

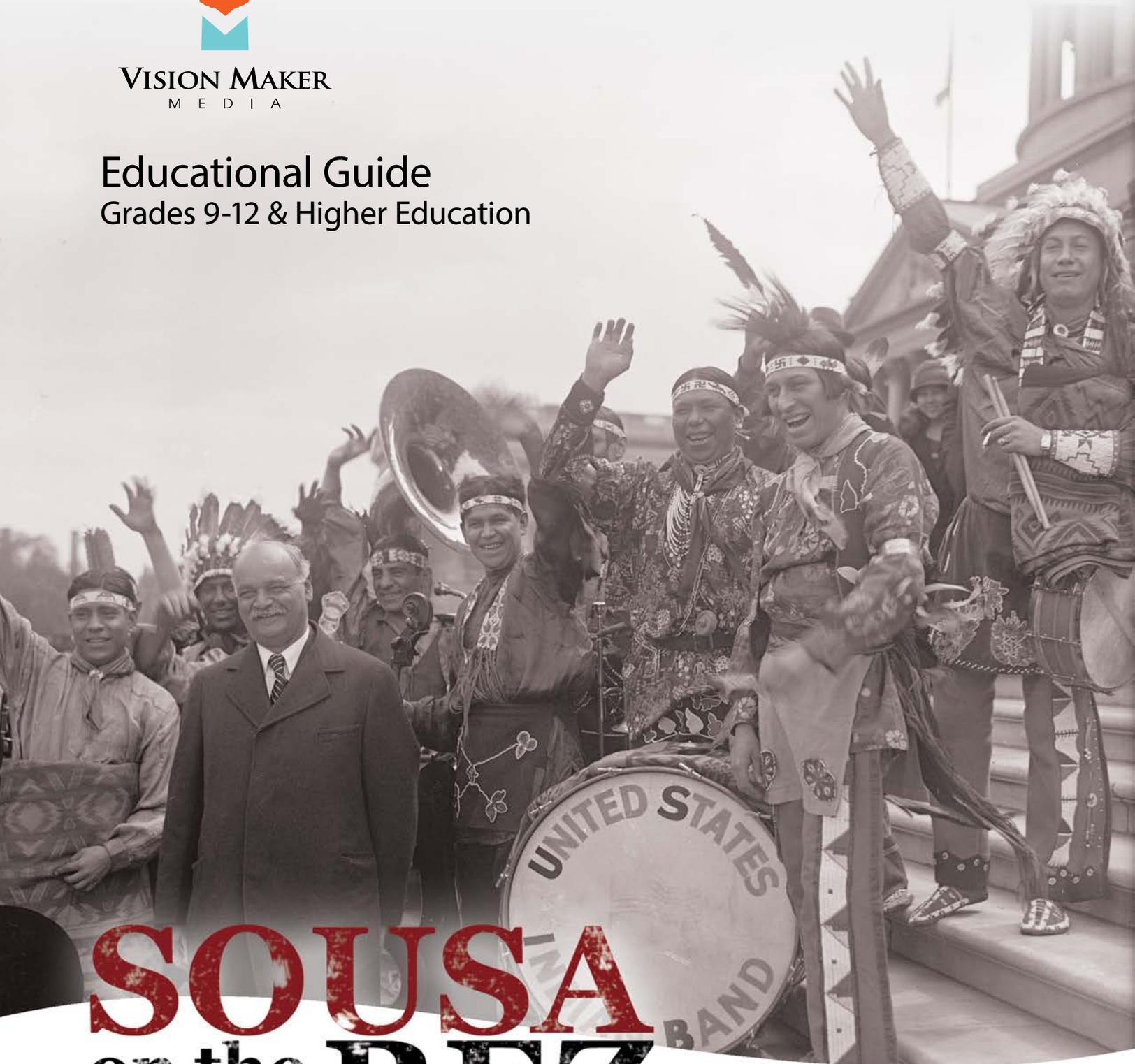


VISION MAKER  
M E D I A

SUBJECT AREA:  
**MUSIC**

# Educational Guide

## Grades 9-12 & Higher Education



# SOUSA on the REZ

MARCHING TO THE BEAT OF A DIFFERENT DRUM



Corporation  
for Public  
Broadcasting

## How to Use This Guide

Educators can use the *Sousa on the Rez* Educational Guide to support viewing of the documentary film *Sousa on the Rez* by Cathleen O'Connell, while engaging students in discussions about the power of music in our communities and its role as a social equalizer. These lessons and discussions also provide a context for understanding and further investigating the factors that contribute to racial stereotypes of Native Americans, and other diverse communities. The activities can foster discussion and inspire action around these topics within classrooms, youth-serving organizations, families, and the broader community. In addition to the Educational Guide, teachers are encouraged to incorporate the *Sousa on the Rez* Viewer Discussion Guide as an additional resource.

