BELLA COOLA INDIAN MUSIC:
a study of the interaction
between Northwest Coast
Indian musical structures
and their functional context.

by

ANTON FREDERIK KOLSTEE-B.Mus., University of British Columbia, 1974

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF MUSIC
in
THE FACULTY OF GRADUATE STUDIES
(Dept. of Music)
We accept this thesis as conforming
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

July, 1977

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Department of Music

The University of British Columbia
2075 Wesbrook Place
Vancouver, Canada
V6T 1W5

Date July 19, 1977
ABSTRACT

The thesis attempts to fill one of the many gaps in the research of Northwest Coast Indian musics by providing the first study of Bella Coola songs as they have been preserved on tape. The work is based on my own field recordings and notes, the wax cylinder recordings and contextual reconstructions of T.F. McIlwraith, tapes made by the B.C. Indian Language Project, by Mildred Valley Thornton, by Philip Davis, and by the Bella Coola themselves.

Part One of the study describes the ethnographic context of the songs. A discussion of the situations in which they were used, the performance organization (principal performers, instruments and so on) with which they were associated, and the two types of compositional processes employed to create them is included.

Part Two consists of an analysis of the music's structural characteristics. Modal and formal processes, drum rhythms, language-melody interactions, and style change (over a 51 year period) are examined. Dance, language, and histrionics played significant roles in determining certain of the music's attributes. The hierarchy of the music's structural characteristics was found to strongly reflect that of their functional categories.

Finally, Part Three provides 73 original transcriptions that encompass a broad spectrum of the Bella Coola ceremonial and non-ceremonial repertoires.
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ACKNOWLEDGMENTS

This study would not have been possible had I not had the good fortune of meeting and being assisted by the following persons. My sincerest thanks to Prof. David Aberle, Dept. of Anthropology and Sociology (U.B.C.), who indirectly initiated the study by introducing me to the problem of Bella-Coola cultural retentions, borrowings, and innovations. I am indebted also to Mr. James Wilson, former Executive Director of the B.C. Hydro and Power Authority, for giving me the opportunity to undertake a study of several non-metropolitan British Columbia musical communities during the summer of 1975, thereby allowing me to conduct my Bella Coola field work in August of the same year.

I would also like to acknowledge the assistance of Chief Ivan Tallio, Sandra Tallio, and the Band Council of Bella Coola. I am grateful for their having allowed me to pursue my field research amongst them and for their hospitality. Above all, however, my heartfelt thanks to Agnes Edgar, Dan Nelson, Felicity Walkus, and Margaret Siwallace for permitting me to record their singing - for letting me travel back in time with them. Those laughter-filled yet serious sessions I will never forget. The information concerning the social context of the songs, supplied by Felicity Walkus and Margaret Siwallace, is also gratefully acknowledged. The kindness shown to me by the Godfrey and Louise Tallio family, Harvey and Eva Mack, and Bob Tallio, likewise deserves mention.
The Bella Coola song texts and translations included in this study were generously provided by Mr. Henk Nater, Rijksuniversiteit, Leiden, Holland.

My thanks also to Randy Bouchard and Dorothy Kennedy (B.C. Indian Language Project, Victoria, B.C.) for supplying additional musical and ethnographic data and for having asked me to be a part of their valuable project.

Further contributions to the sample were made by Prof. Philip Davis, Rice University, Texas, who kindly made available the tapes of his study entitled Bella Coola Tales and Songs (1967). The tapes of the latter and those made by T.F. McIlwraith were recorded for me and sent by Maria Forde, Audio Visual Archivist, Canadian Ethnology Service, National Museum of Man; muchas gracias, Maria.

My sincerest thanks to Prof. Ming-Yueh Liang, my teacher and thesis advisor, for his inspirational and creative guidance throughout my ethnomusicological studies. The cipher analytical methodology employed in Part Two of this study was devised by Prof. Liang. Naturally any defects in the presentation of this analytical procedure are my own. Thanks also to Prof. Eliot Weisgarber, Prof. Gregory Butler, and Prof. Michael Kew for forming a part of my thesis committee and for their interest in my work.

Finally I would like to gratefully acknowledge the love and encouragement provided by my wife Maribell who, like Bella Coola music, constantly introduces me to new levels of taste and sensitivity.
INTRODUCTION

Although a significant amount of Northwest Coast Indian music has been recorded during this century, by anthropologists, by linguists, by musicians, and even by the native people themselves, only a small portion of this data has been transcribed or analyzed. This thesis, the first attempt to study tape-recorded Bella Coola Indian music, is intended to fill one of the many resultant gaps in our knowledge of Northwest Coast Indian music as a whole.

The first and only prior study of Bella Coola Indian music was made in 1886 without the benefit of recording equipment. This early monograph was made possible in 1885 when a Norwegian collector of ethnographic material, Fillip Jacobsen, convinced nine Bella Coola singers to accompany him to Germany for what turned out to be a significant thirteen-month tour. Among those who heard these singers were the comparative musicologist Carl Stumpf and the anthropologist Franz Boas, the latter in Berlin, the former in Halle on November 18, 1885. Both men were professionally stimulated by these performances. According to Rohner, Boas's experience served as a catalyst inspiring him to begin his life-long studies of Northwest Coast Indians (Boas 1969:17).

Using Jacobsen as an interpreter, Stumpf worked with one of the singers for four days after the performance in Halle in order to aurally transcribe seven songs. Along with two
songs transcribed by Boas in Berlin, Stumpf published his study entitled "Lieder der Bellakula Indianer" in 1886.

Stumpf's study is primarily interested in questions relating to intonation and scale and their possible significance for the reconstruction of cultural history. After describing each song, he compares his findings with those he made while a group of Zulu singers visited Halle, also in 1885 (1886:101). Finding that both employed pentatonic scales most frequently, he concluded that, with the aid of anthropological data, they would perhaps both be traced ultimately to Asiatic sources (1886:103).

Stumpf's monograph occasionally includes ethnocentric value judgments. In one case he attributes what he considers to be faulty intonation to the fact that the singers were singing only by "feeling" and that they were receiving presents for their work (1886:96). In his summary, however, Stumpf adopts a posture of cultural relativism. He suggests that these people should not be termed "wild" simply because they, unlike members of Western European culture, "sing between tones" (1886:103).

Unfortunately, none of Stumpf's songs were encountered in the data with which I worked. This is perhaps due more to the fact that the Bella Coola musical repertoire has shrunk dramatically since 1886 than to defects in Stumpf's or Boas's transcriptions. Since they were made without the benefit of
tape-recorded data and because Stumpf and Boas tended to impose Western European metrical concepts and key signatures into them, these transcriptions must be approached cautiously.

Only six of Stumpf's transcriptions are Bella Coola songs. Two of the remaining three were borrowed from the Kwakiutl while the third was acknowledged to be a Haida melody. Since Stumpf's songs were not tape-recorded, I attempted to sing some of these melodies for the singers in an effort to determine whether or not these were familiar. This attempt was unsuccessful. Because the musical characteristics of Stumpf's transcriptions cannot be empirically verified, they have not been included in this study.

Although a substantial amount of ethnographic literature concerning the Bella Coola has been compiled since the time of Stumpf's study, few of these works are valuable for reconstructing the socio-cultural context of Bella Coola music. Aside from a few references in Stumpf (1886) and Boas (1898), the only good source for ethnographic data relevant to Bella Coola music is Thomas F. McIlwraith's 2 volume work, *The Bella Coola Indians* (1948).

Prior to his Bella Coola field work (1922-1924), McIlwraith studied anthropology at Cambridge University with two of the three leaders of early twentieth-century British anthropology: Haddon and Rivers (Eggan 1968:473). Alfred Haddon, by having organized the Torres Straits expedition of 1898-1900, had taken British anthropology away from its nine-
teenth-century "arm-chair" posture (Eggan 1968:473). Haddon was an English zoologist whose interests in anthropology included attempts to apply "... biological deductions to the science of art" (Taylor 1959:481). Haddon felt that ethnological findings could best be interpreted according to the then recent doctrine of evolution (Taylor 1959:481).

While in Bella Coola, McIlwraith "... was definitely under the influence of "this English school of anthropological thinking (1948 I:vi). As a result of this "influence," McIlwraith did not see a place for Indian culture in "evolution": "Though the individual may suffer, civilization must press onward and the life of the Indian will soon disappear" (1948 I:xii). This negative appraisal of the future of Indian culture, premature from the standpoint of the 1970's, played a significant role in determining how McIlwraith approached his data.

Rather than describing Bella Coola culture as he first found it in 1922, McIlwraith decided to reconstruct Bella Coola culture in primarily synchronic or ahistorical terms. The aim of his study "... was to collect information on Bella Coola life as it was before the breakdown of their culture" (1948 I:vi). What McIlwraith never defines, however, is what he means chronologically by "before the breakdown of their culture." Since his work includes references to the 1870's and 1880's (1948 I:197) and to the 1880's and 1890's (1948 II:359), one wonders when this "breakdown" occurred.
Although dates are occasionally mentioned in his study, some obvious points of chronology are absent.

McIlwraith never gives the ages of the men with whom he worked. Since octogenarians with whom he spoke would have been in their twenties when the great smallpox epidemic struck the Northwest Coast in 1862 (Duff 1964:42), he could have established this date as a temporal frame of reference. He could also have employed the year 1885 as such a referent, since this was the year of the trip to Germany mentioned above. However McIlwraith's study includes no significant mention of this trip, the last survivor of which (Billy Jones) died in the 1940's.

It is my belief that McIlwraith was closer in time to the "breakdown" of Bella Coola culture than he thought. White contact, established first in June and July of 1793 by George Vancouver and Alexander MacKenzie, did not immediately alter the winter ceremonials. As Wilson Duff has pointed out, "... potlatching and winter dances did not die easily; in fact the main effect of early white contacts was to stimulate them to greater vigour" (1964:102).

The main force working against the potlatches and the winter ceremonials, and therefore against the songs, masks, dances and so on, was the church. However it was not until 1883 that a mission was established in Bella Coola. Beginning in 1883 and continuing into 1884 a Methodist minister, the Rev. William Henry Pierce, attempted to dissuade the Bella Coola from maintaining their ceremonial customs. According to Cliff
Kopas, a long-time resident of Bella Coola who worked with Clayton Mack and the late Andy Schooner in preparing his non-scholarly but valuable account of Bella Coola's history, Pierce convinced a Chief Tactalus to burn his whistles, robes, headdresses, and scarves (1970:217). Although Pierce did not preach in 1885, thereby allowing Chief Tactalus to lead the expedition to Germany, missionaries were active in Bella Coola from 1886 onward (Kopas 1970:218). The efforts of the missionaries were given official sanction in 1884 when Section 114 of the Indian Act declared potlatching illegal. I think it is reasonable to suggest therefore that the "breakdown" of the winter ceremonials and the potlatches did not really begin until the 1880's.

Thus McIlwraith's study informs us about two periods in Bella Coola musical history, one beginning we know not when but ending in the 1880's and the other spanning the years 1922 to 1924 during which time McIlwraith conducted his field work. McIlwraith's work is valuable for musical ethnography because of the field experiences upon which it is based.

During his first trip to Bella Coola, McIlwraith soon learned a mixed language consisting of Chinook (the *lingua franca* of the Northwest Coast during this period) and Bella Coola. He worked closely with two prominent Bella Coola men, Captain Schooner and Jim Pollard, who fortunately for him were confined to the village during the fishing season of 1922. McIlwraith's position in the community was promptly raised
when his close friendship with Captain Schooner resulted in his being adopted into the Schooner family.

On his return to Bella Coola in September of 1923, however, he learned that Captain Schooner had died. Schooner had played an important role in the winter ceremonial productions. McIlwraith, as an adopted member of the Schooner family, was chosen to take his place. Through these circumstances he became a prompter (a role to be more fully discussed in connection with performance organization) during the 1923 and 1924 ceremonial seasons. From this unique position as one of the three principal performers, he was able to understand and document ceremonial life in a manner that would have been impossible without participatory experience.

As a prompter, McIlwraith became well-informed about Bella Coola song texts. Consequently his second chapter in Volume II, entitled "Songs," discusses music largely in terms of song texts and performance organization.

Another important contribution of McIlwraith's is the over 100 wax cylinder recordings he made of Jim Pollard's singing. I was able to transcribe eleven of these songs (for the most part the remainder are of such poor quality today that transcription is precluded) for inclusion in the present sample. Unfortunately McIlwraith's work gives us no indication of the total musical repertoire's size during this period. He presents only a selected portion of the song texts which he collected and recorded Pollard almost exclusively since "...
few people were qualified to sing into the machine" (1948 II: 267). It is clear from the above and other passages that McIlwraith preferred to work with a small number of consultants. Rather than work patiently with other singers who had probably never seen a phonograph prior to McIlwraith's, he chose instead to work with the man to whom he had become most accustomed - Jim Pollard. Unfortunately therefore his recordings only reflect a portion of the total number of songs that were still being sung in 1923-1924.

The most significant contributions made toward the enrichment of Bella Coola musical ethnography since McIlwraith's have been in the realm of tape-recorded material. As a result this study must rely heavily on McIlwraith's work in order to reconstruct the functional context of the songs.

The 73 transcriptions included in Part Three of this thesis were notated from a variety of sources. My field recordings of August 1975, tapes made by the Bella Coola themselves (from the 1960's onward), and recordings made by the B.C. Indian Language Project in 1971, 1972, and 1975, form the bulk of the sample. The remainder of the transcriptions were made from McIlwraith's wax cylinder recordings, from tapes made by Mildred Valley Thornton in 1946, and from the tapes to Philip Davis's study entitled Bella Coola Tales and Songs (1967). A complete list of collector and song correspondences is included in Part Two of this study.

The thesis will attempt to show, wherever possible,
the social determinants of Bella Coola music. For the most part, Northwest Coast Indian musical scholarship has not yet adopted this posture. Studies dealing with Northwest Coast Indian musics may be grouped according to the three following approaches:

1. those that have concentrated primarily on the music itself, for example, Fillmore (1899), Barbeau (1934, 1955, 1957), George (1962), Herzog (1934, 1949), Kiefer (1969), Nettl (1954), Roberts and Haeberlin (1918), Roberts and Swadesh (1955), and Stumpf (1886).

2. those that have concentrated on purely organological, linguistic, or historical data in relation to music, for example, Gunther (1966), Swanton (1912), Deans (1891), Meek (1972), Niblack (1971), Ravenhill (1938), Drucker (1965), Galpin (1903), and McIlwraith (1948).

3. those that have described the music and its context but have not attempted to find systematic correspondences between these two spheres, for example, Boas (1888(a), 1888(b), 1896, 1970), Densmore (1939, 1943), Stuart (1972), and Halpern (1968).

What is missing in these works is an examination of the dialectic between extra-musical factors (such as dance, language, performance organization, and so on) and the music's structural characteristics. This study has found, for example, that melodic embellishments are in certain cases the result of the need for Bella Coola music to accommodate linguistic
factors; drum rhythms in some songs were found to change structures as a result of alterations in the dance; the sounds of drones and whistles were found to symbolize the sounds of supernatural beings and so on. Thus these aspects of Bella Coola music can only be fully understood when they are viewed from both musical and social (extra-musical) frames of references. An analysis of the above-mentioned musical characteristics as sonic order alone would not reveal these significant interconnections between the music and its total context.

This study does not claim to be totally exhaustive with respect to uncovering these relationships between Bella Coola music and society. The interconnections posited here are based on the existing ethnographic literature and on the information gathered from the present-day singers. None of these singers were composers, however. Had any Bella Coola composer still been living in 1975, I likely would have learned much more about the effect of the non-musical sphere on the actual formation of the musical structures.

Had financial conditions allowed it, I would have stayed longer in Bella Coola and could thus have recorded more music and more ethnographic data. A comprehensive treatment of the relationship between music and dance and between music and language could thereby have been provided.

A great limitation exists simply because so much of the Bella Coola culture has been lost. For example, elderly
Bella Coola consultants in the 1970's did not even know of the existence of a secret society (the Alk\textsuperscript{w}) about which McIlwraith was able to record a considerable amount of musical and ethnographic data (Kennedy and Bouchard 1977:20). While there were thousands of songs (Stumpf 1886:93) for a great number of functions in former times, the present repertoire consists of approximately one hundred songs that are placed (by the singers themselves) into generalized functional groupings. Within the Kusiyut Dance songs, for example, there are now only single examples of songs such as the Thunderbird, Fungus, Cedar Bark, and Echo, whereas in the former Kusiyut song corpus these types formed sub-styles of their own. A comparison of McIlwraith's reconstruction of the winter ceremonial dances (and therefore song types) with the song types included here reveals the great extent of the cultural loss (1948 I:1-266).

Finally, as a statement by a non-native and by a non-speaker of the Bella Coola language, the study obviously constitutes only one kind of window through which we can observe and understand Bella Coola music. However it is hoped that the work will prove useful to the Bella Coola in their ongoing effort to preserve the identity and dignity of their culture. While the terminology used to analyze the music may be the subject of future revisions, the empirical data should prove useful for the comparative work that still remains to be done in Northwest Coast musical studies. The transcriptions in
Part Three will have a more immediate practical significance. In fact, before reading on, the reader is advised to experience these melodies in order to better understand the nature of the musical tradition to be studied here.
PART ONE

THE ETHNOGRAPHIC CONTEXT

OF THE SONGS
I. THE FUNCTION OF MUSIC IN BELLA COOLA SOCIETY

Having had no over-all name for themselves prior to white contact, those Indians who inhabited the valley of the Bella Coola River on the central coast of British Columbia are now known by an anglicized pronunciation of a term (Bəlx̱̓əla) formerly applied to them by their western neighbors the Bella Bella. Nineteenth century epidemics reduced the population of the Bella Coola, estimated to be 2000 in 1835, to 249 in 1929. At this writing there are approximately 650 Bella Coola Indians occupying one village on the south side of the Bella Coola River mouth.

Surrounded on all sides by "foreign" language families, the Wakashan on the south, west, and north, and the Athabascan to the east, the Bella Coola form an isolated enclave of the Salishan language family. Jorgensen believes that the Bella Coola split off from Coast Salish and moved northward (1969:52). Dale Kinkade however holds that "... the position of the Bella Coola vis-a-vis Coast Salish and Interior Salish is still not entirely clear; it seems likely to me that it split off from common Salish first, and that the division between the Coast and the Interior was later" (1976:2). A non-linguist cannot choose between these views.

Whatever may have been the exact nature of this relationship, one thing is certain. Bella Coola culture has been significantly altered as a result of its proximity to the
Wakashan-speaking peoples - especially the Bella Bella. Speaking about the relationship between the Bella Coola and the latter, McIlwraith noted that:

Although linguistic differences prevented free exchange of ideas, and active hostility was not unknown, there was considerable intermarriage between the two tribes. The Bella Coola recognized the similarity of culture between them in fact, whereas a Carrier was despised for lack of knowledge of ceremonial and dramatic matters, a Bella Bella was respected for his superior lore in that respect. The Bella Coola believed that many of their rites have been obtained from them. (1948 I:19)

The musical result of this relationship was that Bella Coola ceremonial music departed from the prevailing Salishan ceremonial pattern which "... consisted of semi-competitive 'guardian-spirit singings', in which various individuals, not only shamans but men with hunting or war power, sang the songs taught them by their tutelary spirits, while friends and neighbors formed a chorus" (Drucker 1963: 169). Instead, Bella Coola ceremonial music began to serve the needs of competitive and elaborate ceremonial institutions based largely on wealth, status and rank. As with the Bella Bella, this development was made possible primarily by the abundant sea food resources of their environment which allowed them a more sedentary life, a greater population, and a degree of specialization, including nearly full-time musicians.
Rank among the Bella Coola was achieved genealogically and economically. Genealogically, it was necessary for a child to inherit an ancestral name and a number of prerogatives believed to have been handed down from the very first settlers of Bella Coola. These settlers, in many cases in animal form, were believed to have been created by the supreme being Alkt'wntam who sent them down to populate the Bella Coola valley (McIlwraith 1948 I:4). Genealogical position was not enough without an economic base. Inheriting such a name did not ensure that its owner would one day become a chief. This depended on his own or his parents' ability to distribute valuable presents at any kind of ceremonial (McIlwraith 1948 I:163).

Thus through genealogical and economic competition everyone came to know his relative place in the order of rank. At the lowest level of this order were slaves, who either were taken in battle or were given to the Bella Coola chiefs as presents, or were repayments of gambling debts (McIlwraith 1948 I: 158-159). According to McIlwraith, slaves at times may have comprised as much as thirty or forty percent of the Bella Coola population (1948 I:158). Although slaves never attained a position of rank, it was occasionally possible for them to gain a certain amount of status. In certain instances slaves were given valuable dance prerogatives by generous masters and could thus achieve a certain level of influence (McIlwraith 1948 I:160). Commoners were
midway between the chiefs and the slaves. While the difference between slaves and commoners must have been great, a finely graded continuum separated the commoners from the chiefs.

Public displays of wealth and ancestral prerogatives were conducted every year from October to March under the auspices of two secret societies, the Sisawk and the Kusiyut. It was the members of these societies who inherited, commissioned, composed, or received from a neighboring tribe all Bella Coola ceremonial songs.

Although a man lacking the marks of chieftainship may have been a member of the Sisawk society, the relationship between this society and chieftainship was so close that it was thought of as a society of chiefs (McIlwraith 1948 I:181). Sisawk prerogatives, names, dances, songs, masks and so on, though the potential property of members of an ancestral family, had first to be properly validated. This validation procedure involved a two-week to four-month period of seclusion in the back of a house and the distribution of presents. The latter were usually distributed during a potlatch, where guests from foreign tribes could witness the important event and thereby carry the fame of the initiate further than would an all-Bella Coola ceremony (McIlwraith 1948 I:180-181). Aside from their use during potlatches, generally in October, Sisawk dances were employed at funerals and occasionally at gatherings of lesser importance.

The second Bella Coola secret society, the Kusiyut, was a
more democratic institution, which dominated ceremonial life from November to March. Although a duly validated ancestral prerogative was necessary for membership, the amount of wealth needed to validate a Kusiyut prerogative was "... nothing comparable to that required for a potlatch; in fact, poor men are often persons of great importance within the ranks of the society" (McIlwraith 1948 II:3). While Sisawk names were in use during potlatches or other ceremonial occasions only, Kusiyut names were those used commonly.

The Kusiyut society was of a more dramatic nature than the Sisawk. Kusiyut society members were believed to have been in intimate contact with supernatural beings during their ceremonial season. McIlwraith informs us that each Kusiyut dance portrayed:

... a performance given by one of the supernatural beings in the house above, or some of the other aspects of his activities. Each earthly dancer has a patron or supernatural being, usually the one who carries out the dance of which his own is a model, and between patron and protegé there exists a relationship by means of which the latter receives the power necessary to perform. (1948 II:6)

In order to ensure that the secrets of this society were maintained, executive Kusiyut members (termed "marshalls" by McIlwraith) employed spies to keep them informed of suspicious non-initiates. If an uninitiated person were to discover certain Kusiyut secrets, he would either be initiated into the society or be killed (McIlwraith 1948 II:14-18).
A third secret society, the A'alk, whose ceremonial activities were less spectacular than those of the Sisawk and Kusiyut, had already disintegrated and merged with the former prior to McIlwraith's field work (1948 I:273). McIlwraith notes that A'alk songs somewhat resemble Sisawk types and divides them into two functional categories:

(a) those used at potlatches whose themes were drawn from ancestral myths, and

(b) those used for non-ceremonial occasions whose themes were drawn from current events (1948 II:284).

As McIlwraith's following observations confirm, the songs of the second functional category were extremely important in teaching and reinforcing the "unwritten laws" of Bella Coola social life:

If a man has caught ten salmon and kept them all for himself, his miserliness is commented upon in the song; if a wife has deserted her husband for another man, the actions of the two are mercilessly ridiculed; if a chief has failed to display generosity it is likewise recorded, and reference is made to errors in dance ritual. (1948 I:279)

No A'alk songs are included in this study. In fact, elderly consultants in the 1970s did not even know of the existence of such a society (Kennedy and Bouchard 1977:20).

The Bella Coola ceremonial songs in this sample were all originally used in the above-mentioned Sisawk and Kusiyut ceremonial contexts. The singing of these songs was an indispensable part of the validation of an ancestral prerogative.
For this reason a group of professional singers evolved. These singers did almost nothing but sing and compose; only during the busy fishing season were they not totally devoted to musical activities. During lulls in the fishing activity, however, they were involved in the performances of non-sacred dances featuring Sisawk, Kusiyut, and Ašalk songs (McIlwraith 1948 I:287-288).

Membership in this singing group was restricted to those with natural musical ability and to those possessing ancestral prerogatives. The most powerful among this group were those men who combined genealogical and musical qualifications. Although women formed an important auxiliary choir during a total ceremonial performance, they were not members of the professional singing group.

Since mistakes in the performance of Sisawk or Kusiyut ceremonies would seriously lower the esteem of a society vis-à-vis its counterparts in other villages, the singers took advantage of every opportunity to rehearse (McIlwraith 1948 II:52). McIlwraith cites several examples of errors in ceremonial rites. In one instance the singers took great delight in telling him of how they "... completely forgot a song text and substituted a description of a mask used at the rite in question" (1948 II:271).

The remaining types of errors mentioned by McIlwraith are non-musical, a chief's seat could break, a dancer might fall, a dancer's mask might drop, a fire could break out (causing concealed dancers to appear to the uninitiated), a
sidewalk on which the dancers danced could break, and so on. If a mistake was not a major one, the feared Cannibal, Scratcher, and Breaker dancers would rush out and frighten the uninitiated audience in order to distract their attention away from the mistake. When a major error occurred the offender was often killed (1948 I:266).

In Kusiyut ceremonies singers were so important that they were paid even before the makers of the masks. Payment was in the form of presents of small value which were considered more important for their symbolic value, to indicate that the host had fulfilled his obligations, than for their actual worth (McIlwraith 1948 II:56).

Singing was so vital to Bella Coola ceremonial life that special rites were administered to children during infancy to bring them musical success and ability. McIlwraith describes three such rites, two performed by the parents and one by a good singer (1948 II:701-703). The parents' rites called for a robin or varied thrush to be rubbed lightly against the infant's throat in one case, while in the other a special decoction was applied to its back. After the latter procedure, the child wore a small bag containing four grouse gall bladders around his neck for several months (McIlwraith 1948 II:703). Birds were also used to promote musicality in adults. A varied thrush, considered by the Bella Coola the finest animal songster, was employed during this rite.

In order to teach the children of Bella Coola chiefs the principles of the potlatch, a special "play potlatch"
was held during February. Although the main purpose of this play potlatch was to instruct the children in the methods of present-giving, it also served to teach them the dances and songs of the Sisawk, Kusiyut and Alk societies. A child's parents would decide which type of dance he was to perform. The songs that each child learned were composed especially for these occasions and were remembered from year to year.

