Sharing The Circle:

A Resource Guide and Classroom Curriculum on Native American Music of the Pacific Northwest

We have listened to the songs of the world around us. When we hear the sound of the cedar branches moving in the wind, we hear a song. These songs have been sung since the beginning of time

Pauline Hillaire – Lummi

"Hoh oh oh ay, hoh oh oh ay." These are the first sounds that the children of the mother cedar tree sang when they played in the wind. When we sing this song, we're thanking the cedar tree.

Johnny Moses – Tulalip

These songs belong to my family. I am sharing them with you because you have honored my family in a traditional way.

Kevin Paul - Swinomish/Colville

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Written and Compiled by: Rebecca Chamberlain. The materials were originally developed as part of the "Sharing the Circle Project," developed with Northwest Folklife and The Shoreline School District, with funds from King County Arts Commission and The Washington State Commission.

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Preface

Sharing The Circle began as a partnership between Northwest Folklife and a team of committed music teachers in the Shoreline School District. They wanted to bring Native American musicians into the schools to present appropriate songs as part of an innovative multi-cultural music program.

The project was implemented by the Shoreline Elementary Schools during the 1993-1994 school year. Native American artists conducted eleven weeks of residencies with second and fifth grade students. The students then performed songs and dances with the Native Artists at school assemblies and during a final concert at the Shoreline Center.

As part of the project, teachers participated in workshops. They learned songs, games and activities to share in their classrooms. At one workshop, participants made twenty-two elk skin and cedar drums; at another, they constructed rattles.

Elders and scholars were consulted throughout the project. Many songs and dances were shared as one-time-only “gifts.” They were given in the celebration of the moment, to be recorded only in our memories.

This is a sampling of some of the rich materials that these artists shared with us. It is our hope that this project will inspire other schools and districts to bring traditional artists into their communities. We hope that the feeling of good will and the singular value of traditional cultures will be passed on.

In Sharing The Circle: A Resource Guide, the artists themselves are represented, not just their songs. Their words and cultural insights, even the way they teach embody a teaching style that is grounded in the traditions of an oral culture. The learning is reinforced through dancing, drumming, sign language, games and cultural values.

Since much of what was shared at the moment cannot be conveyed in a written text, an audiotape of the artists' songs is provided. These songs and stories still belong to the artists and their families. However, they have generously shared these materials for educational purposes.

Rebecca Chamberlain
Native American Music Education
Coordinator, Northwest Folklife
Sunday, August 20, 1994

Introduction

By Vi Hilbert

Most Americans are unaware of the culture and traditions of the first people of this land. Primary school is a perfect time for young people to become acquainted with traditions of which even many Native Americans aren't aware. Hopefully young and old can learn together that the land they live on is inhabited, and has been for centuries, by people who practice a culture that is still a natural and beautiful part of this world.

If people are calling this place their home, then it is important for them to realize that the culture of the first people preserved this land for generations, and that the songs, the stories, and traditions were passed down for a very specific purpose: to keep people in touch with the whole of life.

The songs and traditions have been handed down from ancestors who were given the ears and heart to recognize songs that are a part of the spirit of the earth. The spirit is a part of the earth and was known to the first people because they understood that everything on earth has life. The songs come from the spirit of the earth.

A project like Sharing the Circle, which brings traditional artists into the schools, could be seen as controversial. Elders and young people who don't have many traditional inheritances from their own families would perhaps consider this a violation of their own sense of self.

Each of these artists comes from a strong family, and has been given permission to pass on their traditions. For example, there is a story about Pauline Hillaire and her father. I visited Joe Hillaire at Messenger House after he had his stroke. As often as I could, I would bring him reel--to-reel tape recordings my Dad had left me. Because he knew my Dad so well, I knew that he would be able to appreciate the songs my Dad sang. I played him some of the old songs and we would reminisce about this or that owner, since my Dad always identified whose song he was singing.

Joe said, “You know, I'm going to leave a song here for the people to use. I'll sing it for you.” So he sang for me “Tall Cedar Tree.” It is the same song I heard Pauline sing with the children at Shoreline. He told me, “I hope you have the chance to meet my daughter Pauline. She is going to carry on my work.”

Because we have such respected people sharing our traditions, we have been given permission to sing these songs. The Hillaire family has traditionally shared their traditions. But the public has to look carefully at the qualifications of people who profess to represent the culture of the first people. What these artists shared is a very special gift to the students. They are farsighted people willing to share our traditions, but not violate the spirit of our people.

Sharing The Circle is an honorable exchange between two cultures. If the doors hadn't been opened to the artists, this event could not have included them. There are no outsiders who could have done the things they did. There may be people who pretend to be a part of the

culture of the first people. However, they would not have had the same impact on the audiences and children in the way true artists did. Without true artists, it would not have been authentic.

There are a few songs of the first people in the public domain. It is possible that in the future these recordings may be the only “real” things that people have the opportunity to hear. As young people come along who have not had the kind of training that the artists who performed at this gathering did, there won't be this same opportunity. Maybe one of the grandchildren of Pauline Hillaire will emerge to carry the culture into the future for coming generations. If not, what is recorded now is going to be the tail end.

Songs that the artists have permitted to be videotaped for archival purposes can be used in social studies classes. This can be an important eye-opening experience for future students. For an hour they can be part of this one-time experience, especially if it is not repeated. Students from now into the future can have the opportunity to feel the depth of the first people in a true and delightful way. This kind of teaching is still possible if teachers learn to use these materials in the classroom.

Members of the families who have participated could be on record for public schools to access again. They could say, “Your grandparent, your parent, your relative did this for us. Can you come in and continue the legacy that was left by your relative?” This way, the material isn't just taken from the family and used. The door is open for any of them to come back, if that is what they would like to do.

As teachers observe the style of these traditional artists, they will notice that with very quiet modeling, they show the students what is expected. They indicate, often without words, “We know how important you are because the creator gave you a mind and a personality that is unique. We expect you to use the gifts that the creator gave to you.”

This is often all the direction that a child needs. In our culture, we show you something four times. By the end of the fourth time, we know that you are going to know exactly what you are supposed to do. If you happen to miss a step, you can always observe someone who happens to do it well.

The quiet, positive attitude that traditional people have, knowing that children are capable of understanding and learning, instills assurance in a child. They know for a fact that they are not going to fail. The teacher knows that they can do exactly what is expected. They don't have to be driven to do it.

The students of Shoreline felt the spirituality and the respect that each of these artists had for what they were doing. The teacher presents and represents the sacredness, without saying, “Now, you've got to respect this.”

Words are not necessary. The students can feel it. We can laugh and have fun, because we're not being told that it is forbidden to laugh. Laughter is always what makes things pleasant to do.

The students took this project seriously, the way they were supposed to. They were beautiful performers. How seldom young people have a chance to be on stage. Human nature likes to be

on stage; there is a little bit of “ham” in everybody. Students don't have enough opportunity to perform. It's good for the soul.

The schools were very lucky to have the access to all these good people. I hope that each of you has the energy and health to do it again. It is now imprinted on the minds of many people, and that is where it belongs.

Acknowledgments:

The Sharing The Circle Project Team was made up of a number of individuals and organizations including Rebecca Chamberlain, Paul DeBarros, and Scott Nagel from Northwest Folklife; Cheryl Henry, Vicki Hinchy, Del Hungerford, Linda Luebke and Ken Noreen from the Shoreline School District; and the Native American artists and scholars, Pauline Hillaire, Johnny Moses, Kevin Paul, Vi Hilbert, and Loran Olsen.

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Native American Music Of Washington State: A Brief Overview

Geographic Areas

The Native cultures of Washington State can be divided into several geographic areas: the Coast, Puget Sound, Eastern Washington, and the Columbia Gorge. Though there are some similarities between traditions, there are many distinctions as well.

Coastal tribes share many of the songs, masks, headdresses and dramatic drumming and dances of the Potlatch traditions that extend up into Canada and Alaska. Puget Sound is the home of the Coast Salish spirit dancing tradition with its guardian spirit songs.

The plateau cultures of Eastern Washington and the Columbia Gorge have guardian spirit songs, too; however much of their music is influenced by the Plains pow-wow tradition. There is some overlapping of songs by adjacent tribal groups, as well as clear differences.

Song Types

Most songs are highly functional, and are tied to specific uses. Some of these songs are love songs and lullabies, gambling and game songs, welcome songs, work songs, songs for food gathering, canoe paddling, and travel. There are challenge songs, ceremonial songs, and songs woven into the storytelling traditions.

Spirit Dancing and Shaker Songs

Two song traditions unique to Washington State are connected with Coast Salish spirit dancing (smokehouse) traditions and the Indian Shaker church.

Smokehouse songs are part of the traditional way of life still practiced by the Coast Salish people of today. These songs are considered private, often sacred. Each individual has his or her own song, which is acquired with the help of a guardian spirit; these songs are performed during the winter. Each person's song is accompanied by the drums and voices of other dancers. Because of their spiritual significance, these songs are almost never shared outside of the traditional community.

The Indian Shaker Church is a synthesis between Christianity and this traditional religion. It originated outside Olympia Washington in 1882 and has no relationship to Shakers from other parts of North America. It was introduced by John and Mary Slocum after John miraculously revived from a near death experience in a logging accident. Songs in the Indian Shaker Church are used to bless, heal, and encourage those who are going through difficult times.

There are some similarities between the Indian Shaker Church and the prophet religions of Eastern Washington. All of these traditions emerged in the 1800s in response to the enormous changes that were occurring in the face of United States expansion into American Indian

territories. They include the Seven Drum (Washat) Religion, the Feather Dance and others that originated along the Columbia River, as well as the Jump Dance of the Spokane area.

Bone Game Songs

Some of the most energetic social songs shared by all the tribes of the Northwest are bone game songs. The bone game (slahal) is a competitive guessing game. Two teams try to outwit each other by hiding and guessing the location of two sets of bones, identified by their markings. Large sums of money or goods are bet on the outcome. The winnings go to the team that guesses correctly and accumulates a series of sticks. A single game can go on all night, or sometimes for several days as players test their skills. While most bone game songs are popular social songs, a number of them are owned by individuals or families.

Bone games are popularly played at most social gatherings. Teachers and students alike are encouraged to attend such social gatherings and observe bone games. While we could present the game, it would be immensely difficult to present the song for teaching.

Traditional Instruments and Their Uses

Different songs call for the use of different sounds and different instruments. Some songs use many drums, others use only one, and others use rattles. Occasionally whistles are used for special effect. Each instrument is uniquely made, usually by hand. Many of these Indian instruments are similar to some that you find in school.

