Smithsonian Folkways Recordings

PACIFIC NORTHWEST MEDICINE SONGS

OF THE FOUR SEASONS

from the Straits Salish and Coast Salish of Washington and British Columbia

This collection of Pacific Northwest songs takes us on a yearlong journey. We begin in fall, a reflective time. These fall songs evoke the quieting of the earth, autumn winds, and the remembrance of ancestors. Powerful songs accompany the winter, when much spiritual work is carried out, and spring songs honor new growth. Summer was traditionally a season of canoe travel, socializing, fishing, and gathering resources to store for winter and for ceremonies of giving and recognition. This cycle of seasonal songs offers insight into Native Northwest philosophy and life in the domains of nature, community, and spirit. Through sound, these songs offer a direct connection to the powers of each season.

Johnny Moses

Whisstemәni

Walking Medicine Robe

NUU-CHAH-NULTH AND TULALIP COAST SALISH

SFS CD 60017
4 CDs Volumes 1-4

Produced by Gregory P. Fields

MEDICINE SONGS OF THE FOUR SEASONS

from the Straits Salish and neighboring tribes of Washington and British Columbia

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Whisstemǝni -
Walking Medicine Robe
NUU-CHAH-NULTH AND
TULALIP COAST SALISH

Four CD Set: Volumes 1-4
86 tracks
Total Time: 3 hrs., 49 minutes

Volume One • FALL		TOTAL TIME: 44:12
1	Fall, Every song that I share...	01:02
2	Fall Welcome Song (Duwamish)	01:17
3	Fall Healing Song (Samish)	02:21
4	Fall Work Medicine Song (Samish)	02:29
5	Fall, West Song of the (Samish)	02:32
6	Fall Blue Star Chant (Samish)	02:28
7	Fall Spirit Traveling Song (Squinamish)	03:12
8	Fall Healing Song (West Saanich)	02:09
9	Fall, Falling Leaf Song of (Kikiallus)	02:21
10	Fall Walking Medicine Song (Samish)	02:41
11	Fall Brushing Wind Song (Duwamish)	02:56
12	Fall, Soul of the (Swinomish)	02:44
13	Fall Feast Song (West Saanich)	02:18
14	Fall Mountain Song (Nooksack)	02:53
15	Fall, Honoring the Ancestors Song of (Saanich)	02:38
16	Fall Doctoring Song (Cowichan)	03:40
17	Fall Farewell Song (Straits Salish)	01:58
18	Fall, Words of thanks from Johnny Moses	02:31

Volume Two • WINTER		TOTAL TIME: 60:20
1	Winter, About the Winter Medicine Songs	0:44
2	Winter Snowflake Song (W. Saanich)	02:20
3	Winter Snow Wind Song (Swinomish)	02:41
4	Winter Walking Snow Song (Cowichan)	02:24
5	Winter Gift Song (Samish)	02:32
6	Winter Fire Song (Swinomish)	02:06
7	Winter North Wind Song (Samish)	02:02
8	Winter Mountain Spirit Song (Saanich)	02:13
9	Winter Snow Mountain Song (Samish)	02:13
10	Winter Thunder Spirit Song (Kikiallus)	02:59
11	Winter Water Serpent Song (Johnny Moses)	03:33
12	Winter Drumstick Song (Nuu-chah-nulth)	02:06
13	Winter Jump Dance Song (Samish)	02:08
	Winter Jump Dances (Samish)	
14	Winter Jump Dance Song of the North	02:04
15	Winter Jump Dance Song of the South	02:04
16	Winter Jump Dance Song of the West	02:47
17	Winter Jump Dance Song of the East	03:23
18	Winter Moon Song (Swinomish)	01:41
19	Winter Half Moon Song (Swinomish)	01:39
20	Winter Spirit Song (Nuu-chah-nulth)	02:08
21	Winter Spirit Traveling Song (W. Saanich)	02:22
22	Winter, Drumming for Spirit Traveling (Straits Salish)	12:09

Volume Three • SPRING		TOTAL TIME: 52:53
1	Spring, These songs are a gift...	0:49
2	Spring Welcome Song (Cowichan)	02:05
3	Spring Rainbow Song (Puget Sound)	02:50
4	Spring, Walking with the Spring Song (Kikiallus)	03:46
5	Spring Bluebird/Jay Song (Vancouver Island)	03:44
6	Spring Wind Song (Spokane)	02:48
7	Spring Traveling Canoe Song (Kikiallus)	04:26
8	Spring Water Song (Cowichan)	02:58
9	Spring Petal of the Flower Song (Okanogan)	02:42
10	Spring, Grandfather's Song of Love (Lower Samish)	03:47
11	Spring, Grandmother Wind Song (Samish)	02:30
12	Spring Bumblebee Song (Nuu-chah-nulth)	04:10
13	Spring Falling Leaf Song (Swinomish)	03:41
14	Spring Dance Song	02:44
15	Spring Whispering Wind Song (Swinomish)	02:41
16	Spring Waterfall Song (W. Saanich)	02:15
17	Spring Flower Dance Song (Snoqualmie)	03:39
18	Spring, Johnny Moses' Indian name	01:19

Volume Four • SUMMER		TOTAL TIME: 70:17
1	Summer, About the Summer Medicine Songs	01:22
2	Summer Welcome Song (Kikiallus)	02:59
3	Summer Salmon Berry Song (Samish)	02:58
4	Summer Canoe Traveling Song (Samish)	02:33
5	Summer Potlatch Song (Nuu-chah-nulth)	03:02
6	Summer Elk Song (Samish)	02:26
7	Summer Black & Yellow Butterfly Song (Swinomish)	03:01
8	Summer Deer Song (W. Saanich)	02:45
9	Summer Thank You Song (Jamestown S'Klallam)	02:14
10	Summer Fire Song (Kikiallus)	02:23
11	Summer Sunhouse Song (Nuu-chah-nulth)	02:38
12	Summer White Seal Song (Samish)	02:42
13	Summer Kicking the Rotten Log (Nuu-chah-nulth)	03:36
14	Summer Blackfish / Killer Whale Song (Nuwhaha)	02:44
15	Summer Knife Song (Squinamish)	01:54
16	Summer Waterfall Song (Snoqualmie)	01:54
17	Summer Cedar Song (Nuu-chah-nulth)	02:01
18	Summer Potlatch Song for Child's Naming	02:20
19	Summer Mountain Song (Snohomish)	02:07
20	Summer Mountain Goat Song (Jamestown S'Klallam)	01:48
21	Summer Eating Contest Song (Nuu-chah-nulth)	03:21
22	Summer White Deer Song (Snohomish)	02:57
23	Summer Bone Game Song (Samish)	03:39
24	Summer Clam Shell Game Song (Nuu-chah-nulth)	03:43
25	Summer Hop Picking Song (Wanapum/Yakama)	01:41
26	Summer Cedar Root Song (Snohomish)	02:27
27	Summer Drifting Back Song (W. Saanich)	02:15
28	Summer, These songs that I have shared...	01:48

MEDICINE SONGS OF THE FOUR SEASONS

Gregory P. F ields

Figure 1: Johnny Moses with drum, 1995

Wilma Mankiller (1945-2010), who served as principal chief of the Cherokee Nation, gave an address in 2008 entitled "Challenges Facing Twenty-First Century Indigenous People," sponsored by Arizona State University and the Heard Museum. Among her remarks were these words: "Hundreds of seasonal ceremonies are regularly conducted by indigenous people, to express thanksgiving for the gifts of nature, to acknowledge seasons and changes, and to remind people of their ob-ligations to each other and to the land." This audio collection presents a cycle of seasonal songs of the Straits Salish and neighboring tribes of Washington and British Columbia. Memorizer Johnny Moses shares some of his family legacy of knowledge and song, passed down to him from earlier generations. He received permission from his elders to share these songs, according to community protocols of song ownership.

Native song traditions of coastal Washington and British Columbia encompass songs sung by individuals and in community. Some have expressly spiritual purposes, and those used for social occasions, and for particular activities, have spiritual purposes as well. Some songs are part of spiritual or social dance. Others are integral to the telling of stories, legends, myths, and epics.

Types of song include prayer songs, doctoring songs, personal spiritual songs, secret society songs, potlatch songs, dance songs, war songs, love songs, lullabies, children's songs, canoe and traveling songs, welcoming songs, gambling and game songs, songs for gathering particular foods, songs for various kinds of work (such as basket-making or raising the beams of a longhouse), and songs of mourning and condolence.

Integral to Native philosophy is attention to respect, reciprocity, and thankfulness. The songs and cultural details in this audio collection offer a wealth of understanding about central Pacific Northwest traditional knowledge and practice concerning nature, community, and spirit. Here Moses shares songs and teachings about plants and animals, the elements water, fire, earth, and air/breath, and cultural and spiritual beliefs and practices.

The geographic origins of these songs range from western and southern Vancouver Island, through Washington State's San Juan Islands and straits, into the northern Puget Sound area. The collection also contains a few songs from the inland or plateau Salish area, where Moses has some ancestry on his father's side of the family, and went as a youth to study traditions of story, song, and spiritual practice.

Preceding nearly every song, Moses gives a spoken introduction in which he comments on the song's origin or purpose. Verbatim transcriptions of these introductions appear at the end of these notes. The tracklists on pages 2 and 3 list the tribal origins of the songs. Moses observes that some have origins in other tribal communities of the Northwest, and that individuals in these communities sing variations of some of the songs. In these recordings and notes, he has conveyed information about the tribal origins of these songs based on the region where a song was sung, the ancestry of the singer from whom he learned it, and what he was taught about the song's history.

The songs' themes include canoe travel, games, fishing and hunting, the gathering of roots and berries, and honoring the cedar tree, used to make canoes, longhouses, baskets, and many other items. Many of the songs are used expressly for spiritual work and healing, but all are understood to carry life force and power for the well being of the earth, humankind, and other living beings. Therefore, all the songs in this collection are medicine songs, because of the healing power of the life force in all living things.

Some songs have words, but for the most part, songs consist of sounds such as *o, ey* and *hey*. Such sounds, called vocables, allow the human voice to work as a musical instrument and as an instrument of prayer and healing. Far from being meaningless, vocables can express and evoke meanings beyond what words can convey. Johnny Moses has said of medicine songs:

Each little sound, within that sound there is another sound, if you listen very closely, and those are the sounds of the ancestors of the past. Those are simple teachings that we have been taught by our medicine people, that there is medicine in each sound, that can help you in your sickness and heal you.

In the Northwest, a song may be inherited, acquired by a family through marriage, received from the Powers of nature or from the Spirit, acquired by spiritual effort, or received as a gift from another individual or community. Songs are an important part of stories as well. Some stories are brief and entertaining narratives that convey important cultural teachings and values. Others are extended mythic or historical narratives that preserve, and orally transmit through the generations, records of significant events concerning matters such as the creation of the world and living beings, the migration and history of a people, and the deeds and teachings of important ancestors.

Songs are sung by individuals or groups, depending on the occasion and context. Male and female voices often sing together, a tradition not found in every region of Native North America. Songs from the Northwest are usually monophonic (having a single melody), but polyphony (part-singing) is a feature of singing among some Northwest Coast groups (see p. 15). Chants and some songs are voiced only, with no instrument.

Hand drums made of deer hide or other types of hide usually accompany Pacific Northwest songs, and in some contexts, rattles are used. A few of the spring songs in this collection use rattles, which may be made of shell, deerhoof, or wood.

The brass handbell arrived in the Northwest with the fur traders and the Christian missionaries. The Indian Shaker Church (unrelated to the Shakers of New England) is a Native Christian tradition founded in 1882 in the southern part of Puget Sound, near Olympia.