Turning now to the sample being studied here, we may say unreservedly that the Headdress songs belonged to the Sisawk society. Although the majority of Mourning songs were likewise Sisawk-owned it is possible that some may have been intended for Kusiyut commemorative rites. This potential problem for the functional grouping of these songs is, however, offset somewhat by McIlwraith's noting that Kusiyut mourning songs resembled Sisawk ones (1948 II:41).

Since Mourning songs did not have to be newly composed every ceremonial year, they likely represent the oldest segment of the Bella Coola ceremonial repertoire. McIlwraith has pointed out that many of these Mourning songs were borrowed from the Bella Bella, who were acknowledged by the Bella Coola to excel in composing songs of this type (1948 I:466). Bella Bella Mourning songs were also retained from year to year (McIlwraith 1948 II:44).

Sisawk prerogatives were displayed by means of the Headress dance. A Headdress consisted of "... a circlet of
grizzly bear claws, surmounted in front by a small forehead mask; from the inner side of the circlet there rise a number of sea-lion whiskers over which is scattered eagle down" (McIlwraith 1948 I:205-206). Usually, some six or nine weasel skins, in two tiers, hung from the back of the headdress. As will be demonstrated in Part Two, the thirteen Headdress songs in this sample reflect the fact that they were composed especially for the society of chiefs.

Rather than examining every one of the almost twenty Kusiyut song functional contexts documented, I will describe the context of the only surviving sub-type within this larger category - the Hamatsa songs. Three form part of the Kusiyut sample collected here.

Of all former Kusiyut dances, the Hamatsa or Cannibal Dance was the most feared by the uninitiated (McIlwraith 1948 II:71). This dance was not carried out with the same rigour in Bella Coola as it was among the Bella Bella, Fort Rupert, and Rivers Inlet people, from whom the dance was originally borrowed. As part of this dance, a Hamatsa dancer had the prerogative of "... eating corpses, biting the living, eating dogs or raw salmon, or biting himself" (McIlwraith 1948 II:71). It should be pointed out that most of these activities belonged to the realm of histrionics. The dancer and his society were ultimately attempting to convince an uninitiated audience that a supernatural patron, a grizzly bear, eagle, or wolf, had taken possession of the dancer; thus constituting proof of the close relationship
between this society and the supernatural. If a living person was to be bitten, he would later be paid with presents aptly termed "Bandages" (McIlwraith 1948 II:86).

The role of Hamatsa songs in this context was crucial to the success of such a ceremony:

The assumption is that X has had the nature and instincts of an animal enter into him; if this cannibalistic incubus can be driven out by beating time, he will be restored to sanity. . . . After four rounds of beating, there suddenly appears beside X the head of an eagle, wolf, or bear, according to his prerogative. This is his cannibalistic incubus, driven from him by the successful beating of time. (McIlwraith 1948 II:79)

Music here represents in a symbolic manner the power of culturally-organized sound over man's instinctual or animal drives. We can also observe here how a musical pattern, in this case the "beating of time" mentioned above, is influenced by its functional context. The rhythmic pattern is repeated four times because four is the magico-religious number of the Northwest Coast which, although not invariable employed, dominates much of this culture area's ceremonial procedure. McIlwraith cites numerous examples of the use of the number four in the Hamatsa dance: the dancer has four guardians, he remains concealed for four days prior to the ceremony, he dances to four songs, his cheeks are rubbed four times, and so on (1948 II:79-84).

Of the two Entrance songs included in the sample, one is of Rivers Inlet origin and the other is a Bella Coola song. These songs were sung while the singers filed into the dance
hall, in canoe-like formation, prior to a Kusiyut ceremony. Part Two of this study includes reference to how the Bella Coola Entrance song reflects this function in its two-part structure.

Two Shaman's songs, all that could be collected of this fast-disappearing Bella Coola song type, have been placed with the ceremonial song types. This was done because these songs, aside from their use in shamanistic ritual, were often employed to accompany the host of a Kusiyut ceremony's concluding dance (McIlwraith 1948 II:56).

Shaman songs were used primarily to cure physical and spiritual ailments. Their texts are often esoteric and usually concern aspects of the healing procedure being applied.

Non-ceremonial songs differ most from the ceremonial by the fact that they were communally rather than privately owned and could therefore be sung by anyone. Four non-ceremonial song types are included in this study: Love, Lahal, Animal, and Game songs.

Although the psychological and biological function of Love songs is perhaps rather self-evident, these songs were occasionally used for other purposes than those for which they were originally intended. McIlwraith describes one such example as follows:

When visiting a foreign tribe, a man sometimes lives with a woman and, on parting, composes and sings a song describing her charms. One man did this after living with a Kitlobe woman, and on his return to Bella Coola found that some of his fellows had learned it in some unexplained
manner; they used to sing it to him, much to their amusement, in part to his own, and somewhat to the annoyance of his wife. (1948 I:429)

Women also composed Love songs but these were usually of a mocking nature, "... sung only by a group of girls when on a picnic or fern-gathering expedition" (McIlwraith 1948 II:332). The Love song of Kitty King included in Part Three of this study, written after her husband left her for a younger woman, is of such a mocking nature.

Lahal songs were sung by the contestants as they played this extremely popular gambling game. Basically, the game consists of guessing the location of two bones hidden in the hands of a player on one of the two teams into which the contestants were divided. Each team, supported by drummers, sings songs consisting primarily of wordless choruses. These songs had a dual purpose: they served to reinforce the solidarity and "luck" of the singing group while at the same time they were meant to taunt and demoralize the opposition by means of sheer musical energy.

The eight Animal songs included in this study originally had a number of uses. In some cases, they were employed during hunting and fishing in order to attract a desired animal or they were sung to an animal simply in order to communicate with it. Many of these songs had an important function in the telling of stories. In this context they were sung by both men and animals who often accomplished supernatural or magical feats through the singing of these melodies (Boas 1898:90-99)
McIlwraith notes that Animal songs "... describe events which took place long, long ago, when man and supernatural beings were in closer contact than at present; when man was able to understand the speech and actions of the birds, the mammals, and the fish" (1948 II:385). As the analysis in Part Two will confirm, the extra-musical meanings associated with certain aspects of Animal song structures directly reflects the age McIlwraith refers to above - an age when few distinctions were made between the sounds of nature and the sounds of man.

Three Game songs, other than Lahal, round out the sample. The first, the Indian Paint-Brush Flower song, was sung by one of two opposing teams of young Bella Coola girls in order to make a chosen girl from the other team laugh: "If she smiled or laughed, she had to go back, but if she kept a straight face, she got to take the tsayamuuss back to her team, and they sang the song and tried to make a girl from the first team smile" (Turner 1973:211).

The second and third Game songs are essentially the same song. The Cat's Cradle Game song, a string game song, was modelled after the mocking Visitor's song. Speaking of string figures, McIlwraith informs us that: "Songs accompany many of the figures, and the singing of these is considered an essential part of the construction" (1948 II:543). McIlwraith does not describe the Cat's Cradle string figure in his detailed exposition of a number of these figures.

The ceremonial and non-ceremonial contexts described above
are not applicable to the contemporary context of these songs. The singing group I encountered during my field work in 1975 consisted of four singers: Agnes Edgar, Felicity Walkus, Margaret Siwallace, and Dan Nelson. This group rehearses and performs infrequently. Since there are no longer any winter ceremonials or potlatches, the songs which these singers sing are now sung out of their original context. In a typical performance they sing approximately fifteen Sisawk and Kusiyut songs, depending upon which dances are to be performed.

In 1972 and 1973 this group and their dancers (led by Felicity Walkus) won the Songhees Festival in Victoria, B.C., as the best native performing group. Unfortunately a lack of funds has precluded their attending subsequent Songhees festivals. To the best of my knowledge the only regular chance this group has to perform is during the annual "Indian Days" in late August of every year.

The most distressing aspect of Bella Coola music today lies in the fact that no younger people are being trained to carry on this already impoverished tradition. Even if interested, most young people cannot do so because few speak the Bella Coola language. It is hoped that a language training program to be taught by Mr. Henk Nater beginning September, 1977, will succeed in reversing this trend.

As will emerge more fully in Part Two of this study in connection with my transcriptional methodology, Agnes Edgar is the key to the singing group. At the time of this writing she
is approximately 89 years of age. The youngster of the group, Margaret Siwallace, is 69 years of age. As a living tradition therefore, Bella Coola music is in very real danger of extinction. Unless a Bella Coola musical education program is inaugurated soon, the chain of oral tradition by means of which these songs have been passed down from generation to generation will be permanently broken.
II. BELIEFS ABOUT COMPOSITIONAL PROCESSES

Since there are no longer any Bella Coola composers, we must turn to the ethnographic literature in order to understand Bella Coola concepts concerning how music was created. In order to examine this topic effectively, it will again be imperative to rely heavily on McIlwraith's study.

The ethnographic literature reveals two types of compositional processes that were felt to generate Bella Coola music, one esoteric and the other exoteric. The first of these involved a visitation from a supernatural animal or being who may or may not have given the recipient shamanistic power. A shaman usually received his power from a mythical woman who gave him a name, four songs, and sometimes the ability to cure a specific disease (McIlwraith 1948 I:547). Boas described such a visitant in the following terms:

She wore a ring of red cedar-bark around her neck. She was turning round all the time. Songs were coming from all parts of her body. Although she did not open her mouth, it sounded as though a great many people were singing. She gave him a song, or, as the narrator expressed it, "she threw a song into his body". (Boas 1898:44)

Sick persons were also potential beneficiaries of supernatural aid. If the sick received supernatural aid, they were cured once they had learned the songs given to them by the
supernatural. Not to do so was considered extremely dangerous. Songs were not only received from supernatural men or animals; in one case a man "... was cured by a tree which gave him a yodel-like shaman's song, imitating the creaking and waving of its branches" (McIlwraith 1948 I:555).

As the following quotation illustrates, McIlwraith was rather skeptical concerning the value of the above-mentioned supernatural sources of music:

What is the explanation of the songs which shamans believe they hear? In this case, for example, a reliable woman asserted that she had heard two, though she had since forgotten them as they had no social significance. Bella Coola shaman songs are of a simple type, with few words, and with tunes of no great difficulty, all closely akin to one pattern. Hence they could easily be invented by anyone. A person who recovers from a severe illness is expected, both by others, and by himself, to have had such an experience, consequently it is easy for him to interpret the confused thoughts of a sickness as a visitation from a supernatural being. Thus it seems probable that a shaman deludes himself as well as others with regard to the songs. (1948 I:551-552)

McIlwraith's claim could be partially refuted by the fact that the three shaman melodies in this study are by no means "all closely akin to one pattern". On the contrary, they are markedly different. Furthermore the first shaman melody, in my opinion, ranks with the best of the Sisawk and Kusiyut melodies and was likely therefore not easily invented by "anyone".

More germane to the present discussion of Bella Coola compositional processes, however, is to say that it under-
estimates the importance of the power of illusion to creative processes. By simply rejecting the literal meaning of statements concerning supernatural visitations, McIlwraith has failed to recognize the possible musical value of such self-transcending experiences as dreams, hypnotic trances, vision quests and so on. What is crucial to these contexts is not whether the supernatural beings involved are real but rather that the persons who have undergone such experiences have actually learned something from them which they are able to bring back to "sober reality". Numerous examples of such states of creative inspiration, wherein the "rational mode" of thinking is temporarily suspended, may be found in the writings of artists and scientists throughout history.8

Even a non-Bella Coola composer, Beethoven, has acknowledged non-rational sources of musical ideas as the following letter to his friend Tobias von Haslinger reveals:

On my way to Vienna yesterday, sleep overtook me in my carriage ... . While thus slumbering I dreamt that I had gone on a far journey, to no less a place than Syria, on to Judea and back, and then all the way to Arabia, when at length I actually arrived at Jerusalem ... . Now during my dream-journey, the following canon came into my head ... . (Shapero 1952:51)

It is not necessary to reproduce Beethoven's notated canon here in order to illustrate the underlying similarity between his dream-inspired experience and the Bella Coola self-transcending experiences described by McIlwraith and Boas.
In both the recipient has a passive relationship to the incoming musical information. Thus the mythical woman who appeared to Boas's shaman "threw a song into his body" while Beethoven's canon "came into his head". What is common to these experiences is that they both yield some musical product which may later be recalled and employed in "everyday life". What is different about them is the culturally-determined nature of the aural or visual perceptions received.

I have made this excursion into the relation of music to non-ordinary states of consciousness in order to show that McIlwraith's statement concerning the shaman's deluding himself and others with respect to supernatural musical inspiration is one-sided. Such a viewpoint overlooks the fact that, in certain cases, these esoteric experiences actually generated new arrangements or combinations of previously existing musical configurations.

Although it is likely that most Bella Coola songs were created by the secular or exoteric means of musical production to be outlined below, we cannot categorically dismiss the esoteric means. The latter was a type of Bella Coola compositional process which featured as its main technique a posture of extreme receptivity. The amount gained from such a "passive" relationship with the creative process depended upon the recipient's state of musical and imaginative readiness.

As pointed out at the outset of this study, the prevailing Salishan ceremonial pattern consisted of the singing of those songs taught the singers by their tutelary spirits (Drucker 1963:169).
Thus Salishan music, and therefore the music of the Bella Coola prior to their migration, was generated essentially by the esoteric compositional processes described above. These processes however did not suit the needs of the "new" ceremonial year in Bella Coola, every one of which required hundreds of new songs; songs which had to be created specifically for various dances and other functional contexts. Furthermore, these songs had to accommodate lengthy texts taken from the appropriate ancestral myths. Esoteric compositional processes could not provide songs made to such secular and specific requirements.

This new ceremonial context resulted in the creation of specialized song makers who met secretly to decide which proposed songs would be most suitable for any upcoming ceremony. McIlwraith described the activities of these "compositional committees" as follows:

For several days the singers work at the songs. The principles governing their composition are identical for all types. At night, as he walks in the forest, or at any other time, a singer constantly tries to compose a tune. Others do the same, and at intervals they meet, either in some lonely spot or in the back-room of a house. Each singer who has composed attune beats out its time, humming as he does so; then another gives his tune, and perhaps a third. After much discussion, which in some cases becomes acrimonious, it is decided what two tunes are the best for the so-and-so. Words are then supplied, a matter of less difficulty, all the singers assisting. In this way the fourteen songs required are provided. (1948 I:199)

A certain degree of originality was expected of these
composers. As McIlwraith indicates, it seems that this need for a certain amount of "originality" is a trait which distin-
guished Bella Coola music from its Bella Bella counterpart:

Occasionally they re-use one a song from a previous year, but to do this is to admit lack of creative ability. The usual practice is to com-
pose new tunes and to adapt them to words bearing on the proper theme, sometimes including snatches from old songs. The Bella Bella are said to use the same compositions from year to year, and recently some of these, both tunes and foreign words, have been adopted by the Bella Coola. Long ago the marshals would have prohibited this custom even if the user had legitimately obtained the foreign prerogative by marriage. (1948 II:44)

The fact that specialists were employed to compose the ceremonial songs was kept secret from the uninitiated. They were led to believe that the old esoteric compositional process was still in use. The singer deceived the audience by pre-
tending to receive a call from his supernatural patron. Labelling a typical Kusiyut singer X, McIlwraith provides a description of how this deception was achieved:

The fiction is always carried out that the call has brought him a song, which he pretends to sing or recite to the singers who appear to be listening intently. Usually he says nothing, or talks about something else, though sometimes the deception is furthered by X first learning the words from the musicians and repeating them as if teaching. (1948 II:67)

This deception did not carry over into non-ceremonial
song type production. It was common knowledge that Love, Lahal, Animal and Game songs were composed by men (and sometimes by women) and not given to them by the supernatural.

Perhaps the most concrete example of a compositional method given by McIlwraith involves the making of petroglyphs. Speaking about these rock carvings, he includes a significant reference to musical composition: "Some of them were made, long ago, by chiefs when they were composing tunes; they picked out the rock in time to the music forming in their minds" (1948 I:178). Although McIlwraith's statement implies that the petroglyphs were influenced by the music (and not vice versa) it seems probable that the movement of work also acted as a rhythmic catalyst, urging the carver to sing and compose.

To the best of my knowledge no traditional Bella Coola songs are being composed today. According to the singers, the last Bella Coola song to be "composed" was Jack King George's Mourning Song. Margaret Siwallace informed me that after Jack King George (her mother's father) died in 1948, Joe Saunders Sr. (her father), told the singers to "compose" an appropriate mourning song. In this case the singers utilized one of Jack King George's musical prerogatives, the Thunderbird song, as a model.

As the musical comparison between these songs in Part Two of this study will reveal, this mourning song is actually a variant of the Thunderbird song. It follows the Thunderbird song model in order to symbolize Jack King George's social stature. However the singers do not follow this model slavishly.
They clearly make enough changes to identify this song as being one of Mourning and not a Kusiyut Dance song.

Like all creative products therefore, Bella Coola songs were not immaculately conceived. The singers who "composed" the above-mentioned mourning song took a pre-existing musical structure and adapted it to different functional circumstances. It is likely that this procedure of re-composing archetypal (defined in terms of exemplary models) musical patterns lies at the heart of the Bella Coola compositional process.

By using exemplary models or archetypal patterns as starting points for "new" songs, the Bella Coola song-makers could communicate a number of ideas through musical structure alone. Through their selective use of a family's musical prerogatives, for example a certain portion of any given song owned by a family, they could utilize family themes ("signature melodies") to indicate song ownership and social status. The Thunderbird song material in Jack King George's Mourning song served precisely this purpose. In this respect the songs functioned as the sonic counterparts of the carved and painted crests found on totem poles, boxes, the fronts of houses and so on.

If a powerful Bella Coola chief had acquired a Bella Bella song through marriage, through trade, or through war for example, the composers could "recompose" this song by changing its text and by slightly altering its musical structure. Speaking about the Hamatsa motives in the first Hamatsa song in this sample (Hml), Felicity Walkus informed me that "they change notes
there, we don't." The "they" in this quote refers to the Bella Bella, from whom this song was borrowed. Thus although we do not know how or when this Hamatsa song was acquired, we do know that its text is now in the Bella Coola language and that small changes in its melody were made. When its Bella Bella prototype is located, we will be able to examine exactly how this song was "recomposed" and thereby integrated into the Bella Coola repertoire. The display of such a Bella Bella song must surely have enhanced the name of its possessor. For here was a man who could exhibit non-material as well as material wealth and power.

More specific extra-musical references are also found. Bella Coola composers could re-use drum rhythms associated with certain dance gestures as well as motives that symbolized the movements of animals. As the analysis of the Visitor's song will show, even the act of falling down was portrayed sonically. It is likely that such programmatic elements were retained and re-used from year to year.

Being non-composers, the present-day singers are able to shed little light on the use of archetypal patterns in Bella Coola song-making. Some support for this hypothesis however, comes from within the songs themselves. They reflect in miniature what the Bella Coola compositional process was probably like over time.

The most fundamental formal process within the strophes of these songs is the variations form in which a theme, the exemplary model for the rest of the song, is wholly or partially varied. Inevitably however, some underlying structural simi-
larity, be it rhythmic or modal, between the theme and its variants is maintained. Governed by their conception of what a mourning song should sound like, the composers of Jack King George's Mourning song likely treated the Thunderbird song as they would a theme in the variations form. By so doing they created the "new" out of the "old", thereby maintaining a meaningful link with past practices. It is perhaps ultimately this need for continuity of tradition, the need for the Bella Coola to somehow remain in contact with their ancestors, that best accounts for their use of exemplary models in song-making.
III. THE PERFORMANCE ORGANIZATION OF BELLA COOLA MUSIC

Since non-ceremonial Bella Coola music was most often sung solo and unaccompanied, this exposition of the performance organization of the songs will restrict itself to the ceremonial repertoire. In the latter context we find a musical division of labor with respect to the performance of the songs and a utilization of musical instrument types not found in the non-ceremonial sphere. It is clear that the most complex and strictly regulated organization of performance was reserved for the songs of the Sisawk and Kusiyut initiated. Just as the need for new and information-filled ceremonial song types led to the formation of a special group of composers or song makers, a specialized manner of organizing performances (unknown to Salishan musics) had to be developed for Bella Coola ceremonial music.

Unlike non-ceremonial music, ceremonial songs were rehearsed thoroughly prior to performance. On the night of a ceremony each singer brought his own beating-stick, a stout baton about two feet long to pound on the floor in time with his singing, to a final rehearsal (McIlwraith 1948 II:269). At this time decisions were made concerning who would play the skin-covered drum and who would fill the roles of the three principal performers. McIlwraith notes that the skin-covered drum was a recent borrowing from the Carrier people (1948 II:270). In former times a box drum was employed as the leading per-
cussion instrument.

The three principal performers to be chosen had to assume the following roles:

1. sankwotsám: the leader who regulated the time by beating his stick on the floor; the group or chorus surrounded him in a semi-circle; the leader was the best musician among the singers.

2. altaia: the announcer, who had to have a powerful voice, bellowed out the words of each textual subdivision so that all could hear; he sat in the middle of the group.

3. tsulkim: the prompter, who sat beside the announcer, whispered to him the words of a subdivision which might have been forgotten.

The most important function of these principal performers was to ensure a minimum of error in all important rites (McIlwraith 1948 II:271). The presence of a leader, however, also allowed a measure of spontaneous orchestration. Margaret Siwallace told me that the lead singer would occasionally utilize an antiphonal technique she described as "throwing the song around the room". He did this by pointing to certain parts of the room, indicating that these sections alone should sing.

A good dancer could also assume this leadership function and thereby "conduct" the ensemble; in the following case by means of his movements:
The clever dancer who has been commissioned to lead the orchestra of stick-beaters stands near the door and the musicians take their time from his movements. First, he slowly raises both arms and all beat time softly, then, as he lifts his arms higher, the noise increases, and he sways from side to side as if carried away by the music; as he does so the men towards whom he leans intensify their beating, while those on the other side decrease. Back and forth he sways followed by the beating; nearing the climax he treads mincingly, whereat the noise rises to thunder-pitch, then jumps twice, and as he strikes the ground the drums beat and all the sticks come down with a final ear-splitting crash. (McIlwraith 1948 I:560)

Unfortunately McIlwraith did not tape-record his Bella Coola sample within these ceremonial contexts. We can therefore only speculate about how many more non-musical factors such as were described above directly influenced the sound of Bella Coola songs in the past.

Another aspect of ceremonial performance organization that added to the total sound of the songs was the use of a droning cry. The latter was a musical prerogative of women which, in order to be employed, had to be validated by the distribution of presents (McIlwraith 1948 I:264). This high-pitched drone, used in both Sisawk and Kusiyut dances, symbolized the sound of the Thunderbird and was therefore not a musically-inspired gesture. Its purpose was to add further to the impressiveness of the ceremony and thereby increase the wonder of the uninitiated. In the present sample the drone is used only in the Thunderbird song. Here Margaret Siwallace, whose family owns the song, displays her inherited right to employ the drone.
Bella Coola aerophones also symbolized the sounds of supernatural beings. One of the most ingenious of these, a Kusiyut whistle, used bellows made of mountain goat bladder. This bladder-whistle, hidden beneath the arm-pit of a Kusiyut dancer, was sounded by means of pressure applied by the dancer's elbows. To the uninitiated this sound constituted proof of the presence of the dancer's supernatural patron.

Other Kusiyut whistles, smaller and more rectangular in shape than the large conical Sisawk whistles, were sounded outside of the village. In the Hamatsa dance these whistles announced the arrival of the supernatural woman Snitsmana (McIlwraith 1948 II:72). McIlwraith's account of this whistling includes valuable information concerning how they were played:

The noise which heralds her coming is produced by the whistles of four Kukusiut who throughout the night range the forests and mountains within ear-shot of the village. By bending their heads up and down, they are able to increase the weirdness and elusiveness of the sound. The four travel in single file; the leader blows, and when his breath is nearly exhausted he presses the hand of the second man, who starts whistling forthwith, while the original leader drops to the rear. As the second becomes weary, he signals in the same way to the third, and so on; in this way the whistling is continuous, and the uninitiated are convinced that it cannot be caused by mortals, even if such an idea should occur to them. (1948 II:72)

Rattles and bull-roarers contributed further orchestral effects. While rattles were sounded by the dancers, bull-roarers were used outside of the dancing area. The bull-roarer, also used in the play potlatch, was a long thin wooden
idiophone attached to a string; it was twirled above the performer's head.

Sisawk whistles differed from Kusiyut whistles by being larger and cone-shaped. McIlwraith noted that Sisawk whistles were known variously as the breath, voice, wind, or heart of a chief (1948 I:188). Constructed differently from their Kusiyut counterparts, Sisawk whistles also featured different performance mannerisms:

As he dances, clad in his ceremonial costume and head-dress, whistling is heard from without the house. A number of Sisawk are making the noise and they modulate it so that it appears to draw nearer and nearer [emphasis mine]. This is effected either with whistles of different sizes or by blowing harder. The dancer rushes out of the house. The whistling continues in a series of short bursts, as if a conversation were being carried out in that language [emphasis mine]. (1948 I:220)

This Sisawk whistling simulated a dialogue between the dancer and one of his deceased relatives (McIlwraith 1948 I:220). The need for a contextually-sensitive orientation towards Bella Coola music is again underscored here. The sounds of these instruments cannot be explained without reference to their functional context. It is the demands of the latter, for example, which prompted the innovations of the musical performance mannerisms described above. Thus the dynamics employed by the Sisawk whistles are socially, not musically, inspired.

Another aspect of performance organization which directly
influenced the sound of Bella Coola music was hand clapping. Felicity Walkus pointed out that prior to the singing of Simon Johnson's Headdress song, a dancer would circle the dance hall while members of the audience were clapping out the drum rhythm of the song. McIlwraith noted that guests assisted the singers by clapping their hands in time to A'alk dances (1948 I:277).

Few of the above-mentioned effects are employed by the contemporary singing group. Only the once frequently-heard drone remains, and only in the Thunderbird song. The traditional triad of leader, announcer, and prompter, so important to the total sound of former musical performances, has fallen into disuse. The only drum in the accompaniment is a rectangular membranophone played by Dan Nelson. Deer-hide is nailed to the upper side of the wooden frame of this drum, which is sounded by a small wooden stick. The remainder of the singers use the batons described above; at present, however, these batons are made of bamboo.

The use of whistles in ceremonial songs has long been abandoned. I found only four ceremonial whistles while in Bella Coola. One of these was stored in the Bella Coola Band office. This was a Sisawk whistle which neither the late Andy Schooner nor I were able to sound.

Three Hamatsa whistles are owned by Felicity Walkus. She informed me that two of these, definitely in newer condition than the third, were made by white men. These are double
whistles tied together by strips of cedar bark. By placing the ends of both whistles in one's mouth, it is possible to play vertical sonorities with this instrument. Two of Felicity's whistles (the old one and one of the newer ones) produced the interval of a minor third, while the third whistle sounded a major third. Interestingly enough, one of the chief characteristics of the Hamatsa melodies in this sample is their tendency to oscillate between major and minor thirds. Consequently, no other song type employs semi-tones (horizontally) as frequently as do the Hamatsa songs.

