods' edge means to stand at the boundary between indigenous traditional knowledge and modern experience under colonization, and between Seneca communities and Euro-American ones. As an ancient oral tradition that practitioners are constantly finding new ways to employ to meet present needs, the Earth Songs sung in that space connect history and tradition, memory and creativity.

Working together with Bill Crouse and other Seneca practitioners, this project will present Seneca Earth Songs to the academic community and general public for the first time accurately, sensitively, and on Seneca terms. Through a website and digital book of public scholarship, the project will present high-quality videos of the songs and dances with information about the songs' origins, structure, and significance. It will draw on Bill Crouse's expertise as a practitioner of the oral tradition, and my archival research into historic accounts of Seneca dance from the Jesuit Relations through Lewis Henry Morgan and William Fenton.

This study aims to address a lack of trustworthy, in-depth resources for learning about this type of Native American music. According to Peter Jemison, recently retired director of Ganondagan, the cultural center staff were flooded in the last two years by requests from educators for information on how to include Native culture in their curricula. For Haudenosaunee and Seneca music, though, there are few reliable sources available. In the first scholarly description of Haudenosaunee dance (based on Seneca sources), Lewis Henry Morgan wrote in 1851 that the dances "contain within themselves a picture and a realization of Indian life," to the extent that when the dance "loses its attractions, they will cease to be Indians" (Morgan 1851, 261, 263). Morgan viewed the dances as static relics of a traditional past that Native people would have to surrender in the face of progressive "civilization." Twentieth-century ethnographers William Fenton and Gertrude Kurath made no distinction between privileged ceremonial songs and social-dance songs, and as a result their books are full of information that Seneca faithkeepers today do not want to share with the public—not to mention the the inaccuracies and non-indigenous categories of their analyses (Fenton 1998; Fenton and Kurath 1953; Kurath 1964; Caldwell 2008; McCarthy 2008).

The proposed project differs from these previous studies because it focuses on music that Seneca people are actually willing to share, and builds on the way they are already using this music to build intercultural relationships. The methodology follows the model of recent collaborative work between non-Native scholars and Native experts, such as Beverley Diamond's excellent though brief introduction to Haudenosaunee music (Diamond 2008), and with a growing literature that emphasizes the modernity and creativity of Native music as a contemporary practice (Browner 2009, 2002; Levine and Robinson 2019). This project has a more

historical focus than those, however, as it combines ethnographic fieldwork with archival research, including seeking out indigenous perspectives on the archival documents. Even the best historical studies of early American music that focus on interactions with Native people are based on on Euro-American documents and do not incorporate traditional indigenous knowledge and oral tradition (Goodman 2012; Eyerly 2020). No history of American music can claim coherence without including the music of indigenous Americans, and no attempt at inclusion can succeed without the collaboration of practitioners of the oral traditions.

This project will benefit humanities scholars, educators, and members of the public by providing them with reliable information on Native American music. The knowledge shared through this project will help all of us to gain a deeper understanding of the land we share. Some indigenous people may deepen their connection to their own traditions; non-indigenous people will be better equipped to build relationships with Native American communities. The interlinked nature of a website is well suited to the relational and participatory character of the Earth Songs and the way they are shared in Seneca communities. The digital format will allow the book/website to be freely accessible to a wide public audience.

Organization, Concepts, and Methods

The key concepts in this project are three pairs of terms: Earth/land, relationship/reciprocity, and tradition/history. Seneca social songs celebrate and enact a relationship with the Earth in both ecological and spiritual terms, while also connecting Seneca people to the land of their ancestry (Deloria 1985; Akwesasne Notes 2005). Relationship and reciprocity are widely acknowledged core values for Native North Americans, and they define the way Haudenosaunee people teach and present songs. The concept of the Covenant Chain—linking the first European ship to the Haudenosaunee longhouse—recurs throughout colonial treaty negotiations. Both sides had an obligation to keep it free from rust. For me as an Indiana native descended from German settler-colonialists, this project provides a way to take up the long-overdue work of polishing the chain of friendship, working toward restoration of mutually beneficial relationships between indigenous and settler Americans. Exploring the complex relationship between history and tradition in both indigenous and Western conceptions, this project will demonstrate that Native song is neither stuck in a primitive present tense nor lost to the past. At the same time, the goal is not simply to fit Native music into a Western historical framework; for indigenous North Americans, singing itself constitutes a form of historical knowledge and provides its own ways of connecting past, present, and future (Diamond 2013).

