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RECORD 1

SIDE 1

1. Canoe Paddle Song
2. Entrance Song #1, or Quiquatla Dance
3. Entrance Song #, or Calling Song — Quiquatla Dance
4. Medicine Man Song
5. Whale Song
6. Farewell Song

All songs sung by Peter Webster & his Ahousaht group

SIDE 2

1. Echo Song — Paddle Song *
2. Welcome Song *
3. Warrior Song *
4. Victory Song *
5. Farewell Song *
6. Wolf Song **
7. Sisiutl Song **
8. Robin Song **

* Sung by George Clutesi & his Port Alberni group

** Sung by Mungo Martin

RECORD 2

SIDE 1

1. Grizzly Bear Song *
2. Wolf Dance *
3. Victory Song *
4. Hinikeets Song *
5. Himikitsem *
6. Ha Ma Mai *
7. Himikitsem
(Headdress Song)
8. Mountain Song — Tsho Va Da *
9. Invitation Song *
10. Tama **

* Sung by Fred Louis & Ella Thompson

** Sung by Fred Louis at Port Alberni group singing event

SIDE 2

1. Sea Serpent Headdress Song *
2. Hinikeets — Sea Serpent Song *
3. Quiquatla Dance *
4. Hamatsa Song *
5. Song from the Hopachisat tribe *
6. Comparison of two versions of the Welcome Song
a. Sung at Port Alberni festivities, 1951
b. Sung by George Clutesi & His Port Alberni group, 1967
7. Clan Song **
8. "For Topahti" **
Potlatch Song **

* Sung at the Port Alberni group festival

** Sung by Joe Titian

Nootka

Indian Music
of the Pacific
North West Coast
Collected, Recorded
and Annotated by
Dr. Ida Halpern

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

COVER: INTERIOR OF NOOTKA HOUSE,
Courtesy of the British Columbia Provincial Museum,
Victoria, British Columbia
Drawing by Webber, 1778

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NOOTKA INDIAN MUSIC OF THE PACIFIC NORTH WEST COAST

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General Introduction p. 1

This album was prepared with the help of an award from the British Columbia Government in 1971 to Dr. Ida Halpern.

Dr. Halpern was assisted in the preparation of the transcriptions and introduction by Marjorie Koers, M.A.

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

The Indians of the Pacific Northwest Coast are among the most interesting and colorful to be found north of Mexico. Their tribes are divided into six major groups, classified according to their traditional cultures and habitats, as:

- Haida Indians, on the Queen Charlotte Islands.
- Tsimshian Indians, on the Skeena and Nass Rivers.
- Bella Coola Indians, around the present town of Bella Coola.
- Kwakiutl Indians, on the northeast coast of Vancouver Island and on the mainland opposite.
- Nootka Indians, on the west coast of Vancouver Island and on Cape Flattery in the state of Washington.
- Coast Salish Indians, on the lower Fraser River and southern Vancouver Island.

In general, the highest cultural development occurred in the northern tribes, gradually diminishing as one moves south to the coast Salish.

the Kwakiutl and Nootka tribes. The Kwakiutl's culture and music was dealt with by Dr. Halpern on Folkway Records, Indian Music of the Pacific Northwest, FE 4523, in 1967. It is with Nootka music that we are mainly concerned in this presentation.

Nootka tribes have three principal divisions, the Northern, Central and Southern (see map). The northern Nootkans were in contact with the southern Kwakiutl and have borrowed some of their customs. The central Nootkans are supposed to have had little contact with other peoples except second-hand from the Makah (a southern Nootka tribe in Washington, U.S.A. - see map) and, in the eastern part of central Nootka, two tribes made contact with the Salish. These tribes were the Hopachisat (also spelt Opitchesat and Hopatoisath) and the Tzica áth (also spelt Tsishaat and Sheshaht), who lived around the Alberni Canal and Sproat Lake on Vancouver Island.

The songs in this recording happen to come from the various parts of central Nootka.

The name "Nootka" was not originally in the native's language. It was Captain Cook who thought he heard the word "Nootka" referring to the place or the people, who actually called themselves the Mochaht. The name Nootka, which was originally applied only to the Mochaht of Nootka Sound, was later extended to all the tribes who spoke a similar tongue. The Indians called themselves "Ahts," as can be seen in the endings of many of their tribe's names: for example, Mochaht, Sheshaht, Ahousaht, and even Clayoquot and Uluwet.

Mainly because of their geographical location at Nootka Sound, the Nootkans played a particularly important part in the early exploration and development of the north Pacific coast by white explorers and traders. Captain Cook, the first man to step on the land now known as British Columbia, explored the coast and claimed it for Great Britain in 1778. Cook was at Nootka Sound from March to April of that year. Soon, Great Britain, Spain, Russia and the U.S.A. were competing for the sovereignty of the Pacific Northwest. Spain established an outpost at Nootka Sound in 1789. However, the Spaniards claim to this empire was lost to Great Britain at the Nootka convention of 1790.

The Indian population declined severely under the impact of diseases introduced by the white man. It was

estimated that in 1780 there were 6,000 Nootka on Vancouver Island and 2,000 Makah in Washington, U.S.A. By 1906, the Nootka population had declined to 2,159 and the Makah to 435. Thereafter, their numbers slowly began to increase again, so that by 1970, there were over 3,400 Nootka and 515 Makah (1969).

The potlatch, the Indian tribal ceremony and culmination point for their social and cultural life, was first outlawed by the Canadian government in 1884. This suppression of the celebrated potlatch was finally revoked in 1951, although by this time, much of the Indian's culture had all but disappeared.

The Nootkan language and its many dialects is related to that of the Kwakiutl in that they are two of the four constituent languages of the Wakashan linguistic family. However, a Nootkan and a Kwakiutl would not necessarily understand each other.

These languages were transmitted orally. In some of the songs we collected, we encountered texts in "old" Kwakiutl and Nootka whose meaning was no longer known to the informers.

In Nootkan society, much emphasis was placed on wealth, family possessions and the ownership of slaves. High rank was determined primarily by hereditary descent, in some tribes through the maternal line and in others, through the paternal. Social prestige and rank could be maintained or reasserted by the distribution of great quantities of gifts or privileges at the celebrated potlatches, which could last as long as several months. A chief possessed names, titles, rights and privileges which 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.

Dr. Halpern asked John Jacobson of the Ahousaht tribe what he would say was a difference between Kwakiutl and Nootkas. He answered, "A difference would be the lineage. Even the Friendly Cove Indians have a trend to follow the maternal line. But not the Ahousaht and their immediate neighbours. They follow the paternal line. You can't go very far back if you use the maternal line in the moieties - it becomes too complicated.... They create more jealousies when they use the maternal line and the moiety system.... When matrilineal lineage it is harder to follow the historic events."

One important aspect of Nootkan maritime life was their whaling expeditions, with their long history of songs and ceremonies. According to John Jacobson, "During their fasting and praying for a successful whaling expedition, the men remained in continence before going out on a whale hunt."

Whaling is generally attributed to the Nootkas only. However, it is interesting to note that Dr. Halpern was given a whaling song by the Kwakiutl chief Billy Assu (catalogued in the National Museum as Whaling Song, A 8).

Fundamentally, the Nootkans are a non-aggressive, mild-tempered people who dislike physical violence. Their way of avenging a wrong would not normally be to fight, but to talk loudly and perhaps vehemently about it, and then let the matter drop. The amiable and joyous Nootkan personality is in contrast to that of the Kwakiutl, which was more prone to aggressiveness and took life more seriously.

Up until some centuries ago, the Nootkans did fight fierce battles, some intertribal and others even more important in terms of victory. For example, as John Jacobson told us, "Before Nootka, light-skinned people with grey eyes were pursuing the Ahousaht. The Ahousaht fought them victoriously. They took over many ceremonies from the white-skinned people, who gave their culture to the Nootka people." Captain Cook also describes that he found among the Nootka Indians people with light skin and grey eyes, which coincides with Jacobson's account.

Throughout the winter, life revolved around their potlatches, feasts, dances and theatrical performances. We find their characteristic lightheartedness and sense of humour throughout their dramatic performances. They even interspersed buffoonery between the seriousness of the Shaman's dance. This comic relief and the tama (social, non-dance songs) could also be highly satirical.

To the Indian, the animals were like guardian spirits, possessed with supernatural powers and willing to help the humans. There was no animosity between hunter and hunted; the animals allowed themselves to be killed in order to feed their proteges. These guardian spirits could even shed their respective animal skins and become human, for the spirits of animals had the supernatural power to enter into, and disappear from, the bodies of medicine men, Hamatsa, dancers, and all participants in different ceremonial functions. Thus, we sometimes find human faces embodied in the figure of an animal or bird on totem poles. The animals, "when in their skins," were infused with a supernatural power which protected the Indian from famine, and which helped supply all the necessities for everyday living. In gratitude, the Indian prayed over the dead body of an animal, and, after having eaten a salmon,

would cast a bone back into the water, believing this to regenerate the fish. They considered the trees also to possess supernatural power. Thus, a woman cutting the roots of a young cedar tree, gives thanks to the tree for allowing her to make a basket from it.

A guardian spirit also had the power to bestow special abilities and knowledge such as songs, dances or medicinal power.

In order to be worthy of this protection and personal guidance, the young Indian had to undergo long fasts in isolation and lead a clean life. Once having attained unity with the supernatural spirit, this unity could be lost by immorality.

General Remarks on the Recordings

The songs on the recordings were selected from a group of nearly 350 Northwest coast Indian songs in the possession of Dr. Ida Halpern, which she collected during the years 1947-53 and 1965-72 at Alert Bay, Cape Mudge, Port Alberni, Victoria and Vancouver.

In contrast to the Kwakiutl songs presented in Dr. Halpern's previous Folkways album (FE 4523), which were all sung by solo singers, these Nootka songs emphasize group singing.

The National Museum of Canada had them catalogued for their archives, and the number (e.g. L 4) shown after each singer's name corresponds to the catalogue number.

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.

Some songs have received more detailed analysis than others due to limitations of space.

The words "song" and "dance" have been used interchangeably, since each of the songs can be danced to.

Scale tones are written out in various note values according to predominance - Main tones (one might call tonic) are written out in whole notes o, secondary tones in half notes d, and others, accordingly J or f. Notes with J have uncertain pitch. Notes within brackets are interchangeable. When only whole notes are used, relationship was not determined.

The vowel sounds commonly used and referred to as the continental system, according to Boas, have been used for transcribing the Indian texts:

| | | | |
|---|--------------|---|------------|
| a | as in bear | a | as in feet |
| a | as in father | u | as in moon |
| o | as in oh | e | as in fell |

also: y as in yes.

