

WHAT IS NATIVE AMERICAN MUSIC?

CD 1: TRACK 1 - *Native American Music Sampler*



NOTE: TEACHERS SHOULD ADJUST LESSON LANGUAGE TO FIT THE DEVELOPMENTAL LEVELS OF THEIR STUDENTS.

A. UNDERSTANDINGS • VALUES

CONTEXTUAL LEARNING = CULTURAL UNDERSTANDINGS

1. There are many cultures all over the world, with many types of music. Throughout North America, there are many Native American cultures and many styles of Native American music. The diversity of Native American music today reflects the creativity and skill of Native American musicians from diverse cultures. Diversity, creativity, and skill are valued lifeways in Native American cultures.
2. Native peoples everywhere are skilled at using whatever is in their environment; being resourceful and adapting are valued lifeways in Native American cultures. The diverse styles of Native American music reflect adaptation and resourcefulness.

CONCEPTUAL LEARNING = MUSICAL UNDERSTANDINGS

1. Musicians are often influenced by other kinds of music they hear, adapting or blending it into their music; musicians can also create new music that other people adapt into their music. These things apply to Native American musicians and their music, too.
2. Native American music can be in any style or can blend different musical styles from any part of the world.
3. Native American music can be traditional (older), contemporary (modern), or both at the same time; this can be an example of Native Americans living in “two worlds.”
4. Enduring Understandings in Music: (from National Standards)
 - Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
 - The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
 - Musicians connect their personal interests, experiences, ideas, [culture,] and knowledge to creating, performing, and responding.
 - Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding.

CULTURAL VALUES & LIFEWAYS

- *Adaptation and Resourcefulness*
- *Diversity*
- *Individuality; Creativity and Skill*
- *Two Worlds (Living in)*

NATIVE KNOWLEDGE 360°

"Culture is a result of human socialization. People acquire knowledge and values by interacting with other people through common language, place, and community. In the Americas, there is vast cultural diversity among more than 2,000 tribal groups. Tribes have unique cultures and ways of life that span history from time immemorial to the present day." (p. 3)

"There is no single American Indian culture or language." (p. 3)

Native Knowledge 360°: Framework for Essential Understandings about American Indians. NMAI, Smithsonian Institution: Washington, D.C.

THE GRADES K-2 VERSION OF THIS LESSON STARTS ON P. 25.

DEFINITION

There are traditional (older, passed on) Native American songs or songs done in traditional styles that can continue to change. There are also traditional Native American songs which do not change with time. The community may prefer the songs not be altered, or the songs may be used for sacred ceremonies, which are private, spiritual activities that are usually limited to only the Native community. Songs that are used in open, social gatherings and can be experienced by anyone (including non-Natives) are known as social songs.

NATIVE KNOWLEDGE 360°

"American Indian cultures have always been dynamic and adaptive in response to interactions with others." (p. 6)

Native Knowledge 360°: Framework for Essential Understandings about American Indians. NMAI, Smithsonian Institution: Washington, D.C.,

DESCRIPTION

Native American music is music that is made, created, utilized, or performed by North American Indians in the United States, First Nations people of Canada, and the Native peoples of Mexico. Most Native American music is not notated but taught or passed down aurally.

Contemporary Native music is usually composed by an individual or group, although traditional *songmakers* (those who "make" the songs) report that their songs sometimes come to them or are given to them in dreams, from a profound experience with nature, or by imitating sounds in nature. Songs can come to songmakers by "catching" them from the music that is all around us or by being allowed to "remember" them since the song has always existed. Songs can be thought to choose who will receive them.

Pow-wow songwriters refer to *making* a song rather than *creating*, *writing*, or *composing* it. Other Native Americans may refer to *writing* a song—although it is not usually written down—rather than *creating* or *composing*.

B. OBJECTIVES • CONNECTIONS

OBJECTIVES

NOTE: The teacher can display or write Objectives #1 and #2 on the board prior to starting the lesson and then add the others to the list when closing the lesson.

