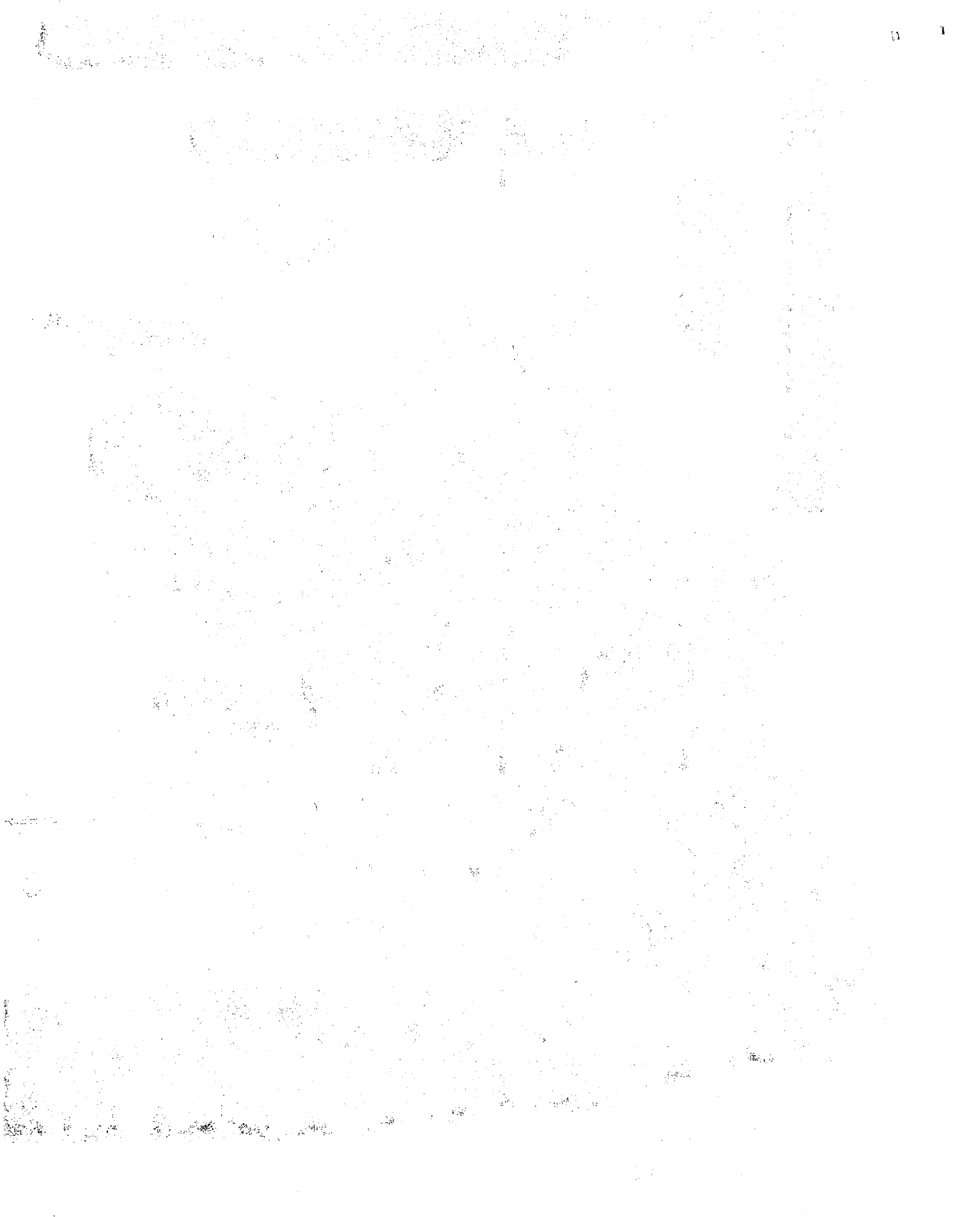


DANCE

STYLES



Prepared by Post 45
LODGE 481



WHAT IS A POWWOW

Pow Wow time is Indian people meeting together to join in dancing, singing, renewing old friendships, and making new ones. This is a time to renew thoughts of the old ways and to preserve a rich heritage.

Pow Wow singers are very important figures in the Indian culture today. Without them, there would be no dance. All singers must be able to lead at least one song in order to participate in the singing. Original songs and chants were in the native language of the singer. Songs were many and varied; fun and festival, war and conquest, honor and family songs, religious songs, songs of joy and mourning.

As various tribes gathered together, they would share their songs, often changing the songs so singers from other tribes could join in. With these changes, came the use of "vocables" to replace the words of the old songs. Thus, some songs today are sung in vocables having no words. Yet they still hold special meaning to those who know the song. Many songs are still sung in native tongue and are either newly composed or revivals of old songs. These songs are reminders to the Indian people of their old ways and rich heritage.

Dancers have always been a very important part of the life of the American Indian, no matter what tribe. Most dances seen at Powwows today are "social" dances that may have had different meanings in earlier days, but have evolved through the years to the social dances of today.

Although dance styles and content have changed, their meaning and importance to the Indian has not.

You will see no religious ceremonial dances at a powwow.

HEAD PEOPLE: To be selected as one of the "Head People" is a high honor. The Head People are selected not only for ability but also for personal qualities, actions, and how they treat other people.

HEAD MAN & HEAD LADY DANCERS: This is also a high honor. These two dancers guide and direct the dancing throughout the powwow. They are the first to begin dancing on each song. Other dancers wait in respect until the head man and head lady begins dancing.

HEAD SINGER: This is another high honor. The head singer must know all the songs to be sung. The head singer selected to do the singing.

The head singer either starts the drumming/singing or selects another "lead" singer to begin the song. All other singers/drummers must wait for the signal for them to join in.

ARENA DIRECTOR: This is a behind the scenes position but very important. The director oversees the activities in the arena.

THE DRUM: The drum is much more than a musical instrument to the Indian. It is sacred. It is a very special tie to the traditional Indian way of life. It should be treated in a certain prescribed manner. All singers know the strict and exacting protocol to be observed while seated at the drum. You may note that singers observe strict drum etiquette/ rules.

The drum sets the rhythm of the dance and tempo of the song. There are two types of drums used at most Powwows. One is a traditional drum, made by stretching hides over a frame, and lacing the hides together with a leather raw hide thong. The other kind is more common, a regular band bass drum. Both drums are accorded the highest respect by all tribes as a most important part of any Powwow.

