Michael Hauser

Traditional Inuit Songs from the Thule Area

Volume I



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Traditional Inuit Songs from the Thule Area

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Michael Hauser

Traditional Inuit Songs from the Thule Area

Transcriptions and Investigations of Traditional Songs
from the Thule Area recorded by Erik Holtved in 1937
and Michael Hauser and Bent Jensen in 1962

Further investigations with music examples
of traditional songs from the Uummannaq-Upernavik Areas,
the Baffin Island Areas and the Copper Inuit Areas

Volume I

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Michael Hauser
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Front: Inuterssuaĸ and Inuteĸ during a competition drum-song. Inuteĸ with the magic stick.
Photo: Erik Holtved 1937. Courtesy of Arktisk Institut, Copenhagen
Back: K'ârĸutsiaĸ Itah and other guests at a child's birthday party in Qaanaaq
Photo: M. Hauser 1984

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This book is dedicated
to the memory of
Professor Erik Holtved
1899–1981



Erik Holtved as a young man.
Unknown photographer. Courtesy of the Eskimo and
Arctic Studies Section, University of Copenhagen.



View over Inglefield Bredning and towards Politiken's Glacier.
Photo: M. Hauser 1962.

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A small boy watches our Nagra II at Savissivik.
Photo: M. Hauser 1962.

Abstract

This publication deals with the traditional song of the Inuit, primarily Inughuit from the Thule area, but also from Baffin Island and the Copper Inuit and Uummannaq and Upernavik areas, based on sound recordings from 1909, 1912, 1915, 1937, 1962 and 1984.

In 1937 Professor Erik Holtved (1899–1981) recorded 134 traditional songs: 110 drum-songs and 24 other songs. Transcriptions and scientific processing of this collection is the nucleus of this work. The songs are presented/notated in their full length – with drum accompaniment and the texts/singing syllables used – but also with analyses of a representative stanza from each song. The vast majority of Holtved's informants sang long songs in a dominating form type, where certain motifs had to be used in specific positions in the course of the stanza.

The present author recorded approximately 350 songs in 1962 in collaboration with the eskimologist Bent Jensen and approximately 240 in 1984 in collaboration with the artist Pauline Motzfeldt Lumholt, also in the Thule area. Both collections were recorded for the Danish Folklore Archives. The 1962 collection has been transcribed and analysed in the same way as the 1937 collection, and other form types were found. One of the "new" form types was particularly easy to recognise, as the first motif in each stanza was repeated at a lower level. The informants of this form type were to a large extent descendants of people who had emigrated from Baffin Island in the 1860s. A frequent occurrence of the same characteristic was found in a collection of 45 songs from southern Baffin Island, indicating that the nucleus of the immigrant group of the 1860s had its roots in southern Baffin Island. This is confirmed by language studies and by genealogy.

The most complicated and dominating form type found in the music of the Inughuit was also found in sound recordings made in 1914–16 with the *Qitiqmiut*, Copper Inuit. Both partial and close similarities indicated that the type was introduced by families coming from the Copper Inuit area(s). This is confirmed by archaeological finds and language studies.

Old collections from the Uummannaq and Upernavik areas were also transcribed and analysed. These songs have only basic motifs in common with those of the Thule area.

The song tradition, the performance of the songs as they were sung in 1962 and 1984, and the predominant soloist performance are described, as well as the song texts, the drum with its construction and use, movement patterns during the drum-dance and the difficult interplay between singing and drumming.

A CD with a selection of the songs is enclosed with the publication.

Michael Hauser



En route to the beach at Qaanaaq.
Photo: M. Hauser 1984.

Preface

Complete transcriptions and analyses of Professor Erik Holtved's sound recordings from Thule in 1937 are presented in this publication for the first time, together with a representative selection of the recordings made in the Thule area in 1962 for the Danish Folklore Archives by Bent Jensen and myself. A third collection was recorded by Pauline Motzfeldt Lumholt and me in 1984 for Radio Greenland and the Danish Folklore Archives.

During the years 1935–37 Erik Holtved and his wife stayed in the Thule area, where he studied archaeology, linguistics and folklore. After a second period in Thule in 1946–47, when the linguistic and folkloristic material was scrutinised and checked, his research was published in *Meddelelser om Grønland* [Monographs on Greenland] as two volumes: *The Polar Eskimos: Language and Folklore* with 178 myths, legends, stories, etc. (Holtved 1951) and *Contributions to Polar Eskimo Ethnography* (Holtved 1967).

In 1936, during Erik Holtved's first stay in Thule, the Carlsberg Foundation placed a Telefunken recording machine at his disposal. With this equipment he recorded 113 lacquer disks in 1937 with 79 myths and stories, 110 drum-songs (on 107 recordings), 21 songs in stories, one song for a child and two magic formulae. The recordings were made under difficult circumstances because the changing temperatures created difficulties with the carbon granule microphone, and because the low temperature, often below minus 30 °C, necessitated a softening of the record lacquer with elastin prior to each cutting session. The equipment required electricity, and the recordings therefore had to be made in the telegraph station in Dundas, where the machine noise unfortunately disturbed the recordings. An attempt was made to solve the problem by building a snow hut outside the station and taking a cable out, but the cold made the singers sleepy, so it was necessary to go inside

again. Later, in the lighter season, some recordings were made outside, although it was still cold.

After a couple of years, the original recordings were copied onto new lacquer disks and in 1958 new copies were made onto the reel tapes, from which I made the transcriptions.

Holtved's disc/recording number, and information about the song and the singer, are given above each song transcription. The song texts primarily follow Holtved's spelling as rendered in the English translations of the original Greenlandic texts in *The Polar Eskimos, Language and Folklore* (Holtved 1951). The songs have a dominant "meaningless singing-syllable" which can be used throughout or – often – as a refrain. It is spelled "ja-ja" by Holtved. Because in English this syllable is pronounced "ya-ya", I spelled it initially in this way. So "ya-ya" was used in all base transcriptions and can still be seen in Section 12 in this work. However, after qualified objections this mode of spelling was changed back to the "ja-ja" form used by Holtved and his informants. Thus, apart from Section 12, "ja-ja" is now used throughout the book. The song texts are dealt with in Section 5, "Textual Conditions".

Erik Holtved was clearly happy about the sound recordings, and we often sat for hours and listened to the speech and singing. I think back to those pleasant hours with gratitude. He was a great researcher, but also a very nice person. He would have been pleased to see this work finished, but fate would not have it that way. I had to do my work at the senior school and at the Royal Danish Academy of Music in Copenhagen.

Erik Holtved's sound recordings constitute an authentic and epoch making collection. It is much larger than the earlier collections, and the recordings are technically better. It was found that the collection nearly exclusively consisted of songs of one particular highly developed form type, as did the songs from another collection – that of Christian Leden, which dated right back to 1909. Therefore I could not know that there were also songs with quite different forms. This proved to be the case during the review of the very extensive song material recorded during the Danish Folklore Ar-

chives' journey in 1962. This collection was recorded in Qaanaaq, Siorapaluk and Savissivik on a Nagra II tape recorder, and consists of around 350 song recordings, by far the most extensive music collection from the area. In this collection four to five other form types clearly emerged, two of them in convincingly large numbers. It became clear that this collection, or part of it, had to be published along with Holtved's collection, in order to give a complete description of the Inughuit's traditional music. Therefore, in the present publication, selected examples from the 1962 collection are presented in addition to Erik Holtved's collection, in order to achieve balanced information about all types of songs from the area.

It is not uncommon in ethnological investigations that informants originate, to a large extent, from a certain circle of people. This proved to be the case for Erik Holtved's informants, and this explains why one particular form type dominates in his collection. Such a circle of informants can be socially connected or can, for example, be bound together by a particular occupation or interest. In the case of the 1937 songs it was proven that a majority of the informants belonged to the same circle of people, many related to each other, who did not among their forebears count immigrants from the last immigration from Canada, which took place in the 1860s. In the case of the 1962 recordings it was found, on the other hand, that informants descended from these immigrants were clearly the bearers of the songs, which were rarely sung by the 1937 singers. A connection was thus demonstrated between song types and ethnic groups in the community. With this knowledge, it was logical to seek origins in Canada for the form types discovered in the Thule area. This might provide a pointer to places of origin and routes of movement for groups of the population. This investigation has succeeded to a large extent for two of the form types. Their special structure could be re-found, partly in southern Baffin Island and partly in the Copper Eskimo area. Two other form types were found to be common to all the Inuit. This discovery could not be used to trace the movement of peoples.

The present work has the following sections:

Volume 1

Section 1 — *Main Sources on Traditional Inuit Music.* Exposition of written sources from the Thule area, but also from other areas of Greenland and from Canada and Alaska.

Section 2 — *Introduction to Transcriptions and Analyses.* Information about the methods used for transcriptions and analyses of the songs in the collection.

Section 3 — *The Informants and Form and Melody Types.* Presentation of Form and Melody Types of the Inughuit. In addition to Erik Holtved's collection, examples from the 1962 collection are included.

Section 4 — *The Parameters of the Music. Summarising Description.* Conclusions for Tone Material, Motifs and the Form Structures.

Section 5 — *The Song Tradition of the Inughuit.* Singing and Textual Conditions. The drum and its handling. The drum-dance and various song categories. The song tradition in a sociological light, seen from the outside and inside the community.

Section 6 — *Tracing Areas of Origin in Greenland.*
Uummannaq-Upernavik.

Section 7 — *Tracing Areas of Origin in Canada.*
A. Baffin Island.
B. The Copper Inuit Areas.

Section 8 — *Final Statements and Conclusions.*

Section 9 — *Terminology for Traditional Greenlandic Songs.*

Section 10 — *Sound Recordings and Films.*

Section 11 — *References.*

Volume 2

Section 12 *Erik Holtved's Collection. Complete Transcriptions.* Each song is transcribed and shown in its full length with drum accompaniment – when it exists – and with the singing words/syllables.

Section 13 *Erik Holtved's Collection. Analysed Transcriptions.* Notation with analysis of a representative stanza from each song in Holtved's collection.

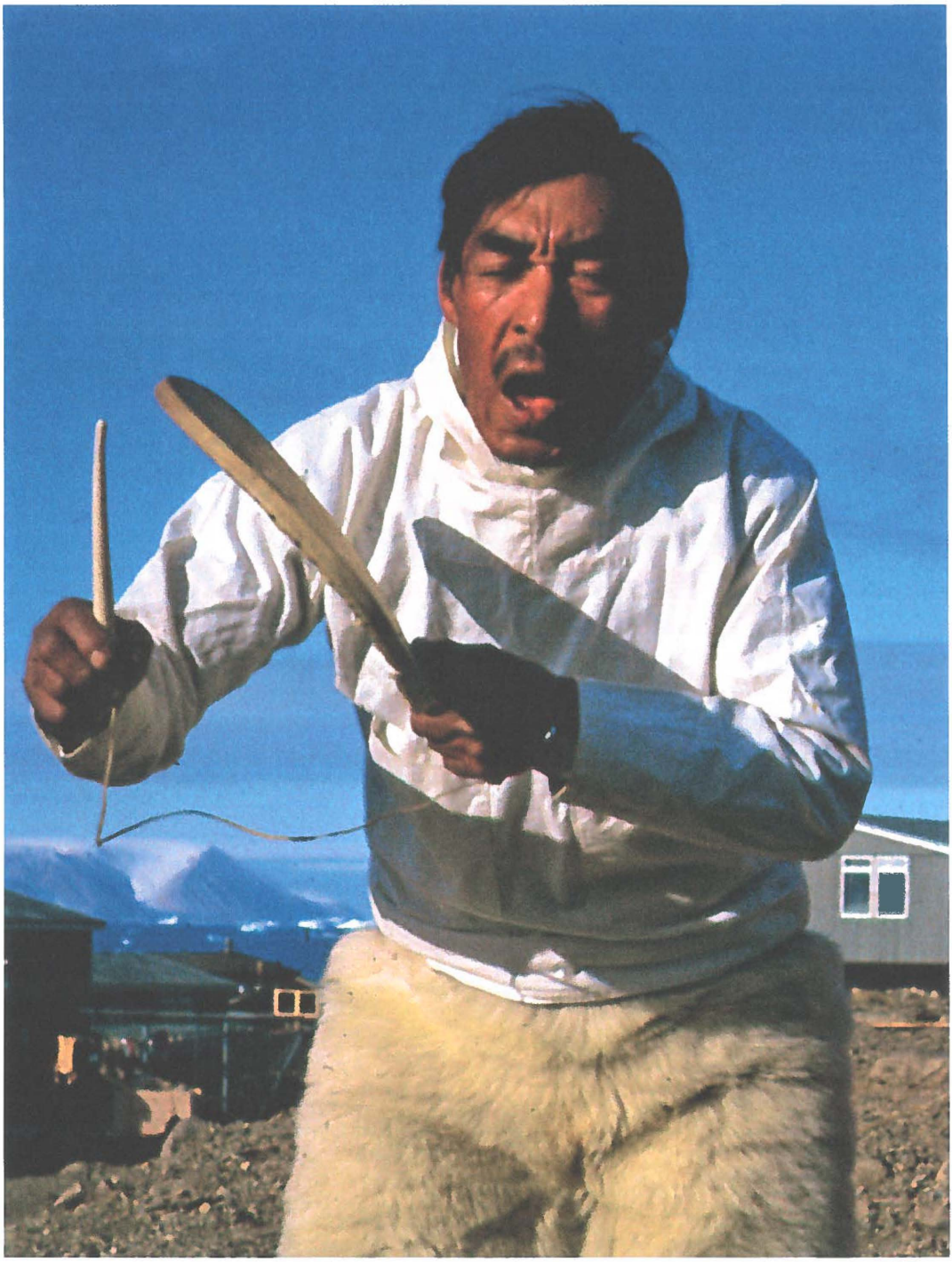
Section 14 *Erik Holtved's Collection and the 1962 Collection.* Analysed Songs of Form and Melody Types F, A, B, E and Formula Structure.

I first and foremost wish to express my gratitude to the informants, without whose interest and cooperation this work could not have been completed. Many individuals and institutions have assisted me: Bent Jensen and Pauline Motzfeldt Lumholt with brilliant cooperation during the collection journeys in the Thule area; Svend Nielsen and the late Poul Rovsing Olsen from the Danish Folklore Archives; Robert Petersen, Inge Kleivan and Arnaq Grove from the Eskimo and Arctic Studies Section, University of Copenhagen; Lise Helmer Petersen from Aarhus University; Hans Christian Gulløv, Anne Bahnson and Rolf Gilberg from the National Museum in Copenhagen; Åse Reyman from The Royal Library in Copenhagen and patient librarians from the Roskilde Library. A major debt of gratitude is due to the Ethnology Division of the Canadian Museum of Civilization (formerly the National Museum of Man) in Ottawa for their kindness and helpfulness in connection with the exchange of sound recordings between Canadian institutions and the Danish Folklore Archives in the 1970s, when recordings from eastern and central Canada were exchanged with recordings from Greenland.

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Finally, I want to express my gratitude to my dear wife, Jette, for great patience and indulgence.



Seĸuvsuna Miteĸ in Qaanaaq.
Photo: M. Hauser 1984.

SECTION I

Main Sources on Traditional Inuit Music

Reports on traditional Inuit music from the Thule area

The earliest information we have on traditional music from the Thule area was given by the British captain ***Sir John Ross*** in *A Voyage of Discovery* ... (1819). He came to the area in 1818 in an attempt to find the Northwest Passage. A group of Inuit was aboard on 14 August and was, among other things, asked to sing. Ross wrote in his log book about how two men danced while they sang "amnah ajah" and "hejaw, hejaw" for ten minutes; the dance reminded him of epileptic movements. He made the important observation that the song towards the end was "changed to a shrill note, in which the words 'Weehee, Weehee' were uttered with great rapidity" (Ross 1819: 147–49).

The first notation of an Inughuit tune was made by the American polar explorer ***Elisha Kane*** in *Arctic Explorations* ... (1856). He did not like the song, which he described as discordant; the ears of the audience "cracked with the discord" (1856: 383). During the unsuccessful Franklin search his ship was icebound, and he had to spend the winters 1853–55 at Cape York. An Inuk was detained and interrogated about a lost boat. His reaction could be an invocation: "... [he] ... sat down in the deepest grief, but after a while he began to sing, and then to talk and cry, and then to sing again, and so he kept on rehearsing his limited solfeggio ... till a late hour of the night", Kane wrote, and made a note of the motif of six tones that was used (*ibid.* 212).

Writing down melodies in the field without mechanical aids can be problematic, but it can be of great value in showing characteristic melody contours and form types and providing information about

method of performance, etc. This is the case for the four publications below, where the fourth one in particular (Stein) indicates considerable ability.

From the American North Polar Expedition 1871–73 there are two descriptions of the traditional music of the Inughuit, written respectively by ***Charles H. Davis*** in *Narrative of the North Polar Expedition* ... (1876), and ***Emil Bessels*** in *Die Amerikanische Nordpol-Expedition* ... (1879).

Bessels has a notation of a song, which with repetitions of the same motif has a distinct Formula Structure, probably a song in a story or a magic song (1879: 372). He says about the melody that irregular intervals and intervals smaller that half tone steps are used. The drum is described, as is its use during the song: "In unregelmässigen Intervallen schlägt er erbarmungslos auf sein Instrument, bewegt den Oberkörber bald zur Rechten, bald zur Linken und singt dazu eine Weise, welche sich träge, in den schwächten Nuancen, um einem wechslenden Grundton windet" *(ibid.)*.

In his travelogue *Blandt Nordpolens Naboer* [Among the Neighbours of the North Pole] from the Peary expeditions in 1891–92, the Norwegian ***Eivind Astrup*** presents a simple tune arranged for solo voice with piano accompaniment (1895: 278).

This tune has distinct Inughuit traits, although some tones must have been misheard. The tune is one of the types introduced with the last Canadian immigration in the 1860s. Astrup, as Kane, was not very impressed with the musical display. However, he writes that the singers knew their songs by heart, and that they were accompanied by those sitting around them, who, without using a written text, knew the songs so well that no single voice could be distinguished from the others.

The first proper collection of traditional Inughuit songs entitled "Eskimo Music" was published by the German-American ***Robert Stein*** (1902). Stein spent the winter of 1899–1900 at Cape Sabine and wrote down – without mechanical aids and rather summarily – 38 songs sung by visiting Inughuit. By chance he heard a song about the snow sparrow, and this made him interested in other songs about or attributed to the animals and birds of the area. It appeared

that there were quite a number of small-songs of that type, often incorporated in stories. With the Inuit – as with many other peoples – such songs are often brief and simple in form.

The notations by Stein show that about half the songs consist of repetitions of the basic motifs of the area, and that the majority of the remaining songs also have (other) simple form structures. Stein made the valuable observation that the singers in many cases did not understand the words of the songs; they sang "the language of their ancestors" (1902: 343).

Stein's collection is a stylistic pitfall, because it is not generally representative of Inughuit traditional music, but only of a part of it – the small-songs. The majority of the songs of the area are ordinary entertaining drum-songs, which in form are much more developed than the small-songs. Stein described the performance of drum-songs with an accompanying music example (1902: 340–41). He was surprised by the ability of the singers "to keep exact time without a division of the melody into measures of equal length ..." (*ibid.* 342), and he noted, as did John Ross, the characteristic shouting and laughter at the completion of the songs. To him, the drum-songs were all variants of the same song (he had probably heard songs of the same form type), and their extensive use can be seen from his pronouncement that "this song is the natives' great refuge from ennui" (*ibid.* 342). Later, this (type of) song was most appropriately called "the national song of the Smith Sound Eskimo" by the ethnomusicologist Hjalmar Thuren (1911: 34), who knew about the great importance of the drum-songs through his primary work on East Greenlandic drum-songs (see below).

However, other researchers without knowledge of the Inughuit music tradition could not know that Stein's many music examples (of the small-songs) produced a less than comprehensive picture of the music style of the area; the one music example of an entertaining drum-song was the most important. It was natural that the researchers based their opinion on the most commonly occurring melodic characteristics in the notations as a whole. This meant that subsequent generations received a distorted impression of traditional Inughuit music right up to the publication of the next collection from the area, by Christian Leden in 1952.

An example of this unfortunate and unintentional effect can be seen in the unpublished dissertation by ***Zygmunt Estreicher-Rozbierski,*** "Tanzgesänge der Rentier-Eskimos" (1946), which contains comparisons of songs from Reindeer Inuit, ***Paallirmiut*** and ***Inughuit***. It is Estreicher's impression, based on the notations by Robert Stein, that Inughuit songs are "primitive" with a brief melodic structure, with few steps and with "geringer melodischen Erfindungskraft" (1946: 441). He notes just one song which forms an exception to this primitive style – the entertaining drum-song mentioned above, described by Stein as in general use, and mentioned by Thuren as the Inughuit's "national song". Estreicher notes the tune and, after a detailed analysis (*ibid.* 439), he finds that the song is partly atypical. He concludes (*ibid.* 440) that "Das ganze Lied stellt also eine sonderbare Mischung von eskimoischen und fremden Elementen dar"!!

Stein's collection was presented in a simplified and (generally) transposed re-notation in ***Hjalmar Thuren's*** main work, *On the Eskimo Music in Greenland* (1911: 29–36). Thuren gives the first analysis of the above-mentioned "national song of the Smith Sound Eskimo", i.e. the most common form type of the Inughuit, and he is also the first to talk about the similarities to both the Central Inuit songs and songs in Red Indian tribes (1911: 35). A demonstration of such a possible relationship between traditional Red Indian music and Inuit music became a focal point for the Norwegian ethnomusicologist Christian Leden, who was responsible for the next collection of traditional songs in the Thule area.

The Norwegian ***Christian Leden*** (1882–1957) was the most important collector of traditional Inuit music at the beginning of the 20th century. He made sound recordings in East Greenland, Uummannaq-Upernavik, Thule and Canada. Most of his song recordings are preserved at the Danish Folklore Archives in Copenhagen, a large portion at the National Library in Oslo and a smaller part at the National Museum of Man in Ottawa (now the Canadian Museum of Civilization).

In 1909 Christian Leden went with Knud Rasmussen up the west coast of Greenland to establish the mission station *"Nordstjernen"* [The North Star], at the position where the trading station Thule was to be established the following year and where the telegraph station followed later. On the west coast, in Uummannaq, Leden



People of old Thule named Uummannaq. From the journal *Globus* 1910.
Photo: Christian Leden 1909. Courtesy of Ragna Karina Pritty, daughter of Christian Leden.

recorded 48 traditional songs on his Edison phonograph. In Thule Leden recorded 31 drum-songs on 30 phonograph cylinders, the first mechanically recorded collection of traditional music from the Thule area. With these recordings, the traditional music from this area could now be objectively researched. Leden himself transcribed his recordings, which were published as *Über die Musik der Smith Sund Eskimos und ihre Verwandschaft mit der Musik der amerikanischen Indianer* (Leden 1952).

Christian Leden's transcriptions are reliable, with a clear system of signs, which among other things indicates uncertain tone levels and small elevations/lowerings of tones. The stanza structure of the songs cannot be seen clearly, and some transcriptions have incorrect stanza completions. The analyses of the individual songs are thorough, with subdivision – using bar lines – into motif units. However, the subdivision is not carried out logically, i.e. at the same places with respect to form from stanza to stanza. This could be one of the reasons why Leden has not seen, or described, the dominating form structure, which occurs in 25 of the 31 songs. Although the use of the drum, and the general rhythmic interplay between song and dance movements are important, they are disposed of in four lines: "Die Smith Sund Eskimos schlagen unter Umständen



Christian Leden. Professional photo ca. 1920. Courtesy of Ragna Karina Pritty, daughter of Christian Leden.

die Trommel weder mit dem Gesang noch mit dem Tanz im Takt, sondern in einem selbständigen Takt, so daß Gesang, Tanz und Trommelschläge zusammen eine rhythmische Polyphonie bilden" (1952: 27). The descriptions of the singing methods are good while the dance movements receive an incomplete description in a diary note (*ibid.* 25). As indicated by the title, Christian Leden puts a major effort into arguing for the plausibility of a direct influence from Red Indian traditional music. It can generally be stated that the publication of the collection is of great value by highlighting this, otherwise unknown, music. The collection is well transcribed, but the comments are insufficient.

Robert Stein and Christian Leden are representative of the ethnologists, explorers, geographers, archaeologists, etc., who travelled in the arctic region at the start of the 20th century. Many of these men gave descriptions of the traditional music, or more often of circumstances relating to the traditional music. It is rare that the music itself is described or investigated.

Alfred Kroeber was in Thule in 1897–98 and published *The Eskimo of Smith Sound* (1900). He described songs at celebrations and songs among so-called song-mates or singing-cousins. Special singing words were used in the shaman's drum-songs, while ordinary people sang "aja". Recitation was used when walking around graves and for soothsaying by lifting the head, *qilaneq*.

Robert Peary gave some scattered information about songs from his stay with the Inughuit in the 1890s and up to 1909. In the material from the early trips he called drum-singing "improvisations of the angakoks" (1898: 504), but it received a brief and correct description in *The North Pole, Its Discovery in 1909 ...* (1910: 65), where he wrote, for example, that magical songs could be sung out loud in dangerous situations (*ibid.* 104, 177), but that it otherwise was common that magic formulae were whispered. He wrote that the drum membrane often was made from "the throat of a walrus" (1907: 389). This was found to be partly true; see the later description in Section 5.

Harry Whitney was a passionate British-American hunter who, in 1908–09, stayed near Etah in the Thule area. He wrote *Hunting with the Eskimos* (1910), and was a good observer of Inuit life. For example, he witnessed a visit of a woman to her mother's grave, where she walked round the grave four times, and "all the time she kept up a kind of chant, half talking, half singing, while the tears rolled down her cheeks" (1910: 242–43). He also described the catch of the first narwhal of the year with subsequent sacrifice and walk around the sacrificial spot with hand clapping and recitation [chanting] (*ibid.* 362, 365).

Best known from this period are the descriptions from the Thule area by Knud Rasmussen, Ludvig Mylius-Erichsen and Peter Freuchen. All three of them had strong, personal ways of writing.

Knud Rasmussen has, in his large body of work, many descriptions of folk life where traditional songs play a part. In respect of the Inughuit this is especially the case in *Nye Mennesker* [New People] (1905b), which deals with experiences during "Den Danske Literære Grønlandsekspedition" [The Danish Literary Greenland Expedition] (1902–04). Here he describes his impression of the drum-singers' melodies (1905b: 37), and gives lively descriptions of



Knud Rasmussen, Ludvig Mylius-Erichsen, Uusaqqak and Jørgen Brønlund.
Unknown photographer 1904. Courtesy of Arktisk Institut, Copenhagen.

competition drum-songs between two men with the use of a teasing stick (*ibid.* 36–38, mentioned further in Section 5) and of the shaman's séance with songs whose texts have paraphrased words, the so-called "kennings" (*ibid.* 14–19). Songs for assisting spirits are mentioned (p. 162) and magic formulae are demonstrated with eight texts (pp. 155–59).

Experiences from the expedition of 1902–04 are also the basis for ***Ludvig Mylius-Erichsen's*** and ***Harald Moltke's*** book *Grønland: Illustreret Skildring af den Danske Literære Grønlandsekspedition's Rejser* ... [Greenland: an Illustrated Description of the Travels of the Danish Literary Greenland Expedition ...] (1906). Here there are several excellent descriptions of drum-songs for entertainment, but they are (incorrectly) called "Angakok melodies" (1906: 340). As with Knud Rasmussen, the shaman's séance is described here as having accompanying unison singing, and there is also a description of a soothsaying scene with head lifting, *qilaneq*, during which the soothsayer hums a "spirit song" (*ibid.* 499).

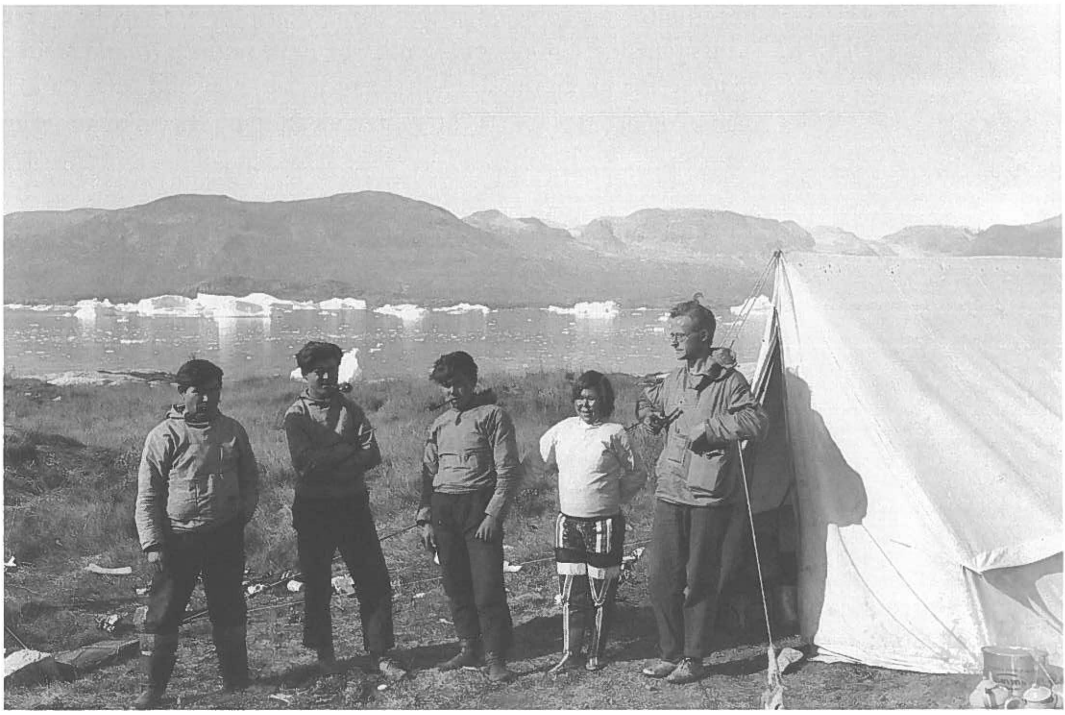
In his autobiography, *Livsrejsen: Barndom, Ungdom, Ekspeditionerne* [Life's Journey: Childhood, Youth, the Expeditions], ***Harald Moltke*** again writes about the shaman's séances and now adds that the audience repeated some of the sentences sung by the shaman (1936: 212–13).

Knud Rasmussen's *Foran Dagens Øje* [In Front of the Eye of the Day] (1915) describes the Thule area from the time the trading station was established in 1910. He again gives details of a competition song, this time between two women (1915: 119–23), as well as a song sung during arctic hysteria (p. 110) and a drum-song performed just before a death (*ibid.* 173).

In *Grønland langs Polhavet* [Greenland along the Arctic Sea] (1919), from the second Thule expedition, there are descriptions of entertaining drum-songs, shaman-songs and magic formulae, the latter with three texts (1919: 120–23, 145–46).

In the three-volume publication *Myter og Sagn fra Grønland* [Myths and Legends from Greenland] (1921–25), volume three deals with the Thule area, Disco Bay and the Uummannaq-Upernavik areas. From the Inughuit there are several descriptions of shaman's séances with song by the shaman, a helper or by the audience (1925: 9–12). Knud Rasmussen describes how the shaman when he is "spirited" "starts the monotonous spirit-song with a text he improvises for the special case he is treating" (*ibid.* 31), and he also writes how an animal of ill omen, a *tupilak,* could be brought to life via a magic song (p. 35). Magic formulae are dealt with in a chapter with eight texts (*ibid.* 24–28). There are often songs in the stories, for example a satirical song between two women (p. 118) and a drum-song to frighten visiting white men (p. 135).

Peter Freuchen mentions several traditional Greenlandic songs in both his fiction and non-fiction. In both *Arctic Adventure* (1935) and *Book of the Eskimos* (1961) he has chapters about traditional music (1935: 73 and 1961: 181–89) with excellent descriptions of the songs and their performance. With regard to the performance, he provides us with – among other things – the (uncorroborated) information that each singer at singing parties sang three songs in a row; later it became seven songs followed by another seven (1935: 71). He also

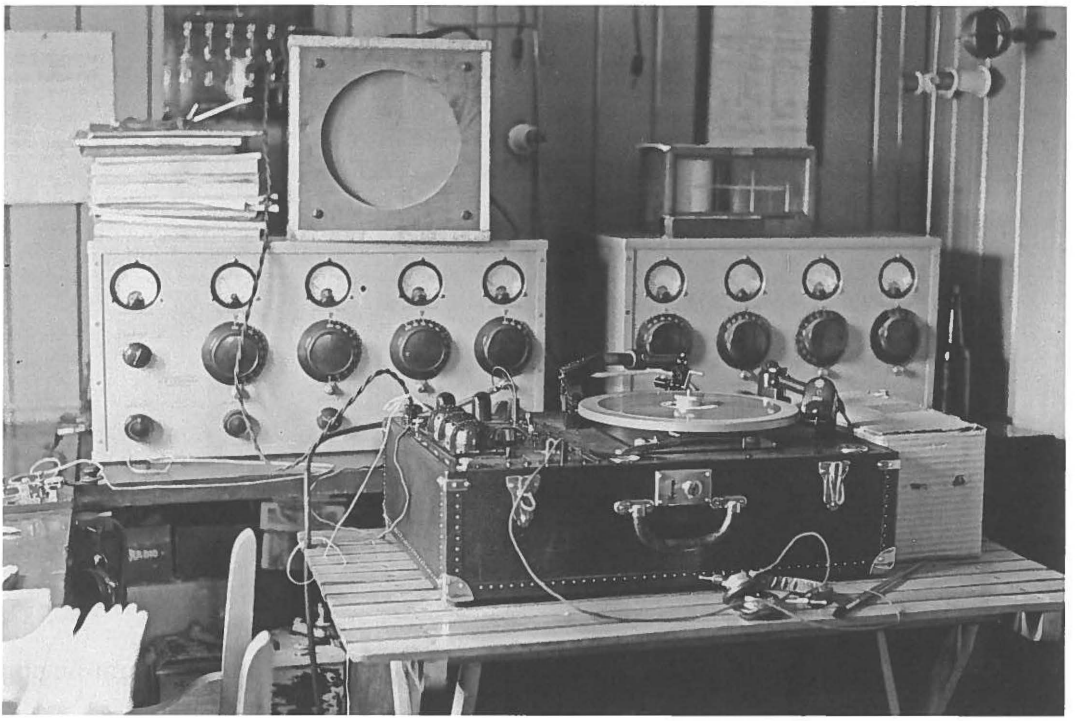


Rest during field work. Holtved and collaborators. Photo: Erik Holtved 1937. Courtesy of Arktisk Institut, Copenhagen.

writes about arctic hysteria, where a man sang wildly and afterwards committed suicide (1961: 142–43).

The Danish zoologist ***Christian Vibe*** was in Thule on several occasions. In 1936 he was present at a performance of a drum-song and wrote in *Fangerfolk og Fuglefjelde* [Hunters and Bird Cliffs] (1938) that the songs had a deeper meaning, which was not expressed in the words that were used (p. 260). In *Langthen og Nordpaa* [Far away and up North] (1948), he writes about an exalted drum-song and gives several descriptions of dancing around particularly valuable catches (pp. 46, 77, 129).

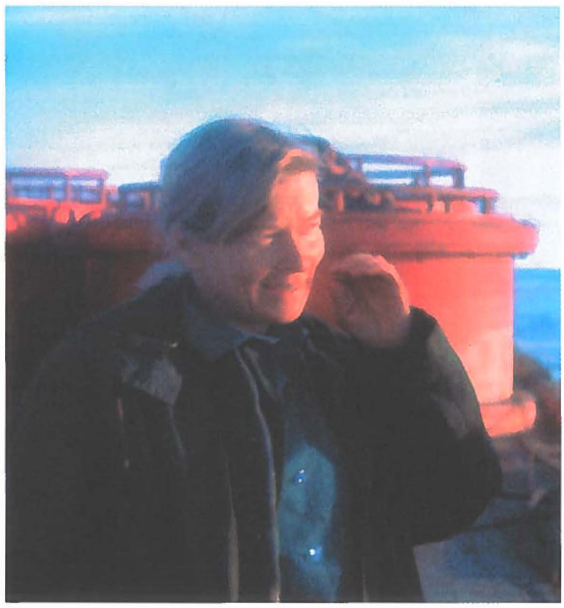
The British ethnologist ***Thomas Paterson*** studied string figures both in Greenland and in Canada. He investigated the distribution pattern of the string figures and found a correlation between this dissemination and the movements of the Inuit groups. In 1937–38 he was in the Thule area and wrote about it in the article "Eskimo 'Cats' Cradles" (1939): "In these little stories they chant, quoting the sayings of the individuals and animals shown in the figures, and as they chant, the figures move" (p. 88).



Equipment for cutting records.
Photo: Erik Holtved 1937. Courtesy of Arktisk Institut, Copenhagen.

There followed in 1937 the sound recordings of traditional songs and stories made by ***Erik Holtved*** – mentioned in the preface to this work – which constitute the main subject of this book. Holtved mentioned the sound recordings and his ethnographical work in several of his publications: "Arbejde og Indtryk under to Aars Ophold blandt Polareskimoerne" [Work and Impressions During Two Years' Stay with the Polar Eskimos] (1938), *Polareskimoer* [Polar Eskimos] (1942), *Archaeological Investigations in the Thule District* (three volumes 1944–54), "Blandt Sagnfortællere i Grønland og Alaska" [Among Tellers of Myths in Greenland and Alaska] (1950), *The Polar Eskimos: Language and Folklore* (two volumes 1951), "Remarks on the Polar Eskimo Dialect" (1952), *Contributions to Polar Eskimo Ethnography* (1967a), "Eskimo Shamanism" (1967b), "Eskimoisk Religion" [Eskimo Religion] (1968) and "Myth Collecting in Greenland and Alaska" (1974).

The photographer ***Jette Bang*** travelled up the west coast of Greenland in 1938–39 and took some delightful photographs, many of which were published in the book *30.000 Kilometer med Sneglefart* [30,000 Kilometers at a Snail's Pace] (1941). She also lived in Savis-



Jette Bang at Thule Air Base.
Photo: M. Hauser 1962.

sivik, where, among other things, she photographed drum-singing performed by women (1941: 88).

Aage Gilberg was a Danish doctor in Thule in 1938–39. In the book *Verdens Nordligste Læge* [The Northernmost Physician in the World] (1940 with several later editions) he supplements the earlier descriptions of entertaining drum-singing with, among other things, information about a welcome song when a ship arrived (1950: 41) and descriptions of hummed drum-songs (*ibid.* 143).

Among more recent generations, the traditional music of the Thule area has come increasingly under pressure. The decline was already being felt in the 1930s, but it was not until after the Second World War that the tradition was seriously threatened. At the beginning of the century it was mainly the church which opposed the old songs. Some informants have talked in taped interviews about the mission's opposition to drum-singing. For example Taitsiánguaĸ K'aerngâĸ said that the pastor forbade his father, who was a shaman, to sing his drum-songs when he decided to be baptised (1984 collection, tape 16); he should "tell all about himself and sing through all his angakkoq songs" in public (1962 collection, tape 33). Angutdluk Ûmâĸ said that "the clergy banned the drum-dancing, even the innocent entertaining dances" (1962 collection, tape 52).

It is undoubtedly true that the negative attitude of the church had a weakening effect on the traditional music. Although the missionaries and clergy in the Thule area were not nearly as condemnatory and prohibitive as one hears about from other areas of Greenland, the influence of the mission nevertheless influenced minds to such an extent that some members of the community rejected the old songs on religious grounds, based on the point of view that it "was a sin" to sing the heathen drum-songs.

However, the most serious threat to the traditional songs were the musical influences that came via hymn singing and particularly via modern popular music. After the establishment of the Thule Air Base in 1953, it was possible to listen to the base radio station, which transmitted a massive stream of music that lead to an unintended musical influence on the local community. Cassette tape recorders followed shortly afterwards, and today all sorts of sound and picture signals can be received from satellites and listened to, so that it is possible to get all the music that is desired. Appetites are huge, and this development is both natural and positive. The Inughuit have always been known as a very musical people. There are now bands in Qaanaaq who play rock music on electrical instruments in the community hall.

The drum-singing tradition appears to belong in the past, but the drum-songs are not completely forgotten. A few can still sing them, particularly older people. They are performed at parties and cultural occasions and sometimes one or more of the good singers get a trip to Nuuk, Reykjavik, Copenhagen, etc., to show their art. In homes in the Thule area drum-singing was used to pass the time two or three generations ago; see the statements in Section 5. Throughout the 1970s and 1980s drum-songs were sung at New Year parties and during exchange visits with relatives from Canada, from Pond Inlet and Arctic Bay on Baffin Island and from Grise Fiord on Ellesmere Island. Since 1989, a smaller version of the traditional summer gathering, *"Aasivik"*, has been arranged occasionally, based on the example from West Greenland. At these gatherings drum-singing is a natural part of the programme.

It is my impression that the attitude of many Inughuit to their own traditional songs throughout the 1960s and 1970s was very different. Some thought that the songs were out of date and bad. The

singer Seĸuvsuna Miteĸ said bluntly that "European voices sound better than our ugly voices" (1962 collection, tape 19); others said that they preferred hymns (among them the well-known man Inûterssuaĸ Uvdloriaĸ, 1962 collection, tape 4), but would sing drum-songs when they were asked, and they received something for it. With the establishment of Greenlandic Home Rule in 1979, there was a distinct increase in interest in genuine Greenlandic cultural values, including traditional music. However, this increasing interest first and foremost occurred in the town communities in central West Greenland and among Greenlanders in Denmark, not out in the local communities where some people could still sing, drum and dance the old songs. But the interest from outside, from Greenlanders and others, and the feeling that the songs are now appreciated again, must have a positive influence on the singers, on the few that can still sing the songs. The appreciation from outside may perhaps lead to an increased local acceptance. It is actually a race against time. Will the traditional songs of the drum-singer tradition survive? Will there be enough competent older singers and sufficient young people to inherit and continue the tradition? Or will only minor remnants of the earlier tradition survive?

The rapidly decreasing interest in the traditional songs in the local communities after the Second World War contrasts strongly with the interest in collecting. Things have gone as they often do: ethnological interest and efforts do not become significant until the very last moment.

As a result of the Danish collecting activities, nearly all of which are available at the Danish Folklore Archives with copy sets at the Greenland National Museum and Archives in Nuuk, the majority of the types of traditional Inughuit music are preserved as sound recordings. Time will show whether it will only be possible to experience this special song as museum music.

The French geologist and ethnologist ***Jean Malaurie*** was in the Thule area in 1950–51 and on several later occasions. His book *Les derniers rois de Thulé* (Malaurie 1955 with 4 revised editions and translations into many languages) originates from the first visit, when he spent the winter in Siorapaluk, the northernmost village in the world. During the later visits sound recordings and films were made.



Jean Malaurie as a young man.
Unknown photographer.
Courtesy of Arktisk Institut, Copenhagen.

The book contains excellent information about the drum-singing tradition, drum building and performance of different categories of drum-songs (1979 edition: 127–28). Malaurie is a good observer, and in some descriptions he does not only write about the "external" effect of the music, but also describes the social influence in the community, for example the calming effect on the audience of a séance (*ibid.* 133), although he did not experience séances himself. He also gives special information, for example about arctic hysteria with drum-songs (pp. 95–97), and the use of a quiet song to satisfy the soul of the killed prey (p. 297). As a demonstration of a drum-song he re-notates one of the songs from Christian Leden's collection (Leden 1952: 77), but the example is only half-way cited (p. 129).



Kigutíkaĸ Tuneĸ and Bent Jensen in Qaanaaq. Photo: M. Hauser 1962.

The sound recordings from a visit in 1967 consist of around 25 reel tapes. Of these the Eskimo and Arctic Studies Section at the University of Copenhagen received six containing interviews, stories and six drum-songs. In 1988 Malaurie published a CD/music cassette with his own sound recordings from Greenland, Canada and Alaska. The publication contains 22 traditional songs from the Thule area. In an accompanying brochure there is a list of the recordings, the recorded songs and their singers plus a brief characterisation of the song tradition (Malaurie 1988). The film sequences, which are from 1969, resulted in the film *Les derniers rois de Thulé*. It contains in the second part two drum-singing sequences (Malaurie 1970). In the deluxe publication *Ultima Thule – De la découverte l'invasion* (Malaurie 2000) drum-singing is mentioned a few times in the text as well as in the pictures. A translation into Danish was published in 2002 and entitled *Thule: Det Yderste Land* [Thule: The Outermost Land].

In 1962 the Danish Folklore Archives arranged a collection journey to the Thule area, led by ***Michael Hauser*** and ***Bent Jensen***. The Folk-

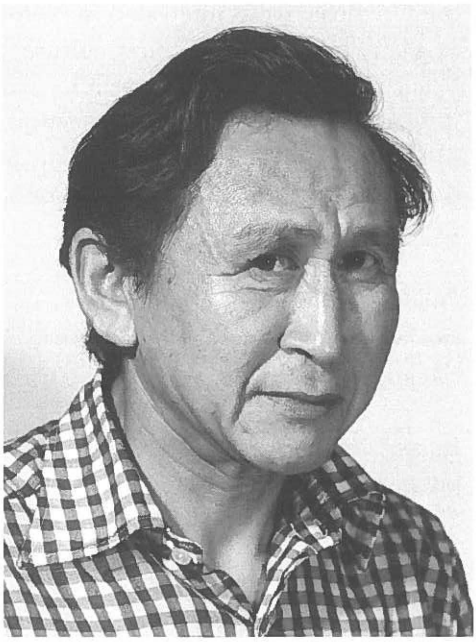
lore Archives were interested in having investigated how much was left of the traditional song culture, but the journey was also to be a continuation of supplement to Erik Holtved's 1937 collection. It was also a counterpart to a collection journey to East Greenland in 1961 led by Poul Rovsing Olsen and Jens Rosing. This journey is discussed below. The Carlsberg Foundation supported both journeys financially.

During the 1962 collection, more than 350 sound recordings were made of songs, stories and oral reports. This large amount of material and its processing are used extensively in this publication.

In 1965 the Danish Folklore Archives published four EP gramophone records entitled *kalâtdlit ivngerutitoĸait* [Traditional Songs of Greenland]. Two records had examples from the 1961 collection in East Greenland with an accompanying brochure (Rovsing Olsen 1965), and two records contained sound recordings from the 1962 collection with comments by the present author (Hauser 1965). The songs on the records, 13 from East Greenland and 22 from the Thule area, were transcribed by me and were published separately (Hauser 1987).

The specific formal patterns in Erik Holtved's collection are the main subject of the article "Formal Structure in Polar Eskimo Drum-songs" (Hauser 1977), while the material from both the Thule and East Greenland collections is the subject of both "Traditional and Acculturated Greenlandic Music" (Hauser 1986) and also the wide-ranging publication *Traditional Greenlandic Music* (Hauser 1992), which contains analyses of 55 traditional songs from East Greenland, South Greenland, central West Greenland, the Uummannaq-Upernavik areas and the Thule area. Each substantial chapter is followed by an overview of publications from the area; there is also primary information about the singing tradition and a list of available sound recordings and films from the area. The book is supplemented with a CD/cassette on which all the examples can be heard.

Following on from the song recordings in 1962, the film photographer ***Jette Bang*** the same summer made the first professional film about drum-songs from the Thule area, also for the Danish Folklore Archives. She knew several of the singers from her earlier



Amandus Petrussen. Professional photo ca. 1950. Courtesy of Frederikke Petrussen.

trips and thus had the best possible background for filming. The film contains eight drum-songs and the editing was completed by the present author after the death of Jette Bang in 1964. The Danish Folklore Archives sold the rights to the Institut für den wissenschaftlichen Film in Göttingen. They released the film with number E 1146 (Bang and Mogens Jensen 1967) with an accompanying brochure (Hauser 1970).

After Jette Bang's filming in 1962, another Danish film photographer, ***Jørgen Roos***, filmed in East Greenland, central West Greenland and the Thule area in 1963, 1965 and 1966. From the Thule area there are films of North Greenlandic dialect and seven drum-songs (Roos 1967). This film is only available for research purposes, but similar drum-singing scenes can be seen in the 1968 commercial film *Ultima Thule.*

The Danish eskimologist ***Regitze Margrethe Søby*** spent several longer periods in Northern Greenlandic villages, both in the Uummannaq-Upernavik areas and in the Thule area. Among her sound recordings from 1974 are nine drum-songs, sung by the well-known drum-singer Taitsiánguaĸ K'aerngâĸ.

The reverend ***Amandus Petrussen*** made recordings of 53 traditional songs during his official posts in Thule in 1972–73 and 1975–79. He was the first Greenlander to publish a book on drum-songs, *Inugssuit ingmerutait* [Inughuit Drum-songs] (1982), with transcriptions of his own song recordings. The book has only been published in Greenlandic, as has a subsequent book with transcriptions of traditional songs from East Greenland (Petrussen 1989).

Inugssuit ingmerutait gives an excellent introduction to the traditional music of the Inughuit. Petrussen describes different song categories and how they are performed with respect to singing and movement. With respect to the texts of the songs he tells about the text-free sections, where different versions of meaningless singing words are used. Of major interest is the information – given by the singers – about the composition method, about the use of motifs and motif combinations for composition of songs (1982: 14, 44).

The notations are clear and equipped with texts/words to be sung. The transcriptions are generally good, but in some cases there can be doubt about a few tones. The songs are notated at the level they are sung; it can therefore be difficult to make comparisons between the songs. Stanza completions are only shown in some cases. Because no other method is used for stanza completion, such as starting a new line, there can be doubt about the stanza-length; the strophic structure of the songs is thus unclear.

Ole Jørgensen spent several years in Greenland. He was very engaged in various aspects of the cultural life of Greenland in both the theatre, particularly the Tukak' theatre, and the drum-singing tradition. In 1979 he was part manager of a cultural presentation of Greenlandic drum-singing in Canada, and in 1981 he published the very fine and informative book *Sjæl gør dig smuk* [Soul Makes You Beautiful] about the Greenlandic drum-singing tradition.

Amandus Petrussen was followed in 1979–82 by a Danish pastor, Bent Lumholt, whose Greenlandic wife, Pauline, also had a great interest in the traditional songs. ***Pauline Motzfeldt Lumholt*** persuaded good local drum-singers to give lessons in the school, and she took the initiative in ensuring that a number of sound and film recordings were made. In 1981–82 she made tape recordings of 48 drum-songs and three songs in stories on three reel tapes. In 1982



Pauline Motzfeldt Lumholt and one of the best narrators and drum-singers in East Greenland, Isaja Kuuitsi, during the preparation for the film *Eqqaamavara* ... [I remember ...]. Photo: Peter Östlund 2001. Courtesy of Pauline Motzfeldt Lumholt.

she recorded another ten songs – mainly from stories – on two cassette tapes.

In 1984 a journey took place under the leadership of Pauline Motzfeldt Lumholt in a collaboration between Kalaallit Nunaata Radioa [Radio Greenland] and Dansk Folkemindesamling [Danish Folklore Archives]. Søren Bach and Johannes Motzfeldt participated from Radio Greenland and the present author represented the Folklore Archives. A large number of drum-songs were filmed, and the film was edited by Pauline Motzfeldt Lumholt, who also provided the commentary. The result was a television film with 15 drum-song scenes which, with the title *Avanersuarmi inngerneq* [The Drum-dance in the North] was shown in Greenland in October 1984 (Lumholt and Bach 1984).

During the same journey, around 240 recordings of different types of drum-song and songs in stories were recorded on 25 reel tapes. These recordings excellently supplement the two large earlier collections from the area, Erik Holtved's collection from 1937 and the Danish Folklore Archives' collection from 1962. With this 1984 collection, a good status report was provided on the traditional music

of the area: which songs were remembered and which form types were on their way out.

In 1989 ***Pauline Motzfeldt Lumholt***, now with ***Lise Helmer Petersen***, again made recordings of traditional songs in the Thule area. Around 40 traditional songs and interviews were video recorded and 21 drum-songs and songs in stories were recorded on five reel tapes.

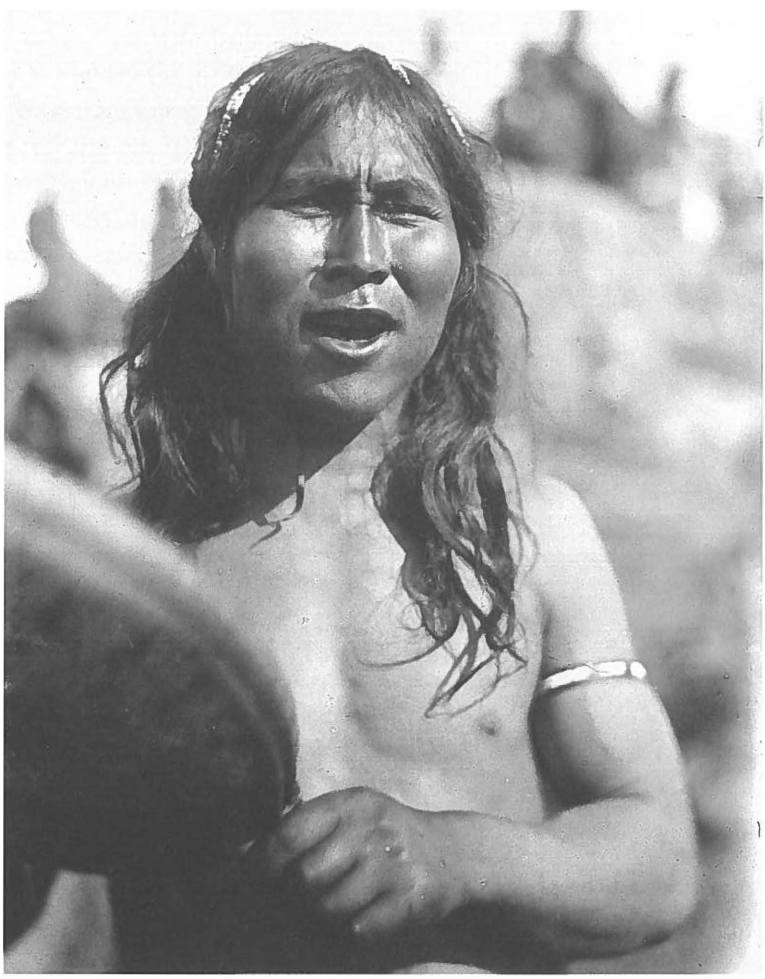
Pauline Motzfeldt Lumholt has made a major effort for traditional Greenlandic songs. She has particularly worked on drum-dances, and has arranged several courses on this aspect of drum-song performance. These courses were specially designed for children and youth groups, and in 1996 the dance group "Katu" was established in Sisimiut. For example, they performed drum-dances at the inauguration of the culture house *"Katuaq"* in Nuuk. Pauline Lumholt has also participated in a number of conferences, where she has presented traditional Greenlandic songs. She has also shared some of her rich experiences in the articles "Grønlandsk Trommedans" [Greenlandic Drum-dance] (1991), "Grønlandsk Trommedans og Trommesang" [Greenlandic Drum-dance and Drum-song] (1993) and "Trommedans renser Børnenes Sjæl" [Drum-dance Purifies the Souls of the Children] (2002).

Lise Helmer Petersen's interest in the traditional music of Greenland was inspired by her work as teacher at a teacher's training college in Nuuk in 1977–80, where she interviewed older people and gained her first knowledge of the drum-singing tradition. This interest was later strengthened and developed through her acquaintance with Pauline Lumholt. Lise Helmer Petersen has written an informative article about "Den Grønlandske Trommesang" [The Greenlandic Drum-song] (1993) and promoted traditional Greenlandic song culture through her activity as Lecturer at Århus University where she inspired two of her students to write thesises about the subject: ***Anette Bonde***, "Sangen i Grønland fra ca. 1700 til vor tid" [The Song in Greenland from ca. 1700 to Our Time] (1989) and ***Camilla Darling Larsen***, "Grønlandsk Musik – Grønlandske Stemmer" [Greenlandic Music – Greenlandic Voices] (1997).

Reports on traditional Inuit music from other areas of Greenland

East Greenland

Sound recordings and special music literature from East Greenland have primarily been provided by William Thalbitzer, Christian Leden, Paul-Émile Victor, Poul Rovsing Olsen, Ola Okfors and Amandus Petrussen. The most important written reports, in the early period, at the beginning of colonisation, were made by Gustav Holm, Christian Kruuse and Christian Rosing, and later particularly by Knud Rasmussen, Otto Rosing, Jens Rosing and Robert Gessain.



Nujappik from East Greenland. Photo: William Thalbitzer 1906. Courtesy of Arktisk Institut, Copenhagen.



Hinrich Rink with his family. Unknown photographer ca. 1860. Courtesy of Arktisk Institut, Copenhagen.

Inspector ***Hinrich Rink*** presented, in the supplement volume to *Eskimoiske Eventyr og Sagn* [Eskimo Tales and Legends] (1871), texts of eleven East Greenlandic traditional songs, including nine dialogues from song-duels (Rink 1871: 138–44). These texts were mainly noted down in South Greenland from visiting East Greenlanders.

Captain ***Gustav Holm*** reached the Ammassalik area with the women's boat expedition in 1884 – the first non-Inuk in modern times. His publications provide very valuable descriptions of the East Greenlandic Inuit population's rich and multi-faceted spiritual culture, in which their traditional music held a prominent position. In the first report from the journey (Holm and Garde 1887) and in "Etnologisk Skizze af Angmagsalikerne" [Ethnological Sketch of the People from Ammassalik] (1888a) there are texts of two magic songs and one song-duel, and two other song-duel songs are reproduced in notes by Jakob Fabricius. There are also very lively descriptions of song-duels (1887: 308–11) and shaman's séances, including a song during the séance (1887: 300–304; 1888a: 124–27).

With the rich folkloristic material he collected, Holm could, as early as 1888, publish 99 pages with "Sagn og Fortællinger fra Angmagsalik" [Legends and Tales from Ammassalik] (Holm 1888b), in which traditional songs, with or without drum, occur in large numbers. It also describes soothsaying, *qilaneq*, with drum-singing (1888b: 225), songs by women in the women's boat (*ibid.* 257, 272) and there are texts from two song-duels (*ibid.* 294–96).

Later, "Beskrivelse af Angmagsalik Distrikt" [Description of the Ammassalik District], written by colony manager ***Johan Petersen*** and Gustav Holm, was published. It contained excellent descriptions of different song categories, particularly of drum-song duels (Holm and Petersen 1921: 617–18).

Hansêraĸ (Johannes Hansen) was a catechist and interpreter for Gustav Holm during the women's boat expedition. In the Greenlandic newspaper *Atuagagdliutit* (published since 1861) he told about his many experiences in a 10-part series of articles (Hansen 1891–92). They were later published as a book in Greenlandic (in 1983) and in Danish (in 1900 and 1933). Hansêraĸ has many descriptions of the traditional songs.

He mentions, for example, drum-songs in pairs (1933 edition: 25) and the special female way of drum-singing (*ibid.* 90–91), and writes that "beautiful" songs were used during the shaman's séance (*ibid.* 110).

The botanist ***Christian Kruuse*** travelled in East Greenland during 1898–1902. He was also interested in ethnology and in 1901–02 made the first phonographic recordings in Greenland of traditional music: 25 phonographic cylinders with five magic formulae, six drum-songs, stories and language samples. It has not been possible to find these recordings, and they are probably lost. In the book *Rejser og Botaniske Undersøgelser i Øst-Grønland* [Journeys and Botanical Investigations in East Greenland] (Kruuse 1912) there are texts of five magic formulae (pp. 41–42) and six song-duels with excellent descriptions (pp. 37–41).

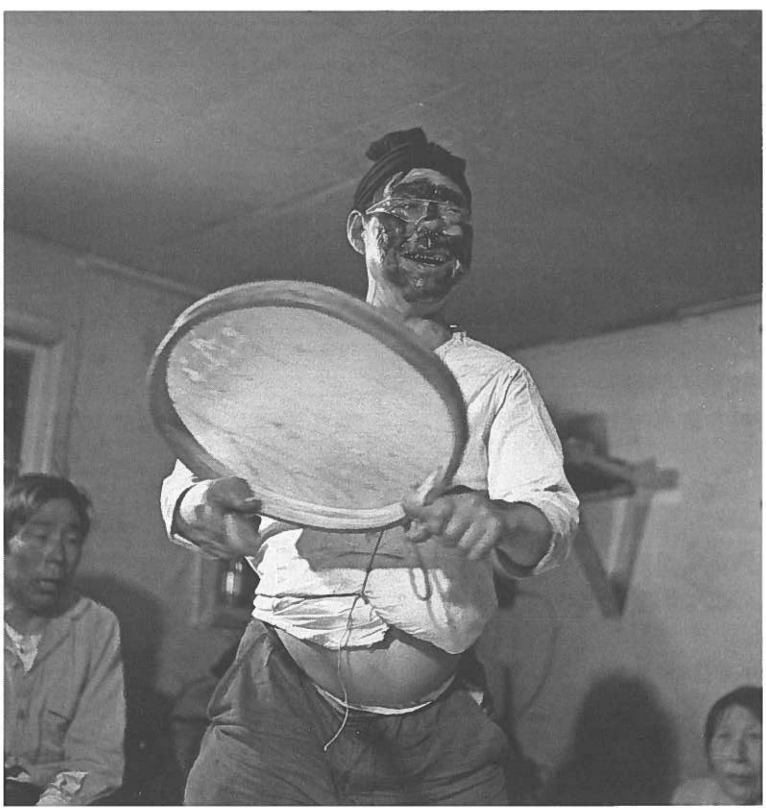
The Danish ethnologist and linguist ***William Thalbitzer*** made many phonographic recordings of traditional music in 1906 in Ammassalik: recitativistic songs, charm songs, songs used by shamans,



William Thalbitzer
Photo: John Møller ca. 1912. Courtesy of Arktisk Institut, Copenhagen.

songs for the role play *uaajeerneq* and other songs for entertainment, song-duel songs, kayak songs, signal songs and two songs in stories. 63 phonographic recordings of songs were transcribed by the ethnomusicologist Hjalmar Thuren, and another 66 songs were transcribed by Thalbitzer himself in the field by direct dictation (marked DD in the publication). The complete collection of 129 songs, plus four songs from Aasiaat (Egedesminde) (recorded in 1905) and two Greenlandic fiddler's tunes, was published separately with introductory information about the songs, the singing tradition, song categories and working methods during the collaboration with Thuren (Thalbitzer and Thuren 1911a). This music collection, *Melodies from East Greenland,* was later incorporated as a

part of *The Ammassalik Eskimo* (Thalbitzer 1923). Thalbitzer's experiences of wintering and work in 1905–06 influenced his activities for life and formed part of many of his publications, for example, *En Rejse til Grønland* [A Journey to Greenland] (1905), *Hedenske digte fra Helsingør til Østgrønland* [Pagan Poems from Elsinore to East Greenland] (1908a), "Eskimokulturen ved Angmagssalik" [The Eskimo Culture at Ammassalik] (1908b), "Østgrønlands hedenske præster (angakut)" [The Pagan Priests of East Greenland (angakut)] (1909), "Grønlandske melodier og tanker" [Greenlandic Melodies and Thoughts] (1910), "Musik aus Ostgrönland: Eskimoische Phonogramme" (Thalbitzer and Thuren 1910), "Befolkningens Art og Nationalitet" [The Type and Nationality of the Population] (1911), "Dans i Grønland" [Dancing in Greenland] (Thalbitzer and Thuren 1911b), *Grønlandske Sagn om Eskimoernes Fortid* [Greenlandic Myths about the early History of the Eskimos] (1913) and *Grønland og Eskimoerne* [Greenland and the Eskimos] (1915).



Uaajeerneq: role play with dressing up and often with drum-singing. Photo: Jette Bang 1961. © Jette Bang Photo.



Hakon Grüner Nielsen and Hjalmar Thuren with Edison phonograph. Photo: H.J. Barby before 1912. © Danish Folklore Archives.

A parallel separate publication (later a part of *The Ammassalik Eskimo*) was *On the Eskimo Music in Greenland*, which was written by ***Hjalmar Thuren*** (1911). It primarily dealt with Thalbitzer's collection and analysis of Thuren's own transcriptions. The melodics, rhythm, body and drum movements and tone material of the songs were examined.

The tone material was examined in all transcriptions and the exact tone levels were measured with Hornbostel's "travel tonometer". They were indicated in cents (100 cent = one tempered halftone) and presented in an overview (1911: 18). Thuren was the first to

show with these investigations that the Inuit use labile tones and that certain tones in the tone material have a permanent tendency to be lowered/elevated. Based on the tones used, he divided the East Greenlandic melodies into three categories.

Three supplementary chapters have melodies from the Thule area (Stein's collection, Stein 1902), from the Uummannaq-Upernavik areas (Thalbitzer's collection, Thalbitzer 1904), and from South Greenland (Louise Janssen's collection, Janssen 1859). The texts from Thalbitzer's collection of 1905–06 were printed and commented on in *The Ammassalik Eskimo* (1923). This main work on Inuit cultural history contains many song texts and several notated songs; in addition there are 54 magic formulae, in part formulae that Thalbitzer himself had received, but also others that had earlier been given to Christian Kruuse and Christian Rosing. The book also contains information about method of performance and categories of traditional East Greenlandic song.

East Greenland has a prominent position in ***Knud Rasmussen's*** large body of work. In *Myter og Sagn fra Grønland* [Myths and Legends from Greenland], volume 1 (1921), there are texts of twelve traditional East Greenlandic songs including six song-duel songs and nine magic formulae, plus information about songs reflecting different moods and many different purposes. In *Snehyttens Sange* [The Songs of the Igloo] (1930b) there are four mood songs, four sequences of duel-songs and three magic songs. In *Knud Rasmussen's Posthumous Notes on East Greenland* (1938, edited by H. Ostermann) there are 32 song texts of which 18 are song-duel texts, plus an anonymous song notation. In *Inuit fortæller: Grønlændernes Sagn og Myter* [Inuit Tell: the Greenlanders' Legends and Myths] (1938, edited by Regitze M. Søby (1981)) there are seven song texts in stories, two of which are song-duel songs. Several other songs are mentioned.

Christian Leden was in East Greenland twice. In 1910 he recorded 30 songs on 20 phonographic cylinders in Ammassalik, and in 1926 he recorded 48 songs on another 20 cylinders in Ammassalik and Illoqqortoormiut (Scoresbysund). Sixty-nine songs were transcribed and published with text underneath in the book *Über die Musik der Ostgrönländer* (Leden 1954). All the texts of the songs are given in Greenlandic and German.

In addition to the song notations the book contains details about the drum, the song performance, body movements, etc. Regarding song composition, motifs receive more consideration than single tones. A review of the tone material is given in "Gebrauchsleiter" (1954, 65–66). Leden often finds use of neutral thirds (*ibid.* 25). The notations are given a form examination, in that form units are shown by letters above the notes. However, these form investigations do not result in any conclusion about form. Six songs are analysed in detail with respect to the tone material, intervals, sentence structure, melody movement, tempo and metrics (*ibid.* 16–21).

From 1938–44 the Greenlandic pastor ***Otto Sandgreen*** wrote down the memories of the former shaman ***Georg Qúpersimân***. They were published in Greenlandic under the title *taimane gûtimik nalussûgama* [When I was a Pagan] in 1972 and followed by a Danish language translation (Qúpersimân, 1982). Qúpersimân's account contains descriptions of shaman's séances and supernatural occurrences and includes information about the performance and meaning of the songs. There are texts of songs for assisting spirits used in shaman's séances (pp. 62 and 102), a magic song (*serrat*, p. 47), an emotional song (due to grief, p. 70), a sequence of songs during a song-duel (pp. 77–83), one attack song (pp. 185–88) and teasing songs (p. 195).

