

American Indian Music:

Even More Than Drums and Flutes *A Guide to American Indian Music*



Prepared for the
Montana Office of Public Instruction

By

Scott S. Prinzing, M.Ed.

MusEco Media and Education Project

www.MusEco.org www.EvenMore.tv

Published Winter 2009

Revised January 2015

Introduction	3
Traditional American Indian Music	4
Issues to Consider for Music Educators	4
Development of American Indian Music	5
Traditional Music	5-6
Developments by Genre	7-12
Contemporary American Indian Music	
Web Resource List	13-14
Contemporary Popular Musicians with Indian Ancestry	15
American Indian Musicians in Montana	16-19
Montana Indian Music Hall of Fame	20
Native American Music Awards	21
American Indian Music and General Web Resources	22
Select Bibliography	23
Acknowledgments	22
About the Author	22
Appendix	25
Lesson Plan 1	25-27
Lesson Plan 2	28-30

Introduction

The goal of *American Indian Music: Even More Than Drums and Flutes* is to assist Montana teachers in incorporating an appreciation for Indian music into school music and social studies curricula to meet Indian Education for All criteria.

There is often confusion regarding terminology related to the study of the history and culture of the indigenous people of the North American continent. For the purposes of this handbook, the term “Native American” refers to the original human inhabitants (and their descendants) of this continent at the time of first recorded European contact (1492), including the contiguous United States, Alaska, Hawaii, Canada, Central America, and the Caribbean Islands. The term “American Indian” (or “Indian”) will refer primarily to the original inhabitants of the contiguous United States. Special attention will be given to Indian musicians connected to the seven reservations and 12 Indian Nations within the borders of the state of Montana. Many tribes are known by more than one name: often a common name and one that they call themselves. For example, the Crow Nation is known in its own language as the Apsaalooke, (meaning “Children of the Large-Beaked Bird”).

Most Montanans, like their fellow Americans across the country, are likely to associate American Indian music with either the powerful and pulsating vocalizations of powwow drumming or the gentle and contemplative melodies of the Native American flute. Granted, varieties of both of these musical forms are important to Indians all across America. However, it is limiting to overlook the contributions to American music by Indian musicians in virtually every major genre of music, including traditions often associated with distinctly non-Indian ethnic groups, e.g., rap, reggae, and country western.

This handbook looks at the history and development of Indian music from the traditional to the contemporary and explores a broad spectrum of American Indian music – including drums and flutes – ranging from blues to folk, country to gospel, and heavy metal to hip-hop. Neither teacher nor student will be able to think of Indian music as strictly drums or flutes any longer; they will realize that Indian musicians are creating sounds in many genres.

Topics covered in this handbook include traditional forms of music associated with several larger culture regions of Indian America at the time of first recorded European contact; the development of contemporary Indian music by genre; how Indian music record companies and the Native American Music Association (presenters of the annual Nammys) support the development of Indian music; and how internet tools such as CDBaby, MySpace, iTunes, YouTube and FaceBook are allowing once relatively segregated musicians on reservations to share their music with the global community.

Bibliographical information for further study, as well as recommended listening and contact information for all artists, genres, and tribal traditions discussed can be found in the web resource lists.

Traditional American Indian Music

At the time of the first undisputed arrival of European visitors on the shores of the North American continent, there were approximately 500 distinct nations of indigenous peoples. Each of these nations possessed unique cultural traditions including language, art, music, architecture, spiritual beliefs and practices, subsistence practices, and shared some of them within larger regional culture areas. (EU1)

Issues to Consider for Music Educators

- Be tribal specific if you can when introducing different types of historic and contemporary American Indian music forms.
- With respect to songs or music that deals with religious or spiritual aspects, please have students show proper respect in order to not trivialize sacred songs and other forms of religious expressions.
- Please use caution if thinking about performance based music curriculum. For example, singing at a drum is not something to be taken lightly. For many tribes there are cultural protocols that should be followed. Some tribes do not allow women to sit at the drum. Please check with local tribal education departments if you have tribal specific questions. The OPI Directory of Indian Education Programs can be found on-line at <http://www.opi.mt.gov/pdf/indianed/resources/dirindianed.pdf>
- If you are thinking about performance based music that is about American Indian themes, please check into the accuracy and authenticity of the piece. There are some examples of Indian themed musical pieces that are not accurate or authentic and were written without any tribal collaboration.
- Movies such as Disney's *Peter Pan* and *Pocahontas* include examples of historically inaccurate representations of American Indian music. Most of your students have probably seen these movies. As an introductory activity you could show clips highlighting stereotypical representations such as Indians cupping their hands over their mouths and going woo woo - not a tradition practiced by any of the tribes in Montana or anywhere else. You could then show examples of more accurate and authentic musical forms. There are many authentic examples included in this curriculum guide.
- Montana Arts Content Standards 5 and 6 have numerous benchmarks that reinforce teaching this type of content.

Development of American Indian Music

American Indian music prior to European contact consisted primarily of voice, rhythm instruments (drums/rattles/shakers), or wind instruments (flutes/whistles). Musical elements first introduced to American Indian music by Europeans were string instruments (fiddle/guitar), the accordion, and the use of vocal harmonization. As Europeans brought enslaved Africans to the Americas and migrated westward, European as well as African musical traditions began to influence American Indian music traditions. In some cases, this led to the development of new musical genres, such as Waila (or Chicken Scratch) in the southwest and Metis fiddle music in Canada. Metis fiddle music can still be heard in Montana and a contest is held annually in Lewistown.

As American culture developed and changed over time, American Indian music has done so as well. While many American Indians, both past and present, continue to perform traditional styles of music, many others study and perform within the musical forms and instrumentation originating in Europe (classical symphonic music, folk and opera), American genres (blues, country, gospel, hip-hop, jazz, rock 'n' roll), as well as more international forms (heavy metal, reggae). All the while, new hybrids have been, and continue to be, created by American Indian musicians.

Traditional Music

Music created by American Indians was traditionally intended for specific purposes. Whether it was as part of ritual, a prayer, or to accompany dancing, it was not generally performed for the purposes of pure entertainment. There are many examples of songs that have both spiritual and entertainment value, such as the songs associated with hand/stick games. While there were activities that may have appeared to European eyes and ears to resemble musical theater – particularly in cultural areas that utilized masks, e.g., the Northeast Woodlands and the Pacific Northwest Coast – those performances may have more closely resembled the theater of ancient Greece. The music conveyed oral tradition in cultures not possessing formal written language.

Vocal

The primary instruments used in the making of traditional music among Indians were the human voice and percussion. The use of wind instruments varied among tribes and the use of stringed instruments was extremely rare.

Traditional vocalizations may have resembled chanting to European ears. Melodies were often limited to only a few vocal tones, with repeated lines. The singing may have included the use of language, vocables (non-words), or a combination of the two. Both solo and group vocals were used, but harmonization was rare. In some cultures, males and females sang songs separately.