The website will feature new high-quality videos of Bill Crouse and others singing Earth Songs in beautiful and significant outdoor locations across ancestral Seneca territory. For each type of song there will be a written introduction, video interviews or stories about structure and use of the songs, and philosophical reflections on their relation to Seneca worldview. The website will also provide users with information about issues of cultural sensitivity, appropriation, and ethical use; and I will consult with indigenous contributors to ensure that all materials are made available with appropriate licenses (Christen 2018). Sources include contemporary performances, interviews, and fieldwork observations; ethnographic recordings at the American Philosophical Society (APS) in Philadelphia and the Library of Congress; and archival documents at the University of Rochester (Lewis Henry Morgan papers), the Rochester Museum and Science Center (Morgan and Ely Parker collections), the APS (Fenton papers), and the New York State Museum. One of the chief benefits of the site to Seneca people, according to Bill Crouse, would be to make accessible in one location a full library of historic recordings, effectively repatriating the ethnographers' materials (Fox 2013).

The book will include five chapters, with the first three based primarily on interviews with Bill Crouse and the last two based more on my historical research. The first chapter will focus on the songs' relationship to the earth and the land; the second will explore the musical structure and patterns of these songs, emphasizing Seneca understandings of music. The third chapter will trace genealogies of teaching and methods of oral transmission, showing how the Seneca people kept their songs alive in defiance of land dispossession, boarding

schools, and the Kinzua dam tragedy, and how younger generations are still responding creatively to tradition including through the COVID-19 pandemic. Chapter four will trace the origin and history of the songs, connecting indigenous oral traditions with written archival documents from Euro-American perspectives, reading Morgan and Fenton's field notes together with indigenous practitioners. The final chapter will look at the earth songs within the context of a long history of intercultural exchange, preceding European encounter and continuing today, in which Haudenosaunee people have used songs at the woods' edge to share their community with outsiders and build mutually beneficial relationships.

Competencies, Skills, and Access

I began exploring this new research area with the support of a Humanities Center Fellowship from my university in 2020, with the goal of understanding patterns of intercultural exchange among different communities of colonial-era New York. This interest grew out of my previous studies of sacred song in early modern Germany Lutheran and Spanish Catholic communities, which led me into colonial and decolonial studies. In this project I will draw on my experience in archive-based historical research while extending into the new research methods of ethnographic fieldwork. My graduate studies did include ethnomusicology and ritual studies, and I have sought out mentorship from ethnomusicologist Ellen Koskoff. As a professional church musician I have ample experience learning traditional songs by ear. I have attained intermediate novice ability in the Seneca language, studying with Ja:no's Bowen of the Seneca Nation Language Department.

My experience with digital humanities technologies prepares me to ensure the highest standards of typography and design in a robust software system. I worked for seven years as a copy editor, I typeset two published volumes of critical music editions in LATEX and Lilypond, and I created all the diagrams, tables, and music examples for my monograph. I have designed and maintained websites for research projects and teaching since 2012. From my institution I have access to \$5,000 of research funding for start-up funding, and I hope to collaborate with our Audio Music Engineering and Computer Science departments.

Final Product and Dissemination

The final product will a born-digital book and website (http://www.senecasongs.earth). Readers may experience the book as an online, non-linear, experience or as a more traditional book, downloadable as a PDF. The book and website will be generated from the same sources, using a sustainable workflow based on free and open-source technology. The website will be built on the core standards supported in every browser (HTML5 and CSS3), minimizing scripts and plugins that can break or become obsolete; the print form of the book will be typeset with the stable LATEX document-preparation system. Through adaptive design the site will be equally accessible and ADA-compliant on desktop and mobile devices and via screen readers. I will host and maintain the website, but I will also seek out a Seneca webmaster and provide channels for community feedback. Using open-source software is essential when serving an economically under-privileged community, and provides the "liberation technologies" that Haudenosaunee activists have demanded to give them control over their own representation (Akwesasne Notes 2005, 123).

Given the collaborative nature of a project focused on protected indigenous cultural heritage, the review process must necessarily be distinct from the traditional academic model. I plan to assemble a panel of consultants, including both indigenous academics and non-academic experts. After their own initial peer review, the panel will be empowered to seek out additional, potentially anonymous reviews. I will hire proficient Seneca-language speakers to review the linguistic elements and I will invite Seneca community members to test the site.