SONGS AND DANCES:

GRAND ENTRY: There is a strict protocol as how the dancers enter the dance arena. The order is basically as follows: Flag carriers who are honored veterans carrying the National flag, State flag, and Indian flag followed by veterans, Princesses, honored guests and dignitaries. Then the Headman and Headlady followed by, Traditional Male dancers, Southern Straight dancers, Grass dancers, and Fancy dancers. The Traditional Lady dancers are next with the Traditional Buckskin and Southern Cloth, then Jingle dress dancers and Shawl dancers followed by the children categories.

The dancers normally dance in single file. The song will be repeated until all dancers are in the dance arena.

WAR DANCE: There are many types of war dances. In early times, the ceremonial dance called "haylushka" was restricted to warriors, and only the best dancers were chosen to participate.

Today, the war dance is a victory dance among the Plains Indians. It is purely social and is enjoyed by all that care to participate. It is a dignified dance, rather than a violent dance as is commonly supposed.

ROUND DANCE: This is a social dance. Dancers move in rows of circles clockwise around the drum in a side step, with the faster line in the middle close to the drum and slower toward the outside, away from the drum. The entire line moves as one body, each in harmony to the rhythm of the drum.

RABBIT DANCE\ TWO STEP: These are two of the few dances where men and women dance as partners. The "Rabbit Dance" comes from northern tribes such as the Sioux. The Two Step is an adaptation of the Rabbit Dance. Women choose their partners. Couples, holding hands, circle the drum stepping off with the left foot and dragging the right up in time to loud/ soft beats. In earlier times, if a man refused to dance, he had to "pay" (money or craft item) to the asker.

SNAKE DANCE: A social dance, the snake dance is just what the name implies. Dancers follow each other in a single line, moving in and out in a snake-like fashion. The dance represents the journey of a snake through the forest and up the mountains. Coiling up to rest and uncoiling to move on. The "snake" comes to a river, section by section he crosses.

FLAG SONG: In recent years, nearly every tribe has composed a flag song, dedicated to the men and women who have served in the armed forces. These flag songs are the equivalent of the National Anthem- All stand and remove hats as the song is sung. There is no dancing to this song, but all stand in respect. (Certain women whose father, son, or brother is a combat veteran may Traditional Dance in place.) The flag song is sung at the beginning of most Indian activities.

HONOR SONGS: Honor songs are special songs sung to honor a particular person or persons. It is customary to stand in silence to show respect when an honor song is sung. Honor songs are always announced before they are sung at Pow Wows.

POWWOW ETIQUETTE

Be courteous and always ask permission if you can take a dancers picture, or any person in regalia. There is a good reason. Many families have beadwork designs that have been passed down for generations. The design on a traditional dancer's shield is very personal and should never be copied.

Listen to the M.C. He will announce who is to dance and when.

Respect the position of Headman and Headlady dancers. Their role entitles them to start each song or set of songs. Please wait until they have started to dance before you join in.

Dance as long and as hard as you can. When not dancing, be quiet and respect the arena.

Be aware that someone behind you may not be able to see over you. Make room, step aside, sit, or kneel if someone is behind you.

During "special" songs, stand in place until the sponsors have danced a complete circle and have come around you, then join in. If you are not dancing, continue to sit or stand quietly until the song is completed.

- A. Observe the space around you, do not bump other dancers with your bustles or hit them with your dance wands.
- B. Fancy dancers, Grass dancers, and northern shawl dancers never cut off or crowd Traditional dancers in the dance arena. There is normally plenty of room in the corners for hot dogging.

Some songs require that you dance only if you are familiar with the routine or are eligible to participate. Trot dances, snake, buffalo, ect. require particular steps or routines. If you are not familiar with these dances, observe and learn. Watch the Head Dancers to learn the procedures. Only Veterans are permitted to dance some veterans songs; listen to the MC for instructions.

Powwows such as this are non-profit. It depends on donations, raffles blanket dances, ect. for support. Donations are encouraged as a way to honor someone. Any participant can drop money onto the blanket to aid in the powwow expenses.

Certain items of religious significance should be worn only by those qualified to do so. Please do not include rubber items or “pseudo-Indian” items among dance clothes. Respect the traditions of our Native Americans.

Giveaways, attributes of Indian generosity, are held at many dances. They are acknowledgments of appreciation for honor given. When receiving a gift, the recipient thanks all responsible for the giving.

NOTE: All specials and giveaways must be coordinated with the MC.

If you wish to ask for a song from the drum in honor of someone please remember that it is traditional to make a monetary contribution to the drum for this request—clear this through the MC.

The drums will be closed unless permission to be seated is given by the Head Singer. Any drums present are invited to set up and sing. Please check with the Arena Director first.

If at any time you are uncertain of procedure or have questions, please check with the MC or Arena Director. They will be glad to help.

Glossary

Announcers, Masters of Ceremonies- All powwows have these. They keep the event going, announcing events, explaining exhibition dances, telling jokes, calling for lost parents, seeking owners for lost items.

Arbor- the dance circle surrounded by the bleachers and overhead shade, usually tree boughs on a framework. The announcer's stand is usually to the west, and entries are to the four points of the compass. Drum locations are marked with numbers.

Contest Dances- Categories are divided by age (ranging from tiny tots to golden age or over 65), gender, and dance style. Categories include:

Men's Fancy Dance- Divisions are Young Boys, Teens, Senior Men. This dance style is characterized by bright, colorful, flashy outfits with beadwork and brilliant hued hackle feather bustles. Dancers use intricate, fast and acrobatic motions. Men wear knee bells for keeping time.

Women's Fancy Dance- Women's outfits replace bustles with fancy, embroidered shawls with long fringe to accent their movements. The women don't wear bells.

Men's and Women's Traditional- Dancers wear natural outfits with leather the predominate material, with bead colors and patterns traditionally based. Men wear hawk and Eagle feather bustles and bone breastplates. Women wear beaded buckskin dresses. The Traditional dancer is proud and deliberate. The Male dancer throws his chest out and bends low, carefully moving his head and body. Female dancers carry themselves with dignity and grace. Their subtle and precise dance steps cause their dresses' long fringe to sway in harmony to their bodies.

Grass Dance- an alternative Male style with origins in the Plains states. Dancers wear brightly colored yarn fringe on their outfits. They move their hips, arms and shoulders, rocking and shaking their bodies with strenuous movements, and executing intricate footwork.

