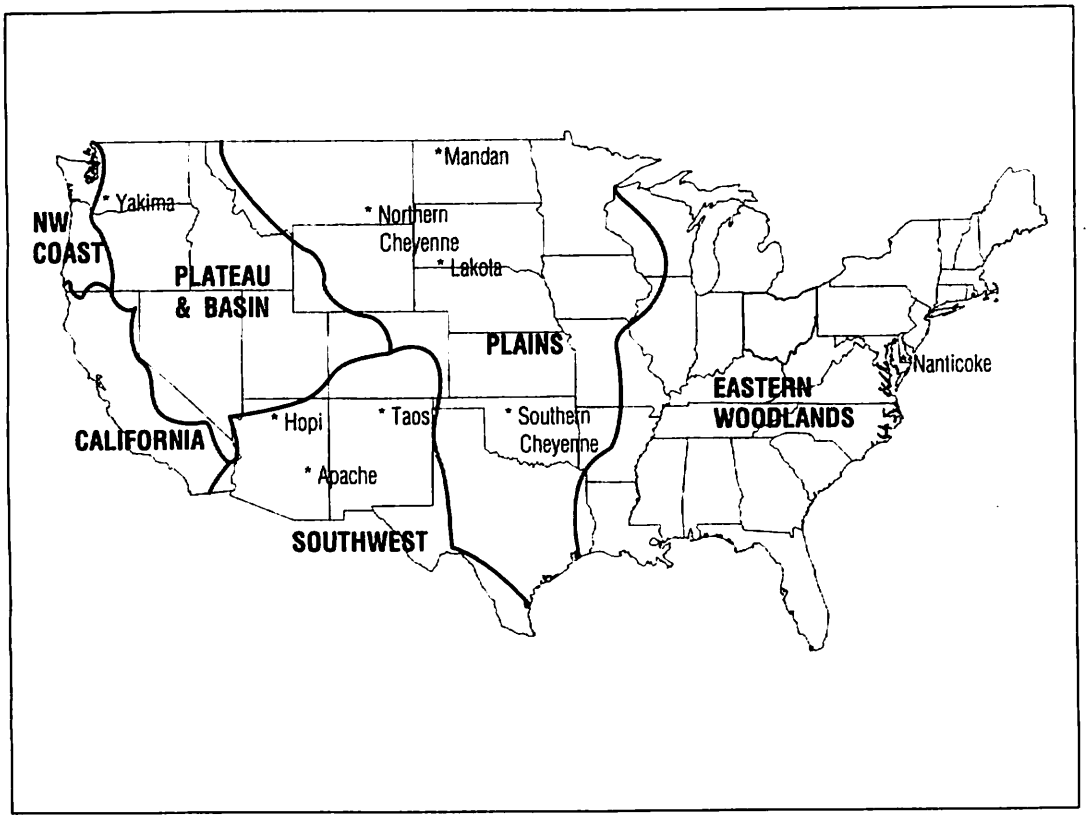

Figure 1. Regions of Native American music

Regional map of the United States

CHAPTER 2

NATIVE PEOPLES OF NORTH AMERICA

by J. Bryan Burton

Long before the arrival of European explorers and settlers, a mosaic of cultures covered the North American continent. Hundreds of tribes, languages, religions, and life-styles developed among these diverse peoples. At the heart of Native American culture was music. Songs and dances were central to each facet of life from birth until death, including every occasion—sacred or secular, significant or insignificant—that occurred in the lives of these peoples. Songs and dances were integral parts of ceremonies (worship, healing, hunting, and agriculture), social events (dances and courtship), and entertainment. A vast repertoire of stories and songs was transmitted intergenerationally by an oral/aural process from the most distant past to the present-day descendants of the original peoples of the Americas. Despite five centuries of subjugation and assimilation during which much of the rich Native American culture—lands, languages, religions, and millions of lives—was lost, this vibrant music continues not only to exist, but to thrive, evolve, and enrich the lives of both the Native Americans and the new Americans.

To speak of Native American music as a single style ignores the richness and diversity

Regional Style Traits

REGION	REPRESENTATIVE TRIBES	STYLE TRAITS
Eastern Woodlands	*Micmac, Nanticoke, Seneca, Mohawk, Cherokee, Narragansett, Penobscot*	Relaxed voices in medium and high ranges; vocal shake/pulsing at ends of phrases; use of call and response form; agricultural themes of hunting and raising crops frequently used in lyrics; some use of song cycles; great variety of rhythmic accompaniment on drums, including instances of syncopation; instruments such as small hand drums, water drums, rattles made of turtle shell, cow horn, and bark
Plains	*Absarokee (Crow), Dakota, Lakota, Kiowa, Comanche, Cheyenne, Mandan*	Tense, tight, and strained vocal style; Northern tribes prefer a high vocal range; Southern tribes prefer a medium vocal range; melodies frequently begin high, drop dramatically over the course of the song, and end with repetitions of tonal center; rapid changes in pitch and volume; note pulsations frequently occur; "trills" produced by rapidly fluttering the tongue against the roof of the mouth; sing mostly in unison; one large drum played by several people accompanies the music; use flutes and whistles; bells, shells, and other attachments produce ambient musical sounds
Great Basin–Plateau	*Ute, Paiute, Washoe, Bannock, Yakima, Nez Perce, Shoshone*	Vocal style similar to Plains except lower in pitch; simple accompaniments; melodious, frequent use of melodic rise
California	*Diegueno, Mojave, Yurok, Pomo, Miwok, Yokut*	Vocal range usually low with a relaxed style; mostly solo singing with occasional examples of polyphony in northern regions; frequent use of rattles and rasps

Figure 2.

of musical expressions found among the Native Peoples. Native American music within the continental United States is divided into six general stylistic regions differentiated by such factors as preferred vocal style, song forms, types of instruments, song accompaniments, and type and form of ceremonial music and dance. These regions are Eastern Woodlands (sometimes divided into Northeastern and Southeastern styles), Plains (sometimes divided into Northern and Southern styles), Great Basin and Plateau, Northwest Coast, California, and Southwest (usually divided into Pueblo and Apachean styles). The accompanying map (figure 1) shows the location of these regions, and figure 2 identifies some of the general characteristics of each style.

Music is considered to be functional, serving to connect the natural and the supernatural through the spiritual power of the music and dance with specific roles assigned to

Regional Style Traits, continued

REGION	REPRESENTATIVE TRIBES	STYLE TRAITS
Northwest Coast	*Salish, Haida, Tlingit, Kwakiutl, Chinookans, Suquamish, Skagit, Snohomish*	Complex percussion rhythms; eloquently staged dramas feature song, dance, and carved masks with moving parts; drums include slit boxes and hollowed logs; some instances of polyphony; complex song forms and melodies may include chromatic intervals; some upward keys change as melodies progress
Southwest Pueblo	*Hopi, Zuni, Acoma, Santa Clara, Taos, Laguna, Tewa, Tigua*	Vocal style similar to Plains, with lower range and "growling" timbre; melodies lengthy and complex; frequent vocal tension and pulsation; drum sizes vary; each drum played by one person; most singing done in unison; most rituals directed toward agriculture and crop cycles
Southwest Apachean	*Navajo, Apache (including Chiricahua, Mescalero, White Mountain, San Carlos, Jicarilla)*	Light, nasal singing style; mixed vocal ranges; frequent use of natural overtone series in melodic structure (with microtonal variations); singing done mostly in unison, but some responsorial songs; occasional use of flutes and whistles; use of Apache violin (made from the agave plant), sole stringed instrument indigenous to North America; drums, water drums, rasps and bullroarers used as accompaniment; practice elaborate multiday ceremonials incorporating singing, chanting, and sandpainting guided by highly trained practitioners

instruments (the drum is used to communicate with the Creator, for example) or unique dance. The "Jingle Dress Dance," for example, is said to have been given through a vision as a cure for a plague devastating a tribe. Among the functions served by music in Native cultures are religious ceremonies; healing ceremonies; work songs; game songs; songs to bring success in hunting, war, or agriculture; honoring songs in recognition of worthy individuals; courting songs; storytelling; and social songs and dances. Although great latitude is allowed when performing social songs and game songs, ceremonial songs must be performed perfectly in order to ensure a successful outcome of the ceremony. Traditionally, many songs and dances were performed exclusively by a specific person or group within a tribe; there were songs and dances exclusively for men, exclusively for women, or for performance by both men and women. In contemporary Native American

society, these once-strict distinctions are beginning to relax, and performances at tribal fairs and powwows are now given more and more frequently by mixed gender groups.