General Remarks on Music

The music of the Pacific Northwest is based on strict sociological

rules, which pertain especially to the performance and ownership of songs. For this reason, their music has always presented a problem to the collector. The Indians are reluctant to reveal their songs which were part of their 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 in dreams. The Indian derived great strength from his songs, turning to them for supernatural help whenever he felt the limitations of his own power.

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.

When Dr. Halpern explained the cultural necessity to preserve the songs, Kwakiutl chief Billy Assu was the first one to understand the importance of such recordings, himself admitting that when he died, the songs would die with him.

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."

The songs, preserved by oral tradition, have several characteristics in common. They are monodic, unsophisticated, and essentially an amalgamation of words, syllables 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. One can always feel a certain tonic, or predominant note around which the melodic pattern is built.

It is in Nootka music that the first attempts at polyphony occur among the Northwest coast Indians. There is also a closer relationship in Nootkan music between the rhythm of beats and melody than in other Northwest coast tribes (for ex., the Kwakiutl).

One point to keep in mind is that the Nootkas were the first Indians to be in contact with the white man. (Captain Cook was greeted by the Nootka.) The thought occurs that there might be a coincidence between this long association with the white man and his music and these characteristically Western musical elements.

When Dr. Halpern asked John Jacobson in what way the Nootka songs were different from the Kwakiutl, he replied: "The Kwakiutls say 'aa' like

'a' as in fat. The Nootkans use an 'a' as in car - so that changes the vowel and then since Nootkans change Kwakiutl stress - because the origin of the Kwakiutl seldom used the skin drums uuuu and then the Nootkans uuuu when they sing a Kwakiutl song of four beats, the fourth beat was stressed uuu- and then the Nootkans would use the last beat to stress." The Kwakiutl "would be using a stick hitting a stick. The Nootkans would be hitting a skin drum. It would be the same rhythm but the stress would be changed, onto the fourth beat uuu-. That's what they call cheech chicha."

"But there's another form of Nootkan music which comes from the people who lived on the banks of the rivers - now I don't mean the banks of the Alberni River - Somass River - I mean in central Nootka - You can hear it when Freddy Louis sings it - it was composed in the Gold River. And the music of the Bidwell River Indians is very similar to it - you hear the steady pulsation of the drum uuuuuuuu like this."

The Nootka, like the Kwakiutl and Tsimshian, have "four" as their ritual number. According to George Clutesi, all ceremonial dances and songs are sung four times. "Four" is an especially important number in a wolf dance, as it takes four songs to call the wolves together (see L 7, side , song).

A tradition in Nootkan performances is the "leader and follower" pattern. The leader (soloist) starts singing alone, introducing the song, and then his followers join in. The question as to who is trained to be a leader and who is a follower is hereditarily defined.

The leader and follower pattern is found not only in group singing, but also in the songs of Fred Louis and Ella Thompson. Both Hamatsas and both privileged with songs, Fred and Ella alternate in the leadership of their own respective songs.

A further characteristic of Nootkan songs is that the song begins with syllables only, then follow words accompanied by beats (drum, etc.).

George Clutesi explained that there are two Nootkan languages - one for ritual and one for everyday life. Songs G1 and G2, for example, are old songs in the ritual language which Clutesi did not understand anymore.

A topahti is an inherited ceremonial song sung only by the owner. A tama is a social, non-danced song. A coastal song was allowed to be sung along the coast.

John Jacobson had the following to say about how a song passed through the lineage:

"When a central Nootkan gave a song in dowry to his daughter and son-in-law, the daughter, if she married somebody of the southern Nootka, ..., if she were a chief's daughter,

and if she was to receive in dowry from her father a song which was coveted by many people - if this song had a great history she couldn't sing it herself until her progeny, her children could sing it."

I.H. But she wasn't allowed to sing it?

J.J. No, nobody was allowed to sing it - only her children. But up in the north where they used the moiety system, the daughter has the right.... I believe the northern songs can move around faster because of their moieties.

I.H. What is a moiety?

J.J. They don't follow the paternal lineage - it goes through the mother.

I.H. So, actually, you wouldn't be able to sing some songs if they come from the mother - only the daughter would be allowed to sing it.... But you got your songs from your father, no?

J.J. But fortunately whatever I inherited came from the paternal line and some from my maternal line; but you see the ancient songs of the Nootka have not been heard by anyone lately.

Syllables

One of the characteristics of primitive music is the use of syllables as well as words. Usually the syllables are referred to as meaningless or nonsensical. However, during her research on Kwakiutl music, Dr. Halpern came to the different and important conclusion that the syllables do represent part of the meaning and content of the song (see Folkways Records FE 4523, brochure, p. 8, where eight examples of these syllables are given). Further research in preparing the Nootka songs for this album has reinforced this theory, with the following examples:

1. Na na - means "grizzly bear" in the Nootka and Kwakiutl languages (e.g. L 4).
2. Ho, Q, or Oh - a prayer or supplication similar in meaning to "My Lord":
(e.g. W 7; We a ho
W 12; Q a hu hi a hi
W 15; Wei oh).
3. Ha ma mai - In Hamatsa songs, the syllables Ha ma, Ha ma mai are related to "Hamatsa," the wild men of the woods (e.g. L 13).
4. Hai nah, hei jah, etc. - Wolf songs include these syllables, which refer to the wolf's spiritual crystal ball or "haina."
5. Yi hi - characterizes the howl of the wolf (e.g. L 7).
6. Brrr - expresses the spouting of a whale (e.g. W 12).

These syllables can be divided into three types:

- A. Syllables with specific meaning (e.g. 1 and 2).
- B. Syllables which refer to, play around with, and sound similar to specific nouns (e.g. 3 and 4).
- C. Syllables which are descriptive animal sounds (onomatopoeic) (e.g. 5 and 6).

It is interesting to note that the same meaning of syllables can be found in both a Kwakiutl and a Nootka song. For example, both the Kwakiutl and Nootka Wolf songs have the same

specific syllables "Ji hi," and the Hamatsa songs of both tribes have the same syllables, "Ha ma mai."

Scales

In Nootka songs, tonality seems to exist but in no direct relation to any specific existing system. There are primitive patterns, some others more advanced. A few are pentatonic. The pentatonic scales are usually understood to be anhemitonic pentatonic (no semitones), for ex., Farewell Songs, W 14 and W 15, but occasionally they are referred to as a five-tone scale, regardless of intervals.

One finds a considerable amount of chromaticism in the scale structure e.g. L 4, L 8, L 10. This chromaticism is ambiguous. It might also be interpreted as a progression of semitones.

Many scales entertain the jump into the third, occasionally into the fourth. A scale may even consist of 2 third jumps, e.g. G 9. Major or minor thirds are used.

Occasionally, before or after semitones there is a jump into the third. This jump may also occur before or after a whole tone, e.g. W 5.

Range of the scale varies from a fourth to an octave. Compare the chromaticism and narrow range of Joe Titian's scale with the looser, larger range of Mungo Martin's scale.

In the examples given with the analysis of each song, the scales are written to show approximately the original pitches of the main tones and have not been transposed to a common denominator (i.e., common key).

Typical styles and characteristics of Nootka and Kwakiutl music:

1. Special voice production.
2. Manipulation and repetition with emphasis on single tones.
3. Glissandi.
4. Sharp contrast between long and short tones.
5. Forceful accents on sustained tones produced by guttural pressure on long notes.
6. Long sustained tones separated by pulsations.
7. Nasal quality, no falsetto.
8. Ornamentation.
9. Unusual simultaneous sounds, as though the singer were producing two tones at once.
10. Prolongation of tones at end of verse.
11. Beginning of polyphony - only in Nootka! (see Victory Song, L 8).
12. Octave leaps common in Kwakiutl, not so in Nootka! Leaps into fourths, fifths and sixths prevalent in Kwakiutl, but also occur in Nootka songs; e.g. fifths (G 7), and sixths (L 8, L 9). Leaps into thirds and fourths are prevalent in Nootka.
13. Melody based to a great extent on seconds.
14. Extensive use of clusters of seconds (e.g. T 2).
15. Extensive use of vowels, in a way similar to our vocalization, to be found in the most important part of the melodic material. Text of song on connective musical material.
16. Extensive use of microtones.

17. Clearly defined melodic lines and logically defined basic form structure.
18. Melody rises and falls microtonally in variations and repetitions.
19. Descending melody.
20. Intentional breath-taking as part of a melody, and for descriptive purposes; a stretto in breath-taking.
21. Slight variation of single tones in beating (rhythm) or melody, when the original subject is repeated.
22. Dramatic drum beat changes from many small beats to slower beats with some tremolo effects.
23. Changes in dramatic sense and intensity built up also by drumming without singing and by singing without drumming.
24. Forceful accents through the media of tone separation (see *Quiquatla*, G 11).
25. Pitch rising on one note, denoted by ↑ above a note (see *Quiquatla*, G 11).

Rhythm

To do justice to Indian music, we must revise our western listening habits and our western sense of harmony, tonality and rhythm.

To express the rhythm and timing of their music accurately is an arduous task. The music is not measured by our accepted rules and cannot be indicated by time signature.

Dr. Halpern struggled for years with it until she found that the rhythmic beats fall easily into pattern when expressed in meter form* as used in modal notation of the middle ages, using stressed and unstressed beats, and in poetry.

Thus it was found that the rhythm of the accompaniments may fall into the following categories:

1. Iambus - or ♩ (e.g. L4).
2. Dactyl - $\text{♩} \text{♩} \text{♩}$ or $\text{♩} \text{♩} \text{♩}$
3. Trochee - $\text{♩} \text{♩}$ or $\text{♩} \text{♩}$ (e.g. W6).
4. Anapaest $\text{♩} \text{♩} \text{♩}$ (very often; e.g. L9).

In Nootka music, the melody and the accompaniment have two definite rhythms. Each rhythm, fairly regular in itself, is independent of the other. Parallelism of the two rhythms results in incidental combinations which can be understood as polyrhythm, not the generally accepted belief of syncopation.

It is noteworthy that in a few Nootka songs, especially those sung by George Clutesi and his Port Alberni group, the same grouping of stressed and unstressed beats is maintained in both beats and melody. For example, in songs W5 and W6 (part B), both beats and melody fall into a similar rhythm, although the precise instant of each beat does not usually coincide.

In W5, the rhythm of the melody can be interpreted as seven repetitions of 12 three-eighth note groupings.

* See Ida Halpern, "Indian Music," paper given at the International Folk Music Conference, Laval University, 1961, published by Cambridge University Press.

Main rhythmic patterns found in Nootkan music are:

1. Anapaest ($\text{♩} \text{♩} \text{♩}$ or $\text{♩} \text{♩} \text{♩}$).
2. Fairly steady beats in quick or slow succession.
3. Tremolo.
4. Iambus (♩ or ♩).
5. Trochee ($\text{♩} \text{♩}$ or $\text{♩} \text{♩}$).
6. Variations on the above through the use of accents (e.g. $\text{♩} \text{♩} \text{♩} \text{♩}$).

