

# *Exploring Indigenous Music in the Intermediate and Secondary Music Classroom*



*Presented by:  
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Opus 100  
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## Appropriation vs. Appreciation: What's the difference?

Cultural Appropriation	Cultural Appreciation
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### Curriculum Connections

#### Grade 7 Music (Specific Expectations)

##### Creating and Performing

- **C1.1 sing and/or play, in tune, from musical notation, unison music and music in two or more parts from diverse cultures, styles, and historical periods**

##### Reflecting, Responding, Analyzing

- **C2.2 analyse, using musical terminology, ways in which the elements are used in the music that they perform, listen to, and create** (e.g., *compare the use of drums in different social and cultural contexts, such as Asian, Aboriginal, and African communities; describe how the use of the various elements affects their response to the music*)

##### Exploring Forms and Cultural Contexts

**C3.1 analyse the influences of music and the media on the development of personal and cultural identity** (e.g., describe how their personal musical preferences have been formed from listening to music readily available in the media; explain how cultural identity, *including a sense of Aboriginal pride for Aboriginal students, can be reinforced by listening to music of their own culture*)

#### Grade 8 Music

##### Creating and Performing

- **C1.1 sing and/or play, in tune, music in unison and in two or more parts from a variety of cultures, styles, and historical periods**

##### Reflecting, Responding, Analyzing

- **C2.2 analyse, using musical terminology, ways in which the elements of music are used in various styles and genres they perform, listen to, and create**

## Exploring Forms and Cultural Contexts

- **C3.1 analyse some of the social, political, and economic factors that affect the creation of music** (e.g. historical events that inspired the composition of nationalistic music; the development of jazz, rap, and heavy metal, and their effect on culture; the social and/or cultural origins of folk songs, love songs, national anthems, and dance music; the economic purposes for commercial music played in stores; *purposes and effects of Aboriginal activism through song*)
- **C3.2 compare and contrast music from the past and present** (e.g., differences and similarities between music from various cultures and contemporary fusion forms; *similarities and differences between traditional Aboriginal music and music sung and played by contemporary Aboriginal musicians . . .*)

## Secondary Music Overall Expectations

Grade 9 (AMU 10)	Grade 10 (AMU 20)	Grade 11 (AMU 3M & AMU 30)	Grade 12 (AMU 4M & AMU 4E)
<b><u>A. Creating &amp; Performing</u></b> A 1 <i>The Creative Process</i> A 2 The Elements of Music A 3 Techniques & Technologies	<b><u>A. Creating &amp; Performing</u></b> A 1 <i>The Creative Process</i> A 2 The Elements of Music A 3 Techniques & Technologies	<b><u>A. Creating &amp; Performing</u></b> A 1 <i>The Creative Process</i> A 2 The Elements of Music A 3 Techniques & Technologies	<b><u>A. Creating &amp; Performing</u></b> A 1 <i>The Creative Process</i> A 2 The Elements of Music A 3 Techniques & Technologies
<b><u>B. Reflecting, Responding &amp; Analyzing</u></b> B 1 <i>The Critical Analysis Process</i> B2 <i>Music &amp; Society</i>	<b><u>. Reflecting, Responding &amp; Analyzing</u></b> B 1 <i>The Critical Analysis Process</i> B2 <i>Music &amp; Society</i>	<b><u>. Reflecting, Responding &amp; Analyzing</u></b> B 1 <i>The Critical Analysis Process</i> B2 <i>Music &amp; Society</i>  B4 <i>Connections Beyond The Classroom</i>	<b><u>Reflecting, Responding &amp; Analyzing</u></b> B 1 <i>The Critical Analysis Process</i> B2 <i>Music &amp; Society</i> B3 Skills & Personal Growth B4 <i>Connections Beyond The Classroom</i>
<b><u>C. Foundations</u></b> C1 Theory & Terminology C2 <i>Characteristics and Development of Music</i> C3 Conventions & Responsible Practices	<b><u>C. Foundations</u></b> C1 Theory & Terminology C2 <i>Characteristics and Development of Music</i> C3 Conventions & Responsible Practices	<b><u>C. Foundations</u></b> C1 Theory & Terminology C2 <i>Characteristics and Development of Music</i> C3 Conventions & Responsible Practices	<b><u>. Foundations</u></b> C1 Theory & Terminology C2 <i>Characteristics and Development of Music</i> C3 Conventions & Responsible Practices

### Focus Courses (follow the ‘Mother Ship’ course expectations)

AMC Music for Creating  
 AMM Music and Computers

AMD Electronic Music  
 AMP Instrumental Music – Percussion  
 AMV Music – Vocal/Choral

