



Music In Our Schools Month® General Music: 5th Grade 2019–2020

“Farewell to the Warriors” Ojibwe Tribal Song

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Overview

Throughout these lesson plan launching points, students will explore expressive elements in Native American music, learn cultural information of the Ojibwe (pronounced ō - jīb - wā) tribe, connect to personal information and create movement in groups to highlight the song’s expressive elements as they relate to student battles.

Library of Link: <https://folkways.si.edu/charles-mee/farewell-to-the-warriors/american-indian/music/track/smithsonian>

Recording: Mrs. Charles Mee, “Farewell to the Warriors.” *A Cry from the Earth: Music of the North American Indians*, Folkways Records, 1979.

Prerequisite Skills

For students to be successful in this unit they will need knowledge of and experiences with the following:

- Collaboration in groups
- Read music notation including quarter notes, eighth notes, half notes, dotted quarter–eighth note combinations, and a sixteenth note triplet as well as pitches C4–D5 (*sol, la*).
- Demonstrate good singing technique by using a head voice, supportive posture, diction and breath control.
- General vocabulary of expressive elements in music

Instructional Goals/Objectives

Launching Point 1: Students will respond to the song “Farewell to the Warriors” and interpret expressive qualities.

Launching Point 2: Students will connect to the song through discussion of their own personal experiences about battles they face in life. Students will learn facts about Ojibwe history and culture.

Launching Point 3: Students will create movement in groups to accompany the song and highlight some of the battles or challenges students face.

National Core Arts Standards (2014)

CREATING

Anchor Standard #2: Organize and develop artistic ideas and work.

Essential Question:

How do musicians make creative decisions?

Enduring Understanding:

Musicians creative choices are influenced by their expertise, context, and expressive intent.

MU:Cr2.1.5a: Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context.

RESPONDING

Anchor Standard #8: Support interpretations of musical works that reflect creators’/performers’ expressive intent.

Essential Question:

How do we discern the musical creators’ and performers’ expressive intent?

Enduring Understanding:

Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

MU:Re8.1.5a: Demonstrate and explain how the expressive qualities (such as dynamics, tempos, timbre and articulation) are used in performers’ and personal interpretations to reflect expressive intent.

PERFORMING

Anchor Standard #4: Select varied musical works to present based on interest, knowledge technical skill, and context.

Essential Question:

How does understanding the structure and context of musical works inform performance?

Enduring Understanding: Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.

MU:Pr4.2.5c: Explain how context (such as social, cultural, and historical) informs performances.

Assessments

- Exit ticket—Students will share the expressive quality they find most compelling in the song as well as an emotion they felt during the song.
- Student research project—Using technology, create a slideshow of Ojibwe (or another tribe) information.
- Student questionnaire

Materials and Library of Congress Resource Links for the Unit

- ☐ <https://folkways.si.edu/charles-mee/farewell-to-the-warriors/american-indian/music/track/smithsonian>
- ☐ Exit ticket
- ☐ Group questionnaire for assessment
- ☐ Technology access for students to create an Ojibwe (or another tribe) slideshow
- ☐ Marker board, poster, or smartboard to write list of student-generated ideas
- ☐ Optional: piano or barred instruments

Teacher Talk—To the Teacher (Historical and Cultural Information)

Teacher Talk for Launching Point 1:

- Students will respond to the song “Farewell to the Warriors” and interpret expressive qualities.
- The song is listed as a Chippewa song; however, the tribe recognizes themselves as Ojibwe people (pronounced ō - jīb - wā).
- Frances Densmore, the collector of this song, included the song in Chippewa Music (Smithsonian Institution, *Bureau of American Ethnology Bulletin 45*, 1910) with this note:
“This is a very old song. The writer has talked with those who heard it sung long ago, when a war party left the little Chippewa village. It was custom for the women to accompany the warriors a short distance, all singing this song; later the song would be heard again, faintly at first, then coming nearer as the women returned alone, singing still, but taking up the burden of loneliness which is women’s share in war.”
- Learn more about Frances Densmore, a music educator and collector of Native American music, at <https://music.si.edu/video/photo-frances-densmore-mountain-chief>

Teacher Talk for Launching Point 2—Students will connect to the song through discussion of their own personal experiences about battles students face in life. Ojibwe history and cultural facts will be shared.