Many songs have an effective alternation of pauses and beats in a logical, sometimes complex pattern.

In some songs, a rhythmic change may periodically be interspersed within the above rhythmic patterns:

1. $\text{♩} \text{---}$, interspersed within the steady rhythm of L8.
2. $\text{♩} \text{---}$, interspersed within the $\text{♩} \text{---}$ of L9.
3. $\text{♩} \text{---}$, an augmentation of $\text{♩} \text{---}$, at the entrance of each group singing in W3.

Other rhythmic features of the beats are:

1. Dramatic changes to gradually slower and then gradually faster (e.g. W4).
2. Melody and drum beat rather coincide (e.g. W5).
3. A different rhythm will end a song:
a. $\text{♩} \text{---}$ after $\text{♩} \text{---}$ (W7).
b. $\text{---} \text{---} \text{---}$ after tremolo (T2).

The pervading rhythmic character of beats may be summarized as follows:

1. Fred and Ella - much rhythmic variation.
2. Port Alberni group festival - little rhythmic variation. A fairly continuous beat is established, which enters and exits the singing at interesting points.
3. Joe Titian - some rhythmic variation.
4. Peter Webster and his Ahousaht group - much rhythmic variation.
5. Mungo Martin - beats always steady, either fast or slow.
6. George Clutesi and his Port Alberni group - much rhythmic variation.

A general pattern in Nootka songs, as John Jacobson put it; "First no words" (only syllables), "then words with drumming."

Explanation of signs found in the transcriptions:

1. + or ++ Shows a microtonal rise.
2. - or -- Shows a microtonal lowering.
3. ~ or ~ Glissando or wavering (e.g. W1).
3. ~ or ~ Falling through several intervals (e.g. W3).
4. ~ or ~ Rising through several intervals (e.g. G2).
5. ∞ Heterophonic playing around the tone (e.g. 58).
6. ' Cauda - short pause or breathing space (e.g. L 13).
7. → One tone slurring into the next (e.g. W4).
8. > Punctuating accent (e.g. L 13).
9. ↓ Pitch lowering within one tone (e.g. W3).

10. ↑ Pitch rising within one tone (e.g. L 13).

11. ↑↑↑ Pulsating tone on the same pitch (e.g. W6).

12. ~ Primitive portamento (e.g. 58).

Examples 9 to 12 are pulsating tones.

Chief Adam Shewish is the hereditary chief of the Sheshaht Reserve in Port Alberni, where he lives. Chief Shewish is the owner of the Farewell Song (W 15), sung by George Clutesi and his Port Alberni group.

Adam Shewish's father, Jakob Shewish, was a singer with the Port Alberni group in 1951. Chief Shewish's grandfather, Chief Shehaht, was a king comparable to Chief Billy Assu.

Mrs. Margaret Shewish is the wife of Chief Adam Shewish. She is the owner of several songs performed by the Clutesi group (e.g. Warrior Song, W7), and she also participated in singing and dancing them.

Recently she took over the training and direction of these young Indian performers, devoting much time to acquaint the young people with their heritage.

George Clutesi, born January 1, 1905, Nootkan author, artist and teacher, is a member of the Tse-Shaht tribe - whaling clan. He was born and raised at the reserve near Port Alberni.

Clutesi educated himself mostly by reading extensively and by carrying on his traditional family role of tribal speaker, for his father was historian of his house, and his uncle the story-teller. He was encouraged to paint and write by Emily Carr, the great Canadian artist, and she even bequeathed her paints and brushes to him.

In 1949, Clutesi was invited to address a royal commission on the state of culture in Canada, headed by the late Vincent Massey, Governor General of Canada. Returning to Alberni, Clutesi formed the first of his troupes of singers and dancers. The group was invited to dance before Queen Elizabeth and Prince Phillip in 1951. During the 1960's, Clutesi left his job as a pile driver and began working at the Alberni residential school for Indians, teaching songs and dances to Indian students living in the residence. He felt that too few Indians are being paid to teach Indian culture even to their own people. "I taught in public school in Port Alberni in 1968 with a few Indian pupils in the classroom which quickly grew to 41 or 42. It was pathetic how little they know about their own culture, and when I started teaching them the Indian language it was something wonderful to see the light come into their faces when they realized they could talk and speak and understand words that were their own."

Also during the 1960's, Clutesi returned to his painting and worked on his books, *Son of Raven*, *Son of Deer*, and *Potlatch*, published in Sidney, Vancouver Island, by Grey Campbell in 1967 and 1969, respectively. *Son of Raven*, *Son of Deer*, was selected as recommended reading for all elementary school children in grades 3 to 6.

In 1967, Clutesi was commissioned to paint a 30 by 40 foot mural of Indians at the Canadian Pavilion at EXPO, Montreal, Quebec. In the summer of

1970, Clutesi was invited to UBC to lecture in a cross-culture educational course designed to familiarize teachers with Indian culture and history. In November, 1970, he was one of a series of Indian speakers at the National museum in Ottawa, where he spoke on west coast Indian culture. In 1971, Clutesi received an honorary degree from the University of Victoria, B.C.

Peter Webster is the leader of the Ahousaht group. He is the owner of many songs of the Webster family and is proud to have always been recognized as the "leader" of songs. He also composes his own songs and dances.

Of his own life, Peter Webster himself told, "I must have been born in Bear River at Clayoquot Sound in the year 1906, October 3rd. Then I grew up at a reserve called Keltsomat, where my mother was from, and in the 1920's we moved up to a reserve called Ahousaht, where my father was from. Since that time I have lived in Ahousaht."

"My father used to teach my younger brother Andrew all the speeches for any kind of a party. It wasn't me who had to do all the talking or speaking at parties of any kind."

"And now on my own line, I used to hear him singing songs of all sorts which he used to teach me. Then when I was about ten or twelve years of age, I used to be called to sing for a group called Tahonisat."

"In my young days there used to be groups to put on plays such as Indian dances and always some one had to lead their songs."

John Jacobson is a well-known Nootka Indian carver who lives in Ahousaht, B.C., population 800.

He is well-informed in the field of his own native music, and also has made a serious study of Western music. He is, moreover, an opera buff, collecting recordings of operas as well as instrumental music.

He supplied very important statements about his heritage and culture.

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 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".

In his own words when recording Himiktssem (L 10) in 1951, Fred Louie said he's from Ucluelet, B.C. "I'm at Kildonan now, I'll be there quite a while. I'm working there, you see, steady." Fred said it would be fairly easy to find out where to mail him a copy of the record, for "They know me so well all over the coast."

In describing himself: "When I was a young fellow, had a good

face, good eyebrows. Handsome. Now I can't dance very well. Dance with my head down."

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.

Joe Titian

At the age of seventy-eight, in 1972, Joe Titian of Ahousaht sang three songs heard on this recording. John Jacobson, also of Ahousaht, explained them as a Clan Song (T1), a Potlatch Song (T2), and a song "for Topahti" (T3).

Mungo Martin, 1882-1963, his Indian name HANAGALASU, a chief of the Kwakiutl tribe, born in Fort Rupert at the northern end of Vancouver Island, is considered one of B.C.'s best Indian carvers and singers.

His totem poles are world famous, and stand in Totem Park, at the University of British Columbia, and in Thunderbird Park, Victoria, the capital city of British Columbia.

He always liked to tell of his musical training by his uncle who was a song maker. (According to Kwakiutl tradition, the uncle has a great influence on the education of the nephew). "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, also taught him how. Hours long he taught him. Three teachers in singing during manhood. This was all done in Fort Rupert."

When Mungo was in his early twenties, he studied carving with his stepfather, the well-known Charlie James, and with his uncle.

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

The University of British Columbia asked him to restore some totem poles which had been brought in from their coastal sites in 1947. 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, B.C.

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. Four of these, his only songs from Nootka, 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."

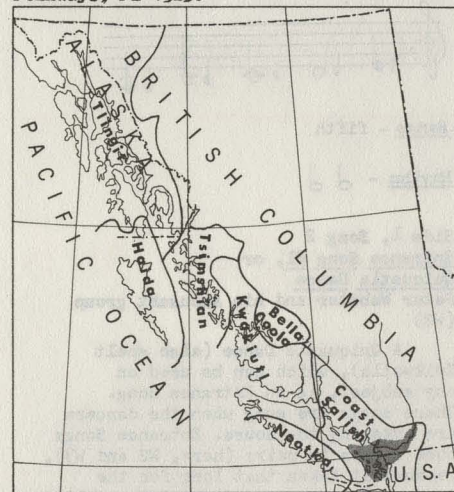
When he died in August, 1963, great ceremonies were held by both the B.C. government and his tribe. The Canada Council paid tribute to him by awarding him posthumously the Canada Council Medal, given for outstanding achievement in the arts, humanities and social sciences of Canada. He was the

first Indian to receive such a distinction.

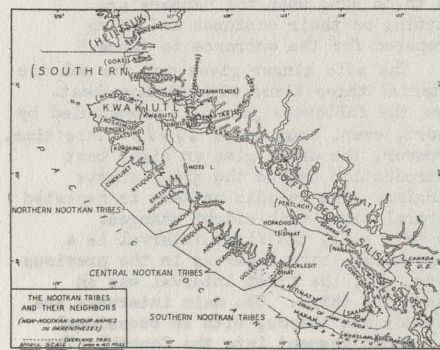
Mrs. Mungo Martin, who joined her husband in the singing, was a fine songmaker in her own right. Mungo taught her all his songs. "Once she heard them she knew them." She also made some Winter dance and Hamatsa songs herself.

Mrs. Martin died in 1965, one year after her husband.

For further information on Mungo and Mrs. Martin, see Dr. Ida Halpern, Indian Music of the Pacific Northwest, Folkways, FE 4523.



Map showing the locations of the main tribes of Pacific Northwest coast Indians.



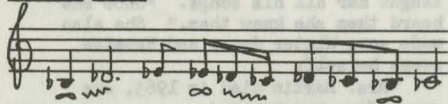
Side 1, Song 1
Canoe Paddle Song
Peter Webster and his Ahousaht group (W1)

Peter Webster explains, "This is a canoe paddle song which used to be sung to meet visitors before they even landed at their destination. The people used this canoe paddle singing to greet their visitors - and they're the same kind of singing in a war canoe when they would go to some other place to give out the potlatch and dance."

The solo singer (leader) begins with the main tune which is then repeated by the other singers (followers) with drumbeat accompaniment. There is no drum beat in the leader's introduction. The follower's beat is long, slow, and even. The piece has many wavering note groupings at the beginning of the theme. Formally, the piece consists of several

repetitions of the main theme. The song ends with a fragment of the opening phrase - the minor third with which the song began.

