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UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

RESOURCES FOR THE PRACTICE OF NATIVE AMERICAN  
SONGS AND DANCES IN THE ELEMENTARY CLASSROOM

A Dissertation

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

Doctor of Philosophy

By

LINDA R. ROWLAND WOODY  
Norman, Oklahoma  
1999

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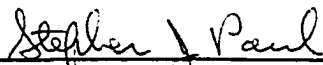
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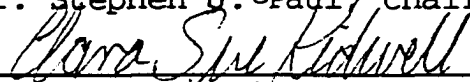
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SONGS AND DANCES IN THE ELEMENTARY CLASSROOM

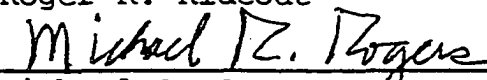
A Dissertation APPROVED FOR THE  
SCHOOL OF MUSIC

BY

  
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## ABSTRACT

### RESOURCES FOR THE PRACTICE OF NATIVE AMERICAN SONGS AND DANCES IN THE ELEMENTARY CLASSROOM

By: Linda R. Rowland Woody

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The purpose of this study was to identify resources and contextual information for the practice of Native American songs and dances in the elementary classroom. These include resources about the general Native American culture and about specific songs and dances. Sources reviewed were books, magazines, doctoral dissertations, papers, video recordings, and audio recordings. They were divided into reference materials useful for teachers, and materials that are appropriate for elementary students to read and study. This study also presented selected information from each source so that the reader will gain a background knowledge about a number of regional cultures within the Native Northern American culture. This should give either a music specialist or classroom teacher a basis on which to begin presentation of the songs and dances, as well as the general culture, to elementary students.

Three chapters give an annotated bibliography of resources. Chapter Two gives general information about the Native American culture as a whole. Chapter Three provides resources for teaching songs and dances. Chapter Four lists audio and video recordings to use in the classroom. Chapter Five gives two long lesson plans that are intended to be used by either music or classroom teachers as befit their own classes. The chapter also contains a specific lesson plan written for fourth grade classes.

Elementary music and classroom teachers should find this study helpful as a guide to those resources regarding the songs, dances and culture of the Native North Americans.

# RESOURCES FOR THE PRACTICE OF NATIVE AMERICAN SONGS AND DANCES IN THE ELEMENTARY CLASSROOM

## CHAPTER ONE

Claiming authenticity in the classroom presentation of multicultural musics is difficult because music is constantly changing--what was authentic in 1898 may no longer be so in 1998. This poses a very real problem for Anglo-European-trained educators involved in teaching the music of one or more cultural and ethnic backgrounds. In order to teach appropriately, it is necessary for teachers to have a good foundation in the culture and music that are presented or, at the least, to have a reliable source who can present the material.

### Multiculturalism

Princeton University's Center for Human Values published Multiculturalism and "The Politics of Recognition." The book is a series of essays that explore the demands of groups concerned with multicultural education, feminism, and cultural separation within the United States. In his essay, Charles Taylor states that the demand for recognition "is one of the driving forces behind nationalist movements in politics" (Taylor, 1992, p.25) and that this is called the politics of "multiculturalism." Taylor writes about the self-depreciation that has come from misrecognition of such groups

as females, African-Americans, and Native Americans. He says of the latter:

It is held that since 1492 Europeans have projected an image of such people as somehow inferior, 'uncivilized,' and through the force of conquest have often been able to impose this image on the conquered. (Taylor, 1992, p.26)

Taylor continues: "Due recognition is not just a courtesy we owe people. It is a vital human need" (Taylor, 1992, p.26). Relating his argument to education Taylor asserts that changing the curriculum is necessary--not just for the broader culture--but to give recognition to those to whom it has been denied (Taylor, 1992, p.66).

#### Multicultural Music: Definition

Multicultural music, as a movement, is ill-defined for most music educators because the concept has been invoked at various times to mean very different things. In "A History of Multicultural Music Education in the Public Schools of the United States, 1880-1990," Terese Volk lists the ways the term has been used to define different ideas from "intercultural education" in the late 1920s, to "ethnic studies" in the early 1960s, to the current phrase "multicultural education" that came into use in the 1970s. Volk defines the current concept of multiculturalism as that including "differences of religion, age, gender, socio-

economic status, and handicapping condition" (Volk, 1994, p.2).

Such a broad definition is reflected by Joyce Jordan in her thorough article on "Multicultural Music Education in a Pluralistic Society" in which she discusses the fact that American schools, besides providing education in knowledge and skills, "also have become centers for social change and the preservation of values." She argues that multiculturalism is the movement that will allow schools "to balance the forces between extremism and mediocrity" (Jordan, 1992, p. 735).

Two leading music educators in the multicultural movement provide a similar definition at the beginning of their book: Multicultural Perspectives in Music Education. Editors William Anderson and Patricia Shehan Campbell in "Teaching Music from a Multicultural Perspective" offer the following:

A multicultural approach to learning centers around organizing educational experiences for students that encourage and develop understanding and sensitivity to peoples from a broad spectrum of ethnic backgrounds. (1989, p.1)

The authors also write that "multicultural music education reflects the ethnic diversity of the world--and of the United States in particular" (1989, p.1). Anderson and Campbell state that "the challenge in multicultural music education is to provide such avenues of exploration so

students can gain a better understanding of the world and of their American heritage" (p.2).

Another author who has gone to some lengths to define both "culture" and "multicultural" is David Elliott. In his book Music Matters, Elliott defines culture as a term "used by sociologists and anthropologists in the process-sense to mean a people's ongoing way of life, including the language, customs, and preferences of a particular social group" (Elliott, 1995, p.185). He carries this further by stating that "to survive in a given time and place, a group of people must adapt to and modify their physical, social, and metaphysical environments" (Elliott, 1995, p.185). He concludes that "culture is not something that people have but something that people make" (Elliott, 1995, p.185). Elliott uses the term "multicultural" in both descriptive and evaluative ways. He suggests that the former "refers to the coexistence of unlike social groups in a common social system," while the latter implies a social ideal of support among the "different social groups to enrich all while respecting and preserving the integrity of each" (Elliott, 1995, p.207).

All aspects of culture are interrelated, from an ethos--underlying spirit--to the context of beliefs. Visual art, politics, religion, and traditional foods are examples of the ways in which culture is manifested. The songs and music in which a society participates are one segment of the spirit that is their culture.

The best definition of multiculturalism in music education for music teachers seems to encompass most of the previous ones. Multicultural music is the music of any culture in the world compared to music of any other culture. In the past few decades, for example, American schools included such diverse musics as Hungarian folk songs collected by Kodaly and his followers, Celtic folk songs, songs from Mexico, and songs which grew out of the African experience in America. In practice multicultural music refers to music of the people rather than music composed by trained musicians. It is music of oral traditions rather than notated traditions.

Multicultural music is a growing concern among American educators. The diversity of the nation's public school students makes the effort appropriate. The United States is a country of many languages, religions, and ethnic backgrounds. It has been that way since the beginning of colonial history. Indeed, this diversity is one of the nation's strengths. The traditional term "melting pot," used to describe the acculturation of various races and peoples over the last two centuries has been challenged in recent years. In a discussion of "Philosophical Base," Jordan writes:

Two common misconceptions regarding multiethnic diversity and musical expression, are (1) that music is a universal language, and (2) that America is a cultural melting pot.... The advancement of cultural pluralism allows many different groups to maintain their cultural



heritage or to assimilate other cultural traits, as they will. Such is the basis of democracy. (Jordan, 1992, p.736-737).

The original inhabitants of this land--the Native Americans--managed to pass on their variety of cultures to each new generation. This happened in spite of great resistance from those who became the predominant culture. Native Americans were not the only ethnic population to continue their cultural identity--and thus their music--amidst great prejudice. Irish-American music can still be heard today. Hispanic and Mexican musics still exist in the southern part of the country. African music, of course, is another subject altogether. The syncopation, calls, and percussion brought to the United States by its unwilling immigrants can be found in many genres of music unique to North America. This fusion of many musical cultures created blues, jazz and types of music that are now heard all over the world.

Because of this presence of so many cultural traditions, "American society has been compared to a mosaic of cultures that fit into the New World culture conglomerate while still retaining individual characteristics of their own world traditions" (1989, p.9). Whatever the analogy, it seems that schools have taken on the challenge to present America's many cultures.

### Multicultural Music Education

The emerging sensitivity to people of other cultures can be chronicled in the attempts to incorporate their music into the curriculum. At the turn of the 20th century, education in music focused on the classical art tradition that was Germanic/European in origin. A new wave of European immigration at the end of the nineteenth century led to a need for assimilation of the new people into American society. In part this was accomplished by music educators teaching European folk songs in English. Both Joyce Jordan and Terese Volk mention the international music movement that developed out of the formation of the United Nations in 1948. As a member of the U.N., the United States was also part of UNESCO (United Nations Educational, Scientific and Cultural Organization), an organization that laid the groundwork for the formation of the International Music Council in 1949. This cooperation led to the forming, in 1953, of the permanent International Society for Music Education. Volk states that ISME was the "primary voice setting the tone for multicultural music education throughout the 1950s and 1960s" (Volk, 1994, p.317).

Both the Woods Hole Conference and the Yale Seminar examined the music education curriculum. These, in turn, led to the Tanglewood Symposium in 1967 titled "Music in American Society." The Symposium's declaration that all musics belong in the school music curriculum of the United States had

monumental impact on multicultural thinking. This impact is still being felt as America enters the 21st century.

Music education was extremely influenced by the civil rights movement, as both Jordan and Volk state (Jordan,1992, p.736; Volk, 1994, p.312). The 1964 Civil Rights Act, plus college student activism of the 1960s and early 1970s, also influenced what was becoming multicultural music education.

Jordan writes that humanistic philosophy was prevalent in education at this point. The idea was that all children are taught music, therefore all of them should learn about all types of music. During this forward movement the Music Educators National Conference played a strong role. By the mid-1970s music education was already integrating the cultures and music of the world into its curriculum. General education did not have this infusion until the 1980s.

Volk asserts that music education has operated throughout the 20th century on a thirty-year cycle of new ideas and their acceptance. 1910-1940 was dedicated to European folk music, with the addition--in the 1920s--of the African-American spiritual. 1940-1967 showed interest in American and Latin American folk music. By 1967, and the Tanglewood Symposium, all musics were accepted. However, it was not until around 1990, with MENC's assistance, that the multicultural perspective began to be widely accepted (Volk,1994).

### Multicultural Music in Higher Education

Not only is multicultural music education taking place in general music classes in elementary schools, but it is also taking place in higher education. Teacher preparation courses are important to giving future teachers experience in teaching music using resources from other ethnic backgrounds and cultures than their own. Li-Chen Chin, in her dissertation at the University of Oregon, surveyed multicultural music courses which are offered in the nation's colleges and universities (Chin, 1996). Chin's work investigated how many of the NASM accredited music schools actually offer courses designed to teach future teachers about multicultural music, how many courses there are, and what the content of these courses is. In order to obtain the data, she used catalogs from the 534 institutions of higher education that have departments or schools of music accredited by NASM. According to Chin, 781 multicultural courses were listed in the 1992-1993 course catalogs. It is unfortunate to note, however, that fifty percent (268) of the institutions list no courses with multicultural content. Only eleven schools listed at least five multicultural music courses, with the University of Hawaii providing the most. Chin separates the courses into five categories: survey (including world music), geographic (containing such courses as music of Africa), inter-disciplinary (connecting music courses to other disciplines), ethnomusicological, and performance studies. Data show that the public institutions

offer 67% of the total multicultural music courses and that most of those are given at institutions offering doctoral degrees in music. In a paper adapted from her dissertation Chin states that the "results of this study have suggested an information gap between institutions of higher learning and K-12 education....Only ten (1%) of the 781 course listings were specifically designed for implementing multicultural music in classrooms" (Chin, 1996, p.11.)

### Educating Teachers of Multicultural Music

Before teachers can use cultural materials to teach elementary and secondary students, they must have a basic knowledge of the culture. Teachers need to know which Native American songs are authentic, which songs are appropriate for children--of all races and genders--to sing in a classroom, and where to find recordings and other information about these songs. Jordan's article on "Multicultural Music Education in a Pluralistic Society" contains a short discussion of materials available to teachers. Several sets of materials for teacher training are named. This includes Schmid's 1971 curriculum with course syllabus, bibliography, discography and film list and a manual by Rodriguez and Sherman published in 1983. "Cultural pluralism and the arts" gives information on the music and performance of three cultures: African-, Hispanic-, and Native-American.

The largest percentage of instruction in multicultural education has been in the area of general music. Yet,

performance groups, as well, need to be part of the movement. While European art music deserves to be performed, its merit should not preclude music of all the other nations and ethnic backgrounds of the world. Performance groups, as well as general music classes, should explore the rich variety of music available all over the world.

### Purpose

Much is being written currently about multiculturalism in music. The Music Educators National Conference includes the study of multicultural music in its National Standards for Arts Education (1994). Those standards in music that are applicable to this study are listed in Chapter Five prior to the lesson plans for elementary music teachers.

Native American songs and dances, being derived from a single ethnic culture within American culture at large, are representative cases of "multicultural music." Yet today's general music teacher has limited resources on which to draw for instructional materials. What materials do exist in the area of Native American music are not collated and catalogued in any consistent manner that will allow teachers to use their contents efficiently or effectively. A general resource in the area of Native American music would be of great value in American school today.

Therefore, the purpose of this study is to identify resources and contextual information for the practice of Native American songs and dances in the elementary classroom.

In this study Native American songs and dances have been selected as an appropriate ethnic strain of multicultural music. This selection is made in order to allow material to be presented in depth that will be of actual use to the classroom teacher.

Defining "authenticity" for proper performance of Native American songs and dances is a formidable task. With over 500 federally recognized tribes present in the contiguous United States and Alaska, as well as numerous other groups, narrowing any discussion to one Native tradition is difficult (Federal Register, Vol.62, 1997, p.55270-01). It is more appropriate to speak of cultural areas. Even then, geographers, anthropologists and other authorities disagree on the number of cultural areas present. Bryan Burton, in Moving within the Circle (Burton, 1993, p.24), names six areas: Eastern Woodlands, Plains, Great Basin and Plateau, Northwest Coast, California, and Southwest. The Atlas of the North American Indian (Waldman, 1985) describes nine cultural areas: Northeast, Southeast, Southwest, Great Plains, Great Basin, California, Plateau, Northwest Coast, and Arctic. In the interest of some brevity, this study will discuss authenticity of Native American songs/dances as a general concept, covering all the various cultures. This concept will be discussed further in Chapter Five. As a point of clarification, there is no word in any Native American language for the term "music." The correct term is songs.

Songs and dances are intertwined; movement of some kind is present almost in death (Fletcher, 1994, p.10).

Richard Keeling studied the Yurok and Hupa people of northwestern California. His comment about this connection between all aspects of Native American life and songs was this: "I can hardly count the times I was told that songs had a practical function or that an Indian person proudly said, 'We used to have songs for everything'" (Keeling, p. 145). Songs may be ceremonial or may be linked to functions of living; but they are not separate from the life itself. For that reason, the term music will be described here as songs/dances of the North American Native people.

Teacher training in Native American songs/dances is a critical issue that is peripherally addressed in this study. It is hoped that by focusing on the third major issue, resource collection, practicing and pre-service teachers may use their expertise in teaching music to apply these materials to their own classrooms. Obviously there is no substitute for personal immersion in the tradition, and teachers should actively try to gain experience themselves in performing and observing authentic Native American songs/dances. It is not within the scope of this study to offer a detailed plan for music teacher training. However, the information in this study will guide seasoned teachers in their use of multicultural music in general and of Native American song and dances in particular.



This study is aimed at elementary school teaching. It covers the ages of children in kindergarten through sixth grade. The lesson plans are written for intermediate students in third and fourth grades. The plans are written both for teaching the songs and dances of Native Americans and for companion-teaching about the general Native American culture in classrooms at this level.

Elementary music teachers must select music according to instructional goals and age-appropriate criteria. Several criteria are used to select songs that are suitable for children to sing. First, text is important. Both the words and the subject must be appropriate for children. Second, the subject must be of interest to children. If it is not, no amount of teaching will cause students to learn a song. Third, melodies must be easy to sing, particularly in the early grades. A good elementary music teacher knows that tunes need to be conjunct and have recognizable, repeated patterns to be easily taught and sung.

In the case of Native American songs, music educators are limited by what is available and appropriate for children to sing. The major problem is that few Native American children's songs are transcribed. The many musicologists and ethnomusicologists from the late 19th and early 20th centuries generally recorded and transcribed ceremonial songs for adults. While Native American boys are sometimes seen sitting at the drum learning ceremonial songs, not all children take that opportunity. Boys and girls dance to

ceremonial songs such as Flag Songs and Honor Songs. They do the dances that are danced by people of their gender if it is acceptable for everyone of the tribe to dance them. However, children are rarely seen singing these songs.

Another concern is that musicologists tended to transcribe songs which men sang. Traditionally, only men were "the drum," although there are now some women's drums, and some women circle the men who are playing and singing at the drum, singing along. Older recordings sometimes list women among the singers, but the women were singing ceremonial songs with men. The subjects of many of those ceremonial songs were war and hunting. Using the criterion of appropriate subject matter in selecting songs for children, these are not subjects educators will choose, even though we will not know the true meaning of a song in a language other than our own.

Virginia Giglio's book, Southern Cheyenne Women's Songs (1994), is a notable exception to the practice of transcribing only ceremonial songs sung by men. Giglio not only recorded and transcribed women's songs, but they were also "everyday" songs. These songs are both more appropriate for children to sing and of more interest to them. The book includes lullabies and game songs.

Few of the musical historians who collected Native American songs wrote down songs with easily sung words. Part of the reason for this was the nature of the songs themselves, and part was the unwillingness of tribal singers

to share the exact words of songs that are part of their religion. An article on "Music and song" (Goldstein, 1995, p.516), gives a good overview of this subject. The author states that "all music has a strong supernatural element" and that "American Indians have never separated the religious and secular sides of life." Traditional Native American songs were related to religion and their original words were valued as such. Such songs were often sung to collectors with substitutions for actual words.

Further, in regard to singing transcriptions as they were collected, some of the songs use only words in a tribal language. Some use vocables: repeated syllables that have meaning only to the initiated. Many songs use a combination of both tribal words and vocables, particularly in the Plains tribes. Whatever the language component, vocables are difficult to remember for minds that are unaccustomed to doing this.

Bryan Burton's books (Burton, 1993; Burton 1994), particularly Moving within the Circle, contain transcriptions of songs which are accessible to children for the reasons stated above. David McAllester, an early-Twentieth Century collector of Navajo and Hopi songs, transcribed a few that are appropriate for children to sing. In a letter from Dr. McAllester (January 15, 1998) he states: "When I first began recording Navajo music in the 1930s I did not find children's songs, but nowadays there are Navajo school teachers adapting Squawdance and other kinds of songs for use in the

classroom." Ellen McCullough-Brabson collaborated with Marilyn Hood (Navajo) to transcribe some of these songs. Added to David Woods' collection of Hopi songs in Jump Right in, there are three major collections of songs from the Southwest. That area is well-represented by songs in publication for elementary use.

While Native American children, who are raised in a traditional fashion, grow up listening to and participating with adults in songs for powwows and ceremonies, these songs are often ceremonial and are rarely applicable to classroom use. For example, it is appropriate for students to learn and dance a social Round Dance, as it is used in the Plains tradition, but it is inappropriate for them to dance to a Gourd Dance Song or to a Flag Song. The first is danced only by male warriors, generally at afternoon Gourd Dance sets. The second has a place near the beginning of the powwow ceremonies. Each is danced by a specific group at a specific time. Such songs, therefore being suitable only for listening, are not useful in the classroom.

There are several recordings of songs appropriate for use in the Round Dance with children. The original publication of Native American songs and tradition in Oklahoma, Songs of Indian Territory (Smith, 1989) came with a recording. Although this is no longer available, it can sometimes be found in school libraries or teacher's private collections. Moving within the Circle (Burton, 1993) also has recordings of Round Dance songs. Indian House and Canyon

Records have catalogs which include recordings of Round Dance songs for sale.

Above all, when teaching music of any culture, keep in mind this statement from Shehan Campbell's interview with David McAllester in Music in Cultural Context (p.8): "the key is respect."

### Related Research

In her dissertation Martha Mead Giles attempted "to compile a synthesis of existing literature concerned with music of the American Indian residing within the boundaries of the United States for the purpose of determining aesthetic values and implications for music education" (Giles, 1977, p.2). Her work mentions the many references to this music that were made by early explorers, particularly the Spanish, as early as the late 15th century. These were writings and studies done prior to Theodore Baker's pioneer work (Baker, 1882).

In the twenty years that have elapsed since her work some progress has been made in both understanding Native American songs and their appropriate use in education. Yet Giles conclusions remain as vital today as then.

If American Indian music is to be a part of the music education curriculum, there must be prepared courses of study by qualified teachers who understand the characteristic nature of Indian musical style. While there are some institutions of higher education which

offer such courses of study, it appears that there are insufficient numbers of schools which are participating in this endeavor to meet the current needs of teacher preparation. (Giles, 1977, p.4)

Anthony J. Palmer's study World Musics in Elementary and Secondary Music Education: A Critical Analysis includes an entire chapter defining terms. "Music" is a term that does need to be defined for its multicultural use. The author's discussion states that the difference between music and non-music is an important one. Applying this to the topic of Native American songs, many uninitiated listeners tend to apply the word "noise," or non-music, to these songs. At best, some people call the songs "chants."

