

AMERICAN INDIAN HISTORY, CULTURE AND LANGUAGE

Curriculum Framework

Music and Dance

LESSON PLAN MODELS

Primary

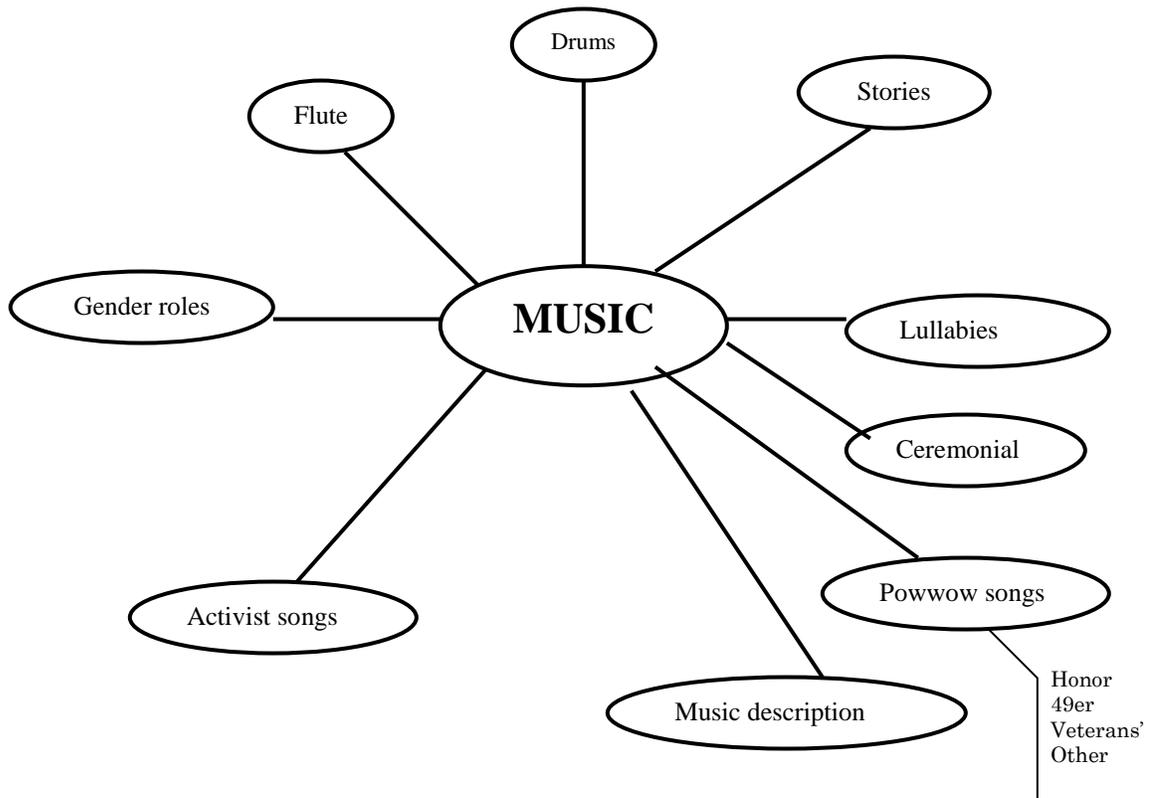
Intermediate

Middle School

Senior High

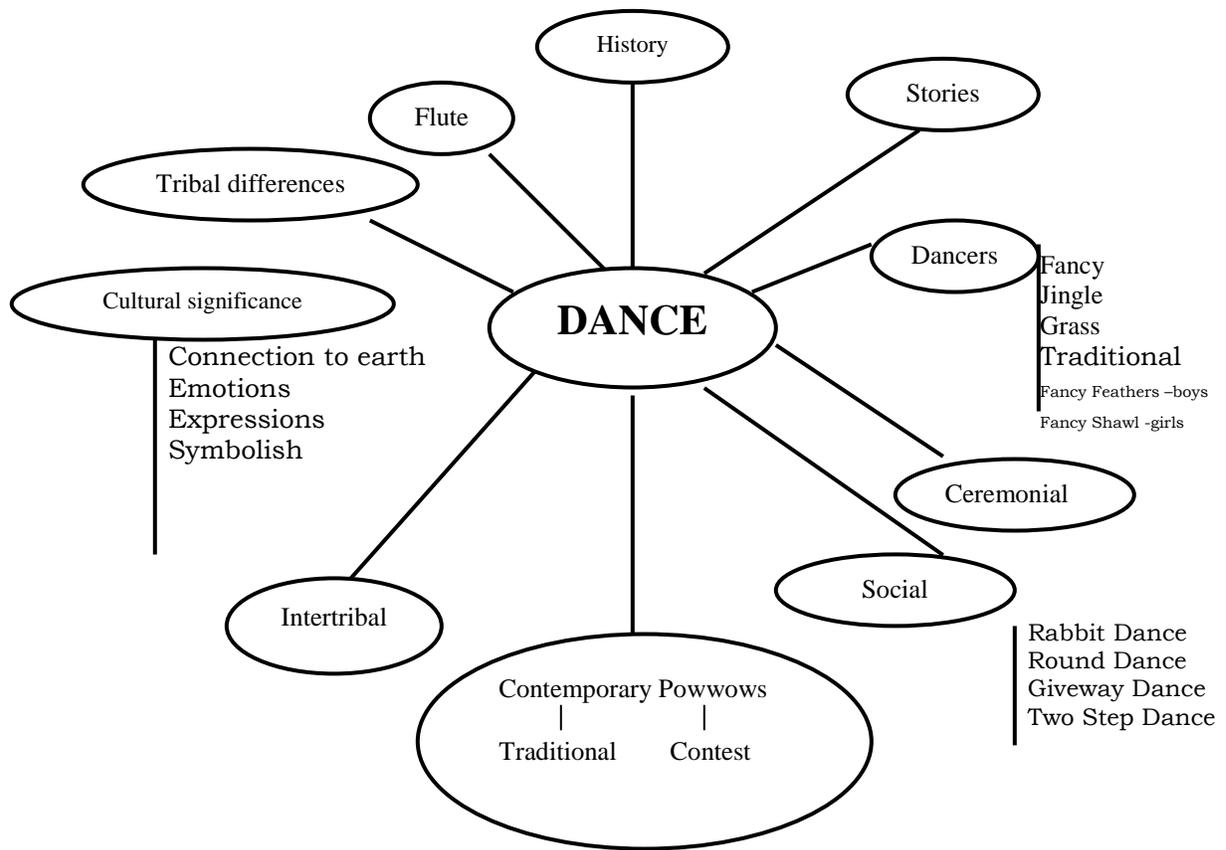
Office of Indian Education
Minnesota Department of Education
1500 Highway 36 West
Roseville, MN 55113-4266

651-582-8831



Learner Outcome

Students will be able to demonstrate an understanding and appreciation of the purposes, history and features of American Indian **music**.



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Students will be able to demonstrate an understanding and appreciation of the purposes, history and features of American Indian **music**.