Drums

Drumming or the use of other percussion instruments accompanied both singing and dancing. The drum often represented the heartbeat, whether that of the human heartbeat, that of an animal, or even that of the Earth as Mother. Drums would vary between culture regions depending on available materials. In woodland areas, logs could be used as drums; in the Southwest, pottery might form the body of a drum. Animal skins were most often used to stretch over a circular opening for a drum head. Drums tended to be played with a stick or beater rather than played by hand(s). Drums might be held in one hand and played by one person, or larger drums would be encircled by groups of drummers playing in unison, in the manner of contemporary powwow drum groups.

Percussion

Other percussion instruments include rattles, shakers or bells. Gourds or other hollowed-out plant material were used to make rattles. Shakers might involve shells, bones, or teeth. Hooves were utilized in much the same way as bells. Tobacco tins were used regularly after the introduction of metal trade goods.

Wind Instruments

Many cultures used bone whistles – usually for ceremonial purposes. Wooden flutes were often used either as forms of prayer or as part of courtship practices. There were a few places where a basic reed trumpet-like instrument was used.

String Instruments

Even rarer was a type of fiddle that involved a single string stretched tight over a large reed that was bowed with a single string bow. A single-string mouth bow was used by some cultures (in the South East) much like a jaw harp.

The above examples are all general descriptions that would have unique variations within each culture area and even more distinct features from tribe to tribe; clan to clan; even family to family. While many songs and instruments have been lost to time, many singing traditions and instruments are still in use today, passed down from generation to generation. Some contemporary Indian musicians incorporate traditional singing and instrumentation into modern genres, thereby creating new traditions and sounds with each generation.

Developments in American Indian Music by Genre

There have been many American Indian musicians creating music in virtually every genre in the past century. Below is a sampling of some of the most celebrated artists in various genres.

Ambient/New Age/World

One of the most well-known Native artists to create music widely used for meditation, relaxation, therapeutic massage, yoga, etc., is R. Carlos Nakai, a Dineh/Ute. He has recorded over 30 albums as a solo artist playing flute and with many other pairings and ensembles, including the R. Carlos Nakai Quartet. (See www.RCarlosNakai.com.) Other revered Native American flute players include Robert Tree Cody (Hunkpapa/Maricopa), Kevin Locke (Lakota) and Montana's Joseph FireCrow (Northern Cheyenne). Read more about FireCrow in the Montana Indian music section of this guide. Another very successful artist is Lakota keyboardist Brulé, who performs solo piano as well as tours with his band, AIRO (the American Indian Rock Opera), featuring his son and daughter on guitar and flute. His daughter, Nicole LaRoche, has released a solo flute album as well. (Learn more at www.BruleRecords.com.)

Blues

The blues have influenced countless musicians (especially guitarists) in every genre, so some of the best known musicians in this genre straddle styles beyond traditional blues. Gary Small Band and the Coyote Brothers have won multiple [Native American Music Awards](#) (Nammys) nominations and Small himself, a Northern Cheyenne raised in Montana and Wyoming, won the Songwriter of the Year Nammy in 2002 (as well as Nammys for Blues, Rock and World albums). See www.CoyoteBros.net. Another indigenous blues act recognized far beyond Indian Country is the Nakota family band called Indigenous. Guitarist/vocalist Mato Nanji originally led the band with his brother, sister and a cousin; he currently leads another line-up of the band. Their music is reminiscent of the soulful blues rock of Stevie Ray Vaughan and Jimi Hendrix.¹ For more information, visit www.IndigenousRocks.com. Montana's own Jared Stewart (Crow) is an in-demand performer throughout the region and Indian Country. Read more in the Montana Indian music section.

Classical

The Western Classical music tradition is not the place one might first think to look for American Indian musicians. But like many non-Indian children in America, Indian children often first learn to play musical instruments in elementary school bands and high school orchestras. One important artist is flutist Brent Michael Davids (Mohican). He has performed with the Kronos Quartet and

¹ Hendrix, universally viewed as African American, was inducted into the NAMA Hall of Fame in recognition of his Cherokee ancestry

has been commissioned to perform works by the Joffrey Ballet, among others. Learn more at www.BrentMichaelDavids.com. His website lists many of his compositions for chorus, concert band, orchestra, etc. Audio clips and sheet music are also available on the site. Other classical artists to investigate: Gabriel Ayala (Yaqui; guitarist), Raven Chacon (Navajo; www.SpiderWebsInTheSky.com), and Jerod Impichchaachaaha' Tate (Chickasaw; composer).

Country Western

As most Indian Reservations are in rural areas, it's no surprise that country western music is popular with many Native people. Most fans of the genre likely realize that a few of its biggest stars have Indian ancestry. Two country singers that have been inducted into the Native American Music Association's Hall of Fame are country legend Hank Williams (Muskogee Creek/Cherokee ancestry) and Crystal Gayle (Cherokee ancestry) www.CrystalGayle.com. But there have been many tribal members making country music as well. Another NAMA Hall of Fame member is Buddy Red Bow (Lakota). Floyd Red Crow Westerman (Dakota) is a country/folk singer, activist and actor (*Clearcut*, *Dances with Wolves*, *The Doors*, *Powwow Highway*). Find out more at www.FloydRedCrowWesterman.com. Country star and race car driver Marty Robbins is of Paiute ancestry. He can be found at www.MartyRobbins.com.

Folk

Folk music has also had its fair share of Native American artists. Probably the most widely known is Canadian Buffy Sainte-Marie (Cree). A singer/songwriter who experienced success as a performer, she has also had several of her songs recorded by other famous musicians (Donovan, Janis Joplin, Courtney Love). Her song, "Until It's Time for You to Go," has been recorded by dozens of artists, including Cher, Neil Diamond, Willie Nelson, Elvis Presley and Barbra Streisand! Her song, "Up Where We Belong," was a No. 1 hit and won Golden Globe and GRAMMY awards. She was also a regular cast member on the children's public television show, *Sesame Street*, where she sang many songs with Big Bird and other Muppets. In addition to her earned Ph.D., she has been awarded numerous honorary doctorates. The extensive list can be found on her website, www.BuffySainteMarie.com. Her Cradleboard Project has produced school curriculum materials – think Indian Education for All - which can be found at www.Creative-Native.com. Another highly regarded Native folk singer to explore is Joanne Shenandoah (Oneida). Learn more at www.JoanneShenandoah.com.

Gospel

Since virtually every Indian reservation was once assigned a Christian denomination to try to convert and "civilize" them, Christianity is widely practiced throughout Indian country. Many Indians observe a blending of their traditional spirituality and Christianity. The Native American Church (Peyote Songs) is an organized denomination that formalizes that blending. The Peyote Songs of that religious faith sound similar to traditional singing, but often feature harmonization. There are a few contemporary artists in Montana that present a gospel message through hip-hop music (Evan Lee and Rezawrecktion for example, both Crow). There is also a project that has

recorded and transcribed traditional Crow Christian hymns. For more information go to www.CrowHymns.org.

