

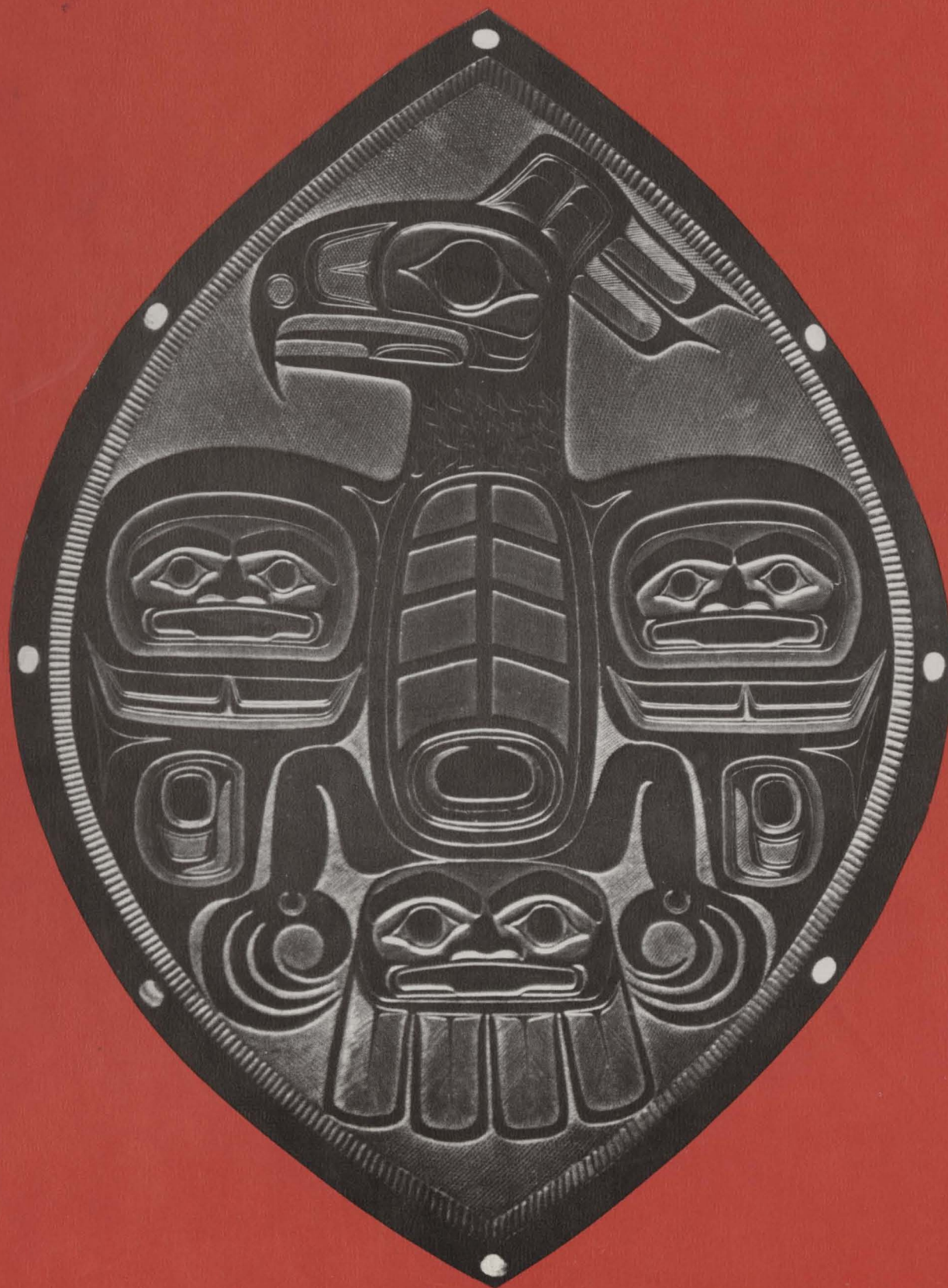


ETHNIC FOLKWAYS RECORDS FE 4119

**HAIDA**

**Indian Music of the Pacific Northwest**

Collected, Recorded and Annotated by Dr. Ida Halpern





# SIDE 1

Band			
1. MM 44	Play Song	Mungo Martin	:50
2. MM 45	Play Song	Mungo Martin	1:10
3. MM 46	Play Song	Mungo Martin	1:20
4. MM 47	Love Song	Mungo Martin	2:41
5. MM 48	War Song	Mungo Martin	3:42
6. MM 49	Love Song	Mungo Martin	1:49
7. MM 50	Drinking Song	Mungo Martin	2:25
8. MM 19	Drinking Song	Mungo Martin	1:12
9. TW 12	Paddle Song	Tom Willie Johnson	3:15
10. L 18	Haida Song	Fred Louis & Ella Thompson	3:08
11. L 19	Hummingbird Song (Nootka)	Fred Louis & Ella Thompson	3:10

# SIDE II

Songs and Dialogues: Mrs. Peter Kelly and Dr. Ida Halpern			
1. K 1/K 1A	Love Song		3:02
2. K 2	Haida King Song		2:37
3. K 3	Love Song		2:08
4. K 4	Love Song		:52
5.	Dialogue		6:58
6. K 5/K 5A	Tsimshian Song		2:02
7. K 6	Love Song		1:27
8. K 7/K 7A	Chinook Love Song		7:26

# SIDE III

Haida Songs and Dialogues: Mrs. Florence Davidson and Dr. Ida Halpern			
1. FD 1	Celebration Song		6:32
2. FD 2/FD 2A	Lullaby Song		2:45
3. FD 3	Marriage Song		5:02
4. FD 4	Children's Song		2:10
5. FD 5	Pride Song		5:56

# SIDE IV

Songs and Dialogues: Mrs. Florence Davidson and Dr. Ida Halpern			
1. FD 6	Welcome Dance for Edenshaw's Potlatch		2:48
2.	Dialogue		11:50
3. FD 6A	Welcome Dance for Edenshaw's Potlatch		2:31
4. FD 7	Tsimshian Welcome Song		1:55
5.	Dialogue		3:29

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# HAIDA Indian Music of the Pacific Northwest

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DESCRIPTIVE NOTES ARE INSIDE POCKET

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# HAIDA

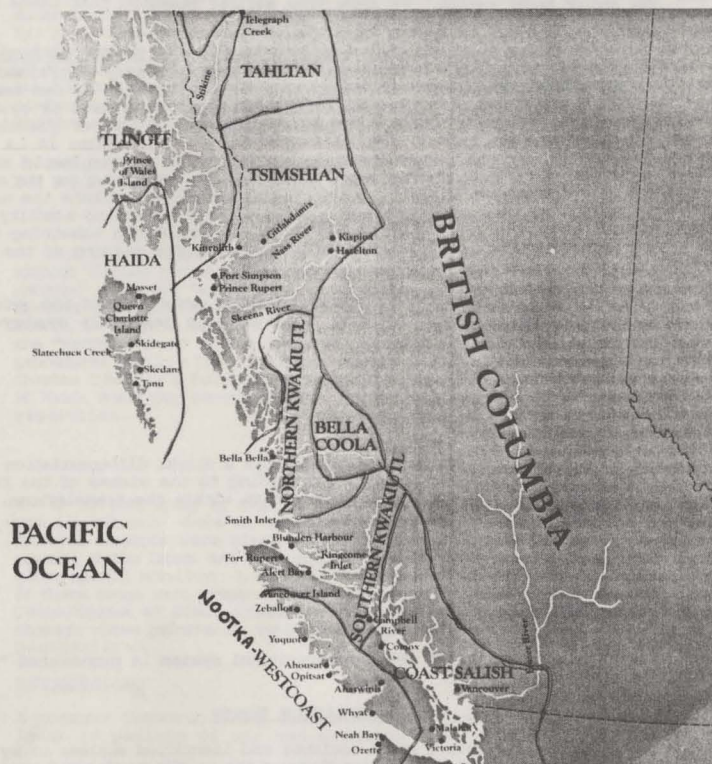
## Indian Music of the Pacific Northwest

Songs and Dialogues Collected, Recorded and Annotated

By Dr. Ida Halpern

Research Associate: David G. Duke

### PRINCIPAL TRIBES OF THE NORTHWEST COAST



Ida Halpern received her Ph.D. in Musicology from the University of Vienna in 1938, where she studied under Guido Adler, Robert Lach, Egon Wellesz, and Robert Haas. At the University of British Columbia, she did post-graduate work in Anthropology with Diamond Jenness. She has taught at the University of Shanghai, the University of British Columbia, and was Honorary Associate of Simon Fraser University, British Columbia. Dr. Halpern has been honoured with the Order of Canada (1978) and an LL.D. from Simon Fraser University (1978). She is also an elected councillor of the Society of Ethnomusicology and an elected member of the Austrian Society for Musicology.

David G. Duke, M.A. (University of North Carolina) is currently co-ordinator of music theory at Vancouver Community College; he has worked with Dr. Halpern since 1978.

### ACKNOWLEDGEMENTS

I am indebted to Simon Fraser University in three areas: for the electronic research of André Coulombe, B.A., B.Sc., M.Eng., senior engineering technologist, Department of Communications; for the technical assistance of Kurtis Vanel, audio specialist, Instructional Media Centre; and for the support of Dr. Jack Blaney, vice president, University Development, and his staff. I am also greatly indebted to the Canadian Broadcasting Corporation, Mr. Len Lauk, head, Pacific Region; Dr. Andrea Laforet, Canadian Ethnology Service, National Museum of Man, Ottawa; and Ulli Stelzer, photographer.\*

### INTRODUCTION

The Haida are the native inhabitants of the Queen Charlotte Islands off the northern coast of the Canadian province of British Columbia. Prior to European contact in the 18th century, the Haida were known and later feared by the other peoples of the Pacific Northwest.

Europeans first came to the region in 1774/75 when the Spanish explorer Juan Josef Perez Hernandez sailed into the B.C. coastal waters; shortly thereafter, in 1785, the English began their explorations with the visit of trader/explorer George Dixon in the ship the *Queen Charlotte* (after which the islands were named). During the next hundred years the Haida people were faced with an unprecedented challenge to their way of life. A few prescient

Haida elders tried to protect their people from the effects of European contact (one chief actually petitioned the colonial governor of British Columbia, Sir James Douglas, in an unsuccessful attempt to outlaw both trade and trespass). But in the end, three catastrophes were to devastate the Haida culture: whisky brought in by the European traders demoralized their society; smallpox and, to a lesser extent, measles, influenza and venereal disease killed two-thirds of the Haida population; and finally and perhaps most insidiously, Christian missionaries made a concerted attempt to replace native ceremonies, beliefs and traditions with European ones. It was in the late 1850s that missionaries began to arrive; in 1878 the Rev. W.H. Collison established the Massett mission.

Today the art of the Haida Indians -- their argillite carvings, their totems carved from cedar, their domestic crafts -- all are world famous and recognized as a supreme artistic achievement of uniquely high quality. Yet the music of the Haida has been seriously neglected by anthropologists and musicologists. Many books and publications have exhaustively described the cultural and social life of the Haida and their various artistic endeavours but always the exception is their music.

There is, of course, a reason for this omission. Their ceremonies, rituals and legends all sprang from music as their central core; music was so sacred that outsiders were rarely privileged to hear it, let alone record or study these materials. At one point the Haida ceremonies and rituals were actually forbidden by Canadian law; thus the transmission of native ritual and music was carried on in the strictest secrecy.

### COLLECTING HAIDA SONGS

Haida music proved particularly difficult to collect. Even renowned Haida carvers and their relatives were not always privileged to sing hereditary songs. Once I asked the famous carver Claude Davidson to sing some Haida songs. He said "No, I would have to have permission from my mother." The Haida are matrilinear in their social organization, thus tradition prevented him from singing his family's songs without the permission of his mother, Mrs. Florence Davidson, who was the sole owner of a number of private songs which she had inherited from her ancestors and acquired by marriage. Finally Mrs. Davidson consented to sing a group of songs for me, both at the apartment of one of her relations here in Vancouver, then in another session, during which she sang for me at my home.

