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A descriptive analysis of Yakutat Tlingit musical style

Morrison, Dorothy, M.A.

University of Alaska Fairbanks, 1988

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A DESCRIPTIVE ANALYSIS OF YAKUTAT TLINGIT MUSICAL STYLE

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A DESCRIPTIVE ANALYSIS OF YAKUTAT TLINGIT MUSICAL STYLE

A

THESIS

Presented to the Faculty of the University of Alaska

in Partial Fulfillment of the Requirements

for the Degree of

MASTER OF ARTS

By

Dorothy Morrison, B.A.

Fairbanks, Alaska

September 1988

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ABSTRACT

Ninety-nine songs from Yakutat, Alaska were analyzed in an effort to determine a musical style of the Gulf Coast Tlingit. Songs were grouped into seven categories from which general trends of style were deduced. Analysis, which was based on the transcriptions of David P. McAllester, included interval distribution, range, tone systems, weighted scales, melodic contour, tempo, duration and rest values, drumming patterns, formal structure, and song length. The transcriptions and data for drumming patterns, formal structure and song length were provided by McAllester in Under Mount Saint Elias (de Laguna 1972).

Stylistic differences in the areas of interval distribution, range, tone systems, weighted scales, melodic contour, and tempo were discovered between the two largest categories, the traditional Sib Potlatch songs and the songs of more recent composition, Haida Mouth songs. Other categories showed distinctive features but will require more research before conclusive statements about their melodic style can be made.

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CHAPTER 1. INTRODUCTION

Statement of Purpose

The purpose of the present study is to give a more complete picture of Tlingit musical style through an in-depth melodic analysis of a collection of Tlingit songs from Yakutat, Alaska. There is only one other musical analysis of Tlingit music to date, that of Lindy Li Mark on the Inland Tlingit (Mark 1955). However, although considered one people, the Inland Tlingit do not share the same life-style or cultural influences of the Tlingit who live on the Gulf Coast. It is the intent of the present thesis to discover the musical style which is particular to the Gulf Coast Tlingit.

Background of Song Collection

The transcriptions used in analysis are based on songs collected by Frederica de Laguna between the years 1949 and 1954. During this time, de Laguna made an intensive and extensive ethnographic study of the Yakutat

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Tlingit Indian community. Her study, compiled in a three-part, 1395-page opus entitled Under Mount Saint Elias: The History and Culture of the Yakutat Tlingit, Volume 7 of the Smithsonian Contributions to Anthropology, 1972 covers a broad range of subjects including the history of Yakutat, the social life of the Yakutat Tlingit, Tlingit arts and crafts, and maps and photographs of the area. Included in the study are song texts and transcriptions derived from the recordings. Approximately 118 songs were recorded, constituting the most comprehensive collection of Tlingit music to date. Prior to publication, the recordings were turned over to David P. McAllester, Director of the Laboratory of Ethnomusicology at Wesleyan University, who began analysis of the songs through transcription and phrase analysis for the 118 songs in Volume III of Under Mount Saint Elias. The present study will continue and expand the musical analysis begun by McAllester in an effort to better understand Tlingit music.

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Limitations of Study

Alan Merriam, in The Anthropology of Music (1964), divides the work of an ethnomusicologist into three stages. The first stage is the collection of data. The second stage is divided into two parts: the collation of ethnographic and ethnologic materials into a coherent body of knowledge about music practice, behavior and concepts of the society under study, and the technical laboratory analysis of the collected music. The third stage is analysis of the data and application of the results to relevant problems, specifically in ethnomusicology and more broadly in the social sciences (Merriam 1964, 7-8). The present study is primarily limited to the second part of the second stage of analysis, specifically to the technical laboratory analysis of music sound materials. Some preliminary assessments of the elements of music usage were also made.

This study is based on the previous work of de Laguna and McAllester and assumes validity of that work. The analysis is limited to the transcriptions of Tlingit origin provided in Under Mount Saint Elias. Transcriptions cannot capture all the subtleties of music, but they serve the purposes of the present study by enabling the reader to achieve a

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general understanding of the music.[1]

Another limitation is that one cannot be sure as to the completeness of the song collection. Some songs are considered the exclusive property of a sib, or clan, and cannot be sung without the proper permission of the song owner. Other songs may be too personal to sing for an anthropologist or outside collector (Dauenhauer 1975, 145 and de Laguna 1972, 564). In addition, the majority of songs are sung by one person even though Tlingit music is strictly a group activity.

Adequate examples of part-singing are absent from the de Laguna collection. Although the Tlingit have been reported as singing in harmony in the early accounts of Beresford, 1789, and La Perouse, 1798, present day Tlingit potlatch singing does not feature harmony. Performances of Tlingit music seen by the author at the Festival of Native Arts in Fairbanks, Alaska in 1985-1988 do not reflect the use of harmony, nor do the tape recordings of Johnston (1974-1979), and the de Laguna

[1]The use of general rather than exact transcriptions has been commented on by John Blacking and quoted by Merriam: "Unless we are specifically studying interpretation, we want to know what a musician sets out to do each time he plays a certain piece of music, not exactly what he did on a particular occasion. . . . The final transcription should, if possible, be as straightforward and as easy to read as a standard musical score, which in any case is only a guide to musical performance and an approximation of the sounds produced." (in Merriam 1964, 50)

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recordings contain very little. In occasional instances, it occurs in the form of a brief drone or overlap.

Definition of Terms

The following terms are used within the text of the present thesis with their intended definitions as provided below.

Exogamy: Societal practice in which marriage must be outside of a specified group as required by custom. This group is usually larger than the immediate kin group and smaller than the all-encompassing tribe. In the case of the Tlingit, marriage must be outside the moiety.

Formal Structure: The arrangement of refrains and stanzas within a song as well as the arrangement of phrases within a refrain or stanza.

Interval Distribution: The total count for each kind of melodic interval used in a song, in a category of songs, or in the entire collection of songs.

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Melodic Contour: The shape of a melody created by its particular use and progression of intervals.

Moiety: One of two complimentary subdivisions of a social and linguistic group such as the Tlingit. For the Tlingit the two moieties are Raven and Eagle.

Potlatch: The main ceremonial event of the Tlingit. It consists of feasting, singing and dancing, speechmaking, and the giving away of gifts, and may be several days long.

Range: The total number of half steps encompassed by a melody.

Refrain: A rendition of a melody using meaningless syllables, sometimes repeated more than once. In formal analysis refrains are indicated by letters near the end of the alphabet--XYZ.

Sib: A matrilineal exogamous kin group. In the case of the Tlingit, a group larger than the immediate family and smaller than the moiety.

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Skipped-beat: A regular drumming pattern in which drum beats fall on every other beat of music.

Stanza: A rendition of the melody accompanied by a text which may change on repetition of the same melody. In formal analysis stanzas are indicated by letters near the beginning of the alphabet--ABC etc..

Strophic: Term applied to songs in which all stanzas of text are sung to the same music.

Tertial: Tonal relationship based on a major or minor third, three or four half steps.

TGE: An abbrevation for "tone of greatest emphasis" (Mark 1955, 18). In a melody, it is the tone most used or with the greatest total aggregate duration, as well as, the tone which occupies the important positions within a song such as the ending, beginning, and strong beats of a phrase.

Tone System: All of the tones used in a song including the octaves.

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Totemic crest: Also known as sib crest. It is an animal or bird, such as beaver, killer whale, or frog, which serves as an emblem of a sib. Often they are pictured on valued objects and on ceremonial and dance clothing.

Triadic: Tonal relationship consisting of two adjacent thirds, major or minor.

Weighted scale: A scale comprised of all the tones used in a song in which each tone is assigned a durational value, such as a half or quarter note, which indicates the relative importance of that tone in the song.

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CHAPTER 2. RELATED RESEARCH

The following chapter gives a brief introduction to the Tlingit with particular emphasis on the natural environment of the Yakutat Tlingit and the culture and social institutions of the Tlingit in general. Following this discussion is one on the place of music among the Yakutat Tlingit. Music is an important and vital activity for the Tlingit as evidenced by their large repertoire of songs and the ongoing composition of new songs. The third and final section of the present chapter gives a description of the song categories into which de Laguna divided her collection and from which analysis is based.

A General Ethnology of the Tlingit

The majority of Tlingit live in southeastern Alaska in an area known as the "Panhandle." This area is rich in natural resources from the land and from the sea. It is part of the Sitkan biotic province which stretches from Kodiak Island, around the Gulf of Alaska, through the southeastern

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panhandle, finally merging with British Columbia and northern Washington.

Although considered one people, there are four general groups of Tlingit: Southern coastal, Northern coastal, Inland, and Gulf Coast. Differences between the groups are determined by each particular geographical and environmental features, and are seen in the various local dialects and manners of life (de Laguna 1972, 15). Yakutat, the only village in the Gulf Coast group, is located on one of the few deep bays along the shoreline on the northern third of the Panhandle. This coastal area is much different from the southern two thirds of the Panhandle which are made up of many islands, large and small, along a rugged coastline. In the Yakutat area, there are no sizeable off-shore islands and only a few bays. In this area the mountains reach directly to the sea. The absence of bays suitable for harbor and the many glaciers and mountains surrounding Yakutat make it a relatively isolated community.

The Environment

Language reflects environment and in Yakutat there is no word for blue sky but many words for bad weather. Although the climate is generally

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mild, there is much precipitation with an average of 132 inches of rain and 179 inches of snowfall per year. The wet and mild climate makes it possible for a great amount of vegetation to survive in the northern environment. Forests are nearly impossible to penetrate due to dense vegetation. The most common conifers are the Sitka spruce, Western Coast hemlock and mountain hemlock, all of which are festooned with hanging moss. The forest floor is covered with underbrush and moss (de Laguna 1972, 28-31).

Terrestrial fauna include black, brown and grizzly bears, wolves, fox, coyote, wolverine, moose, mountain goat, deer, marten, rabbit, ermine, mink, land otter, rabbit, red squirrel, and several species of mice. Beaver are extinct from the area, but the coyote, moose and rabbit are newcomers, only recently crossing the mountains and glaciers to reach the coastal area. From the sea comes edible plant and animal life. Larger game includes the sea otter, fur and harbor seals, the sea lion, various species of porpoise and dolphins, including the orca, blackfish, and various species of whale.

Perhaps the most distinctive characteristic of the area is the large number of birds that nest throughout the year and those that pass through

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while migrating. Yakutat's geographical position on the Pacific Flyway as well as its varied terrain make it the resting and nesting place for many species of waterfowl, land birds typical of the Sitka spruce forest, and birds characteristic of the open tundra and swamplands.

Finally, the most important natural resource for the Tlingit, are the fish, especially the salmon. Many varieties spawn in the area. The first of the season is king salmon, followed by red, pink, and silver salmon. Among other varieties of smaller fish, the most important is the eulachon, or "candlefish", used for its rich oil (de Laguna 1972, 36-52).

The People

With many resources available throughout the year, the Tlingit were able to establish permanent settlements. Some villages grew to great sizes. The permanent dwellings and greater numbers of people interacting created a complex social structure which has become an important and distinctive characteristic of the Tlingit. The rigid social structure is a dominating force in community life.

The Tlingit people are divided into two groups or moieties, the Raven moiety and the Wolf or Eagle moiety (Eagle in the north). Moiety

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membership exhibits a definite influence on an individual's life. Descent is matrilineal, following the mother's line, and marriage is exogamous--individuals must choose partners from the opposite moiety. Young boys are raised by their uncle (mother's brother) rather than by their father who is not of the same moiety. Moiety membership, therefore, exhibits the greatest long-term influence in a child's life.

Within each moiety are smaller groups called clans or sibs, each broken into matrilineal house groups. Membership in a house group exerts a daily influence on an individual. Membership in a particular sib entitles one to use of specific "crests, hunting, fishing and berry-picking areas, houses, personal names, songs and dances, and ceremonies" (Indian Studies Program 1975, 47).

The "potlatch" is the main ceremonial event in Tlingit life. It is a gathering of two or more sibs of opposite moiety affiliation in which one sib acts as the host and the other(s) as guest(s). Lena Farkas, a Tlingit school teacher currently living in Yakutat, names several different kinds of potlatch. These include a "name-giving" potlatch and a "forty day" potlatch, given on the fortieth day after a person's death (Farkas 1987). Commemorative potlatches are also "given by house heads in honor of their predecessors, the raising of totem or mortuary poles, and the

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dedication of new houses" (Garfield 1951, 14). Events at the potlatch fall into three main parts: the feast; dances, songs and theatricals; and the presentation of ceremonial gifts (Oberg 1973, 119) which is accompanied by formal speechmaking and the distribution of gifts and money.

The strictness of the social system is particularly evident at a potlatch ceremony. Formality and proper ritual exert a great amount of control over the course of events. Four main rules govern the occurrence and proceedings of a potlatch: first, it can be given only to people in the opposite moiety, second, it must be for the purpose of displaying and elevating the totemic crests of the giver's clan or sib, or must be given in honor of some member of that sib, third, only the host gives gifts, and fourth, any gifts given must be returned at a subsequent potlatch. If the gift is not returned within a reasonable amount of time, the debtor's sib may lay claim to one of the creditor's sib crests (an emblem such as the Killer Whale, Frog, or Raven which is used by the sib as its identifying symbol) and will hold it until the debt is paid (Oberg 1973, 127).

Expectations and tradition thus account for much of the action of the participants, and much significance is placed on acting in the proper manner. Two examples illustrate this point. Cyrus E. Peck Senior gives

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an account of a potlatch he hosted as a memorial for his mother. When speaking of entering the dance area he comments:

> [W]e just don't come in any unorderly way. We come according to our tradition and we come in according to what emblem is on our back representing our family. The design of our background, or our culture, and our family tree, is on our regalia, and we come in accordingly. The first entrance is important because the guests are watching to see which way you are going to come in, and they know the proper ritual. The way the hosts enter sets the tenor of the entire ceremony or occasion (Peck 1975, 53).

It is clear through his statement that formality and proper etiquette along with sib identity are of extreme importance to everyone involved. Peck's reference to the order in which people enter according to their family is a reference to the social strata which exists in Tlingit communities. In former times there was a caste system which ranked families from the wealthiest to the poorest and then to the slaves. Although slavery no longer exists, there is a recognized social strata with a chief who exercises control over what happens in a house group. The following quote describes his control.

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> The chief was of the highest ranking or wealthiest lineage and was the one who decided when the group should move from winter village to fishing stations, or which dancer should wear a certain mask, or which lineage-owned song would be sung at a ceremonial (Indian Education Act 1975:48).

Much value and emphasis is placed on totemic crests and sib songs, and much wealth is given away in their honor. For the Tlingit the most precious possessions are totemic crests, sib songs, stories and dances, personal names and titles, ceremonial and social prerogatives. "Material wealth is sacrificed at potlatches to validate and enhance them" (de Laguna 1952:4).

The Place of Music Among the Yakutat Tlingit

Songs are an important element in Tlingit life. As previously noted, many songs, along with totemic crests, fishing, hunting and berry-picking areas, houses and personal names, are the specific property of a sib and are considered valuable possessions (Indian Studies Program 1975, 47). Songs sung at potlatches are an integral part of the ceremonies. Money is put aside by the hosting sib after singing its traditional songs and is

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later distributed among the guests. This action enhances the value of the songs. Guests are paid to dance and sing, and might teach their hosts a dance as a gesture of respect. The Tlingits, lovers of the theatrical, use songs as part of ritual performances which dramatize mythological stories (Oswalt 1973, 366-367). Valued songs might also be sung when totemic crests belonging to the host are exhibited at a potlatch. The addition of the song helps to enhance the value of the crest and the prestige of the host (de Laguna 1972, 634).

The Tlingit are adamant about crediting sib ownership of songs and recognizing known composers. If a mistake is made in the performance of a song, it is grounds for a property claim (Oswalt 1973, 356). Because of the high value of sib songs, chiefs are responsible for determining which will be sung at a ceremony and who will sing them. Usually the choice is from the existing repertoire although occasionally new songs will be added. The tone of the sib songs is very serious and solemn as the majority are for mourning. As de Laguna (1972, 632) notes, "the rhythms are heavy and slow, the tunes solemn, and the songs as a whole are felt to be sad because of their association with so many potlatches and so many dead singers."

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Dancing songs are sung as an intermission between the singing of sad songs at a potlatch. Unlike the sib potlatch songs, these songs are not owned and are generally of non-Tlingit origin. Some are called "Haida Mouth" songs, which means they are in the same rhythmic style as Haida love songs or dance songs (de Laguna 1972, 633). The Haida are the southern coastal neighbors of the Tlingit.

Without an understanding of the Tlingit social structure, the nuances of meaning are lost and sometimes completely misunderstood in Tlingit song texts. Dauenhauer (1975, 148) writes that the "social structure is reflected in the tribal images of the songs, and these tribal images give a song meaning and function". Songs are often addressed to specific people but individual names are not used. Instead, a moeity name or sib name is used. Tribal images are thus organized into two groups: those images directed at the opposite moiety, and those directed at members of the same moiety. Only when directed at someone in the opposite moiety are songs about love or humor. It would be socially unacceptable to write a love song for someone of the same moiety as marriage within a moiety is socially unacceptable according to Tlingit custom. Songs directed at a member of the same moiety, such as a maternal uncle, younger and older brothers, nephews, or one's mother, are of a serious nature and are often

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mourning songs. Dauenhauer (1975, 152-157) also discovered a typical structure in Tlingit song texts. They generally begin with an opening image, statement or question. This is followed by a tribal image directing the song to a particular moiety. Then there is the development of the opening image, and the song ends with a resolution of the opening image.

There are only a few instruments used by the Tlingit. The main instrument is a shallow round drum of various sizes which has animal hide stretched over it and is beaten with a padded mallet. Sib crests are often painted on the drumhead. In former times a box drum was also used. It was a large rectangular instrument made out of wood which hung from the ceiling of a ceremonial house and was beaten with the heel of one's foot. Rattles are sometimes used, particularly by shamans, and are ornately carved. There are no chordophones or aerophones (Johnston 1977, 6)

Dancing often accompanies singing and Tlingit dancers dress ornately in costumes bearing condensed versions of legends from Tlingit mythology, and sib and moiety emblems (Johnston 1977, 5). Their movements are forceful and rhythmic, utilizing a minimal amount of floor

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space. Movements are sometimes meant to imitate animals (Oberg 1973,16).

Description of Yakutat Tlingit Song Categories

De Laguna divided her collection of songs into eight categories. Seven of these categories will be used in the present analysis of Tlingit song style. Descriptions of the categories, paraphrased from de Laguna and in the order in which they appear in the third volume of Under Mount Saint Elias, are as follows:

Sib Potlatch Songs: This group consists of thirty-three songs sung by the hosts at a potlatch. They are the exclusive property of particular sibs and may not be sung by others except at the request or by permission of the owners. Most of them are traditional songs, attributed to mythological figures or to composers from long-dead generations, while five songs are of recent composition for particular potlatches. The great majority are mourning songs or laments and some are associated with particular crest heirlooms. One is a dance song, a few are in Ahtna and one is in Southern Tutchone.

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Walking, Resting or Sitting Down, and Dancing Songs: This group consists of fifteen songs of foreign origin obtained from the Tsimshian, Copper River Atna, Chugach, and Southern Tutchone on the Alsek River. They are not included in the present analysis of Tlingit musical style.

Peace Songs: There are six peace dance songs, also known as 'songs about the deer'. Composed by captor-hosts for each person whom they had taken as a peace-hostage or 'deer,' they were sung by the hosts during peace-making ceremonies. While the hosts sang, the 'deer' danced, imitating in his or her own movements, or symbolizing in his costume, the honorable name which his captors had given him. This name is mentioned in the song and the 'deer' is addressed as one of the sib-children of his captors. These potlatch peace songs, which were sung by the two groups of guests to each other, serve to allay their bitter mutual antagonism.

Funny Songs About Raven: This group consists of eight humorous songs about Raven, or ascribed to him. They were sung as happy songs during peace-making ceremonies, usually by the wives of the captors while their husbands danced.

Songs for Children: This group is comprised of seven songs, two are traditional songs for children, called "teasing songs" which might be sung

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as amusing songs at a peace ceremony, the remaining five are "pet songs" for small children.

Shaman's Songs : This group of eight songs are supposed to be the voices of the shaman's spirit singing. The songs are usually traditional and are known to all men of the sib, since they must sing for the shaman during his seances. New songs are also said to be acquired when the shaman is on retreat in the woods.

Haida Mouth Songs, and Other Songs by Known Composers: This group of thirty-three songs includes those specifically designated as "Haida Mouth Songs" or ones suspected to be in that style. In general the songs consist of the traditional pattern of two or three stanzas, and are dedicated to sib-children in the opposite moiety.

Foreign and Miscellaneous Songs: From this group of six songs only the two miscellaneous songs will be analyzed. One is a lament of a slave and the other a drinking song.

The preceding categories of songs were the divisions from which melodic and stylistic analysis was based in the present thesis. In the following chapter the methods of analysis will be discussed.

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CHAPTER 3. METHODOLOGY

This chapter is devoted to a discussion of the methods used in analysis of Yakutat Tlingit songs collected by Frederica de Laguna in 1952 and 1954. Analysis consists of tonal, melodic contour, duration and rest values, tempo, formal, and song length. The present study was based on transcriptions of the aforementioned music done by David P. McAllester. These are published in Volume III of Frederica de Laguna's book, Under Mount Saint Elias (1972). Tempo, drumming patterns, formal, and song length analysis was based exclusively on McAllester's data. Tonal, melodic contour, and duration and rest value analysis was original to the present thesis.

An effort was made to facilitate cross-reference with the analysis found in Under Mount Saint Elias. Numbers used by de Laguna, which locate a song on one of fourteen audio tapes, are used when referring to songs in the collection. However, instead of using the year in which the song was recorded as a point of reference, the category in which the song is located was used. Thus, when referring to Sib Potlatch 6-2-B one can locate the written material on this song by using the Appendix at the

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beginning of Volume III of Under Mount Saint Elias, pages xlvii-xlx. This song in de Laguna's collection is the Raven Moiety song, "Raven Cries for Daylight," located on pages 1155 and 1180-1181. Song names and numbers for each song category used in this study are also listed in Appendix A.

There were ninety-nine songs analyzed for this study. Non-Tlingit songs, which were all songs in the Walking, Resting, or Sitting Down, and Dancing category and four songs in the Foreign and Miscellaneous category, were not included in the analysis. The majority of analyzed songs were strophic with the most common structure based on refrain-first stanza (repeated)-refrain-second stanza (repeated), or AaaAa'a'. (Capital letter "A" represents a refrain and small case letter "a" represents a stanza. The primes, a' and a", indicate a change in the text but not in the melody.) Although there were variations to this structure, most songs consisted of at least one refrain and stanza, each based on the same melodic material. Refrains differed from stanzas in their use of text, using only nonsense syllables.

Wherever possible, refrains were used as the basis of analysis.

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Unaffected by changing text, they give a better representation of the basic shape of melody and rhythm.

> [T]exts seem to influence melody. Repeats of stanzas,with the same words, are close to being identical musically, too. But the second stanza, though clearly a repeat of the first, musically, often has quite a bit of variation, apparently to accomodate new text. And then it, too, is almost identical when it is repeated with the same set of new words (McAllester in de Laguna 1972, 1150).