Whether there is a causal connection between these two facts cannot yet be determined. McIlwraith tended to ignore the possible musical significance of whistles, always describing their sound as "noise". Perhaps research on the music and instruments of the Bella Bella, from whom the Bella Coola acquired these whistles, will be able to inform us whether the intervals they produced were as important for song structure as they were for song function.

Having reconstructed the functional context of Bella Coola songs within the limitations imposed by the existing ethno-graphic data, we may now turn to a consideration of the songs themselves. Part Two will begin with a discussion of how the performance organization of the contemporary singing group influenced the transcriptional methodology employed.
PART TWO

THE INTERIOR LOGIC OF BELLA COOLA SONGS
IV. TRANSCRIPTIONAL METHODOLOGY

In a study of this type, analysis begins at the transcriptional stage. The transcriber must constantly make analytical decisions about what will go into a "score" and what will not. Many of my decisions were made on the basis of what I learned during my recording sessions in Bella Coola. Before describing the influence of contemporary performance mannersisms on my transcriptional procedure, I will briefly sketch in some necessary background information.

During the 1920's these songs were still sung by the last active male composers. If they knew the songs, women sitting beside the male singers could join in. Once these last male musicians had passed away however, it was (with only a few exceptions) up to the women to carry on the tradition. As Felicity Walkus pointed out: "We didn't know what to do, we almost completely forgot the songs." It was Agnes Edgar who provided the remaining link with the past because it was she who had remembered most of the traditional repertoire.

What I saw and heard while doing my field recordings and transcriptions confirmed that Agnes Edgar had assumed the position of leader. On most of the songs, Agnes would take the initiative while the others, depending on how well they knew the song, would occasionally fall slightly behind or begin a new idea prematurely. The result is a ragged unison
marked by quite a few staggered entries. Naturally these should not be interpreted as "canonic" in any way. In these cases I have simply notated what seemed to be the norm. Most often, Agnes's singing functioned as the latter. As a song progressed, these "heterophonic" elements decreased in number.

Another feature of the transcriptions which must be explained by referring to Agnes Edgar's position in the group concerns rhythm and my use of bar lines. In terms of melodic rhythm, the length of a tone is generally determined by Agnes's singing. At times a group mean is employed. When an area is rhythmically uncertain it is shown in the following manner:

\[ \begin{array}{cccc}
\cdot & \cdot & \cdot & \cdot \\
\end{array} \]

Although some are symmetrically-designed, these songs are chiefly of asymmetrical construction in terms of rhythm. Time signatures are therefore generally avoided but when appropriate are surrounded by brackets (e.g. \(7/8\)) to indicate the hypothetical nature of the division. Similarly, metronome markings are qualified by the contraction of circa (e.g. ca. 80) so as to emphasize their being of an approximate nature only.
The bar lines I have employed are broken to indicate that they do not refer to strictly regular divisions of rhythm. These broken lines represent a slight pause for breath. In cases where the pauses are obviously a quarter or an eighth note in value, the rest is written in and is then followed by a solid bar line.

What often happens however is that the breath divisions become extremely flexible in terms of duration. A type of free rhythm results when everyone breaths in together, checks to make sure Agnes is prepared, and then attempts to coordinate their entries. This use of free rhythm is less noticeable and is found less often in the faster songs. As might be expected, the Mourning songs utilize this parlando-rubato effect to such an extent that it may be said to be one of the most characteristic features of this song type.

Bella Coola Indian music does not have a standardized or absolute pitch. As a result a song consisting of the triad C, E, and G, for example, might during the next performance be sung as C sharp, E sharp, and G sharp, or B, D sharp, F sharp, and so on. What is permanent in these songs is the intervallic relationship between tones. Thus such a configuration of pitches is better regarded in terms of solemization (Do, Mi, Sol) or cipher notation (1, 3, 5).

So as to facilitate the recognition of similarities and differences between the melodies it was decided to transpose all Do's (1's) to the common pitch denominator C. All
Mi's (3's) will be notated as E, all Sol's (5's) as G and so on. This transposition technique I shall term C-centered transcriptions. Among the scholars who have worked with Northwest Coast Indian musics, only George Herzog (see e.g. 1934) has employed a similar transposition technique for his transcriptions.

Many of the transcriptions in this study would have been extremely accidental-filled had I notated literally the not infrequent cases in which they dropped by a semitone. These falls (the Bella Coola songs do not rise) are here simply indicated by the following symbol: ↓

Different versions of songs that have these falls by a semitone reveal that they are not structurally significant since they do not appear at the same places in other versions and may not even reappear. In the context of Bella Coola music they likely result from one of two factors:

1. they are perhaps due to the fact that one of the singers is often flat intonationally; this is acknowledged by the other singers.

2. they may occur as a result of breath fatigue due to the age and physical condition of the singers.

Ultimately the greatest benefit of C-centered transcriptions lies in their ability to make music amenable to comparative analysis. The method proposed and utilized in
this study suggests that by simply describing the original starting pitch (o.s.p.) prior to the transcription and then by presenting the transposed melody, the ethnomusicologist can gain analytical insight into his own material while simultaneously rendering his data useful to other scholars who may wish to compare it with their own findings.

So as to define the diacritical markings employed in the musical examples to follow, a complete list of them is presented below:

**TRANSCRIPTIONAL DIACRITICS**

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>o.s.p.</td>
<td>original starting pitch</td>
</tr>
<tr>
<td>//</td>
<td>indicates that the staff will not display pitch</td>
</tr>
<tr>
<td></td>
<td>denotes an area of rhythmic uncertainty</td>
</tr>
<tr>
<td></td>
<td>ascending and descending portamentos</td>
</tr>
<tr>
<td></td>
<td>ascending and descending portamentos followed by an accented tone</td>
</tr>
<tr>
<td></td>
<td>song drops by a semitone</td>
</tr>
<tr>
<td>(7/8)</td>
<td>hypothetical metrical division</td>
</tr>
</tbody>
</table>
:since phrases within the songs are not necessarily equal in rhythmic value and are divided by slight pauses for breath, broken bar lines will separate them.

:placed over a note that is sung approximately a 1/4 tone higher than written.

:placed over a note that is sung approximately a 1/4 tone lower than written.

:in melody a tone of indefinite pitch; in drum, one beat.

:indicates that the drum plays a continuous tremolo.

:steady "quarters" in drum as density referent.

:pause of sufficient length to warrant its being measured in seconds (e.g. 3 seconds); usually a social not a musical pause.

:used only in the Thunderbird song; indicates the presence of a high-pitched drone, gradually falling in pitch.

:signifies that only one singer has sung this tone; a tone which varies from the group mean. It may be added horizontally or vertically.
V. ANALYSIS OF THE FUNCTIONAL GROUPINGS

Part One of this study has shown that the Bella Coola group their songs according to function, that is, according to the purposes for which they are used. This fact raised an important question for the analysis, namely, to what extent are these functional groupings bounded by musical characteristics? In other words, do all Headdress songs partake in a Headdress song style that is different from a Kusiyut Dance song style and so on?

This line of inquiry will also seek to determine whether or not the functional and therefore social significance of any given song type influenced the nature of its musical structures. For example, were the songs used by the secret societies given special musical structures so as to differentiate them from songs used in non-ceremonial (less prestigious) contexts?

The 72 songs to be analyzed occupy ten functional categories. Five of these, the Headdress, Mourning, Kusiyut Dance, Entrance, and Hamatsa song types form the ceremonial song repertoire. The non-ceremonial song types include Love, Lahal, Animal and Game songs. Shaman songs form an intermediate type since they were used in both (winter) ceremonial and non-ceremonial contexts.

Pitch in the analysis will be frequently referred to in terms of cipher notation. Thus a descending diatonic scale beginning on the C above middle C would be indicated
as follows:

1. Solemization
   Do  Si  La  Sol  Fa  Mi  Re  Do

2. Cipher notation
   \( \hat{1} 7 6 5 4 3 2 1 \)

3. Pitch
   C1  B  A  G  F  E  D  C

As is common in cipher notation, pitches lying below middle C are distinguishable as such by the fact that a dot is placed underneath their numerical equivalents (e.g. \( 1 \hat{6} 5 \)). The numerical equivalents of pitches lying an octave or more above middle C receive a dot above them (e.g. \( 2 \hat{1} 6 5 \)).

A list of the songs, their performers, and their collectors precedes the analysis of the songs belonging to each functional category. The code to the abbreviated information concerning the performers and collectors is presented in Appendix I. When applicable, tape numbers are provided.

In order to test the relationship between social and musical significance systematically, we will first examine the less "socially prestigious" and primarily communally-owned non-ceremonial songs.
NON-CEREMONIAL SONGS

A. Game Songs

G1  Indian Paint-Brush Flower Song  (Group 1/B.C.I.L.P.)
G2  Cat's Cradle  (Group 1/B.C.I.L.P.)
G3  Visitor's Song  (Group 2/B.O.T.)

Few Bella Coola Game songs have been preserved on tape. The B.C. Indian Language Project, during the course of their ethnographic field work among the Bella Coola, have recorded two such songs. I was able to record one Game song, the Visitor's Song (G3), from the Band Office tapes made available to me during my stay in Bella Coola. However, as will emerge more fully later in this discussion, this Visitor's song is an extremely close variant of the Cat's Cradle Game song (G2). As a result we will be able to examine only two Game songs. This small sample will allow us to make only tentative generalizations about Game song type characteristics.

G1. Indian Paint-Brush Flower Song - This song utilizes only three pitches, C, A, and E. In cipher notation these will be portrayed as 1 6 3. Every "measure" in this song ends on the terminal note E or 3, by means of the descending progression 1 6 3.

Although 3 is not the most important pitch quantitatively, it becomes the most important pitch by virtue of its acting as the melodic center of gravity. During the
course of this analysis such centers of melodic gravity will be referred to as home tones. It deserves mention that I will not define home tones strictly in terms of a scale's lowest tone. The lowest tones in these songs are not necessarily the most important tones quantitatively (in terms of frequency of occurrence) or qualitatively (in terms of directional importance). Home tones will be made identifiable by their being enclosed in squares (e.g. 1 6 3).

The particular pitch hierarchy found in G1, 1 6 3, may be termed its modal structure. With 3 as the home tone therefore, this mode shall be termed a Mi mode.

G1 is built entirely from two phrases. Unlike the majority of Bella Coola melodies, this song is isometrically-designed, in "8/4" time. The first phrase, "measure" one, features pendular movement between the pitches C(1) and A(6). The second phrase, in measure two, has the same pendular movement but it begins on 6(A) rather than on 1 (C) as did the first phrase. Both phrases end on the same closing pattern. This closing pattern consists of the pitches 6(A) and 3(E). It is always associated with the rhythm \[ \frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{7}{4} \].

Aside from slightly altering the order of pitches found in measure one, the second measure also varies its melodic rhythm as example 1 indicates:

\[ \begin{align*}
\text{m. 1} & \quad \text{EXAMPLE 1} \\
& \quad \frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{7}{4} \\
\text{m. 2} & \quad \frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{7}{4}
\end{align*} \]
Some of these rhythmic variations may be the result of the need for the music to accommodate the song's text. Unfortunately I was not able to study language-melody interactions in this song since no text was available to me.

Defining the term "theme" as the central musical idea in a song I will refer to measure one as the theme of this song (see example 2). Measure two will therefore be termed a variation of this theme (see example 3). This variation form occurs within one strophe of this song. All subsequent discussion of form in this analysis will deal with these internal characteristics of the strophes. The latter are for the most part repeated literally. In all cases, significant discrepancies between the strophes will be discussed. Chapter VIII will show how slight variations between strophes result from the need for the strophes to accommodate different stanzas of text. Since these songs are not rehearsed frequently, forgetfulness and error likely also contribute to dissimilarities between strophes.

G2 and G3 - Cat's Cradle and Visitor's Songs - These songs will be examined together because they are close musically and because they employ the same text.

Both songs have only two main pitches. G2 begins on 1(C) and moves to 2(D) above during the course of the song. It has a one-measure ending, more spoken than sung, that includes tones of uncertain pitch. Except for an eighth note "pick-up", G3 likewise has but two pitches. In this case, however the song begins on 6(A) and moves to the 1(C) above.
EXAMPLE 2

G1 Theme

EXAMPLE 3

G1 Variation

EXAMPLE 9

G2

G3

"falling down" motives
G3 features the same spoken ending as G2. Since the terminal tones in these songs are of indefinite pitch, it is difficult to discuss pitch hierarchy in the same manner as was done for G1. The home tones in these songs will therefore not be defined in terms of melodic gravity but rather in terms of frequency of occurrence.

The first four measures of each piece employ only one pitch, C in G2 and A in G3. Each shorter than any of the preceding four measures, measures 5 and 6 in both songs move up to the second pitch - to D in G2 and to C in G3. Both measures 7 are of indefinite pitch. The pitches C in G2 and A in G3, by virtue of their frequency of appearance, are therefore considered the home tones of these songs. Thus the scales of these songs in cipher notation will be notated as follows:

\[
\begin{align*}
G2 & :1 & 2 & \quad G3 & :6 & 1 \\
\end{align*}
\]

The central form-giving element in both songs is rhythm. Two rhythmic motives generate all rhythmic activity. In G2 these are (a) \(\begin{array}{c}
\vdash \\
\wedge
\end{array}\) and (b) \(\begin{array}{c}
\vdash \\
\wedge
\end{array}\), in G3 (a) \(\begin{array}{c}
\vdash \\
\wedge
\end{array}\) and (b) \(\begin{array}{c}
\vdash \\
\wedge
\end{array}\). Both rhythmic motives in G3 are more flexible in duration because G3, unlike G2, has no drum accompaniment. As a result rhythmic motive (a) occurs as \(\begin{array}{c}
\vdash \\
\wedge
\end{array}\) in measure 2 of G3 and the first note in motive (b) is longer by an eighth than its counterpart in G2.

Both songs begin with an introductory measure that
employs variants of rhythmic motive (a): 

EXAMPLE 4

\[ \text{G2 (a) } \Downarrow \Downarrow \Downarrow \Downarrow \quad \text{G2 (b) } \Downarrow \Downarrow \Downarrow \tau \]

\[ \text{G3 (a) } \Downarrow \Downarrow \uparrow \quad \text{G3 (b) } \Downarrow \Downarrow \Downarrow \tau \]

Measures 2 and 3 in both songs use both motives in their unaltered forms:

EXAMPLE 5

\[ \text{G2 (a) } \Downarrow \Downarrow \Downarrow \Downarrow \quad \text{G2 (b) } \Downarrow \Downarrow \Downarrow \tau \]

\[ \text{G3 (a) } \Downarrow \Downarrow \uparrow \quad \text{G3 (b) } \Downarrow \Downarrow \Downarrow \tau \]

Measures 4 in these songs add a quarter note to motive (b):

EXAMPLE 6

\[ \text{G2 (a) } \Downarrow \Downarrow \Downarrow \Downarrow \quad \text{(b)} \quad \Downarrow \Downarrow \Downarrow \tau \]

\[ \text{G3 (a) } \Downarrow \Downarrow \uparrow \quad \text{(b)} \quad \Downarrow \Downarrow \Downarrow \tau \]

This new variant of motive (b) now appears in both measures 5, bringing with it the second tone in each song. Motive (b) in G3 now assumes the same shape as its counterpart in G2 however:
In measures 6 of each song, motive (a) is intact but motive (b) has now been truncated rather than lengthened:

**EXAMPLE 8**

G2  (a) \[\frac{\text{G}_2}{\text{(a)}}\]
G3  (a) \[\frac{\text{G}_3}{\text{(a)}}\]

The spoken endings of these songs (measures 7) seem to parody the melodic rhythm of the sixth measures in an abbreviated manner (see example 9). These half-sung, half-spoken, endings are best explained in terms of their text.

In both G2 and G3 a visitor is asked where he or she is going, they reply: "Down that way". The local people then warn: "You'd better watch out or you'll slip and bump your head on the walk". It is most probable that the descending motives that end these songs are attempts to portray the act of falling sonically (see example 9). The fall itself is most clearly symbolized by the long portamento that extends from the third tone of each ending down to the two accented ("bouncing") eighth notes. The fact that this ending is performed in a jovial and casual manner lends support to this hypothesis.

Since the words of the Cat's Cradle song are identical
to the Visitor's song and deal with content unrelated to the string game, it is evident that the Visitor's song was used as a model for the Cat's Cradle song. I was not able to acquire other versions of these songs. It would be interesting for example to observe whether or not the Cat's Cradle song consistently rises by a major second. That is, whether or not it rises by a major second in order to distinguish itself from the Visitor's song and its rising minor third.

Unlike G1, G2 and G3 do not have a central melodic idea. Rhythmic motives (a) and (b) combine in these songs to form the following rhythmic theme or compound rhythmic motivic structure: \( \frac{5}{4} \). It is the successive alteration and fragmentation of this rhythmic theme that generates formal structure in these songs. A sense of unity is imparted by the fact that each variant of this rhythmic theme ends on the pattern \( \frac{5}{4} \). This type of variation form differs from that found in G1 because in G2 and G3 only rhythm is varied.

Given such a limited number of Game songs we can only speculate about Game song type characteristics. On the basis of the three songs collected we can say that they tend to be brief in duration (G1 =38", G2 =37", G3 =37"), slow (in comparison to the rest of the sample) and similar in average tempo (G1 \( \sim \) =ca.63, G2 \( \sim \) =ca.65, G3 \( \sim \) =ca.68), formally organized primarily by rhythmic variations and characterized by a limited tonal organization (two and three-tone scales).
B. Animal Songs

A1 Hummingbird (Group 1/B.C.I.L.P.)
A2 Wild Canary (Group 1/B.C.I.L.P.)
A3 First Spring Salmon (Group 1/B.C.I.L.P.)
A4 Deadwood Worm (Group 1/B.C.I.L.P.)
A5 Peamouth and Bullhead Fish (Group 1/B.C.I.L.P.)
A6 Trout (Group 1/B.C.I.L.P.)
A7 American Dipper's (Group 1/B.C.I.L.P.)
A8 Boy's Fishing (J.P./T.F.M., 72-1030, D9(a))

Except for song A8 which was collected by McIlwraith, the Animal songs to be examined here were recorded by the B.C. Indian Language Project. Since the latter was able to record seven Animal songs in 1975, it is reasonable to assume that McIlwraith's collection of four represents only a portion of the Animal songs still being sung in the 1920's.

Unlike ceremonial songs, Animal songs did not have to be newly composed every year. They were communally rather than privately owned.

This study includes no Animal song texts. However we learn from McIlwraith's translations that the texts of this
song type are generally brief (1948 II:334-336). Perhaps
due to its shamanistic or non-Bella Coola origin, the words
of one Animal song described by McIlwraith "... are prac­
tically unintelligible and the Bella Coola do not profess to
understand them" (1948 II:426).

Songs A5, A6, and A8 have essentially the same vari­
atations form as was found in the Game songs. A8 is built from
two rhythmic motives, (a) \|\| and (b) \| \. The theme of
A8 encompasses measures one and two (see example 10). It em­
loys the pitches C, A, and E. Since the terminal note of
this descending "triad", E, acts as the melodic center of gra­
vity, the song's modal structure will be portrayed as 1 6 3.
Measures 3 and 4 constitute a simple variation of this theme.
The variation alters the rhythm and pitch order of motive (a)
in measure 3 and lengthens it by an eighth note in measure 4
(see example 10). Measures 5 and 6 of this song repeat the
theme of measures 1 and 2.

The variations of A5 and A6 are purely rhythmic. The
Peamouth and Bullhead Fish's song (A5) is based on the pitches
D, C, A and E. The song features the descending progression
1 6 3. The pitch D(2) acts as an auxiliary tone to C(1).
Pitches of this order will be bracketed when the modal struc­
tures are presented in cipher notation, e.g., (2) 1 6 3.

Each thematic statement in this song (A5) consists of
two measures. Measure one is level in contour and contains
the following pendular movement between 6 and 1: 6 1 2 6.
The second measure's descending progression \[ \frac{1}{6} \frac{3}{6} \] closes this theme since the repeat brings back the contents of measure 1.

The variation of A5's theme, measures 3 and 4 (ignoring repeats for explanatory purposes), does not alter the modal structure of the first two measures. As example 11 indicates, it is the melodic rhythm of the theme that is varied:

**EXAMPLE 11**

A5

Theme:

Variation:

Similarly it is the melodic rhythm of A6's theme (measures 1 to 3) that is varied. Its modal structure, \( \frac{2}{1} \frac{6}{6} \), is unaltered in the variation (measures 4 to 7).

Songs A1, A2, A3, A4, and A7 have a form unlike any examined thus far in the analysis. In these songs themes are contrasted with short repeated rhythmic motives which, though related to the themes, have a significance quite independent of the longer thematic ideas. The American Dipper's song (A7) best illustrates this form type. It will also provide us with a clue as to why these repeated rhythmic motives (motivic areas) are found in these songs.

The theme of A7, measures 1 to 3, is constructed from
EXAMPLE 10

Theme - A8

EXAMPLE 12

Theme - A7

EXAMPLE 13

EXAMPLE 14

go down
three pitches, G, E, and C. Except for the first measure's descending pattern 5 3 1 the song employs only the home tone E or 3, thus yielding a modal structure of 5 [3 1 (see example 12).

The rhythmic motives employed in this song have extra-musical meaning. These motives, found in measures 4 through 7, imitate the action of the American Dipper bird as it dips its beak into the water. As example 13 illustrates, the Bella Coola sing the words "go" and "down" to portray this action in the text (Randy Bouchard: personal communication).

The same rhythmic motives (a third lower) in the First Spring Salmon song (A3), enhanced by the portamento, may have symbolized the salmon's leaping. This hypothesis is strengthened by the fact that the Boy's Fishing song (A8) employs an identical motive (see example 14). In A3 these rhythmic motives (mm.1-4) begin rather than end the song as they did in A7. The remainder of A3 employs a variation form.

The rhythmic motives of songs A1, A2, and A4 all follow the themes of these songs. They may act as a closing pattern for the theme, as in A1, or they may immediately precede the theme's closing pattern as in A2 and A4 (see example 15).

Thus with respect to formal considerations there are two main types of Animal songs: those that use a theme and variations form and those that have themes contrasted with repeated rhythmic motives. The latter may form motivic areas (as in A7 and A3) or they may be integrated with the themes and their closing patterns (A1, A2, A4, and A8). Had texts been available
EXAMPLE 15

Theme -A1

Theme -A2

Theme -A4

"animal" motive

"animal" motive

"animal" motive

closing pattern

closing pattern
for these songs it is likely that more instances of extra-musical meaning in connection with these rhythmic motives would have been found. McIlwraith noted two such examples in his Animal song sample. In this case the motives imitated the sound of a heron (1948 II:273) and of a pigeon (1948 II:275).

Grouping these songs according to modal structure gives a different view of the Animal song repertoire. Six of these songs are based on "triadic" structures, the modal patterns 1 6 3 and 1 5 3. The remaining two are built from the infixed fourths and fifths 2 1 6 and 2 1 5.

As example 16 shows, 37.5% of these songs have four-tone scales, 12.5% have five-tone scales, and the remaining 50% have three-tone scales.

\[\text{EXAMPLE 16}\]

\[
\begin{array}{cccc}
\text{A1} & (4) & \cdot & 3 & \boxed{2} & \cdot & 1 & (6) \\
\text{A2} & (2) & \cdot & 1 & 6 & 3 \\
\text{A3} & \cdot & 2 & \cdot & 1 & \boxed{5} \\
\text{A4} & \cdot & 3 & (2) & \cdot & 1 & 6 \\
\text{A5} & (2) & \cdot & 1 & 6 & 3 \\
\text{A6} & \cdot & 2 & \boxed{1} & 6 \\
\text{A7} & \cdot & 5 & \boxed{3} & \cdot & 1 \\
\end{array}
\]
These songs use every pitch of the anhemitonic pentatonic scale as a home tone so no clear preference for one type of modal structure is apparent. Three songs employ the Mi mode, two the La mode and the remaining three use the Do, Re, and Sol modes. The frequent use of the intervallic structure 1 6 3 is worthy of mention however as a characteristic of this song type.

The most common drum accompaniment in Animal songs consists of the rhythmic pattern with which most Animal motives are associated ||\: k k ? :\|. This pattern is found in the accompaniments of A1, A2, A3, and A7.

Half of the songs (A1, A2, A6, and A7) are level in contour while a descending contour accounts for the other half (A3, A4, A5, and A8). Animal songs tend to be lengthier, faster, and slightly wider in range than the Game songs (see Appendix II). Certainly the most idiosyncratic feature concerns the repeated rhythmic motives that (due to their extra-musical associations) I have termed Animal motives. These kinds of motives are not found in other non-ceremonial songs.
C. Lahal Songs

L1 Dan Nelson's (part 1) (Group 1/A.K.)
L2 (part 2) (Group 1/A.K.)
L3 Jim Pollard's (J.P./T.F.M., 72-1031, VII D23(b))
L4 Kimsquit (J.P./T.F.M., 72-1031, VII D30(c))

Only two Lahal songs (L1 and L2) remain in the present-day Bella Coola repertoire. Dan Nelson sings these as one song pausing briefly between each. Songs such as this shall be termed hybrid songs. I recorded this song, using a Sony TC-270 tape-recorder and Agfa Magnetophonband tape (18cm./730mm.), on August 4, 1975, at the home of Felicity Walkus. Songs L3 and L4 were transcribed from McIlwraith's recordings.

Not unexpectedly, considering their often boisterous context, Lahal songs are the fastest and most purely rhythm-oriented songs in the entire repertoire. All Lahal songs are built from compound rhythmic motivic structures. L1 and L2 are each constructed from two rhythmic motives. L1's motives (a) and (b) are heard in measures one and two. Variants of these motives accompany the remainder of the theme (see example 17):

EXAMPLE 17

mm. 1-2

<table>
<thead>
<tr>
<th>Motive (a)</th>
<th>Motive (b)</th>
</tr>
</thead>
<tbody>
<tr>
<td>[] [] [] []</td>
<td>[] [] [] []</td>
</tr>
</tbody>
</table>

(motive (a))
Between this statement of the theme (mm.1-6) and its restatement (mm.8-13), Dan sings a measure of non-specifically pitched falsetto "whoops": \( \frac{1}{2} \frac{1}{2} \frac{1}{2} \frac{1}{2} \); the rhythm of these "whoops" is initially reminiscent of motive (a) (see example 17(a)).

The theme is now repeated in measures 8 through 13. It is based on the four-tone descending pattern \( 2 \, 1 \, 6 \, 5 \). The melody features two descending major seconds, one between 2 and 1 and the other between 6 and 5. After the 2 to 1 movement in measures one and two, this descending second is imitated a fourth below. First by means of the infixed fifth \( 2 \, 6 \, 5 \) and then by the infixed fourth \( 1 \, 6 \, 5 \) (see example 17(a)). The most unstable tone in this melody is 6, it always resolves to the home tone \( 5 \). Thus the total modal profile of this theme in cipher notation is \( 2 \, 1 \, 6 \, 5 \). Almost every measure of this theme ends with an ascending or descending portamento to a note of indeterminate pitch (see example 17(a)). The latter are often found in the vicinity of the pitch G and may therefore be subtly reinforcing the home tone.