Besides the songs, her oral information was also most important and valuable. She told me her deep feelings about the songs and what she remembered in her own words, in a beautiful voice very different from her singing voice. She told her story and gave me the explanations which are heard directly as given on the recordings. On and off I will be heard asking a few questions or requesting clarification. Then she came to my home and one song was able to be repeated (this was to prove very important for research purposes as we were then able to study any differences in interpretation), and she was able to add additional explanations (which again are heard directly as given). We had tea together both times and it was most enjoyable. She was beautifully dressed, petite, with a handsome face and an exquisitely refined manner -- a perfect lady.

With Mrs. Peter Kelly the collecting process was a quite different experience. Mrs. Kelly was the wife of the well known Indian missionary Dr. Peter Kelly of Skidegate, and the daughter of a Skidegate native Haida missionary, Amos Russ. In 1974 Vancouver had a large exhibition of the "Arts of the Raven" at the Vancouver Art Gallery. Mrs. Kelly had read about it in the newspaper and came from Victoria. She had also seen a picture of me and she had made a very important decision within herself: she wanted to entrust me with her story, what she could remember about the old ways of her people. She phoned me at my home and suggested what amounted to a command performance: "Come over, I want to tell you everything I still know of my own people, the true story." She felt the necessity to shed the mental restrictions of the missionary code which had bound her for years. She told me of Haida rites and rituals, how it really was, anxious that the truth should be kept alive as a heritage for her people.

During our conversation I naturally questioned her about songs. This was a delicate subject because she was brought up without proper instruction in or knowledge of her hereditary songs. However, what she remembered she was graciously willing to share. In doing so she revealed something she had kept deeply within herself -- hidden because she had never been in a position to demonstrate her feeling for these songs. But how deeply engraved in her they were! Everything came alive in her memory. On and off she said, "I'm in a strange position as the wife of a missionary and the daughter of a missionary!", but she felt so strongly that things had to be told. She was in her eighties, and the old lady felt both relived and delighted to reminisce and to bring forward what she feared she might already have forgotten. You will hear her story and interspersed comments with the music she remembered, again with my occasional questions and promptings.

The dialogues with Mrs. Kelly eloquently convey her dualistic legacy. As a Christian and the daughter and wife of missionaries she accepted the social attitudes of church authorities; as an heir to a proud native tradition she persisted in retaining her secret belief in the importance of her culture.

\*previous research was prepared with the help of Social Sciences and Humanities Research Council of Canada grants, and a grant from the Provincial Government of British Columbia.



Listening to Mrs. Kelly's conversation, recorded in 1974, one is struck with the intensity of her memories as well as the explicit struggle within her. Not surprisingly, Mrs. Kelly's musical repertoire graphically reflects this dualism. While several of her songs are recognizably authentic, one song -- the "Haida King" dance song -- is demonstrably acculturated. Several of Mrs. Kelly's performance idioms suggest European influence, most particularly the augmented slow notes at the conclusion of songs, an obvious borrowing from the "Amen" plagal cadences of Protestant hymnody. It is equally interesting to hear a native performance of the "Haida King" song, an A flat major waltz tune in a demonstrably Haida performance style.

The other singers on this recording expand our knowledge of Haida music through a somewhat different process. According to custom Pacific Northwest natives may exchange hereditary songs for songs owned by another song maker or chief from another tribe.

I have been fortunate enough to have obtained a number of examples of Haida songs given in exchange to Kwakiutl and Nootka singers. It is natural that the most outstanding carver and singer of his generation, the late Kwakiutl chief Mungo Martin, should have been involved in such exchanges, and we have recorded eight examples of Haida songs which Chief Martin sang for me in 1951 when I recorded him during a number of sessions. (All in all he gave me 134 songs, and amongst them were many very valuable exchange songs from the Haida, Tsimshian and Tlingit). The Nootka singers were Fred Louis and Ella Thompson, who I recorded in Port Alberni in 1951. On Side I you will hear a Haida song and the Nootka "Hummingbird Song" which was given in return to the Haida, a unique example of the exchange process. Kwakiutl Chief Tom Willie Johnson worked with me in the 1970s and sang two Haida songs for me. I have included a "Paddle Song" on the recording.

For this album I originally intended to let the Indians speak and tell their own story. But when we gave the music a detailed analysis, we were better able to establish the distinctions and differentiations found in Haida music as opposed to music from other Pacific Northwest tribes.

#### RESEARCH HISTORY

As the first scholar to be entrusted with native music from the Pacific Northwest, the approach I have used in working with this music has evolved over the four decades of research, but it has always been based on three fundamental principles:

- to begin with an open mind and the highest respect for this unique, complex musical culture;
- to preserve the oldest examples of authentic hereditary songs;
- to find the best way of understanding this important music.

My first stage was to record those chiefs who would sing for me. The next stage was the publishing of my first recording of Northwest music on the World Library of Folk and Primitive Music for Columbia Masterwork Recordings under the editorship of Alan Lomax. Then, in 1961, I gave my first paper which analyzed the music and vocal style of the Kwakiutl Indians at the International Folk Music Council at Laval University, Quebec (subsequently printed in the *Journal of the International Folk Music Council* XIV, Cambridge, England). For the Canadian Centennial Year in 1967 I was able to release my first album of *Indian Music of the Pacific Northwest*: two discs of hereditary songs from a number of West Coast tribes, with an accompanying booklet which attempted to identify many of the style characteristics of this music together with information about scales, rhythm, and translations. This was followed in 1974 with my first album devoted to a single tribe with the recording *Nootka Indian Music of the Pacific Northwest* which included newly collected material. In 1976 at the Society for Ethnomusicology Congress I read a paper which established my beliefs about the so-called "meaningless-nonsensical syllables" which was later published in the *Journal of the Society for Ethnomusicology*. In 1978 I discussed the early historical comments on native music made by the crew of Captain Cook's expedition of 1778 -- an interesting early recognition of the characteristic Indian tone placement. Then, in 1981, I published my second and most complete assessment of a single tribe, *Kwakiutl Indian Music of the Pacific Northwest*. Here my research included, for the first time, exhaustive electronic analysis of native songs, extremely detailed formal analysis, and a redefinition of the idioms of native music.

In the current album of Haida music I have decided to expand into one further area: for the first time I have decided to record the actual dialogues with the native singers for listeners to hear. In earlier publications we were pleased to bring so many songs to the listeners' attention; here we have chosen to let the Indian singers speak for themselves and to present the actual recording sessions as they occurred.

#### SONG GENRES

With large Kwakiutl and Nootka collections, it was possible to compare song genres in many areas including sacred ceremonial and ritual song types. With a much smaller Haida corpus this was not possible. The song types which are presented include Love Songs, a Celebration Song, a Lullaby Song, a Marriage Song, and a Children's Song. I have been especially privileged to record Mrs. Davidson's "Welcome Dance for Charles Edenshaw's Potlatch" in two versions.

With the exchange songs from the Kwakiutl and Nootka, we see other song types including Play Songs, Drinking Songs and a particularly impressive War Song cycle. There is also a unique example of the exchange song process with the inclusion of a Haida song and a Nootka "Hummingbird Song" given in exchange.

#### SONG TEXTS AND CHARACTERISTIC SYLLABLES

Song texts usually consist of a few words and characteristic syllables. Through my research I have found that syllables have an intrinsic meaning of considerable significance whether or not it is understood by all native singers or speakers, and it is thus a misinterpretation to label these as nonsensical syllables. (See "On The Interpretation Of The 'Meaningless-Nonsensical Syllables' In The Music Of The Pacific Northwest Indians" in *Ethnomusicology* XX:2.)

Frequently I have found that contemporary speakers of native languages are no longer familiar with the exact meaning of the syllables or even the

meaning of the archaic song texts themselves. (Haida language is currently being studied and preserved by John Enrico.)

We know that the collected songs are many generations old and that the singers we have recorded were, in most instances, reproducing songs learned with conscientious accuracy. In this way the archaic syllables and texts have been preserved through performance while the exact linguistic meaning of the syllables and texts has been obscured.

Through repeated searching one may trace original words which give clues to the meaning of the syllables. Often this has proven to be a very roundabout process; the actual singers may not know the original word but another singer, translator or other informant can sometimes provide a clue.

In Haida songs, for example, Mrs. Davidson points out the syllables AH LA are frequently used. While Mrs. Davidson could not supply a translation, another informant, Lavina Lightbown, gave me the clue that these syllables are a part of a word meaning "right" or "correctness" in the sense of ethical law and/or moral justice. We know from earlier research that there is an analogous situation with Nootka music.

On my second Folkways album *Nootka Indian Music of the Pacific Northwest*, both Margaret Shewish and George Clutesi independently explained the importance of the syllables WEI OH; in both these instances we can sense a reluctance to convey the exact meaning because of its sacred or symbolic significance (OH means "Lord" or "Highest Power"). In further questioning Mrs. Lightbown also told me that the frequently heard syllables JA LA mean "Raven" (understandable since the Haida are known as the Raven People) and LA JA and JA LA indicate whether songs "were made for nobility or for the middle class". Texts also indicate nobility while syllables indicate the middle class. The syllable JA is derived from words appropriate to nobility; the syllables WU or HU LA are used to point out or distinguish something while the syllables WI JA HA mean "is it he or him". The meaning of the name Edenshaw is "so be it; word is the law".

When writing down syllables the vowel sounds commonly used and referred to as the international system, according to Boas, are employed:

a as in father  
i as in feet  
u as in moon  
o as in oh  
e as in fell

Note that the vowels "o", "a" and "e" have a slight differentiation when eding with, respectively "i" or "y", according to the wishes of the Indian chiefs' translation, and are not inconsistent within the translations. For example:

wei -- wey  
jei -- jey  
hei -- hey  
woi -- woy  
hai -- hay

Also note that the "j" in the international system is pronounced "y" in English.

#### FOUNDATION TONES

In earlier research I often isolated and identified scales; in my 1981 Folkways recording *Kwakiutl Indian Music of the Pacific Northwest* I presented these scales marked with microtonal inflections and commented on the intervallic relations of these tones and their microtonal migrations. On this recording of Haida songs I have tried to refine these concepts further, and thus prefer not to present scales but rather foundation tones. These are, by definition, the core tones of a Haida song, translated into Western notation. Rather than scales in the Western European meaning of the term, they provide an aid for our understanding of the given composition and nothing more.

Through electronic analysis I have been able to hear and understand that the foundation tones are presented with many varied inflections and microtonal placements. Thus when the pitch content of any song is scientifically analyzed and measured it becomes obvious that the foundation tones provide only a highly simplified picture: the foundation tones are a representation of some aspects of the pitch but in no way an accurate representation of all the microtonal pitch detail.

In one song we measured every note and then graphed the information. The comparison between the variants of the same foundation tone demonstrated the range of pitch variation possible on each foundation tone. In the Western tradition, we expect our intervals to be measurements between two fixed pitches; Haida intervals are flexible as the foundation tones are subject to much microtonal inflection (similar to the process found earlier in Kwakiutl music). Thus intervals are flexible and not frozen. (See Foundation Tone Graph.)

Microtonal rise or fall in pitch level is described in much detail in earlier publications. This performance idiom is also found in certain Haida songs.

It is interesting to note that in many songs there are five foundation tones -- a Pacific Northwest manifestation of the pentatonic concept, encountered to a significantly lesser degree in earlier research into Nootka and Kwakiutl music.

#### VOCAL STYLE

The Haida vocal style demonstrates several unique features. In particular, I was stunned by the distinction between Mrs. Davidson's speaking and singing voices; in fact she reminded me of Chinese falsetto. For her songs she would mask her voice.

It was also interesting to consider the exchange songs performed by Kwakiutl and Nootka singers. How, for example, did Mungo Martin sing? Was he completely Haida in his presentation, or did he include some Kwakiutl techniques and performance idioms? The same applies to the Nootka singers.



It is particularly interesting to have available a Nootka performance of a Haida song followed directly by a Nootka performance of a Nootka song for comparison.

One senses an understandable affiliation between Haida and Asian music. Indeed it seems logical that the Haida, a northern and isolated Pacific Northwest Indian tribe, might reflect aspects of an Asian idiom or vice versa.

#### RHYTHM

For the most part, Haida songs use spondaic accompanying beats; the complicated beat patterns and elaborate beat repetitions found in ceremonial songs from other Pacific Northwest peoples are not usually encountered in these song examples.