Drums

The Puget Sound and Northwest Coast area is often called the “land of many drums.” Each person would traditionally have his or her own instrument. For example, at every Coast Salish gathering you will still notice many drums used around the longhouse fire. In Western Washington, the singer is in the center of several drums. In comparison, at musical events in Eastern Washington, a single large drum is in the center of a circle of singers.

As Vi Hilbert says, “Traditional people never pound a drum--they stroke it. They use a gentle caressing stroke. There is a big difference between hitting and stroking a drum. I have heard people that made me cringe when they pound a drum. The drum is a spiritual being. It represents the heartbeat--of the spirit, of the human being, of nature.”

Rattles

Rattles can be made from shells, stones, antlers, bones, hooves, seedpods, animal skins, or wood. All the materials used to create them come from the environment. For example, some rattles are made out of deer hooves and the little dewclaw on the side of the deer's foot.

Each rattle has its own language and sound. With different sizes and varieties of rattles, you will have a wonderful palette of sound. Rattles are often decorated, painted, or carved with intricate

designs, but some are deliberately simple. Some rattles are so special that they are only used with certain songs.

To use a rattle properly, never shake it down towards the floor. Rattles are always held out in front of you. You must show your instruments. Rattles can be shaken from side to side or up and down to achieve different sound effects. Another way to use a rattle is to lift it over your head and lower it slowly while maintaining a continuous rapid shaking. This sequence is repeated four times. This way, a rattle can take the place of a drum.

Whistles

Whistles and flutes are occasionally used with traditional dances. Small mouth whistles are carved from salmon berry bushes in the spring. Other whistles are carved from cedar and other kinds of wood. Special whistles are made from bird bones.

A Note on Song Ownership

The appropriate use of songs is a culturally sensitive issue. Ceremonial and personal songs are the property of certain individuals or families. Their use is restricted and carefully guarded. When they are performed, specific rights of inheritance or ownership are observed. They are seldom shared outside traditional gatherings. However, a small number of game songs and social songs are shared publicly if a family or respected individual gives their permission.

Dr. Loran Olsen uses a common metaphor to explain how song ownership is observed in native communities.

> *I own a car. I am going to come to your house, pick up your kids and on the way, I'll gather five other kids. This does not mean that those students now have the right to use my automobile. I carried them to school. I used it for a purpose; it achieved something. If they need a ride home, I'll drive my vehicle and get them home.*
>
> *This doesn't mean that on Saturday, the students can pick the keys up off my kitchen table and drive away. It doesn't even mean that my own child can drive my car anytime he wants to.*
>
> *When can my own children drive my car? First of all, when I give them my permission to drive it. Secondly, when they have a license from the community. I might even give permission to a child who is not in my family to drive my car.*

Traditional songs are used that way. I am taking you along for this “ride” as I sing this song. Everyone can hear this song and enjoy it. It happens at this one occasion, for this one time. This does not give you permission to own my song or “drive it.”

The Artists

Johnny Moses, Pauline Hillaire, and Kevin Paul are exceptional musicians and teachers. They have knowledge of native songs, dances, games, language and cultural traditions, as well as an ability to work with students and teachers.

The songs in this guide were taught by these artists in the classrooms of the Shoreline School District, in Seattle Washington. The memories of what they shared will be with the students for the rest of their lives. We thank them for being such wise and gentle teachers.

Tips On Teaching

Each of the artists have a different approach to teaching, but they all ask us to attend to inner, auditory ways of learning music. Traditionally, these songs were never written down. They were passed on by an oral tradition; learned by listening and imitating to develop the memory.

The artists have shared recordings so that their songs can be heard, learned, and reproduced correctly. We have provided transcriptions of native words and phrases, as well as musical notations of the songs. However, this is done with caution. In teaching students, it is important to think about the difference between what is considered standard western cultural intonation, timbre, and attitude toward “correct pitch,” and that of Native American practices. In reproducing these songs, do not use the piano and western inflection. If you need some external sense of melody, use a recorder, tonette, flute, or ocarina. Stress steady rhythm rather than exact pitches. It is best to learn from the recordings or from the artists themselves.

Pauline Hillaire

Scalla: of the Killer Whale

Pauline Hillaire comes from a prominent Lummi family. Her father, Joe Hillaire, was recorded in the 1950s for the Smithsonian Institution and Library of Congress. She has taught traditional songs to members of the Lummi tribe, and to children in the Pacific Northwest and throughout the United States.

The following materials were presented by Pauline and her grandson Benjamin in schools during March 1994 and at a teacher's workshop in May 1994.

> *I am Pauline Hillaire. My Indian name is Scalla. That name was given to me by my parents, Joe and Edna Hillaire. My father was a well-known singer. Occasionally, he taught his songs to children. I am sharing two of the songs, "Tall Cedar Tree" and "Grandmother Rock and Little Crabs" that he left for the children of the universe. Often little people are wiser than adults in the sacred ways of life.*
>
> *As his daughter, all I am doing is fine-tuning the songs for this age. As I teach, I share the correct words, information and stories behind them. Now is the time to make sure they are passed on correctly. We work hard to pass on our traditions with integrity.*
>
> *Scalla means "of the Killer Whale. "I've had three other names. When I was one year old, I earned the name of Yadakay. It comes from "The Song of The Universe," and means "Morning Star;" because I was an early riser. They took our language away and gave us English names when we went to school. Scalla is my long house, Smokehouse, and Winter Dance name. That is the story of my name.*
>
> *I speak Chinook Jargon, Saanitch, Lummi, Halkamalim, and English. When my father was young, he spoke only in Indian languages. When they took the language away, we spoke English. English is very new to us.*
>
> *Long ago, when the world was new, everything and everybody had a spirit. With that spirit they could communicate with each other. Rocks could talk, animals could talk, fish and little crabs could talk. Many Native American songs express this communication between people and nature.*
>
> *As native people, our value system is based on our relationship to the land. Our environment is part of every aspect of our lives. The land will sing to you if you listen. It is the source of songs. Many have stopped listening, but the spirits are still there.*
>
> *We manifest our value system through music, dance, art, the legends of our elders, and so on. We demonstrate our value system through these arts. As we explore our native values, we ask these questions:*

What is our relationship to land?
What is our relationship to exchange?
What is our relationship to others?
What is our relationship to work?

In our music, we sing about a salmon, a tree, anything that is around us. We use music to teach and communicate with others. Songs are shared to relate stories and history. They can be used as greetings, farewells, expressions of caring and other personal messages. This is why music is so important.

I. Tall Cedar Tree

Grade Level: K - 6

Supplies: CD Pauline Hillaire singing "Tall Cedar Tree"
1 roll of masking tape.
Several sprigs of fresh cedar.
1 pair of round rhythm sticks for each child. (Approx. 30 sets.)
1 Drum
Headbands (see Activity #7, page 62)

Preparation

1. Write a copy of the song text and hang it in front of the room. Use a black felt pen on a large sheet of brown or red paper pulled from rolls of art paper.

2. Tape a large inverted "V" shape on the floor to represent a cedar tree. The narrow end of the "V" is the top of the tree; the wide side is the bottom. It needs to be five to six feet long, enough for approximately twelve pairs of students to stand along each side. One or two students stand to represent the tree trunk.

(Insert Transcription Of The Song)XXX

Activity #1: Singing "Tall Cedar Tree"

1. Ask the class if they know what a cedar tree looks like. How is a cedar different from a pine? Discuss where they have seen one, how many they have seen, and what it made them feel like. Pass around several sprigs of fresh cedar so students can smell and touch it. Have the students talk about how the cedar tree and its scent makes them feel.

2. Play the tape recording of Pauline Hillaire singing "Tall Cedar Tree."

3. Sing the song together, as a class.

4. What are the words?

These words are not really words. They are called “vocables.” With vocables, everyone can sing, even if they speak different languages.

5. Why don't they hum?

   It's not really singing unless your breath comes out. The Lummi say that a song has to have this “breath of life.”

6. Say the words of the song together again. Have students keep their fingers in front of their mouths, so they can feel the breath.

7. Sing the song again.

Activity #2: Adding Rhythm Sticks

1. Have students sit in a circle on the floor. Sing the song and lead the rhythm with a drum. Students can join the song and keep time by clapping their hands.

2. Remind students how important it is for the rhythm to be exact. One must learn to listen carefully and be in rhythm with the entire group. With careful preparation and practice, several students might assist by beating additional drums. A drum is stroked gently, never pounded.

3. Once a good rhythm is established, students can add rhythm sticks to the song. What are called “rhythm sticks” in schools are similar to the “clapping sticks” of the Coast Salish traditions. These round, unpainted sticks are traditionally used with other rhythm instruments such as drums, rattles, and paddle shaped sticks.

Activity #3: Using Rhythm Sticks In Pairs

1. Have students line up on the “cedar tree” taped on the floor. Have them form pairs and stand facing one another on opposite sides of the “tree.”

2. Sing the song again together before starting. Then, have the students stand, face each other, and prepare their sticks.

3. The teacher, standing at the top of the tree, leads the group and signals the beginning of the song by lifting the drum above his or her head. Rhythms sticks are lifted at the same time and students begin breathing in rhythm to the drumbeat.

4. Both partners start with the sticks held over head. As the song begins, each person beats his or her own sticks together in rhythm to the drumbeat, slowly lowering them to waist level. This is done during the phrase “tall cedar tree.”

Tall	Beat own sticks, head level
cedar	Beat own sticks, chest level
tree	Beat your own sticks, waist level
clap	Beat right-hand sticks with partner
your	Beat your own sticks together.
hands	Beat left-hand sticks with partner
and	Own sticks
sing	Right sticks
to	Own sticks
me	Left sticks

5. When the song finishes, each person again beats their own sticks together very quickly, raising them above his or her head. The drumbeat also quickens to a tremolo to signal the end of the song. The sticks are held above the head with the arms open in a "V" shape to signal closure.

6. To conclude, students raise their hands in an open "V" shape with their palms facing up to say "Thank you," Hayt-shhh ka.

Activity #4: The Honor Ending

1. Have students sit in a circle on the floor. Play the tape of Pauline singing "Tall Cedar Tree."

2. Sing "Tall Cedar Tree" and lead the rhythm with a drum. Have students sing the song and keep time by clapping their hands.

3. Pass out additional drums. Those who play instruments will follow the song leader. When the leader's drum goes up, the other instruments go up. When the leader starts beating, the others start beating in time.

4. To signal the beginning of a song, the drum leader lifts the drum above his or her head. Everyone follows by lifting their instruments. Practice a simple rhythm without singing to give students the opportunity to listen to their instruments.