LEARNER OUTCOME

Students will be able to: demonstrate an understanding and appreciation of the purposes, history and features of American Indian **music and dance**.

ATTRIBUTES

This outcome includes:

- recognizing the different types and purposes of music and dances.
- learning about the different instruments.
- understanding the meaning and purpose of Pow Wows.

RATIONALE

It is important for students to know and appreciate American Indian music and dance in its many forms and to realize that these traditions have existed through the centuries and still are practiced today.

CULTURAL CONTENT/AMERICAN INDIAN WORLD VIEW

Music and dance, based on traditional forms of expression, play a significant role in the lives of many American Indians today. Through music and dance, American Indians celebrate life, tribal identity, and the survival of tribal culture.

TEACHER BACKGROUND INFORMATION

American Indian music consists primarily of songs, dances and musical instruments. Songs are sung for specific purposes. There are songs to ensure good health, songs that help with the growth of crops, and songs for success in war and hunting. There are lullabies, gambling songs, courting songs and songs that are meant to be sung in the context of religious ceremonies.

Origin and Purposes of Songs

Some of the songs are sung exactly as they were composed many generations ago while others are new compositions. A song composer is a highly respected person in American Indian communities. Many times, the songs come to the composer in a vision or a dream. Among some tribes, the songs are the personal property of the composer and he may give away the song to another tribal member in much the same way that other forms of property are exchanged. Some songs are meant for everyone to hear. These songs are sung at modern powwows and may include songs such as flag songs and honor songs. Other songs are sung in the context of sacred ceremonies and these are meant to be sacred with only those who have earned that right. Some songs are to be oral, not copied or recorded or used by other singers from other drums.

Instruments

Songs are often accompanied by music from musical instruments such as drums, shakers and flutes. American Indian musicians use different kinds of drums. There are small hand drums and drums that are large enough for several singers. Double and single headed drums are usually made of wood and covered with deerskin. There are also basket drums and clay drums. Some drums are partially filled with water to produce a particular sound. This sound is called the voice of the drum. Some drums are sacred musical instruments. There are sacred stories about how drums came to tribes. Drums are referred to as persons who are fed and given offerings of tobacco. The sound made by these drums is called the heartbeat of life itself. There are many rules to be followed with regard to how the drum and drumstick are to be treated and who has the right to sit at the drum.

Description of Music

American Indian songs include of a range of melodies. These melodic patterns are called pentatonic tunes. Melodies are usually simple but the rhythms can become very complex. Songs can include between two and twelve separate sections or phrases. The song text may include syllables that are not intended to have meaning in themselves. Other song texts use archaic words and phrases, and still others are sung in tribal languages or translated into English. Among some tribes, women accompany men in singing. In others, men or women sing separately.

Purpose of Dances

Dance is a very old tradition among American Indians. Ancient village sites have been discovered which include what must have been dance grounds. Dance serves many purposes in American Indian life. There are dances to heal the sick, to mourn, to give thanks, to gain personal strength, to welcome visitors and to honor individuals, and to socialize.

Description of Dances

Dance steps range from simple to complex. Dancing usually takes place in a circle with the dancers moving clockwise as the sun moves. Many of the dances tell stories about tribal history and are connected to the oral traditions of each tribe. Dancers sometimes carry gourd rattles, eagle bone whistles, or wear bells, turtle shells, and deer hooves, which make a sound as the dancer moves. The right to carry or wear certain objects is subject to rules specific to each tribe. In the same manner as songs, some dances are meant for everyone to see and some are performed within the context of ceremonies, which are meant for viewing by only those who have the right to participate in these ceremonies.

History of the Pow Wow

The modern Pow Wow evolved out of the dancing traditions of many different tribes. During the late 19th or early 20th centuries, U.S. government officials tried to stop American Indians from dancing. The censorship of American Indian dance was a part of the assimilation policies of the federal government at the time. These dances were seen by the officials as “pagan” and politically dangerous and so, in their view, had to be stopped.

To understand how American Indian music and dance are linked to Indian self-determination it is important to know something about past U.S. government policies with regard to these activities. Federal policies of forced assimilation of Indians, which were accelerated during the late 19th and early 20th centuries, attacked and suppressed American Indian music and dance. It was not unusual for government agents to break up tribal dances and threaten the participants. Some songs and dances were taken underground and held in the memories of tribal elders. Others were simply lost.

After World War II, a revitalization of American Indian music and dance took place. Today, songs accompanying musical instruments, dances and dance outfits, are a part of ceremonies as well as part of the contemporary powwow celebration.

Powwows, as they are called today, are tribal and intertribal dances. They are held throughout the year, indoors and outdoors, in cities and in reservation communities. The word Powwow came from the languages of the Eastern Algonkian tribes. This word referred to a sacred healer. It was then borrowed by Euro-Americans to describe all American Indian dances, social gatherings and ceremonies. The Anishinabe (Chippewa, Ojibwe) word for dance is *nimiwin* (nee-mee-win) and the Dakota (Sioux) word is *wac’ipi* (wah-cheepee).

Description of the Pow Wow

The Powwow as intertribal social events began in the early 20th century among the Plains tribes. These events have since spread to most American Indian tribes. There are two general types of powwows, the traditional powwow and the contest powwow. The contest powwow is a recent innovation where dancers in different dance categories compete for prize money. These contests include men’s traditional and women’s traditional dances. A powwow may include as many as 100 to 250 dancers, ten or more drum groups, a Master of Ceremonies, and an Arena Director. In the Great Lakes area, indoor dances were held in round dance lodges. Today, they are held in school gymnasiums, municipal arenas or other locations where there is a large open space to accommodate the dancers and drum groups.

Types of Dances

The dancers perform many different kinds of dances. These may include among others the Grand Entry Dance, Veteran’s Dance, Round Dance, Honor

Dance and Give Away Dance. The dancers are grouped into different categories based upon their appropriate dance outfit. Men are traditional dancers, grass dancers or fancy dancers. Women are fancy shawl dancers, jingle dress dancers or traditional dancers.

Contemporary Pow Wows

The modern intertribal powwow provides an opportunity for American Indians from many different tribes to meet and exchange ideas about songs, dances, dance outfits and tribal traditions. Most large pow wows last for days, and during the summer months, participants often camp near the powwow grounds. There are concession stands where American Indian foods, art and craft items can be purchased. Some powwows include games and sports competitions. American Indian newspapers published on reservations and in urban Indian communities carry schedules of powwow events. These events are open to the public. A list of local and national powwows and their dates and locations can also be found on the Internet.

American Indians today participate in the musical traditions of their tribe by attending ceremonies and powwows. Tribal schools and American Indian alternative schools teach American Indian music and dance. They sponsor young people's drum groups and dance groups. There are also public schools that support drum and dance groups in their schools.

Outfits

Many of the dance outfits seen at modern powwows are adaptations of Plains Indians style outfits as in the men and boys' grass dance outfit. The men wore belts or bustles made of crow feathers with braided grass tucked into the belt. Later, the crow feathers were replaced with eagle feather bustles, and the grass is symbolized today in the form of yarn strands.

