

Under Mount Saint Elias:
The History and Culture
of the Yakutat Tlingit

Frederica de Laguna

PART THREE

SMITHSONIAN CONTRIBUTIONS TO ANTHROPOLOGY
VOLUME 7



SMITHSONIAN CONTRIBUTIONS TO ANTHROPOLOGY

VOLUME 7 [In Three Parts]



PART THREE

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210. Yakutat natives at the Sitka potlatch, 1904.
211. Yakutat natives at the Sitka potlatch, 1904.
212. Hosts and Yakutat guests at the Sitka potlatch, 1904.
213. The Golden Eagle Screen for Drum House, Yakutat, 1905.
214. Teqwedí guests at the Tłuknaḡadi potlatch, Yakutat, 1916.
215. The Thunderbird Screen and Cankuqedí, Yakutat, 1918.
216. Performance in the ANB Hall, Yakutat, 1936.
217. Harry K. Bremner with Mount Saint Elias Dancers' equipment, 1965.
218. The Mount Saint Elias Dancers, Yakutat, 1965.

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AMNH. American Museum of Natural History. (Where negative numbers are not given, photographs are by Dr. Richard A. Gould, and the author, for this publication.)

MAI/HF. Museum of the American Indian, Heye Foundation.

PAM. Portland Art Museum.

PU. Museum of Natural History, Princeton University. (Photographs by Dr. Donald Baird and Will Stark for this publication.)

TBM/WSM. Thomas Burke Memorial Washington State Museum, Seattle. (Photographs by William Eng for this publication.)

USNM. United States National Museum.

Photographs taken at Yakutat and vicinity are by the author, unless otherwise noted.

LMA. Lowie Museum of Anthropology, University of California, Berkeley. (Photographs not published.)



PLATE 1

Charley White (1879-1964) in 1949.



PLATE 2

Mr. and Mrs. Harry K. Bremner. Harry K. Bremner (1893-) is attaching floats to a gill net (photograph, 1952, by Catharine McClellan). Helen Italo Bremner (1900-) in 1952.



PLATE 3

Mr. and Mrs. Sampson Harry and Mr. and Mrs. George Johnson. *Above*, Sampson Harry (1906—) and his wife, Annie Nelson Harry (1906—), in 1952. *Below*, George Johnson (1892—), Chief of Police, and his wife, Annie (1875–1964), in 1949.



PLATE 4

Mrs. Maggie Dick (1897-1964) and Mrs. Chester Johnson (1900-) in 1954.



PLATE 5

Mrs. Jenny Jack (1903-) and Mrs. Minnie Johnson (1884-1964) in 1954.



PLATE 6

David Henry and his brother, Daniel, in Russell Fjord, May 1954.



PLATE 7

Jack Reed (1888-1953) in 1949.



PLATE 8

William Milton (1888-1950) rendering seal oil, 1949.



PLATE 9

Mrs. William Thomas (Mary Kardeetoo) (1911–1967) and her children, 1952.



PLATE 10

Tom John (1901-1959) in 1954.



PLATE 11

Harvey Milton (1912-), Chief of Police, in 1952.



PLATE 12

Mrs. Annie George (1890-) in 1954.



PLATE 13

Mrs. Maggie Adams Harry (1892-) with Copper River Dance Staff, 1954



PLATE 14

Beverly Jean and Rebecca Bremner, my "joking relatives" and the daughters of Harold and Esther Bremner, 1952.



PLATE 15

Leonard Williams (1942-) in a Chilkat blanket, 1952. (Photograph by Catharine McClellan.)



PLATE 16

Saint Elias Range. Mount Saint Elias is on the extreme left. Photograph taken from inside Krutoi Island, Yakutat Bay, June 1952.



PLATE 17

Mount Saint Elias, between Knight Island (*left*) and Little Fort Island (*right*), Yakutat Bay, June 1952.



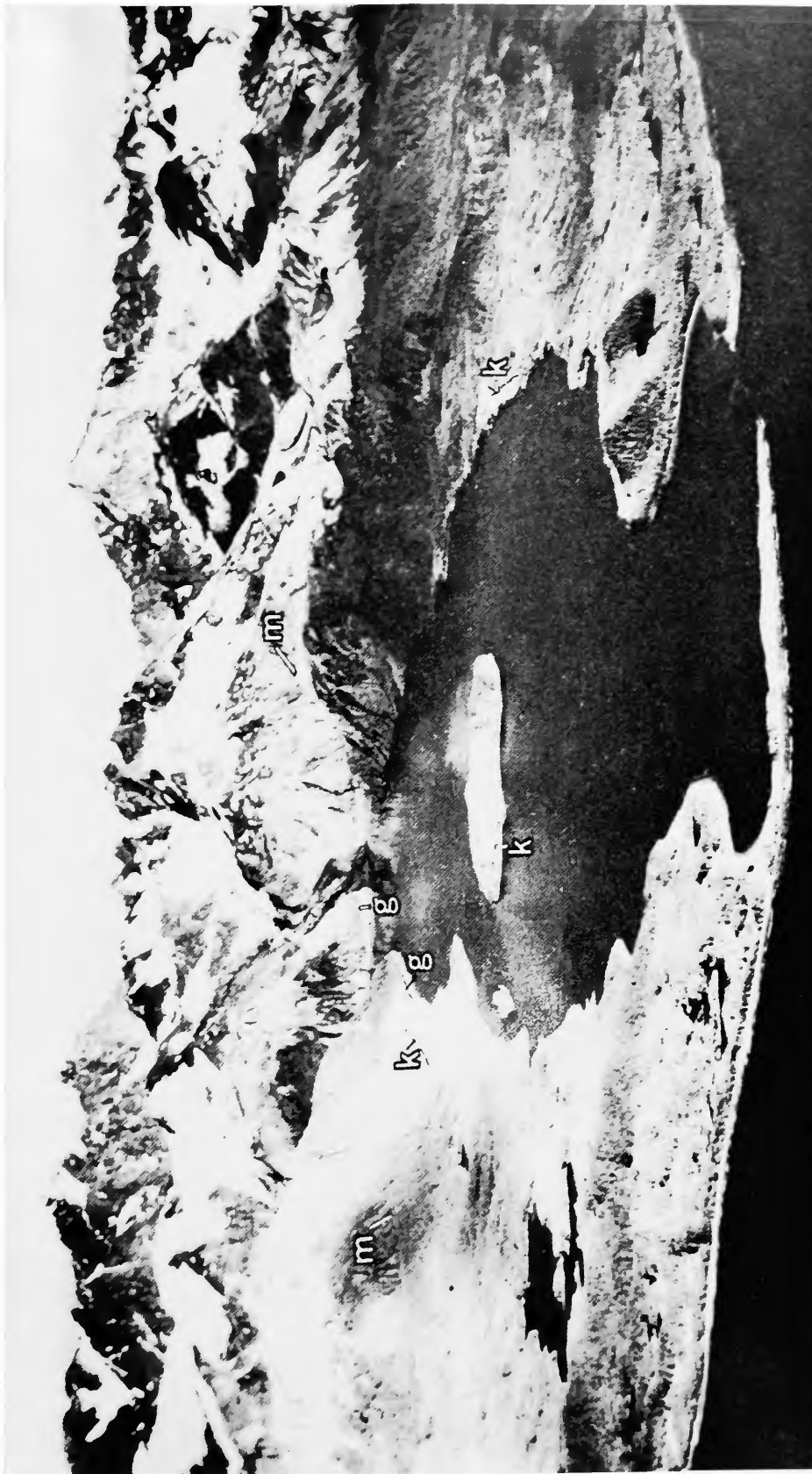
PLATE 18

Disenchantment Bay from Point Latouche. Hubbard Glacier is in the background on the left. Haenke Island is near the east shore just right of center. June 1952.



PLATE 19

The head of Disenchantment Bay with Hubbard Glacier on the left, Orange Glacier is on the right, behind Osier Island. May 1954.



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PLATE 20

Aerial view of Lituya Bay, 1954. *mm*, Trimlines of the giant waves of 1853-54. *m*, Lateral and terminal moraines marking a recent advance of the ice to the mouth of the bay. Mount Crillon, altitude 12,726 ft., is the highest peak visible. The giant waves of July 9, 1958, destroyed the forest to a maximum height of 1,720 ft. at the head of the bay (near *g*), obliterated the 1853-54 trimlines (*kk*), and washed inland as far as Fish Lake (left below *m*), and carried a fishing boat out over the spit in the foreground. (After Miller, 1960, pl. 3A).



PLATE 21
Aerial view of Dry Bay, February 1954.



PLATE 22

Yakutat from the south shore of Montei Bay, 1952. Mount Saint Elias is on the extreme left; the ANB hall and the church are at center; the cannery is on the right.



PLATE 23

The cannery and houses for cannery personnel at the head of Monti Bay, Yakutat, June 1952.



PLATE 24

The path below the ANB hall and the church at Yakutat, June 1952. The cannery is in the background on the right.



PLATE 25

Yakutat homes, June 1952. The house occupied by my party is in the center foreground.



PLATE 26

The Old Village, Yakutat, from the road to the lagoon, June 1952.

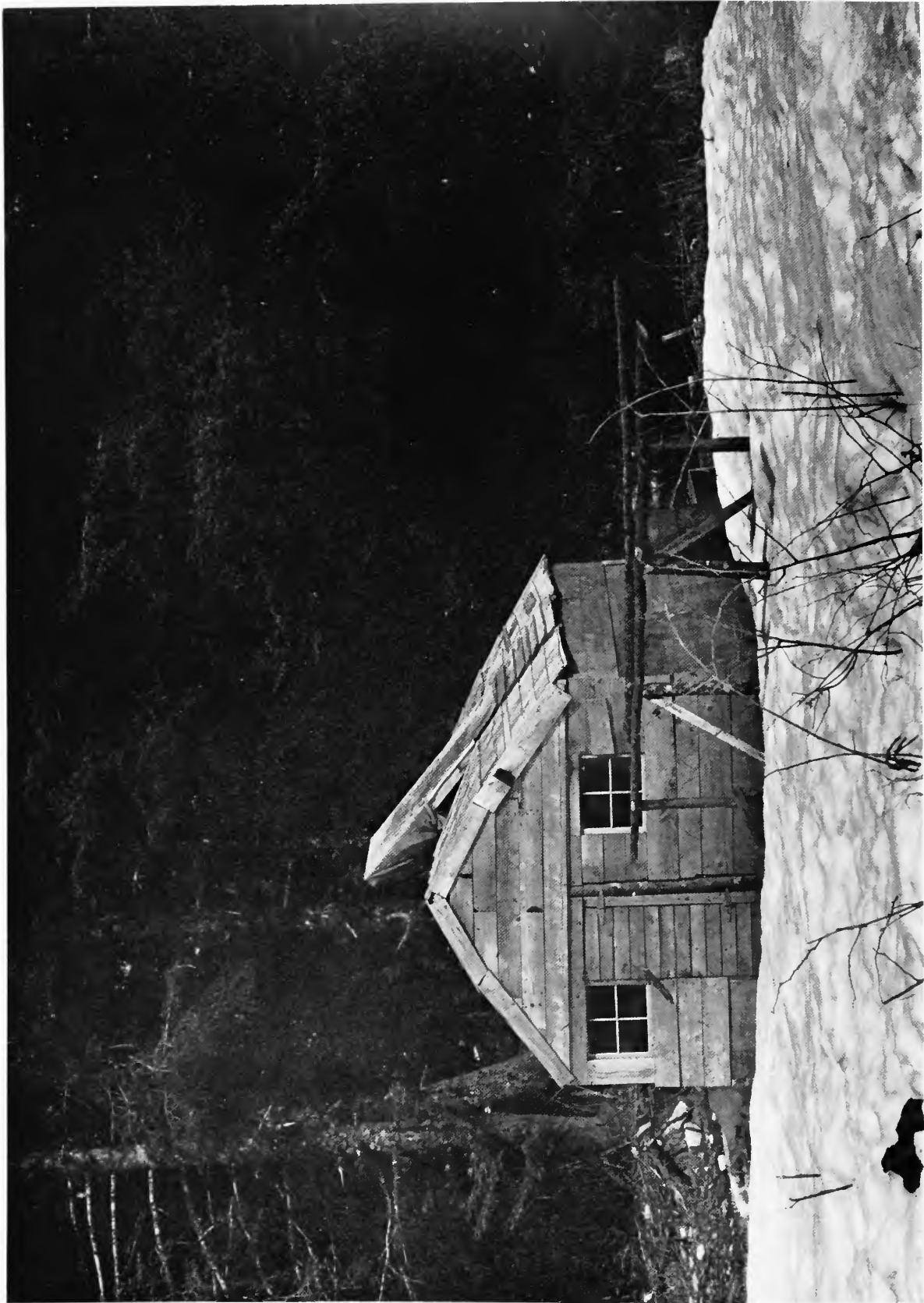


PLATE 27

Smokehouse and drying racks, Old Village, Yakutat, April 1954.



PLATE 28

Ocean beach near the site of the old Russian Fort, Ocean Cape, June 1949.



PLATE 29

The deep woods; ferns, devileclub, and spruce hung with moss. Early September 1952.



PLATE 30

Grave monuments on the point beyond the Old Village, February 1954. These were moved to their present location when the road to the Lagoon was built. The first three monuments are to Kwackqwan men and are on a single cement base. From left to right: *Squared marble column with Raven in low relief on the side*, "BILLEY/DIED 1902/AGED 40 YEARS" [Bear Bit Billy]; *rounded marble column*, "GEO. YOUNG/DIED OCT 1915/AGED 45/ROBERT FUNTON/DIED OCT 1915/AGED 24 YEARS/GEO. MARTEN/DIED OCT 1915/AGED 23 YEARS"; *squared marble column with Raven in low relief on the side*, "JACK SHAKOKON/DIED OCT 18 1912/AGED 28 YEARS"; *squared marble column with cross on top and clasped hands in low relief on the side*, "SITKA NED/DROWNED/OCT. 6 1926" [Mrs. Sitka Ned was Kwackqwan, her husband Teqwedil]; *heart-shaped marble slab at extreme right*, "BLIND SAMPSON/OCTOBER 1948/AGE 110" [Kwackqwan].



PLATE 31

Graves on the hill between the mission and the Old Village, Yakutat, May 31, 1954. From left to right: *Small plain stone in foreground, "BABEY/ROBERT MARTIN/OCT 24 1914/DEC 27 1916"* [son of Kitty and Martin Abraham]; *shaft with cross and fresh paper flowers, "MEMORY OF KITTY MARTIN/BORN 1895/DIED SEPT 1920"* [K'ackca; Daughter of Jim and Jenny Kartetoo; married to Martin Abraham]; *stone with angel and fresh paper flowers, "MEMORY MARY KO-MY-YECK/AGED 135 YEARS"* [K'ackca. Married to Kayak Chief John and, later, to Jim Itinisku. The mother of Mrs. Annie Johnson, Mrs. Jenny Kartetoo, and Mary, Mrs. John Bremner II. Died about 1928.]



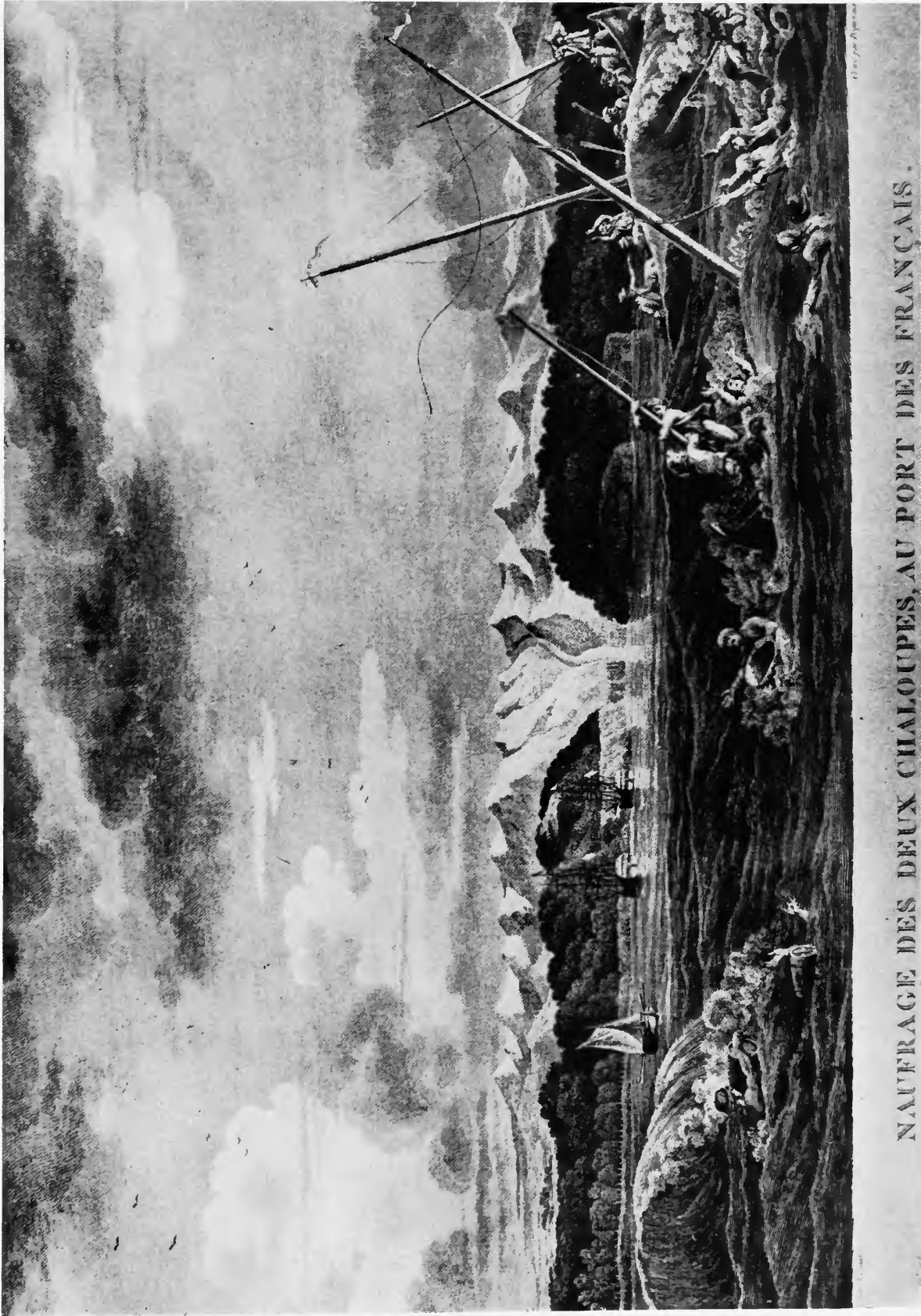
PLATE 32

The ANB cemetery, Ankau Point, Memorial Day 1954.



PLATE 33

Grave of Jack Ellis, Ankau Point, Memorial Day 1954. Emma Ellis and her son's children are at the grave of her husband.



NAUFRAGE DES DEUX CHALOUPIES, AU PORT DES FRANÇAIS.

PLATE 34

Wreck of LaPérouse's two boats at the mouth of Lituya Bay, July 13, 1786. "Naufrage des deux chaloupes, au Port des Français." (After Chinard, 1937, pl. opp. p. 26.)

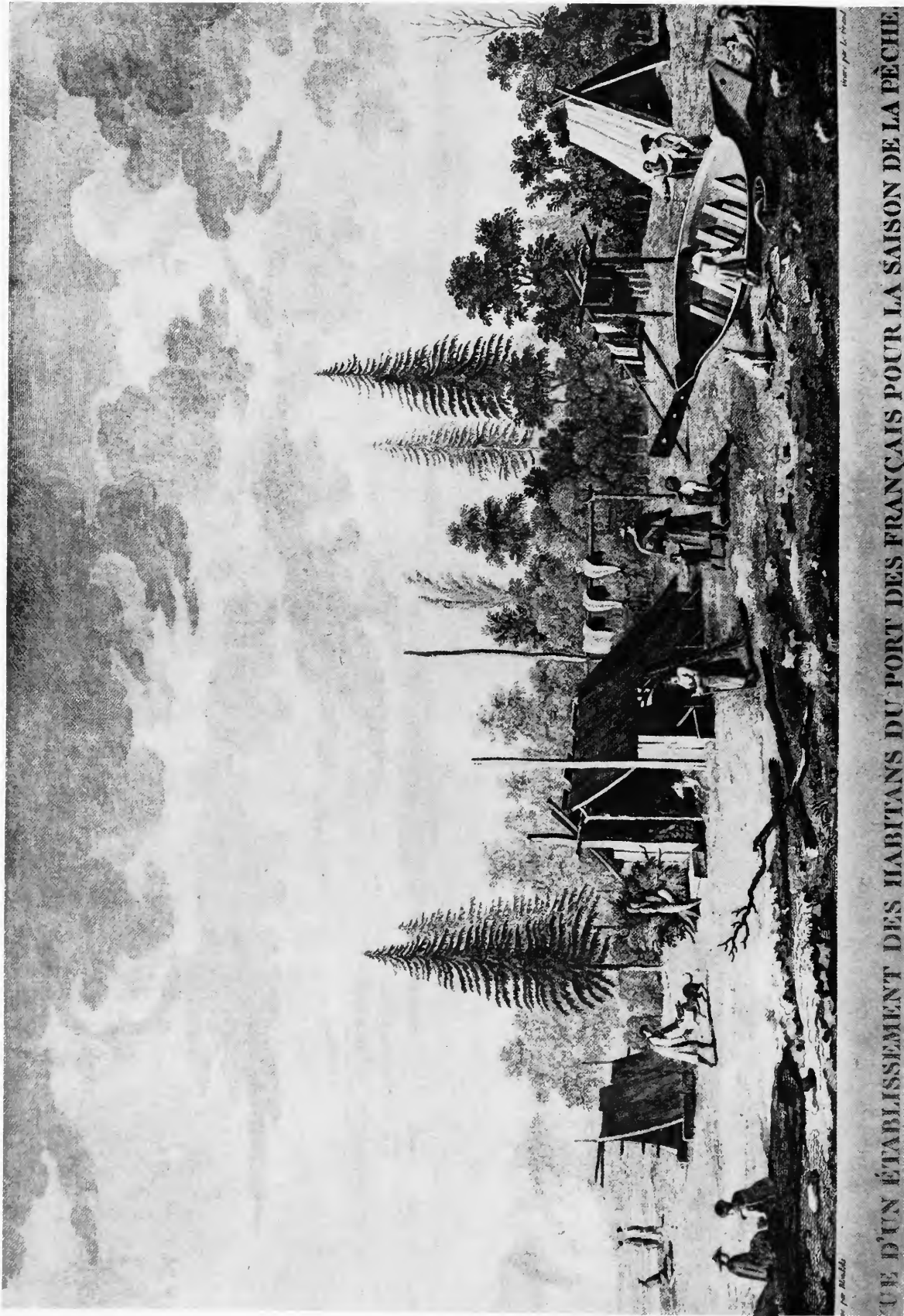


PLATE 35

Tingit fish camp, Lituya Bay, visited by LaPérouse in 1786. "Vue d'un établissement des habitans du Port des Français pour la saison de la pêche." (After Chinard, 1937, pl. opp. p. 44.)

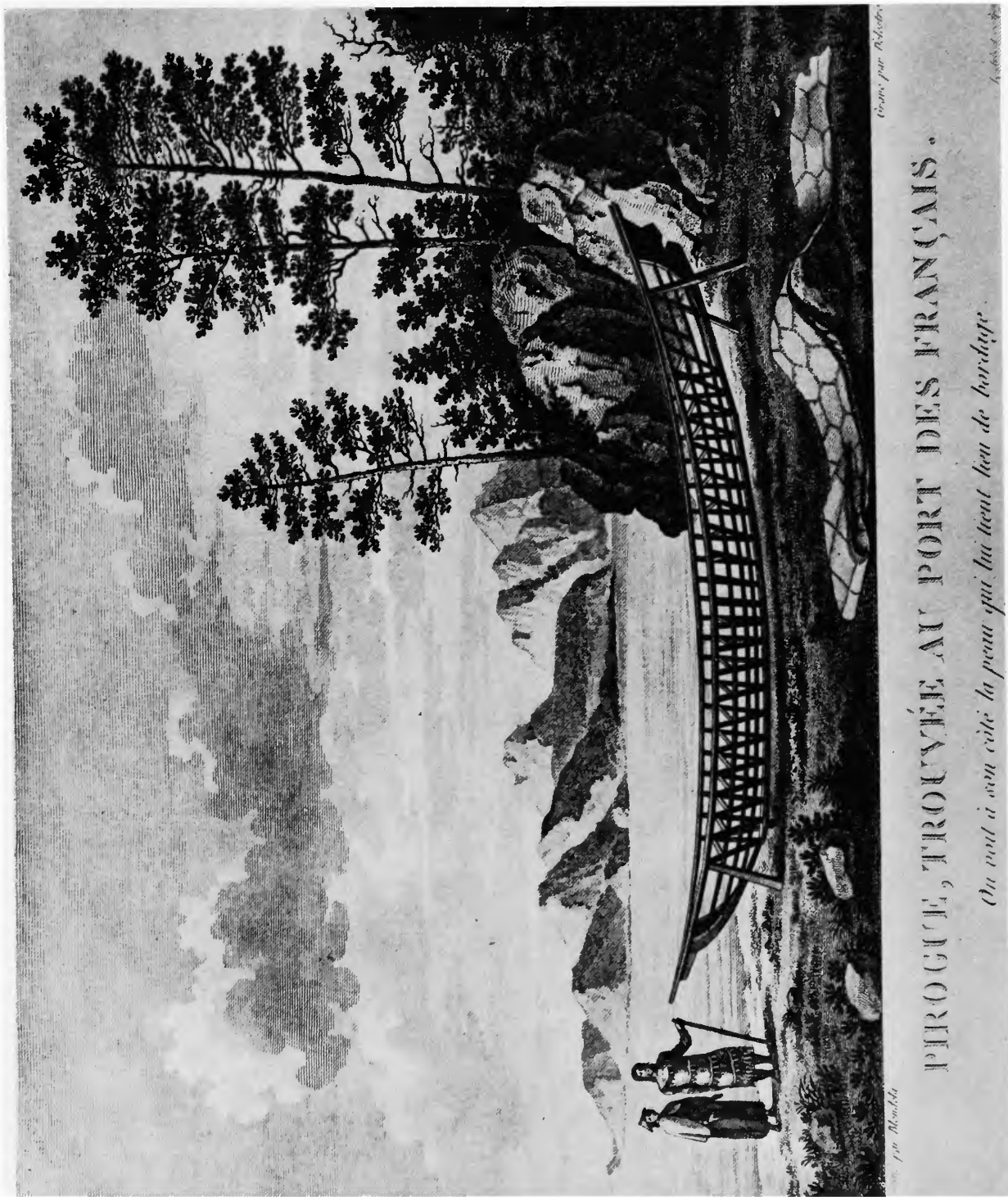
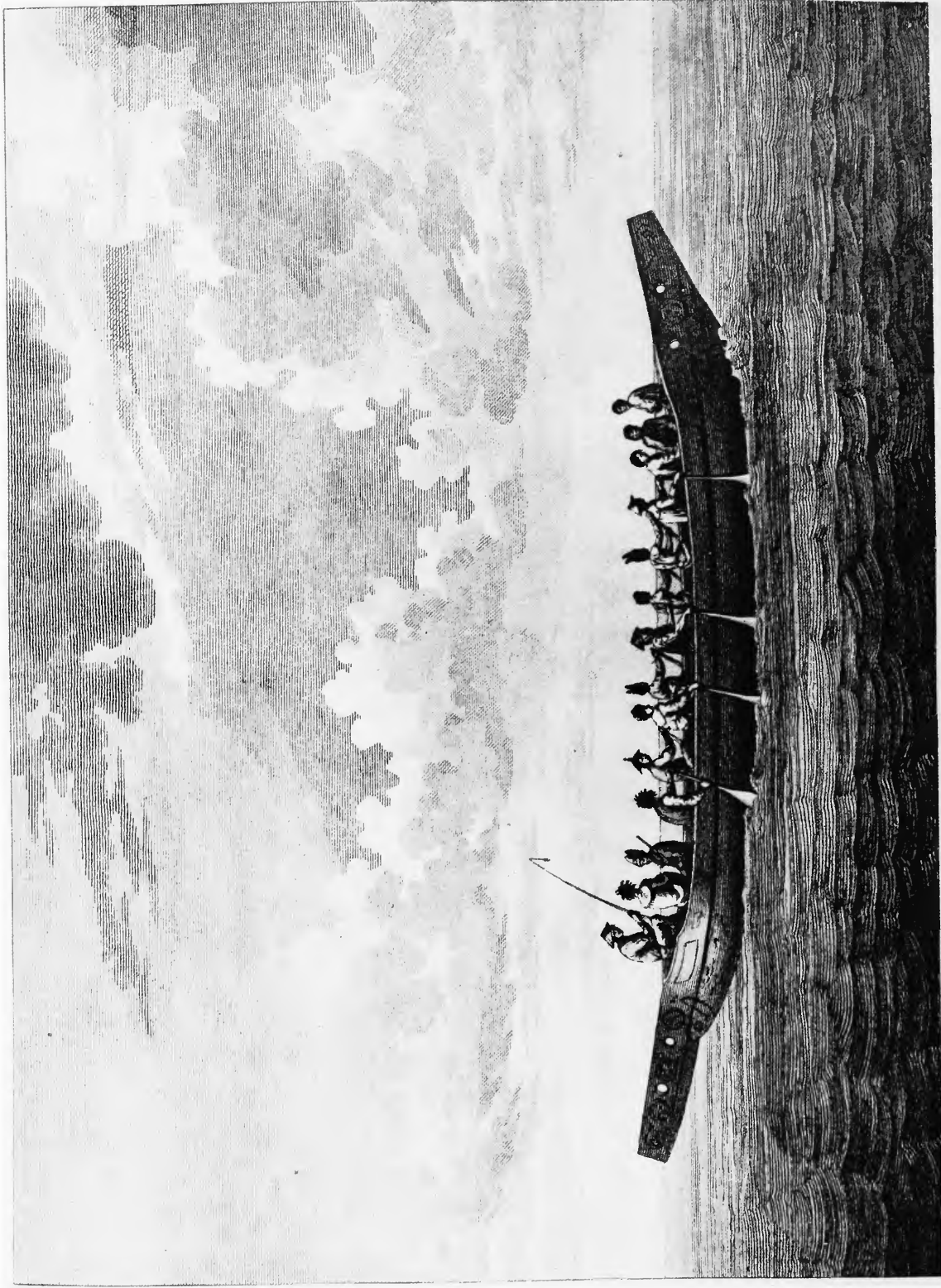


PLATE 36

Boat frame and its skin cover, found at Lituya Bay by LaPérouse in 1786. "Pirogue, trouvée au Port des Français. On voit à son côté la peau qui lui tient lieu de bordage." (After Chinard, 1937, pl. opp. p. 34.)



PIROGUE DU PORT DES FRANÇAIS.

PLATE 37

Dugout canoe, Lituya Bay, 1786. "Pirogue du Port des Français." (After Chinard, 1937, pl. opp. p. 42.)



COSTUME DES HABITANS DU PORT DES FRANÇAIS, SUR LA CÔTE DU NORD-OUEST DE L'AMÉRIQUE

PLATE 38

Inhabitants of Lituya Bay, 1786. "Costume des habitans du Port des Français, sur la côte du nord-ouest de l'Amérique." (After Chinard, 1837, pl. opp. p. 46.)



PLATE 39

Tlingit woman, Lituya Bay, 1786. "Femme du Port des Français." (After Chinard, 1937, pl. opp. p. 48.)



PLATE 40

General view of Port Mulgrave 1791. "Vista del alojamiento de los Indios, y Puerto de Mulgrave sacade desde su bajo."
(Aquatint by Suria, courtesy Museo Naval, Madrid.)

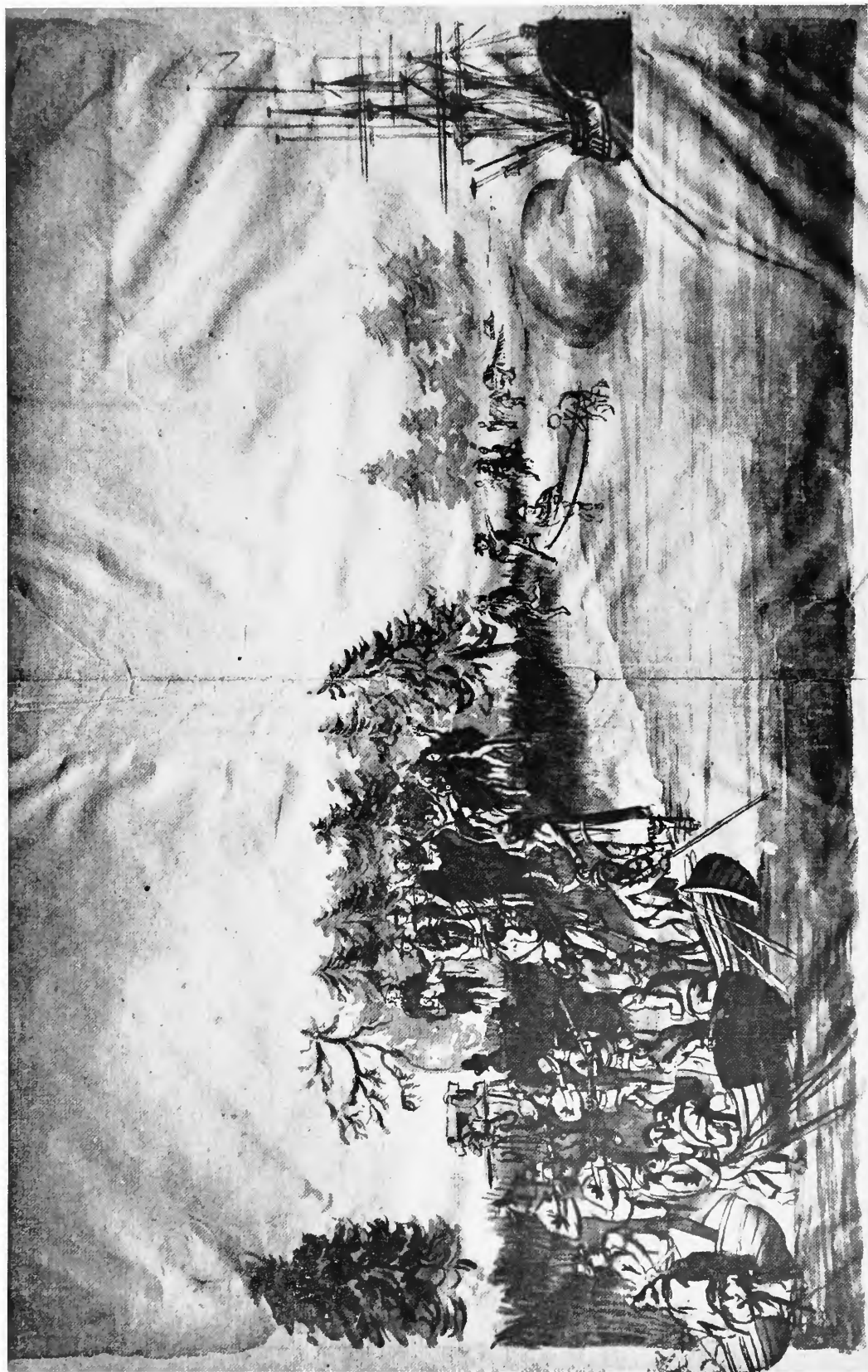
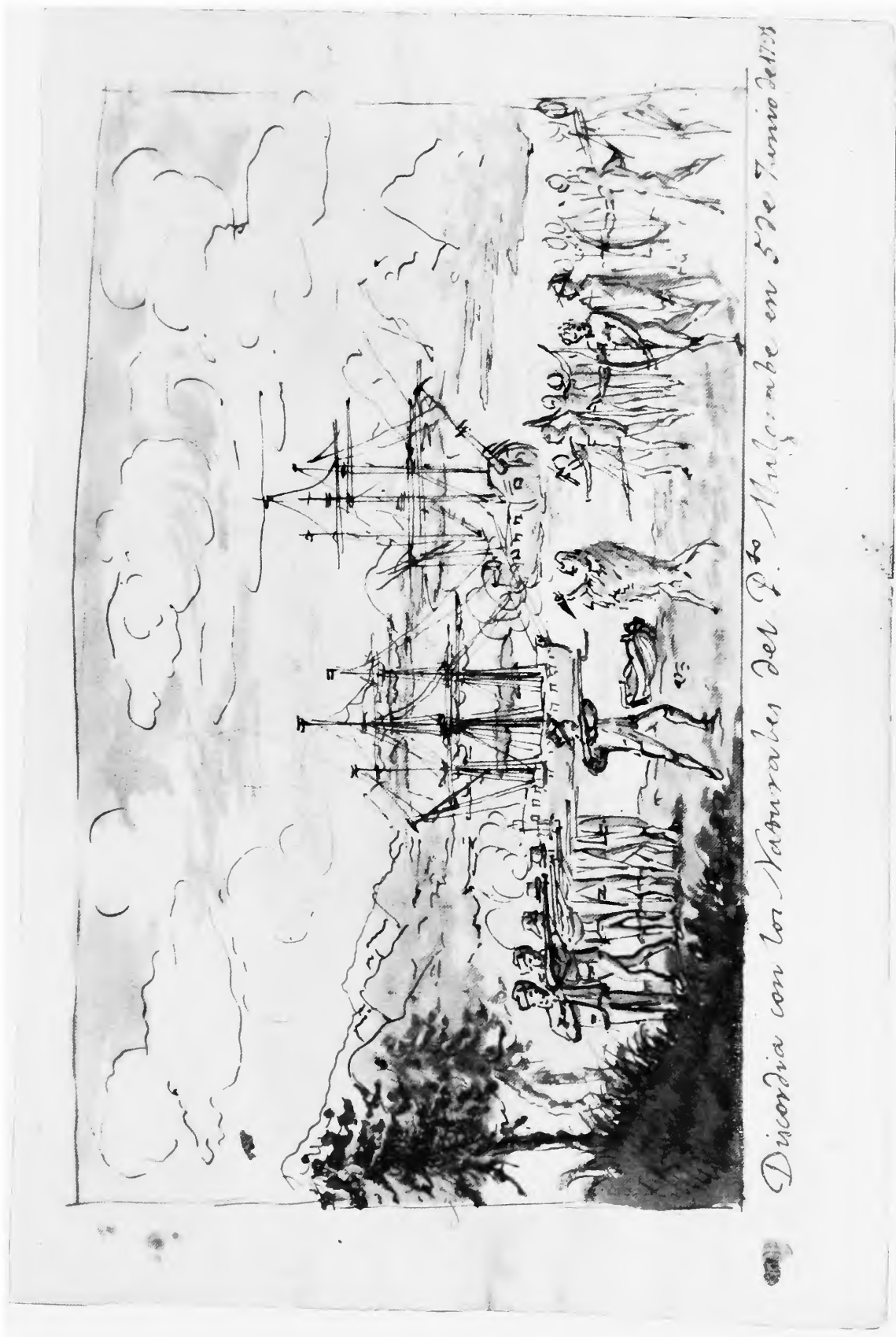


PLATE 41

Trouble with the natives in removing the observatory instruments, July 5, 1791. Mistitled: "Mulgrave desembarado." (Aquatint by Suria, courtesy Museo Naval, Madrid.)



Discordia con los Naturales del Pto Mulgrave en 5 de Junio de 1791

PLATE 42

A disagreement with the natives of Port Mulgrave, July 5, 1791. "Discordia con los Naturales del Puerto Mulgrave en 5 de Junio [sic] de 1791." (MS. sketch by Surfa, courtesy Yale Univ. Library.)



PLATE 43

The chief of Port Mulgrave asks for peace. Note that he is returning the stolen trousers. "El cacique de Mulgrave acompañado de otras canoas pide la paz a las corbetas."
(Aquatint by Suria, courtesy Museo Naval, Madrid.)



PLATE 44

The chief of Port Mulgrave and his son, 1791. "Indio de Mulgrave. Jefe del Puerto de Mulgrave." (Aquatint by Suría, courtesy Museo Naval, Madrid.)



PLATE 45

The chief of Port Mulgrave. "Jefe del Puerto de Mulgrave nombrado Ankaiui." (MS. sketch by Suria, courtesy Yale Univ. Library.)



PLATE 46

An Indian of Port Mulgrave (evidently the chief's son), 1791. "Indio de Mulgrave." (MS. sketch by Suria, courtesy Yale Univ. Library.)



PLATE 47

The son of the chief of Port Mulgrave, 1791. "Indio de Mulgrave." (Aquatint "405" by Suría, courtesy Museo Naval, Madrid.)



PLATE 48

The son of the chief of Port Mulgrave, armed with a dagger, 1791. (Aquatint by Suria, courtesy Museo Naval, Madrid.)



PLATE 49

A man of Port Mulgrave, 1791. "Pleveyo." (MS. sketch by Suría, courtesy Yale Univ. Library.)



PLATE 50

Men of Port Mulgrave, 1791. *Left*, A warrior with his hair tied up, and a tasseled cloak tied up about his loins. *Right*, A man wearing a basketry hat and a long tasseled robe, probably a woven goathair blanket. (MS. sketch by Suria, courtesy Yale Univ. Library.)



PLATE 51

An Indian of Port Mulgrave armed for war, 1791. "Indio armado en guerra de Puerto de Mulgrave." He wears a wooden helmet, carved like a mask, and a wooden collar to protect his throat (see detail at right). A long-sleeved shirt reaches his ankles, over which a cuirass of wooden slat armor hangs to his knees. He is armed with bow and arrow, and a dagger hangs at his left side. (MS. sketch by Suria, courtesy Yale Univ. Library.)



PLATE 52

Women of Port Mulgrave wearing labrets, 1791. (MS. sketches by Suria, courtesy Yale Univ. Library.)



PLATE 53

A plebian woman of Port Mulgrave, 1791. (MS. sketch by Suria, courtesy Yale Univ. Library.)



PLATE 54

A woman of Port Mulgrave with her baby, 1791. "India de Mulgrave con su hijo." (Aquatint by Suria, courtesy Museo Naval, Madrid)



PLATE 55

A woman of Port Mulgrave with her baby, 1791. "India de Mulgrave con su hijo." (Aquatint by surfa, courtesy Museo Naval, Madrid.)



PLATE 56

A girl with nose pin, Port Mulgrave, 1791. (MS. sketch by Suria, courtesy Yale Univ. Library.)



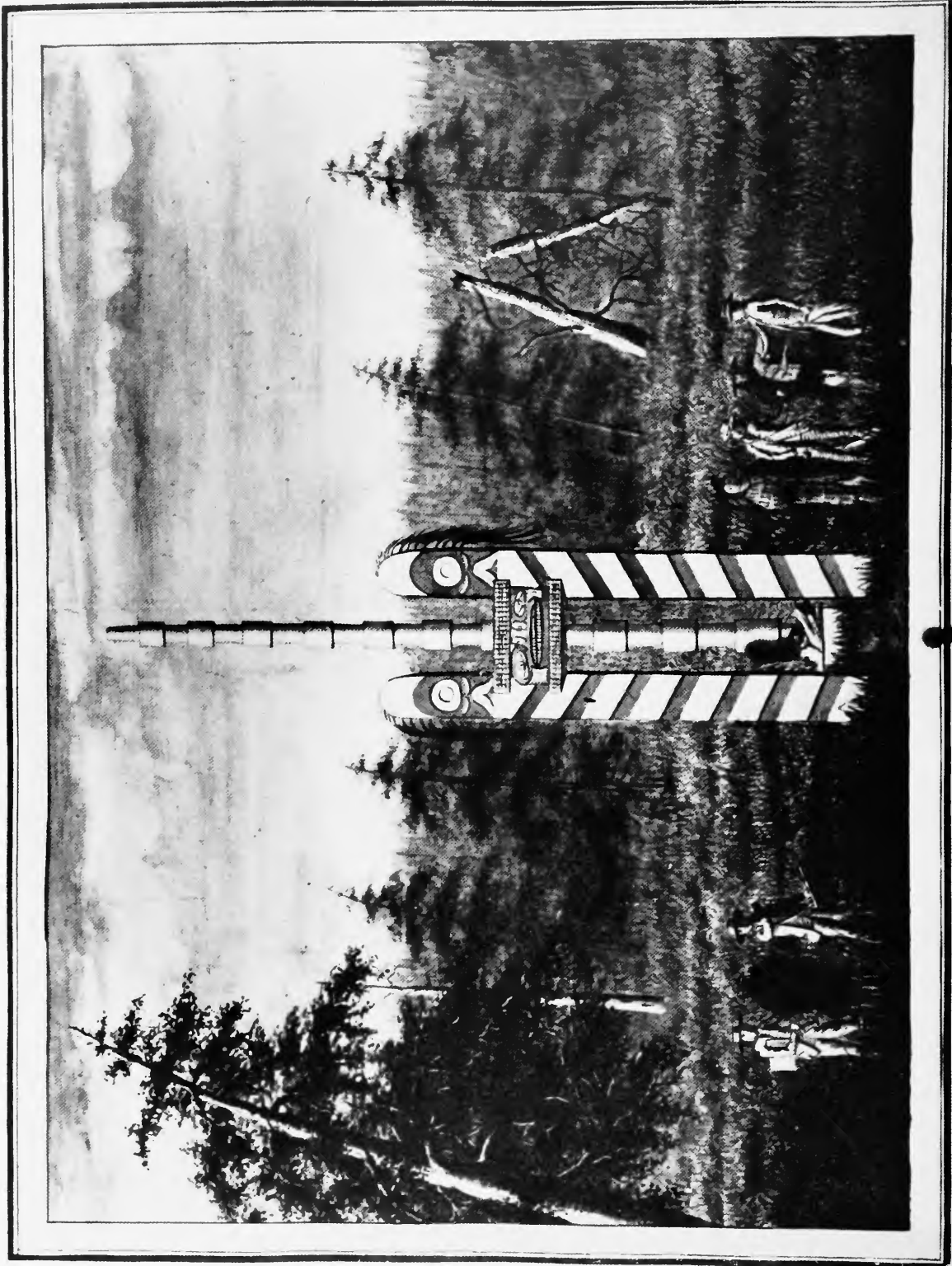
PLATE 57

A young girl of Port Mulgrave, 1791. (Aquatint "403" by Suría, courtesy Museo Naval, Madrid.)



PLATE 58

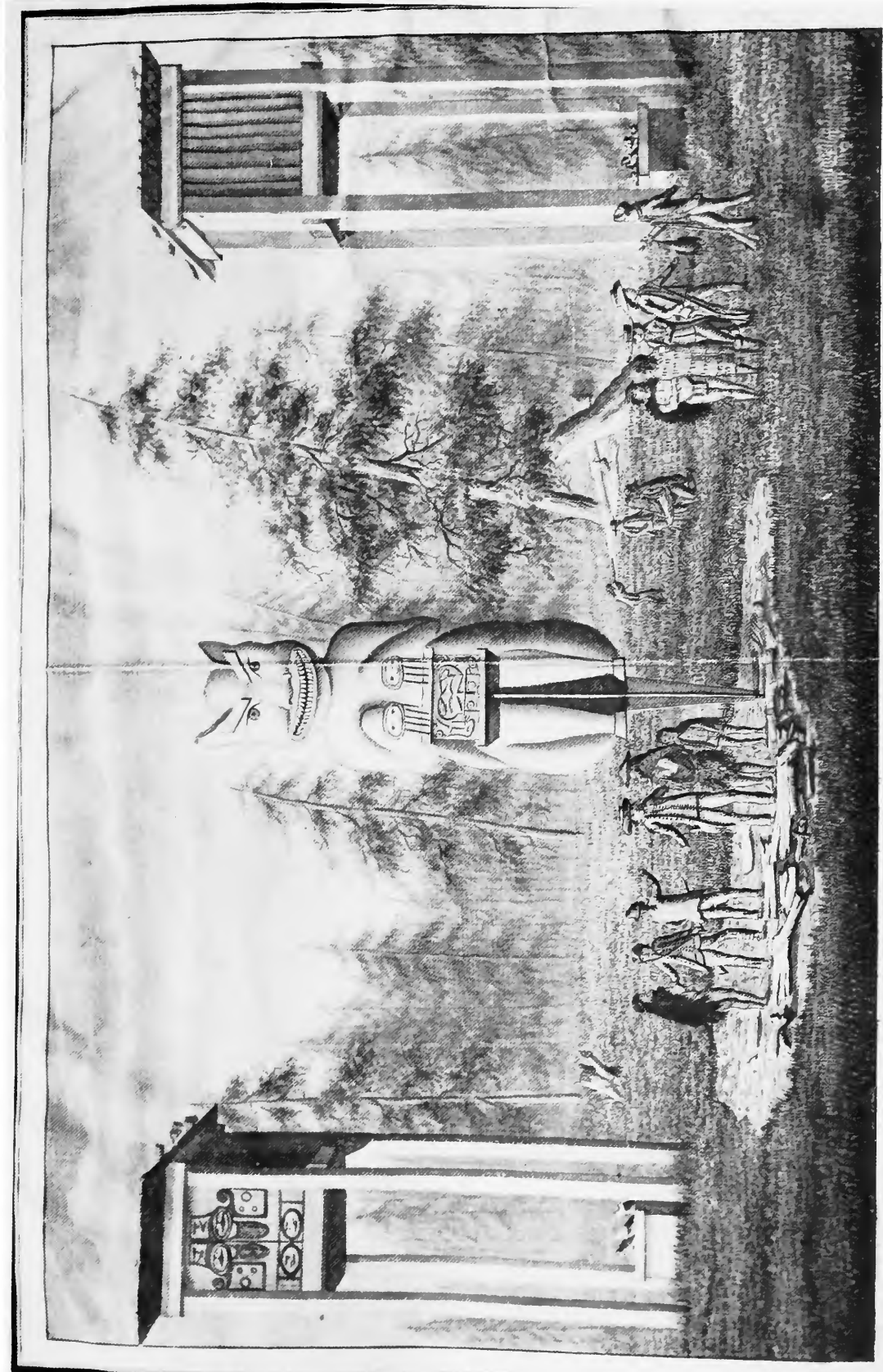
Crest hat of the chief of Port Mulgrave, 1791. "Sombrero o turbante del Jefe de Mulgrave." (Aquatint "81" by Suría: erroneously attributed to Josef Cardero. Courtesy Museo Naval, Madrid.)



Sepulcro del Ancau de Puerto Mulgrave, muerto según indicios, en una rebuena

PLATE 59

Grave monument of the former chief of Port Mulgrave, 1791. "Sepulcro del Ancau del Puerto Mulgrave anterior a el actual, muerto según indicios, en una rebuerta." (Aquatint by Suría, courtesy Museo Naval, Madrid.)



Pira, y Sepulcros de la Familia del actual An Kau en el Puerto e Mulgrave

PLATE 60

Grave monuments of the family of the current chief of Port Mulgrave, 1791. "Pira, y sepulcros de la familia del actual An Kau en el Puerto Mulgrave." (Aquatint by Suria; erroneously ascribed to Cardero. Courtesy Museo Naval, Madrid.)

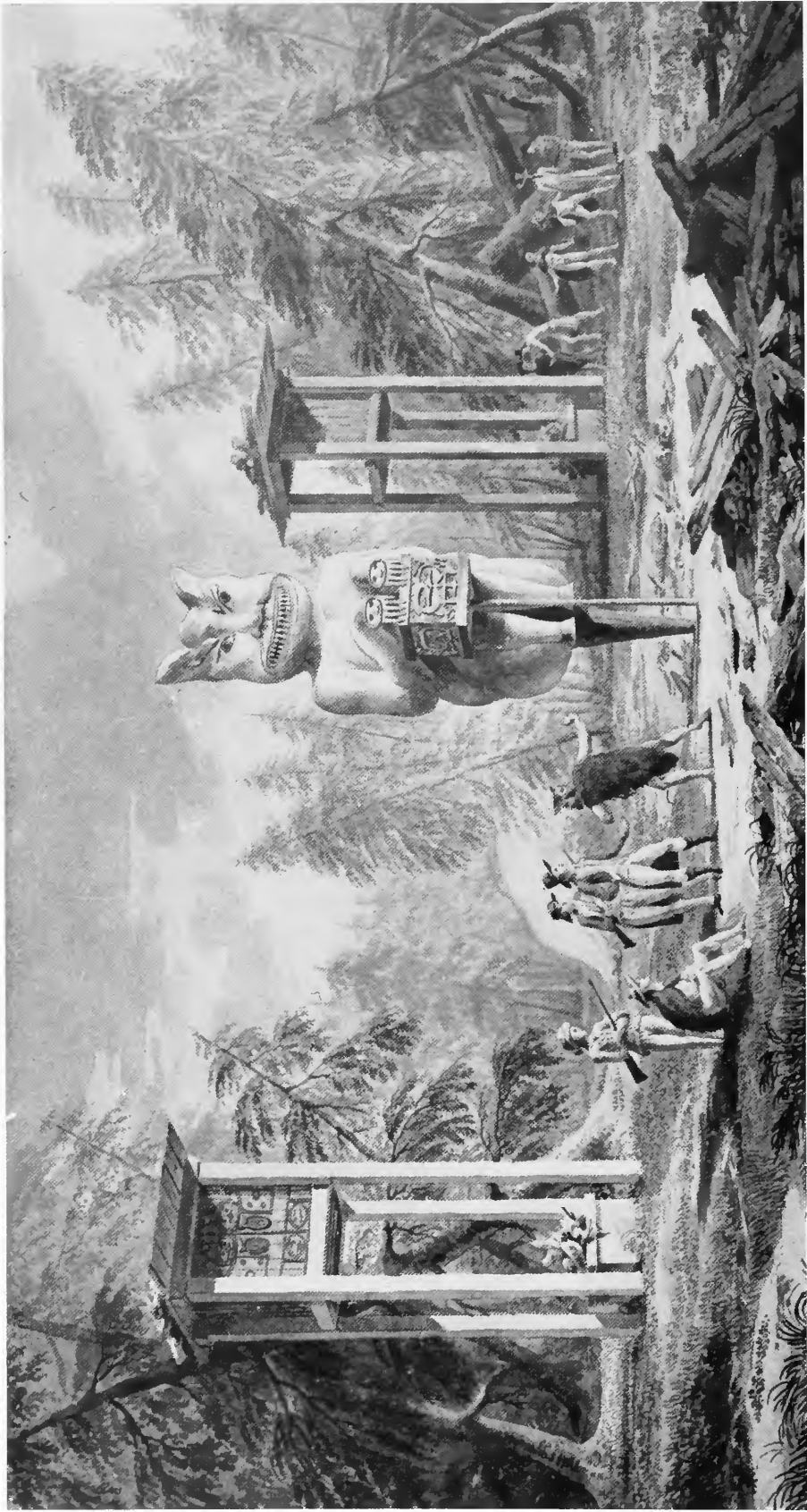


PLATE 61

Grave monuments of the family of the current chief of Port Mulgrave, 1791. "Pira, y sepulcro de la familia del actual Jefe de Mulgrave." (Aquatint by Surfa, courtesy Museo Naval, Madrid.)



PLATE 62

Chief Minaman or "Yen-aht-setl," Khantaak Island, 1886. This photograph by William S. Libbey was first published in Frank Leslie's Illustrated Newspaper for June 21, 1890. The original print from the negative was reversed and has appeared that way in several publications since then; Chief Minaman was not left handed. (Bur. Amer. Ethnol. reg. no. 42,119.)



PLATE 63

"Sheet-ahn-do-tin and family, Yakutat, Alaska, 1886," as identified by George T. Emmons. This photograph by William S. Libbey was first published as "Chilkat Indians" in Frank Leslie's Illustrated Newspaper for July 19, 1890. (Courtesy American Museum Natural History.)



PLATE 64

Yakutat Chief George Yaḡodaqet, photographed by George T. Emmons. "Yah-hoo-da-kate, Chief of the Qwash-qwa-kwan, Yakutat, Alaska, 1888." (Courtesy, Amer. Mus. Nat. Hist.)



PLATE 65

The Teqwedi shaman, Tek'-ie, "Little Stone's Father" (1830?-1890?), on the steps of Bear House, Khantaak Island. He wears the Sun's Ears and holds the Russian sword cane. His long matted locks indicate his profession. This photograph, taken about 1888?, was given by his brother's daughter, Minnie Johnson. Erroneously titled "Anna-hoots, Chief of the Kak-wan-tans at Sitka. the white man's friend," this picture was first published in the *Alaska-Yukon Magazine* for October 1907, p. 179.



PLATE 66

A Yakutat medicine man, 1886. (After Seton-Karr, 1887, p. 129.)



PLATE 67

"Klog-Shegees in his 'store' clothing." Chief of Kayak, Wingham Island, Controller Bay, 1886. (After Seton-Karr, 1887, p. 159.)



PLATE 68

Kayak, Wingham Island, Controller Bay, 1886. *Above*, "Kaiak." *Below*, "Indian hovels at Kaiak."
 (After Seton-Karr, 1887, pp. 147, 157.)

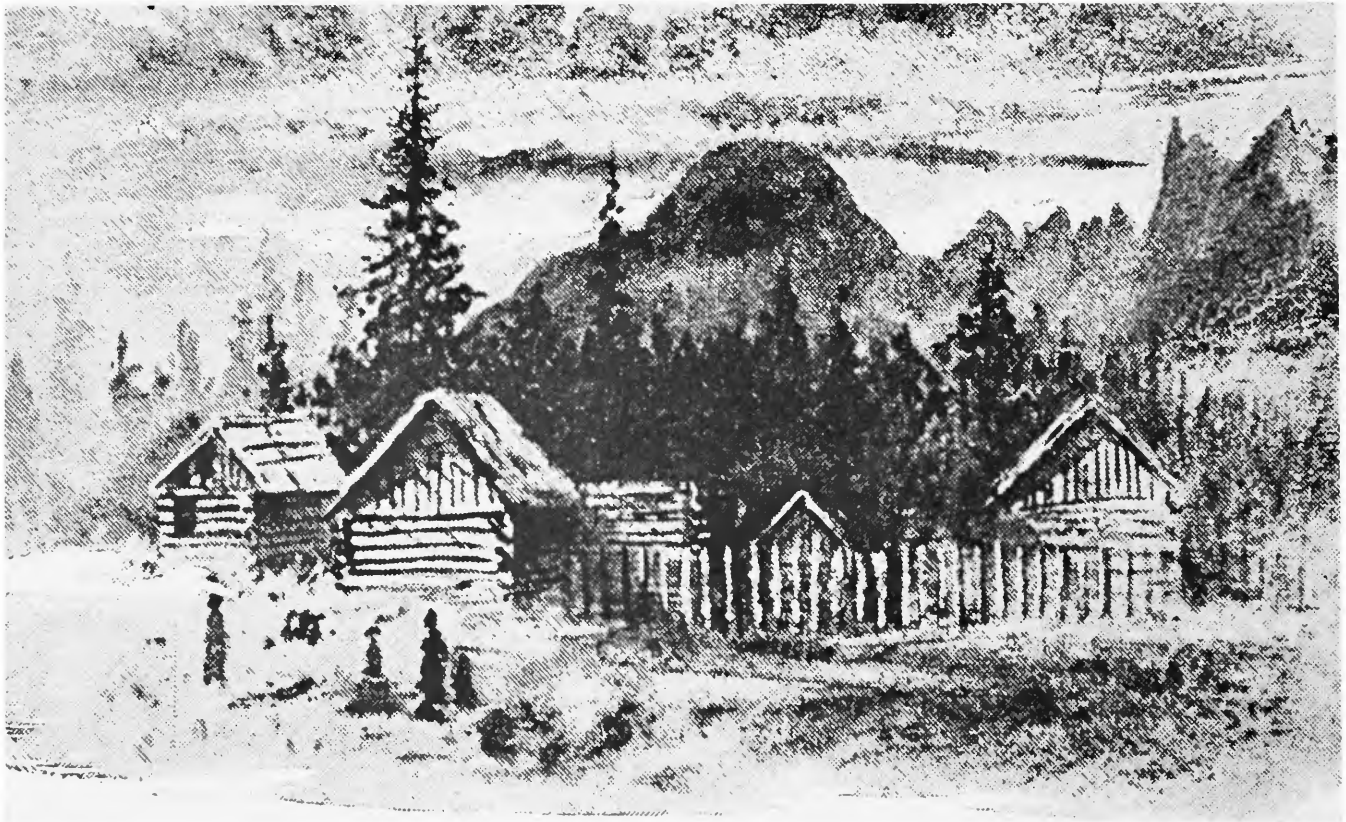
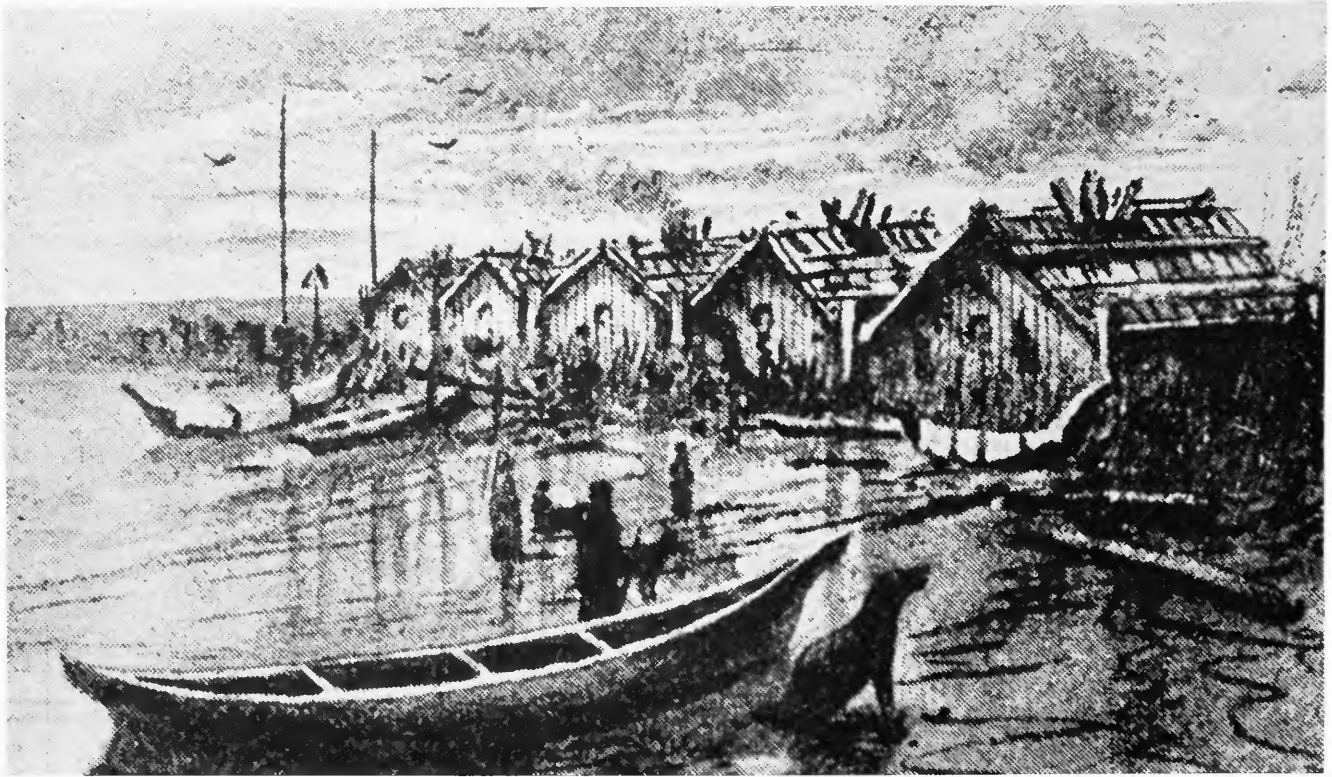


PLATE 69

Khantaak Island and Martin Point, 1886. *Above*, "The village of the Yakutat Indians" (Khantaak Island). *Below*, "At Martin Point."
(After Seton-Karr, 1887, pp. 53, 163.)



PLATE 70

Leaving Yakutat for Icy Bay in canoes, 1888. (After Williams, 1889.)

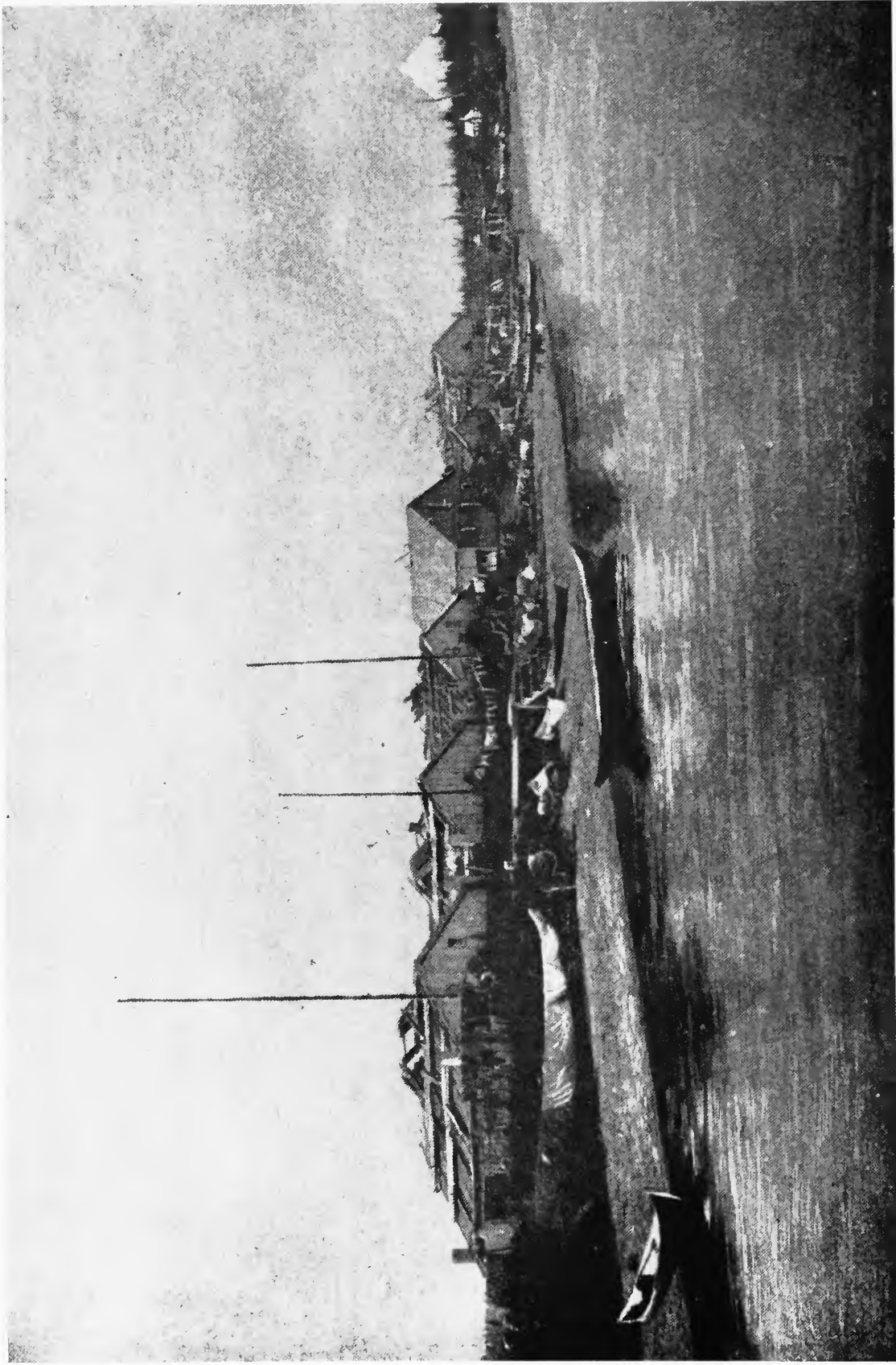


PLATE 71

Village on Khantaak Island, Yakutat, 1889. "Chief Yanatchoo's Village. War canoes. Yakutat, Alaska. Mount St. Elias in the distance to the right." (After Shepard, 1889, pl. opp. p. 224.)



PLATE 72

Sealing camp above Point Latouche, July 1899. Taken near the north end of the camping area, looking toward the head of Disenchantment Bay. We can see a tent, and three shelters made of bark with some canvas and blankets. The shelter on the right evidently has a plank propped up beside the smokehole for protection against the north wind. Oars and pieces of wood are thrown on the roofs of the bark huts; seal spears lean against the walls. On the beach in front of the shelters are a number of canoes, covered over with canvas and blankets against the hot dry sunshine. A detachable bow seat for one canoe lies in the foreground. Seal meat is drying on a rack in the background. At the near front corner of the nearest bark hut is a side piece for a loom on which Chilkat blankets are woven. It appears to have two holes, the lower of which is put over a projecting stick at the corner of the house so that the top of the piece projects above the edge of the roof. Although labeled "Curtis," and "Copyrighted 1899, E. H. Harriman," Dr. Robert H. Heizer, University of California, who loaned me plates 72-79, said that they were originally photographed by C. H. Merriam.



PLATE 73

Sealing camp above Point Latouche, July 1899. Taken near the north end of the camping area, looking southeastward along the beach at the same three bark houses and beached canoes that are shown in plate 72. An inflated sealskin float (for harpoon?) is thrown on the roof of the nearest bark shelter. A woman in a long skirt bends over something in the doorway. Nearby stands a large wolfish dog with curly bushy tail and prick ears. The canoe in the foreground seems to be the ordinary "spruce" canoe. (Photograph by the Harriman Alaska Expedition, courtesy Robert H. Heizer.)



PLATE 74

Sealing camp above Point Latouche, July 1899. This picture was taken from a point on the beach somewhat south of that from which plate 72 was taken. The inhabitants of this area appear to be more wealthy for they have new canvas tents, many of which have stoves and stovepipes. In the left foreground is a hunting canoe hauled up on the beach, bow first. A dog sits near the stern of a "goose canoe," of Nootka type, its bow covered with drying seal skins stretched on frames of saplings. By the bark shelter and the nearest tent are piles of 5-gallon gasoline cans; by the tent with the stovepipe are some native wooden boxes. Mrs. Minnie Johnson, to whom this picture was shown in 1954, identified the camp as that of her uncle, Daknaqin, who owned a Nootka type canoe. (Photograph by the Harriman Alaska Expedition, courtesy Robert H. Heizer.)



PLATE 75

Sealing camp above Point Latouche, July 1899. This photograph shows the tent with stovepipe seen in the middle of plate 74. Two women with black head scarves are stripping blubber from seal hides. The man behind them was tentatively identified, by several informants to whom the picture was shown in 1954, as Sitka Ned. The children with the man at the extreme left have their faces blackened for protection against the sun. (Photograph by the Harriman Alaska Expedition, courtesy Robert H. Heizer.)



PLATE 76

Sealing camp above Point Latouche, July 1899. Bark huts and tents near the southern end of the beach. (Photograph by the Harriman Alaska Expedition, courtesy Rodert H. Heizer.)

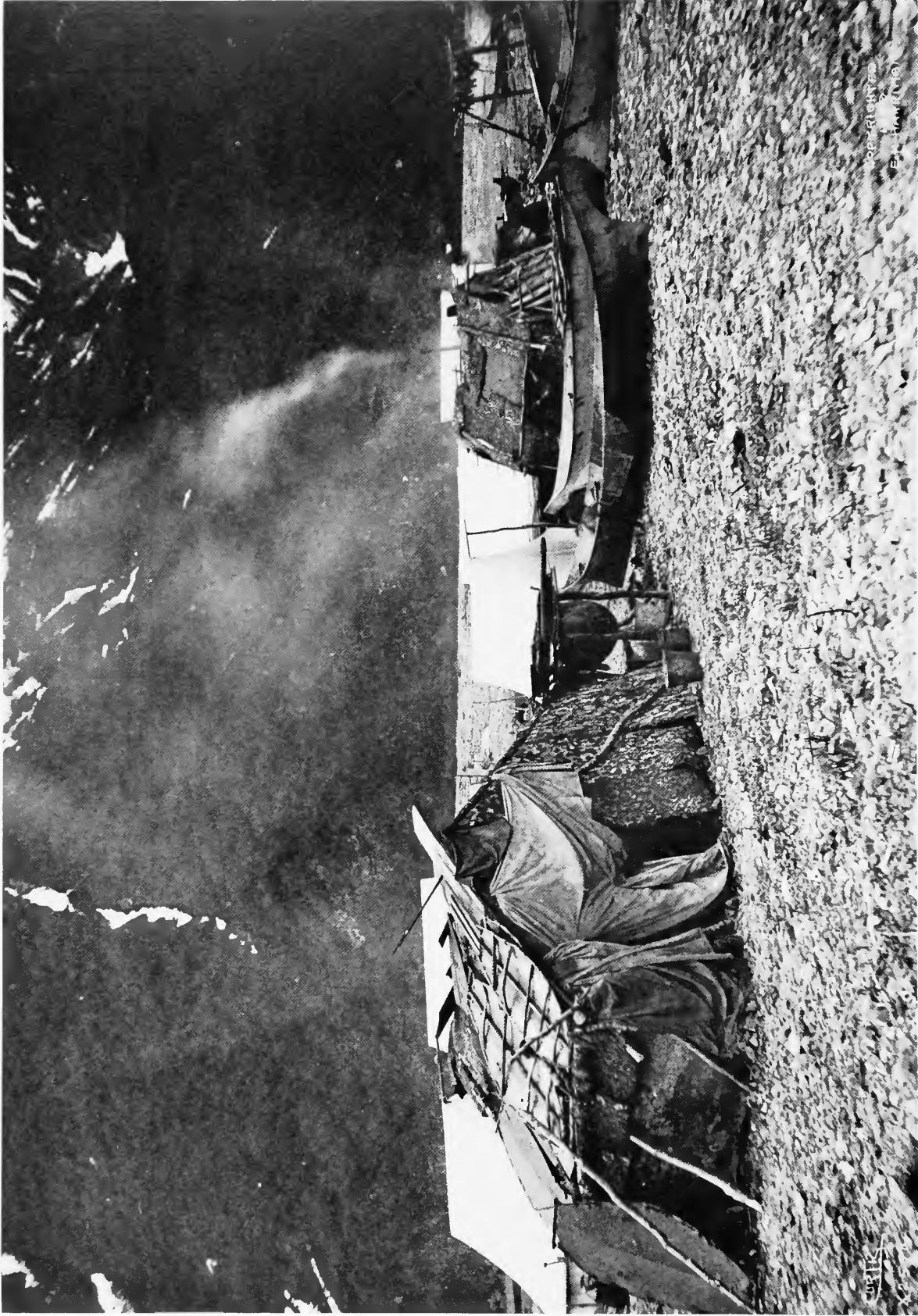


PLATE 77

Sealing camp above Point Latouche, July 1899. A closer view of the last group of bark huts and tents near the southern end of the beach shown in plate 76. Seal skins on stretching frames are thrown on the roof of the nearer dark hut. At the corner of the hut is a container of seal skin, slung from a frame of four posts, for holding blubber. Sea otter hunting canoes, with forked prows, are dragged up on the beach. (Photograph by the Harriman Alaska Expedition, courtesy Robert H. Heizer.)



PLATE 78

Sealing camp above Point Latouche, July 1899. Closeup of the more distant bark shelter shown in plate 77. Note the seal skin bag for blubber suspended from a wooden frame supported by four posts and the seal skins in drying stretchers. The bark hut is apparently a smokehouse; the tents are the dwellings. (Photograph by the Harriman Alaska Expedition, courtesy Robert H. Heizer.)



PLATE 79

Sealing camp above Point Latouche, July 1899. Closeup of the tent seen in the right background of plates 77 and 78. Seal meat is drying in the sun on the rack in the foreground. Against the rack lean the shaft of a harpoon and a long gaff. In front of the tent is a large bag of seal skin on a wooden frame for holding blubber. Under the bag are an old basket, two cooking pots with lids, and some 5-gallon gasoline cans. The girl at the door of the tent is identified as Jenny Abraham (1874-1918), later married to Ned James and to Charley White and the mother of Sheldon James, Sr. (Photograph by the Harriman Alaska Expedition, courtesy Robert H. Heizer.)



PLATE 80

Sealing camp above Point Latouche, July 1899. Gayu-tla, Tl'ukna^xadi wife of Chief Daqusetc or Minaman, stripping fat from sealskins. Gayu-tla squats behind a board sloping away from her, and cuts the blubber off with an ulo. She bends forward, her knees close under her chin. She wears a kerchief around her head, a woolen jacket or sweater, and a cotton dress. A pile of fresh sealskins lies before her to the left; behind her is a pile of seal flippers. Sealskins put into frames to stretch and dry lean against the posts of the firmy shelter in the background, and are also piled on the beach and laid over some barrels. The latter probably hold seal oil. There is an ordinary metal bucket, and some cast iron cooking pots in the background. The shelter is set up at the very edge of the shingle beach. (Photograph by the Harriman Alaska Expedition, Bur. Amer. Ethnol. neg. No. 43547-D.)

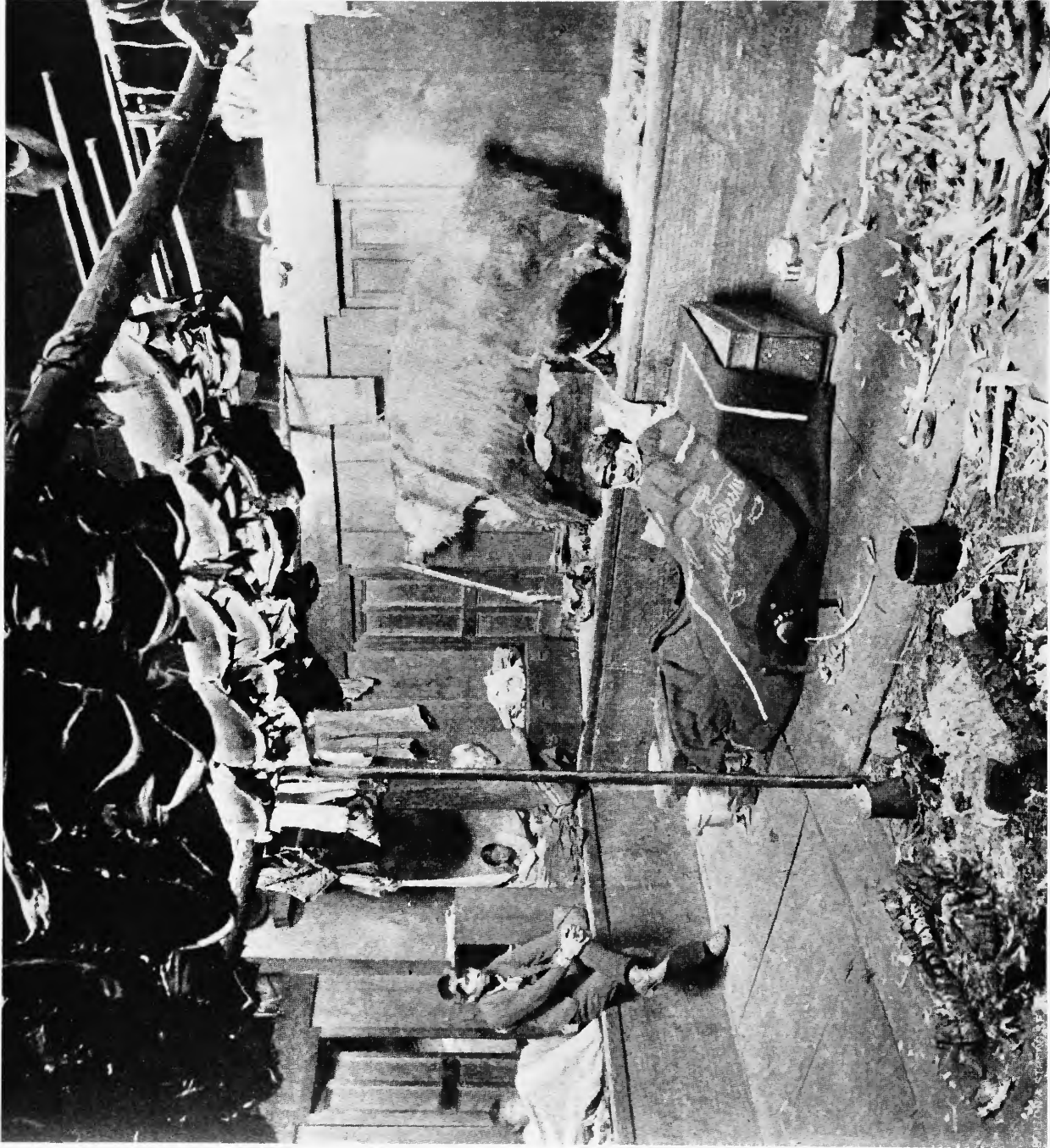


PLATE 81

Bear Bit Billy lying injured inside Fort House on Khantaak Island. Photograph by Edward de Groff, ca. 1889. (After Bugdee, 1893, p. 189, "Photo by Taber.")



PLATE 82

The Old Village, Yakutat, 1915. "Kah kaais ka an (Between two hills)." Photograph by George T. Emmons.
(Courtesy American Museum Natural History, neg. No. 126209.)



PLATE 83

The Old Village, 1915 or 1916, seen from the north. *From left to right:* Storehouse of W. W. Mills Co. (flagpole); store of W. W. Mills Co., boat shed and dock; Storekeeper's house; five houses grouped between 2d and 3rd flagpoles (Wolf Bath House with flagpole, Owl House, Boulder House, Mountain [Saint Elias] House, and Moon House with flagpole); Fort House (flagpole); Raven's Bones House (flagpole); Coward House (flagpole); Golden Eagle House; Drum House (with entryway); Shark House (flagpole); Sidewise House or Mountain [Fairweather] House (flagpole); Play House. Photograph by F'hoki Kayamori, a Japanese photographer who lived at Yakutat from 1912-41. (Courtesy Mr. and Mrs. Harry K. Bremner.)

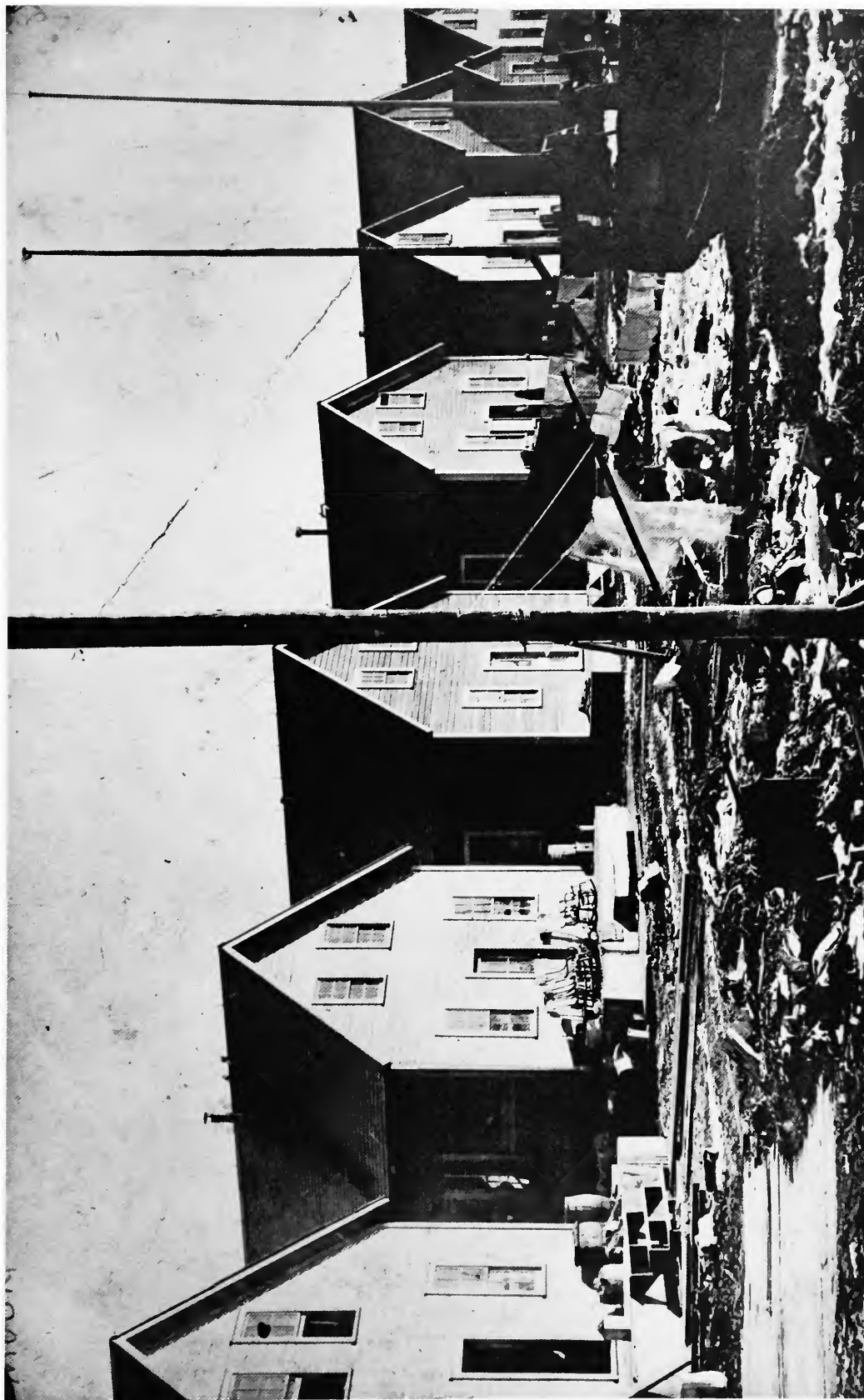


PLATE 84

Houses in the Old Village, Yakutat, 1912. *From left to right:* Moon House, Fort House, Raven's Bones House, Coward House (Bear House), Golden Eagle House, Drum House (with entryway), Shark House. (Photograph by Fhoki Kayamori, courtesy Mr. and Mrs. Harry K. Bremner.)



PLATE 85

Beaver Screen in Wolf Bath House, Old Village, Yakutat. (Sketch by Edward Malin, 1949.)



PLATE 86

Posts from Shark House, Yakutat, with Jim Kardeetoo, 1928. These posts were known collectively as the Shark Posts; the head at the top represents that of the Shark, a Teqwedi crest, the tail is at the bottom. They are of spruce and are reported to have been carved in the early 19th century for a house at Diyaguna Et. From Diyaguna Et they were taken to Shark House on Khantaak Island, and from there to Shark House in the Old Village, Yakutat. Numbers 1 and 2 (left to right) are alike; one was kept inside Shark House and the other was kept in a shedlike shelter outside the house at the left front corner. The upper figure represents a Bear holding the Shark's tail in its mouth. Number 3 was outside the house on the right front corner. The figure at the top represents an Eagle. Number 4 was kept inside the house. The figure at the top is said to represent a man catching a Shark. Jim Kardeetoo, Teqwedi (1862-1937), Chief of Shark House, wears the Sun's Ears headdress of the shaman, Tek'ic, the latter's Sun Dagger, and a beaded button blanket. (Photograph by Fhoki Kayamori about 1928, when they were sold, reputedly to Axel Rasmussen. Courtesy Mr. and Mrs. Harry K. Bremner.)

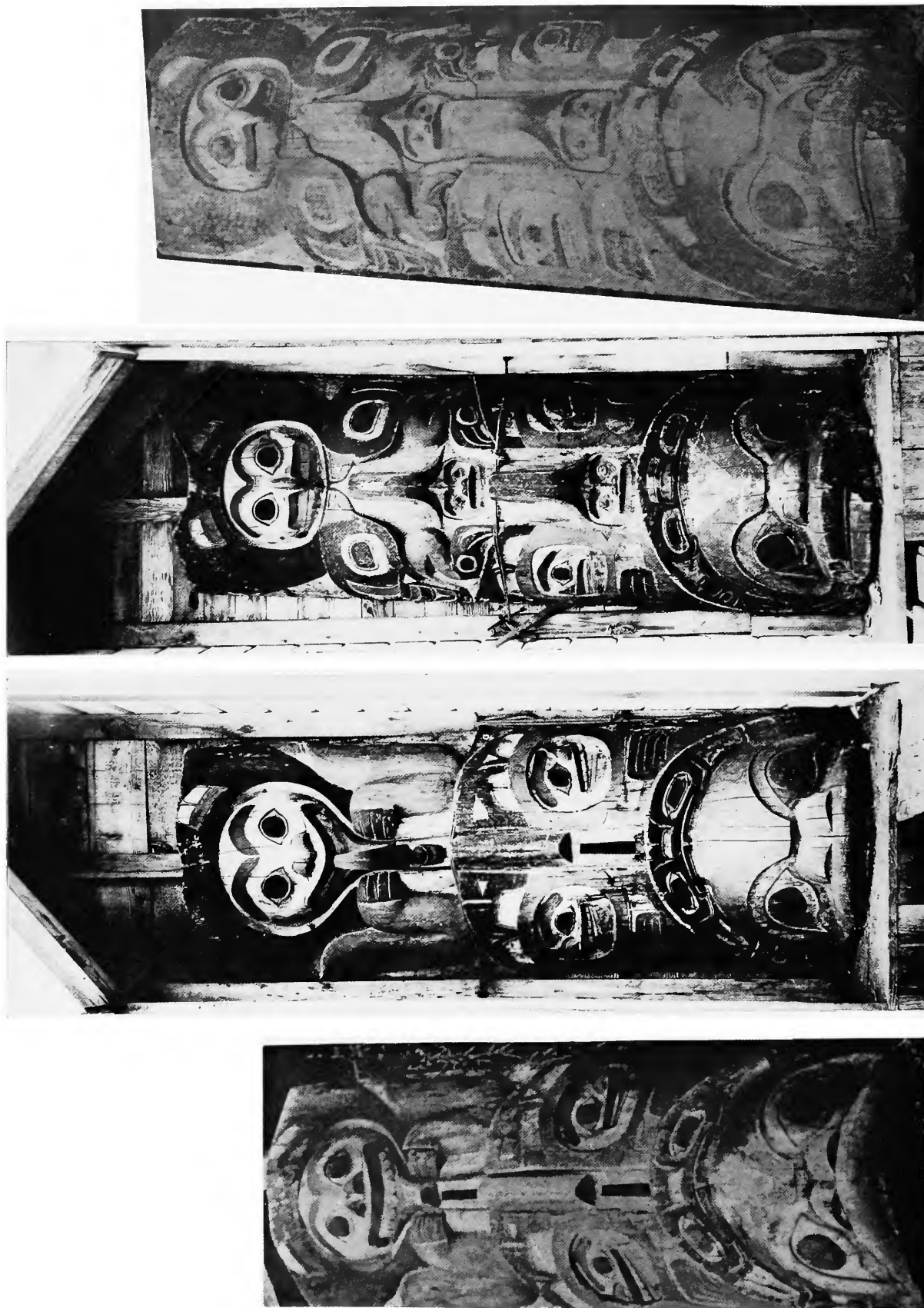


PLATE 87

Posts from Shark House, Old Village, Yakutat. *From left to right:* Post 2 as shown in plate 86; posts 2 and 3 as photographed by George T. Emmons before their removal from Shark House (courtesy American Museum of Natural History, neg. No. 124319.); post 3 as shown in plate 86.