5. Work with the students on drumming technique. Two goals to strive for are:

   a) One must listen carefully and be in rhythm with the entire group. In Native American tradition, it is considered bad form to beat out of time, and highly valued to play in perfect unison.

b) Playing the drum properly. One always strikes or strokes a drum gently; it is never pounded.

6. Once a good rhythm is established, students can be assigned to add rhythm sticks and rattles to the song.

7. "Honor endings" are cadences of eight beats (four double beats) that mark the end of either a section of a song or the song itself. The last eight beats are played with alternating soft-loud strokes.

About "Tall Cedar Tree"

Our environment sings to us, like the Cedar Tree. Did you ever watch the wind in the branches? We love our land; we are one with our environment. All of our songs are from the elements. We don't often sing *of* a lost love or a new love. We sing *of* our land.

Today, many have stopped listening, but the spirits are still there.

For every song that the Coast Salish sings, there is a story. For every story, there is a dance, and for every dance there is a special movement. In the song "Tall Cedar Tree," the movement is the graceful dance that cedar trees make.

> *Many years ago, when my father was very sick, I wrote a poem for him called 'Tall Cedar Tree.' By writing the poem, I was saying, "Thank you, cedar tree, for everything you have ever given to my father. " He was able to carve canoes. He was able to carve totem poles. He was able to make storage boxes, paddles, and houses. In the old days our people were able to make many things: baskets, clothing, anything we needed. I was thanking the cedar tree for all the ways it helped us.*
>
> *After I read the poem, my father didn't say a thing. He was thoughtful as I left his bedside. The next week when I went to see him, he sang this song. When he said 'tall,' he smiled, because I am tall. I knew that 'tall cedar tree' also referred to me. I felt honored when he sang this song.*

II. Grandmother Rock and Baby Crabs

Grade Level: K - 6

Supplies: CD of "Grandmother Rock and Baby Crabs" sung by Pauline Hillaire.
Two drums.
Two sets of rhythm sticks.
One rattle.
Silver and blue steamers of metallic paper or crepe paper.
A black felt pen and a large sheet of art or butcher paper.
Masking Tape.

Preparation:

1. Copy the song text on a large sheet of paper and hang it in front of the room.

2. Cut the crepe paper or metallic streamers to approximately two feet in length.

Introduction:

The story and song, "Grandmother Rock and Baby Crabs," is part of a Hillaire family tradition. Joe Hillaire, Pauline's father, recorded the song for Willard Rhodes in the Lummi Day School on August 16th, 1950. He learned the song from his mother, who said that it came from her home along the Frazier River in Canada. Today, Pauline is passing the song on to her grandson, Benjamin Covington, and the "Setting Sun Dance Group" from Lummi.

For every song, we have not only a lesson, but also a story, and a dance.

> *A long time ago, when the world was new, everything and everybody had a spirit. With that spirit, they could communicate with each other. Rocks could talk, animals could talk, fish and little crabs could talk. In this song, grandmother rock is talking.*
>
> *Long ago, Grandmother Rock was sitting on the beach near the salt water. The crabs were gathered around and under her, to protect themselves from the wind and from the storm.*
>
> *Day after day went by. When the storms hit, especially in winter, there were strong winds that were dangerous. The little crabs were tiny, with little fingers. When the wind blew, waves came crashing down. Grandmother Rock said, "We sa wa ta. "*
>
> *That was her name. She would sing her name. As she sang, she told the little crabs to go out and look at the water to see if the storm had calmed down.*
>
> *Grandmother Rock had become very strong during her many years of life. As she got older, she became strong in mind and spirit. Grandmother Rock was*

encouraging the young crabs to be strong too, as they ventured out into the world.

First, one little crab danced toward the water and stretched its little head to look up. But no, the waves still came. Whoooooom. Whoooooom. Whoooooom. Then Water People came and washed the little crab up to the shore.

Then the next crab went. And the next. And the next. Finally, Grandmother Rock told the tiniest little crab, "Please, go out and check. You are the last one. Please go see if the storm has calmed down yet. "

The tiniest little crab went out. He looked out at the water and stretched up as high as he could. Then the water was calm.

Right now, look. The (waves) are rolling over Grandmother Rock's head.

Glossary	
We sa wa ta:	The name of Grandmother Rock.
Nilth un:	It's nice. I want it. It's really happening. It's happening a lot. It's occurring intensely.
Lang-et e tsa:	Look at that.
Nilth kwu:	Right now.
Kay a ti:	Hitting the head, rolling over.

Activity 1: Singing "Grandmother Rock and Baby Crabs."

1. Tell the story.

2. Ask the class if anyone has ever seen a crab at the beach. Did it have a hard shell? Were there any crabs under the rocks? If so, how small were they? How many were there? Even though crabs have hard shells, they might need the strength of a Grandmother Rock.

3. Play the recording of Pauline Hillaire singing, "Grandmother Rock."

4. Discuss the translation of Lummi words, so the students have a feeling for their meaning.

5. Sing the song together several times as a class.

6. Use a drum, rhythm sticks, and a rattle to keep rhythm with the song.

Activity 2: Teaching The Crab and Water Dance

Divide students into three groups: Water People (ten or more), Crab People four or more), and a rhythm section (five or more). Ask students to volunteer for parts. Assign students who are undecided to the water or rhythm group.

Rhythm Group

Select two drummers, two rhythm stick people, and one person to use the rattle. (A rattle is used during this song because it makes the sound of clattering shells).

Traditionally, drums would be played by males, and the other instruments would be played by females. One person will be the Song Leader, who also represents Grandmother Rock.

The Water People

1. Give to each of the Water People two blue crepe paper streamers. This will be used to imitate the movement of water.

2. Students begin by holding each end of the crepe paper in their hands, bending forward at the waist and gently swaying it horizontally in front of them. As the storm builds, they raise the crepe paper higher, because the waves are getting higher.

3. When the drummer beats the drum quickly and says “Whoooooom,” they stretch their hands out behind them. One hand lets go of the end, and the other tosses the paper in front of them without letting go.

4. While the drum beats rapidly in a tremolo, students do a dance step called pulsing. It represents the movement of the tide going in and out as well as the movement of waves coming on to the beach. Bending at the waist, students take a series of tiny, rapid steps forward on their toes, quickly shuffling their feet. The entire group moves forward in a straight line. At the same time, they bring their arms forward, throwing the crepe paper ahead of them, then drawing it back, like the graceful motion of sea foam.

5. As soon as they reach their destination (a mark on the floor approximately 10 steps from their starting point) they quickly shuffle backwards, returning to the starting point. The group always moves forward and backward in a straight line. Repeat the pulsing motion as a group two times or more, to get it synchronized.

The Crab People

1. Choose at least four crabs, selecting one person to represent the smallest crab.

2. Ask students to imitate what it is like to be a crab. How many legs do they have? Eight. How many on each side? Four. In order to dance like a crab, have them imagine that their hands are claws with their thumbs tucked under. Make pincers with the thumb and fingers.

3. Begin the dance with the leading claw held a little higher than the head; the other claw is held low, at the waist.

4. The crabs crouch low, bending at the knees and keeping their legs as least twelve inches apart. As the song begins, the crabs dance sideways, crouching and hunching forward. Keeping hands in a claw shape, they step in rhythm to the song.

Putting The Three Groups Together

1. Have the rhythm section stand in a straight line to the right of the song leader: first rattles, then rhythm sticks, then drums. The crabs should line up on his or her left. Have the water group line up vertically on both sides of the room, at a right angle to the rhythm group.

2. As the song begins, one crab at a time comes out from behind Grandmother Rock and dances toward the waves. During this time, the water is shimmering, as the water people move the streamers gently.

3. As soon as the song finishes, the drums beat rapidly and the waves "wash up" around the crab. All the water dancers move together, pushing and pulling the steamers in front of and behind them. When the water rushes forward, the crab moves back toward Grandmother Rock. The water "pulses" up and back twice.

4. Repeat the song until each crab has danced toward the waves.

5. To end, the water people move the crepe paper gently in front of them to represent the calm water. Then they raise their hands, palms open, and gently sway them back and forth, like the movement of water. The instruments are raised over head and the song is concluded with four strong beats, called an honor ending.

III. "The Song Of Tomorrow, Song Of Hope"

(Chinook Jargon and English)
Grade Level: 5-6

Supplies
CD of "The Song Of Tomorrow, Song of Hope."
8 canoe paddles. As an alternative, cover yardsticks or other sticks with black paper.
1 drum
2 rattles
2 sets of rhythm sticks.
Black felt pen and large sheet of art paper.
Masking Tape

Preparation

1. Write a copy of the song text and draw the floor pattern on large sheets of art paper. Hang them in front of the room.

2. Tape pattern of floor formation ahead of time.

Introduction:

The “Song Of Hope” is in Chinook Jargon, a trade language that was used by trappers, explorers, and many tribes in the Northwest. It combines English, French and Native American words. Unlike Indian vernacular languages that have complex grammatical structures, Chinook Jargon has a simple structure and a vocabulary of only 600 words.

“My mother taught me this song,” says Pauline. “Born in 1894, she had nothing in her life but Indian language, Indian culture, and all of our Indian ways.”

Story: The Song of Hope

> *Long ago, there were two brothers. They were twins, but one of them was bigger and the other was weak. Even though they were twins, they didn't look alike.*
>
> *They were captured at Gooseberry Point and imprisoned in a pen, far to the north. In those days northern tribes raided tribes to the south. They took children and old people and put them in a prison. They were put behind big fences, where they were held captive.*
>
> *The strong brother immediately began running up against the middle of the wall, and he tried to throw his body over the wall from the middle. Then he tried another wall.*
>
> *The weaker brother sat cross-legged on the ground. He started learning from his brother's mistakes. He thought, “He's running flat up against the middle of the wall. That doesn't look right. It looks like you would have more leverage if you used the corners. At the corners, you could throw yourself over the top.”*
>
> *In order to escape, he had to save energy. He did this by singing and breathing in a special, rhythmic way. When he had saved enough, he leaped up, ran to the corners, used them for leverage, and threw himself over. He gained his freedom, got out, and saved his people.*
>
> *This was the song that he sang in order to save energy. “*

[Insert transcription of the song of hope.]

Ta ma lay, to ma lay (tomorrow, tomorrow)

Nikki wa wa to lay (We will make it, you will see.)

Repeat two more times.

Activity 1: Singing The Song Of Hope

1. Play the tape recording of Pauline Hillaire singing “The Song of Hope.” Listen to the breathing of the song.

2. Sing the song together twice, as a class.

3. What is different about the rhythm of this song? Do you think that it could give you energy? Could you work better by singing it?

Activity 2: Teaching The Dance Of Tomorrow

The Dance Of Tomorrow is symbolic of the struggles that we go through each day in order to make it to tomorrow. An arch, made from paddles, represents “today.” Dancers moving through it signify the journey into tomorrow.