Hard Rock/Heavy Metal/Punk

Many American Indian musicians have performed in hard rock and heavy metal bands comprised of primarily non-Native members (Anthrax/Blackfoot/The Cremons/Ozzy Osbourne/Lynyrd Skynyrd/Testament). In addition to Jimi Hendrix, who is of Cherokee descent, there are many other significant hard rock/heavy metal musicians who claim Native ancestry, including Ace Frehley of Kiss (Cherokee), Anthony Kiedis of Red Hot Chili Peppers (Mohican), dUg Pinnick of King's X (Choctaw/Sioux), Dan Reed of Dan Reed Network. Flute player Jan Michael Looking Wolf (Kalapuya) has recorded hard rock with flute as a solo instrument. His efforts won him multiple Nammys, including Artist of the Year in 2009. One of the finest all-Native bands is the sibling trio, Blackfire. The two brothers and sister of the Benally family (Diné) have had recordings produced by both C.J. and Joey Ramone of the iconic punk band The Ramones, toured Europe multiple times, and performed in northern Africa. They also perform traditional music and dance with their uncle as the Jones Benally Family. Find out more about both acts at www.Blackfire.net.

Hip-Hop/Rap

The hip-hop/rap music that grew out of the urban areas of New York and Los Angeles has spread far and wide across the globe and Indian Country has been influenced by it as well. There are many talented rappers with large followings. One of the most successful, the Grammy-winning Litefoot (Cherokee/Chichimeca) began as an actor (*Indian in the Cupboard*, *The Song of Hiawatha*, *Mortal Kombat II*, *Kull the Conqueror*). He is the CEO of Native Style, Inc. (www.NativeStyle.net) and spokesperson for the non-profit organization, the Association for American Indian Development. See www.Litefoot.com. Robby Bee & Boyz from the Rez (Dakota), led by the son of XIT founder Tom Bee, were one of the first Native hip-hop groups. Their 1993 CD, *Reservation of Education*, is highly recommended for classroom listening. . The Crow hip-hop group Rezawrecktion is led by Supaman, a clever and amazing freestyle rapper. Rezawrecktion won the 2004 Grammy for Gospel/Christian Recording. Supaman is also a champion fancydancer. After a decade of keeping his rapping and powwow dancing separate, he has begun to combine the two. The video for "Prayer Loop Song" had 400,000 plays after six months on YouTube.com. See Montana Indian music section for further details.

Jazz

One of the truly original musical genres that arose from the new nation of the United States of America is jazz and its various sub-genres. So it's no surprise to find American Indians contributing to that history. Two seminal jazz artists are singer Mildred Bailey (Coeur d'Alene) and sax player Jim Pepper (Muscogee Creek/Kaw). Ms. Bailey is considered one of the all-time greatest jazz singers. She was directly involved with helping the early careers of legendary vocalists Tony Bennett, Bing Crosby, Billie Holiday, and Frank Sinatra, as well as being the vocalist with Benny Goodman's big band. Jim Pepper was one of the founders of jazz/rock fusion along with guitarist

Larry Coryell. He sought to blend jazz with his American Indian heritage. His best known example of this was the song "Witchi Tai To," which reached No. 69 on the pop charts in 1968. He also recorded with Keith Jarrett and played sax on the Top 5 Classics IV hits, "Spooky" and "Stormy." For more information visit [www.Wikipedia.org/wiki/Mildred Bailey](http://www.Wikipedia.org/wiki/Mildred_Bailey) and www.JimPepperFest.net.

Opera

There have been several "American Indianist" operas composed in the 20th century by non-Indians (most notably, Arthur F. Nevin's *Poia* in 1907), but American Indian opera is especially noteworthy from its humble beginnings with composer, author and teacher Gertrude Bonnin (known as Zitkala-Ša in Lakota), who composed the grand opera, *The Sun Dance*, with fellow musician William F. Hansen in 1913. One contemporary Indian opera singer is Barbara McAlister (Cherokee), a mezzo-soprano who has performed with German repertory opera companies in several cities, as well Hong Kong, France, Portugal and Spain. She has also performed with the Anchorage Opera, the Arizona Opera, the Boston Opera New England, the Florentine Opera, the Metropolitan Opera and the Tulsa Opera. Ms. McAlister is a recipient of the Cherokee Medal of Honor. Her extensive résumé and audio samples can be found at www.BarbaraMcAlister.com.

Peyote Songs

The genre known as peyote songs has an ancient history but has become one of the most commercially successful of Indian recordings. The instrumentation in peyote ceremonial music is the cast-iron kettle water drum, the eagle bone whistle, the gourd rattle, and the human voice. Derived from the sacred music of the Native American Church, which utilizes peyote as a sacrament, the recordings were originally made and distributed on 10-inch, 78 rpm records among NAC members in the 1940s but have since grown to include a category at the Nammys. One 1966 recording by Nelson Big Bow (Kiowa), *Kiowa and Comanche Peyote Songs*, was recorded at Crow Agency. Another prominent duo, Primeaux and Mike (Lakota and Dineh), have even been awarded a Grammy for Best Native American Music Album in 2002. For more information see [www.Wikipedia.org/wiki/Verdell Primeaux](http://www.Wikipedia.org/wiki/Verdell_Primeaux).

Powwow

Without a doubt, the most widely disseminated genre of American Indian music is the powwow drum group. Growing from traditional tribal dances and feasts, the powwow has become a pan-Indian mainstay all across Indian country that finds dancers and drum groups from tribes all over North America coming together – usually in competition for valuable prize money. Similar in some respects to the rodeo, the prize money is both a way to fund the traveling expenses of dancers, singers, and their families, while also giving individuals and groups a goal to strive for excellence. Two of the most successful powwow drum groups are Black Lodge (Blackfoot) and the Northern Cree Singers (Cree). Both groups have been nominated for Grammys and Nammys, with Black Lodge winning Drum Group of the year in 2000. Black Lodge has two CDs of powwow songs for kids that are highly recommended for introducing students to powwow drum music. Montana

drum groups with CDs include Blackfoot Confederacy and Young Grey Horse (both based on the Blackfeet Reservation). Read more in the Montana Indian music section below.

Reggae

In addition to powwow music and country western, another sound enjoyed across Indian Country is reggae. Most likely a combination of the importance of rhythm, the reverence for spirituality, and the common themes of enduring as oppressed peoples, this inclination has led to nearly as many t-shirts featuring Jamaican reggae icon Bob Marley being worn by American Indians as any Indian artist. Crow blues guitarist Jared Stewart brought reggae superstar Jimmy Cliff to Crow Agency for a successful concert attended primarily by Natives. Jared Stewart opened for The Wailers in Billings in 2013 (see Montana section). One of the most prominent Indian reggae artists is Casper Lomayesva (Hopi/Diné) from Arizona. Lomayesva has opened for reggae greats such as The Wailers and Burning Spear. He received a Nammy for Best World Music in 2001. For more information visit www.facebook.com/casper.lomayesva.