The songs are strophic, consisting of repeated melodic material. When a refrain was not present in a song, a stanza was analyzed in its place. In a few cases, it was necessary to use the entire song in analysis as there was only one stanza with no repeated phrases. In all instances, a complete strophe of music from each song was analyzed, a method previously used by Lindy Li Mark (1955) in her analysis of Inland Tlingit music.

The goal of this study is to broaden the understanding of Tlingit music by analyzing various aspects of its musical style. Tonal analysis consists of a survey of interval use, tone systems, weighted scales, range, and melodic contour. To facilitate the process of analysis, each song was transcribed onto graph paper. One square on the graph paper represented

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vertically a half-step movement in the melody, and horizontally one quarter-note beat. By transferring the songs onto graph paper certain musical elements which are obscured by the musical staff and notation became more apparent. In addition, melodic contour was quickly and distinctly visible as was the use of characteristic intervals. This proved especially useful when comparing a large number of songs. Graphs for each song, reduced to sixty-four percent, can be seen in Appendix D. Dots on lines in the contours represent notes, and rests are added where they occur in the score. The original scores by McAllester can be found in Volume III of Under Mount Saint Elias.

To illustrate the methodological process, two musical selections will be analyzed in detail. They are on the following pages along with their graphs, Figures 1 and 2. Song 2-2-A is a Sib Potlatch song and song 5-1-B is a Haida Mouth song. The refrain was analyzed in the Sib Potlatch song and the first repeat of the first stanza was analyzed in the Haida Mouth song.

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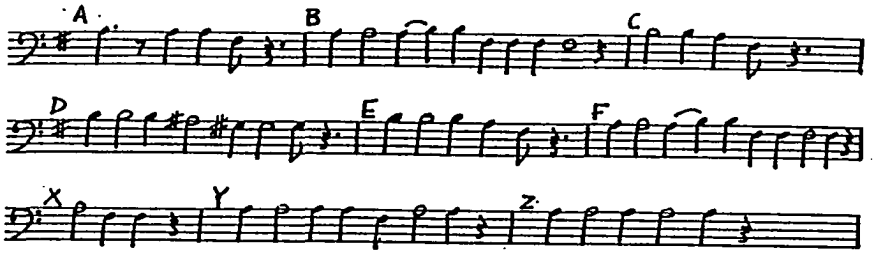


From "Under Mount Saint Elias: The Histroy and Culture of the Yakutat Tlingit," Smithsonian Contributions to Anthropology, Volume 7, by Frederica de Laguna. Smithsonian Institution, Washington, D.C., 1972.

Figure 1a: Refrain in Sib Potlatch Song 2-2-A, "Tłuknaxadi Song for the Frog Screen (I)"

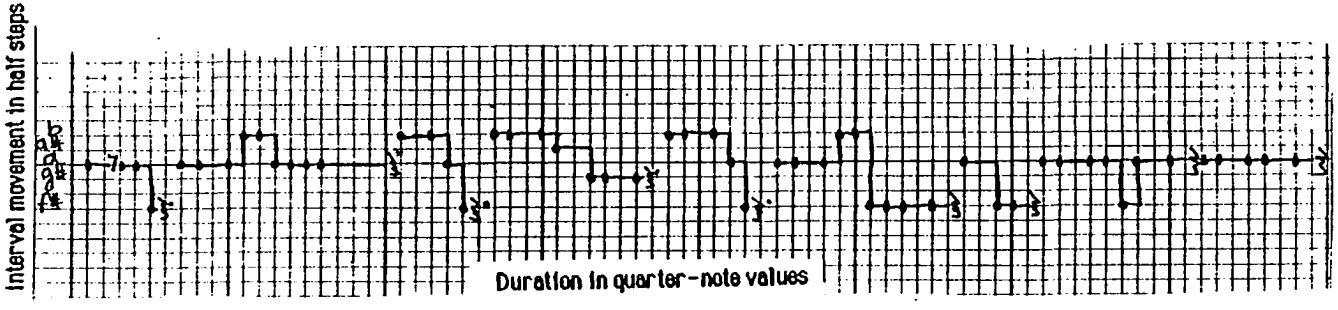
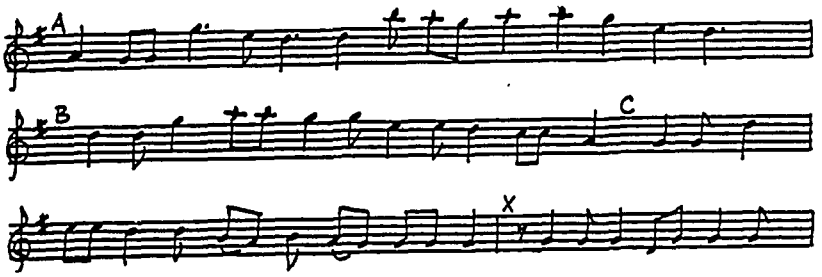


Figure 1b: Graph of the Refrain in Sib Potlatch Song 2-2-A



From "Under Mount Saint Elias: The Histroy and Culture of the Yakutat Tlingit," Smithsonian Contributions to Anthropology, Volume 7, by Frederica de Laguna. Smithsonian Institution, Washington, D.C., 1972.

Figure 2a: First Stanza in Haida Mouth Song 5-1-B, "Kitty Martin's Love Song for Tluknaxadi-Children"

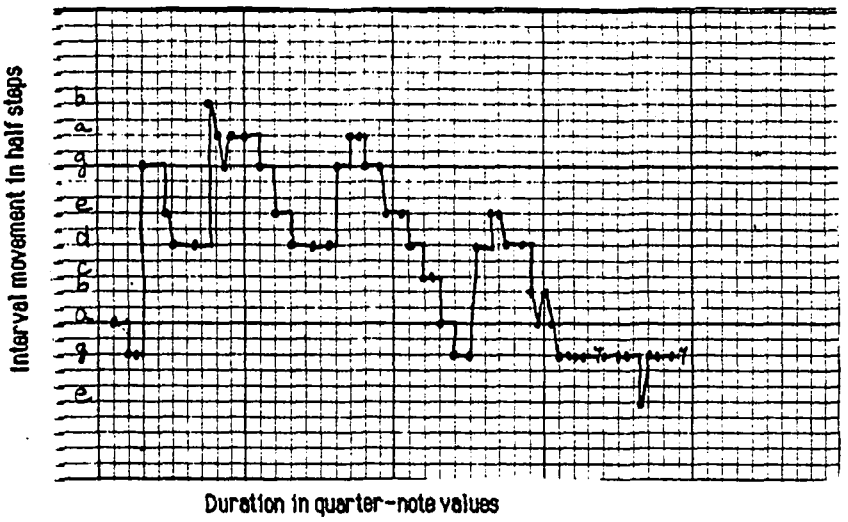


Figure 2b: Graph in the First Stanza in Haida Mouth Song 5-1-B

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Interval Use

An interval distribution was determined for each song by counting the number and kind of different intervals used in the analyzed strophe. Intervals counted in the example songs are given in Table 1. The small case "a" before a number represents ascending intervals , the small case "d" represents descending intervals.

Table 1: Intervals in Two Song Examples

Half Steps	Song 2-2-A Sib Potlatch Song	Song 5-1-B Haida Mouth Song
unison	31	20
a1	0	0
d1	1	0
a2	3	4
d2	4	14
a3	6	1
d3	5	6
a5	1	1
d5	1	0
a7	0	1
a9	0	1
a12	0	1

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Intervals were likewise counted for each of the ninety-nine songs, and within each category song totals were added together. The category totals were used as the basis of comparison between categories of songs. Chi-square analysis was used with the Sib Potlatch and Haida Mouth categories. These two groups of songs, consisting of thirty-three songs each, are large enough to be representative of their category and to permit statistical analysis.

Tone Systems

Tone systems were derived simply by accounting for every tone used in a song. For the two songs used in the example, the tone system for Figure 1, Sib Potlatch song 2-2-A, is (from low to high): f#g#a,a#b, and the tone system for Figure 2, Haida Mouth song 5-1-B, is: egabcde^{1}g^{1}a^{1}b^{1}. Tone systems for each analyzed strophe are listed by song number in Appendix B.

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Weighted Scales

Once a tone system was established for a strophe, the relative importance of each tone was determined and weighted scales were derived for each unit of analysis. This method, used by Von Hornbostel and McAllester (McAllester 1954, 35), and by Mark (1955), assigns differing durational values to tones used in a song which indicate the relative importance of a tone within the song. For instance, tones in Figure 1, song example 2-2-A, were assigned the following durational values:

$f^{\#}$: ♩ $g^{\#}$: ♪ a: 𝅝 $a^{\#}$: ♪ b: 𝅗𝅥

Tones in Figure 2, song example 5-1-B, were assigned these durational values:

e: 𝅘𝅥𝅯 g: 𝅝 a: ♩ b: ♪ c: ♪ d: 𝅗𝅥. e^1: ♩ g^1: ♩. a^1: ♩ b^1: 𝅘𝅥𝅯

Importance of a tone was judged by the total aggregate duration which that tone was used, and also consideration of where it was used. Positions of importance include the beginning and ending of a song, the end of phrases and use in the strong or accented beats of a phrase. Some tones, for example, the high "b" and low "e" in Figure 2, served only briefly

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in passing between other tones which received greater emphasis. Some tones were returned to frequently and used in greater duration such as the low "g" and "c."

The tone which is considered to receive the greatest emphasis is referred to as the "tone of greatest emphasis" or TGE (Mark 1955, 18). It is represented by the whole note in a weighted scale. Most often it is found near the bottom of the tone system, but is sometimes found at the top and within the system. Where two or more tones have similar duration, the tone used in the more important positions is considered the TGE (Mark 1955, 18). A tone of near-equal importance is indicated by a dotted-half note in the weighted scales. Other tones in the system are assigned durational values indicating their relative importance in the melody.

In the weighted scale charts ascending half-step tones, beginning a half step above the TGE, are assigned positions of #1; 2; #2; 3; 4; #4; 5; #5; 6; #6; 7; 8, #8; 9; #9, and 10 which is a tenth, or 16 half steps, above the TGE. Descending tones, beginning a half step below the TGE, are assigned the same positions except in reverse order. This numbering relates the tone system to the white and black keys on a piano beginning

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with the TGE at "C." Sharped numbers represent black keys and plain numbers represent white keys. It follows, therefore, that there are naturally occuring half steps between the third and fourth scale degrees, between the seventh and eighth scale degrees, and between the seventh and TGE. Between all other scale degrees there is one chromatic half step. For consistency, only sharps (*) will be used. Tones which appear on the musical score as flats are written in their enharmonic equivalent. For example, "e-flat" on the musical staff is written as "d*" in the tone systems in Appendix B.

Weighted scales for the two song examples are located on the following page in Figure 3. The TGE in song 2-2-A is "a." The TGE in song 5-1-B is the low "g." The graphs are meant to visually aid in the understanding of the kind of tonal system is used in Tlingit music. Brackets under the tones in a weighted scale indicate important interval relationships within the melody. Weighted scales for each category are found in Appendix E.

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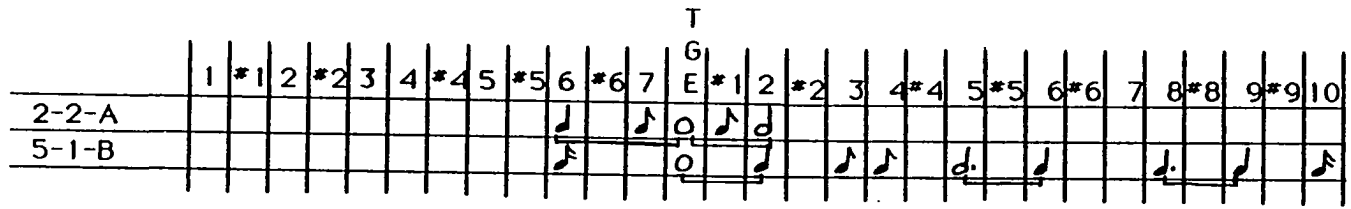

Figure 3: Weighted Scales For Two Song Examples

Range

Range is the total number of half steps encompassed by a melody. Song example 2-2-A, Figure 1, has a range of five half steps, or a perfect fourth, while song example 5-1-B, Figure 2, has a range of nineteen half steps, or a compound-perfect fifth. It should be noted that while the overall range may have been large, the greatest emphasis of a song was often within a much smaller range. This range is referred to as the active range. Song 2-2-A has the same active range as total range, but the active range for song 5-1-B is fourteen half steps, a major ninth. Total and active ranges are listed for each song in Appendix B.

Melodic Contour

Melodic contour analysis was used to see patterns of melodic movement. Contours for each song are shown in the note-by-note graphs found in Appendix D. Many songs showed undulating movement around a tonal center, generally in low or mid-range. Such was the case for the Sib Potlatch song shown in Figure 1. It undulates about its TGE in mid-range. Sometimes both a low and mid-range tonal center showed an equal

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emphasis in a melody. In other instances, songs might be considered bi-level, having two distinct areas of melodic emphasis in differing parts of the melody. In these cases the melody was split between a high tonal center and a low tonal center.

Stairstep contours were a common pattern. In this kind of contour the melody began in the mid to high range and had a gradual, undulating descent. Many of the Haida Mouth songs began with a large ascending leap in the opening phrase and then gradually descended, creating an arc, such as in example song 5-1-B, Figure 2. Less frequently seen were sine-wave contours.

Tempo

Tempos, given by McAllester and generally based on metronome markings of quarter-note beats per minute, were grouped by relative speed within categories. There was great variation in speed with songs ranging from 56 to 164 quarter-note beats per minute. Yet, the overall feeling of Tlingit music is slow. This is especially noticeable when

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comparing Tlingit music with that of their northern neighbors the Athabascans. Cyrus E. Peck, a native Tlingit comments:

> We went up to Nenana one year and I watched their Indians and their type of dancing very closely. I enjoyed it, because they had a different approach to their songs. . . . I noticed that their tempo was faster than ours. Our music is more serious and heavy; that's the difference between our music and theirs" (Peck 1975, 54).

Duration and Rest Values

In these Tlingit songs there is a strong feeling of constant pulse which is common in American Indian music. McAllester comments, when referring to Haida Mouth song 1-1-C, that "there's not a 'downbeat' but a steady one, one, one, one, etc." (de Laguna 1972, 1293). This comment is applicable to all of the songs and explains why there are no meter signatures in the transcriptions.

> The music has a long flow. . . . I have been increasingly sparing of bar lines. The continuous flow of these songs seems to be misrepresented by our convention of measures, with the implication of a 'downbeat.' (McAllester in de Laguna 1972, 1150)

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Rhythm is discussed with regard to which durational and rest values predominate in a given song category. The quarter note is used to notate pulse in most instances, occasionally replaced by a half or eighth note. In the song examples, Sib Potlatch song 2-2-A used predominantly quarter- and half-note values with quarter or dotted-quarter rests at the end of every phrase. The Haida Mouth song used predominantly quarter- and eighth-note values with very few rests.

Drumming Patterns

Drumming often accompanied the songs and thus is important in a discussion of Tlingit rhythm. Drumming patterns for each song were transcribed by McAllester and are given in Appendix C. Typical patterns of accompaniment are consistent-quarter-note beats and skipped-quarter-note beats, meaning the drum beats come every other beat of music. The skipped-beat drumming may be characteristic of Tlingit music. Stephen McNeary (1972) while studying the music of the Atna Indians who live inland and to the northwest of the Tlingit remarked that the only Atna song which has a consistent skipped-beat drumming pattern

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(all others have consistent-quarter-note-beat patterns) is one which is borrowed from the Tlingit (McNeary 1972,14).

The melody is frequently syncopated with the drumming. McAllester observed that most Yakutat songs are "strongly rhythmic, *very* syncopated, the most so in my experience of American Indian music" (de Laguna 1972, 1151). In speaking of a Haida Mouth song he comments that "the musical point of the song is the play between the steady drum-beat and the tricky rhythms of the vocal part" (de Laguna 1972, 1293). Typical syncopated patterns are illustrated in Figure 4:

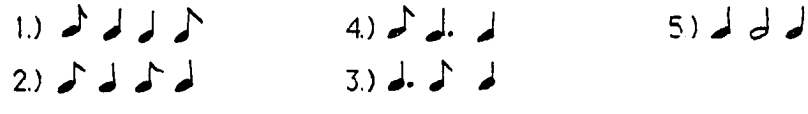

Figure 4: Typical Syncopated Patterns

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Formal Analysis

Formal analysis was based on McAllester's analysis of phrasing and structure. Songs generally have only a few long phrases which are determined by some break in the music, usually a breath pause (de Laguna 197, 1150). In this study, strophes contained between two and twenty-three phrases although the most common number was four. Phrase lengths were between four and twenty-one quarter-note beats. Within a song, they were generally of similar length, usually varying by no more than four beats. In the two song examples, Figure 1, song 2-2-A, consisted of a two repeated stanzas which were preceeded by a refrain and had a refrain between, or AaaAa'a', each consisting of four phrases. Figure 2, song 5-1-B consisted of three stanzas, the first and third repeated, or aaa'a"a" each consisting of four phrases.

Phrase patterns for the strophe analyzed in each song are given in Appendix C. Letters near the beginning of the alphabet--ABC etc.--indicate phrases to which words were sung. Letters near the end of the alphabet-- XYZ--indicate phrases to which only nonsense syllables were

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sung. Formal structure for each song can be located in Volume III of Under Mount Saint Elias.

Song Length

Finally, the average length of time for entire songs in each category was determined. Lengths for each song are given by McAllester and are also included in Appendix B.

Each of the methods of analysis described above were applied to the seven categories of Yakutat Tlingit songs. A discussion of the results of analysis follows in Chapter 4.

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CHAPTER 4. ANALYSIS OF INDIVIDUAL SONG CATEGORIES

In this chapter each of the seven Yakutat Tlingit song categories will be discussed. The categories are ordered as follows: Sib Potlatch songs; Peace songs; Funny Songs About Raven; Songs for Children; Shaman's songs; Haida Mouth Songs; and Miscellaneous songs. Foreign songs are briefly discussed with regard to their tempo. They are not, however, included in this analysis of Tlingit music. Topics of analysis for each section, in the order of presentation, consist of interval use, range, tone systems, melodic contour, tempo, duration and rest values, drumming patterns, formal structure, and song length. Analysis of tempo, formal structure, drumming patterns, and song length is based on data provided by McAllester in Under Mount Saint Elias (de Laguna 1972).

Sib Potlatch Songs

Interval Use: There are thirty-three songs in this category. Non-unison intervals numbered 869 and unison pitches numbered 743. Descending intervals between minor seconds and major thirds, one-to-

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four half steps, were more frequent than ascending intervals of the same size. The reverse was true of larger intervals. Ascending intervals between perfect fourths and octaves, five-to-twelve half steps were more numerous than descending intervals of the same size. Proportionally, there were a greater number of ascending perfect fifths, seven half steps, than in other categories. This may reflect the fact that the most frequently used range was seven half steps. Table 2 on the following page gives the interval distribution for Sib Potlatch songs.

Range: Total ranges were between a perfect fourth and a compound-perfect fourth, or five-to-seventeen half steps. Active ranges were between a major third and a major ninth, or four-to-fourteen half steps. Approximately half of the songs had the same active range as their total range. Table 3 gives the range distribution.

Tone Systems: Overall, tone systems contained between three and nine tones. Twenty-four songs,however, had tone systems of four-to-six tones. Octave repetitions occurred in eight songs. In only six songs was the TGE the lowest tone. Notes of secondary importance generally fell a minor third, fifth, major second or fourth above the TGE, three, seven, two, or five half steps respectively, or a minor third, three half steps,

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Table 2: Interval Distribution in Thirty-three Sib Potlatch Songs

Half steps	Descending	Ascending	Total
unison	0	0	743
1	125	73	198
2	132	93	225
3	157	107	264
4	45	27	72
5	28	31	59
6	6	13	19
7	3	20	23
8	0	2	2
9	1	3	4
10	0	1	1
12	0	2	2
total	497	372	1612

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Table 3: Range Distribution in Thirty-three Sib Potlatch Songs

Range in half steps	Total range: # of songs	Active range: # of songs
4	0	2
5	3	6
6	3	5
7	9	7
8	2	3
9	1	3
10	7	2
11	0	0
12	3	3
13	1	1
14	2	2
15	1	0
17	1	0
	33	33

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below the TGE. However, there was no consistency in scale relationships. In three songs there were secondary tonal centers. Twenty-three songs ended on their TGE, but there was no consistency among phrase endings.

Melodic Contour: For the majority of Sib Potlatch songs, melodic contour can best be described by the motion of the melody around a tonal center. Most of these melodies undulate about their TGE, descending below and rising above the TGE thus encompassing their entire range, but always returning to the tonal center for extended periods of duration and repetition. The centers may be in the high, middle, low, or middle and low ends of the total range. Sib Potlatch songs which did not have a tonal center contour had a melodic contour which was stairstep-shape and generally involved sequential movement which was descending. The distribution of contours is given in Table 4 on the following page.

Tempo: Tempos were between 57 and 164 quarter-note beats per minute. There were a large number of slow songs, and for two of these songs the beat was indicated by half notes. Sib Potlatch songs are often laments or mourning songs and the slow tempo reflects their solemn nature. Table 5 gives the tempo distribution.

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Table 4: Melodic Contour in Thirty-three Sib Potlatch Songs

High Range Tonal Center:	7-2-A 7-2-B 7-1-C(a) 7-1-B(54)	Melodic movement descends and returns to a tonal center in high range.
Mid Range Tonal Center:	2-2-B(I) 3-2-H 2-1-G 2-2-A 6-2-A 2-1-F 4-1-A(b) 4-1-D 3-2-K	Melodic movement undulates around a mid-range tonal center:
Low Range Tonal Center:	7-2-H 1-1-C 1-2-A 5-1-D 3-1-D	Melodic movement is shaped in large arcs which begin and end on low tones.
Low <u>and</u> Mid Range Tonal Center:	4-1-A 7-2-C 2-2-B(II) 1-2-E 7-1-C(b) 2-1-B	Melodies have a mid and low range tonal center with undulating movement between the two .
Stairstep Contour:	6-2-B 6-2-C 1-1-A 6-1-I 1-1-F	5-1-C 7-1-B('52) 5-2-F 4-1-A(a&c)

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Table 5: Tempo Distribution in Thirty-three Sib Potlatch Songs*

Tempo in quarter beats per minute	# of songs
57-72	10 (two songs use ♩)
76-88	8
90-110	8
112-120	3
123-164	4

*Based on McAllester's data provided in Under Mount Saint Elias (de Laguna 1972).

Duration and Rest Values: All songs used quarter- and eighth-note rhythmic values. In twenty-six songs, half and/or dotted-half notes were also used. Seven songs contained tones whose duration was longer than a dotted half in value.

All songs contained rests of an eighth-note in value. These were usually found at the end of phrases and indicated breathing spots. In three songs the eighth rests indicated shortened notes. Many songs also had quarter rests at the end of phrases, but only a few songs had longer

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rests. In general, there were more rests in the last phrase between the nonsense syllable groups.