One dance outfit that has its origin among the Great Lakes tribes is the jingle dress. Made of cloths, the dress includes several rows of rolled snuff cans (or rolled metal) which are sewn across the dress on the blouse and repeated on the skirt. The metal cones create a jingling sound as the dancer moves.

Well Known Musicians

American Indians are also active participants in the musical traditions of the larger society.

Louis Ballard, Quapaw-Cherokee, composer who uses American Indian themes in his compositions

Carlos Nakai, Dené (Navajo), flutist

Ed Wapp, Sac and Fox-Commence, flutist

Bonnie Jo Hunt, Dakota (Sioux), opera singer

The following use themes of political significance to American Indians in their songs:

Buffy Sainte-Marie, Cree

Floyd Westerman, Lakota

Paul Ortega, Apache

Indian Rock Bands:

XIT

Red Bones

Winterhawk

Sand Creek

Joanne Bird

Five American Indian women, all from Oklahoma tribes, are internationally known ballerinas. They are Maria and Marjorie Tallchief, Roselle Hightower, Yvonne Chouteau and Moscelyne Larkin. The American Indian Dance Theater is composed of professional Indian dancers and actors. They perform for national audiences offering an artistic interpretation of American Indian oral traditions and dance.

RESOURCE LIST

Elementary and Secondary:

Ancona, G. *Powwow*. Sand Diego, CA: Harcourt Brace Jovanovich, 1993.

Anoka-Hennepin Indian Education Program. *Niwiwin: A History of Ojibway Dance*. Lessons K-12., 1991. Phone: (763) 506-1145.

Ballard, Louis. *American Indian Music for the Classroom*. Phoenix: Canyon Records, 1973.

Bernstein, D.M. *We Dance Because We Can*. Marietta, GA: Longstreet, 1996

Black Bear, and R.D. Theisz. *Songs and Dances of the Lakota*. Aberdeen, S.D.: North Plains Press, 1976.

Braine, S. *Drumbeat...heartbeat: A celebration of the powwow*. Minneapolis, MN: Lerner, 1995

Crum R. *Eagle drum: on the powwow trail with a young grass dancer*. New York, NY: Four Winds, 1994.

Densmore, Frances. *Chippewa Music*. Smithsonian Institution. Bureau of American Ethnology. Washington, D.C.: U.S. Government Printing Office, 1910.

Engstrom, Carol. Gresczyk, Rich and Hunter, Sally. *American Indian Music*. Minneapolis Public Schools, 1980.

Greene, J.D. *Powwow: A Good Day to Dance*. New York, NY: Franklin Watts, 1998.

Gridley, Marion. *Maria Tallchief*. Minneapolis: Dillon Press, 1973.

Harvey, Karen. *Powwow: Dancing the Circle Curriculum*. Denver Public Schools, 2000.

Herndon, Marcia. *Native American Music*. Darby: Norwood Editions, 1982.

Hirschfelder, Arlene. "Dance and Music" "Performing Artists" in *Happily May I Walk. American Indians and Alaska Natives Today*. New York: Charles Scribner's Sons, 1986.

Hungry Wolf, Adolph and Beverly. *Pow Wow*. Vol. I. British Columbia: Good Medicine Books, 1983.

King, S. *Shannon: An Ojibwe Dancer*. Minneapolis, MN: Lerner, 1993.

Left Hand Bull, J. & Haldane, S. *Lakota Hoop Dancer*. New York, NY: Dutton, 1999.

Mille Lacs Band. *Baswewe "Echo" Music Book and Cassette*. Nay Ah Shing Schools, Mille Lacs Band Education Division, HCR 67, Box 242 Onamia, MN 56359. 1998. www.millelacsojibwe.org

Minnesota Historical Society. *Ojibway Music from Minnesota. A Century of Song for Voice and Drum*. St. Paul: Historical Society Press, 1989.

Peter, R. *Regalia: American Indian Dress and Dance*. Littleton, MN: Sundance, 1994

Raczek, R. *Rainy's Powwow*. Flagstaff, AZ: Rising Moon/Northland, 1999

Rendon, M.R. *Powwow Summer: A family celebrates the circle of life*. Minneapolis, MN: Lerner, 1996.

Roberts, C. *Powwow Country*. Helena, MT: American & World Geographic Publishing, 1992.

Vennum, Thomas Jr. *The Ojibwa Dance Drum: Its History and Construction*. Washington D.C.: Smithsonian Press, 1982.

Video: "Dancing Feathers." Spirit Bay Series. Color. (28 min.) Beacon Films.
Phone: 1-800-322-3307.

Video: "Keep Your Heart Strong. Life Along the Pow Wow Trail." Color. (58 min.) Intermedia Arts. Minneapolis, MN.

Video: "Songkeepers". (48 min.) Distinguished traditional flute artists share their own personal perspective on what their songs mean to them and to their people. Shenandoah Film Productions. (707) 822-1030.

Video: "Within the Circle" Color.

Film: "Pow Wow." (16 min.) Univ. Film and Video.

Porcupine Singers. "Traditional Sioux Songs: Phoenix: Canyon Records, 1978.

Records and Tapes:

Canyon Records. Phoenix, Arizona

Indian House, Taos, New Mexico

Library of Congress. Washington, D.C. Folkways Records.

Eayabay Singers, Red Lake, MN "Intertribal Songs"

Tapes I & II Write to: Lee Lussier, Jr. Red Lake, MN

"Black Lodge Singers: Kids' Powwow Songs". Phoenix, AZ Canyon Records 1996.

Traditional Dakota

Kevin Locke, Flute. Contact: Kevin Locke, Box 44, Mobridge, SD

Dance Groups

Red Lake Drum Troupe

Drum Groups

Battle River II, Red Lake, MN

Bois Forte, Northwind Singers

Shau Bosh King; Mille Lacs

Iron Wood, Prairie Island Lower Sioux Dance Group

Kola Singers. Minneapolis, St. Paul

Fond du Lac Ojibwe School Drum; Fond du Lac Reservation

Circle of Life School Singers; White Earth Reservation

Kingbird Singers, Red Lake, MN

"Bois Forte Band" Singers

PRIMARY LESSON-MUSIC AND DANCE

1. DEVELOPMENTAL CHECKPOINT

Primary students realize that there is music and dance unique to each American Indian tribe and that music and dance of all cultures has a history and tradition that is interesting and to be respected by listeners.

OUTCOME INDICATOR

Checklist to record responses in class discussions

CURRICULUM INTEGRATION

Communication, History, Language Arts

LESSON OUTCOMES

Students will:

- Understand that traditional American Indian music is often vocal but includes percussion instruments.
- Know that instruments used include drums, rattles, notched sticks, flutes, whistles, bells, and the voice.
- Know that the drum is the most important instrument and that drums are not used by themselves, but with singing and dancing. It is not considered an accompaniment.
- Listen respectfully to a variety of American Indian music.

