

**WISDOM OF THE ELDERS RADIO: SERIES 3, PROGRAM 3  
HONORING THE NEZ PERCE TRIBE  
HIGH SCHOOL \* MUSICAL ARTS**

*Lesson plan written by Dr. Don Addison, Ph.D.*

**SUBJECT AREAS**

Music  
Dance  
religion)  
History

Literature  
Spirituality (distinct from organized

**SKILLS**

Research  
Analysis  
Interpretation

Writing  
Oral skills  
Creativity

**LEARNING OBJECTIVES**

Upon completion of the activities and lessons, students will:

- Understand basic forms of traditional and contemporary Nez Perce music
- Nez Perce concepts of veterans and elders who teach the people
- Nez Perce values, past and present, regarding respect for the oral tradition
- Be able to distinguish stereotypes and how to overcome them
- Be able to help others overcome stereotypes
- Learn to sing and dance from a students' own cultural background and interest
- Understand why creative and musical arts traditions are valuable, why they should be preserved, how they can be preserved, and how they tell us important messages about virtues and character traits that are important.

**INTRODUCTION**

**Overview**

- Lesson 1: Experience—Day One
- Lesson 2: Study—Day Two
- Lesson 3: Study (Continued)—Day Three
- Lesson 4: Performance—Day Four
- Lesson 5: Performance—Day Five

**GUIDING QUESTIONS**

- Why are songs sung?  
*INSTRUCTOR ANSWER:* To convey lessons on good human qualities to emulate, sometimes to pray, sometimes to honor various peoples, animals, etc.
- Why do the Nez Perce dance?  
*INSTRUCTOR ANSWER:* To pray as a community, to keep close to Mother Earth and honor the land, and maintain honored cultural traditions from the past
- Why are old Nez Perce recordings important?  
*INSTRUCTOR ANSWER:* They represent how the songs were actually sung and sounded at an earlier time in history and how Native music today in some respects retains much of those historical characteristics and in other aspects, have changed
- What arts were most prominent before the coming of the Europeans?  
*INSTRUCTOR ANSWER:* Music, dance, storytelling, beadwork, painting, drawing, weaving, etc.
- Which arts remain and are being preserved?  
*INSTRUCTOR ANSWER:* Music, dance, storytelling, beadwork, painting, drawing, weaving, etc.
- Why is preservation of music and dance important to Native people?  
*INSTRUCTOR ANSWER:* It represents culture that survives in today's world which is a metaphor for the survival of Native Americans as a whole in spite of many forces that tried to wipe out indigenous peoples in the USA
- Why is it important that students pass this knowledge on to their younger siblings and friends?  
*INSTRUCTOR ANSWER:* To maintain praiseworthy human virtues, spiritual life styles (in contrast to materialism, commercialism, etc.), time-tested cultural principles, aspects of individual and community life that distinguish the Nez Perce from other peoples and give them an identity and a culture they can enjoy in the future as well.

## **PREPARING TO TEACH THIS LESSON**

### **SUGGESTED ACTIVITIES**

#### **Lesson 1: Experience—Day One**

#### **Standards**

#### **ENGLISH LANGUAGE ARTS**

- EL.CM.RE.02—Listen to, read, and understand a wide variety of informational and narrative text.

- EL.CM.RE.04—Demonstrate listening comprehension of more complex text through class and/or small group interpretive discussions across the subject areas.
- EL.CM.SL.05—Analyze the occasion and the interests of the audience, and choose effective verbal techniques and language.

## THE ARTS

- AR.CM.HC.03—Explain how works of art reflect the artist’s personal experience, environment, society and culture and apply this knowledge to one’s own work.

## CD Segments to Play

### Background

This teaches students to listen carefully to song texts. Students create a skit to illustrate the text. This text teaches the students to be concerned about the welfare of others, and to be grateful for the good things one has.

Students are 20 Native high school students (ages 15-18). They will create and perform the skit.