1. Divide the students into three groups. Select eight students of roughly equal height to form the arch. Pick two boys and two girls to play instruments. The remaining students will be dancers. Everyone forms a large circle around the room. The musicians stand in the center of the room. The circle consists of, in this order, a) paddle-bearers, b) girls and c) boys.

2. The people holding paddles lead the dance. They line up in a double formation at the front of the room. The paddle (yardstick) is held against the right shoulder and along the right side of the face. The base of the paddle is held in the left hand; the right hand clasps the handle next to the shoulder. Walk into place and stand facing each other with feet together. Then take the paddle, drop it to the right foot and stand at attention.

3. The musicians in the center will play and sing during the entire dance. One person is chosen as the Song Leader. This person will signal the beginning of the song.

4. When the song leader lifts the drum, each paddle is lifted to meet the paddle across from them and make an arch. Everyone must raise their paddles at the same time, and keep them raised while the dancers move through the arch twice.

5. Girls lead the Dance of Tomorrow through the tunnel. They stand with their left hand on their hips, their right hand raised with the palm facing them at eye level. The dance is a double step, where each footstep is in two beats (right, toe-heel; left, toe-heel). As they go though the arch, they bend forward slightly at the waist, and then stand again, following the lead of their right arm and pointing finger. They repeat this gesture over and over. Once through the arch, both hands are raised up overhead. This signifies, “Thank-you.” The arms move gradually, four times to the left side, four times to the right, in rhythm to the drum beat.

6. Boys follow the girls and dance through the arch. They hold their hands low on their hips and stomp with the rhythm. They also crouch lower than the girls.

7. It is important that everyone dances in the same way and at the same tempo so that the circle continually moves through the tunnel. The secret to the dance is to keep a wide, spread out circle, and not rush and crowd together.

8. The “Song Of Tomorrow” seems simple; however, it is challenging to do the dance correctly. It involves awareness of others and control of one's own movements. The goal is that the group must work together.

Johnny Moses

Whistemenee (Walking Medicine Robe)

Tulalip Tribe

A renowned storyteller, singer and cultural leader, Johnny Moses is a tradition bearer who maintains many of the song traditions of Puget Sound and the Northwest Coast. Identified for his keen memory when he was a child, Johnny was trained in native song traditions by his grandparents and elders from a several Northwest tribes.

Johnny travels to gatherings in native communities as well as sharing his knowledge with people throughout the United States and Canada. Beloved by audiences, he shares programs with schools and groups- of all ages.

The following materials were presented by Johnny Moses during a school residency March 16, 1994 and at the Teacher Workshop, May 28, 1994.

Introduction: Johnny Moses

> *I'm honored to share the Native American culture and music of our people. My father's people are from the Tulalip reservation. My mother's people are from Canada and Nooksack.*
>
> *In the United States, I'm registered as a Tulalip - my father's tribe. He comes from many tribes: Chehalis, Quinault, Duwamish, Snohomish, Samish, and Spokane. In Canada, I'm registered in the Nootka tribe- my mother's side. She's also enrolled in Nooksack, near Bellingham. (The correct name for the Nootka Tribe is Nuchunulth, which means "The people of the seven mountains.') My mother is also Cowichan and Samish.*
>
> *My Indian name is **Whis-temen-nee**.*
>
> *I got my first name when I was a baby. In my tribe, we change our name four times. My baby name, given to me by my grandma, was **huss hun ahh na** - "Always rolling out of bed. "*
>
> *Then I turned four, I got a child name **hut soot nanna soot tus dath -** "Always stepping in mud. "I got the name **Whistemenee** when I was thirteen, which means "Walking Medicine Robe. " The robe or blanket represents the teachings or stories from the Spokane tribe in Eastern Washington.*
>
> *When I was learning songs, my grandmother and grandfather gave me this teaching. In our culture, we have the same word for singing and for crying. In Samish, the language of the San Juan Islands, they say **see eelth**. It is the same word for singing and crying. We have many words for different kinds of songs.*

There is not just one word for music; there are words for each different kind of song.

In Tulalip, they have specific names for songs: medicine songs, spirit songs, and Shaker songs. There are spirit songs, ***skwa la li tuut****, that are privately owned. This is a part of our culture that is private and sacred. Each of these songs has a name.*

We have work songs and food gathering songs. It was believed that all songs came from the elements. The birds, trees, other people, and even ghosts, skay yu, shared songs. There are many funny songs that were given to us by dead people. At potlatches or festivities these are no longer heard anymore, only in private homes.

Our elders used many kinds of songs to get through their days. Sometimes they were used for gathering food and working. My grandmother used to sing in the hop fields to get through the day. My dear relative, Ella McCarty made up this song working in the hop fields.

I hope I get through this work I hope I get through this work I hope I get over this sweat.

I hope I get over this sweat.

I'm so sick of sweating and working over these hops.

She explained to me that when you sing a song while you're working, it's like a chant. When you chant, you're becoming the hops that you're picking. You psyche yourself up. It makes it a little easier when you know the language of what you are working with.

When I was a child learning the songs, my grandmother would say, "Listen to me. " Then she would sing it over and over again. She wouldn't give up. She would repeat it over and over. We were taught the song, but its meaning was never explained to us. We were expected to understand the song at the level of our maturity. I was fortunate, I had a cousin who said, "What does that mean?" That way I didn't have to ask.

Our elders taught us a song. Later, they would explain what it meant, days, weeks, even months later. Then they would tell us a story and explain where it came from. Once I asked my grandmother why they waited so long to explain the meaning. She said, "When you're learning a song, it's important for you to learn the song. If you know what the song means before you sing it, you might not want to learn it. "

My grandma would never correct me. She always said, "Oh, you knew the song all the time. You're doing so good." She never said, "Oh, you're singing it wrong,

that's not right. " Even if we had terrible voices, our grandma would say, "You're the most beautiful singer. " My grandma never corrected us, but later, when we heard her singing the song, we would recognize whether we got it right or not. We would correct ourselves.

Since 1976,I have been sharing our culture with the public. Permission to share the stories and songs that I sing was given to me from the elders who are my teachers. There are so many songs; elders have advised me which songs are appropriate to share. I share these songs to thank you for wanting to learn about the real native music of the Northwest, to learn that we are still here.

We have family songs, medicine songs, community and tribal songs. I demonstrate many different kinds of songs our people sing; welcome songs, work songs, gathering songs, and spiritual songs. I share these songs so people can hear and feel them, but not so that they can learn the spiritual songs.

I am giving permission for people to learn and share two songs, "Song Of The Trees " and "The Skunk Song. "

Ske-e-eyl-ung (Song Of The Trees)

(In Samish)
Grade Level: All Ages

Supplies: CD of Johnny singing, "The Song Of The Trees."
1 Drum

Learner Outcomes

This lesson is based on traditional ways of learning songs. It requires a culturally derived form of "audiation," students will learn the song by developing mnemonic tools that help them visualize the song, rather than understanding it before singing.

Introduction:

This is the song of the cedar trees, Ske-e-eyl ung. This song comes from the Samish people of Orcas Island, in Puget Sound. As a child, Johnny often heard his grandparents sing it. Later, the song was given to him by his grand aunts, Marian Cladpsby and Addie Williams of the Swinomish Reservation. Johnny says, "This song belonged to everyone in the community, not to a particular family."

Ske e eyl ung means "cedar tree " in the Samish language. (The ending is pronounced "oong" not "lung.") Hayt -shh-ka eeee hayt-shh-ka means "Thank you, thank-you very much."

"When you say this," says Johnny, "You are thankful from your heart and your spirit. Without the trees we wouldn't have houses. We wouldn't have a lot of things. We need trees to help us

breathe and have pure air. Trees are our friends. When we sing this song, we're thanking the cedar tree."

Story: The Mother Cedar Tree

Long ago, Ske-e-eyl-ung, the mother Cedar Tree, was a person. When she came to this world, she became a little baby seed. Ske-e--eyl- ung was a tiny little cedar seed. Raindrops began falling on her head. She was so joyful to be nourished that she started singing to show the rain she was happy. She began singing this song.

The raindrops hitting the top of her head were so loud that they sounded like a drum. Imagine a giant raindrop falling on your head. That is what she was hearing. The drumbeat in the song is the language of the rain.

Later, the mother Cedar Tree had children. As they danced and played in the wind, they sang, "Hoh oh, ho a, ho oh oh a.". These were the first sounds that they made."

Activity 1: Singing "The Song Of The Trees"

1. Play the audio tape of Johnny singing, "The Song Of The Trees."

2. Sing the song through two times while the students listen.

3. "Now let's sing the song together. Try the best that you can."

4. Adding the drum beat, sing the song twice more with students. The rhythm moves in a steady 1-2-3-4 beat through the first part of the song. During the last phrase of the song, the beat is held for two counts, then returns to a steady rhythm. To close the song, the drum is beat in a tremolo, a series of short rapid beats that fade out.

5. Sing the song through two more times, this time have the students clap to keep time with the drum beat.

6. While students sing the song through several more times, walk through the group. Stop occasionally, and listen to them. When Johnny Moses is in a classroom, he says:

   "I will begin by singing the song with you. However, at some point, I will stop singing so I can listen to you. I will join you at different times to help, but then I will stop again. I will walk around and listen. You're doing so well, I want to hear you."

7. Now, sing the song for them one more time, and then have them sing the alone.

8. Have the students listen to each other. This can be done with small groups, or by dividing up by gender. First, have the girls sing while the boys listen. Have the entire group sing the song together one more time. Then have the boys sing while the girls listen.

9. Have students close their eyes and listen to the drumbeat. Play the drum beat through the song two times, leaving the words and melody out. Ask students, “See if you can hear the song quietly, in your head.”

10. Once students have mastered the song and rhythm, pass the drum to different students as they sing the song again. Have them practice keeping rhythm with the drum.

11. If you have access to additional drums, divide the students into groups. Have students take turns singing the song and keeping time with the drum. Bring the groups back together and listen to each other sing. Tell the students, “It's very important to keep time with the drum beat. You must listen carefully to everything. It's an important job. “

    According to Johnny, “This is how our Indian people learned songs the old way. We never wrote anything down. We heard the song in our head. Imagine memorizing hundreds of songs. You can do it. It's easy. We have a library up here, our brain. You can remember anything you want.”

II. The Skunk Song

Scub-ee-ya
Grade Level: All Ages

Supplies CD of Johnny singing, “The Skunk Song.”
1 Drum

Preparation

For an additional skunk story, Vi Hilbert's book, Haboo, Native Stories of Puget Sound, has a story called “Skunk's Important Information.” It is a rollicking tale that details some of skunk's misdeeds. It is widely available throughout the state and is published by the University of Washington Press.

