KWAKIUTL
Indian Music of the Pacific Northwest

Collected, Recorded and Annotated by Dr. Ida Halpern

BUQUIS KWAKILITZ, CARVED BY WILLIE SEWID, 1936, COLLECTION OF THE BRITISH COLUMBIA PROVINCIAL MUSEUM, VICTORIA, CANADA

COVER DESIGN BY RONALD CLYNE

ETHNIC FOLKWAYS RECORDS FE 4122

SIDE 1—FE 4122A

1. MM52	Wolf Cycle (A,B,C)	Mungo Martin	5:32
2. A7	Raven	Billy Assu	1:14
3. TW19	Hagok	Tom Willie	4:41
4. N35	Hagok	Billy Assu	1:26
5. MM59	Mountain Goat	Mungo Martin	2:44
6. TW21	Mountain Goat	Tom Willie	4:21

SIDE 2—FE 4122B

1. H2	Hamatsa	Stanley Hunt	3:22
2. N9	Hamatsa	Billy Assu	2:25
3. N41	Hamatsa	Billy Assu	1:10
4. MM73	Hamatsa	Mungo Martin	4:44
5. MM74	Hamatsa	Mungo Martin	4:07
6. MM75	Hamatsa	Mungo Martin	4:10

SIDE 3—FE 4122C

1. TW36	Bukwas (A,B)	Tom Willie	7:15
2. TW40	Thunderbird (Hiligyala)	Tom Willie	5:25
3. MM65	Sea Eagle Ghost Mask	Mungo Martin	3:07
4. MM68	Stone Body (A,B)	Mungo Martin	6:59

SIDE 4—FE 4122D

1. N4	Love Song	Billy Assu	2:09
2. N8	Potlatch	Billy Assu	2:05
3. N33	Potlatch	Billy Assu	2:10
4. A8	Whale Song	Billy Assu	2:01
5. MM28	Old Potlatch	Mungo Martin	6:06
6. N12	Potlatch	Billy Assu	1:25
7. N5	Tugwid Dance	Billy Assu	1:00
8. N31	Nimkish Dance	Billy Assu	1:29
9. TW38	Madem	Tom Willie	4:13

Photo courtesy of British Columbia Provincial Museum, Victoria, B.C. Canada

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DESCRIPTIVE NOTES ARE INSIDE POCKET

ETHNIC FOLKWAYS RECORDS FE 4122

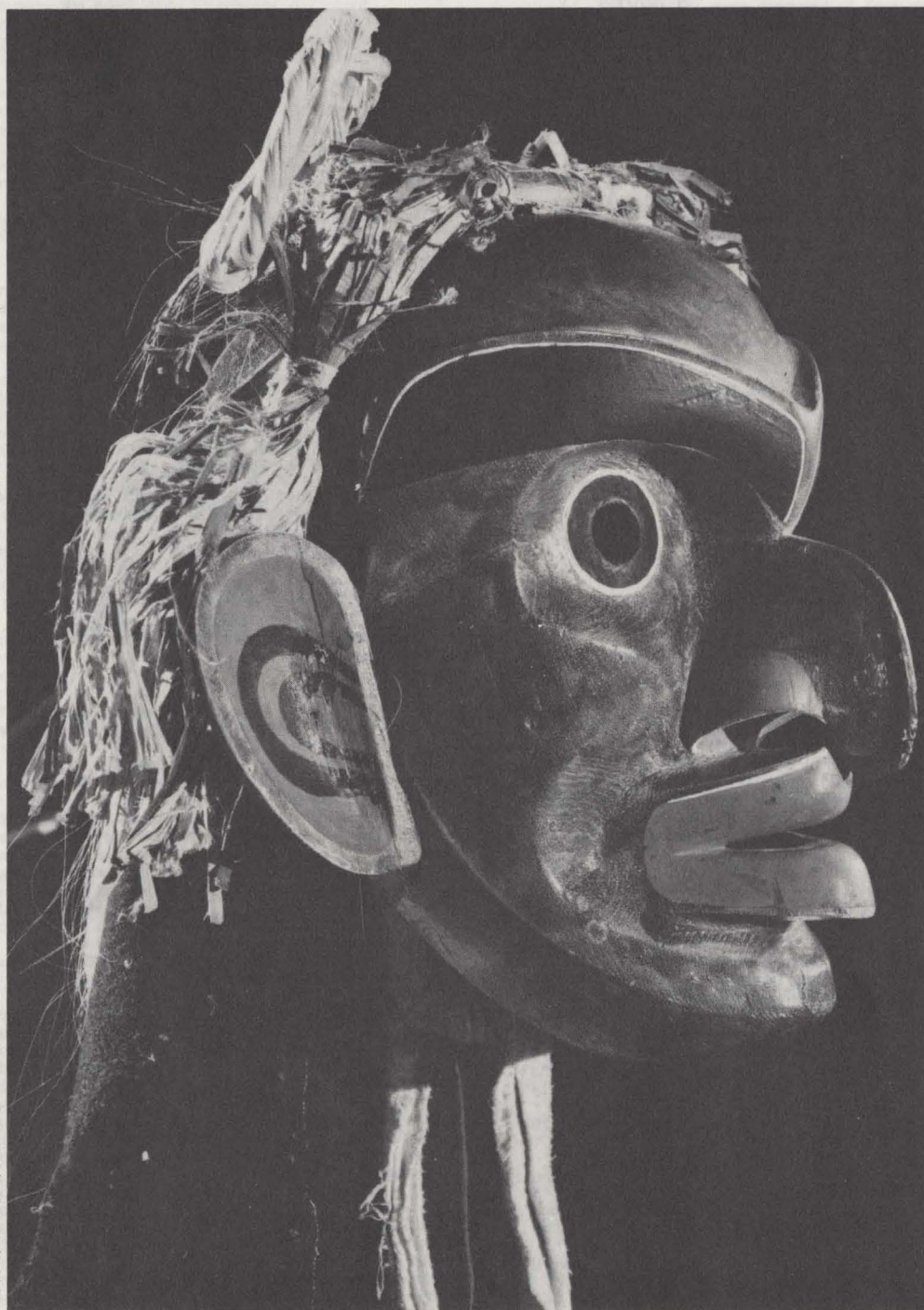# KWAKIUTL
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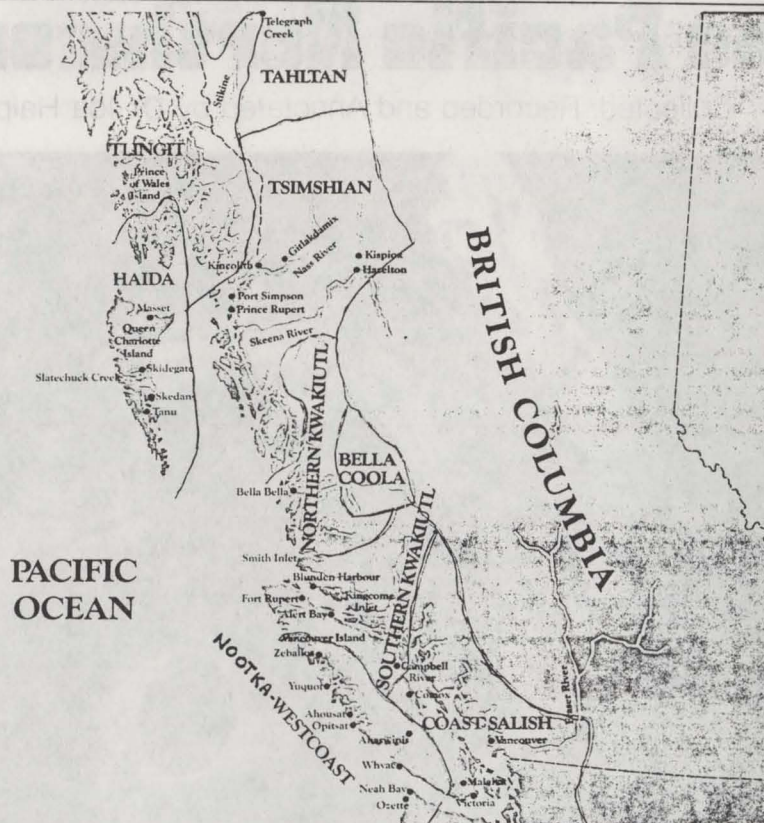
Indian Music of the Pacific Northwest Coast
Kwakiutl
Collected, Recorded, and Annotated by Dr. Ida Halpern

PRINCIPAL TRIBES OF THE NORTHWEST COAST

Courtesy, Peter Macnair, in The Legacy (Victoria:Provincial Museum, 1980)

Ida Halpern received her Ph.D. in Musicology from the University of Vienna in 1938, where she studied under Robert Lach, Egon Wellesz, and Robert Haas. In Vancouver, 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 an 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.

INTRODUCTION

For many years, the art of the Natives of the Pacific Northwest coast has been accepted as one of the major cultural treasures of North America. Its importance and aesthetic value is appreciated in museums all over the world. But while their art has long been celebrated, their music has been only scarcely known and has not been musicologically interpreted or analysed. However, music was, and is, one of the most important forms of artistic expression in the Pacific Northwest Coast Indian communities. As such, it is an excellent indication of the level of sophistication of their cultures. The construction and organization of this music is a significant reflection of the total cultural ambience.

During my 33 years research on source material of the Native Indians of the Pacific Northwest Coast, I have been primarily concerned with collecting their music. This collecting process has been extremely difficult because of the resistance of the Indians to share their sacred songs with a white person. Collecting this material was also hampered by the fact that from 1884 to 1951 it was forbidden by the Federal Government of Canada for Natives to exercise their rights to participate in the *potlatch* ceremonies. Similarly, dancing, the singing of hereditary songs and even speaking their own language was discouraged by the white man.

An important concern of my work has been to understand the material that I was collecting. I have not wanted to use any previously published explanations relating to the meaning and background of the Native Indians. Therefore, I have limited myself and my research to the information received directly from the Indian Chiefs and songmakers themselves. Besides the over 500 songs I have collected, I have had open-ended conversations with the Native songmakers and performers, amounting to several hundred pages of information.

In my research since 1947 on the music of the *Kwakiutl* and *Nootkans*, I have often wished to be able to compare, in depth, representative songs composed in the same genre by different song-makers. Fortunately, I have now in my collection many same-genre songs sung by different chieftain singers and thus I am able to go into in-depth analysis of their characteristics. Recently, I was fortunate to work with one of the very few remaining song-maker chiefs, TOM WILLIE, who is well versed in the Native traditions. As a result, I have been able to record and analyse new materials as well as confirm translations and annotations made to my previously collected and transcribed songs. I am now in a better position to compare representative songs and draw more comprehensive conclusions about the true nature of the distinct generic types of *Kwakiutl* songs. I can now try to prove the existence of complex constructional principles underlying the compositional process used by song-makers over the generations. The result of my research on these songs demonstrates a remarkable and sophisticated to these questions. Only detailed, in-depth research using the most modern and sophisticated equipment at our disposal can lead us to conclusions of any validity.

My research on the songs of specific genres enables the listener to perceive the mood and sentiment of the specific ceremony, and thus to compare the sophisticated composition technique of the Native Indians. It is a rare occasion to be able to present different compositions by different song-makers on the same subject.

My research process was first to comprehend the meaning of the song; second, to establish the usage and function of it; third, to understand the unique Native idea of ownership and rights; fourth, to identify the proper protocol for their proper function; and fifth, to become familiar with the Indian texts and their translation. Translating the songs is very difficult. The songs are old and the texts are often in an archaic form of the language which is no longer understood or known. In my many years of field work, I have found only two chieftains who were willing and knowledgeable enough to undertake this work.

The main task, however, was to transcribe, analyse and "realize" the Native Indian musical idioms, their specific perceptions and visualizations, which includes the conscious and unconscious understanding of their own cultural tradition. In this I have followed the "Emic" approach (research directly from Native Indians). Also I have transcribed and analysed their music and identified all the characteristics of their Native concepts, integrating them into a format that is both logical and understandable to our Western musical traditions.

I am now involved in an "Etic" concern for the scientific evaluation of my original concept. I am using sophisticated electronic instruments for analysis. This laboratory analysis reveals information to the researcher which may confirm or contradict one's theories and can provide answers to problems and enigmas.

Close scholarly analysis of music is not simply a goal in itself, for our research leads us to many other conclusions about the philosophical, emotional, and social concepts of the peoples we are researching. The music and its unique style is a manifestation of all these factors. My research shows a new dimension, for previous research has been quite strictly anthropological. Through the characteristics of the music we can come to conclusions about the tribes' nomadic or sedentary habits as well as their moral, psychological and aesthetic attitudes. And when we can combine such findings with data from refined instruments, we have additional information to examine and understand another musical culture and, in turn, come to conclusions of enormous importance.

We know that music was and is one of the most important forms of artistic expression in the *Kwakiutl* communities. As such it is an excellent barometer of the level of sophistication of their culture; the construction and organization of this music is a significant reflection of the total cultural ambience. Further, the subtlety and complexity of the music must be completely assessed and exhaustively analysed if we are to ever truly come to terms with musical style and its role as the central artistic and social expression of these peoples. We cannot expect a half-hearted overview to give us answers.

In conclusion, their songs show a full awareness and conscientious respect for compositional principles and techniques refined over generations and restated, with creativity and regularity, by generations of songmakers.

NOTES ON *KWAKIUTL* CULTURE

The Indians of the Pacific Northwest Coast are among the most interesting and colourful to be found north of Mexico. Their tribes include the *Kwakiutl*, *Nootka*, *Tlingit*, *Haida*, *Tsimshian*, *Bella Coola*, and the Coast *Salish*. The highest cultural development occurred in the northern tribes, gradually diminishing as one moves south to the Coast *Salish*.

The *Kwakiutl* occupied territory on the northern corner of Vancouver Island, ranging from Johnstone Strait to Cape Cook. As seen on the map, the *Kwakiutl* are zoned as northern and southern. The fourteen tribes of the southern *Kwakiutl*, and their location, are:

1.	*Gwasila*	Smith Inlet
2.	*Nakwaktox*	Blunden Harbour
3.	*Gwawaenox*	Hopetown
4.	*Tsawatenox*	Kingcome Inlet
5.	*Kwaksotenox Hahuamis*	Gilford Island "
6.	*Nawitti*	Hope Island
7.	*Kwakiutl*	Fort Rupert
8.	*Quatsino*	Quatsino Sound
9.	*Nimkish*	Alert Bay
10.	*Tenaktak Awaetlala*	Knight Inlet "
11.	*Mamalilikula*	Village Island
12.	*Tlauitsis Matilpe*	Turnour Island "
13.	*Kueka Wiweakam*	Campbell River "
14.	*Wiweakae*	Cape Mudge

The Four tribes of the northern *Kwakiutl*, and their location, are:

1.	*Haisla*	Kitamaat
2.	*Kemano*	Kitlope
3.	*Haihais*	Bella Bella
4.	*Owikeno*	Rivers Inlet

The *Kwakiutl* were composed of four phratries—Raven, Eagle, Killer Whale, and Wolf. They had to marry outside of their own phratry and were not allowed to marry within the same phratry.

The political unit of the *Kwakiutl* was the village, which was self-supporting. Only luxuries, including slaves, were traded. The chiefs, who lived in great houses, possessed those names which, with other rights, titles, and privileges, were handed down from generation to generation. These might include ownership of a song, a crest, a special seat at the *potlatch*, or the right to membership in a secret society such as the *Hamatsa*, the so-called "cannibal society".

In addition to music, the *Kwakiutl* culture was greatly enriched by totem poles, masks and costumes, and a variety of myths and legends, which form a most rewarding study. They express themselves masterfully in carvings of wood and stone and in the working of metal.

While they showed no distinct political organization, both religion and society placed great emphasis on prestige, rather than power. Much importance was given to wealth, family possessions and the ownership of slaves. Social climbing and the denigration of rivals were strong motives.

In 1770, on the arrival of the white man, the entire West Coast Indian population was estimated to be about 70,000 people, while the *Kwakiutl* population was between 7000 and 8000. In 1882, through infectious diseases, the *Kwakiutl* had dwindled to about 3500. In 1924, there were slightly under 2000. Since that time, however, the trend has been reversed and by 1964 the *Kwakiutl* numbered about 4300.

YEAR	TOTAL POPULATION OF B.C. INDIANS	TOTAL POPULATION OF *KWAKIUTL*
1835	70,000	10,700
1885	28,000	3,000
1929	22,605	1,854
1963	40,800	4,302
1976	53,342	–
1979	–	4,052

Of great importance were their rituals and ceremonies, kept according to strict rules, and resulting in the exercise of medicine-man power, the acquisition of supernatural powers, spirit quests, the establishment of direct contact with the spiritual world, and the initiation into secret societies.

The <u>*Hamatsa*</u> ceremonials were a central part of *Kwakiutl* culture, and as such, the music of this ceremony is of great importance. The *Hamatsa*, the so-called "cannibal society", was evolved by the *Kwakiutl* and later spread to the surrounding *Haida* and *Nootka* tribes. Initiation as a *Hamatsa* was a great honour, accorded only to those of high rank. It was compulsory for chiefs to be initiated into the secret society.

Details of the *Hamatsa* ceremony may differ from one tribe to another, as can be seen in the following accounts (see BIOGRAPHIES):

MUNGO MARTIN:
"An eligible young man was sent alone into the woods where he must stay for four years. (The time varied in different descriptions, sometimes as little as four months.) Then he was sought out and brought back. On his return he jumped at people and bit them. Everybody pretended to be afraid. He then started to dance, getting wilder and wilder.

The ceremony obliged him to dance around the house four times, and to climb the pole four times. At his first appearance he wore nothing but parts of fir trees. At the second dance—the initiation—the *Hamatsa* wore a mask, like the head of a bird painted in strong colours, and growled instead of speaking because he had lost the power of speech through his long stay in the woods. The first part of the initiation was secret, the second part, public.

Sometimes there were women *Hamatsa(s)*. The rank was hereditary and a woman, being the only daughter of a *Hamatsa*, had to abide by the rules and remain in the woods just as a man would have done. Mrs. SAM

WEBBER, the aunt of TOM WILLIE, was the only woman *Hamatsa* in Kingcome.)
There were three *Hamatsa* costumes:
(1) a headdress with a long beak which opened and shut;
(2) no headdress, *Hamatsa* clad in cedar only, on naked body;
(3) the complete attire.

"Before the *Hamatsa* comes out the drums are vibrating quickly."
His wife has given him one *Hamatsa* song which she brings into the
marriage. MUNGO will give it to his sons. His wife inherited it
from her uncle, JOHNNY KLAOTSI, from Teina Island, which is fifty
miles from Alert Bay.

"The *Hamatsa* song, 'Mosquito'. This is an initiation song. Mos-
quitos come from the ashes which are blown out of the chimney before
the *Hamatsa* arrives. Therefore, mosquito bites come from the *Hamatsa*.
When the *Hamatsa* approaches, the chimney pipes are blowing. The smoke
scares them away. The smoke has different colours with different
meanings: white smoke, mountain goat; brown smoke, grizzley bear.

After the spirit talks, the *Hamatsa* is sometimes paralyzed for
two years. *Haghaqua-canusiwi*. Whenever he tries to enter, the drums
announce him. He tells about all the changes. The women and children
in the villages are running about, announcing that the *Hamatsa* is here.
There are feast songs for the *Hamatsa*. Nobody likes the *Hamatsa*.

A small *Hamatsa* accompanies him. Old people believed in small
Hamatsa(s). It was called *Hamasanos* (small people).

When the *Hamatsa* is dancing everybody is told to be quiet and
to watch. One man stands up. There is no more talking. He wants to
try to talk. The young man who is a *Hamatsa* cannot talk. Only an old
man who is a *Hamatsa* can talk. He no longer swears, and he is not angry
any more."

BILLY ASSU:
"The *Hamatsa* must dance around the big house four times. He climbs
up the *Hamatsa* pole four times to attract the people and make the pole
sway. When he first comes out he wears nothing but branches. He must
stay four years in the woods. People go there to round him up. He jumps
down. Fifty feet. He runs away again. This is done to attain a higher
standard among the people."

TOM WILLIE:
"The *Hamatsa* ceremony lasts from eight to twelve days. The first
part of the initiation, there is not yet the *Hamatsa*. The guests expect-
ing new *Hamatsa* from the woods are singing eight to twelve songs at the
time. Then, after the fourth day, the *Hamatsa* appears through the roof
of the building with hemlock branches. Many boys, about ten, are holding
him down to tame him with the smoke of the blanket four times. The big
man is asked to bring the Cedar Bark and to change the *Hamatsa* into the
Cedar Bark costume. For four days he is there dancing with the Cedar
Bark. After four days, he gets the mask, Long Beak, Crooked Beak, Raven.
After the mask is taken off, bearskin comes on (is put on). The last
dance is when the Cedar Bark is washed off. They are singing the whole
night and are putting the Cedar Bark away for the next time.

The *Kwakiutl* use the bear skin for the last ceremony. *Chilkat*
blankets are used when there is a relationship with some northern
tribe *(Tlingit)* as in the case of STANLEY HUNT. The Cedar Bark ring
on the *Hamatsa*'s head can be worn for four months or even a whole year."

STANLEY HUNT:
"That is the way it is. *Hikeles*--good word-old man, when he comes
out of the woods he jumps up on a pole--he is the first man of the olden
days to be a *Hamatsa*. *Hamatsa* gives to his own tribe, but he doesn't
know the words anymore. *Hikeles*, old man from Blunden Harbour, he knew
how to make that song. It is the first *Hamatsa* in the world. Pole, when
first come out of the woods. Dance. Got pole in the midst of the com-
munity. He climbs up on the pole. Called *Humps Pik*. The old man gave
the *Hamatsa* to all the tribes who wanted it."

HENRY HUNT:
HENRY HUNT, the son of JOHNNY HUNT, nephew of STANLEY HUNT (STANLEY
HUNT sang the H2 *Hamatsa* Song to me on this disc in 1950) and MUNGO
MARTIN, and grandson of GEORGE HUNT (the famous collaborator with Franz
Boas and Edward Curtis), gave me the following description of the
Hamatsa ceremony. You can see him in the picture wearing the *Chilkat*
blanket of STANLEY HUNT, who died one year earlier than this picture
was taken. HENRY HUNT is dancing the *Hamatsa*.

He remembers one of the big celebrations his father, JOHHNY HUNT,
gave, together with ED WHONNUCK, in Fort Rupert, about 1930:

"First part, the *Hamatsa* appears in hemlock branches as a wild man
untamed. He dances with hemlock for four days, disappearing and appear-
ing again.

Second part, is when he dances with the masks. That means, that
the masks are put out. There are three dancers in the three sides mask
consisting of a Raven, a *Hukuk* (*Hagok*), and the Crooked Beak.

Third part, the people try to put the Cedar on the new *Hamatsa*,
consisting of two rings of cedar on the neck and head and hands and legs,
on naked body. For four days he dances in this Cedar attire.

Fourth part, the *Chilkat* blanket is then put on top of the Cedar
(see picture) and the new *Hamatsa* dances slowly, because he is already
tamed, with a woman ahead of him, leading him.

Afterwards, the *Hamatsa* sits on the floor in the *Chilkat* blanket
when the washing-off ceremony begins. They burn the hemlock, and they
put the Cedar away for next year. Then they go four times around the
house.

Only two special *Hamatsas* were allowed to fulfill that part of the
ceremony: ED WHONNUCK and ALFRED SCOW (the brother of BILLY SCOW of Alert
Bay).

Nowadays they shorten the ceremony to four days and sometimes even
one day, omitting the washing-off ceremony completely. The last time
everything was done properly was 50 years ago. (His son, TONY HUNT,
has the ambition to do the ceremony in the proper way, and I was pro-
mised an invitation.)"

There are very few *Chilkat* blankets; he knows of three: PETER KNOX
owns the blanket made by Mrs. MUNGO MARTIN (*Abaya*), TOMMY HUNT in Fort
Rupert, and HENRY HUNT, who has STANLEY HUNT's blanket. The *Kwakiutl*
otherwise use black bear skin, confirmed in TOM WILLIE's comment.

JAMES SEWID:
"One had to have the right to a name and proper position from his
ancestors or his wife's ancestors. The initiation of the *Hamatsa* took
two weeks. In the first ceremony he was clad in evergreen hemlock
branches. During the second ceremony he wore Cedar Bark, dyed red,
every night. For the third ceremony he was given the mask. The
fourth costume was *Chilkat* blanket and mask. After the final ceremony
they took off the Cedar; then comes the bath ceremony, the rubbing down
with branches."

CHARACTERISTICS OF HAMATSA SONGS

With regard to melody in the *Hamatsa* song genre, three basic
melodic types are used: (a) descending melodies, (b) melodies with
angular leaps but no over-all descending or ascending contour, and
(c) "pendulum-like" melodies that undulate approximately similar
distances around a central note or notes.
EXAMPLE 1
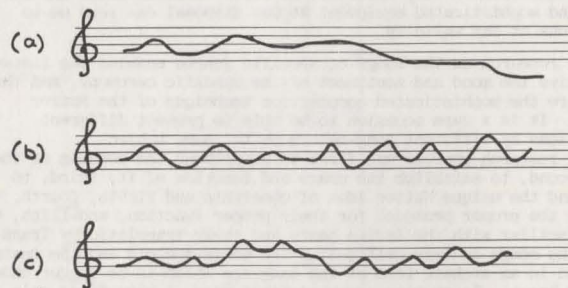
From a study of the *Hamatsa* song genre, it appears that there are
somewhat regular "norms" for each unit assessed: <u>contour</u>, <u>range</u>, <u>scale</u>,
and certain <u>intervals</u>. While there is no rigid regularity, there is a
strong tendency for songs with "irregularities" to employ more than
one such "irregularity".

Song	Contour	Range	Scale
H2	descending	DD5th	4 notes
N9	descending	+6th	4 notes
N41	angular leaps	-9th	5 notes
MM73	pendulum	A4th	3 notes
MM74	pendulum	4th	3 notes
MM75	descending	A4th	4 notes

Song	Opening Interval	Spread Between First/Last Notes	Cadence Interval
H2	A-3	unison (with migration)	D4
N9	A+2	D4	D-3
N41	A+2	unison	A+3
MM73	D+2	unison (with migration)	A+2
MM74	A-3	unison (with migration)	A-3
MM75	D+3	D4	D+2

note: A = augmented
      D = diminished
      DD = double diminished

The nature and use of <u>syllables in the *Hamatsa* songs</u> is of
particular interest. As in all song genres, there are characteristic
syllables. In the *Hamatsa* genre, these syllables are of clear lexical
origin. Song texts often refer to the "cannibalistic" eating of
"food". The syllables that are characteristic in all *Hamatsa* songs
are *Ha*, *Ma*, *Mai*, and *Am* or *An*. In the language the word "food" is ex-
pressed as *Hama*, thus the derivation of the remaining syllables, *Ha--
Ma--Mai*.

As we shall soon see, there are highly sophisticated principles
which underlie the use of these syllables. Certain syllables or syllable
combinations are prefix syllables, others can be used as infixes and
still others appear as suffix syllables. Specific numbers of repeti-
tions and even highly organized patterns of syllables occur in these
songs and one may even go so far as to say that there are definite
formal patterns made by the syllables alone. The syllables, which
began as fragments from lexical units in the songs, have become so
extended and extensive in the *Hamatsa* songs that they have an almost
independent life, a life which independently complements the melody
and beat but one which only rarely bonds with these other elements.
See song N41 for details regarding the prefix, suffix, and infix syl-
lables.

The *Potlatch* was the celebrated nucleus of all their activities,
the tribal ceremony which kept all the facets of life functioning in
high gear. The *Potlatch* was the cultural artery of Indian life. The
word is derived from the *Nootka*, *"Patshetl"*, which means "giving" or
"a gift". It was customary for the chief of a tribe to call a *Potlatch*
and to distribute to his guests nearly all his possessions, with the
exception of his house. The more he could give away, the greater became
his honour and prestige. In return, he expected to receive even more
worldly possessions at future *Potlatches* given by rival chiefs.

Such feasting and gift-giving are almost universal. Similar
customs were observed by the Maya and the Melanesians; the Maya con-
sidered it compulsory to give the return feast, even in death. *Kwakiutl*
carried rivalry, and distribution of property, to a unique extreme in
that they would even destroy possessions in order to indicate superior
wealth.

The *Potlatch* was held in the Fall when, after the long seasons of hunting and fishing, the Indian was free to indulge in Winter Dances and in the ceremonies of the secret societies. Occasions such as marriage, birth, and death were marked by the *Potlatch*, but it might also be called in vengeance, to save face, to repay insult, or even to establish rights to certain dances, songs, legends and crests, or costumes. The raising of a totem pole, the building of a house, or the legalization of new titles were considered worthy of the *potlatch*; it was also held to celebrate the acquisition of the "copper", that mystic symbol indicative of the highest status.

A chief might give a "feast" for the men in his household in order to ratify a new decree or ordinance, but the whole community would then unite in a *potlatch* to sanction such new laws for the clan.

Within his own house, the chief could celebrate minor occasions, such as the bestowing of minor titles on his children, through the medium of the *potlatch*. But when he wished such honours on himself, outside chiefs must be called to the *potlatch*. There was fierce competition for distinguished titles and honours; their acquisition had always to be recognized through the *potlatch*, and in this way, a chief gained the approval of his own house and the respect of others. The greater the title, the greater the *potlatch*.

It was possible for even commoners to climb the social ladder by giving *potlatches*, for no sharp line existed between chiefs and commoners. Folktales contradict the assumption that only a chief could give a *potlatch*.

Titles were graded, the highest belonging to the head man or chief who owned more rights than others. Although he held great influence and prestige, he had no legal authority, except over slaves. His influence over the people of his house, as well as their support, were gained through the giving of "feasts". But in honouring visitors, he depended on the help of other chiefs in calling a *potlatch*.

Everything connected with the ceremony had historical meaning and the most stringent rules in dress and ceremony were followed. At funerals, significant objects were displayed and people would pay for the opportunity of seeing them. At winter dances, gifts were given with the understanding that they would be returned with added value, according to set rules. Guests of the *potlatch* were welcomed by the chief and led, each to his appointed place, according to rank and tribe. Each procedure was accompanied by ceremonial singing, appropriate dances were performed by the host chief, and speeches and orations were made glorifying his own position.

In the old days *potlatches* took from four to six months. "Everybody got really fat," as MUNGO MARTIN said. In more recent times the *potlatch* was rushed to two or three weeks. MUNGO remembered when he was a little boy on Taina Island. A chief called a *potlatch* and he stayed for six months. Then he went away to another *potlatch* for another six months, being away altogether a whole year. "They had dried salmon, dried berries, and dried clams, and sometimes five fires in one house."

The only indulgence, in addition to food, was tobacco, smoked in a pipe called *calumet*. Alcohol was unknown until introduced by the white man.

In *potlatch* ceremonies, custom demands that everything be repeated four times--each song sung four times, each dance performed four times-- because four is a mystical number. At the time of the *potlatch*, families brought out all their crests to impress the audience. Entertainment played a major role and many theatrical tricks were performed, such as pretending to burn a woman alive, or to behead the dancers. Such tricks were pure theatre, but, as Chief BILLY ASSU said, "The white man misunderstood such tricks, and so forbade them, thinking the Indians were cruel."

During the feasting they told of all the glories of the past and present. The Grease Feast was a very important one during which they gave away *Olichan* (candle fish) oil, one of the most highly valued commodities.

On the very last night they took off their headdresses and danced and sang a last song, to declare that the *Potlatch* was over. The chief got up and started to sing and then everybody joined in.

The *Potlatch* was the social and cultural mainstay of their lives. In all its aspects (and as a present-day chief has aptly summed up), "It was a cold war between families, because one wants to outdo the other."

The order of the *Potlatch* songs, according to TOM WILLIE, was: (1) Mourning Song (if it is a memorial *potlatch*), (2) Cedar Bark song, (3) *Klasela* song, and (4) Feast song.

In the old times, animal furs were given away at the *Potlatch*, sea-otters, etc.. Because the animals have the role of intermediary between the Supernatural power and man, and are man's guardian spirits, they considered the furs of the animals to be venerable. Therefore, furs at the *potlatch* were an important trading item. Later on, Hudson Bay blankets were substituted for furs and in more recent *potlatches* the value of canoes, "grease", etc. were evaluated in terms of the blankets. Before the Hudson Bay blankets were in vogue, they used dog hair for weaving general-use blankets. One special kind of blanket, the *Chilkat* blanket made from mountain goat wool and dyes, was the sole preserve of the chiefs.

The *Potlatch* per se should be really considered as a financial system and like-wise, as a law-abiding and law-confirming institution.

I have come to the conclusion that, to the original inhabitants of the West Coast, there were three distinct levels to the universe: the spiritual world, the animal world, and the world of man. In this cosmology mankind occupied the lowest level. Animals were often cast as the mediators between the purely spiritual forces; they, being closer to nature, were thus nearer to these powers than humans.

REMARKS ON MUSIC

The music of the *Kwakiutl* Indians, one of the most important tribes

of the Pacific Northwest, is based on strict sociological rules, which pertain especially to the performance and ownership of songs.

Songs are literally "given", for they are "owned" by individuals or families who have paid for them in full. The songs then assume hereditary importance according to established tribal laws. Therefore, the collector who is permitted to record this music receives not only a great personal privilege, but an actual gift.

After the coming of Christianity, Native Indians were reluctant to relinquish, or even reveal their songs, which were part of their true heredity. So strong was this feeling of ownership that no chief or member of his family would sing a song belonging to another; by doing so, he would be treated as a thief, shamed and scorned by his own people. The chief might inherit a song, acquire it by marriage, or commission it for some important occasion in order to give himself and his proud clan added prestige.

The songs originated with the song-makers of the tribes and were conceived in a state of spiritual trance, in visions and dreams. The members of the tribes believed that in learning the song and ritual, they could reproduce the vision.

The Indian derived great strength from his songs, turning to them for superhuman help whenever he felt the limitations of his own power. Singing was, for him, no trivial matter. Originally, the power of songs was bestowed only upon chosen people. Indian mythology tells of many heroes who were given songs by supernatural powers.

A strict oral tradition was kept in the teaching of songs. Great stress was placed on passing songs on to subsequent generations. If a singer were to make a mistake, the consequences would be very serious for him. MUNGO MARTIN said that he "would have to pay very much for one mistake".

Certain songs fitted specific occasions, and were meant to convey particular meanings. They would not sing a Winter dance song in Summer, or a Ghost song except at the time of death. Love songs, crest songs, and some *Hamatsa* songs are of a hauntingly beautiful quality, while *Potlatch* songs are declamatory. Yet all reveal great dramatic impact and an impeccable sense of timing.

Specification of songs is not by title but by type. One can distinguish and refer to songs such as *Hamatsa*, *Potlatch*, love song, etc., but not, for instance, to a specific *Hamatsa* song.

Similarly, the individual songs are also characterized by specific properties. One can distinguish the various types of songs by the MANNER of SINGING, VOICE QUALITY, INTENSITY, VIBRATOS, TREMOLOS, and GLISSANDOS, and their individual RHYTHMIC BEAT or the specific SYLLABLES employed.

In *Kwakiutl* music, there is evidence of a distinct VARIATION PRINCIPLE, not in our sense, but in an idiomatic Indian one. After the first melody has been sung, the repetitions show slight changes of pitch in a persistent upward or downward direction.

The VOICE PRODUCTION of the Native Indian is noticeably different from that of Western man. Their intonation might appear to us out of tune but this is certainly not so. It is not an un-varying intonation but, once begun, follows in strict melodic pattern and variation. They vary their melodic material by a slight raising or lowering of pitch which is a consistent feature of their singing. This raising or lowering of pitch continues several times in a song, often three or four times. This rise or fall may, in our system, amount to only a half tone altogether or as much as one and one half tones (see examples in MM59 MOUNTAIN GOAT song, N33 *POTLATCH* song, N12 *POTLATCH* song, N9 *HAMATSA* song, and N8 *POTLATCH* song.) We should never assume, however, that they are out of pitch. Careful analysis and measurement by the collector have proven this. These slight raises or lowerings of pitch represent their VARIATION TECHNIQUE.

An important characteristic of these songs is the use of SYLLABLES instead of entire words and texts. Usually the SYLLABLES are referred to as meaningless or nonsensical. In the Indian music of the Pacific Northwest Coast, one finds text and SYLLABLES interspersed. During my research, an interesting and different conclusion was arrived at concerning the so-called nonsense SYLLABLES. The generally accepted understanding is that these syllables have no meaning or connection with the song. On the contrary, it was found that the SYLLABLES have a specific relationship to the song. They represent part of the meaning and content and are meaningful abbreviations of words referred to in the song. One finds that even the most important part of the song is often given over to the SYLLABLES.

I have already published one study dealing with the so-called meaningless syllables in Indian music; in the paper "On the Interpretation of the 'Meaningless Syllables' in the Music of the Pacific Northwest Indians" (Ethnomusicology, XX/2, 1976), I reported a breakthrough in 1974 dealing with these syllables and their relation to song texts. Research into the enigmatic relationship between these syllables in Indian song types continues; the syllables are of paramount importance in the song-making process, a fact I have confirmed by recent discussions with a Native song-maker. The syllables are of critical importance to the songs, and my recent research on this topic has added numerous more examples, also by many other scholars. (Specific syllables are treated with every song.)

The reason that the FORM in some songs in this collection is extensively treated is that FORM is a criterion we can measure. We can approach FORM aesthetically, because we know what aesthetics demands from an art form, namely variety and unity, lawful complexity, no wild chaos but certain rules and regulations. Into the FORM you put the content which is a subject not easily defined. It is an arbitrary, subjective matter. A beautifully designed FORM you cannot dispute. It is the basis of craftsmanship, artistry, and self-discipline. An artistic culture which adheres to FORM has a higher level of standard than an unorganized art expression. It shows that rules, regulations, are inherent, if in art, so in other socio-political behaviors of a people. Therefore, approaching a new culture, foreign to our accustomed concepts, and finding such law and order brings new respect and judgement to that culture.

In Indian music, titles do not exist; instead, songs are classified by type or specific GENRE, such as *Hamatsa*, *Potlatch*, etc. I tried to establish conclusive compositional principles as to GENRE, and can now establish the basis of their musical theory, the rules and regulations for the respective GENRES.

I have found that, for example, all *Potlatch* songs and *Hamatsa* songs, no matter who composed them or who sang them, have strict rules and compositional techniques in common. Formal analysis in depth showed extraordinary complexities which were, in turn, found in all the songs in the same GENRE. Songs from each GENRE were analysed and I found a different format for each of the GENRES studied. In order to be sure of the generic form, I have examined many comparable songs sung by different chiefs. As such, I have found, so far, definite sophisticated and complicated formulas for the respective GENRES. Discovering these principles was especially rewarding when I discovered the myriad original expressions found within what appears to be a rigid framework.

When defining intervals, the terms "major, minor, perfect," etc., are not used in this booklet. The reason is that they are measurements of our Western Well-tempered scale, and acoustically not pure intervals.

Instead, in this material, I describe intervallic differentiation with the words "large" and "small" (e.g., large 6th, small 6th). I find that these large and small intervals contract or expand in the variation principle of repetitions (See ELECTRONIC ANALYSIS, further in the INTRO-DUCTION).

Individual tones in many songs, scales, and musical examples, have been electronically measured and recorded in terms of "Cents", the system of measuring pitches devised by Alexander John Ellis. The Ellis system divides the half tone into 100 units. That means that the difference between, say C and C sharp, is 100 Cents. It is a numerical device for "the comparison of vibration ratios" and very important in comparative musicology. It helps to express the microtonal musical pitches. Hornbostel worked with Ellis and used his system. (See ELECTRONIC ANALYSIS, further in the INTRODUCTION).

Included here is an example of a typical rise of a SUSTAINED TONE at different repetitions. Note that the rise is 330 Cents. (This occurs in a *POTLATCH SONG*, N6, which will be published in a forthcoming publication.) See ELECTRONIC ANALYSIS, further in the INTRODUCTION.