Twenty mentors will be selected and twenty apprentices in the project. Mentors will assist in choosing roles for each of the students or student groups who perform them. One mentor can play the role of the town announcer or herald and direct the skit.

### Suggested Strategies

#### Activities

##### 1. Listen

Students will read the Nez Perce song text “Morning Song” (Jarold Ramsey, *Coyote Was Going There*, Seattle: University of Washington Press, 1987)

##### 2. Read

Read the following song text (Ramsey, page 32):

*The herald rides all around the camp and sings—  
It is morning! It is morning!  
I wonder if everyone is up.  
We are all alive. Be thankful!  
Rise up! Look sharp! Go see to the horses, maybe the wolves*

*Have killed one.  
The children are alive, be thankful!  
And you, older men  
And you, older women  
In other camps your friends are still living,  
Maybe, but elsewhere some are sick  
This morning, and therefore their friends are sad  
And therefore the children are sad.  
Here, it is morning!*

### 3. Discuss

- Why is the singer (the herald or announcer for the community) thankful?  
*INSTRUCTOR ANSWER:* Their camp, unlike some others, survived and the people still live. And they celebrate the coming of morning as a blessing.
- What time of day is it?  
*INSTRUCTOR ANSWER:* It is morning.
- Why do they check upon the horses?  
*INSTRUCTOR ANSWER:* To see if a wolf has killed one.
- How do they find the children?  
*INSTRUCTOR ANSWER:* In the camp of the herald (crier or announcer) their children are alive so the announcer recommends that they be grateful,
- How are their friends in the other camps?  
*INSTRUCTOR ANSWER:* Some other camps have survived but yet in some other camps, some people are sick.
- Why are some friends sad?  
*INSTRUCTOR ANSWER:* The loss of some friends in camps that have not survived and some are sick.

### 4. Put on a play

Create a short skit that students can ad lib. Pick one person as the herald or announcer. As she or he reads the song text, students who represent horses will answer that they are all fine, adding that the wolves didn't get any of them during the night. They check upon the children who also answer that they are fine. They check upon some neighbors and they say that they are all well. The announcer adds that somewhere else, someone is ill, and one student says they are sad because of the illness. The announcer closes by saying that they must all think good thoughts for those who are ill and in need.

### 5. Analyze

Archival materials will be photos of Nez Perce history. Instructor points out prominent features of initial photos then commences to create questions along the same lines (of prominent features and contrasting background props) to get the participants to:

- Build skills of identification
- Begin to analyze with the goal to understand materials
- Commence describing what they see based upon these criteria
- Make use of contrast thinking (gestalt or figure-ground perceptivity)

## 6. Mapping exercise

Contemporary maps of Nez Perce territory will be reviewed. Instructor points out basic approaches to map reading, then commences to create questions along the same lines (of prominent features and contrasting background props) to get the participants to

- Build skills of identification
- Begin to analyze with the goal to understand materials
- Commence describing what they see based upon these criteria
- Make use of contrast thinking (gestalt or figure-ground perceptivity)

## 7. Discuss

Native artists who are available will meet with the participants to:

- Introduce themselves
- Initiate a discussion about their tribe and what the students are beginning to learn about this tribe
- Discuss the song and how Nez Perce in an earlier time start their day
- Discuss how today's lifestyles differ from that earlier time
- Explore ways in which music can be tape recorded
- Discuss whether this music has a function and how do we determine what that function is (i.e., music for dance, songs for prayer, songs to honor someone, lullabies for the young, etc.)

## 8. Put on a play

Participants create a number of small groups of 2-4 students in each. This skit will be created and performed by these groups.

