AN AHOUSAT ELDERS SONGS TRANSCRIPTION AND ANALYSIS

by

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to the required standard

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ABSTRACT

This study examines the development of a comprehensive transcription method for Northwest Coast Native music. In the past, ethnomusicologists have presented methodologies which sometimes lacked data useful for present comparative studies. For this reason, research for this study was conducted in the field to gain a more complete understanding of both musical and cultural characteristics. Eighteen songs were recorded for this study between November 1990 and February 1991. They were sung by Mr. Peter Webster, an Ahousat elder of the Central Nuu-chah-nulth people located on Flores Island near Tofino on Vancouver Island, British Columbia. Melodies, drum rhythms and song texts were discussed in depth with Mr. Webster, thus providing many musical and cultural insights from an ‘emic’ (inside) point of view. Much of this information is included with the song transcriptions and analyses. Song texts are presented in the Taat'aqqaap dialect of the Nuu-chah-nulth language, together with English translations. Comparisons are also made with Ida Halpern’s 1974 recording, Nootka: Indian Music of the Pacific Northwest, to determine the extent of musical continuity and variation over this brief period.

One of the limitations of my work has been the lack of opportunity to record songs during the ceremonies in which they are usually performed, such as potlatches or tluwkanas. Another limitation has been the Western notation system, which, as received, is not sufficiently flexible for the transcription of Native music. For this study, additional descriptive signs
have been created to adapt the Native musical characteristics to the Western notation system. While the method developed in this study has facilitated the transcription of Nuu-chah-nulth music, there is still a need for further development of an independent notation system.

A clear, comprehensive transcription method, flexible enough to accommodate this music, has been the primary aim of this study. If this transcription method is useful for transcribing other Native musics, then future comparative music studies will benefit from it.
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CHAPTER I

INTRODUCTION

The main focus of this thesis is upon the development of a comprehensive transcription methodology applicable to music of Northwest Coast Native cultures. Kroeber (1939) has defined eleven different culture areas on the North American continent, such as Southwest, Southeast, Plains, Great Basin, and Northwest Coast. Each culture area contains many different sub-groups. For example, the various Northwest Coast cultures fish and hunt small game. The Plains peoples, on the other hand, mainly hunt big game on the prairie, with fishing limited to streams and rivers. In the same manner that life styles vary, music also varies from area to area, that of the Northwest Coast being among the most complex.

The Nuu-chah-nulth people (nuu-ca-nul: previously known as Nootka) are situated on the west coast of Vancouver Island (see map in Appendix E). This culture is comprised of three main groups: Northern, Central and Southern-Nuu-chah-nulth. The music of the Central Nuu-chah-nulth culture is the focus of this study. Particular attention is given to a representational sampling of songs of Peter Webster, an Ahousat (ʔaahuuusʔaht) elder of this culture.

Ahousat music, transmitted in the oral tradition, is continually changing, and this creates difficulties for transcription in Western notation. To illustrate problems in this area of research, a discussion of...
past and present methods of transcription is given in Chapter II: REVIEW OF THE LITERATURE.

Ethnomusicology is a continually evolving field of research. In the past one hundred years, it has been influenced by other disciplines, such as Linguistics and Anthropology. Northwest Coast Native music studies were popular in the late 19th and early 20th centuries, with a revival of interest in this area occurring in recent decades. Music of this region varies from culture to culture, but contains some similar characteristics found only on the Northwest Coast. For example, melodies, generally undulating within a narrow range, are composed of small intervals; drum rhythms are very complex, often with dramatic beat changes; drumming is sometimes performed by many people beating on large planks; singing is sometimes unaccompanied for dramatic effect and also during song leader/group alternation. The above characteristics require innovative, lucid transcription techniques in order to represent the musical language of another culture.

Although this discussion is restricted to the Northwest Coast musical area, many of transcription techniques can be applied to other indigenous musics of North America. For extensive comparative studies, large collections of data are required, in addition to the musical data presented within a general transcription format. I believe that many early researchers did not transcribe Native music comprehensively, and I have attempted to illustrate these points by reviewing their methodologies in CHAPTER 11.

In Chapter III: TRANSCRIPTION AND ANALYSIS OF PETER WEBSTERS SONGS, problems with the transcription of Northwest Coast
Native music are identified in order to elucidate my own methodology. This particular methodology is presented through the song transcriptions and analyses.

While studying recordings of Northwest Coast music (Halpern 1974; 1981; 1986), I found that visual representation of the music in record jacket notes seldom corresponded clearly to the actual recording. In addition, some transcriptions were incomplete due to omission of text, thus resulting in confusion for following the songs. The result was a search for improved methods with which to represent the music of this culture. Comprehensive transcription methods are highly beneficial to the following groups of people: (1) ethnomusicologists utilizing this material for comparative research, (2) non-musical researchers requiring musical interpretations to complete their ethnology of a culture, (3) non-Native persons wishing to understand more about a Native culture through its music, and (4) Native people wishing visual representation of their songs. To accommodate the needs of such diverse groups, transcriptions need to be written as descriptively and clearly as possible, accompanied by the recordings, and analysed with some addition of cultural context.¹

Bruno Nettl suggests that "much of this function [transcription] is taken over by good commercial recordings. The layman can satisfy his interests through such recordings much more easily than by laboriously reading notations which do not, after all, reproduce some of the most obvious features of the sound such as tone color (though these can

¹Since this thesis primarily concerns transcription methodology, the reader should refer to the following cultural or musical ethnologies for a deeper understanding of the cultural contexts of the Nuu-chah-nulth music: Denomone (1939), Sapir and Swadesh (1939), Drucker (1951), Clutesi (1969), Sapir and Swadesh (1978), Arima (1983), Webster (1983), and Kirk (1986).
sometimes be described in words)” (1964, p.127). Recordings are generally considered good musical representations, but visual presentations provide many clues to understanding the music which the ear may miss. Nettl does realize this fact however, and comments on the necessity of transcription for careful analysis and song reproduction (1964, p.128).

In addition, the inclusion of text can facilitate reproduction of a language. Many Native people have not learned their own language and both Native and non-Native people today wish to learn an indigenous language for personal interest or research. During the course of my own research, it became necessary to obtain some knowledge of the Ahousat language in order to facilitate transcription of song texts for translations. The Native words in this study are presented in a modified form of the International Phonetic Alphabet. This particular form was developed by Dr. Jay Powell from the University of British Columbia Department of Anthropology, Mr. Andrew Callicum, Nuu-chah-nulth Tribal Council Chairman, and members of the Taat'aaqsapa Language Committee (Powell 1989).

The initial step in beginning my fieldwork was locating a Northwest Coast singer who would be willing to share his/her songs. A discussion with Verna Kirkness, Director of the Native Indian Teacher Education Program (NITEP) at the University of British Columbia, resulted in my introduction to Mr. Peter Webster. Mr. Webster lives on Flores Island, which is to the north of Tofino on Vancouver Island. Well known as a "singer of songs", Mr. Webster is also known in his Native language as "O-wo-me-yis", meaning "Leader on the Baach". Recently, at his diamond wedding anniversary, he was given a name which belonged to his great,
great grandfather - "Kleslakik", meaning "something good come out of the mouth. During his lifetime, he has sung at many important functions. These functions include local potlatches, a 1968 Centennial Workshop on Ethnomusicology (Proceedings pub. in Halpern 1968), and a 1969 meeting of Native chiefs with Prime Minister Pierre Trudeau.

Mr. Webster agreed to work with me, and subsequent recording sessions were arranged at his home in Ahousat in October and November 1990, and again in February 1991. For the purpose of this study, Mr. Webster sang his songs in the privacy of his home, with background noises, such as people talking, dishes clattering and a clock chiming. To illustrate his family's wealth perhaps, I was shown a video tape of a recent memorial potlatch which included the songs and dances belonging to the Webster family. I was asked not to use the information in this study, and out of respect for the family, I have not included the film data. Songs recorded for this research are primarily social songs, with the exception of four Tlukwana ceremonial songs, and their contexts are discussed in Chapter III. Due to the expense of making these fieldtrips, I was limited as to the number of visits I could make. However, three trips to Ahousat provided me with a wide variety of songs, as well as several renditions of particular songs for comparative purposes.

At this point, I should comment on a particularly troublesome aspect which is sometimes encountered in comparative studies of Native musics. Comparisons of songs within a genre, within one singer's collection, within a culture, or even between cultures, are perfectly acceptable. However, because of the characteristic of song ownership among Northwest Coast Native cultures, a restriction is imposed on the singing of another
composer's songs. Not every indigenous culture in North America regards songs as owned property. Other cultures have songs belonging to a societal group, or to the entire tribe. In other cultures, songs are often borrowed from other people and adapted to fit the borrower's musical style. On the Northwest Coast, however, the study of song transmission is very limited due to restrictions on singing another composer's songs. Mr. Webster was, understandably, quite adamant that another singer would not be allowed to sing his songs (for comparative purposes). Mr. Webster's grandsons, however, are learning his songs from taped recordings at his home in Ahousat. This is the modern method of passing on songs.

Ahousat, also called Marktosis (maaqtusiis), originally belonged to the O-tsus-aht band of the Nuu-chah-nulth, but the Ahousahts declared war against them, and thus claimed it for themselves (Webster 1983, 60-62). At present, approximately 800 people reside at Ahousat. This village is quite remote and can be reached only by a thirty minute ride in the Band's sea bus from Tofino, or by renting a seat on a sea plane from either Vancouver or Tofino. An elementary school, high school and commercial fishing industry provide employment for the people residing there, along with traditional crafts, such as drum construction and basket weaving.

Jessie Webster weaves the famous 'Maquina hats' (large hats for wearing on the head, and tiny hats for wearing as earrings).

During the course of our meetings, eighteen different songs were recorded, including some songs which had been sung for Ida Halpern approximately twenty years earlier (Halpern 1974), and several renditions of certain songs. Although confined to a wheel chair and suffering from

---

2John Jewitt described these hats in his 1815 account of the "Nootka" people (Jewitt 1815, 49).
poor health, Mr. Webster sang the songs quite heartily, thus upholding his reputation as "Leader on the Beach". Mrs. Jessie Webster, despite poor health at the time, joined her husband to sing the Weather Song.

Ten years ago, Mr. Webster studied linguistics at the University of Victoria. At the age of 82, he has only recently retired from teaching language and traditions at the Ahousat schools. He was of inestimable assistance with the texts of his songs, working many hours with pronunciation, translation and transcription of the Ahousat language.

In our discussions, many concerns were raised by Mr. Webster regarding the youth of Ahousat. He felt that too much of their time was consumed by Nintendo games, television, and rock music, and that as a result, not many young people have learned enough of their traditional ways. In his family, however, some of his grandchildren have studied their songs, dances and language. Two of his grandsons have learned many of the family songs, one of whom memorized them at first hearing according to Mr. Webster. However, he did note some problems with regards to their performance of traditional dance steps, rhythmic accompaniment and pronunciation of text. Mr. Webster stated that television interfered with the teaching by the elders, as the children were not listening the way they would have in the past (Webster 1990b). He also attributed the problems of pronunciation in the traditional texts to the influence of the more widely spoken English language. However, in spite of these problems, the younger generation are learning many aspects of their cultural traditions.

Language is a very important cultural aspect and this is especially significant in the song texts which convey complex beliefs, biases and
assumptions about the culture. For methodological and linguistic purposes, a discussion of texts and vocables is presented in Chapter IV: SONG TEXTS AND VOCABLES. Structural similarities and variations in the music are examined in Chapter V: CONTINUITY AND VARIATION. These two concepts are discussed in a comparison of four songs recorded for this study with Halpern's 1974 recording of the same four songs, and a comparison of three different renditions of one song.
CHAPTER 11

REVIEW OF THE LITERATURE

Chronological Review

In this study, it is not possible, nor is it necessary, to mention all the early scholars who have transcribed and analysed Northwest Coast native music. I have selected a broad chronological representation of scholars from which to illustrate both methodological difficulties and innovations observed in their transcriptions.

Carl Stumpf, a late 19th-century "philosopher, psychologist and musicologist" (Herzog 1949, 931, recorded and transcribed songs of many "exotic" visitors to Germany. The Bella Coola Indians from British Columbia, who were visiting Germany, allowed Stumpf to record their songs (Stumpf 1886). His analysis was concentrated mainly upon the melodies in these songs. Franz Boas contributed two of the nine songs (Nos. VIII and IX) for comparative purposes; he had heard the same group of singers at a separate performance (Stumpf 1886, 408). Stumpf did not analyse these songs, nor the dances with them, contextually. He commented only upon the "cannibal dance with masks" which they wore, and their method of dancing, "at times on both feet" (Stumpf 1886, 406). In addition, Stumpf transcribed the songs using only two descriptive signs for pitch, as indicated by his statements.
"In den folgenden Notirungen sind die etwas erhöht zu singenden Töne durch ein x, die etwas zu vertiefenden durch ein o oberhalb der Noten bezeichnet". (1886, 408)

The "raised tones" were marked with an "x", and the "lowered tones" with an "o"; but, as shown in Fig. 1A, these marks did not indicate how high or how low each pitch was actually performed. Stumpf’s inclusion of text with the melody is noteworthy, but, as Fig. 1A illustrates, only part of the text is transcribed, and the reader must assume that the remaining words follow the same pattern (which the abbreviation "etc." implies).