Introduction

“There are many stories about Skunk. Stories and songs about Skunk can be funny and are often told for fun. **Scub-ee ya** is the name for Skunk in the Lushootseed (Puget Sound Salish) language. Skunk is a trickster. In the old days, his power was so strong, he could kill people with it. The other animals and people decided that skunk shouldn't get away with this any longer. They took his power away so that he couldn't hurt people anymore. Now he just gives off a bothersome smell.”

Skunk and Coyote

Skunk was traveling through the country once, when he saw Coyote. Coyote was curious about how Skunk got his power. Coyote was a nosy person. He went over to Skunk and said, "Could you tell me how you got your special power?"

Skunk said, "All right, but I'll have to tell you with your eyes closed. You must close your eyes. "

So Coyote closed his eyes. When he closed his eyes, Skunk didn't know that Coyote could still see with his eyes closed.

Skunk said, "Are you ready?"

Coyote said, "Yes."

So the Skunk raised his tail straight up in the air. ***Spu pudi****! He shouted and the skunk sprayed up into the sky.*

Phooey,Phooey, Phoo, Phoo. Phooey,Phooey, Phoo, Phoo. Phooey,Phooey, Phoo, Phoo.

Then it landed Phooeeeeeeey.

Coyote was lucky. He got away. But Skunk's odor lingered therefor a long time. Everyone that traveled that way, for many years, had to live with that smell.

Activity 1: Singing the "Skunk Song"

1. Teach students the name for skunk in the Lushootseed language, **Scub-ee-ya.**

2. Play the tape of Johnny Moses singing the "Skunk Song."

3. Have everyone sing the song through two times together.

4. Have students clap their hands while singing the song through.

5. Sing the song faster, increasing the tempo with clapping as you sing through the song. Add a drum to enhance the rhythm of the song.

Activity 2: Pretending to be skunk.

Have students sing the song again and pretend that they are Skunk.

1 During the first part of the song, Skunk is happily dancing along. Have students bring their hands together and apart. They are not making a clapping sound. They are keeping time with the song, but quietly.

Hey ee ya, Hey ee ya, Dancing along.
Hey ee ya, ee, ya, ee, ya ee

2. During the middle of the song, Skunk is looking for his victim. Have students hold their hand above their eyes, as if they are shading them and looking into the distance.

   Yew, ee yew, ee yew ee yew Looking for a victim.

3. At the end of the song, they find their victim and spray. Have students raise their right arm up to the side, over the head, then down again, like a tail being raised. ***Ohhh*** *is* what the victim says when it gets hit by Skunk's spu Audi (power).

   Ohhh -oo-oo-oh-oh Spraying the Victim.

Activity 3: Sign Language Closing

1. Tell students, “Let's tell ourselves that we are good listeners.”

2. Teach students sign language for “I am a good listener.”

I	Both hands point toward the face.
am	Both palms are stretched out in front with palms upward.
a good	One hand circles above the other hand. Imagine stirring a pot, one hand circles above the other. Pretend that the other hand, palm upward, is the pot.
Listener	Cup one hand behind an ear, as if listening.

3. Repeat this several times. Say the words at the same time the sign language is used.

Kevin Paul
Walihub: Helper Of The Longhouse
Swinomish Tribe

Kevin incorporates the musical traditions of both Eastern Washington and Puget Sound. His father, Alexander Paul, Sr., trained him in the plateau (round drum) traditions of the Colville tribe. Bertha Dan of Swinomish taught him the musical traditions of Puget Sound. He is currently the lead singer for the "Skagit Valley Singers."

Kevin, also a visual artist, has been carving since 1989. He is influenced by the Gitksan and Coastal Salish styles, carving a variety of human and animal designs. His work includes totems, animal sculptures, masks, and musical instruments. He created the Instruments for the Sharing The Circle Music kits.

The following materials were developed from videotapes made with Kevin Paul at North City Elementary, March 17, 1994.

> *I am Kevin Paul. I am from LaConner, Washington, and live on the Swinomish Reservation. My mother, Isabell Yakanak, was Swinomish. My father, Alexander Paul, is from the Colville Tribe in Eastern Washington. My Indian name is* ***Walihub*** *(pronounced wah li hub), which means "helper of the smokehouse."*
>
> *When I was a child, my father taught me to sing. But my primary training was to stand up and be proud. I was taught to sit and be quiet. My grandmother was strict. I was not able to do the things that kids do today. At gatherings or ceremonies, I was put in the back row, behind everyone. I was taught respect. When I got older, I was put closer to the front where I could see. By then, my ears were there, my eyes were there, and my heart wanted to know what was going on.*
>
> *Today I help the culture with my singing. My name means, "helper of the long house. " I use my big drum and sing at namings, weddings, memorials and other gatherings. When Native Americans get together, they share songs and tell stories, they make new friends and they meet old friends. We encourage each other. Our native people call encouragement strong, strong medicine.*
>
> *I am a song composer; I share the songs that I make. Most of them are very difficult to sing. It takes awhile to compose a song. Spiritually, you have to have it inside you. It is a gift to be able to make new songs. Music is a gift.*
>
> *When I was young, it was recognized that I had a gift for music. I would go out early in the morning, before the sun came up. I would go to the trees. I would hear birds singing. When I heard their voices, I could hear a song. That is one of the ways I make my songs.*

The first thing I do when I teach people how to sing is to overcome shyness. We have a little shell. The shell has to open. When it opens, your spirit comes out and shows what you can do. Then you can sing your songs. This is one of the teachings that I bring from my elders.

I used to have a problem singing in front of an audience. Now I can do it with grace, expressing my heart and my feelings. I am sharing this with you so that you can feel that same spirit and feelings. When we sing, we can be brave for each other.

1. Learning to Sing, Dance and Drum in the Powwow Tradition

Story: "The Little Crab"

This is the story of the little crab who hid under a shell. This was a baby crab. Why did he hide underneath a shell? He was afraid. You can be afraid of many things: a bigger crab, or creatures that walk on the beach. You could be afraid of a lot of things.

Once he grew out of his shell, he had no more protection. He had no place to hide. We hide because we have a lot of fears. Because of his fears, he couldn't stand in front of people. He couldn't show anything to any body. So he hid. He couldn't become a big crab.

One day, the crab began to open up his pinchers. He began to wave. He had overcome his fears.

Activity 1: Overcoming Shyness

Grades: 1-4

1. Ask for a volunteer to stand up in front of the class.

2. Tell him or her, "I want you to smile real big and wave".

3. Point out to the group, "She wasn't afraid to wave, and she appears friendly to everyone." Ask everyone to wave back, returning the friendliness.

4. Lead a discussion about how we are often both shy and brave. Ask students to share personal examples. Include some of the following ideas:

    - There are times to be brave, and times to be cautious;
    - It's normal to feel shy;
    - If we want to sing, or to make friends, it is time for us to be brave.

There are times to be shy and times to be brave. Don't think about how you look or sound; think the song. Don't try to memorize it; try to remember it. This is how we learn to "absorb" a song. Kevin says, "It is the same way with singing any song. You stand in front of an audience. You see all those people out there. You see your mom and dad. You see your grandma and your grandpa. They have come to watch you sing. You have to put that little fear, that little crab, on the side so you can sing. Sing to your mom, your dad, your grandma, your sister."

Activity 2: Vocal Inflection Name Game

grades: 4-6

Supplies: A drumstick.

> *When I teach older kids how to sing, they are really shy. They have stage fright. I have them overcome their stage fright by going across the room and yelling out their name. Each time they yell it, I have them raise their tone one note higher. Then I try to get them to keep the pitch high and at the same time to keep the sound light.*

1. Have everyone say their name. Stand in a circle and pass the drumstick around. Whoever has it must say their name, slowly and clearly.

2. Go around the circle more than once. Each time, the students should speak their name both louder and higher in pitch from one person to the next. The goal is that they will begin singing their name in a loud, high-pitched and steady tone. By raising the pitch and keeping it steady, one avoids screaming. The purpose is to achieve the characteristic sound of Inter-tribal singing.

3. Finally, have students sing their names in a loud voice and a steady, high pitch.

Activity 3: Singing The "Intertribal Song"

Grade Level: All Ages

Supplies Tape recorder.
Audio tape of Kevin singing, "Intertribal Song."
A large band bass drum can substitute for the big "round drum" of the Plains tradition.
A stick, 20 inches long and 1 inch around.
A bandana or 12 inch by 12 inch piece of fabric.
1 roll of duct tape.
Black felt pen and large sheets of art paper.
Four erasers or other type of support for the drum.

Preparation

1. Place the band drum on its side, supported by the four erasers (foam rubber will also work). One of its faces is against the floor, the other is facing the sky.

2. To make a drumstick that softens the sound, cover the stick with a bandana or piece of fabric. Hold fabric in place with duct tape.

3. Write a transcription of the song, both notes and vocables, and hang in front of the classroom,

4. To teach the song, move desks aside and clear an open space on the floor in the center of the room. Have the girls sit in a group up front. Have the boys sit together in back.

Introduction

This old gathering song from the Yakima Reservation has been around for over 40 years. It is an intertribal song that celebrates sharing. There are many songs like this one that signify coming together and sharing.

“The first song that you sing at a gathering should be an old song,” Kevin says. “A lot of young people like me compose new songs. When you sing an old song, you are bringing the culture back. It is something special--the old people recognize it.”

“Each time we sing the song through, we honor the four directions: the north, the south, the east, the west. When we sing, we are thanking the four directions. That is because we believe in and honor Mother Earth.”

Kevin's style of singing is complex and uses a lot of inflection. “Many of the notes sound high. We're not actually singing from our throat. We sing from the diaphragm. It's like you're pushing it out from the stomach. If I were to sing this song from the throat, I wouldn't be singing very long. We push the song through our body from the stomach.”

“What I want students to learn is, don't be afraid to do this. Each one of us has a beautiful spirit within us. When we sing these songs, we share them from the heart. We share the spirit of the song.”

1. I. Play the tape of Kevin singing the “Intertribal Song.” They should be able to compare the way they sang their names and the way Kevin's singing sounds.

2. Now, sing the song through one time , modeling it for the students. Tell them, “That was just one verse of the song. Usually, at least four verses are sung. Each time you sing the song through, you honor the four directions.”

3. Before they sing, they have to learn about the syllables that are sung. Refer to the song written on a large sheet of paper. The sounds in this song are vocables. They are syllables that are repeated to create a rhythmic effect, and not in any particular language.