Song texts may be in a tribal language, vocables, or a combination of both. Vocables are not mere nonsense syllables, but have significance to the performer and initiated listener. These vocables tend to match the vowel structure of the tribal language and, in some cases, provide clues to the function of the song. Many theories have been advanced as to the origin of vocables. For example, they may be the remnants of an archaic language, or they may represent "meanings beyond words" on a spiritual level, or they may be the final result of several transmissions of songs learned from another tribe. One Lakota musician has stated that songs given by animal spirits or animals use vocables because "animals do not use human language."

Intertribal music and the modern powwow

During the mid-twentieth century, an intertribal style of song and dance based loosely on Northern Plains traditions developed among people of all Indian nations. Many tribes—particularly those on the East Coast—had lost cultural elements including language, religion, song, and dance during generations of assimilation and persecution. Performers from Plains tribes traveling with Wild West shows and circuses during the early years of the century passed on songs and dances to Native Peoples. From these small beginnings, traditions have been rebuilt around borrowed music and dance, as well as around materials from historical archives.

The intertribal powwow serves as a contemporary gathering place for all Native Peoples to celebrate their identity and to promote Native culture. These gatherings also provide forums for Natives to exchange information and to discuss Native rights and health and education concerns. Music and dance are the centerpiece of these occasions. Social and competitive dancing, such as the Grand Entry, Flag Song, Intertribal, Hoop Dance, Men's Fancy Dance, Women's Fancy Shawl Dance, and specialty dances unique to a particular tribal tradition, go on long into the night. The modern powwow tradition began near the end of World War I, although tribal and intertribal gatherings have been ongoing for centuries. Among the oldest continuously operating tribal gatherings is the Crow Fair, which began in 1918 under the guidance of famed Chief Plenty Coups. The Gallup Intertribal Ceremonial in New Mexico, the Nanticoke Powwow in Delaware, and the United Tribes Powwow in North Dakota are but a few of the hundreds of powwows open to the public each year.

Instruments of the Native Peoples

The most popular instruments used in Native American music are drums and rattles to accompany Native song and dance. Other percussion instruments include rasps, large sticks used to beat rhythms, and bells (frequently attached to clothing or tied around arms, legs, or wrists). Melodic instruments include flutes, whistles, and stringed instruments such as the Apache violin or the folk fiddles of the Yaqui (of southern Arizona) and Tarahumara (of northwestern Mexico).

Drums are made in many sizes and shapes and from such diverse materials as logs, pottery, baskets, animal skins, and metal. Many traditions equate the drumbeat with the heartbeat of Mother Earth or as a means of communication with supernatural powers. In contemporary pow-wows and tribal fairs, the term "drum" refers not only to the

instrument, but also to the performers who play it and sing. Strict codes of behavior and conduct are followed by musicians gathered as part of the "drum."

Perhaps the most familiar drums from the Native culture are the Pueblo-style drums of the Southwest. These drums are constructed from sections of properly selected and cured cottonwood logs that have been carefully hollowed by master craftsmen. (Traditional drum makers from Cochiti Pueblo (of New Mexico) prefer to use materials from trees that have fallen due to natural causes such as windstorms or lightning strikes rather than cut down a living tree.) Skin heads are placed on each end of the drum and are laced together with rawhide lacing. The heads and bodies of the drums may be decorated with appropriate symbols or left plain according to the taste of the performer for whom the instrument is made. Beaters consist of a wool or cotton pad that has been covered by leather and tied to a trimmed stick (often a dowel) by a sinew thong.

Frame drums are found throughout the North American continent and vary in size, shape, and decoration. The frame may be simply a section of tree trunk cut to a desired thickness and hollowed out, with a hide stretched across one or both ends. Frames made of sections of wood may be square, hexagonal, or octagonal, according to tribal tradition or individual preference. The animal skins used for the drum head may be decorated with paintings of animals, persons, or symbols, or left plain. Some drums have a short handle, and others may be held by grasping strips of the hide that have been gathered and tied at the back of the drum. These smaller drums are played either with the hand or with a small beater, according to tribal tradition or individual taste.

Water drums are popular among many Native Peoples. Among the Eastern Woodland tribes, drums are made from tree sections or "recycled" from discarded kegs or casks. Most drums have a small plug for draining water, and the inside is frequently coated with pitch to prevent water leakage or warping and cracking of the drum's body. A varying amount of water is placed in the drum to determine pitch and resonance. The head is wetted and stretched until the desired pitch and tonal quality is achieved. The skin head is held in place by either a leather thong or a carved wooden hoop. Among the Apaches and Navajos of the Southwest, water drums may be made from ceramic or metal pots that sometimes serve double-duty as cooking vessels (or even cookie jars). Beaters for water drums range from the curved sticks of the southwest to elaborately carved drumsticks of the northeast.

The large drum used in most contemporary powwows may be as large as a coffee table and is placed on a special stand or suspended frame. (Some drums are actually discarded Scotch bass drums, once popular in school marching bands, which have been adapted and decorated.) A large number of drummers—usually a multiple of four—play these drums.

Slit log drums, large log drums, and other box drums are found among tribes of the northwest coast and Alaska. Frame drums among these peoples are often elaborately decorated with tribal symbols. These frame drums bear striking resemblances to those found in Siberia and northeastern Asia.

Rattles display the great inventiveness of Native Peoples in creating instruments from any possible material. Materials may include gourds, turtle shells, rawhide, animal horns, deer hooves, tobacco can lids, discarded metal cans, rattlesnake rattles, bird beaks, sea shells, cocoons—every type of material imaginable. Some are quite plain in appearance, while others are elaborately carved and decorated. Regarding the symbolism of turtle shell rattles favored by many east coast tribes, Nanticoke Assistant Chief Charles C. Clark IV says, "When you look at the shell of a turtle, you will see that the number of large

segments is equal to the number of lunar months in a year and that the number of small segments around the top of the shell is often equal to the number of days in a lunar month. This honors the turtle for her part in the creation of Mother Earth."

Miscellaneous percussion instruments include rasps, split-stick clappers, scrapers, and bullroarers. Bells, bits of metal, and shells attached to clothing provide ambient musical accompaniment to dance movements. To enhance the sound projection of rasps, a common practice is to place one end of a rasp against an upturned dish or basket while the rasp is scraped. Sometimes the resonator is floated in a dish of water to further amplify the sound.

Flutes and whistles are found among most contemporary tribes although, historically, these instruments are most commonly associated with peoples from the Plains and Southwest traditions. Flutes may be made from a variety of materials, including wood, bamboo, ceramics, bone, and metal. Often associated with courtship and love songs, flutes from the Plains traditions are most often constructed from cedar and may have elaborately carved or painted decorations. In the Southwest, bamboo (cane) is the preferred material, with decorations including painted designs, feathers, and bits of precious stones. Ceramic flutes are found in Mexico and Central America, with only limited examples found within the United States.

Native American flutes are constructed from selected materials according to a common acoustical design. The tube (bamboo or wood) is hollowed into two chambers separated by a blockage near the tip of the instrument. The air stream is diverted over this blockage, outside the body of the instrument, and back into the lower chamber through an air channel carved into an external decoration referred to as the "bird." Pitches are changed by covering and uncovering tone holes (from three to six according to tribal tradition or personal preference). Pitches may be shaded by finger and breath manipulation to create an infinite variety of sounds and tonal effects.

Whistles may be made from any material, but bone and antler horn are the most popular. The large leg bone of the eagle is used in ceremonial music and dance. Smaller whistles may be carved from sections of antler or wood or from other bones.

The Apache violin is unique among Native instruments and is the only stringed instrument indigenous to North America. This instrument is made from a section of stalk from the century plant (a type of agave plant); tone holes are carved at appropriate points and one or two strings are placed lengthwise across the top of the instrument. The bow is constructed from a bent willow branch with horse hair attached. The body of the instrument may be decorated with geometric patterns or symbolic pictorial designs. Apache violins are used in a variety of circumstances including social dances, healing, and courtship. Famed Apache leader Geronimo, known among his people for his powers as a healer, prophet, and musician, was one of the craftsmen of this instrument. An example of his work is in the Peabody Museum at Harvard University.