Rock 'n' Roll

The term "rock 'n' roll" can refer to the larger genre of popular music or it can refer specifically to the music of the mid-50s to early-60s. In this case it refers to the latter. Link Wray (Shawnee/Cherokee) is commonly credited for pioneering the distorted electric guitar's power chord in his 1958 instrumental hit, "Rumble" (by Link Wray and His Ray Men). Before "Rumble," electric guitars commonly produced clean sounds and jazz chords. Wray achieved his trademark sound by punching holes in his amplifier speakers. He has been cited as an influence by seminal rock legends Bob Dylan, John Lennon, Jimmy Page (Led Zeppelin), Iggy Pop, Pete Townsend (The Who), and Neil Young, among many others. His music has been featured in many major motion pictures including the Oscar-winning *Pulp Fiction*. Learn more about this rock 'n' roll legend at www.LinkWray.com. Billings, Montana, Native, Chan Romero wrote and recorded "The Hippy Hippy Shake" in 1959 at age 17! That song has been covered many times; most famously by The Beatles. Paul McCartney has featured it in concerts in the 21st century.

Rock

As in several of the more popular genres, American Indians can be found throughout rock music's myriad sub-genres with far too many to list. One very important artist is session guitarist Jesse Ed Davis (Kiowa/Comanche/Cheyenne/Seminole/Cree), who performed or recorded with on albums by (among many others) Jackson Browne, Eric Clapton, Leonard Cohen, Mac Davis, Neil Diamond, Bob Dylan, Arlo Guthrie, Emmy Lou Harris, George Harrison, Richie Havens, John Lee Hooker, Albert King, BB King, John Lennon, Taj Mahal, Steve Miller, Keith Moon, Willie Nelson, Harry Nilsson, Helen Reddy, The Rolling Stones, Leon Russell, Buffy Sainte-Marie, Ringo Starr, Rod Stewart, and perhaps most importantly, with poet/activist/actor John Trudell on their collaboration *AKA Graffiti Man* in 1986, two years before Davis' untimely death at age 44. Other prominent American Indian rock acts include Jim Boyd (Colville), and the important '70s bands XIT (pan-tribal) and Redbone (Yaqui/Shoshone), who had two Top 40 hit singles ("Witch Queen of New

Orleans” and the No. 5 hit, “Come and Get Your Love”). An internet search will find many related websites.

Waila/“Chicken Scratch”

The distinctly southwestern Indian music known as Waila or Chicken Scratch is a hybrid of German polka, Tex-Mex, and indigenous music of the Pima and Papago Indians. The mostly instrumental music is played by ensembles of three to five musicians playing bass, drums, guitar, and featuring accordion and/or saxophone (occasionally the fiddle) as the primary melody instrument. The American Indians, Los Papagos Molinas, Los Reyes, and the Tohono O’odham Braves are all well-known groups across the southwestern states. See www.CanyonRecords.com for various CDs in this genre.

Contemporary American Indian Music Web Resource List

James Bilagody (Dineh) singer/songwriter

www.Facebook.com/James.Bilagody

Blackfire (Dineh) sibling metal trio

www.Blackfire.net

Jim Boyd Band (Colville) blues/rock guitarist and singer/songwriter

www.ThunderWolfRecords.com

The Cremains (Dineh) metal

www.Facebook.com/TheCremains

Jesse Ed Davis (Kiowa/Comanche/Cheyenne/Seminole/Cree) guitarist

http://en.wikipedia.org/wiki/Jesse_Ed_Davis

Annie Humphrey (Ojibwe) singer/songwriter

<http://www.reverbNation.com/anniehumphreyjimenez>

Indigenous (Nakota) blues/rock

www.IndigenousRocks.com

Jana (Lumbee/Tuscarora) R&B

www.JanaMashonee.com

Julian B (Muskogee) hip-hop

http://en.wikipedia.org/wiki/Julian_B

Litefoot (Cherokee/Chichimeca) hip-hop

www.Litefoot.com

Casper Lomayesva (Hopi) reggae

www.Facebook.com/casper.lomayesva

Russell Means (Lakota) poet/activist/actor

www.RussellMeans.com

Robert Mirabal (Taos) singer/flutist/percussionist

www.Mirabal.com

R Carlos Nakai (Navajo/Ute) flute

www.RCarlosNakai.com

Night Shield (Lakota) hip-hop

<http://www.reverbNation.com/nightshield>

Paul Ortega (Apache) singer/songwriter

www.CanyonRecords.com

Jim Pepper (Kaw/Creek) sax; “Witchi Tai To,” “Spooky”)

www.JimPepperFest.net

Martha Redbone (Shawnee and Choctaw) R&B

www.MarthaRedbone.com

Buddy Red Bow (Lakota) country

http://en.wikipedia.org/wiki/Buddy_Red_Bow

Buffy Sainte-Marie (Cree) singer/songwriter

www.Creative-Native.com

Joanne Shenandoah (Oneida) singer/songwriter

www.JoanneShenandoah.com

Tiger Tiger (Miccosukee) rock

www.TigerTigerMusic.com

John Trudell (Lakota) poet/AIM activist/actor

www.JohnTrudell.com

Walela (Cherokee) Rita Coolidge trio with her sister and niece

www.RitaCoolidge.com

Mitch Walking Elk (Cheyenne/Arapaho) singer/songwriter

www.walkingelk.com

Floyd Red Crow Westerman (Dakota) folk singer/actor

www.FloydRedCrowWesterman.com

Without Rezervation (Paiute/Navajo) rap

www.CanyonRecords.com

XIT (Colville/Isleta/Diné/MuskogeeCreek) rock

http://en.wikipedia.org/wiki/XIT_%28band%29

Contemporary Popular Artists with Indian Ancestry

There are many professional musicians in popular genres of music who have Indian ancestry but don't promote themselves in that way. There are also a number of groups that may have one or more members that are either enrolled tribal members or have Indian ancestry. Below is a selective list of some artists, ranging from household names to the less well known, with tribal affiliation or ancestry, brief descriptions, and URLs (where available) for further information.