One of the subjects that Kay Edwards discussed early in her thesis on North American Indian Music Instruction is the "disproportionate lack of Indian music taught in schools" (Edwards, 1994, p.4). Edwards' purpose was to discover how different instructional approaches might effect students' attitudes toward Native American songs and culture.

Further discussion of each of these dissertations can be found in the Resources chapter on Songs/Dances at the end of the adult section.

### Outline of the Study

Chapter One defines multicultural music and sets out the purpose and delimitations of the study. Chapters Two and Three contain the annotated bibliography of sources. Chapter

Two provides material for general background information and Chapter Three gives like information for Native American songs/dances. The work is evaluative, preceded by necessary description. The chapters are further divided into those resources appropriate for adult use in obtaining contextual reference information and materials that can be read by children. Chapter Four contains information on some useful audio and video recordings. Chapter Five links the definition of multicultural music to an explanation of authenticity in the sources for this music. It also includes three types of lesson plans for music specialists and classroom teachers. These set forth some specific examples of classroom practice derived from sources cited in this study. Chapter Six contains conclusions, implications for the music education profession, and suggestions for further research.

#### Delimitations

A work of this nature can only go as far as the people with whom the author connects, either by reading or interviewing. The subject of Native American Music, itself, is an immense one. Even musicians who spend many years gathering information on the subject, whether by traditional or scholarly means, hesitate to call themselves experts. Narrowing the focus to one ethnic background for cultural music helps in defining authenticity as it should be, but this is only a beginning.

At the end of the twentieth century, United States citizens struggle to create an identity which remembers the past life-styles of many ethnicities, while building a metaphysical bridge toward the global village of the next century. It is important for music educators to be a positive influence on that future role for their students. Honoring the songs and dances of all oral traditions passes along knowledge of folk ways as a basis for identity. It displays the differences and the similarities of cultures as strengths on which to build the global identity. In deference to this forward-looking spirit, the goal of this study is to layer a definition of "multicultural music education" with an understanding of authentic practices of songs and dances used in a specific culture: the general one of the Native American. It also lists some of the many sources now available as tools for the music educator in the ethnicity of Native American Songs/Dances, and details how each is useful. Hopefully, this will lead to the appropriate use of this music in general music classrooms, as teachers prepare their students to become citizens of the United States and of the world.



## CHAPTER TWO

### RESOURCES FOR TEACHING ABOUT GENERAL NATIVE AMERICAN CULTURE

This chapter consists of an annotated listing of resources available to elementary classroom teachers for teaching aspects of Native American culture. For ease and practical use by teachers, the list is arranged by title, author, publisher, type of resource, and appropriate age level. Each listing is followed by a short description of the resource contents in order to improve a teacher's efficient use of the resource.

#### Adult Resources

Title: The Way to Rainy Mountain

Author: N. Scott Momaday; illustrated by Al Momaday

Publisher: University of New Mexico Press. 1969.

Type: Book

Age-level: Each story is short, less than a page in length, and easy to relate to children.

Specifics: The Introduction of this book is a history of the Kiowa tribe during their migration onto the northern Plains and then south to the Wichita Mountain area. It tells of the end of the Kiowa Sun Dance in 1890. This became an issue in the summer of 1997 when some people wanted to bring the Sun Dance back. It also explains that Rainy Mountain is a Kiowa

landmark to the north and west of the Wichita Range. The text of the book is a series of Kiowa myths, beginning with the people coming out of the hollow log and some of them being stuck. The stories are interspersed with Momaday's own experiences. The book is divided into writings about "The Setting Out," "The Going On," and "The Closing In." The first section includes not only the story of how the Kiowas got Tai-me (p. 36), but also how they received the ten bundles of medicine (p. 35).

Title: The Indians of Oklahoma

Author: Rennard Strickland

Publisher: University of Oklahoma Press. Norman. 1980.

Type: Book

Age-level: Adult

Specifics: In the last chapter Strickland discusses what it means to be Indian and how that experience is different in Oklahoma from anywhere else.

The world of the Oklahoma Indian is dynamic, varied, and diverse. And yet in some ways Indian culture is becoming increasingly pan-Indian in the sense that many tribes share such events as powwows, gourd dances, and urban planning seminars. It remains particularly family-oriented. The tribe remains an important element of the life of the Oklahoma Indian. The life of the Indian is more than dances at Anadarko, more than church-sponsored wild-onion dinners or public ceremonials. Events such as

the birthday of Grandmother Anquoe or Mrs. Adair are at the heart of the real Indian world. Much of this personal Indian world remains hidden from non-Indian Oklahomans. (p. 114)

Title: The Sacred Hoop: Recovering the Feminine in American Indian Traditions

Author: Paula Gunn Allen

Publisher: Beacon Press. Boston. 1986.

Type: Book

Age-level: Adult

Specifics: This is a series of feminist essays relating to the circle of life. American Indian life and feminism are intertwined into "tribal-feminism" (p. 222). Allen believes that the male bias used to study that life since the 15th Century has distorted our understanding of it. "Often what appears to be a misinterpretation caused by racial differences is a distortion based on sexual politics" (p. 223). Allen makes this statement about tribal songs: "Experiences that are held to be the most meaningful--from those that completely transcend ordinary experience to those that are commonplace--are celebrated in the songs and ceremonial cycles of the people" (p. 74).

Title: Crying for a Dream: the World through Native American Eyes

Author: Richard Erdoes (text and photography)

Publisher: Bear and Company Publishing. Santa Fe, New Mexico. 1989.

Type: Book

Age-level: Adult

Specifics: The text of the book is divided into three parts: "Crying for a Dream," "Defending the Dream," and "Living the Dream." The second part has an interesting sub-title: "I Want the White Man Beside Me, Not Above Me." Some of the writing consists of quotations by Native Americans.

The Preface is well worth reading. It explains the cultural difference between White people and Native Americans. It begins and ends, as the author says all Sioux ceremonies end, with the words mitakuve oyasin ("all my relations"). In the Native view all living things are related.

Title: Dolls and Toys of Native America: A Journey through Childhood

Authors: Don and Debra McQuiston

Publisher: Chronicle Books. San Francisco. 1995.

Type: Book

Age-level: Adults and children. Stories are from the Blackfoot, Chippewa, Hopi, Inuit, Haida, and Navajo tribes.

Specifics: "The World of Children," the introduction to the book, discusses the fact that for Native American children play was a means of preparing them for adult roles. It was a continuation of culture.

The book includes photographs of toys, especially dolls, and of children from various Native American tribes. It also has descriptions of the toys and how they were used, as well as seven tales, centering on toys, from six tribes.

Title: The Encyclopedia of Native America

Author: Trudy Griffin-Pierce

Publisher: Viking. Penguin Group. New York. 1995.

Type: Book

Age-level: Adult

Specifics: Seven chapters divide the encyclopedia into cultural regions, with an Introduction on "The First Americans" and an Epilogue about "Indians Today." The chapters include information on language families, poetry, lifeways, games, and medicine. Insets provide information on a variety of topics including "The Indianization of the English Language" (p. 15) with animal, place and even state names taken from Native languages (Iowa means "beautiful land"); "Herbal Medicines" (p. 51) with the information that willow bark contains the effective ingredient in aspirin; and songs or poems. One of the latter is a "Haida Song for Fine Weather":

O good sun,

Look thou down upon us:

Shine, shine on us, O Sun,

Gather up the clouds, wet, black, under thy arms--

That the rains may cease to fall.

Because their friends are all here on the beach  
Ready to go fishing--  
Ready for the hunt.  
Therefore look kindly on us, O Good Sun!  
Give us peace within our tribe  
And with all our enemies.  
Again, again, we call--  
Hear us, hear us, O Good sun! (p. 123)

Title: Plains Indian Drawings 1865-1935: Pages from a Visual History

Author: Edited by Janet Catherine Berlo

Publisher: Harry N. Abrams, Inc. with The American Federation of Arts and The Drawing Center. 1996.

Type: Book

Age-level: Adult

Specifics: Statements are included by four artists. One of them is Edgar Heap of Birds, a Cheyenne-Arapaho man who is a professor of art at the University of Oklahoma and participates in the annual Cheyenne Sun Dance. His article is "Of Circularity and Linearity in the Work of Bear's Heart" (p. 66). Heap of Birds writes poetically about the art of Cheyenne leader Bear's Heart, at first; and goes on to write about politics and sovereignty.

From the western Plains known as land of the round horizon, sky, and earth, from a thriving ceremonial community that resides in conical dwellings, placed upon

grasses, forming wide arcs, these circles shall forever open to the east, welcoming the sun's travel across our sky. As the drum summons the spirits to the renewal lodge, with its four poles, which trace the summer and winter solstices, the poles above, songs shall spiral upward again in the circular cycle of life...In his startling artwork, (Bear's Heart) has depicted the harsh, linear mentality of the white aggressor as it was imposed onto the circular Cheyenne world. (p. 66)

Art: (p. 67)

Most of the text, however, consists of articles about various drawings, many of them done in ledgerbooks. Anna Blume's article "In a Place of Writing" discusses this:

As they witnessed their lives being affected in part by the technology of writing, writing and written documents took on specific meanings for the Plains peoples. In this climate, warriors chose ledger books as places to draw images of their perceptions and exploits. The bound book or lined pages where writing was done was like a silent rifle that, once possessed, even without the necessary ammunition, could potentially give the warrior some of the power of his opponents, which had proven to be so devastating. (p. 42)

Title: Numma-Nu (The Comanche People): A Photographic Exhibit of The Fort Sill Indian School Experience

Author: Delores Titchywy Summer, Project Director

Publisher: C & J Printing Company. Lawton, Oklahoma. 1981.

Type: Book

Age-level: Adult

Specifics: The Treaty of Medicine Lodge Creek in 1867 assigned the Comanches and Kiowas to a reservation in southwest Oklahoma. The government of the United States believed that the only way to finally subdue the Native Americans was to acculturate them, beginning with the youngest generation. Children in boarding schools were forbidden to speak their language, sing their songs, and wear their own clothes. Fort Sill Boarding School, in what is now Lawton, Oklahoma, was the school for the Comanche/Kiowa reservation. In an attempt to "civilize" the children, two courses of study were emphasized: general education with the stress on the English language, and agricultural training. Older Native Americans still talk about the fact that nomadic people were forced to become agricultural. The book contains a short history of the school, as well as photographs and oral interviews with former students. One photograph from 1920 shows the students in Dutch costumes. Another from 1910 shows the students dressed in their own tribal clothing; they used it to act out "Hiawatha" by Longfellow.

Title: The Indians of the Great Plains

Author: Text by Norman Bancroft-Hunt; photographs by Werner Forman

Publisher: University of Oklahoma Press. Norman. 1981.



Type: Book

Age-level: Adult

Specifics: Sections about "The Migrations," "Life on the Plains," "The War Complex," "Medicines and Mysteries," and "The Circle-Camp" divide the book. There is no Introduction or other information about the author or the gathering of this information. The first section includes a page of information (p. 23) on the Mississippian Culture. The photographs of artifacts and scenery in this book are excellent.

Title: American Indian Myths and Legends

Author: Selected and edited by Richard Erdoes and Alfonso Ortiz

Publisher: Pantheon Books. New York. 1984.

Type: Book

Age-level: Adults and children

Specifics: The book is divided into ten parts concerning different sets of myths. These include "Tales of Human Creation," "Tales of World Creation," and "Ordeals of the Hero." Each part includes at least ten stories, with each one giving the tribe of origin and a little background information. There are stories from the Modoc, Yakima, Pawnee, Dieguenos, Iroquois, and Tlingit people--to name a few of those included. One short Tlingit tale is about "How Mosquitos Came to Be" (p. 192). Intermediate age children will enjoy this myth.

Title: Atlas of the North American Indian

Author: Carl Waldman; maps and illustrations by Molly Braun

Publisher: Facts on File Publishers. New York. 1985.

Type: Book

Age-level: The information is meant to be used by adults.

It describes wars and forced migrations like The Long Walk of the Navajo and The Trail of Tears of the Southeast's Five Civilized Tribes factually.

Specifics: The Atlas information includes many useful maps.

It begins with the Ancient Indians and the crossing of Beringia. "Ancient Civilizations" (Chapter 2), "Indian Lifeways" (Chapter 3), "Indians and Explorers" (Chapter 4), "Indian Wars" (Chapter 5), and "Indian Land Cessions" (Chapter 6), are followed by "Contemporary Indians" (Chapter 7). The information begins with a discussion of Ancient Indians and their migration across the Bering Strait land bridge during the Pleistocene age. Evidence shows that human arrival may have begun as far back as 50,000 B.C. This migration continued over a period of thousands of years. The chapter (2) on Ancient Civilizations begins with the Olmecs and Mayas in Mesoamerica. Discussion includes the Hohokam and Anasazi ("Ancient Ones") of Southwest North American. The Adena and Hopewell cultures of the Southeast, whose mounds led to the Mississippian Culture who built mounds on which their temples were placed, are detailed. The Mississippian influence stretched into modern-day Oklahoma with the mound

civilization at Spiro. The chapter (3) on Indian Lifeways is particularly helpful in the explanation of geography and natural history as the determinant of the various Native American cultures. This book discusses twelve culture areas as they were just before Contact with European influence. Information for the areas used in a course covering the contiguous United States and Alaska is particularly useful. It covers these culture areas: Northwest, Northeast, Southeast, Southwest, Great Basin, Plateau, California, Great Plains, and Arctic. The Atlas is an absolute necessity as reference.

Title: The Sound of Flutes and Other Indian Legends

Authors: Told by Lone Deer, Jenny Leading Cloud, Leonard Crow Dog and others. Transcribed and edited by Richard Erdoes, with pictures by Paul Goble

Publisher: Pantheon Books. Random House. New York. 1976.

Type: Book

Age-level: Adult reading for all ages

Specifics: This collection is dedicated "To Leonard Crow Dog, Medicine Man at Wounded Knee, and his father Henry, who told me many of these stories." The stories come from the Plains, most from the Sioux and some from the Cheyenne and other tribes. Several of the stories are about Iktoma, the spider man and trickster. The title story is a long version of the gift of the love flute to a young warrior from a

redheaded woodpecker. "The Shortest Tale Ever Told," as told by Lane Deer, is brief enough to repeat here:

Grandmother Left Hand Bull was telling the story of the frog and the turtle. "And I will bet you," she said, "that this is the shortest legend ever told."

Keha, the turtle, and Gnaske, the frog, were old friends. One day the frog and the turtle were sitting on a rock by the lake gossiping. Suddenly a storm came up, and a few raindrops fell. The turtle looked up anxiously to the sky, saying, "I don't want to get wet, that would give me the sniffles."

"You are right," said the frog, "it wouldn't do to get wet. Let's hurry!" And with that, they both jumped into the lake. There! (p. 44)

Title: Voices of the Winds: Native American Legends

Authors: Margot Edmonds and Ella E. Clark; illustrated by Molly Braun

Publisher: Facts on File. New York. 1989.

Type: Book

Age-level: Adult

Specifics: The book is divided into six parts, providing legends from the Northwest, Southwest, Great Plains, Central Region, Southeast, and Northeast. Each part has an introduction for the tribes included, as well as brief historical explanations of many of the stories from the Cheyenne, Hidatsa, Arikara, Mandan, Dakota-Sioux, Arapaho,

Blackfeet, Piegan, Ute, and Acoma people. One example is the Northern Cheyenne legend about Falling Star. The preliminary information states: "More than fifty versions of a story about a Star-Husband have been recorded from many Indian tribes across the United States" (p. 188). In this story First Girl is taken by a fast-growing tree to the land of the sky, where she marries Brightest-Star. Their son, Falling Star, gives help to his mother's people.

Title: Teton Sioux Music and Culture

Author: Frances Densmore

Publisher: University of Nebraska Press. Lincoln. 1992.

Originally published as Bulletin 61. Bureau of American Ethnology. Smithsonian Institution. 1918.

Type: Book

Age: Adult

Specifics: This book continues the work which Densmore began with Chippewa. As she says in her Foreward: "We have but passed from the land of pine forests and lakes to the broad plains where the buffalo came down from the north in the autumn." The author included 600 songs in the volume. Both the Chippewa and Teton Sioux songs are here so that they can be compared. Most of the songs were recorded among the Dakota people of the Standing Rock Reservation in North and South Dakota.

Densmore's Introduction contains an explanation of the tribal name. "Dakota" was and is used by the people to speak of

themselves as a "league" or "allies". The last part of the word "Kota" actually means "friend". There were seven principal divisions of the nations, of which the Teton was the largest and wealthiest. The Dakota language is slightly different for each of the three large divisions of the tribe. That is why there is a difference in the tribal name: the Teton pronounce it Lakota, while the Santee and Yankton groups pronounce it Dakota (p.2).

Title: How to Make Drums, Tomtoms, and Rattles: Primitive Percussion Instruments for Modern Use

Author: Bernard S. Mason; drawings by Frederick H. Kock

Publisher: Dover Publications, Inc. New York. 1974.

Originally published by A.S. Barnes & Company. 1938.

Type: Book

Age: Adult

Specifics: The first chapter describes "Drums the World Around" and is followed by "The Craft of Drum Making". The book describes how to make a powwow drum (p.102) and the hanger for such a large dance-drum (p.115).

The information on "Simple Indian Drum Rhythms" (p.162) seems contradictory when the author follows his heading by stating that the "rhythms used in Indian dances, songs, and ceremonials are frequently intricate, diverse, and involve frequent changes" (p.162). His description of beats is similar to the inaccuracies of most of the books on American Indian songs and dances written early in the 20th century.

Mason tries too hard to relate what he hears to European music.

Title: Cherokee Dance and Drama

Author: Frank G. Speck and Leonard Broom, in collaboration with Will West Long

Publisher: University of Oklahoma Press, Norman. 1951/1983.

Type: Book

Age: Adult

Specifics: The ethnological observations for this book were done in the first half of the 20th century. One sub-group of the Eastern Cherokee lived in comparative isolation in a mountainous settlement named Big Cove. Most of the information came from Will West Long, a Cherokee man who was an authority on the ceremonies of his people. The word "aboriginal" is used quite often in the book. It is used in the sense of the definition stated in Webster's dictionary that an "aborigine" is "an indigenous inhabitant especially as contrasted with an invading or colonizing people." If we take the last part of the word, "original," the Cherokee were the people who originally inhabited this particular place. This book does not contain transcriptions of songs. However, the main content of the book is "The Repertory of Dances" in Chapter Two. It concentrates on the Booger or Mask Dance, with pictures of masks made by Big Cove men.

The term "Booger," equivalent to "bogey" (ghost), is used by English-speaking Cherokee and their white

neighbors for any ghost or frightful animal. The actions of the maskers portray the Cherokee estimate of the European invaders as awkward, ridiculous, lewd, and menacing, a dramatic perpetuation of the tradition of hostility and disdain. (p. 36)

Title: Native American Dance: Ceremonies & Social Traditions

Author: Charlette Heth, General Editor

Published: National Museum of the American Indian. Smithsonian Institution. With Starwood Publishing, Inc. Washington, D.C. 1992.

Type: Book with many color photos

Age: Adult, although children will find the many color photographs interesting.

Specifics: The cover photograph is Comanche dancer John Keel using tosa coby (white face) and fur headpiece. He is one of the contemporary Traditional dancers. Beginning with a Foreward by artist W. Richard West and an Introduction by Charlotte Heth, this book covers a number of subjects related to dance. Topics cover everything from the Longhouse dance of the Haudenosaunee, to Southern Plains dance traditions, to contemporary Alaskan dance. Small articles like the one on "Tonkonga: The Kiowa Black Legs" are also of interest.



Title: Singing for Power: The Song Magic of the Papago  
Indians of Southern Arizona

Author: Ruth Murray Underhill

Publisher: University of California Press. Berkeley, 1968  
reprint. 1938 original.

Type: Book

Age: Adult

Specifics: "Dangerous Woman" is a chapter about the one direct contact women have with the supernatural, since they are denied the usual routes to dream power. "So mysterious do her female functions appear to the Papago that he places every woman, when under their magic influence, in the category of a man undergoing purification" (p. 135). For four days each month, and for a month after a child is born, a woman goes through negative purification. When a young girl is first purified in a segregated hut, she is danced back to the village by the singer. His rattle calls the people to dance, which they do every night for a month.

Title: Kiowa Voices: Myths, Legends and Folktales, Vol II

Author: Maurice Boyd

Publisher: Texas Christian University Press, Fort Worth.  
1983.

Type: Book

Age: Adult

Specifics: The first volume of the set is Kiowa Voices:  
Ceremonial Dance, Ritual and Song. The subjects of the

legends in Volume II are divided into twenty-one sections that include "The Center of Reality," "Why Things Are As They Are," "The Great Migration: Northern Plains," "Migration to the Southern Plains," "The Southern Plains: Captives and Warfare," and "The Tribal Self: Saynday's Lessons of Life." There are 295 myths included chronologically in the book.

The first known Kiowa mythic ritual was oral. The mythic concept of the Sun Boy Medicine is exclusively Kiowa. Their ceremonial SunDance and the Tai-may medicine came from other tribes, but the sacred story cycle of the origins of the half-boys and the ten medicine bunches remains unique to the Kiowas. The mythic cycle is now presented in its entirety for the first time, beginning with the story of the great flood and Grandmother Spider.(p.2)

The legends begin with "Grandmother Spider and the Flood." The ancient peoples of the earth, from SouthWestern tribes in the U.S. to Kiowas on the Plains to the authors of the Bible, have oral traditions about a great flood that covered the earth. In the Kiowa legend only Grandmother Spider, who floated on the water, and a snake who existed in the water, Stony Road, survived. Grandmother Spider planted a garden in which she grew magic and other vegetation.