Figure 2: Handbell

The Shaker faith is prominent to-day in the Squaxin and Nisqually communities and is practiced in regions throughout the North-west. Indian Shaker songs are sung with the handbell and no drum. This collection does not contain any Shaker songs, but the handbell is heard on several tracks.

Similar to the way a rāga, a musical mode of India, is prescribed for morning, afternoon, evening or night, these songs of the four seasons are properly sung only in their particular season. One of the meanings of *medicine songs* is that the songs help people to prepare for, and to carry out, the type of work appropriate to each season–both physical and spiritual work. The purposes of the seasonal songs, along with their tonal and rhythmic qualities, are consonant with the activities and energies of specifi c seasons.

The songs that Johnny Moses and members of his family have generously shared, and the details that he has provided about the songs' origins and purposes, contain an invaluable historical record and philosophical insight concerning the human journey, social and environmental ethics, spiritual life, and healing. Moreover, the songs provide a direct connection, through sound, with the healing powers of the four seasons.

THE SEASONS AND THE POWERS

Johnny Moses

The fall songs symbolized of preparing for winter and reflecting back through the seasons, after we've gotten all of our work done. The Fall is used to prepare for ceremonies, acting on reflection. Fall is a time of renewal, of strengthening ourselves for the hardships of winter.

The wintertime is the time of work, and receiving the gifts that come down from the mountains and the sky, and from the underworld, that have opened up to the people. The strictest people believe that the closing of the winter is the time to straighten themselves out: thanking the people and going to people in the circle and encouraging everyone and thanking the Spirits.

In the springtime, when all the doors start to close as the Spirits are traveling back , it is very important to be in the right mind to talk to those Powers. Because that is how they are going to help you to send a prayer, to pray for those Powers, and to receive healing for yourself, that you will continue on with the knowledge and wisdom, and not be behind–or you will have to start all over again.

The springtime comes and you see the colors–all the colors that we use in the medicine. Those colors begin to bloom, and the seeds that you received in the winter–the knowledge that you received–begins to grow and blossom in the springtime. You begin to understand what those teachings are. Flowers are coming up. Gifts are showing up: brightness. Even when the springtime is coming, during that time you use those colors. The colors for the songs in the springtime ceremonies are used for celebration. The springtime is a time to celebrate the medicine Powers and the Powers that visited us.

When spring is over and summer comes, it is a time to really follow the seeds, follow the work: the seeds that are given to us. It represents our work.

We follow our work. How can we better ourselves and how can we strengthen our work? All of these seasons are very important times.

We follow the rules of nature: four seasons, four directions, four Powers. These Powers bring the knowledge together for those who want to study and to grow, and who want to practice this. Nobody begs you to follow the medicine; nobody asks you. The Spirit Powers come to you and ask you if you want to work, and it is your choice if you want to or not.

ABOUT JOHNNY MOSES

Johnny Moses grew up in the village of Ohiaht, on northwestern Vancouver Island, British Columbia, Canada. His ancestry on his mother's side is Nuu-chah-nulth, Cowichan, Saanich, and Samish, and on his father's side, Snohomish, Duwamish, Chehalis, and Spokane . He is a healer, oral historian, singer, master storyteller, and a traditionally trained memorizer of his family's culture, history, and lineage. In his young adult years, his training continued when he resided on the Swinomish Reservation–in the northwest coast of Washington State.

Figure 3: Johnny Moses, 2013

Born in the mid-twentieth century, and educated by grandparents and other relatives born in the nineteenth and early twentieth, Johnny has a tremendous base of knowledge about Native Northwest life, both present-day, and in the time before the arrival of traders, settlers, missionaries, and government officials. As a youth, Johnny traveled and learned oral tradition, songs, and medicine teachings and practices in several communities of his ancestry. In cultures that do not rely on text, but on the power of the mind to retain what is important, a memorizer can carry an enormous quantity of history, teaching-stories, and songs. Johnny carries a num-ber of ancient epic stories, each of which is told over a period of several days or evenings. In addition to his ceremonial work and teaching, for many years Johnny has told stories and taught about Native Northwest culture at schools, universities, libraries, and events in Washington State and nationwide. He has made a num-ber of recordings and appeared in the documentary *The Inside Passage*, produced by KCTS-TV in Seattle (2005). For his contributions to cultural preservation, Moses received the Washington Governor's Heritage Award in 2012.

I was raised by my grandparents, Johnny and Mary Moses; those were their English names. In our tradition, the grandparents adopt the oldest grandchild, and I was the oldest child in our family, so they raised me from the time I was three months old.

Both of my grandparents were practicing medicine people. I grew up traveling with my grandparents all across Vancouver Island and even on the mainland. As we traveled back and forth, my grandparents would stop to visit with our many relatives. Because our relatives came from different tribes, I grew up speaking many Native languages. I spent much of my childhood listening to the elders share the songs and stories of our medicine ways.

There are many medicine traditions in the Northwest Coast. Our Northwest peoples also have many beliefs and practices in common. We believe in the Creator and that all things are living. Our medicine teachings are very simple and close to the earth. One of the teachings is that when you respect yourself and treat yourself as sacred, you will respect all things and know all things around you are sacred.

– Johnny Moses

Moses says the following about singing in the medicine tradition of his family, SiSíWiss (Sacred Breath):

I personally follow the SiSíWiss medicine. For me, following the SiSíWiss medicine means following my family traditions and respecting the teachings of my grandmothers and grandfathers... This tradition was to encourage families to keep their genealogy, their family history alive. Through the chants and praying together for the many different tribes, they would unite through the SiSíWiss tradition, encouraging one another to keep their culture and tradition alive...

There are many kinds of medicine to practice in the SiSíWiss tradition. Some people become hands-on healers, some heal with medicine plants, and others heal by singing, drumming, or dancing. Singing and sound can change the way you think or how you feel. We use healing songs to strengthen people and help them discover the richness of their being. Singing and dancing are very important in SiSíWiss. They are ways of worshipping and of healing ourselves.

Among the elders from whom Johnny learned songs were his great-grandparents on his mother's side, the old Johnny Moses (Nuu-chah-nulth and Saanich) and Mary Moses (Nuu-chah-nulth, Saanich, and Cowichan); Addie Williams of Swinomish; Marion Cladoosby (who lived at Swinomish and had Samish ancestry), Morris Dan and Bertha Dan of Swinomish, Ivy Gus (Snohomish and Jamestown S'Klallam) and Barney Gus (Snohomish and Snoqualmie) both of Tulalip, and Jane Moses of Tulalip, who was the mother of Johnny's father, Albert Moses. Albert Moses and his wife Marie, both of Tulalip, are leaders in the Indian Shaker faith. Among Johnny's teachers of Shaker songs and tradition was his paternal grandfather, Johnny Haydon, from the Chehalis area.

Tommy Bob was an important source for the Samish spiritual traditions and songs transmitted to Johnny Moses, which are at the heart of this collection. Willard Rhodes recorded Tommy Bob in 1950 for the American Folklife Center collection *North American Indian Music: Northwest – Puget Sound*. Johnny's teachers from the plateau side of Washington include the Smartlowit family of the Confederated Tribes and Bands of the Yakama (Wanapum Valley), Ella McCarty, and Edith Wildshoe, both of Spokane.

All those songs were given to me by elderly people, or they were given to my grandmother, who taught me these songs that were acquired through marriage, and inherited. So we legally own these songs and dances. The dances and songs that we sing can be shared with anybody, because we had the permission by the elders to do this. And there are certain songs also among Coast Salish tribes that they keep very private and secretive amongst themselves. There are family songs that each family own, that they keep, because it belongs to them and it's where they come from. Their legends and stories tell them where they're from, and that's what their songs are like. The songs tell stories, and they are prayers. There are also prayer songs that are very sacred, that we do not talk about too much, because you do that with God.

– Johnny Moses

Figure 4: Vi Hilbert, ca. 1979

Johnny's aunt, Dr. Vi Hilbert (Upper Skagit, 1918-2008), founded Lushootseed Research, which works to sustain study of, and engagement with, Puget Sound languages and oral traditions. Chief Seattle (siʔaɬ) spoke dialects of the Lushootseed (Puget Sound Salish) language. Owing largely to Hilbert's decades of work to document and teach

her nearly extinct native language, the language gained ground in the twentieth century. Vi Hilbert said of Johnny:

Johnny Moses is related to me; we come from the same root. His great grandfather, George Bob, and my great grandmother, Susie Bob, were brother and sister. He was raised by people who were culturally intelligent people, and they watched Johnny, as most of our people have been taught to do, and they saw how exceptional he was as a child. So they realized that this young person had a talent.

They invited wonderful singers, wonderful speakers, and he would listen to these people. When the elders would talk to Johnny days and weeks later, he would tell them what those speakers said, did, or sang. And they realized that he was a child who was talented. They continued to have him listen to everyone who had something important to say. This was a precious gift that they realized that he had: He could listen and he could remember. So as he continued to be encouraged to do this, he maintained the ability to remember everything that he had been encouraged to listen to. We are very fortunate in our family to have one person who can do that.

– taqʷšəblu Vi Hilbert

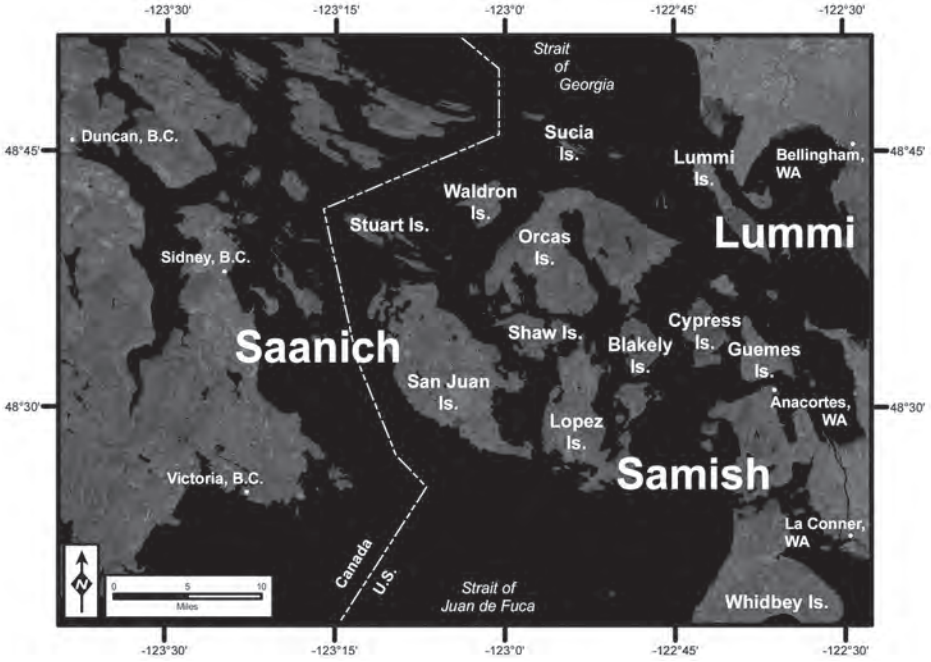
THE STRAITS SALISH AND NEIGHBORING TRIBES

Map 1: North Pacific Coast

Prominent in this collection are songs of the Straits Salish tribes Samish (in the U.S.) and Saanich (in Canada). The Straits Salish area spans the Strait of Juan de Fuca, the southern tip of Vancouver Island and the Gulf Islands in the Strait of Georgia (Map 2), plus a small coastal region of mainland British Columbia, Washington's San Juan Islands, the Olympic peninsula, and the northernmost coast of Washington. The Klallam or S'Klallam are Straits Salish tribes who live on the coast of Washing-ton south of the Strait of Juan de Fuca (Map 3).