During the first of the French-led expeditions in the 1930s, ***Paul-Émile Victor***, in 1935, recorded 181 traditional songs and stories in the Ammassalik area on 60 lacquer disks. The original recordings were stored in Paris and were destroyed during the Second World War. However, some copy sets had been made to be kept both in Paris and in the National Museum in Copenhagen. The latter copy set was also on lacquer disks. With time the lacquer became brittle, but in 1960 a large portion of the collection was rescued by being transferred to five reel tapes, which are kept by the Danish Folklore Archives.

Paul-Émile Victor wrote some books about the results and his experiences during the expeditions (Victor 1938, 1939). In these books he wrote about entertaining drum-songs, song-duel songs, etc., in connection with nine song texts and texts of three magic formulae. He also published a collection, *Poèmes Esquimaux*, with texts of 19 drum-songs and *aqaatit*, i.e. songs sung for children (Victor 1951).



Paul-Émile Victor.
Photo: Jette Bang 1935.
© Jette Bang Photo.

The large collection of written song texts and sound recordings of songs from 1935 were kept in storage up to the middle of the 1980s. However, from 1987–90 the French ethnologist ***Catherine Enel*** and the Greenlander ***Elisa Maqe*** from Kuummiut worked on transcribing and translating the many texts based on Paul-Émile Victor's notes from 1935 and a copy set of sound recordings from that year, which was made available by the Danish Folklore Archives. In total there were 621 song texts from 720 songs, to my knowledge the largest collection of traditional song texts from any single Inuit area. This impressive cultural effort resulted in the book *Chants d'Ammassalik*, which was published in *Meddelelser om Grønland* [Monographs on Greenland] in 1991 as volume 16 in the series *Man and Society* (Victor, Enel and Maqe 1991).

The book has an introduction in two parts, about the interesting history of the text material and about the recent transcription and language work. These parts and an excellent brief chapter about "Definitions", i.e. terms and explanations of song categories, are in French and Danish, while all the song texts are in three lan-

guages. The Greenlandic original text is shown in an adapted East Greenlandic followed by translations into French and Danish. The songs are "sorted" according to the sex of the singer and the subject group. Songs sung by men/women are in the groups *pisit* = duel-songs, *inngiilit* = general designation for drum-songs, *anersaalit* = lyrical drum-songs, *appittivartit* = songs for mental soothing. Then come religiously related song texts: *inngiilit* for shamans and assisting spirits, *seqqalit* = magic songs and invocations. Song for entertainment are represented by *uaaajeerngulit* = role play songs, *tippalersiilit* = jesting ballads, *illeqqorsuulit* = very old songs with mime play, and *oralittuat* = rhythmically sung short stories. In a separate group the list ends with *araalit* = charm songs sung for children. The song category is given beside each song text presentation, together with information about whether it is found in other versions or in Thalbitzer's collections, and whether it exists as a sound recording.

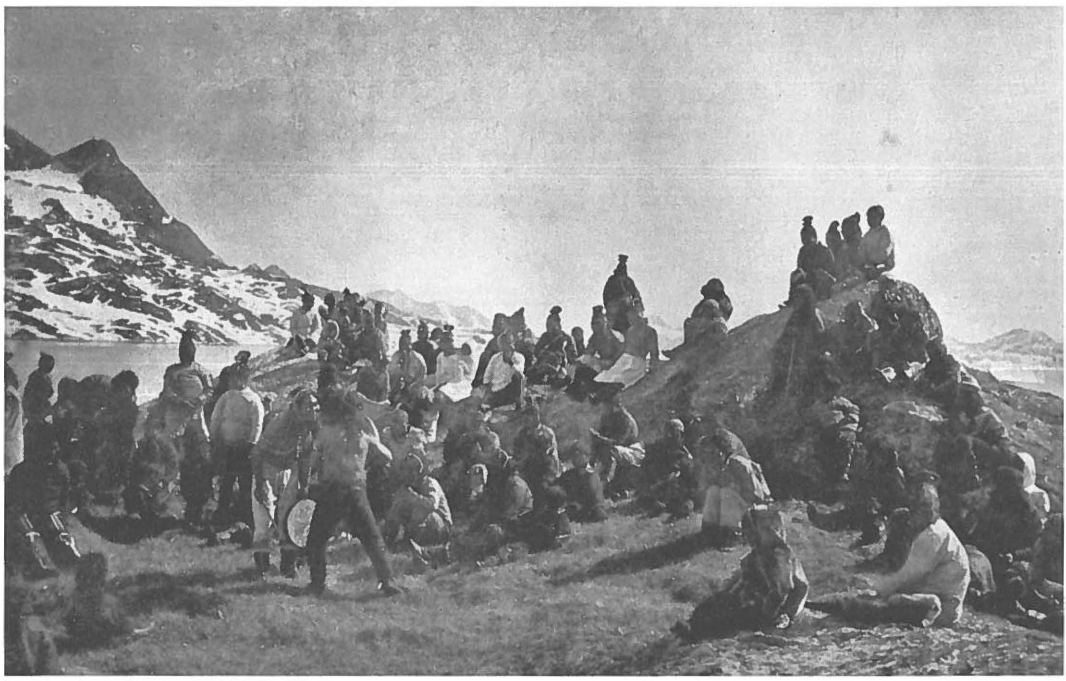
This publication is an admirable effort. However, one could have hoped that the musical side of the songs had also been considered. It would have been interesting to see some of the songs written out as music notation. After all, if a similar music publication had been made without any information about the texts of the songs, it would probably have been criticised!

It would also have been interesting if a selection of the songs could have been heard on an accompanying sound publication.

The French ethnologist ***Robert Gessain*** worked in part along with Paul-Émile Victor in the 1930s. They published a very weighty article together, "Le tambour chez les Ammassalimiut" (Gessain and Victor 1973), which not only describes the East Greenlandic drum in detail, but also classifies songs and rhythms.

The songs are divided into songs with long stanzas and many words, songs with a theatrical application and juridical songs. The rhythms are divided into five different rhythms, which are notated in a special way (1973: 138–39).

Robert Gessain was again in the Ammassalik area in the 1960s. He was critical of modern influences on the society, which he expressed in the book *Ammassalik ou la civilisation obligatoire* (1969,



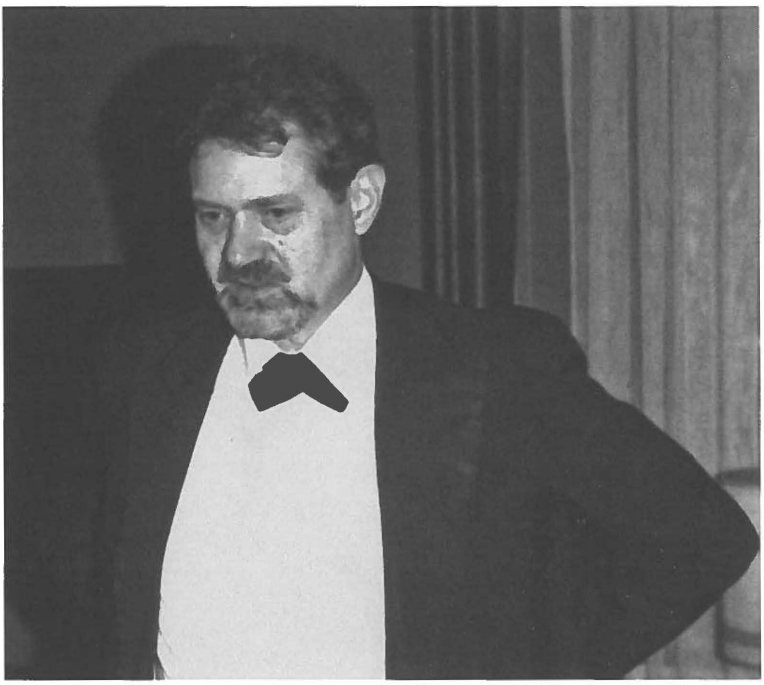
Kûitse against Nujappik. An organised drum-singing duel near Tasiilak, Ammassalik. Photo: William Thalbitzer 1906. Courtesy of Arktisk Institut, Copenhagen.

with a subsequent Danish edition in 1970). The book contains much information about the music culture; song categories are mentioned, performances described and texts are shown for five mood songs, three song-duel songs and a charm song.

The Greenlandic Rosing family has throughout generations acquired and disseminated a large amount of knowledge about cultural life in East Greenland.

Christian and ***Otto Rosing*** were father and son and were both pastors in Ammassalik. In the book *tunuamiut* [The East Greenlanders] (1906, published in Danish in 1946) Christian Rosing wrote about the population and its way of life around the turn of the century. The book has descriptions of shaman's séances, *amulets*, *tupilaks*, etc., and a chapter deals with Magic Songs, Song Feasts and Drum Duels (1946 edition: 76–89).

The chapter starts with the sentences: "The East Greenlandic heathens are poor singers and do not understand what we call song. To hear their ballads jars badly on the ear because it reminds one more about the howling of a dog than of human song". But in spite of this

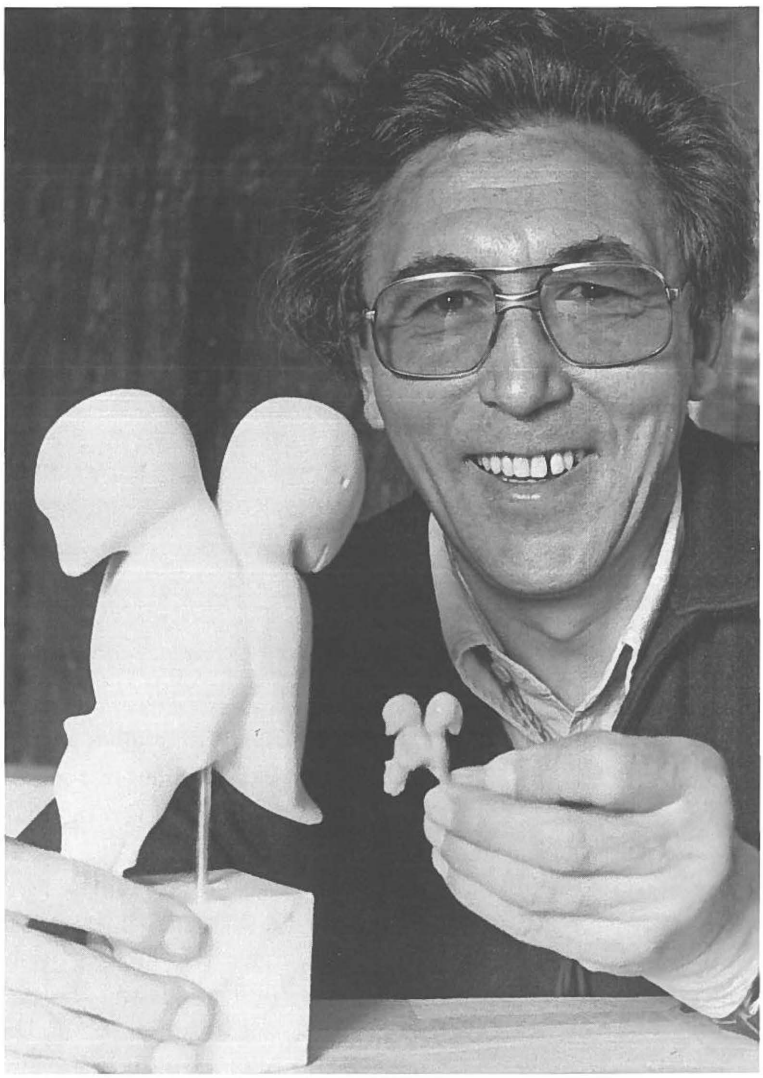


Poul Rovsing Olsen. Photo: Svend Nielsen 1979. © Danish Folklore Archives.

bombast, Christian Rosing gives an engaged and good description of the performance of different song categories. The chapter also contains texts of seven magic songs and a dialogue in a song-duel.

Otto Rosing wrote the two-volume book *angákortaligssuit* meaning "the people with shamans" (1957 and 1961), which, as indicated by the title, to a large extent focuses on shamans and their activities. Different types of shamans and séances are described with texts of three spiritual songs (1957: 120–21) and one magic formula (1961: 77). Other types of traditional songs are also dealt with and illustrated with texts of seven ordinary entertaining drum-songs, three texts from song-duels, two teasing ballads and two songs in stories.

In 1961 the Danish Folklore Archives arranged a music collection journey to the Ammassalik area with ***Poul Rovsing Olsen*** and ***Jens Rosing***. The result was the hitherto biggest collection of sound recordings from East Greenland consisting of around 350 songs and stories. The collection has not been published, but this large amount of material has nevertheless been the basis for several of Jens Rosing's and Poul Rovsing Olsen's publications. Rovsing Olsen wrote a "Rapport fra en Rejse til Øst-Grønland" [Report from a



Jens Rosing.
Photo: Jette Bang ca. 1960.
© Jette Bang Photo.

Journey to East Greenland] (Rovsing Olsen 1962), where he also presented notations of a charm song, a nonsense song, a *tupilak* song, a song for a child plus four drum rhythms. Later the Danish Folklore Archives published his *Dagbogsblade fra en Indsamlingsrejse til Angmagssalik* [Diaries from a Collection Journey to Ammassalik] (1977b). The special East Greenlandic melodics, and the drum rhythms which were used, were described separately with accompanying simple notations in French and American journals (Rovsing Olsen 1964 and 1968), and some of the songs were used for comparison with songs from other Inuit areas (Rovsing Olsen 1972).

13 selected songs were published on two EP gramophone records, RCA DFS 456–457 (Dansk Folkemindesamling [Danish Folklore Archives] 1965). Rovsing Olsen wrote an accompanying brochure that described the tradition and the examples (Rovsing Olsen 1965). The melodies of the songs were transcribed by me and published together with 22 songs from the Thule area (Hauser 1987). Four of the songs have also been presented in Hauser 1992.

Rovsing Olsen published a valuable Danish *Musiketnologi* [Ethnomusicology] (1974) in which, as expected, Greenlandic music got a prominent position (1974: pp. 43–44; 69–72; 85–89; 95–96). The traditional music of Greenland was also presented in *The New Grove Dictionary of Music* (1980), later supplemented by M. Hauser in 2001.

Jens Rosing has produced a very large body of work, ranging from imaginative stories to more down-to-earth descriptive pieces. Four of his publications will be mentioned here. In *Îsímardik: Den store drabsmand* [Îsímardik: The great killer] (1960), the text is spiced with texts of six song-duel songs, one teasing ballad and two mood songs. "Sangkamp hos Angmagssalik-folket" [Drum-song Contest among the Ammassalik People] (1969) gives a detailed description of the duels and their performance based on real events, and of their pacifying function as a safety valve in the small community.

Jens Rosing puts forward the interesting hypothesis that the different performance procedures for the song contests in groups living in northern or southern localities is a result of two different groups of people originally coming south or north around Greenland to the Ammassalik area. Folklore is used here in line with archaeology, genealogy and linguistics to argue for the probability of the divergent origins of groups of people.

The book has texts of two arrival songs for a song-duel, four sequences of song-duel texts and two texts of songs that were sung by sisters of the duellists.

The most satisfactory presentation of traditional songs is given in the books *Sagn og Saga fra Angmagssalik* [Legend and Saga from Ammassalik] (1963) and *Kimilik, digte fra Angmagssalik* [Kimilik, Poems from Ammassalik] (1970). They are to a large extent based on the songs collected during the journey he made in 1961 along with

Poul Rovsing Olsen and contain, in addition to genre descriptions, texts for magic formulae, songs for assisting spirits, hunting songs, mood songs, inherited songs, series of song-duel songs, charm ballads, lullabies, and other different songs, for example a song in a story between birds and four songs about the meeting with the Europeans.

Notes from the journey for the Danish Folklore Archives in 1961 were also an important basis for the book *Hvis vi vågner til havblik: En slægtssaga fra Østgrønland* [If we Wake up to a Calm Sea: A Family Saga from East Greenland] (1993), which gives excellent descriptions of the traditional way of life in East Greenland, in which the songs were a natural and important part. The book has texts of four mood songs, two of these called songs of happiness, four texts of duel-songs, one magic song for recovery from sickness and two magic words.

During ***Jette Bang's*** journeys in 1962 she was also in East Greenland, where she filmed drum-songs for the Danish Folklore Archives. Seven of these, and a *qilaneq* scene (a soothsayer scene) plus a demonstration of the fitting of a drum skin on a drum, were published as five short films by the Institut für den wissenschaftlichen Film in Göttingen with the numbers E 2074–2078 (Bang and K.M. Jensen 1976). Accompanying brochures were written by Poul Rovsing Olsen (1977a).

The Swede ***Ola Okfors*** was a nurse in Kuummiut near Ammassalik between 1976 and 1980 and in Illoqqortoormiut (Scoresbysund) between 1982 and 1985. He was an able ethnomusicologist and recorded 37 different songs of the drum-singing tradition and made video recordings of nine drum-songs, a *qilaneq* scene, a *serrat* (magic formula), five stories and conversations about hunting and family life. Ola Okfors wrote an excellent series about the East Greenlandic drum-singing tradition for the local paper *Umingmak* in Illoqqortoormiut (Okfors 1985).

Amandus Petrussen was in East Greenland in 1982, 1985 and 1988; in 1985 together with Pauline Lumholt. He recorded 35 traditional songs, 15 of which were published in the book *tunumiit inngiitaat* [Drum-songs of East Greenland] (Petrussen 1989).



Autdlârutâ.
Photo: H Wittrup Hansen 1932. Courtesy of Arktisk Institut, Copenhagen.

This book is a counterpart to Amandus Petrussen's book *inugssuit ingmerutait* from the Thule area (1982). In similar fashion, *tunumiit inngiitaat* gives an excellent all-round entry into the song tradition of the East Greenlandic area with presentation of the singers, the drum and drumming with different drum rhythms. The songs are generally classified in the same way as Christian Rosing did, and different categories are described with special emphasis on duel-songs. Petrussen points out the special melodic end-figure of the songs (1989: 14) and indicates different singing words, on which complete melodies can be sung. He writes that the difference in stanza length is caused by the difference in the length of words (p. 17). The last part of the book comprises the song texts and music notations with words notated below. The notations are clear, and the stanza structure of the songs can be seen by the clearly indicated stanza endings.

South Greenland

The tradesman ***Lars Dalager*** wrote in his *Grønlandske Relationer* [Greenlandic Report] ([1758]/1915) from the area around Paamiut (Frederikshåb) about how many traditional traits still existed in the attitude to and the way of life. He described different types of drum-songs for entertainment, song-duels and particularly the shamans and their activities, but also how the shamans were persecuted by the missionaries, and that the mission was opposed to all types of drum-songs. He was a warm advocate of the preservation of the traditional songs, particularly the song-duel songs.

Wilhelm Mathias Olrik, who was trading manager in Qaqortoq (Julianehåb), had the same liberal attitude. He wrote a long series of articles in *Kjøbenhavns-Posten* [The Copenhagen Post] (Olrik 1830–33) about conditions in Greenland. He described how immigrant East Greenlanders brought duel-songs with them to South Greenland. When the opponents met, the singers were surrounded by encouraging young girls in a half circle; later the songs were repeated as pure entertainment, sung covertly outside the hearing of the missionary (1830–33: 337).

In the 1850s a pastor's wife, ***Louise Janssen,*** notated charm songs, mood songs and satirical songs from the area of Qaqortoq. Eight of them were arranged for singing voice with piano accompaniment and were published anonymously ([Janssen] 1858), both as a separate publication and as a supplement to the first volume of *kalâdlit oкalluktualliait/Grønlandske Folkesagn* [Greenlandic Folk-legends] (Rink, Hinrich and Berthelsen, Rasmus, eds., 1859–63). Louise Janssen was also a contributor to the composer A.P. Berggreen's *Folke-Sange og Melodier* [Folk Songs and Melodies] (1861–71), which was the first large Danish anthology with folk songs from many parts of the world. Volume 10 (1870) contained, among others, the chapter "Grønlandske viser" [Greenlandic ballads] with twelve songs, again arranged for singing voice and piano. Three of the songs are duplicates from Louise Janssen's Greenlandic first edition of 1858. It can be assumed that Berggreen received all the twelve songs from her.

All the songs show, to a larger or smaller extent, an influence from European melodics. In around one third of the songs one can recognise a traditional Inuit form structure. The twelve songs in Berggreen (1870) include three charm songs, one teasing song and eight mood songs.



Hinrich Rink. Professional photo ca. 1862. Courtesy of Arktisk Institut, Copenhagen.

The above-mentioned *kalâdlit oĸalluktualliait*, edited by Hinrich Rink and Rasmus Berthelsen, contains some legends with sung formulae and also songs sung by women in women's boats.

In the subsequent publication, *Eskimoiske Eventyr og Sagn* [Eskimo Tales and Legends] (Rink, H., ed., 1866–71), there are also texts of traditional South Greenlandic songs. In the supplement (volume 2) there are texts of eight mood songs, four texts of song-duels and one song in a story. (See also under "The central West Greenland areas", below.)

Signe Rink, married to Hinrich Rink, was very interested in the cultural life of Greenland and was a good author. Under the abbreviation S.R. she wrote a very good article "Lidt om Musik og Dans i Grønland" [A Little about Music and Dance in Greenland] (Rink, S. 1879) which, in addition to fiddler's dances, deals in particular with the singing in the area of Qaqortoq (Julianehåb), where singing was considered to play a more important role in the musical tradition than further north. Signe Rink was the first person to discuss the structure of South Greenland songs and writes: "The majority of the original compositions consist of only a few stanzas .... The longer melodies are probably created .... by unknowingly combining stanzas, which have been written at different times" (p. 334, second column, translated). She tells that the satirical songs still were sung, and that they often were scourges that became un-

bearable; they even ended "in a dull, suddenly interrupted tone in minor" (*ibid.*). She says that charm songs sung for children were often created on the spot, according to a pattern where the name of the child was sung correctly in the first line, then sung backwards in the next, and then "the words 'sweet', 'lovely', 'jump', 'spring', 'dance', 'grow' in different suitable positions" (*ibid.*).

In 1914 ***William Thalbitzer*** visited the southernmost areas on the west coast. He studied folklore and made phonograph recordings of three magic formulae and 35 songs. He transcribed the majority of these himself. Fourteen of these song notations plus texts of 40 songs were published in a supplementary part of *The Ammassalik Eskimo* (Thalbitzer 1923: the texts pp. 498–523 and the notations pp. 539–43). Three songs were re-published in the book *Inuit Sange og Danse fra Grönland* [Inuit Songs and Dances from Greenland] (Thalbitzer 1939: 63–64).

The notations, to a large extent, indicate a music tradition in decline. There are only a few old, traditional songs, but traditional melodics creates the basis for many of the songs and have then in all cases come with immigrant East Greenlanders, of whom particularly the man Autdlârutâ was an important singer. Thalbitzer made sound recordings of four of his songs, and three of these were notated: two song-duel songs and a kayak song. A traditional structure and melodics have also been preserved in some charm songs. The traditional style is broken in the other songs. In many of them remnants of traditional melodics and European melodics have been mixed. These songs have been given the name *niperujutit,* and Thalbitzer said that "some of them bear the stamp of the Unitarian Brethren's mission" (1923: 516), whose work involved a lot of song and music and was highly valued by the Greenlanders. The Brethren's mission or Herrnhutten came to Greenland in 1733 and had stations from Nuuk southwards, the southernmost in Narsaq Kujalleq (Frederiksdal). This station was established in 1824 and stopped its activities in 1900 – as did the other stations. *Niperujuutit* is discussed further below.

From the summer journey in 1914, Thalbitzer wrote two articles: "Grønlandske sommerdage ved Kap Farvel" [Greenlandic Summer Days at Cape Farewell] (Thalbitzer 1916) and "Hos östgrønlænderne i Grönlands sydfjorde, nærmest Kap Farvel, sommeren



Mâliârak and Leif Vebæk during field work in Niaqornaq near Narsaq. Photo: O. Harder 1948. Courtesy of Astrid Vebæk.

1914" [Along with the East Greenlanders in the southern fiords of Greenland, near Cape Farewell, the summer of 1914] (1917). Here he describes the South Greenlandic song tradition. The publication has texts of an imported East Greenland song, two kayak songs, one song from a song-duel, one charm song, three magic formulae, a song from around 1830 about the Norsemen and the national anthem by Henrik Lund.

In 1930 Thalbitzer was again in South Greenland, where he recorded six newer songs and seven fiddler's melodies in Narsaq. This collection has not been notated.

Since the Second World War the majority of sound recordings from South Greenland have been made by the Greenland author and ethnologist ***Mâliârak Vebæk***. In 1948–49 she and her husband ***Leif Vebæk*** recorded many songs and fiddler's melodies on a wire-recorder in Qaqortoq. The metal wire was very fragile, so several recordings were lost, but it was luckily possible to transfer a number of the recordings onto two reel tapes, which are kept by the Danish Folklore Archives.



Robert Petersen just after receiving the Rink medal. Photo: Bent Nielsen 2003. Courtesy of Bent Nielsen.

It was much more successful when Mâliârak Vebæk, partly with the ethnologist and eskimologist ***Robert Petersen***, made new recordings in 1963 and 65 in Qaqortoq, Qassimiut, Alluitsup Paa, Ammassivik and Igaliku, this time with a reel tape recorder. Here 122 folk songs, four songs in stories, 23 fiddler's melodies and many interviews were recorded. Seventy-nine of the songs were transcribed by ***Johan Kleist*** (Aavaat). With the title *niperujûtit* these songs were published with song texts in both Greenlandic and Danish by Mâliârak Vebæk who, in a preface, describes the genre and the collection (Vebæk and Kleist 1983).

The songs are classified as teasing songs, defaming songs, woman-man, sad songs, mountain walkers (hermits) (*qivittut*), happy songs, different ballads and lullabies. As a supplement, Thalbitzer's notation of the song *ukuardlivarisâ* [the denied bride] is reproduced with comments (1983: 133). The melodies are notated (approximately) in the sung key and the notations are very clear. There is division into bars, which in some cases results in a number of time changes throughout the songs. The more traditional the songs are, the less useful such a division into bars appears to be. The notations do not show stanza endings, so the strophic structure cannot be seen directly.

Examinations of the total collection show that *niperujuutit* to a large extent are based on the traditional song culture of East Greenland,



Inge Kleivan with Magdalene Olsen and children in Aappilattoq, South Greenland. Photo: Helge Kleivan 1962. Courtesy of Inge Kleivan.

which has steadily been more and more undermined by European melodics. Several of the songs have still retained a traditional form structure, while at the same time there has been a part or complete assimilation of European diatonics, i.e. use of half tone steps, and of European melody types.

The eskimologist ***Inge Kleivan*** wrote two review articles about aspects of Greenlandic song culture. Both articles concern different areas of West Greenland.

In "Song Duels in West Greenland – Joking Relationship and Avoidance" (Kleivan 1971), the song-duels are described based on old and new sources, for example a manuscript written by the author herself. The article focuses particularly on the song-duel's importance in the society: as an instrument of social control/socialisation of the young, as a preventative measure and as a popular entertainment. An element of social control was lost when the song-duels were replaced with satirical songs, where the "attacked" person did not have the opportunity to answer back (1971: 32). The great popularity of the songs is shown, for example, in their use as charm songs, where animals sing against each other in a drum-song duel (*ibid.* 28). In the article there are three texts from South Greenland, two from Rink (1871) and one from Inge Kleivan's field work.

The other article is "Status and Role of Men and Women as Reflected in West Greenlandic Petting Songs to Infants" (Kleivan 1976). After introductory information about the performance of the songs, the texts of 30 "petting songs" (called by the present author "charms sung for children" or just "charm songs", *aqaatit*) are analysed for their testimony about the status of men and women in society. The songs are distributed into eight groups, five groups according to the positive or negative reference to the sex of the children – and to the relation to the other sex; also groups about "The identity", "The sex role pattern" and "Petting songs among fabulous beings: the opposite world".

The texts come from different localities: twelve texts are from South Greenland, four from the central West Greenland area, eight from the Uummannaq-Upernavik areas and six with no indication of locality. The number of song texts from South Greenland reaches twelve. Texts nos. 4, 7, 21 and 22 comprise the afore-mentioned anonymous publication by Louise Janssen (Janssen 1859). It is concluded (1976: 18–20) that the charm songs often show a negative attitude towards the female sex. Parents had a deep wish to get a boy. However, girls were also liked. The charm songs also had "the function of confirming and reinforcing important attitudes among the members of the society" (1976: 19).

In 1980 the Greenlandic record company ULO carried out a folkloristic collection trip to South Greenland, where large and small places from Igaliku and Qaqortoq in the north to Aappilattoq and Narsaq Kujalleq in the south were visited. Many folk songs, fiddler's melodies and interviews were recorded in a mobile recording studio. A selection of 13 songs and 28 fiddler's melodies were transcribed by ***Christian Søgård Jørgensen*** and published with figuration, texts in Greenlandic and Danish and comments, in the book *Qavaat: Musik og Fortællinger fra Sydgrønland* [Qavaat: Music and Stories from South Greenland] (Søgård Jørgensen 1981). A loose leaf supplement gave dance descriptions by Anca Giurchescu. The sound recordings were published on two LP records/music cassette tapes simultaneously with the book (ULO 15/16).

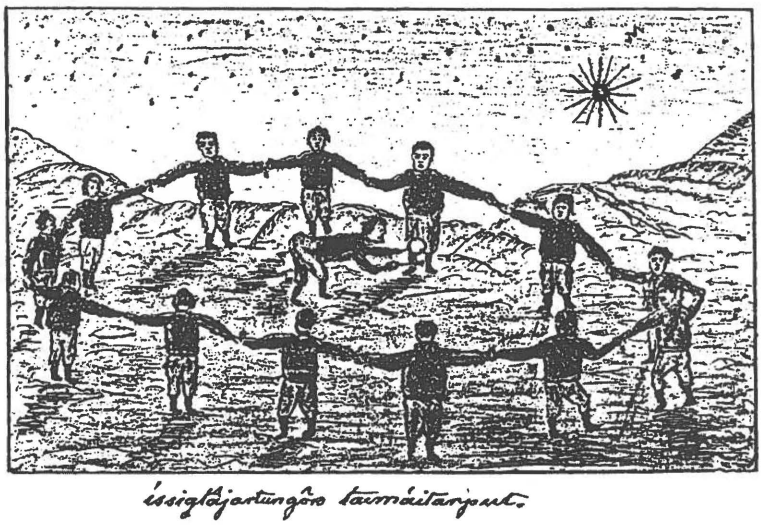
The collection confirms the decline of the old songs, but indicates a great richness in newer songs and in the fiddler tradition. There are only about eight songs where one can recognise a vestige of

traditional Inuit music. Six of these are sung by Juliane Mouritzen, who was also the main source for Mâliârak Vebæk. Six songs have old form structure with a Nucleus followed by refrain, and two songs use a repetition of simple motifs. Based on Thalbitzer's collection from 1914, one might expect the traditional structure to be retained in charm songs, *aqaatit*, sung for children. However, out of six *aqaatit*, only two have partly traditional melodics. The others are typical European/Europeanised. Two songs are called *inngerutit*, i.e. drum-songs. However, there is not much song in them, but changing drum rhythms as a background for unarticulated cries/song with stylistically incorrect glissandi. The other song should, according to the book, be an old duel-song inherited from Autdlârutâ. Based on Thalbitzer's notes from Autdlârutâ, it can be proved that this is not the case.

The notations are clear and good, and the music examples are notated near the actually used tone level. For some songs, the text under the notes explains the changing stanzas, e.g. for some of Juliane Mouritzen's songs (1981:60 and 63), while this information is missing in other cases, and is not explained in the notation (*ibid.* 61 and 63). In others, mainly newer songs, only the first stanza of the songs is notated (*ibid.* 30 and 52).

In 1980 boat builders from Nanortalik built a women's boat at the Viking Ship Museum in Roskilde. They worked and sang at the same time. The singing was excellent, and the present author made recordings on reel tape of twelve older and newer South Greenlandic songs.

Brian A. Johansen in 1991 wrote a special report on music, *Musikken i Grønland, hvorfra, hvorhen?* [The Music in Greenland, from Where, to Where?] (Johansen 1991). It contains, in addition to information about the drum-singing tradition, a number of independent observations and information about *kalattuut*, the Greenlandic dances. Later Brian A. Johansen wrote an article about "Contemporary Greenlandic Music" (2001) on popular and rock music in Greenland in *Den Store Danske Encyklopædi* [The Great Danish Encyclopaedia], the supplement volume (2002: 284). Mention should also be made of "Træk af den grønlandske musikforskning" [Features of Greenlandic Music Research] (2006) in a series of excellent review articles.



Drum-singing game at Maniitsoq. Drawing by Kristian Møller ca. 1903.

The central West Greenland areas

The Norwegian ***Hans Egede*** was the first missionary to arrive in the Nuuk (Godthåb) area in 1721. He and his sons ***Poul*** and ***Niels*** often mentioned Greenlandic folk-life in their diaries/reports, which were published with the title *Relationer* (Hans Egede 1738/1925; Poul Egede 1741; Niels Egede 1744) and in dissertations about ethnological/folkloristic subjects (Hans Egede 1741/1925; Poul Egede 1788).

In 1733, the Moravian Brethren mission – Herrnhutten – came, as mentioned earlier, to Greenland and established their first station just outside Nuuk (now situated in the town – it is the central building in *Ilisimatusarfik*, University of Greenland). The most important person in connection with this subject was the missionary ***David Cranz***, who wrote the important book *Historie von Grönland* ... (Cranz 1765).

Both the Egede family and Cranz wrote about traditional Greenlandic music, both with descriptions of performances. The first texts of traditional songs can be found in an unsigned manuscript "Relation om Grønland" [Report about Greenland] (The Royal Library in Copenhagen, New Royal Collection fol. 12294b). During my studies, I was very lucky to find this manuscript in the library. Investigations by Christian Berthelsen and H.C. Gulløv confirmed that the manuscript must be attributed to Hans Egede. It contains the texts of two mood songs, a song attributed to a bird in a song-

duel and a ballad performed by the Greenlander Pooq about his visit to Denmark in 1724–25. Christian Berthelsen has published the historical facts around Pooq's journey to Copenhagen, and about their discovery and the surrounding cultural history, in *Tidsskriftet Grønland* (Berthelsen 1993).

The Egede family and Cranz display different attitudes towards the traditional songs. The Egede family, particularly Hans Egede, was in the beginning to a large extent hesitant with respect to the songs. He had evaluations that showed whether or not he liked the songs. He considered them a strange curiosity. Cranz, on the other hand, was more analytical in his approach.

Hans Egede has in *Det gamle Grønlands nye Perlustration* ... [New Light on the Old Greenland ...] (1741) given brief descriptions of ordinary drum-songs for entertainment and drum-song duels plus songs during trading and visits by guests (pp. 376–85 with two drawings). The similar chapter in David Cranz's *Historie von Grønland* ... (1765/1770: 222–36) has a far more accurate description of the structure and use of the drum, and he gives the first ever information about the text distribution and the melodics of the songs: "Die Zuschauer sitzen nicht still dabey, sondern accompagniren einen jeden Vers seines Gesangs mit einem etlichemal wiederholten Aman Ajah ajah-ah-ah! so dass der erste Takt eine Quarte herunter gedehnt, der andre einem Ton höher angefangen, heruntergesungen und so immer wiederholt wird" (1765/1770: 229). David Cranz has a text of a drum-song for entertainment (1765/1770: 969–72).

Both missions – the Danish as well as the German – were negative towards the traditional songs. The songs were a strongly integrated part of the life of Greenland society and were a considerable spiritual force that the missionaries wished to control. It soon became the norm to ban all traditional songs, and a common punishment for infringing the ban was that the singer's drum was destroyed, or that he was denied access to the Holy Communion. However, at an early stage there was also uncertainty about whether it was correct to be so severe. Some missionaries and traders deplored this hard line, which thereby was elucidated and confirmed.

Henric Glahn divided the traditional songs into the "inadmissible" and the "admissible". The "inadmissible" were all the songs that

were related to "superstitious business", while the "admissible" were song-duel songs and ordinary songs used for social gatherings, including heroic poems, private songs and lullabies, by which he probably also meant charm songs sung for children. This division of the songs is seen in Glahn's diaries from 1763–70, which were not published until 1921 (1921: 81), and it is particularly worth noticing that he defends the song-duel songs, which still at this time were in use up along the West coast including the Uummanaq-Upernavik areas. They are, he writes, "... very useful and nearly the only thing, which keeps this free nation more or less within the limits of modesty and decency" (Glahn 1921: 81, translated). Anonymously he (and the Mission Management in Copenhagen) published *Anmærkninger over de tre første Bøger af Hr. David Crantzes Historie om Grønland* [Comments on the three first books of Mr. David Crantz's History of Greenland] (1771), which contains valuable information, for example about drum making.

From the singer's point of view, it was difficult to fathom what was permitted and what was forbidden, based on the varying levels of severity of different missionaries. As mentioned above, it was the norm that all the traditional songs were banned. The singers reacted by not singing the old songs when the missionary or catechist was near. In this way, people continued to sing the traditional songs for some generations in the central areas, and to some extent also in the outer areas of the country. However, the fact that the singing continued in secret contributed to giving the songs a negative image in the eyes of the population. Many came to consider them as being bad songs or godless acts, which contributed to their being rejected.

From his earliest time in Greenland ***Hinrich Rink*** was interested in Greenlandic folk culture. With Rasmus Bertelsen he published the above-mentioned four-volume *kalâdlit oкalluktualliait/Grønlandske Folkesagn* [Greenlandic Folk-legends] (Rink and Bertelsen, eds. 1859–63). In the 1866 volume of *Eskimoiske Eventyr og Sagn* [Eskimo Tales and Legends] Rink has texts of traditional songs from central West Greenland: two song-duel songs, two teasing songs and a lyrical song to the moon (Rink 1866: 348–50). In the 1871 volume (the supplemental volume) there are texts of four traditional songs, one of which is from a song-duel. Rink got these texts from Jens Kreutzmann in Kangaamiut.

Rink's great social interest was demonstrated in his understanding of the *angakox* "institution". He defends *angakut* as "wise people" and song-duels as being preferable to lawlessness (1862: 231; 1868: 229–44). He provides excellent descriptions of different song categories (1870: 235 ff.), and also includes the Greenlandic names of the song categories.

Knud Rasmussen and ***Ludvig Mylius-Erichsen*** recorded songs plus fiddler's music and language samples when they went north towards Thule during the Literary Greenland Expedition, but the phonograph cylinders broke during transport back to Copenhagen. The ethnologist Gustav Stiasny was co-leader of an Austrian expedition mentioned below. He wrote: "Leider sind sämtliche Walzen mit den Aufnahmen von Mylius Erichsen infolge mangelhafter Verpackung wärend des Transportes nach Europa zugrunde gegangen" (Stiasny 1908: 328).

In 1905, ***William Thalbitzer*** made the oldest known preserved sound recordings from Greenland in Aasiaat (Egedesminde). He was then on his way to East Greenland, but the ship went to the West coast first. On six phonograph cylinders he recorded six songs, three of which have been transcribed by Hjalmar Thuren; these three plus a fourth – notated in the field by Thalbitzer himself – were printed as a supplement to *Melodies from East Greenland* (Thalbitzer and Thuren 1911a: 110–11); two of the songs are partly traditional.

Rudolf Trebitsch and ***Gustav Stiasny*** were leaders of a very well-equipped Austrian expedition, which came to Nuuk in 1906. They made sound recordings of good quality from Aasiaat and northwards to Upernavik, and they generally used the same route and the same informants as Rasmussen and Mylius-Erichsen, from whom they had received relevant prior information. In a way, the Austrians' recordings are thus a sort of replacement of the lost Danish recordings. In Disco Bay the Austrians recorded 20 phonograms with 20 songs, all of which had European melodics, and four traditional charm songs. The recordings, with translations and music notations, were published in 2003 (Schüller, ed. 2003). This collection, which is mentioned in detail under Uummannaq-Upernavik in Section 6, was for a long time unnoticed, but in 1984 I succeeded in finding it in Vienna, where the matrices had survived two world wars. Copy sets of the collection are now deposited in Denmark

and Greenland. The collection is available to be bought. The story of the discovery and an exposition of the recordings have been published in the periodical *Grønland* (Hauser 1985).

The ethnologist ***Kaj Birket-Smith*** made investigations in Aasiaat (Egedesminde) in 1918. In the publication *Ethnography of the Egedesminde District* ... (Birket-Smith 1924) he included general cultural observations from West Greenland. He was very aware of the traditional music culture, and different song categories are described. The book contains texts of one mood song, five songs from song-duels between animals in stories, one charm song, one song from a children's game and two magic formulae collected from different older sources. A preserved old drum was obtained for the National Museum in Copenhagen. It differs from both the East Greenland and North Greenland drum types: over the rear side of the drum, a network of sinew threads is stretched, and on the inside of the drum frame, pieces of whale baleen have been inserted to increase the tension of the drum (pp. 404–05 with photograph).

Knud Rasmussen reproduced in *Myter og Sagn fra Grønland* [Myths and Legends from Greenland], from central West Greenland (1924, volume 2), four texts of magic formulae, *serratit*, which were recited or sung. Several *serratit* are mentioned in the stories, together with drum-songs and duel-songs.

William Thalbitzer was in the Disco Bay area, particularly Ilulissat in 1935, where he recorded twelve phonograph cylinders with seven songs of which only two were partly traditional. Among the songs was one that was sung by dressed up and masked young people, the so-called *mitaartut*, going from house to house. This is interesting, because normally *mitaartut* perform without saying anything in a sort of pantomime. The recording indicates a trolled European dancing tune and is deposited at the Danish Folklore Archives. Behind these performances is an old heathen festivity/cult, *mitaarneq*, which is described in some detail in the section dealing with Uummannaq-Upernavik in Section 5.

As a continuation of the collection work in South Greenland, ***Mâliârak Vebæk*** made sound recordings in Qeqertarsuaq (Godhavn) in 1950–51. On a wire recorder, 22 fiddler's melodies and 17 songs were recorded. Two of the songs have a traditional structure,

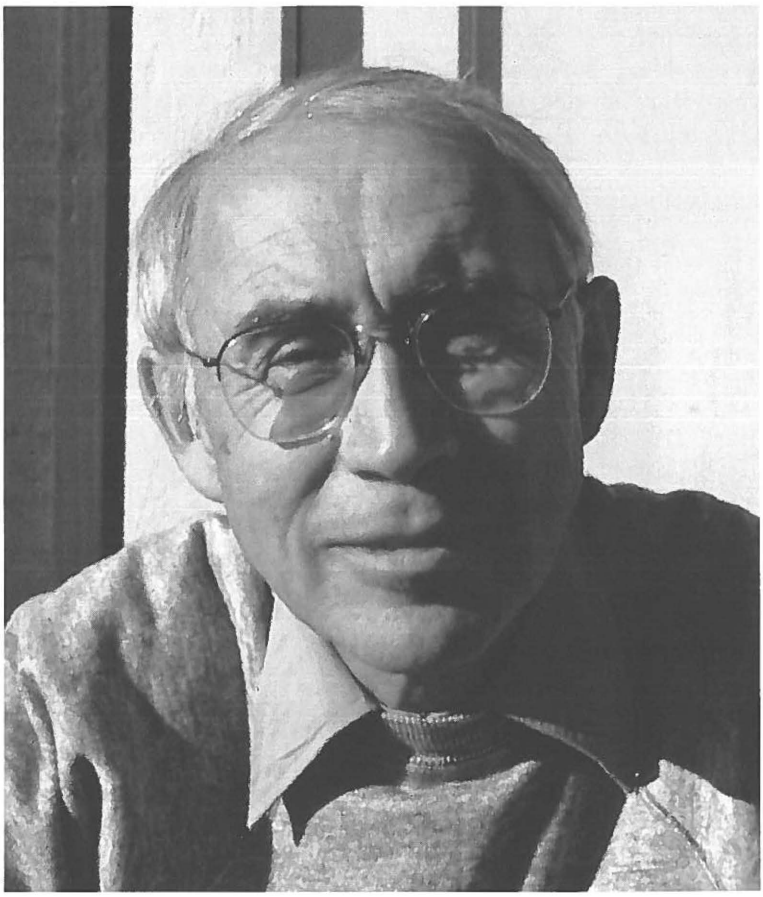
but the melodics is Europeanised. The remainder are all of more recent origin.

In 1955 ***Erik Holtved*** and ***Inge Parbøl*** (married surname ***Kleivan***) were in Disco Bay and Sisimut (Sisimiut). They recorded ten folk songs, five charm songs, one song in a story and six fiddler's melodies on two wire spools and eight small reel tapes. The songs generally have European melodics while two charm songs and one song in a story have partly traditional structure and melodics. There are also traditional aspects retained in some of the texts of the songs, because some old text categories are still used, for example a song used for towing, and some mood songs, for example about the sad conditions during a measles epidemic.

Inge Kleivan is one of the Danish researchers with the greatest and widest knowledge about Greenlandic culture. In addition to the articles mentioned under South Greenland, mention should be made of *Mitârtut: Vestiges of the Eskimo Sea-Woman Cult in West Greenland* (1960). It is discussed in more detail under Ummannaq-Upernavik, below.

The Greenlandic cultural historian, ethnologist and geologist ***H.C. Petersen***, in the book *ivngerutit* [Drum-songs] (1959), gave a re-presentation – in Greenlandic – of the traditional songs collected by Henric Glahn and Hinrich Rink. The songs came mainly from central West Greenland, particularly from Kangaamiut, but also from South Greenland and from the Uummannaq-Upernavik areas. There are also two traditional song texts and one charm song from Maniitsoq (Sukkertoppen) collected in our time by John Motzfeldt and H.C. Petersen himself.

The book contains descriptions of song performances, and a number of texts are analysed. The songs are classified, with mention also of uncommon song categories. In the group "drum-songs for entertainment", for example, thanking songs performed by old women are described (1959: 44), and from Maniitsoq and Uummannaq there are descriptions of the song-game *issittaarneq* or *issittaajaarneq* with roots in the drum-singing tradition (*ibid.* 48–49).



H.C. Petersen in Sisimiut. Photo: M. Hauser 1987.

H.C. Petersen published together with the present author *Kalaallit inngerutaannik nipilersortarnerannillu immikkoortiterineq/Klassifikation af traditionel grønlandsk musik* [Classification of Traditional Greenlandic Music] (Hauser and Petersen 1985) and *Kalaallit inngerutinik atuinerat/Trommesangtraditionen i Grønland/The Drum Song Tradition in Greenland* (Petersen and Hauser 2006).

In 1957, 1966 and 1968 ***Jens Rosing*** made sound recordings in Aasiaat (Egedesminde), Ilulissat (Jakobshavn), Ilimanaq (Claushavn), Kangersuatsiaq (Prøven) and Upernavik. He recorded no less than 67 reel tapes with about 80 song recordings, 55 fiddler's melodies and other instrumental pieces, some played on organ; furthermore he recorded church services, children's songs and stories. Apart from a rudimentary drum-song from the north, the localities are not given; all the songs are of newer origin.

The Uummannaq-Upernavik areas

The Austrian geologist ***Karl Ludwig Giesecke*** carried out mineralogical studies in Greenland at the beginning of the 19th century. He wrote a "Reisejournal" based on his diary notes, which was republished in *Meddelelser om Grønland* as *Mineralogisches Reisejournal über Grönland 1806–13* (Giesecke 1910). From his stay in the Uummannaq area he described how people got together to "baleare", i.e. to sing drum-songs (p. 307); he also saw ball play between two large parties, where the winning team sang teasing songs against the losers (*ibid.* 308).

The pastor ***Johan Christian Funch*** was in Uummannaq around 1835. In *Syv Aar i Nordgrønland* [Seven Years in North Greenland] (1840) he mentions mourning songs and praising songs at deaths and describes the song-play of children with vestiges of real drum-singing; this is the *issittaajaarneq* that has been mentioned above. Another relic of the drum-singing tradition is seen in a description of a celebration, where the men danced wildly while the women performed drum-singing movements (p. 108).

Hinrich Rink, in *Eskimoiske Eventyr og Sagn* [Eskimo Tales and Legends] (Rink 1866–71), has texts of two charm songs from the Uummannaq area. From the Ummannaq fiord area, he mentions a fiery performance of drum-songs as "ballear-feasts" in *Grønland geografisk og statistisk beskrevet* [Greenland Described Geographically and Statistically] (1852: 186).

Among the written sources on the traditional music in the Uummannaq-Upernavik areas, ***William Thalbitzer*** holds a prominent position, just as he does with traditional East Greenlandic songs. His first stay in Greenland was in the Uummannaq area in 1900–01, where, in the spring of 1901, he could reach the small settlements around the fiord on sledge. The main purpose was to study the local dialect, but he also wrote down 107 song texts, which related to 97 songs. The music of 34 of these songs, from the Uummannaq area, were notated by him. They are published in *A Phonetical Study of the Eskimo Language* ... (1904: 289–313). In addition there were 13 texts of children's games and jingles, among them another version of the drum-song game *issittaajaarneq*, mentioned above. During this first stay, Thalbitzer did not yet have a phonograph, so he notated the songs in the field by "Direct Dictation" (DD) with a violin as the only assisting tool. The 34 notated songs include 32



Drum-singer at Uummannatsiaq. From the journal *Globus* 1910. Photo: Christian Leden 1909. Courtesy of Ragna Karina Pritty, daughter of Christian Leden.

"ordinary" songs plus a children's song and a lullaby. In addition he shows three songs from Disco Bay and one from Ammassalik (1904: 375–67).

The songs are notated at the tone level they are sung, but the presentation is confused. The bar lines appear to be placed more or less at random. This makes access to the collection rather difficult. In many cases the song notation is so short that it must be assumed that either the singer or Thalbitzer has abbreviated it. This makes it impossible to determine whether the song has a strophic structure or not. In only 17 songs is it possible to see a strophic structure. This does not necessarily indicate the actual situation. From most of the other Inuit areas it has been ascertained that the traditional songs to a very large extent have strophic structures. For a number of songs in Thalbitzer's collection it is uncertain whether the notated tones are correct. In other songs the singing is incorrect. Thalbitzer

himself mentions such faults; he writes about some melodies, that they were sung by a catechist, and that the songs in his mouth "... have partly become somewhat modernized, both with respect to rhythm and melody ..." (1904: 373). In spite of these weaknesses, the collection is unique. Behind many of the notations, the old drum-singing tradition can be seen in a typical local version; at the same time the collection shows that the tradition was already under heavy pressure at the turn of the century.

In Thalbitzer's many later publications he often returned to the experiences in the Uummannaq area in 1900–01, including song texts and sometimes music notated songs. He thus presented texts of three songs in myths, three charm songs and four drum-songs plus descriptions of their performance in a supplement to *The Ammassalik Eskimo* (1923: spread throughout the chapter pp. 524–38). The publication *Inuit Sange og Danse fra Grönland* [Inuit Songs and Dances from Greenland] (1939) includes music notations with texts of nine songs from Ummannaq fiord (pp. 65–67). "Paa Slæde gennem Nord-Grønland" [On Sledge through North Greenland] (1902) and "Eskimoisk Digtekunst" [Eskimo Poetry] (1903) should also be mentioned.

In 1935 Thalbitzer was again in the area, and this time he recorded 20 songs on twelve phonograph cylinders. This collection has not been transcribed or published.

The songs are nearly all of European origin; however, two of them have Formula Structures as used in traditional small-songs sung for children or in magic formulae. The last song shows a children's song in the above-mentioned song-game *issittaajaa* or *issittaajaarneq*, which mirrors the drum-singing tradition. A circle of children walk hand in hand around a child in the middle of the circle. This child has closed eyes and accompanies the song with hand clapping in drum rhythm. When a change takes place the centre child selects the successor from the circle of singing children. This song-game had already been described by Hans Egede with an attached drawing (1741/1925: 377, 385). David Cranz also described the game (1765: 231), and later there are several descriptions, e.g. from Uummannaq around 1835 (Funch 1840: 76–77), and from the 1950s there are the previously mentioned descriptions provided by H.C. Petersen (Petersen 1959: 48–49).

On the last phonograph cylinder William Thalbitzer, probably after he had come home, recorded an interesting description of his work with traditional Greenlandic songs.

The Austrians ***Rudolf Trebitsch*** and ***Gustav Stiasny*** have been mentioned earlier in connection with central West Greenland. The journey in 1906 led them further north to the Uummannaq fiord, where they made very valuable sound recordings in the small settlements. Trebitsch summarised the extent of the expedition's sound recordings in "Phonographische Aufnamen ..." (1906). In total 36 phonograms were recorded in the Uummannaq-Upernavik areas with 23 songs, ten charm songs and lullabies, three fiddler's melodies, seven hymns and 37 newer songs. The collection was published in 2003: *The Collections of Rudolf Trebitsch* (Schüller, ed. 2003). Here all the song texts and stories are re-notated in Greenlandic by Arnaq Grove (Grove 2003), translated into English and transcribed by Erna Mack (Mack 2003). A preface was written by the present author (Hauser 2003c).

Among the recordings, some unique songs performed in Uummannatsiaq by three women and three men deserve a special mention; the women sang in unison and the men accompanied them by shouting "ho-ho" in strict time. Rudolf Trebitsch described the performance, which was normally only done at night by the local population due to the fear of the ban against such songs by the clergy. However, they agreed to sing during the day when they were assured that the recordings happened "... nicht zum Vergrügen, sondern nur für die Wissenschaft" (Trebitsch 1906: 1690). The recording of many newer songs is also valuable, because it provides an insight into a very important part of the song repertoire around the turn of the century in small settlements in West Greenland. It was a sign of the wealth of this expedition that it was possible to make sound recordings of all musical genres. Copies of this valuable collection have, as mentioned earlier, been deposited at institutions in Greenland and Denmark.

Gustav Stiasny also described the journey and the recordings in "Eine Reise nach Westgrönland" (1908a). He presented the texts of 13 mood songs, three charm songs plus newer songs in another publication "Volkslieder und Sagen der Westgrönländischen Eskimo" (1908b).



People at Uummannatsiaq. From the journal *Globus* 1910.
Photo: Christian Leden 1909. Courtesy of Ragna Karina Pritty, daughter of Christian Leden.

Christian Leden was in the Uummannaq area in 1909 in connection with the journey to Thule. He recorded 48 songs, nearly all traditional, on 30 phonograph cylinders for the Danish Folklore Archives. Because the cylinders were expensive and difficult to transport, it was necessary for him – as opposed to the Austrians – to ration his recordings. He therefore chose to concentrate his efforts on the traditional songs.

In 1912 Christian Leden was again in Greenland, and this time he made recordings both in Uummannaq and Upernavik. This collection consists of 28 cylinders with 36 traditional song recordings plus language samples. Neither of the collections has been published.

Christian Leden transcribed both collections. The transcriptions are good, but they were hidden and forgotten at the Danish Folklore Archives. I was made aware of their existence *after* I had transcribed the total 1912 collection! I have described Christian Leden's life and work in the article "Christian Leden: Betydelig og eventyrlig norsk etnolog" [Christian Leden: Important and Adventurous Norwegian Ethnologist] (Hauser 2003a). My transcriptions of

Leden's 1912 recordings are very important to the comparisons between the Uummannaq-Upernavik areas and the Thule area.

Christian Leden wrote several articles about his collection journeys and sound recordings in Greenland (Leden 1910; 1911; 1928). Among these "Musik und Tänze der grönländischen Eskimos ..." (1911) contains notation of three drum-songs from the Inughuit, one from East Greenland and one from Uummannatsiaq.

Knud Rasmussen reproduces in the third volume of *Myter og Sagn fra Grønland* [Myths and Legends from Greenland] (1925) texts of ten traditional songs and three magic songs from the Uummannaq-Upernavik areas. Particularly noteworthy are the satirical songs in a song-duel between two women (1925: 315–21). In *Snehyttens sange* [The Songs of the Igloo] (Rasmussen 1930b) there are texts of five mood songs and a song-duel. Here Knud Rasmussen also gives a description of the performance of the traditional songs.

Helge Bangsted travelled extensively as film photographer for Knud Rasmussen. In 1925 he was in Uummannaq, and in the book *Under Polarhimlen: Sagnmyter fra Grønland* [Under the Arctic Sky: Legend-myths from Greenland] (1927) he reproduces texts of two magic songs, a charm song, six mood songs and a story with a song-duel included from this location.

The American ***Rockwell Kent*** was in Uummannaq, mainly in Illorsuit, in 1931–33; he had earlier, in 1929, been in Narsaq and Nuuk. From these visits he wrote three books (Kent 1930, 1935 and 1962). The last two are from the Uummannaq area and show a lively interest in the cultural life of Greenland. The festive aspects are described particularly in *Rockwell Kent's Greenland Journal* (1962). The books have much information about music making, both the traditional and the more modern.

Rockwell Kent gives excellent descriptions of the performance of drum-songs (e.g. 1962: 197–204), in some cases with text fragments (1935: 139–41). His observations show that the very special songs, which the Austrians recorded and described in 1906, where a soloist is accompanied by shouts in strict time, still existed in the 1930s (1962: 185–86). Kent described the thanking songs of older women and was aware of their special social importance (1935: 139, 164;

1962: 117, 121). This special type of song/thanking ceremony was later described in the 1960s by Bent Jensen (see below).

The Greenlandic author ***Hans Lynge*** described different types of traditional songs from his own experiences in the Upernavik area in *Inegpait eller fornemme mennesker* ... [Inegpait or Distinguished People ...] (1955). From Kullorssuaq he has texts of two mood songs, one song-duel, one charm song and three magic formulae, of which two were sung.

From the middle of the 1950s there are also two excellent descriptions in Greenlandic of memories of the song tradition, printed in Greenlandic newspapers, by ***Jørgen Fleischer*** (1955) and ***Martin Nielsen*** (1957).

In ***H.C. Petersen's*** Greenlandic drum-singing book (1959, mentioned earlier) he tells about the song tradition in the Uummannaq area. There are texts of two charm songs and a song in a story plus description and text for the earlier mentioned song game *issittaajaarneq*, where children walk singing around a "drum-singer".

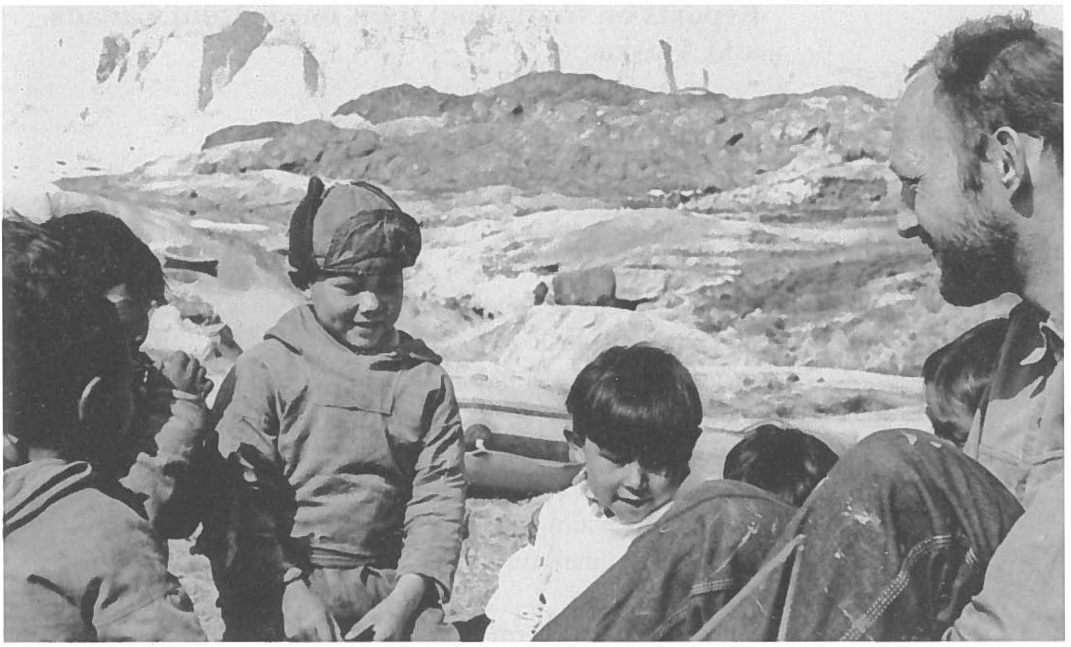
Inge Kleivan and ***George Nellemann*** both published articles in 1960 about a mime-theatrical ceremony or cult called *mitaarneq* (Kleivan: *Mitârtut: Vestiges of the Eskimo Sea-Woman Cult in West Greenland*; Nellemann: "Mitârneq: A West Greenland Winter Ceremony"). *Mitaarneq* was performed by young people (also in earlier times by older people), who in midwinter or at Shrovetide walked from house to house and performed. The participants, *mitaartut*, were dressed up beyond recognition, often in clothes of the opposite sex (preferably old and tattered clothes and in some cases with an added fake penis). The face could be hidden by a mask or changed beyond recognition by soot or by tying strings across the nose. In more modern times *mitaartut* did not tell who they were. They gesticulated and sometimes made drum-singing movements, and it was common for spectators to be beaten with a stick, a drum stick or similar. They also acted and "danced" with sensuous movements. *Mitaarneq* has several old roots, both of European and especially of Eskimo origin. The cult is connected with gratitude or happiness about good health or a good catch (Nellemann 1960: 102–109), and it can be traced back to ceremonies or cult actions in Alaska and different versions of the Canadian sea-women cult (Kleivan 1960: 11–18). William Thalbitzer,

in two cases, experienced singing in connection to *mitaarneq* (Thalbitzer 1925: 246), and in 1935 he recorded such a song, preserved by the Danish Folklore Archives (phonogram T 104). He emphasised common traits with the old Greenland practice of exchanging wives and with the East Greenland role play, *uaajeerneq* (*ibid.* 246–52). In *uaajeerneq,* and in the above-mentioned thanking ceremony, song is involved, and it is probable that *mitaarneq* earlier occurred both with and without song, in the same way as the East Greenland *uaajeerneq* game.

The eskimologist ***Bent Jensen*** recorded 41 songs in 1959 on a tape recorder on Ikerasak Island in the Uummannaq fiord. A rather large portion of these songs still retained traditional traits. The collection is valuable, but it is unfortunately not available to the public.

All the songs in Bent Jensen's collection and all the songs in Christian Leden's recordings, as well as the traditional songs from the Austrians' recordings from 1906, have been transcribed, in order to be able to compare them with the traditional songs from the Thule area. The notations from William Thalbitzer's collection from 1900 (Thalbitzer 1904) were also included. In studying these collections, I was puzzled to find that there were only minimal likenesses to the traditional song culture in the Thule area. A few motifs were re-found, particularly one that was strongly dominant in both areas. The areas have two form types in common: songs of Formula Structures, which are known among all Inuit areas and are probably very old; and songs of Simple Refrain Forms. Here, there are few common traits. The Simple Refrain Form is strongly dominant in the Uummannaq area, but occurs only in a minority of the Inughuit songs, which have more numerous and richer form structures than in the other areas of Greenland. The Uummannaq-Upernavik versions of Simple Refrain Forms have in all probability been brought to these areas from the north. In Section 6 it is described how the immigrants were probably people of a late branch of the Thule culture.

Bent Jensen showed a great interest in the social life in Greenland, particularly in the small communities, described in "Livet i et Udsted" [Life in a Small Settlement] (Jensen 1962). In his books he mentions ordinary drum-songs for entertainment, but he also describes special ceremonies/feasts in, for example, "Notes on an Es-



Bent Jensen at Ummannatsiaq on Ikerasak island. Photo: Gerda Schlanbusch 1960. Courtesy of Bent Jensen.

kimo 'Thanking Act'" (1963). This thanking ceremony, *qutsaserneq*, was performed to express happiness and gratefulness, for example when a hunter returned with an especially good catch. The performer was often an older woman who was related to, or had a name in common with, the hunter. She was sometimes dressed up or partly undressed, and she did a solo dance with gestures on the beach. The gestures belonged to the drum-singing tradition and could be accompanied by cries or jingles (1963: 191), and at the same time there was stamping in a special rhythm called *tukkartaneq*. The dance and the stamping rhythm were also used for a boy's *pernarneq*, the first catch (see Jensen 1968). The stamping movements are also found in the Greenland dances, *kalattuut*.

The eskimologist ***Regitze Margrethe Søby*** made tape recordings of 16 traditional songs in 1964–65 in Kullorsuaq, in the furthest north of the Upernavik area.

In contrast to the songs from more southern localities in the Uummannaq-Upernavik areas, the songs from Kullorsuaq all have a triad melodics with special melodic distinctions, which in Greenland is found only in East Greenland.

Reports on traditional Inuit music from Canada and Alaska

Introduction

It is stated in the preface that research into the traditional songs in the Thule area showed that two dominant form types had a special attachment to different groups in the society. One form type (Developed Innovation-Iteration Form Type) was preferred by persons who were related to old Thule families and thus did not have ancestors among the immigrants from Canada in the 1860s, while another form type (Level-Shifted Iteration Form Type) was preferred by the descendants of these immigrants. The presentation of these two form types is one of the main aims of this monograph. Another main aim is to trace the form types back to their possible area(s) of origin in America.

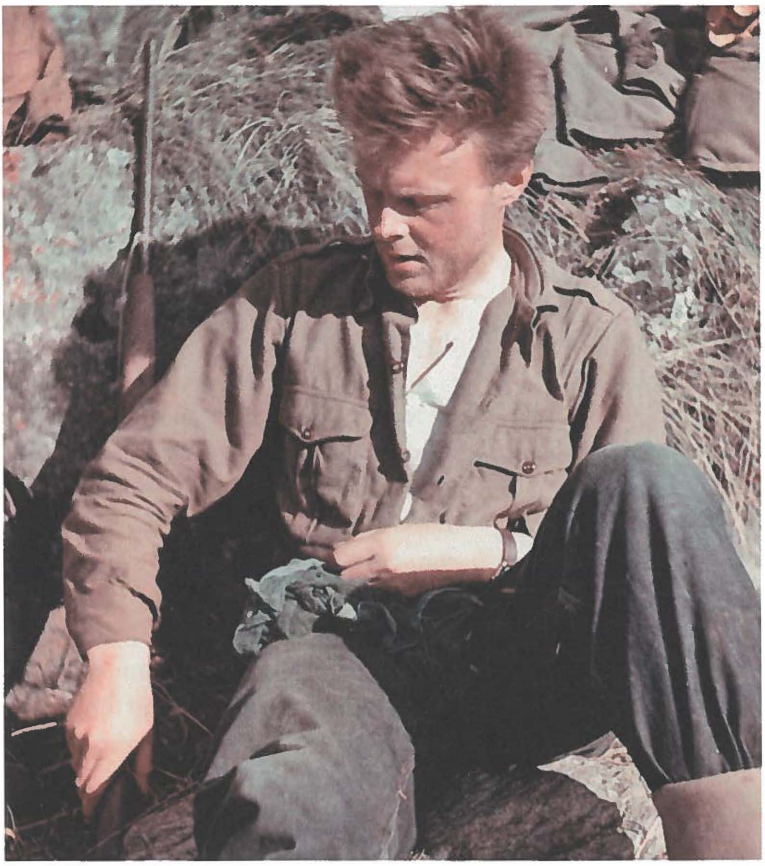
The roots of both form types had to be sought in Canada and/or Alaska, because the investigations of the songs in the Uummannaq-Upernavik areas did not show any direct connection to the Thule songs. This agrees with the fact that closer contact between the areas did not occur until quite recently, i.e. after the start of the 20th century. In the 1800s there was no – or very little – contact between the areas. In the 1500s–1600s the Thule area was very sparsely populated (Holtved 1944, volume 2: 40) or unpopulated (Meldgaard 1986: 29; Petersen, R. 1986b: 408).