The Kiowa legend about Sun Boy is similar to the Star Child legends of other tribes. In this case the porcupine, whose Kiowa name is the same for fire and heat, lures a girl child up a tree into the sky. She grows into a woman and the

porcupine becomes a man, the Sun. Their child is Sun Boy. When Sun Boy is later on earth alone, it is said that the first Kiowa song is a lullaby which Grandmother Spider sings to calm him to sleep (p.4). It is written that this lullaby is still sung to small children. This book is a good source for stories of the culture to tell children.

Title: Oklahoma Today: Native American collector's issue

Author: Jeanne M. Devlin, Editor-in-Chief

Publisher: Official Magazine of the State of Oklahoma.

Oklahoma City. May/June 1997. Volume 47. Number 2.

Type: Magazine

Age-level: Adult

Specifics: Each year one of the bi-monthly issues of Oklahoma Today is about Native American topics. This year's features include "Sequoyah's Gift," "Changing Woman," and "The Delaware Woodcarver." Particularly interesting is the article (p. 52) on The Indian Ballerinas: "Out of Indian Country." This is based on the book American Indian Ballerinas by Lili Cockerille Livingston.

Title: Native Peoples magazine

Author: Publisher/editor: Gary Avey

Publisher: Media Concepts Group, Inc. Phoenix, Arizona.

Summer, 1993.

Type: Magazine

Age-level: Adult, with an Education Program of Study Guides to use in classrooms. Direct inquiries to Rush Scott, Education Program Director at 602-252-2236.

Specifics: This is a glossy, color magazine published in affiliation with many museums and organizations. It is "dedicated to the sensitive portrayal of the arts and lifeways of native peoples of the Americas." The article "As Long As I Can Thread a Needle," about Southern Plains beadwork, contains photographs of work by Frank Bushyhead Sheridan and his wife Harvetta. The front cover is a photograph of beadwork artist Rena Dupoint, Comanche, and the crown and dress she beaded for her granddaughter. This volume contains an article of photography about the changing role of Native American women.

#### Resources for Children

Title: Brother Eagle, Sister Sky

Author: Words derived from the speech by Chief Seattle; paintings by Susan Jeffries

Publisher: Dial Books. New York. 1991.

Type: Book

Age-level: Children of all ages

Specifics: The book won the 1992 ABBY (American Booksellers Association) Award. The words have been adapted several times since Chief Seattle (Nez Perce), a peaceful leader of the NorthWest Coastal people, allegedly spoke them in the mid-1850s when the United States government wanted to buy the

lands of his people. Their message is just as important now: preserve the land and the air and the rivers for your children's children and love it as we have loved it. Jeffers researched several different Native American cultures to represent them in paintings which carefully illustrate the need to care for our environment.

Title: Old Indian Legends

Author: Told by Zitkala-Sa; illustrated by Angel de Cora

Publisher: University of Nebraska Press. Lincoln. 1985.

Type: Book

Age-level: Older elementary students can read these stories.

Specifics: Zitkala-Sa's American name was Gertrude Simmons Bonnin. She was a classical musician who wrote the stories which she heard in childhood from her Nakota mother. These are the legends of Iktomi, the snare weaver, and others.

Titles: Four various titles below

Author: Virginia Stroud, artist and author

Publisher: Dial Books for Young Readers. Penguin. New York.

Type: Books

Age-level: Primary children; young children

Specifics: Two of the four books will be given a short review here. Doesn't Fall off His Horse, copyright 1994, is set in a Kiowa village in Oklahoma in the 1890's. It is the story of Stroud's adoptive Kiowa grandfather. The Path of the Quiet Elk: A Native American Alphabet Book, copyright 1996,

begins with a grandmother telling a young girl about a word for each letter of the alphabet. Included are: B for butterfly, V for Vision Quest, and X as the symbol for a crossroad. The books are illustrated on each page with the soft colors of the wonderful art works of Virginia Stroud.

Title: Ten Little Rabbits

Author: Virginia Grossman; illustrated by Sylvia Long

Publisher: Chronicle Books. San Francisco. 1991.

Type: Book

Age-level: The customs depicted and explanations of them make this book usable on several different levels. Young children can count the rabbits; older children can look at the customary activities; and adults can learn about ten cultures.

Specifics: The book won the International Reading Association Children's Book Award. This is a counting book with authentic Native American customs, using rabbits as the main characters. Two pages at the back explain the ten different cultures used in the illustrations, such as Sioux and Kwakiutl, and depict a typical weaving pattern.

Title: A,B,C's The American Indian Way

Author: Richard Red Hawk

Publisher: Sierra Oaks Pub. Co. Newcastle, Calif. 1988.

Type: Book

Age-level: The information is appropriate for any age, though written in the alphabet format.

Specifics: The book has a word related to American Indian life for each letter. It also has a page-size picture for the word, as well as information about the word. For instance, A is for Apache: the picture is of the war chief Geronimo; and the information tells about Geronimo and the year he stopped fighting. Much of the information is about tribes from the NorthWest and SouthWest, in particular those of the area of the state of California. Those tribes are the Luiseno, the Modoc, and the Quechen.

Title: When Clay Sings

Author: Byrd Baylor; illustrated by Tom Bahti

Publisher: Alladin Books.Macmillan Publishing Co. N.Y. 1972.

Type: Book

Age-level: For children

Specifics: This is a Caldecott Honor Book with such wonderful words to go with the illustrations. The illustrations are taken from prehistoric Indian pottery from the SouthWest: the Four Corners area and south of there. Peoples represented are the Anasazi, Mogollon, Mimbos, and Hohokam.

Title: Mini Myths and Legends of Oklahoma Indians

Author: Celia Wise; illustrated by artists of varying tribes including Dr. W. Richard (Dick) West, Cheyenne; Gary White

Deer, Choctaw; and Ruth Blalock Jones, Delaware-Shawnee. Ten consultants are also listed.

Publisher: Oklahoma State Dept. of Education. 1978.

Type: Book

Age-level: For children

Specifics: This is the first of three books intended to be read aloud to children. Stories include the Kiowa myth "Saynday and the Prairie Dogs," and the Cheyenne story about "The Water Serpent." The latter is represented by a contemporary painting by Dick West. This seems to be a good book to share with children, one story at a time. A myth to use with other multicultural information is the Creek version of "How Man Got His Colors." A substantial Glossary is found at the end of the book, and Native American words were kept wherever possible in the telling of the stories.

Titles: Various (see below): A New True Book series

Authors: Various

Publisher: Childrens Press. Chicago. Various dates below.

Type: Books

Age-level: Written for third and fourth grade-level readers

Specifics: Childrens Press publishes a large set of books under the heading of New True Books. Four of the Native American group can be found in the Juvenile section:

The Anasazi by David Peterson. 1991.

The Crow by Ruth Hagman. 1992/1990.

The Seneca by Jill Duvall. 1992/1991.



The Native Americans by Jay Miller. 1993.

The Native Americans is a book about the people of North America who first lived here. It covers several culture areas: Northeast, Southeast, Southwest, Plains, Plateau, California, and Northwest Coast. As with the other New True Books, it has a section in the back on "Words You Should Know" (p. 46). The book begins with the explanation for the term "Indian" given to the people when explorers first landed and thought they were in the land of India. (Other explanations for the term are equally plausible.) The original inhabitants lived in many tribes, each with its own name for themselves. They had different cultures, depending on where the tribe lived:

A culture is a combination of ideas, actions, and habits. Babies learn their culture as they grow up in a certain place with certain people. Culture teaches people how to speak, act, pray and live. (p. 10)...The biggest difference among the Native Americans was between those people who lived by farming and those who lived by hunting animals gathering plants. (p. 11)

This is an interesting book which discusses homes, leaders, and ways of life for various cultures. The information may be too general to always be completely accurate, but it is a chance for children to begin to understand the Native American cultures. The many pictures help, as well.

Other Native American titles in the New True Book series are:  
Mohawk, Onondaga, Penobscot, Cherokee, Delaware, and  
Seminole.

Title: The Changing Eskimos

Author: Gerald Newman

Publisher: Franklin Watts. New York. 1979.

Type: Easy-Read Fact Book

Age-level: The book is written for third and fourth grade-level readers.

Specifics: The people who live in the Arctic--Siberia, Alaska, northern Canada, and Greenland--do not call themselves Eskimos. Page six corrects this by explaining that Eskimo is a Cree word which means "eaters of raw meat." Like other tribes all over North America, the Arctic people refer to themselves as Inuit, which means "the people" in their own language. The book uses bold print for words which are defined in the text. Such words are tundra, caribou, and innies: igloos made of sod or stone. Unusual words have the pronunciation in parenthesis after them, such as aurora borealis (a-RO-ra bor-ee-AL-is) and Inuit (IN-oo-eet).

Title: Buffalo...and Indians on the Great Plains

Author: Noel Grisham; illustrated by Betsy Warren

Publisher: Eakin Press. Austin, Texas. 1985.

Type: Book

Age-level: Written for third and fourth grade-level readers

Specifics: Buffalo--which zoologists label bison--are said by this book (p. 7) to have been named by the French explorers who referred to them as "les Boeufs." Buffalo roamed the Great Plains, from Canada to Texas, in large herds. The book describes the practice of driving buffalo off a steep cliff in order to kill many at once. The horses brought by the Spanish explorers, naturally, changed the method of hunting. Uses of buffalo are also detailed. Musical instruments were formed from hides and bones. When holes were bored into a slender, hollow bone, it was blown as a flute. Hollowed-out hooves or horns filled with pebbles made musical rattles. Buffalo skins laced to wooden frames made drums and tom-toms. (p. 28)

Title: People of the Breaking Day

Author: Written and illustrated by Marcia Sewall

Publisher: Atheneum. New York. 1990.

Type: Book

Age-level: Written for third and fourth grade-level readers

Specifics: The book tells about the Wampanoags, which means "People of the Breaking Day." They live close to the sea where the sun rises. The text tells about the history and culture of "Our Tribe," including the sachem (chief). The next section is about "A Family." People's names are sacred and known only to family and tribal leaders; everyone is called by a nickname. This section includes a description of the role of each family member as they gather water, garden,

hunt, and perform necessary tasks. The book uses many Wampanoag/Narragansett words and these are defined on page 48. Pages 46 and 47 contain a Glossary of other words with definitions, such as QUAHOG--large clam.

Title: The Trail of Tears

Author: R. Conrad Stein

Publisher: Childrens Press. Chicago. 1993.

Type: Cornerstones of Freedom book

Age-level: This is written for third and fourth grade-level readers, but teachers should be sensitive to the facts

presented: The Trail of Tears was a period of brutality.

Specifics: Many pictures of historical art and photographs are included in this book. The text discusses (p. 5) the reason for the southeastern tribes (Cherokee, Choctaw, Creek, Chickasaw, Seminole) being called the "Five Civilized Tribes" by European settlers. This is a history of those five tribes and what led to their forced removal from tribal lands.

Titles: Various titles

Authors: Various

Publisher: Franklin Watts. New York. Various years.

Type: A First Book series

Age-level: Fifth grade-level and up

Specifics: Other titles in the Native American series are:

The Algonquians, The Apaches and Navajos, The Aztecs, The Cherokees, The Chippewa, The Incas, The Iroquois, The Maya, The Pawnee, The Pueblos, The Seminoles, The Shoshoni, The

Sioux, The Totem Pole Indians of the Northwest, and The Zuni.

Two titles will be reviewed.

The Cheyenne is a book by Arthur Meyers divided into seven sections: "How the Cheyenne Became Hunters and Fighters," "Cheyenne Boys and Girls Played Hard at Becoming Men and Women," "The Social Organization of the Tribe," "Spiritual Beliefs," "War with the United States," "The Valiant Flight," and "The Cheyenne Today." The section on "For Further Reading" includes Natalie Curtis' The Indians' Book, as well as Oklahoma historian Stanley Hoig's book The Cheyenne. It also mentions a feature film released in 1989 called Powwow Highway, which tells about the efforts of a young Cheyenne man to recapture tribal pride. Several of the paintings in the book are by Dick West, including one of the Cheyenne playing winter games (also see review of Dorsey's book on the Cheyenne).

The Inuits is by Shirlee P. Newman, copyrighted in 1993.

Like the book on the Cheyenne, this book also has a Glossary of words which are italicized throughout the text. The six sections of the book cover: "People of the North," "Inuits and Explorers," "Inuits and Fur Traders," "Inuits and Whalers," "Inuits and Missionaries," and "Today's Inuits." Not only is the information in this book newer than than that of the other series (called Eskimos), but it is also more correct. It begins with an explanation of the name Inuit and of its use (p. 9). This book also gives more detail about igloos (also spelled iglu according to this text, p. 11).

Title: Houses of Hide and Earth

Author: Bonnie Shemie

Publisher: Tundra Books. Montreal. 1991.

Type: Book

Age-level: Fifth grade-level and up

Specifics: This is one of a series of books on native dwellings by Bonnie Shemie. As for "Life on the Western Plains," the author writes:

The home of the Plains Indians--the tipi and the earthlodge--show a love and respect for the earth. The circle that forms the main shape of both shelters is a symbol of the earth. The four sides of the tipi stood for the sun, moon, earth and sky. The earthlodge's domed roof was a symbol of the way the sky covers the world. Inside, every family member had a special place, just as each person had a special role on earth. (p. 3)

The author goes into great detail describing how tipis and earthlodges were made and where everything was kept inside. This includes a sketch for the floor plan of an earthlodge of the Hadatsa (p. 19): it was large enough to house thirty to forty people in a family and still have room for the horses to be corralled inside during the winter.

Title: Itse Selu: Cherokee Harvest Festival

Author: Daniel Pennington; illustrations by Don Stewart

Publisher: Charlesbridge. Watertown, MA. 1994.

Type: Book

Age-level: Elementary children

Specifics: The book is written in story form about a boy named Little Wolf. Words in Cherokee are in bold print with the pronunciation and explanation at the bottom of the page. The holiday is actually the Green Corn Festival: a celebration of thanksgiving that is celebrated for four days when the corn turns yellow. Itse Selu (it say shay LOO') means newly ripened corn, or green corn. The narrative includes a legend about the clever rabbit and the foolish wild cat, which is told to the children at storytime.

Title: The Native American Look Book: Art and Activities for Kids from the Brooklyn Museum

Author: Unknown

Publisher: New Press. New York. 1996.

Type: Book

Age-level: Elementary children, Upper grades

Specifics: The book examines three objects of art and goes into detail about the culture of each. The objects are: a Kwakiutl whale mask, a Zuni water jar, and a Pomo basket. The book includes stories, information about artists, and suggestions for children to do similar art themselves.

Specific inclusions are the "Story of the Basket of Plenty" as told by Cora Clark, a Pomo myth. There is also information about Richard Hunt, a Kwakiutl carver who creates masks, totem poles, and rattles.

Title: This Land Is My Land

Author: George Littlechild

Publisher: Children's Book Press. Emeryville, California.  
1993.

Type: Book

Age-level: Elementary children, Upper grades

Specifics: George Littlefield is a Plains Cree painter. The book combines the artist's paintings with explanations of each one. Some of the paintings use photographs for the faces.

Title: Strawberry Thanksgiving

Author: Paula Jennings; illustrations by Ramona Peters

Publisher: Multicultural Celebrations. Modern Curriculum Press. Cleveland. 1992.

Type: Book

Age-level: Elementary children.

Specifics: This is a story about Adam and his sister Holly as they travel to the reservation to celebrate Strawberry Thanksgiving. Adam wears a ribbon shirt that his Grandmother made for him: "red and blue ribbons for Mother Earth and Father Sky, and yellow and green ribbons to salute Grandfather Sun, and all living things" (p. 6). Words of the



culture are in italics and there is a Glossary in the back which explains them. The story also contains the legend of Strawberry Thanksgiving.

Title: Heetunka's Harvest: A Tale of the Plains Indians

Author: Retold by Jennifer Berry Jones; illustrated by Shannon Keegan

Publisher: Roberts Rinehart Pub. in conjunction with the Council for Indian Education. 1994.

Type: Book

Age-level: Fifth grade-level and up

Specifics: The story tells about the greed of a woman who takes all the beans which Heetunka, the bean mouse, gathered for the winter. Because the woman did not leave anything in trade, a spirit causes her tipi to burn. This is a myth with a moral; the story teaches as it entertains, as stories did for many generations of Native Americans. Illustrations framed in beadwork add to each page of the story. A glossary on the back page explains such words as "parfleche: Untanned hide (rawhide) soaked in lye and dried on a stretcher. Plains Indians made parfleche boxes and saddlebags."

### CHAPTER THREE

#### RESOURCES FOR TEACHING NATIVE AMERICAN SONGS/DANCES

The contents of this chapter consist of annotated references to resources appropriate for use by music educators in the instruction of students on the subject of Native American songs and dances. The index below lists sources containing songs whose length and technical demands allow them to be easily incorporated into elementary music classrooms. Since specific tribes may be of interest for geographical and historical reasons, the list identifies the original tribe from which the song was collected.

Index of Childrens' Song Sources  
with Tribes and Types of Songs:  
Found in Adult section of Bibliography

1. Jump Right in Song Collection, Volume 1 by David G. Woods and Edwin E. Gordon. G.I.A. Publications, Inc. Chicago, Illinois. 1986.

Tribes Represented: Apache, Hopi, Yacquai, Quileute,  
Navajo, Zuni, Sioux, Chippewa, general  
Types: Songs for games, dances, hand games, hunting,  
ceremonials, war, and a lullaby

Teaching Applications: The twenty-five Native American songs are collected in Volume 1. These songs are all appropriate for use with children. Several happiness songs, a "Pinching Song," and the traditional version of "Mos' Mos'" are included. Each song is connected to an activity card; the card's number is given below the printed song. In some instances the original Hopi is printed next to a chanted version in English; here no melody is given. The Activity Cards give instructions for use of each song.

2. Moving within the Circle: Contemporary Native American Music and Dance by Bryan Burton. World Music Press. Danbury, CT. 1993.

Tribes Represented: Alabama-Coushatta, Navajo, Apache, Haliwa-Saponi, Pueblo Ysleta del Sur, Zuni, Nanticoke, Seneca, Lakota, Kiowa, Hidatsa and other inter-tribal

Types: 1. Songs: round dances; friendship; songs for specific dances such as canoe, bear, pottery, basket; inter-tribal; rabbit dance; ceremonial  
2. Flute melodies

Teaching Applications: Each song is on the recording that comes with the book and is recorded by the people observed singing it. Each has a section on its background. Songs also have an explanation of the corresponding dance. This book contains

chapters useful for teachers learning about Native American songs, a section for listening, and a chapter about making instruments.

3. Music in Cultural Context: Eight Views on World Music Education by Patricia Shehan Campbell. Music Educators National Conference. Reston, VA. 1996.

Tribe Represented: Navajo

Types: 1. Song: Squaw Dance

2. Flute: five phrases from "Origins" by  
R. Carlos Nakai

Teaching Applications: Dr. Shehan Campbell includes an interview with ethnomusicologist David P.

McAllester on the background of world musics and the musical culture of the Navajo people. She also includes complete lesson plans for the flute phrases and "Shanile," a song about school shoes.

The latter includes directions for a specific type of round dance to do with the song.

4. Myth, Music and Dance of the American Indian (An Activity-Oriented Sourcebook of American Indian Tradition, Based upon the Music and Culture of 21 Tribes) collected, edited and adapted by Ruth De Cesare. Alfred Publishing Co. 1988.

Tribes Represented: Apache, Chippewa, Choctaw, Creek, Dakota, Kiowa, Menominee, Navajo, Ojibwa, Omaha, Pauite, Pawnee, Tohono O'odham, Quechan, Santo Domingo, Seminole, Ute, Winnebago, Yuchi, Zuni

Types: 1. Songs: agricultural; ceremonial; dance songs including those for turkeys, ducks, horses and others; games; historical; lullabies  
2. Traditional songs and stories: includes a Kiowa "Begging Song" and the "Song of the Clown"

Teaching Applications: Every song with tribal text under the English text written by De Cesare also has a table for the Word/Phrase/Sound, its pronunciation, and meaning. All songs are given contextual explanation. Many songs also have explanations concerning accompanying instruments and dance instructions. Each song also has a list for Musical Context and Developmental Goals.

While this sourcebook appears to be educationally-sound, the word "adapted" on the title page questions the authenticity of the songs. However, those with English texts by the author and definitions of the tribal text do seem to be very close in meaning.

5. Roots and Branches: a Legacy of Multicultural Music for Children by Patricia Shehan Campbell, Ellen McCullough-Brabson, and Judith Cook Tucker. World Music Press. Danbury, CT. 1994.

Tribes Represented: Comanche and Navajo

Types: 1. "Kima Duinah," an original flute tune by Nacona Burgess  
2. Traditional Navajo social song "Jo'ashila,"

which means "walking together"

Teaching Applications: Both types of songs include a biography of the contributor and a short historical background for that person's tribe. A translation of the lyrics is provided for each song, with activities to extend the lesson, as well as dance instructions. These songs are well-presented.

6. Southern Cheyenne Women's Songs by Virginia Giglio.  
University of Oklahoma Press. 1994.

Tribes Represented: Southern Cheyenne and Arapaho

Types: 1. Lullabies and children's songs such as a tickling song  
2. Songs for hand games, war, social and spiritual occasions, and everyday

Teaching Applications: The lullabies and children's songs in Chapter Two of the book are those which are appropriate for elementary students. This is a study of the history behind the songs collected from a group of Southern Cheyenne women. The transcription, pronunciation and translation is given with each song, accompanied by the field recording that comes with the book. Although no lesson plans are written, a teacher can easily incorporate these songs into her/his own plans, as in the lesson plan for Fourth Grade in this work.