1. Students will ("I can") identify which of the 15 songs on **CD1-TRACK 1** (or **AUDIOCLIP 1B-1**) are examples of Native American music.
2. Students will ("I can") compare answers at the beginning of the lesson with those at the end of the lesson.
3. Students will ("I can") recognize the terms *traditional* (older cultural expression that is passed on) and *contemporary* (modern) and realize that some Native American music can be both traditional *and* contemporary.
4. Students will ("I can") understand that traditional music does not generally change or evolve much over time unless the tribal community decides it should.
5. Students will ("I can"): (from National Standards, see p. 153)
 - Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural). **MU: Re7.2.4a (Grade 4)**
 - Evaluate musical works and performances, applying established criteria, and describe appropriateness to context. **MU: Re9.1.3a (Grade 3)**
 - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. **MU: Cn10.0.3a/4a/5a/6a (Grades 3-6)**
 - Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **MU: Cn11.0.3a/4a/5a/6a (Grades 3-6)**
 - Develop knowledge and demonstrate processes in Social Studies (see p. 170); develop democratic dispositions, values, and attitudes.

CURRICULAR CONNECTIONS

SOCIAL STUDIES

- Culture
- Time, Continuity, and Change
- People, Places, and Environments
- Science, Technology, and Society
- Global Connections
- Geography
- U.S. History

C. MATERIALS • VOCABULARY

MATERIALS TO PREPARE

CLASSROOM MATERIALS

- 📍 **MAP** (included)
- 📄 **WORD WALL**
- 📖 **FORM 2** (p. 347) - Pre-/Post-Assessment
- ✍️ **SUPPLIES** - pencils; notebooks

MUSIC

- 🎧 **CD1-TRACK 1** - Native American Music Sampler
- 🎧 **AUDIOCLIP 1B-1**

VOCABULARY (ACADEMIC LANGUAGE)

- adapt - to change or substitute, using what is available
- adaptation - a change made using what is available; the result of adapting or being adaptive
- ancestors - relatives who lived long ago
- contemporary - newer; modern; current; at this time
- descendants - relatives who live after (descend from) you
- diverse - having a wide variety (of many different kinds)
- diversity - wide variety
- evolve - to change over time; to adapt as needed
- indigenous - original or native to a particular place
- lifeway - a way of life, custom, or tradition
- musical style - type or kind of music
- Native - shortened term for Native American
- Native American - American Indian, North American Indian
- resourceful - able to use what is available; using resources at hand
- traditional - older; handed over; passed along
- value - (n.) importance; something important to live by; (v.) to feel something is important

D. SEQUENCE

NOTE: Wait until the end of the lesson to share the Contextual and Conceptual Learning statements.

1. **“Raise your hand if you can explain who Native Americans are.”** After students share responses, explain that Native Americans are also known as American Indians, whose past relatives already lived in North America when Europeans (such as Christopher Columbus) arrived. Emphasize that the descendants of the original Americans are alive today; Native Americans are not just part of the past. Display the **MAP** and explain that Native Americans live in what are now the United States, Canada, and Mexico. They also live in cities, not just on reservations. Share that another term for something or someone who was already originally in a particular place is *indigenous*, and that the word *native* (lowercase) has a similar meaning. Share that the term *Native* (capitalized) is sometimes used as a shortened form of Native American (in this book and elsewhere); likewise, *Indigenous* is sometimes capitalized.
2. **“Raise your hand if you think you know Native American music when you hear it.”** Note the number of hands raised.
3. **“What does Native American music sound like?”** Note student responses, which may include the stereotypical drumbeat pattern—BOOM-boom-boom-boom, BOOM-boom-boom-boom—or the equally stereotypical high-pitched, vocal “war whooping” sound created by patting one’s mouth. **“Let’s see if you agree with your answer at the end of today’s lesson.”**
4. Display **FORM 2** (p. 347) and hand out copies along with pencils. Have students fill out the top of **FORM 2**. **“You get to tap the beat silently in your palm as you listen to parts of 15 songs. Circle the number of each song you think is Native American music.”**
5. Play the Native American Music Sampler on **CD1-TRACK 1 @0:00-END** (or **AUDIOCLIP 1B-1**).

TEACHER RESOURCE

The Sampler on **CD1-TRACK 1** is a compilation of the following excerpts:

1. **P’Jilasi** (Medicine Dream)
2. **Hush My Darling** (Jay Begaye)
3. **Song for the Morning Star** (R. Carlos Nakai)
4. **We Are Here** (Sharon Burch)
5. **Aspen Wind** (R. Carlos Nakai, William Eaton, Will Clipman, & Nawang Khechog)
6. **Burning** (Clan/destine)
7. **Happy Days Are Here...Again!** (Northern Cree)
8. **Waterbird** (Robert Tree Cody & Xavier Quijas Yxayotl)
9. **Payback Time!!!** (Robert Tree Cody & Hovia Edwards)
10. **Flipmode (D.B.Z.)** (Young Bird)
11. **Come on, My Darlin’** (Pima Express)
12. **America** (Joanne Shenandoah)
13. **Between Venus and Mars** (R. Carlos Nakai Quartet)
14. **Electric Pow Wow Drum** (A Tribe Called Red, feat. Black Lodge)
15. **Sponge Bob Square Pants** (Black Lodge Singers)