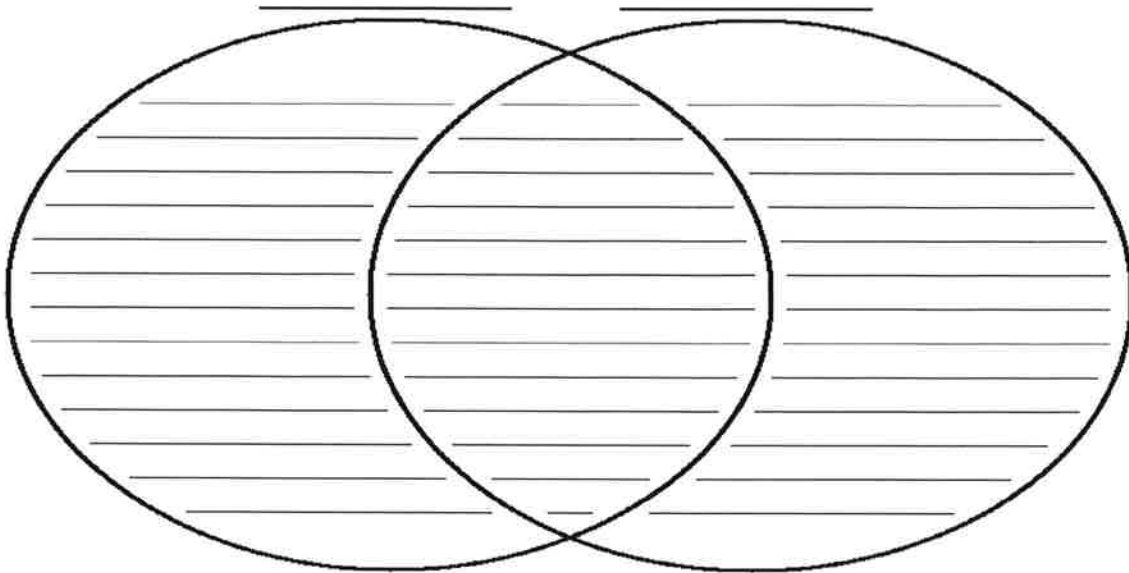
AME Small Ensemble  
 AMQ Steel Pan Music

## Active Listening – Listening with a Focus

Write down everything you hear in both selections in the Venn diagram below, then note what the two selections may have in common in the middle.


Selection #1







Selection #2




## Active and Focused Music Listening (Elements of Music)

Let's get musically focused and musically literate...check off what you hear

<b>Element of Music</b>	<b>Performance #1</b>	<b>Performance #2</b>
<p><b>Pitch/Melody</b></p> <p>(a series of organized pitches)</p> 	<p>Pitch Movement</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Ascending for the most part</li> <li><input type="checkbox"/> Descending for the most part</li> <li><input type="checkbox"/> Ascending/Descending</li> </ul> <p>Melodic Motion</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Moves by steps (conjunct motion)</li> <li><input type="checkbox"/> Moves by skips (disjunct motion)</li> </ul> <p>Melody</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> New melody</li> <li><input type="checkbox"/> Repeated melody</li> </ul>	<p>Pitch Movement</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Ascending for the most part</li> <li><input type="checkbox"/> Descending for the most part</li> <li><input type="checkbox"/> Ascending/Descending</li> </ul> <p>Melodic Motion</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Moves by steps (conjunct motion)</li> <li><input type="checkbox"/> Moves by skips (disjunct motion)</li> </ul> <p>Melody</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> New melody</li> <li><input type="checkbox"/> Repeated melody</li> </ul>
<p><b>Rhythm/Duration</b></p> <p>(the beat or pulse of music and the patterns of short/long sound durations)</p>	<p>Beat</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Steady beat</li> <li><input type="checkbox"/> No beat</li> </ul> <p>Tempo (speed of music)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Fast tempo (Allegro)</li> <li><input type="checkbox"/> Slow tempo (Largo)</li> <li><input type="checkbox"/> Medium tempo (Moderato)</li> <li><input type="checkbox"/> Changing tempos</li> </ul>	<p>Beat</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Steady beat</li> <li><input type="checkbox"/> No beat</li> </ul> <p>Tempo (speed of music)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Fast tempo (Allegro)</li> <li><input type="checkbox"/> Slow tempo (Largo)</li> <li><input type="checkbox"/> Moderate tempo (Moderato)</li> <li><input type="checkbox"/> Changing tempos</li> </ul>