4. Choose one pitch and sing the vocable “wey” to it. Have the students repeat it.

5. Sing the vocable “ya” to the same pitch and have students repeat.

6. Now put them together, to the same pitch: “Wey ya”. Have students repeat.

7. Now state (do not sing) the vocables “Wey ya, wey, ha he ho.” Have students repeat it by reading the words from the large sheet of paper.

8. “We have spoken the song. Now we are going to sing it. Listen carefully while I sing it.” Sing the first phrase through several times, then have students sing it through with you.

9. Now, play the tape of Kevin singing the song one more time, and compare how he sings the same song with their attempt. What can they do differently? Did they hear anything different in Kevin's performance? .

10. Sing the song together with the students again, trying to approximate Kevin's vocal techniques. They should be encouraged to draw the sounds out and sustain them before dropping in pitch.

11. Kevin says, “This is the way I write my music when I create a song. I write the simple words and notes. When I sing it later, I add the inflection to make it sound the Native way.”

12. Sing the song again, this time adding the drum beat. The rhythm is a steady one-two-three-four beat. Sing the song with drum beat several times.

Kevin says, “The sound of a song is like a little flower opening. Close your hand into a fist. Now open it and imagine that it is a flower opening. When you start the song, visualize a little flower waking up. When the flower is waking up, it is coming to life. That is the same way with a song. When you sing it from your heart, it is coming to life.”

Story: The Origin Of The Drum

Kevin's father, Alexander Paul, tells this story.

> *One day long ago, Coyote was walking around. He ran into Little Rabbit. He asked, “Will you help me please, Little Rabbit.”*
>
> *Little Rabbit said “Yes, I will help you.” But Little Rabbit was curious. “I wonder what kind of help he needs?”*
>
> *Coyote said, “We need to travel back east and get a buffalo hide.”*
>
> *So Little Rabbit and Coyote journeyed. They traveled and traveled. They finally arrived at the Sioux Nation. They asked the Chief of the Sioux Nation, “Do you have a buffalo hide for us?”*

The Chief asked them, "What would you trade me for a Buffalo hide?"

Coyote turned around and asked Little Rabbit for some lava rocks. Coyote gave the lava rocks to the chief of the Sioux Nation, who then gave Coyote the Buffalo hide. Coyote and Little Rabbit began journeying back home. They traveled over mountains and through valleys. Finally, Coyote said, "We should rest here."

They threw the buffalo hide over a stump and they slept all day. Little Rabbit woke up. Coyote woke up. Little Rabbit said, "The journey is far, but we have the help of the buffalo hide."

Coyote tried to pull the buffalo hide off the stump. Little Rabbit tried to pull the buffalo hide off the stump. Coyote went and got a stick. He tried to pry it off the stump. Little rabbit hit the stump.

Beat the drum two times.

Little Rabbit gave the stick back to Coyote.

Beat the drum four times.

Now all through the valley they could hear the beat of the drum. This is the origin of the drum that Native Americans use today.

Beat the drum one time.

Activity 4: Drumming In the Pow Wow Tradition

Supplies 8 sticks, twenty inches long and one inch around.
8 fabric squares, twelve inches by twelve inches.
Duct tape

Preparation

1. Teach students the "Intertribal Song."

2. Tape fabric to the drumstick.

Introduction:

In the pow-wow tradition, eight or nine singers gather around a "round" drum to sing. Drumsticks, called "clubs," are used to keep a steady beat.

When we gather around a big drum, we bring our singing to another place. You can really hear the song. The tone is loud and high. Our voices are strong. In our everyday lives, we sing with a softer voice. It's almost like a humming sound, real small singing.

Procedure:

1. 1. Have students gather in a big circle around the drum. Sing the “Intertribal Song” several times, keeping a steady rhythm with the drum.

2. Choose seven students to beat the drum together as you sing the song again.

3. Have different groups try drumming. The sound should be tight and in unison, like a palm slapping, not like fingers drumming on a surface.

Activity 5: Dance Traditions

The Owl Dance

1. Have students gather around the big drum. Play the rhythm for the owl dance.

   x = soft **X** = loud

   |x |x |x |x |x |x |x |x |x |x |x |x

   It is a steady 3/8 rhythm.

2. Continue beating the drum, as you tell the following story.

Story: The Owl Dance

> *As you hear this rhythm, visualize a bird who is on a branch. He can't walk forward. He has to walk sideways to get further out. Close your eyes and visualize the bird trying to get out to the furthest branch. He's in the tree, but he wants to get out.*
>
> *Perhaps it is an owl. Owl wants to get out, but he can't walk forward because he will fall. If he walks sideways he can get out to the furthest branch. Now, close your eyes and see the owl trying to make it out to the furthest branch.*

Teaching The Owl Dance

The Owl Dance is a couple's dance. The dancers form a large circle. Each couple stands face to face. The man faces toward the center of the circle, the woman faces the outer ring of the circle. They grasp hands, leading with the woman's right hand and the man's left hand.

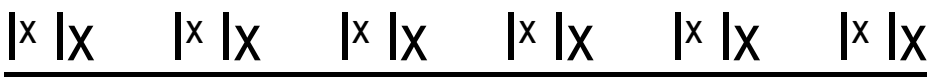
The man slides his right foot to his left foot. Then he steps to the left with his left foot. The woman slides her left foot to her right foot and steps to the right with her right foot.

Both partners bend their knees slightly, so that the dance is graceful. They dance lightly, as if they are dancing on feathers. The circle moves in a clockwise direction.

The Friendship Dance

1. The friendship dance is similar to the Owl Dance. There is a slight variation in the beat. Play the rhythm for the Friendship Dance or Circle Dance.

2. It is in 2/4, with the soft beat acting as a pick-up to a strong 1.



3. Now play the rhythm to the Owl Dance, then play the rhythm to the Friendship Dance. Have students compare the two beats. Keep the drumbeat soft.

4. Have students stand up and make a big circle.

5. Demonstrate the dance for them. Begin to circle clockwise, slowly to the left.

6. Tell the students, “Take the hand of the person next to you. Slide your right foot to your left foot. Then step to the left with your left foot. Bend your knees very gently so the dance is graceful. Dance lightly, like you're dancing on feathers. Continue this while singing the song.”

7. Have three or four students continue drumming together. Make sure they keep the beat and strike the drum gently.

Related Activities

Activity 1: Rattles

Introduction

The simplest rattle, if it is made with a good heart, is just as important as the most beautiful rattle constructed by an expert. Even if it seems difficult, enjoy yourself.

Rattles are made with the materials found about you. Pauline Hillaire showed us a rawhide rattle that was filled with small stones from the beach. The handle was made from driftwood.

1. Rawhide Rattle

Time: 2-3 hours, spread out over a week.

Supplies:
12 x 12-inch square of rawhide
Sharp scissors
Sand
Pebbles, small stones or seashells
Awl or small leather punch
Darning Needle
A round stick, piece of driftwood or dowel cut into 6-in. lengths
. Funnel
Needle nose pliers

Insert pattern of rattle shape

1. Soak rawhide in water overnight. Cut each patch of rawhide, while it is still wet, into two identical oval shapes to make the head of the rattle.

2. Use a leather punch or sharp awl to make small, even holes around the outer edge of the ovals, making sure to punch through both ovals at the same time.

3. With the remaining rawhide, make one continuous rawhide thread. Do this by cutting a narrow, even strip around the edge of the hide until you get the desired length. Cut the strip as 1/16 to 1/8 inch thick or as narrow and as neat as you can make it. For a small rattle, your thread should be 15-20 inches long. Once the strip is cut, trim off any bumps or unevenness.

4. Stitch the two halves of the rattle together with the rawhide strips. You may need to pull the strips through with a darning needle. If your strips are thick, you can pull them through the holes with a pair of needle nose pliers. Do not pull the rawhide strips tight. Leave the tension slightly loose.

5. When the rattle is stitched together, turn it inside out so the seam is hidden inside. Then turn the rattle upside down and use your funnel to fill it with sand.

6. Let the rattle dry for four days, then pour the sand out.

7. Put the pebbles or stones inside the rattle to make the sound.

8. Moisten the neck or opening of the rattle so that it is damp, before you insert the handle. If you moisten the whole rattle, the rawhide, will lose its shape.

9. Attach a driftwood handle to close the opening. A wooden dowel will also work as a handle.

10. Wrap a strip of wet rawhide around the handle and tie it to close the opening. The wet rawhide will shrink to make a tight handle.

There is always some unevenness in the shape of these rattles, no matter how carefully they are constructed. This is normal and adds to the individuality of each creation.

2. Paper Maché Rattle:

Time: 3-4 hours, spread out over a week.

Supplies: Newspaper
A high quality paper such as Xerox paper
Wall paper paste
Liquid starch
Small balloons
Dowels or wooden handles 6 inches long
Wood glue
Seeds, beans, corn, BB pellets or substitutes.
Industrial Paper Towels

Preparation:

1. Thin wallpaper paste to the consistency of honey, using water and liquid starch.

2. Tear thin strips of paper

You can achieve the same effect as a rawhide rattle by using paper maché. These rattles are beautiful when the paper maché is carefully applied, but are not useable as instruments. Their sound is very soft, and they are not durable. Coffee cans, although not beautiful, make a better sound.

Day 1: Construct a paper maché rattle around a small, four inch, inflated balloon. Apply small, even strips of paper that are moistened with wallpaper paste mixture. If you use newspaper for your base, finish the rattle with small pieces of a high quality paper. An interesting finish is achieved by using small pieces of industrial paper towel.

Don't rush. Work carefully. Apply an even layer of paper throughout so that the finished rattle has a good sound. Smooth the rattle as you go. Try to get a silky surface.

Day 5: After the paper macho has dried, pop the balloon. Add small rocks, beans, bee-bee pellets, kernels of corn or other things that sound interesting. Insert a dowel or stick into the neck of the rattle. The handle should be about six inches long. Glue it into place with Elmer's wood glue. Carefully add more paper maché to seal the neck of the rattle and let it dry.

3. Painting A Rattle

Time: 3-4 hours, spread out over a week.

Supplies: Tempera or acrylic paints
Paint brushes with narrow, long tips.

1 Spray can of Varithane.
Tracing paper and pencils
Books of Native American Design motifs. Examples: Hillary Stewart, *Art o f the Pacific Northwest Coast,* Bill Holmes, *An Analysis of Form*

This can be done with your paper maché rattles, or other rattles made with other materials.

1. Paint the rattle with a neutral base color, such as white. Then let it dry.

2. Use tracing paper to stencil a pattern onto the rattle.

3. Paint the pattern one color at a time. Let the paint dry before applying the next color. Let it dry completely before handling. Spread the process out over several days if needed.