The San Juan Islands are in the Gulf of Georgia between Vancouver Island to the west and mainland Washington to the east. The Strait of Georgia enters the gulf from the north, and the Strait of Juan de Fuca enters from the west.

South of the San Juan Islands is Puget Sound, an inlet of the Pacific Ocean over a hundred miles long (Map 3). Seattle and Olympia are built along its shores, and many Native communities were established in the inland river valleys and other regions around the sound. The Puget Sound Salish took their names from the land and water, such as the Skokomish, or Big River People, and the Duwamish, People of the Inside, whose winter settlements were located along the rivers that empty to the Sound.



Map 2: The San Juan Islands

Figure 5: Canoe with sails, Olympic peninsula, ca. 1900

Before European contact and the loss of native lands, the land provided an abundance of foods, such as berries, nuts, roots, and medicinal herbs. Deer, rabbit, and other land mammals provided meat. Because of heavy forestation in the Northwest Coast, the ocean and rivers provided more accessible sources of plentiful food for entire communities. Native people utilized ducks, clams, crabs, and many types of fish. Salmon remains central in diet, the economy, and ceremonial life. Travel for Northwest Coast people was extensive, thanks to canoes, both ocean and river-going.

Figure 6: Lummi youth

Art in the Northwest Coast is prolific and powerful. Artful design and decoration is seen in houseposts, blankets, clothing, hats, ceremonial masks, and housewares, such as woven baskets and carved wooden boxes.

Figure 7: Skagit potlatch house, ca. 1902

Large longhouses made of cedar beams and planks are great works of engineering and construction. The carving of cedar canoes requires detailed calculations and technical expertise, along with physical and spiritual endurance.

Figure 9: Makah canoe, Canoe Journey 2009

Canoes were essential to livelihood and social relationships in ancestral Pacific Coast cultures. Since 1993, Tribal Canoe Journeys have been held each summer, with many U.S. and Canadian First Nations tribes participating.

Figure 8: Joe Hillaire, Lummi carver (1894-1967)

Participation in the Canoe Journeys and ceremonies is just one form of cultural life and revitalization in the contemporary Northwest in which song is essential.

The first sustained contact between Europeans and Native people of the Northwest Coast occurred when explorers reached the coast by ship in the 1770s. Over the next century, fur traders, trappers, miners, merchants, missionaries, and settlers arrived in increasing numbers. In the North-west Coast region–from Tlingit lands in Alaska down to northern coastal California–it is estimated that at least 80% of Native people died during the first century of contact. In addition to the loss of homelands that provided their livelihood, many deaths were caused by new diseases for which Native people had no immunity.

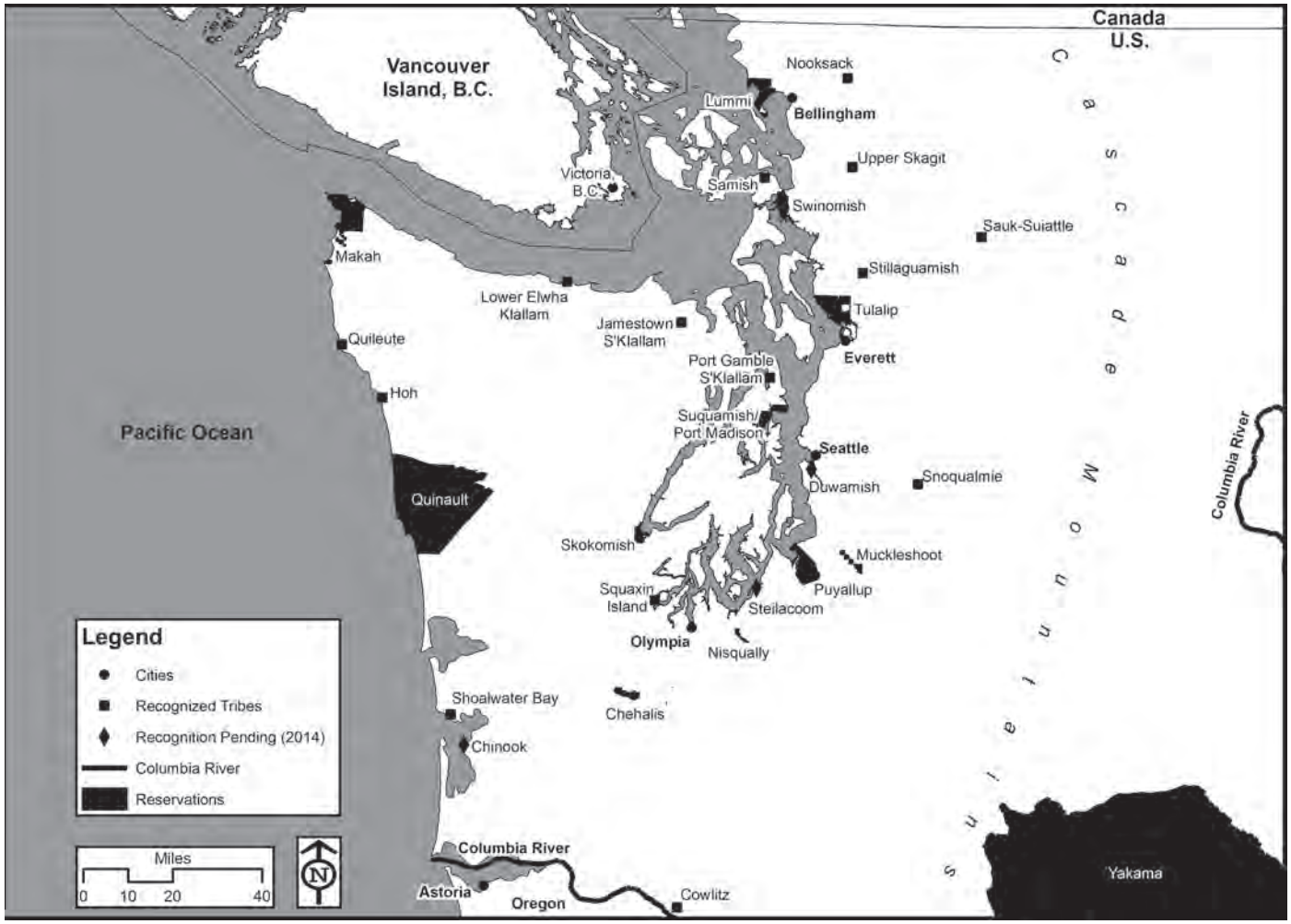
In 1854 and 1855, Isaac I. Stevens, Washington Territorial Governor and Superintendent of Indian Affairs,

worked quickly to extinguish Indian title to the lands. He pressured tribes to accept treaties meant to restrict them to small reservations and to make their homelands available for non-Indian settlement and industries such as logging. For people of the Pacific Northwest, a major treaty issue that remains significant from treaty-times is fishing rights, which Native communities had to fight to have restored. In 1974, the federal case *U.S. v. Washington* was decided by Judge George Boldt ("the Boldt Decision"). The decision recognized the treaty-rights of Washington's fishing tribes, although managing the fisheries continues to be a challenge requiring cooperation between tribes and the state.

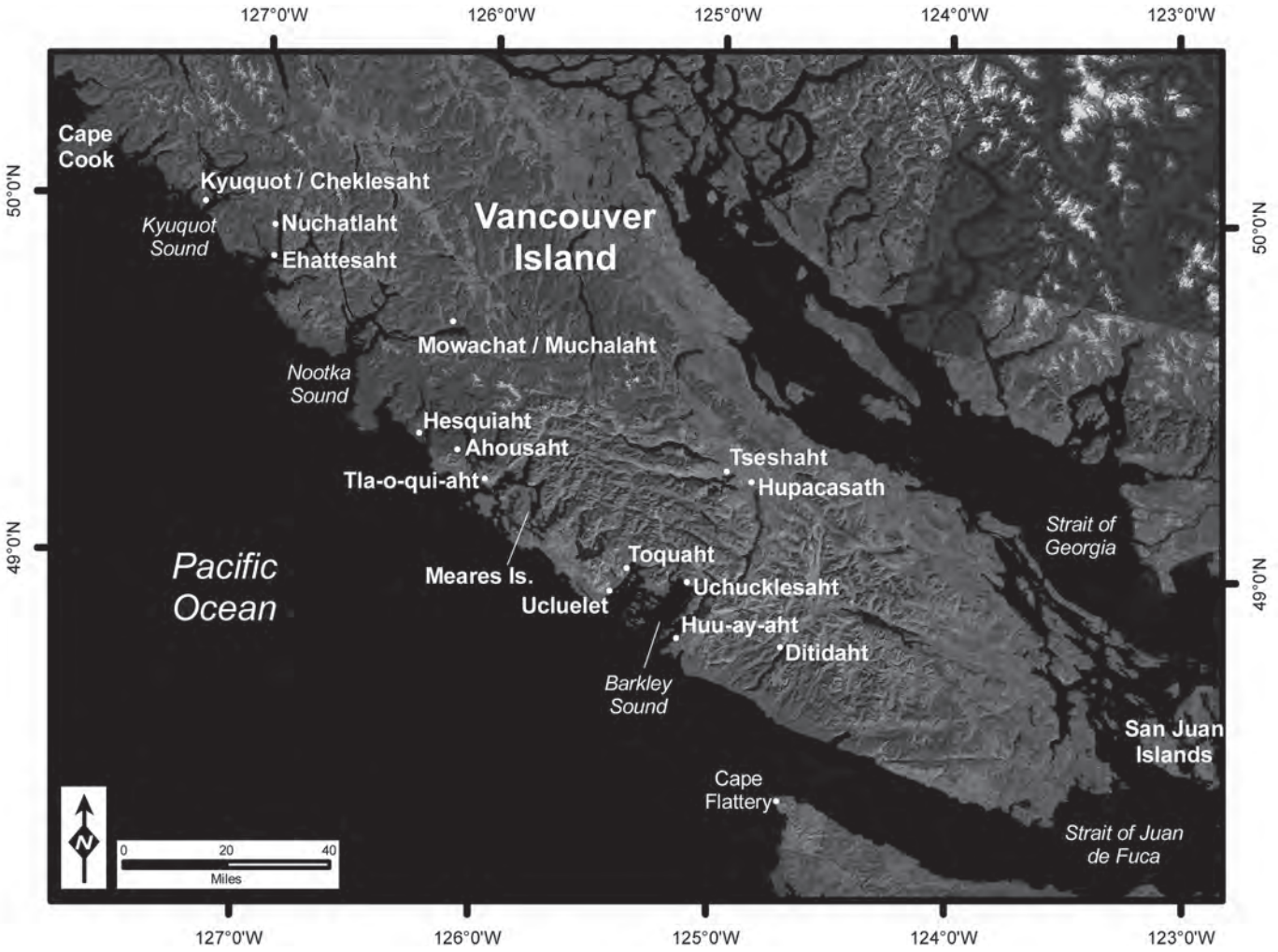
Washington State ranks about ninth among U.S. states in Native American population. Many of Washington's American Indian and Alaska Native residents live in the urban Puget Sound region. Currently there are twenty-nine federally recognized tribes in Washington. Several other non-federally recognized tribes exist in Washington State, and for some, federal recognition is pending.

Puget Sound Salish tribes with larger memberships are Lummi in the north, Tulalip in the central region, and Puyallup in the south, each with several thousand members.

Several tribes have about a thousand members, while smaller tribes, such as the Upper Skagit, have a few hundred. Many Washington tribes are landless. Most reservations in the Puget Sound area and Western Washington are very small in acreage; several have fewer than a hundred acres. Tulalip is one of the larger reservations with 22,000 acres (about 34 square miles).



