

Folkways Ethnic Library FE 4523

Indian Music of the Pacific Northwest Coast

Collected and Recorded by Dr. Ida Halpern



INDIAN MUSIC OF THE PACIFIC NORTHWEST COAST

FOLKWAYS FE 4523

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Distributed by Folkways / Scholastic, 906 Sylvan Avenue, Englewood Cliffs, New Jersey 07632

Cover Photograph: Mungo Martin's totem pole, in Totem Pole Park, U.B.C.

Library of Congress Card Catalogue #R 67-3057

COVER DESIGN BY RONALD CLYNE

DESCRIPTIVE NOTES ARE INSIDE POCKET



Mungo Martin in button blanket costume with cedar headdress

Side A Totems and Crests

1. Wolf Song, (Assu) (3:06)
2. Wolf Song, (Martin) (2:01)
3. Three Grizzly Bear Songs, (Fred, Louie & Ella Thompson) (6:05)
4. Grizzly Bear Song, (Martin) (2:15)
5. Raven Song, (Martin) (2:56)
6. Raven Song, (Assu) (1:37)
7. Raven Song, (Assu) (1:21)

Side B Potlach

1. Potlach Song, (Assu) transcribed (1:35)
2. Potlach Song, (Assu) (:55)
3. Head Dress Song, (Martin) (3:59)
4. Feast Song, (Martin) (15:22)
5. Finishing Song, (Martin) (:41)

Side C Ceremonial

1. Hamatsa Song, (Assu) (1:58)
2. Hamatsa Song, (Assu) transcribed (2:22)
3. Hamatsa Song, (Stanley Hunt) (4:32)
4. Hamatsa Song, (Martin) (1:10)
5. Mourning Song, (Martin) (5:24)
6. Woman Medicine Song, (Medicine Woman) transcribed (1:26)
7. Ghost Song, (Martin) (1:55)
8. Ghost Song, (Martin) (1:44)

Side D Everyday Life

1. Love Song, (Martin) (4:05)
2. Marriage Song, (Assu) (1:46)
3. Paying for Daughter Song, (Assu) (1:59)
4. Cradle Song, (Martin) (4:11)
5. Baby Song, (Cranmer) (2:15)
6. Cedar Bark Dance Song, (Martin) (4:27)
7. Gambling Song, (Martin) (2:41)

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Introduction and notes by Dr. Ida Halpern

This album was prepared for the Canadian Centennial Year, 1967, with the help of a grant from the British Columbia Government in 1966 to the Canadian Folk Music Society.

In the compilation Dr. Halpern was assisted by Margaret Sargent McTaggart, formerly of the National Museum of Canada.

Ida Halpern received her Ph. D. in musicology from the University of Vienna in 1938 where she studied under Robert Lach and Egon Wellesz. She has taught at the University of Shanghai, the University of British Columbia and is at present an Honorary Associate, Simon Fraser University, British Columbia.

General Introduction

The Indians of the Pacific Northwest Coast are among the most interesting and colorful to be found north of Mexico. Their tribes include the Kwakiutl, the Nootka, the Tlingit, the Haida, the Tsimshian, the 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 reserves in the northern corner of Vancouver Island, ranging from Johnstone Strait to Cape Cook; it is their music with which we are mainly concerned in this presentation.

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

(Dr. Halpern's study centered around the Kwakiutl and Nootka tribes.) 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. Of great impor-

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

The nucleus for all these activities was the celebrated potlatch, the tribal ceremony which kept all the facets of life functioning in high gear. The potlatch was the cultural artery of Indian life.

In 1770, on the arrival of the white man, the entire West Coast Indian population was estimated to be about seventy thousand people while the Kwakiutl population was between seven and eight thousand. In 1882, through infectious diseases the Kwakiutl had dwindled to about three thousand, five hundred. In 1924, there were slightly under two thousand. Since that time, however, the trend has been reversed, and they now number about four thousand, three hundred, (1964).

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

The Hamatsa originated with the Kwakiutl and later spread to the Haida and Nootka tribes. Initiation was a great honor, accorded only to those of high rank, and was compulsory for chiefs.

The Hamatsa songs and dances are usually interpreted and understood as "cannibal" dances and songs. Chief Billy Assu was very anxious to point out to Dr. Halpern that these "cannibal" dances were only make-believe, or illusions. The idea was for a young chosen man to be sent out into the woods without food for a long period and through fasting to become one with nature. Through meditation in that seclusion, this chosen person was geared to receive supernatural powers and, on his return to the village, festivities, dances, and potlatches were given in his honor. (For further relevant information see the Hamatsa songs.)

The Kwakiutl were composed of four phratries--Raven, Eagle, Killer Whale and Wolf. They were allowed to marry outside their own phratry. The child belonged to the mother's phratry (matrilineal descent) but later could change to his father's. Human beings dressed in Raven dress but were not considered descendants of the Raven.

General Remarks on the Recordings

Every phase of Indian life is portrayed in songs and dances. The Indian has a song for each occasion and endows it with great importance. Four phases of their lives were chosen for the respective four sides of the recordings, which really can be understood as a part of a great potlatch, the mainspring of Indian existence.

The songs on the recordings were selected from a group of nearly three hundred, collected by Dr. Ida Halpern during the years 1947-1953, at Alert Bay, Cape Mudge, Port Alberni, Victoria and Vancouver.

The National Museum of Canada had them catalogued for their archives, and the number shown after each singer's name corresponds to the catalogue number.

The recordings are in the possession of Dr. Halpern. Research and transcriptions of the material have been done by the collector intermittently; also a contribution of three songs to a Columbia LP on Canadian folk music, a paper on Kwakiutl music, 1962 (International Folk Music Council), and numerous broadcasts for the C.B.C., B.B.C., Ravag, and R.I.A.S.

For authenticity's sake the words of the informants in the explanations of the songs have been kept as close as possible to their way of expressing themselves.

The explanations of songs and meanings come directly from the singers and informants themselves. Chief Billy Assu, Mrs. Assu, Chief Mungo Martin, Mrs. Martin, Fred Louie, Stanely Hunt, Dan Cranmer, Mary Wamiss and Ella Thompson. All the singers are now dead with the exception of Mrs. Billy Assu, who sang unobtrusively with Chief Billy Assu, and Ella Thompson who sang with Fred Louie.

Some of the songs in these recordings are transcribed into our musical notation and supplied with detailed analyses. Others have shorter analyses with pertinent observations and specific information.

In the scale illustrations, a whole note indicates the tonic, or the most important tone; a half note, the second most important tone; and quarter notes, tones of lesser importance. Notes without heads have uncertain pitch. When whole notes only are used, relationship was not determined.

None of the many linguistic phonetic systems for transcribing Indian texts were used here, with the sole exception of the Gambling Song (Side 4, Song 7, transcribed) which was written down by Mungo Martin.

The vowel sounds commonly used and referred to as the continental system, according to Boas, were employed in all the other songs:

a as in bear--i as in feet--a as in father--
u as in moon--e as in oh--e as in fell.

Dr. Halpern says of her collecting:
"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 old chiefs.

Chief Billy Assu was the first one to understand the importance of such recordings when I pointed out to him that none of his three sons were interested in knowing the old songs, and 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 85 songs."

The songs on the recordings are mainly from the Kwakiutl tribe, along with Nootka and Tlingit.

Information on the Informants

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 with 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 judgment--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 will 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." (Which has since been done.)

Dr. Halpern saw him as a man of great humor, 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 was always rewarded by a great winning smile and laughter."

It is interesting to have an opinion of Billy Assu from a young 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 CHA MAN DA. He was a king."

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. (See illustration.)

He 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 death in 1963 he retained his astounding memory, recalling not only his own songs but those of departed relatives.

Mungo 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 paintbrush, adding porcupine quills ceremonially. From then on the young child used this brush, developing a special understanding of color, form, and line.

Later, in his early twenties, he studied carving with his stepfather, 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 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. (See picture.) 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. (Fourteen 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 fun-loving 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 son-in-law, 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, Cormorant 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 Ottawa 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, 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 ABIA (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.

Dan Cranmer was a chief of the Nimpkish band, within the Kwakiutl language group.

He was born in Knight Inlet in 1882, and died in 1959.

He married Agnes Hunt, the granddaughter of George Hunt who worked with Boas.

After George Hunt's death, Dan, himself, worked with Boas. He compiled a dictionary of the Kwakiutl grammar, "a glossary of suffixes" which was edited by Helen Jampolsky, Boas' daughter, in New York.

It was published by the American Philosophical Society, vol. 37, part 3, "Transactions of the American Philosophical Society" December 19, 1947.

Fred Louie belonged to the Ucluelet tribe. He was born in 1895 and died in 1963. He was a Hamatsa and also a keeper of the songs a professional singer used by the entire tribe for that purpose.

According to informant George Clutesi, the Ucluelet tribe was part of the Nootka, "but many Indian people of the Barclay Sound area felt badly to be called Nootka because it might give the impression that they were subjugated by the Nootka, which was not so." However, according to the classification system of the white people they were called "Nootka".

Ella Thompson belongs to the Toquaht tribe. She was born in 1901. She is a Woman Hamatsa. She is still singing and has a remarkable voice.

Stanley Hunt was a singer of the Kwakiutl tribe--a song keeper.

He was born about 1894 or 1895 and died in 1953 in Alert Bay.

He was the son of George Hunt who was known for the work he did in collaboration with Boas.

George Hunt's mother was a Tlingit, his father a white man and he married a Kwakiutl woman from whom he got all the tribal information of the Kwakiutls.

Stanley, therefore, was $\frac{1}{2}$ Kwakiutl, $\frac{1}{4}$ Tlingit, and $\frac{1}{4}$ white.

He was a fisherman and great hunter and grew up with the Indian heritage.

George Clutesi, informant mentioned in notes, born in 1906 in Alberni, B.C., (Nootka Indian, Seshat band), is a well-known painter and teacher of Indian dances.

In his tribal life he was selected to become a member of the Glugwana, a spirit-power society entitling members to privileges and ensuring freedom from want during their lifetime, for which honor they were required to give a potlatch.

He received a Canada Council grant in 1961 for teaching and developing Indian dances.

Mrs. Mabel Stanley, informant on our text translations, was born in Cape Mudge, Quadra Island, and now lives in Ladner, B.C.

Her father was Chief Joseph Johnson of the Das Nak Dwak tribe, and her mother chief of the Salmon River and Knight's Inlet bands of the We We ka tribe. She is a hereditary chief in her own right.

She is also related to both the singers, Chief Billy Assu and Chief Mungo Martin.

Mrs. Stanley is well educated and speaks both Kwakiutl and English fluently.

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. For these reasons, Kwakiutl music has always presented a problem to the collector.

Indian chiefs have never been impressed by the social or professional status of non-Indian people who come to hear them sing. No collector could obtain their songs without first winning the complete confidence of the Indians through close personal association and tokens of genuine interest and goodwill.

Songs are literally "given," for they are "owned" by individuals or families who have paid for them in full. The songs then become hereditary, according to special 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, they were reluctant to relinquish, or even reveal their songs, which were part of their true heredity, along with emblems and possessions. So strong was this feeling of possession, 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. Therefore one could buy visions in bundles. One bought a ritual and a vision in beaver bundles, medicine bundles, etc.

Dreams held great significance for the Indian, especially on important occasions, and in cases of necessity or emergency. He would, for instance, not go hunting if unfavorable dreams had been reported. He 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 in dreams and visions as a special reward, indicating that the song-maker was an important and highly esteemed individual. For this reason, also, they were reluctant to allow outsiders to hear their songs.

A strict oral tradition was kept in the teaching of songs. 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. At times cannot speak any more, only sing--great responsibility."

Songs were used in the treatment of the sick. The spiritual strength gained through song in summer or a ghost song except at the time cure people, for the dreams and visions experienced gave mystic powers. Certain songs were believed to ensure success in war, in hunting, and for any purpose requiring supernatural force. The Indian believed that supernatural power resided in man as well as in nature, and that to be one with nature meant a fusion of power into one being, resulting in the creation of the song.

The people were, however, realistic! They did not depend solely on the power of song. Even though a medicine man was taken along on attacks against the enemy, warriors were rigidly trained for fighting.

Indians were a very musical people. They had a song for everything. They considered certain songs only fitting for specific occasions. 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. Indians were also masters of make-believe and showmanship; both are intrinsic in their dramatic ceremonies.

Kwakiutl music is the most artistically important on the Pacific Northwest Coast, apart from that of the Haida. According to informant George Clutesi, Nootka and Kwakiutl music are somewhat related, with the Nootka in a subordinate and imitative style.

The songs, preserved by oral tradition, have one thing in common. They are monodic, unsophisticated, and essentially an amalgamation of words and melody, with a minimum of instruments. Most of them are interwoven with dancing and dramatics and some have profound religious meaning. The melody often consists of microtonic intonations and embellishments. In a sense these are examples of heterophony (playing with and around one tone, the use of glissandi, and ornamentation in smaller fractions).

In Indian songs of the Pacific Northwest coast one can always feel a certain tonic, or predominant note around which the melodic pattern is built. Tonality seems to exist but in no direct relation to any specific existing system. There are primitive patterns. A few are pentatonic. Some scale formations are quite similar to the pelog system, as understood by comparative musicology. There is the same clinging to the third, sometimes a major, mostly, however, a minor. A tetrachord can be established with a major or minor third above, and a semitone below.

This classical major third is used all over Java in what we now believe is Java's oldest scale, the pelog, older than slendro. (See Gambling Song, Side 4, Song 7.) Slendro softens China's pentatonic grades without semitones by compensating whole tones, creating equal intervals of $5/4$. Dr. Mantle Hood is doing further research on these scales.