The remainder of the L1 fragments the theme, interrupting it with more "whoops". Following the restatement of the theme,
EXAMPLE 17(a)

Theme -L1

"whoops"

EXAMPLE 18

Theme -L2
measure 14 has another statement of the non-specifically pitched falsetto whoops: \[\text{\textwidth symbol}\]. Measures 15 and 16 see the return of motives (a) and (b). These are followed by more whoops in measure 17. Measures 18 through 21 restate the first four measures of the six-measure theme. Measure 22 ends the song with three whoops: \[\text{\textwidth symbol}\].

L2 expands the modal structure of L1 by including the pitch E. In this song the D (2) plays a less important role structurally than it did in L1 (see example 18). D is simply an upper neighbour or auxiliary tone of C (1) in measures one and two. In measure 3 C moves down a fourth to the home tone G, arriving to it by means of a descending portamento and accenting it upon arrival. This descending fourth is now imitated by means of G or 5's changing tones, A(6) \(\rightarrow\) E(3) in measure four (see example 18). Thus far therefore the tones 1, 5 and 3 have been emphasized. Measure 5 strengthens the position of the pitch A(6) through the movement 5 6 1 6. The importance of G(5) is once again reaffirmed in measure six however as 6 resolves to 5 by means of 3. Measure 7 has 6 again moving to 3 thereby reinforcing the modal cell \[\text{\textwidth symbol}\] upon which this song is based. Measures 8, 9, and 10 repeat the first three measures of the piece in which 1 and 5 were prominent (see example 18). As in L1, the song ends on a series of falsetto whoops: \[\text{\textwidth symbol}\].

Two rhythmic motives generate all the phrases in L2. Motive (a) \[\text{\textwidth symbol}\] and motive (b) \[\text{\textwidth symbol}\]. The theme of this song (mm.1-3) employs motive (a) in measures one and
two and motive (b) in measure three. Measures 4 through 7, the variation of this theme, use motive (a) in measure 4, motive (a1) \[\text{\(\uparrow\downarrow\downarrow\downarrow\downarrow\)}\] in measure 5, motive (b) in measure 6, and motive (a.5) in measure 7 (\[\text{\(\uparrow\downarrow\downarrow\downarrow\downarrow\)}\]). The latter motive is used in measures eight and nine while measure 10 uses motive (b) (see example 18).

Both L1 and L2 have a tremolo drum accompaniment. Since L3 and L4 are unaccompanied (Pollard sang without the drum on McIlwraith's recordings) we cannot discuss typical or characteristic drum rhythms in Lahal songs.

L3 and L4 are also based on compound rhythmic motivic structures. As in L2, L3 repeats a motive (a) \[\text{\(\uparrow\downarrow\downarrow\downarrow\downarrow\)}\] and then extends it to create a motive (b) \[\text{\(\uparrow\downarrow\downarrow\downarrow\downarrow\)}\]. There are variants of these primary motives. Motive (a) may be sung as (a1) \[\text{\(\uparrow\downarrow\downarrow\downarrow\downarrow\)}\] or (a2) \[\text{\(\uparrow\downarrow\downarrow\downarrow\downarrow\)}\] or (a3) \[\text{\(\uparrow\downarrow\downarrow\downarrow\downarrow\)}\]. Motive (b)'s variants are (b1) \[\text{\(\uparrow\downarrow\downarrow\downarrow\downarrow\)}\] and (b2) \[\text{\(\uparrow\downarrow\downarrow\downarrow\downarrow\)}\]. Falsetto is used briefly in L3, in measures 27, 28, and 61.

L4 again demonstrates the rhythmic inventiveness of the Bella Coola. The rhythmic theme of this song is in "9/8" time (mm. 1-3). The internal subdivision of this theme is 2/8 + 3/8 + 4/8. Measures 4 through 7 feature a variant of this rhythmic theme: 8/8(4/8 + 2/4) + 5/8(2/8 + 3/8). As example 19 illustrates, measures 8 through 11 use the 9/8 framework of the theme but vary its internal structure.
As with the Animal songs, Lahal songs are split equally between level (L3 and L4) and descending melodic contours (L1 and L2). Both five-tone (L2 and L3) and four-tone scales (L1 and L4) are employed:
Although two songs are based on the Sol mode, we can generalize little about Lahal modal characteristics. More Lahal songs would be needed before any significant trend could become noticeable. It is interesting to note however how our modal structures have grown since we left the least functionally significant song type, the Game songs. The latter were characterized by two and three-tone scales. Then the Animal songs were found to employ predominantly three and four-tone scales. The Lahal songs continue this progression as they are based on four and five-tone scales.

Though only four Lahal songs were examined, their unique traits make them one of the most readily identifiable Bella Coola song types. They are the fastest Bella Coola songs, they alone feature the use of falsetto, and they tend to be formally organized by rhythmic themes that in turn are composed usually of two rhythmic motives.

Another characteristic of these songs is that they lack meaningful texts. They consist of wordless choruses or "textual motives". Though text will be discussed more fully later in this study, it is important to note that the Lahal melodies reflect the fact that they are associated with wordless choruses only. The short rhythmic motives that organize Lahal songs are ideally suited for the short syllabic units that make up the wordless choruses.
<table>
<thead>
<tr>
<th>Level</th>
<th>Song Title</th>
<th>Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lv1</td>
<td>Kitty King</td>
<td>(Group 1/A.K.)</td>
</tr>
<tr>
<td>Lv2</td>
<td>Susan Kelly</td>
<td>(Group 1/A.K.)</td>
</tr>
<tr>
<td>Lv3</td>
<td>Steam Schooner</td>
<td>(Group 1/A.K.)</td>
</tr>
<tr>
<td>Lv4</td>
<td>Jim Pollard</td>
<td>(Group 2/B.O.T.)</td>
</tr>
<tr>
<td>Lv5</td>
<td>Mrs. Jim Pollard</td>
<td>(Group 2/B.O.T.)</td>
</tr>
<tr>
<td>Lv6</td>
<td>Sam Schooner</td>
<td>(Group 2/B.O.T.)</td>
</tr>
<tr>
<td>Lv7</td>
<td>Chinook/Haida?</td>
<td>(Group 2/B.O.T.)</td>
</tr>
<tr>
<td>Lv8</td>
<td>Bella Coola</td>
<td>(A.S./P.D., 72-1681 BC 9-29)</td>
</tr>
<tr>
<td>Lv9</td>
<td>Steam Schooner</td>
<td>(Group 1/A.K.)</td>
</tr>
<tr>
<td>Lv9(a)</td>
<td>Steam Schooner</td>
<td>(J.P./T.F.M., 72-1031 VII D33(c))</td>
</tr>
<tr>
<td>Lv10</td>
<td>Mrs. Jim Pollard</td>
<td>(J.P./T.F.M., 72-1031 VII D33(a))</td>
</tr>
</tbody>
</table>
Love songs are the third best represented group in the entire repertoire. Only the Headdress and Kusiyut Dance samples are larger. I was able to record four Love songs sung by the present-day singing group. One of these, Steam Schooner's Love song (Lv3), was also recorded with an English text. This version, created and sung by Felicity Walkus, will be presented in the chapter entitled "Form and Text: a selective study of their interaction". Felicity often performs this song at weddings. This version plays an important ambassadorial role for Bella Coola music by making it much more accessible to the non-native listener. Felicity found this song's text particularly well-suited for translation into English. It is the only English language version of a Bella Coola song.

Love songs are unified by the fact that they all employ a theme and variations form. Three types of thematic variation procedure are found:

1. variation of theme's modal structure with variation in the theme's melodic rhythm (Lv1, Lv3, Lv4, Lv7, Lv8, Lv10).

2. variation of theme's modal structure only (Lv1-isorhythmic).

3. slight variation of theme's modal structure with slight variation of melodic rhythm (Lv2, Lv6, Lv9).

1. variation of theme's modal structure with variation in the theme's melodic rhythm - The theme and variations form found in the Love songs differs from that found in the Game,
Animal, and **Lahal** melodies. The theme of *Lv1*, for example, has more pitches, has a wider range, and is more lyrical and is longer in duration than any theme we have previously examined (see example 21).

Both the theme and the variation in this song are four measures in length. On the rhythmic level the song is a set of variations of the melodic rhythm of measure 1: \(\text{\ldots} \cdot \text{\ldots} \cdot \text{\ldots} \cdot \text{\ldots}\).

It is always the second half of this rhythmic motive that is varied. As example 21(a) shows, substantial lengthening of the motive occurs at the close of the theme and its variant:

**EXAMPLE 21(a)**

| Theme: | m.1 | \(\text{\ldots} \cdot \text{\ldots} \cdot \cdot \cdot \cdot\) |
|        | m.2 | \(\text{\ldots} \cdot \text{\ldots} \cdot \cdot \cdot \cdot\) |
|        | m.3 | \(\text{\ldots} \cdot \text{\ldots} \cdot \text{\ldots} \cdot \text{\ldots}\) |
|        | m.4 | \(\text{\ldots} \cdot \text{\ldots} \cdot \text{\ldots} \cdot \text{\ldots}\) |

| Variant: | m.5 | \(\text{\ldots} \cdot \text{\ldots} \cdot \cdot \cdot \cdot\) |
|          | m.6 | \(\text{\ldots} \cdot \text{\ldots} \cdot \cdot \cdot \cdot\) |
|          | m.7 | \(\text{\ldots} \cdot \text{\ldots} \cdot \text{\ldots} \cdot \text{\ldots}\) |
|          | m.8 | \(\text{\ldots} \cdot \text{\ldots} \cdot \text{\ldots} \cdot \text{\ldots}\) |

Thus purely on the rhythmic level the song consists of
variations on a rhythmic motive. We have already observed this type of rhythmic motive variation procedure in the songs previously analyzed. What makes this group of Love songs noticeably different from the latter concerns the following non-rhythmic aspects of melody: pitch, contour, and range.

Before discussing the non-rhythmic features of Lv1 it should be pointed out that the pitch Eb in this song's theme occurs only once. Every other statement of the theme begins on the pitch C (see example 22). Consequently the pitch Eb will not enter into the discussion of Lv1's modal structure.

Lv1 is the first six-tone (hexatonic) song we have encountered thus far in the analysis. The song is based on two descending movements, 1 to 5 (C to G) and 5 to 1 (G to C). The first measure attains the high C (1) via an octave leap from middle C (see example 22). In measure 2, 1 descends to 5 by means of the pattern 2 1 6 5. Measure 3 repeats this downward progression and extends it even further, down to 2; thus we have the progression 2 1 6 5 3 2. This added fourth (5 3 2) retains the intervallic relationship initiated in measure 2 by the 2 1 6 5 pattern, i.e., maj.2, min.3, maj. 2. The new fourth (5 3 2) continues this intervallic sequence as it is composed of a min.3 and a maj.2 (see example 23). Cipher notation also allows us to show this symmetry. In order to do this we will have to have recourse to the concept of a movable Do mentioned at the outset of this analysis.
As example 23 illustrates, this phrase can also be understood as two overlapping 2 1 6 5 patterns, one with C as Do and the other having G as Do. The descending movement from 5 to (G to C) is completed in measure 4 through the progression 5 4 2 1. The latter again preserves the maj.2, min.3, maj.2 intervallic pattern begun in measure 2. But what is the pitch F(4) doing in a basically anhemitonic pentatonic song (and musical tradition)? Here it is once more useful to turn to the cipher analytical methodology in order to demonstrate the underlying similarities between these different components of Lv1's melody. By again employing the concept of a movable Do, the 5 4 2 1 progression can be understood as 2 1 6 5 with F acting as Do (see example 24).
Thus the theme of this song (mm.1-4) consists essentially of a descending octave (1 to 1) subdivided by three overlapping 2 1 6 5 progressions.

The variation of this theme (mm.5-8) is primarily concerned with the descending fifth 5 to 1. Measure 5 features a 6 5 3 2 progression (2 1 6 5 with G as Do) while measure 7 simply has the movement 6 5 (2 to 1 with G as Do; see example 20). Measures 9 and 10 are identical to measures 3 and 4 of the theme.

The six-tone scale used in Lv1, (6) 5(4) 3(2) 1, reflects a bi-(anhemitonic) pentatonic not a diatonic tonal organization. Elements of anhemitonic scales with C as Do and with F as Do are present. At no time are the pitches E and F sounded consecutively. Only when the pitches are assembled into a combined scale does the diatonic hexachord (6) 5 (4) 3 (2) 1 surface. A similar modal structure is found in the isorhythmically-constructed Love song of Mrs. Jim Pollard (Lv5).

2. variation of theme's modal structure only - Every phrase in Mrs. Jim Pollard's Love song (Lv5) employs the melodic rhythm \[ \text{measure 8 varies this rhythm only slightly} \]
Although other songs have approximated it, this song is the first authentic isorhythmically-constructed song we have examined.

Lv5 is based on the same descending octave (1 to 5) found in Lv1. The upper fourth of this octave (C to G or 1 to 5) is again expressed by the melodic progression 2 1 6 5 (measure 1 - see example 25). Measure 2 is a transitional measure that reaches the lower fifth of the octave (G to C, or 5 to 1) through the triadic pattern 1 5 3 1. The lower fifth of the octave (5 to 1) is now articulated by the pitches G, F, D, and C or 5 4 2 1. As in Lv1 the latter is best considered as a 2 1 6 5 pattern with F as Do that imitates measure 1's 2 1 6 5 with C as Do (see example 25).

3. slight variation of theme's modal structure with slight variation of melodic rhythm - Very little modal or rhythmic variation takes place in songs Lv2, Lv6, and Lv9. Lv2, for example, consists of only two long phrases. The first I shall term its theme, the second its variation (see example 26). Measure 1, like many opening measures in these songs, is unstable in terms of pitch. As a result it uses the melodic rhythm of the theme but does not succeed in reaching the E (3) present in every other statement of the theme (mm.4,7,10). It is likely that the original starting pitch (B♭) was too high for the singers since the whole song drops by a semitone half-way through the first measure. Example 26 therefore illustrates the theme as it is found in measures 4, 7, and 10.
Both phrases in Lv2 have 38 beats, divided as 1 group of 2 plus 12 groups of 3. The drum outlines these internal subdivisions of the phrase. As example 26 shows, the theme's phrase is divided as follows: 1 group of 2 and 12 groups of 3. Notice how the theme's variation alters this phrasing by placing its 2-beat figure exactly in the middle of the 12 groups of 3; thus yielding the symmetrical pattern 6 groups of 3, 1 group of 2, 6 groups of 3.

Lv2's theme, unlike most Love songs, is basically level in contour. It begins and ends on the home tone G or $\text{G}$. Though ascending steps outnumber descending steps (6 to 5), the internal contour of the theme consists of the descending progression $3 \ (2) \ 1 \ (6) \ 5$. The variation imitates this progression but begins on 2 rather than 3. The first half of the variation (m. 5 in example 26) is a condensed version of the theme. The "inauthentic" closing pattern (6 5) which terminates measure 5 soon gives way to a renewed version of the variation in measure 6. The variation is based on the 2 1 6 5 pattern found in the other Love songs. Without an E in this variation however, the pitch C diminishes in importance. Thus the complete modal structure of this variation will be portrayed as 2 (1) 6 5.

More so than any other song type discussed to this point, Love songs show a distinct tendency to use one type of modal cell, the pattern 2 1 6 5, as a modal basis. As example 26 illustrates, six of the ten Love songs (Lv1, Lv2, Lv5, Lv8, Lv9, Lv10) employ this modal cell. The remainder of the songs use the
triadic cells 631 and 531.

**EXAMPLE 26**

| Lv1 | C: 2 1 (6) 5 4 (3) 3 (2) | F: 2 1 6 5 |
| Lv2 | (3) 2 (1) 6 5 |
| Lv3 | 1 6 3 2 |
| Lv4 | 3 (2) 1 (6) 5 |
| Lv5 | C: 2 1 (6) 5 4 (3) 3 (2) | F: 2 1 6 5 |
| Lv6 | (2) 1 (6) 5 3 |
| Lv7 | 5 3 (2) 1 (6) |
A characteristic feature of these Love songs is their primarily descending motion. Only three Love songs are level (Lv2, Lv6, and Lv8) in contour.

Four songs employ four-tone (tetrahonic) scales and four employ five-tone (anhemitonic pentatonic) scales. Only two (Lv1 and Lv5) have six-tone scales. As with the Lahal songs, Do, Sol, and Re are used as home tones.

The Love songs have the highest average range in the entire Bella Coola repertoire, 14 semitones. Jim Pollard's Love song (Lv4) has the widest range (20 semitones) of any Bella Coola song. Half of the Love songs (Lv6 to Lv10) are unaccompanied. Three types of accompaniment are found, Lv3 outlines the melody's density referent (k's), Lv1 imitates the melodic rhythm of its melody (k k k k k); Lv2, Lv4, and Lv5 outline groups of three quarters (Lv2: \[\text{Lv2: \[\text{Lv4: \[\text{Lv5: \[} \] \] \] \]}} and \[\text{Lv5: \[\text{Lv4: \[\text{Lv2: \[} \] \] \] \]}} \) \]

McIlwraith noted that all men's Love songs were originally sung unaccompanied (1948 II:331). It is possible therefore that
the drum accompaniments to Love songs are recent innovations. Since Love songs were largely sung to express personal sentiment in an intimate atmosphere, drum accompaniment was perhaps judged to be too harsh for such occasions. However some were of a derisive nature (McIlwraith 1948 II:331-334) and some were sung by a group of men with the "suitor" taking the leading part (1948 II:332). These contexts may have been reinforced by drum accompaniment, the beating of sticks or even hand-clapping.

With this discussion of Love songs we leave the non-ceremonial portion of the Bella Coola repertoire. Though each of the four song types have unique characteristics which serve to differentiate them from the others, two types of non-ceremonial song styles may be postulated. The first type is made up of the Game and Animal songs while the second includes the Lahal and Love songs. Compared to the latter, the former are shorter in duration, slower in tempo, have narrower ranges and have a more limited tonal organization. Metaphorically-speaking, the communally-owned Animal and Game songs are the "folk songs" of Bella Coola music while the lively Love and Lahal songs are the "popular songs" of the repertoire. Continuing this analogy, the (for the most part privately-owned) ceremonial songs to be studied next represent the "classical" or "high art" portion of the Bella Coola musical repertoire.
Shaman songs have been placed with the ceremonial song types because they were frequently sung in winter ceremonial contexts. McIlwraith noted that they were often sung at the conclusion of a Kusiyut dance in order to "clear the house" (1948 II:56).

McIlwraith recorded nine Shaman songs while in Bella Coola. Seven of these were fragments of songs, the remainder of which had been forgotten (1948 II:299-305). I was able to transcribe one of these (S3) for inclusion in the present study. Mildred Valley Thornton recorded one "hybrid" (i.e. two songs sung as if one) Shaman song in 1946 (transcriptions S1 and S2). This hybrid song, owned by Simon Johnson, was not included in McIlwraith's recordings.13

On no recording available to me does the present-day singing group sing a Shaman song. S1 and S2 were only sung when the late Andy Schooner and the late Hank King were still per-
forming with the group in the early 1970's. Since the musically-respected Hank King led the singers at this time it was most likely due to his initiative that the song remained active in the repertoire. I suspect therefore that his passing away signalled the retirement of this song (S1 and S2).

If the Shaman songs included in this study are any indication of what the former Shaman repertoire was like then we may assume that it was a heterogeneous body of songs. Such an inference is harmonious with the fact that these melodies were not necessarily composed (or arranged) by musical specialists as were other ceremonial songs. Furthermore, these songs had to reflect unique esoteric experiences with supernatural guardians.

Musical resemblances between Shaman songs might have detracted from the desired esoteric effect.

S1 - This melody is one of the most striking and consequently easily-remembered of all Bella Coola melodies. It is a model of rhythmic and melodic economy. Like many songs discussed previously it achieves strong rhythmic unity by employing a rhythmic theme which is only slightly varied:

EXAMPLE 27

rhythmic theme: \[ \begin{array}{c} \_ & \_ & \_ & \_ & \_ & \_ & \_ & \_ \end{array} \]

variant: \[ \begin{array}{c} \_ & \_ & \_ & \_ & \_ & \_ & \_ & \_ \end{array} \]
The song is closest in form to the Animal songs that had a theme, a motivic area and a closing pattern. The triadic theme in S1 is two measures in length; thus the melodic theme includes two statements of the "rhythmic theme" (see example 28). This theme is repeated and is then followed by two short rhythmic (transitional) motives that prepare the closing pattern (see example 28). The latter employs the melodic rhythm of the variant shown in example 27 above.

The song has only three pitches 5, 3, and 1. Every phrase ends on the home tone C or 1. The theme consists essentially of the descending triad 5 3 1. The closing pattern varies this configuration slightly but nevertheless effectively for the purposes of contrast. The G or 5 of the theme is sung an octave lower in the closing pattern thus yielding the melodic progression 5 3 1.

S1 begins with an introduction which features a variant of its theme plus the closing pattern found throughout the song (see example 29). This is the first example of an introduction based on a variant of a song's theme. The only other song to have had an introduction thus far has been A3, the First Spring Salmon song. However, A3's introduction consisted of animal motives or a motivic area. Unlike the latter, S1's introduction clearly foreshadows the material to follow.

S2 - There is a six second pause after the repeat of S1's theme and closing pattern. S2 now begins. It changes the drum accompaniment found in S1 and is slower (♩=ca.71) than S16 (♩=ca.78).
EXAMPLE 28

Theme - S1

trans. motives closing pattern

EXAMPLE 29

S1 - Intro closing pattern
S1's accompaniment outlined the quarter note density referent of its melody. Rests were found only at the ends of phrases and within the transitional rhythmic motives \( \|: \frac{1}{8} 2 : \| \). S2's accompaniment is a continuous tremolo throughout.

S2 is built from a two-part theme and a closing pattern (see example 30). The first part of the theme (a) consists of the ascending fifth G - D or 5 2. The pitch E or 3 simply embellishes the 2 in the progression 5 2 (3) 2. The second part of the theme (b) returns to G(5) via the pitches D and C: 2 1 [5]. This second part of the theme is repeated with only the slightest rhythmic alteration (see (b)1 in example 30). This repeated second part (b)1, actually a "decapitated" version of the theme, echoes the final half of the theme. The closing pattern (c) consists only of the descending fourth C to G or 1 to [5]. Another slight variant of the theme's second part follows ((b)2) and is again accompanied by the closing pattern (c).

In over-all form then, S1 and S2 must be considered a hybrid song. It is not known why these two melodies were wedded in this manner. This practice was not restricted to Shaman songs. We have observed a Lahal hybrid song and will be encountering Entrance and Mourning hybrid songs.

S3 - Like S1, S3 is similar in form to those Animal songs having thematic and motivic areas. Motivic areas, it will be recalled, are sections of songs that feature short repeated rhythmic motives on usually one or two pitches. We have noted how these motivic areas may begin songs (e.g. A3) or end songs (e.g. A7). In songs such as A1 or S1 where the motives were repeated only once, they were not designated as motivic areas.
EXAMPLE 30

Theme - S2
(a) \[ \text{music notation} \]  
(b) \[ \text{music notation} \]
(c) \[ \text{music notation} \]

(closing pattern)

EXAMPLE 31

S3 - Theme Area

(theme) \[ \text{music notation} \]

(variation) \[ \text{music notation} \]
EXAMPLE 32

S3 - Motivic Area
Before the motivic area enters in measure 7, S3 proceeds as have many other songs examined thus far. Its theme spans measures 1 to 3; except for very slight alterations it is repeated in measures 4 to 6 (see example 31). I have termed these six measures the song's thematic area so as to contrast it with the motivic area to follow.

S3's theme utilizes the pitches C, A, G and D or \( \text{G, A, G and D} \). Its contour is primarily descending with 2 being the most common terminal note. The pitch A, the most important pitch quantitatively in the theme, completely dominates the song's motivic area. Thus the song's modal profile will be described as \( 1^6 5 2 \).

The motivic area is based almost entirely on eighth notes (see example 32). The basic motive consists of two eighths, the last of which is followed by a descending portamento. This motive is reminiscent of the animal motives found in songs A3 and A8: \( \text{C, A, G and D} \). S3's primary rhythmic motive echoes the two eighths found at the beginning of each of its thematic area's phrases: \( \text{C, A, G and D} \) and so on. This primary rhythmic motive (\( \text{C, A, G and D} \)) is preceded by eight eighth notes on the pitch A followed by a closing pattern that includes notes of uncertain pitch (see example 32). The song ends with the primary rhythmic motive.

Given such a limited number of Shaman songs that show differing characteristics, we must remain content with an incomplete account about what constituted a Shaman song style. The songs examined here certainly indicate that heterogeneity may have been a common factor.
F. Hamatsa Songs

Hm1: Charlie Snow's Hamatsa Song (Group 1/A.K.)

Hm2: Man-Eater Dance (Group 2/M.V.T.)
(Jeffrey Snow)

Hm3: Grizzly Bear Dance (Group 2/B.O.T.)
(Tallio Hans)

Only one Hamatsa song (Hm1) is still included in the present-day Bella Coola musical repertoire. Hm1's melody is from Rivers Inlet, its text is in the Bella Coola language. McIlwraith recorded only three Hamatsa songs, one of these was for a Kwakiutl dancer. All three of McIlwraith Hamatsa songs were composed during the 1923-24 Kusiyut season (1948 II:308-309). Unfortunately these were of such poor quality on McIlwraith's recordings that transcription was precluded.

Though Hamatsa songs do not show any patterning in terms of modal structure, they do share common formal characteristics. Each Hamatsa song contrast themes with motives, albeit in differing ways. In this respect they are most like the Animal songs. This musical similarity between Hamatsa and Animal songs is not necessarily fortuitous. The hypothesis concerning Animal songs was that "animal motives" symbolized bird and fish movements. The suggestion here is that since each Hamatsa dancer had an animal's cannibalistic incubus (an eagle, a wolf, a bear's
and so on), perhaps similar animal imitations account for the Hamatsa motives. The motives may also accent certain of the dancer's movements. It is hoped that future studies of other Northwest Coast Indian musics will be able to provide more data on this topic. Being non-"composers", the Bella Coola singers were able to supply little information about musical symbolism.

Each Hamatsa song juxtaposes themes and motives differently. Motives interrupt the theme in Hm1, they follow the theme in Hm3, and they begin and end song Hm2.

Hm1 - Charlie Snow's song's thematic material occurs in measures 1, 4, 8, and 9. As example 33 indicates it is interrupted by Hamatsa motives in measures 2, 3, 5, 6, 7. Measures 8 and 9 share both thematic and motivic attributes. They employ the rhythm of the motives but echo the theme's opening descending minor second.