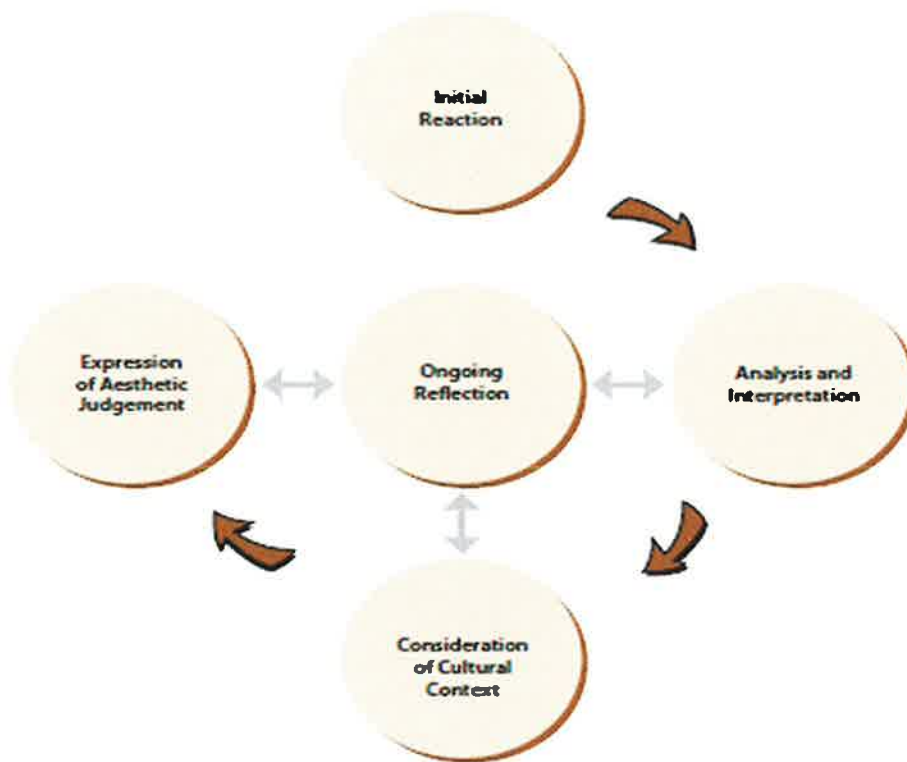
	<p><b>Time Signature (meter)</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> 4/4 meter-quadruple time</li> <li><input type="checkbox"/> 3/4 meter-triple time</li> <li><input type="checkbox"/> 2/4 meter – duple time</li> </ul>	<p><b>Time Signature (meter)</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> 4/4 meter-quadruple time</li> <li><input type="checkbox"/> 3/4 meter-triple time</li> <li><input type="checkbox"/> 2/4 meter – duple time</li> </ul>
<p><b>Dynamics</b> (the volume of sound)</p> 	<ul style="list-style-type: none"> <li><input type="checkbox"/> p - piano</li> <li><input type="checkbox"/> mp-mezzo piano</li> <li><input type="checkbox"/> mf – mezzo forte</li> <li><input type="checkbox"/> f – forte</li> <li><input type="checkbox"/> crescendos</li> <li><input type="checkbox"/> decrescendos</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> p - piano</li> <li><input type="checkbox"/> mp - mezzo piano</li> <li><input type="checkbox"/> mf – mezzo forte</li> <li><input type="checkbox"/> f - forte</li> <li><input type="checkbox"/> crescendos</li> <li><input type="checkbox"/> decrescendos</li> </ul>
<p><b>Harmony</b> (two or more different notes sounded at once)</p> 	<ul style="list-style-type: none"> <li><input type="checkbox"/> No harmony heard</li> <li><input type="checkbox"/> Unison singing/playing</li> <li><input type="checkbox"/> Consonant harmony</li> <li><input type="checkbox"/> Dissonant harmony</li>   <li><input type="checkbox"/> Major tonality</li> <li><input type="checkbox"/> Minor tonality</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> No harmony heard</li> <li><input type="checkbox"/> Unison singing/playing</li> <li><input type="checkbox"/> Consonant harmony</li> <li><input type="checkbox"/> Dissonant harmony</li>   <li><input type="checkbox"/> Major tonality</li> <li><input type="checkbox"/> Minor tonality</li> </ul>
<p><b>Timbre</b> (the unique quality of a sound, also called tone colour)</p> 	<ul style="list-style-type: none"> <li><input type="checkbox"/> Voices</li> <li><input type="checkbox"/> Brass instruments</li> <li><input type="checkbox"/> Woodwind instruments</li> <li><input type="checkbox"/> Percussion instruments</li> <li><input type="checkbox"/> Electronic instruments</li> <li><input type="checkbox"/> String instruments</li> <li><input type="checkbox"/> Environmental sounds (eg. wind, animals, water)</li> <li><input type="checkbox"/> Body percussion</li> <li><input type="checkbox"/> Electronic sounds</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Voices</li> <li><input type="checkbox"/> Brass instruments</li> <li><input type="checkbox"/> Woodwind instruments</li> <li><input type="checkbox"/> Percussion instruments</li> <li><input type="checkbox"/> Electronic instruments</li> <li><input type="checkbox"/> String instruments</li> <li><input type="checkbox"/> Environmental sounds ( eg. wind, animals, water)</li> <li><input type="checkbox"/> Body percussion</li> <li><input type="checkbox"/> Electronic sounds</li> </ul>
<p><b>Texture</b> (the relationship between the lines of music – vertical/horizontal relationship)</p> 	<ul style="list-style-type: none"> <li><input type="checkbox"/> Thin texture</li> <li><input type="checkbox"/> Thick texture</li>   <li><input type="checkbox"/> Melody alone (monophonic)</li> <li><input type="checkbox"/> Melody + accompaniment (homophonic)</li> <li><input type="checkbox"/> Melodies + Counter melodies (polyphonic)</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Thin texture</li> <li><input type="checkbox"/> Thick texture</li>   <li><input type="checkbox"/> Melody alone (monophonic)</li> <li><input type="checkbox"/> Melody + accompaniment (homophonic)</li> <li><input type="checkbox"/> Melodies + Counter melodies (polyphonic)</li> </ul>
<p><b>Form</b> (the overall structure of the piece, how it is organized)</p> 	<ul style="list-style-type: none"> <li><input type="checkbox"/> Call and Response</li> <li><input type="checkbox"/> Repetition AAA</li> <li><input type="checkbox"/> Binary form AB</li> <li><input type="checkbox"/> Ternary form ABA</li> <li><input type="checkbox"/> Rondo ABACADA</li> <li><input type="checkbox"/> Theme and variation</li>   <li><input type="checkbox"/> Introduction</li> <li><input type="checkbox"/> Verse</li> <li><input type="checkbox"/> Chorus</li> <li><input type="checkbox"/> Bridge</li> <li><input type="checkbox"/> Outro (coda, ending)</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Call and Response</li> <li><input type="checkbox"/> Repetition AAA</li> <li><input type="checkbox"/> Binary form AB</li> <li><input type="checkbox"/> Ternary form ABA</li> <li><input type="checkbox"/> Rondo ABACADA</li> <li><input type="checkbox"/> Theme and variation</li>   <li><input type="checkbox"/> Introduction</li> <li><input type="checkbox"/> Verse</li> <li><input type="checkbox"/> Chorus</li> <li><input type="checkbox"/> Bridge</li> <li><input type="checkbox"/> Outro (coda, ending)</li> </ul>

<p><b>Mood</b></p> 	<input type="checkbox"/> lively, happy <input type="checkbox"/> relaxed <input type="checkbox"/> sad <input type="checkbox"/> angry <input type="checkbox"/> gentle <input type="checkbox"/> scary <input type="checkbox"/> Other: _____	<input type="checkbox"/> lively, happy <input type="checkbox"/> relaxed <input type="checkbox"/> sad <input type="checkbox"/> angry <input type="checkbox"/> gentle <input type="checkbox"/> scary <input type="checkbox"/> Other: _____
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What type of performing ensemble do you think this is?