In West Coast songs one finds a strong feeling for the mediant (the third up or down) falling into the octave. Different combinations of this device, in different rhythmic patterns, are prevalent. Semitones are profusely used in their melodic patterns, with a jump into the third above or sixth below, resulting in a range of a full octave. Some patterns show advance by a semitone, a jump up into a third, playing with it in variation technique as mentioned previously, occasionally falling into a sixth or the octave. Sometimes the jump is more of a fourth, but always close to the range of the octave jump. An extensive use of 2nds prevails in the pattern of their melodies. We can even speak of "2nd clusters." These occur with such frequency that it could be considered a main characteristic of this music. Some melodies are already in triad formation. The scale should be written in the descending

form, for as long as people are still in the vocal stage, their scales show a downward trend. Later on, as instruments are added, the scales begin to move upward. The range of the scale varies from a fourth to an octave or in some cases to a tenth. (In the Gregorian chant of our own civilization the intervals did not exceed a fourth. Even in old European folk music (until about the 16th century), the fifth was the range limit).

There are slight polyphonic tendencies noticeable. However, to speak of polyphony when there is a slight discrepancy of pitch for about a second should not be considered polyphony but an unintentional joining of voices. Some of the Nootka songs, however, have a truer polyphony than the Kwakiutl.

Most of the songs have a definite structure with well-defined phrases. The melodic material is worked out, enlarged and diminished in variation and by rises, changing the pitch by microtones, gradually. (See Side 3, Song 2, Hamatsa Songs, Assu N20.) The melody is repeated on -a, +a, b, c, +c, c sharp. A throughout-composed song can be heard on Side 3, Song 6, Little Woman Doctor song, sung by Medicine Woman.

Our Western musical notation is not suitable for the transcription of Indian music, for we cannot indicate through it the pitch of Indian songs. These songs, therefore, were transcribed with the understanding of the Ellis system (Cents), augmented by Dr. Halpern's notation, especially developed for the songs of the Kwakiutl. The transcriptions can be read and reproduced by singers and instrumentalists as long as they can reproduce microtones. When a note is raised less than a semitone, it is indicated by a minus (-) sign.

The music may be considered melogenic (melos-melody). Sometimes it is logogenic (word-bound, logos-word) as when the chief sings his potlatch song and recites some parts. Sometimes it can be pathogenic (pathos-full of emotion) as in a medicine man's song. Often, however, it passes these two primitive stages, blending already into the melogenic style which is the style of our western culture.

Each category of song has its own singing style e.g., in a love song the tempo is always slow, the tone tender and soft; in a potlatch song the tempo is animated, the tone is excited, declamatory, with recitative and melody interspersed). The style changes within totem or in animal crest songs which are programmatic and melodious.

The individual songs are also characterized by specific properties. One can distinguish the various types of songs by the manner of singing, rhythm, voice quality, intensity, vibratos, tremolos, glissandos.

The tone quality of each voice is distinctive the attack different. The performing characteristics of the singers are varied: Mungo Martin, brilliant, dynamic; Assu, more lyric and expressive; Fred

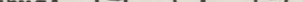
Typical styles and characteristics are:

- Most of the songs consist of recitative and melody. Four types of recitative can be distinguished. 1) excited high tone recitative; 2) natural speaking voice on medium tone; 3) fast recitatives, and 4) singing recitatives.

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

In one song, a Headress song, the singer repeats the tune four or five times, but the entire gradual rise amounts to only one tone, e.g. it starts on a c sharp; next we have a c sharp, plus (+); next c sharp plus, plus (++) ; then d minus (-); followed by d; then d plus (+); and the d plus, plus (++) ; and finally, d sharp. This raising of pitch is, however, a common characteristic of primitive song--one tone is held as long as possible and the melodic pattern is raised by the increasing excitement of the singer, while diminishing excitement brings a lowering of pitch, often resulting in a primitive portamento.

To express the rhythm and timing accurately and adequately is an impossible task. The music is not measured by our accepted rules and cannot be indicated by time signature. It was found easiest to express the rhythmic beats with the help of modes, analogous to our modal notation, using stressed and unstressed beats. Thus it was found that the rhythm of the accompaniments falls into the following categories:

- Even beats in quick or slow succession could
be expressed thus:
- 

The beating never begins simultaneously with the singing. The voice sets in before or after the beat. If a singer were to start on the beat inadvertently, he would be considered uneducated, uninformed, and ill-mannered. Mistakes in ceremonial singing are punishable by fines; the singer loses face, and the tribe, prestige.

7

Actually, according to Mungo Martin's songs there are three different ways of beating which can be summarized thus: (1) voice out, beat after; (2) voice out, beat regular; (3) beat first, voice after. In Women's Dances, according to him, all the beats were even.

Drum solos could be quite elaborate, e.g.,



Billy Assu said "Clapping of the hands is according to the different songs and adapted to the words, not the music. Proper clapping is arranged by the composer of the song."

Certain rhythms are used for certain songs.

The Rhythm is abundant, often shifting from one type to another with baffling swiftness but in a fully disciplined manner.

In examining the stability of rising pitches in variation and stability of microtones the question may arise if this is a performance characteristic of an individual singer or a basic trait. Experiments were carried out by Dr. Halpern in which Chief Billy Assu was asked, after a lapse of one month, to repeat a song which had previously been recorded. The distribution of microtones was identical, as were the rises in variations.

The melodic impact of the single repeated note (this pulsating accented note) with its hidden potential, has a dramatic impulse which gives character and highlights the concept. This device is used extensively in Indian music. A common factor is the tendency of the melodic line to move towards one long sustained note. The musical material gravitates and climaxes toward it. 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.

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 is certainly not so. It is not simply a fixed intonation but, once begun, follows in strict melodic pattern and variation. They vary their melodic material by a slight raising or lowering of pitch, a consistent feature of their singing. This raising of pitch continues several times in a song, often three or four times, though it may, in our system, amount to only half a tone altogether. We should never, however, assume that they are out of pitch. (Experiment by the collector has proven this.) These slight raises of pitch represent their variation technique.

One of the characteristics of primitive 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 this research an interesting and differing conclusion was arrived at concerning the so-called meaningless and nonsensical 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.

The proof for this conclusion was derived from the following examples:

1. In Grizzly bear songs syllables used are NA-NA or HI-HO-HU. NA-NA means "grizzly bear" in the Nootka and Kwakiutl languages. HI-HO-HU is the sound the bear makes. (See Side 1, Songs 3 & 4.)
2. In Raven songs the syllables GKA-GKA are used extensively, representing the cry of the Raven (similar to the crow). (See Side 1, Songs 6 & 7.)
3. In Hamatsa songs (songs of the Wild Man of the Woods, sometimes referred to as Cannibal songs) the syllables HA-MA, HA-MA-MAI are related to "Hamatsa." (See Side 3, Songs 1, 2, 3, & 4.)
4. In the Wolf songs the sound JI-HI is the descriptive howl of the wolf. (See Side 1, Songs 1 & 2.)
5. In the Mourning songs the syllables A-NA-NA and A-NA-NA-ll are derived from the word ANANA which means hurt and is an expression of sorrow and grief. (See Side 3, Song 5.)
6. In the Ghost song one hears JACHA-ANA-NEI, (See Side 3, Song 8.)
7. & 8. The same idea prevails in the Cradle and Baby songs. (See Side 4, Songs 4 & 5.)

Another proof to justify the viewpoint that the so-called meaningless syllables are not really meaningless occurs in the Hamatsa songs (Side 3, Song 1), when the syllables

HAMAI HAM are heard. HAM indicates for the Hamatsa dancer, when the beak of the Hamatsa mask should be opened and closed. Thus, one sees also a direct relationship between the so-called meaningless syllables and the content of the dance.

On the question of form, one finds very well-balanced musical phrases and a clear-cut structural organization as, for example, in the Hamatsa song. Exceptions also can occur, as in the Medicine Woman song. (Side 3, Song 6.) Here a rhapsodic looseness of form structure appears to express the function of that song much more magnetically than strictness of form might. The flexibility of the song lends itself to expressiveness, just as looseness in Romanticism compares with formal discipline in Classicism.

TOTEM POLES

SIDE 1

Totem poles are an 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 was the ancestral tree with figures and emblems of dozens of clans. Each figure had its own song. The Indians did not worship the poles nor did they consider the emblems on them as gods. 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 there was competition between 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. (See illustration.)

The carvers of these poles were great artists but were bound by tradition never to express themselves in free unrestrained form.

The most significant totems of the West Coast are the Wolf, the Raven, the Grizzly Bear, the Eagle and the Whale, but 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 poles express in highest dramatic form and with extraordinary skill those mythological figures they represent.

The origin of the totem pole is a matter for conjecture. Some claim it is of recent origin, native to British Columbia. Others point to the totems of New Zealand and of the Polynesians. Opposing viewpoints on the age of the totems are held by Marius Barbeau, who claims white man's influence, and by Wolfgang Paalen, who believes they are pre-white.

Undoubtedly the art of the totem is vanishing, although there are some attempts at rediscovery of ancient tools and media, as well as restoration, and some commissioning by universities, museums, and private individuals.

The pertinent fact, however, is that the

golden age of the totem pole carving in British Columbia appears to have been between 1830 and 1880. Captain Vancouver reports having seen some totem poles as early as the 1790's. But the exceeding vulnerability of the natural material, the great trees of the Western forest, must be taken into consideration.

However, we are not concerned here with the pros and cons of origin. We are concerned with the study of music, and this leads us to the conclusion that the totem poles are so deeply interwoven with mythology and with that organic rhythm which governs the Indian people, it seems doubtful that they would have suddenly come into being.

Past opinions have been based on mythology and customs. Now the added dimension of music gives cause for further consideration of the subject.

The Wolf-Alunem-Lord of the Land, symbol of cunning and wisdom.

The Wolf crest is identified with hunters. According to the Indian the souls of the hunters go to different places. The land hunter's soul goes to the home of the Wolf, the sea hunter's soul to the home of the Killer Whale. The Wolf represents the genius on land just as the Killer Whale represents the lord ship of the sea.

Sometimes the Wolf is considered the head chief of the mythical people in their faraway villages. He is always acknowledged as an ancestor who gives his descendants many supernatural powers and during the winter initiates new dancers into the dance.

On the totem pole the Wolf can be distinguished by long slanting eyes, ears laid down backwards, many teeth, and an elevated nose.

The myth of the Nutlam sodality relates that originally Wolf spirits kidnaped the ancestors of certain extended families and that when these ancestors returned home they behaved like wolves, killing dogs when angered. This was a definitive act of the Nutlam associates.

Side 1, Song 1

Wolf Song, sung by Billy Assu (A3)

Chief Assu owned this song. "It was the song of WE-WAI-KAI. WE-KAI was the first man of Cape Mudge. Married a woman of the Nootka tribe. Nootka tribe is a Wolf tribe. You only acquire these by heritage or through marriage.

"Many people had this Wolf song. Many tribes have it.

"WE-KAI is known all over the country. He made a rope and predicted a flood. He wanted to survive and made provisions. A boat to survive. One boat six thousand years ago. The ones tied to his boat survived. Some drifted away but still speak the language. WE-KAI had many wives in

order to get the crests and songs. You give a great potlatch and divorce the woman. They dance to these songs with the mask. Twenty women with masks. The women dance in rhythm with the tune. Wolf recognized people. No other people could talk back to Wolves. WE-KAI shows the people that he married a woman of fine rank."

Instruments-hand-clapping.

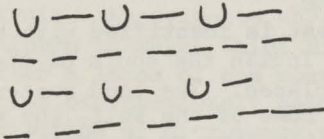
At the beginning there is no clapping. Melody consists of 2nds and 3rds, sometimes two 3rds in succession and an augmented 5th. The syllables je hi hi are characteristic of the Wolf song and are sung to minor 2nds with

beating.

The sparse hand-clapping is in the iambic form: (U —).

Tense rhythmic even beats in the section je hi hi in the middle of the song. Nasal quality, forcing tone.

Rhythm:



Je hi hi he hi hi

Range: about an octave. Intervals, 2nds, 3rds, 4ths, and 6ths.

Jump into 5th or 6th.

Song in several sections, melodic line descending.

Text: Je hi hi he hi hi twice.

The melodic tones are not in our system. Sometimes they are raised or lowered to a small degree-microtonal.

Danced with the thumbs up

He he ji (They go down on the floor while these meaningless syllables are sung.)

He je he he

Ji ha ha i ha ha ji

Wa ka gin ko ko kelah

I am rocking from side to side

Ise lah in wa uk

With those are dancing with me

Gel sa kolah

I was first made to say

wa la sala ju qin

I was made great

Que os oguala

There is no other (than me)

Wa la sa lekua glugwalah

(this one pertains to spiritual greatness)

Spiritual power made great

(Literal translation-great made, often used in Indian songs)

Gal sa Kwlah i juh tla

First to be mentioned

Billy Assu represents the Southern Kwakiutl while the next singer, Mungo Martin, is a

Northern Kwakiutl. According to the informant, Mrs. Stanley is a Southern Kwakiutl, the Northern have the more proper pronunciation than the Southern whose words are shortened.

Side 1, Song 2

Wolf Song, sung by Mungo Martin (55)

According to Chief Mungo Martin the Wolf Society was powerful and important. There were Wolf dances and Wolf songs.

In the Bella Coola tribe only women were allowed to sing. "Man just sings a little bit." In some dances women dance and men sing with the Wolf mask.

Not long ago there were forty old Wolf songs. Om-hit, an older song-maker and chief, knew ten of them. Mungo only knew eight. They were sung before the white man came.

"Nobody makes Wolf songs now. People gradually sing them less and less. Kwakiutl and Kimkit had Wolf songs. At one time they danced around counterclockwise. If they went the other way they were thrown out since it was not allowed.

Only the men who possessed the Wolf power were allowed to sing the songs.

Quikuit Indians had another Wolf dance.

Sometimes he (Mungo) used to get a coast singer IAS TOL to help sing with him.

The Kwakiutl got the Wolf dance from Fort Rupert.

One of the Wolf songs tells how the Big Wolf had lots of songs. Big Wolf came out of the woods in daytime. He points his finger the whole day towards the Quinquam, Quicha, and Kwakiutl. He stands the whole day until the sun comes out.

Big Wolf is WALASACHA A KMU and small Wolf is KLU KWALA.