ABOUT THE MUSIC

The recordings in this book are a small sample of the variety of traditional and contemporary Native American styles of social music. Native American social music can also be a blend of traditional and contemporary musical expressions that may defy easy categorization. In addition to the traditional music of Native American groups, there are intertribal genres as well as distinct Native American subgenres of popular music, including rock, blues, hip-hop, rap, electronica, classical, and reggae, as well as unique, popular regional styles like *waila* (“chicken scratch”). A listing of popular mainstream musical styles in this collection is found in Appendix E (p. 388).

The sometimes challenging complexity of Native American music reflects the continuum from the heritage of the past to the dynamism of the present and hopefully motivates further discussion, learning, and curiosity.

DESCRIPTION

Songs that are used in open, social gatherings and can be experienced by anyone (including non-Natives) are known as social songs. There are traditional (older, passed on) Native American songs or songs done in traditional styles that can continue to change. There are also traditional Native American songs which do not change with time. The community may prefer the songs not be altered, or the songs may be used for sacred ceremonies, which are private, spiritual activities that may be limited to only the Native community.

IN THE LEARNERS' WORDS

"I learned that Indians have the same kind of music as us like country, rock, classical, rap, and folk."

"Native American music is better than I thought."

"Native American Indians had a lot more kinds of music than I expected there would be."

"I learned that Native Americans have other kinds of music besides chant music."

Non-Native fourth graders (Kyrene del Cielo Elementary School, Tempe, Arizona) from *Native American Music Journal*, in author's dissertation.

6. Collect pre-assessments (save for post-assessments in Lesson 14) and then discuss student answers; many students may indicate that only Example 7 and Example 10 are Native American music. Note if all students agree that any specific examples are or are not Native American music.
7. Have students share why they think their chosen examples are Native American music, but the others are not. Their reasons and opinions may include the drumming, singing, instruments, or other characteristics.
8. After more discussion and/or listening, reveal the answer: **"All the music you heard is Native American music!"** Explain that there are many styles of Native American music, old or new, and some that are old *and* new, too. Share that *traditional* music refers to older music or music handed down from the previous generation and generally does not change over time unless the tribal community decides it should; it can also refer to music that is in an old-sounding style. Explain that *contemporary* music refers to new or popular music that is current, new, or modern in some way. **"How did the examples sound older or newer?"** (some used modern instruments and techniques, whereas other didn't, etc.)
9. Introduce vocabulary with a discussion of these questions:
 - **"What is Native American music?"** (music that is made, created, utilized, or performed by Native Americans)
 - **"What is a lifeway?"** (a way of life, custom, or tradition)
 - **"What do you think it means that Native Americans often live in two worlds?"** (because they can have both traditional and modern ways of life)
10. **"What are the differences between older and newer music?"** (Share responses.) Explain that Native American music can be old and passed down, newer and modern, or a blend of old and new—as we'll learn.
11. Time permitting, play **CD1-TRACK 1 @0:00-END** (or **AUDIOCLIP 1A-10**) again, pausing between each example for students to describe the style or an instrument they hear. If desired, share the title of each song (see the Teacher Resource on p. 167).
12. Review the Vocabulary list and begin the **WORD WALL**.

E. QUESTIONS/CLOSURE • ASSESSMENTS

TEACHER RESOURCE

"The idea of music for art's sake is not part of traditional Native thinking. Although singing is sometimes used as a form of artistic expression, there was no such thing historically as attending a concert of Native American music. Indeed, in most Native languages no words mean *music* in the sense that we know the word today. Instead, music and singing are linked to their many functions in Native cultures." (p. 213)

Schupman, Ed. (2007). *Do All Indians Live in Tipis? Questions & Answers from the National Museum of the American Indian*. New York, NY: HarperCollins Publishers.