## Grade Appropriateness

9-12 & Higher Education

## Subject/Topic Curricula

Music, Native American Culture, & History



## Lesson Plans

The outlined activities target students at the high school level, but can be adjusted by the instructor to accommodate the college classroom, as well as informal classrooms such as after-school programs, clubs, and youth training programs through community-based organizations. All content aligns with national standards for music. Each of the activities is designed to last roughly one class period (or one hour total), together the two lesson plans and film modules constitute a unit that can last one week. All activities aim to incorporate educational content and themes that can be integrated with your existing content curriculum.

## Objectives

Students will:

- Learn about American Indian traditional and contemporary musical expression.
- Explore diverse musical cultures.
- Analyze traditional musical styles and how they fit in society, and compare them to more modern styles adapted from outside cultures for new uses.
- Apply their listening skills toward investigating and evaluating musical forms, styles, and functions.

Drummer William Farnham, Jr. of the Iroquois Indian Band rehearses for an upcoming performance at the New York State Fair. Photo by Cathleen O'Connell.

## National Curriculum Standards for Music: Standard 9 (Grades 9-12)

### Content Standard

Understanding music in relation to history and culture.

### Achievement Standard

#### *Proficient:*

- Students classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music and explain the reasoning behind their classifications
- Students identify sources of American music genres (e.g., swing, Broadway musical, blues) trace the evolution of those genres, and cite well-known musicians associated with them.
- Students identify various roles (e.g., entertainer, teacher, transmitter of cultural tradition) that musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements



The clarinet section of the Iroquois Indian Band rehearses for an upcoming performance at the New York State Fair. From left to right: Larissa Thomas, Jodi Patterson, and Taylor Hummel. Photo by Cathleen O'Connell.

#### *Advanced:*

- Students identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context
- Students identify and describe music genres or styles that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical conditions that produced the synthesis of influences

Taken from the Kennedy Center ArtsEdge Website:  
<http://artsedge.kennedy-center.org/educators/standards/national/arts-standards/9-12/music/music-9.aspx>

## Program Synopsis

When you hear the phrase “Native American music” you may not think of tubas, trumpets, and Sousa marches. Yet, this rich musical tradition has been a part of Native American culture for over one hundred years.

*Sousa on the Rez: Marching to the Beat of a Different Drum* profiles two different American Indian marching bands: The Fort Mojave Indian Tribal Band in Needles, California; and the Iroquois Indian Band of upstate New York. It traces the history of bands in Native communities, starting with the boarding school bands of the late 19th century and continuing through the era of professional touring bands that ended after World War II. Today only four community-based Native American marching bands remain, and two of these groups are featured in this film.



The Fort Mojave Indian Tribal Band leads the 2011 Indian Days Parade in Downtown Needles, California. Photo by Cathleen O'Connell.

Combining profiles of contemporary bands with fresh historical research, *Sousa on the Rez: Marching to the Beat of a Different Drum* offers viewers an unexpected and engaging picture of this little-known Native music scene. The documentary challenges viewers to expand their definition of Native American music and broadens their understanding of contemporary Indian life.



Carlisle Indian Industrial School band member, M. Jolly, with tuba. Photo by U.S. Army Military History Institute.



The Fort Mojave Indian Tribal Band leads the 2011 Indian Days Parade in Downtown Needles, California. Photo by Cathleen O'Connell.

## Lesson 1: Learning About Music as a Social Activity

### Time

40 minutes + assignment

### Learning Objectives

Completing this lesson meets the following content standards:

- Students classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music and explain the reasoning behind their classifications
- Students identify sources of American music genres (e.g., swing, Broadway musical, blues) trace the evolution of those genres, and cite well-known musicians associated with them
- Students identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context

### Multimedia Resources

- Video Clip: Lesson 1 Clip 1
- Audio Clip: Lesson 1 Track 1

Available at [www.visionmaker.org/educators/sousa-on-the-rez](http://www.visionmaker.org/educators/sousa-on-the-rez)

### Materials

- Notebook Paper
- Pen or Pencil
- Writeboard
- Computer to Access Multimedia Resources

## Prescreening Activity

Note: Classrooms on reservations may choose to proceed directly to step 2 of this lesson.

### STEP 1

With non-Native American students, start with a warm-up during which students tap their prior knowledge about Native Americans. Do this by asking students to brainstorm a list of things they know about Native Americans. After a few minutes, ask students to share their lists with partners and then invite a few to share their ideas with the class. Have students explain where they learned the information that they have included on their lists. How reliable are these sources of information about Native Americans?