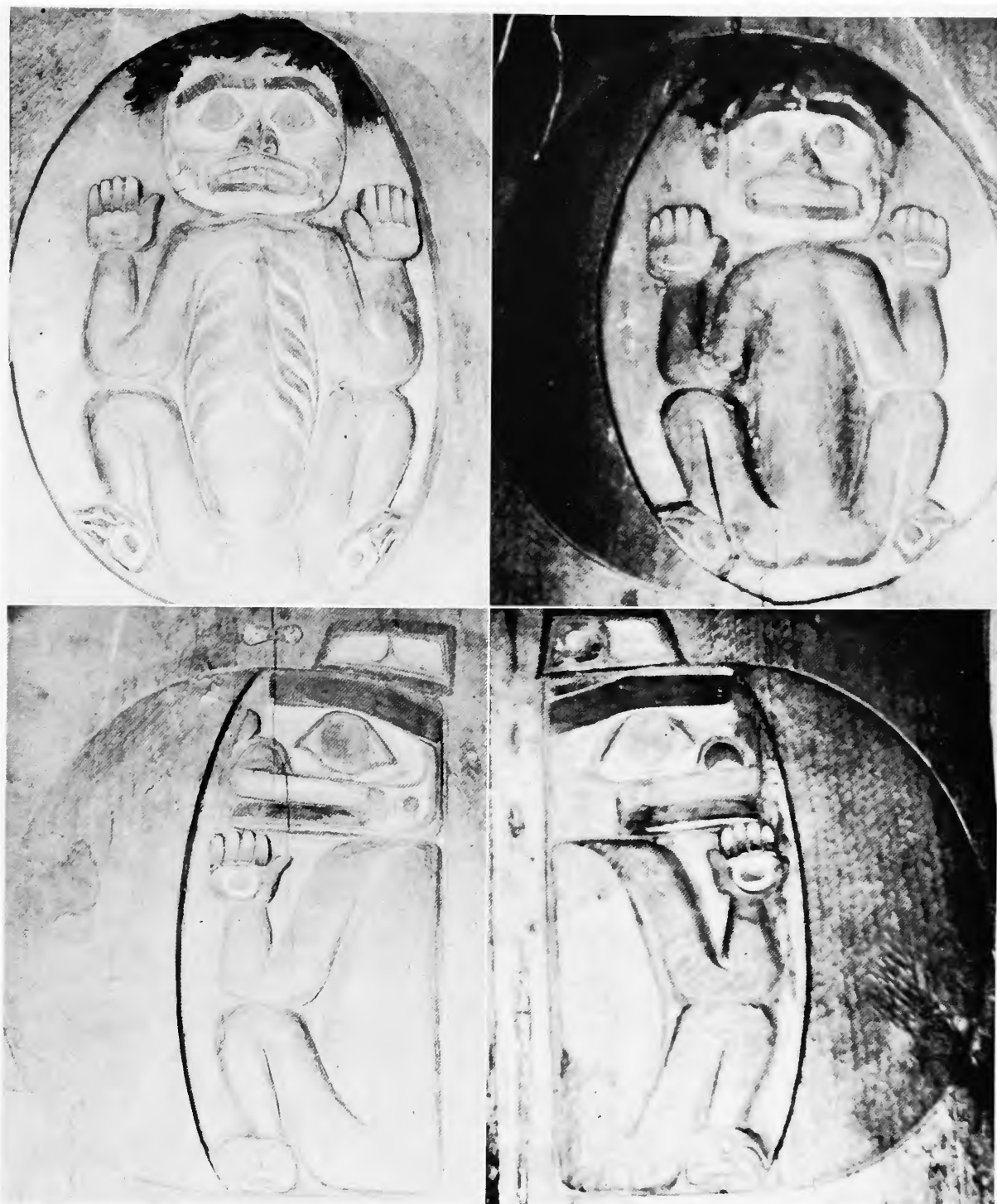


PLATE 88

Carvings on posts in Moon House, Old Village, Yakutat, 1901. These carvings seem to represent the phases of the moon. George T. Emmons, who took the photographs, reported that two figures, painted red with human hair pegged in, represent a boy who was blown up to the moon when he went out to fetch water during a storm. The other figures are supposed to represent wolves. These Moon Posts were carved early in the 19th century and were destroyed about 1916 or 1917. (Courtesy Amer. Mus. Nat. Hist.; neg. Nos. 126211 and 126212.)



PLATE 89

Bear Post from Shark House, Yakutat. This post was made by Yandas-'ic, Tluknaxadi, Minnie Johnson's mother's uncle. Originally in Bear House on Khantaak Island, it was taken first to Coward House and then to Shark House in the Old Village, Yakutat, where it was set up over the door inside the house. It was sold by William and Nick Milton to the Alaska State Museum in Juneau. The small human figure represents the Teqwedi man, Kats', who married a she-Bear. According to another interpretation, the human figure represents their little female bear cub. (Photograph by J. Malcolm Greany for this volume.)



PLATE 90

Totem pole carved for sale (1926-30?). The men shown here, who carved the pole, are B. A. Jack (1860-1958) and Tom Cox (?-ca. 1921), only son of the shaman Tek-'ic. The boy on the left is Willy Brown (1916-deceased) and the boy on the right is Charley Brown (1916-51). All are K'ackqwan. The carving on the pole represents, from top to bottom: Eagle or Thunderbird, Bear holding Kats (who married a bear), and Beaver. These would be the crests of the Cankuqedi, Teqwedi, and Galyix-Kagwantan sibs, all of the Eagle-Wolf moiety. (Photograph taken on the dock before the pole was shipped; courtesy Mr. and Mrs. Harry K. Bremner.)



PLATE 91

Thunderbird Screen from Thunderbird House, Yakutat, now in Alaska State Museum, Juneau. (See pl. 215.)
(Photograph by J. Malcolm Greaney for this volume.)



PLATE 92

Yel nawu of Sitka (1905 ?) painting the Golden Eagle Screen for Drum House. (See pl. 213.)
 (Photographer unknown; purchased as postcard in Sitka, 1954.)



PLATE 93

Golden Eagle Screen for Golden Eagle House, Old Village, Yakutat. (Photograph by Fhoki Kayomori, courtesy John Ellis.)



PLATE 94

"Skookum root," or American white hellebore (*Veratrum eschscholtzii*), ferns, and horsetail. Early June 1952.



PLATE 95

Devilclub. *Left* Devilclub (*Oplopanax horridus*) in full fruit, and highbush cranberries; early September 1952. *Right*, Devilclub shoot in early June 1954.



PLATE 96

"Wild rice" or Kamchatka lily (*Fritillaria camtschalcensis*) in foreground; lupin (*Lupinus nootkatensis*) in background. Early June 1952.



PLATE 97

Wild celery, yellow pond lily, and buckbean. *Above*, Wild celery (*Heraclum lanatum*), June 1949. *Below*, Yellow pond lily (*Nymphaea polysepalam*) and "its child," the buckbean (*Menanthes trifoliata*), mid-August 1952.



PLATE 98

Black seaweed (*Porphyra lacinata*) on the rocks at Ocean Cape, late June 1952.



PLATE 99

Seaweed drying, Old Village, Yakutat, early June 1949. Khantaak Island and Saint Elias Range in the background.



PLATE 100

Yakutat foods and Mrs. Minnie Johnson's preserves, September 1952.

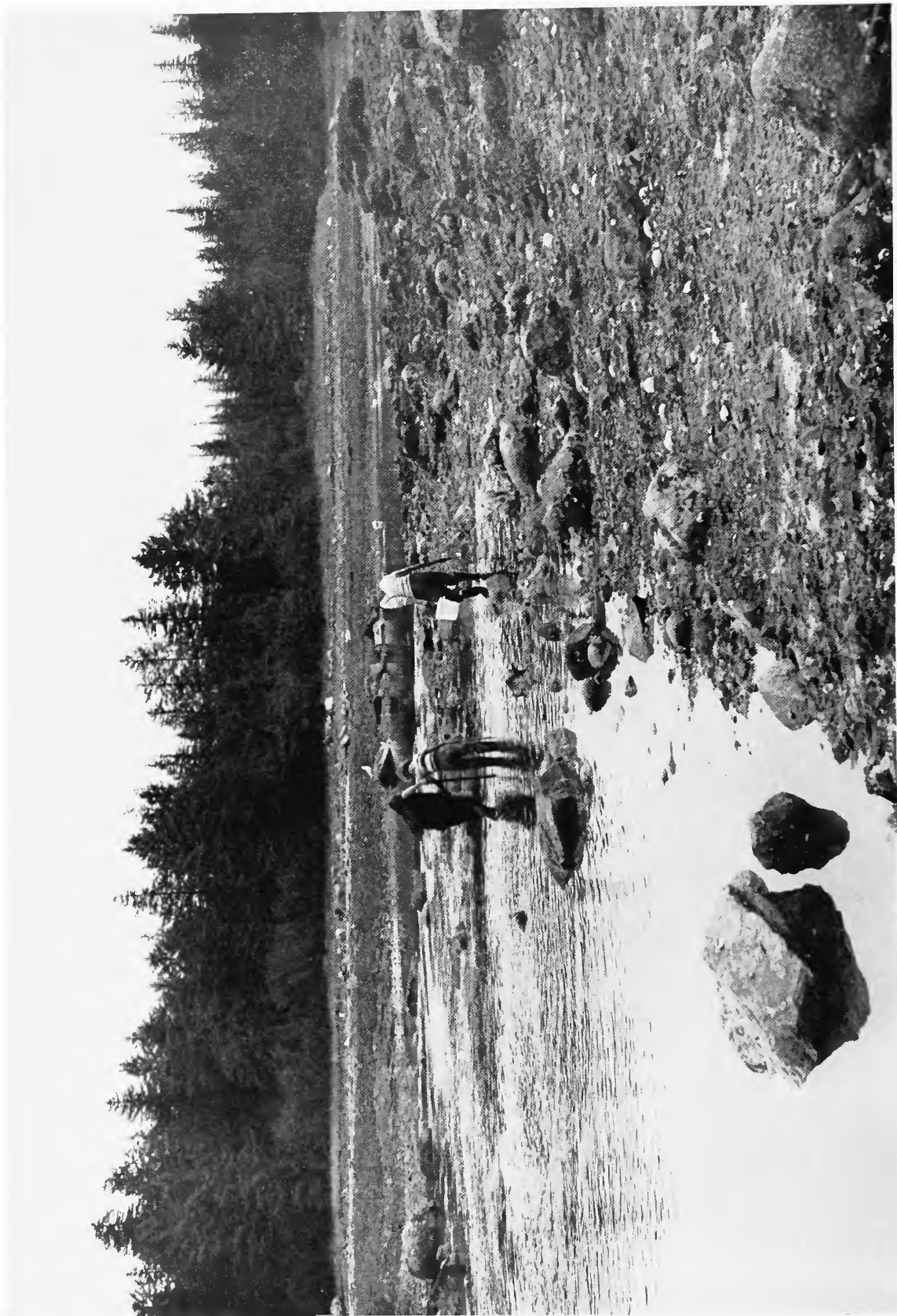


PLATE 101

Minnie Johnson and her granddaughter gathering clams and cockles at the lagoon near the Old Village, Yakutat, in early September 1952.



PLATE 102

William Thomas (1911-) fishing with gill net at the mouth of Lost River, July 1952.



PLATE 103

The crew of the *Mt. Fairweather* seining salmon on the south shore of Knight Island, August 1952. Eleanor Island is behind the gasboat.



PLATE 104

Dried salmon. opened out, as prepared by Mrs. Maggie Harry. (Photograph by Catharine McClellan, 1952.)



PLATE 105

Yakutat canoe paddles and canoe models. *Top to Bottom:* Canoe paddle, 68½ inches long, carved to represent a wolf, collected by Governor Thomas Riggs at Yakutat in 1906 (PU 5205). Canoe paddle, 60½ inches long, painted black with two red stripes, collected by George T. Emmons at Yakutat (MAI/HF 9/7886). Model, 24.5 cm. long, of sea otter hunting canoe (t̄ayac, bow to right), collected by William H. Dall at Port Mulgrave, probably in 1874 (USNM 16,272). Model, 48 cm. long, of sea otter hunting canoe (bow to right), collected at Yakutat by Colonel Ball in 1880 (MAI/HF 1/2166). Model, 44.5 cm. long, of ordinary "spruce" canoe (sit), collected by William H. Dall at Port Mulgrave, probably in 1874; one of 4 thwarts is missing (USNM 16,271). Model, 35.4 cm. long of sea otter hunting canoe (bow to left), obtained at Yakutat by the Harriman Alaska Expedition in 1899 (USNM 274,418).

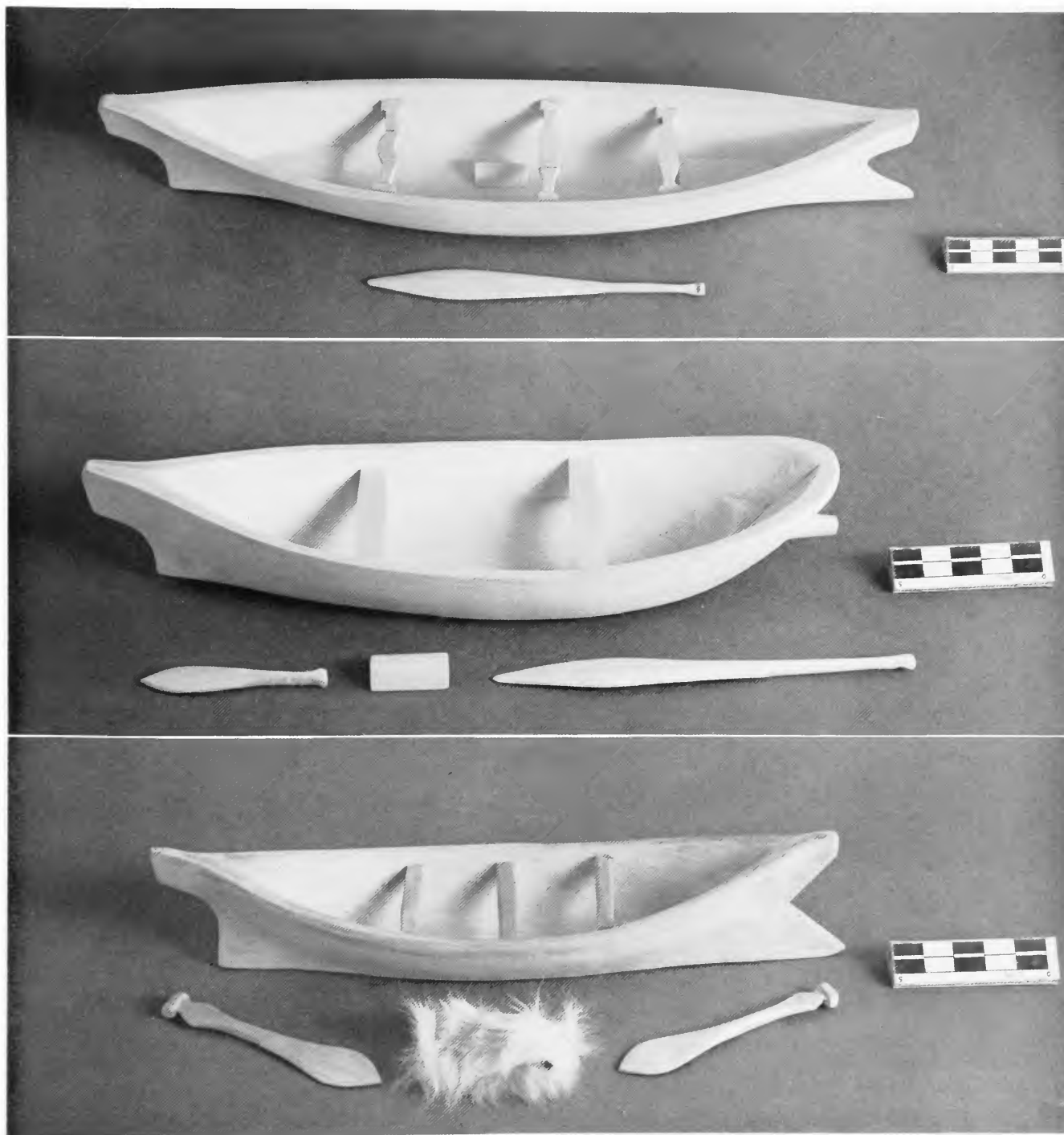


PLATE 106

Yakutat canoe models. *Top to Bottom:* Model of a split-prow sea otter hunting canoe (t'ayac), with shelf seats in bow and stern, hollow log stool in the middle, and one paddle; made by Sampson Harry, March 1954. Model of a canoe for sealing in the ice (gudiye), with a small paddle for use in the bow, a hollow log stool, and a regular paddle; made by Sampson Harry, March 1954. Model of a split-prow sea otter hunting canoe with two paddles and a fur robe; purchased in Juneau in 1949; made by a native who had come from Yakutat. (The bows are to the right. Scale in centimeters. Photographs by Karl Dimler, Bryn Mawr College.)

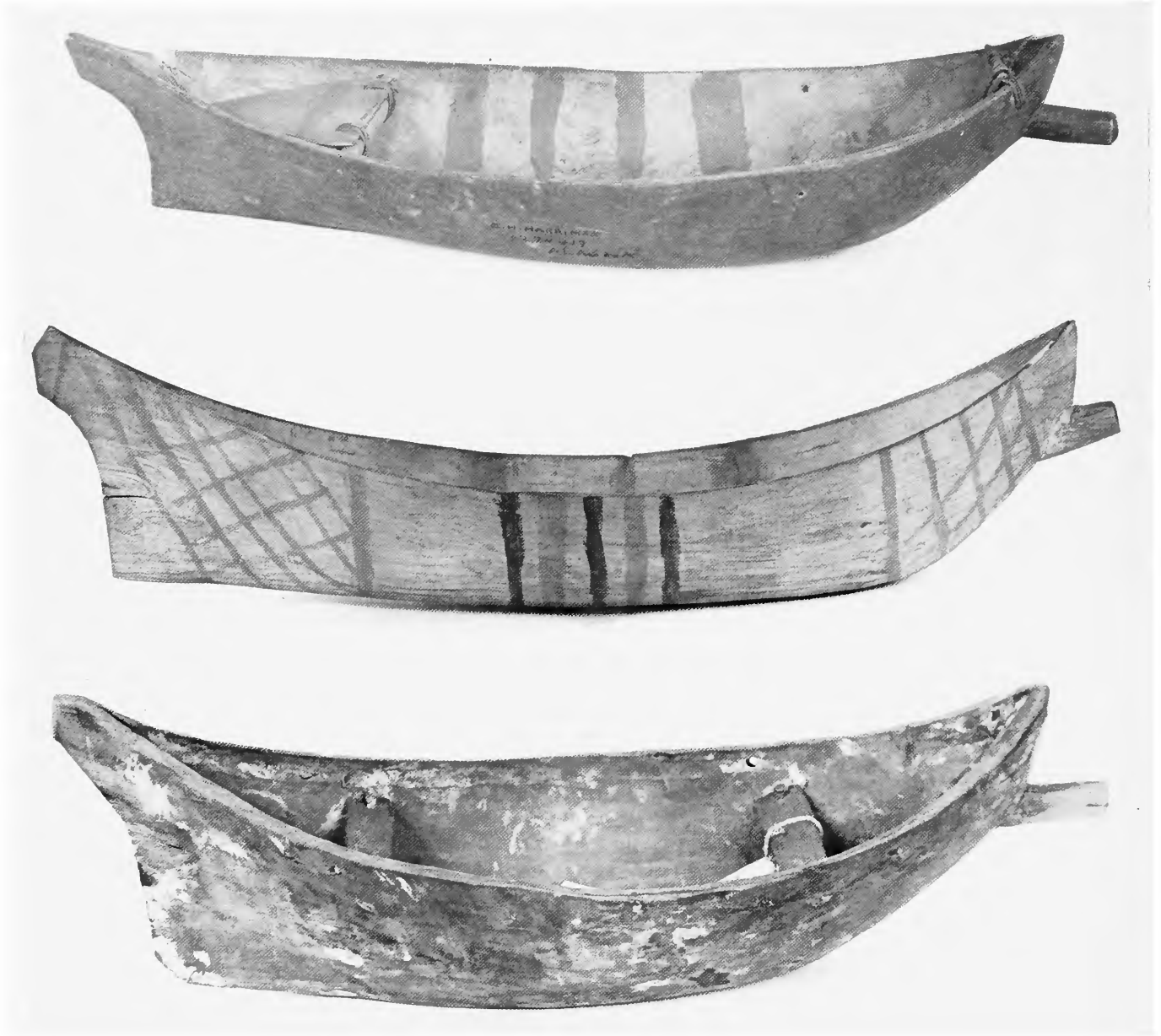


PLATE 107

Models of Yakutat canoes (gudiyə) for sealing in the ice. *Top*, Model, 49 cm. long, probably collected on the Harriman Alaska Expedition at Yakutat in 1899; the forward thwart is missing (USNM 274,417). *Center*, Model, 39 cm. long, carved in one piece and painted to suggest thwarts, probably collected on the Harriman Alaska Expedition at Yakutat in 1899 (USNM 274,414). *Bottom*, Model, 24.5 cm. long, originally with two figures seated on the thwarts, obtained by William H. Dall from L. Sheerany, and undoubtedly collected at Yakutat (USNM 76,276).



PLATE 108

Yakutat arrows, quiver and bow. *Left to right:* Two arrows, 35 inches long, with iron points, for land animals; collected by Fred Harvey at Yakutat (MAI/HF 8/1874). Cedar wood quiver for sea otter harpoon arrows, 36 inches long, collected by Fred Harvey at Yakutat (MAI/HF 8/1874). Although the quiver contained the two arrows, it would not have been carried on land. Spruce wood bow, 53 inches long, with original string, collected by George T. Emmons at Yakutat (MAI/HF 9/7863).

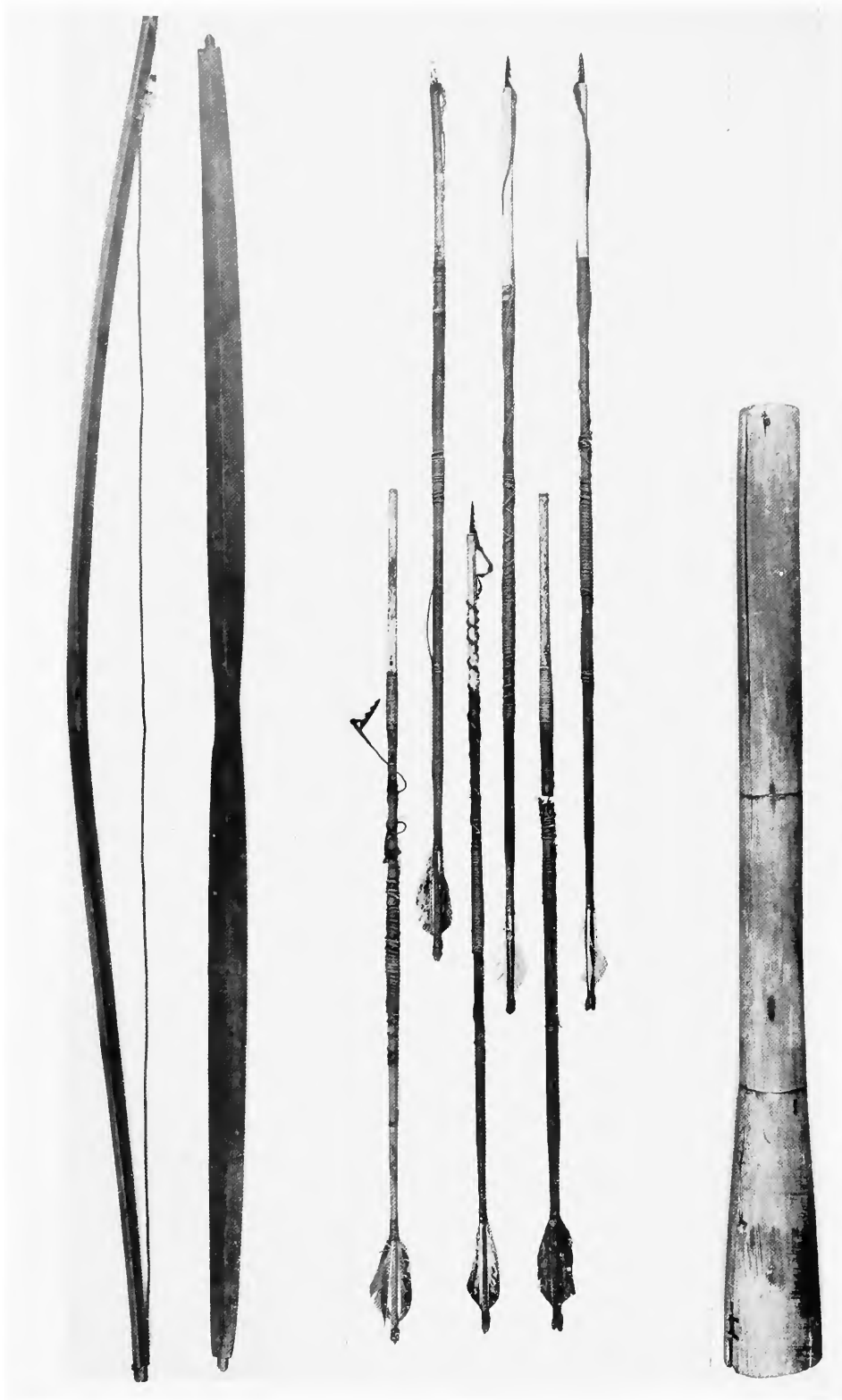


PLATE 109

Sea otter hunter's bows, harpoon arrows, and quiver: Collected at Yakutat by William S. Libbey in 1886 (PU 5206). Reduced to approximately $\frac{1}{6}$ of the natural size.



PLATE 110

Wooden clubs for killing wounded seals or sea otters. *Left to Right*: Club with incised design around the handle and the end, collected by George T. Emmons at Yakutat before 1909; scale in inches (TBM/WSM 1999). Club ornamented on the head with incised triangles, collected by Emmons at Dry Bay before 1888; scale in centimeters and inches (AMNH E/ 440). Club carved to represent a shaman's spirit, collected by Emmons at Yakutat before 1888; scale in centimeters and inches (AMNH E/435).



PLATE III

Gaff hook carved and painted (with black, white and blue-green commercial paints) to represent a killerwhale. The human face in the blowhole probably represents its spirit (qwani). Made by Harry K. Bremner in 1954. (Scale in centimeters. Photograph by Karl Dimler, Bryn Mawr College.)

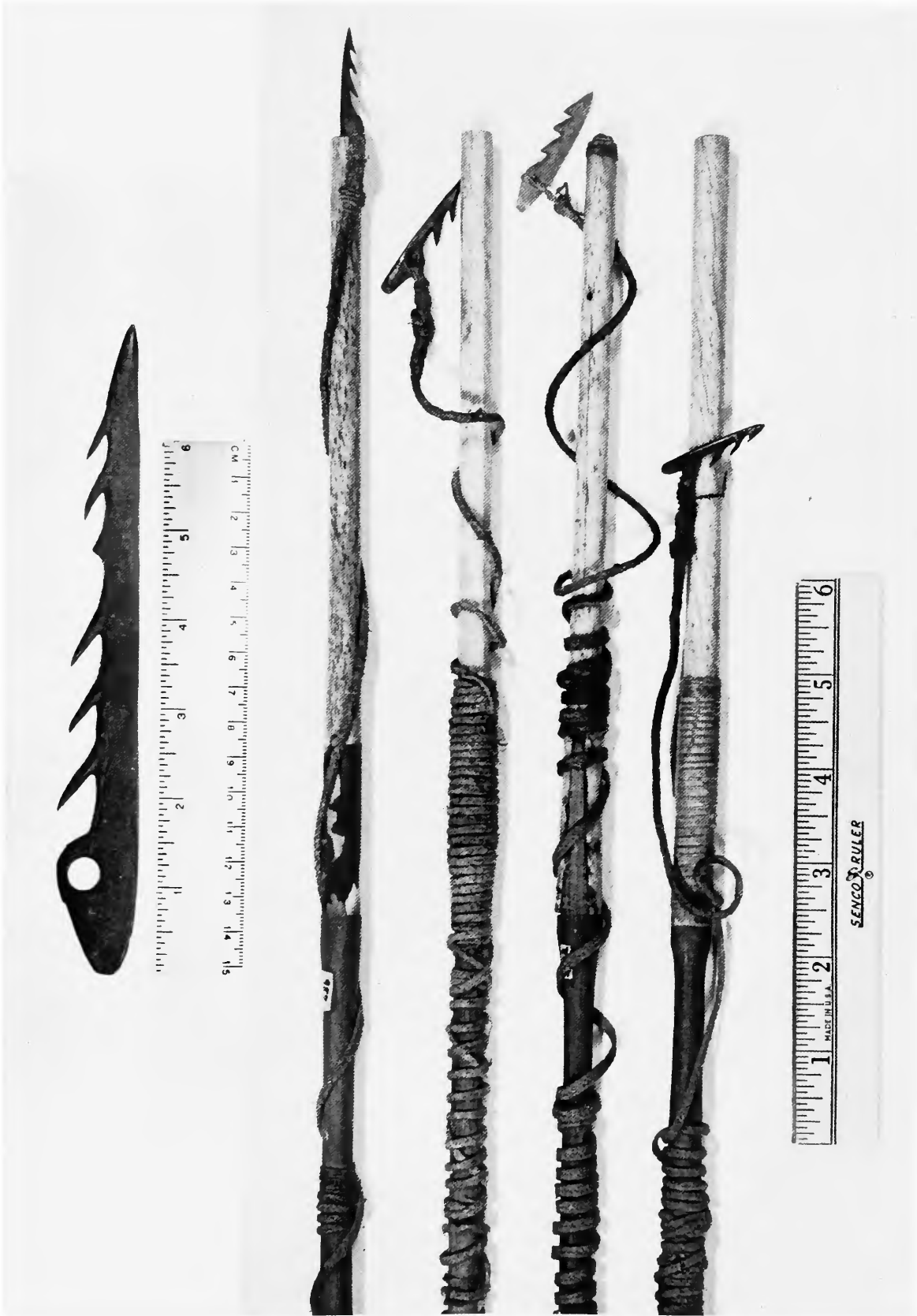


PLATE 112

Barbed heads for spear and sea otter harpoon arrows. *Top to Bottom*: Barbed bone spearhead for salmon or seal, collected by George T. Emmons at Yakutat before 1888; scale in inches and centimeters (AMNH E/473). Sea otter harpoon arrows, collected by Emmons at Yakutat before 1909; scale in inches; with heads of native copper (TBM/WSM 987, 1240); with head of bone (TBM/WSM 2202); with head of native copper (TBM/WSM 1241).

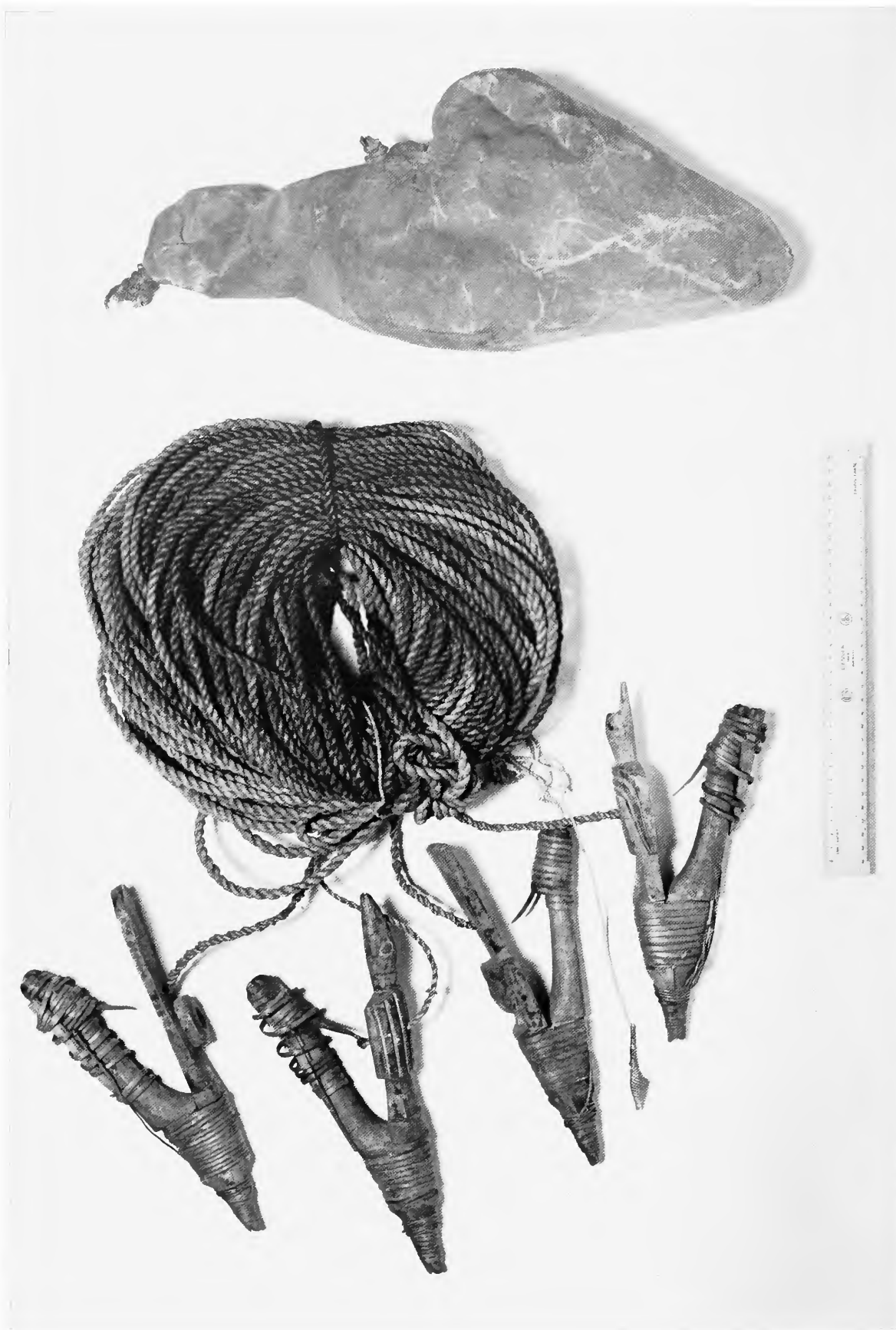


PLATE 113

Halibut fishing gear. Seal bladder float, spruce root line laid up as two-strand rope, and four carved hooks with iron barbs. Collected by George T. Emmons at Yakutat before 1888. Scale in centimeters and inches (AMNH E/2291).



PLATE 114

Halibut hooks. *Left*, Hook carved to represent a singing shaman with a crown on his head; collected by George T. Emmons at Yakutat before 1909; scale in inches (TBM/WSM 1996). *Center*, Hook carved to represent an animal's head, collected by James T. White at Yakutat before 1904; scale in inches (TBM/WSM 657). *Right*, Hook carved to represent a spirit that lives in the water, collected by Emmons at Yakutat before 1888; scale in inches and centimeters (AMNH 19/1148).

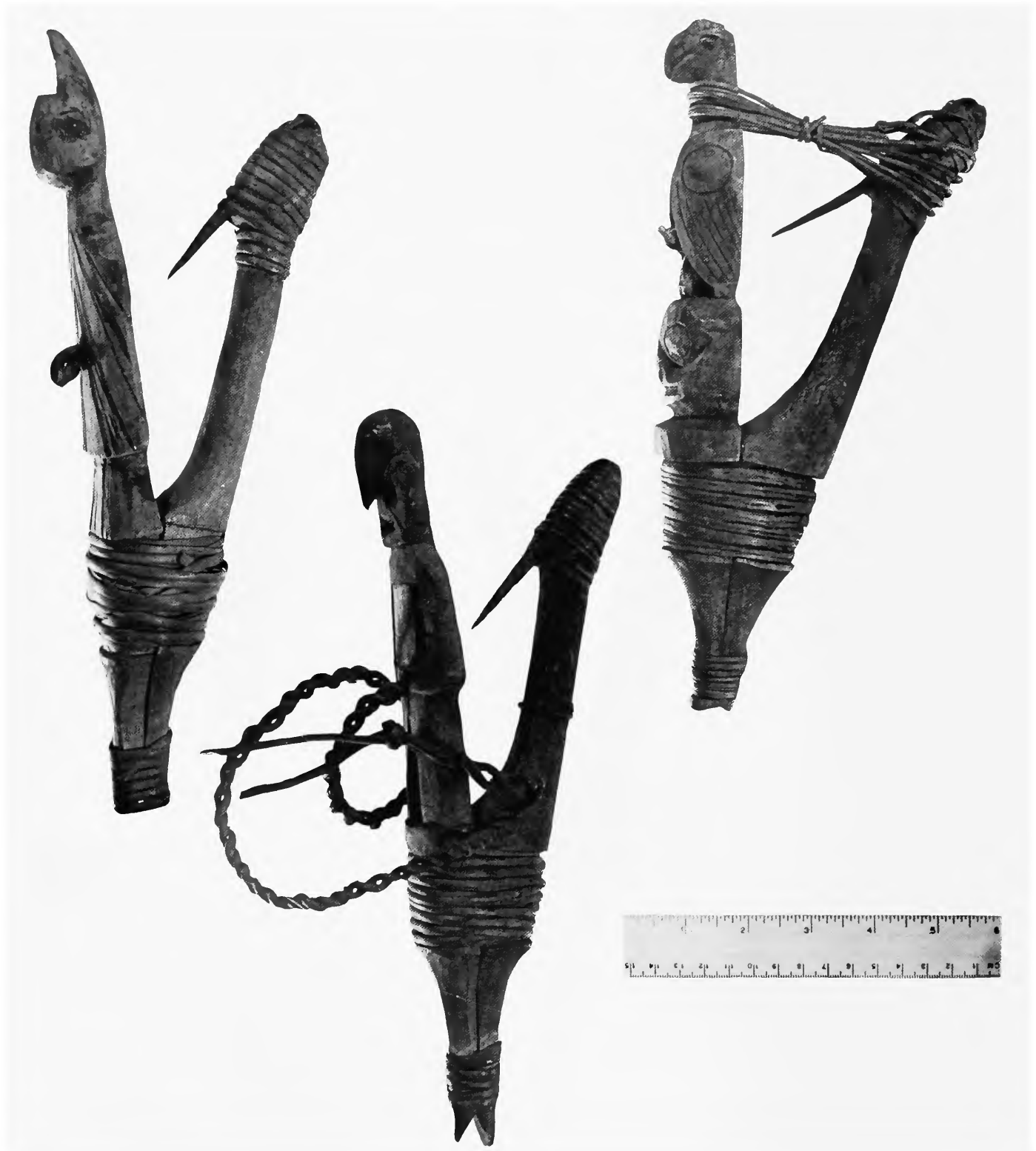


PLATE 115

Halibut Hooks. *Left*, Hook carved to represent a crow; the bill is broken (AMNH 19/1147). *Center*, Hook carved to represent a spirit with a crow's head that lives in the water (AMNH E/1145). *Right*, Hook carved to represent an eagle on a man's head (AMNH 19/1157). All were collected by George T. Emmons at Yakutat before 1888. Scale in inches and centimeters.



PLATE 116

Powder horns, bullet mold, and shot pouch. *Top, left to right:* Powder horn (4 inches long) carved to represent a man's head with head-dress, collected by George T. Emmons at Yakutat before 1909 (TBM/WSM 1747). Bullet mold (3½ inches long) and lead bullet (PU 5181); and shot pouch made from a bird's foot (scale in centimeters and inches) (PU 5171); both collected by William S. Libbey at Yakutat in 1886. *Bottom, left to right:* Powder horn, collected by Emmons at Yakutat before 1888; scale in inches and centimeters (AMNH E/1903). Powder measure of mountain goat horn carved to represent the Eagle, collected by William S. Libbey from Chief Yen-at-setl at Yakutat in 1886; scale in inches and centimeters (PU 5149).

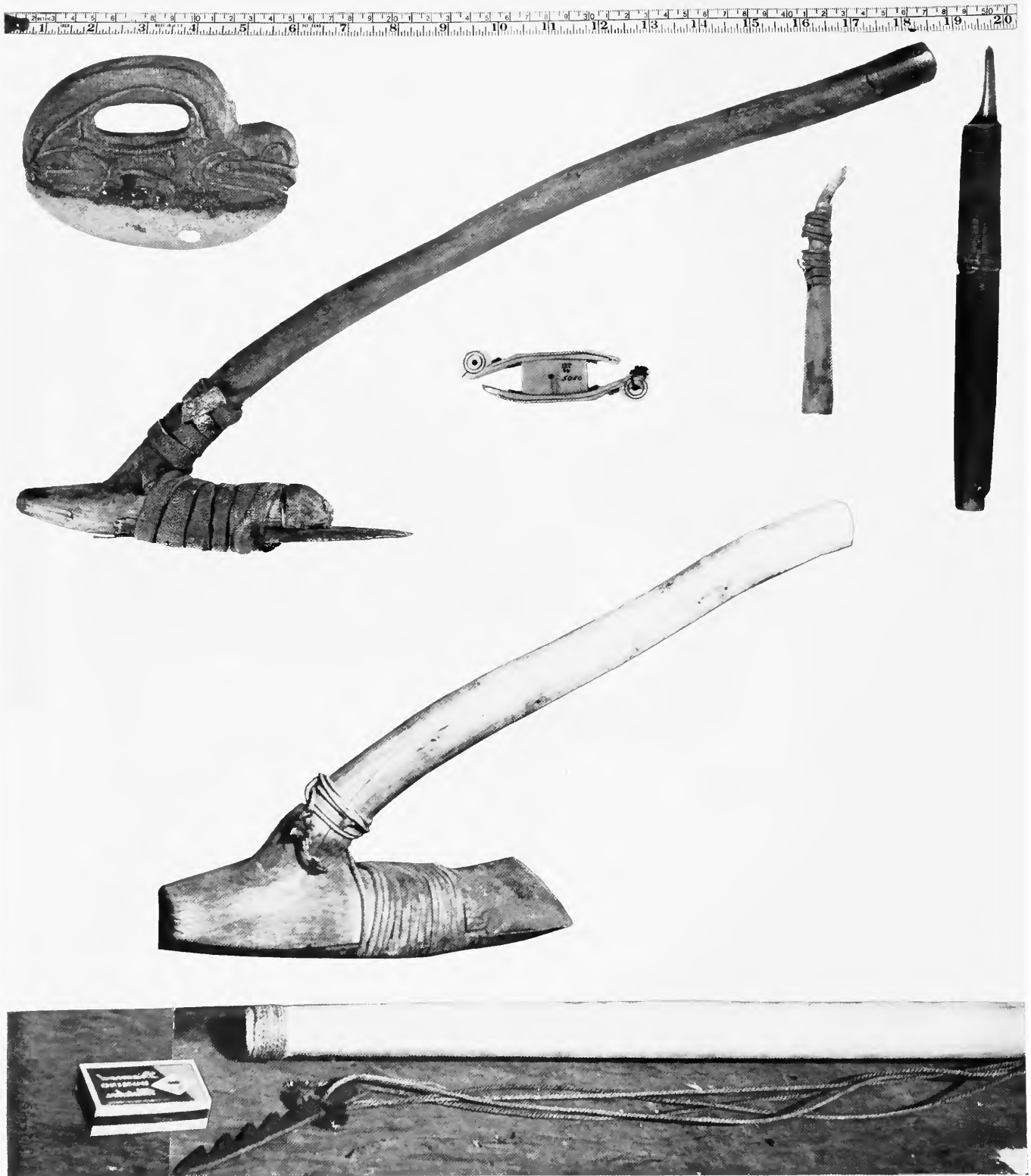


PLATE 117

Yakutat tools. *Top, from left to right:* Ulo with iron blade and wooden handle carved to represent a bear (PU 5182). Adz with iron blade and sealskin lashing (PU 5180). Ivory reel for twine, found in the shaman's box of paraphernalia (PU 5080; see pl. 170). Engraving tool with beaver tooth blade (PU 5184). Crooked knife with steel blade (PU 5183). All were obtained by William S. Libbey at Yakutat in 1886. Scale in inches and centimeters. *Bottom:* Modern adz with iron blade (handle is about 14 inches long); and harpoon for seal and salmon, with an iron head about 5 inches long, and a shaft about 12 feet long. (Matchbox for scale is 2 inches long.) Photographed at Yakutat, July 1952.



PLATE 118

Horn spoons and dish. *Top, from left to right:* Spoon of mountain goat horn, used to drink oil on ceremonial occasions; collected by George T. Emmons at Dry Bay before 1888; scale in inches and centimeters (AMNH E/267). Two spoons of eagle beak; collected by Emmons at Yakutat before 1909; scale in inches (TBM/WSM 2003 a, b). Two ordinary spoons of mountain sheep horn, collected by Emmons at Yakutat before 1909; slightly less than half size (TBM/WSM 2001, 2005). *Bottom:* Feast dish of mountain sheep horn (10 $\frac{3}{8}$ inches long) carved to represent an owl at each end; formerly the property of a Stikine chief, it was traded to Yakutat where Emmons obtained it in 1885 (AMNH 19/696).



PLATE 119

Grease containers. *Top*, Rectangular dish with opercula on the rim (PU 5174). Bowl of burlwood with gut suspension cord (PU 5172) *Center*, Dish in the shape of a seal (PU 5175). *Bottom*, Small oval bowl with flaring rim (PU 5173). Vessel in the shape of a teapot (PU 5169). All were collected by William S. Libbey at Yakutat in 1886. Scale in inches and centimeters.



PLATE 120

Trinket boxes. *Left*, Double boxes. The sides are made of a single plank that was split and bent into a figure-8, then pegged together at the ends of the center partition and to the bottom. The top is attached by a sinew cord (PU 5170 D, F, C). *Right*, Single boxes, with sides made of a single bent plank pegged together at the corner and to the bottom, and top attached by a sinew cord (PU 5170 A, B, C). The figures on the tops and side panels are stained red. All were collected at Yakutat by William S. Libbey in 1886. Scale in inches and centimeters.



PLATE 121

Tobacco pipe and snuff mortars. *Top*, Pipe carved to represent an eagle; collected by George T. Emmons at Dry Bay before 1888; scale in inches and centimeters (ANMH E/2724). *Center*, Mortar, 5½ inches high, made of whale vertebra, from Dry Bay (PAM 48.3.-169). *Bottom*, Wooden snuff mortar, with base about 8 inches long, made by Sam George at Dry Bay in 1941, and photographed at Yakutat in July 1952. (Matchbox scale is 2 inches long.)



PLATE 122

Wooden pipes. *Top*, Wooden pipe bowl, 3 inches high, in the shape of an eagle or thunderbird; collected by George T. Emmons from a Dry Bay chief of the "Kutkowiee family" (i.e., X'atka' ayi sib) (MAI/HF 9427). *Bottom*, Pipe, 4½ inches high, carved to represent a bear, with a brass cap at the mouthpiece; "collected by G. T. Emmons at Yakutat in 1869" but more probably obtained from Yakutat natives at Sitka (MAI/HF 9212).



PLATE 123

Wooden pipes. *Top*, Pipe, 9¼ inches long, carved to represent a ship's cannon; it is brass bound, has a copper cartridge at the blowhole and a brass plate for the primer; collected by George T. Emmons at Yakutat or from Yakutat natives (MAI/HF 9207). *Bottom*, Pipe, 10 inches long, illustrating the Spirit of Lituya Bay as a Frog, with a Bear at the other end; they are shaking up waves at the mouth of Lituya Bay which are capsizing a copper canoe and its occupants; collected by Emmons in 1888 from the Daq̄dentan chief of Hoonah (MAI/HF 9205; cf. Emmons, 1911, fig. 50).



PLATE 124

Implements for working skins. *Top*, Ulo, with wooden handle and iron blade, collected by George T. Emmons at Yakutat before 1909, life size (TBM/WSM 1047). *Bottom*, Bone skin scrapers, also used as knives for skinning small animals; collected by Emmons at Dry Bay and Yakutat before 1888; scale in centimeters and inches (AMNH E/377, 379, 2120 a, b).

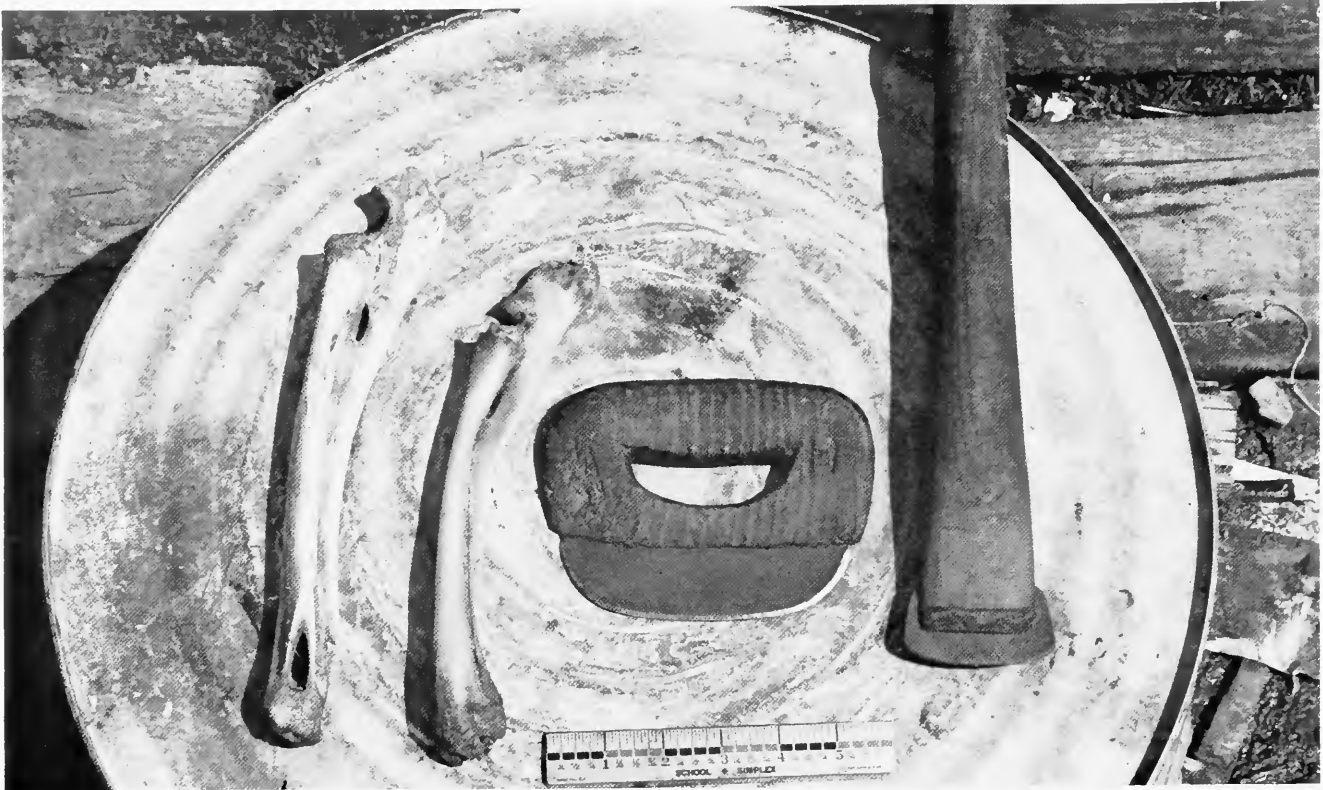


PLATE 125

Modern implements for working sealskins. *Top, from left to right:* Two beaming tools made of trimmed and sharpened ulna from imported reindeer meat; an ulo with wooden handle and iron blade; and a long-handled scraper with iron blade; all made by Sampson Harry and photographed at Yakutat in 1949. *Bottom, from left to right:* Wooden last for shaping moccasins made for sale; an ulo with wooden handle and iron blade; a long-handled scraper with iron blade; laid on a sealskin in a drying frame; used by Mrs. Minnie Johnson during July–August 1952.

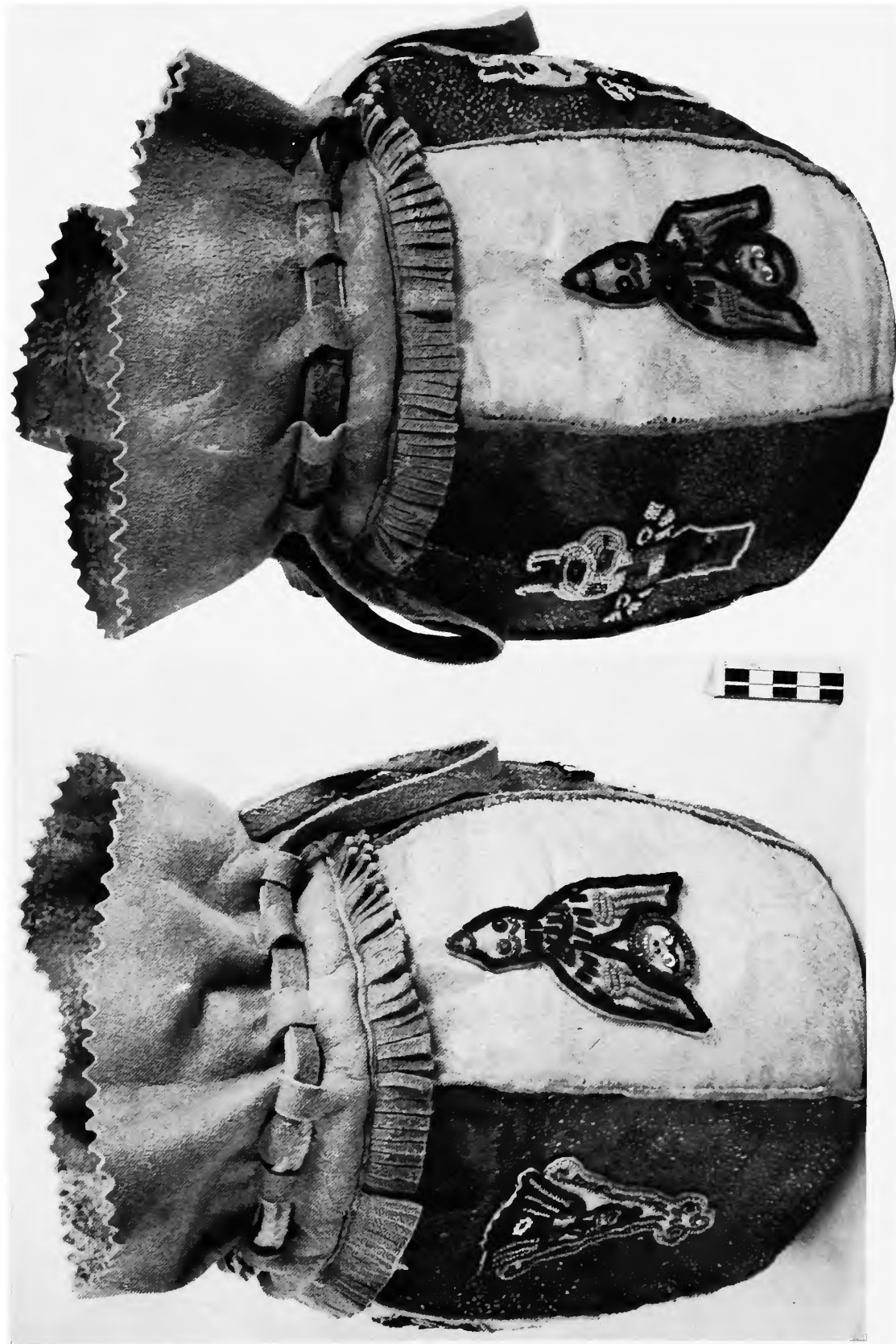


PLATE 126

Halibut skin bag, made by Mrs. Minnie Johnson at Yakutat in 1954. The use of alternating panels of back and belly skin from the halibut, sewed to a round halibut skin bottom, was like that employed in making large waterproof storage bags. Mrs. Johnson has added a top of tanned moose hide (procured from the interior) to convert this model into a lady's tote bag. The panels are decorated with beaded felt applique figures (cut from moccasins tops), illustrating two episodes of the Raven cycle. On the left, Raven climbs down a kelp stem to get a sea urchin under the water. On the right, Raven flies away with the disk of the sun. Another subject (not shown, but repeated on two panels) is a Thunderbird totem pole. (Scale in centimeters. Photograph by Karl Dimler, Bryn Mawr College.)



PLATE 127

Inherited family possessions. *Top*: Objects that had belonged to Lituya Bay George (1854–1926) and his relatives, inherited by his daughter Esther (Mrs. Chester Johnson); photographed at Yakutat in 1949. *Left to right*: Purple Hudson's Bay Company cockade that had belonged to Mrs. Lituya Bay George's younger brother. "Octopus finger" dancing bag, formerly belonged to Lituya Bay George. Wooden box, about 12 inches high, made about 1900 for Mary, Mrs. Lituya Bay George. *Bottom*: Objects that had belonged to Anna Daknaqin (1847–1912), inherited by her daughter, Mrs. Minnie Johnson, and photographed at Yakutat in 1949. *Left to right*: Berry basket (bottom view). Two spoons of mountain sheep horn. Small box for trinkets.

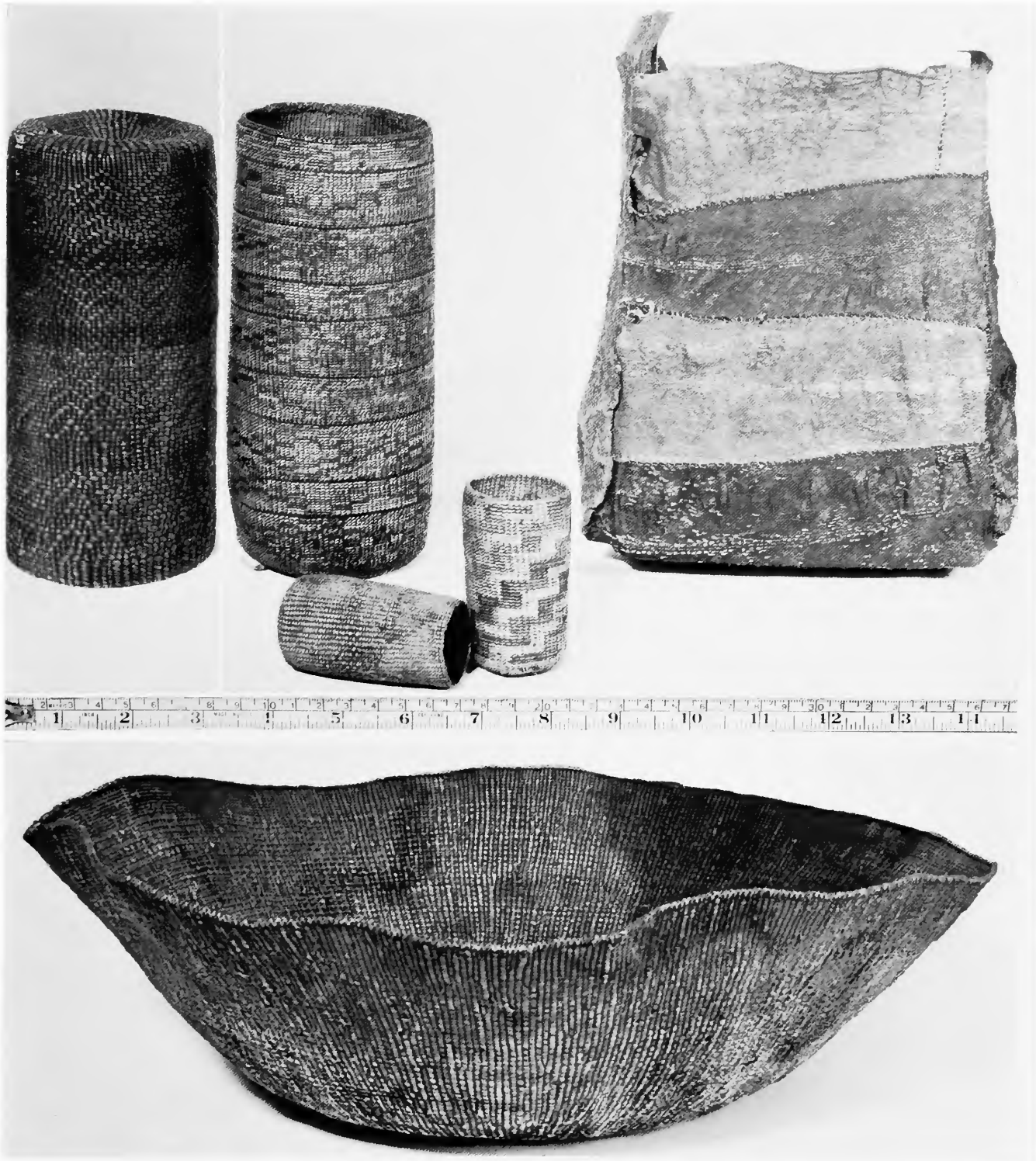


PLATE 128

Yakutat baskets and bag. *Top, from left to right:* Spruce root basketry cover and cylindrical work basket decorated with false embroidery (PU 3988). Smaller decorated cylindrical basket with cover, described as a needle case or shot pouch (PU 3990). Oblong bag of fish skins, alternating tan and brown, used to hold sewing implements (PU 5192). All collected by William S. Libbey at Yakutat in 1886. Scale in centimeters and inches. *Bottom:* Berry basket, 22 inches in diameter, stained with use and very faded; obtained by Fred Harvey at Yakutat (MAI/HF 8/1880).



PLATE 129

Yakutat berry baskets. *Top*: Basket, 14 $\frac{1}{2}$ inches in diameter, with design in alternating bands of red and blue (MAI/HF 8/1878). *Bottom*: Basket, 20 inches in diameter, decorated with bands of red and purple (MAI/HF 8/1881). Both were collected by Fred Harvey at Yakutat.



PLATE 130

Spruce root basket, 3 inches high, with braided handle and design representing birds; collected by J. E. Standley at Yakutat before 1900 (MAI/HF 5/3629).



PLATE 131

Yakutat baskets. *Top*, Basket tray for screening berries, 21.7 cm. in diameter (USNM 313,289). *Center, left*, Small open basket, 13.8 cm. high, with bands of false embroidery; from the Victor J. Evans estate, 1931 (USNM 360,633). *Center, right*, Covered basket with rattle top, 19.5 cm. high, decorated with bands of false embroidery in yellow and brown straw; from Mrs. Herma R. Smith, 1942, but obviously very old (USNM 281,961). *Bottom*, Basket, 10.5 cm. high, in a coarse weave with decoration of false embroidery in straw colored by commercial green, yellow, and orange dyes; from Louis C. Fletcher, 1913 (USNM 227,584). All baskets are a little less than half natural size.



PLATE 132

Yakutat baskets. *Top*, Basket made at Yakutat but traded to the Alaska Peninsula and collected by George T. Emmons before 1909; scale in inches (TBM/WSM 1210). *Bottom*, Covered basket, 4 inches high and $6\frac{3}{4}$ inches diameter, made by Mrs. Emma Ellis at Yakutat, with design of brown and yellow native colors (PAM 48.3.640 a, b).



PLATE 133

Spruce root basket, with false embroidery of colored grass. Collected by George T. Emmons at Yakutat before 1888. Dimensions unknown (AMNH E/2318; neg. No. 31667).



PLATE 134

Yakutat doll and moccasins. The doll in Athabaskan costume of soft tanned caribou skin (from the interior) was made by Mrs. Minnie Johnson for Catharine McClellan. The hair is black commercial yarn. The baby in the pouch has an umbilical cord amulet fastened to the right side. The moccasins and moccasin tops were made by various Yakutat women for sale. (Photographed at Yakutat in 1952.)



PLATE 135

Yakutat silver and beadwork. *Top, left to right:* Obverse and reverse of a silver feather worn by the "deer" in a peace ceremony; incised to represent the Owl, and the Raven and Humpback Salmon; probably one of two feathers worn by Joseph Abraham (Teqwedi) when he was seized by the K^wackqwan in 1904 (?); property of Helen Bremner; photographed, with scale in inches, at Yakutat in 1952. Silver feather worn by the "deer" in a peace ceremony, incised to represent the Eagle and Shark on one side and on the other (not shown) the Bear, all crests of the Teqwedi; probably one of a pair of feathers worn by Mrs. Situk Jim (K^wackqwan) when she was seized by the Teqwedi as the opposite of Joseph Abraham; (a lump of clay obscures the tip) (Rasmussen collection, PAM 48.3.3069). *Center, left to right:* Bracelet of glass beads (PU 5142). Labret of silver or zinc (?) (PU 5127). *Bottom, left to right:* Silver bracelet with incised floral design (PU 5124). Silver bracelet with incised design representing the American eagle (PU 5126). The silver and bead bracelets and the labret were collected by William S. Libbey at Yakutat in 1886. All objects are natural size; see scale in centimeters and inches.



PLATE 136

Comb and amulets. *Top*, Obverse and reverse of a wooden comb, carved to represent the Bear and a spirit; formerly owned by Chief Yen-at-setl of Yakutat (PU 5056). *Bottom, left to right*: Obverse and reverse of a slate scratching amulet in the shape of a copper, with a ring for a suspension cord to hang from the neck, incised on one side with a human figure (PU 5103). Obverse and reverse of a slate scratching amulet, with hole for a neck cord, incised with designs representing the Eagle on one side and the Shark on the other (PU 5114). All collected by William S. Libbey at Yakutat in 1886. Scale in centimeters and inches.



PLATE 137

Amulet and spinning tops for gambling. *Left*, Obverse and reverse of a slate scratching amulet, with neck cord of braided sinew, and incised designs on both sides (PU 5098). *Upper right*, Obverse and reverse of a slate disk for a top used in gambling games, incised with the Humpback Salmon on one side and the Raven on the other (PU 5094). *Lower right*, Obverse and reverse of a bone disk for a top used in gambling games, with a Frog incised on one side (PU 5087). All collected by William S. Libbey at Yakutat in 1886. Scale in centimeters and inches.

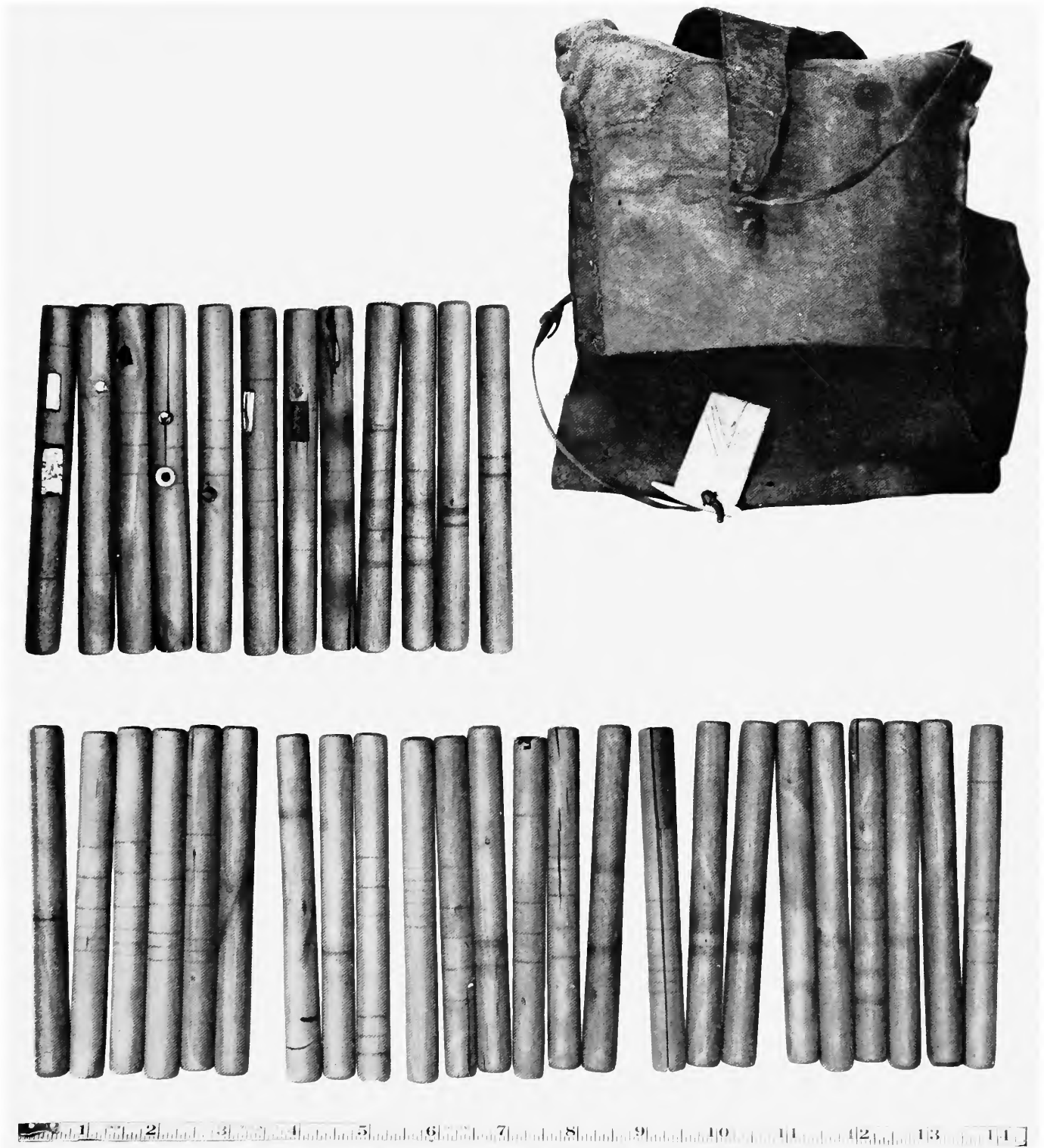


PLATE 138

Gaming counters and container. Thirty-six counters for a gambling game, some inlaid with abalone shell; found in a skin bag with a long flap and a bone toggle for fastening; collected by William S. Libbey at Yakutat in 1886 (PU 5167). Scale in inches.

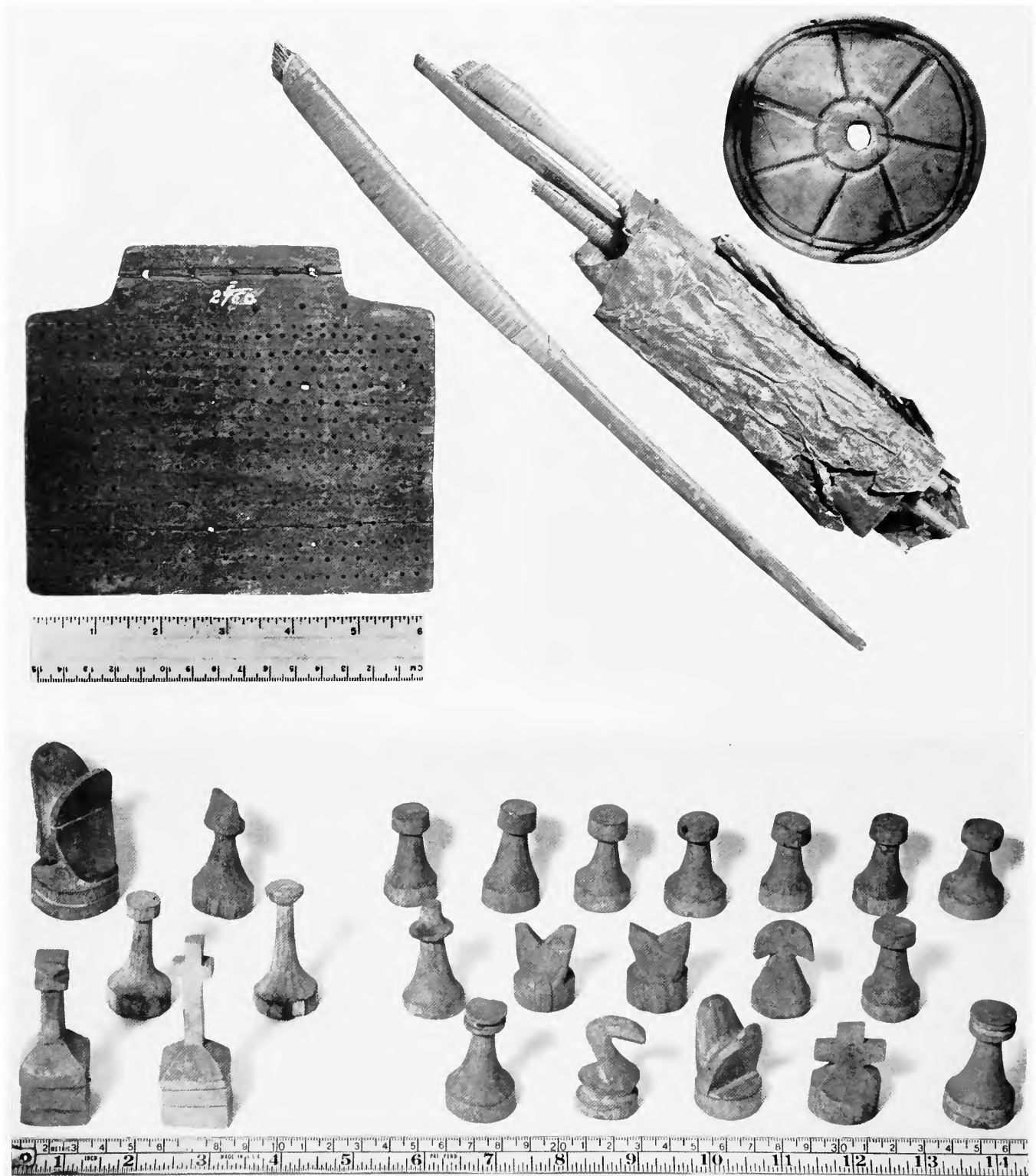


PLATE 139

Gaming implements and paintbrushes. *Top, left to right:* Counting board collected at Yakutat by George T. Emmons before 1888; scale in inches and centimeters (AMNH E/2760). Paintbrushes in a skin case, collected by Emmons at Yakutat before 1888 (AMNH E/939 A, B; neg. No. 323374). Bone disk, $2\frac{1}{4}$ inches in diameter, for a top used in gambling games, collected by Emmons at Yakutat before 1909 (TBM/WSM 1865). *Bottom,* Wooden chessmen or checkers, stained red, and evidently belonging to two or more sets; collected by William S. Libbey at Yakutat in 1886; scale in centimeters and inches (PU 5166 A, PU 5166).



PLATE 140

Joseph Abraham (1867–1917) in his song leader's costume, 1900 (?). Identified by his nephew, Sheldon James, Sr.
(After Drake, 1935.)

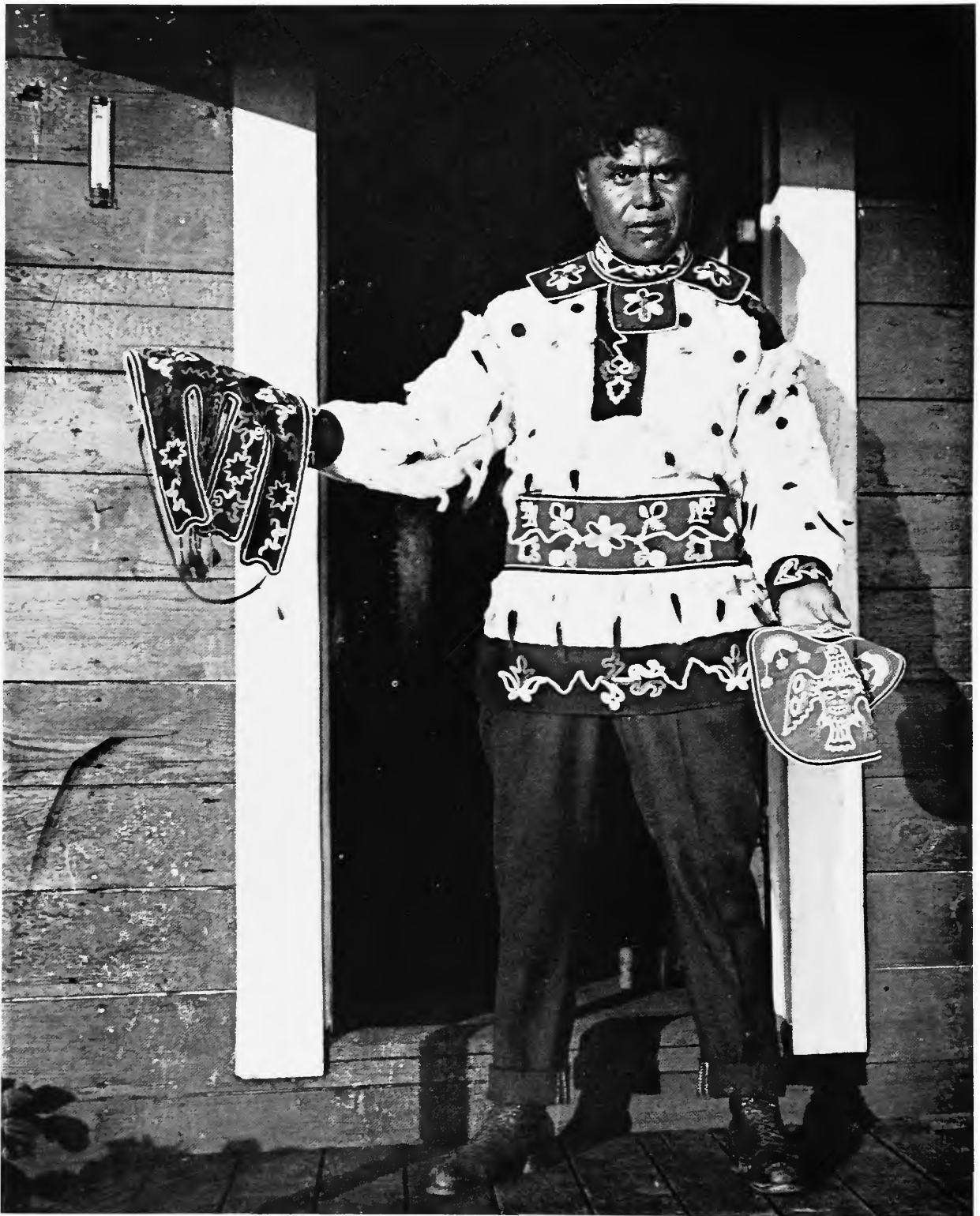


PLATE 141

Clarence Peterson, Tl'uknaḡadi, wearing an ermine shirt decorated with (red ?) flannel and beadwork, and holding a "devilfish finger" dancing bag in his right hand and a beaded bib in his left. The coat, bag, and bib were worn by Frank Itallo, Cankuḡedi, in a picture (pl. 215,a) taken in Thunderbird House, Yakutat, about 1920. (Photograph by Fhoke Kayamori sometime before Peterson's death in 1942; courtesy of Mr. and Mrs. Harry K. Bremner.)



PLATE 142

Ned Williams, "Dah-clet-jah" (1878-1948 or 1949), photographed at Sitka by W. C. Chase in 1906. The costume evidently belonged to the photographer, since Chief Anatlahash of Taku posed in the same headdress and Chilkat blanket for his portrait; see Keithahn, 1963, p. 28. (Courtesy Bancroft Library, Univ. of California, Berkeley.)



PLATE 143

Teqwedi heirlooms on the porch of Shark House at Yakutat. *From left to right:* Chair with spruce root hat, with painted designs suggesting "coppers," topped by cylinders and ermine skins. The Killerwhale Drum, with its fin standing on it (see pl. 164). On the drum is a spruce root hat with painted design, evidently the Killerwhale Hat (see pl. 145) before the cylinders were added to it (taken from the hat on the chair?). Cane with carved end, suggesting a face, ornamented with a tuft of human hair. Against the window frame leans a Killerwhale Fin dance paddle with its painted blade tipped with human hair and a carved figure protruding just above the handle (see pl. 163). The little girl (Louise Peterson, born 1905) and the youth (Harry K. Bremner, born 1893) both wear Chilkat blankets. At the corner of the house, in the shelter under the projecting roof, is number 3 of the Shark Posts (see pls. 86 and 87). (Photograph by Fhoki Kayamori, about 1912. Courtesy of Mr. and Mrs. Harry K. Bremner.)



PLATE 144

Teqwedi and K^wackqwan heirlooms in Shark House, Yakutat. Mary James (born 1926), then Mrs. Sam Henninger, wears the K^wackqwan beaded Raven Shirt which belonged to her aunt, Mrs. Jim Kardeetoo. Draped over the chair on the extreme right is a beaded garment, also belonging to her aunt, called the Mount Saint Elias Blanket (*sic*, or Shirt). All of the other heirlooms belonged to the Teqwedi and were held by Jim Kardeetoo, chief of Shark House. They are, *from left to right*: The fin of the Killerwhale Drum (see pl. 164) held by Mary Henninger. The Killerwhale Hat with painted designs, three woven and three copper cylinders, and ermine tails (see pl. 145). The Brown Bear Chilkat Blanket (under the hat). Two canes that belonged to the shaman Tek-'ic (that on the left is the poisoned sword cane that was taken from "Stanislas," the commander of the Russian post). The shaman's copper dagger hanging in a beaded sheath from the portrait on the wall (called the Sun Dagger; the human figure on the handle represents the Sun's Child). The shaman's headdress, called Sun's Ears, made of skin and decorated with human hair, abalone shell, and baleen (see pl. 86). On the chair under the portrait is a wooden headdress carved to represent a bird (Golden Eagle on a rock?); it is inlaid with abalone, and from it hangs a cape of ermine skins (see pl. 156). (Photograph by Fhoki Kayamori; courtesy Mr. and Mrs. Harry K. Bremner.)



PLATE 145

Ceremonial garments of the Bear House Teqwedi. The Killerwhale Hat, formerly owned by Jim Kardeetoo, is painted with a Killerwhale design in light blue, red, white, and black. Formerly, the hat was painted dark green. Attached to the top are six cylinders; three of woven spruce root and three of native copper over maple wood. These had evidently been taken from another hat. The hat is very old and is supposed to have been found on the ocean beach near the mouth of the Situk River, supposedly washed ashore from one of the canoes wrecked in Lituya Bay before the Russians came to Alaska. (PAM 48.3.597). The Brown Bear Coat formerly belonged to Situk Jim (d. 1912). The central part of the design in blue, yellow, and white is of mountain goat wool. Most of the rest, including the back and sleeves, is of commercial yarn. The coat is edged at the neck and wrists with land otter fur, and two gussets of otter fur have been let into the sides because the coat was too small for the wearer. The design as a whole represents a brown bear; the three central faces are those of the Bear, the Tlingit woman who married the Bear, and, below, their cub-child. On the back (not shown) is an inverted face which signifies that the wearer will soon invite his hosts to a potlatch. (PAM 48.3.548.)

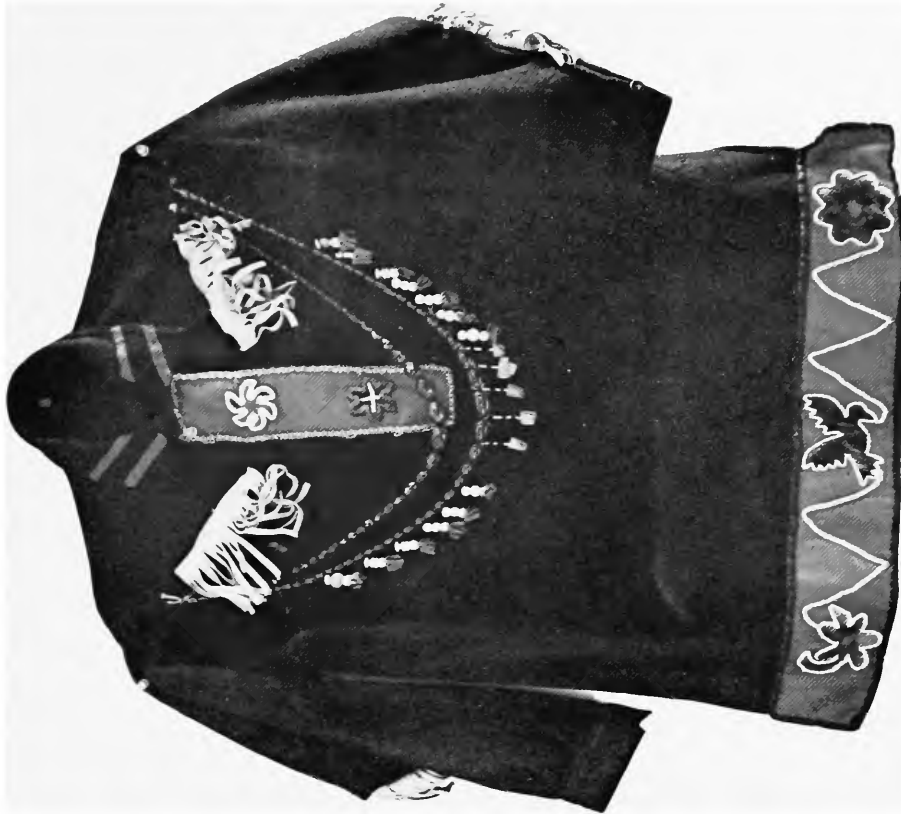


PLATE 146

Yakutat dance shirts. *Left*, Shirt of tanned skin with beaded panels of scarlet flannel and a fringe at the bottom of dark green and yellow leather tabs. Purchased from Mrs. Minnie Johnson in 1950. *Right*, Coat or shirt of dark blue cloth trimmed with red and designs in glass beads, and with two strings of Bakelite beads across the chest. Purchased from Mrs. Jenny Jaek in 1950. Both are now in the Alaska State Museum, Juneau. (Photographs by Edward Keithahn.)



PLATE 147

Mount Saint Elias Shirt and beaded vest. *Left*, Mount Saint Elias Shirt of the Kwackqwan; of dark blue cloth, with red trim and decorations of glass beads and mother-of-pearl buttons; the panel in the center represents Mount Saint Elias. Purchased by Maynard M. Willer at Yakutat in 1946. *Right*, Ordinary vest decorated with glass beads in a floral design; probably the same as that worn by Joseph Abraham as song leader (pl. 140). Purchased from Mrs. Minnie Johnson in 1950. Both are now in the Alaska State Museum, Juneau. (Photographs by Edward Keithahn.)

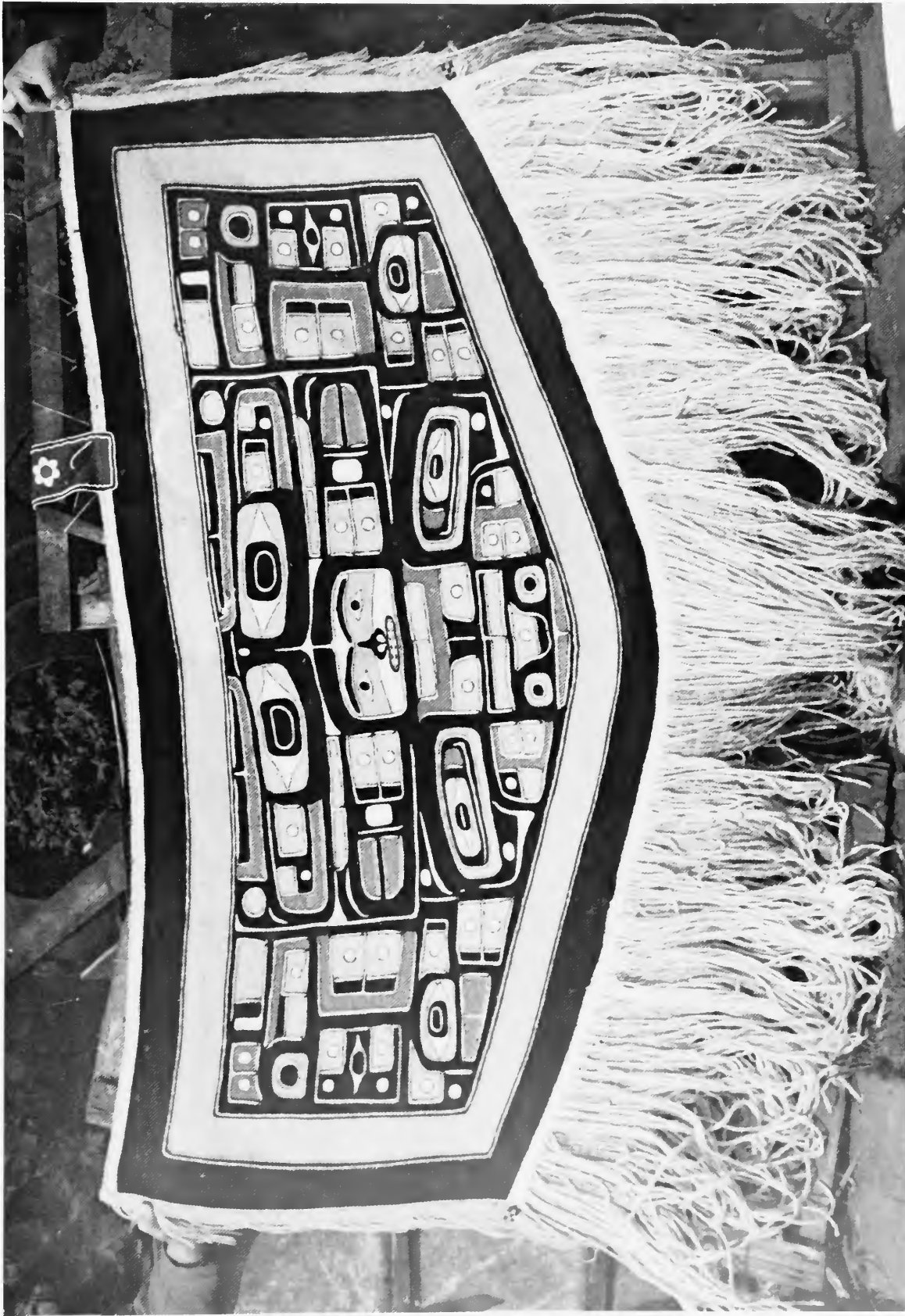


PLATE 148

Chilkat blanket with Raven design. This blanket, formerly belonging to Anna Daknaqin, Ty'uknaqadi, has a design symbolizing the Raven, as well as a beaded Raven on the neckband (not shown). (Photographed at Yakutat in 1949.)

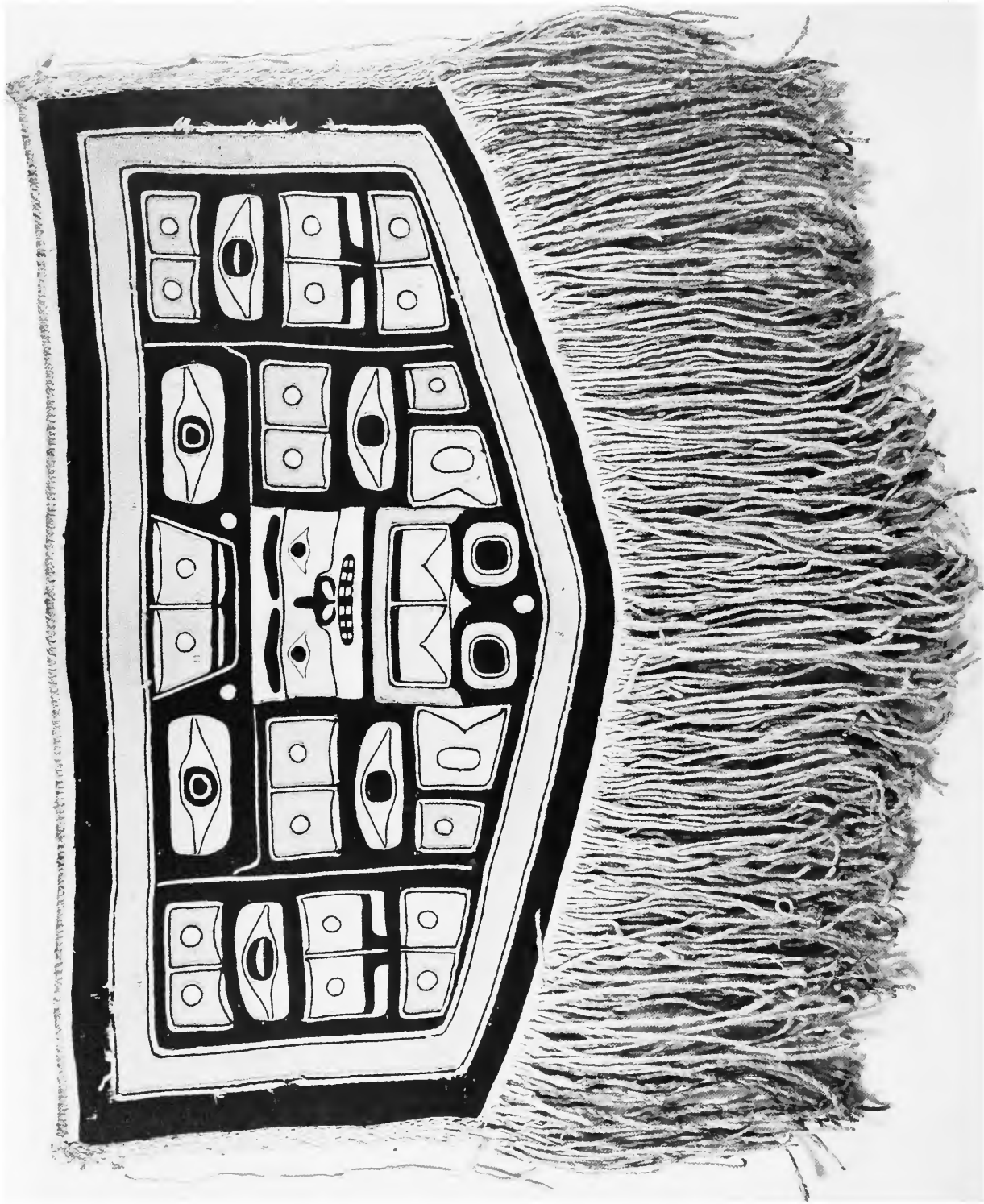


PLATE 149

Chilkat blanket for a child, collected at Yakutat in 1914 by Mrs. Ella Cupples (TBM/WSM 1-210).