The contributions by Boas, on the other hand (songs VIII and IX), include texts with greater attention given to detail (see Fig. 1B). Unlike Boas, many 19th- and early 20th-century studies of native music with song texts were often incomplete. A more comprehensive transcription of the song texts by Stumpf and other musicologists would have been useful to both ethnomusicologists and linguists for comparative studies today.
VIII. Lied beim Stüechenspiel

To-qon-la-ki to-qon-la-ki to-qon-la-ki
Un-teja-la-ki un-teja-la-ki un-teja-la-ki
Al-la-la-ki a-la-la-ki a-la-la-ki

IX. Schenkenfestgesang.

Stumpf 1886, 413-414

Both Boas and Stumpf used bar lines, time signatures and key signatures denoting a purely Western approach to analysis of a non-Western music. Hornbostel and Abraham, in their Vorschläge für die Transkription exotischer Melodien (1909), offer the following suggestions regarding the use of bar lines:
Keinesfalls darf dieses Prinzip pedantisch gehandhabt werden: ein Motiv erscheint eher vergrößert oder verkleinert wieder, und das Bild der melodischen Gruppe würde durch die strenge Durchführung der Einteilung in gleichmäßige Takte zerrissen werden... Die einzelnen Gruppen werden durch Takstriche getrennt....

Takstriche (vgl. § 8). Lässt sich nach keinem der genannten Gesichtspunkte eine vernünftige Gruppierung durchführen, so sind Takstriche nur an die Teilschlüsse zu setzen (1909, 9).

The opinion expressed by these scholars is that the music must indicate the need for bar lines. For example, some "exotic" music has an irregular melodic rhythm, which means that it does not have regular accents for metric measurement; therefore, bar lines would distort the actual melodic flow. In addition, Hombostel and Abraham suggest that the transcriber should not be too "pedantic", or the true picture of the melodic motives may be altered. However, they do recommend solid bar lines for single melodic phrases, and dotted bar lines for larger groups of melodic phrases. Through their suggestions, Hornbostel and Abraham offer transcribers a slightly more flexible transcription system.

Further transcription flexibility, albeit small, is found in their consideration of time signatures. Stumpf's transcriptions, which were restricted to one time signature only, would have benefitted from Hornbostel and Abraham's suggestion of alternating time signatures:


Although consistently using Western notation, Hornbostel and Abraham proposed a more adaptable system, allowing for different numbers of beats in alternate measures. For example, if the transcriber felt that there were different numbers of beats in the measures, they could be indicated with different time signatures at the beginning of the song, i.e., 3/4 + 2/4.
Hornbostel and Abraham's proposal also includes microtonal signs inserted in the key signatures. In other words, a tone found to be consistently high or low, would be notated with a '+' or '-' above the 'b' or '#' in the key signature (1909, 6). Hornbostel and Abraham's innovative developments in transcription were an improvement over earlier methods.

Franz Boas, physicist, geographer, linguist, and later, anthropologist and ethnologist, collaborated with Stumpf, Hornbostel and Abraham, and many other scholars in his research. As an anthropologist, Boas studied all aspects of a culture. During his research trips on the Northwest Coast, he collected many songs with his ethnographic data. In his article, "Songs of the Kwakiutl Indians" (1896), Boas collaborated with John C. Fillmore to transcribe the Kwakiutl songs.

Fillmore viewed native music as being evolutionary in nature. He stated that: "The first harmonies to be displayed are naturally the simplest — those of the tonic and its chord. The more complex relations are gradually evolved as a result of the growth of experience" (Fillmore 1899, 319). Native music was considered by Fillmore to be in the early, or simple, stages of its evolution toward the more complex European music. As a result, Fillmore actually added harmonic3 to the melodic line of native songs to illustrate the relationship of native music to harmony.

Boas completed a thorough ethnography of the Kwakiutl people, including both songs and dances in their context (1896; 1897). Working in the field, Boas transcribed songs by ear while the Native people were singing them. Fillmore, working in his home or office, transcribed songs from a phonograph cylinder. He had recorded these songs from Kwakiutl
Indians who were visiting the World's Columbian Exhibition in Chicago in 1693 (Fillmore 1899, 304).

Boas' greater appreciation of context is perceived in Fig. 2A, in which he referred to the fact that Fillmore did not hear some of the weaker tones (Boas 1896, 1); thus, their individual transcriptions resulted in several differences. Boas endeavored to transcribe the songs as comprehensively as possible, whereas Fillmore did not realize the full importance of some aspects, such as text and translation. In a letter to his wife while on a field trip (November 17, 1894), Boas stated "Today I corrected a few of the songs Fillmore wrote down in Chicago. Either the Indians sang very differently into the phonograph, or he could not hear them well" (Rohner R. and E. 1969, 179). Boas either heard different variations from those of Fillmore, or he was correct in criticizing Fillmore's hearing. Boas did have the advantage of being able to request a repetition of songs he found troublesome to transcribe, whereas Fillmore may have inadvertently erased the weaker tones through repetitive playing of the wax cylinders.

In his extensive transcriptions of Kwakiutl songs, Boas includes complete song texts: Fig. 2A, Kwakiutl-Boy's Song, provides an example of Boas' text transcription (1896, ). Boas' Kwakiutl ethnography (Boas 1897, 706) includes both exact and free translations of the song texts, which contribute significant information regarding the ceremonies in which they were heard. Fillmore's transcriptions (Boas 1897), on the other hand, omit text in these songs (see Fig. 2B).
sung while the child is being rocked on the knee.

\[ j = 72. \]

\[
\text{Sticks} \quad \hat{\bullet} \quad \bullet \quad \bullet \quad \text{etc.}
\]

\[
\text{Line 2} \quad \text{Line 3}
\]

In the seventh and tenth bars of the second line etc. Mr. Fillmore has \( \text{Evidently the repeated}\) c sharp which is sung on a weak syllable disappeared on the phonograph. His tune closes with a repetition of the first line while I heard lines 2–5 sung in the same manner. Line 6 is spoken. Line 2 of the following text was dictated to me after I had recorded the song in which it had been omitted.

(Boas 1896, 1)

---

**Fig. 2B**

**TUNE, RECORDED BY J. C. FILLMORE.**

**SONG OF THE MASK OF BAXBAKUALANUXSI’WAE.**

(?)

Beating \( \frac{5}{6}\) \(\hat{\bullet} \quad \hat{\circ} \quad \bullet \quad \circ \quad \bullet \quad \bullet \quad \bullet \quad \text{etc.} \)

(Boas 1897, 687)
Boas, Fillmore, and Stumpf all used Western notation for time signature, and key signatures. Being primarily interested in continuing his research work in the field, Boas sent cylinders of his recorded songs back to scholars in Berlin for transcription and analysis. Erich M. von Hornbostel and Otto Abraham, students of Carl Stumpf, studied and transcribed the forty-three Thompson River Indian songs recorded by Boas (Hornbostel and Abraham 1906). Their method involved the use of Alexander Ellis' cent system for interval calculations (Hornbostel and Abraham 1906, 451). Stumpf's initial idea, that the tonal expression of native people was based upon principles different from those of European musics, was enlarged upon by Hornbostel and Abraham. The following statement is an example of their conclusions stated in "Tabelle I" regarding the types of intervals which they perceived in these songs:

Der Zusammenfassung der Einzelworte haben wir eine Leiter von temperirten Vierteltonen (erste Columne zugrundegelegt; als Maximum der Abweichungen nach oben und unten wurde also ein Achtel des temperirten Ganztones (25 Cents) zugelassen (Hornbostel and Abraham 1906, 451).

Thus, Hornbostel and Abraham's analysis considered 3/4 tones, 5/4 tones, and tones situated between major and minor thirds and major and minor sixths, which were stated as "neutral thirds" and "neutral sixths" respectively. The basic transcriptions of the Thompson River songs are in Western staff notation, but with the following exceptions:

---

Alexander J Ellis, and English mathematician, devised the cents system of intervals in which a semi-tone equals 100 cents, and an octave equals 1200 cents (1885).
a. accidental? are notated at the actual pitch level rather than the standard key signature method used in Western notation, i.e., the flat for 'Eb' placed on the bottom line of the staff, rather than the usual top space

b. both flats and sharps are notated together in the key signatures if pitches are consistently altered by a semi-tone up or down

c. one of the key signatures contains a '+' over a 'b' for a tone raised microtonally in the entire song

d. numbers over the bars indicate the number of eighth notes in each measure (See Fig. 3A)

Fig. 3A

Hornbostel and Abraham notated the percussion accompaniment under the melodies, but omitted the text (see Fig. 3B). The two scholars could have transcribed the song texts from the wax cylinders which Boas
had sent them, if Boas had neglected to send the text transcriptions which he had transcribed himself?

Fig. 3B

**18 (158). DANCING-SONG.**

\[
\begin{align*}
\text{Drum beats} & \quad \text{Melody} \\
\text{A}^1 & \quad \text{B}^1 & \quad \text{A}^2 \\
\text{B}^1 & \quad \text{C}^1 & \quad \text{B}^2 \\
\text{A}^2 & \quad \text{B}^3 & \quad \text{C}^2
\end{align*}
\]

(Hornbostel and Abraham 1906, 460)

The drum beats were heard as being either syncopated or unsyncopated, in addition to being quite complicated and difficult for them to transcribe (Hornbostel and Abraham 1906, 453). Rhythmic problems encountered were partially a result of contrasting rhythms between the melodic line and the drum accompaniment. The drum was also hit either ahead of, or following, the melodic beat. In addition one song was composed of a difficult free-rhythm, and others required alternating measures of beat counts (Hornbostel and Abraham 1906, 452ff). An example of one of these rhythmic complexities is shown in Fig. 3C, where the melodic meter is marked as 4/4 time while the drum meter is shown as 3/4 time. Another song which was transcribed by Hornbostel and Abraham gives six beats of the drum against four beats in the melody (1906, 469).

\'(which appears to have been the case, as there was no mention in his letters of texts being sent with the cylinders (Rohner, R. and E. 1969)).
While it was evident that these two scholars were struggling with the creation of a transcription method appropriate for non-Western musics, it was not until 1909 that their *Vorschläge für die Transkription exotischer Melodien* was presented to the music world. Hornbostel and Abraham's proposal was presented at a time when transcription methods were of primary interest to musicologists. The resulting proposal for the transcription of non-Western musics involved a musical system of signs—which would be applicable to, and flexible enough to accommodate, the majority of non-Western musics.

Suggestions for bar lines, key signatures and time signatures, were only a small part of Hornbostel and Abraham's proposal. Also presented were new concepts for the transcription of clefs, indeterminate pitches, aspects of performance practice, phrasing, tone color, melismas, and dynamics, in addition to rhythm, tempo, structure, variations, and song texts (Hornbostel and Abraham 1909, 4-15).
Shortly after the publication of Hornbostel and Abraham’s proposal, Edward Sapir travelled to Vancouver Island (between 1910-1914) and recorded many songs of the Nootka (nuutka) band of the Nuu-chah-nulth Indians. A student of Franz Boas, Sapir transcribed the song texts (Roberts and Swadesh 1955, 310ff), but the cylinders of music were stored in Ottawa at the National Museum of Canada for many years before Helen H. Roberts worked with them. During the early 1920’s, Roberts transcribed the songs from these cylinders. The completed study of these songs was carried out by her in conjunction with text analysis and translation by Morris Swadesh between 1934-36; this study was finally published in 1955 (Roberts and Swadesh 1955). This is an excellent example of collaboration between disciplines - linguistics, ethnology and comparative musicology - for a comprehensive study of language, culture and music. Roberts and Swadesh were also fortunate to be able to consult with a native person from the Nootka (nuutka) band, Alex Thomas, about song classification and cultural context (1955, 202ff).

In Roberts’ transcriptions, song texts written in Sapir’s 'field phonetic symbols', are included under the melody line. These texts are transcribed in the revised Nootka orthography by Swadesh in Part II of “Songs of the Nootka Indians of Vancouver Island (1955, 310ff). In addition, Roberts includes small indications of drum or rattle accompaniments, slashes through note heads for microtonal indications ('/' or '//' for raised tones and '/' or '//' for lowered tones) and upper

---

3 As a linguist and ethnologist, two trips were made by Sapir for the Geological Survey of Canada in 1910 and 1913-14 (Roberts and Swadesh 1955, 199).
4 The National Museum of Canada is now known as The Canadian Museum of Civilization located in Hull, Quebec.
case letters above the staff for phrase markings, with lower case letters below for melodic motives, (i.e., A A', and a b etc.; see Fig. 4A). Bar lines, time signatures, and terminology, such as Fine, Coda and Dal Segno are used as in Western practice. Key signatures are omitted because, as Roberta states: "...their presence might be thought to lend prejudice to a certain melodic setting" (Roberts and Swadesh 1955, 206). Variations within each song are extensively examined in her "Analyses of Form" (1955, 2771, with different phrase renditions discussed, in addition to rhythm, text and pitch. This is useful material for further comparative studies with other Nuu-chah-nulth cultures.

Fig. 4A

\[ \text{Figure 4B shows Roberts' transcription of drum accompaniment, which indicates only the beginning of the pattern.} \]
Roberts' primary concern was with the melodies of these songs. The drum beats were of secondary importance, as shown in Roberts' analysis of "song groups" which includes only one or two phrases of percussion accompaniment in each song grouping (Roberts and Swadesh 1955, 223-229). However, she did mention the fact that the phonograph did not record the drum or rattle accompaniment at times. Frances Densmore also described recording problems, in which the phonograph would not record the drums or rattles on the cylinders (Denemore 1943).

With her many books on various North American Indian cultures and their musics, Frances Densmore made a lasting impression on the field of ethnomusicology! Her song transcriptions of Northwest Coast Native-music were included in Nootka and Quileute songs (1939) and The

One of her principal analytic techniques, used to gain understanding of structural differences, was the formulation of tabulated statistics (Densmore 1918; 1939). These statistics, based on numbers of intervals, pitch repetitions, and particular beginning and ending notes, were tabulated and compared with statistics of other native musics (see Densmore 1939, 1-20). Although Densmore’s method was exceedingly detailed, her conclusions were stated in Western analytical terms, rather than in those from within the culture. Densmore has left behind a legacy of statistical data, which will need re-examining to establish the some of the ‘emic’ context in her analyses.