B-30 26230 B+20 C C#
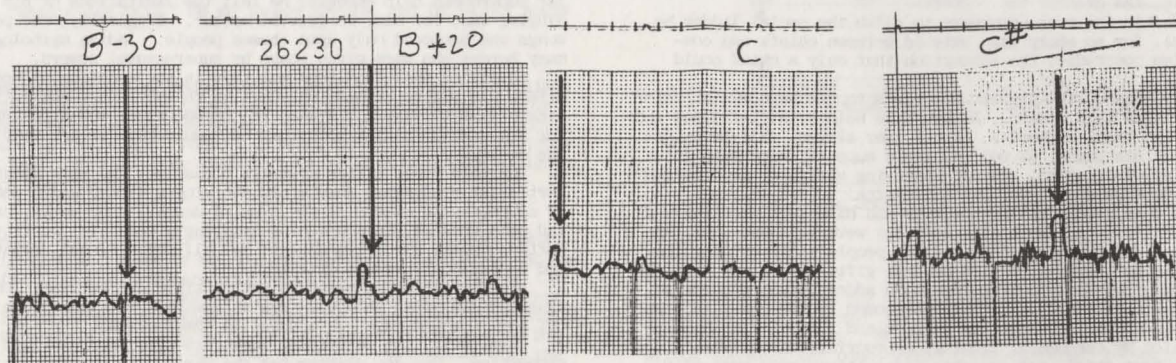
SUSTAINED TONE : POTLATCH SONG N6
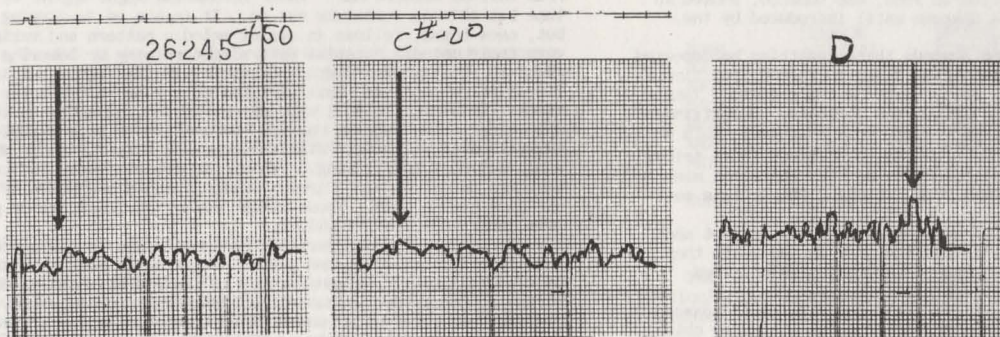
26245 +50 C#-20 D Rise = 330 cents

RHYTHM

Of all the various enigmas encountered in the study of West Coast Indian music, none has caused more problem than the complex issue of RHYTHM. Before we may begin to clearly understand the nature of this complicated music, we must come to terms with this fundamental issue.

Many musicians attempted, without success, to find a solution to this riddle. I consulted with important musicians, conductors, and composers, in an effort to find a solution to this problem, but to no avail. None of the methods of writing beats in transcriptions was particularly successful. For a demonstration of this problem, one may refer to the film *Potlatch*, which shows Barbeau and Macmillan grappling without success with this problem.

In 1961, in my paper given at Laval University, I suggested that melody and the simultaneous percussive beating of sticks, rattles, etc., represented two separate musical events which flow independently in parallel courses. If we assess each event separately, we can understand its individual nature and then develop a composite picture of these two events' subtle interrelationship. It must be stressed that the rhythm of the sung melodic part is in no way subjugated or influenced by the rhythmic patterns presented in the beat.

In my discussions with Indian songmaker-chiefs, we learned many interesting details relating to rhythm, including performance practices. CHIEF MUNGO MARTIN stressed the independence of the sung melodic material. He emphasized that the beat must begin before the singing, or after the singing, but never, absolutely never, simultaneously with the start of the singing. To do so was forbidden. More recently, we have had confirmation from another songmaker, CHIEF TOM WILLIE, who talked about the underlying importance of the beat patterns which form, in essence, the skeleton of the song. The beat is the central musical aspect of songs and is of primary importance.

However, to return to my 1961 assessment of the problems of the beat, I came to feel, at the time, that the most efficient way to treat the beat might be to approach it, not in terms of our present western musical notation, but rather to try the modal notation, the traditional patterns of poetic scantion, modified, as needed to reflect Native practices. I discovered that worked very well. I now know, from much more detailed study, that this is indeed the most effective way currently at our disposal of reflecting the true nature of the beat. I came to this theory by following the development and evolution of early Western music, from free neumes to modal rhythmic notations. Through sonographic analysis done by Dr. Liebermann working at Vienna University in November 1980, my theory was conclusively shown to be correct, to my great pleasure. The SONAGRAM showed exact beat patterns which correspond with anapaest ⌄⌄– and dactylus –⌄⌄.

In West Coast Indian music, we find several specific beat patterns. These include:

Iamb ⌄–
  modified Iamb ⌄'–
Anapaest ⌄⌄–
  modified Anapaest ⌄⌄'–
Trochee –⌄
Dactyl –⌄⌄
  modified Dactyl –⌄'⌄
Spondee – – –

Often only one beat pattern is used in a given song. However, there are many examples of complexes of two and even three beat-patterns, used within the same song.

As a result of recent study, I now recognize that within the framework of a specific beat-pattern there is great musical definition.

The specific number of beats is often logically controlled and regular in repetition. Thus, if one of two specific sections of a song is completed in the first occurrence within the time span established by 7 modified iambs, this time span and that specific number of iambs will remain consistent in subsequent repetitions of the material. Specific numbers of beat patterns form a containing frame for the (parallel) overlaid sung melodic material. Though the beat patterns may be continuous and may be presented without breaks or interruption, it is possible to define melodic sections of songs by stating that they are completed within the time of, for example, 5 modified iambic beat patterns.

In many songs, the interrelationship of the independent melodic and rhythmic parts is very sophisticated; this is especially true in songs where there is a break or change in the beat-pattern. These breaks or changes invariably reflect significant formal changes in the melodic material, the syllables or the text. In this way, there is an interplay between beat and melody, though it would be entirely wrong to say that there is direct synchronization. Rather, there are some carefully worked out relationships between these independent entities. (See ANALYSIS, in MUNGO MARTIN, Hamatsa SONGS MM73,MM74,MM75)

At this point, given the regular and carefully defined nature of the beat-patterns, it might be suggested that it would be possible to add the "accompanying" beat-patterns to our transcriptions. Theoretically, this is perhaps possible. It is, however, my feeling that to do this is both contrary to the concept of Native music, and impracticable, given the limitations of western musical notation. With adapted western musical notation, we are capable of giving a fairly good representation of the microtonal pitches and relative durations of melodic notes. Similarly, with the system of poetic modal meters, we are also able to give a very precise portrayal of the beat-patterns and beat-structures underlying a given song. The SONAGRAPH proves the rhythmic pattern of the modes. See example in discussion of SONAGRAPH.

BEATS EXPLAINED BY TOM WILLIE

IH: Tell me really what do you consider in the song that is the most important? Is it the beat, the melody, I mean the tune or the words?

TW: Well, what is most important is the beat.

IH: The beat is the most important thing. I had that feeling. You know I have some songs which the CHIEF BILLY SCOW from Alert Bay, you know the old gentleman who wanted to see me at the Potlatch. He gave me some tapes and you can hardly hear the songs but the beat is so strong, the drumming and so all of a sudden I came to the conclusion maybe the beat is the most important.

TW: Yeah, it is important. You know the beat in the song. When we make songs according to the beat, different melodies. The melodies come with the beat. Different tunes come with the beat all the time.

METHODOLOGY

The study of native Indian culture demands and deserves the broadest scope of research. It is remarkable to note that in their time such great musicologists as E.M.v. Hornbostel and Robert Lach were able to suggest paths to follow. At a certain point in their research, technical limitations and lack of material made it impossible for them to proceed further. I have had the advantage of having done the fieldwork myself and acquired over 500 songs. My information and explanations have come directly from the song-makers themselves. Hornbostel had already measured cents, but today we have at our disposal much more technical instruments.

I have used six separate stages in my research method. They are:

A.ANALYSIS

To begin, one must assess the standard musical features such as melody, rhythm, and scale content. With Indian music one must go further and also assess the text, the words, characteristic syllables, the manner of singing, beat, voice quality, intensity, vibrato tremolo and glissando, pitch, scale systems, timbre, compositional techniques, and musical systems.

B.SPECIAL CHARACTERISTICS

In my 1967 Folkways album booklet, I listed 23 style characteristics which I had identified. I expanded this to 25 characteristics in the following 1974 Folkways album booklet. Since then, I have isolated four more characteristics to bring the total to 29. These new characteristics are:

26.VARIETIES OF RECITATIVE, particularly as found in the Hamatsa genre. I have defined five varieties:
   (1)recitative. The presentation of the text or syllables is on a single pitch, or two or three pitch formula (as in the Chain Patterns in Potlatch songs). In recitative, notes have definite pitch and can be embellished.
   (2)parlando recitative. The presentation of the text or, more frequently, the syllables, is on notes of indeterminate pitch but to a defined rhythmic pattern. Note in parlando recitative are not subject to characteristic vocal embellishment, and the timbre of parlando recitative is unique and clearly different from recitative.
   (3)spoken interjections. Strongly accented percussive interjections, always presented on syllables, are used at the end or middle of recitative or parlando recitative sections.
   (4)declamatory speech. Emphatic speaking set to no fixed rhythm or pitch but within a fixed amount of time determined by a specific number of beat patterns.
   (5)speech. Interludes, prefaces, or codas to songs where a non-musical section of the text or commentary becomes part of the performance.

The first, second, and third forms of RECITATIVE are indicated in Hamatsa transcriptions by several diacritical marks included in the notation.

Recitative is indicated by a diagonal slash through the stem of the note.

Parlando Recitative is indicated by notes where the head of the note is replaced with an "x".

Spoken Interjections are indicated by an "x" note head and a diagonal slash through the note stem.

27.THREE VARIETIES OF SUSTAINED TONES

28.CHAIN PATTERNS

29.CORE INTERVALS AND SUFFIX RHYTHMS (AS ANALYSED IN POTLATCH SONGS)

With the benefit of these four new characteristics and my previous researched ones, I have analysed eight major groupings of characteristics:

   1.sixteen Vocal Idioms (such as frequency vibrato, amplitude vibrato, sung tones, five different kinds of recitative)
   2.eight Rhythmic Idioms (such as independence of beat and melody)
   3.six Performance Techniques (such as extreme significance of absolute exactness in performance and construction)
   4.twelve Melodic idioms
   5.three Variation Techniques (such as compositional idioms, microtonal rises)
   6.seven types of Form
   7.five tentative conclusions about Generic Indicators (for example, the variations in Ghost and Mourning songs have no rise in pitch)
   8.five Cross-Generic Indicators (such as ritual use of syllables, cadence patterns)

C.VOICE PRODUCTION

Voice Production of the native Indian is noticeably different from that of Western man (See SONAGRAPH, in ELECTRONIC ANALYSIS further on). Tones sung in Indian music do not correspond to tones in Western European music. However, Indian intonation might appear to be "out of tune" to those of European tradition, but is certainly not so. Indian musical tones have a different placement of pitch. Lieutenant James Burney (1750-1821), the son of the eminent British author and musician, Dr. Charles Burney, and a member of the Nootka Expedition, writes, "Their song was composed of a variety of strange placed notes, all in unison and well in tune." (Halpern,1978)

Pulsation is an important part of their voice production (see section on SONAGRAPH). And so are many of the 29 characteristics.

D.COMPOSITIONAL IDIOM AND TECHNIQUE

This is a distinct variation principle, not in our sense, but in a particular Indian one. After the first verse has been sung, the subsequent repetitions show slight or quite marked changes in pitch in a persistent upward or downward direction (see section on SONAGRAPH).

E.TEXT AND SYLLABLES

In the Indian music of the Pacific Northwest, one finds text and syllables interspersed. These syllables have a specific relationship to the song. They represent part of the meaning and content of the song. Often they are abbreviations of words referred to in the song or representative of an animal sound.

In many songs, these descriptive, quasi-naturalistic syllables are used to represent and evoke the animal spirit, the Gka Gka of the Raven, the Ho Ho of the Wolf, or the Na Na of the Grizzley Bear. In other songs, the abstract evocation of the Supernatural power is verbalized in a single sung or spoken expression. The words Glugwala and Nawala are used to represent the Supernatural power in Hamatsa and Mourning songs, etc.. The syllable Hai appears in the Mountain Goat songs to represent the Supernatural power.

Syllables imitative or descriptive of animal sounds may serve as a religious mediator between man and the Supernatural power. M. Schneider explains that "the language of the animal is closer to nature and therefore nearer to the gods." (Fodermayr,1971:94ff). In my opinion, this, in essence, is the explanation of the Indian totemism. Indians do not consider animals as gods, per se, and did not pray to them, but regarded them as Supernatural beings whose guidance they respected and implored.

The syllables are of great importance in the song-making process, a fact which has been confirmed by recent discussions with Kwakiutl chief TOM WILLIE (see INTERVIEWS).

F.ELECTRONIC ANALYSES

The use of electronic equipment plays an important role in my research. Specifically, pitch and timbre in many different contexts must be recorded, described, and analysed by electronic devices. Since aural transcriptions have previously admitted subjective judgements, the modern technological approach to the problem of transcription

endorses the use of mechanical and electronic equipment to aid in the scholar's search for information. In my studies, the SONAGRAPH has been used for the first time in an Ethnomusicological project in Canada, and, more or less, in the U.S.A.

Music is a very complex phenomenon, as Franz Fodermayr of Vienna University puts it. Pitch, dynamics, and rhythm can be produced identically and yet a different aesthetic result can be obtained. Why? Because music is a living process; it depends on timbre (klangfarbe). What definition can we use for timbre? It is the "attribute of sensation in terms of which a listener can judge that two steady complex tones (sound events) having the same loudness, pitch, and duration are dissimilar " (R. Plomp).

Latest research tries to solve the enigma of timbre, or tone quality, by experimenting with its measurement and analysis via a marvelous new machine, the SONAGRAPH, which produces invaluable results. Walter Graf and Franz Födermayr (Vienna) investigated the SONAGRAPH to aid in music research. Sundberg in Stockhom are also doing research in sound analysis on the SONAGRAPH. We are indebted to the technological advances in physical acoustics for the development of the Kay SONAGRAPH 6061 (1959). The SONAGRAPH analyses a sound event, a complex complete tone, into its particles, and graphically designs patterns of the tonal sound (see Halpern,1974). We recognize that very specific timbral features can be scientifically recorded, described, and analysed. The SONAGRAPH produces a scientific print which can be used to discover the exact nature, and composition and performance technique, of timbre in Indian music.

ELECTRONIC ANALYSIS

Work on this project was primarily conducted in three facilities at the University of Washington:

1. Ethnomusicology Archive
2. Systematic Musicology Laboratory
3. Phonetics Laboratory (Speech and Hearing Dept.)

Dr. Fred Lieberman co-ordinated the work. Gary Margason supervised much of the analysis, prepared the sample tapes, and maintained the equipment. Joan Rabinowitz and Meg Glaser, graduate students in Ethnomusicology, did most of the measurements. We are paricularly grateful for the generous co-operation of the Department of Speech and Hearing Sciences, especially Professors Reich and Tiffany.

FREQUENCY (i.e., PITCH) MEASUREMENTS

Frequencies were measured with the aid of a Peterson stroboscopic tuner and a Gentle Electric frequency and envelope follower connected to a Gould strip chart recorder.

The Peterson tuner is similar in principle to a Conn Strobotuner.

The Gentle Electric and Gould equipment simulated the functions of the Melograph Model B. The charts are calibrated so that each 1 mm. square represents 20 cents; each 5 mm. box, therefore, is a semitone. Thus, one can use the equipment as a rough check on the Peterson tuner. In the time domain, one-second markers are found along the top edge of the Gould charts. The amplitude chart, which indicates relative loudness (i.e., dynamics), is immediately below, on the bottom segment.

Using the above-mentioned instruments, we have confirmed the following facts:

1. There is a definite rise in frequency on each verse repetition; this is characteristic of the entire corpus. See the analyses found with the discussions of MM59 MOUNTAIN GOAT SONG, N33 POTLATCH SONG (first and last note of each strophe through five repeats), N8 POTLATCH SONG (first note of each strophe through four repeats), N12 POTLATCH SONG, and N9 HAMATSA SONG. The last two examples are particularly interesting because the specific tones studied in each repetition were the SUSTAINED TONES which are so central to their composition. (Note that N33 and N8 were measured with a VISI-PITCH model 6087 Sonagraph/Frequency analyzer.)

2. There is a frequent use of rapid vibrato in amplitude, frequency or both. (This subject area is further discussed in SONAGRAMS, to follow.)

3. There is conscious use of intervals smaller than a semi-tone, frequently expressed as several levels or versions of one tone in a single phrase. These microtonal adjustments can be readily seen in most of the music transcriptions and their related scale charts contained in the body of this booklet.
The relationship of one microtonal adjustment to another was carefully studied in A8 WHALE SONG. In my research I noticed that the interval of a 3rd is sometimes constricted and sometimes expanded, not in accordance with our musical norms.
The A8 WHALE SONG is a good song for the analysis of 3rds, as they are so prevalent. BILLY ASSU has a tendency to begin the note at approximately B flat, and then quickly sweep up 100 Cents to the B natural area of pitch. This technique seems to be common throughout this piece. The third interval from the point of release of this note (B natural area) down to the initial B pitch was chosen.
Another interesting point was the treatment of the G pitch area. Following the leap of a 3rd down to G, the G is repeated or re-emphasized two or three times. However, the pitch of the G does not remain constant. The following chart indicates this as, for example, 9 ⌐——⌐⁺⁺ᵒ. The general tendency is to get higher each time, although sometimes the pitch dropped.
It is easy to follow these interval measurements when realizing the measurement of Cents between the two pitches which amount to the respective 3rd intervals. (See EXAMPLE A8 WHALE SONG: PITCH AND INTERVAL MEASUREMENTS)

A 8 Whale Song — Pitch and interval measurements (using Gould measurements)
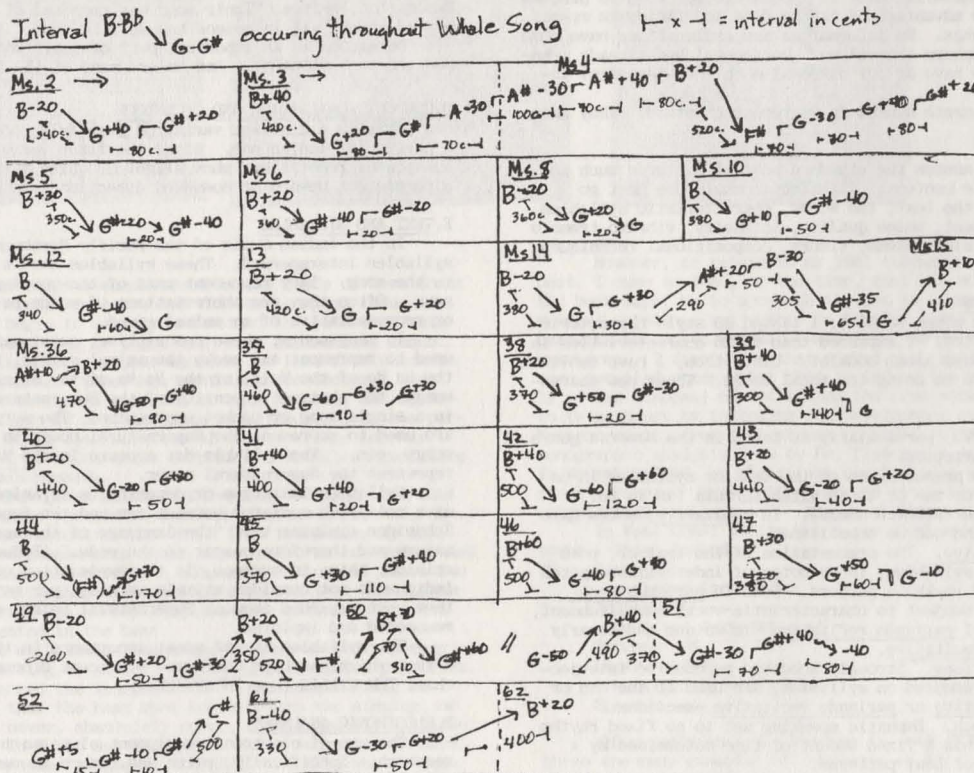
SONAGRAM MEASUREMENTS

Another new aspect of my research is the study of the nature of timbre by the use of the SONAGRAPH, the widely recognized research tool in medicine, criminology, and speech therapy.* Only recently, it has been adapted for use in Ethnomusicology. Beginning with Walter Graf of the University of Vienna, scholars have used the SONAGRAPH to scientifically understand musical timbre. Vienna University's Franz Födermayr has produced one landmark study based on one recording of Flathead Indian music (from Merriam's collection) and two songs from my own collection of *Nootka* and *Kwakiutl* Indian music. The Födermayr work generated well over 200 pages of data and analysis.*(also zoology)

Pitch, of course, is the perceived fundamental frequency of sound. However, we actually hear a series of frequencies simultaneously which are the Fundamental and its overtones or harmonics. The resonant frequencies of the oral cavities are called Formants. For example, the Frequency Fundamental of 150 Hz. produces overtones or harmonics at 300 Hz., 450 Hz., 600 Hz., and so on. The Formant frequencies are the principle determinants of VOWEL QUALITY, and they can be manipulated by adjusting the positions of tongue, lips and other structures, thereby modifying the shape of the vocal cavity. Each of these factors is visible or readable on the SONAGRAM. In the SONAGRAM, we distinguish the darker overtones with stronger, visible formants. How the singer uses and attacks the vowels or the consonants influences the timbre. Some overtones become missing because of voiced and unvoiced consonants, and we can distinguish the differences on the SONAGRAMS. On occasion, the fundamental frequency is completely overpowered by the 2nd partial.

Pulsation is another significant feature of Indian music and is part of timbre. The typical Indian vibrato is Pulsation -- the result of Amplitude Vibrato (AV), Frequency Vibrato (FV), and Intensity Vibrato, and, of course, we have to consider Frequency Modulation (FM), and Amplitude Modulation (AM). In STANLEY HUNT's *HAMATSA SONG* (H2), one of the major attractions is the beautiful tone colour of the singer, very small micro-intervals in a completely melodic context, and the technique of Pulsation.

The SONAGRAMS were prepared with a Voice Identification Inc. Series 700 Sound Spectrograph. This unit is similar to the more familiar Kay SONAGRAPH, and the resulting graphs have the same co-ordinates.

The middle range (40–4000 Hz.) is most satisfactory for this material, since the original recordings were not made with modern hi-fi equipment and hence have little sound over 5000 Hz. in any event. In this range a relatively clear picture of the partial and formant structures can be seen, and both Δt (6 cm. = ca. 1 second) and Δf (2.5 cm. = ca. 250 Hz.) details are discernable.

Some examples will demonstrate the kind of information that may be gleaned from these various laboratory aids:

MUNGO MARTIN MM59 MOUNTAIN GOAT SONG

Concerning the opening notes, the SONAGRAPH reveals a vocal timbre rich in overtones. The first 15 partials all register on the open "a" of the opening *Hai*. The formant regions at 1.5 and 2.8 khz. are strong, reinforcing the partials 6 and 11; 6 is the strongest of all the partials at this point. The singer maintains the rich "a" vowel throughout

Example 1
Mountain Goat MM59
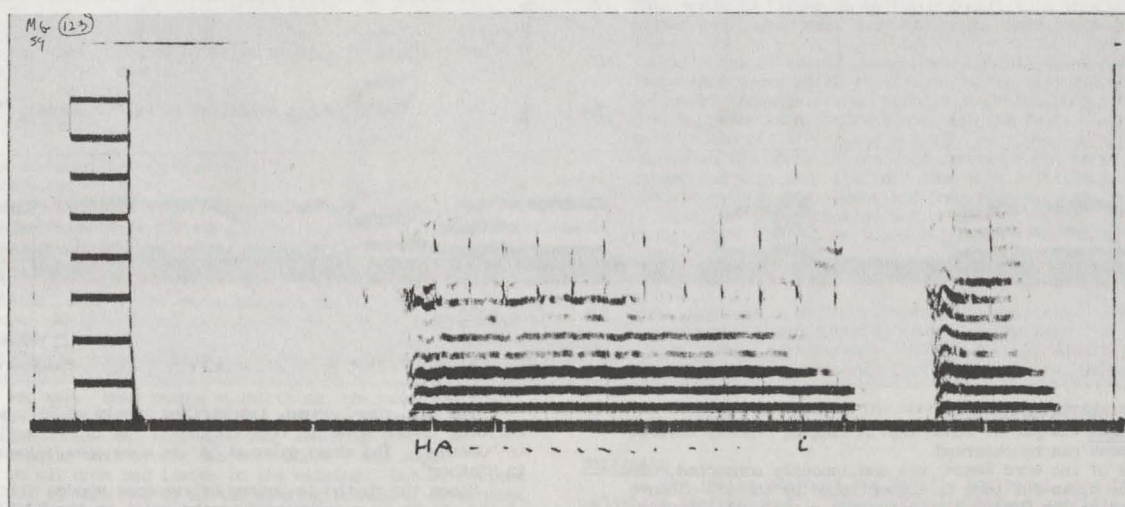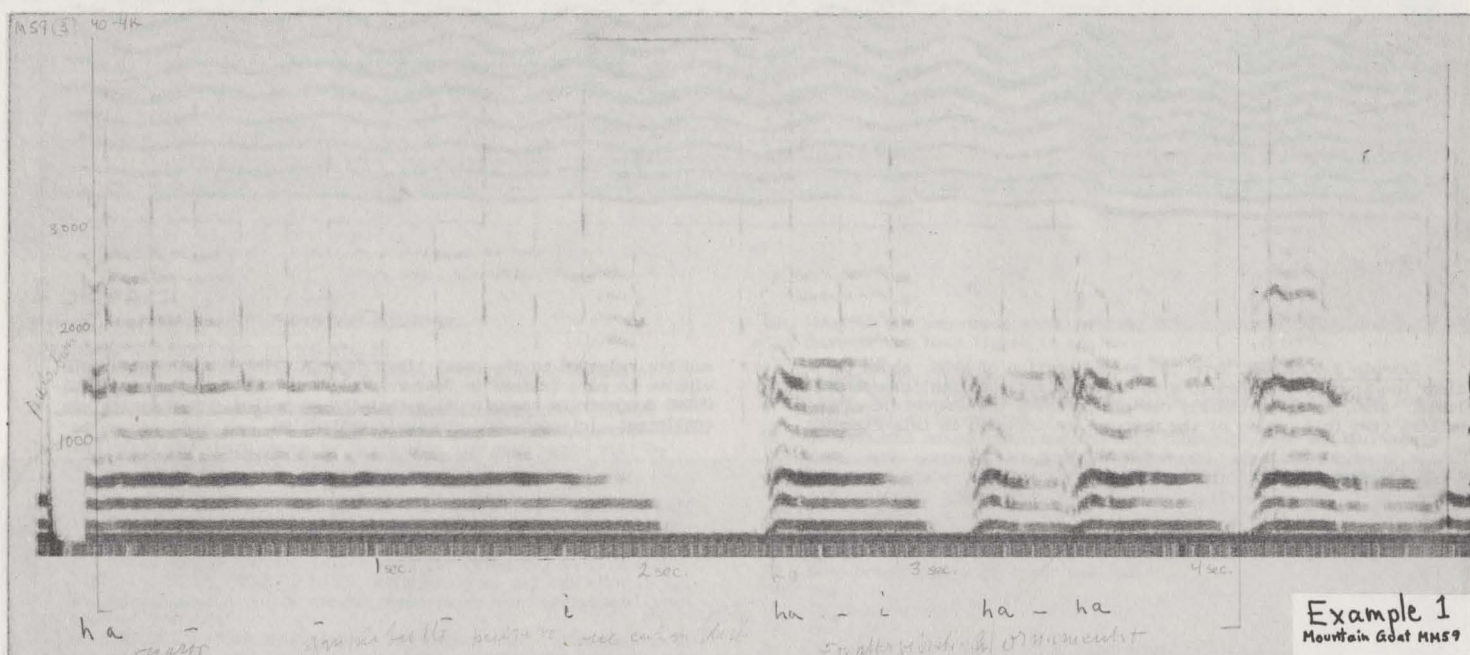
Another example of HA-I, in repetition, on bar 123
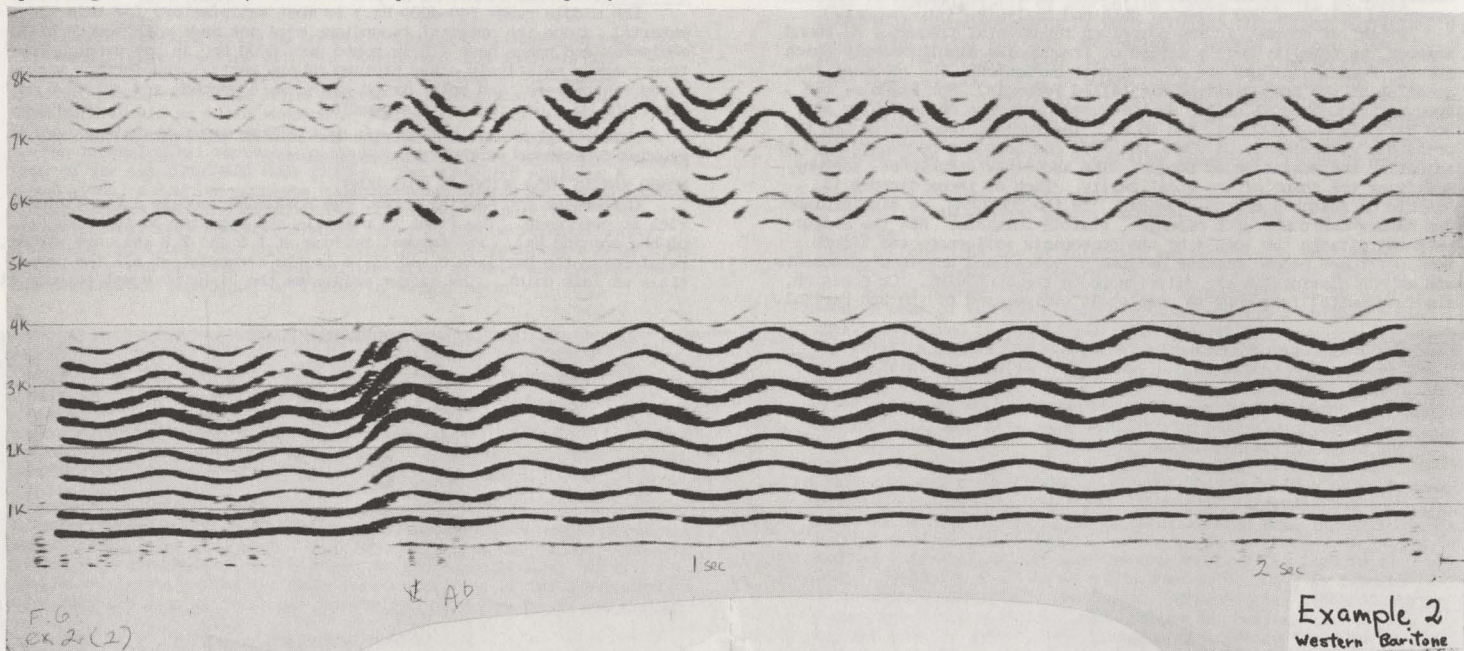
Example 1a
Mountain Goat MM59

9

the body of the first note, closing off on the "i" sound only in the final moment; in the second, shorter note, there is less time to develop the broadly resonant "a", but the "i" is also proportionately shortened.

The tone onset shows a quick rise (c.116 ms.) followed by a slower rise (c.1077 ms.) until the "i" begins, then the pitch is rapidly closed off by a tightening of the larynx (which also produces the noisy release) (c.116 ms.).

Example 1 SONAGRAM is from the beginning phrases of MM59. "The vertical bars are the fast, steady clapper. On the first held tone, notice that," according to Dr. Lieberman," there is a very light, fast quavering at about 6 Hz., but much less pronounced in frequency devia-

tion than the quick upward ornament that introduces each of the following shorter syllables."

"Compare Example 2 SONAGRAM (made at the University of Washington Speech and Hearing lab.), a held "ah" sung by Mr. Frank Guarrera (Metropolitan singer now at the University of Washington School of Music), a trained Western operatic baritone; notice that the vibrato is both slower (a little more than 4 Hz) and much wider (ca.210 cents) than MUNGO MARTIN'S vibrato." Dr. J. Gilbert of the Speech and and Acoustic Dept., University of British Columbia, observed that the SONAGRAM "shows the different kinds of training, because both voices are very trained voices."

Example 2
Western Baritone

Example 3 SONAGRAM, "from the second section of MM59, shows the clear use frequency glides to give rhythmic articulation to each syllable. Also, note how clearly one can perceive the assymetric clapper pattern (two full cycles of the pattern are included in this example)

and its relation to the vocal line. Though this rhythmic pattern is elusive to ears trained in Western duple and triple metres, the SONAGRAMS demonstrate unequivocally that the so-called 'irregularity' is consistent, intended, and precisely controlled."

Example 3
Mountain Goat MM59
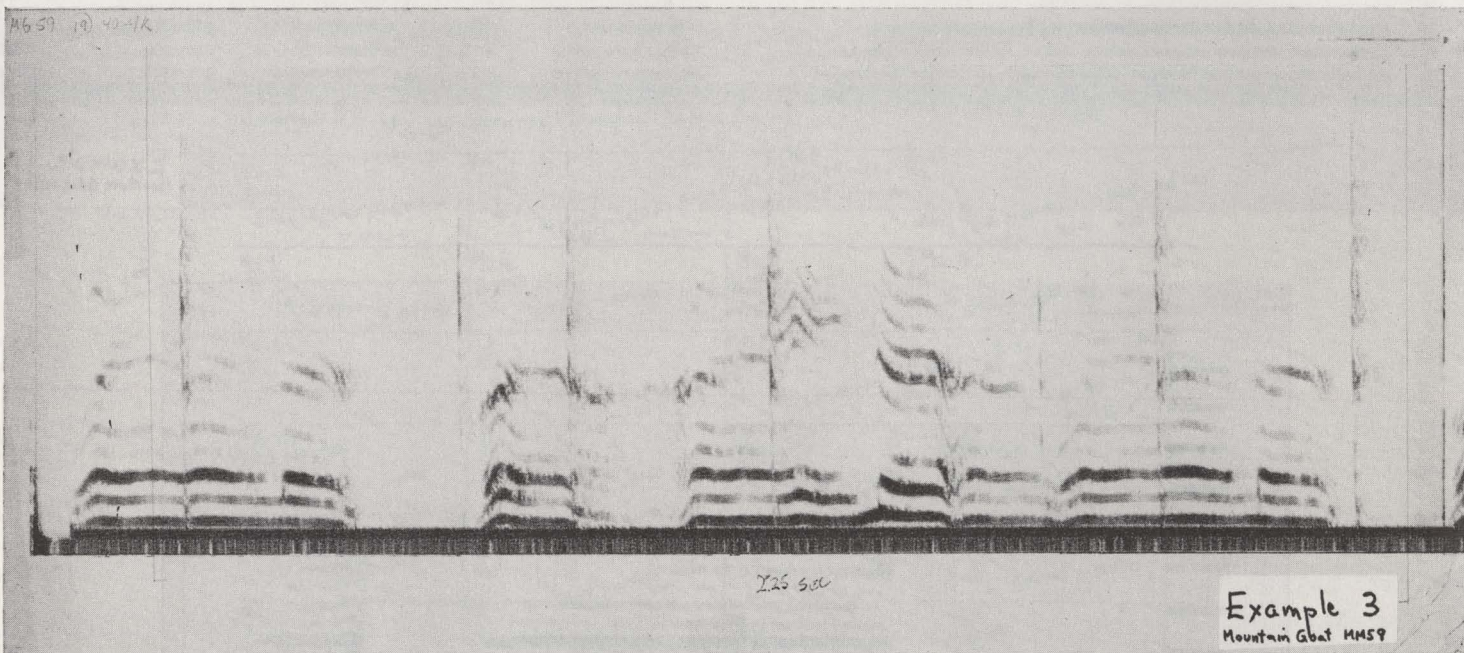
MUNGO MARTIN MM73 HAMATSA SONG

In this SONAGRAM example of MUNGO MARTIN singing Hamama, several interesting phenomena can be observed.

The syllables of the word Hamama are continuously connected. The articulation of the drawn-out tone is accomplished by the lip-closure on the M (indicated on the SONAGRAM by a roughly circular lightening in the region c.500-900 Hz., and drop-out of the highest formant in the 3000-3500 Hz. region); at the same time there is a quick up-and-down pitch ornament that is repeated with slightly less inflection immediately after the tone settles. This characteristic syllable attack is extended and amplified on the final Mai. There is a slight pitch drop at the ends of the first two syllable groups, Hamama and Hamamai, but not on the final one.

The main vowel sound, transcribed simply as "A", is in fact a shifting timbre hovering between the "A" as in "father" and "OE" as in "Goethe". The short grunted "A" is more open, closer to the "A" in "father".

Since the rhythm is beaten by resonant wooden sticks, the sound of the sticks is superimposed on the voice on the SONAGRAM. The SONAGRAPH allows us to place the beats quite precisely in relation to the articulation of each syllable, and transcription of the text's precise rhythmic articulation is also possible. The beats appear to have three distinct emic time values, averaging 362, 521 and 580 ms., or roughly the proportion 7:10:11. In diagram form, the rhythmic beats can be shown as follows. The proportion agrees with my earlier assessment of the time value as an example of a rhythmic mode. 7:10:11 roughly equals

10

∪∪′— (i.e., modified anapaest). EXAMPLE 4.

Example on SONAGRAPH

∪ ∪′ │ — │ ∪ │ ∪′ │ — │ ∪ │ ∪′ │ —
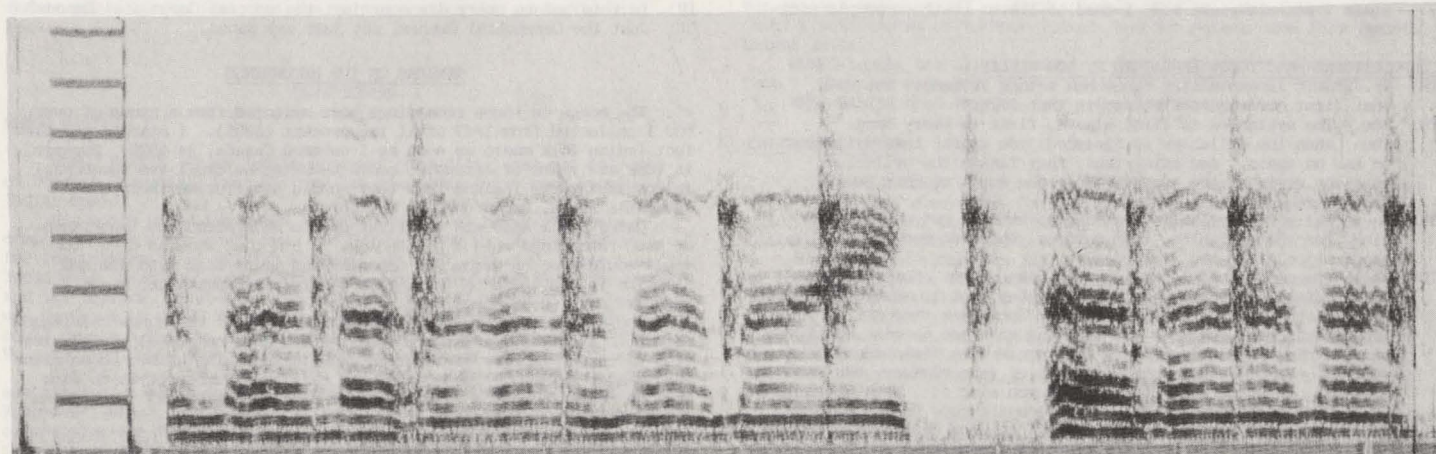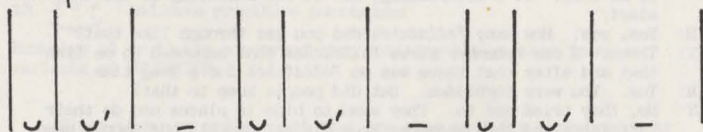
Example 4
Hamatsa MM73

INTERVIEWS REGARDING:

SINGING METHOD EXPLAINED BY TOM WILLIE

IH: TOM WILLIE is going to sing and explain the singing method of Indian songs.

TW: Well, one man start a song and all those singers come forward after the first one, on the first verse and the second verse.

IH: And after the third verse he tells what the next verse will be again as a solo, alone, and then they are following in?

TW: Yeah.

IH: You see we found that, and we were just wondering if that is only in the *Hamatsa's* or always like that, but is that custom with other songs.

TW: All these songs; doesn't matter what (IH Category) *KASELLA* SONGS, *POTLATCH* SONGS, WOMEN'S DANCE SONGS, they're all the same thing.

IH: Who established, are you taught these rules and regulations, who teaches you that?

TW: My GRANDUNCLE WEBER in Kingcome. My father used to be good on the songs, used to be good on the songs, used to make songs, used to be a song-maker.

IH: And the leader tells them also when they have to go higher and lower?

TW: Yes.

IH: How does he say that, or does he start singing it or what?

TW: Well, he just talk you know...

IH: He makes a sign, or what...

TW: With a sign sometime... Indian syllables are *beni*...

IH: Is lower

TW: lower.

IH: And what was the word for higher?

TW: *Iki* is higher.

IH: So they make the movement with the hand?

TW: Yes, they move the hand. ↑ ♫

IH: Higher or lower. That is like our conductors doing it.

TW: Just like that. ↓ ♫

IH: We found that that is such a rule, such a straight rule always, so I just wanted to have your documentation on it, if we were right, you see. That is why I ask you for it. It is interesting to find it out.

TW: That is a difficult thing to find out. Some people do not find out what it means...

IH: That is it, you see. Some people might think, oh, well you just sing like that, but that is what we are doing to find out the rules and regulations. How long were they teaching you?