Students create a song text which incorporates the following possible elements, write the text down and read it to the participants, then "compose" their own song if they can:

- How they start their day
- How they greet their family and friends (with particular emphasis in greeting of elders and ways of encouraging the young to do the same)
- What morning activities transpire before breakfast
- What foods they consume for breakfast

- How the group cleans up after breakfast

## 9. Discuss

Read the following words from Native writer Joy Harjo (Creek):

*“And I see that I am not one voice, but many; all colors, all sounds, all fears, all loves. . . . Take one breath of the new dawn and make it part of you. It will give you strength.”*

- What is meant by being many “voices and colors” among the participants in this activity
- Learn the names of each participant
- Learn the tribe name (if known) of each
- Learn their primary interest (i.e. art, music, sports, etc)
- Learn what they may like to do someday as a career (if known)
- What might participants have at home or among their families or their own possessions which is something precious that has been around a long time?
- What might you do if this precious old item were lost?
- What might you do if this same precious old item was later found and how would you feel about its resurfacing?
- Would this be a joyful time? Whom might you thank?

## **Lesson 2: Study—Day Two**

### **Standards**

#### ENGLISH LANGUAGE ARTS

- EL.CM.RE.02—Listen to, read, and understand a wide variety of informational and narrative text.
- EL.CM.RE.04—Demonstrate listening comprehension of more complex text through class and/or small group interpretive discussions across the subject areas.
- EL.CM.RE.08—Understand, learn, and use new vocabulary that is introduced and taught directly through informational text, literary text, and instruction across the subject areas.
- EL.CM.SL.05—Analyze the occasion and the interests of the audience, and choose effective verbal techniques and language.

#### THE ARTS

- AR.CM.HC.03—Explain how works of art reflect the artist’s personal experience, environment, society and culture and apply this knowledge to one’s own work.

## CD Segments to Play

### Background

### Suggested Strategies

### Activities

#### 1. Listen

Students listen to a copy of a Sam Morris Nez Perce song. The Smoke Song, also called the Pipe Song. (Play recorded song)

#### 2. Discuss

- A wax cylinder was a round tube-like tunnel-shaped “recording device” in the early 1900s.
- An “edison” is an old name for a recording or play-back machine, named after an inventor named “Edison”
- An anthropologist is any scholar who studies the culture of any community or segment of a society.
- Sam Morris was a Nez Perce who was also called Horse Blanket.
- Sam Morris was very unique by making many Nez Perce recordings on the old wax cylinders.

You’re listening to a unique recording made on a wax cylinder recorder sometime between 1909 and 1912. This cylinder was made, not by an east coast collector or anthropologist, but by a Nez Perce Indian named Sam Morris, or Horse Blanket, A far-thinking man, who in photographs seems equally as comfortable in his buckskins as in a suit and tie.

Sam Morris recorded more than 60 cylinders. Unavailable to the public for generations, they were brought to the attention of ethnomusicologist Loran Olsen. Compiler of Washington State University’s Nez Perce Music Archive, Dr. Olsen had the Sam Morris collection digitally cleaned up and repackaged for the Tribe and for the world. Nico Wind has more.

- Lewis and Clark were sent by President Andrew Jackson to the Northwest between 1804 and 1806.
- They met many Indian sovereign nations along their route.
- Lewis and Clark came to the West before many other European Americans had done so
- They came 17 years after the U. S. was formally organized as an independent country in its own right
- About 30 years after Lewis and Clark’s expedition, more territory was annexed or gained by the U. S. so that the new country could truly be

described as stretching “from coast to coast”—from the Atlantic to the Pacific seaboards.