Long long ago the Wolf was said to have had one hundred drums, and now only a few. None of the informants knew what the Wolf song's characteristic ending syllable Ji Hi actually meant.

This song is half Nootka, half Nimpkish, and Mungo says in the song "He is coming around, dancing."

Distinctive rapid loud drumming, excited. Then the voice with text comes in.

He a hi ha (might be considered meaningful syllables although usually referred to as meaningless)

When he begins singing, the text shows no beating.

He ha hi a, beating.

Text, no beating.

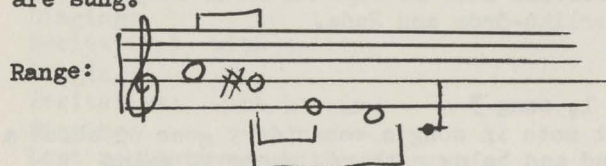
He ja hi a, beating

Alternative

An interesting pattern between syllables with excited quick beats, alternating several times with text without beating. The sound of beating comes from two wooden

sticks beaten against each other. The similarities and differences with the previous song in beating are obvious. In small quick beating Assu does not accent them much while Mungo does, but in the same section responds to nonbeating in the other version and other singer. Text, meaningless syllables, the same characteristics in both Wolf songs.

Beating is the same in both-short, exciting. More obvious in Mungo Martin, gentler in Billy Assu-syllables alternate with scarce beating in Billy Assu while no beating at all in Mungo Martin when texts are sung.



Larger than a 5th but lowest note indeterminate.

Intervals: 2nds, 3rds, 4ths

Melodic line descending.

Shape of song:

- 1st part-meaningless (?) syllables-beating- - musical phrase twice.
- 2nd part-text-no beating-musical phrase twice.
- 3rd part-syllables-beating-musical phrase twice.
- 4th part-text-no beating-musical phrase twice.
- 5th part-syllables-beating-musical phrase twice.
- 6th part- text-no beating-musical phrase twice.
- 7th part-syllables-beating-musical phrase once.

The shortening of the last part with meaningless syllables seems to highlight the ending with its abruptness.

Form is much more clearly defined than that of the former Wolf song of Billy Assu.

The syllables JI HI are much less obvious than in the previous song.

Once again the tones are not to be found in our tonal system.

Who kla-la in na se da-wholth ha wick-
tda-ne si-tda
Those were always listening.
Na atl ki ney (words not known)
Ha ha un ya kow

The Grizzly Bear-a chief and warrior in myths-a powerful hunter.

The Indian name for the Grizzly Bear in Nootka and Kwakiutl is Na Na.

The emblem of the Grizzly Bear is very prominent on the totem pole. Might and power are ascribed to him. He knows how to fight and therefore can protect men from fear. As Mungo Martin said: "Sometimes a boy or man is frightened for no reason. He is afraid of a whistle or a ghost but the Grizzly Bear song helps him to fight fearlessly."

For as many as three thousand years (the Indians claim) the Grizzly Bear has been the tribal peacemaker. They believe that his strength gave him the power to unite his own people and make peace with other tribes.

According to Billy Assu "The Grizzly Bear was once a human being. British Columbia Indians have Grizzly Bear masks. Grizzly Bear signifies the peacemaker. Because he is strong he has the power behind him. He made the people solid and united them."

On the totem pole the Grizzly Bear can be distinguished by a round eye, large paws and claws, large mouth set with teeth, protruding tongue, large round nose and a sudden turn from snout to forehead.

All Grizzly Bear songs or dances are from the Ki tsuk-aht tribe. The Nootka did not own them but originally acquired them from the Ki tsuk-aht.

To the native Americans and Siberians the Bear is not only an animal but also a spirit: and stands above man-a semidivinity, higher than all the other spirits. The center of diffusion for such a belief could be Asia, not America, and there may be a hidden or symbolic meaning behind their related observances and rituals.

Bear ceremonialism is explained, at least in part of its area of diffusion, by the native story or myth of the young Indian woman who was once changed into a bear and bore twin cubs. This tale, insofar as we know it, belongs to the Tsimshian, the Haida, the Tlingit, and other neighboring tribes of the North Pacific Coast and Northern Rockies of America. The bears concerned are grizzlies.

Side 1, Song 3

Three Grizzly Bear Songs, sung by Fred Louie and Ella Thompson. According to a Nootka informant, George Clutesi, the Grizzly Bear songs of Fred Louie are in the Kitsut-aht language. His directions are "sing it again, repeat, say this."

Bear Dance

Verse 1 contains only these directions in the opening bars reminding the singer of the words. Fred Louie himself said "Grizzly Bear Dance. Nootka, Mutsuk. Finally handed down to our tribe. Made by one of the biggest chiefs of our family where we belonged once. Ucluelet tribe. Eighty songs. Only remember a few. HI-MI-KITSEM, Grizzly and Wolf. Know from my father's song. Very important."

One drumbeat before song, Hai hai hu. Then small drumbeats (tremolo style). One drum and sticks used. The drum is used as an introduction in a soft tremolo, followed by

the small sticks in quick regular beats which overshadow it. The two singers join in parallel motion, a 5th or a 3rd apart. Hei-hei-hu. Syllables followed by the text on a one-note description. It is a recitative on one note with a few notes added-4th, 5th, and 2nd.

Next Hei-hei-hu

Hei-hu

Three last long notes sustained and accented with simultaneous drumbeats.

Interesting to note that the rhythm of the drum is distinctly different from that of the sticks and both differ from the rhythm of the melodic line.

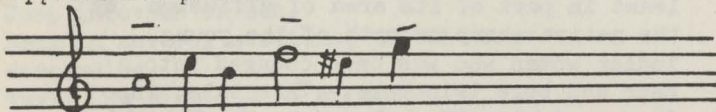
Three parts

drums

sticks

melody-2 singers in parallel rhythmic movement, a 3rd to a 5th apart. This can be interpreted as polyrhythm. At the same time a distinct beginning of polyphony. It is sung in unison by male and female. The intervals used do not create an interesting melodic pattern. The melody doesn't move forward with many interval changes. There is a recitative, mainly on one note, but also sporadically moving to other intervals, a 2nd, a 4th, and a 5th.

Approximate pitch:



2. Hai-ai-ai

Starts with singing and seems to be the Grizzly Bear sound. Here again is a good example of the rare polyphony among the Pacific Northwest Coast Indians.

The melodic pattern is quite complicated in contrast to the previous Grizzly Bear Song. Descending melody

Hai-hai

Again drums and sticks. Now the drums are more important than the sticks.

In the middle is a recitative without any accompaniment of drums or sticks. They gain importance later on when they mark the end with an intense iambic beat, (U —). We have the same distinct rhythmic drumbeats-iambic-in the middle section.

Rhythmic pattern:

1. plain rhythmic beating
2. iambic
3. recitative-no beating
4. plain rhythmic beating and then at the end, iambic beating.

The form is that of two strophic parts.

Part one has plain even rhythmic beats and a strong accented ending (iambic) with the drum.

Recitative

Part two is an abridged repetition of the first with a like ending.

a:b (recitative) :a

Text appears to be a mixture of syllables and words

3. He starts with na na

This is a very good example supporting the new point of view we took that we should not consider such syllables nonsensical or meaningless. They are part of the meaning of the song here-an abbreviation of the idea of the entire song. He begins with the voice singing, joined later by the drum in tremolo beats. Melody rises.

Intervals are 3rds and 2nds.

Range: a 4th

The first notes treated heterophonically, also pushing out of the important tones-third, fourth, ladderlike.

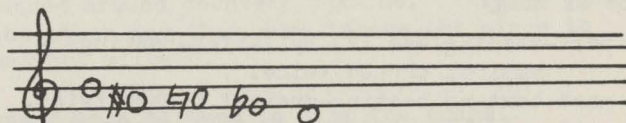
The melodic line is kept in small steps, ladderlike-3rds and 2nds.

Side 1, song 3

First note in song's embroidery goes up about a second and below a third, where it gains momentum.

Note the repetition on a rise.

Text consists of many syllables and fewer words.



No translation could be obtained. The explanation given by informant George Clutesi was that there were educated Indians and not-too-educated ones. Only the educated ones knew the words. They are now lost.

Side 1, Song 4

Grizzly Bear Song, sung by Mungo Martin (?) "Sometimes a boy or man is scared for nothing. They are afraid of a whistle or a ghost. Because the ghost can cut off the scalp. Grizzly Bear knows how to fight."

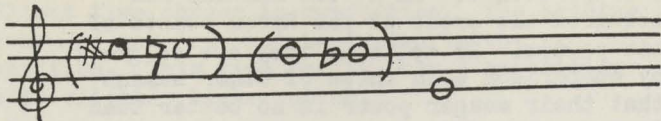
It begins with the sounds, Hi Hu. Then comes a spoken recitative followed by a melody with strong accented beating in an iambic pattern (U —)

Hei-oh-oh

Many interspersed recitatives.

Melodic pattern in 2nds (c, c sharp) with a leap to a 5th below. Both the beginning and end lack stick beating in the recitative, while in between, twice, one hears recitative with beating accompaniment and singing. Singing is always accompanied with beating on long sustained notes. After two recitatives, the singer makes a deliberate complete pause, which is an interesting point.

There arises a wavering between the two notes, c and c sharp, and b and b flat, with a strong accent on the b flat.



Range is approximately a 6th and pitch is also approximate.

Intervals: 2nds and 5ths
 Recitative: tone is rather high.
 Singing: two people
 Recitative: one person
 Recitative: without beating
 Singing:
 Recitative: with beating
 Singing:
 Recitative: with beating
 Singing:
 Last recitative: without beating

We have an interesting rhythmic pattern. A small iambic beat introduces and concludes the different strophes of unaccompanied and accompanied singing.

The singer is talking of the Grizzly Bear, describing his movements and moods.

Verse 1

Yes kee ga lee tla
 You that will do it right away
 Yek tso ta lise tla
 And are angered everywhere

Verse 2

Gli ka la sa li kla
 swimming along the beach
 Recitative
 loo kom ga lis kla
 Will be rolling around
 Whe wha ta li kla
 Wrestling around
 Tsu da ka la su kle
 He will be feared by people
 Tse pa ma la su kle
 People will hide their faces
 Nan dzi-Big Grizzly Bear.

THE RAVEN-GWAWINE-Cultural Hero Bringing Benefits to Men

The Raven is a cultural hero, subject of numerous legends which describe his super natural 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 humor with pranks and tricks.

On the totem pole he can be distinguished by eyes with white in the center, wings optional, and a long straight beak in contrast

to the heavy down-carved 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. Four important stories in the cycle are:

1. Raven's Journey in the Whale
2. Raven's Marriage to the Fog Woman who made the first Salmon
3. Raven's Journey to the Sky where he married the Sun's Daughter
4. Raven's Journey beneath the Sea, after which he told people how to utilize shellfish and mammals for food.

The Raven is held in high esteem by the Kwakiutl tribe. Nine different interpretations of his role can be found on Vancouver Island, alone, one of which specifies that "he would never tell a lie and could always recognize the truth."

Tales of the Raven are not confined to the Pacific Northwest Coast but also appear in the mythologies of other cultures.

Side 1, Song 5

Raven Song, sung by Mungo Martin (6)

"Raven is called GWAWIN. This song is over three hundred years old. It is from Gilford Island. QUI QUA SUTHANUCH (KWIKSITANEAU). No white men around then. Ravens are bad. Ravens fought the war."

Small beating begins. Then voice.

Kama ka-kei (Raven sound)

One part solo singing without beating.

Kama Ka Kei with beating.

Recitative with beating


Solo vocal part without beating.

Kama Ka kei with beating

And then at the end recitative.

The syllables are of great interest.


To mark the transitions between the recitative and the solo singing we have a change in beats, from even quick beating to distinct slower iambic beats.

Strophic separation after the iambic beat 

The singing begins with fast beating.

Recitative is concluded with iambic beat

followed by singing without beating.

The  begins the beating with singing.

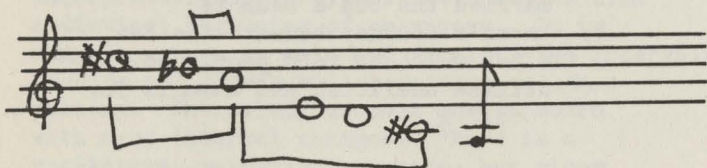
Then the next part is introduced with the same iambic beat and is accompanied by quick even beating. At the conclusion we have again

the one iambic beat. The next part is vocal singing without beating. Before the beating begins you have again introduction by iambic beat and then ending with the same iambic beat.

We have an interesting rhythmic pattern—a small iambic beat introduces and concludes the different strophes of singing unaccompanied and singing accompanied. Recitative throughout the song is on a higher level.

From the point of view of musical aesthetics this is an interesting song because we have here the two main factors of music aesthetics—unity and variety.

The so-called meaningless syllables are of importance. We have here two different ones—Hamai, which is connected with the Hamatsa or any other dance, and the Ka Kei (sometimes Ka Ka as in the next Raven song), which is connected with the Raven.



Recitative: on a higher note
Intervals: 2nds, 4ths, 3rds, 6ths
Range: slightly over an octave

The interval here as in Chief Assu gives importance to the minor 3rd prevailing the 3rd Pattern and rhythm not so complicated as in the following Raven songs. We find sliding into different intervals, c, c+, c++, c sharp.

He ga la tsa klin
Right away he goes.
Mus gka mai amch day
He traveled along with his goods for potlatch
Wa lel gkwa-la kla
There you nations
Kwa-wi-na nook la unts
We have a Raven
Na-la nook la uts
We are told we have the world
Na na la mas si
Watching over the world.

Side 1, Song 6 Raven Song, sung by Billy Assu (A5)

"Raven song is a very important thing." This man acquired the crest of the Raven. He said he is showing this power which is bigger than the others. He can give the powers of the others to feed the Raven (sarcasm). The Raven is in the crest of Chief Assu, as well as the crest of the Wolf. The Thunderbird was powerful and obtained the crest of the Raven because he was powerful.