The theme of Hm1 differs from its motives by being lengthier, featuring primarily descending motion, and through its use of minor seconds. In contrast the motives employ only one pitch (and are therefore level in contour) and they lack semitones. The Eb and G# in Hm1's theme are not important structurally except as embellishments for the pitches E and A. The pitch D acts as an auxiliary tone for the more important pitch C. The song's modal structure in cipher notation is therefore (2) 1 6 (5) 3.
EXAMPLE 33

Theme - Hm1

motive

theme cont.

trans.

motive

theme cont.

transitional motive

motive
Hm2 - This song begins and ends with a motivic area that is made identifiable by its use of the rhythmic motive \( \frac{5}{4} \). (see example 34). It is connected to the thematic area by means of a transitional passage in measure 4. The song's thematic area consists of a two-measure theme which is repeated literally (see example 35).

As did Hm1, Hm2 features minor seconds in its melody. In Hm2 however, these occur in the motivic area and not in the theme. Unlike its role in Hm1, the pitch Eb in Hm2 assumes structural importance through its competition with the E natural. While the E natural is the only E in the thematic area, the Eb dominates the motivic area. Throughout the entire song the E occupies 16 quarters while the E natural is prolonged for 13 quarters. As a result of this dialectic between the E natural and the Eb, the song could be interpreted from two points of view modally. With Eb as Do the motivic area's modal structure is \( 3 \ (b) \ 2 \ 1 \ 6 \). Using C as Do in the thematic area we have \( 6 \ 5 \ 3 \ 1 \). Because of the more dominant role played by the A as compared to the F in this song I decided to employ the \( 6 \ 5 \ 3 \ 1 \) interpretation.

Hm3 - The Grizzly Bear Dance's motives are extensions of its theme's closing pattern. As example 36 indicates, Hm3's theme has a two-part theme, (a and b), the second part of which is varied. Both the theme and the variation's (b1) modal structures center around the home tone Re or \( \frac{5}{2} \). The theme by means of
EXAMPLE 34

Hm2 - Motivic Area

EXAMPLE 35

Hm2 - Thematic Area

EXAMPLE 36

Theme - Hm3

(c) closing pattern

(b) variation

(c) closing pattern

Motives
the pattern 3 \( \rightarrow \frac{2}{3} \rightarrow 6 \) and the variation by means of 3 \( \rightarrow \frac{2}{3} \rightarrow 1 \).

Although this song does not utilize minor seconds as did Hm1 and Hm2, it does share a common rhythmic feature with Hm2, the rhythmic motive \( \uparrow \downarrow \). (see measures 1 and 2 in example 36). The most unifying feature of these songs however lies in the fact that they all contrast themes with short rhythmic motives. The use of minor seconds in these songs as melodic intervals is also noteworthy. No other song type employs minor seconds in such conspicuous roles as do the Hamatsa songs Hm1 and Hm2. Hamatsa whistles must also have contributed to the creation of a distinctive Hamatsa song style.

It will be recalled that the Hamatsa dance was not carried out with the same rigour in Bella Coola as it was among the Bella Bella, Fort Rupert, and Rivers Inlet people, from whom the dance was originally borrowed. This explains why, even during McIlwraith's field work, few Bella Coola Hamatsa songs are found. With Hm1's melody an acknowledged borrowing from Rivers Inlet we seem to be left with only two "authentic" Bella Coola Hamatsa songs. I suspect however that the Bella Coola Hamatsa song style is basically a Bella Bella song style. A study of Bella Bella Hamatsa songs is needed therefore before we can provide a complete account of the salient characteristics of this song type.
Entrance songs were communally rather than privately owned. They were sung while the dancers entered the dance hall in canoe-like formation. Felicity Walkus informed me that song E2 was used when the singers (temporarily) forgot the melody to E1. It was perhaps the norm then to utilize the Bella Bella melody (E1) most frequently during entrance procedures. Since all important Bella Coola ceremonies were invariably witnessed by Bella Bella chiefs, this song (E1) was likely sung to welcome and show respect for these prestigious visitors.

E1 - This song's formal organization is identical to that found in the Shaman song S2. It has a two-part theme, the second part of which (b) is repeated with slight variation (b1), and a closing pattern (c) (see example 37). As in S2 this repeated second part (b)1, which I have termed a "decapitated" version of the theme, echoes the last half of the theme.

The song is based firmly on the La mode. The home tone 6 is established by means of the descending triad 3 1 6 and ascending fourth 3 6. D plays an important role as a passing tone between 3 and 1 (m.1 - 3 (2) 1) and acts as
Theme - E1

(closing pattern)

EXAMPLE 37

EXAMPLE 38

E1 (b)

E2 (b)
an upper neighbouring tone for 1 (see mm.2-3 in example 37).

E2 - This song may be another hybrid type. Its first section (mm.1-3) is strongly reminiscent of E1's melody. As indicated in example 38 the resemblance between both songs' measures 2 and 3 is particularly striking. Only three measures of this possible variant of E1 are sung before (accompanied by a ritard) a new theme enters in measure 4. On Mildred Valley Thornton's tapes however, this song is sung without these opening three measures. Therefore unless these measures constitute a "false start" we must consider E2 a hybrid song, that is, as two songs sung as if one.

The greatest difference between the first and second "songs" in E2 lies in their differing tempos as $\frac{1}{4}$= ca. 71 in the first part changes to $\frac{1}{4}$=ca. 131 in the second. The modal discontinuities are slighter. Both sections use four-note scales based on La as a home tone. The two "songs" approach La by means of the descending progression $\frac{3}{2}$ (2) 1 6. The second portion, while predominantly concerned with the descending 5th $\frac{3}{2}$ 6, does expand the range of the first portion of E2 by including the movement 6 3 (m.9).

The theme of E2, begun in measure 4, is a two-part structure. As in E1, the second half of this theme (b) is varied (b1) and followed by a closing pattern (c) (see example 39). The song closes on another variant of the theme.

Though we have examined only two Entrance songs this
Theme - E2

(a) 

(b) 

(b)1 

(c) closing pattern
sample likely represents the major portion of the recent Entrance Song repertoire since only a limited number of such songs were needed. The two songs employ the same modal configurations, \(3\ (2) \ 1\ 6\), and share common melodic patterns (see example 38). They both last 1'15" and have identical ranges of 12 semitones. Since E1 is a Rivers Inlet melody it is possible that this song type's style was largely borrowed from the Kwakiutl-speaking peoples. As was the case with the Hamatsa songs, the testing of such a hypothesis is at present prohibited by a lack of contrasting data.
<table>
<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Performer</th>
<th>Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>D1</td>
<td>Echo Song</td>
<td>Schooner Family</td>
<td>1/A.K.</td>
</tr>
<tr>
<td>D2</td>
<td>Milha</td>
<td>Mrs. Reuben Schooner</td>
<td>1/A.K.</td>
</tr>
<tr>
<td>D3</td>
<td>Mystery Dance</td>
<td>Captain Bob</td>
<td>1/A.K.</td>
</tr>
<tr>
<td>D4</td>
<td>Bella Bella</td>
<td></td>
<td>2/M.V.T.</td>
</tr>
<tr>
<td>D5</td>
<td>Fred Tallio</td>
<td></td>
<td>2/B.O.T.</td>
</tr>
<tr>
<td>D6</td>
<td>Mask Dance</td>
<td></td>
<td>2/B.O.T.</td>
</tr>
<tr>
<td>D7</td>
<td>Clown's Dance</td>
<td></td>
<td>2/B.O.T.</td>
</tr>
<tr>
<td>D8</td>
<td>Mystery Dance</td>
<td></td>
<td>2/B.O.T.</td>
</tr>
<tr>
<td>D9</td>
<td>Fungus Dance</td>
<td></td>
<td>2/B.O.T.</td>
</tr>
<tr>
<td>D10</td>
<td>Doctoring the Dance</td>
<td>Mrs. Dick Snow</td>
<td>2/B.O.T.</td>
</tr>
<tr>
<td>D11</td>
<td>Richard Edgar</td>
<td></td>
<td>2/B.O.T.</td>
</tr>
<tr>
<td>Number</td>
<td>Song Title</td>
<td>Performer</td>
<td>Group/Code</td>
</tr>
<tr>
<td>--------</td>
<td>--------------------------------</td>
<td>----------------------------</td>
<td>-----------------------</td>
</tr>
<tr>
<td>D12</td>
<td>Albert Hood</td>
<td></td>
<td>(Group 2/B.O.T.)</td>
</tr>
<tr>
<td>D13</td>
<td>Jim Pollard</td>
<td></td>
<td>(J.P./T.F.M., 72-1029 VII D4(9))</td>
</tr>
<tr>
<td>D14</td>
<td>Boys Dance Songs</td>
<td></td>
<td>(L.H./T.F.M., 72-1030 VII D9(b))</td>
</tr>
<tr>
<td>D15</td>
<td>Child's Dance Song</td>
<td></td>
<td>(J.P./T.F.M., 72-1030 VII D9(d))</td>
</tr>
<tr>
<td>D16</td>
<td>Steve Siwallace</td>
<td></td>
<td>(J.P./T.F.M., 72-1030 VII D14(9))</td>
</tr>
<tr>
<td>D17</td>
<td>Thunderbird</td>
<td></td>
<td>(Group 1/A.K.)</td>
</tr>
<tr>
<td>D18</td>
<td>Cedar Bark</td>
<td></td>
<td>(Group 2/M.V.T.)</td>
</tr>
</tbody>
</table>

The Kusiyut Dance songs are the best represented song type in this study. Four of these, D1, D2, D3 and D17, remain active in the contemporary repertoire.

Except for the two Mystery Dance songs, every song was associated with a different dance. It is possible therefore that the songs associated with each dance formed sub-styles of their own within the larger Kusiyut Dance song repertoire. The two Mystery Dances in this study show no such patterning however.

Kusiyut Dance songs are longer in duration than any song type examined thus far. Their average duration is two minutes. There are four notable exceptions to this durational norm,
D14 - 41", D15 - 22", D4 - 59" and D10 - 31". These four songs, the Boys Dance Song (D14), the Child's Dance Song (D15), the Bella Bella Dance Song (D4) and the Doctoring the Dance Song (D10) may be grouped together for analysis because of their musical and functional singularities. These are not "mainstream" Kusiyut songs. D14 and D15 were most likely employed as pedagogic songs. The Bella Bella Dance Song (D4) is also known as the Farewell Song - it was used to say goodbye to visiting Bella Bella dignitaries. The Doctoring the Dance Song (D10) was, according to Felicity Walkus, used to encourage the dancer to dance.

D14 and D15 both use a theme and variations form. D4 has a 3 measure theme that is varied once only while D15 varies its 2 measure theme two times. Song D14 has a 1 measure theme that is repeated five times, ||: 1 j j | 4 6 : ||. It is followed by 2 transitional measures based on the theme's pitches and contour. Two measures of rhythmic motives ( \( \frac{1}{4} \) \( \frac{1}{4} \) ), similar to the animal song motives, and a 1 measure closing pattern ( \( \frac{1}{4} 6 \) 5 ) terminate the song.

D10 is one of the most loosely structured songs in the repertoire. Rhythmically it is throughcomposed. The song modal structure consists of two statements of the descending triad \( 5 \) 3 1.

D13 may also belong to this group of marginal Kusiyut Dance songs. Since the tape of this song deteriorated while the song was still in progress, only a fragment of it could be transcribed. Like D4, D14, and D15, this Dance song partakes
in a more simple type of Kusiyut song style. It utilizes only three pitches, the descending pattern $5 2 [1]$, and is based almost entirely on the rhythmic motive $\mathbf{1} \mathbf{1} \mathbf{1} \mathbf{1}$. D13's three-tone scale groups it with D10, D14, and D15.

These five marginal Kusiyut Dance songs include all the three-tone scales in the song type (D10, D13, D14, and D15) and one of the two five-tone scales (D4). They are also set apart from the majority of Kusiyut Dance songs by the fact that they are not based on the modal pattern $3 \mathbf{2} \mathbf{1} \mathbf{6}$ or $3 \mathbf{2} \mathbf{1} \mathbf{6}$. As example 40 shows they are characterized by their use of the triadic pattern $5 3 1$ and the non-triadic pattern $5 2 1$ and $1 6 5$.

EXAMPLE 40

D4 $\mathbf{(2)} \mathbf{1} \mathbf{(6)} \mathbf{5} \mathbf{3}$

D10 $\mathbf{5} \mathbf{3} \mathbf{1}$

D13 $\mathbf{5} \mathbf{2} \mathbf{1}$

D14 $\mathbf{1} \mathbf{6} \mathbf{5}$

D15 $\mathbf{5} \mathbf{3} \mathbf{1}$
Example 44 illustrates how the main body of Kusiyut Dance songs are modally unified (with the exception of D8) through their use of the four-tone pattern 3 2 1 6:

**EXAMPLE 41**

<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>D1</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>D2</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>D3</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>D5</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>D6</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>D7</td>
<td>(1)</td>
<td>6</td>
<td>3</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>D8</td>
<td>(2)</td>
<td>1</td>
<td>(6)</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>D9</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>(6)</td>
<td></td>
</tr>
<tr>
<td>D11</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>D12</td>
<td>(2)</td>
<td>1</td>
<td>6</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>D16</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
<td>6</td>
<td></td>
</tr>
</tbody>
</table>
Though every one of the four possible home tones in this 3 2 1 6 pattern are utilized, La and Do are most favored. Level melodic contours are most common, accounting for 78% of the total Kusiyut Dance material.

There are three formal types found in the main body of Kusiyut Dance, that is, in all Kusiyut songs except those already discussed - D4, D10, D13, D14, and D15.

The first form type is the theme and variations form found in songs D5, D7, D12 and D18. D12 features the most basic variation procedures. D12 has a three-measure theme and a three-measure variation. Except for the slight rhythmic adjustment noted in example 42, the theme and its variant are isorhythmic:

**EXAMPLE 42**

```
D12
Theme:   
Variant:  
```
This song's accompaniment is in 7/8 time; \( \frac{\text{2}}{\text{4}} \); only the latter portion of the third measure's melodic rhythm is not synchronized with this drum accompaniment. The modal discontinuities between the theme and the variant are slight. The theme's descending \( (2) \text{ i } \frac{6}{2} \text{ 3} \) pattern changes in the variant to \( \text{i } \frac{6}{2} \text{ 3} \). Aside from omitting the \( \frac{2}{2} \) the variant stresses \( \frac{6}{2} \) more so than did the theme.

The second form type features more complex types of variation procedures. It will be recalled that songs S2, E1, and E2 were found to have 2 part themes, the second part of which were slightly varied - thus yielding the formal pattern \((a) (b) (b)1 \) and \((c) \) with \((c) \) signifying a closing pattern (see examples 30, 37 and 39). The Kusiyut Dance songs do not merely slightly vary the second parts of their themes. They develop these second sections substantially.

Fred Tallic's Dance song (D5) illustrates one of these variation techniques. The 2-part theme of D5 occupies the first four measures of the song (see example 43). The theme's first section \((a) \) consists of conjunct motion only and simply presents the descending major second \( \frac{3}{2} \). The pitch F here serves only to embellish or ornament the E. The second portion of the theme introduces two new pitches into the song's modal structure, C and A or i and 6 are added. Do rather than Re is the terminal note of this second part of the theme, the total modal configuration of which may be portrayed as \( \frac{3}{2} (2) \frac{1}{6} \). As shown in example 43, these two parts of D5's theme are based on
EXAMPLE 43

Theme - D5

(a) \[ \text{music notation} \]

(b) \[ \text{music notation} \]
closely related melodic rhythm patterns.

Measures 5 through 8 of D5 constitute a variation or expanded version of the second part of its theme. This variant features the same melodic contour found in the theme's second part: the pattern 3 2 1 6 2 1. The main difference however is that the variation considerably prolongs the pitches 6 and 2 (see example 44). This first variant is followed by a second (mm. 9-11) which features only the descending portion of the 3 2 1 6 2 1 pattern, the progression 3 2 1 6. Having dominated only the middle section of the first variant, the pitch A clearly becomes the center of melodic gravity in the second (see example 45). The opening theme reappears immediately following this second variation.

Similar variation procedures, in which selected portions (usually the final halves) of a theme's modal and rhythmic material are developed and expanded may be found in D2, D3, D6, D7, D8, D11, D16, D17 and D18. D17, the Thunderbird song, will be fully discussed when it is compared to a mourning song later in the analysis.

The third form type, found in two Kusiyut Dance songs, D1 and D9), involves the contrast of thematic and motivic material. It will be recalled that this was the form type found to characterize most of the Animal songs.

D9's theme is a 2-part structure which, like the songs of the second form type discussed above, expands its second half through melodic rhythmic and modal variation. As example 46
EXAMPLE 44

D5 -1st variation

EXAMPLE 45

D5 -2nd variation
indicates, the thematic area ((a) (b) (b)1) is accompanied by tremolo throughout. The motivic area introduces a completely new rhythmic character to the song through its use of the quarter-note pattern \( \| \uparrow \downarrow \uparrow \downarrow \uparrow \downarrow \uparrow \downarrow \| \) (see example 46). Its narrow range and conjunct motion also act as an effective foil to the contents of the thematic area.

As is the case with most of these songs, however, we can only attain a partial understanding of this Fungus Dance song when we examine a musical transcription alone. It is very likely that this motivic area corresponded to a change in the Fungus Dance itself. That musical contrasts of this order reflect and are in fact synchronized with changes in the functional contexts of these songs may be demonstrated by reference to the Echo song (D1).

So that I could observe how Bella Coola music and dance interacted, Sandra Tallio arranged for me to see a video-tape of a performance held during an "occupation" of the Bella Coola Indian Agent's office. During this viewing that the significance of the Echo song's contrasting thematic and motivic areas became apparent.

During the motivic area of this song (mm. 1-16; see example 49) the dancer, wearing the impressive Echo mask, danced what may be termed the dance proper. This section is accompanied mostly by a \( \| \uparrow \uparrow \uparrow \| \) rhythmic pattern in the drum. When the thematic area entered in measure 17 however, this accompaniment changed to a constant tremolo. This dramatic rhythmic shift
EXAMPLE 46

D9 Theme Area

Motivic Area
EXAMPLE 47

D1 - Motivic Area

intro

Theme Area

trans. motives

closing pattern

Motivic Area
as well as the contrasts in range, tempo, and the movement from disjunct to conjunct motion between the motivic and thematic areas, was synchronized with a dramatic change in the dance. Just as the thematic area entered, the dancer turned his back to the audience, crouched, and proceeded to change one of the six Echo mouthpieces for another. He remained in this position until the motivic area was about to re-enter and then synchronized his "return" with its reappearance.

Later in this study, an examination of the interaction between text and melody in Bella Coola music will show how these thematic and motivic areas in the Echo song are further delineated by means of textual or linguistic contrasts.

As a whole the Kusiyut Dance songs are a heterogeneous group. Songs D4, D10, D13, D14, and D15 are in fact more like non-ceremonial songs. They are brief, they employ a simple variation form based largely on rhythmic variations and for the most part they use only three-tone scales. As mentioned above, these songs had functions quite unlike the main body of Kusiyut Dance songs. The latter, though modally unified through their extensive use of the four-note pattern 3 2 1 6, displayed a wide spectrum of formal characteristics.

One notable characteristic of the total Kusiyut Dance song sound in former days is not present in the transcriptions. This was the sound of the Kusiyut whistles described earlier in connection with performance organization. The use of the drone was also restricted to Kusiyut songs. It is only used with the Thunderbird song in contemporary practice. Thus while a
study of the transcriptions does not reveal a homogeneous song style, former performance organization practices (whistles, drones, and so on) likely provided a uniquely Kusiyut sonic environment. The fact that Kusiyut whistles were shaped and played differently than their Hamatsa and Sisawk counterparts certainly indicates that some degree of sonic differentiation between (and concomitantly sonic unity within) the song types was desired.
Mourning songs are easily distinguishable from other Bella Coola songs because of two traits: their length, and their use of free rhythm. That they are the lengthiest songs in the repertoire is attributable to the complex texts they had to convey. McIlwraith was speaking about song texts when he stated that mourning songs "excel all other Bella Coola
compositions in length, complexity, and wealth of detail" (1948 II:293). Their use of free rhythm arises from the fact that these songs were not associated with any dance and because of the emotional context within which they were sung.

No one particular modal structure is associated with the Mourning songs. As example 48 illustrates, five of these songs use four-tone scales, three use five-tone scales and one is based on a three-tone scale.

**EXAMPLE 48**

\[
\begin{align*}
\text{M1} & \quad (2) \quad 1 \quad 6 \quad 3 \\
\text{M1(a)} & \quad 5 \quad 3 \quad (2) \quad 1 \quad (6) \\
\text{M2} & \quad 3 \quad (2) \quad 1 \quad 6 \\
\text{M3} & \quad 2 \quad 1 \quad 5 \\
\text{M4 and 4(a)} & \quad 3 \quad (2) \quad 1 \quad 5 \\
\text{M5} & \quad (3) \quad 2 \quad 1 \quad 5 \\
\text{M6} & \quad (2) \quad 1 \quad (6) \quad 5 \quad 3 \\
\text{M7} & \quad 3 \quad (2) \quad 1 \quad 6
\end{align*}
\]
La and Sol are the most frequently utilized home tones, both acting as the melodic center of gravity in three songs. Do is the home tone in two songs while Mi is used only once as a home tone.

No clustering with respect to formal types is evident. M1 and M1(a) combine to form the only hybrid song in the song type. M1 simply repeats a 2-part theme three times without variation. M1(a) consists of a 2-part theme, which is varied once, and a closing pattern.

M3 features only a theme and its closing pattern. As example 49 shows, this theme is built from two rhythmic motives (a and b) which are slightly varied from measure to measure. Further motivic variation occurs in the remaining strophes of M3.

M4 and M4(a)'s theme is preceded by a short introduction based on the theme's closing pattern. The latter is developed, resulting in what I shall term a thematic extension. These two songs (M4 and M4(a)) will be compared later in this study.

M5 contrasts its theme with motives. These motives however are extensions of the theme's closing pattern. As shown in example 50 both the theme and its variation close on the descending fourth \( \frac{5}{4} \), this fourth is given separate articulation in closing patterns ((b) and (b)1) following the theme and its variant. This thematic "area" is linked to the
EXAMPLE 49

Theme - M3

EXAMPLE 50

Theme - M5

(a) variation

trans. motives

(c)
motives by means of the transitional motive \(5\cdot1\) ((c) in example 50). These motives ((d) in example 50), variants of the theme's closing pattern, are followed by the two measures that introduced them. In this way they are formally set off from the thematic area.

Songs M6, M7, and M8 employ a theme and variations format. M8's variants are based on the melodic rhythm of its theme's second part - a procedure described during the analysis of the preceding song types.

It is largely through melodic rhythm and contour similarity that four of these mourning songs may be said to be related. M1(a), M2, M7 and M8 show typical mourning song melodic rhythms. Example 51 shows the variants of one typical mourning song rhythmic motive. Considerable contour similarity is also present. A second common phrase is absent only in M1(a). Example 52 illustrates these similarities.

McIlwraith adds support to the hypothesis advanced in Chapter Two of this study that such similarities between melodies resulted from the use of exemplary models in the compositional process:

"The tunes of mourning songs are usually remembered from year to year, and the singers may merely alter words to make an old song applicable. In some cases, such compositions are changed so slightly that they become virtually possessions of an ancestral family, and may then be preserved for generations until soon the history of the names is forgotten." (1948 I:466)
Since such "possessions of an ancestral family" were likely passed through a number of families through time, it may be that more than one family could lay claim to such archetypal musical patterns. Perhaps chief's mourning songs alone had these archetypal patterns in former days.

Adding further complexity to this problem is the fact that musical prerogatives also crossed song style boundaries. Such was the case when Jack King George, Margaret Siwallace's grandfather, died in 1948. The singers were asked to compose a mourning song. In doing so they employed one of George's musical prerogatives, the Thunderbird Song (D17), as a model. By comparing these songs (see example 53), we are given a rare opportunity to observe something of the Bella Coola "compositional process" in music. As example 53 shows, M2 is better regarded as a special variant of D17 than as a "new composition". M2 alters its prototype in the following ways:

1. It ignores the rests in D17 thereby creating a more flowing melody.
2. It employs more half and whole notes than does D17. A meditative quality emerges in M2's measure five because of its final whole note.
3. M2 uses a parlando-rubato effect not found in D17.
4. M2 replaces the descending fourths in D17 with minor thirds.
5. M2 is restricted to a range of 7 semitones or a fifth while D17 had a 12 semitone or octave range.
EXAMPLE 53

D17 - Thunderbird Song

M2 - Mourning Song
Accompanied by a small stick tapping out a soft tremolo, M2's accompaniment is qualitatively different from the forceful drum tremolo used in the Thunderbird Dance.

The question naturally arises as to why a single Kusiyut Dance song should share traits found in four mourning songs. Since Jack King George's mourning song (M2) was modelled after D17, these traits are obviously not restricted to mourning songs. No other Kusiyut Dance songs examined here feature these traits however. It is possible that these characteristics, found in M1(a), M2, M7, M8, and D17, were musical prerogatives, the use of which was restricted to certain families. Their presence in the Mourning songs certainly gives half of this sample a unifying element. With D17 a part of this group, it is doubtful that these could be termed mourning song style characteristics. Because of their length and use of free rhythm however, mourning songs do form a distinctive and easily identifiable song type. It is precisely these aspects of performance organization that serve to set off the traits found in M1(a), M2, M7, and M8 from the Thunderbird Song (D17). Though the latter shares common characteristics with the 4 Mourning songs, these traits have a different meaning in the Mourning songs than they do in the Kusiyut Dance context. The presence of the drone in the Thunderbird song was perhaps the most obvious sign that D17 was not a mourning song.
<table>
<thead>
<tr>
<th>H1</th>
<th>Sam Pootlass</th>
<th>(Group 1/A.K.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>H2</td>
<td>Andy Schooner</td>
<td>(Group 1/A.K.)</td>
</tr>
<tr>
<td>H3</td>
<td>Tallio Hans</td>
<td>(Group 1/A.K.)</td>
</tr>
<tr>
<td>H4</td>
<td>Agnes Edgar</td>
<td>(Group 1/A.K.)</td>
</tr>
<tr>
<td>H5</td>
<td>Felicity Walkus</td>
<td>(Group 1/A.K.)</td>
</tr>
<tr>
<td>H6</td>
<td>Charlie Snow</td>
<td>(Group 1/A.K.)</td>
</tr>
<tr>
<td>H7</td>
<td>George Nelson</td>
<td>(Group 1/A.K.)</td>
</tr>
<tr>
<td>H8</td>
<td>Simon Johnson</td>
<td>(Group 1/A.K.)</td>
</tr>
<tr>
<td>H9</td>
<td>Mrs. Willy Tallio</td>
<td>(Group 2/B.O.T.)</td>
</tr>
<tr>
<td>H10</td>
<td>Dick Snow</td>
<td>(Group 2/B.O.T.)</td>
</tr>
<tr>
<td>H11</td>
<td>North Vancouver</td>
<td>(Group 2/B.O.T.)</td>
</tr>
<tr>
<td>H12</td>
<td>Bella Bella</td>
<td>(Group 2/B.O.T.)</td>
</tr>
<tr>
<td>H13</td>
<td>Winass</td>
<td>(Group 2/B.O.T.)</td>
</tr>
</tbody>
</table>
Formerly associated with the dances of the Sisawk society, the society of chiefs, Headdress songs were the most highly treasured of Bella Coola song types. More than any other song type, the Headdress songs dominated the recordings I was able to make in August of 1975. Eight such songs were recorded. The remaining five were taken from Bella Coola Band Office tapes.