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### Critical Analysis and Focused Listening



### Sample Indigenous Listening Links

Musicians	Website
The Stranger Official Video	The Secret Path (Gord Downie) (Intro-Minds On) Chanie Wenjack (Residential Schools) <a href="https://www.youtube.com/watch?v=za2VzjkwTfc">https://www.youtube.com/watch?v=za2VzjkwTfc</a>
<b><u>First Nations</u></b>	<b>Authentic Traditional and Contemporary Indigenous Music</b>
Morningstar River Singers (and Dancers) 5 min	Native Drums website (Intro – Minds On) <a href="http://www.native-drums.ca/index.php/Video/?tp=a&amp;bg=1&amp;ln=e">http://www.native-drums.ca/index.php/Video/?tp=a&amp;bg=1&amp;ln=e</a>

The Making of an Ojibway Hand Drum (4 min)	Native Drums website (Intro - Minds On) <a href="http://www.native-drums.ca/index.php/Video/?tp=a&amp;bg=1&amp;ln=e">http://www.native-drums.ca/index.php/Video/?tp=a&amp;bg=1&amp;ln=e</a>
Odawa Jingle Dance performance (1 min)	Native Dance website (Intro-Minds On) <a href="http://www.native-dance.ca/">http://www.native-dance.ca/</a>
Buffy Ste. Marie (Cree)	Bury My Heart at Wounded Knee <a href="https://www.youtube.com/watch?v=eTmvrHoyMZ8">https://www.youtube.com/watch?v=eTmvrHoyMZ8</a>
Drezus (Plains-Cree)	Red Winter (Idle No More) <a href="https://www.youtube.com/watch?v=VEc3ZYqi5Fw">https://www.youtube.com/watch?v=VEc3ZYqi5Fw</a>
Most All that I Know (Oji-Cree-Meti)	Contemporary <a href="https://www.youtube.com/watch?v=5VAF3ypMS84">https://www.youtube.com/watch?v=5VAF3ypMS84</a>
David Maracle (Tyendinaga Mohawk)	Native Flute <a href="https://www.youtube.com/watch?v=JpLFD0eNTQ8&amp;feature=youtu.be">https://www.youtube.com/watch?v=JpLFD0eNTQ8&amp;feature=youtu.be</a>
A Tribe called Red (Ojibway, Cayuga, Mohawk)	Black Bear- Stadium Pow Wow – Official Video “We are the Halluci Nation” <a href="https://www.youtube.com/watch?v=eAEmjW9J3_o">https://www.youtube.com/watch?v=eAEmjW9J3_o</a>
<b><u>Inuit</u></b>	
Inuit Throat Singing in Gjoa Haven	Traditional Throat Singing <a href="https://www.youtube.com/watch?v=qnGM0BIA95I">https://www.youtube.com/watch?v=qnGM0BIA95I</a>
Tanya Tagaq	Contemporary / Throat Singing <a href="https://youtu.be/BCuayGvy3i8">https://youtu.be/BCuayGvy3i8</a>
Susan Aglukark	Contemporary <a href="https://www.youtube.com/watch?v=G9m4g8H4f4Q">https://www.youtube.com/watch?v=G9m4g8H4f4Q</a>
<b><u>Inuit Drumming</u></b>	
A ja ja song	Traditional Inuit drumming <a href="https://www.youtube.com/watch?v=sVRYpbZ3GSg&amp;t=4s">https://www.youtube.com/watch?v=sVRYpbZ3GSg&amp;t=4s</a>
The Ulukhaktok Western Drummers and Dancers	Traditional Inuit drumming and dancing Inuvialuit HD Drum Dance <a href="https://www.youtube.com/watch?v=YyIYYgRgTkA">https://www.youtube.com/watch?v=YyIYYgRgTkA</a>
<b><u>Metis</u></b>	
Metis Fiddler Quartet: Through the Woodlands	Traditional Metis Fiddling <a href="https://www.youtube.com/watch?v=96CXlVeJLoU">https://www.youtube.com/watch?v=96CXlVeJLoU</a>

## Drezus : Red Winter

### Verse

My skin's red, I bleed red, I'm seeing red  
I'm praying for my people out there who ain't seen it yet  
His blood is cold, he's living lies forever told  
By his ancestors 500 years ago  
Yeah I said it, got my peoples getting restless  
Making money off our land and we ain't even on the guest list  
Carry on traditions of a racist ass pilgrim  
And I know you really love it when my people play the victim  
'Cause it makes it seem like we're folding under pressure  
But we up to bat now no more playing catcher  
'Cause we see the bigger the picture that we have to capture  
See how quick we get together? Man, we out to get ya

### Chorus

You can lock us in jail and throw away the key  
Take away my rights but you ain't stopping me  
'Cause I been quiet for too long its time to speak  
We got to stand for something to keep us free!  
I'm idle no more  
I'm idle no more  
I'm idle no more  
Yeah I'm idle no more