In twenty-three songs there were instances of slurred accompaniment to the text. Most frequently this involved two tones sung for a single syllable. Songs 7-2-A, 7-2-B, and 7-2-C, however, had more extended slurred passages.

Drumming Patterns: Some of the songs were not accompanied by drumming. Songs which were accompanied have one of three drumming patterns indicated by McAllester: six songs had consistent-quarter-note beat accompaniment; nine songs had a skipped-beat pattern; and seven songs had drumming every three or four beats.

Formal Structure: The most common structure which accounts for twenty songs is one of three varieties: AaaAa'a'; Aaaa'a'; or aaAa'a'. The distribution is given in Table 6 on the following page. Twelve of the remaining songs had between one and three stanzas, which may or may not be repeated. Three of these songs were begun with introductions. The last song, 7-2-C, was divided into two distinct parts, which might be considered an introduction and stanza.

The most common phrase structure for songs with refrains was ABCD. Songs with only stanzas tended to have more complex phrase structures.

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Song Length: Entire songs last between 1:07 and 4:45 with an average length of 2:45.

Table 6: Formal Structure in Twenty Sib Potlatch Songs with Refrains*

AaaAa'a'	Aaaa'a'	aaAa'a'
6-2-B	2-2-B(a,b)	1-2-A
7-2-H	6-1-I	1-1-A
6-2-C	1-1-F	
3-2-H	5-1-C	
2-1-G	5-1-D	
2-2-A	7-1-B('52)	
6-2-A	2-1-F	
3-2-K	5-2-F	
	4-1-D	
	7-1-B('54)	

*Based on McAllester's data provided in Under Mount Saint Elias (de Laguna 1972).

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Peace Songs

Interval Use: There are six songs in this category with 156 instances of unison movement and 119 instances of non-unison movement. The largest interval was a perfect fifth, seven half steps, and there were no augmented fourths, intervals of six half steps. Over sixty percent of the movement was major seconds and minor thirds, two and three half steps respectively, with a majority in the former. The interval distribution is given in Table 7 on the following page.

Range: The total range of Peace songs was between a perfect fifth and a minor seventh, seven and ten half-steps. Active ranges fell between a diminished fifth and a minor sixth, six and eight half steps. The distribution of ranges is given in Table 8.

Tone Systems: There were between four and nine tones in each song. Movement was both stepwise between significant tones, and in leaps between a significant tone and one of lesser significance. In only one song, 1-1-B, was the TGE the lowest tone in its system. Five of the six songs use the major second above the TGE, in three of which it was a tone of secondary importance. Five songs use the minor third below the TGE,

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Table 7: Interval Distribution in Six Peace Songs

Half-steps	Descending	Ascending	Total
unison	0	0	156
1	9	6	15
2	25	19	44
3	14	12	26
4	7	13	20
5	5	5	10
7	2	2	4
total	62	57	275

Table 8: Range Distribution in Six Peace Songs

Range in half steps	Total Range: in# of songs	Active Range: in # of songs
6	0	1
7	2	4
8	1	0
9	2	1
10	1	0
	6	6

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although in only one song was it of secondary importance. All songs ended on their TGE, yet only half of the phrases ended there.

Melodic Contour: Melodic contour analysis revealed four patterns. Two songs undulated about a mid-range tonal center; two other songs had a stairstep contour; one song consisted of a series of arcs; and one song had a sine-wave contour. The distribution follows in Table 9.

Table 9: Melodic Contour in Six Peace Songs

Mid-range tonal center	Stairstep contour	Sine wave contour	Series of arcs
3-2-G(a)	3-2-G(b)	3-2-A	1-1-B
1-2-D	1-1-A		

Tempo: Tempos of Peace songs as given by McAllester ranged from 100 to 120 quarter-note beats per minute. Four songs had tempos between 100 and 112, and two songs had tempos between 118 and 120. Both songs of faster tempo were accompanied by straight-quarter-note-beat drumming which accentuates their speed. Song 3-2-A, which is

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unaccompanied and uses longer note values of dotted-quarter and half, has a sustained and slow feel even though its quarter-note pulse is 112.

Duration and Rest Values: All songs contained note values of a dotted- quarter, quarter and eighth. Except for song 1-1-B, all contained half note values. Three songs contained longer note values. These were found in opening phrases and at the end of stanzas. Only one song, 1-1-B, contained sixteenth-note values in which the sixteenth was generally followed by a dotted eighth creating the effect of a grace note. Songs 1-2-D and 1-1-A also had grace notes, and like 1-1-B, had no rests longer than an eighth in value. The three other songs all had quarter rests. Songs 3-2-G(a) and 3-2-G(b) had longer rests of a dotted-quarter. Song 3-2-G(a) had a half rest immediatly preceding its final phrase. Song 3-2-G(b) had a double-dotted-half rest also immmediatly preceding its final phrase.

Drumming Patterns: Drumming patterns were noted by McAllester as follows: three songs were accompanied by consistent-quarter-note beats, and two songs have skipped-quarter-beat accompaniment. Songs 3-2-G (a and b) began and ended with tremolo drumming.

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Formal Structure: Formal structure distribution is given in Table 10. The number of phrases per stanza ranged from four to ten.

Table 10: Formal Structure in Six Peace Songs*

Aaaa'a'	Aaa	aaa'a'
3-2-G(a)	1-1-B	3-2-A
3-2-G(b)		1-2-D
		1-1-A.

*Based on McAllester's data provided in Under Mount Saint Elias (de Laguna 1972).

Song Length: Songs in this group lasted from 1:00 to 3:10. The average song length was 1:36.

Funny Songs About Raven

Interval Use: There are nine songs in this category. Songs 3-1-B, 5-1-E, and 6-1-E(b) are all versions of "Raven and Snipes". Bird cries are interjected in the final phrase of these three songs. Melodic movement consisted of a greater number of intervals than unison movement. There

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were 153 unisons and 183 non-unison intervals. The largest interval was an augmented fifth, or eight half steps. Most movement was between a minor second and a perfect fourth, one to five half steps. The interval distribution is given in Table 11.

Table 11: Interval Distribution in Nine Funny Songs

Half steps	Descending	Ascending	Total
unison	0	0	153
1	19	14	33
2	35	19	54
3	22	19	41
4	11	14	25
5	12	10	22
6	0	1	1
7	2	2	4
8	1	2	3
total	102	81	336

Range: The total range of songs was between a major third and a compound-perfect fourth, four and seventeen half steps. Active ranges were between a minor third and an octave, three and twelve half steps. The distribution of ranges is given on the following page in Table 12.

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Table 12: Range Distribution in Nine Funny Songs

Range in half steps	Total range: in # of songs	Active range: in # of songs
3	0	2
4	1	4
5	1	0
7	1	0
8	0	1
9	2	0
10	1	0
11	0	1
12	1	1
15	1	0
17	1	0
	9	9

Tone Systems: Tone systems contained between four and ten tones. The TGE was the lowest tone in two songs. In five songs, the TGE was the second-to-lowest tone with a tone of lesser significance as the lowest tone. The two remaining songs had significant tones above and below the TGE. A major-third relationship above the TGE was significant in four songs: 6-1-E(a), 3-1-B, 5-1-E, and 6-1-E(b). (Three of these songs are versions of "Raven and Snipes.") Minor-third relationships with the TGE

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were significant in four songs. In 7-2-J, 6-1-K and 5-1-F the minor third was above the TGE , while in song 7-2-K the minor third was below the TGE.

Melodic Contour: Melodic contour analysis revealed two basic patterns, stairstep contours and melodies which centered around a low and mid-range tonal center. The distribution is given in Table 13.

Perhaps the most interesting contour was song 1-1-B which is entitled "How Raven Became Drunk on Whiskey." Of all the melodic contours, this was the most "drunk" stylistically speaking. All of these songs ended on their TGE as did most of their phrases.

Table 13: Melodic Contour in Nine Funny Songs

Stairstep contours	Low and Mid-Range Tonal Centers
6-1-E(a)	7-2-J
3-1-B	5-1-F
5-1-E	
6-1-E(b)	
7-2-K	
6-1-K	
1-1-B.	

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Tempo: Tempos ranged between 72 and 142 quarter-note beats per minute. The distribution is given in Table 14.

Table 14: Tempo Distribution in Nine Funny Songs*

Tempo in quarter beats per minute	In # of songs
72 - 86	2
104 - 112	4
134 - 142	3

*Based on McAllester's data provided in Under Mount Saint Elias (de Laguna 1972).

Duration and Rest Values: All songs used quarter- and eighth-note beat values. Five songs used dotted-quarter values, and eight songs used half note values (songs 5-1-F and 7-2-J used half notes only at the end of the refrain). In three songs a dotted-half note was used. Sixteenth notes were found in four songs. Three of the songs which used sixteenth notes used dotted-eighth notes in conjunction with the sixteenths. Eighth rests were present in all songs and were the only rests used in three songs.

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Song 7-2-K used only eighth and sixteenth rests, while the remaining five songs also used quarter rests. Longer rests were present only in song 6-1-K.

Drumming Patterns: Drumming accompaniment was in consistent-quarter-note beats for five songs. Some deviation occurred in song 3-1-B in the A phrase, and in song 1-1-B at the beginning of each new stanza as well as in the C phrase. The four other songs had skipped-quarter-note-beat accompaniment. Occasionally in song 7-2-J the skipped-beat was two eighth-note beats.

Formal Structure: The distribution of formal structure is shown in Table 15. Only two of the nine Funny songs had refrains with the majority consisting of a single stanza. Stanzas in six songs had four phrases, and the majority of these phrases had an ABCD pattern.

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Table 15: Formal Structure in Nine Funny Songs*

Aaa	aaAa'a'	aaa'a'	aaa'a'a''a''	a
6-1-K	1-1-B	7-2-J 5-1-F	7-2-K	6-1-E 3-1-B 5-1-E 6-1-E(b)

*Based on McAllester's data provided in Under Mount Saint Elias (de Laguna 1972).

Song Length: Songs in this group lasted between 0:32 and 2:30. The average song length was 1:12.

Songs for Children

Interval Use: There are seven songs in this category. Two are traditional, four were composed by Minnie Johnson, and one was composed by Sam and Annie George. There were 195 unisons and 140 non-unison intervals. Proportionally, there were a greater number of large intervals than in other categories. Intervals in this category ranged from a minor

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second to a major tenth, one-to-sixteen half steps. The interval distribution is given in Table 16.

Table 16: Interval Distribution in Seven Songs for Children

Half steps	Descending	Ascending	Total
unison	0	0	195
1	13	14	27
2	17	15	32
3	12	10	22
4	13	6	19
5	6	4	10
6	3	2	5
7	4	4	8
8	2	1	3
9	1	1	2
11	2	3	5
12	4	2	6
16	0	1	1
total	77	63	335

Range: The songs composed by Minnie Johnson had ranges of a minor or major tenth, fifteen or sixteen half steps. The remaining three songs had ranges of a perfect fourth, a minor sixth, or a minor seventh, five, eight

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and ten half steps respectively. With two exceptions, active ranges were as large as total ranges. Minnie Johnson's song 5-1-B(b), with a total range of fifteen, had an active range of four, and the traditional song 3-2-J, with a total range of ten, had an active range of nine.

Tone Systems: Tone systems contained between three and nine tones. Movement varied with many leaps and movement between tones of lesser significance. The TGE was the lowest tone in four songs. The two remaining songs had their TGE near the top of their system. Octaves above and below the TGE were significant in all of Minnie Johnson's songs, but otherwise there was no consistency of scale structure in these songs. All songs ended on their TGE but there was variation in the phrases. The only song which ended all its phrases on the TGE was the one composed by the Georges.

Melodic Contour: Melodic contour analysis revealed a variety of shapes. This was especially true of Johnson's songs which contained large leaps, ascending and descending. In general, each song had several sections of repeated notes. Song 3-2-J had a bi-level contour, song 3-2-J had an arc contour, song 3-2-L was centered on its TGE at the lowest point in its range, song 5-1-A was bi-level with several ascending leaps of an octave

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and ascending and descending leaps of a major seventh, song 5-1-B(a) had a sine wave shape, and songs 5-1-B(b and c), which were both centered at four half steps below the highest tone in their range, contained octave leaps below the TGE.

Tempo: Tempos determined by McAllester of songs for children ranged from 104 to 160. The quick tempos reflect that the songs are used for fun and are sometimes used for dancing at potlatches.

Duration and Rest Values: Song 3-2-J was the only song in which there were half notes. All other songs used eighth and quarter notes, with a predominance of the former. Sixteenth notes were used in song 5-1-A following dotted-eighth notes. Grace notes were also used in this song. Quarter rests appeared frequently at the end of phrases, while eighth rests took on a different role in this category of songs. Here they were often used to indicate clipped tones. In other categories, eighth rests were breath indications.

Drumming Patterns: There was no drum accompaniment to Johnson's songs. The two traditional songs were accompanied by consistent-quarter-note beats. The George's song was accompanied by a skipped-beat pattern.

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Formal Structure: All of the songs in this category consisted of a single refrain which was repeated as often as desired. The phrasing of Johnson's songs was intricate, consisting of up to ten phrases. In three of her songs, however, there was variation in the melody with consistency in the rhythm and text. The George's song and the two traditional songs had three to five phrases. These phrases were between seven and twenty quarter-note beats in length and had more variation in length than seen in other categories. Johnson's phrases were shorter, consisting of between four and nine quarter-note beats and showed consistency throughout the refrain.

Song Length: Most songs were between 0:17 and 0:25 in their entirety. Songs 3-2-I and 3-2-L were longer, each lasting about one minute.

Shaman's Songs

Interval Use: There are nine songs in the Shaman's Songs category. Song 6-1-J was divided into two distinct sections, each considered separately in analysis. Movement included 181 unisons and 135 non-unison intervals. There were no minor sixths, eight half step intervals, or intervals larger than major sixths, nine half steps. The majority of

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movement consisted of major seconds, minor and major thirds, two, three and four half steps respectively. The interval count is given in Table 17.

Table 17: Interval Distribution in Nine Shaman's Songs

Half Steps	Descending	Ascending	Total
unison	0	0	181
1	11	6	17
2	18	16	34
3	28	20	48
4	13	10	23
5	3	6	9
6	1	0	1
7	0	2	2
9	1	0	1
total	75	60	316

Range: The song with the largest range showed a span of a major seventh, eleven half steps. However, in six of the nine songs the active range was within a perfect fourth, five half steps. Table 18 gives the distribution of total ranges.

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Table 18: Range Distribution in Nine Shaman's Songs

Range in half steps	Total range: # of songs	Active range: # of songs
0	1	1
2	0	1
3	0	1
4	1	1
5	1	0
6	2	2
7	0	1
8	1	1
9	1	1
11	1	0
	9	9

Tone Systems: Tone systems for this group were quite limited. The average number of tones used in a song was three with the greatest emphasis on only two of the tones. Movement between tones was stepwise. Most phrases ended on the TGE and in six of the nine songs it was the lowest pitch. Three of the nine songs showed a relationship between the TGE and a tone four half steps higher, a major-third relationship. Two other songs showed a strong relationship between the TGE and a tone three half steps lower, a minor-third relationship. This

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category contained the only song which consisted entirely of unison movement.

Melodic Contour: Melodic contour analysis revealed a variety of song shapes. The most consistent patterns were limited ranges, many repeated pitches, and defined tonal areas. Song 7-2-F consisted of a single repeated pitch. Table 19 gives the melodic contour for the other eight songs.

Table 19: Melodic Contour in Eight Shaman's Songs

Low Range tonal center	Low and Mid-Range tonal center	High range tonal center	Stairstep contour
2-2-C	6-1-J (I)	5-2-G	7-2-F
2-2-D	6-1-J(II)	5-2-H	1-1-C

Tempo: Tempos of the Shaman's songs ranged from 57 to 152 quarter-note beats per minute. Song 6-1-J(I), and parts of 2-2-D and 7-2-F(a), had no distinguishable tempo as the notes were sustained and accompanied by tremolo drumming. Song 7-2-F(b) sped up in the course of

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the song. Table 20 shows the tempo distribution for Shaman's songs.

Table 20: Tempo Distribution in Nine Shaman's Songs*

Tempo in quarter beats per minute	In # of songs
tremolo only	1
57	1
92-112	4
126-152	3

*Based on McAllester's data provided in Under Mount Saint Elias (de Laguna 1972).

Duration and Rest Values: The most common kind of note values used in the transcriptions were quarter and eighth notes. These were found in all songs. Eight songs also had dotted-quarter notes. In three songs there were longer note values ranging from half notes to notes held longer than a double whole note. The longest notes were at the beginning of 2-2-D and 7-2-F(a). These were accompanied by tremolo drumming. Only two songs had note values smaller than eighths and in both cases in only one or two instances. Grace notes were used in two songs.

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Rests of an eighth in value were found in all songs. They are best considered breath indications. Four songs contained quarter-note rests. The longest rest, found in only one song, had a dotted-quarter value. The rest of shortest duration had a sixteenth-note value, also found in only one song.

Drumming Patterns: Drumming patterns given by McAllester fell into three categories. Five songs were accompanied by consistent-quarter-note beats (there was some deviation in 7-2-F(b) between the first and second phrase.) Skipped-beat patterns were present in two songs, occasionally being divided into two eight-note values. Tremolo drumming was found in the remaining two songs. In song 1-1-C the tremolo drumming built in intensity during the course of the song.

Formal Structure: The form of Shaman's songs was varied. Song 2-2-D had the standard structure of refrain and two stanzas. Song 6-1-J had the most unusual structure as it was divided into two distinct sections. Most songs consisted of a single repeated refrain. There were between two and six phrases in every refrain. Triple repeats of a phrase pattern were common, occurring in five of the nine songs. Two songs had no repeats, and the other two songs had double repeats of phrase patterns.

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Three songs showed some similarity of structure, each with an ABAB pattern. However, the ending of each of these songs was different.

Song Length: Entire songs were between 0:12 and 1:45. Song 6-1-J in its entirety lasted 2:11. The average Shaman song length is 1:13.

Haida Mouth Songs

Interval Use: This category contains thirty-three songs. Unison movement totaled 597 while non-unison movement totaled 955. Besides unisons, movement in major seconds and minor thirds, two and three half steps, was the most common. Descending major seconds outnumbered other intervals by over a third. There was also a high number of large intervals consisting of perfect fifths to major tenths, seven to sixteen half steps. Table 21 shows the interval distribution for Haida Mouth songs.

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Table 21: Interval Distribution in Thirty-three Haida Mouth Songs

Half-steps	Descending	Ascending	Total
unison	0	0	597
1	30	22	52
2	234	133	367
3	151	106	257
4	30	33	63
5	63	46	109
6	3	6	9
7	22	26	48
8	2	6	8
9	6	14	20
10	1	4	5
12	4	13	17
14	0	1	1
16	0	1	1
total	546	411	1554

Range: Total ranges were large, between a perfect fifth and a compound-major sixth, seven and twenty-one half steps. In all but four songs the active range was smaller than the total range, generally by three-to-five half steps. The bulk of total ranges fell between an octave and a compound-perfect fifth, twelve and nineteen half steps, while most active ranges fell between a perfect fifth and a minor tenth, seven and

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fifteen half steps. Table 22 gives the distribution of ranges.

Table 22: Range Distribution in Thirty-three Haida Mouth Songs

Range in half steps	Total range: in # of songs	Active range: in # of songs
5	0	1
6	0	1
7	2	6
9	0	1
10	1	1
12	6	6
13	1	2
14	2	7
15	4	5
16	1	2
17	4	1
18	2	0
19	7	0
20	1	0
21	2	0
	33	33

Tone Systems: Overall, the tone systems for Haida Mouth songs were large numbering between five and twelve pitches. However, most tone systems had only five or six tones with one to five of those tones repeated at the octave.

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Haida Mouth songs displayed a greater uniformity of scale structure than any other category. With few exceptions, all melodies employed the minor third, three half steps, below the TGE. This was characteristically used in the closing phrase. Above the TGE, the second, two half steps, and the fifth, seven half steps, were consistently employed. A majority of songs also employed the sixth and the octave, nine and twelve half steps respectively, above the TGE. Half of the songs employed the intervals of a ninth and a fourth above the TGE, fourteen and five half steps respectively. Major thirds, four half steps, above the TGE were found in eighteen songs, while minor thirds, three half steps, above the TGE were found in only four songs.

The majority of songs, therefore, had a scale structure similar to a major scale. In ten songs it was a major scale without the seventh; in eight songs it was a major scale without the fourth and seventh; and in five songs it was the major scale without the third and seventh. Other chromatic tones may have been employed but generally served a less important role in the melody.

Melodic Contour: Melodic contour showed distinctive characteristics for the Haida Mouth category. The most prominent characteristic was

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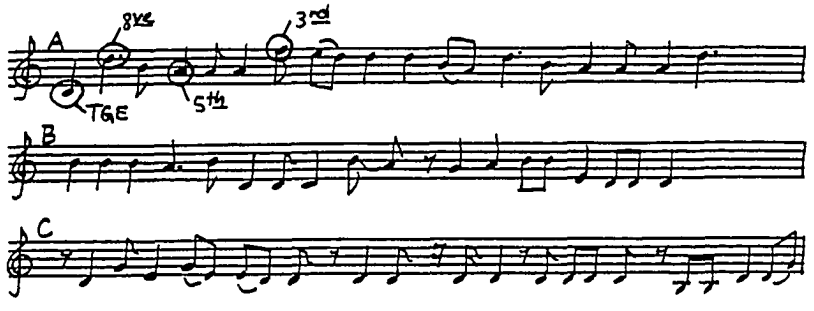
large leaps of an octave or more. These were most often ascending leaps in the opening phrase. In several songs there was a melodic formula which included the ascending leap. These songs began on their TGE, ascended to the TGE an octave above, then descended to the fifth above the lower TGE followed by an ascending leap to the compound major third above TGE. This pattern which occurred in five songs is evident in Haida Mouth song 2-1-F given in Figure 5 below. The TGE is the lower octave d.



From "Under Mount Saint Elias: The Histroy and Culture of the Yakutat Tlingit," Smithsonian Contributions to Anthropology, Volume 7, by Frederica de Laguna. Smithsonian Institution, Washington, D.C., 1972.

Figure 5: Haida Mouth Song 2-1-F

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Descending leaps were also found within a song but were less frequent and generally smaller. A second characteristic of Haida Mouth songs was a final phrase which flattened out and contained a minor-third dip. This occurred in twenty-three songs.

Table 23 on the following page gives the melodic contour distribution for Haida Mouth Songs. Approximately half the songs had a stairstep melodic contour. Seven of these songs contained a large leap in the opening phrase which meant the songs began and ended in the low part of their range. The other nine songs with a stairstep melodic contour began in either the high or middle part of their range and ended in low range (except for song 6-1-A which began and ended in its mid-range).