Map 3: Reservations and tribes of Western Washington



Map 4: The Nuu-chah-nulth First Nations

There are four fairly large reservations in eastern Washington: Yakama, Colville, Spokane, and in the northeast corner of Washington near the Idaho border, the Kalispel.

A number of songs in this collection are from the Nuu-chah-nulth or West Coast People, formerly known as Nootka. Nuu-chah-nulth means "all along the mountains and sea." Fourteen Nuu-chah-nulth First Nations inhabit the west coast of Vancouver Island, British Columbia. The Nuu-chah-nulth dialects are not Salish; they are in the Wakashan language family.

In the 2000 U.S. Census, only four persons identified themselves as Kikiallus, a Skagit sub-group that the U.S. assigned to the Swinomish Reservation. Descendants of the Kikiallus live on the Swinomish and Tulalip Reservations. This collection includes Kikiallus songs for each season. Although there are persons living whose ancestry includes the Nuwhaha or Upper Samish, whose territory was east of the Samish, the Nuwhaha tribe is no more. A Nuwhaha song for the Killer Whale or Blackfish is among the summer songs in this collection. Songs are crucial for preservation of cultural knowledge and practices. They maintain an essential link with ancestral knowledge, language, and life. Songs permit active and immediate connection between living and earlier generations. Songs are a tremendous storehouse of knowledge and power, and they can help to connect persons and communities with both their histories and their futures. In ancestral oral traditions reside powers of knowledge, identity, and community. In the songs that carry powers and teachings of Earth and Spirit, there is medicine: life force, wisdom, and healing.

ABOUT THE MUSIC

***Loran Olsen,* Washington State University**

***Laurel Sercombe,* University of Washington**

Johnny Moses was selected and trained from his earliest years, by grandparents and elderly members of his widely extended family, to remember and reiterate songs, stories, and family histories. This meticulous approach by Straits Salish people and their neighbors ensured that precious oral traditions would continue from ancient times to future generations . However, it placed enormous responsibilities upon those talented few who could carry the burden of historical and spiritual truth, as remembered in song and legend. In this collection of seasonal songs, memorizer Johnny Moses shares with us a sampling of his vast legacy of vocal music, passed to him with love, from previous generations that cared.

The substance of these selections illustrates how one extended family's personal songs developed from tiny musical units derived from nature. These melodic cells and rhythmic patterns grew into vocal renditions that offered access to the supernatural. Here were evidenced the powers of the universe, reverenced by people who were fully dependent upon the great Creator's gifts to stay alive. In song, many aspects of the natural world emerge–a world that permitted Straits Salish people to thrive in certain coastal regions of pres-ent day Washington and British Columbia from time immemorial (for details on geography, culture, and history, see the chapter "Central Coast Salish" in the Smithsonian Institution's *Handbook of North American Indians,* Volume 7: "Northwest Coast", pp. 453-475).

The main building blocks of these songs are major seconds and minor thirds (non-tempered), often expanding upward and downward to what we call a pentatonic (five pitch) scale. (It can be heard by playing the black notes on a modern piano keyboard.) But our piano reflects only a "tempered" scale: a rigid scale, in which each note we hear is separated from its neighbors by the same small pitch distance, called a half step. The scale ladders of the natural world are not equalized in that sense: They come to us in an infinite array of sizes. The "harmonies" of nature demonstrate a very different, but certain, pitch relationship, from the bottom up. Every vibrating string or wind column will produce sounds that we call overtones, and these always use the same "chord of nature." Mathematically spilling forth a series of pitches with an exact relationship to their neighbor notes, these vibrating elements result in discrete musical distances upward from the fundamental musical tone. We call these distances perfect octave, perfect fifth, perfect fourth, major third, minor third, major second, minor second, and ever-smaller interval sizes, until the sounds become inaudible. It is no surprise that certain song building blocks are employed across societies: Everywhere, folks sing in octaves, fifths, fourths, and thirds naturally.

To appreciate these powerful seasonal songs, it is important to understand something about how they came into being among the singers of old, how they were used by generations that followed, and how they are employed today. We can let their tones waft over us, in the hope of capturing a sense of what might be conveyed in the vocal timbres, words, the wordless *ho-wey-yahs* and the other audible ideas copied from wind and wave. With Johnny's thoughtful guidance, our tentative beginnings can blossom into awareness of how his ancestors reverenced nature's will and benevolence. These are songs of spiritual power, helpful for those who venerate them and keep them rever-berating today. From the mind and heart of individuals attuned to na-ture's elements and cycles, and from family groups reflecting their unique world through ritual, these treasures came to life vocally. We have the op-portunity to hear them only because caring elders encouraged Johnny to share these treasures with persons who would respect them.

FALL

The fall season songs in this collection include prayer and healing songs, Spirit Power songs, songs that teach, songs of gratitude, and songs that imitate sounds of nature. In an historical context, some would have been personal songs, owned and sung by an individual; others would have belonged to communities and were sung in group gatherings. As with the other seasonal songs in this collection, both traditional and original elements are represented. Characteristic features of songs from the Puget Sound area in this collection include a narrow tonal range, coincident drum and vocal pulse in a steady rhythm, and a relaxed, often full-throated vocal quality. Short phrases combine to create song forms of varying complexity. Songs with a chant-like quality are often accompanied by a tremolo drumbeat. In Nuu-chah-nulth areas, songs tend to include more uneven and syncopated rhythms, an expanded melodic vocabulary, and varied combinations of structural elements.

Several of these fall season songs utilize more than one singer, and in some of them, two different melodic lines are heard. Historically, the fall was a time for Straits Salish families to begin gathering and singing together as they prepared for the seasonal change to the cold winter and the singing of community songs. To illustrate the role of the group, singers Carrie Gicker and Mary Caridi join Johnny in several songs which begin with a simple group chant, using a few vocables that carry the tune, repeated continually, setting up an accompaniment for the solo voice entering later.

The presence of multiple vocal parts was noted historically, mainly in the form of a drone sung at a higher pitch along with the melody, or paralel singing a fourth or fifth above the melody. [Herzog remarks on Densmore's observations of polyphony among the Makah and Quileute (Densmore, 1939, pp. 25, 130, 330; 1943, pp. 31, 48) and on Helen Roberts' reference to part-singing among the Nuu-chah-nulth (1936, p. 8)]. The octave leaps, and the secondary melodic material in several of the multi-voice songs in this collection, appear to be more recent innovations. The "Fall Doctoring Song" (Tr. 16) flows the form of a traditional Spirit Power song, beginning with an unmetered vocal line with drum tremolo, transitioning to a medium-paced melody in duple meter, accompanied by a steady drumbeat. Some opening melodic bits used major seconds and minor thirds, with evenly spaced rhythmic pulses or drumbeats supporting them.

Other more complex rhythmic schemes were employed when the spirits of singing and dancing required them. Some personal spiritual chants (Tr. 4, 6 and 9) use no drum. Rhythmic patterns and changes in meter are often determined by the requirements of the song whether it has words or vocables only. One cannot speak of songs on the Northwest Coast as music alone, since music and meaning are inextricably linked in the experience of the singer.

Information from Johnny Moses

In a Fall Healing Song from the Samish (Tr. 3), Johnny tells us that Te-NaHa was the name of a Spirit Power of the fall.

On Tr. 4, Fall Work Song, the opening syllable ana, from the Samish, was a request to "bring my spirit to this season," while kaya meant "the song is being born." Later the entering soloist's word TiNiNa referred to "the conductor, holding the song together."

In the West Song of the Fall (Tr. 5) StaWelLenNa advised the people to "get ready for the change from fall to winter." Originally, the high female voices represented the mother, male voices an octave lower represented the father, and the lead singer in the middle was the child.

The harsh quality employed in the Blue Star Chant of Fall (Tr. 6) was learned from the Star People. The Fall Spirit Traveling Song (Tr. 7) was

learned from the wind; it uses SahWins, meaning to "renew the soul." The text that followed offered names of Spirit Powers that help to restore the singer's soul.

Two note or three note slides on Ooo, from high pitch to low, follow each selection like an "Amen." This final gesture meant that the spirit power was departing. Long ago, each family or region added its own unique ending, to stamp a rendition with a "copyright" that showed the location of the spirit song's original owner.

In the Falling Leaf Song (Tr. 9) TeNaHo means that the season of the fall is crying for us, signaling its birth. Originally men sang the first part and women would join in later.

The very long text in The Fall Walking Medicine Song (Tr. 10) meant that a child was being born. Women singing represented the midwife or caretaker. The words following invoked "I am now an adult and becoming an elder." It told of a life cycle: birth to child, adult to elder, and a final transition.

Originally among the Duwamish, a hollowed out cedar log was pounded for songs such as the Brushing Wind Song (Tr. 11). For percussion, people also slapped sticks, rang bells or tapped them with sticks, or clapped, as the variety of music required.

In the Fall Mountain Song (Tr. 14) the mountain speaks over a steady drum pattern. Describing his Spirit quest, the singer's words tell of his looking at the mountain while it calls to him. The mountain becomes his Spirit Power, and he begins to realize it. At the end, the singer accepts the Power and thus accepts himself.

The first portion of this Cowichan Fall Doctoring Song (Tr. 16) is learned from the wind and represents the voice of the Great Spirit. The second portion is the ocean telling a person what his or her own soul is saying. A steady drum in the third portion represents the physical heartbeat.

Handclaps in the Fall Farewell Song (Tr. 17) arise spontaneously, to thank the Spirit.

WINTER

Winter is the time of spirit dancing in Coast Salish country. During the winter dance season, participants gather in the region's smokehouses to dance their personal songs and to support one another in a ritual that has gone on for centuries. During the winter months, Spirit Powers are thought to be in closer proximity than at other times of the year, and it is then that lifelong bonds with one's Power are maintained and renewed. In winter, the spirits of natural forces, such as wind and snow, are active and accessible through personal Power songs, group jump dances, and spirit traveling. Many of these renditions continue for long periods of time –sometimes several days and nights. Healing songs also require great endurance and persistence from the practitioner, who might need to sing for extended periods.

Historically, winter was also the season of storytelling: lengthy epic narratives, as well as shorter stories –featuring characters from the time when the animals were people– entertained and instructed children and adults during the long dark winter nights. In this collection of winter season songs, Johnny Moses includes social songs, songs of healing and gratitude, and songs associated with spiritual practice and the individual's preparation for that practice.

The winter season songs vary widely in the number of pitches employed,

melodic range, and scale types (pentatonic and hexatonic being the most common). Rhythmic patterns are mainly even, with several interesting exceptions. The Winter Gift Song (Tr. 5) uses a long-long-short pattern most often heard among groups in the northern part of the region.

In the Thunder Spirit Song (Tr. 10) the drum's energetic short-long pattern throughout conveys a sense of the power of the Thunder Spirit. The Water Serpent Song (Tr. 11), featuring a short-short-long drum pattern, came to Johnny Moses directly in the course of his bond with the Water Serpent Spirit and is used for teaching and healing. Several of the songs feature text as well as vocables, including the Winter Jump Dance Song (Tr. 13), which includes the words *si si siem a wey heyyy*, honoring the Spirit.

Information from Johnny Moses

The Snowflake Song (Tr. 2) begins with awaesh, which describes a type of wet snowflake. Ana tells that it will be a long winter. At the end, tapping the drum's frame with the drumstick meant that the song originator wishes to remain unidentified, or perhaps has died.

Vocables in the North Wind Song (Tr. 7), wey hey setsa wey hey, refer to the sea serpent's power. The sea serpent sang to the people that he was the grandfather of the mermaid people.

Five times, in the Thunder Spirit Song (Tr. 10) shouts of ha ha interrupt the steady meter of this happy piece. Such enthusiastic bursts indicate: "We have received the Spirit Power!"