## The Critical Analysis Process

<p><b>Initial Reaction</b>          What is your initial reaction to the lyrics of this piece?</p> <p>To the video?</p>	
<p><b>Description</b>          List everything you hear in this music (voices, instrumentation, style/genre) and/or in the video.</p>	
<p><b>Analysis</b>          How were the elements of music (melody, rhythm, harmony, timbre, texture, form, dynamics) organized and manipulated?</p> <p>Do you think this was effective? Why/why not?</p> <p>What are the lyrics expressing?</p> <p>What social justice/equity issue is it exploring?</p>	<p><i>Melody:</i></p> <p><i>Rhythm:</i></p> <p><i>Harmony:</i></p> <p><i>Timbre:</i></p> <p><i>Texture</i></p> <p><i>Form:</i></p> <p><i>Dynamics:</i></p>
<p><b>Consideration of Cultural Context</b>          What's the cultural context of this music and the lyrics?</p> <p>What connections does it make to the time in which it was written?</p> <p>Is it still culturally relevant and meaningful today?</p>	
<p><b>Informed Point of View</b>          What is your overall opinion of this musical work?</p> <p>Did it change at all from your initial reaction? Why/why not?</p>	

### **Soundscape Composition Through the Medicine Wheel**

A music composition lesson (instrumental or vocal) connecting aboriginal/indigenous people to the contemporary environment of students and their sense of place and empathy

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*Set up class in a circle, with or without chairs. Outside is preferable but inside will work as well. Use the following script to introduce the medicine wheel:*

#### **The Circle**

The circle is a symbol that exists on all continents. No one knows when the first people began to honour the circle. The circle represents different teachings to the many people and nations of the world. The First Nations, Métis and Inuit people of Turtle Island, North America, have their own view of the circle. This lesson cannot provide every Nations' beliefs and knowledge, however, can provide a glimpse of how Indigenous peoples of Turtle Island's Anishinaabe view the circle or the wheel. We recommend sitting with traditional teachers to learn more about the circle, the Medicine Wheel, and yourself.

The circle is a part of the natural order of creation, addressing the water cycle, the seasons and the cycle of birth and death. The circle can signify completeness and creativity. All parts of the circle are infinite and continuous. They illustrate the interrelatedness that characterizes Aboriginal worldviews. They also illustrate relationships between various aspects of the world and human life.

*Ask group the following questions and lead a discussion:*

Has anyone already learned about the medicine wheel? (*share*)

What is something that you see every day that is a circle? (sun, moon, wheels, etc.)

#### **The Medicine Wheel**

The Medicine Wheel can represent many aspects to many Aboriginal nations in North America. It can represent the sacred hoop that we are all a part of. It acknowledges the relationships of all things both seen and unseen, this reality and the metaphysical. Our lives are filled with many beginnings and endings; sunrise to sunset, birth to death, and also with emotional reactions that lead to chosen responses.

The Medicine Wheel represents relationships between aspects of the self, the world, and all life. Examples of these include the four cardinal directions, four seasons, four elements, four stages of life, and four aspects of self. The Medicine Wheel can assist people to understand balance, responsibilities to self, family, community, nation, and the world in which they live in. It is about how each individual will choose to use their gifts to play a role in their community. The journey in life is to learn from each cycle.

In reality the past, present and future are all connected. The medicine wheel represents constant movement through each cycle, which can lead to a greater understanding and critical reflection.

*Ask students to face the east then speak the following slowly:*

We begin in the **East**. In the east is spring, sunrise, birth/infancy, and the spiritual aspect of self, the spirit. What are some of the sounds you hear at sunrise?

*(Let students imagine this time of day in their current location. Ask them what they "hear," then pick one favourite sound and ask the class to imitate it, e.g., birds, slow traffic, alarm. Try to get as close to the actual sound as possible.)*

*Ask students to face the south:*

The **South** represents the summer, the sun at high noon when there is no shadow, the hottest part of the day, youth, and the mental aspect of self, the mind and thoughts. What are some of the sounds you hear at midday?

*(Let students imagine this time of day. Ask them what they "hear," then pick one favourite sound and ask the class to imitate it, e.g., faster traffic, people shouting, horns honking. Try to get as close to the actual sound as possible.)*

*Ask students to face the west:*

In the **West** is autumn, sunset, adulthood, and the physical aspect of self, the body. What are some of the sounds you hear at sunset?

*(Let students imagine this time of day. Ask them what they "hear," then pick one favourite sound and ask the class to imitate it, e.g., rush-hour ending, birds, people going home. Try to get as close to the actual sound as possible.)*

*After some time, ask students to face the north:*

The **North** is winter, renewal, elder/senior, time of healing and the emotional aspect of self, the heart. What are some of the sounds you hear at nighttime?

*(Let students imagine this time of day. Ask them what they "hear," then pick one favourite sound and ask the class to imitate it, e.g., distant traffic, sleeping sounds. Try to get as close to the actual sound as possible.)*

### **Group Soundscape Composition**

*(Teachers may use this as a script, and do this section with voices.)*

1. What are our four favourite sounds?
2. Let's create a soundscape piece that shifts through those four sounds.
3. How can we shift these sounds into one another to exaggerate or anticipate the next direction? (faster, slower, quieter, longer, shorter, higher, lower, quick stops, phase shifting)
4. Let's perform it. (Teachers can revise and try again with students.)

### **Journaling**

*Distribute the medicine wheel handout and have a discussion with the class about the aspects of each quadrant, along with the characteristics and feelings associated with each direction. Ask students to spend some time listening in each direction and journaling using the questions, which can be reproduced on the back of the handout.*

While answering the following questions, keep recalling the aspects, stages, and characteristics of each direction.

What are some of the closest and farthest-away the sounds you hear?