The melodic quality of this Raven song is far

from primitive. In it the man who has acquired the crest of the Raven boasts of his powers. He tells us they are so great by comparison with those of other humans that their meager power is no better than food for the Raven.

This is a complicated song as far as pitch is concerned. The sound of the note is best expressed by two adjoining notes. The ability to produce more than one note at a time is a frequent quality among the Kwakiutl and also the Nootka. The melodic pattern consists mainly of 2nds jumping into the 4th. There is a certain dominant, subdominant relationship—a pull between b and e flat, and later a sharp and f-. There are clusters in 2nds with an occasional jump into the 3rd or 4th. As far as pitch and melody are concerned there is a definite downward trend.

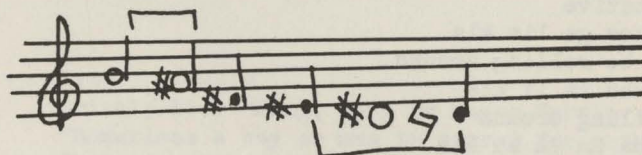
Tonic-d sharp

Second tone-b and a sharp seem of equal importance.

Minor 2nd of great importance, b to a, both in extended and in short note form. 4ths and 3rds are present but not as important as 2nds which move frequently up and down. With notes f sharp, d and e flat the playing around is very noticeable.

Intervals: 2nds, 3rds, 4ths, 5ths, and 6ths, 2nds predominating. First presentation of the subject includes notes f sharp, e sharp, f and f-.

First motif consists of 2 parts, the second a contraction of part one.



(cluster effect)

Range: 6th

Original motif consists of two parts presented once. A connective is built up of fragments from the two parts. This occurs four times. It appears that the motif has distinctive syllables, and the connective built up melodically from a part of the motif has known words. Quite complicated tone material—much more advanced than previous song.

Slurring of augmented step-e flat to f sharp—reminds one of oriental quality (Hebrew, Egyptian).

Beating quite scarce—starts without beating and carries on for a long time without beating. To end the strophe one handclap only. Again solo voice only when repetition sets in.

One handclap again. Second time a bit higher. Mainly higher pitch represents the variation. Occasional leaving out of notes.

Slight time change in repetition. The holding over 2nd and 3rd bar, beginning in the repetition. This time really only a repetition with slightly higher pitch.

Verse 1

Gka gka represents the sound of the Raven.
 La ams we la klá'
 You shall eat it all
 Tlam kwa nawck klá'
 Swallowing
 Glack má di
 You head person
 Gi gwm máck dei
 Chief before and now
 Ha ma kás klá' us
 The food you shall have, wonderful one
 Gwa we ney kás on
 Raven wonderful one
 Walas yala gelise kás de
 Big things you shall do, wonderful one
 Ya la ge lise
 All things doing
 La am we la na klá'
 You shall take it all
 Dzi ga ma tse
 Big chief

Verse 2

La ams we la nack klá''
 You shall take it all
 Tlam ywa nask klá'
 swallowing
 Gla kuma dzi
 Big chief
 Gi gwmach dzi
 Big chief
 Ha má kás kluse
 Food, you wonderful one
 Gwa wi na gu kás
 Raven wonderful one.

Side 1, Song 7

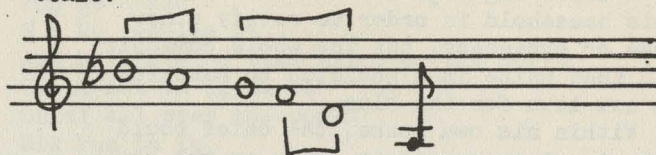
Raven Song, sung by Billy Assu (A6)

Owned by WA-KAS. He is recognized as head of allied tribe WEIKA. I am not just a Raven of people. I am a servant of God. Some Indians could understand the language of the Raven bird. The Raven, they believe, could always tell the truth.

It is slightly different in melodic respect to A5. It begins with three distinct microtones leading to the sustained note. The melody on repetition is on a rise. Syllables Gka Gka are used extensively. There are four distinct melodic parts leading up to the last sustained note. Gka Gka is used at the most important melodic parts.

The connective material between the melodies is sung with text. The song is finished with an iambic handclap beat. The tones which do not belong in our tonal system but employ microtones are particularly noticeable in this song.

Scale:



Range: slightly over an octave
 Intervals: 2nds, 3rds, possibly 4ths
 Very much like A5 in tone material, same tremolo on tones.
 Minor triad forms some musical material.
 Tentative tonic principle. Even if melody slides up it ends near the tonic. i.e. starting on f, ending on g flat.

E sin gwa we nu sila si da lil kwa
 I am not the Raven for the people

Gwa-we-nin klá' sin ga ya am-ka-ká' la sua
 I am the Raven for the worshiped one.

THE POTLATCH

SIDE 2

The most important ceremony of the West Coast Indians, and one in which music plays a significant part, has always been the potlatch. 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 honor 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 considered 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 repair 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 held also to celebrate the acquisition of the "copper," that mystic symbol of beaten metal indicative of the highest status.

A chief might give a "feast" for the men of 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 titles on his children, through the medium of the potlatch. But when he wished such honors for himself, outside chiefs must be called to the potlatch. There was fierce competition for distinguished titles and honors; 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 that 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 honoring 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 ceremonial were followed. At funerals, significant objects were displayed and people would pay for the opportunity of seeing them. At winter dances, small gifts were given; sometimes they were true gifts, but more often they had to 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 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 danced 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 very cruel."

During their 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 oolichan (fish) oil, one of their most highly valued commodities.

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

The potlatch was the social and cultural artery of their lives. In all its aspects (and as a present-day chieftain has aptly summed it up) "it was a cold war between families, because one wants to outdo the others."

Side 2, Song 1

Potlatch Song, sung by Billy Assu (A9)

Belongs to KAI-AWT. "He is singing of recognized leaders of his tribe. No other people could equal them. A more recent leader might appear but he speaks about his forefathers. They can never be equaled. He is giving the history of his tribe."

In most potlatch songs the beat is caused by the hand-clapping of the singer and is not a defect on the record. The rhythm of the hand-clapping depends on the singer and is adapted to the words and not to the music.

Main material consists of a perfect 5th, b flat to e flat. Dominant-tonic polarization. An excellent example of economy in notes which still are able to accomplish intensity and impact. The perfect 5th is played with, back and forth, with an occasional adding of the 6th which can be understood as the augmentation of a 2nd, the 2nd added to the first interval.

Range: 6th

The song begins with words and the long sustained notes are vocalized "oh oh" with pulsations.

The first phrase consists of part of a melody with words, the other part vocalization, only one-tone vocalization. Melodic material (first on one phrase).

Then follows a recitative part. Afterwards appears a repetition of the original phrase. In recitative there is a tonic-dominant movement. The melodic phrase appears. It is again subdivided between words to the first

melodic part and vocalism to the second part. This variation occurs four times, finishing with the initial melodic phrase. The subdivision between the repetitions is distinctive for the interpolation of the same note in succession.

In the recitative the variation of the number of times the tonic leaps into the dominant shows a distinctive melodic pattern: 4, 6, 7, 7, 6 (7), 7, 6 (8).

Rhythm: U — U — U —

All of a sudden there is a dramatic suspense when the c which is the added 2nd to the 5th is given importance from being a mere passing note to becoming part of the basic material. Repeated 6 times in succession. From then on other irregularities happen such as:

a b flat b flat e flat twice

An extension*

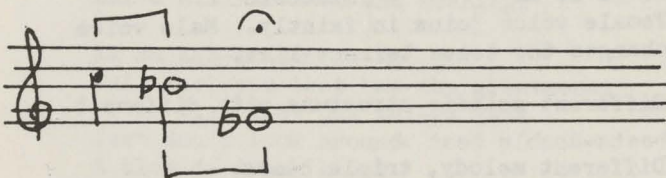
An inversion of tonic, dominant, dominant, tonic.

Mere repetition of rest in ending with the melodic phrase a.

Potential impact and melodic strength of the single note.

Rhythm is even beats with the occasional iambus (U —).

* We have the repetition 6 with exclusion of e flat, b flat, b flat, an extension.



It fluctuates between b flat and e flat, with more weight being given to e flat which may thus be considered the tonic with b flat the tone of second importance.

Intervals: 5th, 2nd

Total range: major 6th

Variations of b flat, b flat +
e flat, e flat +

He begins with words. On long sustained notes he vocalizes on "o" with pulsations. The first phrase consists of part of the melody with words, the remainder vocalization on one tone plus vocalization of the melodic material (one phrase). Then follows recitative. It seems as if he enumerates something for four beats on e flat, and then, on the fifth beat, jumps up to b flat. This pattern leads back to phrase a four times.

1. intentional breath-taking part of melody, a stretto in breath-taking.
2. repetition with emphasis, when repeating the original subject a slight variation in beating.
3. an enlargement of the tonic, dominant, adding the 6th which was slurred before.

Wa ja su las
You go ahead
E a ka gee-lee sa
And have a good time all over the world
Gk-ik-sus ta li sa la
Chief all over the world
Nik kus to la
Shouting out
Kin glaw wies k'as owa
Wonderful way I stand
Gik sis ta li sa la
Chief all over the world
Wa k'as u las
Go ahead Wonderful one
Kin has k'as owa wa
Oh Wonderful one
Ya wa-mis k'as awa
You Wamiss (Chief Wamiss) Wonderful one
Ya gin Wa-mis k'as awa
Mine Wamiss Wonderful one.

Side 2, Song 2

Potlatch Song, sung by Billy Assu (A10)

Belonged to Salmon River.* "When he gives a potlatch he must exhibit all the crests. Sixteen tribes came some time fifty years ago. Fed them all for three weeks. Distribution of: 100 ft. long full of food, silver bracelets, 6000 blankets, canoes, money. On his crest all the animals above included WAIKAI." **

*This song belongs to Mrs. Billy Assu because she belongs to Salmon River. She brought the song into the marriage.

**WAIKAI is the first man of Cape Mudge.

Syllables are sung with the melody--important text in the connectives.

Sleah ja leah ja on the melody.
O ha ho o ho ho.

They vocalize on the melody.

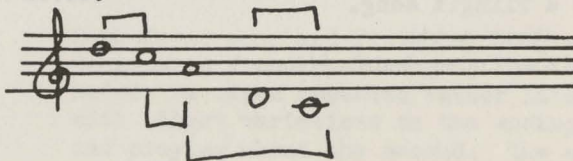
The recitative-like part is developed from the one or two-tone material.

The melodic motive starts on meaningless syllables. The recitative on c follows the melody.

At the ending there are the syllables Ho ho ho ho.

There is a predominating iambic beat (U —) intermingled with straight beats. (— —)

An interesting common factor of potlatch songs is gravitation towards long sustained notes.



Range: Slightly over an octave
Intervals: 2nds, 3rds, 6ths

Range: Slightly over an octave.
 Intervals: 2nds, 3rds, 6ths.

Ya la gya
 Well, go on
 La tse mas klas dwok a klata
 Now you shall see
 Kwo mushs a gahk kla
 The wealth will come
 Gahk hus tu la kla
 Reason of you growing up in popularity.
 Gwom mu gjuse tu la
 Growing up in wealth.

Side 2, Song 3
 Headdress Song, sung by Mungo Martin (32)

Tsonoqua song, Tlingit song in Tlingit language. "May or may not be good."
 (Tsonoqua is the wild woman of the woods with protruding lips.)

It is Mrs. Martin's song. She got it from the Tlingit, as her grandmother-in-law comes from there. The blanket came from Alaska, brought by Mrs. Hunt (the original Mrs. Hunt) who was the mother of the George Hunt, who worked originally with Boas. Hardly anyone would be able to understand the Tlingit language. As a dowry it came down. The translator is not able to understand it. Only a chief could wear a head dress. It was an elaborate headgear made of wood, set with sea-lion whiskers and with streamers of ermine down the back. In addition objects of great value were displayed on it, such as eagle down, insets of abalone shell and large animal carvings. A rattle with animal carvings accompanied the dancer.

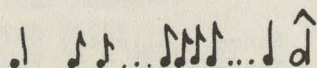
Beating with sticks begins with emphasis on the first beat.
 He he ja ha, two voices, mostly meaningless syllables. Occasional rest in beating. The voice is used in pushing tones, contrasted with legato sustained tones. Within the small range there is constant movement downward and upwards, using intervals of mostly 2nds, with an occasional 3rd or 4th.

In the second part the recitative is built on a pendulum movement, leaping down approximately a 4th. For Indian music this is an unusual melody, progressing stepwise upwards three tones and back one.

This is a Tlingit song.

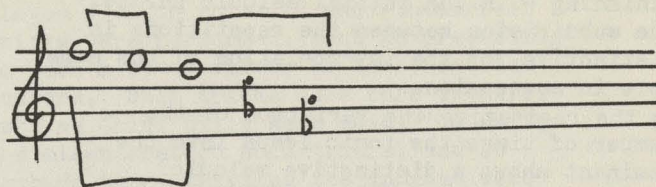
Range: About a 6th
 Intervals: 2nds, 3rds, 4ths

Rhythmic pattern:



or:

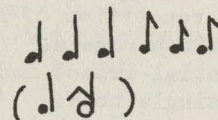
-uu...-...u^



Side 2, Song 4
 Feast Song sung by Mungo Martin (34)
 Two hundred years old. "Do not come out. Don't look in the house. Don't get out of the house. Sisiutl is around." (Sisiutl is the sea serpent.)

Starts with voice only.
 Melodic structure in intense movement within the range of a 6th, with intervals of 2nds and 3rds.

La kila e kila
 Then even beating begins:
 Even beat, fast double-beat, then caesura.



Triple beat on the next melodic strophe.
 Recitative plus three strophes.
 He ha ha ai je he
 Je he hai staccato
 Ho je he ha staccato
 Female voice joins in faintly. Male voice changes the tones terrace-like.

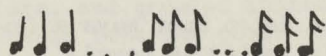
Different melodic structure with different beats-double beat.
 Different melody, triple beats.
 Voices only, without beats. In recitative on many tones.