Another common contour was bi-level. Here the melody was centered around a note in the high end of its range for approximately the first half of the strophe. The melody then moved to a tonal center in the low end of its range and remained there until the strophe ended. Equally common as the bi-level contour was an arc contour. These songs were shaped somewhat like the bi-level ones except that they did not have a defined high-range tonal center. The arcs were ascending except for song 5-2-I in which the arc descended. Three songs undulated about a mid-range

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Table 23: Melodic Contour in Thirty-three Haida Mouth Songs

Stairstep with opening. large leap	1-2-B	Stairstep with no opening large leap	5-2-C
	2-1-F		3-1-F
	3-1-E		2-1-E
	6-2-F		5-1-G
	5-2-D		6-1-C
	6-2-G		6-1-B
	5-1-B		1-2-F
			3-1-C
Bi-level:	1-2-C	Mid-range tonal center	7-1-C
	7-2-6		5-1-H
	7-2-D		3-1-G
	1-1-E		
	3-1-A		
	2-1-D		
Arc:	2-1-H		
	2-2-A		
	5-1-A		
	5-1-I		
	2-1-I		
	5-2-I		
Sequence:	1-2-A		
Irregular:	6-1-D		

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tonal center. The only other pattern was for song 1-2-A which is best described as consisting of several sequences which are stairstep shaped. Song 6-1-D had a very irregular pattern.

Tempo: Tempos for Haida Mouth songs ranged from 60 to 144 quarter-note beats per minute. The majority of songs fell within 86 and 104 quarter-note beats per minute. A tempo distribution is given in Table 24.

Table 24: Tempo Distribution in Thirty-three Haida Mouth Songs*

Tempo in quarter beats per minute	In # of songs
60 - 76	6
86 -104	18
108 -120	5
126 -144	4

*Based on McAllester's data provided in Under Mount Saint Elias (de Laguna 1972).

Duration and Rest Values: The most common note values used in notating rhythm were quarter and eighth. There were longer note values of dotted-quarter and/or half in almost all songs, but in only one song

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were longer notes the predominanting note value. Three songs had note values of a dotted-half or longer, and five songs used sixteenth notes, usually in combination with a dotted-eighth.

Slurring two pitches for one syllable of text happened in every song except for songs 2-2-A, 2-1-H, 5-1-A, 1-1-E, 3-1-G, and 6-1-D(a). Song 3-1-C was the only song with an extended passage of slurred pitches over one syllable.

Rests appeared infrequently, usually at the end of phrases. In a few cases phrases blended together without rests. The last phrase sometimes had more rests which fell in betweeen the nonsense syllables.

Drumming Patterns: With the exception of two songs, drumming patterns were the same as those in the Sib Potlatch category. Nine songs used consistent-quarter-note-beat accompaniment, ten songs had skipped-beat drumming, and two songs had drumming every two to four beats. Exceptions to these patterns were songs 2-2-A, in which there was a triplet drumming pattern, and song 3-1-C which had a very erratic drumming accompaniment.

Formal Structure: Eleven songs displayed the standard form described by de Laguna, refrain-stanza I (repeated)-refrain-stanza II (repeated), or

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AaaA a'a'. Seven other songs had the same pattern without the second refrain, Aaaa'a'. Two songs consisted of a refrain followed by three repeated stanzas. Three songs had a refrain and only one stanza. Three songs had two repeated stanzas separated by a refrain. Four songs had two repeated stanzas, and one song had three repeated stanzas.

The majority of refrains (or stanzas where there were no refrains) contained three or four phrases, most frequently with the pattern ABC, ABCD, or ABCX. Table 25 on the following page gives the distribution of formal structure for the Haida Mouth songs.

Song Length: Except for 6-1-D(a) which lasted only 0:15, entire songs in this category were between 0:55 and 5:25, with an average length of 2:51.

Miscellaneous Songs

There are two songs in the Miscellaneous Songs category. They include songs 5-2-B and 1-2-C. De Laguna placed these two songs together, along with four other foreign songs, after being unable to identify them as appropriate for any other category.

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Table 25: Formal Structure in Thirty-three Haida Mouth Songs*

Aa aAa'a':	1-2-B	Aaaa'a':	5-2-C
	6-2-F		2-1-F
	5-2-D		5-1-H
	6-2-G		2-1-I
	2-1-E		3-1-A
	2-2-A		2-1-D
	2-1-H		3-1-G
	6-1-C		
	6-1-B		
	7-2-G		
	7-2-D		
	1-2-.F		
Aaaa'a'a"a":	3-1-F	Aaa:	7-1-C
	5-1-I		5-2-I
			3-1-C
aaAa'a':	1-2-A	a:	6-1-D(a)
	1-2-C		
	3-1-E		
aaa'a':	5-1-G	aaa'a'a"a":	5-1-B
	5-1-A		
	1-1-E		
	6-1-A		

*Based on McAllester's data provided in Under Mount Saint Elias (de Laguna 1972).

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The two Tlingit songs displayed qualities of Haida Mouth songs, specifically, scale structure, range and melodic contour. Both songs had ranges of at least a minor tenth, fifteen half steps, and their scales included the minor third, three half steps, below the TGE, and above the TGE, the second, fifth and octave, two, seven and twelve half steps respectively. Song 1-2-C also employed the sixth, nine half steps, above the TGE, and both songs employed the tenth, sixteen half steps, above the TGE. Melodic contour was also similar to Haida Mouth songs as both songs had a stairstep contour.

Duration and rest values were different between these two songs. Song 1-2-C, entitled "Tlingit Drinking Song", used predominantly eighth notes with an occasional quarter note. A few sixteenth values were also used. Song 5-2-B used predominantly quarter notes, with longer values of a dotted-quarter and half. The drinking song was accompanied by a consistent-quarter-note-drumming pattern. Both songs contained two repeated stanzas, and lasted approximately 1:10.

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Foreign Songs

There are nineteen songs of foreign origin included in de Laguna's collection. Fifteen songs are in the Walking, Resting, or Sitting Down, and Dancing Songs category and the remaining four songs are in the Foreign and Miscellaneous Songs category.

Since the songs are of various foreign origin, they are not included in this analysis and discussion of Tlingit song style. It is important to note, however, that the Tlingit do borrow extensively from their various neighbors' song repertoire, and when they do, there is a tendency to make the songs more "Tlingit" by slowing down the tempo.

> The rhythms of these foreign songs, especially the Athabaskan ones, are in a fast, lively tempo, yet it becomes obvious after one has heard Copper River songs rendered by the Atna themselves, or native singers at Klukshu on the headwaters of the Alsek River, that the Yakutat versions have been slowed down. Conversely, the Atna and Southern Tutchone speed up in their own somewhat jerky style the songs they have learned from the Tlingit (de Laguna 1972: 570).

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CHAPTER 5. SUMMARY OF COMBINED ANALYSIS

In this chapter the combined characteristics of all song categories will be summarized. The summary is based on the analysis of each of the seven song categories detailed in Chapter 4. Topics of discussion , in order of presentation, are interval use, range, tone systems, weighted scales, melodic contour, tempo, duration and rest values, drumming patterns, formal structure, and song length.

Interval Use

Figures 6a and 6b on the following page show the distribution frequency of intervals in the collection. In ninety-nine songs analyzed, 2168 repeated pitches were counted which made unison movement by far the most common kind of melodic movement. In non-unison movement, a total of 2593 intervals were counted. The majority, 1472 or fifty-seven percent, were descending, whereas 1121 or forty-three percent were ascending. Descending minor seconds to perfect fourths, one to five half-

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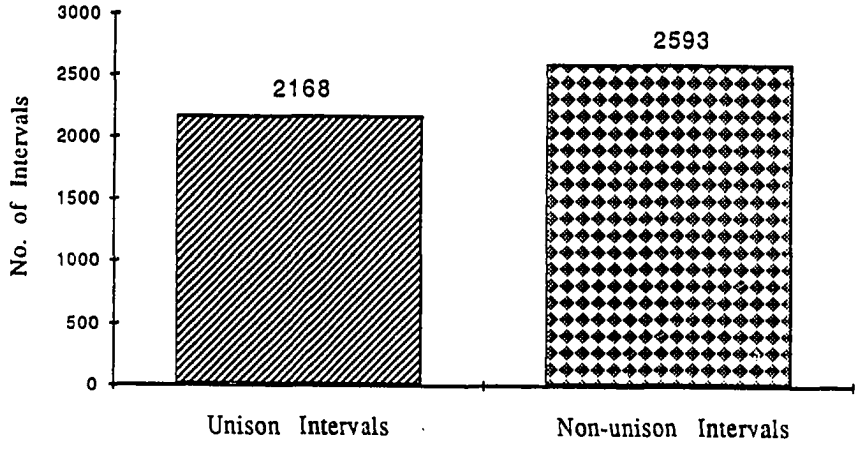

Figure 6a

Unison and Non-unison Interval Distribution in
Ninety-nine Songs From Yakutat, AK

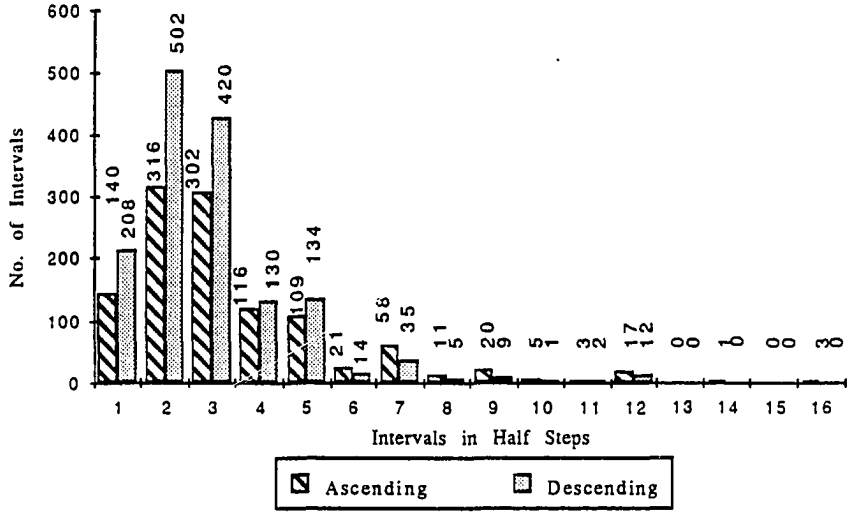

Figure 6b

Non-unison Interval Distribution in
Ninety-nine Songs from Yakutat, AK

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steps, totaled 1394 and were more numerous than ascending intervals of the same size which totaled 983. The reverse was true of larger intervals. There were 138 ascending intervals larger than perfect fourths. These were more numerous than descending intervals of the same size, which totaled seventy-eight.

Movement in major seconds and minor thirds, two and three half steps, predominated accounting for thirty-one and twenty-eight percent respectively of the total intervallic movement. Grouping the intervals into larger categories, the small intervals, minor and major seconds, one-to-two half steps, accounted for forty-five percent of the total movement; medium intervals, minor and major thirds and perfect fourths, three-to-five half steps, accounted for forty-seven percent; and large intervals, those greater than perfect fourths, five half steps, accounted for eight percent of the total movement.

Range

Total ranges fell between unison movement and compound-major sixths, twenty-one half steps. Active ranges fell within a compound-

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perfect fourth, seventeen half steps. The Haida Mouth and Miscellaneous songs had the largest ranges while Shaman's songs had the smallest. Ranges of a fifth, seven half steps, were the most common, both in total and active ranges. Octave ranges, twelve half steps, were the next most common. In all ranges, except for the Sib Potlatch and Peace songs, the active range was smaller than the total range, generally by two to five half steps. In the Peace and Sib Potlatch categories, half of the songs had the same active and total range. Total and active ranges for each song can be found in Appendix B.

Tone Systems

Complexity of tone systems was directly related to the size of the total range. The larger the range the greater number of tones used in a song and the greater number of octave repetitions. This can be seen in the comparison of Sib Potlatch and Haida Mouth songs. The majority of Sib Potlatch songs had ranges between six and thirteen half steps. Haida Mouth songs had ranges which generally fell between twleve and twenty half steps. Tone systems were proportional in size. The bulk of tone

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systems in the Sib Potlatch category numbered between four and seven, while the bulk of tone systems in the Haida Mouth category numbered between six and ten.

The larger the tone system the more frequent octave repetitions. For example, in thirty-three Sib Potlatch songs octave repetitions occurred in eight songs, five songs had one tone repeated at the octave and three songs had two tones repeated at the octave . By contrast, twenty-eight of the thirty-three Haida Mouth songs had octave repetitions most often with two to four tones repeated at the octave.

Smaller categories of songs whose ranges were similar to the large categories displayed similar characteristics. Peace songs whose ranges were most similar to Sib Potlatch songs had no octave repetitions, while the two miscellaneous songs whose ranges were large had several octave repetitions. Tone systems for each song can be found in Appendix B.

Weighted Scale Analysis

Except for the two miscellaneous songs, songs in the smaller categories, Peace songs, Funny songs, songs for Children and Shaman's

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songs, displayed no consistent pattern of tonal relationships between the TGE and other tones used in a song. In the Sib Potlatch category, eleven out of thirty-three songs employed the minor third above the TGE as an important tone. This was, however, the only consistent tonal pattern.

Only the Haida Mouth songs and the two miscellaneous songs displayed any consistency of tonal relationships. This relationship can be equated to the major scale without use of the seventh scale degree. In these categories the overwhelming majority of songs employed the minor third, three half steps, below the TGE, and the second, fifth, sixth and octave, two, seven, nine, and twelve half steps respectively, above the TGE. Major thirds, four half steps, above the TGE were found in nineteen out of thirty-five songs, but minor thirds were rare, appearing in only five songs. Approximately half of the songs employed the intervals of a ninth and a fourth, fourteen and five half steps respectively, above the TGE. Other chromatic tones were sometimes present in a melody but generally were not tones of much emphasis.

Most songs ended on their TGE but there was great variation in phrase endings. Shaman's songs and Funny songs displayed a more consistent return to the TGE than other categories. Weighted scales for each song can be found in Appendix E.

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Melodic Contour

Melodic contour analysis revealed a variety of shapes. The most common feature of these songs was their undulating quality and unison movement. Another important quality was the use of a tertial or triadic relationships in shaping a melody. Peace song 1-1-B, Figure 7a on the following page, shows a song based on a triadic relationship, while Funny song 7-2-J, Figure 7b, shows a melody based upon a tertial relationship. Some songs, however, did not contain tertial relationships. This was particularly evident in the Sib Potlatch category and can be seen in song 1-1-F, Figure 7c.

The most frequent contour, present in forty songs, was a stairstep shape. In these songs the melody gradually descended while undulating. In most cases the melody began in high range then descended. Some Haida Mouth songs, however, began in their low range and, in one large leap in the opening phrase, ascended to the high range and from there descended. This created an arc shape which rose abruptly and descended gradually.

In many songs there was a tonal point around which the melody gravitated. Contour for these songs is best considered with reference to

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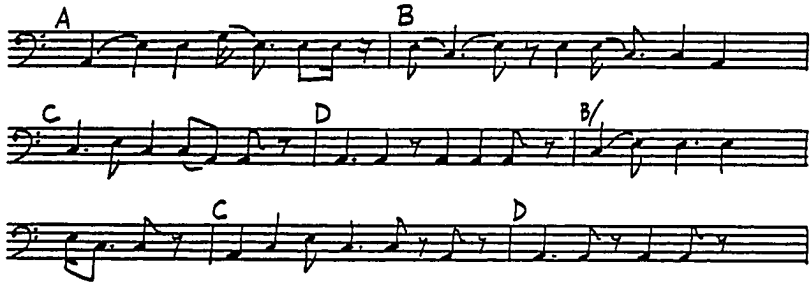

Figure 7a: Peace Song 1-1-B, "Potlatch Peace Song, about Kardeetoo"

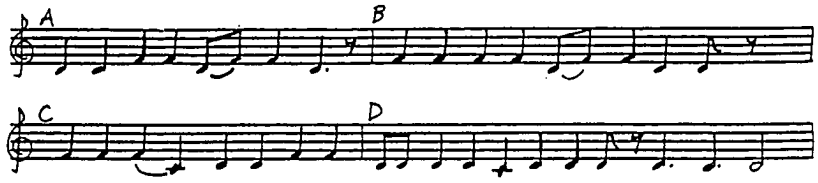

Figure 7b: Funny Song 7-2-J, "Raven Steals Daylight"

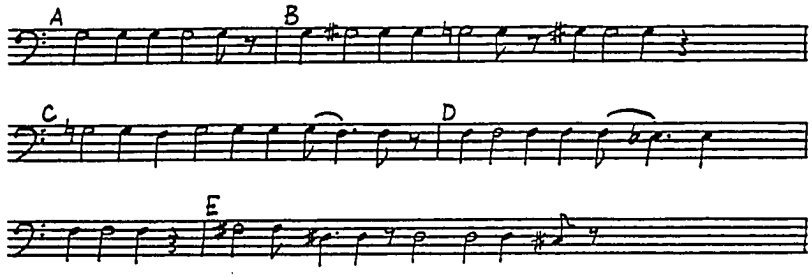

Figure 7c: Sib Potlatch Song 1-1-F, "Teqwedi Song of the Golden Eagle"

From "Under Mount Saint Elias: The Histroy and Culture of the Yakutat Tlingit," Smithsonian Contributions to Anthropology, Volume 7, by Frederica de Laguna. Smithsonian Institution, Washington, D.C., 1972.

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their tonal center(s) as there was alot of repetition at these centers with undulating movement to and from. For sixteen songs this was a tone in the middle part of their range. Songs generally began and ended there. Eleven songs gravitated to both a low and middle point of their range in almost equal proportions. Eight songs gravitated to a low point in their range, generally beginning in high or mid-range, while five songs stayed at a high point in their range.

A pattern seen in eight of the Haida Mouth and Songs for Children was a melody which was split between a high center and a low center in the total range. These contours, called bi-level, stayed in the high range for approximately half of a strophe then descended rapidly in one or two leaps to the low range where they remained through the end of the strophe.

Another contour called an arc was present in eight songs. Some of these songs had contours similar to the to bi-level contours accept that they did not have a defined tonal center in the upper range. Others consisted of a series of small arcs. Two less common contours were sine-wave, which was seen in two songs, and flat, which was present in

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one Shaman's song. Melodic contours for each song can be found in Appendix D.

Tempo

Tempos used for this analysis were based on data supplied by McAllester in Under Mount Saint Elias (de Laguna 1972). His tempo indications for each song are listed in Appendix B. Overall, tempos ranged from 57 to 182 quarter beats per minute. The majority of songs were between 76 and 120 quarter beats per minute but, in all categories, songs displayed a broad range of tempo. For example, Funny songs ranged from 72 to 142 quarter beats pre minute, and Shaman's songs ranged from 57 to 152 quarter beats per minute. Sib Potlatch songs had the greatest number of slow songs.

Duration and Rest Values

Like most American Indian music, Yakutat Tlingit music is generally continuous, with few breaks in the musical sound. Rhythms were complex

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and syncopation was a prevalent characteristic. The feeling of meter was not divided into measures, but was a constant pulse set against syncopated vocal lines. Quarter and eighth notes were the predominating beat values. Most songs also contained dotted-quarter and half-note values. These longer note values, however, predominated only in a few Sib Potlatch songs. Note values longer than a half were seen occasionally in all groups excluding Songs for Children which primarily used eighth-notes and had no duration values longer than a quarter-notes. Longer notes were most notable in the Shaman's songs where they were accompanied by tremolo drumming. Shorter note values of a sixteenth in value were occasionally seen, particularly in faster songs.

Eighth rests were found in all songs, but are best considered breath indications. They, along with quarter rests, most often appeared at the end of phrases. Within a strophe, some Haida Mouth phrases ran together without a break, but, along with the Sib Potlatch songs, they tended to have more rests in the closing phrase between nonsense syllable groups. Minnie Johnson's songs for children and three Sib Potlatch songs did have a greater number of eighth rests. In these instances, the rests indicated shortened tones. Only two Peace songs had rests longer than a dotted-

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quarter. In each instance the long rests fell before the final phrase.

Slurring two pitches for one syllable of text was a common characteristic in the Sib Potlatch and Haida Mouth categories and was occasionally present in all other categories.

Drumming Patterns

Drumming patterns for each accompanied song are detailed on the transcriptions in Under Mount Saint Elais and are given in Appendix C of the present work. Accompaniment was generally consistent throughout an entire song. The majority of patterns fell into three basic groups. The two most frequent were consistent-quarter-note-beat and skipped-beat accompaniment. Both of these patterns accentuated the syncopated rhythms which were prevalent in all songs. Less common patterns were drum beats which fell every two to four beats. In one Haida Mouth song there was a triplet drumming accompaniment. In two other instances the drumming was very erratic, used for emphasis rather than rhythm. Tremolo drumming was also heard occasionally, most notably in Shaman's songs.

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Formal Structure

Formal structure was based on McAllester's analysis in Under Mount Saint Elias. Phrase patterns for each strophe analyzed in the present study can be found in Appendix C. The most common formal structure of songs with refrains was Aaaa'a' which accounted for twenty songs, and AaaAa'a' which accounted for nineteen songs (in the Sib Potlatch and Haida Mouth categories only.) Other variations of songs with refrains included:

1) six songs with a refrain between two stanzas but no refrain at the beginning, aaAa'a';
2) seven songs with a refrain followed by a single stanza, Aaa;
3) one song with a refrain followed by three stanzas, Aaaa'a'a''a''; and
4) one song with a formal structure was Aaaa'a'Aa''a''.

In most cases the stanzas were repeated but the refrains were not. Occasionally refrains were added to the end.

Songs without refrains were also common in the collection and had various patterns:

1) ten songs consisted of one stanza;

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2) sixteen songs consisted of two stanzas; and

3) four songs consisted of three stanzas.

All of the Songs for Children and three of the Shaman's songs consisted of a single repeated refrain. One song was classified as consisting of two parts rather than a refrain and stanza. Most often the stanzas were repeated. In three Sib Potlatch songs, introductions were added to songs without refrains.

Song Length

Length of songs varied greatly within each category. There were, however, some clear distinctions between categories. Sib Potlatch and Haida Mouth songs were the longest with an average length of approximately 2:50. Peace songs which averaged 1:36 were the next longest followed by Shaman's songs which averaged 1:13. Funny songs and Songs for Children had the shortest length, often lasting no more than a minute.

The preceding discussion gives some preliminary indications of differences and similarities between the seven song categories of

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Yakutat Tlingit music represented in de Laguna's collection. More research and collection of examples is necessary before conclusive statements about the style of Peace songs, Funny Songs About Raven, Shaman's songs and Songs for Children can be made. Only the Sib Potlatch and Haida Mouth had a sufficient number of songs to be considered representative of their categories. In the following chapter we will compare the stylistic similarities and differences between these two large categories of songs.

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CHAPTER 6.

A COMPARISON OF SIB POTLATCH AND HAIDA MOUTH SONGS

The following chapter deals exclusively with a comparison of songs in the Sib Potlatch category and songs in the Haida Mouth category. Both of these categories contain thirty-three songs, a number large enough to be representative of their musical style. Topics of discussion consist of interval use, range and tone systems, weighted scales, melodic contour, tempo, duration and rest values, drumming patterns, formal structure, and song length.