Do any of these fit with the direction you are facing?

What are some of the closest and farthest-away things you see?

Do any of these fit with the direction you are facing?

Think about what is farther away from you, toward the farther-away parts of the city.

What are the sounds you would hear there? What are the things you would see?

How do these relate to the characteristics of this direction?

Think even farther away from you, toward other parts of the province and country.

What are the sounds you might hear there? What are the things you might see?

How do these relate to the characteristics of this direction?

**Journaling Questions (for each direction)**

While answering the following questions keep recalling the aspects, stages, characteristics of each direction.

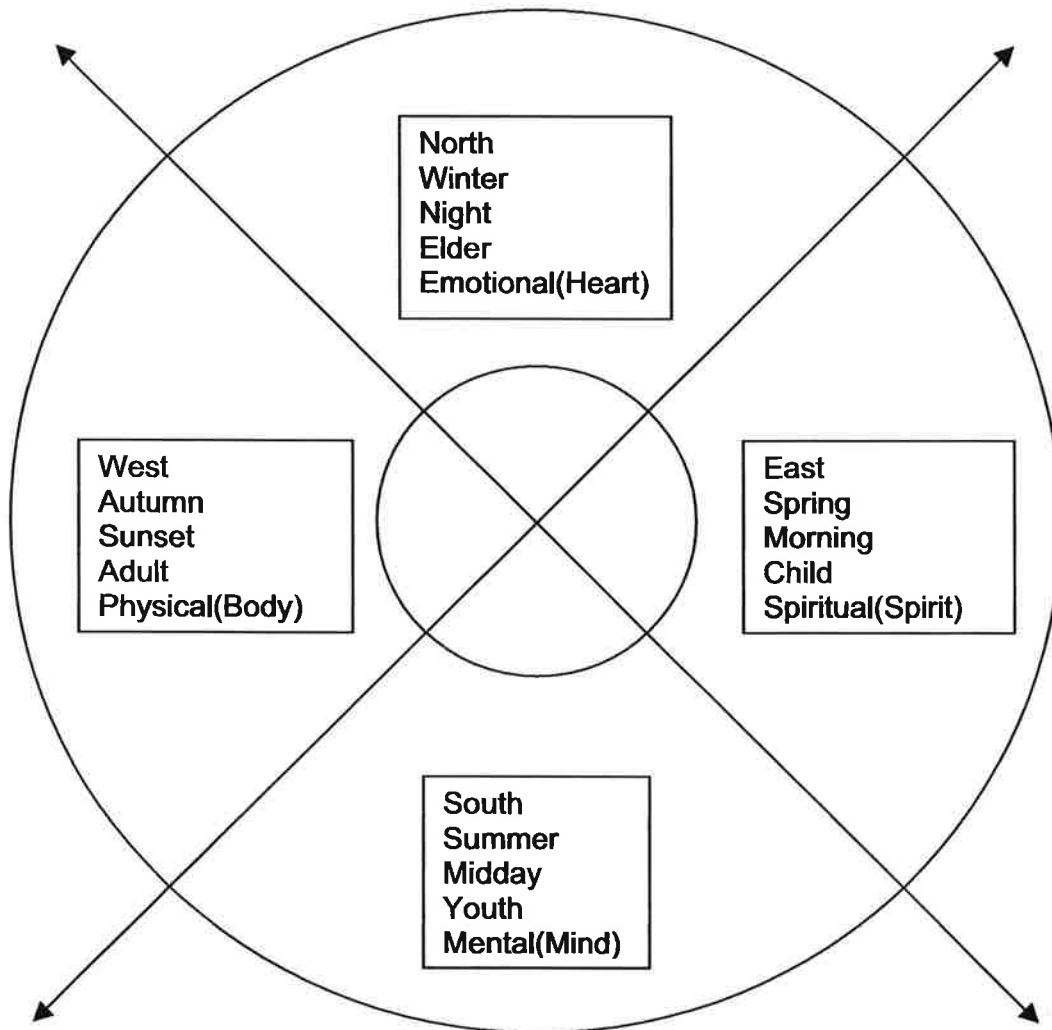
What are some of the closest and furthest sounds you can hear?  
Do any of these fit with the direction you are facing?

What are some of the closest and furthest things you see?  
Do any of these fit with the direction you are facing?

Think about further away from you, toward the further parts of the city.  
What are the sounds you would hear there? What are the things you would see?  
How do these relate to the characteristics of this direction?

Think even further away from you, toward other parts of the province and country.  
What are the sounds you could hear there? What are the things you would see?  
How do these relate to the characteristics of this direction?

# Medicine Wheel



### **Composing in Four Groups**

*(Can use instruments)*

*Ask students to pick a direction they feel best suits them at this moment. It doesn't have to be in relation to their age; it can be the characteristics associated with that direction. Encourage at least two or three students to be in each direction.*

*Give students the following assignment.*

1. In your groups (directions), share some of your answers to the journaling questions.
2. Using the things you heard and seen create a short (1-2 minute) composition for your chosen direction.
3. Ask yourself: How will the beginning emerge out of the direction before it? How will it flow, anticipate, predict the direction after?
4. Practice, revise, edit, and prepare your piece.

*Have students perform their sections one after another, starting with the east and proceeding to the south, west, and north. Discuss/revise the transitions and try again, making sure to leave a quiet space before and after.*

### **Final Reflection**

*(Ask students to pair with a partner first, then gather them again in the large group.)*

Think about the following.

