

APPLICATION FOR FEDERAL ASSISTANCE SF 424 - INDIVIDUAL

*** 1. NAME OF FEDERAL AGENCY:**

National Endowment for the Humanities

2. CATALOG OF FEDERAL DOMESTIC ASSISTANCE NUMBER:

45.160

CFDA TITLE:

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

5. APPLICANT INFORMATION

a. Name and Contact Information

Prefix:

Mr.

* First Name:

Andrew

Middle Name:

Aaron

* Last Name:

Cashner

Suffix:

Ph.D.

* Telephone Number (Daytime):

7738445864

Telephone Number (Evening):

7738445864

* Email:

andrew.cashner@rochester.edu

Fax Number:

b. Address

* Street1:

125 Brookdale Ave

Street2:

* City:

Rochester

County/Parish:

Monroe

* State:

NY: New York

Province:

* Country:

USA: UNITED STATES

* Zip/Postal Code:

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:**

This is a digital-humanities project on the subject of the traditional social-dance songs of the Onöndow'ga:' (Seneca) people, created in collaboration with Seneca singer and faithkeeper Bill Crouse, Sr. Known as Earth Songs (Yöëdza'ge:ka:' gaë:nö'shö'), these songs have been used for centuries to build reciprocal relationships within the Seneca community and with outsiders. This project will be the first to present Seneca music to the academic community and general public accurately, sensitively, and on Seneca terms. In a website and born-digital book, the project will combine high-quality videos of song performances and Seneca teaching about the songs with the findings of both ethnographic and archival research into the history and significance of the songs.

*** c. Proposed Project:**

Start Date: 01/01/2023

End 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 contained in the announcement or agency specific instructions.

* Signature: Completed Upon Submission to Grants.gov

* Date Signed: Completed Upon Submission to Grants.gov

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:	Social Science: Ethnomusicology
Field of Project #2:	Interdisciplinary: Native American Studies
Field of Project #3:	Arts: Music History and Criticism
Project Director Field of Study:	Arts: Music History and Criticism

The mailing address provided on the SF 424-Individual is for your ☐ work ☒ home

Institutional Affiliation

Are you affiliated with an institution? (If yes, provide information below.) ☒ Yes ☐ 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/Taxpayer Identification Number (EIN/TIN):	16-0743209

Status: ☐ Senior Scholar ☒ Junior Scholar

Reference Letters

Reference 1

First Name:	<input type="text" value="Ellen"/>
Last Name:	<input type="text" value="Koskoff"/>
Email:	<input type="text" value="ekoskoff@esm.rochester.edu"/>
Title:	<input type="text" value="Professor Emerita of Ethnomusicology"/>
Department Name:	<input type="text" value="Eastman School of Music"/>
Institution:	<input type="text" value="University of Rochester"/>

Reference 2

First Name:	<input type="text" value="Robert"/>
Last Name:	<input type="text" value="Kendrick"/>
Email:	<input type="text" value="rkendric@uchicago.edu"/>
Title:	<input type="text" value="William Colvin Professor in Music"/>
Department Name:	<input type="text" value="Music"/>
Institution:	<input type="text" value="University of Chicago"/>

Nominating Official (Summer Stipends Applicants Only)

Are you exempt from nomination? If not, provide information below. ☐ Yes ☐ No

First Name:	<input type="text"/>
Last Name:	<input type="text"/>
Email:	<input type="text"/>
Title:	<input type="text"/>
Institution:	<input type="text"/>

Project/Performance Site Location(s)

Project/Performance Site Primary Location ☒ I am submitting an application as an individual, and not on behalf of a company, state, local or tribal government, academia, or other type of organization.

Organization Name: University of Rochester

UEI: F27KDXZMF9Y8

* Street1: PO Box 270052

Street2:

* City: Rochester

County: Monroe

* State: NY: New York

Province:

* Country: USA: UNITED STATES

* ZIP / Postal Code: 14627-0052

* Project/ Performance Site Congressional District: NY-025

Project/Performance Site Location 1

☐ I am submitting an application as an individual, and not on behalf of a company, state, local or tribal government, academia, or other type of organization.