In Mungo Martin's Love Song MM 47, a particularly interesting rhythmic idiom is demonstrated by the secondary singer who emphasizes the spondaic beat pattern with accented vocal exclamations. Mrs. Peter Kelly also demonstrates a distinctive attitude towards rhythm in her Love Songs K3 and K4; here there is a particularly high degree of similarity between the melodic rhythm and the accompanying beat, a situation rarely encountered in other Pacific Northwest Indian music. Perhaps, since Mrs. Kelly is the most acculturated singer on the recordings (listeners will be able to consider her performance of the neo-Indian "Haida King Song" or her "Amen" cadences), her rhythmic practices may represent another form of acculturation.

Because of her arthritis, Mrs. Davidson preferred not to beat along with her songs (except in one single example, the "Children's Song" FD 4).

#### FORM

The greater number of Haida songs on the recordings are strophic and without extreme formal complexity. Several songs are, however, particularly notable: L 18, the "Haida Song" of Fred Louis and Ella Thompson, is in two distinct parts with two different tempi; MM 48, the "War Song" cycle of Mungo Martin, is in three sections, each of which is strophically repeated; FD 3, the "Marriage Song" of Mrs. Florence Davidson, employs interesting variation procedures within a binary context; and FD 6/FD 6A, the "Welcome Dance for Charles Edenshaw's Potlatch", demonstrates a particularly elaborate example of Haida music for ceremonial use and a complex pattern of variation and repetition.

#### ELECTRONIC ANALYSIS

In my 1981 study of Kwakiutl music electronic analysis of the materials was introduced. Here on the present recording of Haida music several selected excerpts were given detailed electronic analysis with the use of several of the latest and most refined electronic devices. Three songs were given special scrutiny: L 18, FD 6/FD 6A, and MM 46. The following analyses of these songs were prepared for me by André Coulombe, Senior Engineering Technologist at Simon Fraser University, Department of Communications, through whose painstaking research we have gained valuable new insights and perspectives.

#### METHODOLOGY

A precision Tektronic analog storage scope was used to store and measure at least 10 periods of any one occurring notes.

The periods were averaged, and the frequency was derived by using the following formula:

$1/x$  where  $x$  = period in milisecond;

then the nearest occurring interval in the diatonic scale was found and divided by 100, for example:

D4 = 293.656 Hz  
C4 =  $\frac{261.624}{32.032}$  Hz

This is the interval between these two notes; the 1/100th part is .32

Then, the actual frequency of the note sung by the singer was related to the closest note in the equal temperment diatonic scale, and algebraically subtracted.

This number was then divided by the 1/100th part of the relevant interval.

This gives us the plus or minus difference from a diatonic equally tempered scale, in cents.

#### FD 6/FD 6A WELCOME DANCE FOR CHARLES EDENSHAW'S POTLATCH (sung by MRS. FLORENCE DAVIDSON, Side IV/1 and 3)

The analysis of this song reveals an amazing web of intricacies and extremely complex harmonic relationships.

The methodology used permitted me to extract the fundamental frequency from each event.

I define an event as a contextual happening; in the following syllables YA-HO, YA-HO, YA-HE-YA-HO, the first YA is an event, secondly HO is an event, and so on.

New and innovative instruments were used for this analysis: a Tektronic analog storage oscilloscope, computer-controlled analog to digital converter capable of sampling at 50Khz, as well as sophisticated software for the foregoing; also, a fast 1/3-octave B & K analyzer, capable of dividing a sample from an event into its proportional harmonic constituents.

The expression of the frequencies involved are measured in cents. A cent is a semitone divided into one hundred parts; for example, the distance between C4 and C#4 is divided into one hundred parts. This unit of measure (cent) is

then related to the nearest pitch of a just chromatic scale having A440hz as its standard. This method was developed and standardized by Alexander John Ellis.

This song, FD 6, reveals complex frequency modulation of the fundamental, as well as simultaneous amplitude modulation. The presence of very strong second harmonics, also frequency and amplitude modulated, and sometimes in a reversed direction and simultaneous to the fundamental, is exemplified in figures 1-4.

I must caution the listener or musicologist who may want to reproduce these results that several pitfalls exist:

- 1) Since there is as much as a 25 to 50 cent change in frequency modulation of the sample, it must be taken at the exact moment in time as has been done.
- 2) The simultaneous first and second harmonics have a definite effect on the frequency one appears to hear. The ear tends to average these to conform to a unitized pitch.
- 3) The extreme complexity of the harmonic constituents affects the overall pitch.

A look at figures 1, 2, 3, and 4 show the variance of pitch in three events; i.e., in the first YA of the first three groups of YA-HO, YA-HO, one sees both amplitude modulation and frequency modulation. The composite drawing, figure 4, proves this point. The term amplitude means: change in loudness or in dynamics. On the graph it is on the Y axis. The X axis off all the graph is the frequency in period.

A look at figure 6 reveals the variance of pitch of some consecutive samples.

Personal observation: I was deeply moved by the sense of imploration, supplication, and of sadness which this song conveyed. (AC)

#### L 18A HAIDA SONG

(sung by FRED LOUIS and ELLA THOMPSON, Side I/10)

A different and simplified approach was used for L 18A.

L 18A is in a different class harmonically than FD 6in that its pitch structure is very close to our normal chromatic pitch structure; however, it differs in scalar structure.

The male singer solidly establishes the pitch on the very first note of the song.

The first note is extremely close to E4 -- just about 10 cents lower than standard pitch -- and maintains an uncanny accuracy throughout the song. The female singer is also very accurate.

There is no more than a 5 to 10 cent difference in the four samples taken.

See figures 5 and 7.

Personal observation: I was extremely impressed by the power and dynamic beauty of this song. It conveys empowerment; is happy, moving and joyous. (AC)

#### MM 46 PLAY SONG

(sung by MUNGO MARTIN, Side I/3)

All of the notes on the first line, first verse were analysed. Also all of the notes on the first line, 2nd verse.

Base Frequency of first F# is 367.50 Hz.

F# No 1 first verse = -10c	F# No 1 second verse = +11c
F# No 2 " " = - 8cF# No 2 " " = +20c	
F# No 3 " " = - 6cF# No 3 " " = +14c	
F# No 4 " " = - 8c F# No 4 " " = +11c	
F# No 5 " " = -12c F# No 5 " " = +10c	
F# No 6 " " = -10cF# No 6 " " = - 4c	
F# No 7 " " = -11cF# No 7 " " = + 6c	
F# No 8 " " = -12cF# No 8 " " = + 9c	
F# No 9 " " = -10cF# No 9 " " = + 7c	
F# No 10 " " = - 8cF# No 10 " " = +12c	
F# No 11 " " = -14cF# No 11 " " = +20c	
F# No 12 " " = -16cF# No 12 " " = +19c	
F# No 13 " " = -13cF# No 13 " " = +10c	
F# No 14 " " = - 9cF# No 14 " " = +11c	

C# No 1 = -20c C# No 1 " " = + 9c

All numbers entered refer to + or - cent above or below the nearest note of a just chromatic scale.

C#4 = 277.183 Hz.  
F#4 = 369.994 Hz.

Note: This song MM 46 exhibits several microtonal changes on the same note. Subsequent verses become higher by around 22 cent, or 1/4 tone.

I wish to thank the Electronic Shop, Department of Physics. The Sonic Research Studio, Department of Communication, both at Simon Fraser University, Burnaby, B.C. for the use of their equipment.

André Coulombe



# SIDE ONE

## HAIDA EXCHANGE SONGS

The Haida exchange songs form a remarkable corpus of music. The greater number were sung by Chief Mungo Martin, a Kwakiutl, indeed the most celebrated Kwakiutl carver and singer of his generation; Chief Martin's wife is heard as a secondary singer on many of the songs. As explained in the preface, Chief Martin received his Haida songs as part of the complicated process of song exchange. Nonetheless we must, of course, be aware that this celebrated singer may be demonstrating several performance practices. First of all, it is possible to assume that Chief Martin, a highly trained singer in his own right, is able to transmit the Haida songs in a completely Haida manner. If this is the case, the songs are perhaps more representative of the authentic Haida style than the songs of Mrs. Kelly and Mrs. Davidson. Since Chief Martin was of an earlier generation and more scrupulously trained than the other singers, it is possible to suggest that his songs represent the most authentic and ancient in the Halpern collection.

If, on the other hand, Mungo Martin is presenting the Haida materials with a Kwakiutl performance style, his performance may be of particular use in establishing Haida and Kwakiutl characteristics.

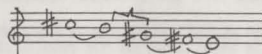
As we hear and assess the songs, we also note that the Martin songs are a good deal longer and more complex than most of the Davidson and Kelly songs (possibly since Martin was able to reproduce entire songs as they were given to him). Mungo Martin songs (coded MM) include two Love Songs, three Play Songs, a War Song, and two Drinking Songs.

Side I, Band 1

MM 44 PLAY SONG, sung by MUNGO MARTIN

The first of the Mungo Martin Play Songs is a three verse composition with a simple but memorable melody. It begins with an initial solo verse, after which the secondary singer joins in and a spondaic beat pattern is added. Note the cadential syllables WI WI used at the conclusion; they are similar to cadential augmentations found in the Haida songs of Mrs. Peter Kelly on Side II. Pronounced vocal accents (found in Kwakiutl songs performed by this singer) are also notable (and are marked in the transcription).

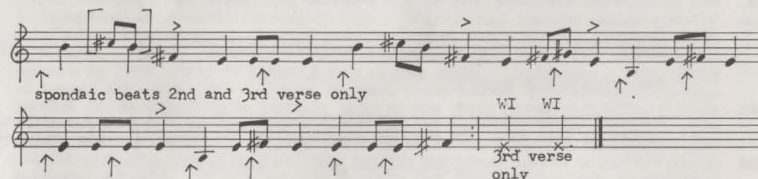
### FOUNDATION TONES



SYLLABLES HA JA LI HEI

### TRANSCRIPTION

MM44 Play Song (3 verses)

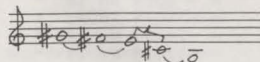


Side I, Band 2

MM 45 PLAY SONG, sung by MUNGO MARTIN

The second Martin Play Song is also in three verses and, like MM 44, it begins with a solo verse with the secondary singer and the spondaic beat pattern added in the second and third verses. It also employs the cadential syllables WI WI. Unlike the Haida songs of Mrs. Kelly and Mrs. Davidson, there is an elaborate melisma on the syllable JA, pulsation on the syllable HA and portamento (like that found frequently in Kwakiutl songs) on the elongated syllable HEI.

### FOUNDATION TONES



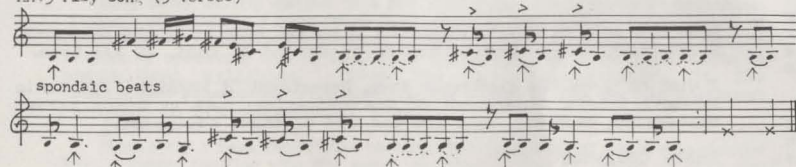
SYLLABLES HA LA WI JA  
HA HEI  
HA HA HA  
HEI

WI JA HA  
WI JA HA  
HA HA HA

WI JA HA  
WI JA HA  
(WI WI)

### TRANSCRIPTION

MM45 Play Song (3 verses)

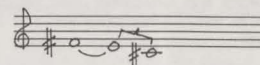


Side I, Band 3

MM 46 PLAY SONG (for dancing), sung by MUNGO MARTIN

The third and final Martin Play Song is slightly more extended than MM 44 and MM 45; here an archaic text is introduced in later verses of the song. There is also more microtonal variation of the foundation tones. The use of a spondaic beat pattern, the use of an introductory solo verse and the syllables are all similar.