It was therefore of extraordinary interest to make comparative investigations into the traditional Inuit music culture in America, particularly in Canada, in order to find the areas of origin for the form types in the Thule area.

The areas in Canada and Alaska are generally presented from east to west.

Baffin Island and Melville Peninsula

Arctic Bay: ***Aggormiut***
Pond Inlet: ***Tununirmiut*** (Franz Boaz' term)
Iglulik: ***Iglulingmiut***
Cumberland Sound: mainly ***Oqomiut*** (Franz Boaz' term)
Frobisher Bay: ***Nugumiut*** (Franz Boaz' term)
Cape Dorset: ***Kingnaimiut or Sikosuilarmiut*** (Franz Boaz' term)



Claude Desgoffe carrying out field work in Greenland. Photo: Jørgen Meldgaard 1952. Courtesy of Inge Kleivan.

The earliest publication with a collection of Inuit melodies is ***Franz Boas'*** famous book *The Central Eskimo* (1888/1964) from his stay on Baffin Island in 1883–84. The collection contains 18 songs from the Cumberland Sound area plus four from other expeditions and areas (pp. 245–49). Boas published – in collaboration with Hinrich Rink – "Eskimo Tales and Songs" (in three parts: 1889, 1894, 1897) in which two transcriptions and texts of 20 songs, mainly from Cumberland Sound, are presented. Drum-singing, shaman's séances and other customs are dealt with in *The Eskimo of Baffin Land and Hudson Bay* (two parts: 1901 and 1907).

The songs in *The Central Eskimo* are transcribed in the field, with the uncertainty this entails. The songs are generally notated with very few key signatures, normally one sharp or flat sign. Song endings are indicated clearly, but the (predominant) stanza structures are not shown in the notations. In an introduction to the music section, Boas briefly explains the textual, metric and singing rela-

tions. The tone material is shown with small note examples, and it has a predominant pentatonic content, but without mentioning pentatonics. Reference is on the contrary made to Professor R. Succo, who says that "... the relation of the melodies to their key note resembles that of the Gregorian chants ..." (1964: 244). In spite of this uncertainty, this collection is very valuable. It is the oldest from Canada, and some of the songs are of a form type that is found among the Inughuit. They thus show the way towards an understanding of the routes of migration for a group of people and their music.

In 1973–74 the American ethnomusicologist ***Maija Lutz*** spent six months in the town of Pangnirtung in Cumberland Sound on Baffin Island. In the doctoral thesis *The Effects of Acculturation on Eskimo Music of Cumberland Peninsula* (Lutz 1978) she gives a historical account of the traditional song culture, in general as well as locally.

The book contains an excellent overview of publications and collections of traditional Inuit music, followed by a description of the local community in Pangnirtung and its development up to the present day. Outside influences, particularly from the mission, have led to the nearly complete extinction of the traditional music. During the trip, she nevertheless recorded 54 songs, five *kattajjait*, 21 stories and descriptions of experiences. The book is accompanied by a 17 cm record with seven traditional songs, one *kattajjaq*, three modern instrumental dance melodies and one hymn. The book does not contain any transcriptions.

During the winter of 1978–79 Maija Lutz was again in an Inuit community, this time in Nain on the northern coast of Labrador. It proved very difficult to make contact with people and make sound recordings. In the book *Musical Traditions of the Labrador Coast Inuit* (Lutz 1982), the many difficulties are described and a summary of local music is given. It was ascertained that the traditional music culture broke down a long time ago and has nearly completely been replaced by the Moravian mission's hymn singing and instrumental music. However, besides the church music, there were teasing songs, songs sung for children, children's songs (these categories were most often sung to Euro-American tunes), current popular songs and dance music. Maija Lutz recorded 27 tapes with songs sung by the congregation, excerpts from services on Christ-

mas Eve and on Widows' Day, brass music played on Christmas morning, accordion music pieces, many songs from the Moravian song and hymn book, *Imgerutsit nôtiggit 100*, religious songs from 1905 and 1912 collected by Christian Schmitt, *katajjait* (explained below), teasing songs and songs for small children, juggling songs, stories (some with songs), violin pieces, current songs with guitar accompaniment and a song performed by a school class. There are transcriptions of seven music pieces in the book.

Maija Lutz's description of the music tradition in the two Inuit communities takes, as a natural starting point, the traditional music, which to a large extent has broken down due to the dominating and restrictive influence of the missions. Much information has therefore had to be found in older descriptions of, and evidence about, the traditional music. The result is a very good historical exposition, but with many repetitions.

The two books deal with music; one therefore expects representative transcriptions and possibly sound samples from the areas. Sound examples are given from Cumberland Sound on the accompanying record, but transcriptions are missed. Some traditional songs were still extant during Maija Lutz's stay in Pangnirtung – six of the twelve songs on the record are traditional – so therefore one might expect that a representative selection should have been transcribed and presented in the thesis.

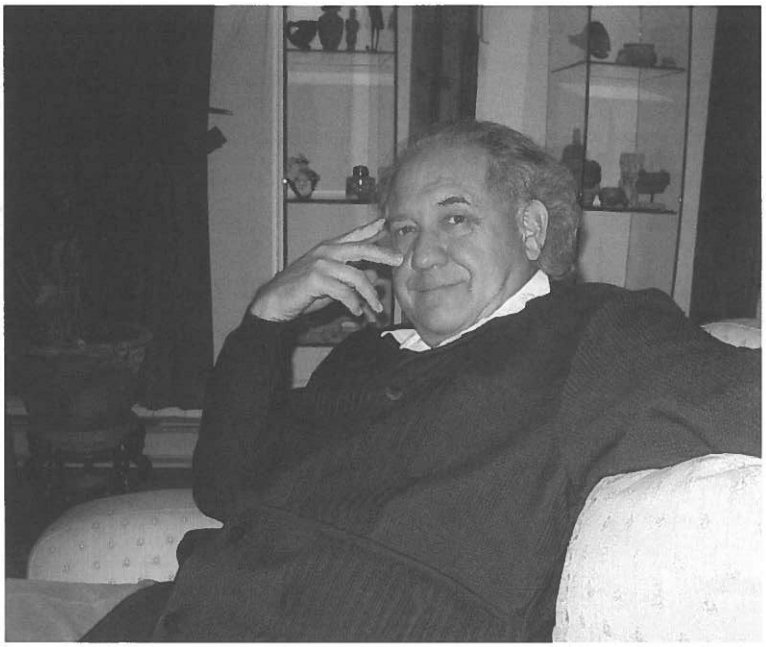
With respect to the seven music examples in the book from the Labrador Coast Inuit, the transcriptions are too few and uncharacteristic. The Moravian dominance should have been more fully demonstrated; what is shown with the two songs from *Imgerutsit nôtiggit 100*, (1982: 59–60) is inadequate. Among the other examples, no. 7 is particularly interesting, because this song, a "juggling" song, is traditional in its tone material and also predominantly traditional in its structure! This is not mentioned, and there are no comments on the notation. The traditional music from southern Baffin Island is not only mentioned in the cited sources, but is also preserved on sound recordings, which are deposited at the National Museum of Man in Ottawa (now the Canadian Museum of Civilization). These recordings are obviously primary sources for illustrating the music tradition. They should have been incorporated into the thesis. There is a large amount of sound material available, both from southern Baf-

fin Island and from the northern localities of Pond Inlet, Arctic Bay and Iglulik. In this connection, the sound recordings made by the ethnologist Claude Desgoffe in 1954 at the Parc Savard Hospital in the Quebec Province deserve special mention (NMoM, deposit 72–1090). Among other things, 45 song recordings of Inuit from Cape Dorset, Lake Harbour and Frobisher Bay were made here. Of these songs, 38 had genuine traditional Inuit melodies (Hauser 1978) and will be mentioned in further detail in Section 7A.

Among his many journeys ***Jean Malaurie*** was in eastern and central northern Canada in 1961 and 1963, where he made tape recordings for a gramophone record. The record was titled *Chez les Esquimaux Netsilingmiout et Outkoukiksarlormiout* and contains five songs from Iglulik and five from Spence Bay (*Netsilingmiut*) and Back River (Malaurie 1965). Two song texts and historical information are given on the record cover.

In 1988 Jean Malaurie published a music cassette/CD with traditional songs from the Thule area (mentioned earlier) and from a number of Inuit settlements in Canada and Alaska, *Chants et tambours Inuit de Thulé au Détroit de Béring* with an accompanying brochure (Malaurie 1988). From Canada, the publication contains four guttural songs from southern Baffin Island (recorded 1987), seven songs from Iglulik (recorded 1960 and 1961), three songs from Spence Bay (recorded 1961), and from Alaska there are 19 songs from Savoonga on St Lawrence Island (recorded 1965) and three songs from Chivak near Yukon (recorded 1976). The accompanying brochure contains historical and geographical information and facts about the singers. There are also descriptions of throat song and of song feasts in Alaska.

In the 1970s, a "Group de Recherches en Sémiologie" was established under the leadership of ***Jean-Jacques Nattiez*** at the music faculty of the Université de Montréal. The group was especially interested in the study of Inuit throat songs/games, *katajjait*, which were performed in many east Canadian Inuit communities. *Katajjait* (sing. *katajjaq*) are games carried out by two women sitting closely opposite each other. The participants use each other's mouth cavities as resonance chambers while making "hamma"-sounds alternately into each other's mouth cavities by inhalation and exhalation. The "hamma"-sounds, or other sounds, can be "breathed" with or with-



Jean-Jacques Nattiez. Photo: Rita Ezrati ca. 1990. © Jean-Jacques Nattiez.

out tone, in the latter case with the use of motifs from traditional or modern songs. The game is finished when one of the participants must stop due to lack of air; both participants then laugh heartily. In addition to Nattiez, three other researchers in particular worked with this special music game, ***Nicole Beaudry, Claude Charron*** and ***Denise Harvey***. In 1974 many sound recordings were made of *katajjait* plus a smaller number of drum-songs in Kinngait (Cape Dorset) on Baffin Island, Kangirsuk (Payne Bay) in Ungava Bay and Sanikiluaq on Belcher Island. On the gramophone record *Inuit Games and Songs/Chants et Jeux des Inuit: Canada* (Beaudry, Charron and Harvey, 1978), a wide selection is provided consisting of 48 *katajjait*, a juggling song, a string figure song, a breathing song for children, six songs sung for children, two drum-songs for entertainment, a shaman song, a song in a story and two instrumental pieces for Jew's harp and Inuit violin, respectively. On the record cover was information about the recordings and about the tradition and performance of *katajjait*.

A continuation of the work of the Group de Recherches en Sémiologie had to include a desire to present sound recordings of traditional songs from the Iglulik areas, i.e. the somewhat larger village of Iglulik on the northen part of Melville Peninsula plus two vil-



Paula Thistle Conlon. Professional photo ca. 1980. Courtesy of Paula Thistle Conlon.

lages on Baffin Island: Arctic Bay in the north and Pond Inlet on the north-eastern side. There were earlier sound recordings from these places made by Father Guy Mary-Rousselières in 1955, 1956, 1961 and 1962, and by the ethnologist Claude Desgoffe in 1954. They were deposited at the National Museum of Man in Ottawa (from 1986 the Canadian Museum of Civilization) with copies at the Université de Montréal and the Danish Folklore Archives in Copenhagen. This material was placed at my disposal for research and is dealt with in the paragraph "Additional study materials from Canada and Alaska", below.

Paula Thistle Conlon is the researcher – in addition to Helen Roberts, Zygmunt Estreicher, Beverley Cavanagh and Ramón Pelinski – who has done the most detailed studies of traditional Inuit music in Canada and Alaska. Paula Conlon's doctoral thesis *Drum-Dance Songs of the Iglulik Inuit in the Northern Baffin Island Area: A Study of their Structures* was published in 1992. It deals with sound recordings made in Arctic Bay in 1964 by Lorne Smith, in 1985 by Conlon herself, in Iglulik in 1977 by Jean-Jacques Nattiez, and in Pond Inlet in 1976 and 1977, also by Jean-Jacques Nattiez. From these sound collections containing a total of 315 songs, Paula Conlon transcribed and analysed 215 traditional songs. They included 96 songs from

Arctic Bay (seven recorded by Lorne Smith, the rest by Conlon), 98 songs from Iglulik and 121 songs from Pond Inlet. The remaining – not presented – 100 song melodies are song repetitions, unusable songs due to poor sound and songs of Euro-American origin.

Each song has been transcribed in its entirety and notated at the sung level with a form analysis in letters above the notes, in the same way as was earlier used by Helen Roberts and Beverley Cavanagh (see below). Accompanying drumming or hand clapping is indicated with the approximate rate of speed. The position of the drum beats/hand clappings in relation to the tones of the songs is not indicated.

A separate part (Appendix II) contains so-called *paradigmatic charts*. These are simplified re-notations of the songs with information partly about the actual tone material used and partly a so-called *gamut*-presentation, which is explained below. There is finally also information about the form structure.

The main part of the work (in the first volume) provides information about the song categories used, an explanation of symbols used for the notations, abbreviations, etc. This is followed by a part where analyses and conclusions are given. Results are presented under the following headings: Ethnographic background, Informants and interpreters, Composers, From fieldwork to analysis, Gamut, Range, Form, Tonal centre, Melodic contours, Tempo, Concordances, Conclusions and References cited.

Paula Conlon's thesis is an extremely fine piece of work. It is the biggest of the collections from Canada-Alaska, and the one that contains the most detailed investigations of the songs. The transcription work alone is very impressive.

There are some questions with respect to the notation method and – particularly – to the comparisons made between the songs.

The traditional songs in Greenland and of the Inuit in Canada are, in the case of the drum-songs, dominated by strophic structures. The strophic structures are primarily profiled by the distribution of texted and non-texted parts; the latter with use of neutral singing words/syllables, particularly "ja-ja". (I prefer this spelling to

"ya-ya".) In the stanzas there are passages of Nucleus character, normally at the beginning of each stanza. Other parts have refrain character with the quality of Infixes and – particularly – Suffixes. In some songs neutral syllables can also be found in other positions in the course of the individual stanza. This does not influence an overall strophic structure. There are also songs without strophic structure, i.e. songs where a short melodic course, a motif, is repeated many times. These songs – often songs in stories and magic formulas – have Formula Structures.

It is evident that Paula Conlon has not wished to use the term stanza or strophe or verse. Instead the term "statement" is used, for example "within each statement" (main part p. 93).

Each song is notated in its entirety with continuous notation. Ordinary single bar lines are used to separate form parts and also to separate stanzas. One could – for the main notations – have wished that a double line was used to mark stanza /"statement" change, or that stanza changes were shown in the notation by using the next staff. The notation method that is used blurs the stanza/strophic structure of the songs.

However, the stanza/strophic structure becomes clear in the so-called "Paradigmatic Charts", which take up the entire Appendix II of 333 pages. The songs are here re-notated in a practical way with simplified notation: the tones used (with the exception of the most insignificant ones) are notated as whole notes, and if a tone is repeated, the number of repeats is shown with a figure above the tone. This provides a good overview of the changes occurring in the course of a song. Every song has also received two small notations, showing the actually tone material used plus the relevant "gamut"-tone series, which is a transposed repeat of the tone material. Now it is presented in such a position that the lowest used melody tone is notated with a once-marked c.

The use of gamuts for song analysis became specially linked to the Group de Recherches en Sémiologie. With gamuts one can – with a large collection such as this one – achieve overviews of the tone materials and interval distances. Conlon found 36 different gamuts (main part pp. 109–14). From these it can be seen that 5-tone gamuts dominate with the Iglulik Inuit (73%), and that the majority of the

5-tone gamuts have tone materials which are anhemitone pentatonic.

However, there is uncertainty, particularly about the further usability of gamuts. The uncertainty occurs, for example, when two otherwise identical songs have different depth tones. They will then get different gamuts, which results in notation at different levels. They are not directly mutually comparable. As an example, one of two nearly identical songs has tone d' as finalis, the other tone c'. The former will be notated one tone higher than the latter. Now, the songs are not mutually comparable! Notations at the same level are solely possible when uniform passages or motifs are notated at the same level.

Most of the traditional songs in the three communities Conlon investigated have versions of a widespread form type, *Refrain Form Type*, in which a Nucleus – or two – is followed by Suffix(es). Between the stanzas in many songs so-called *incipits (i)* are used. *Incipits* are brief motifs used to separate stanzas. Therefore a song would not start by using an *incipit*. Such insertions are also known from other Inuit groups in America, e.g. the Netsilingmiut and the Copper Inuit, where Helen Roberts called them *connective*. I think this is a very good name because they connect the stanzas. The Inuit in the Thule area use the same type of connecting units between stanzas. Here the connecting insertion is formalised in the most dominant song type; a (nearly) fixed connection of motifs must be sung between the stanzas.

For Refrain Form Types see Sections 3, 4 and 14.

Songs with other form types also occur, but only in very small numbers. Merely six songs have thus been found with Formula Structures, i.e. repetitions – pure or somewhat varied – of a single motif.

Another form type also has an infrequent, but interesting, occurrence: *Level Shifted Iteration Form Type*. In songs with Level Shifted Iteration one motif or sentence is repeated at a lower level.

Only ten songs with this form type have been found in the three areas. The occurrence is most frequent in Pond Inlet (seven songs),

while its appearance is minimal and may be accidental (?) in Arctic Bay and Iglulik (one and two songs respectively). In Pond Inlet, it is clearly tied to two men, Isapee Qango and Joshua Qumangâpik. In three songs these two were a singing pair where one sang and the other clapped; maybe they were so-called song-mates or song-cousins. Qumangâpik is a direct descendant of a Qumangâpik, who led a group that immigrated to the Thule area in Greenland in the 1860s. When this form type was sung among the Inughuit it was possible – right up to sound recordings in 1984 – to prove that it was particularly tied to descendants of immigrants. The finding of this form type in Pond Inlet and – particularly – in southern Baffin Island has given important information about the area the immigrants came from. This is commented on further in Section 7A "Tracing Areas of Origin in Canada. Baffin Island".

Finally, Paula Conlon's information about performance practice should be mentioned. This is also considered in relation to the traditional song tradition in Greenland.

It was said that both men and women could perform. However, women would not perform with the drum in hand (main part p. 11); the reason might be that the drums often were big and heavy. The performance was therefore primarily a male activity, while the women had a major role in the accompanying chorus, where the text was in strong focus and was listened to more actively than the tune (p. 199). Just before the start of the singing, the singer must take the drum up from the floor (p. 37). They had the same custom in East Greenland, but not in the Thule area. During the beginning of the performance itself, the male soloist danced, drummed and sang, and he also conducted the chorus. When the song had started properly, he delegated the continuation of melody-plus-text to the chorus, which was trained and led by his wife. He was concentrating on the drumming and dance movements without singing. In between he gave out rousing shouts (pp. 37–38). There is quite a thought-provoking similarity to the performance of drum-songs in old East Greenland! The design of the drums is similar to that of the Greenlandic drums, but the drums are generally much bigger than the Thule drums. The *Iglulingmiut* drum sticks are short, at around 30 cm, and covered in seal skin/leather at one end. The drum is beaten on the frame as in Greenland, but the Iglulik Inuit

tilt the drum during the performance in such a way that the opposite side of the frame is also beaten (pp. 25–31).

When Paula Conlon was in Arctic Bay in 1985, she experienced the last offshoot – or last but one – of an old song culture. However, the songs that were sung were genuine enough; they were not debased with respect to the music or text. She and her husband made sound recordings in their house. They also went from house to house in order to meet people, who would and could sing the old songs (main part p. 42). However, the traditional performances in a local party-house, a *qassi* (*qaggi* in the eastern Canada), had stopped a long time ago and the community house in Arctic Bay had also closed. Descriptions of song feasts (pp. 37–40) and song-duels – both the serious (p. 40) and the purely entertaining where two men competed with each other (pp. 35–36) – had to be done based on older reports, both written sources (Boas, Rasmussen, etc.) and old informants, who could remember how song feasts and duel-songs were done. Paula Conlon and her husband left a cassette tape when they left Arctic Bay. That was a wise idea, because informants could then record songs – and especially their texts – which they were uncertain about during the visit.

The next publication from Group de Recherches en Sémiologie came in 1993: the CD *Inuit: Iglulik: Canada*: Museum Collection Berlin CD 19. ***Jean-Jacques Nattiez*** wrote an accompanying booklet of 121 pages (Nattiez 1993). It is illustrated, has 16 song notations and has English and French parallel texts. It is published by Museum für Völkerkunde in Berlin (editor Artur Simon). This CD contains 53 sound recordings from Arctic Bay, Iglulik and Pond Inlet. Three of the songs go back to Lorne Smith's recordings in Arctic Bay in 1964, but the other examples are taken from the Montreal group's own recordings by Jean-Jacques Nattiez in Pond Inlet in 1976–77 and Iglulik in 1977, Paula Conlon in Arctic Bay in 1985 and François Delalande in Montreal in 1978. The recordings include seven *pisiit*, i.e. drum-song-dances for entertainment, four "old songs", two "popular songs", three modern songs with Western influence, thirteen *sakausiit*, i.e. shaman's songs in connection with séances, six songs "about personal experiences of the shaman", four recordings of lullabies and *aqausiit*, i.e. songs sung for children, four songs for games, seven vocal games, one throat song and two songs in sto-

ries. The accompanying booklet was written by Jean-Jacques Nattiez, but the transcriptions are by Luc Bauvrette and Paula Conlon.

The booklet has – in addition to the list of contents – information about the song tradition and the sound recordings, followed by a review of the song types on the CD and "Elements of Analysis" with information about analysis and notation methods.

Jean-Jacques Nattiez's presentation and analyses of sound recordings from the Iglulingmiut is an excellent supplement to the thesis by Paula Conlon, and is one of the very few publications where the traditional – and now nearly forgotten – songs from this Inuit group can be heard. When dealing with the song tradition, Nattiez mentions the interesting question of song designations. The most frequently used designation for drum-dance-songs is *pisiit*, and he says (p. 9), with reference to a statement by Knud Rasmussen (1929: 228), that the term *pisiq* in the Iglulik area refers especially to the poems, while the word *ingirut* is used about the tune of the song. But this term is also used for what is performed. Regarding the statement about the major influence of women as song leaders and "teachers" at feasts, it is said that the leading woman is *ingirtuq* and that the accompanying chorus is called *ingiortut* (this form indicates the active participants). There is here the same broad use and meaning of the term that is known in Greenland, where the basic form is *inngerneq*, while *inngerutit* (widely) means songs of the drum-singing tradition. The word *piseq* is also known in Greenland, where it is especially linked to East Greenland, with the meaning "text of an attack song in a song duel" or just a duel song (which always has text). Another word for a dancing person or for the combination of song, words and dance has two versions among Iglulingmiut, originating from the same root, *mumirtuq/mumirniq*, with reference to statements by Knud Rasmussen in *Report of the Fifth Thule-Expedition, volume 7* (1929b: 228 and 240). It would be interesting to know whether the word *mumirniq* is generally used by the Iglulingmiut. Knud Rasmussen knew the term *mumerneq* from Greenland, where *mumertut* has a double meaning, partly "dressed up dancing persons" – most often boys/men who were hidden in a grotesque disguise and normally did not speak or sing – and partly a term used by the Inughuit for participants in the performance of a competitive song among song-cousins.

The booklet contains much valuable information, for example the emphasis on the traditional "collective poetic memory", where it was expected that the songs were sung correctly (p. 9). Each song and performance was evaluated by the elders in the group (p. 14), and it was common that certain families or groups in the local community had many singers. Nattiez furthermore has a chapter "Some Ethno-aesthetic Data", where it is emphasised (p. 17) that the community has a distinct awareness of good-bad and a distinction between more or less valued songs. In describing the drum, the general independence of the drum's tempo from the song tempo is observed; this is also found in Greenland. Under "Main Features" (pp. 39–40) different diverging metronome figures are given for a number of songs for the singing voice and the drum, respectively. A number of songs are performed without drum accompaniment, as in Greenland. There are generally many similarities to the traditional drum-song in Greenland, particularly to East Greenlandic traditional music. During feasts it is (was) also common in East Greenland that "the woman was the man's memory" (to cite Rasmussen again). She sang the words while the man drummed and danced and made encouraging sounds – as opposed to the practice in the Thule area, where the men often sang all the words. East Greenland was also the stage for the famous song-duels. The nearest likeness found to East Greenlandic duel songs was in the Iglulik area, from where a hair-raising text example is given (p. 17). The selected text examples are generally good in respect of the information about the different song categories. With regard to song categories, the group *sakausiit*, shaman's songs, have a special interest. It can be debated whether it is correct to include songs sung by shamans about their personal experiences in this group. However, even if these (eight) songs are excluded, there are five songs where the shaman invokes his assisting spirits, plus six "cure" songs where the shaman through song tries to uncover the cause – often infringement of taboos – of illness or weakness. It is quite unique that these texts are preserved. The melodies were not different from ordinary songs for entertainment, but the performance took place with greater feeling and vibrato, which can be heard clearly in several of the recordings. Another interesting characteristic of shaman's songs was that accompanying drumming did not take place during the séance (p. 24).

Nattiez makes excellent ethno-social and cultural observations. In the chapter "Elements of Analysis" he describes the notation methods which have been used, among them the simplified paradigm-notation, which is shown with three notations of each part of one song (the collection's no. 2), and for seven others of the 53 songs in the collection. Ordinary and complete transcriptions are shown for only three songs, the above-mentioned song no. 2 and no. 16 (a Euro-American saviour song), plus no. 41 (a song for string-figure play). The paradigm-notations ignore note values, and as a result they do not take up much space. They give a very good contour overview and basis for form determination. Stanzas are placed in homologous fashion above each other, so it is also possible to get an overview of deviations through the stanzas of a song. However, they also have weaknesses. Nattiez thus writes that they blur the individuality of melody, rhythm and form (p. 38).

In addition to the paradigm-notations, extra simple "model" notations and "gamut"-notations are used (pp. 63–68). An explanation of these notation methods and the problems relating to them are given in the information about Paula Conlon's thesis above. Here it is also demonstrated that they cannot be used for direct comparisons between the songs.

The Keewatin areas
Churchill, Eskimo Point, Rankin Inlet, Chesterfield. Inlet, Baker Lake (inland): predominantly Reindeer Inuit, *Paallirmiut*

The Norwegian ethnomusicologist ***Christian Leden*** was in the areas on the west side of Hudson Bay in 1913–17. In 1914–16 he made sound recordings on 42 phonograph cylinders of 61 songs and stories from *Paallirmiut*, *Aivilingmiut* and inland Eskimos. These are the earliest sound recordings of Inuit song from eastern Canada. The sound recordings were primarily done for the Museum für Völkerkunde in Berlin. Copy sets went to the Museum of Man, Ottawa and the University Library in Oslo; later also to the Danish Folklore Archives in Copenhagen. Christian Leden describes his stay and journeys with fantastic adventures in *Über Kiwatins Eisfelder* (Leden 1927). The last chapter in the book, *"Die Musik der Naturvölker"* (pp. 264–77), contains eight notated music examples and summary information about the traditional song of the Inuit, its performance and characteristics. He gives excellent information about the possibilities of ethnomusicology providing a greater



Drummer in front of train.
Photo: Kaj Birket-Smith 1925. Courtesy of Arktisk Institut, Copenhagen.

understanding of the culture of a group of people and of migrations. In some short articles, Leden has described life among the Inuit and the difficulties he overcame during the collection work (Leden 1918; 1925). Leden's life and work as an ethnomusicologist are described in the article "Christian Leden: Betydelig og eventyrlig Norsk Etnolog" [Christian Leden: Important and Adventurous Norwegian Ethnologist] (Hauser 2003a).

Jean Gabus from Switzerland recorded around 300 lacquer disks with language samples, stories and songs with the *Paallirmiut* at Eskimo Point in 1938–39. He wrote *Vie et coutumes des Esquimaux Caribous* (1944). The most important 61 disks were handed over to the Ethnographic Museum in Neuchâtel, and 37 of these – each with a dance song – were, in a new copy, placed at the disposal of the Polish-Swiss researcher ***Zygmunt Estreicher-Rozbierski***. The songs were transcribed and analysed and submitted in the thesis "Tanzgesänge der Rentier-Eskimos", which was accepted at Freiburg University in Switzerland (Estreicher 1946).

Erstreicher's thesis is in two parts; the transcriptions are in one volume, and the other volume contains copious analyses of demonstration notations. Estreicher mentioned that a majority of the songs had two central tones in step distance. This made it possible for him, in the analysis part of the thesis, to notate the songs at the same level for direct comparison.

The transcriptions are done with simple diacritical notations, and there is a uniform notation of the same note values, so that, for example, crotchets everywhere take up the same space. This "correct" notation with respect to time and space has been utilised to give the accompanying drum beats the correct positions. They are notated with small rings under the notes, instead of using notes. This method is simple and good. If the drum beats are notated with notes, their correct placing will often be a difficult notation problem; this is seen, for example, in the drum-songs from the Thule area, and can also be seen in the notations and the comments in connection with the transcriptions of the present collection.

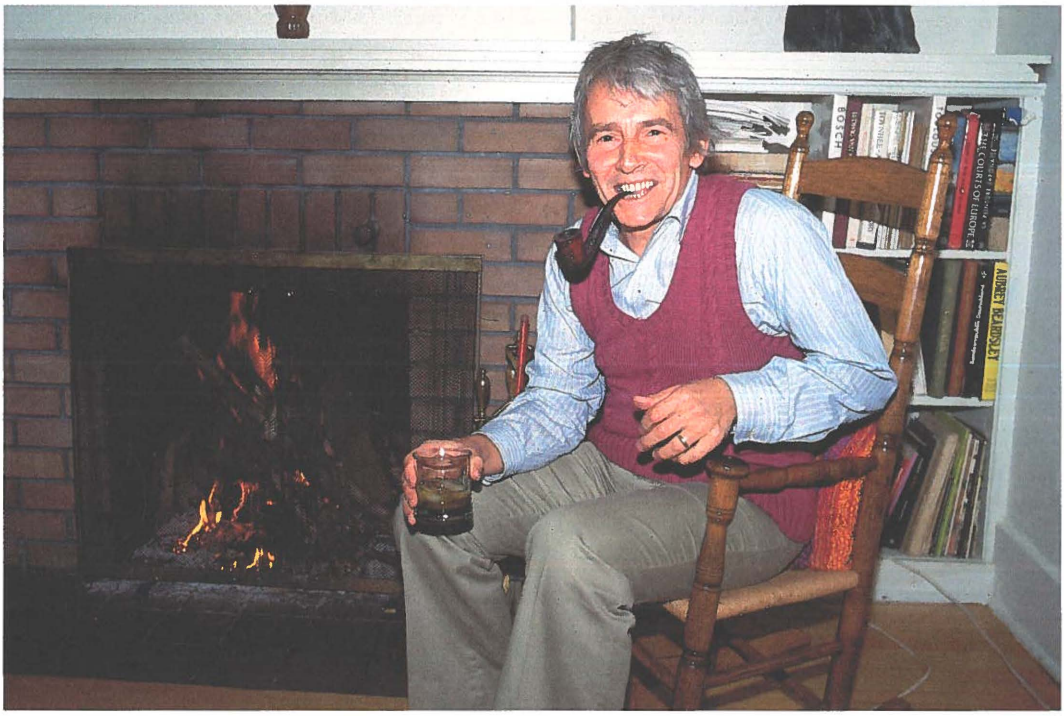
Bar lines have been left out completely in Estreicher's notations, apart from end lines in the songs. Due to the Inuit motif-based melodies this method of notation must be considered considerably better, although less clear, than the use of varying time statements as used by Helen Roberts and several others, right up to the present time. Stanza endings cannot be seen in the notation; here it would have been better to use a double bar line.

Estreicher describes three to four melody types in the analytical part of the thesis. The first is clearly anhemitone pentatonic, while the others have so-called "walking tones" by which is meant

the afore-mentioned labile tones that are often used by the Inuit. Estreicher thinks that these latter melody types belong to other "Tongeschlechter" (1946: 344) with superior qualities such as major or minor keys, but different from these. Each "Tongeschlecht" is postulated to have an inner potential quality around dominant tones (*ibid.* 127). These tones are ascribed tension qualities as used in the European tonal functions and with use of its terms. It is thus postulated that the finishing tone in the first part of a stanza (normally the Nucleus part) is "subdominant" at its first entry and then changes function during its timbre period to become dominant at the continuation of the stanza in the concluding refrain part. Estreicher concludes (*ibid.* 240 ff. and 321 ff.) that the stanza's dominant part and refrain are in different keys. I find it a very doubtful practice to transfer of European functional terms used in harmonisation to traditional Inuit music.

The American ***Laura Boulton*** made sound recordings in 1942, 1946 and 1950–51 among the Inuit in Canada and Alaska. On the gramophone record *The Eskimos of Hudson Bay and Alaska,* she published five songs from Chesterfield Inlet, two songs from Baker Lake, two from Southampton Island (where the original population had died out at the beginning of the century) and twelve songs from Point Barrow. Accompanying brief comments by Laura Boulton and Henry Cowell (Boulton and Cowell 1954).

The Argentinean-Canadian ethnomusicologist ***Ramón Pelinski*** was a prominent member of the research group around Jean-Jacques Nattiez at the Université de Montréal. Pelinski did field work with sound recordings of the Reindeer Inuit, *Paallirmiut,* in 1975 and 1976 at Rankin Inlet and in 1977 at Eskimo Point. There followed two publications which made important contributions to our knowledge of the traditional music of this Inuit group: *Inuit Songs from Eskimo Point* (Pelinski, Suluk and Amarook 1979, with an EP record) and *La musique des Inuit du Caribou: cinq perspectives méthodologiques* (Pelinski 1981). In *Inuit Songs from Eskimo Point* he presents transcriptions of melodies and texts in Inuktitut and English of 41 songs, mainly personal songs, but also five animal songs and two songs for children's play. An EP record with ten songs forms part of the publication. The other publication *La musique des Inuit du Caribou* has transcriptions of 46 traditional personal songs plus a modern composition from Rankin Inlet. This book has comparisons



Ramón Pelinski in Montreal.
Photo: M. Hauser 1979.

between songs from Eskimo Point, Rankin Inlet and from Thule in Greenland, and a number of music-aesthetic investigation methods and hypotheses are presented with subsequent tests on the music material. The publication is part of a series of publications on semiology and music analyses carried out on both classical music and (as here) folk music. An important preliminary study for this book can be seen in the article "Système émique de substitutions intervalliques dans le chant personnel des Esquimaux Caribou" (Pelinski 1978).

In 1990 a CD *Musique et chants inuit* was published with a collection of examples of music from both Eskimo Point and Rankin Inlet, with brief comments in an accompanying booklet. From Eskimo Point there are eight personal drum-songs, five animal songs, seven throat songs (a throat song is here called *qiaqpaaq*), two gesture songs, a piece of music for Jewish harp and a newer song. From Rankin Inlet there are two personal drum-songs, a lullaby, three other traditional songs and three new imported pieces of music. A recording of a service in a Pentecostal Community with glossolalia is remarkable.

Rámon Pelinski's transcriptions (in 1979 and 1981) are clear and easy to read, with unambiguous transcription symbols. The songs from Eskimo Point have texts underneath written in syllabic writing in Inuktitut by Luke Suluk and Lucy Amarook. It can be seen from the notations when the songs have a strophic structure; for the songs from Eskimo Point, the stanzas are notated below each other with a new line for each new stanza. For the songs from Rankin Inlet the stanzas are notated in homologous fashion under each other, so that it is easy to see differences and similarities between the stanzas. This last notation method is good and lucid. Contrary to the transcriptions in most of the published collections of Inuit music from Canada, Pelinski does not use bar lines apart from finishing lines for stanza endings (only used in the Eskimo Point collection). As indicated in the comments to the collections mentioned earlier, I think that Pelinski's avoidance of bar lines is correct. The songs have, as everywhere among the Inuit, no regularly accentuated tones. Bar lines should therefore not be used.

In order to be able to carry out mutual comparisons between the songs, Pelinski has notated them in such a way that the songs' centre-tone always is the same, the tone g'. In the vast majority of the cases, the finishing tone will then also be this tone. This method is usable in many, but not in all cases. If it is used consistently, cases will occur where identical or closely-related motifs will be notated at different levels. This is self-contradictory and thus wrong. The reason is the widespread custom among the Inuit to consider motifs with identical contours as identical, even if they have different intervals.

The treatment of this subject, *etic* versus *emic* melody-perception (see below), is a main theme in Pelinski's book *La musique des Inuit du Caribou*. In traditional Reindeer Inuit songs, it is very common to have a central motif or melody course, which in Pelinski's notation level (in concentrated form) have the tones c''-a'-g'-f'-d'-f'-g', here with the appearance of the desired centre-tone g'. Some tones can, as mentioned, be labile without changing the melody structure. In a number of songs, the depth-tone is sung deeper and is then notated as the tone e' (see, among others, songs nos. XIII, XXVI, XXX). These songs also have the centre-tone g' and are – as desired – directly comparable with the first group shown (the main group), as there is agreement both with respect to motif contour and centre-tone.

However, the same central motif also comes in a version where the final tone in the above series is not used, now with the tones c"-a'-g'-f'-d'-(c'-d')-f'. There is here a clear agreement with the original motif apart from the ending, which "only" reaches the tone f' instead of g'. The tone f' is now the central tone. However, songs with this tone content and this use of motif are notated by Pelinski with the tones (d")-b'-a'-g'-e'-(d'-e')-g', again with the tone g' as tone-centre. This is the case for eleven of the 46 songs in the Rankin Inlet collection (songs nos. VI, VIII, IX, XVI, XXI, XXVIII, XXXI (var), XXXII, XXXIV, XLIII and XLIV). Based on the point of view that identical or closely-related motifs should be notated at the same level, I think that the songs mentioned here are incorrectly notated in the book.

Ramón Pelinski has shown great openness for new theories and investigation methods, and has expressed doubt about a number of investigation and classification methods used within established ethnomusicology. A basic attitude to the present work on Inuit music is that the music must be looked at and investigated *through* the community's own eyes, be exposed to *emic* analysis methods, in addition to the prevalent Western *etic* analysis methods. Pelinski shows the use of *emic* investigations on a simple *Paallirmiut* part-singing. The general "Western" description of this occasion is based on our premises: it is our formulation of our thoughts and our investigations of the performance and is therefore written on a different plane or in a different language than would be used by an informant from the community. This plane-shifted description of a course of events is written in a so-called *meta*-language. For music, the meta-language will be "a talk about talk about music". The basic thoughts about such a meta-language originally come from logics and mathematics, but from around 1970, meta-language also found use in ethnomusicology.

According to Pelinski the *Paallirmiut* part-singing is, with an *emic* description in meta-language, multisonance, rather than polyphony. As it is often sung in parallel-guided voices, it gets the designation *parafonic multisonance.* The parallel song of the Reindeer Inuit and its *emic* description in a meta-language is dealt with in papers by Pelinski (Pelinski 1978 and Pelinski 1980, mentioned earlier).

In a similar way as the above-mentioned polyphony was described differently according to whether it was seen from the outside or

from within the community, variants between different performances of the same song by the *Paallirmiut* were evaluated differently according to the affiliation of the observers. It was common that variants of the same song were declared non-variants by the singers. In *La Musique des Inuit du Caribou* Pelinski has worked thoroughly with the interpretation and notation questions raised by this situation. He argues for the use of taximetric analyses: based on ordinary *etic* notations, the songs are classified melodically; subsequently the notations are made comparable through levelling to identical notation-heights (as described above) and identical total lengths. The latter is done via condensing or extending the stanza, condensing by excluding repeated tones, extending by adding tone repetitions. For analysis and comparison, the tones of a song can now be entered into a coordinate system with the time values along the abscissa and the tone height along the ordinate, where the tone zero-point is the established tone-centre, i.e. the tone g'. Although the work has the character of an experiment, a mathematical precision can, according to Pelinski, be achieved in the measurements (p. 125), and provide a basis for comparison between songs from Rankin Inlet, Eskimo Point and Thule in Greenland – 34 selected songs from each locality. (The songs from Thule are selected among my transcriptions of Erik Holtved's collection from 1937.) Pelinski presents the results at different levels, because there is an awareness-level for each degree of meta-language used. Even if it is rather complicated, Pelinski's work, with paradigms for five melody groups, is very interesting (chapter 3). The paradigm-notations are melodically illustrative, especially with respect to paradigm 0 and I. This can hardly be said for some of the subsequently deduced continuations of the system (in chapter 4) – for example the diagrams for "minimum spannings tree" and "melodic peak contour" for the creation of a typology – which are rather difficult to access. Distance measurements and tone levels obviously have a prominent place in these investigations. As has been said earlier I, for motivic reasons, must doubt the notation level used for approximately a quarter of the songs from Rankin Inlet. This uncertainty, along with knowledge of the presence of more Inughuit form types, makes me cautious about some of the study results presented.

However, when that has been said, it must be stressed that Ramón Pelinski's book gives an excellent presentation of difficult material. The book contains many very good observations about *Paallirmiut*



Beverley Diamond. Photo: M. Hauser 2007. Courtesy of Beverley Diamond.

performance practice. The *emic* transcriptions presented, the theory as well as the notations (p. 101), are very valuable, and in the concluding chapter 5 he presents an excellent overview of the form components and their modal organisation.

Simpson and Boothia Peninsulas, King William Island. Pelly Bay, Spence Bay, Gjoa Haven: mainly *Netsilingmiut*

In the 1970s, the Canadian ethnomusicologist ***Beverley Cavanagh*** (later ***Diamond***) did field work with the *Netsilik* Inuit in northern Canada: in 1972 in Pelly Bay, Spence Bay and Gjoa Haven, in 1975 in Gjoa Haven and in 1978 in Pelly Bay. Among the many sound recordings, 95 were selected for publication. In addition to these songs Cavanagh transcribed 26 traditional songs that were recorded in 1958 and 1962 by the Canadian ethnologist ***Asen Balikci***. All 121 songs were analysed and published with texts underneath in the two-volume *Music of the Netsilik Eskimo: A Study of Stability and Change* together with an EM gramophone record with four drum-dance songs, two songs in stories, a song game, four throat game songs (*katajjait*) and a modern song with guitar accompaniment (Cavanagh 1982).

In addition to this main publication, Beverley Cavanagh has published valuable articles on the *Netsilingmiut* of a general informative character, for example an annotated bibliography on Inuit music

(1972) and an article on "Traditional Music in Three Present-Day Netsilik Eskimo Communities" (1974). She has also written about special aspects of the song culture: on the texts of the songs (1973), throat games (1976) and "The Legato Principle in Netsilik Eskimo Music" (1977).

Beverley Cavanagh's/Diamond's investigation of Netsilik Inuit music – as presented in the two-volume publication from 1982 – is excellent. Volume 1 contains descriptions of the extent of the analyses and the investigation methods used plus an overview of the social position of the traditional music from 1830 to 1975, with an extremely good concluding chapter on "Stability and Change in Netsilik Music". Volume 2 has symbol explanations and analysed transcriptions of 121 songs. The analyses cover the song texts and for each song: tone structure, melodic structure, tempo, metro-rhythmical structure plus motif usage and form. Throughout the presentation of these points of investigation and throughout the statements of results, she provides a large amount of valuable information, both general and more specific. An example is the generally valuable – and often overlooked – truth that "the 'correctness' of a melodic motif ... must, for the most part, be deduced from an intensive examination of a large sample of recordings/transcriptions" (1982: 9). Among the more specific information can be mentioned reference to singing as part of a conversation, song as stimulus to go into trance, new information about song between song-cousins, demonstration and description of a special song style – called "legato style" – with blurring of the partition points in the stanzas and observation of compression of the intervals towards and around the tone-centre of the songs. She gives an excellent explanation for the differences between songs of the drum-dance genre and songs of other genres, animal songs, story songs and songs for playing. The conclusion "Stability and Change in Netsilik Music" contains an interesting comparison to acculturation theories put forward by Bruno Nettl and John Blacking. It is a guiding principle throughout the book that the music is placed in relation to the spiritual and social life of the population. In several connections, the author tries to see the music from the side of the community, and the importance of the music as an integrated part of the life of the society is illustrated clearly.

The symbols used in connection with the transcriptions are clear and good and, in addition to the normally used symbols, x and y are used for small extensions or shortenings. I find this very good, as there are many cases of incidental tone extensions and shortenings in Inuit melodies. Cavanagh also points to how the occurrence of certain text syllables often results in tone extensions. Among other symbols used one can mention x x for drum beats, which, according to the notations, rarely occurred during the recordings.

The transcriptions are clear and easy to grasp, although longer note values are given the same space (in the music notation) as short note values. Double bar lines are used to separate stanzas; additionally, the start of a new stanza is marked by being notated on the next staff. Within the stanzas single bar lines are used between motifs. Great motif richness and many motif variants make the separation between motifs uncertain.

All notations are transposed to such a level that a large proportion of the songs can be mutually compared. Above each song notation is indicated the interval distance to the original song level. As the songs are shown – after transposition – the majority of the songs use the tone material (taken from below) (g)-(a)-c'-d'-e'-g'-a'-(c"), which – possibly accidentally – is the same optimal notation level, the o-notation level, that I use. With this tone material the majority of the songs have the tone d' as finalis in the stanzas, namely 62 of the 121 notated songs. Other finalis tones are also seen, for example the tone e' in nine songs, the tone c' in seven songs and the tone a' in two songs.

In addition there is a large group of 32 songs, which are notated with the tone material e'-g'-a'-c"-d"-(e") and have the tone a' as finalis. It can be assumed that this notation level is wrong; the "deviating" – high – level alone could indicate this. In order to compare directly with the other songs – with the above-mentioned material (g)-(a)-c'-d'-e'-g'-a'-(c") – the 32 songs should have been notated in such a way that there was motif coincidence with the other songs. This is possible, but it would mean an acceptance of using the tone material (a)-c'-d'-f'-g'-a', i.e. notate the songs with these tones. With such a notation (nearly) all the songs in the collection become mutually comparable.

Presumably an alteration has occurred, just as is mentioned in the discussion of Paula Conlon's thesis. If this hypothesis is correct, the tone material (g)-(a)-c'-d'-e'-g'-a'-(c") is the basis for the tone material (a)-c'-d'-f'-g'-a'-(c"), in that the tone e' (in the first) has received an elevated intonation and is gradually altered to the tone f'. Finalis then becomes the tone d' as in the majority of the songs.

For each song notation there is an explanation about the tone structure of the song – according to Mieczyslaw Kolinski's method (Kolinski 1961) – and a concentrated notation of the first stanza, plus the text of the song both in Inuktitut and English.

As has been mentioned earlier, Jean Malaurie also made sound recordings in Spence Bay in 1961.

Dolphin and Union Strait and Coronation Gulf, Bernhard Harbour and other settlements. Copper Inuit, *Qitiqmiut and Nagyuktogmiut*

During the First World War, Canadian ministries, universities and other centres of learning organised a long series of investigations in northern Canada with the joint title "Canadian Arctic Expeditions 1913–18". The ethnologist ***Diamond Jenness*** made, as part of his work, phonographic recordings in 1914–16 of 120 Copper Inuit songs at Bernard Harbour in Dolphin and Union Strait, plus another 24 songs by visiting Inuit from other areas. The collection was transcribed and analysed by the ethnomusicologist ***Helen Roberts*** and published with the title *Songs of the Copper Eskimos* as the 14th volume of the reports from the Canadian Arctic Expedition 1913–18 (Roberts and Jenness 1925). Diamond Jenness was a world-famous connoisseur of Inuit culture, particularly of northern Alaska. One of the reports from the Canadian Arctic Expedition was his *The Life of the Copper Eskimos* (Jenness 1922a). Descriptions of myths from northern Alaska originate from him (1924), and his interest in music can be seen in his "Eskimo Music in Northern Alaska" (1922b) with four song notations with added harmonies.

Helen Roberts' transcriptions and song analyses are carried out with great conscientiousness and attention to detail, but they provide cause for consideration. The songs are notated in the sung tone levels; this makes mutual comparisons impossible and also a general determination of the tone material used, etc. The sound



Copper Inuit singers. Photo: Leo Hansen 1924. Courtesy of Arktisk Institut, Copenhagen.

picture and my own transcriptions of the songs show that more than half are purely anhemitone pentatonic, but at the same time there is often a use of labile tones as is the case in East Greenland and among the Inuit in eastern Canada. Roberts mentions such labile tones and the resulting notation difficulties in the chapter "Scales of Tone Preferences among the Copper Eskimo" (1925: 391). A contributory reason for the notation difficulties, and the frequent problems with reading, is a lack of recognition of the fact that the tone material fundamentally is based on pentatonics. It will, as an example, shroud the notation if, in a song with the tone material c'-d'-e'-g'-a'-c", there is a labile tone between e' and g', which is notated as an elevated f#' instead of a lowered g'. The difficulty in reading is obviously increased if a similar problem occurs in a song with many key signatures. In the above-mentioned chapter, "Scales of Tone Preferences among the Copper Eskimo", is a summary of the tone material of the songs, now transposed to "the common denominator of the scale of C". The tone materials created now are very good at showing the tones used in the songs and the occurrence and quantity of labile tones, but for the reasons mentioned earlier, they provide only an uncertain or often misleading impression of the basic content of the tone material. Their usefulness must therefore be considered doubtful. Helen Roberts also doubted their

usefulness and wrote: "To a certain extent these scales representing the tonal content of each song are misleading, for it all depends upon the frequency with which certain tones appear, what is the general colour of the song. In such a little scale the merest changing or passing note receives equal attention with tones which may be said to be primary" (*ibid.* 392). In spite of this warning, the content of the demonstration scales led Helen Roberts to the incorrect conclusion that the tone material was diatonically based: each scale of tones used is interpreted as being in minor or major key and other step combinations are indicated as "irregular". The postulated diatonic affiliation is also stated after each transcription. Here it can be stated that the song has "C# minor tonality", "E major tonality", etc. In many cases the dominant tones in the songs form triads, which according to Western perception are major or minor triads (while it is impossible to say that the Inuit melodies are in major or minor key). In a number of other cases a major/minor key affiliation is based on an estimate.

In the notation each song has been divided into bars. The Inuit do not think in bars, but have motifs as the smallest time units. This means that notation in bars very often must have changes in time or use "skewed" time indication such as 2 ½ quarters. In the form analysis of the songs, Helen Roberts gives each bar-cell a form letter. The result is a large volume of information: in some cases one or two bar-cell's form-content equals an Inuit motif, but in a vast number of cases there is no concordance, i.e. when bar lines are placed across the motifs used. A summary of the form-content of the bar-cells is given after each notation with indication of their length in both measures and beats. The form-contents of the cells (the form letters) are also placed in rows, each equal to a sentence in the song. In this way the analyses show the actual general form course. Even though the detailed analyses, based on the bar division, are very debatable, a very good presentation is reached of the general form structure of the Copper Inuit.

Helen Roberts' transcriptions of Diamond Jenness' Copper Inuit sound recordings are a major ground-breaking work. When she did the work, very few other ethnomusicological investigations had been done, among them Hjalmar Thuren's transcriptions of songs from East Greenland, so she could only to a very minor extent build on the experiences of other researchers.

Northern and southern Alaska.
Point Barrow, Wainwright, Point Hope, Lower Yukon, the islands in the Bering Strait, particularly St Lawrence Island

In 1949–50 the Norwegian ***Helge Ingstad*** was with the Inland Inuit, ***Nunamiut***, in Alaska. As part of his ethnological studies, he made sound recordings of 141 songs, mainly from Nunamiut, but also songs learned or sung by Inuit from Siberia, Diomedes Island, Herschel Island, Point Hope and Point Barrow. The songs were transcribed by his compatriot ***Eivind Groven***, and published with analyses in the book *Eskimomelodier fra Alaska: Studier over tonesystemer og rytmer: Helge Ingstads samling af opptak fra Nunamiut* [Eskimo Melodies from Alaska: Studies of Tone Systems and Rhythms: Helge Ingstad's collection of recordings from the *Nunamiut*] (Groven 1956).

In 1998 the transcriptions of 97 of the songs were re-published, edited by ***Sigvald Tveit***, with the title *Songs of the Nunamiut* (Tveit 1998). In addition to the transcriptions, the book has a preface by Helge Ingstad plus Tveit's presentation of Eivind Groven's work. The book is accompanied by two CDs with the 97 songs.

Eivind Groven was particularly interested in "tone systems", by which he meant characteristic presentations of the tone material used. In a similar way to Hjalmar Thuren, Groven measured the tone steps in the songs, now by using a monocord. As Thuren, he found tones that deviated from the tempered scale, but as opposed to Thuren, he let all deviating tones be part of different tone scales. The result was a very large number of scales, which were characterised purely physically, but also based on their major or minor key qualities and possible similarities to church modes. Scales with approximately uniform tone content were assembled into groups, which again could form types. Based on the studies, Groven presented five basic tone systems with anhemitone pentatonics, and five others containing half tone steps or some neutral scales/natural tone scales. The results indicate a frequent use of pentatonics, even though the pentatonics fades in the large number of different systems found. Based on this multiplicity, it is not so strange that Groven in the conclusion states that "there is no uniform Eskimo tone system" (1956: 160). Groven included in his studies comparisons with Helen Roberts' transcriptions of songs from the Copper Inuit and Hjalmar Thuren's transcriptions of songs from East



Drummers in front of an *umiaq* at Point Barrow. Photo: Leo Hansen 1925. Courtesy of Arktisk Institut, Copenhagen.

Greenland. For the tone material from Greenland he reaches the erroneous conclusion that "there is no trace of pentatonics" (*ibid.* 160).

Laura Boulton also made recordings in Alaska, twelve songs from Point Barrow, recorded in 1946, which have been mentioned earlier.

The American ethnomusicologist ***Lorraine Koranda*** made recordings of many traditional Inuit songs from Alaska, from Lower Yukon up to Point Hope, Wainwright and Barrow from 1950 to 1964. She described the traditional music culture in different articles, for example "Some Traditional Songs of the Alaskan Eskimos" (Koranda 1964) with transcriptions of seven songs from Norton Sound and "Three Songs for the Bladder Festival, Hooper City" (Koranda 1968). Most important is the publication of the gramophone record *Alaskan Eskimo Songs and Stories* with a comprehensive booklet with presentations on the song tradition and transcriptions, with commentaries, of the 42 songs on the record (Koranda 1966a). The same year an excellent review article "Music of the Alaskan Eskimo" was published (1966b).

In the booklet for the record publication, Lorraine Koranda gives a good and comprehensive description of performance methods, texts, drums, drumming, melody patterns, shaman's séances and the spiritual life of ordinary people plus the great song feasts. The song examples have a similar great variation in subject-matter. There are hunting songs, songs sung for children, weather songs, amulet songs, shaman's séance songs, songs sung during rowing, songs for games, teasing songs, making fun songs, songs in stories (often with animals "singing"), bench dance songs and songs for the great annual feasts, the Messenger Feast and the Bladder Feast.

The notations of the songs are clear, but in some ways not quite appropriate. They show the songs at their original tone level with the use of many accidentals. This notation method also prevents a direct comparison between the songs. Koranda mentions the use of changing metres, which is a common trait of traditional Inuit music. The Inuit do not normally compose in predetermined or regular rhythms, so the use of bar lines and (often changing) times give an incorrect impression.

The American ethnologist ***Miriam Stryker*** recorded traditional Inuit songs on St Lawrence Island in 1961 in the village of Gambell and in 1963 in Savoonga. Twenty songs were published on the gramophone record *Eskimo Songs from Alaska*, with accompanying information about the song tradition and social relations (Stryker 1966).

Another American ethnologist, ***Doreen Binnington***, made recordings in the northern areas of Alaska around the middle of the 1960s. Five transcribed Inuit songs from Barrow form part of her doctoral thesis about the interaction between ethnomusicology and the social sciences (Binnington 1973). There was no sound publication with the thesis.

Jean Malaurie made sound recordings on St Lawrence Island in 1965 and in Chivak at Yukon in 1976. They are dealt with above.

The American ethnomusicologist ***Thomas Johnston*** is the researcher who, together with Lorraine Koranda and Nicole Beaudry (see below), has done the most detailed work on traditional Inuit music from Alaska. From the middle of the 1970s and up to around 1990 he published a very large number of articles about this mu-



Thomas Johnston.
Photo: M. Hauser 1979.

sic, both general and interdisciplinary (Johnston 1975a, 1975b and 1976a), often dealing with single localities, thus Point Hope (1973, 1976b), King Island (1976c), Mackenzie Delta (1976d), St Lawrence Island (1976e) and Siberia (1976f). In these publications there is special focus on various aspects of performance. There are only a few transcriptions in the articles, but he has published three important textbooks: *Eskimo Music by Region: A Comparative Circumpolar Study* (1976b) and two others, both of which have many transcriptions, *Iñupiat Dance Songs* (Johnston and Pulu 1979) and *Yup'ik Eskimo Songs* (Johnston and Pulu 1982). In *Iñupiat Dance Songs* there are 21 songs from Point Hope, and *Yu'pik Eskimo Songs* contains 32 songs from south-western Alaska.

The sound recordings for *Iñupiat Dance Songs* were made by Thomas Johnston in 1977. Thereafter the textbook was produced in a collaboration between Johnston and the helpers/interpreters Tupou Pulu, Ruth Ramoth Sampson and Angeline Newlin. In addition to the transcriptions, the book has very valuable chapters about song categories, drumming-style and dance movements, the latter with a number of video recordings, which in a clear manner show the course of the movements.

The other book, *Yup'ik Eskimo Songs*, contains Johnston's transcriptions of sound recordings from Toksook Bay, Kasigluk and Pilot Station, made by Ronald Walvott in 1972. Each song is commented on, both the music and the text, which is translated by Tupou Pulu.

The transcriptions are very valuable, even if they do show impracticalities. Like Lorraine Koranda, Johnston uses bar lines. In a number of songs the time is indicated, but in many others there is no indication. In these songs there are frequently changes in the number of quavers in the bars. Therefore it would have been better to notate the songs without bar lines.

The melodies are, in their notations, transposed to tone levels, where they can be notated without key signatures, or with the use of just one key signature, many with one # and two songs with one b. This gives a clear and easily read music picture, which is suited for use in a textbook. The songs from Point Hope have a characteristic melodic course, which at the end of every song uses repetition of two tones in step distance (1979: 7). This special feature could have been used to notate the melodies at the same tone level, so that they could have been compared directly.

The Canadian ethnomusicologist ***Nicole Beaudry*** made sound recordings at Yupik settlements in south-western Alaska in 1980 and 1981. Recordings were also received from the radio station in Bethel. From these recordings, 146 traditional songs were selected to form the basis of Beaudry's doctoral thesis, which was accepted at the Université de Montréal (PhD): "La danse-à-tambour des esquimaux Yupik du sud-ouest de l'Alaska: performance et contexte" (Beaudry 1985). Volume 1 of the thesis contains results of the study in chapters about the feasts, dances and pantomime, the drums, the textual structure of the songs, the melodic structure of the songs and performance. Volume 2 presents transcriptions of the 146 selected songs.

Nicole Beaudry participated in the above-mentioned Group de Recherches en Sémiologie at the Université de Montréal. In the thesis she has, to some extent, followed the analysis methods that this research group preferred.

Beaudry thus used paradigm-notations, which are also used by Jean-Jacques Nattiez and Paula Conlon (see explanation in the paragraphs about these researchers, above). The songs are mostly notated in the clef of f, only a few in the clef of g. The interval distance to the original pitch of the song is indicated above each notation. Nearly all the songs are strophic, and the stanzas are notated in

homologous fashion above each other, thus providing an excellent overview over the courses. Motif units/melody sections are shown with bar lines. Under the stanzas of each song, a "representative stanza" is notated. It shows the used tones, i.e. all the tones used throughout the course of the stanzas. The result often looks very confusing. However, it shows that the singers often use different tones from unit to unit; that changes take place through the stanzas, more than in traditional songs of the more northern and eastern Inuit, for example from the Thule area. An examination of the different tones used shows that the greatest number of different tones are used in the first parts of the stanzas, their Nucleus parts, more than in the subsequent and concluding parts, which often have Suffix-qualities and often are sung on ja-ja; i.e. the form has the same basic form structure as many other Inuit songs showing versions of Refrain Form Types.

Versions of the same motifs – or melody figures – can be found in nearly all the songs. It has therefore been possible for Beaudry to notate the songs at the same level for direct mutual comparisons. The melodic presentations show a dominance of triad melodics, which has been notated with the tones d-f-a, of which the tone d creates finalis. In many songs f# is used instead of the tone f or alternating with the tone f. This is an example – among many – of the common use of labile tones by the Inuit. A very large number of the song melodies use these three dominant tones, but tones between them, above them and particularly below them are also used. The tone g (placed between f and a) is frequently used and can be the dominant tone and replace the tone a. Deeper tones, often B and A, are also often seen. Some songs use the tone c (not B) and have stanza endings with the tones c-d, which shows a relationship with the Inuit of northern Alaska. Half tone steps occur very often. In some songs the tone material is purely pentatonic, for example a-g-f-d-c and a-g-e-d-B, but a – probably original – anhemitone pentatonics is most often blurred or broken down by half tone steps.

There is no direct likeness with the traditional Inughuit songs, but there is on the other hand an interesting likeness with traditional songs from East Greenland: they are also dominated by triad melodics in both "major" and "minor" versions with a labile intonation of the middle tone in the triad.

Additional study materials from Canada and Alaska

In addition to the publications mentioned above, a large amount of sound material from Canada and Alaska has been studied in relation to this work. A large part of this material has been transcribed, while other recordings have been subject to simplified notations and analyses.

During the work with traditional songs of the Inughuit, different form types were discovered. Therefore it was a natural wish to attempt to find the areas of origin of these forms in Canada and/or Alaska. The publicly accessible sound recordings from the 1960s and 1970s were only five to six record publications. They are mentioned below in a brief list of sound recordings. In order to do the desired comparative investigations, it was necessary to be able to work with larger units in the form of real collections from different areas, particularly from the eastern areas of Canada. In order to achieve this, an exchange programme was established between the Danish Folklore Archives in Copenhagen, the Museum of Man in Ottawa (now the Canadian Museum of Civilization) and the Université de Montréal. The Canadian institutions received copies of recordings from Greenland, and the Danish Folklore Archives got copies from different areas of Canada. The research based on this exchange programme between the institutions in Canada and Denmark is dealt with in Sections 7A and 7B.

The following collections were transcribed:

57 songs from the Iglulik region recorded by Claude Desgoffe in 1954, Guy Mary-Rousseliére in 1954–55 and 1961 and Jean Malaurie in 1960 and 1961.

31 songs from Arctic Bay recorded by Lorne Smith in 1964.

83 songs from Pond Inlet recorded by Guy Mary-Rousseliére in 1962 and Jean-Jacques Nattiez in 1976.

45 songs from southern Baffin Island recorded by Claude Desgoffe in 1954 and published by Michael Hauser (1978).

96 songs from Rankin Inlet recorded by Ramón Pelinski in 1975 and 1976 (Pelinski 1981).

12 songs from Southampton Island recorded by Laura Boulton in 1942.

13 songs from Pelly Bay recorded by Guy Mary-Rousseliére in 1961.

Song analyses and in some cases also simplified notations were done on the songs from the following collections:

151 songs from the Iglulik region recorded by Jean-Jacques Nattiez in 1977.

55 songs from Churchill and Chesterfield Inlet recorded by Christian Leden in 1914 (Churchill) and 1914 and 1916 (Chesterfield Inlet). They were transcribed by Christian Leden, but not published.

10 songs from Baker Lake recorded by Guy Mary-Rousselière in 1955.

25 songs from Baker Lake recorded by Frank Vallée in 1959.

18 song-sequences from the Coppermine region recorded by David Damas in 1963.

10 songs from Coppermine recorded by Kazuyuki Tanimoto in 1985.

50 songs from Point Barrow recorded by Jørn Berglund in 1986.

61 songs from Kotzebue recorded by Helge Larsen in 1950.

43 songs from St Lawrence Island recorded by Kazuyuki Tanimoto in 1978 and 1979.

71 songs from Dillingham, Platinum, Bethel and Naknek recorded by Erik Holtved and Helge Larsen in 1948.

It must be pointed out that some of the above-mentioned commissioned collections have, during my period of work, been made publicly accessible. This is true for Jean-Jacques Nattiez's sound recordings from Pond Inlet in 1976 and his recordings from Iglulik in 1977. Some of his recordings are published in Paula Conlon's thesis of

1992, and many can be heard on the CD published by the Museum für Völkerkunde Staatliche Museen zu Berlin (Nattiez 1993).

A number of publicly accessible sound publications (both gramophone records and films) have been used in addition to the collections mentioned here. The songs on some of these sound recordings have been transcribed; for others the studies have been limited to notes and analyses. A list of these sources can be found in "Sound Recordings and Films" in Section 10.



The Thule mountain in the rays of the midnight sun.
Photo: Hans Engelund Kristiansen 1963. © Hans Engelund Kristiansen.

SECTION 2

Introduction to Transcriptions and Analyses

Introduction

Although all Inuit belong to the same superior cultural circle, their songs have local characteristics with respect to melody and form. A thorough cultural classification of the traditional songs of the Inughuit within the totality of Inuit music culture can therefore be done only after an examination of the melody constructions of the music of surrounding Inuit groups, and of *their* use of melodies and forms. It was for this comparative work that the many sound recordings mentioned in the previous section, from several Inuit groups inside and outside Greenland, were procured during the 1970s. At this time there were only a few record publications of traditional Inuit music available (see the survey of sound recordings, Section 10). In Greenland, the record company ULO was the most active in publishing Greenlandic music, modern as well as traditional. In Canada there was a strong interest in traditional music, particularly by the Faculté de musique at the Université de Montréal.

A preliminary classification of the traditional music from the Thule area was made in my book *Traditional Greenlandic Music* (Hauser 1992, particularly 211–12, 227–30 and 245–46). In the present publication, this classification can be consolidated and supported by the use of many transcriptions with analyses from the basic area of the Inughuit in the Thule area and by presentation of analysed transcriptions from neighbouring and more distant areas. In some cases these transcriptions with analyses are the first presentations of traditional music from the areas concerned.

There is a danger hidden in the investigations of making them purely intellectual and sterile. The present observations of a music cul-

ture are viewed from the outside, even if now they are investigated in depth. However, in addition to this aspect of the work, there is an attempt to understand what the population and the informants thought about their traditional song culture. Why did they sing? How did the singers view their songs? How did the society view the traditional songs, "now" and earlier? And how did the local society regard the interest in the songs from the outside? In an attempt to answer some of these questions about the social status of the songs and to obtain more knowledge about the song tradition, Bent Jensen and I produced 37 questions in 1962. These questions, and the informants' (recorded) replies, have been preserved in a so-called "Commentated Register". It is an important supplement to the music collection. It provides an evaluation of the traditional songs as seen through the eyes of the society, from the inside. The questionnaire is presented in the Introduction to Section 5.

The informants' replies in 1962 were often very interesting, and in some cases surprising. They were transcribed from the original recordings by Tornge K'âvigaĸ from Qaanaaq. In the "Commentated Register" she also inserts in some cases her own written comments on the questions and on the execution of the investigation. This provides an interesting double layer of information in that we have Tornge K'âvigaĸ's comments on the informants' comments and answers to the questions. We also have her comments on information about the use of the songs, etc.

Notation

Notation in optimum position

The songs are notated in optimum position. Unifom motifs are notated in the same level, normally with no key signatures

The songs are notated at the same level, in a so-called optimum position, o-position, which means that they become directly comparable. The levelling is based on notation in the same level of uniform or closely-related motifs. Such a notation is possible with great certainty, because the Inughuit songs are based on a series of traditional motifs with variants. In the presentation below of the motifs used and their abbreviations, the most commonly occurring motifs, in generally used versions, are shown.