Jingle Dress- A women's dance style named after the large tin cone "jingles" sewn in line or chevron patterns on form-fitting, movement-restricting dresses.

Dance Types

Exhibition Dance - usually a solo or limited group performances, such as the Hoop Dance, tribal cultural dances from the Southwest, Northeast Coast or East Coast. Sometimes a team or dance-style exhibition.

49- Takes place on the fringes of the camp when the formal dance is over. Requirements are a good blanket to share with your partner and stamina to last till the sun comes up.

Honor Dance- a special dance, sung to honor a person or event. Participants usually are family members , and friends and dancers circle the arbor.

Intertribal- include all dance styles In an everyone-dance situation, all ages and genders. The announcer will usually say, "Let's all get out there and dance."

Fry Bread- bread dough fried in hot fat and served with honey and butter; powerfully fattening and delicious. The recipe varies.

Indian Taco- Fry bread served with chili, cheese, tomatoes and onions.

Indian Flag- a staff, spiritual in nature, covered in fur and hung with eagle feathers, which represents the quality of being an Indian, or represents a tribe, carried with honor by a veteran in the opening ceremonies.

Indian Time- the time all powwows run on. Schedules are set, but are flexible, and attempts are made to adhere to them strictly but... due to the informal nature of large gatherings, times are approximate. Things start when they start and end when they end.

Powwow Circuit- similar to a rodeo circuit, and entire families travel them from Memorial Day to Labor Day. Basic divisions are the Northern Circuit in the Plains states, and the Southern Circuit centered in Oklahoma. One dancer has identified 16 regional circuits in the U.S. and Canada. People traveling the circuit consist of contest dancers, drummers, singers, vendors, announcers and concessionaires. The circuit can be addictive, and is a wonderful opportunity to meet people and learn.

Veteran Song- only Veterans may dance. All who have served their country in the armed forces- Men and Women. All stand to honor the veterans.



Introduction

The adventure that lasts a lifetime—*Native American Song and Dance*. An everlasting tradition.

You can enjoy teaching your children and grandchildren and then dance with them. (What a thrill!)

This text will only discuss men's dance styles and steps, and song structure that you will see at powwows.

Step back and look at the dancers at a powwow and you will be awed- by the beauty, grace, balance, and agility of the dancer in the arena. They are moving every muscle in their bodies and talking with their eyes and hands, and telling stories with their bodies. They seem to dance on the wind and move effortlessly- along to the beat of the drum. They are. When you receive the gift of song and dance, you too will dance on the wind.

All dancers start at ground level 0. Some very young and some of all ages. Rule number one: Stay in time with the drum. No matter what exotic move you see a dancer do, they are applying rule number one. Rule number two: stop on the last beat of the song with both feet planted on the ground. Rule number three: Dance from the heart— Not because someone wants you to dance. When you truly dance from the heart you will receive many gifts.

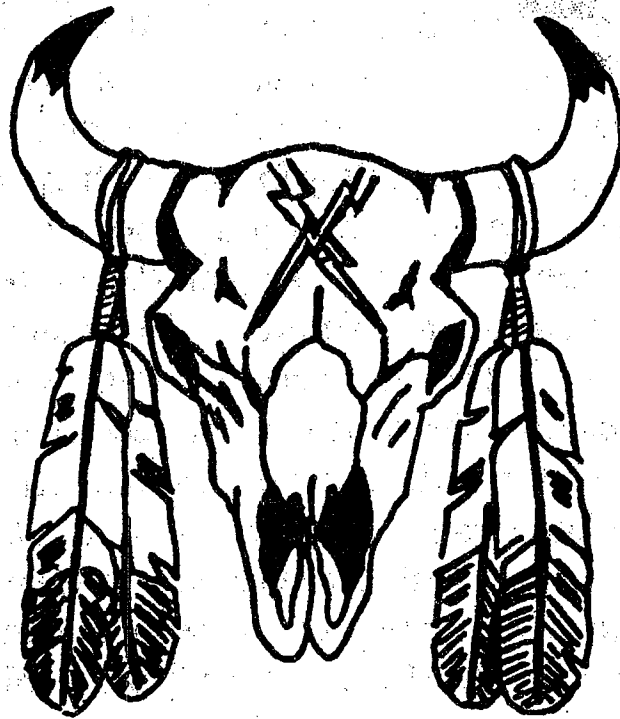
The first gift is to hear the song and to feel the drum and you will truly dance on the wind. The second gift you receive is a new appreciation for what surrounds you. The tree, the streams, the animals, and Mother Earth. You begin to understand yourself and take pride in yourself and your self-esteem blossoms. Your appreciation and understanding of elders creeps into your life. The third gift is to be able to sit down and create beautiful regalia or arts and crafts for you and your loved ones and friends.

Styles that will be discussed are as follows:

- A. Traditional
- B. Old Style
- C. Straight
- D. Grass
- E. Fancy

Along with a section on drumming and singing.

There are two primary types of drum beats you will hear. First, a war dance, an intertribal, a Traditional dance, or a Grass dance uses a steady beat—boom—boom—boom—boom—boom—boom. This beat will vary in pace depending on what type of song it is. The second type of song is a social song and has an intermittent beat—boom boom—boom boom—boom boom.



Traditional Dance

Traditional Dance emerged from many of the societies that prevailed in old times and have survived. This style of dance is very stable and proud. The Traditional dancer never dances backward—warriors never retreated in the eyes of an enemy. Low moves and low sprints across the arena are trademarks of a Traditional dancer. Their regalia is steadily evolving. There was a great revival in interest in the 80's and 90's and today is one of the most popular dance styles.

The dancer must have strength of Magilla Gorilla, the agility of a gymnast, the grace of a ballet dancer, as well as the endurance of a marathon runner. The dancer has a choice of a variety of steps as long as he stays in time with the drum.

Traditional dancers are proud dancers who throw out their chests and set a powerful atmosphere. They are warriors defending their nation. Many dancers tend to be vocal. Especially on honor beats, push-ups, and stops.

Is it enjoyable to watch? Yes. The dancers are stalking a prey, trailing a foe, reenacting a battle, or just having a good time.

Northern dancers tend to have longer bustles, while Southern dancers tend to have a bustle inside of a bustle. Traditional regalia is very personal. This regalia should not be taken lightly, reason being men who dance in this manner are upholding the Indian tradition and heritage.