### FOUNDATION TONES

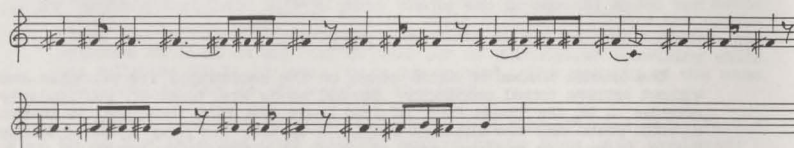


SYLLABLES WI JA HA

HEI WI JA HA WI JA HA (three times)

HEI WI JA HA

MM46 Play Song (1st verse only)

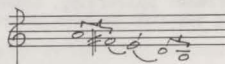


Side I, Band 4

MM 47 LOVE SONG, sung by MUNGO MARTIN

The first of Mungo Martin's two Haida Love Songs is a more extended composition than either of the previous Play Songs. It begins with a striking introductory section where the secondary singer emphasizes the spondaic beat pattern with accented vocal exclamations; the primary singer presents only syllables. Four verses follow with both singers presenting text and then syllables. The song ends with a shorter coda verse and a tremolo cadence beat with the syllables WU AH. Notice the pronounced downward contour of the melodic lines.

### FOUNDATION TONES



SYLLABLES EH EH JA AH WU AH LA

Side I, Band 5

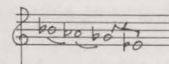
MM 48 WAR SONG CYCLE, sung by MUNGO MARTIN

Like similar cycles published on the album Kwakiutl Indian Music of the Pacific Northwest, the War Song Cycle MM 48 is an elaborate, extended song complex. Here there are three recognizable segments separated by parlando syllables. The first segment of the song is in three strophes:

A, A variant, B  
A, A variant, B  
A, A variant

The initial A section is presented by the primary singer alone; the secondary singer joins in on the first A variant. Syllables are used until the third presentation of the A section; text occurs only in this section. Note the omission of the concluding B section.

### FOUNDATION TONES



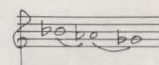
SYLLABLES AH HA HA LI EH JA

The second segment of the song is also in three strophes. Here the material is presented as more of a statement and response dialogue with the following sections:

A (solo), B (solo), A variant, C, B  
A, B, A variant, C, B  
A, B, A variant, C, B

Syllables are used exclusively; in the A section the syllables are AH HA LI MA JA; in the B section the syllables are HEI JO.

### FOUNDATION TONES



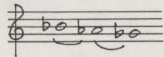


The concluding segment of MM 48 is in two strophes with a similar (though simplified) construction to the first section:

A, A, B  
A, A, B

Here, as in the first section, the initial A section is a solo presentation by the primary singer. In the A sections the syllables are AH HEI YA HA HU; in the B section they are HEI HA HU WEI HA HU WEI. Throughout the entire song complex the beat is spondaic.

#### FOUNDATION TONES

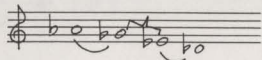


Side I, Band 6

#### MM 49 LOVE SONG, sung by MUNGO MARTIN

The second of Mungo Martin's Haida Love Songs is in three verses with only solo singer performing. Syllables are used in the first verse with text and syllables used in the subsequent two verses. The cadence syllables WI JA are used in the conclusion. The beat is spondaic throughout except for a short tremolo beat with the cadence syllables. There are four foundation tones.

#### FOUNDATION TONES



SYLLABLES AI JA AI HA LE EH JA

#### TRANSCRIPTION

MM49 Love Song  
1st verse, syllables & spondaic beat

text (2nd & 3rd verse),.....

4th  
verse only

..... syllables

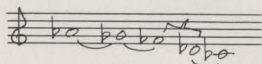
WI JA  
4th verse only

Side I, Band 7

#### MM 50 DRINKING SONG, sung by MUNGO MARTIN

The first of Mungo Martin's two Drinking Songs is in five verses; syllables are used in the first, second and fifth verses with text sung in the third and fourth verse; the beat is spondaic throughout and there are four foundation tones.

#### FOUNDATION TONES



SYLLABLES JA U WAI AH LI HA AH  
AH AH LI HEI JE EH

#### TRANSCRIPTION

MM50 Drinking Song (5 verses: syllables verses 1,2,5; text and syllables verses 3 & 4)

spondaic beat

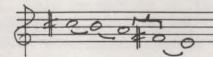
FINE  
5th verse only

Side I, Band 8

#### MM 19 DRINKING SONG, sung by MUNGO MARTIN

The second of Mungo Martin's Drinking Songs is in three verses; here syllables are used in the first verse with text sung in the second and third verses. Somewhat atypically, the secondary singer does not join in until the third verse. There is a spondaic beat throughout all verses of the song, except for a tremolo beat to conclude; there are five foundation tones.

#### FOUNDATION TONES



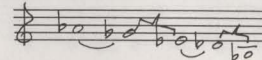
SYLLABLES JA HA AH LI EH

Side I, Band 9

#### TW 12 PADDLE SONG, sung by Tom Willie Johnson

The Haida Paddle Song of Tom Willie Johnson is an extended composition in seven verses. There is an interesting interplay between repetition and variation: verses one, two and seven are similar, as are three, four, five and six. Variation tends to occur in specific zones of the composition, especially the final phrase of the music where variation, expansion and contraction frequently occur (see transcription). As in many other Haida songs there is a spondaic beat pattern and there are five foundation tones. Some upward microtonal migration in successive verses may be noted.

#### FOUNDATION TONES



SYLLABLES AH YA LA AH AH HUI JA  
JA EH JEI JA EH EH  
JA LA AH HAI JA AH LA LEI EH  
JA HU WA  
AH JA LA AH AH AH HUI JA  
JA HU WA

#### TRANSCRIPTION

Tw12 Paddle Song

verse 1 & 2

verse 3 & 4

verse 5 & 6

verse 7

verse 1

verse 2

verse 3

verse 4

verse 5

verse 6

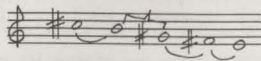
verse 7



Side I, Band 10  
L 18 HAIDA SONG, sung by FRED LOUIS and ELLA THOMPSON

The "Haida Song" of the Nootka singers Fred Louis and Ella Thompson is in two parts. The first section is in four verses with syllables used exclusively in the first two verses and then syllables and text combined in the third and fourth verse. A spondaic accompanying beat and a secondary singer are added during the first verse; there are five foundation tones. The second segment of the song is shorter and in two verses. Though the beat is still spondaic it is in a quicker tempo; the foundation tones remain the same as in the first section of the song.

FOUNDATION TONES



SYLLABLES MA LI YA  
AH HEI JO  
AH HEI OH

TRANSCRIPTION (first part)

L13 (Part I)  
Verse 1 & 2

Verse 3 & 4

\* 2nd singer enters

spondaic beat begins

4th verse only:  
cadence augmentation

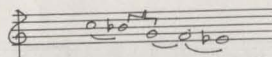
Side I, Band 11  
L 19 HUMMINGBIRD SONG (Nootka), sung by FRED LOUIS and ELLA THOMPSON

The "Hummingbird Song" is a Nootka song which was given in exchange for the preceding Haida song. While it has five foundation tones, it reveals many other characteristics which distinguish it from the Haida songs on these recordings: listeners will note a pronounced downward melodic contour; a tendency towards trochaic rather than spondaic beat patterns; very elaborate vocal embellishments; and, perhaps most typically Nootkan, a modified ternary form.

There are two repetitions of an initial A section composed of two long phrases followed by two repetitions of a B section comprised of four shorter phrases and an incomplete third repetition of the B section (where only the first three of the phrases are presented). The song concludes with a single presentation of the A section.

A;A  
B;B;B (incomplete)  
A

FOUNDATION TONES



SIDE TWO

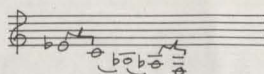
SONGS AND DIALOGUES OF MRS. PETER KELLY

In the recording sessions with Mrs. Peter Kelly of Skidegate made in 1974, seven songs (coded with K) were performed including four Haida Love Songs, a Love Song in the Chinook jargon, a Tsimishian song and the so-called "Haida King Song". Mrs. Kelly provided repeat performances of three songs and those, as well as Mrs. Kelly's comments, will be heard.

Side II, Band 1  
K 1/K 1A LOVE SONG, sung by MRS. PETER KELLY

Mrs. Kelly refers to this song as an "old timer"; it uses five foundation tones and the characteristic syllables AH LA. Two performances of the song are heard.

FOUNDATION TONES



Side II, Band 2  
K 2 HAIDA KING SONG, sung by MRS. PETER KELLY

As the listener will discover from Mrs. Kelly's comments about this song, it is a representation of the "neo-Indian" style -- an acculturated Ab major tune in 3/4 time. However, though this song is clearly not an authentic hereditary Haida song, Mrs. Kelly's performance is nonetheless indicative of several aspects of Haida performance styles, especially the use of rubato rhythms and a certain residual microtonality. The syllables AH LA are found, as is Mrs. Kelly's own characteristic augmentation of the cadential notes in the manner of "Amen" cadences in Protestant hymnody.

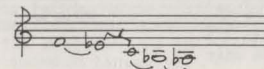
TRANSCRIPTION

K2 Haida King Song

Side II, Band 3  
K 3 LOVE SONG, sung by MRS. PETER KELLY

K 3 is a second Love Song and belonged to Mrs. Kelly's husband's father. It has a clear three phrase structure and five foundation tones. Listeners will note a close relationship between accompanying beat and melodic rhythm (a characteristic not previously encountered in hereditary Pacific Northwest Indian music). Listeners will also note Mrs. Kelly's augmentation of cadence notes. Syllables are used, though as Mrs. Kelly notes, there is "lots of text".

FOUNDATION TONES



SYLLABLES AH LEI EY AH LA

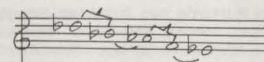
TRANSCRIPTION

K3 Haida Love Song

Side II, Band 4  
K 4 LOVE SONG, sung by MRS. PETER KELLY

Mrs. Kelly's third Love Song shows several similarities to K 3, including a clear phrase structure, five foundation tones and cadential augmentation. As well there is a close relationship between the melody and the accompanying beat. (Though the transcription is in no fixed metre, it would not be misleading to present this song in 6/8 time.) Unlike K 3, however, K 4 uses the syllables AH LA more extensively and also demonstrates considerable microtonal embellishment of the sustained upper Dbs.

FOUNDATION TONES



TRANSCRIPTION

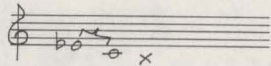
K4 Haida Love Song



Side II, Band 6  
K 5/K 5A TSMISHIAN SONG, sung by MRS. PETER KELLY

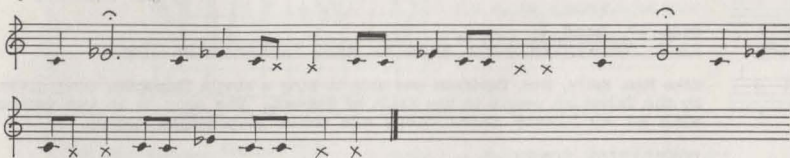
An anomaly within Mrs. Kelly's repertoire, K 5 is a song from the Tsimshian tradition. While we cannot hope to establish valid distinctions between the Haida and Tsimshian musical styles and performance idioms from a single example, it is obvious that this song uses a much more restricted series of foundation tones, repeated parlando notes and a faster accompanying beat. Two performances are heard.

FOUNDATION TONES



TRANSCRIPTION

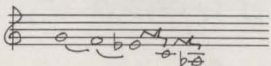
K5 Tsimshian Song



Side II, Band 7  
K 6 LOVE SONG, sung by MRS. PETER KELLY

The last of Mrs. Kelly's four Love Songs is in a single extended verse. It begins with solo voice joined shortly thereafter with a spondaic beat pattern. It is interesting to note that the beat begins with two long spondaic beats followed by thirty short spondaic beats; there are then two more long beats followed by fifteen short beats. There are five foundation tones and the cadential syllables AH LA are used.

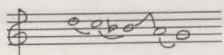
FOUNDATION TONES



Side II, Band 8  
K 7/K 7A CHINOOK LOVE SONG, sung by MRS. PETER KELLY

The final song in the repertoire of Mrs. Peter Kelly reveals many similarities to other examples, especially the use of five foundation tones. Chinook, the language of the song text, is a widely used jargon which combines elements from many languages spoken and understood by the natives of the Pacific Northwest. It is performed twice.