Ojibwe Facts and Cultural Information:

- The Ojibwe tribe (pronounced ō - jīb - wā), also known by the names Chippewa, Ojibwarich, and Ojibway, lived in Ontario, Canada, as well as Minnesota, Michigan, North Dakota, and Wisconsin in the United States.
- They refer to themselves as *Anishinabe*, which means “original man” or “first man.”
- They were hunters, fishers, farmers, and gatherers.
- Ojibwe people used birchbark for many necessities but are especially known for their well-crafted canoes.
- Because of their large numbers, they were one of the most feared tribes. Although they had close relations with and traded with many tribes, they did not get along with the Sioux (Lakota) or Iroquois.
- They lived in wigwams made of birchbark covered in buffalo hide.
- Their communities were in “bands,” meaning they did not all live together. Bands were spread out in the various places in the U.S. and Canada. Currently, there are approximately 150 bands of Ojibwe people.
- Their reservation lands are under the tribe’s control with independent laws, law enforcement, services, and school systems.
- The political leader of an Ojibwe band is a chief (*gimaa* or *ogimaa* in the Ojibway language). Today both men and women are accepted as chiefs and are elected like a governor or mayor.
- *Aaniin* (pronounced ah-neen) is a friendly Ojibwe greeting.

Sources for information:

http://www.bigorrin.org/chippewa_kids.htm

<http://www.tolatsga.org/ojib.html>

<http://geo.msu.edu/extra/geogmich/ojibwe.html>

C. Ditchfield, *The Chippewa*. New York: Children’s Press (2005).

- The assessment for this launching point is to have students research the Ojibwe tribe or another local tribe they might be interested in. This would be an excellent opportunity to work with your homeroom teachers or, if applicable, technology/media teachers. Students will create a slide show using PowerPoint or Google Slides to share the information they learned.

Teacher Talk for Launching Point 3—Students will create movement in groups to accompany the song and highlight their personal battles.

U.S. Student Battles Statistics:

- 1 in 8 children are diagnosed with mental illness.

- 9.4% of children ages 2–17 years have been diagnosed with ADHD.
- 7.4% of children ages 3–17 years have a diagnosed behavior problem.
- 7.1% of children ages 3–17 years have diagnosed anxiety.
- 3.2% of children ages 3–7 years have diagnosed depression.

Statistics courtesy of CDC found at <https://www.cdc.gov/childrensmentalhealth/data.html>

- 21% of children in the U.S. live in families with incomes below the federal poverty threshold.

Statistic courtesy of National Center for Children in Poverty found at <http://www.nccp.org/topics/childpoverty.html>

- 3.3% of children in the U.S. are homeless.

Statistic courtesy of National Center on Family Homelessness found at <https://www.air.org/center/national-center-family-homelessness>

- 20.1 million Americans ages 12 through adult have a substance abuse problem.

Statistic courtesy of American Addiction Center found at <https://americanaddictioncenters.org/rehab-guide/addiction-statistics>.

- 1 in every 59 children is on the autism spectrum.

Statistic courtesy of Autism Society found at <http://www.autism-society.org/what-is/facts-and-statistics/>.

- 1 in 3 students in the U.S. reports being bullied.

Statistic courtesy of StopBullying.gov found at <https://www.stopbullying.gov/media/facts/index.html>

- Roughly 8% of high school students in American identify as LGBTQ.

Statistic found from results of Youth Risk Behavior Survey from the CDC found at <https://qz.com/1014142/a-teen-health-survey-crucial-to-us-public-policy-is-finally-asking-kids-about-their-sexual-orientation/>

- Depending on your students and the type of information you may be sharing, this would be a good opportunity to ask your school counselor to coordinate with you on how to best discuss this information with your students.

Launching Point 1 (*Responding*)

Objective Students will respond to the song “Farewell to the Warriors” and interpret expressive qualities.