Slow recitative on one tone with slow beats. Then recitative with text on several tones with even beats. A complex song with changes of beat, melodies, recitatives, and tonal range.
 Recitative and melody same beating on the word Ekila, interspersed with a small recitative on one tone. Second melody followed again by a small recitative on one tone. Change of rhythm in double beating brings the first part to an end with a caesura in beating and singing-Hoi!
 Then follows a small recitative.
 New part begins with beating three times as fast as original, and a new melody. The next part, solo, vocal singing, joined by woman, without beating.
 Ho je je-a few slow beats and then again faster beating on recitative-like singing. The part on the meaningless syllables je he ha is vocalizing, followed on one-tone recitative with beating, followed again by recitative-like singing, with even beats. The long recitative-like singing is interrupted again with je he ha vocalism. There are several repetitions of this pattern.

In short, we have here three noticable, distinct parts:

1. Singing of melodic material by one or two people plus vocalism on meaningless syllables.
2. Straight recitative on one tone by man alone, on a higher spoken tone.
3. Singing recitative on more than one tone with male voice joined by female voice.

Three distinct rhythmic patterns:



Wa mintla ká u la
There feed to fullness
Wa mientl dzi la
Feed in fullness, Big one
Ka sa Kás-la dzi da Kás-la
Walk a lot you wonderful one
Ow am tlim gkuse towk sise ta lack
I'll not be looking around (watching)
Wa tla ise gee la
Till you are so heavy with food
Ha wa las kás ouise la ouse tlank gwa kas owa
Your feast dish is so heavy

The second part, in a different tempo, has a similar text and meaning.

Ka sa Kas-la dzi ki da
Walk fast you that has the greatness.
Ow am tlis kise duk tsi-sa lack
Just don't look around
A tlas da douck ki na
Or else you will accidently see (the Sisiutl)

Now, praise to the host

Ká la see ci ya ka gwe kwi ká la
He has a copper in his possession
Kints nu lac la gka mai
Our Elder
Tlas la-will tse nuch
Or else you will never get out
(If you continue feasting)
Explanation calling people

Wá gas ou tlas he kas a lise Wá
You mighty ones do it right away again

Side 2, Song 5
Finishing Song, sung by Mungo Martin (11)

This is the ending song of all feasts and celebrations (Tzi-tza-ka song).
About two hundred years old.
After the potlatch, on the very last night, they take off their bands. Everything is over. They stand up and sing and dance a last song to let everybody know that the potlatch is over and they can go home.

In the old times the potlatch took from four to six months. "Everybody got really fat after this great celebration." Everything has to be done four times over. Now they rush it in two to three weeks. The chief gets up and sings it. Everybody joins in. Mungo Martin is the only one who knows it completely. Chief Jimmy Knox, Fort Rupert's chief, owns this song, having inherited it through generations. After his death it will belong to Peter Martin, one of Mungo's grandsons.

Recitative and singing-Mrs. Martin joins in later.

Everything was done, blessing by the song in SUWASH language (old language of the Kwakiutl).

Blessings-everybody gets the craving to participate in the feast. In recitative, blessings spoken out "That is our blessing to you, we had no argument, everybody had a fine time."

The little people speak in the recitative "Even if we do not participate and are not not allowed to, we are still enjoying it and being blessed."

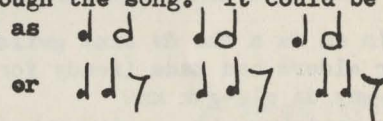
The little people are not given the same gifts.

The songs speak to the wealthy and important people and later to the little people.

It starts with an expressive spoken recitative. Melody begins with the following text:

Hei li li i kala
Hei em me em
Ha li ka la
Ha la lli ka la

Mungo sings in a wailing kind of voice in the range of a 4th, using 2nds and 3rds. Rhythm: There is one consistent rhythmic pattern through the song. It could be interpreted as



Polyrhythmic quality between melody and accompanying beating is particularly noticeable.

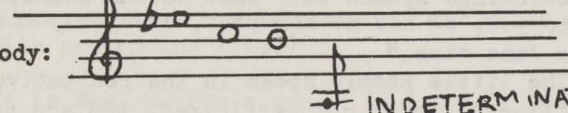
Recitative during the song-one tone singing, e flat, approximately.

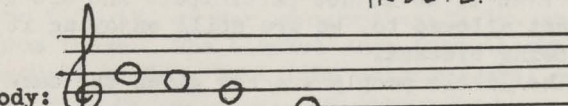
The explaining voice in the middle is Mungo Martin's granddaughter Helen Hunt.

Both Feast song and Finishing song may be considered functional songs. The initial melody is often repeated rather literally with slight variations on the ending note and playing about the second. The small recitatives interspersed are related to the song in melodic structure, sung on the highest note of the melody. One phrase consisting of the germ motif in three

repetitions, the first two ending on c,
and then the third ending on b as a home
tone.

The first two motifs lead on to a
third whose end tone is longer in duration
and repetition. Then follows a connecting
phrase, twice repeated, leading into the
small one-tone sung recitative. The singer comes
out of the recitative with the connecting
phrase material and then follows the motifs
as above. This pattern is repeated several
times with small microtonic deviations.
Connective material is on he em he em.
Melodic phrase material is on hei li li li kala
Same rhythm throughout on the stick beating.
The English-spoken recitative belonging
to the song introduces an entirely new
material in a one-time presentation in the
range of a 5th, with intervals of a 2nd,
3rd, and 4th.

Scale
1st melody:  INDETERM NATE

Scale
2nd melody: 

This is the big finale of all the festivities.
It is called the Tzi-tza-ka song (Finishing Song.)

Wa ga kint din-id-da
Now we shall sing
Gla kwa tla
You stand up
Atl ma owck ya a
It is not just made (meaning the song)
Kints gwe gka la sa
The words we are saying
La me sins wa gklt
Now we shall do it.
La ma as se la-way
There it is out
Cha la chi da
That
Gwa tla-la am da a cha da sins gwils gwil da
Which our elders had made (ready for us)
La mi la-way da gla-gwk kaw
The cedar headpiece is out (is shown)
Kints ma-ya-in tla
Which we have honor and respect
La mi sin ts wagatl
Now we shall go ahead
He-la-to clhla gal la gin kwathkiul gin-me
Now listen attentively as I am the Kwakiutl
Hach gin ou gwa ma lise sa gin ha sa nauch na-la
As I am the foremost of the world.

(All the preceding is the recitative)

Song proper:

He li Kas-lach
Be comfortable, wonderful ones
Ka nouch ha le kas-lack

As we the wonderful ones are comfortable
Kas gin nuch ghu gwa lah
As we have the spiritual power obtained.

During the Tsi-tza-ka song (Finishing song)
each person entering the hall is given a
cedar headpiece, long at first, but then
cut in a length to go around the head and
be tied. (Cedar headband.) Only one person
has the right to cut the pieces of cedar
as the people enter the house. This is a
high honor and privilege.

(After Helen Hunt says a few words in English
the following is heard)

Hei li ka la (these are the syllables used
from Hei li ka lich la)

Hei li ke lis la' genuch
As we are comfortable.

CEREMONIAL RITES

SIDE 3

Ceremonial rites were strongly interwoven
with religious and social functions. The
Indian believed in a supreme being who was
neither moral nor immoral. The source of
both good and evil came from the same spirit.
The great power did not mix with individuals;
but the spirits of animals had the supernatural
power to enter into, and disappear from, the
bodies of medicine men, Hamatsas, dancers,
and all participants in different ceremonial
functions.

The Indian believed in a close contact
with the world of nature. His relationship
with the animal world was a personal one and
could be improved by offering sacrifices
and gifts. The animal world provided the
Indian with food but there was no animosity
between hunter and game; the animals permitted
themselves to be killed in order to feed
the Indian. In gratitude, therefore, the
Indian prayed over the dead body of the animal.
After a salmon had been eaten they cast away
a bone, believed to regenerate the salmon.
"If you killed a bear you just took the
skin and threw back the soul."

The "Hamatsa" was a secret society
composed of men who had come under the
protection of the cannibal spirits. They
were called Wild Men of the Woods (Hamatsa)
and in their ceremonies were mistakenly
referred to by white men as Cannibal Dancers.
In their ceremonies, dances and songs were
used extensively. The secret society, ascribed
to the Kwakiutl, was held in highest esteem
and given the greatest prestige within the
tribe. One must first have the hereditary
right to belong, and beyond that, must be
chosen and initiated. Every chief had to
be a Hamatsa, and the achievement was a
rigorous and demanding ordeal.

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 at 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 colors, 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.

There were three Hamatsa costumes

(1) a headdress with a long beak which opened and shut (see picture and song 1, side 3, Billy Assu, A14);

(2) no headdress. Hamatsa clad in cedar only, on naked body (see Song 3, Side 3, Stanley Hunt, 8); and

(3) the complete attire (see Song 4, Side 3, Mungo Martin, 73).

Side 3, Song 1

Hamatsa Song, sung by Billy Assu (A14)

He gives the following explanation:

"Fifty years last time. The Hamatsa must dance around four times the big house. He climbs up four times the Hamatsa pole to attract the people and make the poles sway. When he first comes out he wears nothing but the fir tree. 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."

The dancer to this Hamatsa song wears a head dress with a very long beak.

Diminished steps.

A very distinctive quality of timbre.

Hand clapping.

A great variety of diminished and augmented intervals within a small range, mainly diminished and augmented 2nds and minor 3rds.

Ha mai--variation rise.

Rhythm: $\cup \cup' -$ OR $\downarrow \downarrow \hat{\cup}$ OR $\downarrow \downarrow \downarrow$

The same haunting melody goes up approximately a 2nd and then moves downward a 2nd (approx.) and moves around mainly in microtones. The drumming (clapping hands) is a bit unusual and could be interpreted as:

$\downarrow \downarrow \hat{\cup}$ OR $\downarrow \downarrow \downarrow$ an anapaest with a pause before the longer beat.

Anapaest: $\cup \cup -$

Beat in this song: $\cup \cup' -$

The flavor of this song is conveyed by a distinctive combination of intervals--a 2nd somewhere between a major and minor 2nd, followed by a 3rd larger than a major 3rd but less than a 4th. Range: between a 4th and a 5th.

Mamai hem*

He is known

Wak see ta lis

All over the world.

*Hem is the place where the beak of the Hamatsa mask is being opened and closed.

Side 3, Song 2

Hamatsa Song, sung by Billy Assu (N20)

Chief Assu together with WIKWLI SMEKA (cousin) Owned originally by Jimmy Smith, Campbell River. QUO QUO DA CHA LO.

Very close 2nd relationship. Melody moves in 2nds with one jump into the 4th and with an added 3rd. In repetition the added 2nd changes into a 3rd.

Original phrase consists of two partial motifs, x, x'. y is a partial motif from x.

The two part motif is repeated twice exactly, starting on an a-. Then follows motif x alone three times on raised tone a+. Then follows another rise to tone b, with melodic material x' and enlarged with new material.

Then follows original motif x which is repeated four times on tone b. Motif x' material in its enlarged form then follows in exact repetition (which might be interpreted as B). Then again A- another rise to c+ (consisting of x material in 3 repetitions.) On finishing with x' another rise to c sharp with material x and x'.

A

x, x' twice
rises from - to +
+ (3 times).

B

x' is at first identical.
Then a slight reduction.
Then x' in enlarged
form twice. Then x
four times, then rise
from c+ to c sharp.

C

c+ rising to c sharp.
Stated once.

Range: Major 6th

It begins on the tonic, ending a 5th below the tonic.

Please note the logical statement of the first phrase, which begins on the tonic (a) and ends on the fifth (d) with the last

statement of the same subject in raised position, c sharp, f sharp. the general direction of melodic movement is downwards.

The form could be considered three part ABA.

A consists of the following sentence-- main motif x (two bars) followed by a two bar extension of x called x' (forming the initial phrase).

This is repeated (x, x') and the sentence is concluded by x which appears 3 times.

B consists of x' plus more material, y. This is followed by main motif x repeated four times. Then appears x'y. Afterward x is repeated three times and then, finally, x'y. A reappears this time with x, x', repeated twice.

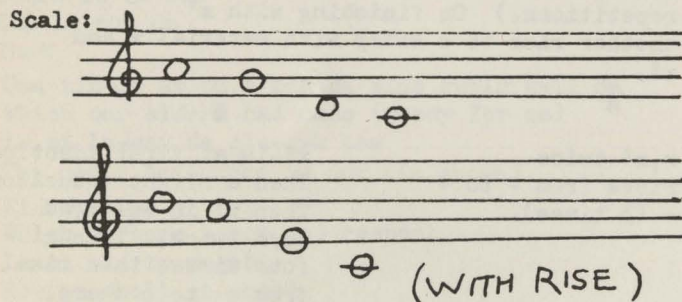
Within this frame there is the additional rise of pitch in the following pattern:

A	B
x, x' (tone a-)	x' (rise to b) in
x (tone a+) 3 times	enlarged form twice
(stated 3 times)	x 4 times, exactly
	x' in enlarged form
	twice.
	repetition on c or c+
C	
rise to c sharp	
x, x' stated once	

The song is introduced with syllables Ham-han-hamai ai-ai. One cannot call them meaningless syllables because they have a relationship to the song (e.g., Hamai-hamatsa song).

Typical falling pattern. Extended beats at end of phrase.

Range: 6th



Clapping of hands--rhythm--mostly iambic with occasional rests.

Ke ka kla am kli
They will be afraid
Sa sim min newk what
Little children
Om ja kla an kli
They will worship the Hamatsa
Glu gew la kas u
As he will get the supernatural power.

Side 3, Song 3

Hamatsa song belonging to Blunden Harbor, sung by Stanley Hunt (8) and explained by him. "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 any more. HIKELES, old man from Blunden Harbor he knew how to make that song. It is the first Hamatsa in the world. Pole, when first come out of the bush. Dance. Got pole in the midst of the community. He climbs up on pole. Called HUMPS PIK. The word is in song. First man to be Hamatsa in olden days. Next verse--he gives the Hamatsa to all tribes who want it."