FOUNDATION TONES



SIDE THREE

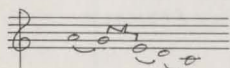
SONGS AND DIALOGUES OF MRS. FLORENCE DAVIDSON

Like the repertoire of Mrs. Kelly, Mrs. Davidson's songs (coded with FD) are rather short. Unlike Mrs. Kelly, Mrs. Davidson's singing style is more microtonally oriented and her songs demonstrate a greater variety of rhythmic idioms and foundation tone formulae. In essence, Mrs. Davidson's songs use restricted materials but the use of the musical resources is characteristically artful and effective.

Side III, Band 1  
FD 1 CELEBRATION SONG, sung by MRS. FLORENCE DAVIDSON

FD 1 is in three verses with a short introduction. There is a marked distinction in this song between high and low voice qualities; the use of the lower voice tends to emphasize cadences and syllables are usually presented at the lower pitch levels. There is pronounced microtonality and the characteristic syllables AH LA are present. There are five foundation tones.

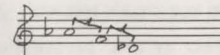
FOUNDATION TONES



Side III, Band 2  
FD 2/FD 2A LULLABY SONG, sung by MRS. FLORENCE DAVIDSON

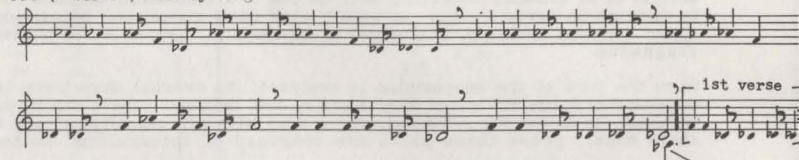
FD 2 is in two verses with a double binary AABB structure. Mrs. Davidson's unique tone production and distinctive upper and lower voice qualities are again apparent. There is a triadic series of three foundation tones and a particularly arresting rhythmic flexibility in the melody. There is little text but the syllables AH LA occur extensively.

FOUNDATION TONES



TRANSCRIPTION

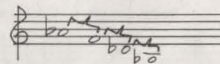
FD2 (2 verses) Lullaby Song



Side III, Band 3  
FD 3 MARRIAGE SONG, sung by MRS. FLORENCE DAVIDSON

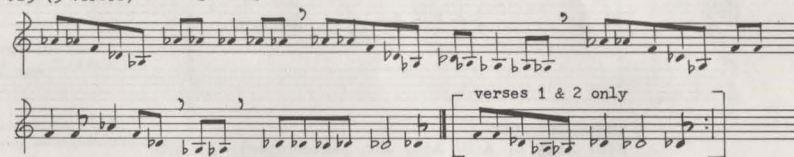
This three verse song demonstrates an especially interesting formal plan: each verse consists of two clearly recognizable components, A and B. The A sections begin with a descending arpeggio figure followed by a reciting pitch; there are three varied forms of this A phrase, each with a different concluding reciting pitch: high Ab in the first presentation, low Bb in the second and F in the third. The B section is lower in pitch and is repeated in the first two verses. This repetition of the B section is omitted in the final verse. Note the range of a seventh in the arpeggio figure used in the A sections. There are four foundation tones and the characteristic use of the AH LA syllables.

FOUNDATION TONES



TRANSCRIPTION

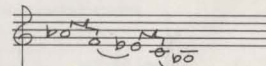
FD3 (3 verses) Marriage Song



Side III, Band 4  
FD 4 CHILDREN'S SONG, sung by MRS. FLORENCE DAVIDSON

The Children's Song FD 4 is in two verses of three phrases each (Mrs. Davidson begins the song with an incomplete performance of an initial verse). When Mrs. Davidson begins the song over again, she adds a spondaic beat pattern which is occasionally altered to match the rhythm of the melody. The melodic contour is downward and there are five foundation tones with considerable microtonality.

FOUNDATION TONES

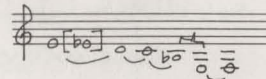


SYLLABLES: A LA

Side III, Band 5  
FD 5 NEYLAND'S PRIDE SONG, sung by MRS. FLORENCE DAVIDSON

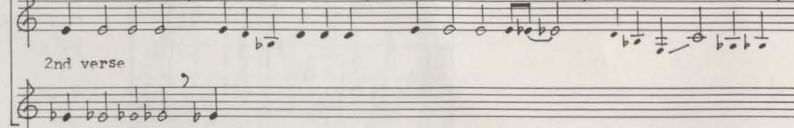
In this old song in two verses, Mrs. Davidson demonstrates pronounced microtonality both in microtonally altered intervals and in a microtonally lower presentation of the second verse. Her characteristic high voice/low voice distinction is also notable.

FOUNDATION TONES

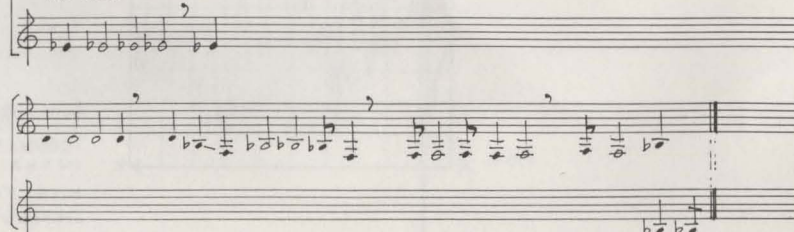


TRANSCRIPTION

FD5 Pride Song  
1st verse



2nd verse





# SIDE FOUR

Side IV, Band 1

FD 6 WELCOME DANCE FOR EDENSHAW'S POTLATCH, sung by MRS. FLORENCE DAVIDSON

FD 6 represents the climax of Mrs. Davidson's repertoire, a Welcome Dance Song which was performed at the Potlatch of his distinguished father, the carver Charles Edenshaw. (Charles Edenshaw was the owner of ten names legitimized through Potlatches.) Unlike the other hereditary songs in her repertoire, this song, given in two different performances, represents an example of an authentic hereditary song for use in a ceremonial context. It is distinct in several ways: it uses a very small range; few foundation tones; and, most obviously, is composed of extensively repeated short phrase fragments.

When the form of the composition is analyzed, its overall structure is considerably different to the other songs of Mrs. Davidson. There are three sections: an introduction; the body of the song with six repetitions; and a short coda. These three parts are composed of interrelated units.

FD 6 Welcome Dance for Edenshaw's Potlach

Introduction

FD 6A YA HO YA HO #0 YA HE YA HO YA HO YA HO YA HO #0 YA HE YA HO

Body (repeat 6 times)

YA HE YA HO Body (repeat 5 times)

Coda

ext. 4th & 5th verse only

FINE verse 5

## INTRODUCTION:

A:a; A:a; B; A:b; A:c; A:c (extension); B; A:b

## BODY:

A:a; A:a (extension); A:c; B; A:a (repeat six times)

## CODA:

A:a; A:a (extension); A:c

Side IV, Band 3

FD 6A WELCOME DANCE FOR EDENSHAW'S POTLATCH, sung by MRS. FLORENCE DAVIDSON

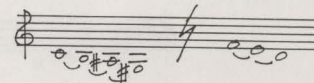
It was particularly fortunate to be able to record a second performance of this complicated song to better study its structure and composition

processes. The structure was repeated almost identically in the second performance though at higher pitch levels. The only distinction in the second performance was the inclusion of a second A:a segment in the body of the song:

A:a; A:a; A:a (extended); A:c; B; A:a

This pattern was then repeated exactly as it was in the previous version of the song.

FOUNDATION TONES



SYLLABLES YA HO

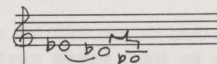
TRANSCRIPTION

Side IV, Band 4

FD 7 TSIMSHIAN SONG, sung by MRS. FLORENCE DAVIDSON

Like Mrs. Kelly, Mrs. Davidson was able to sing a single Tsimshian song given by the Tsimshian people to the Haida of Massett. The song is in two verses with an AB binary form; there are three foundation tones.

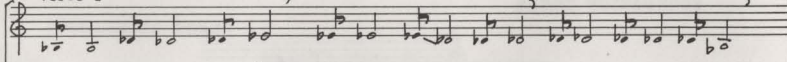
FOUNDATION TONES



TRANSCRIPTION

FD 7 Tsimshian Song

verse 1



verse 2

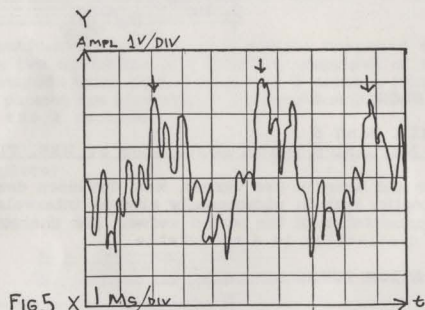
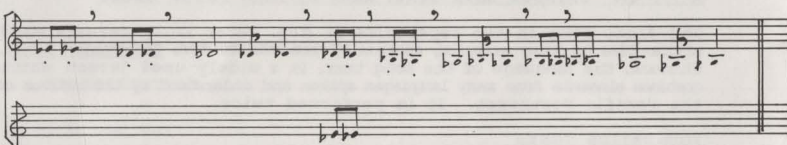
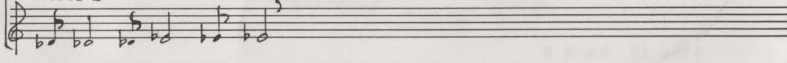


FIG 5 X SINGLE MALE VOICE

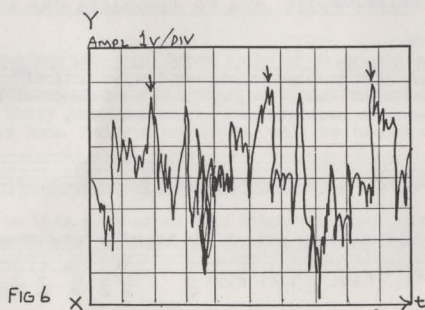


FIG 6 X

L18A

Table Of Cents

First E	-10c
Second E	-15c
Third E	-20c
Fourth E	-10c

L18A

THE REFERENCE POINT FOR FIG 5 IS THE VERY FIRST NOTE OF THE SONG.

THE REFERENCE POINT FOR FIG 6 IS THE FIRST INSTANCE OF THE MALE/FEMALE DUO, ON E<sup>4</sup>.

THERE IS ONLY 12 CENT DIFFERENCE IN PITCH BETWEEN FIG 5 AND FIG 6.

DUAL VOICES MALE/FEMALE

TAKEN AT THE SAME POINT AS FIG 5 IN THE MELODY.

NOTE: THE ALMOST PERFECT SYNCHRONICITY OF THE FUNDAMENTAL.

a. Paulson 1985.



FD#6ATable of Cents

Fig. 1	1	YA	+33c	E4
		HO	-22c	E4
		YA	-33c	E4
		HO	+ 7.8c	D#4
		YA	-44c	C#4
		HE	-49c	E4
		YA	-35c	F4
		HO	+43c	D4

Fig. 2		Fig. 3	
YA	+43c	D4	
HO	+49c	C#4	
YA	+ 3c	D4	
HE	-43.7c	D#4	
YA	+28c	D4	
HO	+ 3c	D4	
YA	-42c	C#4	
HE	-44c	E4	
YA	-25c	E4	
HO	- 9c	E4	

Fig 3

YA	+13c	E4
HO	+40c	D4
YA	- 9c	E4
HE	+16c	D4
YA	-35c	F4
HO	+ 4c	C34
YA	+ 8c	D#4
HO	+29c	D4
YA	+48c	C4
HE	-20c	D#4
YA	+18c	F4
HO	-19c	D#4

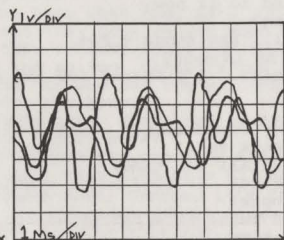
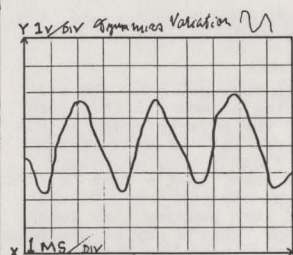
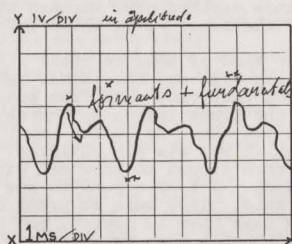


FIG 1, 2, 3 REFER TO THE  
FIRST YA OF THE FIRST THREE  
GROUPS OF YA-HO. YA-HO  
YA-HI-YA-HO.