The Water Serpent first intro-duces himself with a nickname in Water Serpent Song (Tr. 11). The drum pattern (short, short, long) represents the water taking Johnny down in to the ocean.

The song taught him to learn patience in waiting, and to experience people's suffering in order to become a healer. Five times this song came to Johnny. He learned from his grandpa Barney Gus that for the Snoqualmie people, five is the sacred number; it ensures truth and persistent memory.

The text of the Winter Jump Dance on Tr. 13, si si siem a wey hey, celebrates the Great Universe. Among the Samish, the oldest woman sang first, then the oldest man, then the next oldest woman, etc. Children participated too; a century and a half ago, –before the treaties and reservations– all the children would sing.

The verses in the Winter Jump Dance SongoftheSouth(Tr.15) are divided by repeated shouts of wey hey, representing the sounds of falling leaves as they touched the ground. This marks the moment that fall ends and winter begins.

The Winter Jump Dance of the West (Tr. 16) opens with a fast drumbeat and a syncopated melodic motive. At the end, shouted vocables and off beats indicate a time of transition, when the fall spirit is leaving and the winter spirit is entering the bodies of the people; thus they are blessed by the winter Spirit Power.

The song text in the Winter Half Moon Song (Tr. 19) celebrates that "the brightness of the largest star that we see offers us a feeling of the presence of our ancestors." Syncopated breathiness gives an anxious feeling: "Bringing the energies of our souls to the ancestors."

For Nuu-chah-nulth people of Meares Island, seh les si nah identified the Aurora Borealis. Synonyms were "loving spirit" and "great knowledge." In this Winter Spirit Song (Tr. 20) the singer's sighing acknowledges the stars, flying through the universe.

SPRING

The theme of these selections is welcoming of the emerging and long-awaited spring season. The spring season songs include many that reflect the experience of spring, as well as acanoe song, adance song, and several spirit power songs. Johnny Moses sings and accompanies himself with drum, bell, and deer-toe rattles. Non-linguistic vocables include expressive sounds such as the voice of the Blue Jay ("ee ee"), the whistling and whooshing of the wind, and the buzzing of the bumblebee. In the Falling Leaf (Tr. 13) and Waterfall (Tr. 16) songs, the descending melodies themselves suggest the action. In addition to songs with a narrow tonal range (employing two or three notes) accompanied by a steady even drumbeat, several are distinctive for features such as complex structures, broad tonal ranges, expanded scales, and multiple rhythms.

The Bluebird or Blue Jay song (Tr.5) has three sections, alternating between duple and triple meter and between fast and slow drumbeats, with the jay's call *ee ee* repeated in a combination of discrete pitches and gliding descending motion. In Grandfather's Song of Love (Tr. 10) the singer is accompanied by a tapped bell in a 6/8 meter; the gentle melody, in a pentatonic scale, is sung first in a lower register and then, slightly simplified, in a higher range to end the performance. In these spring season songs, Moses makes creative use of a variety of vocal styles, from a soft crooning to a tight, intense delivery to a relaxed, full-throated sound.

Information from Johnny Moses

In Grandmother Wind Song (Tr. 11), no percussion is used in this imitation of the wind. The male voice uses a falsetto pitched whistle quality to slide up and down, while exhaling and inhaling.

Shell rattles and drum-taps dramatize the singer's flat nasal quality in the Bumblebee Song (Tr. 12) The first section is characterized by pitched whistling and an audible in and out breath. Later a steady drumbeat is used, then a rattle is added for dramatic accompaniment to the singer's low-pitched ending. Clues to the song's source are offered in the closing tones.

Aggressive opening sounds mean that the vocalist is possessed by a singing Spirit in this Spring Dance Song (Tr. 17).

SUMMER

The summer songs in this collection reflect the traditional activities of this time of year–shing, hunting, berry-picking, traveling, socializing, and the playing of competitive games such as the bone game (called ***slahál*** among the Coast Salish). The spiritual nature of songs is always present, even in songs sung for enjoyment and fun; as Johnny says: The songs of summer are sacred, but also social. Songs of gratitude are addressed to beings in the natural environment such as the deer, the butterfly, the cedar tree and cedar root, a waterfall, and salmon berries. The Elk Song, the White Seal Song, and the Mountain Song are all examples of songs in which spiritual assistance is sought for successful hunting or fishing. Kicking the Rotten Log Song is a fun song for children, but it also references the epic story of Star Child, in which a young woman kicks a series of rotten logs, until one of them is transformed into a babysitter for her soon to be born child.

As with the songs of fall, winter, and spring, the summer songs demonstrate a variety of melodic and rhythmic features. Some have a melodic range of a fourth, fifth or sixth, use pentatonic or hexatonic scales, and include drum, stick, or hand-clapping accompaniment in an even beat coincident with the vocal pulse. Several examples follow a characteristic structure of spirit-power songs

(or variations of it)–beginning with a vocal line sung in free, unmetered rhythm, unaccompanied or accompanied by drum tremolo, followed by a metered section with drum, ending with an unmetered vocal line and drum tremolo, similar to the opening section. Two Nuu-chah-nulth songs exhibit uneven rhythmic patterns characteristic of those Vancouver Island communities. In the Potlatch Song (Tr. 18) an uneven drumbeat is matched by the voice; the Sunhouse Song (Tr. 11) alternates between an uneven and even drum pattern. This summer collection includes more songs with no rhythmic accompaniment than those of any other season, perhaps because they would have been sung while walking, berrypicking, or having fun with friends. Several songs include text as well as vocables.

Information from Johnny Moses

Tr. 5 is a ceremonial Potlatch song. The text offered the name of the woman who owned the song; and the special ending represents the sound of her White Thunderbird Power. This piece symbolizes an echo from the soul of the ancestors.

In this Elk Song (Tr. 6) the Elk says, "I am so happy. I feel the sunshine entering my body. The sun is sharing its life force, its warmth, its vitality with me." The opening section prepared an irregular rhythm for the special dance steps, as learned from the Elk. The dancer absorbed the rhythms of the Elk's heart. Hway-alu tsu tsi tsa told, "Everyone who receives my Spirit Power has this name," and then spoke a secret name. A special high-low ending on ooo was not given, thus hiding the identity of the song's owner.

In this Black and Yellow Butterfly Song (Tr. 7) the ending of "Oh, ho, ho!" disguises the original song owner's identity.

This Deer Song (Tr. 8) conveys, "I seek the power of the medicine woman (deer) to heal my family." An unusual ending allows the identity of the song owner to remain hidden.

This Thank You Song (Tr. 9) means, "Thank you for bringing your soul to help me." This song message was given by the Kikiallus to the Samish during the time of the 1855 Treaty of Point Elliott.

In this Summer Fire Song (Tr. 10), the clapping of hands thanks the Spirit Power.

The text of Cedar Song (Tr. 17) states: "I am peeling cedar bark from the tree. It is giving me spiritual strength."

The words of this Mountain Song (Tr. 19) indicate: "As I walk closer to the mountain, it strengthens my faith in people and life."

This Mountain Goat Song (Tr. 20) lists people's names. It was a song of both sorrow and honor for the Jamestown S'Klallam people at the 1855 treaty time, when they were forced to leave their Dungeness Riverhome.

In the EatingContestSong(Tr. 21) the humorous words state, "I know your food is medicine, because it did not make me throw up." The gagging sound is actually the name of the "throw-up" Power.

Heleleweleh was a San Juan Samish word associated with the Bone Game. Straits Salish speakers used slahál as the title for this favorite gambling pastime, which is accompanied by songs such as this Bone Game Song(Tr.23).

Wanapum/Yakamahop-pickers, burdened by their task,sang, "Please help us,and make the time go by fast. "Johnny's grandma Ivy Gus learned this song(Tr. 25) from her great-auntof the Smartlowit family.

INTRODUCTIONS TO THE SONGS OF THE FOUR SEASONS

Johnny Moses

Following are verbatim transcriptions of Johnny Moses' spoken introductions to the songs.

Volume One • **FALL**

Disc 1: Recorded 1993

1 • Every song that I share on this tape is carefully sung, in a sacred way. Every song that I sing has been given to me, and used by permission of the old people, as well as the young people. Some of these songs that I've received are not only from the elders, but from several young people, who were willing to share with all human beings. This is the way I feel, and I am very happy in my heart to share these songs. Because all of these songs are my friends, and I hope these songs become your friends, in the sacred way.

2 • Fall Welcome Song, Duwamish.
The time of fall was very sacred to the people. They had many songs about the fall season. The first song that I would like to share with you is the Welcome Song of the Fall.

3 • Fall Healing Song, Samish.
The Fall Healing Song from the Samish people. This song originated from the Samish people of Guemes Island.

4 • Fall Work Medicine Song, Samish.
This song comes from Lopez Island. *Ahna Kaya* was the name of a medicine woman who lived in Lopez Island, and the song that she had received in a dream, when she would go out to gather medicine plants in the fall season.

5 • West Song of the Fall, Samish.
Sta wel lena is the West Song of the Fall. This was a prayer song, to pray for change, transition, in the fall season.

6 • Blue Star Chant of Fall, Samish.
Sah chah kah quah was the name of the Blue Star that would come in the fall season. The Blue Star was very sacred to the people; it reminded them of the earth, because we call the earth the Blue and White Star. This was a prayer chant. This prayer chant originated from Orcas Island, in the state of Washington, from the Samish people.

7 • Fall Spirit Traveling Song, Squinamish.
In this Fall Spirit Traveling Song, *Sah Wins* is a fall spirit that helps us in the fall season. This is a spirit traveling song. To find out what's wrong with a sick person, usually a medicine man, or medicine woman would spirit travel to see what they could learn as they were spirit traveling, and they would call upon the spirit of *Sah Wins* to help them. *Sah Wins* lives in the ocean. She's an ocean spirit and she only comes to visit the people in the fall season.

8 • Fall Healing Song, West Saanich.
This song comes from the West Saanich people of the Southern part of Vancouver Island. This song was sung in healing ceremonies.

9 • Falling Leaf Song of the Fall, Kikiallus.
Falling Leaf Song, from the Kikiallus people, who lived near Conway, Washington. Most of them reside on the Swinomish Reservation now. This was a song that came from a falling leaf, that was received by a medicine woman from the Kikiallus Tribe.

10 • Fall Walking Medicine Song, Samish.
Many of our Native people, they would go for long walks, in the forest or along the beach, along the river, the mountains, and many of the people had their own walking medicine songs. This song was given to the people by an elderly man who lived in Orcas Island. This was his gift to the people, and it was a walking medicine song from Orcas Island, Washington.

11 • Brushing Wind Song of the Fall, Duwamish.
This song reminds us of the spirits of the wind in the fall season. The wind blows through the village, through the land, brushing us off, carrying away the heaviness we might we be carrying in our mind, body, and soul. This particular Brushing Wind Song comes from the Duwamish people, who live near Seattle, Washington.

12 • Soul of the Fall, Swinomish.
Asəlí (soul) song. This song comes from an elder who lived on the Swinomish Reservation near La Conner, Washington. Her name was Addie Williams. She created this song to thank the fall season, to thank the soul of the fall for blessing the people, and teaching the people, and giving us strength in the fall season.

13 • Fall Feast Song, West Saanich.
This song was always sung at a feast, at a Potlatch. The song would be sung to pray for the food, and to thank the Creator for the food that was on the table. This is the way the native people prayed before they ate their food, and they would celebrate in this way. Some people would call this a Feast Song; some would call it an Eating Song. This song originates from the Saanich People, from West Saanich, in the southern Part of Vancouver Island.

14 • Fall Mountain Song, Nooksack.
This song was received by a elder from the Nooksack tribe. She had received this song in the fall season, and the Mountain Spirit had told her to use this song to encourage people, and so this song is used to encourage people.