1. How was each direction depicted in our composition?
2. How does the Medicine Wheel help us understand our surroundings? The four directions? The four seasons? The stages of life?
3. How can reflection in all parts of the medicine wheel help us feel balanced in ourselves and our surroundings?
4. The medicine wheel shows how everything in the world is interconnected to form a single whole. How does your composition express interconnectedness? How does it express balance between Earth and all of Creation?
5. How would you express your own worldview through music? How do artistic media create images and sounds that explain aspects of culture, values, beliefs, and attitudes?

### **Extensions**

1. Research the land before Toronto was developed and compose a piece exploring these forgotten/silenced sounds and how they might contrast with the current soundscape.
2. Pick various locations to compose and perform music based on the medicine wheel (e.g., beach, park, street corner).

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Lesson written by: Devin Davis, Cindilee Little Eagle Ecker-Flagg, Cindy Fairbank  
Douglas Friesen, Alison Kenny-Gardhouse, Suzanne Methot, Nancy Steele, Leslie Stewart-Rose  
Consult: Elder Jacqui Lavalley Edit: Cindilee Little Eagle Ecker-Flagg

## Soundscape: Assessment for and as Learning-Success Criteria Checklist

(adapted from: Treasures for Teaching (K-3), TDSB)

Group Members: \_\_\_\_\_

Soundscape Title: \_\_\_\_\_

### Our Soundscape composition:

- followed the *Creative Process* (Challenging, Imagining/Generating, Planning/Focusing, Exploring/Experimenting, Producing Preliminary Work, Revising/Refining, Presenting/Performing, Reflecting/Evaluating)
- has a beginning, middle, and end
- used various instrumental *timbres*
- used vocal *timbres*
- used found or environmental *timbres*
- used body percussion *timbres*
- used a variety of soft and loud *dynamics* (piano and forte dynamics)
- used a variety of slow and fast *tempos* (adagio and allegro tempi)
- clearly communicated an idea, message, concept, feeling or mood
- used musical sounds that fit the meaning of one of the parts of the Medicine Wheel
- used non-traditional *graphic notation* on our score
- had a clear *legend* (symbols and their representative sounds)
- was performed well and was prepared

The *soundscape* is about \_\_\_\_\_

The *mood* we tried to create is \_\_\_\_\_

The *instruments* we chose to create this mood were \_\_\_\_\_

We chose them because \_\_\_\_\_

It reminds us of \_\_\_\_\_

It makes us feel \_\_\_\_\_

**Music ~ Creative Composition: Intermediate/Senior**  
**Soundscape: Assessment of Learning – Evaluation**

**Group Members:** \_\_\_\_\_

<b>Criteria</b>	<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Level 4</b>	<b>Level 4+</b>
followed the <i>creative process</i> (Challenging, Imagining/Generating to Reflecting/Evaluating)	No stages of the creative process were followed	Few of the stages of the creative process were followed	Some of the stages of the creative process were followed	Most stages of the creative process were followed	All stages of the creative process were followed
used a variety of <i>timbres</i>	No timbres were used effectively	Very few timbres were used effectively	Some various timbres were used effectively	A wide variety of timbres were used effectively	An extremely wide variety of timbres were used very effectively
used a variety of soft and loud <i>dynamics</i> (piano and forte dynamics)	No dynamics were used in the soundscape	Very few dynamics were used effectively	Some dynamics were used effectively	A variety of dynamics were used effectively	A wide variety of dynamics were used very effectively



used a variety of slow and fast <i>tempos</i> (adagio and allegro tempi)	No variety in tempos were evident in the soundscape	Some tempos were evident in the soundscape and used somewhat effectively	Some tempos were evident in the soundscape and used effectively	Numerous tempos were evident in the soundscape but note used very effectively	Numerous tempos were evident in the soundscape and used very effectively
clearly communicated an idea, message, feeling, concept or mood	The soundscape did not communicate an idea, message, feeling, concept or mood	The soundscape communicated an idea, message, feeling, concept or mood occasionally	The soundscape communicated an idea, message, concept or mood	The soundscape clearly communicated an idea, message, feeling, concept or mood effectively	The soundscape very clearly communicated an idea, message, feeling, concept or mood very effectively
used musical sounds that fit the meaning of one of the parts of the Medicine Wheel	The choice of musical sounds did not fit the meaning of one of the parts of the Medicine Wheel	The choice of musical sounds fit the meaning of one of the parts of the Medicine Wheel occasionally	The choice of musical sounds fit the meaning of the one of the parts of the Medicine Wheel	The choice of musical sounds often fit the meaning of one of the parts of the Medicine Wheel	The choice of musical sounds always fit the meaning of one of the parts of the Medicine Wheel
used non-traditional <i>graphic notation</i> on the score	Non-traditional graphic notation was not used throughout the score	Non-traditional graphic notation was used sparsely throughout the score	Non-traditional graphic notation was used in some parts of the score	Non-traditional graphic notation was used in most parts of the score	Non-traditional graphic notation was used throughout the score
had a clear <i>legend</i> (symbols and their representative sounds)	The composition did not have a legend	The composition had a legend but it was not very clear	The composition had a somewhat clear and effective legend	The composition had a clear and effective legend	The composition had a very clear and effective legend
was performed well and was prepared	The soundscape was neither performed nor prepared well	The soundscape was not performed well though it was prepared	The soundscape was performed and prepared quite well	The soundscape was performed and prepared well	The soundscape was performed and prepared extremely well