TW: Well, start singing with my old man ever since I was about sixteen. I go sit down and listen to the singing. But he noticed that I am going to know how to do the singing because I never miss the beat, even I didn't watch that beat you know, big drum on one side, follow the beat of the people...

IH: At the ceremony the singers are seperate and the drummers are seperate, or are you beating your drum at the same time?

TW: Yes, same time.

IH: You are singing and beating the drum.

TW: Yes.

IH: Just as you are doing here, beating with a stick. Well, now we have it, we have figure it out.

PITCH LEVELS EXPLAINED BY TOM WILLIE

IH: Chief TOM WILLIE will explain the pitch levels, the high and low, how a melody is treated.

TW: In *Potlatch* songs sometimes the high...keep on high and did not go down; some songs go way down in the second verse, they come up again and do the same thing as they did before, in the first verse and after that it goes lower...

IH: Still lower...

TW: Still lower, and it comes up again...some people didn't go any lower, some people always go lower some songs...

IH: Some songs always go lower and lower...

TW: Yes.

IH: It is a variety.

TW: Yes.

IH: To make it more interesting, the songs.

TW: Yes, it makes it interesting, that's what it is.

IH: To make it interesting, so they go lower. All the tones always go lower or some tones always stay the same?

TW: Some tones go higher, some tones lower, then they stop, and get higher and higher when stop and sing. Some songs go lower and lower.

IH: And if a melody starts going lower, go all the tones lower or are there some tones which don't move, which stay the same, and others go lower? Are there some fixed tones? You know what I mean?

TW: Yes, you know that *Potlatch* song and the Feast song, they always go a little bit higher and a little bit lower because the change in the beat, in the *Potlatch* and Feast song they always go higher and they stop and they come down a little lower, lower. Sometimes they start lower and come higher on the beat.

IH: So, that is also possible, but the whole little melody changes down, or are there some tones which don't go lower, which are always the same?

TW: There are some tones, don't go lower, don't move...stay the same level.

IH: Some tones don't go lower, that is interesting. Some are fixed. How do you...which tones do you choose to stay fixed?

TW: I know about, for instance, the Ghost songs didn't go lower, didn't go high sometimes. That is all I know. These melodies stay the same.

IH: The Ghost songs stay at the same level, they don't move.

TW: Don't move.

SYLLABLES

In the Indian music of the Pacific Northwest, one finds text and syllables interspersed. These syllables have a specific relationship to the song. They represent part of the meaning and content of the song. Often they are abbreviations of words referred to in the song or representative of an animal sound.

SYLLABLES, EXPLAINED BY TOM WILLIE

IH: How do they come to make these syllables? They are very interesting syllables; how can you remember if they don't come out of any words of the song?

TW: When you make songs, well Feast Songs or Party Songs, you start with *wo ji a a* - I can make a Party Song - they start out with the *wo ji a* . We find a tune, we start singing the words.

IH: So you know these syllables and then you start the the tune?

TW: We start with that *wo ji a* first and try to find something. Like a *Hamatsa* song, we start with *ha ma mai*. And when we find good words we put the words in that, you know. That's what it means, that *wo ji a*.

IH: Who taught you this?

TW: Well, lots of old people sing together, you know. I listen ever since I was six years old, I used to listen to those people singing.

COMPOSITIONAL PRACTICES, EXPLAINED BY TOM WILLIE

IH: Mr. WILLIE is explaining to me how a song is made. You said that first come the syllables, is that right?

TW: Yes. The syllables is first always, first in every song. Then, when the syllables is finished, you repeat that syllables on and on again. And after that, they finish the syllables, make the words of the songs. After the words of that song, they start making the songs.

IH: So actually the syllables you make up and you get your inspiration from the syllables, from nature. Where do you get the inspiration (for) the syllables?

TW: Well, the oldest people know how to make songs. Some of them people dreaming about what the songs they want to make are. That man know how to sing and make songs. Sometimes they get it from his dreaming; he remember his dreaming and when he wake up in the next morning he starts singing over again that finished by make song up. Some of them make songs out of rain blowing, you know blowing. When you hear that blowing you sing it. When it rains so hard in Winter, water drip down from the roof on the corner of the house it's something like singing. And when you lay down in the boat and when you hear the water dripping in the side of the boat. its like singing.
so hard in winter, water drip down from the roof on the corner of the house it's something like singing. And when you lay down in the boat and when you hear the water dripping in the side of the boat, it's like singing.

IH: So after you have your words then you make the music, the melody to it?

TW: Yes.

IH: Then the melody combines with the rhythm, the beat, or the beat goes independently?

TW: The beat always goes its own way. If we do a different beat, if we lost the words of the song and we do a different beat now. Lots of songs is a real difficult beat and difficult words, syllables of the songs.

IH: You put great importance to the beat.

TW: Yes, we can put any kind of beat beside this beat because men find this beat for these words. We try to put different kinds of beat but we can't sing pretty good to that.

IH: I see, you have the music, you have your song, then you try to find a beat that will fit and the beat is the last thing that comes in?

TW: Yes.

DANCE, EXPLAINED BY CHRISTINE TWINCE (*Kwakiutl*)

IH: I have here now Christine Twince. She was a dancer and she was telling me that she has danced since she was four years old!

CT: Right! ...I was taught when I was four years old by my Great-Granny and my Granny to do the dances perfectly. I had to do them over and over and over again no matter how tired I used to get! I really didn't understand why I had to do it over and over again, but finally they explained to me because I was quite young. They explained to me why I had to do these dances over and over again because you had to be a perfect dancer to be in the dances at the *Potlatches*. If there was any mistakes made, then it would be very insulting to the person that's making the *Potlatch*, which was my Grandfather. And that's the reason why a lot of the dancers that performed at the *Potlatches* have to be perfect dancers and they have to practice not only dances but also songs because they have to go with the beat and then you listen to the words of the songs and then some of the dances you have to go by the words of the songs and these are the things that my Great-Granny and my Granny taught me. I treasure it because now I don't have them and I can still do the dances. I remember all the dances; I will never forget the dances!

IH: What would have happened if you had made a mistake in your dance? If I had made a mistake it would be very bad, very bad to my Grandfather. He would either have to increase what is already to be given away at the *Potlatch*... Yes, there's great responsibility. The very first dance I did for my Grandfather I never knew why they grabbed me in the longhouse and there was a dance and they wrapped me up in the grey blanket and I was run out the door. Then I wasn't allowed to play out or anything for two solid months.
This is before the *Potlatch*. You have to be very careful; you are not to be seen or anything if you are a dancer. During the mornings they used to get me up at 6 o'clock to go to the *Hamatsa* which were already in the woods. I used to have to sit amongst them and I used to cry and everything, wondering, "why am I sitting here and nothing to do but sit?" They used to tell me to "remember the words of my dance" and "remember your dance, don't forget it!" I think I was about the youngest one. And then they

used to wrap me all up again and take me home. I wasn't allowed to be seen. It's interesting, but it was suffering at the time also!.

IH: Yes, yes. How many *Potlatches* did you get through like that?

CT: Three. I can remember three *Potlatches* that happened to me like that and after that there was no *Potlatches* for a long time.

IH: Yes. You were forbidden. But did people keep to that?

CT: No, they tried not to. They used to hide in places and do their *Potlatches* and then whenever they did get caught, our people used to go to jail.
And another thing, too. People today talk about fasting. Our people, they fasted years and years ago. When you are going to be a dancer performing in a *Potlatch* you are also fasting. I wasn't allowed to have candies or anything!

IH: Is this before every dance or just the special Ceremonial Dances?

CT: Just the Ceremonial Dances, not just any dance.

REMARKS ON THE RECORDINGS

The songs on these recordings were selected from a group of over 500 I collected from 1947 until the present (1981). I started to collect Indian folk music as soon as I entered Canada, in 1939. However, it took six years of intensive contact-making before I was successful in convincing the Indians that they should sing for me their old authentic songs, known only to the chiefs.

Chief BILLY ASSU was the first one to understand the importance of such recordings when I pointed out to him that when he died, the songs would also be dead. He then invited me to stay with him and his wife in his house on the Indian reserve in Cape Mudge, where I recorded on disc 88 songs.

The National Museum of Canada has had part of the songs catalogued for their archives, and a more recent (thus more complete) cataloguization is in the Library of Congress, Washington. The number shown after each singer's name corresponds to the catalogue number given to each song as collected. The interviews and discussions are all on tape and can be listened to at place of deposition.

In continuation with the former albums, the first, (1967) one focussing on solo singing, and the *Nootkan* album (1974) focussing on group singing, this album emphasizes the genre of *Kwakiutl* music.

For the sake of authenticity, the words of the informants have been kept as close as possible to their way of expressing themselves in their commentaries.

I talked with Chief BILLY ASSU in 1947, Chief MUNGO MARTIN in 1951-52, Chief STANLEY HUNT in 1951, Chief TOM WILLIE in 1977-80, and Dancer CHRISTINE TWINCE in 1978.

Chief TOM WILLIE wrote down the Indian text and translation in English. There might be some discrepancies in spelling. However, the listeners can use their judgement or research on the linguistic problem. The reason some songs are not translated is because they are in archaic language.

The vowel sounds commonly used and referred to as the international system, according to Boas, are employed in all the songs.

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a as in father
i as in feet
u as in moon
o as in oh
e as in fell
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Note that the vowels "o","a", and "e" have a slight differentiation when ending with, respectively, "i" or "y", according to the wishes of the Indian chiefs' translations, and are not inconsistent within the translations. For example:

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wei - wey
jei - jey
hei - hey
woi - woy
hai - hay
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Also note that the "j" in the international system is pronounced "y" in English.

The transcriptions are comprised of traditional notations and some specialized notation symbols which are explained below:

1. + or ++ shows degrees of microtonal rise, small and large respectively. (Several rises are specified with a number indicating exact cents.)

2. - or -- shows degrees of microtonal drop, small and large respectively. (Several drops are specified with a number indicating exact cents.)

3. ⌇ or ⌇ indicate glissando or wavering

4. ⌐ or ⌐ indicate falling through several intervals

5. ⌐ or ⌐ indicate rising through several intervals

6. ∞ indicate heterophonic "playing around" the tone

7. 7 indicate cauda--a short pause or breathing space

8. ↪ indicate one tone slurring into the next

9. > indicate punctuating accent

10. ↓ indicate pitch lowering within one tone, downward pulsation

11. ↑ indicate pitch rising within one tone, upward pulsation

12. ↑ ↑↑↑ indicate pulsating tones on the same pitch

13. ♩♩♩ indicate primitive portamento

Examples 10 to 13 are concerned with notating the various forms and variants of PULSATION.

Since these recordings and text are also used for instruction at the university level, I have provided some detailed analyses of the material. I have organized the material in a way that I hope will stimulate the general reader and provide him with insight into formal anlysis and structural details.

Note that analyses of the songs vary in expansion and details due to space limitations, but are in preparation for my forthcoming book.

BIOGRAPHIES

MUNGO MARTIN

MUNGO MARTIN, whose Indian name was *Hanagalasu*, was not only one of British Columbia's best carvers but also one of its best singers of Indian music.

His totem poles are world famous, and one of his masterworks, completed over sixty years ago, was purchased by Dr. Marius Barbeau for the University of British Columbia. In 1957, the B.C. Centennial Totem Pole, sent to London, England as a gift to her Majesty the Queen, and its replica, located in Vancouver in front of the Maritime Museum, was designed by MUNGO MARTIN, "the only qualified chief carver who could create a Pole in a single tribal style (i.e., *Kwakiutl*). The Pole confirmed his place as the greatest carver of his generation."

The ten crests chosen for the Centennial Pole were deemed representative of a cross-section of the twenty local tribes on Northern Vancouver Island, the *Kwakiutl*. Their order on the Pole was a matter of adapting the figures in a pleasing arrangement and in proper proportions to the dimensions of the log and did not represent their relative importance. Some of the crests were: Thunderbird, Raven, Whale, Double-headed Serpent, and Cedar Man.

MUNGO MARTIN was a member of the *Kwakiutl* tribe but was frequently invited by other tribes to assist them, through his great knowledge, in the performance of their own songs. Until the time of his own death in 1963 he retained his astounding memory, recalling not only his own songs but those of departed relatives.

Mr. MARTIN was born in 1882 at Fort Rupert, at the northern end of Vancouver Island and was a chief there. When he was a baby, his mother wanted him to be a fine artist and singer. She asked the famous carver *Yakotglasami* to enhance his artistic ability. Plucking two lashes from the baby's eyelids, the carver tied them into a paint brush, adding porcupine quills ceremonially. From then on the young child used this brush, developing a special understanding of colour, form, and line.

Later, in his early twenties, he studied carving with his step-father, the well-known Charlie James, and with his uncle. (According to *Kwakiutl* tradition, the uncle has a great influence on the education of the nephew.)

He always liked to tell of his musical training by his uncle, who was a song-maker. " When he was a little boy, his uncle put him into the drum. (His mother told him so.) Four times he was put into the drum once a day. Old people knew how. *Kwakiutl*'s grandfather on his mother's side taught him to sing. Twice each day, a song. He was about twenty years of age. Old TOM OM HIT, song-maker, he also taught him how. Hours long he taught him. Three teachers in singing during manhood. This was all done in Fort Rupert. "

As a boy he lived a village life in which traditional art played a vigorous part. The *Kwakiutl* still continued to paint family crest symbols on the fronts of their houses, to give *Potlatches*, and to erect totem poles, giving a carver much work to do.

As times changed and the traditional life disappeared with the introduction of Christianity, the demand for carvings ceased and he became a commercial fisherman.

The University of British Columbia asked him to restore some of the fine but decaying totem poles which had been brought in from their original coastal sites in 1947. Later on they were set up in a village on university lands in a special ceremony, highlighted by MUNGO MARTIN'S delivering a speech in his ceremonial costume. From then on he was engaged by the provincial government and the Provincial Museum to carve new totem poles which now form the *Kwakiutl* Indian house in Thunderbird Park, a prominent attraction of Victoria, the capital of British Columbia.

During the years he was in Vancouver, he came weekly, with his wife, to the home of Dr. Halpern, where he sang one hundred and twenty-four songs which she recorded on tape. (Eight of these are included in the present album.)

When reproached by other chiefs for having given away his songs, he said, "I was a sick man when starting to sing for her. Now after the year's singing I sang myself to health and am well again."

He was a fun-loving man and had a great sense of humor, taking great pleasure in going with Dr. Halpern to symphony concerts. His criticisms on our music were pertinent. Unconsciously, he showed fine discrimination, preferring the best-known conductors.

After a William Steinberg concert, he said, "He knows how. He good bandmaster."

When he died in August, 1963, great ceremonies were held by both the B.C. government and his tribe.

His body lay in state in Thunderbird Park which he had built in 1953. His casket was carved lavishly by his nephew, HENRY HUNT.

A Mourning song was played (a tape-recording of his own voice),

and the family danced "The Woman's Dance" as is customary at a funeral held for a *Kwakiutl* nobleman.

His first wish had been to be buried at his birthplace, Fort Rupert, but then he decided on Alert Bay, Government Island, in order to be visited oftener by his friends.

With great pomp and ceremony, his casket was put aboard the Royal Canadian Navy Destroyer Escort <u>Ottawa</u> to be shipped to Alert Bay.

The Canada Council paid tribute to him by awarding him posthumously the Canada Council Medal, given for outstanding achievement in the arts, humanities and social sciences of Canada. He was the first Indian to receive such a distinction.

In 1964 a memorial plaque was installed in Thunderbird Park.

MRS. MUNGO MARTIN, (ABAYA), who joined her husband in the singing, was a fine songmaker in her own right. Her Indian name was *TLAWITSIS*, but she was known to all as ABAYA (Mother of All). Her father was Chief *KLAGALGLAUKWA* of Turnour Island, and her mother came from Tsawati, Knight Inlet.

MUNGO taught her all his songs. "Once she heard them she knew them." She also made some Winter dance and *Hamatsa* songs herself.

MRS. MARTIN died in 1965, one year after her husband.

CHIEF BILLY ASSU

Chief BILLY ASSU was born about 1867 and died in 1965, having been decorated by two sovereigns for meritorious service amongst his people, after a lifetime of almost a century which encompassed two completely different ways of life for him and his people, the *Kwakiutl*.

His birthplace was Cape Mudge, on Quadra Island, and he belonged to the Eagle clan on his mother's side and to the Wolf clan on his father's. The matrilineal system prevailed with his people.

In his father's time the *Kwakiutl* had carried out raids up and down the coast to capture slaves. For the first two decades of his own youth, they continued their wars and piracies intermittently. As white settlements appeared, however, changes came and loggers took over from traders.

At this point, many Indians, their culture disintegrating and their numbers decimated by disease, alcohol, and demoralization, became extinct, or merged with the remains of other bands. The proud and warlike *Kwakiutl*, however, determined to fashion a place for themselves and planned accordingly.

Being intelligent as well as aggressive, they knew the value of good leadership and looked for one amongst their chieftain ranks who could be trained to lead them successfully into the future.

Their choice fell on the young BILLY ASSU, son of Chief KEM KOLASS, poet and song-maker. He was adopted by the old Chief WAMISS, with the approval of the other chiefs, and was intensively trained for the role he was to undertake.

He had to master the complex details of all *Kwakiutl* social and ceremonial life and its wealth of titles, crests and prerogatives, and the uses of the many ceremonial dances. In addition, he had to learn the correct social usages of everything belonging to the old Indian ways, as well as working for, and with, the white man in order to learn and understand his thoughts. Only when BILLY ASSU had accomplished all this, in his early twenties, was he ready to become the chief of the *Kwakiutl*.

He began his new post by enlisting the aid of the Indian agent through whom he obtained a government grant to rebuild his village of Cape Mudge, which had fallen into disrepair.

Later he repulsed rum-runners seeking to sell liquor in the village, had a school built, obtained a teacher for the children, and encouraged his men to work at canneries and at logging. His people benefited greatly from these activities and, with his knowledge of the white man's ways he was able to prevent their exploitation.

In his early years as a chief he was noted for the *Potlatches* which he gave. Altogether they numbered several hundred small ones, and two very large ones.

His father gave him, as a baby, a *Potlatch* to bestow on him his first name, *YA-KIN-AKWAS*, which meant "give a guest a blanket". At fourteen, his father gave a bigger one and he was given the name *MA-MA-SA-KA-MI*, which was interpreted as "giving away lots of things".

One particular *Potlatch*, celebrating the building of his Big House, was the most famous of all. It involved sixteen tribes, with over three thousand people, to whom he acted as host for three weeks.

His house, three hundred feet long, by one hundred feet wide, by fifty feet high, was packed with food and articles to be given away, including many gold and silver bracelets and six thousand blankets.

As time went on and Christianity and government control entered the picture, he perceived that a price had to be paid for a transition to the new life.

He resolutely destroyed all the old *Potlatch* houses, and collected a scow load of totem poles, prized possessions, regalia, rattles, masks, etc., which he sent to the National Museum in Ottawa.

He gave in to the white man's way whenever he felt he had to, but kept up his moral strength and beliefs.

BILLY ASSU continued to work with the Indian agents, striving always to better the lot of his people. He succeeded so well that he was twice decorated by royalty -- in 1937 by George VI, and in 1953 by Queen Elizabeth, "for meritorious service". He was a great chief, with strength, authority, firmness, and considered judgement -- surely one of the finest the coast has ever had.

Dr. Halpern relates, "He told me that he held on to his ceremonial costume even when threatened with prison, and he was most unhappy that the *Potlatches* were forbidden. In his wisdom he said, "There would not be any harm to let them continue. Gradually they would die anyway". And he was right. *Potlatches* were still given on a smaller scale, even when forbidden."

She adds, "When I was in Cape Mudge in 1947, he predicted that he was quite sure that the government would revoke the law and again allow *Potlatches*." (The law was repealed in 1952.)

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Dr. Halpern saw him as a man of great humour, with sparkling eyes, and always quick to understand a joke or make one. She says, "A very distinctive attribute was his great sensitivity and unusual pride and poise. I sensed these qualities during my stay in his house at the reserve and when I reacted to them I was always rewarded by a great winning smile and laughter."

It is interesting to have an opinion of BILLY ASSU from an exponent from the *Nootka* tribe, GEORGE CLUTESI. "BILLY ASSU was a big king, not a chief; what tore down his prestige among all Indians was that the white people considered him a chief. The king was *Hahwichl*. The chief was *Chamanda*. He was a king."

In 1979, the son of BILLY ASSU, Chief HARRY ASSU, gave a memorial *Potlatch* to honour his great father, to which Dr. Halpern was invited. Dr. Halpern was the house guest of the current chief, just as she had been with his father, Chief BILLY ASSU.

The grandson of BILLY ASSU, DON ASSU, president of the band, wrote a letter in appreciation for having preserved the songs of his grandfather, which now mean so much to them.

TOM WILLIE

TOM WILLIE was born in 1911. His father, WILLIE JOHNSON (c.1840-1917) was a chief of the Blunden Harbour *Naxwaxtox* people. His Indian name was *HEWAKHALIS*. (TOM WILLIE has his father's name how.) TOM WILLIE's mother, MARGARET (MAGGIE), was the daughter of a *Naxwaxtox* chief, BILL KOMKSALA. Her grandfather was *Dlakwazemokwa*, and some of her uncles were DICK and TIMOTHY WEBBER of Kingcome Inlet.

In 1915, TOM WILLIE was given the name *CHAKCHAKWALIS* during a *Potlatch* given by his father. At six years of age, his father died so his mother and he moved to Hope Island where they lived with her uncles, KING TOM and JIM HEAD. In 1918, his mother married GEORGE WILLIAMS of Hopetown "in Indian way at Charle's Creek Cannery (formerly Kingcome Packers)." GEORGE WILLIAMS' brothers, TOM and FRED, were chiefs in Hopetown (*Gwawaenox* people). Thereafter, he had a number of half-brothers and half-sisters: JANE (1919-), MOSES (1920-), ALEC (1921-24), ALICE (1922-23), LILY, ANNIE (1925-), and GEORGIE (1930-).

During TOM WILLIE's teen years he attended school in Alert Bay and worked as a trapper, fisherman, hunter, and logger. At 19 years of age he married LOUISE, a granddaughter of JIM WALKUS, who died some time later. She had given him songs, a name, and feast dishes (Wolf, *Sisiutl*, Beaver and Whale) during a *Potlatch*. He then married DOROTHY WAMISS in 1950 and had seven children (LILLY, MARENDA, TARARRIA, MARGARET, JIMMY, ALFRED, and CALDWELL). DOROTHY WAMISS is the granddaughter of Chief TOM WAMISS, a Kingcome resident, and mentor of chief BILLY ASSU.

Mr. WILLIE has worked at a multitude of jobs throughout B.C. and has travelled to England. Lately he has been singing, making songs, and teaching the art of carving. Singing has been an important part of Mr. WILLIE's family. One of the uncles of his father was TOM OMHIT, the great singer and mentor of MUNGO MARTIN, who is also related to TOM WILLIE. His father's brother, TOM JOHNSON (d.1917) was also a famous songmaker and singer. GEORGE WALKER, the brother of ED WALKER, was one of the many singing teachers that Mr. WILLIE studied under. Before he learned to sing he accompanied singing on the drums.

The HUNT family is related to EMILY BAKER. TOM HUNT is a nephew of EMILY BAKER. EMILY BAKER is a cousin of TOM WILLIE. EMILY BAKER's father was ALEC NELSON, TOM WILLIE's uncle.

STANLEY HUNT

(TOM WILLIE has made some corrections to the biography of STANLEY HUNT published in Ida Halpern's first Folkways album, FE4523 Indian Music of the Pacific Northwest.)

STANLEY HUNT was born in 1894 or 1895 and died in 1953 in Alert Bay. He was a song-maker in the Fort Rupert *Kwakiutl* tribe. His father was the famous GEORGE HUNT, who is well known for the work he did in collaboration with Franz Boas and Edward Curtis. GEORGE HUNT's mother was MARY EBBETS HUNT (1823-1919), a *Tongass Tlingit* princess, and his father was ROBERT HUNT , a Hudson's Bay Factor assigned to Fort Rupert. He married a *Kwakiutl* woman whose Indian name was TSUKWANI. SARAH SMITH, "ABAYA", (*TLAKWAKILAYOKWA*), the wife of MUNGO MARTIN, was first married to DAVID HUNT, the older brother of STANLEY HUNT, before he died.

STANLEY HUNT was a famous fisherman and hunter as well as being highly conversant about his *Kwakiutl* heritage. He is also well known as the "star", *MUDANA*, in Curtis' famous film In the Land of the Head-Hunters.

CHRISTINE TWINCE (born 1928)

From an interview with Mrs. CHRISTINE TWINCE, a *Kwakiutl* dancer rigorously trained as a child, we know that the penalty for a performance mistake was very severe. If such a mistake occurred in a *Potlatch* performance, the chief giving the *Potlatch* would be required to give another *Potlatch* to correct the error, or double the amount of gifts he was giving away. This extreme attention to the correctness of a performance is, alone, an excellent indication of the degree of training received by all dancers and singers, and the degree of accuracy required in performance. The need for a completely accurate performance was a ritualized facet of the musical culture. As such, the accuracy of the strictly transmitted but non-written tradition is considerable! She is also a carver in her own right.

Ms. TWINCE was four years old when she started to be taught by ED WHONNUCK, who was her grandfather. Her great grandmother, WATHIS RACHEL HAMJIDI, gave her rigid instruction.

JAMES SEWID

JAMES SEWID (1910-) is an Alert Bay chief and the grandson of Chief AUL SEWID. A twentieth-century *Kwakiutl* chieftain, he was caught in conflict as the traditional *Kwakiutl* culture gave way to the demands of an expanding Western society in British Columbia. Born into a rapidly disintegrating Indian culture, SEWID as a young child received unusually intensive training and special treatment from his elders because he was heir to many "names", which he early learned carried great responsibility with them. In spite of poverty, illiteracy, family breakdown, and social conflict, he emerged as a leader of the progressive Indians of the *Kwakiutl* reserve in Alert Bay, becoming their first elected chief when the traditional system of hereditary chiefs was replaced. He now lives in Campbell River, actively engaged in the fishing industry.

SIDE ONE

TOTEMS

Totems are a cultural manifestation and a symbolic art-form characteristic of the tribes of the Northwest Coast in British Columbia and Southern Alaska. They are symbols of the social standing and achievement of the Indian nobility, demonstrating their power and affluence. They tell the story of personal accomplishment and historic events, and are comparable to the coats-of-arms in European civilization. The totem is the ancestral tree with figures and emblems of dozens of clans. Each figure had its own song. The Indians did not worship the totems. They regarded them mainly as an historic remembrance, a status symbol. Each new crest added to the family tradition required a new song. Whenever a chief acquired a new distinction through war or marriage, it was recorded on his totem pole and in new songs. The Indians adopted various birds and animals which, like their family crests, were sacred.

Often their was competition between owners of crests. A person belonging to the phratry of any crest could go to any other village and be entitled to the protection of those of the same crest.

The Indians ascribed to the totem emblems the power of manifestation in either human or animal form. Because of this versatility, the emblems were accepted not as gods, but creatures with magical powers who could communicate with both the spirit and human worlds. Thus, we find on some poles a human face embodied in the figure of an animal or bird.

The most significant totems of the west coast are the Wolf, the Raven, the Grizzly Bear, the Eagle and the Whale, and all these crests, once possessed by a family, become hereditary. They might be acquired through marriage, by conquest, or as a payment of debt. *Kwakiutl* totem poles, carved out of the great cedar trees of British Columbia's rain coast forests, express in highest dramatic form and with extraordinary skill the mythological figures they represent.

Side 1, Song 1
MM52 WOLF CYCLE, sung by MUNGO MARTIN
(The Cycle consists of three songs: 52A, 52B, and 52C).

The wolf, *Alunem* (Lord of the land, symbol of cunning and wisdom), was noted by the *Kwakiutl* as first in rank of the animals. In myth, he was the first to initiate young humans into the Winter Dance ceremonial.

The graphic and sculpted image of the wolf's head is long, usually slanted backward. The ears are narrow, either erect or flattened. Upper or lower teeth, or sometimes both rows, are shown, with two or four fangs as a rule. There may be a long tail.

The wolf belongs particularly to the *Kwakiutl* mythology. Wolves are described in myth as the first of the Animal Kingdom, and as the first to have the Winter Ceremonial.

The wolf ritual is very important because the wolf is the guardian of the Animal Kingdom. It is up to the wolf to allow a human being to participate in any animal ceremonies. The number "4" is important in all wolf dances; for example, it takes four songs to call the wolves together.

The wolf crest is identified with hunters. According to the Indians, the souls of the hunters go to different places. The land hunters' souls go to the home of the wolf, the sea hunters' souls go to the home of the Killer Whale (*Orca*). The wolf represents the genius on land, just as the Killer Whale represents the lordship of the sea. He is always acknowledged as an ancestor who gives his descendants many supernatural powers and during the winter initiates new dancers into the dance.

MUNGO MARTIN:
"*Kwakiutl*; three different songs joined together (labelled MM52A, MM52B, and MM52C on this record).
Big wolf has lots of songs.
Big wolf coming out of the woods in the daytime.
He does not point his finger whole day.
Kingcome, *Quicha*, and *Kwakiutl*.
He stands the whole day until the sun comes out.
Big wolf — *Walasachaakmu*.
Klu kwala — small wolf song.
Long, long ago he had 100 drums and now only —
OM HIT first brother was a small boy when he first turned the house around the sun.
Nobody knows what *Ji Hi* means."
(MUNGO MARTIN gave me this information in 1951. However, in 1971, Mr. JOHN JACOBSON, the well-known *Nootka* carver, informed that when the singer is singing during the wolf ritual, the supernatural spirit of the wolf is within him. With the sound "*Ji Hi*" at the end of a musical section, the spirit flies out, and the inspiration or power to sing leaves the singer.)

TOM WILLIE:

IH: Did the old Indians ever kill wolves, and what is the relationship between them and the wolves?

TW: Old people didn't kill wolves, because some old people got their supernatural power, walk into a whole bunch of wolves, and he knew that the wolf is like a human, talk to each other and close to the ground. Most of the time the wolves save people, all different places. He never attacked. Well, he might play with somebody. My great great grandfather close by Smith's Inlet, he's got only one little axe to go after some cedar bark. That old wolf came close together...over a hundred wolves. That one wolf before was screaming and the wolves come and get after that old man. The old man runs through it, makes four times.

IH: He runs four times through all the wolves?

TW: Nothing happens, the wolf is stopped, four times; that gives my great great grandfather power.

IH: You were telling once how one wolf saved the life of your step-father, GEORGE WILLIAMS.

TW: He went to the place maybe two miles from the village. He built a canoe from a log, 35 feet long. The log rolled onto my stepfather. My stepfather was stuck under the log. Just before dark, the wolf come lift the log up and pulled my stepfather out. My stepfather got power. He became a medicine man and saved lots of people. He's got a rattle, a regular rattle.
These days, we are paid a bounty, five dollars, for every wolf. Government wanted them to be killed. My friend shoot, and the wolf turned around four times before he fell down. My stepfather told me about it before. And then I saw it myself.
The wolves come from Hope Town. The wolves went under the water during the flood. Hope Town had a high mountain, Mt. Stevens -- *Kwai*. The wolf knew that the flood would come and put all spruce (tree) pitch together so the water could not get into the house. The wolf gave the power to all people. When they get hurt, he gave it to the medicine man.

BILLY ASSU:

"*We wai kai* was known all over the country. He predicted a flood and made a rope. He wanted to survive and made provisions, a boat, to survive. One boat, 6000 years ago. The ones tied to his boat survived. Some drifted away but still speak the language.
Wolf recognized people.
We wai kai had many wives in order to get the crests and songs. He gave great *Potlatches* and divorced the women."
One of the main characteristics of the *Potlatch* was, "to climb to the top and better themselves. Very ambitious."

ANALYSIS

MM52 is an extended cycle of three Wolf songs, 52A, 52B, and 52C. The basic formal organization of these three songs is as follows:

| 52A	52B	52C
A	A	A
B	A	B
	B	C
A		D
A	A	
B¹	A	B
	B	C
A		D
A	A	
B¹	A	B
	B¹	C
A		
A	A	
B¹	A	
	B¹	
A		
A	A	
	A¹	

COMMENTARY

In 52A there are only two basic sections, A and B. These sections are in turn comprised of a set of smaller related motives. The A section of 52A begins with an introductory pair of syllables followed by the triadic A phrase proper and a repeat of the syllables:
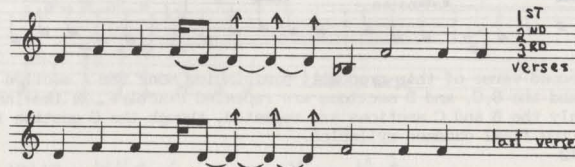
EXAMPLE 1
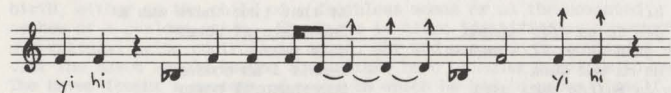
The B section is more extended and consists of three actual fragments, a, a two-note chain, b, a three-note chain, and c, a cadence figure. These motives are subject to characteristic extension and variation and are presented in the order aabaabc in the first verse:
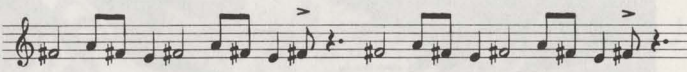
EXAMPLE 2
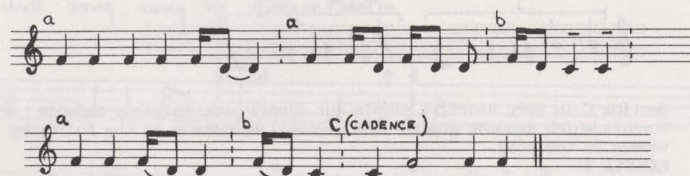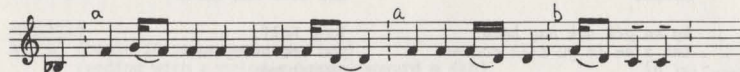
In the second verse, the A section is slightly modified and presented twice. The B section is also altered and is extended to become aab aabababac. In the subsequent two verses (verses 3 and 4) only minor alterations which do not affect form are present. One alteration which appears to have formal significance, however; the omission of the B flat from the closing pattern of the A section in the final verse:
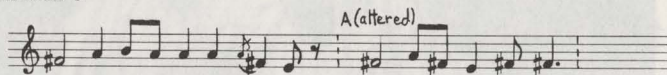
EXAMPLE 3

52B is somewhat less complex than 52A though it too is composed of two sections, A and B, which contain smaller common motives. 52B begins with two repetitions of phrase A:
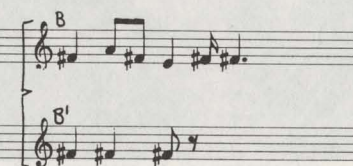
EXAMPLE 4

The B section of 52B is much shorter than 52A. It consists of a new phrase and an altered version of the first A phrase combined to form a new melodic line:

EXAMPLE 5

In the second verse of 52B the material is presented exactly as in the first verse. In the final two verses (verses 3 and 4) there is some significant alteration. The final phrase of the B section is truncated to make a more emphatic cadential effect and to omit the musical material of the A phrase.

EXAMPLE 6

In the coda-like conclusion, one repetition of the A phrase leads to a cadential fragment joined to syllables.
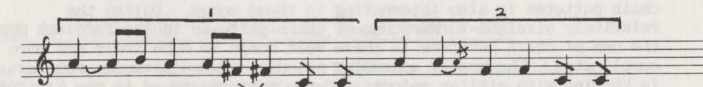
EXAMPLE 7

52C also has a greater number of sections. It begins with an initial A phrase which forms an introduction to the whole song.

EXAMPLE 8

This is followed by section B which consists of four three-note chain patterns.
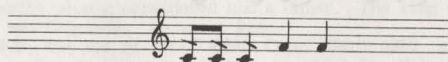
EXAMPLE 9

Section C is very short; a simple but clearly recognizable cadence formula which assumes greater and greater importance in the following verses in the song.
EXAMPLE 10

The next section, D, is very definitely related to the B section; it uses the same three-note chain patterns. However, in section D the chain patterns are employed in a significantly different way and are connected with extension zones. Note the extensive use of triads.
EXAMPLE 11
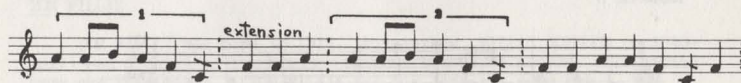
In the second verse of this gradually diminishing song the A section is omitted and the B,C, and D sections are repeated exactly. In the last verse, only the B and C sections are repeated, though the C section is fused to the final cadence syllables.
EXAMPLE 12
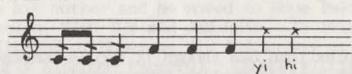
Multiple mask showing the heads of the mythical "cannibal" birds: Raven, Crooked Beak, and *Hagok*.

Like the *Hamatsa* songs (and unlike the social and social/ceremonial song genres) these Wolf songs have small ranges and small scales. The scale of 52A is pentatonic and the range of the song is a large 6th. 52B uses a four-note scale (without any semitones) and has a range of a 5th. 52C also uses a four-note scale (without semitones) but has a range of a 7th. In all the scale forms it can be noticed the upper interval is a 2nd which introduces a leap of a 3rd. In these songs there is a stereo-typical use of scale notes; the highest note is a "decorative" pitch always approached from below. The two middle pitches are "foundation" pitches which form the melodic core of the songs. The lowest note (or, in the case of 52A, the two lowest notes) are used as "terminal" pitches in the chain patterns and as the lower note in the ascending two-note cadence patterns. (Whether this assigning of function to specific scale notes is typical in all song types would warrant further assessment.)

Clearly these songs demonstrate the sophisticated formal use of rather limited resources. The inter-relationship between motives and melodic cells is extremely high and yet formal sections are always recognizable and well-defined. The characteristically complex use of chain patterns is also interesting in these songs. Unlike the relatively straight-forward use of chain patterns in the *Potlatch* genre the use of chain patterns in these Wolf songs is much freer and more complicated. The use of ascending melodic cadence patterns remains in keeping with similar melodic cadence patterns found in the *Hamatsa* songs, and especially in the *Potlatch* songs.

SCALES
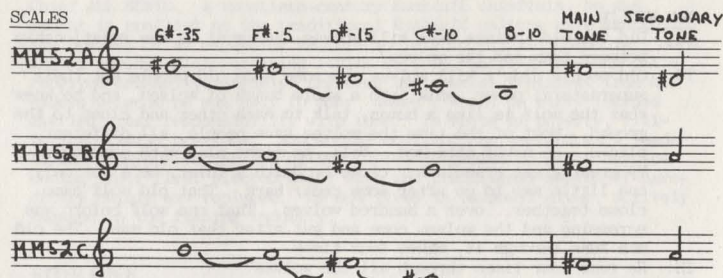
Numbers on top of notes indicate microtonal measurements of the actual pitches of the songs. Concerning the electronic instruments used for these measurements, see ELECTRONIC ANALYSIS in the INTRODUCTION.)

BEATS ♩♩♩

RANGES

  52A – large 6th
  52B – 5th
  52C – 7th

TEXTS AND TRANSLATIONS OF MM52 WOLF CYCLE, sung by MUNGO MARTIN

MM52A WOLF SONG , sung by MUNGO MARTIN

ha ha tlik wis tlik wis u	Higher, higher
wis tun tsayaabitsa wa	that my younger brother
nika yutla namuk am	he had said only one
gial gius tolisa onikwus tolisa	first one who was to come up
san tsayaabitsa	

tsan la as dak wu
ho ho yi yi
ha ha hi hi yo oo } Syllables
ho ho yi hi

ha ha tlik wis tlik wis u
wis tun tsayaabitsa wa
nika yutla namuk am
gial gius tolisa onikwus tolisa
san tsayaabitsa

tsy kuma ya wikwasikiloo ho hoo	Supernatural from across
ho ho yi hi	from the other side
ha ha yi ha yo oo }	Syllables
ho ho yi hi	

ha ha tlik wis tlik wis u
wis tun tsayaabitsa wa
nika yutla namuk am
gial gius tolisa onikwus tolisa
san tsayaabitsa

gla glug wi damut das	We copy the animal character
ka mkwa yak dak woo	we find little bit of the
ho ho yi hi	Supernatural power
ha ha yi ha yo oo }	Syllables
ho ho yi hi	

ha ha tlik wis tlik wis u
wis tun tsayaabitsa wa
nika yutla namuk am
gial gius tolisa onikwus tolisa
san tsayaabitsa

ha so ho hooskimok hoo	We follow him to *Hooksimok*
ho ho yi hi	(Indian village)
ha ha yi ha yo oo }	Syllables
ho ho yi hi	

MM52B WOLF SONG , sung by MUNGO MARTIN

yi hi	At that time there was a
hu gin la yu tlik madama	Supernatural power
lak gian la yu tlik madama	four years
ha ha ma muk wank	myself I am coming
hey lu mutlan gwas yala	Supernatural power
ga la hu gin la ya tlik	

madama	You are everywhere
hu gin la yu tlik madama	Supernatural power
ha ha ma muk wank	you are everywhere
hila mutlan gwas yala	myself four years it took
ga la hu gin la ya tlik	me to come over
madama	all over the world

hy ka gil duk say hama	long Wolf
lak gian la yu tlik madama	you are everywhere
yi hi	Syllables
yi hi	

16

MM52C WOLF SONG, sung by MUNGO MARTIN

MM52A : Wolf Song, sung by Mungo Martin

yi hi	Syllables
yi hi	
ma si ni tlamk nit lamk a	What is showing over there
ni nalk yus ti wa lisa	in another world
nala na kasi kawadilikalo	(word the name Kingcome)
kawadilikala	
a mak wa la tli la alay	call the people
a mak wa la tli la alay	
di nit lamk a	
hy nalk yu ti wa lisa	what is showing over there
na la nika kawadilikalo	across the world
kawadilikala	
quay la sa latl hey la ley	give a feast
quay la sa latl hey la ley	
di ni tlumk nit lamk a	
hay nalk yus ti wa lisa	what is looking from out of there
nala ni kas kawadilikalo	in another world
kawadilikala	
yi hi	Syllables

MM52b: Wolf Song, sung by Mungo Martin

MM52c: Wolf Song, sung by Mungo Martin

Side 1, Song 2
A7 RAVEN SONG, sung by BILLY ASSU

The Raven is a cultural hero, the subject of numerous legends which describe his supernatural powers and inventions in the world's early days. He liberated the daylight, invented fresh water and rivers, brought salmon to his people, controlled the tide, gave fire to the world, and even supplied humour with pranks and tricks. He played the major role as the creator and teacher of mankind, and could assume human form. In Kingcome, the Raven *Gwawina* took human form and called himself *Lawagila* (Rescuer).