Interval Use

Even though their overall interval counts were similar, and, proportionately, were similar to the general interval count, results of chi-square analysis show that there was a significant difference in the interval distribution between songs in the Sib Potlatch and Haida Mouth categories. (Results of chi-square analysis are given in Table 26. For specific interval counts in each category see Table 2 for Sib Potlatch

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songs and Table 21 for Haida Mouth songs.) Figures 8a and 8b on the following page show the unison and non-unison interval distribution in the Sib Potlatch and Haida Mouth categories.[2] A comparison of the two categories revealed that Sib Potlatch songs had a greater number of ascending and descending half steps, totalling 198 as compared to 52 in the Haida Mouth songs. Haida Mouth songs had a greater number of ascending and descending whole steps, totalling 356 as compared to 225 in the Sib Potlatch songs.

Both categories had a similar number of ascending intervals between a minor third and a perfect fourth, or three-to-five half-step intervals, but differed in the number of descending intervals of the same size. Sib Potlatch songs had the greater number of descending minor and major thirds, three and four half step intervals, while Haida Mouth songs had the greater number of descending perfect fourths, five half step intervals. In ascending and descending augmented fourths, six half steps, Sib Potlatch songs had a greater number, totaling nineteen intervals to nine in the Haida Mouth songs. In ascending and descending perfect fifths, seven half

[2]For clarity, the two ascending leaps of fourteen and sixteen half steps have been omitted from the graph.

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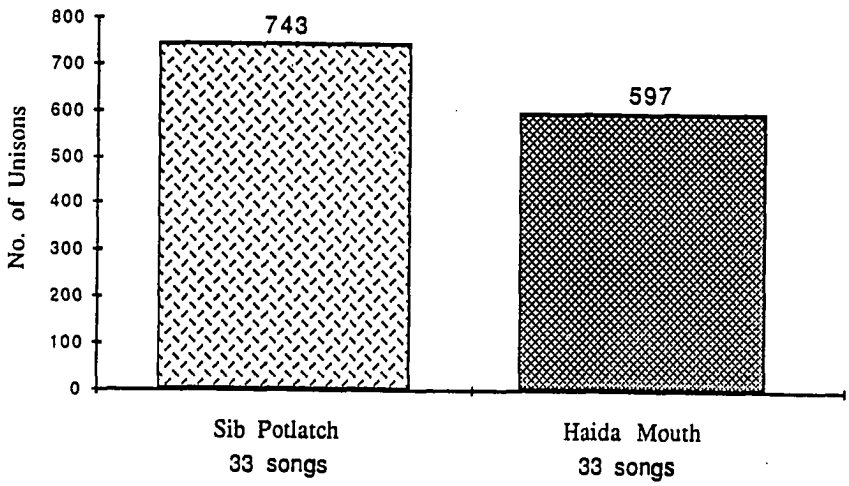

Figure 8a

Unison Interval Distribution in
Sib Potlatch and Haida Mouth Songs

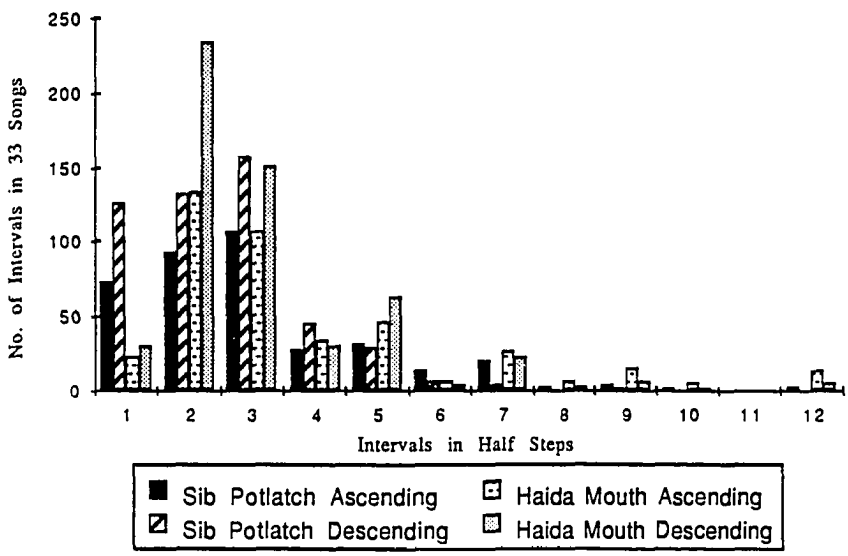

Figure 8b

Non-unison Interval Distribution in
Sib Potlatch and Haida Mouth Songs

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steps, Haida Mouth songs had twice as many intervals, numbering forty-six, while Sib Potlatch songs had twenty-three such intervals. Of the intervals larger than perfect fifths, Haida Mouth songs had the greater number, fifty-one, as compared to nine in the Sib Potlatch category. This includes two leaps in the Haida Mouth category larger than an ocatve, one a major ninth and the other a major tenth, fourteen and sixteen half-steps respectively. Unison movement also showed a difference between categories, numbering 743 in the Sib Potlatch songs and 571 in the Haida Mouth songs.

Chi-square analysis, which tests if differences between groups are statistically significant, revealed significant differences between the Haida Mouth and Sib Potlatch categories in all but ascending medium intervals of three to five half steps. Table 26 shows the results (Chi-square distribution table in Johnson 1976: A35).

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Table 26: Chi-Square Analysis of
the Intervals in the Sib Potlatch and Haida Mouth Categories

	Significance level p<.05	Total Chi-Square
Small Intervals (1-2 half steps)		
-Ascending and Descending	7.8	121.0
-Descending	3.8	87.6
-Ascending	3.8	34.1
Medium Intervals (3-5-half steps)		
-Ascending and Descending	11.1	18.7
-Descending	6.0	16.5
-Ascending	6.0	2.3

The large intervals, those greater than five half steps, were too few in number to perform chi-square analysis. However, there was a difference between categories. There were fifty-one large intervals in the Sib Potlatch category while there were 109 in the Haida Mouth category, over twice as many.

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Range and Tone Systems

The ranges and tone systems of the two large groups were distinctly different. Haida Mouth songs had generally much larger ranges and tone systems with more octave repetitions than did Sib Potlatch songs. The scattergrams on the following page, Figures 9 and 10, visually show the difference in distribution of ranges between the Sib Potlatch and Haida Mouth songs. The mean for Sib Potlatch ranges was nine half steps, whereas the mean for Haida Mouth songs was sixteen half steps. Corresponding with range size, tone systems in the Sib Potlatch songs usually contained between four and six tones, whereas Haida Mouth songs contained six or more tones.

Weighted Scales

Weighted scale analysis showed marked differences in tonal relationships between the Sib Potlatch and Haida Mouth songs. Sib Potlatch songs showed no clear pattern of relationship whereas the Haida

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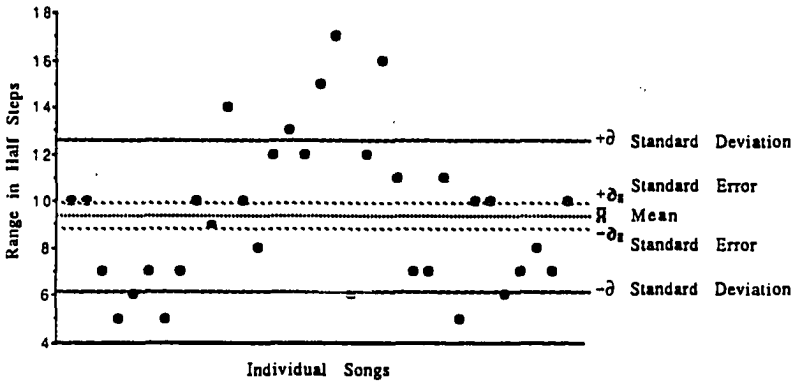

Figure 9

Range Distribution in Sib Potlatch Songs

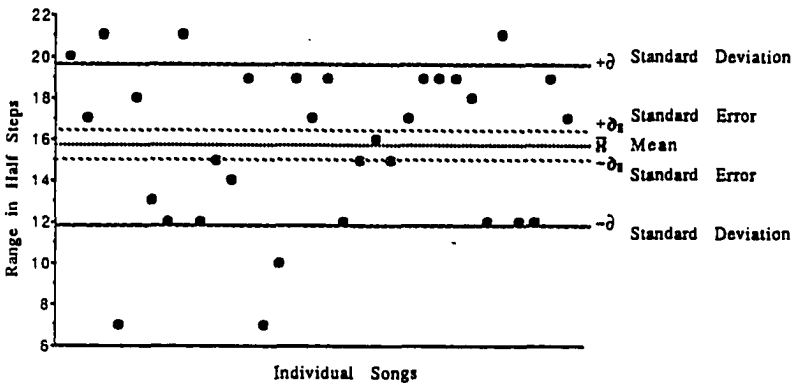

Figure 10

Range Distribution in Haida Mouth Songs

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Mouth songs almost consistently used the same tones in every song. These tones were the minor third below the TGE, and above the TGE the second, fifth, sixth and octave. The difference in tonal consistency can be seen in the weighted scale charts in Appendix E.

Melodic Contour

Melodic contours also showed different patterns between categories. These patterns, given in Appendix D, show that the Haida Mouth songs had much more radical contours than did the Sib Potlatch songs. This was due to greater intervallic movement, with less repeated notes, as well as the use of larger intervals. Haida Mouth songs were also more clearly shaped by tertial and triadic tonal relationships than were Sib Potlatch songs.

Half of the Haida Mouth songs had a stairstep contour, many of which began with a large ascending leap in the opening phrase and ended with a flattened closing phrase that contained a minor third dip. Only nine Sib Potlatch songs had a stairstep contour, none of which began with a large ascending leap. Nine other Sib Potlatch songs gravitated around a mid-

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range tonal center. Only three Haida Mouth songs had a similar contour. The remaining songs had differing melodic contours.

Tempo

Both Sib Potlatch and Haida Mouth songs showed a broad range of tempo. The majority of Haida Mouth songs, however, tended to be faster than Sib Potlatch songs. Figure 11 shows the distribution of tempos in both categories. Songs in each category were plotted from slowest to fastest. Although the differences in tempo were not great, the graph shows that twenty-three Sib potlatch songs were slower than Haida Mouth songs, five songs have approximately the same tempo, and five Sib Potlatch songs were faster than Haida Mouth songs.

Duration and Rest Values

Duration and rest values were slightly different between the two categories. Sib Potlatch songs tended to have a greater number of half and quarter notes, whereas Haida Mouth songs tended to use more quarter

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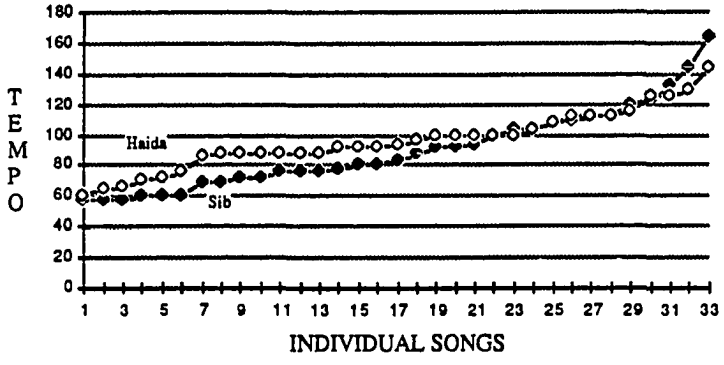

Figure 11

Tempo Distribution in Sib Potlatch and Haida Mouth Songs

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and eighth notes. This difference, also reflected in tempo, may be related to the difference in function. Sib Potlatch songs are used primarily as mourning songs whereas many Haida Mouth songs are used for dancing.

Drumming Patterns, Formal Structure, and Song Length

Drumming patterns were similar between the two categories. There were a few more songs in the Sib Potlatch category which were accompanied by drum beats on every three or four beats of music. Formal structure was similar in each category. The majority of songs had two repeated stanzas and one or two repeats of a refrain. Both categories had songs of similar length, averaging 2:50.

A comparison of Sib Potlatch and Haida Mouth songs thus reveals that there are differences between the two categories in the areas of interval use, range, tone systems, weighted scales, melodic contour, tempo, and duration and rest values. Similarities occur in drumming patterns, formal structure and song length.

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CHAPTER 7. CONCLUSIONS

In this study, musical analysis was performed on ninety-nine Tlingit songs from Yakutat, Alaska. Analysis included: interval counts and distribution, range, tone systems, weighted scale analysis, tempo, distribution of duration and rest values, drumming patterns, formal structure, and song length. Individually songs were analyzed and then grouped into larger categories from which general trends of style were deduced.

The categories of songs included: Sib Potlatch Songs, Peace Songs, Funny Songs About Raven, Songs for Children, Shaman's Songs, Haida Mouth Songs, and Miscellaneous Songs. Results showed that there were distinctive musical characteristics for songs in each category. This was particularly evident in a comparison of the two largest categories, Sib Potlatch and Haida Mouth songs, each containing thirty-three songs.

Both of the large categories had similar formal structure, songs consisting of one or two refrains and two repeated stanzas, and similar length, each category averaging 2:50 per song. However, other stylistic qualities varied. Sib Potlatch songs, which are older, more traditional

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songs, had melodies which consisted of more repeated notes, or unison movement, and smaller intervals than the Haida Mouth songs. The older songs had ranges which were smaller, averaging nine half steps, and tone systems that contained, most frequently, four to six tones with few octave repetitions.

This contrasted with Haida Mouth songs, which are the songs of living composers (at the time of recording) or those of recently deceased composers, whose ranges averaged sixteen half steps and whose tone systems generally contained over six tones with several repetitions at the octave. In addition, Haida Mouth songs contained proportionally more movement in intervals, rather than unisons, and employed two thirds more intervals of a perfect fifth and larger.

The use of small intervals was also significantly different between these two categories. Sib Potlatch songs employed almost four times as many half-step movements than Haida Mouth songs, and Haida Mouth songs employed almost a third more whole step movements.

In addition to interval use, other musical qualities varied between the two large categories. Weighted scale analysis revealed distinctly different tonal relationships between the two groups. Sib Potlatch songs

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showed no consistent pattern of tonal relationships, whereas Haida Mouth songs consistently employed the minor third, three half steps, below the TGE, and the second, fifth, sixth, and octave, two, seven and twelve half steps respectively, above the TGE. Overall, Sib Potlatch songs were slower than Haida Mouth songs. This was reflected in the greater use of half-note values in Sib Polatch songs while Haida Mouth songs tended to use more quarter- and eigth-note values. Drumming patterns also differed slightly. Sib Potlatch songs had more songs accompanied by sporadic drumming used for emphasis rather than rhythm.

The smaller categories of songs may not have enough examples to be truly representative of their style, however, there were some similarites between the larger and smaller categories. Although de Laguna believes that Peace songs " are apparently in Haida Mouth style" (de Laguna 1972: 1244), their ranges, which were under an octave, their use of smaller intervals, their slow to medium tempos, and their use of longer note values, made them closer in style to Sib Potlatch songs. The two Miscellaneous songs, on the other hand, had ranges over an octave, had tone systems which contained more than seven tones, had octave repetitions, and employed the minor third below the TGE, and the second,

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fifth, sixth and octave above the TGE, and whose tempos were medium to fast. These characteristics make them closer in style to Haida Mouth songs.

The other four categories of songs displayed unique characteristics that distinguished them from the Sib Potlatch or Haida Mouth style. Shaman's songs differed using long note values and a more limited number of tones within a song, often only two. Funny songs about Raven differed by using more intervallic movement than unisons. Songs for Children differed by having a high proportion of large intervals. In addition, Songs for Children, along with most Shaman's songs, consisted of a single repeated refrain and no stanza. Walking, Resting, or Sitting Down, and Dancing Songs and other foreign songs were not considered in this analysis of Tlingit song style other than to note that they are faster songs than those of Tlingit origin.

There are several analyses on music of neighboring tribes to the Yakutat Tlingit: that of the Inland Tlingit by Lindy Li Mark (1955); the Haida by John Enrico (1988); the Tsimshean by Marius Barbeau (1951); and the Atna by Stephen McNeary (1972). Time limitations will not permit a comparison with these other musical analyses, yet, such a project is

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recommended. There is a great deal of musical sharing among these northwest tribes and there is much to be discovered about the musical similarities and differences between these groups.

As Bruno Nettl (1954) has pointed out, a few traits seem to be common to all American Indian tribes. The list below is one compiled by Nettl.

1. the song is the basic unit of music, usually lasting between 20 seconds and three minutes.
2. the majority of songs are monophonic, consisting of one melody with one pitch sounding at a time.
3. the most common instruments are idiophones. Membranophones and aerophones are also generally found but there is an overall scarcity of chordophones.
4. the use of percussive accompaniment to vocal music, but no solo drumming.
5. a general lack of purely instrumental music. That which is played is done on flutes or flageolets, but there is no ensemble flute, or flute and voice ensembles.
6. the range of a melody usually falls between a perfect fifth and perfect twelfth.
7. major seconds and minor thirds, two and three half steps respectively, are the most common intervals in a melody with the tonic generally being the final and lowest tone in a melody.
8. most intervals approximate those of the Western tempered scale.
9. the majority (ca. 60 percent) of scales are pentatonic.
10. rhythm is complex and organized heterometrically.
11. generally strophic form with strophes consisting of between two and twelve separate sections or phrases.
12. both group and solo singing.
13. men predominate in musical activities of most areas; they lead the singing, compose songs and make instruments.
14. the function of music is primarily religious.
15. the use of a high proportion of meaningless syllables in the song text (Nettl 1954, 7-8).

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Tlingit music from Yakutat deviates somewhat from this list of general traits. Women do take an active role in composition and performance, as evidenced by the large number of songs which were sung and/or composed by women in de Laguna's collection. In addition, the range of these songs is often over an octave, and many of the scales, which contain chromatic half steps, are not easily classified as pentatonic or otherwise.

Recommendations for further study are twofold. A study of the religious significance of Tlingit songs would reveal much about Tlingit values. The context of singing at potlatches is ceremonial, but it is unclear as to the religious significance of such activity. A second recommendation is for additional research to study the process of musical change in a small community. De Laguna's extensive song collection provides an excellent basis for comparison.

Every community has particular environmental and cultural conditions which have an impact on the products of the community. Yakutat Tlingit music does fit many of the traits listed by Nettle, however, the occasional deviance demonstrates the value of research on individual

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tribes in localized areas. There may be some shared characteristics between large groups of American Indian music, but there are important distinctions between smaller factions. Study of localized groups thus accentuates the beauty and wonder of cultural diversity.

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APPENDIX A

SONG NAMES, NUMBERS, AND YEAR OF RECORDING

The song names, numbers, and year of recording for the songs analyzed in the present study are as given by de Laguna in Volume III of Under Mount Saint Elias (1972). The order of categories in this appendix is as follows: Sib Potlatch Songs; Peace Songs; Funny Songs About Raven; Songs For Children; Shaman's Songs; Haida Mouth Songs; and Miscellaneous Songs.

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Sib Potlatch Songs

7-2-A 1952 Raven Moiety Song Referring to Raven's Theft of Daylight (I)

7-2-B 1952 Raven Moiety Song Referring to Raven's Theft of Daylight (II)

6-2-B 1954 Raven Moiety Song: Raven Cries for Daylight

4-1-A 1954 Traditional Kʷackqwan Mourning Song: Lament of Gudiłta' (I)

7-2-C 1954 Traditional Kʷackqwan Mourning Song: Lament of Gudiłta' (II)

7-2-H 1954 Kʷackqwan Lament for a Drowned Son

1-1-C 1952 Traditional Tł'uknxadi Song:

How Raven Deceived the Sea Otters

1-2-A 1952 Traditional Tł'uknaxadi Song Attributed to Qakex̌ʷte

2-2-B(a,b) 1952 Traditional Tł'uknaxadi Song: Lament of Wuckika (I)

2-2-B(c) 1952 Traditional Tł'uknaxadi Song: Lament of Wuckika (II)

6-2-C 1954 Traditonal Tł'uknaxadi Song: Lament of Wuckika (III)

1-2-E 1954 Tl'uknaxadi or Kʷackqwan Song: Lament for the Crane Canoe

3-2-H 1954 Traditional Tł'uknaxadi Song: Lament for the Raven Post

1-1-A 1952 Tł'uknaxadi Mourning Song,

Composed by Dry Bay Chief George

2-1-G 1954 Tł'uknaxadi Mourning Song,

Composed by Dry Bay Chief George

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2-2-A 1954 Tɬ'uknaxadi Song for the Frog Screen (I)

6-2-A 1954 Tɬ'uknaxadi Song for the Frog Screen (II)

6-1-I 1954 Teqwedi Song,

Attributed to Men Lost When Getting Green Paint Stone

1-1-F 1954 Teqwedi Song of the Golden Eagle

5-1-C 1954 Teqwedi Mourning Song, Composed by Jim Kardeetoo

5-1-D 1954 Teqwedi Dance Song: Killerwhale Drum Song

3-1-D 1954 Kagwantan Mourning song, Attributed to Kacken

7-1-B 1952 Galyix-Kagwantan Mourning Song: Lament of the Beaver

7-1-C(a) 1952 Traditional Ġałyix-Kagwantan Song, Attributed to Lqayak (I)

7-1-C(b) 1952 Traditional Ġałyix-Kagwantan Song,

Attributed to Łq'ayak'ʷ(II)

2-1-B 1952 Traditional Cankuqedi Mourning Song: Lament for Gosna'ʷ

2-1-F 1952 Traditional Cankuqedi Song for the Thunderbird Blanket (I)

5-2-F 1954 Cankuqedi Song for the Thunderbird Blanket (II)

4-1-A(a,c) 1952 Traditional Cankuqedi Song in Yukon Athabaskan

4-1-A(b) 1952 Traditional Cankuqedi Song in Yukon Athabaskan

4-1-D 1952 Traditional Cankuqedi Lament

for those Drowned in the Yukon

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3-2-K 1954 Cankuqedi Mourning Song, Composed by Blind Dave Dick

7-1-B 1954 Wukitan Mourning Song: Lament for the Murrelet Crane

Peace Songs

1-1-B 1954 Potlatch Peace Song, about Kardeetoo

3-2-G(a) 1954 Sitka Peace Song for 'Canoe Deer' and 'River Marker Deer'

3-2-G(b) 1954 Sitka or Dry Bay Peace Dance Song for 'Kʷeɬ Deer'

3-2-A 1954 A Peace Song for 'Dog Deer' and 'Gateway Knob Deer'

1-2-D 1954 Peace Dance for 'Dollar Deer'

1-1-A 1954 Peace Dance Song for 'American Flag Deer'

Funny Songs About Raven

6-1-E(a) 1954 Funny Peace Dance Song: Raven & the Herring Heads

3-1-B 1952 Funny Peace Dance Song: Raven and Snipes (version a)

5-1-E 1954 Funny Peace Dance Song: Raven and Snipes(version b)

6-1-E(b) 1954 Funny Peace Dance Song: Raven and Snipes (version c)

7-2-J 1954 Funny Peace Dance Song: Raven Steals Daylight

7-2-K 1954 Funny Peace Dance Song: Raven Loses His Nose

6-1-K 1954 Funny Peace Dance Song: Raven Washes Himself in Vain

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5-1-F 1954 Funny Song: Raven and the Mussel People

1-1-B 1952 Funny Dance Song: How Raven Became Drunk on Whiskey

Songs for Children

3-2-I 1954 Traditional Teasing Song for a Little Boy

3-2-J 1954 Traditional Teasing Song for a Little Girl

3-2-L 1954 Pet Song for a Little Girl

5-1-A 1952 Pet Song for a Little Boy

5-1-B(a) 1952 Pet Song for Esther

5-1-B(b) 1952 Pet Song for Rosemary

5-1-B(c) 1952 Pet Song for Audrey

Shaman's Songs

6-1-J(I) 1954 Teqwedi Shaman's Song: Spirit of Children of the Sun (I)

6-1-J(II) 1954 Teqwedi Shaman's Song: Spirit of Children of the Sun (II)

1-1-C 1954 Teqwedi Shaman's Song: Spirit of Łucwaq

5-2-G 1954 Kagwantan Shaman's Song: Disease Spirits

5-2-H 1954 Kagwantan Shaman's Song: Disease Spirits

2-2-C 1954 Tłukmaxadi Shaman's Song: Fish Spirits (I)

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2-2-D 1954 Tłuknaxadi Shaman's Song: Fish Spirits (II)

7-2-F(a) 1954 Kʷackqwan Owl Cry

7-2-F(b) 1954 Kʷackqwan Shaman's Song: Owl Spirit

Haida Mouth Songs, and Other Songs by Known Composers

1-2-A 1954 Olaf Abraham's 'Antłen River Song for Tcicqedi-Children

1-2-B 1954 O. Abraham's Wolf Call Love Song for Kagwantan Children

1-2-C 1954 Olaf Abraham's song for Kagwantan-Children

5-2-C 1954 Blind Dave Dick's Reproach to Teqwedi Children

2-1-F 1954 Blind Dave Dick's Song for Cankuqedi- & Kagwantan-Children

3-1-E 1954 Blind Dave Dick's Deathbed Song for Kagwantan-Children

6-2-F 1954 Hilda Dick's Song for Kagwantan- & Cankuqedi-Children

3-1-F 1954 Emma Ellis' Mourning Song

5-2-D 1954 Franklin's Deathbed Love Song for Teqwedi-Children

6-2-G 1954 Dry Bay George's Song for Ginexqwan-Children

7-1-C 1954 Dry Bay Chief George's Love Song to a Young Girl

2-1-E 1954 Lituya Bay George's Song to the Bears

2-1-H 1952 Frank Italio's Song for Kagwantan-Children (b)

2-2-A 1954 Frank Italio's Song for Kagwantan-Children (a)

5-1-G 1954 Max Italio's Song for Tłuknaxadi-Children

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6-1-C 1954 B.A. Jack's Love Song for Ginexqwan-Children

5-1-A 1954 B.A. Jack's Song for Mount Saint Elias

6-1-B 1954 Jenny Jack's Lament for Kagwantan-Children

7-2-G 1954 Jimmy Jackson's Unhappy Love Song for Kagwantan-Children

7-2-D 1954 Jimmy Jackson's Sawmill Love Song

5-1-H 1954 Mrs. Chester Johnson's Lament for Her Husband

5-1-I 1954 Mrs. Chester Johnson's Lament for Teqwedi-Children, etc.