Components of an outfit:

Head Gear

Porky Roach- usually a spinner with two feathers

Animal hide and face

Head band

Body cover

Ribbon or leather shirt

Biker's shorts, Leotards, or Dried Long Johns

Leather or cloth apron

Leather or cloth cape

Leather or cloth leggings

Feather Items

Single Bustle with trailer

Fan

Visor

Shoulder feathers

Roach pin with feathers

Beaded set

Belt

Possible moccasins

Bone set

Long Breastplate

Choker

Bandoleer

Leg Items

Goats (angoras)

A. Knee -High

B. Ankle -High

Beaded Knee bands with fringe

Leather Leggings

Bells

A. Sheep Bells

B. Goat Bells

C. Rifle cases

D. Deer Toenails

Arm

Metal or beaded arm bands

Cuffs

Shield

Hand Items

Medicine Wheel

Mirror Board

Coup Stick or Staff

Spear or War Club

(Never carry—Teddy bears or plastic snakes or lizards)

Foot Gear

Moccasins- Low or High boots

Recommended Reading

Northern Traditional Dancer by Scott Evans

Dress Clothing of the Plains Indians by Ronald Kock

Recommended Videos

Into the Circle

Native American Dance Styles I & II

Availability

Written Heritage

8009 Wales St.

New Orleans, LA 70126-1952

Crazy Crow Trading Post

PO Box 314

Denison, TX 75020

Noc Bay Trading Co.

PO Box 295

Escanaba, MI 49829

Old Style

Old Style is very popular in the northeast and north central plains extending into Canada. Like all forms of “war dancing”, its roots can be found in the old warrior societies. Old style dancing is truly the original form of the traditional dance. Many fancy dance veterans switch over to it in their later years.

The outfit you select is really a matter of personal preference. This decision should not be taken lightly, reason being men who dance this style are upholding the Indian heritage and tradition.

Research is the key to the outstanding outfit. Action photographs are best for finding good combinations—posed photographs tend to reflect the contents of the studio. Museum pieces are best for designs and colors, provided they are properly labeled. When looking at a photo, note how the item is worn, and look at the same on half a dozen dancers—for instance, how long is breechclout? You are trying to duplicate a culture that no longer exists—therefore, don't be original.

The dancers weave and glide in a stately manner around the arena. A sideways back and forth nodding of the head replaces the rocking motions of fancy dance. Dancers crouch low and point to the drum during honor beats.

The Old Style Traditional dancer has the option to use a variety of steps as long as he stays in time with the drum. The dance is beautiful to watch since the dancer is trailing something, imitating a bird or animal, telling a story, or just plain enjoying himself.

The tempo of the dance is slow and proud, smooth precision with the song, a great knowledge of dance etiquette, and a powerful sense of pride mark the outstanding Old Style dancer.

There were some restrictions on what a dancer could wear. Flags were worn, frequently, but were reserved for the use of veterans or their fathers, uncles, and older brothers.

Loop bells were not worn with leg bells, and only knee bells were worn with leggings. Grosgrain ribbon was not made at this time, and few Indians had sewing machines.

REGALIA

There are fifteen great detailed examples of regalia in *Dress Clothing of the Plains* by Ronald Kock, available at:

Written Heritage
8009 Wales Street
New Orleans, LA, 70126

The study of this book and visiting with old style dancers will be your best bet to get started in the proper direction.



Straight Dance

Rarely seen up north, Straight Dance is popular on the southern circuit. Like all forms of "war dancing," its roots can be found in the old warrior societies. Straight dancing corresponds to traditional dance. Many fancy dance veterans switch over to it in their later years. The dancers wear cloth or leather leggings "backwards" so that the decorative ribbon work faces front. From the waist hangs front and rear aprons and a cloth trailer with matching ribbon work. Bright satin ribbon shirts cover upper torsos. Beaded belts, woven sashes, and German silver armbands add adornment over the shirt. All straight dancers wear an "otter drop" that extends from the back of their necks to the floor. Dancers use folded handkerchief headbands, porcupine headdresses with one eagle feather in the spreader, or otter fur turbans.

The dancers weave and glide in a stately manner around the dance floor. A sideways back and forth nodding of the head replaces the rocking motions of fancy dance. Dancers carry "tail sticks" and mirror boards, crouching low and pointing to the drum during honor beats.

The Straight dancer like the Traditional dancer has the option to use a variety of steps as long as He stays in time with the drum. He honors the cadence or Honor Beat by turning toward the drum. The dancer is just beautiful to watch, for he is trailing something, imitating a bird or animal or just enjoying himself.

The tempo of the dance is slow and proud, though smoothness, precision with the song a great knowledge of dance etiquette and a powerful sense of pride mark the outstanding straight dance.

The Straight Dance from Oklahoma is a very formal, very tailored, very prestigious form of modern dance clothes. The overall effect is of reassuring solidity, with everything closely matched and coordinated. It looks as if it is planned all at one time.

There are about twenty articles in the standard set. The items that should match are arranged as sets, but everything should be closely coordinated. When references are possible between sets as to colors, designs, or materials, they should usually be made (the exception is silver work, the designs on the wristbands do not match).

Head Gear

Porky Roach (S)

Spreader (silver) single spinner (S)

Roach Pin (S)

Head band

Drop feathers (S)

Body Cover

Ribbon shirt (S)

Apron (S)

Leggings (S)

Scarf or Neckerchief (S)

Silver Neckerchief slide (S)

Beaded Set

Belt (S)

Otter drop (S)

Bone Set

Choker (S)

Bandoleer (S)

Feather Item

Fan (S)

Leg items

Bell set (S)

Foot gear

Moccasins (S)

Hand Items

Tail stick (S)

Mirror Board (S)

Finger weaving items

Garters (S)

Side tabs (S)

Arm

Silver arm bands (S)

(s) Item is one of the twenty or so in the standard set referred to above.

* Item is optional.

The tail stick has both notations because it may be replaced with the mirror board.

Both love feathers and scarves are shown as optional items - both may be worn, but at least one or the other should be present.

The Garters are finger woven, and end in four tabs that hang from knee to ankle. The side tabs match, and hang from hip to mid calf. The better sets have beads woven into the fabric.