### STEP 2

Write on the board: What kinds of music do you think are performed today by American Indians in their communities? What might be some of the social contexts for musical performances?

Write student answers on board. Refer to the lists on the board and that the students made in Step 1 throughout the lesson, addressing items that might change or gain support.

TOP RIGHT: Iroquois Indian Band member Jeremy Printup is the great-great grandson of the Band's founder, Chief Elton Green. He plays trombone in the Band and works at coffee shop at a nearby hospital. Photo by Cathleen O'Connell.

BOTTOM RIGHT: Carlisle Indian School band member Daniel Eagle with drum. Photo by U.S. Army Military History Institute.



## Screening

### Procedures

Note: Links available at [www.visionmakermedia.org](http://www.visionmakermedia.org)

WATCH: *Souza on the Rez*

Clip 1 TIME CODE 16:34 to 18:00

LISTEN: *Heartbeat: Voices of First Nations Women. Smithsonian Folkways*

1. "Mother Earth" (track 1):  
The Six Nations Women Singers .

Brief Description:

WATCH: *Introduction to the Six Nations, the Tuscarora Nation Picnic, and performing Souza's Liberty Bell March*

LISTEN: "Mother Earth," a typical traditional "Eskanye" (New Women's Shuffle Dance) song performed by the Six Nations Women's Singing Society.

### Information for Teachers

Eskanye Ganiseh (new women's shuffle dance) is a style of music performed by all male or all female singing groups known as "Singing Societies" at social events and special singing contests known as "Sings." Only women dance to these songs. Instruments include a one small barrel shaped water drum played by the head singers, and rattles made of cow horn played by the other singers. This genre of songs dates back to the late 1400s. Similarities of performance context to marching band concerts include division between audience and performers, and a structured musical form that can be followed by those familiar with it. The head singer serves a similar role to the band director.

## **Timeline Events:**

1350-1400: The five tribal nations of the Mohawk, Oneida, Onondaga, Cayuga, and Seneca come together in what is now upstate New York to form the Iroquois Confederacy, also known as the League of Peace. They refer to themselves collectively as the Haudenosaunee. The Tuscarora nation joins the Confederacy in 1722, to form the “Six Nations.”

During the American Revolution (1776-1783), the Iroquois Confederacy at first attempted to stay neutral, but eventually some member nations were drawn into the hostilities on the British side. After the war, those who had sided with the British moved to Canada and settled primarily on the Grand River, forming the community now known as “Six Nations of the Grand River.” Today about 1/3 of Iroquois people, and most Mohawks, live in Canada.

During the Boarding school era (1870-1970), many Iroquois children in both the United States and Canada were taken from their communities to residential Boarding schools, where they learned how to play band instruments and march in formation. When they returned to their communities they brought these skills with them, and formed their own marching bands as community enterprises.

Today only one of these Six Nations bands, the Iroquois Indian Band, remains, marching and performing in local parades and community picnics. Membership consists of men and women of all ages, and the uniform is traditional Iroquois clothing. The band primarily plays marches in the style of John Phillip Sousa and others, written between 1880 and 1930.

## **Discussion**

- After showing video clips and listening to audio, contrast the sounds of march music and traditional music styles (instruments used, voices, etc.)
- How are these musical styles similar and how are they different? What are the performance contexts for each style, and what functions do they serve in their communities?
- Do Eskanye songs sound like music for dancing to you? Why or why not?

## **Assignment**

- Write a short essay describing what music means in your life, and contrasting it with the role of music in the lives of the musicians shown in the video examples.



Carlisle Indian Industrial School Band, 1895. Photo by U.S. Army Military History Institute..

## Lesson 2: Music in the Native American Community

### Time

40 minutes + assignment

### Learning Objectives

Completing this lesson meets the following content standards:

- Students identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context.
- Students identify and describe music genres or styles that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical conditions that produced the synthesis of influences.

### Multimedia Resources

- Video Clips: Lesson 2 Clip 1, 2, & 3
- Audio Clips: Lesson 2 Track 1 & 2

Available at [www.visionmaker.org/educators/sousa-on-the-rez](http://www.visionmaker.org/educators/sousa-on-the-rez)

### Materials

- Notebook Paper
- Pen or Pencil
- Writeboard
- Computer to Access Multimedia Resources

## Screening

### Procedures

Note: Links available at [www.visionmakermedia.org](http://www.visionmakermedia.org)

WATCH: *Sousa on the Rez*

Clip 1 TIME CODE 22:11 to 23:29

Fort Mojave Indian Tribal Band members gather at home to play traditional Bird Songs on band instruments and discuss the adaptations of old songs for a new context, and the creation of a new tradition.