Another stringed instrument tradition, dating back to the seventeenth century, exists among the Yaqui and Tarahumara of the southwest United States and northern Mexico. Native artisans originally copied European instruments—violins, harps, and vihuelas—brought by missionaries, but the designs, individual natures of the instruments, and musical usages have long since transformed these instruments into an authentic folk form of these Native Peoples.

Contemporary Native American music

Musical taste and style are as diverse among Native Americans as among the remainder of American society. In addition to preserving music from past generations, contemporary Native musicians such as the Porcupine Singers (Lakota) produce new songs in these traditional styles. New Age, jazz, country, and rock groups have been formed by musicians from all tribal backgrounds. Native composers and performers are also active in producing symphonic works, including ballets, chamber works, symphonies, and operas.

Although the styles and forms have changed, contemporary Native American music in many cases continues to serve the same social and ceremonial functions as in the past. No matter how removed this music has become from traditional styles, contemporary music deals with important social issues, provides entertainment, honors the "Indian way" (traditional lifestyles and beliefs), and incorporates elements of traditional musics, including the use of vocables, Native instruments, and Native languages.

Native musicians using popular genres have created syncretic styles that incorporate elements of Native American music and Western popular sounds. For example, instruments may include Native drums, rattles, and flutes in addition to the drum sets, guitars, pianos, and synthesizers of contemporary popular styles. Waila music (popularly known as "chicken scratch"), performed throughout southern Arizona by Tohono O'Odham, Pima, and Maricopa musicians, resembles a hybrid of Native American, Hispanic, and polka band music of the Midwest. Lyrics may be in a Native language or in English or any combination of English, a tribal language, and vocables. Tom Bee's "Nothing Could Be Finer Than a Forty-Niner" includes Native instruments, descriptions of popular Native dance styles, quotations from a traditional social dance song ("One-Eyed Ford"), and the vocables "be bop a lu la" from Gene Vincent's early 1960's rock tune. Sharon Burch creates haunting folk-rock style melodies with Navajo lyrics and themes concerning tribal issues and traditional ceremonies.

Some prominent Native American performers in these syncretic styles include Buddy Red Bow (country), Keith Secola (country), Tom Bee and XIT (rock), Red Thunder (rock), Jackalope (jazz-fusion, termed "synthacousticpunkarachinavajazz" by members of the group), A. Paul Ortega (country blues), and Joanne Shenandoah (folk rock). R. Carlos Nakai performs not only with Jackalope but also with other artists, including William Eaton and Peter Kater in a series of New Age recordings. Nakai has also recorded a number of traditional Native American flute albums.

John Rainer, Jr., a member of the Taos tribe, bridges the gap between traditional Native American and symphonic works with his album *Songs for the American Indian Flute, Volumes 1 and 2* (Red Willow Songs). Songs are presented in a strictly traditional style on one side of each album. On the other, contemporary accompaniments and orchestrations have been created for the songs through the use of synthesizer and studio orchestration techniques.

The collaborative efforts of R. Carlos Nakai and James DeMars have created a series of works featuring Native American flute and chamber orchestra. "Premonitions of Christopher Columbus," from *Spirit Horses* (Canyon Records CR 7014), uses Native American flute to represent the original settlers of the Western continents, the violoncello to represent European cultural influences, African percussion to represent African cultural influences, and the saxophone to represent the "new Americans" in a concerto grosso format. Mohican composer Brent Michael Davids composed "Mtukwekok Naxkomao" ("The Singing Woods") for the Kronos Quartet, incorporating an Apache

Native Americans

Time is Unimportant. Time is a very relative thing. Natives don't watch clocks—they do things when they need to be done. The family often gets up at sunrise and retires after sunset. "Indian time" means "when everyone gets there." A community meeting can be set for 1:00 p.m., and people will come as near that time as they wish. So, the meeting may actually begin an hour or more later—or earlier—and this bothers no one.

"Today" Concept. Native Peoples generally live each day as it comes. Plans for tomorrow are left until the future becomes the present.

Patience. To have much patience and to wait is considered to be a good quality.

Shame. Native American groups often shame an individual, but once this is over, no guilty feeling is held by the individual.

Extended Family. Aunts are often considered to be mothers; uncles may be called fathers; cousins are brothers and sisters of the immediate family. Clan members are considered relatives. Native cultures consider many more individuals to be family than do most non-Native Americans.

Age. Natives respect their elders and feel that experience brings knowledge. Therefore, the older one is, the more knowledgeable he or she is considered. No effort is made to conceal white hair or other signs of age.

Giving. The respected member of many Native Peoples is the one who shares and gives all his wealth to others.

Few Material Things. Members of the tribe are often suspicious of individuals who collect many material possessions. Some tribes hold celebrations and give away most of their possessions to others as "love gifts."

Humans Live in Balance with Nature. The Earth is here to enjoy. If humankind accepts this world as it is and lives with this world as they should, there will not be sickness or lack of food.

Euro-Americans

Time is Very Important. Time is of the utmost importance. When a person says he or she will be somewhere at 10:00 a.m., he or she must be there at 10:00 a.m. Otherwise, he or she is felt to be a person who "wastes" another person's time. More and more, non-Native Americans rush. Members of this culture want to use time to its fullest extent.

"Tomorrow" Concept. Non-Native Americans are constantly looking to tomorrow. Such items as insurance, savings for college, plans for vacation, and so on suggest to what extent non-Native Americans value this belief.

Action. Euro-Americans admire people who are quick to act. A person tries to finish a task quickly and moves on to the next thing. To sit "idly" and let one's competition pass ahead by acting more quickly is considered bad business.

Guilt. After a person commits an act he or she considers "wrong," the individual often feels guilty. This terrible feeling may make one ill physically or mentally.

Family. Immediate biological family is of the utmost importance, and relationships are usually limited to these groups.

Youth. Thousands of dollars are spent yearly for hair dyes, make-up, and other items that make older people look younger. Even whole towns have sprung up in the United States that advertise "youthful living" and that are designed for "senior citizens."

Saving. "Thrift" is considered an admirable value.

Many Material Things. Non-Native Americans have increasingly measured wealth in terms of material things. Many expensive possessions, or "status symbols," are considered highly desirable.

Humans Control Nature. This culture constantly searches for methods for controlling and mastering the elements. Members of this culture make artificial lakes, control natural waters, and generate and control electricity. Euro-Americans are proud of these accomplishments.

Figure 3. A comparison of cultural values

violin, specially constructed instruments, and fragments of Native American melodies in what may well be the first string quartet composed by an indigenous composer.[1] Louis Ballard (of the Cherokee-Quapaw) has composed many works in all symphonic genres. In addition, Ballard was the first Native American composer to conduct a major symphony orchestra.

Contemporary Native American musical life is extraordinarily diverse and encompasses every sound and style of music performed on the North American continent. Despite evolutions of style and use of contemporary sounds and techniques, Native American musicians keep "one foot planted firmly in tradition," placing an indelibly Native American stamp upon these modern musics.

Teaching Native American music

When preparing lessons that incorporate Native American music, teachers should keep in mind several important guidelines for maintaining respect and honor for this musical culture:

- Remember that Native American music is the only music indigenous to the American continents. Other American music, including jazz, was derived from combinations of African, European, and Native American musical styles and forms. (Some Asian influences have occurred in modern popular songs, jazz, and New Age musics.)
- Native American music is not static, but is a living, evolving art form. Teach music from this culture not as "museum pieces," but rather as part of a centuries-long tradition. In addition to traditional and historical Native selections, teach examples of contemporary Native American music ranging from expanded contemporary to rock, country, jazz, New Age, and symphonic.
- Treat the music with respect. Do not refer to "weird sounds," "funny voices," or "nonsense syllables." Approach Native American music, dance, and performance as culturally valid; it is different from Western-art music, but not inferior. Point out similarities and differences in styles and forms as one would when comparing Western works of different periods, styles, and genres.