Osage, Sac and Fox, or Ponca ribbon work runs down each side of the aprons, the leggings and three bars of it cross the dragger. The aprons, leggings, dragger, and otter trailer are all made of a heavy wool, usually dark blue. One, two, or three ribbons bind the raw edges not covered by the main ribbon work, and the edges are ornamented with white edge beading. Rainbow selvage edges mark the better sets made from trade cloth. Ribbon work vests are becoming popular also.

The belt is a strip of loom bead work, 4 to 4 1/2 inches wide, and is mounted on heavy leather. Chrome spots stud the edges of the leather. If the dancer chooses to make an otter strip, it is about 2" wide, and is attached with one or two rosettes.

The spreader, armbands, and slide are made of German silver, in stamped, overlay, or cutout patterns. They need not match, but it's nice if they do. One feather is put in the spreader.

The peyote set is done in peyote or Comanche bead work. The fan is usually a flat one. The other feathers are also attached with rosettes, and may be worn with or without an otter strip. The Love feathers are bundles of feathers attached to the bandoleers.

There are four strands of short hair pipes or bone tube beads, aurora borealis, and chrome beads in the choker. A conch shell centers it. The bandoleers match as to materials and colors, but may have from one to three strands, and need not have the same number of strands. They are worn criss cross on the body, either inside or outside the belt.

The ribbon shirt is made of satin, brocade, or floral print material, with contrasting ribbon. The neckerchief, scarves, and armband ribbons match the ribbon in the shirt. Scarves are attached to the bandoleers at the point where bandoleer and ribbon cross.

The roach is made of porcupine hair, and either white or red deer hair. The headband is always a white scarf. The pouch is of white deerskin, with beaded rosette decoration. Bells may be either chrome or brass. The moccasins are Southern Cheyenne, and should be at least partially beaded. The mirror board is a substitute for the tail stick, and may be carried by any dancer (At formal war dances, the tail stick is reserved for the tail dancers, who are officers of the sponsoring society.)

Recommended Reading

Dress Clothing of the Plains Indians By Robert Kock

Recommended Videos

Into the Circle

Native American Dance Styles

Men & Women's Dance Styles I & II

Grass

This is truly one of the oldest styles of dancing. The dancer originally danced with grass and scalps placed in their belts and danced down the tall buffalo grass preparing the arena for dancing and festivals. There is an old Winnebago story:

Long ago, a young man had been crippled since birth, but he was always the first dancer at the arena to dance down the tall grass and the last to leave. His moves were very grotesque and awkward. Still, he was always first into the arena. One day, as he was in the arena, an eagle circled and swooped low as to say *Dance my son, dance*. He did. His moves became very smooth and a tremendous sense of pride came over him as he danced. He danced until the arena was perfect. When he left the arena, he walked like a gifted athlete with no sign of ever being crippled.

The grass dance is also known as a medicine dance.

The proficient grass dancer must have a great deal of agility, balance, and stamina. The grass dance is very smooth and flows with a slight hop in the step. He incorporates into his style an aspect of Traditional, Fancy, Straight, and Northern Shawl and a few original moves of his own. The style of dancing is exciting to watch due to grace and smooth presentation of the experienced dancers.

To develop your skill, practice is essential. Watch experienced dancers and pay attention to the body movements as well as arm and shoulder movement. Pay close attention to the varied footwork. Remember the head movement is from side to side in a rolling motion instead of back and forth as in the Fancy Dance. Total body control is a necessity to become a proficient Grass Dancer.

Components of an outfit:

Head Gear

Porky Roach and Spreader

1. Spinner with two feathers
2. Two antennas

Head harness with forehead rosettes and long side drops

Body Cover

Shirt, Pants, and Apron- All matching material covered with yarn.

Harness

Arm and Hand Items

Beaded cuffs or gauntlets

Arm bands

Colored scarves- hand items or hung from belt

Fan

Medicine Wheel

Mirror Board

Waist Attire

4" beaded belt

Cloth Sash

Foot and Ankle

Large Sheep bells at ankles

Moccasins for grass or soft dirt

Light, painted tennis shoes for cement or blacktop

Optional Items

Breastplate

Loop Necklace

Choker

Recommended Reading

Grass Dance Costume by William Powers

available at Pow-Wow Trails

PO Box 268

Summerset, NJ

Recommended Video

*Native American Men and Women's Dance Styles Volume I
Into the Circle*

Availability

Crazy Crow Trading Post

PO Box 314

Denison, TX 75020

Written Heritage

8009 Wales St.

New Orleans, LA 70126



Fancy Dance

Outstanding articles have been written about Fancy Dancing or Feather Dancing. The late 1960's and 1970's the fancy dance category was gaining popularity among young dancers. By far the most popular dance style around the Powwow Circuit, the fancy dancers outnumbered the other dance styles around the circuit.

The resurgence of Traditional style of dance especially in the north central is known as Modern Traditional. In the Eastern part of the country, Old style really came back to dominance. In the mid-1980's, there was a boost in the grass dance style. This shift in dance styles had people in powwow land chanting the death song of the Fancy Dancer. Only the hard core fancy dancers were left, leaving only quality dancers competing.

The Fancy Dance style survived and is now enjoying a new refreshing comeback. Today's Fancy Dancer is an extraordinary athlete. He must have the agility and quickness of a cat. He must be a proficient Gymnast with the ability to master all types of body movement. The competitive dancers incorporate into their routine Traditional Style low moves, Russian Saber dance kicks, as well as dropping and reversing.

The Northern style dancer is far more acrobatic and will do more cartwheels, flips, splits, and spinning. The Southern Style dancer is more of a straight style. They depend on intricate footwork.

The cost of Regalia stifled the growth of Fancy Dancing for a decade or two. The regalia is changing due to the cost of bead work and the weight of bead work. The modern look is bright colors with long drops from each of the bustle feathers, super light painted or died tennis shoes instead of beaded moccasins. Instead of beaded side drops from the belt, bright cloth bandoleers or matching cloth drops are worn. The same goes for aprons and capes. The apron tends to be long—knee length and heavily fringed. The cape is also long and has lots of fringe.

Beaded suspenders have given way to light weight harnesses or nothing at all. The heavy beaded belt has been replaced by a belt of lighter material or no belt due do the long capes.

With reduced costs, the Fancy Dancer can afford one or more sets of regalia and can quickly change in appearance by merely changing apron, cape, and ribbon shirt.

The Fancy Dancer is back and even more exciting to watch than before.