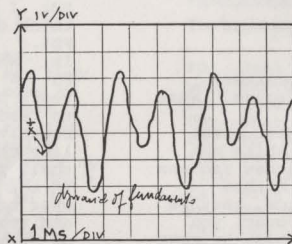
FIG 4. IS A SUPERIMPOSITION  
OF FIG 1, 2, and 3.



1st YA 336.134Hz  
FIG 1, hr 21



2ND YA 300.751 Hz  
FIG 2. *lower frequency*

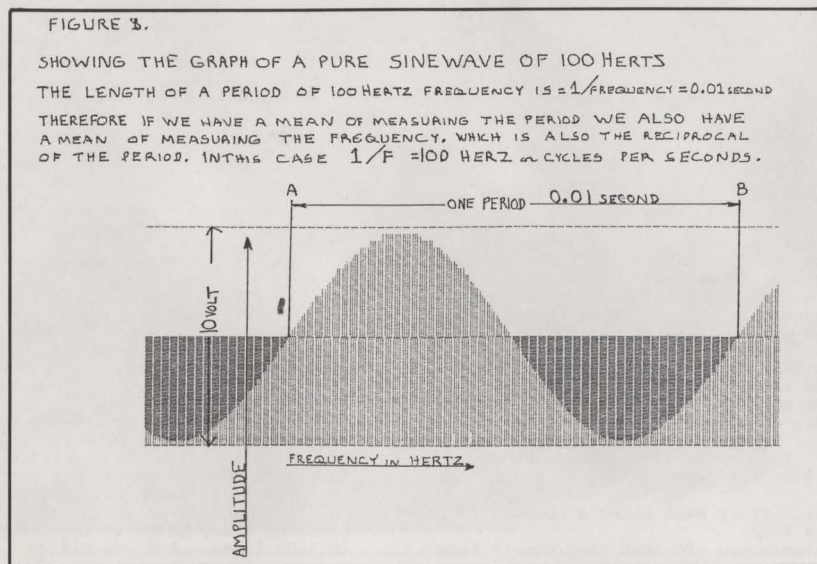
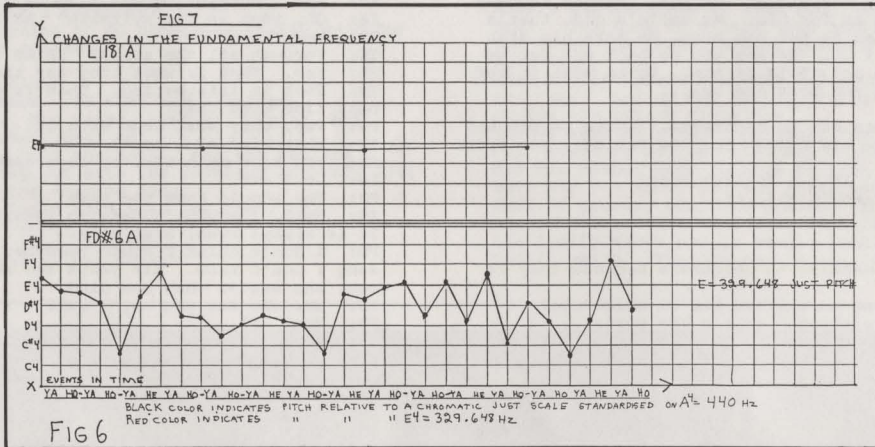
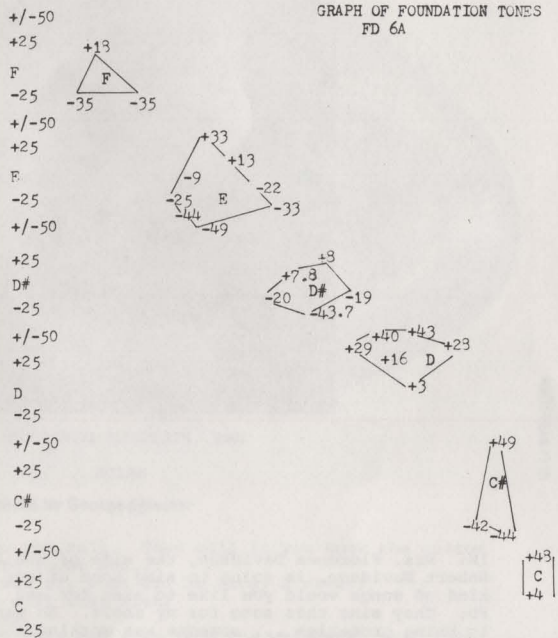


3rd YA 332.225 Hz  
FIG 3. *ho is between*

FD#6 / FD#6A (SAGA SALINGLEY)

André Paulombé 1985.

PITCH  
+/- cents







MRS. FLORENCE DAVIDSON

HAIDA

1979

ULLI STELTZER

IH: Mrs. Florence Davidson, the wife of the famous carver Robert Davidson, is going to sing some of her Haida songs. What kind of songs would you like to sing for us?

FD: They sing this song for my uncle. He went to West coast to bring groceries ... someone was working there, a white man, and he brought this food to him. And this friend Mathew Yeomans was with him, and his only son. And he went there, Mathew Yeomans on the boat and he and his son was coming from, they're coming back for some more groceries and they tipped over, you know. My husband's step father, he was singing for him; he made this song for him. I'll sing it for you.

She sings - FD1.

IH: This is very beautiful. Is that a mourning song?

FD: No. He told him to have something doing, celebrate, you know what I mean because he got saved from drowning, get lost you know.

IH: Oh, I understand.

FD: West coast it's really bad place. He and...Mathew Yeomans got hold of him, he jumped in for him. My uncle's old, that's why he went to get him. And he put him here, he make him grab the boat. And pull himself up. He say you go back and get my son too. Try your best to get a hold of him. So he went to get him too and he drag him to the boat and he....

IH: He saved his life.

FD: That's right. He wants him to celebrate, invite people and have big doings. They have big doings for the village, you know, invite everybody.

IH: Is it a Potlach Song? It's a Potlach Song?

FD: I don't know how that would call it.

IH: A thank you song?

FD: He was thankful.

IH: I beg your pardon?

FD: He wants him to do something to celebrate because they're still living.

IH: Oh I see. So that song is telling him to celebrate?

FD: Yes, he told him to celebrate, that's the words....

IH: That is now a quite an old song?

FD: Yes.

IH: How old was your uncle then?

FD: It wouldn't be like this if you get lost sure you have to celebrate.

IH: Yes. That was a very beautiful song. Didn't it sound good. You were wonderful!

FD: My throat.

IH: You were fine.

FD: You know Richard, his name was Richard Naylands, my husband's step father. He was composer. She sings - FD2.

IH: That's beautiful.

FD: That's Dancing Song. It's Lullaby Song. They use it for dancing. You want it again? Once more. She sings - FD2A.

IH: It's a lullaby, to put a child to sleep?

FD: Yes.

IH: It's very lovely. What was the name?

FD: They call it YAT GUNG, lullaby, YAT GUNG. I will sing another one. She sings - FD3.

IH: What kind of a song was that?

FD: That. Two Eagles, you know, Raven, and raven and eagle they're supposed to be friends with each other not the same, both eagle in olden days they marry they decide, they used to think low of them, eagle and eagle, raven and raven. Were not in very good. They're not supposed to marry. That those couple were going together and they're both eagles that's when Richard Naylands sing for them.

IH: So that was eagle and raven. Oh yes I know that they shouldn't marry. What does it say in there, in the song?

FD: I don't know the name for that, I forgot it.

IH: Eagle and Raven song, that's all right! It's a very beautiful song.

FD: He call them my children. They enjoy each other's company. That's all and enjoy so much like that anyway.

IH: I can imagine.

FD: He put themselves in that. Enjoy each other's company very much too. That's what he said.

IH: That's what it said in that song. So that they should know

Eagle and Raven is a good combination.

FD: Um hum. They're both eagles, that's why he sung for them.

IH: So that they shouldn't get married?

FD: No.

IH: So that they should get an eagle and a raven? Must be an old song.

FD: Yes. Real old songs.

IH: They're the most beautiful, the real old songs.

FD: Yes. I know so much but since my husband died I don't sing them anymore. I forgot. Close to 50 songs I used to sing, I knew all of it.

IH: Is that so!

FD: Yeh, I forgot it. My sister tried to make me sing. My late sister. I can't. If you want me to start crying I could sing, I said to her. I'm used to it now.

IH: This is a children's song?

FD: Kids used to sing it all. She sings - FD4.

IH: That's nice. What does AH LA mean?

FD: "I'm scared for the evening. I'm scared for the evening to come."

IH: Oh, I see.

FD: "I don't know, because my sweetheart." That's all.

IH: So this is not a children's song!

FD: Yes, kids used to sing it all the time.

IH: Well, how old were the kids? If they had a sweetheart they were not such small kids anymore!

FD: That's what it meant. I guess it's for grown ups, but kids used to sing it all the time.

IH: Oh, I see. And who made that song?

FD: I don't know!

FD: I know another one, Richard Naylands. I don't know, I'll think of the tune. I'll think for a while dear. She sings - FD5.

IH: What kind of song is that?

FD: A long time ago they died. When they got real old two years back they once came from boarding school and they used to read the bible lesson in church. The boys belonged to his relative you know, he called them, just like he sing it just like that it was his own children. I don't know which way shall I turn around to show off with them, that's what he said in the song. I look around to see who admires them, that's what he said. They were so proud of them because they learn and they used them in church, you know, that's why he was proud of them. That's when he make this song, same man Richard.

IH: Yes, the songmaker.

FD: Yes.

IH: But it is a Haida song, it is not a church song. And AH LA, it says again AH LA no? Didn't it say AH LA again in there?

FD: That is again? Wasn't there a word AH LA in there?

FD: It's just the music.

IH: Oh that is a musical? A musical word?

FD: Yes. Everything was YAAH LA in our Haida song. YA AH LA.

IH: Oh, that is the syllable? AH LA.

FD: Yes.

IH: Through all the songs? EA AH LA?

FD: Yes. That is what they say through all the songs. EA AH LA.

IH: That is interesting. That is good to know. And you don't beat time with that?

FD: Yes, they beat drum with it.

IH: What kind of a beat?

FD: You know my hands, my poor hands.

IH: Oh I see.

FD: You should know the time.

IH: Well, I wouldn't dare to interfere with the master singer. It is always even, even time.

FD: I don't think I could remember any more. Break. No, crying song I don't know. Six years ago she died in May, past six years ago, she was 92 when she died.

IH: How old are you may I ask?

FD: Now? 82.

IH: Really - you don't look it. That's wonderful. And you have such a beautiful, such a sweet voice.

FD: Thank you dear. I try my best. I used to sing all the time but after I get sick my throat got spoiled. My eyes. You see this?

IH: Yes.

FD: It is all healed up. When it start maybe it's no that what arthritis.

IH: That would be beautiful, your own song.

FD: No, I can't. Too bad. My husband used to like singing.

That's Haida. That is one story about what he sing, Haida song. I didn't know they meant Royal families country, something like that, and I used to like it so much I forgot it. She sings - FD6.

IH: That's beautiful. What kind of a song is this?

FD: It's a welcome dance song. When a used feather.

IH: The feathers?

FD: In their hat.

IH: Welcome to a potlach or what?

FD: You know they made potlach for my dad 10 times.

IH: Is that so?

FD: And they used to make them dance this dance and they used to sing. He owns a song.

IH: Your dad. What was the name of your father.

FD: Charlie Edenshaw.

IH: Oh my God. Oh that is beautiful. Hats off! That is something. So that was a song for Charlie Edenshaw? Charlie Edenshaw was your father?

FD: Yes. My sisters, my younger sister in Ketchikan, she has been away for 50 years now. Everywhere I go she phones me. From Ketchikan, Seattle, every night she used to phone me. She used to phone on Sunday night too.

IH: Yes, isn't that wonderful.

FD: She wants to know how I am doing.