On the totem pole he can be distinguished by eyes with white in the centre, wings optional, and a long, straight beak in contrast to the heavy, down-turned beak of the Eagle.

The Raven Cycle in the Pacific Northwest begins with the Raven's birth, either as the child of a faithless woman or as the unwanted nephew of a jealous uncle. The uncle is often identified as a powerful supernatural being controlling earth, sky and oceans. He commanded that the Raven should become the culture hero bringing benefits to man. The Raven fought a contest of power in which he had to prove himself worthy of the task. In this way he acquired the supernatural power.

Numerous stories tell about the deeds of the Raven. They are not confined to the Pacific Northwest Coast but also appear in the mytho-logies of other cultures. See my 1967 booklet.

BILLY ASSU:
"When they give a big *Potlatch* they beat the rhythm on the drum. 50 people."

ANALYSIS
A : a₁ (basic introductory material)
  a₁¹ (ending with a melodic leap downward a 4th)
  a² (3 variations of a¹)

a³ (variation of 'a', ending with a¹ cadence)
a⁴ (variation with cadential melodic leap downward, then upward, a 4th)
B : b (with variation of 'a' introductory material)
  b¹ (variation of 'b' material)
A₁ : (same)
B¹ : (same as B, minus b¹ ending)

Note: a¹, a², a³ and a⁴ are based on the basic introductory material in 'a', plus cadential formulae, melodic leaps of a 4th upward and/ or downward.
In the two verses of the Raven Song, the 2nd verse does not contain 'b¹'.
Small rhythmic anomalies between variations and verses are usually due to textual differences.

SCALE

RANGE
One octave with only an occasional jump into the second octave: once in A and twice in B/B¹

BEATS
Short beats, never change, with texts and syllables.

TEXT AND TRANSLATION, A7 RAVEN SONG, sung by BILLY ASSU

hay gi lisa ya am tlay	The Raven goes straight
dlan tla hay sa sa kwatla tsitlwala	and go eat

kas dis
ha mey tłak hus
gwawina zi sa ya la
ga łi sak na la ha mey
łi gi gka gka gey gi ha mey
gka gka gka yi ha mey

hey gila hay sak watła
dłan tła haysak wak watła
gikamekdis
ha mey tłah hus
gwawina zi sa ya la
ga łi sak na la ha mey
ye gka gka gka a yi
yey ha mey

the big man who always give *Potlatch*
what you are going to eat
the Raven the man who goes bit who
owns around the world this Raven
world

The Raven goes straight to
the eat another chief
chief eat
Raven big
the man who owned the Raven
in the world

MUSIC TRANSCRIPTIONS

Two different transcriptions of A7 RAVEN SONG have been included: Transcription 1 dating from 1949, and Transcription 2 prepared in 1978. The 1949 version reflects the traditional musical format using bar lines, time signatures, etc.. The 1978 version illustrates a contemporary format which is essentially a graphic representation of the form of the song. For example, the announcing phrase, a, and the subsequent answering phrases, a^1, a^2, a^3, and a^4 can be clearly seen. Both versions clearly show the development of Ethnomusicological methods of notating an ethnic music that more accurately reflect the intent of the performance while simultaneously avoiding the biases inherent in traditional Western music.

1. Raven Song A7 (1949), Billy Assu

2. Raven Song A7 (1978), Billy Assu

Side 1, Song 3
TW19 HAGOK (HUK HUK) SONG, sung by TOM WILLIE

The most difficult of the *Kwakiutl* masked dances are those in which the performers wear masks representing the great cannibal birds of mythology. *Hagok (Huk Huk)*, one of *Bakbakwalanuksiwae*'s supernatural attendants, is identified by his immensely long, straight beak which he uses to crush men's skulls so that he may eat their brains. *Bakbakwala*, a supernatural being, *nuksiwae*, from the north (i.e., the end of the world), was manifest as *Gwagwagwalanuksiwae*, a supernatural Raven, associated with the *Hamatsa*. (Note that *Gwakgwak* is a term for Raven, and also the syllables used in the Raven song, while *wala* means supernatural power.) "*Bach baquala* is the spiritual power of the *Hamatsa*. This power, a mythological being, transforms into the *Hamatsa*." (Halpern, 1967:30) The *Hagok (Huk Huk)* mask is worn on the back of the head so that the beak points diagonally upward in front of the dancer. The dancer's body is covered in red cedar bark. He backs onto the floor from behind a painted screen; he steps sideways swinging the mask through a great arc, then sits on the floor and moves the mask through a more complex arc. It begins with the beak high in the air and parallel with his right shoulder, and continues with the beak swinging forward and down between his outstretched legs, then up again to his left. During this movement, the dancer repeatedly pulls a concealed string which causes the articulated jaw to snap against the upper jaw with a resounding clatter.

TOM WILLIE:
"The *Hagok* is a bird more mythological than the Raven, *Gwawinae*. The *Hagok* has a long beak, sometimes five feet long on a mask. That's a *Hagok* dance that tells about the old people a long time ago; used to be at war together and the *Hagok* means the name of the hero, he's a tough guy, he kills lots of people. (There are) three pieces, *Hagok*, *Glukum*, and *Gwawine*. The *Glukum* comes out after the *Hamatsa* goes behind the curtain. He has a crooked (i.e., rounded) beak. Then the *Hagok* comes out, then the *Gwawine*. The Raven *Gwawine* has only one face but some *Glukum* have got four different faces. Every time the beat is like this (he beats fast) they sit down. Then, when they beat slow, long beats, they stand up and dance. The masks are heavy, made of cedar bark. Cedar bark costume as well. Some of the masks weigh nearly 40 pounds, and dancing for about 20 minutes, you can hardly stand up sometimes. Its a great skill to sit down and get up with the *Hagok* mask on."
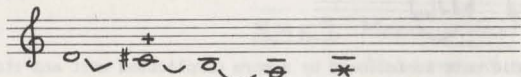
FORM   A
           B
           C
           link
           C₁
           B₂
           B₃
           B₁
           C₁

Through three verses.

BEATS   - - - - ∪ - - - -

SCALE

TEXT AND TRANSLATION, TW19 *HAGOK (HUK HUK) SONG*, sung by TOM WILLIE

am hama mey
am hama mey
am hama mey   syllables
a ham ha ma mey hi
a ham ha ma mey hey hey

hama si wala gelis   You got a *Hamatsa* mask
kas da hama si wala   you got a *Hamatsa* mask
gelis ka dis tana   which is a wild man's
he is kas awa ho ho   mask

am hama mey
am hama mey
am hama mey   syllables
a ham ha ma mey hi
a ham ha ma mey hey hey

ho okwi wala gelis   You got a long beak mask
kas dis ho ok wi wala gelis   you got a long beak mask
gelis kas dis tana heis   which is a wild man's
kas awa ho ho   long beak mask

am hama mey
am hama mey
am hama mey   syllables
a ham ha ma mey hi
a ham ha ma mey hey hey

galug wi wala gelis   You got a crooked beak mask
ka dis galug wi wala gelis   you got a crooked beak mask
ka dis tana heis   which is a wild man's
kas awa ho ho   mask

am hama mey
am hama mey
am hama mey   syllables
a ham ha ma mey hi
a ham ha ma mey hey hey

gwig wa wi wala gelis   You got a Raven mask
kas dis   you got a Raven mask
gwig wa wi wala gelis   which is a wild man's
kas di ta na heis   mask
kas awa ho ho

Beats finish the last verse.

Side 1, Song 4
N35 HAGOK (HUK HUK) SONG, sung by BILLY ASSU

BILLY ASSU:
"Barking sounds
Hagok is similar to Raven
Hagok is extinct"

FORM

The form is ternary in both the two verses.

A $a^1 a^2 a^3$
B
C $c^1 c^2$

N35 is in three-part form, A,B, and C, with a strong relationship between the A section and the C section. In the initial A section, a single basic musical idea is repeated in three subtly different versions, a^1, a^2, and a^3.
The pitch content of a^1 and a^2 is virtually identical; in a^3 a low G is introduced, foreshadowing the notes used in the B section of the song.
The actual B section is very distinct from the A material, even though it is clearly shorter. A different vocal timbre is used and notes are characterized by the use of pulsations and primitive portamento.
In the third section of the song, the higher pitch levels of section A return and the original singing timbre is re-introduced. The musical material of the two c phrases, c^1 and c^2, are in fact very similar to the a phrases; only the melodic contour is altered slightly. Notable in the c^1 phrase is the introduction of a quick vocal cut-off (indicated by ، in the transcription).

BEATS   ∪∪∪∪ (short tremolo beats)   ー ー ー ー
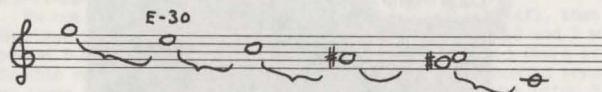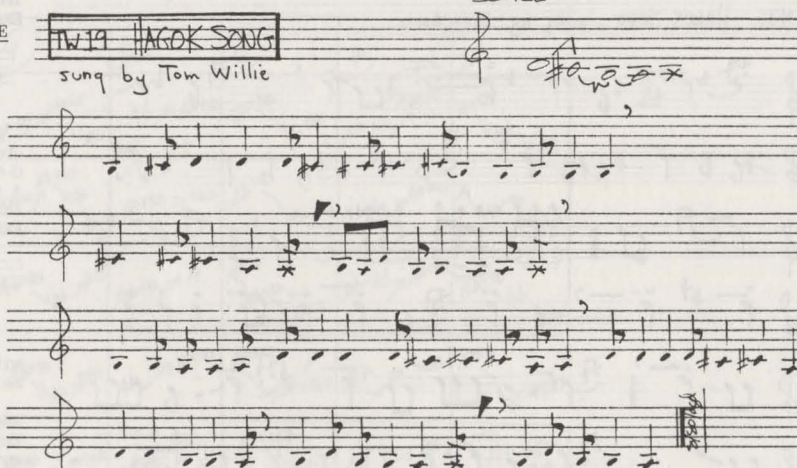
SCALE

19

TEXT AND TRANSLATION, N35 *HAGOK* (*HUK HUK*) SONG, sung by BILLY ASSU

hi galisa yutl ga lan	You will eat all
tlak gan ganalis	the younger people
a wa ya kus	our babies the last
wi wan gi lak wak	of the family
hus hak hok wa mi	in the *Hamatsa* mask
ga li zis nala	different
hye wo oh ho oh ho yi	four different
	faces

hoo way a ha ho ho
lams wa wil galitsa
ka yey ka gan ganalis
a wa yutl ha si
kus wi wan gi lakwa
hus ho khoh wa mi zi kas

**BILLY ASSU, Dr. IDA HALPERN, and Mrs. ASSU
in Cape Mudge, 1947.**

N35: HAGOK SONG, sung by Billy Assu
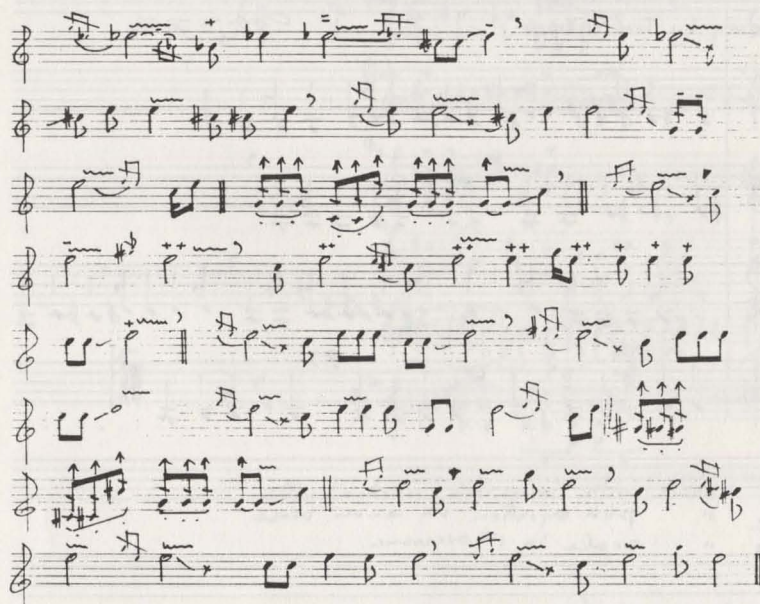
MM59 HUNTING FOR MOUNTAIN GOAT, sung by MUNGO MARTIN

We are fortunate to present two MOUNTAIN GOAT songs by two different singers, MUNGO MARTIN (sung in 1951), and TOM WILLIE (sung in 1979).

To the Natives of the West Coast, the Mountain Goat was thought to be very noble, because he lived in high places. The *Kwakiutl* legend suggests that the Mountain Goat gave to a hunter special powers which proved malevolent when used greedily. The legend recounts that "a man was hunting Mountain Goat. He found a small young goat but did not want to kill it and followed it inside a cave where there were many Mountain Goats without their skins -- in human form. One asked the hunter, "What are you doing?" and the hunter said he could not kill any goats. He was told, "You have come to the right place; you will get the supernatural power to kill these animals, but use it wisely." Four days later, the hunter got the supernatural power to kill Mountain Goats in order to get meat for his people. But the hunter tried to kill too many too quickly and so the mountain closed in on him and the rocks filled up the cave and the Mountain Goat hunter was closed in."

MUNGO MARTIN:

"This song belonged to the *Awaetela* tribe, *Kwakiutl* nation, located on Knight's Inlet."

TOM WILLIE:

"This MUNGO MARTIN's MOUNTAIN GOAT SONG; that's the song of an Indian called *Ta Wek Yatl*, that's a hunter. *Na-wa-la* is the super- natural power, the same thing as *gluguala*. Well, we say '*gluguala*' in *Hamatsa* song, but it's different here."

In annotating and translating the MUNGO MARTIN song, TOM WILLIE pointed out that the song, in his estimation, is formally inaccurate; one section is repeated too many times!

ANALYSIS

The form of the song is:

$\left.\begin{array}{l} A \\ A \end{array}\right\}$ introduction

B repeated seven times

MM59 HUNTING FOR MOUNTAIN GOAT SONG, is in two sections: A, an introduction which is repeated twice, and B, a strophe verse which is repeated seven times. In the B section, the musical line does not change though a slight change is introduced in verses 3 to 7 due to the text.

The first section of the song, A, is comprised of three sub- sections or phrases. All three are formed from long sustained tones occasionally decorated by subordinate tones of much shorter duration. The A section defines the outer interval of a 5th and is an excellent example of characteristic conscious altered interval sizes used intentionally and consistently.

The B section is a single phrase made up of several separate melodic cells. It begins with three relatively long notes, the central one subject to considerable microtonal embellishment. EXAMPLE 1
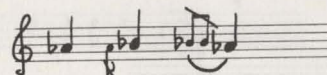

This melodic unit is followed by a more complicated unit and its immediate repetition in retrograde order. EXAMPLE 2

na   wa la   ha ha
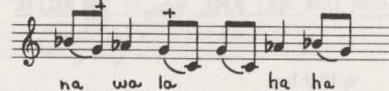
It is intersting to consider the relationship between the characteristic eighth note figure and the text. If the descending G-C figure is sung to the syllables *quo no*, it is followed by an A flat. If any other syllables are sung to this figure (i.e., *la* or *ho*), then the C is followed by a G. EXAMPLE 3

quo no   ho
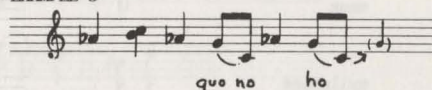
This MOUNTAIN GOAT SONG has the quality of a mountain goat with its numerous leaps of 3rds, 5ths, and 6ths, in so-called skip melody. (See Example 3)

Another noteworthy aspect of the relationship between the text and the music is demonstrated in the setting of new elements of the text in the strophic context of the music. The musical material does not change (except for slight upward pitch migration) in any of the 7 verses of the song. The text, on the other hand, is altered in certain verses. The altered portions of the text are always presented on the second figure of the B phrase; this figure alone can be presen- ted with new textual elements.

Thus, in verses 1, 2, and 5, the syllables sung at this point in the melody are *na wa la quo no;* in verses 3 and 4, the syllables sung are *twek hayak twy tla ya;* while in the 6th and 7th verses, the syllables are *tli seyak twy tla ya*. The syllables *na wa la* show an even more determined relationship to the musical structure; they occur only on the pitches B flat/G, A flat and G, perhaps due to the extra significance of the word which is a term for the Supernatural Power.

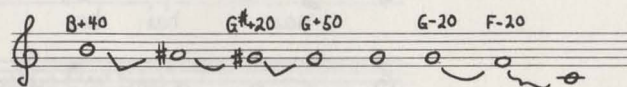**Costume of Hamatsa dancer for Stanley Hunt song, with Chilkat blanket.**

BEATS

HUNTING FOR MOUNTAIN GOAT is divided into two distinct parts; the first half is sung to syllables accompanied by rapid beats. The second half of the song consists of a melody with words and syllables underlined constantly by the rhythm in the beats: ◡◡'–. This melody is repeated seven times, moving along quite steadily (♩♩♩♩) with a recurring change into a three-tone unit (approx. ♫ ♩) on the text: *gwono ho ho ji.*

Numerical sequence is used in MM59. In the introduction section, the three phrases have 3, 4, and 5 statements respectively of the syllable *hai*. This definite mathematical pattern is repeated in the second statement of the introductory section.

Introduction

	A:a	A:b	A:c		A¹:a	A¹:b	A¹:c
Hai Syllables	3	4	5		3	4	5
Beat	no beat	‖			‖	‖	‖

— = spondaic
‖ = dividing beats

SCALE

B+40   G#+20   G+50   G-20   F-20

RANGE

An octave

ELECTRONIC ANALYSIS

We have compared eight points in each of the seven repetitions of the B section. The points are numbered and circled on the transcription and correspond to the chart.

We notice there is a general upwards tendency over-all, that can be summarized by comparing the average pitches in verses 1,2 and 3 with those of 5,6 and 7. But the rise is not consistent, and there is considerable variation of detail. For example, most pitches in verse 2 seem lower then their counterparts in verse 1, except for pitch 5, which seems nearly ¼-tone higher.

MM59   Mountain Goat

Measurement of selected pitches through 7 repeats of B section

21

hai hai hai
hai hai ha ha ha wu   Syllables
hey hey ha ha ha wu
hey hey ha ha ha wu

ha awa ni nawala qwono
hoy nawala qwono   Where is the supernatural power
ho ho ji
qwono
ho ho ji

ha awi ni nawala qwono
hoy nawala qwono
ho ho ji
qwono
ho ho ji

ha awi ni twik ya yak twa ya   Where is the Mountain Goat hunter
has nawala qwono   supernatural power
ho ho ji
qwono
ho ho ji

ha awi ni nawala qwono
hoy nawala qwono
ho ho ji
qwono
ho ho ji

ha awi ni nawala qwono
hoy nawala qwono
ho ho ji
qwono
ho ho ji

ja wi no lisa yak twa ya   Where is the mountain crystal of
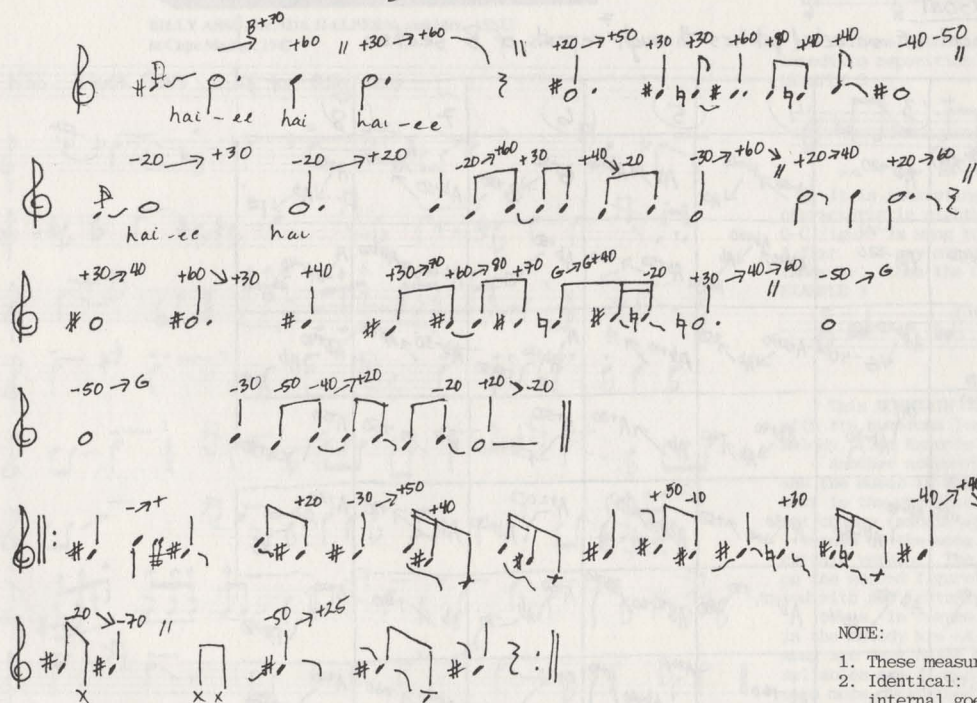*has nawala qwono*   the supernatural power
ho ho ji

MM59   MungoMartin: Mountain Goat Song

MM 59   Mountain Goat Song

NOTE:
1. These measurements were taken from a Gould chart.
2. Identical: G sharp + 60 = G flat – 40; consistency so far as internal goes.
3. C sharp and D flat are different by 9 cents.

22

Side 1, Song 6
TW 21 MOUNTAIN GOAT SONG, sung by TOM WILLIE

TOM WILLIE:
    "This song belonged to WILLIE HENDERSON of Blunden Harbour."

FORM

             A   abc
                 abc
             B   addec
                 addec
             A   abc
                 abc
             B   addec
                 addec
             A   abc
                 abc -- coda

    The MOUNTAIN GOAT SONG is an intricate combination of short, con-
cise melodic cells masterfully combined in a clear and symmetrical pat-
tern. This five-verse song contains 5 distinct melodic units: a,b,c,
d and e.
    Individual verse complexes are always presented in joined pairs;
thus, the first verse comprises a,b and c sections sung twice. Small
alterations are introduced in the repetition, though new notes are not
introduced.

BEATS
    Each strophe of the song is introduced by two long "dividing"
beats, followed by more rapid spondaic beating. In most verses, the
dividing beats occur independently but at the same times as the sung
melody. However, at the beginning of the first "texted" verse (verse
2, first statement), the dividing beats are heard alone. This tends
to suggest that the solo use of the beat may possibly be a "cueing"
device designed to alert the audience to a change in the significance
of the music, or to prepare the dancers for a change in choreography.

In any case, the "dividing beats" provide another formal point of
reference in the song. They provide a sure aural method of under-
lining changes in the formal sections of the music.

SCALE
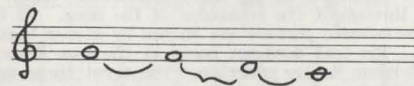
RANGE
    Large 5th

TEXT AND TRANSLATION , TW21 MOUNTAIN GOAT SONG, sung by TOM WILLIE

hy ay a ya how   Syllables
hy ay a ya how
hy ay a ya how
hy a yaw

ke ka ha tla la ha gela kas awai   we are really scared of the
qla nawalouq we ne kas awas   supernatural power
koy tawekyeyak ta wy ses   of the mountain goat
la wamai   hunter of your world
hy ay ay a ya how
hy a yew

hy ay a ya how   Syllables
hy ay a ya how
hy ay a ya yow
hu hu hy ay yow

wal walk hala gela kas awai   we are so afraid of the
qla nawalouq we ne kas awas   supernatural power of
koy tawekyeyak ta wy ses   the mountain goat
la wamai   hunter of your world

hy ay ay a ya how   Syllables
hy a ha yow

TW:21.
Willie Henderson: Mountain Goat Song

COMPARISON OF THE TWO MOUNTAIN GOAT SONGS MM59 AND TW21

    With regard to the MOUNTAIN GOAT SONGS MM59 and TW21 two elements
are important. First of all, the animal is on a higher level than the
man who strives to capture it. The use of such phrases as "we are
really scared" indicates human fear and respect for the entity of high-
er importance than man. Also, because of the animals' higher physical
habitat, he dwells in a special place indicative of his greater impor-
tance and higher prestige than other animals.
    The words of the song texts are related. Both songs refer to
the Supernatural Power of the hunter. The MUNGO MARTIN song has been
translated as:

Where is the whistling of your
Supernatural Power in your
mountain goat hunter;

while the WILLIE HENDERSON song has been translated:

We are really scared of the
Supernatural Power of the
mountain goat hunter of your world.

    Both songs are rich in the use of Native musical idioms, especially
sustained tones separated by pulsations, upward pitch migration, and
extensive use of microtones. The MUNGO MARTIN song is much more
microtonally-oriented, an earlier and less acculturated performance
practice than the more recent rendering of WILLIE HENDERSON's song by

TOM WILLIE. Both songs use parlando notes to signify cadential points. This distinct vocal idiom is used to give additional formal definition and musical punctuation to these rather extended compositions.

The accompanying beats in MM59 (the older and more complex song) consist of rapid spondaic beats throughout the introduction, and a modified anapaest ◡◡′— throughout the remainder of the song. In the introductory section, the melodic phrases are marked by slower beats at the cadential points. The beat does not begin at the same moment as the melody, another well-known Native practice.* The first three syllables, *hai hai hai*, which represent the Supernatural Power, are presented without any accompanying beat and only after the first phrase. The beating begins in a complex manner; the basic pattern of a modified anapaest is repeated exactly seven times in each of the seven repetitions.   *(Halpern, 1967)

The beat in TW21 is simpler. Each strophe of the song is introduced by two long beats followed by more rapid spondaic beating. There are also melodic elements in common between the two songs. Comparing the scales on the following chart, the lower tetrachord of both is similarly built and approached in the same way by a whole tone.

MM59

TW21
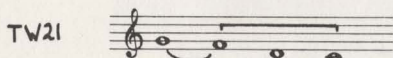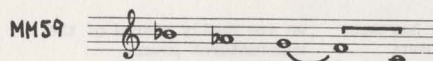
In both songs the important word, *Nawalouq (Nawala)*, signifying Supernatural Power given to the hunter, is presented on a characteristic melodic unit.

MM59
ha wa la

TW21
na wa louq
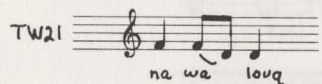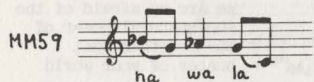
Note the common use of 8th notes and the interval of a descending 3rd throughout the songs.

In both songs, undulating melodic contours are juxtaposed with dramatic leaps occurring at the end or middle of phrases. These characteristic leaps are perceived as a programmatic element in the songs, and an expression of the movement of the animal within the melodic patterns of the songs. This programmatic element I consider very important. So far, we have ample examples of sound imitation in their songs, but here is an example of movement painting in music as animation of the animal per se.

MM59 FORM	TW21 FORM
A repeated twice	A
B repeated seven	B
times	A
	B
	A

MM59 TEXT	TW21 TEXT
hai hai hai	hai ai je e je au
hai hai ha ha wu	hai ai a au
hai hai hai ha ha wu	hai ai ai ai e je au
	hai ai je au
hai hai hai	
hai hai hai ha ha wu	hai ai je e je au
hai hai hai ha ha wu	hai ai a au
	hai ai ai ai e je au
ha awe ne na wa louq	hai ai je au
wo nour	
hoy na wa louq wa nour	ke ka ha tla la ha ge la kas awia
ha ha ye	qla na wa louq ne kos a was
wo nan	koy ta wek ye yak ta wy ses
ho ho yi	la amai hai oy oy a ya au
	hai ai je

MM59 TEXT (cont'd)	TW21 TEXT (cont'd)
ha awe ne na wa louq	hai ai je e je au
wo nour	hai ai a au
hoy na wa louq wa nour	hai ai ai ai e je au
ha ha ye	hai ai je au
wo nan	
ho ho yi	hai ai je e je au
	hai ai a au
ha we ne twek ha yak	hai ai ai ai e je au
twy tla ya	hai ai je au
has na wa louq wo nour	
ho ho yi	wal walk ha la ge la kos awia
wo ho	qla na wa louq we ne kas a was
ho ho yi	koy ta wek ye yak wy ses

---

ha we ne twek ha yak   lo wamai
   twy tla ya   hai ai a je au
has na wa louq wo nour hy ai a au
ho ho yi
wo ho
ho ho yi

ha awe ne na wa louq
   wo nour
hoy na wa louq wa nour
ha ha ye
wo nan
ho ho yi

ha ne ni li se yak twy
   tla ya
has na wa louq wo hour
ho ho ye
tle says eck ye

ha ne ni li se yak twy
   tla ya
has na wa louq wo hour
ho ho ye
tle says eck ye

SIDE TWO

HAMATSA SONGS -- INTRODUCTION

In the following six *Hamatsa* songs, range is quite different. N41 is the most extended with a total melodic range of a small 9th. N9 has a range of a large 6th. MM73, MM74 and MM75 are all quite limited, with ranges of a 4th. STANLEY HUNT's song, H2, is somewhat unique; it has the range of a particularly small 9th.

The "spread" between the opening note and the concluding note show several interesting synchronizations. In two songs this interval is a diminished 4th; in four songs the interval is a unison, with or without migration.

When the scale patterns are considered, the total picture of the melodic idiom becomes even more interesting. N41, the most unique of the songs, is one of the songs with a five note scale pattern. Three of the scales, N41, N9 and H2, contain semitones. In total, the scale patterns range from three to five notes and cover a range of a tritone (in H2) to a slightly diminished octave (N41). In all scales the final scale interval is larger than a 2nd.

Side 2, Song 1
H2 *HAMATSA SONG*, sung by STANLEY HUNT

STANLEY HUNT:
   "*Tlinkit* song from Alaska, brought into marriage by great-grandmother, MARY EBBETS, a *Tongass Tlinkit* princess and wife of ROBERT HUNT, father of GEORGE HUNT, the collaborator with Franz Boas and Edward Curtis."

The major attraction of the H2 *Hamatsa* song of STANLEY HUNT (aside from the extraordinarily beautiful tone colour of the singer (is the use of very small micro-intervals in a completely melodic context. In this song, there is a perceivable difference between melodic F sharps and G flats. (See the B section of the song.)

As is so often typical in *Hamatsa* songs, variation is in two forms: microtonal pitch migration (as a continuous process in the song) and internalized variation of sections (as in the A, A¹ pair of phrases that begin each verse.

Similarly, the use of syllables is consistent with syllable use in other songs in this genre. (See discussion of SYLLABLES.) While the form is concise and clearly presented, it is not exceptionally complex.

Vocal idioms used include the characteristic pulsations (A and A¹ sections), primitive portamento (section E), and extensive parlando (in the D, C¹, and E sections).

The following analyses consists of a FORMAL ANALYSIS and FORMAL ANALYSIS OF THE SYLLABLES.

FORMAL ANALYSIS
   The FORM of the song is:

first	A	last	A
three	A¹	verse	A¹
verses	B		B
	C		C
	D		D
	C¹		C¹
	E (link)		

The formal structure of H2 shows the intentional interweaving of separate musical sections, each with a distinct function, and internalized variations of these sections. The over-all structure is rondo-like rather than palindromic.

FORMAL ANALYSIS OF THE SYLLABLES

In H2, there are three syllable chains: A, B, and C. A = *ha mai je*, B = *ha ha mai*, and C = *ma hey je*. As a result of repetitions of middle infixes, there are several variants of each chain, such as B, B^1, and B^2. Nevertheless, the over-all pattern is clearly:

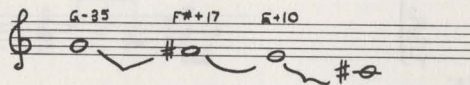|	text
syllable chain A	(introduced by *am*)
syllable chain B_1	(introduced by *am*)
syllable chain B^1	
syllable chain A	
syllable chain C	syllable chain C^1_1 (*am* omitted)
syllable chain A_2	syllable chain C_2
syllable chain B^2	syllable chain A^2 (introduced by *am*)
syllable chain A	syllable chain B_1
syllable chain C	syllable chain C^1_1
syllable chain A_1	syllable chain C^1
syllable chain A^1	

There is also a definite pattern of prefix, infix, and suffix syllables. Three of the syllables, *ha*, *mai*, and *ma* can act as either prefix and infix or infix and suffix. The syllable *am* is only a prefix and the syllable *jeh* is only a suffix.

Notice also that there are three distinct zones in the pattern of syllable chains. Following the text there is the pattern of ABB^1A, a two-part, reversed form with a small amount of variation (in the centre of the pattern, B^1). The next section is more complex, a rondo-like weaving of syllable chains: CAB^2ACAA^1. The final section is $C^1C^1A^2BC C^1$ a central core of chains (A^2B) flanked by symmetrical, repeated C groups.

The use of the syllable *am* is highly individual. Its first occurrence is used in part to join the texted section of the song to the syllable section. The final occurrence of the *am* syllable is in yet another link section which prepares for the return of the texted section of the song. *Am* has the role of a textual "up-beat" or anacrusis, as well as a connecting syllable.

BEAT ∪—

SCALE

RANGE

a small 9th

TEXT AND TRANSLATION

H2 *HAMATSA SONG*, sung by STANLEY HUNT

a tla nude gjada	suk setl botla ya gjada
a tla nude gjada	suk setl batla ya gjada
a tla nude gjada	suk setl batla ya gjada
hey ha mei yi ha mei	hey ha mei yi ha mei
ha ma mai hey am hama	ha ma mai hey am hama
hama mei am hama	hama mei am hama
hey am ha mey	hey am ha mey
ham mey ham mey am ha ma	ham mey ham mey am ha ma
am ha mey yey hama	am ha mey yey hama
hey hey	hey hey
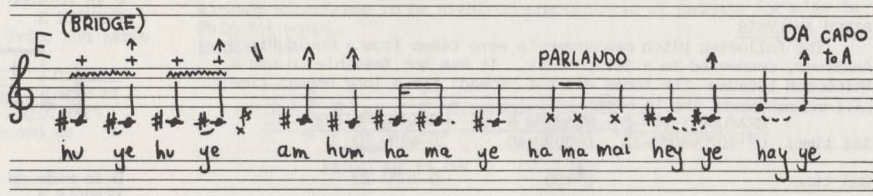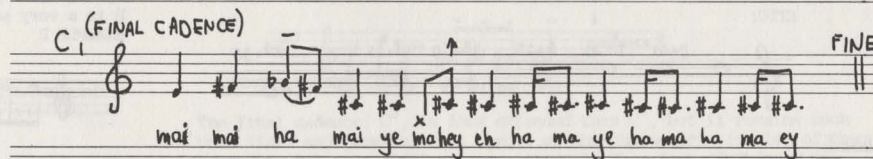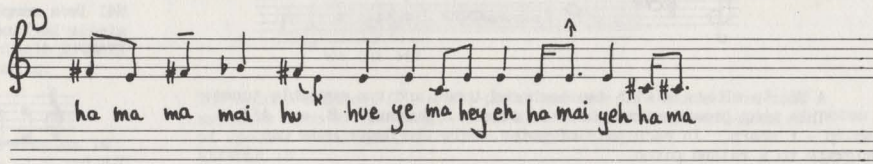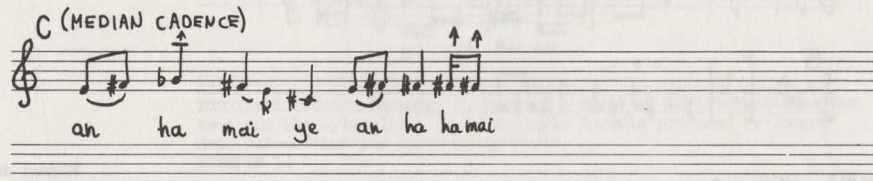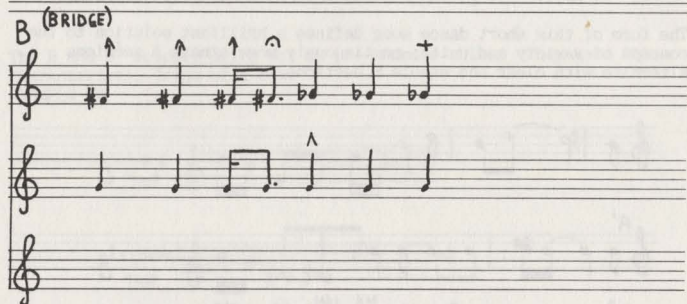
Chief TOM WILLIE was not able to translate this text because it is in the *Haida* language. Many *Tlinkit* songs use the *Haida* language.

Stanley Hunt — H2 HAMATSA SONG

A'

B (BRIDGE)

C (MEDIAN CADENCE)

an ha mai ye an ha ha mai

D

ha ma ma mai hu hue ye ma hey eh ha mai yeh ha ma

C_1 (FINAL CADENCE) FINE

mai mai ha mai ye mahey eh ha ma ye ha ma ha ma ey

E (BRIDGE) DA CAPO to A

hu ye hu ye am hum ha ma ye ha ma mai hey ye hay ye

Side 2, Song 2
N9 CEDAR BARK DANCE, sung by BILLY ASSU

Cedar trees were central to the lives of the Indians who thought that the trees possessed Supernatural power. The trees themselves, growing to heights of 150 feet (45 meters) and widths of 10 feet (3 meters) were supposedly a pathway to the upper world, growing through a hole in the sky. They could be fashioned into a multitude of useful objects, from dug-outs canoes to feast dishes and bent boxes. The great ceremonial houses were constructed from huge cedar planks measuring 3 feet (1 meter) by 50 feet (15 meters). And, of course, totem poles were carved from the trees, reflecting the symbolic imagery mentioned above.

The inner layers of cedar bark were dried and pounded to softness in order to produce matted fibres for clothing, baskets, and ropes. "Thus, a woman cutting the roots of a young tree gives thanks to the tree for allowing her to make a basket from it." (Halpern,1974:2)

BILLY ASSU:
"Chief ASSU's sister's song.
KIM KO chief's father made it for her.
'We call you people come together. The woman is going to eat some-

thing like a blanket. We get a big fire in
her house. People come to the house and it
looks like they are drunk.' In performance
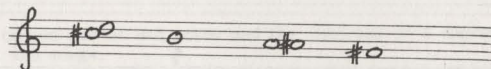the singer wears cedar bark around the head."

ANALYSIS

The form of this strophic song is:

A
B
A^1
B^2
A^2
B

The form of this short dance song defines a brilliant solution to the
concept of variety and unity; continuously more ornate A sections
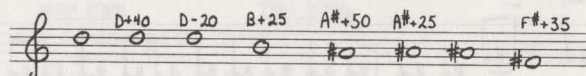alternate with clear and stable B sections.
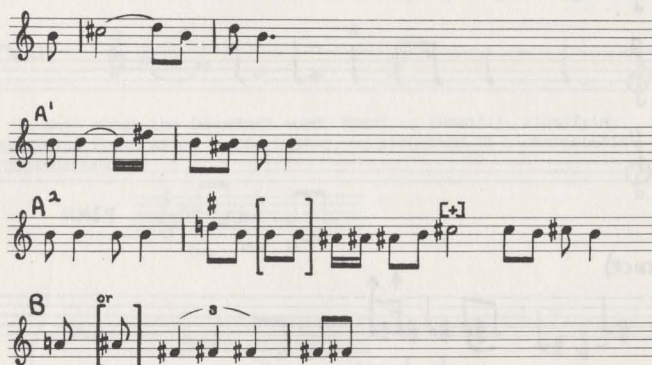
SCALE   EMIC:

A four-note scale with two anchored tones and two moveable tones.
This song presents two pairs of notes, D/C sharp – B, and A/A
sharp – F sharp, In each pair of notes, only the upper note can
migrate to a raised pitch.