15 • Honoring the Ancestors Song Fall Song, Saanich.
This song comes from the Saanich People. This is a song to honor our ancestors, to thank the ancestors for our life.

16 • Fall Doctoring Song, Cowichan.
This comes from the Quw'utsun' people, or known as Cowichan people, from Vancouver Island near Duncan, B.C. It comes from the village of Kwa'mutsun, and it's a very old doctoring song.

17 • Fall Farewell Song, Straits Salish.
This song was sung at gatherings, at potlatches, medicine circles. When the meeting was over, there would always be someone who would get up and sing the Fall Farewell Song.

18 • Words of thanks from Johnny Moses.
I am very thankful for the songs. The songs are important. I come from an oral tradition and we only remember things that are sacred and important to our family and our friends, because it is life force, life giving and receiving. So we only remember important things: important stories, important songs, and these songs are very important to our people. This is why we are sharing these songs with you, so that you may enjoy these songs, and that you will enjoy the richness of the Native American people–the rich culture, the rich songs–that are to be shared with all people. For there is a lot of love and prayers in the songs that we share with people, otherwise we would not share these songs, if they had no meaning.

Someone asked me, "Why do you sing these songs? Why do they live on?" I responded and said, "Because the songs work, and the songs help us. This is why they live on. And this is why we sing them, because they have purpose." It is a important cry; singing and crying are the same. This is very important to the Native American people – something that we have to offer to people. I thank you very much, that you will treat these songs with respect, and may you enjoy these songs, that they may be encouragement for your life-force. Thank you.

Volume Two • **WINTER**

Disc 2: Recorded 1989

1 • About the Winter Medicine Songs.

These spiritual songs of the winter season are very important. That is why I am sharing these songs with all of you, so you can get a feeling of the songs that are from the Northwest, the medicine that is here in the Northwest, that is available to you. Nature speaks to us in a very beautiful way. It is always calling us; we just have to listen, to the Creator, to Mother Earth, to our Tree People, the Plant People, the Animal People. It is so important.

The first song that I will share with you is the Snowflake Song. The people of this area, when snow would come to visit the people, they would have special song for the snowflakes as the snow would begin to fall, and they would begin to sing, to thank the snowflakes for coming to visit.

2 • Winter Snowflake Song, West Saanich.

3 • Winter Snow Wind Song, Swinomish.

The Snow Wind Song was a very special song to our people of the Puget Sound. They would take their thoughts and they would throw their thoughts upon the Snow Wind. You would watch the snow as its falls and when the wind would blow the snow into different areas, sometimes the snow would fall in a circular motion, or a very special design that it would make. The people would throw their thoughts on the snowflake as the wind was blowing the snow, and as the snow would land, that was the end of their thoughts –their bad thoughts.

4 • Winter Walking Snow Song, Cowichan.

This is a song that many of our people would sing as they are walking through the snow, thinking of the snow, giving their thoughts to the snow, thanking the Snow Spirit as they are walking. Feeling the snow, how cold it is; what a refreshing feeling it is to walk through the snow. It is a healing way. It is healing to walk through the snow.

5 • Winter Gift Song, Samish.

This was a song that was from Guemes Island. The Samish People would sing this song to welcome the winter. As winter would arrive, people would get together and sing this song, and they would give each other gifts, similar to your Christmas that you have today. But in the olden days, Christmas was almost every day or every week to the Native American people. Samish Winter Song.

6 • Winter Fire Song, Swinomish.

The Winter Fire Song was usually sung around the fire, in the long houses of our ancestors. The people would gather around the fire and the grandmothers and grandfathers would share the ancient stories of long ago–teach the children, teach all the family members about the fire songs, the winter fire songs.

7 • Winter North Wind Song, Samish.

The North Wind Song is a very powerful song. The North Wind represents strength, power. Many of the men warriors and women warriors of the Northwest Coast would ask the North Wind to give them strength at the time of war, or at the time of physical strength.

8 • Winter Mountain Spirit Song, Saanich.

The Mountain Spirit Song was usually sung at the time when many of our people would go to the mountains to seek their Spirit. Sometimes they would not have to go up to the mountain; the Mountain Spirits would come to visit them, and it was up them to try to find the Spirit within themselves, of the mountains. Because in the winter-time, the Mountain Spirits come down during the winter season and it is very strong. This is a way to thank the Mountain Spirit, is by singing a Mountain Spirit Song.

9 • Winter Snow Mountain Song, Samish.
Snow Mountain Song was always sung when the people would look at a distance at the mountains and they would see the snow on the very top of the mountains. It would remind them of the beauty of the Mountain Spirits, like the snow was the hair of the mountain in some way. So, many of our people would sing this song as a healing; it was also used as a healing song.

10 • Winter Thunder Spirit Song, Kikiallus.
This particular song was only sung in the wintertime, the Thunder Spirit Song. This Thunder Spirit Song was a very powerful Spirit. There were a few people in the Northwest Coast that had the Thunder Spirit for their Guardian Spirit or Spirit Power. This Thunder Spirit Song was a common song; it was used for social reasons as well as spiritual reasons. It was also to represent power of concentration. You would ask the Thunder Spirit to help your concentration if you were weak in concentrating in things, or if you were weak in memorizing, you would ask the Thunder to help you; the Thunder Spirit would give you energy.

11 • Winter Water Serpent Song, Johnny Moses.
The Water Serpent Song was a song that came to me as a child, when I was ten years old. I would see this Water Serpent every time I would go to the beach. At first I wondered why I'm seeing this Water Serpent and I thought I was seeing things. Later on, as time went on, as I became older, the Water Serpent would visit me in a dream, or in a vision, and it would talk to me. I began to pray to the Creator to help me, and I traveled, in a tunnel. The tunnel went through the water, through the ocean, to the very bottom of the ocean, where I went to visit the Water Serpent. This Water Serpent is used to help us in our fears, our troubles. If we have hard feelings toward someone, we pray to the Creator to help us, and we talk to the Water Serpent to give us strength, to teach us of our fears and troubles and frustrations.

12 • Winter Drumstick Song, Nuu-chah-nulth.
The Drumstick Song was usually sung to bless a drumstick. The Drumstick Song is a very special song, because our people are always reminded that everything is liv-ing. When you bless your drumstick that you are going to use, you take care of your drumstick, and you have a special song that you create within yourself –or the Spirit will give to you– that belongs to that drumstick. Very few people today carry the Spirit of the Drumstick Song. Many of our people today use the drumstick, but there are many people that do not know the tradition of the drumstick.

13 • Winter Jump Dance Song, Samish.
The Winter Jump Song is a very powerful song. The Winter Jump Song represents the medicine people jumping between life and death–The Power of winter–receiving you r medicine song, your medicine dance, through the Jump Song. This is why we sing the Winter Jump Song, to receive Power, to receive medicine, from the Creator.

14 • Winter Jump Dance Song of the North, Samish.

15 • Winter Jump Dance Song of the South, Samish.

16 • Winter Jump Dance Song of the West, Samish.
This Winter Jump Song of the West was to thank the ancestors, and to thank the people who were in the Land of the Dead. They were not only jumping for themselves in this dance, but jumping for all those who have passed on, in memory of them, for all the people in the Land of the Dead.

17 • Winter Jump Dance Song of the East, Samish.
The last Winter Jump Song, of the East. This Winter Jump Song is always to thank the Creator, is always dedicated to the Creator. We dedicate our whole life to the Creator, and when we sacrifice our life to the Creator, he gives us many, many gifts through our life. So we thank the Creator with joy; we thank the Creator with this Jump Song.

Volume Three • **SPRING**

Disc 3: Recorded 1986

18 • Winter Moon Song, Swinomish.

19 • Winter Half Moon Song, Swinomish.

20 • Winter Spirit Song, Nuu-chah-nulth.
This is a winter spirit song that my grandfather used to share with many people, no matter who they were. He would sing this as a greeting song, a spiritual greeting song, to thank them. This song can be used for anything, this Winter Spirit Song–before you drink your water, before you eat, before you leave your house–can be a protection song as well.

21 • Winter Spirit Traveling Song, West Saanich.
The Spirit Traveling Song was always sung before you would sing your spiritual song and before you would spiritually travel in your dream or your vision. Many of our people would sing this song in their mind if they were asleep. If you are awake, then you sing this song to the Four Directions before you start to travel–or before you go on a journey: the spirit traveling.

22 • Drumming for Spirit Traveling, Straits Salish.
This drumming will be the drumming for the spirit traveling also known as journeying, or tunneling. It's used to visualize spirit traveling. Most people visualize going into a hole, either into a cave, or a hole in the ground, or in the sky, and going through a tunnel. But before they do that, they cover themselves with light. That's if they haven't received their Spirit Power or their Guardian Spirit. So you visualize covering your body with light, bright light, from your candle. Then when you hear the drumming you begin to travel. You think of somewhere that you would like to be that is beautiful–a forest, the mountains, a garden, whatever is beautiful to you–wherever you want to find our Spirit Power, or something that you want to know in your lifetime.

1 • These songs are a gift to all people, the children of Mother Earth. These songs are all sacred and spiritual songs that come from my teachers, my grandmothers and grandfathers. They represent the gifts of our people, that we are still giving gifts to people, even people we do not know. These songs can be shared with all people. You can play them in your homes, and they can be healing for people who are just visiting you. These songs are very important. The first Spring Medicine Song will be the Spring Welcome Song.

2 • Spring Welcome Song, Cowichan.

3 • Spring Rainbow Song, Puget Sound.
The next medicine song will be the Spring Rainbow Song. This is a song that many of the Native people that lived around the Puget Sound area, every time they saw a rainbow, they would look at the rainbow, and the rainbow would give them a gift, a gift of song that comes from one of the colors of the rainbow. This is one of the songs that comes from the Rainbow, the Spring Rainbow.

4 • Walking with the Spring Song, Kikiallus.
This is a song that many of our people would sing as they were walking through the forest in the springtime. As they were walking in the springtime, it was very important to meditate and pray while they were walking. Many of the Native people here in the Puget Sound area think of walking as a prayer in itself. As you're walking, you pass many things; you pass many of the Plant People, the Tree People, and all the flowers you see blooming, coming out, talking to each and every one of us. In this way we walk through the springtime, through the forest, as medicine for ourselves, as we're walking in the forest, walking by the plants, and the trees, and the flowers.

5 • Spring Bluebird/Jay Song, Vancouver Island.

The Bluebird is a very important animal of the Bird People to our Native American people in the Puget Sound. This particular song belonged to one of my aunts, on my mother's side, who owned a Bluebird Spirit; she had a Bluebird Spirit and this is one of the songs.

6 • Spring Wind Song, Spokane.

Then next medicine Song will be the Spring Wind Song. This is the song that shows respect to all four directions: the North and South Wind, and the East and West Wind.

7 • Spring Traveling Canoe Song, Kikiallus.

This song was a very special song among the Kikiallus Tribe that lived near Conway, Washington. This traveling canoe spring song was very special. Many of the people–the medicine people–as they would travel on a river canoe going towards the bay and out to the ocean, as they were traveling on the river, they would have a plant of some kind, some kind of flower–spring flower–and it would be on this canoe, and as they were traveling on this canoe, they would sing to this special plant. When they arrived in the bay from the river, they would plant this flower somewhere around the bay to show their respect for the bay. Then they would go and get another plant in the forest and leave the bay and go into the ocean. They'd always get a plant that was very, very old, that was ready to die, and they would offer that one plant to Grandmother Ocean. That is why this is known as the Traveling Canoe Spring Song, because it was also a song of sacrifice, and a song of the spring.

8 • Spring Water Song, Cowichan.