Using only a “few special signs”, Densmore chose to transcribe native music using the guidelines of Western notation:

The presentation of anything as strange as Indian singing must be in familiar terms if it is to be intelligible. Therefore I have used ordinary musical notation with a few special signs and entrusted the differences from that notation, as well as the mannerisms, to descriptive analyses (Densmore 1968, 109-110).

A description of the “special signs” used by Densmore, is given in Nootka and Quileute Music (1939, xxiv). For pitch raising or lowering, a “+” or “−” are used, a “glissando-diminuendo” on a note is indicated as “\”, and pitches held longer than their written note value are shown with a “c” above them, while tones given less than their written note value are indicated with a “v” above them.

In Fig. 5, Densmore illustrates the importance of the melodic line and song structure simply by the exclusion of percussion accompaniment and text.

Densmore recorded these song collections in the field between 1923-1926.
Of course, Densmore's discussion of major and minor tonalities applies more accurately to Western music than to Native music. Many Native songs can be considered as having a major or minor sound to them, but I believe that they should be analysed with the Native context in mind. Musical instruments with standard pitches are not used in this music. Therefore, Native singers are not restricted to certain pitches, as compared to the European musicians with tempered scales. Native singers may begin a song on any microtonal pitch and the ensuing intervals may often be microtonally formed. For the above reasons, this author is of the opinion that the terms major and minor do not apply to native tonality.

Densmore's employment of key signatures, time signatures, bar lines, and Western tonality are indicative of her reliance on the Western notation system. Exclusion of text and instrumental accompaniment
reveals the same musicological focus on the melodic line as that of previous 19th- and early 20th-Century musicologists. A result of this style of transcription is a loss of Native musical data and stylistic characteristics; however, Densmore does include a broad study of each culture, singer and song with her transcriptions. In *Nootka and Quileute Music* (Densmore 1939), the analysis included with each transcription describes number and size of intervals, tonal range, keynotes and some of the variations in different song renditions.

Textual variations, and their relation to melodic variations, were given secondary importance. Densmore states: "Four renditions were recorded and are uniform except for unimportant note values due to differences in words" (1939, 174). The "differences in words" would have contributed important information about text and small melodic variation. Roberts and Swadesh illustrated, in *Songs of the Nootka Indians of Vancouver Island* (1955), the importance of song texts. Ida Halpern, on the other hand, came to realize their importance only during the later period of her research.

Ida Halpern stated that she recorded over five hundred songs on the Northwest Coast (1981, 2ff). This large collection of data encompassed over forty years of research. In her first major study of Nootka music (Halpern 1974), a fundamentally Western approach was used in her methodology, i.e., identification of scales, separate melodic motifs and major/minor tonalities. The small melodic motifs, which sometimes form the whole of Halpern's transcriptions, make it difficult for an untrained Western ear to follow the recorded song (the entire transcription would be more useful). In addition, lack of text and instrumental accompaniment with the
transcriptions (see Fig. 6) is problematic for both researchers and laypersons requiring this information.

Fig. 6

Side 2, Song 3
Warrior Song, sung by George Clutesi and his Port Alberni group (W 7)

Introductory motive (sung octavo lower):

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

Scale - distant

(Halpern 1974, 9)

Two innovative factors have emerged from Halpern's work: the replacement of bar lines with phrase markings ['], and the use of 13th-century rhythmic mode notation for percussion accompaniment (see example below) (Halpern 1974, 4; Halpern 1981, 29-30).

Rhythmic mode notation:

1. Iambus  \( \underline{\underline{\text{--}}} \) or \( \underline{\underline{\text{\underline{\underline{\text{--}}}}}} \)
2. Dactyl  \( \underline{\underline{\text{\underline{\underline{\text{--}}}}}} \) or \( \underline{\underline{\text{\underline{\underline{\text{--}}}}}} \)
3. Trochee  \( \underline{\underline{\text{--}}} \) or \( \underline{\underline{\text{\underline{\underline{\text{--}}}}}} \)
4. Anapaest  \( \underline{\underline{\text{--}}} \) or \( \underline{\underline{\text{\underline{\underline{\text{--}}}}}} \)

Halpern's earlier work (1967) vocables were thought to have little meaning; her later research, however, reveals deeper insights into their meaning (1974; 1976). For example, as George Clutesi informed Halpern,
the meaning of the syllable "Ho" or "O" is 'Lord' in Nuu-chah-nulth, and this syllable is found in both Adam Shewish's and Peter Webster's Farewell Songs, in addition to many others (Halpern 1976, 263).

Halpern's recent recordings of Kwakiutl music include extensive electronic analysis, utilizing a stroboscopic tuner for measuring pitch frequencies and a Sonograph for measuring timbre, pulsations and percussion accompaniment patterns (1981). With these electronic devices, she plotted microtones, drum patterns and intervals with greater accuracy. Many transcriptions in the Kwakiutl record notes show cent differentiation above the notes (Halpern 1981; see also Fig. 7). Compared to Roberts' more simplified transcription method of writing microtones with '+' or 'i' above the notes, and '/' or '/' though the note heads (Roberts 1955, 257), Halpern's method is slightly more accurate, but Roberts' method is also equally important. Few comparisons of successive song renditions have been undertaken, and, as a result, it is not clear whether a note will continually be sung at +20 cents in consecutive song renditions; however, pitch variations abound in oral traditions and the note would quite possibly be altered in numerous performances of the same song. Therefore, Roberts' method of indicating microtones is equally useful.

In Fig. 7, Kwakiutl Chief Billy Asu's Whale Song, cents are indicated over the pitches, and letters mark the larger phrase structures. While the majority of Halpern's transcriptions utilize breath marks for smaller phrase structure, Fig. 7 employs seldom-used bar lines. Halpern's transcription method includes time signatures, but omits key signatures, using accidentals where necessary.

7 Halpern 1981, 7-11.
In the record notes enclosed with the Haida album (Halpern 1986), the concept of "scale" was changed to "foundation tones", which allows greater freedom for tonal analysis within the Native context. As Halpern states:

On this recording of Haida songs I have tried to refine these concepts further, and thus prefer not to present scales but rather foundation tones. These are, by definition, the core tones of a Haida song translated into Western notation. Rather than scales in the Western-European meaning of the term, they provide an aid to our understanding of the given composition and nothing more (1986, 2).

In other words, Halpern perceives the notes of the Native songs within their own tonal form and not in the Western scale form. Through this technique, Native music can be analysed and presented in a form which includes a more Native musical characteristic; therefore, only the notes used in a particular song are examined: rather than the notes assumed to be included in the Western 'scale'.

Fig. 7

Whale Song A8 (Billy Assu)

(Halpern 1981, 43)
Halpern continues to use electronic devices for her analysis of Haida music (1986), but her "personal observations" are included; and transcriptions sometimes consist only of "foundation toned". Texts are often excluded in the record note transcriptions, thus omitting important data. The addition of conversations with the Haida singers, however, gives the Native people an opportunity to hear relevant backgrounds to the songs.

Wendy Stuart's study of Coast Salish Gambling Music contains a short introduction to the ethnological background of this music, followed by a large collection of song transcriptions (1972). The majority of the songs use vorables. Stuart's analysis of form, melody and scale conform to the Western analytic style, while the descriptive symbols used for fifty cent intonation deviations are employed when necessary.

Fig. 8 illustrates Stuart's transcription techniques, showing percussion accompaniment and melodic variations. Additions of arrows indicate microtones above or below the equivalent Western pitches; bar lines are utilized and analysis included after each song.

Fig. 8

(Stuart 1972, 56)
Other recent native music studies contain song texts, contextual sensitivity, and highly descriptive music transcriptions. Anton Kolstee’s M.A thesis (1977) of Bella Coola music, and his PhD dissertation (1988) of Bella Bella/Heiltsuk music and ceremony, are slightly ‘Boasian’ with their extensive inclusion of cultural data. Kolstee has contextualized the music, and given it important structural and functional analysis within that context. This is illustrated by his comment that, "...hierarchy of the music's structural characteristics strongly reflects the hierarchy of the functional setting in which the songs were used." (1982, 109).

Kolstee’s "Transcriptional Diacritics", or transcription signs, are slightly augmented from previous ethnomusicologists' descriptive markings (1988, 143ff). In Fig. 9 below, Kolstee illustrates his particular transcriptional methodology. For example, structural divisions are indicated by "||", whereas melodic phrases are separated by broken bar lines "\"", similar to Hornbostel and Abraham's dotted bar lines (1909, 11).

Fig. 9

C7 Cry Song of Chief Hāyuŷa

\[ \begin{array}{c}
\text{o.s.p. = 8} \\
\text{sur.} \\
\text{lie} \\
\text{3'00"}
\end{array} \]

(\(J = \text{ca.66}\))

Tu-glis qas ki he ye

(Kolstee 1988, 298)
Percussion accompaniment is not given a clef sign, but rather a double slash (/), and the beat pattern is transcribed with direct relation to the melodic rhythm. In other words, if a beat is played slightly ahead of the vocal rhythm, it is transcribed slightly ahead of the vocal rhythm.

In addition, Kolstee has transposed the songs into the key of C and used cipher (number) notation to simplify analysis and comparison! This method eliminates awkward accidentals or key signatures, and the "original starting pitch", or "o.s.p.", is indicated at the beginning of the transcription for tonal range identification. Microtonal pitches are marked with the familiar "+/-" signs, signifying a quarter tone or less, while pitches marked with arrows pointing upward or downward indicate vocal pulsations of less than a half tone. Although the complete song is not included here, the percussion accompaniment has been fully transcribed, which occurs in the majority of Kolstee's transcriptions.

However, while the above example includes the song text, not all transcriptions in Kolstee's studies do. When the texts are included, however, the English translation appears after the song. These two major studies by Kolstee (1982, 1988) could be said to represent a culmination to date of evolving ethnomusicological transcription methods. He has provided a good working model from which many scholars can benefit.

Conclusion

Upon reviewing the transcription methods for Northwest Coast native music, I have perceived a general trend towards better adaptation of Western notation for the transcription of non-Western native music. The
late 19th- and early 20th-century scholars were limited by their lack of accurate recording equipment. Comments on the inadequacy of the phonograph for recording and replaying songs are noted in Densmore (1927, 110) and Roberts (1955, 206). Halpern was aided by more modern and accurate equipment, i.e. a record-cutting and playback machine, a Sonogram, and a stroboscopic tuner; however, she still found it necessary to use her own listening capabilities in conjunction with the electronic equipment for comprehensive transcription and analysis.

Ethnomusicologists in the past few decades have been using sensitive technological recording and analysis equipment, which provides durable recordings and more accurate analysis.

From Stumpf's era (for the purpose of this study) through to the present era, scholars have chosen to work within the boundaries of Western notation, adding new ideas out of necessity. Throughout this research period, many problems with transcription of music of an oral tradition have arisen and many innovative solutions have been proposed, thus contributing to the continuous evolution of the methodology employed in comprehensive transcriptions of Native music.
CHAPTER III

TRANSCRIPTION AND ANALYSIS OF PETER WEBSTER’S SONGS

Ceremonial Background

The particular method described in this chapter has been devised for transcription and analysis of songs performed by Peter Webster. Although this transcription method is applied to Ahousat music, it is also applicable to other Native musics in North America. I have attempted to maintain clarity (while including comprehensive information) by employing the Western notation system in an adapted form, using the fewest number of descriptive signs.

In the Nuu-chah-nulth culture, there are three socially significant ceremonies - tlukwanas, potlatches, and feasts. Tlukwanas, the most important winter ceremonial of this culture, are usually staged by the chief to mark important events in the lives of his family members (Drucker 1951, 386). They are dramatic performances in which the children (novices to be initiated) are kidnapped by 'supernatural' wolves who teach them some of their individual family's hereditary rights. The children's relatives 'rescue' the novices after a certain amount of time, and they are then ceremonially purified. Thus, through this ceremony, hereditary rights are passed on. Different versions of the ceremony are performed between each band of the Nuu-chah-nulth people (Drucker 1951), and a potlatch usually follows the tlukwana.
Potlatches are held to show the wealth of the host through a distribution of gifts and a display of the family songs, dances, masks, and hunting and fishing rights. They are also held to transfer hereditary rights to a chief's children (Drucker 1951, 377). Many different occasions arise in which a potlatch is given, such as birth, puberty, marriage, death or merely a child's first tooth (Drucker 1951, 377). Chiefs could host a potlatch in their own community, or inform another chief that they would be hosting one in his community. Both chiefs, and commoners who save enough money and goods, may host potlatches.

Feasts, on the other hand, are given in place of expensive potlatches, and/or during potlatches or tlukwanas. Reasons for giving feasts are similar to potlatches. In addition, chiefs sometimes hold feasts to share their fishing wealth if they have had a prosperous catch. Gifts are not distributed to the guests, but large quantities of food are prepared and consumed.

Certain parts of these ceremonies are owned by the various chiefs, such as imitating a wolf in a Tlukwana, or giving a speech during a potlatch. In addition, songs and dances, which are part of a chief's property, are performed during these ceremonies.

Although the songs sung by Peter Webster have been recorded in his home for the purpose of this study, they are usually performed for various ceremonial and non-ceremonial functions. For example, the songs sung during a tlukwana ceremony are: 13. Tlukwana War Song #1, 14. Namasat (Welcome) Song, 17. Tlukwana War Song #2, and 18. Tlukwana War Song #3. Peter's potlatch songs are: 2. Paddle Song, 3. Entrance Song, 4. K'imirik'im?tla Song #1, 5. K'imirik'im?tla Song #2, 6. Marriage Song, 15. Mask Dance Song, and 16. Dinner Song. The only
game song in this study, which is sung at a Lahal gathering, is: 12. Bone Game (Lahal) Song. The remaining six songs, which are performed at any time, are part of the basic Nuu-chah-nulth daily life: 1. Seal Hunters' Song, 7. Boys' Lullaby #1, 8. Boys' Lullaby #2, 9. Girls' Lullaby #1, and 10. Girls' Lullaby #2.