ETIC:

RANGE
a large 5th

PITCH ANALYSIS
The following pitch measurements were taken from a Gould Pitch
Analyser, connected to a Strip-chart. It was not feasible to use a
Strobocon because the tones did not "sound" for a long enough time.
(All measurements are in cents.)

	MEASURE 1 (C$^\#$–D)	MEASURE 8 (D)	MEASURE 9 (D)
1st time:	C$^\#$+40/D-40/D-15	D+30/D+40	D-40/D-10
2nd time:	D$^\#$+30		D-40/D-20
3rd time:	D$^\#$+20/D$^\#$+40		D/D+40
4th time	D$^\#$+10/D$^\#$+40		C$^\#$+40/D-40/D+10
5th time:	D$^\#$+50		D-40/D+20/D$^\#$-30
6th time:	D$^\#$+60		D-30/D/D$^\#$-20
7th time:	D$^\#$+40/D +60		D-20/D$^\#$
8th time:			D-20/D$^\#$

TEXT AND TRANSLATION OF N9 CEDAR BARK DANCE, sung by BILLY ASSU

glak welis tlep ow is to lis lou was	I'm going to get up and do
hama ma ma yeh hama ma ma yeh	the dance and you will watch
weg ya has ham gi sa wi zi tlaous	what I'm doing when I'm
glug wala kas	dancing my father's song.
hama ma ma yeh	My father's name is *Ozis Tale*
nuk wa kis nump anks ala mas kea	chief
hama ma ma yeh	
khan nala zi ya	
khan tlnuk wa kas ozis tale lakia	
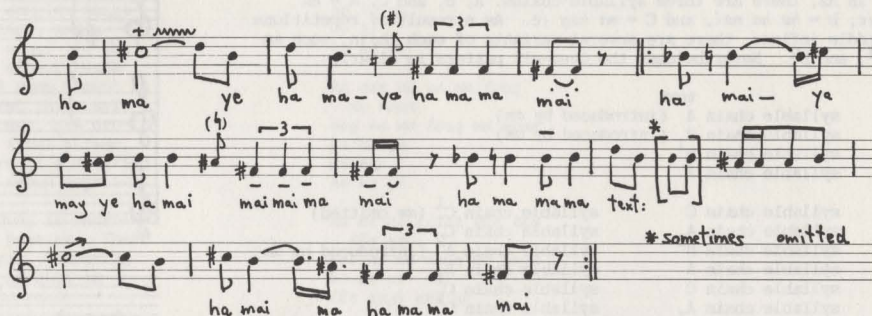
Side 2, Song 3
N41 *HAMATSA SONG,* sung by BILLY ASSU

BILLY ASSU:
"Old song more than 60 years old for *Him Chikai*, Chief LES TULSAD.
'He wants the man to eat'"

ANALYSIS

Formal Summary:

A
B } no beats, verse 1
C } word text
D
B^1
E
B^1 } syllables text
C^1
F
D^1
B^2
C^1
F

Formal Analysis:

N41 is a complex interweaving of very short <u>melodic units</u>. The longest
single section is A, a quite extended phrase used to begin.
EXAMPLE 1
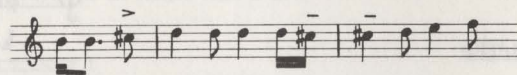
B is a very short motivic fragment.
EXAMPLE 2
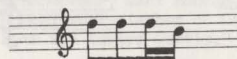
C is related to B but with a large initial interval.
EXAMPLE 3

D is made up of more extended tones.
EXAMPLE 4

B^1 follows D. It is a slight modification of the initial B fragment.
EXAMPLE 5

E, a new fragment, follows.
EXAMPLE 6

26

B returns following E and is followed in turn by a new variant of C, C¹.
EXAMPLE 7

F, a cadential fragment, is presented next.
EXAMPLE 8

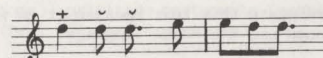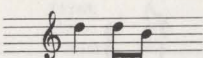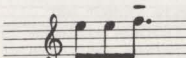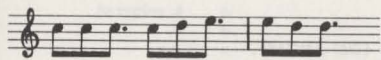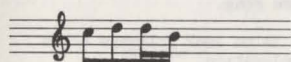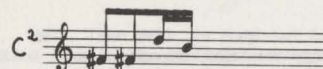From this point no further material is introduced. A repetition (with slight modification) of D, D¹, is introduced.
EXAMPLE 9

D¹ is followed by another variant of B, B².
EXAMPLE 10

Statements of C² and F² complete the verse.
EXAMPLE 11

The formal order of N41 presents an interesting pattern of new and repeated and/or varied materials. A introduces a symmetrical five part structure flanked by composite B/C units and with a single B unit in a central position, surrounded by contrasting D and E units.

A | B C | D | B¹ | E | B C¹ |
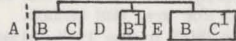
In the second half of the song a slightly less symmetrical complex is comprised of externally placed F units surrounding repeats of D and B/C units:

| F | D¹ B² C² | F¹ |
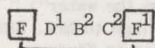
If the song is charted as a complete entity, the recurring nature of the B/C units and their relationship to D units is clearly visible:

A | B C | (D) | B¹ | E | B C¹ | F | D¹ | B² C² | F¹
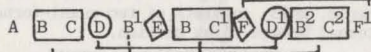
COMMENTARY

The intervallic content of N41 is comprised of 2nds, 3rds, and large 4ths. One triadic figure occurs in the F² section.

While N41 is a reasonably clear and non-problematical song in terms of form, there are several interesting elements present. To begin with, there is a different formal order chosen for the melody (based on melodic units) and syllable text:
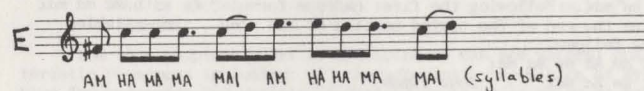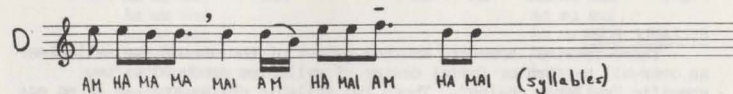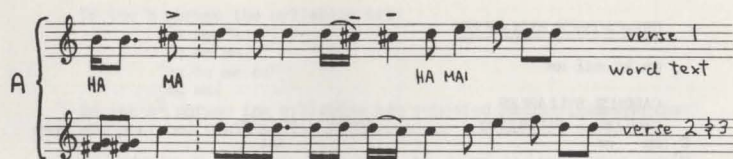
MELODIC FORM	SYLLABLE FORM
A ⎫ no beats, 1st verse	A
B ⎬ word text	B
C ⎭	A
D₁	A
B₁ ⎬ syllables text	B
C¹	
E	
B₂	
C²	

MELODIC FORM:

A, D, and E are long melodic units which have restricted ranges. Note that the syllables *ha ma* and *ha mai* that appear in A are actual words within he word text, and not syllables per se.
EXAMPLE 12

A HA MA ... HA MAI   verse 1, word text
   ... verse 2 &3

D AM HA MA MA MAI AM HA MAI AM HA MAI (syllabled)

E AM HA MA MA MAI AM HA HA MA MAI (syllables)

The B and B¹ melodic units act as pre-cadence units. They have the characteristic leaps of a 5th.
EXAMPLE 13

B word text
B¹ syllable text   AM HA MAI AM
B syllable text   AM HA MAI AM
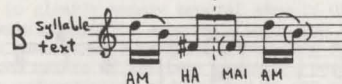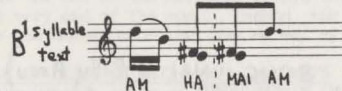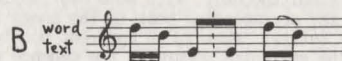
The first cadence formula, C, marks the point of division between the text and the syllables. It is a simple formula produced by longer note values than the surrounding music.
EXAMPLE 14

C   WA MA MAI   cadence 1
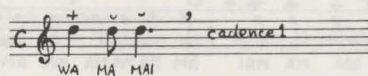
The second cadence, C¹, a mid-point cadence in the middle of the syllable zone of the song, is much more elaborate, consisting of notes of special vocal quality and an elongated note.
EXAMPLE 15

C¹   HA MAI AM HA MA MA MAI   cadence 2
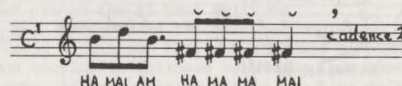
The final cadence, C², is less extended than C¹, but it remains much more final and terminal as a result of the characteristic rise of an ascending 5th as a final cadence interval. This form of cadence was already discovered to be highly characteristic of cadence formulas in *Potlatch* songs.
EXAMPLE 16

C²   HA MAI AM HA MAI   cadence 3
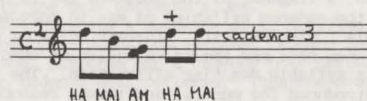
Syllables contribute to the formal organization of the melodic units (as well as establishing their own distinct form, to be discussed next).

In the B and B¹ pre-cadence units, the same syllables *am ha mai am* are always sung (with the exception of the first B unit which is sung to text).

In the C, C¹, and C² cadence units, the same syllables vary, but according to prescribed, regular rules: the syllables *wa*, *ma* or *ha* are used as prefix syllables beginning the cadence formula; the syllable *mai* is used as a suffix syllable, ending all the cadence formulas. In the first cadence, C, (the first occurrence in the song of syllables) the cadence is simple: two prefix syllables *wa ma* and a suffix syllable *mai*. The second occurrence of the cadence, C¹, is the most complex (following what appears as a general principle for maximum variation to occur in the internal zones of *Hamatsa* songs); here the prefix syllable is *ha*, followed by extension syllables *mai am ha ma ma* and then the suffix *mai*. Thus the second cadence formula is a "doubled" cadence with the syllables *ma ma* used as an "infix" to further extend the formula. The third cadence, C², is a more straightforward double cadence consisting of *ha mai, am ha mai*.

am ha mai am

CADENCE SYLLABLES

	prefix	extension			infix	suffix
C :	wa	ma				mai
C¹:	ha	mai	am	ha	ma ma	mai
C²:	ha	mai	am	ha		mai

SYLLABLE FORM

There remains, however, another aspect of the use of the syllables:
an over-all pattern or formal design of syllables produced by two
specific "syllable chains". These two syllable chains are: *am ha ma mai*
and *am ha mai*. Following the first cadence formula, C, with *wa ma mai*
signaling the end of the texted section of the song , the syllables
occur as follows:

A: *am ha ma mai*
B: *am ha mai*   four times
A: *am ha ma mai*   Cadence 2

A: *am ha ma ma mai* two times
B: *am ha mai*   three times

Thus the SYLLABLE FORM, in contrast to the MELODIC FORM, is A B A A B.
The two formal orders exist simultaneously, with some overlapping,
rather in the same way that the accompanying beat in the songs is a
simultaneous but independent entity. What is an apparent bonding of
both the melodic units and the syllables occurs at the cadence and
pre-cadence units where a prescribed and specific syllable order and
melodic pattern must occur.

HAMATSA SONG N41 (Billy Assu)

Regarding the interrelationship between the lexical, and the
Supernatural syllables and the text, it seems clear in this song that
there is a definite relationship. In the text, the singer indicates
that "I look for some meat with my Supernatural power"; he uses the
word *hama* (eat=food) and the formula *glugwala kas* (great Supernatural
power). At the first cadence, a fragment of the *glugwala kas* is broken
from the word and joined to the cadence syllables *ma mai* to form *wa ma
mai*, the first cadence formula. (In the text, "*glugwala kas a wa ma
mai*".) The relationship between *hama* and the *ha ma* syllables used in
the song is obvious. *Am* is a syllable denoting affirmation. The re-
maining syllable, *mai*, is introduced for musical and formal reasons --
a distinct sound used, as has already been noted, for cadence suffixes.

BEAT

This *Hamatsa* song of Chief BILLY ASSU shows the same sort of beat
structure as the *Hamatsa* song cycles of MUNGO MARTIN. N41 is a three-
verse song with a pattern of nine iambic beats in the first section,
eight iambic beats in the second section, and seven iambic beats in
the third section. This pattern is repeated, exactly, in the second
and third verses of the song. As in the MUNGO MARTIN songs, the un-
changing nature of both the beat patterns and the number of these
patterns provides the underlying time-scale of musical sections and is
a basic musical and organizational facet of the composition.

SCALE
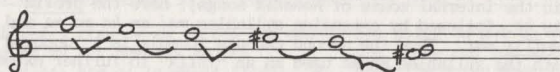
RANGE

a small 9th

hama si ya lan glugwala kas o	I look for some eat with my
hama sla ya lan glugwala kas owa hama mea	Supernatural power
am hama ma mey am ha ma	
am ha mey am ha mey ha mey	
babkwa yalan glugwala kas awa	I look for men with my
ma mey am hama ma mey	Supernatural power
an na mey an ha mey	
am ha mey am ha mey am ha ma mey	
lalutls ha ya lan glugwala kas ou	Look for my dead body with
lalutls ha ya lan glugwala kas ou	my power

Side 2, Songs 4, 5 and 6
MM73, MM74 and MM75 *HAMATSA* SONG CYCLE, sung by MUNGO MARTIN

MUNGO MARTIN:

MM73 *HAMATSA* SONG
"Song belongs to CHO SAM TAAS (CHO SAMTAS).
He was a *Hamatsa* and this was his song.
Over 60 years old
QUINQUAM
He is dead now.
He comes in and starts dancing at high time. He does this for four
    nights and every night he sings the same song.
Every *Hamatsa* has four songs."
NB: The fourth song, MM76, in this Cycle is on 1967 Folkways Album
    (misquoted as MM73) with detailed explanation.
"CHO SAMTAS -- Chief SIMON WOKAS name. He is from Rivers Inlet.
QWIKIMUK tribe
KWAGWALA, Bella Bella, same language, *Kwakiutl* language."

MM74 *HAMATSA* SONG
"Another *Hamatsa* song, very old, second in set.
QUINQUAM
He takes copper. The old people give copper to
    Hamatsa four times."
MM75 *HAMATSA* SONG
"Every *Hamatsa* sings four songs. Every night the same
    song through four nights."

TOM WILLIE:
    "MM73 is owned by ALEC NELSON (Indian name,
CHUMSDAMDA-AS), TOM WILLIE's uncle from Kingcome.
MM74 is owned by DICK WEBBER, father of Mrs. SAM WEBBER.
MM75 was specifically made for Mrs. SAM WEBBER.
MM76 (incorrectly labelled MM73 in the 1967 Folkways
Album booklet) belongs to SIMON WALKUS (Indian name,
CHUSAMDAS) from *Wikeno* tribe. All four songs are sung
in two different languages, *Chusamdas* or *Chusamda-as*
(which means "washing the face from the water")."
TOM WILLIE is related through marriage to Mrs. SAM
WEBBER, at one time the only *Hamatsa* in Kingcome.

ANALYSIS

The first song of the cycle, MM73, consists of two quasi-ternary
strophes separated by an internal spoken, link section.

```
A    Strophe 1  a }
                b } A
                a }
                b }
                c }
                c } B
                a }
                b } A

B    link, spoken

A    Strophe 2  a }
                b } A
                a }
                b }
                c }
                c } B
                a }
                b } A
```

There is a ternary plan to both the individual strophes and in the
overall presentation of the material.

MM73, the first song in MUNGO MARTIN's *Hamatsa* Song Cycle, is con-
structed from three repeated phrases. The first phrase, a, is an exten-
ded phrase with both text and syllables. It concludes with the parlando/
recitative syllables *Ma Mai*. The second phrase, b, is shorter and set
only to syllables. Following the presentation of these two phrases
they are repeated exactly. They are then followed by c phrase, another
extended phrase using spoken interjections as well as parlando/reci-
tative syllables. The c phrase is also repeated exactly, after which the
second singer then joins in, in yet another repetition of the a and b
phrases. At this point in the song, there is a spoken interlude accom-

panied by the continuing beat patterns. The melodic portion of the song resumes with the b phrase used as a link, followed by a complete repetition of the earlier material.

MM74 is a more extended song than MM73. Here, individual strophes have three subsections. Two of the three subsections (a and c) are sometimes varied in repetition.

Strophe 1	a	text
	b	syllables
	c	syllables
Strophe 2	a^1	
	b	
	c^1	
Strophe 3	a^1	
	b	
	c^2	
	Spoken and link (link = b and c^1)	
	b	
	c^1	
Strophe 4	a	
	b	
	c	
Strophe 5	a^1	
	b	
	c^1	
	Spoken and link (link = b and c^1)	
	b	
	c^1	
Strophe 6	a	
	b	
	c	
Strophe 7	a^1	
	b	
	c^1	

MM74, like MM73, is composed from three phrases. Here the organization is slightly different, however. The a phrase contains text, b is a cadence formula, a^1 is a modified version of a, set with syllables, and c is closely related to b, but extended with a more defined closing. In the second strophe, the second singer joins in. The formal pattern is a (slightly varied), b, a^1, and the new c^1 extension of the c cadence. In the third strophe, the pattern is similar, except for a still more elaborate c^2 version of the final cadence phrase. At this point in the song, there is a spoken interlude with beats, exactly as before in MM73. To link the final two strophes to this interlude the a^1 and c^1 phrases are used.

The form of MM75 is:

$$
\left.\begin{array}{l} a \\ b \\ a^1 \\ b \end{array}\right\} \ A \\
\left.\begin{array}{l} c \\ c^1 \end{array}\right\} \ B \\
\left.\begin{array}{l} \text{Parlando} \\ b \end{array}\right\} \ C \\
\left.\begin{array}{l} a \\ b \\ a^1 \\ b \end{array}\right\} \ A \\
\left.\begin{array}{l} c \\ c^1 \end{array}\right\} \ B \\
\left.\begin{array}{l} \text{Parlando} \\ b \end{array}\right\} \ C \\
\left.\begin{array}{l} a \\ b \\ a^1 \\ b \end{array}\right\} \ A \\
\left.\begin{array}{l} c \\ c^1 \end{array}\right\} \ B
$$

MM75 represents a formal combination of the processes involved in MM73 and MM74. It too uses three phrases. The a phrase is quite extended and includes spoken interjections and parlando/recitative. It contains both text and syllables. The b phrase only has syllables. Following the first presentation of these phrases they are immediately repeated. The a phrase is slightly altered through the addition of a short introductory unit. Following the repeated a and b phrases is c and c^1, both sung exclusively to syllables. c concludes with a short link unit while c^1 concludes directly with the parlando/recitative syllables, ha ha mai. After the c and c^1 phrases there is an interlude of declamatory speech followed by the b phrase used as a link. Thereafter, the entire aba^1bcc^1 strophe is repeated. There is another declamatory interlude and b phrase and then the song concludes with yet another repetition of the aba^1bcc^1 strophe.

In MM75 the syllables are more definitely bonded to musical phrases than in many other songs. The formal pattern of the song is: ab, a^1b,cc^1. Syllable use reinforces the form. As can be seen from the following chart of syllables, other formal elements suggested by syllables are used as well. (Syllables in quotes are parlando/recitative.)

In the a phrase the syllables are:
    ha ma "ma"
    ha ma "ṣa"
    ha ma ma mai
    "ha ha ma ma ma ma mai"

In the b phrase the syllables are:
    ha ma "mai"
    ha ma mai
    "ha ha ma ha"
    ma mai

In the a^1 phrase the syllables are repeated as in a, except that they are prefaced (only in the 2nd verse) by the word Ha-matsa.

In the c phrase the syllables are:
    ha ma mai
    ha ma mai
    ha ma mai
    ha ma mai
    "ha"
    ha ma mai
    "ha ha mai"
    ma mai

In c^1 the syllables are:
    ha ma mai
    ha ma mai
    ha ma mai
    ha ma mai
    "ha"
    ha ma mai
    "ha ha mai"

From this complete chart of syllables we can see several characteristic phenomena including: (1) characteristic repetition of syllables for extension and variety (infixing) as in ha ha ma ma ma ma mai in a; (2) characteristic use of spoken interjections between text (see also a phrase); and (3) use of syllables as lexical words and as meaningful syllables (in the a phrase: hamatsa and ha ma ṣa).

A characteristic which appears to be unique in this song is the use of parlando/recitative cadential syllables at the end of formal units. Notice that the a, a^1, b, c and c^1 phrases all end with parlando/recitative syllables or with a sung ma mai. It is apparent, when the structure of the song is considered, that the sung syllables ma mai form a link between the sections, while the parlando/recitative syllables mark the actual end of these sections. This is particularly evident at the end of the strophes before the extended spoken interludes or at the very end of the song. Indeed, the only difference between c and c^1 is the omission of the link ma mai syllables.

COMPARISON OF BEATS IN MM73, MM74, and MM75

In the Hamatsa cycle of MUNGO MARTIN (MM73,MM74,MM75), it is possible to clearly assess several aspects of the perplexing relationship between the rhythmic beat patterns and the melodic content of the song. In many other instances it has been possible to assess the disciplined nature of the beat patterns, per se, but in the Hamatsa cycle the understanding widened and we can see several intricate relationships previously only suspected.

In these Hamatsa songs, the beat is the underlying measure of actual time in the song. A specific formula of a certain number of beat patterns is presented, followed by an altered "cadence pattern". This is most concisely demonstrated in MM73. Here the beat patterns are presented as:

12 modified anapaests ($\smile\smile'-$),
    followed by a "cadence beat" which is an elongated modified anapaest.
12 ibid.
11 ibid.
11 ibid.
12 ibid.

These chains of 12 or 11 beat patterns are in synchronization with the formal design of the song: the a and b melodic units must be completed within the 12 beat beat pattern time; the c unit must be completed within the 11 beat patterns.

In MM73 there is an interlude of declaimed speech. This interlude is completed within two beat patterns and a cadence beat pattern. This declaimed section is followed by a sung link consisting of the b unit of the song; it is completed within the time defined by two beat patterns and one cadence beat pattern. The first strophe of the song is then entirely repeated, with exactly the same number of beat patterns and exactly the same placement of cadence beat patterns.

The organization of the beats in MM73 is interesting, but far less complex as the order presented in MM74 and MM75. In these two songs we learn more about the intricacy of the relationships between the melodic material and beat patterns and the complex formal designs produced by the beat patterns alone.

MM74 presents a sequence of 11 modified anapaest beat patterns followed by an elongated anapaest cadence beat pattern; this is followed by 12 beat patterns and a cadence beat pattern and then 13 beat patterns and two cadence beat patterns. Thus the over-all pattern of the beats is:

    11+C
    12+C
    13+C+C

This is clearly related to the formal structure of the song (a, b,a^1,c repeated three times with slight variations).

As in MM73, there is an interlude of declaimed speech in MM74. The declaimed speech is presented within the time-space of three beat patterns and a cadence beat pattern. What is of crucial importance and interest in this interlude is the alteration of the cadence beat pattern; it has been truncated by one beat to distinguish it from the cadence beat used with sung material. Following this interlude—the a^1 and c melodic units are sung as a link; here, four repetitions of the original beat pattern are presented followed by a return of the original cadence beat pattern.

There is a slight but subtle distinction between the type of cadence beat pattern used in the sung sections and declaimed sections of the song. It seems obvious that the altered cadence beat pattern is designed as a "cue" from the leader to the follower(s) signaling that the sung material is about to recommence. This is reinforced by later material in the song; in the next verse the 12+C and 13+C+C beat patterns are repeated, followed by yet another declaimed interlude. Here only two beat patterns are used. However, the two beat patterns used before the resumption of singing, remain the altered

$\smile-\smile--$ form.

In the final verses of the song, the 12+C and 13+C+C patterns return yet again. A single beat pattern forms a percussive coda as a whole.

MM75 uses a very similar pattern of fixed sequences of beat patterns, specifically 12+C, 12+C, 5+C, 5 (without C). Interestingly, the verse unit in MM75 breaks off before a final presentation of a cadence beat pattern and is followed immediately by the declaimed section. Here the declaimed speech is presented with the time unit of six beat patterns and one cadence beat pattern. As in MM74, the cadence beat pattern is an altered ∪ - - - - . The sung link passages use three beat patterns and the original cadence beat pattern ∪ - - - - - .

In the subsequent repetition, the verse beat patterns are repeated exactly. In the declaimed section, the time has been reduced and only four beat patterns are used before the return of the modified cadence beat. Following the final repetition of the verse the song concludes with a coda of 3 solo beat-patterns.

From these songs we can begin to point out what appear to be the basic structure and performance idioms relating to beats. These include:

1. beat-patterns, not single beats, are the measure of time in songs, and defined under rhythm.
2. beat-patterns are used (as are syllables) to produce elaborate, regular designs.
3. the number of repetitions of beat patterns relate to the formal sections in the melodic material, and to the text and syllables.
4. beat-patterns alternate at cadence points in the compositions.
5. beat-patterns are often used as solo ending flourishes.
6. single beats not connected to the actual beat-patterns often begin compositions.
7. cadence beat-patterns are an elongation of a portion of the characteristic beat-patterns of a given composition.
8. cadence beat-patterns often reflect whether material is sung or declaimed.
9. beats fo not "accompany" the song but provide the structural foundation to the melody, text and syllables.
10. beats have their own independent order and run parallel with the melodic content of the song.

SUMMARY OF BEAT-PATTERNS

Beat Types: * Modified anapaest ∪ -'- or ∪ - -'
\+ Elongated anapaest (Cadence form 1) ∪ - - - - -
= Elongated anapaest (Cadence form 2) ∪ - - - -

MM73	MM74	MM75
Starting beat	Starting beat	
12*+	11*+	12*+
12*+	12*+	12*+
11*+	13*++	5*+
11*+		5*
12*+		
	3*= (declaimed)	
	4*+ (sung)	6*= (declaimed)
		3*+ (sung)
2*+ (declaimed)		
2*+ (sung)	12*+	
	13*+++	12*+
12*+		12*+
12*+	2*+ (declaimed)	5*+
11*+	4*+ (sung)	5*
11*+		
12*+	12*	4*= (declaimed)
	13*+++	3*+ (sung)
	1* (solo beats)	12*+
		12*+
		5*+
		5*
		2* (solo)

SCALE
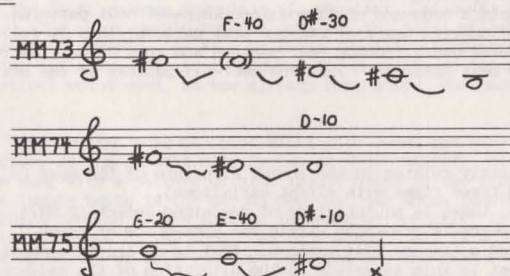
RANGE

MM73, MM74, MM75 all have a range of a 4th.

TEXTS AND TRANSLATIONS

MM73 HAMATSA SONG sung by MUNGO MARTIN

yeku wala gita hama hama hamey   Everything you give
yeku wala gita hama hama hamey
hama hamey hama mey
hamey

ha latli yeku wala ha   He will be everything in your cotton
gila getl amtles   screen you give in your
tla mela ha tsi hastla hus   in your cotton screen
yeku wala gita ha   everything is your whole body with
                       Supernatural power

hama hamey hama hamey
hamey hamey

sik yug wala geta hama   canoe is sounding
hamey

sik yug wala gita hama   canoe is sounding
hamey
hamey hamey hama mey
hamey

ha latle sik yu wala ha   Your curtain sounds like a canoe
gile hetl am tlis his
tlamela hatsi histla
hus sikyug wala gita
hama hamey hama hamey

tlak wak hola gita hama hamey   The copper is all over body
tlak wak hola gita hama hamey
hamey hamey hama mey
hamey

ha la tli tlak hola ha   The copper will rattle around your
gilis hetl amtlis   body
tlami laka tsi tus   the copper will be rattled with
tla hus tlak hola gita   your curtain
hama hamey hama hamey
hamey hamey

MM74 HAMATSA SONG sung by MUNGO MARTIN

Wyk sus ha hamatsa yalii   Go ahead looking for me
ya gillis ka nugwa   something to eat
yey glugwala kas
owey am hama mey
am ham ham hamey
mey am hama mey he yi

wyk sus ha yak hus sela   He gives away all the thing
ya gillis ha nugwa
yey glugwala kas
owey am hama mey   Syllables
am ham ham hamey
am ham hamey he yi

am ham hama mey   Syllables
am ham hamey

wyk sus ha tla wus
sela ya gillis ka nugwa
yey glugwala kas
owey am ham hamey mey   Syllables
mey am hamey
um ham hamey hi yi

MM75 HAMATSA SONG sung by MUNGO MARTIN

ha ma sa ya la   Looking for something to eat
tlela kas dlugwala gitla   we look for the people
ma mey
hay dlug khi khis sa
hak he ha ma mey   Syllables
ha ma mey ha ma mey
ha ma mey ha ma mey
ha ma mey ha mey
ha mey

ha ma mey ha ma mey   Syllables
ha ma mey ha ma mey
ha ma mey ha ma mey

ha ma mey   Syllables
ha ma mey
ha ma ha ma mey

bulik wum ya la   When you eat you've got lots
tli la kas glugwala   in your mouth
gi tla ma mey   the ghosts
hai dluk kha khis sa
hak he ha ma mey   Syllables
ha ma mey ha ma mey
ha ma mey ha ma mey
hama mey ha mey
ha mey

ha ma mey ha ma mey
ha ma mey ha ma mey   Syllables
ha ma mey ha ma mey

ha ma mey   Syllables
ha ma mey
hama ha ma mey

30

wak sut umyala tli la   Two things in your cheeks
kas glugwala gitl a ma mey ghosts dead people
hey dluk lila wa sa
hak he ya ma mey   Syllables
ha ma mey ha ma mey
ha ma mey ha ma mey
ha ma mey ha mey

ha ma mey ha ma mey   Syllables
ha ma mey ha ma mey
ha ma mey ha ma mey

ha ma mey   Syllables
ha ma mey
hama ha ma mey

HAMATSA CYCLE OF MUNGO MARTIN
CHO SEMTAAS : SONGMAKER:

more migratation

31

(A F# E) Traspo

Text

MM76

SIDE THREE

Side 3, Song 1
TW36 BUKWAS SONGS, A and B, sung by TOM WILLIE

Bukwas, the Wild Man of the Woods, was human in form and lurked on the edges of the forest and its streams, where he tried to persuade humans to eat food offered to them, after which they would become like him (i.e., a ghost) and stay in the unreal forest world which he inhabited. On sunny days, Bukwas creeps down to the beach to warm himself, and dig for cockles, his favorite food. He is extremely timid, and constantly peers over his shoulder to make sure he is not being watched.

He was associated with the spirits of people who had drowned and who hovered near him, and was also linked with the underworld of the dead from which ghosts returned during the season of the Winter Dance.

Bukwas is represented as a shadowy human whose mask has attributes of a skull -- deeply socketed, round eyes, protruberant brow, and hollowed cheeks. At times, the lips are drawn back over the prominent teeth. The mask is appropriate to Bukwas' role as chief of the dead.

The dancer wears a close-fitting suit and covers his body and mask with hemlock wreaths. The actions of the dancer reflect Bukwas' shy but energetic character. Entering the dance house, he creeps around in a crouched position, shielding his face with his hands; he may then suddenly leap forward and go down on one knee, scrabbling accross the floor in search of cockles. He finds some, and stealthily eats the food, ever watchful. He may sometimes give a high-pitched whoop or blow a small whistle in his mouth.

TOM WILLIE:
"This BUKWAS Song belonged to PHILIP PAUL, who danced it at Blunden Harbour. Bukwas is called akalbas; he dances like a Hamatsa. The difference between a Hamatsa (who is also a "wild man of the woods") and a Bukwas, is that the Bukwas is a commoner, while a Hamatsa is a priviledged, initiated member of a secret society. All chiefs are Hamatsa. The female counterpart of the Bukwas is the Tsonoqua.

ANALYSIS
Both of the Bukwas songs are composed in strophic binary form, but clearly assembled from interwoven smaller musical segments of specific musical function, which I refer to as functional units.

In the case of Bukwas Song A, there are four functional units:

a. an opening unit
b. a triadic extension unit
c. a cadence unit
d. a chain pattern unit

The arrangement of these units can be seen in the summary of the form of both songs which follows.

In the first verse of the song, the order of units is a simple a b c , a pattern which is immediately repeated, after an upward pitch migration, in the second verse.

In the third verse of the song, there is an alteration in the pattern of the units: three forms of chain pattern d are presented, followed by the cadence unit c ; the order of the units is thus "d, d^1, d^2, c" a pattern which is repeated exactly, with upward pitch migration, in the fourth verse.

In the fifth verse of the song, the original a b c pattern reappears; verse six uses the d d^1 d^2 c pattern and the final seventh verse again returns to the a b c pattern of the functional units.

Bukwas Song B is somewhat more complex, although in this song there are only three functional units:

a. an extension unit
b. a cadence unit
c. a chain-pattern unit

There remains, however, other compexities. In the first place, there is much greater variation of all the functional units in song B. As well, there is extreme pitch migration (a 4th) and some variation within repetitions of formal like materials. There are also distinct changes in the formal order of the functional units. Finally, there are also two sub-units which act as musical links, or possibly transient cadence forms. These two links occur regularly in all the A section verses of the song. (See the formal summary to follow.)

In the first verse, the pattern of units is a a a^1 b. Between these units occur the two links. Thus, the complete verse consists of a, link 1, a^1 , link 2, b . This pattern is repeated, with pitch migration, in the second verse.

The third verse reveals a quite different structure. It begins with two forms of the chain pattern unit, c and c^1. These two units are followed by two varied forms of the cadence unit, b^1 and b^2. Thus the pattern of the verse as a whole is c c^1 b^1 b^2 . This pattern is repeated as a whole, with upward pitch migration, in the fourth verse.

The fifth verse reverts back to the a, link 1, a^1, link 2, b pattern of the first and second verses. as does the sixth verse. It should be pointed out, however, that there is always pitch migration and slight variation in the immediate repeats of formal like sections.

The seventh verse is substantially different. It is cast in the basic design of the third and fourth verses, but with a significant alteration which changes its formal nature: a new variant, c^2 , of the chain pattern unit c is introduced. The resulting pattern of units thus becomes: c c^2 c^1 b^1 b^2 . In effect, the addition of this new variant of the chain pattern unit transforms the formal section B into B^1. This small alteration to one of the functional units and a change in the number of those units produces a significant distinction in terms of basic formal design. This new pattern c c^2 c^1 b^1 b^2 is repeated for the eighth verse of the song.

Verses nine and ten return to the initial a, link 1, a^1, link 2, b pattern, which is then followed by a short, coda based on the same a and a^1 units.

In summary, the forms of Bukwas songs A and B appear as follows:

VERSE	SONG A		SONG B	
First	a		a	
			link 1	
	b	A	a^1	A
			link 2	
	c		b	
Second	a		a	
			link 1	
	b	A	a^1	A
			link 2	
	c		b	
Third	d		c	
	d^1		c^1	
	d^2	B	b^1	B
	c		b^2	
Fourth	d		c	
	d^1		c^1	
	d^2	B	b^1	B
	c		b^2	

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Fifth	a			a		
	b	}A		link 1		
				a¹	}A	
	c			link 2		
				b		

Fifth
a
b }A
c

a
link 1
a¹ }A
link 2
b

Sixth
d
d¹
d² }B
c

a
link 1
a¹ }A
link 2
b

Seventh
a
b }A
c

c²
c¹
b¹ }B¹
b²

Eighth

c²
c¹
b¹ }B¹
b²

Ninth

a
link 1
a¹ }A
link 2
b

VERSE   SONG A   SONG B

Tenth

a
link 1
a¹ }A
link 2
b

a
a¹ } coda

When considered together, both *Bukwas* songs show a remarkably similar compositional technique and, as well, a similar use of intervals. While their "form", per se, is different, the procedure by which they have been composed is virtually the same.

The theory of underlined functional units seem to apply particularly well to these extended songs composed from small scales. *Bukwas* Song A uses a three-note scale system while *Bukwas* Song B uses a four-note scale system.

It appears that through the use of the functional units and through deliberate and careful variation of these units, the limitations of such restricted scale patterns are masterfully turned into a strong sensory experience in these songs. The "restricted" scale produces a small set of intervals. These intervals are combined with characteristic contours and rhythms to produce the functional units. They are combined with or without variation, in different patterns to form the larger formal sections of the songs.

Because of the nature of this process, there is an almost "organic" unity present in the songs, a sub-aural sense of logic and order produced by the interweaving of this small lode of materials.

The order of the functional units provides, as it were, the grammer of the formal sections, the fixed underlying pattern of musical ideas, its logic and aesthetic. Variation of the functional units occurs in three forms:

1. immediate variation to produce an answering phrase with a distinct character as in the a/a¹ units of Song B;
2. variety of repetition to form new presentations of the same unit to extend or alter the musical phrase as in the varied chain pattern or cadence units;
3. "standard" variation through pitch migration, timbre changes, and microtonal variation of the melodic units in subsequent verses.

Thus, with the combination of (1) the basic set of intervals generated by the scale, (2) the set of functional units comprised of the interval set, and (3) the variation techniques, the larger formal units of the song are produced.

SCALES

TW36A #o ~ o ~ ō

F#+15 D-40 C#-22
TW36B #o ~ o v #o ~ ō
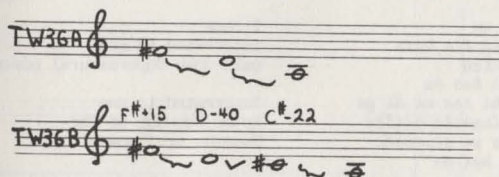
BEATS

36A ♥ ♥ ♥ short beats on syllables
     – – – long beats on text

After short beats, BUKWAS takes off his mask and puts Cedar Bark rings on his head and sings like a *Hamatsa*, with slow beats on the text.

36B – – – all long beats

RANGE
    Both songs have a range of a 6th.

TEXTS AND TRANSLATIONS OF TW36 *BUKWAS* SONGS, A and B, sung by TOM WILLIE

BUKWAS SONG A:

haw haw haw haw haaw	Syllables
haw haw haw haw haaw	
haw haw haw haw haaw	
how ki ka tla la gi la ha kas	scared face
a wai ya kais gaghok	frightening face (face of *Bukwas*)
wa la tlal la hak wa sa wa	
yi yaa kas a kal kwa si	different name of *Bukwas*
haw haw haw haw haaw	Syllables
haw haw haw haw haaw	Syllables
haw haw haw haw haaw	
haw haw haw haw haaw	
wil wilk ha la gi la ha kas	your head make me scared
a wa ya kais kwas wus	head
sa la tla la hak was a wa	head
yi ya kais a ka kwa si la	*Bukwas*' name
ha kwas a wa kais a kal kwa si	
la ka kwas di	

BUKWAS SONG B:

ha how a ja how a ja yaw	Syllables
ha how a ja how a ja yaw	
ha how a jey hey a ya yaw	
a ja ja how ha ya how	
a lak de nug kwa duk yag	we are walking together with
ha wals kas wey tlo	*Bukwas*. Go together face of
ak al wasi lak was di ya	*Bukwas* *Bukwas* name
ha how a ja how a ja yaw	Syllables
ha how a ja how a ja yaw	
ha how a jey hey a ya yaw	
a ja ja how ha ya how	
a lak de nug kwa duk wa	have been seen
tla kas awa koi wa wo sela	what it head look like scarey head
tlalak was a was koy	name of *Bukwas*
ak alk wa si la kwas di ya	
ha how a ja how a ja yaw	Syllables
ha how a ja how a ja yaw	
ha how a jey hey a ya yaw	
a ja ja how ha ya how	

TW *Buchwas* Song 36A, sung by Tom Willie

33
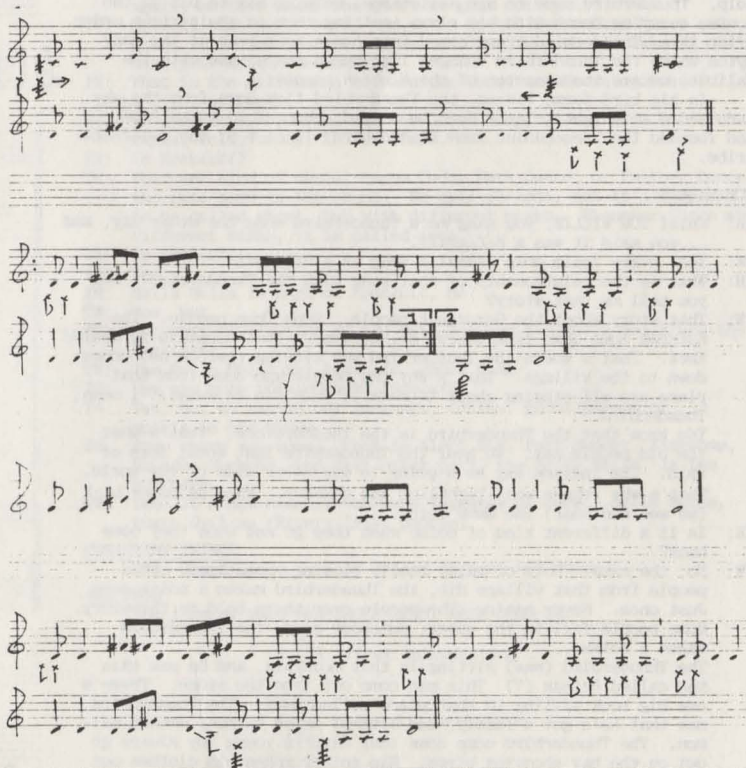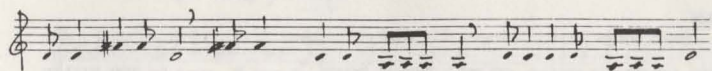
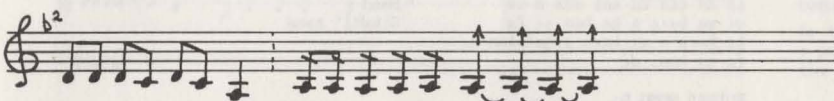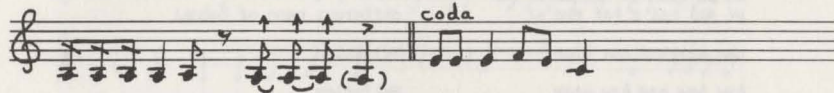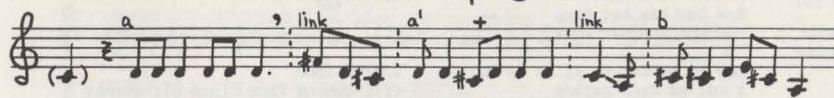**TW36B BUKWAS SONG, sung by Tom Willie**

Side 3, Song 2
TW 40 THUNDERBIRD -- KWINKWA (HILIGYALA) SONG, sung by TOM WILLIE

Thunderbird was huge and powerful, able to catch and lift the Killer Whale. Lightning and thunder were the signs of his flight. He could lift the heavy frame of a dwelling and set it in position.