7. When the Earth Was Like New: Western Apache Songs and Stories by Chesley Goseyun Wilson, Ruth Longcor Harnisch Wilson, and Bryan Burton. World Music Press. Danbury, CT. 1994.

Tribe Represented: Western Apache

Types: 1. Songs: ceremonial, including a blessing and Changing Woman songs; warrior's songs  
2. Apache violin songs  
3. Game songs

Teaching Applications: Although this book is not written with specific lesson plans, it has a great deal of information about the songs and their place in tradition, as well as directions for dances. The book comes with a recording of the songs that are transcribed.

Further information about each of these books can be found in the following annotated bibliography of this chapter. Several are also mentioned in other chapters and are used in the lesson plans included in Chapter Five. Two sections divide the sources, as for Chapter Two, into books for Adults and those specifically written for Children to read. Some Adult books are included simply as reference for a teacher's own background information. Others can be used, at least in part, with children as well. A few pertinent dissertations that are excellent resources for a teacher's own enlightenment are also listed at the end of the Adult section. The books in the Children section are a few examples

of the many titles which can be given to students for their own reading. Teachers will also find songs and lesson plans based on several of the sources in this bibliography in basal series, which are more careful to provide accurate information and authentic songs than was always true in the past.

#### Adult Resources

Title: Moving within the Circle: Contemporary Native American Music and Dance

Author: Dr. Bryan Burton

Publisher: World Music Press. 1993.

Type: Book and accompanying CD or cassette tape

Age-level: This book can be used as a general text for college-level classes as background information and listening selections. It can also be used more basically, as oral tradition suggests, to teach songs and dances related to different Native American cultures. Most of the songs and dances are useful for upper elementary level through adulthood. Instructions are included for such dances as the Round Dance.

Specifics: The book includes background information about the culture and each of the songs/dances, as well as a Listening section and suggestions for making instruments. Discussion in the book details the difference between traditional and contemporary songs; and the recordings include everything from the traditional "Song of the Four Directions" to the



rock song "I Am Happy about You" by the group XIT. The book covers many topics which are a necessary introduction to the songs of Native American tribes. This includes a discussion on authenticity (p. 6), terminology (p. 9), and obstacles to doing research in oral tradition. Chapter Two is named "Shaping the Sound: Style, Form, Substance." It contains information about the ownership of songs, the functionality of music in the culture, and an explanation of vocables. Chapter Three gives the reader a background on pow-wows and what to expect when attending the event. Each recorded song is transcribed as written music and has information on both the background of the song and the dance instructions to go with it. For the "Song to the Four Directions": the author specifies that "This song does not accompany a dance, per se, but is a typical way to create the appropriately respectful attitude that is considered the foundation for a gathering or event" (p. 49). The song honors each of the directions: "East--in which the sun rises; South--from which the light comes; West--where the sun sets; and North--from which the cold comes" (p. 49).

Title: When the Earth Was Like New: Western Apache Songs and Stories

Authors: Chesley Goseyun Wilson; Ruth Longcor Harnisch  
Wilson; and Bryan Burton

Publisher: World Music Press. Danbury, CT. 1994.

Type: Book and accompanying CD

Age-level: This information, along with the songs and stories, are meant to be shared, as the Wilsons appear to share them.

Specifics: A large portion of this book is devoted to the Changing Woman Ceremony which is celebrated when an Apache girl comes of age. It includes description, black and white photographs, and songs which are sung for the ceremony. Other information about Geronimo, a great Apache leader, includes a song composed by him.

The section that is fun to share with children tells the story about "Why We Have Night and Day." Two songs are included with the story, as well as the directions for playing the moccasin game with one of those two songs.

Title: Southern Cheyenne Women's Songs

Author: Dr. Virginia Giglio

Publisher: University of Oklahoma Press. Norman. 1994.

Type: Book and accompanying cassette

Age-level: These songs are appropriate to sing to and be sung by all ages, from babies to adults. The children's songs and games include the "Little Warty Lullaby" which was sung both to put babies to sleep and to accompany a bedtime game of pinching stacked hands. The Hand Game songs can be sung at any social occasion from a birthday party to team betting situations.

Specifics: The book presents a history of the Cheyenne culture for the portion of the tribe which was sent to

Oklahoma. The chapters include "Lullabies and Children's Songs" (Chapter 2), "Hand Game Songs" (Chapter 3), "War Songs" (Chapter 4), "Social Songs" (Chapter 5), "Spiritual Songs" (Chapter 6) and "Everyday Songs" (Chapter 7).

Information includes short biographies of the singers who were recorded and the background of each song. It also has four sections for each song: 1. As spoken, 2. As sung, 3. Translation, and 4. Free Translation.

The lullaby which is used in the lesson plan section of this work is the third one in Chapter Two. This lullaby is the easiest to learn since it consists of only three phrases, and the only words are the vocables "ma" and "ho." Giglio makes this interesting connection in the text of the chapter:

Because of the recurrence of "ma" and "ho" (especially the combination "ma ho") in all of the Cheyenne lullabies I had heard, and because of the hushed and reverent singing style, I asked Bertha if there might be a connection between the chant syllables "ma ho" and the Cheyenne word "Ma hi yo" (God). The possibility was interesting to her and seemed plausible. If so, this is an example of an evolution of vocables from a definable word. (p. 62)

Title: Songs of Indian Territory: Native American Music Traditions of Oklahoma

Author: Edited by Dr. Willie Smith. Authors of sections include Charlotte Heth, Judith Gray, Irving Whitebead and Howard Meredith

Publisher: State Arts Council of Oklahoma. Oklahoma City. 1989. (Now out of publication.)

Type: Book, audio cassette, videotape

Age-level: The information is aimed at adults but is useful for the education of children of all ages.

Specifics: This book and its audio and visual tapes were a wonderful step in the beginning of making information about Native American music accessible to educators and other Oklahomans. Although it is now out of print, it was followed by the book Remaining Ourselves. The section on "Songs of Indian Territory" discusses the songs which were recorded during a workshop held in 1988. This information can be related to both the audio recording and the videotape, which shows selected songs from the event. Other sections include one about "The Dream Dance and Ghost Dance in Oklahoma" by Gloria Young (p. 18). It details the history of these religious movements in the state. Another section is about the "Hasinai Turkey Dance Tradition," and gives information about the Caddo dance which relates the tribe's history (p. 26).

Title: Remaining Ourselves: Music and Tribal Memory

Author: Edited by Dayna Bowker Lee

Publisher: State Arts Council of Oklahoma. Oklahoma City.  
1995.

Type: Book and cassette recording

Age-level: Adult

Specifics: Songs of Indian Territory was followed in 1994 by a second conference with tribal traditionalists about concerns for the future of the songs and dances. The subtitle of the second book is Traditional Music in Contemporary Communities. It contains a summary of participants' comments, and essays by those with knowledge of the subject.

One session was dedicated to "Reintroduction of Songs Previously Lost to a Community and the Use of Recorders Rather than Repetition and Memory as a Means of Transmission." Gary White Deer, Choctaw, had this to say:

The big difference between learning off a recorder and learning by firsthand participation--I feel songs might be comprised of spirit, structure and meaning. I can always ask about meaning, and I can always work on structure, but learning (firsthand) I can catch all three....You can't get that spirit off the tape recorder. (p. 71)

Arnold Taylor, Creek, adds: Some of these songs that we sing down at the grounds, you have to participate in order to get the real feeling of these songs. It seems

to me that you learn these songs a lot quicker by participating. (p. 71)

The article "Songs of the Peoples of the North American Plains" discusses the importance of those songs. Author Mary Jo Ruggles states that "The use of the term 'music' is not strong enough to describe the importance of song in Indian cultures" (p. 27). The context of each song, because of its place in the culture, includes "the name of the tribe, the singer, the maker of the song, the purpose of the song, and the proper time to sing the song" (p. 27). Anyone can sing and the songs are connected closely to both the lifestyles and the ceremonial traditions of the people. This book and audio cassette will prove very useful to the student of Native American songs.

Title: Songs of the Chippewa

Author: "Adapted from the collections of Frances Densmore and Henry Rowe Schoolcraft, and arranged for piano and guitar, by John Bierhorst. Pictures by Joe Servello."

Publisher: Farrar, Straus and Giroux. New York. 1974.

Type: Collection of songs

Age-level: Adult

Specifics: Many of these songs have English lyrics and are written in such a way that those trained in Western European music can sing them easily. These are good songs for children: lullabies, a "Song to Make a Baby Laugh," "Song of a Boy Growing Up," and others are included. Songs with

Chippewa words do have a translation included. A note of caution: please sing these songs as they are intended to be sung, with voice only, and not with harmonic accompaniment. The forward to the book contains interesting historical information. This includes the fact that the poet Longfellow used words to two of Schoolcraft's songs; the forward quotes a section from The Song of Hiawatha.

Title: Choctaw Music and Dance

Authors: James H. Howard and Victoria Lindsay Levine;  
forward by Bruno Nettl

Publisher: University of Oklahoma Press. Norman. 1990.

Type: Book

Age-level: Adult

Specifics: The book provides musical transcriptions of thirty dances with photos of many of them. These include the Chickasaw Garfish Dance. The text states: "The Garfish Dance appears to be the only surviving Chickasaw dance at the present time" (p. 51). Other dances with photos are the Duck Dance, Turtle Dance, and unwinding the coil for the Snake Dance. The four chapters give "Historical Background," "Performance Practice," "The Dances," and "The Songs." The information is from James Howards' work in Mississippi in 1965 and 1974, observations of Eugene Wilson's group in 1974, and his work during 1978-1981 with the Choctaw-Chickasaw Heritage Committee dancers. The information includes references to Frances Densmore's work. The chapter on "The

Songs" includes discussion of Musical Style as using scales with 4, 5, or 6 tones. "Each song typically uses a few repetitive patterns with frequent changes in meter" (p. 69). Most of the dances use call and response form with the call sung by the male song leader and the dancers singing the response. However, the authors describe the chant form for all Walk Dance songs as differing from the Jump Dance this way: "the calls and responses are longer" and "these phrases are more complex" (p. 75). They also state that these songs may have the last note of the response overlapping the firstnote of the next call. This is an extremely informative book on the subject.

Title: Songprints: The Musical Experience of Five Shoshone Women

Author: Judith Vander

Publisher: University of Illinois Press. Urbana. 1988.

Type: Book

Age-level: Adult

Specifics: Vander states in the Preface that each of the five women "possesses her own song-print--a song repertoire distinctive to her culture, age, and personality, as unique in its configuration as a fingerprint or footprint" (p. xi). The women range in age from twenty to seventy. The comparison of their lives and songs is intriguing.

The Preface also gives the author's overall findings. These include the fact that "there are no special song genres



for women" (p. xvi) and that "In this century there has been an enlargement of female musical roles, including movement into what were formerly and exclusively male domains" (p. xvi). This is evident when Vander writes about the youngest woman, Lenore Shoyo, who began singing with her father and now is the lead singer for an all-female drum group. The findings also compare the change of subjects in the women's song repertoires. The oldest woman sang mainly Ghost Dance songs, while the younger one knows no Ghost Dance songs, but sings War Dance songs.

Title: Indian Dances of North America: Their Importance to Indian Life

Authors: Reginald and Gladys Laubin

Publisher: University of Oklahoma Press. Norman. 1976.

Type: Book

Age-level: Adult

Specifics: The authors are adopted Sioux. On one of the preface pages they wrote this: "Observation and study of Indian dances in earlier days might have revealed the very soul of the people, for they were at one and the same time the focal point of all their material culture and the highest expression of their mystical yearnings." The text is in six parts covering "History and General Discussion;" "Music, Masks, and Paint;" "The Dances;" "Dances of Other Areas;" "Indian Dances Today;" and "In Retrospect." Dances described include the Green Corn Dance of both the Creeks and

Seminoles. An interesting fact here states that there is really no Seminole tribe, but that these were people who moved away from the main towns. It may have a connection to the Creek word "siminoli" for "wild." Eagle dances, the Sun Dances of the Teton Sioux and others, as well as War Dances are described. Life Cycle Dance information includes a full-page photo of an Oklahoma Apache Mountain Spirit dancer performing a puberty rite (p. 129). Mountain Spirit dances are done after sunset, and the headdresses are called "horns" since the spirits are protectors of game animals. The book also includes a large section (pp. 435-472) on the Grass, or Omaha, Dance. This is one of the surviving dances of early Plains and Northern Woodland tribes, and has many different names among the tribes. Originally only experienced warriors belonged to the Grass Dance Society, so it has elements of victory celebration, as well as old animal and bird dances. The authors state that the seven ceremonial songs for the Lakota Grass Dance ritual were never recorded, although Frances Densmore recorded other music at Standing Rock in 1911. She apparently did not understand the significance of those particular songs. Now, of course, the style of singing has changed and the songs are more social. No actual songs are included in this book; but there are many photographs and drawings. One photo of interest (p. 55) is of Wovoka, the Paiute man who began the Ghost Dance religion.

Title: The Osage Ceremonial Dance I'n-Lon-Schka

Author: Alice Anne Callahan

Publisher: University of Oklahoma Press. Norman. 1990.

Type: Book

Age-level: Adult

Specifics: The author is the daughter of an original Osage allottee. She writes about a ceremony that has stayed basically the same since the Osages adopted it when they were removed to northeastern Oklahoma. It means "playground of the eldest son" and celebrates traditional masculine values. The chapters include one on the music and one on the dance. The chapter about the music begins by describing the singing and continues with a description of the whoops and lulus produced by men and women as expression of gratitude for a good song. Information includes the fact that song melodies usually descend and that "the most frequent intervals found in Indian melodies are the major seconds and minor thirds" (p. 75).

One interesting paragraph states:

The ethnomusicological term conscious composition applies to...songs commissioned by members of the tribe and created by the Indian songmakers for special events. Other songs, such as those received in dreams, are created by unconscious composition. These songs are believed to have magic power (p. 76).

The music of the I'n-Lon-Schka is mainly vocal, sung by the men who are also drumming. The sound of the knee bells of the dancers is also heard. Small wooden or bone flutes imitate

the cry of the eagle. This chapter contains examples of songs and analysis of them. Osage Traditional Dress is also described, since the ceremonial "costume" is necessary in order to dance the I'n-Lon-Schka. The chapter on "Music" gives specific information on everything from Musical Instruments to Rhythm and Tempo.

Title: American Indian Dances: Steps, Rhythms, Costumes and Interpretation

Authors: John L. Squires and Robert E. McLean; The authors are from the University of Utah and the Salt Lake City Public Schools, respectively.

Publisher: Ronald Press Co. New York. 1963.

Type: Book

Age-level: The book has illustrations with the text, but is meant for adult use in either learning or teaching the dances.

Specifics: Objectives of the book are to provide a simple way of teaching authentic dances which are being forgotten (note the publication date), and to help people make inexpensive but authentic dance apparel. Twenty-three dances representative of many tribes and types are included. Basic dance steps such as the Heel-Toe step and the War Dance step are included, with a key to symbols that are used. The four types of dances listed are: nature, religious, social and comic, and war and skill dances. The authors state that American Indian dances were unique and individual, related to

their tribe and their way of living. "Their dances were usually very serious expressions of important aspects of their lives, and were developed around their manner of living and their conception of such themes as hunting, fighting, farming, death, life, religion, medicine, and health" (p. 3). One Nature dance described is the Plains' "Dance of the Dying Eagle." It mentions the fact that the Eagle is a sacred bird and describes the dance with its figure-eight movements showing the eagle riding the air currents, and the fluttering movement when it is shot by the hunter. A Religious dance described is the "Mescalero Gan Dance or Mountain Spirits (Apache Devil Dance)." This dance is done two ways. The one described here is done for purity rites of young girls as they become women. The dance used to ward off evil spirits is one observed on top of a hill near Apache, Oklahoma. The line of dancers continuously circling the huge bonfire, with sparks flying into the night sky, is an unforgettable sight.

Title: Dance Down the Rain; Sing Up the Corn: American Indian Chants and Games for Children

Author: Millie Burnett

Publisher: Musik Innovations. Allison Park, PA. 1975.

Type: Book

Age-level: Use for teaching elementary children.

Specifics: This book was a pioneer in the genre of multicultural books for education using music. It includes facts about music and instruments. There are sections for

language, game chants, ceremonial chants, animal songs and dances, and cradle songs. It also includes craft ideas and recipes to use in the classroom. The author spent some childhood time in Northern Oklahoma, which began her interest in the songs. Burnett states that it is her "personal belief that to know and enjoy the music, art, literature, and food indigenous to a people whose life style is different from your own, is the key to broader cross-cultural understandings" (p. 1). Her belief in the Orff style of teaching with emphasis placed on the rhythmic elements of music is also part of this book. Some of the songs are in the native language and some are in English. Warning should be given to those who are serious about using music of other cultures as authentically as possible. For example, the "Navajo Melody" in its original language--as we now prefer--includes implementation of patterns for rhythmic movement that are not authentic for Native American children. Teaching songs such as the Papago Melody, "Singing Up the Corn," in English may increase students' understanding of them; but the teacher should be sure children also know that this is not original.

Title: Seminole Music (Smithsonian Institution. Bureau of American Ethnology. Bulletin 161)

Author: Frances Densmore

Publisher: United States Government Printing Office. 1956.

Type: Book

Age-level: Adult

Specifics: The plate facing the title page is a photograph of Panther (Josie Billie). One of the sets of recordings used to teach a class in Native American Music contains a song sung by this man. Panther was prominent in the ceremony of the Cypress Swamp group recorded, while Charlie Billie was the leader, according to Densmore. The author recorded several groups of the Florida Seminoles from 1931 through 1933. The Foreword of this book gives information also found in another book reviewed for this bibliography: The Seminole of Florida are a Muskogean tribe originally made up of immigrants who moved down into Florida from the Lower Creek towns on the Chattahoochee River. Their tribal name is derived from a Creek word meaning "separatist" or "runaway" (p. V). Densmore wrote that coconut-shell rattles were the oldest "instrument" used by the Seminole, used in social dances as well as ceremonies. Turtle shell rattles were worn by women for the Corn Dance and the Stomp Dance. Three types of small drums were used in different dances. Cane flutes with four fingerholes were used in Seminole history, but rarely played when Densmore did this work. The author transcribed 243 songs of all types, by male and female singers, in this collection.

Title: Indian Action Songs

Author: Frances Densmore

Publisher: C.C. Birchard & Co. Boston. 1921.

Type: Book

Age-level: Adults can use it to teach children or other adults.

Specifics: This is one of the historic books in the collection of Native American songs. It is described on the title page as "A Collection of Descriptive Songs of the Chippewa Indians, with Directions for Pantomimic Representation in Schools and Community Assemblies." The book is old enough that it originally sold for 50 cents and had its copyright date given in Roman Numerals. Densmore intended the collection of songs, with the introduction for each one of the thirteen, to "teach certain Indian customs by means of songs and appropriate action" (Preface). The suggestions in the Preface itself--when instruments were not available and materials at hand were used--are interesting reading. The songs are adapted from those that Densmore recorded and published through the Smithsonian. Only three are "presented practically without change;" but this work uses measure lengths that have been made equal. One example is the sixth song, "Lullaby." The Introduction says:

It was the custom of the Chippewa women to swing their babies in a little hammock, sometimes hung inside the wigwam and sometimes under the trees. The hammock was usually made of a piece of blanket. The mother swung it to and fro as she sang the lullaby. The melody is here presented as it was recorded by an Indian woman, except



that the measures are made equal in length (Chippewa Music, No. 149).

Instead of words the Chippewa woman uses the syllables "way, way, way." These syllables are part of the Chippewa word which means "swinging" (p. 5). The song is on page six of the book, with two English verses before the "way, way" verse. As old as the book is, it is still useful.

Title: Frances Densmore and American Indian Music: A Memorial Album

Author: Compiled and edited by Charles Hofmann

Publisher: Museum of the American Indian. Heye Foundation.  
New York. 1968.

Type: Book

Age-level: Adult

Specifics: This is a compilation of autobiographical pages, speeches given, and songs collected by Frances Densmore.

Only words are included for the songs. Frances Densmore was an interesting woman: a musician who studied at Oberlin Conservatory of Music, and who was influenced by Alice C. Fletcher's reports of her work. Unfortunately, as Fletcher before her, Densmore continued the practice of analyzing the songs she heard in terms of European Classical Music: adding harmony, and looking for such aspects as C Major triads and minor sevenths in the melodies. Densmore, however, was an important collector of Native American songs in her time. She studied not only the Chippewa of her home state of Minnesota;

but she traveled all over the United States recording the music of Native American people of many different cultures. This work includes the Pawnee tribe in Oklahoma. Densmore's reply to the question of why she studied American Indian songs was this answer: "I heard an Indian drum when I was very, very young" (p. 1). She was one of the pioneers in the field, and this book relates some of her experiences and work.

Title: Southwest Museum Papers, #10: Cheyenne and Arapaho Music

Author: Frances Densmore

Publisher: Southwest Museum. Los Angeles, California. 1936.

Type: Book

Age-level: Adult

Specifics: This collection of songs was recorded by six Cheyenne singers and one Arapaho. Most of the songs are "War Songs," with "Songs of social dances" being the next largest group. Densmore recorded a total of 75 songs, only three of which are not transcribed. She included a table of "Special Signs Used in Transcribing Indian Songs," at the front of the book. The explanation for these signs gives some indication of the difficulty of transcribing oral tradition songs into written notes:

+ above a note shows that the tone was sung slightly higher than the indicated pitch.