I have presented only a short summary of some of the ceremonies in Nuu-chah-nulth culture because the main focus of this study is upon a transcription method which would best represent the musical language of this traditionally oral culture. In the following sections of this chapter, my transcription methodology is discussed, followed by songs and their analyses.
Transcription Signs

7 = marking for short melodic phrase, or breath
A B C = capital letters indicate separate song sections
b c = small letters indicate melodic phrases within sections
To A = indicate that song returns to 'A' section
+ = pitch raised approximately 1/4 tone
- = pitch lowered approximately 1/4 tone
. = vocal pulsations on same pitch, same word sound
a.s.p. = actual starting pitch recorded on tape
\= pitch drop by end of song
= uncertain pitch
\ = voice or drum silent
\ = pitch drop, and/or slide to lower pitch
\ = shouts, no specific pitch
\ = drum notation
/ = pause, less than eighth note time value
Form

Traditional analysis of musical form involves the use of terms such as strophic, binary, ternary, sonata, toccata, and many others (Apel: Harvard Dictionary of Music (1975), S.v. "Forms: musical"). The first three forms, strophic, binary and ternary, are applicable in a general sense to Peter Webster's songs. While some Western music depends on harmony for a large part of its structural format, Native music does not utilize harmony in any way. The forms of the eighteen songs in this study have been analyzed according to phrases and repetitions, cadential patterns, and drum patterns. For the purpose of this study, strophic is defined as one verse of text (or vocables) repeated many times with the same music. Binary form is defined as a song containing two sections, with the second section sometimes repeated (A B, or A B B), and ternary form consists of three sections, such as A B A.

A strophic format was found in the majority of these songs. Two exceptions, 4, K'ımtlk'im?tla Song #1, and 12, Bone Game (Lahal) Song, have strophic form, but with slight variations. The former has a form of A A A' B A, in which A' lacks three small melodic motives found in A. This factor could be due to the fact that B contains words; therefore the A' sections before and after B are not meant to be the complete A section, but rather the two phrases of A with B separating them. Song 12, on the other hand, has only one or two words added to the song texts in the fourth and fifth strophes; therefore, I do not believe this constitutes a new section letter (i.e. B), and I have marked its form as A A A' A', or strophic.

One song found to be in ternary form (A B A) is 5, K'ımtlk'im?tla Song #2. The remaining songs with forms similar to the ternary form are: 14, ?Namasatl (Welcome Song) (All:B:II A), 17, Tlukwana War Song #2.
(ll:AA:ll:BB:ll) and 18, *Tlukwana War Song #3* (ll:AA:ll:BB:llA). In Native music the above applied forms are useful for general structural outlines only.

Since this method of transcription stresses clarity and simplicity, form letters are used at the beginning of each new section and for directive purposes, as opposed to Western directive terms, such as Da Capo (D.C.) or Dal Segno (D.S.). For example, in song 4, "To A" is placed at the end of the B section. By using basic English directives, unnecessary foreign musical terms are eliminated, thus providing more easily understood transcriptions.

Measurement of meter with bar lines is inappropriate for Native music, with its metrically-free melodic lines; therefore, bar lines are omitted. Breath marks replace bar lines to indicate breath pauses and motivic phrases, thus enabling the eye to perceive the rhythmic freedom of the melody. The section divisions (A, B, or C) are marked with one line through both staves, while long phrases are marked with dotted lines through both staves. Repeats are indicated with the common repeat sign (::), with the number of repeats indicated under the drum stave. This format gives a clear picture of the main melodic phrases and sections without unnecessarily transcribing the entire song.

Cadential rhythmic patterns clearly indicate the ends of phrases within sections. Each song has a distinct cadential pattern and final cadences generally contain the 'finalis'. These cadences may have been used as mnemonic devices for memorizing songs. For example, 8, *Boy's Lullaby #2* contains four distinct cadences on C, E, C, and G (Ex. 1a).
Song 5, *K'imitk'imitla Song #2*, contains two distinct patterns, one which indicates forward motion and two which indicate finality (Ex. 1b).

Song 14, *?Namasatl (Welcome) Song*, is similar to 5 with marked semi-cadences and a distinct final cadence on 'F' (Ex. 1c). Song 17, *Tlukwana War Song #2*, also has clearly marked cadences (Ex. 1d).
**Song 18, Tlukwana War Song #3** on the other hand, uses one particular cadence throughout the entire song (Ex. 1e).

Ex. 1e

![Diagram of drum rhythm](image)

Cadences are also emphasized with certain drum patterns (see Chapter III: Drum Accompaniment) and textual phrases (see Chapter III Songs and Analyses).

**Drum Accompaniment**

The complex drum rhythms of Northwest Coast Native music are often difficult to transcribe. Melodic rhythms do not always correspond to the drum rhythms as singers appear to be trained to make their vocal entrance either before or after the drum beat. Therefore, the reader will notice that in the majority of the transcriptions (see Chapter III: Songs and Analyses), the drum beat is not transcribed to correspond exactly with the melody. Rather than transcribe complex sixteenth- or thirty-second-note rhythmic configurations, I have maintained the simpler rhythmic pattern for legibility. The descriptive analyses included with the songs discuss voice and drum interaction.

To illustrate complex and simple rhythmic transcriptions, the example below shows a drum rhythm from song 5, K'ımtl'k'ımtla Song #2, which could be written as shown in Ex. 2b, but which is perfectly acceptable.
as written in Ex. 2a. Both rhythms are the same. A note in the accompanying analysis of each song explains the drum rhythm.

Further complexity is encountered in the duple subdivisions of the drum beat against the triple subdivisions in the voice and vice versa. In the following example (3a), 11. Weather Song, the melodic rhythm contains triplet subdivisions, with the drum beat in steady duple subdivisions. Song 1, Seal Hunter's Song, (Ex. 3b) illustrates duple subdivisions in the melody against triple subdivisions of the drum.
The primary drum rhythm heard in Peter Webster's songs is a steady beat (eighth notes or quarter notes). The other rhythms heard are "čiičiiʔčaa" which is generally a form of triplet rhythm with variants; and "čikaa" a tremolo, or rapidly repeated beat. "Čiičiiʔčaa" comprises several different beat patterns and is used for various types of songs, such as social, dance, potlatch, lullaby, and weather songs.

The following example (Ex. 4) gives an illustration of the beat patterns which are found in the songs sung by Peter Webster.
Although the majority of these songs use one beat pattern throughout, alternate patterns are included in several songs. For example, in song 17, *Tlukwana War Song* #2, a "čiičiičačaa" beat is played in section A, but a "čiičkač" beat is played in the beginning of section B. The change of beat pattern indicates new text. In addition, a duple subdivision in the drum rhythm emphasizes the cadence in the first melodic phrase (a) of section A.

Song 15, *Mask Dance Song*, contains the same "čiičkač" beat but at the conclusion of the song only. In song 2, *Paddle Song*, duple subdivisions of the drum beats are heard against triple subdivision vocal pulsations on longer note values. In general the pattern changes are usually at cadence points or beginnings of new phrases. The transcription method employed for these patterns is clear and easy to follow because the rhythmic patterns are simplified and also transcribed to correspond directly with the melodic rhythm.
Melodic Aspects

The question of a particular pitch notation applicable to Native music is a difficult one. While many researchers, including myself, wish to transcend the common Western notation system (with regards to microtonal pitch transcription) there does not appear to be a complete solution at this time. In this study, the Western notation has been found useful, but because of its limitations (e.g., diatonic pitch representation, staves, time and key signatures) additional descriptive signs were needed to adapt it to the Native music (see Chapter III: Transcription Signs).

A major pitch problem in this study was Peter's lack of strength to hold the pitch level through every song strophe\(^1\). He commented on this and stated: "I don't have lungs like I used to". However, although the pitch varied up or down in the songs, in our discussions Peter stressed that as long as the actual song shape (intervallic structure) was maintained, the song was still the same. Therefore, the pitch at which the song begins is not important; it could depend on how the singer was feeling at that particular moment (the voice reflects emotion and health status). Microtonal pitch changes were difficult to establish as a result of these problems; therefore, '+/-' signs were applied only where it was felt that there were consistent microtonal changes.

For comparative purposes, these songs have been transposed to eliminate as many accidentals as possible. The actual starting pitch (a.s.p.)

\(^1\) In these songs, it has been necessary to choose the most pitch-stable strophe sometimes containing many accidentals, and then transpose it higher or lower to eliminate the accidentals.
and the pitch of the final strophe are indicated at the beginning of each song for absolute pitch assessment (Ex. 5).

Ex. 5

In ethnomusicology today, the term "Mode in Weighted Format" is often preferred to "Scale". The latter applies primarily to styles of Western music which are composed with the use of diatonic scale tones, whereas the former is applied to various musics to identify the particular tones used in a composition and their order of decreasing importance or emphasis. In other words, each tone heard in a song is judged according to the number of times it appears and its placement at important points in the song, such as cadences or opening phrases. Weighting the tones consists of applying rhythmic values in order of-modal importance. In Chapter III: Songs and Analyses, each song transcription includes the Mode in Weighted Format.

The modes from the song transcriptions are also included in Appendix B: Modes. This data will assist researchers in comparative studies of songs within a genre, other types of songs, and songs of other Native cultures. A descriptive visual presentation of the melodic contours is included in Appendix A: Melodic Contour Graphs. Melodic aspects not easily perceived in the transcriptions, such as tonal range, intervallic
structure and tonal emphasis, become more evident in these graphs. The graphs also show the relationship of mode to form. Only the notes heard in the songs are shown in these graphs, thus illustrating the form of the melodic phrases. Melodic contour graph and mode charts are essential data for comparative study, in addition to clear, comprehensive transcriptions.
1. Seal Hunters' Song

Form: strophic; a a' a"

Range: perfect fifth

Mode: Do (la do re mi)

Contour: undulating

Drum Beat: čiččiččča

Text: text and vocables

This song was sung by the seal hunters during the early 1900's, which, Peter stated, was approximately when his father would have been seal hunting. The text is translated by Peter as follows: "You people had better go and ask who your Captain is; and it is always the Captain who holds the compass". The mixture of Ahousat and English words in this song reflect the influence of the European culture on the Ahousat people.

The song consists of one verse containing three main phrases plus an ending phrase. Within the melodic structure, the a, a', and ending phrases finish on the finalis (F). The mode contains a do-re-mi pattern in the three upper notes which is found in the majority of these songs. This song contains minor third and major second intervals. A triplet rhythm in the drum accompaniment underlies both duple and triplet rhythms within the melodic line.
1. Seal Hunters' Song

Composed by seal hunters; early 20th c.

Mode in Weighted Format

[Notes and musical notation]
2. *Paddle Song*

**Form:** strophic; a a' *coda*

**Range:** perfect fifth

**Mode:** Do (la ti do re mi)

**Contour:** undulating

**Drum Beat:** čičičičččč

**Text:** vocables only, no text

"The *Paddle Song*, also known as *Canoe Paddle Song* in Ida Halpern's recording (1974), functions as a canoe paddling accompaniment song and is also sung to announce a group's own arrival at another band's beach. The text consists of vocables which are phrased in two-beat groupings corresponding with small two-beat melodic rhythms. These rhythmic groupings are sung in a rhythm corresponding approximately (at the recorded tempo) to the beat with which the canoe might be paddled.

The three main phrases are similar to each other, but with slight rhythmic variations. The Coda repeats the opening phrase of the song, a characteristic noted in the majority of Peter's songs. The drum and melodic rhythms correspond closely to each other. The mode of this song contains conjunct tones similar to a Western scale, but in this song 'do' is the middle note. Intervals used in this song are major and minor seconds and minor thirds.
2. PADDLE SONG

Composed by Peter's Grandfather (RITCHIE BAY)

Ya ho-ya huu-waa-heye ye ye ye re huu hu

[Drum Tacet 1ST TIME]

waa-heye ye ye ya haa ii he-ya heye ye ye ya haa ii ya

[Repeat 3 times]  End

Mode in Weighted Format

la ti do re (mi)
3. Entrance Song

Form: strophic; a a' a' b b'
Range: major sixth
Mode: Do (sol do re mi)
Contour: undulating
Drum Beat: steady beat
Text: vocables only, no text

Peter composed the Entrance Song for dancers to come out and line up in preparation for the following two K'îmtl'îm'tla dances. I asked Peter if the vocables have meaning, but he stated, "No, they just go with the rhythm".

The song consists of five melodic phrases. The first three phrases are very similar, with each phrase employing the same cadential pattern; the last two phrases consist of different melodic variations in both the melodic phrases and the following cadential patterns. This song does not end with a Coda. The fundamental range of the Entrance Song is a major third with a downward leap of a fourth occurring only twice. The weighted format of the mode indicates the primary tones of the song which are in a do-re-mi pattern. Major thirds and major seconds are the primary intervals used. A comparison with Ida Halpern's recording (1974) is given in Chapter V: CONTINUITY AND VARIATION.
3. ENTRANCE SONG

Composed by
Peter Webster

mm. J = 138

\( \text{Ho} \quad \text{o} \quad \text{wia} \quad \text{po} \quad \text{wia} \quad \text{ho} \quad \text{wia} \quad \text{na} \)

(Iro.)