Organization Name:

UEI:

* Street1:

Street2:

* City:

County:

* State:

Province:

* Country: USA: UNITED STATES

* ZIP / Postal Code:

* Project/ Performance Site Congressional District:

Additional Location(s)

Add Attachment

Delete Attachment

View Attachment

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	<input type="text" value="narrative.pdf"/>	Add Attachment	Delete Attachment	View Attachment
2) Please attach Attachment 2	<input type="text" value="workplan.pdf"/>	Add Attachment	Delete Attachment	View Attachment
3) Please attach Attachment 3	<input type="text" value="bibliography.pdf"/>	Add Attachment	Delete Attachment	View Attachment
4) Please attach Attachment 4	<input type="text" value="resume.pdf"/>	Add Attachment	Delete Attachment	View Attachment
5) Please attach Attachment 5	<input type="text" value="appendices.pdf"/>	Add Attachment	Delete Attachment	View Attachment
6) Please attach Attachment 6	<input type="text"/>	Add Attachment	Delete Attachment	View Attachment
7) Please attach Attachment 7	<input type="text"/>	Add Attachment	Delete Attachment	View Attachment
8) Please attach Attachment 8	<input type="text"/>	Add Attachment	Delete Attachment	View Attachment
9) Please attach Attachment 9	<input type="text"/>	Add Attachment	Delete Attachment	View Attachment
10) Please attach Attachment 10	<input type="text"/>	Add Attachment	Delete Attachment	View Attachment
11) Please attach Attachment 11	<input type="text"/>	Add Attachment	Delete Attachment	View Attachment
12) Please attach Attachment 12	<input type="text"/>	Add Attachment	Delete Attachment	View Attachment
13) Please attach Attachment 13	<input type="text"/>	Add Attachment	Delete Attachment	View Attachment
14) Please attach Attachment 14	<input type="text"/>	Add Attachment	Delete Attachment	View Attachment
15) Please attach Attachment 15	<input type="text"/>	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'shö'), 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 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

Bibliography

- Akwesasne Notes, ed. 2005. *Basic Call to Consciousness*. Summertown, TN: Native Voices.
- Bohlman, Philip V., ed. 2013. *The Cambridge History of World Music*. Cambridge: Cambridge University Press.
- Browner, Tara. 2002. *Heartbeat of the People: Music and Dance of the Northern Pow-wow*. Urbana, IL: University of Illinois Press.
- , ed. 2009. *Music of the First Nations: Tradition and Innovation in Native North America*. Urbana, IL: University of Illinois Press.
- Christen, Kimberly. 2018. “Relationships, Not Records: Digital Heritage and the Ethics of Sharing Indigenous Knowledge Online.” In *The Routledge Companion to Media Studies and Digital Humanities*, edited by Jentery Sayers, 403–412. New York: Routledge.
- Deloria, Jr., Vine. 1985. *Behind the Trail of Broken Treaties: An Indian Declaration of Independence*. Revised ed. Austin: University of Texas Press.
- Diamond, Beverley. 2008. *Native American Music in Eastern North America: Experiencing Music, Expressing Culture*. New York: Oxford University Press.
- . 2013. “Native American Ways of (Music) History.” In Bohlman 2013, 155–180.
- Eyerly, Sarah Justina. 2020. *Moravian Soundscapes: A Sonic History of the Moravian Missions in Early Pennsylvania*. Bloomington, IN: Indiana University Press.
- Fenton, William N. 1998. *The Great Law and the Longhouse: A Political History of the Iroquois Confederacy*. Norman, OK: University of Oklahoma Press.
- Fenton, William N., and Gertrude Prokosch Kurath. 1953. *The Iroquois Eagle Dance: An Offshoot of the Calumet Dance*. Washington, DC: United States Government Printing Office.
- Fox, Aaron A. 2013. “Repatriation as Reanimation through Reciprocity.” In Bohlman 2013, ch. 21.
- Goodman, Glenda. 2012. “‘But They Differ from Us in Sound’: Indian Psalmody and the Soundscape of Colonialism, 1651–75.” *The William and Mary Quarterly* 69 (4): 793–822.
- Hauptman, Laurence M. 1999. *Conspiracy of Interests: Iroquois Dispossession and the Rise of New York State*. Syracuse: Syracuse University Press.
- Hill, Susan M. 2017. *The Clay We Are Made Of: Haudenosaunee Land Tenure on the Grand River*. Winnipeg: University of Manitoba Press.
- Krouse, Susan Applegate. 2001. “Traditional Iroquois Socials: Maintaining Identity in the City.” *American Indian Quarterly* 25 (3): 400–408.
- Kurath, Gertrude P. 1964. *Iroquois Music and Dance: Ceremonial Arts of Two Seneca Longhouses*. Washington, DC: Smithsonian Institution, Bureau of American Ethnology.
- Levine, Victoria Lindsay, and Dylan Robinson, eds. 2019. *Music and Modernity among First Peoples of North America*. Middletown, CT: Wesleyan University Press.
- McCarthy, Theresa L. 2008. “Iroquoian and Iroquoianist: Anthropologists and the Haudenosaunee at Grand River.” *Histories of Anthropology Annual* 4:135–171.
- Morgan, Lewis Henry. 1851. *League of the Ho-de'-no-sau-nee or Iroquois*. Rochester, NY: Sage & Brother.
- Richter, Daniel K. 1992. *The Ordeal of the Longhouse: The Peoples of the Iroquois League in the Era of European Colonization*. Chapel Hill, NC: University of North Carolina Press.
- Robinson, Dylan. 2020. *Hungry Listening: Resonant Theory for Indigenous Sound Studies*. Minneapolis, MN: University of Minnesota Press.
- Smith, Linda Tuhiwai. 2012. *Decolonizing Methodologies: Research and Indigenous Peoples*. London: Zed Books.
- Spinney, Ann Morrison. 2010. *Passamaquoddy Ceremonial Songs: Aesthetics and Survival*. Amherst, MA: University of Massachusetts Press.
- Wilson, Shawn. 2008. *Research Is Ceremony: Indigenous Research Methods*. Halifax: Fernwood Publishing.