- above a note shows that the tone was sung slightly lower than the indicated pitch.

@ above a note shows that the tone was slightly prolonged.

3 above a note shows that the tone was slightly less than the indicated length.

\ after a note shows that the pitch glided downward without a definite termination; but this does not affect the indicated length of the note. (p. 12)

The songs were recorded on wax cylinders, using a gramophone from the Bureau of American Ethnology. Part of the history mentioned in the Introduction is that the Cheyenne and Arapaho people were both agricultural people who lived in the area of what is now Minnesota. When they were driven to the Plains, both tribes became buffalo hunters. In their wandering the groups divided and the southern branches were sent to a reservation in what is now Oklahoma in 1867. This study was made from El Reno in 1935. One paragraph of interest, in light of later collections of Cheyenne music such as Giglio's Southern Cheyenne Women's Songs (1994), is this paragraph in the Introduction:

There are no lullabies among the Cheyenne, as the crooning to little children is not dignified by the name of singing. A man, however, sings war songs or the songs of men's dances to his little son or grandson. (p. 21)

Most of these papers consist of the transcriptions of melodies for songs with a description of why they were sung.

Title: The Cheyenne Indians: Ceremonial Organization, Part I; and The Sun Dance, Part II

Author: George A. Dorsey

Publisher: Rio Grande Press, Inc. Glorieta, New Mexico 1971.

First published in 1905 by the Field Columbian Museum.

Type: Book

Age-level: This book describes the ceremonies of the Cheyenne, including forms of torture used during the old Sun Dance. It is meant for adult use.

Specifics: The set of books was republished at the request of Dr. Richard West, the Cheyenne artist whose work is at the beginning and ending of the work: one painting of the Sun Dance ceremony and another of the Dance of the Soldier Society. In the Introduction Dick West writes about the importance of sacred ceremonies to the lives of the Cheyenne people. The men who guarded the four sacred bundles "possessed the awareness that worship must permeate and give meaning to every phase of life" (Introduction). The Cheyenne worship one supreme Being: Maheo or the all father, with other sacred persons for the four cardinal points of the universe.

Contents of the first volume describe the ceremonies: the four great Medicine-Arrows, the five original Warrior Societies, the chiefs, and the Medicine or Sun Dance. The story of the Prophet Motzeyeuff and the four great Medicine-

Arrows contains this interesting description of the Prophet's communication with the Great Medicine inside a high mountain:

There were several other men there who represented other nations, and were there to learn from the Great Medicine. These men consisted of several red-skinned men, one black-skinned man, who was dressed in Indian fashion, and one white-skinned man, who had long hair on his chin. All wore long hair on their heads. The Great Medicine instructed each and everyone who was there for four years. (p. 1)

Title: Roots and Branches: A Legacy of Multicultural Music for Children

Author: Compiled, transcribed and annotated by Patricia Shehan Campbell, Ellen McCullough-Brabson, and Judith Cook Tucker

Publisher: World Music Press. Danbury, CT. 1994.

Type: Book with CD enclosed

Age-level: The book is well-written and obviously an excellent resource for teachers--both music and classroom--to use with students.

Specifics: This book covers music as sung or played and talked about by people of many different cultures. Section 6 on North America includes Comanche (Kiowa) and Navajo histories and songs.

Title: The Indians' Book

Author: Recorded and edited by Natalie Curtis; illustrated with Native American drawings and turn-of-the century photographs.

Publisher: Grammercy Books. New York. 1987: 1994 edition.

Type: Book

Age-level: Adult

Specifics: Sections on Eastern, Plains, Lake, Northwestern, Southwestern, and Pueblo Indians divide the book; the sections on the Plains and Pueblo people are the longest.

Natalie Curtis was another classically-trained musician who became interested in recording Native American culture for posterity. She received help with the bureaucracy of the time from family friend President Theodore Roosevelt. One opening page has a short letter of commendation hand-written by Roosevelt. This was another pioneer work, following Alice Fletcher's. The original Introduction was written in 1905, despite the copyright date above. Curtis began by recording with a phonograph but decided it was easier, musician that she was, to use only notebook and pencil. She was careful not to urge the singers to give her sacred songs which were for certain occasions or ceremonies. Many of the songs were traditional, but some were from that time, and others were newly composed. Natalie Curtis recorded the melodies as she heard them, or as clearly as musical notation allows. She did not add harmony. Curtis writes in the Introduction that music of most primitive people contains highly developed elements

of rhythm and melody. Her thoughts on the third element, harmony, are interesting:

Harmony is lacking; but the life and art of the Indians are so linked with nature that it is to be questioned whether the sounds of the nature-world do not supply to these singers of the open a certain unconscious sense of harmonic background. (p. xxxii)

She continues:

No civilized music has such complex, elaborate, and changing rhythm as has the music of the American Indian. (p. xxxii)

This book contains stories, poems, and songs that represent many tribes. Allowing for the cultural attitude of the time, it is an excellent resource.

Title: Jump Right in

Authors: David G. Woods and Edwin E. Gordon

Publisher: G.I.A. Publications, Inc. Chicago, Illinois. 1986.

Type: Two volumes of Song Collections, plus additional sets of Classroom Activities

Age-level: Adult to use with children

Specifics: Volume 1 contains Native American Songs and Chants in numbers 1-27. Some are songs transcribed with key and meter signatures; others are chants with both English and Hopi words. Dr. Woods added Orff arrangements to a few songs, although the Navajo did not use glockenspiels as traditional accompaniment for the "Happy Song." This collection is meant

to be useful for music education rather than an ethnomusicological source. This collection is the source for the authentic Hopi version of "Mos Mos," collected by Dr. Woods, a former teacher on the Hopi Reservation. It is number seventeen in Volume 1.

Title: Music in Cultural Context: Eight Views on World Music Education

Author: Patricia Shehan Campbell

Publisher: Music Educators National Conference. Reston, VA. 1996.

Type: Book

Age-level: Adult

Specifics: This is a collection of the articles which first appeared as a series in the Music Educators' Journal using the name that is the first segment of the books' title. The articles cover a variety of musical cultures. Each also contains lesson plans written by Campbell to be "'authentic' to the culture as well as to suggest models for school use" (p. 4).

The article related to this work is the one written by Campbell herself. It is taken from an interview with noted ethnomusicologist David P. McAllester on Navajo music. The lesson plans cover one listening experience--"Origins" from the recording Cycles by Native American flute player R. Carlos Nakai--and the song "Shanile" which is about shoes for school.



Title: Myth, Music and Dance of the American Indian

Author: Collected, edited and adapted by Ruth De Cesare

Publisher: Alfred Publishing Co. 1988.

Type: Book with CD

Age-level: Adult to use with children

Specifics: Any work that uses the word "adapted" on its title page has questionable authenticity. The recording is also confusing. The narrator is very specific about the measures of introduction which precede each selection. This writer did not hear "introductions."

There are useful applications. Songs are rated according to one of three levels of complexity as A, B, or C. Most songs are sung in the original language as well as in the English adaptations by De Cesare. There doesn't seem to be a listing of who is singing each song.

The work itself is educationally-sound with Developmental Goals and Suggested Experiences linked to them for each song. Workbook questions for students are given answers in the Teacher's Resource Book. Questions cover Tribal Customs and Beliefs; Food, Agriculture and Hunting; Dance Ceremonies and Rituals; and Traditional Lifestyle and Historic Change. Sources of songs include the work of Frances Densmore, Natalie Curtis, and George Herzog.

Title: North American Indian Music Instruction: influences upon attitudes, cultural perceptions, and achievement

Author: Kay Edwards

Type: Unpublished DMA Thesis. Arizona State. 1994.

Specifics: Edwards writes a justification of why we urge teachers to use multiple cultures in the classroom.

As a means of communication and learning about culture, the arts provide the essence of cultural expression and identity. The arts offer a unique and integral component of curriculum in world and American cultures for educators who wish to be catalysts for cultural understanding and respect. (p. 1)

The author comments that increased interest in music of many cultures has resulted in an increase of materials developed with people living with the traditional music, or educators who spend a great deal of time learning about it. However, "both the process and product of teaching multicultural music remain elusive, in part because little research has been conducted on the topic" (p. 3).

Edwards' study focussed on using four instructional approaches while teaching a unit on American Indian music. The idea was to decide which approach most influenced students' attitudes toward the music and the culture. Although the author's findings were not conclusive, they did show that writings from Groups A-D were not negative "but expressed enjoyment in learning about Indian music and culture" (p. 111).

✱

Title: A Study of American Indian Music with Implications for Music Education

Author: Martha Mead Giles

Type: Unpublished thesis proposal. University of Oklahoma. 1977.

Specifics: At the time of this study, Giles wrote that there were too few courses in colleges which could prepare teachers to understand the style of American Indian music in order to teach it. Therefore, "the music educator who is interested in American Indian music must turn to written research" (p. 4).

Title: Oklahoma Cheyenne and Arapaho Women's Everyday Songs

Author: Virginia Giglio John

Type: Unpublished dissertation. University of Oklahoma. 1991.

Specifics: This dissertation became the book which can be found in the reviews under resources for adults. Southern Cheyenne Women's Songs contains lullabies, game songs and other information from recordings and interviews made in the field.

Title: World Musics in Elementary and Secondary Music Education: a Critical Analysis

Author: Anthony John Palmer

Type: Unpublished Ph.D. Dissertation. University of California, Los Angeles. 1975.

Specifics: Palmer states several problems in his abstract. One is involved with "authenticity of the music materials and the degree to which compromise is necessary without losing the essence of a music tradition" (p. xii). This is a major point and still of concern over twenty years after his study. Another problem is that which most students of this concept explore: teacher preparation. A third problem concerns the students to be taught. Palmer writes:

While students generally are capable of practicing more than one musical system concurrently, aesthetic posture (predispositions toward artistic phenomena) more frequently inhibits transcendency of the indigenous culture. (p. xii)

At the present writing, this argument over the philosophy of aesthetics in the arts is basically a thing of the past. It is a real stumbling block. That which is perceived to be beautiful is a highly individual response. Some people may perceive a well-constructed math problem or a DNA molecule to be beautiful, and those things are not arts. The most important idea here is to keep an open mind, something which children do more easily than adults.

Palmer's section on "Definition of Terms" in Chapter II is quite valuable. The author uses the example of the term ethnic as one which means one thing used in the context of ethnomusicology. It means something else when it deals with what we have in public schools: students and patrons of different national origins.

The author's most important discussion of terms in regard to the present writing is that which concerns the term music. His idea is that music should be defined in universal terms. Further, Palmer quotes several sources who suggest the definition should distinguish between music and non-music. At the end of the Twentieth Century even that difference is not very distinct. "Sounds organized in time," the definition some educators use with elementary teachers, may be the closest we can come to a definition for music that is not based on cultural or ethnic bias.

"Authenticity and Compromise" is a section in which Palmer questions what degree of compromise is acceptable "before the essence of the music is lost" so that it is "no longer representative of the tradition under study" (p. 170). The text continues:

Those factors that inherently affect authenticity are as follows: (1) setting; (2) use of recordings instead of live music, especially those of questionable stylistic practices; (3) performers lacking in training by authentic practitioners of the style; (4) language problems such as translations, new and inappropriate textual underlays, or lack of intimate knowledge of the language; (5) any changes from the original media; (6) simplified versions and other didactic adjustments; (7) introductions of other cultural structures such as tunings, harmonizations, arrangements, etc. (p. 170)

Related issues can be found in the reviews of resources here, such as the article from Remaining Ourselves which deals with the use of tape recordings to learn songs, or in the use of harmonization used with songs collected by some early ethnomusicologists. They can also be found by questioning the physical and acoustic setting for the drum in an outdoor arena which can never be duplicated on a recording--whether video or audio.

In summary, let us consider these further words of Palmer's about authenticity:

There are obviously many problems in adhering to authentic models and equally obvious that compromises have to be made in all teaching. Evidentially, the more qualified a teacher becomes, the fewer mistakes one might make in this particular area. One needs only reverse roles; imagine, for example, a Brahms motet sung in the nasalized Balinese style of singing. Unless caution is continually exercised, Western teachers can be caught in the same web of errors. (p. 175)

Title: A History of Multicultural Music Education in the Public Schools of the United States, 1900-1990

Author: Terese Volk

Type: Unpublished dissertation. Kent State. 1993.

Specifics: Volk's information on the history of multiculturalism in music education is used extensively in

Chapter One of the present work. It provides a background for this study.

### Resources for Children

Title: Powwow

Author: Photographs and text by George Ancona

Publisher: Harcourt Brace & Co. New York. 1993.

Type: Book

Age-level: The photographs in Powwow are wonderful! Many are action shots of the dancing. The book ends with pictures of Tiny Tots dancing in their categories of the powwow. The book is accessible to children, but provides information for all ages.

Specifics: The book covers the Crow fair in Montana from the set up of the teepees, through dressing in Traditional dance clothes, explanation of the drum, and Grand Entry. It also includes photographs and explanations of the different styles of powwow competition dancing. The text even tells the story of the creation of the Jingle Dress: the dream of the Ojibwa shaman whose daughter was very ill. This is an excellent book for use in any classroom! In one short book many details are given. These details are such things as the use of tobacco-can lids to make jingles, or the description of a giveaway.

Title: North American Indian Ceremonies

Author: Karen Liptak

Publisher: Franklin Watts. New York. 1992.

Type: Book

Age-level: Although this book is classified as Juvenile in the Cameron Library, the information is written for adult readers.

Specifics: The information for each of the chapters includes both photographs and pictures. The book begins by discussing traditional ceremonies as "A Way of Life." It continues with chapters on celebrations and rituals for "The Life Cycle," "War and Peace," "Hunting and Gathering," "Fertility Cycle," "Healing," and ends with "Ceremonies of Today." The first section, "A Way of Life," includes this information (p. 11):

Native American ceremonies often include rhythmic chanting and dancing, frequently accompanied by musical instruments. The most widely used instruments are drums and rattles, which are made from a variety of materials. Many drums are made from wood and animal skins. But canoes, logs, boxes, and baskets can all become drums, as long as you can bang on them! Rattles might be made from hollow gourds (a kind of fruit), wood, animal skins, shells, or anything else that can be filled with noisemakers and shaken. Stones, seeds, sand and corn are good noisemakers.

The corresponding pictures show a double-headed Plains drum which was used for both curing the sick and ceremonial dancing, and a Sioux rattle of rawhide filled with pebbles. A note of interest for Oklahomans, under Ceremonies of Today is a full-page photograph of the opening parade for the Red



Earth Festival. A Glossary at the back gives an explanation of terms and the area for a few tribes. "For Further Reading" includes titles such as the one by Jan Miles: Kachi A Hopi Girl: Historical Paper Doll Book to Read, Color and Cut, published in 1989 in Tucson by Treasure Chest Publications.

Title: More Than Moccasins: A Kids' Activity Guide to Traditional North American Life

Author: Laurie Carlson

Publisher: Chicago Review Press, Inc. Chicago. 1994.

Type: Book

Age-level: Adults to use with children

Specifics: The contents include sections on "Everyday Life," "Things to Wear," "Song and Dance," "Toys," "Games," and "What's for Dinner?" "The Note to Grown-Ups" contains this paragraph:

The purpose of this book is not to "become an Indian," but to discover, learn, and enjoy activities that are a large part of our country's heritage. The ideas here will give children a fun, hands-on historical and cultural experience (p. 7).

Along with information and materials needed to create each project, are boxes containing related facts. One such "Fast Fact" is this: "A good hunter could get 10 arrows in the air before one had fallen to the ground" (p. 9). Another, on the page about Leggings, says "Bone needles have been found in Washington state that are over 10,000 years old" (p. 43). The

Song and Dance section is most important to review for this work. The information to begin the section includes this paragraph (p. 76): "Native Americans didn't dance for fun and entertainment. Their dances were like prayers." Notice that this statement is in the past tense. One of the box items of Native Wisdom gives this fact: "Many dances, like songs, belonged to the person who made them up and could be inherited" (p. 77). Another box item on Good Manners includes this interesting information: "Young Hopis would picnic after the sacred Kachina dances. If a girl gave a boy a plate of piki bread, which was made from blue cornmeal and ashes, it meant she was proposing marriage. Boys were careful who they went on picnics with" (p. 85)! Information is given for making these instruments: the musical rasp, rattles (gourd rattles, turtle shell rattles, and whale rattles), drums, and a bull roarer. A Fast Fact about drums is this: "Drums were usually round, but people in the northwest part of California made and used square drums" (p. 83).

Title: Indian Festivals

Author: Paul Showers; illustrated by Lorence Bjorklund

Publisher: Thomas U. Crowell Co. New York. 1969.

Type: Book

Age-level: Children can read this book.

Specifics: The book describes holidays of several different tribes. It begins with the Green Corn celebration of the Seminole Indians in Florida. (This holiday is celebrated in Oklahoma, as well, when the corn is ready to harvest.) The men's rattles of cows' horns or tin cans are mentioned; but the text doesn't describe the turtle-shell rattles of the women. It merely states: "The women wear rattles under their long skirts" (p. 5). This same use of some specific detail and lack of other details is apparent in the description of Fast Day, as well. The sacred Bundle is described; some dances imitating birds or animals are named; the fact that corn is eaten in several ways for the first time after the Bundle is hidden for another year is also stated. Nowhere is there a description of the purging ceremony that accompanies the fasting. Information in the text also tells about the Zuni rain dance celebration and the Great Plains cultures' Sun Dance. The description of Sun Dance appears to be very close to that of the Southern Cheyenne. The open-air lodge, the reasons for dancing, the eagle-bone whistle around the dancer's neck, and the fasting are all part of a Sun Dance ceremony. The text also talks about a "fair" held each year in Anadarko, Oklahoma, where many tribes celebrate together. Note that these celebrations are usually called powwows. One word about the discrepancies in this older book: neither the author nor the illustrator is Native American. The information was gathered from book and papers, which is why

there are details that are correct and others which are left out.

Title: Eagle Drum: on the powwow trail with a young grass dancer

Author: Robert Crum

Publisher: Four Winds Press. New York. 1994.

Type: Book

Age-level: This is an excellent book with wonderful color photographs on each page. It will be informative for children in intermediate grades; but it is not too young for students in middle school. It is 5th grade-level.

Specifics: The notes and acknowledgements, in tiny print on the inside title page, give very interesting information for adult students. Louis Pierre, the nine-year-old boy featured in the story, is a member of the Pend Oreille (pronounced pond a-ray) tribe. The tribe is one of three, with the Salish and Kootenai people, which are known as the Flathead. They live in the area west of the Mission Mountains in Montana. The text of this book is descriptive, personal, and specific as it tells the story of Louis, his grandfather Pat, and a trip to a powwow. Louis is a grass dancer. The book is sensitively written, with care to be true to the culture. A discussion about dancing in honor of someone else is important. The information about the grass dance itself is worth repeating.

The drums begin, and Louis immediately picks up the rhythm with his feet. He lifts them high and turns gracefully, steps wide, turns again, makes a small leap, and turns the other way. Out of the corner of his eye, he sees the other grass dancers spinning beside him. He sees his grandfather watching him proudly, and his brothers, and all the people of his tribe and the other tribes. He sees the clouds turning in the sky and the grass blurring beneath him.

Louis moves smoothly from step to step. The wool fringe on his outfit flows. His roach sways. His ankle bells ring. Listening carefully, he picks up his pace as the drum speeds up. As Louis spins, everything blurs into motion. (p. 42)

Mention is made of the boys listening to and singing Native American songs while traveling or even during a Little League game (p. 18). Syllables (vocables) are mentioned briefly on the same page. Drums are also discussed in the text: as the sound of the earth's heartbeat, the tempo of the beat, and materials used to make them. An interesting thought is written on page 29:

The music, which has its own definite structure and patterns of repetition, evolved in a world very different from the one we know. It comes from a time when the forests stood unbroken and the virgin prairies stretched to the horizon, when the eagle was not an

endangered species. The songs echo that time. When they are sung, animals and people are related again.

Title: Drumbeat/Heartbeat: A Celebration of the Powwow

Author: Text and photographs by Susan Braine

Publisher: Lerner Publications Co. Minneapolis. 1995.

Type: Book

Age-level: Adult

Specifics: The book is dedicated "to the memory of my beautiful Assiniboine mother." The Author's Note states:

...most of the dances and songs you see and hear at a powwow come from either the Southern or the Northern Plains tribes. The text and photographs in this book emphasize the Northern Plains style of dancing. Northern Plains tribes include Blackfeet, Assiniboine, Lakota, Dakota, Crow, Northern Arapaho, and Northern Cheyenne.

The text describes a powwow from the definition of the word itself and covers a typical day. It continues by discussing the Grand Entry and the dress of the various types of dancers. The book includes this information about fancy dancing:

[This is] the kind of Indian dancing most familiar to non-Indians. This dance style evolved from the early Plains tribes' victory or war dances. The showman Buffalo Bill Cody exploited these dances, hiring Indians to dance in his Wild West Show. Fancy dancing is gaining more respect within the Indian community, but there was

a time when anyone who participated in this style of dance was considered a "sellout" to the white society.

(p. 25)

The next page mentions some unique dance styles which developed before the powwow dances, which mainly originated from Plains dances. The text also states that Oklahoma Cherokee and Creek Nations like to do the stomp dance.

Title: Dancing Indians Coloring Book

Author: Written and illustrated by Rita Warner

Publisher: MC Creations. Mesa, Arizona. 1976.