\( \text{he} \quad \text{ya} \quad \text{ii} \quad \text{ha} \quad \text{he} \quad \text{wia} \quad \text{na} \quad \text{he} \quad \text{ya} \quad \text{ii} \quad \text{ho} \quad \text{o} \quad \text{wia} \quad \text{he} \quad \text{wia} \quad \text{na} \)

Facet 1st time
8-beat Introduction 2nd time

\( \text{he} \quad \text{ya} \quad \text{ii} \quad \text{ha} \quad \text{we} \quad \text{wia} \quad \text{na} \quad \text{he} \quad \text{ya} \quad \text{ii} \quad \text{e} \quad \text{wia} \quad \text{na} \quad \text{he} \quad \text{ya} \quad \text{ii} \quad \text{e} \quad \text{wia} \quad \text{na} \quad \text{e} \quad \text{wia} \quad \text{e} \quad \text{wia} \quad \text{na} \)
Mode in Weighted Format

sol do re mi
4. *K'îmtlk'îmtla Song #1*

Form: A (a a' a a'), B (a a")

Range: minor sixth

Mode: Do (la do re fa)

Contour: undulating

Drum Beat: ćîćîćîća

Text: text and vocables

The name of this song means "to go up and down". It is one of a pair of dance songs which are preceded by the *Entrance Song*. Peter stated that at a potlatch money is given out after these dances are performed. The translation of the text by Peter is as follows: "I am the first one to dance along the coast here; I am a song composer".

This song is comprised of two sections - A and B. Section A consists of four phrases which contain vocables only. Section B consists of two phrases, with vocables in the first phrase and text in the second phrase. A drum solo separates the two sections. The rhythmic pattern of the drum accompaniment (known as "ćîćîćîća") consists of three beats on the drum within two metric beats. The slash after the second eighth beat in the pattern signifies a hesitation; this accommodates the dancers jumping up at that time and landing on the third drum beat.

The mode of this song is slightly disjunct, with two minor third intervals separated by a major second. A comparison with Ida Halpern's recording (1974) is given in Chapter V.
#4.
(a. cont.)

\text{we-ii-aa, o-we-ii-aa, o-we-ii-aa}

\text{hii yaa hii}

Hwi!

B. a

\text{o-we\ o-we\ o-we\ -\ -\ ra-e\ o-we-\ -\ -}
Mode in Weighted Format

\[ \text{la do re fa} \]
5. K'ımtlkmítla Song #2

Form: A (a a') B (a a'' a')

Range: perfect fourth

Mode: Do (la ti do re)

Contour: undulating

Drum Beat: čiččićčaa

Text: text and vocables

This song is the second song of the dance song pair mentioned in the previous analysis (song 4). The text translated by Peter is as follows: "I am the one who composes songs for anyone; I am the one who composes songs and sings all along the coastline".

Melodic contours, drum beats and melodic phrasings are similar in both K'ımtlkmítla songs. This song is also comprised of two sections -- A and B. Section A contains vocables in the two phrases (a and a'), while section B contains both text and vocables in phrases a and a'', with vocables only in the third phrase (a''). The melodic range is smaller than that of song 4, and consists of major and minor seconds only. In the mode of song 5, the notes are conjunct. Both 4 and 5 contain the same čiččićčaa drum rhythm and the two sections of song 5 are separated by the same drum pattern as that found in 4. Peter's recording of this song in 1991 is compared with Ida Halpern's recording (1974) in Chapter V.
5. KIMTLKIMTLA SONG #2

Composed by
Peter Webster

mm. J = 96

OMIT 1st TIME

END

hwai hii- - huu

hii

Hui!
Mode in Weighted Format

`la ti do re`
6. Marriage Song

Form: strophic; a a' a'b a' a'b (coda)
Range: major sixth
Mode: Do (sol la do re mi)
Contour: undulating
Drum Beat: steady beat
Text: vocables, no text

The Marriage Song was initially dreamed by Peter when he was ill with tonsillitis. At a recent family marriage, he decided to sing it in order to give it a name. Since songs are generally classified according to their function in this culture, such as Mask Dance Song or Dinner Song, this song is now known as a Marriage Song. Peter stated that he would like to create a dance for it and add some text. Further discussion of this song's development is included in Chapter IV: SONG TEXTS AND VOCABLES.

There are two melodic motifs which are repeated and varied slightly in each phrase (J1 and J2). Beat subdivisions in the melody vary from duple to triple, while the drum rhythm maintains a steady duple eighth note pattern. The melodic phrases are in two groups (a'a'b), with a short introductory phrase preceding them; The Coda is a repetition of the opening melodic phrase. 'Do' is the middle note of the song's modal format, and forms part of the do-re-mi pattern in the upper range. Intervals used in the song are major seconds, major and minor thirds and perfect fourths.
6. Marriage Song

Composed by Peter Webster

mm. 1 = 72

Hi-yii hi yani na ya-ya hi ya ni na-ya-ya

Hi yani na hi yani na ya-ya hi ya ni na-ya-ya

Hi yani na hi ya yani na Hii ya, hii yi hi yani na hii.

(Repeat 3x's)

Mode in Weighted Format

Sol la do re mi
7. Boys' Lullaby #1

Form: strophic; ab cd
Range: minor seventh
Mode: Do (la do re mi sol)
Contour: undulating, small jumps
Drum Beat: steady beat
Text: text only

Peter heard this lullaby sung by Noah Thomas and his wife, whom he knew when he was a little boy. He translates the text as follows: "Little bullhead (baby cod), mosquito larva, little flounder, very small flounder, (grass coloured) little bird, little sparrow (immature cedar waxwing), what is it?, what is it?".

The complete song is comprised of four different melodic phrases (ab cd). Each melodic phrase contains two textual phrases, such as "cii ?in waa (little bullhead), haat in waa (mosquito larval)" which are found in phrase a. The drum pattern is in a steady quarter note rhythm underlying the syncopation heard in parts of the melody. Intervals used in this song are major and minor seconds and major and minor thirds. Several motivic variations (noted above the stave) are found in each repetition of the song. The pitch drops a minor third from the first note to the final repetition. The mode format contains the three primary tones (do re mi) in the middle with two less important tones found a minor third above and below this pattern.
7. Boys' LULLABY #1
comp. unknown

Mode in Weighted Format

(Repeat 3x's)
0. Boys' Lullaby #2

Form: strophic; a a
Range: perfect fifth
Mode: Do (do mi sol and le)
Contour: undulating
Drum Beat: steady beat
Text: text, with two vocables

This song is a very short, comic lullaby which has an affectionately teasing quality. The text, translated by Peter, states: "He has hair between his legs, at the back". There are two melodic phrases in this song which both contain the same text. The melodic rhythm of the second phrase varies slightly from the first phrase. Each song repetition utilizes a different cadence based on the three triadic notes found in the Do mode of this song. Minor and major thirds comprise the intervals used. The drum accompaniment rhythm consists of a steady eighth note pattern.
8. Boys' Lullaby #2

composed by Peter Webster's Uncle

mm. $= 152$

Mode in Weighted Format

§ do mi so

Haa piñk staK áis pis Haa piñk staK áis pis hi ya

End
9. Girls' Lullaby #1

Form: strophic; a a' b b (coda)
Range: perfect fifth
Mode: Do (do re mi sol)
Contour: undulating
Drum Beat: \( \text{ci} \text{ti} \text{ci} \text{a} \text{a} \)
Text: text, few vocables

Peter remembers hearing this lullaby sung by his distant uncle from Nuutka when he was a small boy. The text is translated by Peter as follows: "Young little girl, young little girl, young little girl, small little girl, small pretty girl, little one, little girl".

There are five melodic phrases in this song followed by a coda. The first three phrases are rhythmically similar and contain the same text. In the last two melodic phrases, the rhythm varies and there is new text. In general, the melodic contour descends in an undulating style from the highest note of the mode to the two lower notes. The melody consists of major second and minor third intervals only. Both the melodic and drum accompaniment rhythms utilize triplet beat subdivisions. However, in this song the drum is struck on the second note of the triplet causing the drum beat to sound just after the melodic beat.—"Do" is the lowest note of the mode, thus forming the do-re-mi pattern in the three lower notes.
9. GIRLS' LULLABY #1.  comp. Peter's uncle from Nuutka.

mm. \( \frac{J}{J} = 80 \)

Kwii'aa7i si Kwii'aa7is?0 ho haa Kwii'aa7is70 ho

haa Kwii'aa7is0 ho haa Kwii'aa7is?0 si Kwii'aa7is

Kwii'aa7is

End.

Mode in Weighted Format

\( \text{do re mi sol} \)
10. *Girls' Lullaby #2*

- **Form:** strophic; a \( a' \cdot a'' \cdot a' \cdot a'' \) (coda)
- **Range:** perfect fifth
- **Mode:** Do (la do re mi)
- **Contour:** undulating
- **Drum Beat:** steady beat
- **Text:** text only

This lullaby was composed by Peter's mother; he stated that he heard her singing it to his four younger sisters. The text, translated by Peter, states: "I have a cute little girl".

This is a repetitive song which consists of five melodic phrases. Each melodic phrase contains the same text and the same rhythm. The coda concludes the song with a repeat of the opening melodic phrase. The do-re-mi pattern is found in the three upper notes of the mode although the modal emphasis is triadic. Intervals used in this song are major seconds, minor thirds and perfect fourths. A steady quarter note beat pattern is heard in the drum accompaniment.
10. Girls' Lullaby *2. Comp. Peter's Mother

\[ J - J \]

Mode in Weighted Format

\[ J - J \]

la \( \infty \) re mi
11. *Weather Song*

- Form: strophic; a, a a' a a" (coda)
- Range: perfect fifth
- Mode: Do (la do re mi)
- Contour: undulating
- Drum Beat: steady beat
- Text: text only

The *Weather Song* is sung to bring good weather. Dogfish apparently swim close to the shore when the sea is calm. Thus, the text is translated by Peter as follows: 'We dogfish want to come in the good weather; I wish they would come to the shore and bring good weather. *(Weather) become calm and nice*'.

There are five melodic phrases in this song, the last four being variations of the first phrase. The coda is unusual with its spoken pitches descending on one syllable "Oq". Peter explained that "Oq" is short for "Oqma" which means "become calm and nice". The steady eighth note drum beats underly the triplet rhythmic subdivisions in the melody. Minor thirds, major thirds and major seconds are the intervals used in this song. The mode consists of four notes within the range of a perfect fifth and the do-re-mi pattern is shown as the three upper notes.
11. Weather Song

sung by Peter's neices and granddaughters

Mode in Weighted Format

la do re mi
12. Bone Game (Lahal) Song

Form: strophic; a a a' b (coda)
Range: perfect fifth
Mode: Do (do re fa sol)
Contour: undulating
Drum Beat: steady beat
Text: vocables, text

Bone game songs are sung during Lahal, or gambling, gatherings. They are usually exciting songs often sung to distract the opposing team. The drum rhythm of this song is maintained at a fast steady tempo while the melody consists of major seconds with perfect fourth and minor third leaps. The song is sung with vocables only the first three times and has text added in the final two repetitions. Peter translated the text as follows: "It is similar to little breastlike rounded sand hills under the water."

The phrases, a a a' b, contain similar cadential pattern with slight variations in the b phrase. The coda of this song utilizes a variation of the cadential pattern as opposed to the opening phrase found in the codas of the previous songs. The mode consists of two major second intervals separated by a minor third and 'do' is the lowest note.
12. Bone Game (Lahal) Song

comp. Peter Webster

mm. \( j = 112 \)

a.

-1. Ii haa --- haa-yy-wa ha | ?ii haa
-4. Orus Koo --- K ya ya-yy-wa ha | Orus Koo

b.

-aa- haa-yy-wa ha | ?ii haa-yy-ha

- - K ya-yy-wa ha | Tutu'Kii- - -

(Repeat 4x's)
Mode in Weighted Format

```
Yaa-yum wa ha ha ya he
```

```
Do re fa sol
```
13. *Tlukwana War Song #1*

**Form:** strophic; a b c (coda)

**Range:** perfect fifth

**Mode:** Do (la do re mi)

**Contour:** undulating

**Drum Beat:** steady beat

**Text:** text and vocables

This song was taken from one of Peter's tapes which he had recorded many years ago. As he was in better health his voice was much stronger then, and the pitch dropped only one half step by the end of the song. Peter translated the text as follows: "I make a thundernoise (roar) in the mountains-in-a-line, because I am (made) of the killer whale which becomes (turns into, by supernatural means) wolf'. This song belongs to the entire Ahousat band and is known as a "Big Song" because all the people can participate in it by singing and dancing.

There are three primary melodic phrases (a b c) in addition to two variations of the b phrase. A coda, repeating the small opening phrase, ends the song. The steady duple eighth note drum rhythm underlies the extensive use of syncopation in the melodic line. The final song repeat contains a call in the third phrase (b')—"taci?ili", meaning "cut", is called by the song lender to warn the singers and dancers that the end of the song is approaching. The modal format is similar to some of the previous songs with the do-re-mi pattern in the upper range.
13. TLUKJANA WAR SONG 1.

Waa hii ho - waa- hii ya ha o ha li ye

Waa- hii ha haaii-a waa- tie? Kaa haaii-a- cir-m op s mo

-nuu ca?nu?waa aay-a -waa- na haay haaz-
suh’taa yan, Kaa - Kaa wincii? i qua ya coyik, Waahha ya.

End in Weighted Format

la do re mi
14. ?Namasatl (Welcome) Song

Form: A (a b) B: (a' a'' b) C: (a' a'' b) (coda)

Range: perfect fifth
Mode: Re (do re fa fi sol)
Contour: undulating
Drum Beat: steady beat
Text, text and vocables

This song which also belongs to the Ahousat band, is sung during the tlukwana ceremony as a Welcome Song, or after the tlukwana as a Brave People Song. The text, translated by Peter, states: "I am not ashamed that I am a tlukwana chief. I have a thundering noise because of my tribe, and also because I belong to a big strong tribe". The three shouts in the opening mean "Jump!" and are used as an indication for the dancers to begin dancing. Other calls during the song are: "Hu?aas" meaning "repeat", "amaciB'" meaning "go on" and "aaw ?namasatl" which means "welcome".