INSTRUCTIONAL STRATEGIES

1. Set the stage for students listening to recordings of American Indian music by:
 - Asking them to recall instances in which they were not familiar with something and more or less dismissed it as “strange” or “weird.”
 - Reminding students how explanations and frequent contact can make the unfamiliar become familiar and interesting.
2. Facilitate the prelistening exercise by having students complete this sentence: I used to think _____; but now I _____.
3. Recall with students the value of respect. Apply this to listening to the music of different cultures. Think of instances the students might readily understand:
 - What are signs of respect when the “Star Spangled Banner” is played or sung?
 - What are respectful behaviors when Canada’s national anthem is played or sung?
 - How is respect shown when religious/spiritual music is played or sung?
 - How do we behave when we hear music from various cultures?
4. Select music from a variety of cultures and play short portions for student listening. Have students listen for instruments and vocals. Ask students to try to identify the style or type of music: the time in which it was composed, the culture and the purpose.

VOCABULARY

respect
instruments
vocal

MATERIALS

Cassette player
Recordings of various types of music, including Ojibwe and Dakota music.

RESOURCES

For information on instruments use:

My Music Reaches to the Sky – Native American Musical Instruments

Center for the Arts of Indian America

1700 Pennsylvania Avenue, NW

Washington, D.C. 20006

Ojibway Music from Minnesota – Cassette and manual

Published by the Minnesota Historical Society Press and the Minnesota State Arts Board, St. Paul 55101

ASSESSMENT TASKS

Listen and respond to a variety of music.

ENRICHMENT ACTIVITY

- Students bring to class their own cassettes and introduce the music to the class.
- Community members can be invited to come into the school and present traditional music to students.
- Students will listen to and learn Ojibwe songs from the *Baswewe "Echo" Music Book*. Music book and cassette tape available from Nay Ah Shing School, Mille Lacs Band Education Division, HCR 67, Box 242, Onamia, MN 56359. Music book and cassette can also be ordered online at www.millelacsobjibwe.org

LINKAGES

Social Studies, Language Arts

INTERMEDIATE LESSON-MUSIC AND DANCE

2. DEVELOPMENTAL CHECKPOINT

Intermediate students recognize that American Indian music has specific purposes. The students demonstrate an understanding and appreciation of American Indian music by listening respectfully.

OUTCOME INDICATORS

Checklist for recorder and story presentation

CURRICULUM INTEGRATION

Music

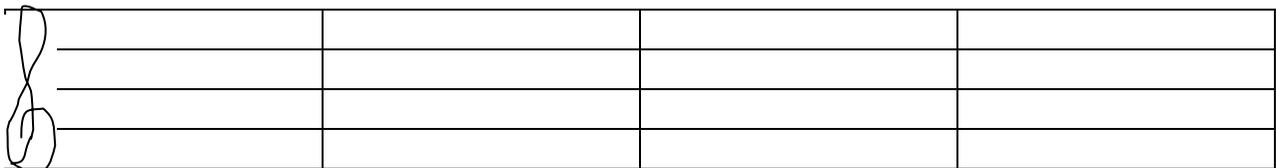
LESSON OUTCOMES

The student will be able to:

- understand the history and background of the Dakota courting flute.
- listen respectfully to recorded and live examples of traditional flute music.
- accompany the telling of the story of the first flute on their classroom recorders.

INSTRUCTIONAL STRATEGIES

1. Read Paul Gobles’ “Love Flute” to the class, emphasizing the numerous illustrations of tribal flutes.
2. Discuss the information at the beginning of the book about the flute’s background.
3. Play recorded examples of traditional flute music such as Kevin Locke or Carlos Nakai. Invite a flutist to the class to perform.
4. Teach students the following phrase on their recorders:



5. Read the story again. This time with the students playing the phrase each time the young man plays his flute.

VOCABULARY

Siyo Tanka (she-yo-tahnka) – Dakota for flute

MATERIALS

Flute music
Recorders

RESOURCE LIST

Burton, Bryan. *Moving Within the Circle*. World Music Press. Chapter 5 contains more history of the flute and songs to play.

Carey, Valerie Scho. "Quail Song." Putnam Publishing. This is a story that could be used with recorders as the "song of the quail." Students could compose their own melodic phrases for the story.

Globe, Paul. *Love Flute*. Bradbury Press, 1992.

Minnesota Historical Society. *Ojibway Music From Minnesota. A Century of Song for Voice and Drum*. St Paul: Minnesota Historical Society Press, 1989.

Music tapes: Locke, Kevin. "The Flash of the Mirror"

Music tapes: Nakai, Carlos. "Earth Spirit"

Music tapes: "Spirit Winds" Native American Flute with Nature.
Phone: 1-800-336-5666.

Music tapes: "The Spirit Sings," Handcrafted Indian flutes with bells, drums, and a wide range of natural sounds – from wolves to flowing water. The artist is Anakwad, Ojibwe singer-songwriter.
NorthWord Press, Inc. P.O. Box 1360, Minocqua, WI 54548
Phone: 1-800-336-5666.

Video: "Songkeepers". (48 min.) Distinguished traditional flute artists share their own personal perspective on what their songs mean to them and to their people. Shenandoah Film Productions. (707) 822-1030.

ASSESSMENT TASKS

Students will use correct recorder technique for the "flip" fingering of E to G and B to A, to emulate the playing of the Locke and Nakai recordings.

ENRICHMENT ACTIVITY

- Present the story and record music to another class. Have students portray the four main characters – young girl, young man, two Elk Men. Teacher narrates the story while students act out the tale and recorders play.
- Using "Quail Song." By Valerie Carey. Students will compose their own melodic phrases for the story.

LINKAGES

Social Studies, Language Arts

— Adapted from lesson plan by Gretchen Anderson, Red Wing Schools

MIDDLE SCHOOL – MUSIC AND DANCE

3. DEVELOPMENTAL CHECKPOINT

Middle School students will understand the meaning and purpose of powwows. They will have a basic knowledge of the dances, ceremonies and outfits common to powwow traditions.

OUTCOME INDICATORS

- Checklist to record responses in class discussions
- Verification and/or change statements following “Limited Prior Knowledge Strategy”

CURRICULUM INTEGRATION

Music, Dance

LESSON OUTCOMES

The student will be able to:

- recognize that a powwow is a planned social event and gathering of American Indians.
- realize that powwow time gives opportunity for such activities as —
 - celebrating the end of a season and welcoming the beginning of a new one.
 - giving awards and recognitions to those so deserving.
 - gift giving and receiving.
 - showing respect and assisting elders.
 - singing honor songs.
 - making arrangements for name-giving ceremonies.
 - celebrating American Indian heritage.
- make speculative statements based on limited prior knowledge.
- verify and/or correct statements based on a reading assignment.

INSTRUCTIONAL STRATEGIES

1. Distribute “Limited Prior Knowledge Strategy.” Tell students that all items on the sheet are related to powwows. Students are to work in groups of 3 or 4 in order to discuss and consider how several of the items may be grouped together.
2. One pen and one sheet of paper are needed by each group. As statements are suggested, one student writes one statement on the paper. The pen and paper are then passed to the next student who records another statement. Each rotating writer in turn records one speculation made by someone else and passes the paper and pen. The end product is a series of predictive statements about the information that will be read.