In addition to teaching Native American music as part of a multicultural enrichment unit, use examples from this culture to illustrate musical concepts. Native American music has form, melody, rhythm, timbre, and so on. For example, many songs follow an A-B form, while others follow uniquely Native American forms.

Use Native-made instruments in the classroom rather than imitations. These materials are not prohibitively expensive and may be readily obtained through major general music supply companies and through Native American culture centers and retail dealers. Instruments are usually individually made by a Native artisan rather than mass produced. Each instrument is created as a work of art, not as a toy. Some major distributors of Native-made instruments include Canyon Records and Indian Arts, the Taos Drum Company, and Indian Pueblo Cultural Center.

Seek out Native American performers from the local community to use as resources and performers for music classes. Many publications list tribes, reservations, cultural centers, recreational areas, newspapers, public events, and so on for Native American interest

groups in each state. Two major resources for identifying Native American centers are *Indian America* by Eagle Walking Turtle (Santa Fe, NM: John Muir Publications, 1991) and *Discovering Indian Reservations* by Veronica Tiller (Denver, CO: Council Publication, 1992).

Visit Native American events and observe music and dance performances firsthand to gain a deeper understanding of the role of music within the culture. Be respectful as a guest of such events: ask permission before photographing or recording, do not join in the singing or dancing unless invited, and refrain from making insensitive comments. Native Americans are proud of their heritage and will always assist the genuinely interested observer in gaining insight into their culture. Refer to figures 3 and 4 before beginning Lessons 1–6.

Unless otherwise noted in an individual lesson, transcriptions of lyrics and vocables follow the guide provided below.

Vowels:	Vowel	As in....	In song pronunciation line as...
	A	"father"	ah
	E	"met"	eh
	I	"hit"	ih
	O	"hope"	oh
	U	"boot"	oo

Consonants: Consonants are usually pronounced as they normally are in standard English with exceptions as noted in individual lessons.

"G" is usually hard, as in "go"

"H" is sometimes preceded by a slight aspiration

"HWE" is pronounced "whey" (as in "curds and whey")

"LWE" is pronounced like "hallway" ("hah-lway")

Figure 4. Pronunciation guide

LESSON 1

Objectives

1. Students will identify and describe a call-and-response form as used in "O Hal'Lwe."
2. Students will identify the use of the pentatonic scale in "O Hal'Lwe."
3. Male students will perform "O Hal'Lwe" in call-and-response style with drum accompaniment (one note per beat).
4. Female students will perform the dance, changing dance movements as cued aurally (in call-and-response sections).

Materials

1. Song "O Hal'Lwe"
2. Drums (Native American or classroom hand drums)
3. Map of the United States with Nanticoke lands (southern Delaware) clearly marked

Procedures

1. Provide a brief historical and cultural background of the Nanticoke people and locate southern Delaware on the map of the United States.

   The historical information you tell students might include the following: The Nanticoke people hail from the Eastern Woodlands. As early as the 1580s, English and Spanish explorers encountered the Nanticoke living along the Nanticoke River in the Chesapeake Bay region of present-day Delaware and Maryland. Following several failed treaties, most Nanticoke left their homes and moved to Pennsylvania and New York, where they were placed under the protection of the Cayuga Nation. A few families, however, remained on traditional lands enduring prejudice as "free colored" through the nineteenth and early twentieth centuries. In recent years, the Nanticoke have reasserted their cultural identity and have actively promoted their ancient heritage by hosting powwows, establishing a tribal museum, and obtaining state recognition as Native Peoples. On the weekend following Labor Day each year, the Nanticoke host one of the largest pow-wows in the eastern United States as a celebration of their cultural pride.

   The cultural information you tell students might include the following: The important role played by women in the Nanticoke culture contrasts sharply with the male-dominated society of early European settlers. As with numerous other Native Peoples, the women traditionally managed the affairs of the tribe, owned the property, and were honored as the true preservers of the tribe's cultural heritage. This women's dance is to honor the women of the Nanticoke as the force that both preserves and protects tribal culture. Although the specific meaning of the words to this song has been lost, the Nanticoke remember that "O Hal'Lwe" (see figure 5) refers to the mighty oak tree and compares the role of women in their culture to the oak tree that brings forth new life (acorns) and provides shelter and protection as each new generation grows to maturity, thereby guaranteeing the survival of the people and their culture. While the men accompany the dance with singing and drumming, women—often many generations of women from the same family—dance together as a demonstration of multigenerational bonding.

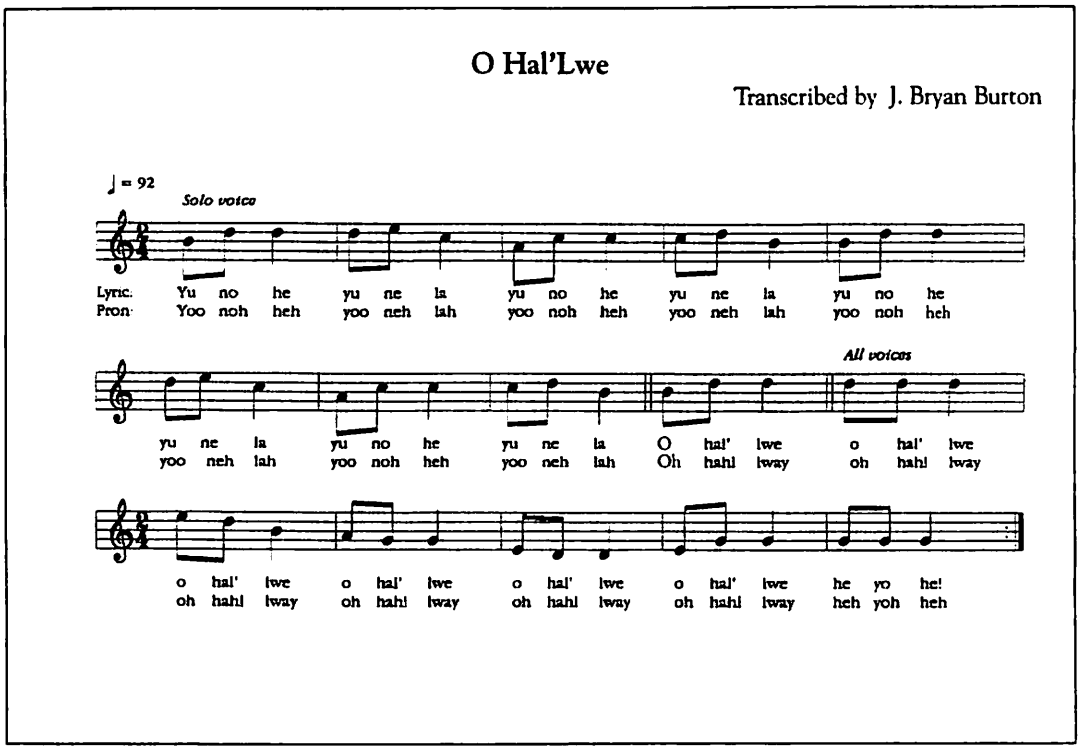

Figure 5. "O Hal'Lwe," a Nanticoke women's dance

2. Introduce "O Hal'Lwe."
3. Teach the song, identifying call-and-response sections. Solo male begins the song; the refrain is sung by all males. Assign a few students to play drum accompaniment using one note per beat.
4. Teach the dance this way:
   a. Females form a large, counterclockwise circle.
   b. During the call section, each female student moves forward (starting with the left foot), tapping her toe on the downbeat of each pulse and patting the ground with her flattened foot on the upbeat of each pulse, like this:

tap	pat	tap	pat	etc.
1	+	2	+	

5. During the response section, each student rotates clockwise (in individual circles) using the tap-pat pattern of motion, resuming the forward counterclockwise movement when the call section is repeated.
6. Perform "O Hal'Lwe."
7. Following several performances, review the Nanticoke historical and cultural background, call-and-response form, and use of aural cues to change dance movements.

LESSON 2

■ Objectives

Students will:

1. Identify and describe stylistic elements drawn from Western popular music after listening to a recording of "Heartbeat."
2. Identify and describe stylistic elements drawn from traditional Native American music.
3. Demonstrate a basic understanding of the historical processes that led to the synthesis of the elements following a class discussion of cultural context.