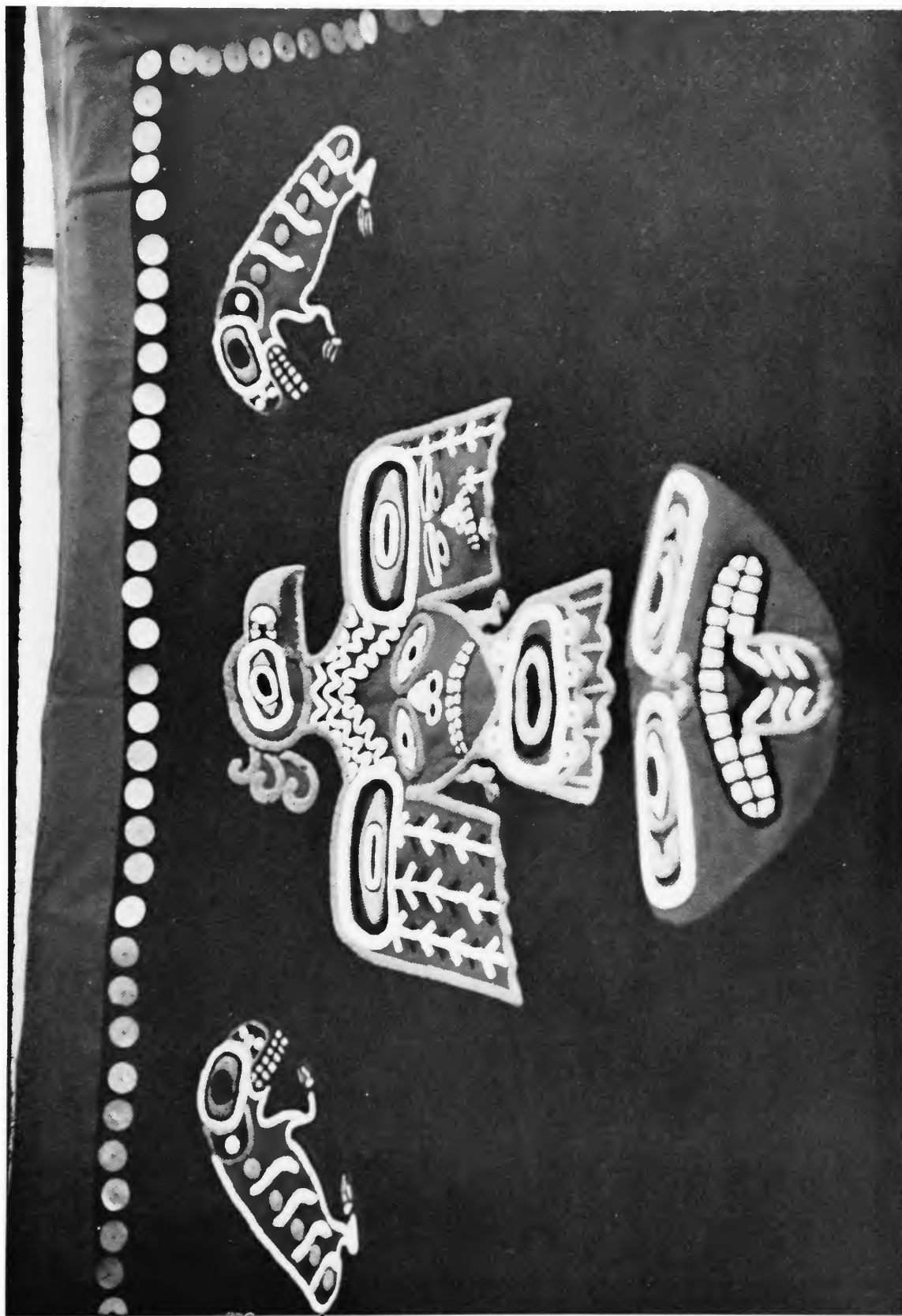


PLATE 150

Thunderbird Blanket of the Cankuqedi. This sib blanket is of dark navy blue broadcloth, with a red border outlined by mother-of-pearl buttons (almost as large as half-dollars). These are said to have been given to the Dry Bay shaman, Gutcda, as part of his fee for curing Sitka Ned. The beaded design represents the Thunderbird in the center, above a face (symbolizing a mountain?), and flanked by two animals (probably wolves). The blanket was made for Jack Peterson (1870-1938), and was probably first worn by him about 1916. (Photograph by Catharine McCellan at Yakutat in 1952.)



PLATE 151

Ahrnklin River Blanket of the Drum House Teqwed. The blanket is of dark navy broadcloth with a red broadcloth border and beaded applique figures on red broadcloth. The neckband (not shown) has a beaded floral design. The face at the top (suggestive of a bear) represents the mountains and glaciers at the head of the river, from which flow two tributaries that unite to form the main stream. The latter runs into the mouth of a figure suggesting a land otter. Above, on each side, are two heads symbolizing clouds; below are a pair of large eyes symbolizing mountains; on each side of the river are two wolves. The beads used are white, light and dark blue, black, yellow, and green, with gold metallic beads for the eyes. This blanket, owned by Olaf Abraham, is said to have been made about 1910. (Photographed at Yakutat in 1952.)



PLATE 152

Harvey Milton wearing the Mount Saint Elias Blanket of the Kwaackqwan which he inherited from his uncle, Young George (1870-1915). It is a white commercial blanket with machine stitching to symbolize Mount Saint Elias with clouds about the summit; a row of faces; the Humpback Salmon; and a two-headed monster (perhaps the rock at the mouth of the Humpback Salmon Stream). (Photographed at Yakutat in 1954.)

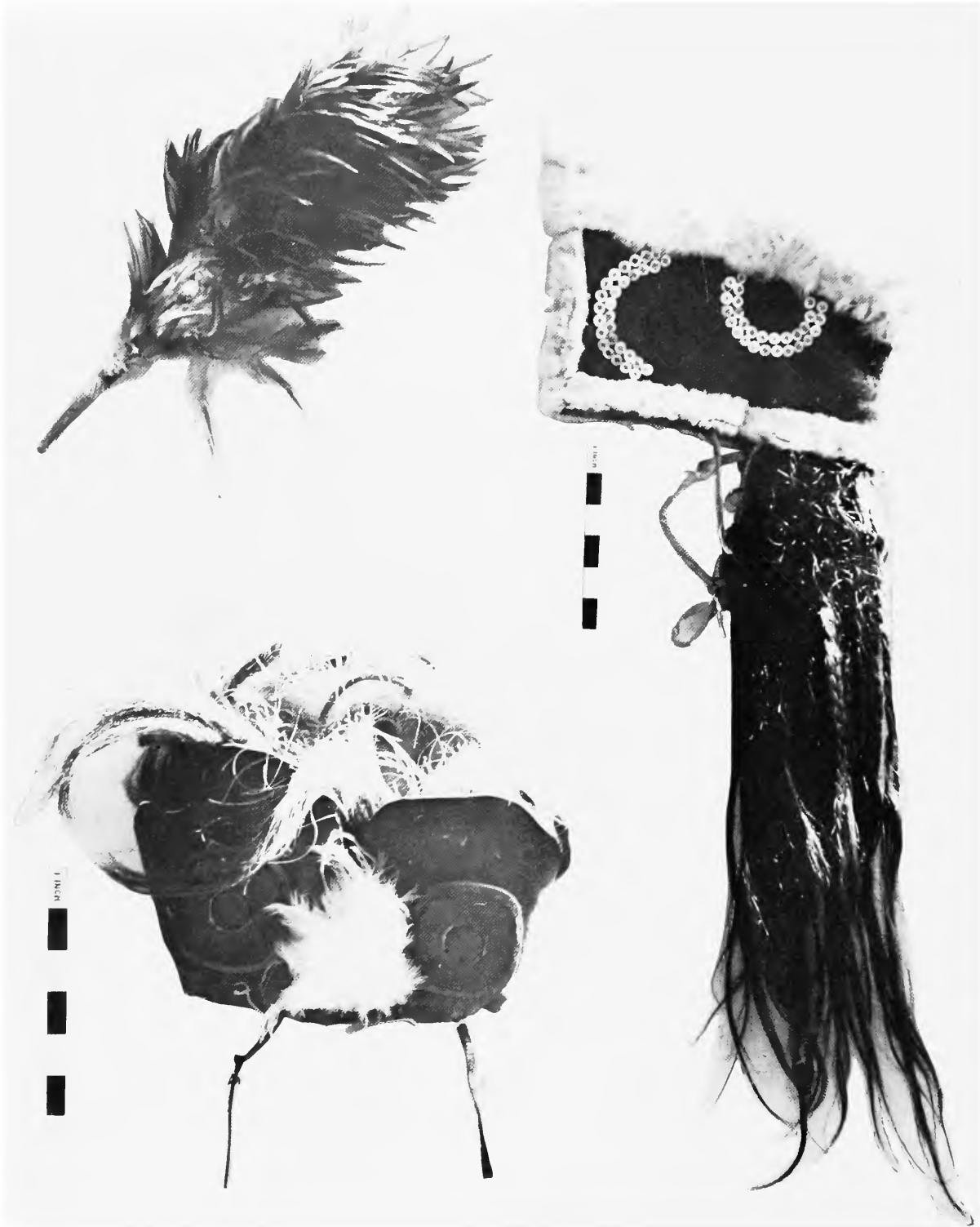


PLATE 153

War bonnet and Bear's Ears headdress. *Top left*, Hudson's Bay Company cockade of dyed chicken feathers; purchased from Mrs. Minnie Johnson in 1950. *Right*, War bonnet, belonging to the Tl'uknaḡadi, made of red flannel trimmed with ermine and mother-of-pearl buttons, and 35 braids of human hair. Purchased in 1950 from Mrs. Minnie Johnson who said of it: "There was a head piece with slaves' hair on it. It came from Guḡex. It was a cap with braids on it of the hair of every slave killed. Djimiq's father—my brother's wife's father had it. Qawuḡa, Dry Bay Chief George, had it, and after that it belonged to Lituya Bay George, whose name was Ciyuḡ. Then I had it. I sold it in Juneau." *Bottom*, Bear's Ears headdress of the Teqwedi, made of skin, painted wooden disks, feathers, and hair from a cow's tail. Purchased from Mrs. Jenny Jack in 1950. All are now in the Alaska State Museum, Juneau. (Photographs by Edward Keithahn.)

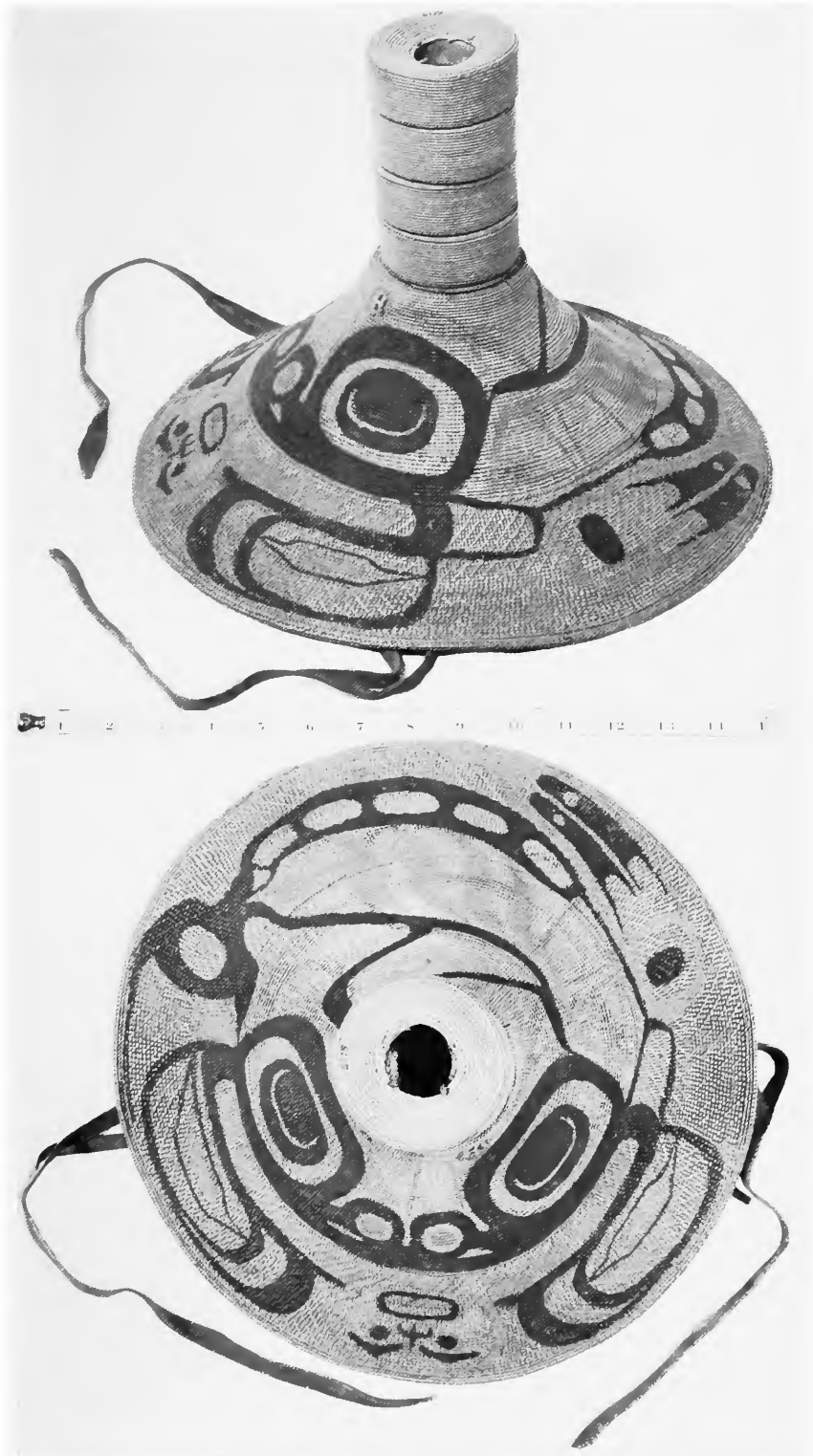


PLATE 154

Yakutat crest hat. Side and top views of a spruce root hat with four cylinders on top, and a Killerwhale design painted in red, black and blue. Collected by William S. Libbey at Yakutat in 1886 (PU 5179).



PLATE 155

Yakutat crest hats. *Top*, Recently made hat, 20 $\frac{3}{8}$ inches in diameter at the brim, formerly owned by Jim Kardeetoo (1862–1937). There are two Killerwhale designs in black, green, and orange false embroidery; the crown is lined with red wool; the tie strings are made of an old plaid Windsor necktie (PAM 48.3.598). *Bottom*, Top view of spruce root hat with painted design in red and black, (same scale as above), collected by William S. Libbey at Yakutat in 1886 (PU 5178).

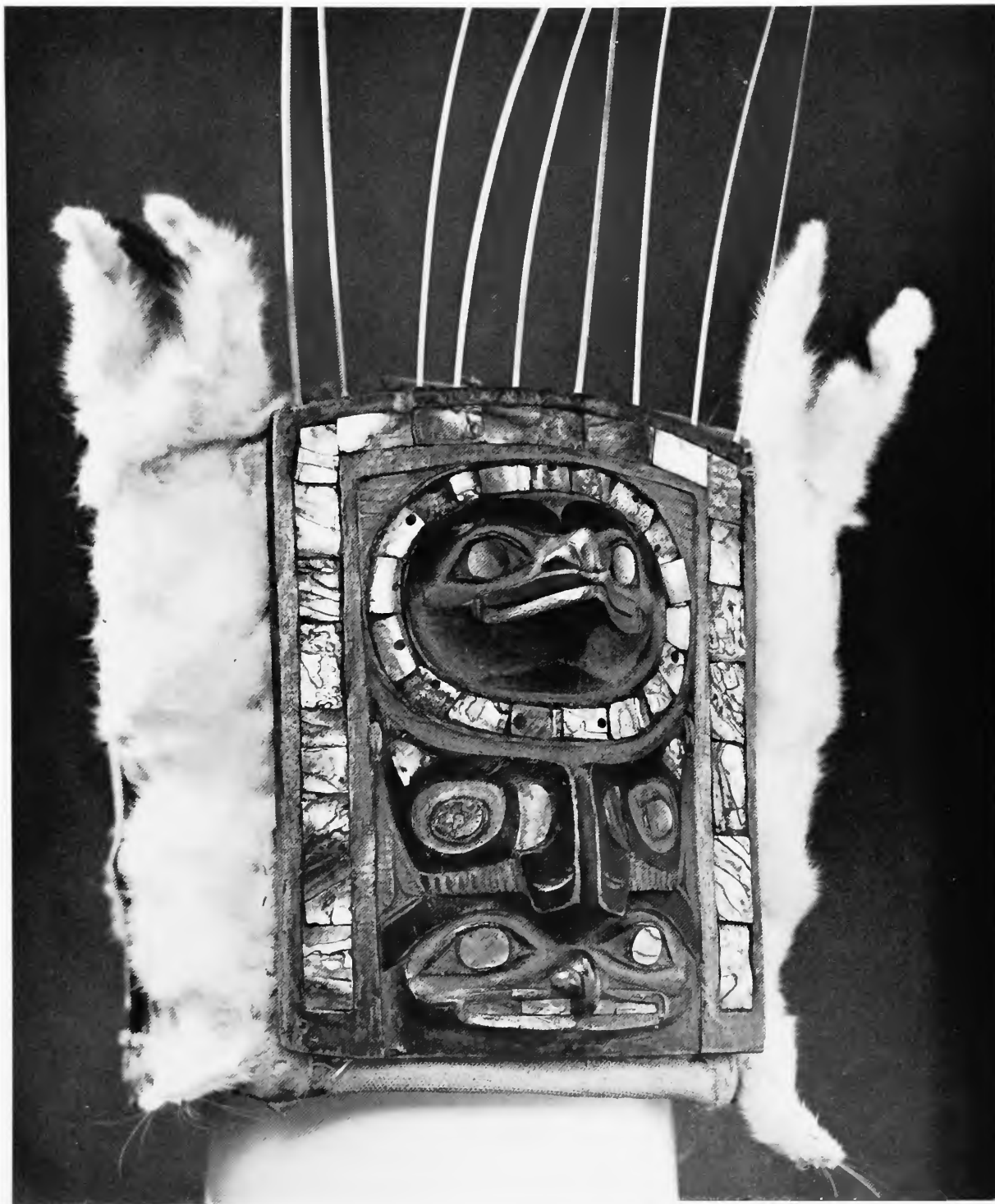


PLATE 156

Ceremonial headdress (caki'at) once belonging to Jim Kardcetoo, Teqwedi. The wooden carving, $7\frac{1}{8}$ inches tall, represents what "Mr. Henry, Yakutat," i.e., Henry Shada (1865 ?-1944 ?, Teqwedi), called a "Gidjuk on a rock". The head of the Golden Eagle is surrounded by an oval of abalone shell inlay (like the sun); below, the wings are folded together across the bird's body, their tips overhanging the face below. The latter suggests a Thunderbird but is probably a stylized rock. The maskette is painted vermillion, black, and green. The frame of the headdress is of whalebone, covered with canvas and red broadcloth. There are sealion whiskers and flicker feathers at the top, and an ermine skin on each side, as well as a cape of ermine skin lined with flour sacking and decorated with tufts of green, orange, purple, and yellow wool yarn (PAM 48.433).

PLATE 157

Teqwedi headdresses and dancing masks. *Top left*, A wooden maskette for a headdress said to have been owned by Kaḡ-da-ḡetl, Teqwedi chief of Shark House, probably Chief Minaman or Daqusetc, who died in 1890. This maskette represents a Golden Eagle grasping a creature (frog ?) between whose eyes is a large red disk. In its mouth, the creature holds three human faces said to represent the Eagle's children. The faces all are blue-green; the lips are red; and the Eagle's brows and the spaces around the creature's eyes are black. Abalone shell inlay was used for the eyes and around the upper edges of the maskette. Most of the inlay has fallen out, as have the flicker feathers and sealion whiskers that surmounted the top edge. This headdress is *not* the same as that worn by Chief Yen-aht-setl when photographed by William S. Libbey in 1886. (Kodachrome by Edward Malin at Yakutat in 1949.) *Top right*, A dancing mask used by the Teqwedi and made by Tom Coxe, K'ackqwan (d. after 1921), and son of the shaman, Tek-'ic. The mask is painted bright blue and red. (Photographed at Yakutat in 1949.) *Bottom left*, A Golden Eagle headdress made by a Tsimshian and purchased by a Yakutat man of the Drum House Teqwedi, Xaw-lr-gau, Yaqwan, before 1886. The eyebrows are painted black; the mouth, throat and forelegs are red; and the remainder (including the small figure—perhaps the groundhog—caught by the Golden Eagle) is blue-green. The "groundhog" was said to have been added "just to fancy the mask." The teeth and eyes of both figures, the ears of the "groundhog," and the rim of the mask, are all inlaid with abalone shell. The headdress is surmounted by sealion whiskers and flicker feathers (fastened to a felt crown). A long cape of ermine skins backed by white canvas would fall to the shoulders of the wearer. (Photographed at Yakutat in 1949.) *Bottom right*, A dancing mask representing an Eagle, made by B. A. Jack, K'ackqwan (1860–1949), for Ned Daknaqin, Teqwedi (d. before 1921), who wore it at a potlatch and paid the maker "so many dollars for his respect." The mask is decorated with feathers at the top and has suspension cords. The eyes are not pierced. The colors of the commercial paints used were not recorded. (Photographed at Yakutat in 1949).





PLATE 158

Crest helmets. *Top*, Crest helmet of yellow cedar, carved to represent the Frog on the back of some animal. The carving is old, but remains unfinished. It was taken in battle from the original owners, probably T'uknaḡadi, who later went to war and regained it. At one time, it was used as a mortar. Once owned by Mrs. Minnie Johnson, it was passed on by her to her first husband, Bill Gray, who gave it to Acton (a trader ?), from whom it was later acquired by Axel Rasmussen (PAM 48.3.416). *Bottom*, Eagle crest hat or helmet, formerly owned by Tanuḡ, Teqwedi of Yakutat, and purchased by Axel Rasmussen from Billy Jackson in 1945, and now in the Alaska State Museum, Juneau. (Photograph by Edward Keithahn.)



PLATE 159

Wooden helmet, originally with a plume, carved to represent a man with the face twisted either in pain from a mortal blow or in paralysis. It would have been worn with a wooden collar. Collected by George T. Emmons at Dry Bay before 1888 (AMNH E/453; neg. No. 291534). (Cf. Vaillant, 1939, pl. 83; d'Harnoncourt, 1941, pl. 168.)



PLATE 160

Copper war knife or dagger found by George T. Emmons before 1888 in the hand of a mummified shaman in a gravehouse on the bank of the Alsek River. The grip is covered with skin; the thong slips over the user's wrist (AMNHE/2536).



PLATE 161

Moosehide armor, collected by George T. Emmons at Yakutat before 1909 (TBM/WSM 1998).

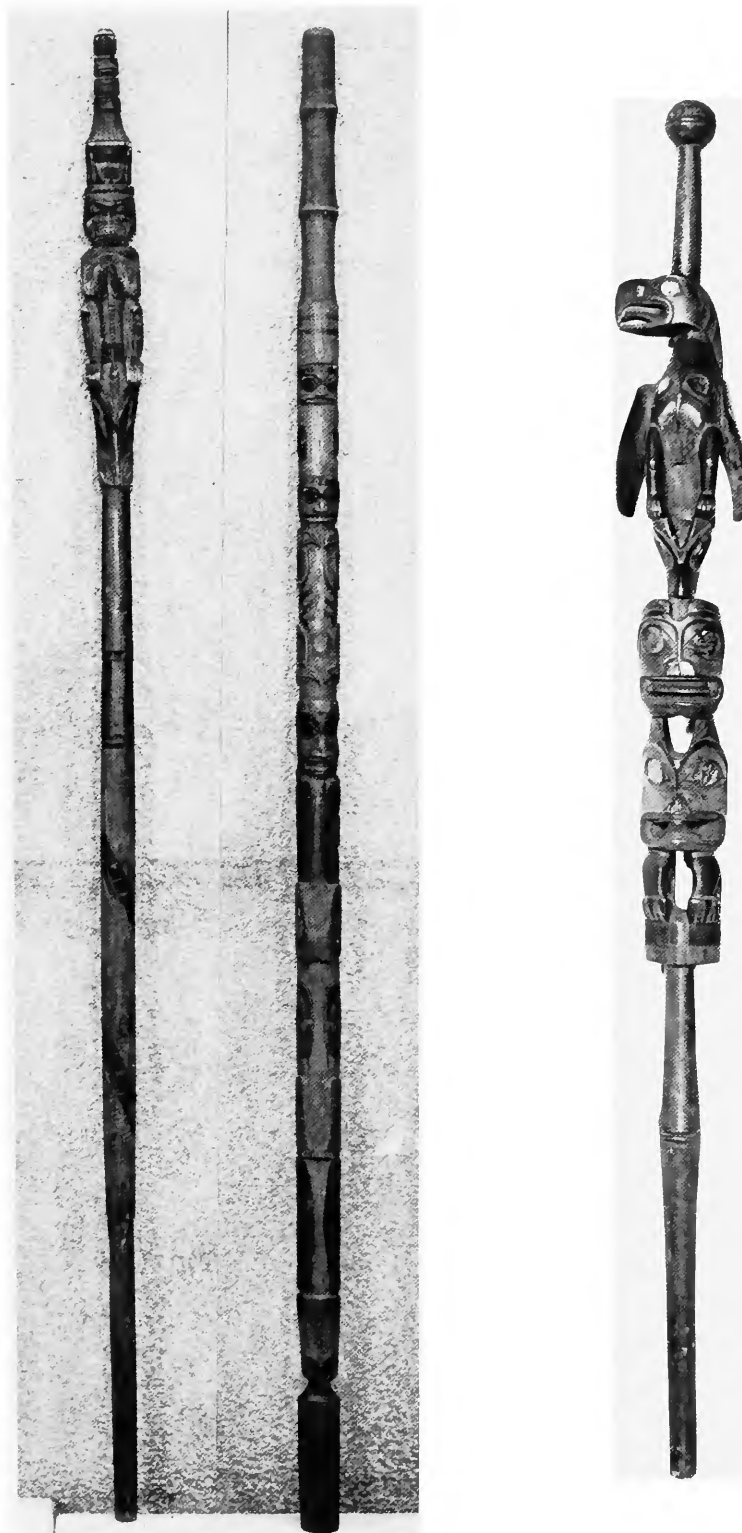


PLATE 162

Chief's staffs or canes. *Left to right*, A carved cane, 5 feet long, purchased at Yakutat, bearing figures representing (from top to bottom) a man wearing a chief's hat, a beaver in human form holding a fish to its chest, a wolf's head, and a spiral design on the lower part suggesting a snake (PAM 48.3.453; cf. Davis, 1949, fig. 3). A carved cane, 5 feet long, purchased at Yakutat, representing as a whole the windpipe of a bear (PAM 48.3.707; cf. Davis, 1949, fig. 5). A chief's staff, 57 $\frac{3}{4}$ inches long, painted in red, green, black and brown, inlaid with abalone shell, and carved to represent (from top to bottom) an eagle, wolf's head, bear's head, and wolf; this evidently belonged to the Cankuqedi (cf. pl. 215a), and was collected by George T. Emmons at Yakutat in 1926 (MAI/HF 15/1332).



PLATE 163

Song leaders' staffs. *Left to right*, Copper River staff of the K'ackqwan, formerly owned by George Young and Harry K. Bremner. The river is symbolized by a face with human hair and abalone eyes (near the bottom of the staff), and copper by a fish with a fringe of human hair on its tail that swims down; the figures are painted with commercial paint. (Photographed at Yakutat in 1954; see pl. 13.) Drum House Teqwedi staff carved and painted red, blue-green, and black to represent a wolf. The tail is missing. This staff was made by D. S. Benson (1869-1940?, Teqwedi) for Joseph Abraham (1867-1917, Teqwedi) shortly before the latter's death, and was used in the potlatch for Sidewise House at Yakutat in 1916 (see pl. 214c). (Photographed at Yakutat in 1949; cf. Malin and Feder, 1962, fig. 17. Now in the Denver Art Museum.) Teqwedi staff painted red and black and representing the Killerwhale's Fin and Natsalané, the man who made the first Killerwhale. This staff was formerly owned by Jim Kardeetoo, Teqwedi (see pl. 143), and is now in the Alaska State Museum at Juneau. (Photograph by Edward Keithahn.) Obverse and reverse of a model of a Tluknaxadi staff depicting an octopus with a naked female figure between the two pairs of tentacles. This represents the woman who married the devilfish. The original had belonged to Charley White; the model was made by B. A. Jack. (Photograph by Catharine McClellan in 1952.)



PLATE 164

Killerwhale Drum of the Teqwedi. The drum is $39\frac{3}{4}$ inches high and the fin $28\frac{1}{4}$ inches high. They were purchased from Jim Kardeetoo by Axel Rasmussen (PAM 48.3.490 a, b; cf. Davis, 1949, pl. 93). (See pl. 143.)



PLATE 165

Wooden drum, 37 inches high, with painted decoration representing an Owl with abalone eyes, evidently the Kwackqwan crest. Purchased by G. G. Heye at Yakutat in 1938 (MAI/HF 19/9099).



PLATE 166

Raven Drum of the K^wackqwan, held by Jerry Harry. Edna Harry wears a child's button blanket of navy blue broadcloth, trimmed with red borders and panels. (Photographed at Yakutat in 1949.)



PLATE 167

K'ackqwan memorial image. This image, 15 inches high, represents a man who was killed about 1891 at Icy Bay by a falling tree which pinned him to the ground. His body was found because someone noticed crows pecking at something. The image of the man with the body of an Owl, perched on a Crow (or Raven?), was carved from the wood of the tree that killed him. The image was placed on the table at each of several feasts given in his memory, a new ribbon being put on it on each occasion. The figure is painted blue-green, vermillion, white, and black, with human hair. It was originally obtained by W. J. Carruthers in 1936 from Billy Jackson, K'ackqwan (PAM 43.3.354; cf. Davis, 1949, pl. v in color).



PLATE 168

Wooden figurines from Yakutat. *Left to right*, Crude carving of a shaman, 24.5 cm. high, wearing a crown and holding a land otter upside down in front of his body; he stands on a squatting figure that is unusual in having a face at the back of the head as well as at the front; collected by W. H. Dall at Port Mulgrave (USNM 16,294). Human figure, 20 cm. high, of indeterminate sex, with some red paint on it: hollowed out in back suggesting a model for a housepost; collected by Dall at Port Mulgrave (USNM 19,293). Three carvings made by B. A. Jack (1860-1949) and photographed at Yakutat in 1949. These are: Unpainted model of a totem pole representing the Eagle on a rock. Model of a totem pole representing the She-bear and the Teqvedi man, Kats, whom she married. Figurine with moveable arms representing a shaman dressed in a dancing apron of tanned skin, with rattling necklace and a crown of horns. He is either wearing a mask or has facepaint to suggest the tentacles of an octopus. (Scale for the last three figures in inches.)



PLATE 169

Shaman's grave guardian from a gravehouse at Yakutat. This figure, 23½ inches high, carries spirit knives in its hands and stands on a seal. It was placed at the head of the shaman's corpse. Collected at Yakutat by George T. Emmons before 1888 (AMNH 19/378; cf. Fraser, 1952, pl. 179).



PLATE 170

Paraphernalia of the unknown Yakutat shaman, collected by William S. Libbey in 1886 from a gravehouse near Port Mulgrave (see also pls. 171-177). *Mounded on wall, from left to right*: Maskette (PU 3920), Hoop necklace with ivory pendants (PU 5064), Wand or grave guardian (PU 5060), Mask (PU 3957), Drum and drumstick (PU 5193), Wand or pick handle (PU 5063). *Center, left to right*: Rattle in shape of an oyster catcher (PU 5153), Rattle in shape of a raven (head missing) (PU 5168), Maskette (PU 3916), Ivory pick, charms, and necklace (PU 5105, 5104, 5065), Wooden grocery box containing cedar bark, ivory reel for twine (PU 5080, see pl. 117), Shaman's skull and jaw (PU 12484). *Bottom, left to right*: Maskette (PU 3916), Rattle in shape of a chiton (PU 5152), Carved mountain goat horns for a crown (PU 5177), Tapping sticks (PU 5201).



PLATE 171

Paraphernalia of the unknown Yakutat shaman, collected by William S. Libbey in 1886 from a gravehouse near Port Mulgrave. (See also pls. 170, 172-177.) *Top, from left to right:* Shaman's wand or grave guardian, carved to represent a kneeling man (probably a spirit) wearing a large crest hat (PU 5060). Two ivory picks of Eskimo manufacture with incised geometric designs (PU 5105 A, B). Shaman's wand, probably the handle for a war pick, carved to represent the heads of two men (witches ?)dying of strangulation and two birds (ravens ?) (PU 5063). *Bottom,* Tapping sticks (PU 5201).



PLATE 172

Ivory charms of the unknown Yakutat shaman, collected by William S. Libbey in 1886 from a gravehouse near Port Mulgrave. (See also pls. 170-171, 173-177.) *Top*, Necklace of barrel-shaped ivory beads and claw-shaped ivory pendants (PU 5106). Additional loose beads and pendants were found in the shaman's box. *Center*, Two slender ivory rods on a thong (PU 5066). *Bottom*, Fourteen ivory and one bone pendant on a cord (PU 5107). Those incised with compass-drawn dot-and-circle design are probably of Eskimo manufacture.

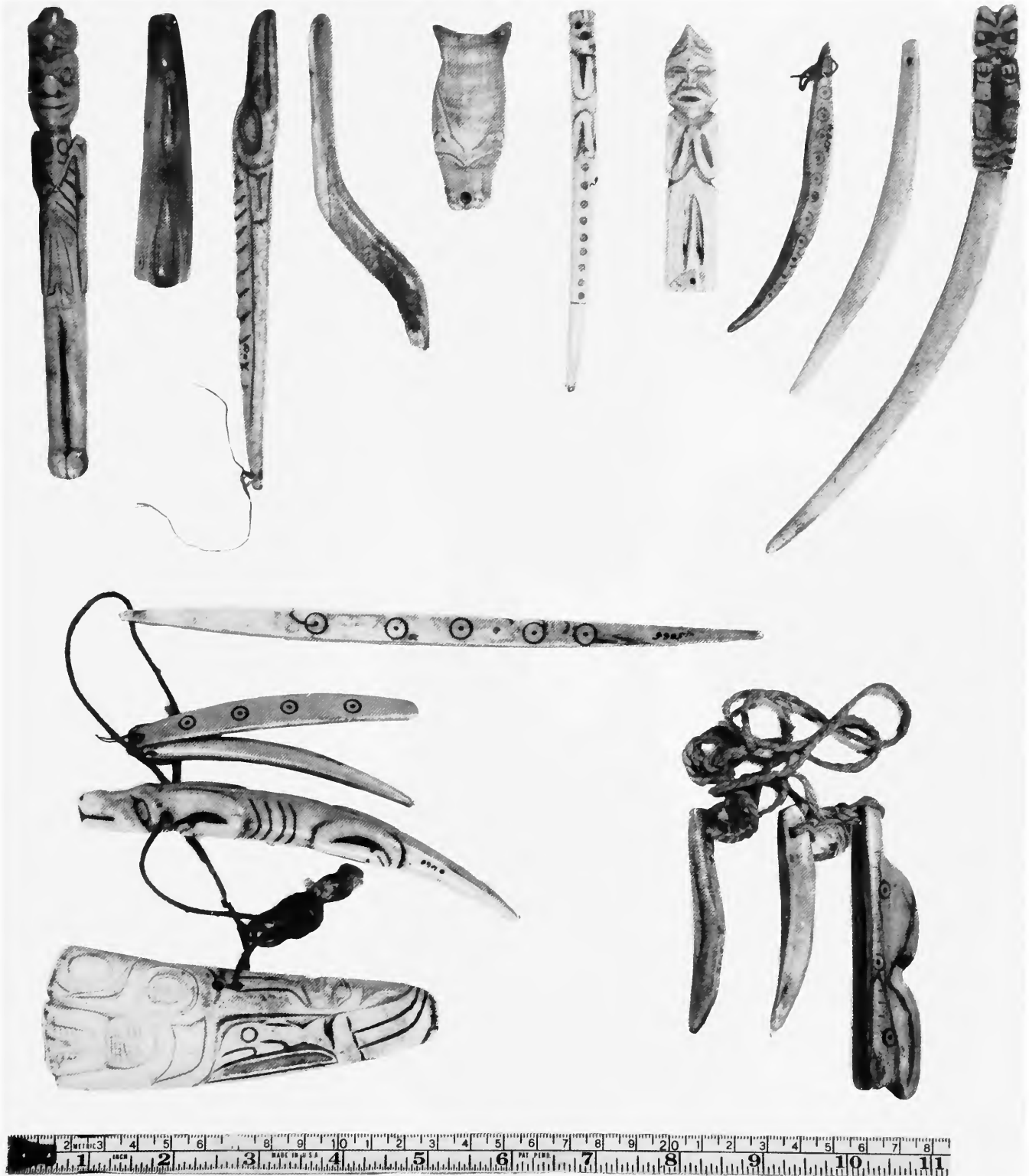


PLATE 173

Ivory charms of the unknown Yakutat shaman, collected by William S. Libbey in 1886 from a gravehouse near Port Mulgrave. (See also pls. 170–172, 174–177.) *Top*, Ten bone and ivory charms, “probably from the shaman’s grave.” These include carvings representing fish, two human figures with hands under their chins, a pin with a bear figure on the head, and a figure with an anthropomorphic face having a raven on its body and surmounted by a bird’s head (PU 5104). *Bottom left*, Five ivory charms strung on a cord. These include three with Eskimo dot-and-circle designs, one carved to represent a land otter, and a plaque carved to represent a sea monster with a human figure in the mouth, a fish on the side, and a human face on the back (PU 5065). *Bottom right*, Three ivory charms on a cord, including one with Eskimo dot-and-circle designs (PU 5070).

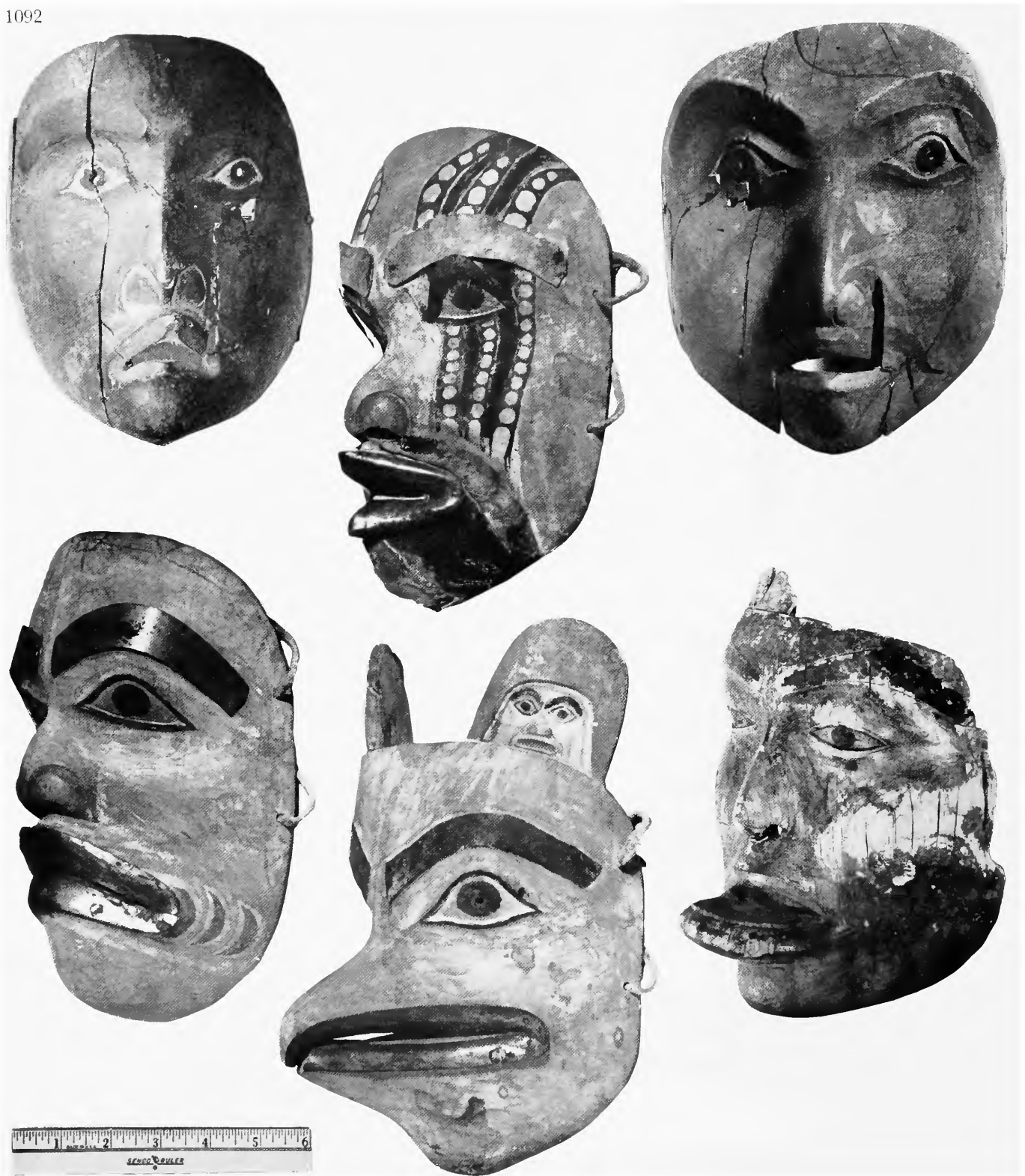


PLATE 174

Masks of Libbey's unknown Yakutat shaman. *Top, from left to right:* Mask representing the spirit of a man singing (TBM/WSM 2256). Mask with face paint symbolizing the octopus (PU 3923). Mask representing the spirit of a man singing (PU 3957). *Bottom, left to right:* Mask representing the spirit of a shark, with copper eyebrows and lips (PU 3922). Mask representing a hawk (?) with small faces in the "ears" (PU 3911). Mask representing the spirit of a very old woman with a labret (TBM/WSM 2271). While the first and last masks were collected by George T. Emmons from an old gravehouse at Yakutat "sometime before 1909," they are so similar in style to the others which were collected by William S. Libbey in 1886 from a gravehouse near Port Mulgrave, that they probably all came from the same grave, especially since both collectors were in Yakutat when the grave was rifled. (See also pls. 170-173, 175-177.)



PLATE 175

Headdress ornaments of the unknown Yakutat shaman, collected by William S. Libbey in 1886 from a gravehouse near Port Mulgrave. (See also pls. 170–174, 176–177.) *Left*: Three carved mountain goat horns for the shaman's crown, representing human heads and an octopus tentacle (PU 5177 A, B, C). *Right top*: Maskette, probably for a headdress, representing the spirit of a bear (?) (PU 3919). *Right center*, Maskette, probably for a headdress (PU 3916). *Right bottom*: Maskette, probably for a headdress, representing the spirit of a fish (?) (PU 3920).



PLATE 176

Rattles, probably belonging to the unknown Yakutat shaman, collected by William S. Libbey at Port Mulgrave in 1886. (See also pls. 170-175, 177.) *Top left:* Dance rattle with doughnut-like head; not known to be from the shaman's grave (PU 5199). *Top right:* Cylindrical rattle; not known to be from the shaman's grave (PU 5200). *Center,* Rattle in the shape of an oyster catcher, on the back of which are the figures of a shaman torturing a witch, placed between the horns of a mountain goat head; probably, but not certainly, from the shaman's gravehouse (PU 5131). *Bottom left:* Rattle in the shape of a raven (with broken bill), on the back of which is the figure of recumbent man, while the belly is carved to represent the head of a hawk; probably, but not certainly, from the shaman's gravehouse (PU 5198). *Bottom right:* Rattle in the shape of a raven (head broken off), on the back of which is the figure of a recumbent man (shaman ?) lying between the horns of a mountain goat's head and holding a frog on his belly; the bottom of the rattle is carved to represent the head of a hawk; from the shaman's gravehouse near Port Mulgrave (PU 5168).



PLATE 177

Rattle of the unknown Yakutat shaman, collected by William S. Libbey in 1886 from a gravehouse near Port Mulgrave. (See also pls. 170-176.) Rattle, 10 inches long, made of two pieces of wood, hollowed out and carved to represent (left) the spirit of a chiton, and (right) the heads of five frogs (PU 5152).

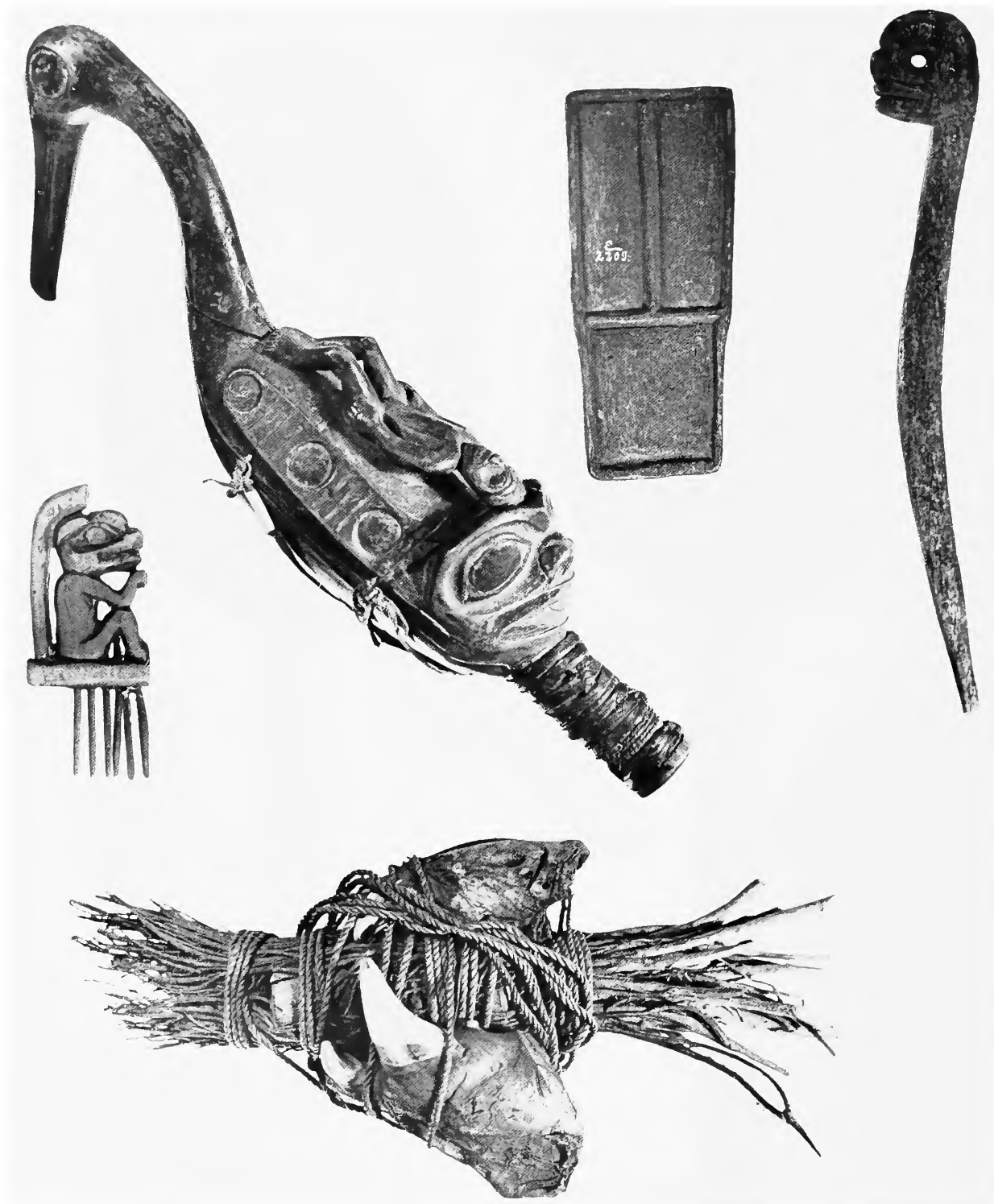


PLATE 178

Paraphernalia of unidentified shamans of Yakutat and Dry Bay, collected by George T. Emmons before 1888. *Top, from left to right:* Wooden comb carved to represent a bear, from a shaman's gravehouse at Dry Bay (AMNH E/462). Rattle, representing an oyster catcher, with a dead shaman on its back lying between the ears of a bear; from an old shaman's gravehouse at Yakutat (possibly that of Libbey's shaman) (AMNH 19/835). One of a pair of whale's bone amulets, carved to represent coppers, from a shaman's gravehouse at Dry Bay (AMNH E/2209). One of a pair of ivory hairpins from a shaman's gravehouse at Yakutat (AMNH E/642). *Bottom,* Medicine bundle made of spruce twigs, devilclub roots, and the jaws of a brown bear, enclosing the tongue of a land otter or some other creature; from a shaman's gravehouse on the Alsek River (AMNH E/2500).



PLATE 179

Dance wands and headdress ornament of unknown shamans of Dry Bay and Yakutat, collected by George T. Emmons before 1888. *Left*, Dance wand of wood, carved to represent a raven above a devilfish, with a land otter near the handle; from the gravehouse of an unknown *Ḥatka'ayi* shaman at Dry Bay, but *not* part of a known set (AMNH E/2212, neg. No. 124488). *Center*, Headdress ornament, about 18 inches long, representing a land otter with octopus tentacles for the tongue; part of the set (see pl. 180) from the gravehouse of an old shaman at a village on Dry Bay (AMNH E/344, neg. No. 330977). *Right*, Dance wand carved and painted to represent a wolf with protruding tongue at one end and a bear's head at the other; from an old shaman's gravehouse at Yakutat (possibly that of Libbey's shaman) (AMNH 19/1250).



PLATE 180

Masks of an unidentified shaman, collected by George T. Emmons before 1888 from the gravehouse of an old shaman at a village on Dry Bay (see also pl. 179 center). *Top left*, Mask representing the spirit of a Land Otter Man (AMNH E/342). *Top right*, Mask representing the spirit of the North Wind (AMNH E/340). *Bottom left*, Mask representing the spirit of a chiton (AMNH E/343). *Bottom right*, Mask representing the spirit of an angry man (AMNH E/345).

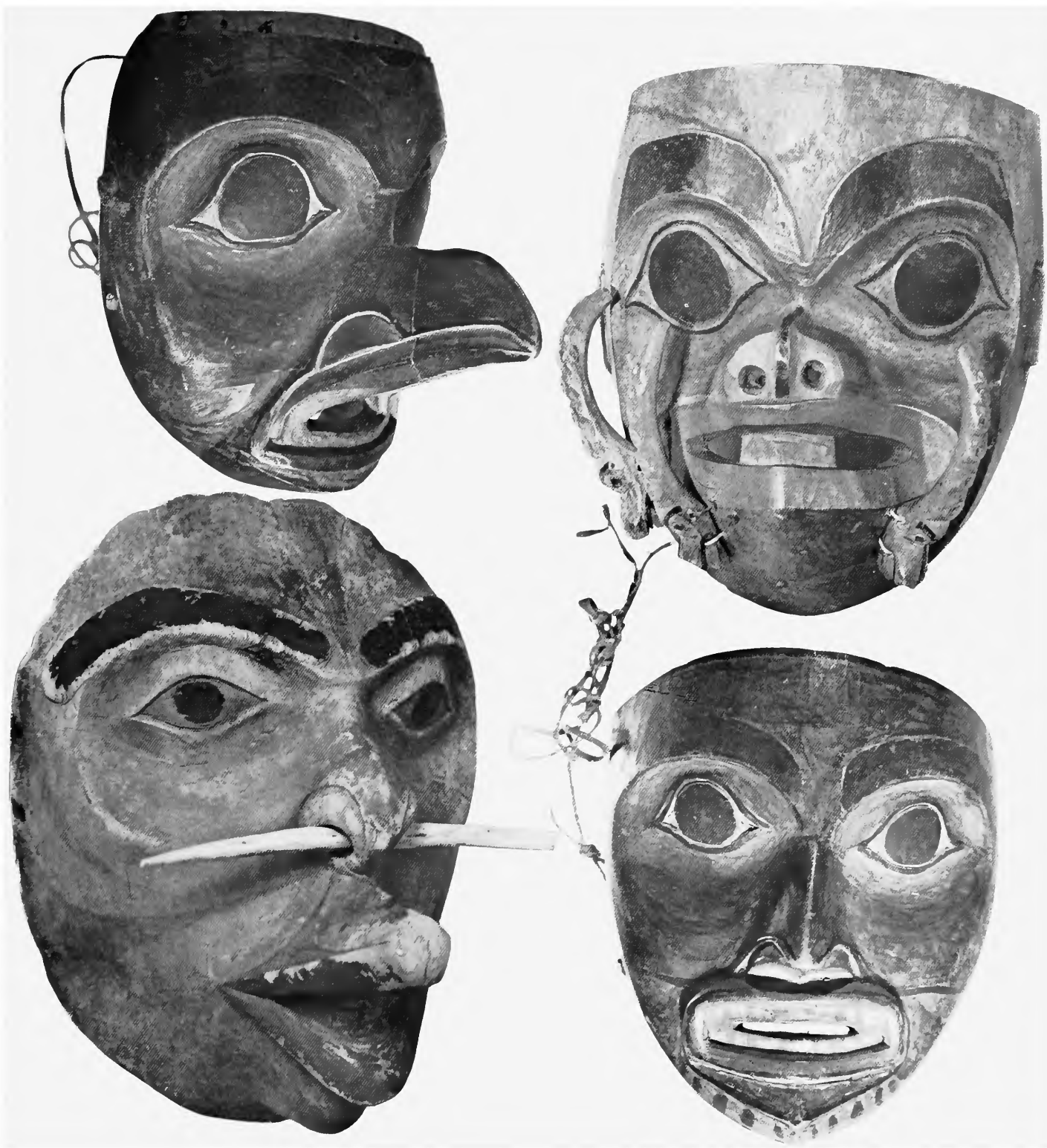


PLATE 181

Masks of unidentified shamans of Dry Bay and Akwe River, collected by George T. Emmons. *Top left*, Mask representing the spirit of a crow, collected at Dry Bay before 1888 (AMNH E/1566.) *Top right*, Mask representing a bear's face, attached to which are four small figures with land otter heads and octopus tentacles for bodies; collected at Dry Bay before 1909 (TBM/WSM 2032). *Bottom left*, Mask, 8½ inches high, probably representing an Athabaskan Indian with nose pin; from a gravehouse on the Akwe River (MAI/HF 9/7984). *Bottom right*, Mask representing a spirit that lives in the clouds, collected at Dry Bay before 1888 (AMNH E/1565).

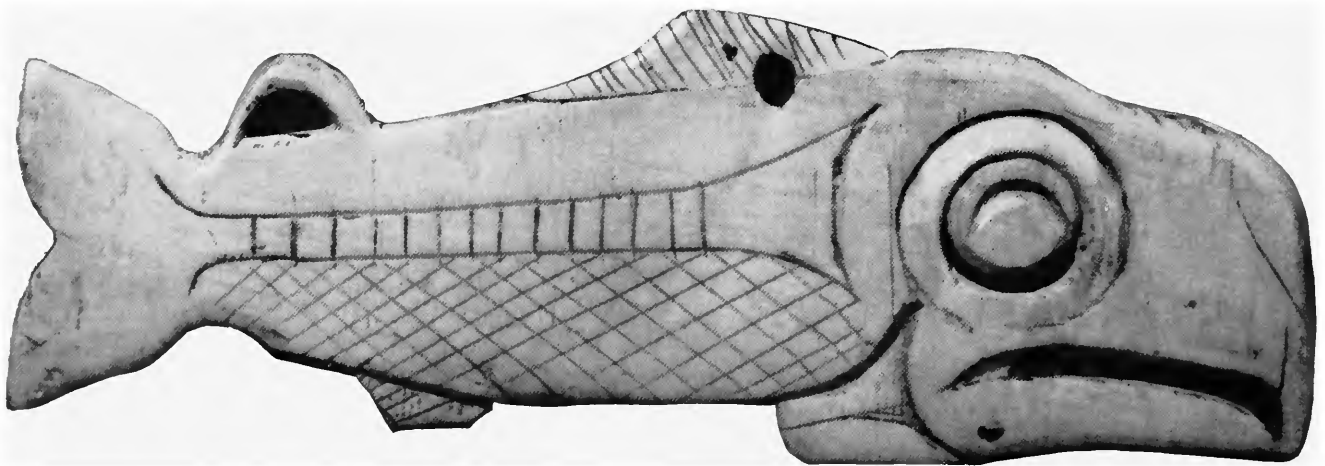


PLATE 182

Ivory and bone charms of unknown Yakutat shamans, collected by George T. Emmons. *Top*, Ivory charm, $4\frac{1}{2}$ inches long, representing a shaman's spirit, a double-headed monster eating small human figures; on the side is the Sun spirit (?) (MAI/HF 4/1671). *Bottom*, A bone charm, 4 inches long, representing a fish (MAI/HF 4/1666).



PLATE 183

Ivory charms of unknown shamans, collected by George T. Emmons at Dry Bay. *Left*, Whale tooth, $5\frac{1}{4}$ inches, carved to represent a sea monster; on the side are three seated spirits; at the tail is a spirit holding a spirit canoe full of dead men; on the belly is a bear spirit; and on the back is a shaman's spirit holding a spirit canoe with a land otter inside (MAI/HF 9/7952). *Right* An ivory charm, $4\frac{1}{2}$ inches long, representing a shaman's dream: above is a frog's head (?), in the center a bear biting one man and holding another, and below a bird's head surrounded by octopus tentacles; collected before 1888 (AMNH E/2708, neg. No. 291554).



PLATE 184

Masks of an unidentified shaman, collected by George T. Emmons from an old shaman's gravehouse at Yakutat before 1888, and all probably part of one set. (See also pl. 185 *top*, and pl. 186 *center right*.) *Top left*, Mask representing an owl spirit (AMNH 19/876, misnumbered 19/886). *Top right*, Mask representing the spirit of a Tlingit man singing (AMNH 19/874, neg. No. 1662). *Bottom left*, Mask representing the spirit of an Athabaskan woman with a hawk's bill for a nose (AMNH 19/870). *Bottom right*, Mask representing an Athabaskan Indian man (AMNH 19/868).



PLATE 185

Masks of unidentified Yakutat shamans, collected by George T. Emmons. *Top*, Mask representing a mosquito, from an old shaman's gravehouse and probably part of the set shown on pl. 184, collected before 1888 (AMNH 19/880). *Bottom*, Mask, about 7½ by 9 inches representing a man's face painted with red, black, and blue-copper pigment (MAI/HF 11/1755).

PLATE 186

Masks of unidentified shamans of the Yakutat-Dry Bay area, collected by George T. Emmons before 1888. *Top left*, Mask with carved mice on the cheeks that are supposed to discover the secrets of witchcraft and death and tell these to the shaman; from a shaman's gravehouse at Dry Bay (AMNH E/2511). *Center*, Mask representing the spirit of an Athabaskan man, surmounted by painted mooseskin (evidently bear's ears); from an old shaman's gravehouse at Yakutat, and probably part of the set shown on pl. 184 (AMNH 19/872). *Bottom left*, Mask representing the spirit of an eagle; one of three masks from a gravehouse on the Ankau-Lost River drainage, 20 miles southeast of Yakutat (AMNH E/2486).



PLATE 187

Paraphernalia belonging to Sĕtan, a Tłukʷax̄adi shaman, collected before 1888 from an old gravehouse on Akwe River by George T. Emmons, who writes: "Some of these objects have descended through five generations of Doctors while other pieces have been added from time to time by the successors so that they represent different ages and types. The last Doctor now dead was 'Sa-ton'." (See pls. 188 and 189.) *Left*, Overall and detail views of a wooden dance wand or pick painted red and black and carved to represent (above) a shaman's spirit and (below) another spirit with a land otter coming out of its mouth (AMNH E/428, neg. nos. 291567 and 124499). *Top right*, Maskette representing the Spirit Above, detached from a headdress of swansdown and eagle and magpie tail feathers (AMNH E/418). *Center right*, Headdress of eagle and magpie tail feathers with a maskette representing an eagle (AMNH E/419). *Bottom right*, Rattle in the form of a raven, with its belly carved to represent a hawk; on the back is a dead shaman whose tongue formerly protruded to touch the head near the handle (identified by Emmons as that of a crane); this type of rattle is said to have been used almost exclusively by chiefs and aristocrats at potlatches (AMNH E/421, neg. no. 330978).





PLATE 188

Masks belonging to Setañ, a Thukwaxadi shaman of Akwe River (see pls. 187 and 189). *Top left*, Mask representing the spirit of a Tlingit man; formerly with tufts of human hair inserted in the holes to form a beard and moustache (AMNH E/412). *Top right*, Mask representing a good natured spirit who lives in the air (AMNH E/409). *Center*, Mask representing the spirit of a shaman; formerly ornamented with copper, and painted to symbolize the fin of a killerwhale (AMNH E/415). *Bottom left*, Mask representing the spirit of a dead man with protruding tongue (AMNH E/414, neg. No. 291518). *Bottom right*, Mask representing the anthropomorphic spirit of a sculpin (AMNH E/417).



PLATE 189

Masks belonging to Sĕtan, a Tluk^waḡadi shaman of Akwe River (see pls. 187 and 188). *Top left*, Mask representing the spirit of a raven (AMNH E/416). *Center right*, Mask representing the spirit of a drowned man who is turning into a Land Otter Man; with teeth of opercula and formerly with human hair set into holes (AMNH E/410, neg. No. 330970). *Bottom left*, Mask representing the spirit of a shaman singing (AMNH E/411, neg. No. 330968).

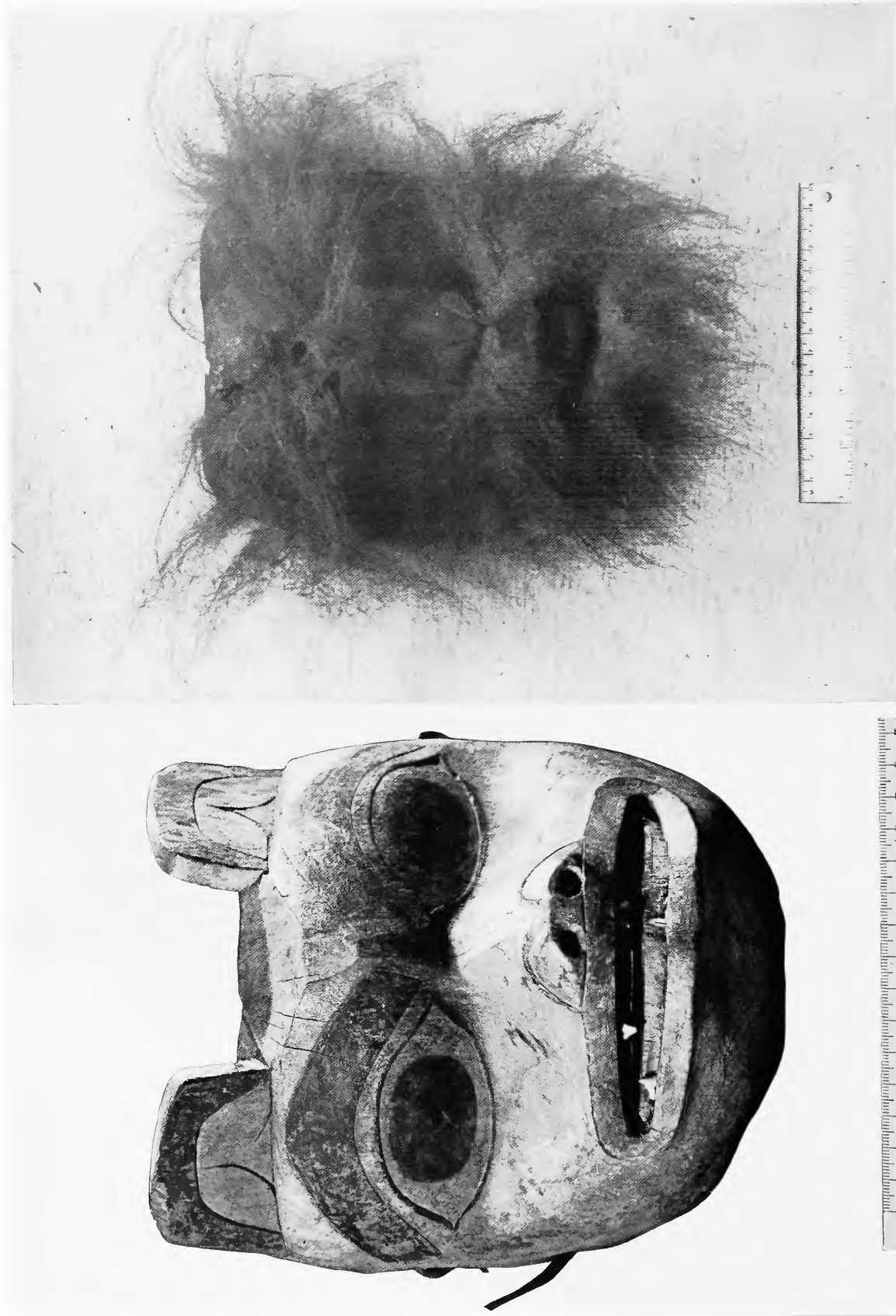


PLATE 190

Masks belonging to a Tluk^{wax}adi shaman named Gutcda, collected before 1888 from a gravehouse on Dry Bay near the mouth of the Aisek River, by George T. Emmons, who writes: "Some of these objects were originally the property of a very powerful 'Gun-ha-ho' Shaman and have passed successively through three generations of doctors. The last possessor named 'Koutch-tar' died a few years since. The articles represent different ages, as some in the course of time having worn out or been broken, newer pieces have replaced them, and other pieces have been added from time to time in the life and practice of the successor." (See also pls. 191-193.) *Left*, Mask representing the spirit of a dog, used in treating afflictions of the head (i.e. witchcraft) (AMNH E/399, neg. No. 33097). *Right*, Mask representing the angry man who lives in the clouds (AMNH E/400, but fits description of E/403).

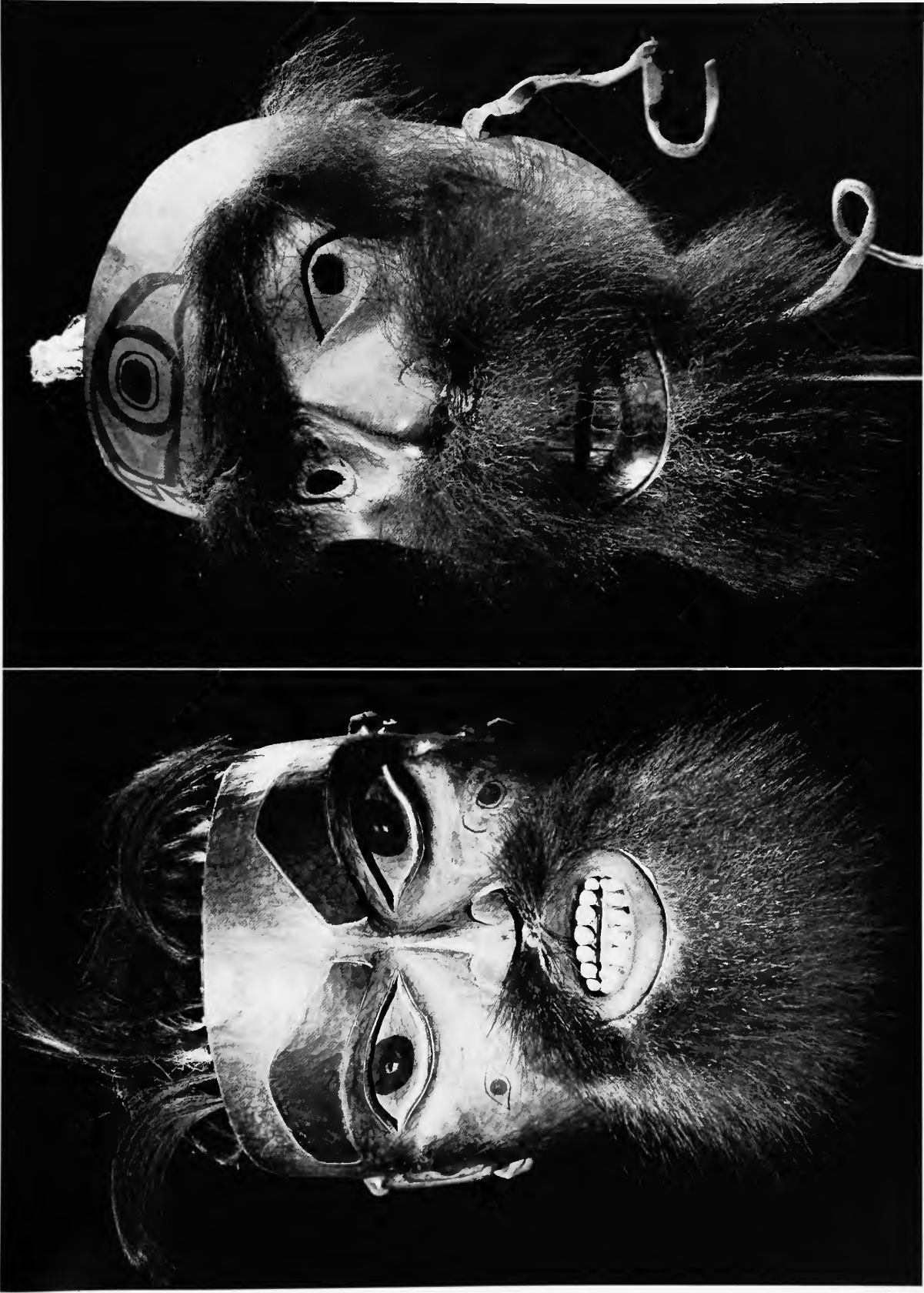


PLATE 191

Masks belonging to a Tlukwaxadi shaman named Gutoda, collected by George T. Emmons from a gravehouse on Dry Bay before 1888. (See also pls. 190, 192-193). *Left*, Mask representing a drowned man who has turned into a Land Otter Man (AMNH E/400, neg. No. 330972). *Right*, Mask representing the spirit of a chief, with face paint symbolizing the Raven (AMNH E/402, neg. No. 330969).

PLATE 192

Masks belonging to a Tłuk^waḡadi shaman named Ǧutceda, collected by George T. Emmons from a gravehouse on Dry Bay before 1888. (See also pls. 190-191 and 193.) *Top left*, Mask of uncertain meaning (AMNH "E/403" but does not fit catalog description). *Top right*, Mask representing the spirit of an angry man, formerly with bear fur on the face, and face paint representing the Raven's wing; worn by the shaman in preliminary treatment of illness, when the shaman carries a wand or knife to fight the invisible enemies surrounding the patient (AMNH E/397). *Bottom left*, Mask representing the spirit of the devilfish, with tentacles carved on the face, whiskers of bear fur, and open mouth through which eagle down could be blown; there was formerly a crown of wooden horns on the forehead (AMNH E/396). *Bottom right*, Mask representing the spirit of the peacemaker or the one who intercedes between two sibs; if he should be killed, his spirit has the power to cure the sick; the lower lip was formerly bewhiskered with brown bear fur (AMNH E/401).



PLATE 193

Headdresses belonging to a Tluk^waxadi shaman named Qutoda, collected by George T. Emmons from a gravehouse on Dry Bay before 1888. (See also pls. 190–192.) *Top*, Headdress of swansdown and eagle tail feathers with three headless figurines representing guardians (AMNH E/404). *Bottom left*, Crown made of the pads and claws of a brown bear paw (AMNH E/407). *Bottom right*, Maskette representing the spirit of the air that lives above, detached from a headdress of swansdown and eagle tail feathers (AMNH E/406).



PLATE 194

Copies of masks belonging to Gutda of Dry Bay (probably the shaman known to my informants at Yakutat, but not the shaman of the same name whose gravehouse was emptied by Emmons before 1888), collected by John R. Swanton at Sitka in 1904. *Top left*, Mask representing a Raven spirit. *Top right*, Mask representing a very strong spirit called Cross Man. *Bottom left*, Mask representing the Spirit-Put-on-in-Time-of-War, with the tongue hanging out from fatigue and a frog (another spirit) on the forehead. *Bottom right*, Mask representing the Land Otter Man Spirit, with fur around the mouth, a land otter figure on the forehead, and black and red lines on the face representing starfishes (BAE neg. nos. 3089-a-1 and 3; Swanton, 1908, pl. LVIII).





PLATE 195

Paraphernalia of an unknown Thukwaxadi shaman, collected by George T. Emmons from a gravehouse on the Akwe River before 1888. (See also pls. 196–197). *Top*, Bone neck ornament or amulet, 38.5 cm. long, carved to represent a raven's head at each end (AMNH E/1666). *Center left*, Rattle representing an oyster catcher, on the back of which is the figure of a witch with spirits in the knees, and a bear's head near the handle (AMNH E/1664). *Center right*, Broken maskette, representin the spirit of a dead Tlingit, detached from a headdress ornamented with braids of human hair (AMNH E/1662). *Bottom*, Wooden dish, 30.5 cm. long, carved to represent a land otter and an octopus (AMNH E/1653).

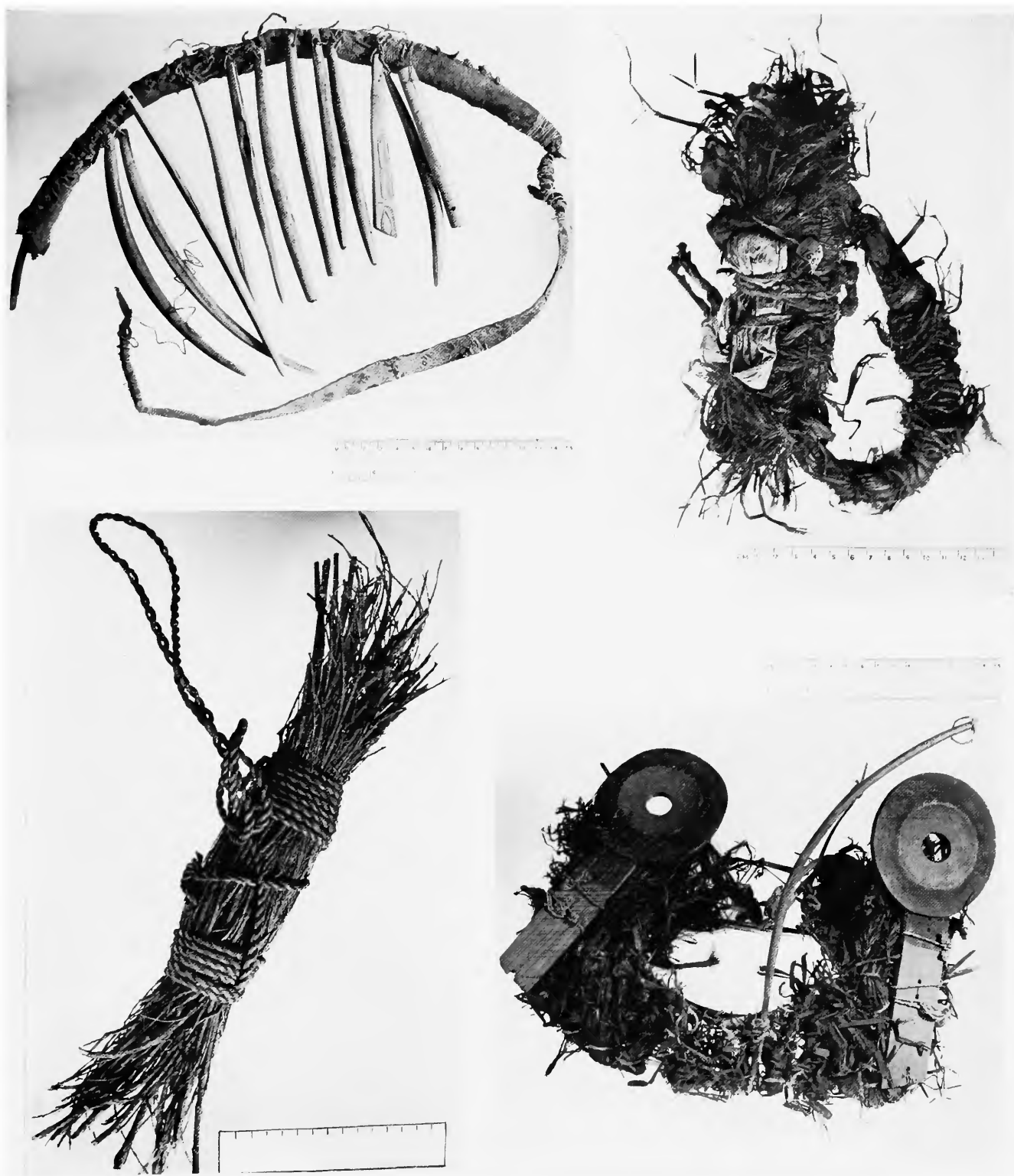


PLATE 196

Paraphernalia of the unknown Tiukwaxadi shaman, collected by George T. Emmons from a gravehouse on the Akwe River before 1888. (See also pls. 195 and 197.) *Top left*, Necklace of ivory pendants (AMNH E/1669). *Top right*, One of a pair of bracelets of twisted cedar bark and ermine skin (AMNH E/1668). *Bottom left*, Medicine bundle of twigs wrapped around a land otter's tongue (AMNH E/1663). *Bottom right*, Headdress of red cedar bark with two perforated wooden disks, painted red and black (to represent the sun?) (AMNH E/1664 A).



PLATE 197

Masks of the unknown Tlukʷax̣adi shaman, collected by George T. Emmons from a gravehouse on the Akwe River before 1888. (See also pls. 195–196.) *Top left*, Mask representing the spirit of an angry man, wearing bear's ears (AMNH E/1657). *Top right*, Mask representing the spirit of a woman with a small labret (AMNH E/1658). *Bottom left*, Mask representing the spirit of a young girl, painted red, green, and black (AMNH E/1660). *Bottom right*, Mask representing the spirit of a dead Tlingit, wearing three ivory spikes like a shaman's crown (AMNH E/1656).

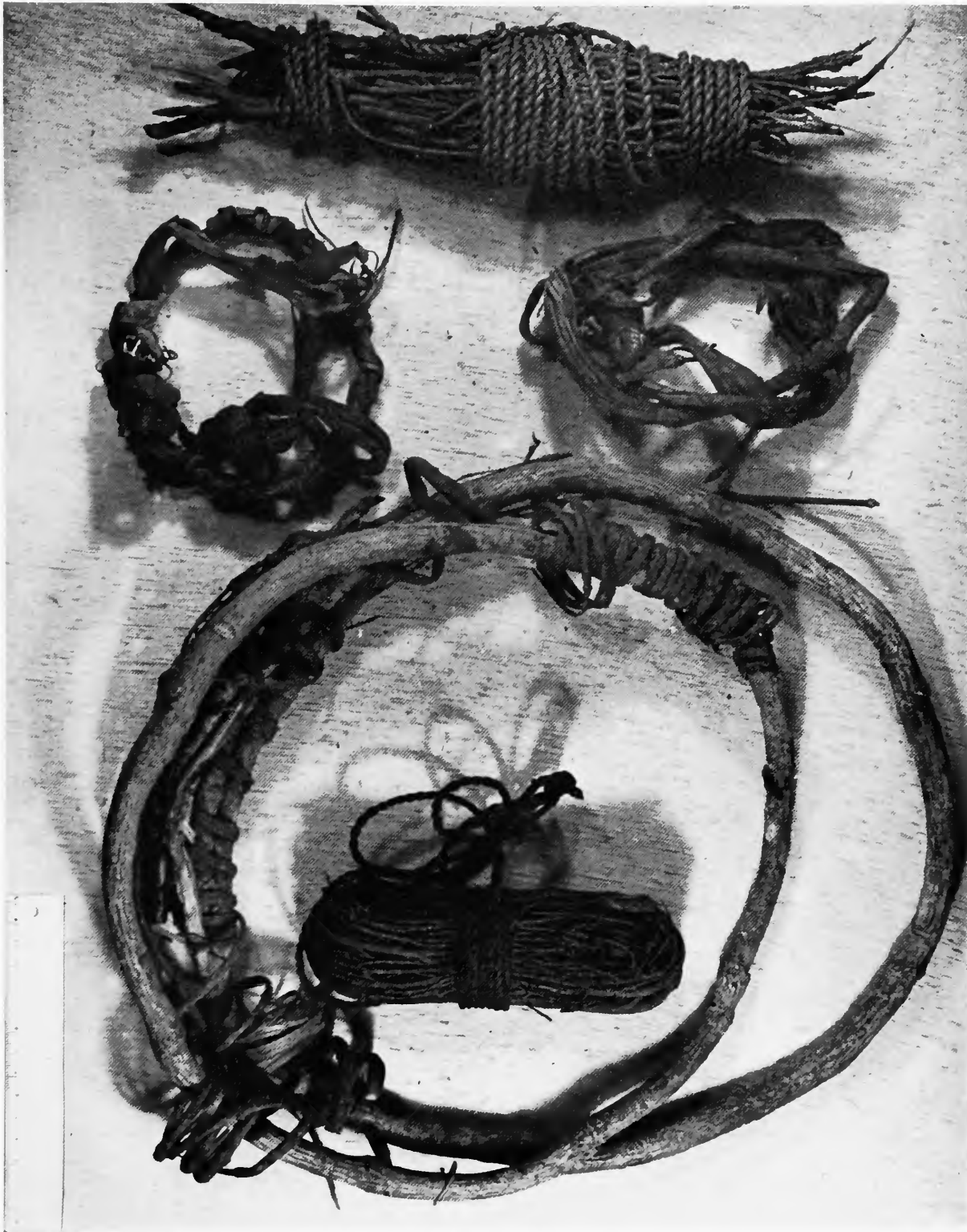


PLATE 198

Paraphernalia belonging to Qadjusé, a šatka'ayi shaman, that had been deposited at his death in his gravehouse on the Alsek River, obtained from his heirs before 1888 by George T. Emmons. (See also pls. 199-203.) *Top*, Bundle of spruce twigs containing an eagle's claw and a land otter's tongue (AMNH E/1608). *Center*, Pair of bracelets of twisted spruce twigs ornamented with ermine skins (only the bare skins and skulls remain) (AMNH E/1613, 1614). *Bottom*, Neck rings of devilclub shoots, to which were formerly attached bundles of twigs containing the tongues of land otters (only the spruce root bindings remain) (AMNH E/1604, 1604). Small bundle of twigs containing a land otter tongue (AMNH E/1607).



PLATE 196

Paraphernalia belonging to Qadjusé, a šatka'ayi shaman of the Alsek River, collected from his heirs by George T. Emmons before 1888. (See also pls. 198 and 200-203.) *Top left*, Bear's ears headdress of wood and skin (AMNH E/1606). *Top right*, Wooden ornament for a dancing headdress, representing the fin of a killerwhale ornamented with human hair (AMNH E/1611). *Center*, Maskette representing a spirit from the land of dead shamans, detached from a headdress of eagle tail feathers, ermine skins, and feathered arrow shafts (AMNH E/1623). *Bottom left*, Wooden rattle in the form of a human hand (AMNH E/1605). *Bottom center*, Maskette representing a spirit that lives above, detached from a headdress made of the head and neck of a mallard, surmounted by a crown of eagle tail feathers (AMNH E/1621). *Bottom right*, Worn maskette, representing a good spirit, detached from a headdress of eagle down surmounted by eagle and magpie tail feathers (AMNH E/1622).



PLATE 200

Mask and headdress belonging to Qadjuisé, a Xáatka'ayi shaman of the Alsek River, collected from his heirs by George T. Emmons before 1888. (See also pls. 198-199, 201-203.) *Left*, Mask representing the spirit of the glacier, ornamented with black bear fur (AMNH E/1600). Wooden headdress ornament representing the head and foreleg of a wolf, with shell and bone teeth (AMNH E/1598).



PLATE 201

Masks belonging to Qadjusé, a *Xátká'ayi* shaman of the Alsek River, collected from his heirs by George T. Emmons before 1888. (See also pls. 198-200, 202-203). *Left*, Mask representing the spirit of a puffin (AMNH E/1591, neg. no. 330971). *Right*, Mask representing the spirit of a man who sits in the bow of the canoe, spear in hand, when traveling with a war party (AMNH E/1569, neg. no. 330975).



PLATE 202

Masks belonging to Qadjusé, a *Ḥatka'ayi* shaman of the Alsek River, collected from his heirs by George T. Emmons before 1888. (See also pls. 198–201, 203.) *Top left*, Mask representing a stickleback, formerly ornamented with copper bands across the face (AMNH E/1594). *Top right*, Mask representing the spirit of an angry man (AMNH E/1592). *Bottom left*, Mask representing the spirit of a young woman who lives in the woods, a good spirit (AMNH E/1601). *Bottom right*, Mask representing the Sun, formerly ornamented with copper bands in the form of a rectangle around the face (AMNH E/1593).

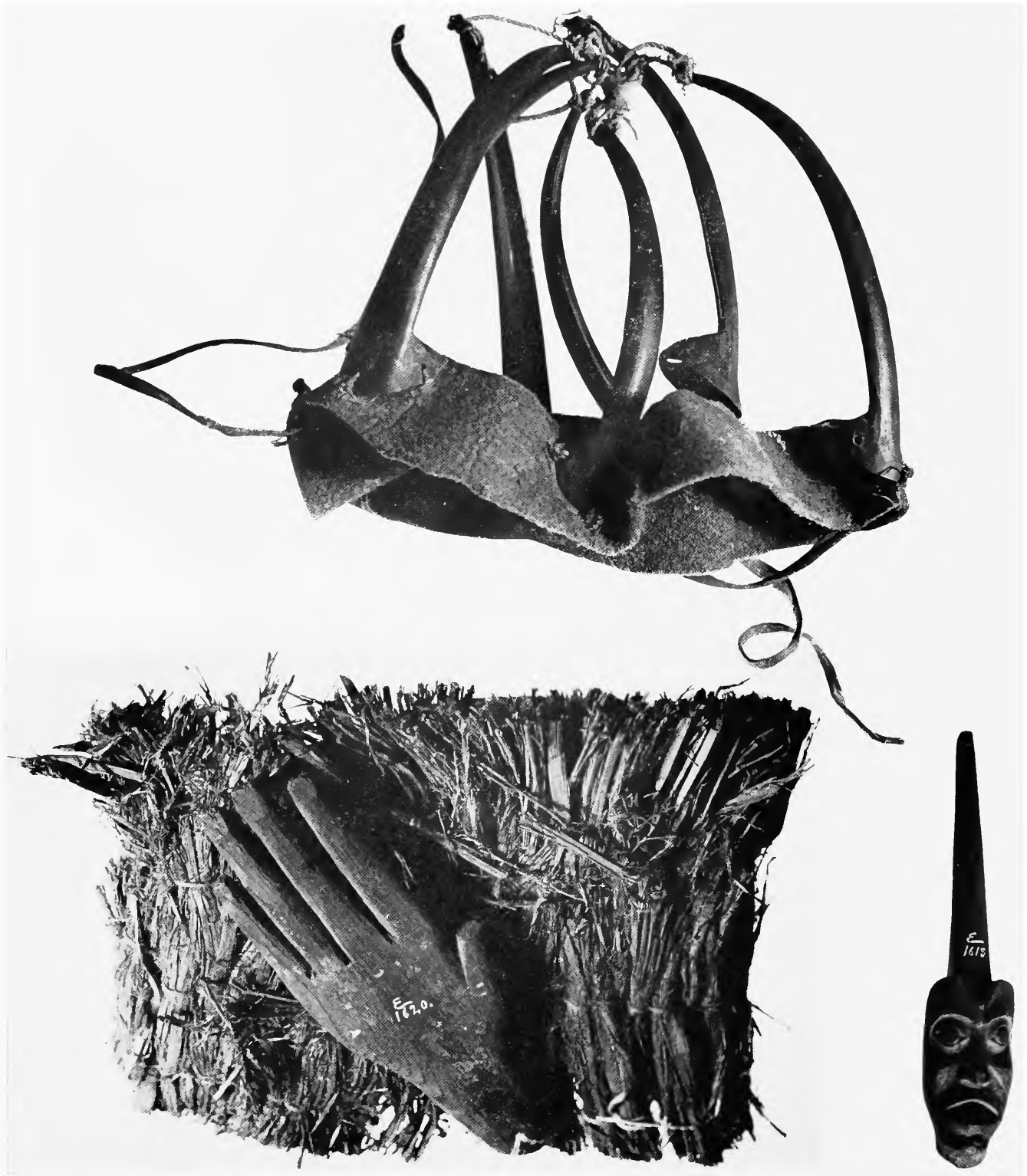


PLATE 203

Headdresses belonging to Qadjusé, a *Ḥatka'ayi* shaman of the Alsek River, collected from his heirs by George T. Emmons before 1888. (See also pls. 198–202.) *Top*, Crown of mountain goat horns, formerly ornamented with ermine skins (AMNH E/1602). *Bottom left*, Headdress of cedar bark, with wooden ornament in front carved to resemble a human hand (AMNH E/1620). *Bottom right*, Single wooden spike of a crown, carved to represent a face with the horn of a mountain goat (AMNH E/1618).



PLATE 204

Paraphernalia of an unidentified Xatka'ayi shaman, collected from his gravehouse on the shore of Dry Bay before 1888 by George T. Emmons, who writes: "These articles were the property of a Doctor long since dead . . . Many of these articles had descended to this Doctor through a long line of Doctors which accounts for their decayed and worn conditions." (See also pls. 205-208.) *Top left*, Pair of wooden ornaments, representing the fins of killerwhales, worn on the shoulders of a dancing robe (AMNH E/1650). *Right*, Wooden ornament, representing the fin of a killerwhale, worn in the middle of a skin dance blanket (AMNH E/1652). *Bottom left*, Pair of bundles of spruce twigs, wrapped around land otters' tongues (AMNH E/1641).

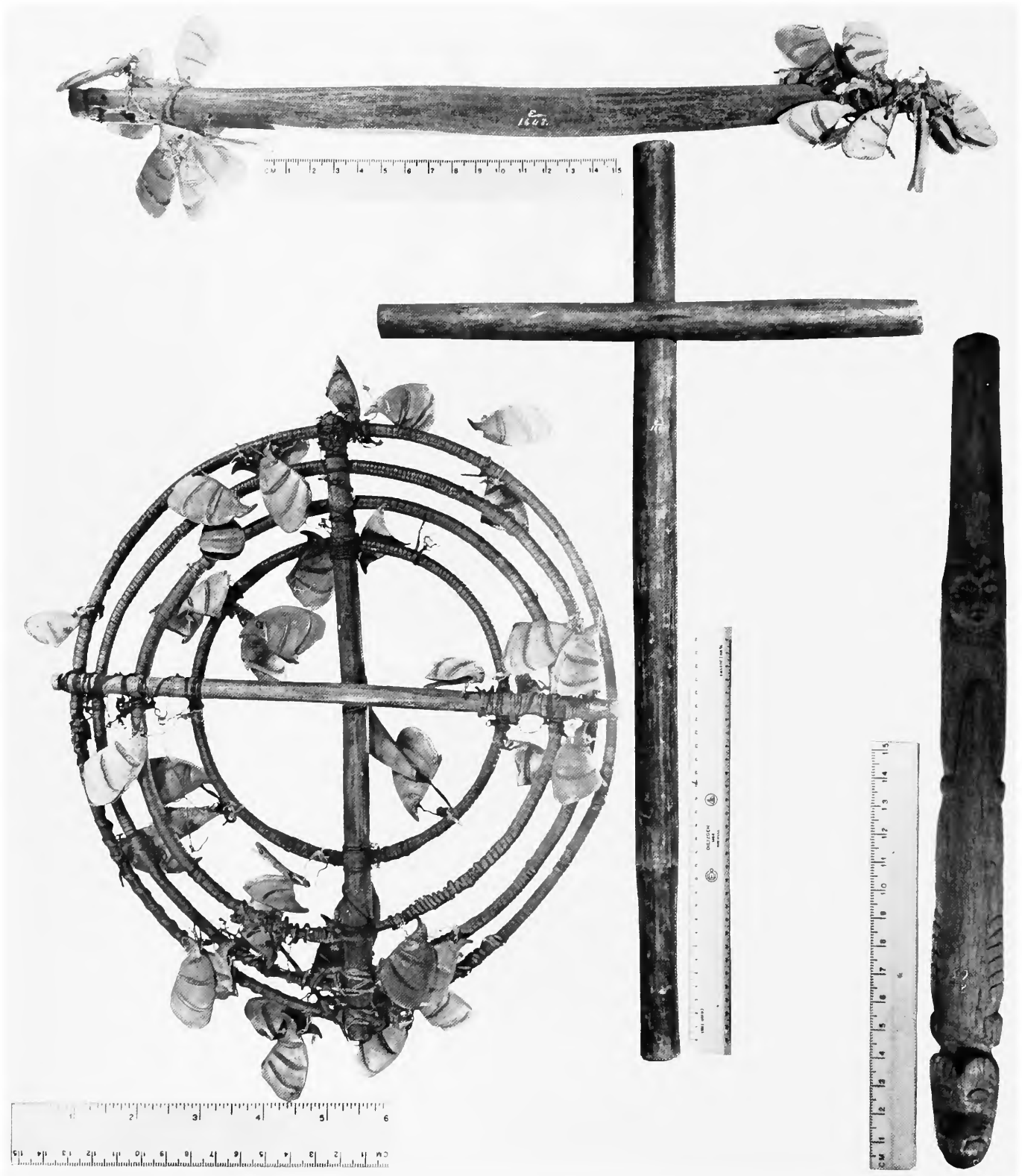


PLATE 205

Paraphernalia of the unidentified *Xatka'ayi* shaman, collected from his gravehouse on the shore of Dry Bay by George T. Emmons before 1888. (See also pls. 204, 206–208.) *Top*, Dance rattle made of a wooden rod and puffin bills (AMNH E/1648). *Bottom left*, Dance rattle of wooden rings and cross bars with deer hoofs and puffin bills (AMNH E/1649). *Center*, Dance wand (AMNH E/1647). *Bottom right*, Bone beating stick carved to represent a land otter's head (AMNH E/1651).