The applied notation level has been chosen in such a way that songs with a commonly-used tone material can be notated without key signature. These songs will then have the tone material a'-g'-e'-d'-c', an anhemitone pentatonic material. In some songs this tone material is extended to the hexatonic content b'-a'-g'-e'-d'-c', which also has no key signature.

o-position notation is thus a notation that is *optimal and normally has no key signatures*. When elevated or lowered tones occur, accidentals are therefore used. The accidentals, which include #s and bs as well as vertical arrows pointing upwards or downwards (see explanation of signs, p. x), are notated each time they occur; however, not in quaver or semiquaver figures, where the first used accidental covers all the tones in the figure connected by the beam.

Two different notation methods

A. Complete notations used for notation of the songs in Erik Holtved's collection

Half bar lines are used for motif-separation

In the performance of traditional Greenlandic songs there is a different practice, with respect to the accentuation of the tones, than in the European music tradition. This means that division into bars – and time indication – must be considered to be incorrect. If division into bars was used, the time indication in the notations would have to be changed at brief intervals as can be seen in Helen Roberts' transcriptions of Copper Inuit songs (Roberts and Jenness 1925).

Greenlandic traditional songs are based on motifs and motif combinations. Divisions in the form of half bar lines are therefore used to separate motifs instead of the European method. The motif division marks are therefore not necessarily followed by an accentuated tone, as is normally the case for the first tone after a bar line in Western music.

In strophic songs the stanzas are notated in homologous fashion under each other

All ordinary drum-songs in Erik Holtved's collection are strophic. In the notations, the stanzas are placed in homologous fashion under each other. This provides a good overview of the changes or variations occurring through the stanzas and also of possible shortenings or extensions.

Motif repetition (from use in an earlier stanza) is indicated by reference to the first occurring stanza

If a motif is sung in the same way as in an earlier stanza, this is shown by the number of this stanza in the motif's homologously placed, but now unused, motif area.

Motif omission (from occurrence in another stanza) is shown with a horizontal arrow in the homologously placed empty motif area

If motifs are omitted in relation to the course of the other stanzas of the song, this is marked with horizontal arrows in the now unused motif area, which is placed in homologous fashion below or above the stanza in which most motifs occur. The arrows show that nothing is sung in these motif areas.

If one or more motifs is added to a stanza, a similar number of motif areas – now empty – are added in the other stanzas. These empty motif areas are equipped with horizontal arrows showing that nothing is being sung.

If a stanza is completed too early, so that a number of motifs are omitted, one bold arrow can be used with the figure for the next stanza instead of empty motif areas. This reference method is also used when the notation of the following stanza is done on a new sheet.

Deviations in pitch are shown by vertical arrows over the notes or by brackets around the note head or the complete note

Vertical arrows are used to indicate small pitch deviations up to a quarter tone. If the pitch is uncertain, brackets are placed around the tone head. If the occurrence of the tone is uncertain, brackets are placed around the complete notation of the tone.

Notation of text and sound syllables

Text and sound syllables are written under the singing staff and follow the same notation and reference system as this.

The use of ties for notation of song and text

Ties are used in the notation of the singing staff in connection with grace-notes and for tying identical tones. Phrasing ties are not used. Ties are used for notation of text syllables when the same syllable is distributed over two or more tones. Diphthongs are sometimes connected with a tie, particularly y-a or i-a, when it has been difficult to decide whether the singing was y-a, i.e. y-to-a, or ya- together. During the course of the work, I have been requested from Greenland to use the letter j instead of y. The lettering *ya* therefore was used in the (first) complete song notations, while the lettering

ja is used in the later analysis notations. Where an i-sound as "i" in pit is separate from a subsequent a-sound, i-a has been notated without a tie. This connection occurs especially on grace-notes by tone repetition.

Drum notation. Indication of non-identical number of quavers in drum and singing voice

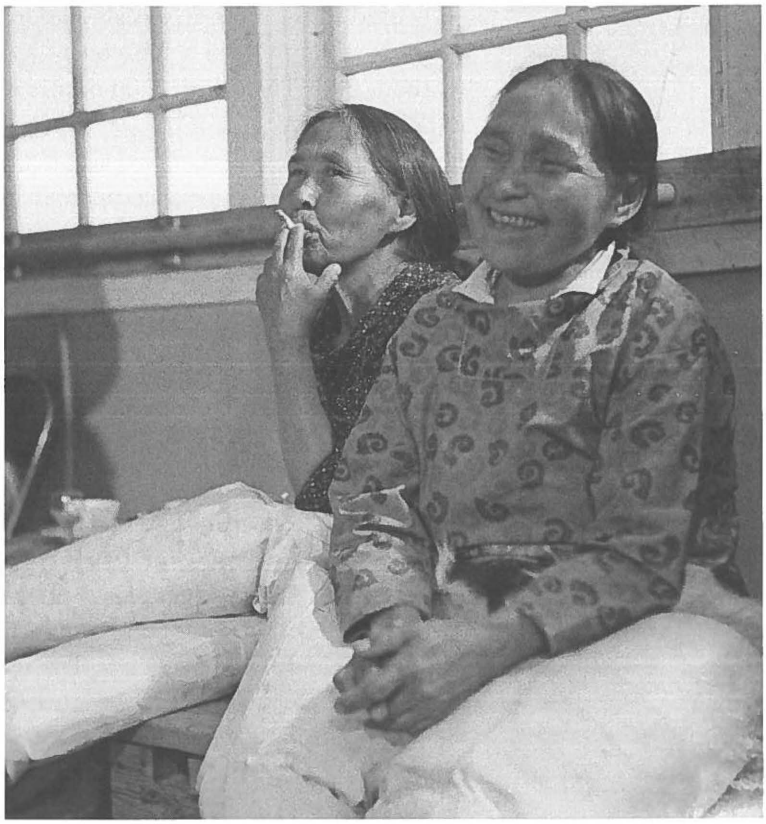
In 39 songs the singer accompanies him/herself by drumming. The drum beats are notated with quavers on a separate system in homologous fashion below the singing staff. The same reference method is used as for the singing voice. If drum beats or beat series are carried out in a motif area in the same way as in a similar motif area in an earlier stanza, the number of this stanza is written in the motif area.

The interplay between drum and melody voice is often difficult. The two are in many cases not synchronised; in some passages the pulse of the drum is quicker than that of the singing voice, in others the opposite. The divergence is measured in quavers and indicated with a non-equal sign to be found in the drum staff in each motif area where a difference occurs. The information given should be read in such a way that the first figure indicates the number of quavers in the singing voice and the second figure shows the number in the drum. $8 \neq 7$ thus means that there are 8 quavers in the singing voice in this motif area and 7 in the drum.

Another method used to indicate pulse inequality between singing and drumming has been to provide different metronome figures for the two. It has been tried for the presentation of drum-songs from Iglulik in the above-mentioned booklet for a CD by Jean-Jacques Nattiez. Here a transcription is shown with indication of different metronome figures for singing and drumming (Nattiez 1993: 55). The method could not be used for Inughuit drum-songs where the pulse in the drum often changes. There is here a sort of rubato between the voice and the drum. This is mentioned in more detail in the presentation of the results of the investigations.

Form indications in the complete notations

Form marks are indicated above the singing voice staff in one of the stanzas of each song in the complete transcriptions of Erik Holtved's collection. Different form marks are used according to whether they are major or minor form significance (see the sign explanation below).



Birgitte and Amáunalik enjoy themselves during the filming at Qaanaaq. Photo: Jette Bang 1962. © Jette Bang Photo.

Analysis-notation of a representative stanza for each song. Presented in Section 13 and 14

B. Analysis notations. Notation with analysis of a characteristic stanza

For song analyses, and in order to save space, analysis notations have been used for all songs from Erik Holtved's collection from 1937 and the selected songs from the 1962 collection.

An analysis notation of a song is a complete notation of a representative stanza from the song. The notation includes the singing voice with text syllables below. The representative stanza is notated in such a way that each form sentence has its own notation line. The form content of the sentence/line (see abbreviations below) is indicated in the margin. Half length bar lines divide sentences/lines. Quarter length bar lines are used to separate motifs.

A minority of the songs, particularly songs in stories, have so-called Formula Structures, repeated simple motifs, and are then notated in extenso.



On the ice near Siorapaluk. Photo: M. Hauser 1962.

Phonetic system. Lettering

The phonetic system and lettering of the single sounds or syllables generally follow the guidelines presented by Diamond Jenness in the book *Songs of the Copper Eskimos* (Roberts and Jenness 1925: 15).

Vowels:

Long a	as "a" in 'father'
Short a	as "a" in 'soda'
ä	as "a" in 'hair'
å	as "o" in 'cot'
i	as "i" in 'pit'
e	as "e" in 'let', often lighter as in 'basket'
Long u	as "u" in 'rule'
Short u	as "u" in 'full'
o	alone and after consonant: as "o" in 'phonetic'
o	between two consonants as "o" in 'not'
ö	as "u" in 'hurt', as "e" in 'her'

Consonants:

In addition to the ordinary consonants, the following are used:

ĸ or q	a throat sound close to an amalgamation of kr or rkr
L	an aspirated dental sound

The commonly used sound 'ja' is pronounced as 'ya' in 'kayak'.

Explanation of symbols and abbreviations

Explanation of symbols in the staffs

Example 2, 01



The tone is up to 1/4 tone higher than notated



The tone is up to 1/4 tone lower than notated



Uncertain intonation



Uncertain occurrence



Undefined grace-tone. The tone is notated at the approximate position for the start of the tone



Undefined glissando. The oblique line goes from the approximate position for the start of the tone



Glissando and undefined after-tone. The oblique line goes to the approximate position for the completion of the tone



Partly sung/spoken tone



The recording is interrupted here



Omission. The arrow shows that there is no singing in this motif area



Reference. The song is continued in stanza 7



Accent symbols in different degrees of strength



8 quavers in the singing voice, 7 in the drum. Shown in a motif area



Superior form separation mark; separate form parts



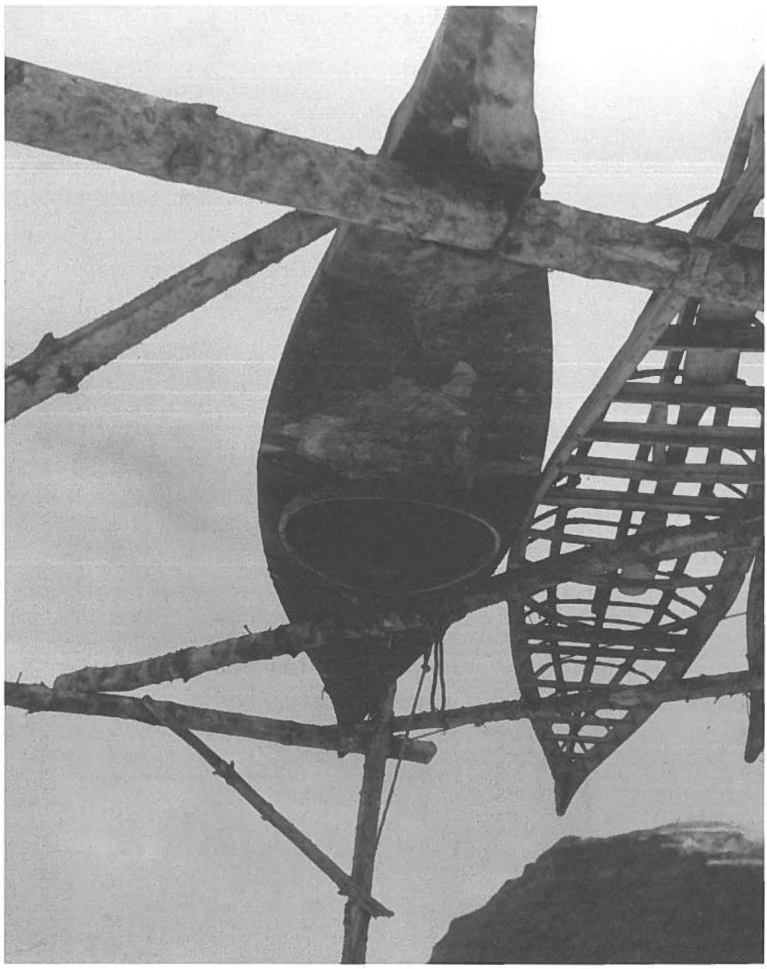
Subordinate form separation mark; separate motifs



Uncertain form-separation mark. Comments are given in the analysis

Abbreviations

abb	Abbreviation/abbreviated
anal	Analogy/analogue
aug	Augmentation/augmented
C	Conclusion. Terminal phrase in Form Type D
c	Motif unit, cf. list of motifs
comp	Completion/complete
conc	Conclusion/concluded
conn	Connective
dim	Diminution/diminuated
dev	Deviation/deviated
ext	Extension/extended
FF	Formula Finalis
group	Intermediate group
if	Infix
inc	Incompletion/incomplete
intro	Introduction
irr	Irregularity/irregular
med	Mediation
N	Nucleus
ord	Ordinarily/ordinary
orig	Originality/original
p & P	Pleonasm, repeated tone, non-isolated and isolated
pf	Prefix
prim	Primarity/primary
reg	Regularity/regular
rep	Repetition/repeated
sec	Secondarity/secondary
simpl	Simplified
sf	Suffix
sm	Semi-stereotyped motif
t	Transition motif in small version, cf. motif list
T	Transition motif in large version, cf. motif list
tr	Transposition/transposed
trm	Transmission, approximate transposition
var	Variation/varied



Kayak frames.
Photo: M. Hauser 1962.

Comments on notation and notation method

The notation work has met with a number of difficulties. In some cases, it has been difficult to hear the sung tones. This could be caused by mechanical noise or scratches on the original lacquer disks from the recordings, or by a dominating drumming. In other cases one could hear the machine noise from the telegraph station in Dundas mentioned earlier.

There were also other factors making the notation difficult, primarily the question of notating the tones, which differed from our usual temperated tone system and tone perception. When the same

melody-section had been heard a large number of times during the transcription work, it could be difficult to provide an objective notation. This is not an unknown phenomenon for ethnomusicologists. In order to achieve more objective tone level determinations, it is possible to use various technical facilities such as monochord or a tonometer, as described in the presentation of Hjalmar Thuren's transcriptions of Thalbitzer's recordings of East Greenlandic songs (see "Reports on traditional Inuit music from other areas of Greenland" in Section 1). This method also has weaknesses; it is very time consuming and depends on the ability of the ear to distinguish sounds, and thus it is not really objective either. Around 1962 a new attempt was made to obtain exact tone level measurements for traditional Inuit songs. Poul Rovsing Olsen and the present author sent samples of the recordings from Greenland to Oslo University. At Blindern, under the leadership of Olav Gurvin, an oscilloscope had been developed where sound waves were transferred to light impulses, which were transferred photographically on a moving paper strip. Oscilloscopic measurements were really objective, but could unfortunately be used only for "perfect" recordings. Tone levels for songs with drum accompaniment could therefore not be determined, as the drum sound could not be filtered away. The measurements were also useless if the recordings contained noise, which was common for the old recordings. There was no way other than "returning" to the old-fashioned subjective notation method with its disadvantages, but also its advantages. Among the latter is an ability to emphasise the overall motif and tone material through the notation. This point of view has also been put forward by the Canadian ethnomusicologist Beverley Diamond (born Cavanagh), who as cited earlier wrote that "... the 'correctness' of a melodic motif must, for the most part, be deduced from an intensive examination of a large sample of recordings/transcriptions" (1982: 9). This can be illustrated by an example from the Inughuit: a motif, which is used very often, has the tones g'-a'-g'-e'-d'-c'. However, in a number of songs the deepest tone is intoned low as an intermediate between c' and b. If a few songs with a low intoned deepest tone are heard, one might notate it as a b with an upward pointing arrow above, but examinations of a large number of songs show that the tone c' is the most commonly used deepest tone in the songs, when they are notated in the chosen o-position notation level. It is therefore most correct, from a notation point of view, to notate a low intoned deepest tone as the tone c' with a downward arrow above. This also

indicates that the original melodic starting point is based on pentatonics and not on diatonics.

Partly related to this is the question about notation of grace-notes. In the beginning, I attempted to notate all grace-notes in the ordinary manner. However, it was found that there were two types of grace-notes, the "real" grace-notes, which were melodically caused, and others that were tied to the song syllables used, particularly ja or i-a. When singing ja-ja or i-a i-a, the light introductory sound is intoned above the proper tone. This is notated better as a brief glissando, where the glissando-line starts at the approximate starting level of the intonation. This notation method was not used for the notations of Erik Holtved's 1937 collection, but was used in the publications that followed through the 1980s. In the present publication it is used in the analysis notations.

The most difficult notation problem has been the notation of the drum beats in relation to notation of the song in Erik Holtved's collection. It is, as mentioned above, very common for the singers in some passages to have different pulse in the singing voice and the drum, thus creating a sort of rubato. A measure for this rubato occurrence can be given by an indication, for each motif unit, of the number of quavers in the singing voice and drum respectively, for example 8 quavers in the singing voice against 9 in the drum, shown by the inequality $8 \neq 9$. However, these measurements are very detailed and time consuming. In the course of the singing it can be difficult to count the quavers, even when playing at half or quarter speed. The task is made even more difficult if and when the singer sings or drums unevenly. These factors often make the measurements uncertain. This has led to considerations as to whether the indications of unevenness should have been left out completely. These considerations were made in the first phase of the work, but also in the last phase after a detailed study of the available literature. A large part of this literature did not exist when Holtved's collection was first transcribed. Due to these difficulties and uncertainties, Erik Holtved's collection was transcribed twice. If it was to be transcribed a third time, I would probably refrain from notating the drum with the used quaver values. Instead I would notate the drum beats with small rings and without pause indications, as shown by Zygmunt Estreicher-Rozbierski in his transcriptions of Reindeer Inuit songs (Estreicher 1946), and taken



Evening atmosphere. Photo: M. Hauser 1984.

over by Ramón Pelinski (1981: song no. 33). This notation method is excellent, because the drum beats in this way can be notated completely correctly in relation to the song. By using drum notation based on quaver values, an accurate notation will often result in complicated rhythm-indications, which in the best case makes the notation indistinct. Although these statements criticise my own work, the ways I used to indicate unequal pulse-tempo between the singing voice and drum can also be defended. These indications show the passages in the songs where rubato occurs, they give an indication of the size of the rubato, and they show which of the two parts, the singing voice or the drum, has the quickest pulse. Among other notation difficulties, I could mention the occurrence of uncertain tones and the use of half bar lines to indicate motif separation in the complete notations and quarter bar lines in the analysis notations. It can be noted that the older transcriptions in Holtved's collection in many cases have notation of half bar lines *after* a grace-note. In this way the half bar line will be inside a motif, which is misleading. This has been corrected in all the analysis notations. In the cases where there has been doubt about the separation position(s) of motif-combinations – or where the possibility of more than one separation actually exists – it is shown in the form

separation marks (notated above a representative stanza in the complete notations of the songs in Erik Holtved's collection) with broken lines. In addition a comment is made in the song analysis.

Finally, a brief comment about the homologous arrangement of the stanzas of the songs (notated above each other) for all the ordinary strophic drum-songs in Erik Holtved's collection. This arrangement can be seen, for example, in Ernst Emsheimer's transcriptions of Mongolian songs (Emsheimer 1943), which was the basis for my final thesis at the University of Copenhagen (Hauser 1957). The method has proven to be very good. By notation of the stanzas above each other, and with the signatures described above, one can immediately see if motifs are skipped in a stanza, or if the singer uses repetition of motifs used earlier or introduces new motifs. This arrangement also gives a clear picture of the number of stanzas in a song and its "normal" course, which can be defined as the course that is sung unchanged or is varied the least over most stanzas.

Motifs and their symbols

Example 2, 02-20
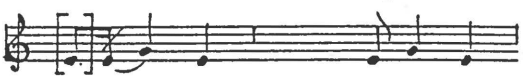
Transition motif in small versions

t



Transition motif in small and simplified versions

ts



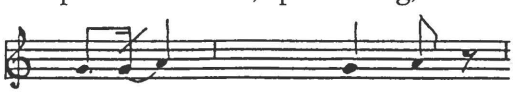
Motif derived from a t motif in two versions

t1



First part of a t1 motif, open ending, two versions

t1/



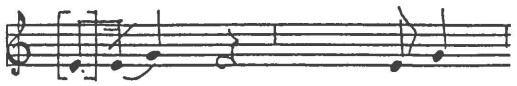
First part of a t motif, open ending, two versions

t/
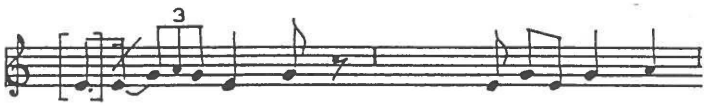


First part of a ts motif, open ending, two versions

ts/



t motifs with half repetition, open ending

$t^{+/}$



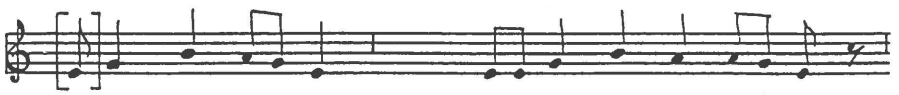
t motif with figure-repetition, two versions

t^{+}



t motif with upward augmentation, two versions

t^{aug}



t motif with downward augmentation, two versions

t_{aug}



Transition motif in large version, two versions

T
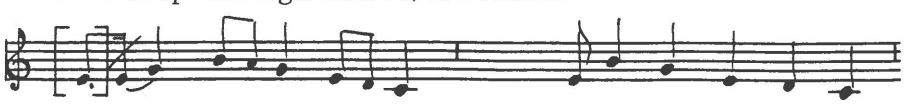


T motif in two simplified versions

Ts



T motif with upward augmentation, two versions

T^{aug}



T motif with downward augmentation, two versions

T_{aug} 
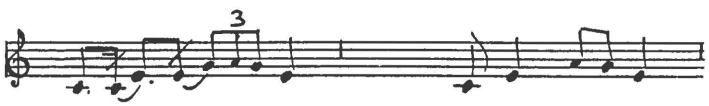
c-unit

c- 

Motif developed from c-unit, two versions

cI 

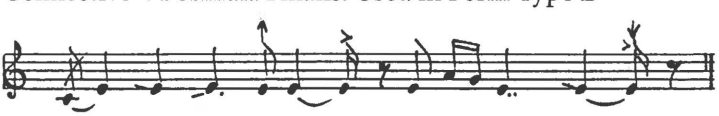
Combination of c-unit and t motif, two versions

ct 

Combination of c-unit and T motif, two versions

cT 

Connective \ Formula Finalis. Used in Form Type D

Conn\FF 

T/, $T^{+/}$, and T^{+} are formed analogously with t/, $t^{+/}$ and t^{+}.

The naming of the motifs is based on form examinations of the dominant Inughuit form type, called Form Type D. Further explanation is given in "The homogeneous structure of the songs was basis for recognition of a new Form Type", in Section 3.



Everyday occurrence in Qaanaaq: a woman repairing a seal hide. Photo: M. Hauser 1962.

Information and analyses relating to song-notations

Information preceding song-notation in Erik Holtved's collection

- Number of the song in the collection.
- Number of disc page on the original lacquer disc.
- Name of the singer written in old orthography.
- Number of the song among the songs sung by the singer.
- Origin (name/anonymous) and possibly the title of the song.
- Performance information: solo, possibly with accompanying voice.
- Drum accompaniment.
- Number of recorded stanzas.
- Information about possible interruption of the song/recording.
- Information about which stanza has been notated.
- Sung pitch.
- Metronome marking, M.M.

Text

If the song has text, it is shown below the staff in Greenlandic and English.

The analyses – methods and considerations

The analyses succeeding the song-notations (Section 13)

Condordances
Relation(s) to other songs in the collections.

Melody Analysis
Divided into:
- *Tone Material:* Information about the used tones, their interrelation. Note example.
- *Conclusion:* Information on the used pentatonics or diatonics and deviating tones.

Pentatonics
Information about finalis and inversion-position of the used pentatonics.
- *Conclusion:* Information about the used Penta-Type.

Melodic Contour
Description of the melodic contour in each form-sentence in the song.

Rhythm Analysis
Notation of the dominant rhythm(s) in the song and drum.

Modal Affiliation
Statement about the Melody-Sphere found.

Form Analysis
Divided into:
- *Form demonstration:* The formal course presented by symbols at two levels.
- *Conclusion:* Presentation of
  1. The Form Type of the song: A, B, D, E, F, Formula Structure.
  2. Form Pattern, i.e. the motif-use in Nucleus.

Comments
Further comments on the form, the course of the song, the performance and possible special circumstances.

Concordances. Related songs

The songs' position in the collection(s) and their interrelationships depend on their general form structure (they are most often strophic) and, particularly, of the structure of the first sentence, called ***prime phrase***. The first sentence in each song – apart from small introductions in a few songs – is a structural Nucleus, where the composer has the largest possible freedom within the requirements of style purity and thus motif selection. The presentation of the first sentences, prime phrases, is therefore suitable as a basis for classification of the songs. The other sentences of the songs are less individual; their design is dependent on the prime phrases and they often use stereotyped or semi stereotyped motifs and motif-combinations.

The interrelationships of the songs are shown in the following way:

Anal. (+ song number)	The song is identical with song no. ...
Var.	The song is a variant of song no. ...
Ext. var. and Abb. var.	Variant with respect to stanza length of song no. ...

Secondary, less pronounced, similarities with other songs are shown with brackets, e.g. (Var.) and (Ext. var.). If two songs are clearly originally identical, but now have small differences, a double indication is used, e.g. "Anal./Var." or "Anal./(Var.)".

Various ways of forming the first sentence: Prime Phrase Patterns

The major importance of the first sentence; the Nucleus sentence in each song makes it suitable as a basis for classification and listing of the songs. Such a classification of the songs is also a good basis for mutual comparison of the songs. All songs – singer by singer – are listed according to this classification system.

As a result *the listing is done based on the motif selection chosen by the composers/singers in the prime phrases.*

In this listing the simplest motifs and the smallest number of motifs are placed first. The different versions of prime phrases are called ***Prime Phrase Patterns.***

The following examples are to a large extent based on songs from Erik Holtved's collection and on songs of the dominant form type, Form Type D. It must be noticed that the indicated initial motifs in this form type in all cases are followed by a version of one or more t motifs as, for example, t, v or the more extended $t^{+/}$ and t^{+} with complete or part-repetitions of melody figures. In the following summary, this obligatory sentence-ending presentation of a version of the t motif is enclosed by square brackets, in order to show up the primary introductory motifs.

The found Prime Phrase Pattern (number) is an important piece of information, and it will therefore be part of the final formal conclusion for each song, which can be, for example, Form Type D, Form Pattern D-5, meaning that the song has Form Type D with Prime Phrase Pattern 5.

Songs with identical prime phrase patterns can obviously have differences in the other sentences. Two songs with the same prime phrase pattern will therefore not necessarily be found under the heading Concordances as analogues or varied, although they often are.

Prime Phrase Patterns: Survey

Example 2, 21-42

1. Version of t1 motif(s) from tone g' [+ t(s) motif(s)]



2. Version of t1 motif(s) from tone a' [+ t(s) motif(s)]
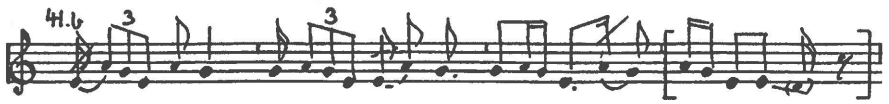


3. Version of t/ or ts/ motif(s) [± t1 motif(s) + t(s) motif]



4. Version of t or ts motif(s) [± t1 motif + t(s) motif]



5. Version of $t^{+/}$ or ts/ motif(s) [± t1 motif + t(s) motif]
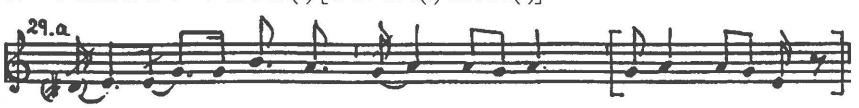


6. t^{+}, ts^{+}, $t^{++/}$, $ts^{++/}$, t^{++} or ts^{++} motif(s) etc.



7. $t1^{aug}$, $t1^{aug+/}$, $t1^{aug+}$ or $t1^{aug++/}$ motif(s) etc.



8. Version of t^{aug}/ motif(s) [± t1 or t(s) motif(s)]
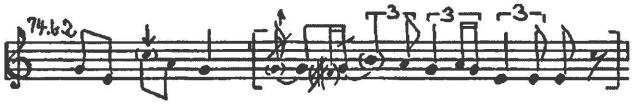


9. t^{aug}, $t^{aug+/}$, t^{aug+}, t^{aug++} and $t^{aug++/}$ motif(s) etc. [+ t(s)]



10. t_{aug}, $t_{aug+/}$, t_{aug+}, $t_{aug++/}$ or $taug^{++}$ etc. [± t1 + t(s)]



11. t motif(s) in more complex versions/groups [+ t(s)]
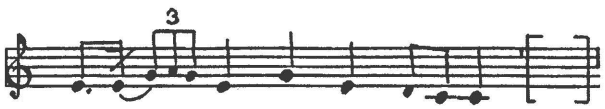


12. Version of T or Ts motif(s) [± other motif(s)]



13. Version of $T^{+/}$ or $Ts^{+/}$ motif(s) [± other motif(s)]



14. T^{+}, Ts^{+}, $T^{++/}$, $Ts^{++/}$, T^{++} or Ts^{++} motif(s) etc.



15. T^{aug}, $T^{aug+/}$, T^{aug+} or T^{aug++} motif(s) etc.



16. T_{aug}, $T_{aug}{}^{+/}$, $T_{aug}{}^{+}$, $T_{aug}{}^{++/}$, $T_{aug}{}^{++}$ motif(s) etc.



17. T motifs in complex versions/groups [± other motifs]



18. Version of c-unit or c1 motif(s) [± other motif(s)]
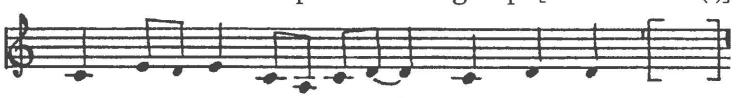


19. Version of $c1^{+/}$ motif(s) [± other motif(s)]



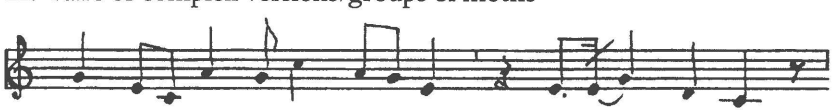
20. $c1^{+}$, $c1^{++/}$, $c1^{++}$ motif(s) etc. [± other motif(s)]

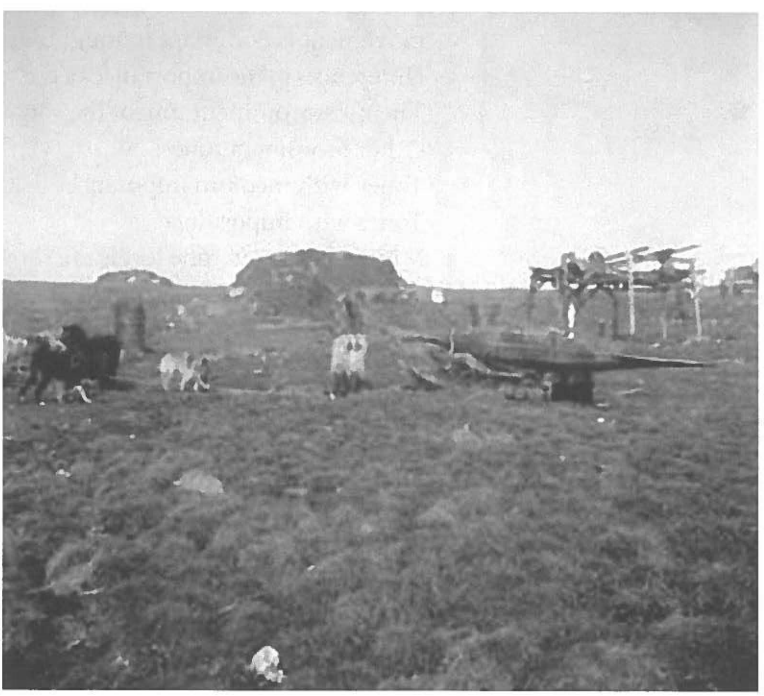


21. c1 motif in more complex versions/groups [± other motif(s)]



22. Rare or complex versions/groups of motifs





From the old Thule settlement, Uummannaq. Photo: E. Holtved 1937. Courtesy of Arktisk Institut, Copenhagen.

Melody Analysis

Melody Analysis comprises:

- Tone Material with conclusion
- Pentatonics with conclusion
- Melodic Contours

Tone Material

The designation ***Tone Material*** rather than "scale" covers the tones used, because "scale" normally is associated with a series of tones, which has qualities and functions as in Western major and minor tonality. The German-American ethnomusicologist Curt Sachs expresses it in this way: "An actual scale is an organic whole, in which every single note has a function of its own, as the tonic, the dominant, the subdominant, the leading tone, the mediant, and so forth" (Sachs 1962: 148–49).

The presentation of the tone material used follows generally the method presented by the American ethnomusicologist Mieczyslaw Kolinski in the article "Classification of Tonal Structures" (Kolinski 1961: 43–44). In the present publication the designation "Tone Material" and not "tonal material" is used, in order to avoid association with "tonality".

Example 2, 43
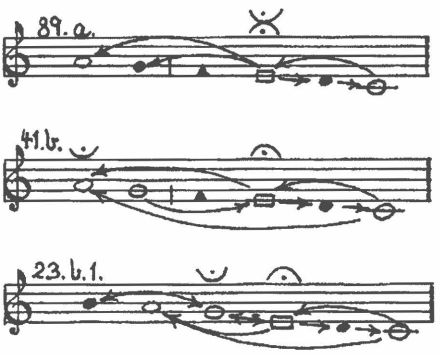
1. The tones used are notated in falling order because a falling movement is dominant in Inughuit song.
2. Differences in the importance of the tones are notaded as follows:
   The mostprominent toneof the song:
   Other prominent tones:
   Tones with medium impotance:
   Tones with importance:
3. Minor changes in tone levels are showns with arrows, see explanation of symbols. The arrows are placed above the tones in the demonstration-series of tones.
4. The initial tomne is indicated with a:
   Finalis is indicated with a:
5. Tone movement in one direction between two neighbouring tones is shown with an arrow between the tones pointing in the direction of the movement.



Floating icebergs.
Inglefield Bay.
Photo: M. Hauser 1984.

Tone movement up-or-down between two neighbouring tones is not shown, i.e. no symbol is shown between them.
Absence of tone movement between two neighbouring tones is shown with a short vertical line between the tones.

Example 2, 44



Tone Material: conclusions

If the many demonstration-series of tones are compared, a very good overall view is achieved: information about the tone materials of the songs, the comparative weight of the different tones used, the starting and finishing tones of the songs and the preferred melodic movements. These parameters are used for determination of the Melody-Spheres of the songs (see "Modality Determination, Modal Affiliation. Melody-Spheres" below).

In the conclusion, information is given about the overall classification of the tone material as pentatonic or diatonic along with information about deviating tones and special conditions. The tone material in all Inughuit songs is based on pentatonics, so the conclusion often deals with deviations from the "pure" anhemitone pentatonics, i.e. elevated or lowered tones, labile tones and the occurrence of half tone steps. Half tone steps can occur as a result of passing tones or turning tones, often with the tones b' and f' in the series c''-a'-g'-e'-d'-c'. They are the so-called *pien*, a word borrowed from Chinese. By using *pien* there is not a transfer to diatonics, the overall pentatonic relation is retained. Tone connections indicating diatonics appear in only very few songs. In these cases it can nearly always be proven that the singer sings incorrectly. There is also information about other deviating tones, which occur in the course of the songs, and often is related to grace-notes or other tones of short duration.

There is a special interest in songs whose tone material shows over-complete or incomplete pentatonic series of tones. A number of songs thus have the tone material b'-a'-g'-e'-d'-c'. The course of the melody in these songs has the same pentatonic basic character as the other songs, even though the tone material now is extended to six tones. The tone material for such songs has been given the designation ***Enlarged pentatonics/hexatonics***. For songs with four, three or two tones the tone material is called ***Four-tone melodics***, ***Three-tone melodics***, and ***Two-tone melodics***. The motifs in songs with four-tone melodics are nearly always excerpts from pentatonic motifs. These songs have ***Incomplete pentatonics*** while songs with three-tone melodics and two-tone melodics are said to have ***Few-tone melodics.***

Pentatonics: discussion about classification

In traditional Inuit music, there are in all areas tones deviating from the European temperated scale. "Deviating" tones can be labile, with small and varying tone heights. They can, for example, often occur by low intonation of top tones and by quick grace-notes. Other "deviations" can be tied to certain tones in the tone material and are typical of certain localities. This is pronounced for East Greenlandic traditional songs, where the middle tone in the triad g'-e'-c' can be sung "pure", elevated or lowered. In such areas the basic pentatonics become blurred and in some cases repressed. Hjalmar Thuren thus did not mention pentatonics when he wrote about the tone material of traditional East Greenlandic songs from 1906.

"Deviating" tones also occur with the Inughuit, but are not so commonly used as in East Greenland. A large majority of the North Greenland traditional songs can easily be notated with the tones a'-g'-e'-d'-c', the chosen optimum notation. The tone material is thus clearly pentatonically based and dominating, which Christian Leden also reported in a "Tabellarische Übersicht" of the songs from 1909 (1952: 57).

Classification of the Tone Material Attempts at making a tonality determination

It was obvious for the researchers to divide/list/classify the songs according to their different tone content. For the East Greenlandic songs from 1906, Hjalmar Thuren published a "List of tones in the melodies", where the songs were listed according to the number of tones used (1911: 20–27). On this basis, he classified the songs into four groups, where each group was characterised by the number of tones used and tone combinations. For each of the Inughuit songs from 1909, Christian Leden mentioned the number of tones used and their names.

Classification methods as used by prominent ethomusicologists

Both researchers found, for each song, the most prominent tone, called ***melodic tonica*** by Leden and ***tonus currens*** by Thuren. In many cases there was doubt about which tone was the prominant one. Thuren thus mentioned that a fluctuation could occur between two important tones (1911: 26). The determination was then based on the personal estimate of the author.

The tone material is also characterised by the melodic movements. Christian Leden described the melodic fluctuations by distances in intervals in relation to the melodic tonica, i.e. a movement to over-fourth, under-third, etc., while Hjalmar Thuren calculated tone distances – also in intervals – from the deepest tone used, which very rarely was the same as the tonus currens he had found.

Thuren gave a wise warning against acceptance of (European) "tonality" (1911: 25), but he used nevertheless the major or minor scales with their usual notations as basis for the list of the tones used. This meant – because he chose the tone f' as so-called "normal" – that the songs with a tone material he found "similar" to "major" got the tones f'-a'-c" and f'-g'-a'-c"-d", while a tone content similar to "minor" got the parallel scale's tones d'-f'-a'. When the tone material consisted of unison-fourth-fifth-(sixth) the fourth got the "character" of basic tone, and was therefore notated with the tone f'; the tone content therefore got the tones c'-f'-g'-(a'). This notation is wrong or inappropriate, as the second tone, f', in reality is an elevated e'. The tones should have been notated f'-bb'-c"-(d"). This tone material is comparable with songs with the tone material f'-a'-c"-(d"). The change of a' to bb' is an example of the labile intonation that Thuren himself found.

The influence of European tonality on Hjalmar Thuren was of a secondary nature. His "groups" are created on the basis of the song's different tone materials, which are not given tonal properties or qualities. Different opinions appear in other ethnomusicologist's work with Inuit music as they considered the tone material to have major or minor tonality. (See particularly the earlier mention of publications by Helen Roberts, Eivind Groven and Zygmunt Estreicher-Rozbierski.)

Determining tonality on Western premises; an illusion

It can be seen from the comments on the described source material that the present author is sceptical about the determination by ethnomusicologists of *tonality* in the music of the Inuit, and of any other group of people with a non-Western music culture. The reason is that doubt can arise about the relative weight of the occurring prominent tones, and in some cases also about their existence, and particularly about their inherent qualities. We cannot know which values the local community places on the tones. It is for the same reason to be recommended that words, which are "energy-laden"

according to the premises of Western music, should be avoided; e.g. words such as tonality, scale and the function-designations tonica, dominant and subdominant. Many researchers use "scale" neutrally, and Bruno Nettl writes, that scale is "... those tones – and the intervals among them – which are used in one or a group of compositions" (Nettl 1964: 145). However, "scale" is associated by the majority with (European) tonality: a certain key has a certain scale, such as a D-major scale, an f-minor scale, etc. The designation "scale" should be replaced by another designation, such as "Tone Material" as used in this work. The European designations for tonality and function ought to be avoided completely. A special consideration relates to the designation "tonica", which in the version "melodic tonica" is seen used more neutrally for the most important and prominent tone in the tone material. However, I also find that this designation should be avoided. There are so many other excellent designations for this prominent tone: dominant tone, melodic main tone, tone centre, central tone, fixation tone, tonus currens.

Local typical Predominant Tones and Tone Materials are present

Predominant tones and tone materials *are* present. It is therefore correct that these two important parameters are employed in the description or classification of pentatonics used.

From the start of the 20th century, an interest in using the tone material and prominent dominant tones for description and characterisation of non-Western music grew. The new investigation method was to a large extent inspired by European music's tonality determination – based on the tone material and on the relationship between the prominent tones – and thus achieved a close connection to European functional harmonics. The investigation method got a further push forward after the publication of the German ***Erich M. von Hornbostel's*** so-called ***Blasquintentheorie*** (Hornbostel 1919: 569 ff.). This theory was based on the study of pan flutes and other wind instruments and on the observation that a tube, by over-blowing, could produce the duodecime, which by downward octaving, now in a fifth distance from the starting tone, created the tuning tone for a following tube. The use of fifth tuning was found over wide geographic areas, and Hornbostel here saw an explanation for fifth intervals, and thus fourths, being the preferred tuning tones for string instruments. It was found natural to reason that the emphasis on fourth or fifth in instrumental music could be

transferred to vocal music. The Blasquinten theory gained major acceptance and dissemination, but was also opposed, for example by the results of Manfred Bukofzer's physical measurements (Bukofzer 1937: 402 ff.).

Preferred fourth and fifth intervals between prominent tones were also found among peoples with pentatonics, for example among Finnish Sames, whose traditional music was studied by the Finnish researcher ***Armas Launis***. He made a major effort in creating more uniform methods for investigations of folk music (Launis 1911), and developed an analysis method by which pentatonics could be classified on the basis of the occurrence of prominent tones in fourth and fifth distances (Launis 1909). His method of investigation was the model for my earliest investigations and analyses of a pentatonic tone material, as it occurred in Eastern Mongolian songs recorded in 1936–37 by Henning Haslund-Christensen (Hauser 1957). This work gave me hard-earned experiences.

During the later work with traditional songs among the Inuit, I also used Armas Launis' investigation methods in the beginning. However, here they could not be used. In many songs there were not any prominent tone pairs in fourth or fifth distances, but in third distances (in Greenland) and in second distances (Canada and Alaska), and in a number of songs there could be different prominent tone pairs through the song, or a centring could occur around single tones. A determination of pentatonic tone types according to Launis' investigation method became too insecure. It was necessary to seek other ways, and this resulted in considerations and investigations, which elucidated some central questions regarding pentatonics.

Some basic questions were relevant. Is there a basic position for the tone material in anhemitone pentatonics? Has the tone material in a song a tone, which can be said to be the objectively most important? What should be the governing factors for classification?

My study of pentatonics had to a large extent been based on investigations done by European and American musicologists into the "original" people's music. There was now an increasing wish to know what had been preserved as written information by a people whose music had been dominated by pentatonics. It was natural to

choose the China, where a musical theory existed which went back more than two millennia.

The information was found in a number of articles and books, of which the following deserve mention: Maurice Courant: "Essai historique de la musique classique des Chinois" (1921), John Levis: *Foundation of Chinese Musical Art* (1936), Curt Sachs: *The Rise of Music in the Ancient World, East and West* (1943), Kenneth Robinson: "Chinesische Musik" (1952), Kurt Reinhard: *Chinesische Musik* (1956), Laurence Picken: "The Music of Far Eastern Asia, China" (1957) and Trân Van Khê: "Les 'modes' en Asie et en Afrique" (1971).

The basic position of the Tone Material. The tones are given relative names

In old Chinese music theory both absolute and relative tone pitches were used, each with their own set of tone names. The use of relative tone heights and names is very practical. They are therefore also used in the present work, here with the use of the solmisation syllables.

It is of overriding importance to know the basic position of the pentatonic tone material. According to the Chinese theory, the basic position/tone series is comprised of the steps do-re-mi-so-la. The reasons for this are purely physical, because this series of steps is the closest possible within one octave of the tones created by an upwards generation of fifths: do-so-re'-la'-mi". According to Picken (1957: 93), the steps of the basic position are mentioned as early as the Jou dynasty in the third century BC. The generation of fifths occurred by subsequent shortenings of bamboo-pipes by 1/3.

The different inversions of the Tone Material, called positions

The anhemitone pentatonic tone series exists in a basic position and four inversions. They are called ***positions*** and are named after the deepest tone, i.e. do-position, re-position, etc. The inversions are often mentioned as "modi", right up to Laurence Picken, who in addition to this word used the designation *"loci of modal inversion"* (Picken 1957: 95). There has been uncertainty and disorientation about the designation "modus", because "modus" also has another and far wider meaning covering *"the overall structural and ethical qualities of music"*. The wider meaning of "modus" has been given a good clear explanation by the Vietnamese-French ethnomusicologist Trân Van Khê. He also provides instructions about how modus-examinations in music can be carried out: see "Modality Determination, Modal Affiliation, Melody-Spheres".

Old Chinese classification of anhemitone pentatonics

In old China a great emphasis was placed on the exact tone pitch. Determination of the official "concert pitch" (the yellow bell, *gong*) was thus a matter of state, and the absolute tone height was therefore compulsory information in the description/classification of melodies. The five basic tones of the pentatonic series of tones could be given relative designations and also tone names showing the absolute tone heights. However, the Chinese had as early as the third century BC in a theoretical manner – with continuous generation of fifths upwards above the five basic tones – found a chromatic series of tones, which is very close to the (later) European, whose twelve tone steps had absolute tone heights. This half tone series of so-called *lü*-tones was not an "active" scale for free melodic use. It was twelve basic positions, i.e. absolute tone heights for the "active" pentatonic series.

A pentatonic tone series for ordinary use was thus characterised by its inversion-position among do-re-mi-so-la and the absolute tone height of the do-tone of the tone material. This double characteristic was called *diau* (also spelled diaw, tyaw and tiao), and was explained by Maurice Courant and several later researchers as "system" (Courant 1913: 114). If the five pentatonic inversion-positions originated from the five absolute tone heights of the pentatonic series the result was 25 *diau*, and if they originated from the absolute tone heights of the chromatic scale, 84 *diau* (7 x 12).

Laurence Picken writes about the character or "value" of a *diau*: "The term 'system' [diau] includes both mode and key in the Western sense" (Picken 1957: 97). This statement about a key value in the Western sense of *diau* provides a basis for consideration (while the word *mode* in this sentence means the inversion-position of the tone series used, as has just been explained above). In China a number of attributes and qualities were tied to all musical activities – feelings, spiritual attributes, figures, seasons, cosmic relations etc. It is therefore more than just a key determination in the Western sense. With such a wide range of qualities, *diau* is rather a modus determination (see "Modality Determination, Modal Affiliation. Melody-Spheres").

Chinese classification based on inversion-position + finalis

During the Tang dynasty (618–907) an expanded method of determination appeared in China. In this method, the position of most important tone was added to the tone material used. It was de-

fined as finalis (which in many cases was also the starting tone). The strength of the method was the use of two more often easily determined factors in the tone material during the performance, i.e. its ***inversion-position***, and the ***final tone***. It is thus decisively different from the European method of determination, which nearly always has been based on finding two dominant tones (with fixed positions in a scale), which has been able to form the basis for the presence of a key.

It is important to ascertain that the Chinese method of determination did not indicate a classification into "keys". The information about *the inversion-position of the tone material used and the finalis* were important qualities, which could play a part in the determination of the modus used.

The Chinese method for classification of pentatonic music is also suitable for traditional Inuit music. For the pentatonic – or originally pentatonic – music of the Inuit, it has been possible to use an analogous classification system by using so-called ***Penta-Types***.

Penta-Types

Penta-Types are used to achieve simultaneous information about the pentatonic tone material "as used". Penta-Type provides simultaneous information about the finalis and the inversion-position of the tone material. The two bits of information are expressed by the relative solmisation syllables do-re-mi-so-la.

For each song analysis, information is given about the pentatonics used, followed by a conclusion.

The ***Pentatonics*** is given a double characterisation:

1. Information about the finalis used in the tone material: Do-pentatonics, Re-pentatonics, Mi-pentatonics, So-pentatonics, La-pentatonics.
2. Information about the inversion of the pentatonic tone material used, named after the deepest tone: Do-position, Re-position, Mi-position, So-position, La-position.

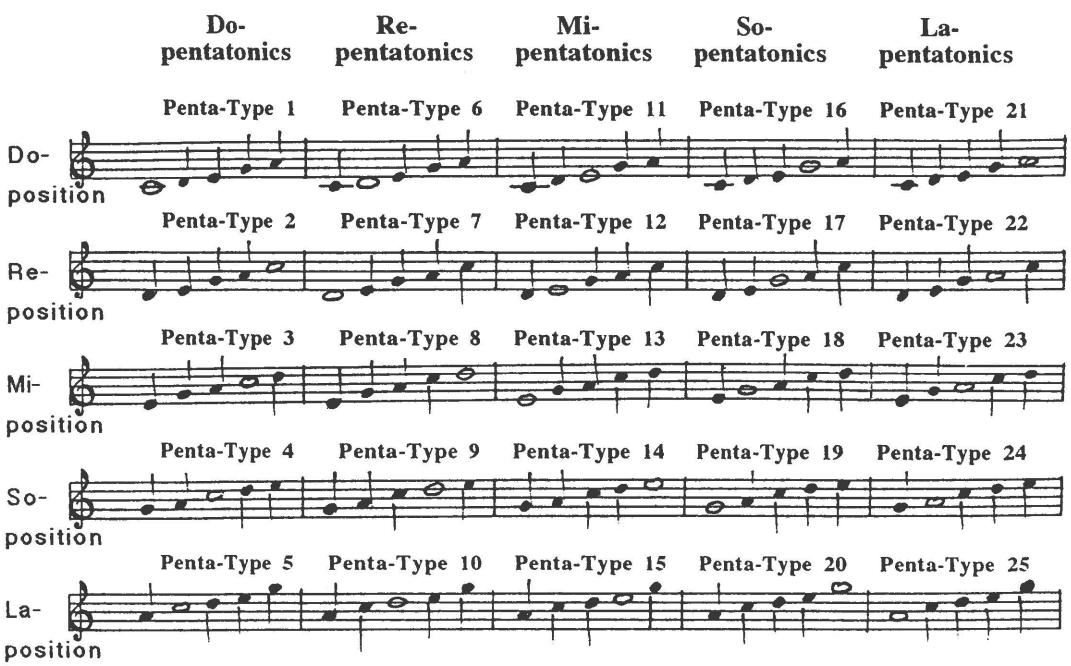
The Conclusion gives information about the resulting Penta-Type: Penta-Type 1, Penta-Type 2, ... Penta-Type 25.

In the table below each Penta-Type is symbolised by a series of tones showing the tone material and the finalis, the latter notated with a semibreve note.

As an example, a melody of Penta-Type 11 is of Mi-pentatonics, i.e. has Mi as finalis, and appears in Do-position, i.e. in the inversion-position having Do as the lowest tone.

A number of songs have over-complete tone material, called "Enlarged Pentatonics/Hexatonics". For these songs the "Conclusion" (under "Tone Material") will state "Modified Penta-Type". With a tone material containing less than five different tones, one can often, based of the motif application, conclude that it is a case of "Incomplete pentatonics". For such a song the – implicit – Penta-Type is written in brackets.

Example 2, 45



Melodic Contours

A description of melodic contours is made for each sentence in the form of the song. For the dominant form type in Erik Holtved's collection, Form Type D, this means for all six phrases of this form type. The description provides information about the melodic movements' height level and about the appearance and direction of the movements. Commonly used expressions are "ascending leap", "convex bow", "convex arcs in medium level", "concave figure", "undulating movement", "falling vines", "internal repetition of...", "low-positioned pleonasm" (i.e. tone repetition), and "a rising triad is followed by undulating movements".

Rhythm Analysis

Information is provided – with note examples – about the most prominent rhythms in the song. It is quite common that the Nucleus, regardless of form type, is repeated, and in the dominating Form Type D there is also repetition of the following third sentence. The notation of the rhythms used in the first three phrases is therefore representative of the rhythms of the song. If other and specific rhythm-figures occur, they are also notated with information about positioning in the form course. In a few songs the rhythms are diffuse or not pronounced. This is stated in these cases.

If the song is accompanied by a drum, the drum rhythm is notated separately; also if the soloist changes the drum rhythm along the way. In a number of songs with drum accompaniment, an interesting rubato arises between the singing voice and the drum, as explained in Section 5.

Modality Determination, Modal Affiliation, Melody-Spheres

It was mentioned in "Pentatonics: discussion about classification" that there are objective components in the analysis of pentatonics: the inversion-position of the applied tone material and the finalis used, expressed together as a so-called Penta-Type. These two components do not indicate keys as in Western music. However, even if we cannot "measure" the importance of the prominent tones used, we can state that they *are* used, and that certain prominent tones are preferred in certain song or form types and in the songs from certain localities. Each Inuit population group shows local characteristic "traits". Certain melodic motifs and figures – and thus melody constructions – are preferred. In this way, general melody

and style characteristics are formed. Another quality is stability: there is – as opposed to Western music – a requirement for continuation of the stylistic elements, for stylistic purity.

These general distinctions and qualities are typical of traditional Inuit music. This music thus has ***Modal Traits*** in a way similar to music from the Far East and Middle East.

In my search for an adequate explanation of the understanding of the term "Modus", I came into contact with the Vietnamese-French researcher Trân Van Khê. Four characteristics, he says, must be present as a condition for the existence of a Modus (Trân Van Khê 1970: 148–52):

1. Premier caractère:
   Il existe, dans tous les cas, une échelle modale déterminée avec une structure particulière.
2. Deuxième caractère:
   Il existe une hiérarchie entre les degrés des échelles.
3. Troisième caractère:
   Il existe pour chacque mode une formule mélodique caractéristique.
4. Quatrième caractère:
   Un sentiment modal (éthos) est lié a chacque notion de mode.

These conditions for this definition of the concept "Modus" is brief and clear and has the quality that it is seen "from within", from the societies where the characteristics exist. Trân Van Khê's method of determination is so convincingly good that it has been the basis for my investigations.

By examining the traditional songs of the Inuit, it can be proven that the first three characteristics or conditions for modality are present. However, it is not possible with certainty to ascertain the presence of specific "modal sentiments" in the songs.

The use of the term "Modus" will therefore not be appropriate for analysis of the Inuit songs. In order to avoid an association with the oriental "modus", I have chosen to use a new term, ***Melody-Sphere***, to indicate the qualities with modal affiliation, which are present in Inuit music.

Melody-Spheres are indicated with the Greek letters: α β γ δ ε.

For each song analysis the Melody-Sphere used will be indicated under "Modal Affiliation".

Four to five different Melody-Spheres have been found in Inuit music, which I have examined.
In the Thule area there are two Melody-Spheres; one of these occurs in two versions.

Melody-Sphere α is characterised by and is conditional upon (at o-position notation):
Use of the tones (b')-a'-g'-e'-d'-c'.
Emphasis on the tones c' e' (g') as prominent tones.
Use of traditional motifs, see "Motifs and their symbols" and "Prime Phrase Patterns".
Finalis must be tone e' or, secondarily, tone c'.

Melody-Sphere α occurs in two versions based on finalis:
Melody-Sphere α-1 has tone e' as finalis.
Melody-Sphere α-2 has tone c' as finalis.

Melody-Sphere α-1 often has Penta-Type 11, more rarely 15.
Melody-Sphere α-2 often has Penta-Type 1, more rarely 5.

Melody-Sphere β is characterised by and is conditional upon:
Use of the tones (b')-a'-g'-e'-d'-c'-(a).
Emphasis on the tones (c') d' (e') g' as prominent tones.
Use of traditional motifs, see "Motifs and their symbols" and "Prime Phrase Patterns".
Finalis is tone d' or, secondarily, tone g'.

Melody-Sphere β often has Penta-Type 6, more rarely 10 and 16.

A more detailed discussion of Melody-Spheres is given in connection with the presentation of the results of the investigation, see Section 4.

Form Analysis

In all analysis notations in Section 13, each sentence in the formal course has been notated on its own staff. The form designation is stated as an abbreviation in the margin.

In the sequence of analysis parameters (see "contents of song analyses") the form analysis plays an important role. The formal course is presented at two levels. The upper level shows the superior form designations, equivalent to the single notated sentence. The lower level presents the motif content. The motif content of each sentence is stated with symbols, as shown in "Motifs and their symbols", placed under each sentence designation. An exception is the abbreviation Conn.\FF in Form Type D. It is used without motifs below, as its motif content is always P-t (pleonasm plus t motif).

If two motifs are directly connected, it is shown with a plus-sign. If there is a pause between two motifs, there is a horizontal line between their symbols.

Form Analysis. Conclusion

Below the symbol analysis of the form is information about deviations (Dev.) from the normal course in the form type in question. Here, brief information is given about the form type found in the song. The information about the form type is followed by information about the ***form pattern*** used.

The form pattern provides information about both form type and prime phrase.

Prime phrase patterns were mentioned earlier. By indicating the prime phrase pattern used in a song, information is given about the use of motif in the first sentence through the stanzas. It has been shown that this use of motif has a guiding importance for the rest of the formal course through a stanza. Therefore it has an overall importance for the working out of traditional Inuit songs. By combining the form type found with information on the prime phrase pattern, total information is provided about the form and motif basis of the song.

Example: "Form Pattern D-3" means that the song has Form Type D and Prime Phrase Pattern 3.



The new Thule, Qaanaaq, at 1 a.m.
Photo: M. Hauser 1962.

Information about possible deviations from the normal course of the found form is placed before the indication of form type.

For this information the following descriptions are used:

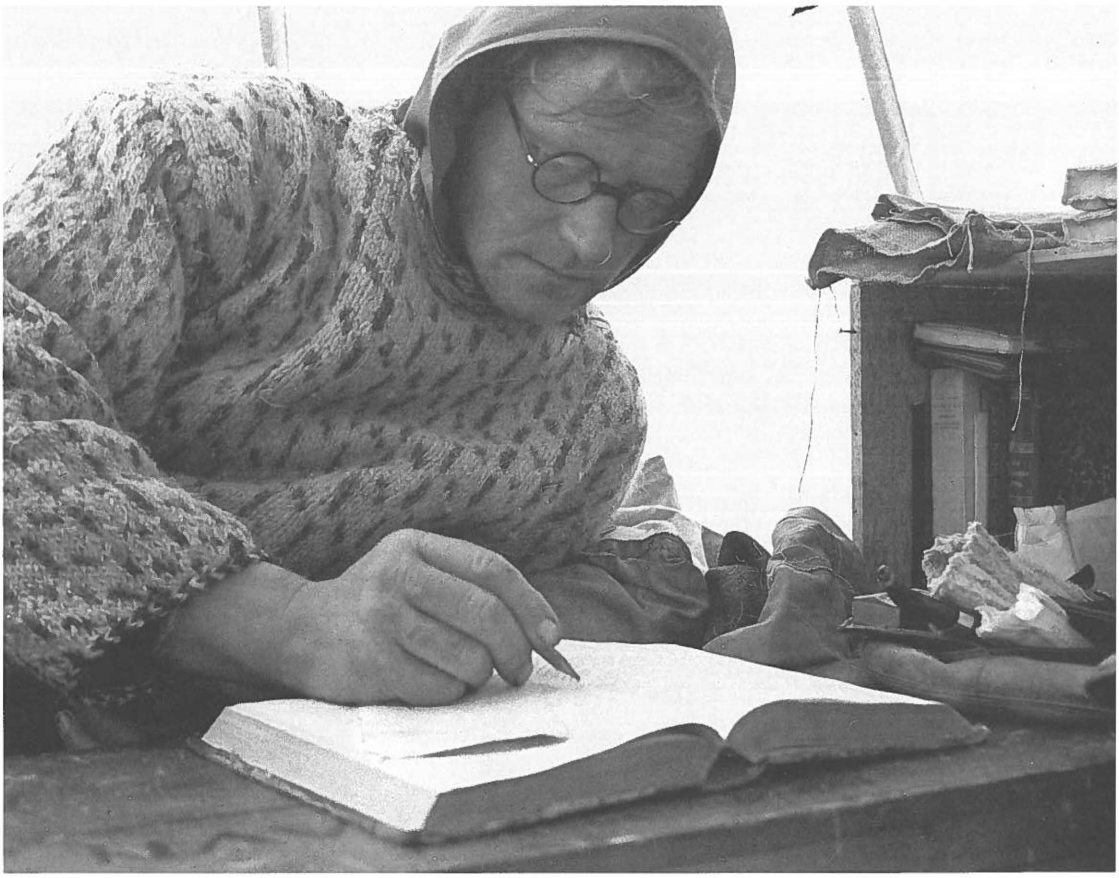
Over-complete	Extra sentence(s) is/are used in the stanza.
Incomplete	One/some sentence(s) is/are missing in the stanza.
Irregular	Deviations from the normal form or motif choice.
Varied	Variation in motifs or in Nucleus-ending.
Extended	Extra motif(s) in a sentence.
Imperfect	Obligatory motif(s) missing in a sentence.

Wordings:
"Incomplete version of Form Type D, Form Pattern D-2".
"Varied version of Form Type F, Form Pattern F2-2".
If minor variations occur, such as repetition of a motif, it is indicated as "slightly varied", for example "Slightly varied version of Form Type D, Form Pattern D-1".

In some cases the course of the form is incomplete, but there is at the same time extension(s) in one or more of the sentences of the stanza. This is shown with an addition below, for example: "Incomplete version of Form Type D, Form Pattern D-3. Minor extensions in N, ext. and in the Intermediate Groups".

If the form is influenced by another form type, it is stated here, for example: "Influence from Form Type F".
Information about changes in the stanza course is shown here, for example: "An incompleteness appears in stanza 2 (no Gr. 1)".

Comments
"Comments" are mainly related to the form analysis. If the first stanza deviates in motif content and/or length from the following stanzas, the comments start with this information. Otherwise the formal course is described sentence by sentence with information about the motifs according to their symbol-letters and signs in the form analysis above. Deviations from the normal course of the form are mentioned. Other important information is also given here. It could be special traits in the use of the voice or the drumming, or the possibility of the presence of, or influence from, another form type, or about textual matters.



Holtved in his house in Knud Rasmussen's Thule, Dundas.
Photo: E. Holtved 1937. Courtesy of Arktisk Institut, Copenhagen.

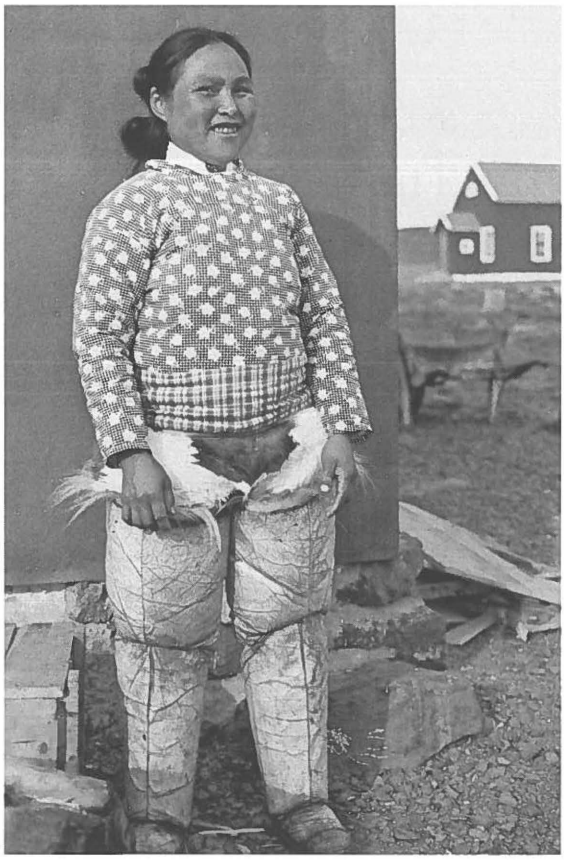
SECTION 3

The Informants and Form and Melody Types

The informants in 1937, number of songs

Erik Holtved had 15 informants for the songs. In the present work, for each informant, the year of birth and death and the names and years of birth and death of the parents are given. Relevant information is also given if the informant originates from a group of Inuit which emigrated from Canada in the 1860s. If the informant is a direct descendant of the immigrants, information is given about grandparents and possibly also great-grandparents. The informant in this case has so-called *primary Canada relationship*. The designation *secondary Canada relationship* is used if the informant is – or has been – married/living with a person with primary Canada relationship. For the informants' spouse(s), it is also said whether they have ancestors among the immigrants. I have received the information about the singers from Ph.D Rolf Gilberg. They are based on the publications *The Polar Eskimo Population: Thule District, North Greenland* (R. Gilberg 1976) and *Polar Eskimo Genealogy* (Aage Gilberg et al. 1978). Supplementary corrections and other information have been provided by Arine Engelund Kristiansen and Tornge K'âvigaĸ.

The songs are listed alphabetically according to the Christian names of the informants. The names are spelled in the way Erik Holtved used in his journal and in *The Polar Eskimos: Language and Folklore* (1951). However, the letter Q - q is replaced by K' - ĸ as used in the Greenlandic orthography then. Surnames were introduced after 1955 on the initiative of the Reverend Jokum Knudsen. The collection contains 110 drum-songs, 21 songs in stories, one song sung for a child and two magic words.



Amáunalik.
Photo: E. Holtved 1937.
Courtesy of Arktisk
Institut, Copenhagen.

Amaunalik (really Amáunalik) ♀: 1907–1989. Primary Canada relationships.
Father: K'ulutánguaĸ, ca. 1868–1918/24. No Canada Relationships.
Mother: Torngínguaĸ (Tornge), ca. 1878–1932. Her mother was immigrant.
Grandmother: Ítugssârssuaĸ, ca. 1855–1939. Immigrant.
Great-grandfather: K'umangâpik, ca. 1830–1902/03. Immigrant.
Great-grandmother: Patdloĸ, ca. 1835–1870/72. Immigrant.
Amáunalik's husband was the singer K'aivigaĸ, see below.

Amáunalik was one of Erik Holtved's main informants. He writes very positively about her; she was an excellent storyteller and helped him in 1946–47 with the correction of the stories written down in 1935–37. (1951, volume 1: 13–15). He emphasises her good spirits, which I also had the pleasure to experience in 1962 and 1984. Amáunalik recorded 15 songs in stories, nos. 108–122. They were sung solo without drum accompaniment.