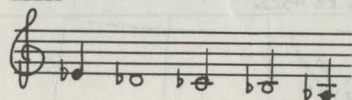
Opening theme



Syllables

A - O^uH O^uH - Ai

Scale



Range - fifth

Rhythm - d d

Side 1, Song 2

Entrance Song #1, or Quiquatla Dance

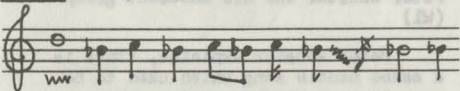
Peter Webster and his Ahousaht group (W2)

A Quiquatla Dance (also spelt Kwikwatla), which can be used on any subject, is an Entrance Song. These songs are sung when the dancers are entering the house. Entrance Songs come always in pairs (here, W2 and W3), because it takes that long for the dancers to prepare and get into position, according to their rigid rules of dancing procedures.

Peter Webster explains, "This song is to be sung when the dancers are putting on their costumes and being prepared for the entrance to dance."

The solo singer gives out the melodic material three times without drum beat. Then the followers join in, accompanied by short, even, drum beats $\text{♩} \text{♩} \text{♩}$. This time, however, the drums give an eight beat introduction before the group starts singing. The melodic pattern is repeated several times with slight changes. In this song, the first interval is a descending third, whereas in the previous song (W1), the first interval was an ascending third. The main intervals are seconds and thirds, with an occasional glissando descent into the fourth. The motive starts on D^u, and moves later to D^b.

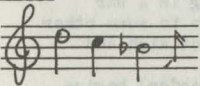
Motive - sung octave lower



Syllables

O a o a o ae a ha ae a

Scale



Range - sixth

Side 1, Song 3

Entrance Song #2, or

Calling Song - Quiquatla Dance

Peter Webster and his Ahousaht group (W3)

Peter Webster explains, "The dancers are set to come out. So,

here is the calling song for the dancers to come out and line up in their dancing positions." (See also W2 for further explanation of Entrance Songs.)

This song is divided into three parts; part A which is sung once, part B which is sung twice, and part C which is sung three times:

Form - A BB CCC

Neither the syllables, melody, nor rhythm of part A appear again, with the exception of the syllables "O ey a", which are used in part B. Parts B and C have different syllables and melody, but their underlying beats (uu-) are the same.

Form

Part A

Solo "We na ho" No drums
Group "We na ho" Fast drums $\text{♩} \text{♩}$ and shells
"O ey a" Slower drums ♩
"We na ho" Fast drums $\text{♩} \text{♩}$

Part B

B { Solo "O ey o ey o ey a"
Drums uu- uu- uu- "hoi"
Group "O ey o ey o ey a"

B { Solo "O ey o ey o ey a"
Drums uu- uu- uu- "hoi"
Group "O ey o ey o ey a"

Part C

C { Solo "O O O O wai hee hee wai hee hey"
Drums uu- uu- uu- uu- "hoi"
Group "O O O O wai hee hee wai hee hey"

C { Solo "O O O O wai hee hee wai hee hey"
Drums uu- uu- uu- uu- "hoi"
Group "O O O O wai hee hee wai hee hey"

C { Solo "O O O O wai hee hee wai hee hey"
Drums uu- uu- uu- uu- "hoi"
Group "O O O O wai hee hee wai hee hey"

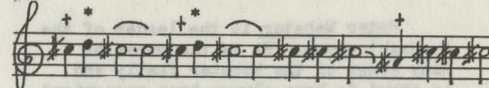
The solos are not accompanied, whereas every group singing is accompanied by drum and shells. It is interesting to note that at the entrance of each group singing, a slight change in the drum beat occurs: instead of the usual uu-, there is an augmentation, uuuu-. Towards the end of the song, the shells gradually fade away.

Variations within parts A and B occur in the form of a general lowering of pitch level. In part A, the solo begins on c#. By the end of part A, the general pitch level has lowered so that the last "We na ho" starts on c#. Note also the change from a semitone interval in the solo to a whole tone interval in the group at the * in the following first two examples. Also of interest is the coincidence between parts A and B. The solo in both cases begins with a smaller interval which expands when the group enters. From then on, the pitch level of both descends in repetition. In part B, the solo starts on c#, the group begins on b#, the second solo begins on b# and the second group singing starts on a#. This variation principle does not appear in part C - instead, the general level of pitch remains where it began - on c#.

The following examples have been transcribed an octave higher than they were sung:

Motive from part A in its variation principle:
(the long held tones $\text{d} \text{d}$ are sung in a clear, sustained legato):

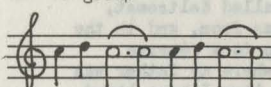
Solo



Beginning of group

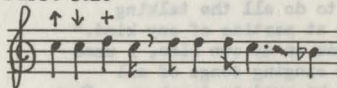


End of group

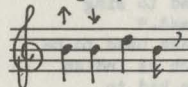


Motive from part B in its variation principle:

First solo



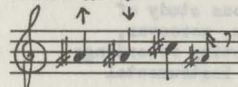
First group



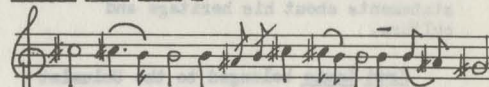
Second solo



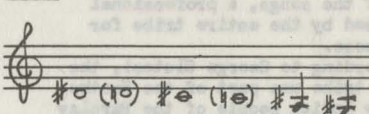
Second group



Motive from part C:



Scale



Range - fifth

Side 1, Song 4

Medicine Man Song, sung by Peter Webster and his Ahousaht Group (W4)

Peter Webster said, "... here is the Medicine Man Dance. This dance used to get on during what we used to call the Wolf Dance. They would find few of these people that were soft to hypnotize by the wolves...."

This very repetitive melody is sung in slow, sustained notes, with no accompaniment in the solos. In the following analysis, the melody

sung to the syllables "Yo ae no hi hi hi, Yo ae nae hi hi hi" is considered one melodic statement.

Form

Solo Melody sung once, no rhythmic accompaniment.

Group Melody sung $3\frac{1}{2}$ times, with rattles and fast, soft drums. Final ending, one beat ♩ "hae."

Solo Melody sung once, no rhythmic accompaniment.

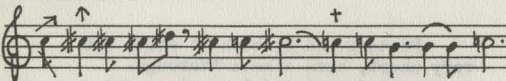
Group Melody sung 2 times, with rattles and fast, soft drums.

Dramatic changes, voices in recitative style. A Ritardando in voices and rattles; no drums. Then single, heavy, slow beats. Gradually, the singing, rattles and drums speed up to their original tempo.

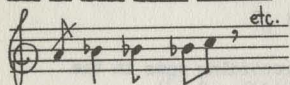
Melody sung $4\frac{1}{2}$ times, with rattles and fast, soft drums. Final ending, one beat ♩ "hae."

Variation is attained by means of slight lowerings of pitch. The opening solo is first stated at approximately c♯, the group starts at c♯, the second solo starts at c♯, and the group starts at b♯. By the end of the second group, the pitch has lowered to b♭.

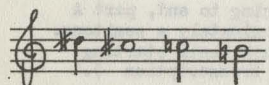
Opening solo - sung octave lower:



End of last group singing:



Scale -



Range - major third

Syllables

Yo ae no hi hi hi
Yo ae nae hi hi hi
... Ending, Hae.

The formal pattern could be interpreted as a two strophe song, concluded each time with one beat and syllable "Hae."

Side 1, Song 5

Whale Song, sung by Peter Webster and his Ahousaht group (W 12)

Whale - Lord of the Seas

The killer whale, the great spirit of the seas, is often depicted as the tyrannical lord of the underworld, and the traditional enemy of the thunderbird. The Indians accredit to the whale power over the salmon, and, thus, to their food.

A most important part of the Nootka tradition is their whale hunting. According to Jerry Jack in 1968, himself a chief of the Nootkas in Gold River, whaling continued among the Nootkas until about 1900. There are descendants of whale hunters alive today who have the harpoons of their ancestors. These harpoons are made of a wooden pole with a bone tip. One such existing harpoon has 32 cuts, meaning its owner caught 32 whales in one year.

John Jacobson told that "Most central Nootkans wanted to be like a thunderbird if they were to become a whale hunter - they had to do what the thunderbirds do - their form of worship - they remain pure until after a successful whaling expedition.... There were chiefs who were whale hunters - but as early as around 1450 or maybe 1480 - long before the advent of the Europeans, there was one chief who remembers his father on Vargas Island - they returned from a whaling expedition - and they had nine whales and one killer whale from 60 canoes."

According to George Clutesi, this song came to the Nootkans from the Tsimshians and is in the Kwakiutl language, and therefore not understandable to the Nootkan people.

The first strophe begins with the syllables "O a hu hi a hi" sung by the leader, Peter Webster. Spouting noises of a whale are then depicted by an imitative "Brrr Brrr" sound repeated several times. Following this, solo leader and group alternate twice. Except for the programmatic "Brrr" sounds, the song is completely melodic. The soloist sings without accompaniment, whereas the group is always accompanied by steady drums and shells. This song is a clear example of how the "followers" extend and elaborate on what the solo "leader" has just sung. In this case, the leader's solo always ends with the syllables "Wa na hi a hi" which are then taken up by the group of followers.

Form of Strophe 1

| | |
|-----------|-------------------------------------|
| Syllables | Solo - no drum, later, soft tremelo |
| Brrr Brrr | No drum, later soft tremelo |
| Syllables | Solo - no drum |
| Words | Solo - no drum |
| Syllables | Solo - no drum |
| Syllables | Group - drum and shells |
| Words | Group - drum and shells |
| Syllables | Group - drum and shells |
| Syllables | Solo - no drum |
| Words | Solo - no drum |
| Syllables | Solo - no drum |
| Syllables | Group - drum and shells |
| Words | Group - drum and shells |
| Syllables | Group - drum and shells |

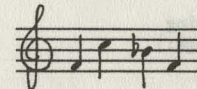
The second and third stanzas differ from the first but are similar to each other in form; each has a fairly lengthy solo followed by an even longer passage for the whole group.

Melodically, this song is quite varied and highly developed. It begins with closely spaced intervals approximately a second apart. Then, wide melodic skips - up a fifth and down a fourth. Heterophonic weaving around some tones and nasal embellishments (∞) are heard throughout.

Opening solo - very microtonal:



Melodic nucleus - occasional repeats of any of these nuclear notes:



Other melodic fragments:



Scale: alternating:



Range - fifth

Rhythm - steady drums

Syllables

O a hu hi a hi

Wa na hi a hi

Again, predominance of the syllable "O," meaning a prayer or supplication.

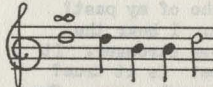
Side 1, Song 6

Farewell Song, sung by Peter Webster and his Ahousaht group (W 14)

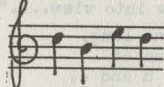
Peter Webster begins singing alone without drum beat, "Eya ha Oh." He is then joined by the group with drum accompaniment in steady, even beats (♩♩♩) which link the strophes together. The melodic pattern is repeated in abbreviated form, starting on "Oh," with a wavering tone quality. There is a strong, single drum beat at the end of each section.