Mildred Bailey (Coeur d'Alene) jazz vocalist

http://en.wikipedia.org/wiki/Mildred_Bailey

Joey Belladonna (Iroquois) singer for thrash metal pioneers Anthrax

www.Anthrax.com www.JoeyBelladonna.com

Chuck Billy (Pomo) singer for thrash metal band Testament

www.TestamentLegions.com

Blackfoot (pan-tribal); led by current Lynyrd Skynyrd guitarist Ricky Medlocke

www.BlackfootBand.com

Randy Castillo (Isleta/Cherokee) drummer for Ozzy Osbourne/Motley Crue (d.)

www.RandyCastillo.com

Cher (Cherokee) iconic singer/award-winning actress

www.Cher.com

Rita Coolidge (Cherokee) pop singer with hits: "Higher & Higher (Your Love Has Lifted Me)," "We're All Alone"

www.RitaCoolidge.com

Shannon Curfman (Ojibwe) blues rock guitarist/vocalist

www.ShannonCurfman.com

Micki Free (Cherokee/Comanche) guitarist for Shalamar / solo artist

www.MickiFree.com

Crystal Gayle (Cherokee) country singer and little sister of Loretta Lynn NAMA Hall of Fame

www.CrystalGayle.com

Jimi Hendrix (Cherokee) iconic rock guitarist/vocalist NAMA Hall of Fame member

www.JimiHendrix.com

Loretta Lynn (Cherokee) country music legend and big sister of Crystal Gayle

www.LorettaLynn.com

Don Pullen (Cherokee) jazz pianist; collaborated with Chief Cliff Singers, Flathead Reservation

www.DonPullen.de/disco/sacred.htm

Redbone (Shoshone/Yaqui) No. 5 hit-makers with "Come and Get Your Love"

www.Redbone.be

Robbie Robertson (Mohawk) leader of Bob Dylan's one-time backing band, The Band, etc.

www.Robbie-Robertson.com

Stevie Salas (Mescalero Apache) funk rock guitarist/ vocalist

www.StevieSalas.com

Hank Williams (Cherokee/Muskogee Creek) country legend

www.HankWilliams.com www.Wikipedia.com

American Indian Musicians in Montana

Like Montana musicians generally, there are countless Indian musicians across the state who have never performed professionally or recorded any of their music (and may never do so). There are also a growing number who have built professional or semi-professional careers from their artistry.

Below is a list of some of those Montana Indian musicians who have recordings available for purchase. Only a few are signed to record labels. In the 21st century, opportunities abound that allow musicians to record affordably at home or in local studios, reproduce recordings on compact discs, and distribute those CDs through the internet.

Thanks to websites like the independent music distributor CDBaby, social networking sites like MySpace and Facebook, and online music hosts like ReverbNation, Indian musicians that a decade ago may have never hoped of being heard beyond their reservation are reaching fans worldwide. Even musicians of the past few decades who did have recordings of their music might only have been heard on reservation radio stations. Most of the artists below are performing and selling their CDs through avenues like these or their own websites. There is a plethora of drum groups that may never record, but can be heard throughout Montana performing at social gatherings, official functions, and/or powwows.

Apache (Northern Cheyenne/Choctaw; rap) www.ReverbNation.com/apachemr247365

A young rapper who is on a crusade against meth. He lost his older brother, also a rapper, when his brother committed suicide after trying to get off of meth. Apache is part African American as well.

Blackfoot Confederacy (Blackfeet; powwow drum group) www.CanyonRecords.com

The historical Blackfoot Confederacy, formed by Montana's Blackfeet Nation, and the Kainai, the Piikani and the Siksika, each in southern Alberta, are all represented in the Native American drum group of the same name. Singers from the four nations gathered together at one drum initially to lay claim to the songs of the Chicken Dance, sacred to the Blackfoot people. Their CDs include *Confederacy Style*, *Elders Vision*, *Hail to the Chiefs*, *Hear the Beat*, and *Setting the Record Straight*.

Crow Elders (Crow; traditional Crow hymns) www.CrowHymns.org

A project to record and transcribe Christian hymns in the Crow language as sung by Crow elders. The hymns are not translations of European hymns, but traditional Crow solo and group singing about Jesus. Some songs are a cappella, others have tambourine accompaniment. The recordings resemble anthropological field recordings in both their authenticity and the recording quality.

Desja Eagletail (Crow; jazz, rock and soul vocalist) www.Facebook.com/DesjaMusic

This talented young Native woman (pronounced: “*deh-zhay*”) is majoring in music and business and MSU-Billings. As part of her studies, she has arranged songs and rehearsed with several musicians for a solo concert, as well as administered the business element of the event. She competed in the Miss Montana pageant in 2014; finishing as fourth runner up. She has performed throughout Montana and as far away as Alaska.

Exitwound (Northern Cheyenne; metal guitarist) www.MySpace.com/ExitWoundOne

One-man-band Paul Underwood has recorded several mostly instrumental, “cool metal” CDs in the past four years. The “Native American Axeman” plays all the instruments, engineers, and does all the vocals on his inspired instrumental-jams-as-spiritual-journey. His most recent CD, *The Native Axeman Cometh*, is a compilation of his favorites from the first six releases plus a few new tracks. Nammy Nominations?

Joseph FireCrow (Northern Cheyenne; flute/vocals) www.JosephFireCrow.com

Winner of multiple Native American Music Awards (Nammys) and Grammy nominee Joseph FireCrow plays Native American flute and percussion and sings with a beautiful tenor voice. His albums have covered traditional Northern Cheyenne music, collaborations with contemporary rock and jazz musicians, and a performance with the Billings Symphony Orchestra and Chorale. His CDs include *FireCrow*, *Legends of the Warrior*, *Cheyenne Nation*, and *Red Beads*, an enhanced CD with two short but informative interviews about his flutes and his music.

Jack Gladstone (Blackfeet; singer/songwriter) www.JackGladstone.com

Blackfeet singer/songwriter Jack Gladstone has released a dozen albums over the past two decades. His recent innovative idea was to release over 100 songs as MP3 files on a single disc. *Buckskin Poetsongs* includes all of his original recordings and PDF files with printed lyrics. Gladstone has been nominated for both Grammys and Nammys. He collaborated with country singer/songwriter Rob Quist for the Lewis & Clark commemorative album, *Odyssey West*.

Evan Lee (Crow/Sioux/Assiniboine; hip-hop) www.MySpace.com/EvanLeeCummins

A young Crow singer and rapper who started out as a gospel singer and has become more of a rapper. Evan Lee has been making music since childhood in his father's professional recording studio. Nominated for a Native American Music Award (Nammy) for New Artist of the Year in 2003 and in 2004 for Best Native American Christian Recording.

Rezawrecktion (Crow; hip-hop) www.Rezawrecktion.com

This Nammy-winning group from Crow Agency feature celebrated rapper Supaman, plus hype-man Sabatage, a 2007 graduate of MSU-Billings. They have also won *Billings Outpost* Toney Awards.

They have also won a Grammy for Gospel/Christian Recording. They intersperse their songs with short comedy skits. While primarily a Christian group, they also sing of reservation life and do not use objectionable language.

Chan Romero (Apache/Cherokee; rockabilly) www.RockabillyHall.com/ChanRomero1.html

Born in Billings, Montana in 1941, Romero wrote and recorded his biggest hit, "The Hippy Hippy Shake," at age 17. It was a regional hit, but reached Number 3 in Australia. It also found some important fans overseas in Liverpool, England. A young group called The Beatles used to play it in their club days. The British band, the Swinging Blue Jeans had a Number 2 hit with it in the UK and Number 21 in the US. The song has since been covered several times and has been featured on several movie soundtracks. The Beatles released two versions of it on their *Live at the BBC* albums. Beatle Sir Paul McCartney has recorded it on a live album and included it in his live sets in the 21st century. Romero is an inductee to the Rockabilly Hall of Fame.