4. Finish the rattle by spraying it with a commercial lacquer or Varithane. Traditionally rattles were made from things that one found in the natural world. However, in today's world you can use almost anything. Be creative and innovative. Find things that attract you and have an interesting sound. Then find ways to put them together. Try making a rattle out of things that you might recycle. (A pop can with pull tabs inside, an old matchbox with pennies inside, etc.) What other things might you use? How do you finish the rattle? The important thing is to achieve an effect that is meaningful to yam.

Activity 2: Making Rhythm Sticks

Supplies: Sand paper
Small hand saw.
Sharp pocketknife.
Branches

Introduction:

Rhythm sticks or clappers come in several shapes. Some of them are carved into flat paddle shapes. They are often decorated with designs. They have two purposes, decoration and music. Often two paddles are attached together by a rope or cord and are draped around the neck. They are always pounded gently and make a mellow, gentle sound—like a whisper. They can be carved out of maple, cherry, cedar, alder, or ironwood, each wood making a different sound.

The “rhythm sticks” that are used in schools are similar to the “clapping sticks” of the Coast Salish traditions. In the Salish tradition, round, unpainted sticks are used with other rhythm instruments such as drums, rattles, and the paddle shaped sticks.

Today, painted rhythm sticks, called “Lummi Sticks” are available commercially. They are examples of the “clapping sticks” used in the broader Coast Salish traditions.

1. Cut branches that are approximately 1-inch in diameter into 12-inch lengths. You can use the branches of almost any deciduous tree. Different kinds of wood make different sounds.

2. Peel the bark off and shave any rough spots with a pocketknife. Round the ends and sand the sticks so that they are smooth.

Activity 3: Naming ribbons.

Supplies: Red and Black felt or ribbon strips (Grades 4-6)
Red and Black construction paper (Grades 1-3)
Scissors
Tubes of fabric Paint
Glue
Sequins, shells, glitter, feathers
Felt pens
Small safety pins

Introduction:

Naming ceremonies are common in the Northwest. Getting a name is like taking on a title; one wears it proudly. Leading a good life allows you to wear your name with honor. Since names are passed on from ancestors, they are not given randomly or easily. Each name is carefully selected and goes to those who live admirable lives. As part of these events, people wear naming ribbons.

In the classroom, the construction of a naming ribbon can be tied into a discussion on naming ceremonies in Native American communities, and the importance of names in all cultures. Students can use a naming ribbon to identify themselves. They can tell stories to each other about how they got their name or their nickname. This can be tied into a unit on family history and how names are used in different traditions.

Constructing A Naming Ribbon

1. Cut red and black felt or ribbon into strips, 1-1/2-inches wide and 6 inches long.

2. Have students write their name vertically down the middle of the ribbon or felt strip with squeeze tubes of fabric paint. Names can also be written with glue and highlighted with glitter.

3. Naming ribbons can be simple or elaborate. To decorate the strips, add designs with bright or glittery fabric paint. Glue feathers, sequins, buttons or shells on.

4. Let the ribbons dry.

5. Attach the ribbons to each student with small safety pins.

Alternative:

1. Cut back and red construction paper into strips two inches wide and eight inches long. Construction paper is much easier for younger students to decorate.

2. Write student names vertically down the middle of the ribbon with glue. Highlight with glitter.

3. Decorate the ribbons with colorful designs using felt pens and gluing on sequins.

Activity 4: Constructing Headbands

Supplies: Brown butcher paper or paper bags.
Felt pens
Glue
Glitter
Sequins

Introduction:

Traditionally, narrow strips of bark were taken from the cedar trees in the spring. The inner bark was dried, soaked and woven into headbands, watertight baskets, hats, mats and belts. Softened cedar bark was made into capes, skirts, towels, and diapers. Old growth cedar, that provides the quality of bark needed to create these items, has almost disappeared.

Native people have always used the materials that were abundant in their environment. Today, strips of brown paper can be braided to simulate traditional headbands that were woven from strips of cedar bark long ago.

1. For each headband cut three starter strips 1/2-inch wide and 12 -inches long.

2. Staple the three starter strips together.

3. Use a flat braid, folding them across each other in a braiding pattern. Once the braid is long enough to wrap around the head, cut it to size.

4. Staple the ends together to finish the headband.

5. The woven headbands can be decorated with designs or patterns representing beadwork or Native designs. Using glitter, glue, sequins or felt pens to make patterns.

Reflections On The Musical Traditions Of Puget Sound

Dr. Vi (taGSeblu) Hilbert
Upper Skagit Tribe

Vi (tagwSeblu) Hilbert is a well known elder and teacher of Puget Sound Salish language, culture, and storytelling traditions. The Director of Lushootseed Research, she has published a dictionary of the Lushootseed language and books of the native stories of Puget Sound. She

has received numerous honors, including the Washington State Treasure and the prestigious National Heritage Fellowship Award.

> *Each day in my home was started with a song and a prayer. My parents blessed the morning, they blessed the food, and they went to bed with a song and a prayer. When they traveled, every event was accompanied by a song.*
>
> *When my parents sang around the house they sang primarily love songs—songs that were happy, that reminded them of good times. These songs were known by all our people.*
>
> *There may not be a specific song for something like gathering plants, but if they were canoeing, if they were in a car, if they were picking berries or salmon fishing, songs accompanied them. They sang together and harmonized, or they sang alone. Every table was blessed with a song, the lighting of a candle was blessed with a song, because my parents were Indian Shakers.*
>
> *We had Shaker gatherings on Sundays. Each Shaker had their own personal song. Whoever was the minister would start the meeting with his own song, or whatever song he chose. Then people would change the songs whenever the spirit moved them . \They rang bells to signal another song, then the whole congregation joined in and sang until someone was moved to bring out another song. Then the tempo of the bells changed, and the tempo of the foot stomping changed. Many a night I went to sleep to this kind of music.*
>
> *Both men and women would receive songs. If they had been a member of the old tradition of our people, practicing in the long houses and smokehouses, then when they joined the Shaker Church their spirit song would be converted as well. It would become a Shaker song and the tempo would change.*
>
> *The smokehouse religion was a gift from the spirit to the ancestors who lived here long ago. A song comes down from the spirit, but they can only hear it if they have earned the right. When that happens, that becomes their song for the rest of their life. It belongs to them alone. Other people can sing it with them, but no one can sing it without them. So the tradition involves each person singing their own unique song. Everyone in the Indian community recognizes the song and knows whose song it is. People respect the rights of the owner. It is never abused.*
>
> *Because the songs are personal property, they are sung in traditional ceremonies or they are used for special occasions. But they are used in the privacy of the culture and are usually never sung for outsiders. It would be most unusual for people to sing the songs in public because all of the Indian communities frown upon it.*
>
> *At one time, the doors were open for everyone to appreciate and enjoy the beauty of the culture. Because the doors were open, many outsiders came. They*

sat for an hour, and they went away misunderstanding what they had heard. They misrepresented and misinterpreted the traditional culture. So the people have closed the doors again to protect the traditions.

To use another's spirit song without permission is highly forbidden. It is a violation of spirit. If the public can understand, it is that the original owner maintains spiritual copyright.

Many songs that my dad termed love songs or lullabies are permitted in public because they are not songs that can be violated. The people know who originally sang the songs, and they said, " That's the song that so and so sang.'" They acknowledged who the original singer was, but it wasn't seen as a violation. There are many more songs that may be sung: canoe and traveling songs, welcoming songs, songs used before meals. Love songs are very popular. There are some bone game songs that are commonly known. Yet many bone game songs are personal property. You have to be part of the culture to know which ones are allowed.

When I was a child watching the dancers, if the drumbeat was off just a fraction, the dancer would stop. They would start the song over again until the drumbeat was right. I can remember how it disturbed many of the old singers if the drumbeat was not exact. It's still that way today with the old-timers.

Traditional people never pound a drum, they stroke it. They use a gentle caressing stroke. There is a big difference between hitting and stroking a drum. I have heard people that made me cringe when they pound a drum. The drum is a spiritual being. It represents the heartbeat of the spirit, of the human being, of nature.

Deer toe rattles have a very deep spiritual meaning to me because they are part of the songs of my parents. I am told to be very careful with deer toes. They are used with my mother's song. The black paint songs use them also. They are used with songs in different ways.

Seventy years ago there were no radios. There were a few phonographs, but recorded music was not bombarding you every time you turned around. The only songs and sounds were those created by family members and the world you lived in. The sounds of nature were there for you to hear. The world you lived in required that you pay attention to everything. Your ears became attuned to the music of the birds, the music of the water, the music of the wind in the trees. The music we heard was of nature.

Today, children could be guided to listen to the sound of a bird. "What kind of a song could you create from listening to that bird? What kind of song does the wind have? That brook seems to sing something. What kind of song does it sing?"

It would be perfect to make percussion instruments from objects they find. The sound of two rocks hitting against each other is very interesting. No two sticks ever sound the same.

Music reflects the sorrow and the happiness in one's life. They are a barometer of the soul. Songs can be medicinal for any human being. They are a release. You will often hear people say, "Thank you, spirit, for giving me that song."

Native American Musical Traditions of Washington State
Dr. Loran Olsen

Dr. Loran Olsen, Professor Emeritus, Washington State University, is well known for his knowledge of the Native American musical traditions of the plateau and Northwest Coast. He has worked as a consultant on many projects and written numerous articles about traditional music of the Northwest. He also compiled an extensive archive of slides, audio and video tapes on Native American music and cultural traditions that are, available for educational use through Washington State University.

Native American Music Education

For many Pacific Rim people, and this includes the Northwest Coast and Native Alaskans, music is central to their lives. It is not a profession or an activity exclusive to musicians. It permeates the fabric of the culture. Music is integral to life; traditionally, everybody sings and everybody dances. Today, this is not always true.

Sixty years ago, in many places the traditions were not valued. Several generations of Native American tradition bearers were trained not to be proud to be Indian. About twenty years ago, people began to say, “It is time to be proud to be Indian.” They began to actively share materials even when so much was gone.

In Native American communities, music is not separate from dance; singing is not separate from rhythm. It is all one unit. It is absorbed as one thing. You do not take Native American dance lessons and then song lessons and rhythm lessons, and then esthetic and cultural lessons. It is all one thing. It is a lifetime of growth, if it is done traditionally.

Morris Dan, an elder from Swinomish, used to say, “The kids got their exercise, they learned to sing, they learned to move in rhythm, they learned confidence and presence in public. They learned to stand and walk straight. They were proud of what they did.” There were all kinds of benefits from these dance group activities with children.

One of the approaches to learning from Native American tradition is to keep your eyes and ears open and your mouth shut. Be all ears. Be all eyes. Be all senses.