Essential Question:

How do we discern the musical creator’s or performer’s expressive intent?

Specific Performance Standard:

MU:Re8.1.5a. Demonstrate and explain how the expressive qualities (such as dynamics, tempos, timbre and articulation) are used in performers’ and personal interpretations to reflect expressive intent.

Procedure:

1. Students will listen to the song “Farewell to the Warriors” in its native language, Ojibwe. Teacher can play the recording found at <https://folkways.si.edu/charles-mee/farewell-to-the-warriors/american-indian/music/track/smithsonian> or sing to students.
2. Students attempt to determine the meaning of the song through the expressive quality of the music. Teacher can drive conversation by using terms such as dynamics, major/minor key, tempo, legato/staccato, timbre.
3. If learning the song in Ojibwe, have students repeat the words.
The second time, repeat the words in rhythm.
Then repeat the song text phrase by phrase.
4. Students will learn background information on the purpose of the song. Ojibwe women would accompany the warriors (men) as they left the village singing this song. The warriors were going into battle.
5. Show the students the translation of the text.
Umbe: come
Animadjag: It’s time for you to depart.
Wasugidizhamin: We are going on a long journey.
Ya wi a: vocables
6. Sing the song in English.
7. Ask students to come up with adjectives that describe the emotion behind the song. Compile a list of adjectives on a marker board, poster or smartboard.
8. Imagine what the performers were thinking and feeling at the time they sung this. Do the adjectives and emotions correlate with the song’s expressive qualities?
9. Sing with expression, using any expressive elements (tempo, dynamics, timbre,

articulation) students recommend would fit the intent of the song.

Assessment:

Exit ticket—Students will share the expressive element they find most compelling in this song. Students will write an adjective that describes the emotion they felt about the song, “Farewell to the Warriors.”

EXIT TICKET
5th Grade Music

Name

Share the most compelling expressive quality in the song “Farewell to the Warriors”.

List an adjective that describes the emotion you felt during the song.

Extension (This could refer to other grade levels or other ideas for this launching point).

- The American impressionist composer Charles Tomlinson Griffey (1884–1920) used the melody as the basis for one of his Sketches for String Quartet Based on Indian Themes (1914, published 1922).
- The Canadian composer Regent Levasseur used the theme as the basis for a set of variations for violin and orchestra (2001).
- Students can compare and contrast the two different variations of the tune if you have them; listen to both.
- Critical thinking—Does the expressive quality of the song come across to the listener as effectively in an instrumental version? In other words, how does the text affect expression?

Launching Point 2 (*Performing*)

Objective

Students will connect to the song through discussion of their own personal experiences about battles students face. Students will learn facts about Ojibwe history and culture.

Essential Question:

How does understanding the structure and context of musical works inform performance?

Specific Performance Standard:

MU:Pr4.2.5c. Explain how context (such as social, cultural, and historical) informs performances.

Procedure:

1. Sing the song, “Farewell to the Warriors.”
2. Review or teach the meaning of the text and the circumstances for which the song was used. Ojibwe men going off to battle were accompanied by the women of their village. Women sang this song as they walked with the men away from the village, and as they came back without the warriors.
3. Share meaningful facts about the Ojibwe people, including facts concerning battles with Sioux (Lakota) and Iroquois tribes. Check the Teacher Talk section for a list of interesting cultural information and resources.
4. Share with students any relevant statistics of battles students face. Examples can be found in the Teacher Talk section. Ask your administrator if you want building or district statistics in your area. Is there a specific issue this class has been facing? If possible, invite your school counselor to take part in discussion.
5. Discuss how music can be used in times of battle. Use examples such as drum/bugle corps, protest songs, relaxing music, listening to music during exercise, or any other examples that are meaningful to your students.
6. Assign students research work into the Ojibwe tribe or another local tribe they might be interested to learn more about. Students can look into cultural information or any other information that impacts the life of the tribe. They will put their research into a slide show (e.g., PowerPoint, Google Slides). Students must have a minimum of three slides.

Assessment:

Students will create a slideshow of information about Ojibwe or another tribe.