QUESTIONS/CLOSURE

1. **"Who are Native Americans?"** (American Indians; indigenous people whose ancestors lived in North America when Europeans such as Columbus arrived)
2. **"What is Native American music?"** (music that is made, created, utilized, or performed by Native Americans)
3. Have all students indicate "Yes" with a thumbs up or "No" with a thumbs down to answer each of the following questions simultaneously, on cue:
 - **"Can Native American music be old?"** (Yes)
 - **"Can Native American music be new or modern?"** (Yes)
 - **"Can Native American music be both old and new at the same time?"** (Yes)

4. ***“Did your opinion about what Native American music is change from the beginning of class as compared to the end?”*** (Share responses; results are used for Assessment #2.)
5. ***“Raise your hand if you think any authentic (real) Native American music goes ‘BOOM-boom-boom-boom?’”*** (note hands raised) ***“Raise your hand if you think that Native Americans pat their mouths when they sing or dance?”*** (note hands raised) ***“Why might you think that?”*** (because it’s seen in movies and cartoons) Share that these were made up for old Hollywood movies or cartoons and are **not** true.
6. Share with the class that they will get to learn much more about Native American music and cultures, through listening and singing, moving, and playing instruments.
7. ***“What is a lifeway?”*** (a way of life, custom, or tradition) ***“Which lifeways, customs, or traditions did you learn about today?”*** (diversity, adapting and being resourceful, living in two worlds, being creative and skillful)
8. (a) As appropriate, guide students to identify, summarize, discuss, and apply the Conceptual and Contextual Learning, Cultural Values and Lifeways, Music Standards, Social Studies Themes, Objectives, and/or Connections listed for this lesson. (b) Share responses to the following sample questions based upon the Standards:


ESSENTIAL QUESTIONS FOR ENDURING UNDERSTANDINGS IN MUSIC:

- *“How does understanding the background and purpose of music in daily life help us respond to it?”*

QUESTIONS FOR EXPLORATION IN SOCIAL STUDIES:

- *“How do cultures change over time?”*
- *“What are examples of how media influences us with regard to how we view (Native American) cultures?”*
- *“How do changes in science and technology affect individuals, groups, and nations? How do changes in technology affect (Native American) music?”*

ASSESSMENTS

1. Use results from  **FORM 2** (p. 347) in step #6 of this Sequence as formative pre-assessment.
2. Use results from Questions/Closure #4 as summative post-assessment.
3. Use results from Questions/Closure #1-3 and #5-7 as either informal or formal summative post-assessment.

ACKNOWLEDGMENT

This Opening Lesson was inspired by the opening class of Dr. Richard Haefer’s “North American Indian Music,” a graduate course taught at Arizona State University (Tempe, Arizona).

H. NATIONAL STANDARDS

Listed for main lesson; other Standards may apply to Supplemental Lessons.
Adapt for each grade as needed. Additions by author in brackets.

HELPFUL RESOURCE

Salts, Bobbi. (1992). *Old Ways New Ways: American Indian Culture and Creativity*. Educational activity book developed with The Heard Museum. Phoenix, AZ: American Educational Press.

2014 Music (MU)		
ARTISTIC PROCESSES AND ANCHOR STANDARDS		
RESPONDING (Re)	Analyze:	Analyze how the structure and context of varied musical works inform the response.
	Evaluate:	Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.
CONNECTING (Cn)	Connect #10 [Synthesize and Relate]:	Synthesize and relate knowledge and personal experiences to make music.
	Connect #11 [Contextualize]:	Relate musical ideas and works with varied [contexts] to deepen understanding.

2010 SOCIAL STUDIES		
THEME #1: CULTURE	<i>Learners will understand:</i>	How peoples from different cultures develop different values and ways of interpreting experience.
	<i>Learners will be able to:</i>	Explore and describe similarities and differences in the ways various cultural groups meet similar needs and concerns [such as expressing themselves through music].
THEME #2: TIME, CONTINUITY, AND CHANGE	<i>Learners will be able to:</i>	Identify examples of both continuity [tradition] and change.
THEME #3: PEOPLE, PLACES, AND ENVIRONMENTS	<i>Learners will understand:</i>	The theme of people, places, and environments involves the study of location, place, and the interactions of people with their surroundings.
		Factors that contribute to similarities and differences among peoples locally and in places across the world, including [music].
THEME #8: SCIENCE, TECHNOLOGY, AND SOCIETY	<i>Learners will understand:</i>	That media and technology are a part of every aspect of our lives.
		How media are created and received depends upon cultural contexts.
THEME #9: GLOBAL CONNECTIONS	<i>Learners will understand:</i>	Global connections may cultures more alike or increase their sense of distinctiveness.