As was the case with the Kusiyut Dance whistles, the presence of a whistle shaped and played in a specifically Sisawk manner must have contributed to creating a unique Sisawk sonic environment. In order to determine whether a distinctive Headdress song style existed however, we must again limit ourselves to the contents of the available transcriptions. Though recorded out of their original ceremonial context, these songs may offer a clue as to what, if any, were the salient characteristics of a Headdress song style.

Headdress songs are the fastest (average tempo \( \frac{1}{113} \) =ca. 113) and lengthiest (average duration = ca. 2'30" ) Bella Coola dance songs. In terms of melodic contour they are virtually identical to the Kusiyut dance songs. Both feature primarily level contours (app. 78% level).

Headdress songs are most unified, and therefore easily distinguishable from other song types, through their modal similarities. Eleven of the thirteen Headdress songs are based on the modal cell 1 6 3. As example 54 illustrates, eight of these use La as a home tone.
<table>
<thead>
<tr>
<th>H1</th>
<th>(6)</th>
<th>5</th>
<th>3</th>
<th>(2)</th>
<th>1</th>
<th>(7)</th>
</tr>
</thead>
<tbody>
<tr>
<td>H2</td>
<td>C:</td>
<td>5</td>
<td>3</td>
<td>1</td>
<td>(7)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>G:</td>
<td>.</td>
<td></td>
<td>1</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>H3</td>
<td>(2)</td>
<td>1</td>
<td>6</td>
<td>(5)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>H4</td>
<td>.</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
<td>(6)</td>
<td></td>
</tr>
<tr>
<td>H5</td>
<td>(2)</td>
<td>1</td>
<td>6</td>
<td></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>H6</td>
<td>(2)</td>
<td>1</td>
<td>6</td>
<td>(5)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>H7</td>
<td>(2)</td>
<td>1</td>
<td>6</td>
<td></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>H8</td>
<td>(2)</td>
<td>1</td>
<td>6</td>
<td></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>H9</td>
<td>(5)</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>H10</td>
<td>(2)</td>
<td>1</td>
<td>6</td>
<td></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>H11</td>
<td>.</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>H12</td>
<td>.</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>H13</td>
<td>(2)</td>
<td>1</td>
<td>(7)</td>
<td>6</td>
<td></td>
<td>5</td>
</tr>
</tbody>
</table>
Since H13 also uses La as a home tone, nine of the thirteen Headdress songs are centered on the La mode. Though the Kusiyut Dance songs also favored \( \dot{3} (2) \tilde{1} 6 \) and \( \dot{3} (2) \tilde{1} 6 \) modal structures, they did not center on La as often as the Headdress songs.

Four-tone scales are the most predominant, accounting for six of the thirteen Headdress melodies. Five-tone scales are found in five of the songs while six and three-tone scales account for one song each.

These Headdress songs encompass three types of formal organization. H11, a North Vancouver Headdress song, stands quite outside of the main body of Bella Coola Headdress songs. This song was borrowed from Squamish Indians who worked in a cannery at Kimsquit during the years 1917 to 1918. As shown in example 55, it consists of a theme and one variation. Its narrow range (7 semitones), its brevity (39"), and its fast tempo (\( \frac{3}{4} \) = ca. 184 \( \frac{3}{4} \)), are all traits connected more with non-ceremonial Bella Coola songs.

Seven of the Headdress songs have the form type I have termed 2-part themes with variation and development of the theme's second part. H1, H2, H7, H9, H10, H12, and H13 utilize this type of organization. As well as being a good example of this formal type, H1 has one of the most interesting modal structures in the entire repertoire.

Looking first at the melodic rhythm of this song, notice how the second half of the theme (b) in example 56 is followed
EXAMPLE 55

H11 - Theme

Variation

Theme

EXAMPLE 56

Theme - H1

(a)  
(b)  
(c)  closing pattern(b)1

EXAMPLE 57

(c)1 closing pattern
by a closing pattern (c) that echoes the close of the (b) phrase: \[ \text{(c) figure in (b)} \]. Section (b)1 employs a closely related variant of (b)'s melodic rhythm. The closing pattern (c)1 is more distantly related to (c). It changes the \[ \text{figure in (c)} \] to \[ \text{figure in (c)} \]; later versions of the (c)1 pattern use \[ \text{figure in (c)} \].

H1 is the only six-tone Headress song. The two-part theme and its closing pattern use five pitches, A, G, E, D, and C. Though G is the most frequently-sounded pitch, C is the melodic center of gravity during these first three measures of the piece. Thus far the song's modal structure could be portrayed as \( \text{(6) 5 3 (2)} \). The variant of the theme's second half however, sections (b)1 and (c)1, introduces the new pitch B. Beginning with the movement \( \text{(5) 3 (2)} \), section (b)1's second half imitates this movement by means of the pattern \( \text{(3) 2 } \). The strophe ends with the closing pattern \( \text{2 } \). Though every new statement of the (a) portion of the theme is from this point introduced by the pitch B (see example 57), the pitch C continues to play an important role in all subsequent sections (b) and (c).

A number of questions arise concerning the modal structure of this piece: (a) where is the home tone, on C, on B, or elsewhere? (b) should the song be approached from the standpoint of the triad C, E, G, or the triad G, B, D, or both? (c) is the pitch B merely a very low C or a C flat?
(a) In a song of this type I believe that the home tone should be defined quantitatively rather than qualitatively. That is, in terms of frequency of occurrence rather than in terms of melodic gravity. So defined, the pitch G5 will be designated as the home tone of this piece.

(b) By employing the concept of a movable Do, it becomes possible to regard this song as an example of what I shall term modal modulation. As example 58 illustrates, it is only when we examine this song from the standpoint of C as Do changing to G as Do, that the underlying structure of the melody (the pattern (6) 5 3 1) emerges:

\[
\begin{array}{c}
\text{C: 5 (6) 5 3 (2) 1 5 3 (2) 1 (7) 5 (6) 5 3 (2) 1} \\
\text{G: 6 5 3 1}
\end{array}
\]

(c) Several checks of the transcription by myself and by others confirms that the pitches C and B are sung as distinct pitches in this song. When the song drops by a semitone, as it does in measure 6, the intervallic relationships are maintained. Dissimilarly, in Andy Schooner's Headdress song (H2), "modulation" occurs only once. In this song the modal cell 5 3 1 in C shifts to the cell 1 6 3 in G by means of gradual flattening: (see example 59):
EXAMPLE 59

Measures 1 to 5

142

C: 5 3 1

5 3 1

1 6

6 to 9

10

The third and final formal type found in the Headdress songs involves the contrast of thematic and motivic areas. Songs H3, H4, H5, H6, and H8 are examples of this form type. The Echo song, in the Kusiyut Dance corpus, also belongs to the songs that contrast thematic and motivic areas. It is important to note in this connection that, as Felicity Walkus informed me, the Echo song was used in both Kusiyut and Sisawk contexts.

Though the Animal songs also contrasted themes and motives, they did so on a smaller scale than do the Headdress songs. Generally, thematic and motivic sections are longer in Headdress songs than they are in the Animal songs.

Tallio Hans's Headdress song (H3) best illustrates the characteristics of this third formal type. As example 60 shows, the thematic area of this song (mm.1-4) includes a theme and a variation. This theme area is linked to the motivic area by means of a closing pattern in measure 4. The motivic area (mm.5-12) begins with two introductory motives(mm.5-6). The motivic area proper (mm.7-12) is framed by a transitional motive found in measures 7 and 12. As was the case in the Echo song these two areas are made even more distinct by their differing
EXAMPLE 60

H3 - Theme Area

Variation

1. only closing pattern

Motivic Area
accompaniments. The steady "quarter-note" accompaniment of the thematic area (\(\downarrow\rightarrow\)) is changed to an intermittent pattern (\(\uparrow\downarrow\uparrow\) and \(\downarrow\uparrow\downarrow\)) in the motivic area.

Again as was the case in the Echo song the contrast between thematic and motivic areas also involves changes in the dance. In Felicity Walkus's Headdress song (H5), for example, the motivic area (mm.20-25, mm.45-51) is unaccompanied and different in character than its thematic counterpart because of new choreological movements occurring at this time.

Though this form type is found in only five Headdress songs it is unique to this song type. The contrast of themes and motives in the animal songs may be considered a simpler form of this type. Animal symbolism might form a link between the two song types. More evidence of such symbolism will be needed however before we can transcend speculation concerning such relationships between these two song types. The Echo song reverses the order of contrast found in the Headdress songs by placing its motivic area before its thematic one. As mentioned above, this song may be related to the Headdress songs through the fact that it was used in both the Kusiyut and Sisawk ceremonial contexts.

Thus a number of characteristics serve to identify Headdress songs as somehow sonically unique. Certainly the most pervasive and unifying trait is modal structure. No other song type so consistently bases itself on the pattern \(3 (2) \uparrow 6\). Though the 2-part themes and their variations are the most common formal procedures, the contrast of thematic and motivic areas
assumes its highest development in the Headdress songs. *Sisawk* whistles and other aspects of performance organization must also have played a role in creating a typically Headdress song "sound".

One point has clearly emerged during our examination of these various song types. Though there is some patterning evident in groups of songs belonging to any given song type, no one song can exemplify the whole song type to which it belongs. Each song type is a heterogeneous unit that nevertheless reveals a combination of characteristics or idiosyncratic features unique to itself. Performance organization (of which much has been lost) contributed a great deal to differentiating song type styles from each other. Before summarizing these findings and discussing their implications, I will examine some topics that require treatment outside of the song's functional groupings.
VI. MODAL STRUCTURE IN BELLA COOLA MUSIC

As the analysis in Chapter Five has indicated, a number of modal structures coexist within the boundaries of any given song type. In order to examine these modal types purely in terms of their structural similarities and differences, it will be necessary to abandon the functional frame of reference employed in the previous chapter. By grouping these melodies according to modal structure alone, we will be able to gain a better understanding of a concept introduced in Chapter Two - the concept of musical archetypes or exemplary models.

For heuristic purposes I shall borrow the word "cell" from biological terminology in order to refer to the most basic modal archetypes in the Bella Coola musical repertoire. With the exception of only four songs (G2, G3, A6, and D14), all Bella Coola melodies are based on three-tone modal cells. These cells consist of a home tone (a melodic center of gravity) and two allied or supporting tones, e.g. $1 \rightarrow 6 \rightarrow 3$. Though these two supporting tones may act as temporary melodic centers of gravity within a song, they will inevitably yield to the greater attraction and power of the home tone. In songs having four or more tones, these modal cells are ornamented by prefixes, infixes, and suffixes. The latter are bracketed in the cipher analytical method employed here, e.g. $(2) \leftarrow 6 \rightarrow 3$ or $(2) \rightarrow 6 (5) \rightarrow 3$. 
There are two main cell types in the Bella Coola repertoire, the first types are based on thirds, or on thirds and fourths. The second types are based on seconds, or seconds and thirds, or on seconds and fourths.

The first cell type includes the modal cells 1 6 3 and 1 5 3. These two cells are found in 70% of the songs in this study.

Modal cell 1 (the patterns 1 6 3, 3 1 6, and so on) is composed of the pitches A, C, and E. This cell is the most frequently used of all Bella Coola modal cells, accounting for 45% of the melodies in this sample. As shown below, all three possible centers of melodic gravity within modal cell 1 are utilized as home tones:

**Modal Cell 1**

1. Home tone: La

   (a) \[ \begin{array}{c}
       1 \rightarrow 6 \rightarrow 3 \\
       \text{(minor third/fourth)}
   \end{array} \]

   (b) \[ \begin{array}{c}
       3 \rightarrow 1 \rightarrow 6 \\
       \text{(major third/minor third)}
   \end{array} \]

2. Home tone: Do

   \[ \begin{array}{c}
       3 \rightarrow 1 \rightarrow 6 \\
       \text{(major third/minor third)}
   \end{array} \]
3. Home tone: Mi

\[ \dot{1} \rightarrow 6 \rightarrow \boxed{3} \] (minor third/fourth)

1. Home tone: La

(a) \[ \dot{1} \quad \boxed{6} \quad 3 \] types

\[ \begin{array}{c}
H2 \\
(2) \\
H3 \\
(2) \\
H10 \\
(2) \\
H5 \\
(2) \\
H6 \\
(2) \\
H7 \\
(2) \\
H8 \\
(2) \\
M1 \\
(2) \\
A2 \\
(2) \\
D12 \\
(2)
\end{array} \]

\[ \begin{array}{c}
\quad 1 \\
\quad 6 \\
\quad (5) \\
\quad 3 \\
\quad 3 \\
\quad 3 \\
\quad 3 \\
\quad 3 \\
\quad 3 \\
\quad 3 \\
\quad 3 \\
\quad 3 \\
\quad 3 \\
\quad 3 \\
\quad 3 \\
\quad 3 \\
\quad 3
\end{array} \]
<table>
<thead>
<tr>
<th>(b)</th>
<th>3</th>
<th>1</th>
<th>6</th>
<th>types</th>
</tr>
</thead>
<tbody>
<tr>
<td>A4</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>E1</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
<td>6 (3)</td>
</tr>
<tr>
<td>E3E2</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
<td>6 (3)</td>
</tr>
<tr>
<td>D18</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>D1</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
<td>6 (3)</td>
</tr>
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<td>6</td>
</tr>
<tr>
<td>D5</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>D11</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>M2</td>
<td>3</td>
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<td>6</td>
</tr>
<tr>
<td>M7</td>
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<td>6</td>
</tr>
<tr>
<td>H11</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
<td>6</td>
</tr>
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</table>

2. Home tone: Do

<p>| 3 | 1 | 6 | types |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th>3</th>
<th></th>
</tr>
</thead>
<tbody>
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<td>H9</td>
<td>(5)</td>
<td>3</td>
<td>(2)</td>
</tr>
<tr>
<td>H12</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
</tr>
<tr>
<td>H4</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
</tr>
<tr>
<td>D6</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
</tr>
<tr>
<td>D2</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
</tr>
<tr>
<td>D16</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
</tr>
<tr>
<td>D3</td>
<td>3</td>
<td>(2)</td>
<td>1</td>
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3. **Home tone: Mi**

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>A5</td>
<td>(2)</td>
<td>1</td>
</tr>
<tr>
<td>G1</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>D17</td>
<td>(3)</td>
<td>(2)</td>
</tr>
<tr>
<td>A8</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>Hm1</td>
<td>(3)</td>
<td>(2)</td>
</tr>
</tbody>
</table>
Modal cell 2 includes the pitches C, E, and G. This cell is the structural basis of 25% of the songs. As with modal cell 1, modal cell 2 uses all three of its possible home tones:

Modal Cell 2

1. Home tone: Do

   (a) $5 \rightarrow 3 \rightarrow \underline{1}$ (minor third/major third)

   (b) $\dot{3} \rightarrow \underline{5}$ (major third/fourth)

2. Home tone: Mi

   (a) $5 \rightarrow \underline{3} \rightarrow 1$ (minor third/major third)

   (b) $\dot{1} \rightarrow 5 \rightarrow \underline{3}$ (fourth/minor third)

3. Home tone: Sol

   (a) $\dot{1} \rightarrow \underline{5} \rightarrow 3$ (fourth/minor third)

   (b) $\underline{5} \rightarrow 3 \rightarrow 1$ (minor third/major third)

1. Home tone: Do
152

<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td><strong>Lvi</strong></td>
<td>(6)</td>
<td>5</td>
<td>(4)</td>
<td>3</td>
<td>(2)</td>
</tr>
<tr>
<td><strong>Lv7</strong></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>M1(a)</strong></td>
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<td><strong>D15</strong></td>
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<td>(4)</td>
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<td>(2)</td>
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</table>

(b) 

<p>| | | | | | |</p>
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<td></td>
<td></td>
</tr>
<tr>
<td><strong>Lv4</strong></td>
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</table>

2. **Home tone**: Mi

(a) 

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<table>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A7</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>D10</strong></td>
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</tr>
</tbody>
</table>
The second group of cell types is a much more heterogeneous assemblage. These cell types, found in 64% of the non-
ceremonial songs, form the structural basis of 30% of the total number of songs in this study. This second group of cells is dominated by a cell constructed from seconds and fourths. Modal cell 3 occurs as a fourth over a major second and as a major second over a fourth. This cell's sub-types are "spelt" differently in terms ofcipher notation because of the C-centered transcriptional methodology used to transcribe them.

Modal Cell 3

1. (fourth/major second)

   (a) \[\text{2} \rightarrow \text{6} \rightarrow \text{5}\]

   (a)1 \[\text{5} \rightarrow \text{2} \rightarrow \text{1}\]

   (a)2 \[\text{6} \rightarrow \text{3} \rightarrow \text{2}\]

2. (major second/fourth)

   (a) \[\text{2} \rightarrow \text{1} \rightarrow \text{5}\]

   (a)1 \[\text{6} \leftarrow \text{5} \leftarrow \text{2}\]
1.  (a)  2  6  5  types

Lv2  (3)  2  (1)  6  5

(a)1  5  2  1  types

Lv10  (6)  5  2  1

D13  5  2  1

(a)2  6  3  2  types

Lv3  1  6  3  2

D7  (1)  6  3  2

2.  (a)  2  1  5  types

Lv8  (3)  2  1  (6)  5

Lv9  2  1  (6)  5

L1  2  1  (6)  5

M3  2  1

A3  2  1
Modal cell 4 consists of a minor third over a major third. This cell is used in only one Bella Coola song:

**Modal Cell 4**

\[ 1 \rightarrow 6 \rightarrow 5 \quad \text{(minor third/major second)} \]

**Modal Cell 5** is built from two major seconds. Its range of a major third is the narrowest found in the three-tone cells:

**Modal Cell 5**

\[ 3 \rightarrow 2 \rightarrow 1 \]
As mentioned above, four songs have two-tone modal cells. Three of these use a minor third while the fourth is based on a major second. This one-interval modal cell is the sixth and final cell found in the repertoire.

**Modal Cell 6**

- **G2**
  - 2
  - 1

- **G3**
  - 1
  - 6

- **A6**
  - 2
  - 6

- **D14**
  - 6
  - (b5)

The six modal cells described above thus constituted six modal options open to the Bella Coola composer. When "composing" a ceremonial song he would likely have used either modal cell 1 or 2 as a structural basis since these are found in 70% of the songs examined here. A non-ceremonial song would probably have been based on one of the second group of
cell types. This is indicated by the fact that 64% of the non-ceremonial songs utilized modal cells three to six.

Songs consisting of three-tone modal cells only are found in 16% of the songs. In these songs the modal cells clearly gravitate to one home tone as, for example, 5 | 3 1 in the American Dipper's song (A7) and 1 6 | 3 in the Indian Paint-Brush Flower song (G1).

In this sample, Bella Coola composers preferred using four-tone scales. The most common procedure was to prefix or infix a modal cell, e.g., A2: (2) 1 6 3 or A4: 3 (2) 1 6. In these two examples (A2 and A4) the pitch D, a prefix in A2 and an infix in A4, is obviously of secondary importance to the modal cell members 1, 6, and 3 (see example 15). In some cases however, as in Felicity Walkus's Headdress song (H5), non-modal cell members (prefixes, infixes or suffixes) may act as temporary centers of melodic gravity. This modal technique, which occurs in H5's motivic area, shall be termed modal cell mutation. The theme area of H5(mm.1-19) is based on modal cell 1, with La as a home tone (1 6 3). In measure 20 however, the motivic area enters. It employs only the pitches A and D or 6 and 2. In this motivic section (mm.20-25), Re or 2 is clearly the home tone 6 | 2. It acts as such until measure 26 when the thematic area's modal cell 1 6 3 returns (see example 61). It deserves mention that this cell mutation occurs simultaneously with changes in the Headdress dance during this motivic area (mm.20-25). This mutation process occurs only once in H5. During the return of
EXAMPLE 61

H5 - end of theme area  Motivic Area

EXAMPLE 62

H5  Motivic Area

Theme Area
the motivic area in mm.45-51, the pitch D receives emphasis for only the first two measures of the motivic section. As example 62 shows, the remaining measures are now centered on the pitch C or I of the modal cell 1 [6] 3.

Five-tone scales are used in only 26% of the total sample. Of this 26%, 85% are based on the anhemitonic pentatonic scale. Six-tone and two-tone scales were rarely used, accounting for five and four per cent of the scale types respectively. A second modal technique was described in conjunction with Chapter Five's analysis of the five-tone Love song Lv5 and the six-tone Headdress song H1. This technique was termed modal modulation. It will be recalled that this technique occurs when a modal cell based on C as Do changes to a cell employing a pitch other than C as Do.

Further flexibility was made possible through the rhythmic sphere. Thus two songs based on the modal cell 1 type (2) 1 [6] 3 are invariably endowed with differing "personalities" by their melodic rhythm characteristics. Though an exhaustive study of Bella Coola melodic rhythm is not within the scope of this study, some preliminary observations concerning its organization will be presented below.

The evidence in this sample does not indicate strong patterning between entire melodic rhythm structures. However the rhythmic motives that make up the melodic rhythmic phrases may be grouped into three basic configurations: triple, duple, and compound. These three "rhythmic cell" types almost invariably identify themselves at the outset of these songs.
Triple motives are the most commonly used motives in the sample. They are the opening motivic units in 66% of the songs. As shown below, of the several triple motive types, the pattern \( \uparrow \downarrow \) is the most frequently employed:

\[
\begin{align*}
\uparrow \downarrow &\quad - \text{M1, M2, M6, M8, A2, A7, Lv4, H5, L2, S2, D2, D7, D11, D15, D17, D18} \\
\uparrow \uparrow \downarrow &\quad - \text{M7, G2, G3} \\
\uparrow \downarrow &\quad - \text{H8, H9, Hm3, Lv10, D13} \\
\uparrow &\quad - \text{D1, Lv2} \\
\uparrow \uparrow \uparrow \downarrow &\quad - \text{H3, H11, A3, D14, D16, S1, Lv1} \\
\uparrow \uparrow \uparrow \uparrow &\quad - \text{M4, Hm1, L3} \\
\uparrow \uparrow \uparrow \uparrow &\quad - \text{A5} \\
\uparrow \uparrow \uparrow \uparrow \uparrow &\quad - \text{Lv8} \\
\uparrow \uparrow \uparrow \uparrow \uparrow &\quad - \text{D4} \\
\uparrow \uparrow \uparrow \uparrow &\quad - \text{M5} \\
\uparrow \uparrow \uparrow &\quad - \text{A1, Lv6} \\
\uparrow \uparrow \uparrow &\quad - \text{H12}
\end{align*}
\]
Duple motives are the main rhythmic cells of 25% of the songs in the sample. These motives usually cluster in groups of two, thus yielding the following four-beat patterns:

\[ \text{\(\uparrow \uparrow \downarrow \downarrow\)} \quad \text{A8, Lv3} \]
\[ \text{\(\uparrow \downarrow\)} \quad \text{D8, H13} \]
\[ \text{\(\uparrow \uparrow \downarrow\)} \quad \text{Hm2} \]
\[ \text{\(\uparrow \downarrow \downarrow\)} \quad \text{M3, D13} \]
\[ \text{\(\uparrow \uparrow \uparrow \uparrow\)} \quad \text{Lv9} \]
\[ \text{\(\uparrow \downarrow \downarrow \)} \quad \text{D6} \]
\[ \text{\(\uparrow \uparrow \downarrow \downarrow\)} \quad \text{S3} \]
\[ \text{\(\uparrow \downarrow \downarrow \)} \quad \text{H2, D5} \]
\[ \text{\(\uparrow \uparrow \downarrow \downarrow\)} \quad \text{G1} \]
\[ \text{\(\uparrow \downarrow \downarrow \)} \quad \text{H4} \]
\[ \text{\(\uparrow \downarrow \downarrow \)} \quad \text{E1} \]

Four songs based on duple motives have more idiosyncratic opening motivic structures. The long durational values
that begin these songs are used to introduce and close melodic rhythmic phrases, they are not the essential units of rhythmic movement.

The main motive of Song H7, a song based on triple motives, is virtually the same as that of H1. In fact the first "measures" of both these songs show a strong melodic rhythmic patterning rarely encountered between songs in this sample. These first measures are illustrated in example 63. The remaining measures in these songs are dissimilar.

The final 9% of the songs use compound motives. These are most often initially subdivided as 2 + 3:

```
\[ \downarrow \quad \updownarrow \]  - L4.
```

```
\[ \downarrow \quad \updownarrow \]  - A6, A4.
```
It is from these three types of rhythmic motives that the melodic rhythmic phrases in these songs are built. Though some songs consistently employ duple (e.g. G1) or triple (e.g. A3) motivic units throughout, with the result being that they are based on symmetrical phrases (8/4 in G1 and 3/4 in A3), the most common rhythmic procedure is to use combinations of rhythmic motives within a song. Thus in the Wild Canary song (A2), the triple motive is contrasted in the second measure with the compound motivic unit \( \frac{2}{3} + \frac{3}{2} + 2 \). Another example is found in Susan Kelly's Love song (Lv2) in which the triple rhythm of the melody, dominated by the triple time motives and , is regularly interrupted by the duple motive \( \frac{2}{3} \) (mm. 3, 6, 9, 12). These contrasting rhythmic motives may or may not be given further support at the level of drum accompaniment. The duple motive \( \frac{2}{3} \) in Lv2 was reinforced by the \( \frac{2}{3} \) pattern in the drum. In H5 however, the triple motive \( \frac{2}{3} \) in the drum continues to sound while the duple closing pattern \( \frac{2}{3} \) is sung above it:
There were various manners in which the predominant motivic structures of these songs were given further articulation at the level of drum accompaniment. Having outlined some basic considerations concerning Bella Coola melodic rhythm, a topic that will require further integration with extra-musical factors such as dance and language in future studies, we will next examine the rhythmic substructure of Bella Coola music - its drum accompaniment.
Though 28% of the songs in this sample are sung unaccompanied, it is likely that their composers used one of the four basic types of drum patterns to be outlined below while creating them. Even such "officially" unaccompanied songs as mourning songs are often accompanied by light stick or feet tapping.

The use of an underlying basic regulative beat or time line is essential to Bella Coola music. In situations where box or skin-covered drums were not available, other means were found. While in canoes, paddles were used to outline the basic rhythmic patterns (McIlwraith 1948 I:178). On shore, hand-clapping, rattles, and light sticks were utilized. While carving petroglyphs, chiefs were said to have "picked out the rock in time to the music forming in their minds" (McIlwraith 1948 I:178). What was likely occurring here is that the chiefs were using one of the four basic drum rhythms as a rhythm of work. Such a repeated rhythmic pattern must have inspired the chiefs to sing and compose.