There are three main sections of this song - A, B, and C. Section A consists of two phrases (a, b), while sections B and C each consist of three phrases (a', a'', b). The drum accompaniment heard through sections A and B is omitted in section C. The steady eighth note beat pattern underlies melodic syncopation similarly found in song 13. The coda repeats the opening phrase, which has been noted in many of the previous songs. Two unusual factors noted in the mode are the finalis which is 're', and the upper three notes which are chromatic. Major seconds, minor thirds, and perfect fourth intervals are used in this song with a minor second found in both the opening phrase and the coda.
14. NAMASATL (Welcome) Song

A.

A-w hi ya-w hi ya a-w hi

B.

Wik saa-hi's-waa-rak-anis-gii shi-m-aa\, haawayii\, hi ya

mm. \( \frac{\text{y}}{\text{2}} \) = 96

Ahousat people
Mode in Weighted Format

Do re fa fi sol
16. *Musk Dance Song*

Form: strophic; a a'
Range: perfect fifth
Mode: Do (do re mi sol)
Contour: undulating with disjunct motion
Drum Beat: čičči?čaa and čiikaa
Text: vocables, no text

The *Mask Dance Song* functions as a preliminary song for dancers to don their masks for the actual Mask Dance. Northwest Coast masks are often quite large with moving parts (such as raven beaks) and must be tied on to the dancer. Masks are also owned property and are usually worn for ceremonial functions to display a person's wealth.

This song consists of two phrases (a, a') and uses vocables only. The triplet drum rhythm known as "čičči?čaa" is heard throughout the song; however, a "čiikaa" (tremolo) beat is included at the end of the song. "Iaci?i" is called out by the song leader during the final repeat to inform the singers and dancers to stop at the end of that repeat. The Do mode of this song consists primarily of three triadic notes with a less emphasized do-re-mi pattern, and two passing tones each heard twice. Intervals such as major and minor seconds, and major and-minor thirds are used in this song.
15. **Mask Dance Song**  
comp. Peter Webster

**Mode in Weighted Format**

```
M (D) p  p
  do re mi sol
```
16. Dinner Song

Form: strophic; a a' a" (coda)
Range: minor third
Mode: Do (ti do re)
Contour: undulating
Drum Beat: steady beat
Text: vocables, text

Peter sang this Dinner Song at an Alert Bay dinner on northern Vancouver Island. Although the first three repetitions contain vocables primarily, the few words used in the last two repetitions are in the Kwakiutl language. The text is translated by Peter as follows: "Come and eat".

This song consists of three phrases employing little variation. The opening phrase is repeated in the coda. The melody undulates within a minor third range, with the mode consisting of three notes - ti do re. A steady eighth note drum pattern accompanies the triplet and quarter note melodic rhythm. The pitch drops a minor third by the last repetition of the song.
16. Dinner Song

comp. Peter Webster

mm. \( \frac{J}{70} \)

Coda

[Repeat 4 times]

End.

Mode in Weighted Format

\( \text{ti do re} \)
17. Tlukwana War Song #2

Form: A (a a') B (a a')

Range: major sixth

Mode: Do (sol do re mi)

Contour: undulating

Drum Beat: ciicciï?caa, ciikaa

Text: text, a few vocables

According to Peter, this song was sung during a tlukwana sometime prior to the Ahousat-Ootsusat war. Wiinaaxania, the head chief's younger brother, and Haayuupinu, the second chief, apparently wanted to initiate a coup against the head chief because he was not interested in preparing for war. Peter translates the text as follows: "I am thinking differently from the other chiefs, who are thinking only about good things".

The two sections within this song, A and B, are each comprised of two phrases (a and a'). The same phrase of text is used in both phrases of section A, while section B contains new text which is also used in both phrases. Both song sections employ the same cadential phrase. The drum rhythms vary during the song, perhaps for dramatic effect. In section A, the "ciicciï?caa" triplet rhythm is used, with a duple beat subdivision heard in the cadence of the first phrase. Section B uses the "ciikaa" rhythm in the first melodic phrase, but the drum is silent during the second phrase of the melody. The starting pitch has gradually dropped a major third by the final repetition of this song. Intervals used are major seconds with perfect fourth leaps found in the cadences. The mode shows the primary tones (do re mi)-as the upper notes, with a downward leap of a fourth to sol.
17. TLUKWAN War Song #2. Wiínaaxnis/Haayuupimut

mm. J = 90

A. a

B. a

(Repeat 3x's) (End)
18. Tlukwana War Song #3

**Form:** A: (a a') B: (a' a") (coda)

Range: minor seventh

Mode: Do (re fa la te do)

Contour: undulating

**Drum Beat:** steady beat

Text: text and vocables

This song was also sung by Wiinaaxanis and Haayuupinul'during a tlukwana. Peter translated the text as follows: "I can't turn to war (for some reason). I can stop the rivers flowing if I turn to war." The two sections, A and B, each contain two phrases. The first phrase of each section contains vocables, while the second phrase of each section contains text and is a variation of the first phrase. The coda repeats the first four notes of the opening phrase.

The melodic contour of each phrase begins on the highest note of the mode, descends to the lowest note, and finally ascends (in the cadential pattern) to the highest note. This presents a different modal format than the other songs, with 'do' as the highest note of the mode (as defined by the Weighted Format). Intervals found in this song are: major and minor seconds, minor thirds and perfect fourths. The primary drum accompaniment rhythm is a steady quarter note pattern. In the second phrase of section B, however, the drum is silent. The drum rhythm in the final repeat of section A changes to a fast eighth note beat pattern to conclude the song.
18. TLUKWANA WAR SONG #3. Wi'naaxenis/laayumipinut...

mm. 1 = 104

**A**

A-a-w ha yaa ya, a-a-w ha yaa ya, a-a-w ha yaa ya

**B**

yaa ya A-a-w ha yaa ya, a-a-w ha yaa ya, a-a-w ha yaa

**Drum: 1st Time - Trace**

**Last Time - Beat Eighth Notes**

aa-w ha yaa ya i pi sit aas umap'il-i kqi 'sa qaam? a-a-w ha
Moda in Weighted Format

Re fa la te do
CHAPTER IV
SONG TEXTS AND VOCABLES

Within the Native Canadian culture, songs are composed for specific functions, such as canoe paddling, or dancing. "The songs which Peter recorded for this study are performed at large functions, especially tlukwana ceremonies, lahah gatherings, potlatches and feasts. Examples of specific song functions include calming stormy weather, putting on masks, preparing for dancing, dance accompaniment, dinner prayer, seal hunting preparation, in addition to lulling babies.

The song texts usually describe the function of the songs, and may also reflect the mood of the composer. The text information reveals many of the philosophies and traditions of the people living within this culture. Therefore, I feel that it is extremely important to have complete text transcription and translation included in studies of Native music.

Song Grouped By Textual Content

In this chapter, the song texts and translations of Peter's recordings are included as reference material for the textual discussion. The songs are transcribed in the order in which they were recorded, but they could be discussed within other classifications. For example, they could be grouped by ceremonial types, rhythmic patterns, or form. For this discussion, they are grouped according to their text and/or vocable content,
i.e. vocables only, text and vocables, text only. "His method of grouping has produced interesting observations which will be discussed below.

Songs comprised primarily of vocables require "emic" (inside) knowledge from a person of that culture to fully comprehend each song's function and meaning; the vocables alone do not contribute enough information to determine the function of these songs. Examples of this song type are 2, Paddle Song, 3, Entrance Song, 6, Marriage Song, and 15, Mask Dance Song. Of these four songs, 3 and 15 function as preliminary songs for another specific function. For instance, 3 is performed as an entrance song to allow the dancers time to put on their costumes and line up for dancing. Similarly, song 15 is performed for the dancers who are putting on their masks in preparation for the actual Mask Dance which follows. Song 2, on the other hand, is sung by people arriving in a canoe to give a potlatch, or when greeting guests on the beach. This song's function is made clear by the use of melodic and drum rhythms which correspond with the steady rhythm of the canoe paddlers. Song 6, although now a Marriage Song, was dreamed by Peter when he was very ill with tonsillitis. He sang this song when he was feeling slightly better, at which time it functioned as a type of healing song. He stated that "since I sang it I haven't had that (illness) again". (It would be interesting to conduct further studies of this type of healing song.)

The songs of this first group thus have a functional classification within their textual classification.

The second group of six songs, comprised of both text and vocables, tends to express both feelings and philosophies of the singer. The song functions, however, vary from dance accompaniment, dinner prayer, and war songs, to welcome songs. Songs such as 4, K'ilmik'im'tla Song #1, 5, K'ilmik'im'tla Song #2, 13, Tlukwana War Song #1, 14, ?Namasat
(Welcome) Song, 16. Dinner Song, 17. Tlukwana War Song #2, and 18. Tlukwana War Song #3, are performed in the context of a large gathering, i.e., Tlukwana, potlatch, or feast. Songs 4 and 5 are specifically dance songs which are sung together with the Entrance Song (3 in the transcriptions — Chapter III) preceding them. "K'imtlk'im?tla" means "to go up and down", which signifies that the songs are for dancing. These songs composed by Peter describe his function within his culture, as song composer and song leader. For example, in song 4 he states: "I am the first one to dance along the coast here, as I am a song composer", and in song 5 he states: "I am the one who makes songs for anybody, I am the one who makes songs and sings all along the coastline".

The fifth song in this second group, 16. Dinner Song, uses little text, but this text serves a direct function informing people that they should "come and eat". The text of this particular song is in the Kwakiutl language from Alert Bay, thus indicating interaction between the two cultures through feasting. There has been much interaction between the various cultures on the Northwest Coast and songs are often passed on through marriage with a person from another band or culture. They can be given as a marriage gift, or as part of a woman's dowry. Songs, such as 9. Girls' Lullaby #1, which was composed by Peter's uncle from Nuutika, are sometimes learned from other cultures also (although this is not usual because of Northwest Coast song ownership). In addition, composers may sometimes be asked to compose a song for a special occasion, such as a potlatch. As a result different languages become enmeshed within another culture's musical repertoire, and often the singers do not understand the text meaning.
The remaining songs in this second group, 13, 14, 17 and 18, belong to 'the entire Ahousat tribe. Peter calls these songs "Big Songs" as everyone participates in them by singing and/or dancing. Although these particular songs are Tlukwana Welcome Songs, 13 and 14 function as Welcome Songs (Namasaht), welcoming the guests to the tlukwana ceremony. Song 14 contains a shout by the lead singer which states "Aaw ?namasahtl", meaning "Aaw welcome!". The singer of this song describes himself as a tlukwana chief (haaw?ilth) and brags about his importance because he belongs to a "big strong tribe". Through this information, researchers can understand part of the interrelationship between a chief and his people. Song 13 is a statement by the singer about his supernatural connections with the killer whale (which was thought by the Nuu-chah-nulth to live in a house beneath the sea) and the wolf (which was thought to live in a big cave beneath the mountain). Drucker relates a story about the killer whales actually becoming wolves by supernatural means (Drucker 1951, 162). In addition, if a person 'saw' this happen, this supernatural transformation would become part of his family's property. The supernatural is very important property in Nuu-chah-nulth traditions, and in this song the singer is boasting about his great (supernatural) wealth.

These four songs (13, 14, 17, 18) are more than seventy years old, since Peter comments that they were performed during his great grandfather's time (mid-1800s). According to Peter, songs 17 and 18 have not been sung in their proper context since then. During the 1800's, these songs had been sung by Wiinaaxanis, the chief's younger brother, and Haayuup'inuulth, a second chief, during a tlukwana ceremony before the war with the Ootsusaht (ucuus?ath) (Webster 1933, 60). The war took place in the region of Flores Island and north to Hesquiat (Webster 1933, 60).
Peter stated that these two men and their supporters were attempting to stage a coup against the reigning chief, Maquinna (?mukwina). In song 17, the singer states that his thoughts are different from the other chiefs who only wish to do good things (and not go to war); song 18 expresses the singers' feelings of greatness if they turned to war, although they were finding it difficult (for some reason not expressed).

The third textual group is comprised of the six remaining songs: 1, Seal Hunter's Song, 7, Boys' Lullaby #1, 8, Boys' Lullaby #2, 9, Girls' Lullaby #1, 10, Girls' Lullaby #2, and 11, Weather Song. These songs contain mainly text, with one or two vocables functioning as connectives between the text phrases, or at cadential endings. This group of songs are estimated to be fifty years or older (Peter stated that he heard them as a small boy), and the text of each song contributes information about the song's function. For example, 1 Seal Hunter's Song states: "You people better go and ask who your Captain is; and it's always the Captain who holds the compass". In other words, the people would have been using a large boat for seal hunting because a small boat or canoe would not usually require a captain. In addition, a small boat would generally be used closer to the shore line and therefore, would not usually require a compass.

Songs 7-10 are lullabies which contain affectionate or teasing words for little children. Song 7 names "little" animals repetitively, which may be a way of expressing affection for a "little" person in this culture. Songs 9 and 10 repeat affectionate words by a parent, or parents, about a beautiful "little girl". Teasing words which are used in song 8, however, tease a little boy about being a girl. Songs of this type may be found in the schoolyards of many cultures. The final song is a Weather Song (11) asking the dogfish to come to shore to calm the stormy weather. Jessie Webster commented that
"the dogfish only come in good weather", which explains the inclusion of dogfish in a song about weather. Jessie stated further that: "I used to hear my grandmother singing away (during stormy weather)". Although not this particular song.

Through examination of text and vocable content in the above song groups, it appears that the more recently composed songs contain very little text. The older songs in this study, however, consist primarily of text interspersed with small sections of vocables, or entirely of text without vocables. Therefore, it is possible that songs initially containing only vocables can gradually develop into songs with text to establish the function.