Mason Runs Through, Jr. (Assiniboine; rock)

Performing under the name Buck Native, Runs Through uses rock and country music to share Nakoda history through an Assiniboine's life experiences. He has recorded two CDs.

Jared Stewart (Crow; blues) www.facebook.com/pages/Jared-Stewart/326149533853

Jared Stewart is probably one of Eastern Montana's hardest working musicians. In addition to playing every weekend with his rockin' blues trio, Stewart has also served as a representative to the Crow Nation's tribal legislature and is a motivational speaker. When performing, he lets his guitar do much of the motivational speaking, but he has a powerful, soulful voice as well. He has won more *Billings Outpost* Tuney Awards than any other act. His CDs include: *No Color in the Blues* and *Indian Summer*. Jared pursues fitness of mind and body by competing in Mixed Martial Arts.

Supaman (Crow; hip-hop) www.facebook.com/Supamanhiphop

This Crow Agency rapper has won the *Billings Outpost* Tuney Award for Best Rap Artist more than anyone else. Christian Parrish Takes the Gun is known for his freestyle rapping, and for creating "beats" for other emcees to rap over. After keeping his fancydancing and rapping pursuits separate for over a decade, he combined them in a 2014 video, "Prayer Loop Song," which received almost 400,000 plays in six months on YouTube. This much in demand dancer/rapper/comedian performs all over North America. He is also in high demand for his school presentations.

Robert Turgeon (Lakota; Native American flute) www.StandingBearMusic.com

Native American flute player Turgeon recorded his 1995 album, *Voices from the Spirit World* in Helena. He has two other albums, *Shaman's Journey* and *Stone Song*. His current goal is to donate

100% of the net sales of his music to the Seven Fires Foundation, a 501(c) (3) non-profit organization to support indigenous children and traditional medicine people.

Phillip Whiteman, Jr. (N. Cheyenne; storyteller) www.PhillipWhitemanJr.com/about.html

A storyteller and traditional singer, Whiteman has been a familiar face in the powwow arena and winners circles since he was a small boy. He dances the old-style grass dance. His dancing career has taken him far: from the powwow arena and Wild West Shows, to the Broadway stage in New York City, to the high profile events of both President Clinton's and Senator Campbell's inaugurations to touring countries throughout Europe. He is a two-time Indian World Champion saddle bronc rider and 22-time Indian National Finals qualifier.

Jeannette Winters (Potawatomi; flute) www.CDBaby.com/cd/jeannettew

A Native American flute player of Potawatomi ancestry, Jeannette Winters plays flute pieces inspired by the natural world. She lives in Missoula.

The Woodland Consort (Ojibwe; guitar/flute/harp) www.GuitarMusicMan.com

An instrumental trio led by Kalispell classical guitarist Steve Eckels. Recorded in Wisconsin in 1990, *Woodland Winds* was recently re-released. A non-Indian himself, Eckels collaborated with Ojibwe flute player Anakwad for this album of beautiful classical guitar, Native American flute, folk harp, and simple percussion.

Yellowstone Girls (Northern Cheyenne; sister duo)

<http://www.AllMusic.com/album/yellowstone-girls-mw0002199199>

Amanda and Meghan Sparboe are from Billings. They write and perform upbeat songs with sibling harmonies that can be heard on their self-titled CD. They grew up singing and performing together before becoming a duo in 2011. They are currently going to college at opposite ends of Montana, but can be seen and heard in a video for their song, "Dream On" on YouTube. Every song from their CD can be sampled at their AllMusic page.

Young Grey Horse (Blackfeet; powwow drum group) www.CanyonRecords.com

Since 1995, the grandchildren of the late Wayne Bear Medicine – who founded the Young Grey Horse Society as a way to preserve traditional Blackfeet ways for future generations – have respectfully carried the Young Grey Horse name and drum. The Browning, Montana group originally released *Songs of the Blackfeet* in 1977 before going on to influence many great powwow singers and dancers over the years. The younger Young Grey Horse sing from the heart and soul and have now earned themselves a firm reputation among powwow fans. Their CDs include *Generations*, *It's Just a Tribe Thing*, *Loyal to tha Old Man*, and *Thunder Across the Plainz*.

Montana Indian Hall of Fame

There are plans in the works to create a physical Montana Indian Hall of Fame. A likely location will be on the campus of University of Montana in Missoula.

The Hall of Fame idea originated with a desire to recognize Montana's Indian musicians and dancers, but the intent now is to recognize Indian people who have made a variety of contributions to society and their communities.

The idea originated with Stan Pretty Paint (Crow), whose father, Perry Pretty Paint, a traditional singer, was its first inductee. Other members of the Hall of Fame are Johnny Arlee (Salish), Earl Old Person (Blackfeet), and Johnny G. Meyers (Chippewa-Cree), a traditional songkeeper from the Rocky Boy Reservation.

Organizers plan to choose an honoree from each of Montana's 12 tribes before turning the nomination process over to the individual tribes for selecting future inductees.

A video about the Hall of Fame can be viewed at <http://vimeo.com/9830299>.

For further information, contact Stan Pretty Paint at University of Montana's Office of Continuing Education, 406-243-5620 or at lalaco1@yahoo.com.

Native American Music Awards

The Annual Native American Music Awards, or Nammys, proudly honor outstanding musical achievements of American Indian artists from across the country in over 30 award categories.

The event is not just about entertainment. It was launched in January 1998 as the first and only national awards show in the world honoring Native American and Aboriginal music. The Native American Music Awards was born out of a need to provide greater opportunity and recognition for traditional and contemporary Native American musicians. It has grown to become the country's leading source for preserving and promoting the songs of American Indians from all four directions. Today, the Nammys are honoring songmakers, fostering pride, providing national exposure, and celebrating the gift of music with others around the world.

The Nammys has all the professionalism and production values of much larger events like the Grammy Awards and the American Music Awards. By request of the Grammys, the Native American Music Association also assisted in the creation of a Native Music Grammy category in 2000. They now maintain the nation's largest Native American music archive.

Just as the BET Music Awards, MTV Video Music Awards, the American Music Awards, the Grammys, Canada's Juno Awards, and the Latin Grammys continue to grow mainstream awareness for their perspective genres, so do the Nammys.

Billboard Magazine wrote, "There is no better indication of the remarkable variety of today's Native American music than a glance at the award categories for the Native American Music Awards."

Over 150-plus artists submit recordings each year for nomination consideration. Over a period of several months, over one million people participate each year in a national voting ballot campaign by visiting www.NativeAmericanMusicAwards.com or www.VoteNative.com. Both members and the general public listen to music tracks of featured artists in over 30 categories and vote on their favorites. An advisory panel officiates and makes final decisions.