The drum rhythms employed by the composers of the accompanied songs in this sample may be grouped into four basic types: 1. continuous, 2. ostinato, 3. tremolo, and 4. imitative. As will be discussed more fully below, it is not uncommon to find two or more of these types within the confines of a single song.
The continuous type of drum rhythm accentuates the density referent of any song. This referent, not necessarily the smallest rhythmic unit, usually consists of even "quarters". In as many cases as possible, the songs were transcribed so that "quarter-note" density referents prevailed.

This rhythmic type may have: (a) some rests at the ends of phrases (e.g. S1), (b) rests at the beginnings of phrases (e.g. Lv3), or (c) may have no rests whatsoever (e.g. H2). This continuous type of drum rhythm is used in 45% of the accompanied songs. It is the most commonly used drum rhythm type. Kusiyut Dance songs especially favored the use of continuous drum rhythm.

The second type of drum rhythm, the ostinato pattern, is more closely associated with melodic rhythm. It has a number of sub-types. In songs with a three-beat structure it will accentuate either the first beat of every group of three, 2(a) \( \text{||:} \kern-0.2em \text{X} \text{X} \text{X} \text{||} \) or, the first two beats, 2(b) \( \text{||:} \text{X} \text{X} \text{X} \text{X} \text{X} \text{||} \). In songs based on duple motives, the first of every group of two is struck: 2(c) \( \text{||:} \text{X} \text{X} \text{||} \).

This type also includes compound rhythms. Songs with "5/8" rhythm (e.g. A6) are divided 2 + 3: 2(d) \( \text{||:} \text{X} \text{X} \text{X} \text{X} \text{X} \text{||} \); "7/8" patterns (e.g. D12) are divided 2 + 3 + 2: 2(e) \( \text{||:} \text{X} \text{X} \text{X} \text{X} \text{X} \text{||} \).

Ostinato-type drum patterns are used in 35% of the accompanied songs. The Love, Animal, and Headdress songs make frequent use of these accompaniment types – especially types 2(a) and 2(b).

The third type of accompaniment, tremolo, is closest
to what may be considered rhythmic counterpoint. It is found in only six (11%) of the accompanied songs. Tremolo may be used partially within a song, as in the Echo song (D1), or throughout an entire song as in the Thunderbird song (D17). The singers knew of no extra-musical meanings associated with this drum rhythm type.

The fourth type of accompaniment, imitative, imitates melodic rhythms (a) exactly, (b) closely, or (c) loosely. For example, the American Dipper's song (A7) features exact imitation, the Hamatsa song (Hm1) accompaniment imitates the melodic rhythm closely while the Bella Bella Headdress song's (H12) drum rhythms imitate its melodic rhythms only loosely. Only four songs (7% of the accompanied songs) use the imitative type of drum rhythm.

Combinations of these rhythmic types, rhythmic "modulations", are found frequently and are often a result of the need for the songs to reflect changes in the dance. The most common procedure is for a song to begin with a continuous type rhythm, usually 1(c). This continuous type of drum rhythm is most often contrasted with the ostinato types 2(b) and 2(c) (see examples H3, H6, D2). Combinations of rhythmic patterns are found in most of the song types. However the Headdress songs use these rhythmic "modulations" more often than any other song type. Fifty-five per cent of the Headdress songs employ more than one accompaniment type. These rhythmic "modulations" served to further articulate differences between thematic and motivic areas.
The Echo Dance song (D1) for example begins with an ostinato type of accompaniment (2(a)) in its motivic area (mm.1-16). In the thematic area (mm.17-20) it changes to tremolo (type 3). This rhythmic modulation is a direct result of the nature of the Echo dance. The dancer, wearing the impressive Echo mask, performs the dance proper during the motivic area of the song. Once the thematic area is reached however the dancer turns his back to the audience, crouches, and changes the mouthpiece of the mask (for which there are six in total). Here the drum modulates to tremolo in order to heighten the suspense of this "oral transformation" scene as well as to allow the powerful melodic theme to surface.

Similarly, in the motivic areas of Felicity Walkus's Headdress song (mm.20-25 and mm.45-50), the drum is first left out entirely and then changes from the type 2(b) pattern of the thematic area to a type 2(a) pattern in the motivic area in order to coincide with new dance gestures introduced during this motivic section.

A slight change in the continuous drum accompaniment (1(c)) of H1 illustrates how a small portion of this song's text is emphasized through a brief alteration in the song's accompaniment. The only change in this song's accompaniment occurs in measure 18 where the continuous pattern 1(c) briefly gives way to a 2(c) type accompaniment \[ \frac{\frac{1}{2}}{2} \]. This slight rhythmic alteration coincides with perhaps the most important phrase in this song's text: "so it's me". (see example 66 in Chapter Eight).
Thus rhythmic "modulations" in Bella Coola music should not be simply understood as "aesthetic" preferences. These are not purely musically-inspired drum techniques. They result from the need for this music to be "harmonized" with its total socio-cultural context.
Ideally an ethnomusicologist, a linguist, and a native consultant are required for an exhaustive study of text and its relationship to music. It is not always possible, however, to include such a configuration of consensus makers in a study. Since McIlwraith was not an ethnomusicologist his chapter on Bella Coola songs deals solely with some of the texts of the songs in his recorded material. As a result all of his references to song structures are actually descriptions of textual processes. Stumpf provides texts supplied by Franz Boas but does not discuss their relationship to melody (1886).

This study therefore represents the first attempt to examine the interaction between these two spheres in Bella Coola music. It remains a selective study, however, because it was not possible for me to return to Bella Coola with my transcriptions and a linguist in order to undertake the time-consuming task of correlating linguistic units with musical ones. Since many of the words employed in the songs are either esoteric or differ in sound from their spoken counterparts, such a project must always include a native consultant.

Thus a systematic study of all the song texts associated with the sample was of necessity precluded here. Instead the study will be based on McIlwraith's translations,
on one song translated and sung in English by Felicity Walkus, and on seven texts translated and placed under the musical units by Mr. Henk Nater, Rijksuniversiteit (Leiden).

Just as the songs are built from one or both of the form-building elements—motive and theme so are the texts. Textual motives, variously referred to as meaningless syllables, wordless choruses, and non-lexical syllables are of two types: meaningful and meaningless.

When they are meaningful the textual motives may refer to the name or to an action of the animal or supernatural being with which they are associated. I have earlier noted that melodic motives may imitate animal gestures. The textual motives found in the Hamatsa song and the Grizzly Bear Dance denote the actions of the Cannibal dancer and the word for grizzly bear. Ha ma may in the Hamatsa song refers to the action of eating while nan in the Grizzly Bear dance is the Bella Coola word for grizzly bear. Another example is found in Mrs. Jim Pollard's Mourning song where the textual motif ananay is an exclamation of pain or sorrow.19

The remaining textual motives are meaningless for the Bella Coola today. They may have had meaning in earlier times, either as esoteric language employed by the shaman or as imitations of animal sounds. McIlwraith cites two examples of the latter type of wordless chorus. One consisted "... of a series of grunts which are said to be the voice of a heron" (1948 II:273) while the other employed "... an oft-repeated
which is said to be the note of the pigeon" (1948 II:275).

It is likely that the majority of these textual motives are indeed meaningless on a semantic level. They are nevertheless functionally significant in that their presence allows the singer to think about what verse he must next sing. They also provide relief from the information-filled verses and, in songs without texts, they act as convenient "handles" by means of which the melodies may be sung.

The other component of Bella Coola texts is the textual theme. The themes, not unexpectedly, are intimately bound up with the use categories with which they are associated. Thus themes in animal songs deal with animals, love songs express emotional states and so on.

McIlwraith noted that all ceremonial songs should be textually tri-partite in structure. The Bella Coola had names for these three sections, the word *kogulo* meant the first part, the second or middle part was *æs.iko.t*, and the third or last was *a2ox*. The textual motives were known as *siutnálos*. McIlwraith translated the latter as "joining together the songs" (1948 II: 269).

Though these textual divisions have not been strictly retained today, the majority of the translations are tri-partite. Forgetfulness might account for some of the bi-partite texts, that is, those with two verses only.

On the basis of the data available to me, textual motives and themes seem to be related to the songs in four ways:
1. songs may have textual motives only,
2. they may have textual themes only,
3. they may have textual motives and themes that are coincident with the musical thematic and motivic areas, or
4. they may have textual themes and motives that are used alternatively from strophe to strophe.

The Lahal songs and the North Vancouver Headdress song (H11) exemplify the first category above. These songs have no meaningful textual units.

Steam Schooner's Love song (Lv3), translated and sung in English by Felicity Walkus, is an example of a song without textual motives. This song also illustrates the two ways in which words are set to Bella Coola music (see ex. 64). The most common technique is the syllabic setting in which one note is used for each word's syllables. The words are presented neumatically when the syllables are each associated with two or more tones. Although the neumatic technique is used sparingly in this song, it is significantly employed in conjunction with the two most important words in the text, mountain and darling.

We will again turn to the Echo song in order this time to illustrate a song whose textual organization coincides exactly with its corresponding musical framework. As demonstrated in example 65, the textual motives and themes of the Echo song accompany the musical thematic and motivic areas precisely.

The translations of the textual themes in example 65 should not be interpreted literally. The great structural
EXAMPLE 64

I wish I could see through this mountain

to make signs for my darling to come

my poor heart is aching for you my dear

stop cry darling stop cry darling stop

cry darling stop cry darling stop

heart is aching for you dear my poor

heart is aching for you my dear
EXAMPLE 65

=ca. 157

ha hu ha: ha hu hu

ha- ha hu ha: ha hu hu ha-ha hu

ha hu hu ha-ha ha ha - ha

hu ha - ha hu hu kulh7 acn- san - ta - ha -

hear and listen
Wi: to our mothers

Ts ilh-qnlh-a tnm-muts-m-lhi: they are irritated

Oti kw'alh-ta saw by the (Echo's) crest
EXAMPLE 66

alh-7ay-uts tu tuu tsi nu-7us - qnamk-
that's what she sings the woman who gave

10. that is our crest

kwlaax su t'ayc i-hi-nu: i-hi-nu:
the sun

15. hu-ya ha-ha hu-ya ha-ha i hi-nu:
so it's me the reason why are slanting

the villages

towards me

Waxit
differences between the Bella Coola language and English preclude a one-to-one correspondence between the statements in both languages.

Lastly there are songs whose textual themes and motives are used alternately from strophe to strophe. This type occurs frequently in ceremonial songs. In Chief Sam Pootlass's Head-dress song (H1), for example, the two-part musical theme is first sung to the textual motives ihinu and hyaha. As shown in example 66, the textual theme enters during the repeat of the first strophe (mm.6-10). Even within this textual theme, textual motives are contrasted with meaningful linguistic units. Here they truly fulfill their function of "joining together the songs".

This song also shows how over-all form is slightly varied by some melodic adjustments made in order to accommodate the textual themes. Measure 7 features the first such adjustment (marked by (1)). Here the grace note, not found in measure 2, has been added to allow the syllabic unit 7ay separate articulation. Measure 9 breaks the half-note of measure 4 into an eighth and a dotted quarter for the same reason. The added grace notes found in measures 20 and 21 (marked (3) and (4)) accommodate the syllable ti.

Although the influence of text on melodic variation and embellishment may seem minimal, its importance in articulating form is significant. The texts are as much a part of Bella Coola music proper as are the melodies and rhythms. In fact the
repetitious over-all form of the melodic and rhythmic units is best regarded as a grand ostinato accompaniment to the "social themes" of the texts. 21
IX. Continuity and Change in a Bella Coola Mourning Song over a 51-year period

Two songs recorded by T.F. McIlwraith during the years 1923 to 1924 were still being sung in 1975. The transcriptions of these songs may therefore be compared in order to study continuity and change in this music. As an examination of Steam Schooner's Love Song's two versions will confirm, these songs are with only a few exceptions identical (see Lv9 and Lv9(a)). This could be due to the fact that this song is constructed almost isorhythmically, thus making it easier to remember over time. Even the tempo markings, ca. 144 (per quarter) in 1975 and ca. 153 in 1924, and the total lengths of the songs, 1'23" in 1975 and 1'29" in 1924, are virtually the same.

Mrs. Jim Pollard's Mourning song's two versions (M4 and M4(a)), perhaps because they employ the more flexible formal process I have termed theme and extension, allow us to examine change more effectively than does Steam Schooner's Love song.

Example 67 places both versions of the song together. I have included an English translation of the 1975 text wherever a meaningful correspondence could be maintained between Bella Coola and English. The songs were not presented in their entirety because the 1924 version is considerably longer (4'03") than the 1975 song (2'11"). Bar lines common to both
Introduction

Theme

opening pattern

my so:

: n so: :n

closing pattern

184

EXAMPLE 67
thematic extension - development of closing pattern

ha - hi - haw ha - hi - haw a - na:

Introduction

na - yi hi - haw (text untranslatable)
Theme

closing pattern

my so:

soon

thematic extension

(theme variant)
songs have been retained as much as possible. In order to match up similar melodic units, phrases are occasionally written in a fragmented manner. When this is necessary, a dashed line indicates that the melodic fragments are sung concurrently.

Both versions are based on the four-tone modal cell 2 type 3 (2) [i]. The third in this cell, the pattern 3 (2) [j], is reserved for the song's theme. The material in the theme's introduction and extension are based on the theme's closing pattern's descending (prefixed) fourth (2) 5. The fourth ascends in the theme's introduction, 5 [i], but descends in the "development" or thematic extension areas (see example 67). It deserves mention here that the initial pitch of the 1975 version, the pitch A, is sung as a G in measure 10 and onwards. It is not unusual for the present-day singing group to "err" in this manner at the outset of songs. Adjustments in intonation and rhythm are usually complete by the second singing of any given strophe.

The most striking difference between the introductions of both these versions lies in the more extensive neumatic or melismatic treatment of the text by the 1924 version. Pollard's elaboration of the pitch C in measure one, for example, is reduced to a half-note in the 1975 version (m.1). Pollard's measure four is truncated by measure 3 of the 1975 version. Not only are Pollard's rhythmic gestures elided. The rising portamento that closes the 1924 introduction, and is found in
three other locations in this earlier version, is employed only once (m.10) in the 1975 song.

Here we see the difference between a living musical tradition and one that is merely being preserved. Jim Pollard, the singer of the 1924 version, was the last of the Bella Coola composers. His greater neumaticism results from the fact that he knew the norms of Bella Coola musical elaboration intuitively. Since he likely composed the music of this song, his wife supplying the words, he was able to freely extend and decorate its components.23

The two versions of the song's theme and its accompanying closing pattern show the greatest continuity over time. Again the newer rendition simplifies the old model somewhat. The G and its concomitant disjunct motion in Pollard's 1924 theme has been omitted in the 1975 song.

The "development" or extension areas, essentially prolongations of the theme's closing pattern, provide more contrasting data. The 1924 song delays its development until the theme's introduction and the theme itself have been sung twice. When it enters, in measure 11 of the older version, the area of thematic extension differs from its contemporary counterpart in much the same way as did the two introductions. The 1924 "development" area is lengthier, contains more melodic embellishments, and features more rhythmic variety than the 1975 song. This 1924 development includes a variant of the theme in measure 13. The descending pattern $\frac{3}{2} \rightarrow \frac{2}{1}$ in this
variant, sung to the rhythmic pattern \[ \frac{4}{5} \frac{4}{5} \], may have been the model for the \[ \frac{3}{2} \frac{1}{2} \frac{1}{2} \] movement sung to the rhythm \[ \frac{3}{5} \frac{3}{5} \] in the theme of the 1975 song.

Thus the basic differences between these two versions lies in those areas that are most amenable to melodic and rhythmic elaboration. The theme itself shows the greatest continuity over time. It is the archetypal pattern around which the entire song revolves. The introduction and extension areas are therefore the setting for the jewel which is the theme.

Though small discontinuities between the two versions of the theme are present, its skeletal structure is intact. The introduction and extension areas show the greatest change. These seem to have constituted the variable aspect of the dialectic between variability and non-variability in this Bella Coola song. The singers of 1975, all "non-composers", are primarily concerned with retaining as much of the traditional sound heritage as possible. Not being song-makers, they do not exploit the variable or "improvisatory" areas in this music. Thus while the products of traditional Bella Coola musical processes remain, the means of production have been forgotten. To the best of my knowledge this is not true for the Northwest Coast as a whole. Thus a revival of these dynamic processes in Bella Coola music remains possible.
X. SUMMARY AND IMPLICATIONS OF FINDINGS

A. The Correlation of the Structural and Functional Groupings

One of the main findings of this study is that the hierarchy of the music's structural characteristics strongly reflects the hierarchy of the functional setting in which the songs were used. The most complex musical processes in the sample are reserved for the Headdress, Mourning, Hamatsa and Dance songs of the prestigious Sisawk and Kusiyut societies. These songs are the lengthiest in the repertoire, they employ the most complex modal and formal processes, and their texts are longer and more information-filled than those found in the remainder of the song types.

Ceremonial songs were also given more "sonic status" by performance organization. Whistles, drones, audience participation, specialized leadership functions and likely a group of other sound phenomena not yet uncovered by the research, all served to enhance and reinforce social distinctions. Thus the largest stylistic division in the repertoire is a microcosmic reflection of the social differences that existed between those who were initiated into a secret society and those who were not.

As shown in Appendix II, the non-ceremonial song characteristics feature a wider array of musical contrasts than those of the ceremonial song types. Non-ceremonial songs include the fastest (Lahal = ca. 143) and slowest (Game = ca. 65) average tempos found in the sample, the shortest songs (Game = 37", Animal = 56"), the greatest contrast in scales (two-tone to six-
tone), and include the songs with the smallest (Game = 7 semitones) and largest (Love = 14 semitones) average ranges. The non-ceremonial song types also tend to employ less portamento than do the ceremonial.

In terms of scalar structure, non-ceremonial melodies (Love and Lahal) are more often five-tone than the basically four-tone ceremonial songs (see App. II). Non-ceremonial songs are based largely on modal cells 3 - 6. While 64% of the non-ceremonial melodies use modal cells 3 - 6, 70% of the ceremonial songs are built on modal cells 1 and 2; 60% of the ceremonial songs are based entirely on modal cell 1. This last statistic gains added significance as a ceremonial song trait because ceremonial songs outnumber the non-ceremonial ones by a ratio of almost two to one.

When compared to the contrasting tempos, lengths, scales, and ranges of the non-ceremonial songs, the ceremonial songs form a more unified set of material. Tempos are more alike with \( \frac{1}{4} = \text{ca. 95} \) being the average. The lengths of these songs are a more difficult variable to estimate since these were at one time entirely a function of the length of the dance and the text. Even the contracted versions of these songs sung today, however, are longer than those of the non-ceremonial songs.

Another common trait of the ceremonial melodies is their frequent use of four-tone scales in all song types. These songs also have less divergent ranges than do the non-ceremonial.
Their average range of 10 semitones falls midway between the extreme ranges of the non-ceremonial songs.

The song types within these ceremonial and non-ceremonial repertoires are made mutually distinguishable by either a combination of differing structural characteristics and/or by idiosyncratic features. Naturally their divergent functional settings made them identifiable to the audiences of winter ceremonial. Our interest here, however, is to examine whether or not these song types were also coded in structural terms in order to make them representative of their function.

As Appendix II indicates, the musical distinctions between a Headdress and a Game or Animal song are immediately apparent. The difference between a Kusiyut Dance song and a Sisawk Headdress song is based on few disparities. From the musical analysis we learned that the Thematic and Motivic Areas form type was one song trait that would serve to distinguish the songs of these two societies from each other. The manner in which these songs were most clearly kept distinct however was by means of the different ceremonial whistles used in each. As mentioned in connection with performance organization, these whistles were also sounded in dissimilar ways.

Most of the song types were clearly demarcated from the others through such idiosyncratic traits. The Mourning songs were made sonically unique by their frequent use of free rhythm, their length, and because they were often sung unaccompanied. The Lahal songs featured, aside from their fast tempo and quasi-isorhythmic construction, the use of falsetto which
no other song type in the sample did. The Love songs were musically characterized by a wide range, primarily descending motion, frequent use of the five-tone scale and their exclusive reliance on modal cells 2 and 3. The Hamatsa songs were made distinct by their employing minor seconds more often and in more conspicuous roles than any other song type, by their unique whistles, and by their frequent use of portamento.

The Entrance songs are more difficult to discuss in terms of idiosyncratic features since only two were recorded. The presence of a Rivers Inlet Entrance song precludes any attempt to discover what the norms of Bella Coola Entrance song characteristics were. The Shaman and Game songs are also under-represented in the sample. Thus the average characteristics postulated for these song types are presented in a suggestive manner only and should therefore be approached cautiously. More data will be needed before we can determine whether the small collection of these specific song types included in this study is an adequate sample upon which to base stylistic generalizations.

In summary, despite the fact that these songs were clearly distinguishable through their functional context alone, they were given further delineation at the level of musical structure. While some song types were obviously of differing structure, the difference usually corresponding to the amount of functional (and therefore social) separation between them, others were made dissimilar through more subtle, idiosyncratic features.

Thus, in order to be fully understood, Bella Coola music
cannot be torn away from its context and examined in terms of musical structure alone. Wherever it could, this work has attempted to show that many Bella Coola musical characteristics are ultimately best understood as means to social ends, (drones, whistles, song type distinctions, and performance and compositional specialization). They owe their existence to the changes undergone by Bella Coola society when it first encountered its present geographical and cultural environment. Likely arriving with their Salishan guardian spirit songs, they soon required and heard their neighbours sing songs designed to meet more secular ends. Given a sedentary life, abundant maritime resources, and a concomitant division of labor, Bella Coola chiefs became patrons of the arts. They formed secret societies (some of which were borrowed from the Bella Bella) and held yearly winter ceremonials that required specialists in music, dance, carving and so on.

Though many song traits (especially in the sphere of performance organization) must have been borrowed initially, Bella Coola song makers soon developed their own interpretation of Northwest Coast musical styles. The fact that musical composition, at least in the ceremonial songs, was screened by a compositional committee is evidence that a truly distinctive Bella Coola configuration was desired. Just as Bella Coola visual art was made unique through its extensive use of a medium cobalt blue (Holm 1965:26), it is likely that one or more of the structural characteristics described above will be found to be a specifically Bella Coola trait.
The interesting study of Bella Coola musical retentions, borrowings, and innovations, however, cannot begin until the Northwest Coast has been more comprehensively researched musically.

It is hoped that this study will contribute to a better understanding and appreciation of the music of this area - a music which has been underestimated and misunderstood by too many for too great a period of time. The fact that non-native listeners do not understand the meanings of the song texts has prohibited a full understanding of this music. Though not intended to be heard as ends in themselves apart from their functional context, these songs have their own levels of intrinsic musical value that will not reveal themselves to the ethnocentric listener.
B. Nettl's North American Indian Musical Styles Revisited

The findings of this study call into question a number of methodological assumptions contained in Bruno Nettl's portrayal of the Northwest Coast musical area in his *North American Indian Musical Styles* (1954). Firstly, Nettl's inclusion of Bella Coola music among Salishan musics would seem to be based more on linguistic than on musical criteria. Nettl used Stumpf's nine songs as his Bella Coola sample, in spite of the fact that three of these were borrowed from the Kwakiutl and Haida peoples. As pointed out in Part One of this study, it is clear that the Bella Coola have borrowed not only many of their ceremonials from their neighbours on the North Central Coast (especially from the Bella Bella) but also many of their instruments, songs, and performance organization techniques. It is therefore the contention of this thesis that Bella Coola music should be grouped with Nettl's more complex level of Northwest Coast musical styles in which he included the Kwakiutl, Makah, Tsimshian, and Nootka.

Secondly, Nettl has tended to over-simplify the intra-tribal song type distinctions by averaging out the musical characteristics of all functional types so as to produce a typical configuration of all components. As a result these statistical profiles fail to reveal the variety of song type characteristics within Northwest Coast Indian musical repertoires. The findings of this study indicate that a statisti-
cal evaluation of the music of this area should at least treat the ceremonial and non-ceremonial repertoires separately if it wishes to describe large stylistic divisions.

Within the non-ceremonial song grouping a further distinction should be made between the Love and Lahal songs on the one hand and the Game and Animal songs on the other. As Appendix II indicates, the musical characteristics of these two groups of songs differ significantly. If they hope to be in any way exact, future comparative studies on the music of this area must at least be sensitive to these fundamental stylistic differences.

Some of Nettl's observations concerning song trait diffusion within North America must also be commented upon. Unlike Nettl, it does not seem probable to me "... that antiphonal and responsorial techniques as well as polyphony came from Mexico, or that at least the stimulus for them came from the evidently complex music of the Aztecs and Mayas" (1954:41). Nettl made these kind of diffusionist inferences because he divorced North American Indian music from its socio-cultural context in this study. Had he conducted field work on the Northwest Coast or consulted the ethnographic data compiled by Boas or McIlwraith (to mention only a few sources) he would have realized that these musical "complexities" were in this culture area made possible by musical specialization. Musical division of labor on the Northwest Coast evolved not out of
a desire to treat sounds as things in themselves but rather out of the need for music to partake in a well-orchestrated competitive ceremonial context designed to establish and reinforce social distinctions. Thus the utterance of a droning cry indicated that the Thunderbird was present, thereby confirming that a certain Kusiyut had authentic supernatural assistance. It is questionable therefore whether this drone should be termed, as Nettl describes it, a polyphonic technique (1954:12). At best the drone is pseudo-polyphony. Its functional significance lies more in a social than a musical realm.

Nettl also employs the terms responsorial and antiphonal in connection with Northwest Coast singing techniques. He does not define these terms however. Actual responsorial singing does not occur among the Bella Coola. It is possible that Nettl's use of the term would apply to the interaction between the announcer and the audience (and the choir) in the singing of the winter ceremonial songs. However the announcer merely supplies the words to upcoming textual divisions. He does not sing these to the audience, he shouts them. Mildred Valley Thornton's tapes from 1946 contain this interaction. As with the drone this announcing is not an aesthetic preference. The role of the announcer was created to ensure a minimum number of errors in the singing of texts and to maximize the number of potential singing participants.
The use of the term antiphonal singing must also be qualified if it is to be used to refer to Bella Coola performance organization. The Bella Coola lead singer who pointed to different parts of the hall and thereby asked separate portions of the audience to sing was, in Margaret Siwallace's words, "throwing the song around the room." This technique was therefore much less formalized than the one with which antiphonal singing is most often associated, that is, singing in alternating choruses. Furthermore it is not unlikely that extra-musical factors played a role in this "throwing the song around the room" technique.