### 3. Review

- What is a wax cylinder?  
*INSTRUCTOR ANSWER:* An old recording device shaped similar to the cardboard tube on which toilet paper is wound.
- When were these wax cylinders made?  
*INSTRUCTOR ANSWER:* Between 1909 and 1912.
- Who made them?  
*INSTRUCTOR ANSWER:* A Nez Perce Indian
- What was his name (both his Indian name and his “every-day” name)?  
*INSTRUCTOR ANSWER:* Sam Morris, also called Horse Blanket
- Was he comfortable in both buckskins or a suit and tie?  
*INSTRUCTOR ANSWER:* Yes.
- How many cylinders did Sam record?  
*INSTRUCTOR ANSWER:* 60
- Were they always available to the public?  
*INSTRUCTOR ANSWER:* No
- To whom did these recordings eventually come?  
*INSTRUCTOR ANSWER:* Dr. Loran Olsen
- What is an ethnomusicologist?  
*INSTRUCTOR ANSWER:* Briefly it is an academic scholar (Native or non-Native) who studies any (vocal or instrumental) musical culture of the world (a) on its own terms [meaning by its own standards or definitions and not by comparing it to some presumed “superior” standard of European music] and (b) in that musical culture’s own cultural context [meaning that the music plays a role in that society’s culture, such as it accompanies religion, or plays a part in dance and storytelling, rather than being “only a side issue” or worse, that the music is seen as “irrelevant.” etc.]. No Native American music is ever divorced from the full cultural spectrum in which it is embedded. (Note: this is further described later, in more detail, but is not the central focus of this lesson and its discussion.)
- Why do we have to have “ethnomusicologists”?  
*INSTRUCTOR ANSWER:* Because “musicologists” only study European music and ignore music of non-European cultures. American Indian music is a non-European musical culture [this is not a value judgment] that deserves to be studied, with the same amount of respect as European music is usually accorded. So the prefix “ethno” indicates that this “musicologist” (or scholar of music) is open to any people (“ethnic group”) of the world, not solely European peoples and musics.
- Who compiled the Nez Perce Music Archive (for Washington State University)?  
*INSTRUCTOR ANSWER:* Dr. Olsen.
- What did Dr. Olsen do to improve the sound quality of these old and rare

recordings?

*INSTRUCTOR ANSWER:* He had them digitally cleaned up.

- How did Dr. Olsen honor the tribe in return?

*INSTRUCTOR ANSWER:* By repackaging and presenting copies of this valuable collection back with the Nez Perce tribe.

#### 4. Listen

Play the following from Nez Perce CD 3 for students:

*A hundred and five years after the Lewis and Clark expedition first entered Nez Perce country, Sam Morris set up his edison recording device and asked his friends to sing into the large funnel. Because of this, we are privileged to hear the music that is no longer performed anywhere in quite the same way. This song is called a Smoke Song or Pipe Song. It was sung as the pipe man opened his sacred bundle and prepared a ceremonial pipe.*

The voices you hear introduce a Meeting Song of a social gathering. They say, "My people, this is how you have fun!"

#### 5. Review

- For review, when was the Lewis and Clark expedition?

*INSTRUCTOR ANSWER:* 1804-1806

- What is meant by "Nez Perce country"?

*INSTRUCTOR ANSWER:* The region locally where the Nez Perce were living.

- Whom did Sam Morris ask to sing into the device?

*INSTRUCTOR ANSWER:* His friends

- What was "the large funnel"?

*INSTRUCTOR ANSWER:* An early form of an amplifier since microphones had not yet been invented.

- What "type" or song did we just hear?

*INSTRUCTOR ANSWER:* A smoke or pipe song.

- When was it sung?

*INSTRUCTOR ANSWER:* While opening a "sacred bundle"

- What is a "sacred bundle"?

*INSTRUCTOR ANSWER:* An actual collection of sacred objects in some type of wrapper such as a piece of animal hide big enough to contain the items within it

- What is a "ceremonial pipe"?

*INSTRUCTOR ANSWER:* Much like a "peace pipe" which was lit and smoked to "carry" the prayers to the sky to the Creator

- What is a meeting song?

*INSTRUCTOR ANSWER:* A gathering song or a song that is sung to

signal a welcoming or an honoring of the people coming together for a gathering of some type.

- With what words do the people themselves describe their occasion?  
*INSTRUCTOR ANSWER:* “This is how you have fun.”