   Optional: Students will play drums and rattles using appropriate rhythms to accompany a recording of "Heartbeat."

   Optional: Students will create their own rock songs, synthesizing elements of both Western popular music and traditional Native American music.

■ Materials

1. "Heartbeat," from *Makoce Wakan* (Eagle Thunder Records 3-7916-2-H1)

   Optional: A variety of Native American instruments, including rattles, hand drums, and flutes[2]

■ Procedures

1. Discuss contemporary intertribal musical styles; explain syncretic processes and historical processes. Tell students that the traditional sense of regional style does not apply to this song, as the writers and performers of "Heartbeat" represent several tribes, including Apache, Taos, and Lakota. "Heartbeat" represents a contemporary synthesis of traditional instruments and sounds with elements of Western popular music. From a cultural perspective, contemporary Native popular music blends elements of traditional Native styles with elements of country, rock, folk, jazz, and blues from the Euro-American tradition, though the exact synthesis of styles varies from performer to performer. Some of the factors influencing this development in Native music include the radio broadcasts reaching the reservations in the mid-twentieth century, exposure to white popular culture beyond the reservations (particularly during the relocation efforts of the 1950s, in which Native Peoples were moved from reservations to urban areas in an attempt to completely assimilate them into "American" culture), folk rock protest music and musicians popular among Indian rights activists, and live performances on or near reservations by popular entertainers. Each contemporary popular Native group retains strong ties to traditional music and culture through use of Native instruments, Native languages, topics drawn from Native literature, and topics drawn from Native rights issues. Whatever the degree of synthesis found in contemporary popular Native music, the performers always keep one foot firmly planted in traditions.
2. Play the recording of "Heartbeat," instructing students to listen for and list instruments and stylistic traits drawn from Western popular music and instruments and stylistic traits drawn from traditional Native American music.
3. Discuss "Heartbeat," inviting students to identify elements of Western popular music

Figure 6. Indian symbols, copyright 1993 by K. Edwards. Used by permission.

(guitars, a synthesizer, English lyrics, rock improvisation for the solo, Western verse-refrain form) and Native American music (use of rattles, hand drums, the Native American flute, chanting, the theme of the song). Show Native instruments to the class (use photos, if necessary).

4. Discuss the meaning of the lyrics and their relevance to Native issues ("Heartbeat" of the Earth, "revolution" to win Native rights, call for return to traditional values and beliefs, and criticism of apathy).
5. Invite students to give opinions as to how or why the synthesis of styles occurred.

   Optional: Play "Heartbeat" again, assigning students to accompany the recording using appropriate rhythms.

   Optional: Have the class create its own rock song, synthesizing elements of Native American and Western popular music.

LESSON 3

■ Objectives

Students will:

1. Identify and describe the sounds of various Hopi rattles through experimental playing and listening to recordings of Hopi traditional and contemporary music after guided participation in a cooperative learning environment.
2. Suggest possible meanings of rattle decorations based on a chart of Indian symbols.
3. Share observations and conclusions with other students in a brief oral presentation.
4. Play rattles, using appropriate rhythms, to accompany recordings of Hopi traditional and contemporary music.
5. Identify and describe differences in style and instrumentation between traditional Hopi and contemporary songs while listening to selected recorded examples.

■ Materials

1. Recordings of "Water Maiden Dance," from *Hopi Social Dance Songs* (Canyon Records CR 6108) and "The Rain Song," from *Yazzie Girl* (Canyon Records CR 534)
2. Four to six assorted Hopi rattles
3. Listening stations with four headphones (optional)
4. Page of Indian symbols
5. Map of the United States with the location of the Hopi reservation clearly marked

■ Procedures

1. Locate the Hopi reservation on the map of the United States. Discuss their historical background and provide a cultural context for the use of rattles in Hopi music.

   Historically speaking, the Hopi have lived in some of the longest continually occupied villages in North America (Southwest region) and were first visited by European explorers in 1540. The Hopi call themselves "Hopitu"—"peaceful ones." Except for a few periods of confrontation during the Spanish exploration of the Southwest, the Hopi have been a people of peace and spirituality. Known for their Kachina dances, Kachina carvings, jewelry, baskets, and pottery, the contemporary Hopi continue to live on the lands they have occupied for at least a thousand years.

The present-day Hopi reservation is completely surrounded by the large Navajo reservation in northern Arizona.

Rattles are an important part of the Hopi culture. These rattles, made from dried gourds, are decorated with symbols (see figure 6) representing natural phenomena, spirits, or other beings from Hopi traditional stories, or abstract designs. These rattles are used in elaborate dance ceremonies as well as in social songs and dances. Specialized Kachina rattles are made in the likenesses of specific Kachina spirits and use stylized colors, geometric patterns, or stylized physical features. Contemporary musicians of many tribes use the high-quality Hopi-made rattle in their own songs and dances.

2. Organize the class into groups of four (explaining that the number four has special significance to Native Peoples); assign one of the following duties to each group member:

   Reader/Spokesperson: Reads the tasks and materials aloud to the group; speaks for the group as necessary

   Materials Coordinator: Gets the necessary materials for the group

   Secretary: Writes down the ideas and responses that group members agree upon

   Checker/Encourager: Checks to make sure that all group members understand the task, that all group members' ideas are heard, and that all group members agree and can explain why. This person also encourages the group with positive remarks.

3. Explain the criteria for success. The group should be prepared to share its results with the rest of the class after spending three or four minutes on Task 1, and group members should be able to hear and perform rattle-playing techniques for Task 2.[3] Group members should also exhibit knowledge of the social skills they have learned in this lesson (for example, sharing, taking turns, and showing respect for instruments).

Task 1. Take turns playing the rattle. Listen to other groups' rattles and compare their sound to yours. Examine the rattle with your group and study your list of Indian symbols. Discuss and decide what the symbols on your rattle might mean.

The Materials Coordinator gets the rattle and list of symbols for the group, the Reader/Spokesperson reads the instructions for Task 1, and the groups complete Task 1. The Reader/Spokesperson for each group shares the group's findings with the class and demonstrates the rattle's sound. This task should be completed within five minutes.

Comment on the groups' insights and ideas. Explain that one cannot be completely sure of the rattle's meaning unless told by the maker of the rattle. Then provide feedback on the students' mastery of the social skills they were expected to exhibit during this task.

Task 2. Listen to the way the rattle is played on the recordings; take turns playing along with the recordings.

The Reader/Spokesperson for each group reads the instructions for Task 2, and each group member plays the rattle with one taped example. Groups listen to each example before joining in (the volume of the recordings must be relatively high to hear above the rattles).

4. Play the "Water Maiden Dance." Ask questions like: Was this music very easy to play along with, or was the rattle pattern tricky? (It's tricky.) Did this sound like traditional or nontraditional Hopi music? (traditional). Share the meaning of the music briefly before playing the next example. Explain that this dance is primarily a winter dance, as the water maidens cause cold weather. It is primarily a traditional social dance song, but, in a way, it is also a prayer. Part of the song translates: "We are going out into the field to get some yellow and blue flowers to put in our hair. We are dancing for the enjoyment and appreciation of the people watching. We are so happy that all the crops are good; that's why we are singing."
5. Play "The Rain Song" (performed by contemporary Navajo singer Sharon Burch)Ask questions like: Did this sound like traditional or contemporary Indian music? (Contemporary—uses guitar and employs other Western techniques). Discuss the similarity of "The Rain Song" and the "Water Maiden Dance." (They are prayers for and celebrations of rain to bring successful crops.) This task should be completed within ten minutes.
6. Ask the Materials Coordinator for each group to return all rattles and materials to proper storage space. Review the lesson, inviting student responses.

This lesson is based on materials provided by Kay Edwards, University of North Carolina–Greensboro.

LESSON 4

■ Objectives

Students will:

1. Identify repeated measures and measures that are similar (in rhythm and pitch) and describe differences between selected measures and phrases while listening to the "Dancing Song of the Skunk."
2. Sing "Dancing Song of the Skunk" in Mandan and English.
3. Accompany "Dancing Song of the Skunk" with specified drum and rattle rhythms.
4. Perform a dance to "Dancing Song of the Skunk."