3. **Traveling reports are to be shared with other groups:**

After each group has recorded their speculations, a reporter is designated to go to another group and share speculations. A class list of speculations may be recorded on the board or on a flipchart. This preceding discussion and debate promotes setting purposes for reading and the curiosity to find out which of their statements are verified in the reading.

4. Students read the information on powwows.
5. **Students verify and change prereading statements:**
Students pass the paper and pencil around the group. The statements are again considered one at a time. Each student, as rotating writer, reads one statement. If it was validated in the text, that student checks the statement. If the prediction was refuted in the text, the group discusses how the statement could be changed to be true. That student revises the statement making any necessary changes. The paper and pen are passed to the next student. This is continued until all prereading statements have been considered.
6. Students view video “Dancing Feathers.”

VOCABULARY

Contained within “Limited Prior Knowledge Strategy”

MATERIALS

Copies of “Limited Prior Knowledge Strategy” for each student
Copies of readings for each student
One sheet of paper and one pen for each group

RESOURCE LIST

King, S. *Shannon: an Ojibwe Dancer*. Minneapolis, MN: Lerner, 1993

Rendon, M.R. *Powwow Summer: A family celebrates the circle of life*. Minneapolis, MN: Lerner, 1996

Video: “Dancing Feathers.” Spirit Bay video available through:
Beacon Films
P.O. Box 575
Norwood, MA 02062
Toll-free: 1-800-322-3307

Northern Wind Vol. II

“Honor Song/Inter Tribal/Traditional Song/Round/Women Fancy”
“Grass Dance/Jingle Dress/Jingle Round Dance/Crow/Inter Tribal/Shake Song”

Northern Wind Vol. IV

“Memorial Song/Contest Song/Intertribal/Jingle Dress Song”

“Contest Song/Honor Song/Men’s Traditional/Grass Dance/Women’s Contest song”

Sunshine Record Ltd., 275 Selkirk Ave., Winnipeg, Manitoba R2W 2L5

ASSESSMENT TASKS

- Participate in discussion following “Limited Prior Knowledge Strategy.”
- Verify or change statements following the powwow readings.

ENRICHMENT ACTIVITY

- Seek information on powwows held nearby. Arrange to have students attend a powwow and participate in the intertribal songs.
- Invite area dancers to come into schools and give a dance presentation to the students. The tribal school in your area may already have students who give dancing demonstrations.
- Research powwows that are put on by a southwestern tribe. Put together a graphic organizer to compare those powwows with powwows in Minnesota.

LINKAGES

Language Arts, History, Art

STUDENT READING

POWWOWS

A Traditional Pow Wow is a planned social event and gathering of American Indians. It is a celebration to make the end of a season and welcome the beginning of a new one. It is a time and place to thank the Great Spirit for the good events and happenings of the past season and to ask a continuance of these in the next. The four seasons provide four opportunities to gather for feasting, dancing, drumming and singing. A good time being enjoyed by all. It's a time and place to meet old friends and make new friends.

The circle being a very important symbol to American Indians, the Pow Wow itself is set up so that everything is a circle, a sacred circle. The drums are the heartbeat in the center of the circle. The dancers and audience form a circle around them. The concessions and camping area form yet another circle around the gathering. The Pow Wow brings the circle of the people closer together, closer to their family, friends and their American Indian culture.

When you enter this circle, any thoughts of ill will, any animosities or jealousy toward your fellow man must be purged from your mind. The sacred circle must not be tainted.

The Pow Wow is the place where awards and recognitions are given to those so deserving. The awarding of an Eagle feather to a person was and still is the most prestigious ceremony. To receive an Eagle feather in the old days was equivalent to receiving the Medal of Honor from this country today. To be the recipient of a white eagle feather meant that you were a leader and warrior extraordinaire in the Ojibwe tribe. Today those meanings are still in force. Show proper respect for the wearers of Eagle feathers.

A traditional Pow Wow is the place for gift giving and receiving, singing honor songs and showing respect and assisting those elders in attendance. It is also the place to wear the new dance outfit and dance your style around the dance circle. It is the place where Eagles can be seen circling the festivities; where no drugs, alcohol or any kind of violence can be seen; where healing of all kinds can take place in the dance ring; where you can pray while dancing; where you can learn of coming events; where respect for the dancers' outfits is shown; where you can ask questions about your culture and traditions. And again, it is the place where you can make arrangements for name-giving ceremonies.

Pow Wow time gives us a chance to celebrate our rich heritage and reflect on who we are as American Indians.

The Grand Entry

Spectators should always stand and remove caps or hats during the Grand Entry, invocation, Flag Songs, and Honor Songs.

The Grand Entry is the parade of dancers which opens each session of dancing. All the dancers are encouraged to take part in the Grand Entry.

First, the eagle staff is carried into the circle, followed by the American, Canadian, state and tribal flags. Then, chiefs and headmen enter, followed by head dancers and royalty.

Other invited dignitaries are next to enter followed by the men: traditional dancers first, then grass dancers and fancy dancers. Women come next: traditional dancers, fancy shawl dancers and then jingle dress dancers. They're followed by junior boys, traditional and family dancers, and the little girls, traditional and fancy shawl dancers. The dancers dance clockwise, around the arbor.

When the Grand Entry songs end, there is a Flag Song. Immediately following the end of the Flag Song, three push ups (the term push up refers to the number of times a song is sung through with each lead) of the victory song are sung with dancing in place. Then an invocation blesses the gathering. After that, the Eagle staff (always positioned above the American flag to signify the first nation) is tied to the pole in the center of the arbor or brought to the announcer's stand.

The Drum Arbor

Drums can come from a variety of sources. Some are handed down in a family, others are donated to a drum group. Older drums are made of deer, elk, horse or buffalo hides, but contemporary bass drums can be purchased, renovated, and even blessed, just as the older drums are.

The traditional drum has its own life. Some drum groups have gone through ceremonies and had their drums blessed and named, and the drum has its own powerful spirit. Gifts are made to the drum, and some drums even have their own sacred medicine pipes. In tradition, the drum symbolizes the heartbeat of our Mother Earth. The drum must always be treated with the respect of a sacred item. Nothing is ever set on a drum, nor does anyone reach across it. Many drums even have their own song, which is frequently sung as a warm-up at the beginning of the Pow Wow celebration.

The beat of the drum is like a heartbeat, starting slowly and then beating more quickly as the singers get further into the song. The drumsticks connect the singers to the power of the drum as they sing.

There are many different kinds of rhythms and drumbeats, and each type of song requires a different one. The drumbeats must be in perfect time, and each singer must be in perfect unison.

How the Songs are Sung

Different types of songs are sung for different events – grand entries, dance categories, honoring ceremonies, and songs are made for many reasons. Although they differ in tempo, words and emotion, Powwow songs all follow similar structure. The lead singer selects the song to be sung. He may hit the drum once to let the dancers and other singers know the song is about to start. The lead singer, the first person hears, sings alone a phrase or a tune called a “lead” or “push up.” The rest of the group repeats the lead (this is called a “second”), and then all the singers sing the melody (this is called the “first part”), and repetition of the melody (called the “second part”) together. One rendition of the song can also be called a “push up,” so if the announcer asks a drum for four push ups, they will sing the grouping of lead, second, first part and second part four times.