The song is light and breathy, with a lively skip melody consisting of three motives which are all related to each other, but yet are distinctly different. In each motive, a skip of a third is predominant:

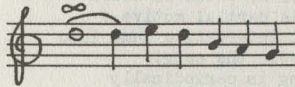
Motive A:



Motive B:

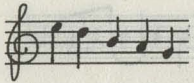


Motive C:



Syllables: OH Eya ha ho - o eya
Eya ha ho - o eya
Eya ha heya eya eya
Eya ha ha - a eya.

Scale - pentatonic



Range - sixth

(To be put at the beginning of George Clutesi's songs:)

"Haunting Songs,
Throbbing Drums,
Happy People."

George Clutesi's inscription in his book "Son of Raven, Son of Deer" he gave to Dr. Ida Halpern in 1967.

Side 2, Song 1

Echo Song - Paddle Song
sung by George Clutesi and his Port Alberni group (W 5)

This song can be classified as an Echo Song as well as a Paddle Song. George Clutesi identified it as a Paddle Song.

Echo Songs are often preceeded by a short speech. As the singing establishes itself, the dancing sets in, with the dancers holding up canoe paddles.

A singer from George Clutesi's group recites this poetical speech whose ending converges with the opening of the Paddle Song (record does not begin until "Hark. I hear an echo." See * below):

"Sacred songs that we render.... We made use of these songs throughout the long winter moon. The spring of the year..., he dried his meat, he smoked his fish, he harpooned the whale and preserved the fat. Made oil from the seal and the larger sea lions. When the rains came, he went home to stay. He brought out the thunder drum. He begged other men to come and share with him as he sang throughout the long winter moon. My songs have fled my mind and I am sad. Where has it gone? Is it lost forevermore? No longer can I sing my songs unto nature. I am shallow. I am void. My heart is hanging with shame. I have abandoned my own village. My own faith has fled from me. I have forgotten my old prayers. Has my own god forsaken me?"

* "Hark. I hear an echo. It is faint, it is weak, but it is there. So far, far away, it seems to grow upon the sea so calm. Is it but an echo of my past? I hear the thunder drum. I hear the voices singing. It grows stronger. It comes nearer. Can it be? Is it true? It comes to life. The people come. They come with their paddle song. Around the bend they come, emerging now into view...."

The song consists of one long, extended melodic line made up of five partial motives, a b c d and e. These are repeated several times, with the exception of a, which is heard only once. This partial motive a has the largest interval, a jump into the sixth to begin the song.

The singing is periodically interrupted in a beautiful manner by the call "hoi" between each occurrence of partial motives c and d.

Form: A A' A' A' (abbreviated)

A: ab
c "hoi" d
c "hoi" d

A': eb
c "hoi" d } twice
c "hoi" d }

A': eb
c "hoi" d } abbreviated

Partial Motives (sung 8^{ve} lower)

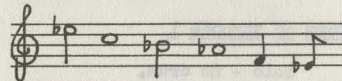


Rhythm - There is a drum beat for approximately each three eighth notes of the melody, except for a rhythmic change to fewer beats at each occurrence of d, just after the call "hoi." *The rhythm of the melody can be interpreted as seven repetitions of 12 three eighth note groupings. This pattern shows striking consistency of form.

Syllables

Ye a ay u ay
Eh eh eh eh eh u ah
A oh way
Ye o ay u ay
Ye ay a ay u ay.

Scale - Anhemitonic

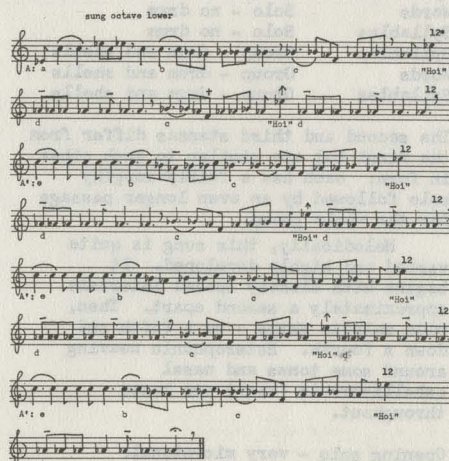


Range - octave

Transcription

Side 2, Song 1

Echo Song - Paddle Song
sung by George Clutesi and his Port Alberni group (W 5)



Side 2, Song 2

Welcome Song, sung by George Clutesi and his Port Alberni group (W 6)

This Welcome song was also sung at the Port Alberni group festival sixteen years previous (1951; G9). For a comparison of the two versions of the song, see the notes regarding G9.

According to George Clutesi, this is a "Welcome Song. Whole coast. The coast was very much in touch with each other and they exchanged songs. Originally a Sitka song. Words unknown because they came from Sitka."

A girl from the Port Alberni group says, "They have come back. The people have come back. We must bid them welcome. We must take them in. You my ... people standing, standing let us say welcome to our guests."

The solo voice of the lead singer is accompanied softly throughout the song by the followers. This song has three main parts (ABC), each with a different melodic and rhythmic pattern. The individuality of rhythmic pattern between melody and beats which we have come to expect does not prevail in this song. Instead, the rhythmic pattern of the melody and beats coincides in part B.

Part A is divided into four partial motives, which are repeated in a regular pattern:

A: a¹ a² a³ a⁴ a² a³ a⁴ a² a³ a⁴ a²

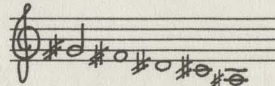
Parts B and C, both of which are very short, have a more "through-composed" format and less clear-cut divisions which can be reduced to:

B: b¹ b¹ b² b¹ b¹ b³

C: c¹ c¹ c² c³ (recording ends in the middle of c³).

From its beginning to end, part A rises in pitch approximately a semitone. Parts B and C maintain their starting pitch levels. (See transcription).

Scale - Anhemitonic pentatonic



Range - octave

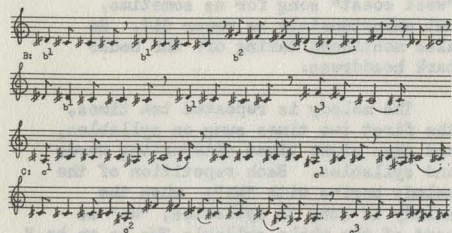
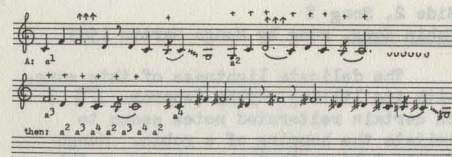
Rhythm - varies, for ex. vvvvvvvv
-u-u
vvv

Syllables

E he he
Ah he he a

Transcription

Welcome Song, sung by George Clutesi and his Port Alberni group (W 6)



It is interesting to note that there are no semitones in this piece.

Side 2, Song 3

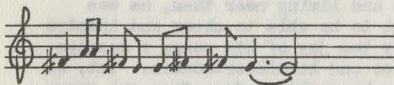
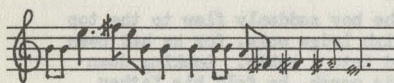
Warrior Song, sung by George Clutesi and his Port Alberni group (W 7)

This song belongs to Margaret Shewish, wife of Chief Adam Shewish of Port Alberni.

A singer from the Port Alberni group explains, "Prior to the conflict of war, the braves are put in a fighting mood with the following dances. There were many songs for this purpose. We have selected four different numbers that have come from the mid-section of the west coast area." (Two are on this record, W 7 and W 9). "So, with the same clapping of the hands, the stirring of the tempo, the thunderdrum moves right with the resounding beat and the warrior would leap with a prayer to the lord of the war dance."

The song has two main sections; an introductory phrase which is repeated once, and a second section which is roughly divided into three parts with no exact repetitions. This second section has a slight motivic relationship to the introduction, since both make much use of the descending fourth, E to B. In the second section, many variations of the descending fourth motive are interestingly worked out.

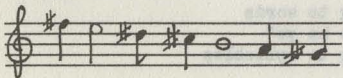
Introductory motive (sung octave lower):



Variants of the descending fourth motive in the second section (sung octave lower):



Scale - diatonic



Range - ninth

Rhythm - continuous $\dot{\cup}\dot{\cup}\dot{\cup}\dot{\cup}$ with a final $\dot{\cup}\dot{\cup}$ at the end.

Perhaps characteristic of warrior songs, the drum is at times so loud in the latter half of this song that it takes over as solo, with the voice becoming the accompaniment.

Syllables

We a Ho a
Ho we a Ho a

Note the predominance of Ho - again a prayer or supplication, this time "a prayer to the lord of the war dance."

Side 2, Song 4

Victory Song, sung by George Clutesi and his Port Alberni group (W 9)

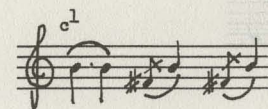
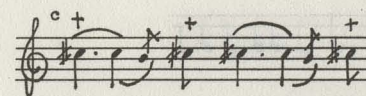
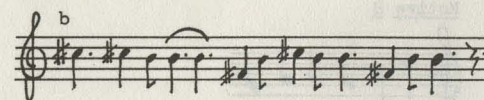
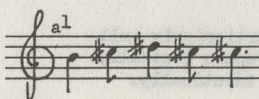
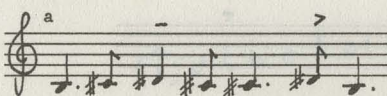
A singer from the Port Alberni group describes, "When I was born, it was a victory over one's own weaknesses, weaknesses of the body; victory over mental and moral passing. This is a dance of victory, for I am free."

The song consists of clear-cut divisions of five phrases. The first four phrases include a, a¹ and b material, and the fifth phrase includes c material. In the first two phrases, there is variation between the solo singer and the "echo" effect of female voices repeating an abbreviated version (a¹) of the opening motive (a) an octave higher. In part b of phrase two and then continuing throughout the remainder of the song, the leader and the girls sing together, accompanied by slow, steady drum beats which maintain their steadiness from one phrase to another. Phrase five is more indeterminate in pitch than the previous. It is related to previous melodic material, but with its own character, and has two slight variations within itself (c and c¹).

Form

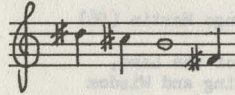
- a Leader (introduction)
- Phrase 1 { a Leader
a¹ Leader + girls (abbreviated)
b Leader + girls continue throughout.
- Phrase 2 Phrases 2, 3, and 4 are repetitions of phrase 1,
- Phrase 3 with drums entering at part b of phrase 2 and continuing throughout.
- Phrase 4
- Phrase 5 { c¹ twice (coda)

Motives



Rhythm - slow, steady drums

Scale



Range - sixth

Syllables

Ho oh hoi hay
Ho a ho a hay hay
Ho a hay

Si kei a hay

Side 2, Song 5

Farewell Song, sung by George Clutesi and his Port Alberni group (W 15)

This Farewell Song, according to George Clutesi, belongs to the "upcoast tribes," specifically, to Chief Adam Shewish of Port Alberni. Before he sang the song, Clutesi described the fate of his Indians, saying, "We are but an echo of the past."