## 6. Discuss

One of the most famous Indian Chiefs in history was called Chief Joseph of the Nez Perce. He was a great leader, fair to everyone, and he loved all the peoples. Here is information about a song which was supposed to have actually been sung many years ago by this famous Chief Joseph. (Play recorded song)

This song is called “*Ti’meni pan’isa*” – “I Give My Heart.” Sometimes called a “Drop the Handkerchief Song,” one similar in style was said to have been sung in Chief Joseph’s lodge when reminiscing about old times. Mr. Morris seems to have been interested in recording songs that were already old in his day and in danger of disappearing. In many of the introductions, they speak of the “old way,” or the “old songs.” We are listening to music that may have emerged many generations before it was recorded.

It says something about the endurance of Native culture that some of the dances and aspects of these songs have survived into the Twenty-First Century.

## 7. Review

- What is the English title of this song?  
*INSTRUCTOR ANSWER:* “I Give My Heart”
- What is it also sometimes called?  
*INSTRUCTOR ANSWER:* A “Drop the Handkerchief” song.
- Where was it that a song similar to this was supposed to have been sung?  
*INSTRUCTOR ANSWER:* Chief Joseph’s Lodge.
- What would they do together at that time?  
*INSTRUCTOR ANSWER:* Reminisce about old times
- Why is it important to know that Sam Morris recorded songs that were “already old” in his day?  
*INSTRUCTOR ANSWER:* Because he was interested in preserving songs from both his own time and earlier times that illustrate the survival of many aspects of Native life and culture

## 8. Listen

Play recording of the War Dance Song: In this War Dance Song, or Buffalo Dance, the men move toe-heel, heel-toe, toe-heel. Today, this dance is called a Crow Hop; It's popular in powwows across North America.

## 9. Review

- What type of song was this?  
*INSTRUCTOR ANSWER:* War Dance Song
- What was it also known as?  
*INSTRUCTOR ANSWER:* Buffalo Dance
- How did the men dance?  
*INSTRUCTOR ANSWER:* Toe-heel, heel-toe, toe-heel
- What type of dance is this called today?  
*INSTRUCTOR ANSWER:* Crow Hop
- Is it still popular in powwows today?  
*INSTRUCTOR ANSWER:* Yes
  
- Ask students how war heroes are honored in your community? Are “war heroes” and “veterans” the same thing?
- Ask students if they hear students laugh about the idea or the title “War Dance”? What might be “funny” about war dancing—is it from the association with television movies? Does Hollywood misrepresent Native American on television and in movies? Is a “war dance” something that people “make up” and therefore, not take seriously?
- Ask students how they would nicely try to dispel the stereotype that all Indian music consists of war dances?
- Create a small ad lib skit on this theme of dispelling the stereotype that all Indian music consists of “just” war dances.
- How would you hand out roles to be played?

## 10. Listen

Play recording of the Honor song: This Honor Song is also called a Memorial Song. Before the song begins, the speaker says, “My friends! Many times we have sung here at this house, where we heard songs for enjoyment. We are some of the last survivors from this land, my friends. That is why you should honor yourselves during the time of enjoyment.”

## 11. Discuss

- What is this honor song also called?  
*INSTRUCTOR ANSWER:* A memorial song
- What is announced basically, before the song commences, regarding earlier singing at the same place where the recording was made?  
*INSTRUCTOR ANSWER:* He said that had sung there at that house many times before

- So was this “recording session” just thrown together without any historical basis or link with actual community life experience?  
*INSTRUCTOR ANSWER:* No
- How did these friends feel about their songs?  
*INSTRUCTOR ANSWER:* They enjoyed them
- Among his friends, how did the speaker pay tribute to these special folks?  
*INSTRUCTOR ANSWER:* He calls them “some of the last survivors from this land, my friends”
- Why should the people honor themselves, according to the announcer?  
*INSTRUCTOR ANSWER:* They are Indians who have survived (against all odds)

### **Lesson 3: Study (Continued)—Day Three**

#### **Standards**

##### ENGLISH LANGUAGE ARTS

- EL.CM.RE.02—Listen to, read, and understand a wide variety of informational and narrative text.
- EL.CM.RE.04—Demonstrate listening comprehension of more complex text through class and/or small group interpretive discussions across the subject areas.
- EL.CM.RE.08—Understand, learn, and use new vocabulary that is introduced and taught directly through informational text, literary text, and instruction across the subject areas.