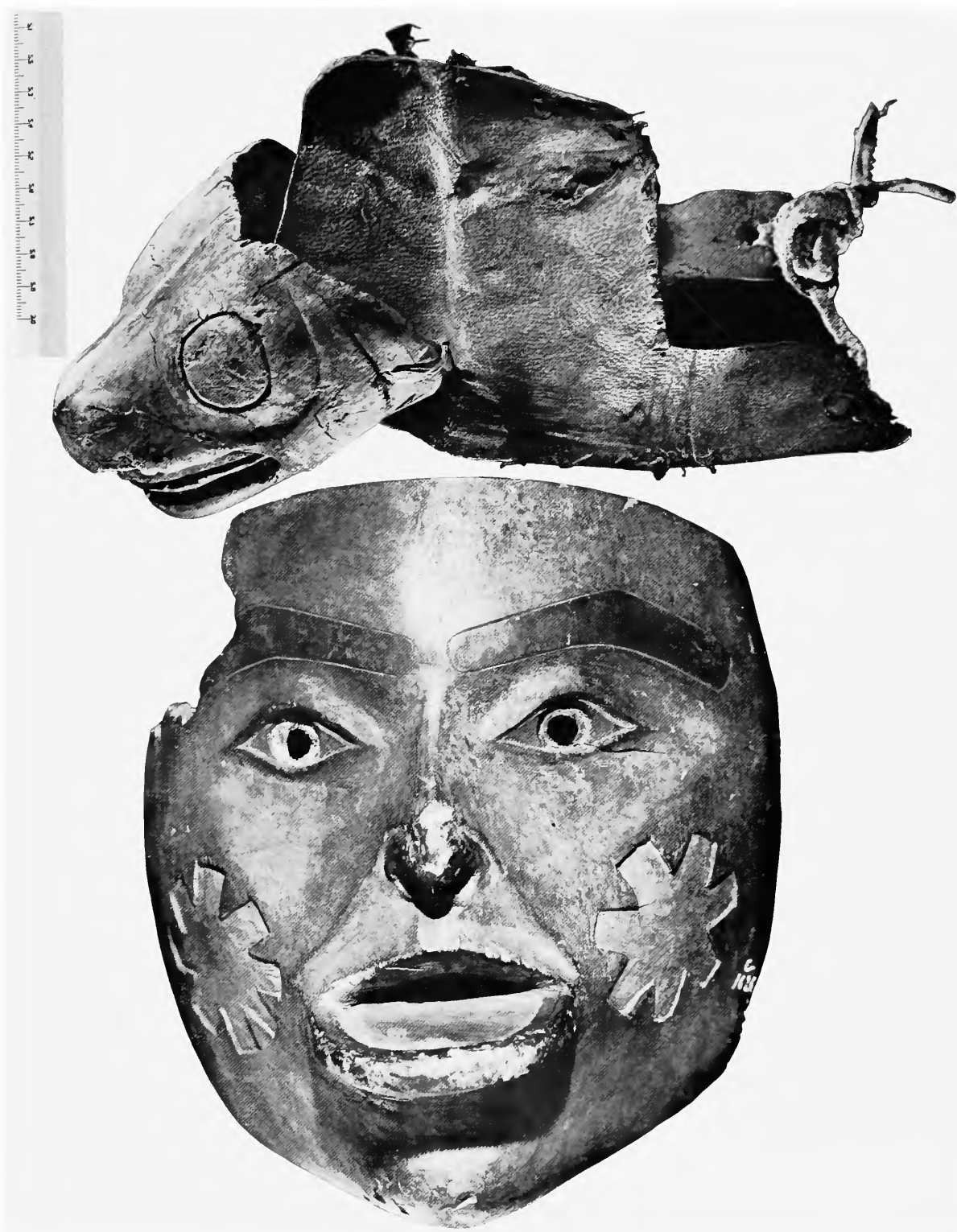


PLATE 206

Headdress and mask of the unidentified *Xaika'ayi* shaman, collected from his gravehouse on the shore of Dry Bay by George T. Emmons before 1888. (See also pls. 204-205, 207-208.) *Top*, Bear's ears headdress of bear skin ornamented with a carving representing the head of a sea lion (AMNH E/1640, neg. No. 330976). *Bottom*, Mask representing an old woman wearing a labret; inlays of copper on the cheeks have fallen out (AMNH E/1626, neg. No. 330967). This is one of a set of eight masks representing a tribe of women spirits that live in the clouds (see also masks on pl. 207).



PLATE 207

Masks and maskette of the unidentified *Xatka'ayi* shaman, collected from his gravehouse on the shore of Dry Bay by George T. Emmons before 1888. (See also pls. 204–206, 208.) *Top left*, Mask representing a young woman with her face painted to symbolize a killerwhale fin (AMNH E/1629). *Top right*, Broken mask representing a young woman (AMNH E/1630). *Bottom left*, Broken mask representing a young woman (AMNH E/1632). *Bottom center*, maskette representing a Tlingit, detached from a headdress of eagle and magpie feathers (AMNH E/1634). *Bottom right*, Broken mask representing an old woman with a labret (AMNH E/1628). These masks, and that on pl. 206 *bottom*, are from a set of eight masks representing a tribe of women spirits that live in the clouds.



PLATE 208

Headdress of the unidentified *Xaika'*ayi shaman, collected from his gravehouse on the shore of Dry Bay by George T. Emmons before 1888. (See also pls. 204–207.) Shaman's headdress of red cedar bark, fastened to a circular frame and ornamented with a wooden carving of a raven's head, and perhaps formerly attached to a raven skin (AMNH E/1638, neg. No. 330979).



PLATE 209

Frog Crest of the Tʼuknaʼadi, Sitka, 1902. This is the frog carving which the Kiksadi destroyed when the Tʼuknaʼadi attempted to dedicate a Frog House at Sitka in 1902. The frog was carved by Daniel Benson (Daqusetc), Teqvedi of Yakutat, and Yel nawu, "Dead Raven," Tʼuknaʼadi artist of Sitka, chief of the Koskedi Cow House, and painter of the Golden Eagle Screen for the Drum House of the Teqvedi. The frog was chopped up by X̄u-x̄vato, "Tanned Skin Blanket," a Kiksadi man. The Tʼuknaʼadi men posing with the Frog are, *from left to right*, Ned James or Stágwàn; Dúksáʼat, husband of Jim Kardeetoo's sister; Dexudu'u, "Buys Two at a Time," brother of T. Max Itallo; Quʼtsina, another brother; and Liketiitc. (Photograph courtesy of Mr. and Mrs. Harry K. Bremner.)



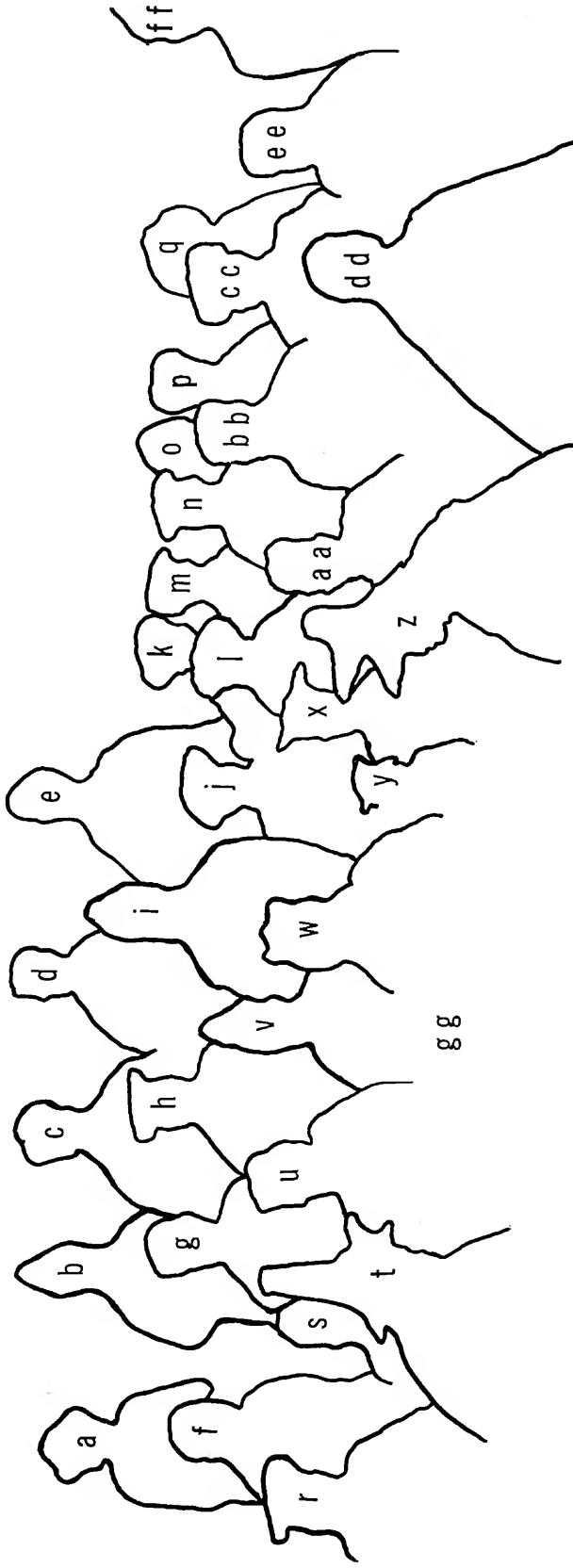
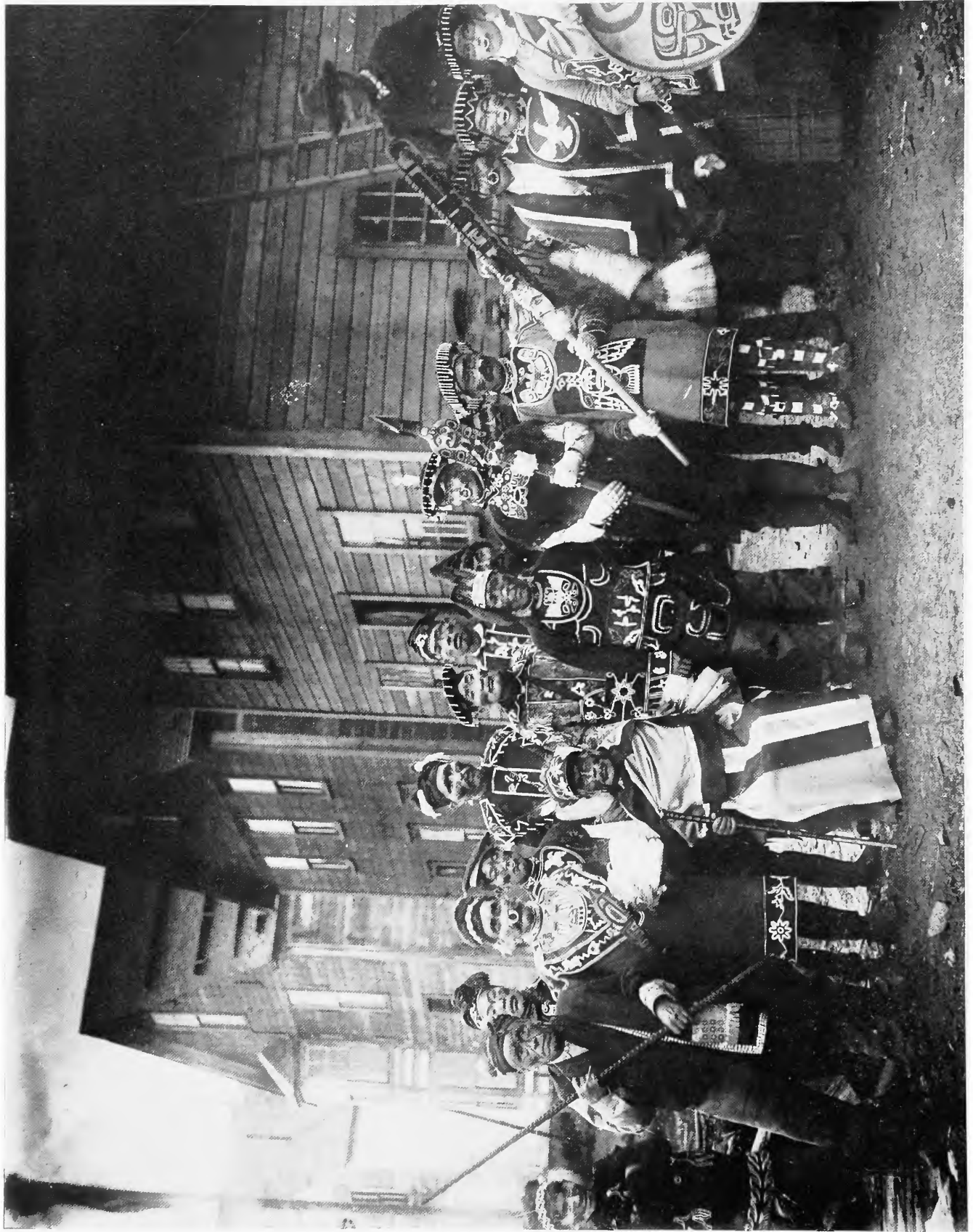


PLATE 210

Yakutat natives at the Sitka Potlatch on December 9, 1904. *a*, Kitty, Xit'i, sister of Dry Bay Charley (Mrs. Pete Louie), T'uknaḡadi, wears a hat with a black plume or a Raven on it and a beaded bib with a Whale. *b*, "Mrs. Situk Ned, Ka-wa-ish," probably T'uknaḡadi, wears a turban with a beaded headband, a white kerchief, nosering, and holds a gun with black feathers protruding from the barrel. *c*, Sitka Charley, Xaśuq'a (or, Xaśagu), T'uknaḡadi of Sitka Whale House, wears a striped fur hat, a beaded bib, nose pin, ermine coat, and holds a song leader's pole (see pl. 211, *n*). *d*, "George Dick, Don-Nah-itch," wears a striped fur hat, two feathers, nosering, beaded bib, ermine coat, and holds a Thunderbird or Raven song leader's pole (see pl. 211, *l*). *e*, T. G. Henry, Duksa'at, T'uknaḡadi of Sitka wears a turban and single feather, nosering, beaded bib, ermine coat, and holds a song leader's Raven pole. *f*, Jack Reed, Kakendaqin, Ckuyed (1880-1953), T'uknaḡadi, wears a beaded headband, fringed jacket, dancing bag, and nosering. *g*, "Cah oot" (not further identified) wears a dark turban. *h*, Unidentified "Dry Bay man" wears a hat with beaded fringe, nose pin, and dancing bib. *i*, Billy Jack (not further identified), wears a white fur or feather cap, nosering, raven bib, and ermine coat. *j*, Fanny Bremner, Kuwvūx, Daxton, Mrs. Teet Milton, K'ackqwan, wears a hat with bead fringe, and nosering (see pl. 211, *s*). *k*, Jenny Abraham, Kaqutsike (1874-1918), Mrs. Ned James, later Mrs. Charley White, Teqwedi, shows only a hat with bead fringe. *l*, Mrs. Joseph Abraham, "Emma Suwane," Qaditu'a (1867-1950), T'uknaḡadi, wears a hat with bead fringe. *m*, Mrs. Jenny Kardetoo, T'e'an (1872-1951), K'ackqwan, wears a hat with bead fringe, fancy beaded headband, nosering, and Raven shirt. *n*, Kitty Milton, Mrs. Sitka Charley, Kaxiś (1875-1909). *o*, Mrs. Daknaqin, probably Łtanat (mother of Elizabeth Johnstone (1847-1912), T'uknaḡadi, wears a dark coat and a hat with with bead fringe, and button blanket. *p*, Mrs. Daknaqin, probably Łtanat (mother of Elizabeth Johnstone (1847-1912), T'uknaḡadi, wears a nosering, hat with bead fringe, and button blanket. *q*, Łangusek, Cawatk (later Anna Daknaqin), widow of Xadanek Johnstone (1847-1912), T'uknaḡadi, wears a nosering, hat with bead fringe, and button blanket. *r*, Sitka Jack, Katsex, Łdaxin, T'uknaḡadi of Sitka, wears a Raven hat with seven rings and ermine skins, a button blanket, bag decorated with Chinese coins, and holds a jointed cane. *s*, Ned James, Stagwan, T'uknaḡadi, wears a shaman's white feather headdress with forehead maskette, Chilkat blanket, and bib with Frog (see pl. 211 *g*). *t*, Charley White, Yaniki (1882-1964), T'uknaḡadi (see pl. 211 *h*). *u*, Paul Henry, Qawutx (or Kawutx), T'uknaḡadi, wears a beaded headband and raven feathers, beaded jacket and dancing bags, and holds seagull feathers and a wooden T-shaped baton. *v*, John Smith, Yandus-ic, Cadasiktc (b. after 1886, d. after 1931), T'uknaḡadi, wears a hat with bead fringe, a nosering, bib with two birds and fish, and holds feathers. *w*, Unidentified little child. *x*, Qexix, Chief of Sitka Whale House, T'uknaḡadi, wears a Raven hat with two rings, and a button blanket (see pl. 211 *f*). *y*, Jack Ellis, Qatcalk', (1892-1952), T'uknaḡadi, boy with bangs (see pl. 211, *a*). *z*, Joseph Abraham, Yaqwan, Tsune (1867-1917), Teqwedi, wears a dark cap with two patches of white fur on the sides, a nosering, beaded jacket, and Eagle bib. *aa*, Tom Smith, 'Anwalkit, Teqwedi (son of Tom Cox), wears a hat with bead fringe, a beaded coat, and bib. *bb*, Unidentified man wears a Raven on head, and a mask design upside down on his back. *cc*, Billy James, Łrxak (1854-1919) Kagwantan of Sitka, wears a cap, dancing bag and holds two seagull wings. *ff*, Teet Milton, Detxun, Ka'u (1878-1920), Teqwedi, wears a cap, white shirt, neckband with beaded Eagle, and a dancing bag (pl. 211, *g*). *gg*, Unidentified child. (Identifications by Mrs. Minnie Johnson.) (Photograph by W. C. Chase Neg. No. 2418; courtesy Bancroft Library, University of California at Berkeley.)



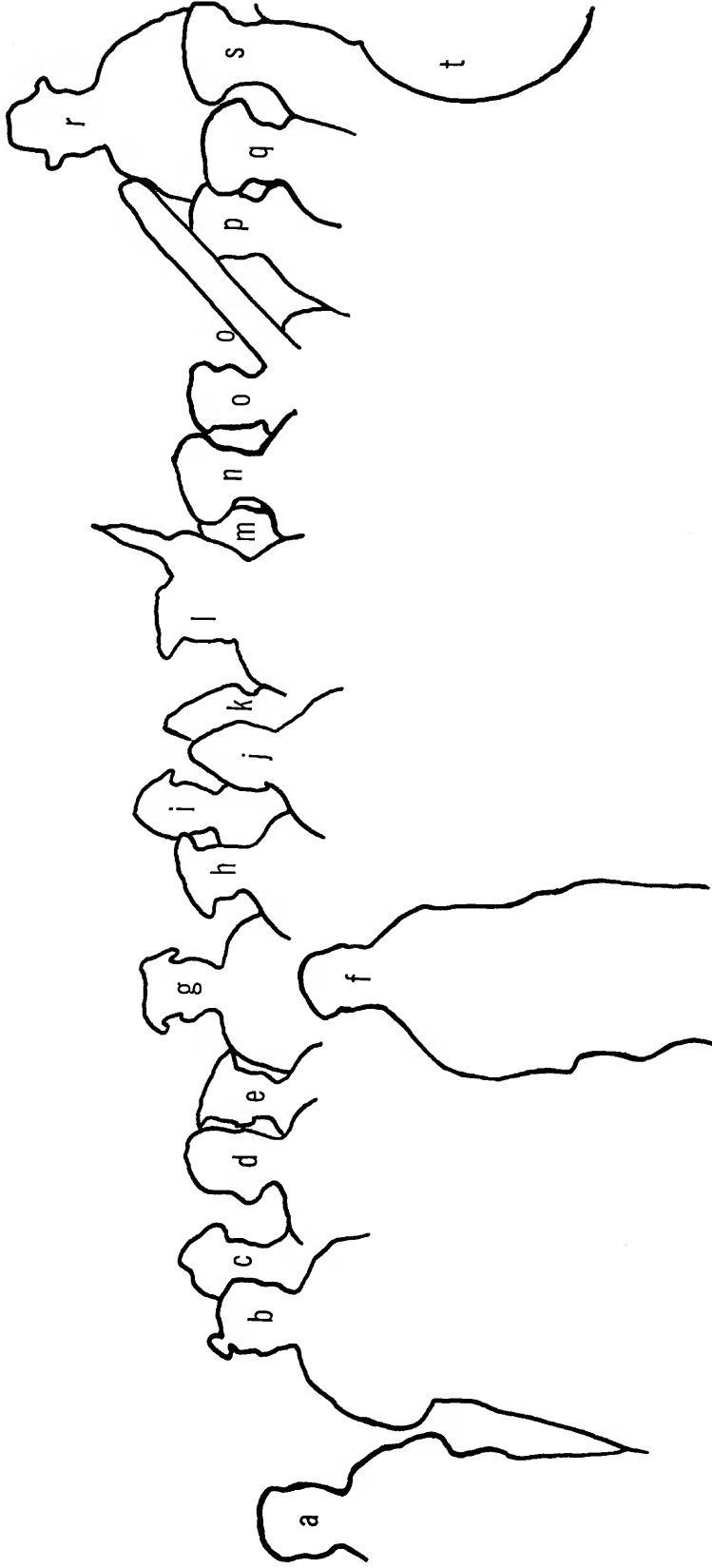


PLATE 211

Yakutat natives at the Sitka potlatch on December 9, 1904. "Seven tribes were invited to this potlatch, to put a tombstone on the grave of Wan-a-chook' [Yanaotuk, probably Chief Minaman]. *a*, Jack Ellis, Qatcak' (1892-1952), T'uknaxadi, wearing a beaded costume and bangs. *b*, Sitka Jack, Katsex, Edaxin (deceased), T'uknaxadi of Sitka, wearing a turban, a bag trimmed with Chinese coins, and carrying a devilfish cane. *c*, Jim Blaine, Natsikik (1885-1931), T'uknaxadi, wears a turban and Raven bib. *d*, T. G. Henry, Duksa' at (deceased), T'uknaxadi of Sitka (cf. pl. 209, *b*, with Frog), wears a nosering and beaded frock, and holds a club or rattle and seagull wing. *e*, John Smith, Yandus'-ic, Cadasikte (b. after 1886, d. after 1931), T'uknaxadi wears a tam, a bib with 3 birds, and nosering. *f*, Qexix, Chief of Sitka Whale House (cf. Swanton, 1909, p. 416), brother to Sitka Jack, T'uknaxadi of Sitka, wears an elaborate button blanket, beaded headress, and carries a cane. *g*, Ned James, Stagwan (deceased), T'uknaxadi, (cf. pl. 209, *a*, with Frog), wears a turban, dark beaded jacket, and holds seagull wings. *h*, Charley White, Yaniki (1882-1964), T'uknaxadi, wears a beaded fur jacket and a hat with bead fringe. *i*, Daknagin's youngest son, T'uknaxadi, wears a turban and beaded jacket. *j*, Paul Henry, Qawutik (or Kawutik), T'uknaxadi (of Sitka?), wears a turban, beaded jacket, and a bib with double bird upside down. *k*, Charlie Benson, Datlen ("Big Weasel" 1857-1933), T'uknaxadi, wears a peaked fur cap. *l*, "Howard Da Na Ec Sak" (looks like Sitka Ned, Teqwedi), holds a song leader's Thunderbird or Raven pole, wears a hat with beaded fringe and single feather, nosering, double bird bib, and white gloves with tassel fringes. *m*, Unidentified man. *n*, Sitka Charley, Xaisuq'va (or Xasagu), of Sitka Whale House, T'uknaxadi, holds a song leader's pole with devilfish suckers and hair fringe, wears a hat with bead fringe, nosering, shirt with Raven, and beaded leggings. *o*, Two blurred men's figures. *p*, Mrs. Sitka Ned, 'Atcqw'e, Edqavagahisix (died 1926), Kwackqwan, wears a button blanket, hat with bead fringe, nosering, and a white scarf pinned at her throat. *q*, Mrs. Joseph Abraham, "Emma Suwanee," Qaditu'u (1867-1950), T'uknaxadi, wears a button blanket, a hat with bead fringe, a nosering, and a Raven bib. *r*, "Ga-goo-eish" (Gaxu'-ic, cf. Situk Harry, Teqwedi), is the host of the potlatch, and wears ordinary clothes, nosering, and beaded leggings. *s*, Fanny Bremner, Mrs. Teet Milton, Kuwux, Daxtan (deceased), Kwackqwan, wears long fringed earrings, nosering, a hat with bead fringe, a button blanket, and holds a rod (?). *t*, Teet Milton (only his hand is visible, holding the drum), Dextun, Ka'u (1878-1920), Teqwedi. (Identifications by Mrs. Minnie Johnson.) (Photograph by W. C. Chase, neg. No. 2417; courtesy Bancroft Library University of California at Berkeley.)



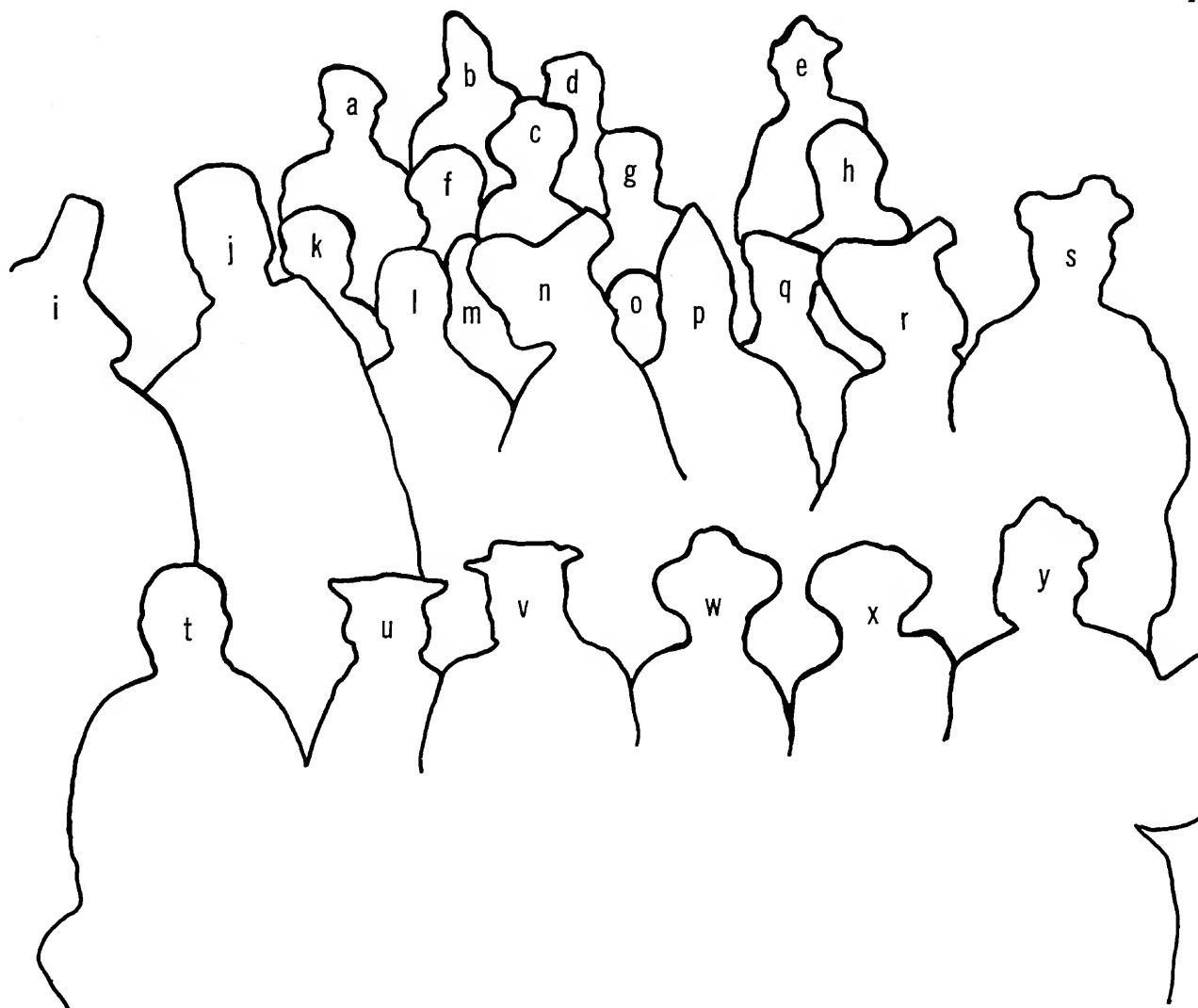


PLATE 212

Hosts and Yakutat guests at the Sitka potlatch on December 9, 1904. Identifications are only tentative. Hosts, *a*, unidentified man in ordinary clothes and cap; *b*, unidentified woman with black scarf around head; *c*, unidentified smiling man in ordinary clothes and hat; *d*, unidentified man with ordinary hat, in front of door; *e*, "Ga-goo-eish," leader of the hosts (?). Song leaders, *f*, Sitka Charley, ̄ats̄uq̄a (or ̄as̄agu), of Sitka Whale House, T̄'uknāadi, holds song leader's pole and wears a banded fur cap and nose pin (see pl. 210, *c*); *g*, George Dick, "Don-Nah-icth," holds a Raven or Thunderbird pole, and wears a striped fur hat and two feathers (see pl. 210, *d*); *h*, T. G. Henry, Duksa'at, T̄'uknāadi of Sitka, holds a long Raven pole and wears a nosering (see pl. 210, *e*). *i*, Sitka Jack, Katsex, ̄dax̄in, T̄'uknāadi of Sitka, wears a Raven hat, button blanket, and bag decorated with Chinese coins (see pl. 210, *t*). *j*, Ned James, Stagwan, T̄'uknāadi, wears a shaman's white feather headdress with forehead maskette, a Chilkat blanket, and a bib with Frog (see pl. 210, *u*). *k*, Young man with nosering and hat with bead fringe (probably John Smith, T̄'uknāadi, see pl. 210, *x*). *l*, Charley White, Yaniki (1882-1964), T̄'uknāadi, wears a peaked cap with beaded band, a beaded fur jacket, and two dancing bags. *m*, Unidentified young man with beaded head band and nosering ("Cou-you-a," see pl. 210, *s*). *n*, Q̄ex̄ix̄, Chief of Sitka Whale House, T̄'uknāadi, wears a Raven hat, glasses, and button blanket (see pl. 210, *z*). *o*, Jack Ellis, Qatcak̄ (1892-1952), T̄'uknāadi. *p*, Billy Jack (unidentified), wears a fur or feather cap, nosering, Raven bib and ermine coat. *q*, Unidentified young person with a hat with beaded headband and fringe, a beaded jacket, and a Raven bib. *r*, Unidentified man in a Chilkat blanket wearing a hat with three rings. *s*, "Ta-ca, brother of George Dick" (not further identified) wears a hat with fur or feathers on top, beaded fringe, a beaded bib, ermine coat, and two dancing bags (see pl. 210 *r*). *t*, Jack Reed, Kakendaq̄in, Ckuyel (1880-1953), T̄'uknāadi, wears a beaded headband, earrings, fringed jacket, and a dancing bag (see pl. 210 *f*). *u*, Unidentified young woman wearing hat with a fringed brim, a white kerchief at her neck, large nosering, a blanket, and holds a gun. *v*, Mrs. Jenny Kardeetoo, T̄'e'an (1872-1951), K̄'ackqwan, wears a hat with beaded fringe and headband, nosering, and Raven shirt (see pl. 210, *n*). *w*, Kitty, Xit'i, sister of Dry Bay Charley, T̄'uknāadi, wears a hat with black plumes or a Raven on it, a beaded bib with whale, and holds a gun. *x*, Fanny Bremner, Mrs. Teet Milton, Kuwux̄, Dax̄tan, K̄'ackqwan, wears a hat with beaded fringe, a nosering, button blanket, long earrings, and holds a wand with black feathers (see pl. 211s). *y*, Teet Milton, Detxun or Ka'u (1878-1920), Teqwed̄i, wears a beaded cap, neckband with two eagles, a white shirt, dancing bag, and holds a drum (see pl. 210). (Photograph by Merrill, courtesy American Museum of Natural History, neg. No. 328740.)



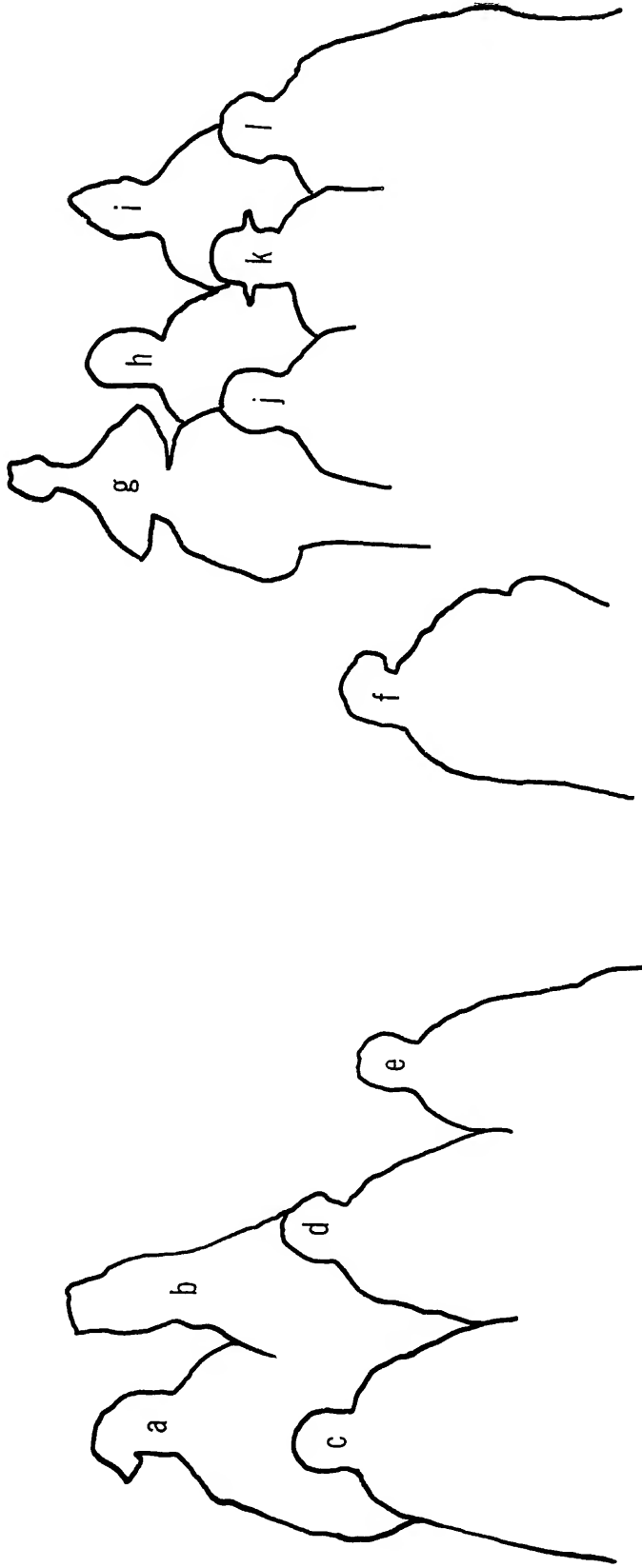


PLATE 213

The Golden Eagle Screen for Drum House, Yakutat, just before its installation in 1905. (See pl. 92.) *a*, Woman in button blanket, beaded bib, and turban. *b*, Woman in Golden Eagle headress and Chilkat blanket (blanket seems to be the same as in pl. 212 *j*). *c*, Woman with shawls. *d*, Woman with button blanket. *e*, Little girl in button blanket. *f*, Man with turban, beaded collar with two tabs. *g*, Man wearing the Killerwhale Hat with woven and copper rings on top, an ermine coat, and holding a cane shaped like a gun; possibly Jim Kardeetoo. *h*, Man with black brimmed hat and feather cockade, bib with two Killerwhales and seal (see pl. 214 *j*; Ned Daknaqin), and holds a rattle. *i*, Man with turban and cockade, and a button blanket. *j*, Bareheaded man wearing a button blanket and beaded bib. *k*, Man with derby and button blanket. *l*, Man with turban and button blanket. (Photograph of Merrill; courtesy American Museum of Natural History, neg. No. 328732.)



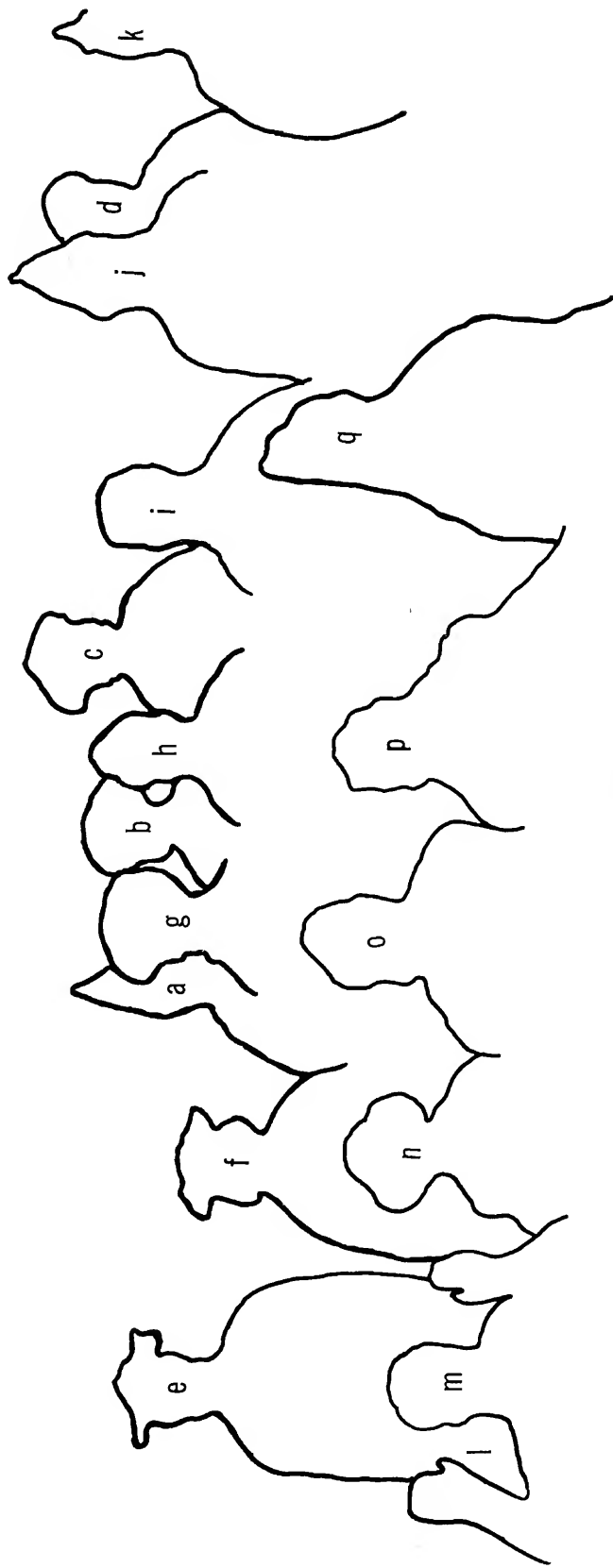
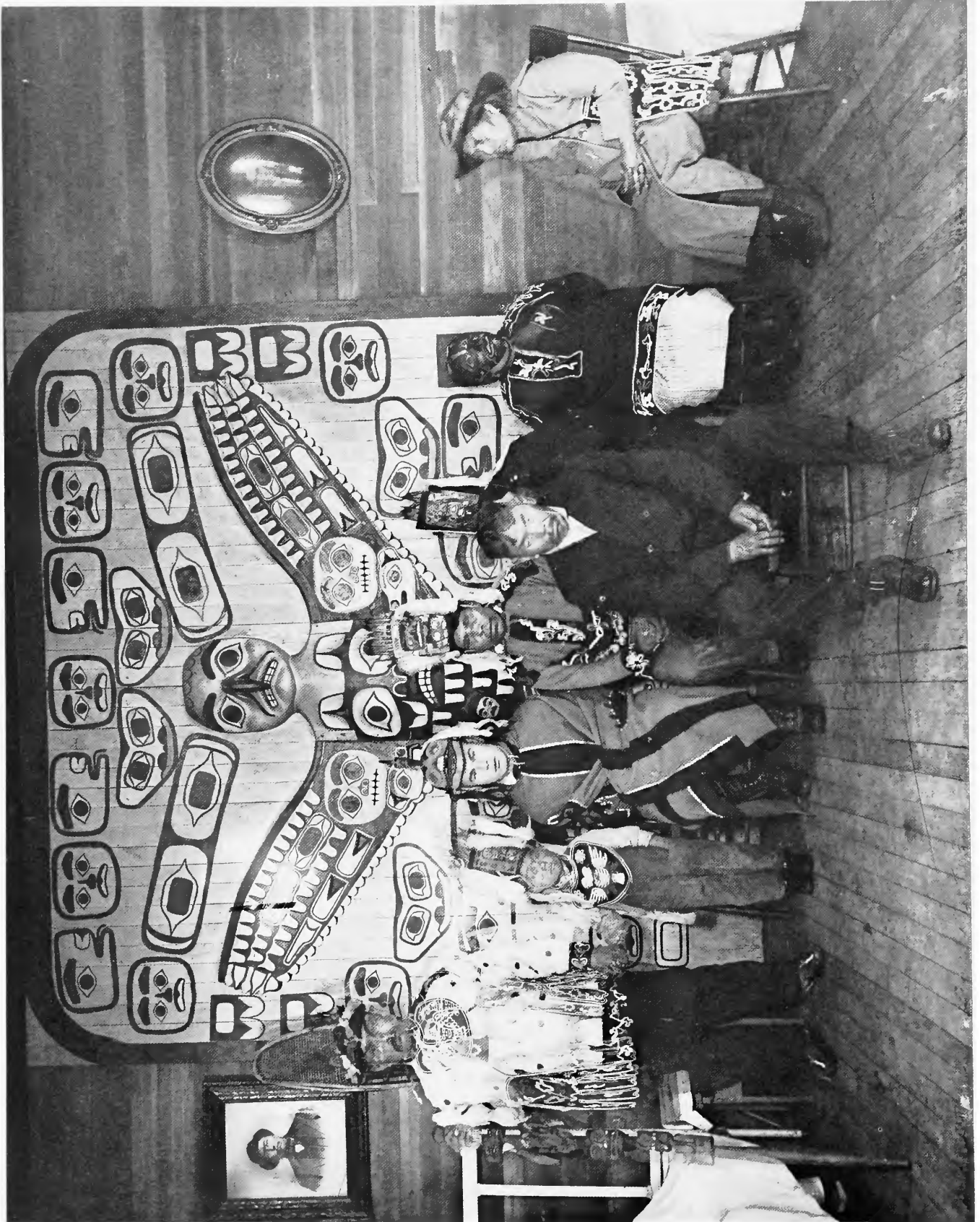


PLATE 214

Teqwedí guests at the Tl'uknaḡadi potlatch for Sidewise House, given by Tim Max Itallo, K'wani (1874-1940), in 1916. *a*, Jim Kardeetoo, Kayidutu, Xaigawet (1862-1937), wears a war bonnet headress, nose pin, and the neckband of the Children of the Sun dagger. *b*, Tom Smith (deceased), 'Anwaikit, faces left with a song leader's pole said to represent the Brown Bear, wearing a hat with bead fringe, a nosering, and beaded vest. *c*, Olaf Abraham, Qaxuxgu (1886-), faces right with the Wolf Pole (pl. 163), and wears a hat with bead fringe, a nosering, and a Chilkat blanket. *d*, Situk George, Yet tied (deceased), wearing a fur hat. *e*, Martin Abraham, Qetdjakw, Nušne (deceased), wears a hat with bead fringe, beaded shirt, and Eagle bib. *f*, Sitka Ned, Qactan, Kaḡdaxet (died 1926), wears a hat with bead fringe, a wig, nosering, beaded shirt, neckband, and dancing bags. *g*, B. B. Williams, Jr., Yanactukw (born 1889?, deceased) wears a hat with bead fringe, a beaded shirt, and Eagle bib. *h*, Joseph Abraham, Yaqwan, Tsune (1868-1917), wears a wig (?), a nosering, beaded neckband, the Ahmkin Blanket, and holds a stone adz in the crook of his arm. *i*, Henry Shada, Cxa'a (1894?-1944?) wears a turban, nosering, beaded bib, shirt, two dance bags, and holds a stone warpick. *j*, Ned Daknaḡin, Kiteidak (deceased), wears a cap with cockade, nosering, bib with two Killerwhales and seal, dancing bag, and beaded garters. *k*, Jacob or Jim Iminiscu, Tanuḡ (deceased), with chief's staff. *l*, Unidentified man. *m*, Nick Milton, Xadanek, Wanga'-ic (b. 1896), wears an Eagle shirt and two feathers like a peace hostage. *n*, Isaac Abraham, Yaqwan (deceased), wears a woman's hat. *o*, William Milton, Nejut (1888-1950), wears a cap and an Eagle bib. *p*, Peter Lawrence, Kadjati (1871-1950), a Sitka Kagwantan man, wears a nosering and fox furs. *q*, Billy James, Łixak, Naske'-ic (1854-1919), Sitka Kagwantan, wears a dancing bag as a hat, a bib with double-headed eagle, a nose pin, and an ermine coat. (Photograph by Fhoki Kayamori; courtesy of Mr. and Mrs. Harry K. Bremner.)



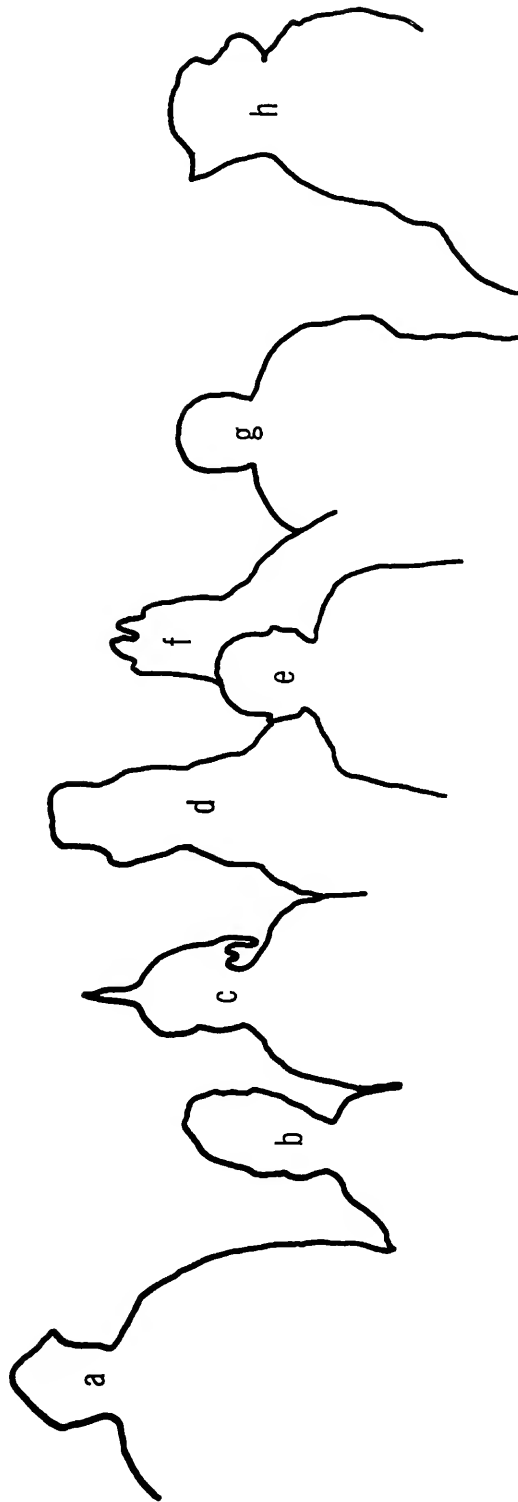


PLATE 215

The Thunderbird Screen shortly after its installation (1918 ?) in Thunderbird House, Yakutat. (See pl. 91.) All persons are Cankuqedi unless otherwise stated. *a*, Frank Itallo, Kwuteen (1870-1956), with a carved chief's staff (pl. 162 *right*), wearing an ermine jacket, two dancing bags, and a beaded bib. Behind him is an Athabaskan snowshoe. *b*, David Peterson, Qacode'udaqa, deceased son of Clarence and Esther Peterson, wearing a headdress and a bib with a double-headed eagle. *c*, Sam Henninger, Sr., 'Andax̄tete, deceased nephew of Frank Itallo, wearing the Killerwhale Helmet later sold by Frank Itallo (to Alaska State Museum ?) and the Thunderbird Blanket. *d*, Dick Manson, Kawudulguc, Teukanedi man from Hoonah, husband of Litk'we, the daughter of Frank Itallo (all deceased ?), wearing a headdress similar to that worn by Chief Yen-at-seki in 1886. Possibly this was the one which Minnie Johnson's marriage to Blind Dave Dick would have restored to her father's people, the Teqwedi. *e*, Jack Peterson, Gunak* (1870-1938), builder of Thunderbird House and son of the shaman, Gutcda. *f*, Unidentified woman wearing the Hawk headdress. *g*, Esther, Yedux'atic, Kastin (then Mrs. Clarence Peterson and mother of David, (b) now Mrs. Chester Johnson (b. 1900), or her sister, Jenny, Djemik (born 1908), now Mrs. Charley White. She is wearing a mask for an Athabaskan dance which closely resembles the copper mask reported from Yakutat (USNM 332801). *h*, Mrs. Jack Peterson, Luxnaq, T'uknaxadi (deceased), sister of T. Max Itallo and mother of Dick and Clarence Peterson. *On the wall, left*, is a portrait of T'aw-ir-gau, older brother of Jack Peterson and father of Dick and Clarence Peterson (all deceased). *On the wall, right*, is a portrait of Peter George, Guteki-gege, deceased halfbrother to Frank Itallo (*a*). (Photograph by Phoki Kayamori; courtesy of Mr. and Mrs. Harry K. Bremner.)



PLATE 216

Performance in the ANB Hall, at Yakutat in 1936, given to raise money for the mission. Those dancers with seagull wings in their hands are ready to give an Athabaskan Ptarmigan Dance taught them by the Cankuqedi of Dry Bay. *Standing, left to right*, Olaf Abraham, Teqweddi, wearing a big white feather headdress; T. Max Italo, T'uknaḡadi, wearing a big white feather headdress; Harry K. Bremner, K'wackqwan, wearing the Mount Saint Elias Shirt, souwester, and three feathers; an unidentified woman (or a man wearing false braids?) wearing a nosering; a man (Jack Reed?) in Athabaskan costume (standing on chair); two unidentified women (or men wearing false braids?). *Crouching left*, Peter Lawrence, Kagwantan, imitating a shaman, wearing a crown of thorns and shaking a rattle. *Seated, left to right*, Mary Thomas or Mary James, K'wackqwan; Mary Thomas or Mary James; B. A. Jack, K'wackqwan, with drum. *On the wall*, Kardeetoo's (Killerwhale?) Chilkat Blanket; Kardeetoo family child's Chilkat blanket; Anna Johnstone's Raven Chilkat blanket. (Photograph by Phoki Kayamoni; courtesy Mr. and Mrs. Harry K. Bremner.)

MT. ST. ELIAS DANCERS



PLATE 217

Harry K. Bremner (K'wack'qwan, born 1893) standing in front of the screen depicting Mount Saint Elias, and holding a song leader's staff, both of which he made for the Mount Saint Elias Dancers. (Photograph ca. 1965; courtesy Mrs. Helen Bremner.)



PLATE 218

The Mount Saint Elias Dancers. *From left to right*, Ray Smith, Cankuqedi, born 1916, with shaman's crown; Olaf Abraham, Teqwedi, born 1896, song leader with staff; Mrs. Mary James, K^wackqwan, born 1926, with clappers; Frederic Bremner, Da^qdentan, son of Mr. and Mrs. John Bremner III, born 1948. (After a travel folder, ca. 1965.)

Appendix

Recordings of Yakutat Songs

WITH TRANSCRIPTIONS OF THE MUSIC BY DAVID P. McALLESTER

Notes and scores for the following songs are arranged to correspond as far as possible to the categories described on pp. 568–572. The words to the songs are given as dictated or as heard on the tapes, but it has often been impossible to supply an accurate translation. I have included notes on additional songs that were heard or described, even though these were not sung for the tape recorder. An “Index of Yakutat Tape Recordings” is found on pp. 1370–1373 in which the songs or stories are listed according to year, reel, side, and letter, with references to the pages where the transcriptions of the music or the translations of the texts may be found.

For the transcriptions of the scores published here and for help in fitting the words to the music I am indebted to Dr. David P. McAllester, Director of the Laboratory of Ethnomusicology at Wesleyan University, and also to the American Philosophical Society for a grant from the Penrose Fund which made this work possible. I would also like to express my appreciation for the many hours of painstaking work contributed to the project by Madame Agi Jambor, Professor of Music at Bryn Mawr College, and by Mrs. Lindy Li Mark. Their preliminary transcriptions were of great assistance to Dr. McAllester and myself. In addition to the final notations of the melodies, Dr. McAllester also indicated the meaningful and the vocable texts. With these as a guide, I could, by listening again and

again to the tapes, hear the Tlingit words, correct the transcriptions, and often supply a translation.

I admit that one hears what one thinks one ought to hear, and that my imperfect knowledge of the language has colored the version given of the Tlingit texts. When the words were dictated to me separately, I have recorded these for comparison with the words as sung. In many cases, however, a dictated text was not available, and the only words were those heard on the tape. It was difficult to decide whether the words should be written with the sounds used in speech or with those heard as sung, for these sounds are not always the same. Not only are sung words lengthened by extra syllables, but vowels may be shifted in quality (A, I, E, U are apt to become *a*, *i*, *e*, and *u* when sung; small capitals were not available for printing the scores), and consonants may change (glottalized or velar sounds are most likely to be affected). A consistent and accurate solution to this problem would have required linguistic expertise which I lack.

The singer whose recordings were the most difficult for both McAllester and myself to transcribe was old Frank Italo, whose quavering voice, interrupted by remarks, throat-clearing, or coughs, was particularly hard to follow. I suspect that he sang in a rather free style, for he seemed to have no hesitation in interrupting a song to make a comment. Furthermore, he paid no attention to my efforts to synchronize the tape recorder with his singing; he would begin without warning, and

thus parts of some of his songs were lost. Despite these difficulties, however, his versions of what appear to be long rambling recitatives do show a discernible structure, and his coughs or clearing of the throat tend to appear consistently in the same places when the melody is repeated.

In as many instances as possible, several versions of the same song, recorded by different singers or by the same persons on different occasions, have been transcribed and are given in the following pages as a means of indicating the degree of variation encountered. It has not been possible, however, to include all variations, or to analyze the differences between two or more versions of the same song. Nor is it always clear whether we actually are dealing with the "same song." Thus, Dry Bay Chief George's Song for the Frog Screen (xixt̄ x̄in daciyi) was sung both by Frank Italo (1954, 2-2-A) and by his sister, Mrs. Frank Dick (1954, 6-2-A). Yet, while the natives considered these to be recordings of the "same" song, McAllester found them "to have only the most distant relationship. The refrain was similar, in vocables and in melodic line, but the meaningful texts were quite dissimilar, and so were the melodies of the stanzas. Yet all songs, even the quavery ones, are very exact in themselves." For these two Frog Screen songs I have not only Mrs. Frank Dick's dictated version of the words, but have tried to indicate how her sung version differs from or resembles that of her brother (see pp. 1164-1165). A wide variation may also be detected between Frank Italo's version of Wuckika's Lament (II) (1952, 2-2-B c) and her own (III) (1954, 6-2-C), yet I was given to understand that these were the "same song." These differences are even more surprising in view of the relationship between these two singers.

On the scores, McAllester has indicated the "scale" in which the song was sung, although he comments that "tone-system" would be a better term, since "scale" implies harmonic relationships between notes that may not exist in Tlingit music."

"Melodies are strongly downward—very American Indian in this respect. Yet they do not cascade down like Plains music. . . . Songs very often start with a jump up of a fifth or an octave." In many songs, he has noted the gradually rising pitch; up a half-tone, a whole tone, or even more, before the end. In a few cases, fluctuations in pitch might be ascribed to fluctuations in the electric current available for the recorder (especially during the early months of 1954), but this mechanical difficulty would not explain the consistent tendency to rise, nor the fact that in some songs only one note is raised when the melody is repeated. For example, in commenting on 1952, 4-1-A ("Three" Traditional Cankuqedi Songs in Yukon Athabaskan, or rather one song in three parts), McAllester points out that "the

raising of B-natural is what often seems to happen as a song starts to rise in pitch: first the lowest note starts being higher, then others follow, and the over-all pitch goes up."

This music is not divided into even measures or bars. Rather, as McAllester remarks, "The music has a long flow. Sometimes my attempts to find the phrase structure are fairly arbitrary, and I do not begin to see it all until I recognize repetitions late in the song. I have actually worked some of them out backwards." These phrases have been indicated by letters (A, B, etc.) above the score and at the beginning of the line of text. Phrases are marked by some break in the music, usually a breath pause, even though in some cases the break comes in the middle of a word! For most melodies there are only a few long phrases, and McAllester observes: "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.'"

The usual structure is Refrain, Stanza I (sung twice), and Stanza II (sung twice); a repeat of the Refrain may occur after the repeat of Stanza I and before the first singing of Stanza II. Each of these parts is sung to the same melody composed of the same musical phrases; yet a considerable variation is permitted between Refrain and Stanza I, and between Stanza I and Stanza II. Refrains are all vocables, and the last phrase or phrases of a stanza may also consist of vocables, usually the same as those used to end the refrain. A common formula for ending is *he hani haye* or *'ey 'ani 'aye*. Another rising phrase, used for padding the text, is *ɣawes* ('thus').

Yet, as McAllester observes, "Texts 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 accommodate new text. And then it, too, is almost identical when it is repeated with the same set of new words."

Phrases that carry the text are always indicated by letters: A, B, C, etc.—perhaps up to H or beyond in unusual cases. Final phrases that are always composed of vocables and which seem to show a contrast with those carrying words are usually indicated by letters at the end of the alphabet: W, X, Y, Z. Sometimes the initial phrase or phrases of the refrain, if these differ from those of the stanzas, may be indicated by X, Y, etc.

Variations in phrases that are repeated are indicated as follows: B' and B'' are variations of B. B⁺ is a lengthened form of B. () indicates that an originally independent phrase has become merged or attached to another, as for example, A(B), where a B phrase has become merged with an A phrase. Superscripts or sub-

scripts indicate that the original phrase has been transposed upward or downward. Thus, A³ means a repeat of phrase A, transposed upward a third, while A₄ would indicate an A phrase transposed downward a fourth.

There is a tendency for the last phrase to become progressively shortened as the melody is repeated. The final phrase may simply be broken off, or the principal singer may interrupt himself in order to call out directions to others. (These calls are so important that they are apt to be given even by one who is singing alone.) A phrase that is broken off is indicated by a slash: for example, E/ or X/. A double slash, as X//, means even more abbreviation. Such incomplete phrases may also occur in the middle of a song. Sometimes a singer may hesitate at the beginning of a song, or some other factor may operate so that the initial refrain appears as a reduced version of the melody. A phrase that is incomplete at the beginning may be indicated as: /A or /X.

Clearings of the throat, comments, calls of the song leader, or other "interruptions" are most apt to occur within the last phrase, as if "the singer thinks that the main business of the song is now over and that this phrase is not very important." While coughs are tolerated when the singer is as respected and venerated as Frank Italio or Mrs. Frank Dick, the latter indicated quite clearly that such noises are to be deprecated. The song is apt to be resumed after such an interruption just as if there had been no break. The song leader's calls, however, are an integral feature of the musical style and, when given, take the place of one or more syllables of the song. The latter may be carried by another singer. To some songs, special cries (Raven caws, Tsimshian whistling calls) are traditionally added at or near the end of the melody.

Most Yakutat songs are "strongly rhythmic, *very* syncopated, the most so in my experience of American Indian music. . . . In line with this flair for syncope, drumming is often on alternate beats, and when this is the case, almost every long note begins on the offbeat." Such drumming is usually so regular that it is sufficient to indicate the beats only at the beginning of the song.

A tremulo effect is occasionally employed when attempting to indicate the noise of a rattle.

Although the Yakutat Tlingit liked to acquire foreign songs, there was a strong tendency to fit these into their own style. Songs which depart markedly from the Tlingit pattern, even though they may have Tlingit words, I suspect to be of foreign origin. On the other hand, the most aberrant of all (1952, 7-2-A and 7-2-B) are traditional Raven Moiety songs referring to Raven's Theft of Daylight, and are believed to be very ancient Tlingit songs.

Agi Jambor has made the following observations on the songs:

"It is almost paradoxical to try to transcribe aboriginal Indian music in Western musical notation. It is as if we would explain a pear by means of an apple. Our notation preserves with almost a shorthand technique a musical style which is more or less systematized. Between the sources and the manifestation—that is, between our soul and the music—is our Western knowledge of that art. Minnie Johnson expressed it so beautifully on one of her tapes: 'Nobody taught me this song; it lived in my heart.' Our feelings have finer shadings than the 12 notes of a scale or the musical forms that we have to follow in our compositions.

"The performance of Tlingit music is an organic part of the composition, and sometimes speech and melody cannot be divorced from each other. To quote Minnie Johnson again: 'My grandmother was crying and singing, singing and crying.' Where did the crying end and the singing begin? And when she explained the reason for composing her childrens' songs, she said: 'I compose them to make my grandchildren happy. It is a laughing music.'

"How can we put this down, these infinite shadings of the human soul, with our musical notations?

"When singing these songs we should always see behind the five lines and little black dots Minnie Johnson who didn't learn her songs; they lived in her heart."

Sib Potlatch Songs

This group—with the exception of the first 3 songs which may be sung by any Raven sib—consists of songs which are the exclusive property of particular sibs. They are sung by them when they are hosts at a potlatch, and may not be sung by others except at the request of the owners. Most of them are traditional songs, attributed to mythological figures or to composers from long-dead generations; some are of recent composition for particular potlatches. The great majority are mourning songs or laments; some are associated with particular crest heirlooms (pp. 568–569).

These sib potlatch songs are here arranged according to the sib owning or claiming them, beginning with the sibs of the Raven moiety.

Raven Moiety: Two Songs Referring to Raven's Theft of Daylight

1952, 7-2-A and B; recorded by Frank Italo on September 13.

1954, 2-2-E (a and b); recorded by Frank Italo on May 7. (Same as above.)

These are two traditional songs, ascribed to Raven himself, and may be sung by any Raven sib when it is host at a potlatch. In addition, the Tl'uknaḡadi sing how Raven deceived the Sea Otters (pp. 863–864), and there was apparently another serious potlatch song connected with Raven's drawing ashore the ark of animals (see pp. 865–867, but not recorded). We recorded from Frank Italo a snatch of the song which Raven sang in the whale when he wished it to drift ashore, and were told

♩ = 58

As sung

ye qe'i t'eu de ye qe'i t'eu de
('? to the sand beach! ? to the sand beach ')

about (but could not record) the second song when Raven wished for an aristocrat to cut open the whale and let him out (p. 853). In addition to these serious songs, there are a group of funny songs about Raven or attributed to him (see pp. 869–873, 1257–1270).

The first two songs referring to Raven's Theft of Daylight (1952, 7-2-A and B) were included by Frank Italo

as part of the Raven cycle, a story which he was fond of telling. He began the story in Tlingit on August 29, 1952 (recorded on Reel 4, side 2), and the tape ran out after 24:15 minutes. The story was resumed on September 13 (Reel 7, side 2), and ran for an additional 27:05 minutes. No English translation was recorded, although Minnie Johnson was present on both occasions. The versions told by her on September 2, 13, and 14, 1952 (see pp. 848–855) seem to be fairly close to Frank Italo's story, as far as I can judge from the Tlingit words which I am able to recognize in the recording.

On May 7, 1954, Frank Italo again told the whole story of Raven in Tlingit, though evidently a shorter and confused version (2-2-E, pp. 856–857). Then he was asked to sing the songs that referred to the Theft of Daylight, which he did, using a cigarbox as a drum. The tape ran out while he was still singing the second song. These appear to be exactly the same songs as those which he had sung in 1952; the minor differences between them are insufficient to justify publication of the scores of those sung in 1954.

Song A (about 3:30 minutes) was supposedly sung by Raven when he was sitting on the Box of Daylight. It consists of an introduction and a single stanza (sung twice, with variations).

Song B (about 3:30 minutes) tells how Raven obtained Daylight, and threatens to open the box. It is by far the most complex song in the collection, consisting of many repeated phrases. Apparently, however, these fall into two stanzas, with fragments of a third.

On September 13, 1952, Minnie Johnson gave the

following free translation of the songs which Frank Italo had sung that afternoon:

Song A

Daylight, daylight, daylight,
Pretty soon will break.

Song B

Raven went up to the head of the Nass
And got daylight.
Pretty soon, pretty soon,
He's going to break that open.

On September 14, 1952, she translated or explained the words of the song(s?) as:

Now I'm going to show the people
How I can break the daylight on them.
The Raven had to go way up to the head of the Nass
And get the daylight.
I'm pretty sure I can break the daylight on them.

A third Raven moiety potlatch song, referring to Raven's Theft of Daylight, was recorded by Mrs. Frank Dick (1954, 6-2-B; pp. 1155, 1180-1181).

SONG A (1952, 7-2-A)

Frank Italo sang in such a quavery style it is hard to tell whether some of the syllables of the song are intended to be separate vocables or simply quavers. He was also in the habit of interrupting his singing, sometimes even in the middle of a word, in order to tell the story or make a comment on it, and then would resume the singing where he left off. The words to his songs are not given below in full, but are simply summarized with a hope of catching the meaning. Letters indicate each musical phrase.

Introduction

A qe'a [daylight]
B 'aha
O ha 'aha
P 'aha qe-
Q 'a [daylight]
R qe'a [daylight]
S 'ihi
T 'aha ya
U qe'a [daylight] 'aha he
V 'eye qe-
X -'a [day-light] 'aha

	Stanza 1st	Stanza (repeated)
A	qe'a [daylight]	A qe'a [daylight]
B	'a	B 'aha 'aha
C	'idji [your hands?]	C 'idji [your hands?]

	Stanza 1st	Stanza (repeated)
D	yisa [soon]	D
E	gi [perhaps]	E
F	we'e (or ye)	F qewu [gewu, net ?]
G	da (or daha)	G gi [perhaps] 'ehɛ
H	Nas [Nass]	H Nas [Nass]
I	caɣ [at head of] duwa-	I caɣ [at head of] duwa-
J	'uwu [was] qe-	J -'uwu [was] qe-
K	'a [daylight]	K -'a [day-light]
L	'a	L 'a-
M	'a de [to it]	M -cdjit-de [to his hands]
N	keni-	N ki-da
O	-gut [went up] yeɭ [Raven]	O nik yeɭ [Raven]
P	'ehe 'ehe	P [<i>speaks</i>]
Q	'aha 'aha	Q 'aha
R	qe-[<i>speaks</i>]-a' [day- light]	R qeya [daylight]
S	[<i>speaks</i>]	S 'ihi
T	'aha 'aha da	T 'aha [<i>speaks</i>]
U	qe'a [daylight] 'edja	U qe'a [daylight] 'i'eya'a
V	yɪ (or ye) qe'a [day- light]	V qe'a [daylight]
X/	'aya	X/ 'a hut'ca! "That's all!"

The structure of the song is:

Introduction: A B O P Q R S T U V X
Stanza (1st): A B C D E F G H I J K L M N O P Q R S T U V X/
(2d): A B C F* G* H I J K L M N O [P] Q R S T U V X/

In the repetition of the stanza, Phrases F* and G* take the place of Phrases D and E-F, at least as far as the meaning is concerned. Instead of Phrase P, Frank Italo spoke. This song is very unusual in that the Introduction is not a refrain, but is like an abbreviated stanza, with some meaningful syllables. It departs from the structure of the stanza by omitting 12 phrases. McAllester comments that the song "is notable in this collection for the looseness of its construction. The phrase letterings are approximations, for the most part; the text is as much a clue to resemblance as is the melody." However, the words are lengthened by extra syllables and are often split between two phrases.

SONG B (1952, 7-2-B)

The version of this song recorded in 1954(2-2-E b) is so similar to that sung in 1952, that it seemed unnecessary to publish the score, especially as it is incomplete. In this song, the structure of which appears at first

to be looser than that of the first, there is, nevertheless, a relationship between melody and text. "The more I worked it over, the more interesting it became. I began to see melodic repetitions, *transposed*, sometimes up, but usually down. X⁴, for example, means X with most of its weight up an interval of a fourth. A₄ means transposed down a fourth; B₃ means B down a third, etc. Instead of the puzzling analysis I had originally, it all falls into place as six basic phrases, much varied and transposed, but all pretty regular. It doesn't quite fit your suggested phrases in red ink [marked by me on a Xerox copy of the original score], but it comes very

close to it." Analysis of this song was difficult because Frank Italo had begun it after its companion song (1952, 7-2-A) with hardly a break, but then had interrupted it in the middle, giving the impression that he was singing another song.

The structure of this song is very complex, with many repetitions of the same or similar sequences of musical phrases. The latter are indicated by letters (with the variations explained by McAllester), and the groups of phrases are designated by Roman numerals. Only the syllables that may be meaningful, or are clearly defined, are given below.

[Read down]

	Stanza I	Stanza II (false start)	Stanza II	Stanza III
I:	X 'iyihi [you?]	X 'ihihi	X ¹ 'ihi heheheh	X 'ihi
	A 'aka ['AKA on it, or 'Aga for it; possibly 'for you']	A 'ahaha		A 'aka
	B qe'a [daylight]	B qe'a [breaks off to tell part of story]	B ckuł telihika	B qe'a [daylight]
	C 'aha [comes or brings]			C 'aha [brings]
	D yeł [Raven]		D yeł [Raven]	D yeł [Raven]
	E 'ehe yaha (or 'eya, that?)		E 'eya 'aha	E 'eya [that]
II:	X ⁴ 'ihyi heh		X ³ 'i	X ³ 'i-yuhu
	A 'aha-kaha		A 'aka	A hu wucl [wu wal'? he cracks]
	B qe'a [daylight]		B qe'a [daylight]	B/ 'a
	C' 'ahaha ya		C 'aya	C 'iyisa [soon] [speaks]
	D' 'unax [or 'ANAX out of it] du [he]		D' 'unax du [out of it, he]	D' ['u]nax du [out of it, he]
	E' 'ukuts [he breaks]		E' 'ukutsi [breaks] 'eyaha	E' 'ukutsgci [breaks, maybe] (FI ends: <i>hutč</i> 'awa! "That's all!")
III:	X hihihi		X ₁ 'ihı	
	A ₄ 'aka [on it, for it]		A ₅ 'aka	
	B ₃ qe'a [daylight]		B ₄ qe-ha [daylight]	
	C ₃ 'aha		C ₄ 'aya	
	D ₄ 'unax du [out of it, he]		D ₄ 'unax du [out of it he]	
	E ₄ 'ukutci [breaks]		E ₄ 'uk'uts-gci [breaks, maybe]	
	X ₆ hihihihı		X ₅ 'a ha	
	Y 'a 'ayaha		Y 'ahaha	

The meaning would seem to be: That Raven brings daylight for you. Pretty soon he will break it out of [that box].

The structure of the song is:

Stanza I: X A B C D E
 X⁴ A B C' D'' E''
 X A₄ B₃ C₃ D₄ E₄ X₅ Y

Stanza II: X A B [breaks off to tell story]

Stanza II: X B C D E
 X³ A B C D' E'
 X₁ A₅ B₄ C₄ D₄ E₄ X₅ Y

Stanza III: X A B C D E
 X³ A B/ C D' E [breaks off]

Raven Moiety Song: Raven Cries for Daylight

1954, 6-2-B; recorded by Mrs. Frank Dick on May 17.

The singer was Frank Italo's sister, yet this song is not the same as either of those recorded by Frank Italo, although the words are similar to those of Song A. Like her brother, Mrs. Dick attached her song to the Raven story, and gave a brief version of Raven's Theft of Daylight in the Tlingit introduction to the song (1:45 minutes, see p. 862). Frank Dick beat the drum for his wife. This song, with Refrain, Stanza I (sung twice), Refrain, and Stanza II (sung twice), lasts 3:14 minutes. Mrs. Dick had dictated the Tlingit text of the song on April 29, 1954.

As dictated and explained the words were:

Nas cakx quwa 'uwu qe'a ceya—At the head of Nass was daylight
 'adaɣ du djit kaɣakeɣ—Untie the box!
 du datcanktc—By his grandchild
 wuʂiɣax qe'a ceya—Daylight was being cried for.

As sung, the words are pieced out by many meaningless syllables.

Refrain

B he he ya ha ha 'e,
 C/ we ya ha ha ha ha,
 /B 'i ya ha he he,
 D ye ya ha ha^m, 'a ha,

Stanza I (sung twice)

A Nas cakx duwa 'uwu—At the head of Nass was
 B qe'a ceyaha,—That daylight
 'i ya ha he he

C 'e ya ha ha ha, 'i ya ha he yu hu
 ('e ya ha ha ha, 'e ya ha he he)—(on repeat)
 D 'e ya ha ha^m hm, 'a ya
 ('e ya ha ha^m [talks] 'a ha, 'a ha ha) (on repeat)

Refrain

A/ 'a he ha
 B 'a ha ha ha ha, 'e ya ha he he,
 C 'e ya ha ha ha, 'e ya ha he yu hu,
 D he ya ha ha ha 'a ha

Stanza II (sung twice)

A⁺ 'a dac djit keɣaketɣ'a }—Out of his hands un-
 ['adaɣ djit kaɣaketɣ-a] } tie it!
 du datcanktc wuʂ-[i]ɣax-i—By his grandchild
 was cried for
 B qe'a ceyaha, 'i ya ha he he—That daylight
 C he ya ha ha ha, 'e ya ha he yu hu,
 D 'e ya ha ha, 'a ha,
 (ya ha h^m m [falsetto] hutɣ!)—(on repeat)—“All!”

The structure is:

Refrain: B/ C/ /B D
 Stanza I: A B C D (repeated)
 Refrain: A/ B C D
 Stanza II: A⁺ B C D (repeated, last D haphazard)

The first refrain, as McAllester points out, is made up of scraps of melody. Then the singer gets into her stride and the second refrain is nearly complete. The last musical phrase is cursory.

Traditional Kwackqwan Song: Lament of Gudilta'

1954, 4-1-A; recorded by Mrs. Katy Dixon Isaac on March 29.

1954, 7-2-C; recorded by Maggie Harry and Jenny Jack on May 25.

This is a traditional song attributed to the Gmexqwan man, Gudilta', who shot his brother by accident. The words are in Atna. It is one of the eight sib songs

associated with the migration of the Gmexqwan from the Copper River to the coast, and is now used by their descendants, the Kwackqwan, as a mourning song at potlatches.

The first recording was made when Mrs. Isaac was telling the story of the migration (pp. 238–239). The song itself lasts 1:25 minutes, ends with sobs. No text was recorded at that time.

The second recording was made by Mrs. Maggie Harry, accompanied by Mrs. Jenny Jack who beat the drum. Mrs. Harry had previously told the migration story in which the gestures used for the song are described (pp. 239-240). When sung at a potlatch, all of the sib members stand, men and women, swaying back and forth as they sing. The men are supposed to sing bass and tenor as the women sing high and low, making four voices singing at the same time. The song in the second version lasts 2:12 minutes, and is introduced in Tlingit by Maggie Harry (55 seconds).

The words of the song (1954, 4-1-A) as rendered by Katy Isaac are:

Part I (sung once)

A cikaye 'a [speaks at length]
 B 'a tayi ya-na ta qa,
 B' 'a ta 'i-ya ni-il 'e-e ya,
 C 'e-dju-u 'uci-i ke 'a qe-a ye-a

Part II (sung once)

A cikaya 'a,
 B'' 'a tay ya na ta qa,
 B'' ' na-ay yu ni 'il 'e he ya,
 C' 'adjuci-i ke-a qen [*téukanatle* (spoken)]

Part III (sung once)

X 'ay-ya
 A cikayen 'a,
 B'' 'a ta yu na ta qa
 B'' ' na yu ni-le ni ya,
 C' 'adjuci-i ke na qe 'e—[sobs, exclaiming about her grandchildren]

It was very difficult to catch these syllables, for the singer was on the verge of tears throughout.

The structure of the song is:

Part I: A ['] B B' C
 Part II: A B'' B'' ' C' [']
 Part III: X A B'' B'' ' C' [sobs]

Each part of this song might be considered as a stanza that is repeated with slight variations three

times. Each can also be considered as an abbreviated version of the two-part song as rendered by Maggie Harry and Jenny Jack.

The words of the song (1954, 7-2-C) were dictated in Atna, and translated into both Tlingit and English by Maggie Harry, although I do not believe that the song is ever sung to Tlingit words. The words are supposed to mean: "I killed him. My little brother, where are you? Come back to me! Why did I do it?" Unlike Tlingit songs, there is no clear division between refrain and stanza, although the melody falls into two parts, linked by X and A' (reduced), as McAllester observes. He also notes the "unusual chromatism in phrase B, and the unusual series of variations on C: C, C-plus, C', and C'-plus [in Part II]." The first part is sung once, the second part sung three times. Here there is a rise in pitch, so that at the end of the first repeat, McAllester notes that the song is a half-tone higher. The percussion is off-beat on *every* half-note.

As sung, the words are:

Part I

A 'adjuci kine 'aya,—“My little brother”
 A 'adjuci kine 'aya,
 X cikayeya,—“Where are you?”
 A'/ cikaye 'aya,

Part II (sung three times)

B mayu—“Why did I do it?”
 C matay 'a,
 B mayu
 C+ nile 'a,—“Come back to me”?
 C' 'adju,-
 C'+ -ci kineye,
 X cikayeya [ends: cikayeyu (on 3d repeat)]
 A'/ cikayeya 'aya

The first part lasts 30 seconds; the second part lasts about 37 seconds. The structure of the song is:

Part I: A A X A/
 Part I: B C B C+ C' C'+ X A' / (3 times)

K^wackqwan Lament for a Drowned Son

1954, 7-2-H; recorded by Maggie Harry and Jenny Jack on May 27.

This song is said to have been composed at Chilkat on Bering River, near Katalla. Mrs. Harry's mother heard it when she was about 9 years old, at a potlatch given by Kag^wask, of the Eyak Ganaxtedi, in memory of his brother who had been lost in a snowslide. The

melody must date therefore at least to 1875, and is probably older. Presumably the original words were in Eyak.

The K^wackqwan now use it as a mourning song at potlatches given for those drowned. The Tlingit words would appear to have been composed by a woman, since she mourns her son. (A father could not mourn his own son at a potlatch given by his own sib, for the son would belong to the sib of his mother, in the other

¹ The pitch rises at these points during the song.

moiety.) The places mentioned in the song are those "where they never find the bodies."

The introduction (27 seconds) by Maggie Harry begins in Tlingit and ends: "It's a pretty sad song, this one. I always cry when I sing it, but I'm going to try to be brave enough to sing it." Jenny Jack beat the drum. The entire song with Refrain, Stanza I (sung twice), Refrain again, and Stanza II (sung twice) lasts 4:45 minutes.

The words as dictated and translated by the singers are:

Stanza I

segunde sa 'ayaxa 'ax yit?—Where is my son paddling?
'Antlen yikde gwa 'anaxa—Into Arhnklin River
perhaps.

Stanza II

gudesa 'ayaxa, gudesa 'ayaxa—Where is he paddling?
(repeated)
hedi yu 'ak^wce ax yit—Perhaps hither my son
Tłaxayik de ce—Into Yakutat Bay

Stanza III

tšuyat qaçenqa'ena—Already another dawn,
'ax tuwu canastitc—Longing for him.
'alite ya—"There's another night that
de xa tšu wuxi—I was wishing for him."

As sung, however, the words are:

Refrain

A hine he ya ha ha,—("These are sorrowing
words.")
B 'ine he ya ha,
C 'a hine ya-ya 'a ha,
D 'ine he-ya 'a ha,
E 'a hine he-ya 'a ha,
F ya 'a hine ya, 'ahaha,

Stanza I

A gudesa 'axaha—Where does he paddle?
B gudesa 'ayaxa—Where does he paddle?
C hedi yu 'ak^wce 'ax yide—Hither, perhaps, my
son.
D 'Antlen xeyikde—Into the mouth of Ahrnklin
River
E 'a hine ya, 'aha—(Alas, etc.)
F ya 'a hine ya 'a ha

Stanza I (repeated)

A gudesa 'ayaxaha—Where does he paddle?
B gudesa 'ayaxa—Where does he paddle?
C hedi yu 'ak^wce 'ax yide—Hither, perhaps, my
son.
D Tłaxayik de ['a]kce—Into Yakutat Bay perhaps.
E 'a hine ya, 'a ha,
F ya 'a hine ya 'a ha ha,

Refrain

(As above.)

Stanza II (sung twice)

A tšuyat qaçenqa'ena—Already another dawn
B tšuya qaçenqa'ena—Already another dawn
C 'ax tuwu canastidja—My feelings (longing?)
D 'alite ya, 'a ha—(?)
C? de xa tšu waxe—(?) very much wish
E 'a hine he-ya,
F ya 'a hine ya, 'a ha ha
'a ha [at end]

The structure is:

Refrain: A B C D E F
Stanza I: A B C D E F (repeated)
Refrain: A B C D E F
Stanza II: A B C D C? E F (repeated)

Other Traditional K^wackqwan Songs

Other traditional songs with Atna words are connected with the migration of the GInexqwan from Copper River to Yakutat, but were not recorded. One is a mourning song, supposedly composed by a woman who stayed behind at Icy Bay when some of the GInexqwan began to regret that they had left Chitina and went back again. The mountain was so steep that they had to walk in zigzags up the snow. The woman who was left behind was so sad that she was weeping and composed this song. It is not known whether the others ever reached Chitina (p. 232).

Another song is attributed to the woman who lost

her son in a crevasse in the glacier, and whose seagull (adopted later as a son) was driven away (p. 238).

There are also Atna Walking, Resting and Dancing songs (pp. 1226–1227) which were composed and sung by the GInexqwan.

Another song, mentioned but not recorded, is a sib mourning song of the Chilkat Kagwantan. It was given to the K^wackqwan as dowry, along with a wife for Cada.

Blind Sampson composed an unrecorded sib mourning song in 1896 when John Nishka (Nicqa) was drowned sea otter hunting.

Traditional Tʰuknaʰadi Song: How Raven Deceived the Sea Otters

1952, 1-1-C; recorded by Charley White (song leader), Jack Reed (drumming on banjo head), Jenny White, and Minnie Johnson on June 21.

This is a solemn song, which the Tʰuknaʰadi were reported to have sung at a potlatch about 1909 or 1910, although the circumstances were never made clear.

The song is introduced by Jack Reed who tells in Tlingit the story of how Raven obtained medicinal (all?) plants from the Sea Otters (1:40 minutes; see p. 864). The song consists of a single stanza sung twice. This, however, falls into two parts: the first at slow tempo as far as the drum is concerned (55 seconds), the last part or phrase with fast drumming (11 seconds). The whole lasts 2:25 minutes, and ends with the spoken words 'That's all' (huté 'awe!). On the repeat, Charley White as song leader calls out the words of the song. He ends with a few remarks in Tlingit (42 seconds), the gist of which is that the song is about the 'origin and destiny' (cagun) of the Tʰuknaʰadi, long ago

(təkʷ); 'this was Raven' ('aya sati Ye!). The words of the song are supposed to be what the Sea Otters told Raven (the Tlingit text and a translation were not obtained at the time):

"Steer for that sand dune and that cix—real hard red [alder] wood—grows there, and you'll have that luck."

The words of the song seem to be:

- A cuguni djix [cagun 'idjix—destiny to your hands?
naʰa [?] gudi [gut—went] di ye! [the Raven] he 'eya
B 'aga [for it] ʰat-da [around the island] tcune
[straight]
'uqʷacukudja ['uqʷacukadja—advise]
C has [they] tciyi [some?] ceʰu [hardwood] gudji [?]
D 'a na ha ni hi ye 'a
('a na hi ye—on repeat).

The structure of the song is simply:

- A B C D
A B C D

Traditional Tʰuknaʰadi Song, Attributed to Qakeʰʷte

1952, 1-2-A; recorded by Jack Reed on July 4.

This song is one supposedly composed by the Hoonah man, Qakeʰʷte, who killed his Sleep and then came to Dry Bay and taught the Athabaskans how to fish. The song refers to the mirages or optical illusions he saw on his journey. It was sung as part of the story, told in Tlingit by Jack Reed, the total recording lasting 8:50 minutes. This is followed by a recorded translation into English by Minnie Johnson (pp. 270–271). A more literal translation was secured later from John Ellis (pp. 271–272).

The song, lasting 2:05 minutes, has two stanzas. The first is sung twice, followed by a refrain or chorus, and then the second stanza is sung twice. It ends with the spoken words: hutc 'awa—'That's all.'

The text could not be transcribed accurately, and even John Ellis was not sure of the words when he heard the recording. However, the words of both stanzas seem to be rather similar to the last words of the song recorded by Swanton (1909, Song 2, pp. 390–391), also attributed to Qakeʰʷte. The text of the latter version is:

"When he came down to the beach, his friends were all destroyed, so that he saw no one. He saw something just inside of Łaq!A'sgʰ point. 'Do not let me watch the little stones or I might get bewitched.' "

The last we would transliterate as:

lił 'ilatinqeq yu teʰsanı
'i 'ix 'unaxiʰaxa

The words of the Yakutat version, as nearly as they could be determined from the recording and from John Ellis' explanations, are:

Stanza I (sung twice)

- A, B kaʰilatink qeq-ci (repeated)—I was watching
C qayayı kıkci [xáyayık ikce]?—('The appearance
of a man, perhaps?)
kıkı (on repeat)
D, E 'ixiʰkaci teʰisanı—Were bewitching (me?), the
[x]? little stones
F, G 'iyana ha he, 'iyana he, ya [ʰ]
X 'eya (on repeat)

Refrain (sung once)

- A'', B' 'iyana ha he ya, 'iyana he ya
C' D 'iyana ha he ya, 'iyana he
F' X' 'iyana ha he, 'eya ha

² While this syllable (ya) corresponds to the musical phrase X ('eya) with which the repetition of Stanza I is ended, it cannot be considered musically as a short but independent phrase because it is musically a part of Phrase A' on the repetition of Stanza I.

Stanza II (sung twice)

A, B'	'ulixadji-ce (repeated)—I give up hope
E''	has tixi huqtina—Of seeing them. [i]?
F, G	'iyana ha he, 'iyana he
G ⁺	'iyana he ya (on repeat at end)

The structure of the melody, according to McAllester's analysis, is:

Stanza I (first):	A	B	C	D E	F	G	[?]
(second):	A'	B	C	D E	F	G	X
Refrain:	A''	B'	C'	D	F'		X'
Stanza II (first):	A	B'			E''	F	G
Stanza II (second):	A	B'			E''	F	G ⁺

Traditional Tluknaḡadi Song: Lament of Wuckika (I)

1952, 2-2-B (a, b); recorded by Frank Italo on July 30.

This song, and the following (1952, 2-2-B c, and 1954, 6-2-C), were ascribed to the Tluknaḡadi woman, Wuckika, who composed them when mourning her brothers who drowned in Lituya Bay (pp. 273-274). This disaster is dated by some informants as occurring before the arrival of the first European ships, and by others as responsible for the abandonment of Guḡex on the Akwe River (mid-19th century).

The recording by Frank Italo was in three snatches: (a) 2:04 minutes, (b) 33 seconds, and (c) 1:51 minutes. Of these, the first two parts belong to Lament I, the third to Lament II. The interrupted recording is due to the fact that Frank Italo would break off to comment in Tlingit, confusing me into thinking that the song was over, so that I turned off the machine. Whereupon, he would begin again without giving me any warning, so that the beginning of the next snatch of song was missed. Although I do not believe that much has been omitted, it is evident that this version is incomplete. Minnie Johnson, who was present, gave me to understand that he had sung only one song, not two as was revealed by McAllester's analysis. She was too overcome with grief to translate the words, or to dictate the text. The Tlingit words have therefore been transcribed from the tape.

Refrain

X	ya hine ya hine---, ya hi ne 'eya 'aw 'aw ya hine
Y	'a hine ya hine [speaks] 'e ya hau,

Stanza I (sung twice)

A	t̄u t̄lak ^v qutaḡ na' adi kat—Very long ago (-?) they (gudaḡ) [on repeat] went out
B	di 'ani yat̄xi hu-a ha—The children of the village,
C	'it̄'yexa 'unati-ye—Calmlike when he did not find [yɛl'-yaḡ-a 'unati-ye]?—(when they did not find it calm?)

D	yisakudjin nayande—Because of them (it?), shore- ward,
E	t̄ta wusixix 'uwa 'a 'a gusiḡ:xye—Just (they were) destroyed (-?)
F	'ani qaxu 'aḡ 'ite—For the sake of (?) of the village, ('ike) [on repeat] my brother, hua 'aw 'a

Stanza II

A'	ḡa daḡ qu du djineḡ gulce(x)—(-?)
B	'adawu'ini yat̄iye—Trouble was remaining (?)
C	'aḡ 'ike huwa(ha)—My brother, (huwa-ha),
D	'iyet̄xi-tina 'iwustiye—With your children (?) you carried
E	yi qu ta hayi huwa haw ha—When you disappeared (?),
F	'a hine [speaks, machine turned off]

Refrain

[Machine is turned on, while MJ continues to talk.]

/X'	ya he, 'aw haw, ya ha- ye-, ya ha,
Y	'aw hine-ya 'aw hine, yaw 'eya 'aw hm

[FI breaks off and talks: t̄eu t̄lake. Machine turned off].

This song has the following structure:

Refrain:	X	Y				
Stanza I:	A	B	C	D	E	F (repeated)
Stanza II:	A'	B	C	D	E	F
Refrain:	/X'	Y				

(There is a possibility that the second refrain is really an introduction to the second song.)

² See footnote on p. 1158.

Traditional Tłuknaḡadi Song: Lament of Wuckika (II)

1952, 2-2-B (c); recorded by Frank Italo on July 30.

As already indicated, Frank Italo's recording of this second lament lasted 1:51 minutes. It comprises a single stanza, repeated with variations. The very beginning (most of Phrase A) was missed because the tape recorder was turned on too late.