2-1-I 1954 Mrs. C. Johnson's Song for Teqwedi- & Norwegian-Children

5-2-I 1954 Mrs. Chester Johnson's Song for Tcicqedi-Children

1-1-E 1954 Xadanek Johnstone's Love Song for Teqwedi-Children

5-1-B 1954 Kitty Martin's Love Song for Tɬ'uknaxadi-Children

6-1-A 1952 Natskik's Suicide Song

3-1-A 1952 John Nishka's Love Song for Tɬ'uknaxadi-Children

1-2-F 1954 Clarence Peterson's Love Song for Tɬ'uknaxadi-Children

3-1-C 1952 Blind Sampson's and Ckinan's Song About the Tsimshian Word

2-1-D 1954 Blind Sampson's Situk Train Love Song for Teqwedi-Children

3-1-6 1954 B.B. William's Song for Tɬ'uknaxadi-Children

6-1-D(a) 1954 Sarah William's Song for a Dead Soldier

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Miscellaneous Songs

5-2-B 1954 Lament of the Slave

1-2-C 1952 Tlingit Drinking Song

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APPENDIX B

RANGE, TONE SYSTEMS, TEMPO, AND SONG LENGTH

Range is the number of half steps encompassed by a melody. In the tone systems, all chromatically altered tones are written as sharped tones. The TGE is represented by the bold capital letter. Tempo is the metronome marking for quarter-note pulses per minute unless otherwise indicated. Song length is for the entire song. Tempo and song length are those given by McAllester in Under Mount Saint Elias (de Laguna 1972). The order of categories in this appendix is as follows: Sib Potlatch Songs; Peace Songs; Funny Songs About Raven; Songs For Children; Shaman's Songs; Haida Mouth Songs; and Miscellaneous Songs.

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Sib Potlatch Songs

	Range: Total	Range: Active	Tone System	Tempo	Song Length
7-2-A	10	10	**B**c#def#ga	58	3:30
7-2-B	14	14	g**B**d,d#efg,g#a	(♩)58	3:30
6-2-B	9	9	d**G**ab	108	3:14
4-1-A	10	10	fg,**G#**bcd#	104	2:12
7-2-C	10	8	**D**,d#f,f#ga,a#c	76	2:12
7-2-H	7	7	**D**fga	78	4:45
1-1-C	10	7	a**C**defg	76-120	2:25
1-2-A	7	7	**C**d#f#g	(♩) 69	2:05
2-2-B(a&b)	10	5	acd,d#e**F**g	60	2:37
2-2-B(c)	8	6	a**C**d#ef	60	1:51
6-2-C	14	9	gb**D**eg,g#	120	3:40
1-2-E	12	12	f#g#ac**C#**def,f#	94	2:50
3-2-H	6	5	de**F**f#g,g#	132	3:40
1-1-A	15	12	a**C**degac	100	2:00
2-1-G	6	6	f,f#**G#**a#b	112	2:32
2-2-A	5	5	f#g#**A**a#b	92	4:30
6-2-A	8	6	d#e**G**g#a,a# b	92	3:00
6-1-I	7	7	**C**d#fg	164	1:38
1-1-F	7	5	c#d#f,f#**G**g#	76	4:25
5-1-C	17	14	d**F**gcdfg	69	2:02
5-1-D	7	7	**A**c,c#d,d#e	104	2:13
3-1-D	12	12	d**F**g,g#a,a#bcd	88	3:25
7-1-B('52)	13	13	b**C**degabc	57	3:00
7-1-C(a)	10	8	bc#**D**d#ef#ga	@123	2:00
7-1-C(b)	7	6	a#**C**d#f	72	1:20
2-1-B	6	4	**C**dfg	110	1:47
2-1-F	5	5	c**D#**ef	144	1:46
5-2-F	10	7	c#d**E**g,g#ab	112	2:17
4-1-A(a&c)	12	8	gb**C**deg	80	0:45
4-1-A(b)	7	6	c,c#**D**f,f#g	80	1:00
4-1-D	7	4	ab**C**d,d#	72	3:33
3-2-K	5	5	f#**A**b	84	2:45
7-1-B('54)	7	7	fa**B**c	60	2:43

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Peace Songs

	Range: Total	Range: Active	Tone System	Tempo	Song Length
1-1-B	10	7	**A**ceg	100	1:00
3-2-G(a)	7	7	de**F**ga	120	1:00
3-2-G(b)	9	9	c,c#d**F**g,g#a	118	2:33
3-2-A	8	7	c#d,d#**F#**g,g#a	112	3:10
1-2-D	7	7	gab**C**d	100	1:19
1-1-A	9	6	g#a,a#bc,c#d**D#**f	100	2:35

Funny Songs About Raven

	Range: Total	Range: Active	Tone System	Tempo	Song Length
6-1-E(a)	4	4	**G#**a#bc	142	0:32
3-1-B	9	4	c**F**f#g,g#a	72	0:40
5-1-E	9	4	a**D**d#ef,f#	112	0:55
6-1-E(b)	12	4	e**G#**a#bce	142	0:32
7-2-J	5	3	c**D**f	104	1:33
7-2-K	10	8	ef**G**acd	104	0:58
6-1-K	17	10	ad**F#**g,g#a,a#bc#d	134	1:15
5-1-F	7	3	**A**ce	86	1:50
1-1-B	15	12	a**C**degac	104	2:30

Songs for Children

	Range: Total	Range: Active	Tone System	Tempo	Song Length
3-2-I	5	5	**G#**bc#	128	0:55
3-2-J	10	9	g**G#**a,a#c,c#d#f	104	0:25
3-2-L	8	8	**G#**a,a#bce	112	1:00
5-1-A	16	16	**C**efbce	160	0:25

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5-1-B(a)	16	16	cef#gabCde	122	0:23
5-1-B(b)	15	4	cgbCd#	112	0:17
5-1-B(c)	16	16	cabCe	120	0:21

Shaman's Songs

	Range: Total	Range: Active	Tone System	Tempo	Song Length
6-1-J(I)	11	9	Cefgab	(?)	1:15
6-1-J(II)	9	7	Cega	112	0:50
1-1-C	8	8	F#ga,a#bc#d	92	1:32
5-2-G	4	4	eGg#	57	1:13
5-2-H	6	6	dfA	100	0:50
2-2-C	2	2	D#ef	108	0:45
2-2-D	3	3	Ga,a#	144	1:45
7-2-F(a)	0	0	B	152	0:12
7-2-F(b)	8	6	Fgbc#	126-144	1:15

Haida Mouth Songs, and Other Songs by Known Composers

	Range: Total	Range: Active	Tone System	Tempo	Song Length
1-2-A	7	6	d,d#eFg,g#a	88	2:40
1-2-B	12	9	aCdega	88	3:20
1-2-C	17	14	eGacdega	130	1:50
5-2-C	13	7	c#Ef#a,a#bd	100	2:18
2-1-F	18	15	bDegabdef	116	2:07
3-1-E	18	13	d#f#Gg#a#cdfg#a	100	2:15
6-2-F	19	15	g#Bc#f#g#bc#d#	112	3:00
3-1-F	12	7	gA#cd#efg	92	3:57
5-2-D	19	12	dFga,a#cdfga	72	5:25
6-2-G	17	14	aCdefgacd	112	3:03
7-1-C	19	16	ef#g#Bc#d#ef#g#b	96	2:08
2-1-E	17	14	bDefabde	92	3:05
2-1-H	15	15	cD#fga,a#bcd#	100	4:10

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2-2-A	16	15	bc**D#**fgbcd#	70	2:47
5-1-G	15	13	e**F**gabcefg	76	2:32
6-1-C	12	7	a**C**dega	88	3:00
5-1-A	19	14	c**D#**fg,g#a#cd#fg	108	1:30
6-1-B	21	12	de**G**g#abcdegab	86	3:15
7-2-G	19	16	d**F**gacdfg,g#a	65	3:02
7-2-D	19	14	a**C**dfgacde	112	2:10
5-1-H	15	7	egab**D**eg	100	2:26
5-1-I	17	14	b**D**ef#g#abde	104	3:16
2-1-I	10	10	e**G**abd	144	1:44
5-2-I	7	7	def**G**a	126	0:55
1-1-E	20	14	d**F**ga#bc,c#dfgb	88	2:45
5-1-B	19	14	e**G**abcdegab	100	2:03
6-1-A	12	12	d**F**ba#cd	60	2:23
3-1-A	14	12	**D#**fga#cd#f	88	1:15
1-2-F	14	12	ga**C**dega	92	3:05
3-1-C	15	12	a**C**degac	66	2:15
2-1-D	12	7	b**D**efab	88	2:03
3-1-G	12	5	ef**A**gbc	94	1:45
6-1-D(a)	21	12	ce**G**acdega	126	0:15

Miscellaneous Songs

	Range: Total	Range: Active	Tone System	Tempo	Song Length
5-2-B	19	12	b**D**efac#df#	104	1:20
1-2-C	19	12	a**C**defgacd	104	1:08

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APPENDIX C

PHRASE AND DRUMMING PATTERNS FOR UNITS OF ANALYSIS

Phrases labeled with letters at the beginning of the alphabet--ABC--are sung to words, phrases labeled with letters at the end of the alphabet--XYZ-are sung to nonsense syllables. Drum patterns indicated by ♩ ♩ ♩ ♩ are consistent-quarter-note-beat patterns, those indicated by 𝄾♩𝄾♩ are skipped-quarter-note-beat patterns. Both phrase and drum patterns are those given by McAllester in Under Mount Saint Elias (de Laguna 1972). The order of categories in this appendix is as follows: Sib Potlatch Songs; Peace Songs; Funny Songs About Raven; Songs For Children; Shaman's Songs; Haida Mouth Songs; and Miscellaneous Songs.

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Sib Potlatch Songs

	Phrase Pattern	Drumming Pattern
7-2-A	ABCDEFGHIJKLMNOPQRSTUVX/	no drum
7-2-B	XABCDE	no drum
6-2-B	A/BCD	♩ ♩ ♩ ♩
4-1-A	AB"B"'C'	no drum
7-2-C	BCBC+C'C'+XA'/	♩ ♩ ♩ ♩
7-2-H	ABCDEF	♩ ♩ ♩ ♩
1-1-C	ABCD	ABC:♩ ♩D:♩ ♩
1-2-A	ABCDEFG	no drum
2-2-B(a&b)	ABCDEF	♩ ♩ ♩ ♩
2-2-B(c)	ABCDA'B'C'EF	no drum
6-2-C	ABCD	every 3 or 4 beats
1-2-E	ABA'B'CDEFX	every 3 or 4 beats
3-2-H	ABCDEF	♩ ♩ ♩ ♩
1-1-A	A'A'B'C'D	no drum
2-1-6	ABAD+A'C+	♩ ♩ ♩ ♩
2-2-A	ABCD	no drum
6-2-A	A"BCD	♩ ♩ ♩ ♩
6-1-I	ABCD	♩ ♩ ♩ ♩
1-1-F	ABCDE	♩ ♩ ♩ ♩
5-1-C	ABX	♩ ♩ ♩ ♩
5-1-D	ABC	♩ ♩ ♩ ♩
3-1-D	ABCDEF	no drum
7-1-B('52)	ABCDX	every 3 or 4 beats
7-1-C(a)	ABCDEF	no drum
7-1-C(b)	ABCDYZ	erratic
2-1-B	ABCDEFG	no drum
2-1-F	ABCD	no drum
5-2-F	AA'+B	♩ ♩ ♩ ♩
4-1-A(a&c)	AAA	every 3 or 4 beats
4-1-A(b)	BCBC	erratic
4-1-D	ABCDEFGX	every 3 or 4 beats
3-2-K	ABC	♩ ♩ ♩ ♩
7-1-B('54)	ABCDEF	♩ ♩ ♩ ♩

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Peace Songs

	Phrase Pattern	Drumming Pattern
1-1-B	ABCDB/CD	♩ ♩ ♩ ♩
3-2-G(a)	A'BCDX	A:tremelo; BCDX: ♩ ♩
3-2-G(b)	ABCDEF	A:tremelo; BCDEF: ♩ ♩
3-2-A	ABCDEF	no drum
1-2-D	ABCX	♩ ♩ ♩ ♩
1-1-A	ABCDEFGHXY	♩ ♩ ♩ ♩

Funny Songs About Raven

	Phrase Pattern	Drumming Pattern
6-1-E(a)	ABAB'	♩ ♩ ♩ ♩
3-1-B	AABC	♩ ♩ ♩ ♩
5-1-E	AABC(2x)DD	♩ ♩ ♩ ♩
6-1-E(b)	ABC	♩ ♩ ♩ ♩
7-2-J	ABCD	♩ ♫ ♩ ♩
7-2-K	ABCD	♩ ♩ ♩ ♩
6-1-K	ABCCX	♩ ♩ ♩ ♩
5-1-F	ABCD	♩ ♩ ♩ ♩
1-1-B	ABCD	♩ ♩ ♩ ♩

Songs for Children

	Phrase Pattern	Drumming Pattern
3-2-I	ABX	♩ ♩ ♩ ♩
3-2-J	ABCD	♩ ♩ ♩ ♩
3-2-L	ABCA+C	♩ ♩ ♩ ♩
5-1-A	ABBCDEEE'FG	no drum
5-1-B(a)	ABCDECCFG	no drum
5-1-B(b)	ABCDADAD	no drum
5-1-B(c)	ABCBDE	no drum

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Shaman's Songs

	Phrase Pattern	Drumming Pattern
6-1-J(I)	AB	tremelo
6-1-J(II)	AB	♩ ♩ ♩ ♩
1-1-C	ABCDEF	sporadic tremelo
5-2-G	AB	𝄾 ♩ 𝄾 ♩
5-2-H	ABCBC'+B	𝄾 ♪♫ 𝄾 ♪♫
2-2-C	ABBAA	♩ ♩ ♩ ♩
2-2-D	AABB	tremelo intro.; ♩ ♩
7-2-F(a)	short melody	tremelo intro.; ♩ ♩
7-2-F(b)	ABCC/XX	

Haida Mouth Songs, and Other Songs by Known Composers

	Phrase Pattern	Drumming Pattern
1-2-A	ABXCBDBX	every 3 or 4 beats
1-2-B	ABCDEFG	𝄾 ♩ 𝄾 ♩
1-2-C	A'IJ(F)FGH	♩ ♩ ♩ ♩
5-2-C	AAA+X	♩ ♩ ♩ ♩
2-1-F	ABC	♩ ♩ ♩ ♩
3-1-E	ABC	no drum
6-2-F	ABC	𝄾 ♩ 𝄾 ♩
3-1-F	AABC	no drum
5-2-D	ABCDX	no drum
6-2-G	ABCX	𝄾 ♩ 𝄾 ♩
7-1-C	ABCD	every 2 or 3 beats
2-1-E	ABCD	♩ ♩ ♩ ♩
2-1-H	ABCD	no drum
2-2-A	ABCD	♪♪♪ ♪♪♪
5-1-G	ABC	𝄾 ♩ 𝄾 ♩
6-1-C	ABCX	♩ ♩ ♩ ♩
5-1-A	ABCX	no drum
6-1-B	ABCD	♩ ♩ ♩ ♩
7-2-G	ABC	𝄾 ♩ 𝄾 ♩
7-2-D	ABCD	♩ ♩ ♩ ♩

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5-1-H	ABC	
5-1-I	ABC	
2-1-I	ABBCD	
5-2-I	AAB	
1-1-E	ABCDEFX	
5-1-B	ABCX	
6-1-A	ABCX	no drum
3-1-A	ABCDE	
1-2-F	ABXYZ	
3-1-C	ABCDE	erratic
2-1-D	ABC	
3-1-G	ABC	
6-1-D(a)	ABC	no drum

Miscellaneous Songs

	Phrase Pattern	Drumming Pattern
5-2-B	ABXX/	no drum
1-2-C	ABCD	

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APPENDIX D

MELODIC CONTOURS

Melodic contour graphs are reduced to sixty-four percent of their original size. Dots on lines indicate notes and rests are indicated where they appeared in the musical score. For a discussion of these graphs see Chapter 3, "Methodology." The order of categories in this appendix is as follows: Sib Potlatch Songs; Miscellaneous Songs; Peace Songs; Funny Songs About Raven; Songs For Children; Shaman's Songs; and Haida Mouth Songs.

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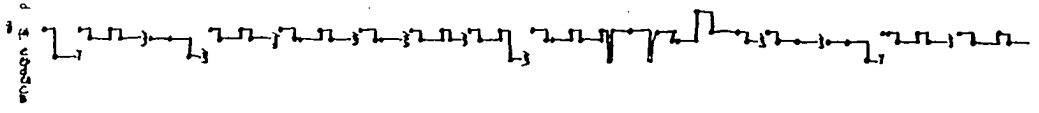
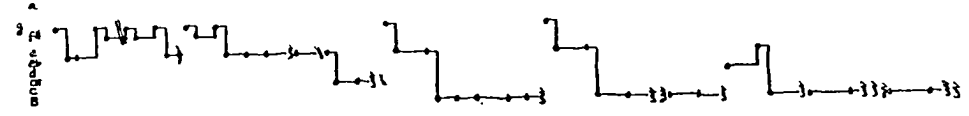
Sib Potlatch Songs

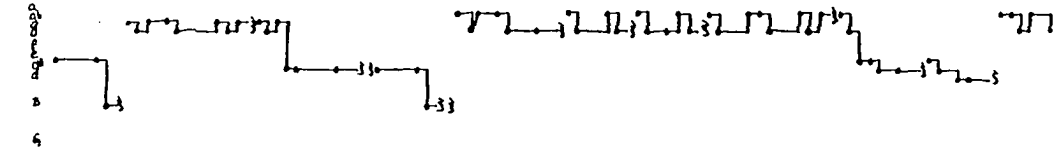
7-2-A 1952 Raven Moiety Song Referring to Raven's Theft of Daylight (I)
(based on stanza I, 1st repeat)



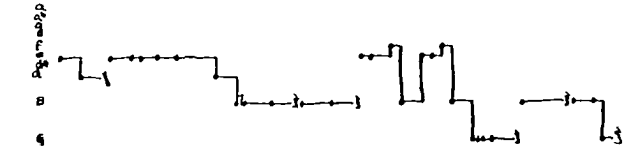
7-2-A (continued)



7-2-B 1952 Raven Moiety Song Referring to Raven's Theft of Daylight (II)
(based on stanza I, 1st repeat)



7-2-B (continued)



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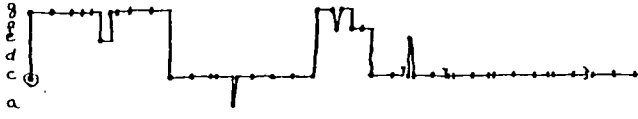
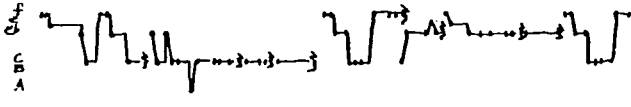
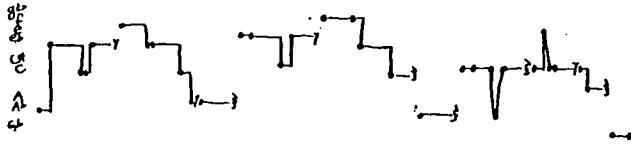
1-1-C 1952 Traditional T'uknxadi Song:
How Raven Decieved the Sea Otters
(based on ABCD, 1st repeat)

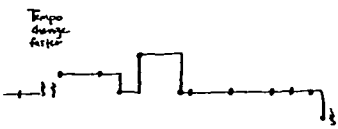


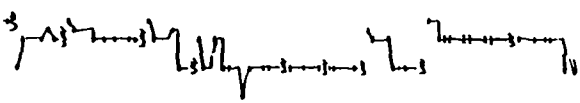
2-2-B(c) 1952 Traditional T'uknaxadi Song: Lament of Wuckika (II)
(based on entire song, 2nd repeat)

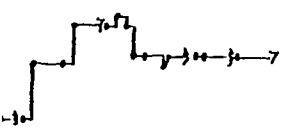


1-2-E 1954 T'uknaxadi or K'ackqwan Song: Lament for the Crane Canoe
(based on refrain)