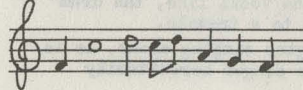
This song, with its haunting melody and nostalgic character, could be considered for our Western ears a link between traditional and art music. Clutesi's tones are clear-cut - a more Western tone production, with less wavering around the pitch than the traditional Ahousaht.

It was felt that the syllable OH has unusual meaning and depth. When Dr. Halpern inquired about it, Clutesi explained that "Oh" is a prayer or supplication and is similar in meaning to "My Lord." The rest of the song is in an old, sophisticated language idiom already lost.

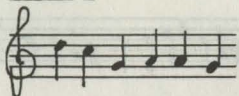
The piece begins and ends on the same main tones, "Wei Oh." The last tone "Oh" is sustained for dramatic effect. The rhythm in the accompaniment is: $\dot{\cup}\dot{\cup}\dot{\cup}\dot{\cup}$.

* This is another important example for our theory that the so-called nonsensical syllables have specific meaning.

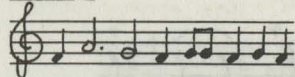
Motive A



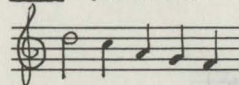
Motive B



Motive C



Scale - pentatonic



Range - sixth

Syllables

Wei Oh

Side 2, Song 6

Wolf Song, sung by Mungo Martin (56)

Wolf = Alunem - Lord of the Land,
Symbol of Cunning and Wisdom

Billy Assu and Mungo Martin, both Kwakiutl chiefs, inherited Nootka songs through marital interrelationship of one of their ancestors with a Nootka.

Kwakiutl chief Billy Assu explained, "Nootka tribe is a wolf tribe. You only acquire these (songs) by heritage or through marriage." Billy Assu had thus acquired a Nootka wolf song from We-Wai-Kai, the first man of Cape Mudge, who married a woman of the Nootka tribe.

Kwakiutl chief Mungo Martin's three following songs (56, 57, and 58) also came to him through such inheritance.

When asked what kind of a song this was, Mungo Martin replied, "Khlachota. West coast song. That's a grandfather - that's a real grandfather, that. His mother half Nootka. His father come from Nootka - his mother."

We came to the understanding that wolf songs are divided into Little Wolf and Big Wolf songs. The little wolf has much the same songs, ceremonies and looks as the grizzly bear has. The big wolf in his songs, however, expresses the wolf ritual, which is described in the notes to Fred Louis' "Wolf Dance," (L7), side , song . As in L7, one hears the words "hei jah, ha na," referring to the wolves spiritual crystal ball or "haina":

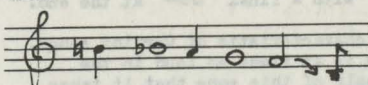
Hai nah, hei nah, hei jah, hei jah,
haie jah, hei jah, hei jeh, haie jah,
ha jah, ha jah, he jeh, ha nah,
hei jah, ha nah.

This is a well-controlled and disciplined song of steady character. There are two alternating rhythmic patterns in the drum beat - ♪♪♪♪ and ♪♪♪♪ (tremelo) - used according to the melody and text. When the rhythm of the drum is ♪♪♪♪ , the rhythm of the vocal melody is ♪-♪- . Often when tones of longer duration are heard in the vocal line, the drum beat speeds up to a tremelo.

Mungo begins singing alone, as is typical of the singer hereditarily

defined as "leader." Mrs. Martin then joins in and sings throughout.

Scale



Range - an octave

Side 2, Song 7

Sisiutl Song, sung by Mungo Martin (57)

A sisiutl is a double headed dragon with a head at each end, and one in the middle. Mungo Martin said, "Sisiutl song - double face serpent. Emma Hunt got this song from the Nootka Indian customs - Mother gives her name to the husband, also gives song and mask. Nas Onis - grandfather of Florence, father of Emma Hunt." Emma Hunt is Mungo Martin's niece.

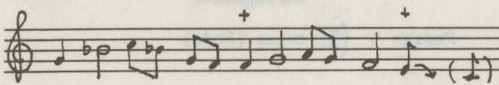
When asked if fishing is good, George Clutesi replied, "Only for white man. We don't eat small fish. Too soft. When they shine in the sun, trout glitter, and remind one of the sea serpent or snake."

This song consists of the syllables "Hei ya hei ye" on a microtonal wavering melody and the syllables "Hei ya" on a raised pitch alternating with a recitative of declamatory words. "Sisiutl" being a sea serpent, the wavering tones in the melody may be an imitation of a writhing sea serpent.

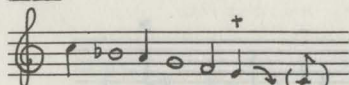
Mungo Martin sings this song in an affirmative, emphatic manner. To begin, the syllables "Hei ya hei ye" are sung with accompanying beats. Then declamatory words are heard without beats. From then on, a steady beat alternates with no beat. It is noteworthy how the beat re-enters in the middle of the words - not at the breaks between words and syllables (see the following analysis at the arrows →):

| | | |
|---|---------------------|------------------|
| A | Melody on syllables | With beats |
| B | Recitative on words | Without beats |
| A | Melody on syllables | Without beats |
| B | Recitative on words | → Without beats |
| | | ↘ Beats re-enter |
| A | Melody on syllables | With beats |
| B | Recitative on words | Without beats |
| A | Melody on syllables | Without beats |
| B | Recitative on words | → Without beats |
| | | ↘ Beats re-enter |
| A | Melody on syllables | With beats |
| B | Recitative on words | Without beats |
| A | Melody on syllables | Without beats |
| B | Recitative on words | → Without beats |
| | | ↘ Beats re-enter |
| A | Melody on syllables | With beats |

Melody - very microtonal



Scale



Range - about an octave

The form is particularly well-defined. Three strophes logically built are repeated identically.

Side 2, Song 8

Robin Song, sung by Mungo Martin (58)

The delicate lightness of this song, with its lilting rhythm (approx. ♪.♪.♪) on certain reiterated notes seems to imitate the hopping of a robin. Mungo Martin told us that he would dance this "west coast" song for us sometime, but unfortunately he never did. He also mentioned taking off the cedar bark headdress.

The melody is repeated ten times, the first two times sung on syllables, and then eight times alternating words and syllables. Each repetition of the melody begins with "Wa": when the melody is sung to syllables, "Wa" is part of the whole syllable "Wa ha ye he." When the melody is sung to words, "Wa" is an introductory held tone, with a slight pause before the words begin. "He he ye" acts as a refrain or bridgework which connects each repetition of the melody.

Noteworthy in this song is the treatment of the long tone on the syllable "Wa." One could interpret it as a "primitive portamento" with slight pulsations in the same rhythm as the rest of the melody.

The song begins without drums for the first statement of the syllables. After that, the drum beat is steady and consistent throughout the rest of the piece. To finish off the song, the drum beat speeds up to a short tremelo flourish.

Mungo Martin said, "It belongs to Nas Onis of the Nootka people. Red Cedar Bark Dance. Women's Dance. Kesuh - belongs to some chief who stays outside first and then comes in and sings."

One legend tells of a young man whose father ordered him to fast in solitude for twelve days in hopes that he would envision a strong guardian spirit and thus gain wisdom and honour. By the ninth day, the boy feared evil and requested his father to let him break the fast. But the father urged him to persevere.

On the twelfth day, the father came joyously with food to end the fast, but found his son painting his breast and shoulders red, and saying to himself, "I have obeyed my father; for that I can be happy. But his insistence and refusal to listen to my pleas has destroyed my future as a man."

The boy suddenly flew to the top of a high lodge pole, for he had been changed into a robin. Looking down from his perch, he told his father that, as a robin, always a friend of people and living near them, he was content to be able to cheer and inspire them by the joy of his song, a message of peace and lightheartedness. But, as a bird, he would be free from the pangs of human life, and the strife for wisdom and glory.

Form - 5 strophes, last abbreviated.

| | |
|--------------------------|----------------------|
| Long tone "Wa" | No drum |
| Melody sung to syllables | No drum |
| Melody sung to syllables | Drum (until the end) |
| Refrain "He he ye" | |
| "Wa" | |
| Melody sung to words | |
| Refrain "He he ye" | |
| Melody sung to syllables | |

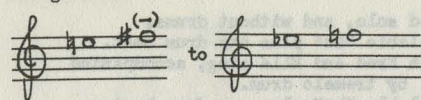
Melody sung to syllables Fast drum

Rhythm - the drum beat is iambic u-u-
with an occasional anapaest
uu-.

The singing is often quite forceful, with accented pulsating tones. There are three strophic units, separated by the syllable "hu" plus a single drum beat.

Formally, the song consists of one strophe which is repeated, with a six note transition between the two repetitions. The first two notes

of the strophes show a melodic change from:

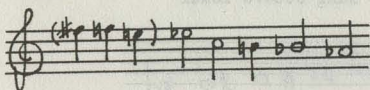


First strophe

Repeat of first strophe

It is interesting to note that the F# or corresponding F# appear in these first two notes only.

Scale

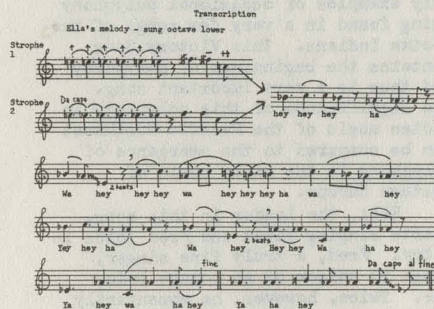


Range - ninth

Rhythm - mainly steady beats, with several exceptions, such as two quicker beats uu, and the pattern u---.

Syllables

Ah ha hey hey hey ha
Ah ha hey hey hey ha
Wa hey hey hey
Wa hey hey hey ha
Wa hey yey hey ha
Wa hey hey hey
Wa ha hey ya hey
Wa ha hey ya ha hey



Side 3, Song 4

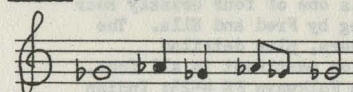
Hinikeets Song, sung by Fred Louis and Ella Thompson (19)

This song must have meant a great deal to Fred Louis, for he told us that he wished to have it recorded. The night before the song was taped, Fred had danced and sung it at a festival, wearing a large mask. At the taping he said, "I won't make it so long this time, only sing like two verses."