The marks distinguishing Thunderbird masks from other sky beings are the Supernatural horns that adorn his head, and the curved, humped, and massive upper beak over a curved lower one. His talons and legs are emphasized to a greater degree than in any other bird forms. His wings are not usually folded at the side, but are commonly shown out-thrust, extended straight out from his side or even placed above his shoulders, a dramatic statement of his flying abilities.

Ten months after birth, a festival is celebrated, at which "Thunderbird Straps" are put around the ankles of the child, under the knees, around the wrists, and above the elbows, and at which his or her face is painted with ochre and the hair is singed off. The paint and the smell of the singed hair is protection against disease and pains.

According to tradition, this custom was instituted by the Thunderbird when the animals made war upon him, hiding in an artificial Whale. In vain, the Thunderbird's four songs had tried to lift the Whale, but had been drowned by it. Then, before he himself and his wife tried to lift the Whale, he put the "Thunderbird Straps" on his infant, which was ten months old, saying that future generations would do the same.

To the Thunderbird is also ascribed the origin of the *Nimkish* tribe. After the great flood, Halibut was in trouble and he asked for help. Thunderbird came to his assistance, helping him to put up the house, carrying beams with his claws, putting them in their right order. After this, Thunderbird transformed into human form (one of the many myths where the Thunderbird changes into human shape) and with the Halibut, became the ancestor of the *Nimkish* people.

In his bird-form, *Tsoona*, the Thunderbird flew down from the sky and landed at Knight Inlet. Here he stayed, changed to human form, and founded the "descendant from Thunderbird" lineage of the *Awaitlala* tribe.

TOM WILLIE:

IH: Chief TOM WILLIE, you sang me a Thunderbird song the other day, and ...you said it was a *Hiligyala*.
TW: Yes, every "calm down" *Hamatsa* song is a *Hiligyala*.
IH: What is the relationship of that song with the Thunderbird? Can you tell me that story?
TW: That story about the *Gwawainuk* people. Hope Town people. The *Kwinkwa* come down from there, Mt. Stevens. That mountain is called *Kwei*. That's where the Thunderbird was sitting (before he) comes down to the village. That's why the people who come from that place are all singing about *Kwinkwa*. ("Kwin" as in swim.) I mean, Thunderbird.
You know that the Thunderbird is the thunderstorm. That's what the old people say. We hear the Thunderbird last week, lots of rain. The Indians say he's going to the other side of the world. That's why (there was) lightning and thunder. When he comes back (we see and hear) the same thing.
IH: Is it a different kind of noise when they go and when they come back?
TW: No, the same. Lots of rain, really blowing, sometimes. When people from that village die, the Thunderbird makes a noise once. Just once. Never again. The people over there told me the story. Some people fall in the water; somebody died, the Thunderbird makes a noise...
The Thunderbird (was) sitting in that mountain, and he saw this man called *heiman* (?) This man come out from the stone. There's one big rock sitting in that place called *Kwei*. The Thunderbird see that he's got a family, and lots of dried salmon, smoked salmon. The Thunderbird come down that day. A young boy always go out on the bay shooting birds. His mother makes him clothes out of that blanket of dried out feathers.

IH: Which kind of bird?
TW: All different kinds of birds. They go to that bay one morning, he saw that everything was dark, like (before) daylight. That Thunderbird's wings, way up in the mountain, cover that bay, just black (i.e., shadow). He see that the bird gave up the man, open up his bottom and he come out.
IH: He opens his wings and the man came out?
TW: No, he opens his belly, just like a shirt. The man come out of the bottom of the Thunderbird. He told the Thunderbird to go back and go up. He told it, when the (local) people (hear his) noise once. He told (him) to go up, go and never come back. The man came out, he wants to marry the daughter of a man in the village.
IH: Married into the Thunderbird culture.
That man has a descendant from the Thunderbird, but in that song he has the function of calming down of the *Hamatsa*?
TW: Yes. That's why the Chief WEBBER, thinking about that story, that people, that's why I put that Thunderbird story in that song.
IH: And with that story he wanted to calm down the people. In telling the story of the Thunderbird, he wanted to come down to the people. The *Hamatsa*.
TW: I did that. I need that song lots of times. Mourning song. I talk about the Thunderbird because the people come from that place.
IH: You put the words to that?
TW: Yes. And also, if somebody come out from Whale, they also come from Hope Town. They also come out from the Wolf, sometimes, and the Thunderbird, they all come from Hope Town. That's where I come from. My grandfather, great great mother.
IH: So you are a Thunderbird too?
TW: Yes.
That's what it said. "I come over and calm you down people, because I'm always calm you down." That's why he said that, because he stop the people when they arguing with each other, sometimes they fight with the copper, beat the copper, give to the other chief. And the chief, he stop it. That's why he sings that song.
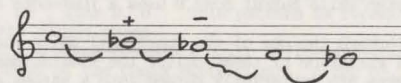IH: Now I understand.

FORM
    A   8 times
    Coda
    B   8 times
    Coda

BEAT

SCALE

RANGE
    9th

TEXT AND TRANSLATION OF TW 40 THUNDERBIRD -- KWINKWA (HILIGYALA) SONG, sung by TOM WILLIE

gak tle nug wa	I come to
hy ya li ki la tlu tla a hay	calm you down you
gluguwaa ha la gi sla hai	all the people watching the
gluguwala kas ou	Supernatural power great
ha lak gen ha ya li ki la	because I always calm you down
meig yu tlay gluguwala	me I because of my
gi stl	Supernatural power
hay ha wa ha ya	Syllables
ha wa hey glugwala gitl hey	
haw wa hai ya	
gak tle nug wa	I come
eick a gi di ya tla kaas	for the people to give interest to
glugwa ha la gi tla he	you
gluguwala kas ou	Supernatural power
ha lak gan ik a gi di ya	because I am interested to see
meig kaas gluguwala gi tley	for you all watching me
ha was ha ay gluguwala gitl hey	Syllables
ha wa hai ya	
gak tlu nug wa	I came
hi tsa ni diy tla kaas	interested to see
gluguwala gitley	calm down Supernatural power
hai gluguwala kas ou	
ha la gen khi tsa ni di ya	interested to see
meig kaas gluguwala gitley	by me because of the
ha wa ha hey yi gluguwala	Supernatural power
kas u ha wa hai ya	
gak tla nug wa	Thunderbird
hou dlak ha nus tla ha haas	after lot of lightning from for you
gluguwala gitla hay gluguwala	people with the great
kas uo	Supernatural power
ha lak gen nayama gi walis gen	because I am preparing for before
nan gluguwala kas u	hails after lightning
ha wa ha hey ye glug wala	Thunderbird makes a noise
kas u haw we hey ya	

34

gak tla nugwa   I come
quan quan wla li gitl   as a Thunderbird
kas has glugwala   for you people
gi tla hey glugwala gi tley
ha lak gen ga yak hala   because I come down from the mountain
yug wan kas glugwala git tlay
how wa hai ya

gak tle nug wa   I come like
tlanikwaya tla ka has   lightning for you people
glugwa ha la gitle hay   people
glugwala kas u   Supernatural power
ha lak gen gja ya ka lay ug wen kaas because the way I come from the
glugwala gi tley   mountain
    for you people

TW 40/1 Thunderbird (Tom Willie)

interplay of 2nds, changed in strophe 6

TW 40/2

35

MUNGO MARTIN:

"That Raven, he turns around to Beaver; there they go. At that time he sees the Sea Eagle. 'Oh, that there is the Sea Eagle.' Well, you see, the Sea Eagle sees the Heron, for Heron is without feet. Well. That (means) he's gone. He went dead. He gives feet, for him back, (i.e., puts him back on his feet), but he comes down (i.e., falls). Well, the Raven, he tells Beaver, 'You watch, I'm going to fight with him.' He's going (to) jump his belly, to try to get the Heron up. That's what the Raven say. Well, that Raven, takes a *tiktung* (jump, fight with), and (then) the Sea Eagle. Well. That Beaver, he's coming out to jump the belly of that Heron also. Well. Fighting, that Raven (say) 'Come on, (once) more.' The Heron is coming out (i.e., getting up) now. 'Two more.' Yes, he's coming out. (Once) more, he's coming out. Four (i.e., fourth time). He goes now."

MM: A different name is *Komisila*.

IH: Ghost says, "I'm coming up for you".

MM: Yes, "I'm coming up for you". I'm walking, I'm going to walk down to the *gumax* (means the ground under the sea). I'm going to walk down to the *gumax*. I am *Komisila* (coming up from the sea). That's what we say.

TOM WILLIE:

IH: Mr. TOM WILLIE is going to explain MM65, MUNGO MARTIN GHOST SONG. He says that it is a Sea Eagle Ghost Song, and it is a Feather Dance (beat never changes).

TW: The words of the song:
    la gu sti wa; ya qua lo kla
They mean, "I come up to see you, see all you from the bottom".
    na wa la kunu wa
"I am a Supernatural"
    na wa la u quas
"I am a good Supernatural"
    a las nu tu ya wa pla
"I am working underground in your village"
    hoi la kin komisila kaswwa
"Because I'm a ghost".

IH: Which word is 'ghost'?

TW: *Komisila*. That's a word of the Bella Bella language. Our language is *lalinu*.
That's what it said in the last... I'm a good, I'm a friend ghost. Well, somebody died and he danced with a mask. He danced with a mask, feather or the cedar bark dance. Sometimes they come in, because when the people come in, after the man died, maybe one year after that, these men give *Potlatch*.

IH: Not immediately, because immediately would be the Mourning Song.

TW: When the people call the other people to come, what they do is this, somebody die last year, the people, the brothers or the father call all the people to come and give a *Potlatch*.

IH: In memory of him.

TW: Yes. They sing a Mourning Song and this cedar bark is brought in. They dance a Cedar Bark Dance all in rounds. Then he takes off the cedar bark and leaves it, and he goes out again from the house, having left the cedar bark for the people to dance with next year.

IH: Oh, he leaves the cedar bark in the house and the man goes out again, so that means the ghost is gone out again?

TW: He left that cedar bark, and takes up the Cedar Bark Dance and gives it to the brother of the dead man, who should take it off next year after the dancing.

IH: What is the difference between the Ghost and Mourning Dance? (tape interruption)

TW: We call it *imas*, masks for the Ghost Song, it may have different masks, Wolf, Raven, Killer Whale, etc.

IH: In *Kwakiutl*?

TW: Whatever kind of dance, maybe Cedar Bark Dance, or Feather Dance, the *imas* come in the house. We call it *imas*, but it's supposed to be called ghost, but with different masks. Whenever there are different masks, it is called *imas*.

IH: In *Kwakiutl*?

TW: Yes.

IH: Bella Bella is part of *Kwakiutl*, no?

TW: Yes, but...

IH: But what distinction do you make between the Bella Bella and the *Kwakiutl*?

TW: The Bella Bella say *komisila*, ghost mask.

IH: You are more the southern *Kwakiutl*.

TW: Yes, but we say in our language, *lalinu*, ghost person or spirit in the house.

IH: From where you come. That is Alert Bay, Fort Rupert, Kingcome, Blunden Harbour, and that other part, the *Bella Bella*, is the northern.

TW: Yes. It's not exactly the same language as ours. *Bella Bella*, thats *Owikinu* (Rivers Inlet people).

CHRISTINE TWINCE:

"The Ghost Dance is only danced by men, not women."

ANALYSIS

The form of MM65 SEA EAGLE GHOST MASK SONG is:

A $\begin{cases} a_1 \\ a \end{cases}$ first introduction

B $\begin{cases} b \\ c \\ b \end{cases}$ second introduction

$$C \begin{cases} a^2 \\ b_2 \\ a \\ b_2 \\ a \\ b_2 \\ a \end{cases}$$

MM65 is an extremely complex song with many formal intricacies. It begins with two introductory sections, the first consisting of two explorations of similar motivic material and thus labelled as a and a^1. Note that in a^1 the motive has been varied by changing the order of the notes. An expansion of these introductory figures becomes of much greater melodic importance later in the song.

Following the first introductory section (A) is a second introductory section (B) consisting of a longer motive, labelled b, interjected by two statements of a smaller motivic fragment, labelled c. The b motive is used as a basic refrain throughout the song and has several unique characteristics. It is subject to some variation and also contains a significant example of microtonal alteration of notes.

The two introductory sections provide all the basic melodic materials for the entire song and the definite motion from fragmentary and enigmatic statements to more extended and defined ones. The earlier fragments become the core of subsequent larger phrases and all materials are clearly presented and then intentionally woven together. The four tone unit G E D B acts as a unifying device shared by both the a and b figures and the contrasting c figure uses the same tones in a different order; (B, sometimes) D G E. Also of considerable interest in this song is the relationship between syllables and form. Specifically, the a sections are primarily sung with a text while the b sections are sung to syllables. In the a^2 section, there appears to be a correlation between specific melodic zones and specific syllables; note that the Supernatural word *Nawaloq* occurs only on the "core" of a unit of G E D (B) (as in Verse 2 and Verse 4).

The vocal style of MM65 reveals many characteristic idioms including the extensive use of pulsations, primitive portamentos, extreme microtonal melismas, and characteristic recitative. There is significant upward migration in pitch levels from the beginning of the song until the conclusion. Following these two introductions, comes the most formally regular section of the song, a 7 section "simple rondo" pattern of alternating ababab sections. The a is actually a^2 -- an expansion of the a and a^1 sections from the first introduction combined with the c section from the second introduction. a^2 is thus the prime form of the a idea. It consists of several distinct zones, each treated and varied characteristically in subsequent repetitions. In all there are five distinct zones in a^2: (1) is an unchanging opening figure consisting of an opening note, G, a microtonally extended note, G, and an E. (2) is a single note, E, which is repeated in subsequent statements of the a^2 phrase. The next unit is (3), consisting of the microtonally embellished G note, the following E, then a D and a B. This motive is, in fact, the central melodic "germ" of all the a phrases and can be traced back to the first introduction. (3) is followed by (4), an extensive motive using two notes, B and D, and always set to syllables. The last zone of the a^2 phrase is (5), a closing motive consisting of either an E (verses in 1 and 2) or G, E (verses 3 and 4). The combination of (4) and (5) produces the c fragment from the second introduction.

BEATS
Regular, spondaic beats never change.

SCALE
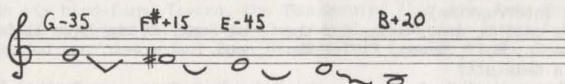
RANGE
6th

TEXT AND TRANSLATION OF MM65 SEA EAGLE GHOST SONG, sung by MUNGO MARTIN

Wo yo yi ya ha *a ya yoy yi yi hey* *ha ha ha hey ha ha hey*	Syllables
la gus ti wa hau tsi *yak wa ha la tla*	I come up to ask see you all
yip ya la joy *yi yi hi hi no ha hey ha ha*	Syllables
nawala hanuqwa *has nawala wasowa*	I'm Supernatural good Supernatural
yi yi ya ya yu yi *yi yi ha hey ha ha hey hey ha*	Syllables
ho la gan tuya wa pala *kas wa lok wok wa wu sa* *hey ya yi ya hoy la kjen gumax* *a la kas owa*	I am walking under ground in your billage because I'm a ghost because I'm Supernatural
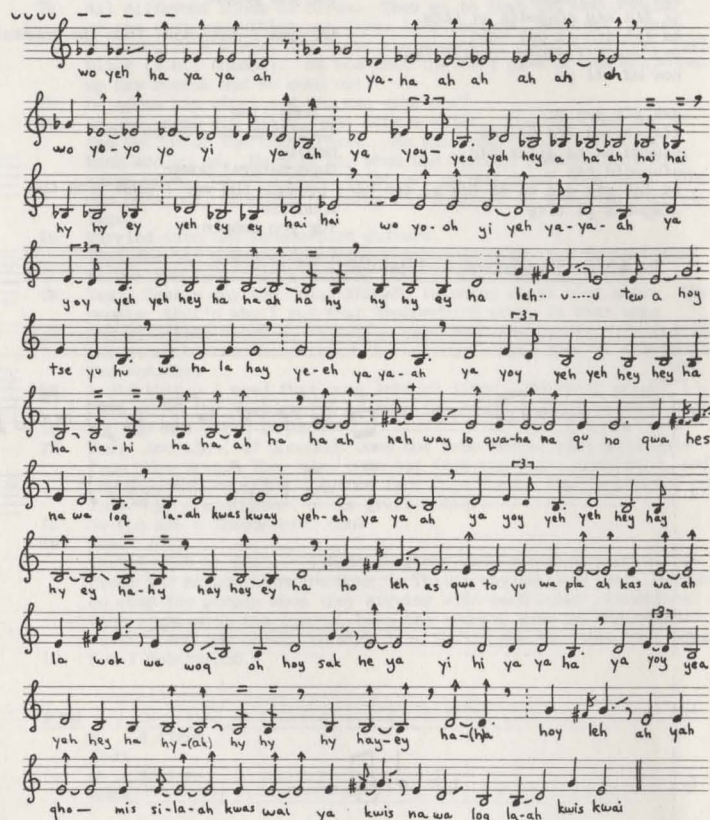
Dr. **IDA HALPERN** with her original record-cutting and play-back machine, obtained in 1947 and used to collect her **BILLY ASSU** material in 1947 at Cape Mudge. (Photograph by Dave Clark, from MacLean's Magazine, 1975.)

Side 3, Song 4
MM68, A and B, THE STONEBODY (AMLALA), sung by MUNGO MARTIN

There are many stories told about STONEBODY in different versions (see Boas). STONEBODY must have played an important role in their legends. Here I am bringing the story as told by MUNGO MARTIN and TOM WILLIE.

MUNGO MARTIN:
The STONEBODY consists of two songs: A and B.
"Song of the Gilford Island Indians (Kwiksutenox).
Sometimes only singing, sometimes only beating.
Amlala, a very old one.
Awikinu gave that song for Tasemkit.
Awikinu, a tribe name; WAKUS comes from there.
STONEBODY, all stone except elbow and neck.
His mother was Wolf Woman.
Wolf takes out his fur getting mad.
STONEBODY come out for Cedar Bark.
Wolf Man and his wife coming out for Cedar and married the Wolf girl.
STONEBODY mother of Wolf Girl.
STONEBODY has three brothers.
First man is a Wolf Man.
Eight families from your mother was Kwakiutl.
Our grandpeople own our grandfather song.
We listen to this song because our grandparents used to go all over the country to get a different kind of things we get now in your house.

TOM WILLIE:

TW: What I hear from the old people talking about the STONEBODY. The STONEBODY was called a dladlakwas because all the stones on the body. And the name of that boy was named Dladlakwas. He goes to creek, having a bath. That creek is all red, like a blood. That man is washing his body. After a while he notices his body is getting hard and starting to get tough just like a rock. After a while he's become all rocks, just his arms moving and his head, except the neck and the arms moving and the knees moving. He's become really a rock. He kills lots of people because he can't get shot by the sling shot or arrows.
IH: And who helped him to get all that stone on the body? The Sea Serpent you said.
TW: Yes. The Sea Serpent's blood.
IH: The blood was from the Sea Serpent and she wanted to protect the man.
TW: He owes it to the Sea Serpent.
That is a story about people who come from a Sea Serpent, Double-headed Serpent. That is a Sisiutl. Those old people used to have a canoe with a Sea Serpent design on it. That is why they used one for people who have to get married, they use those canoes. These STONEBODIES take quite a while, nobody catch him for quite a while. Last time Gilford Island people fight. It was the Nimkish, it was a long time ago. The STONEBODY was gone to war you know, the STONEBODIES they travelled at times. They come up and the canoes were all bust up, and all the people drowned from Gilford Island the STONEBODY sink down and he walked under the sea and went to the shore, just come up. I don't know what this guy is, something like a funny name, and his people, you know, his body is all scratched. This man, I don't know what he is doing. This man come up right along side his canoe. That man knows his people are fighting with the Gilford Island people. This STONE-BODY came up. This man grabbed right away and cut the STONEBODY'S head off. That's how the name was lost. They call it Klaksiwee. But of course an important point in the Malkom Island, the light-house, right across from Long Beach, that place called Klaksiwee. That place used to be a place, house, to dry fish. That is the time that STONEBODY was lost and dead in there. I told somebody about that, HENRY BELL found the head of the man, just the stone head. I think he still got it. I don't know. Somebody try to buy it, got lots of money, pay $10,000.00, but he didn't want to sell it.
IH: My God, the whole head in stone, petrified...
TW: The whole head in stone. So everybody knows that that was a STONEBODY from Gilford Island.
IH: That must be an old story.
TW: Yes, an old story.
IH: How long,how old?
TW: Thousand years ago.

TW: In this song, the Umplala, the role, the play.
IH: What do you mean by play? Where is the play?
TW: Well, that song is, that Umplala, if we are standing outside of the house you know there is somebody playing...
IH: Oh, performing the story. Oh, I see that, it is really a song to perform to other people, the story of the STONEBODY. Is that the idea?
TW: Yes

ANALYSIS
Both are extended compositions composed from three basic phrases, A, B, and C. In 68A, the organization of these phrases is broadly ternary; in 68B, the organization is strophic with six repetitions of the A,B,C verse.

68A	68B
A (a,b,c,)	A (a,b,c)
A (a,b,c)	B (b^1,c)
B (a,b^1,c)	C (d)
B (a,b^1,c)	

A (a,b,c)	A (a,b,c)
A (a,b,c)	B (b^1,c)
C (a,d,c^1)	C (d)
C (a,d,c^1)	
C^1(a,d 5 times,c)	A (a,b,c)
C^1(a,d 5 times,c)	B (b^1,c)
	B (b^1,c)
A (a,b,c)	C^1(d^1)
A (a,b,c)	
B (a,b^1,c)	A (a,b,c)
B (a,b^1,c)	B (b^1,c)
	B (b^1,c)
	C^1(d1)
	A (a,b,c)
	B (b^1,c)
	B (b1,c)
	C^1(d1)
	A (a,b,c)
	B (b^1,c)
	B (b^1,c)
	C (d)

This formal outline seems to be simplistic when the musical detail of the song is considered more closely. However, the broad patterns of these designs are an irrevocable facet of these compositions. In terms of musical organization, the interesting feature of the song is the interplay and variation of the small motivic units grafted together to form these complicated and extended songs.

68A STONEBODY SONG:

In 68A, there are four of these motivic units, each unique in melodic shape and each distinct in musical function. The units are:
  a. an opening short fragment
  b. an extended unit using a triad in a pendulum contour
  c. a cadence pattern.
 d. a two-note chain pattern
These units may be varied repeated.

In turn the larger formal units of the song are made up of different combinations or different variants of the four basic units. Thus, the A section of the song comprises a,b, and c. The B section of the song is made up of a,b^1 (an extensively altered version of the b unit) and c. The C section of the song is perhaps the most difficult to comprehend. However, when the functions of the units are analysed, it becomes apparent that the C section is comprised of the d two-note chain pattern and a modified form of the c cadence unit. In C^1, the d chain pattern unit is repeated 5 times prior to the c cadence unit. Thus, the C section comprises a,d and c; C^1 comprises a,d,d,d,d,d,c.

At this point, with the formal design of the song completely assessed, it must be pointed out that, though the function of the melodic units is clear and tightly defined, the melodic differences between the units are on small nuances of interval use.

The notes F,D and B flat are basic pitches used in the a,b and D units. The top scale note G is purely a decorative pitch and is used, as an embellishment, only in the b unit. The lowest scale note, A flat, is a terminal pitch used only in the cadence unit c.

SCALE
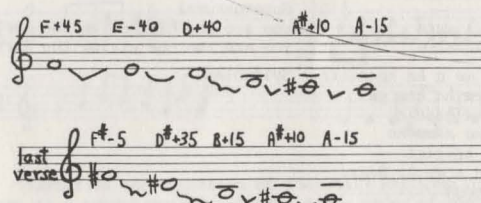
BEAT
With this high degree of integration between melodic units and intervallic usage, it might seem that the formal divisions are extraordinarily difficult to perceive. But, the beat patterns act as a unifying and clarifying device for the listener. The underlying beat of the song is triple spondaic and there is a relationship between this triple beat pattern and the rhythm of the melody. At the end of the basic formal divisions of the song, there is a "solo rhythmic cadence" provided by the use of a solo beat pattern, always, ⎍⎍⎍ ⎍⎍⎍ ⎍⎍⎍ (ᴗ/ᴗ ᴗᴗᴗ ᴗᴗᴗ).

RANGE
6th

68B STONEBODY SONG:

68B is formally quite different in design to 68A. Its overall design is ABC, ABC, ABBC^1, ABBC^1, ABBC^1, ABBC. This distinct pattern is composed from exactly the same type of functional units as 68A:
  a. a triadic opening unit
  b. a stepwise unit
  c. a transient cadence unit
  d. a terminal cadence unit

37

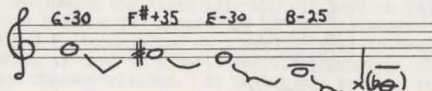The <u>first verse</u> of the song is thus comprised, as is the <u>second verse</u>:

$$\overset{\overset{\frown}{A}}{abc} \quad \overset{\overset{\frown}{B}}{b^1c} \quad \overset{\overset{\frown}{C}}{d}$$

In the <u>third</u>, <u>fourth</u>, and <u>fifth verses</u>, the units are the following:

$$\overset{\overset{\frown}{A}}{abc} \quad \overset{\overset{\frown}{B}}{b^1c} \quad \overset{\overset{\frown}{B}}{b^1c} \quad \overset{\overset{\frown}{C}}{d^1}$$

Notice that in both 68A and 68B, the more elaborate variations and extensions occur in the middle sections of the songs, as we have noticed in many other songs.

SCALE

G-30   F#+35   E-30   B-25

In 68B, units a,b and c use the upper four notes of the scale. Only the d terminal cadence uses the lowest scale note.

RANGE
6th (7th)

BEAT
Triple spondaic, with solo beats marking the end of the large formal sections.

An extremely interesting phenomena is the use of an arithmetical sequence of the solo beats underlying the declaimed speech between verses; beginning in the interval between the <u>third</u> and <u>fourth</u> verses there are <u>seven</u> groups of beats (or 21 single beats); between the <u>fourth</u> and <u>fifth</u> verses there are <u>five</u> groups (or 15 beats) and between the <u>fifth</u> and <u>sixth</u> verses there are <u>three</u> groups (or 9 beats).

To sum up, then, these songs are unique in their use of bonded beat, melody/rhythmic patterns and their economical but intricate use of construction from functional units. The overall formal pattern is clean and lyrical but hardly as complex as the pattern determined by the functional units. There is, as well, a high degree of integration between the scale and the functional use of scale notes.

TEXT AND TRANSLATION OF MM68 THE STONE BODY (*AMLALA*) SONG, sung by MUNGO MARTIN

MM68A

wa ha haaaa ha a wo a ha heieieiei	Syllables
yi hey hey ya wo a ha hey ya	
wa a hey ya wo a a heieiei	
yi hey a yei ho wo a wo ho	
wa a hey wo a ha heieiei	
yi hey a ya ho wa a wo ho heiei	
(repeat three times)	

wa ha ha wa gakhutl mas	You got it
kam yutl mas amlala	that feather to play at the party
gilakwasawa	
wa ha hi lak kamk wayala	
kilisa ya dlas kwanuk was	
mas masalanuk	Supernatural
si wahia wala zis wala	you are the biggest in the world
yutl amlala qi laqasowa	you are the one giving the party

wa ha haaaa ha a wo a ha heieieiei	Syllables
yi hey hey ya wo a ha hey ya	
wa a hey ya wo a a heieiei	
yi hey a yei ho wo a wo ho	
wa a hey wo a ha heieiei	
yi yey a ya ho wa a wo ho heiei	
(repeat three times)	

MM68B

wo ho ho wa yana	Syllables
ya na ya ha ha	
wo ho ho wa ya ne yana	
yana wo ho ho wa yane	

swatl amlala ha ya nayana	You are the one to give the party
ya na ya ha yutl amlala	you give the party

ya na ya na ya ha	Syllables
wo ho ho wa ya no ya ya ha	

gia gak aledia ya ya na	people always come to you
ya na ya ha yutl amlala	you give the party

ya na ya na ya ha	Syllables
wo ho ho wa ya na ya na	

si wo yaley diya ya na	people come paddling for the party
ya na ya ha yutl amlala	you give the party

ya na ya na ya ha	Syllables
wo ho ho wa ya na ya na	

gosdi salaidiya ya na ya na	all the people who come from the
yutl amlala ya na ya na	beach to his house (*gosdi* = Supernatural power)
	You are the one to give the party

ya na ya na	Syllables

SIDE FOUR

Side 4, Song 1
N4 LOVE SONG, sung by BILLY ASSU

Love Songs are included in the general category of Social Songs which are not part of the *Potlatch* musical complex. The melodic range of Social Songs is large (sometimes a 10th or even a 12th). The melodic contour is descending. There is a typical opening interval, the ascending large 2nd. Patterns of formal organization in the Social Songs are significantly less intricate than in the *Hamatsa* genre and less extended than in the pattern-based *Potlatch* genre.

BILLY ASSU:
"An old song which belonged to Chief *GAVUTLALAS*, the Chief of Village Island. HENRY BELL married the daughter of *GAVUTLALAS*. ARTHUR JOSEPH from Kingcome made this song. It is a love song, one of the cry love songs of lost love. *Gu ya ha* means sweetheart."
"I think I get the sun, windows for my sweetheart. I think I get the moon for looking glass, the star for jewels."

TOM WILLIE:
"The first verse means that his love is far away, but can see the sun at the same time as his girlfriend."
IH: What is the Indian word for "love"?
TW: *Ki ka ya la.*
IH: Is there a connection with the syllables *ya ya* and love?
TW: *Ki ya ya* means love — the same thing as *kla wa la*. So actually the *ya* is part of love, *ki ya*, those syllables mean love, an abbreviation from the word that means love.

ANALYSIS
The form of the song, which is strophic, is:

$$\left.\begin{array}{l} a_1 \\ a_1 \\ a_2 \\ a \end{array}\right\} A \qquad \left.\begin{array}{l} a \\ b \\ c \end{array}\right\} B$$

At the conclusion of the a^2 section, a migratory note (not a fixed pitch) is consistently added.
EXAMPLE 1

*migratory pitch

Bukwas dancer (with Racoon dancer in the background)
wearing *Bukwas* mask and Cedar Bark rings around his
neck. (Photograph taken Dec. 1953, at the opening
of the MUNGO MARTIN house in Thunderbird Park, Victoria, B.C..

The B section has 3 distinct subsections, a,b, and c. Note the use of a triadic melodic pattern in the outer subsections, B:a + B:c. Syllables are introduced on the final 2 subsections of B producing a recognizably cadential effect.
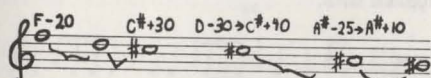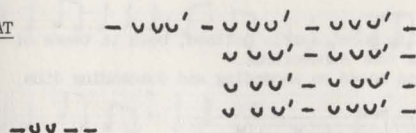
Example 2

B:a — FIRST SECTION *(musical notation)*

B:b — SECOND SECTION *(musical notation)*

B:c — THIRD SECTION *(musical notation)*

RANGE

a 12th,   Range is used to provide formal definition: the range of the A section is a 9th,   while the range of the B section is basically a 5th lower.

SCALE

(musical notation) F-20   C#+30   D-30→C#+90   A#-25→A#+10

BEAT

(rhythmic notation)

TEXT AND TRANSLATION OF N4 LOVE SONG, sung by SILLY ASSU

|	
li lo dli ka lo me gak ho *clis sa a lalka wolis to la* *tsen a li tlk kwala*	I wish I could get the sunshine, how far is my love
li lo dli ka lo me gak ha *tudta wa ka ge gep tsa* *mi son yi ya*	I wish I could get the stars for hand- cuffs for my love
li lo dli ka lo me gak ha *muk wala kan di kwa lok kun gi ya ya* *tli sale sun*	I wish I could get the moon to see where I can go for my love
li lo dli ka la me gya kwa *kye ka yo la ka kwa wol* *dla lan son gi ya ya*	I wish I could get a steamboat to use as a canoe for my love

Love Song N4 (Billy Assu) *(musical score)*
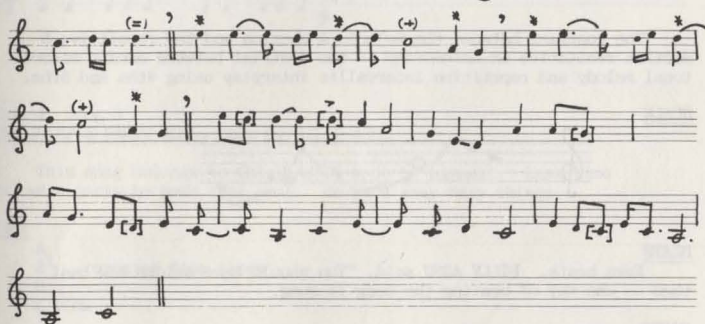
POTLATCH SONGS -- INTRODUCTION

In the *Potlatch* song genre, it is important to note the functional nature of the songs. Their musical form and content was rigidly controlled; these songs were logically bound not only by circumstance of ceremony and tradition but also by content, words and syllables. The characteristic pattern of a *Potlatch* song is a mixture of melogenic, pathogenic, and logogenic.

Analysis of twenty *Potlatch* songs (including the five songs on side 4) has led to a clearer view of the nature of the formal process. We are now able to define, in considerable detail, the formal pattern of this genre.

Potlatch songs all employ the same formal process, a MELODIC FIRST SECTION, based on a SUSTAINED TONE which is subject to virtuoso microtonal embellishment, and a RECITATIVE-LIKE SECOND SECTION, comprised of repetitive, short units which I call CHAIN PATTERNS.

All *Potlatch* songs are binary (i.e., A,B), strophic compositions. The FIRST SECTIONS, A are characterized by SUSTAINED TONES, microtonally inflected, while the SECOND SECTIONS, B are characterized by repeated melodic units of two or three tones which I have referred to as CHAIN PATTERNS.

The A sections are composed of three basic types of melodic units:
1. introductory and link patterns
2. SUSTAINED TONES
3. cadence units

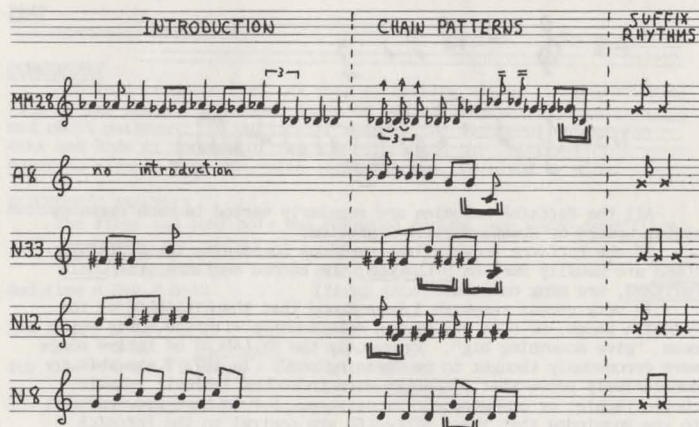The following is a comparative chart of <u>A sections</u> of the five *Potlatch* songs in this record set:

N12	N8	N33	A8	MM28
introduction	sustained tone	sustained tone	sustained tone	introduction
sustained tone	link	link	sustained tone	sustained tone
cadence	sustained tone	sustained tone	cadence repeated	cadence
		cadence	sustained tone	sustained tone
			cadence	sustained tone
			sustained tone	cadence

The <u>B sections</u> appear to be even more clearly defined than the A sections. Again, there are three types of units:
1. introductory unit (see chart below)
2. CHAIN PATTERN (see chart below)
3. cadence formula

The most recognizable musical characteristic of the *Potlatch* songs are the CHAIN PATTERNS, the enigmatic two or three tone units which are varied or extended seemingly as required by the text. In the majority of the songs, there is a definite relationship between the introductory unit and the CHAIN PATTERNS: songs with more complex CHAIN PATTERNS tend to have more elaborate introductory units, the exception being A8 (see the chart below). The CHAIN PATTERNS themselves contain both a CORE INTERVAL (marked by a short bracket ⌊⌋ in the examples in the chart below) and a concluding rhythmic pattern I call SUFFIX RHYTHM. No matter how the CHAIN PATTERNS are varied in any given song, the SUFFIX RHYTHM is always the same.

EXAMPLE 1

INTRODUCTION	CHAIN PATTERNS	SUFFIX RHYTHMS
MM28 *(musical notation)*	*(musical notation)*	*(musical notation)*
A8 no introduction	*(musical notation)*	*(musical notation)*
N33 *(musical notation)*	*(musical notation)*	*(musical notation)*
N12 *(musical notation)*	*(musical notation)*	*(musical notation)*
N8 *(musical notation)*	*(musical notation)*	*(musical notation)*

Variation and extension of the CHAIN PATTERNS occurs frequently but there is a predetermined pattern to the order of changes made in these varied presentations of the CHAIN PATTERNS. Four types of variation procedures can be identified:
1. The final note of the CORE INTERVAL can be repeated with a rhythmic pattern.
2. The chains can be extended by increasingly complex rhythmic repetition of a note, sometimes combined with an octave displacement of a note from the CORE INTERVAL.
3. The CHAIN PATTERNS can be truncated to produce a contrasting version of the original CHAIN PATTERN.
4. The order of the pitches within a CHAIN PATTERN can be varied.

For example, N12 contains 4 CHAIN PATTERN variations, indicated as A,B,C and D below. Each variation is comprised of a CORE INTERVAL, an extension of the CORE INTERVAL which is varied, and a SUFFIX RHYTHM which is exactly the same in all variations.

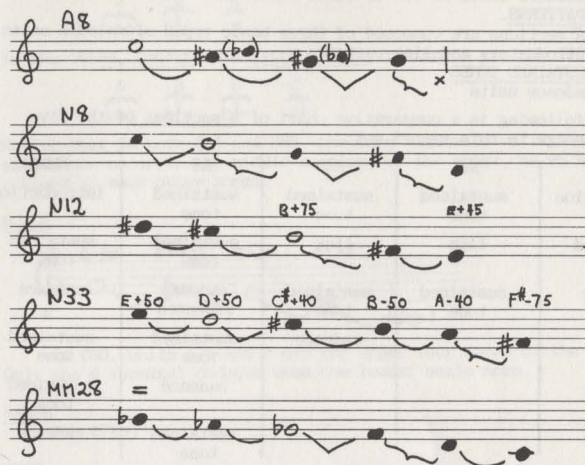| VERSE 1	VERSE 2
core A/S	core A/S
core B/S	core B/S
core C/S	core C/S
core C/S	core C/S
core D/S	core D/S

As can be seen in the above chart, the pattern of variations is exactly the same in both verses.

The MELODIC STYLE of the *Potlatch* songs is less complex than other genres. In the five songs found on side 4, we find that three of them

have a five-note scale and two have a six-note scale. Only one of the (five-note) scales is anhemitonic.

EXAMPLE 2

(musical notation: A8, N8, N12, N33, Mn28 with pitch annotations B+75, E+45, E+50, D+50, C#+40, B-50, A-40, F#-75)

The lowest note of all the scales is approached by a leap larger than a 2nd. Every song has a pronounced leap of a 3rd. The SUSTAINED TONE occurs as the second highest note in three examples and the third highest note in two examples.