■ Materials

1. "Dancing Song of the Skunk" story, song, and recording from *Maa-baa-hi Ma-hac (We're Going Singing): A Traditional Song Collection of the Mandan and Hidatsa Tribes* by Jane K. Booher (New Town, ND: Fort Berthold Community College, 1992)
2. Several drums (Native American or classroom hand drums) and rattles
3. Map of the United States with the location of the Fort Berthold reservation clearly marked

■ Procedures

1. Locate the reservation on the map of the United States and provide the students with a brief historical background of the Mandan tribe and the cultural context for this lesson.

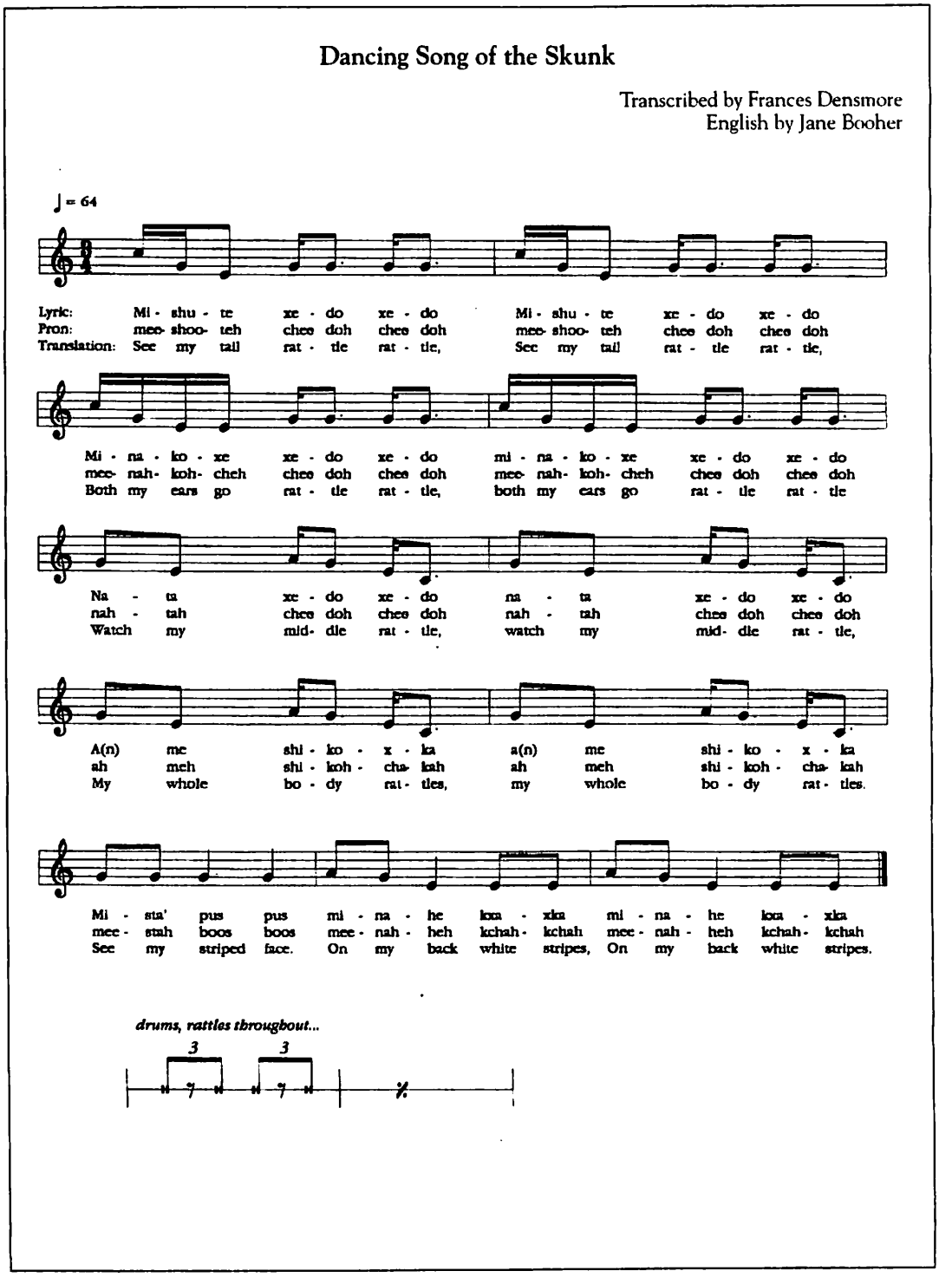

Figure 7. "Dancing Song of the Skunk," copyright 1992 by Fort Berthold Community College. Used by permission.

Mandan	Pronunciation	English Equivalent
mi-shu-te	*mee-shoo-teh*	my tail
xe-do, xe-do	*cheh-DOH, cheh-DOH*	rattles, rattles
mi-na-ko-xe	*mee-NAH-koh-cheh*	my ears
na-ta	*nah-tah*	middle of the body
a-me	*AH-meh*	all of the body
shi-ko-xka	*SHI-ko-cha-kah*	rattles
mi-sta-pus-pus	*MEE-stah BOOS boos*	my face is striped
mi-na-he	*mee-NAH-heh*	my back
kxa-kxa	*KCHAH-kchah*	painted

Figure 8. Mandan pronunciation guide

The historical background is as follows: The first recorded encounter between Euro-American explorers and the Mandan peoples of the northern Plains occurred in 1738. In 1804, Lewis and Clark visited the Mandan, who were living in several villages near the mouth of the Knife River in present-day North Dakota. Subsequent visits by Maximillian and Catlin made the Mandan widely familiar to nineteenth-century Americans. A smallpox outbreak in 1837 almost destroyed the tribe, forcing them into a closer affiliation with the Hidatsa. Today's Mandan live on the Fort Berthold reservation in North Dakota as part of the Three Affiliated Tribes—Mandan, Hidatsa, and Arikira. Fort Berthold Community College is owned and operated by the Three Affiliated Tribes.

The cultural context is as follows: "Dancing Song of the Skunk" is a story-song accompanying the Mandan traditional story "Coyote and the Skunk" (see figure 7). Coyote and Skunk were both very hungry and decided to trick prairie dogs into being their meal. According to the story, Coyote disguised Skunk and instructed him to perform a dance to arouse the curiosity of the prairie dogs. As Coyote sang, Skunk performed his dance and led the prairie dogs over a hill to where Coyote was waiting. Coyote and Skunk then captured and ate several of the prairie dogs. Educators on the Fort Berthold reservation have created a dance to accompany the story and song. Frances Densmore collected the story and song during her research among the tribes in the early twentieth century.

2. Introduce "Dancing Song of the Skunk" through a discussion of the cultural context and a reading of the story "Coyote and Skunk" (in *Maa-baa-hi Ma-hac*, p. 10).
3. Play the recording of "Dancing Song of the Skunk," instructing students to listen for measures in which pitches and rhythms are repeated. Students should also listen for measures that are similar (but not exactly the same) and be able to describe the similarities and differences between them.
4. Discuss "Dancing Song of the Skunk" with the class, asking student volunteers to

identify and describe repeated measures. (Pitches and rhythms are repeated this way: measure 1 = measure 2; measure 3 = measure 4; measure 5 = measure 6 = measure 7 = measure 8; measure 10 = measure 11. Only measure nine is not repeated. Words are repeated this way: measure 1 = measure 2; measure 3 = measure 4; measure 5 = measure 6; measure 7 = measure 8; measure 10 = measure 11. The words to measure nine are the only ones not repeated.) Invite students to describe the melody. For example, how many different pitches are contained in the song? Is the melodic pattern similar to other folk songs? (It's built around the C major chord with "A" added.)

5. Teach the song by phrase and then have students perform it, first in Mandan (following the pronunciation guide in figure 8) and then in English. Several students may be assigned to accompany the singing on drums and rattles.
6. Teach the dance this way:
   a. Students should form a line, holding on to the shoulder of the person in front of them.
   b. While singing "Dancing Song of the Skunk," students should move in a counterclockwise circle, taking one step to each beat.
7. Perform "Dancing Song of the Skunk," assigning students roles as dancers and drummers. Student assignments will rotate with repeated performances of the song.
8. Following several performances, review the historical and cultural background of the Mandan people, the repetition in the music, the comparison of languages, and the use of music in story telling.