Components of an outfit

Head Gear

- Porky Roach
- Rocker with two feathers
- Roach pin with drop feather
- Head band with rosette

Body Cover

- Matching cape and apron
- Ribbon Shirt
- Biker Shorts
- Leotards
- Belt
- Harness set

Feathered Articles

- Two Bustles
 1. Neck
 2. Back
- Two arm wheels

Leg Items

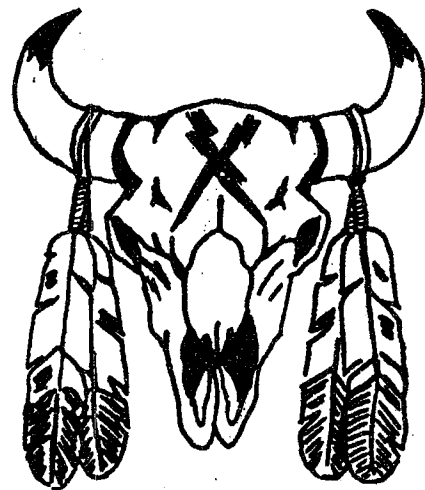
- Goats
- Leg bells

Foot Wear

- Light tennis shoes
- Moccasins

Hand Items

- Fan



Wands
Medicine Wheel
Bandanna

Suggested Reading

Powwow Country by Chris Roberts

The Modern Fancy Dancer by Scott Evans & Rex Reddick

Suggested Video

Into the circle

Native American Men and Women's Dance Styles I and II

Fancy Dance

Availability

Written Heritage

8009 Wales St.

New Orleans, LA 70126

Crazy Crow Trading Post

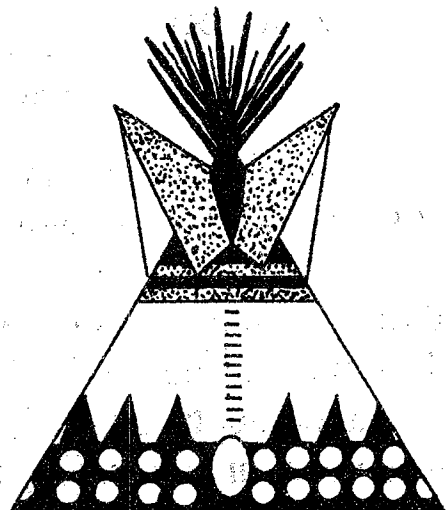
PO Box 314

Denison TX, 75020

Noc Bay Trading Co.

PO Box 295

Escanaba MI, 49829



Drum and Song

It's the song that makes dancers want to get out there and move. The drum only helps them keep beat. Dancers key on the melody of the song. Rhythms, tones, pitch all help create their 'moves.' Good drums get the dancers out there, good songs get them to dance well. Without drum groups there is no music. No music, no dance, no powwow.

To the unfamiliar listener, Indian singing sounds exotic, different, and difficult to comprehend. To the trained ear, melodies flow, ascend and descend. Dancers react to these melodies, spinning, turning, dipping, and nodding to the key shifts in melody and structure. Northerners sing in high falsetto voices from deep in their throats, pushing sound from the diaphragm. Southerners sing with lower pitch but use the same basic song structure.

A drum is headed by one or more lead singers. Drum groups learn their songs through constant repetition. The lead singer ensures that everyone remembers the song by either humming or whistling the melody, and running through it softly before everyone sings. Most songs don't use words but employ vocables (vowel sounds of ya, hey, hi, lay, loi, etc.). These have no meaning but carry the tune of the song. They correspond to tones and notes. A lead singer "leads off" (begins) with the first line of the song's chorus. Another singer "seconds" him by repeating that line with slight variations in pitch and tone before the first line is completed. The rest of the group joins in singing all of the first chorus. Three accented drum beats indicate the break between chorus and verse. Dancers "honor the drum: at this time by bending low, hopping low if they are fancy dancers, or shifting their dance styles in certain ways. Repeating a chorus and verse four times (four "pushups") constitutes a full song. Emphasis on speed and volume on the last

five beats of the song indicate its end, which allows dancers to stop right on beat. A "tail" is sung, a short repeat of the final chorus, and the song is over.

It's a medium-fast song with a good melody where a fancy dancer can really get down, move nice, do everything. It's good music that helps a good dancer show his stuff. If you give me bad music, I'll dance stink. If you give me good music, I'll give you a great show.

Boye Ladd

In the south the Head Drum sets up in the center of the dance floor with the men drumming and women sitting behind them, singing high harmonies to the chorus and verse. A public address microphone is suspended over the drum for amplification. Other drums set up on the outer periphery.

Drum etiquette receives great importance on the southern circuits. The drum serves as the central symbol of Oklahoma powwows. Located in the middle of the dance arena, it is suspended above the ground by four upright holders representing the four directions. Singers are restricted by protocol from casually leaving and returning to the drum. The drum is honored with gifts of tobacco during giveaways and the recipients acknowledge gifts by standing. Water boys bring drinks to singers, as propriety dictates they remain with the drum until it is carried out at the close of the session. The respect it receives illustrates the modern southern drum's relation to earlier religious dances.

In the north, drums set up on the periphery of the circle with the host drum being in the number one position.

A drum group's equipment consists of the rawhide-headed drum, a cloth bag filled with padded drum sticks, drum stand, folding chairs, and a public address system.

Songs vary in purpose and desired effect. Contest songs, like Trick Songs, stop and start suddenly. A ruffle of rapid beats indicates a Shake Song. Pronounced, slow-paced beats have dancers Crow Hop. Traditionals tell war stories and re-enact brave deeds to Sneak Up songs. Southerners enjoy Snake, Stomp, and Buffalo dances. Rabbit Dances and Two Steps join partners north and south. Intertribal, traditional, grass, and fancy dance songs range in tempo from slow to super fast, while social dance songs like the Round Dance, Owl Dance and "49s" employ a medium one-two beat. Honor, Victory, Veteran, and Flag Songs elicit emotion, respect and reverence.

If you compare dance styles and regalia, even footwork, to what existed thirty or forty years ago, there's no comparison. You can't match today's regalia to what existed in the fifties, sixties and early seventies. There's thousands of dollars and countless hours in these outfits and good dancers practice and train constantly. All the good groups have recorded tapes available to train to. What we've got today is the best.

Boye Ladd

Singing

Songs vary in purpose and desired effect. Contest songs, like trick songs, start and stop suddenly. A ruffle of rapid beats indicates a shake song. Pronounced, slow-paced beats have dancers to Crow Hop. Traditionals tell war stories and re-enact brave deeds to sneak up songs. Southerners enjoy Snake, Stomp, and Buffalo dances. Rabbit Dances and Two Steps join partners north and south.