In MELODIC PASSAGES the intervals employed are, for the most part, combinations of 2nds, with 3rd, 4th or 5th leaps. There are three significant exceptions, however: in song N12 a triad is outlined, in A8 a gapped 7th chord is outlined, and in N33 an extremely interesting pattern of juxtaposed 4ths occurs. These last three examples represent a progressed musical culture.

EXAMPLE 3

(musical notation: N12, A8, N33)

All the *Potlatch* melodies are regularly varied in each verse by slight upward or downward pitch migration.

In the *Potlatch* songs, first sections containing the SUSTAINED TONES are usually sung on SYLLABLES; the second sections, the CHAIN PATTERNS, are sung on words.

In very recent research I have found that the SYLLABLES of the *Potlatch* songs, *wo o ho ye*, have a relationship with the words which mean, "give something big". Previously the SYLLABLES of Native songs were erroneously thought to be "meaningless". In 1974 I was able to conclusively prove that SYLLABLES were indeed of lexical, totemic, choreographic, or onomatopoeic importance. Now we have progressed to the knowledge that these SYLLABLES are central to the *Potlatch* genre and are intentionally sung on the important SUSTAINED TONES.

In 1967 I identified some 27 strongly characteristic Native idioms; many of these characteristics, particularly 1,6,8,15,16 and 19, can be found extensively in the songs.

The accompanying BEAT in the *Potlatch* songs is not especially complex; either spondaic or iambic beats. In song N12, however, both beat patterns occur -- iambic through two strophes, spondaic for an interlude, and iambic again for the conclusion.

Side 4, Song 2
N8 *POTLATCH* SONG, CHIEF'S OWN PARTY SONG, sung by BILLY ASSU

BILLY ASSU:
"KIM KO made this song for himself (father of Chief Assu). His own party song. 'I don't think you go into my houses. You never go into my father's house. You better look out. I am going to look for a slave. I don't like other people to eat sweet. They use their hands for tea and coffee.'"

TOM WILLIE:
TW: He says, in the first part, "We are going into the great big house of the chief." That was his father's song. Chief BILLY ASSU gives the *Potlatch* and he talks about his father. That's why he said prince of the chief. He's gathered two or three together to do the same thing as a chief. *Hakokomlis* means three together, chiefs -- *Gikama*. He talks about his father and grandfather.
IH: What means father?
TW: *Omp.* He talks about his father's *Omp*, that is, his grandfather.
IH: What does *ma guk* mean?
TW: It means to give away.

IH: What does *hok* mean?
TW: *Hok* is part of the word for house. *Hap gyok si lak* means go into the big house. This feast song is a party song.

ANALYSIS
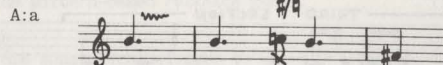Form: A
       B   strophic

As is typical of BILLY ASSU's *Potlatch* songs, the song has a melodic section, A, subject to extended microtonal embellishment, and recitative section, B, made up of short, easily extended or repeated note units. There are three subsections in the opening A section:
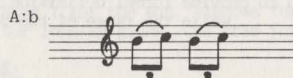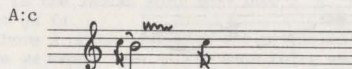A:a, a single note with microtonal embellishment,
EXAMPLE 1

(musical notation: A:a)

A:b, a short link,
EXAMPLE 2

(musical notation: A:b)

and A:c, another extended note.
EXAMPLE 3

(musical notation: A:c)
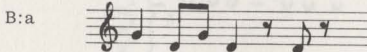
The entire B section is more clearly defined, both in terms of rhythm and melody. It has four subsections.
B:a is an introduction based on ascending and descending 4ths,
EXAMPLE 4

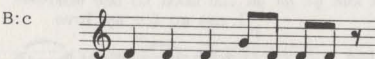*(musical notation: B:a)*

B:b introduces ascending and descending 3rds,
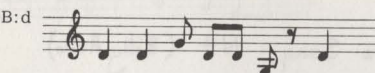EXAMPLE 5

(musical notation: B:b)
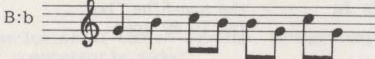
B:c, a chain motive consisting of three long, repeated D's, a higher note, G (a 4th above D), and three short D's. This section is repeated five times,
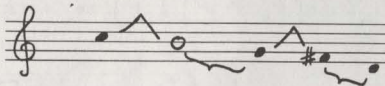EXAMPLE 6

(musical notation: B:c)

A symmetrical cadence formula, B:d, is used to conclude the song,
EXAMPLE 7

(musical notation: B:d)

The contrast between the melodic A section and the repetitive B section recitative is noteworthy -- the contrast between ornate microtonal melody and repetitive intervallic interplay using 4ths and 5ths.

SCALE

(musical notation: scale)

BEATS
Even beats. BILLY ASSU said, "You should have sticks and beat them -- one way of beating the song is sung.

RANGE
12th

ELECTRONIC ANALYSIS
The first note of the song was measured on each of the repeats:

1st time = B-71 (A sharp + 29) ⎫   a rise of 64 cents from 1st
                                ⎬   to 2nd repeat
2nd time = B-7 ↗ B+42   ⎭

                                ⎫   a rise of 21 cents between 2nd
3rd time = B+14 ↗ B+56   ⎬   and 3rd repeat
                                ⎭

4th time = B-13 ↗ B+35   a fall of nearly one-half tone
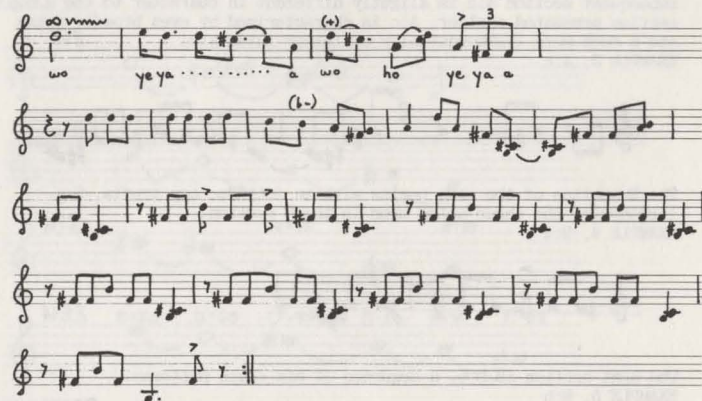   (99 cents) between 3rd and 4th
                                    repeat.

This study was done with a VISI-PITCH Model 6087 (an advanced SONAGRAPH / FREQUENCY analyser).

TEXT AND TRANSLATION OF N8 *POTLATCH* SONG, CHIEF'S OWN PARTY SONG, sung by BILLY ASSU

wo a wo o ha wi yi ha ha   Syllables

a la missan lta i tlat li	I'm going to go inside your
lok hap gyok zi yak suk gla	big house and you are going
wal ga may	to see how big your prince
suk na ku kwa mly sik	is. The prince is your son.
e a ma kwal latl zi	
we omp zi yak so ea mak	
walatl zi weomp zi yak so olak	
gikama ya	
mag grok si ya	

Potlatch Song N8 (Billy Assu)

Side 4, Song 3
N33 CHIEF'S PARTY SONG, sung by BILLY ASSU

This song belongs to Chief ASSU; made by himself. Last time he had a party he made that song. He gave away many things.

FORM

A
A¹   repeated four times
B
A coda

N33 is in two parts, A and B. The A section is comprised of two sub-divisions, A:a and A:b. A:a is an extended tone with heterophonic upward and downward embellishments (indicated by ∞):
EXAMPLE 1, A:a

A:b is a longer section, a sub-divided phrase showing intervallic expansion from 2nds through 3rds and 4ths and an expanding range:
EXAMPLE 2, A:b

A varied version of A, A¹, follows immediately. A¹ begins with an initial repeat of the extended tone with added pulsations but the subsequent section A:c is slightly different in character to the A:b section presented earlier. A:c is characterized by even broader range and a much more flamboyant play of larger intervals:
EXAMPLE 3, A:c

The B section of the song begins with an introductory prefix, B:a, introducing the three notes used in the B section:
EXAMPLE 4, B:a

The next section is B:b, a sequence of six chain patterns:
EXAMPLE 5, B:b

The final section is B:c, a cadential suffix:
EXAMPLE 6, B:c

SCALE

BEAT
‒ ‒ ‒ Spondaic throughout.

COMMENTARY
N33 is a strophic *Potlatch* song exhibiting all of the characteristics of the genre: sustained tones to begin; intervallic expansion; and chain patterns. Of particular note is the figure of interwoven 4ths and 3rds at the end of the A section, and the chain patterns covering a range of a 9th, with leaps of 5ths, resolved by 4ths.

ELECTRONIC ANALYSIS
The first and last note was measured during each verse repetition:

1st time = C sharp – 20 ↗ D+2	(first note)
F sharp + 37	(last note)
2nd time = D+2 ↗ D+43	(first note)
F sharp – 19	(last note)
3rd time = D+71 ↗ D+25	(first note)
G–45	(last note)
4th time = D+43 ↗ D sharp + 54	(first note)
G+9	(last note)
5th time = D sharp + 16 ↗ D sharp + 49	(first note)

TEXT AND TRANSLATION OF N33 CHIEF'S PARTY SONG, sung by BILLY ASSU

woa ye ya a wo ho ye ya a   Syllables

ha la zi ama hey glugh ya wik yeli sa	The big man start to a moving
ya ya wenk ha lisa	his mind is moving
gwa ya gi loyaw dam zi yas ha	that what he always do
ola gi laq wik gla wal ki laq wik	really a prince's man
ma man lutlhelouqwa	really full of everything
sis omp kas awekgha gewalagh tle yutla	from his father the call his
walas as zi yutl has giyak hama	big name
	as well as the chief

a ya a ye ya a wo ha ye ya a   Syllables

ha la si magiglugh yawikyelisa	The big man is standing up
ya ya wenk ha lisa	his mind makes him to work
gwa ya gilouq dam zi ya ha	he always do a big thing
ola gelouq wek glugwel kelouq	really a prince's man
wekmanmun lutl helouq	really full of everything
sis omp kas awagha gwaleaghtle yutla	the father make his only name
kumk ho las zi yatla gikagama ya	all the people always come
	together

Potlatch Song N.33 (Billy Assu)

wo ye ya .... a wo ho ye ya a

Side 4, Song 4
A8 WHALE SONG, sung by BILLY ASSU

The Whale (*Guayam*) is the king and great spirit of the sea. He is often depicted as the tyrannical lord of the underworld, and the traditional enemy of the Thunderbird. The Indians accredit to the Whale power over the Salmon and, thus, to their food.

Whale hunting is an important part of the *Nootka* tradition, according to JERRY JACK in 1968, himself a chief of the *Nootkas* in Gold River; whaling continued among the *Nootka* until about 1900. There are descendants of whale hunters alive today who have the harpoons of their ancestors. These harpoons are made of a wooden pole with a bone tip. One such existing harpoon has thirty-two cuts, meaning its owner caught thirty-two whales in one year.

JOHN JACOBSON told that, "Most central *Nootkans* wanted to be like a Thunderbird if they were to become a whale hunter - they had to do what the Thunderbirds do - their form of worship - they remain pure. until after a successful whaling expedition - there were chiefs who were whale hunters - but as early as around 1450 or maybe 1480, long before the advent of the Europeans, there was one chief who remembers his father on Vargas Island - they returned from a whaling expedition and they had nine whales and one killer whale from sixty canoes."

It is interesting to note that one *Nootka* Whale song which was sung by the *Nootkan* PETER WEBSTER is in the *Kwakiutl* language and is not understandable to the *Nootkas*. It can be heard on the *NOOTKA* recording.

As we are having on this album songs of Raven, Thunderbird, and Whale, it might be interesting to understand the relationship of these totems to each other.

Legend has it that Raven was walking along the beach when he saw a Whale far out to sea. He thought how he might kill the Whale. He flew out, and when the Whale rose, Raven flew into his mouth. He made a fire in its stomach and cooked the fish swallowed by the great mammal. When he had no fish to eat he cut pieces of fat from the Whale's side. Finally, the Whale died, and Raven was imprisoned.

Strong men came and cut open the Whale. Raven flew away and cleaned himself, for he was greasy.

The people ridiculed the greasy bird who had flown out of the Whale, though they did not know that it was Raven. He was so ashamed that he did not return. The people ate the Whale which the Raven had intended should be his food.

According to another version of the story, Raven turned himself into a man and returned to the village. He told the people that it would be dangerous to eat a Whale from which a mysterious voice had come, and this so frightened them that they ran away. He then settled down and consumed the Whale at his leisure.

The Whale is also linked up with the Thunderbird as it is seen on some totem poles, namely the Whale being held in the Thunderbird's talons. The Whale lies over the top symbolizing the mountain top where the bird rests after his trip from the sea before devouring his prey. Supposedly, Whale bones will be found on the top of many mountains.

The Whale is carved with a flat, dished snout and a small triangular dorsal fin.

This song depicts the distribution of a Whale at a *Potlatch*.

Before a Whale song, a head-dress song is always used.

The founder of the lineage of the *Mamalilikula* tribe of Village Island was created as a Whale, but changed to human form and took the name *WALAS*.

BILLY ASSU:
"Also on the crest of totem pole. When the other nations allied together will never harm them. This Whale is a head man. Another recognized person all under supreme command. Six families all with their own crests in Cape Mudge. The others tried many times to defeat them but didn't. Not only *Nootka* have Whaling song."

TOM WILLIE:

TW: For the *Potlatch* not only the chief, but all the people, you know the smaller men, lower rank than the chief, they all go in the big house. That's why they say in the song, to come people, cut off that thing, and they come cut off all how much they want.

IH: I see. He is distributing the pieces to the people. Which word means "Whale"?
TW: *Guayam*.
IH: The people are asked to come to the *Potlatch* and tell what part of the whale they want to have, is that right?
TW: Yes.
IH: I thought only the *Nootkas* were allowed to fish for whales. The *Kwakiutl* also did some whaling?
TW: No, they didn't go fishing for whales, some of them is culture, the story, whale. That is why he put that on in the *Potlatch* song. Myself I got a culture whale. (Under "culture", TW understands the Totem adherence.) My name, when I was young, is *CLACLATLAWEES* (*KLAKLATLAWIS*). It means two whales together.
IH: But the *Kwakiutl* did not really go out and catch whales.
TW: No, the *Kwakiutl* KWAGWALLA, he got it from people who married to woman from the West coast (i.e., *Nootka*). The West coast chief gives that *Potlatch* song to the other chief, *Kwakiutl* chief. That's why, and they split all those things.
IH: I see. He got it indirectly. If he married, then he got that Whale song.
TW: He got everything. I got a whole bunch of stuff -- Whale, *Bukwas*, *Trusles*, feather dance, headdress dance, also blanket dance. When my daughter get married, I give my stuff to the man who married my daughter, all the stuff, all the songs, and the name, that's what he get.
IH: So that's how they get the whales, but actually they are not hunting the whales, only the *Nootkas*.
TW: No, only the *Nootkas*.
IH: That is what I wanted to know, because I was interested how did I get a Whale song from the Chief BILLY ASSU and I read about that only chiefs can go out and they fast and all that, you know. So I wanted to know the story from you. You clarified the point for me, Mr. WILLIE. Thank you very much. So that is a good song. He got that whale and distributed that whale at his *Potlatch*.
TW: Yes.
IH: You don't know how he got the whale. Does it say how he got the Whale song?
TW: No, it never says that, just Whale song, that's all. All different songs about whales. When there is a *Potlatch*, when you give the feast, you have the right to use the Whale songs too. Besides that wear a mask.
IH: One is a whale fin?
TW: Yes.
IH: Fine, now that is what I wanted to know for a long time.

ANALYSIS
The form of the song is:

$$A$$
$$B_1\ \text{chain patterns}$$
$$A^1$$
$$B_2\ \text{chain patterns}$$
$$A^2$$

The A8 WHALE SONG is comprised of contrasting melogenic and logogenic sections. The transcribed version of the song begins with A, an extended note, followed by a long section, B, which consists of chain patterns.

The extended note in A is a fragment closely related to similar extended notes used later in the song (i.e., A^1 and A^2).
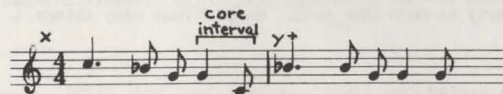EXAMPLE 1
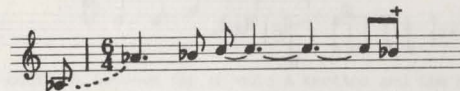
The chain pattern sections of the song are clearly logogenic; the melodic pattern is subservient to the words and syllables.
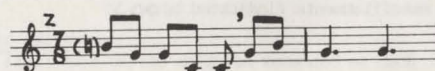
The chain patterns consist of two basic notes, B flat and G. Subordinate chain patterns are prefaced by a higher note (either C or D), or ended with a lower note (C). For example, x,y, respectively:
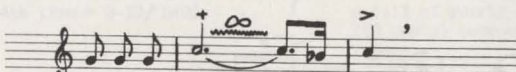EXAMPLE 2

A cadential variant of the chain patterns is used to signal the end of the chain section, z.
EXAMPLE 3

The second verse of the song begins with a motif, A^1:a, characterized by sustained tones with heterophonic wavering, undulating, melismatic tonal qualities, and the interval of a 4th.
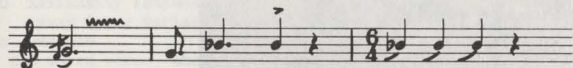EXAMPLE 4

This motif is sung twice before a new motif, A^1:b, consisting of short isolated rhythmic notes, is introduced.
EXAMPLE 5

These two motives, a and b, form the materials of the first section, A^1, of the song. They are combined in an a,a^1,b,a^2,a^3,b^1,a^4,b^1,a^5 pattern.

Following this section, an extended passage, B^1, based on chain patterns, follows.

The song ends with a return to the A material, A^2, presented in a truncated version. In this repetition, only a,a^1,b,a^2 and b^1 are presented, though the concluding b^2 section is slightly extended.
EXAMPLE 6
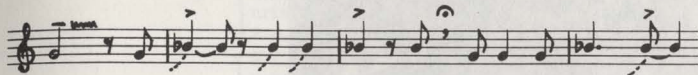
COMMENTARY

The A8 WHALE SONG has many of the formal and melodic elements as *Potlatch* songs though the formal construction appears to function differently. The range and intervallic content of the chain patterns is noteworthy; they outline a dominant 7th chord with an omitted 3rd.

SCALE
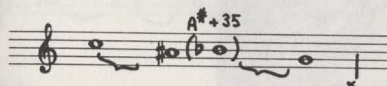
BEATS

Only spondaic beats are used, but with definite breath or phrasing breaks after specific sections. In the first verse the beats are presented in a pattern of 10,8,7 followed by a break. In the second verse, the pattern is 10,8,3 followed by a break. The third verse is structured 5,10,8 followed by a break. The fourth verse is 10,10 followed by a break, and the final coda is 8,break,7,break,6.

ELECTRONIC ANALYSIS

Electronic measurements have been conducted to determine pitch and interval analyses of the A8 WHALE SONG. The analyses, which are very illuminating, are found in the ELECTRONIC ANALYSES of the INTRODUCTION.

TEXT AND TRANSLATION OF A8 *POTLATCH* WHALE SONG, sung by BILLY ASSU

he le zi mak yus gika ana ya	We all see you standing Chief
yutl gika maya laks wizinaya	for all the people come to your
khough wawi lala gilis sik	home
latl hey a wa a wi lgitala gilis sik	where are standing
laks gla wi tsina kas	you lift up by four men who are slaves
awas hetlgukyuk wila hak	and you lift up by ten men
was ou an hak hokyuk	King of the sea,
wila hak was o muk wa hay	a Whale
hay gwayama wo yo ha ya yi yo hay	Syllables
he le zi mak yus gikamaya	We all see you standing
laks gla we zina kas was khugs	In that where you standing
wa wi lala gilis sik	for all the people came to your home
laks awa wela layalis sik	those all people come to you
laks gla wi zina hay kas ou	where you standing
lak zi xa ke di gilisa kus	those people was wake up to see you
gla we zina hay u	

Whale Song A8 (Billy Assu)
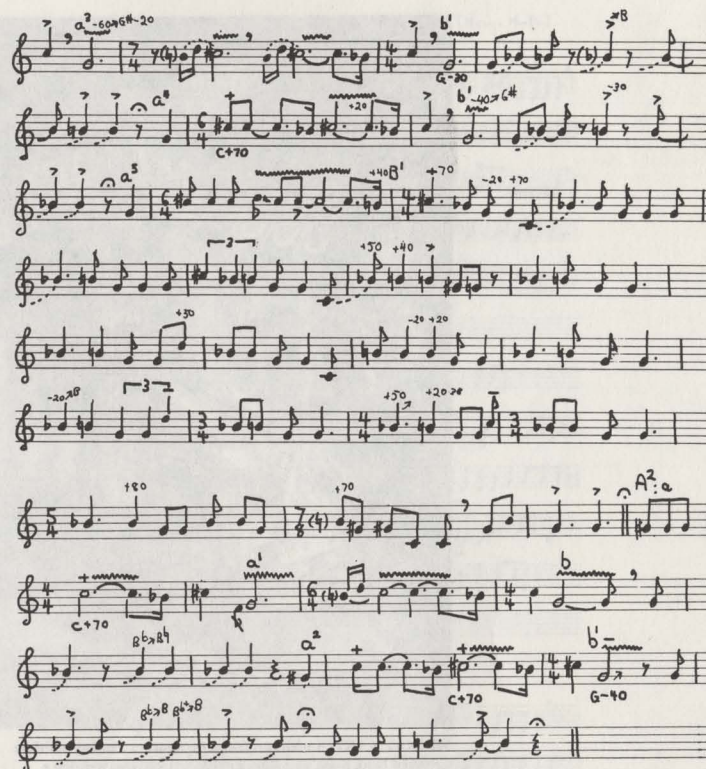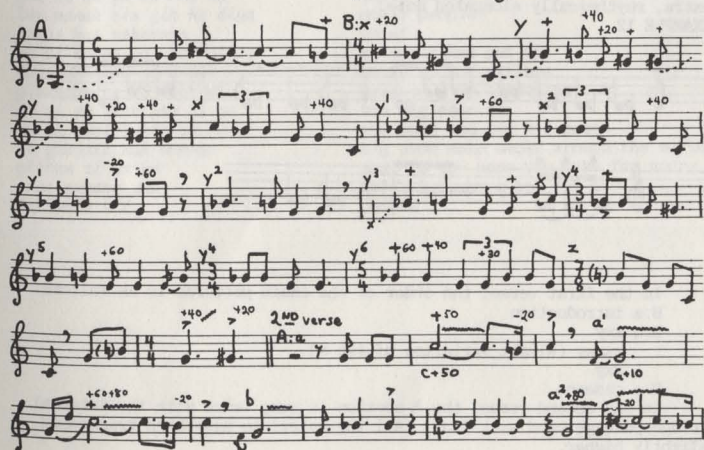
MUNGO MARTIN:
"*Hanenkas*, only one man chief - everybody knows him."

ANALYSIS

The form of the song is:

1st verse	A (no beats)
	bridge (beats begin)
	A
	bridge
	A
	B
2nd verse	A
	bridge
	A
	B
3rd verse	A
	bridge
	A
	B
	coda (truncated A)

Note the symmetry throughout the charts.

MM28 is a binary song with the standard *Potlatch* song components: the A section exploits sustained tones and microtonal alteration of pitch, the B section contains chain patterns in variation.

In the first verse, the song begins with a statement of the A section sung without accompanying beats. There are seven sub-divisions in A.
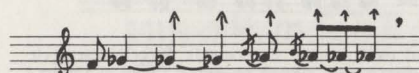
A:a is an introductory flourish:
EXAMPLE 1
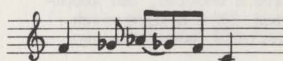
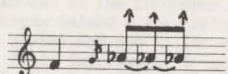A:b is the first of three sustained tones with pulsations:
EXAMPLE 2

43

MUNGO MARTIN with two *Hamatsa* dancers wearing multiple Crooked Beak mask and Raven mask. **MUNGO** is wearing a button blanket and Cedar Bark rings around his neck. Observe the long beak of the *Hagok* on the Totem Pole in the background.
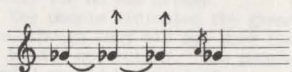
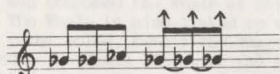A:b¹ is a shorter sustained tone section that follows A:b:
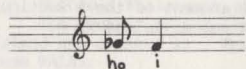EXAMPLE 3

A:c is a temporary cadence formula:
EXAMPLE 4
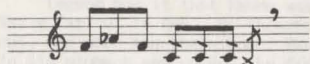
A:d is a second sustained tone:
EXAMPLE 5

A:d¹ is another (shortened in time) sustained tone subsection following A:d:
EXAMPLE 6

A:e is a very short but emphatic cadence motive:
EXAMPLE 7

Following the first statement of the entire A section, the accompanying beat begins and the A phrase is repeated, at a higher pitch level, twice more. Between the two repetitions of A there is a two pitch bridge passage:
EXAMPLE 8
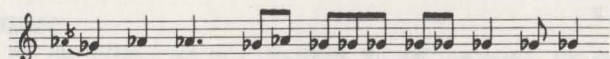
This bridge passage is used exclusively to connect A sections with other A sections. When the A section is joined to the B section, this bridge passage is not used.

The B section has three closely related units: B:a introduction, B:b chain patterns, and B:c cadence formula.

B:a introductory unit clearly introduces the pitch content of the chain patterns and is quite complex, in keeping with the complex nature of the chain patterns in the song:
EXAMPLE 9
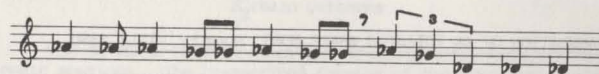
B:b has two different chain pattern types, "x" + "y", a short chain, "x":
EXAMPLE 10
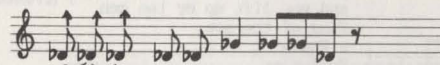
and a longer chain pattern, "y", which contains a complete triadic unit:
EXAMPLE 11
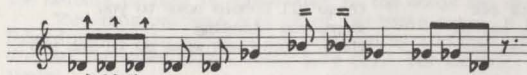
The final chain patterns are fused to form B:c, a cadence formula consisting of three repetitions of an altered chain pattern and an extra, rhythmically elongated note:
EXAMPLE 12
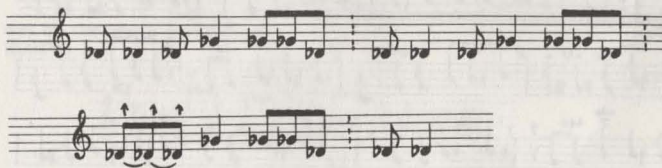
In the first verse, the order of the chain patterns is as follows:
B:a introduction
B:b xxy
    xxxxy (slight variation of 1st x)
    xxy
B:c cadence
In the second verse, the A section is sung twice with the internal bridge passage used as a link. All the materials have been transposed slightly higher.

In the B section, the pattern and organization of the chains is slightly altered. In this presentation the order is:

    B:a introduction
    B:b xxxxxxxxxy (extensive variation of x's)
          xxxxy (some variation of x's)
   B:c cadence

In the third verse, the A section is repeated twice again with no alterations except continued upward pitch migration. In the B section, yet another pattern occurs with chain patterns:

    B:a introduction
    B:b xxxxxxy (variation of x's)
          xxxxy
          extension of y chain
    B:c cadence

In summary:

A $\begin{cases} \text{A:a,A:b,A:b}^1\text{,A:c,A:d,A:d}^1\text{,A:e} \\ \text{bridge (beat begins)} \\ \text{A:a,A:b,A:b}^1\text{,A:c,A:d,A:d}^1\text{,A:e} \\ \text{bridge} \\ \text{A:a,A:b,A:b}^1\text{,A:c,A:d,A:d}^1\text{,A:e} \end{cases}$ 1st verse only

B $\begin{cases} \text{B:a} \\ \text{B:b} \quad \text{x's plus y} \\ \quad\quad\; \text{x's plus y} \\ \quad\quad\; \text{x's plus y (1st and 3rd verse only)} \\ \text{B:c} \end{cases}$

SCALE
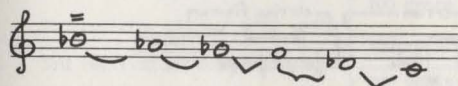
RANGE
   6th

BEATS
     ∪ ∪ ∪   Take note of the solo beats which are heard at the beginning of every bridge of each verse.

TEXT AND TRANSLATION OF M28 OLD *POTLATCH* SONG, sung by MUNGO MARTIN

dukwala la ga la hey zi	We see our chief
yagek hama ya ya ha lak wala key ya	all people all over
woo a ha o ha o ha ye ya	Syllables
hoo a ha ye ye ha wo ye ya	
dukwala la ga la a hey zi	
yagek hama ya ha	
lelk wala tley ya	
wey zi la gia etalis tla	You will give big do it again
walasi la ha tla nala	big *potlatch* our big brother
gi la ha tla haka namuk	you are the only one
ma ek wala se la enuk	we see big *potlatch* again
zi ya a ha gekama ya	big chief
si gik hey diya ha sa	chief's people our
hams gekama yik lilkwala kli	our chief's people
woo a woo wo ha yoy a ha	Syllables
hi ga mi lalagilisi	Only he long past show
maok sa ya ha sa ho lelkwala kli	always for our people
tley ogyitl mas gla mis	we are shamed shamed to
tala munik wi gi gum	see small people small chief
ma nik was lelkwala kli	people
dukwala ha goy zi ha	We see our big chief
gekama a heya lilkwala kli	people
sak ya tli he geka mes	canoe gives away the chief
yakwala gilis tlak his	gives away
gal hi di ya ka mak sa	small people
lum manuk sis gik he diya	small people
hakus hus gekamaya	chief
wy zi ha ga ga gla wolisa	go ahead and get up
kaus gla wal gama yik	stand up for princes
gikamaya ka ki tsak	princes give something
yu zi am glek ham zi ya	his big name is
ha sa gwolek kle ya ha	you make you own big name
zi gakyala nuk wamaya	big name make smoke around the world
glekum zi ya ha	that is the name you make for your-
sans gekama yik	self, our chief for the
lelkwala kli	people

Old Potlatch Song MM28 (Mungo Martin)
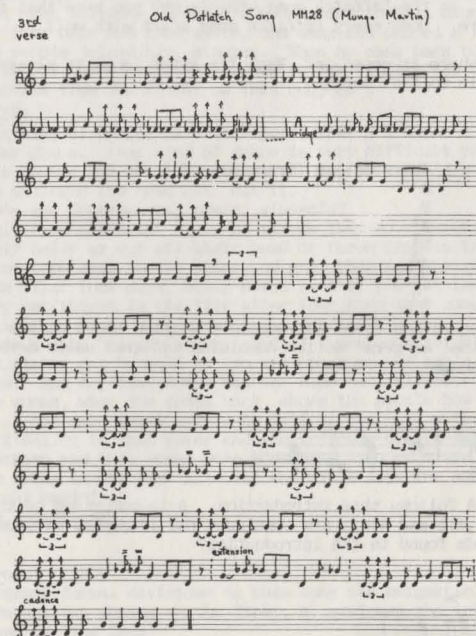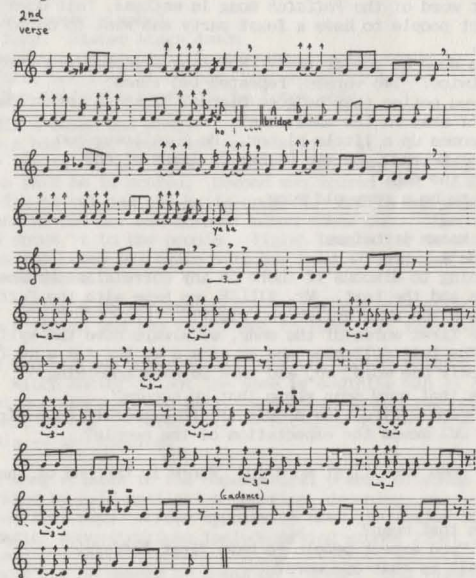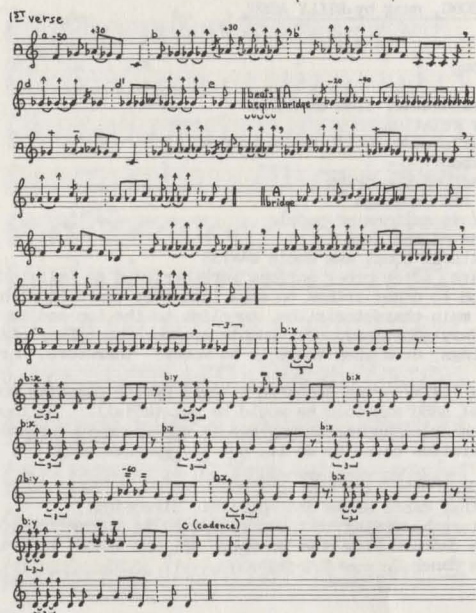
Side 4, Song 6
N12 *POTLATCH SONG*, sung by BILLY ASSU

BILLY ASSU:
"A very old song
HOG MISKIN
Cape Mudge, grandfather time of *MAOLI*
Campbell River relation
His grandfather's side, wolf, eagle totems
We Wai Kai tribe
WE KAI first man of the tribe
Kwakiutl just the language
Little *Kolassi* is nations of people
A *Heila* is tune of the song
Supreme man without equal was Uncle *WAMISS*
After many years, after other nations were striving to imitate him, he
sent invitation to other tribes to show them they can't equal him. This
is one of the main characteristics, to climb to the top and to better
themselves." Very ambitious. Our people are wealthy. They can afford
to do many things, even when there is no money. Therefore, more power-
ful."

To call a *Potlatch* was declared illegal by the Canadian government
in 1884. Chief ASSU was told he would be put in jail. He thought that
it would gradually disappear anyway but it was wrong to forbid it. Only
the older generation cares to do it, not the younger ones.

CHRISTINE TWINCE:
(The song to that dance shows choreographic direction.)
"The dancers turn according to the words *wo ho ho*. Sometimes, at these
syllables, the dancers slow down or speed up. ED WONUK, my grandfather,
taught me this dance."

TOM WILLIE:
TW: The first word of the *Potlatch* song is *waikyas*, "sit down".
     You expect people to have a feast party and want to do some
     Potlatch.
IH: How often does he repeat that? How many strophes are there?
TW: Repeats twice. Two verses, repeated two times.
IH: And did you notice that he goes higher? That is intentional?
     He doesn't stay on the same note?
TW: No. He comes up a little higher. He goes lower too.
IH: Where does he end? On the higher or lower pitch?
TW: Higher on the end.
IH: It seems to be a very old song.
TW: Yes.
IH: Have you known it before?
TW: No, I didn't.
IH: We are going to discuss if there is any correlation between the
     syllables and the text. Mr. WILLIE, we have with the *Potlatch*
     song always the same syllables, right?
TW: After the first words of the song, we always have the syllables
     wo wo. The full syllables are *ho ai a o wo hai i a a wo i*.
     There's only one word, *wo*, and then he says something.
IH: What does that word mean where that *wo* occurs?
TW: *Waikyas* means "try". You people try to expect to have first party.
IH: That one *wai* means the expectation of the people?
TW: Yes.
IH: How far does that first word go? Where is the end of that first
     word?
TW: *Wai kyas*
IH: What does that mean?
TW: It means "you expect people to have first *Potlatch*".
IH: That is all in that one word?
TW: Yes.
IH: Actually, in the *Potlatch* Song, that's why you have that first
     "*wai*" here. Does every *Potlatch* song start with *wai*?
TW: No.
IH: But somewhere it comes in? What I'm after, does it always come
     back again to that word?
TW: Yes.

ANALYSIS

Form: Introduction (fragments of A and B)
               A
               B
               A^1
               B^1
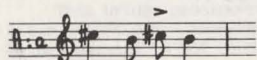   A^2
               C
               A^3

N12 begins with a brief introductory section based on the interplay
of 2nds and 5ths, a 'germ' motive combining integral units developed
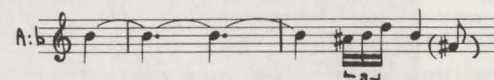later in the songs:
EXAMPLE 1

Section A follows this introduction. A is comprised of three sub-
sections, A:a, A:b and A:c. A:a continues the interplay of ascending and
descending 2nds found in the introduction"
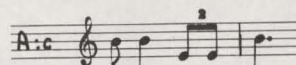EXAMPLE 2

A:b is a sustained tone concluding in a rapid figure:
EXAMPLE 3

A:c is a cadential pattern based on the interval of the 5th:
EXAMPLE 4

Note how the outer subsections of A define and amplify ideas
originally stated in the introductory unit.
B is comprised of six two-note 'chain' patterns (an amplification
of the descending 5th motive from both the introduction and the A:c
section) prefaced by the introduction based on the melodic use of the
2nd. B ends with a highly characteristic closing figure triggered by
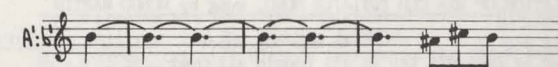a particularly interesting inversion of the two-note chain pattern:
EXAMPLE 5
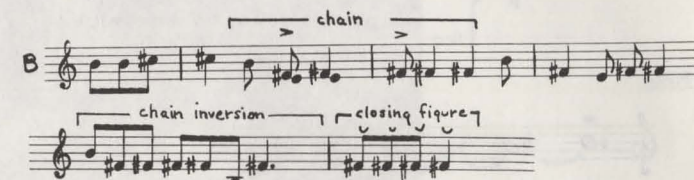
In the second verse, formal subsections remain easily identifiable,
though some alterations are made. The melody in A^1:a^1 is rhythmically
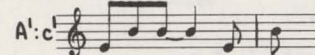altered:
EXAMPLE 6

A^1:b^1 has an altered and augmented concluding figure:
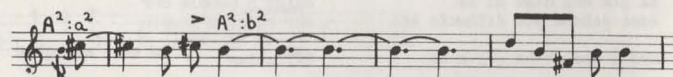EXAMPLE 7

and A^1:c^1 is slightly extended:
EXAMPLE 8

B^1 is an almost exact repetition of B, the only difference occur-
ring in the third chain pattern.
The third verse begins with A^2:a^2 and A^2:b^2 sections (though the
conclusing figure in the A^2:b^2 subsection is inverted to form a descen-
ding pattern, a descending augmented triad and an ascending
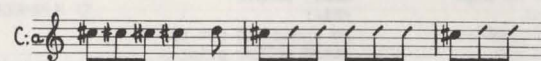4th -- a very sophisticated melodic event):
EXAMPLE 9

A^2:c^2 is considerably altered by extension and transposition to
higher pitch levels:
EXAMPLE 10

A^2:c^2 is followed by an extended interpolation, an entirely new
section, C. C is comprised of two subsections, C:a, combining par-
lando recitative and interplay of 2nds:
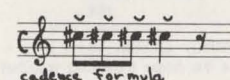EXAMPLE 11

and C:b, which introduces new chain patterns based on the interval of
the 3rd, an interval found only in the A:b subsections (and used
sparingly in those units):
EXAMPLE 12
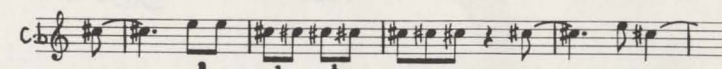
C ends with a transposition of the closing suffix of the B section:
EXAMPLE 13

cadence formula

The entire song ends with a return to the A section. A^3:a^3 and A^3:b^3 are, however, transposed upwards to new pitch levels:
EXAMPLE 14

SCALE

A six-note scale. Different sections of the song use different (but intersecting) zones of the scale:

RANGE

10th

INTERVALS

The size of intervals is constant during the song, but there appear to be fixed intervals which can be raised in pitch (microtonal transpositions.)

Concerning our manifold statements of pitch rise as a variation technique during a song, electronic research has been done with a Gentle Electric Pitch Follower attached to a Gould chart machine. The following substantial rises were noted. The first pitch rise, B+50 to C+50, amounts to a half tone. The second pitch rise, C+50 to D+10, amounts to slightly more than $\frac{1}{2}+\frac{1}{4}$ tone. The third pitch rise, D+10 to E+50, equals slightly less than $1\frac{1}{4}$ tones.

1st reciting pitch = B+50 cents	100 cents
2nd reciting pitch = C+50 cents	160 cents
3rd reciting pitch = D+10 cents	240 cents
4th reciting pitch = E+50 cents	

TOTAL = 500 cents

BEAT

For most of the song, the underlying beat is: $- \cup' - \cup'$ etc. However, during the A^2 section, the beat begins to shift. Short beats receive more and more emphasis, causing the basic pattern to shift from trochaic to spondaic -- regular short beats: $\cup\cup\cup\cup$. At the A^3 section, the original beat returns: etc.

When the syllables wo ho ho are sung three times, the drum beats are: $- \cup\cup - \cup\cup$. These are co-ordinated with the rhythm of the sung syllables.