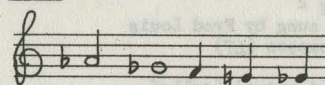
The song alternates between two parts, a b a b a. Section a has a more sustained melodic character, while section b is a recitative sung in a staccato-like manner, with slight pauses between each syllable.

Throughout the song, the melodic line moves stepwise by seconds and mainly alternates between only two notes. Towards the end of phrases, the melody drops two tones lower, so that the total range of the song is a fourth. The predominance of seconds and the small range denote the song as being quite old.

Melody - very microtonal



Scale



Range - fourth

The beats accompanying the melody are mainly uu-, with an occasional uu-. Tremelo beats accompany the recitative.

Syllables

Haw ha i ya ha
Haw ha i ya ha
Haw ha i i i i ye
Ha i i i i i ye.

A primitive portamento in a pulsating manner on the i i i i may be observed.

Side 3, Song 5

Himikitssem, sung by Fred Louis and Ella Thompson (L 10)

This is a **Himikitssem** song - **himikitssem** signifying the grizzly and wolf totem. Fred Louis said, "That's the song I was dancing last night, too. It belongs to Charlie Chu Chu and he wants it recorded so that his children and grandchildren can hear it. Charlie Chu Chu lives in Ucluelet, B.C."

Ella is the leader. After Fred joins in, they both sing throughout, with Ella's voice predominating. They sing in a slow tempo with a fairly fluid rhythm and are accompanied by a tremelo drum in quick, even beats. Three single heavy beats at the syllables "ya he a ha hi" end the song, which is repeated once.

The intervals are mainly seconds with a few descending thirds. Some short, melisma-like turns are heard.

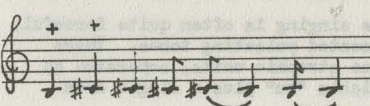
Form

- a - Ella solo.
- b - Fred and Ella sing together from here on.
- a - repeated three times, with slight changes each time (a¹ a² a³).
- c - Three long drum beats.

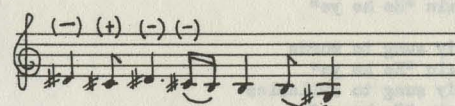
The above material is repeated once, with Ella's first solo sung by both. In the repeat, there is a tendency for the pitch to be slightly lower than the first time it is sung. This microtonal pitch change is especially noticeable at the beginning of motive b.

Motives

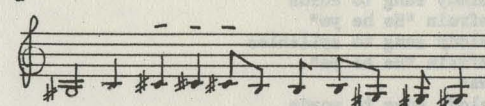
- a - solo



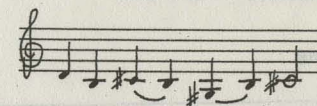
b



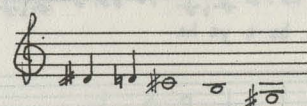
a¹



c



Scale



Range - approximately a fifth

Syllables

Ha kna kash kits a ki na

Ya a he a he

Ya he a ha hi

Side 3, Song 6

Ha Ma Mai, sung by Fred Louis and Ella Thompson (L 13)

The Hamatsa song was sung during the ceremonies of the "Hamatsa," which was a secret society composed of men who had come under the protection of supernatural powers. Initiation into this society (often referred to as the "cannibal society") was a great honour, and was compulsory for chiefs. The Hamatsa originated with the Kwakiutl and later spread to the Haida and Nootka tribes.*

The syllables "Ha ma mai" heard throughout this song speak of some idea related to the "Hamatsa." Chief Billy Assu once told us that "Ham" indicated for the Hamatsa dancer when the beak of the Hamatsa mask should be opened and closed.

The song has four fairly similar strophes, with a steady rhythmic pattern throughout, uu-. The form of the first three strophes is ABC, solo drum beat uu-, repeat of B. The fourth strophe lacks a repeat of B.

The solo beat uu- is heard once in the first, third and fourth strophes, and twice in the second strophe. After the fourth strophe's uu-, there is an extra beat (u) to mark the end of the song.

Melodic variation occurs within the four appearances of A: A² and A³ are approximately half a tone higher than A¹, necessitating a drop of an augmented second in order to return to B. Both appearances of A³ are extended eight notes more than A¹ and A².

* For further information on the Hamatsa, see Ida Halpern, Indian Music of the Pacific Northwest Coast, pp. 20-23.

Form

Strophe 1

A¹
B
C
UU—

Strophe 2

A²
B
C
UU— UU—

Strophe 3

A³ + extension
B
C
UU—

Strophe 4

A³ + extension
B
C
UU— U

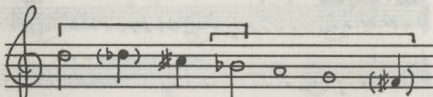
Syllables

Än Ha ma mai
Än Ha ma mai

Ha jeh

Feit feit fa na

Scale - made up of two tetrachords



Range - sixth

Transcription

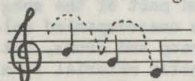
Side 3, Song 7

Himikitsem (Headdress Song)

Sung by Fred Louis and
Ella Thompson (L 14)

This is a Himikitsem (signifying the grizzly and wolf totem). "This is a song from her father's side. Tu Kwa. Himikitsem Song Headdress Song." Ella sung it twice, because she had made a mistake the first time.

The melodic line is fairly advanced, covering approximately a fifth. The first verse begins on "b", and gravitates towards "g" and "e":



The song is very rich in microtones

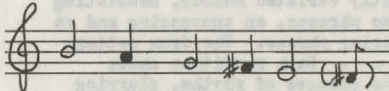
and embellishment. There is a slight variation of single tones in the melody when the original subject is repeated.

Rhythm - steady ♩ throughout

Form

A B C A B C A B C first half of A

Scale



Range - sixth

Side 3, Song 8

Mountain Song - Tsocho Va Da.

Sung by Fred Louis and Ella
Thompson (L 16)

"This is a song made by Ella on behalf of her beloved home. The mountain is called Tsocho Va Da and every time she sings this song it reminds her of her native home. The mountain is behind Ucluelet Reservation," explained Fred.

Ella is the leader, and her voice predominates throughout. Fred provides an accompaniment, occasionally adding a low solo tone. He ends the song with a soft "Ha Hoi, Ha Hoi." The beat is an even ♩. The intervals consist of seconds, thirds and fourths.

Motives

a

Na ha ni na Ha ni na Ha ho

b

c

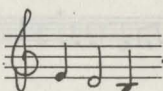
Ha ni na Tsocho Va Da

d

Text

Ha ni na
Ya Tsocho Va Da
Ha ya

Scale



Range - fourth

Side 3, Song 9

Invitation Song, sung by Fred Louis
and Ella Thompson (L 20)

"They sang this song when they went to another tribe to invite them to their tribe. This song is very popular. My cousin, Simon Peter, from Ucluelet tribe made this song - he's dead now," said Fred.

The song begins solo - when both Fred and Ella sing, their voices are in octaves. The melodic intervals include ascending fifths and descending thirds, as well as the usual seconds.

The rhythm of the melody and the rhythm of the beating is distinctly different - characteristic of Nootkan music but especially noticeable in this song. There is a continuous line of melody somewhat divided into four verses. The first verse has no drum accompaniment. The second, third, and fourth verses have a drum accompaniment of a fairly steady pulse. The beats come to a short but distinct stop in what appears to be the middle of each verse. "Hu hu" is sung at the end of each verse.

Syllables

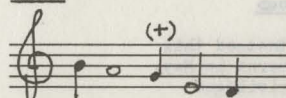
A we a hae
A ha we ah hae

Melody

Drum stop in
verses 2, 3, and 4

A we ah hae A ha we a hae

Scale



Range - sixth

Side 3, Song 10

Tama, sung by Fred Louis at Port
Alberni group singing event (G 17)

A tama is a social, usually non-danced song.

I.H. "What kind of a song is it?"
Fred. "Song they call a tama."
I.H. "What does it mean?"
Fred. "It is a song from here - from Alberni. I could sing that."
I.H. "What does it say? Says something about Port Alberni?"
Fred. "Yes, Port Alberni. Nice place, Port Alberni."
I.H. "Is it your own song?"
Fred. "No, not mine.... Old man named Yuko."
I.H. "Why do you stop beating the drum?"
Fred. "When it says Port Alberni."

Form

The song consists of four strophes (see transcription). Melodically, they are the same, except that the last one is abbreviated, ending at fine. There are only slight microtonal changes in repetitions not shown in the transcription.

The main change is in the rhythmic accompaniment of the drum beats. The first time through, the drums enter at *. The second time, the drums accompany steadily throughout. The third and fourth times, the drums are silent from ** to ***, except for a single beat at ****. The ending is slightly different, as can be seen in the transcription where the six final notes are written above the lower two notes of the continuing phrase.

taping at the beginning of the second group, we have chosen to omit 1' 7" of this section. If a scholar requires the missing portion, it is available through the collector.

The solo at the beginning of part 2 is very microtonal, and has pitch rising on single notes (↑) (see ex. 3). When the group enters, with the females singing an octave higher than the males, the whole pitch level has risen slightly (microtonally) above that of the solo. The thematic material of the group singing is the same as that of the solo, but has a well-defined melody with a clearer voice quality. They expand and elongate the material of the solo.

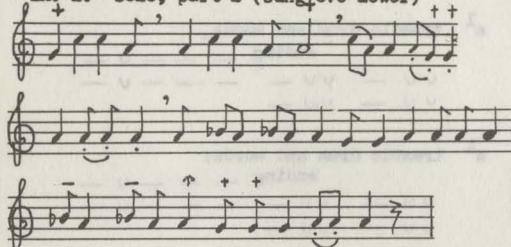
Syllables

Part 1 - Ye he he ha
Ya he ei ha

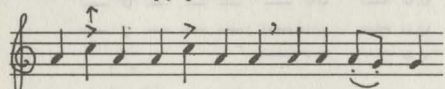
Part 2 - Yoo hoo wei
Ee a ha
Oo hoo wei

Musical examples

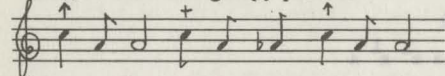
Ex. 1. Solo, part 1 (sung 8ve lower)



Ex. 2. Group, part 1.

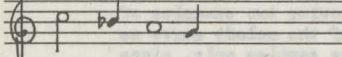


Ex. 3. Solo and group, part 2.

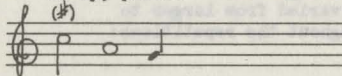


Scale

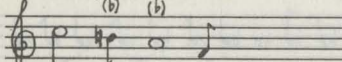
Solo, part 1 (sung 8ve lower)



Group, part 1



Solo, part 2



(Group, part 2, has slight pitch rise)

Range - fifth

Side 4, Song 4

Hamatsa Song, sung at the Port Alberni group festival (G 12)*

This is sung by Frank Williams and group, and is announced as "the last part of the cannibal dance."