Tom Om Hit made the song.

Beat prelude:

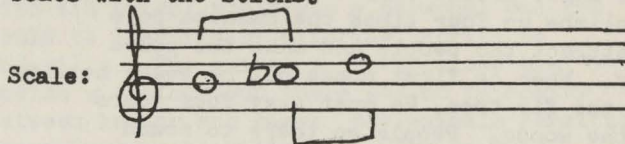
Augmented 2nd, microtonal effect predominates in tonal structure. It seems as if he produces his voice in a way different from some of the other singers. There is a similar quality in timbre between this song and that of Billy Assu (Al4)

Ha ma ha is sung in a natural voice--the rest in a differently produced voice, with the occasional interruption of ha.

The special quality of this song is also based on the augmented and diminished intervals. A 2nd is diminished and then moves into approximately a minor 3rd.

There is a beautiful legato effect, a smooth glide from tone to tone.

Rhythm: Mainly without beating, although it appears sporadically with small even beats with the sticks.



Range: Approximately a 3rd

Kas wa
Wonderful one
Hims ba
Would be the one to blow the Hamatsa whistle
Noo gwa im tla
It will be me
Nu gwa am guwatla
I am the one that's already the one.

Stanley Hunt was a true singer with a vibrating quality in his voice. For this song the dancer does not wear the beak mask and cedar attire.

Side 3, Song 4

Hamatsa song, sung by Mungo Martin (73)
"HAMAM--first in set. Song belongs to CHO SAM TAS. He was a Hamatsa and this was his song. QUIQUAM tribe. He is dead now. He comes in and starts dancing at night time.

He does this for four nights and every night he sings the same song. Every Hamatsa has four songs."

The Hamatsa is explained according to Mungo Martin:

"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. Mosquitoes 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 colors with different meanings: white smoke, mountain goat, brown smoke, grizzly bear.

"After the spirit talks the Hamatsa is sometimes paralysed 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).

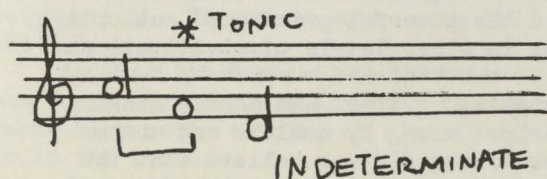
"When the Hamatsa is dancing everybody is told to be quiet and to watch. One man stands up. There is no more talking. He wants to try to talk. The young man who is a Hamatsa cannot talk. Only an old man who is a Hamatsa can talk. He no longer swears, and he is not angry any more."

Melodically the song is in our tonal structure and rhythmically quite complex.

Rhythm: UUUUU—UU—'UU—
UUUUU—UU—
UUUUU—UUUUU—
UU—

This Hamatsa song has a very rare 6-beat rhythm. Light staccato effects, along with a few text words, the syllables Hamai predominate.

Melody has one phrase consisting of two parts; tonic predominant



Range: between a 5th and 6th
Intervals: 3rds

This could also be interpreted as a Cedar Bark dance performed in Cedar Bark dress. A woman may participate in this dance.

Kin kawa ya
Why wonder
Sus km wm so mut ta sus
Things you think too small
Sus glaw la a sus
On account of your magic touch.

Side 3, Song 5

Mourning Song, sung by Mungo Martin (36)
Mungo Martin explains such songs thus:

"It is sung when a chief dies. Mourning rite is four days long. For three days after the chief dies all the people go in. In three days he tried to get everybody together for singing. After four days everybody comes in to listen to the song. Three old songs and one new one. After crying song the potlatch song is sung--women are dancing, sometimes Hamatsa, sometimes potlatch song. He is not in a better world.

"Each tribe has one mourning song performed in a specific order. Kwakiutl, Fort Rupert, sing first, Mamelilikala second, Nimpkish third and Wawitchis fourth.

"If one chief dies they come together and each tribe sings one song. The Kwakiutl have a very long song, one hour long."

Indians are highly attuned to the world of spirits. Everything has an emotional concept. There is a reluctance to mention the names of deceased people. When the names of dead persons have not been given to other persons evil can come from mentioning them. If the names are bestowed again it is all right to speak them.

The Indian is a fatalist. He has little concern for the afterlife. Therefore his prayers are for blessing in this life, not the life hereafter.

Mungo Martin did not want to sing Mourning or Ghost songs at an inappropriate time.

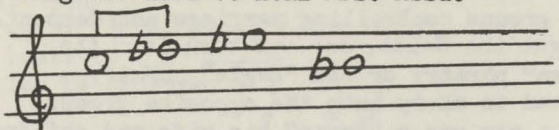
Song 5 is a Kwakiutl Chief Mourning song. The drum beat is J J .

Mungo Martin said "Comox first, Cape Mudge. Bella Coola Indians. Bella bella once. Quinquam. In the mourning song he tells how many potlatches the chief gave, 6 times one tribe, 3 tribes, West Coast Nootka. Other tribes give potlatch then for the dead chief and tell how many other potlatches he gave. If a chief dies his son orders mourning."

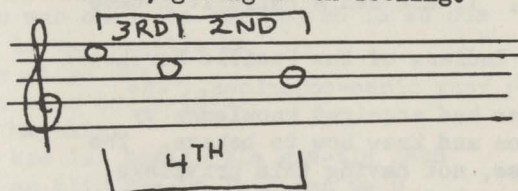
Some singing on syllables--only one recitative with spoken words.

and dreams could be acquired as the "medicine bundles" by purchase, which, combined with fasting and predisposition of the individual, would ultimately make him a medicine man.

Concerning song 6: During Dr. Halpern's stay at the house of Chief Billy Assu and his wife, her hand became inflamed from clapping as she accompanied him in singing and beating. They called in the medicine woman, Mary Wamiss, a cousin of Billy Assu, and daughter of great Chief Wamiss. This was the song she used to heal Mrs. Assu.



The polarity relationship is between two notes a 3rd apart. Minor 2nd strongly evident with polarity between 3rds. There are two 3rds in succession. One might term them "triad". There are also 3rd and 2nd, giving a 4th feeling.



This is a rhapsodic piece with a very strong intensity at the ending—six long tones. The pulling out of the last six tones gives dramatic impact to the ending.

It appears that the medicine woman uses meaningful words throughout. The wail-like quality of the last six notes have a mysterious quality of incantation.

In the six long notes ending the song there are sustained accents on each note. The last two have glissandi downwards as well. Method of singing here is wailing.

Je je we we syllables

Mrs. Roberts, senior, was originally Mary Wamish, Billy Assu's cousin.

Wahk-ma-gin-na ner-i-sa-la
Though I am concerned.
La gin ka ge la ka-la-su hela la gi klutl
I am trying to kill the illness in you.

Side 3, Song 7

Ghost Song, sung by Mungo Martin (38)
When someone died, fear of his ghost was very strong. Therefore wakes were held and dirges were sung.

Amongst the Kwakiutl and Nootka it was customary to place the dead in wooden boxes high up in a tree, or else in a cave, or in the grounds.

Personal possessions were buried with him, burned, or given away at a potlatch.

As a sign of grief, mourners cut their

hair short or scratched their faces, and had to be ceremonially bathed to remove the influence of the ghost.

The West Coast Indians believed that the souls of the dead walked amongst them in their villages, unseen, and could enter and leave whomever they wished.

They also thought that a being died because his soul did not hold together his body.

When a man died his soul went to the souls of the salmon and when they died in the rivers, after spawning, their souls went home to the outside of the world.

They also believed that a soul never slept. During the day it stayed with man and kept watch over him but at night it left and went away. The sleeping person then dreamt of the place where his soul had gone. When daylight approached, the soul came back and sat on top of his head. If it went too far away and didn't get back in time the man was dead.

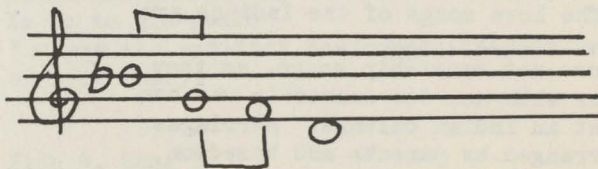
Mungo Martin adds that "at the dancing of a Ghost Song the dancer does not lift up her eyes. Head down. She only sees her hands. Blanket has pieces of hemlock bough stuck in, just as if she had been lying in the woods among branches."

According to Mungo, Song 7 is a very old Ghost song. HACHA MAMAI. Old people. He made this song for the potlatch of his brother. "I am going down—HIL CHEI SELA YOU. Ghost is going down dancing. His father's daughter was the woman dancer. It was a slow dance—with her own hair—dances alone. Ghost goes first, and she after him. There are only dances for four nights. Only some potlatches (Wintertime potlatches) have dances. Only some men know the story of the Ghost Song." Mungo does not know it anymore.

He begins with one beat, the jach ja hai ha mai mai ja hai. Both Ghost songs have the same rhythmic beat,

It is a modified anapaest or (U U' —)

After the two lighter (U U) metric beats there is a little rest (|) and then the long strong beat (—). Often the first light (U) one has an emphasis. (— — —) This beat is interspersed with several even long beats (— — —).



Range: 6th

Intervals: 2nds, 3rds

The general meaning of this song is "We have been honored by the deceased person."

Ya lak din we nu de
 We have been doing all the time
 Le la isa la ju
 been taken around
 Le la kwa la uk da wa klotse da
 so great was he we are afraid to mention
 their name.
 Yo lach din nu'ch la ee sa la
 We had been always going north.

(In this song one has to realize the mourner is telling of the achievements which the dead person was doing for his family.)

Side 3, Song 8

Ghost Song, sung by Mungo Martin (39)
 Blunden Harbor song. QUACHA tribe. HAMA
 MAA MEI are the syllables. NAQUATA song.

Beating introduces the recitative which begins in a low-medium speaking voice.

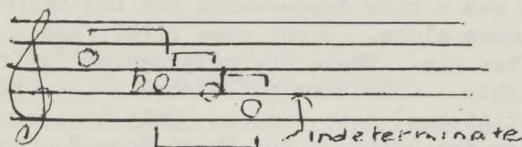
Ja ha mai ja ha ha mai
 Ja ha ha hai tsonoqua

The recitative has its own metric rhythm in which a pause is combined with the modified anapaest. ()

Parallel rhythm.

In this melody there is a "perpetual mobile" quality. Because it doesn't end on the expected final note but on one higher, it gives the impression of continuation. There are many repetitions with small tonal variations.

Scale:



Range: 5th

Intervals: 2nds and 3rds.

Lak das sa la uk din much
 We were taken (or traveled) from place to place
 (We traveled from place to place means potlatching)
 Le la wa kluse da tsa tsa ka la yuse da
 Always having (tsa ka) a potlatch
 Jacha an nei' (crying words based on Anana (hurt)).

EVERYDAY LIFE

SIDE 4

The love songs of the Indians are poetic, charming, and quite witty. They were not courtship songs, as they might be with us, for courtship was non-existent in Indian culture. Marriages were arranged by parents and based on status and family stature, not on the romantic sentiments of the young people.

Often such unions were planned when the children were mere infants. The bride was bought by the parents of the bridegroom and presents were sent as payment from

the groom's parents to those of the bride. In some tribes, the young husband served his bride's parents until after the birth of their first child.

If a married Indian developed an interest in another married woman the husband and the rival fought with fist and spears. The winner got the woman and had to pay for her according to custom. So that occasionally marriages became not only a matter of business but of sentiment.

Northwest Coast tribes were divided into groups controlling marriage and descent. Amongst the Haida, one was born into the "Raven" phratry or the "Eagle" phratry and had to marry into the opposite group. When a man was a "Raven" his wife and children were "Eagles" because of matrilineal descent.

With the Kwakiutl the object of marriage was to acquire clan crests, privileges, and songs, which the wife brought in as a dowry and handed down to the children.

Marriage with a slave woman was forbidden. If she had a child it became a slave.

The Indians of the Pacific Northwest Coast were very class-conscious. The upper class had acquired knowledge by instruction and knew how to behave. The lower class, not having this privilege, lost the knowledge of their past. "Knowing their past would make them high class." (The Maori cling to the same belief. Certain persons have a right to speak, knowing the past.)

Side 4, Song 1

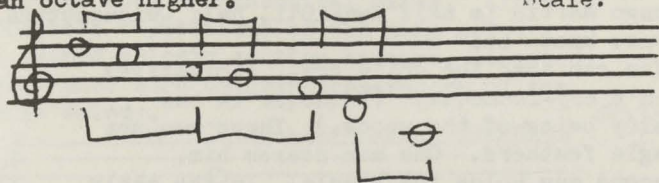
Love Song, sung by Mungo Martin (16)

Love song made by Mungo Martin for Mrs. Martin and translated by him.

"Oh what you mean to me
 It hurts an awful lot
 I am mourning what you mean to me
 I am not mourning aloud
 I am just grumbling about it now and then
 I am crying, really crying
 But I am not crying aloud
 I am crying to myself
 I am not crying for the one I do not love
 I am crying for the one I love
 I am not crying for the one I don't love
 I am lonesome for the one I love
 I am not lonesome for the one I don't love
 I wish I could be used as a pillow for the one I love
 I wish I could be tucked under the pillow."

This is sung by Mungo Martin together with his wife. A complicated melody with wide range--descending. Numerous repetitions of melody with varied text. Each has a very short refrain with syllables a je a ha. It is interesting to note that the melody ends on the lowest note of the scale (c)

whereas the short refrain ends on the second lowest note (d), leading back into a repetition of the melody which starts on c, an octave higher. Scale:

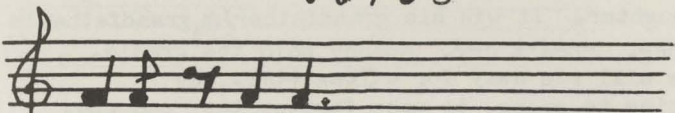
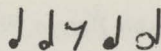


Range: 9th

Intervals: 2nds, 3rds, a 4th.