Work Plan

| Deadline | Goal | Details |
|----------|---------------------|---|
| 2022/06 | Morgan papers | Begin study of Morgan's archival papers at UR |
| 2022/08 | Interviews | Finish preliminary interviews with Bill Crouse |
| 2022/10 | Archival recordings | Assemble corpus of archival recordings |
| 2023/01 | Videography | Begin filming song and interview videos |
| 2023/03 | Advisory panel | Assemble advisory, review panel |
| 2023/10 | A/V editing | Complete last video recordings, audio and video editing |
| 2023/12 | Writing | Complete draft of five book chapters |
| 2024/01 | Website | Complete last updates to full website |
| 2024/04 | Review | Complete reviews, editing, corrections, revisions |

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Positions

2017–Present Assistant professor of music, Arthur Satz Department of Music, University of Rochester
2015–2017 Assistant professor of musicology, Thornton School of Music, University of Southern
California

Education

| 2015 | University of Chicago, Doctor of Philosophy, History and theory of music |
|-----------|--|
| | Dissertation: "Faith, Hearing, and the Power of Music in Hispanic Villancicos, 1600–1700" (Robert Kendrick, advisor) |
| 2009 | University of Notre Dame, Master of Sacred Music, Theology and organ performance |
| | Thesis: "The Reception of Paul Gerhardt's Hymns in the Seventeenth Century" (Mary Frandsen, advisor) |
| 2003-2004 | New England Conservatory of Music, Graduate study, Piano performance |
| 2003 | Lawrence University of Wisconsin, Bachelor of Music cum laude, Piano performance |

Awards and Honors

| 2020 | Humanities Center Fellowship, University of Rochester |
|-----------|---|
| 2015 | Alfred Einstein Award, American Musicological Society |
| 2014 | ACLS/Mellon Dissertation Completion Fellowship |
| 2012 | Eugene K. Wolf Travel Grant, American Musicological Society |
| 2012 | Pre-Dissertation Research Fellowship, Columbia University, Council for European Studies |
| 2010-2014 | Jacob K. Javits Fellowship, United States Department of Education |

Publications

Monograph

2020 Hearing Faith: Music as Theology in the Spanish Empire (Leiden: Brill)

Articles

In progress "Forgetting about 'Indian Town': Historical Fictions of a University's Indigenous Past"
 Under review "Kircherizers and Trisectors: Athanasius Kircher's Automatic Composition Device in the Spanish Empire," *Anuario musical* Under review "Athanasius Kircher's Arca musarithmica (1650) as a Computational System," *Computer Music Journal* "Bringing Heavenly Music down to Earth: Global Exchange and Local Devotion at Segovia Cathedral, 1678," *Music & Letters* (in press, published online March 2022)

1

2021 "Imitating Africans, Listening for Angels: A Slaveholder's Fantasy of Social Harmony in an 'Ethnic Villancico' from Colonial Puebla (1652)," The Journal of Musicology, vol. 38, no. 2, 141-182 2014

"Playing Cards at the Eucharistic Table: Music, Theology, and Society in a Corpus Christi Villancico from Colonial Mexico, 1628," Journal of Early Modern History, vol. 18, no. 4,

383–419 (recipient of the 2015 AMS Einstein Award)

Critical Editions

2021 Villancicos about Music from Seventeenth-Century Spain and New Spain, vol. 2, Web Library of Seventeenth-Century Music no. 36 (Society for Seventeenth-Century Music, www.sscm-wlscm.org) Villancicos about Music from Seventeenth-Century Spain and New Spain (vol. 1), Web 2017

Library of Seventeenth-Century Music no. 32

Websites and Software

2014–Present Personal website for research, teaching, performance (www.andrewcashner.com) 2021-Present Arca musarithmica: A Device for Automatic Music Composition from 1650 (web interface to Haskell implementation of Kircher's music-composition device, www.arca1650.info) 2018–Present LATEX packages: semantic-markup, musicography, octave (ctan.org/author/cashner)

Professional Activities and Accomplishments

2017–Present University of Rochester undergraduate teaching Select courses: History of Western Music 1600-Present, Experiencing Music, Music in Christian Worship, Opera and Musical Theater, Arranging, Music in New Worlds: Global Encounters in the Age of Discoveries 2019-Present Catalyst for Worship and Creative Arts, New Hope Free Methodist Church, Rochester, NY 2015-2017 University of Southern California, undergraduate and graduate teaching Select courses: History of Western Music (all periods), Baroque Music, Research Methods, Popular Song in Religious Devotion 2014-2015 Organist, St. Peter's Episcopal Church, Chicago, IL 2006-2013 Assistant editor, *INSIGHT* periodical, International Council on Systems Engingeering

2007-2009 Organist and choir director, St. Paul's Lutheran Church, Chesterton, IN 2004-2006 Director of Music, Grace Presbyterian Church, Fort Wayne, IN

Proficiencies in Digital Tools and Languages

C, Object Pascal, Scheme LISP, Haskell Programming languages LATEX, HTML, CSS, XML, XSLT, Pandoc Publishing (web, print)