#### **CD Segments to Play**

#### **Background**

Songs often came from visions. Another way of understanding what we mean here by “vision” is to think of them, in some respects, as dreams or “special inspirational experiences.” These are considered valid sources or genuine inspiration that brought on the “composing” of the actual song. Many American Indians use the phrase “dreamed the song” instead of “composer of the song” because of this important and mystical component. Historically few people were called “musical composers” as is common among non-Native peoples today. However “song dreamer” literally is not the same thing as “song composer” because traditionally Indians viewed “dreams” and “visions” as sacred inspiration from some important but unknown (or at least undefined) source. Many might attribute their song “to the dream of a wolf” or a “vision from the Creator” or a “dream in one’s sleep.”

#### **Suggested Strategies**

## Activities

### 1. Research

This group activity entails all participants and staff going to a museum, historical society, art gallery or other place where all involved can make the connection between inspiration, art and musical experiences. Here are some questions to keep in mind:

- What art work is seen?
- Who are the artists?
- What notions similar to the vision source of music seem to emerge from the location of the field trip?
- What discussions will the artists lead?
- What participant questions emerge?
- At the conclusion, instructor brings together the basic elements of this activity for a review.

### 2. Share

- Participants assemble into small groups
- Group members as a whole compose their own song in a respectful traditional-like style with a tradition-like song text (in English)
- What animal might you choose as your inspiration? Eagle, Elk, Moose, Owl?
- Include some reference in the song text to a portion of the land such as a river side, beach front, clump of trees, and some special miniature walk?
- Create a short but interesting series of “events” in the song text which relates the “dream” from which this song came
- Create a “vision” about a different land mark for a second reference in your song text

## Lesson 4: Performance—Day Four

### Standards

#### ENGLISH LANGUAGE ARTS

- EL.CM.SL.05—Analyze the occasion and the interests of the audience, and choose effective verbal techniques and language.

#### THE ARTS

- AR.CM.HC.03—Explain how works of art reflect the artist’s personal experience, environment, society and culture and apply this knowledge to one’s own work.

## **CD Segments to Play**

### **Background**

### **Suggested Strategies**

### **Activities**

#### **1. Nature walk**

Participants will take a nature walk in an open, easily accessible public area in the daytime, as a whole group, maybe at a place such as the campus of the University of Oregon.

- Point out various flowers, trees, shrubs of interest.
- Discuss any prior nature walks participants may have had.
- How does a nature walk seem inspirational?
- What traditional songs might participants create from the walk? (Lullaby, Crow Hop, Honoring Dance, Gathering Song)?
- What animals would figure in these songs?
- Pick one particular pleasant setting and create a song and a story about a Native gathering at this setting.
- How would a traditional Native story be created in such a way as to use animals as participants, e.g., have a turtle “talk” to a fox she sees, and have the turtle warn the fox to stay out of poison oak.
- In a song about this story, the participants might use a melody to describe how the Turtle “talks” and then how the Fox might “respond” and then the results when the Fox ignores the warning and gets a rash by sitting in some hypothetical poison oak.
- Use as guides the Native elders among participants.
- What tribal ideas or topics, indigenous to this place (from the Kalapuya, or others) might students use in this “traditional song” that they compose?

#### **2. Listen**

- Native artists, musicians and elders will be invited for a special opportunity with students to converse with them directly.
- Ground rules revolve around respectability.
- Elders always sit where they want, and if food is shared, elders must be invited to eat first.
- Elders may decline to answer any question that they desire, or alter the question from participants in any way that they desire.
- Participants will maintain friendly but respectful and open engagement with the elders.