Type: Paper coloring book

Age-level: Children

Specifics: Each set of two pages has a whole-page picture and border to color. The page of information for each culture's dance includes the meaning of the dance and a description of the regalia which is worn to do the dance. The borders used for each illustration are based on designs used by the different cultures and are described on the back page of the book. Dances include: Eagle Dancer, most tribes; Mountain Spirit Dancer, Apache; Rain Dancers, Zuni; and Rattle Dancer, Plains Indians.

Title: Spider Spins a Story: Fourteen Legends from Native America

Author: Edited by Jill Max (Ronja K. Davidson and Kelly Bennett); illustrations by Robert Ammesly, Benjamin Harjo,

Michael La Capa, S.D. Nelson, Redwing T. Nez, and Baje Whitehorne.

Publisher: Rising Moon. Books for Young Readers from Northland Publishing. 1997.

Type: Book

Age: Children

Specifics: The first story is the Kiowa legend of "The Great Flood". The brief introduction refers to information from Kiowa Voices, Vol II which can also be found in the adult reviews of this work. Mr. Harjo's illustration for the story uses the Kiowa colors blue and red. Although this painting is less abstract than many of the artist's works, it still uses bright colors. All aspects of the short story are found visually: the clouds of the rain storm, the spider and snake animal forms of the only creatures to survive the flood, the blanketed Grandmother Spider and Grandfather Snake joined in marriage, and the garden which Grandmother Spider planted. This is a good book for adults to share with children.

Title: The Ghost Dance

Authors: Alice McLerren; illustrated by Paul Morin

Publisher: Clarion Books. New York. 1995.

Type: Book

Age-level: Children

Specifics: McLerren wrote a story about the historical movement of the Ghost Dance. It ends with a hopeful message about social and environmental concerns.



Title: Dancing Rainbows: a Pueblo Boy's Story

Authors: Text and photographs by Evelyn Clark Mott

Publisher: Cobblehill Books. Dutton. New York. 1996.

Type: Book

Age-level: Children

Specifics: The book is about Curt, a Tewa boy, and his grandfather, Andy Garcia (White Aspen). It takes them through preparation for and the celebration of dancing.

Title: Powwow Summer: A Family Celebrates the Circle of Life

Authors: Marcie R. Rendon; photographs by Cheryl Walsh  
Bellville

Publisher: Carolrhoda Books, Inc. Minneapolis, MN. 1996.

Type: Book

Age-level: Upper elementary children can read the fairly lengthy text themselves.

Specifics: The text begins with a discussion of the meaning of the circle. It follows the family of Sharyl and Windy Downwind, parents of two children, as they prepare for and attend two powwows. The Downwinds are Anishinabe.

Title: Did You Hear Wind Sing Your Name?

Authors: Sandra De Coteau Orie; illustrations by Christopher Canyon

Publisher: Walker and Co. New York, New York. 1995.

Type: Book

Age-level: Young children

Specifics: The author of "An Oneida Song of Spring" is an Oneida writer and educator. Each of the colorful sets of pages contains one or two questions about the celebration of Spring.

## CHAPTER FOUR

### AUDIO AND VIDEO RECORDINGS

This chapter details a few representative titles of both audio and video recordings that are useful when teaching about the songs and dances of Native Americans. A few of the audio recordings are historical recordings that are important because of their place in the chronology of recordings. Many of the recordings are new songs. They are a fusion of past and present ways of singing or using what musicians call instruments, although Native Americans did not use that terminology. Audio recordings will be designated according to one of these types that are generally recognized as accepted descriptions:

1. Traditional (orally-transmitted genre): Songs were sung in unison. One person could sing a song: but even when a group sang, there was no harmonization with the melody. Flutes were used one at a time and not with any other instrument or voice. A flute was most often played by a man courting a woman. Sometimes a flute was played by a woman in a cultural area that used flutes for healing ceremonies. Shakers, rattles, and bells were used with dances but they were not accompaniment. Drums were the only instrument played as singing was done. The languages of the songs were

tribal languages, or vocables, or a combination of the two.

2. Traditional style/contemporary: These are newly-composed songs for the flute or for singing: but they are performed as songs were played or sung in the past.

3. Contemporary: These are new songs that use aspects of traditional songs in new ways. This includes singing in harmony, as is done with Christian hymns. It also includes using traditional instruments, such as the courting flute, with other instruments. The combination may include traditional drums, but may go as far afield as to use a saxophone or a synthesizer as well. The language of contemporary songs may include tribal language, but it also uses English.

Most of the video tapes listed here are those which can be utilized to give viewers of all ages a background in the order and styles of dances done at a powwow. Keep in mind that nothing replaces the excitement of first-hand experience.

#### Audio Recordings

Title: The Master

Performer: Doc Tate Nevaquaya

Producer: Riversong Soundworks. Ashville, North Carolina.

1992. Semihoye-Shawnee Publications.

Type: Tape. Traditional style/contemporary

Specifics: Doc Tate Nevaquaya is generally held to have caused a renaissance in the use of the Plains courting flute. Songs that are played on a cedar flute for reasons other than courting a mate are not traditional use of this flute. Doc Tate made a recording that includes songs of mourning such as "Doc Tate's Lament," but is also contemporary enough to include a song called "Pizza Pie." This recording is important because the composer/player created songs for the flute that used the traditional sound of the Plains flute--bird calls and other sounds of nature--but also took a step toward the contemporary use that is heard so often now. This is a landmark recording and should be used as such in lesson plans.

Title: Emergence: Songs of the Rainbow World

Performer: R. Carlos Nakai

Producer: Canyon Records. Phoenix, Arizona. 1992.

Type: CD: Traditional style/contemporary

Specifics: This recording has music played on the Plains cedar flute. The songs sound traditional even though they are not courting songs. Nakai plays only the flute on this recording: it is not combined with other contemporary instruments as in his usual recordings. Songs include "Dreamer's Chant," "Solstice Prayer," "Red-Tailed Hawks," and "The Young Old Warrior." Nakai also plays a group called Songs of the Rainbow World: "Black World," "Blue-Green World," "Yellow-White World," and "Rainbow World." The songs

are those that can be used in lesson plans introducing the cedar flute. Flute songs are often a good way to introduce songs of the Native Americans because they are easier for the inexperienced listener to understand aurally.

Title: Round Dance Songs with English Lyrics

Performer: Tom Mauchahty-Ware (Kiowa-Comanche) and Millard Clark (Cheyenne-Comanche)

Producer: Available from Millard Clark's recording business:  
PO Box 6038: Moore, Oklahoma 73153: 405-793-1442.

Type: Cassette: Contemporary

Specifics: Many of the social songs are used for the 49er dance after the powwow. Listen to the words before using the songs for elementary classes.

Title: Pow wow Songs

Performer: Black Lodge Singers

Producer: Canyon Records. Phoenix, Arizona. 1995.

Type: Cassette: Traditional style/contemporary

Specifics: This northern Plains drum group is composed mainly of members of the Blackfeet tribe. The songs are a combination of tribal and English lyrics. They include "People, we are here singing for you," "Listening to the Elders," several Straight dance songs and several Intertribal dance songs. Intertribal songs are useful in a lesson plan that includes social dances.

Title: Kids' Pow-wow Songs

Performer: Black Lodge Singers

Producer: Canyon Records. Phoenix, Arizona.

Type: CD: Traditional style/contemporary

Specifics: These are fun songs for children to hear or to use for Native American social dancing. They include "Mighty Mouse," "Bunny Hop," "Monster Mash," and "Ask Your Mom for Fifty Cents."

Title: Ancestral Voices

Performers: R. Carlos Nakai and William Eaton with the Black Lodge Singers

Producer: Canyon Records. Phoenix, Arizona. 1992.

Type: Cassette... Contemporary

Specifics: This is the third collaboration between Nakai on the Native American flute and Eaton on guitar. "Many Flags" uses the melody of the song traditionally sung to present the United States flag during the grand entry of a powwow. Each song has a short poem in the title list. Eaton plays harp guitar on "Dreaming a Life," while Nakai plays the Native American flute, eagle bone whistle and gourd rattle. On the song "Stone Mirage" Eaton plays the vihuela and Nakai plays the Native American flute. This is a good recording to relate to the fusion of World Music styles: witness the use of the vihuela above. It can be used to segue from a study of Native American songs to other types of World Music or to what is often called New Age music.

Title: Migration

Performer: R. Carlos Nakai and Peter Kater

Producer: Silver Wave Records. Boulder, Colorado. 1992.

Type: Cassette: Contemporary

Specifics: This recording produced by Peter Kater, who plays the keyboards on it, includes R. Carlos Nakai in an exploration of the "formalized actions" which become rituals. Each of the songs is related to that concept. The recording begins with "Wandering," and "Initiation" and finishes with "Walking the Path" and "Service." This is another recording that is often found in the section of New Age music. It is good music for quiet listening.

Title: Between Father Sky and Mother Earth: a Native American Collection

Performers: Many

Producers: Narada Media. Milwaukee, Wisconsin. 1995.

Type: Cassette: Contemporary and Traditional/contemporary

Specifics: Each song is sung or played by a different person or group of people. Included are Zuni, Chester Mahooty: Navajo-Lakota, Douglas Spotted Eagle: and Comanche-Kiowa, Cornel Pewewardy. The recording has a nice variety of songs which include those by the performers above: "Zuni Friendship Song," "The Holy People," and "Kiowa Hymn III." This is an excellent recording for a teacher to use to introduce flute



songs, healing songs, and newly-composed songs of various types.

Title: American Indian Music for the Classroom

Performer: Created and taught by Louis W. Ballard

Producer: Canyon Records. 1973.

Type: LP Records: Teacher's Guide: mimeographs of all

songs: most songs are Traditional

Specifics: This set of materials is rather old but still valuable. Class lessons cover twenty different tribes with twenty-three songs. Examples of the songs are the "Tlingit Ptarmigan Song," "Navajo Silversmith Song," and "Seminole Duck Dance Song." Lesson Plans include segments on Learning Concepts, Cultural Notes, Map Usage, and Dance Suggestions. Dr. Ballard is a composer as well as a music educator. One word of caution: Ballard's attempts at analyzing every song in terms of Western European composition, such as meter, form, and rhythm, are really unnecessary for this type of music. Each song says it was arranged by Ballard. It's hard to know how much he changed. However, if a teacher is lucky enough to find this set, it is still a useful source for songs and dances as a beginning experience.

Title: Closer to Far Away

Performer: Douglas Spotted Eagle and others

Producer: Windham Hill. 1996.

Type: Cassette: Contemporary

Specifics: This recording is a mixture of traditional elements of songs-- flute playing and drumming--with each other and with contemporary instruments and forms. The instruments that Douglas Spotted Eagle plays on the recording give an idea of the sound: traditional Native flutes, bone flute, drums, rawhide drums, clay pot drums, deertoos, leg bells, cocoons, shakers, synthesizers and wind wand. He is also listed as doing throat vocals. This is another recording to use as cross-over from Native American songs to the New Age sound.

Title: In Beauty I Walk

Performer: Coyote Oldman

Producer: Hearts of Space. San Francisco. 1995.

Type: CD: Contemporary

Specifics: Coyote Oldman consists of Michael Graham Allen, flutist, and Oklahoman Barry Stramp, engineer. It's a partnership that records interesting yet beautiful sounds. This "best of" recording includes the song "Thunder Chord:" which uses a piece of titanium steel for the sound of the thunder. This is an interesting recording to use when studying the contemporary sound that evolved from traditional Native American songs.

Title: Indian Music of the Southwest

Recorded by: Laura Bolton

Producer: Folkways Records. NYC. 1957.

Type: LP Record: Traditional

Specifics: Recorded in Arizona and New Mexico, these songs represent ten tribes. These are songs traditionally sung by men in the Hopi, Navajo, Zuni, Apache and other tribes of the area. The recording comes with Comments by Laura Bolton, written in 1941, about Indian music in general. She also writes specific information about each of the sixteen songs. An example of this information is given for one song recorded in the Rio Grande Pueblos at San Ildefonso, New Mexico.

The Comanche Song, by the San Ildefonso singers, may represent a large group of songs which have been borrowed from the Comanche tribe. They are sung with great gusto by practically all Pueblos, illustrating the habit of borrowing songs from tribe to tribe. This song may have belonged to the Comanche tribe or it may be a part of the San Ildefonso Comanche war dance, formerly used to arouse the tribe to defy invaders (un-numbered pages).

Title: Music of the American Indian Southwest

Recorded by: Willard Rhodes

Producer: Ethnic Folkways Library. NYC. 1951.

Type: LP Record: Traditional

Specifics: The liner notes for this recording are extremely valuable. Harry Tschopik, Jr., then Assistant Curator of Ethnology, American Museum of Natural History, classifies the tribes of the Southwest in three major cultural groups: "(1)

The Pueblos: (2) The Southern Athabascans: and (3) The Rancheria Tribes."

Willard Rhodes, then Associate Professor of Music at Columbia University and known for his work on this subject, writes about the music. Here is someone who wrote decades ago, but supports the ideals in this work.

The music lover whose experience has been limited to Western European music with its harmonic and polyphonic complexities and huge tonal masses...will be puzzled at first by the seeming simplicity of American Indian music. He (must) adjust his scale of musical values in approaching this very special and strangely beautiful music.

Like the music of the Greeks, American Indian music is predominately monophonic with occasional excursions into heterophony. This single-lined, melodic music is fraught with an abundance of tonal and rhythmic detail and variety of patterns in form and structure which removes it from the field of simplicity, even though it may be classed as primitive or folk art. The listener's aesthetic sense is satisfied and his psychological needs are filled by anchoring each piece to a tonal center of gravity corresponding to the tonic tone of our own music....

Nor is American Indian music bound to a metric framework...which lies at the basis of the rhythm of so much Western European music. Many songs are strictly

regular in their rhythmic patterning with an even, pulsating beat underlining perfectly balanced, symmetrical phrases (p. 5).

Use this recording to study traditional styles of songs.

Title: Comanche Peyote Songs, Volumes 1 and 2

Per formers: Roy Simmons, Joy Niedo, Roy Wockmetooah, Roe Kahrahhrah, Mary Poafpybitty, Jessie Poahway, Ida Wockmetooah  
Producer: Indian House. Taos, New Mexico. Recorded at Apache, Oklahoma. April 30, 1969.

Type: LP Recordings: Traditional

Specifics: The use of peyote as medicine came from Mexico and apparently passed from the Mescalero Apache to the Comanche in the early 1800s. Around 1865 the ritual, as a religion, passed to the Kiowa. Gradually the religion traveled until it is practiced from Oklahoma to Canada today, according to the information on the recording. The religion was chartered by the state of Oklahoma in 1918 as the Native American Church.

A peyote meeting is held from just after sundown until sunrise the next day. That fact explains why most of the songs in these two volumes are concerned with morning and daylight. One exception to this is a song on Volume 2:

This is a Black Wolf song. In the morning, the break of day, the wolf will be up on the mountain barking. A long time ago, the Comanches could understand the wolf. He could warn you, say, when the enemy was coming. That's

where the reference to the black wolf in peyote comes from (cover).

The listener will hear the singer's gourd rattle establish the tempo for the song. The drummer, playing a water drum, joins in with a fast, constant beat. The melody of these songs centers around a few pitches, descending slightly from beginning to end. Use this recording in the study of songs and their function in the Native American culture.

Title: Songs of Earth Water Fire and Sky: Music of the American Indian

Performers: Various: songs of the San Juan Pueblo, Seneca, Northern Arapaho, Northern Plains, Creek, Yurok, Navajo, Cherokee, and Southern Plains

Producer: Charlotte Heth. New World Records. New York. 1976.

Type: LP Recording: Traditional

Specifics: Charlotte Heth's Introduction for the recording is well-worth reading. From an entry about an Indian dance in George Washington's diary to a brief mention of the important musicologists who collected American Indian music, the producer wrote a concise but thorough introduction.

Each of the songs has a great deal of information written about it. This information varies from a sacred narrative about one dance song to discussions of instruments and vocal style.

The information about the "Alligator Dance" of the Seneca includes this: "The 'Alligator Dance' may have come to the

Seneca from the Southeast through intertribal contact (Liner Notes, p. 2)." This must be true. The song sounds remarkably like the Creek "Gar Dance" that is also on this recording. The latter was recorded at the Medicine Spring stomp grounds in Oklahoma: but the songs came with the people from the Southeast. Use this recording to study traditional songs.

Title: An Anthology of North American Indian and Eskimo Music

Performers: Various: songs of various tribes from the Plains, Southwest (Pueblos and Southern Athapaskan), Northwest Coast, Western Sub-Artic (Northern Athapaskan), Eastern Sub-Artic (Algonkian), Arctic (Inuit and Algonkian), and Southeast. Two contemporary pan-Indian songs are included.

Producer: Compiled and edited by Michael I. Asch. Ethnic Folkways Records. N.Y.C. 1973.

Type: LP Recordings: Traditional

Specifics: Michael Asch, known as a collector of ethnic music for Folkways Records, begins his Introduction this way:

In our society, music is generally thought of as an art form to be appreciated for itself. In contrast, people in many other societies see music in utilitarian terms, that is, as something to be appreciated not primarily for itself but rather as a means to an end. American Indian and Eskimo concepts about music generally fit into this functional conceptual framework. Therefore, to

understand their music, it is more important for the listener to be aware of the perceived purpose of a composition than its aesthetics, especially if the latter are derived on the basis of Western Art music (p. 1).

The use of the word "functional" is important to remember. As is written in other chapters of this work, these songs were traditionally part of every function in life.

Asch continues: "the pieces (in this record set) were selected not primarily for contrasts in musical style, but rather to illustrate the range of social themes explored in the musical life of each group" (p. 1). Use this recording for study of historical songs.

Title: Omaha Indian Music

Performers: Historical Recordings from the Fletcher/La Flesche Collection

Producer: The American Folklife Center in Cooperation with the Omaha Tribal Council. Library of Congress. Washington, D.C. 1985.

Type: Recording with historical notes in a booklet:

Traditional. Recordings are available at the University of Oklahoma: Western History Museum.

Specifics: The present tape was recorded from the original cylinder recordings made by Alice Fletcher and Francis La Flesche. The booklet itself is a thorough presentation of historical information about the cylinders and the two people



who made them, as well as information about songs in the Omaha tribe at the time of this release, and notes on the selections. This is an excellent recording for historical comparison, although it is no longer available commercially.

Title: Songs of Indian Territory: see written review

Producer: Oklahoma State Arts Council

Specifics: Such songs as a set of Ponca love songs sung by Maynard Hinman: soothing lullabies sung by Comanche, Myra Burgess: hymns from the Cherokee, Seminoe/Creek and Kiowa tribes are followed by Plains Indian Flute songs and various dance songs. This is an excellent overview of songs in Oklahoma that remains useful to music teachers.

Title: Remaining Ourselves: Music and Tribal Memory: see written review

Producer: Oklahoma State Arts Council

Specifics: This second recording from the State Arts Council was recorded at various locations throughout Oklahoma. It includes many tribes: Delaware, Loyal Shawnee, Cherokee, Caddo, Cheyenne, Arapaho and others. The songs vary from morning songs to stickball songs to lullabies. It is another excellent resource for plans that involve teaching a variety of Native American songs.

### Video Recordings

Title: Into the Circle: An Introduction to Oklahoma Powwows and Celebration

Video Company: Full Circle Communications. Tulsa, Oklahoma.

Length: 58 minutes. Color. 1992.

Age-level: Adult

Specifics: This video gives a thorough presentation of the origin of the powwow. It includes an explanation of the form of the songs. The video also shows the order of the powwow and examples of the competition dances.

Tony Arkeketa gives the "Movements of a Song:" Lead, Second, Honor Beats, Second Chorus. This is useful information for students learning to listen to a new kind of song and make aural sense of it. Leading a song from the beginning is called a "start." Musicians of the Western world refer to this as a "repeat."

Children will enjoy watching the dances and the people: it is fast-paced. However, there is a great deal of information given in one hour.

Title: Winds of Change: "A Matter of Choice"

Video Company: PBS Home Videos: American Indian Collection. 1991.

Length: 60 minutes. Color

Age-level: Adult

Specifics: The video explores what life is like on the Hopi reservation, especially for those who intermarried or who

left and came back to live. Hopi ceremony revolves around responsibility. This is a matrilineal society where a male owns nothing but his ceremonial clothing.

Title: Winds of Change: "A Matter of Promises"

Video Company: Above. 1991

Length: 60 minutes. Color

Age-level: Adult

Specifics: This video is hosted by Pulitzer Prize winner N. Scott Momaday. It looks at contemporary life for three Native American nations: the Onondagas of present-day New York, the Navajos of Arizona, and the Lummi of Washington State. It also concerns the promises that were kept and those that were not, as each of the peoples attempt to preserve their own traditional cultures.

Title: More than Bows and Arrows

Series: Ancient America: includes several titles

Video Company: Camera One. Seattle, Washington. 1994.

Length: One hour. Color

Age-level: Adult

Specifics: This video is another that is narrated by N. Scott Momaday. It begins with contributions of the Native American culture to the government of the United States. One example is the League of Iroquois Nations, initially five nations banded together to solve mutual problems. Ben Franklin and Thomas Jefferson adopted ideals from the

Iroquois league in planning the Articles of Confederacy to found the United States.

This is an excellent history that travels from the Northeast, to the cliff dwellers and pueblo cities of the Southwestern Anasazi people, to the mounds people of the Southeast and Midwest. It includes an overview of the housing used by various cultures, as well as crops domesticated by Native Americans. It is a very informative video.