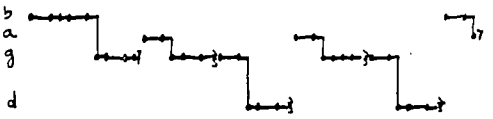



Tempo
change
after

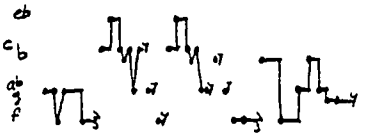




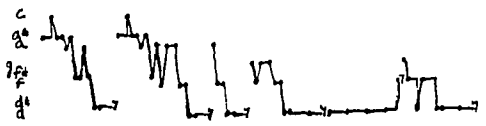
6-2-B 1954 Raven Moiety Song: Raven Cries for Daylight
(based on second refrain)



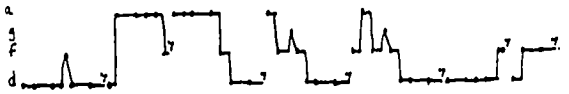
4-1-A 1954 Traditional K"ackqwan Mourning Song: Lament of Gudilta' (I)
(based on AB"B"'C')



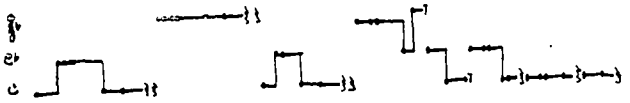
7-2-C 1954 Traditional K"ackqwan Mourning Song: Lament of Gudilta' (II)
(based on part 2, second repeat)



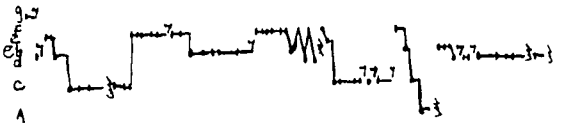
7-2-H 1954 K"ackqwan Lament for a Drowned Son
(based on refrain, 1st repeat)



1-2-A 1952 Traditional Ti'uknaxadi Song Attributed to Qakex"te
(based on stanza 1, 2nd repeat)



2-2-B(a,b) 1952 Traditional Ti'uknaxadi Song: Lament of Wuckika (I)
(based on stanza 1, 1st repeat)



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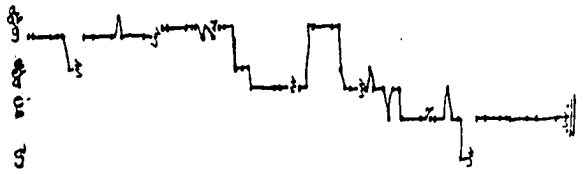
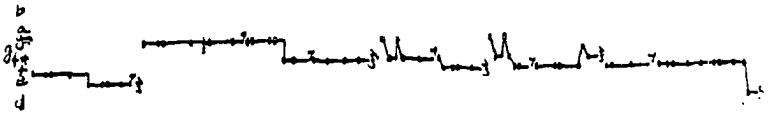
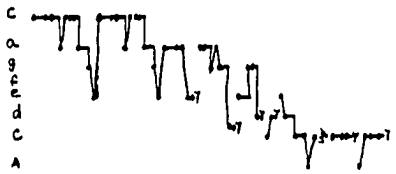
6-2-C 1954 Traditonal T'uknaxadi Song: Lament of Wuckika (III)
(based on refrain, 1st repeat)



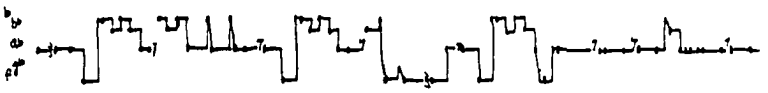
3-2-H 1954 Traditional T'uknaxadi Song: Lament for the Raven Post
(based on refrain, 1st repeat)



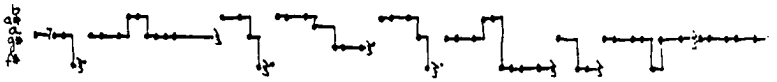
1-1-A 1952 T'uknaxadi Mourning Song, Composed by Dry Bay Chief George
(based on refrain)



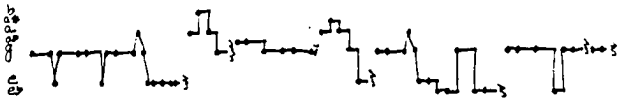
2-1-G 1954 T'uknaxadi Mourning Song, Composed by Dry Bay Chief George
(based on stanza II)



2-2-A 1954 T'uknaxadi Song for the Frog Screen (I)
(based on refrain, 1st repeat)



6-2-A 1954 T'uknaxadi Song for the Frog Screen (II)
(based on refrain, 2nd repeat)



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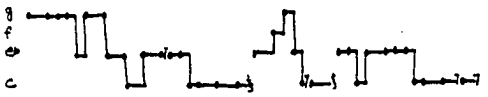
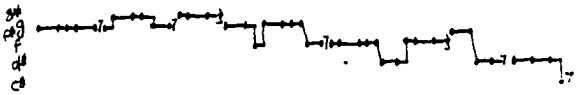
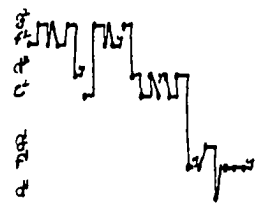
6-1-I 1954 Teqwedi Song,
Attributed to Men Lost When Getting Green Paint Stone
(based on refrain)



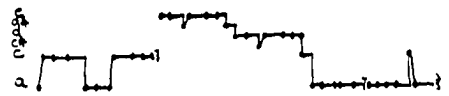
1-1-F 1954 Teqwedi Song of the Golden Eagle
(based on refrain)



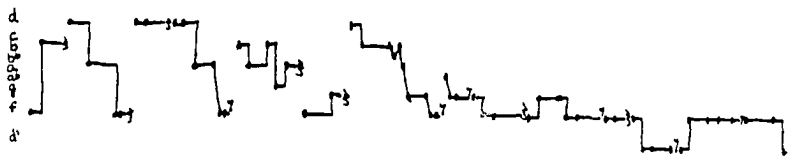
5-1-C 1954 Teqwedi Mourning Song, Composed by Jim Kardeetoo
(based on refrain)



5-1-D 1954 Teqwedi Dance Song: Killerwhale Drum Song
(based on refrain)



3-1-D 1954 Kagwantan Mourning song, Attributed to Kacken
(based on stanza II)



7-1-B 1952 Ga̓ałyix̌-Kagwantan Mourning Song: Lament of the Beaver
(based on refrain)

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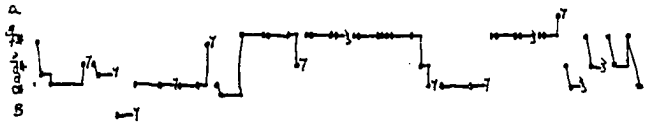
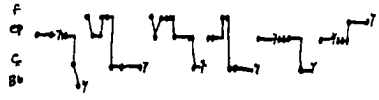
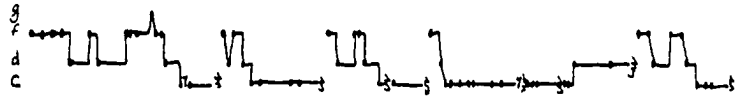
7-1-C(a) 1952 Traditional Ǫałyix̣-Kagwantan Song, Attributed to Łq̓ayak̓ʷ(I)
(based on stanza I)



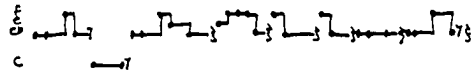
7-1-C(b) 1952 Traditional Ǫałyix̣-Kagwantan Song,
Attributed to Łq̓ayak̓ʷ(II)
(based on stanza I)



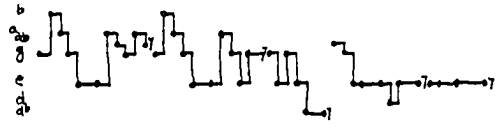
2-1-B 1952 Traditional Cankuǫedi Mourning Song: Lament for Gosna'
(based on stanza II)



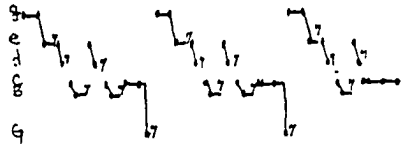
2-1-F 1952 Traditional Cankuǫedi Song for the Thunderbird Blanket (I)
(based on refrain)



5-2-F 1954 Cankuǫedi Song for the Thunderbird Blanket (II)
(based on refrain)



4-1-A(a,c)1952 Traditional Cankuǫedi Song in Yukon Athabaskan
(based on AAA)



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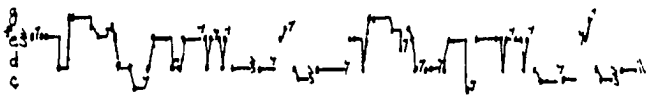
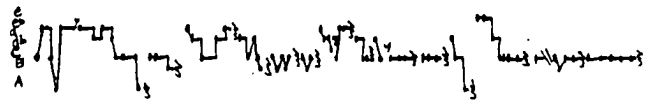
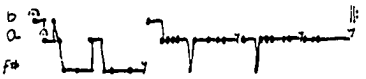
4-1-A(b) 1952 Traditional Cankuqedi Song in Yukon Athabaskan
(based on BCBC)



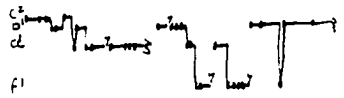
4-1-D 1952 Traditional Cankuqedi Lament
for those Drowned in the Yukon
(based on stanzai, 1st repeat)



3-2-K 1954 Cankuqedi Mourning Song, Composed by Blind Dave Dick
(based on refrain)



7-1-B 1954 Wukitan Mourning Song: Lament for the Murrelet Crane
(based on refrain)



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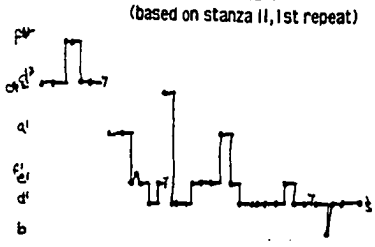
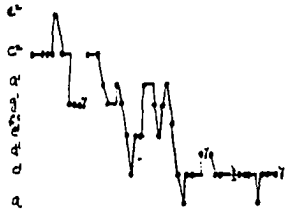
Miscellaneous Songs

5-2-B. 1954 Lament of the Slave
(based on stanza II, 1st repeat)

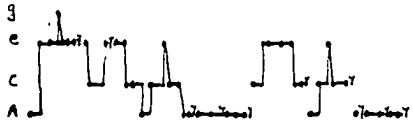


1-2-C 1952 Tlingit Drinking Song
(based on stanza I, 1st repeat)

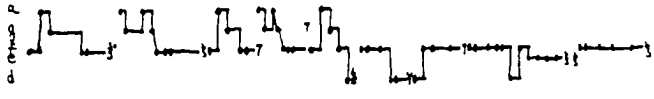


Peace Songs

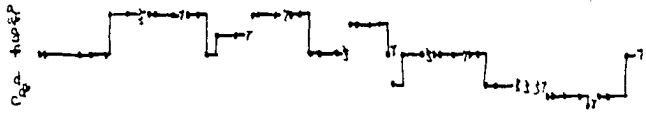
1-1-B 1954 Potlatch Peace Song, about Kardeetoo
(based on refrain)



3-2-G(a) 1954 Sitka Peace Song for 'Canoe Deer' and 'River Marker Deer'
(based on refrain)



3-2-G(b) 1954 Sitka or Dry Bay Peace Dance Song for 'K'el Deer'
(based on refrain)



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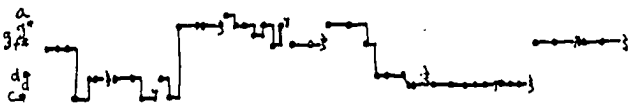
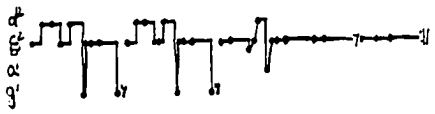
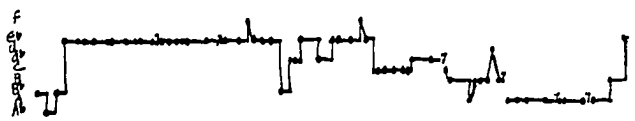
3-2-A 1954 A Peace Song for 'Dog Deer' and 'Gateway Knob Deer'
(based on stanza i, 1st time through)



1-2-D 1954 Peace Dance for 'Dollar Deer'
(based on stanza I)

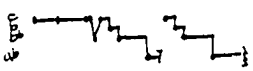


1-1-A 1954 Peace Dance Song for 'American Flag Deer'
(based on stanza I)

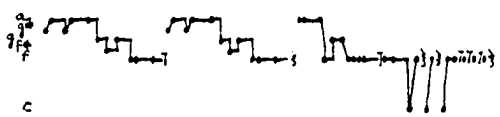


Funny Songs About Raven

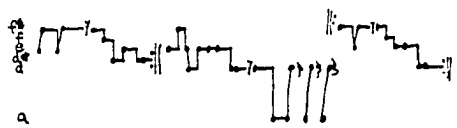
6-1-E(a) 1954 Funny Peace Dance Song: Raven & the Herring Heads
(based on AB, 1st repeat)



3-1-B 1952 Funny Peace Dance Song: Raven and Snipes (version a)
(based on entire song)



5-1-E 1954 Funny Peace Dance Song: Raven and Snipes(version b)
(based on AABCDD)



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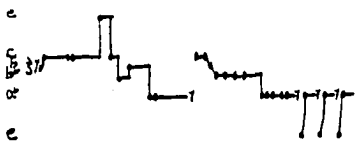
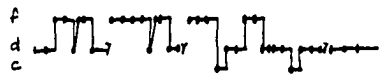
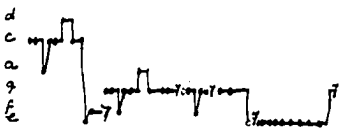
6-1-E(b) 1954 Funny Peace Dance Song: Raven and Snipes (version c)
(based on entire song)



7-2-J 1954 Funny Peace Dance Song: Raven Steals Daylight
(based on stanza I, 1st repeat)

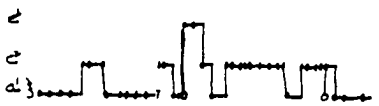


7-2-K 1954 Funny Peace Dance Song: Raven Loses His Nose
(based on stanza I)

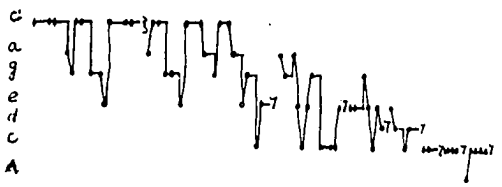


6-1-K 1954 Funny Peace Dance Song: Raven Washes Himself in Vain
(based on refrain)

5-1-F 1954 Funny Song: Raven and the Mussel People
(based on stanza I, 1st repeat)



1-1-B 1952 Funny Dance Song: How Raven Became Drunk on Whiskey
(based on refrain)



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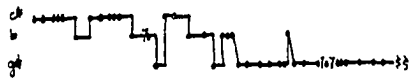
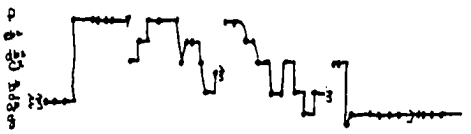
Songs for Children

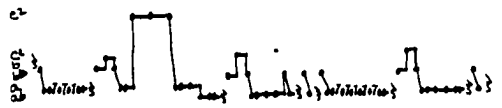
3-2-I 1954 Traditional Teasing Song for a Little Boy
(based on entire song, 1st repeat)



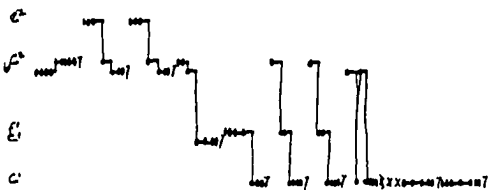
3-2-J 1954 Traditional Teasing Song for a Little Girl
(based on entire song, 1st repeat)



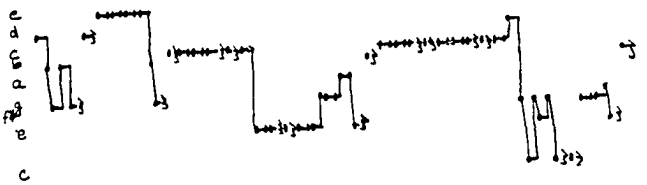
3-2-L 1954 Pet Song for a Little Girl
(based on ABCA'C, 1st repeat)



5-1-A 1952 Pet Song for a Little Boy
(based on entire song)



5-1-B(a) 1952 Pet Song for Esther
(based on entire song)



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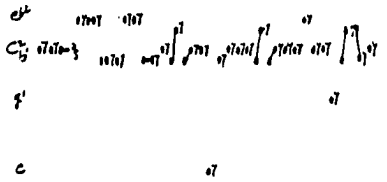
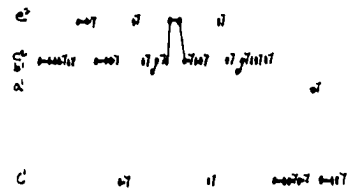
5-1-B(b) 1952 Pet Song for Rosemary
(based on entire song)



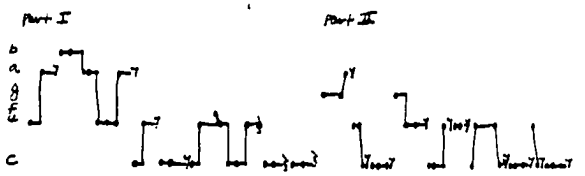
5-1-B(c) 1952 Pet Song for Audrey
(based on entire song)



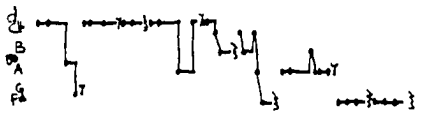
Shaman's Songs

6-1-J(I) 1954 Teqwedi Shaman's Song: Spirit of Children of the Sun (I)
(based on refrain)

6-1-J(II) 1954 Teqwedi Shaman's Song: Spirit of Children of the Sun (II)
(based on refrain)



1-1-C 1954 Teqwedi Shaman's Song: Spirit of tucwaq
(based on refrain)



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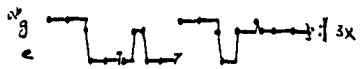
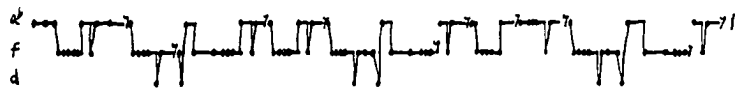
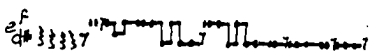
5-2-G 1954 Kagwantan Shaman's Song: Disease Spirits
(based on refrain)



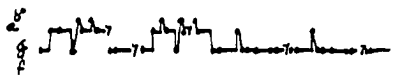
5-2-H 1954 Kagwantan Shaman's Song: Disease Spirits
(based on entire song)



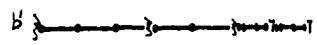
2-2-C 1954 T'uknaxadi Shaman's Song: Fish Spirits (I)
(based on entire song, 1st repeat)



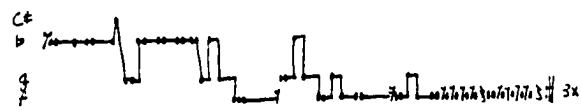
2-2-D 1954 T'uknaxadi Shaman's Song: Fish Spirits (II)
(based on refrain)



7-2-F(a) 1954 K'ackqwan Owl Cry
(based on entire song)



7-2-F(b) 1954 K'ackqwan Shaman's Song: Owl Spirit
(based on second repeat)



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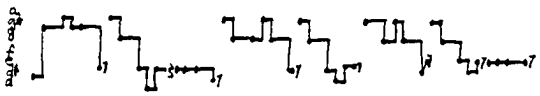
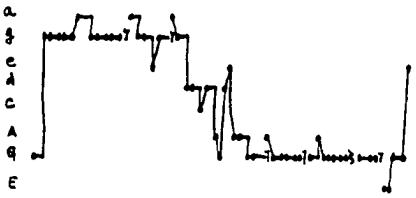
Haida Mouth Songs, and Other Songs by Known Composers

1-2-A 1954 Olaf Abraham's 'Antlen River Song for Tcicqedl-Children
(based on stanza I, 1st repeat)



1-2-B 1954 O. Abraham's Wolf Call Love Song for Kagwantan Children
(based on refrain, 1st repeat)

1-2-C 1954 Olaf Abraham's song for Kagwantan-Children
(based on refrain)



5-2-C 1954 Blind Dave Dick's Reproach to Teqwedl Children
(based on refrain)

2-1-F 1954 Blind Dave Dick's Song for Cankuqedl- & Kagwantan-Children
(based on refrain)

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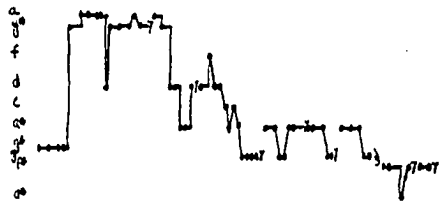
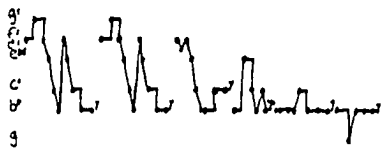
3-1-E 1954 Blind Dave Dick's Deathbed Song for Kagwantan-Children
(based on refrain)

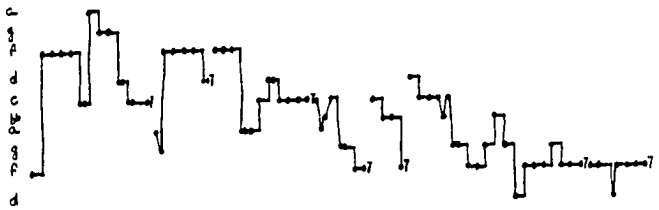


6-2-F 1954 Hilda Dick's Song for Kagwantan- & Cankuqedi-Children
(based on refrain, 2nd repeat)

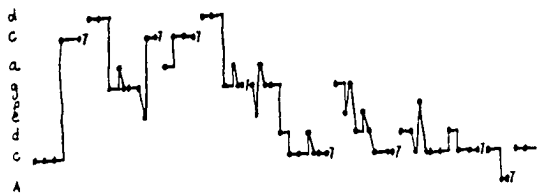
3-1-F 1954 Emma Ellis' Mourning Song
(based on refrain, 1st repeat)



5-2-D 1954 Franklin's Deathbed Love Song for Teqwedi-Children
(based on refrain)



6-2-G 1954 Dry Bay George's Song for Ginexqwan-Children
(based on refrain)



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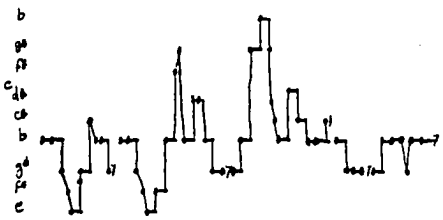
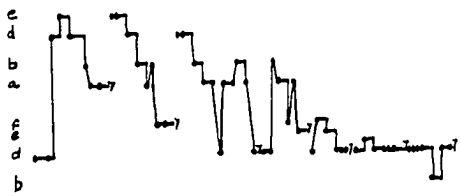
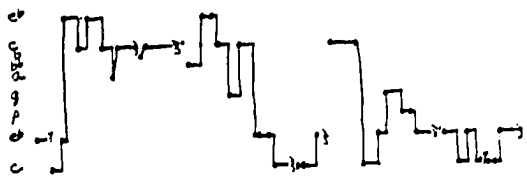
7-1-C 1954 Dry Bay Chief George's Love Song to a Young Girl
(based on refrain)