This is a very spiritual song. Actually all the songs I just sang were spiritual. But this is a Spring Water Song to thank the spring waters of the mountains. Many of our medicine people, when they traveled to the mountains, they always drink the spring water, or they bathe in the spring water, to thank the mountain. The water is nourishing, the mountain people are nourishing. The mountain people give us the spring water, and the spring water gives to us. This is our way of thanking the Spirit when we drink the Spring Water. We thank the Spring Water by singing this song.

9 • Spring Petal of the Flower Song, Okanogan.

The petals of the flowers are very important to our people. We have a song, we believe that a flower an give you a song, and each petal that on a flower has a song; each one of those petals is a family of that flower. They are children that are all brothers and sisters. In the center is the mother and the father. So we think of the petals as songs when we look at the petals. They have a beautiful song to give us.

10 • Spring, Grandfather's Song of Love, Samish.

Next song is the Song of Love. This song came from my grandfather. My grandfather, his Indian name was Jijawich; this was my grandfather on my mother's mother's side of the family and he was a Lower Samish Indian. And this was his song of love that he shared with his family to show how much he loved them. Even though he might not have shared his tears physically, but he would share his tears spiritually, within his heart, that nobody would see except the Creator, the Great Spirit, was the only one would see his tears. So he decided that he must share his tears of love through a song, which he called his Song of Love.

11 • Spring, Grandmother Wind Song, Samish.

Grandmother Wind Song is very important to the Northwest Coast people. We always listen to the wind, because we use the wind in our healing ceremony–and this is one of the songs I'd like to share–the Grandmother Wind Song.

12 • Spring Bumblebee Song, Nuu-chah-nulth.

The next medicine song will be our Spring Bumblebee Song. All the insects to our people in the Northwest Coast, we use them for different types of medicine, and the Bumblebee Spring Song is very important. Many of our people use the bumblebee to understand vibrations, to understand feelings from other people. Other people might call these feelings vibrations; however they feel, maybe they go in a room and they feel really strange, or maybe they feel really good. Well, if they call upon the Bumblebee Spirit, the Bumblebee Spirit can teach you these things, because the bumblebee feels many things.

The bumblebee sees things through feeling; feeling physical and material things, through feeling, can see. I guess you could say your hands can have eyes; if you feel things, if you call upon the Bumblebee Spirit, you can see things through your hands.

13 • Spring Falling Leaf Song, Swinomish.

Falling leaves are very important to our people. When we watch a falling leaf, it represents our loved ones who have left us. Our people feel very sad sometimes if they see a falling leaf that reminds them of their mother or their grandmothers or grandfathers, or whoever that was close to them that died. When people sing the Falling Leaf song, they receive healing from that leaf. They ask the leaf for more understanding, and they ask the trees and the bushes that own these leaves that fall, for understanding, for teaching, about dying, about death. It is very sacred to our people. We do not see ourselves a sending our life with death, but going on in to another world: transition, changing, moving to another world, and growing with our heart, and mind,and spirit.

14 • Spring Dance Song.

We have many spring dance songs for our spring ceremonies here in the Northwest Coast. This is just one of the spring dance songs that we use for our spring dances. We use the Spring Dance Song for our Spirit Power Dance or our Animal Power Dance.

15 • Spring Whispering Wind Song, Swinomish.

Whispering wind is very sacred. If we listen to the Wind –whether it's the North or South or East Wind–if we listen closely, if we're in prayer, that Wind will whisper to us, maybe will give us a message, a spirit message. Maybe this whispering will turn into a song, and the whispering will get louder and louder and louder.

16 • Spring Waterfall Song, West Saanich.

The Waterfall Song. The Waterfall is also a Spirit Power. My uncle owned a waterfall song that was one of his Spirit Power songs. He lived in Saanich, West Saanich, which is near Sydney and Victoria B.C. in Canada. This was one of his songs –the Waterfall Song–that he gave to all people as a gift of his medicine.

17 • Flower Spring Dance Song, Snoqualmie.

This is a medicine song that our medicine people would sing also as a healing song. They would always have a plant or a flower in their room when they would sing this song. If they were working on a patient, they would have a flower there, and that flower would be a helper–a Spirit helper. But this was only used in the springtime, of course. In the Northwest Coast, that's the only time we have flowers, is in the springtime. So this is why the medicine people would use these flowers and call it a flower spring song. They would have a flower in their presence as they were doing their Spirit dance, and their Spirit song.

18 • Johnny Moses' Indian name.

I'd also like to share my Indian Name. My Indian name is xʷisteməni (Whis • STEM • uh • nee) : Walking Robe. That is a medicine name that I carry and share with all my loved ones. This is a name that I'd like to share with each and every one of you, with the Spring Medicine Songs. I hope these songs will be healing for you. I hope these songs will be a gift of love, a gift of the heart, a gift of the spirit, and to encourage each and every one of you to look to your dreams and visions, and to your heart, for the medicine. This is the way of my people; this is the way of all my relations: the Plant People, the Rock People, the Mountain People, the Rainbow People, the Flower People, all living people.

Volume Four • **SUMMER**

Disc 4: Recorded 1994

1 • About the Summer Medicine Songs

These are songs of the summer season, from the Northwest Coast people, from the Puget Sound area and the Vancouver Island area. These are songs that were sung in the summer for the enjoyment of the families, of the people who would gather together in small groups and gather food–whether it was roots, berries, or if they were fishing or hunting–they would always gather in small groups and they would go to their summer villages or campsites, wherever they were traveling, to gather the food. These songs are sacred. These songs that are being shared are for your enjoyment and for your healing. They are traditional songs.

The first song I would like to share with you is a welcome song that is sung in the summer season, to welcome the spirits that help us in the summer with our fishing, hunting, and gathering of roots and berries. Summertime was a very important time for Native people, because this was a time they worked very hard so that they would have enough food in the wintertime for the potlatches-give-away ceremonies–and just for the time of visiting, when relatives would come and they would have extra food to share with their people. This is a welcome song. This song comes from the Kikiallus people, and it is a welcome song.

2 • Summer Welcome Song, Kikiallus.

3 • Summer Salmon Berry Song, Samish.

This song that I would like to share with you is a song that we sing before we gather the Salmon Berries. The Salmon Berries that are coming out in the beginning of June is a very important source of food for the Native American people. This is a salmon berry song and it is a song to thank the berries for the life-force that the berries give us.

My grandmother used to sing this song to thank all the berry pickers who lived before–the ancestors who picked the berries–that they would show her in a vision or a dream the best places to gather berries. And in this way by singing this song, the berries would know that you have respect, and your intuition would lead you to the right places to gather the berries, because it was the berries that were calling you. They were calling you, they were reaching you, and you are following your intuition to find these salmon berries.

4 • Summer Canoe Traveling Song, Samish.

This song comes from the Samish people who lived on Guemes Island. This song is a canoe traveling song, when the family would get together, and they would all travel to their fishing campsite–fishing village–to camp through the summer season to fish. They would enjoy themselves by singing these songs to thank the season, to thank the summer for work. And they would pray for work, that they would work in respect, and that they would work in a sacred way, because work was prayer. This song is a song for enjoyment when you are traveling.

5 • Summer Potlatch Song, Nuu-chah-nulth.

p'ačitɬ means to give, or to give away. In the summer we also have giveaway ceremonies, to bring our people together, to thank the Creator and the ancestors for the gifts that we have received. Many of times, people, when they would get their first salmon, especially at this time, the King Salmon–or if they would get a deer or elk, whatever it maybe–they would give a feast, and bring their people together. Or maybe someone was going to get a name and they would bring the people together. So the summer was also a time for enjoyment, of coming together for the *p'ačitɬ*. Some people know the word p'ačitɬ as "potlatch," which also means to give or giveaway: a potlatch ceremony. This was only sung in the summertime, to thank the spirits of the summer for the gathering. This is what we call a warm-upsong.

6 • Summer Elk Song, Samish.

The Elk Song is sung to give strength to the hunters. This particular song I am going to share with you, comes from the Samish People who lived on Lopez Island and it is from the Elk Society.

7 • Summer Black and Yellow Butterfly Song Swinomish.

Black and Yellow Butterfly. This butterfly was very important to the fisherman. This was another sign that they would look for in the summer when the salmon runs were traveling, especially through the Puget Sound area. They would look for this Black and Yellow Butterfly and they would know it was time to have the ceremonies for the different kinds of salmon. This song was to thank the Black and Yellow Butterfly for coming back again, to let the fisherman know that the salmon runs were traveling –the salmon runs were very important–that the spirit of the salmon was still with the people, every time they saw a Black and Yellow Butterfly. This song comes from the Swinomish People. It is a Black and Yellow Butterfly Song.

8 • Summer Deer Song, West Saanich.

This particular deer song is a song that was used to help the basket makers. There's a special bone that the deer have –that's shaped almost like a needle–that the basket makers use. They would thank the deer in this way for the gift of the basket work, making the hard-baskets, the cedar-root baskets. This song comes from the West Saanich People on Vancouver Island.

9 • Summer Thank You Song, Jamestown S'Klallam.

This song comes from the Klallam People, the Jamestown Klallam People. It is a thank you song, a song of thanks. In the summertime, sometimes someone would have a gathering in their home, and they would put out a table–put several tables together, have a long table–and have all kinds of food, and invite the people in the village to their home. This is a song they would sing before they would eat their food: Thank You Song. They were thanking all the people that were gathered around the table.

10 • Summer Fire Song, Kikiallus.

This fire song comes from the Kikiallus People. This was a song that people would sing long ago when they'd all gather at the beach, or gather by the river, or wherever there was water. Wherever there was a campsite there, they would put up their camp, their tent. In those days they used the cattail mat houses. People would have a big bonfire and they'd sing songs, just to be happy. They were called firesongs, happy songs. The people were happy; they had finished their work through the day and now was a time to gather around the fire and tell stories. Sometimes they would sing the stories. This was just a happy song–a fire song–that was sung around the fire.

11 • Summer Sunhouse Song, Nuu-chah-nulth.

This is a song to thank the people of the sun, the people who feel connected with the sun and it is a summer song; we only sing this song in the summer. Sunhouse Song: It comes from the Sunhouse Clan, but this is an open song, a song for anyone to sing. It is a song to thank the sun for its light, for its strength, and it helps people to grow. It helps people to become strong, just like the sun. This song comes from the Northern Nuu-chah-nulth who lived near Cape Cook. My grandfather used to sing this song, and he always called it the Sunhouse Song.

12 • Summer White Seal Song, Samish.

The White Seal was an important symbol –important spirit animal–among the Native people, especially the Samish People. The Samish People looked at the White Seal as a very important person. This person was the wealthy person of the ocean. This song was used to protect the fisherman who would go out into the ocean. The White Seal would always protect the fisherman. If they would pray to the Creator, and ask the Creator to send the White Seal to protect them, the White Seal would come, and would bring strength and healing to the fisherman who were out in the ocean.

13 • Summer Kicking the Rotten Log Song, Nuu-chah-nulth.

This is called Kicking the Rotten Log. This song my aunt used to sing; she lived in Meares Island.

She said this is Kicking the Rotten Log Song. She said this is a happy song. This was a song that was sung for children. They would tell stories of where they would kick the rotten logs, and they would turn into a person, a human being, and that rotten log was actually a person. Just like today, when someone is sitting in the room maybe, and they're sleeping while you're talking, you got here and kick them and wake them up, and they're a person. They were just laying there snoring away or whatever, and you have to go there and kick the mandlet them know what you're saying. So this is a song that the grandmothers and grandfathers used to share with the children. It's just a happy song, to be alert, and to be listening to the one who is giving you advice and don't be like a rotten log, sleeping around, sleeping there, while the person is sharing important words.

14 • Summer Blackfish Song, Nuwhaha (Upper Samish) .