   Optional: Create a play based on the story of "Coyote and the Skunk" using song and dance as an integral part of the drama.

   Optional: Have several students perform the melody of the song on recorders. The Mandan people have a strong tradition of playing the Native American flute—a follow-up lesson could feature Native American flute music.

This lesson is based on materials provided by Fort Berthold Community College, New Town, North Dakota.

LESSON 5

■ Objectives

Students will:

1. Listen to a recording of the "Owl Dance," and then identify and describe changes in the sound and style of the drum beats that accompany the singing.
2. Perform the "Owl Dance" and respond to changes in the sound and style of the drum beats that accompany the singing with specified changes in dance movement and style.

■ Materials

1. "Owl Dance" from the recording and booklet *Wapato Indian Club: Traditional Dances and Stories of the Yakima Indian Nation* by Lisa A. Parker
2. Map of the United States with the location of the Yakima reservation clearly marked

Procedures

1. Locate the reservation on a map of the United States and give the students a brief historical background and cultural context for the Yakima tribe.

   A brief history of the Yakima peoples is as follows: In 1805, Lewis and Clark identified the present-day Yakima under the name Cutsahnim after encountering these people on the lower course of the Yakima River in the Great Basin and Plateau regions. The Yakima called themselves "Waptailmin"—"people of the narrow river"—referring to the narrows of the Yakima River where their principal village was located. The Confederated Tribes and Bands of the Yakima Indian Nation reside on the eastern slopes of the Cascade Range in the Yakima Reservation, with tribal headquarters located in Toppenish, Washington.

   The cultural context is as follows: The "Owl Dance" is a social dance performed at dance ceremonies to encourage social interaction between the tribe's young men and women. It is a "ladies' choice" couples dance. The name comes from the timing of the owl dance in the dance sequence—late at night. The following quote can be found in the booklet: "It was said by one of our elders, 'Well, I guess it's time for the "Owl Dance"—the owls should be out by now.' "
2. Introduce the "Owl Dance" through a discussion of the cultural context of the dance and a description of the music to be heard during the lesson.
3. Play a recording of the "Owl Dance," instructing students to listen for and be able to identify and describe any changes in the drum beats that accompany the singing.
4. Lead the class in a discussion of the "Owl Dance," asking student volunteers to identify and describe the changes they hear in the drum accompaniment. (The drum begins with the drummer striking the drum head. For certain sections of the song, he also strikes the drum's rim. This change of styles alternates throughout the song and is an aural cue for changes in dance movement.)

   Optional: Have a student volunteer demonstrate differences in sound by playing on a classroom drum.
5. Teach the "Owl Dance" this way:
   a. Couples form a large circle. Partners face each other, with boys on the outside of the dance circle. Dancers will be in ballroom dance formation.
   b. As the drum begins, step forward, with the leading leg moving in a counterclockwise circle; left/right knee (male/female) moves up, and then the other foot slides forward as the knee comes down. Extended hands "pump"in and out to the drum beat, with the hand "in" when the knee is "up."
   c. When the drummer begins playing on the rim, the couples travel around in their own small circles for eight beats. They resume the larger formation movement when the drummer returns to playing on the drum head.

      Optional: Assign several students as drummers to reinforce changes in drum sound.

   After the class has performed the "Owl Dance," review the cultural context of the dance, the changes in the drumming, and how this serves as an aural cue for changes in dance movement.

This lesson is based on materials provided by Sue Rigdon, director of the Wapato Indian Club.

LESSON 6

■ Objectives

Students will:

1. Identify repeated measures and phrases while listening to "Flying Around."
2. Sing "Flying Around" in Cheyenne language (male students may be selected to provide drum accompaniment).
3. Perform a simple hand game while singing "Flying Around."

■ Materials

1. "Flying Around," from the recording accompanying *Southern Cheyenne Women's Songs* by Virginia Giglio (Norman, OK: University of Oklahoma Press, 1994)
2. Two objects to be hidden (marked and unmarked beads or buttons)
3. Scoring sticks approximately twelve inches long (If a student guesses correctly, the stick is given to the guesser's team; if a student guesses incorrectly, the stick is given to the hider's team.)
4. Guessing stick (This is slightly longer than the scoring stick and is often decorated with a bell or feathers on one end.)
5. Hand drum (if the teacher elects to use drum accompaniment)
6. Map of the United States with the location of Cheyenne lands clearly marked

■ Procedures

1. Locate the Cheyenne lands on the map of the United States and provide a brief historical background of the tribe and cultural context for the lesson.

   The historical background is as follows: Cheyenne peoples originally lived a nomadic lifestyle as hunters in the North American Great Plains. Today, the tribe occupies two areas: the Northern Cheyenne live in Montana and the Southern Cheyenne live in western Oklahoma. These lands were assigned to them by the U.S. government in the nineteenth century. The Euro-American quest for gold and farmland caused conflicts among the Cheyenne, miners, and settlers. Tragedies ensued, such as the Sand Creek Massacre, in which nearly two hundred Cheyenne men, women, and children were killed and mutilated by the Colorado militia. Despite these demoralizing and decimating events, the Cheyenne endured. Today, their customs and ceremonies are in revival, and the young people have an increasing interest in upholding the values and beliefs of their elders. Modern Cheyenne enjoy traditional social dances, pow-wows, and games, in which the entire family participates in some way, from the oldest grandparent to the tiniest baby.

   This lesson's cultural context is as follows: Hand game is a centuries-old Plains tribal guessing game. Today, there are intertribal hand game tournaments, with money wagered on team skill and strategy. Among the Cheyenne people, hand game is also a nongambling recreational activity that is easy to play and requires few materials (two beads or buttons, one marked and the other plain; about sixteen scoring sticks, eight red and eight black; and two optional pointing sticks). To play, two teams (the "hiders" and the "guessers") sit in rows facing one another. The "hider" team

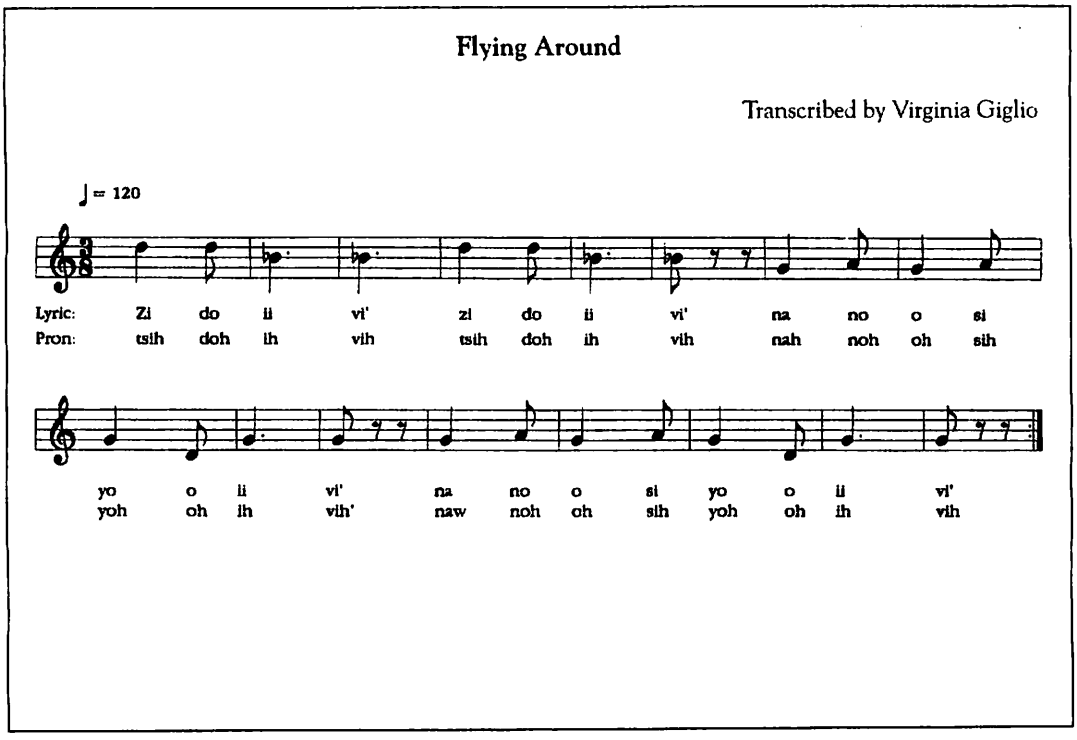

Figure 9. "Flying Around," from *Southern Cheyenne Women's Songs* by Virginia Giglio. Copyright 1994 by the University of Oklahoma Press. Used by permission.