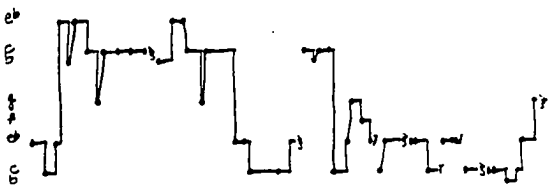
2-1-E 1954 Lituya Bay George's Song to the Bears
(based on refrain)



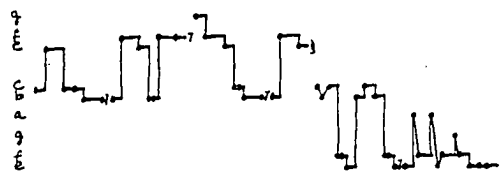
2-1-H 1952 Frank Italio's Song for Kagwantan-Children (b)
(based on refrain)



2-2-A 1954 Frank Italio's Song for Kagwantan-Children (a)
(based on refrain)



5-1-G 1954 Max Italio's Love Song for Tłuknaxadi-Children
(based on stanza I)



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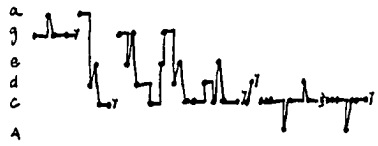
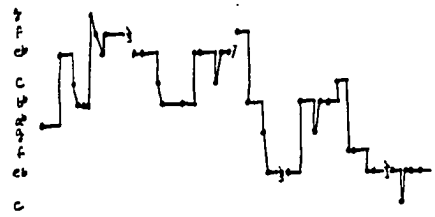
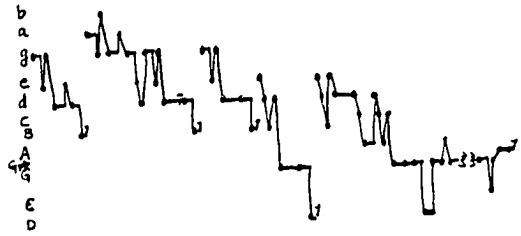
6-1-C 1954 B.A. Jack's Love Song for Ginexqwan-Children
(based on refrain, 2nd repeat)



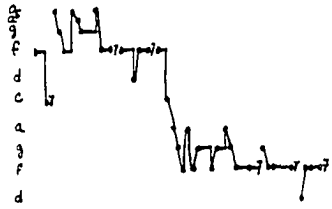
5-1-A 1954 B.A. Jack's Song for Mount Saint Elias
(based on stanza I)



6-1-B 1954 Jenny Jack's Lament for Kagwantan-Children
(based on refrain, 2nd repeat)



7-2-G 1954 Jimmy Jackson's Unhappy Love Song for Kagwantan-Children
(based on refrain)



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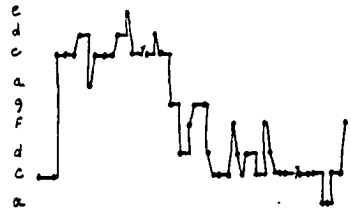
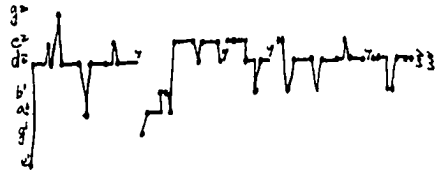
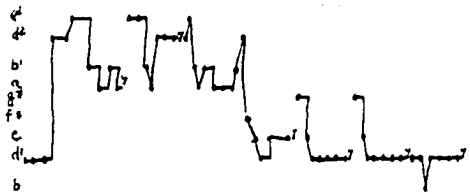
7-2-D 1954 Jimmy Jackson's Sawmill Love Song
(based on refrain)



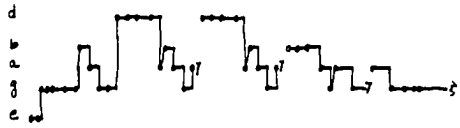
5-1-H 1954 Mrs. Chester Johnson's Lament for Her Husband
(based on refrain)



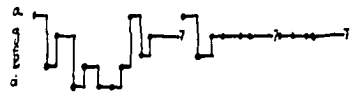
5-1-I 1954 Mrs. Chester Johnson's Lament for Teqwedi-Children, etc.
(based on refrain)



2-1-I 1954 Mrs. C. Johnson's Song for Teqwedi- & Norwegian-Children
(based on refrain)



5-2-I 1954 Mrs. Chester Johnson's Song for Tcicqedi-Children
(based on refrain)



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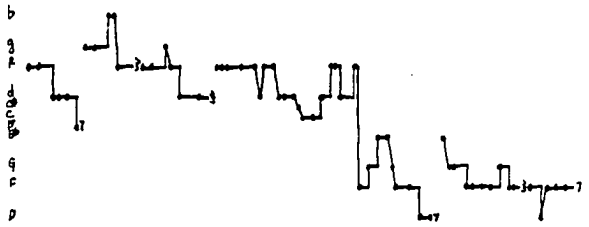
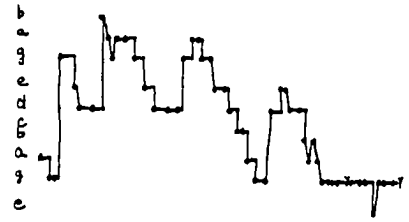
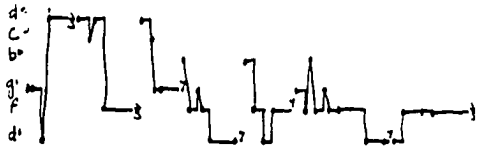
1-1-E 1954 Xadanek Johnstone's Love Song for Teqwedi-Children
(based on stanza I)



5-1-B 1954 Kitty Martin's Love Song for T'łukna̓xadi-Children
(based on stanza I)

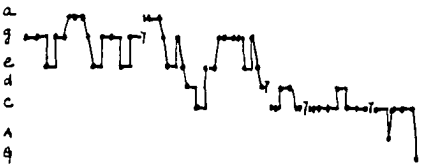


6-1-A 1952 Natskik's Suicide Song
(based on stanzai, 1st repeat)



3-1-A 1952 John Nishka's Love Song for T'łukna̓xadi-Children
(based on refrain)

1-2-F 1954 Clarence Peterson's Love Song for T'łukna̓xadi-Children
(based on refrain)



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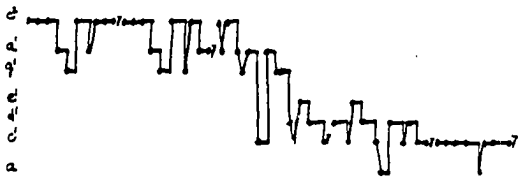
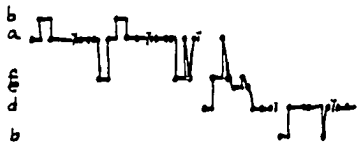
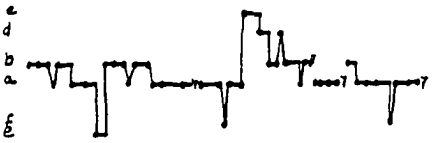
3-1-C 1952 Blind Sampson's and Ckinan's Song About the Tsimshian Word
(based on refrain)



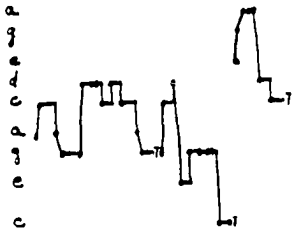
2-1-D 1954 Blind Sampson's Situk Train Love Song for Teqwedi-Children
(based on refrain)



3-1-G 1954 B.B. William's Song for Thuknaxadi-Children
(based on stanza I)



6-1-D(a) 1954 Sarah William's Song for a Dead Soldier
(based on entire song)



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APPENDIX E

WEIGHTED SCALES

In these weighted scale charts, all songs have been transposed to the same key. The whole note represents the tone of greatest emphasis. Other tones within a song are assigned relative durational values which indicate their importance in the melody. Brackets under the notes indicate important intervalic relationships. For a discussion of weighted scales see Chapter 3, "Methodology." The order of categories in this appendix is as follows: Sib Potlatch Songs; Peace Songs; Shaman's Songs; Funny Songs About Raven; Songs For Children; Haida Mouth Songs; and Miscellaneous Songs.

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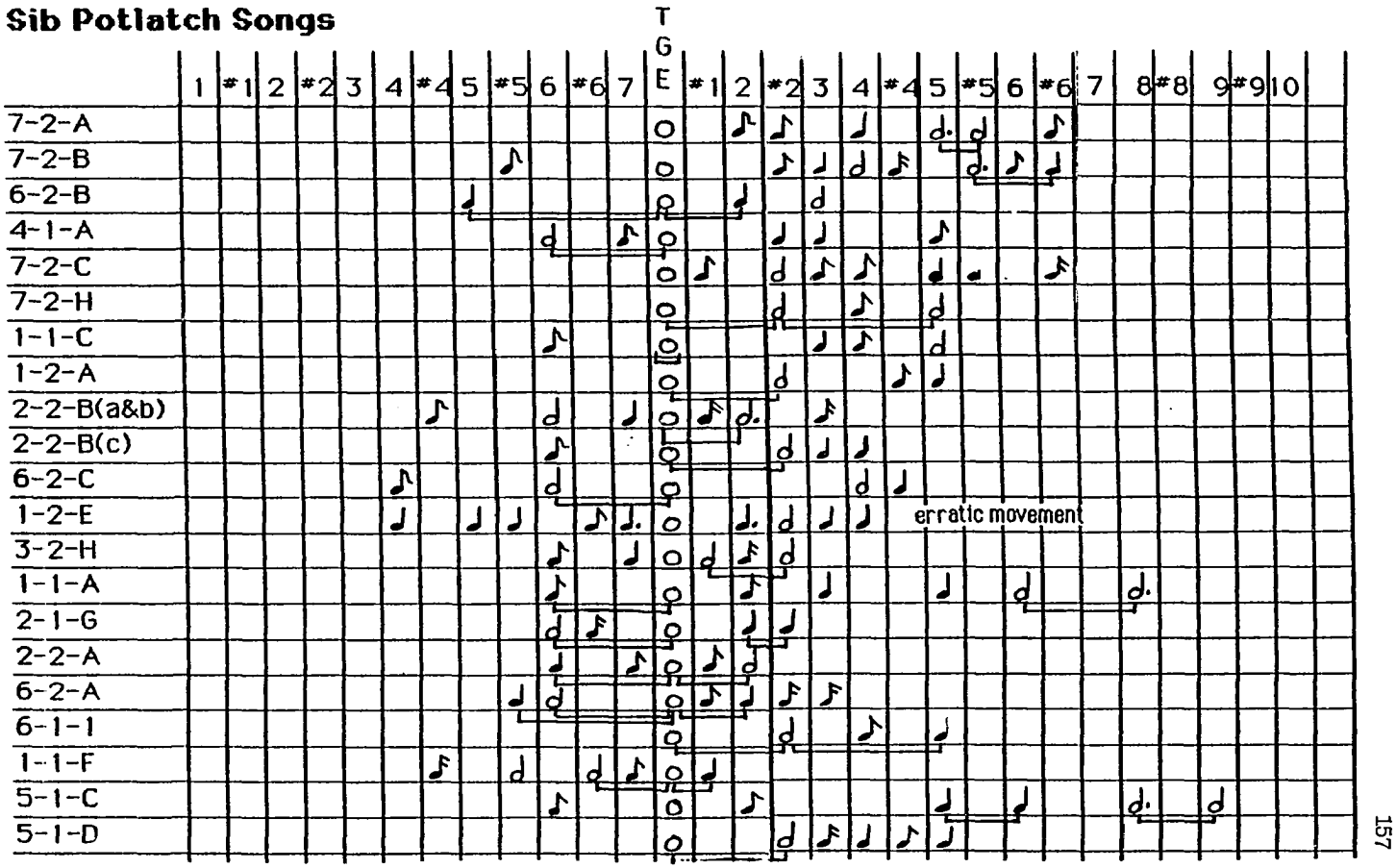
Sib Potlatch Songs



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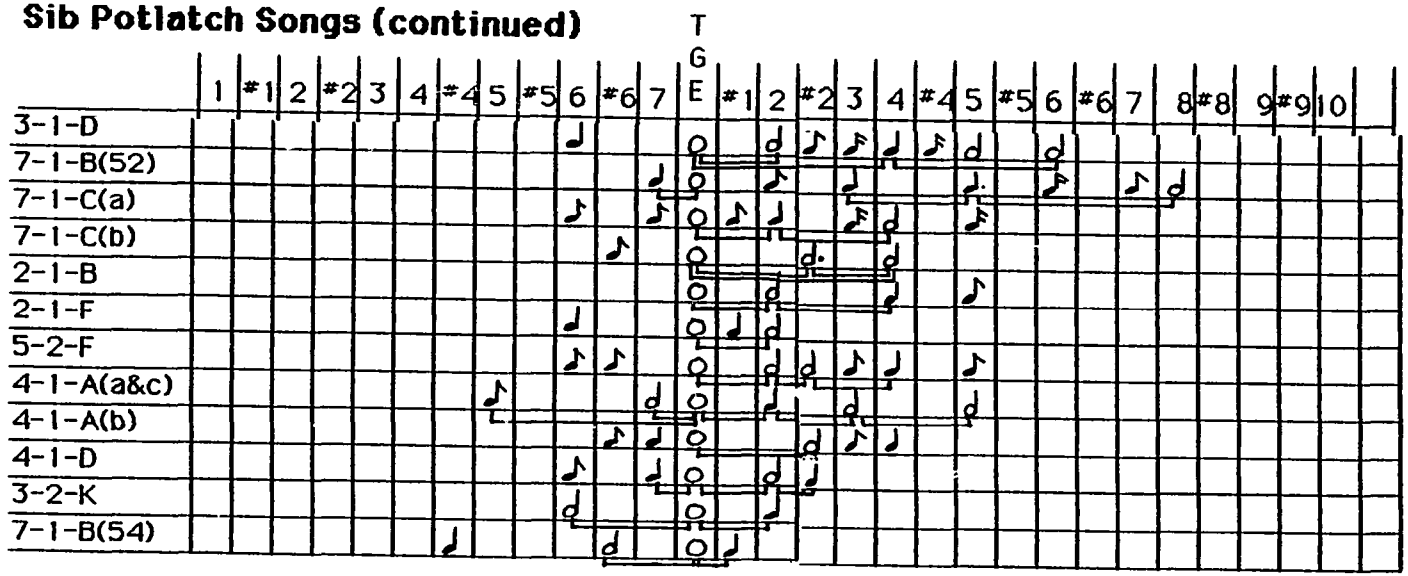
Sib Potlatch Songs (continued)



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Peace Songs

	1	#1	2	#2	3	4	#4	5	#5	6	#6	7	T G E	#1	2	#2	3	4	#4	5	#5	6	#6	7	8	#8	9	#9	10
1-1-B																													
3-2-G(a)																													
3-2-G(b)																													
3-2-A																													
1-2-D																													
1-1-A																													

Shaman's Songs

6-1-J(I)																													
6-1-J(II)																													
1-1-C																													
5-2-G																													
5-2-H																													
2-2-C																													
2-2-D																													
7-2-F(a)																													
7-2-f(b)																													

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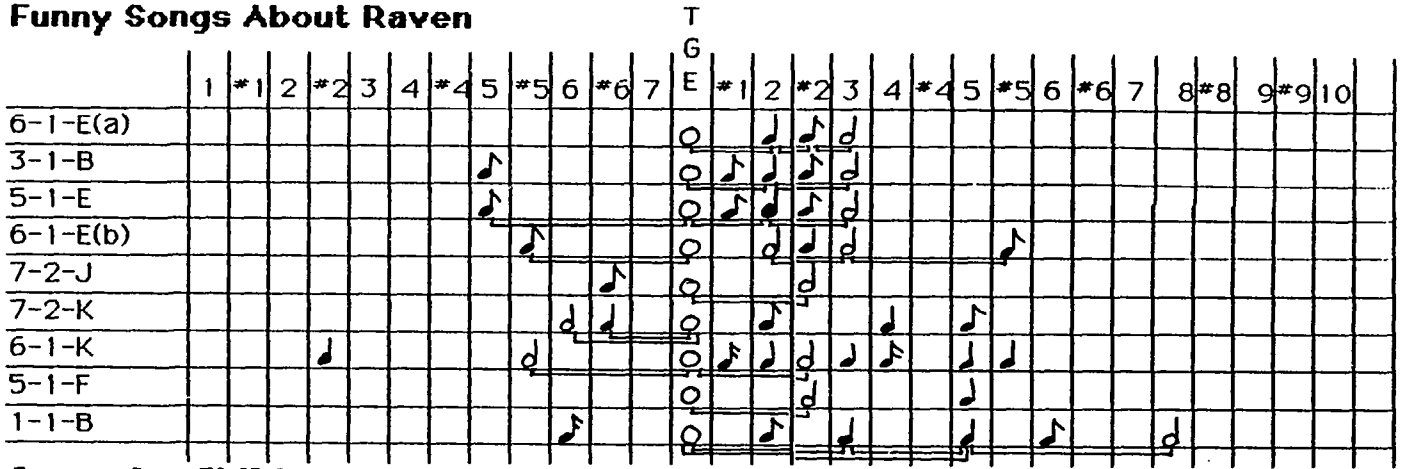
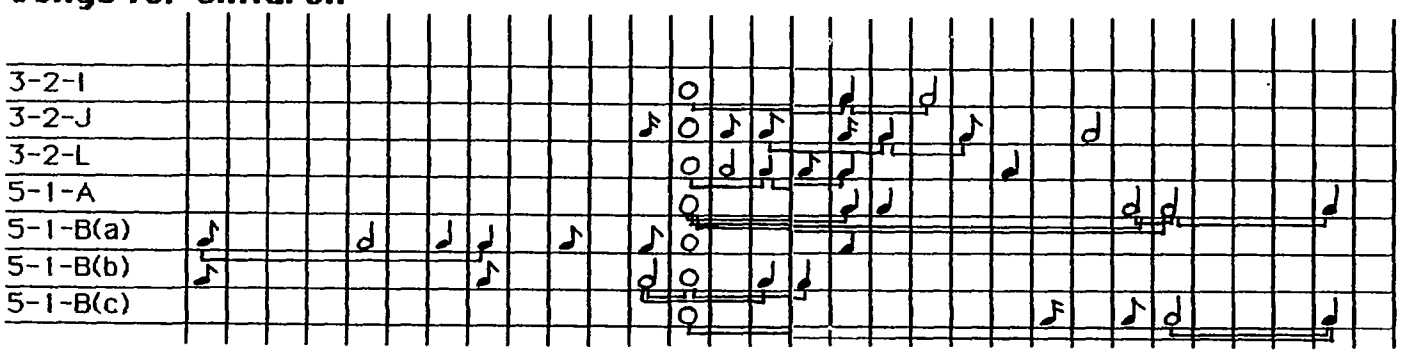
Funny Songs About Raven



Songs for Children



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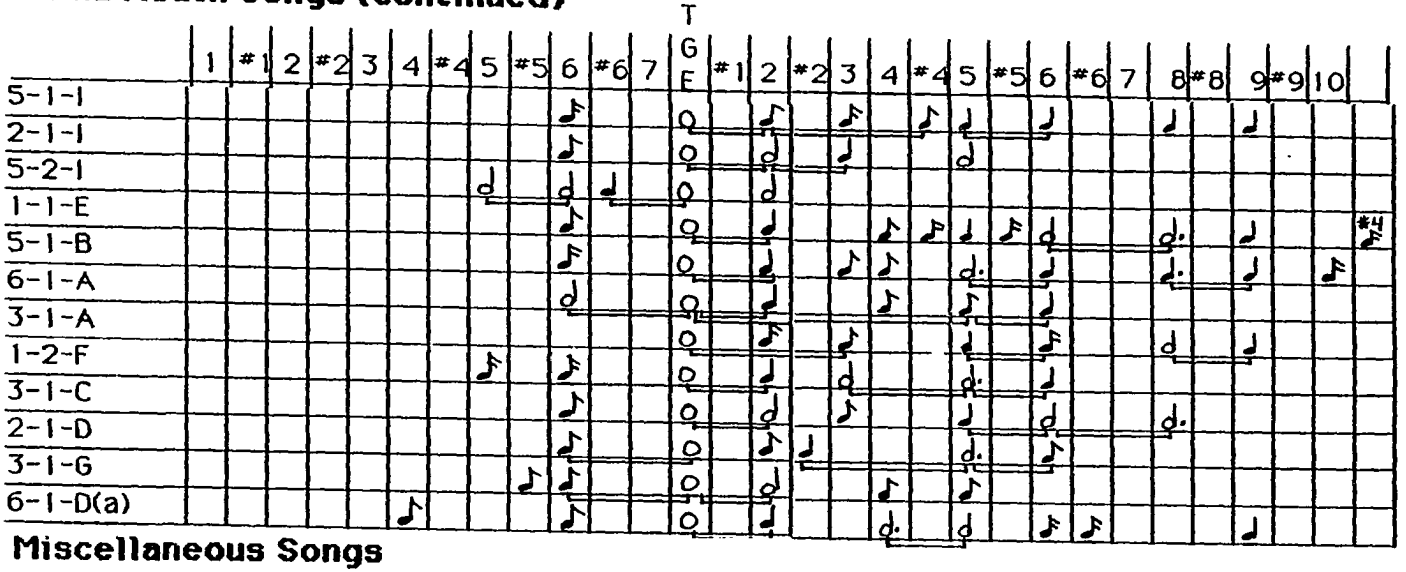
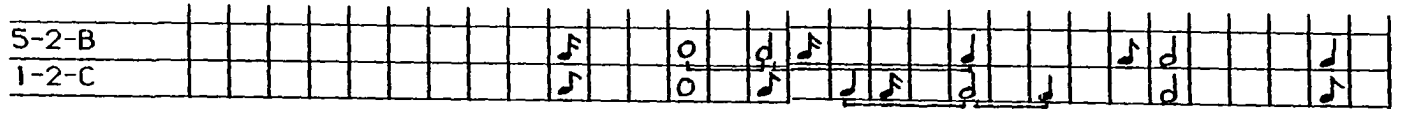
Haida Mouth Songs, and Other Songs by Known Composers

	1	#1	2	#2	3	4	#4	5	#5	6	#6	7	T G E	#1	2	#2	3	4	#4	5	#5	6	#6	7	8	#8	9	#9	10
1-2-A																													
1-2-B																													
1-2-C																													
5-2-C																													
2-1-F																													
3-1-E																													
6-2-F																													
3-1-F																													
5-2-D																													
6-2-G																													
7-1-C																													
2-1-E																													
2-1-H																													
2-2-A																													
5-1-G																													
6-1-C																													
5-1-A																													
6-1-B																													
7-2-G																													
7-2-D																													
5-1-H																													

Haida Mouth Songs (continued)



Miscellaneous Songs



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