IH: That is a beautiful song. I am very happy to hear it.

FD: They always worry about me. They are the ones gave me American money to go to the occupancy. In November.

IH: Oh I see. And you did go?



FD: Yes. Just got my dad's work yet. Gold bracelet.  
 IH: Davidson is going to sing some Haida songs for us. Do you remember some?  
 FD: Not any more dear. I couldn't think of others.  
 IH: Do you think you could translate the songs to me you sang yesterday for me?  
 FD: Yes. The first song I sang was I don't like the - the first start off I don't like it because of my throat. I could say that one if I knew which one.  
 IH: The first one was, well never mind, you can start with any one of them. I will find them.  
 FD: Too bad I lose track of all of it.  
 IH: The last one was the beautiful song from your father. The dancing one.  
 FD: You know when they make potlach they invite different villages and they come in and when they dance for them and they dance this welcome dance for the chief from the other village, for so and so too, there is one there that they think a lot of. The one who has the welcome dance. You know they have bit hats, you know.  
 IH: Headdress? What kind of headdress? What kind of headdress did your father have?  
 FD: They have the crest on the front and all around, you know, like this. It's like this all around your head, and filled with down, eagle down, because it's faster than other down, it flies, so when they put it in when they did this even if you are doing it like this the...  
 IH: Oh, the down flies away.  
 FD: Yes.  
 IH: But then you have to fill it always again.  
 FD: Yes, when it's finished you have to put some more in.  
 IH: Oh I see, so they re-fill the down always.  
 FD: Old man went to Alaska, a real old man. He used to. His name was ADAMTAYA. And in olden days a long time ago they have lots of big hats with big feathers on. They all come to see him from way up north in Alaska. They tell each others someone's going to dance for all the people there, so all the white ladies they want to be at the front you know standing around, and they don't know what's going on. They fill this up. They used to dance and kind of keep it, you know, so they don't finish it so quick but this man used to when it's time to do this he shook his head and he used to do this real hard, and it would all go on the white ladies and they would scream, they don't like it so they start screaming.  
 IH: They didn't know it was coming?  
 FD: No.  
 IH: They didn't know it was coming? But did he do it only for the white ladies? He always did it or only for the white ladies?  
 FD: There were lots of Indians too, but they were sitting around and the white ladies were just standing up near him and it all went to them just like it was glued on them.  
 IH: Was it a joke or was it a ceremony?  
 FD: No he thought he was going to do something really good for them. You know our men of course.  
 IH: Of course, yes.  
 FD: What dance was he dancing?  
 IH: That was a welcome dance. Oh that was a welcome.  
 FD: They dance like this. Men dance, kind of jumping, but ladies do this, they put their heel up.  
 IH: They lift their heel, only the heel. And the men are jumping? So the ladies stay put with the forehead but only lift up the heel. Do you know the welcome song?  
 FD: Some you respect you dance like that for them.  
 IH: Do you know a welcome song?  
 FD: Yes, that's the one I sang yesterday.  
 IH: And what is the meaning of the words?



ULLI STELTZER

#### The beginning of Mankind by George Minaker

FD: Just what do you call. They call it you know the custom wood carved on the front and...  
 IH: What crest was it, what did he have, a raven?  
 FD: What do you call that fish?  
 IH: The headdress.  
 FD: No, they got this big fish from the whiskers, real long like to have it all around.  
 IH: With the whiskers? Not a grizzly bear?  
 FD: No, no it's from the water, not...  
 IH: Oh.  
 FD: I forget the name of it.  
 IH: An otter?  
 FD: No.  
 IH: In the water? A killer whale?  
 FD: No, not the killer whale. The Nass River when they kill it they...  
 IH: The salmon?  
 FD: I don't know dear. I'll find out sometime. I'll ask Robert and tell him to tell you. In our language we call it KLEE. You know it's just like seal, you know, but it big one go on the rocks, and my grandfather Albert Edward Edenshaw have it.  
 IH: Albert Edward Edenshaw was your grandfather?  
 FD: Yes. And my dad was Albert Edward Edenshaw's nephew, so my dad was taking his place.  
 IH: I see, as chief? And that famous carver was your dad?  
 FD: Yes. My dad was sick all winter when he was 14, you know, and his mother used to have an iron pot you know and she used to have big you know, you see those bottles in museums, that was full of grease, OOLICHAN grease. She got all kinds of you know bones, strong ones, and some look like lard you know the ones, the family knows how to handle food, they're the ones make it really white. They're really careful with it. His mother put





the OOLICHAN grease in big box and she let him eat that, nothing else. Seaweed and the grease, she put little bit of water and fill it up with grease and used to made him eat it. Nothing else.

IH: And did it help him.

FD: Yes. And...

IH: She was a medical woman?

FD: She must have tried to get TB I guess and when in May he got up and he wants to walk. He was walking towards the creek and something came up and it was a really big thing came up and he just spit it in the water and it floated down there after that he didn't get sick any more. Something that made him sick came up from his throat, his stomach or somewhere and he got cured. He didn't even catch cold when he was so old, he was over 90 when he died. He died 1920, in September.

IH: And his mother, your grandmother, was she a medicine woman?

FD: No. His dad used to make, built canoe and he used to carve too, and when he took a walk and found a slate and he carved little pole. That's how he started carving.

IH: The grandfather?

FD: He was the first one. Nobody did that he one start carving in Skidegate. Yes.

IH: So he was the first one to start carving?

FD: Yes.

IH: Your grandfather, the father of Edenshaw.

FD: Yes. While he was there before he came to Massett he make really big bracelet, his first work in Toronto.

IH: In Toronto?

FD: Yes, only three years ago when we go in Toronto Museum, the new one, and Robert took me there to see my dad's work, little pole and the white bracelet, four dollars melt together.

IH: Yes, that must be a big piece.

FD: Yes a real big one, they don't let you touch it, it's against the law to touch it. Then asked me if I need rest, they took me down the basement to the places like this and they took me to bed.

IH: They treated you like an old lady, but you don't look like an old lady.

FD: And they brought those two for me so I could hold it. They were so nice, a couple start buying Indian stuff and they are the ones the government buy it for them and the other ones for...

IH: What year was it?

FD: I forget, you know, you must know it. West Coast Carvers, they invite me and Robert. The mail strike was on so they just phoned me from Ottawa. They paid my fare, return tickets and I get \$50 a day.

IH: Is that so? That was wonderful. That was a nice thing.

FD: Because my dad's work is all over the world.

IH: Edenshaw he is the top. No wonder that your son and grandson are so gifted. They have it from your father.

FD: Yes, I have to stick to my dad. The only boy he when he

was 18 he drowned and I used to stick with my dad all the time.

When he outside you know they keep winter food in there, my dad would carve in there. They got camp stuff in there.

IH: That song was so beautiful. That you sang yesterday for me. Do sing it again.

FD: It not belongs to Haidas. I don't know if it's right or not. That's how they sing it at home. She sings - FD7. They gave it to Massett people you know. The Tsimshian.

IH: Oh the Tsimshian gave it to the Massett.

FD: Yes, that's why they used to use it in olden days.

IH: And that is what kind of a song, a welcome song?

FD: Yes.

IH: What does it say, what does it mean?

FD: I don't know, it's different language. I don't know any of it.

IH: It's very lovely. I love that one from your dad so much.

FD: Do you want me to sing it again?

IH: Yes please, it's very beautiful.

She sings - FD6A.

IH: What means Ya Who?

FD: I don't know. No words in it.

IH: Only syllables?

FD: Yes, just to sing.

IH: And how do you call this song?

FD: SAAGA SA LI AY.

IH: What does it mean?

FD: The welcome dance.

IH: That's a beautiful welcome. I would come if I would be invited like that.

FD: Yes. That's for you.

IH: Your father taught you the songs?

FD: No, an old lady in Skidegate taught me the songs, because when my dad was there they made potlach for him the last time and they sing it when he was dancing the welcome dance, that's when they sing it for him when he dance, that was the 10th.

IH: And you didn't get any songs from your mother?

FD: No, they forget you know. During my mother's time the missionaries were so strong, they make them get rid of every-thing.

IH: Even the songs?

FD: Yes, even the poles - they make them cut them down and burn it. I got 1983 picture, it was a poles were like this in the village and when the minister missionary came to Massett they make him cut it all down. They don't pray to it, you know, they just go by it so the next generation who they belong to, that's all just like keeping a book. Just like a history. Yes, just like family tree.

IH: Yes, that is a crime. And so they didn't let them sing any songs?

FD: No, my mother used to weave all the time and sing just hymns while she was weaving. She would weave away and sing hymns.

IH: What a pity.

FD: I'll try to think of one. I can't think of it now. When my hands was like this, I'm so busy with everything, and it hurts so much. It was in the middle of April that it started.

IH: Will you repeat what you said now.

FD: Too bad. My husband and I didn't know you. He died in '69 you know. He was good singer and he knew so much songs.

He used to sing. When he starts singing no end to it. Where we were camping, we smoke fish, go there in May and he got his bed and mine is across him. "Let's sing Haida song" I said. And he start singing, we sing together, nice shiny day, we can't work outside so we just resting.

IH: Too bad you didn't know me, you would have sung for me.



ULLI STELTZER

Left, Lewis Collison, Skidegate Mission, B.C., 1963  
Centre, Haida Carving, Rufus Moody, Skidegate Mission, B.C.  
(Note Raven at centre of pole)  
Right, Patrick S. McGuire, Skidegate, B.C., January, 1964



IH: Mrs. Peter Kelly is going to talk and sing to us some of her Haida Songs. From whom did you get these songs Mrs. Kelly? From whom did you get your songs?

K: Do you want me to sing?

IH: Yes.

K: Mrs. Kelly Sings - K1.

IH: What kind of a song is that?

K: That is a love song. It is a love song.

IH: Who made that song?

K: I don't know it is an old timer. They all dead. I don't know who they were. It is maybe about pretty near a hundred years since they make these songs, so I don't know who they are.

IH: Do you know what it tells, what it means?

K: Yes. I'm going to give you the meaning in English. I am going to say a few words on that. I'm feeling something very very bad now. It is not a good thing. It's like sickness. I'm going to repeat it again. It's like sickness. That is how I feel when I love somebody and I am singing that song for the one I love.

IH: Sing it again.

K: Mrs. Kelly sings - K1A.

IH: That is very beautiful. Do you know any other old timers.

K: There is another one. This is a Haida King they call this one.

Mrs. Kelly sings - K2.

IH: You don't clap your hands or you don't make any rhythms.

K: No, no. We don't. It's respected.

IH: What do you mean?

K: It is not a thing that you play with. It is a very serious thing, so they don't clap with this. Only some things that they don't respect clap for it, they clap for it.

IH: Oh I understand, so actually you don't beat the drum....

K: Oh yes, they beat the drum you know.

IH: That is what I mean the rhythm.

K: They just beat the drum, that is what it is for.

IH: What is the rhythm of the drum beat. How do you beat it?

K: Beat with a drum.

IH: Just like that. For instance if you think of stick you can beat it. It would help wouldn't it.

K: If the singing is quick the beat is quick you see. Then there is another one.

IH: You can help with something and then we have the rhythm together.

K: Yes.

IH: The second was the Haida King.

K: Yes, the second was the Haida King. This is....

IH: What do you mean by the Haida King?

K: Well they call it Haida King. It is so popular that they give it the name Haida King.

IH: And everybody could sing it?

K: Oh yes. They danced with it, but they have a big orchestra playing this, and the saxophone and everybody. Oh it was just beautiful.

IH: Oh that was a little half modern half....

K: Yes, it's in a big hall. They have a big dance there and they played Haida King. Everybody came, came and danced and just enjoyed it.

IH: And these old songs which belonged to a certain person. Do you know any of these songs?

K: Well, I don't know, you know when I am alone it comes popping out of my mind. Just now. You see I don't sing Haida anymore.

This other love song it was my husband's father wrote this song. Just a minute I haven't got it yet. Oh yes that is the one. Is it ready now?

IH: Yes.

K: This is a love song one of the Haida men for his auntie.

IH: And it belonged to your husband's....

K: My husband's father I think. Or somebody. I heard it was his father, but I am not sure you see. Mrs. Kelly sings - K3.