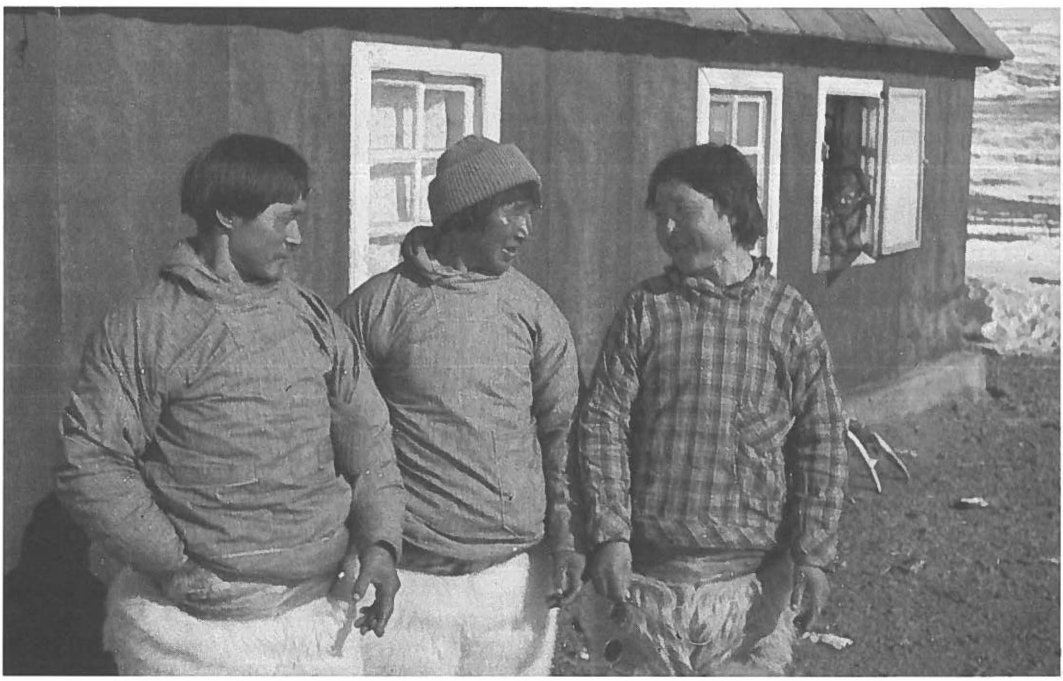


Âʀĸioĸ in Erik Holtved's house in Dundas. Photo: E. Holtved 1937. Courtesy of Arktisk Institut, Copenhagen.

Âʀĸioĸ (really Âʀĸiupaluk) ♂: 1893–1961. No Canada relationships.
Father: Taorana (or Daorana), ca. 1860–1901. No Canada relationships.
Mother: Nalíkak, ca. 1860–1939. No Canada relationships.
Âʀĸioĸ's first wife: Arnakitsorssuaĸ, 1899–1941. No Canada relationships.
Âʀĸioĸ's second wife: Elisabeth Aronsen, 1920–1994. No Canada relationships.
Among Âʀĸioĸ's siblings were the singers Inûteĸ and K'iajuk.

Âʀĸioĸ recorded four entertaining drum-songs, nos. 1–4. They were sung solo with own drum accompaniment.

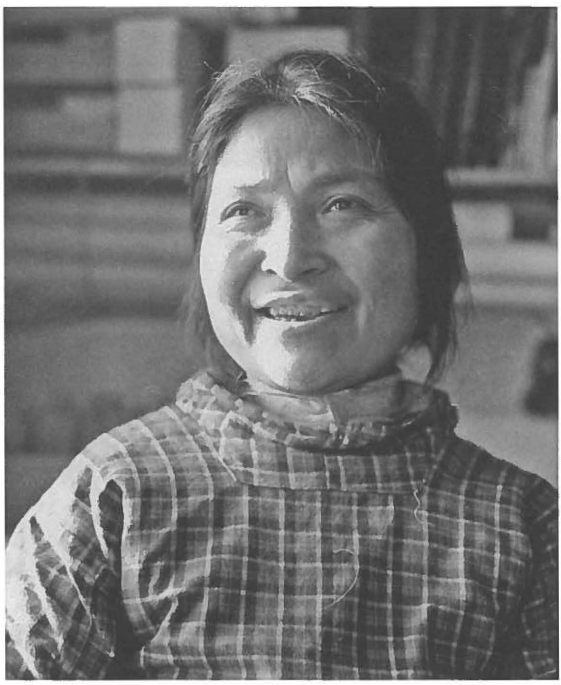
Inugârssuk ♀: 1890/93–1955. Secondary Canada relationships.
Father: K'ujaukitsoĸ, ca. 1857–1895/96. No Canada relationships.
Mother: Aimainalik (probably Amáunalik), ca. 1870–1895/96. No Canada relationships.
Inugârssuk's first husband: Iggiánguarssuaĸ, ca. 1893–1918. His mother was immigrant.
First husband's father: Ingâpaluk, ca. 1855–1909/13. No Canada relationships.
First husband's mother: Ítugssârssuaĸ, ca. 1855–1939. Immigrant.
First husband's grandfather: K'umangâpik, ca. 1830–1902/03. Immigrant.
First husband's grandmother: Patdloĸ, ca. 1835–1870/72. Immigrant.
Inugârssuk's second husband: Asarpánguaĸ, ca. 1897–1974. No Canada relationships.



Ârĸioĸ, Pualorssuaĸ and K'ajûtapaluk.
Photo: E. Holtved 1937. Courtesy of Arktisk Institut, Copenhagen.

Inugârssuk is written about as being very impulsive and temperamental (Holtved 1951, volume 1: 21). Inugârssuk recorded one entertaining drum-song, no. 5, which was an introduction to a report on hunger. The song was sung solo without drum accompaniment. Inugârssuk also recorded four songs in stories, nos. 123–126, and one song sung for a child, no. 127. In Holtved's original journal, written in the field, it says "song to weeping child"; in a later summary, he wrote "lullaby". It is probably an *aqaat*; see the concluding song description.

Inukitsorssuaĸ ♂: 1885–1952. Secondary Canada relationships.
Father: Ûmârssuaĸ (probably Omârssuaĸ), ca. 1860–1901. No Canada relationships.
Mother: Aleĸasina, ca. 1869–1909/27. No Canada relationships.
Inukitsorssuaĸ's first wife: Usuitsoĸ, ca. 1890–1916/24. No Canada relationships.
Inukitsorssuaĸ's second wife: Issínguaĸ, 1906–1929. Her grandmother was immigrant.
Second wife's father: Tiguaĸ, 1873–1941. Tiguaĸ's mother was immigrant.



Inugârssuk.
Photo: E. Holtved 1937.
Courtesy of Arktisk
Institut, Copenhagen.

Second wife's grandmother: Eqissiarssuk (probably Aĸigssiarssuk), ca. 1850–1921. Immigrant. Aĸigssiarssuk was deaf-and-dumb and half sister to Merĸusâĸ.

Inukitsorssuaĸ recorded 17 entertaining drum-songs, nos. 6–22. Thirteen songs were sung solo; one of these was accompanied vocally by his song-cousin Pualorssuaĸ. Three songs were sung with his own drum accompaniment.

Inûteĸ ♂: 1898–1976. Secondary Canada relationships.
Father: Taorana (Daorana), ca. 1860–1901. No Canada relationships.
Mother: Nalíkak, ca. 1860–1939. No Canada relationships.
Inûteĸ's first wife: Sinarajuk, ca. 1905–1933. No Canada relationship.
Inûteĸ's second wife: Arnánguaĸ, ca. 1893–1955. No Canada relationships.
Inûteĸ's third wife: Aleĸasínguaĸ, 1916–1998. Primary Canada relationships.
Third wife's mother: Isigaitsoĸ, ca. 1886–ca. 1922. Her mother was immigrant.
Third wife's grandmother: Ítugssârssuaĸ, ca. 1855–1939. Immigrant.



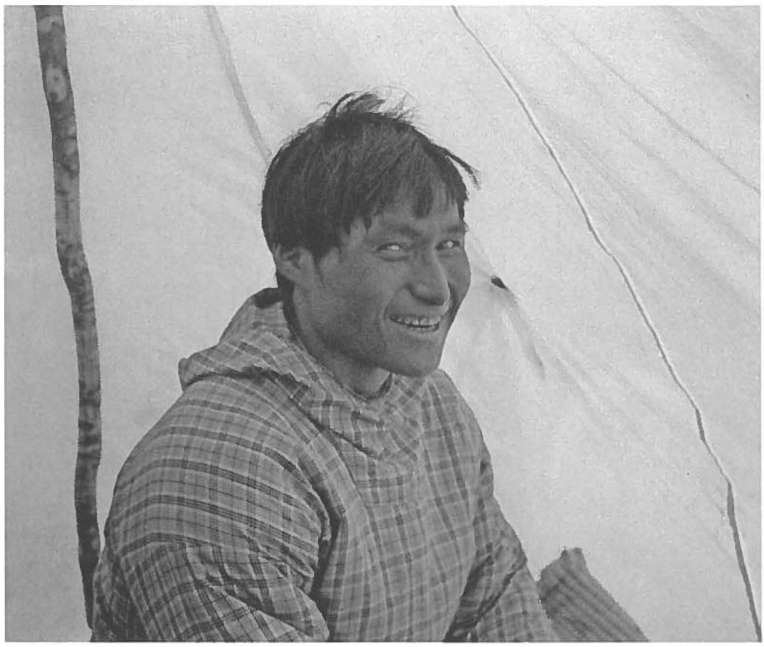
Inukitsorssuaĸ and Inûteĸ during a competition drum-song.
Photo: E. Holtved 1937. Courtesy of Arktisk Institut, Copenhagen.

Third wife's grandmother's father: K'umangâpik, ca. 1830–1902/03. Immigrant.
Third wife's grandmother's mother: Patdloĸ, ca. 1835–1870/72. Immigrant.
Among Inûteĸ's siblings were the singers Ârĸioĸ and K'iajuk.

Inûtek recorded eight entertaining drum-songs, nos. 23–30. They were sung solo, all with own drum accompaniment.

Kûtsîkitsoĸ ♂: 1903–1979. Primary Canada relationships.
Father: Ôdâĸ, ca. 1880–1955. Ôdâĸ 's mother came from Canada.
Mother: K'iajúnguaĸ, ca. 1885–1910. No Canada relationships.
Grandmother: Ítugssârssuaĸ, ca. 1855–1939. Immigrant.
Ítugssârssuaĸ's father: K'umangâpik, ca. 1830–1902/03. Immigrant.
Ítugssârssuaĸ's mother: Patdloĸ, ca. 1835–1870/72. Immigrant.
Kûtsîkitsoĸ's wife: Natuk, 1908–1971. Secondary Canada relationships.
Wife's mother: Kavsâluk, 1880–1916. Parents came from Canada.
Wife's grandfather: Merĸusâĸ, ca. 1852–1916. Immigrant.
Wife's grandmother: Agpaliapik, ca. 1860–1901. Immigrant.

Kûtsîkitsoĸ recorded one entertaining drum-song, no. 31. It was sung solo without drum accompaniment.



Kûtsîkitsoĸ.
Photo: E. Holtved 1937.
Courtesy of Arktisk
Institut, Copenhagen.

Masaitsiaĸ ♂: 1911–1981. Primary Canada relationships.
Father: Avatánguaĸ, ca. 1887–1915. No Canada relationships.
Mother: Kujapik, 1892/94–1949. Kujapik's mother was immigrant.
Grandmother: Agpaliapik, ca. 1860–1901. Immigrant.
Agpaliapik was first married to Merĸusâĸ, then to Masaitsiaĸ.
Grandfather: Maisaitsiaĸ (Masaitsiaĸ), ca. 1854–1919. No Canada relationships.
Masaitsiaĸ's first wife: Inatdliaĸ, 1915–37. No Canada relationships.
Masaitsiaĸ's second wife: The singer Sofie Eipe, 1917–2003. No Canada relationships.

Masaitsiaĸ recorded one entertaining drum-song, no. 32. It was sung solo without drum accompaniment.

Mavsak (or Mâgssak) ♂: 1894–1943. Secondary Canada relationships.
Father: K'ajütaĸ, ca. 1865–1917/25. No Canada relationships.
Mother: Atangana, ca. 1870–1901. No Canada relationships.
Mavsak's first wife: Magsseránguaĸ, 1904–1932. No Canada relationships.
Mavsak's second wife: Nivíkánguaĸ, 1915–87. Primary Canada relationships.
Second wife's mother: Amîmik, ca. 1886–1918/24. Her mother was immigrant.



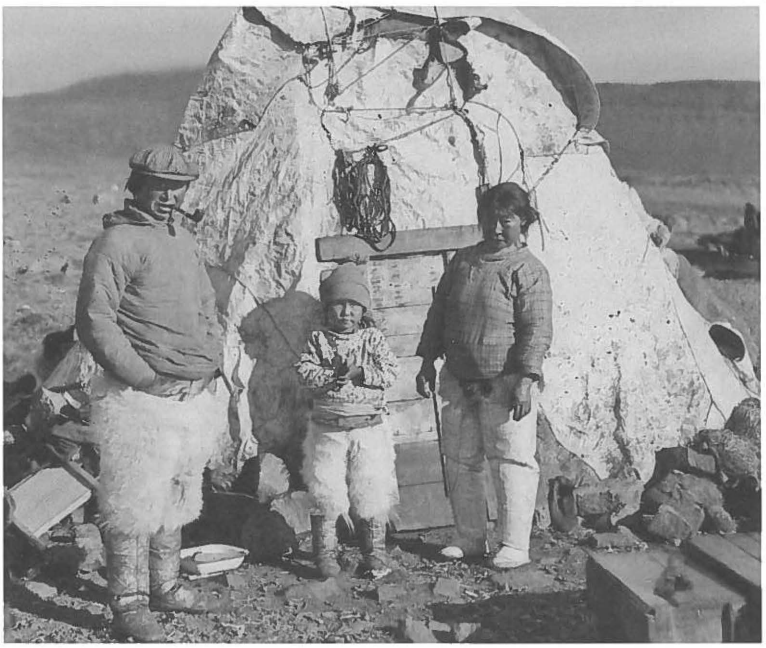
Masaitsiaĸ with cat's cradle in Roskilde. Photo: M. Hauser 1979.

Second wife's grandmother: Aĸigssiarssuk, ca. 1850–1921. Immigrant. Aĸigssiarssuk was deaf-and-dumb and half sister to Merĸusâĸ

Mavsak recorded one entertaining drum-song, no. 33. It was sung solo with own drum accompaniment.

Pualorssuaĸ ♂: 1891/92–1948. No Canada relationships.
Father: Avatarssuaĸ, before 1870–1892/94. No Canada relationships.
Mother: Alika Kulapak, ca. 1850–1921/22. No Canada relationships.
Pualorssuaĸ's first wife: K'iajuk, ca. 1879–1944. No Canada relationships.
Pualorssuaĸ's second wife: Niviarsiaĸ, 1904–55. No Canada relationships.

Pualorssuaĸ's half brother was the singer K'ângâĸ (K'aerngâĸ). Pualorssuaĸ recorded the most drum-songs for Erik Holtved, who gave him the most detailed coverage (1951, volume 1: 15–20). Contrary to the description of Amáunalik, Erik Holtved described Pualorssuaĸ as less sympathetic and his ability as a sealer less energetic (p. 17). His reputation had improved in 1962, where he was remembered as a major sealer with well-trained and strong dogs. He was a good drum-singer and was also remembered as being



Pualorssuaĸ, his wife K'iajuk and a son in front of their tent.
Photo: E. Holtved 1937. Courtesy of Arktisk Institut, Copenhagen.

aware of culture, as he would teach the young people many songs (Inûterssuaĸ 1962: tape 29).

Pualorssuaĸ recorded 39 entertaining drum-songs in 1937, nos. 34–72. Twenty-seven songs were sung solo and twelve with song accompaniment: one song was accompanied by his first wife, K'iajuk, five songs by his song-cousins, K'aivigaĸ and Inukitsorssuaĸ, five by a few or more other voices. Two songs were sung with own drum accompaniment. In one other song he started drum accompaniment in the middle of the song.

K'aivigaĸ (or K'âvigaĸ) ♂: 1901–71. Secondary Canada relationships.
Father: Ajorsalik, ca. 1875–1917/24. No Canada relationships.
Mother: Tukúmínguaĸ, ca. 1879–1912/24. No Canada relationships.
K'aivigaĸ's wife: Amáunalik, 1907–1989. Primary Canada relationships.
Wife's mother: Torngínguaĸ, ca. 1878–1932. Her mother was immigrant.
Wife's grandmother: Ítugssârssuaĸ, ca. 1855–1939. Immigrant
Wife's grandmother's father: K'umangâpik, ca. 1830–1902/03. Immigrant.
Wife's grandmother's mother: Patdloĸ, ca. 1835–1870/72. Immigrant.

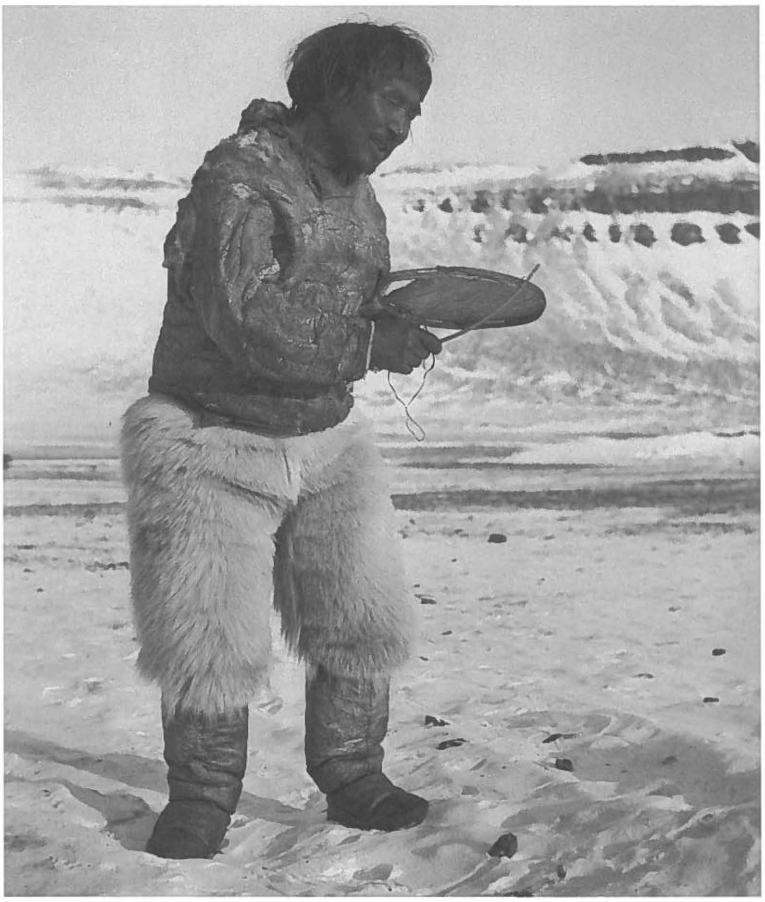


K'aivigaĸ and his wife Amáunalik.
Photo: E. Holtved 1937. Courtesy of Arktisk Institut, Copenhagen.

K'aivigaĸ recorded three entertaining drum-songs, nos. 73–75. They were sung without drum accompaniment. One song was sung solo, two songs were accompanied by his song-cousin Pualorssuaĸ.

K'ângâĸ (or K'aerngâĸ) ♂: ca. 1884–1942. No Canada relationships.
Father: Iggiaĸ, before 1857–1883/91. No Canada relationships.
Mother: Alika Kulapak, ca. 1850–1921/22. No Canada relationships.
K'ângâĸ's first wife: Nivikánguaĸ, 1867–1915. No Canada relationships.
K'ângâĸ's second wife: Sermínguaĸ, ca. 1882–1929. No Canada relationships.
K'ângâĸ's third wife: Arnánguarssuaĸ, ca. 1893–1945. No Canada relationships.
K'ângâĸ's half brother was Inûteĸ, see above.

K'ângâĸ recorded seven entertaining drum-songs, nos. 76–82. Four were sung solo and three with vocal accompaniment by Inukitsorssuaĸ and K'aivigaĸ, respectively. One song was accompanied by many voices. All songs were sung with own drum accompaniment.



K'aerngâĸ.
Photo: Jette Bang 1939.
Courtesy of Arktisk
Institut, Copenhagen.

K'ârĸutsiaĸ ♂: 1903–1996. Secondary Canada relationships.
Father: Ihré (or Ere), ca. 1877–1917/27. No Canada relationships.
Mother: Aleĸasina, ca. 1869–1909/27. No Canada relationships.
K'ârĸutsiaĸ's first wife: Patdloĸ, 1910–67. Primary Canada relationships.
First wife's father: Tornge, ca. 1874–1942. His father was immigrant.
First wife's grandfather: K'umangâpik, ca. 1830–1902/03. Immigrant.
K'ârĸutsiaĸ's second wife: Marta, 1910–2001. Primary Canada relationships.
Second wife's mother: Amîmik, ca. 1886–1918/24. Her mother was immigrant.
Second wife's grandmother: Aĸigssiarssuk, ca. 1850–1921. Immigrant. Aĸigssiarssuk was deaf-and-dumb and half sister to Merĸusâĸ.



Maigssanguaĸ, Avôrtunguaĸ, K'ârĸutsiaĸ and his wife Patdloĸ.
Photo: E. Holtved 1937. Courtesy of Arktisk Institut, Copenhagen.

K'ârĸutsiaĸ was according to Holtved one of the most energetic sealers in the Thule area (1951, volume 1: 22). His mind was active and he could still sing drum-songs into his 80s.

K'ârĸutsiaĸ recorded four entertaining drum-songs, nos. 83–86 and one song in a story, no. 128. Three of the drum-songs were sung solo, one drum-song was accompanied by many voices. All the songs were sung without drum accompaniment.

K'iajuk ♀: ca. 1879–1944. No Canada relationships.
Father: Taorana (Daorana), ca. 1860–1901. No Canada relationship.
Mother: Nalíkak, ca. 1860–1939. No Canada relationships.
K'iajuk was Pualorssuaĸ's first wife.
Among K'iajuk's siblings were the singers Ârĸioĸ and Inûteĸ.

K'iajuk recorded one entertaining drum-song, no. 87, sung solo with own drum accompaniment. She also recorded a song in a story, no. 129 and two magic words, nos. 130–131. They were also sung without drum accompaniment.



Patdloĸ.
Photo: E. Holtved 1937.
Courtesy of Arktisk
Institut, Copenhagen.

K'issuk ♂: ca. 1898–1988. No Canada relationships.
Father: K'aerngâĸ, ca. 1850–1907. No Canada relationships.
Mother: Navarana, also called Magsseránguaĸ and K'inorana, ca. 1855–1911/27. No Canada relationships.
K'issuk's first wife: Patdlúnguaĸ, 1906–35. No Canada relationships.
K'issuk's second wife: Ane Petersen, 1902–86. No Canada relationships.

K'issuk recorded nine entertaining drum-songs, which were sung solo with own drum accompaniment. Erik Holtved made six sound recordings of K'issuk's songs, nos. 88–93, but three of the recordings contained two songs. The numbering of the songs follows Erik Holtved's journal. The three double songs are therefore numbered 89A–89B, 90A–90B and 92A–92B.



K'iajuk, Pualorssuaĸ's wife, 1937. Photo: E. Holtved. Courtesy of Arktisk Institut, Copenhagen.

Tiguaĸ ♂: ca. 1873–1941. Primary Canada relationships.
Father: K'ârngâĸ, ca. 1845–ca. 1884. No Canada relationships.
Mother: Aĸigssiarssuk, ca. 1850–1921. Immigrant. Aĸigssiarssuk was deaf-and-dumb and half sister to Merĸusâĸ.
Tiguaĸ's wife: Ujarak, ca. 1874–1921. No Canada relationships.

Tiguaĸ recorded 14 entertaining drum-songs, nos. 94–107. They were sung solo, three of them with own drum accompaniment.

The ownership of the songs

In Erik Holtved's collection, the songs are most often sung without indication of the composer or of any ownership. In only 17 songs does the singer say whose song he sings. It is normally done during the introductory drumming, before the song starts, or just after the end of the song. Most often, he will say "I sing X's song" or "That was it, X's song (*taama, X's pisia*)". One song has the designation "The Song of Joy" (no. 13) and is thus (possibly) a mood song with a social purpose.

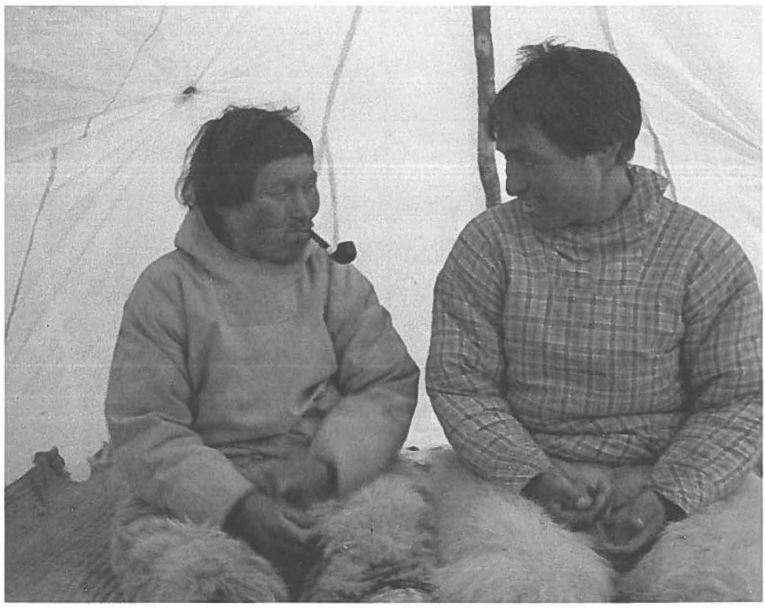
The small number of songs with reference to a composer or an original "owner" can be considered to be surprising, partly because it is well-known that the songs were "personal", and partly because



K'issuk.
Photo: E. Holtved 1937.
Courtesy of Arktisk
Institut, Copenhagen.

a name was connected to the majority of the songs at the song recordings in 1962. There is the natural explanation that Erik Holtved might not have been aware of this during the sound recordings in 1937. There are also some uncertainties. The singer could have given information about ownership without Erik Holtved grasping it, or he might not have written it into the otherwise elaborate journals. Another possibility is that the singers did not wish to pass on the information. A reason for this could be that the owner's "name-soul" did not live on in the population; not until a child had taken it over, after the death of the owner, did the name continue to exist. When Erik Holtved, for song no. 106, writes that the singer (Tiguaĸ) had "forgotten" the name, it could mean that the owner had died recently, and that his name therefore traditionally was taboo. However, it might mean that the origin of the song really *had been* forgotten, that it had been lost in the distant past. The determination of the age of a song is therefore very uncertain. A song with information about the name of the composer can be old, and a song without an owner's name can be of a recent date.

Above, the term "owner" of a song was used. The ownership and continuity in handing the songs on can be rather complicated and inscrutable. In some cases an amazing continuity has been found.



Tiguaĸ and Kûtsîkitsoĸ. Photo: E. Holtved 1937. Courtesy of Arktisk Institut, Copenhagen.

Navssâpaluk Sadorana thus in 1984 sang a song called Ihré's song; this song was found again when going through Christian Leden's sound recordings from 1909, at that time sung by Ihré himself. Navssâpaluk Sadorana sang it, virtually unchanged, 75 years later! (Hauser 1992: 218–20). There are a number of similar examples of the stability of tradition. However, it has also happened that different singers refer to different persons in connection with the same song. In several cases it can be presumed that the singer, in his information about ownership, refers to the person from whom he has learned the song, or that he has heard singing the song. That person can quite possibly be the composer of the song! A special case occurs when a singer shows the stranger the confidence of singing "his own song", i.e. a song he has composed. This is true for no. 83, where K'ârĸutsiaĸ sang his own drum-song for Erik Holtved. In such cases, for example in this song, it is often possible to find great originality.

It is uncertain whether real ownership of songs has ever existed. A song composed by the singer – his own song – might earlier have been a personal property, which could be sold or purchased in a similar way to the known practice in old East Greenland. This has not been observed in the case of the Inughuit. Respect for a song's relationship and connection with people was shown by giving in-

formation about the name of the composer or originator whenever the song was later sung. This practice is maintained right up to the present time. However, the songs are about to be forgotten, and their previously highly valued cultural benefit will disappear with them. In connection with the sound recordings, both the singers and the researchers were fully aware of the property value of the songs. It was a donor-receiver relationship, an exchange of gifts. Erik Holtved paid for the gift of songs by presenting gifts of clothing, knives, etc., and this form of exchange of gifts was also accepted fully at the recordings in 1962. In 1984, on the other hand, the singers were paid at an hourly rate.

Outline for presentation of the investigations and results

Erik Holtveds's collection of sound recordings from 1937 is a homogeneous collection, where a single form and melody type dominates strongly. This type, called Form and Melody Type D, is present in 103 of the collection's 110 drum-songs.

The dominating Form and Melody Type D appears in several and significant so-called form patterns, which provide optimum material for detailed descriptions.

The remaining seven drum-songs in the collection have a completely different form and melody course. Based on such a small amount of material, with songs having different stanza lengths and unknown forms, it was impossible to come to any conclusion about the occurrence of other form and melody types. In the preliminary stages of the work these songs simply deviated.

Among the many sound recordings in 1962 and 1984, a large number of songs had form and melody structures deviating from the dominant type in Erik Holtved's collection. The deviating songs in the 1962 and 1984 collections provided statistically significant and definable form and melody types.

It was now ascertained that the deviating songs in Erik Holtved's collection could be assigned to these form types. The song analyses with determination of the form and melody types of the deviating songs in Erik Holtved's collection could not have been carried out without the transcription and analysis of the songs from the 1962 and 1984 collections.

Subsequent to this discovery, it was clear that the 1962 and 1984 collections had to be included with examples of notations and analyses, if the intended detailed description of traditional Inughuit music was to be achieved.

The material included from the newer collections comprised many songs whose form structures differed from the dominant form and melody type in Erik Holtved's collection. They were shown to form five other form and melody types. The "new" form and melody types, with their different form patterns, are presented in this section; music examples – notations with analyses – from both main collections, 1937 and 1962, are placed in Section 14. The songs from the 1984 collection are used as statistical material.

It was obvious to try to discover why Erik Holtved's collection was uniform with respect to the sung form and melody types. The explanation proved to be the family relationships of the informants. The family relationships are therefore included in the presentation of the informants.

In addition to the transcriptions of the songs with analyses and conclusions, the work includes a number of sociological aspects. The informants were willing to give information about past and present song tradition, the performance of the songs, social relations, etc.

There is much information available in the literature, but it is scattered and is coloured strongly by the personal attitudes of the authors, which are strongly influenced by factors such as the contemporary acceptance/non acceptance of the cultural currents within the group of people concerned. Information about the traditional music of the Inughuit is nearly exclusively seen from the outside. Interesting statements are provided about performance, often spiced with the spectators' unassailable opinions; however, nearly nothing has been written about the music itself, its qualities, structure, etc. In Section 1 of this book an overview was given of the relatively few written sources in which the music is dealt with in some detail, and in some cases also transcribed. Erik Holtved deals quite often with traditional Inughuit music in his publications, and very valuable information about the song tradition is particularly given in *Polareskimoer* [Polar Eskimos] (1942), "Blandt Sagnfortællere i

Grønland og Alaska" [Among Tellers of Myths in Greenland and Alaska] (1950), *The Polar Eskimos: Language and Folklore*, volumes 1 and 2 (1951) and *Contributions to Polar Eskimo Ethnography* (1967a). The latter two publications have personal information about some of the singers of the 1937 collection, and there are also statements given by the informants about their own song tradition. Such information is extremely valuable, but very rare.

Before the Danish Folklore Archives' collection journey to the Thule area in 1962, Bent Jensen and I prepared a number of questions, which were given to the informants during the visits. The singers gave many comprehensive answers, in some cases with additional information. The results are available in a so-called "Commentated Register", where all questions with matching replies, originally in greenlandic, are translated, and written down in Danish, tape by tape. The work was supported financially by Ilisimatusarfik in Nuuk and carried out by Tornge K'âvigaĸ, who is an Inughuaq, and in the case of some tapes by Otto Lauf. The questionnaire is presented at the beginning of Section 5.

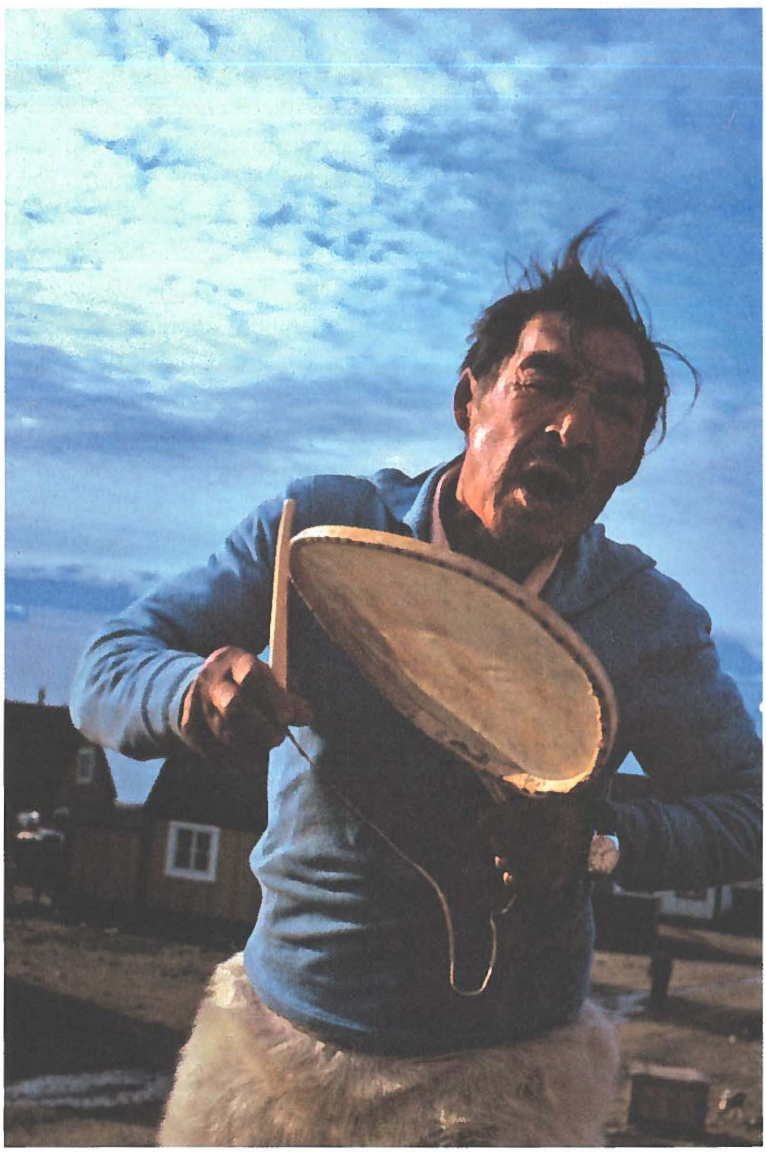
This provides a detailed view, not available earlier, about traditional Inughuit music as told by the informants themselves. The answers often provide general information about the traditional song culture. In other cases it is especially related to the 1962 collection, as it specifically describes the tradition at this time. Results from the "Commentated Register" is placed later in this publication under "Song categories and performance practice" in Section 5.

In the preface to this publication it has been mentioned how the investigations also led to traditional songs from other areas of Greenland and from Canada and Alaska. This made it possible to classify more coherently the form and melody types found. It was then shown that the dominant form and melody type in Holtved's collection formed a minority, when compared to form types used by other Inuit.

Designations for form and melody types are given on the basis of their prevalence. By far the most common are two versions of Refrain Forms, which have been found throughout Inuit music. They were therefore given the designation Form and Melody Type A and B. Form and Melody Type C extends into central and southern

Canada. Not until now comes the dominant type in Holtved's collection and in the 1962 collection; it therefore got the designation Form and Melody Type D. A version of this form type was also found in the music of the Copper Inuit.

There follows a presentation of the form and melody types in the sequence D, F, A, B, E, plus Formula Structure.



Sɛĸuvsuna Mitɛĸ in Qaanaaq.
Photo: M. Hauser 1984.

Form and Melody Type D: Developed Innovation-Iteration Form and Melody Type in Erik Holtved's collection

The homogeneous structure of the songs was basis for recognition of a Form Type

During the transcription work it was found, as mentioned above, that a large majority of the drum-songs had a certain course of form and melody, which characterised a form type. The homogenous form structure of the songs made it possible to delimit the motifs used and discover a set of rules for the composition method that had been used.
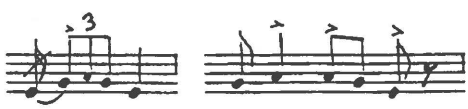
Not until much later, after investigations of many traditional songs from other areas of Greenland and Canada/Alaska, could this form and melody type be classified among other Inuit form and melody types.

The drum-songs are clearly strophic, and each stanza is started with two sentences of nearly the same structure. The way the sentences finish is different: the first sentence ends with a motif, which in the second sentence reaches a deeper tone. In this way the motif is shown in two versions, a short/small and a longer/large. At the same time this gives a key to the understanding of the form structure.

This finishing motif in the first sentence creates a transition to the following sentence and is therefore called the transition motif.
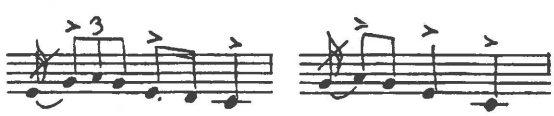
This small transition motif, t, has simple versions, e.g.:

Example 3, 01–02



The large transition motif, T, has in simple versions, e.g.:

Example 3, 03–04



Very often internal figure repetition(s) are used, e.g.:

Example 3, 05–08
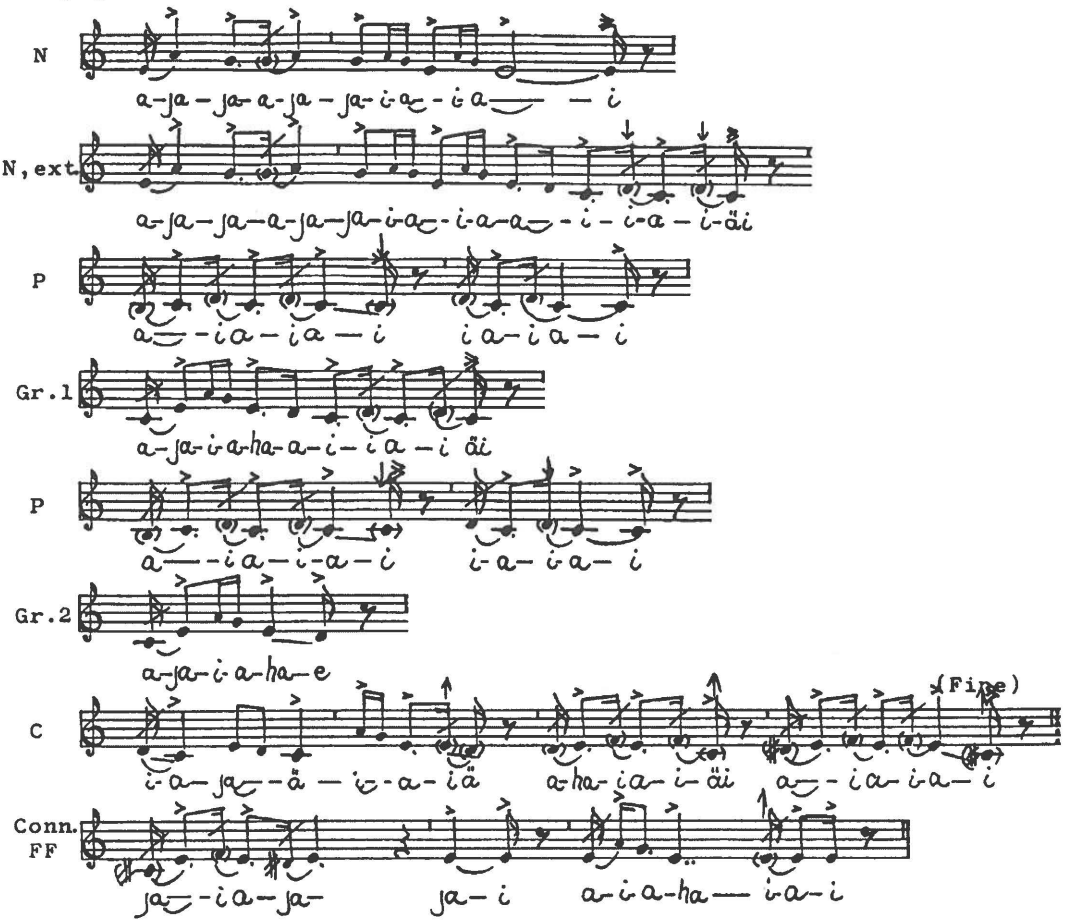


The large transition motif with figure repetition:



The motif examples are all taken from songs in Erik Holtved's collection. The last examples of t^+ and T^+ motifs are taken from nos. 44 and 9 in the collection. These two songs are chosen as main examples; they show less and more expanded versions of the form type.

The simplest versions of t^+ and T^+ motifs are seen in the completion of the first two sentences in song no. 44, sung by ***Pualorssuaĸ***. This song is therefore shown first.

Example 3, 09
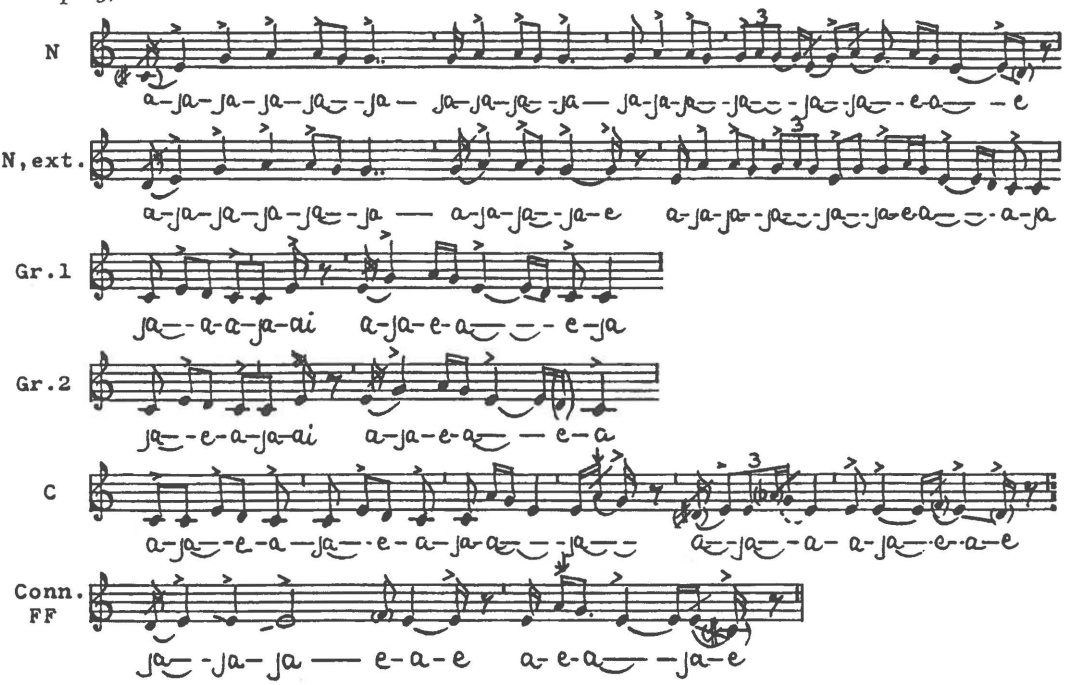


The first sentence of the song, N, contains only two motifs, the above-mentioned small transition motif, t^+, with a preceding short motif rocking between two tones. The end of the small transition motif is used again at the end of the stanza.

In the second sentence the large transition motif, in the shown T^+ version, leads down to the tone c'; hereafter follows a tone repetition (with internal grace-notes). These subsequent sentences are called Intermediate Groups, Gr. 1 and Gr. 2, and are followed by C (Conclusion) and Conn.\FF (Connective\Formula Finalis). They are explained further below. In Gr. 1 the last part of the T^+ motif is repeated. Another repetition is started in Gr. 2 but is interrupted by a rest.

In the second song example chosen, below, the transition motifs between the first sentences also have internal figure repetitions, but now in somewhat more complicated versions.

Holtved no. 9, sung by ***Inukitsorssuaĸ***:

Example 3, 10



In this song there are three motifs in each of the first sentences, before the transition motif occurs. The transition motif is, as mentioned, different to the version in song no. 44, but the basic principle is the same. With (versions of) obligatory motifs, t and T, the melody is led to tone e' in the first sentence and to tone c' in the second.

The small transition motif is seen again at the end of the stanza, but also – in a somewhat distorted form – at the end of the C sentence.

In Groups 1 and 2 the "long" transition motif is re-used, but in this song the Groups start with a short motif, the tones c'-e'-d'-c', which are also seen at the beginning of the C sentence.

Clarification of the form course in Form and Melody Type D
These two examples clarify the use of the transition motifs in the last part of the sentences of the songs, but light is also thrown on the earlier passages. The introductory passages are uniformly structured in the first and second sentences of each song, but major differences are seen when the songs are compared, both with respect to motif choice and length. The differences are not only valid for the two songs chosen here. There are generally many differences between the structures of the introductory passages of the songs; see "Prime Phrase Patterns".

The first sentences of the stanzas thus become the most personal places in the songs, the Nucleus sentences or Nuclei. Here the composer is most free in his/her choice of motifs. However, the motif choice is subject to the requirement of stylistic purity. This means that the composer can use only versions of locally accepted motifs. In spite of this, there are many possibilities, as he/she can use different versions of the motifs, or a combination of motifs, as seen in no. 9.

In songs of Form Type D, the Nucleus sentences N and N, ext. have, as shown, an internal bipartition: one or more Nucleus motifs followed by transition motifs in small and large version. The Nucleus motifs are variable, while the transition motifs have tied positioning and semi-stereotypic presentations. If the Nucleus sentence has words, they are reserved for the Nucleus motifs in the beginning of the sentences, while the transition motifs are sung without text

using ja-ja. The transition motifs thereby get the quality of Suffixes or internal local refrain (a refrain tied only to one sentence). The first sentences of the stanzas thus have an interesting similarity in their structure to the way many Greenlandic words are formed: nucleus plus suffix(es).

With delimitation of the transition motifs t and T, the form in the first sentences is:

First Nucleus Sentence: N
Nucleus motif(s) + t motif version(s) of Suffix quality

Second Nucleus Sentence: N, ext.
Nucleus motif(s) + T motif version(s) of Suffix quality

The long transition motif creates a bridge to the third sentence. Between the sentences a tone-repetition or pleonasm is often seen. It is difficult to say whether it belongs to the preceding or subsequent sentence. It appears as a resting passage without a real motif quality. Such a pleonasm, here double, is used in song no. 44, but not in song no. 9.

The two subsequent "real" sentences (pleonasm passages as in song no. 44 are not included) are short and form middle pieces between the Nucleus sentences and the subsequent more expanded sentence (C). They are therefore called Intermediate Groups, Gr. 1 and Gr. 2.

In the two Intermediate Groups, the long transition motif is used again. It is now often dominating. In song no. 44 it is totally dominant, but in song no. 9 it has a short motif in front. The transition motif of the Intermediate Groups normally has the same version as used in the second Nucleus sentence (N, ext.); at close observation it is seen that it is only the last part of the T motif – as used in N, ext. – that is used. The motif in front in song 9 is interesting; it has the quality of a Prefix and belongs to the following sentence (C), from which it is borrowed.

Intermediate Groups: Gr. 1 and 2
T motif from the end of N, ext. [Sometimes with a Prefix motif borrowed from C]

The subsequent longer sentence is the final sentence in the last stanza in all songs of Form Type D. It is therefore designated C for Conclusion. In this sentence, the short transition motif, a t motif version, has an obligatory use, reminiscent of the use in the first Nucleus sentence of the stanza. However, the t motif is very often followed by pleonasm(s), which can blur the picture. This is true in both the songs used as examples.

The sentence has other similarities with the first sentence in the stanza. As in this, there are passages before the t motif with freer possibilities for self-expression: the composer can freely use more than one motif (one in song 44 and two in song 9); he can, as in the Nucleus sentences, use internal figure repetitions or use several composite t motifs (not used in the two songs used as examples). He is, however, tied to the use of a new motif containing the rising movement c'-e'. This motif has been designated c-unit, as it is primarily tied to the C sentence. The motifs using c-unit in the example songs are called c1 motifs. It was mentioned above how the composer in Intermediate Groups can borrow the c1 motif, which is then used as Prefix.

Conclusion sentence (but only in the last stanza): C
Motif(s) using c-unit + t motif version(s) + pleonasm

As has just been mentioned, the C sentence forms the conclusion of the song – but only in the last stanza. In all other stanzas it is followed by a sentence, which forms a Connective between the stanzas. It is, at the same time, the final sentence in these stanzas and is formed stereotypically; it has therefore been given the double designation Connective\Formula Finalis, or Conn.\FF.

The short transition motif is seen again in this connective. Contrary to the form in the other stanzas, it (nearly) always uses the same version of the t motif. This version is simple and easy to recognise; it does not contain an internal figure repetition and it is normally followed by few repeated tones e', not by a proper pleonasm. The motif is preceded by a pleonasm, or "part-pleonasm", because the tone e' is not simply repeated, but very often is entangled by a glissando from below followed by an uncertainly intoned f' with

grace-note character. This can be seen in song 9. The sentence is used virtually unchanged from song to song and from singer to singer. It is obligatory and stereotypic.

Connective\Formula Finalis: Conn.\FF
Pleonasm on tone e' + t motif in determined version

A look back over the formal course shows that at least one of the two transition motifs with semi-stereotypic quality is found at the end of each sentence.

The transition motifs are semi-stereotypic motifs with predetermined and obligatory uses in the form course.

Based on the knowledge obtained about the form and predetermined use of the transition motifs the form course can be found.

The form course found is thus based on the Inughuit's premises.

The knowledge obtained about the transition motifs makes it possible to delimit and determine the other motifs used accurately, for example the motifs in the Nucleus sentences of the stanzas. The motifs are very often shown to be extracted from the transition motifs.

Determination of the limits between the motifs can be made difficult by a liberal use of rests. There are thus sometimes rests in the middle of a motif. This can be seen in song 44, where a rest is positioned in Gr. 2 in the middle of the motif, which is used uninterrupted in Gr. 1. In other examples there is no rest in a place where it is expected. Some singers thus avoid a rest at the end of a stanza as an artistic device.

The motifs described have a broad usage in Inughuit traditional songs. They are used in all the form types found. This is as expected in a musical culture tied to tradition. In addition to the wide use of the motifs there are, however, motifs and melodic phrases which are tied to the single form types. In this way form types received their distinctive character. With a wide application – for example over large areas – melody and style characteristics of a superior



Inûteĸ with friends in Dundas.
Photo: Emil Rasmussen 1930.

quality are achieved. These characteristics form so-called Melody-Spheres (see earlier in "Modality Determination, Modal Affiliation. Melody-Spheres", in Section 2).

Form and Melody Type D: The superior Form Structure and Motif Use of the Form Type

A dominant Form and Melody Type exists: Developed Innovation-Iteration Form Type. Form and Melody Type D.

Great regularity in the form and positioning in the stanzas of the motifs used shows the existence of a form and melody type.

The work on traditional songs from the Inuit in Greenland and America shows the presence of other form types, which according to their prevalence are designated Form Type A, B, C, etc.

Form Type D has a normal form with a normal sentence content.

Each stanza has the following form content:
Nucleus sentence: N.
Extended repetition of the Nucleus sentence: N, ext.
First Intermediate Group: Gr. 1.
Second Intermediate Group: Gr. 2.
Conclusion sentence in the last stanza: C.
Connective\Formula Finalis (which is omitted in the last stanza): Conn.\FF.

The sentence content shown here is found in 66 of the collection's 110 drum-songs. Closely-related stanza contents, with shortened or extended courses, are found in 37 other songs. The remaining seven songs in the collection have other form types that it has been possible to determine later. They are discussed and described below.

The sentences in the normal form can be determined and limited due to the presence of a special transition motif between the sentences.
The transition motif is used in a short and longer version, designated t and T. They are shown above.

Nucleus sentence	Individual motif Nucleus, N + t motif.
N, ext.	Individual extended Nucleus, N + T motif.
Intermediate Gr. 1	Motif(s) + T motif.
Intermediate Gr. 1	Motif(s) + T motif.
C sentence	Motifs + t motif.
Conn.\FF	Stereotypic circling around the final tone + t motif.

For composition of songs of Form Type D, traditional motifs are used; both obligatory motifs and semi- or non-obligatory motifs.
The obligatory motifs have certain positions in the formal course, see the form table below.
They can have slightly different versions.
Semi-obligatory motifs are used at the beginning of the two Intermediate Groups.
Non-obligatory motifs are used in the individual parts (the Nucleus parts) of the Nucleus sentences and at the beginning of the C sentence.
All motifs have traditionally-tied forms.

Occurrence of Form and Melody Type D in Erik Holtved's collection

Form Type D is found in 103 of the collection's 110 drum-songs. In 101 songs the type is pure, while two songs have Form Type D in some of the songs' stanzas. A number of songs of Form Type D are influenced by other form types. Of special interest is an appearance of Form Type F, which at a later stage was found in six songs (nos. 27–30, 75, 86), and had influenced songs of Form Type D in nine cases (nos. 13, 15, 60–62, 66, 80, 85 and 93). In two other cases the opposite is seen, that songs of other form types are influenced by

Form Type D; thus in no. 75, which has Form Type F, and no. 106, which has Form Type E. Form Types F and E are dealt with later.

Notation of songs of Form Type D

All songs of Form Type D in Erik Holtved's collection are transcribed and notated. They are placed in later sections of this work: Section 12 presents complete notations comprising every stanza with text and drum accompaniment. Section 13 shows a representative and analysed stanza from every song.

Database used for song analyses

The examinations include the following subjects:

Example 3, 11

No. Disc Name	
Num [rec] str : words	
Drum presence	
Concordances	
Tone Material	
Material nature	
Initialis	
Finalis	
Penta–Type	
Melodic Contour pf	
Melodic Contour N1	
Contour N2	
Contour N3, N4..,if,sf	
Contour Gr1, Gr2, Ntr	
Contour Gr3, if, sf, Ntr	
Contour C, Ntr, sf	
Contour sf , FF	
Rhythmic stability	
Rhythm material	
Drum rhythm	
Melody–Sphere	
Form Type	
Formal comments	
Motifs pf	
Pattern e motifs, NI	
Motifs N2	
Motifs N3, N4, if, sf	
Motifs Gr1, Gr2, Ntr	
Motifs Gr3, if, sf, Ntr	
Motifs in C , Ntr, sf	
Motifs sf, FF	
Main comments	



Taitsiánguaĸ at his meat rack on Qeqertarssuaq (Herbert Island). Photo: M. Hauser 1984.

Form and Melody Type D: Conclusions for the individual sentences

First Nucleus sentence: Form Structure and text/word usage

First Nucleus sentence: N.
Second Nucleus sentence: N, ext.
First Intermediate Group: Gr. 1.
Second Intermediate Group: Gr. 2.
Conclusion sentence (which concludes the song in the last stanza): C.
Connective\Formula Finalis (which is omitted in the last stanza): Conn.\FF.

Greenlandic words basically have a root followed by suffix(es). A word's root can be preceded by a prefix.

prefix	the root of the word	suffix(es
oqaatsip aallaqqaata	*oqaatsip nagguia*	*uiggiut(it*

The form structure mirrors the Greenlandic word structure

The form structure in the traditional melodies mirrors the way in which Greenlandic words are created. The Nucleus sentence in songs of Form Type D similarly has a Nucleus part followed by a Suffix part with the quality of a refrain.

Nucleus (part)	Suffix(es) = refrain
ingerlanerata nagguia inngerutini taanera	*uiggiut(it) qimiaa*
words or ja-ja	ja-ja

3/4 of the songs of Form Type D, 77 songs, have this basic form structure in the Nucleus sentences.

The first part of the Nucleus sentence, ***taaneq****, is of superior significance for the continued course of the stanza.*

The last part of the Nucleus sentence, ***qimiaq****, is a Suffix with refrain quality. It has an obligatory positioning and semi-stereotypical motif content.*

The division of the Nucleus sentence into a Nucleus followed by a Suffix is primarily based on the motif use.
The motifs used are dealt with below, see "Used eligible motifs, a survey".
In East Greenland and old West Greenland the division of a song's course was/is primarily done based on the distribution between non-textual parts and parts containing text. The word *taaneq/taanera* was used for the part of the song containing text, the nucleus of the text – originally with the prosecuting words in a duel-song – which was found at the beginning of each stanza in the song. The designations *qimiaa* and *timaa* covered the passages without text, which in each stanza followed after the nucleus. They were normally sung with meaningless syllables such as "ja-ja". A complete stanza was normally sung without text before the first stanza that

contained text. *Qimiaq* was therefore a term for both the "melody of the song" and for its refrain. The words were used and discussed as far back as by Poul Egede (in his dictionary 1750: 183) and Henric Glahn (1768/ed. H. Ostermann 1921: 85). In the case of East Greenland they are especially used by William Thalbitzer (1923: II: 169–71) and Paul-Émile Victor et al., who in *Chants d'Ammassalik* (1991) introduce the many song texts with information about the *timaa* of each song, i.e. its refrain syllables. The words are also mentioned in *Traditional Greenlandic Music* (Hauser 1992: 65–67, 107–109).

Use of meaningless syllables

The majority of the drum-songs in the Thule area are sung simply with meaningless syllables, called song-syllables.
3/4 of the drum-songs of Form Type D are sung only with meaningless song-syllables, most often "ja-ja" and often "i-ja" or "e-ja".

In a few songs one – or a few – meaningful words are used in the same way as the meaningless song-syllables.
The singer has the possibility to use a real word/a few real words as "song-words", i.e. in the same way as the meaningless song-syllables. The word/words are then often repeated throughout large parts of the song.
Meaningful "song-words" are used in around six of the drum-songs of Form Type D.

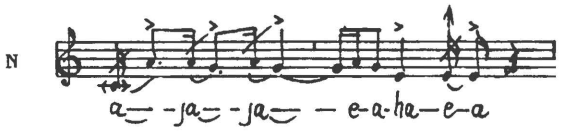
Song texts

Song texts, or reduced use of texts, are rarely used. Texts are primarily positioned in the Nucleus part (the first part) of the Nucleus sentence.
Real song texts – of major size or just a few words – are found in around 18 of the drum-songs of Form Type D.
In around twelve of these – approximately 2/3 of the drum-songs containing words – the song text or song-words are placed in the Nucleus part of the two Nucleus sentences.
In a few songs real song text, meaningful words, and repeated song-words are used.
The song texts and song-words used are presented below in "Textual Conditions" in Section 5.

The Nucleus sentence varies in length from song to song.
The length of the Nucleus sentence varies, as both the Nucleus part and the Suffix part can be shortened or lengthened.

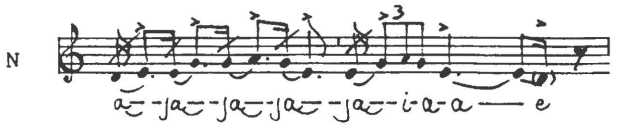
A short Nucleus sentence can be seen in song no. 32:

Example 3, 12
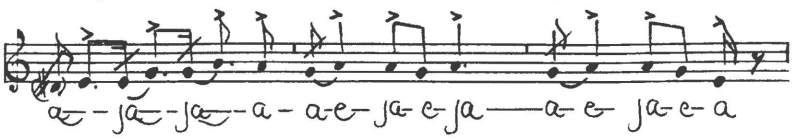


A little longer Nucleus sentence can be seen in song no. 26:

Example 3, 13



A longer Nucleus sentence can be seen in song no. 66:

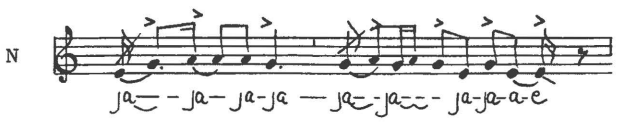
Example 3, 14



The Suffix part of the Nucleus sentence often contains versions of only one motif as in songs 44 and 66 above. However, the motif can be repeated or lengthened with internal repetitions of motif parts.

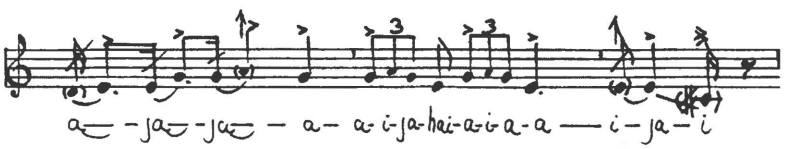
A Suffix part of Nucleus, with repetition of the final tones g'-e', is seen in song no. 6:

Example 3, 15



A Suffix part of Nucleus, with repetition of the concluding motif, is seen in song no. 51:

Example 3, 16



The Nucleus sentence has, in a number of songs, an inserted Infix between the introductory Nucleus and the completing Suffix of the sentence.
1/4 of the songs, 26 songs, have Infix in the Nucleus sentence.
In most of the songs with Infix, the Infix primarily has the quality of a Suffix. In some songs, the Infix is tied mainly to the Nucleus.

The Nucleus sentence in some few songs is preceded by an Introduction
The Introduction can have the quality of a Prefix for the Nucleus.
Introduction is used in seven songs. In five songs the Introduction is used before the Nucleus sentence, in two songs as Introduction to both the N and N, ext. sentences.

First Nucleus sentence: Motif Use and Melodic Contour in the first part of the sentence
The first part of the Nucleus sentence is the ***Nucleus*** of the song.

Rules for motif usages in the Nucleus
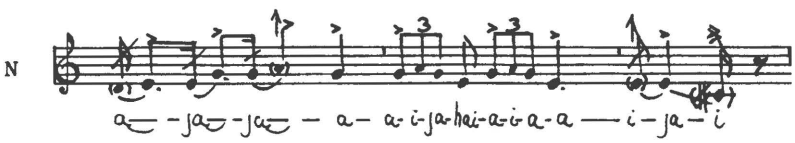
The motif usage in the Nucleus is tied to personal versions within a certain selection of motifs with local characteristics.

The motifs used in the first part of the Nucleus sentence, in the Nucleus, are the most individually formed in the song, both with respect to form and melodically.

Nucleus motifs can be repeated and occur in different numbers and of different lengths in the songs.
Repetition of the Nucleus is used in approximately 1/7 of the songs.
Different motifs are used in the Nucleus.
A variable number of motifs are used in the Nucleus.
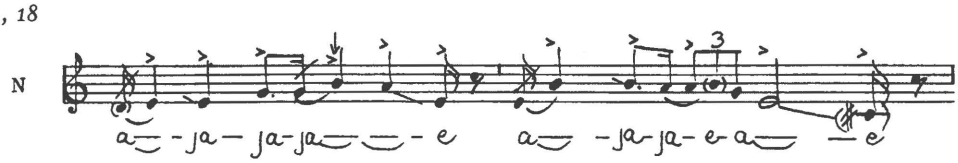
Nucleus with one motif – placed before the Suffix – is seen, for example, in song no. 51:

Example 3, 17



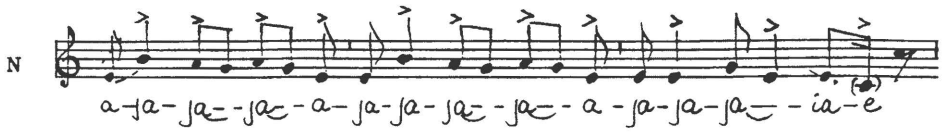
Song no. 15 has a Nucleus that goes higher up and is separated from the Suffix by a rest:

Example 3, 18



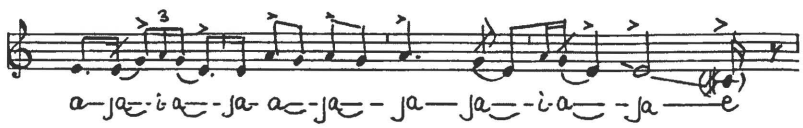
Nucleus with two identically formed motifs is seen, for example, in song no. 91:

Example 3, 19



Nucleus with three motifs, as in song no. 3, is rarely seen:

Example 3, 20



A Nucleus motif can be expanded with internal complete or half repetitions of motif parts, or by tone repetitions, pleonasms.
A Nucleus motif can be varied, for example with various grace-note figures.

The Nucleus sentence therefore varies in length from song to song.

Survey of motifs used in the Nucleus and information about the Prime Phrase Patterns
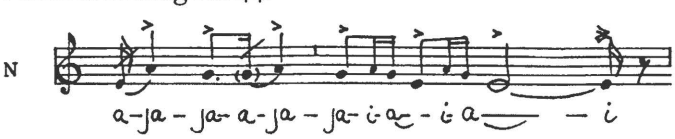
Prime Phrase Patterns in Nucleus 1 and 2

Prime phrase patterns are presented in "Prime Phrase Patterns: survey" in Section 2.

Approximately 1/4 of the songs use Prime Phrase Patterns 1 and 2 in their Nuclei, i.e. version(s) of t1/ and t1 motif(s), for example as in song no. 44:

Nucleus in song no. 44.
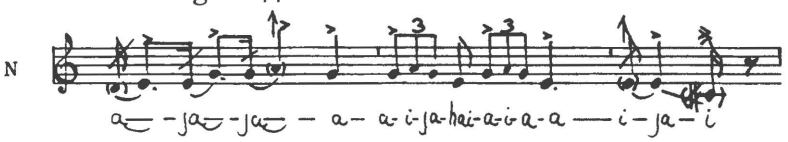
Example 3, 21



Approximately 1/4 of the songs have Prime Phrase Pattern 3 in their Nuclei, i.e. version(s) of ts/ and t/ motif(s), for example as in song no. 51 (repetition of 3, 16):

Nucleus in song no. 44.

Example 3, 22



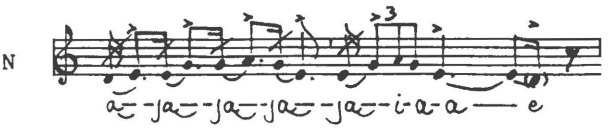
Approximately 1/9 of the songs have Prime Phrase Pattern 9 in their Nuclei, i.e. version(s) of t^a motif(s), as in the above song no. 91.

Prime Phrase Patterns

Nearly 1/10 of the songs have Prime Phrase Pattern 4 in their Nuclei, i.e. version(s) of ts and t motif(s), as in song no. 26:

Nucleus in song no. 26.
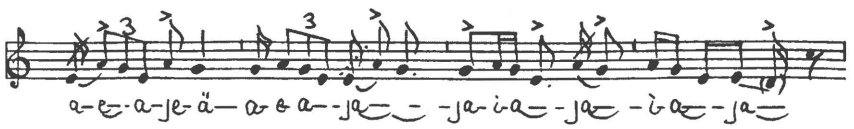
Example 3, 23



Nearly 1/10 of the songs have Prime Phrase Pattern 8 in their Nuclei, i.e. version(s) of t^a/ motif(s), Prime Phrase Pattern 8, as in the above song no. 15.
Nearly 1/11 of the songs have Prime Phrase Pattern 5 in their Nuclei, i.e. version(s) of $ts^{+/}$ and $t^{+/}$ motif(s), as in song no. 11:

Nucleus in song no. 11.

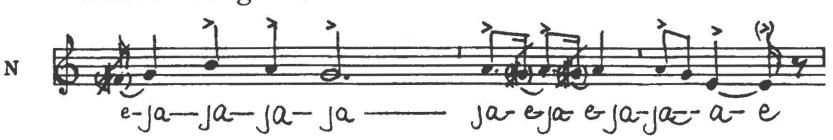
Example 3, 24



Approximately 1/20 of the songs have Prime Phrase Pattern 7 in their Nuclei, i.e. version(s) of $t1^a$ motif(s), as in song no. 81:

Nucleus in song no. 81.