There are three kinds of songs: all words, all melody (these songs are sung with “vocables,” syllables without meaning used to carry the melody), and those with vocables for the lead, second and first part, and words for the second part.

Many times, at the end of the second push up, four slow “honor beats” or “accent beats” are heard from the drum. At one time, it was said they represented a signal to the dancers and singers that a push up is about to begin or the song is about to end.

There are songs for all occasions: Honor Songs, Veterans Songs, War Party Songs, but many of the pre-reservation songs have been put aside in favor of the flood of new songs being composed. Some singing groups sing nothing but their own songs; others borrow songs in addition to performing their own. The songs aren’t written down, but tape-recorded and learned from the recordings by singers and dancers.

In the Northern Plains, the higher parts of the songs are sung falsetto, and the melody gains energy and rhythm as the voice descends. The sound is produced at the back of an open mouth and throat with the volume and quality muscles. Singers are judged on the range, volume, strength and expressive quality of their voices and the way they blend with the rest of the group. Women sing an octave higher than the men and may sometimes join the latter part of each rendition.

Women may also “trill” at special places in the song to indicate deep feelings such as joy or appreciation of the song.

Dropped Eagle Feather

If you see a feather on the ground anywhere, please don’t touch it or move it. Tell the nearest dancer about it and he/she will notify the arena director. If the feather is an Eagle feather and is outside the dance arena, then it is picked up by a veteran with an Eagle fan and transported to a suitable spot on the dance arena and set back on the ground. The arena director will be trying to find the owner. A special ceremony to retrieve the feather is then performed. The feather’s owner’s tribe will

take precedence in determining how the ceremony will be performed. This is due to the various ways each tribe performs this ceremony.

In the Ojibwe way, four veterans are required. They dance around the feather and the one to pick it up is a wounded combat veteran, preferably. In the Ojibwe way, a dropped Eagle feather must be given away to begin a new life. In all cases it is given to the veteran who picked it up. The owner, with proper respect, gifts the four veterans with the help of relatives and friends. The drum that sings the special song for the retrieval of the dropped Eagle feather is also compensated by the person who dropped the feather.

In the case where the same person drops a number of feathers in a bunch, a spiritual leader will be called to say a prayer over them before the pick-up ceremony.

In the American Indian way, it is believed there is a reason for everything, in the case of dropped Eagle feathers, the person who dropped the feather may only have been picked to be the messenger, or signal of something not being right (if that is any consolation) such as misrepresentation by an individual claiming to be other than what he is, or somebody using drugs or alcohol secretly. There is also the possibility of medicine being used wrongly. In any case, the spirits will let you know.

During the ceremony to pick up a dropped Eagle feather, no picture taking of any kind is allowed.

The Men's Traditional Dance

The men's Traditional Dance is just that: a traditional dance held over from times when war parties would return to the village and "dance out" the story of battle, or hunters would return and dance their story of tracking an enemy or prey.

The outfit of the traditional dancer is more subdued in color than other dancers' outfits. The outfits are frequently decorated with bead and quill work, and traditional dancers wear a circular bustle of Eagle feathers, representing cycles and the unity of all that surrounds us. The Eagle feather spikes on the bustle point upward, representing a channel between the Great Spirit and all things on earth. The traditional dancers are usually veterans and carry, as they dance, many traditional items that symbolize their status as warriors. Traditional dancers carry shields, weapons, honor staff (used to challenge the enemy and decorated with Eagle feathers representing achievements in battle) and medicine wheels (carried as a reminder of the wisdom of the four directions, unity, and for the cycle of all things in the universe).

The traditional warrior dance step is done with the ball of the foot touching the ground on the first beat, and the whole foot on the second beat.

The Men's Grass Dance

Much has been written about the Grass or Omaha Dance, borrowed from the Omaha tribe, perhaps in the 1860's. The Grass Dance is very popular. Dancers' outfits

feature a good deal of colorful fringe, replacing the grass dancers originally tucked into their belts. Many dancers wear the hair roach, the crow-belt and the Eagle-bone whistle, which were originally emblems of the Omaha Society.

The basic step of the Omaha Dance involves the ball of one foot being tapped on one beat and placed down flatly with the next, repeating the action on the opposite foot without the dancer missing a beat. Each time the foot is placed flatly on the ground, the weight shifts to that foot. Dancers should keep their heads moving either up and down with the beat of the drum, nodding quickly, several times to each beat, or moving constantly which is the sign of a good dancer. Although the Omaha is a freestyle type of dancing, dancers must follow the changing beat of the drum and stop when the music does, with both feet on the ground.

Men's Fancy Dancing

The Fancy Dance is a relatively new dance. The brilliantly colored feather bustles are said to have originated in Oklahoma in the early 1900's when promoters of large American Indian ceremonials asked dancers to beautify their outfits for the spectators. Also at the time, the dance contest for cash prizes was introduced and contestants started making their outfits more colorful as a result.

The Fancy Dance – danced mostly by boys and young men – is based on the standard “double step” of the Traditional and Grass Dances, but it takes off from there with fancy footwork, increased speed, acrobatic steps and motions and varied body movements. The Fancy Dance is also a freestyle kind of dance. Dancers do whatever they can to keep up with the music! They, too, must follow the changing beat of the drum, stopping when the music does having both feet on the ground.

The Sneakup

The Sneakup Dance follows a definite pattern of drum rolls in the first half of the first four renditions and a standard “Omaha” beat in the second half of each of the first four renditions. On the drum roll, the dancers shake their bells and make gestures of either following or seeking the enemy. On the “Omaha” beats, they “sneak up,” advancing toward the center and stopping on the last beat of the song, then walking back to the perimeter. The fourth rendition doesn't end as the first three do, but continues with two or three straight “Omaha” renditions, so the song is actually sung six or seven times in all. The sneakup song doesn't have a traditional song ending, but ends on the word *manipe* instead.

The Women's Traditional Dance

In the mid-1800's when beads were acquired through trade, the style for the women's traditional dance outfit was to bead the entire top of the dress. The design of each dress had a symbolic meaning to the individual owner. The dresses are decorated with ribbon work, elk's teeth, and shells, among other things. The dancers usually wear decorated moccasins, knee-high leggings, beaded or concho belts and various pieces of jewelry like hair ties, earrings, chokers and necklaces. Most traditional dancers wear or carry an Eagle or hawk feather fan or a single feather.

Traditionally, women were more earth-oriented. This is why the women's Traditional Dance basically consists of remaining stationary and bending the knees with a slight up and down movement of the body. At the same time, the feet shift subtly and the women turn slightly.

Some traditions hold that this symbolizes the way the women turned and looked for their warriors to come home. At certain points in the song, women may hear words that have meaning to them. They may signal their pride and acknowledge the words by raising their fans. Others raise their fans during the honor beats of a song. Women traditional dancers must follow the beat of the drum and stop when the music does.