IH: That's all? What does it mean?

K: I put you away from my mind. I put you away from my mind, but when I lay down I think of you. Oh, my I love you my auntie. I can't forget you. It's such a short one you know. It is very impressive. It's a natural and it just come out from my mind. There is another one. Mrs. Kelly sings - K4.

K: Instead of saying AVIER it is a brother-in-law with that word in it you see. KLE NASS is brother-in-law. Somebody is falling in love with a brother-in-law, and that is where the song was created.

IH: How old would the song be?

K: Oh it is old. It is over a hundred years old anyway. And there is another one.

IH: Now it's on. That is an old story?

K: About when a girl gets into womanhood. Have you heard that from the Haidas?

IH: No.

K: I was just telling my friend here this morning when I became a woman when I was 14. They had a law, that has to go by when a girl changes her life and is not a girl anymore. At 14 she is not a girl anymore. She is a woman adult you see. Some of the girls they go without food ten days. In their room, nobody sees them, nobody talks to them. And you have to stay in there. No food, nobody in there. Just go out at night, nobody sees you. You sit in there and you think of good things and you sew or weave or do anything that you want to do. So they tell you that it is character that they are forming during that time. Now that's the word. It is character changing from girlhood to womanhood, and that is going to stay with you. And you are not supposed to talk when you are under that condition. Because if you don't...they don't want Haida women to talk too much. Women talk too much. I know white people talk a lot you know. But they must be quiet and say nice things and act according to their way of the olden days, and they tell you to do it.

IH: And are they taught the songs then?

K: Yes...

IH: What kind of a song were you taught?

K: Well, they don't sing they just talk. They don't talk to the girl. When I became a woman I was four days without food and I stayed in a room. Nobody talks to me, just my mother. And my mother said: "Are you hungry?" I said: "Yes." "Well that is all right it is four days now, you're doing very well." Good family people sometimes go for ten days no water, nothing. So when I. The day you get a bath, and then they call all your friends in, your girlfriends in, and they set the table and for the first time you eat a meal with your friends. And that is the law when I was a girl.

IH: And did they sing any songs for you?

K: No. They don't sing songs you know. No songs were very very scarce, because they did not have the brain to music you know...

IH: I thought the Haida had many songs.

K: Well, they might have, but not when I am telling you this story. You see. Nobody sings or they talk very little, because they want a girl to be a good wife, a good mother and a good woman after she becomes a woman. Now that is the character. I remember I went to see a girl, she was in bed, she was a friend of mine, and I remember she put a cloth on her bed and she was making a collar for a man's.

IH: Oh that was about 1910?

K: Oh that was way before that. It was 1904 or 05. Then I said to her what are you making. She said I am trying to make a collar for a man's shirt. So I saw her cut it out and sew it in her hand, very very fine hand sewing. And that was what she wanted to be a sewer. Another girl wanted to be a basket weaver. Another wanted to crochet wanted to knit in those days you see. Before the olden times I don't know what they did, but during my time. So that's what I....

IH: When were you born?

K: 1890. I'm 84.

IH: Wonderful, you look marvelous.

K: And that's the time you form. And then when you get up in the morning you spit on the road and every time you stamp on it, anybody that walks, if you want to say bad words you stamp on it and you don't say it. That is what they believe in. And they don't want anybody to stay in bed in the morning. Get up in the morning, first thing in the morning. They said that if all the bad things coming out of people will go into your mind ....that is the story.

IH: As you were a little child did your mother sing any songs to you?

K: No, no I don't think so....you see when I became conscious it was missionaries. My mother and father were Christian people and they don't sing any more the old songs. The old things have passed away. My father was a local preacher, and he had a lot



Left, carving by Claude Davidson, Haida, B.C., 1974  
Right, carved by Robert Davidson, Haida



of totem poles in front of his house, and he cut them down and burned them. Oh, beautiful ones, oh, they were that big. Some of them I saw in the front of our house and they cut it down and make wood out of it, burned them.

IH: What a shame. Does it hurt you?

K: The missionaries fault I think. The missionaries, but they don't worship him. It's just their clan, that is their pride of having that.

IH: That was a great crime.

K: Yes, yes it was.

IH: A cultural crime.

K: Yes.

IH: Yes that is how I feel about it.

K: I think it was wrong you know. So that what.

IH: And with all these totems came songs you know. And you don't remember having heard anybody sing these songs anymore.

K: No. You see there is lots of it at Skidegate. If you go up to Skidegate you hear them....

IH: The songs, the old totem songs.

K: My brother-in-law has one of these and you get lots of songs out of it, but you have to pay. That is the worst part of it you know. If you off them something they will give it to you. If you don't....

IH: No you see the thing is I want to preserve them....

K: Yes, they don't think of the preserving you see. They want to keep it for themselves. Haida people aren't going to live forever I said.

IH: Especially if they don't write it down....

K: These people, the white people are trying to help us to preserve this for maybe 100 years 200 years from now....

IH: Forever...for always. And if they die the songs die with him, because he can't write it down.

K: No, no they can't write it down.

IH: That would be a shame.

K: That's the way it is. I remember my father telling me a story about when he used to be in a secret society....

IH: The Hamatsa....

K: You heard about that? My father was one of them.

IH: How do you pronounce it, Hamatsa?

K: No just a minute...What did you say?

IH: Hamatsa.

K: Hamatsa, no that is not the way to pronounce it.

IH: That is the Kwakiutl way to pronounce it, but I wanted to know how the Haida pronounce it.

K: Well I forget all these things. It is a long time since I seen with the Haida people. So I don't know very much. I can know the words, but it is hard for me to talk to them. And that is the only thing I can do not.

IH: The secret society, your father was part of the secret society?

K: Oh yes, yes. SCARBRA, no it's not Scarbra. Scarbra is a man that is a doctor....

IH: A medicine man....

K: Yes a medicine man....

IH: Oh he was a medicine man your father?

K: No, no, he was a chief from way back.

IH: What was his name?

K: Amos Russ, Amos Russ. His Indian name is HE DANCED. My mother's name was JAB A B sing KWA GU. My name is KWE AB JAT, that means White clouds, woman. My mother's meaning was that you take the barometer from her. Barometer woman.

IH: Oh I see the weather.

K: Yes the weather, weather woman or whatever they want to call it. You see it is hard for me to interpret it because Haida are a little different to understand to English. I was teaching Haida in Victoria you know.

IH: Did you.

K: And then they want me to say a word and then a sentence, but the noun is always in the end not in the first. In the Haida language.

IH: It is too bad that they didn't teach you the songs or that you didn't hear....

K: Yes that's right.

IH: Do you remember any of these old time songs?

K: No I don't. I was thinking of one again. It doesn't just come to me. No I don't think I have any more coming to me.

IH: These love songs you were singing to me, they were made out in the way an Indian would do them....

K: Well how they feel about their girlfriend.

IH: Yes. But that they had heard already white songs at that time.

K: Oh yes, but I think that these songs were two or three hundred years old. That is why it's hard to remember them, because we don't hear it. I know these pieces, because sixty seventy years I never heard it, for maybe all that time.

IH: What did your husband sing to you Dr. Kelly?

K: We didn't talk Haida very much. After we were married after six years we left Skidegate and we didn't talk Haida anymore, because we had to talk English to the Tsimshian people, and you preached in English and Chinook. A man came all the way from Kansas City to get a lesson in Chinook from me. For three days. Then he went back to Kansas again, but he is going to come back again next year and take some more lessons from me.

IH: Do you know any Tsimshian songs?

K: No, no I don't. You see when we became missionaries, they don't want that anymore. It was hushed up. The church was the thing, not mix it up.

IH: But they were singing between themselves. But of course you being the missionary's wife didn't hear so many....

K: There is one little one that I learned in Hartly Bay.

Mrs. Kelly sings - K5.

IH: That sounds like a real one....

K: Yes, but that is a Tsimshian one.

IH: Can you give it to me with a beat?

K: Mrs. Kelly sings and beats - K5A.

IH: That is very beautiful.

K: Anybody hear that can know the beat you know from the music. I think that that is the only one that I learned there after

three years. If we had stayed longer I would have learned the Tsimshian language too. They are different.

IH: What kind of a song is that?

K: "What is the matter with you mother, are you mad at me, I love you mother" and that is it.

IH: They are not so long as the other songs....

IH: Remember that last song you sang. It didn't come on.

K: Do you want it now?

IH: Yes. Well just a moment so I will check before so that I don't have you sing it and I haven't got it right. I am now going to check. Just a moment.

K: Mrs. Kelly sings - K6.

IH: That is a very nice one. And that is the one where you were explaining before. You explained the Indian, what it meant.

K: Jedoway place is a nice place. I heard the news about Jedoway. I am not having a good time. It's like sickness to me to think of you and I want you to come home. That is the only way I can explain it.

IH: Well that is lovely.

K: I've done very well....

IH: Yes, beautifully, thank you very much.

K: Just a short love song. Just a minute I'll tell you. You want in there the love song in English.

IH: No no you sing it in Chinook.

K: Oh, just a minute. Mrs. Kelly sings - K7.

Long time ago I want you. I love you, but now I don't want you anymore. Long time ago I want to love you, but now I don't want you anymore.

IH: Sad very sad story.

K: That is a love story. Mrs. Kelly sings - K7A.

IH: Very beautiful thank you.

K: I've got another one. That is a love song in Chinook. I didn't tell it in Chinook.

IH: No. You spoke in Haida.

K: No I spoke it in Chinook.

IH: In Chinook, well that is good.

K: Anybody that would hear Chinook they know it is not Haida you see. Oh they know the difference.

IH: How would it sound in Haida.

K: You want to speak it in Haida. She says it.

IH: Can you sing it in Haida or only Chinook.

K: No I don't think I can do it. The words are different in the music you see. It was too long.

IH: It was made for the Chinook.

K: Yes, it was made for the Chinook.

IH: But now you said it in Haida. That is interesting. Well you did beautifully, wonderfully.

K: And I am enjoying your company too.

IH: I enjoy you very much. I admired very much Dr. Kelly, your husband. He was a wonderful man. And I want to have it here on record.

K: You know he wasn't a linguist at all. He never learned different languages, but I do a little bit here and there, because I never stayed long enough to learn it properly. We were in Nanaimo for 16 years and I was too busy with my children and church work and I didn't have time to learn their language.

K: It is a different language all together.

IH: But your Indian name was again?

K: KWIE AUJAT....means white cloud lady.

IH: And your mother and father?

K: JE A SUNGA GHA....we put our barometer in her, not barometer. You go by the weather by this lady...that is it.

IH: And your father was?

K: Yes....

IH: You said he was a secret society man, that he belonged to a secret society.

K: Yes.

IH: He was a chief?

K: Oh yes, he was a chief from way back.

IH: What was the name of the chief?

K: KLEE AUS. And my husband got that name too. He taken the name from my father, because they are in the same clan.

IH: What was it? What clan was it? Raven or what?

K: That is the Roseby clan. It is a Roseby Clan. It is the highest clan in Queen Charlotte Islands. Roseby Point....

IH: What it mean Roseby?

K: NY I KUN KLEE O WAI....NY I KUN is the point where they were born. That is the name of it, NY I KUN KLEE O WAI. It is the point. It is still up there, near Massett. And my father comes from that clan. My mother was from Alaska. She was born in Alaska, among the Haida tribe there. And when she was a baby, they brought her into Massett. And her mother was killed in Victoria when she went there. She fell down from a ladder, and that is how she died. And her grandmother raised her. And my mother had ten slaves when she was a girl. And she was a very quiet, humble woman, not that.

IH: I see what you mean. What clan was she...was it a Raven or Wolf?

K: Raven. You see my father was a Raven, and the Grizzly Bear. And my mother was a Raven too. And they don't supposed to marry, but when the Christianity came, they throw that away and my mother and father got married.

IH: They were happy?

K: Yes.

IH: Two Ravens? Interesting.

K: I might be mistaken mind you. If anybody hears that Haida or somebody, I don't know very much about it. I am just saying what I used to hear. My memory is not as good as it used to be you see.

IH: Well with eighty-four you are doing very very well.

*Haida Argillites from the collection of  
George and Ida Halpern.*



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