WATCH: *From the Heart: Bird Singers and Dancers of the Southwest*

Clip 2 TIME CODE 10:30 to 12:31

The Mojave Black Mountain Boys singers discuss what Bird Songs mean to them.

Clip 3 TIME CODE 15:09 to 17:24

Bird Songs in performance in conjunction with dancing in Palm Springs.

LISTEN: Bird Songs of the Colorado River, Indian House IH 1801.

Track One: *Mojave Bird Song no. 1*



Trombonist Taydem Printup of the Iroquois Indian Band rehearses for an upcoming performance at the New York State Fair. Photo by Cathleen O'Connell. .

## **Timeline Events:**

The Mojave People, whose name translates as “the People by the Water,” move into the Colorado river floodplain between present day Hoover Dam and about 100 miles below Parker Dam, on the California/Arizona border. They migrate into this area approximately 8,000 B.C., following the migration movements of flocks of birds. At this time, they begin to “Sing Bird,” both as a way to preserve the story of their migration and as a social activity. Bird Songs are one of the oldest continuous singing traditions on earth, and are widely performed by the desert peoples of Southern California and Western Arizona.

After European settlement begins in California, the Mojave have contact with American explorers and settlers moving through their lands. In 1859, the United States Government established Fort Mojave and put the Mojave under military jurisdiction until 1890, when the area was handed over to the Department of the Interior. The old fort was converted into a boarding school, and until 1931 all Mojave children were compelled to attend and live at the school. During their time at school, they were forced to learn to read and write in English, and not allowed to use their Native language. They also learned musical instruments and played in band programs. Graduates of the school formed the Fort Mojave Tribal Marching Band in 1906.

Nowadays, the Tribal Marching Band is has its own teaching staff and performs in four to five events per year. While the membership is made up primarily of Mojave tribal members, any person, Native or non-Native, is welcome to join. This band does not wear a uniform of traditional clothing, but rather dresses in matching blue short-sleeved shirts and black pants, and marches exclusively in parades.

## **Discussion**

- After showing video clips and listening to audio, contrast the sounds of march music and traditional music styles (instruments used, voices, etc . . .
- Why do you think Mojave people play in Marching Bands when they originate from the boarding school experience?
- Compare and contrast the social settings and meanings of marching band performances and Bird Song performances.
- Why are Mojave people taking melodies and rhythms from their Bird Songs and adapting them for Brass and woodwind instruments?
- In the Bird Song tradition, only men sing and play the gourd rattle, while women dance and on rare occasions sing along. In the small group setting of tribal band members playing instruments, however, there is a woman playing a song on clarinet alongside the male musicians. Why do you think this is happening? What does this say about gender roles and musical performance in specific contexts?

## **Assignment**

- Write a short essay discussing why you think people in Fort Mojave continue to play in the marching band, and what might be the reasons why they allow non-Tribal community people to join and participate in the band.

## Assessment for Lessons 1 & 2

- Did the students show an understanding in how music works in a variety of ways in different cultures and cultural contexts?
- Did the students appreciate how two traditional types of music can be combined to create a new style such as Bird Songs played on Band instruments?

## Additional Resources

- *Indian Blues: American Indians and the Politics of Music, 1879-1934* by John Troutman. University of Oklahoma Press.
- *Indians In Unexpected Places* by Philip Deloria. University Press of Kansas.
- *Native American Music in Eastern North America: Experiencing Music, Expressing Culture* by Beverly Diamond. Oxford University Press.
- Mojave Indian Tribal Marching Band: <http://mojaveindiantribe.com/tribal-marching-band>
- John Phillip Sousa: <http://www.dws.org/sousa>
- *From the Heart: Bird Singers and Dancers of the Southwest*. No Special Abilities Productions. <http://www.nationalfilmnetwork.com/store/productdetails.aspx?productid=1145>

## About the Author



Tara Browner (Choctaw).  
Photo by Tara Browner.

**Tara Browner (Choctaw)** is a Professor of Ethnomusicology and American Indian Studies at the University of California-Los Angeles, where she teaches courses in American Indian music and dance. She received her Bachelors in music at California State University-Sacramento; Masters in music

from the University of Colorado-Boulder; and PhD in music history from the University of Michigan. She is the author of *Heartbeat of the People: Music and Dance of the Northern Pow-Wow* (2002), editor of *Music of the First Nations: Tradition and Innovation in Native Northern Music* (2009), and editor of songs from *A New Circle of Voices: The 16th Annual Pow-Wow at UCLA* (2009).

In addition to her scholarly activities, Professor Browner served for many years on the Native American Music screening committee for the Grammy® Awards, and is a pow-wow dancer in the Women's Southern Cloth tradition. She holds a California single subject K-12 Teaching Credential, and before coming to UCLA, taught for five years in various public school systems.