Example 3, 25



Two songs have Prime Phrase Pattern 6 in their Nuclei, i.e. version(s) of t^{+} motif(s).
Two songs have Prime Phrase Pattern 10 in their Nuclei, i.e. version(s) of the t^{aug} motif(s).
Three songs have unique motifs/motif combinations, i.e. Prime Phrase Pattern 11, in their Nuclei. All three have alternative determinations.

Motif selection and motif form in the Nucleus are very personal.
The chosen forms and combinations of usable Nucleus motifs characterise not only the composition, but also the composer.

The Melodic Contour

The Melodic Contour of the Nucleus most often has an ascending beginning.
Ascending stanza beginnings are used in all songs of Prime Phrase Patterns 3 and 8. Songs of Prime Phrase Patterns 4, 5, 6, 8 and 9 often begin with convex melodic arches.
The dominance of ascending stanza beginnings deviates from the general assumption that "primitive" folk music is dominated by a jump upwards followed by descending movement(s).

First Nucleus sentence: Motif Use and Melodic Contour in the last part of the sentence

The Nucleus part of the Nucleus sentence is most often followed by a Suffix part with the quality of refrain. In some songs an Infix is inserted between the Nucleus part of the sentence and the concluding Suffix part, which can contain more than one Suffix motif.
3/4 of the songs have Nucleus + Suffix(es) in the Nucleus sentence.
1/4 of the songs have an inserted Infix.
In one song, no. 5, there is no Suffix after the Nucleus; the form of the song is therefore incomplete.

The final motif in the Suffix part has an obligatory use of t motif(s) in generally used semi-stereotypic versions.
Pure t motifs are used in half of the songs.
t motifs with internal repetition are used in 1/4 of the songs.
Other versions of t motifs are seen in 1/4 of the songs.
Special mention should be made of upward augmented t motifs in three songs.
One song, no. 101, finishes with a downward augmented t motif.
Use of t1 motifs in eight songs is exceptional; they will be dealt with below.

By a consequent use of (versions of) one certain motif as the completion of the sentence, a transition is created to the following sentence.
The consequently used change-over motif between the sentences was given the designation transition motif and the abbreviation "t". For further uses of the transition motif, see above, "The homogeneous structure of the songs was basis for recognition of a new Form Type".
The transition motif is in its basic version characterised by a final descending movement leading the melody to the tone e', which is often the starting tone for the following sentence.

In six to seven songs the Nucleus sentence is finished instead by a half t motif, t/, or a t motif with half internal repetition of motif parts such as with the $t^{+/}$ motif. In this way the sentence completion becomes ascending, open. This deviation from the ordinary sentence completion results in a variation of the formal course.

In eight songs the sentence is completed by versions of the t1 motifs, i.e. motifs which basically have the tones g'-a'-g' or just a'-g'. The formal course in these songs is also varied, as these motifs do not have a finishing downward movement to tone e', as in an ordinary t motif.

The completing Suffix part can contain more t motifs placed after each other.
Approximately 1/5 of the songs have in the Suffix part more t motifs. In these songs the motif versions used are normally also simple.

The Melodic Contour

The Melodic Contour of the completing Suffix part normally shows one or more convex arches.
The melodic contour in the Suffix part most often has convex arches. When the completing motif is half quoted or has an added half internal repetition – in the six to seven songs mentioned above – the final movement will become ascending instead. The formal course in these songs is therefore varied.

Between the Nucleus part of the Nucleus sentence and the completing Suffix of the sentence, an Infix, primarily belonging to the Suffix part of the sentence, can be inserted.
1/4 of the songs of Form Type D have an Infix in the Nucleus sentence.

The Infix motifs are most often connected to the completing Suffix motifs; they thus mainly belong to the Suffix part.
In some songs, the Infix motifs are connected to the Nucleus motifs and separated from the Suffix by a rest. In these cases, the Infix is mainly related to the Nucleus part of the sentence.

Infix has a predetermined place in the sentence and a semi-stereotypic use of versions of one motif, the t1 motif.
In six songs half t1 motifs are used as Infixes.
In five songs complete t1 motifs are used as Infixes.
In four songs t1 motifs with internal repetition are used as Infixes.
In songs with Nucleus motifs of Prime Phrase Patterns 7, 8 and 9 upward augmented t1 motifs with inclusion of the top-tone b' can be seen.

The frequency of using Infix in the Nucleus sentence can be seen to depend on the Prime Phrase Pattern used in the Nucleus.
In songs with Nucleus motifs of Prime Phrase Pattern 3, Infix is used in ten out of 27 songs.
In songs with Nucleus motifs of Prime Phrase Pattern 8, Infix is used in eight out of eleven songs.
In songs with Nucleus motifs of Prime Phrase Pattern 4, Infix is used in four out of 14 songs.
In songs with Nucleus motifs of Prime Phrase Patterns 6, 7 and 8, Infix is used in only one song.

The melodic contour in the Infix part of the Nucleus sentence shows an undulating movement.
The melodic contour in Infix parts will be undulating with small amplitude.

For the versions of t motifs used – in the completion of the N sentence – see the music examples above.

Second Nucleus sentence: Form Structure, Motif Use and Melodic Contours
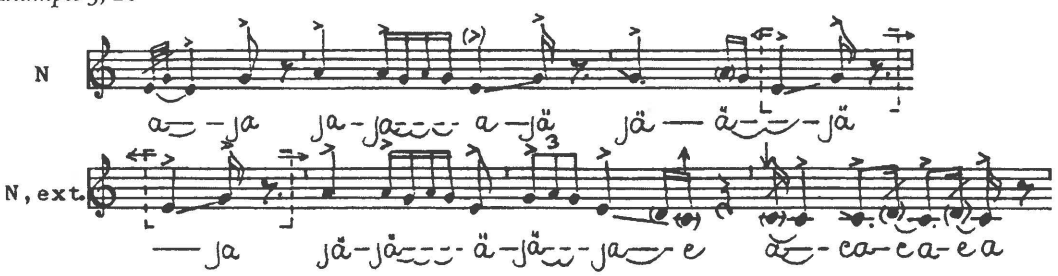
First Nucleus sentence: N.
Second Nucleus sentence: N, ext.
First Intermediate Group: Gr. 1.
Second Intermediate Group: Gr. 2.
Conclusion sentence (which concludes the song in the last stanza): C.

Connective\Formula Finalis: Conn.\FF.
The second Nucleus sentence is often mentioned as the N2 sentence.

The second Nucleus sentence is normally an approximate and extended repetition of the first Nucleus sentence.
Deviations are rare.

In a few songs there is overlap between the two Nucleus sentences.
In four songs an overlap has been seen, as the last motif in the first Nucleus sentence is also the introductory motif in the second. It is shown in song no. 87:

Example 3, 26



The form structure in the second Nucleus sentence primarily has a carrying Nucleus part followed by and completed with a Suffix part, as in the first Nucleus sentence.
The last Suffix forms the transition to the third sentence.

A number of the songs have an inserted Infix in the N2 sentence.
Approximately 1/4 of the songs have Infixes in the N2 sentence.

The introductory Nucleus part, plus possible Infix(es), in the N2 sentence is generally formed as in the first Nucleus sentence.
There is thus for the N2 sentence the same rules as for the N1 sentence with respect to choice of motifs and their combinations (see above, "First Nucleus sentence: Motif Use and Melodic Contour in the first part of the sentence"). The N2 sentence thereby varies in length from song to song.

Differences between the introductory parts of the first and second Nucleus sentence occur rarely.
Differences of minor importance occur mainly with inserted rests or motif repetitions in the second Nucleus sentence compared to the first.

More important differences between the sentences – in under 1/10 of the songs – occur by omission in the N2 sentence of one or more motif(s) from the N1 sentence.
Really important differences are seen only in four songs, where the motif material in the N2 sentence deviates radically from the motif use in the first Nucleus sentence.

The Melodic Contours
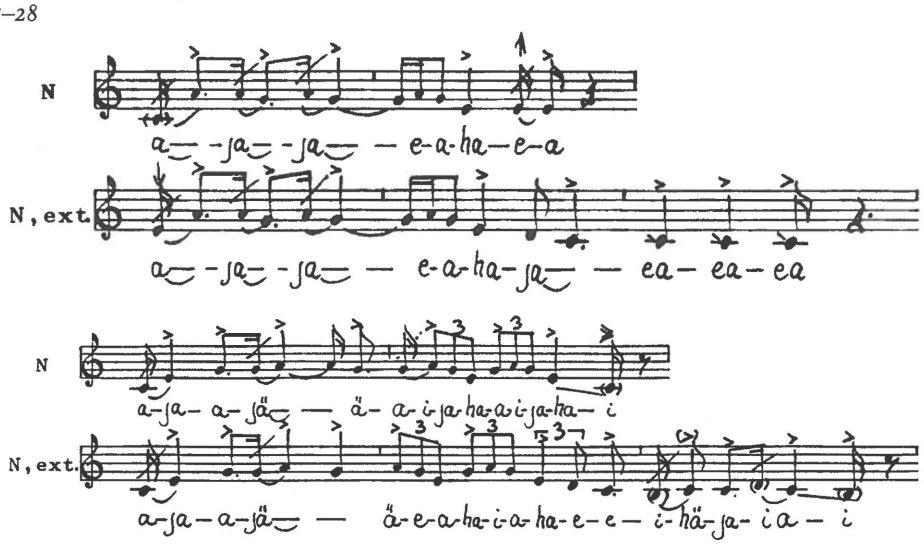
The Melodic Contour of the first part(s) of the sentence is normally the same as in the first Nucleus sentence.

The Suffix part in the second Nucleus sentence has an obligatory concluding melodic descent to the tone c'.
In 3/4 of the songs the N2 sentence will be longer than N1.

In half of the songs of Form Type D, the completing descent in the N2 sentence is a T motif leading down to the tone c'. The T motif is used in common and stereotypical versions.
This T motif normally has the same version as used in the last t motif in N1.

As examples, N1 and N2 from song no. 32 and from song no. 52 are shown:

Example 3, 27–28

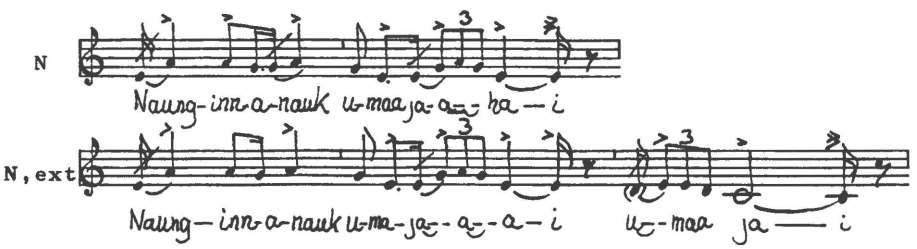


For these songs this means that the singer, at the completion of the N2 sentence, simply adds two descending tones, d'-c', to the t motif, which is used at the completion of the first Nucleus sentence.

In some songs the second Nucleus sentence's final descent to tone c' is divided into two parts.

In approximately 1/10 of the songs, a C1 motif, the tones e'-d'-c', are added to the content of the first Nucleus sentence, as shown in song no. 45:

Example 3, 29
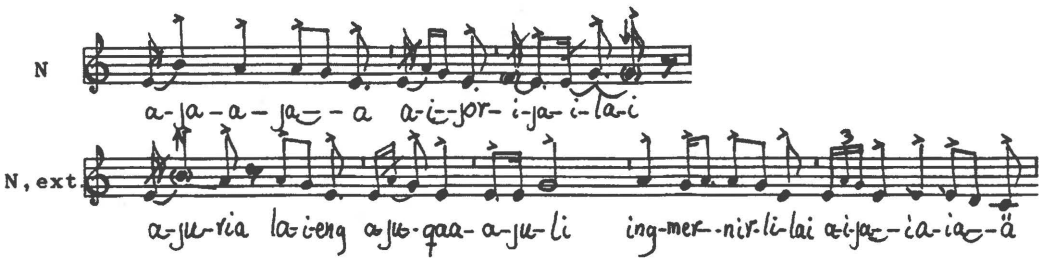


In a few songs, a T motif is added to a repetition of the N1 sentence instead.

In a few songs, the final Suffix part in the N2 sentence contains more added motifs than used in the N1 sentence.

Nucleus of song no. 70:

Example 3, 30



The melodic contour in the completion of the second Nucleus sentence shows one or more convex arches or just a descending curve, mirroring a concluding T motif.
In nearly all songs the second Nucleus sentence is followed by a prolongation of the tone c' or by a shorter or longer pleonasm on the tone c'.

Two Intermediate Groups = sentence 3 and 4: Form Structure, Motif Use and Melodic Contours

First Nucleus sentence: N.
Second Nucleus sentence: N, ext.
First Intermediate Group: Gr. 1.
Second Intermediate Group: Gr. 2.
Conclusion sentence (which concludes the song in the last stanza): C.
Connective\Formula Finalis: Conn.\FF.

Intermediate Groups are inserted sentences between the second Nucleus sentence and the C (conclusion) sentence.

Tone repetitions, pleonasms, are often used as an introduction to Intermediate Groups and between them. The pleonasms are resting and filling tones without the quality of sentences, even though they, for grouping reasons, are often notated on their own staffs.

Intermediate Groups are obligatory parts of songs of Form Type D.
All songs of Form Type D have one or more Intermediate Groups.

Drum-songs of Form Type D normally have two Intermediate Groups.
75 songs, 3/4 of the collection's 103 drum-songs of Form Type D, have two Intermediate Groups.

Drum-songs of Form Type D are incomplete if they have only one Intermediate Group.
Twelve songs have only one Intermediate Group.

The first Intermediate Group is normally separated from the preceding second Nucleus sentence by a rest, a tone repetition (pleonasm) or both.
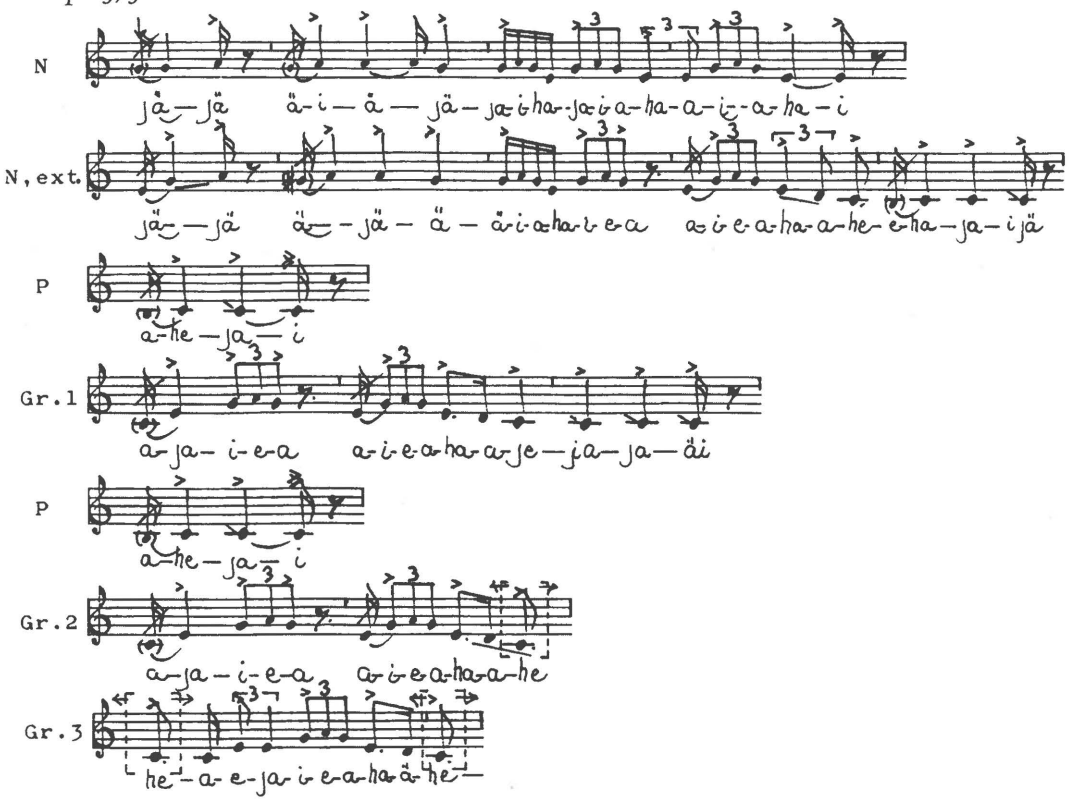
The two Intermediate Groups are normally identical. Alterations are relatively rare:
Some songs leave out one group in (a) single stanza(s).
Four songs have differently formed groups in the stanzas.
Nine songs have shortening of Gr. 2 compared to Gr. 1.
Three songs have extension of Gr. 2 compared to Gr. 1.

A small number of drum-songs of Form Type D have three Intermediate Groups and are therefore over-complete.
16 songs have three Intermediate Groups.

A third Intermediate Group follows the second Intermediate Group without an intervening rest or pleonasm. In some cases there is an overlap between the sentences, as the last tone in the second Intermediate Group is also the first tone in the third.

Overlap between groups 2 and 3 is seen in song no. 39:

Example 3, 31



If a song has three Intermediate Groups, the third is normally shortened. A shortened third Intermediate Group is seen in the music example above.

Between the last Intermediate Group (regardless of whether there are two or three groups) and the subsequent C sentence, there is normally no pleonasm. There is often an overlap between group 2-C or group 3-C.
Overlap between the last Intermediate Group and the C sentence can be seen in the music example above.
There can, in some songs with three Intermediate Groups, be doubt as to whether the third group is a Prefix to the C sentence, particularly when there is no rest before the C sentence. The motif

content will in most cases indicate a primary connection to the preceding Intermediate Groups.

The Form Structure in each Intermediate Group

The Form Structure in each Intermediate Group shows an obligatory final part with Suffix quality; see the explanation below, with an occasional use of a preceding part of Prefix quality.
The Intermediate Groups therefore have a less independent or individual character than the Nucleus sentences.

Non-obligatory part of Prefix quality	Obligatory part of Suffix quality
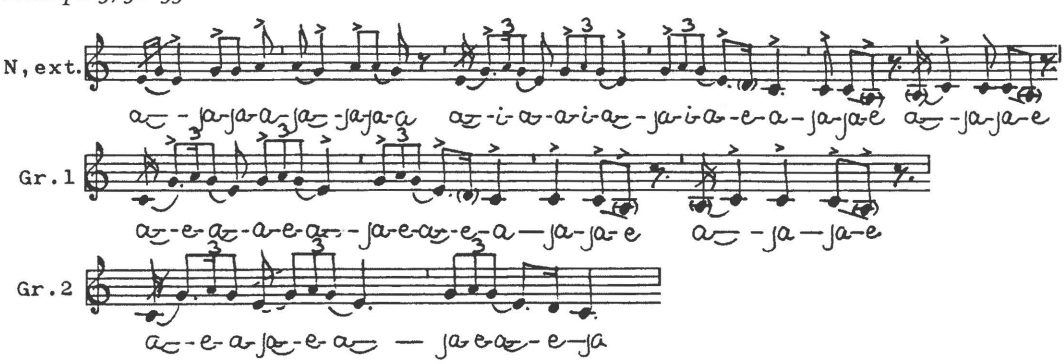
The obligatory content of an Intermediate Group contains shorter or longer quotation from the concluding Suffix part of the second Nucleus sentence of the song, /N2. The quotation thus has the quality of a Suffix.
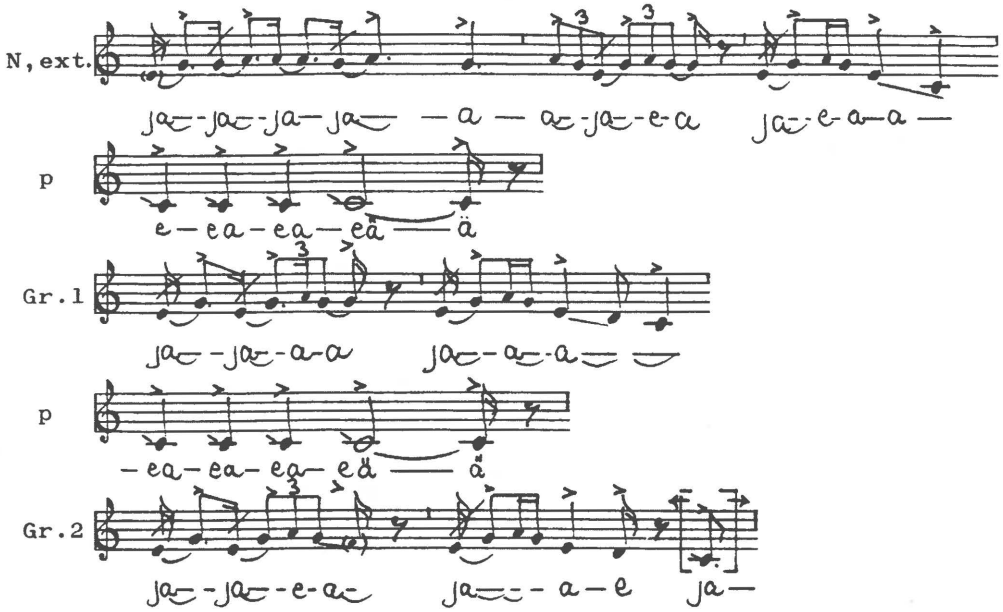
The obligatory content of an Intermediate Group can stand alone and constitute the total content of an Intermediate Group.

A large number of drum-songs of Form Type D have Intermediate Groups consisting merely of the obligatory content taken from /N2 of the same songs.
46 songs have Intermediate Groups consisting merely of quotations from the Suffix parts of the second Nucleus sentences of the songs, i.e. from /N2.

As examples, N, ext. and the Intermediate Groups from song nos. 88 and 23 are shown:

Example 3, 32–33





The non-obligatory part of an Intermediate Group has different lengths. It is introduced by a Prefix, which is stereotypical and taken from the beginning of the subsequent C (conclusion) sentence, which is described below. The first part of the total Intermediate Group thus gets the quality of a Prefix.
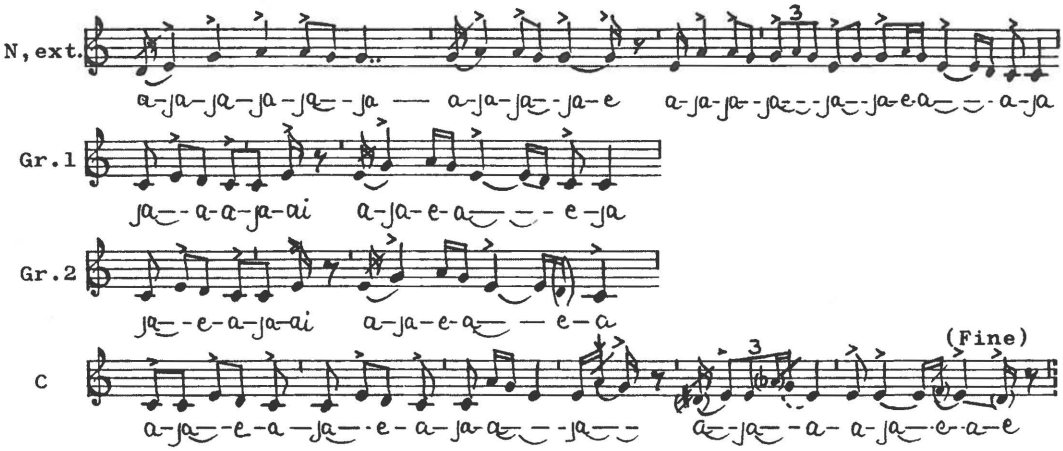
The non-obligatory part of an Intermediate Group cannot stand alone. It is always used together with the subsequent obligatory part of the sentence.

A large number of the drum-songs of Form Type D have Intermediate Groups, each having both a non-obligatory Prefix part and the obligatory Suffix part.

53 drum-songs have Intermediate Groups, each having both a Prefix and a Suffix part.

Here are shown N, ext., Intermediate Groups and the C sentence from song no. 9:

Example 3, 34



Intermediate Groups therefore have very different lengths from song to song.

The Motif Use in the Intermediate Groups

The Motif Use in the Intermediate Groups is tied to motifs and motif combinations with local characteristics.

Each Intermediate Group is concluded by a motif, which quotes the last part of N2, and thus always has a version of a T motif leading down to the tone c'.

The use of a version of a T motif at the end of each Intermediate Group is thus obligatory.

The motif use in the Intermediate Groups of the songs appears in two types:

A. Intermediate Groups that merely have a quotation from /N2.

B. Intermediate Groups with Prefix(es) before a quotation from /N2.
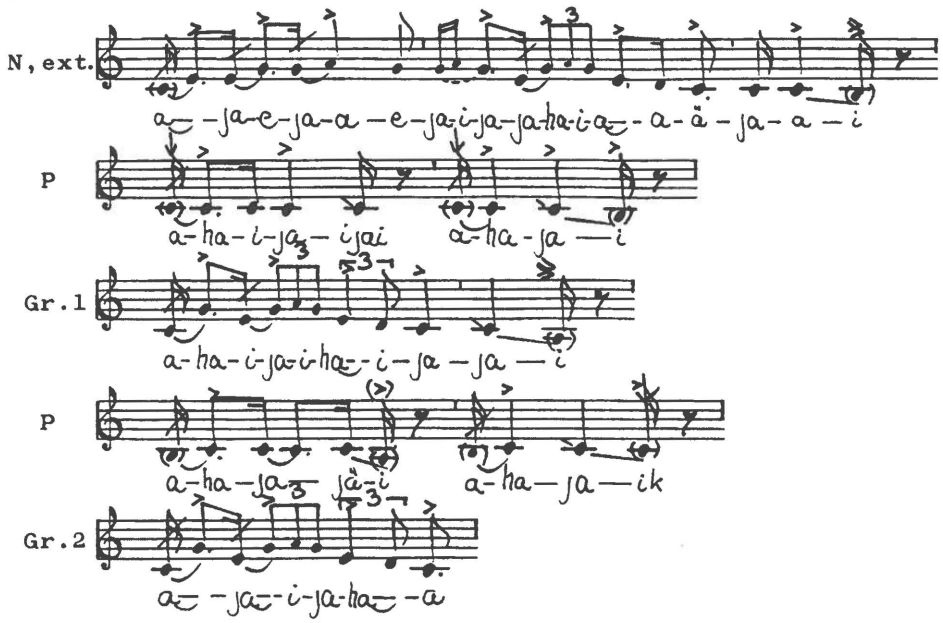
A.

Intermediate Groups that merely have the obligatory content, i.e. a smaller or larger quotation from /N2.

The shortest Intermediate Groups quote simply the final descent used in /N2, i.e. the descent to tone c' with a version of a T motif.

Seven songs have Intermediate Groups with short and non-varied quotations from /N2, as in song no. 49:

Example 3, 35



Seven other songs have Intermediate Groups with short and varied quotations from /N2.

19 songs have Intermediate Groups with longer or varied quotations from /N2, as in Example 3, 33.

It is also interesting that the starting tone in the Intermediate Groups equals the second tone in the last motif but one from /N2. A quotation thus does not always quote a complete motif, although this is most often the case.

Some songs have a special variation in the form of the Intermediate Groups; the first tone in the quotation is lengthened in relation to the similar place in N2. In this way the sentence is extended, in some cases even with a starting tone, which is not used analogously in N2.

Six songs have Intermediate Groups with lengthened first tone.

B.

Intermediate Groups, which in addition to the obligatory quotation from the last part of N2, also have one or more preceding Prefix motifs.

The Prefix motif used – in Intermediate Groups with Prefix and Suffix parts – will nearly always contain a c1 motif ((c')-e'-d'-c'), a ct motif (c'-e'-g' (a'-g')-e') or rarely a c-unit (c'-e').

Each of these motifs can stand alone as a Prefix, but can also be followed by a t motif.

Use of c1 motif in Intermediate Groups

The use of a c1 motif or a ct motif is thus (semi)obligatory as introductory motifs in the Prefix part of two-part Intermediate Groups.

44 songs – out of 53 with both Prefix and Suffix – use c1 motif(s) or a ct motif or, rarely, a c-unit as the initial motif of the Prefix part of two-part Intermediate Groups.

Motif combinations in the Intermediate Groups:

Many songs use exclusively c1 motifs in the Prefix part of the sentence before the quotation of the Suffix part from N2.

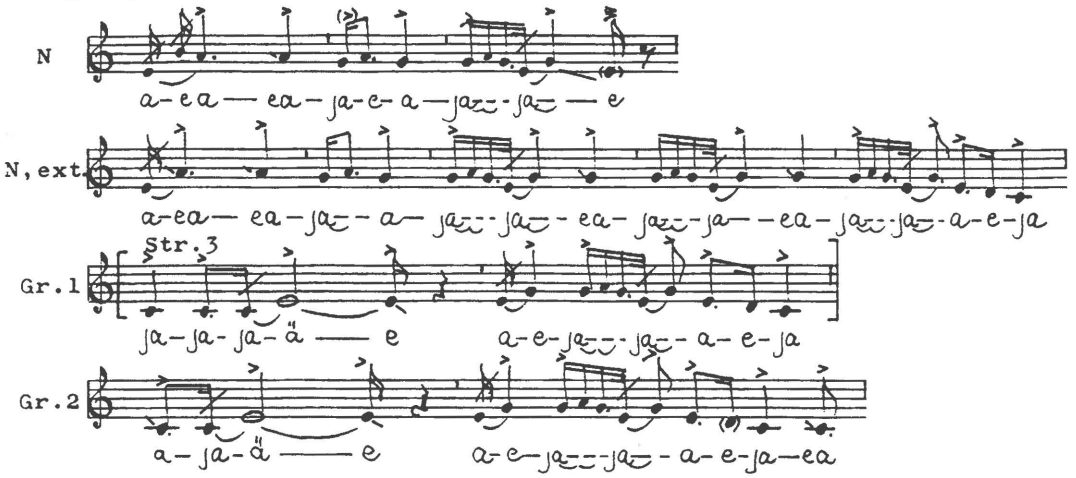
Twelve songs have a c1 motif in the Prefix part before a brief quotation from /N2, as in song no. 9 above (Example 3, 34), which has c1+c in the Prefix part.

Seven songs have a c1 motif in the Prefix part before a longer quotation from /N2.

A few songs use exclusively the c unit (the tones c'-e') before the quotation from /N2.

Five to six songs have a c-unit in the Prefix part before a quotation from /N2, as in song no. 73:
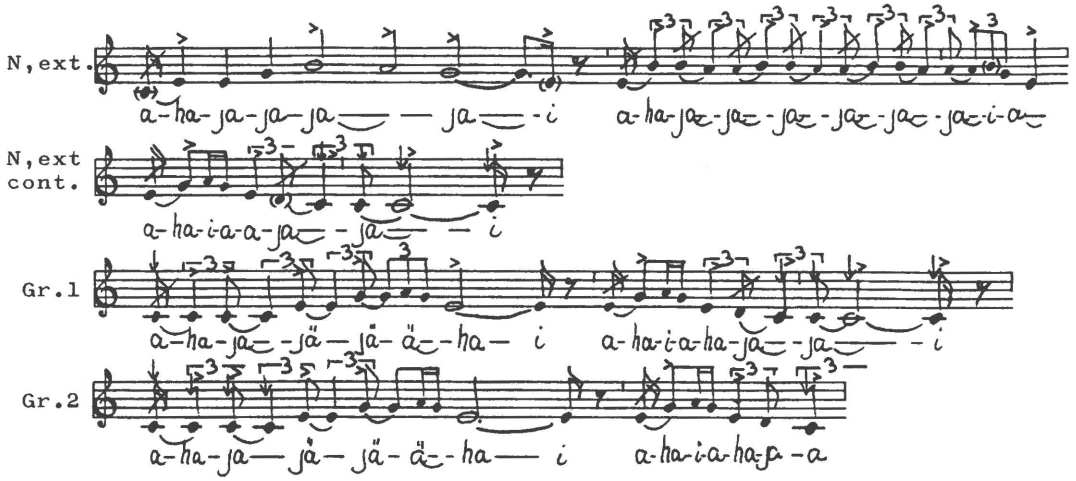
Example 3, 36



A few songs have in the Prefix part of the sentence a c1 motif with subsequent t motif(s) before the quotation from /N2.
Six songs have this motif content in their Intermediate Groups.

A moderate number of songs have a ct motif in the Prefix part of the sentence before the quotation from /N2.
Ten songs have this motif content. It can be seen in song no. 21:

Example 3, 37



A few songs have in the Prefix part of the sentence a version of a ct motif plus a t motif before the quotation from /N2.
Four songs have this motif content.

A few songs have in the Prefix part of the sentence a version of a t motif before the quotation from /N2.
Seven to nine songs (two songs change Prefix motif through the stanzas) have this motif content in their Intermediate Groups.

Melodic Contours

The Melodic Contours change much in the Intermediate Groups:
The Suffix part has convex arches with a descending conclusion. Sentences with both Prefix and Suffix often have arches of different sizes, the small ones at the front, and very often an introductory upward movement.

The Conclusion sentence = sentence 5: Form Structure, Motif Use and Melodic Contours

First Nucleus sentence: N.
Second Nucleus sentence: N, ext.
First Intermediate Group: Gr. 1.
Second Intermediate Group: Gr. 2.
Conclusion sentence (which concludes the song in the last stanza): C.
Connective\Formula Finalis: Conn\FF.

The Conclusion sentence, the C sentence, is an obligatory part of drumsongs of Form Type D.

The C sentence is the concluding sentence in the last stanza in drumsongs of Form Type D.
The other stanzas have another sentence, Connective\Formula Finalis, which completes these stanzas and creates the connection to the following stanza. Connective\Formula Finalis is dealt with below.

The connection between the last Intermediate Group (normally the second) and the C sentence normally takes place without an intervening pleonasm. There is often no rest between the sentences, and in several songs there is an overlap between the sentences, so that the last tone in the Intermediate Group is also the first in the C sentence. In some cases a complete motif can be common for these two sentences.

38 songs have an overlap between the last Intermediate Group and the C sentence. In twelve of these songs a complete motif is common for the two sentences.
21 songs do not have a rest between the last Intermediate Group and the C sentence.

In nearly all songs the C sentence is finished with a pleonasm with a subsequent rest. The last stanza in a song is traditionally followed by happy shouts and laughter.
The C sentences in three songs, nos. 2, 31 and 96, do not have a completing pleonasm.

Form Structure in the C sentence

The Form Structure in the C sentence basically shows two parts: an obligatory Prefix part and an obligatory Suffix part with a completing pleonasm.

Obligatory Prefix part	Obligatory Suffix part

The C sentences in 36 songs are in two parts. The motif use is dealt with below.
The C sentences in 18 songs are primarily in two parts, but can secondarily be determined as being in three parts.
The C sentences in three songs, nos. 13, 31 and 96 are undivided. The Prefix and Suffix parts have fused together.

The form structure in the C sentence is in three parts in a number of songs, as an Infix part is inserted between the Prefix and Suffix parts:

Obligatory Prefix part	Non-obligatory Infix part	Obligatory Suffix part

The C sentences in twelve songs are in three parts.
In ten songs the C sentences are primarily in three parts, but can secondarily be determined as being in two parts.
The C sentences in 17–18 songs are in three parts, but for some of the sentences, the determination is ambivalent.

Motif Use in the C sentence

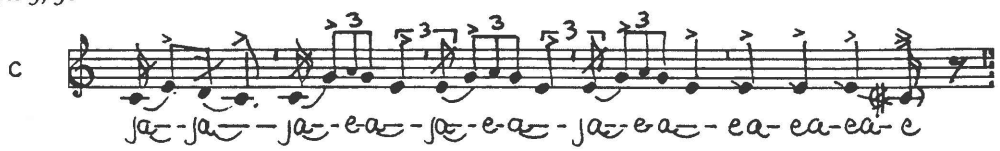
The Motif Use in different parts of the C sentence follows certain guidelines.

The composer/singer is bound to use the correct type of motifs in the correct positions, but he/she is free to vary the motifs and to use motif repetitions.

The C sentences are, in the vast majority of the songs, introduced by versions of one or more c1 motifs in the Prefix part of the sentence.

The C sentences in 78 songs are introduced by versions of one or more c1 motifs, as in song no. 83:

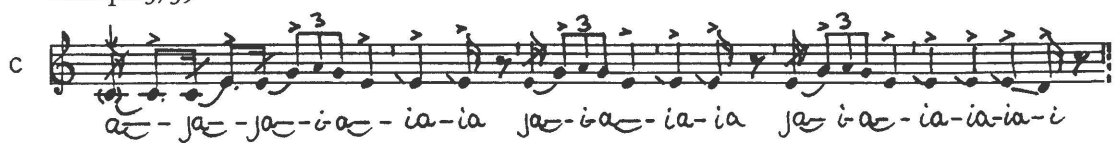
Example 3, 38



The C sentences in a moderate number of songs are in the Prefix part of the sentence introduced by one ct motif.

The C sentences in 19 songs are introduced with versions of one – one only – ct motif, as in song no. 20.

Example 3, 39



C sentences have, for the introducing motif in the Prefix part, an obligatory use of a c1 or a ct motif.

The above-mentioned large number of sentence introductions with c1 motif(s) or ct motif(s) proves this rule for the motif use in the introduction of the sentence.

The C sentences in a small number of songs are in the Prefix part of the sentence introduced with versions of t motif(s). These versions of the C sentence are deviating and incomplete as they do not have the introducing versions of c1 or ct motifs.

The C sentences in four songs, nos. 65, 82, 104 and 105, are introduced with t motifs.

The C sentences of two songs, nos. 51 and 93, have introductory t motifs in a few of the songs' stanzas.

The C sentences in a very few songs are in the Prefix part of the sentence introduced with a c-unit.
The occurrence is recessive and results in simplified versions of the C sentence.
The C sentences in two songs, nos. 35 and 103, are introduced with a c-unit.

C sentences have in the Suffix part an obligatory use of a t motif or a ct motif followed by a pleonasm.
91 of the 103 drum-songs of Form Type D have in the Suffix of the C sentence versions – often simple versions – of a t motif plus a pleonasm; see the C sentence from song no. 83 above (Example 3, 38).
Most often only one t motif is used in the Suffix part of the sentence, but in 18 songs two or more motifs are seen. More details are given below.
Twelve songs have in the Suffix part of the C sentence a ct motif plus a pleonasm.
C sentences are finished with a pleonasm except in song nos. 2, 31 and 96.

C sentences in three parts have in their Infix part(s) versions of t motif(s), rarely of one ct motif.
A ct motif in an Infix can be created by an overlap Prefix-Infix.

The rules found for motif use can be shown as follows:

Prefix part	Infix part	Suffix part
c1 motif(s)	---------	t motif + pleonasm
c1 motif(s)	---------	ct motif + pleonasm
c1 motif(s)	t motif(s)	t motif + pleonasm
ct motif	t motif(s)	t motif(s) + pleonasm
c1 motif(s)	[ct motif]	t motif + pleonasm

Motif combinations used in the C sentence

The c1 and ct motifs are used in different numbers and versions, but the positioning is tied to the rules stated above.
The following presentation shows the combinations of motifs used in C sentences, which are divided into two and three parts.
15 songs have C sentences in two parts without a rest. The motif combination shows c1 motif(s) + one t motif + pleonasm. One c1 motif is used in eight songs and two in seven songs.

Three songs with C sentences in two parts without a rest have one ct motif and one t motif + pleonasm.

18 songs have C sentences in two parts without rests – they are so-called "enriched" (meaning that the sentences have more than one t motif). The motif combination shows c1 motif(s) + three or two t motifs + a pleonasm.

In C sentences with three t motifs, one c1 motif is used in eight songs, two c1 motifs in two songs, three c1 motifs in one song and four c1 motifs in one song.

In C sentences with c1 motif(s) + two t motifs (or t^{+}) + a pleonasm, one c1 motif is used in two songs, two c1 motifs in two songs, three c1 motifs in one song and c1 + cts + t in one song.

Six songs have C sentences in two parts with a rest between the Prefix and Suffix parts. The motif combination shows c1 motifs, one t motif + a pleonasm. Prefix has c1 + c in three songs, $c1^{++/}$ in one song, c1 + c1/ in one song and c1 + c1 + c1 + c + c1 + c in one song.

Six other songs have C sentences in two parts with a rest between the Prefix and Suffix parts. All six songs have two c1 motifs and one ct motif + a pleonasm.

Six songs have "enriched" C sentences in two parts with a rest between the Prefix and Suffix parts. The motif combination shows a c1 or ct motif – some t motifs or a ct motif + a pleonasm. c1 + t - t + p are used in one song, c1 + c1 - ct + t + p in two songs, ct/ - t + p in one song and ct - t + p in two songs.

Ten songs with C sentences in three parts and without rests have c1 motifs plus a number of t motifs + a pleonasm. c1 + (c1) + t + t + p are used in three songs, c1 + t + t + t + p (or c1 + t + t^{+}) + p in four songs and c1 + (c1) + t + t + t + t + p in three songs.

17–(18) songs have "enriched" C sentences in three parts with a rest between the Prefix and the Suffix parts. The motif content shows c1 or ct motif(s) plus t motifs - t motif + a pleonasm. The Prefix part has c1/ in one song, c1 in eight songs, $c1^{+/}$ in two songs, c1 + c1 in five songs and c1 + c1 + c1 in three songs. The Infix part has t/ in two songs, t in one song, $t^{+/}$ in three songs, t + t1 in two songs, t + t in five songs and t + t + t in one song.

Two of the songs in this group have a ct in Prefix instead of a c1.

Twelve songs have "enriched" C sentences in three parts with rests both between the Prefix and Infix parts and between the Infix and Suffix parts. The motif combination shows c1 motif(s) - t motif(s) - one t motif + a pleonasm. In the Prefix part c1 is used in one song,

c1 + c1 in two songs, c1 + c in one song and c- in two songs. The Infix part has $t^{+/}$ in two songs, ts + ts in one song, t^{+} + ts in one song and ts + ts + ts + ts in one song.
Use of a ct motif in the Prefix part is found in seven out of twelve songs in this group. The motif is used in half or full versions.

Deviations from the traditional motif sequence in the C sentence are rare.
The C sentences of four songs have a t motif in the Prefix part.
Two C sentences have a t motif in the Prefix in a few stanzas.
A few songs have ambivalent motifs.

Less weighty deviations occur in the form of imperfect motif use, simplified and over-complete versions.
These deviations are mentioned above under motif use.

Melodic Contours in the C sentence

The Melodic Contours in the C sentence often show in the Prefix part one or more small convex arches at a low level. A small number of songs have an introductory major ascent with a subsequent small descent. Infix and Suffix parts are dominated by convex arches at a medium level. In some songs these arches are interrupted by rests, which can be placed in the middle of an arch.

Connective\Formula Finalis = sentence 6: Form Structure, Motif Use and Melodic Contours

First Nucleus sentence: N.
Second Nucleus sentence: N, ext.
First Intermediate Group: Gr. 1.
Second Intermediate Group: Gr. 2.
Conclusion sentence (which concludes the song in the last stanza): C.
Connective\Formula Finalis: Conn.\FF.

The Connective\Formula Finalis sentence is an obligatory part of drum-songs of Form Type D.
One song, no. 96, has no Conn.\FF sentence.
Twelve songs show omission of the Conn.\FF sentence in a few stanzas.

The Conn.\FF sentence creates a transfer between the stanzas in drum-songs of Form Type D.
The Conn.\FF sentence is therefore not used in the last stanza, which ends with the C sentence.

The Conn.\FF sentence is nearly consistently heralded by a rest. Normally there is a rest before the beginning of the next stanza.
Four songs, nos. 11, 13, 61 and 62, have no rests between the stanzas. This deficiency, probably deliberate omissions, occurs between all stanzas in these songs.

Form Structure in the Conn.\FF sentence

The Form Structure in the Conn.\FF sentence is basically in two parts. It has an obligatory beginning of Prefix quality and an obligatory finish of Suffix quality.

Obligatory beginning of Prefix quality	Obligatory finish of Suffix quality

Two songs have general deviating form structures: in no. 96 the Conn.\FF sentence is replaced by a pleonasm, no. 31 has a reversed sequence of the motifs used.

Motif Use in the Conn.\FF sentence

The Motif Use in the Conn.\FF sentence is obligatory and stereotypical.
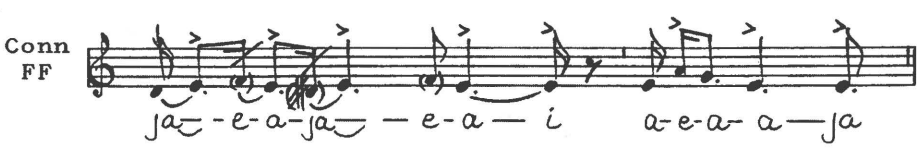
The Prefix part of the Conn.\FF sentence has a varied pleonasm, in which the main tone e' is encircled by grace-notes above and below.
The grace-notes are at a distance of about a quarter tone from the main tone; the third and last are generally a little higher and often lengthened to the value of a quaver.

The Suffix part of the Conn.\FF sentence has a t motif in a certain version, the tones e'-a'-g'-e', followed by (normally) two accentuated tones, the last one often with a descending glissando.

Prefix part varied pleonasm	Suffix part stereotypical t motif

As an example of a normal course of Conn.\FF, this sentence from song no. 13 can be shown:

Example 3, 40



Deviations from the obligatory motif use are rare.
Three songs, nos. 59, 61 and 65 have a short added pleonasm.
Two songs, nos. 76 and 89A, have an extra preceding pleonasm.

Melodic Contours in the Conn.\FF sentence

The Melodic Contours in the Conn.\FF sentence show in the Prefix part a varied pleonasm, as a weak wave movement circling around the main tone. The Suffix part of the sentence has a single convex arch with a leap up followed by a step-wise descending movement, which ends by resting on the main tone.

Re-use of motifs in the course of the stanzas

It is characteristic of drum-songs of Form Type D that motifs and motif versions are re-used in the stanza structure in traditional ways and in certain places in the formal course.

A motif summary is given below.

N1:	Nucleus part: individual motif versions		Suffix part: t motif in version 1
N2:	Nucleus part: individual motif versions		Suffix part: T motif in version 1 + p
Gr. 1:	Prefix part ad libitum C/: c1 or ct		Suffix part: /N2: minimum T in version 1 + p
Gr. 2:	Prefix part ad libitum C/: c1 or ct		Suffix part: /N2: minimum T in version 1
C:	Prefix part c1 or ct motif	Infix ad libitum t motif	Suffix part: t in version 2 (or 1)
Conn.\FF:	Prefix part varied p		Suffix part: t motif in version 3

Re-use of t-motifs in the sentences

t motif at sentence conclusions is seen in the N1, C and Conn.\FF sentences. Simple versions are used in most cases, which make the connective function of the motif clear. In the N1 and C sentences different semi-stereotypic versions of the t motif are used, in the table above indicated as "version 1" and "version 2". There are differences both from song to song and within the same song. However, the t motif in the finish of the C sentence has often the same

version as used in N1. The t motif used at the end of the Conn.\ FF sentence normally has a different version, "version 3", than the ones used in N1 and C. It is both obligatory and stereotypical, as it appears nearly unchanged in all songs of Form Type D. It has the tone content e'-a'-g'-e' and a marked rhythm with brief introductory tones.
Use of different versions of t motifs in the N1, C and Conn.\FF sentences can be seen in song nos. 16 and 83.

Use of the same version of the t motif in N1 and C can be seen, for example, in song no. 39.
For the songs mentioned see Sections 12 and 13.

Re-use of T-motifs in the sentences

T motif at sentence conclusions is used in the N2, Gr. 1 and Gr. 2 sentences. Here it is also mainly simple versions, possibly with internal repetitions of motif parts, which are used.

The two Intermediate Groups are in principle identical. According to the composition rules, which have been found, the sentences must contain – and be completed with – a segment from the last part of the second Nucleus sentence (/N2). As a result, Gr. 1 and 2 normally have the same version of the T motif as is used in N2. Now it can be seen that the composer/singer in song after song uses the same version in the completing T motif of N2 – both melodically and rhythmically – as was used in N1's concluding t motif. If the completing t motif in N1 thus has the version e'-a'-g'-e', the T motif in N2 gets the content e'-a'-g'-e'-d'-c'. If the concluding t motif in N1 uses internal repetition of a motif part, the similar internal motif repetition will often be re-used in the concluding T motif of N2. A further mirroring will normally also take place in the subsequent Intermediate Groups, so that their concluding T motifs have the same internal repetition. For the sake of completeness it must be added that the mentioned transfers also include some pleonasms. In Gr. 1, not only the concluding T motif (version) from N2 is re-used, but also the N2 pleonasm with the same extension as used there. No pleonasm is, on the other hand, used after Gr. 2, which normally leads straight to the C sentence, possibly with an overlap as mentioned above.

Use of the same versions in the completing t and T motifs in N1 and N2 can, for example, be seen in song no. 100. In song no. 19 it

is shown how the version used in N1 and N2 is re-used in the two Intermediate Groups.

Repetition in N2 and Gr. 1+2 of internal repetition from N1 can be seen in song no. 47. N1 has here a completing t motif with internal repetition, the tones g'-a'-g'-e'-g'-a'-g'-e'. In N2 the corresponding T motif gets the tones g'-a'-g'-e'-g'-a'-g'-e'-d'-c' – according to the rules – and the same internal repetition is used in the Intermediate Groups.

Repetition in N2 and the Intermediate Groups of a distinctive rhythmic course in N1's t motif can be seen in song no. 9.

Motif transfer from the C sentence

Motif transfer from the C sentence to the Intermediate Groups is the most distinctive example of re-use of motifs in the form course.

The C sentence has, as described earlier, an obligatory introduction with a c1 or ct motif. The same c1 or ct motifs can be re-found in the Intermediate Groups, but *only* in those songs whose Intermediate Groups have both Prefix and Suffix parts, i.e. in 3/5–3/4 of the songs of Form Type D. These Intermediate Groups have a c1 or ct motif as the first motif in the Prefix part. These motifs almost consistently have the same versions as used in the beginning of the C sentence (designated C/).

The use of a c1 or ct motif in the beginning of the Intermediate Group is non-obligatory. This means that these motifs (when used) must be transferred from the C sentence to the Intermediate Groups, and not the other way round, which could normally be expected. This would not happen if the songs had not been thoroughly reasoned out by the composer.

The use in the Intermediate Groups of c1 motif(s) in the same version as in the C sentence can be seen in song nos. 20 and 60.

The use in the Intermediate Groups of a ct motif in the same version as in the C sentence can be seen, for example, in song no. 21.

Used eligible motifs, a survey

The motifs are placed and combined according to certain rules (see the earlier explanation). The motifs occur in different personally designed versions; simple versions are shown here.

Example 3, 41–50

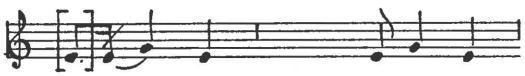
Transition motif in small versions

t
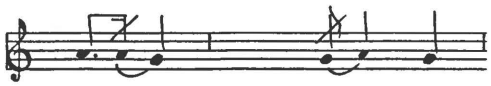


Transition motif in small and simplified versions

ts



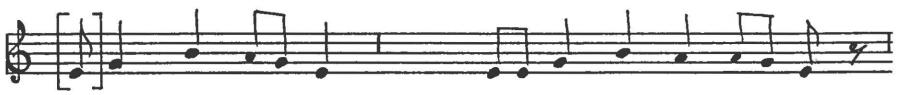
Motif derived from t-motif, in various versions

t1



t-motif with an upward augmentation

t^{a}
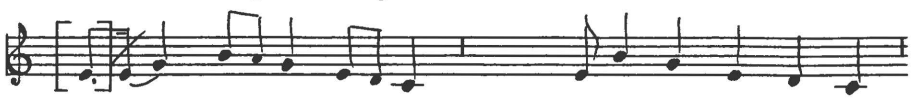


Transition motif in large and simplified versions

Ts



T-motif with an upward augmentation

T^{a}



c-unit

c-



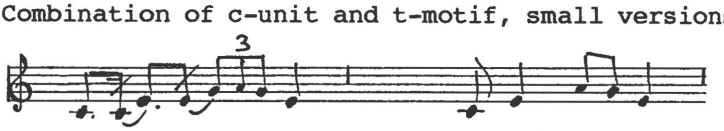
Motif derived from the c-unit, in various versions

c1



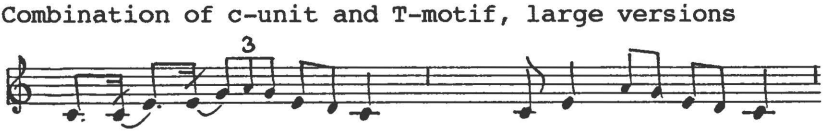
Combination of c-unit and t-motif, small versions

ct



Combination of c-unit and T-motif, large versions

cT





Two women during a competition drum-song. Photo: Jette Bang 1939. © Jette Bang Photo.

Form Structures deviating from the dominant Form and Melody Type (D) in Erik Holtved's collection and in the 1962 collection

"Deviating" drum-songs in Erik Holtved's collection

Results and conclusions from examinations of songs of Form and Melody Type D, the dominant form type in Erik Holtved's collection, are given above. Out of the 110 drum-songs in this collection, 101 had Form Type D in all stanzas, and in two songs, nos. 22 and 107, some of the stanzas had Form Type D.

The remaining seven drum-songs in Holtved's collection were difficult to characterise at the first listening sessions and transcriptions, and impossible to place in one or more Form and Melody types. They were characterised as *"deviating"*. The songs were nos. 27, 28, 29, 30, 75, 86 and 106 (Form Type E, see below) plus individual stanzas in the above-mentioned nos. 22 and 107.

The "deviating" songs are all strophic – like the other drum-songs – but the stanzas are much shorter than in drum-songs of Form Type D. Other direct differences are the motif choice and the preferred beginning and finishing tones in sentences. The choice of motifs is simpler, fewer motifs are used, but with more frequent immediate repetitions. The tones g' and d' – at the chosen notation level – stand out more than in the Type D songs, both as frame interval in sentences and at the beginning or completion of sentences. The melodic contours often show introductory upward leaps followed by downward vines, and in each stanza a repetition occurs of an earlier melodic movement at a lower level. This level shifting shows a melodic "basic concept", but it also gives the basis for form creations, which due to the rare occurrence in Erik Holtved's collection could not be isolated in the preliminary stages of the work. In addition, the level shifting happens at different places in the stanzas, sometimes immediately after the first sentence/motif, in other cases after an inserted passage.
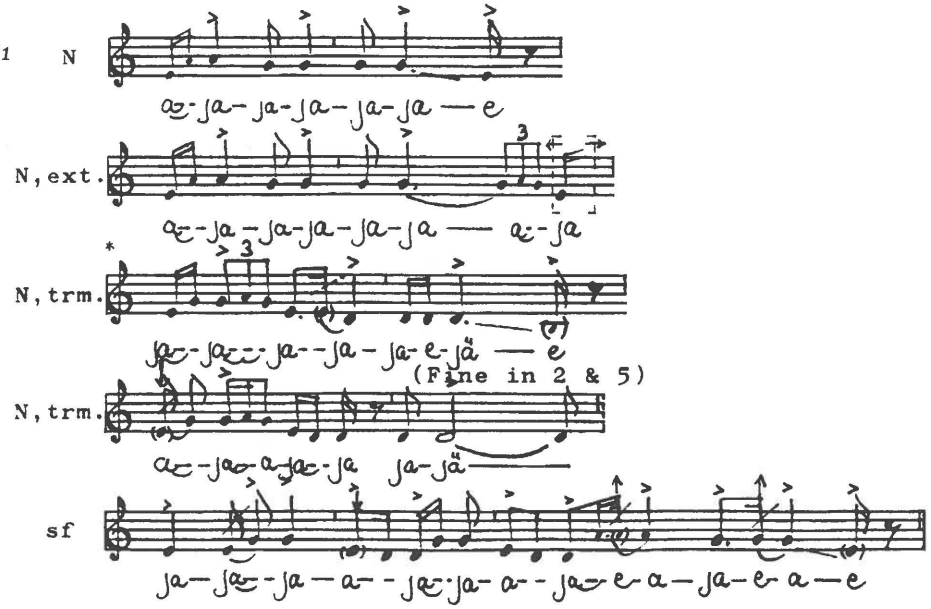
Generally, these songs are basically different from the drum-songs of Form Type D. The partly changed motifs and Nucleus tones, a new movement concept and new form creations seem to indicate another Melody-Sphere – or influence from it. Melody-Spheres have been mentioned earlier, see particularly "Modality Determination, Modal Affiliation, Melody-Spheres" in Section 2.

Satisfactory analyses of drum-songs are not possible without a delimitation of the motifs used and a subsequent understanding of the form structures of the songs. With the small number of "deviating" songs in Holtved's collection – and with further differences between these songs – it was not quite possible to understand the motif and form structures.

The difficulties are illustrated here by transcriptions of one stanza from two of the "deviating" songs, nos. 27 and 30, transcribed with continuous notation. Only after clarification of the new Form Type – see below – was it possible to notate the songs correctly in a way in which each form sentence was notated on its own staff.

Song no. 27, stanza 4, sung by ***Inûtek Napa*** (Holtved, disc 98.b):

Example 3, 51
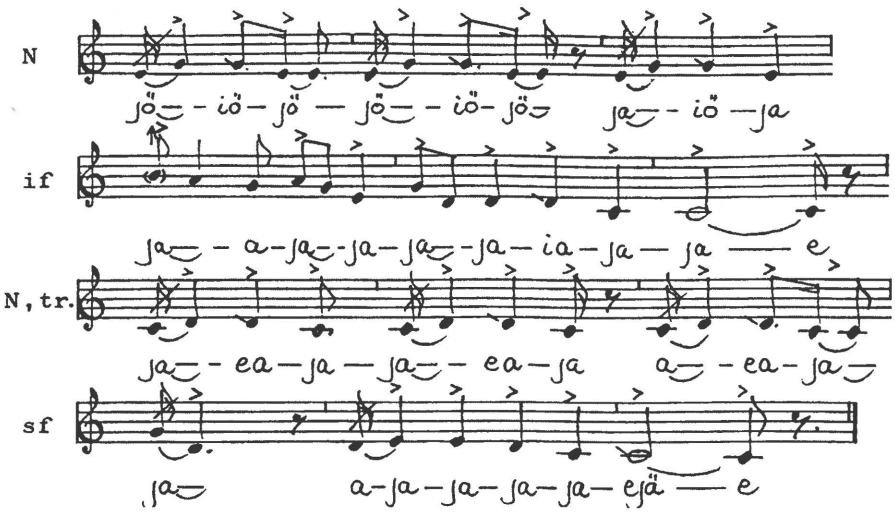


In this song it is possible to see the above-mentioned accentuation of the tones g' and d': the tone g' is used as finalis and is often used in the beginning of the stanzas, the tone d' is used as completion of sentences, and it also occurs as long tone and as finalis in the stanzas 2 and 5. Structurally, the introductory motif is repeated, and likewise the following motif moving lower and starting at *. This deeper positioned motif is an approximate lower transposed version of the introductory motif of the stanza: the first motif is based on the tones a'-g'-(e') and the lower version on g'-e'-d'. A motif has been moved one *step* down within the pentatonic series of tones a'-g'-e'-d'-c'. The movement a'-g' is therefore reproduced as g'-e'. I have called the approximate transposition a *transmission*, abbreviated as trm. in the transcriptions. The information that a transmission has occurred appeared (in the first instance) as a postulate; even a weak postulate, as both the differences in the motif presentation and the changed tone values appear to invalidate the occurrence of a transmission. Only after having found other versions of the same song with clear transposition, could the transmission be confirmed.

This example illustrates the difficulty of the work with the "deviating" songs based on their limited occurrence in Holtved's collection.

As the other example of a "deviating" song in the collection, song no. 30, stanza 3, has been chosen. This song was also sung by ***Inûtek Napa*** (Holtved disc 97.b):

Example 3, 52



Level Shifted Iteration is also used here, now more clearly than in the first example. However, even here the level shifting can be difficult to distinguish. The introductory motif has the tones g'-e' and the Level Shifted Iteration, the tones d'-c'. In this case it is a genuine transposition, here covering two pentatonic steps. As opposed to the previous example, this song uses a long gradual downward vine before the transposed version of the introductory motif. This intermediate piece can make a formal determination difficult. At the end of the transposed melody piece comes an unexpected piece with an elevated grace-note g' before a sentence completion on the tone d'. There is thus an accentuation of the tone d', which is foreign to the style of drum-songs of Form Type D. The final step-wise descent to tone c' in the stanza is also foreign to the style of Form Type D.

In the other "deviating" songs in Erik Holtved's collection, Level Shifted Iteration was, in addition to nos. 27 and 30, found in song nos. 28, 29, 75 and 86 plus in a few stanzas in nos. 22 and 107. No. 106 was particularly unique (type E as it was shown later). The songs with Level Shifted Iteration occurred with different numbers of sentences in the stanzas as opposed to songs of Form Type D. In some "deviating" songs, the Level Shifted Iteration followed immediately after the introductory motif of the song, in others a sen-

tence was placed between the starting motif and its transposed or transmitted repetition. This intermediate piece could be short or long. In some songs double level shifting was used.

Due to the small number of "deviating" songs in Erik Holtved's collection, the investigations could not, as mentioned earlier, lead to a final determination and description of a new Form and Melody type.

A status report of the six (plus two half) "deviating" songs shows that:

Status of songs with Level Shifted Iteration in Erik Holtved's collection

Level Shifted Iteration is found in six songs and in a few stanzas of two songs.
The introductory sentence/motif is repeated one, two or three pentatonic steps lower.

Level Shifted Iteration can occur by genuine transposition of the introductory sentence/motif. However, in some cases an approximate transposition, called a transmission, is used.

The Tone Material is the same as in Form Type D. Both anhemitone pentatonics and extended pentatonics/hexatonics are used.
Finalis c' dominates. However, no. 27 has g' and no. 75 e' as finalis.

Penta-Type 1 dominates.
Four of the songs have Penta-Type 1. One song, no. 27, has Penta-Type 17 and one song, no. 75, has Penta-Type 11.

One song, no. 106, is unique (it has Form and Melody Type E, see later).

"Deviating" songs – from Form and Melody Type D – in the 1962 collection

It was interesting that a large and homogeneous collection such as Erik Holtved's contained six to eight deviating drum-songs, where a new formal concept was visible; but it was difficult to grasp, because its appearance differed in different songs.

Four of the deviating songs were sung by one informant, Inûtek. This information was – at the beginning – not helpful. However, some questions arose. Did he have special qualifications to sing the

deviating songs? Did these songs have a special meaning? Were they related to special occasions, emotions or people? Was it possible to define a new form type?

The interest naturally concentrated on the two previous collections from the Thule area with music notations: Robert Stein's collection from 1899–1900 (Stein 1902) and Christian Leden's from 1909 (Leden 1952). Stein's collection focuses on songs in stories, a total of 37, but he also transcribed one drum-song (1902: 340–41), which clearly has Form and Melody Type D. The Level Shifted Iteration, which was searched for, was found in three of the songs from stories, i.e. again in a minority of the songs. The other songs about animals have even simpler structures, which are mentioned in the present work under "Songs of Formula Structure".

Christian Leden's collection merely contains drum-songs, and Level Shifted Iteration is again found, but only in two of the collection's 31 songs, nos. 11 and 19. Two other songs have Form and Melody Type A (will be mentioned later), and the remaining 27 songs all have Form and Melody Type D.

In 1962 the Danish Folklore Archives carried out the second collection journey in Greenland, as mentioned in the preface. The journey, to the Thule area, was led by Bent Jensen and the present author. Approximately 350 song recordings were made with 320–30 different songs. Transcriptions and analyses showed that Form and Melody Type D still dominated strongly. Around 185 of the songs were of Form Type D, but now Level Shifted Iteration was found in 70 songs, i.e. in nearly 1/5 of the songs. The occurrence was now clear. Now it was possible to provide an exhaustive description of Level Shifted Iteration.

Songs with Level Shifted Iteration constitute a separate form type, which has been called

Form and Melody Type F:
Level Shifted Iteration Form and Melody Type

The form type is found in several well-defined Form Versions, which are presented here in Section 3 and in Sections 4 and 14 with music examples. In Section 14 analysed notations of representative stanzas are to be found.

Other Form Types deviating from Form and Melody Types D and F

The inclusion of the 1962 collection – and also the 1984 collection as statistical supplement – was the main reason making it possible to find and isolate the songs with Level Shifted Iteration, Form and Melody Type F. This inclusion meant, however, that other form types also emerged clearly. They could be isolated and described with certainty.

The "new" form types that were found are here presented briefly in their basic versions and with information about their occurrence in the two main collections from 1937 and 1962.

Form and Melody Type A: Simple Refrain Form and Melody Type:
Nucleus - Suffix (Refrain).
52 song recordings, 44 of these from the 1962 collection. Three songs had alternative form determinations.

Form and Melody Type B: Spaced Refrain Form and Melody Type:
Nucleus - Mediation - Suffix (Refrain).
Twelve song recordings, ten of these from the 1962 collection. One song had alternative form determination.

Form and Melody Type E: Top-Tone Variation Form and Melody Type:
Nucleus - Augmented and extended Nucleus - Possibly Suffix.
Ten song recordings, nine of these from the 1962 collection.

Formula Structures:
Repetition of semi-stereotypic motif(s).
28 song recordings, twelve of these from the 1962 collection.

Special songs with deviating form structures:
Found in two songs from the 1962 collection.

Songs of Form Type F were particularly sung by descendants after the last immigration from Canada in the 1860s

Together with the ascertainment of many songs of Form and Melody Type F in the 1962 collection, a question arose as to why this form type was so numerous here, when it was rare in Erik Holtved's collection.

Erik Holtved made song recordings with 15 informants while there were 36 informants in the 1962 collection. In addition to the larger number, it was found that the informants came from more diverse families and groups in the society than those in Holtved's collection (also proportionally). It is common that informants who take part in folkloristic and other investigations come from certain circles of people. This was true of Erik Holtved's informants. Several of his informants were closely related or good friends; Ârĸioĸ's sister was for example K'iajuk. She was married to Pualorssuaĸ, who was half brother to K'ângâĸ. This family group with added friends sang nearly exclusively drum-songs of Form Type D. These informants were predominantly "old" Thule families, i.e. families who were living in the area when the last immigration from Canada took place in the 1860s. The immigration is mentioned below with emphasis on the areas of origin of the participants.

Only four of Erik Holtved's informants were directly descended from the immigrants and therefore had primary Canada relationships. One of these four, the woman Amáunalik, sang exclusively songs in stories, which are normally simpler than drum-songs. Two of the other three singers, the men Kûtsîkitsoĸ and Masaitsiaĸ, only sang one song each, and these songs were of Form Type D. The last of the four, the man Tiguaĸ, sang 14 drum-songs, and here Level Shifted Iteration is found, but in one song only, no. 107, and only in three of the seven stanzas of the song.

Six informants had secondary Canada relationships, i.e. they were/had been married to or lived together with persons with Canadian ancestors. Four of these six informants sang six plus a half song with Level Shifted Iteration, Form and Melody Type F. These four informants were the men K'aivigaĸ, K'ârĸutsiaĸ (in addition to Type D songs each with one Type F song, nos. 75 and 86), the man Inukitsorssuaĸ (17 songs, one of them with Level Shifted Iteration in half of song no. 22), and especially the man Inûteĸ, who sang four songs of Form and Melody Type F (nos. 27, 28, 29 and 30 in addition to four songs of Form Type D).
The remaining two informants with secondary Canada relationships, the woman Inugârssuk and the man Mavsak, did not sing any songs of Form and Melody Type F.
None of the informants without Canada relationships, five informants, sang drum-songs of Form and Melody Type F.