One example of this type of composition is the Marriage Song. On November 2, 1990, during our recording session of this song, Peter stated: "this song, which I dreamed when I was sick, did not have a name because it did not have a dance, and it had not been used yet". He meant that it did not belong to a specific function at that time. This song had been composed many years before, but it would not become a Marriage Song until late February 1991. At that time, Peter sang it for his relative's marriage in Ahousat. Prior to this date it was a song without text and a dance had not yet been created for it, but Peter stated: "that's why I want to use it as a Marriage Song - nothing has been done with it yet".

In conclusion, I believe that words and vocables are a very important part of transcriptions. Exclusion of this type of material results in a loss of information useful for extensive studies and comparisons. There are many Native cultures in North America, and they each have their own language with certain linguistic distinctions. Plains cultures, for example, generally use the following vocables: he, ya, yao. Some typical vocable sounds heard
on the Northwest Coast include \(ya\), \(na\), \(yii\), \(hii\), \(haa\), and \(waa\). These sounds of the various cultures are important for comparative studies.

Inclusion of texts provides information useful to other disciplines, such as Linguistics, Psychology, Anthropology and Native Studies. The song texts presented in this study include information about their functions and meanings. Examination of text and/or vocable content of these songs sung by Peter provides another method for understanding song composition in Nuu-chah-nulth culture, in addition to understanding song functions.

It would appear that some songs may exist for many years before being given a specific function. It is also evident that songs require a function in this culture before they are sung for other people. The development process of Peter's Marriage Song is an interesting discovery of a type of song development in his culture. However, it cannot be assumed that this is always the case in his compositions. Peter has stated that many of his songs had been composed with text from the moment the song was sung. The compositional process within the Nuu-chah-nulth culture will require extensive study for greater understanding of this musical tradition. For this purpose, songs will need to be collected from a large number of singers. In addition, large collections of songs will enable researchers to study cultural philosophies and traditions through the song texts. Because music is a direct expression of culture, this type of study will assist deeper understanding between cultures.
Song Texts and Translations

1. Seal Hunters' Song

Waay tuu wai wai yakoki
so Captain waina,
Wai o hwai aais Captain
Wai so ?ii compass yaama.

"You people better go
and ask who your Captain is,
and it's always the Captain
who holds the compass".

2. Paddle Song (Vocables only)

Ya ho...ya huu waa he ye ye ye ye
?ehuu huu waa he ye ye ye
Ya ha ii he ya he ye ye ye
ya ha ii ha ii ya,
Ya ho. [Codal]

3. Entrance Song (Vocables only)

Ho...owia ?owia ho wiana, he ya ?ii ha,
he wiana he ya ?iiho, he wiana, he ya ?ii ha,
?e wiana ?e ya ?io...wia, ?e wiana, ?e ya ?ii ha,

4. K'itmik'im?tila Song #1

A.
Owe owe owe... ?aa?aa owe,
owe owe owe... ?aa?aa owe,
?aa owe ii aa, owe ii aa,
owe ii ya hi, yaa ii.

B.
Owe owe owe... ?aa?aa owe,
?aa owe ?staims, ulth se mi?isti?yaq

A. Vocables
B. "I am the first one to dance along the coast here,
and I am a song composer".
6. *Kimtl'ik'm?tl'a Song* #2

O?o ?o ?o hwai hii hii hwa hii hii,
?o ?o hwai hii, hwai hii, hii huu.

O?o ?o ?o sii ?yaa ?aa, yaa qis yaa, nuu kwiih sii,
?o ?o sii ?yaa ?aa, ?yaa qis yaa, nuuq siim yis,
?o ?o hwai hii hii, hwai hii hii...

Vocables.
"I am the one who makes songs for anybody;  
I am the one who makes songs and sings all along the coastline".

Vocables.

6. *Marriage Song* (Vocables only)

Hi yii hi ya ni na, ?ya ya hi ya ni na,
?ya ya hi ya ni na, hi ya ya ni na,
?ya ya hi ya ni na, ya ya ya ni na, 
hi ya ya ni na, hii ya.
Hii yi ni ya ni na, hii. [Codal]

7. *Boys' Lullaby Song* #1

Cii ?in waa, haalth tin waa,  
?aa nalth ca iis, puu hu ?is,  
?aa?qa?qaaq, haaxwinmaa,  
aqistikis?i, aqistikis?i.

..............
"Little bullhead, mosquito larva,  
small flounder, really small flounder,  
grass coloured bird, little sparrow,  
what is it, what is it?"
8. Boys’ Lullaby Song #2

Haa pink stak tlis?is
Haa pink stak tlis?is, hi ya.

"He has hair between his legs at the back part". (Repeat)

9. Girls’ Lullaby Song #1

Kwii ?aatlisii, kwii?aatlis?o ho,
haa kwii?aatlis ?o ho,
haa kwaatlis ?o ho,
?aa? a kwaatlkwin ?isii
cucus kwaatlkwin ?isii,
kwii?aatlisii, kwii?aatlis o.

"Young little girl, young little girl,
young little girl,
small little girl,
small pretty girl,
little one, little girl,
young little girl, young little girl".

10. Girls’ Lullaby Song #2

Haalth ma?q saqs ha kwa yatl,
(repeat 4 x’s)
hsalth ma?q saqs ha kwa.(coda)

"I have a cute little girl".
11. *Weather Song (Dogfish Song)*

Hii, ya'aa ya'aa wii aa
qwaatlanq owi
qwaal yi, tlaana o wi,
oqi wa tlaana o wa;
xii ya uti yaqin ya'aa wii aa, ?e..(repeat)
o q oq oq oq oq. (coda)

"We dogfish want to come in the good weather;
I wish they would come to the shore in good weather.
(Weather) become calm and nice ".

12. *Bone Game (Lahal) Song*

A. Ii haa, haa y wa ha, ?iihaa, haa y wa ha,
?iihaa ha ?aa y wa
ya ha ha aa hii ?ii?ii?ii aa y wa, he ya.
B. O?us kook ya ya y wa ha,
o?us kook ya ya y wa ha,
t'ut'uteiiis, ya ya y waa,
Ya ha ha hii yi Yi ?iiaa a a y wa, he ya.

A. Vocables
B. "It is similar to,
it is similar to,
 little breast-like, rounded sand hills under the water".

13. *Tlukwana War Song #1*

Waa hii ho waa hii ya ha o ha ii ye,
waa hii ha haa ii aa,
waa tiiekaa haa ii aa
cimaps naa?nuu ?a?uulth wa aa ya
waa ?a na haa v haat sub?taayan,
Kaaaka?win cilth?i qwayacayik, Waa ha ya.
Waa hii ho. (Codal)

"I would like to make a thundernoise (roar) in the 'mountains-in-a-
line',
because I am (made of) the killer whale which becomes wolf (by
supernatural means)."
14. *Namasatl Welcome* Song

**A.**

Tuxsitl, tuxsitl, tuxsitl, hwii!
Aaw hi yasaw hi ya aaw hi ya ya-a, hi hi ya aaw a a y i hi ya.

**B.**

Wik saa his waa waa qii simatl haa-w?yiil, hi yaa ya yaa hi hi hi ya
aaw a yi hi yaa.

**C.**

hi yaa ya yaa hi hi ya
aaw ha yi hi yaa.
Aaw ha yaw ay a haw ha yi. [Codal

A. "Jump!" (3 x's)
Vocables.

B. "I am not ashamed that I am a Tlukwana chief.
Vocables".

C. "I have a thundering noise because of my tribe,
and because I belong to a big strong tribe".
Vocables.

15. *Mask Dance Song* (Vocables only)

Yii ?hiyo ho he yo he, o hii hi o hii hi.
Yii ?hiyo ho he yo he, Yii o ho he yo he yo he.

16. *Dinner Song*

Hii yao haa na, yao haa na,
hii yao haa naaii, yao haa na,
hii yao haa na, yao haa na.
Qayla haa?map yao haa?ma hii?ii.(Text not included on tape)
Hii yao haa na yao hi. [Codal

Vocables.
"Come and eat".

---

1"Thundering noise" is an inherited right which only a few chiefs have. It is
often made with rocks shaken in a hollow log and is representative of hail
which is related to the thunderbird (Webster 1990a).
17. Tlukwana War Song #2

A.
B.

A. "I am thinking differently from the other chiefs, (repeat)
B. who are thinking about good things" (repeat)

18. Tlukwana War Song #3

A.
Aaw ha yaa ya, aaw ha yaa ya,
aaw ha yaa ya, aaw ha yaa ya,
?si silthaas umap sitlik qisa?am aaw ha yaa ya.
B.
Aaw ha yaa ya, aaw ha yaa ya,
aaw ha yaa ya, aaw ha yaa ya,
?Wii wihat sa?nap tims, baa cãak umap sitlquis qisa?am, aaw ha yaa ya.
Aaw ha yi. [Codal

A. Vocables. "I can't turn to war (for some reason)"
B. Vocables. "I can stop the rivers flowing, if I turn to war"
CHAPTER V
CONTINUITY AND VARIATION

In oral traditions, information such as history, lineage, myth or music, is passed on by word of mouth. Narrators of myths or legends are often known to include their own interpretative material to add interest, thus varying the original story. Native music also changes in this manner and can now be compared over a period of many years due to the presence of recording equipment. As a result, song continuities and variations can be examined and compared intensively over larger time periods.

Changes may vary from small, relatively obscure differences, to larger structural variations. However, there are also constants which are equally important for understanding basic cultural continuity. In this chapter, similarities and variations of four songs, recorded twenty years apart by the same singer, are examined to determine which musical factors remain constant and which ones change. In addition, three different renditions of one song are examined to determine the extent of variations and/or continuities over both ten and twenty year periods.

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1Within the Western (European) cultures, written material is very important. Through the Western documentation method, all materials are "frozen in time" for continuously accurate reiteration.
Comparison of Song Recordings: 1974 and 1991

Ida Halpern recorded approximately three hundred and fifty British Columbia songs on the Lower Mainland and Vancouver Island during the periods of 1947-1953 and 1965-1972 (Halpern 1974, 2). During the second recording period, Halpern collected songs from several Nuu-chah-nulth singers, including Peter Webster, John Jacobson and Joe Titian of the Ahousaht people. I was fortunate to be able to work with Peter Webster, who inherited the singing tradition of his family. This provided an opportunity for a comparison of four of Peter Webster's songs recorded by Ida Halpern in the early 1970's with the same songs recorded by myself for this study in 1991. These four songs are: 2, Paddle Song, 3, Entrance Song, 4, K'imm?l?k'imm?tla Song #1, and 5, K'imm?l?k'imm?tla Song #2. It should be noted that Peter had a much stronger singing voice in his 60's than he does now at 82. Ill health during our recordings sessions contributed somewhat to the variations between the two recordings.

In general, the differences between Halpern's and my recordings are relatively small. The two sets of recordings are only twenty years apart, therefore it is possible that larger variations may be found in the a we songs at some future date. Peter's grandchildren, who are now learning these songs, will likely be performing them in future years.

After studying and comparing the two recordings, I have found many parts of Halpern's recording which differed from my recording. Halpern's recording contains the following differences:

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2Reader note that this chapter discusses Ida Halpern's 1974 recording only (Nootka: Indian Music of the Pacific Northwest) and hereafter will not be documented.
Pitch
- the songs are sung a fourth or fifth higher
- pitch is unstable, fluctuating on each note (progressively flatter in 1991)
- the pitch drop is smaller by the end of the song

Form3
- section repeats alternate between solo leader and group
- dance songs are long to accommodate dancers' exit

Rhythm
- melodic phrases contain fewer breath rests
- drum beats are stronger

Specific musical elements which show variation in Halpern's recording, (e.g., phrases, forms, rhythms) vary within each song. For example, in song 2 Paddle Song, the opening phrase varies in each of the repetitions (Ex. 1a, 1b, 1c).

Ex. 1a

Ya ho - yo - hu waa - he ye ye ye ye

Ex. 1b

Ya ho - ho - hu waa - he ye ye ye ye

3 The variations listed under 'form' are noted here for contextual understanding because Halpern recorded a 'live performance.' Therefore, many of the formal differences are simply due to the environment.
4 These song numbers are taken from the order of songs in Chapter III of this study.
5 These examples are my transcriptions of the songs recorded by Halpern and they will be footnoted in the remainder of the chapter as: Bowles trans., Halpern rec.
"he phrase heard in the 1991 recording (Ex. 2) is structurally altered by Peter through intervallic changes on the fourth and the seventh notes. The phrases of both Ex. 1c and Ex. 2 are shortened by one full beat; therefore this could be a consistent variation of this phrase.

Ex. 2

The overall form of the song is the same, although the song is repeated only two times in the 1974 recording compared to three repetitions in the 1991 recording. This could be a result of different recording environments.

In the Halpern recording of song 3, Entrance Song, the group singing with Peter does not appear to know the song very well. As a result, there are some variations which do not require further examination. Two important phrase variations found in Halpern's recordings, however, are heard in the song's opening phrase. In Ex. 3a, the first note is held three beats plus one half; this phrase is heard in two repeats of the song.
variation occurs in the following two song repeats with the first note held 'four beats plus one half (Ex. 3b).

Ex. 3a

\[\text{Ex. 3b}\]

\[
\text{Ex. 3c}\]

\[
\text{Ex. 3d}\]

In addition, the rhythm in Ex. 3c\(^6\) differs from Peter's recent rendition (1991) of the same phrase (Ex. 3d).

One final variation occurs in the fourth and fifth phrases of this song (see transcription 3 in Chapter III: Songs and Analyses). Phrase structures found in Halpern's recording contain a different rhythmic structure than those present in the 1991 rendition. Ex. 4a\(^7\) contains a three beat note tied to a fourth beat, whereas Ex. 4b contains a rest after the third beat followed by the beginning of the b' phrase.