Intertribal, traditional, grass and fancy dance songs like the Round dance, Owl dance, and 49's employ a medium on-two beat. Honor, Victory, Veteran, and Flag songs elicit emotion, respect, and reverence.

Indian Song is just beautiful but you must understand the "structure" of a song to have an understanding of what is happening on the dance floor. Northern and Southern social songs are very similar in structure. Northern Songs tend to have longer honor beats and stops.

Social Dances vary greatly in the number of verses in a song. The Head Singer may use as many verses or repeats as he sees fit, and this relates directly to the enthusiasm of the dancers in the dance arena. The structure of the social song can be illustrated as follows:

Social Song

5 verses plus repeats. Slow tempo. Cadence: 3-5 beats. Stops: 1-5 beats.

1st Head singer 1st line: high
Body: All singers
Last stanza: low
Chorus: 1st stanza high
Push up, maybe cadence
2nd stanza normal
3rd stanza low
2nd Head singer
Body
Chorus
3rd Head singer
Body
Chorus



4th Head singer
Body
Chorus
5th Head singer
Body
Chorus
Repeat or stop

The major difference in song structure is contest war dance songs. Northern songs are usually medium in tempo, 5 verses and 5 push ups with 5-7 honor beats and 5-7 stop beats. Grass dance songs may vary in the number of beats at a stop.

Northern Song

5 verses, cadence: 3-5 beats. Stops: 1-5 beats

1st Head singer 1st line: high
Body: All singers
Last stanza: low
Chorus: 1st stanza high
Push up, maybe cadence
2nd stanza normal
3rd stanza low

2nd Head singer
Body
Chorus
3rd Head singer
Body
Chorus
4th Head singer
Body
Chorus



5th Head singer

Body

Chorus

Stop

Southern songs have 3 verses and a stop at the end of each verse. The tempo will quicken with each verse so the last verse is very fast. Cadence or honor beats are 3 beats, and stops vary from 1-3 beats.

Southern Song

3 verses. Cadence: 3 beats. Stops: 1-3 beats.

1st Head singer 1st line: high

Body: All singers

Chorus 2nd stanza, cadence

3rd low, then stop

2nd Head singer Medium

Body

Chorus

Stop

3rd Head singer fast

Body

Chorus

Stop & End

The song sets the mood, the drum sets the tempo.

Loretta Weaver

Learning a Song

- Listen to the song over and over.
- Sing to yourself as you listen.
- Whisper Whistle to get the melody straight.
- Write out vocables to focus your mind.
- Listen again, and follow your transcription.
- Note doubled, shortened, and emphasised vocables.
- Sing the song with someone who knows it, at a low pitch and volume.
- Sing the song with the recording.
- Sing the song at full volume.

The above procedure is a proven method. Just remember, practice, practice, practice. Then with a tape recorder, record yourself, listen, judge, make the appropriate changes, practice, and practice.



BASIC DANCING

The dance steps that are taught will be intertribal steps. Wherever you go in the United States and Canada this is the step that will be done. Learn these steps and songs so that at whatever powwow you attend you will understand the proceedings and feel comfortable participating.

First of all, if you can count to two you can dance. The rate of beat is a normal heart beat, fast dance is one and half times normal heart beat. War Dance songs, Traditional, and Intertribal Dance songs have a steady drum beat - Boom ~ Boom ~ Boom. Social Dances such as a Crow Hop, Round Dance, or Two Step have an intermediate 1-2 drum beat - Boom Boom ~ Boom Boom ~ Boom Boom.

All beginners have a tendency to try and watch their feet, and their feet quit working. Remember, let the drum beat enter your ears and flow to your feet. Let your feet do the work. Believe it or not your feet will work just fine, don't watch them!

* Remember, do not bounce, hop, or jump - rhythm will come naturally with practice.*

DANCE STEP: (What to do with your feet)

Knees - Relax your knees, close to a normal walking position, only with the knees slightly bent.

Feet - Keep your feet together, no wider than your shoulders, and keep your toes pointed forward, not out.

Pattern - First, keep time with the drum! You should take one step for each beat of the drum. The big difference between the dance step and walking is that you touch the floor once with your toe or heel, then step forward. Be sure to lift your feet for each step or tap - don't shuffle.

War Dance:

DRUM -	Boom	Boom	Boom	Boom	Boom	Boom
FOOT -	R toe taps floor	R foot comes down flat	L toe taps floor	L foot comes down flat	R toe taps floor	R foot comes down flat

and so on. Be sure to lift your feet for each step or tap--don't shuffle.

MOVING AROUND THE FLOOR: The amount of your forward motion - how fast you get around the dance floor - is not too important. Your style and body movement are important. As you dance, watch the flow of "traffic" so you don't get into a jam of old ladies. Also beware of following each other around like geese. Weave around a bit-speed up, slow down, make some turns out of the flow of dancers. Be your own dancer without following everyone else.

ARM POSITION: Most beginning dancers probably have more trouble relaxing their arms than other parts of their body. Their hands look either like boards or fists. (Make a point to watch this.) Bend both arms at the elbows so your hands are even with your hips. Stick your elbows out and towards the back. It helps you look relaxed if you can hold something in your hands.

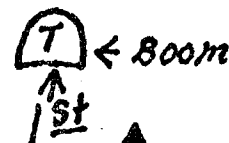
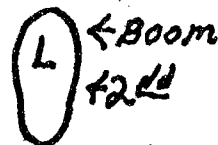
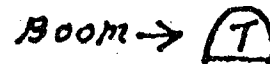
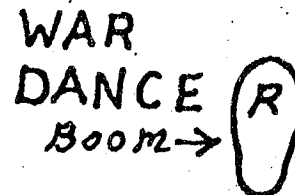
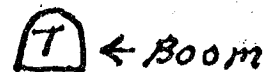
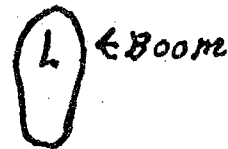
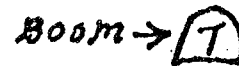
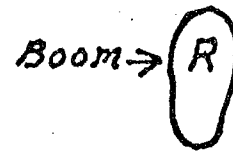
HEAD: A dancers head movement is the single most important part of dancing according to most dance judges. Keep your head in a normal position, not stiff like a military man and not looking down at the floor like you're ashamed. Bob your head slightly like you were nodding "yes". Keep it in time with the drum. To aid the beginner try this tip to help you with head movement. When your knee comes up, nod your head to the rear and when your knee goes down nod your head forward. The object in head bobbing is to keep the roach feathers moving so your whole body and all your outfit is dancing to the singing and the drum.