The investigation into the descent of the informants was done partly because I, at an early time, thought that there *could* be a connection between the informants' choice of form type and their descent. However, based on the songs in Erik Holtved's collection, the investigation ended without result: nothing could be proven with certainty, but the presumption was not forgotten. It was particularly illogical for the hypothesis that only one informant with primary Canada relationships, Tiguaĸ, sang one drum-song of Form Type F – even with changes through the stanzas of the song – while another singer, Inûteĸ, sang four of this type, although he was of secondary Canada relationships. During the first investigations, informants with secondary Canada relationships were not included, so the results were then even more depressing.

The picture changed dramatically when the songs from the 1962 collection were included in the investigations. This collection has 36 informants, including informants with primary and secondary Canada relationships plus informants without connections to the immigrating Canadian Inuit.

It was now clear that the larger occurrence of songs of Form and Melody Type F generally *was* tied to descendents of immigrants from the 1860s:
Ten out of 15 informants with primary Canada relationships sang 37 drum-songs of Form and Melody Type F.
Twelve out of 14 informants with secondary Canada relationships sang 30 drum-songs of Form and Melody Type F.
Three out of seven informants without Canada relationships sang three drum-songs of Form and Melody Type F.
In total: 67 drum-songs of Form and Melody Type F were sung by 22 informants with Canada relationships (both primary and secondary Canada relationships).
Three drum-songs of Form and Melody Type F were sung by three informants without Canada relationships.
Eleven informants – five with primary, two with secondary Canada relationships and four without Canadian ancestors – sang exclusively songs of form types other than Form Type F.

In the investigation of descent and choice of songs, it was surprising that one singer with primary Canada relationships, Masaitsiaĸ, did not use Form Type F songs at all, although he sang nine drum-

songs. This must be accidental, because he sang songs of Form Type F both during a stay in the auther's home and during a journey to Canada to present Greenlandic drum-songs at a seminar with concerts, "Dances et chants Inuit" in Montreal in 1979.

Summary of the investigations

The 1937 collection had 15 informants and contained 110 drum-songs plus 21 songs in stories, one song for a child *(aqaat)* and two magic words. Form and Melody Type F was found only in six to eight drum-songs (in six complete drum-songs and in single stanzas of two drum-songs).
One informant with primary Canada relationships, Tiguaĸ, sang one drum-song (no. 107) where three of the seven stanzas show versions of Form and Melody Type F.
Four informants with secondary Canada relationships, the men K'aivigaĸ, K'ârĸutsiaĸ, Inûteĸ and Inukitsorssuaĸ, sang six plus a half drum-song of Form and Melody Type F.
No informants without Canada relationships sang Type F songs.

The 1962 collection had 36 informants and contained 326 songs: 313 drum-songs and 13 songs in stories. A song is not included if it is a direct repetition of the previous song. 24 songs are such repetitions. The total number of song recordings is thus 350.
Seventy songs had Form and Melody Type F:
Ten informants with primary Canada relationships sang 37 drum-songs of Form and Melody Type F.
Twelve informants with secondary Canada relationships sang 30 drum-songs of Form and Melody Type F.
Three informants without Canada relationships each sang one drum-song of Form and Melody Type F.
Eleven informants did not sing drum-songs of Form and Melody Type F. Five of these informants had primary Canada relationships, two had secondary Canada relationships and four were without Canada relationships.

The 1962 collection is three times larger than the 1937 collection, but the number of drum-songs of Form and Melody Type F is nine times larger, 70 songs against six to eight. In 1962, each bearer of Type F songs sang more songs of this type: each Type F bearer sang three songs of Form Type F, while a comparable singer in 1937 sang only one and a half songs of this form type.

Drum-songs of Form and Melody Type F were nearly all sung by informants with primary or secondary relationships to the immigrants from Canada in the 1860s. This is true both for the few Type F bearers in Erik Holtved's collection and for the much larger number of informants, who sang drum-songs of this form type in the 1962 collection. In the 1962 collection, informants with primary Canada relationships clearly sang more Type F songs than informants with secondary Canada relationships, thus strengthening the hypothesis about a connection to the immigrants.

Conclusions

Songs with Level Shifted Iteration – i.e. of Form and Melody Type F – are predominantly tied to informants with primary or secondary relationships to the immigrants from Canada in the 1860s.

The pronounced increase in the number of drum-songs of Form Type F from the 1937 to the 1962 collections cannot be explained simply by the increasing number of descendents of the immigrants from the 1860s. A possible contributory reason could be that a growing use of Form and Melody Type F animated other singers – still within the "circle" – to sing songs of this type, i.e. a sort of cumulative effect. In addition, the songs of Form and Melody Type F have far shorter stanzas and fewer sentences in each stanza than the long stanzas of Form and Melody Type D. Songs of Form and Melody Type F are less complicated.

This resulted in a change of preferences in choice of Form and Melody Types. Simultaneously with a greater use of songs of Form Type F – also relatively – a gradual reduction has occurred in the use of songs of Form and Melody Type D: in 1937 six to eight songs of Form Type F and 103 songs of Form Type D were sung, i.e. around 15 times as many D songs as F songs. The comparable figures in 1962 were 70 Type F songs and 184 Type D songs, i.e. only between two and three times as many D songs as F songs. In the collection in 1984 this development continued: for each three songs of Form Type D, two songs of Form Type F were sung. The predominance of Type D songs had reduced greatly, and at subsequent performances of drum-songs – for example at cultural occasions, national flag days and song demonstrations – songs of Form Type D were heard even more rarely. In some cases, the singer could not sing songs of this form type.

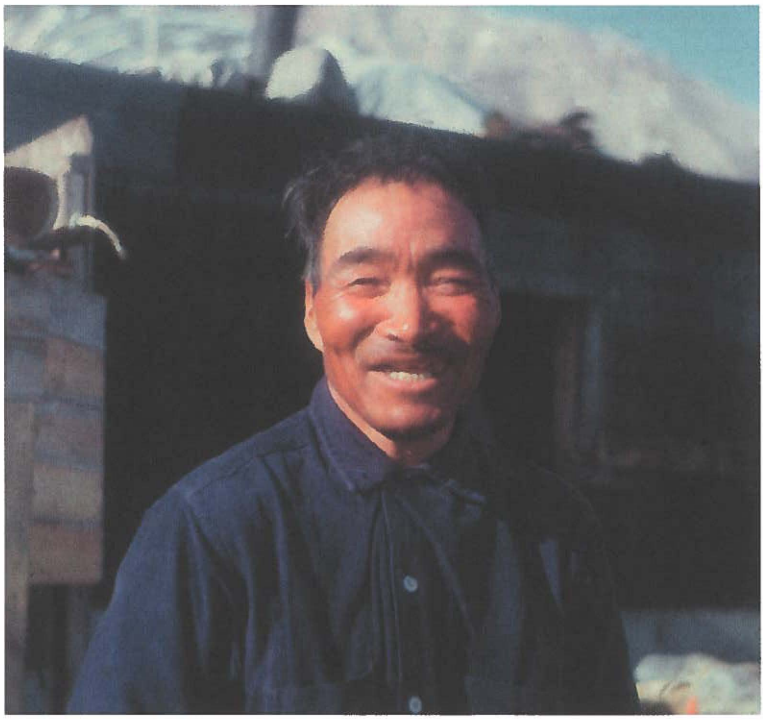
During the collection in 1962, the singers were still generally bound by tradition. They sang mainly what traditionally "belonged" to their circle. If an informant sang many songs of Form and Melody Type F, these investigations have shown that it was very probable that he or she descended from immigrants or was married to a person with Canada relationships.

However, the ties to the old song tradition have since reduced. When a drum-singer today sings many songs of Form and Melody Type F, one cannot deduce that he must descend from the Canadian immigrants. He/she can just as well have chosen songs of this type because they are easier and sound good.

Informants for the 1962 collection

Genealogical information and information about number of songs sung, and the Form and Melody Types used
Below follows genealogical information about the informants at the sound recordings in 1962. For each singer, information is also given about the total number of songs sung plus the numerical distribution of songs of the different form types. Immediate repetitions of songs are not counted. When there are such repetitions, numbers are given in brackets.

Due to the subsequent investigations of the songs of Form and Melody Type F, the informants are listed in three groups. The first two contain informants with primary or secondary Canada relationships: primary Canada relationships means linear descent from the Canadian immigrants in the 1860s, secondary relationships are when the informant's spouse has Canadian ancestors. A third group covers informants without relationships to the immigrants. At the end of each group are the singers who did not sing songs of Form Type F. In the years up to the collection in 1962, the inhabitants in the Thule area got surnames. The surnames are stated but the informants are listed according to their first names in order to follow the method used for the 1937 collection. The old orthography is used as for the 1937 collection. The genealogical information was last checked in 1997–98 and in 2005.



Imîna Imîna at his house in Siorapaluk. Photo: M. Hauser 1962.

Informants with primary Canada relationships

Arnárajâĸ (or Arnajâĸ) K'ângâĸ (or K'aerngâĸ) ♀: 1942–1997.
Father: Taitsiánguaĸ K'ângâĸ or K'aerngâĸ, ca. 1907–1989, see below.
Mother: Suakánguaĸ, ca. 1909–1990. Her mother was immigrant.
Grandfather: Piuaitsoĸ, ca. 1878–1914. His mother was immigrant.
Grandfather's mother: Aĸigssiarssuk, ca. 1850–1921. Immigrant.

Arnárajâĸ recorded one song of Form Type F.

Imîna Imîna ♂: 1898–1984.
Father: K'ulutánguaĸ, ca. 1878–1918/24. Not of Canada descent.
Mother: Torngínguaĸ, ca. 1878–1932. Her mother immigrant.
Grandmother: Ítugssârssuaĸ, ca. 1855-1939. Immigrant.
Grandmother's father: K'umangâpik, ca. 1830–1903. Immigrant.
Grandmother's mother: Patdloĸ, ca. 1835–1870/72. Immigrant.
Imîna's brother was Ingâpaluk, his sister Amáunalik, see 1937.

Imîna recorded 39 songs (two were repeated immediately). Seven of Form Type F, seven of Form Type A (one possibly has Type F), one of Form Type E, one with a special form, three with Formula Structures and 21 of Type D.



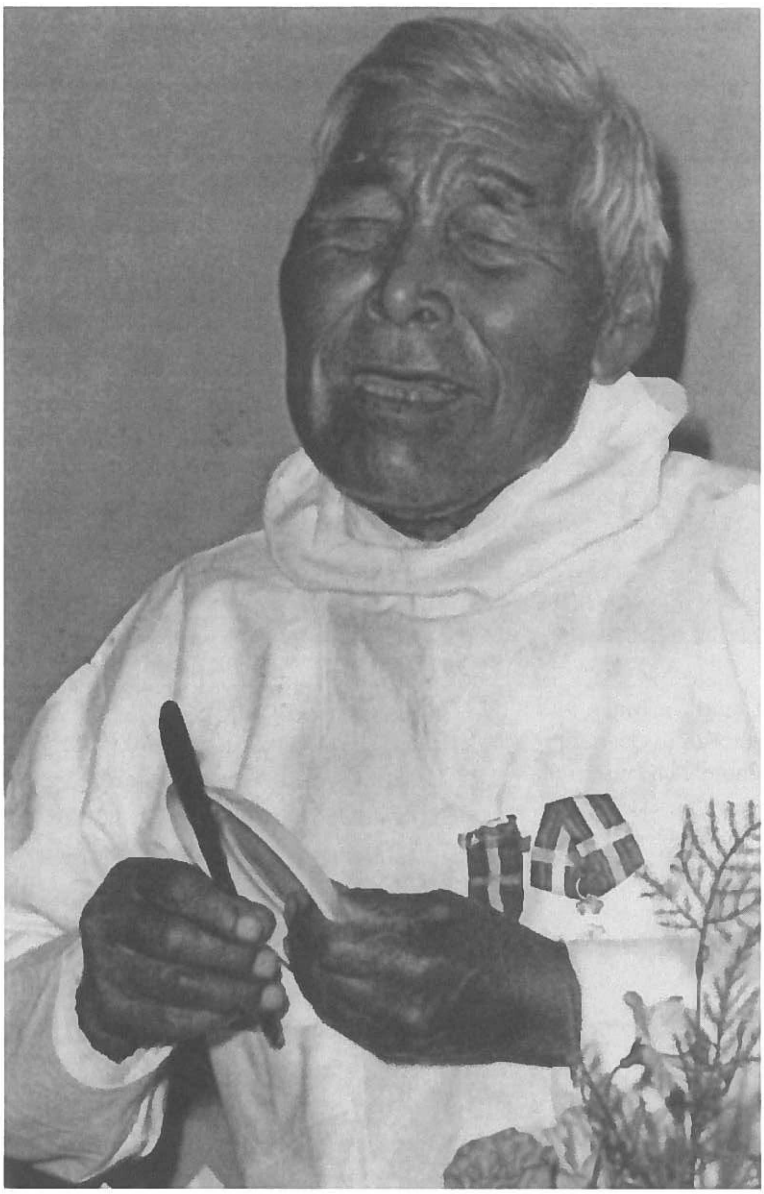
Inûterssuaĸ Uvdloriaĸ in Qaanaaq.
Photo: M. Hauser 1962.

Inûterssuaĸ Uvdloriaĸ ♂: 1906–1987.
Father: Uvdloriaĸ, ca. 1875–1921. Not of Canada descent.
Mother: Kavsâluk, ca. 1880–1916. Her parents were immigrants.
Grandfather: Merĸusâĸ, ca. 1852–1916. Immigrant.
Grandmother: Agpaliapik, ca. 1860–1901. Immigrant.
Inûterssuaĸ's sister was Natuk, see below.

Inûterssuaĸ recorded 14 songs (one was repeated immediately). Six of Form Type F, one of Type B and seven of Type D, one of these with incomplete formal course.

Kigutíkaĸ Tuneĸ (or Duneĸ) ♂: 1932– .
Father: K'alaseĸ Tuneĸ, 1903–1978. Not of Canada descent.
Mother: Ivalo, 1892/93–1983. Her grandparents were immigrants.
Grandfather: Panigpak, ca. 1866–1929. His parents were immigrants.
Grandfather's father: Ítukusuk, ca. 1842–1873/88. Immigrant.
Grandfather's mother: Ivaloĸ, before 1845–1891. Immigrant.

Kigutíkaĸ recorded 25 songs (one was repeated immediately). Eleven of Form Type F, six of Type A, one of Type B and seven of Form Type D including four with incomplete formal course.



Inûterssuaĸ Uvdloriaĸ with medal received from the Danish queen. Photo: Mike Siegstad 1982. Courtesy of Mike Siegstad.

Kûtsîkitsoĸ Ôdâĸ ♂: 1903–1979.
See the informants in the 1937 collection.
Kûtsîkitsoĸ was married to Natuk, see next informant.

Kûtsîkitsoĸ recorded five songs in 1962: one of Form Type F, two of Form Type E and two of incomplete Form Type D.



Kigutíkaĸ Tuneĸ with his son Fari in Qaanaaq. Photo: M. Hauser 1962.

Natuk Ôdâĸ ♀: 1908–1971.
Father: Uvdloriaĸ, ca.1875–1921. Not of Canada descent.
Mother: Kavsâluk, ca. 1880–1916. Her parents were immigrants.
Grandfather: Merĸusâĸ, ca. 1852–1916. Immigrant.
Grandmother: Agpaliapik, ca. 1860–1901. Immigrant.
Natuk's brother was Inûterssuaĸ, see above.
Natuk was married to Kûtsîkitsoĸ.

Natuk recorded 14 songs (two repeated immediately): three of Form Type F, five of Form Type A, one of Type B and five of Type D, three of these with incomplete formal course.

Navssâpaluk Satorana (or Sadorana) ♂: 1907–1997.
Father: (Moses Torngе)*, ca. 1874–1942. His mother was immigrant.
Mother: Maria Aviángorneĸ, ca. 1875–1932. Not of Canada descent.
Grandfather: K'umangâpik, before 1830–1903. Immigrant.
Grandmother: Ivaloĸ, ca. 1845–1891. Immigrant.
* It is known that Navssâpaluk's biological father was a European. However, he had no importance in his upbringing.
Navssâpaluk's (half) sister was Patdloĸ, see below.

Navssâpaluk recorded 18 songs: two of Form Type F and 16 of Form Type D, two of these with incomplete formal course.



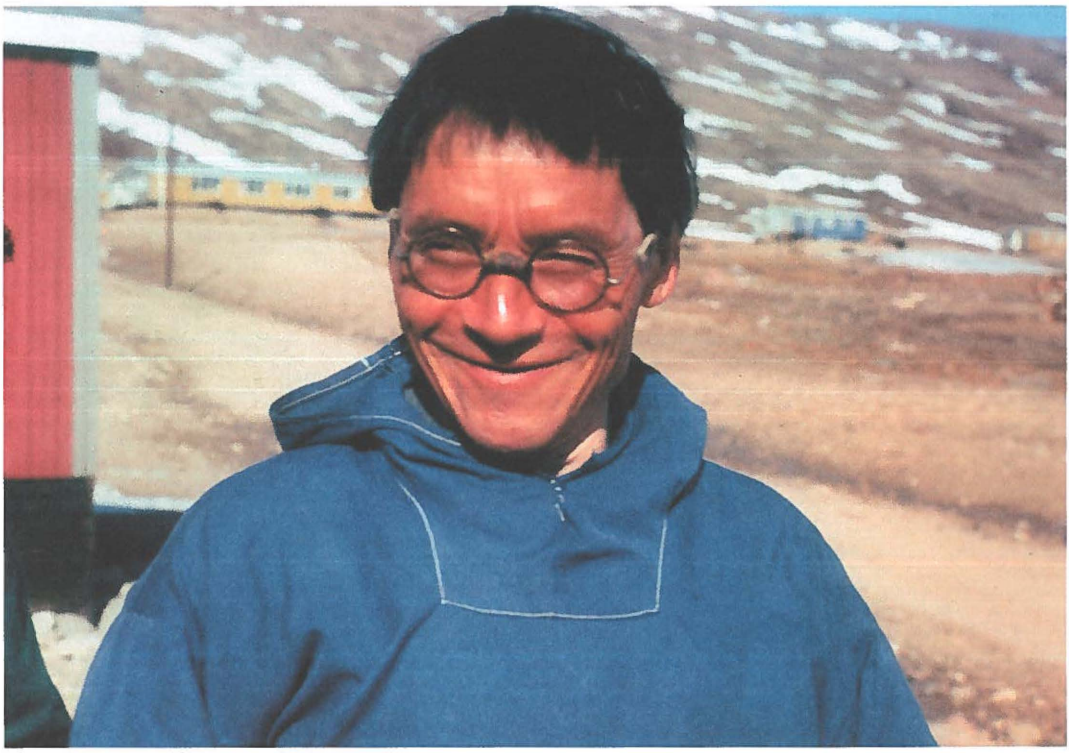
Kûtsîkitsoĸ Ôdâĸ and his wife Natuk in Qaanaaq. Photo: M. Hauser 1962.

Patdloĸ Itah ♂: 1910–1967.
Father: Moses Tornge, ca. 1874–1942. His parents were immigrants.
Mother: Maria Aviángorneĸ, ca. 1875–1932. Not of Canada descent.
Grandfather: K'umangâpik, before 1830–1903. Immigrant.
Grandmother: Ivaloĸ, ca. 1845–1891. Immigrant.
Patdloĸ's (half) brother was Navssâpaluk, see above.
Patdloĸ was married to K'ârĸutsiaĸ, see the informants in 1937.

Patdloĸ sang four songs solo (twelve other songs were sung together with her husband K'ârĸutsiaĸ; in two of these Patdloĸ used the drum): three of Form Type F and one of Type A.

K'ulutana (or K'ulutat) Imîna ♂: 1927–1965.
Father: Imîna Imîna, 1898–1984. Was of Canada descent on his mother's side.
Mother: Regine, 1903–1934. Came from West Greenland.
Grandfather: K'ulutánguaĸ, ca. 1878–1918/24. Not of Canada descent.
Grandmother: Torngínguaĸ, ca. 1878–1932. Mother was immigrant.
Grandmother's mother: Ítugssârssuaĸ, ca. 1855–1939. Immigrant.
Grandmother's grandfather: K'umangâpik, ca. 1830–1903. Immigrant.

K'ulutana recorded two songs: both of Form Type F.



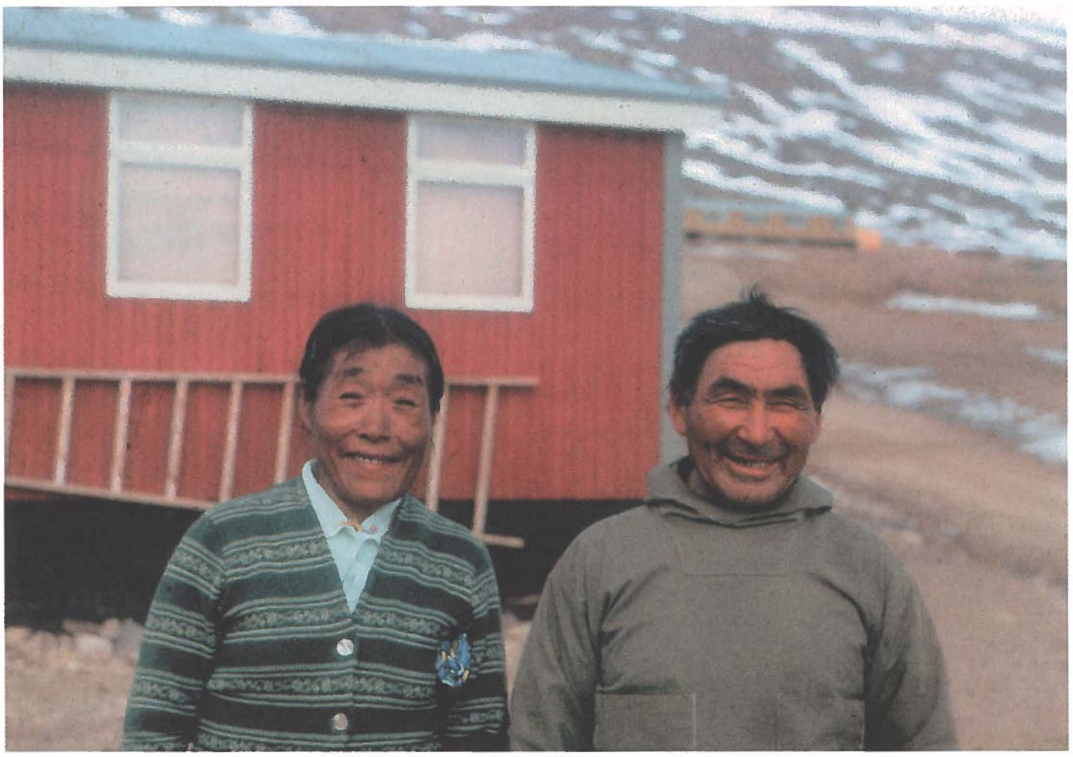
Navssâpaluk Satorana in Qaanaaq.
Photo: M. Hauser 1962.

K'ulutánguaĸ Tivnâĸ ♂: 1921–1993.
Father: K'itdlugtôĸ, ca. 1887–1932. Not of Canada descent.
Mother: Arnaluaĸ, 1895–1932. Her grandmother and great-grandfather were immigrants.
Grandmother: Torngínguaĸ, ca. 1878–1932. Her mother and grandfather were immigrants.
Grandmother's mother: Ítugssârssuaĸ, ca. 1855–1939. Immigrant.
Grandmother's grandfather: K'umangâpik, ca. 1830–1903. Immigrant.
K'ulutánguaĸ's wife, Aviakutdluk, was also of Canada descent.

K'ulutánguaĸ recorded one song. It is of Form Type F, but alternatively it is determined to be of Form Type A.

Amáunalik K'aivigaĸ (or K'âvigaĸ) ♀: 1907–1989.
See the informants in the 1937 collection.
Amáunalik's brother was Imîna Imîna, see above.

Amáunalik recorded three songs in 1962 (as opposed to 15 in 1937): one of Form Type B and two with Formula Structures. All three are songs in stories.



Patdloĸ and her husband K'ârĸutsiaĸ Itah in Qaanaaq.
Photo: M. Hauser 1962.

Anãkaĸ Henson ♂: 1906–1987.
Father: (K'itdlaĸ)*, ca. 1884–1930. His mother was immigrant.
Mother: Aĸátánguaĸ, ca. 1885–1921. Not of Canada descent.
Grandmother: Aĸigssiarssuk, ca. 1850–1921. Immigrant.
*: Anãkaĸ's biological father was Mathew Henson. Anãkaĸ therefore took the name Henson. However, Mathew Henson meant nothing in the upbringing of Anãkaĸ.

Anãkaĸ recorded only one song of Form Type D.

Ingâpaluk Napa Imîna ♂: 1913–1990.
Ingâpaluk's brother was Imîna Imîna, see above.

Ingâpaluk recorded only one song of Form Type D.



Amáunalik K'âvigaĸ in Qaanaaq.
Photo: M. Hauser 1962.

Masaitsiaĸ Eipe ♂: 1911–1981.
See the informants in the 1937 collection.
Masaitsiaĸ was married to Sofie Eipe, see below.

Masaitsiaĸ recorded in 1962 nine songs and one recited rigmarole in a story. Masaitsiaĸ knew and sang songs of Form Type F, but none of this form type was recorded.
The nine songs comprise one song of Form Type E, one with Formula Structure and seven of Form Type D, two of these with incomplete formal course.

Miteĸ Jensen ♂: 1952– .
Father: Mâgssánguapaluk, 1925– . Not of Canada descent.
Mother: Palíka (Balíka), 1931– . Her mother was of Canada descent.
Grandmother: Amáunalik, 1907–1989. See the 1937 informants.

Miteĸ recorded one song of Form Type A.



Masaitsiaĸ Eipe in Qaanaaq.
Photo: M. Hauser 1962.

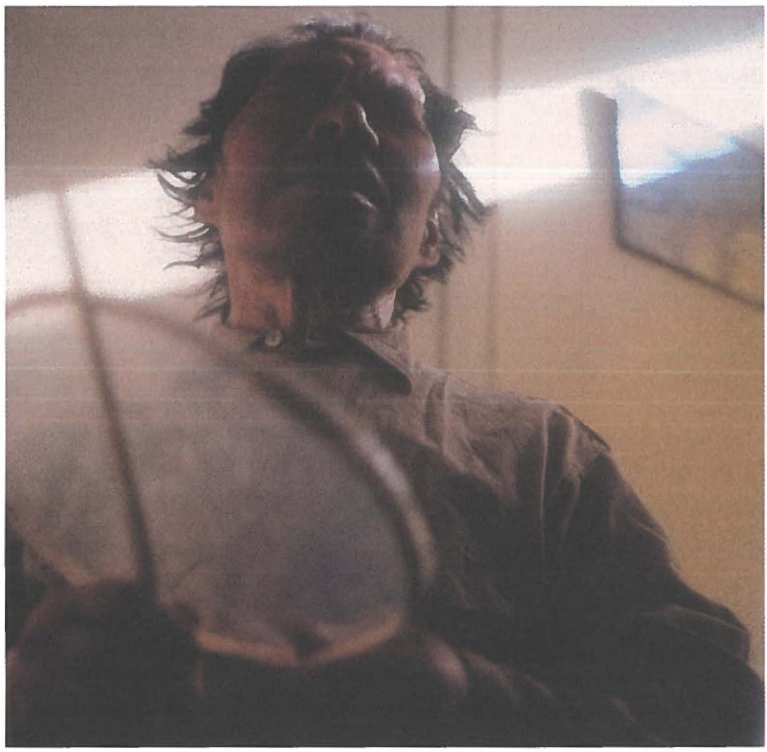
Informants with secondary Canada relationships

Angutdluk Ûmâĸ ♂: 1907–1989.
Father: Mâssánguaĸ, ca. 1876–1910. Not of Canada descent.
Mother: Meĸo, ca. 1881–1911. Not of Canada descent.
Angutdluk's first wife: Antoenette, 1912–35. Grandmother was immigrant.
Wife's father: Tiguaĸ, ca. 1873–1941. His mother was immigrant.
Wife's grandmother: Aĸigssiarssuk, ca. 1850–1921. Immigrant.

Angutdluk recorded six songs: one of Form Type F, one of Type A, one of Type B and three of Type D, one of these with incomplete formal course.

Angutivdluarssuk Nielsen ♂: 1919–2003.
Father: Ivik, 1894–1934. Not of Canada descent.
Mother: Pauline Mathiasen, 1892–1931. From West Greenland.
Angutivdluarssuk's wife: Oline Nielsen, 1920–1989. Was of Canada descent.
Wife's mother: Arnaruniaĸ, 1898–1921. Her mother was immigrant.
Wife's grandmother: Agpaliapik, ca. 1860–1901. Immigrant.

Angutivdluarssuk recorded four songs: two of Form Type F, one of Type A and one of Type D.



Avigiaĸ at the boarding school in Qaanaaq. Photo: M. Hauser 1962.

Aĸatánguaĸ Tuneĸ (or Duneĸ) ♀: 1924–1995.
Father: Inûteĸ Napa, 1898–1976. Not of Canada descent.
Mother: Sinarajuk, ca. 1905–1933. Not of Canada descent.
Aĸatánguaĸ's father's third wife: Aleĸasínguaĸ. Was of Canada descent. See under Inûteĸ for information about the informants from the 1937 collection.

Aĸatánguaĸ recorded two songs: one of Form Type F and one of Form Type D.

Avigiaĸ (no surname found) ♂: 1888–1965.
Father: Orfik, ca. 1867–1896. Not of Canada descent.
Mother: Nivíkánguaĸ, ca. 1867–1931. Not of Canada descent.
Avigiaĸ's first wife: Aviakutdluk, 1903–1924. Was of Canada descent.
Wife's father: Piuvaitsoĸ, ca. 1878–1914. His mother was immigrant.
Wife's grandmother: Aĸigssiarssuk, ca. 1850–1921. Immigrant.

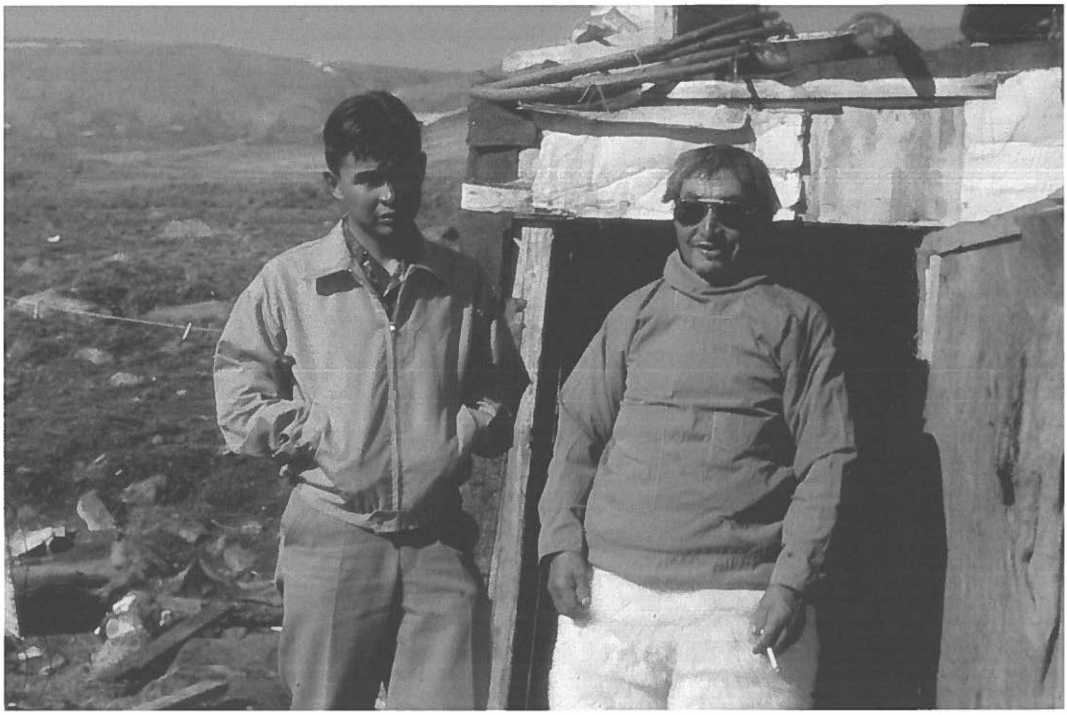
Avigiaĸ recorded 23 songs (two of these were repeated immediately): three songs of Form Type F and 20 of Type D, three of these with incomplete formal course.



Birgitte Jensen in front of the church in Qaanaaq. Photo: M. Hauser 1962.

Birgitte Jensen ♀: 1900–1982.
Father: From West Greenland.
Mother: From West Greenland.
Birgitte's third husband: Uisâkavsak, 1912–1966. Was of Canada descent.
Third husband's mother: Ivalo, 1894–1984. Grandparents were immigrants.
Third husband's grandfather: Moses Tornge, ca. 1874–1942. Parents were immigrants.
Third husband's grandfather's father: K'umangâpik, ca. 1830–1903. Immigrant.
Third husband's grandfather's mother: Ivaloĸ, before 1845–1891. Immigrant.

Birgitte recorded eight songs (two of these were repeated immediately): one of Form Type F with alternative determination as Type A, one (two) of Type A, four with Formula Structures, one of incomplete Type D and one with European melodics.



Poul-Ib Sikemsen and Inûtɛĸ Napa at Inûtɛĸ's house in Qaanaaq. Photo: M. Hauser 1962.

Inûtɛĸ Napa ♂: 1898–1976.
See the informants in the 1937 collection.

Inûtɛĸ recorded 63 songs in 1962 (four of these were repeated immediately): eight of Form Type F, eight of Form Type A, one of Form Type B, four of Type E and 43 of Type D, two of these with incomplete formal course.

Kâgúnaĸ (called Gauna) K'issuk ♂: 1925–1990.
Father: K'issuk, ca. 1898–1988. Not of Canada descent.
Mother: Patdlúnguaĸ, 1906–1935. Not of Canada descent.
Kâgunaĸ's first wife: Tukúmínguaĸ, 1919–1974. Was of Canada descent.
Wife's mother: Mánigssuaĸ, ca. 1900–1922. Her grandfather immigrant.
Wife's grandfather: Moses Tornge, ca. 1874–1942. Father was immigrant.
Wife's grandfather's father: K'umangâpik, ca. 1830–1903. Immigrant.

Kâgúnaĸ recorded one song of Form Type F.



Sofie Eipe during filming in Qaanaaq.
Photo: Jette Bang 1962.
© Jette Bang Photo.

Mikivssuk Miúnge ♀: 1908–1996.
Father: Agpalerssuarssuk, ca. 1880–1918/24. Not of Canada descent.
Mother: Aininâĸ, ca. 1884–1929. Not of Canada descent.
Mikivssuk's husband: Taitsiânguarssuaĸ Miúnge 1900–1977. Was of Canada descent.
Husband's father: Tiguaĸ, ca. 1873–1941. His mother was immigrant. For more information about Tiguaĸ see the 1937 collection.
Husband's grandmother: Aĸigssiarssuk, ca. 1850–1921. Immigrant.

Mikivssuk recorded two songs (both repeated immediately): one of Form Type F and one with special structure.



Inukitsupalaĸ K'ujaukitsoĸ at the hospital in Qaanaaq. Photo: M. Hauser 1962.

K'ârĸutsiaĸ Itah ♂: 1903–1996.
See the informants in the 1937 collection.
K'ârĸutsiaĸ's first wife: Patdloĸ, see primary informants.
K'ârĸutsiaĸ's second wife: Martha, 1910–2001. Was of Canada descent.
Second wife's mother: Amîmik, ca. 1886–1918/24. Her mother was immigrant.
Second wife's grandmother: Aĸigssiarssuk, ca. 1850–1921. Immigrant.

K'ârĸutsiaĸ recorded 21 songs in 1962: five of Form Type F, one of these with alternative determination as Type B, four of Type A (one of Type B/alternative Type F), one of Type E and eleven of Type D.

Seĸuvsuna Miteĸ ♂: 1918–2004.
Father: Miteĸ, ca. 1888–1928. Not of Canada descent.
Mother: Saunínguaĸ, 1903–1972. Not of Canada descent.
Seĸuvsuna's wife: Inatdliaĸ, 1924–2000. Was of Canada descent.
Wife's father: K'ârĸutsiánguaĸ, 1896–1941. His grandfather was immigrant.
Wife's grandfather: Panígpak, ca. 1866–1929. His father was immigrant.
Wife's grandfather's father: Ítukusuk, ca. 1842–1873/88. Immigrant.

Seĸuvsuna recorded 17 songs (one of these was repeated immediately): three songs of Form Type F, one of Type A and 13 of Type D.



K'âvigarssuaĸ Kristiansen and his wife Bibiane. Photo: M. Hauser 1962.

Sofie Eipe ♀: 1917–2003.
Father: Henrik Olsen, 1884–1918. From Ritenbenk in West Greenland.
Mother: Maren Olsen, 1893–1935. From West Greenland.
Sofie's husband: Masaitsiaĸ Eipe, 1911–1981. Was of Canada descent.
About Masaitsiaĸ, see the informants in the 1937 collection.

Sofie recorded four songs (one of these was repeated immediately): two of Form Type F and two with Formula Structures.

Taitsiánguaĸ K'aerngâĸ ♂: 1907–1989.
Father: K'ângâĸ (K'aerngâĸ), ca. 1884–1942. Not of Canada descent.
Mother: Nivikánguaĸ, 1867–1915. Not of Canada descent.
About K'ângâĸ, see the informants in the 1937 collection.
Taitsiánguaĸ's wife: Suakánguaĸ, 1909–1990. Was of Canada descent.
Wife's father: Piuvaitsoĸ, ca. 1878–1914. His mother was immigrant.
Wife's grandmother: Aĸigssiarssuk, ca. 1850–1921. Immigrant.

Taitsiánguaĸ recorded 18 songs (two of these were repeated immediately): two songs of Form Type F, one of Form Type A, two of Type B and 13 of Form Type D, two with incomplete formal course.

K'aivigaĸ (or K'âvigaĸ) K'aivigaĸ ♂: 1901–1971.
See the informants in the 1937 collection.
K'aivigaĸ was married to Amáunalik, who was of Canada descent; see above or under Holtved's informants in 1937.

K'aivigaĸ recorded one song of Form Type D.

Sakiúnguaĸ (Sakæus) Ítuluk Hendriksen ♂: 1914–1995.
Father: Nukagpiánguaĸ, ca. 1894–1956. Not of Canada descent.
Mother: Juliane Hendriksen, 1874–1931. From West Greenland.
Sakiúnguaĸ's wife: Berthe Hendriksen, 1917–1983. Was of Canada descent.
Wife's father: Pauluna, ca. 1875–1955. Mother and grandfather were immigrants.
Wife's grandmother: Ítugssârssuaĸ, ca. 1855–1939. Immigrant.
Wife's grandmother's father: K'umangâpik, ca. 1830–1903. Immigrant.

Sakiúnguaĸ recorded one song of Form Type B.

Informants without relationships to the Canadian immigrants

Iggiánguaĸ Ivik ♂: 1923–1991. Not of Canada descent.
Father: Ivik, 1894–1934. Not of Canada descent.
Mother: Pauline Mathiasen, 1892–1931. From West Greenland.

Iggiánguaĸ recorded two songs (one of these was repeated immediately): one song of Form Type F and one European song.

K'itdlaĸ Tuneĸ (or Duneĸ) ♂: 1948 –. Not of Canada descent.
Father: Ululik Tuneĸ, 1918–1993. Not of Canada descent.
Mother: Aĸátánguaĸ, 1924–1995. Not of Canada descent.

K'itdlaĸ recorded one (repeated) song of Form Type F.

Utûniarssuaĸ Avike ♂: 1909–1998. Not of Canada descent.
Father: K'ajutaĸ, ca. 1865–1917/25. Not of Canada descent.
Mother: Suakánguaĸ, ca. 1873–1914/25. Not of Canada descent.

Utûniarssuaĸ recorded three songs: one song of Form Type F and two of Form Type D.

Four informants had no Canada predecessors and did not sing Form Type F

Inukitsupaluk K'ujaukitsoĸ ♂: 1890–1967. Not of Canada descent.
Father: K'ujaukitsoĸ, ca. 1857–1895/96. Not of Canada descent.
Mother: Aimainalik, ca. 1870–1895/96. Not of Canada descent.
Inukitsupaluk's first wife was from West Greenland, Sisimiut.
Inukitsupaluk's second wife was not of Canada descent.

Inukitsupaluk recorded five songs (two of these were repeated immediately): one of Form Type A and four of Form Type D.

Kâlepaluk Peary ♂: 1906–1998. Not of Canada descent.
Father: (Ihré, ca. 1877–1917/27)*. Not of Canada descent.
Mother: Aleĸasina, ca. 1881–1921. Not of Canada descent.
*: Kâlepaluk's biological father was Robert Edwin Peary, 1856–1920. However, he had no influence on his upbringing.
Kâlepaluk was married three times. None of the wives had Canada relationships.

Kâlepaluk recorded four songs of Form Type D.

Nivíkánguaĸ Avike ♀: 1915–1987. Not of Canada descent.
Father: Sivsútâk (Sivso), ca. 1877–1929. Not of Canada descent.
Mother: Nalíkatsiaĸ, ca. 1880–1932. Not of Canada descent.
Nivíkánguaĸ was not married and childless.

Nivíkánguaĸ recorded one song of Form Type D.

K'âvigarssuaĸ Kristiansen ♂: 1900–1978. Not of Canada descent.
Father: *. Not of Canada descent.
Mother: Inuluk, ca. 1863–1918/27. Not of Canada descent.
*: It is known that K'âvigarssuaĸ's biological father was European. However, he had no influence on his upbringing.
K'âvigarssuaĸ's wife, Bibiane, came from West Greenland, Ilulissat.

K'âvigarssuaĸ recorded one song of Form Type A.



Michael Hauser near Qaanaaq. Unknown photographer 1962.

Form and Melody Type F: Level Shifted Iteration Form and Melody Type in Erik Holtved's collection and in the 1962 collection

Form and Melody Type F and its versions

Songs of Form and Melody Type F are strophic like the drum-songs of Form and Melody Type D. The basic structure in songs of Form and Melody Type F consists of a Nucleus sentence, which is repeated at a lower level. The Level Shifted Iteration occurs either as a result of a transposition (tr.) –within the pentatonic tone material used – or by an approximate transposition called a transmission (trm.). The formal course can be extended:

1. by adding an appendix – a Suffix – after the level shifted repetition of Nucleus,
2. by inserting an intermediate piece – an Infix – between Nucleus and its level shifted repetition,
3. by using both a Suffix and an Infix and
4. by using level shifted repetitions of Nucleus in more than two layers, or by using irregularly positioned formal parts.



Акатáнguaк sings in front of the bell frame in Siorapaluk.
Photo: M. Hauser 1962.

Very rarely a short introduction is used – a Prefix – before the first presentation of the Nucleus, i.e. at the introduction of each stanza. There are many different possibilities for forming the Nucleus sentence. It may consist of one or more motifs – sometimes repeated – and the motifs used can change considerably in elaboration and length.

Form and Melody Type F is found in four basic versions

F1: Nucleus	Level shifted Nucleus		
F2: Nucleus	Level shifted Nucleus		Suffix
F3: Nucleus	Infix	Level shifted Nucleus	
F4: Nucleus	Infix	Level shifted Nucleus	Suffix
In addition there is a supplementary version:			
F Special:	Level shifting of Nucleus in more than two layers or by using irregularly positioned formal parts.		

In the following, the results of the investigations into the versions of the form type are presented. They are based on the transcriptions of many songs, which, with analyses, can be seen in Section 14.

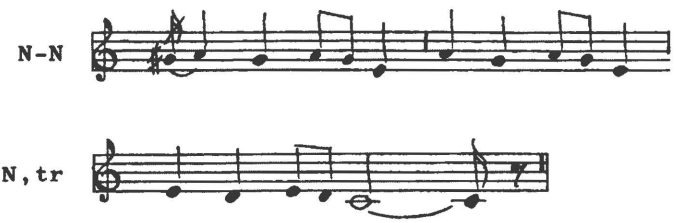
Form and Melody Type F. Version F1

F1: Nucleus N	**Level shifted Nucleus** N, tr (m)		
F2: Nucleus	Level shifted Nucleus		Suffix
F3: Nucleus	Infix	Level shifted Nucleus	
F4: Nucleus	Infix	Level shifted Nucleus	Suffix
F Special:	Level shifting of Nucleus in more than two layers.		

Key example

K'itdlaĸ Tuneĸ: Representative stanza from a drum-song attributed to Arnajâĸ (Hauser tape 54, recording 5).
The singer accompanies himself on the drum.

Example 3, 53



Occurrence

Conclusions

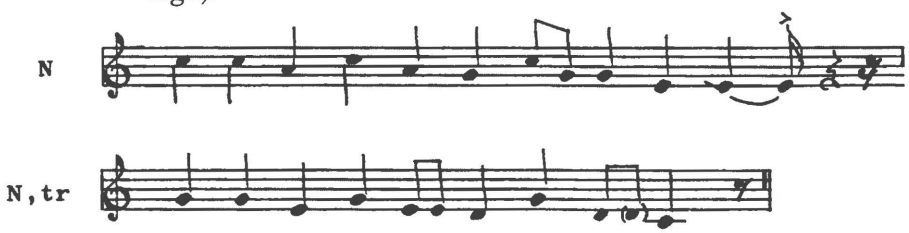
Form and Melody Type F1 is found in ten recordings, all from the 1962 collection. The recordings represent five different songs, because one song – tape 47, recording 1 – sung by Kûtsîkitsoĸ Ôdâĸ, also was sung by five other singers. Another song, sung by Imîna Imîna, tape 11, recording 1, has double formal determination; alternatively it may have Form Type A.

The Tone Material

Genuine anhemitone pentatonics with few labile tones is used in all the songs of Form and Melody Type F1.
In the next example the ordinary tone material a'-g'-e'-d'-c' is extended. The top tone is now the tone c".

Kûtsîkitsoĸ Ôdâĸ: Anonymous drum-song (Hauser tape 47, recording 1).

Example 3, 54



This upward extended tone material is rarely found. It is therefore interesting that the song is presented six times by different singers. It must have been popular. In one song sung by Imîna (tape 11, recording 1) two tones, a and g, are added below the ordinary tone material. This downward extension of the tone material is used rarely.

Finalis is tone e' in one song (tape 17, recording 1). In the other songs it is tone c' as in the present one. This is an important difference from the songs of Form and Melody Type D, which (nearly) consistently have tone e' as finalis.

Penta-Types

Information based on the tone material and finalis used.

The most common Penta-Type is Penta-Type 1 (Do pentatonics in Do position).

Penta-Type 1 is used in three of the five different songs including the key example. One song, sung by Utûniarssuaĸ Avike, has tone e' as finalis, as have the songs of Form Type D; therefore it has Penta-Type 11. Imîna Imîna broke the norm by including the deep tones a and g in a "shaman's song" (tape 11, recording 1) shown below (Example 3, 56). This song therefore gets Penta-Type 4 (Do pentatonics in So position), which is used very rarely.

Prime Phrase Pattern
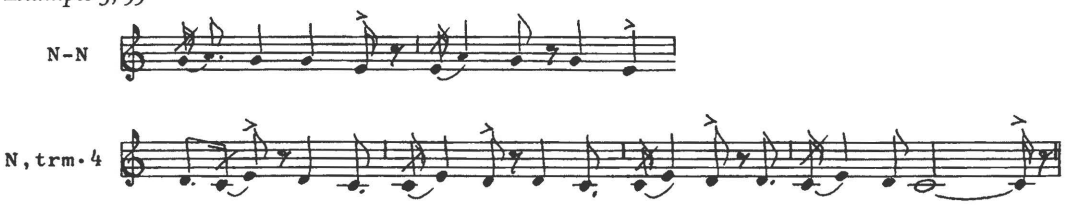
Information determined by the motif used in Nucleus.

Nucleus is often short and simple in songs of Form and Melody Type F1. Prime Phrase Patterns with low numbers are therefore preferred.

Prime Phrase Pattern 1 (Nucleus with a t1 motif) is seen in one song. Prime Phrase Pattern 4 (N with a t motif version) is found in two songs, e.g. in the following example.

Natuk Ôdâĸ: Drum-song attributed to Saumínguaĸ (Hauser tape 36, recording 12).

Example 3, 55
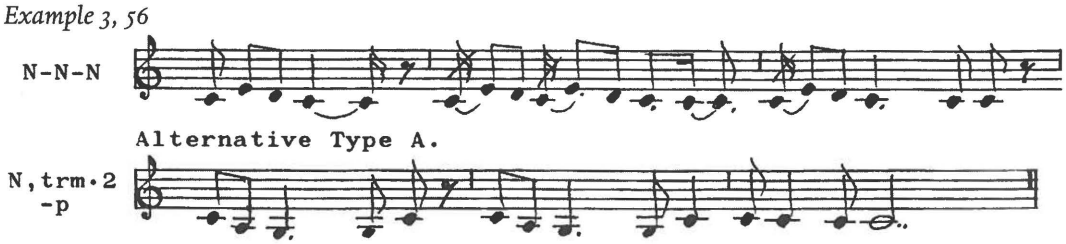


Imîna also sang a song of F1, here with a C1 motif in Nucleus equal to Prime Phrase Pattern 18, while the song shown above by Kûtsîkitsoĸ has a longer and bigger N motif, Prime Phrase Pattern 11.

Number of Nuclei in the songs

Varying numbers of Nuclei are used in the songs. Two Nuclei are often used, but a longer course with more Nuclei is also seen.

Imîna Imîna sang a "shaman's song" attributed to an "unknown" shaman. The song has three short Nuclei, which are mutually varied (Hauser tape 11, recording 1):

Example 3, 56



The level shifted repetition of Nucleus

The majority of songs of Form and Melody Type F1 have regular transposition of Nucleus.

Regular transposition of Nucleus is for example seen in the key example, as each tone in the Nucleus has been moved, transposed, two steps down. The transposition takes place within the pentatonic tone material a'-g'-e'-d'-c'; this means that tone a' is moved to the deeper level as tone e', tone g' becomes tone d' and tone e' becomes tone c'!

Fewer songs have approximate transposition – transmission – of Nucleus.

Approximate transposition is seen in Natuk's song shown above (Example 3, 55). The deeper repetition of N has randomly placed

rests and changed note values compared to Nucleus. N, trm. is presented four times, which shows the freedom available when a song is performed.
In Imîna's shaman's song, shown just above, the level shifted repetition is doubtful. This song therefore has an alternative form type determination as Form Type A.

Form Pattern

Combined information about Form Type Version and Prime Phrase Pattern (1-22).

Most often (in the 1962 collection) Form Pattern F1-11 is used, i.e. songs of Form Version F1 and Prime Phrase Pattern 11, i.e. songs where N has a rather extended version of the t motif.
Form Pattern F1-11 is shown with the notation of Kûtsîkitsoĸ's song above (Example 3, 54). This song was very popular. It was sung by as many as five other singers. Then follow songs are with Nucleus versions of the ordinary t motif with Form Patterns F1-4 and F1-6.

Melody Contours

The melody contour in Nucleus often exhibits wave movement or descending melodics, where an introductory upward leap is followed by a melodic fall or of an undulating movement plus fall.
Descending melodics through a longer course with downward vines is seen in Kûtsîkitsoĸ's song.

The melody contour in the level shifted repetition of Nucleus will normally mirror the contour used in Nucleus.
An exception is seen in Imîna's shaman's song. However, in this song it is doubtful whether there is a genuine level shifting of Nucleus.

Rhythmic Characteristics

All the songs have passages with identical rhythmic figures. They are shown in the analyses of the songs, see Section 14. There is no general rhythmic pattern for the songs.

Modal Affiliation

The songs of Form Type F1 have – to a large extent – the same tone material and the same motif utilisation as songs of Form and Melody Type D. However, finalis is most often tone c'.
Tone c' has a prominent place; c' is mainly used in the transposed part of the songs, where the Nucleus re-appears at a lower level. The frequent use of tone c' as finalis means that these songs have a partly changed Melody-Sphere compared to the songs of Form and

Melody Type D, which nearly all have Melody-Sphere α-1. See "Modality Determination, Modal Affiliation. Melody-Spheres" in Section 2 for more information about Melody-Spheres.

Melody-Sphere α-2 is dominant, and is used in nine of the ten songs of this version of Form Type F.
Only one song, sung by Utûniarssuaĸ Avike, deviates. It has tone e' as finalis, and therefore shows α-1, as the songs of Form and Melody Type D.

Analogue songs and variants

For songs of Form and Melody Type F1, there are a – relatively – large number of analogue songs.
The reason is, as mentioned above, that Kûtsîkitsoĸ Ôdâĸ's song was extremely popular, and was sung by five other informants.

Variants often create extended versions of the form type by motif addition(s).
As a result of this, a song, for example by addition of a Suffix, can be transferred to another version of the form type.
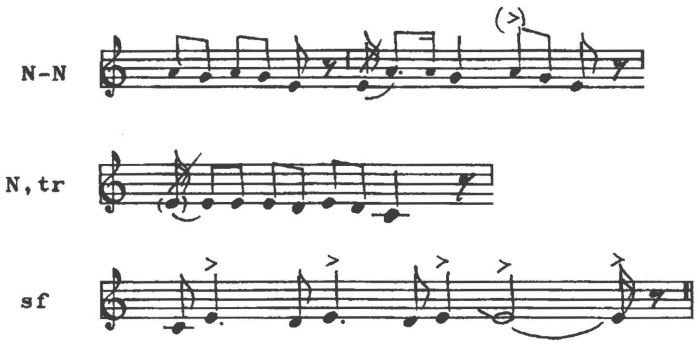
Form and Melody Type F. Version F2

F1: Nucleus	Level shifted Nucleus		
F2: Nucleus	**Level shifted Nucleus**		**Suffix**
N	N, tr (m)		sf
F3: Nucleus	Infix	Level shifted Nucleus	
F4: Nucleus	Infix	Level shifted Nucleus	Suffix
F Special:	Level shifting of Nucleus in more than two layers.		

Key example

Kigutíkaĸ Tuneĸ: Song in bear story: Anoritôĸ (Hauser tape 23, recording 1-2).
The singer sings solo without drum accompaniment.

Example 3, 57



The story about Anoritôĸ was told to Erik Holtved in 1937 by the women Amáunalik and Avôrtûngiaĸ. It is printed in *The Polar Eskimos*, partly in Greenlandic with phonetic notation after direct dictation and with direct translation into English (Holtved 1951, volume 1: 76–81), and partly in a fluent English version (Holtved 1951, volume 2: 28–31). The text of the song is, according to Holtved: "Having lost one's bear child, one must spy after a bear, bear, bear" (*ibid.* volume 2: 30). However, it is stated in *Traditional Greenlandic Music* (Hauser 1992: 236), that Kásâluk K'âvigaĸ thought that the text should rather be translated: "She, who believes to have a bear as a child, is marked by so much seeking. A bear, a bear, a bear".

Conclusions

Occurrence

Form and Melody Type F2 is found in 27 song recordings: four recordings from the 1937 collection and 23 from the 1962 collection. Thirteen of the 27 songs are notated. The remaining 14 songs are analogues or close variants to notated songs: two songs were sung often; one (Holtved no. 28) with three nearly analogue songs, the other (Hauser, tape 17, recording 15) with five analogue or nearly analogue songs.

Two songs have double form determination; Holtved no. 28 can alternatively be Form Type F Special, and Hauser tape 10, recording 13 is alternatively Form Type A.
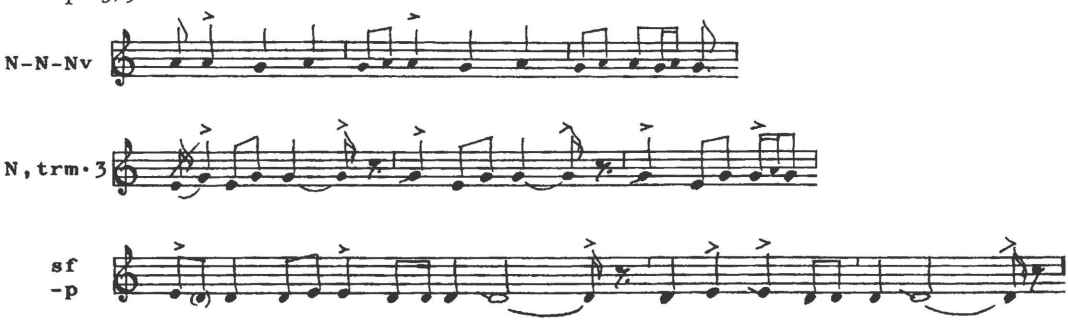
The Tone Material

Complete anhemitone pentatonics is dominating and is notated with the tones a'-g'-e'-d'-c' with notation in o-position.
Occurrence in ten songs: five notated songs with five repeated or closely varied songs, which are not notated. The notated songs have been analysed and are presented in Section 14.
The dominating tone material can be seen in the key example.

Incomplete pentatonics occurs often. The tones a'-g'-e'-d', g'-e'-d'-c' and g'-e'-d'.
Occurrence in seven songs: Four notated songs with three analogue songs.

Incomplete pentatonic tone material can be seen in a song sung by ***Inûtek Napa*** (Hauser tape 31, recording 10):

Example 3, 58
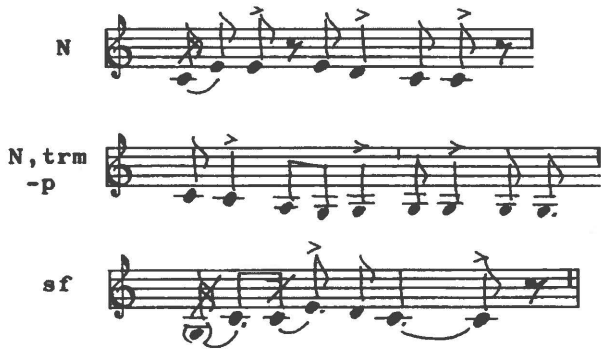


Upward extended pentatonics/hexatonics, the tones b'-a'-g'-e'-d'-c' occurs rarely.
Occurrence in three songs: two notated songs with one analogue song.

Downward extended pentatonics, the tones a'-g'-e'-d'-c'-a-g and the tones e'-d'-c'-a-g is rarely used.Occurrence in seven songs: two notated, one of them with five repetitions.
Downward extended pentatonics can be shown with a song sung in 1962.

Inûterssuaĸ Uvdloriaĸ: Drum-song of unknown origin (Hauser tape 17, recording 15).

Example 3, 59



Finalis

Tone c' is most often finalis.
It is used in 16 of 27 songs of Form Type F2; ten of the 16 songs are repeats. Most frequently it appears with the tone material a'-g'-e'-d'-c'.
Finalis c' can be seen in the key example.

Tone e' is next most often used as finalis.
It is seen evenly distributed in songs with the tone materials a'-g'-e'-d'-c', a'-g'-e'-d' and g'-e'-d'.

The tone d' is used as finalis in a few songs.
It is seen in songs with the tone materials a'-g'-e'-d' and g'-e'-d'.

The tone g' is used as finalis in a few songs.
It is seen in songs with the tone material a'-g'-e'-d'.

Other Main Tones
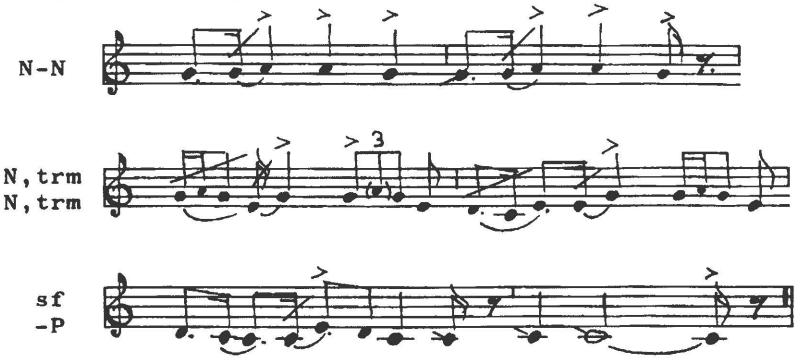
The tones g' and e' are predominant in the tone material a'-g'-e'-d'-c'.
The tone g' dominates in the tone materials a'-g'-e'-d' and g'-e'-d', in some cases also tone d'.
The tones g' and c' dominate rarely in g'-e'-d'-c' and b'-a'-g'-e'-d'-c'.

Penta-Types

Penta-Type 1 (Do pentatonics in Do position) is seen in nine songs: four notated and five analogue.

As an example, a stanza from the following song is shown. ***Kigutíkaĸ Tuneĸ*** sings a song learned from Pualorssuaĸ (Hauser tape 23, recording 3).
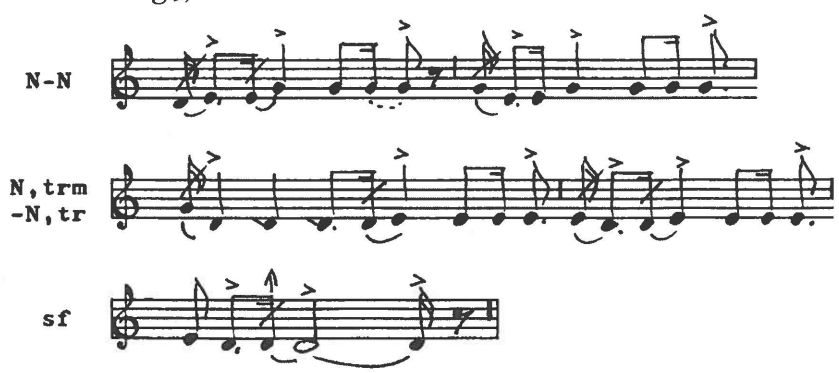
Example 3, 60



Penta-Type 11 (Mi pentatonics in Do position) is seen in five songs: four notated (nos. 65, 67, 68 and 69) with one analogue song.
The key example at the beginning of this version of F2 has Penta-Type 11.
Penta-Type 7 (Re pentatonics in Re position) is seen in four songs: two notated (nos. 63 and 64) with two analogue songs.

The following example is typical for many songs of Form and Melody Type F. It is due to the dominance of the tones g' and d', particularly d' as finalis. The song was sung in 1962. ***Navssâpaluk Satorana:*** Drum-song attributed to Sijulerato (Hauser tape 41, recording 9).

Example 3, 61



Penta-Type 4 (Do pentatonics in So position) is seen in seven songs: two notated with five analogues, mainly pure repetitions sung by the same singer.

Penta-Type 17 (So pentatonics in Re position) is seen in two songs: one notated and one analogue.

The survey above of the distribution of Penta-Types in songs of Form Type F2 covers both the 1937 and 1962 collections.
For the 1937 collection alone the distribution shows that:
Penta-Type 1 is seen in one song (Holtved no. 28).
Penta-Type 11 is seen in two songs: one song is notated (Holtved no. 75) and one is analogue.
Penta-Type 17 is seen in one song (Holtved no. 27).

Prime Phrase Pattern
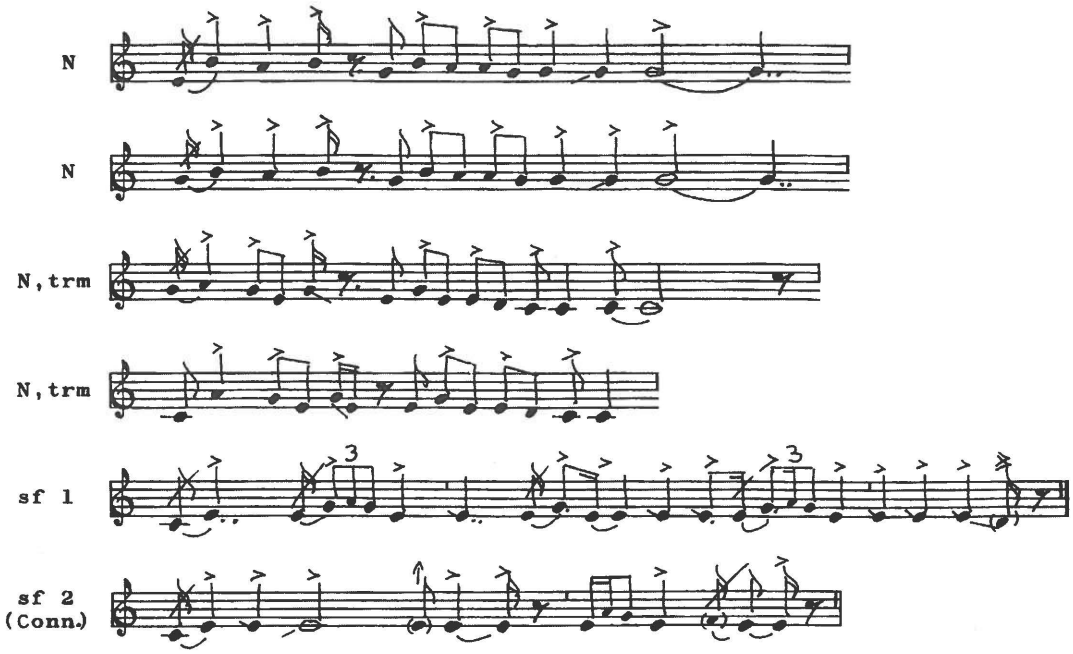
Based on the motif use in Nucleus.

Nucleus has, in most of the songs of Form and Melody Type F2, short and simple motifs and thus uses Prime Phrase Patterns with low numbers.
PPP 1 (N has a t1 motif from tone g') is seen in one song.
PPP 2 (N has a t1 motif from tone a') is seen in three songs.
PPP 3 (N has a ts/ motif) is seen in one song.
PPP 4 (N has a ts motif) is seen in one song.
PPP 5 (N has a $t^{+/}$ motif) is seen in one song.
PPP 6 (N has a t^{+} motif) is seen in one song.
The key example shows a song of Prime Phrase Pattern 6.

A number of songs have more extended, longer, Nucleus motifs.
PPP 6 (N has a t^{+++} motif) is seen in one song.
PPP 7 (N has a $t1^{aug+/}$ -$t1^{+aug}$ motif) is seen in one song.

This Prime Phrase Pattern can be shown with a song sung by ***K'aivigaĸ*** for Erik Holtved in 1937 (song no. 75, rec. 47.a). The long Nucleus is repeated and gets a distinctly (varied) level shifted re-appearance, now followed by two Suffixes:

Example 3, 62



The song is one of the few examples showing a mixture of Form Type F and Form Type D. The two Suffixes originate from Form Type D.
PPP 9 (N has a $t^{aug+/}$ motif) is seen in one song.

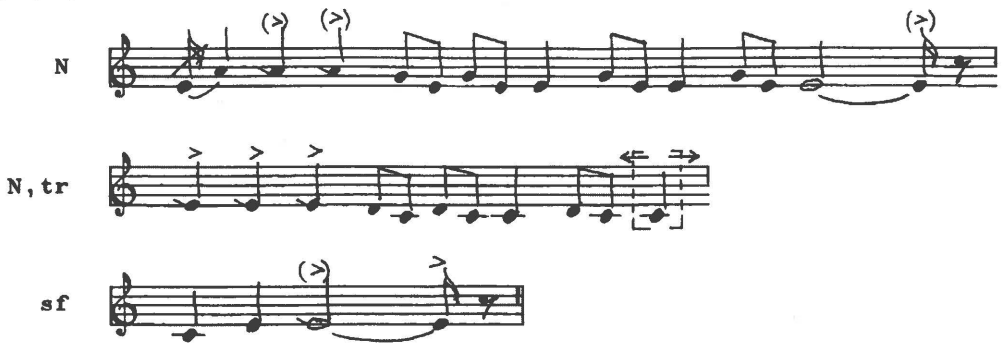
Nucleus is often shorter, when T and c1 motifs are used.
PPP 12 (N has a Tv motif) is seen in one song.
PPP 18 (N has a divided c1 motif) is seen in one song.