COMMENTARY

N12 Potlatch song is in the two-part strophic design familiar in Kwakiutl Potlatch songs -- an embellished opening section hovering around a central sustained pitch, followed by a more rhythmic section based on chain patterns. It uses a predictable sequence of smaller intervals to begin, followed by larger intervals as the song progresses, consistent with other Potlatch songs. It is particularly interesting to note the concluding figure in the A:b subsection, the intervals of which gradually become wider in successive verses of the song.

A unique irregularity in this song is the introduction of a 'foreign' C section in the final verse. At this point it is as if a new Potlatch song A/B complex were grafted in. C has two distinct parts: an opening parlando section basically pitched on C sharp; and a contrasting phrase with new chain patterns. It is interesting to note that the underlying beat changes for the C section. Where earlier sections have been underscored with a freely trochaic beat pattern, C is combined with a spondaic beat.
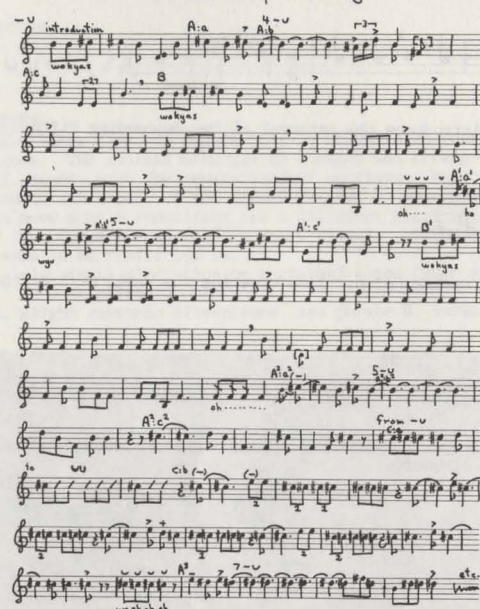
Any assumption that N12 consists of two separate and unrelated songs is quickly contradicted by the concluding section of the song, an upward transposition of the initial A material and a return to the trochaic beat.

TEXT AND TRANSLATION OF N12 POTLATCH SONG, sung by BILLY ASSU

waikyas sutl naank yalas a woy i woy	You expect people to have a
waikyas sutl naank yalas hysa na an kalas	feast party
gala hysa a naank yus to la hysa glowi	and want to do some Potlatch
tsana kas owa ak yitl helu kas	way I'm standing because I'm
awa gen waksu ane kas awa giken	lucky far
kagi wey wo ho ho a ha woy	my both side of my mother and father
wo ho yeh has yu may gla klig atla	the chief before me
kyas ken as wotl tsi ya ye hoa khin	he's the one who gives us a
ow ala du wuk digh ho wa yeh ho wa	full of food the chief always
lame kheks ha yi lak hawametlla	gives big feast
yeh how a sa ho mis kina	the chief always of everything
yi ya glas gekya kame kas awa	the name of lots of food always
	the chief to all the whole people

Side 4, Song 7
N5 TUGWID DANCING SONG, sung by BILLY ASSU

The Tugwid Dance is always performed by a woman wearing a hemlock headpiece and neck ring. The dancer enters singing in a high, clear voice, claiming to have Supernatural power. To the accompaniment of rapid drumming, she dances for some time before the painted screen, and then stops. Although she was urged to display her power, she did not. This process of starting and stopping occurs four times, but it is only during the fourth time that she actually displays her Supernatural power (even though she was chastised by the participants the previous three times). In some cases, the power she displays is the ability to have a manifestation of the Supernatural power, after having been cut up, to appear from a wooden box.

BILLY ASSU:

"AHMOO'KH (sister's name)
Dancing Song. Sister sings Aomor
Doctor passed some people. Doctor comes in the canoe.
People might not look at doctor, but she still dances.
Doctor then tells the story on the totem pole.

Sister did a dance and song.
They use a big drum, boxes and she is put in it.
Somebody try to cut her neck. Four men get busy with big knife and first man said he is scared. Second man scared too. Third man say he is going to cut and the knife dropped. Fourth man says he is going to cut and he cut her and lots of blood comes out. Then takes the head and shows it to the people. Finish then after several hour. Sometimes she comes out again with her head alright and now she starts to sing and dance.

NAWALOG. Being a doctor she gets a vision and then start to dance. One gets a vision and the song comes to them. If they awake the song is there.
Medicine man had the power to kill but not in her opinion -- mind over matter. Witch doctor is not the same as medicine man -- only certain power but not the power to kill. Medicine man had the power to kill. Second part refers to Totem Pole -- but does not tell the story of the Totem Pole -- the tapping."

The song relates to the Supernatural powers of women traditionally demonstrated by self-mutilation, burning, drowning, etc., and regeneration after four days. (Four appears to have particular significance.) Other "magic" demonstrations include making stones float in boxes filled with water.

Tugwid can be danced by a man or a woman. Old Tugwid song is also a medicine song. The Tugwid story is also found in different Indian families. For instance, HERBERT JOHNSON used to be a dancer. He was dead for four days and came alive, and sang and danced a Tugwid song. Then the people joined him, singing. When he came back to life, he came back as a Wolf, or a ghost, according to TOM WILLIE. (I have a song in my collection from TOM WILLIE on that subject.)

TOM WILLIE:

TW: That kind of dance, call it Tugwit, that's a woman's Supernatural power dance. That kind of dance is very difficult to watch. "You take an axe and chop my head off." One of the old people take the axe and chop the head off; cut it.
IH: She's got Supernatural power, gluguala?
TW: Yes. Five different types of things they do. Sometimes they open their belly or cut off their head or throw them in the fire or throw them down in the water and stab them and she still comes back after four days, still comes back if you cut the head off. If they get thrown in the fire after four days they come back and dance again.
IH: It is a make-believe story. Yes, I remember Chief BILLY ASSU said his sister cut herself in two and she appeared again. That is a show. And so, that woman has the Supernatural power to do that?
TW: The woman, when she comes back, shows the people how smart (she) is... She asks these people to fill up box with water and the stone is floating in that water and she told the people to give her some feathers and this woman make something like snow and put this little thing in the box all over the place like the snow.
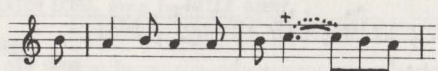IH: A real magician!
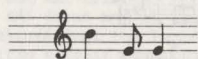TW: Yes, something like that.

FORM

Strophic, ABCD
Internal formal divisions in this song are enigmatic. The initial A section has two phases -- the first, a, explores the interplay of rising and falling 2nds:
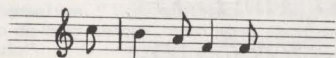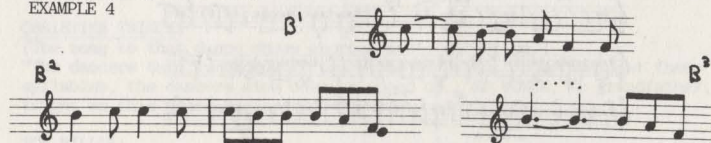
47

EXAMPLE 1

The second, b, introduces the interval of the descending fifth:
EXAMPLE 2

B is a descending melodic line covering the range of a fifth:
EXAMPLE 3

The B motive is immediately modified by 3 subsequent repetitions, from the original motive:
EXAMPLE 4

In B^1, the note values are augmented; in B^2, the order of the first two notes is reversed; in B^3, the motive is slightly truncated.

C introduces new material, a fourth and fifth apart, symmetrically alternating leaps between pitches:
EXAMPLE 5
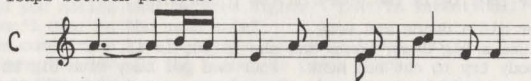
D begins with a highly unique triadic motive which concludes in an extended chain of ascending and descending thirds:
EXAMPLE 6
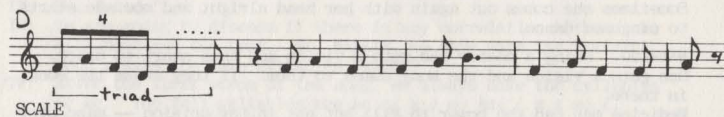
SCALE
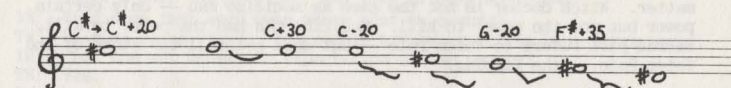
RANGE
7th

BEAT ⌣ —

ORNAMENTS

Characteristic use of a portamento on extended tones in contrast to sustained tones, as in the following:
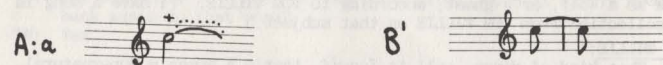
Tuqwid Dance   N5 (Billy Assu)
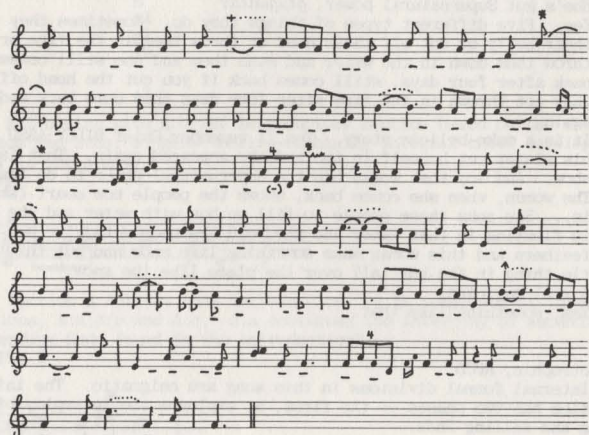
---

lum enok hut li la tlak   I'm going to listen to you
tsi tsa ky atl a you ea la   for your Supernatural power
ya sut tsay ki to mi   to come for to perform for us
li ma lis zi ya yi yi a ha yi ye ye and I know that you say it is
a ha yi ha a hoy o ha   really Supernatural power
woy woy wey wey tsak   to come into your big dance
                                  post and your village

he ma kutl tsi ksak ya
tl la lo yuk lozi ka so yutl
hik lo pek a lisa yutl tlak
tsay pik a ya si ha a
ha ye a ye a hoy e ha wey
woy woy

Side 4, Song 8
N38 NIMKISH DANCE, sung by BILLY ASSU (WIND SONG)

BILLY ASSU:
"Somebody paid me to dance that song.
NIMKISH, belongs to, over 100 years ago."

The dance is like a wind. The song begins with *whu*, imitating the wind. Then the words follow immediately. He tells the wind to stop blowing. The third word of the song, *yowala*, means "blowing" or "wind". The syllables, *woy yea*, imitates the blowing as well. They are used three times as a programmatic device. The syllables are repeated twice in succession at one point. The other syllables, *yea he ya hei ya a yo ho*, are also derived from *yowala*. The song concludes with *yi ho*.

ANALYSIS
The song is strophic, with four verses. The form is:

A
B
B^1
C
D (cadential section)

Within each verse there are slight changes. (See transcriptions)

N38 is a strophic song with three basic phrases. The first phrase, A, contains symmetrical intervallic play among three notes, B, D and F sharp, a triadic figure. Notice how the upper and lower pitches are gradually introduced with increased time values.
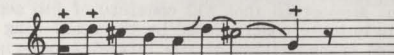EXAMPLE 1

The second phrase, B, is not triadic, but shows a similar basic contour to A -- repeated notes succeded by larger and larger intervals. Note the interesting intervallic pattern of a 3rd, a 4th and a tritone used at the end of the phrase.
EXAMPLE 2
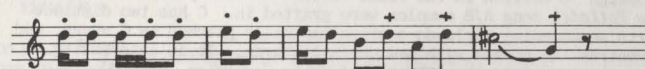
The next phrase, B^1, is a virtual repeat of materials heard in the preceding B phrase, a repetition which emphasizes the intervals of the 4th and the tritone.
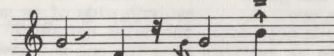EXAMPLE 3

Both phrases C and D appear to be cadential. C is a lower transposition of the triadic interval series found in the A section.
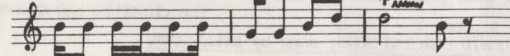EXAMPLE 4

D is an extension of the notes used in the C phrase, given new rhythmic emphasis by the use of longer note values.
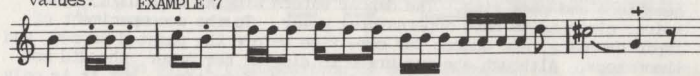EXAMPLE 5

In succeeding verses of N38, only minor changes occur in the A,B, B^1 and C sections. In the A phrase on the 3rd and 4th verses, the raised F sharp migrates upward to G.
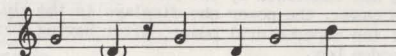EXAMPLE 6

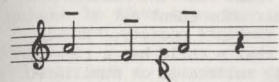In the B section, certain notes are repeated with quicker note values.   EXAMPLE 7

The only significant structural change occurs in the D section. In the 2nd verse, D becomes extended through repetition.
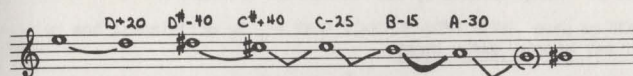EXAMPLE 8

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In the 4th verse, upward pitch migration has taken place.

EXAMPLE 9

SCALE

D+20 D#-40 C#+40 C-25 B-15 A-30

RANGE
octave

BEAT ♩♩♩♩ (♪♪)

COMMENTARY

Like other *Kwakiutl* dances, N38 is strophic in form and repeated four times. The musical material is concise and arranged in a straight-forward manner, with few repetitions of sections. Repetition is restricted to the repeat of the second phrase, B, presented again as B^1, and the more subtle repetition (at a different pitch level) of a small motive from the A phrase to form the C phrase. Performance embellishments seem to be restricted to:

1. microtonal alteration on sustained notes (such as the pulsation on D in phrase C
2. slight rhythmic alterations (see phrase B, verses 3 and 4).

MUNGO MARTIN, with his Crooked Beak multiple mask
with small *Hagok* (*Huk Huk*) and Raven attached.

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TEXT AND TRANSLATION, N38 *NIMKISH DANCE (WIND SONG)*, sung by BILLY ASSU

whu	He told to stop too much
gwatl zosi yo-wala gilisi nala ya	blowing in our world. He
atla yag watl mala gilisi awag howa gak hanuk	said don't the blowing towards the people come to our land
woy yi a a ye oe ye a he ya a	Syllables
la gitl watl lan wok he ga lisak he ya	that why take them and get
ta tlo lak wela ya wak sis to la	to come help to his work
ya waks sis tak yen chanuk kikumaya	with our chief because he's never stop doing a *Potlatch* or dance
woy yi yi yi woy yi yi	Syllables
yi ya a yi ya a yi ho	

N38 NIMKISH DANCE (WIND SONG) Billy Assu

Side 4, Song 9
TW38 *MADEM* SONG, sung by TOM WILLIE

TOM WILLIE's *Madem* Song is from the *Nimkish* version of the famous mythological story. It is interesting to note that Mr. WILLIE could not give me the story of the *Nimkish Madem*. I asked him who the present owner of the story is. He said it was MOSES ALFRED who, however, died in 1971. (His Indian name was *DLOSUTEWALIS*. "*DLOSU*" means "other side", i.e., the east coast of Vancouver Island as opposed to the mainland; and "*TEWALIS*" means "high chief". He is a descendant of *OZETALIS*, meaning highest chief and famous singer.) Therefore, it duly belongs to his widow, AGNUS ALFRED. She is an old woman now, but she keeps the story very guarded, just as TOM WILLIE had warned me. I located Mrs. ALFRED, after nine long-distance phone calls, at the home of one of her daughters. Mrs. ALFRED said that she knew the story but she could only tell it in Indian language. However, she gave me permission to use the story, informing me that the only one who knows it at present is JAMES SEWID (from Alert Bay, now living in Campbell River). He is entitled to tell the story because Mrs. ALFRED's daughter is married to Chief SEWID's son. In speaking with Chief SEWID he also enlightened me about his initiation into the *Hamatsa* society (see *Hamatsa*, in Introduction).

There are also several versions of the *Nimkish Madem* story in Boas (1897, 1910).

There are many legends on that subject, including a *Madem* story from the Hope Town *Gwawaenox* people, related to me by TOM WILLIE. I also have the Hope Town *Madem* song, with text and translation, sung by TOM WILLIE, TW37, not included in this record set. The *Gwawaenox* version is also found in Boas (1906, 1935).

In the Hope Town version, the important syllable in the *Madem* song is *woi*, expressing Supernatural power. We have previously found this syllable in Medicine songs and other songs dealing with great Supernatural importance.

In the *Nimkish* version, the syllable expressing the Supernatural power is *a na na* which we have encountered as typical syllables for Mourning and Ghost songs, and also as *Salish* Medicine songs, coming from the word *anana*, "pain, hurt". (See Halpern, ETHNOMUSICOLOGY Journal, May, 1976).

The rhythmic beat in both versions is the same.

There are also three songs for "washing off" the Supernatural power from the dancing singer. This is reminiscent of the purification rites of the *Hamatsa* dancer.

As an aside to the *Madem* song, I have found that the maltreatment of Indian children, for example *Siwit*, and their subsequent act of running away from home, is a well-known element of *Kwakiutl* society. MABEL STANLEY, a *Kwakiutl* chieften, once told me that a child has a right to run away from home if he has been physically maltreated or humiliated.

A certain dissatisfaction with human weaknesses often leads to abandonment of the human race and turning to nature and Supernatural power. (See also the story of the Robin in my Folkways Album Booklet, *NOOTKA*.) This is the underlying motivation I see in all the *Madem* songs, so widely treated by the *Nimkish* and *Gwawaenox*.

ALERT BAY *NIMKISH MADEM* STORY

OMALALEME and UNATTAINABLE were men in the beginning, in the far past. They did not meet anyone, and they built their house at Up-river (*Nenelkenox*). They were walking after elk, and went across to the other side. Then they arrived at the village of those of the other side, the foreigners. That is the first time they were met. They did not know them. They were the *Matsadex*. The name of their chief was *Watsowika*. Then the chief began to give a winter dance. Then the chief was struck, the one on whose account he was to be a host. The child cried. They tried to call him, that he might rise in the house, but he did not eat for ten days. He just wrapped himself up in the house. He did not sleep. Then he started and went to commit suicide. He was looked for. His mother wailed for him.

Then the child arrived on the large mountain where quartz is. Quartz flew into his body. Then the child began to fly from the rock. He began to fly with the quartz. Then the child went to what is called Feather-On-Top. Then the feathers came to be on his body, and he became a bird. He came flying, soaring over his mother and father. Then the child was seen.

His father was awakened. "Stop, your master has come." "Don't talk foolishly," said the father, who covered his head with a blanket. "Go through there and die."

Then the mother was nudged in the house. "Behold, your master has come. Put on your belt." She put on her belt.

Then the child came and was surrounded. Time was beaten for him, and it is said he was a *Madem*.

"Behold! That is the way of the one who we like, who we initiate, because I am a real dancer. *Yewa Yewa*. Because I am a real shaman, therefore I am the only Supernatural one. I was carried to the lower world because I am a real shaman, therefore I say that I am the only great Supernatural one; for I was taken along, flying like *Madem* by my screaming garment, the winter dance garment of the world, because I am a real dancer. *Yewa Yewa*."

TW38 ALERT BAY *NIMKISH MADEM* SONG, EXPLAINED BY TOM WILLIE:

TW: I heard the *Madem* song from the *Nimkish* people all the time, all those *Madems* go in all different places, go to Kingcome, Alert Bay, I see that song. Must be old, old song.
I'm going to explain about the song on the first verse. *A ha na* are are the syllables of the song. When they go into the verses, *la tinkglau sedzilak, la ha kliahia shlak*, it means that I've been standing right in, long mountain, it was steep, I was walking up and down. That mountain is something like, rocks are rolling down *kliashala*. Second verse, the same thing, "I've been standing right under these long, steep rocks (i.e., cliffs) along the side of the mountain. And run up and down with my power, my Supernatural power, my Supernatural power as a *Madem*. *Hyima lach* means glass, or diamonds, falling down the mountain. That's what *Hyima lach* means. That's the second verse of the song. And then, after that he does the syllables. Always syllables go with the songs. A man in Kingcome (i.e., *TSAWATENOX*) had a wife who was *Nimkish*; that's why he take that *Madem* dance. He gave it to his nephew, ARTHUR JOSEPH. I saw him. He run up and down in the house, the big long house. He pretend to be on a mountain.
The people in the old days, when they get something like a different kind of dance, and your husband do a *Potlatch* and you get all your dances. You get it from your culture and give it to...and when you get a daughter and your daughter marry to other people, you give it.
IH: It was hereditary. It didn't belong to all of the people (i.e., communally owned) but it had to be given according to hereditary law. So not everybody could sing or dance it. It must be a very old song.
TW: The first time ARTHUR JOSEPH sing his own song, then he let the people take it after that, they do the dancing.
IH: Are you related to ARTHUR JOSEPH?
TW: Yes, he is my wife's grandfather.
IH: I see. So you are entitled to sing it.
TW: Yes.
Lots of girls like to do the *Madem* dance in Alert Bay. Sometimes ten girls at the same time.
The syllables sound like a Mourning song. *ha na ha na*, like that.
IH: *a na na*. A Mourning Song.
TW: The *Madem* has Supernatural power. He can disappear. He can also fly. That's why they call it *Madem*. That word *Madem* is not in our language. That's *Bella Bella* language; *mata* is "fly". The syllables *a ha na* are sung high, *yi hei* are low.
IH: The high one is *tipi?* (Indian word for high pitch)
TW: Yes. The low one is *beni*. Those boys in Alert Bay, they want to learn how to sing. When I sing with them, I told them, we're going up twice; we're going down twice. I do that when we're singing. Say everything as we do.

IH: Do they understand how much they have to go up?

TW: Yes.

IH: What does it mean, "twice go up"?

TW: Well, when I sing that *a ha na* high, sometimes they always go up twice on the high, and twice on the low.

IH: So the first time they go a little higher, and then again, still higher.

TW: Yes.

IH: And they do the same, lower and then still more lower. So, that is a change... Yes, you know that I measured these things on electronic devices; there is quite a difference between the highest and the lowest. And they know exactly how high they should go and how low they should go? How do they know that?

TW: Well, they don't go any higher than me when we sing. Or any lower.

The text and translation of the TW38 *NIMKISH MADEM SONG*, sung by TOM WILLIE, is:

a ha naaa a hana a ha nay	Syllables }	(repeated
ye hi yaa a hii hi		twice)

lak dan glauk si ze lay	I been standing at the	
zamana a hey hi	end of this long mountain	
lak ha dli yak ya ha ley	from which the rocks are	(repeated
ga la na a hey hi	falling down	twice)

a ha naaa a hana a ha nay	Syllables
ye hi yaa a hii hi	

lak dan glauk tze lay	I been standing on bottom	
za ma na a hey hi	long steep long mountain	(repeated
La kha chwi la mach a ley	which is powerful	twice)
ga la na a hey hi	sparkling rocks	

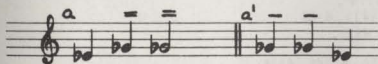|		
a ha naaa a hana a ha nay	Syllables }	(repeated
ye hi yaa a hii hi		twice)

han han han haan	coda

ANALYSIS

The form is: A   two times
B
B1 } two times
A1
B
B1 } two times
A2   two times
coda

Within each one of the A (A^1 and A^2) and B (and B^1) sections, there are five motives (or their variants): a,b,c,d,coda.
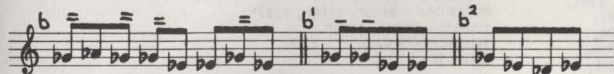
Motif a has one variant, a^1, which is an inversion of a:

EXAMPLE 1
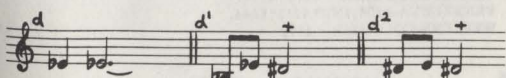
Motif b has two variants, b^1 and b^2:

EXAMPLE 2

Motif c has three variants, c^1,c^2,c^3 (which is also varied). The relationships of the different c's should be noted. In c, there is a move down to the B flat. In c^1, it reaches the B flat, but delays it in moving up a 3rd to D flat and then coming to rest on the B flat. In c^2, it goes straight from E flat to B flat and rests there. c^3 goes straight into the B, rests there (in repeating the B), goes back to E, and then finishes off on the B, the final note. Note that c^3 in verse 7 has the same 4th jump, repeated, with finalizing on the B. Strophe 7 is the cadential strophe.
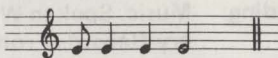
EXAMPLE 3
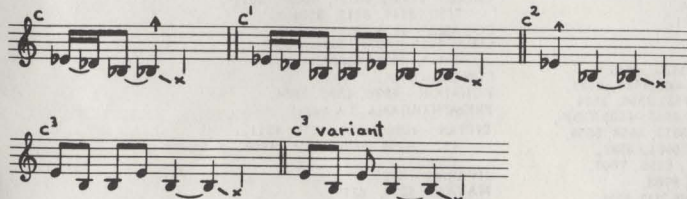
Motif d has two variants, d^1 and d^2:

EXAMPLE 4

The coda consists of four repetitions of one pitch:

EXAMPLE 5

Section A has two variants, A^1 and A^2, because its d motif becomes d^1 in A^1, and d^2 in A^2.

Section B has one variant, B^1, because its b^1 motif becomes b^2 in B^1.

The complete form, consisting of sections, motives and verses, may be illustrated in the following chart:

A : a b c d c^1	verse 1	
A : a b c d c^1	verse 2	
B^1: a^1b^1c d$^1c^2$		
B^1: a^1b^2c d$^1c^2$		
B : a^1b^1c d$^1c^2$	verse 3	
B^1: a^1b^2c d$^1c^2$		

|	
A^1: a b c d$^1c^1$	verse 4
B : a^1b^1c d$^1c^2$	
B^1: a^1b^2c d$^1c^2$	verse 5
B : a^1b^1c d$^1c^2$	
B^1: a^1b^2c d$^1c^2$	
A^2: a b c d$^1c^3$	verse 6
A^2: a b c d$^2c^3$	verse 7

BEATS

∪∪∪∪∪ etc., and ‒‒‒‒etc., in alteration. When the four women dancers come out from behind the curtain, about ten long beats (‒), then about twenty-five short beats (∪), gradually getting slower until ten long beats are played. When they move to the next corner, there are short beats; whenever they turn, the beats change.
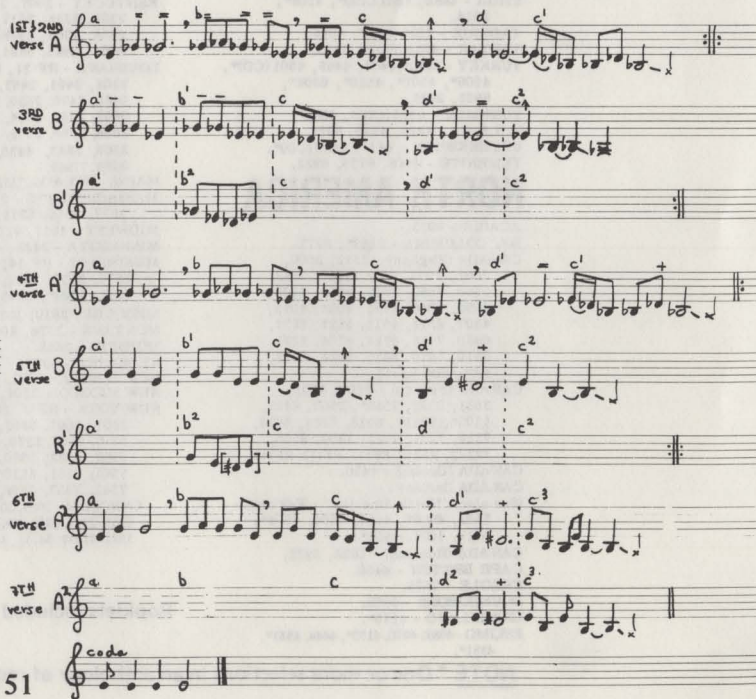
SCALE

A-40   F#+20   E-40   D-30   B-45
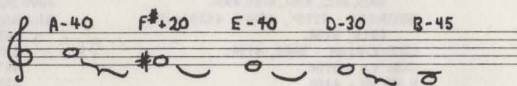
RANGE
7th

TW38   MADAM SONG - MOTIVES
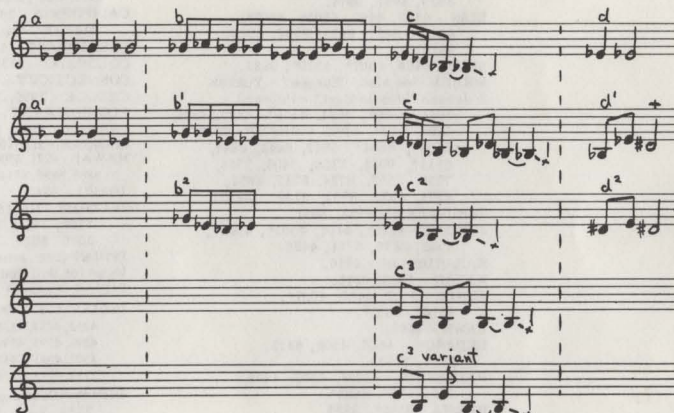
TW38   MADAM SONG (Tom Willie)

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  6925, 8512, 8761, 8763, 8960.
GEORGIA - 4175*, 4504*, 4535(AB)*,
  6916, 8754.
GREGORIAN - 3865, 8754.
GUR'YA - 8754.
HAIRAN - 4468.
HEBREW (See also: "Europe" -
  Yiddish & Jewish - "Middle East" -
  Israel) - 4175*, 4510*, 6825, 6928,
  6940, 7554, 8739, 8773*, 8916,
  8917, 8922, 8923, 8924, 8925,
  8930, 8961, 9974.
IRAN - 4103, 4469, 4505*, 4507*,
  4510*, 8831, 8832, 8856, 8943,
  9923.
IRAQ - 4469, 4507*, 4510*, 9923.
ISRAEL (See also: "Europe" - Yiddish
  & Jewish "Middle East" - Hebrew) -
  3051, 3360*, 3591, 4175*, 4203, 4204,
  4205, 4209, 4408, 4501(AB)*, 4511*,
  6501*, 6504*, 6841, 6842, 6847,
  6911*, 6935, 7226, 7406, 7566,
  7738, 8552, 8724, 8735, 8852,
  8921, 8930, 8951, 31305, 31307.
JERUSALEM - 8552, 8951.
JORDAN - 4175*, 4408, 4501*, 4505*,
  8552, 8816, 8951, 4480.
KABARDINIAN - 6916.
KAZAK - 4535, 6916.
KURDS - 4103, 4469, 4507*,
  4510*, 8552*.
LAWK - 4469.
LEBANON - 4480, 4508, 8815,
  8816, 16925.
PALESTINE - 4175*, 4203, 4408,
  4501(AB)*, 4505*.
PERSIA - 8552*, 9923.
SEPHARDIC - 8737.
SOUTH ARABIA - 4421.
SUFI - 8942, 8943.
SYRIA - 4480, 4501(AB)*, 4508*,
  8816.
TADZHIK - 4535(CD)*, 6916.
TARTAR - 4535(CD)*, 6916.
TURKEY - 3360*,4404, 4469, 4501(CD)*,
  4506*, 4507*, 4510*, 6504*,
  8801, 3922.
TURKMEN - 4535(CD)*, 4581*.
U.S.S.R. - 4416, 4535, 6916.
UZEBEKISTAN - 4416, 4535(CD)*.
YEMENITE - 4408, 8735, 8921.

NORTH AMERICA

ACADIA - 6923.
BR. COLUMBIA - 3569*, 8972.
CANADA (English) - 2312, 3000,
  3001, 3505, 3522, 3547, 3549,
  3569, 3862, 3872, 3973, 4005,
  4006, 4018, 4051, 4052, 4075,
  4307, 4312, 4511, 6821, 6831,
  6880, 7018, 8744, 8764, 8771,
  8810, 8820, 8825, 8826, 8972,
  9805, 9806, RF110.
CANADA (French) - 3000, 3001,
  3531, 3532, 3547*, 3560, 4482,
  4505*, 6911*, 6918, 6923, 6929,
  7214, 7721, 7722, 8809, 9905,
  77212. RF110, RF111, RF112, RF114.
CANADA (Gaelic) - 4450.
CANADA (Indian)
(See also: 'North America" - Eskimo) -
  3502, 4006*, 4444, 4464, 4506*,
  4523, 4524, 4551*.
CANADA (Russian) - 6828, 8972.
CAPE BRETON - 4450.
CREOLE - 2009.
DOUKHOBORS - 8972.
GREENLAND - 4175*.
ESKIMO - 4069, 4070, 4175*, 4444, 4541*,
  4581*.

MANITOBA - 8764.
MEXICO (See: "Central America")
MIRAMICHI - 4053.
MARITIME - 4307.
NEW BRUNSWICK - 4053, 4307, 8744.
NEWFOUNDLAND - 3505, 4075, 6831,
  8744, 8771.
NOVA SCOTIA - 3549*, 4006, 4307,
  4450, 6923, 8744.
ONTARIO - 3522, 4005, 4051, 4052,
  6821, 8825, 8826, 9806.
PACIFIC NORTHWEST - 4523, 4524.
PRINCE EDWARD IS. - 4307, 8744.
QUEBEC - 3531, 3532, 3560, 4482,
  6918, 6929, 6951, 7214, 7721,
  7722, 9805, 9905, 77212.
SASKATCHEWAN - 4312, 8764.

UNITED STATES

(See also: Americana Series, 2000 &
3000 Series in Complete Catalogue)
ALABAMA - 2038, 2650, 2651, 2652, 2653,
  2654, 2655, 2656, 2657, 2658, 2659,
  2691*, 2694*, 4417, 4418, 4471, 4472,
  4473, 4474, 4500, 5594, 5595, 7004,
  33868.
ALASKA - 4069, 4070, 4444, 4541, 7108.
S.E. ALASKA - 34031, 34032, 34033
ARIZONA - 6122.
ARKANSAS - 3812.
CAJUN - RF21, 2620, 2621, 2622, 2623, 2624,
  4438, 4508*, 6526, 8361, 8362, 8364, 77860.
CALIFORNIA - 2416, 2436, 5255,
  6122, 82436.
CHESAPEAKE BAY - 32410.
COLORADO - 5333, 6154.
CONNECTICUT - 3850.
CREOLE - 2009, 2202, 2622.
FLORIDA - 4383, 4492.
FRENCH - 8601, 8602, 8603.
GEORGIA - RF 15.
HAWAII - 4271, 4508*, 7406*, 8714, 8750,
  8885, 8886, 8714.
IDAHO - 5343.
ILLINOIS - RF 16, 2080, 2805,
  3554, 7661, 7661, 2806,
  3536, 2025.
INDIAN (See: American Indian Cata-
logue for detailed list of tribes)
INDIAN (Canada) - (See: Canada-Indian)
INDIAN (U.S.) - 4003, 4070, 4072, 4175*, 4251,
  4252, 4253, 4328, 4334, 4381, 4383, 4384,
  4392, 4393, 4394, 4401, 4420, 4445, 4464,
  4505, 4541*, 4581*, 4601, 6501, 7566*,
  7753, 7776, 7778, 8850, 34001, 37777.
INDIAN (Contemporary) - 2531, 2532,
  2533, 2534, 2535, 4541*, 31013, 37254.
INDIANA - 2025, 3809.
ITALIAN - 34041, 34042.
KANSAS - 2023, 2134.
KENTUCKY - 2007, 2025, 2136, 2301,
  2302, 2316, 2317, 2342, 2343,
  2358, 2363, 2368, 2392, 2408,
  2694, 2865, 3831, 5562, 31016.
LOUISIANA - RF 21, RF 203, 2009,
  2202, 2461, 2462, 2463, 2464,
  2465, 2476, 2620, 2621,2622,2650, 2651,
  2652, 2653, 2654, 2655, 2656, 2657,
  2658, 2659, 2671, 2691*, 2694*, 2803,
  2865, 3843, 4438, 4508*, 7312, 8362,
  8363, 77860.
MAINE - 5323, 6530, 7352.
MASSACHUSETTS - 2032, 2106,
  2377, 3850, 5211, 8704, 32377.
MIDWEST - 4018, 4212, 5330, 5801.
MINNESOTA - 2132.
MISSISSIPPI - RF 14, 2389, 2467,
  2650, 2659, 2690, 2691*, 2865, 3820,
  4151, 4500*, 5593, 9774, 31028, 31037.
MISSOURI - 2810, 5324.
MONTANA - 2376, 4001.
MORMON - 2036.
NEBRASKA - 5337.
NEW JERSEY - 2601, 5120, 9843.
NEW MEXICO - 2204, 4062,4426, 6122.
NEW YORK - RF 3, 2353, 2354, 2694,
  2807, 3501, 3852, 3853, 4502 (CD)*,
  5210, 5257, 5276, 5311, 5558, 5559,
  5560, 5562, 5580, 5581, 5582,
  5589, 6161, 6130*, 6155, 7003,
  7341, 7857, 7858, 9703.
CAROLINA - 2009, 2040, 2112, 2309,
  2355, 2359, 2360, 2362, 2434, 3831, 3848,
  5331, 31039, 34151, 34152.

OHIO - 2025, 5217.
OKLAHOMA - 4601, 5319.
OREGON - 12046.
PENNSYLVANIA - 2025, 2215, 3568,
  5258.
PENN. DUTCH - 2215.
SHAKERS - 5378.
S. CAROLINA - 2306, 3840, 3841,
  3842.
TENNESSEE - 2007, 2009, 2040,
  2355, 2356, 2359, 2392, 2691*,
  3823, 5590, 7546.
TEXAS - 2128, 2480, 5328, 5723.
UTAH - 2036, 5343.
VERMONT - 5210, 5314.

VIRGINIA - 2007, 2040, 2110, 2363, 2380,
  2435, 2694*, 3811, 3830, 3831, 3832, 3839.
WASHINGTON - 12046.
WEST - 2022, 2175, 2176, 2330,
  3569, 4530*, 5003, 5259, 5723,
  5801, 5802*, 6122, 10003*,
  12046, 4001.
WEST VIRGINIA - 2025, 31039.
WISCONSIN - 4001.

THE PACIFIC

(See also listings under "Asia")
ABORIGINE - 4102, 4210, 4439.
AMAMI IS. - 4448.
AMBON - 4537.
AUSTRALIA - 2310, 4102, 4175*,
  4210, 4211, 4439, 4505*,
  4581*, 6116, 8718.
BALI - 4406, 4504*, 4537*.
BATAK - 4357.
BELLONA - 4273.
BORNEO - 4175*, 4459, 4507*, 4581*.
CELEBES - 4351, 4537*.
FIJI - 4508*.
HANUNOO - 4466.
HAWAII (See: "North America" - U.S.)
INDONESIA - 3863*, 4175*, 4351, 4357,
  4406, 4423, 4447*, 4459, 4504*,
  4507*, 4511*, 4534, 4537, 7102,
  8774*.
JAPAN (See under: "Asia")
JAVA - 4406, 4507*, 4537*.
MAGINDANAO - 4536, 4581*.
MALAYSIA (See under: "Asia")
MAORI - 4433.
MARUT - 4459.
NEW GUINEA - 4175*, 4216, 4269,
  4581*, 9786.
NEW IRELAND - 4175*.
NEW ZEALAND - 4433, 6102.
NORTH BORNEO - 4459.
PAPUA - 4216.
PHILIPPINES - 4466, 4506*, 4536,
  4581*, 8745, 8791.
SAMOA - 4175*, 4507*.
SOLOMON IS. - 4175*, 4273, 4274.
SOUTH PACIFIC - 4269, 4273, 4274.
SPICE IS. - 4537*.
SUMATRA - 4175*, 4406*, 4537*.
TAHITI - 3863*, 4504*.
TORRES STRAIGHTS - 4025.
TRUK IS. - 4175*

SOUTH AMERICA

(See also:"Central America & Caribbean)
AMAZON - 4458, 6120.
ARGENTINA - 4175*, 4176, 4179,
  4506*, 4511*, 6503*, 6810, 7850,
  8752, 8841, 8842, 9927.
AYMARA - 4415.
BOLIVIA - 4012, 4508*, 6871.
BORU - 4581*.
BRAZIL - 4175*, 4236, 4311, 4446, 4458,
  4500*, 4502 (CD)*, 4506*,
  4511*, 6503*, 6953, 9914.
CHILE - 4175*, 4505*, 6503*, 6911*,
  7850, 8748, 8817, 31040*.
COCAMA - 4458.
COLOMBIA - 4055, 4376, 4500*
  4511*, 6503*, 6804.
CONIBO - 4458.
ECUADOR - 4376, 4386, 7854.
FRENCH GUIANA, S.A. - 4235
INDIAN - 4012, 4176, 4177, 4311,
  4376, 4386, 4446, 4456, 4458,
  4539.
JIVARRO - 4386.
MAYAN - 4226, 4379.
PERU - 4415, 4456, 4458, 4506*,
  4539, 5562, 6120, 6503*,
  7850, 8749.
QUECHUA - 4415.
SHIPIBO - 4458.
TIERRA DEL FUEGO - 4176, 4179.
VENEZUELA - 4104,4507*,4511*,8844.
WESTERN COLOMBIA - 4376

Booklets included in most records.

NOTE * One or more selections in an anthology of music from many areas.   LITHO IN U.S.A.