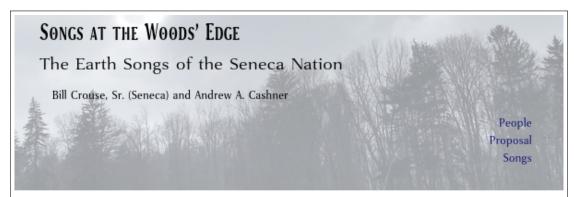
Media production Lilypond, Dorico (music notation); Reaper (audio); Adobe Premiere Pro (video)

Spanish, German (High proficiency); Latin, Italian, French, Biblical Greek Languages

(Reading proficiency); Seneca (Basic proficiency)

Appendices

Songs at the Woods' Edge website mockup: Introduction page



Nya:wëh sgë:nö'! Greetings, and we give thanks that you are well. We invite you into this space for building relationships of mutual understanding between Indigenous people and other children of the Creator. This site shares teaching about earth songs, the traditional social dance songs of the Onöndowa'ga:' (Seneca) Nation, one of the Six Nations of the Hodinöhšö:ni:h (Iroquois) Confederacy.

COME INTO THE CIRCLE

Since the earliest memories that have been handed down to us, the woods' edge was a meeting place between communities in the forests of eastern North America. Members of the Six Nations of the Hodinöhšö:ni:h (Iroquois) Confederacy greeted newcomers who came to their villages through the woods by a ceremony of songs and actions at the edge of the clearing. These Indigenous communities used songs as a way to bring new people into their circle, whether they were members of other Native nations or Euro-American colonizers and settlers.

For the Onöndowa'ga:' (Seneca) people, the Keepers of the Western Door for the Hodinöhšö:ni:h Confederacy, the traditional social dance songs known as Earth Songs have always served a special role in building community and extending welcome to outsiders. Many types of Onöndowa'ga:' songs serve ceremonial purposes and are invested with sacred power that would be dangerous and inappropriate to share; knowledge of these songs is privileged and protected even within Seneca communities. But the Earth Songs are open to everyone: Seneca singers share them frequently at public events as a way of promoting Indigenous values and inviting conversations across boundaries.

This website provides a clearing at the woods' edge where anyone, Native or non-Native, can gather who wants to connect with the Seneca Nation and its traditions.

This work was created on the territory of the Seneca Nation of Indians and other locations, including Rochester, New York, that occupy the ancestral territory of the Onöndowa'ga:' (Seneca) Nation, one of the Six Nations of the Hodinöhšö:ni:h (Iroquois) Confederacy.

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Website mockup: Page with information on a particular Earth Song

MOVEMENTS



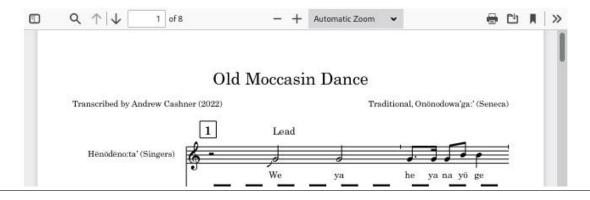
The Allegany River Dancers perform the Old Moccasin Dance

Sounds



Transcription

Seneca earth songs have always been an oral tradition. This transcription is only intended as an aid in learning the song. It does not attempt to represent every aspect of the music, and is no substitute for learning from a Seneca teacher.

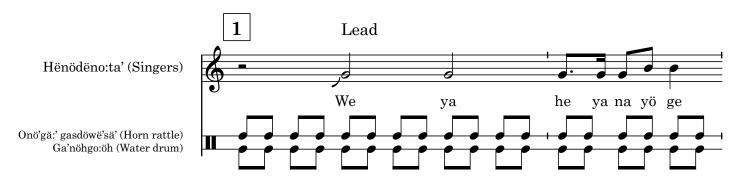


(On next page) Draft study transcription of the Old Moccasin Dance, excerpt

Old Moccasin Dance

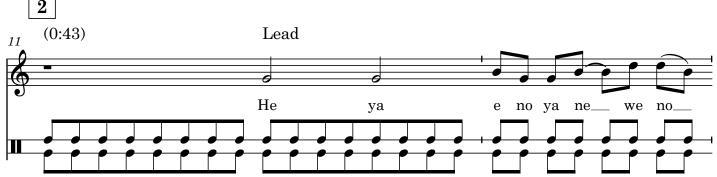
Transcribed by Andrew Cashner (2022)

Traditional, Onönodowa'ga:' (Seneca)









As sung by Allegany Singers, Kyle Dowdy, lead (Earth Songs, vol. 1, 1996).

This song belongs to the cultural heritage of the Onöndowa'ga.' people and is protected under the United Nations Declaration of the Rights of Indigenous Peoples.