This song comes from the Duwhaha people, also known as the Nuwhaha; the people lived where Bow Hill, Washington is now. The Duwhaha people had the Blackfish Song. They would go down to the San Juan Islands in their canoes to meet with their relatives, and they were the caretakers of this one particular song. This was a song for the Blackfish in the summertime. Blackfish was a sacred animal among the people. Without the Blackfish, there would be nothing left in the Puget Sound. The Blackfish was, you might as well say, the caretaker of the Puget Sound area. Blackfish was very important to the people. This was a song to be thankful for this Blackfish. Some people call the Blackfish a Killer Whale, but our people in the Puget Sound area called the Killer Whale, Blackfish.

15 • Summer Knife Song, Squinamish.

The Knife Song comes from the Swinahmish People. The Swinahmish people lived where Shelter Bay is now. They lived next to the Swinomish People that are located near La Conner, Washington. This is a knife song and this was always sung at special occasions, like a naming ceremony, or some kind of gathering, a giveaway ceremony–potlatch. This is a song to give thanks for the hunting, for the hunting ceremonies and the gift of hunting.

16 • Summer Waterfall Song, Snoqualmie.

This is a song that we would sing when we were bathing in a waterfall, to thank the water, and this is a summer song. This song comes from the sdukwálbixw people –the Snoqualmie people–and it is a song for anyone to sing; it is just a song of happiness. When you're happy, and you want to have a good life, a fulfilling life, you would bathe in the waterfall. In the Snoqualmie Mountains there are a lot of waterfalls all over the place, so there are a lot of places to be happy, a lot of places to bathe.

17 • Summer Cedar Song, Nuu-chah-nulth.

This song comes from the Nuu-chah-nulth People, from Ohiaht, Ohiaht Band; they are southern Nootka People, or Nuu-chah-nulth. This is a song to be thankful for the cedar. We use the cedar bark for our clothing. We made cedar mats for tables. We made them for placemats, curtains, and windbreakers, all kinds of things. We also made canoe bailers, our canoes, our homes, out of the cedar tree. The cedar was used for everything, so it was the mother tree of all the Tree People, so we always thanked the Cedar, even in the summertime.

18 • Summer Potlatch Song for Child's Naming.

The next song I would like to share with you is a song that we would sing at a Potlatch, a p'ačitɬ ceremony, otherwise known as a giveaway ceremony. This song was always sung for a child, a child that would be receiving a name, a child's name. This song we would sing for a child, and we were telling this child: "We want you to grow up to be strong, to be an adult and live a fulfilling life." This was one way to encourage children. This can be sung not only at a naming ceremony, but at anytime for a child when a child needs encouragement . In the tradition of our people, we always give a dinner. We say, "Let's spread a table, meaning, let us spread a table and put food out, and share words and songs for the child." Then this song would be sung at the table, to encourage the child.

19 • Summer Mountain Song, Snohomish.
This was sung for the hunters, the fisherman, when they would return back from the village, and they would sing a mountain song. Mountain Song represented strength and foundation and life-force. And because rock is the oldest medicine, we always remember this by singing a Mountain Song to welcome our fisherman and hunters back to the village, because they're providing food for the people. Many of the people, long ago, used to go to the mountains to pray. They used to go to many places to pray, but the mountains was one of the places that hunters and fisherman–hunters especially–would go to pray.

20 • Summer Mountain Goat Song, Jamestown S'Klallam.
The Mountain Goat Song was always sung for wealth: spiritual wealth, material wealth. When someone was very wealthy–or feeling wealthy at a time–they would sing this song. When they wanted strength and wealth for their children, they would sing this song. This song comes from the S'Klallam People of Jamestown.

21 • Summer Eating Contest Song, Nuu-chah-nulth.
This is the Eating Song. This is also a song for enjoyment, a song that was used in social occasions, people gathering together. Sometimes they'd have eating contests. Who could eat the most food? Maybe two people would have a contest; they would compete with one another. Who could eat the most? There were two men in our village, in Ohiaht, in the Nootka area, who had a contest one day. One said, "Whoever could eat the most will be able to share their strength for the people, to the people." And so they began to eat. Tons of food were put in front of them: bowls of salmon, deer meat, elk, berries, and they began to eat and eat and eat. They would only stop long enough just to sing this eating song, and this eating song was to give them strength. People would laugh and watch the two people that were competing and say, "Oh who is going to win? Who is going to burst first? Who is going to blow up?" They would always be saying something that was funny to make the people laugh. And sure enough, one of them would lose the contest and collapse, because they ate so much and was just ready to burst. And the people thought it was funny. Of course the person who lost didn't think it was funny. But this was a song where people would enjoy themselves.

In this song, you hear this sound yurh, yurh, and that means that the food is ready to come up, but he's telling himself: "Food stay down in my stomach, I have to put more in–ulrh, yurh." That's what he is saying in the language of our people.

22 • Summer White Deer Song, Snohomish.
The White Deer Song is from the Snohomish people: sduhúbš. This song was sung before telling the story of the Deer People. The deer of course is very important to the Native people. Our drums are made out of deer hide –the best drums are made out of deer hide–and the deer is very important to the people. So the storyteller would always share a song from the White Deer, or a deer, any kind of deer. But this is one particular song that would be sung for the young people before they heard the story of the deer.

23 • Summer Bone Game Song, Coast Salish.
Bone game songs were sung in the summer as well; they were sung all year round, but in the summertime was a great time for the people to gather and play the Bone Game. The Bone Game was to strengthen your ability to guess the female bone, which was the bone without the stripe, and the bone with the stripe–the striped bone–was the male bone.

You were to guess the female bone and the female bone represent s many things as the beginner of life. If you win that provider of life, you win a gift. In olden days the people would compete. They gamble with one another and strengthen their intuition, strengthen their power within their mind, in their heart–by guessing–using their abilities, their spiritual strength. They would sing these songs to confuse the other party that was holding the bones, or guessing, depending which group. The ones who were singing were always trying to confuse the one who was trying to guess, "Where is the female bone?" or

"Where is the bone?" They would sing these songs to hide the bone. "Which hand is the bone?" They would play this game, and they would sing this song until the other party guessed which side the female bone was, in the right hand or the left hand, because they would switch the bones around during the game.

24 • Summer Clam Shell Game Song, Nuu-chah-nulth.
Next song I'd like to share with you is a song that the children and the elders used to sing before they would play this one particular game we called "*k'ek'otlakatsulh*." The northern Nuu-chah-nulth people had a game, similar to all the Native people, with a clam-shell, a clamshell that would be balanced on a stick: the provider of life. The elders would be sitting in a half-circle on one side, and all the children would be sitting in an-other half-circle on the other side. Each child would get up–one by one–one child at a time would get up and walk very slowly, practically tip-toeing, to the stick that was in the middle of the circle where the clamshell would be balanced on the stick. And while they were trying to get that clamshell, they were going to get the clamshell –go to get it and bring it back to where they were sitting– the elders would be making funny faces and saying all kinds of funny things to make the child laugh. And you could not help but laugh, because the elders would make these strange faces; they'd stretch their face and stick their tongue out and all these kinds of things, just to make you laugh, or they would say things. And if you laughed, you had to go back to where you were sitting, and the next child would have their turn. By the time anybody reached the stick, it took a long, long time–sometimes nobody reached the stick–but sometimes there was one child that would reach that clamshell that was balanced on the stick. This was to strengthen your ability to hold your emotions during a time of gathering, depending what the gathering might be. But this was a fun time; this was a fun game for children and elders.

25 • Summer Hop Picking Song, Wanapum/Yakama.
This is a song my grandmother shared with me as a child. She said, "This is a song that we used to sing when we would travel to the hop fields, to pick hops." Indian people would gather from all over the country to these hop fields and they'd sing songs about their work and life and their families. These were songs that they sang just to be thankful to the Creator that they had a job in this life.

26 • Summer Cedar Root Song, Snohomish.
This next song, my Aunt Lucy on my grandmother's side, my grandmother's sister–in tradition, all our aunties are our grandmothers, my grandmother's sisters and her cousins, they're all grandmothers in our tradition–and this is a song that I received from her. It's a summer song. We sing this song to thank the roots. This is for all the roots, the cedar roots that we use for the hard baskets. And it's a song to be thankful for our life force, because life force travels through the cedar roots.

When we make a basket, it symbolizes that we are holding life force, holding knowledge and wisdom. And sometimes we'll give baskets away to share our love, and all the things that we have learned in our life, with someone that is important to us. *Timul ul tu'lll* is the life-force traveling through the cedar roots. *Kil ul tiil ul tiil ul ti* is the prayer; your prayers and the cedar roots' prayers are working together while you're digging.

27 • Summer Drifting Back Song, West Saanich. The next song I would like to share with you is a song called the Drifting Back Song –the Drifting Back– or we call it "the tide that is coming in and out song." We never say goodbye when we leave one another. We always say "we'll see each other again," or "we will be drifting back in again." This is a song that we sing for our friends, because we know even if they get mad at us they will drift back to us, like the tide comes in and out. They will drift back and they will drift out again, and they will drift back in. Our friendship will always be the same; it will just become stronger and stronger. This is a friendship song. Some people call it a farewell song, but it is actually a drifting in

and out song. This song my grandfather used to sing and this song I'd like to share with you. It is from the Saanich People, from West Saanich.

28 • These songs that I have shared with you were given to me by permission only, from elders who sang these songs. Many of these elders passed these songs on for people to enjoy. These songs were sacred, but they were also social songs, songs of the summer, to enjoy the season. I share these songs with you so that you may enjoy them and use them with respect, and in a sacred way. For singing and crying are the same. We have the same word for singing and crying. And in this way it gives me great pleasure to share these songs, because I have respect for the elders, and the elders have respect for the songs. And if you have respect for the songs, you can bless your brothers and sisters with these songs, and you can bless nature, and nature will bless you. By singing these songs, you are thinking of your brothers and sisters–the Tree People, Animal People, Rock People, Star People–you are thinking of them when you are singing these songs.

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CREDITS

Sung and recorded by Johnny Moses – Whisstemәni – Walking Medicine Robe, Nuu-chah-nulth and Tulalip Coast Salish, b. 1961 (recorded 1986, 1987, 1989, 1993, and 1994)

Vocals on Fall Songs: Mary Caridi and Carrie Gicker

Digital transfer: Archives of Traditional Music, Indiana University Bloomington

Mastered by Tom Stiles, Jack Straw Productions, Seattle

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Commentary CD recorded by Loran Olsen (1981), Johnny Moses (1987), and Gregory P. Fields (2010, 2011)

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FIGURES

Cover image of Johnny Moses: H. Scott Punches

1 Drum: H. Scott Punches

2 Bell: Gregory P. Fields

3 Johnny Moses, 2013: H. Scott Punches

4 Vi Hilbert, ca. 1979: Loran Olsen

5 Canoe with sails, Olympic peninsula, James G. McCurdy, ca. 1900. #1955.970.470.513, Museum of History and Industry, Seattle

6 A Lummi youth, courtesy of Pauline Hillaire

7 Skagit Potlatch house, Whidbey Island, O.S. Van Olinda, ca. 1902. NA832, University of Washington Libraries, Special Collections

8 Lummi carver Joseph Hillaire (1894-1967) ca. 1955, courtesy of Pauline Hillaire

9 Makah canoe, Tribal Canoe Journey 2009, Tuthsullee Ellene Porter

Drum graphic: Drum painted by Johnny Moses

Maps: Designed by Gregory P. Fields. Cartography: Charles Yeager, Snow College; Randall Pearson, Zach Schleicher, Center for Spatial Analysis, Southern Illinois University Edwardsville

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In honor of Vi Hilbert, taqʷšəblu (Upper Skagit, 1918-2008)
and the coming generations

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