Mrs. Frank Dick recorded what she gave me to understand was the "same song" (see 1954, 6-2-C; Lament of Wuckika [III]). She and her husband listened to the recording made by Frank Italo, and seemed to think that his singing was correct, though marred by talking. I have used Mrs. Dick's dictated version to translate the words of Phrase B in her brother's song (see below).

The words, as sung by Frank Italo, are:

Stanza (1st)

/A [Machine turned on:] -a-aḡ

B 'i hɪlk^w u-has djaka ɣaxayi ca
[tcakax 'axayi ca]?—

Your grandfathers were watching the paddlers' mountain

C 'e ya ha ha haw,

D de 'ag^w askitaḡ nuhu ɣawa cu hede
['ak^w q^w]?

A' téa nagaski yeta 'asasgi

B' qunm qa'nigi ['i] kagi-has—While your uncles were telling

C' daka cu 'uwe fa

E ye kunaskititi

F 'ani qawu yaḡ 'a hine [speaks]—Like a chief, alas ya 'a he ya 'aw ha,

Stanza (repeated with variations)

A téu tlagut 'asuga 'asgi—Very long ago (-?-) perhaps

B 'i-i daka cuḡ téa 'unq^w aditca—You all appeared, I just imagined

C ya heya 'au,

D de 'ag^w askitaḡ nuhu ɣawa cu hede

A' téa-nagaski yeta 'asasgi

B' qunm qa'nigi kagi-has

C' daka cu 'uwefa

E ye kunaskititi

F 'ani qawu yaḡ 'a hine, ya he yah 'aw ha [breaks off to talk]

The only differences between the first and second rendering of the stanza seems to lie in the words of the first two phrases (A and B). The stanzas are unusual in their repetitions of the first three phrases.

The structure is:

A B C D A' B' C' E F (repeated)

Traditional Tłuknaḡadi Song: Lament of Wuckika (III)

1954, 6-2-C; recorded by Mrs. Frank Dick on May 17.

Although this is supposed to be the "same song" as that recorded by Frank Dick (1952, 2-2-B c), the words and music are obviously very different.

Mrs. Frank Dick dictated some of the words and indicated how they should be translated:

'i hɪlk^w has 'akax 'axayi ca—Your grandfathers were watching the paddlers' mountain [Fairweather].

'a qinx 'i dji qaxix—Close-by it your hands miss it [the over-turned canoe].

It should be remembered that Mount Fairweather was supposed to indicate whether or not there would be stormy weather or dangerous waves, and on this occasion failed to give a warning.

Mrs. Frank Dick recorded the Refrain (repeated), Stanza I (sung twice, with variations), the Refrain (repeated), Stanza I (with a different last line), and finally the Refrain. She indicated that she had forgotten the words to the second stanza. Her introduction in Tlingit lasts 45 seconds; the song itself 3:40 minutes.

As sung, the words are:

Refrain (sung twice)

A 'a ha ha hu-vey, 'a ha hu-wa ha ha,

B 'a ha ha hu-vey, 'a ha-a hu-wa hey he he, 'ey

C 'a ha ha hu-vey, 'a ha-a hu-wa hey he,

D 'a ha-a hu wa-hey, 'a ha, hu wa ha ha-ha-ha,

[Slight variations in the vocables are disregarded]

Stanza I (1st)

A 'i hɪlak^w a has gaḡa xayī ca-ha—Your grandfathers were watching the paddlers' mountain

B 'i hɪlak^w a has gaḡa xayī ca ha-ha-ha—(repeated)

C 'a qinx 'i dji qaxixa—Near it your hands miss(it)

D 'ax 'ik-key hu-vey, 'a ha, 'a wa ha ha-ha-ya—My brother, hu-vey,

Stanza I (2d)

A 'i kahagi has ckaḡa xayī ca-ha—Your uncles were watching the paddlers' mountain

B 'i kagahi has ckaḡa xayī ca 'a ha ya—(repeated)

C 'a qinxa 'i dji qaxixa—Near it your hands
miss (it)
D 'ax 'ix-key hu-wey, 'a ha, hu wa ha, 'a mm a—
My brother, (etc.)

Refrain

[At the end, she hesitates, hums, attempts to sing the words of Stanza II (na ya qa 'i hi hi, etc.), but forgets them so repeats the Refrain. Then talks.]

Stanza I (3d)

[Words the same as the first time: A, B, C]

D 'ax kak din-ni-ni, ha ha, 'a ha ha—

Refrain

The structure of this song is:

Refrain: A B C D (repeated)

Stanza I: A B C D (repeated, with slightly different words)

Refrain: A B C D
A^[3] B C D [talks]

Stanza I: A B C D (repeated with slightly different words)

Refrain: A B C D

T'uknaḡadi or K^wackqwan Song: Lament for the Crane Canoe

1954, 1-2-E; recorded by Charley White and Frank Dick on April 9.

This song is claimed by both the T'uknaḡadi and K^wackqwan sibs (see p. 454). It apparently mourns those (T'uknaḡadi ?) who were killed in a war with the Gaḡaxtedi of Chilkat (p. 274).

Frank Dick introduces the song in Tlingit (1:33 minutes), Charley White accompanies the song with the drum, and both sing. There is a refrain followed by a single stanza sung twice (2:50 minutes). A second stanza was not sung because the singers were uncertain of the words.

The title of the song is 'Song about the Crane Canoe' (duḡ yak^w daciyi). When I attempted to secure the words to the song, what was dictated to me was more in the nature of an explanation:

kawduwateḡ duḡ yak^w—All smashed up, the Crane Canoe,

'awa 'at 'adaḡ—They went away from there.

duḡ yak^w tḡa 'at-tan—The Crane Canoe is still there.

The words as heard on the tape seem to be:

Refrain

A ta wa ya he
B 'e ya 'e ye
A' ya 'e ya 'e
B' 'e ya 'e ye
C ya 'e ya he
D 'e hi ya^w 'e hi
E ye he ya he ya he
F 'e-i ya he he
X ya hi 'a

Stanza (sung twice)

A tca wa ca yu [tḡa wasa yu]—Where (there?) is that
B duḡ yak^w yehe—Crane Canoe (yehe)?
A' 'ayi ka-ḡayi—Below there (?) it was paddled (?)
B' tca du wa'a tina [tḡa duwa 'atin]—There it remains
C ha da de [hadade]—Behind the mountains.
D ckaḡ 'ani ctakde ye— -?-
E ya ha ya he ya he
F 'e-i ya he he
X ya hi---

The drum beats are rather free.

The structure of the melody is:

Refrain: A B A' B' C D E F X

Stanza: A B A' B' C D E F X (twice)

Traditional T'uknaḡadi Song: Lament for the Raven Post

1954, 3-2-H; recorded by Mrs. Frank Dick on May 17.

This is a very old sib potlatch song, called 'Song about the Raven House Post' (yeḡ gaḡ daciyi).

The singer gave an introduction in Tlingit (35 seconds), in which she mentioned her younger sisters ('ax kikḡ 'ayu). The song itself, with Refrain, Stanza I (sung twice), Refrain, and Stanza II (sung twice),

lasted 3:40 minutes. The words as dictated and translated by the singer are:

Stanza I

naḡhac—[The pole] drifted away.
ḡew wanu—The sandbank falls down.

³ Hesitation here.

"When I look out at the mountains of my grandfathers' land, I imagine that my grandfathers are still alive." That is, when he opens the door in the morning and goes out, he sees a big rock standing up, just like a man walking, just as though his grandfathers had all come alive and were walking across from the other side of the bay. But it's nothing but rocks sticking up.

The structure is:

Refrain: A B A' C
 Stanza I: A B A D A' C
 Refrain: A D'+ A' C
 Stanza II: A B A D'+ A' C+

McAllester remarks that the melody bears a faint resemblance to that of the 'Song for the Frog Screen' (1954, 2-2-A) by the same composer.

Tłuknaḡadi Song for the Frog Screen

1954, 2-2-A; recorded by Frank Italo on May 7.

1954, 6-2-A; recorded by Mrs. Frank Dick on May 17.

This song was composed by Dry Bay Chief George, Qawuša, (1850 ?-1916) about the Frog Screen in the house for which he gave a potlatch at Dry Bay in 1909. The recordings were made at the request of Mrs. Annie George, who hoped to be able to take a phonograph record made from the tape to a Tłuknaḡadi potlatch which was to be given in Juneau in November 1954. This would have reaffirmed Tłuknaḡadi claims to the Frog (pp. 288-291). It was not possible to make the record in time, however.

The first recording by Frank Italo (1954, 2-2-A) was preceded by an introduction in Tlingit (1:30 minutes), explaining how the Frog had been found at Guḡeḡ (pp. 272-273). The song with Refrain, Stanza I (sung twice), Refrain, and Stanza II (sung twice), lasted about 4:30 minutes. This was followed by a recorded translation of the introduction (1954, 2-2-B).

The second recording (1954, 6-2-A) was made by Frank Italo's sister, Mrs. Frank Dick. She also introduced the song with a Tlingit explanation about finding the Frog (55 seconds). This version also has Refrain, Stanza I (sung twice), Refrain, and Stanza II (sung twice). However, after singing the Refrain and starting Stanza I, Mrs. Dick interrupted herself because she had made a mistake in the melody. She exclaimed 'No then! No!' (tłek 'aya! tłek!), and laughed at herself before beginning Stanza I over again. She accompanied herself with the drum, which her brother had not done. The words to the song were dictated by Mrs. Dick, and my transcriptions were checked and translated by Mary Thomas and John Ellis. The various versions, dictated and sung, are compared below.

As dictated, the words are:

Stanza I

hin cak xənayi 'akitcgenax—From out of the inside of the wings of the fishtrap at the head of the river, ke uwa at de xixtć—The frogs begin to come out.

'akitcgede tca—Inside the wings, indeed
 duwa'axtc—They make a noise.
 'at qugaq 'asikudjin—On account of the visitors
 duwa'axtc—They make a noise.
 The "visitors" are the fish runs.

Stanza II

de 'ax djixa 'asgr—Within my reach almost
 yeq 'uwa 'at—To the beach they came.
 hutći 'ayi 'ax kak—My last uncle
 'adjit wudzıgıt—By accident fell in.
 de 'awlıxate—Already I give up.

The second stanza refers to the composer's uncles (or fore-fathers) who drowned almost within reach of the beach.

Despite the addition of meaningless syllables to fit the text to the melody, or the insertion of some words forgotten in the dictation, the words as sung seem to have the meaning of those that were dictated.

These are:

Refrain (2-2-A)

A 'i, hi ya ha,
 B 'a ya ha 'i xi hi ye ya,
 C 'i ya ha ha,
 D 'a ya 'a hi ya ha ha,
 E 'i hi ya ha ha,
 (' i . . . ya . . .) [on repeat]
 F 'a ya ha 'i xi hi ya ha,
 X 'i hi ya,
 Y 'a ya ha 'i hi hi ya,
 Z 'a ya ha ha ya

First (incorrect) Refrain (6-2-A)

ya ha-hi ha-ya ha ha,
 ya ha-hi ha-ya ('akya! [spoken])
 ya ha-hi 'a-yau hu-hu [clears throat] hu ya,
 ya ha-hi ha-ya ha, ya ha-hi 'a-ya ha-ha-ha- wa ya,

Second Refrain (6-2-A)

A+ 'a ya 'i-ya ha ha ya ha 'i-hi hi ya ha-ha,
 B 'i ya ha, 'a ya hi ya ha ha,
 C 'i ya ha-u, 'a ya ha 'i-hi hi ya ha,
 D 'i hi ya, 'a ya hay hi 'i ya, mm-ya [coughs]

Stanza I

- 2-2-A hini cak xənəyi hi-itc-dji genaxa
 6-2-A hini cak xənəyi kite genaxa
 (rep) ya hini [etc.]
- 2-2-A ke 'aguwut de xixtə hi-ya, ya-ha
 6-2-A keyawa-at di xixtə de 'aya ha ha ya
 (rep) keya 'at di xixtə-e 'aya ha-w
- 2-2-A 'adji gehede xawə tca duwa 'axa
 (rep) 'akitə (etc)
 6-2-A 'akitə gede 'axa wetə duwa 'axa
 (rep) (as above...) 'atca
- 2-2-A 'at qugaq 'asikudjina 'i hi hi ya 'aya [4] 'a ha
 (rep) (as above...) 'aya ha
 6-2-A 'at qugaq sikudjina-ih i 'iya 'aya ha ha [4]
 (rep) (as above...) -i 'iya 'aya [4]

Stanza II

- 2-2-A de 'ax daxa 'asgibe yax 'uwa 'a-ha-ta-ha
 (rep) (as above) 'asgehe (as above...)
 6-2-A 'a ya de 'ax daxaci 'eyex 'uwa 'ada
 (rep) 'a ha ya de, 'ax daxasge (etc...)
- 2-2-A 'askuha-at nice yixiya, 'a ha, hutəi 'a he
 (rep) (as above...) hi-i-ya (as above...)
 6-2-A 'acquha nicehi, ya ha ya, hutəi 'aya
- 2-2-A 'ax kahak 'adjit dzigita de 'awlixatc [5]
 6-2-A 'ax kelk 'adjit djigida de 'awlixatc

- 2-2-A 'ax tuwu, 'i hi hi ya, 'a ya ha hm hm,
 (rep) (as above...) 'a ya
 6-2-A 'ax tuwu 'i hi, 'i ya ha ya
 (as above...) 'i ya, 'a ya ha ha u mm *hutə!*

The melodies of these two songs are different, even though to the singers there was simply one song.

The structure of 1954, 2-2-A is:

- Refrain: A B C D E F X Y Z
 Stanza I: A B C D E (F) X Y Z
 A B C D E (F) X Y Z/
 Refrain: A B C D E F X Y Z
 Stanza II: A (B) C D E (F) X (Y) Z
 A (B) C D E (F) X (Y) Z/

The structure of 1954, 6-2-A is:

- Refrain: (confused)
 Stanza I: A B C D (repeated)
 Refrain: A B C D
 Stanza II: A B C D (repeated)

The shorter musical phrases of 1954, 2-2-A, actually break up words; the longer phrases of 6-2-A correspond more accurately to the natural divisions of the sense. The correspondence between the two is:

- | | |
|-------------|----------|
| 2-2-A: A, B | 6-2-A: A |
| C, D | B |
| E, F | C |
| X, Y, Z | D |

Teqwedi Song, Attributed to Men Lost when Getting Green Paint Stone

1954, 6-1-I; recorded by Nick Milton on May 12.

This is a traditional song, supposedly composed and sung by one of the Teqwedi men who had taken green paint stone and were now in danger of drowning (see Swanton, 1909, Tale 17, p. 46). Nick Milton told a story similar to Swanton's. The men had been sea otter hunting and landed at a place called Nexinte-'atak-an, and took some green paint stone from the beach. On the way home, a storm arose, and one of the men, instead of throwing away the stone, tied it to his hair, and composed this song. Nick Milton believed that he drowned. It is to be understood that taking the precious stone was a tabooed act, which roused the storm in consequence (cf. pp. 69, 416, 806).

Only one stanza was sung, following the refrain (1:38 minutes). Nick Milton accompanied himself on

⁴ Clears throat or coughs.

⁵ Frank Itelio's version refers to 'my uncle' ('ax kak), while his sister's version refers to 'my nephew' ('ax kelk) who drowns.

the drum. He had forgotten the second stanza. The words as he dictated them were:

gunax sa yandwu q^wah 'at
 de yak^w 'iyixqagut
 tčaya xax qu'a

A free translation would be: "Where am I going with the canoe? Straight out into the ocean I'm going with the canoe."

Swanton (ibid.) writes: "Then the eldest, who was steering, began to compose a song about the course he was taking: 'Which way shall I steer the canoe, straight out into the ocean or straight on to the shore?'"

As sung, the words are:

Refrain

- A ha ya hiya hi 'i-hi ya
 B 'i-hi 'i-ya-ha hi -m-ya,
 C 'a ha 'a-ha, 'a, 'i-ya ha
 D 'i-hi 'i-ya ha ha ya, 'a,

Stanza I (sung twice)

A gunax sa yandwu q^wali 'a-de
 B yag^wi-he yix-qa-ha-gudiya,
 C tãA xa-ax g^wadi (*hui!*) 'i-ya,
 g^wahadi(*hae!*) [on repeat]

D 'i-hi 'i-ya-ha (*téwe!*) a, 'iya, um hya, (*"again!"*)
 (. . . 'a ha 'i-ya, 'a ha (*hutãA!*)
 —(*"That's all!"*)

The words in italics are the cries of the song-leader.

Teqwedi Song of the Golden Eagle

1954, 1-1-F; recorded by Olaf Abraham, Charley White,
 and Sheldon James, Sr., on April 8.

This is the most important traditional potlatch song belonging to the Drum House lineage of the Teqwedi. It was given to them by the Golden Eagle, at the time that they acquired this bird as their crest (p. 253).

As an introduction to the song, Olaf Abraham told the story of the Golden Eagle in Tlingit (2:40 minutes). Later, a translation of this (not recorded) was obtained from John Ellis. After the song, Olaf Abraham retold the story in Tlingit, paragraph by paragraph, so this could be translated by his "nephew," Sheldon James, Sr. This was also recorded.

The song itself, consisting of a Refrain, Stanza I (sung twice), and an almost identical Stanza II (sung twice), lasted 4:25 minutes. During the singing, Olaf Abraham, as song leader, called out a number of words, directing the singers to repeat the melody or announcing the words they were to sing. All of the words in the song were greatly drawn out with many extra syllables, so that it was impossible to obtain a good transcription at the time. Charley White beat the drum.

The only words which were recognized at the time as belonging to the song were:

haguni-kanax daqena 'en—'From-where-the-sun-rises-it-begins-to-dawn.'

A free translation of the song is:

"I come from the other side of the mountain."
 "Now the dawn of morning is coming from the other side of the mountain." It is the Golden Eagle singing.

As sung the words seem to be:

Refrain

A yaha 'anehe,
 B 'iyehehe yaha, 'anehe,
 C 'ehehe ' yaha hanehe,
 D 'iyehehe yaha hanehe,
 E 'ahaha, 'a [*hagu!*] 'ahaha, [*"come!"*]

Stanza I

A hadaha', naxahaha—(hada) interior (nax) out of
 B⁺ dagihidi qihihin yaha 'anehe,—(dak) seaward (di) ?
 (qin) fly

C 'ehehe ' yaha hanehe,
 D 'iyehehe, yaha 'anehe,
 E 'ahaha [*ha téwe!*], 'ahaha, [*"again!"*]

Stanza I (repeated)

A hagu (*or hada*), nikaha naxahaha,—[(CW and
 OA sang different words.)]
 B⁺, C, and D as above
 E/ he ya [*tte hede! hede!*] -am nahaha—[(CW:
 "Then to the beginning!" OA: "To the be-
 ginning!"]]

Stanza II

A hagu, nikahanaxahaha—(hagunikanax) from
 where the sun rises
 [*daqena 'en!*] [*"it begins to dawn!"*]
 B⁺ dagihi qe'ahaha yaha, 'anehe,—(dak) seaward
 (qe'a) daylight
 C 'ehehe ' yaha hanehehe,
 D 'iyehehe yaha, 'anehe [*téwe!*]—[*"again!"*]
 E// 'ahaha,

Stanza II (repeated)

A and B⁺ as above, including the song leader's call
 C 'ehehe 'yaha, 'anehehe,
 D 'iyehehe yaha, 'anehe,
 E// 'ahaha [*hutãwA!*]—[*"That's all!"*]

McAllester comments that the first "B" (in the Refrain) seems to be introductory or tentative. "B" in the stanzas seems to represent the full "B." The Refrain itself appears to be a warmup, a somewhat reduced version of the music used in the stanzas. He also notes that the pitch gradually rises, and that the last phrase (E) gets progressively shorter in successive repetitions.

The structure of the song is:

Refrain:	A	B	C	D	E
Stanza I (1st):	A	B ⁺	C	D	E
(2d):	A	B ⁺	C	D	E/
Stanza II (1st):	A	B ⁺	C	D	E//
(2d):	A	B ⁺	C	D	E//

The calls of the song leader tend to occur in exactly the same places in the refrain and stanzas.

Teqwedi Mourning Song, Composed by Jim Kardeetoo

1954, 5-1-C; recorded by Nick Milton and Mary Thomas on April 25.

This song was composed by Jim Kardeetoo (1862–1937) for the potlatch which he gave in 1918 when dedicating Bear Paw House at Lost River Landing in memory of his “uncles” or ancestors who had lived at Diyaguna’et, an abandoned village site near by.

The song was rehearsed with considerable weeping before it was recorded. There is a refrain, and two stanzas (each sung twice), the whole lasting 2:02 minutes. Nick Milton, Teqwedi, beat the drum and said a few words in Tlingit as a conclusion.

The words to the song were checked with several informants, both at the time of singing and later. The composer’s daughter, Mary Thomas, remarked that one could tell that her father was not a song composer. She was probably referring to the variations between the musical phrase B in the Refrain, Stanza I, and Stanza II, and the slightly awkward fit between the words and the music. The words as sung are:

Refrain

- A ha 'a 'i-ya 'a 'e ye,
 B 'a ha 'i-ya ha, 'e ye 'a 'e, ya 'a ey-ya,
 X 'a he--- yu 'a na,

Stanza I (sung twice)

- A tcu 'ade 'unxadjitca—Still there, I imagine [mistakenly]
 B Diyaguna'et de—At Diyaguna'et
 'ax kagi has—My uncles,
 tcu 'ade saxsitana—“I’m still expecting them” there.
 X ha 'ey ya hu 'a na [After second repeat, there is a period of hesitation]

Stanza II (sung twice)

- A t'ea dja yi hidi yis—Nevertheless, for your house,
 B yi 'iqatuxditana—I wish you were here [to help me],
 'ax kagi has 'eye—My uncles.
 X 'a 'e ya hu 'a na

It was explained that the Teqwedi leader, Jim Kardeetoo, wanted to rebuild his sib’s houses at Diyaguna’et, but was unable to do so because so many of his sib had died off.

The structure of the song is:

- Refrain: A B X
 Stanza I: A B X (repeated)
 Stanza II: A B X (repeated)

Teqwedi Dance Song: Killerwhale Drum Song

1954, 5-1-D; recorded by Olaf Abraham, Nick Milton, Katy Dixon Isaac, and Louise Peterson on April 25.

1954, 6-1-F; recorded by Nick Milton on May 12.

This is a traditional Teqwedi song, which would be sung by the Teqwedi men when they were hosts at a potlatch, while the Teqwedi women danced. It would be proposed by the chief at the end of the mourning songs, as a happy song, and he would put up a great deal of property when it was sung. It was customary to ask one of the guests to beat the big box drum (see pp. 632, 634).

In the first recording (5-1-D), Olaf Abraham acted as song leader and Nick Milton as drummer. The song, with Refrain, Stanza I (sung twice) and Stanza II (sung twice), lasted 2:13 minutes. Olaf Abraham spoke in Tlingit after the song (1:55 minutes), and this was translated and recorded by Helen Bremner (about 1 minute). The translation was later checked with John Ellis. It is *this* recording which has been transcribed.

The second recording was made by Nick Milton alone, because he said they had made a mistake in the words for the second stanza. Specifically, they repeated the words for Phrase B of Stanza I, instead of the words

for that phrase for Stanza II. In Nick Milton’s recording, he sang the refrain and both stanzas twice, lasting a total of 2:20 minutes, and added a few words of Tlingit. Although singing alone, he did his best to imitate the group and also the song leader, calling out such expressions as ‘to the beginning’ (hedé!), to indicate that the melody should be repeated. He also made various cries: hiiii, wuuuu, or h*iiii, at the end of each stanza, which sounded like a whale spouting. When the recording was played back, Nick Milton sang with it, accompanying himself several tones higher, and said that there should be two or three different voices, as on the earlier recording.

The correct words of the song were dictated by Mrs. Frank Dick, and checked with those sung by Nick Milton. They are apparently very difficult for the present Tlingit to translate or explain:

Stanza I

- wa'e' agi t'ák^w qudziti—Were you “born long ago”?
 (living always)
 cayadi yeł aha—You (little) Raven?
 'ahe 'inax du t'agut tsu sidi he 'aha—“They’re telling a myth about you.”

Stanza II

Nas caki yeł 'inax sati—Raven-at-the-head-of-Nass
you want to be,
cayadi yeł 'aha—You (little) Raven.
'abe 'itide yande qūha—Your Murrelet will come
ashore.
'a he 'aha (etc.)

The song is apparently sung by Petrel (Ḡanūq), a crest of the Eagle-Wolf moiety, who was having an argument with Raven as to which was the older. Petrel won. (See Swanton, 1909, Tale 1, pp. 10-11.) The Murrelet (t'it) is another crest of the Eagle-Wolf moiety, and is mentioned here to frighten Raven.

John Ellis translated the concluding remarks by Olaf Abraham as: "The song we sing this time, it's Teqwedi's clan song (ha naḡ sati). They were staying

out there at Diyaguna'et. That's where they made that Killerwhale Drum, that crest ('atu). It was square, just like a wooden box (tłakt). It was made out of wood. That was the song about that drum. It was composed many hundreds of years ago. That story was handed down from generation to generation, just like history, up to now. We know it also. That's the one handed to us. Teqwedi, whenever they give a potlatch, they use that drum. They use that drum song just before they hand out the money." [John Ellis denied that Olaf Abraham had mentioned killing slaves, as I thought he had said in Tlingit.]

For the history of the drum, see page 459.

McAllester comments on the thirds which appear in the group rendering of the song (1954, 5-1-D). These rarely occur in American Indian music.

Unrecorded Teqwedi Potlatch Songs

The Teqwedi house owner, Situk Jim (died 1912) composed a song for his potlatch at Bear House at Situk, about 1905. This made reference to the Killer-whale accumulating the wealth which was to be distributed to his guests. It was sung by the Teqwedi male hosts while the Teq^wca danced (p. 634).

I could also mention a Haida Mouth Song, composed by the Drum House Teqwedi leader, X̄eyegatqin or Skin Canoe George (1855-1900), which was sung at a potlatch given by the Teqwedi, while his nephew danced to it (see pp. 572, 633).

Kagwantan Mourning Song, Attributed to Kackēn

1954, 3-1-D; recorded by Emma Ellis on April 1.

This song is said to have been composed by Kackēn and a companion, survivors of the battle at 'Anda, when the C̄x̄atqwan of Wrangell killed the Kagwantan of Sitka. It would therefore date from before the middle of the last century (see pp. 279-284).

The song was preceded by an introduction in Tlingit, mentioning its history (45 seconds), and is followed by an explanation in English (4:25 minutes). The song has two stanzas, each sung twice, and lasts 3:25 minutes.

The text was dictated by the singer, who went over it several times. In some cases new words were added or substituted in an attempt to make clear the meaning, so the version is confused. As dictated the words are:

Stanza I

t̄a hu dutuwū 'acix̄ t̄nsrti—"That's their own foolishness"
hede (or wede) gutc—"That Wolf people"
'i (da) l̄l̄ tsu ct̄ux̄idan̄iguq—"They wounded themselves"

Stanza II

yi 'ide xawe djasa (or t̄c̄asa) suk^w qaltan—"They are
lonesome all the time"
'ax̄ kak-has—"My uncles"
dá yu yin qadjúg—"I want to dream"

Swanton recorded a very similar song (1909, Song 103, p. 415), the words of which are:

Tc!a hu	d̄utuwū	ūc̄i't	ūs̄te'	yadego'tc.
Right	his mind	to him	was	this man of Wolf [people].

L̄l̄	q!wan	ctu ye' daql̄ēq.
Never	(imp.)	blame others.

"It is his own fault that this Wolf man got into that condition (i.e., died). Do not lay the blame on others."

Emma Ellis was interested in this when the text was read to her, but felt that the words were wrong.

As sung, the words are:

Stanza I (sung twice)

- A tĕa hu dutuwu—"It was
 B 'aciĭ tmssti—his own fault"
 C wedi gutce, ye—That Wolf
 D da ctu 'idaniguq^w,—Yourself don't (?)
 yahe 'ehiye,
 E yahe 'ehiye, yahe, 'ehiyeye
 F yahe 'ehiya, 'ay yaha,

Stanza II (sung twice)

- A yi'i de ɣawe—For you, thus,
 B tĕasa guɣqatĕana—Always (?) I will long,
 C 'aɣ kagi hasa—My uncles,
 D da yu yin qadjungu, yahe, 'ehiye,—“I want to
 dream [about you]”
 E yahe 'ehiye, yahe, 'ehiyeye,
 F yahe 'ehiya, 'ay yaha,
 [qa hutĕ 'awe!]^w—[That's the last word!]

Gaɣyix-Kagwantan Mourning Song: Lament of the Beaver

1952, 7-1-B; recorded by Frank Italo on September 13.

This is a traditional sib mourning song of the Gaɣyix-Kagwantan, and was recorded at the request of Helen Bremner, a woman of that sib. It is preceded by an explanation in Tlingit by Frank Italo of how the Beaver composed the song, and how the Gaɣyix-Kagwantan acquired the Beaver as a crest (55 seconds). A translation of his remarks and of the song are given in English by Minnie Johnson (7-1-D). Finally, Helen Bremner thanks the singer for rendering the Beaver's song (7-1-E; 1:32 minutes).

The beavers had built a dam and lodge at 'Anak^wĕ near Controller Bay. This was destroyed, and all were drowned except for one little beaver. A Gaɣyix-Kagwantan hunter found the beaver, singing this lament for its lost relatives, took pity on it, and learned the song (pp. 254–256).

The song lasts about 3 minutes and has two stanzas.

Stanza I

"Who will stop building the den? But they built it just the same. That's why all my uncles died and left me alone."

Stanza II

"Because there was no one to warn them, they are just as much to blame as the river and the people who destroyed their den."

The melody is admitted to be the same as that sung by the Raven Decitan of Angoon, Teslin, and Carcross (field notes and recordings, 1950, de Laguna and McClellan). The Angoon Decitan call this the 'Song of the Beaver Hat,' and tell the story of the Basket Bay Beaver (Garfield, 1947, p. 440; de Laguna, 1960, pp. 136–137; cf. Swanton, 1909, Tale 68, "The Beaver of Killisnoo".) We should note, however, that as yet no musicological comparison has been made between the Yakutat, Angoon, and Inland Tlingit versions of this song.

McAllester notes the hymnlike quality of the melody, and suggests that it shows European influence.

Omitting variations perhaps due to the singer's mumbling, the words seem to be:

Refrain

- A he-ya hine
 B 'e-ya hine ya
 C 'e-ya hine hi-
 D ne ya 'e-ya 'a^w
 E ya hine he-ya 'a^w mm; ha ya

Stanza I (sung twice)

- A 'asagi 'a—Why someone (who?)
 B -du qaqatne-ye—[hasdu ɣA-KA-na-ye ? (them ordered)]
 C 'aɣ kagi-hAS-A nite—['aɣ kak-hAS (my uncles)]
 [nitcka (empty beach, nowhere)]
 D -ka 'an ĩA-yex—a town to build
 [speaks two sentences here]
 X he-ya 'a^w-m ha ya

Stanza II (sung once)

- A 'asagaɣ [tĕk' 'eya] ha—['asa ga 'aɣ] (for what my) *No then!*
 B du kagi-hAS-A—[hasdu kak-hAS ? (their uncles)]
 C 'aɣ kagi 'atc—['aɣ kak] (my uncle)
 D -k^wa yen-si-kiĕ—with it down-to-consume (?)
 X ya hine, 'e-ya wa
 [Breaks off to speak.]

The structure of the melody is:

- Refrain: A B C D X
 Stanza I: A B C D X
 Stanza I: A B C D X
 Stanza II: A B C D X

One has the impression that the singer broke off abruptly. He did not repeat the second stanza, as is usual. It should be noted that the electric current weakened during the recording; when the tape is replayed, the "A" of the pitchpipe recorded at the end of the song is a half-tone high.

Traditional Gałyx-Kagwantan Songs, Attributed to Łqayak^w

1952, 7-1-C (a, b); recorded by Frank Italo on
September 13.

These songs were supposed to have been composed by Łqayak^w, the youngest of eight brothers who went to Sky Land (Kiwa'a), the afterworld of those who die by violence. There he became separated from his brothers, but finally returned to earth in a skin canoe the frame of which was made of the skeleton of a shaman.

The recording was made at the request of Mrs. Helen Bremner, a Gałyx-Kagwantan woman, who ceremonially paid Frank Italo, her Cankuqedi "uncle," for the service. The two songs are preceded by the story told in Tlingit by Frank Italo (2 minutes), and are followed by an explanation in English by Minnie Johnson (pp. 877-878).

The singing lasts a total of 3:30 minutes, the first song (a), lasting about 2 minutes. It is composed of an introduction, and a single stanza, sung twice. The singer breaks off before the beginning of the repeat of the stanza to give an explanation evidently referring to the story: "Kiwa qawu hidi (houses of the ghosts) dekudikit' (? he came out at)." After the repetition of the stanza, he begins with the introductory phrase of what would appear to be another stanza, but abruptly cuts this off: "That's all," and speaks for about 10 seconds before starting the second song. He seems to treat these two compositions as if they were simply two parts of the same song, although they are musically distinct.

The second song (b) has an introduction (or false start?) of three phrases. He breaks off to exclaim: "De huté! (That's all). De huté 'eya! (That's the end). De daga k^włtsaq (Push [the skin canoe?])." Then he begins the stanza, which he interrupts just before the final phrases for additional remarks about the story (which I was unable to transcribe from the tape). The song ends after the repeat of the single stanza with the exclamation "Huté 'awe!" (That's all). As usual, Frank Italo seems to end his song before it is finished.

In the first song, the hero mourns his brothers in Kiwa'a; in the second he (?) calls for the skeleton canoe to be given a push. It is exceedingly difficult to follow the Tlingit text as sung, because of the singer's quavering voice, the insertion of many extra syllables, and the muffling or mumbling of others.

Eliminating what appear to be insignificant variations, the words seem to be:

SONG I(a)

Introduction

- W Kiwa'a hahahaha, Ki—[Kiwa'a = Ghost Land,
Sky Land]
X -wa'a hiyehe, Ki-
Y -wa'a ha,
Z 'aha, 'ihi, yehe,

Stanza I

- A yahahe, kinik, wa [or x^wa]—[kinik = above]
B 'a^w ha^w, 'a^w ha^w,
C Kiwa qawu hidi—Houses of the ghosts
D Kiwa qawux-xi yaqu-tutłqada, iye,—[Kiwa-
qawuxu yaqutłqat (?) = among the ghosts
he went astray]
E Kiwa qawu-u hidi, 'ihi—Houses of the ghosts
F 'aha, yi hidi—[yi hidi = your houses]

[Breaks off: Kiwa qawu hidi dekudikit' (?). He came out (?) at the houses of the ghosts.]

Stanza II

- A yaha, 'i-e, kini, 'a^w [or x^wa]
B 'a^wı 'a^wı 'a^ww,
C Kiwa qawu hidihi,
D Kiwa qawuxu 'a [or ya]?-qututłqada ha, 'ihe,
E Kiwa qawu'u hidi 'ihi
F 'aha yi hide,

End

- A 'ahahe, yi-i kine hu'a
B/ 'a^w 'a^w huté!—*The end!*

The singer speaks for 10 seconds.

SONG II(b)

Introduction

- X yaha 'ahi hya 'a,
Y ya 'uyi hya ha,
Z ya 'uhi hya, 'a hm

[Breaks off: De huté! de huté 'eya! de daga k^włtsaq:
That's all! That's the end! Push (the skin
canoe ?)!]

Stanza I

- A 'aya, 'ucgi,—[ucgi = perhaps]
B da ha qu-ł-a-tsaq de-he—[qułtsaq de = push !]
C 'ihiy 'ixti nana hiyinihi—[i 'ixti nana hini =
river of your dead shaman]
D di wax-tla-k^wa nex ta—[di = the]—[nex = safe]

[Breaks off to speak.]

Y ya, 'ahi ya 'a^w,
Z ya 'uhi hya 'a,

Stanza II

/A 'ucgi,
B da ha qułatsaq de-ya
C 'ihiy 'ixti nana hiyini
D di wax-tłA-k^wa nex ta
Y ya, huwi yaha^w,
Z ya, 'uhi ya ha^w hutè 'awE! *That's all!*

[Frank Italo continues to talk about the story.]

The structure of these songs is:

Song I

Introduction: W X Y Z
Stanza (1st): A B C D E F [speaks]
Stanza (2d): A B C D E F
End: A B/ [That's all]

Song II

Introduction: X Y Z [That's all, etc.]
Stanza (1st): A B C D[speaks]Y Z
Stanza (2d): /A B C D Y Z [That's all]

McAllester comments that it is "surprising how these seemingly meandering songs are really well-structured. The drum beats are not haphazard, but emphasize long notes, usually *off beat*—a strong Yakutat characteristic."

Traditional Cankuqedi Mourning Song: Lament for Gosna'^w

1952, 2-1-B; recorded by Frank Italo on July 30.

This is the lament, with Southern Tutchone words, for Gosna'^w, the Cankuqedi boy who was left behind when his people were descending the Alsek River, and who was adopted by the Thunderbirds (pp. 249–250). It is now sung by the Cankuqedi when they give a potlatch.

The song is preceded by the story, told in Tlingit by the singer (2:45 minutes). The song itself lasts 1:47 minutes. It is followed by the recorded explanation in English by Minnie Johnson.

Two versions of the song were recorded. The first (B) and the most complete was sung "for practice," and consists of three stanzas (with almost identical words), each sung once. It ends with the initial phrases of what may be a fourth stanza or a repetition of an earlier one. Minnie Johnson interrupts and speaks while Frank Italo is ending the second stanza, so that it is almost impossible to distinguish the words of phrase G. (They may have been the same as those of phrase G in Stanza III.) The last stanza is interrupted by an explanation

given by Frank Italo: "di xetłE duwasak^w [It was called the Thunderbird]," possibly offered as a translation of some Athabaskan word.

In the second version of the song (2-1-C), Frank Italo sang as the last line of Stanza I what seems to be the last line of Stanza III (or II) of the first version; and for the last line of Stanza II substituted the last line of Stanza I of the first version. He sang only through phrase F of Stanza III, ending abruptly with "hutè! [the end]."

Possibly he was overcome by grief and therefore could not continue, for Minnie Johnson explained later in the recording session: "Frank Italo himself—it just hurt like anything, but anyhow he carried it out. It was to remind him of his old people that's died off. Well, he done pretty good by singing that because he can't understand a word of "Eyak" language [sic: yatqwan xenax, 'local people's speech,' in this case Southern Tutchone of Dry Bay], but from generation to generation they practice to the next one is going to take the place. And that's all!"

Traditional Cankuqedi Song for the Thunderbird Screen

1952, 2-1-F; recorded by Frank Italo, on July 30.

This song was supposedly composed by the boy who had been saved (or captured) by the Thunderbirds, when he returned to his people and built a house decorated like the cave of the Thunderbirds in the mountains. Frank Italo explained in the Tlingit introduction to the song that it was for the Thunderbird screen.

It may be sung by either the Cankuqedi or the Kagwantan of Dry Bay when they are giving a potlatch

to mourn a close relative, because it reminds them of the little boy who was given up for dead.

The song is preceded by an explanation in Tlingit by the singer (40 seconds), and is followed by an explanation and translation of the words by Minnie Johnson (pp. 250–251). The song itself has a refrain, followed by two stanzas, each of which is sung only once. The whole lasts 1:46 minutes. The text was not transcribed at the time or dictated, but has subsequently been transcribed from the tape. The spoken ejaculations are those characteristic of a song leader.

Refrain

- A, B ha ha ha ha, ha ha; ha ha ha ha ha;
 C 'a hu hu we he, he huwa;
 D 'a ha [clears throat], 'a hu aw, 'a ha ha ha;
 A, B 'a ha ha ha, ha ha ha ha, 'a;
 C 'a hu hu we he, he huwa;
 D 'aw— ha ha huwa, ha ha ha ha

Stanza I

- A, B dja ʒat 'uwu sa-dja (repeated)—[I always be-
 [x^wa tuhu?]
 come hurt?]
 C di xetl qadu 'axe huwa—Whenever the Thunder
 sounds
 D 'aw-, ha ha';
 A 'ax kak 'unxa-djitc-A—I always imagine my
 (lost) uncle
 B 'ax kik' 'unxa-djitc-A—I always imagine my
 (lost) younger brother
 C hu hu-e, he huwa,
 D+ 'a ha, ha hu aw,
 'a ké hede! [spoken] 'a ha—"To the beginning!"

Stanza II

- A, B dja ʒat 'uwu sa-dja (repeated)
 C di yu kuwati ket 'uwa
 D 'aw-, ha ha';

- A 'ax kak ti-nał-ni-ne
 B 'ax kak tu-nani-ye
 C hu hue, he huwa;
 D' 'a ha, ha hu aw, 'a;
 huté 'awa! [spoken]—"That's the end!"

The meaning of the words, as given by Minnie Johnson, would seem to be:

I

Whenever I hear the Thunderbird, I become hurt.
 The noise of the Thunderbird reminds me of the
 uncle and brother whom I lost.

II

I am surprised when I hear the Thunder. It sounds
 like the relatives I lost. They have no pity for me,
 because they left me alone.

(See the 'Song for the Thunderbird Blanket,' 1954
 5-2-E; below.)

The structure of the song, as analyzed by McAllester,
 is:

- Refrain: A B C D
 A B C D
 Stanza I: A B C D—
 A B C D+
 Stanza II: A B C D—
 A B C D'

Traditional Cankuqedi Song for the Thunderbird Blanket (I)

1954, 5-2-E; recorded by Mrs. Chester Johnson,
 assisted by Jenny White, on June 10.

This song has not been transcribed because it is the
 same as that recorded by Frank Italo, July 30, 1952
 (1952, 2-1-F). The former was entitled 'Song for the
 Thunderbird Screen' (xetl xin daciyi), while this was
 called 'Song for the Thunder Blanket' (xetl xu daciyi).
 Both were ascribed to the boy who had been taken
 by the Thunderbirds, whom Mrs. Chester Johnson
 called Gôxáq.

Only one stanza was sung, although there were said
 to have been three in all. The words are very similar
 to the version sung by Frank Italo. There was a short
 introduction in Tlingit by Mrs. Chester Johnson (27
 seconds), a refrain, and the first stanza (sung twice), the
 whole song lasting 1:33 minutes. Mrs. Chester Johnson
 beat the drum. She later dictated the words, and these
 were afterward translated by Helen Bremner.

Refrain

. . . 'aha huwa (etc.). . . 'ahuwe 'ehuwa (etc.)

Stanza I (sung twice)

téa ʒat 'uliticta—It always makes me lonesome
 di xetl qadu'axim—When I hear the thunder.
 'ax 'ik 'unxadjitca—My brothers I always think of
 [imagine]
 di xetl qadu'axim—When I hear the thunder.

Stanza II (omitted)

This was said to refer to a dead uncle (see 1952, 2-1-F).

Either this song to the Thunderbird Blanket, or the
 following (1954, 5-2-F), was sung by Mary (Mrs.
 Lituya Bay George), mother of the singers, when she
 was taken as a peace hostage in 1907 (see Case 12,
 p. 604).

Cankuqedi Song for the Thunderbird Blanket (II)

1954, 5-2-F; recorded by Mrs. Chester Johnson, assisted by Jenny White, on June 10.

This song, like the preceding, was also entitled 'Song for the Thunder Blanket' (xetl̩ xu daciyi). One or the other, or both, was sung at the peace ceremony of 1907 (Case 12, p. 604). The singers, who were the daughters and nieces of the two Cankuqedi hostages of that ceremony, wished to have recordings of these two songs to play at a funeral potlatch in memory of Mrs. Martha Converse, a Ǵalıyix-Kagwantan woman who died tragically during the winter of 1954.

The song is introduced by a few words in Tlingit, and there is also a brief conclusion, spoken by Mrs. Chester Johnson. The song itself, with refrain and two stanzas sung twice, lasts 2:17 minutes. The words were dictated by Mrs. Chester Johnson, were later translated by Helen Bremner, and have been checked with the recording.

Refrain

A 'a(aha)hu wa ha hu wa ha 'e
A'+ 'a(aha) hu wa ha hu wa 'e, 'a 'e hu wa ha,
B 'u wa(ha) 'e yu 'a ha, 'u wa 'a,

Stanza I (sung twice)

A haguni kade du kayek—Over there [southeast,
out to sea], invisible,
A'+ t̩a duwa 'ax̩tca di xetl̩e ya,—It sounds, the
'e hu wa ha Thunder.
B 'u wa ha 'e ye hu 'a ha yu wa 'a

Stanza II (sung twice)

A hadaha-dehe 'uq̩a(ha) 'ina—Behind the moun-
tains, you help us
A'+ -suwu de 'ix̩'aye di xetl̩e ya,—I beg you (?), the
Thunder
-(suwu deye 'i x̩'ayi ya) [on repeat]
B hu wa ha, 'e ye hu 'e ye, 'u wa 'a
(as above) 'a ha [on repeat]

The structure is:

Refrain: A A'+ B
Stanza I: A A'+ B (repeated)
Stanza II: A A'+ B (repeated)

Omission of the words 'the Thunder' (di xetl̩) in the repetition of Stanza II is the only unusual feature.

Three (?) Traditional Cankuqedi Songs in Yukon Athabaskan

1952, 4-1-A (a, b, c); recorded by Frank Italo on August 29.

Minnie Johnson, who acted as interpreter, gave me to understand that these were three of the four potlatch songs given by the Aiyan chief (of Fort Selkirk on the Yukon) because the Cankuqedi were drowned when going to his potlatch (pp. 248-249). These are now used by the Cankuqedi as potlatch mourning songs. The singer had forgotten the fourth. The words are in Athabaskan and were not transcribed at the time, nor could they be explained.

The recording begins with Minnie Johnson urging Frank Italo to sing: 'Begin!' (guk de). (A) He sings the first song: 'o ya ha we-eh ya ha . . . (45 seconds), ending with 'the end!' (hut̩!). (B) He speaks a few words, and sings the second song (1 minute). (C) He again speaks and sings the third (45 seconds), ending with hut̩! He speaks a few words, concluding with 'thank you' (gunatlt̩c̩ic̩).

A transcription of the "words" and music from the tape would indicate, however, that there are here only two different songs, or at least only two melodies.

The "third song" is virtually a repetition of the first with only minor variations on the "words" and in the tune: the B's of Song A are all C's in Song C. The first and third song are sung to a very slow beat of the drum; the drumming for the second is much faster. Each song is sung only once.

The whole composition may, however, be analyzed as a single song, consisting of a Refrain (Song A), Stanza I (Song B), the Refrain (Song C) again, and the last Stanza II, forgotten. This is evidently not the singer's interpretation, since he exclaimed 'the end' (hut̩!) at the end of each "refrain."

The "words" of these songs or parts seem to be:

	Song A (Refrain)	Song C (Refrain repeated)
A	'o ya ha, we-eh ya ha, [ye-eh]	'ahayi ya ha, we-eh ya ha,
	'o-ho, ya ha, we-heya-a,	'o-o, ya ha, we-he, ya ha-a
A	'o ya ha, we-eh, ya ha, 'o-ho, ya ha, we-heya-a,	'aya ya ha, we-eh, ya ha, 'o-o, ya ha, we-he ya ha-a
A	'o ya ha, we-he, ya ha, 'o-u, ya ha, we-heya ha hut̩!	'ahay ya ha, we-eh, ya ha, 'o-ho, ya ha wehe, heya yu hut̩!

Song B (Stanza I)

B nit, di ta-aḡ nte-, 'ei hi hi ya, 'a hu-u,
 C 'o-u, ye-e', ye-e', 'e-, 'aw, ye-eḡ, yi-, 'a-,
 B li ta-aḡ ni te-, 'ei hi, 'i ya, 'a hu ho,
 C wi-i ye-eḡ, wi-i ye-eḡ, 'e-, 'a-, ye-eḡ, 'i, 'a-A
 [Breaks off to speak, before singing Song C.]

The structure of the composition or set of songs is:

Song A (Refrain): A A A
 Song B (Stanza I): B C B C [speaks]
 Song C (Refrain): A A A

Traditional Cankuqedi Lament for Those Drowned in the Yukon

1952, 4-1-D; recorded by Frank Italo on August 29.

This is a traditional sib mourning song, supposedly composed by a woman whose relatives were all drowned in the Yukon Rapids, when going to the Aiyon chief's potlatch. While the words are in Tlingit, they were not recorded at the time of the singing. A full and very free translation was recorded by Minnie Johnson after a few words by the singer (see pp. 248-249). The song is in three parts: a refrain, a long first stanza sung twice, and a shorter second stanza also sung twice. Frank Italo accompanied himself with a cane for a slow beat.

"The beginning of the song is made up of elements that later appear to be closing phrases in the overall structure," McAllester informs me. Therefore, the refrain as sung may be incomplete.

Refrain

Y ha-a hu, we hehe-
 (E) 'u wa-a, he-e-e,
 F 'e he-ya, 'e he-, 'u
 G we he, 'e- he hu wa,
 F 'a ha-ya, 'e he hu,
 G we he-e-e hu wa,
 X 'a ha ha ha hu wa,
 'a ha-, a ha ya,

Stanza I

A t̄u-hu su-u ('A)ḡa
 B 'a-ha wuḡ-i t̄a-ha,
 C q̄^wa-ha-a, t̄u-u su ḡa-ha
 D 'uḡ^wa wuḡ-, ḡa-_, dja-ha,—(I give them up)?
 E de 'aga-, 'aha yaḡi hi, — (Because of it, they have gone)?
 F 'aḡ kagi-ahe, aḡasa, hi hin sqa, — My uncles, the water (perhaps)?
 G 'a-ha di-hi hu wa, — Went (?)
 X 'a [ctuyiticiyi 'eya] (spoken)
 na-a 'uwa, ha-a-a ya,

Stanza I (repeated)

A t̄u su 'Aqa,
 B ḡa-ha-wuḡ-i dja-ha,
 C qa-ha, t̄u-u su, qa ha,
 D 'uḡ^wA wuḡi ḡa-ha, t̄a-ha,
 E de 'a ga, 'a-ha-a diye,
 F 'aḡ kagi, ha-A-sa, hi hin sqa,
 G 'a ha ha di-hi huwa,
 X 'a ha, ha huwa ha m-_-ma [ti'e hede!] ha,

Stanza II

D'+ ha-gu-'ace-_, 'aḡ ka-gi-hi, he ya,—Come (perhaps?), my uncle
 E' ne-eḡ gu ce-_, he-ye—Come in (perhaps?)
 F' 'aḡ kiki he he, 'e he ya, 'e he hu,—My younger brother
 G we he he, 'ehe hu wa,
 X 'a-ha ha hu a, 'a ha ha ha
 [tcuye!] ha ya,

Stanza II (repeated)

D'+ 'a hagu- ce he-he-he-he-he 'aḡ ka-gi, he-e ya,
 E' ne-eḡ gu ce-, e-he
 F aḡ kagi, he ya, 'e-eha,
 G we he-he-e-he hu-wa,
 X/ 'a-ha-ha hu 'a, 'a ['aya hasdu 'aliciye 'aya. . .]

The structure of the song seems to be:

Refrain:		Y	(E)	F	G		
					F	G	X
Stanza I:	A	B	C	D	E	F	G X
	A	B	C	D	E	F	G X
Stanza II:		D'+	E'	F'	G	X	
		D'+	E'	F'	G	X/	

The singer nearly always interrupted the last (X) phrases.

Cankuqedi Mourning Song, Composed by Blind Dave Dick

1954, 3-2-K; recorded by Annie George on May 23.

This lament was composed by Blind Dave Dick of Dry Bay, a Cankuqedi man, also known as DAḡquw-

ADEN and Qalt̄aḡe (born before 1870, died before 1916). The occasion was when his brother ḡixutske, and his sister's son, Qalaxeḡ, died on the same day from drinking bad liquor (Case 12, p. 604). The singer is the widow

of Sam George, a nephew of the composer. When the latter's younger brother, Peter Dick, died because his car ran off the dock, Sam George began to sing this song, weeping at the same time. If he were alive now, his widow said, he would sing this song at potlatches and would record it himself. Therefore, as she explained in the Tlingit introduction, she is singing it so that their children can have a phonograph record made from the tape by which to remember their father.

The song (Refrain, Stanza I [sung twice], Refrain, Stanza II [sung twice], and Phrase A of the Refrain) lasts 2:45 minutes.

As heard and recorded on the tape, the words are:

Refrain

- A ya 'a hine hine he ya 'ane,
 B ye 'a hine hine he ya 'a,
 C ya 'a hine hine, heya 'a,

Wuckitan Mourning Song: Lament for the Murrelet Cane

1954, 7-1-B; recorded by Mrs. Chester Johnson and Mrs. Jenny White on June 10.

This is a very old mourning song belonging to the Wuckitan, a Wolf-Eagle sib, that of the singers' father's father's father's father. The Murrelet Cane or Dance Pole (téit wutsaga) was a crest object used by the song leader. It drifted away when the tide came in. The composer's brother knew how to make anything—canes, canoes, screens—but the brother was dead. So he cried about it and made a song for the cane. It is not known whether the composer was the ancestor of the singers. In the song the dead brother is addressed as the Murrelet, a totem of his sib.

In the Tlingit introduction by Mrs. Chester Johnson (20 seconds), she explains how the Wuckitan are her cagun (see pp. 455, 813-814) on both her father's and mother's side.

The song has a refrain and two stanzas, each stanza sung twice (2:43 minutes). The text was dictated by Mrs. Chester Johnson, later corrected and translated by Helen Bremner. As can be seen, the order of verses as dictated was not quite the same as the order when sung. As dictated, the words are:

Stanza I

daq^wet tuwu deša—Why, what is the reason,
 ładaḡ gaḡdutsítine—Away where we cannot see

Stanza I (sung twice)

- A 'aḡ ketudutacı qa, ckayuda,—I am always thinking, (?),
 B tsu yeł 'ani tudeqan nak—Again Raven's town neł wugut -eye,—Inside he went.
 C ya 'a hine hine, he-ya 'a ha—(Alas, etc.)

Refrain

Stanza II (sung twice)

- A tšu-da xísísagr—Why is it — ?
 tsu yi, 'unḡadjitca,— -? - I always imagine,
 B tsu yeł 'ani tudax—Again, from out of Raven's town
 'aḡ kaḡ quqagaxeye,—He will return [to pity me]?,
 C ya 'a hine hine, he ya 'a ha

Refrain

- A ya ha 'a hine hine he ya 'a.

"Raven's town" is the Old Village of Yakutat, where a Thuk^waḡadi man had served his guests bad liquor.

yede 'udaqintca—Thither you flew away,
 cewadi téit—O Murrelet?

Stanza II

- qa ḡe quwa 'aḡtc—His voice sounds(?)
 ka yeli—Of the Raven.
 tcus yis duḡax—For you he is crying,
 cewadi téit—O Murrelet.

As sung the words are:

Refrain

- A 'a 'a hue ya
 B 'e ya he huwe,
 C 'a 'a huwe,
 D 'a 'a huwe-ya,
 E 'e-u 'e we ha,
 F he 'a 'a 'a,

Stanza I (sung twice)

- A' qa ḡe quwu 'aḡtca—His voice sounds
 B/ ka yeli,—Of the Raven.
 C+ tcus yis dja duḡaxa—For you he is crying,
 D' cewadi téita—O Murrelet.
 E 'e 'e 'uwe ha,
 F 'a 'a-u 'aye 'a

Stanza II (sung twice)

- A' daq^wet tuwu deša—Why, for what reason,
 B yec dak tunditana—(?) seaward turned his mind

H Na - ha----- c ca - x' du - wu-- 'u---hu- hu-----wu----- qe - he

K 'a - ha--- L... 'a----- M 'a de - he--- he--- N ke----- ni---

O gu hu-t ye - te - he P [speaks] 'e he 'e he Q 'a ha 'a ha ha ha

R [speaks] - 'a ha ha S [speaks] 'a ha^w 'a ha^w-ha^w - m---da---ha

U qe - he 'a-ha^w-ha^w V 'e(m) dja yi---i qe X/ 'a---ha a^w ya

Stanza repeated (much varied)

A qe--- 'a----- B 'a--ha 'a- ha C i - hi dji- hi F qe- he wu- hu

G gi-(h)i e - he H Na - ha--- a--ha-[s] I ca---x' du--- wa---

J 'u--- wu-hu qe--- K 'a - ha- ha L 'a - ha----- M ct'it de (he) - he--- [acdjit de]?

N O P Q

ki--- da--- ni-hi-k' ye---te [speaks] 'a ha--- a-ha^w--- ha-- ha-

R S T

qe-hi--ya-ha--ha- 'i---hi-hi-----he a^w ha^w..... [speaks]

U V X/

qe 'ehe- 'a^w--ha^w 'i-'eya 'a ye qe a^w ha^w 'a hut ca! [speaks]

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

d=58
As sung
Stanza I

X A B (b)

'i yi hi 'a..... ka..... qe.....

C D (h)

'a - ha 'a..... ha ye--- (he)..... te.....

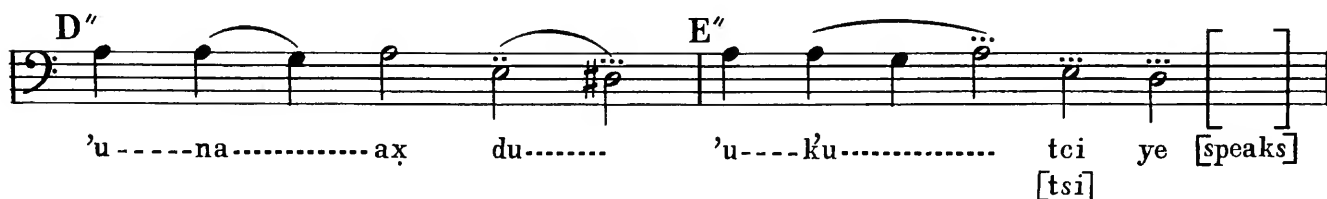
E X⁴ A

'e---he---ya--ha 'i---hi---yi he-he 'a---ha..... ka

B C'

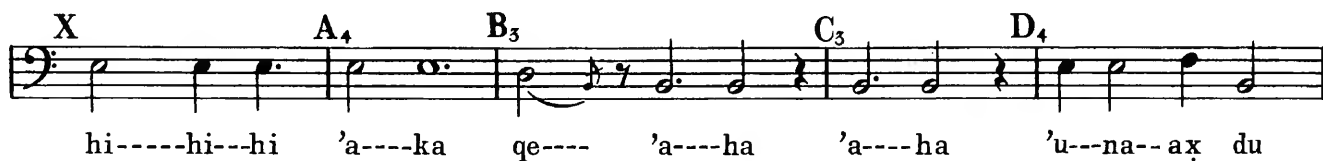
'a..... qe..... ha 'a---ha---ha a---ha---ha ya

D'' E''



'u---na-----ax du----- 'u---k'u----- tci ye [speaks]
[tsi]

X A₄ B₃ C₃ D₄



hi---hi--hi 'a---ka qe--- 'a---ha 'a---ha 'u---na--ax du

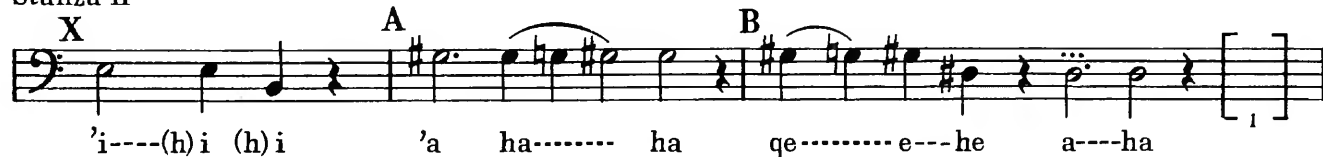
E₄ X₆ Y



'u---k'u---u--- tci hi hi hi hi 'a^w 'a ya ha

Stanza II

X A B



'i---(h)i (h)i 'a ha----- ha qe-----e---he a---ha

Stanza II (begun again)

X' B C D



'i - hi he he--he ckuł te-----ki - hi - k'a 'a^w 'a - ha ye - ke - he
[xi]?

E X³ A



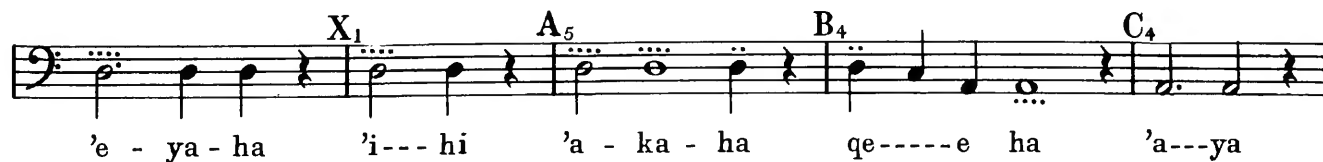
'e - he - - e - ya 'a - ha 'i----- 'a----- ka-----

B C D' E'



qe----- 'a 'a - ya 'u - na----- ax du 'u k'u-----u - tsi

X₁ A₅ B₄ C₄



'e - ya - ha 'i--- hi 'a - ka - ha qe-----e ha 'a---ya

Musical notation with lyrics: 'u-na - (a)---ax du 'u ku..... ts gci 'a ha 'a ha ha

Stanza III

Musical notation with lyrics: 'i hi - ye - hi - hi 'a---ka--- ha qe..... 'a---ha 'a---ha

Musical notation with lyrics: ye.....ke..... 'e--- he--he ya 'i---yu---hu---hu-----

Musical notation with lyrics: -hu-huwucl qe-ya 'a---- 'i---yi-sa [speaks](?u)na - ax du 'u kuc--gci [kuts]

¹ Breaks off to tell part of story.
² Breaks off; *huc'awa* spoken.

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

♩=108
 As sung
 Refrain

Musical notation with lyrics: he he ya ha ha 'e we ya ha ha ha ha

Musical notation with lyrics: 'i ya ha he he ye ya ha ha^m ha 'a ha

Stanza I (sung twice)

Musical notation with lyrics: Nas cax' qu - wa 'u - wu qe - a----- ce - ya - ha

C

'i ya ha he he 'e y ha ha ha

a| D

i ya ha he yu hu 'e ya---- ha^m hm 'a ya----

Refrain

A/ B C

'a he ha 'a ha--- ha ha ha 'e ya ha he he 'e ya ha ha ha

D

'e ya ha he yu hu he ye ha ha ha 'a ha----

Stanza II (sung twice)

A+

'a - dac dji - tke - la - ket' - a---- du da - tca nk' - tca wu' - ga - xi
 ['a - da x djit ka - la - ket' du da - tca nk' tca wu - i - ga x]

B C

qe - 'a---- ce - ya - ha 'i ya ha he he he ya ha ha ha

1| D

'e ya ha he yu hu 'e ya ha ha ha 'a ha----

2| D

hu hu ya ha h^m m----- hut'el
 (falsetto)

Variations in Stanza I repeated

a| D

'e ya ha he he 'e ya ha ha^m [talks about Raven] 'a ha 'a ha ha

1954, 4-1-A Traditional Kwáckqwan Mourning Song: Lament of Guditta' (I)

♩ = 104

As sung (note pitch rise)

Part I

A B

ci - ka - ye 'a [speaks at length] 'a ta yi ya..... na ta qa

B'

'a ta - i ya..... ni--- - ił 'e - e ya

C

'e..... dju - u 'u ci - i---- ke 'a qe - a y---- a

Part II

A B''

ci - ka--- ye 'a 'a tay ya..... na ta qa

B'''

na - ay yu..... ni 'ił 'e he ya

C'

'a dju ci - i ke - a qen [t'ukanatle (spoken)]

Part III

X A B''

ay - ya ci ka-- yen 'a 'a ta yu..... na ta qa

B''' C'

na--- yu..... ni---ł-- e ni ya 'a--- dju ci - i ke na qe 'e[sobs]

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

♩=76

D#-E

A drum: x

a dju ci ki--- ne---- 'a ya 'a dju ci ki-- ne---- 'a ya

X

ci ka ye ya----- ci ka----- ye----- 'a ya

(sung 3 times)

B

ma----- yu----- ma-- ta-y 'a ma----- yu-----

a C+ b C'

ni----- le----- 'a 'a----- dju

C'+ 1. and 2. X

ci----- ki----- ne ye ci ka ye ya-----

A/ c 3. X

ci ka----- ye----- 'a ya ne ci ka ye yu-----

a b c 2d repeat



ni----- le-----(etc.) 'a------(etc.) ci ka-----(etc.)


1954, 7-2-H K^wackqwan Lament for a Drowned Son

♩=76

D-D#

Refrain


A drum:  B  etc. C



hi - ne he ya-- ha ha 'i - ne he ya ha-- 'a hi - ne ya ya 'a ha

D  E

'i---ne---- he - ya 'a ha 'a hi - ne he - ya - 'a ha

F'  Stanza I A

ya 'a hi - ne---- ya 'a - ha - ha gu - de - sa-- 'a-----xa ha

B  C


gu - de - sa 'a - ya - xa-- he - di yu 'ak^w - ce 'ax yi.....de.....

D  E

'An - tle - n - xe - yik - de 'a hi - ne..... ya 'a - ha
[de]?

F  Stanza I repeated (with slightly different words) A

ya 'a hi - ne---- ya 'a ha gu - de - sa-- 'a - ya - xa - ha

B  C

gu - de - sa 'a - ya - xa-- he - di - yu 'ak^w - ce 'ax yi.....de.....

D E
 Tʃa - ʒa - - - yik - de kce 'a hi - - - ne..... ya 'a - ha

F Refrain A
 ya 'a hi - ne - - - ya 'a - ha - ha 'i - de he ya 'a ha

B C
 'i - ne he ya ha---- 'a hi - ne ya ya 'a ha

D E
 'i---ne--- he-ya 'a ha 'a hi - - - ne..... ya 'a - ha

F
 ya 'a hi - ne..... ya a - ha - ha

Stanza II (sung twice)

A B²
 tʃuyat qa---qen - qa - 'e --- na tʃu - yat qa---qen - qa---'e ---- na

C D
 'aʒ tu - wu cu - nas - ti-----dja 'a(ʒ) - - - ki-----te ya 'a - - - ha

C(?) E
 de ʒa..... tʃu wa - ʒe 'a hi - - - ne--- he -- ya
 [wa - ʒi]

ya 'a hi ne..... ya 'a --- ha--- ha 'a --- ha

¹ Pitch rising in this phrase; up half a step by Phrase F.
² A's in this phrase are raised one whole step in the repeat.

1952, 1-1-C Traditional Tłuknaḫadi Song: How Raven Deceived the Sea Otters

♩=76

As sung

A

cu - - - gu - - ni - i dji - iḫ na-ḫa gu - - - u - - -
 [cagun] ['idjiḫ]?

etc.

di i di ye - le he 'e ya a-----qa - - - a xat da
 ['aga]?, [ḫat' - da]?

tcu - u - -ne - - - - - e 'u q^wa - - a cu - ku - da - a
 [dja]?

♩=120

has ti - yi ce - xú gu - dji (na)¹ na na ha ni
 [tci - yi]?

♩=76

A

hi ye..... a..... cu - gu - ni dji - iḫ na - ḫa

gu - di di ye - ʎe he he..... ya 'a--- ga - a ʒat' - da

¹uq^waʒiguda!² hastceye ceʒu gudi!² C
 tcu - wu(ne) 'u - q^wa cu - ku - da [dja]? has tci ce - ʒu gu - dji - yi

$\text{♩} = 120$
 D a..... na--- hi--- ye hut'awe!

¹ Apparently a mistake.
² Song leader's cry.

1952, 1-2-A Traditional Tʒuknaxadi Song Attributed to Qakek^wte

$\text{♩} = 69$
 C = F#

Stanza I (1st)

A ³ B ³ C
 ka-ʒi-ʒa-tink²-qeq - ci ka-ʒi-ʒa-tink²-qeq - ci qa - ya - yi - kik - ci

D E F
 'ix - ʒi - ka - ci te - ʒi - sa - ni 'i ya na(ha) he

Stanza I (2d)

G A' ³ B ³
 'i ya na he ya ka-ʒi-ʒa-tink²-qeq - ci ka-ʒi-ʒa-tink-qeq - ci

C D E
 qa - ya - yi - ki - ki 'ix - ʒi - ka - ci te - ʒi - sa - ni

F G X

'i ya na(ha) he 'i ya na he 'e - ya

Refrain

A' B' C'

'i ya na(ha) he ya 'i ya na he ya 'i ya na(ha) he ya

D F' X'

i ya na he - (a) 'i ya na (ha) he 'e ya ha

Stanza II (sung twice)

A B' E''

'u - li - xa - dji - ce 'u - li - xa - dji - ce has ti(xi) lu - qu - ti - na

F G G

'i ya na(ha) he 'i ya na he 'i ya na he ya

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

♩ = 60

E_b

Refrain

X (Frank Italo taps his foot gently for each beat)

ya-- hi - ne - - ya - - hi - ne..... ya - hi - ne 'eya 'aw

Y

'aw ya - hi - ne 'a hi - ne ya hi - ne [speaks] 'e ya ha - u

Stanza I (1st)

A B

t'cu t'lak^w quta_[d]x na 'a - di - kat di 'a - ni yat'xi hu - a ha

C D

'it' - ye - xa 'u - na - ti - ye yisa - ku - djin na - ya - n - de.....
[yet'yexa]?

E

t'ca wu - si - xix 'uwa 'a 'a gus - k'ix--- - ye

F

'a - ni qa - xu 'ax 'i-----te hu - a 'aw 'a

Stanza I (2d)

A B

t'cu t'lak^w gu - dax na 'a - di kat di 'a - ni yat - xi hu - a he

C D

it' - ye - xa 'u - na - ti - ye yisa - ku - djin na - yan - de.....

E F

t'ca wu - si - xix 'uwa 'a - ya gus - k'ix - ye 'a - ni qa - xu 'ax 'i - ke hu - a haw - a

Stanza II

A' B

xa dax qu - - - du djin - ex gułce (x) 'a - da - wu - li - ni ya - ti - ye

C D

'ax 'ike hu-wa-(ha) 'iy-et-xi-ti-na 'i wus-ti-yi--

E F

yi qu ta ya-yi hu-wa haw ha ya hi-ne 'a hi-ne ¹

Machine turned on:

Refrain

X

ya he 'aw haw ya ha----- ye-- ya ha-- -

[Minnie Johnson is talking-----]

Y

'aw-- hi-ne - ya 'aw hi-ne yaw 'e-ya 'aw hm ²

¹ FI speaks; machine turned off.

² FI breaks off and talks: *t'eu talke*; machine turned off.

1952, 2-2-B(c) Traditional Tłuknaładi Song: Lament of Wuckika (II)

♩ = 60

E_b

Stanza

A B C

a - ax 'i - i-lik^w - u has dja-ka ga-ɣa-yi ca 'e ya ha ha haw

[tcakax 'a-ɣa-yi]?

D

de 'a - - - g^was -ki-tak' nu - hu ɣa-wa cu he - de-----

[k^wq^was]?

A' B'

t'ca-- na-gas ki ye-ta 'as-as-gi-- qu--- nin qał-ni-gi'i ka-gi-has

C' E

da ka cu 'u - we ta ye ku - nas - ki - ti - ti

F

'a - ni qa-wu yaḥ 'a hi - ne ² ya 'a he ya 'aw ha

Stanza (repeated with variations)

A B

t'cu tla --- gut 'a - su-ga 'a - sgi 'i - i da ka cuḥ t'ca 'un-q^wa-dji-tca

C D

ya heya 'au de 'a --- g^was-ki-tak' nu - hu ḥawa cu he - de-----

A' B'

t'ca --- na gas-ki yeta 'as-as- gi-- qu --- nin qaḥ-ni-gi ka-gi-ha's

C' E

da - ka cu 'u - we - ta ye ku - nas - ki - ti - ti--

F

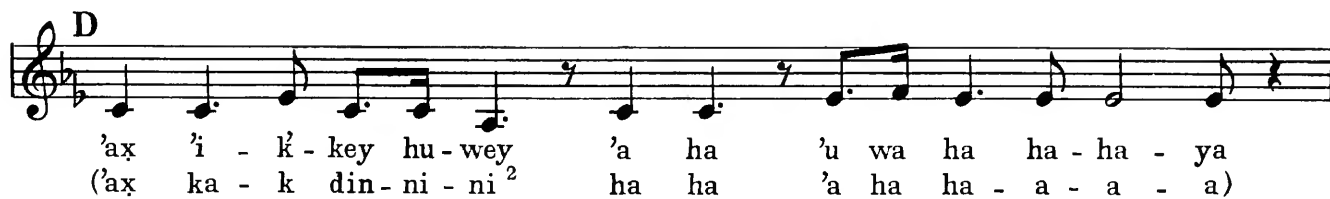
'a - ni qa-wu yaḥ 'a hi - ne ya he yah 'aw ha ³

¹ Machine turned on in middle of singing.

² Speaks.

³ Breaks off to talk to MJ.

D



'ax 'i - k'-key hu-wey 'a ha 'u wa ha ha - ha - ya
('ax ka - k din-ni - ni² ha ha 'a ha ha - a - a - a)

Stanza I (repeated with variations)

A



'i ka - ha - gi ha - s cka - xa xa - yi ca - (ha)

B



'i ka - ha - gi ha - s cka - xa---- xa - yi ca---- 'a ha ya

C



'a qi - n - xa i dji----- qa - xi - xa

D



'ax 'i - k'-key hu wey 'a ha hu wa ha 'a mm - a

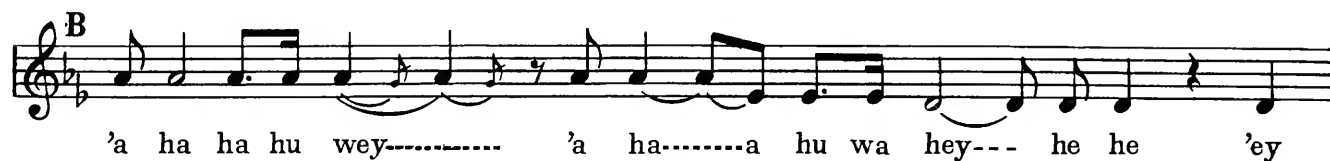
Refrain

A



'a ha ha hu - wey----- 'a ha hu wa ha----- ha

B



'a ha ha hu wey----- 'a ha-----a hu wa hey--- he he 'ey

C



'a ha ha hu wey----- 'a--- ha----- a hu wa hey he

D

'a ha----- ha hu wey 'a---- ha 'a----- ha 'a ha ya

Refrain (repeated with hesitations)

A

(na ya qa 'i ni hi) ye he he
[tries to sing Stanza II, but has forgotten the words]

B C D

'a ha hu wey etc. talks

Stanza I (3rd repeat)

A B C D Refrain A B C D

huté 'awa! [spoken]

¹ Drum beats on first line in the repeat, only.
² On 3rd repeat, see below.
³ Note variation in words.

1954, 1-2-E Tłuknaḡadi or K^wackqwan Song: Lament for the Crane Canoe

$\text{♩} = 94$
 As sung— pitch rises

Refrain: ta wa - ya he 'e--- ya 'e--- ye ya 'e ya 'e---
 Stanza:³ tca wa ca yu du-ł ya----k^w yehe 'a - yi ka xa - yi

A B C D

'e ya--- 'e ya 'e ya-- he 'e hi-- ya^w 'e hi
 tca du--- wa'a tina ha da----- de ckax 'ani cta--- kde ye

E F [♩]² [♩]

ye he ya he ya he-- 'e - i ya-- he-- he ya hm 'a----
 ya ha ya hi

a [b [

duł ya-k^w ye he tca du wa - a ti - na ha da--- de ckaḡ 'a - ni (etc.)

¹ Drum beats rather free. (j) indicates beats omitted on 1st rendition of stanza.

² [b] indicates new beats in stanza not used in refrain; 2d rendition of stanza not indicated.

³ Pitch has risen a whole tone.

1954, 3-2-H Traditional Tłuknaḡadi Song: Lament for the Raven Post

♩ = 132

As sung
Refrain

drum: A B

'a ha-ha ha ha ha-ha ha 'a ha-ha ha

C

i..... hi 'i ya ha-hi--- hi 'i--- hi hi

D E

'a--- hi ha ha 'a--- ha-ha ha 'a--- hi - ha-- ha

F

'i--- hi-- he-ya 'a-he he 'e he-he he 'a ha-ha wa ha-ha

Stanza I (sung twice)

A B

na - xi-ha - ha - ha - ca na.....xi - ha - ca

C/ D

'kew wa - nu..... h^wu - hu 'a---- ha - ha ha 'a ha-ha ha

E

'a----- ha ha-----ha 'i hi hi ya 'a - he he
yu 'ay

F

'e he - he he 'a ha ha ha ha

Refrain (as before)

A B C D E F (pitch rising)

Stanza II (sung twice)

A B

c (a) - wu - di - ti - hi - - - 'i - - - na - - - ha-- ca (wu) - di - ti - na

C D

ce - ya - di ye..... 'e he he-he 'a--- ha - ha ha 'a ha-ha . ha

E

'i - can di ye - 'a 'i hi he - ya 'a - ye he

F

'e he-he he 'a ha-ha [clears throat] 'a ha ha ha mm huté 'awe!

1952, 1-1-A Tłuknaḡadi Mourning Song, Composed by Dry Bay Chief George

♩ = 100

A
Stanza I (1st)

ta - qa-na su - ti 'i tu - wu-- ki - nig-it 'a - ni hi y-au ha ya

di tsui tu- 'u-dji-yi-tḡa wi ye te ḡa yu ḡahe hi yauhaya hahaha hu haya hani ha ya

Stanza I (2d)

ta qa na su-ti 'i-tu - wu- ki-nigit 'a-ni hi y-au ha ya- di tsui tu 'ud ji-yi- tḡawi

tḡa tḡaqḡaga - ḡayi hiyau heya he he heya yu haya hani ha ya

Refrain

hi - hi ya nahi y-au ha ya-a hi - hi ya nahi y-au ha ya--

he hi yai-(na) hihi ya-u hai-ya he yuwihe hai hiyauhaya hahaha hu haya hanihaya

Stanza II (1st)


tḡakḡ 'uwa - ye huc ḡati wu ti--- 'aḡ hunḡu hasahi y-a ha ya 'aḡ sakḡu dji - na

quḡ qa 'ita 'a 'a - ta ye yuwi ye hahi hi yau hay hu haya hu haya hani ha ya

Stanza II (2d)

A'  A'

tłak^w 'u wa-ye huc xati wu ti---- 'ax hunxu has ahi y - a ha ya

B'  C

'ax sak^{wu} dji- naqu qux ke'it 'a 'a ta ye yu wi ye nahi hi yau hay

1954, 2-1-G Tłuknaxadi Mourning Song, Composed by Dry Bay Chief George

♩ = 112
As sung
Refrain


A drum:  etc.

'a' na 'e - ya he - ye 'a.....x 'a 'e - ya he - ye


A'  C

'a' na 'e - ye he - 'a 'e - ya 'e ye-- -ha 'a 'e - ya he - ye

Stanza I

A  B

ye tun qa - ti n ce - gu - tca tca a ni - s netc ga x - tce - ye

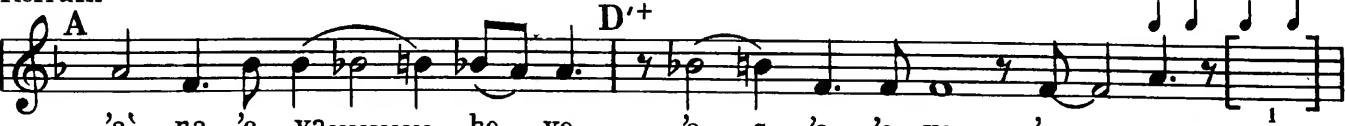
A  D

'a ye yax ga --- wi --- tca - a na - na qi - tci - yi

A'  C

nitc ga x na se - tc de ye - la 'a - ya 'e - ye -- he -- 'a 'e - ye he - ye

Refrain

A  D'

'a' na 'e - ya he - ye 'a - q 'a 'e - ya 'e ye

A' C 1

'a na 'e-ya..... he- 'a 'e-ya 'e ye-- ha-- 'a^m 'e-ya he-ye

Stanza II A B

ye xa yax 'un-ki-ka..... ce - ye 'a.....x kɪk^whas 'a-ni ca-yi

A' D'+

yu xan gas 'e..... ne.....ye 'a - x kɪk^wu has si - xa

A' C+

dja qa sa-ti.....n tci..... 'a 'ax tu(wu) 'uɫ - tic - tca
[tca]?

'e - (ye)(he) 'a---- 'a ya 'e ya he 1 he ya [speaks]

¹ Clears throat.

1954, 2-2-A Tɪuknaɣadi Song for the Frog Screen (I)

♩ = 92

As sung
Refrain

A B C

'i hi ya ha 'a ya ha-- 'i xi hi ye ya 'i ya ha ha

D E F

'a ya 'a hi ya ha ha 'i hi ya ha ha 'a ya ha-- 'i xi hi ya ha
'i---- ya.....

X Y Z

'i hi ya 'a ya ha 'i hi hi ya 'a ya ha ha ya

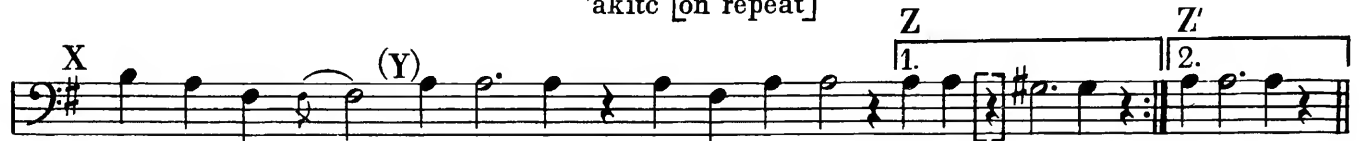
Stanza I (sung twice)



hi - ni cak ʁen-- -na - yi hi - itc dji-- ge - na - ʁa ke - 'a - gu - wut



de xix-téa hi - ya ya - ha 'adji ge - he - de ʁa - we tca du - wa 'a - ʁa
'akitc [on repeat]



'at qu - gaq 'asi - ku - dji - na 'i hi hi ya 'a ya ¹ 'a ha 'a ya ha

Refrain



'i he hi ya ha 'a ya ha 'i xi hi ye ya etc.

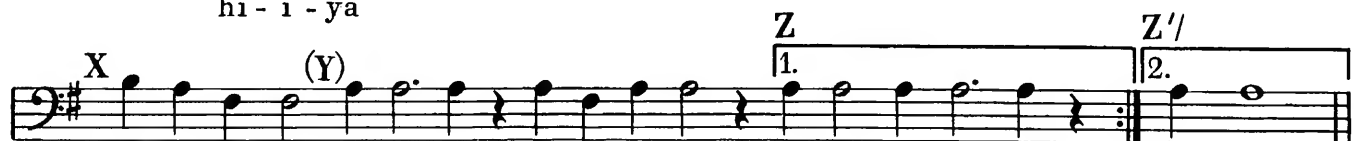
Stanza II (sung twice)



de 'ax da - ʁa 'asgi - he ya ʁ 'u - wa 'a - ha - ta - ha 'as - ku ha - at
'asge - he [ʁeq]?



ni - ce yi - xi - ya 'a ha hu - tci 'a he 'ax ka - ha - k 'adjit dzi - gi - ta
hi - i - ya



de 'aw - ki - ʁatc 'ax tu - wu i hi hi ya 'a ya ha hm hm 'a ya


¹ Clears throat.

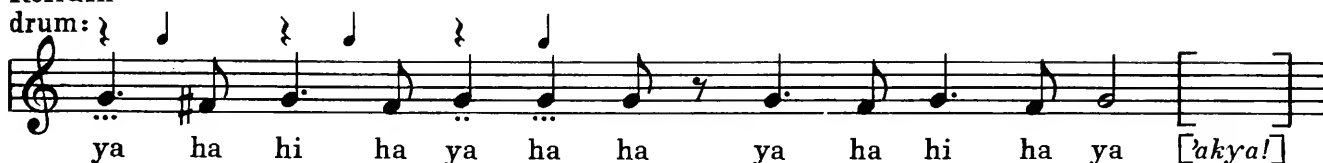
1954, 6-2-A Tluknaɣadi Song for the Frog Screen (II)

♩ = 92

Sva higher than sung

Refrain

drum: 



ya ha hi ha ya ha ha ya ha hi ha ya [akya!]



ya ha hi 'a yau hu hu hu ya



ya ha hi ha ya ha ya ha hi 'a ya ha ha ha wa ya

Begins Stanza I



hi-ni ca-k xe-na-yi ki-hitc ge-na-xa-ha ttek'aya! ttek'! ²

Stanza I



A hi-ni-- cak xe-nayitc ge-na-xa ke ya-wa-at dixixt'e de 'a ya ha ha ya



C 'a kitic ge-de 'a-xa we--- t'ca du-wa 'a-xa



D 'at qu-gaq si ku-dji-na-ih'i ya 'a ya ha ho ¹

Stanza I (repeated)



A+ ya..... hi-ni cak xe-na-yi-- ki--- tc ge-na-xa.....

B

ke..... ya 'at di xi - x - tée 'a ya ha--- w

C

'a kite ge - de a - xa we-- tca du - wa - -ax - tca

D

'at qu - gaq si- ku - dji - na - i - hi 'i ya 'a ya 1

Refrain

A' +

'a ya-- 'i - ya ha--- ha ya ha-- 'i hi hi ya ha ha

B

'i..... ya ha a ya hi ya ha ha

C

'i..... ya ha - u 'a ya ha--- 'i hi hi ya ha

D

'i hi ya 'a ya hay hi 'i ya mm - ya [coughs]

Stanza II (sung twice)

A a

'a ya--- de 'ax da - xa - ci 'e---yex 'u - wa- 'a - da

B

'a--- equ ha ni - ce hi ya ha ya hu.....tci 'a - ya

Stanza I (2d)

A  etc. B



gu-naḥ sa yand^wuq^wa ki 'a - de - ya - g^wi- he yix'-qa- ha- gu - de - ya

C  D



t'ca ḥa-ax g^wa- ha- di hael 'i- ya 'i- hi' 'i- ya- ha 'a ha 'i- ya 'a ha [hut'ca!]

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

♩=76

As sung
Refrain

A  drum:  B 




ya ha 'a ne he 'i ye he he ya ha 'a ne he

C  D 




'e he he' ya ha ha ne- e he 'i ye he he ya- a ha


E 




ha ne he 'a ha - a ha 'a hagu! 'a ha ha


Stanza I (1st)

A  etc. B' +



ha da ha' na ḥa ha ha da gi hi di q̇i hi hin ya-- ha 'a ne he
[qi-----n]?

C  D



'e he he' ya ha 'a ne- e he 'i ye he he ya-- a ha

E

'a ne he 'a ha---a ha ha *tcuye!* 'a ha ha

Stanza I (2d)

A etc. B'+

ha gu(da)ni ka ha na xa ha ha da gi hi di qi hi hi ya-a ha 'a ne he
[qi-----n]?

C D

e he he' ya ha ha ne he he 'i ye he he ya--a ha

E/

'a ne he he ya *hede!* -am na ha ha

Stanza II (1st)

A

ha gu hu ni ka ha na xa ha ha *daqena 'en!*

B'+

da gi hi qe 'a ha ha ya---a ha 'a ne he

C

e he he' ya ha ha ne he he

D E//

'i ye he he ya--a ha 'a ne he *tcuye!* 'a ha ha

Stanza II (2d)

A



ha gu hu ni ka ha na xa ha ha
daqena 'en!

B'+



da gi hi qe 'a ha ha ya---a ha 'a ne he

C



'e he he' ya ha 'a ne he he

D **E//**



'i ye he he ya--a ha 'a ne he 'a ha ha hutcawa!

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

♩ = 69
F#
Refrain

A
drum: ♩ ♩ ♩ ♩ ♩ B ♩ ♩ ♩ etc.



ha 'a 'i - ya 'a 'e ye 'a ha 'i - ya ha 'e ye 'a 'e----


X



ya 'a 'ey ----ya 'a he..... yu 'a.....na


Stanza I

A ♩ ♩ ♩ ♩ etc. **B**



tcu 'a - de 'un - xa - djitc --a Di - ya - guna 'et - de 'ax ka-gi-has tcu 'a -

X



-de sax - si - ta ----na ha 'ey ---- ya hu 'a na na [hesitation]

B

'a he 'in - ax du t̄a - gut tsu s - i - di he 'a..... ha

C etc.

'a ha 'a he 'a - ha ha 'a ha 'a he.....
tcuye!

Stanza I (2nd)

A

'e - gi t̄ak^v qit - si - ti ca - ya - di yeł 'a ha

wa 'e - gi ca - ci - ya

B

'a he 'in - ax du t̄a - gut tsu s - i - di he 'a---- ha

C

'a ha 'a he 'a---- ha 'a ha 'a 'e.....
t̄e hede!

Stanza II (1st)

A

Nas ca - ki yeł - a 'i - naḡ sa - ti ca - ya - di yeł 'a ha

B

³ 'a he 'in - ax du t̄a - gut tsu s - i di he 'a - ha ha
⁴ ['a he 'i t̄ei - di yan - de qu - ha a he 'a - ha ha]

C



'a ha 'a he 'a..... ha 'a ha 'a hey.....
tcuye!

Stanza II (2d)

A



Nas ca - ki yeł - a 'i - naḁ sa - ti ca - ya - di yeł 'a ha

B



³ 'a he 'in - aḁ du tła - gut tsu s - i - di he 'a - ha ha

C



'a ha 'a he 'a ---- ha 'a ha 'a hey *hut' 'awe!*

¹ From here to * one male voice doubles an octave lower.

² This drum figure is repeated here in all subsequent repeats.

³ The words in these lines are incorrect; the singers simply repeated those of Phrase B in Stanza I.

⁴ These are the correct words.

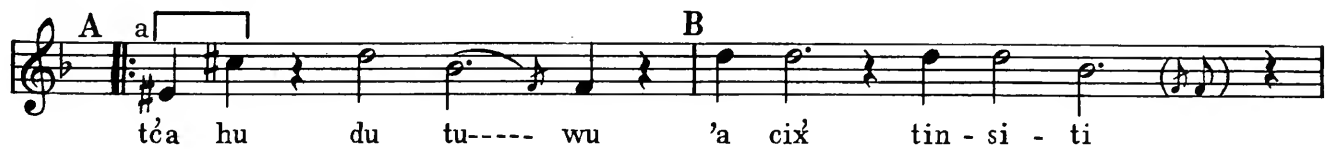
1954, 3-1-D Kagwantan Mourning Song, Attributed to Kackən

♩ = 88

B

Stanza I (sung twice)

A **a** **B**



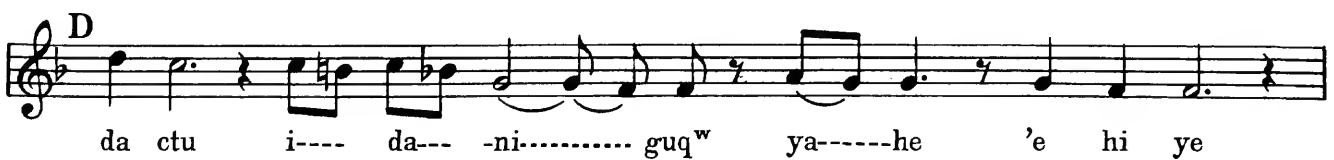
t'ca hu du tu---- wu 'a ciḁ tin - si - ti

C



we - di ḡu..... - toe ye

D



da ctu i---- da--- -ni..... ḡuq^w ya-----he 'e hi ye

E
 ya he 'e hi ye..... ya he 'e hi ye ye

Variation on repeat
 F
 ya he 'e hi ya 'ay ya ha t'a hu

Stanza II (sung twice)

A B
 yi 'i de xa---- -we t'a - sa gux-qał - t'a..... -na

C D
 'ax ka..... -gi ha - sa da yu yin-- qa--- dju.....n-gi
 -gu

E
 ya--- he 'e hi ye ya he 'e hi ye.....

F
 ya he 'e hi ye ye ya he 'e hi ya 'ay ya ha qa hut'e'awel

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

♩=57

B¹

Refrain

drum: A B C
 he - ya 'i---n de..... 'e-ya^w'in-ne ya 'e---- ya hid-ne ya 'i -

-ne ya 'e-ya^w 'aw ya hi - ne he - ya 'a^w mm ha ya

Stanza I (sung twice)

'a - sa-----sgi-----i 'a - du qa-qa-tne ye 'a - x kagi ha - sa nit-

-ka----- 'an ɬa - yex² he ya 'a^w - m ha ya

Stanza II

'a - sa ga---' aɣ³ ha du ka-gi ha - sa 'a - x ka - gi 'atc-

-k^wa--- yen - tsi - ki - t' ya hi - ne 'e ya wa [speaks]
[si]?