## **Lesson 5: Performance—Day Five**

### **Standards**

#### ENGLISH LANGUAGE ARTS

- EL.CM.RE.02—Listen to, read, and understand a wide variety of informational and narrative text.
- EL.CM.RE.04—Demonstrate listening comprehension of more complex text through class and/or small group interpretive discussions across the subject areas.
- EL.CM.RE.08—Understand, learn, and use new vocabulary that is introduced and taught directly through informational text, literary text, and instruction across the subject areas.
- EL.CM.RE.35—Extend ideas presented in primary or secondary sources through original analysis, evaluation, and elaboration.

### **CD Segments to Play**

### **Background**

### **Suggested Strategies**

### **Activities**

#### 1. Discuss

Introduce the concept of music for memorializing a great hero or fallen veteran. Ask students why would someone sing an honor song for memorial purposes?

#### 2. Play a game

- Line up student participants in groups of no more than 6.
- The first participant whispers clearly a short secret to the second person
- Each tells it to the next by whispering it in their ear
- At the end, the last person says out loud what she/he was “told” and all determine if any changes were made
- Line up student participants in groups of no more than 6.

#### 3. Writing exercise

- Line up student participants in groups of no more than 6.
- Each participant creates a short story about a Native hero, veteran or famous leader
- In the story, a traditional-like song must be either composed or referred to

- Each story must contain an important land-mark such as a Columbia River, a camas bed, a small bike-path near the Willamette River, etc.
- Discuss what inspiration would prompt someone to sing an honor song for memorializing that person.

#### 4. Listen

Play recording of the Square Dance Song: Sometimes people pigeon-hole Indians, thinking they should be doing just Indian music. In this square dance, Sam Morris lets us know that his people enjoyed a dance that you might call a frontier import.

In this selection, the speaker tells a war story. In it, he wrestles an enemy to the ground. His friends cheer him on. His friends are happy to celebrate his victory over an enemy. Every so often, another speaker sitting around the drum tells a rousing story, and leads an inspiring song. That was the traditional way of the old people.

#### 5. Discuss

How do people in your family or school honor someone like a veteran? Introduce the concept that traditional ways for Indians means teaching respect for elders and the veterans.

Re-introduce the concept that ethnomusicology is the study of music of any society in the world, on its own terms, and in its own cultural or social context. (This is essentially a review of earlier materials discussing ethnomusicology as a field of study.)

Re-introduce Dr. Loran Olsen and his work by reading the following, asking the students to take notes in order to develop their own questions they might use to teach a class of their own (if they were teaching later in their career).

Dr. Loran Olsen writes in his liner notes, "These songs, and their intermittent shouts and pulsating rhythms, help today's Nez Perce descendants relive the times of a dynamic past as they extend their hopes well into the uncertain future."

As we listen beneath the scratchy surface, we can hear the soul of a people wounded, threatened, but still strong and full of pride and the love of beauty.

#### 6. Discuss

- Why do you think did the Nez Perce add shouts during their singing?  
*INSTRUCTOR ANSWER:* To express their emotions and joy, which are a natural outgrowth of the pulsating rhythms of Native music and dance.