SHOULDERS: Keep your shoulders relaxed along with the rest of your body. Some dancers dip or roll their shoulders with each step.

BODY: Keep your body relaxed but don't slouch. Bend a little at the waist but do not bounce up and down.

FOOTWEAR: Foot gear is critical. Wear very light tennis shoes or moccasins to practice in. Do not wear heavy soled shoes of any type. Learn to float on the air. Experienced dancers will tell you that they like to feel the dance floor or ground under their feet.

To improve takes practice. Attend team practices, practice on your own in front of a mirror, attend Indian dances as well as Scout dances and always work to improve your style.



CROW HOP

This is a social dance that everybody can dance and have fun. The drum beat for this dance is a slow methodical BOOM-BOOM-BOOM-BOOM.

Face forward in a clockwise direction. Feet should be approximately shoulder width apart.

Drum Beat - Lead with left foot.

BOOM	BOOM	BOOM	BOOM
Hop	Hop		
sideways	sideways		
on to the	on to the		
in-step of	in-step of		
the left foot	the right foot		
lift right	lift left		
foot.	foot.		

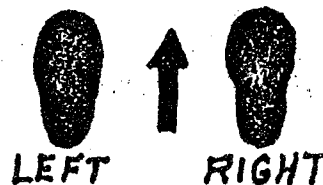
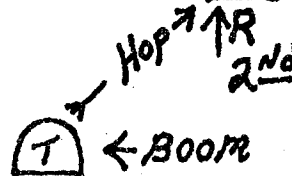
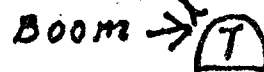
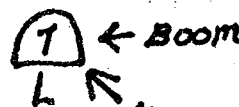
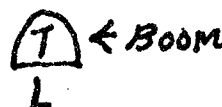
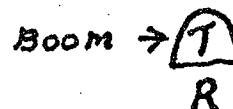
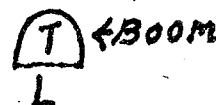
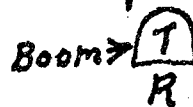
(See diagram at right.)

KNEES: Slightly bent.

FEET: Stay on the instep of your foot. Keep one foot in the air and hop or bounce from side to side.

ARMS & HANDS: Bend elbow approximately ninety degrees with the side of the hand up. This forces your elbow away from your body and helps you relax.

PATTERN: Keep in time with the drum; bounce or hop from side to side moving in a clockwise direction. Learn to go low and learn to bob and weave. Remember, have fun, follow the crowd - forget the hot doggers.



ROUND DANCE

This is a social dance everybody can participate in and is sometimes called the Friendship Dance. The drum beat is an intermittent BOOM BOOM~BOOM BOOM~BOOM BOOM~etc.

Face to the center of the dance arena with feet shoulder width apart. Clockwise is the directional movement of this dance.

KNEES: Slightly bent.

FEET: Stay on your instep or just dance flat footed.

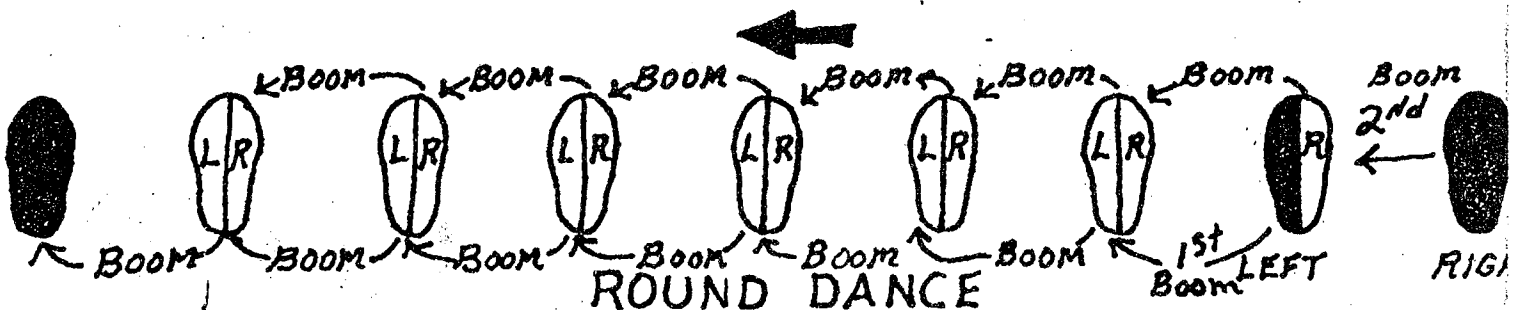
ARMS: Bend at elbow ninety degrees, loosely close hand with thumbs up. Pump your arms in time with the drum.

PATTERN: Don't pass anyone, keep in time with the drum. You should take one side step for each beat of the drum and move clockwise in a large circle. Forget the hot doggers - dance and have fun.

DRUM BEAT

BOOM	BOOM	BOOM	BOOM
Slide	Slide		
left foot	right foot		
sideways 18"	18" stop		
	Do not pass left		

(See diagram at below.)



TWO STEP

This is a social dance known as a ladies choice partner dance. The dance is a follow-the-leader type dance. The Head Man and Lady normally lead the two step parade. This dance has an intermediate drum beat - BOOM BOOM-BOOM BOOM. *Gentlemen, if you fail to honor the ladies request to dance you pay the drum a minimum of \$5.00 or more!*

Face clockwise, man on the left and lady on the right. Feet are spread approximately shoulder width apart and you lead with the left foot.

DRUM BEAT

BOOM.	BOOM	BOOM	BOOM
Left foot	Right foot	Left foot	Right foot
Forward	Forward	Forward	Forward
18"	9"	18"	9"

(Review diagram at right.)

KNEES: Slightly bent.

FEET: Stay on your instep or stay flatfooted.

ARMS & HANDS: Hold hand with your partner, left over right and roll in a forward rowing motion with the drum beat.

PATTERN: This is a follow-the-leader type dance, just dance and do the best you can. Have fun and forget the hot doggers.