¹ "A" on tape at end was half-tone high.

² Speaks both times.

³ Speaks: *ɬek'eya!* No then!

1952, 7-1-C(a) Traditional Ga'yix-Kagwantan Song, Attributed to Łqayaĳ^w (I)

♩=123 somewhat variable

As sung

Introduction

W X

ki - wa 'a ha ha ha ha ki - wa-- 'a..... hi ye he ki-

Y Z

-wa 'a..... ha 'a ha 'i hi--- ye--- he

Stanza (1st)

A B

ya ha he.....e ki-nik wa 'a^w---- ha^w 'a^w ha^w---
[x^wa]?

C D

ki - wa qa..... wu hi - di----- ki - wa qa-wux -xi ya - qu -

E

-tu -tłi - qa - da..... 'i - ye ki-wa qa-wu- 'u hi - id - 'i-hi

Stanza II

F A

'a ha yi hi - id-di ¹ ya ha-- 'i - e---- ki-ni 'a^w
[x^wa]?

B C

'a^w.....i 'a^w.....i a^w.....w ki - wa qa- wu hi.....di - hi

D

ki - wa qa - wu xu 'a qu - tu - tłi - qa - da ha 'i - he
[ya]?

E F

ki - wa qa - wu - 'u hi - id - 'i - hi 'a ha yi hi - id - de

End

A B

ya - ha he yi - i ki - ne----- hu 'a 'a^w 'a^w huté!²

¹ Breaks off: *Kiwa qawu hidi dekudik'it'* (?)

² *Huté!* Continues to speak for 10 seconds.

1952, 7-1-C(b) Traditional Gałyx-Kagwantan Song, Attributed to Łqayak^w (II)

♩=72

As sung

Introduction

X

drum: Y Z

ya ha 'a - hi hya 'a----- ya 'u - yi hya ha ya 'u - hi hya 'a hm

Stanza I

A B

¹ 'a ya 'uc - gi----- da ha qu - ła - tsaq dehe-----

C D

'i - hiy 'ix - ti na - na hi - yi - ni - hi di wa x - ła - k^wa nex ta

Z

² ya 'a hi ya 'a^w ya----- 'u hi hya 'a-----

Stanza II

A B C

'uc - gi----- da ha qu - ła - tsaq de - ya 'i - hiy 'ixti na - na hi - yi - ni

D Y Z

di wa x-tAk^w a nex ta ya huwi ya ha^w ya--- 'u-hi ya ha^w-- 5

¹ Breaks off: *de huté! de huté 'eya! de daga k^w altsaq.*

² Breaks off to speak.

³ *huté 'awe!* Continues to speak.

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

♩=110

F

Stanza I

A B

'a dax dax du - (u)----- sxe - e 'uax k^w i - e siyas k^w i - e he

C D

'a---- dax dax dax du sxe - de 'uax k^w e si - yas k^w e---- he

E F

xa txa--- xe - tla qeq^w ne sxe - de 'uax--- k^w e siyas k^w i - eheye

G

huté i ni yi sat' u - wu w---- a xa-----

Stanza II

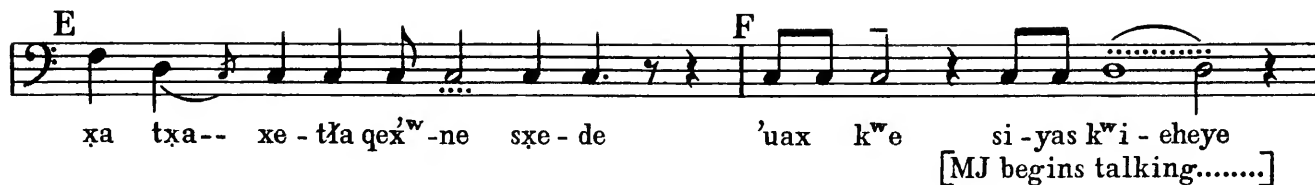
A B

Gos-nax dax du---- sxe - de 'uax k^w e---- si - yas k^w e---- he

C D

'a---- dax dax dax du sxe - de 'uax k^w e si - yas k^w e---- he

E F



xa txa-- xe-tla qex'^w-ne sxe-de 'uax k^we si-yas k^wi - eheye
[MJ begins talking.....]

G



hui ni he lu wa..... gut' a
[words of song obscured by MJ's conversation]

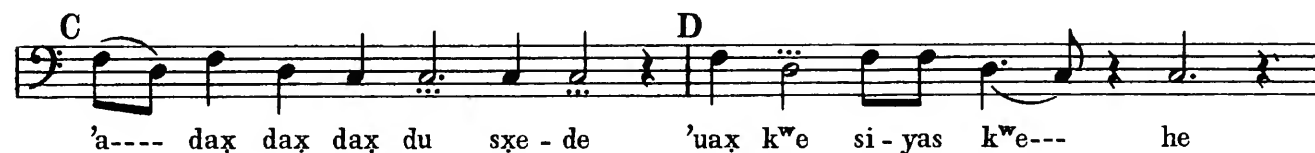
Stanza III

A B



Gos-nax dax dax du sxe-de 'uax k^we-- si-yas k^we--- 'e he

C D



'a---- dax dax dax du sxe-de 'uax k^we si-yas k^we--- he

E F



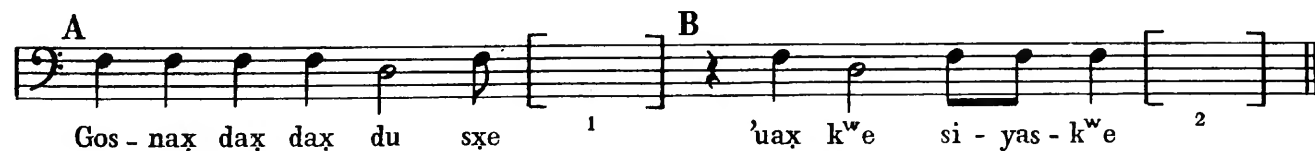
xa txa--- xe-tla qex'^w-ne sxe-de 'uax k^we si-yas k^wi - eheye

G



de ne..... tlu wa---- a gu - ta.....

A B



Gos-nax dax dax du sxe ¹ 'uax k^we si-yas-k^we ²

¹ *di zelle duwasak*^w; 'It was called the Thunderbird.'

² MJ speaks.

1952, 2-1-F Traditional Cankuqedi Song for the Thunderbird Screen

♩=144

F

Refrain

A B

ha ha ha ha ha ha ha ha ha ha ha

C D

'a hu hu we he he huwa 'a ha 'a hu 'aw 'a ha ha ha
[clears throat]

2

'aw - ha ha hu - wa ha ha ha ha

Stanzas I & II

A B

dja xat u - wu sa - dja dja xat u - wu sa - dja
[x^wa tu - hu]?

C D

I: di xe - etł q - du 'a - xe huwa 'aw ha..... ha'
II: di yu ku wat - () i ket 'uwa

A B

I: 'ax kak 'unxa dji - tca 'ax kik 'un-xa-dji - tca hu hu - e he huwa
II: 'ax kak ti-nał - ni - ne 'ax kak tu-nał-ni - ye

D' + D'

'a - ha ha hu 'aw 'a k'e hede! 'a - ha 'a - ha ha ha 'aw 'a--- hut'e 'awa
[spoken] [spoken]

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

Refrain

A

drum: {

'a (a - ha) hu wa ha hu wa ha 'e.....

A' +

'a - (a - ha) hu wa ha hu wa--- 'e 'a----- 'e hu wa ha

B

'u wa - (ha) 'e yu----- 'a ha 'u wa 'a-----

Stanza I (sung twice)

A

ha----- -gu - ni ka - de du ka----- - ye----k

A' +

t'ca -- du -wa 'axtc - a di xe--- -tle ya---- 'e hu wa ha

B

'u wa ha 'e ye hu 'a ha yu wa 'a----- ha 'u wa 'a-----

Stanza II (sung twice)

A

ha..... - .da - ha de - he 'uq^w.....a.....(ha) 'i - na -

A' +

-su wu de 'i - x^wa - ye di xe---- tXe ya---- 'e hu wa ha
-su wu..... de - ye 'i x^wa-- -yi ya---- 'e hu we ye

B

hu wa ha 'e ye hu 'e ye 'u wa 'a----- 'a [speaks]
'a ha

1952, 4-1-A (a, b, c) Three (?) Traditional Cankuqedi Songs in Yukon Athabaskan

♩ = 80

E^b

Song A (or Refrain)

A drum:

'o ya ha we - eh ya ha 'o - ho ya ha wehe ya - a
[ye - eh]

A

'o ya ha we - eh ya ha 'o - ho ya ha we - he ya - a

A

'o ya ha we - eh ya ha 'o - u ya ha we - he ya ha huc! [speaks]

Song B (or Stanza I)

B

nit di ta - aḡ n - te----- 'ei hi hi ya 'a hu - u

C

'o - u ye - e' ye - e' 'e 'aw ye - eḡ yi--- 'a

B

li ta - aḡ ni te----- 'ei--- hi 'i ya 'a hu ho

C

'o wi - i ye - eḡ wi - i ye - eḡ 'e---- 'a ye - eḡ 'i---- 'a - a

¹Song C (or Refrain) repeats as above (Song A) except that all B's are C's. Song D (or Stanza II) was forgotten.

1952, 4-1-D Traditional Cankuqedi Lament for those Drowned in the Yukon

♩=72

E

Refrain

Y drum:

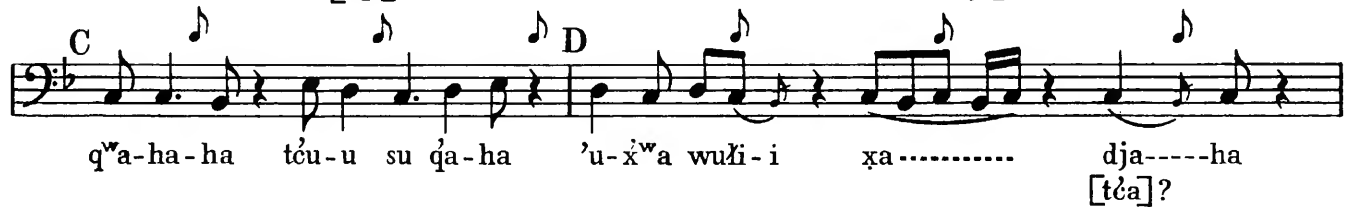
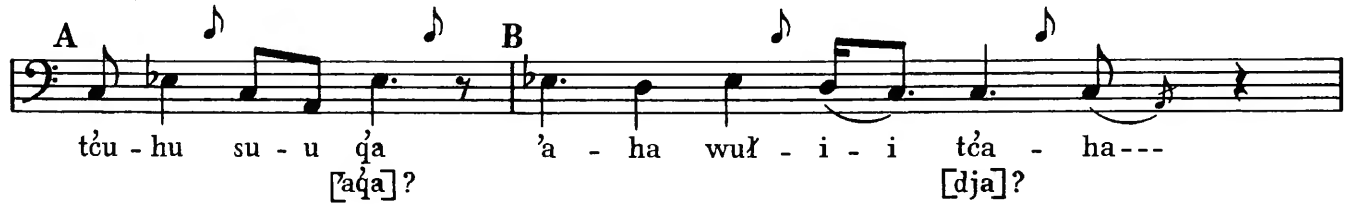
ha - a hu--- we he he----- 'u wa - a he - e - he

F **G**

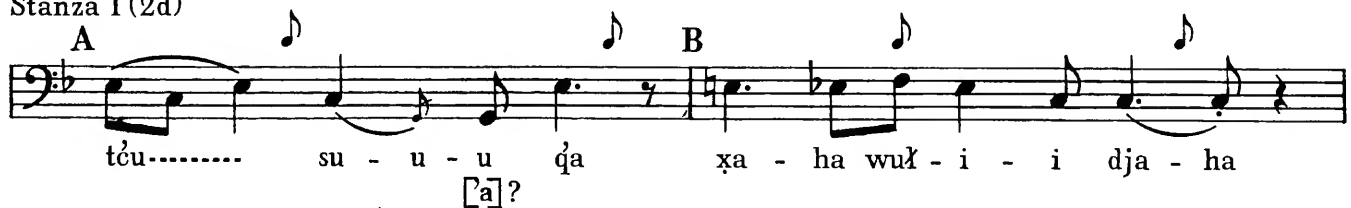
'e he-(he-he - e) ya 'e he--- 'u we he 'e----- he hu wa



Stanza I (1st)



Stanza I (2d)



E

de 'a ga 'a-----ha di-----hi 'ax ka - gi ha-ha- sa hi-hin sqa

G X

'a ha ha di----hi hu-wa 'a ha ha huwa ham-----ma [i'le hede] ha

Stanza II (1st)

D' +

ha --- gu--- ('a)ce 'ax ka---- gi-----hi he ya

E' F'

ne-e' gu ce----- he - ye 'ax ki - ki hehe 'e he ya 'e he he

G X

we he he 'e he hu-wa 'a - ha ha hu a 'a ha ha ha [tcuye!] ha ya

Stanza II (2d)

D' +

'a ha gu--- ce he he he he he he 'ax ka - a - gi he - e ya

E' F'

ne - e' gu ce--- 'e-----he-- 'ax ka - gi he ya 'e-----ha

G X/

we he he 'e he hu - wa 'a - ha ha hu 'a 'a 1

¹Breaks off to speak : 'aya hAsdu 'aliciyi 'aya.

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

♩ = 84

F

Refrain

drum:  etc.

A 
ya----- 'a hi - ne hine he ye 'a - ne

B 
ye--- 'a hi-ne hi-ne he ya 'a C 
ya--- 'a hi-ne hi-ne he-ya 'a-----

Stanza I (sung twice)

A 
'ax ke---- -tu - du - tan - tci qa cka - a - yu - da

B 
tsu ye - ɿ 'a - ni tu - de - qan na-k neɿ wu - gut - e - ye

C 
ya--- 'a hi-ne hine he - ya 'a ha

Refrain A B C

Stanza II (sung twice)

A 
tʂu da--- xi - si - ʂa gi tsu yi 'un - xa - dji - tea

B 
tʂu ye - ɿ 'a - ni tu - dax 'ax - kax qu - qa - ga - xe - ye

C a

ya----- 'a hi - ne hi - ne he ya 'a ha

Refrain

A

ya ha 'a hi - ne hine he ya 'a ya ha----

1954, 7-1-B Wuckitan Mourning Song: Lament for the Murrelet Cane

♩=60

C# written *8va* higher than sung

Refrain

A

drum:

'a 'a hue---- ya 'e ya he hu - we 'a 'a hu - we

'a 'a hu - we-----ya 'e - u 'e we ha he 'a----- 'a 'a

Stanza I (sung twice)

qa xe qu-wu 'ax-- tca ka--- ye - ki tcus yis dja du-ga-xa
[ga]?

ce - wa - di tci-----ta 'e 'e 'u-we ha 'e 'a - u 'a - ye 'a

Stanza II (sung twice)

A' B C

da-q^wet tu-wu de --- 'sa yec dak tun-di-ta - na ce-wa - di tci-ta

D⁺ E

ʔa - dax gaḡ-dut - si..... ti - ni ye----den da - qin-tca
[dz]? -[de]?

F F

1. 'e 'a - u 'a - e 'a 2. 'e 'a ya-u 'a 'e 'a huč!

Walking, Resting or Sitting Down, and Dancing Songs

The following songs are those sung by guests at a potlatch, and are grouped here according to the peoples from whom the songs were obtained: Tsimshian, Copper River Atna, Atna or Chugach, and Southern Tutchone on the Alsek River. These songs are *not* the exclusive property of any single sib at Yakutat or Dry Bay, even though particular singers might claim them for their own people (pp. 569-570).

Tsimshian Walking Song

1954, 6-1-G; recorded by Nick Milton on May 12.

This is one of the three songs with Tsimshian words which McClellan and I recorded at Angoon in 1950. It was believed to have been given to the Yakutat people by the Tsimshian at the time of the averted fight over Chief George's sea otter skin, which would have been about 1890 (see pp. 284-286). The song is now sung especially by the Teqwedí (according to the singer) when they are guests at a potlatch. All of the Teqwedí men, women, and children, dance to it as they enter and leave the house of their hosts, both before and after the potlatch.

Nick Milton accompanied himself on the drum. The song, in four parts, lasted 1:25 minutes. The falsetto cries, hi hi hi hi hi, are "just the happy cries the Tsimshian make."

The words as heard on the tape are:

Part I

A 'a(haha) yayina yawina,
 B yawina, yayina yawina,
 C yanina, hani'na, hanina', hani'na, hani'na, ha

Part II

A' 'a, 'andaci yawina,
 B 'andaci na, yawina, yawina,
 C' yatłata, 'aditłata, telquca he *hikihikihikihiki!*
 kawina(taha)

Part III

A' 'a-ha, yawina, yawina,
 B 'andaci, yawina ha, yawina,
 C' yatłata, 'aditłata *hikihikihiki!* yetquca 'aya'ni'na
 'a'ninahaha,

Part IV

A 'a, 'a' ni-na-ha, 'anina
 B 'atłata(ha), 'ani'na *hikihikihiki!* 'anina,
 C 'a'ni' na *hikihikihiki!* heyani'naha, yanina 'a-o! 'o-he!
 'o hi! [cried out]

The structure of the melody is:

A B C
 A' B C' (repeated)
 A B C

Tsimshian Dance Song

1954, 6-1-H; recorded by Nick Milton on May 12.

This Tsimshian song, again one recorded at Angoon in 1950, was probably introduced into Yakutat about 1890. It is used by the Teqwedí when they are guests at a potlatch and dance to thank their hosts. The single part or stanza, repeated three times, lasts 50 seconds.

The words are:

A 'ihi' 'ehi' 'iyaha 'aha
 B 'ihi' 'ehi' 'iya ha ha^w ha^w
 C ha^w, ha^w ha^w ha^w 'iya^w, ha^w ha^w ha^w
 D ha^w ha^w ha^w ha^w hiya ha^w ha^w ha^w
 [at end] (as above) haya^w ha^w 'aw he! 'aw he!
[cried out]

Tsimshian Dance (?) Song: "Śetin's Marriage Song"

1954, 3-1-B; recorded by Emma Ellis on March 27.

The proper name for this song is 'Śetin's Footprints' (Śetin ḡúsiyedf). According to Swanton (1909, Song 47, p. 401), it was composed for and given to Ḡonahí'n (Ḡunahin, 'Other Water') a Kagwantan man, at the time of his marriage to Śetin of Prince of Wales Island. Her father sang this song as his daughter walked over a row of coppers to her husband. In her short introduction (26 seconds), Emma Ellis mentioned this story. The song seems to have been used by the Kagwantan of Dry Bay for dancing after a potlatch.

The words are in Tsimshian, and as recorded by Swanton are: xēlgayuwa hēyuwá' haya'cgīlnaxa, hayu' wacgīlnaxa.

As sung by Emma Ellis, they are:

A heyuwa, helqeyuwa,
B 'i, 'i, 'i, 'i 'i (repeated)

This was repeated three times completely, but on the fourth repetition, Emma Ellis ended the song with a word and a laugh just after the beginning of the second B phrase. The whole lasted 48 seconds. McAllester comments that this "shows Tlingit casualness about finishing the last phrase. The fluctuating pitch has a regular pattern. Most phrases go down in the second half."

The structure is:

A B B (3 times)
A B B/

Atna Marching Song

1954, 4-1-B; recorded by Katy Dixon Isaac on March 24.

This is one of the eight traditional songs in Atna Athabaskan, supposedly sung by the Ḡmexqwan ancestors of the K^wackqwan as they walked over the glaciers from the Copper River country to the coast (see p. 239). Although the tempo is so lively as to suggest a happy dancing song, the singer explained that it was a "song on the heavy side" (yadał 'heavy'), because the people were sad at leaving their relatives behind in Chitina. I believe that it is now sung by the K^wackqwan when they are marching to a house as potlatch guests.

The simple melody is sung through four times, except for the final syllable at the end, and lasts for 1:40

minutes, although it is interrupted by a remark near the end of the second time.

The words are:

A he djuci ye, he djuci ye,
B 'eci ye 'eci ye 'a yaci ye
C 'e he, da da da-u cegedi ke dadike [*Fine*]
X 'e
'e [speaks] ya (on 2d time)

The structure is:

A B C X
A B C X'
A B C X
A B C

Atna Marching Song

1954, 7-2-A; recorded by Maggie Harry and Jenny Jack on May 27.

This is said to be the first song composed and sung by the Ḡmexqwan as they began their journey over the ice. The words are in Atna. It is now sung by the K^wackqwan when walking to the house where they are to be guests at a potlatch. Their ancestors held a feather in each hand as they marched along, so the K^wackqwan, men and women in a line, march back and forth, waving both hands with feathers from left to right (p. 240).

The song was introduced by a few words in Tlingit by Maggie Harry. Jenny Jack beat the drum and

Maggie Harry waved a seagull wing in time to the music. The song appears to have a refrain and two stanzas, each sung once, and lasts 1:20 minutes.

McAllester comments that the song is unusual in that "the first phrase of Stanza II is taken (textually) from the refrain. The song has an unusually European quality. There is a simple development of the melody in European style." Nevertheless, it is hard to see how European influence could have been effective among the Atna of the Copper River valley at the time of the migration, unless it was brought to them through contacts with the Russians at Nuchek.

The words of the song are:

Refrain

A 'aya 'ane 'aya,
 B 'ane 'aya,
 C=A+ 'a 'ane 'a 'uwaneya,

Stanza I

A cuya detxaya,
 B 'ayu detxaya
 C=A+ 'a 'ane 'a 'uwa 'aneya,

Stanza II

A 'a 'ane 'ayaya,
 B cuyu detxa
 C=A+ 'a 'ane 'a, 'a 'u 'ane *wi yau!*

The structure is simply:

Refrain: A B C

Stanza I: A B C

Stanza II: A B C (where C is simply A+).

We should, however, note the lack of correspondence of the "words" to the music. In fact, the only "words" that could possibly have any meaning are those in A and B of Stanza I, with the phrase in A repeated in slightly abbreviated form in B of Stanza II.

Atna Resting Song

1954, 7-2-B; recorded by Maggie Harry and Jenny Jack on May 27.

This song was supposed to have been composed and sung by the Gmexqwan while they rested on a prairie during their journey across the ice (p. 240). It is now sung by the K^wackqwan when they pause at the door of the house to which they have been invited as potlatch guests. The group stands in one place, moving their bent knees from side to side, and also moving their arms at the same time. Their feet are not lifted.

Maggie Harry explained the song in a Tlingit introduction (19 seconds); Jenny Jack beat the drum for the song which lasted 2:42 minutes.

McAllester comments on the odd structure of the song. The refrain is sung twice, the second time with a rise in pitch. Then the sole stanza is sung through three times. The song is also unusual in that the same meaningless introductory phrase A is used to introduce both refrain and stanza, with "words" apparently confined only to phrase B of the stanza. "This song

lacks the Tlingit zip, but has the usual accent on the offbeat. Almost every note begins on the off-beat. The song drags, but is still syncopated."

The words are:

Refrain

	<i>guk^w!</i>	"Begin!" [spoken]
<i>first</i>		<i>second</i>
A	yay 'a yai 'aya,	ya 'aye 'aya,
B	'aniyaha 'aniye 'aya,	'aniye 'au 'ani, 'iye 'aya,
C	'ani yaha haniya,	'ani yehu haniya,
D	'e 'aya,	'eye 'aya,
E	ya 'ahi yeyeye,	'ya 'ani yeye,

Stanza (sung three times)

A ya 'aye 'aya,
 B 'a cuyu de 'a cuyutxudaya,
 C 'ani yehu hani ya
 D 'eye 'aya,
 E ya 'ani yeye,
 (ya 'ani yu) [at end]

Atna Dance Song

1954, 4-2-A; recorded by Katy Dixon Isaac on March 29.

This is a Copper River dance song, the words of which are supposed to be Atna. It is sung, particularly by the K^wackqwan, when people are having fun after a potlatch. The short melody is sung three times and lasts about 2 minutes.

The words are:

'a(a) 'a(a) nikaha canahe,
 'a(a) 'a(a) nikaha canahe
 nika(ha) canahe
 'a(a) nika canahe
 'a cane kanahe, (he, added on 2d time)

Atna or Chugach Eskimo Dance Song: Spear Song

1954, 7-2-I; recorded by Maggie Harry and Jenny on May 27.

This is called 'spear song' (tšagal' daciyi). It is sung for a dance in which a group of men dance and sing while they push around a single man with their spears or guns. Maggie Harry believes that it was captured from the Chugach Eskimo at the time when her great grandfather, Cada (Shada), fought against them at Cordova.

Possibly, however, it is the same as the Spear Dance Song, mentioned by Harry K. Bremner, which was used by the ancestors of the K^wackqwan at Chitina when they danced against their rivals who had been invited from upriver to a Chitina potlatch (pp. 898-899). The local "Ravens" walked down to the river bank with the points of their spears hidden in feathers, men in front and women behind, tilting the spears from side to side as they sang. The Atna words in the snatch sung by Harry K. Bremner were: hayu 'é hu hu 'é.

This song (if different from 1954 Reel 7-2-I) was not recorded.

Maggie Harry introduced her song in Tlingit, ending: "You tell them fine-looking girls are going to sing this song." Jenny Jack beat the drum. The song lasted 57 seconds, although it was interrupted for one musical phrase when Maggie Harry asked "You want to see how we dance this?" The "words" consist only of: 'aha 'aha 'aha 'uhu wa'e (repeated for each phrase).

The melody consists of only three notes. However, while Jenny Jack and Maggie Harry sang in unison, after the song was resumed following the interruption, Sarah Williams joined in, following in parallel fifths. As McAllester observes, the song does not sound Tlingit at all.

The structure is:

X	A	B	C
	A	[⁶]	C
	A	B	C (sung twice)
	A	B	C/

Unrecorded Atna or Eyak "Steamboat Song"

The Tciqedi and ǂalyix-Kagwantan sang a Copper River song when coming on the steamer to the K^wackqwan potlatch at Yakutat in 1905. The steamer's whistle was used as a signal to start and stop the song (p. 260). Later (1909), this song was used by Yakutat Teqwedí when they were guests at a T^l'uknaḡadi potlatch at Dry Bay.

The words of the song were:

ya ha . . . é
 sani sa, sani sa,
 ya ha, yu ho,
 sani sa, sani sa . . .

Southern Tutchone Walking Song

1954, 3-2-B; recorded by Frank Italo on May 7.

The song is said to be a "Coming-in Song," taken over from the Athabaskans of the Alsek River. It may be sung by either the Cankuqedi or the T^luk^waḡadi of Dry Bay when they are coming into the house where they are invited as guests to a potlatch.

Instead of using the drum, Frank Italo beat on a cigar box with a drum stick. The song lasts 1:28 minutes, and is said to be without words.

The structure is:

A	B	B	C
A	B	B	C
A	B	B	C/

The vocables are:

I

A	ya 'e 'a, 'e ya 'iye, 'i ya
B	'e ya 'e 'a 'e ya, ye 'u 'u, (repeated)
C	'i ya 'eya 'a, wi ya 'e, 'i ya,

II and III

A	'i ya 'e ha hi ya, 'e 'e ya,
B	'e ya 'e 'a he ya, ye he hu hu hu, (repeated)
C	'i ya 'e ha, wi ya 'e 'i ya,

(. . . uff [grunt] at end.)

⁶ Spoken interruption.

Southern Tutchone Dance Song

1954, 3-2-C; recorded by Frank Italo on May 7.

There is no break or pause in the recording between this song and the preceding "Coming-in Song." Frank Italo continued to use the cigarbox as a drum. This is said to be a popular dance song (ladjúci), with Alsek Athabaskan words, which would be sung by guests after a potlatch. It has a lively tempo and lasts 1:17 minutes. It falls into two parts, the only difference between them being in the first two musical phrases and the very last phrase.

The words are:

Part I

A ya 'e 'e 'e ya 'a ha 'e,
B 'e 'a 'o ho 'i-ye,

C ha 'o-ho-o 'i-ye ha 'o,
D ho 'o 'i-ye 'a 'o ho-o 'i-ya
E 'a 'a ha-wi, ha ha,
F 'i-he 'e-hi ha,
G 'e-he he 'a-hi hi-ya,
H 'o 'o ho-o 'i-ye
I 'a ha ha 'e, ha ha ha,

Part II (sung twice)

A' sa-dju-ci-du ce 'a,
B' sa-dju-ci-du ce 'a 'a 'i-ye,
C to I (as above)
I (at end) 'a ha ha 'e, ha *íwan tóuc!*

Southern Tutchone Dance Song

1954, 3-2-D; recorded by Frank Italo on May 7.

This song is said to be similar to the preceding dance song. While singing it, the potlatch guests, Cankuqedi or Thuk^waḡadi, would hold eagle tails in their hands, raising and lowering them in time to the music.

The short song is sung through twice, with only minor variations in the vocables. As usual, Frank Italo cut it short at the end (58 seconds).

The structure is:

A B C D X
A B C D' *hun huté!—'(-?-) that's all!*

Southern Tutchone 'Ptarmigan Dance Song'

1954, 2-1-H; recorded by Mrs. Chester Johnson on May 31.

This is an Athabaskan dance song, used by the Tṙuknaḡadi (and probably by other Dry Bay sibs), when invited as guests to a potlatch. It is called a "ptarmigan dance song" because all the guests—men, women, and children—wear white clothes, with down on their heads and arms, and hold white feathers in their hands, while they dance up and down like ptarmigan. It is a fast dance.

There is a brief introduction in Tlingit (10 seconds); the song lasts only 45 seconds. No attempt was made

at the time to transcribe the words. Indeed, there are none, only vocables. When the song was played back on the tape recorder, the singer's sister, Mrs. Jenny White, who had previously remained silent, now sang a second, higher voice, and danced. She wriggled her hips a little, swayed from side to side, and moved her bent arms in time to the fast tempo.

The structure is:

A B
A B
A B
A B [!]

Southern Tutchone Sitting Down Song

1954, 3-2-E; recorded by Frank Italo on May 7.

This song, and 1954, 3-2-F, recorded with hardly a pause between them, are called "sitting down songs" because the guests who are feasting after a potlatch sing them while they are seated. These songs, perhaps also the other Southern Tutchone songs recorded by

Frank Italo, had been obtained from Nuq^wa or Nuq^wayik (p. 89) on the Alsek River, a village from which some Dry Bay men had obtained a wife. "Well, they married this Interior woman. She was called Duhan (Duhan duwasaq cawat). She's almost as big as a tree—tall. She's the biggest girl they ever seen, I don't know how many of them marry her; they brought

her down [to Dry Bay]. But she run away from them, from her husbands. And she ran back to the Interior, I think. . . . They got those songs from there, that's where that girl is from—Nuq^waqwan."

This is a short song (57 seconds), sung twice through,

Alsek River Song: Coming Under the Ice (I)

1954, 3-1-C; recorded by Emma Ellis on March 27 (a).

1954, 3-2-F; recorded by Frank Italo on May 7 (b).

1954, 6-2-E; recorded by Mr. and Mrs. Frank Dick on May 17. (Not transcribed.)

According to Emma Ellis, this was supposed to be an Athabaskan (Southern Tutchone) song, although the words are Tlingit, and was originally sung by the crews of canoes that had successfully come down the Alsek River under the glacier (p. 87). She identified it as a 'sitting-down song' sung by Thuk^waxadi or Cankuqedi guests after a potlatch. Her version (a) consists of a single stanza sung twice, and a refrain at the end.

The structure is:

Stanza: A A B C (repeated)

Refrain: A B C

According to Frank Italo, this song is one derived from Nuq^wayik on the Alsek River, when some Dry Bay men married the Athabaskan woman, Duhan. He also identified it as a 'sitting down song' used by the Cankuqedi and Thuk^waxadi when feasting after a potlatch. His version (b), with refrain, and a single stanza (sung twice) lasts 1:21 minutes.

The structure is:

Refrain: A B C

Stanza: A B C

A B C (slightly varied).

According to Frank Dick, this song was 200 or 300 years old and was associated with coming down the Alsek under the ice bridge. He reported that he had danced to it when he was a small boy, about 1910. His version lasted 2:04 minutes. This was not transcribed, since it was essentially similar to that sung by Frank Italo.

Alsek River Song: Coming Under the Ice (II)

1954, 6-2-D; recorded by Mr. and Mrs. Frank Dick on May 17. (Not transcribed.)

This is said to be a very ancient song, "pretty near two, three, four hundred years old," and comes from the Athabaskans at the headwaters of the Alsek River. It is associated with the first descent of the river by canoe, when Guteda (a predecessor of the famous

except that the beginning and the ending phrases are abbreviated. There are only meaningless vocables.

The structure is:

A' A' B C D

A A' B C D/

The words, as dictated by both Emma Ellis and Mrs. Maggie Dick, have no recognizable connection with the perils of descending the Alsek River. They are:

du kɪtc 'ax djiɪt duɪkats—His wing in my hand broke off.

du qa san wasa dan qané—"I don't know what I'm going to do for his body."

Emma Ellis' version (a), as sung, is somewhat different, especially since it ends with the refrain (1954, 3-1-C).

Stanza (sung twice)

A he ya kɪtc qu'a, 'as dji duɪgɪtɪa,
(du) [on repeat]

A du kɪtc qu'a, 'as dji duɪgɪtɪa,

B du qa san qu'a, wasgi dan qaneyey,

C 'e ye 'e ye, 'a ha 'ay, ya ha ha,

Refrain

A 'ey ya 'ey ya, 'e ye 'ei ye,

B ya 'a 'a 'i ya, 'e ye 'ei ya,

C 'e ye 'e ye, ya 'a 'ay, ya ha [laughs]

What would seem to be a more "orthodox" version (b) is represented by 1954, 3-2-F; the words as sung are:

Refrain

A ye he ya, ye he ya,

B ye he-he ya, ye he-he ye 'a-ha he ya,

C ye he he ya, ye he he hye, 'a-ha hoi, ye ha ha ha

Stanza (sung twice)

A du kɪtc qu'a, 'ax dji duɪgɪtsa

B du kɪtc qu'a, 'ax dji duɪgɪtsa du qasan qu'a

C wasa tsu qane, ye he he ye hya ha 'oi ya ha ya 'a
(as above-----) ha 'oi, ya a ho! [on repeat]

Dry Bay shaman) discovered a way down the Alsek under the ice bridge, after he had tested the route by letting two logs float down. Later, when canoes were coming down, they would run under the ice, one at a time, and this song would be sung for joy after everyone had passed through safely and were assembled below the glacier (pp. 87, 626).

Frank Dick evidently told this story in his Tlingit introduction (1:05 minutes), for he began: 'In the beginning' (cuk^wanax), and later said 'after they all came out underneath the ice' ('ayás wudíla). He also identified this song, like the preceding song associated

with the Alsek River (1954, 6-2-E), as a dance song for guests after a potlatch, not a sitting down song.

The song lasted 2:32 minutes. Frank Dick beat the drum; his wife clapped her hands, singing an octave higher.

1954, 6-1-G Tsimshian Walking Song

♩=160
 D#
 drum: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ etc.

A **B**

'a---(ha -ha) ya - yi - na ya - wi - na ya-wi-na ya-yi-na ya-wi-na

C

ya - ni - na ha - ni' na ha - ni - na' ha-----ni' na ha - ni' na ha

A' **B**

'a----- 'an-da-ci ya-wi-na 'an-da-ci na ya-wi-na--- ya-wi-na

C' *falsetto* *8va*

ya-tła-ta 'a-di-tła-ta tel-qu-ca he-- hi hi hi hi hi hi hi ka-wi-na(taha)

A' **B**

'a ha ya-wi-na--- ya-wi-na 'an-da-ci ya-wi-na ha ya-wi-na

C' *8va*

ya-tła-ta 'a-di-tła-ta hi hi hi hi hi yeł-qu-ca 'a ya' ni' na 'a ni na ha ha

A **B**

'a----- 'a' ni na ha 'a ni na 'a - tła - ta - (ha) 'a - ni' na

8va
 C
 8va

hi hi hi hi hi 'a ni na 'a' ni' na hi hi hi hi

he - ya ni' na - ha ya - ni - na' 'a - o! 'o he! 'o hi! [laughter]

1954, 6-1-H Tsimshian Dance Song

$\text{♩} = 182$
 As sung

A drum:

'i - hi' 'e - hi' 'i - ya - ha 'a - ha

B

'i - hi' 'e..... -hi' 'i - ya ha ha^w ha^w ¹

C

etc.
 ha^w ha^w ha^w ha^w i ya^w ha^w ha^w ha^w ha^w ha^w ha^w

I and III III

hi - ya ha^w ha^w ha^w há - ya^w ha^w 'aw - he! 'aw - he! [laughter]

¹ a^w is used here to indicate the sound normally written with ə.

1954, 3-1-B Tsimshian Dance (?) Song: "Sektin's Marriage Song"

♩=116

As sung

A

he yu wa..... heł qe - yu wa.....

(sung twice)

B

'i..... 'i..... 'i 'i 'i.....

A

he yu wa..... heł qe - yu wa.....

B

'i..... 'i..... 'i 'i 'i..... [Keeps C#-G# in the repeat]

A

he yu wa..... heł qe - yu wa.....

B

'i..... 'i..... 'i 'i 'i..... (as above)

A

he---yu--- wa..... heł qe - yu wa.....

B

'i..... 'i..... 'i 'i 'i..... 'i speaks, laughs.

Stanza (sung three times)

ya 'a----- ye 'a ya 'a cu- yu de- 'a cu---- yu-txu da - ya

'a ni- ye hu-- ha ni ya 'e-----ye 'a ya ya 'a ni ye ye- ni yu--

1954, 4-2-A Atna Dance Song

♩ = 154

As sung

'a----- (a) 'a----- (a) nik - a - ha ca - na he

'a----- (a) 'a----- (a) nik - a - ha ca - na he----- ni

-ka (ha) ca - na he 'a----- (a) nik - a ca - na

he 'a ca - ne ka - na he

he he he [speaks] he he

1954, 7-2-I Atna or Chugach Eskimo Dance Song: Spear Song

♩ = 132

X drum: ♩ ♩ ♩ etc. A

'a - ha 'a - ha 'a - ha 'u - hu wa 'e 'a - ha 'a - ha 'a - ha 'u - hu wa 'e

B C

'a - ha 'a - ha 'a - ha 'u - hu wa 'e 'a - ha 'a - ha 'a - ha 'u - hu wa 'e

A

'a - ha 'a - ha 'a - ha 'u - hu wa 'e "You want to see how we dance this?"

C 1 A

'a - ha 'a - ha 'a - ha 'u - hu wa 'e 'a - ha 'a - ha 'a - ha 'u - hu wa 'e

B C 1. 3t 3

'a - ha 'a - ha 'a - ha 'u - hu wa 'e 'a - ha 'a - ha 'a - ha 'u - hu wa 'e 'a ha 'u we!

¹ From here on, Sarah Williams' voice is faintly heard, following in parallel 5ths.
² A, B, and C are sung three times.

1954, 3-2-B Southern Tutchone Walking Song

♩ = 63

A Percussion (2d time) B

ya - 'e 'a 'e ya 'iye..... 'i ya 'e ya -- 'e 'a 'e ya

a C

ye 'u 'u 'i ya 'e - ya 'a wi ya 'e..... 'i ya

A
'i ya--- 'e ha hi ya 'e¹ 'e ya

B
'e ya--- 'e 'a ha he ya ye he hu hu hu

C
'i ya 'e ha wi ya 'e..... 'i ya wi ya 'e uff ye

¹ Clears throat on this note but continues singing.

1954, 3-2-C Southern Tutchone Dance Song

♩=126

As sung

Part I

Cigarbox:

A
ya 'e 'e--- 'e ya 'a--- ha 'e 'e--- 'a 'o--- ho-- 'i - ye

B
ha 'o - ho - o 'i - ye ha 'o ho 'o 'i - ye 'a 'o ho - o 'i - ya

C
'a 'a ha - wi ha ha---- 'i - he 'e - hi ha----

D
'e - he he 'a - ha hi - ya 'o 'o ho - o 'i - ye

I

'a ha ha 'e ha ha ha ha [xwan t'eucl]

Part II (sung twice) D.S. al fine

A' B'

sa dju ci du ce 'a----- sa dju ci du ce 'a 'a 'i - ye

1954, 3-2-D Southern Tutchone Dance Song

$\text{♩} = 134$
As sung
(sung twice)
A drum:

ye 'e-ya 'a - ni na-- ye 'a -ye 'a -ye 'ey 'a 'e 'a 'e 'ey 'ey 'a ye 'a ye
'e he-ya na - ni ye-- ye ha ye ha ye hey 'a ye ha ye hey 'ei

'ey 'a ye 'e -ya 'e 'i hi--- he ha - hye 'e ha-ha he ha ye'
'a--- 'a ye 'e ye

D1. X 2. D'

he he ya he ya ha 'e ya ha ha ya 'ey 'ey ya ye 'e hun hut'!

1954, 2-1-H Southern Tutchone "Ptarmigan Dance Song"

$\text{♩} = 142$
As sung
A drum: etc. B

he 'a 'a 'e 'a 'a 'a 'a 'a 'a 'e 'a uwe uwe

A (sung three times)

'i ya he 'a 'e 'a 'a 'e 'a 'a 'e 'a

B a [1 and 2] [3] a 3rd time

'a 'e 'a uwe uwe 'i ya 'e 'a e 'a e 'a [han! shout] 'a uwe

1954, 3-2-E Southern Tutchone Sitting Down Song

♩ = 100

As sung

drum:

A

he 'e--- qi ya 'i ya 'e he 'a he - e 'i - ya he he

B C

'a he--- 'i hi ya 'a - hoi he 'a - ha--- 'ei ya 'e - he

D 1 2 fine

'a 'e - he hi ya ha hoi 'a - ha - ya 'a ha yo'!

A D. S. al fine

'i - ya 'e he 'a 'e----- hi ya

1954, 3-1-C Alsek River Song: Coming Under the Ice (I) (version a)

♩ = 88

C#

Stanza (sung twice)

A a^Γ

he ya kite qu 'a 'as dji----- du ki - gu - tla
du.....

A

du..... kite qu 'a 'as dji----- du - ki - gu - tla

B

du qa - san qu 'a was - gi----- dan qa - ne - ye

C

'e ye 'e ye 'a ha 'ay ya ha ha

Refrain

A

'ey ya 'ey ya 'e ye----- 'ei----- ye

B

ya 'a 'a 'i ya 'e ye----- 'ei----- ya

C

'e ye 'e ye ya 'a 'ay ya ha [laughs] du a^Γ

1954, 3-2-F Alsek River Song: Coming Under the Ice (I) (version b)

♩ = 100

As sung
Refrain

A
drum:

ye he..... ya ye he..... ya

B

ye he - he ya ye he - he ye 'a - ha he ya

C

ye he he ya ye he he hye 'a - ha hoi ya ha ha ha

Stanza (sung twice)

A

du kiti qu 'a 'ax dji du - ki - gut - sa

B

du kiti qu 'a 'ax dji du - ki - gut - sa du qa - san qu 'a

C

wa - sa tsu qa - ne ye he he ---- ye hya ha 'oi ya ha

A musical score for a vocal line. The notation is on a single staff with a bass clef and a key signature of one sharp (F#). The melody consists of quarter notes and rests. The lyrics are written below the notes: 'ya', 'a', 'ha', 'oi', 'ya', 'a ho!'. The word 'ho!' is written in italics. Above the staff, there is a bracketed section containing a '2' and a series of rhythmic symbols (vertical lines with flags) corresponding to the notes below.

Peace Songs

A peace dance song, or 'song about the deer' (kuwakan dacyi), was composed by the captor-hosts for each person whom they had taken as a peace-hostage or 'deer.' It was sung by the hosts during the ceremony while the 'deer' danced, imitating in his or her movements, or symbolizing in his costume, the honorable name which his captors had given him and which is mentioned in the song. The 'deer' is also addressed as one of the sib-children of his captors (pp. 570, 599-604).

There is also a special type of peace song (see 1954, 1-1-B)—composed by each of the two rival groups of guests invited to a potlatch—in which the singers refer in complementary or sympathetic fashion to the sib-children of their rivals. The sib-children of both guest groups are, of course, equivalent to their hosts. These potlatch peace songs are sung by the two groups of guests to each other, and serve to allay their bitter mutual antagonism.

Both types of peace songs are apparently in Haida Mouth style (pp. 571-572).

Potlatch Peace Song about Kardeetoo, by Dry Bay Chief George

1954, 1-1-B; recorded by Charley and Jenny White on March 23.

This song was composed by the Tʼuknaʼadi chief, Dry Bay Chief George, in 1910, when he and his sib from Dry Bay were invited by the Teqwedi leader, Jim Kardeetoo (1862-1937), to a potlatch at Shark House (also known as Bear House), in the old Village, Yakutat. The song is addressed to Gineʼxqwan-children, who would include Kardeetoo and other Teqwedi.

The Tlingit introduction (1 minute) was given by Charley White and later translated by John Ellis: "My grandfather's nephew invited people from Dry Bay, and that's the time, that's the song I'm going to sing. They were dancing to that song (when they were coming in). The words of that song were composed about him, Kardeetoo."

The words of the song were later dictated by Mary Thomas, daughter of Jim Kardeetoo; she and her sister, Louise Peterson, explained them, There is only one stanza.

de ɣunayé 'at—To the land of the dead they went

'acʰawsigaʰ—Weeping (?)
ya 'ida tuwu—Longing for you
ya 'iyeli xawe(s)—Your Raven thus
c-Gineʼxqwani-yatʰi—Gineʼxqwan-children

The song, as sung (1:25 minutes), consists of a refrain (sung once), a single stanza (sung twice), and a brief ending. Charley White beats the drum and at the end of the refrain calls out "djiya" (?), apparently urging his wife to join in. Her voice can be heard occasionally an octave above his.

As transcribed from the tape, however, the words seem to be:

Refrain

- A 'a 'anuwea, 'a-
- B -a, 'anuwe 'a
- C 'a n 'anuwe,
- D 'ahe, 'aheya, ya-
- B/ ha ha nuwe,
- C 'aha n 'anuwe,
- D 'ahe, ahe [*tcije!*—song leader's cry]

Stanza (sung twice)

- A de (ya) gunayehayata [ʔat]—To the land of the
dead they went
B/ 'ac xan sigax ya—Near him (?) to weep (?)
C 'ida tuwu—Longing for you
D 'ahe, 'aheya,
B/ ya 'i yeli xawes—Your Raven, thus,

- C c-Gmexqwani-yatxi—Gmexqwan-children,
D 'ahe, 'ahe ya
A' (yahaha nuwe!—at end)

The structure is:

- Refrain: A B C D B/ C D
Stanza: A B/ C D B/ C D
A B/ C D B/ C D A' (at end)

Sitka Peace Dance Song for 'Canoe Deer' and 'River Marker Deer'

1954, 3-2-G (a); recorded by Frank Italo on May 7.

This song, and the following for 'K^wel Deer' (1954, 3-2-G, b), were composed for a Sitka Kagwantan man, Kuckéna, who was taken as a 'deer' in a peace ceremony, and given three names. As Helen Bremner explained, "Just one person, have three titles . . . In that song they keep on singing and have different words for it, and he imitates all those things and he's the greatest dancer." In introducing the first song, Frank Italo said in Tlingit: "This is my grandfather's song ('ax iik^w dacyi 'eya). He was finally (?) called River Marker and Stone Canoe (hin k^weyi qa te yak^w hutcu duwasaq^w)." The song identifies him as one of the Xashittan-yatxi, children of the Cow (Moose or Buffalo) House People. According to Swanton (1908, p. 407) they were a branch of the Raven Quskedi of Sitka. The first stanza mentions the name 'Canoe', the second, the name 'River Marker' or 'Buoy' (hin k^weyi). Unfortunately, the text of the song was not obtained at the time and has been transcribed from the tape. The song, with refrain, and two stanzas (sung twice), lasts 1 minute.

The words and their meanings seem to be:

Refrain

- A' 'ey(he) ye haw, 'a-ya ha ha-ya,
B 'ey(he) ye haw, 'a-ya(ha) 'a-ha-ha,
C 'ey(he) ye ha, 'a-ya ha ha-ya, 'e he ye he
D 'a-ya 'e-ye 'a ho ho ho m hm,
X 'a-ya he ha ha,

Stanza I (sung twice)

- A yel yi yagux—Raven(s), your canoe
téa 'awu(x)siti—Just he is.
B 'i tuwu xa—Your feelings ? (xa),
Xashittan(i)-yatxi—Cow-House-People's-
children,

- C gusu di yeli—Where is the Raven?
'ayikden qa'adi 'anaqaguxu—Into it ? he will go (?)
D sagu 'ani-de 'a hu hu ya hu,—Happy to the land.
X 'a-ya ne ha ha

(The implication seems to be that the peace hostage is like the Stone [?] Canoe for the Cow-House-People. In it the Ravens can travel safely to the land.)

Stanza II (sung twice)

- A de 'ayaxa—The paddler(s)
téa ya 'akawiku x^wa—Just (?) know(s)—?
[téa?]
B yi hin k^weyiye—Your river marker
ceheyeyadi yela—O Raven(s)
C sagu k^wa(ha) da 'aya—(Be?) Happy ? ?
dek q^wa hayi 'at 'ade xa—? ? below (hayi) ?
D ya ye kax da 'axca—? ? is always heard (?)
ho ho ya, ha
X 'a-ya-ne ha ha
('a-ye-ne 'a wol) [at end]

(The implication would seem to be that the peace hostage is like a buoy that can guide the Ravens happily through the deeps.)

The structure is:

- Refrain: A' B C D X
Stanza I: A B C D X (repeated)
Stanza II: A B C D X
A B C D X'

According to Emma Ellis, who heard the recording, the Xashittan were a branch of the Xatka'ayi, and this song had been used for her own grandfather when he was taken as a hostage (see Case 9, p. 603). Quite possibly the same melody (but with different words) was used, since both hostages were Kagwantan.

Sitka or Dry Bay Peace Dance Song for 'K^wel Deer'

1954, 3-2-G (b); recorded by Frank Italo on May 7.

This song followed without a break from the preceding and, according to the singer, was for the same Sitka man, Kackéna. Possibly the name k^wel or k̄^wel is really g^wel or 'bag.' Emma Ellis, however, said that when this song was sung for her grandfather, Qatan, his name was 'Armor Deer' (sanket kuwakan).

This is a gay song, with refrain and two stanzas (sung twice), that lasts 2:33 minutes. Unfortunately, neither text nor translation was obtained at the time. The words on the tape seem to be:

Refrain

- A kut yaw haw ha^w ha ya ha,
 B 'a ya ha, 'a ha ho ye he, [laughs as he sings]
 C 'a ya ha, 'a ha ha ya ha,
 D 'a ya ha ha ha, 'a ya ha,
 E 'a ya ha, 'a ha 'o yamm,
 F 'a ya ha ha ha, 'a ya ha,

Stanza I (sung twice)

- A 'asdjidax tca yaihasa—By accident (?) just (?) it
 [tčA?] floated away

Peace Dance Song for 'Dog Deer' and 'Gateway Knob Deer'

1954, 3-2-A; recorded by Frank Italo on May 7.

This song was composed by Dry Bay Chief George, T^ʔuknaḡadi, in 1902 for Frank Italo, K^wutčén, a Cankuqedi man (1870–1956), when the latter was taken as a peace hostage by the Dry Bay Thuk^waḡadi (see Case 10, pp. 604–605). Frank Italo was given two ceremonial names: 'Dog Deer' (ketł kuwakan), which perhaps referred to an important Thuk^waḡadi shaman's spirit; and 'Gateway Knob Deer' (kitčA kuwakan), a landmark on the Alsek River which they claimed. The song has two stanzas (each sung twice), one for each of the two names, and lasts 3:10 minutes. Unfortunately the text and translation could not be secured.

The complimentary song composed by Dave Dick for the Thuk^waḡadi hostage (Sun Deer, Mortar Deer, and Fish Rack Deer) was not recorded.

The words to Frank Italo's song seem to be:

Stanza I (sung twice)

- A taqana ha quti
 B ketłA ha ku[or qu]wucki-hi(hi)—(ketł—'dog')
 C 'ini dak^wu 'a^wdi[or -ti]
 D 'a^w tex nax sati-hi-hi

- B du k^weli, caheyadi yela—His bag (? g^weli ?),
 O Raven(s),
 C 'adade tčA kandagaḡtca—Because of it just
 always weeping
 D 'a-ya-ha-ha ho-o-ya-ha,
 E 'a-ya-ha, 'a-ha-ho-ya,
 F 'a-ya-ha, 'a ha ha ya ha (ha)

(It seems to be implied that the Ravens always are weeping because the bag, their ? bag, floated away. We are reminded of the halibut skin bags lost from the overturned canoes at Lituya Bay; see p. 275).

Stanza II (sung twice)

- A 'u [i?] tuwu cade kayani yexa—Your (?) feelings
 to the head (?) medicine like (yax?)
 B tce [tčA?] guk^wati—Just (?) will be (?)
 ḡashittani-yatxi—Cow-House-People's-children
 C tut ḡa-de cade tčuc dadaḡ du cada—Toward me (?)
 to the head (?) only from around his head (?)
 D 'a-ya-ha-ha ho 'o ya-ha,
 E 'a-ya-ha 'a ho', ha-ya-ha
 F 'a-ya-ha, 'a-ha-ha ya-ha-ha
 ('a-ya-ha, 'a ha-ya-ha wo 'aw!) [at end]

(The implication is that the peace hostage is like medicine or a magical plant [kayani].)

- E 'a ha^w ha hi ya, 'a hi-hi,
 F 'e-he qa-ti
 ('e he, *the hede!*) [on repeat]—"To the beginning!"

Stanza II (sung twice)

- A di kitčA lu kat—The Gateway Knob Nose
 B 'uc tčA 'a^w ha^w—If not just ('aw ha^w)
 'idusa-ha-ha—You named him
 C di yax kuḡ ḡA-ti-ca [or -sa]—? (the canoe would
 turn back??)
 D 'a^w te(x)-nax dutina^w—? from the rock see him
 [visible]?
 E 'a ha^w ha hi ya, 'a he he
 F 'e he tčuya!—"Again!"
 he *hutè!*[at end]—"That's all!"

I cannot attempt to explain the meaning of this song.

The structure is:

Stanza I: A B C D E F
 A B C D E F/

Stanza II: A B C D E F
 A B C D E F/

⁷ Laughs here.

Peace Song for 'Dollar Deer'

1954, 1-2-D; recorded by Minnie Johnson on April 8.

This song was composed by Blind Sampson (1866–1948) about 1904, for the Teqwedi to sing while their peace hostage, Mrs. Situk Jim, Xosał-tla (K^wack-ca, 1856–1916), danced as 'Dollar Deer' (dana kuwaka; see pp. 601, 604). Mrs. Situk Jim was a daughter of the Teqwedi man, Xadenek Johnstone, by his first wife.

The song was recorded by Minnie Johnson, half-sister to Mrs. Situk Jim. There is an introduction in Tlingit (2 minutes), explaining how Mrs. Situk Jim was captured and danced to the song. The singer begins the song, sings the first stanza through once, but breaks down during the repetition. She repeats Stanza I from the beginning, exclaiming at the end: "Tle hede! De cukde cuqalixux^w" (Then the beginning. Halfway? say the words of the song?). The song itself lasts 1:19 minutes.

The singer dictated the words and gave a free translation.

Stanza I

tča dana-yex tča kug^watin—Just like a dollar, just wearing it,
Teqwedi-yatxi—Teqwedi-children [i.e., the hostage]
dutuwu 'ayu—The thought about them [her],

Teqwedi-yatxi—Teqwedi-children
du gutcic seyux kaguxdati—The Wolf will wear around his neck.

Stanza II

'ackadé ya djak sitan—Right onto her (like breakers) striking
du gutc 'aqayi—The words of the Wolf,
cewadi yel—This Raven [i.e., the hostage]
'atunax kéwudaqin—Out of it, up she flies.

As heard on the tape, however, the words are:

Stanza I (sung twice)

A tča dana yex tča kug^watiyi
B Teqwedi-yatxi tuwu 'ayuda
C du gutcica seyux guxdati 'eya
X 'a-ne 'a (ya)

Stanza II (sung twice)

A 'ackade ya djak sitana
B du gutca qayi ceyadi yela
C 'atunax 'aske 'udaqintca 'e ya
X 'a-ne 'a (ya)

Unrecorded Peace Song for 'Glacier Point Deer'

Minnie Johnson was anxious to record this song, but hesitated to do so because it belonged to the Teqwedi. It was composed by Blind Sampson for the K^wackqwan to sing for Joseph Abraham, Tšuné (1867–1917), the Teqwedi man taken as hostage and "opposite" to Mrs. Situk Jim in the peace ceremony (Case 11, p. 604).

A free translation of the song is: "The Raven side can see the sign of that Glacier Point. That about shelter for the K^wackqwan—that's—And have a shelter behind that Glacier Point: the peace. They looking for shelter and have no trouble, just peace."

Peace Dance Song for 'American Flag Deer'

1954, 1-1-A; recorded by Charley White and his wife, Jenny, on March 23.

This song is believed to have been composed by Blind Dave Dick, Cankuqedi, although it was sung by the Thuk^waxadi for Mary, Mrs. Lituya Bay George, a Cankuqedi woman, who was a peace hostage in 1907 (Case 12, p. 604). The ceremony was held because her brother, Gixutske, and her son, Qalaxel', had died from bad liquor served to them by the Raven Thuk^waxadi. Jenny White is the daughter of Mary and Lituya Bay George.

The recording is introduced in Tlingit by Jenny White (57 seconds), for which John Ellis furnished the following translation: "When I was small, my mother was kuwakan ['deer']. And I want the good people to hear.

I want to sing that song. Tonight, good people, you are going to excuse me. Big trouble between [into] she went, my mother ('atlen kuxitl xakt 'ayu 'uwugut, 'ax tla). My uncle, my brother, by whiskey were killed (naut 'uwadjaq). About her was made that song (dúdaciyi wusití ya ci). That's the time the song was dedicated to her. That's why I want to sing it ('atc 'aya 'axtuwasigu kék^wxaciyi)."

The words of the song were later dictated by Mrs. Chester Johnson, another daughter of Mary and Lituya Bay George, who explained that her mother had been named 'American Flag Deer,' literally 'wave marker' (tit 'ank^weyi kuwakan). It was not possible to secure a completely accurate transcription of the words; that given represents the dictated version checked against the tape. The translation is largely

my own, based upon explanations. The song has two stanzas, each sung twice, but lacks a refrain, and lasts 2:35 minutes. Charley White beat the drum for his wife, and acted as song leader.

Stanza I (sung twice)

- A de tit 'ank^weyi yex—Like the American Flag
[yax ?]
'atya quqwati—(?) (have become ?)
- B Tluk^waxadi-yatxi—Tluk^wadi-children
- C tuwunik yiš de—Longing (for them ?)
- D 'adat yisryeq de—On it all ye hoist it!
- E tēa yeł 'ani kade—Right on Raven's town
- F tēa 'anaḡ du tini—Just from there to see it.
- G 'aya he-yeye ye-ye ya,
- H ha he ya 'aha,
- Y 'aya ne,
- X ha—a *tcuye'* [at end of first singing] "Again!"
hede! [at end of repeat] "To the beginning!"

The meaning seems to be that the Tluk^waxadi love their sib-children, i.e., their hostage, as they do the American Flag. So all hoist it above Raven's town (Yakutat), where it can be seen.

Stanza II (sung twice)

- A de ɣat qu hani yex 'ayande—Like the fish souls
[yax ?] shoreward

- B se 'it ɣenaḡ de daqena 'ena—Through the horizon
dawn breaks,
- C du tuwu hede gutca—His feelings, that Wolf,
- D 'ican 'asgi hedi yeł—Pity perhaps that Raven
- E -a 'akatx tu sagu—(Because of it ?) will be happy
- F tēa 'At cuhtini—Just to watch it.
- G 'eya he-ye-ye ye-ya 'a
- H 'aha ya,
- Y 'a-ya ne,
- X ha—a
- [Z a 'a hoy yi! added at very end].

The meaning of the last stanza is obscure, except that we may infer that, as was explained, "The Raven is happy when the fish come." Dawn breaks just the way the fish come through the hole in the horizon. I think the Wolf is to pity the feelings of the Raven, but in any case, the implication is that now all will be happy.

When John Ellis heard the recording he commented that it was a Dry Bay song, and that the rhythm was different (quicker and more jerky?) from that of Yakutat songs.

The structure is:

Stanza I: A B C D E F G H X Y(repeated)

Stanza II: A B C D E F G H X Y
A B C D E F G H X Y Z

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

♩ = 100

As sung
Refrain

A drum: {

'a----- 'a nu-- we - a a----- 'a nu--- we 'a

'a n 'a nu-- we 'a he 'a he ya ya---- ha ha nu-- we

'a ha n 'a nu we 'a he 'a he tciyel'

Stanza (sung twice)

de ya ɣu - na - ye ha --- yat - a --- 'ac xan si - ɣax ya

'i - da -- t - u - u --- wu 'a he 'a he ya

ya 'i ye - ki xa - wes c-Gin- ex - qwa - ni yat - xi

'a he 'a he ya --- ya ya ha ha nu we

Variations on the repeat

de ɣu - na - ye ha - - yat - a -- 'ac xan si - ɣax ya - ni - ya - txi ha he

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

♩ = 120
 Refrain
 drum: *t* etc.

'ey(he) ye ---- haw 'a ya -- ha - ha ya 'ey(he) ye --- haw 'a ya - (ha) 'a - ha - ha

C

'ey (he) ye---- ha 'a ya ha ha ya 'e he ye he

D

'a ya 'e he ye 'a ho ho ho m hm 'a - ya he ha ha

Stanza I (sung twice)

A B

yeł yi ya- -guł tca 'a--- wux-sa-ti 'i tu -wu- xa Xa-šhi-it-ta-- ni ya -txi
wu-si-ti Xaš-hit - ta-n ya-txi (-)

C

gu - su di ye---- - li 'a -yik - den qa 'a - di 'a - na-qa - gu xu

D

sa-gu 'a-ni-de 'a h u h u ya hu 'a ya ne ha ha ¹ 'a-ya-ne ¹ 'a-ya [coughs] 'au

Stanza II (sung twice)

A B

de 'a-ya - xa tce ya 'a kaw-li-ku x^wa yi hin k^we-yi-ye ce-he -ye-ya - di ye - ka

C

sa - gu k^wa - (ha) da 'a -ya dek q^wa ha yi 'at a - de xa
(-)

D X X' tr

ya ye kaḡ da 'ax-tca ho ho ya ha 'a-ya-ne ha ha 'a-ye - ne 'a wo

¹ Clears throat.

1954, 3-2-G(b) Sitka or Dry Bay Peace Dance Song for 'K^wek Deer'

♩ = 118
As sung
Refrain
drum: A B etc.

kut yaw haw ha^w ha ya ha 'a ya ha

'a ha ho¹ ye he 'a ya ha 'a ha ha ya ha 'a ya ha ha ha 'a ya ha

E F 'a ya ha 'a ha 'o yamm 'a ya ha ha ha 'a ya ha

Stanza I (sung twice)

A B a ya 'as dji daḡ tca ya - ki - ha - sa du k^we - ki ca - he - ya - di ye - ka

C D 'a - da - de t^áa kan-da- ḡaḡ - tca 'a - ya - ha - ha ho - o - ya - ha

E F 1 2 'a - ya - ha 'a - ha - ho - ya 'a - ya - ha 'a ha ha ya ha ya ha ha

Stanza II (sung twice)

'u tu - wu ca - de ka - ya - ni ye - xa tce guk^wati Xas-hit - tini yat - xi

tut xa de ca - de tuc da - da x du ca da 'a ya ha ha ho-- 'o ya ha

'a - ya - ha *ha ha ha ha* ha - ya - ha 'a - ya - ha 'a - ha - ha - ya - ha - ha
[laughs]

Variations on the repeat:
Stanza I Stanza II

ha - ya - ha wo 'aw! xa sa ya ha 'a ho

¹ Laughs as he sings.

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

♩ = 112 approx.

As sung

Stanza I

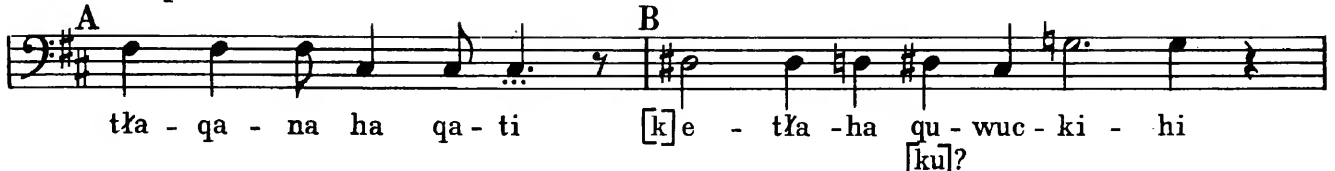
ta - qa - na ha qu - ti ke - t^wwa - ha ku - wuc - ki - hi - hi
[qu]?

'i ---- ni da k^wu 'a^w - ti 'a^w tex na x sa - ti ---- hi - hi

'a ha^w ha hi ya 'a he - he 'e - he qa - - ti


Stanza I (repeated)

A B




tła - qa - na ha qa - ti [k]e - tła - ha gu - wuc - ki - hi [ku]?

C D



'i--- ni----- da k^wu 'a^w di 'a^w tex na_x sa - ti----- -hi - hi [ti]?

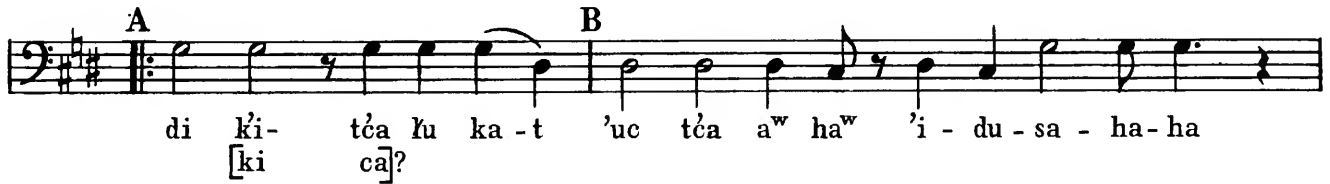
E F



'a ha^w ha hi ya 'a hi - hi 'e he tle hede!

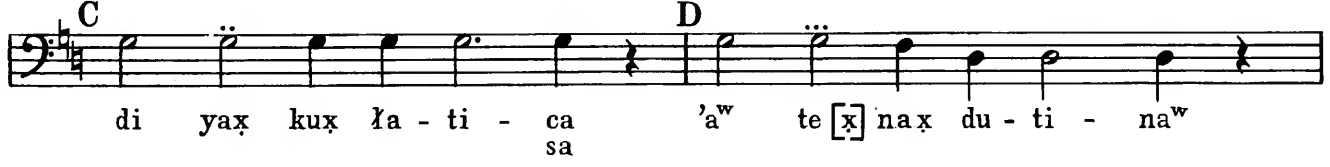
Stanza II (sung twice)

A B




di k'i- tća lu ka - t 'uc tća a^w ha^w 'i - du - sa - ha - ha [ki ca]?

C D



di ya_x ku_x ła - ti - ca sa 'a^w te [x] na_x du - ti - na^w

E 1 F 2 F



'a ha^w ha hi ya 'a he he 'e he tcuya! 'a he he he hutć!

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

$\text{♩} = 100$
B
drum: 

A



Stanza I: tća da - na yex tća----- ku - g^wa - ti - yi
Stanza II: 'ac - ka----- de ya----- djak si - ta - na

B

Te qwe - di - yát - xi tu.....wu 'a - yu - da
du ğut - ca qa - yi ce.....ya - di ye - ła

C

du ğu - tcitca se - yux ğux da - ti 'e ya..... 'a ne 'a
'a - tu - naᵗ 'as ke - u - - - da - qintca 'e ya..... 'a ne 'a ya

Stanza II

a

ke - 'u - da - qin - tca 'e ya 'a ni 'a ya 'a ne 'a
wu?

¹ The singer breaks down here on the repetition of Stanza I; starts over again but sings it only once.

² At end of repetition of Stanza I (2d try), the singer says: *te hede. de cukde cuqatıxuz*^w.

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

♩=100

Stanza I (sung twice)

drum: etc.

A 1

de tit 'an - k^we - yi yex 'a - ty - a qu - q^wa - ti.....

B C

Tłu - k^wa - ɣa - di ya - txi tu - wu - ni - k yiś de

D E F

'a- dat yisi - yeq de t'ca yeł 'a - ni ka---de t'ca 'an-aḫ du tin - i

G H X Y

'a-ya he-ye-ye ye ye ya ha he ya 'aha 'a-ya ne ha.....a ¹

Stanza II (sung twice)

A B

de ḫat qu - ha - ni yex 'a-yan-de se 'it ḫe-naḫ de da-qe-na 'e----na

C D

du tu - wu he - de ḡtc - a 'i - can 'asgi he - di yeł

E F G

-a 'a-katḫ tu sa-gu - u t'ca 'at cu-ki - tin - i 'e ya he ye ye ya 'a

H etc. X Y Z

'a ha ya 'a - ya ne ha.....a 'a 'a hoy yi!
'a ha---- [at end]

Funny Songs About Raven

A series of humorous songs about Raven, or ascribed to him, were recorded. These were sung as happy songs during the peace-making ceremonies, usually by the wives of the captors, while their husbands danced (pp. 570–571, 601–602).

'Raven and the Herring Heads,' 'Raven and Snipes,' 'Raven Steals Daylight,' 'Raven Loses his Nose,' and 'Raven Washes Himself in Vain,' were all specifically designated as funny peace dance songs. The last was said to have been danced by the men holding mock weapons. 'Raven and the Mussel People,' although funny, was said to have been sung by the Kwackqwan when guests at a potlatch. 'How Raven Became Drunk' is funny, but I do not know on what occasions it was sung.

Funny Peace Dance Song: Raven and the Herring Heads

1954, 6-1-E (a); recorded by Sarah Williams and Jenny Jack on May 10.

This song, and the following "Raven and Snipes" (1954, 6-1-E [b]), both belong to the story of how Raven was invited to a potlatch (by the Sea Otters, according to Sarah Williams). He refused to go, because he did not like the codfish heads they always served. Later he sent his servant, a man made of wood, to find out what was being eaten at the feast, and to ask for a place for him. No one paid attention. Raven then collected a number of Snipes, his nephews, and went to the house. They came dancing in. Raven ate herring heads from a wooden box, climbing right into it. Supposedly he composed this song about the herring

heads; or, it is supposed to be derived from his caw. In any case, it is an old one. Then the Snipes danced into the house, singing "Raven and Snipes" (see below).

The singers made several mistakes in the words before they were able to sing the two songs, which they presented together. Each lasted 32 seconds. The words to the first are: (sung twice)

A 'aⁿ 'aⁿ 'a yayit yaw cayi—'Aⁿ 'aⁿ those herring heads

B yeł tcułsex(a)—Raven ate them up.

The structure is:

A B

A B'

Funny Peace Dance Song: Raven and Snipes

1952, 3-1-B; recorded by Annie Johnson and Minnie Johnson on August 13 (version a).

1954, 5-1-E; recorded by Nick Milton (drumming) Katy Dixon Isaac, Mary Thomas, and Louise Peterson on April 25 (version b).

1954, 6-1-E (b); recorded by Sarah Williams and Jenny Jack on May 10 (version c).

The recording (a) in 1952 was preceded by a good deal of talk, and by the singing of the humorous song about Raven and the Mussel People, which the singers were not willing to record. Finally they sang 'Raven and

Snipes,' which they entitled 'Raven's Claw' (yeł ɣàku). It lasted 40 seconds (cf. score p. 1262). According to Minnie Johnson, it was composed by Raven himself, when he went to a potlatch given by the Killerwhales.

The recording by Sarah Williams and Jenny Jack followed immediately upon the song 'Raven and the Herring Heads.' This was, according to Sarah Williams, the second song connected with the potlatch given by the Sea Otters. The Snipes danced into the house, singing this song. It had one stanza and lasted 32 seconds. This version (c) is different in tune and rhythm from that recorded by the group (1954, 5-1-E).

For a different version of the song, see Swanton (1909, Song 17, p. 393).

In the group version (b) of the song, Nick Milton sings and beats the drum. The women attempt to sing different parts. FdeL can be heard calling "tculé (again)," and the song is repeated. There are also raven caws. The recording lasts only 55 seconds (pp. 1262-1263).

The following words of the song (as sung) were dictated by Mary Thomas and checked with the tape:

A 'ahaⁿ! 'ahaⁿ!, ʒa-di-da yi-dja-yi (repeated)

B yeli ʒusiti ka-yuhicu,
C yeʔ kelk'e-has, tsana' tsana'

As spoken, these would be:

'ahaⁿ! 'ahaⁿ! ʒat-da yitcayi—Ah, ah, [snipes] that fly around the island,
yeʔ ʒusiti kayuhicu—Raven's footsteps are following
yeʔ kelk'e-has,—Raven's nephews.
tsana' tsana'—Rotten fish! Rotten fish!

"The little island snipes, Raven's nephews, follow in Raven's tracks. Rotten fish!" (Raven's favorite food.)

Funny Peace Dance Song: Raven Steals Daylight

1954, 7-2-J; recorded by Minnie Johnson on May 31.

This is a humorous song referring to Raven's theft of Daylight, and one which would be used at peace ceremonies. The words were sung over to me many times and carefully dictated. The refrain was omitted in the recording because the singer saw that there was little tape left on the reel and wanted to be sure to get all the words onto the tape. The two stanzas (each sung twice) last 1:33 minutes. Syllables dictated, but not sung, are in brackets [].

Stanza I (sung twice)

A tčAS WA 'E [ʔA]gɪ 'ik^wq^wANA—You aren't the only one going to die,
B ya-di yeʔ-a 'a ya 'a-na—You Raven,
C ye tcuc kAʒadigaʒa—Why do you beg so much [qAʒya] (as dictated) [not to be harmed]?

D CAYADI yeʔ 'a ha 'e-ya 'a-ne 'a—You [little Raven].

Stanza II (sung twice)

A tcus gun tude 'awdit—Right in his bosom he carries
B du qe 'ayi ya di yeʔ-a—His daylight, the Raven.
C da 'icanx ya 'i gutci—Take pity on all your Wolves,
D CAYADI yeʔ 'a ha 'e-ya 'a-ne 'a—You (little) Raven [and give them the Daylight].
'a-ne gugu waaaa' [at end]—All cry waaa!

The singer gave this cry at the end because she said she had made a mistake. The cry "waaa!" would be given at a real peace ceremony in order to calm the 'deer' and to remove any bad consequences that might result from a mistake in the singing.

Funny Peace Dance Song: Raven Loses His Nose

1954 7-2-K; recorded by Minnie Johnson on May 31.

This amusing song refers to the story of how Raven lost his nose (bill) when he was stealing bait from the fishermen and got his nose caught on a hook. In order to recover it, he disguised himself with an artificial nose, and went through all the houses of the town until he finally found it. Then he asked to have the smoke-hole opened so he could see this strange object better, and flew off with it (see pp. 871-873).

Swanton (1909, Song 1, p. 390) records almost the same song, but reports that it is a "song about Raven's travels through the world, used at all kinds of dances." Our informants specified that it was used for dancing at a peace ceremony, not at a potlatch. Once, when Minnie Johnson was singing the song, she ended it with a loud "kaw!" although this is not part of it. For the recording, she omitted the refrain and sang the

three stanzas through without repetition (58 seconds)
As sung, the words are:

Stanza I

A daʔax tudatšɛn ceheyadi yeʔ—"His mind is so unsettled," that Raven,
B hayi de tčA 'a(wu)gud[in]—Down below [under water] he went
C 'a-[cough]-ta du huwu—Just then his nose
D tčA kewudusɪyeq 'a 'ani 'eyi—They pull up ('a 'ani etc.)

Swanton renders this:

Dēl	yax	wudatsē'n	cēyē'ɪ.
A big fellow	like	must have	that raven.
		been	
Hayidē'		wugudī'n.	
Down underneath		he went.	

Agā'gucî duḥuwu' ke wududzîya'q.
 At that time his nose up they came to pull.

Stanza II

[ʼagawe hɪtʃ]—[For it, all the houses] (not sung)
 A₃ 'atux yAWAgudiye, qu'a—He went through it
 (or them)

B 'ada xa dutci duti—?—

C 'angan wudiqin ya 'ani 'i—“He flew out of the
 smokehole.”

D 'ya 'ani 'i ya 'ani 'ihi

Swanton's version is:

Agā' āntū'x yāwagu't duḥū'wuga.
 At that through the he went for his
 time town nose.

Acđjî't dutî' ān
 To him it was with it
 [given]

gānt wudîqî'n.
 out of he started
 doors to fly.

Stanza III

A₃ 'ayex 'awsme du gutci tuwu—Like that he does
 with his Wolf's thoughts

B'₁ 'angan wudiqin ya 'ani hi—He flew out of the
 smokehole.

C₁ tēa nau 'idana 'atunax qu'a—If you drink
 whiskey, then

D₁ hɪtʃ tux yaqegut ya 'anihi 'i—Through all the
 houses you'll [feel good enough to] go.

Swanton again:

Ayé'x	ansîni'	dogodjiyaqayí'.
Like it	he now	his (opposite)
	does to	Wolf phratry.

Ān	gānt	wudîqî'n.
with it	outside	he flew.

Wá'sa	yūlcití'k'daya	tc!A	nao	gadana'.
Why	does he not look	but	whiskey	ought to
	like himself			drink.

Atū'nax	nī' tc	na'gegut.
After that	about the	you can
	whole beach	wander.

The structure of the melody is:

Stanza I: A B C D

Stanza II: A₃ B C D

Stanza III: A₃ B'₁ C₁ D₁

Funny Peace Dance Song: Raven Washes Himself in Vain

1954, 6-1-K; recorded by Mrs. Chester Johnson
 on May 15.

This humorous peace song was explained by Minnie Johnson, who also dictated the text. It would be danced by the captors of the peace hostage while they brandished imitation weapons shaped like wooden tassels. The song provoked gales of laughter when recorded. It lasts only 1:15 minutes, with a refrain and a single stanza (sung twice).

The words as dictated are:

wasā qunuk yeḷ 'ayu—What's the matter with Raven?
 gutci qayat ckawuhcutc—(For the Wolf) he bathes
 himself

gusus cq^wahukat yéqunuk—?-
 'ican dena quwanuga—Alas! -?-

“Poor Raven is acting funny, trying to make himself
 white by scrubbing himself.”

As sung, the words are:

Refrain

A we-ya-ha 'a-ha we-ya,
 B we-ya ha 'a' we-ya he-ya,
 C we-ya ha-ha 'a' we-ya he-ya,
 C' we-he-ya 'a-ha 'a' we-ya he-ya,
 X [cough] 'e-ye ye 'e-ya,

Stanza (sung twice)

A₃ wasa quwanugu yeḷ 'ayu de
 B'₃ gutci qayat 'ackawuhcutc
 A'₃ gusus cq^wahukat yequnuga
 B 'icahan dena quwanugwa'
 C we-ya 'a 'a 'a-a' we-ya 'e
 (X we-ya 'ah hm) [hutca] (at end)

McAllester comments that the phrases are “ambiguous,” and “hard to distinguish” because they are “all related to each other.”

The structure of the melody is:

Refrain: A B C C' X
 Stanza: A₃ B'₃ A'₃ B C X
 A₃ B'₃ A'₃ B C/

Funny Song: Raven and the Mussel People

1954, 5-1-F; recorded by Nick Milton (with drum), Katy Dixon Isaac, Louise Peterson, Mary Thomas, and Susie Abraham.

This funny song was described as a "popular song" sung by the Kwáckwáwan after a potlatch to thank their hosts. I am not sure whether it was sung at peace ceremonies.

Before the recording, the song was rehearsed by the group. When they came to sing for the tape, however, they were laughing so much that the recorded version was not as good as the rehearsal. The song starts with Louise Peterson calling "guk (begin), grandma," to Katy Isaac. The old lady starts the song, but soon drops out. It has two stanzas (about 1:50 minutes), and ends with crow calls by Nick Milton and Susie Abraham. The text was checked with several informants (Emma Ellis, Mary Thomas, Louise Peterson, and Mrs. Frank Dick).

Stanza I

yékałenm 'aḡ tuwu sagunutc—At low tide I'm
always happy
yixut 'an ɣałɛnɛn—When I'm looking around at
yak qu hani—The Mussel People.

Stanza II

dak daqadénm—When it's high tide
'aḡ tuwu wanik^w—I feel sad
táatłək lik^wqatini—Never again to see
yak qu hani—The Mussel People.

It is evidently Raven himself who is singing. The words are slightly different as sung:

Stanza I (sung twice)

A ye kałenin 'aḡ tuwu sagu yak qu hani,
B yixut 'anqałɛn-ni (or tci) yak qu ha-
C -ni ya 'aha^s 'a 'i ya 'eni 'a
D 'i ya ha 'a 'a 'i ya 'a

Stanza II (sung twice)

A dak daqadenin 'aḡ tuwu wanik, yak qu hani,
B tča tłək lik^wqatini yak qu ha-
C -ni 'aha^s 'a 'iy 'a 'a 'a
D 'i ya 'a 'a [tcuye! (first time)] 'a 'i
(D 'i ya [song dissolves in gales of laughter on repeat])

Funny Dance Song: How Raven Became Drunk on Whiskey

1952, 1-1-B; recorded by Charley White (song leader), Jack Reed (drumming on banjo), Jenny White, and Minnie Johnson on June 21.

This song was composed by Dry Bay Chief George (1850 ?–1916), and is said to be "a dance song for parties." It would be suitable for guests to sing after a potlatch.

The recording is introduced by Charley White who tells in Tlingit how the Russians offered whiskey to Raven. At first it did not seem to affect him. They gave him more, and finally he felt good and tapped his feet. The introduction lasts 4 minutes.

The song has two stanzas, separated by a refrain, each stanza being sung through twice, and the whole lasting 2:30 minutes. During the singing, Charley White tapped his foot to imitate Raven and also called out "hede!" (to the beginning) at the end of the refrain, and "tcuye!" (again) after the first singing of the second stanza. No text was recorded at the time, but was later transcribed from the tape. The song is followed by a few additional remarks in Tlingit by Charley White (12 seconds), and by an explanation in English by his sister, Minnie Johnson (see p. 873).

When Charley White was asked in 1954 about the words for the song, he dictated the following, for which his daughter supplied a translation. (They could not be fitted, however, to what was heard on the tape):

Yeł qáwucu—"Raven was drinking"
deqadet qutuyex du 'ix—"(For) everything he don't
care"
dəkát da gútci wunqagáx—"The wolf says 'take pity' "

As heard on the tape, the words are:

Stanza I (sung twice)

A tčáɫdakat 'at gútci tuye—All it (?) the wolves (wolf)
tcuye (on repeat)
xa-xi ɣa-ga-ti—?- cried
B ye yeł qa-wacu qwa-ya—The Raven was drinking
has det-ya-ka—?-
ha tłaka du gútci tču—Our-?-his Wolf indeed
C ɣaga[x] qonya di yeł 'aya—Cried-?-the Raven
'aye ya 'a 'u
D 'ahe 'a ha 'ahe 'ahu haya
'ani 'a ye-e

^s Falsetto raven cries on the repeat at this point.

Refrain (sung once)

A yau 'a-e ya 'a yu
 'a ye 'e yau 'a-e
 B yawa yu ha we 'e ya hawe he
 ya he yu ha 'e heya
 C ha 'e ye ya ha hu ha ya ha ya
 ha-e 'e ya-'a 'u
 D 'a he 'e ha 'a he 'a hu ha ya
 'ani 'a he ya *hede!* [spoken] *"To the beginning!"*

B ya 'ituwu ha lu-k^wa—Your feelings us to-pity(?)
 (yi ya) [on repeat]
 ha di ya-atxi xati—Our children -?-
 C 'i yi kat qu t^hita 'idat 'aya—For you not to-be-
 [tsu]? lonesome (?) now
 'ai yi ya ha
 D 'ahe 'a ha 'ahe 'ahu haya
 'ani 'a ye-e tcuye! [spoken on first time] *"Again!"*
[Ends:]

Stanza II (sung twice)

A hut^hi nawu ye^hl g^wi[té]?—(The-last-of ? the
 liquor Raven ?)
 yidat-a hande t^hita—Now this-way (give!)-?-

A yau 'a-e ya-au 'au (first phrase of refrain).

The structure of the song seems to be: A B C D for each part, plus A for end.

1954, 6-1-E(a, b) Funny Peace Dance Songs about Raven (a) Raven and the Herring Heads

♩ = 142 (a) Raven and the Herring Heads
 As sung

drum: 

'aⁿ 'aⁿ 'a - ya--- yit yaw ca - yi



ye^hl tcu-^hše-----xa 'aⁿ 'aⁿ 'a - ya--- yit yaw ca - yi



ye^hl tcu - k^s-x 'aⁿ

(b) Raven and Snipes (version c)



'a haⁿ - 'a haⁿ xa-di-da-yi-dja-yi--- ye - li--- xu-si-ti ka - yu-li- cu





ye^hl ke^hl - ke has tsa-na tsa-na speaks, laughs

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

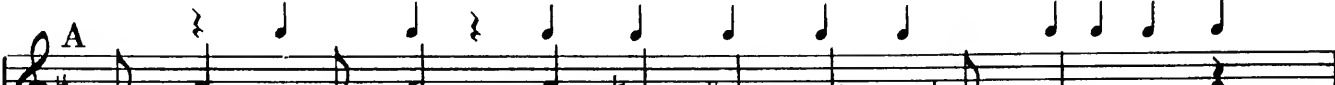
♩ = 72

As sung


drum: 

A 

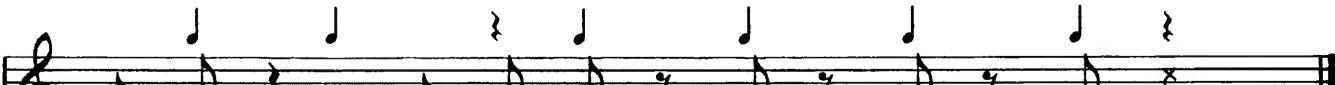
'a ha 'a ha x̣a - di - da yi - dja - yi da

A 

'a ha 'a ha x̣a - di - da yi - dja - yi-



yeɬ - i x̣us - i - ti ka-----yu - ki - cu yeɬ keɬ - ke - has




sa - na' sa - na' 'a 'a ('a 'e)¹ [ha! de 'awe!]

¹ One voice only.

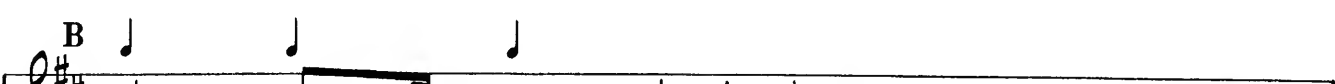
1954, 5-1-E Funny Peace Dance Song: Raven and Snipes (version b)

♩ = 112

As sung

A 

'a haⁿ! 'a haⁿ! x̣a - di - da yi - dja - yi etc. yi

B 

ye - ki x̣u - si - ti ka yu - ki - cu

C



yeł keł - ke has tsa - na' tsa - na' *tcu!e, tcu!e!*
Come on again!

D



'ahaⁿ 'a haⁿ ɣa - di - da yi - dja - yi yi

Variations on repeat:

falsetto



haⁿ ɣa- da yi dja- etc.

"kaw kaw kaw kaw kaw kaw"

B



ye - xi xu - si - ti ka yu - xi - cu

C



yeł keł - ke has tsa - na' tsa - na' tsa - na' ka! ka!
laughter

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

♩ = 104

B

Stanza I (sung twice)

drum: A



t'cas wa - 'e gi 'i..... k^wq^w a - na

B

ya - di yeł - a 'a..... ya 'a - na

C

ye tcuc ka..... - ɣa.....di - gaɣ - a

D

caya - di yeł 'a ha 'e - ya 'a - ne 'a 'a - ne 'a hm

Stanza II (sung twice)

A

tcus gun tu - de 'a - u - di - ti

B

du qe 'a - yi ya..... di yeł - a

C

da 'i - ca.....n - ɣ ya 'i gu - tci

D

ca - ya - di yeł 'a ha 'e - ya 'a - ne 'a 'a - ne gu - gu "waaaa"!

¹ Most of the drum beats are single, with only an occasional double beat.

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

♩ = 134

As sung

Refrain

drum: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ etc.

we - ya - ha 'a - ha' we - ya we - ya ha..... 'a' we - ya he - ya

we - ya ha - ha 'a' we - ya he - ya

we-he-ya 'a - ha 'a' we-ya he - ya [cough] 'e - ye ye 'e - ya

Stanza (sung twice)

wa-sa qu-wa-nu-gu yeł 'a-yu de ɣutç-i qa-yat 'ac - ka-wu-ki - cu - dja

ɣu - sus cɣ^wa-luk-At ye-qu - nu - ga 'i - ca-han de - na qu - wa - nu - gwa-'
[gwa]?

we - ya 'a 'a 'a - a' we - ya 'e we - ya 'ah hm

t'ca t'lek' xi-k'qat-i - ni yak qu - ha - ni ya 'a ha 'a 'iy 'a 'a 'a

'i ya 'a 'a [tcuye! laughter] 'a 'i dak da - qa - den 'ax

han 'i ya 'a 'a 'a 'i 'a 'a 'a 'i ya

¹ From here on, the male voice doubles an octave lower.

² The singers laugh, realizing that they have started Stanza II without repeating Stanza I. Nick Milton breaks in with the proper repetition of Stanza I.

³ Falsetto Raven cries.

⁴ Song breaks off in laughter

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

♩=104

A
Stanza I

tcaɿ - da - kat 'at gutc tu - ye xa - xi ɿa - ɿa - ti

'at' gutc ctu - ye [on repeat]

ye yeɿ qa - wa - cu qwaya has detya ka ha tɿa'ka du ɿu - tci t'cu

ɿa - ɿa qon ya--- di ye-----ki 'a ya 'a ye-----ya 'a---- 'u

D

'a he 'e ha 'a he 'a hu ha ya 'a ni 'a ye - e

Refrain

A

yau 'a - e ya--- 'a yu 'a ye 'e yau 'a - e

B

ya wa yu ha we 'e ya ha we he ya he yu ha 'e he ya etc.

C

ha 'e ye ya-- ha hu ha ya ha ya ha e - e ya - 'a---- u

D

'a he 'e ha 'a he 'a hu ha ya 'a ni 'a ye - e

Stanza II

hedel¹

A

hu - t'xi na - wu yeł gak^wi yi - dat - a han - de t'xi - ta

B

ya 'i - tu - wu - u ha lu - k^wa ha di ya--- - a - t'xi xa - ti

yiya [on repeat]

C

'i yi kat qu t'xi ta 'i dat 'a ya 'ay yi ya---- ha

[tsu]?

'a he 'a ha ha 'a he 'a hu ha ya 'a ni 'a ye - e
 Return to Refrain *t'cuye!*³
 yau 'a - e ya----- 'a - u 'au [end] *breaks off*

¹ CW calls out: *hede!*

² Women's voices are audible an octave higher here.

Songs for Children

This group comprises two traditional songs for children, called "teasing songs" by our informants. These were also sung as amusing songs at peace ceremonies. There are also a few "pet songs" for small children, sung by the composers.

One unrecorded "teasing song" involved an accusation of philandering with a member of one's own sib ("tribe"). The words were quoted as: "I never knew that you're going to die for your own tribe, and this is the time you're going to die [of love] for your own relation." The informant (MJ) had heard it up at sealing camp. It was stormy weather and the people "sat in a tent and sing, sing, sing, the whole night—Jimmy Jackson and B. A. Jack"—both noted wits.

For other children's songs or lullabies that were not recorded, see pp. 571, 575, 830–831.

Traditional Teasing Song for a Little Boy

1954, 3-2-I; recorded by Minnie Johnson on May 5.

There is an introduction in Tlingit (25 seconds), translated as: "I just say this is no song, anyhow not composed by anybody. That's just a pet song and anybody that loves a child, and they used this song. But these two ladies, friends of mine [FdeL and Mary Janes Downs], request that I sing for them and I just start in."

The song lasts 55 seconds:

qa kiyex tlux^wA tsak (repeated)—(Like a man?) creep around
 tlayi-ca kaḥ hedudikaheca—For the sitting women,
 "it's a dirty shame."
 'andat naḥaskitca—Always sneaking around town.