- What in the sound of the music recording confirms for us that these are genuine recordings that are very old, with great historical value?  
*INSTRUCTOR ANSWER:* Some scratchy surface noise is still audible.
- If you were to record someone singing today, what would you like most for that person to sing? (Answers from students might vary based upon individual interests and imagination)
- Whom would you ask?
- How would you make this recording?
- Would you offer the pay the person?
- How could you show your appreciation for their singing for your recording if they refused actual money?
- Would the singer accept something else “in trade” such as a song you might sign for them, to honor their participation?
- How does it feel to honor one another by sharing song, music, stories and experiences?
- What did the Nez Perce song text “Morning Song” say about thankfulness?  
*INSTRUCTOR ANSWER:* That they were thankful to wake in the morning and know that they had survived the night.
- Why are the Nez Perce grateful?  
*INSTRUCTOR ANSWER:* To have their life, culture, family and friends, their beliefs.
- What is an Honor Song?  
*INSTRUCTOR ANSWER:* A song and sometimes also a dance that honors an elder, the Creator, a veteran, a certain animal, or important cultural or historical figure.
- Why are Veterans important in all Native American communities?  
*INSTRUCTOR ANSWER:* They are the “defenders” of the people who took risks to their personal safety to ensure the survival of the community.
- How do students honor the veterans in their home towns?  
*INSTRUCTOR ANSWER:* By dancing for them in powwows, or give-aways, public dinners, or other honoring activities which might vary considerably from community to community.
- What is “ethnomusicology”?  
*INSTRUCTOR ANSWER:* The study of any music in any part of the world (1) on its own terms [not having to “seem like” or worse yet “sound-like” some other culture’s music to be “good music”] and (2) in its cultural context [music functions in society to accompany religion, storytelling, dancing, honoring of important leaders, etc., not just to have “music for music’s sake” as is common in Europe, e.g. Native Americans never compose “sonatas,” “symphonies,” or “concertos” for a performance on a stage without any “programmatic story-line” or “outside” association such as a “description” of a river or a water fall by a song, etc.]
- Who is Loren Olsen?  
*INSTRUCTOR ANSWER:* The ethnomusicologist who revived the Sam Morris collection and worked with the Nez Perce people to make this rare

discovery known in an appropriate descriptive manner to the outside world.

- What is the Sam Morris Collection?  
*INSTRUCTOR ANSWER:* A rare collection of recorded authentic Nez Perce songs. Such a century-old collection of any authentic tribal music, recorded by a Native American (rather than an anthropologist or other outside scholar) is indeed unique. This is the most significant aspect of this week's lessons on the Nez Perce—they still survive today!

## 7. Review

- Why are songs sung?  
*INSTRUCTOR ANSWER:* To convey lessons on good human qualities to emulate, sometimes to pray, sometimes to honor various peoples, animals, etc. They also provide evidence of Native people surviving.
- Why do the Nez Perce dance?  
*INSTRUCTOR ANSWER:* To pray as a community, to keep close to Mother Earth and honor the land, and maintain honored cultural traditions from the past
- Why are old Nez Perce recordings important?  
*INSTRUCTOR ANSWER:* They represent how the songs were actually sung and sounded at an earlier time in history and how Native music today in some respects retains much of those historical characteristics and in other aspects, have changed. Continuity and change is normal for every culture on earth. No culture stays “the same” for ever.
- What arts were most prominent before the coming of the Europeans?  
*INSTRUCTOR ANSWER:* Music, dance, storytelling, beadwork, painting, drawing, weaving, etc.
- Which arts remain and are being preserved?  
*INSTRUCTOR ANSWER:* Music, dance, storytelling, beadwork, painting, drawing, weaving, etc.
- Why is preservation of music and dance important to Native people?  
*INSTRUCTOR ANSWER:* It represents culture that survives in today's world which is a metaphor for the survival of Native Americans as a whole in spite of many forces that tried to wipe out indigenous peoples in the USA
- Why do the elders say that it is important that students pass this knowledge on to younger siblings and friends?  
*INSTRUCTOR ANSWER:* To maintain praiseworthy human virtues, spiritual (or cultural) life styles (in contrast to materialism, commercialism, etc.), time-tested respectful principles, aspects of individual and community life that distinguish the Nez Perce from other peoples and give them an identity and a culture that they can enjoy in the future.

## **EXTENDING THE LESSON/REFERENCES**

**Books**

**Websites (or Publications, Websites, etc.)**

**Photos**

**Attachment(s)**