Main beat: U U ' —

Can also be shown as



Ya-as k'as gwe-ma-la k'as ous gee y
 Klu mas chan-tla sis gwe ma la sa ous
 Ya la mas gwa-tla ka
 Eis gi ya ous
 Eis klas ha-sa-lath
 Ou am tlin
 Ya kee las hasila tla gwa-tla lach
 Ou am t'lis bpn-ka lath-gee ya u
 Ka ese gee ya ous
 La min gwas sa ka in gkie ya aya
 Klu ma ams klu ma
 Gkes klin ha sa lack gwa sa la
 Ou min wa nanuchl tlah
 Ya gkeese klin gwa-sa-tl
 Ka nath kin guysa ya
 E sa la tlin
 Kuse klin kwio sath ka an gi ya ya
 Kuse klin tsi-kwil ka an gi ya ya
 He ga am klin gwa sa glith ktlin gi ya ya
 Kin na tla
 Kin awal la tla gwil la
 He gwa am klin-sa ghichtl t ghichtl klin
 gi ya ya
 O la klin on tsila a
 Wa na wha an
 La nack way ou u lis ta la gi ya
 La guwa wach die la kin gi ya
 La guwa wach die la kin gi ya
 Yu la nach-whay ou lista lai sa
 La bou mes ta les sa la kin gi ya ya

Side 4, Song 2

War Song for Marriage, sung by Billy Assu (M13)

Indians considered marriage as a basis for conquest between two families. Therefore they used war songs for marriages. In the marriage ceremony the bride was brought by her family to the groom's house or village by canoe. The movements of the paddlers can be heard in the syllables He ja ah uh, imitating the paddle movement.

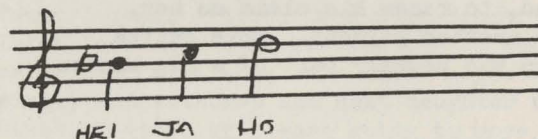
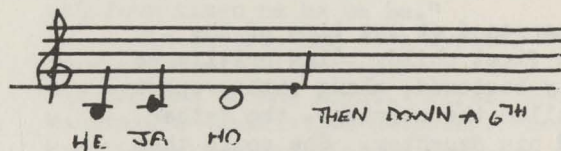
"Always married on the water," according to Chief Billy Assu.

Indian men honored and respected their wives. For instance, during a potlatch, if the wife was in charge she was not considered a female but a male, equal to any man, with a man's name. (According to Mabel Stanley who is a female chieftain of a Kwakiutl tribe.)

Three steps ascending, very affirmative. Pendulum movement, about a 6th.

Hu hei ja hu hu hu

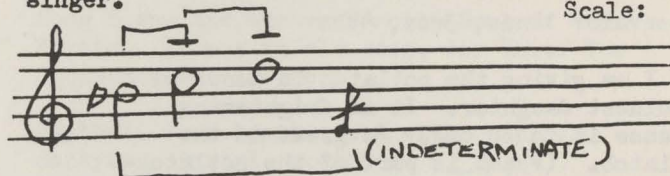
Rhythm throughout is iambic: U—U—U—U—



The melody leads up to the tonic on a sustaining note. This note changes its pitch microtonally. He ja ho. We find here the highest note, the tonic-sustained note-embroidered and closely associated with the tone nearly a 2nd below.

The melody appears four times with a mixture of text and meaningless syllables. Some phrases have a mixture of text and syllables, while others are entirely syllables. The main melody is built on three consecutive notes. Each time it has a very short refrain with syllables. There is only one singer.

Scale:



Range: about a 6th

Intervals: 2nds and approximately a 6th

Ya la min gwa gwa la la sus sin si dzi kav lus
 In a humble way I am asking you, great one
 Ya la mus kwm kwm gi la sus
 Ya la ams gwm gwm ki la sus sis kla-kwa us
 Ya la am glu-gwala

You are the one that has copper in your possession as your dowry.

Side 4, Song 3

Paying for Daughter Song, sung by Billy Assu (N14)

Mrs. Mable Stanley's explanation:

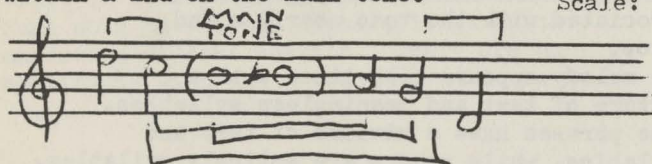
Mrs. Stanley refers to this song as a

"Redeeming" song and in her own words she describes it as such. "Redeeming song is one in which the bride's family give a potlatch in retaliation for the potlatch which was given by the groom's family. When the 'redeeming' potlatch was given she was no longer a possession of the groom whose family had originally given a potlatch in her honor, in marriage. Now the bride's family had the right to take her back if she were not treated properly by the groom's family."

This happened at the time of the birth of the first child. Clan privileges were formally bestowed, along with property. Payment annulled the marriage, the father had redeemed his daughter. She could then leave, or stay with her husband. Often the husband, to renew his claim on her, would make another payment. This entire transaction was usually part of a big Winter potlatch.

Rhythm-even beats throughout. Long melody-starts upwards, then descends as usual and ends on a low traditionally prolonged note. The first two notes of the melody beginning are in our scale, ascending, the third one deviating. An extensive playing around within a 2nd on the main tone.

Scale:



Sometimes he sings b
Sometimes b flat.

Intervals: 2nds, 3rds, 4ths

Now I am giving the potlatch in honor of my oldest daughter. It is frightening because it is so big. So great is the potlatch. (Feast is part of the potlatch--feeding.)

Tsu nu qu dzi dzi=big
Giant being of the woods tsu nu qua=hairly person
La maus tsu nu qua ka ja tlach
Now we have the giant on our crest
Quaus o ma qui-lah owk
For our child we have made great
La ams kla dzi kas kla
You will be getting much
Ou-ma sa las gke ni ya sese ki-detl as ouse
How great your honored daughter is
La ams dagagla i thal
You are bringing in the wealth
La mins din dack sil lath ou-ma i noi
as sins gkie-deth
We will sing praises to our honored child.

Side 4, Song 4

Cradle Song, sung by Mungo Martin (105)

The following is Mungo Martin's explanation:
"YA SELLA=cradle song. YA'TLELA=rocking.
It comes from the Quiquasutima tribe."
Mungo Martin is half Kwakiutl, half Quiquasutima, hence knows it.

"You can hear the child cry. (imitative)
Don't cry-Tsonoqua. (Tsonoqua is the hairy being of the woods.) Three men use eagle feathers. One man scares him. Second man holds the cradle. In the early morning when the baby is born all people come to the chief's house. Tsonoqua mask-UHOO THENAI."

This song belongs to Mungo Martin's grand daughter. It was his grandfather's grandfather's song. "Don't cry. Nobody hold the cradle. He will run away for a long time. He is going to smoke, to make fire so they can see. HITAM. Running away from. He looks after baby. He is going a long way. Nobody will look after you. Nobody. He is going a long way. From some other tribe coming to look after baby. BABAWAY. Some hiding. Do not cry. Nobody will look after your way. He is gone long time ago. Hamatsa scared the baby."

Descriptive programmatic song.
Haj haj uh-imitating the rocking of the baby.
(There is a big cradle and a man is pulling the rope.) Ha haj uh.

Rhythm: even beats.

Mungo is joined by Mrs. Martin.
Syllables imitate the content of the song (baby cry). Nasal-quality singing.
Oscillation on the main tone which may be found on different levels. The main tone seems to move. Syllables are on notes about a minor 2nd apart. Occasionally there is a jump a 4th above or a 5th below.

Kwá kwas sus da
There, don't cry.

Side 4, Song 5

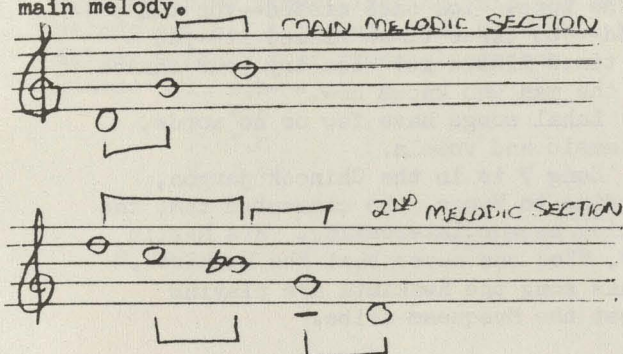
Baby Song, sung by Dan Cranmer (11) and explained by him.

"When you have a baby sitting on your lap you sing this song. Cradle song to put babies to sleep. When you put the baby in the cradle you sing. I'm going to sing the song they sang to me when I was a baby. When we lived on the original reserve on one side of the hill the people on the other side had the right to the top of the hill. They say, "Don't play on the top of the hill. You play on the bottom." Second verse-You are very strong. You did overthrow (name of fellow)."

Rhythm: even beats
Two distinct melodic sections. The first

consists of material in 4ths; the second has 3rds up and down. Slight melodic changes to fit the text, such as doubling of one melodic note and identical rises. After numerous repetitions of the main melody, a second melodic section appears, repeated only once more between appearances of the main melody.

Scale:



Range: 8th

Intervals: 2nds, 3rds, 4ths

"Don't play in my playground, your playground is there."

Tlo-kwe-ma dzi (dzi=big)
I wrestled with other children.

Side 4, Song 6

Cedar Bark Dance Song, sung by Mungo Martin (33)

Cedar bark was of great importance to the West Coast Indians. There were three varieties-white, red, and yellow. They used it for firewood, clothing, ropes, towels, mats, baskets, and for lashing wood. In addition to the daily uses, it played an important part in their ceremonies and beliefs.

One of the ceremonial practices was the so-called Cedar Bark dance. It had specific rules which regulated when the white and when the red cedar bark was to be used. The White Cedar Bark dance preceeded the Red Cedar Bark dance.

During the dances noises were made with a whistle in the house (as was customary in a Winter dance). "Four times they use the cedar bark in winter. They dye the four nights in a row."

According to Mungo Martin "They only use the cedar bark in Winter. They dye the cedar bark and make it soft, making a mask for everybody, boy or girl. One dancer is in the house. Sometimes one man dances in the house, sometimes two. One old man calls in to distribute the cedar bark. This particular old man is in charge of it. In the summertime he prepares and dyes it. He dances while distributing it. Sometimes after the dance they give him back the cedar bark and next year he gives it out again.

Only one man in a tribe is allowed to do this. It is considered a great honor. OM HIT, (Mungo's uncle) gave out the cedar bark."

Every person who enters into the hall is given a piece of cedar which is originally quite long but is cut to a length sufficient to go around the head and be tied into a cedar headband. (Mrs. Mabel Stanley)

Again according to Mungo Martin, "In the dance they sing four time Ai--, four times U--, four times uip---, and four times ha ba ba ba."

His description of a typical Cedar Bark dance with its proper protocol is thus: "It happens in one night. First, enters Maumtakela--Kwakiutl's daughter. Second, Mamelilikala-Wilson Island Indians. Third, Nimpkish-Alert Bay. Fourth, Slawitzis-Tauna Island. Fifth, Denakdowo-Nance Inlet Indians. As each daughter of each chief enters, a song is sung. They come singly and withdraw and next daughter enters. Sixth, Madispi tribe-are going to move into the Sawitch's place. Seyenth, Nakkewaclows-Brandon Harbor Island. Eighth, Kwatsula-Smith's Inlet Indians. Ninth, Noowiti-Klatesekwa Indians.

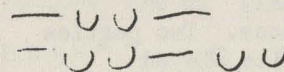
"Four men and four women dance for each tribe. Some man come in, call Hamatsa. They watch the clock-sometimes sing for three or four hours."

"The Cedar Bark dance is strictly a Winter dance. Women dance it clad in Cedar Bark dress. Men made songs for women in the Kwakiutl tribe."

"Fort Rupert is the place where many of these dances were held. One, two, or three women would dance counterclockwise."

Song 6 was the Winter Dancing Song of Mrs. Martin. It was an old song, for Chief Tom Johnsons, her brother.

Rhythm: Even beats mixed with modified dactyls. Dactyl, modified: — U U '



Timbre-tone color-dark, somewhat sombre. Here again as in a few instances before we have a distinctive minor quality, resulting from the juxtaposition of minor 3rd, minor 2nd, and major 3rd.

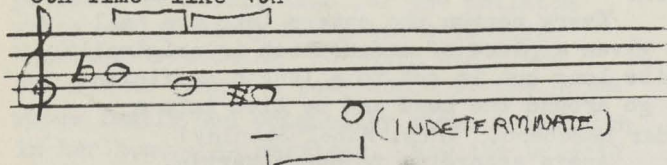
- 1st time-1 singer-even beating-ha ma ma mai
- 2nd time-2 singers-even beating-ha ma ma mai
- Contrast-2 singers-drumming pattern (U U '—)-with text, on two notes g and f sharp, possibly a d (indeterminate).
- 3rd time-2 singers-even beating on first two ha-ma-mai, then pattern (— U U ') on remainder.
- 4th time-2 singers-even beating on first two ha-ma-mai, then pattern (— U U ') on remainder.

Spoken recitative with mixture of beats

5th time--like 4th

Contrast

6th Time--like 4th



Range: approximately a 6th

Intervals: 2nds, 3rds

Ha kil las kás glu guala kás ou
There you that have received the spiritual
power

Back back wil nuch dá'
Having the power of the mythical being
Ka ke kala am klin nuch
We shall build up the fire.
Ka ke kala yu di sis gwk-me-nai
As to how you built your fires in your wealth
As ghi gwala kás ous
You great one in your spiritual power.

(Bach baquala is the spiritual power of
the Hamatsa. This power, a mythological
being, transforms into the Hamatsa.)

This could be considered a Hamatsa dance
song in cedar bark dress.

Side 4, Song 7

Gambling Song, sung by Mungo Martin (20)

This type of song shows the humor and
temperament of the Indians, and their great
inclination to gamble which sometimes took
them to extremes. They were known to
gamble away their possessions or more than
they owned. In some British Columbia
tribes they forfeited wife and children.