Title: On the Pow Wow Trail

Performers: Chad Killscrow and Mike Roberts

Video Company: King of the Mountain Productions. Denver, Co. 1993.

Length: 45 minutes. Color

Age-level: Given some preparation, I believe this video is visually colorful and upbeat enough to interest upper elementary students.

Specifics: Chad Killscrow is Ogala Sioux. He and his friend Mike Roberts are both grass dancers.

The video begins with contemporary music with a strong drumbeat reminiscent of the ceremonial beat in the background. When the boys dance the grass dance they appear to be in rhythm with the modern music. This video shows a few minutes of the choreographed team dancing, here shown with grass dancers, which is a new and very interesting competition which originated in the Northern Plains.

The information on the box states:

Focuses on the preservation of Native American Indian customs, traditional dress and dance. Follow young Chad Killscrow and friend Michael Roberts as they travel through the majestic plains of Oklahoma, New Mexico, Colorado and Montana--from pow wow to pow wow as they re-create ceremonials established centuries before them. This is somewhat misleading, since what is shown is competition dancing. Competition dancing is in a constant state of change, as those who do it will tell you. One section of this video was obviously taken at Red Earth in Oklahoma City, although the video only says portions were shot in Ponca City and Walters, Oklahoma, as well as the other three states. The video shows a few interesting incongruities that are signs of the times: a boy grass dancing wearing sunglasses, and a drum group which includes women drummers.

Title: Songs of Indian Territory: see written review of the book and recording that are companions to this

Video Company: Oklahoma State Arts Council

Specifics: The video was made during a conference. Those singers or players heard on the recording are the same as those seen on the video. The visual of Myra Burgess singing a lullaby with closed eyes is one example of cultural information that can not be transmitted with a simple aural recording. This is an excellent video to use as a segment of

lesson plans designed to introduce Native American songs and dances.

CHAPTER FIVE  
TEACHING NATIVE AMERICAN SONGS/DANCES

As stated in Chapter Three, actual children's songs transcribed from Native American tribes are rarely available. The most songs collected from any one tribe suitable for children, and available in one source, are the Hopi songs in Jump Right in. The Hopi people do not allow songs to be taken from the reservation in general practice. In this case, the tribal council gave Woods and Gordon permission to use the songs in this publication. The songs came directly from the children in their "pure form," according to David Woods in a phone interview (March 23, 1999.) Both the authenticity and the lack of availability of these songs make them valuable.

In order for educators to understand the importance of these songs, they must have some understanding of the culture of which they are a part. Specific knowledge of the Hopi tribe's lifestyles may not be readily available. Further, classroom teachers often do not have the field experience or the contact with a particular tribe to give them basic knowledge of its traditions. Even so, a general awareness of the traditional ways of most Native American peoples and the relationship of songs to their life ways is an important background for teaching these songs.

For instance, basal series for teaching music now include paragraphs in the teacher editions that explain pronunciation and give biographical data about the singers of recorded folk songs. They often include directions for the dance that goes with a song. Such information is valuable, but it only touches surface knowledge. Directions are given for a Seneca Stomp Dance and the teacher is told that several Southeastern tribes also did a Stomp Dance. Confusion arises if a teacher knows how to do the Stomp Dance for one of the latter tribes. The directions given for movement in the Seneca Stomp Dance should be the same as for the Southeastern tribes; in this source they are not. Cara Stand, in a telephone discussion, agreed that the Creek (Southeastern) dance is done slowly and with a toe-heel step for each foot. This causes the turtle shells, which women dancers traditionally wear strapped around their legs, to rattle twice. The turtle shell rattles are heavy and cause the step to be closer to a shuffle than an actual stomp. This knowledge is specific, but it does make teaching the dance easier. It also makes the dance more authentic.

Songs, being of the oral tradition, are imbued with cultural information. In order to understand the songs, a teacher must also have a basic understanding of the different tribal cultures. Particular tribal areas such as the Plains may have life ways that are not the same throughout the region, although there can be many common traits. This chapter will discuss those traits that are part of general



Native American life styles. Selected knowledge on the general Native American culture follows. It will lead to discussion about such matters as the ownership of songs in the Native American tradition, and will be followed by the presentation of specific lesson plans for teaching Native American songs and dances.

### Background

The term "multicultural" is a compound word that means "of many cultures." Culture, itself, is a word whose meaning changes with time and with use. Philosophers and writers define the term in various ways. The premise is that culture is something that people develop. It is something that helps a group of people deal with their environment. Life ways developed for the ancient peoples to help them cope with what surrounded them. What Europeans later would call "music" and "visual arts" were functional realities to early tribes. Songs and dances (movement of some kind) revolved around and were part of every aspect of life--and thus, the culture. Songs were used for singing a baby to sleep, preparing to hunt, grinding corn, making a drum, and every other function of the lifestyle. So, too, was visual art a functional aspect of life.

Over thousands of years, life ways that originally were adaptations to the environment became what we know as "culture." Musical composition and performance were influenced by the accepted practice of a person's group

culture. While Europe was developing a classical system of music through the centuries, songs were still used in a functional way in other parts of the world. Native American songs, in the 19th century, were still an everyday part of life: social songs, ceremonial songs, and songs for all of life. With these songs came a feeling of oneness with the group, the culture, rather than a feeling of separation.

David Elliott devotes one segment of Chapter Eight in Music Matters (1995) to "Music as Culture." He agrees with ethnomusicologist Bruno Nettl that music depicts the character of a culture. Music is closely related to how a culture, or sub-culture, lives and thinks and deals with life. Because of this importance of musical tradition, "to share the music of one's culture with others is to risk that outsiders will not understand and respect one's self" (Elliott, 1995, p.197). This was especially true in the case of Native Americans. After a century of being removed from their homelands and having their children kidnapped, taken to boarding schools and forced to forget their own language and culture, can the native North American Indians be blamed if they were not all willing to share their songs with ethnomusicologists? Some of those songs were meant for ceremonial use, to be sung by particular people at a special time. They were not appropriate for all people to sing at any time.

Ownership of songs is a much different matter in the Native American tradition, as well. Europeans, of the

classical tradition, believe that, if a piece of music is printed and purchased, it is perfectly permissible for anyone to perform it. As long as copyright laws are followed, any music may be passed from publisher to performer. In Native American tradition, however, the composer is the sole owner of a song. It is given to her/him by the Creator for that person's own use. The composer may give the right of singing the song to a son or daughter, or a whole family, or even a whole tribe. A song composed by Leonard Cozad, Sr. for a young man who does competition dancing, belongs to that man since it was a gift from his parents. The young man, as owner of the song, does have the right to tell a group of Kiowa drummers that they may sing the song whenever they want. Still, the song is the exclusive property of the composer, the dancer who received it, and the drum group to whom he gave permission to sing it.

Unless a scholar or teacher knows these specifics about the songs of this particular culture, inappropriate use may be made of the songs. There is a great deal to understand when approaching music of other cultures. As Elliott writes, "most people do not understand or enjoy all the Musics made within their own national borders, let alone the musical works of all cultures and practices everywhere" (Elliott, 1995, p.197). One essential quality in a person wishing to understand, and then to teach or collect, the music of another culture is to keep an open mind. Our example of Native American songs is an important one here. Scholars who try to

fit the "chants" of Native American songs into Western molds are trying to fit a sphere into a square hole. One cannot be a theorist and analyze this music along the lines of Western classical music. Preconceptions must be put away in order to appreciate the melodic contours and the few simple drum beats that do exist. Forms, keys, and meters have no meaning for the Native American composer of songs. Repetition means nothing to the singers, who speak instead of "starts." There are cultural, musical traditions such as the "tumbling," melodic strain of Plains singers (Burton, 1993, p.24). The would-be collector or teacher of these songs needs to comprehend this difference in the music.

Late in the 19th century, musicians around the world began to transcribe and collect folk music for posterity. At that time the transcription of songs was done from the viewpoint of the musicologist: based on knowledge of notated music from the European classical perspective. Collectors tended to be either musicologists or anthropologists. Eventually it was discovered that the viewpoint of anthropology worked much better with what in the late 19th century, were viewed as "exotic" types of music. Technology also helped create a change in view. Combining anthropological methods with the phonograph paved the way for a new branch of study: ethnomusicology. Ethnic music that could not be accurately notated by Western methods could now be saved by recording it "in the field." Early recordings of Native American music were made on wax cylinders. Those

recordings were transferred to reel tapes at the Library of Congress. Progress was made in then transferring them to cassette tapes and making the historic songs available to the tribes who sang them.

Some early collectors of Native American songs and dances were Theodore Baker, who collected the songs of the Seneca tribe in 1880 and wrote about them in German; Alice Fletcher, who was assisted in her collection of Omaha songs by her adopted son, Francis La Flesche, beginning in 1881; Frances Densmore, who collected songs of the Chippewa from 1907-1909, and later recorded Cheyenne and Arapaho music in Oklahoma in 1935; and Alan Merriam, who began collecting the songs of the Flathead Indians in 1950. These are the collectors who began what proved to be great work, saving the ancient songs of Native American tribes for posterity. Ethnomusicologists who followed them in the field added to the collections that are now available for use in classrooms.

#### Lesson Plans: Context and Format

Several songs collected by ethnomusicologists are used in the following set of lesson plans for music teachers. They are songs that are both authentic songs of the Native American people and are appropriate to use in the music classroom.

Also included for teachers is a brief description of types of songs that a listener is likely to hear at Native American events. Powwows are gatherings that are often open

to people outside of a particular tribe. Many of them are inter-tribal in nature. The origin of the name and the celebration of the powwow are too lengthy to discuss here. The important thing to know is that they are held in the Spring, Summer and Fall, and are usually advertised. Many universities and tribal societies sponsor powwows during at least one of these seasons.

At the end of the 20th Century, powwows have a predictable format. Following is a description of the order in which songs are usually sung at powwows on the Southern Plains. A short description of each will be included.

Gourd Dancing begins the powwow in the afternoon. This was done by men in the warrior society of the tribe and is now danced by those men and any invited males. This is spiritual dancing and has its' own sets of songs.

After a break for supper, dancers gather for the Grand Entry. This song/dance begins the community celebration of the powwow. Leaders of tribes represented, those being honored, Princesses, competition dancers, and others line up in order of their importance to circle the arena. Grand Entry is always impressive, whether it is at a small powwow in an outdoor arena or at a large commercial gathering like Red Earth in Oklahoma City's Myriad Convention Center. Although tribes are considered separate "nations" by past treaty with the United States, the next song is the Flag Song. This honors the flag of the United States--the land for which so many Native Americans, including the Codetalkers of both

World Wars fame, fought. A Blessing is next. This is usually a spoken prayer; but sometimes it is sung or played on a cedar flute. A Memorial song, honoring those who died in the past year, may come at this point.

The evening dancing then begins with a Round Dance or an inter-tribal War Dance. A Round Dance is danced clockwise around the arena, stepping to the left as the dancers face the drum in the center of the arena. A War Dance, given this name at the time of the Wild West shows, is also a communal dance. It is danced stepping forward in a clockwise direction.

Competition dances generally follow and can last long into the night. Regalia worn for these dances varies from traditional buckskin to neon-colored yarn or sequins. Regalia styles change with time as the dancers strive to create something new which will give them an edge in winning the competition. After all, this is a living, changing culture.

Different types of competition dancing will sometimes be interspersed with Honor Dances for particular people. The honoree may be a noted patriarch and Head Singer of a family drum like Leonard Cozad, Sr., or a former tribal member who is home for a visit.

A recording of powwow songs for children was made by the Black Lodge Singers and is available through Canyon Records. Kids' Pow-wow Songs includes songs such as "Mighty Mouse." Combining the Plains style of singing with words about the cartoon character creates an amusing song.

Not all songs are danced at a powwow. Other types of songs/dances are those composed for a particular ritual. These can vary from Sweat House songs, to songs for the annual Sun Dance, to daily songs for grinding corn or hunting. Most of these songs are sung by men. Songs sung by women or by women with men, such as lullabies and game songs, were mentioned in other chapters of this work.

This information is essential to lesson plans that can be used by teachers. There are three sections of plans. The first is a long plan meant to be adaptable for music specialists who teach classes each week. It may be divided for different class lengths as time requires. It includes songs, information, and explanations for using them. The second section is a specific lesson plan developed for music specialists to use in one forty-minute class for fourth graders. It uses two songs that are different from the long plan. The third section is another long plan that can be used by classroom teachers who are incorporating information about the Native American culture into teaching other subjects.

Instructional Plans:

Lesson Plan Set for Music Classes:

Intermediate (3rd/4th) Grade

Written in a form to be adapted to each music teacher's own  
time constraints.

A. Long-term Goals:



These goals are taken from the National Standards for Arts Education as written in Action Oklahoma, prepared by the Oklahoma Coalition for Music Education, Oklahoma Alliance for Arts Education, and State Arts Council of Oklahoma (p. 16).

#### Music Content Standards

for all grade levels

Many of the listed standards are appropriate to use as these goals:

1. Singing, alone and with others, a varied repertoire of songs.
2. Playing, alone and with others, a varied repertoire of instrumental music.
6. Listening to, analyzing and describing music.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

#### B. Short-term Goals:

1. Teach students about Native American songs and dances.
2. Let students experience the Round Dance beat of the drum and dancing to that beat.
3. Teach students to play the Round Dance beat on a drum, in as authentic a manner as possible.

C. Objectives:

1. Teach students songs that are appropriate for children to sing: one lullaby and one game song.
2. Let students experience the Round Dance.
3. Let students take turns playing the drum beat with the Round Dance.

D. Materials Needed:

1. Large Plains-style drum and three or four beaters: use a bass drum on its side or a large tomtom and soft beaters if no Native American drum is available.
2. Recording of round dance songs appropriate for children to hear, such as Kids' Pow-wow Songs by the Black Lodge Singers (see Chapter Four for specifics).
3. Large space where a circle can be formed around the drum.

E. Background Information for Music Teachers:

1. Keep in mind that basal series publishers try now to include only authentic ethnic songs and activities. However, past books often contained songs made up by non-Native Americans, melodies which had English words substituted for the original language- sometimes of no connection to the original meaning, and activities that were fun, but not what Native American children actually did with songs. Songs were a functional part of everyday

life; and as such, they were part of a learning experience.

2. Traditional ways of Native Americans should be stressed, even if--in the interest of fairness to all class members--you don't carry them out. Begin in a traditional fashion and then change your procedure to include every student.

a. Traditionally, only men sit at and beat the drum as they sing the ceremonial and social songs. They are called "the drum." Personal songs are different, naturally. A woman who composes a song, or is given the right to sing a song, may do so. Lullabies and game songs are sung by women. Both songs included in this lesson are not only appropriate for girls to sing, but are also appropriate for any children--not just Native Americans--to sing.

b. Begin traditionally with boys playing the drum. State that this is correct practice. Then let girls also take their turn drumming. There are now a few women's "drum" groups, although they are controversial. Women started sitting behind "the drum" and singing along years ago.

3. Be prepared to explain to children that a beautiful voice in one culture may not be the same as what is considered a beautiful voice in another culture. This

differs between Native American tribes, as well as between Western Classical singers and pop singers.

F. Teaching to the Objectives:

1. Seat the students in a circle around your drum.
2. Discuss some background as it relates to music:
  - a. Tell the students what you are studying. Relate it in some way to what you studied during the last lesson. For instance, relate the concept of steady beat to one of the types of drumming which Native Americans use in Plains-style drumming.
  - b. Ask which members of the class are Native American. Ask each of those to which tribe(s) they belong.
  - c. Has anyone of those children grown up in a traditional Native American way? This age student should know what you mean by that question. Has anyone danced at a powwow? These students will be your best resource: they can demonstrate and help lead dancing as your Head Man or Head Woman if they are willing. Do not exert pressure. Anyone who is comfortable doing so will volunteer help. As with any culture, you will enrich yourself, as well as the class, by asking for that assistance.
3. Demonstrate the two kinds of drum beats in Native American songs. Play each yourself on the drum.

- a. The steady beat is most often used for ceremonial songs and won't be used in the classroom, other than for demonstration. Don't worry about tempo: this beat can be either fast or slow, depending on the song.
  - b. The long-short beat is often used for social dances, which we can dance in the classroom. Some Native Americans call it the Two-step beat. This is similar to the Western notation of a quarter note followed by an eighth note in 3/8 rythm.
  - c. Have the children say the words "Round dance" repeatedly as you play this beat; have them pat that beat on their laps as they say it. The emphasis is on the word "round."
  - d. When you see that most of the children are patting correctly, explain briefly the tradition of drumming and have three or four boys play the beat on the drum. Count and have them begin to beat with your words.
  - e. Change drummers as you see fit.
4. Have everyone stand and do the Round Dance step as they circle to the left.
- a. Round Dance Step: Step strongly with the left foot, knee bending, on the word "round" and bring the right foot to it on "dance." Proceed with small steps and stately manner around the circle, led by a Head Man and/or a Head Woman, or yourself.

- b. Change drummers several times, taking turns in the way you organize it in your classroom.
- 5. End the active part of the session and settle the students for a quiet time of learning. (Depending on each class and your own teaching style, you may want to use the quiet lesson first, with the promise of beating and dancing to come later.)
- 6. Tell the students that a woman named Frances Densmore listened to songs of the Chippewa people back in the early years of the Twentieth Century.
  - a. Sing one song that she heard and wrote down:  
"Lullaby (No. 6 from Indian Action Songs)."
  - b. Ask questions about what they heard:
    - (1) What language(s) did they hear?  
(English. The other sounds in the last verse are vocables: syllables that mean something only to the singers or those who know the song. Vocables are usually described as parts of words. See Moving within the Circle for further explanation.)
    - (2) Did Frances Densmore hear English words when she first heard a mother sing the song?  
(No. She heard Chippewa or vocables.)
    - (3) Did they hear a drum? Why not?  
(No. This is a lullaby. A drum would wake the baby.)

(4) Was there any movement when the mother sang to her baby?

(Children will relate this to their own experience. See below.)

c. Explain that songs for Native Americans in the past always had dance or movement of some kind with them. A drum would keep the baby awake, but swinging it in its hammock would put it to sleep.

d. Give background on the song from the Introduction section quoted in the Review.

7. Have the class sing the "Way, way, way" verse of vocables with you. Leave the song until the next class.

8. Teach a "Hopi Cat Song."

a. This song was written down by ethnomusicologist David McAllester, in a version he heard Navajo children sing. Keep in mind that it is slightly different from the version sung by Hopi children. That version will be used in an actual lesson plan included at the end of this section. In a letter to this author, McAllester wrote: "When I first began recording Navajo music in the 1930s I did not find children's songs, but nowadays there are Navajo school teachers adapting Squawdance and other kinds of songs for use in the classroom and also creating new songs for that purpose" (McAllester, Letter of 1/15/98). Tell the students this background information: This is a joke song, for several

reasons. First of all, it is sung with a tickling game. Secondly, the Hopi people don't have cats. One other interesting point is that "Mosa" is the Aztec word for "cat;" so it is an ancient word.

b. Have the class listen for anything that repeats (a musical term they know well by the 3rd and 4th grades) as you sing it once. Notice that every phrase but the last, which is the spoken "cat language," has an echo, or repeated phrase.

c. Sing the song again with the class singing the repeated phrases until a majority of them are comfortable singing it. One note: children learn other languages and by oral tradition much more readily than do adults; their minds are still open to new experiences which are presented in a positive manner.

d. Sing the whole song together. Leave it for another class period.

9. Review the Chippewa "Lullaby" by singing it with the class joining in on the third set of words: "way, way."

a. Teach the song by oral tradition, as a little girl learned it by listening to her mother. Boys learned hunting songs from their fathers or other male relatives in the same manner, by listening repeatedly and then singing along until they could sing the song alone.

b. Sing all three verses as a class.



10. Review the Round Dance beat and movement briefly with student drummers.

a. Choose a Head Man and a Head Woman. Those dancers are to the left or beginning of the circle, with the male first. Let them lead the dance to the recorded Round Dance song you chose. (Be cautious about using party songs with words about adult activities.)

b. Divide into two circles, as is the tradition. The boys in the center circle dance as they did to the social beat. Girls circle outside the boys; but they dance twice as slow (as if augmenting the beat).

c. Native American songs last a long time, as each is repeated at least four times. Be prepared to dance a long time; it's good for the students, and gives a sense of the timelessness with which Native Americans once lived.

11. Settle the class back into one quiet circle; be seated.

12. Review "Hopi Cat Song," singing it in the echo form.

a. Demonstrate one way of playing the game: each singer in a pair walks their two fingers up the arm of their partner as they sing--from wrist to elbow, from elbow to shoulder. When the "cat language" section is chanted together, both partners tickle

each other until they're through speaking. (This helps regulate the tickling somewhat.)

b. Choose partners. Sing and play the game.

13. Music teachers who meet each class more than one half-hour per week will find additional ideas for curriculum in Bryan Burton's book Moving within the Circle (1993). Dr. Burton provides instruction for doing dances correctly, transcribed songs to sing, a recording of the songs sung by native people as well as further music for listening, and instructions on making and decorating instruments.

G. Evaluation (to be done briefly at the end of each class period and comprehensively at the end of this small unit):

1. Ask questions to check on remembrance of the material. For example: What is the word for "cat" in the "Hopi Cat Song?" Which language is it? Can someone demonstrate the drum beat used for ceremonies?
2. Call for the synthesis of facts and experiences. For example: Divide the class into cooperative study groups. Give them five minutes to devise a new step to use in the Round Dance. Have each group demonstrate for the class. (Real alternative steps are detailed in Moving within the Circle by Bryan Burton, 1993.)
3. Ask questions guiding a discussion of their enjoyment of the experiences.