Cheyenne	Approximate Pronunciation	Translation
zi do	*tsih doh*	this one
ii vi'	**ih vih'*	flying around
na	*nah*	this thing (I'm hiding)
no o si yo	*noh oh sih yoh*	hand game

* The first syllable ("ii") is like the "i" in "pit" but is drawn out longer. The mark after "vi" (') indicates a glottal stop, equivalent to the stop one makes between the syllables of "uh-oh."

Figure 10. Cheyenne pronunciation guide

captain chooses someone to conceal a button in each hand, and the "guesser" team captain chooses one person to guess for the team. The whole group sings a song while the "hider" swings his or her hands in time to the music. When ready, the "guesser" points a stick (or his or her thumb) in the direction of the hand believed to hold the marked bead. The "hider" then shows the beads. If the guess is correct, the scorekeeper removes a stick from the "hiding" team's row of scoring sticks. The "hiders" then surrender their buttons to the other team, who become the new "hiders." If the guess is incorrect, the "hiders" keep the buttons until they are lost to a correct guess; each wrong guess means the loss of a "guesser" team's stick. All players sing continually during the game, and the men on the "hiding" team play hand-held drums. Women often put pebbles inside colorfully fringed and decorated soda cans and use them as shakers. A losing team might pay a forfeit, such as providing food for the next game meeting or performing a dance for everyone's enjoyment.

2. Play "Flying Around," instructing students to listen for repeated melodic phrases and lyrics (see figure 9). Tell students the functional translation of the song:

   This one's flying around,
   This one's flying around,
   This hand game thing, this hiding thing, is flying around!
   This hand game thing, this hiding thing, is flying around!

3. Discuss "Flying Around" with your students, inviting them to identify and describe repeated melodic phrases and lyrics (measures 1–3 = measures 4–6; measures 7–11 = measures 12–16).
4. Teach the song by phrases (see figure 10). If desired, have several male students accompany the song on hand drums.
5. Divide the class into two teams for the hand game. Distribute scoring sticks; teach the hand game.
6. Play the hand game while the song is being performed.
7. Following several repetitions of the song, review historical background, cultural context, repeated patterns, and hand game procedures.

This lesson is based on materials provided by Virginia Giglio of Wesleyan University.

NOTES

1. This recording is not yet available commercially but can be obtained from the composer at PO Box 333, Tempe, AZ 85280.
2. Some major distributors of Native-made instruments include Canyon Records and Indian Arts (4143 North 16th Street, Phoenix, AZ 85016), the Taos Drum Company (PO Box 1916, Taos, NM 87571), and Indian Pueblo Cultural Center (2401 12th Street NW, Albuquerque, NM 87102). All One Tribe (PO Drawer N, Taos, NM 87771), NA Enterprises (1706 Pamela Circle, Norman, OK 73071).
3. Hopi rattles are available from Canyon Records, 4143 North 16th Street, Phoenix, AZ 85016; Heard Museum Gift Shop, 22 East Monte Vista, Phoenix, AZ 85004; and the Hopi Cultural Center, PO Box 123, Kykotsumovi, AZ 86039.

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Stick Game Songs. Performed by Joe Washington Lummi. Canyon Records CR 6124.

Southern Plains

Hand Game of the Kiowa, Kiowa-Apache, and Comanche, Volumes 1 and 2. Indian House Records IH 2501 and IH 2502. Available from Indian House Records, PO Box 472, Taos, NM 87571.

These Plains hand game songs were recorded on location at a tournament between the "Road Runners" and "Billy Goat Hill" hand game teams.

Intertribal Songs of Oklahoma. Performed by Southern Thunder. Indian House Records IH 2081. Available from Indian House Records, PO Box 472, Taos, NM 87571.

Kiowa Gourd Dance, Volume 1. Indian House Records IH 2503. Available from Indian House Records, PO Box 472, Taos, NM 87571.

Round Dance Songs with English Lyrics. Performed by Ware/Moore. Indian Sounds Recordings IS 1004. Available from Indian Sounds Recordings, PO Box 6038, Moore, OK 73153.

Songs of the Comanche, Cheyenne, Kiowa, Caddo, Wichita, Pawnee. Library of Congress LC 39.

Southwest

Hopi Social Dance Songs, Volume 2. Canyon Records CR 6108.

Music from Zuni Pueblo. Performed by Chester Mahooty. Tribal Music International TMI 008. Available from Tribal Music International, 449 Juan Tomás, Tijeras, NM 87059.

Music of New Mexico: Native American Traditions. Smithsonian Folkways SF 40408.

Navajo Social Dance Songs. Performed by the Turtle Mountain Singers. Indian House Records IH 1523. Available from Indian House Records, PO Box 472, Taos, NM 87571.

Round Dance Songs or Taos Pueblo, Volume 1. Indian House Records IH 1001. Available from Indian House Records, PO Box 472, Taos, NM 87571.

Songs of the White Mountain Apache. Canyon Records CR 6165.

Yaqui Ritual and Festive Music. Canyon Records CR 6190.

Editor's Note: All recordings are available from Canyon Records and Indian Arts, 4143 North 16th Street, Phoenix, AZ 85016; telephone: 602-266-4823.

FILMOGRAPHY

American Indian Dance Theatre: Dances for the New Generations. 1993. Available from PDR Productions, 219 East 44th Street, New York, NY 10017. This video contains songs and dances from the northwest coast, New England, New York, Oklahoma, and the Great Plains. Not only does this video show performances by the American Indian Dance Theatre, it also shows members of the troupe learning the dances from tribal leaders around the country.

American Indian Dance Theatre: Finding the Circle. 1989. Produced by WNET/Thirteen, Maryland Public Television. Available through PDR Productions, 219 East 44th Street, New York, NY 10017. This is a performance by the American Indian Dance Theatre for the Great Performances public television special. Narration provides the cultural background for each dance. Many tribes are represented from across the United States, and the video shows pow-wows and intertribal songs and dances.

Entering the Circle. 1994. Available from American Orff-Schulwerk Association, PO Box 391089, Cleveland, OH 44139. This is a videotape of a session presented at the 1994 AOSA Conference by J. Bryan Burton. This video contains demonstrations of several dances, an overview of cultural contexts, and a display of representative instruments.

Into the Circle: An Introduction into Oklahoma Pow-wows and Celebrations. Available from Canyon Records, 4143 North 16th Street, Phoenix, AZ 85016. This video describes and gives background information on the pow-wow traditions in Oklahoma. A number of dances are shown in actual performance situations.

The Native Americans. 1994. Available from Turner Home Entertainment, One CNN Center, Atlanta, GA 30303. This well-documented and well-produced series is based on the book of the same name. Tribal elders, musicians, and historians provide insights and performances including stories, songs, and dances. There are six volumes in this series; each focuses on a specific region: 3214 *The Nations of the Northeast*; 3215 *The Tribal People of the Northwest*; 3216 *The*

Tribes of the Southeast; 3217 *The Natives of the Southwest*; 3218 *The People of the Great Plains, Part One*; and 3219 *The People of the Great Plains, Part Two*.

Songs of Indian Territory: Native American Musical Traditions of Oklahoma. Available from Canyon Records, 4143 North 16th Street, Phoenix, AZ. Songs and dances are described and shown on film. A number of tribes from Oklahoma are portrayed.

Teaching the Music of the American Indian. 1990. Available from Music Educators National Conference, 1806 Robert Fulton Drive, Reston, VA 22091. This video features highlights of the American Indian portion of the MENC 1990 Conference on Multicultural Music. David McAllester, Edwin Shupman, and Native American musicians and dancers are featured.

Thunder in the Dells. 1992. Produced for the Wisconsin Winnebago people showing their history and culture. Several songs and dances are presented as part of the narrative. Available from Ootek Productions, S12229 Round River Trail, Spring Green, WI 53588.