It's my feeling and understanding that the Native American approach is to listen with a high level of intensity. You listen so fully that you absorb the whole thing.

More than once you will hear, “You've taken everything else from us, why do you need our songs and music? It is the last thing we have left. You've taken everything else. “

I think we need to hear this. We need to react to it. We need to ask, “Is it true?” We need to hear this message. If we hear it, we will be very careful with how we deal with things of value. The Native people value song. It is the highest priority, the most powerful thing that they own. For

some of them, it's all that they have left of what they owned as families, individuals, and communities.

This is all that they have left, something that stays in the memory of the community and the individual. Traditional people haven't needed tape recorders. The passing on of oral traditions within communities is part of life. If you were part of a community, you had a right to it, particularly if it was given or willed to you. It becomes yours.

It's like a copyright. We copyright material to protect it from someone making money off it. It comes back to marketing. Copyright in native communities is different. It was determined by the community's approval of ownership of materials. Songs were copyrighted by singing them in public, by having others sing it with the owner. By singing the songs together, or

for each other, the people in the community agree that the song is yours. This was the way to put a stamp on these possessions that are ethereal. Song exists for a moment, and then has to be recalled from memory. Memory was the way song was continued.. Every individual who was a tradition bearer put his or her own stamp on the song.

The histories of the songs and the people who owned them and dreamed them were reiterated in public as copyright information. Copyright was primarily enhanced by the approval of people who were in attendance at events. They took information back and shared it. Some elders could hear certain songs and tell you your lineage, could tell you how wealthy you were, could tell that you were noble, could tell how many people on Vancouver Island and then here on the Coast you were related to. Music was part of the fabric of things. Songs were to be used individually in appropriate ways for appropriate purposes. They were very often owned by people.

The use of song and dance was dictated in terms of ownership and its appropriate use for some events and not for others. Songs were used for worship, to accompany tasks, recreation, and preservation of family history. Songs were used for all kinds of purposes. The invasion of another society, and now of technology, has upset the balance.

Whether one accepts the fact that songs come from the supernatural, or that they are dreamed, or that they appear or whether they are just composed and put together, in this region people had their own songs. Sometimes they came out of hardship, a spirit quest, or inheritance. They came by accident, they were gifted. It depends a lot on the group how they were transferred.

The personal songs often were so powerful and meant so much to the individual that they would be used only at certain occasions. They might only be used in need, or for coping with danger.

We need to talk now about what is appropriate for educators? What is appropriate for tradition bearers in terms of sharing with children? They know. If they are a powerful tradition bearer, they know and they will tell you what it is that you can or can't use.

Some of the songs that are shared might not have the total approval of the community. An artist, who otherwise feels comfortable sharing a song, might back off even if one person voices his or her disapproval. They might say, “My family owns it too, and we don't want you to use it.”

You can have more than one car and you can have more than one song. You might own a van and a bicycle. There are many types of songs: powerful spiritual songs and a stick game song that are social in nature. You might have many songs running through your family. Some might not be as critical; you can share them.

Bone Game Songs

Bone games are a social activity and reflect the power of an individual to win by gambling. Bone game songs are easily recognized as quite different from other materials. They are short. They are generally accompanied by the tapping of sticks. Lately, drums have been added. Their rhythm is generally a duple, continuous tapping and quite fast. Occasionally, a song will be done slowly.

Bone game songs involve musical motives of a major second and minor third frequently, although these intervals are not tempered. They are not exactly major seconds and minor thirds, they are varying sizes of intervals. This is a general way of hearing it from a western trained musician. You will hear groups of seconds and thirds put together with three pitches. Then these three might expand to four and five pitches. The content of the song might be four motives reiterated. The motives expand slightly.

These phrases are repeated over and over again to accompany the Bone Game. They help the hider of the bones by confusing the guesser. The more people you have singing, the more powerful your hiding will be.

The Bone Game, as you hear it, would be a series of songs, alternating from one side to the other. Each song would be different. One side might sing more than one song, depending on the progress of the game. The songs are short, motivic in nature, and reiterated. They might have vocables or words.

The Indian Shaker Tradition

The Indian Shaker religion and musical tradition is a Washington State phenomenon. It is a Native church that includes additions from Catholicism and Protestantism. It was a religion for Native people who relied primarily on divine inspiration. It arose like other native religions, out of the spontaneous life and death experiences of people.

Shakerism was stamped with tremendous meaning because the founder (John Slocum) died and came back to life. During this experience, his wife began to react in the spirit. Her body shook and trembled. Out of this revelatory experience came a religion and way of worshipping. This occurred in the Mud Bay area near Olympia.

This was a way that people could worship and cope with the changes that were happening. They could focus on the way Christian influences were causing things to go. This religion happened in Washington and it grew. It spoke to the Native people directly and powerfully. By 1890 or 1900 it was all over, as far south as California, and north into mainland British Columbia and Vancouver Island.

The music of the Shakers is enjoyable because it is so rhythmic. It is a synthesis of hymns and Native American songs that were adapted to a stomping, one-two, one-two rhythm. It adopted Native American dance traditions that sometimes move in a counter-clockwise motion.

If I were to classify or codify the music, I would say that it is tonal. It has a key center. It is primarily pentatonic, five notes. Once in awhile it is hexatonic. It has a recitation tone which indicates that one of the notes is powerful in the song. The words come from revelations and experiences. The rhythmic accents are enhanced by the ringing of hand bells.

Certainly, hand bells must have been introduced to the tradition by the Catholics. Hand bells were introduced in Vancouver, Washington in the 1840s by one of the Jesuit Fathers. The Seven Drum and the Feather religion use hand bells to accent certain prayers or to mark or punctuate certain parts of the service.

The stomping of the feet and the ringing of hand bells, in a rhythmic, duple meter, (left/right, left/right) is like a loose, relaxed march. The upper body is relaxed, accompanied by a stomping rhythm. Songs include short stanzas of Salish language. You hear prayers as the stomping and singing goes on. Candles are carried in front of the people who are being healed.

Most of the melodic materials in the music start middle to high and work their way down. It is pentatonic, accented with stomping of the feet. Occasionally there is syncopation; stomping between the rhythm. Sometimes singing is done without rhythmic accompaniment during an opening or closing song or prayer.

The songs are used in a reverent manner. They are sung in the church or in homes where services are occurring. Shaker homes often have altars with candles and other items from the Shaker service.

Services go on for hours. Photos or video are not often allowed. Audio recordings are allowed as long as they have been approved. Songs are approved for recording, but the dimension of personal images is protected.

Some Shakers are adamantly against previous religions that they have held. They may be against activities that are going on, such as spirit dancing. Powerful individuals will often practice both traditions.

The form of the songs is organized like stanzas in a hymn. They are repeated. Sometimes the songs only have one or two words. Or they will use what we call vocables, which is syllabic material. People used to call them “nonsense” syllables. We now know that they are phrases of power.

You will hear a lot of sliding and gasping. These are emotional sounds, human moans and groans. Songs are not delivered like “canned” Protestant hymns. There is a lot of inflection from the voice that includes the context of reaching for the supernatural. Moaning and sighing, these evidences of emotions are part of the way the song is delivered.

Spirit Dancing or the Smokehouse Tradition

The Smokehouse, or Long house tradition is characteristic of the Northwest Coast and the Island communities. This is a dynamic activity that occurs all winter long. It starts in November and ends in May. It represents a present day continuation of traditions that went on a long time ago. It might be thought of as a rite of passage.

This tradition has to do with individuals finding their song and their way of expressing themselves. During ceremonies, they interact with other people who also express their own song and dance.

The people have been through an experience that represents a transition in their lives. It might be equivalent to the “guardian spirit” experience in the Plateau. An individual searches for an identity or spiritual help that is represented in song.

The Smokehouse tradition involves entering another phase in one's life that is enhanced by people who have already been through the experience. The ones who have been through the experience are called “Helpers.” The ones who are entering a new phase of their life are called “Babies.” They wear certain clothing. They are separated from their families and from the activities of daily life for long periods of time. They go from community to community in groups, week by week, sharing their experiences. They are new initiates coming into the society.

The music that one hears varies. If one comes to a smokehouse early in the evening, people are warming up and practicing. Many songs are going on at the same time and there is lots of drumming. It is a cacophony of songs, sounds and visual experience. As the evening wears on, the new initiates are featured. Individuals start out singing bits and pieces of a song. The song may come out of an experience, out of the past, out of the atmosphere. Who knows where it comes from? But little bits and pieces, motives of a song will appear. Others around will help that person sing. The motives will become longer, they become phrases. Then they become musical units of several phrases. These are accompanied by drumming as the individual and his helpers access this music. The people around pick it up. Pretty soon the whole building is filled with this song that is essentially coming from one individual. The individual is almost unconscious regarding the manner in which this music is coming out of him.

The make up of the material is primarily pentatonic. It is highly accented. Most of the time the beating of the drums is duple. Frequently, the material is descending in nature. Covering pentatonic material, there will be a recitation tone or note on which much of the singing occurs. Most of the time there is not audible text. Most of the time it uses vocables, sound syllables.

One final comment about what we can learn from traditional people. We can learn to let things happen in their own time, at their own pace, in their own location, for their own purpose. Try not to force things. Let things happen when they are supposed to.

Postscript

Rebecca Chamberlain was the Native American Music Coordinator for Northwest Folklife and the “Sharing The Circle” project. She is a storyteller, writer and educator, developing

educational curriculum. She is author of *The Return Of The Rainwater Baskets: A Resource Guide on Washington State History*, and *The Work Of The Winds: A Resource Guide To Puget Sound Wetlands*, and other publications.

She has worked with Vi Hilbert and other native leaders on the language and storytelling traditions of Puget Sound for many years and in 1986, she was made an honorary member of the Upper Skagit Tribe.

Northwest Folklife, is a non-profit organization founded in 1971, to present ethnic and traditional arts, support communities in their efforts to preserve their heritage, and provide participatory arts activities to foster cultural understanding and insure the vitality of these arts for future generations.

Paul DeBarros, Program Director of Northwest Folklife, oversaw the administration of the "Sharing The Circle Project." He is also the author of *Jackson Street After Hours.*

Cheryl Henry, Linda Luebke, Del Hungerford and Vicki Hinchy (Grant Team Coordinator) are music specialists in the elementary schools. Ken Noreen was the Chair of the Shoreline Music Department, now retired. A dynamic team of talented educators, they began a partnership with Northwest Folklife in 1991 to bring diverse music curriculum into their district. Accomplished musicians themselves, they recognize the importance of supporting cultural diversity and developing integrated music programs. They also provided the transcriptions for the songs.