H. Closure:

1. Review a few key facts learned in this small unit.

2. Connect what they learned in music class to what they learned in their classroom.
3. Remind students that there is a way to listen to any new music, keeping an open mind and being curious about it. This can be used when listening to any kind of music. Listen this way when they listen to new music the next time they come to class.

### Introduction to Native American Songs and Dances

#### Lesson Plan for Fourth Graders

#### 40 Minute Class Period

Preliminary: The class is seated in a good-sized circle on the floor where they can easily see the overhead screen.

A. Greetings and Statement of Objectives: We will be learning about Native American songs and dances by listening, singing, playing the drum, and dancing.

In over 300 Native American languages, there was no word in any of them for "music." We use the word "songs" because songs are what people sing. The only Native American instrument played by itself was the flute. Songs and the dances that go with them were part of everything that Native Americans did in their lives, from getting ready to hunt for food, to playing games, to putting a baby to sleep. There wasn't music to listen to sitting still.

1. How many students are Native American?
2. Which tribes do they represent?

B. What do you know about Native American songs and dances?

1. Guide the discussion or tell them the following, depending on the response of each class:

Key Facts on the overhead

- a. Men sing and play the large Plains drum for ceremonies; they are called "the drum."
- b. Women now sing in a circle behind "the drum."
- c. Women also sing songs about the things they do.

2. Listen to a Southern Cheyenne lullaby from the companion recording with Giglio's book Southern Cheyenne Women's Songs, 1994. (Referenced in Chapters Three and Four of this work.) Will the students hear words in a different language, or repeated syllables? Listen for the first time; discuss the answer. Repeated syllables are heard. They do not mean anything to us (like the syllables in the song "Old MacDonald Had a Farm), but "ma" and "ho" are used in most Southern Cheyenne lullabies to put babies to sleep. These repeated syllables are called "vocables." Vocables do have meaning to those who know the song, related to the meaning of each song.

- a. Use lullaby #3 on the recording, sung by Imogene Jones. Discuss.

b. Listen a second time for anything that repeats and how it is slightly different. Play it again. Discuss the fact that each phrase uses "ma ho," except that each one adds another "ho." This is a very short song; it only has three phrases.

3. Children sing songs too. There is a song the Hopi children sing about cats. It is a joke song, because the Hopi do not have cats. Young children also play a tickling game with the song.

a. Teach them "Mos Mos" (as found in the song collection and activity cards of Jump Right in, Woods & Gordon, 1986; review: Chapter Three of this work) to take home to little brothers and sisters or someone they babysit.

b. Listen to me as I sing the song. Do you hear anything that repeats? Sing; discuss.

c. Sing the echos after me with the meows together at the end.

d. The song means:

The cat is a thief.

He steals sheepskins.

He steals cowhides.

Cat, cat.

e. The word "mosa" is the word for cat. It comes from a very old Aztec word.

f. The game is a movement like a cat moving its paws on the beats, except that they play it in partners and tickle each other on the last meow.

g. Sing the whole song together and do the motions.

C. Round Dance Experience:

1. Some social songs, have a long/short drum beat. This is like the repetition of an accented quarter note followed by an eighth note.

a. Demonstrate the drum beat.

b. Have everyone chant "Round dance" as they pat the beat with the drum beat.

c. Explain that traditionally men were the only ones who played drums in most tribes, so we'll let boys drum first. Now, however, it is changing; there are a few women drum groups or women who drum with family groups. In the spirit of equality, everyone may take a turn drumming. Choose four boys who participated to drum first; chant the words as they play. Have them hand the beaters to other students.

d. Demonstrate the Round Dance step. Step strongly with the left foot, knee bending, on the word "round." Bring the right foot to it, on the ball of the foot, on the word "dance." Proceed with small steps and stately manner around the circle. Lead the circle yourself, or choose a Head Mand and/or

Head Woman. Traditionally, the Head Man leads the dance. Chant and step as more students drum.

e. Dance and drum until most students have a turn.

2. Let the last group of drummers drum with a real Round Dance recording. Use a recording of Round Dance songs like Powwow Songs by the Black Lodge Singers. If this particular tape is used explain that singers from the Northern Plains sing higher than the men we hear in the Southern Plains. Use song #1: "People, We Are Here Singing for You."

3. Put on a shawl and explain that women do not enter the arena unless they are either wearing a shawl or their regalia.

a. Dance to the recorded song with drummers beating to match the beat on the recording.

b. Seat the students.

D. Closure and Evaluation: Review the Key Facts by asking questions everyone can answer with one word or phrase. Ask such questions as "What word did you learn today that was an Aztec Word?" "We traveled in our imaginations from the Plains with a Southern Cheyenne lullaby, to the Hopi reservation in the Southwest, back to the Plains for a Round Dance. Which of the things we did today would you like to do again?"

Lesson Plan Set for the Classroom:

Intermediate (3rd/4th) Grades

Written in a form to be adapted by each teacher.

A. Long-term Goals:

Implementation of several of the National Standards of Education in Language Arts and Geography is made possible by teaching this lesson plan. The area of History is another to consider when studying the general Native American culture. The following lists those standards and application taken from The Systematic Identification and Articulation of Content Standards and Benchmarks update by Kendall and Marzano (March, 1995). Those listed are for Level II: Grades 3 through 5.

LANGUAGE ARTS: Writing (p.509)

1. "Demonstrates competence in the general skills and strategies of the writing process"

Level II--"Writes essays that clearly state or imply a central idea with some supporting detail"

4. "Effectively gathers and uses information for research purposes (p.516)"

Level II--"Asks and seeks to answer questions regarding the characteristics of various places outside the local community and the people who live in those places"

Level II--"Asks and seeks to answer question about people and places in one's local community (e.g., school, neighborhood)"

LANGUAGE ARTS: Reading (p.519)

5. "Demonstrate competence in the general skills and strategies of the reading process"



Level II--"Effectively decodes unknown words using a variety of context clues"

Level II--"Determines the meaning of unknown words using a glossary and dictionary"

GEOGRAPHY: Places and Regions (p.444)

6. "Understands that culture and experience influence people's perceptions of places and regions"

Level II--"Understands ways in which people view and relate to places and regions differently"

Environment and Society (p.462)

15. "Understands how physical systems affect human systems"

Level II--"Knows how humans adapt to variations in the physical environment (e.g., choices of clothing, housing styles, agricultural practices, recreational activities, food, daily and seasonal patterns of life)"

#### B. Short-term Goals:

1. Teach students about the Native American cultures.
2. Incorporate discussion of the cultures into the fabric of classroom learning: include reading to the class, book reports, spelling words, geography, and social studies.
3. Discuss what students are learning about another culture, particularly that of the Plains Indians.

#### C. Objectives:

1. Familiarize students with the following books:

Eagle Drum by Robert Crum (1994),

Drumbeat/Heartbeat by Susan Braine (1995),

Houses of hide and earth by Bonnie Shemie (1991),

and other books about various tribes of the Plains.

2. Provide a section of books from several libraries for children to read and report. See the reviews in this bibliography for good selections.

3. Use Glossaries of the books for children to select spelling words for each week. Use books that you read to them. Discuss the definitions of the words.

4. Relate myths of the Native Americans to the class.

5. Plan an art project.

6. Work with the art and/or music teacher(s).

Cooperative teaching will increase the achievement of educational goals through transfer of ideas.

#### D. Materials Needed:

Suggested books from the reviews of this study in Chapters Two and Three (publication years available there):

1. The Cheyenne by Arthur Meyers, or The Sioux by Elaine Landau.

2. Houses of hide and earth by Bonnie Shemie.

3. Drumbeat/Heartbeat: A Celebration of the Powwow, text and photos by Susan Braine.

4. Eagle Drum: on the powwow trail with a young grass dancer, text and photos by Robert Crum.
5. Powwow, photos and text by George Ancona.
6. Mini Myths and Legends of Oklahoma Indians, put together by Celia Wise.
7. More than Moccasins: A Kid's Activity Guide to Traditional North American Indian Life, by Laurie Carlson.
8. Moving within the Circle, by Bryan Burton.
9. Dolls and Toys of Native America: A Journey through Childhood, by Don and Debra McQuiston.

E. Background Information and Suggestions:

1. Information about the Plains and other areas of the Native American culture is now readily available in books. A general practice that will help you find the most authentic information is to use books published in the last ten years. Otherwise, read the bibliography reviews in this dissertation for facts to know and advice on which books are appropriate for classroom use. The books reviewed in this dissertation on general culture, both for adults and children, will be helpful.
2. Some public schools have music teachers assigned to each school, but they are only given time to teach each class one half-hour per week. In such cases you may want to make instruments and decorate them in your room (Moving within the Circle. Bryan Burton). Teachers in schools where the children are fortunate enough to have

music two or three times a week, or for longer periods, may still want to coordinate with the music teacher on this unit. Those of you who don't have visual arts teachers in your school will find books like More than Moccasins quite useful (list above and Chapter Three of this work).

3. Native American children are your best resource. If you approach unfamiliar cultures with an open mind, so will your students. This atmosphere promotes sharing of ideas and will be beneficial to those students who give, as well as those who receive new information.

4. Here are a few tips for interaction with Native American children and parents:

- a. It is customary for children raised in a traditional manner to look down when talking to someone. A child who doesn't look you in the eye is actually being polite.

- b. Native American children are traditionally taught to listen, not to question. Storytelling passed on the wisdom of the culture. As well, if you wait and observe, questions are usually answered without being verbalized.

- c. A proper handshake with a Native American is light and uses the tips of the fingers.

- d. Time is so important in the Western culture that we often make ourselves ill with stress. Native Americans do things when they are ready to do them.

It's a circular way of looking at life, rather than the Western linear one, that has some real advantages. Be patient!

F. Teaching to the Objectives:

1. Use books rated fifth grade-level and up. Read aloud a portion of a book each day.

a. Start with a book on general Native American culture as a background. Either The Cheyenne by Arthur Meyers or The Sioux by Elaine Landau are good ones to connect to the Plains tribes.

b. Give the class a list of words italicized in the text. Choose ten representative words or use the entire Glossary list. Require the students to find the definitions and write them next to one copy of the words. Use the list for your weekly spelling test. A sample list from The Cheyenne includes:

antelope, buffalo, cavalry, Heammawihio, lasso, lodge, medicine man, nomads, prairie, and tipi.

c. Another book you can use is Native Americans from the New True Book series (see review). The "Words You Should Know" section includes definitions and pronunciations for: acorn, adobe, ancestors, ancient, buffalo, canoe, descendant, environment, explorer, fasting, harmony, invent, mice, native, nourishing, obsidian, potlatch, reeds, and tipi.

2. Use a map to look at the area in which the Sioux--now called Lakota, Dakota, and Rosebud Sioux--and Northern Cheyenne live. Discuss the geography of the northern Plains.

a. Read aloud a book about their homes: Houses of hide and earth by Bonnie Shemie.

b. Show the pictures and diagrams to the class.

c. Discuss the difference between tipis and earthlodges. Why was each used?

3. Have each student do creative writing: what do they think it was like to be a "Sioux" boy or girl in 1897? Remind them to use both books for background information.

4. Read one of three books about powwows in northern Montana:

a. The Northern Cheyenne Powwow at Lame Deer, Montana in Drumbeat/Heartbeat: A Celebration of the Powwow with text and photographs by Susan Braine

b. A Pond Oreille boy, Louis, from the Flathead Reservation in Montana in Eagle Drum: on the powwow trail with a young grass dancer. Most of the

photographs were taken by author Robert Crum at the United Peoples Powwow in Missoula, Montana; and some were taken at other powwows, including the Crow Fair and Rodeo, or

c. Anthony Standing Rock at the Annual Crow Fair and Rodeo in Montana in Powwow, with photographs

and text by George Ancona. See dissertation reviews of these books for points of interest in each.

5. Related Subjects:

- a. Give another spelling test using words from the text you read. Use such words as: powwow, grass dancer, Flathead, drum, and syllable. Discuss definitions.
- b. Discuss the book(s); bring out such points as:
  - (1) Compare the regalia (clothing worn) for different dances.
  - (2) Is there a difference between what men or women wear to dance, from what boys or girls wear?  
(No.)
  - (3) What does a grass dancer wear to dance? What is the history behind the regalia? Was it always made of the same materials that are used now? What colors are used in the old and new regalia?
- c. Connect the book to Social Studies. Talk about Louis' life. What does he do that is the same? What does he do that is different from your students' lives?
- d. One creative writing idea is to have each student write a paragraph about a specific idea in the book. For instance, compare his/her life to Louis' as for the class discussion. Use vocabulary words in the paragraph.

6. Provide a set of books on Native American culture or songs/dances, other than those you read to them. Have each student choose one and read it. Write a book report, using the form you use in your classroom.

7. Extend the class cultural experience by telling short Native American myths at quiet times when you have a few minutes.

a. Show a picture of the Devil's Tower. Tell the Kiowa myth about the eight children who were playing there (Momaday. The Way to Rainy Mountain.

p. 8). Show a picture of another natural monument. Have the children write their own myth about it.

b. Tell other stories from such books as Spider Spins a Story. (See reviews.)

c. Read a tale and show photographs of toys that are featured in the story. These can be found in Dolls and Toys of Native Americans by Don and Debra McQuiston. (See review.)

8. Do a project. Make instruments or games. Two books can be used:

a. Moving within the Circle by Bryan Burton has a chapter on how to make instruments and decorate them.

b. More than Moccasins: A Kid's Activity Guide to Traditional North American Indian Life by Laurie Carlson is packed with ideas and information.



9. Ask if anyone in your class is Native American. In Oklahoma at least one third of any class usually has connections to the culture, in my experience. If there are children who are closely connected to the culture, ask if they are willing to share experiences. You may get a child who will bring items of regalia, or one who is willing to teach a Round Dance, or a mother who will bring Fry Bread. Don't stop here; spend some time exploring every major culture represented in your class.

10. Fall or Spring is a good time to take a trip to a powwow, although these events are usually on weekends.

11. Promote sensitive evaluation, openness to diversity, creative thinking, and problem solving in each activity related to cultural awareness.

12. Higher level questions: Include some of these with each section of teaching. Such questions often start with "What if" or "Why." Here are some possible questions.

- a. What if the Plains tribes did not have the buffalo? What would they eat? What would they use for tools?
- b. What if the Spaniards did not bring horses to the Southwest? What would the Plains Indians use for travel and to haul goods as they traveled?
- c. Why is yarn now used for the grass dancing regalia?

G. Evaluation: This is completed as the teacher works through each section of lesson plan, which she/he chose to teach, by grading such items as spelling tests, vocabulary definition tests, or written paragraphs.

H. Closure: One way to combine closure and homework is to have each student write one or two paragraphs at the end of the day. Specify that the writing state what the child learned that day about the culture of Native Americans, whether it was how to spell vocabulary words or how a special type of competition dancer dresses. Have the student take this work home to share with the family. Returned work which is signed by a parent will be given a grade. This practice not only lets the parents know what their child is learning, it also has merit as further work on writing skills.

#### Summary

The lesson plans in this chapter are meant as guidelines for the types of activities on Native American songs and dances that can be introduced to elementary children. They may be divided and re-organized as might fit the needs of elementary teachers. Issues of authenticity have been briefly discussed, as well as appropriateness of certain materials for use in the classroom.

## CHAPTER SIX

### Summary

The purpose of this study was to identify resources and contextual information for the practice of Native American songs and dances in the elementary classroom. These include resources about the general Native American culture and about specific songs and dances. Sources reviewed were books, magazines, doctoral dissertations, papers, video recordings, and audio recordings. They were divided into materials useful for teachers using them as reference prior to teaching the subject, and materials that are appropriate for elementary students to read and study. This study also presented selected information from each source so that the reader will gain a background knowledge about a number of regional cultures within the Native Northern American culture. This should give either a music specialist or classroom teacher a basis on which to begin presentation of the songs and dances, as well as the general culture, to elementary students.

There is continuity in the research that led to this work. Over the past few years a number of people created lists of resources in multicultural music. Both Bryan Burton and Virginia Giglio, authors of books reviewed in the chapter about songs and dances, compiled lists of resources about Native American songs. However, the present work takes the

lists a step further by both analyzing and giving information from the sources. In addition, this research provides access to specific songs and dances acceptable for children's use in the classroom.

This research is a natural step in the progress of refining the use of music of many cultures in the classroom that has continued throughout the 20th Century. Teachers from around the nation, who do not have the experience of spending time with the Native American culture closest to them, can use this work to gain a basic background through the information. It is only a beginning. There is no real substitute for personal experience with a culture.

#### Suggestions for Further Research

1. This study should be replicated as more materials become available. Moreover, it is the practice of educators to continue a search for materials within their own area of expertise and culture. Since the number of resources is growing yearly, this will be a much easier task for those who follow.

2. This study could be replicated for other ethnic groups.

3. Educators are now publishing several children's or social songs collected by ethnomusicologists. There is a shortage of such songs in the area of Plains tribes. Further collections, beyond Giglio's Southern Cheyenne Women's Songs, would be very useful.

4. Native American elders and culture bearers should be interviewed. Opinions, information about the culture's past, and songs should be recorded before they are lost.

#### Implications

In conclusion, this study was motivated, in part, by a concern for the knowledge of the world's cultures that can prepare students to be future citizens. The reverberation of the pounding Plains drum, so akin to the heartbeat, defies written definition. It has to be experienced to be appreciated. So, too, is the feeling of community when toddlers are carried in a dance by parents or grandparents, or when a four-year-old boy dances the gourd dance and looks up admiringly at the male closest to him. It is the sincere hope of this writer that something of the essence of these experiences will be clear to the reader of this work. That educator will then be able to carry new knowledge into the classroom, teaching Native American songs and dances to a new generation of children.

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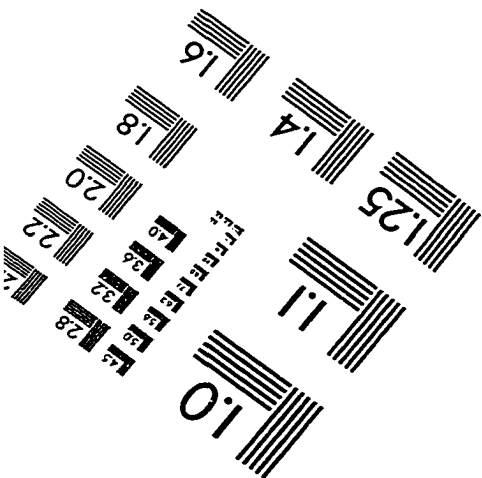
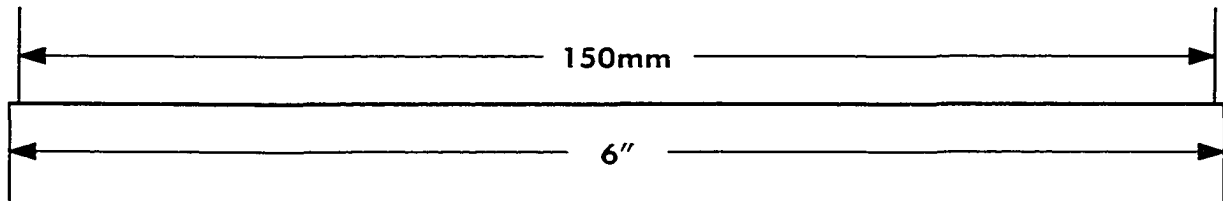
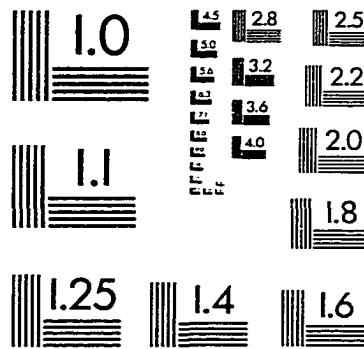
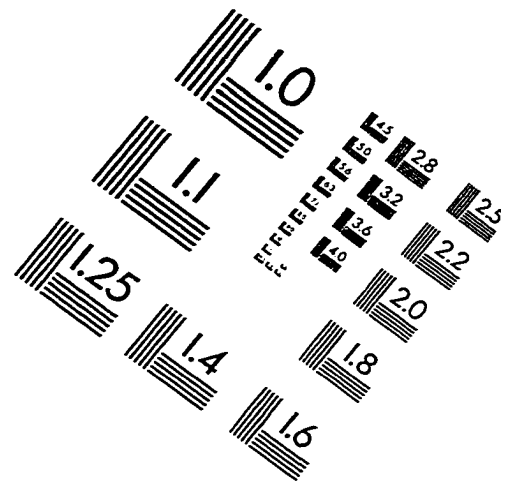
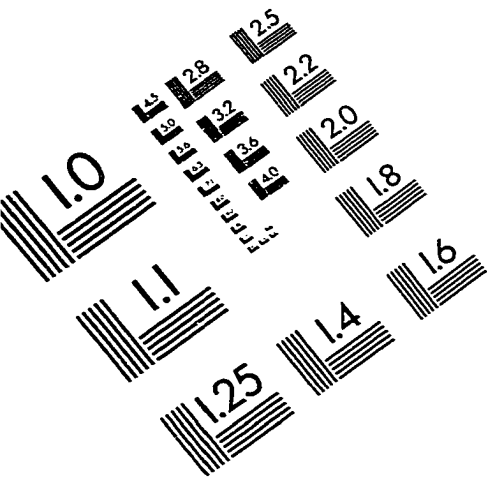
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