American Indian Music and General Web Resources

Canyon Records

(www.CanyonRecords.com)

Encyclopedia of Native Music

(www.EncyclopediaOfNativeMusic.com/index.pl/timeline)

Makoche Music

(www.Makoche.com)

Native American Music Association

(www.NativeAmericanMusicAwards.com)

Native Radio

(www.NativeRadio.com)

Red Earth Records

(www.GeoCities.com/redearthrecords)

Sound of America Records (SOAR)

(www.SoundOfAmerica.com)

Wikipedia: Native American music

(www.Wikipedia.com/wiki/Native_American_music)

WWW Virtual Library: Native American music resources on the Internet

(www.Hanksville.org/NAresources/indices/NAMusic.html)

Your Guide to Understanding and Enjoying Pow Wows and Power of the Drum

(www.opi.mt.gov/IndianEd/index.html)

Select Bibliography

Crow Hymns Project. Little Bighorn College, 1997.

Hunt, Ben W. *The Complete How-To Book of Indian Craft*. Collier, 1973.

Mather, Christine. *Native America: Arts, Traditions, and Celebrations*. Potter, 1990.

May, Elizabeth (Ed.). *Musics of Many Cultures: An Introduction*. University of California, 1983.

Waldman, Carl. *Atlas of the North American Indian*. Facts on File, 1985.

Wright-McLeod, Brian. *The Encyclopedia of Native Music: More Than a Century of Recordings from Wax Cylinder to the Internet*. University of Arizona Press, 2005.

Berglund, Jeff, Johnson, Janis, and Lee, Kimberli (Eds.). *Indigenous Pop: Contemporary Native American Music of the 20th Century*. University of Arizona Press, due in Spring 2016.

About the Author

Scott Prinzing is the Director of Education and Coordinator of Music and Native American Programming for MusEco Media and Education Project, a 501(c)(3) educational non-profit based in Billings (www.MusEco.org).

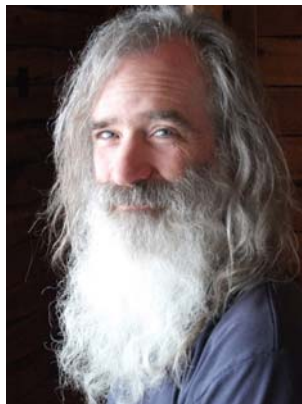
He earned a B.A. in American Indian Studies, including two years of Dakota language study (Univ. of Minn. '92), an M.Ed. (MSU-Billings '99). He is a Montana-certified elementary teacher and a writing tutor at Montana State University Billings.

In addition to his formal educational work, Scott Prinzing is a performing musician (bass guitar/vocals/mandolin/dulcimer with his wife Kris in the acoustic duo *Earthshine*), a music journalist (*The Billings Outpost*, *Montana Magazine*, the Montana Arts Council's *State of the Arts* newsletter, *Music Street Journal*, *Noise and Color*, *Queen City News*, etc.), and a radio producer (*Montana Muse*, Yellowstone Public Radio).

As part of Humanities Montana's Speakers Bureau and Speakers in the Schools, he has made dozens of presentations on this topic. Classroom presentations are offered at no charge to schools. Scheduling can be done at www.HumanitiesMontana.org.

He recently contributed a chapter to *Indigenous Pop: Contemporary Native American Music of the 20th Century*, scheduled to be published by University of Arizona Press in the Spring of 2016.

More information about his Montana Indian Musician Profile Series video project can be found at: www.EvenMore.tv. This curriculum guide can be found on the Montana OPI website at <http://opi.mt.gov/pdf/indianed/resources/09MoreThanDrums.pdf>. Videos in the Profile Series may be viewed at <http://opi.mt.gov/programs/indianed/IEFAvideo.html>.



Appendix

The following lesson plans have been created by the author to supplement this curriculum guide.

Lesson Plan 1

To be used with this Curriculum Guide

American Indian Music: Even More than Drums & Flutes

Students will be introduced to a variety of American Indian musicians – both famous and lesser-known – creating music in non-traditional genres. They will research a single musician or musical group to present to the class.

Objective One: Students will explain that each American Indian is an individual with unique personal history, interests and talents (particularly in regards to music).

Objective Two: Students will share one recorded song or music video by one significant American Indian musician of their choosing with the class and share three distinguishing characteristics about that artist.

State standards and grade level expectations:

Social Studies Content Standard 4, Benchmark 12.2: Interpret how selected cultures, historical events, periods, and patterns of change influence each other.

Social Studies Content Standard 6, Benchmark 12.4: Evaluate how the unique characteristics of American Indian tribes and other cultural groups have contributed to Montana’s history and contemporary life.

Arts Content Standard 5, Benchmark 12.6: Investigate a variety of artworks from resources in the community and analyze and communicate cultural and historical context.

Indian Education for All:

Essential Understanding 2

There is great diversity among individual American Indians as identity is developed, defined and redefined by entities, organizations and people. A continuum of Indian identity, unique to each individual, ranges from assimilated to traditional. There is no generic American Indian.

Concepts, key words and definitions:

American Indian: The original human inhabitants of North America (and their descendants) at the time of first recorded European contact (1492), including the contiguous United States, Alaska, Hawaii, Canada, Central America and the Caribbean Islands.

Native American: The original human inhabitants of the contiguous United States (and their descendants).

Students' background knowledge:

A general understanding that indigenous people existed on this continent prior to the arrival of Europeans would be useful.

Materials and teaching aids (see links at bottom of lesson plan):

American Indian Music: More Than Just Flutes and Drums (OPI publication 2009) by Scott Prinzing
Montana Indian musicians' compilation CD (available from OPI)

Video profiles on Montana Indian musicians: Gary Small, Jared Stewart and Supaman

The Learning Cycle Teaching Model:

1. **Engage** - The teacher should introduce the topic by referring to the OPI handbook, *American Indian Music: More Than Just Flutes and Drums*, available for download as a PDF from the link below. (A copy of this handbook and CD were sent to every school library in Montana.) Samples of music can be played from the CD as well as from YouTube.
2. **Explore** - This lesson is an opportunity for students to research and report back to the class on their findings. The internet can be used, but if the school blocks sites like YouTube and iTunes, time outside of class to research at home or a public library might be necessary.
3. **Explain** – Discuss that American Indians have musical traditions dating back thousands of years. While many contemporary Indian musicians still listen to and perform traditional music, many others have pursued musical instrumentation and traditions from other cultures. Share examples of well-known musicians with Indian ancestry (Cher, Crystal Gayle, Jimi Hendrix, Robbie Robertson of The Band, Felipe Rose of the Village People, Hank Williams, etc.). Example: Chan Romero (“The Hippy Hippy Shake”) was born and raised in Billings, Montana!
4. **Elaborate** – Students will give a short presentation about an individual Indian musician or musical group; students will provide examples of either audio and/or video demonstrating that musical diversity. The reporting can be done in a variety of ways, from oral report to a poster presentation or a PowerPoint. They must explain at least three distinguishing facts about them as well as share one recorded song or music video by an American Indian musician of their choosing with the class. Special emphasis should be placed on where the artists fit into the development of popular music.
5. **Evaluate** – Students reports should include tribal affiliation (5 points); genre or musical medium (5 points); three distinguishing facts (15 points); sharing a recording or video (5 points); addressing the artist’s Indian identity (10 points); discussing the artist’s individuality (10 points). Total points: 50.