"Sneak around the corner, around the house—not even ashamed of doing it. That's for us a man sneaked around the house. Not even ashamed of doing it, because he loved tlayi-ca—that's us [i.e., 'sitting-down women,' or Raven women at a peace dance, see p. 601]. Sneak around the town. . . . Slip around, tiptoe around the village, just to get a glimpse of tlayi-ca." (See Swanton, 1909, Songs 13 and 15, pp. 392–393.)

"That's a pet song for a baby, but they use that in a peace dance just because it's lively."

When sung to a child, the names of one or more of his joking-relatives are inserted. If sung at a peace

ceremony, the singer's sib-children are addressed: i.e., Kagwantan would sing to or about Kagwantan-yatxi.

As sung, the words are:

- A kiyex tlux^wAtsa qa [*or tsak?*]
 kiyex tlux^wAtsa qa
 B Tlayi-ca kaḥa
 he dudikaheca
 'andat naḥaskitca 'e 'e
 X 'e 'e na 'a hm hm

These words are repeated three times, with slight variations. The second time, Phrase B is abbreviated as:

B/ tlayi-ca ka-ḥa-kat yatakutca ha he.

On the third time, the last part of Phrase B is:

'an dat naḥaskintca ha he.

The end is:

X/ 'e 'e na 'a detca hutè 'awe!—"Indeed that's the end!"

Swanton's Song 13(1909, p. 392), said to be a Kagwantan cradle song, "used also at feasts," is very similar:

Kliyi't	luxwacā'din	axho'nxo	cat	kaḥ.
Around	I always like	my brother's	wife	for.
the house	to creep			

K _A 'cde gux degu't I thought he would jump up	hē' dudfkaxēc. and I should be very much ashamed.	Ān Town	dāt around	naxasgē' ttc. I always tramp.
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Traditional Teasing Song for a Little Girl

1954, 3-2-J; recorded by Minnie Johnson on May 25.

This song may either be sung to a little girl, or be sung for fun at a peace ceremony. As the singer translated her Tlingit introduction: "Oh, I just explained that this is no song composed for special-like, you know, a potlatch and stuff. This is just a pet song, because I used to sing it for my grandchildren, and the reason I mention that Susie's name [Susie Abraham] in it is because they all belong to the Kagwantan-yatxi—so's Susie. [I.e., their fathers are all Kagwantan men.] This song is made up and any body can sing it—grandmother or mother or anybody who loves the child can sing that song. I used to sing it for mine. I mention Leslie's name [Mrs. Nick Milton] because they all belong to Kagwantan-yatxi."

When the words were dictated, the name of Mrs. Annie Johnson, Qelcake, was used as that of the joking-relative of the singer's grandchildren, Becky and Beverly Bremner, because they are all Ḡalyix-Kagwantan-children. Fearing that the old lady might be offended, however, the song as recorded referred to Susie Abraham and Leslie Milton.

The name of the little girl to whom the song is sung is not mentioned because this is "just a hinting song."

The inference is that she, too, is guilty of destroying the berrybushes, "so her little husband can eat the berries." Or, perhaps we are to understand that she can take delight in hearing her joking-relatives scolded in song for this breach of taboo.

Presumably, when sung at a peace ceremony, no names would be used, but reference would simply be made to Kagwantan-children in general.

When recording the song, the singer was interrupted after singing the stanza the first time, so sang it over twice. There is apparently only a single stanza which may be repeated any number of times, each time inserting the name of another joking relative of the little girl. As sung:

- A 'adusawe 'adusawe—Who is that? Who is that?
 B qacuwayi tcu qawhlixa—"Breaking the berry bushes ahead of me?"
 Susie [or Leslie, etc.]—Susie
 C xawe[s] yaquwanuga du xuxkuḡes—It is. She did it
 [uk] for her little husband.
 D du xuxkuḡes ya 'a na—For her little husband.
 'e ya ya 'a na 'i
 'e ya 'a na 'i [*de wa!*] (at end)—"That's it!"

Pet Song for a Little Girl, by Sam and Annie George

1954, 3-2-L; recorded by Annie George on May 23.

This song was composed (about 1920?) by the singer and her late husband for their daughter, Jessie, when she was small. It lasts 1 minute.

The words, as dictated and checked with the tape, seem to be:

cat katškux tciḡki—"Little girl stinker."
 cat katškux tciḡ-tlena—"Stink bigger."

The verb is probably tēḡ 'dirty' (Boas, 1917, p. 141), and a more accurate translation would be: The tiny girl is a little dirty; the tiny girl is 'big' dirty.

The structure of the song is:

A B C A⁺ C
 A⁺ B C A⁺ C
 A/

Pet Song for a Little Boy, by Minnie Johnson

1952, 5-1-A; recorded by Minnie Johnson on
 September 9.

This song was composed by Minnie Johnson (in 1922 or 1923?) for her son, Howard Gray, whom she

affectionately called 'Stinker' or Tcanayu. She later sang it for his son and namesake. The song lasts 25 seconds in the recording and is preceded and followed by explanations in English.

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

♩=128

As sung

drum:

A

ki - yeḫ ʎu - xʷa - tʂa qa ki - yeḫ ʎu - xʷa - tʂa qa

[yaḫ]?, [tʂak]?

B

Tʎa - yi - ca ka - ɣa he du - di - ka - he - - ca 'an - dat

na - ɣa - ski - - - tca 'e 'e 'e 'e na 'a hm hm

A

ke - yeḫ ʎu - xʷa - tʂa qa ki - yeḫ ʎu - xʷa - tʂa qa

B/

Tʎa - yi - ca ka - ɣa - - kat ya - ta - ku - - tʂa ha he 'e 'e na 'a hm hm

A

ki - yeḫ ʎu - xʷa - tʂa qa ki - yeḫ ʎu - xʷa - tʂa qa

B

Tʎa - yi - ca ka - ɣa he du - di - ka - he - - ca 'an - dat na - ɣa - ski - n tca

ha he 'e 'e na 'a detʂa hutʂe 'awe! ki - - - tca ha

(2d repeat)

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

♩=104

As sung

A drum:  etc.

'a - du - sa - we 'a - du - sa - we

B

qa - cu - wa - yi tcu qaw - xi - xi - xa "Su - sie"

C

xa - we ---- ya qu - wa - nu - ga du xuḁ - ku - ḁes

D

du xuḁ - ku - ḁes ya 'a na 'e ya 'a na 'i ¹

A B a

'a - du - sa - we 'a - du - sa - we qa - cu - wa - yi tcu qaw - xi - xi - xa "Su - sie"
"Les - lie"

C D 1

xa - we - ya qu - wa - nu - ga du xuḁ - ku - ḁes du xuḁ - ku - ḁes ya 'a na 'e ya ya 'a na 'i [speaks]

2 a

'e ya 'a na 'i de wa! [laughs] - xi - xa "Les - lie"

¹ The singer was interrupted so sang the first stanza again.

1954, 3-2-L Pet Song for a Little Girl, by Sam and Annie George

♩=112

As sung

E

drum:

A **B**

'e he'he' he he he he cat gats'-ko t'ix-ki hi hi hi' hi' hi' he he
 [cat k'ats'kuχ t'ix?]

C **A+**

cat gats'-ko t'ix t'le-na 'i hi 'i hi 'i hi hi hi hi' hi' hi' hi hi

C **A+**

cat gats'-ko t'ix t'le-na 'i hi 'i hi 'i hi hi hi' hi' hi' hi' hi hi

B

cat gats' - ko t'ix - ki hi hi--- hi' hi' hi' he he

C **A+**

cat gats' ko t'ix t'le-na 'i hi 'i hi 'i hi hi hi' hi' hi' hi' hi hi

C **A/>>**

cat gats' - ko t'ix t'le-na 'i hi 'i hi 'i hi hi hi [laughs]
 hut'è Awe!

1952, 5-1-A Pet Song for a Little Boy, by Minnie Johnson

♩=160

B

A B B

xa six xa six xa ne kawgu^l tcana yu 'ixci xan xan xan ka yu 'ili tcantcantcan a yu

C D E

'ix ci xan xan xan ka yu 'i-li tcantcantcan a yu tca^xw tca^xw tca^xw ka yu

E E' F G

tca^xw tca^xw tca^xw ka yu tcant cantcan a yu 'ix ci xan xan xan ka yu 'i li tcantcantcan a yu

1952, 5-1-B(a) Pet Song for Esther, by Minnie Johnson

♩=122

Song transposed up a fifth for transcription

A B

sam-ba-da ba-sa 'aw so - si sam-ba-da ba-sam-ba-da 'o

C D

so - si sam-ba-da 'o da m - ba so ba staw 'aw

B

so - si sam - ba - da ba - sam - ba - da 'aw

C D

so - si sam - ba - da 'aw da m - ba so ba sto 'o

so - si sam-ba da - ba sam-ba - da 'aw so - si sa m-ba - da 'aw

1952, 5-1-B(b) Pet Song for Rosemary, by Minnie Johnson

♩=112

As sung

da' ca' na' da' 'a' ca' 'a' na' 'a'

da' ca' na' 'a' da' 'a' ca' 'a' na' 'a'

da' ca' na' 'a' da' 'a' ca' 'a' na' 'a'

da' ca' na' ('a') da' 'a' ca' 'a' na' 'a'

1952, 5-1-B(c) Pet Song for Audrey, by Minnie Johnson

♩=120

B¹

'i tci ki na 'a i hi tci ki na ha

'i téik' 'i na ha 'i hi téi kí na ha 'i téik' ²

'i téik' 'i na ha 'i hi téi ká na ha 'i téi ká na ³

¹ Recorded half a tone too high because of fluctuation in the current.

² "I try to make her believe that I love her so much, and take pity [on her] and she's so proud of herself."

³ "She start to smile and jump when I sing this song."

Shamans' Songs

Shamans' songs are supposed to be the voices of their spirits singing. The songs are usually traditional and are known to all the 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 in retreat in the woods.

Teqwedi Shaman's Song: Spirit of Children of the Sun

1954, 6-1-A; recorded by Jenny Jack on May 10.

(Not transcribed.)

1954, 6-1-J; recorded by Nick Milton on May 12.

This song has Tsimshian words, and was first obtained by the Yakutat shaman, Xatgawet (pp. 679-680, 710-712). The last Teqwedi shaman to have these spirits was Tek-'ic, who died about 1890 without a successor. It has been sung since his death by the Teqwedi as a sib song at potlatches. Jenny Jack (Teqwedi) sang it in memory of Tek-'ic's nephew, Jim Kardeetoo, the morning after he died.

The song is in two parts: the first has a fast, irregular tempo; the second is slower and smoother, so that it sounds like two songs. Two versions of the song were obtained.

The recording by Jenny Jack (1954, 6-1-A) lasts 1:26 minutes, but omits the repetitions in the version sung by Nick Milton (1954, 6-1-J), which lasts 2:11 minutes. Both singers recorded explanations in Tlingit of the song.

The words were dictated by Jenny Jack, but these omit many of the vocables. Although the song is supposed to be sung by the shaman's spirits, the Children of the Sun, no informant was able to explain the meaning. The two versions are almost identical for Part I, but vary somewhat for Part II.

Part I (6-1-J; sung twice)

A ya hoi', ya-ha wa-i ya-hoi', 'i-hi', 'i-hi',
B ya-ha ha-wa ha-ya hoi', 'i-hi, 'i-hi',
A' ɬ^wan-di-hi, ɬ^wan-di(hi) naɣ nu yu-wai', ɬ^wan-di-hi,

(B') ɬ^wan di-hi naɣ nu (huq) yu-wa, 'i-hi, 'i-hi,

B ya-ha ha-w ya-hoi', 'i-hi, 'i-hi,

Note how the music and words seem to fall into the following structure:

Refrain: A B

Stanza: A' B' (in which the words do not quite fit the musical phrases)

Refrain: B

The version by Jenny Jack (6-1-A) is the same except that Part I is not repeated; ye-hei' is substituted for 'i-hi' (end of A, B, B'); the beginning of Phrase B is ya-'ax instead of ya-ha; and the final Phrase B ends in 'u! instead of 'i-hi, 'i-hi.

Part II (6-1-J)

Refrain

A 'a ha, 'a-wa-ha, 'a-ya-ha, 'a hi, 'a-ya-ha,
B ya-ya, 'a-wa 'i-hi, 'a-ya-ha, 'i-hi, 'a-ya-ha,

Stanza (sung twice)

A 'a-ha cu-wa-ki-ta, 'a-ni cu-wa, ha,
B na-qa tla-wa yi-hi, 'a-ya-ha, 'i-hi, 'a-ya-ha

Conclusion

X 'a-ha, 'a-hi, 'a-ya
hut'ca! — "The end!"

The structure here is:

Refrain: A B

Stanza: A B (repeated)

Conclusion: X

During the course of the song, the pitch rises a whole tone. McAllester comments on the unusual form of the

song, and notes that Part II is less Tlingit in character than pan-Indian.

Jenny Jack's version (6-1-A) varies somewhat in words and structure for Part II:

ya 'a-wa 'a-wa-ha ha
ya 'a-ni-hi 'a-wan-da
na-ka [or qa]-tša-wa cke-hen-da
'a-ha ya-ha ho-ho 'a-wa
yo-ho 'a-wa-ha ho-ho 'a-wa

This whole part is repeated as:

'a 'a ya 'a-wa cu-wan-da
ya 'a-ni-hi 'a-wan-da
na-ka-tša-wa cke-hen-da
ha-ha yo-ho ho-ho 'a-wa
yo-ho 'a-wa ho-ho 'a-wa (hu)

The structure of this version is thus quite different from that of Nick Milton, even though the musical phrases are very similar.

The version by Nick Milton (1954, 6-1-J) was the only one transcribed.

Teqwedi Shaman's Song: Spirit of Łucwaq

1954, 1-1-C; recorded by Charley White on March 23.

This is the song of the ghost of the Łuxedi or Tłaxayik-Teqwedi warrior, Łucwaq who was killed at Wuganiye by the T'uknaɣadi and who declared when dying that he would become a spirit (yek) against them (p. 267). As a shaman's spirit he is known as the 'Spirit above Yakutat Bay' (Tłaxayik kina qwani), or 'Spirit of Tłaxa,' a camp near Disenchantment Bay. He was one of the spirits controlled by Tek'-ic.

The song was introduced by Charley White in Tlingit, later translated by John Ellis as: "I'm going to tell you about my uncle, my father's older brother; he's the one who became a shaman. He was called Łxagusa ['sees the war']. That's his spirit song, I'm going to sing."

The song, with a refrain, and a stanza (sung twice) lasts 1:32 seconds. The singer beat on the drum in an irregular rhythm, probably imitating the shaman's rattle. He concludes in Tlingit, as translated by John Ellis: "Thus (yu 'eyá) the words of the song ('acukłaxuxš) of my grandfather's spirit ('ax hłk^w du yegi)."

He then repeated the words of the song, which seemed to be somewhat different both from the version he had previously dictated and from what he had sung. Thus: "'ANAX (there) ke-xa-wagut (I'm going up) Tłaxa (Disenchantment or Yakutat Bay) kinak (above). 'ANAX (there) xa-yux-dje'a (I look down through a hole) Gudakexł (Eagle Fort on the Situk River, see p. 79) kinak (above)."

What he had previously dictated was:

ˌANAX ké'ayu 'uwugut—I [he?] am going to go up there.
'ANAX xa yuxdzi 'a—There I turned my face down Gudiyfł-t'elx [Gudakexł] kinak—Above Eagle Fort
'ANAX xa wuxte 'a—There I looked through a hole Gudiyfł-t'elx kinak—Above Eagle Fort.
'ANAX kéxagut Tłaxa kinak—There I will go above Yakutat Bay.

As transcribed from the tape the words seem to be:

Refrain

A 'a ha ha ha
B 'uwe he 'ehe
C 'a ha ha-a, 'uwe huhe
D 'e-ye-e he he
E 'a ha huwe hehe
F 'a he he, he he ya

Stanza (sung twice)

A' 'una-ax ke-he—I am going to
B ka gu-hu da-ha—Go
C Łaxata-a kina ha-a—Above Yakutat Bay
D' 'a-a, 'a ha ha-a
E' 'i ya ha, 'iya ha,
F' 'a ha- 'a ha ha,
A' 'una-ax ya—I'll my face
B'' ka-lta-a 'a-a—Put down [i.e., look]
C' -ha ha, Gudakexł kina ha—Above Eagle Fort
D 'a ha ha, 'a he ha
('a ha, 'a ha u!) [on repeat]

McAllester notes that as heard on the tape the pitch rises, which may be an effect produced by a fluctuation in the current during the recording.

The structure of the song is:

Refrain: A B C D E F
Stanza: A' B C D' E' F'
A' B'' C' D (repeated)

It is to be noted that the melody as sung lacks two musical phrases at the end of the stanza. This makes it probable that Maggie Harry (who heard the recording) was correct when she said that "two words" had been omitted and that this was at the end. The words which she dictated were: cyax qut xat gatanic—"I was very proud of myself."

Swanton (1909, Song 7, p. 391) has recorded a very similar song, said to have belonged to a Kagwantan

shaman, lŭswa't. The latter is certainly our Yakutat yek, however. The places mentioned in Swanton's version are Chilkat and an unidentified locality (Łxodē't). Since the meaning of the words is even more confused than those recorded at Yakutat, I believe that the Yakutat version is closer to the original. Swanton's song is:

Ł ANA'X ke qāgudfya' Djŭqā't
not through it up I come Chilkat

kīnā'nax qo'a ke qāgudf'.
through, however, up I come.

Łxodē't kīnā'nax ke gagu't duyahā'yī āgā'x.
(place) through up I will come [his ghost⁹] [cries].

Two Kagwantan Shaman's Songs: Disease Spirits

1954, 5-2-G and H; recorded by Mrs. Chester Johnson on June 10.

The "words" of these two songs are in Tsimshian. There were altogether four songs of the Disease Spirits that had come to the singer's father's mother's father, a shaman called Qalaxeti and Łtunex (see pp. 713-714). The singer could remember only two of the songs. The spirits were called 'Things of the World [Disease] Spirits' (Ingit'ani qu yek), and may have been associated with the smallpox epidemic of the late 18th century, traces of which were seen by Portlock near Sitka in 1787.

The first song is introduced in Tlingit (20 seconds) and lasts 1:13 minutes. It has the following structure:

Refrain: A B
Stanza: A B (sung twice)

The only possible "word" occurs in Phrase A of the Stanza: law-di-yi laknu.

The second song appears to have only vocables, and has the simple structure: A B C B C' B. It lasted only 50 seconds; there were no repetitions. In the last three lines of this song, the drumbeats run ahead.

The singer ended both with the exclamation "hute!" (the end).

Tłuk^vaxadi Shaman's Songs: Fish Spirits

1945, 2-2-C and D; recorded by Frank Italio on May 7.

These were two of the four or more songs of the Fish Spirits (xat qwani) that belonged to the famous shaman, Ğutcda, of Dry Bay. He was the maternal grandfather of the singer. Before he died, Ğutcda is said to have given these songs to his Cankuqedi children. To sing them was supposed to kill disease spirits or avert epidemics.

The words of the songs are evidently Tsimshian. The singer refused the drumstick, but accompanied himself by rapping against the wooden rim of the drum. A plane was heard just as the recording started; it was not clear at the time that there were two songs. The first song (C) lasted only 45 seconds, and consisted of the same five phrases sung three times. These are:

A yEXA, 'ayiya
B, B yEXA, yiyaxaxa (repeated)
A' yEXA, 'ayixa
A'' yEXA, 'ayiya
X heho- heyu! (at the end of the 3rd repeat).

The second song (D) was in two parts, and lasted 1:45 minutes. Unfortunately, the pitchpipe was blown just after the singer had started. It begins with a rather unstructured Introduction consisting of vocables that probably represent the shaman's ecstatic cries. Then follows a Refrain, sung twice with only minor varia-

tions, and two Stanzas, each sung once. This can be summarized as:

Introduction

X ye he he etc.
Y yeheye etc.
Y (repeated)
Z yi- yu etc.

Refrain

	<i>first</i>	<i>second</i>
A	heye 'e 'a etc.	we he etc.
A	yehe heheha etc.	ye he etc.
B	we 'e etc.	we 'e etc.
B	we he etc.	we he etc.

Stanza I

A nił aw di yuwa- yuwa- ha nant
A (as above)
B di 'e 'e yu etc.
B ye 'e he 'a etc.

Stanza II

A qan qan qan lak nuł yuwa yuwa
A qan qan qan lak nuł yuwa yuwe
B hi 'e 'e yu etc.
B ye he he 'a etc.
X we hu- 'ayux

⁹ Swanton renders this as "and," but it means 'his ghost.' I suspect the last two words mean: 'his ghost cries,' which would indicate that the whole song is supposedly sung by the ghost.

K^wackqwan Shaman's Songs: Owl Cry, and Owl Spirit Song

1954, 7-2-F (a and b); recorded by Maggie Harry on May 25.

These are essentially two songs, separated by a Tlingit introduction to the second, but associated in the singer's mind because both belong to her sib.

The K^wackqwan Owl Cry (a) is introduced in Tlingit, ending with: "It's not too long." It consists of cries, "hu, hu, hu hu, hu hu." These are said to be "our national song," just like a bugle call before going out in front of the enemy. It must be remembered that the Owl is an important crest of the sib. The song ends with

the words (in English): "That's all." The introduction and song together last 1:57 minutes.

The Owl Spirit Song (b) is in Tsimshian, but is preceded by a short introduction in Tlingit, in which 'owl spirit' (tsisk^w qu yek) is mentioned. This and the song last 1:15 minutes. The simple melody is repeated three times. The only "words" appear in the second line: wan-de na-h^wo du 'ix ca-ka lh^wan-di ko 'a-ya.

The first K^wackqwan shaman to receive the Owl Spirit was said to have been Daxodzu, the sister of Chief Yaxodaqet (see pp. 712-713).

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

Part 1: $\text{♩} = tr$
 Part 2: $\text{♩} = 112$
 Part I
 As sung

drum: tr

ya hoi' ya--- - ha wa - i ya hoi' 'i - hi' 'i - hi'

ya - ha ha-wa ha - ya hoi' 'i - hi' 'i - hi'

lh^wan - di - hi lh^wan-di naḡ nu yu wai' lh^wan - di - hi
 dihi [on repeat]

lh^wan - di - hi--- naḡ nu (huḡ) yu - wa 'i - hi' 'i - hi'

D E F

'e-(ye)-(e) he he 'a ha hu-we he -he 'a he he he he ya

Stanza A' B C (7) *tr*

'u -na- aḡ ke-he - ka-gu-hu - da-ha Ła - ḡa - ta - a ki-na ha-a

D' E' (7) F' *tr*

'a - a 'a ha ha-a 'i ya ha 'i ya ha 'a ha 'a ha ha
'u [on repeat]

A^a B^b C' *tr*

'u - na - aḡ ya ka - ki - ta - a 'a.....(a) ha ha Gu -da -kexł

b^b D *tr*

ki -na ha 'a ha ha 'a he ha

[On repeat] a^a *tr* b^b 2d ending D *tr*

'u - na - aḡ 'a..... na ha 'a ha 'a ha u!

1954, 5-2-G Kagwantan Shaman's Song: Disease Spirits (I)

Refrain (sung twice)

drum: etc.

A

ya ha ha ha 'a 'u hu ya ha ha

B

ya ha 'a----- hu 'a----- hu-----hu

Stanza (sung twice)

A

ya - ha ha ha law di yi la-----knu

B

ya ha 'a----- hu 'a----- hu-----hu *hut!* (at end)

1954, 5-2-H Kagwantan Shaman's Song: Disease Spirits (II)

$\text{♩} = 100$
F-F#

drum:

A

ya ha 'a---- wu 'aⁿ 'a ya 'a ya----- 'a--- wa 'a ya ya--

B

'e----- 'e 'a ya 'a ya--- ya-- 'a--- wa 'a ya--- ya--

C

'a-- wa 'a ya ya-- ha 'e----- 'e 'a ya 'a ya 'a ya--

C+

'a----- wa 'a ya ya--- 'a wa 'a ya ya---

B

'a--- yu 'a ya ya-- ha 'e--- ye 'e 'a yu 'a ya 'a ya-- *huté!*

¹ In last 3 lines, drum beat runs ahead.

1954, 2-2-C Tłuk^waχAdi Shaman's Song: Fish Spirits (I)

♩=108

A_b

(Sung three times)

drum: ♩ ♩ ♩ A ♩ ♩ ♩ B ♩ etc.

ye xa 'a yi ya ye xa xa yi ya xa xa

B

ye xa xa yi ya xa xa ye xa 'a yi xa

A₃

A₃

ye xa 'a yi ya 'a yi ya he ho he-yu *huté 'awa!*

1 & 2 | 3

X

1954, 2-2-D Tłuk^waχAdi Shaman's Song: Fish Spirits (II)

♩=tr

♩=144

As sung

Introduction

drum: ♩ ♩ ♩ ♩ ♩ tr. etc. tr.

X

Y

ye he he----- hu - u ye he he we he - he -

he yi---yi yi----- yu----- we - u we - u

Refrain I

he ye 'e 'a he---- 'a he 'e ya

ye he he he ha' ha he ha he 'e ya

we----- 'e 'e 'a ye 'a ya

we----- he he 'a we 'a ya

Refrain II

we---- he he he ha 'e he 'a he 'e ya

ye---- he (etc.) he ha 'e he 'a he 'e ya

we----- 'e 'e ha ye 'a ya

we----- he he ya ye 'a ya ha

Stanza I

nił aw di----- yu wa - a yu - wa ha nant nan (2d)

di----- 'e 'e yu 'a ye 'a ya

ye----- 'e he 'a ye-----e 'a ya

Stanza II

A

qan qan qa - an lak nu - x' yu - was yu wa
yu wa yu we

B

hi-- 'e 'e yu 'a we 'a ya 'a ya we hu--- 'a yu-x ye he
ye-- he he 'a he-e

1954, 7-2-F(a) K^wackqwan Owl Cry

$\text{♩} = 152$

drum: *tr*

hu----- hu--- hu hu hu hu hu hu hu hu *That's all*

1954, 7-2-F(b) K^wackqwan Shaman's Song: Owl Spirit

$\text{♩} = 126-144$ (speeds up)

B

Sung three times

drum: A

'a - ya ha 'a - ya ha---- 'a - ya hu - ye

B

wan - de na - h^wo du 'ix ca - ka lh^wan - di ko 'a - ya-----

C

a - ya hu - ye 'a - ya hu - ye 'a - ya-----

'a - ya hu - ye 'a - ya' hu' ha' hu' ha'

'a - ya' hu' ha' hu' ha' *3 times* a — on 1st & 2d repeat

¹ Drum beat is omitted on 1st repeat.

Haida Mouth Songs, and Other Songs by Known Composers

This group of songs includes those specifically designated as "Haida Mouth Songs" or ones which I suspect to be in this style (pp. 571-572). It also includes a few anomalous songs, or ones difficult to classify because they depart in one way or another from the traditional pattern of two (or three) stanzas, and lack dedication to sib-children in the opposite moiety.

The songs are here presented according to their composers; the latter are listed in alphabetical order under their English names. For each composer, references will also be given to songs of other types which he may have composed.

Olaf Abraham's 'Antlen River Song for Tcicqedi-Children

1954, 1-2-A; recorded by Olaf Abraham on April 8.

The composer, born in 1886, is Teqwedi, the son of a T^hukna^xadi man. In addition to the three songs recorded (see below), he also composed one to his former wife, a K^wackqwan woman, and daughter of Teqwedi. The words to this are: "It's for you this Wolf is crying, Teqwedi-children. It's for you this Wolf is crying." He sang this for me, but I was unable to record it because we no longer had electric current.

The 'Antlen River song is for his present wife, Susie, also K^wackca and daughter of Tcicqedi (or Ga^hiyx-Kagwantan). It was composed in 1953, during the fall when he was fishing up the Ahrnklin River. It is said by the composer to be in an old style. As his wife said: "It's a sad song about 'Antlen, tla-kak-has 'ani—his mother's uncles' land—his forefathers'. And the mountain never died down. It just reminds him, that mountain, when he's looking at it, what they used to do."

The song is introduced by a few remarks in Tlingit (1:20 minutes). The two stanzas, each sung twice, and separated by an abbreviated refrain, last 2:40 minutes. The song is followed by an explanation by the composer's nephew, Sheldon James, Sr.

The words, as dictated by Olaf Abraham and Sheldon James, are as follows, while the translation is largely my own:

Stanza I

'axúdan xal xentc—Whenever I see
'Antlén cak cayí—The mountain(s) at the head of
Ahrnklin
'adeyí 'unxadjitc—I always imagine are there
'ax kak-has—My [dead] uncles.

Stanza II

'i'iqá 'an xal xentc—Whenever I see you
Tcicqedi-yatxi—Tcicqedi-children [i.e., his wife]
tuwu łatsin—Strength of mind
'ax djit 'ititc—You always give me.

It is characteristic that, in dictating the words, the extra syllables and vocables of the refrain are omitted. As sung, the words are:

Stanza I (sung twice)

A 'axudan xal xentca—[A' on repeat]
B 'Antlén cak cayi
X 'uwa 'aha
C 'adeyin x^wa djitca
B 'ax kahagi hasa
D 'a 'a hu we he—['a ha hu we he (on repeat)]
B 'a ha ha hu we
X 'uwa ha ha—['uwa mm ha (on repeat)]

Refrain

A 'a ha ha hu we
B' 'a ha _ ha hu we
X 'u wa ha ha

Stanza II (sung twice)

A' 'i 'i qa 'an xal xente
 B' Teicq^we-hedi yatxi
 C tu(wu) łatsin 'ax djit 'iyati-hi
 D 'a ha hu we he
 B 'a ha ha hu we—['a ha 'a hu we (on repeat)]
 X hu wa 'a ha—['u wa 'a ha (on repeat)]

The structure of this song is:

Stanza I (1st): A B X C B D B X
 (2d): A' B X C B D B X
 Refrain : A B' X
 Stanza II (1st): A B' C D B X
 (2d): A' B' C D B X

Olaf Abraham's Wolf Call Love Song for Kagwantan-Children

1954, 1-2-B; recorded by Olaf Abraham on April 8.

This song was composed for his wife, Susie, who cried for him when he went to the Arhrnklin River to trap. She is here addressed as a child of Kagwantan.

The song is introduced in Tlingit by the composer (37 seconds), and lasts 3:20 minutes. The syllables "a ho" or "ha ho" at the end of each stanza and in the refrain represent the howling of a wolf. The song follows the formal pattern of refrain, first stanza sung twice, refrain, and second stanza sung twice.

The words as dictated by the composer are:

Stanza I

'ican 'asgi dehe yAx xeyiqa—Alas, why do you weep,
 s-Kagwantan-yatxi—Kagwantan-children?
 djal qux kisagaḡ kat—Never calls back
 'i gutci dadé 'igax—Your Wolf, for him (?) you weep.

"Poor thing, why should you weep? Your weeping never brings your Wolf back. Why should you weep for your Wolf?" (Free translation by Minnie Johnson.)

Stanza II

tcawás 'itutin-nuk^wtc—Why are your feelings always
 sick
 s-Kagawantan-yatxi—Kagwantan children?
 detca 'idá tuwu—Just the thought of you
 'atciyit yéxayaqa—?-

"Why do you feel badly, Kagwantan-children? It's the thought of you that makes me -?-"

As sung, the words are:

Refrain

(Variations in parentheses)

A 'a-ho 'a-ne 'a-ya ('a-hu 'a-ni -'a-ya)
 B 'a-ho 'a-ne ha-ya
 C 'a-ho 'a-ne ha-ya
 D 'a-ho 'a-ne ha-ya ('a-ho 'a-ne 'a-ya)
 E 'a-ho 'a-ho 'a-ne ha-ya
 F ha-ho ha-ho ha-ne 'a-ya
 G ha-ho 'a---ne ha-ya (ha-ho 'a---ne hede' ha-ya)

Stanza I (sung twice)

(Variations in parentheses)

A 'ican 'asgi de-he
 B 'a yex xayiqaye-ye
 C s-Kagwantani hayatxi (s-Kagwantani-yatxi)
 B djal qux ki-sa-gax kat
 E 'i gutci dada 'igaxa
 F ha-ho ha-ho ha-ne'--a-ya
 G ha-ho 'a---ne ha-ya

Stanza II (sung twice)

(Variations in parentheses)

A tcawás sa-ya de-he
 B tca'a 'itutini
 C s-Kagwantani hayatxi
 D detca 'idatuwu
 E 'atciyit ye xayaqa
 F ha-ho ha-ho ha-nee ha-ya
 G ha-ho 'a---ne ha-ya ('a-ho ya ya 'a-ni 'a)

The structure is:

Refrain: A B C D E F G
 Stanza I: A B C D E F G (repeated)
 Refrain: A B C D E F G
 Stanza II: A B C D E F G (repeated)

Olaf Abraham's Song for Kagwantan-Children

1954, 1-2-C; recorded by Olaf Abraham on April 8.

This song was composed by Olaf Abraham when his brother-in-law, George Bremner, was drowned (about

1940-46?). Shortly after that, his wife had to go to Tacoma for an operation. The song is therefore addressed to both of them, or refers to both of them, as Kagwantan-children.

The song is introduced in Tlingit by the singer, and lasts 1:50 minutes. The words were dictated by him. Later, John Ellis checked my transcription and helped with the translation. As dictated the words are:

Stanza I

təA kawayik—Just aimlessly [in space]
 gaɣnas hətɕ—Crying always,
 Kagwantan-yatxi—Kagwantan-children,
 detəa 'idatuwu—Just because longing for you
 'adje yit—?-
 yexayaqanuktɕ—(Always makes me feel badly)?

Stanza II

tuwunuktɕ—By sick feeling
 ɣat quqadjaq—I am killed.
 daq yeɭ cak^wɕɕ—Which Raven perhaps
 gutɕ keyuk^wqagaɣ—Will pity the Wolf?

As sung, however, the words depart markedly from the dictated version, and it is evident that the last three lines (which were dictated for Stanza I), are really the last three lines of the previous song (1954, 1-2-B). The present composition has a stanza (sung twice), a refrain, and a second stanza (sung twice). The gay melody and quick meter contrast with the sad words, a fact which the composer admitted, but indicated that this was the way the song had come to him.

McAllester writes: "The temptation to 'control' this exuberant syncopation by putting in bar lines should be resisted. There's not a 'down beat' but a steady 'one, one, one, one, etc.' The musical point of the song is the play between the steady drum-beat and the tricky rhythms of the vocal part. I am taking my cue for phrases from the singer's breathing, marked with short vertical lines above the staff. In Stanza I, '1st' means that the singer breathed there on the first time through, but not the second. In Stanza II, '2d' means that he

breathed there the second time through, but not the first. I have indicated the drum introduction and then the drumbeats where there is something special going on. It should be understood, of course, that the drum continues throughout the song."

The words as sung, however, seem to be:

Stanza I (sung twice)

A kawayik qa-dja-gaɣ nas-hətɕ ka-dja-si
 B 'i gutɕi Kagwantani-yatxi
 C 'i da-ha tuwu yau ha ni
 D 'i yi ye ya^u hani
 E 'e he 'e ya^u
 F ha ni 'e he 'e ya^u ha ni 'e he
 G ha^u ha ya
 H 'a ni hay ya

Refrain

A' ha 'a ni 'e ye 'e ya^u 'a ni 'e ye ye
 I ya^u 'a ni 'e he
 J yau ha ni 'e he ye yau
 (F) ha ni 'e he
 F yau ha ni m m 'a yau ha ni 'e he
 ['e he]
 G ho ha ya
 H 'a ni ha ya

Stanza II (sung twice)

A tuwu(u)ni [k]? ɣat kuqwadja-yaq daq yeɭ cak^wɕɕ
 K gutɕ 'ayakqagaɣ [keyuk^wqagaɣ ?] 'a ya ha ni he he
 F yau ha ni 'e he 'e ya^u ha ni 'e he
 G 'a he ya
 H 'a ni ha ya

The structure of this song is complex:

Stanza I (sung twice): A B C D E F G H
 Refrain: A' I J (F) F G H
 Stanza II (twice): A K F G H

Blind Dave Dick's Reproach to Teqwedi-Children

1954, 5-2-C; recorded by Minnie Johnson and Mrs. Chester Johnson (with drum) on April 29.

David Dick, who became blind with cataracts, was a Cankuqedi man and the son of Gutɕda, the Thuk^waxadi shaman of Dry Bay. He was born before 1870, and diéd before 1916. He was known as Qacdjaq and Daxquwadɛn, and was an uncle to Mrs. Chester Johnson and her sister, Mrs. Jenny White. In addition to the three songs described below, he composed a sib mourning song for his brother and nephew who died of bad liquor in 1907 (1954, 3-2-K; p. 1174), and the peace song for his sister, Mary (Mrs. Lituya Bay

George), who was taken as a 'deer' for the ceremony to settle this trouble (1954, 1-1-A; pp. 1247-1248).

This song of admonition must have been composed after the mission was established in 1888, and may have been sung before 1900. It is addressed to a Tɥuknaɣadi woman, daughter of a Teqwedi man. She had been married first to Dave Dick's brother T'awligau, and then to his younger brother, Jack Peterson, ɕunak^w.

The song is introduced by a few words in Tlingit by Mrs. Chester Johnson, the composer's niece, and is followed by a recorded explanation in English by Minnie Johnson, here summarized: "This song is

composed by David Dick of Dry Bay, Dax̄quwad̄en. But he's stone blind, so they call him Blind Dave. That's uncle to Esther, Mrs. Chester Johnson, and Jenny [Mrs. Charley White]. He got into an argument with his brother's wife, Mrs. Jack Peterson, Tl̄ux̄naq. And she had just confessed in Church and try to be Christian, to be saved in Heaven when she died, but in just a few days she start to quarrel with him. That's why he composed this song like that." The words were transcribed at the time of the singing and carefully checked with the tape recording. The translation is based, to a considerable extent, on the free rendering given by Minnie Johnson. The song has a refrain and two stanzas (sung twice), and lasts 2:18 minutes.

Refrain

- A 'a 'e-ya 'a-na 'a 'e-ya 'e ye
 A 'a 'e-ya 'a-na 'a 'e-ya 'e ye
 A+ 'a 'e-ya 'a-na 'a 'e-ya-ha 'e ye 'a he-ya 'a 'a hu wu
 X 'e-ya ha 'a 'e-ya 'a 'a-ya ha-ni 'a-ya

Stanza I (sung twice)

- A qacde 'anqitdax—(?)
 'i 'Anqawu ya x̄awas—Your God, thus,
 A kuḫtiditani—Confess,
 Teqwedi-yat̄xi qu'a—Teqwedi-children,

Blind Dave Dick's Song for Cankuqedi-Children and Kagwantan-Children

1954, ?-1-F; recorded by Mrs. Chester Johnson (with drum), her sister, Jenny White, and the latter's daughter, Ethel White, on May 3.

This song was composed by Dave Dick (Cankuqedi) in 1914. The first stanza is about his daughter, Jenny Dick, Qaqax̄et-t̄la, a T'uk̄naḫ̄adi woman who had died in 1912. The second stanza is addressed to his sister's husband, Lituya Bay George (1845–1926), a ḫ̄at̄ka'ayi man and son of a Kagwantan father. Lituya Bay George was the father of Mrs. Johnson and Mrs. White.

The song is introduced in Tlingit (30 seconds) by the composer's niece, Mrs. Chester Johnson, who also says a few words in conclusion (6 seconds). The song, with refrain and two stanzas (sung twice), lasts 2:07 minutes. The words as dictated and explained by Mrs. Johnson are:

Stanza I

- 'ax̄ tuwu cadaḫe—My feelings are dejected.
 gacá th̄'m x̄at wuna—I wish to die (with you?)

- A+ dat̄x̄ suḫ̄^w sa tsu t̄ca—From it soon again just
 kel̄wał̄ i tuwu—Will break your mind
 'a 'e-ya 'a 'a 'e-yau
 X 'e-ye ha 'a 'e-ya 'a
 'a-ya ha-ni 'a-ya [tlek̄de!] 'a ha ya—(on repeat)

"You confess to go up to Heaven, but how come you're backslider? You try to quarrel with me. It didn't take you long, you backslider. Right away."

Stanza II (sung twice)

- A det̄ca 'ix̄agaḫi—Indeed, when you pray,
 tudak̄ nakaxix̄te qan—"think of" [ḫ̄wan ?,
 emphatic]
 A ya i' gutci—Your Wolf,
 c-Teqwedi-yat̄xi qu'a—Teqwedi-children,
 A+ 'aga 'i tuwu—For him your feelings
 yu 'aq̄^wadjunk—May dream
 'i gutci 'a (or t̄ca)—Your Wolf, (just).
 'e-ya 'a 'a 'e yau
 X 'e-ye ha 'a 'e-ya ha-ni 'a-ya-ha
 (ha-ni 'ay) (at end)

"When you praying, pray to your God. Think of your Wolf, so that he can dream of what you feel toward him. Pray. Remember me in your prayers, so your Gutc [Wolf, the singer] can dream of it."

Cankuqedi-yat̄xi—Cankuqedi-children [his daughter]
 tuwunuk̄^w tc̄in̄uq—From sorrow.

Stanza II

- de yac nasgaḫ̄ yi gutci—Weeping for himself is your Wolf
 [yec̄nasgaḫ̄?]
 Kagwantan-yat̄xi—Kagwantan-children
 tc̄as 'iyaq̄ayi—Just your words
 'act̄ac̄at—Are holding him back [from dying].

Even allowing for the usual changes in quality of vowels or consonants and in the addition of extra syllables, it is evident that the words as sung are different from those dictated. As heard on the tape, they are:

Refrain

- A 'a^w 'e yahana 'ayeyu(we) 'eye ya 'aya hana 'ayu
 B 'a wa yeu heya hana 'ayeu, hana yeu heyi haya
 C 'a yeyi 'eyeya, weyu, 'awe 'aya haya 'ani 'aya

Stanza I (sung twice)

- A tsuḫ̄ tu(wu) qatwe djac w̄etaḫ̄qe Cankuqedi-yat̄xi
 gacu tet̄-dje 'in
 B dja ḫ̄at wuna tuwunik̄ tc̄in-naq yu he 'iyaha
 C 'a yeyu 'eyeya weyu 'awe 'ayu haya, 'ani 'aya

Stanza II (sung twice)

- A de yacnasgaḡ ya 'iḡutci, Kagwantani-yatxi tcas
'iyaqayyi,
B tēa 'acacat ya 'iḡutci xa heu yaha(na)
C 'a yeyu 'eyeya 'eyu, 'awe, 'ayu haya, 'ani 'aya

McAllester remarks that the beginning of the song resembles the beginning of 1954, 5-1-A; B. A. Jack's Song for Mount Saint Elias. The initial octave jump is a stylistic feature common to many of these songs. The structure is obvious.

Blind Dave Dick's Deathbed Song for Kagwantan-Children

1954, 3-1-E; recorded by Emma Ellis on March 21.

This song was composed ("dreamed") by Dave Dick, when he was an old man, supposedly on his deathbed. It is addressed to his young wife, who must have been the daughter of a Kagwantan man. It was recorded by Emma Ellis, Kagwantan, to console me for the fright caused when the space heater nearly set my house on fire. As the namesake of Mrs. Katy Dixon Issac, I am considered to be the child of Gaḡyix-Kagwantan.

The song was introduced in Tlingit: "It's Qacdjaq's song" (Qacdjaq daciyi 'aya). With Stanza I (sung twice), Refrain, and Stanza II (sung twice), the song lasts 2:15 minutes, and the recording ends with a few words in conclusion. The pitch (probably due to faulty electric current) fluctuates during the recording.

The words on the tape were checked with a dictated version and free translation:

Stanza I (sung twice)

- A hac kande 'i djin—"Shake hands"
tēa hutēinyis xa—Just for the last time
tēa qa-qalis tca—Just -?-
B -di s-Kagwantani-yatxi—Kagwantan-children
[his wife]
'inaq xat nanani—For you, when I die,
'ax tu[wu] [keg]xisinik—"My mind will be sad."
C 'a ye yu 'a ye, 'a ye yu ha ye,
'a ye yu ha ye, 'a yay ha-ni 'aya

"Shake hands. I want to hold your hand before I die. I'm going to be sorry about you when I die."

Refrain

- A 'au 'e yu 'a 'e 'a yu 'iyu 'a 'a ye 'i ye han,
B 'a yu 'i ye ha-u ha, 'e ya ha ye ha 'a we yu 'a ye,

Hilda Dick's Song for Kagwantan-Children and Cankuqedi-Children

1954, 6-2-F; recorded by Mrs. Frank Dick on May 17.

The composer was the first Mrs. Frank Dick, Hilda, a Gaḡyix-Kagwantan woman named Nexinaḡ. She was said not to be able to sing well, and could learn a song only with great difficulty. Yet she composed this song by dreaming it. In her dream, Frank Italo

(Cankuqedi) was singing the song and playing the guitar at the same time. It is not clear for whom Frank Italo was supposed to have been singing, but it would have been someone in the opposite moiety from him and from the composer. Hilda Dick had this dream when she was rather a young woman. She died in 1934.

Maggie, Frank Italo's sister and Frank Dick's wife

- C 'a ye yu 'a ye 'a ye yu ha ye, 'a ye yu ha ye, 'a yay ha-ni 'ay-ya,

Stanza II (sung twice)

- A qatiyu wa'ε[tc]—(?) by you
[tfe] ckuxde qisagaḡ—Will [not] be called back (?),
Kagwantani-yatxi—Kagwantan-children.
B 'atc xayayi dat de—Because of that,
'uxawxixatca—I give up
tcus dade daḡaḡ—Crying about them.
C 'a ye yu 'a ye, 'a ye yu ha ye, 'a ye yu ha ye, 'a yay 'ani 'a-ya

"Even you, you are not going to take it back. That's why I give up to cry about my people [dead brothers and uncles]."

The meaning, I believe, is that not even Kagwantan-children, or the wife, can call the dead back to life again. Therefore, the composer gives up weeping for them.

The structure is simple, consisting of three phrases (A, B, and C) repeated for each stanza and for the refrain.

Minnie Johnson remembered a different version of the words for the first stanza, but forgot those for the second. It should be noted that, in her version, the wife is addressed as a child of Teqwedi:

tēu 'ix sa xani, 'inúq xat quḡana, Teqwedi-yatxi.
handé 'i djin hutēin-yis ná qa-la-dégu.

"Come here to me. Let me love you for the last time. I hate to leave you behind, Teqwedi-children . . . I'm going to die. Come here and let me love you for the last time."

at the time of the recording, herself suggested that she sing this song, and explained that it was a Haida Mouth Song. Frank Dick, who is Tʼuknaʼadi and son of Kagwantan, interpreted the song as addressed to himself. I do not know who was intended by the second stanza.

The song was introduced in Tlingit (45 seconds) and lasted 3 minutes. The words were dictated by the singer and explained by her husband. Later Helen Bremner checked my translation, but it is not very accurate. The song has a Refrain (sung twice), Stanza I (sung twice), Refrain, and Stanza II (sung twice). McAllester comments that it is one of the best examples of a song with steadily rising pitch (up 1½ tones by the end of the last stanza). The first and last phrases are both rather casual. It is very unusual to sing the refrain twice at the beginning.

Refrain (1st)

- A/ 'a he ya 'a 'e ni ha wa ya, 'a 'e ni ha,
 B 'e ye ha-u he ye he, 'u 'e ni ha ya 'e ya,
 C 'e ya he ye ye ne ha ya, 'e yay ha ni ha ya,

Refrain (repeated)

- A ya ha 'e ni ha wa ya, 'a 'e ni ha wa ya, 'a 'e ni ha ya
 B 'e ye ha-u he ye he, 'u 'e ni ha ya 'e ya,
 C 'e ya he ye ye he ha ya, 'e yay ha ni ha ya,

Stanza I (sung twice)

- A yas wa'ɛ 'i tuwu yex—You, your feelings, (like?)
 ['ayaxʔ]

yakanaceyena—"Nothing to help"

'i gutciyi—Your Wolf,

- B 'e-ni ha-u he ye ye,—'E-ni, etc.,
 Kagwantani-yatxi ya—Kagwantan-children.
 C 'e ya he ye ye ni ha ya,
 'e yay ha ni ha ya

"It's your own fault, Kagwantan-children, that your Wolf is having a hard time."

Refrain

As on the repeat.

Stanza II (sung twice)

- A yas wanawu qa yex—As if someone had died (?)
 tɛu yis 'ida yagax—Because, for you will weep
 yi gutci—Your Wolf,
 B 'e ni ha-u he ye ye,—'E-ni etc.
 Cankuqedi-yatxi ya—Cankuqedi-children
 C 'e ya he ye yen 'i ha ya,
 (me) 'a ni ha, ya

"As if it were because someone had died, your Wolf will weep for you, Cankuqedi-children."

The structure is:

Refrain: A/ B C
 A B C

Stanza I: A B C (repeated)

Refrain: A B C

Stanza II: A B C (repeated)

Emma Ellis' Mourning Song

1954, 3-1-F; recorded by Emma Ellis on May 11.

Emma Ellis, born at Dry Bay in 1896, is Kagwantan and the daughter of a Tʼuknaʼadi man. Her first husband was Dick Peterson, Tʼuknaʼadi and son of a Cankuqedi man. Her second husband was John Ellis, also Tʼuknaʼadi and son of a White man. She composed the first stanza in 1907 when her father, mother, and grandfather drowned, and she was only 11 years old. The second stanza was composed about 1915 after the death of her first husband, although it is addressed to Teqwedi-children. The third stanza was made up on the spot and addressed to FdeL as the namesake of Katy Dixon Isaac, and therefore daughter of a Ǿatyix-Kagwantan father.

The song is explained: "This song over here, I hear when I was 11 years old, after my mother drowned. That same night when we go around looking for somebody to help us, I hear it in the waves. . . . I hear it.

I don't want to hear that song. I try to forget that song. And next day I hear it again, that song. And for three days afterwards I hear it. Still I hear it. Then I sing it right in front of my aunt. And my aunt, my father's sister, I told her, 'What song I hear it? It's in my ear all the time.' [She said:] 'My goodness, that's your people sing it for you, so you can be happy about it.'

"This second one [stanza], after my husband died, you know, I sing it like that. It's just like my husband. I sing about my husband. . . . That's when my husband died—about one month after, I guess. When eleventh month, I always think about it, what he told me. That's the time I sing that song like that, about my husband."

The song is introduced in English: "I'm going to sing this song. When my father and grandfather drowned I heard it through the waves. That's the one I'm going to sing it."

It has a Refrain, Stanza I (sung twice), Stanza II

(sung twice), Refrain, Stanza III (sung twice), and ends with the Refrain, as McAllester comments, exhibiting a "most elaborate refrain and stanza pattern." It lasts 3:57 minutes. The pitch falls a half-tone.

The words were dictated and explained by the composer, and checked against the tape. None of the vocables was included in the dictation. Such syllables or variations that appear in the stanzas are rendered below in parentheses; meaningful words or syllables that were dictated but not sung are given in brackets [].

Refrain

- A he ye 'e hau 'e-ni ha-ya
 A 'e ye 'e hau 'e-ni ha-ya,
 B 'e yu 'e ya 'e-ye, 'a 'u he 'i
 C he-yay 'a na 'u he ye-ya, yay ha-ni 'ay-ya

Stanza I (sung twice)

- A hutcin yis 'at 'awliqen(a)—For the last time
 I'm looking at
 A 'ax 'ic-has 'ani (qu 'aya)—My fathers' land.
 B 'adusgr gutc yek^wqaga[x][e]—What Wolf will take
 pity [on me?]
 (yeu he 'i
 C 'i-yay 'a na 'u he ye-ya,
 yay ha-ni 'a-ya,)

Stanza II (sung twice)

- A tuwunik 'ax djit 'yati(ye)—Sorrow to my hands
 [to me] you gave,
 A Teqwedi-yatxi (qu 'a-ya)—Teqwedi-children,
 B 'ax da katin (yi yi) [yu] gudi—When you went
 away from me.
 (yeu 'i
 C 'i-yay 'a na 'u he ye-ya,
 yay ha-ni 'ay-ya)

Refrain

(As above.)

Stanza III (sung twice)

- A wasak^wce tlet yu yixwadjunk—Why is it I don't
 dream about you?
 (dja hu-xwadju-un)[on repeat]
 A Kagwantani-yatxi (xawe)—Kagwantan-children
 [i.e., FdeL].
 (qu 'a-ya)[on repeat]
 B qade dja (hixwaye djuni 'u he 'i)
 (xwa dja hiyixwa djuni-i)[on repeat]
 [qade dja t 'ix^wadjuniq]—It's all right if I don't
 dream of you.
 C 'i-yay 'a na 'u he ye ya, yay ha-ni 'ay-ya

Refrain

(A, A, B, as above.)

C/ 'e-yay 'a na 'u he ye [laughs]

Franklin's Deathbed Love Song for Teqwedi-Children

1954, 5-2-D; recorded by Maggie Harry on May 27.

The composer was Maggie Harry's father, a Yanyedi man, who made this song in 1892 for his wife, K^wackca and the daughter of a Teqwedi father. His daughter learned the song after her father's death, probably when it was sung at a potlatch in his memory. Although it was impossible to secure a translation of the words, this is obviously a love song addressed to Teqwedi-children, in which the composer says "good-by for the last time," as he is dying. For a similar theme, see Minnie Johnson's version of Blind Dave Dick's Deathbed Love Song (1954, 3-1-E; p. 1295).

The song is introduced in Tlingit, ending with the words in English: "He was dying when he sings that song."

The song itself, with Refrain, Stanza I (sung twice), Refrain, and Stanza II (sung twice), lasts 5:25 minutes. Maggie Harry had sung the song on a previous occasion (April 13), but not for recording, and then the words seemed to be somewhat different and the stanzas in reversed order.

Refrain

- A 'aw 'e-ye-ne ye yu yu-e ye ne ya-ya,
 B hau 'e-ye-ni-ye ya, yu 'e-ye ni yu ye yau 'e-ye-
 ye-ye,
 C yau 'e ne 'e-ye, yau 'e-ye-ye-ya,
 D yau 'e-ye hau 'e ni 'e-ye 'a-u 'a-ni 'e-ye-ye yau
 'e-ye-ye,
 X ye-ye 'a-ni 'a-ye-ya,

Stanza I (sung twice)

- A de 'ax tcide, de 'acandayiyi,—?-
 B 'ax tuwu, Teqwedi-yatxi yu 'e-ye,—My feel-
 ings, Teqwedi-children,
 C hutciyin yisa, good-bye—For the last time,
 good-bye
 D yu x^wadjana saqa—While I . . . ?
 'a^wu 'e-ni 'e-ye-ye yau 'e-ye-ye,
 X ye-ye 'a-ni 'a-e-ye,

Refrain

(With slight variations.)

Stanza II (sung twice)

- A 'aw 'e-ye ni ye
ya dja ɪdati ɣat—?-me
B han de na, Teqwedi-yatxi yu 'e—Teqwedi-
children,
C hutciyɪn yisa yidjina—For the last time, your hands
D nagaɬatlegu—Shake hands.
'e-ye 'a^wu 'e-ni 'e-ye u 'e
X/ ye-ye [omitted on repeat]

According to the singer, the vocables of the refrain were "just the humming."

The structure of the song is:

- Refrain: A B C D X
Stanza I: A B C D X
A B C D X/
Refrain: A B C D X
Stanza II: A B C D X/
A B C D

Dry Bay George's Song for Gɪnɛxqwan-Children

1954, 6-2-G; recorded by Mrs Frank Dick on May 17

Dry Bay George, Tɪ'uknaɣadi and the son of Qatan, a Kagwantan man, was known as Duksat'at, ɪngit-'ani-kina, and Qankida-'ic. He was the older brother of Dry Bay Chief George, and was therefore born before 1850. He died about 1880. drowned in Bering River. in the Controller Bay area. This song was composed for his wife, Mary or Qelke (1836-98), a ɣalyɪx Kagwantan woman. The song is similar to the love songs of T. Max Italo (1954, 5-1-G, p. 1302), and of Kitty Martin (1954, 5-1-B; p. 1309). McAllester also notes a melodic resemblance to Mrs. Chester Johnson's Song for Teqwedi-Children, etc. (1954, 5-1-I; p. 1307).

The singer is the daughter of the composer's brother, Dry Bay Chief George. She explained that this was a Haida Mouth Song, which I interpreted to refer particularly to the structure; Refrain, Stanza I (sung twice), Refrain, and Stanza II (sung twice). The song lasts 3:03 minutes. In the Tlingit introduction (20 seconds), explained by Helen Bremner, Mrs. Frank Dick says that she is going to sing the song composed by ɪngit-'ani-kina ('Above the World'), her father's brother (sani). because there was a boy drowned in the Situk River who was named after him (Conrad Edwards), and she feels sorry for him. Helen Bremner also checked the words which I had transcribed and helped me with the translation.

Refrain

- A he ye ha 'e ye, 'e ye ha 'e ye ye ha 'e ye, 'a 'e ni ya,
B 'e ye ha 'e ye, ye ha 'e ye ni ha na (or ya) 'e hi
ya 'a,
C 'e ye yu ha 'e ye he ya, 'a ya 'e he ya 'a 'e hyu 'e ye
X nu^m ha ni, 'a ya

Stanza I (sung twice)

- A ya [¹⁰] ɪngit 'ani 'anyanag^waɬ'a—The world is
rolling around
tsu yadaseq^wa—With our breath [or life].

- B qa- [or 'a] yayide ɣa wucadugaxi—Get ready,
have sympathy for one another,
'ayax siti—That's why.
C 'e ye yu ha 'e ye 'e ya, 'a na 'e he ya 'a 'e hyu 'e ye,
X nam [or yam] ha ni, 'a ya

"The world is rolling around with our breath [life], therefore let us pity one another."

Refrain

- (A, B, C as above.)
X yau ha-ni.

Stanza II (sung twice)

- A ya tɛx [tɛx?] wasiguwu—Very happy
'atɣasadjaɣa guɣsayati—It would make me,
Gɪnɛxqwan-yatxi—Gɪnɛxqwan-children, [his
wife],
B ['i] 'ani qaya ɣat dja—In front of [your] land
ɣat wunawu—If I died,
'at kuqacuq^w—I would smile.
C 'e ye yu ha 'e ye 'e ya, 'a na 'e he ya 'e 'e hyu 'e ye,
X ya ha-ni, 'aya ya
(yau ha-ni ha m) [on repeat at end].

"It would make me very happy if I should die in front of your land [or home], Gɪnɛxqwan-children; I would smile."

The structure of the song is:

- Refrain: A B C X [pitch rises ½ tone]
Stanza I: A B C X (repeated) [pitch up a whole
tone by end of the repeat]
Refrain: A B C X
Stanza II: A B C X (repeated) [pitch up 1½ tones
by C on the repeat]

¹⁰ Here the singer began the second stanza by mistake.

Dry Bay Chief George's Love Song to a Young Girl

1954, 7-1-C; recorded by Mrs. Chester Johnson on June 10.

Qawuša or Qušun (he was known by both names) was born at Dry Bay about 1850, the son of Qatan, a Kagwantan man. He was the chief of the T'uknaḡadi of Dry Bay, but died and was buried at Situk in 1916. He was the younger brother of Dry Bay George, who apparently never was chief. By one wife, Cḡansi, a Cankuqedi woman, he was father of Frank Italio (1870-1956) and Maggie, Mrs. Frank Dick (1897-1964); by her sister and co-wife, Tusdex, he was father of Sam George (1890-1947).

Dry Bay Chief George composed two T'uknaḡadi mourning songs, both probably for his potlatch at Dry Bay in 1909 (1952, 1-1-A; 1954, 2-1-G; pp. 1162-1164), as well as the potlatch 'Song for the Frog Screen' (1954, 2-2-A and 6-2-A; pp. 1164-1165). He also composed the guest's peace song about Kardeetoo, probably in 1910, but perhaps later (1954, 1-1-B; p. 1244).

The 'Love Song to a Young Girl' is unusual in that there is a refrain, and a single stanza (sung three times). There is no mention of sib-children, although the composer refers to himself as 'your Raven' and to the girl as a 'Wolf.' The text involves a play on words, since wudacan (wu-da-ca-na, as sung) means both 'the old man' (Qawuša himself), and 'old age.'

There is a short introduction in Tlingit (19 seconds); the song itself lasts 2:08 minutes. The words were translated by Helen Bremner and, as dictated, are:

wa'etc qu 'age yiqesaq wudacan—By you why is refused the old man?
 hisá 'ixande quqagut wudacan—Soon to you will come old age.

"You can't refuse old age. Some day it will come to you."

As sung, the words are:

Refrain

A 'e yu he na 'a yu he na,
 B 'e yu he na 'a yu he na 'e yau 'a ya,
 C 'a yau 'e yu he ha 'e-ni 'a-ya 'e,
 D ne 'au 'e ya, 'au 'e 'e ye 'a 'u-um,

Stanza (sung three times)

A wa'etc qu 'age yak- [or yu] -qisaa—By you why is refused
 B' wudacana hede gutca ya—The old man? That Wolf
 'i yeh 'atc 'isrti—Your Raven by it (carries??)
 C'+ 'aya liyisi xa 'ixande—Then soon (xa?) to you qaguta, wudacana—Will come old age.
 D' 'e ye ye 'a 'u 'e ye ya 'e ye
 E 'a ye yu hu ya, ya 'a-ni 'a-ya,

(On the second time:

D' 'e ye ye 'a 'u 'e ye ya ha 'u, 'e ye,
 E/ ya 'a-ni 'ay-ya,)

(On the third and last time:

D' 'u 'e huté!—["the end!"])

The structure is thus:

Refrain: A B C D
 Stanza (1): A B' C'+ D' E
 (2): A B' C'+ D' E
 (3): A B' C'+ D'/

Unrecorded Songs by Dry Bay Chief George

Dry Bay Chief George is said to have composed a sad song to Teqwedi-children, one that probably contains the words: "I hate to leave you, but come let me love you a little before I die" (cf. 1954, 3-1-E; p. 1295).

Another song was sung and the text dictated by Emma Ellis, but since no electric current was available, it was not recorded.

Stanza I

tsuyat tuwuník^w—Still (already?) sad
 genyax qatunènin—Easily -?-
 (niya aḡawe)—?-

djasa kinax qu'a—Just from above -?-
 yènatitc-de—Let it be!
 qa tuwuník^w—Sorrow
 (nigu -eye) [as sung]

Stanza II

tcaya wás 'ayá—But why is it
 dja xat nasnétc—Just I always
 tcu yayi wúdjùn—If again now dreaming
 Teqwedi-yatxi—Teqwedi-children
 P'ex 'aḡ tuwu—Very much my mind
 téu'e ('ac ?) 'unaxfite—Then is scarcely troubled.

Lituya Bay George's Song to the Bears

1954, 2-1-E; recorded by Mrs. Chester Johnson, Jenny White, and Charley White (drummer) on May 3.

Lituya Bay George, Ciyúk^w (1854-1926), was a man of the Raven *Ḷatka'ayi sib*, and the son of a Kagwantan man. He was the father of Esther, Mrs. Chester Johnson, and of Jenny, Mrs. Charley White.

This song was composed when he was out trapping and had burned his face badly when trying to light a fire in the stove with gasoline. When he was trying to come home he was chased by brown bears. In the song he addressed the bears as his 'fathers,' that is, as the totem animals of his father's sib, and also as *Ḷatka'ayi-children*. He doesn't care if they kill him.

There is a Tlingit introduction by Mrs. Chester Johnson (30 seconds); the song lasts 3:05 minutes. The dictated text is not very accurate and the translation is very free:

Stanza I

da 'atc 'ide xat lA'US—I don't care if you kill me,
tlenax wunex—All alone,
'ax 'ic-has cuk^wa—My fathers' ancestors.

Stanza II

tłaxánse ca 'idawuł—Hurry up, (I'm going to die),
Ḷatka'ayi-yatxi—Ḷatka'ayi-children,
tsu yuke 'isaxa 'axdji—It's very good to hear your
voice.

It is evident that a number of lines have been omitted from the dictated version. Unfortunately, an

exact transcription from the recorded tape cannot be made. The words seem to be:

Refrain

- A 'aha heyu 'ayaha 'a, 'eyehe heyiyaha
B ha, 'ayehe heyuha 'e 'e(i)yaha,
C ya 'ayeheyuhe, 'a 'eheyu 'aye,
D haye heyu'aye, hayu haya hu [or 'ani] 'aya,

Stanza I (sung twice)

- A daya 'atc 'ide xat lA'US
lenax wunex 'ax 'ic-has cuk^wa
B de 'ax yada xayadagut kadidat
C tsuyu 'ax yi (?) dja qux^{wi}-si-tce-ye [qux^{wistci}?] 'a ye
D 'aye heyu 'aye, hayu haya hani 'aya

Refrain

Stanza II (sung twice)

- A tle(ye) xantse kan [kan] can ('i ?)dawuł
Ḷatka'ayi-yatxi
B de(ye) yi xute dja yaxagut kadidat
C tsu yuke tsu yisixa 'atci-ye 'aye
D 'aye heyu 'aye, hayu haya hani 'aya

The structure is:

- Refrain: A B C D
Stanza I: A B C D (repeated)
Refrain: A B C D
Stanza II: A B C D (repeated)

Unrecorded Song by Skin Canoe George for Kagwantan-Children

Skin Canoe George, "Ki-ye-quat-kene," or *Ḷeyegat-qin* and Tawak-'ic (1855-1900), was a Teqwedi man, the son of Yakutat Chief Yaxodaqet, the K^wackqwan chief. He was also the chief assistant to the shaman, Tek-'ic.

This song, which unfortunately could not be recorded because no power was available, was first sung by the composer at a potlatch given by the Teqwedi. His nephew (a brother of Olaf Abraham) danced to this song in a headdress (caki'at), and the composer paid out money. This dance was staged as a relief from crying. Now it would be sung as a mourning song, for remembrance because the composer is dead. The text was dictated by Olaf Abraham, the composer's nephew, and also by Mrs. Frank Dick. It is a Haida Mouth Song.

Refrain

e....eni....ha...

Stanza I

tca waša xayaya
yu [or de] gutc 'ayude
nitc tutšigax-a
Teqwedi-yatxi
xande nisgax
yi xetx naqagax [or 'ixet qaqagax]

"Why is the Wolf crying about on the beach? Go to Teqwedi-children; they'll weep with you."

Stanza II

tca kawayik—Just aimlessly
...—? [See 1954, 1-2-C; p. 1293]
Kagwantani-yatxi—Kagwantan-children
...—?-
hande 'idjm—Give me your hand
kuq^wana—Before I die.

Frank Italo's Song for Kagwantan-Children

1952, 2-1-H and 2-2-A; recorded by Frank Italo and Minnie Johnson on July 30.

Frank Italo (1870-1956) was the CAnkuqedi son of the T'ukwaḡadi leader, Dry Bay Chief George. As originally composed, this song was for Kagwantan-children, in honor of his father, but the first stanza was changed (at the time of the recording?) to make it a love song for Teqwedi-children, of whom Minnie Johnson was one.

The song has a Refrain, Stanza I (sung twice), Refrain, Stanza II (sung only once, presumably because the singers broke off).

Frank Italo began to sing (2-1-H) before the tape recorder was turned on, so that the recording begins in the middle of Stanza I. The singing was interrupted after 1:35 minutes, and was resumed on the other side of the tape for another 2:35 minutes. The song was ended before the last phrase of Stanza II had been sung because Minnie Johnson interrupted with a joke. They both laughed but did not resume the singing. The music is followed by a recorded explanation in English by Minnie Johnson, although the text of the music was not dictated at the time.

The melody and the words, particularly the vocables in the refrain, vary in the several versions. The two versions of the refrain are written in parallel columns for comparison; what appears as the most probable version of the words is given, with variants in parentheses. Frank Italo tapped with his cane as if it were a drum.

Refrain

2-2-A

2-1-H

[Frank Italo breaks in with a snatch of the refrain]

-ay, 'i yay 'a 'ay,
[talks]

- | | | |
|---|--------------------------|------------------------------|
| A | 'ay 'i ya 'ay da 'ay-i-i | 'ay, 'i ya 'ay na 'ay ni hi |
| | ya ya ya ya, | ya, 'i ya, |
| B | 'ay yi ya ha na 'ay-ni- | 'ay ye-ya na dla 'ay-i |
| | i 'a-nya-ya, | ye-ya 'a, di ya ya, |
| C | 'ay-i 'i ya 'a na 'ay-i- | 'a-yi 'a na 'a ye 'i ya, 'ay |
| | yi, 'i-ya, 'i-yu 'a | na 'ay [clears throat] |
| | 'ay [clears throat] | |
| | 'a ya, mm, | |
| D | 'i ya ya ha-ni ya ya, | na ya, ha-ni yay, |

Stanza I (sung twice)

- A tciya kanaci detcu
cu-di-ya-yu
(ku)

- B dayu ditan-qan [¹¹]-About them to think
(has)
c-Teqweyedi-yatxi-yi-Teqwedi-children
(ya-yatxi-yi)
- C' 'ax kanaḡ datitc-Through me (?)
(dutitc)
qayi da-a yu ditanqe-?-about them to think
(ḡayi-a- yi dutayanqe)
'a wi-ni 'a
('awiyi ni 'a)
('a-yi ya han)
- D ya hani ya ya
('a yani ya ya, ay)

"It's as if I were beginning to get drunk, when I just think about Teqwedi-children. Sometimes when I think of Teqwedi-children, I go out of my mind. I don't know why."

Refrain

(As above.)

Stanza II (sung once each version)

- A' tca wasa ye detca 'a-Why is it, indeed,
ḡat dasnitc-uwi-I am always finished
(ka) (-e)
- B' tca dju 'itc 'i kadjunin-Just when I dream (of
(tcu-win) (-) you?),
Kagwantani-yatxi-Kagwantan-children,
(ya-yatxi)
- C' sas kaḡ nastitc-a-Because every time
[gaḡ]? (-sḡa)
'ax tuwu qu'a ya ya-My feelings are like that.
('a-ya 'a, 'ay [breaks off])
'u-we ye-ni 'a
- D ya [Frank Italo breaks off.]

"I'm just wondering why. Every time I dream of Kagwantan-children, it always ends with tears in my eyes. I just feel like crying."

The structure of the song seems to be:

- Refrain: A B C D¹² E
- Stanza I: A B' C' D E (repeated)
- Refrain: A B C D E
- Stanza II: A' B C' D/ [MJ sings a few notes more]

¹¹ Reel 2-1-H begins here.

¹² Clears throat.

T. Max Italo's Love Song to Tʰʉknaxadi-Children

1954, 5-1-G; recorded by Helen Bremner on April 30.

The composer, Kʷani (1874-1940) was the Tʰʉknaxadi son of a Teqwedi man. The song was addressed to his wife, Jean or Jane (1871-1945), a ǂaʎıx-Kagwantan woman and daughter of Dry Bay George, a Tʰʉknaxadi man. The song is recorded by the composer's daughter, who also dictated and translated the words. (They were again checked with the recording.) The song, consisting of two stanzas (each sung twice), lasts 2:32 minutes. Later the singer admitted that she was not familiar with the rule that the refrain introduces the stanzas. At the beginning of the repetition of the first stanza, she was joined by another woman, probably Louise Peterson, who sang along with her a third higher.

The words are:

Stanza I (sung twice)

- A tʎeyx de 'ituwu,—Stop ! your [hard] feelings,
Tʰʉknaxadi-yatxi,—Tʰʉknaxadi-children,
B 'ax hunxu-has 'itix-(xas),—In place of my [dead]
older brothers,
'iyexketuxdatan—You make me feel happy
C -tc(A) 'eni 'e 'a,—Always.
hu 'eyeha 'eya 'a 'aya ya

Stanza II (sung twice)

- A 'akʷce ɁgunaɁcic(a),—(Can ?) I thank you,
Tʰʉknaxadi-yatxi—Tʰʉknaxadi-children,

- B hutéinyis xawe,—Because for the last time,
'idjinxu Ɂatʰekʷ,—You shake hands [with me] (?)
C 'u 'eni 'eni 'ay,
ha 'e yeha 'eya, yahu 'aya

The first word of the second stanza ('akʷce) implies that a question was asked, although this was not indicated by the translation which was given by the singer.

Another informant who heard the recording said that the song was sung with different words (perhaps the same tune with words by a different composer):

Stanza I

tʎeyx de 'ituwu—Don't! change your mind,
Tʰʉknaxadi-yatxi—Tʰʉknaxadi-children.
'ax hunxu has 'itix—Instead of my older brothers,
'iyaxketuxdatantc.—You always make me happy.

(The composer was said to want to marry the wife of his older brother.)

Stanza II

'akʷce ɁgunaɁcic—(Perhaps) Thank you
'i'ituwu qu'a—For your feelings, because
Tʰʉknaxadi-yatxi—Tʰʉknaxadi-children
'i yeli-tin xawe 'ikʷqunawu—With your Raven you
will die.

"I'm very thankful that you will die with me, your Raven."

B. A. Jack's Love Song for GıneɁqwan-Children

1954, 6-1-C; recorded by Jenny Jack and Sarah Williams on May 10.

The composer, Wašix or QadaɁk (1860-1949), was a Kʷackqwan man, the son of a Teqwedi father. He had already been married to his first wife about 20 years when he composed this song, presumably dedicated to her. He made it when he was on a sea otter hunting trip to Icy Bay and was very lonesome. Before he died, he gave the song to his clanswoman, Sarah Williams. Jenny Jack who sang with her and beat the drum is also a Teqwedi woman, and the composer's second wife.

The song is supposed to have three stanzas, but the singers could not remember the words to the third and it was omitted. The text (that is, the most important words) was dictated and a free translation was given by Sarah Williams. The latter ended the song with a short Tlingit conclusion. The song itself, with Refrain, Stanza I (sung twice), Refrain, and Stanza II (sung twice), lasts 3 minutes.

The words, as dictated, were:

Stanza I

qasdji 'i yu kasa 'ingi 'inawu
c-GıneɁqwanı-yatxi
tcayaɁ daya 'i 'in katanik

"It's as if someone made whiskey and gave it to him, but he doesn't want to drink. He just wants to hear GıneɁqwan's children, because he's so lonesome for them."

Stanza II

qadjix 'ackawudjixıt
tcaya 'ituwu
c-GıneɁqwan-yatxi
dja 'ackawucxidın

"It's as if someone marked it on the minds of GıneɁqwan's children, and after that they just wiped off the words."

As can be seen, the version as sung is very different from that dictated. The words are of the song are:

Refrain

- A 'a 'i ya 'a ya 'a 'i ya 'ay-ya,
 B 'a 'i ya ha ya 'a-ha 'i ya 'a ya
 C 'ay 'i ya 'a ya 'a ha 'i ya 'a hi 'ay-ya ('a ya,)
 X/ 'a 'a ya (s-sit) [the last in error]

Stanza I (sung twice)

- A qahaše detča yuqasa 'nge—(?) indeed (if) one carried
 A tčuyu 'i nawu c-Gmexqwan-yatxi—Even your whiskey, Gmexqwan-children,
 B tčaya si 'i 'in tše 'e tčus kanqataniga—(?) with you (?)
 C 'ay-i-ya 'a ya 'a ha 'i ya 'ay hi 'ay-ya 'a,
 X 'u 'a ya ha-ni 'ay-ya,

Refrain

- A 'ay ya 'ay ya, 'ay 'i ya 'ay-ya,
 B 'a 'i ya ha ya 'a ha 'i ya ha ya
 C 'ay 'i ya ha ya, 'a ha, hi ya 'ay hi 'a ya 'a,
 X 'u 'a ya ha-ni 'ay-ya,

Stanza II (sung twice)

- A qahadjix qa dja 'acka^wudjixita—(It is as if ?) one just drew on
 A tsuyu 'ituwu c-Gmexqani-yatxi—(?) your minds, Gmexqwan-children,
 B dja yac kat ya kat—Just then
 tča 'ackataxitxia—He just swept it [off].
 C 'ay-i yia ha ya, 'a ha, hi ya 'ay hi
 'ay-ya 'a,
 ('ay-ya 'a ha, *hutč 'A!*) [on repeat]—“*That's all!*”
 X 'u 'a ya ha-ni 'a-ya, [first time only]

McAllester comments that this is a “fine swinging song.” The tone system is basically a triad, with passing tones. The steady drumbeat is interrupted in Phrase C of the second stanza. The stanzas themselves represent expanded versions of the refrain melody, except that the final musical phrase, X, is omitted at the end of the song.

The structure is thus:

- | | | | | | |
|------------|---|---|---|----|--------------|
| Refrain: | A | B | C | X/ | |
| Stanza I: | A | A | B | C | X (repeated) |
| Refrain: | A | B | C | X | |
| Stanza II: | A | A | B | C | X |
| | A | A | B | C | |

B. A. Jack's Song for Mount Saint Elias

1954, 5-1-A; recorded by Mary Thomas on April 4.

This song was composed in 1931 at the time of the convention at Yakutat of the Alaska Native Brotherhood and Sisterhood. When people come to Yakutat, the singer explained, they always want to look at Mount Saint Elias, but it is usually covered by clouds. During the convention it was also cloudy; finally, however, the sky cleared, so everyone gathered to look at the mountain and B.A. Jack composed this song. In it he addresses a crest of his sib, the K^wackqwan. The singer also is K^wackca.

According to one informant there should be one stanza for the Sisterhood, and another (the first repeated?) for the Brotherhood, but the latter was not recorded.

The song was introduced in Tlingit (42 seconds); the two stanzas are each sung through twice, but there is no refrain. The song lasts (1:30 minutes). The text was dictated and translated at the time:

Stanza I (sung twice)

- A Southeast Alaski Siyistihood—Southeast Alaska Sisterhood

- B 'atuwu hke—Made it happy
 ya 'ax h^hk^w-has cayi—Yes, my grandfathers' mountain
 Waše-ta-ca—'Mountain-up-Icy-Bay'
 (Mount Saint Elias) [on repeat]
 C 'atc xawe 'e tšu 'ituwu sagu—By it thus also you are to be happy.
 X he 'ani 'ayu

Stanza II (sung twice)

- A djuwa wa'etc wucada^x—Just as if you were the one
 B tča celr'at—That opened
 ya hⁿigit 'ani—Yes, the world
 Waše-ta-ca—'Mountain-up-Icy-Bay'
 (Mount Saint Elias) [on repeat]
 C 'atc xawe 'e tšu 'ituwu sagu—By it thus also you are to be happy.
 X 'e 'ani 'aya
 X/ (he) [on repeat]

The structure of the song is simple:

- | | | | | |
|------------|---|---|---|-----------------------|
| Stanza I: | A | B | C | X (repeated) |
| Stanza II: | A | B | C | X |
| | A | B | C | X/ (on repeat at end) |

Jenny Jack's Lament for Kagwantan-Children

1954, 6-1-B; recorded by Jenny Jack on May 10.

The composer is a Teqwedi woman, born in 1903, the daughter of a K^wackqwan man. The song was composed to mourn the death of George Bremner, K^wackqwan, who drowned about 1940. He was the son of a Gałyix-Kagwantan father, and was the nephew of B. A. Jack, the composer's husband. This man, Qaxwuxitc, is the same one who is lamented in a song by Olaf Abraham (1954, 1-2-C; p. 1292).

It was unfortunately impossible to secure either a good dictated text of the words, or a translation. The words have therefore been transcribed from the tape, and the translation has not been checked with any informant. The singer used the drum, but omitted the usual Tlingit introduction. The song, with Refrain, Stanza I (sung twice), Refrain, and Stanza II (sung twice), lasts 3:15 minutes.

As sung, the words are:

Refrain

- A 'a he-ya 'a 'ay 'a 'e-i-ya 'a-ya, 'a,
 B 'e-i-ya 'a-yay-a, 'e i-ya 'yay 'a,
 C 'e-i-ya 'a-ya 'a 'e-i-ya 'a-ya 'a,
 D 'e-i-ya 'a, 'u 'a-ya ha-ni ya na,

Stanza I (sung twice)

- A deya 'ih 'ituwu,—(? subside?) your feelings,
 Kahagantahani-yatxiyi 'a—Kagwantan-children,
 B 'iyida tuwutc kuk^wqadjaqa 'a—By longing for
 you I will be killed.
 C 'e-i-ya 'a-ya 'a 'e-i-ya 'a-ya 'a 'a,
 D 'e-i-ya 'a; he-ya ha-ni ya ya
 ('u 'a-ya ha-ni 'a-ya) [on repeat]

Jimmy Jackson's Unhappy Love Song for Kagwantan-Children

1954, 7-2-G; recorded by Jenny Jack on May 27.

The composer was a K^wackqwan man (1861-1948), whom we have met as "Gums" (p. 194) or "Yeet-shwoo-doo-kook," but who was more properly named Tayixgałe and Kusax^wk^w-'ic. His father was Kagwantan.

This song was composed for a Teqwedi woman, Sophie, or Kanidi and Sanaç-tla, who was married to a K^wackqwan man, Yakutat Charley (1862-1920), Watsdal or Sisdjak^w-'ic, the younger brother of Yakutat Chief George. She was having an affair with her husband's nephew, Kuxitc, and her husband beat her. Jimmy Jackson was a cousin of the nephew, and Sophie confided in him. Jenny Jack who sings the song

I interpret the words to mean that Kagwantan-children (that is, the dead man) are implored to reduce their anger, or change their minds, and return from the dead, because the composer is dying through longing for them.

Refrain

- A 'e-i-ya 'a ha-yay 'a, 'e-i-ya 'a-ya-ha 'e 'i-ya 'a,
 yay 'a,
 B 'e-i-ya 'a yay 'a, 'e-i-ya ha yay 'a,
 C 'e-i-ya 'a ya 'a 'e-i-ya 'a yay-ya 'a-ha-ha
 D 'e i-ya uⁿ; ya ha-ni ya ya,

Stanza II (sung twice)

- A 'ax 'Anqahawu yax,—Like my God
 'ihih ya qawes xeyex q^wadagaxxa— ?-
 B Kagwantahani-yatxiyi ha—Kagwantan-children,
 C 'e-i-ya 'a ya 'a 'e-i-ya 'ay-yay-yay 'a
 D 'e 'i-ya 'a, n 'e yay ha-ni yay-ya
 ('e 'i-ya 'a t^{CAWE!}) [on repeat at end] [Ends
 with a laugh.]

(I believe that the meaning of this stanza is that the composer is praying to God for Kagwantan-children.)

As is not unusual, the song rises a half-tone during the first refrain, again on the repetition of Stanza I, and still again on the second refrain.

The structure of the melody is:

- Refrain: A B C D
 Stanza I: A B C D (repeated)
 Refrain: A B C D
 Stanza II: A B C D
 A B C D/

is the woman's cousin. It is impossible to date this composition, but it may have originated about 1900.

There is an introduction in Tlingit (28 seconds). The song with Refrain, Stanza I (sung twice), Refrain, Stanza II (sung twice), and a snatch of the Refrain for a conclusion, lasts 3:02 minutes.

Some words were dictated, but no accurate translation could be obtained:

Stanza I

- yidat 'ak^wce—(Right now, perhaps)
 lakatx qa yeli qunaqana—(With all the Ravens -?-)
 qeyagaw qunqana— ?-

"I wish I died right now with all the Ravens."

Stanza II

'axo 'axasigu—Among them, he makes me happy (?)
 c-Kagwantani-yatxi—Kagwantan-children,
 'axo 'ago 'axasigaxe—Among them (because of
 him ?), I weep.

“Some of Kagwantan-children make you happy
 [the lover], and some make you sad [the husband].”

As sung, the words are:

Refrain

A 'a-ya, 'a hi ya 'ai-ya 'a-ya, 'a-ya 'a-ya,
 B 'a-au 'e-ya ha 'ai-ya 'ai-hi ya 'a 'ay,
 C ya hu 'e-ye, ha-ni 'a-na

Stanza I (sung twice)

A ('axu)^[13] yidat 'ak^wce gi lakat qa yeliyi téa
 qunwunawu
 B téa ya da xawes téa t'e qunqanawu ya 'ay 'ey,
 C ya hu 'e ye, ha-ni 'a-na

Refrain

A 'a-ha 'e-ya 'a-ya ha 'i-ya hai-ya ha ya, 'a-ya 'a-ya,
 B 'a ya ha ya ha 'ai-ya 'ay hi ya 'a 'ay,
 C ya hu 'e ye, ha-ni 'a-ya,

Stanza II (sung twice)

A 'axu 'axawe téa 'axasiguyuwu da ya c-Kag-
 wantani-yatxi
 B 'axu 'axawes téa 'a xasigaxeya 'au, 'a-i
 C ya hu 'e-ye, ha-ni 'a-na

Refrain

A/ 'a-ha 'e-ya 'a-ya ha 'i-yu [breaks off]

For part of the song, Maggie Harry joined in softly,
 singing an octave higher.

The structure is:

Refrain: A B C
 Stanza I: A B C (repeated)
 Refrain: A B C
 Stanza II: A B C (repeated)
 Refrain: A/

McAllester comments that this reminds one of
 B. A. Jack's Song for Mount Saint Elias (1954, 5-1-A).

Jimmy Jackson's Sawmill Love Song

1954, 7-2-D; recorded by Maggie Harry (with drum),
 and Jenny Jack on May 27.

This song was composed in 1904 when Jimmy Jackson, Maggie Harry's uncle, was married to Susie, a Teqwedi woman named Six, who was a cousin of Jenny Jack. They were separated and he met his sister-in-law who told him: “Don't be sorry, don't feel bad, I'm going to be your girl friend.” The song was composed when he was working in the sawmill, cutting wood to make boxes for the cannery. It is said by the singers to be a pretty song, with a lively dance tune. It is supposed to sound like the saw, and is therefore called ‘Little Saw Mouth Song’ (xaca kat^{sk} xa ciyi). Unlike most love songs, it does not mention sib-children, and so became popular simply because it could be sung by anyone. It is a Haida Mouth song, with a refrain and two stanzas.

Maggie Harry introduced the song in Tlingit (22 seconds). A mistake was made when they began singing, so they started over, Maggie Harry taking the drum. The melody without words is sung first, then the first stanza twice, then the melody without words, and the second stanza twice. After the second repetition of the first stanza, Maggie Harry called out “t'uya!” to indicate that the refrain was to be sung. The song lasts 2:10 minutes.

The words as dictated are:

Stanza I

gega 'axu 'atc—?-
 tuwu katin yanalg^wat'—With kindness let someone roll
 [the world]
 'aga qatuwu keguxsagu—Because of it one will be
 happy.

“Let someone roll it [the world] with kindness—or,
 Let it roll around with kindness. It makes one happy.”

Stanza II

keł 'ade yequwen gağayiyé
 Goodby 'a 'ita gau
 cane sati

“Don't say goodbye, dear, waiting for the next
 time.” It was suggested that the last stanza was
 supposed to be spoken by the sister-in-law who was
 going to take her sister's place.

It is obvious that this transcription has a number of
 errors, even though we cannot rely on the accuracy of
 what could be transcribed from the tape:

Refrain (sung twice)

A 'ai yai 'ana 'ai ya 'a na 'ai ya 'a,
 B 'a ya 'ai 'a 'ai ya 'a 'a ya
 C 'a ye 'u 'e 'e ye-u 'e ya,
 D 'u 'a yai 'ani 'aya

¹³ Began Stanza II by mistake.

Stanza I (sung twice)

A dega 'axu 'atc tuwu ketin yanałg^wAli
 B 'aga qatuwu ckeguxsaguwu
 C+ 'a ye 'u 'e 'e ye 'u 'e ye
 D 'i 'a yai 'ani 'aya

Refrain (repeated)

Stanza II (sung twice)

A tlel [or lil?] 'ade xeyeqawun gaqayiyē goodby yina
 B 'a 'ida gau xa [or ta?] cane satiyi

C 'a ye 'u 'e 'e ye 'u 'e ya,
 D 'u 'a yai 'ani 'aya

The structure is:

Refrain: A B C D (repeated)
 Stanza I: A B C+ D (repeated)
 Refrain: A B C D
 Stanza II: A B C D (repeated)

McAllester writes: "Note the delightfully tricky rhythm in the C phrases. There is a good example in the song of the 'ani 'aya' ending formula (both musical and textual) in the D phrase."

Unrecorded Love (?) Song by Billy James

Billy James, Lixak 'Smells Good,' (1854-1919) was a Kagwantan man from Sitka, the son of Sitka Jack, T'uknaɁadi. This song was composed when he was "stuck" (storm bound?) on Kayak Island, and very lonely. Since it is addressed to Teqwedi-children, he was probably thinking of his wife, Jenny Abraham, KaɁuxet (died 1919), T'uknaca and the child of a Teqwedi man.

The words were dictated by Minnie Johnson.

Stanza I

tca dja Kayak sa—(I'm) right here on Kayak
 tuwunik^w de—Where sorrow struck(?).
 daq yeł sak^wce—What Raven

gutc yak^wqagaɁ—Will pity the Wolf?
 'ican 'asgi—Alas,
 'ax tuwu qu—I feel so sad.

Stanza II

qatqa sak^wce ges 'at—(There it is?)
 'anɁalɁentc—I look around (at it)
 'i 'ic-has 'ani—Your fathers' land,
 c-Teqwedi-yatxi—Teqwedi-children.
 yak^wqeqa'enin tcadja—Just towards dawn
 'aga[?] tsa 'axka—(Because of it?)
 wahucɁentc—I look around.
 'ax tuwu qu—I feel so sad.

The music for this song was not recorded.

Mrs. Chester Johnson's Lament for Her Husband

1954, 5-1-H; recorded by Mrs. Chester Johnson on
 April 29.

The composer, Esther, the daughter of Lituya Bay George and his wife Mary, Cankuqedi, was born in 1900. She was formerly married to Clarence Peterson (1890-1942), Skinya, a T'uknaɁadi man, and son of a Cankuqedi father. She is now married to Chester Johnson, Norwegian.

The song was composed when Clarence Peterson died (see Stanza I). I do not know the identity of the Teqwedi-child to whom reference is made in the second stanza. The introduction, in Tlingit, and the song (refrain, and two stanzas sung twice) last 2:26 minutes. The words were dictated by the composer; my transcription and translation were checked with John Ellis, and again with the tape. However, the words as sung (in parentheses), do not agree with those dictated. As usual, the vocables of the refrain and in the stanzas were omitted.

The words as sung are:

Refrain

A ha 'e 'a- 'uweyeha 'e 'a(u)we,
 B ha 'eya 'eyu he-ha 'eya, 'uweyeha 'e,
 C 'aweya 'eyeha 'e 'a(u)we (ya) 'aya hani 'aweya,

Stanza I (sung twice)

A detca tuwu łatsin—Indeed with a brave feeling
 ('akat ya Ɂakatuxłatin-a)—I am looking at
 B_s Cankuqedi-yatxi—Cankuqedi-children [the dead
 husband]
 ('ida yututan Ɂawes 'axka)—Thinking about
 you, thus, I
 C_s (ya 'uc Ɂentc-a, 'a he 'a-(u)he ya,)—Feel upset.
 ('aya hani 'aya)

For the last line the composer dictated what was obviously a line from the third stanza of another of her own songs (1954, 5-1-I):

'i gutci yis 'itułtsin—You refused ("were mean to")
 your Wolf.

Stanza II (sung twice)

- A tsu 'ixsaxani—Still loving you
t̄a xat kuq^wana(xa)—I will die.
B_s Teqwe(ye)di-yatxi—Teqwedi-children,
s-hande ('e) 'idjin—Give me your hand
(xawes) good-by—Thus good-by.

C_s ('a 'u 'eya, 'ahe 'auheya,
'a ya hani 'aya)

The structure of the song is:

Refrain: A B C
Stanza I: A B_s C_s (repeated)
Stanza II: A B_s C_s

Mrs. Chester Johnson's Lament for Teqwedi-Children, etc.

1954, 5-1-I; recorded by Mrs. Chester Johnson on April 29.

This song is unusual in having three stanzas (each sung twice) as well as an initial refrain. The whole song lasts 3:16 minutes. The words were dictated by the composer (omitting the vocables); my transcription was corrected and translated by John Ellis.

In the first stanza the composer sings to Teqwedi-children (Minnie Johnson), whom she leaves behind in Yakutat, when going to Juneau for an operation. In the second stanza, she refers to her friend, Maggie Harry, K^wackca and daughter of a Yanyedi man, whom she found in the hospital. Knowing that her friend was also to have an operation on the same day as herself, she was not afraid. The third stanza refers to her dead husband, Clarence Peterson (1890-1942) who is reproached for having died.