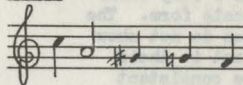
There is only one melodic subject in this song. The soloist sings it through once, unaccompanied, in a nasal quality tone, with some ornamentation. The longer sustained tones are separated by some pulsation.

The group, plus drums in the rhythmic pattern uu-, then joins in. They sing the melodic subject with a slight abbreviation (they omit the soloist's first five notes) and have a slightly different ending within his last five notes (see transcription).

Syllables

Ha ma mai

Scale

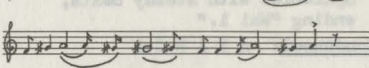


Range - fifth

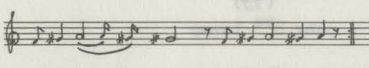
* For further information on the Hamatsa, see L 13, and also Dr. Ida Halpern, Indian Music of the Pacific Northwest Coast, pp. 20 - 23.

Transcription

Solo (sung octave lower)



Group (repeats this 4 times)



Side 4, Song 5
Song from the Hopachisat tribe, sung at the Port Alberni group festival (G 14)

The Hopachisat people lived in central Vancouver Island along the shores of Sproat Lake. They made some contact with the Salish. Hopachisat is also spelt Opitchesaht and Hopatoisath.

The song opens with a very microtonal solo theme, sung once. There is a slight descent in pitch level by the end of the solo - it begins at approximately ̄ with a wavering tone, and by the end the pitch level has lowered to b̄. The group follows, accompanied by steady drums, singing the opening theme twice. The group then sings a second theme twice. The group remains rather consistently at the pitch level reached by the soloist at the end of his opening. It is also slightly less microtonal.

Both themes are characterized by essentially descending melodies. For the most part, this descent remains within the narrow range of a third, with the occasional downward leap in the second theme to a fourth below the lowest note.

Form

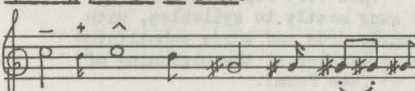
Solo - No drums.
- Theme 1 sung once.

Group - Steady drums.
- Theme 1 sung twice.
- Theme 2 sung twice.

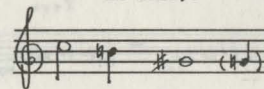
Syllables

Hei a vai ho ha we ya

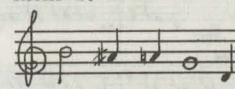
Opening phrase of solo:



Scale - Theme 1 (sung 8^{ve} lower in solo):



Theme 2:



Range - sixth

Side 4, Song 6

Comparison of two versions of the Welcome Song, G 9 and W 6.

The question is often asked as to what extent the orally transmitted songs of the Pacific North West coast Indians vary from one performance to the next.

We have a rare and fortunate opportunity to compare two versions of the Welcome Song. It was sung at the Port Alberni festivities in 1951 (G 9) and, sixteen years later, by George Clutesi's Port Alberni group (W 6).

In both renditions, the overall structure is highly similar, with the main points of comparison being:

1. Format
2. Pitch level
3. Pitch rise at the beginning of the song
4. Accompaniment

1. Format

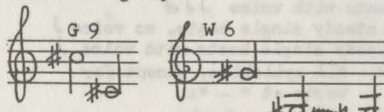
G 9

Part A: a¹ a² a³ a⁴ a²
Part B: b¹ b¹ b² b¹ b¹ b³
Part C: c¹ c¹ c² c³ c⁴ c¹ c¹ c² c³ c⁴

W 6

Part A: a¹ a² a³ a⁴ a² a³ a⁴ a² a³ a⁴ a²
Part B: b¹ b¹ b² b¹ b¹ b³
Part C: c¹ c¹ c² c³ (recording unfortunately cut off)

2. Pitch level - is a non-integral part of a song and, as with all native and oriental music, is not fixed. But once the pitch is established, the melodic pattern follows rigidly.



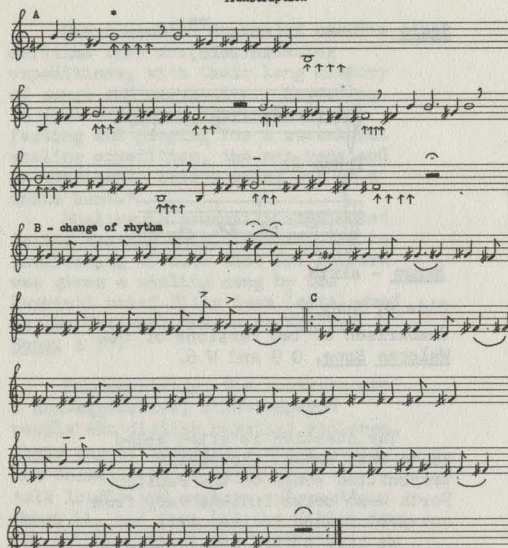
3. Pitch rise - In G 9, the pitch level does not change.

W 6 rises half a semitone throughout a¹ a² a³. From then on, the pitch level is maintained.

4. Accompaniment - It is worthwhile to pay close attention to the slight differences in the way the accompaniment coincides (or does not coincide) with the singers, especially in parts B and C of each version.

Scale





* above ↑↑↑↑ = long sustained tones separated by pulsations (typical style characteristic no. 6).

Side 4, Song 7

Clan Song, sung by Joe Titian (T1)

Joe Titian of Ahousaht sang this in 1972. John Jacobson, also of Ahousaht, explained that it describes "marching around the house of a chief - a clan song." The song, a very old one, consists mainly of syllables. Towards the end, one hears a short passage of words (See below at * - *).

In the melodic material, one can distinguish the tetrachord c^{\sharp} to g^b . Of special interest is the duality of even pitch and uneven pitch within the tetrachord. The main tones are b^{\sharp} and b^b . These remain steady in pitch throughout the song, while the outer two tones change microtonally from c to c^{\sharp} and from g^b to a .

The rhythm consists mainly of steady single drum beats ||| with an occasional change of rhythm to the anapaest $\text{|||} \text{ } \text{|||}$ (UU-).

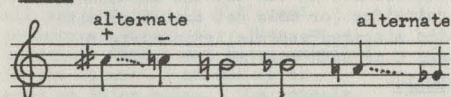
Form and Rhythm

Part 1 - All syllables:

- a Solo singer, no beats
- b { 6 steady single beats, no voice
- c { Steady single beats with voice
- c Beats with voice $\text{|||} \text{ } \text{|||}$
- b { 6 steady single beats, no voice
- b { Steady single beats with voice

Part 2 - All syllables, except for words at * - *:

- a Solo singer, no beats
- b { 6 steady single beats, no voice
- b { Steady single beats with voice
- c Beats with voice $\text{|||} \text{ } \text{|||}$
- b Steady single beats with voice
- c *Beats with voice* (words) $\text{|||} \text{ } \text{|||}$
- b Steady single beats with voice
- c Beats with voice $\text{|||} \text{ } \text{|||}$

Scale

Range - fourth

Syllables

Wa i eh e
A i eh ha
I ah ah ay
A he a he ay

Side 4, Song 8

"For Topahti," sung by Joe Titian (T3)

Topahti's are inherited ceremonial songs sung only by the owner, and it is a great privilege for anyone else to be allowed to sing them. A Topahti is thus in contrast to a Tama, which is a social song (see Gl7, side 3, song 10.)

According to Jacobson, Joe Titian does not know the translation of the words of the song, because they are in old Kwakiutl.

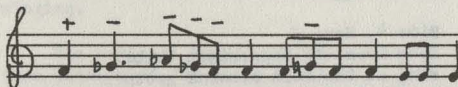
This song has a very clear-cut and yet intricate form. The individual strophes do not show a great variety, but in their slight changes are consistent and formally well defined.

Form

- a Syllables without beats.
- bbbb Syllables with steady beats. Last b ends "Wai i."
- a Syllables without beats.
- b Syllables with steady beats.
- cccc Words *, then syllables, both with steady beats.
- b Syllables with steady beats, ending "Wai i."

Form Condensed: A B A B C B

Side 4, Song 8

"For Topahti," sung by Joe Titian (T3)Melody - sung 8^{ve} lower

As the melody progresses in very small intervals, one could almost interpret it as a heterophony on the main tone. During its twelve repetitions, the melody rises microtonally approximately a third. The main tone thus rises from G^b to B^b .

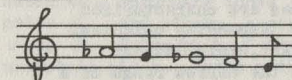
Syllables

Wai i yi ah le ye

Yu hu u hu lu
Yu hu u le le
Yu hu u hu lu
Yu hu u hu lu

* - * replaced by words at c (see Form).

Towards the end of the song, the syllables are "yo ho o" more than "Yu hu u."

Scale - quite chromatic

Range - fourth.

Rhythm - steady beats.

Side 4, Song 9

Potlatch Song, sung by Joe Titian (T2)

This is an old Potlatch Song - "originally we have a lot of herring." The song belonged to chief Hesquiat from the Hesquiat tribe groups of Hesquiat Harbour.

This very repetitive melody is sung mostly to syllables, with tremolo drum and words substituted for syllables at the beginning of a^1 (see Form).

It is noteworthy and quite

unusual that the rhythm of the melody and the rhythm of the beats is essentially the same.

Syllables

i i yeh
A i yeh
Ye a e a e i ya

A i yah
A i yah
Ye a e a e i ya

Rhythm of Melody

UU—
UU—
— — — U—

UU—
UU—
— — — U—

Rhythm of Beats

a - Introduction by solo singer, no beats. See Rhythm of Melody above.

a UU — UU — — — UU —
UU — UU — — — UU —
UU — UU —
a UU — UU — — — UU —
UU — UU — — — UU —
UU — UU —

a^1 tremolo drum and words, ending — — — UU —

UU — UU — — — UU —
UU — UU —

a^1 tremolo drum and words, ending — — — UU —

UU — UU — — — UU —
UU — UU —

a UU — UU — — — UU —
UU — UU — — — UU —
UU — UU —

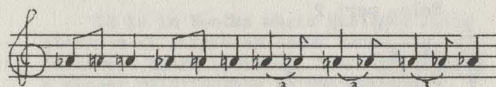
Form

a a a a^1 a^1 a

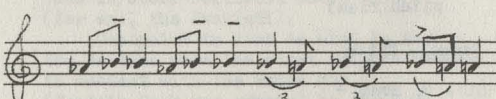
Melody

The following two examples of repetitions of the melody serve as representative samples only, since the interval changes are microtonally varied from larger to smaller throughout the repetitions:

example 1

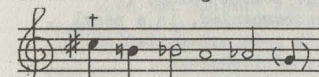


example 2

Scale

C^{\sharp} occurs only at tremolo drum and words.

An important feature of this scale is its strong chromaticism.



Range - fourth.