Rubric for Student Slideshow

Not meeting standard	Progressing to standard	Meeting standard	Exceeding standard
Little information is presented. There is no clear organization of content.	Some information is presented in a minimum of three slides. Organization of content is attempted.	Good information is presented in three or more slides. Organization of content is successful.	Valuable information is presented in a clearly organized and thoughtful way.
Images are not used, are infrequent or detract from information shared.	Some images are relevant. Some images support the information shared.	Most images are relevant and support the information shared.	Images chosen are attractive and creatively displayed. Images enhance the information shared.
Spelling and grammar errors detract from information shared.	There are some spelling and grammar errors. Information is still able to be understood.	Grammar and spelling are consistently good. Information is easily understood.	Creativity in vocabulary and writing are evident. There are minimal errors in grammar or spelling.
Background and slide transitions are not utilized.	Some background and/or slide transitions are utilized.	Background and slide transitions are used successfully.	Background and slide transitions are unique and enhance the slide show.

Extension (This could refer to other grade levels or other ideas for this launching point).

Play an example of a drum and bugle corps song, a patriotic song, or a protest song (such as “We Shall Overcome”) so that students can connect to the idea that many cultures throughout history have used music in times of war.

Launching Point 3 (*Creating*)

Objective

Students will create movement in groups to accompany the song and highlight different student battles.

Essential Questions

How do musicians make meaningful connections to creating, performing and responding?

Specific Performance Standard

MU:Cr2.1.5a Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context.

Essential Question:

How do musicians make creative decisions?

Procedure:

1. Sing the song, “Farewell to the Warriors.”
2. Review the discussion about the different types of battles students face today.
3. Prepare students for group work by outlining the expectations. Students will work in a group of approximately four people. Decide together on a topic for your team (for example, ADHD, anxiety, bullying). Decide on an appropriate way to approach your battle (for example walk, dance, act out a scenario).
4. When you reach the focus point of the room (I used the door since they are going out into the world to face their battle), students should have a physical response to the battle they are facing. It can be a motion, a dance, a spoken word or phrase. Be creative!
5. Tell the groups how much time they have to experiment with their movement. It will depend on the length of your class time. Visit with each group about their ideas.
6. Practice together. Everyone sing the song while each group goes through their movement and physical response.
7. Have each group perform their movement and physical response to the class. Students can clap after each group or offer feedback. Give students examples of kind and constructive feedback. For example: “I like how you looked strong at the end.” “I wish you would have spoken louder so I could hear your response.” Note to teachers: The movement and performance aspect took two of my 30-minute classes with groups of 3–4 students.

Assessment

Have each student self-assess his or her work with the short questionnaire on this page.

Extension

- Watch a Native American tribe perform a war dance. The Ojibwe fought the Iroquois and Sioux (Lakota) people for generations.
- Add accompaniment to this song. There are two chords, D minor and C major. I added a simple piano accompaniment for the groups performing their battle movements. Students could also play two chords on xylophones, Autoharps, guitars, or ukuleles. Create your own accompaniment patterns.

**Questionnaire: Group Creative Movement for “Farewell to the Warriors”
5th-Grade Music**

Name _____

Describe how you participated in the discussion and decision making for the performance.

Is there something you would change or do differently next time?

Did your group work together effectively? Did you perform well together?

**Questionnaire: Group Creative Movement for “Farewell to the Warriors”
5th-Grade Music**

Name _____

Describe how you participated in the discussion and decision making for the performance.

Is there something you would change or do differently next time?

Did your group work together effectively? Did you perform well together?

EXIT TICKET

5th-Grade Music

Name _____

Share the most compelling expressive quality in the song “Farewell to the Warriors.”

List an adjective that describes the emotion you felt during the song.

EXIT TICKET

5th-Grade Music

Name _____

Share the most compelling expressive quality in the song “Farewell to the Warriors.”

List an adjective that describes the emotion you felt during the song.

“Farewell to the Warriors” score:

<https://nafme.org/wp-content/files/2020/01/Farewell-to-the-Warriors-Notation.pdf>