Refrain

- A 'eye 'uweye 'eyu 'eyuha, 'eyehu 'eyeya,
B 'u 'eyu 'eyeyu 'eyehu 'eya, 'eyehu 'eyeya,
C 'eyehu 'eyeya, ya 'ehani 'ayeya

Stanza I (sung twice)

- A t̄lex [t̄lax?] wuhtici,—Very lonesome it is
ye 'ey-ya-pleyn xa—This airplane
'inax 'awe,—From you now
B xan yakdaqin xawes—With me flying, thus
Teqwedi-yatxi 'eyehu 'eyaya—Teqwedi-children,
C 'eyehu 'eyeya, ya 'ehani 'ayeya

Stanza II (sung twice)

- A daq yaq^walcuqw xawes—Back [in the graveyard]
I'll be smiling, thus,
Yanyedi-yatxi-tin,—With Yanyedi-children
[Maggie Harry],
xat kuq^wanawu,—If I die
B 'ax tuwu xawes—My feelings, thus
keguxsagu (-wu, or xawes)—Will be happy.
'eyehu 'eyeya
C (as above)

Stanza III (sung twice)

- A 'ituhtsin xawes—You were strong-minded [i.e.,
mean, hard-hearted]
Cankuqedi-yatxi—Cankuqedi-children [her hus-
band],
'igutci-yis-a—For [to] your Wolf,
B 'ituhtsin 'a 'eyehu—You were hard-hearted [by
dying].
'eya, 'eyehu 'eyeya
(hut̄! on repeat)—*That's all!*
C (as above)

The structure is:

Refrain: A B C
Stanza I: A B C (repeated)
Stanza II: A B C (repeated)
Stanza III: A B C
A B

Mrs. Chester Johnson's Song for Teqwedi-Children and Norwegian-Children

1954, 2-1-I; recorded by Mrs. Chester Johnson on June 10.

There had been some rivalry between Mrs. Frank Dick and her friend, Mrs. Chester Johnson, over the singing and recording. The former was said to have been piqued because the latter had recorded so many songs to Teqwedi-children, so she, Mrs. Frank Dick, was going to compose one to Norwegian-children. However, Mrs. Chester Johnson made hers first. It was composed shortly before it was recorded.

The Norwegian-children are presumably those of Louise (K^wackca) and Ben Peterson; the Teqwedi-children are probably those of Louise's younger sister, Mary, and William Thomas. Although the composer's husband is Norwegian, she could not sing to his children, for they would be Cankuqedi like their mother.

The song lasts 1:44 minutes, and lacks a spoken introduction. There is a refrain and two stanzas (each sung twice). The text was dictated by the composer; the translation made by Helen Bremner. It will be

seen that the singer made a mistake in singing the words for the second stanza, substituting in the phrase C' the words from the first stanza (correcting this on the repetition).

The words (as corrected) are:

Refrain

- A 'ehi yaha 'e 'eya 'aha 'eya
 B 'eyayaha heya 'aya 'eya, (repeated)
 C 'eya 'a heya 'a 'a,
 D 'a 'a 'eya 'a,

Stanza I (sung twice)

- A yanax-a keya 'at 'eya,—From here or there they
 are coming,
 B Teqwedi-yatxi heya 'a 'aya,—Tewedi-children,
 B Norwegian-yatxi heya 'a 'aya,—Norwegian-
 children,

- C' hutexu-yax da'at-di heya 'a 'a,—Mixed together
 they come.
 D 'a 'a 'eya 'a,

Stanza II (sung twice)

- A tunax-qaya- duti-yin xa,—A mirror [inside-
 through one's-face to-see].
 B' 'iyuwusiti heya 'a 'aya,—I wish you were,
 B' Norwegian-yatxi heya 'aya,—Norwegian-child-
 dren.
 C/ yayu[ka] guxduti 'eya 'a 'a,—Before my face
 I will hold it up [And see myself!]
 D 'a 'a 'eya 'a *huté!*— . . . *that's all!*

The structure is:

- Refrain: A B B C D
 Stanza I: A B B C' D (repeated)
 Stanza II: A B' B' C' D
 A B' B' C/ D

Mrs. Chester Johnson's Song for Tcicqedi-Children

1954, 5-2-I; recorded by Mrs. Chester Johnson on
 June 10.

The tune is an old one, but the words had just recently been composed by the singer for FdeL, who is considered to be K^wackka and the daughter of a Tcicqedi man, like her namesake, Kuṡanguwutan, Mrs. Katy Dixon Isaac. The composer is Cankuqedi.

There is a refrain and a single stanza (sung twice), the song lasting only 55 seconds. The text was dictated by the composer, and the translation made by Helen Bremner. As is usual with such dictations, the refrain and some extra syllables in the stanza were omitted, but are here given in parentheses.

Refrain

- A 'aweya 'aweya,
 A/ 'aweya,
 B 'aweya 'aweya, 'ani na 'a,

Stanza (sung twice)

- A tē-gun yex (tca) kuq^wati,—Like a gold-rock
 [yax?]
 you will be
 A Tci(yi)cqedi-yatxi (ṡawes),—Tcicqedi-children
 (thus)
 B'+ deyi -kaṡ (-a),—For it
 [du?]
 gi' kuq^wateṡ—I will strike the cliff.
 ('a 'eya, 'ani 'a)

(Possibly the verb in the first line should be gaquti, not kuq^wati.)

ṡadaneṡ Johnstone's Love Song for Teqwedi-Children

1954, 1-1-E; recorded by Charley White (with drum)
 and Minnie Johnson on April 8.

The composer was a Teqwedi man (1843-88), the father of the two singers. This song was composed before 1885 for his two T^puknaṡadi wives, Cawatk and Qatcqaqet, aunt and mother of the singers. The women were the daughters of a Teqwedi man, Luṡoxo (see pp. 320-321).

Charley White introduced the song in Tlingit (36 seconds). As translated by John Ellis: "He used to

like it—drinking ('at dana), my father, ṡadaneṡ. Just the way he like it so much (tēa 'adé dutuwasigu wite), that's why about it he was singing (djeyu 'adatṡ cuklaciṡin). He sings about Teqwedi-children. Also very much he like it (tṡu qunaṡ dutuwasigu). That's the one I'm going to sing ('aya 'ayu kékaq^waci)."

The words, as dictated by John Ellis were:

Stanza I

- 'A kat kasaxa de—Pour it on it [in the glass],
 Teqwedi-yatxi—Tewedi-children,

datuwu qu-'aya—The longing for, so that
 tcaɫɫakət hasdu gutc—All of these Wolves
 djitc ganana—May drink it!
 tcaɫɫakət gutc—All of the Wolves,
 kan gacuwu—Let them be drunk!

Pour out the love for Teqwedī-children, so that all
 of these Wolves may drink. Let all the Wolves become
 drunk.

Stanza II

'A kət cuwuxixi—On it all gone
 nau yuxiyati [yex 'iyati ?]—The liquor, it is like.
 [Teqwedī-yatxi—omitted]—Teqwedī-children,
 'ax tɛa kanax cuwuxixi—I'm not satisfied when it is
 all gone.
 'ax tuwasigu—I want
 'i'n xət wunawu—To die with you.

It is as if the liquor were all gone, all gone before I
 was satisfied. I want to die with you.

As sung, the composition has two stanzas, each sung
 twice, but lacks a refrain, and the whole lasts 2:45
 minutes. At the end of the repetition of the first stanza,
 Charley White (as song leader) calls out "hede! hede!"
 presumably to indicate the beginning of the second
 stanza. At the end he calls "hutca!" (that's all).

The words as sung are:

Stanza I (sung twice)

A 'ak-at ka-saa-xa de
 B Teqwedī-yatxi

C da tuwu qu 'aya
 D tcaɫɫakət du gutc djitc gadanayi ya
 E 'aya tcaɫkat gutc kan gacuwu yeu 'eyu 'aha,
 F yeu 'ey ya 'ana ye te
 he (on repeat)
 X ye hani 'aya (This phrase omitted on repeat;
 hede! hede! is substituted.)

Stanza II (sung twice)

A 'A k-at cuwaxixi
 B nau yex 'iyati
 C Teqwedī-yatxi
 D 'ax tɛa 'ax cuwuxi-xi 'ax tuwasigu-wu
 E 'i 'i-yin xət wunawu yeu heye-u 'ana
 F yeu he 'iya 'ana yeu he ye
 X ye 'ani ya ha (on repeat: ye 'a hutca! ni)

Minnie Johnson sang an octave above her brother,
 except for one part near the end of the second stanza
 (² on score) where his voice rose an octave and they
 sang in unison.

McAllester comments: "The haunting resemblance
 of the start of this song to 'O Beautiful For Spacious
 Skies . . .' quickly vanishes, but the development in
 [phrase] B, and the meter, and the dragging tempo, all
 suggest strong European influence."

The structure is:

Stanza I: A B C D E F X (repeated)
 Stanza II: A B C D E F X (repeated)

Kitty Martin's Love Song for Tɫ'uknaɫadi-Children

1954, 5-1-B; recorded by Helen Bremner, Louise
 Peterson, and Mary Thomas on April 25.

Kitty Martin (1895–1920) was the daughter of Jim
 and Jenny Kardeetoo, and was therefore K^wackca and
 child of Teqwedī. She married Martin Abraham,
 Teqwedī, but was in love with the latter's nephew,
 Sheldon James, Sr. (1896–1955), the Teqwedī son of a
 Tɫ'uknaɫadi father. The latter was, however, already
 married, and she went to Juneau. We gather that the
 song was composed there. I do not know the K^wackqwan-
 child to whom the third verse was dedicated. Kitty
 Martin is said to have sung this song when she was
 dying. Helen Bremner led the singing, and was assisted
 by the two sisters of the composer.

The song consists of Stanza I (sung twice), Stanza
 II (sung once), and Stanza III (sung twice), but was
 sung without a refrain. The song lasted 2:03 minutes;
 there is a Tlingit conclusion (35 seconds) by Helen
 Bremner. The text was later dictated and explained by

Emma Ellis, but differs somewhat from the version on
 the tape. As sung, the words are:

Stanza I (sung twice)

A wanaqatiyitsa ya-ha 'i yeli—What will become
 of your Raven
 kawayix—In space [nowhere]
 B detɛa 'a tcuyinaq—Indeed, let go [dji-ya-naq]
 'uc Tɫ'uknaɫadi-yatxi—If, Tɫ'uknaɫadi-children?
 C tɫɛx 'i 'iti ɫtici—Very much she is longing for
 you.
 ye-u 'a 'e-ye 'i-ya 'am
 X wu 'a-ya 'a-ni 'a-ya,

The meaning seems to be: "What will become of
 your Raven, if you abandon her in space, Tɫ'uknaɫadi-
 children. She longs very much for you."

Stanza II (sung once)

A tɛu cuɫsati ye xawes—I am still waiting, thus,
 'iyuxatangi x^wa 'axa—To hear you talking,

- B c-Tʰʉknax̄ di-yatxi—Tʰʉknax̄adi-children,
keʹulʹsi kat de—It's not hard
- C wireless tunax̄ yux̄atange—Through the wire-
less to talk.
yu 'a 'e-ye 'i-ya 'an
- X wu 'a-ya 'a-ni 'a-ya

Stanza III (sung twice)

- A 'i 'iyide ye x̄awes—For you, thus,
'ax̄ tuwu wanik,—I feel sad,
c-Ginex̄qwanī-yatxi—Ginex̄qwan-children.

- B t̄l̄ex̄ dak^wet yax̄ sakce—Never-?-
ke 'ade citsiyix̄e—Do you want [citsix̄an ?]
- C 'i yeli tin wana—To die with your Raven.
yu-ha 'e-ye 'i-ya 'an
(-a) [at end]
- X yu 'a-ya 'a-ni 'a-ya, [Omitted on repeat]

The structure of the song is:

- Stanza I: A B C X (sung twice)
Stanza II: A B C X
Stanza III: A B C X
A B C

Natskik's Suicide Song

1952, 6-1-A; recorded by Minnie Johnson on
September 9.

This song was composed before 1884 by the singer's mother's mother's younger brother, Natskik, the Tʰʉknax̄adi man who built Boulder House on Johnson Slough, and was the father of Situk Jim (pp. 317, 321). When he was putting on his sealskin boots to go out to chop wood, he got into an argument with his Teq-wedi brother-in-law, Lkutke'ux^witc ('Never gets Lost'). He composed this song, wishing for his death, and left the house. This was the end of his life, for he chopped a tree down on himself.

The singer learned the song as a little girl, when her grandmother used to take her on her lap while she sang and wept for her dead brother. The song is now used by the Tʰʉknax̄adi as a mourning song at potlatches.

There is an introduction, mostly in Tlingit (3:24 minutes), and a conclusion, partly in English (5:04 minutes). The song itself has two stanzas and lasts 2:23 minutes. It was not possible to secure a transcription of the text. A free translation would be:

Stanza I

How I wish I were up among the ghosts among the Northern Lights. Because then I won't have to face that Wolf any more.

Stanza II

Your words, Wolf, are hurting me so badly. The words of the Wolf are enough to kill anyone.

It was impossible to fit the words as heard on the tape to this free translation, or to transcribe them accurately. Each stanza is sung twice; there is no refrain.

Stanza I (sung twice)

- A WASA('A)sgi 'at quq^wasni—How if I were (?)
B kina- he cehewedi gutca—Up above, those wolves
C 'ada xa le-nax̄dustintc-ayi—I not always-to-see
X 'a he- 'aⁿ
t̄l̄'e hedet—"to the beginning" (at end of repeat).

Stanza II (sung twice)

- A wani qa 'ey-wana qa-(yi)—?-
[q^wa]?
B de gutce xa-hat quq^wadjaq-a—The wolves me will kill
C wani qa t̄l̄e quq^wadjaq-ayi yi-(a)—?-
[yan 'iqa]?
X 'a he 'a

The structure of the song is:

- Stanza I: A B C X (repeated)
Stanza II: A B C X (repeated)

John Nishka's Love Song for Tʰʉknax̄adi-Children

1952, 3-1-A; recorded by Annie Johnson on August 13.

The song was composed by the singer's mother's brother, a K^wackqwan man named Nicga or Tanax̄aci. The song was composed when he was leaving Yakutat to go sea otter hunting off Icy Bay. It has since been sung at a potlatch by the K^wackqwan, perhaps as a mourning song in his memory, because Minnie Johnson

explained before the recording that "They spend a lot of money on the song when they sing it."

The song is preceded by a short introduction in Tlingit by the singer (55 seconds), and is followed by an explanation in English by Minnie Johnson. The song has two stanzas (1:15 minutes). No text was transcribed but the words mean:

Stanza I

Raise the flag of the feeling for Tʼʉknaxadi-children, so that all the Ravens will see it.

Stanza II

I hate to leave Yakutat and the Tʼʉknaxadi-children behind, I hate to see the mountains disappear behind me. That makes me feel sad.

When the tape is heard it becomes evident that Minnie Johnson reversed the order of the two stanzas in her explanations. The words of the song appear to be:

Refrain

- A ha 'e-ya ha-na,
 B 'a yi 'i 'i-yaw 'a ye hu 'a ye-ye,
 C 'e ye dji-ya 'an-a 'e-yi ye ya 'a
 D yay yu 'a 'e-ye 'e ya 'a 'e hu,
 E 'a he ye ya, 'a ye [clears throat] he-ya ha-ya,

Stanza I (sung once)

- A tcu 'axtu saniku—Just my feelings are sick [I just feel sad]
 B 'in de-i kudi 'ayi—?-
 'i 'ani cayi—Your land's mountains,

Clarence Peterson's Love Song for Tʼʉknaxadi-Children

1954, 1-2-F; recorded by Charley White (drumming) and Frank Dick on April 9.

The composer, Clarence Peterson (1890–1942), a Tʼʉknaxadi man named Skinya (or Skɛnya), was the son of a Cankuqedi father. He was once married to Violet James, the Teqwedi daughter of Ned James, a Tʼʉknaxadi man. She died some years ago, and Clarence Peterson then married Esther, a Cankuqedi woman who is now Mrs. Chester Johnson. This song was composed for his former wife, Violet.

Charley White introduced the song in Tlingit (30 seconds); the song itself lasts 3:05 minutes. The words to the two stanzas were dictated by the singers. My transcription was corrected and the translation supplied by John Ellis.

Stanza I

tlax yé 'aladzíyin—This is very hard,
 Tʼʉknaxadi-yatxi—Tʼʉknaxadi-children,
 l'ew xa djúngɛ—If I never dream.
 'ax tuwu yuke—I feel good
 'at xúdanayi—When I drink something.
 'ax tuwu kekuɣsagu—I will feel happy
 'at xúdanayi—When I drink something.

- C Tʼʉknaxadi-yatxi—Tʼʉknaxadi-children,
 'ade ɣaga [yuhude! yuhude!] (spoken)—About it, I (weep ?) [seems to be correcting a mistake]
 D dade ɣagaɣ nukte 'ahi—About it I always weep.
 E 'ehe ya ha he, yu 'a he
 [tɛuye! tɛuye!] (spoken)—[“Again! Again!”]
 F 'u haye-he 'ani 'aha ya

Stanza II (sung once)

- A dadi saɣiyíq de—(About it? [dade ?]) hoist ye!
 B Kocqi'kani-yatxi—Kucqi-qwani (?)—children's
 tuhu 'ayu de—Feelings, so that
 C tcaɬdakat du yeli—All their Ravens
 tɛa naqati—May see it.
 X hu! hu! hai ya he—Whoo! Whoo! hai etc.
 [yuu.ɬ! laughs]—[“That's it!”]

The old lady attempted to be a whole chorus, beating the drum for herself and calling out the words of the song leader. She misspoke herself in the first stanza, exclaiming what I interpret to be a correction of her mistake.

The structure of the song is:

- Refrain: A B C D E^[14]
 Stanza I: A B C^[15] D E^[16]F
 Stanza II: A B C X

Stanza II

tlɛx ci kat—In one song
 wucdaga—About each other
 yúɣetula'at—We will be talking,
 Tʼʉknaxadi-yatxi—Tʼʉknaxadi-children,
 'aga 'awe—And then,
 yahákagacéni—When we feel high,
 kéguɣsagu 'ak'ce—It will be fun, won't it?

The words as sung and heard on the tape were, however, somewhat different. There was a refrain, Stanza I sung twice, the refrain sung again (and repeated by mistake), and then Stanza II was sung twice, the second time ending abruptly before the final phrases.

Refrain

- A 'e ye 'u 'e ye 'a ye-i ya 'a 'a ye 'u 'e,
 (hu)

¹⁴ Interrupted by throat clearing.

¹⁵ Correction of mistake.

¹⁶ Song leader's cry.

B 'a ye-i ya 'aw 'e ye 'u 'e ye ye 'i ya 'aw 'a ha
(hu)
X 'i yu 'aw ya ha ya,
Y 'i ya 'aw 'a ye 'i 'i ya
Z ya ha ni 'a ya

Stanza I (sung twice)

A 'a ye 'u 'e ye tlaḡ ye 'aḷaticinde ['aḷadziyintel]?
B 'e ye 'i 'e yi T'uknaḡadi-yatḡi tca ləw ɣa djungu
ɣ^wagaxcuna-xictca 'a-
X -na kadjuni 'e ['anaḡ kadjuni]?
Y' 'i 'i ey 'a ye 'u 'a 'u 'a ye ye

Refrain (sung once, then again by mistake)

Stanza II (sung twice)

A tleḡ ci kat ḡwande [te?] wucda 'aga
(B) tca yuḡatula['a]di T'uknaḡadi-yatḡi-yi 'aga
ɣawe yahakagaceni ke-
(X) -guḡsagu-tcit [k^wcr?]'¹⁷i
Y 'i 'i 'en 'a ye 'u 'a ye ye
Z ya ha ni 'a ya

The structure of this song is, therefore;

Refrain: A B X Y Z
Stanza I: A B X Y' Z (sung twice)
Refrain: A B X Y Z (once, and again by
mistake)

Stanza II: A (B) (X) Y Z
A (B) (X)¹⁷. [Ends here]

Blind Sampson's and Ckinan's Song about the Tsimshian Word

1952, 3-1-C; recorded by Minnie Johnson and Annie
Johnson on August 13.

The melody for this song was probably composed by Blind Sampson (1866–1948), a K^wackqwan man, named Yánduḡtsfn, considered as an uncle of Annie Johnson, K^wackca (1875–1964). The words were set to it by Ckinan, a T'uknaḡadi man, son of ḡalyiḡ-Kagwantan, who died in the early 1900's, and who was an uncle to Minnie Johnson, T'uknaca (1884–1964). The song refers to how the use of the Tsimshian word, kinàu or ḡfnò (sung as kinayu) meaning 'enough,' averted a fight between the Tsimshian and Yakutat sea otter hunters near Icy Bay (pp. 284-286).

The song is preceded by the story narrated in Tlingit by Annie Johnson, with a few interruptions from Minnie Johnson (6:35 minutes). The song is sung by both, Annie Johnson taking the bass, and Minnie Johnson an octave higher (2:15 minutes). During the last 10 seconds both women are sobbing. After recorded thanks by FdeL, Minnie Johnson tells the story in English (10:50 minutes). The text to the song was not transcribed, but the general meaning of the words is:

"Grab hold of that 'kinàu,' so everybody can use it."

Annie Johnson led the singing and beat the drum. Minnie Johnson joined in a little later, and often carried the tune when the former was overcome by grief. She used the drum at first for occasional emphasis in the early part of the song; later on it fell on every other beat. The song begins with an introductory phrase (sung twice) which seems to take the place of the first two phrases of the stanza. There is only one stanza, sung twice (with minor variations in the words), but it is broken off when the women begin to wail. The words as heard on the tape are:

Refrain

A 'u 'e ye ni 'a 'a ya 'u 'e ya,
B 'u 'e ye ni 'a 'a ya 'u 'e ya,
C 'u-u 'e ye-e ni 'a 'a [¹⁸] — — — ya u 'e-ya
D 'u-u 'e ye-e ni 'a 'a ya 'u 'e ya,
E 'u 'e ye ye 'a mi yay ya,

Stanza I

A' tca da du wa qai du ḡeqayicat,—Just ? his word
take!
B' da qaik qa (ye) dji dja yin qa ti ya,
C' ki na yu wa 'iq 'a [¹⁹] — — — yu we ya,—"kinau"
[ax 'ik', 'ax 'ik!]'—["My brother!"]¹⁹
D 'u 'e ye (ye) ni 'a 'a yu 'e ye,
E 'u 'e ye he yu 'a hu, 'a ya,
[kat kudi hede] (spoken by AJ)—["Don't repeat(?)"]

Stanza (II)

A' tca da du waqayi du ḡeqayi cat de,
B' cta kat qa dji dja yin qadiyi,
C' kina-yu-wi qa [sob], 'awe — — — ya 'u 'e
D/ [ye 'awe sobs ou- ou-]

The structure of the song is unusual in that different musical phrases are sung for the refrain than for the words. Perhaps there would have been a second stanza if the singers had not been overcome by sobs.

As sung, the structure is:

Refrain: A B C D E
Stanza (1st): A' B' C' D E
(2d): A' B' C' D/ [breaks off with sobs]

¹⁷ Ends here on repeat.

¹⁸ Here, MJ sings an octave higher.

¹⁹ MJ sings an octave higher; AJ wails "my brother!"

Blind Sampson's Situk Train Love Song for Teqwedi-Children

1954, 2-1-D; recorded by Charley White (drumming), Jenny White, and Mrs. Chester Johnson on May 3.

This song was composed by Old Blind Sampson (1866-1948) for Jim Kardeetoo (1867-1937), Teqwedi. The latter sings about his sweetheart who is supposed to come out to his fish camp on the Situk train. This became a very popular song; all the fisherman used to sing it. Mrs. Chester Johnson said she had first heard it in 1911. The first version recorded (2-1-C) omitted the first stanza, so it was recorded again (D).

There is an introduction in Tlingit by Mrs. Chester Johnson (27 seconds); the song, with a refrain and two stanzas (sung twice), lasts 2:03 minutes.

The text was dictated on another occasion by Mrs. Frank Dick, but she was unable to furnish a translation. The dictated version is:

Stanza I

'iyaqayi tca xan—(If) your words already me
kawudunigi dax haya—Told me truly, (from - ?)
tcu tlak saxsitan
[tcu tlak sa'axsitan ?]—Already long ago maybe I
(would have) heated it (?)
tsu ya stin-ka—Again that steel car
tsu dja satlak saxsitan—Just then ? (I would have
heated it)?

(The meaning seems to be that she had promised to come out to Situk on the train, but did not do so.)

Stanza II

te [tle ?] yu-da can-tin—Then with (or to) that poor
thing

tca 'aq'alanik 'iyaqayi—Your words still tell (me).
Teqwedi-yatxi—Teqwedi-children,
xat xeyitani—If you speak to me
'ax tuwu 'at cuq'iyē—My feelings (will) smile.

As sung, the words seem to be:

Refrain

A 'iyaha, 'uwe 'iya 'a 'iyaha 'a
B 'uwe 'iyaha 'iya, 'u 'e 'iyaha 'iyaha 'eya
C 'u 'e 'aya hani, 'aya

Stanza I (sung twice)

A 'iyaqayi tca xan kadunigi daxawe,
B tcu tlak sax-si-tan tsu ya stin ka tsu dja tlak sax-
si-tan 'e ye,
C 'u 'e 'aya hani 'aya

Stanza II (sung twice)

A hu [or tle yu-] da can-tin, tca 'aq'alanik 'iyaqayi,
B Teqwedi-yatxi xat xeyitani 'ax tuwu 'at cuq'iyē,
C 'u 'e 'aya hani 'aya
[X at end] 'eye 'u wi!

The structure is:

Refrain: A B C

Stanza I: A B C (repeated)

Stanza II: A B C (repeated) X

Blind Sampson also composed the Peace Song for 'Dollar Deer,' although she was his own sib-sister (1954, 1-2-D), and also that for her opposite (p. 601). He composed a mourning song when John Nishka, K^wackqwan, was drowned sea otter hunting in 1896.

B. B. Williams' Song for Tl'uknaxadi-Children

1954, 3-1-G; recorded by Louise Peterson on May 16.

This song may have been composed at Sitka, although most informants ascribed it to Bear Bit Billy, Qankik-'ic (1862-1902), a K^wackqwan man. It was later sung at a potlatch in Fort House (about 1916), when his daughter-in-law, Fanny Martin Williams ("Fanny Billie," 1897-1920), was dying of tuberculosis. She was Cawatkitš, the K^wackqwan daughter of Martin Abraham, Teqwedi; her husband was B. B. Williams, Jr., Xadanek, a Teqwedi man. The recording was made by Fanny Williams' cousin, also K^wackca, so that a record might be made from it to be played at some future potlatch.

There is an introduction in Tlingit (32 seconds); the

song lasts 1:45 minutes. The refrain was sung at an uncomfortably high pitch; the two stanzas (each sung twice) were pitched lower. The words were dictated and a free translation was made by the singer and by Mrs. Frank Dick. In the transcription the refrain has been omitted.

As sung, the words are:

Stanza I (sung twice)

A tcałdakāt qayisgayisa—For all the new [young]
people
'anag'at—Is rolling around
[yanag'at] ?
łnigit 'ani—The world.

- B 'atc hił tlał qudaX—Therefore let us not
ctusxeniq—Love ourselves [too much].
[xaniq]?
'ehe 'a 'e 'i ya hay-ne
- C 'a he ya ya ha-ni hay-ya,

“The world is rolling around for all the young people, so let's not love our life too much, hold ourselves back from dying.”

Stanza II (sung twice)

- A yidat 'uc Tl'uknaXadi-yatxi—Now if Tl'uknaXadi-
children
'uc Iqustin 'ax tutina—If they were not alive,
[nuxtc]? I (always?) think,

- B 'a katya 'ax tuxdatantc kat—That's why I do
not die.
yeu he 'a 'i, 'e ya hay-nay
- C 'e he ye, ya ha-ni hay-ya,
('a he) [on repeat at end]

“If it wasn't for Tl'uknaXadi-children, if they're not alive—that's what I'm thinking of. That's why I never die.”

The structure of the song is:

Refrain:

Stanza I: A B C (repeated)

Stanza II: A B C

A B C/ (last phrase is not completed).

Sarah William's Song for a Dead Soldier

1954, 6-1-D (a); recorded by Sarah Williams on May 10.

The composer, a Kwackqwan woman (born 1910), is the widow of B. B. Williams, Jr., Teqwedi. The song was composed during World War II when a soldier whom she had known at Yakutat was transferred to the Aleutians. She did not hear from him again, and supposed he was dead. This song is quite unlike other Tlingit songs in style, and lacks a refrain. The single stanza is sung through only once. It is of interest in its full tonal range, and in exhibiting the typical swing

of rhythm. McAllester comments that it is “perhaps the only example of an informal little Tlingit song.”

The words were dictated by the composer and checked with the recording:

- A tčA was 'aya dja tux kwatuxanukw yayidat,
B detčA 'ax soldji [soldier] tuwu cak deya,
C 'ayax g^wastcaX yax yeł
hutč 'awe! (“That's all!”) laughs.


“Just like somebody saw him—and just my soldier—and maybe it's not him. Maybe just like my relations, Raven.”

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

♩ = 88

As sung

Stanza I

drum:  etc.

A B X

Stanza II

A' 
 'i 'i - qa 'an xa.....x xentc Tcicq^we---- - he - di ya - txi

C 
 tu^{wu} ka - tsin 'ax 'dji - t 'i - ya - ti - hi 'a ha hu we---- he

B  X
 'a ha ha hu we hu wa 'a - ha

Stanza II (repeated)

A' 
 'i 'i - qa 'an xa.....x xentc Tcicq^we---- - he - di ya - txi

C 
 tu^{wu} ka - tsin 'a-x dji - t 'i - ya ti - hi 'a ha ha we---- he

B  X
 'a ha 'a hu we 'u wa 'a ha

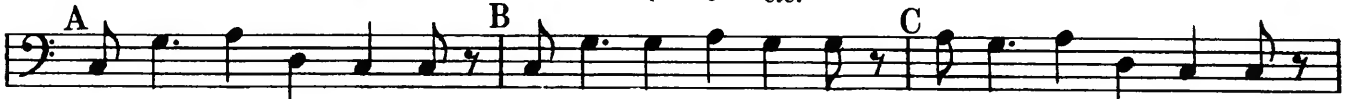
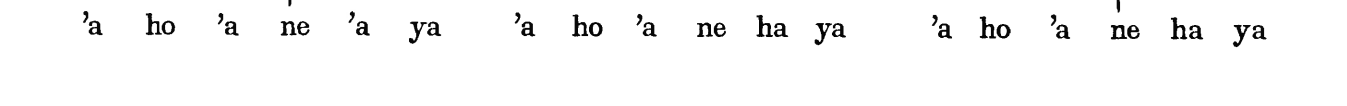
1954, 1-2-B Olaf Abraham's Wolf Call Love Song for Kagwantan-Children

♩ = 88

E-F (pitch rises)

Refrain

drum:  etc.

A  B  C
 'a ho 'a ne 'a ya 'a ho 'a ne ha ya 'a ho 'a ne ha ya

D E

'a ho 'a ne ha ya 'a ho 'a ho 'a ne ha ya

F G

ha ho ha ho ha ne 'a ya ha ho 'a---- ne ha ya
hede! [on repeat]

A B C

Stanza I: 'i-can 'asgi de-he 'a yex xa-yi-qa-ye-ye sKagwan-ta-ni ya-txi
Stanza II: tcawaś sa-ya de-he tca 'a 'i-tu-ti-ni---- sKagwan-ta-ni hayatxi

D E

djal qux ki-sa-gax kAt 'i gu-tci da-de 'i-ga-xa
de-tca 'i-da-tu-wu 'atc-yit ye xa-ya qa

F G

ha ho ha ho ha ne--- 'a ya ha ho 'a---- ne ha ya

Variations

Stanza II, both times

Stanza II, both times

ti.....ni 'atc yit ye xa-ya-qa

Stanza I, repeat; Stanza II, both times

Stanza II, end

ha - ya - txi 'a ho ya ya 'a ni 'a...

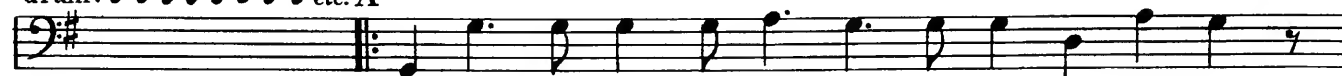
1954, 1-2-C Olaf Abraham's Song for Kagwantan-Children

♩=130

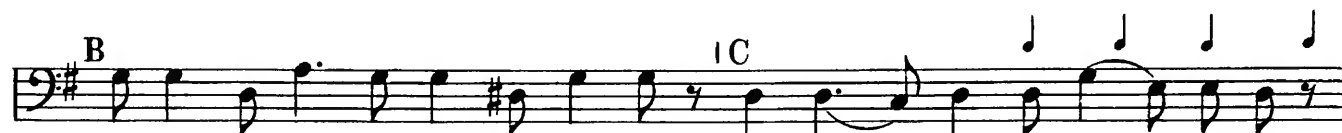
C

Stanza I (sung twice)

drum: ♩ ♩ ♩ ♩ ♩ ♩ ♩ etc. A



ka - wa - (a) - yik qa - dja ɣax nas hetc ka - dja - si



'i ɣu - tci Ka - gwan-tan - i yat - xi 'i da - ha tu - wu ya - u ha ni

'i yi ye-- ya^u ha ni 'e he 'e ya^u ha ni 'e he 'e ya^u ha nem m he ya 'a ni hay ya ya ----
'e he ha^u ha ya (on repeat)

Refrain

ha 'a ni 'e ye 'e ya^u 'a ni 'e ye ye ya^u 'a ni 'e heya - u ha ni 'e he ye-- ya - u ha ni 'e he ya - u ha ni m m
[e he]?

'a ya - u ha ni 'e he ho ha ya 'a ni ha ya---

Stanza II (sung twice)

A

tu - wu - (u)-ni xat ku- q^wa-dja -yaq daq yeł sak^w-ce ęu - utc

'a - yak -qa -ęax 'a---- ya ha ni he he ya - u ha ni 'e he
[keyuk^w]?

H

'e yaⁿ ha ni 'e he 'a he ya 'a ni ha ya-- 'a ni ha ya

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

Refrain

drum:

A

'a----- 'e - ya 'a - na 'a 'e - ya----- 'e----- ye----- etc.

A

'a----- 'e - ya 'a - na 'a 'e - ya----- 'e----- ye-----

A+

'a--- 'e - ya 'a - na 'a 'e - ya - ha 'e ye-- 'a--- he - ya 'a 'a hu wu-

X

'e - ye ha 'a 'e - ya 'a 'a - ya ha - ni 'a - ya

Stanza I (sung twice)

A


 qac - de 'an - qit - dax 'i 'An - qa - wu--- ya--- xa - was

A

 kuḡ--- ti - di - ta - ni Te - qwe - di yat - xi qu---- 'a-----

A+

 da-tḡ suḡ^wsa tsu t'ca ke - xi - wa - 'i tu - wu 'a--- 'e - ya 'a 'a 'e yau-

X

 'e - ye ha 'a 'e - ya 'a 'a - ya ha - ni 'a - ya

X

 'e - ya 'a [t'ek'de!] 'a ha ya 'a ya ha


Stanza II (sung twice)

A

 de - t'ca 'i - xa - ḡa - xi tu - dak na: - ka --- xix - tc qa - n
[xwan!]?]

A

 ya--- 'i----- ḡu - tci cTe - qwe - di yat - xi qu---- 'a-----

A+

 'a--- -ḡa 'i tu - wu yu 'aq^wa - djun - k'i ḡu - tci-- 'a-- 'e - ya 'a 'a 'e yau-
t'ca

X

'e - ye ha 'a 'e - ya ya ha - ni 'a - ya ha ha - ni 'ay

1954, 2-1-F Blind Dave Dick's Song for Canquedi-Children and Kagwantan-Children

♩ = 116
D¹

Refrain

A

'a^w 'e ya ha na 'a ye yu-(we) 'e ye ya-- 'a ya ha na 'a yu

B

'a wa yeu he ya ha na 'a yeu-- ha na yeu he yi ya ha

C

'a ye yi 'e--- ye-- ya' we yu' 'a we 'a ya ha ya 'a ni 'a ya-
Stanza I (sung twice)

A

tsux tu^{wu} qa twe djac we tax qe Ca-n-ku-qe - di yat-xi ga - cu tetl dje 'in

B

dja xat wu - na tu - wu - nik tcin - naq yu he 'i ya ha 'a ye yu

etc.

'e-- ye- ya- we yu 'a we 'a yu ha ya 'a ni 'a ya- 'a [tlekde!] 'a ya--
Stanza II (sung twice)

A

de yac nas gax ya 'i gu - tci Ka----gwan-ta - ni

yat-xi tcas 'i ya-qa-yi t'ca 'ac-ka-cat ya 'i gu-tci xa-- he-u ya ha(na)

'a ye yu 'e-- ye-ya-- 'e yu 'a we 'a yu haya 'a ni 'a ya--

ha ni 'a [speaks] 'a 'a ye yu xa-yu he--- ya ha ha na

¹ Pitchpipe one-half tone high.

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

$\text{♩} = 100$

As sung (pitch fluctuates)

Stanza I (sung twice)

hac k'ande 'i-djin t'ca hu-t'cinyis xa djau qa-qa-kis tca-di s-Ka-gwan-[t'ca]?

-ta-ni yatxi 'i-naq xat na-na---ni 'ax tu-[wuw][keq]xi-si-nik^w

'a ye-yu 'a ye 'a ye yu ha ye 'a ye yu ha ye 'a yay ha-ni 'a-ya

Refrain

'au 'e yu 'a 'e 'a yu 'i yu 'a 'a ye 'i ye han

B

'e--- ye ha - u he ye he 'u 'e---- ni--- ha-- ya-- 'e ya

C

'e ya he ye ye ne ha ya 'e yay ha ni ha ya
yau

Refrain (repeated)

A

ya-- ha 'e ni ha wa ya 'a 'e ni ha wa ya 'a 'e--- ni ha ya

B

'e---- ye ha - u he ye he 'u 'e---- ni-- ha-- ya-- 'e ya

C

'e ya he ye ye he ha ya 'e yay ha ni ha ya

Stanza I (sung twice)

A

yas wa 'e 'i tu - wu- yex ya-ka - nace - ye-na 'i gu.....tci - yi

B

'e----ni ha - u he ye ye Kag - wa - n - ta - ni-- ya----txi ya

C

'e ya he ye ye ni ha ya 'e yay ha ni ha ya

Refrain

A B C

ya

Stanza II (sung twice)

²A

yas- wa -na-wu qa----- yeḡ t̄cu cyis 'i da ya-ḡaḡ yi ḡu-----tci

B

'e--- ni ha - u he ye ye Can - ku----qe - di-- ya-t-xi ya

³C

'e ya he ye yen 'i ha ya (me) 'a ni ha ya

²

ye ni ha 'e 'a ni ha - m hut' 'awel

¹ Pitch up one-half tone.
² Pitch up a whole tone by now.
³ Pitch is now up one-and-one-half tones!

1954, 3-1-F Emma Ellis' Mourning Song

♩ = 92

As sung

Refrain

A A

he ye 'e--- hau-'e--- ni ha ya 'e ye 'e--- hau-'e--- ni ha ya

B



'e---- yu-- 'e----- ya 'e ye 'a 'u he---- 'i-----

C



he yay 'a na 'u he ye ya yay ha - ni 'ay - ya

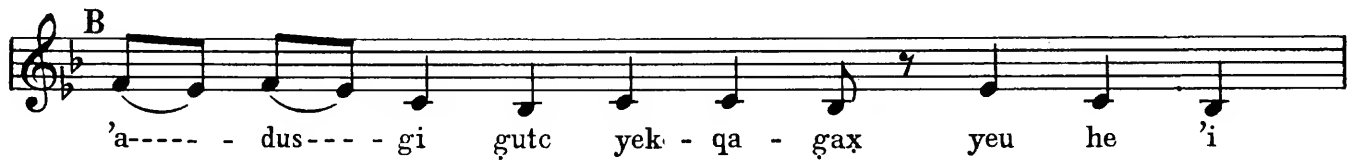
Stanza I (sung twice)

A



hu - t'cin - yis 'a - t awx - ki - qe - na 'ax 'ic ha - s 'a----ni - qu 'a - ya

B



'a----- - dus---- - gi gũtc yek - qa - gax yeu he 'i

C



'i yay 'a - na 'u he ye ya yay ha - ni 'ay - ya

Stanza II (sung twice)

A



tu - wu - nik 'ax - djit 'i - ya - ti - ye Teqwe - di - yat - xi - qu 'a - ya

B



'ax---- da---- kA - tin yi yi - gu - di yeu-- 'i

C



'i yay 'a na 'u he ye ya yay ha - ni 'ay - ya yau

Refrain (as above)

Stanza III (sung twice)

was - ak^wce -- keł [tkeł] yu - yi-xwa-djunk Kagwan-tan - ni-- yat - xi xa - we
dja - ku - xwa-dju-un yatxi qu 'aya

qa - -de dja ki-xwa-ye djuni'u he- 'i 'i yay 'ana 'u he ye ya yay ha-ni 'ay-ya¹

Ends with Refrain

Variations on repeat

'e yay 'ana 'u he yu [laughs] dji-yi-t 'i - ya - ti xwa dja ki(x) yixwadju-ni - - i

¹ By repeat, is down a half-tone, to end.

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

♩ = 72

A^b

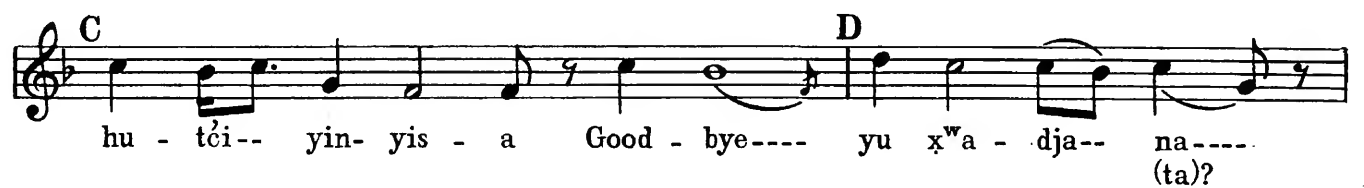
Refrain

'aw 'e - ye - ne ye---- yu yu - e ye---- ne---- ya - ya

hau- 'e - ye - ni - ye--- ya yu 'e - ye--- ni yu ye-- yau 'e - ye - ye - ye



Stanza I



Refrain

A


 'aw 'e - ye ni ye - ya yu - e ye---- ni---- ya - ya

B


 hau- 'e - ye ni ye--- ya yu 'e - ye--- ne ya 'e yau e ye - ye - ye

C D


 yau 'e----- ni 'e - ye yau 'e ye - ye - ya yau 'e - ye hau- 'e----

X


 ni 'e - ye 'a - u 'e - ni 'e ye--- yau 'e ye - ye 'a - ni 'a - e - ya

Stanza II

A


 'aw 'e - ye ni ye---- ya dja ki - da---- ti ɣa - t

B


 ha - n de----- na - na---- Te - qwe--- di yatxi yu 'e

C D


 hu - tci-- - yin- yis - á yi dji - na---- na - ga ka --- tke--

1 X/ 2 b


 -gu 'e - ye 'a^wu 'e - ni 'e - ye--- u 'e ye - ye - u 'e---- na----

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

♩ = 112

C - D#

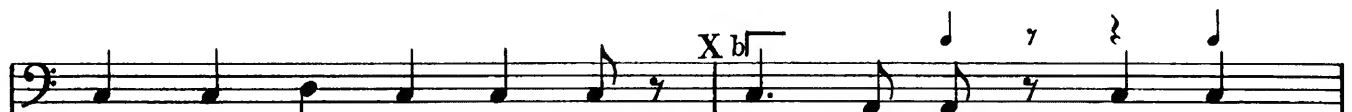
Refrain

drum:  etc.

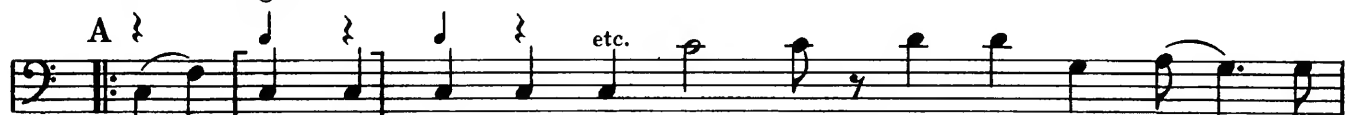
he ye ha 'e ye 'e ye ha 'e-- ye ye ha 'e ye 'a 'e ni ya

'e ye ha 'e--- ye ye ha 'e--- ye ni ha na 'e hi ya 'a
ya

'e ye yu ha 'e..... ye he ya 'a ya--- 'e he

ya 'a 'e hyu 'e ye nu^m ha ni 'a ya ¹

Stanza I sung twice

ya [l̃əx̃ wa]² ki - ni - git 'a - ni 'an - ya - na - g^{w̃}a - l̃at̃su ya da--- se - ye-- q^{w̃}a qa ya yi de--- x̃a wu ca -
[a]?

du - ɣax̃ - i 'a-yax̃ si - ti 'e ye yu ha 'e---- ye 'e ya

'a na-- 'e he ya 'a 'e hyu 'e ye nam ha ni 'a ya
yam

Refrain

Stanza II (sung twice)

ya tlex wa-si-gu-wu- 'atɣsa-djaɣa guɣ-sa---ya-ti Gín-ex-qwa-ni yAt-xi
[tɣax]

etc.
'a - ni---- qa ya ɣa-t dja ɣat wu - na - wu 'at ku-qa - cuq^w

'e ye yu ha 'e-- ye 'e ya 'a na- 'e he ya 'e 'e hyu 'e ye

Stanza I, variations on the repeat:

ya ha-ni 'a ya ya- yau ha-ni ha m yi de ɣa- wu-ca. yau ha-ni

¹ Up one-half tone by here.

² Starts Stanza II by mistake.

³ Up a whole tone by end of the repeat.

⁴ Up one-and-one-half tones by here on the repeat.

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

♩ = 96

Written *8va* higher than sung

Refrain

drum:  **A** **B**

'e yu he-- na 'a yu- he na 'e yu he- na 'a yu he- na--- 'e yau 'a ya

 **C** **D**

'a yau 'e yu- he- ha 'e-ni 'a-ya 'e ne 'au 'e ya 'au 'e 'e ye 'a 'u -um

Stanza (sung three times)

 **A** **B'** **a**

wa 'etc qu 'a-ge yak qis' - a - qa wu- da - ca-- -na he - de gu-- -tca
[yi]?

 **C' +**


ya 'i ye-ki 'atci si - ti 'a-ya ki---yi - si-- xa 'i-xan-de qa-gut - a
[atc'i-si - ti]?

 **D'** **1**

wu - da - ca - na 'e---- ye-- ye 'a 'u 'e ye ya-- 'e ye--

 **E** **2**

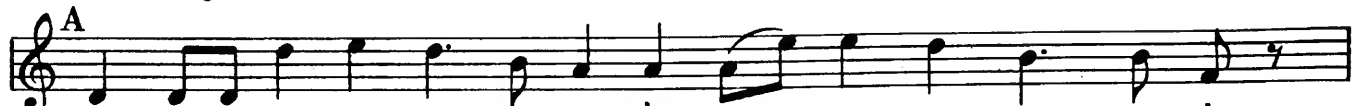
'a ye yu hu ya ya 'a-ni 'ay-ya 'u 'e ye ya ha 'u 'e ye

 **E/** **D/** **3** **a** on 1st & 2d repeats etc.

ya 'a - ni 'ay-ya 'u 'e hutél he-de gu- -tca ya 'i ye-ki 'u-toi


Stanza II (sung twice)

A




tle - ye xan tse kan can(i) da-wuŋ Xa - ya - t' - ka - 'a - yi yat - xi

B




de - ye yi xut - e dja ya-xa-gut ka-- di-dat tsu yuke tsu-- yi - si---

C



-xa 'axtci - ye 'a ye 'a ye he yu 'a ye ha yuha ya hani 'a ya-- 'a

D



1 2

1952, 2-2-A Frank Italo's Song for Kagwantan-Children (a)


♩=70

D Begins with snatch of Refrain



1 -ay 'i yay 'a 'ay [FI talks]

Refrain

drum  etc.

A



'ay 'i ya 'ay - da 'ay - i - i ya ya ya ya
[Minnie Johnson soon joins in singing]

B



'ay yi ya ha na 'ay - ni - i 'a - nya - ya 'ay - i 'i ya 'a na 'ay - i - yi

C



D



'i - ya 'i - yu 'a 'ay 2 'i ya mm 'i ya ha - ni ya ya

Stanza I (sung twice)

A B

tciya ka-na-ci de-tcu cu di ya-yu da-yu di-ta-n qan dTe-qwe-e-ye
has(on repeat)

2 C' 3

-di ya- -txi-yi 'ax ka-nax da tite qayi da-a yu di-tan- qe 'a wi - ni 'a

Variations on the repeat

D 1 2 3

ya hani ya ya -ka ya -ya tayan-qe wi - yi ni 'a

Refrain

A B C D

Stanza II

A

tca wa - sa ye de - tca 'a xat das nitc - uwi

B C'

tca tcuwin ka-dju-nin Kag-wan-ta-ni ya- -txi-yi sas kax - nas ti-tca 'ax
[gax]?

D 3

tu - wu qu 'a ya ya 'u-we ye - ni 'a ya

¹ Frank Itelio breaks in with a snatch of the Refrain.
² Clears throat.
³ FI breaks off and speaks, but MJ continues on two more notes.

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

♩=100

D

Begins in middle of Stanza I



[MJ is talking...] Teq-we-ye - di ya-ya - -txi -yi 'ax ka -nax da-titc



xa - yi da-yi di -tan yan-qu 'a - yi-ya han 'a ya--- -ni ya ya

Refrain



'ay 'i ya 'ay na 'ay ni hi ya 'i ya 'ay ye-ya na dla 'ay-i ye-ya 'a di ya ya

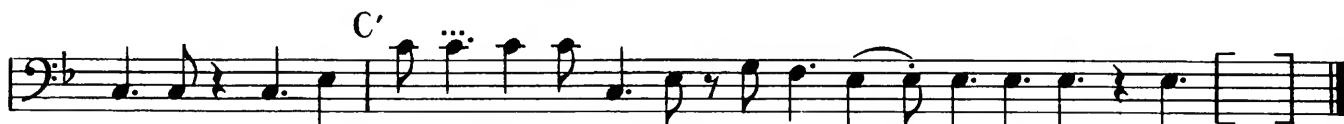


'a - yi 'a na 'ay ye 'i ya 'ay na 'ay clears throat na ya ha-ni yay

Stanza II



tca wa.-sa ye de-tca 'axat das ni-tce tca dju'itc'i ka-dju -nin Kag-wan-ta - ni

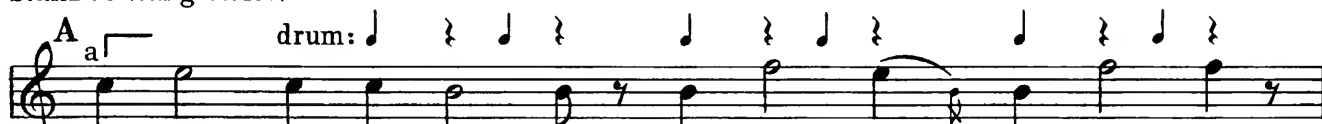

ya - ya - -txi -yi sas qai-ya x nas-titc-sxa 'ax tu- wu-qu 'a -ya 'a 'ay ¹
[kax]?¹ MJ interrupts with a joke; both laugh.

1954, 5-1-G T. Max Italo's Love Song for Tłuknaḡadi-Children

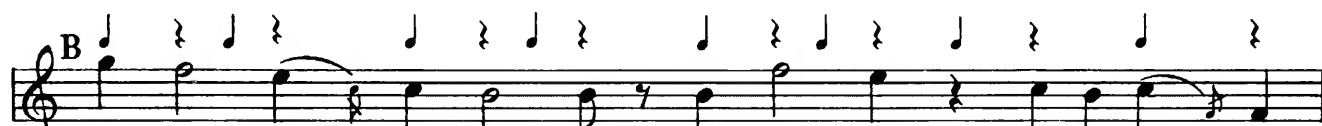
♩=76

D#-E


Stanza I (sung twice)

A  drum: 

tłe - yeḡ de 'i tu - wu Tłu - kna - ḡa ---- -di ya - txi

B 

'aḡ hun - ḡ[uh] as 'i tix - xas 'i - yeḡ - ke - -tu - x - -da ---- -tan-

C 

-tca 'e ni 'e ---- 'a hu 'e ---- ye ha 'e ya 'a 'a ya ya

Stanza II (sung twice)

A 

'ak^w - ce ḡgu - naḡ - tcic - a Tłu - kna - ḡa ---- -di ya -- -txi

B 

hu - tciṇ - yis --- ḡa - we 'i djiṇ ḡu - ḡa --- tle ---- -gu

C 

'u 'e ni 'e -- ni 'ay ha 'e ---- ye ha 'e ya hu 'a ya ye ha 'e

Variations on the repeat



tłe- hu 'e ---- ye ha 'e ya hu 'a ya ya

¹ From the beginning of the repeat of Stanza I, another woman's voice (Louise Peterson?) can be heard singing a third higher.

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

♩ = 88

G#-A#

Refrain

drum:

'a--- 'i ya 'a ya 'a--- etc. B
'i ya ay - ya 'a 'i ya ha ya 'a-ha 'i ya 'a ya

C etc. X/
'ay 'i ya 'a ya 'a ha 'i ya 'a hi 'ay - ya 'a ya [JJ calls out] 'a 'a ya (s-sit) [error]
Stanza I (sung twice)

A etc. A
qa - ha-se de-tca yu-- qa-sa 'in - ge tcu-yu 'i -na - wu cGi-nex-qwani yat-xi
[tse]?

B C
tca ya si--- 'i 'in-tse 'e tcus kan- -qa - ta - ni - ga 'ay - i - ya 'a ya

X etc. X
'a ha 'i ya 'ay hi ay - ya 'a u 'a ya hani 'ay - ya

Refrain

A B
'ay ya 'ay ya 'ay 'i ya 'ay - ya 'a 'i ya ha ya 'a ha 'i ya ha ya

C X etc.
'ay 'i ya ha ya 'a ha hi ya 'ay hi 'a ya 'a u 'a ya hani 'ay - ya
Stanza II (sung twice)

A etc. A
qa ha djix' qa dja 'ac ka'ud ji-xi - ta tsu-yu 'i tu - wu cGi-nex-qwani yat-xi

B

dja ya-c ka-tya kat tca. 'ac- ka-ta-xit-xa 'ay - i ya ha ya 'a ha hi ya 'ay hi

² **C**

'ay - ya 'a 'u 'a ya hani 'ay-ya 'ay-ya 'a ha huté 'al [laughter]

¹ Half-tone up.
² Up another half-tone.

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

♩=108

E
 Stanza I (sung twice)

A Southeast A-las-ki Si-yis-ti-yi hood **B** 'a tuwu kike ya 'ax k'ik' has ca yi Wa- 'se - ta-ca
 Mt. St. E-lias

C 'a tca we 'e t'ú 'i tu-wu sa-gu **X** he 'a - ni 'a - yu

Stanza II (sung twice)

A dju-wa wa 'etc wu- ca- dax **B** tca ce-ki 'at ya ki-ni-git 'a-ni Wa- 'se - ta-ca
 Mt. St. E-lias

C 'a tca we 'e t'ú 'i tu-wu sa-gu **X1** he 'a - ni 'a - ya he **X/1**
 on repeat at end

C

'e----- i - ya 'a ya--- 'a 'e---- -i - ya 'a yay - ya 'a-ha-ha

D

'e - i - ya uⁿ ya ha - ni ya ya

Stanza II (sung twice)

A (etc. on repeat)

'ax 'An-qa ha-wu-yax 'i - hi-hi ya qa-wes xe - yex q^wada---- gax-xa

B

Ka.....gwan-----ta - ha -ni----- yat - xi - yi ha

C

'e-----i ya 'a ya--- 'a 'e---- -i - ya 'ay - yay - yay 'a

D¹ ||²

'e 'i - ya 'a n 'e yay ha-ni yay-ya 'e 'i - ya 'a t'cavel [laughs]

¹ Up a half-tone.

² Up a half-tone on repeat.

³ Laughs slightly; clears throat.

⁴ Up a half-tone.

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

♩ = 65

F— Sung an octave lower than written here

Refrain


drum: 

'a - ya 'a..... hi ya 'ai - ya 'a - ya 'a - ya 'a - ya 'a - au-- 'e---




ye ha 'ai - ya 'ai - hi ya 'a 'ay ya hu 'e - ye ha-ni 'a - na

Stanza I (sung twice)

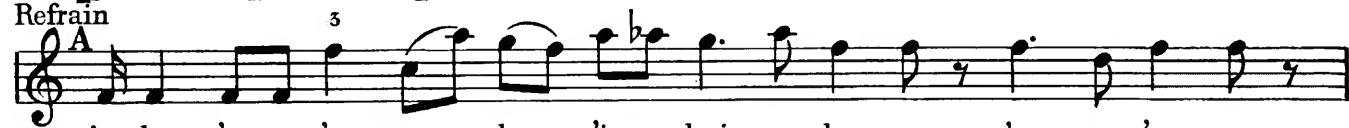


⁴[a-xu] yi-dat 'ak^w-ce gi ka - ka - t qa ye---- -ki - yi t'ca qunwu na-wu
[ka - katx]?



t'ca ya da-- xa - wes t'ca t'le qun-qa-na-wu ya 'ay 'ey ya hu 'e - ye ha-ni 'a - na
[qe - ya - ga?] [de?]

Refrain



'a - ha 'e - ya 'a - ya-- ha-- 'i - ya hai - ya ha ya 'a - ya 'a - ya



'a---- ya ha - ya ha 'ai - ya 'ay hi ya a 'ay ya hu 'e ye ha-ni 'a - ya

Stanza II (sung twice)



'a - xu 'a - xa - we-- t'ca 'a..... xa - si - gu - yu - wi



da ya c Kag-wan - ta - ni ya - t'xi 'a - xu 'a---- xa----wes t'ca 'a

Refrain

A B C D

A; halftone higher than before:

tʰeɬ [kiʔ] 'a - de xe - ye - qa - wun ɣa - qa(yiye) goodby yi - na - da

B C
'a 'i - da gau xa [ta?] ca - ne sa - ti - - yi 'a ye 'u - - 'e 'e ye 'u - - 'e ya

D
'u 'a yai 'a ni 'a ya - - - 'a yau 'a - - - -

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

♩ = 100

D - written 8va higher than sung

Refrain

A drum: ha 'e 'a - - - 'u we - ye ha 'e 'a - (u) we ha 'e ya 'e yu B

C
he - - - - ha 'e ya - - 'u we ye ha 'e 'a we ya e ye ha

'e 'a - (u) we (ya) 'a ya ha ni 'a we ya

Stanza I

de-t'ca tu-wu- Ya-tsin'a-ka-t ya xa-ka-tu-x-ya-ti-na Can-ku-qe-di yat-xi-'i-

-da yu-tu-tan xa-wes 'ax ka ya 'uc x'en-tca 'a he 'a-(u) he (ya) 'a ya ha ni 'a ya

Stanza II

tsu 'ix..... -sa - xa - ni t'ca xat ku - q'a - na xa

Te-qwe - (ye) - di yat - xi--- s-han-de 'e 'i -djin xa-wes good-by

'a 'u 'e ya 'a he 'a - u he ya 'a ya ha ni 'a ya 'a ni 'a

Variations on repeat:

det'ca. tu---- -wu yat - xi han- good-by 'a 'u 'e etc.

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

♩ = 104

D— *8va* lower than transcribed

Refrain

drum: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩



'e ye 'u we ye 'e yu 'e yu ha 'e ye hu-- 'e ye ya



'u-- 'e-- yu 'e ye yu-- 'e ye- hu 'e ya 'e ye- hu 'e ye ya



'e ye--- hu 'e ye ya ya 'e ha ni 'a ye ya

Stanza I (sung twice)

tłex wu-łi - ti - ci ye 'ey-ya pley - n ɣa 'i - na-----ɣ 'a- wè
[tłax]? ["air - plane"]

ɣan yak-da - qin ɣa-wes Te - qwe- -di ya - txi 'e ye-- hu 'e ye ya



'e ye--- hu--- 'e ye ya ya 'e ha ni 'a ye ya---

Stanza II (sung twice)

daq ya q^walcuqw ɣa-wes Yan-ye - di yat-xi - tin ɣat ku - q^wa - na - wu

B 
 'aḁ tu - wu - u xa-wes ke - guḁ- sa - gu wu 'e ye-- hu 'e ye ya
 xawes
 (on repeat)


C 
 'e ye--- hu--- 'e ye ya ya 'e ha ni 'a ye ya
 Stanza III (sung twice)



A 
 'i tu -li -tsin xa-wes Can-ku - qe - di yat - xi 'i gu -tei- yis - a



B  *al* *fine*
 'i -tu -li -tsin 'a--- 'e ye-- hu 'e ya 'e ye-- hu-- 'e ye ya

C  *al* *song ends here omitting C*
 'e ye- hu-'e ye ya ya 'e ha ni 'a ye ya ye (ya) *hutè!*

1954, 2-1-I Mrs. Chester Johnson's Song for Teqwedi-Children and Norwegian-Children

$\text{♩} = 144$
 As sung¹
 drum:  etc.

A  **B (sung twice)** 
 'e hi ya ha 'e 'e ya 'a ha 'e ya 'e ya ha he ya 'a ya 'e ya

C  **D** 
 'e ya 'a he ya 'a 'a 'a 'a 'e ya 'a

Stanza I (sung twice)

A (repeated) B (repeated)

ya-na-ḡa ke-ya 'a-t 'e ya Te-qwe-di yat-xi he ya 'a---- 'a ya
Nor-we-gian yat-xi (etc.)

C' D

huc ḡu yaḡ da 'at di he ya 'a 'a 'a 'a 'e ya 'a

Stanza II (sung twice)

A (repeated) B' (repeated)

tu-naḡ-qa - ya - du-ti - yin ḡa 'i-yu-wus-i-ti he ya 'a---- 'a ya
Norwegian yatxi (etc.)

C' D

huc ḡu yaḡ da 'at di he ya 'a 'a 'a 'a 'e ya 'a 'a

C/ (on the repeat) D (on repeat)

ya yu ḡuḡ du ti 'e ya 'a 'a 'a 'a 'e ya 'a huc! Nor we gian yat xi

¹ Pitchpipe one-half tone high.

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

$\text{♩} = 126$
D#
Refrain

A drum: A/

'a we ya 'a----- we ya----- 'a we ya-----

B

'a we ya 'a we ya----- 'a ni na 'a-----

Stanza (sung twice)

te--- gun yex tca ku-q^w a-ti Tci-yic-qe - di yat - xi--- xa-we

de - yi ka x - a gi^l ku-q^w a-tex^l 'a 'e ya---- 'a ni 'a.....

Variations on the repeat

te - ye gun ti..... xa - wes 'a huč!

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

$\text{♩} = 88$
 As sung
 Stanza I (sung twice)

drum:

'ak- at - ka-saa - xa de Teqwe - di yat-xi da-tu - wu qu - 'a - ya

tca^l da - kat du gutc djitc gada - na yi--- ya 'a - ya tca^l kat gutc ka n

ga - cu - wu ye - u 'e - ye - u 'a - na ye - u 'e - y ya 'a - na

ye..... te he [on repeat] ye ha - ni 'a ya [hede! hede!]¹

Stanza II (sung twice)

A B C D

'a kat cu-wa-xi-xi nau yex 'i-ya-ti Teqwe -di yat-xi 'axt'a kan 'ax cu-wu-xi - xi

E 2

'ax tu-was - i - gu -wu 'i 'i -yin xat wu - na - wu ye - u he - ye - u 'a - na

F X¹ 2

ye-u he 'i ya 'a-na ye-u he ye ye 'a-ni ya ya ye 'a³ ni

¹ CW speaks: *hede! hede!*

² Here, Charley White goes up an octave and sings in unison with Minnie Jonnson.

³ CW calls: *hutca!*

1954, 5-1-B Kitty Martin's Love Song for Tluknaḡadi-Children

♩=100
G

Stanza I (sung twice)

drum: etc.

A

wa - na - qa - ti - yit - sa ya - ha 'i..... yeḡ - i ka - wa - yiḡ

B C

de - t'a 'a tcu - yi - naq 'uc Tluk - na - ḡa - di - yat - xi tlex 'i 'i -

X

-ti ki - ti - ci ye-wu 'a 'e - ye 'i - ya 'a^m wu 'a - ya 'a ni 'a - ya

Stanza II (sung once)

A




t'cu cuᵗsa - ti ye ᵗa - wes 'i yu - ᵗa--- -tan - gi ᵗᵂa-- 'a - ᵗe

B



c-T'ᵗuk - na - ᵗa - di yat - ᵗi keᵗ 'uᵗ - ᵗi ka - t de wireless tu - na ᵗ yu - ᵗa -

X



-tan - ge yu 'a 'e - ye 'i - ya 'an yu 'a - ya 'a - ni 'a - ya

Stanza III (sung twice)

A




'i 'i - yi - de ye ᵗa - wes 'a - ᵗ tu - wu wa - nik c - Giᵗeᵗ - qwa - ni yat - ᵗi

B



tᵗeᵗ da - kᵂet yaᵗ sᵗk - ce ke'a - de ci - tsi - yi - ᵗe 'i yeᵗ - i tin wa - na

fine X *al fine*



yu-----ha 'e - ye 'i - ya 'an yu 'a - ya 'a - ni 'a - ya


1952, 6-1-A Natskik's Suicide Song

♩ = 60

F#

Stanza I

A



wa - sa ('a) sgi 'at qu - qᵂasni ki - na - he ce - he - we - di ᵗu - tc - a

C X
 'a - da--- - ɣa ɫe---- naɣ du stinc - a - yi---- 'a he---- 'aⁿ

Stanza I (repeated)

A B (3)
 wa-sa('a) sgi 'at quq^wasni ki - na- he ce - he - we - di ɣu - tc - a

C X
 'a da-- ɣa -ɫe--- naɣ du stinc - ay - yi - e 'a he-- 'aⁿ--- tɫe hede!
 [speaks]

Stanza II (sung twice)

A B
 wa-ni qa--- 'e-y-wa-na qa-(yi) de ɣu - tce ɣa - hat quq^wadjaq - a
 [yan iq^wa---]?

C X'
 wa-ni..... qa tɫe -- qu-q^wa-dja-q ayi-yi - a 'a he 'a

1952, 3-1-A John Nishka's Love Song for Tɫuknaɣadi-Children

♩ = 88

E♭ = C

Refrain

drum: { } { } { } { } { } { } { } { }
 A B
 ha 'e - ya ha - na 'a yi 'i 'i-yaw 'a - ye hu 'a ye ye

C
 'e ye---- dji - ya 'a - na 'e - yi ye - ya 'a.....


D E
 yay yu 'a 'e--- ye 'e-ya 'a 'e hu 'a he ya ya 'a ye ' he ya haya

Stanza I

A 
 tcu 'axtu sa - ni-----ku 'in - de - i ku - di 'ayi 'i 'a - ni ca - yi---

C 
 T'uk - na ---- - xa - di yatxi 'a----- de - xa ga ²

D  E 
 da-- de xa-ga - x nu-ktc'a hi 'e-he ya-ha he yu 'a - he ³

F 
 'u ha - ye - he 'a - ni 'a - ha ya

Stanza II

A  B 
 da - di sayi - yiqde Koc-qi - ^x - qa - ni yatxi tu - hu 'a - yu - de
 [qwani]?

C  X 
 tcaI-da - kat du yeki t'ca - na-qa-ti *Sva* hu! hu! hai-- yahe yuwa!

¹ Clears throat.

² Speaks: *yu hude! yu hude!*

³ Speaks: *tcuye! tcuye!*

1954, 1-2-F Clarence Peterson's Love Song for Tłuknaḡadi-Children


♩ = 92

Bb-C (pitch rises)

Refrain

A drum:  B etc.

'e ye 'u 'e ye 'a ye - i¹ ya 'a 'a ye 'u 'e 'a ye - i ya 'aw 'e--
hu

 X Y

ye 'u 'e ye-- ye 'iya 'aw 'a-- ha 'i yu 'aw ya ha ya 'i ya 'aw 'a ye
hu

Stanza I (sung twice)

 Z A

'i 'i ya² ya ha ni 'a ya-- 'e ye 'u 'e ye tɬax ye 'a ɬa-ti - cin - de
[dzi-yin - te]?

B  a

'e ye 'i 'e yi Tłuk³ tca ɬew ɬa djungu x^wa - ɬax - cu - na - xic - tca--

 X Y Z


'a-- na ka-dju-ni 'e 'i 'i ey 'a ye 'u 'a ye ye ya ha ni 'a ya--⁴
[naɬ]?

Stanza I (repeated)

 a

ye Tłu - k - na - ɬ - a - di ya - t xi tca---- ɬew ɬa djun-

Stanza II (sung twice)

A  (B)

tɬeɬ ci kat ɬwan de wuc-da - 'a--- ɬa tca yu - ɬa-tu-ɬa - di Tłuk-na-ɬa-di
[te]?

 (X)

yat - ɬi--- -yi 'a - ɬa ɬa - we ya - ha - ka - ɬa - ce - ni ke - ɬuɬ-sa -

-gu tcit 'i 'i 'i 'en 'a ye 'u 'a ye ye ya ha ni 'a ya--

Stanza II

'a - ga xa - we ya - ha - ka - ga - ce - ni ke - gux sa - gu - tcit No more [k'ci]?

¹ 3rd; FD tells CW of mistake.
² 'Agwa spoken on 1st and 2d; tuka spoken on 3rd.
³ Current jumps 1st time; see 2d.
⁴ Refrain sung twice, the second time by mistake; see¹.

1952, 3-1-C Blind Sampson's and Cknan's Song about the Tsimshian Word

♩ = 66
 Bb
 Refrain

'u 'e ye ni 'a 'a ya 'u 'e ya 'u 'e ye ni 'a 'a ya 'u 'e ya

'u---- 'e ye--- ni 'a 'a-----ya 'u 'e-----ya

'u---- 'e ye---- ni 'a 'a ya 'u 'e ya 'u 'e ye ye 'a ni yay ya

Stanza I (1st)

t'ea da du wa qai du x'eqa -yi cat da qaikqa ye djidja yin qa ti ya

³ *8va*to end of E.

ki - na - yu - wi 'iq ² 'a.....ya we ya

'u 'e ye (ye) ni 'a 'a yu 'e ye u 'e ye he yu 'a hu 'a ya
kut kudi hede! ⁴

Stanza II (2nd)

tca da du wa qayi du xeqayi cat de cta kat qa dji dja yin qa - di - yi

ki - na - yu - wi qa [sobs] 'a we--- ya 'u 'e ya 'u 'e ye awe!⁵

¹ MJ sings an octave higher than AJ to end of E.
² MJ sings an octave higher while AJ wails.
³ AJ wails: 'ax 'ik! 'ax 'ik!
⁴ AJ: kut kudi hede!
⁵ ye 'awe! etc.; exclamations of grief.

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

$\text{♩} = 88$
 D#
 Refrain

A drum: i ya ha u we i ya 'a i ya ha 'a etc.

B u we i ya ha i----- ya u 'e i ya ha

'i ya ha 'e ya 'u 'e 'a ya ha ni 'a ya

Stanza I (sung twice)

'i - ya - qa - yi tca xan ka - du - ni - gi da - xa - we [ye]?

tcu tlak sax-si-tan tsu-- ya stin-ka tsu dja tlak sax-si-tan 'e ye
["steel car"]

'u 'e 'a ya ha ni 'a ya 'a ya.....

Stanza II (sung twice)

hu da can tin tca 'a - q^wa-ya - ni-k i - ya - qa - yi
[le yu]?

Te-qwe - di yat - xi--- xat xe-yi-ta - ni 'ax tu - wu 'at-cu-q^wi-ye

'u 'e 'a ya ha ni 'a ya 'a ya-- 'e ye 'u wil tcu ye
on repeat a b

1954, 3-1-G B. B. Williams' Song for Tłuknaxadi-Children

♩ = 94

G#

Stanza I (sung twice)

drum: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ etc.

t'áaḵ - da - kat qa-yis - ga - yi - sa 'a - na - g^waḵ ka - t-ya ḵin-git 'a - ni
[yá]

'atc ḵiḵḵaḵ qu - daḵ ctus - xe - ni - q 'e - he 'a 'e
[xá] ?

'i ya hay - ne 'a he ya ya ha - ni hay - ya
'ay-

Stanza II (sung twice)

yi - da - t'uc- Tłu - kna-ḵa-di yatxi 'uc ḵqu - stin 'aḵ tu - ti - na
nu [xtc] ?

'a kat-ya 'aḵ tuḵ-da - tantc kat yeu he 'a 'i 'e ya hay-nay

'a he ye ya ha-ni hayya 'a he t'áaldakat qa-yis-ga-yi-sa-a
nay

Foreign and Miscellaneous Songs

This last group of songs contains some melodies that are difficult to place in any known category. There is the lament of the slave, a Haida love song, and three songs described as "drinking songs." The latter may have been suitable for singing by the guests as they feasted after a potlatch distribution.

In addition, mention was made of a drinking song composed by Old Fox of Teslin, Yukon Territory, the last of the Yanyedi song composers. His Tl'uknaxadi father at Sitka gave a potlatch in 1900, and this song was sung there by the Yanyedi guests from Taku, which strengthens the suggestion that all "drinking songs" were sung on such occasions.

There was also mentioned a love song, the words of which were: "I never believed the earth goes round. I thought it was still. Now because of that girl, the whole town is turning upside down." The phrase, "Haines Alaski" appears in the refrain.

Lament of the Slave

1954, 5-2-B; recorded by Minnie Johnson on April 7.

According to the singer, this song was composed by a male slave named Gucdutin ('Visible Dorsal Fin [of the Killerwhale]'), who belonged to her mother's father, a Teqwedi house chief named Łusxoχ. The latter died about 1900, perhaps earlier. The slave came from Victoria, but was purchased by his master in southeastern Alaska. He and two or three other slaves escaped in a canoe. Before he left Yakutat, he painted his face with a round red spot on each cheek because this was the mark of the Children of the Sun, the spirit that belonged to Tek-'ic, who was a member of his master's lineage. This face painting design now belongs to the Teqwedi, because Gucdutin was never ransomed.

The same song was recorded by Swanton (1909, Song 68, p. 406), although the two stanzas are transposed in the latter's version. When the words were read to Minnie Johnson, she was very much surprised that Swanton had heard the song in 1904, but accepted this as proof that the slave really did escape from Yakutat and was not drowned on the way south. (Swanton credits the song to a man of the Nanya'ayi, a Wolf Eagle sib of Wrangell, who almost drowned on a journey to Victoria.)

There is first an explanation in Tlingit (50 seconds); the song itself lasts 1:20 minutes; then follows a conclusion in Tlingit (45 seconds) and by one in English

(3:20 minutes). There had been a mistake in the first recording (5-2-A), so the second was made (5-2-B).

As is usual with Minnie Johnson's recordings, there is no refrain. Each stanza was sung twice. The words are as follows together with her translations:

Stanza I (sung twice)

- A 'icanqi yada Gucdutin-a ya, 'ana—Pity (that?)
Gucludutin,
B Mektori qinx q'asguq'ana—Near [before reach-
ing] Victoria he will die.
'iya 'ana, yeu he ye,
X ye 'ani ya 'eya,
(X/ ye 'ani ya *hedE!* ["To the beginning!" spoken] on
repeat)

Stanza II (sung twice)

- A yeł 'ani 'akyada,—Not Raven's town [Yakutat]
'adade xaxaxa—That I weep for,
B 'ax hilaK'-has 'ani—My grandfathers' town
dade tēa xaxaxa—Just for it I weep.
yeu he ye,
X ye 'ani ya ya
(X/ ya [speaks] on repeat at end).

"Poor Gucludutin. He will die before he reaches Victoria. It's not Raven's town that I weep for, but my grandfathers' town I weep for."

Haida Love Song

1954, 7-2-E; recorded by Maggie Harry and Jenny Jack (drumming), on May 27.

This song was learned and purchased from the Haida in 1900 by B. A. Jack, Jenny's husband, and by Tcāna'ic, a former husband of Maggie Harry, who was a man from southeastern Alaska. The song was acquired when the two men were fishing at Kasaan. The words are said to be in Haida, and Maggie Harry comments in the introduction, "It's pretty fast." The song would appear to have a refrain and a single stanza sung three times, and lasts for 2:10 minutes. The recording was made in answer to my questions about the style of Haida Mouth Songs. Lindi Li Mark has commented that this song, though known to be of foreign origin, is not distinguishable in musical style from Tlingit songs.

The words, as transcribed from the tape are:

Refrain

- A ha nau 'a-ya yau ha-nau 'a-yau 'e-ye,
 B 'a nau 'a-ya hau 'a-na 'a-yau 'e-ye,
 C 'a nau 'a-ya 'a-ya 'a-ya 'i
 D 'a na 'a-ya ya 'au 'a-na 'a-ya-au 'a-ye,
 E 'a na 'a-ya 'u 'a yay 'a-ni 'ay-ya,

Stanza (sung three times)

- A 'ade cktutadi dana kuwa tlu-ye,
 B ting^wan(l)can kina cuda kuwaya 'e-ye,
 C 'a det kuwa dena 'a cał guda ka ca
 D kina kuway ya 'au 'a-na'a-ya yau 'e-ye
 E 'a nau 'a-ya 'u 'a ya 'a-ni 'ay-ya

Tlingit Drinking Song

1952, 1-2-C; recorded by Minnie Johnson on July 4.

The composer of this song was not identified, but there is a hint that it might have been Frank Italio. It was introduced by a few words in Tlingit (20 seconds) by the singer, and was followed by a joke or raillery in Tlingit addressed to Jack Reed. (Since the singer and Jack Reed were both T^yukna^xadi, Minnie Johnson must have considered him a joking relative; yet, he seemed embarrassed.) The song has two stanzas, each sung twice, but no refrain, and lasts 1:08 minutes. The singer accompanied herself by using the head of Jack Reed's banjo as a drum, unfortunately without muffling the strings. The Tlingit text was not written at the time, but has been transcribed from the tape. A free translation was recorded after the song.

As sung, the words are:

Stanza I (sung twice)

- A gux^w kawa-cuwu-yex xanatitc—Like a slave who
 is drunk I always am
 B nau qa danegan katac—Liquor?- roll (?)
 [xa] [k^waldjux?]

- C tcu kat wuc-gunak^w-tcau—Just not together -?-
 'ani ye ya,
 D 'ani ye, 'u 'a ya 'ani 'a ya

"A fellow composed this song: 'Just like a slave is drunk. Nobody pays any attention to him. He just rolls around on the street. Nobody cares.' "

Stanza II (sung twice)

- A hat kawa-cucis xat 'unadjitc—(Me?) to-be-
 [xat]? drunk me she-always thinks
 B' 'ax gaKatšgu daqada—My little one -?-
 C tca kana hunde xat kanacuye—Just -?-give me
 [hande] to-get-drunk
 D 'a ye 'u 'a ya 'ani 'a
 ('a ye 'e ye 'ani 'au) [on repeat at end]

"The second words are: 'My little sister thinks I'm real drunk and knocked out, but I ain't. If you want to see me get drunk give me a quarter, and I'll get drunk some more.' "

The structure of the melody is:

- Stanza I (1st): A B C D
 (2d): A B C D
 Stanza II (1st): A B' C D
 (2d): A B' C D

Athabaskan Drinking Song with Tlingit Words

1954, 2-1-J; recorded by Mrs. Chester Johnson on June 10.

The words are in Tlingit because the song came from Klukshu on the upper Alek River, where the Southern

Tutchone can speak Tlingit. The singer first heard it as a girl in Dry Bay in 1914. It was given to the Cankuqedi by their Athabaskan trade partners (Gunana yaqawu).

There is no spoken introduction. The song, with refrain and two stanzas (sung twice), lasts 1:45 minutes. The text was later corrected and translated by Helen Bremner, although (as usual) the extra vocables and the refrain were not dictated. The words as sung are (extra syllables are in parentheses):

Refrain

A 'e ya 'e ya-e 'e ye
 B ya-e ya 'e ya-e 'i ye
 C ya 'e 'a 'e ya 'a 'i ye 'a 'e 'i ye,
 D 'a ha 'i ye ya,
 E , 'e 'e 'a 'e 'a 'e 'a, 'a

Stanza I (sung twice)

X 'a t̄ca gudes̄a—Where
 S -we yanigude,—Are you going?
 T di gutci yiwi ye 'a,—You Wolf
 U t̄ca hagu we hakanqa 'a—Come back! Let's get
 V -cu ha 'e 'i ye 'a 'e 'i ye—Drunk.
 D ya ha 'e 'e ya 'e ya,

Stanza II (repeated)

X 'a
 A' t̄ca waša x̄ayaqa 'a—What is he talking about

B' di yela 'e ya 'e 'i ya—The Raven?
 C tsa nau dade 'igax—Just for whiskey you cry,
 di yela—You Raven
 D' 'i ye ya 'a 'a 'i ye ya,
 E 'e ya 'on 'on 'e ya, 'a 'e, 'a
hut̄t̄!—That's all!

McAllester comments on the fact that this melody is "heavily syncopated, with double syncope as in the X phrase of Stanza I." It is also "surprising for the departure in Stanza I from the melodic pattern set up in the Refrain—all the more so since that pattern is strong in Stanza II. Hence my use of bizarre letters in Stanza I. Note that phrase E is missing in Stanza I. It is altogether a funny stanza. Note rise in pitch [of a half-tone on repeat]. The song seems to show great freedom in manipulation of the melody to accommodate the words."

I would suggest that the peculiar character of this song is due to the fact that the melody is Athabaskan, and that Tlingit words, in the typical pattern of Refrain, Stanza I (repeated), Stanza II (repeated), have been forced into this alien mold.

Southern Tutchone Drinking Song

1954, 2-1-K; recorded by Mrs. Chester Johnson on June 10.

Like the preceding song, this had been given to the Cankuqedi of Dry Bay by their Athabaskan tradepartners at Klukshu. Since the words were said to be in Southern Tutchone, no attempt was made at the time to secure the text. The singer said, however, that they refer to "John łagana—'hungry-for-whiskey John'" and that 'liquor' in Athabaskan is x̄a.n. It should be noted, however, that the Tlingit word (nau) is used in the song. I am not able to suggest a translation for the text, even though I suspect that it is in Tlingit.

There is no spoken introduction. The song consists of a refrain and a single stanza (sung twice), and lasts 50 seconds. The tune is lively. As transcribed from the tape, the words are:

Refrain

A 'a na 'i 'a na 'i ya na ya ti ya 'i
 B 'i ya 'i ya 'e na ti ya he, 'a 'e ya ha

Stanza (sung twice)

A 'a-ka-sa-ti nau łakanadi John 'ut̄can 'a yi
 B 'i ya 'e ya 'e na ti ya hi, 'a 'e ya ha,
 [at end]: 'e, 'a(n) qa!

To the People of Yakutat: Song for Ḡinex̄qwan-Children and T̄'uknax̄adi-Children

1954, 4-2-B; composed and recorded by Frederica de Laguna, May, 1954.

Yac̄i k̄ax̄'̄h̄ci yic̄i 'aya. łdak̄at K̄'ack̄qwan-yat̄xi qa T̄'uknax̄adi-yat̄xi qa T̄'uk̄'ax̄adi-yat̄xi dadax̄ 'aya, kax̄'̄h̄ci 'aya. Kuṣ̄anguwutan x̄á ciyi.

This song is for all K̄'ack̄qwan-children and T̄'uknax̄adi-children and T̄'uk̄'ax̄adi-children. It is Kuṣ̄anguwutan's song.

Whereas Yakutat birds are supposed to have learned

their songs from those of human beings, I have based my melody upon the song of the golden-crowned sparrow. I wish to acknowledge my indebtedness to John Ellis for his assistance with the words.

Refrain

A ha ya ha ya ya ha-ni ha-ya,
 B ha ya ha ha ya ha ya,
 C ye ya he, ha ya ha,
 D he ya ha ya ha ya,
 E ha ya ha ya ha ha ya ha,

1954, 7-2-E Haida Love Song

♩ = 104 - 126

G - 8va lower than transcribed

Refrain

drum: x x x x x x x etc.

A
ha nau 'a - ya yau ha - nau 'a - yau..... 'e - ye

B
'a nau 'a - ya..... hau 'a - na 'a - yau 'e - ye

C
'a nau 'a - ya..... 'a - ya 'a - ya..... 'i

D
'a na..... 'a - ya ya 'au 'a na 'a - ya - au 'e - ye

E
'a na 'a - ya 'u 'a yay 'a - ni 'ay - ya

Stanza (sung three times; by C on 3rd repeat, pitch is one half step higher)

A
'a - de cku - ta - di da - na ku - wa..... tlu ye

B
tin - g^wan can ki.....na cu - da ku - wa ya 'e - ye
[x]?

C
'a det ku - wa..... de - na 'a cał gu - da..... ka--- ca

ki - na..... ku-way ya 'au 'a - na 'a - ya yau 'e - ye
'a nau 'a - ya 'u 'a ya 'a - ni 'ay - ya 'ay - ya

1952, 1-2-C Tlingit Drinking Song

♩ = 104

F

Stanza I

drum: ♩ ♩ ♩ ♩ ♩ ♩ etc.

gux^w kawa cuwu - yex xana - tite nau qada - ne - ga - n qatna ka - tac

tcukat wucgunak^w tcau 'a-ni ye ya 'a-ni ye 'u 'a ya 'a ni 'a ya

Stanza II

xat kawa cucis xat 'u - na djite 'ax gak'ats'gu da - a qa - - da

t'a kana hunde xat kana cu-ye 'a ye 'u 'a ya 'a-ni 'a ye yu-u 'a ye 'a-ni 'au

1954, 2-1-J Athabaskan Drinking Song with Tlingit Words

♩ = 140

C
Refrain

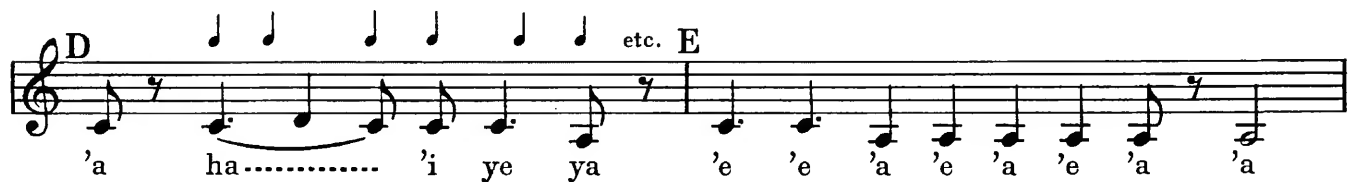
drum: 

A  B

'e ya 'e ya - e 'e ye---- ya - e ya 'e ya - e 'i ye

C 

ya 'e 'a 'e ya 'a 'i ye 'a 'e 'i ye

D  etc. E

'a ha..... 'i ye ya 'e 'e 'a 'e 'a 'e 'a 'a

Stanza I (sung twice)

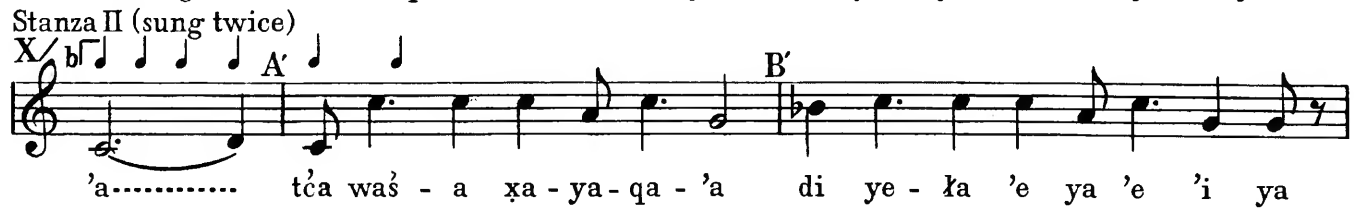
X  S T

'a t'ca gu - des - a - we ya-- ni-gu---de di gu - tci yi---wi ye 'a

U  V  etc. D

t'ca ha-gu(t) we ha-kan-qa-'a - cu ha 'e 'i ye 'a 'e 'i ye ya ha 'e 'e ya 'e ya

Stanza II (sung twice)

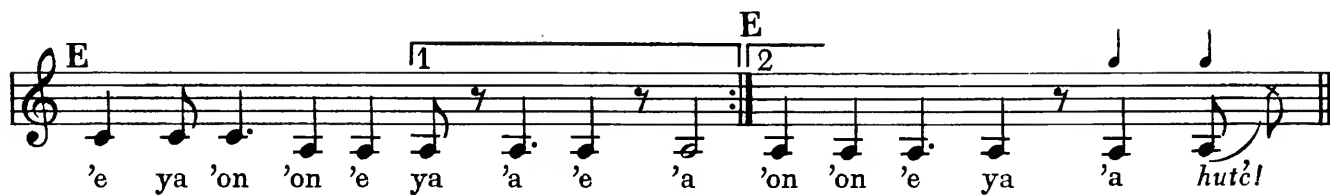
X  A' B'

'a..... t'ca waś - a xa - ya - qa - 'a di ye - ka 'e ya 'e 'i ya

C  c  D'  d 

tsa nau da - de 'i-gax di ye - ka-- 'i ye ya 'a 'a----- 'i ye ya

E



'e ya 'on 'on 'e ya 'a 'e 'a 'on 'on 'e ya 'a *hutél*

Variations on repeat:



'a..... téa gu - des - a 'a..... téa wa's- 'i ɣax 'a.....

¹ Half-tene higher on repeat.

1954, 2-1-K Southern Tutchone Drinking Song

♩ = 148

E

drum:

A



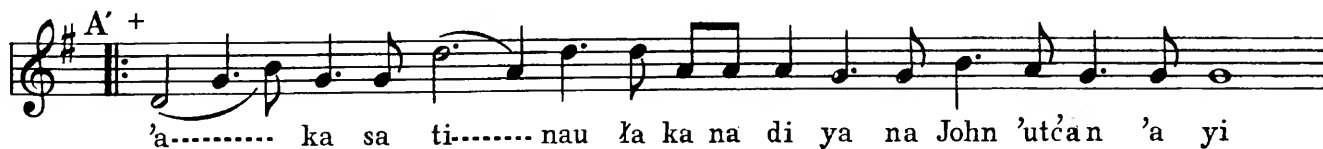
'a (na) 'i..... 'a na 'i ya na..... ya ti ya 'i

B



'i ya 'i ya 'e na ti ya he 'a 'e ya ha

A' +



'a..... ka sa ti..... nau ka ka na di ya na John 'ut'can 'a yi

B



'i ya 'e ya 'e na ti ya hi 'a 'e ya ha

a



'a 'e ya ha 'e 'a.....(n) qa!

1954, 4-2-B Frederica de Laguna's Song for GIneḡqwan-Children and Tšuknaḡadi-Children

♩ = 116

C#

Refrain

A drum: 

ha ya ha ya ya ya ha - ni ha - ya

B  etc. C

ha ya ha ha ya ha ya ye ya he ha ya ha

D E

he ya ha ya ha ya ha ya ha ya ha ha ya ha

F G

ha ya ha he ya hay ha ya he-- 'a-ni 'a-- ya ye- 'a-ni 'a-- -ye

Stanza I (sung twice)

A B

ha ya ha ya ye-- ye- ha-ni 'a - ya ka-wa-yik-de qukw^w-qa - ti - ne

C D E

'i - da - de tu-wu-nik c-Gi-nex-qwa-ni yat-x'i 'i-da tu-wutçat ku-q^wa-djaq

F G

Tša-ḡa-yik de tšuk' qukw^w-qa-tin 'e 'a-ni 'a -ya 'e--- 'a-ni 'a-- -ye

Stanza II (sung twice)

A

ha ya he ya he-- ha-- ye 'a-ni 'a-ya 'ax gu-tci na-qa-djun-ni

B

C

'ax tu-wu 'a-ki -ke c-Tluk-na-xa-di yat-xi

D

E

'u-wa ya ga-gan ku-gan-i 'i ye-ki tu-wu yi-si-gu

F

G

End

'e 'a-ni 'a-ye 'e 'a-ni 'a-ye haya haya he ye 'a-ni 'a-ya

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