The Women's Fancy Shawl Dance

The Women's Fancy Shawl Dance is a relatively new dance. Until recently, women performed their fancy dancing in traditional garb. Some accounts say that in the early 1900's shawls replaced the blankets and buffalo robes young girls traditionally wore in public. In the 30's and 40's, young women would show off the shawls they made by doing some fancy footwork at the dances, and some say that's how the women's Fancy Shawl Dance was born.

The Fancy Shawl Dance outfit consists of a decorative knee-length cloth dress, beaded moccasins with matching leggings, a fancy shawl and various pieces of jewelry. The dance itself is similar to the men's Fancy Dance, and the style is changing to include more movements, especially spinning. Footwork is the chief element of dance. Fancy shawl dancers must follow the changing beat of the drum and stop when the music does with both feet on the ground.

The Jingle Dress Dance

The Jingle Dress Dance evolved from Mille Lacs, Minnesota, according to one account. In a Holy Man's dream, four women wearing jingle dresses appeared before him. They showed him how to make the dress, what types of songs went with them and how the dance was performed. The dresses made a pretty sound to him.

Upon waking, he and his wife made four of the dresses, called the four women who in his dream wore them, dressed them in the dresses, brought them forth at a dance and told the people about the dream and that this is the way the medicine women were to dress and dance.

From there, the jingle dress spread throughout the Chippewa/Ojibwe territories. In the late 1920's, the White Earth people gave the jingle dress to the Sioux/Lakota and it spread westward into the Dakotas and Montana. But until recently, the jingle dress dance had all but died out. Now, interest in jingle dress dancing has been rekindled, and women from many tribes are beginning to make and wear them.

The jingle dress is not likely to be mistaken for anything else. The dress made of cloth has hundreds of metal cones or jingles covering it. Jingle dress dancers must keep time to the music and stop when the music does with both feet on the ground.

The Intertribal Dance

Everyone is welcome to dance an intertribal dance – even spectators! It's not as much a particular type of dance as it is a chance for everyone to dance. Intertribal dancers move around the arbor sun-wise (clockwise) and everyone is welcome to take part. You don't even need to be in regalia; you can dance in your street clothes. The basic step is the same one used by traditional dancers: the ball of one foot is tapped on one beat and placed down flatly with the next, repeating the action on the opposite foot without missing a beat. Everybody dance!

The Honor Song

Spectators should always stand and remove caps or hats when an Honor song is being sung.

As the name suggests, Honor Songs are requested at the powwow/celebration to honor someone. Perhaps a family would request an Honor Song for a son returned from the war, or in the memory of a deceased relative. Honor Songs can be made for almost any occasion. In some traditions, people with an Indian name have their own songs, and those songs are sung if the person is to be honored. In other instances there are "generic" Honor Songs for people without their own.

A request to have an Honor Song for someone should be made before the powwow/celebration, but that's not always possible. Anyone wanting an Honor Song done should go to the announcer stand with the request, and someone from the powwow committee works with the arena director to decide when the song would be performed and by which drum. If a drum is present from the honored person's home, or if they have a favorite drum, the drum could be requested to perform the song. It is customary for the person requesting the song to gift the drum for performing the song.

Why Are There So Many Songs and Ceremonies Honoring Veterans At The Pow Wow?

In a modern society that often doesn't seem to pay much attention to veterans, the honor accorded to veterans at the powwow celebration can take one by surprise. Veterans are asked to be flag bearers, called upon to retrieve dropped Eagle feathers and honored in a multitude of Veteran's Songs.

The respect shown to veterans is an integral part of the American Indian culture, a tradition from times when the welfare of a village depended on the quantity and quality of the fighting men. To be a warrior was a man's purpose in life, and the best death a man could make was to fall defending the tribe. To American Indians, the good of all outweighed the good of the one, and veterans were honored because they were willing to give their lives so the people could live.

The veterans of today are accorded the same honor and respect as the warriors of the past, and in the tribes, bravery is still honored as one of the four virtues: bravery, generosity, wisdom, and fortitude.

— Information from “Gathering of all Nations Traditional Pow Wow” brochure

It should be noted that pow wow practices vary from region to region in United States and Canada.

SENIOR HIGH LESSON-MUSIC AND DANCE

4. DEVELOPMENTAL CHECKPOINT

Senior High students will have knowledge of American Indian singers who became famous for their recordings of social action songs in the 1960's. Students can identify historical references and issues to which the songs refer.

OUTCOME INDICATOR

Students will compose an original composition of words and music for a song addressing an American Indian issue of the present day.

CURRICULUM INTEGRATION

Music, Social Studies

LESSON OUTCOMES

Students will be able to:

- define folk music, ballads, social action or protest songs.
- recognize and place in historical context songs performed by Buffy Sainte-Marie and Floyd Westerman.

INSTRUCTIONAL STRATEGIES

1. Ask students to brainstorm information they have about American Indian folk singers. Do they have knowledge of protest music or social action songs of the 1960's?
2. Listen to recordings by Buffy Sainte-Marie and Floyd Westerman.

Buffy Sainte-Marie, member of the Cree tribe, is the background singer on the Spirit Bay Videos. She has written many songs and performed at concerts as well as for smaller audiences throughout the United States.

Floyd Westerman, of Lakota heritage, has appeared in television programs such as "Northern Exposure", "Dharma and Greg" and movies, most notably, "Dances With Wolves."

3. Assign students particular songs to analyze for historical content.

Buffy Sainte-Marie:

"Now That the Buffalo's Gone"
"Welcome Welcome Emigrante"
"Little Wheel Spin and Spin"
"My County 'Tis of Thy People You're Dying"

Floyd Westerman

"Custer Died For Your Sins"
"Missionaries"
"A World Without Tomorrow"
"Goin' Back"
"35 More Miles"
"Red, White and Black"
"Where Were You When"
"Here Come the Anthros"
"They Didn't Listen"
"Task Force"

4. Assign students to summarize what they believe to be the messages intended in each song and place the issue in historical context.
5. Explore the question: How powerful is the role of music in promoting awareness and social change?

VOCABULARY

Students record words and phrases as needed.