Links outside this lesson:

Handbook: <http://opi.mt.gov/pdf/IndianEd/Resources/09MoreThanDrums.pdf>

Videos: <http://opi.mt.gov/programs/indianed/IEFAvideo.html>

Native American Music Association: <http://www.nativeamericanmusicawards.com>

Accommodation for diversity:

Students that are hearing impaired can share about the visual representation or cultural significance of a musician instead of playing an audio or video selection.

Any Native student who plays a musical instrument or sings can prepare a presentation about his or her self and/or perform a musical number for the class (this can be pre-recorded or videotaped if the student has difficulty performing in front of others).

Lesson Plan 2

To be used with the **Montana Indian Musician Profile Series**

In 2013, MusEco Media and Education Project began another partnership with OPI, producing video profiles of accomplished and important Montana Indian Musicians. Three videos have been completed in the series as of the publication of this guide, featuring Jared Stewart, Gary Small and Christian Parrish Takes the Gun (Supaman). Two more are being produced for publication in June of 2015. These videos may be found, as listed above, at <http://opi.mt.gov/programs/indianed/IEFAvideo.html> . (Best viewed with Chrome or Firefox browsers.)

Montana's Indian Musicians

Students will learn about contemporary Montana Indian musicians.

Objective One:

Students will know the names of three contemporary Montana Indian musicians.

Objective Two:

Students will understand that there are no two Indians alike; they are all unique individuals.

State standards and grade level expectations:

Social Studies Content Standard 6, Benchmark 12.1-6:

Social Studies Content Standard 6: Students demonstrate an understanding of the impact of human interaction and cultural diversity on societies.

Rationale: *Culture helps us to understand ourselves as both individuals and members of various groups. In a multicultural society, students need to understand multiple perspectives that derive from different cultural vantage points. As citizens, students need to know how institutions are maintained or changed and how they influence individuals, cultures and societies. This understanding allows students to relate to people in Montana, tribes, the United States and throughout the world.*

1. Analyze and evaluate the ways various groups (e.g., social, political, cultural) meet human needs and concerns (e.g., individual needs, common good) and contribute to personal identity.
2. Analyze human experience and cultural expression (e.g., language, literature, arts, traditions, beliefs, spirituality, values, behavior) and create a product which illustrates an integrated view of a specific culture.
3. Analyze the impact of ethnic, national and global influences on specific situations or events.

4. Evaluate how the unique characteristics of American Indian tribes and other cultural groups have contributed to Montana’s history and contemporary life (e.g., legal and political relationships between and among tribal, state, and federal governments).
5. Analyze the conflicts resulting from cultural assimilation and cultural preservation among various ethnic and racial groups in Montana, the United States and the world.
6. Analyze the interactions of individuals, groups and institutions in society (e.g., social mobility, class conflict, globalization).

Essential Understanding 2

There is great diversity among individual American Indians as identity is developed, defined and redefined by entities, organizations and people. A continuum of Indian identity, unique to each individual, ranges from assimilated to traditional. There is no generic American Indian.

Concepts, key words and definitions:

Apsalooke – The Crow tribe’s name for themselves (“children of the large-beaked bird”)

Blues – American musical form originating with African-Americans in the Deep South.

Crow – American Indian tribe based in south central Montana.

Hip Hop – American musical form originating with African-Americans in urban areas.

Northern Cheyenne - American Indian tribe based in south central Montana.

Rap - American musical/spoken word form originating with African-Americans in urban areas.

Reggae – Musical form originating in Jamaica and associated with Rastafarianism.

Rockabilly – American musical form combining rock ‘n’ roll and country (“hillbilly”) music.

Students’ background knowledge:

A general understanding of Montana tribes and contemporary music genres would be useful.

Materials and teaching aids:

Montana Indian musician video profiles from OPI:

Gary Small: <http://opi.mt.gov/streamer/IndianEd/IFAMusicVideos/GarySmall.mp4>

Jared Stewart: <http://opi.mt.gov/streamer/IndianEd/IFAMusicVideos/JaredStewart.mp4>

Supaman: <http://opi.mt.gov/streamer/IndianEd/IFAMusicVideos/Supaman.mp4>

Teaching Model:

5E Lesson Plan

1. **Engage** – Discuss with students about various musical genres they know: bluegrass, blues, country, disco, folk, funk, gospel, heavy metal, hip hop, jazz, pop, punk, reggae, R&B, rock, rockabilly, etc. Ask, what music do people associate with American Indians?
2. **Explore** – Show students the three OPI Indian Education videos (Gary Small, Jared Stewart, Supaman).
3. **Explain** – Discuss how many students still identify with their own families’ countries of origin and their traditions (especially musical). Many Americans still carry on traditions from their countries of origin (often associated with holidays) while living and participating in contemporary society. Discuss old and new traditions that they might participate in within their families, larger or smaller cultural groups, and as individuals.

4. **Elaborate** – Students will choose one of the three Montana Indian musicians and write a one-page essay about what they learned from watching their video profile. There are additional video links listed below for further inquiry. Emphasis should be given to the artists' Native identity as well as their individuality in light of Indian stereotypes. How have these individuals honored and incorporated tribal traditions as well as their own personal interests?
5. **Evaluate** – Assessment for this assignment should involve credit for participation (10 points); 5 points for identifying the musician's tribal affiliation, and three interesting points from the video profile (5 points each); 10 points for addressing their Indian identity; 10 points for discussing their individuality. Total points: 50.

Additional resources for this lesson:

Gary Small's YouTube channel: <http://www.youtube.com/user/garysmallband/videos>

Jared Stewart on YouTube: <http://www.youtube.com/watch?v=50SdFN3tkC4>
<http://www.youtube.com/watch?v=TT0NKL3b08>
<http://www.youtube.com/watch?v=7MwC7QM904A>
<http://www.youtube.com/watch?v=rw-QNn81NMs>

Supaman's YouTube channel: <http://www.youtube.com/user/greasyface/videos>

Artist Websites:

Gary Small & the Coyote Bros.: <http://www.CoyoteBros.net>

Jared Stewart: <https://www.facebook.com/jared.stewart>

Supaman: <https://www.facebook.com/Supamanhiphop>

Tribal Websites:

Crow: <http://www.crow-nsn.gov/>

Northern Cheyenne: <http://www.cheyennation.com/>

Accommodations:

Closed Captioned versions for the hearing impaired are available on the OPI site.