Their favorite gambling game was
a-la-huoi, or lehal, or slahal. It was
played with sticks made of bone. Two parties
were formed of two tribes which played
against each other. Alternately, each
man would hide the stick and the other
would try to guess where it was. If rightly
guessed, the winning side got the stick. If
not rightly guessed it was lost. The play
continued until one side or the other had
all the sticks.

A delightful little legend is connected
with this game. It tells that this game
was already a favorite before the Flood
and that since all humans then spoke the
same language their play involved only one
stick. After the Flood, however, humans
became dispersed. They began to speak
different languages and required more
sticks for this game.

Today, according to Mungo Martin,
"It is played with seven sticks on each

side-14 all together. Before was 10 on each
side-20 all together. Salish people played
it with 10, Kwakiutl with 7 to 14 sticks.

Before the game starts they sing the
song and after the first bone is won the
winner sings. "One man knows how to get
the bone." The song says: "Try a chance to
get the bone. You once missed--you twice
missed--you three times missed it--you
four times missed it! You try your chance
with the man who knows how."

Lahal songs have few or no words,
only music and vowels.

Song 7 is in the Chinook jargon,
according to Mungo, who commented that the
shouting became interesting. Mrs Martin
added, "You can never beat the Kwakiutl."
In this song the Kwakiutl are playing
against the Musqueam tribe.

Three beats at the beginning.

Rhythmically straightforward. It might
appear that melody one has a pentatonic
scale structure but at closer scrutiny
one realizes that b is actually b- and
a is a+. The distance between them is less
than a tone but not as small as a semitone
and therefore it would be a misinterpretat
ion to call it the pentatonic anhemitonic
scale.

Text: o hoi ha he he

ja a hoi ha hee

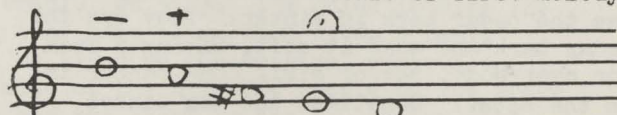
primitive portamento:

Microtone raises are marked by - and +.

Melodic phrase is repeated several times in
the different rises, between a semitone
and a tone, beginning on e and ending on f.
In the melodic pattern the main interest
is on 5ths and 4ths, the latter falling
into the major 3rd.

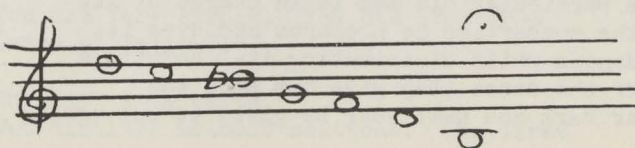
The second part of this two-part
gambling song (representing the two playing
parties or tribes) has a wider range-a 10th.
The first motif moves in 3rds and 2nds.
The first phrase consists of two distinct
melodic motifs, each of which is built up
on 3rds and 2nds, a 4th apart. Noteworthy
is the occurrence of two 3rds in succession
and the jump of 7th. Typical descending melody
with its pitch rises. Rhythm is in even
beats, almost in double time, but not
coinciding with the melodic beats. Meaningless
syllables are connected with meaningful
text (see transcription).

Scale of first melody:



Range: 6th

Scale of 2nd melody:



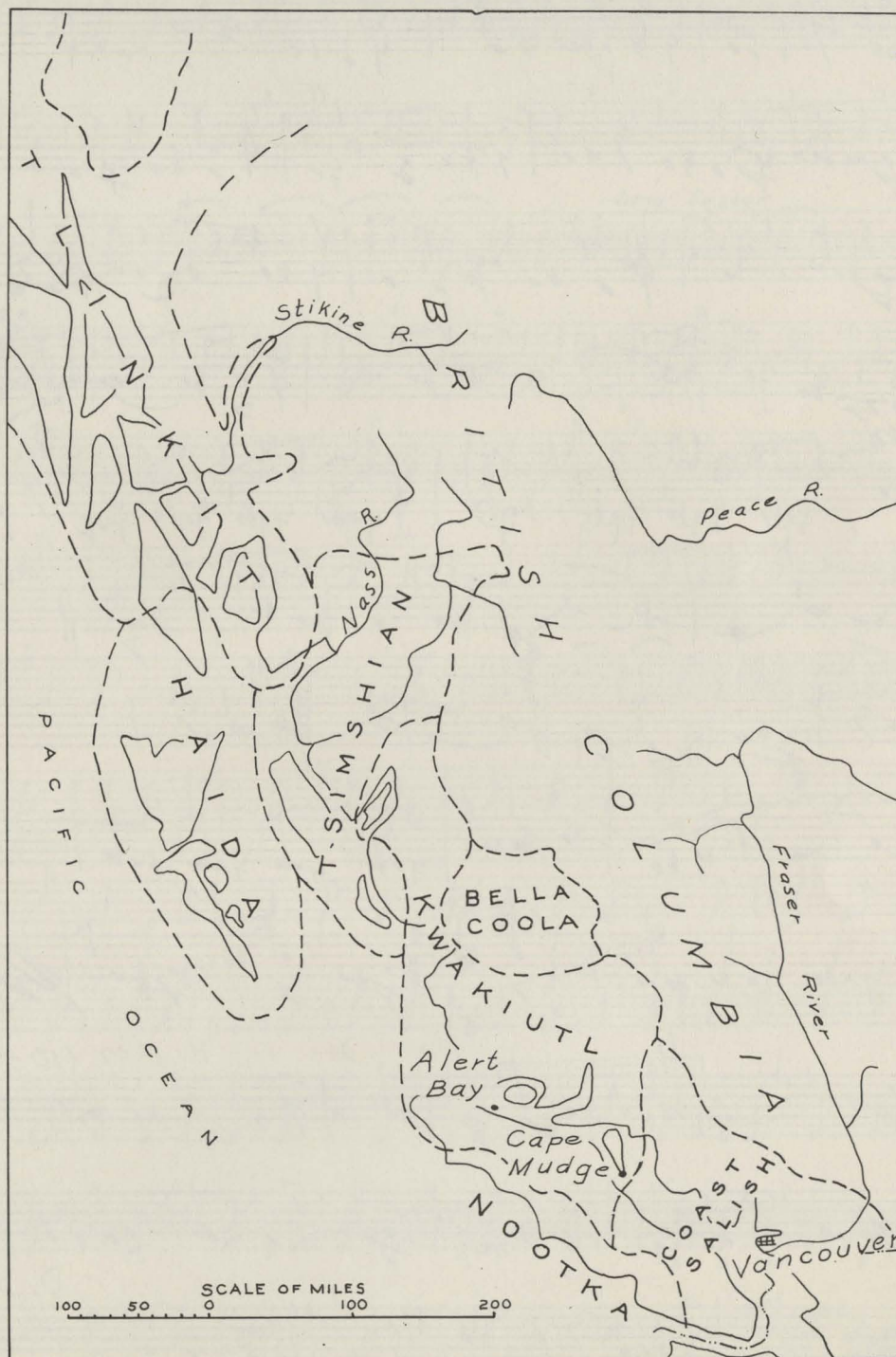
Range: 10th

Melody one: Simple melody, repeated twice, forming the first phrase; small finishing part built up of whole tone. Range is a 6th, small finishing part one tone below 5th. It appears three times, leading into the simple melody again. A gradual rise appears. Main melody appears four times altogether.

Rises: 1. e, b-
2. e, b
3. f, c
4. f, c+

Melody two: The whole two-part phrase appears three times. On second appearance motif one is slightly extended while motif two is a literal repetition. In the last appearance we have an extension before the ending of two thirds in succession, which, by notes, form a triad leading into the raised main tone.

MAP OF B. C. INDIAN TRIBES

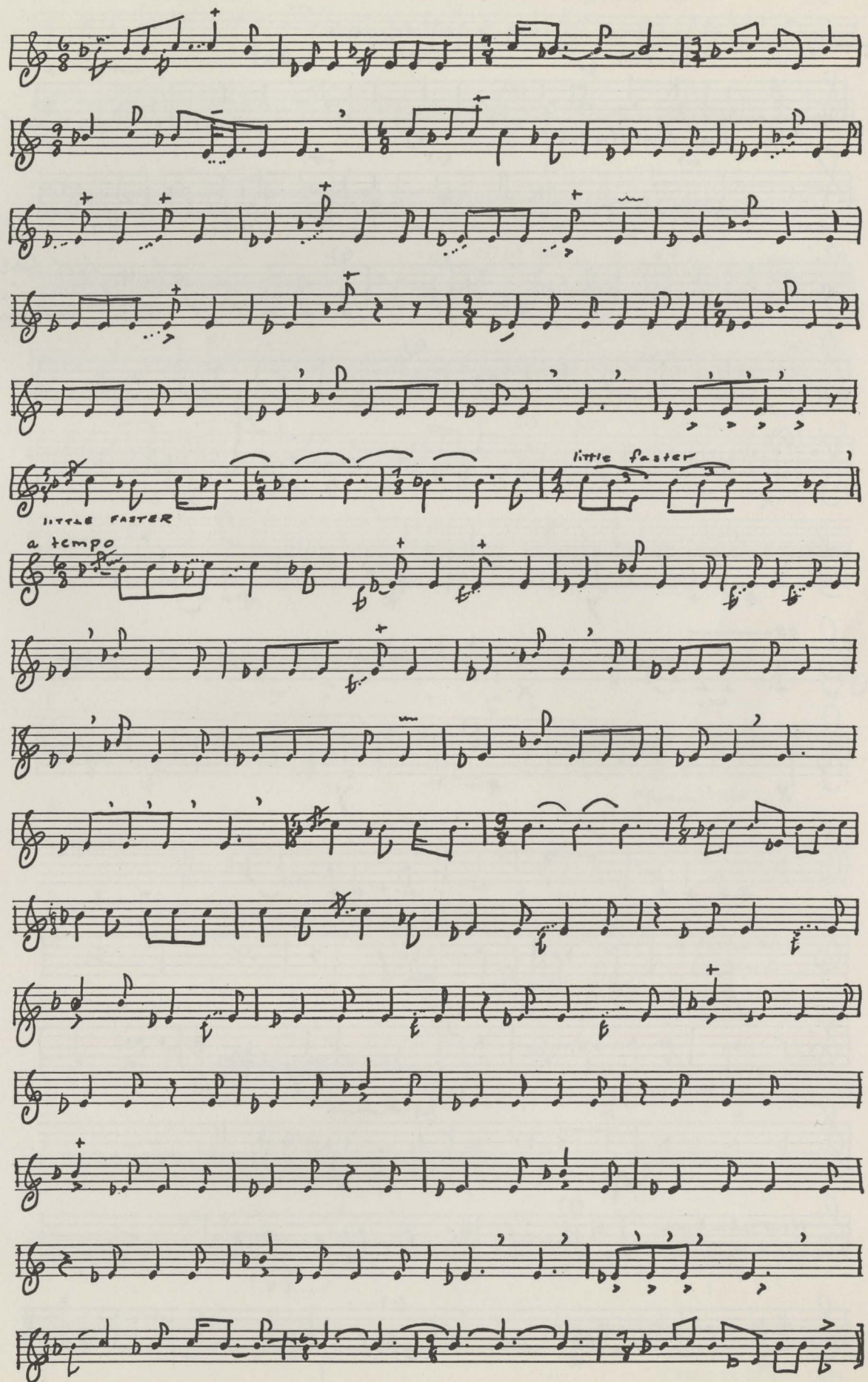


Specially prepared by Dr. K. C. McTaggart, Geology Dep't., U. B. C.

SIDE 1, SONG 6, RAVEN SONG, BILLY ASSU (A6)

Handwritten musical score for "SIDE 1, SONG 6, RAVEN SONG, BILLY ASSU (A6)". The score consists of 14 staves of music. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings. There are several annotations in the score: "beats" on the second staff, "beatless" on the seventh staff, "hand clap" on the eighth staff, "Higher (10-15 cents)" on the tenth staff, and "D.S." on the thirteenth staff. The music is written in a style that appears to be a transcription of a vocal or instrumental performance, with some staves showing complex rhythmic patterns and others showing more melodic lines. The key signature is mostly one sharp (F#), and the time signature is 4/4. The score ends with a double bar line on the thirteenth staff.

SIDE 2, SONG 1, POTLATCH SONG, BILLY ASSU (A9)



SIDE 3, SONG 2, HAMATSA SONG, BILLY ASSU (N20)

20 Hamasa
20
Normal
Western

upward bend violent.

A (-) (-) → (+) ✓ (-) (-) → (+) (-)..... >

X Pen. Ham Ham Ham Ha Ma c' X;

(-) (-) →

Mal' X;

(-) (-).....

but bar

introduction

(+) (+)

X X

B a

(+) By this time he reaches B: X;

(-).....

+ +

4#

X

(-).....

4#

X

Now about on C or C+: (+)

X

(-).....

Y

(-).....

A (+)

Now about on C # or D minus: (+)

X

(-).....

X

SIDE 3, SONG 6, WOMAN MEDICINE SONG, MARY WAMISS (BILLY ASSU, N19)

upward trend

woof

slow

Almost E flat

gah gah gah wei(g) wei(g) wei(g).

... and from here
... climb in back

SIDE 4, SONG 7, GAMBLING SONG, MUNGO MARTIN (20)

M. M. 20

2x x

2 1/2

2 1/2

7 9

(woman's shout)

Pitch rises to end

continue -

Here almost a tone up:

(Continued on next page)

GAMBLING SONG (Continued)

Gambling Song.

layux^hsalaʒus q^hamcekus
to guess the bone, it's your chance

luk nam pan ʔix^hus q^hamcekus
missed one time your chance

luk maʔ pan ʔix^hus q^hamcekus
missed two times your chance

luk yudax^h pan ʔix^hus q^hamcekus
missed three times your chance

luk mu pan ʔix^hus q^hamcekus
missed four times your chance

Transcription is roughly the same as that used by Sapir and Swadesh
in their Nootka texts.