**Additional Comments (Glow and Grow)**



**GLOW:** \_\_\_\_\_



**GROW:** \_\_\_\_\_

## **Possible Minds On – Introductory Links and General Introduction**

### **The Stranger Office Video - The Secret Path (Gord Downie) :**

<https://www.youtube.com/watch?v=za2VzjkwTfc>

### **The Secret Path: Freedom to Speak: 8:22 m**

A group of inmates read Secret Path for their book club — and discover that they deeply relate to Chanie Wenjack's tragic story. <http://www.cbc.ca/shortdocs/shorts/the-secret-path-freedom-to-speak>

### **Coalition for Music Education: Music Monday Song 2017**

**Sing it Together : Marc Jordan and Ian Thomas**\_(including Indian flute, Metis Fiddling, Inuit Throat Singing)

<https://www.musicmonday.ca/anthem-sing-it-together/>

### **Exploring Social Justice: How Music Education Might Matter\_ (for our own reading/preparation)**

ed. E. Gould, J. Countryman, C. Morton, L. Stewart Rose

Chapter 2 Stumbling towards Clarity : Practical Issues in Teaching Global Musics

June Countryman, University of Prince Edward Island p. 23-37

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**Ancestral Sounds**

[www.virtualmuseum.ca](http://www.virtualmuseum.ca)

**Ottawa Inuit** Inuit Cultural Online Resources

**Children's Centre** <http://icor.ottawainuitchildrens.com/>

## **Indigenous Education: Resources**

### **Truth and Reconciliation Commission of Canada: Calls to Action**

[http://www.trc.ca/websites/trcinstitution/File/2015/Findings/Calls to Action English2.pdf](http://www.trc.ca/websites/trcinstitution/File/2015/Findings/Calls%20to%20Action%20English2.pdf)

### **The 8<sup>th</sup> Fire: Episode 1 - Indigenous in the City**

<https://www.coursera.org/learn/aboriginal-education/lecture/RmmF6/8th-fire-episode-1-indigenous-in-the-city-43-24>

**Episode 2 - It's Time**   **Episode 3 – Whose land is it anyway?**   **Episode 4 – At the Crossroads**

### **Deepening Knowledge: Resources for and about Aboriginal Education**

[http://www.oise.utoronto.ca/deepeningknowledge/Teacher\\_Resources/index.html](http://www.oise.utoronto.ca/deepeningknowledge/Teacher_Resources/index.html)

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## **Aboriginal Canada Portal. Women. Outstanding Women.**

<http://www.aboriginalcanada.gc.ca/acp/site.nsf/en/ao26598.html>

Lists links to websites that contain information about dynamic Canadian Aboriginal women.

## **National Aboriginal Achievement Awards**

[http://www.naaf.ca/html/awards\\_e.html](http://www.naaf.ca/html/awards_e.html)

Descriptions of the outstanding and diverse achievements of First Nation, Inuit, and Métis people.

## **Indigenous Music**

### **Library and Archives Canada – The First Nations**

(The Pow Wow, Song and Dance, Traditional and Commercial Pow Wows and Events, Competitions, Closing Ceremonies, Song Structure, Melody and Pitch, Lyrics, The Drum, Dances)

<https://www.collectionscanada.gc.ca/aboriginal-music-song/028012-2200-e.html>

### **Library and Archives Canada – The Inuit (Traditional Music, Throat Singing, Dance, A-ja-ja Songs)**

<https://www.collectionscanada.gc.ca/aboriginal-music-song/028012-1200-e.html>

### **Library and Archives Canada – Metis (Music Origins, The Music Develops)**

<https://www.collectionscanada.gc.ca/aboriginal-music-song/028012-3200-e.html>

### **Library and Archives Canada – Native Flute Music**

<https://www.collectionscanada.gc.ca/aboriginal-music-song/028012-2300-e.html>

**Indigenous Music Awards 2017** <https://www.indigenoumusicawards.com/nominees>

### **Deepening Knowledge: Resources for and about Aboriginal Education (OISE/UT)**

[http://www.oise.utoronto.ca/deepeningknowledge/TeacherResources/CurriculumResources\(bysubjects?/Music/index.html](http://www.oise.utoronto.ca/deepeningknowledge/TeacherResources/CurriculumResources(bysubjects?/Music/index.html)

## **From the OMEA – Secondary Resources Website**

### **Pow Wow Drum**

Whitefish Bay Singers (Ojibwe)

Grade Entry: <https://youtu.be/h9fMlyXwAqA>

Honour Song: <https://youtu.be/NBjBFbAh0ZQ>

### **Native Flute**

David Maracle – Tyendinaga Mohawk

Native Expressions: <https://youtu.be/IpLFD0eNTQ8>

Calm: <https://youtu.be/RUKKtatp8lo>

### **Traditional**

Akwesasne Women Singers Water Song: <https://youtu.be/9MvNaFWcQf4>

Anishinaabe Spirit Bear Song: [https://youtu.be/P8dMtCFo24o?list=PLsryEvSkggtTp8EIKkTH\\_yYTvig6B1q6e](https://youtu.be/P8dMtCFo24o?list=PLsryEvSkggtTp8EIKkTH_yYTvig6B1q6e)

Joanne Shenandoah – Iroquois women's Song: <https://youtu.be/7OPDRUKt0dQ>

### **Metis**

Metis Fiddler Quartet – Through the Woodlands

[https://youtu.be/96CXLveJLoU?list=RDEMIjs@3Rw8GELizODyEcB\\_nhQ](https://youtu.be/96CXLveJLoU?list=RDEMIjs@3Rw8GELizODyEcB_nhQ)

### **Inuit**

Tanya Tagak, Uja <https://youtu.be/BCuayGvy3i8>

Traditional Throat Singing: <https://youtu.be/x86SiUS7oA>