Thus polyphony, responsorial singing, and antiphonal singing are not yet "full-grown" musical techniques in Bella Coola Indian music. In fact, according to the strict definitions of these terms, they do not even exist in Northwest Coast Indian music. They are, rather, musical techniques in embryo that cannot be fully understood without reference to social factors.

In an article written over a decade after North American Indian Musical Styles, entitled "Musical Areas Re-considered: A Critique of North American Indian Research" (1969), Nettl does not essentially change his original position concerning his methodology and the concept of musical areas. In this article, actually a review of his own work, Nettl maintains his "arm-chair" posture. Although
he now admits that his treatment of tribal styles as homogeneous units is open to question, he still wants proof to the contrary since "... thus far it has not been proved wrong in many of the cases explored here" (1969:183). I believe that this study of Bella Coola Indian music at least constitutes the necessary proof for claiming that Northwest Coast Indian tribal repertoires can no longer be considered as homogeneous in style.

A similar claim can be made for the other component of Nettl's Eskimo-Northwest Coast musical area, "Eskimo" music. Though he had decided to separate "Eskimo" music from that of the Northwest Coast in the 1969 article, Nettl still treated "Eskimo" music as a homogeneous musical area. My experience with the music of this "area", made possible through my association with the ongoing studies of Alaskan (Pt. Barrow) and Coppermine musics by Prof. Ming-Yueh Liang and Prof. Doreen Binnington, has taught me that the term "Eskimo" music hides more than it reveals. The contrasting styles of Alaskan, Coppermine and Hudson's Bay Inuit musics, to mention only a few of the larger stylistic areas, cannot be grouped together and treated as a homogeneous musical area.

Instead of attempting to outline a new model for North American Indian musical styles, Nettl suggests the (almost desperate) idea of "good" and "bad" musical areas (1969:184). He defines "good" areas as those that have the
"... traditionally required degree of homogeneity" and "bad" areas as those "... in which this concept doesn't work so well" (1969:184-185). Such a solution must be viewed as simplistic and unworkable. It continues to overlook the single most important variable in North American Indian (and Inuit) music - its functional context.

It is my submission that the concept of a musical area would be better defined according to similarities in the functional contexts of the songs. That is, according to the purposes for which the songs were used. Thus Bella Coola music would be grouped with other Northwest Coast Indian musical repertoires that included winter ceremonial and non-ceremonial song types. However we need to know much more about the make-up of non-Bella Coola Northwest Coast Indian musical repertoires before such a musical area could be accurately described and a new model proposed.
PART THREE

THE TRANSCRIPTIONS
XI. CEREMONIAL SONGS
H.1 Chief Sam Footlass's Headdress Song 2'39"

The page contains a musical score for Chief Sam Footlass's Headdress Song, including staff notation and metronome indications. The tempo is marked as "= ca. 112" and "= ca. 117" for different sections of the piece.
H.2 Andy Schooner's Headdress Song

2'32"
H3 Tallio Hans's Headdress Song 2'59"
H4 Agnes Edgar's Headdress Song

\[ \text{\( \frac{1}{2} \) drum:} \]

\[ \text{\( \frac{1}{2} \) drum:} \]
H5 Felicity Walkus's Headdress Song

3'45"
H6 Charlie Snow's Headdress Song 1'54"

[Sheet music notation]
\[ \text{a tempo} \]
H7 George Nelson's Headdress Song

3'15"

o.s.p.

1 = ca. 96
drum:

[Music notation]

[End of musical notation]
H9 Mrs. Willy Tallio's Headdress Song

2'56"
H10 Dick Snow's Headdress Song

1'03"
H11 North Vancouver Headdress Song 39"
H12 Bella Bella Headdress Song 1'43"

\( \frac{4}{4} \)

\( \text{Tempo: } \text{c.} 62 \)

Drum: ("ragged" unison with melodic rhythm)
H13 Winass's Headdress Song

1'34"

[Music notation]

J = ca. 136

Drum:

[Notation for drumming]
M1 Bella Coola Raven Mourning Song 2'09"

[Music notation and sheet music with annotations]
M4 Mrs. Jim Pollard's Mourning Song

2'11"
M4(a) 1924 version of Mrs. Jim Pollard's Mourning Song 4'03"
M5: Alexander Clellamin's Mourning Song 1'56"
M7 Ximkila's Mourning Song

2 23"
D1 Echo Dance Song (Schooner Family) 2'21"

\[\text{a.s.p.}\]

\[\text{\(\ell = \text{ca.} 1.57\)}\]

\[\text{drum:}\]

\[\text{\(\ell = \text{ca.} 1.20\)}\]

\[\text{trem.}\]
repeat on 2 only
D3 Mystery Dance (Captain Bob) 2'05"

\begin{music}
\begin{align*}
\text{Drum:} & \\
\text{D3 Mystery Dance (Captain Bob):} & \\
\end{align*}
\end{music}
D4 Bella Bella Dance Song (Farewell Song)
D5 Fred Tallio's Dance Song 2'31"

[Music notation image]
D6 Mask Dance (Dick Snow) 1'46"

[Music notation图示]
D7 Clown's Dance Song

1'16"
D8 Mystery Dance

2'30"
D9 Fungus Dance (Anny Tallio) 1'58"

[Music notation image]
D10 Doctoring the Dancer Song (Dick Snow)
D11 Richard's Edgar's Dance Song

2'03"
D13 Jim Pollard's Dance Song (fragment)
D14 Boys Dance Song (Louie Hall)  41"

D15 Child's Dance Song (Jim Pollard)  22"

(5 times total)
D16 Steve Siwallace's Dance Song

3'11"

[Musical notation image]
E1 Entrance Song (Rivers Inlet) 1'15"
E2 Entrance Song (Bella Coola)
H1 Hamatsa Song (Charlie Snow)  2'05"
H2 Man-Eater Dance (Jeffrey Snow)
H3 Grizzly Bear Dance

1'12"

\( \text{In Mill In} \)

\( \frac{1}{20} \)

\( \text{drum:} \)

\( \text{[Fine]} \)
S1 Shaman's Song

2'41"
S3 Shaman's Song (Jim Pollard, 1924)

[Music notation]

[6 times total]
XII. NON-CEREMONIAL SONGS
Lv1 Kitty King's Love Song 1'49"

[Musical notation image]
Lv3 Steam Schooner's Love Song

1'14"
Lv4 Jim Pollard's Love Song

1'24"
Lv5 Mrs. Jim Pollard's Love Song
Lv7  Love Song (Chinook-Haida) 1'48"
Lv8 Love Song (owned by one of the 1885 dancers) 2'11"
Lv9  Steam Schooner's Love Song 1'23"
Lv9(a) Steam Schooner's Love Song (1924)
Lv10  Jim Pollard's Love Song (1924)
L1 Lahal Song (Dan Nelson)
L2 Lahal Song (Part Two of L1)
L3 Lahal Song (Jim Pollard, 1924)
cylinder skips, then:
L4 Lahal Song (Jim Pollard, 1924)
A1 Hummingbird Song

2'22"

\[ \text{[3 times total]} \]
A3 First Spring Salmon Song
A5 Peamouth Fish and Bullhead Fish's Song

\[ \text{a.s.p.} \]

\[ J = 0.59 \]

\[ \text{drum:} \]

\[ // \]

\[ 45" \]
A6 Trout Song
A7 American Dipper's Song

25"
A8 Boys Fishing Song

Droning Cry (Jim Pollard, 1924)

Answering Cry

total duration: ca. 19"
G1 Indian Paint-Brush Flower Song 38"
G2 Cat's Cradle Game Song

\( \text{o.s.p.} \)

\( j = \text{ca. 65} \)

\text{drum:}
G3 Visitor's Song

37"
NOTES

1. For a good summary of this ethnographic literature see Kennedy and Bouchard 1977:38-40.

2. I will use the term "text" to refer to linguistic rather than musical facts.

3. McIlwraith's wax cylinder recordings are housed in the archives of the National Museum of Man, Ottawa. These have been transferred to magnetic tape, numbers 72-1029 to 72-1033 inclusive.

4. I shall employ the term "consultant" as one would the term "informant" in anthropological parlance.

5. I use "functional context" to refer to the situations in which music is used in Bella Coola society. Similarly, the term function is here intended to denote use.

6. Philip Davis's study Bella Coola Tales and Songs (1967) is a linguistic not an ethnomusicological work. It includes translations of five love songs sung by the late Mrs. Anna Schooner. Since four of these were already contained in my field recordings, only one forms part of this sample. Singing solo and unaccompanied, Mrs. Schooner sang these songs in a much freer manner rhythmically than did the present-day singing group. In her mid-eighties when she sang these songs, she not unexpectedly had to strain in order to perform them. Nevertheless her singing is permeated with a charm and dignity that can only be experienced and never transcribed.

7. Unless otherwise indicated, phonemic transcriptions of the Bella Coola terms in the text are from Kennedy and Bouchard (1977). The song texts in Appendix III, supplied by Henk Nater, form a notable exception.
8. Many examples of these states of creative inspiration are cited in Koestler's *The Act of Creation* (1975) and *The Creative Process* (1952), (Ghiselin, ed.).

9. Using written texts, McIlwraith assumed this role in the winter ceremonies of 1923-1924; he described this experience as being "wearying in the extreme." The spellings of the Bella Coola terms for these performers are McIlwraith's (1948 II:270-271).

10. The seventy-third transcription is not a song. It is a droning cry uttered by Jim Pollard on McIlwraith's tape 72-1031, song 29(c). The droning cry was used by women when masked figures appeared in the dance hall. It was answered by the cry of the messenger-servants. The transcriptions of these cries, which are sung concurrently, are presented after the Boys Fishing song(A8) in Part Three of this study.

11. All of my live recordings were made with this equipment at the same location on August 4 and 5, 1975. A copy of these recordings has been deposited with the National Museum of Man, Ethnology Division.

12. The Bella Coola prefer to call the shaman an "Indian Doctor".

13. To the best of my knowledge, Simon Johnson was not a shaman. McIlwraith gives us no reason to believe that the singers of his shaman song recordings, Lame Charlie and Jim Pollard, were shamans. It was difficult to gather information concerning this esoteric occupation. I received the impression that it is viewed somewhat pejoratively today.

14. Whether or not this text is a direct translation from the Bella Bella is unknown. The texts of Hm1 and Hm3 are provided in Appendix III.

15. The imitation of bird song may also have played a formative role in the "creation" of these animal motives.
16. There is no longer an Indian Agent in Bella Coola.

17. The sound of the Kusiyut appears on no recordings available to me. McLlwraith described the sounds of the whistles as noise; this likely accounts for why he never recorded their sound.

18. A more concrete understanding of how these 2 part themes are organized can be obtained by comparing them to the parts of an animal. The (a) part of the theme may be considered its head, the (b) section its body, and the (c) section (its closing pattern) its tail. It is therefore the body and the tail that are varied and "developed" in this form type.

19. This expression is also found in Salish, Nootka, and Kwakiutl musics.

20. Felicity Walkus found this song particularly well-suited for an English language version, others simply did not translate as well.

21. Appendix III contains additional song texts and translations provided by Henk Nater.

22. Although it is probable that more such correspondences exist, McLlwraith's recordings are now of such poor quality that only a small number were transcribable.

23. In this song, Mary Pollard (Jim's wife) mourns the death of her son (by a former husband) who died in a logging accident in Alaska. When she heard of his death, Mary felt personally responsible. She felt that she had made him leave when she left his father for Jim Pollard (Margaret Siwallace: personal communication). This feeling of responsibility is reflected in the song's text:

Oh my dear, My son
I caused him to take off
My son, Ananay my dear
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APPENDIXES
APPENDIX I.
A NOTE ON THE PERFORMERS AND THE COLLECTORS

The songs presented here are sung by three groups and by four soloists. To add further complexity to the problem of identification, the songs come from a variety of taped sources. To economize, the following list of abbreviations has been created:

Performers

Group 1 = Agnes Edgar
            Felicity Walkus
            Margaret Siwallace
            Dan Nelson

Group 2 = Agnes Edgar
            Hank King
            Dan Nelson
            Felicity Walkus

Group 3 = all of Group 1 except for Dan Nelson

Soloists:

A.S. = Anna Schooner
J.P. = Jim Pollard
L.H. = Louie Hall
D.N. = Dan Nelson
Sources of Taped Material


P.D. = Philip Davis. Date of recording: September, 1966.

M.V.T. = Mildred Valley Thornton. Date of recording: 1946.

B.O.T. = Bella Coola Band Office tapes. Date of recording unknown.


M.S. = Margaret Siwallace. Date of recording unknown.


The abbreviations listed above are correlated with the songs in the chapter entitled The Analysis of the Functional Groupings. There the performers are listed before the collectors and are separated from them by means of a diagonal line. Thus the Headdress song of Chief Sam Pootlass (H1) is identified as H1 (Group 1/ A.K.).
<table>
<thead>
<tr>
<th>SONG TYPES</th>
<th>average tempo</th>
<th>average duration</th>
<th>melodic movement</th>
<th>% using portamento</th>
</tr>
</thead>
<tbody>
<tr>
<td>Headdress</td>
<td>1/1 = ca. 113</td>
<td>2'30&quot;</td>
<td>77% level</td>
<td>77%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>23% descend</td>
<td></td>
</tr>
<tr>
<td>Mourning</td>
<td>1/1 = ca. 82</td>
<td>3'00&quot;</td>
<td>1/2 level</td>
<td>90%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1/2 descend</td>
<td></td>
</tr>
<tr>
<td>Kusiyut Dance</td>
<td>1/1 = ca. 99</td>
<td>2'03&quot;</td>
<td>22% descend</td>
<td>44%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>78% level</td>
<td></td>
</tr>
<tr>
<td>Entrance</td>
<td>1/1 = ca. 89</td>
<td>1'15&quot;</td>
<td>1/2 level</td>
<td>50%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1/2 descend</td>
<td></td>
</tr>
<tr>
<td>Hamatsa</td>
<td>1/1 = ca. 85</td>
<td>1'22&quot;</td>
<td>2/3 descend</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1/3 level</td>
<td></td>
</tr>
<tr>
<td>Shaman</td>
<td>1/1 = ca. 78</td>
<td>1'00&quot;</td>
<td>100% level</td>
<td>66%</td>
</tr>
<tr>
<td>Love</td>
<td>1/1 = ca. 97</td>
<td>1'27&quot;</td>
<td>70% descend</td>
<td>40%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>30% level</td>
<td></td>
</tr>
<tr>
<td>Lahal</td>
<td>1/1 = ca. 143</td>
<td>1'00&quot;</td>
<td>1/2 descend</td>
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<td>four tone - 66 2/3%</td>
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<td></td>
<td></td>
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<td>four tone - 38%</td>
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<td>five tone - 12%</td>
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<td>Game</td>
<td>type 1(c)</td>
<td>three tone - 50%</td>
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<td>33 1/3%</td>
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<td>84% modal cell 1 Sisawh whistles</td>
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<td>10</td>
<td>use of parlando-rubato length; unaccompanied</td>
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<td>78% level Kusiyut whistles</td>
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<td>brevity narrow range</td>
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APPENDIX III
SOME ADDITIONAL SONG TEXTS

H.1 Chief Sam Pootlass' Headdress Song
(Wordless chorus: huyaha, ihinuhu)

Alh7ayuts tu tuu That's what she sings,
Tsi nu7usqnamktulhs The woman who gave birth to us:
Wa sclhk'walhtntalh That ... is our crest
C ti nukwlaax su t'ayc. ... the sun ...

Stu nts kwluka So it's me,
Sixilaaxaycs t'ayc The reason why ... are slanting,
Ti an7apsulh t'ayc ... the villages ...
Ti Waxit su t'ayc. (Towards me,) Waxit.

H.2 Andy Schooner's Headdress Song
(Wordless chorus: huhu... hihi... ayaha7uwa... hiya...)

Ka ya ma ts'n t'ayc He might be good
Yaw ska pcucwtsamim su t'ayc To be teased;
Ti ayaylayclh t'ayc He has already done so,
T'alh7alhqwaxwalus su t'ayc. Wanted to be a raven;

T'l'alhinawitaw, Go ahead people,
An7anustsayanmip t'ayc Listen to him:
T'l'aputslh ts'n t'ayc He'll start
Sa wa smsmamalhas t'ayc. Telling a myth.
Ti siums k'u t'ayc  That shames him,
Aya sats'alahlh su t'ayc.  The Echo.

H.3 Tallio Hans' Headdress Song
(Wordless chorus: ayahuhiyahu ayahu... hiya hiya ahahii... ya hawi...)

Tsichtsik'lis'anaxwaw  Poke the totempole,
Yaw alh ti lhmaynuclhits;*  The one that I erected;
Yaw ska puntimutlhap.  Here you will receive gifts.

Sa alhk'ciixwtsawitaw  Keep looking
Alh ti sq'upayats t'ayc.  At my smoke.

*The suffix -nuc ("causative") is an older form of -nic.

H.4 Agnes Edgar's Headdress Song
(Wordless chorus: ahayiya(w)... hiya...)

Takan kw t'alhi yaw  Somebody has arrived
2x
Ala taqw'lh awa su.  Downriver there.

Wana k'yukits ya,  I'll go and see who it is,
Spuxits ya.  And put feathers on him/her.

Nuk'ciktaxwaw  Look into (the basket)
Wa nuspuxxtatum  Where the eagle-down is,
Ta mnaakaslhts ay.  My father's (basket).
H.5  Felicity Walkus' Headdress Song
(Wordless chorus: hayahahaw... hayahayahu... yiya...)

Nulhcutsmtaxw  Holler at him,
Laqut su t'ayc.  Laqut he is.

Ti ayuts su t'ayc  He said
Ska scwtl'uslayclhaw.  That they won't have enough
to serve.

Ulht'ayc tuu,  To this one too,
Ulht'ayc tuu,  To this one too,
Ulht'ayc tuu,  To this one too,
Ulh nts. tuu.  To me too.

Tslhlits'm ts'n t'ayc  He's plucking his own feathers,
Laqut su t'ayc.  Laqut.

H.6  Charlie Snow's Headdress Song
(Wordless chorus: wu hi wuhuya ha hi ...)

Alatsicwap'17uks  Why do you
Axw sak'ayalhap  Not come straight
Ula sulhts awa su  Into my house
Ska nukw'pstmtimutap  To fill yourselves up
Ska xs1ctimutap?  And get fat?
Wa sicsi7ayutsap  When you have said
Unikwalhamalh t'ayc (That) he's on the middle (of the floor)
Ka spuxlhits alu t'ayc. I'll put eagle down on him.
Sm7aylhtum kwalu tuu It has happened to him before
Wa nuskwlutsulmc t'ayc ?? ?? ?
S7alhtamlhuk'liwalhtum t'ayc. Making him repulsive.

H.7 George Nelson's Headdress Song
(Wordless chorus: ahuwa haw... hiya hiya... ha7uwaw... yaya yiya ha... )

Tl'alhinawitaw (Tl'alhinanaxwaw) Come ye
S7an7apsulhap. Citizens.
Anustsayanmip t'ayc Listen to this one,
Ti nunusq'aaxm. The one that's crying.
Aylhtum kw su t'ayc, It happened to him,
Umc7it su t'ayc. (To) Umc7it.

H.8 Simon Johnson's Headdress Song.
(Wordless chorus: ayahahaw... hihihi... )

Unamktsuttxw7it Bring him out,
Ti yayxuts t'ayc. This one who knows how to talk.
Asp'amklis t'ayc He kept hitting
Tialhimis su t'ayc. What he has with him.

Alhyutsxa k'u Tell a story (your story)
Ala sulhnu. In your house.

Ska papqtsutnu Name yourself
Ca nunulhk'w'amkicw. Your "high names".

M.2 Jack King George's Mourning Song
(Wordless chorus: ananayaw=exclamation of sorrow)

Nunusq'aaxma7itaya wa suyuncwnu* Cry with her, Sky,
Yaw ska alh7naycutsicwaya tsi With this woman crying.
7nanimut.

Yaw ska sak'ayalhtum kw t'ayc They'll take the chief
ta staltmcaya
Ulh ta as7atsimis tski yaw To a boat of Nuakila.
Nuakila.

Yaw ska sak'ayalhtum kw They'll take Icwapatsut
Icwapatsuyut*
Ulh tu ask'inwasmis tski yaw To Smawn's cloud.
Smawn.

Alhplplxanitum kw ti nulhtnikta Abalone is on the center-
ti nulhtnikta pole in the sky

Yaw ska alh7nimuttum kw Umq'umklika brings the
Umq'umklika.
Lengthened forms of resp. suncwnu and Icwapatsut.

D.1 Echo Dance Song (Schooner family)
(Wordless chorus: ha hu haha hu... )

Kulh7acwsantanawit
Sa wa statnmts ats.
Ilhq'nlhatnmmutsmlhim
C ti kw'alhtnta saw.

Hear and listen
To our mothers.
They are irritated
By the (Echo's) crest.

Alh7acwsnmctxw isu
Ti numimyalsikan.
Ilhq'nlhatnmmutsmlhim
C ti kw'alhtnta saw.

He should listen,
The one with big ears.
They are irritated
By the (Echo's) crest.

D.2 Milha Dance Song

Spucwpuxlits'lhim its'ika chorus
Aya ti kwniklhits t'ayc.

They put eagle down
On the (pole) I'm walking on.

Numnlhimutiklhits
Aya ta skwniklhits ay,

Halfways I rested
On the (pole) I'm walking on,

Ulh ti syanalusas
Aya ti suyuncw su t'ayc.

Leading to the best part
Of the world.

Smkw'pstayclhts iluts'ika
Alh ta skalaaqwsmlhits
Lha slhiixwnuclhits ay.

Fast I got better,
When I saw
My cherished one.
D.3 Captain Bob's Mystery Dance
(Wordless chorus: ha7ay... yahiyaa7ay... uhu...) 

Ista alh7aya kuka
Wa silhcwayctimutas ayiya
Alhquxiixwtimut ts'n t'ayc

So it is
Because he's mad at himself,
That he has his head covered,
The one who knows everything.

Ti snuslq'ayalsaw ayiya.

Nutl'ikmaktnm ts'n t'ayc
Ti snutl'xmulhlayaltaw ayiya,
Ti alhtsalcliwamlhim t'ayc
Yaw ska paaxaynuclhim ayiya.

He ran away with something,
The active man;
They couldn't figure out what his name was.

D.17 Thunderbird song (Margeret Siwallace)
(Wordless chorus: aya aya...)

Yaw ska scwmcwmaltwalaycs
Yaw ala suyuncw ats.*

There will be lightning
In the sky.

Yaw ska scaltwalaycs
Yaw ala suyuncw ats.

There will be bad weather
In the sky.

Yaw ska slk'laltwalaycs
Yaw ala suyuncw ats.

It will cool down
In the sky.

*suyuncw is a lengthened form of suncw "sky".
Hm.1  **Charlie Snow's Hamats'a Song**

(Wordless chorus: hamamay...)

Alhxilcustinum itaw  He has appeared,

Ti pacpakwaya t'ayc  The Hamats'a,

Ulh ti k'isnumawstnms t'ayc  To the one he'll share

(food) with,

Ti pacpakwaya t'ayc.  The Hamats'a.

Hm.3  **Tallio Hans' Grizzly Bear Dance**

(Wordless chorus: huya hi... nan7u... nan nan...*)

Ista nts alu ts'n t'ayc  It's me (Grizzly)

Yaw staq'aaxalits su t'ayc.  That has many teeth

"bunched up".

Lv.1  **Kitty King's Lovesong**

(Wordless chorus: aya... ayahayahaw...)

2. Nuk'caaxamaats'it (2x)  Look back to me

   Ay ka uslhmaynucicw  When you get on top

   Icmntanu awcwts.  Of where you're going.

3. Kw'alhtnakamaat'it (2x)  Make a sign

   Ka umatmits  Where I'd get

   Ti skmalaycalhts.  My aching heart.

1. Pculhculhla maa su (2x)  It is a beautiful place

   Ka icmntanu awcwts,  To where you are going,

   Aya samatmc.  My friend.
Lv. 2 Lovesong from Kimsquit (Susan Kelly)

(Wordless chorus: aya... hiya... anaanaw... )

Alatsicwlhts'ilmastuks  For what reason will I
Tu wayc skwankwanaatalhts.  Be crying?

Ka nulhnusanmaamaks  Two persons
Aya ka iluslhtsant.  Have passed me by.

Wa sihcowayctimutas  The reason why ... is
(Ti) slq'ayats t'ayc.  going crazy

Inicwayclhts'ilmastuks  ... my mind ...
Ska p'iixlatimutalhts.  I pretty nearly want

Ka alhiilhanmlhts tuts'*  To just float around.
(Alh ta tsakwaya t'ax).

*Agnes Edgar says about this verse (in the end):
"Tm7ayutslhts luts' c t'axw" = "I just said (= made
up) those (words)". According to Margeret Siwallace it
should be replaced by:

Ka slqu'ayamklhtsant  When they'll find me
Alh tu sulut su t'axw.  Floating in the water.

Lv. 3 Steam-Schooner's Lovesong

K'ilhmntnaqw'stsay  I can't see (I wish I could see)
Alh ti smt t'ayc,  Through this mountain,
Ka qaaxt'usmits
Lha nulhkwiikmalhits
Q'ayay ti slq'ats t'ayc*
Ulh inu, numaw.

Tsayutsx, knyaw
2x
Ska kwanatnu ts'ya.

Kmalayc ti slq'ats*
Ulh inu, numaw;
Q'ayay ti slq'ats t'ayc
Ulh inu, numaw.

*slq'ats is a lengthened form of slq'ts "my soul, heart"

Lv.4 Jim Pollard's Love Song
(Wordless chorus: aya ya ya...)

Alh7ayts ts'akw
C tsi stantapilhm tsc
Ska sicsiqw'ats
Ska icaasnuctits
Ta lhkw'amklhtits t'axw.
Lhaaxuya Ukistin.*

Long Jack kw su kuks
Ti acwsniclhtan
2x
Ta skwanatalh t'axw.

I wish I was like
A bat:
To fly around,
To look around
For my loved ones.
Poor Augustine.

Long Jack was the one
Who heard
Them crying.
Lhaaxuya Ukistin.* Poor Augustine.

*Lhaaxuya* is the Chinook Jargon word for "poor, pitiful"

Lv.9 Another Lovesong (Steam-Schooner)
(Wordless chorus: ayaya... ayaw ayahaw... )

Alhk'cicwayalh tu tuu Do you ever look
Stampusanu t'ayc, At the one you grew up with,
Tsactsakwaya A tall one,
Ti nuskut'ini t'ayc. This nuskut'ini.*

Ka tl'apnualh tukw' If ever you'll go
Ulh ta txwnayaax t'awx, Across the river,
Tl'apmtsnu tuts' I'll go and follow you
Ska kwntsinu tuts'. And get you back.

Ka tl'apnualh tukw' If ever you'll go
Ulh tu sk'inwax t'axw, To the clouds,
Asuk'anmts tuts' I'll be a wind
Ska kwntsinu tuts'. And get you back.

*probably a member of the Nazko tribe (Carrier nasku-t'en "Nazko Indians")