MATERIALS

Recordings by Buffy Sainte-Marie

Album Titles, Vanguard Records:

“It’s My Way”

“Many A Mile”

“Little Wheel Spin and Spin”

Recordings by Floyd Westerman

Album Title, Perception Records:

“Custer Died For Your Sins”

ASSESSMENT TASKS

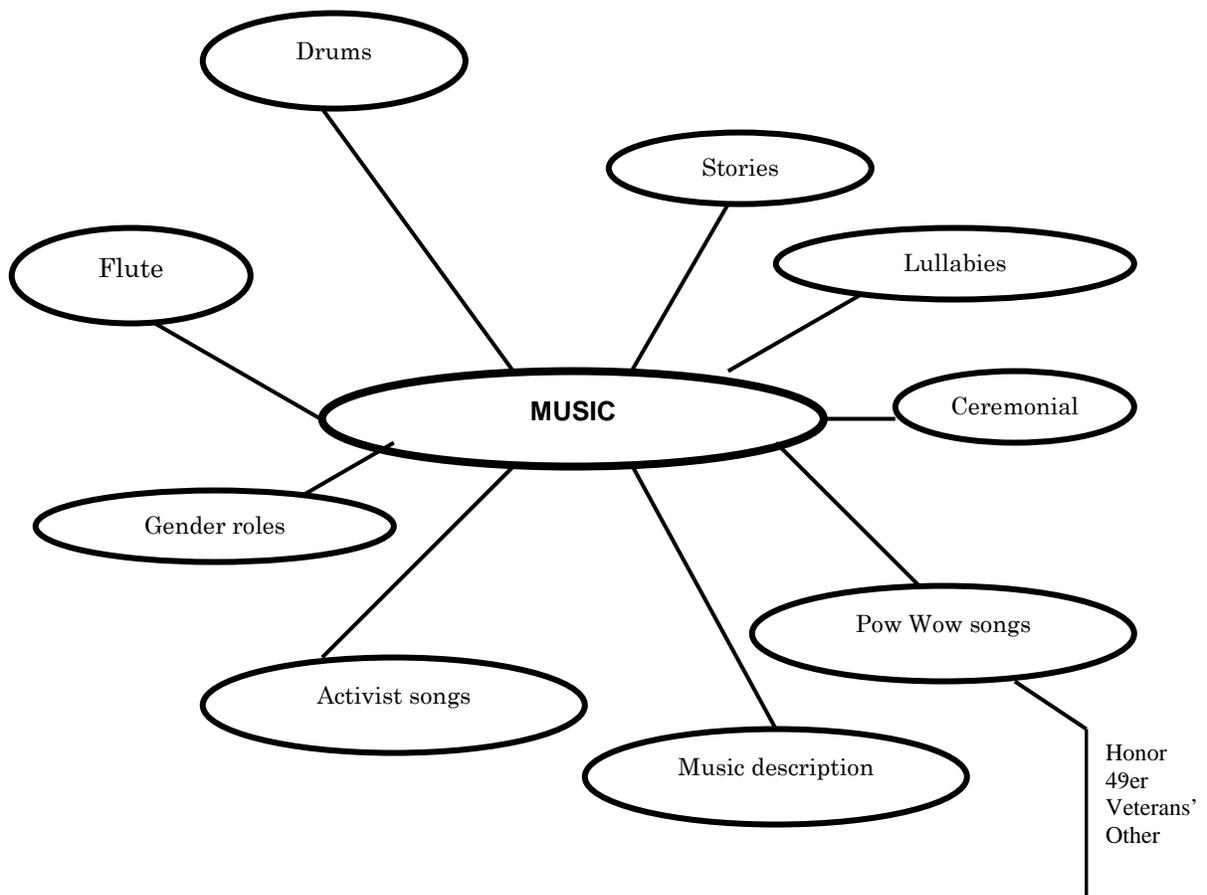
- Individually, in pairs, or small group write words and music for a social action song relevant to American Indian issues of the present day.
- Perform songs for selected audience.

ENRICHMENT ACTIVITY

- Plan a 1960’s program of music and drama featuring American Indian issues, and then add parts that would connect to present day events.
- Students will journal their thoughts and reactions pertaining to songs that promote social change.

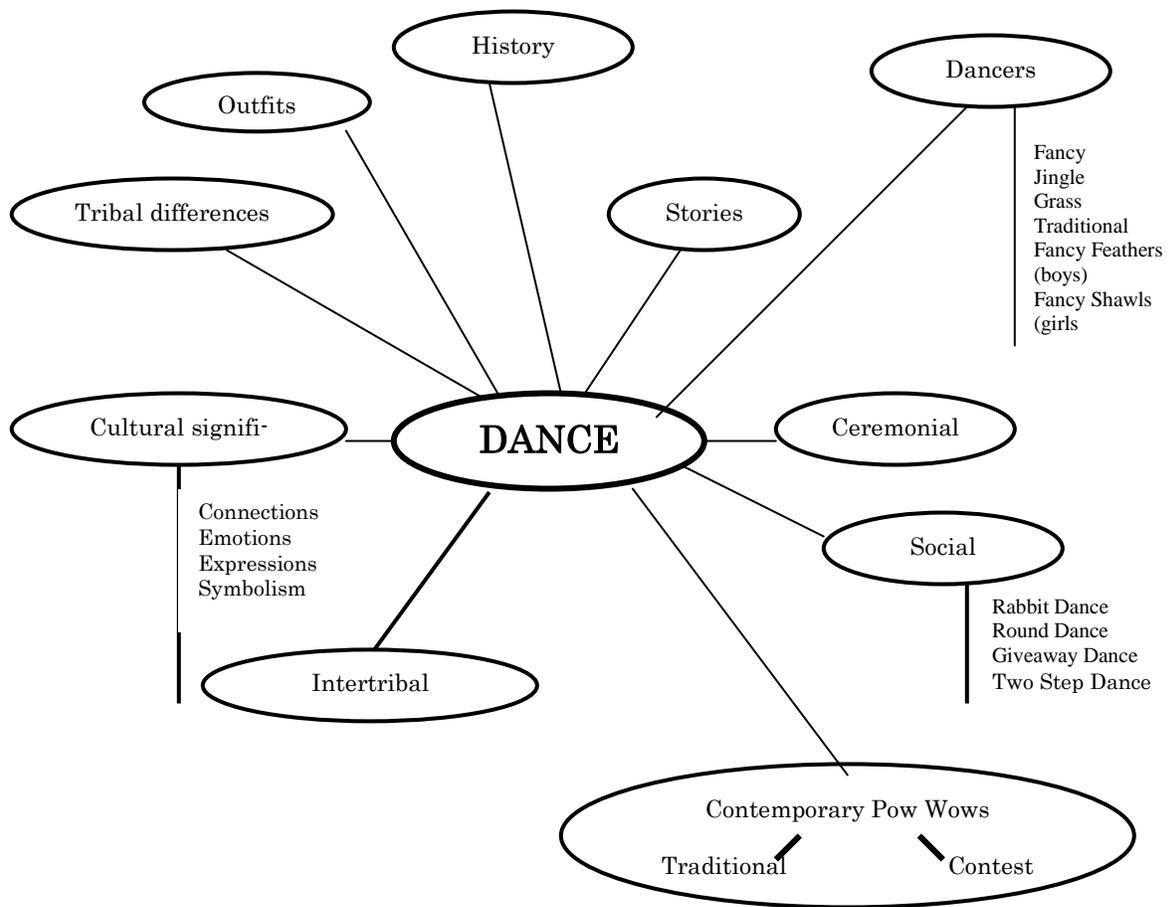
LINKAGES

Language Arts, History



Learner Outcome:

Students will be able to demonstrate an understanding and appreciation of the purposes, history and features of American Indian **music**.



Learner Outcome:
 Students will be able to demonstrate an understanding and appreciation of the purposes, history and features of American Indian **music** and **dance**.