\(^6\)Bowles trans., Halpern rec.
\(^7\)Bowles trans., Halpern rec.
The third song, 4. *Kimtikim?ila Song #1*, contains two significant changes. In Ex. 5a, the fourth note of the phrase is sung a major third lower in Halpern's recording.

Similarly, the first note of the phrase in Ex. 5b is also a major third lower in Halpern's recording.

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8 Bowles trans., Halpern rec.
9 Bowles trans., Halpern rec.
Interval alterations such as these constitute an important change in the melody. Another notable difference in this song’s 1974 recording, is a small interval variation in the final cadence of section A (Ex.6a)\(^{10}\). The transcription of Halpern’s recording gives the pitch moving from Ab up one full tone to Bb and down one half tone to A natural. In contrast, the 1991 recording (Ex.6b), gives Peter’s pitch movement going from D up to a microtonally-flat E and down again to a microtonally-sharp D.

![Ex. 6a](image)

![Ex. 6b](image)

One final variation is found in the form, which contains a large alteration. In Halpern’s recording, Peter and his singing group sing section A twice, followed by the first half of section A only. Section B is then sung, followed by the second half of section A. In the more recent recording, section B is followed by the first half of section A.

There are very few significant differences between the two recordings of 5. *Kimik'imitla Song* #2. In the 1974 recording, the overall form is lengthened to give the dancers time to leave the dance floor. Rattles are played by one of the singers, and Peter calls out directions for the singers. In addition, he sings each section solo before the entire singing group enters. (In the 1991 recording, Peter sings solo sections at the beginning of each song only.)

\(^{10}\) Bowles trans., Halpern rec.
Similarities are equally important in these song comparisons. Songs which are passed on through many generations contain both musical continuity and variation. Musical style and structure can be examined to determine the extent of continuity and variation occurring within cultural traditions. The continuities over the twenty year period which I found in the above-mentioned songs are:

- the overall melodic structure generally remains the same (regardless of beginning pitch of the song)
- the drum patterns are similar, albeit slightly stronger in 1974
- the text remains the same
- the tempo is very similar in each, although slightly faster in 1974
- the solos remain unaccompanied by instruments

The continuities and variations found in the two separate recordings of the same songs suggest some interesting observations and conclusions. Rhythmic variations occur within the melodic phrases, some of which are small and seemingly unimportant at the present time, others which signify important melodic changes. Variations in the number of song repetitions are not significant. One important fact with regard to continuity is that the general melodic structure remains the same regardless of which pitch the singers start with, or whether other small alternations are present.

In conclusion, the internal structure of a song may vary and formal sections may be altered slightly, but I have found that the overall melodic structure remains fundamentally the same. The drop in pitch within the songs is not important. When asked whether the starting pitch mattered in the general song structure, Peter responded, "No, the song stays the same". An examination of each song's pitch variation has resulted in the conclusion that regardless of which pitch the song begins on, the general structure does "stay the same". This is only a twenty year comparison however, and further changes could occur over a larger period of time.
One important point which needs to be considered when examining variations in oral traditions, is the transmission of these traditions by the elders. The elders may become slightly forgetful and also lose some of their physical strength. This results in pitch changes and possibly some melodic variation. I believe that many of the pitch differences noted in Peter's recordings are due to his lack of strength needed for producing the higher pitched melodies and for holding the notes steady. Future comparisons with some of the younger, stronger singers may provide scholars with some very different conclusions.

Comparison of Three Renditions of K'ilmuk'im?tla Song #2

Song 5, K'ilmuk'im?tla Song #2, was recorded by Ida Halpern in 1974, by Peter Webster in the early 1980's, and by myself in 1991. These three recordings provide an opportunity to examine continuity and variation within both ten and twenty year periods. I found only small variation between Peter's own recording and my 1991 recording. One melodic rhythm is heard as $\downarrow \downarrow \downarrow$ on Peter's recording, but on my recording (and also Halpern's) is heard as $\downarrow \downarrow \downarrow$.

Therefore, I would suggest that perhaps these few smaller rhythmic variations (as opposed to larger and more frequently used variations) are not highly significant within this particular oral tradition. For comparative studies, on the other hand, continuities could be considered as very important for determining the extent of original information passed on through generations. Longer time periods are required for drawing further conclusions.
Conclusion

The focus of this study is upon the development of a transcription method applicable to Northwest Coast Native music. I have examined methodologies of previous ethnomusicologists in Chapter II, to identify problems and/or innovations. Two of the problems associated with previous methods were the lack of information included in many of the transcriptions, and the predominant use of the Western analytic method omitting Native viewpoints and/or context. Since the majority of these scholars collected songs in the field, more information should have been included. In addition to data from other relevant sources (see REFERENCES CITED), this study contains as much data as possible in order to produce a clear, comprehensive methodology. With regard to context and musical characteristics in Peter’s songs, I have adapted the Western notation system to accommodate the Native musical characteristics, and include data in the descriptive analyses to explain song contexts. The modal structure indicates that few notes are used, and the songs generally have small ranges (from a minor third to a minor seventh). The majority of the modes are similar, with a do-re-mi structure found in eleven songs, and slightly more disjunct structure found in the remaining seven songs.

Variations occur in melodic rhythms of the songs, but not usually in texts or drum rhythms. Over a twenty year period, the variations in these songs are not found to be significantly different. However, it is important that much has remained constant; this indicates that changes occur slowly in this particular oral tradition. Over a larger period of time the changes may be more significant.
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Stumpf, Carl  

Webster, Peter  
1990a October 5; personal communication; recording session.  
1990b November 2; personal communication, recording session.  
1991 February 21; personal communication, recording session.

**DISCOGRAPHY**

Halpern, Ida.  

Halpern, Ida.  

Halpern, Ida.  
APPENDIX A

MELODIC CONTOUR GRAPHS

This appendix includes melodic contour graphs of the eighteen songs in this study. On the vertical axis, each square represents pitches ascending by semi-tones, while on the horizontal axis each square represents the value of one eighth note. The number of sections or song strophes included in each graph is indicated beside the song title, and each section is marked in the graph itself. Some graphs contain the complete song, but several songs are too long to present in the small space. Each graph illustrates the song range and the tonal emphasis; thus, the melodic structure is clearly illustrated.
MELODIC CONTOUR GRAPHS

1. SEAL HUNTERS' SONG  mm. $J = 76$

2. PADDLE SONG  mm. $J = 52$

3. ENTRANCE SONG  mm. $J = 138$  (FIRST TWO PHRASES)
4. K'IMTLK'IMTTLA  **Song #1** \( m m \downarrow=102 \) (Section A)

5. K'IMTLK'IMTTLA  **Song #2** \( m m \downarrow=96 \) (Section A)

6. **Marriage**  **Song**  \( m m \downarrow=72 \)
7. Boys' Lullaby #1  \[ m. \, j = 132 \]

8. Boys' Lullaby #2  \[ m. \, j = 152 \] (Two Strophes)

9. Girls' Lullaby #1  \[ m. \, j = 80 \]
10. **Girls' Lullaby #2**  \( m.m. J = 116 \)

11. **Weather Song**  \( m.m. J = 76 \)

12. **Bone Game (Laahal) Song**  \( m.m. J = 112 \)
13. TLUKWANA WAR SONG *1 mm. $j = 88$

14. NAMASATL (WELCOME) SONG mm. $j = 96$ (Sections A+B)

15. MASK DANCE SONG mm. $j = 76$
16. Dinner Song  mm. \( j = 70 \)

17. Tlukwana War Song #2  mm. \( j = 90 \)  (Section A + Part of B)

18. Tlukwana War Song #3  mm. \( j = 104 \)  (Sections A + Part of B)
APPENDIX B

MODES

This appendix includes the modes of each of the eighteen songs in this study. They are presented with part of the opening phrase and are transcribed in both the actual starting pitch (pitch of first strophe) and the transposed pitch (given in the transcriptions -- Chapter III). The modes are in weighted format, thus illustrating the modal emphasis of pitches used in the songs; for example, the following notes are shown in decreasing emphasis: \[ \text{whole note, } 'Do', \text{ is clearly marked for quick reference, and the decreasing note values indicate the decreasing importance of the notes in the songs.} \]
APPENDIX C

TEXT PHONETICS

The phonetic orthography of the Taat’aaqsapalanguage (Northern and Central Nuu-chah-nulth) has been included in this appendix as a reference for pronunciation of the song texts. Although other writing systems have been developed by previous scholars, this one has been developed by the Nuu-chah-nulth Tribal Council in conjunction with Dr. Jay Powell of the University of British Columbia Department of Anthropology (Powell 1989). The phonetic symbols presented in this appendix have been taken from both Peter Webster and the T’aat’aaqsapapCultural Dictionary (Powell 1989). This appendix presents the phonetic symbol followed by a description of its sound, or the symbol description.

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>? ?</td>
<td>- used for glottal emphasis</td>
</tr>
<tr>
<td>p't'k'q'</td>
<td>- glottalized consonants</td>
</tr>
<tr>
<td>c</td>
<td>- ts</td>
</tr>
<tr>
<td>ċ</td>
<td>- ts, produced by diaphramatic push</td>
</tr>
<tr>
<td>įc</td>
<td>- ch</td>
</tr>
<tr>
<td>ĭc</td>
<td>- ch produced by diaphramatic push</td>
</tr>
<tr>
<td>K,t,p,d</td>
<td>- k, t, p, d</td>
</tr>
<tr>
<td>x</td>
<td>- tl or kl</td>
</tr>
<tr>
<td>Z</td>
<td>- l, breathy sound, not vocalized</td>
</tr>
<tr>
<td>S</td>
<td>- s</td>
</tr>
<tr>
<td>ŠS</td>
<td>- sh</td>
</tr>
<tr>
<td>x</td>
<td>- air pushed from back of throat</td>
</tr>
<tr>
<td>Symbol</td>
<td>Sound</td>
</tr>
<tr>
<td>--------</td>
<td>---------------------------</td>
</tr>
<tr>
<td>x</td>
<td>- ch, like German &quot;ich&quot;</td>
</tr>
<tr>
<td>h</td>
<td>- air sound</td>
</tr>
<tr>
<td>b</td>
<td>- h, vocalized</td>
</tr>
<tr>
<td>a</td>
<td>- father</td>
</tr>
<tr>
<td>ae</td>
<td>- bat</td>
</tr>
<tr>
<td>o</td>
<td>- bought</td>
</tr>
<tr>
<td>e</td>
<td>- bgt</td>
</tr>
<tr>
<td>e</td>
<td>- bait</td>
</tr>
<tr>
<td>I</td>
<td>- bit</td>
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<tr>
<td>i</td>
<td>- bget</td>
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<tr>
<td>u</td>
<td>- bgot</td>
</tr>
<tr>
<td>o</td>
<td>- boat</td>
</tr>
<tr>
<td>m, n</td>
<td>- m, n</td>
</tr>
<tr>
<td>y</td>
<td>- yet</td>
</tr>
</tbody>
</table>
### APPENDIX D

**INDEX OF SONGS ON TAPE**

<table>
<thead>
<tr>
<th>Song</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <em>Seal Hunters' Song</em></td>
<td>Seal hunters, early 20th Century</td>
</tr>
<tr>
<td>2. <em>Paddle Song</em></td>
<td>Peter Webster</td>
</tr>
<tr>
<td>3. <em>Entrance Song</em></td>
<td>Peter Webster</td>
</tr>
<tr>
<td>4. <em>K'imtlk'ima Song</em> #1</td>
<td>Peter Webster</td>
</tr>
<tr>
<td>5. <em>K'imtlk'ima Song</em> #2</td>
<td>Peter Webster</td>
</tr>
<tr>
<td>6. <em>Marriage Song</em></td>
<td>Peter Webster</td>
</tr>
<tr>
<td>7. <em>Boys' Lullaby</em> #1</td>
<td>(sung by) Noah Thomas and his wife</td>
</tr>
<tr>
<td>8. <em>Boys' Lullaby</em> #2</td>
<td>Peter Webster's uncle</td>
</tr>
<tr>
<td>9. <em>Girls' Lullaby</em> #1</td>
<td>Peter Webster's uncle (Nuuksa)</td>
</tr>
<tr>
<td>10. <em>Girls' Lullaby</em> #2</td>
<td>Peter Webster's mother</td>
</tr>
<tr>
<td>11. <em>Weather Song</em></td>
<td>(sung by) granddaughters of Peter Webster's nephew</td>
</tr>
<tr>
<td>12. <em>Bone Game (Lahal) Song</em></td>
<td>Peter Webster</td>
</tr>
<tr>
<td>13. <em>Tlukwana War-Song</em> #1</td>
<td>belongs to Ahousat people</td>
</tr>
<tr>
<td>14. <em>Namasatl (Welcome) Song</em></td>
<td>belongs to Ahousat people</td>
</tr>
<tr>
<td>15. <em>Mask Dance Song</em></td>
<td>Peter Webster</td>
</tr>
<tr>
<td>16. <em>Dinner Song</em></td>
<td>Peter Webster</td>
</tr>
<tr>
<td>17. <em>Tlukwana War Song</em> #2</td>
<td>Wiinaaxnis/Haayuupinuu</td>
</tr>
<tr>
<td>18. <em>Tlukwana War Song</em> #3</td>
<td>Wiinaaxnis/Haayuupinuu</td>
</tr>
</tbody>
</table>
MAP OF NUU-CHAH-NULTH BANDS ON VANCOUVER ISLAND

This map has been included as a reference for the reader to illustrate which bands are in the Nuu-chah-nulth culture, and also where they live.

Map by Nola Johnston (my addition—three cultural divisions)
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