Andrew A. Cashner, PhD

125 Brookdale Ave., Rochester, New York 14619 USA
(773) 844-5864, andrew.cashner@rochester.edu

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*
2022 “Bringing Heavenly Music down to Earth: Global Exchange and Local Devotion at Segovia Cathedral, 1678,” *Music & Letters* (in press, published online March 2022)

- 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)
- 2017 *Villancicos about Music from Seventeenth-Century Spain and New Spain* (vol. 1), Web 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 L^AT_EX 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 Engineering
- 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

- Programming languages C, Object Pascal, Scheme LISP, Haskell
- Publishing (web, print) L^AT_EX, HTML, CSS, XML, XSLT, Pandoc
- Media production Lilypond, Dorico (music notation); Reaper (audio); Adobe Premiere Pro (video)
- Languages Spanish, German (High proficiency); Latin, Italian, French, Biblical Greek (Reading proficiency); Seneca (Basic proficiency)

Appendices

Songs at the Woods' Edge website mockup: Introduction page

SONGS AT THE WOODS' EDGE

The Earth Songs of the Seneca Nation

Bill Crouse, Sr. (Seneca) and Andrew A. Cashner

People
Proposal
Songs

Nya:wēh sgē:nō! 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 Hodinöhsö:nih (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 Hodinöhsö:nih (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 Hodinöhsö:nih 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 Hodinöhsö:nih (Iroquois) Confederacy.

Copyright © 2022 Bill Crouse, Sr., and Andrew A. Cashner. All rights reserved.

MOVEMENTS



The Allegany River Dancers perform the Old Moccasin Dance

SOUNDS



Allegany Singers, 2002 (Lead: Kyle)

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.

1 of 8 Automatic Zoom

Old Moccasin Dance

Transcribed by Andrew Cashner (2022) Traditional, Onōnodowa'ga' (Seneca)

Henōdenota' (Singers)

1 Lead

We ya he ya na yō ge

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

Old Moccasin Dance

Transcribed by Andrew Cashner (2022)

Traditional, Onönodowa'ga' (Seneca)

1 Lead

Hënödëno:ta' (Singers)

We ya he ya na yö ge

Onö'gä' gasdöwë'sä' (Horn rattle)
Ga'nöhgo:öh (Water drum)

3 All

he ya na yö ge he ya na yö ge he ya na yö ge he ya na yö ge

7

he ya na yö ge he ya na yö ge he ya na yö ge yo' ho:h.

2 (0:43) Lead

11 He ya e no ya ne we no

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

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

13 All

ya ne_ we no ya ne we no ya ne_ we no_ ya ne_ we no ya ne

16

yo_ we no ya ne we no ya ne we no ya ne_ we no ya ne

18

we no ya ne_ we no ya ne yo' ho:h.

3

20 (01:26) Lead All

He ya_ he yö ge we yö ge he ya we yö ge we yö ge he ya

23

we_ yö ge_ we no ya ne we yö ge we yö ge he ya

4

25 (02:14) Lead

we yö ge_ we no ya ne yo' ho:h. He ya_

28 All

— ho yö ge we yö ge he ya

30

wa yö ge we no ya ne wa yö ge wa yö ge he ya

5

(02:58) Lead

32

wa yö ge we no ya ne yo' ho:h. He ya

35 All

yo ho ya wi ha wi ha wi neh he ya yo ho yo he no wi ha wi neh he ya

37

yo ho yo wi ha wi neh he ya yo he no wi ha wi neh he ya

6

(03:42) Lead

39

yo ho yo wo ho wi ne heh ya yo' ho:h. We he ya

42 All

yo ho we no ye wi ha wi neh he ya yo ho we no ye wi ha wi neh he ya

44

we no ye wi ha wi neh he ya we no ye wi ha wi neh he ya