Form Pattern

With information about the Form Pattern in the song analyses in Section 14, combined information is given about the form type, here Form Type F, and the version, here F2 with added information about the Prime Phrase Pattern used.

Avigiaĸ sings a song attributed to Avĸutarssuaĸ (Hauser tape 27, recording 3). The Nucleus of the song is long and has Prime Phrase Pattern 6. There is a clear downward movement of Nucleus followed by a Suffix, i.e. Form Version F2. The song therefore has Form Pattern F2-6.

Example 3, 63
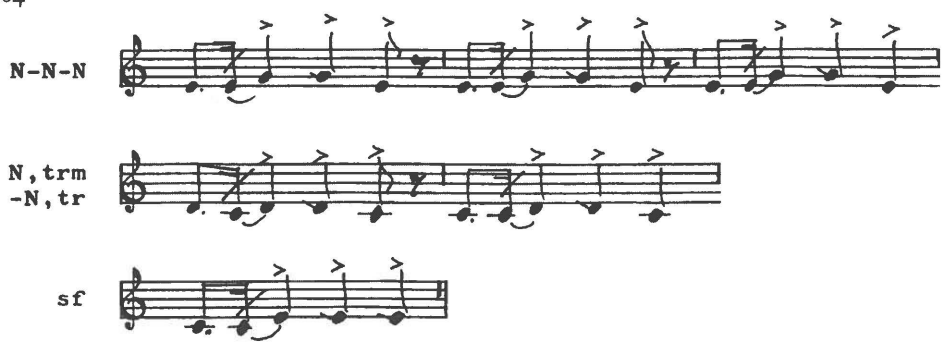


Number of Nuclei in the songs of Form and Melody Type F2

Nucleus is often presented twice in songs of Prime Phrase Patterns with low figures, PPP 1-8.

One song of Form Type F2 has three Nuclei. It is ***Kigutíkaĸ Tunek's*** competition song against K'ulutana (Hauser tape 10, recording 9). Note that finalis is tone e', but that the transposition leads down to tone c', which is by far the most common in songs of Form Type F.

Example 3, 64



Normally, Nucleus is presented only once in songs of Prime Phrase Patterns with higher figures, PPP 9-22.

The level shifted repetition of Nucleus
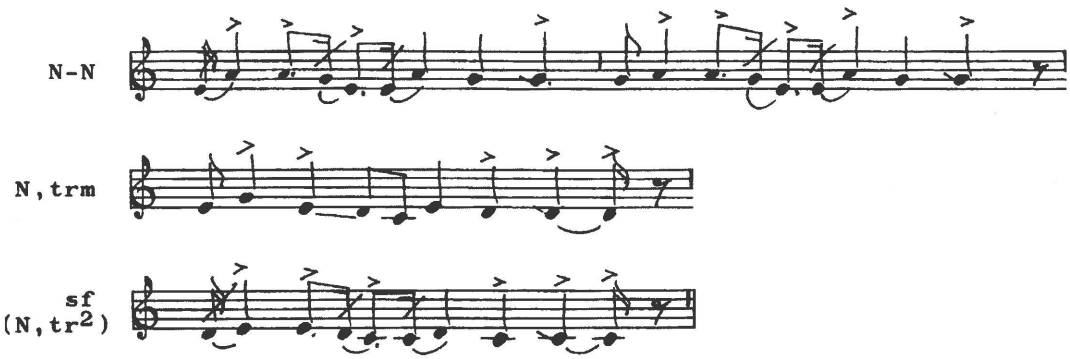
For the level shifted repetition of Nucleus, the same numbers of presentations are used as in Nucleus in 2/3 of the songs.
In the remaining 1/3, Nucleus has more presentations than its level shifted deeper repetition.

The level shifted repetition of Nucleus uses accurate transposition within the pentatonic tone material in 1/4 of the songs.

The level shifting is often approximate; in these cases it takes place with transmission (trm.).

An example of an approximate transposition can be seen in a drum-song sung by ***Kigutíkaĸ Tuneĸ:*** Drum-song of unknown origin (Hauser tape 25, recording 4).

Example 3, 65



The size of the level shifting

The size is measured in pentatonic steps.

Nucleus is level shifted one or two pentatonic steps down in approximately an equal number of songs.
In four of the songs the size of the level shifting is changed through the stanza. In the music example just shown, the level shifting makes up one pentatonic step in the beginning, and later it is two steps.

The Suffix motif

The Suffix motif in the vast majority of cases shows a version of a c1 motif, the tones (c')-e'-d'-c'.
As an exception versions of the t motif are used in two songs.
The shown song, sung by K'aivigaĸ (Example 3, 62), has two Suffixes; the second is Formula Finalis borrowed from Form Type D.
In two songs, for example Kigutíkaĸ Tuneĸ's (just above), the Suffix is formed as an extra and (even) deeper level shifted repetition of Nucleus.

Melody Contours

The dominant contour of Nucleus and its level shifted repetition is a convex arch or upward leap followed by a melodic descent. However, upward contours also exist as do purely concave arches.

The contours for Suffix generally show a descending movement or small convex arches.
However, in two songs a step-wise ascending movement is seen.
Ascending movement followed by a wave with open end is seen in one song.

Rhythmic Characteristics

Use of general rhythmic patterns or isorhythms has not been found in the songs.
It is common that a chosen rhythm in Nucleus is repeated in its Level Shifted Iteration.

Modal Affiliation

The tones g' (more rarely a'), e' and c' are normally accentuated in the tone material used. This factor – and the use of motifs with local characteristics – shows the presence of Melody-Sphere α.
If songs of Melody-Sphere α have finalis e' (as the songs of Form Type D) they are designated Melody-Sphere α-1. If they instead have finalis c', they are designated Melody-Sphere α-2.
If the tone material has the tones g' and d' as Nucleus tones and if tone d' or g' is used as finalis, there is another Melody-Sphere called Melody-Sphere β.

A majority of the songs of Form and Melody Type F2 have Melody-Sphere α-2.
Melody-Sphere α-2 is seen in 16 songs represented by six notated songs. The last music example – Kigutíkaĸ Tuneĸ's song (Example 3, 65) – has α-2.

A minority of the songs have Melody-Sphere α-1 *(it is nearly universal for songs of Form Type D).*
Melody-Sphere α-1 appears in five songs represented by four notated songs.

A minority of the songs have Melody-Sphere β.
Melody-Sphere β is seen in six songs represented by three notated songs. Songs of Melody-Sphere β are shown above with Inûteĸ Napa's song (Example 3, 58) and with Navssâpaluk Satorana's song (Example 3, 61).

Conclusions

As a marked difference from songs of Form and Melody Type D, the songs of Form and Melody Type F2 are dominated by another version of Melody-Sphere α, namely Melody-Sphere α-2, which has

tone c' as finalis. A completely new Melody-Sphere now occurs in a minority of the songs with another melodics and with emphasis on other Nucleus tones, including another finalis, the tone d' (rarely tone g'). This is Melody-Sphere β. Songs of Melody-Sphere β can be shown to be "imported" by the immigrants from the last immigration from Canada in the 1860s.

Analogue songs and variants

Analogue songs are, as expected, tied to known singers, for example Pualorssuaĸ and Inûteĸ, in a single case to a certain social event, a "coffeemik" in Siorapaluk, where Inûterssuaĸ sang a known song, which was also sung by four other singers.

There are, as also expected, a very large number of variants of the songs. However, they are distributed differently, and it is found that the more simple songs have most variants.
Songs with a single or short Nucleus motif, i.e. with a low figure for their Prime Phrase Pattern, have the most variants.

Songs of Prime Phrase Patterns 1 and 2 have many variants.
Songs of extended Prime Phrase Patterns have few variants.

In a similar way as mentioned for the songs of Form and Melody Type F1, there is often – and more often now – variants among other form types, both form types with shorter and longer formal courses. There are thus often references to songs of Form Type A, which do not have Level Shifted Iteration, but in the motifs of Nucleus can have relationships to songs of Form Type F2. In some cases there is clearly a use of exactly the same Nucleus motifs, now used in a new connection. In one case a direct connection to a song of Form Type D has been established. This is the above shown song by K'aivigaĸ (Example 3, 62). This song is very close to song no. 13 in Erik Holtved's collection, sung by Inukitsorssuaĸ. K'aivigaĸ even uses the Formula Finalis, which belongs to the stanza endings in Type D songs. He changes the contents of the two Intermediate Groups from Inukitsorssuaĸ's song, so that they now form lower versions of the Nucleus.

Form and Melody Type F. Version F3
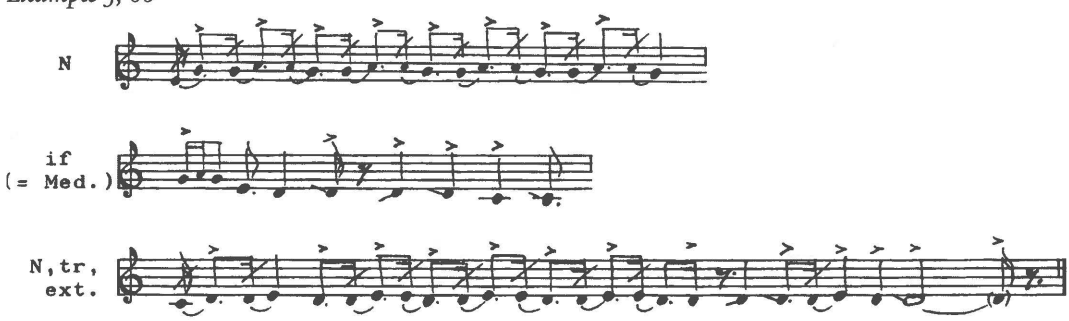
F1: Nucleus	Level shifted Nucleus		
F2: Nucleus	Level shifted Nucleus		Suffix
F3: Nucleus	**Infix**	**Level shifted Nucleus**	
N	if	N, tr (m)	
F4: Nucleus	Infix	Level shifted Nucleus	Suffix
F Special:	Level shifting of Nucleus in more than two layers.		

Key example

Tape 22, recording 6; recorded May 1962 by M. Hauser.

Kigutíkaĸ Tuneĸ: Representative stanza from anonymous drum-song.
The singer accompanies himself on the drum.

Example 3, 66



Conclusions

Occurrence

Form and Melody Type F3 is found in only six songs, all from the 1962 collection. Four of the songs are varied repetitions of the above song. The rare occurrence has a further uncertainty, as all six songs have alternative determinations, partly as belonging to Form Type F4 and partly as being of Form Type A.
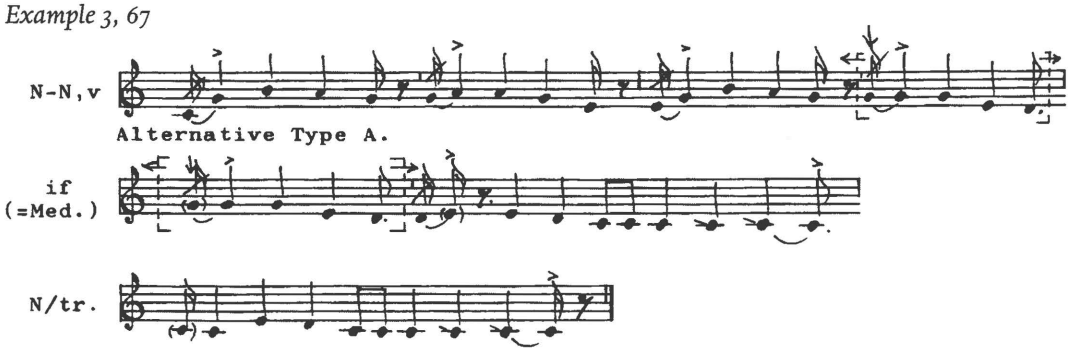
It can be concluded that Form and Melody Type F3 has a small and ambivalent occurrence. The occurrence is uncertain.

Reasons for the uncertain occurrence

The reason for the uncertain occurrence of Form and Melody Type F3 is – in addition to the small number of songs – their ambivalent form determination, when inserted rest(s) are used in the completion of the stanzas. In the song example, the completing sentence is in two parts; the last part is an abbreviated variant of the first part. This seems to show that the determination, Form Type F3, is correct. However, the completing motif can alternatively be an independent motif, and thus a Suffix. In this case the form is Form Type F4.

In the following song a similar doubt occurs. The song was sung in 1962 by ***Birgitte Jensen*** and is a drum-song attributed to the shaman Sagdlok (Hauser 1962 tape 7, recording 5).

Example 3, 67



The second sentence was analysed as an Infix. However, the rest in the middle of the sentence makes the determination uncertain. The first part of the sentence might be a completion of the second presentation of Nucleus. The second part of the Infix sentence is connected with the final sentence of the stanza. Together they may constitute an entirety, a Suffix, which accidentally (?) is like a transposition of the first part of Nucleus. In this case the form determination – possibly more correctly – points to the presence of Form Type A.

Due to the doubtful occurrence of songs of Form and Melody Type F3, no total status report will be given covering the tone material used, or penta-types, description of Nucleus, description of prime phrase pattern, etc., as for the other versions of Form Type F.

Status information for the songs of Form Type F3 is to be found under the alternative form categories of the songs.
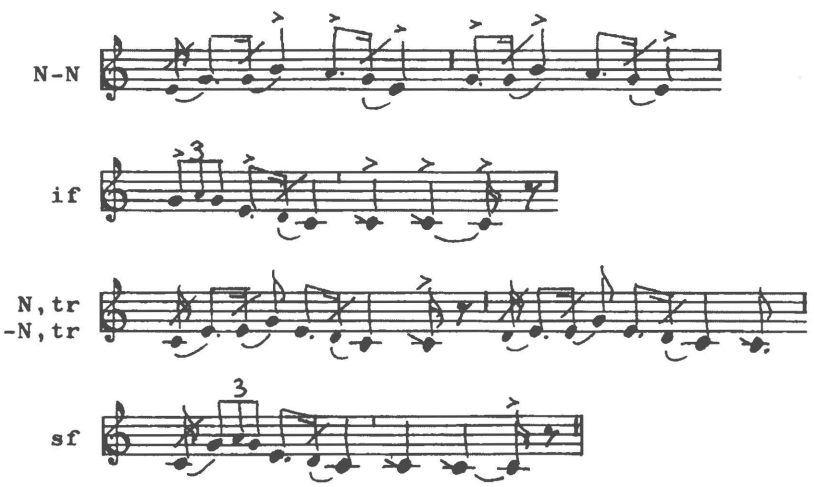
Form and Melody Type F. Version F4

F1: Nucleus	Level shifted Nucleus		
F2: Nucleus	Level shifted Nucleus		Suffix
F3: Nucleus	Infix	Level shifted Nucleus	
F4: Nucleus	**Infix**	**Level shifted Nucleus**	**Suffix**
N	if	N, tr (m)	sf
F Special:	Level shifting of Nucleus in more than two layers.		

Key example

Inûterssuaĸ Uvdloriaĸ: Representative stanza from Hisso's drum-song (Hauser 1962 tape 2, recording 2).
The singer accompanies himself on the drum.

Example 3, 68



Occurrence

Conclusions

Form and Melody Type F4 occurs in 32 songs/recordings distributed as five song recordings from the 1937 collection and 27 from the 1962 collection. Fourteen of the 32 songs are notated, see Section 14. The remaining 18 songs are analogue and analogue-varied songs; one song – K'ârĸutsiaĸ Itah's song shown below (Example 3, 71) – had six analogue-varied songs.
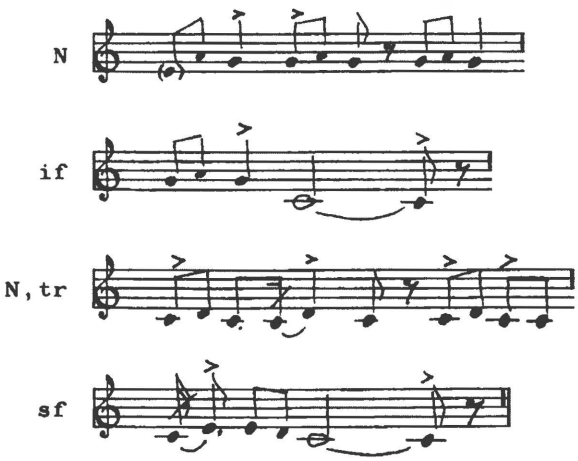
Three songs have alternative form determination, one as Form Type F3, one as Form Type F Special and one as Form Type B.

The Tone Material

Complete anhemitone pentatonics is prominent and is notated with the tones a'-g'-e'-d'-c' with notation in 0-position.
Occurrence in twelve songs: six notated with six analogue-varied songs, which are not notated.

As an example, a stanza from an anonymous drum-song sung by ***K'ulutana Imîna*** is shown (Hauser tape 10, recording 5).

Example 3, 69
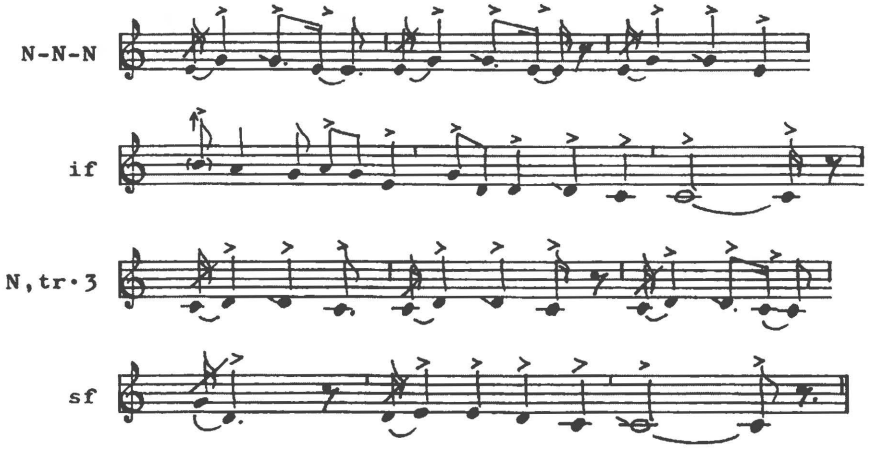


Incomplete pentatonics, the tones g'-e'-d'-c', occurs rarely.
Occurrence in three songs: two notated and one analogue-varied song.

Upward extended pentatonics/hexatonics, the tones b'-a'-g'-e'-d'-c', occurs often.
Occurrence in nine songs: four notated with five analogue-varied songs.

This extended tone material is seen in an anonymous drum-song, sung for Erik Holtved by ***Inûtɛĸ Napa*** (Holtved no. 30, disc 97.b).

Example 3, 70
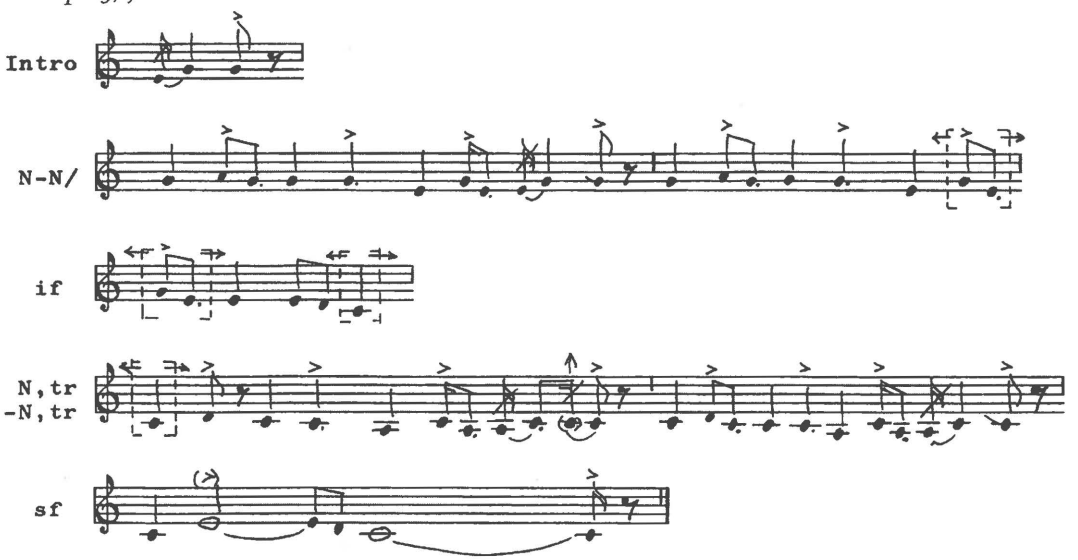


Downward extended pentatonics, the tones a'-g'-e'-d'-c'-a, is used rather often.

Occurrence in eight songs: two notated with six analogue-varied songs.

K'ârĸutsiaĸ Itah sang such a drum-song attributed to K'itdlôĸ (Hauser tape 37, recording 5).

Example 3, 71



Finalis

Tone c' is most often finalis.
Finalis c' is used in twelve notated and 14 non-notated songs:
In four songs (+2 analogues) with the tone material a'-g'-e'-d'-c'.
In two songs (+1 analogue) with the tone material g'-e'-d'-c'.
In four songs (+5 analogues) with the tone material b'-a'-g'-e'-d'-c'.
In two songs (+6 analogues) with the tone material a'-g'-e'-d'-c'-a.

Tone e' is rarely used as finalis.
It is used in one song with the tone material a'-g'-e'-d'-c'.

Tone d' is rarely used as finalis.
It is used in one notated and four non-notated songs with the tone material b'-a'-g'-e'-d'-c'.

Other Main Tones
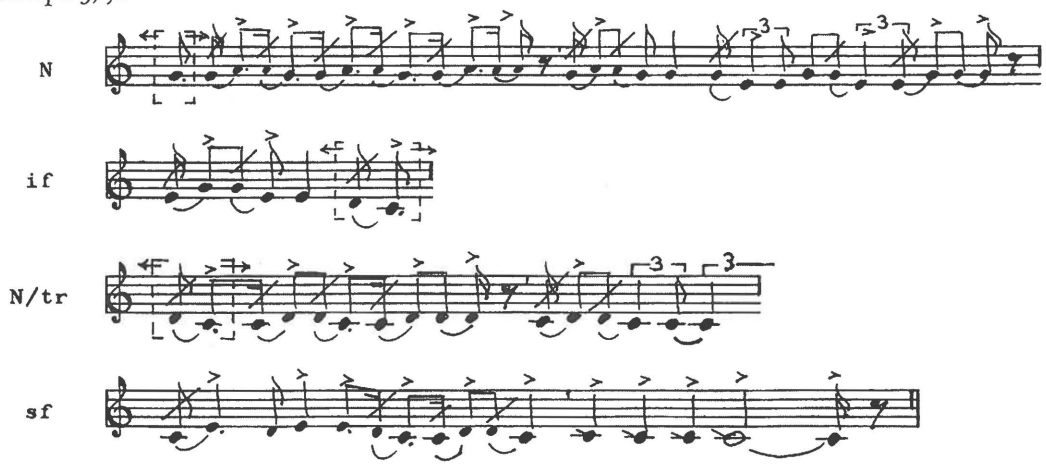
The tones g' and e' (more rarely a') are prominent in songs with the tone materials a'-g'-e'-d'- c' and g'-e'-d'-c'. Tone d' is prominent in a song sung by Inukitsorssuaĸ (Holtved no. 22, disc 80.a) notated below.
The tones b' and g' (more rarely e') are prominent in songs with the tone material b'-a'-g'-e'-d'-c'. Tone d' is also prominent in Inûteĸ's song (Example 3, 72) notated below.
The tones g' and e' are prominent in songs with the tone material a'-g'-e'-d'-c'-a. The tone d' is prominent in a single song.

Penta-Types

Penta-Type 1 (Do pentatonics in Do position) is seen in 18 songs: ten notated with eight varied.

As an example, a stanza from an anonymous song, sung by ***Inûteĸ Napa*** for Erik Holtved, can be shown (Holtved no. 29, recording 99.a):

Example 3, 72
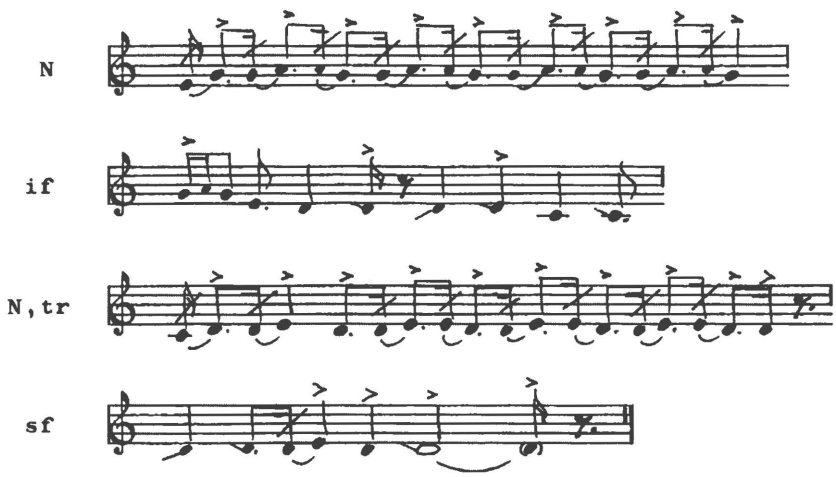


Penta-Type 5 (Do pentatonics in La position) is seen in eight songs: two notated with six analogue-varied songs.
One of these songs is from the 1937 collection; it is the above-notated song, sung by K'ârĸutsiaĸ Itah (Example 3, 71).

Penta-Type 6 (Do pentatonics in Re position) is seen in five songs: one song with four analogue-varied songs.

A popular and anonymous song was sung by ***Kigutíkaĸ Tuneĸ*** (Hauser tape 22, recording 6).

Example 3, 73



Penta-Type 11 (Mi pentatonics in Do position) is seen in one notated song.

Prime Phrase Pattern

Based on the motif use in Nucleus.

Nucleus has in the majority of songs of Form and Melody Type F4 brief and simple motifs, and thus uses Prime Phrase Patterns with low numbers. However, more extensive Nucleus motifs are also used.

Below follows a summary for the 14 different songs that are notated in Section 14.
PPP 1 (N has a $t1^{+++}$ motif from tone g') is seen in two songs.
PPP 2 (N has a $t1^{++}$ motif from tone a') is seen in one song.
PPP 3 (N has a ts/ motif) is seen in one song.
PPP 4 (N has a ts motif or a t motif) is seen in three songs.
PPP 5 (N has a $t^{+/}$ motif) is seen in three songs.
PPP 6 (N has a $t^{++/}$ motif) is seen in two songs.

Songs with longer Nucleus motifs.
PPP 7 (N has a $t1^{aug+(++)}$ motif) is seen in one song.
PPP 8 (N has a $t1^{aug+(++)}$/ motif) is seen in one song.
PPP 9 (N has a $t^{aug.}$ motif) is seen in one song.
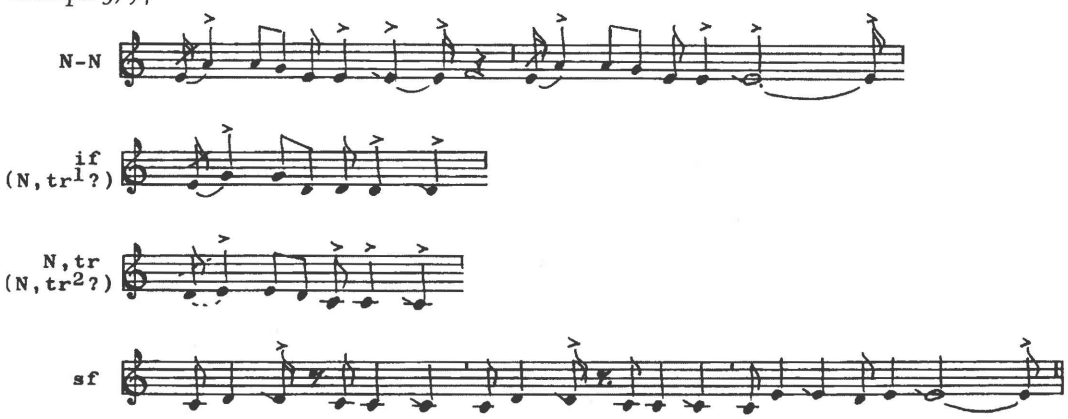
Form Pattern

The Form Pattern gives combined information about the Form Type, here Type F, the version, here F4, with added information about the Prime Phrase Pattern used in the song.
A song with Form Pattern F4-1 thus means: a song of Form Type F in Version 4 and with Prime Phrase Pattern 1 (Nucleus with a version of a t1 motif with tone g' as the first tone).

Most commonly occurring are Form Patterns 4, 5 and 6, i.e. songs where Nucleus has t or ts motifs sometimes with tone figure repetitions.
Form Pattern F4-1 is seen in six songs: two notated songs with two analogue songs.
This Form Pattern is shown in the last notated song, sung by Kigutíkaĸ Tuneĸ (Example 3, 73).
Form Pattern F4-2 is seen in one song. It is the drum-song notated above, sung by K'ulutana Imîna (Example 3, 69).
Form Pattern F4-4 exists in eight songs: three notated and five analogue-varied songs.

F4-4 can be shown with a stanza from Mâgssânguaĸ's drum-song, which was sung by ***Imîna Imîna*** in 1962 (Hauser tape 40, recording 2):

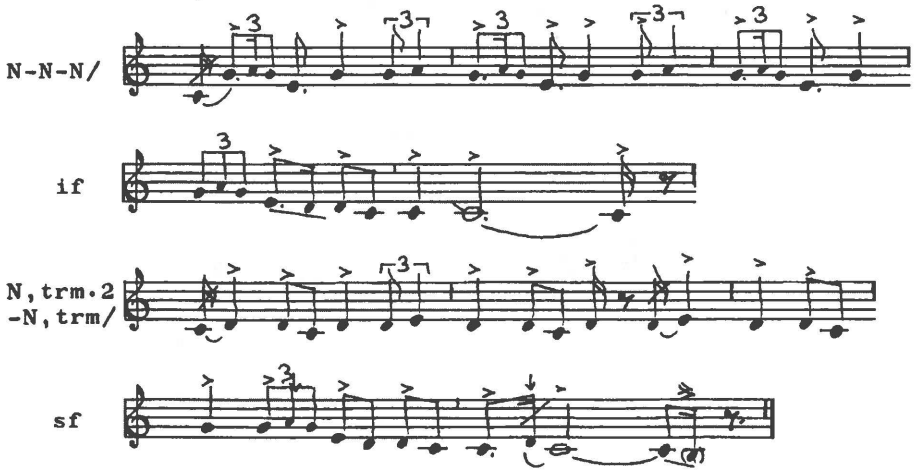
Example 3, 74



Form Pattern F4-5 is found in five songs: three notated with two analogue-varied songs.

F4-5 can be illustrated with a stanza from an anonymous drum-song that ***Inukitsorssuaĸ*** sang in 1937 (Holtved no. 22, recording 80.a):

Example 3, 75



Form Pattern F4-6 is found in eight songs: Two notated with six analogue-varied songs.
K'ârĸutsiaĸ Itah sang a drum-song of F4-6; it is notated above (Example 3, 71).
Form Pattern F4-7 is found in only one song, which is notated below, sung by Imîna Imîna (Example 3, 79).
Form Pattern F4-8 is found in only one song.
Form Pattern F4-9 is found in two songs with one analogue-varied song.
An example of Form Pattern F4-9 is the key example of the present form version: Hisso's drum-song, sung by Inûterssuaĸ Uvdloriaĸ (Example 3, 68).

Number of Nuclei, their length and deeper repetition in songs of F4

The number of Nucleus presentations varies.
One and two Nucleus presentations are – apparently – used equally often, six times.
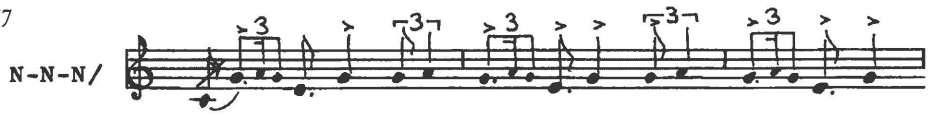
However, in three songs with only one Nucleus, this Nucleus is created by repetitions of motif cells, which are so short (e.g. the repeated ti motifs in Kigutíkaĸ's song – Example 3, 73) that they hardly can have Nucleus quality on their own.

Example 3, 76



Use of three Nucleus presentations is seen in two songs, for example in ***Inukitsorssuaĸ's*** song (Example 3, 75). The first sentence of that song is notated here:

Example 3, 77
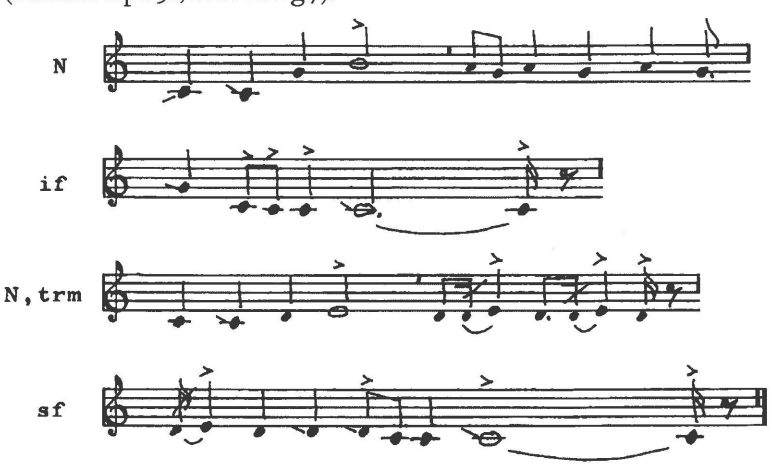


The Nucleus length varies considerably.

Long Nuclei can, as shown in the last music example but one, be created by repetitions of one motif cell. Other long Nuclei are created by combination of different motifs. However, the use of more motifs in Nucleus does not necessarily result in a long course: a Nucleus sentence with more than one Nucleus motif can thus be shorter than a Nucleus sentence with only one extended motif.

An example of a short Nucleus with two motifs is seen in ***Angutivdluarssuk Nielsen's*** performance of an anonymous drum-song (Hauser tape 51, recording 7).

Example 3, 78



The level shifted repetition of Nucleus is often presented as many times as Nucleus. The level shift is often more precise than in other versions of Form Type F.
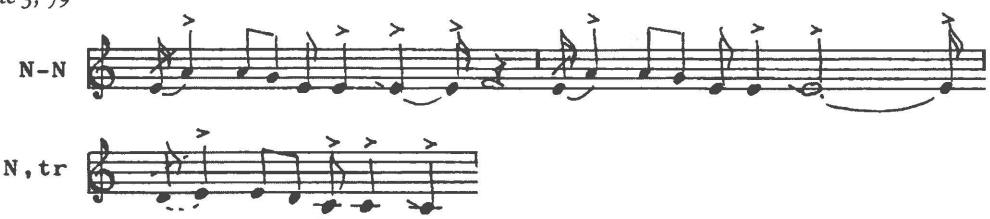
In 6/7 of the songs of Form and Melody Type F4, the Level Shifted Iteration of Nucleus is presented the same number of times as the Nucleus. In the two remaining songs the ratio between the number of presentations of Nucleus and N, tr (m) is 1 to 2 and 2 to 1, respectively. The last uneven number is seen in Inûtek's song (Holtved no. 29, disc 99.a) shown with the music example above (Example 3, 72). Comparison with the earlier investigations of the songs of Form Type F2 shows that the level shift now (for Type F4) more often is done with a genuine transposition of Nucleus. The transposition happens – as earlier – within the pentatonic tone material. In nearly half the songs the level shift is done with genuine transposition, while the others have approximate transposition, transmission (trm.).

The size of the level shifting

The level shifting covers most often two pentatonic steps, as it does for the songs of Form Type F2.

A good example is ***Imîna Imîna's*** song notated above, and now repeated. Only the Nucleus sentence and its deeper repetition are shown. The Nucleus motif has the tones a'-a'-g'-e'-e'. The transposition is done in the pentatonic tone material a'-g'-e'-d'-c'. "Two" steps therefore means that a'-g' becomes e'-d' and g'-e' becomes d'-c'. The Level Shifted Iteration of the Nucleus therefore gets the tones e'-e'-d'-c'-c'.

Example 3, 79



Level shifting comprising three pentatonic steps is used more often than in songs of Form Type F2; in nearly 1/3 of the notated songs. In some songs the size of the level shifting can change on the way, i.e. in the course of N, tr (m).

Infix

Infix is – in all songs of Form Type F4 – a bridge that leads down to the lower lying repetition of Nucleus. It is therefore natural that

versions of the T motif (g'-(a')-g'-e'-d'-c') is found in this place of the formal course in all songs of Form Type F4. It is sometimes lengthened by figure repetitions.

Motif overlaps

Motif overlaps between sentences in the formal course occurs in some songs. Overlap between Nucleus and Infix is thus seen in the song that K'ârĸutsiaĸ sang in 1962. It is notated above (Example 3, 71).

Suffix

Suffix follows after the N, tr (m) sentence, often without a dividing rest. As Suffix motif, versions of the C1 motif (the tones c'-e'-d'-c') dominate strongly. It is used in approximately 2/3 of the songs of Form Type F4 in both short and extended versions; with a short course and in extended versions with internal figure repetitions. More rarely the T motif (the tones e'-g'-(a')-g'-e'-d'-c') is used as Suffix motif; among the notations in only three songs. In some cases the Suffix has the same motif version as used in the Infix. This is for example the case in the chosen key example: Hisso's song sung by Inûterssuaĸ Uvdloriaĸ.

Melody Contours

The contours for N and N, tr (m) are generally undulating movements, in some songs with concave arch(es).

A general undulating movement is found in four songs with four analogue songs, for example in two of the shown notations – the song sung by Kigutíkaĸ (Example 3, 73) and K'ulutana's song (Example 3, 69).

Undulating movement plus a small concave arch is seen in two songs with six analogue songs, e.g. K'ârĸutsiaĸ's song (Example 3, 71).

Some songs have Nuclei characterised by convex contours.

General convex contours are seen in two songs with four analogue songs, e.g. Inûteĸ's song (Example 3, 70).

Upward leap followed by step or descending serpent is seen in two songs with one analogue song, e.g. the key example (Example 3, 68).
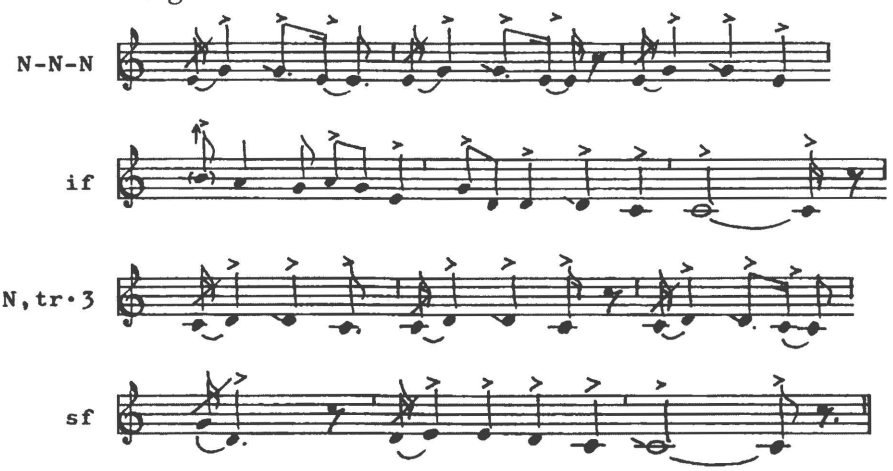
Upward leap followed by undulating movement plus a descending step is seen in two songs and one analogue song.

Step-wise movement, both up and down, is seen in two songs with two analogue songs.

The contours for Infix are descending for all songs.
The descending movement can be extended with serpent(s) and tone repetitions.

A good example is an anonymous drum-song sung in 1937 by ***Inûtek Napa*** (Holtved no. 30, recording 97.b), Example 3, 70. In 1962 and 1984 this song was sung many times and by several singers. Infix has a descending movement in serpents. The Infix of the song is characterised by reaching higher than the other sentences of the song.

Example 3, 80



The contours for Suffix

The contours for Suffix are also most often descending, but some songs have convex arches instead.
Genuine descending contours in Suffix are seen in eight songs with seven analogue songs.
Pure descending contours in Suffix can be seen, for example, in the song notations ofK'ulutana's song (Example 3, 69) and in Inukitsorssuaĸ's song (Example 3, 75).
Convex contours are used in five songs with eleven analogue songs. An example is the Suffix in K'ârĸutsiaĸ's song notated above.
Suffix in one song breaks the custom by ending with an ascending movement.

Rhythmic Characteristics

Uses of general rhythmic patterns or isorhythms have not been found in the songs.
In some songs there are passages with identical rhythm, and it is common that a rhythm selected for Nucleus is repeated in its level shifted repetition.
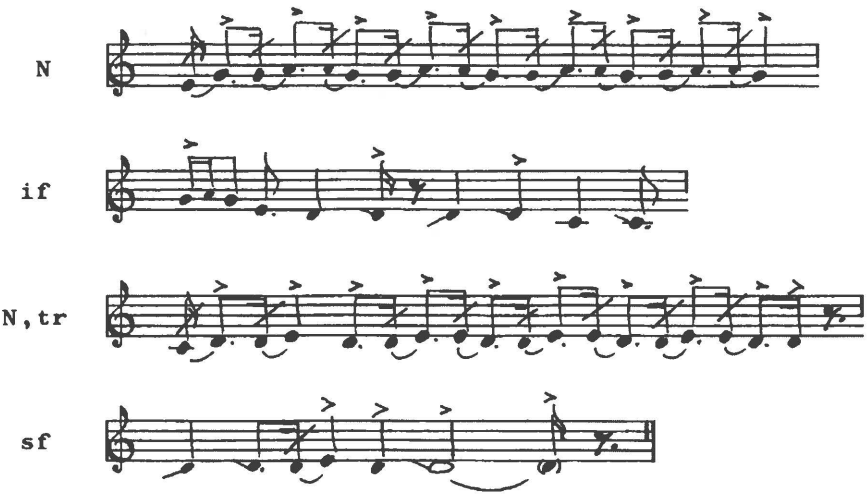
Continuous crotchets with differently placed dotted quaver figures are common.
Syncopation is rarely used.
In some songs the placing of accents in combination with uniform rhythms creates passages with a tendency to two or three part time. This is the case in K'ârĸutsiaĸ's song with approximation towards a special "oblique" three part meter. The song is notated above (Example 3, 71).

Modal Affiliation

The songs of Form and Melody Type F4 most often have Melody-Sphere α-2.
The majority of the songs have c' as finalis and the prominent tones g', (a') and e'. The songs use the local typical pentatonic – or extended pentatonic – tone material and motifs typical for the locality. The combination of these factors indicates the use of Melody-Sphere α-2.
The concepts modal affiliation and melody-spheres are described in "Modality Determination, Modal Affiliation. Melody-Spheres" in Section 2.
Twelve songs with 14 analogue-varied songs of Form Type F4 show use of Melody-Sphere α-2.
Only one song has e' as finalis – as used in the songs of Form and Melody Type D – plus the prominent tones g', (a') and c'. The song uses the local typical pentatonic tone material and motifs typical for the locality. The song thus has Melody-Sphere α-1.
One song has d' as finalis and the prominent tones g' and (a'). The song uses the local typical pentatonic tone material and has motifs typical of the locality. The modal affiliation therefore shows the use of Melody-Sphere β.

This occurrence is very important. Example 3, 73 is shown here for the second time. Note the accentuation of the tone d', not only at the end of the stanza, but also during the course of the song. This is clearly a "style", a Melody-Sphere, which deviates from the Melody-Sphere (α) that dominates the songs of Form Type D.

Example 3, 81



In three other songs the tones d' and g' are accentuated, particularly tone g' as sentence ending. These songs show an approach towards – or influence from – Melody-Sphere β.

Analogue songs and variants

It is very variable how many analogue songs there are to the individual notated songs of Form and Melody Type F4.

A large number of analogue songs can be an indication of the great popularity of a song, but also its popularity among the singers. Kigutíkaĸ Tuneĸ and Inûteĸ Napa's songs thus each had four analogue songs, sung by prominent singers. K'ârĸutsiaĸ Itah's song (Example 3, 71) had six analogue or closely varied songs.

Songs with several analogue songs can also be old or related to certain occasions. The key example was thus related to the man Hisso from the start of the century.

However, many songs, six of the notated songs, are anonymous. This does not necessarily mean that the songs' composer/singer, or primary owner, is unknown. The name can, as mentioned earlier, be taboo, if it has not been given to a newborn child and thus does not "exist" in the population.

A large number of the songs have variants. In the same way as for songs of Form and Melody Type F2 there are large numbers of variants to the notated songs.

As for songs of Form Type F2 it might be stated that:
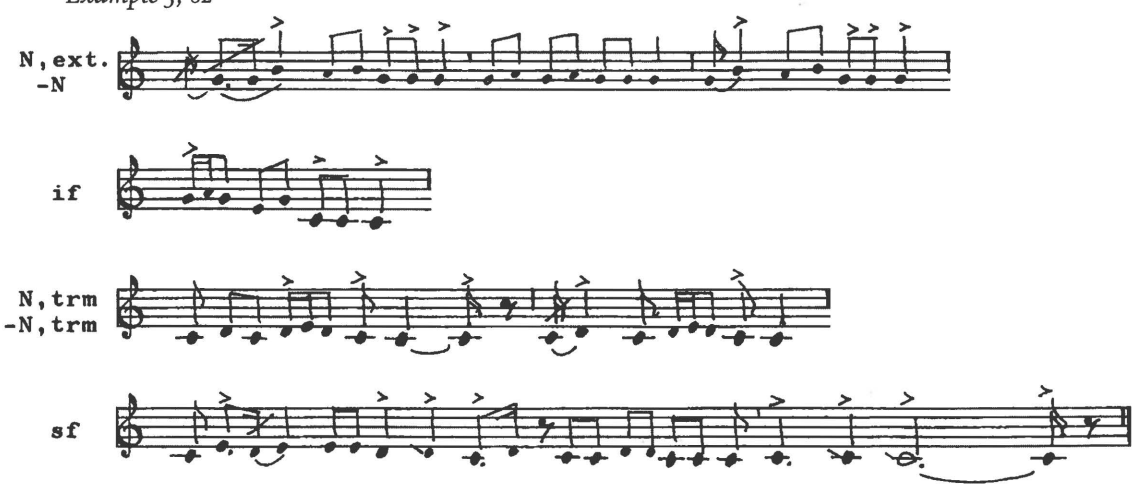
Songs with a single or short Nucleus motif have most variants.
Songs of Prime Phrase Pattern 1 to 3 thus each have seven, eight and nine variants, respectively. This does not include variants to Form Type D (see below).

Songs of extended Prime Phrase Patterns have few variants.
Songs of Prime Phrase Patterns 6 to 9 have only three variants, when variants of Type D are excluded.

The varied songs are often very similar to the notated songs.
They often have the same version of the form type as the notated song, i.e. Form Type F4, or another of the form type's versions, in this case often Form Type F2.
However, in some cases the variants are among the Form Types A, B and D. Form Types A and B will be dealt with later. Their form structure deviates from Form Type F, but this does not preclude the same Nucleus motifs or close variants to the F4 song being used.
For the songs of Form Type F4 there are many variants, a total of 49 songs, to the songs of the earlier reviewed Form Type D, the dominant form type in Erik Holtved's collection. In the same way as mentioned for Form Types A and B, the appearance of variations mainly relate to the Nucleus sentences of the songs.

In a few cases there are also likenesses to complete stanzas of Form Type D. An interesting example is seen in a song sung by ***Imîna Imîna*** in 1962 (Hauser tape 12, recording 1).
The song was attributed to the shaman Ekilak.
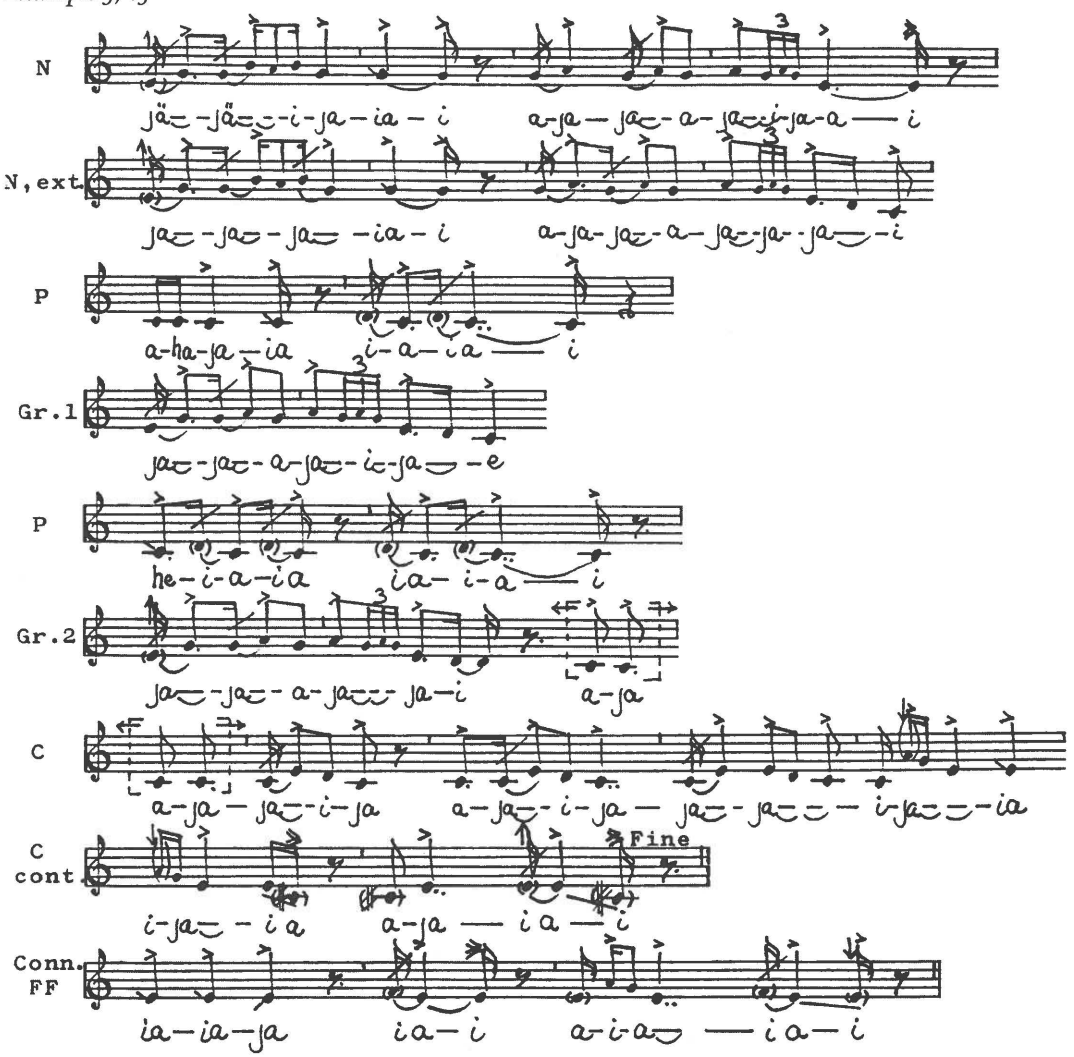
Example 3, 82



The song is clearly of Form Version F4 with approximate transposition (transmission, trm) and Suffix. However, the song is closely related to no. 63 in Erik Holtved's collection, sung by Pualorssuaĸ. Pualorssuaĸ's version is probably the oldest.

Here a stanza of ***Pualorssuaĸ's*** song is shown; it was recorded by Erik Holtved in 1937 on disc 23.b.1, song no. 63:

Example 3, 83



The song in Imîna Imîna's version has nearly the same Nucleus as the "original" song. However, the first presentation of Nucleus does not go down to the tone e' as with Pualorssuaĸ. N, ext. from the "original" song is used virtually unchanged, while the two In-

termediate Groups are left out. Imîna's third sentence, N, trm. + N, trm., is new, while his final sentence, Suffix, is nearly completely taken from the C sentence in the original song. We have here a unique example of how a song can be altered from one form type to another.
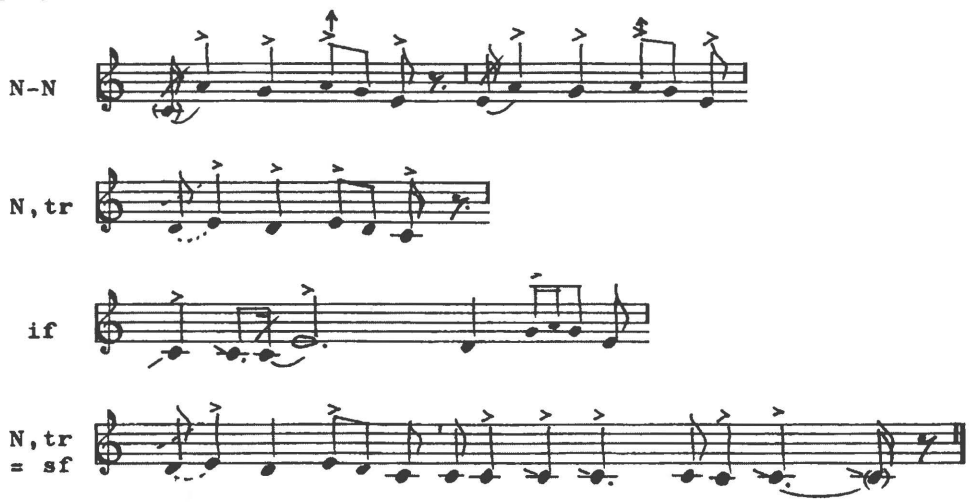
Form and Melody Type F. Version F Special

F1: Nucleus	Level shifted Nucleus		
F2: Nucleus	Level shifted Nucleus		Suffix
F3: Nucleus	Infix	Level shifted Nucleus	
F4: Nucleus	Infix	Level shifted Nucleus	Suffix
F Special:	**Level shifting of Nucleus in more than two layers or by using irregularly positioned formal parts.**		

Key example

Angutdluk Ûmâĸ: Representative stanza from his own drum-song. The singer accompanies himself on the drum (Hauser 1962 tape 52, recording 2).
The song is accompanied humming by Angutivdluarssuk Nielsen.

Example 3, 84



Conclusions

Songs of Form Type F Special deviate from the above-mentioned basic versions of Form and Melody Type F by having Level Shifted Iteration (by transposition or transmission) of Nucleus in more than two layers or by having unusual positioning of ordinary form parts, particularly N, tr (m) and Infix, in the formal course.

Occurrence
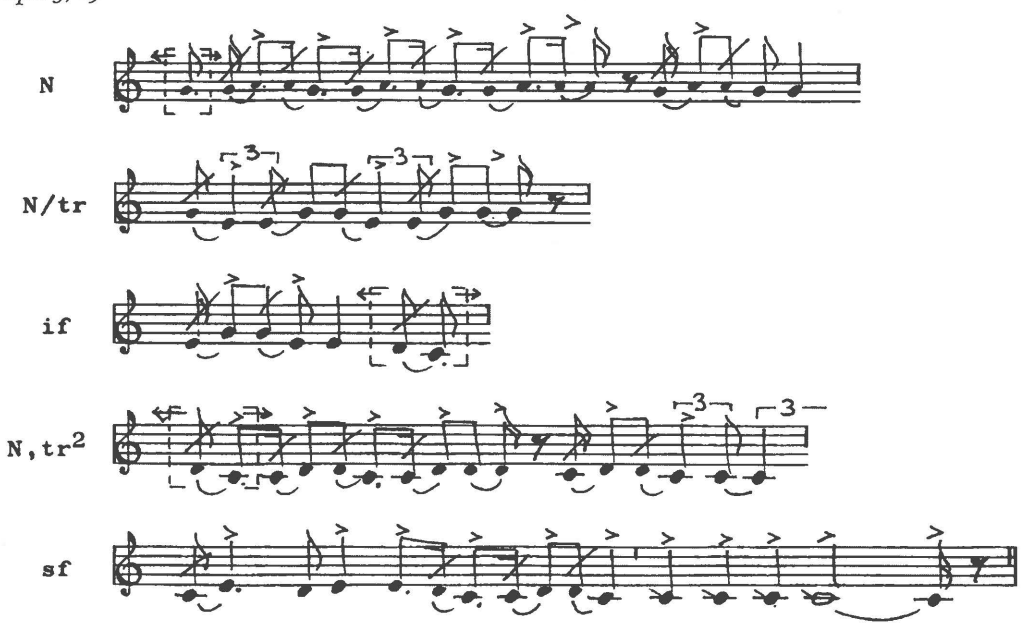
Form Type F Special is found in 13 songs/song recordings, two from the 1937 collection and eleven from the 1962 collection. Seven of the 13 songs are notated in Section 14; the remaining six songs are analogue-varied. Two songs have alternative form determinations, one as Form Type F4 and one as Form Type F2.

The Tone Material

Complete anhemitone pentatonics dominates with the tones a'-g'-e'-d'-c' by notation in 0-position.
Occurrence in six songs: three notated and three analogue-varied songs.

A stanza from an anonymous drum-song can be shown. It was sung by ***Inûtex Napa*** for Erik Holtved in 1937 (no. 29, disc 99.a).
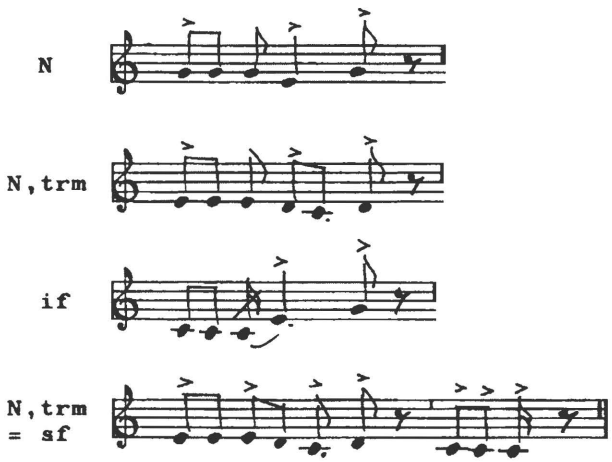
Example 3, 85



Incomplete pentatonics with the tones a'-g'-e'-d' and g'-e'-d'-c' is used moderately.
The tones a'-g'-e'-d' occur in two songs: one notated and one analogue-varied song.

The tones g'-e'-d'-c' are seen in one notated song. It was called an insulting song and sung by ***Inûterssuaĸ Uvdloriaĸ*** (Hauser tape 4, recording 4).

Example 3, 86



Incomplete pentatonics with downward extended tone material, the tones e'-d'-c'-a, is rarely used.
The tones e'-d'-c'-a are seen in one notated song.

Upward extended pentatonics/hexatonics, the tones b'-a'-g'-e'-d'-c', is used moderately.
Occurrence in three songs: one notated and two analogue-varied songs.

Finalis

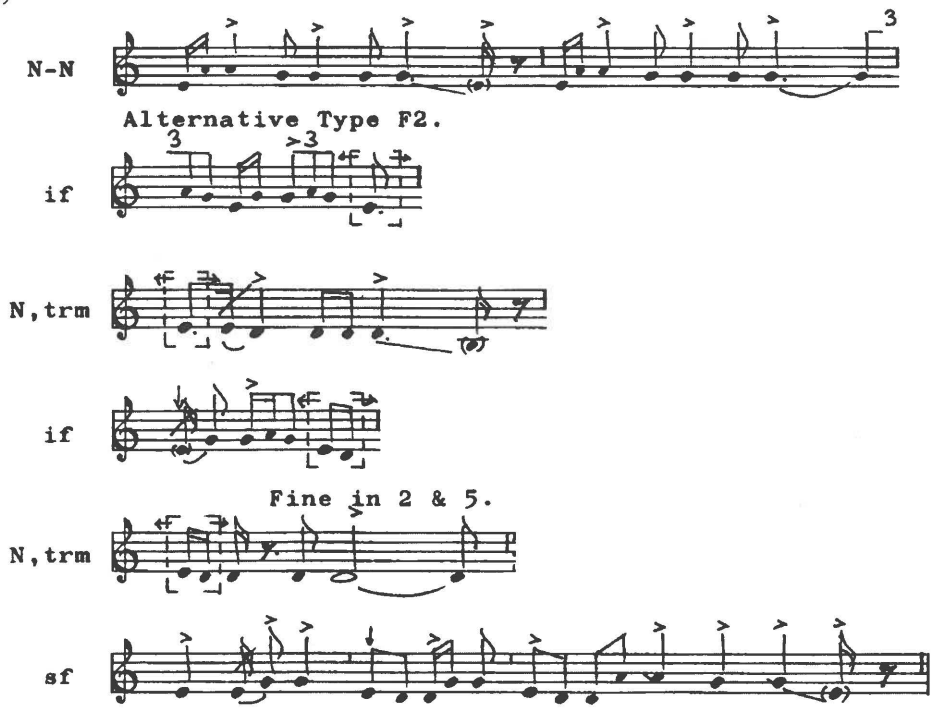
The tone c' is most often finalis.
The tone c' is finalis in ten songs: five notated and five analogue-varied songs.

The tone d' is rarely used as finalis.
It is used in two notated songs: in one of them in only two of the stanzas of the song.

The tone g' is rarely used as finalis.
It is used in (the majority of the stanzas of) one notated song and one analogue-varied song.

This anonymous song was sung by ***Inûtek Napa*** in 1937 (Holtved no. 27, disc 98.b):

Example 3, 87
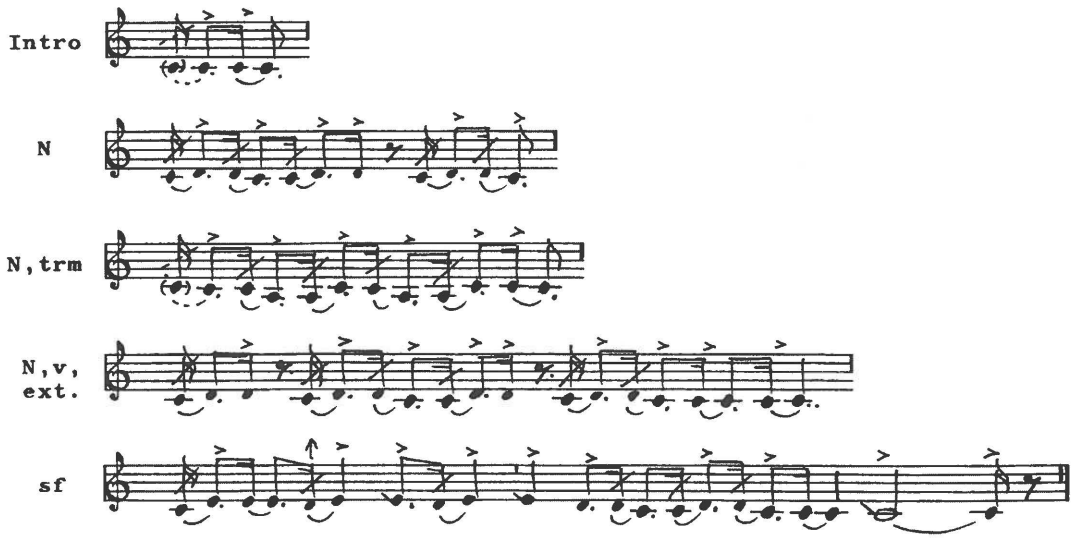


Other Main Tones

The tones g' (more rarely also a') and e' are generally prominent in songs with c' as finalis.

A song sung by ***Kigutíkak Tunek*** is an exception. Here the tone d' is clearly prominent in addition to the tone c', which is finalis (Hauser tape 25, recording 1):

Example 3, 88



The tones g' and d' are Nucleus tones in the second song (Example 3, 87), sung by Inûtɛĸ Napa in 1937. This song thus has a different Melody-Sphere to the other songs. More details are given below.

Penta-Types

Penta-Type 1 (Do pentatonics in Do position) is used most often.
Penta-Type 1 is seen in nine songs: four notated songs and five analogue-varied songs. The chosen key example (Example 3, 84) is an example showing the use of Penta-Type 1 (Hauser tape 52, recording 2).
Penta-Type 5 (Do pentatonics in La position) is seen in one notated song.
Penta-Type 7 (Re pentatonics in Re position) is seen in one notated song.
Penta-Type 17 (So pentatonics in Re position) is seen in two songs: one notated song and an analogue-varied song.

Prime Phrase Pattern

Based on the used motif (s) in Nucleus.

Nucleus most often has short and simple motifs, i.e. Prime Phrase Patterns with low figures.
PPP 1 (N has a t1- or $t1^{+++}$ motif from g')) is seen in two songs.
PPP 2 (N has a t1 motif from tone a') is seen in one song.
PPP 5 (N has a $ts^{+/}$ motif) is seen in one song.
PPP 6 (N has a t^{+} motif) is seen in one song.
PPP 7 (N has a $t1^{aug.++}$ motif) is seen in one song.
PPP 20 or 21 (N has a $/c1^{+}$ motif) is seen in one song.
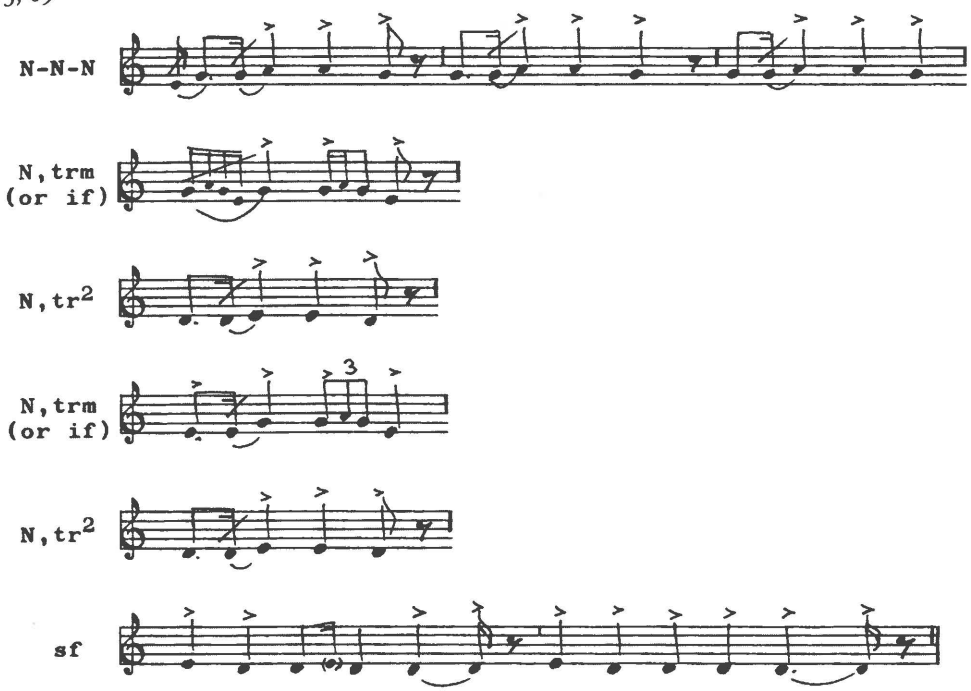
Form Pattern

Based on the form type and the prime phrase pattern found.

The most commonly used Form Patterns are 1, 2 and 6.
Form Pattern F Special-1 is seen in two notated songs.

An anonymous song sung by ***Inûterssuaĸ Uvdloriaĸ*** is shown (Hauser tape 29, recording 2):

Example 3, 89



Form Pattern F Special-2 is seen in two songs: one notated and one analogue.
Form Pattern F Special-5 is seen in one notated song.
Form Pattern F Special-6 is seen in four songs: one notated and three analogue songs.
One song with Form Pattern F Special-6 is shown as the key example sung by Angutdluk Ûmâĸ (Example 3, 84).
Form Pattern F Special-7 is seen in three songs, one notated and two analogue songs.
Form Pattern F Special-20/21 is seen in one notated song.

Number of Nuclei, their length and deeper repetition
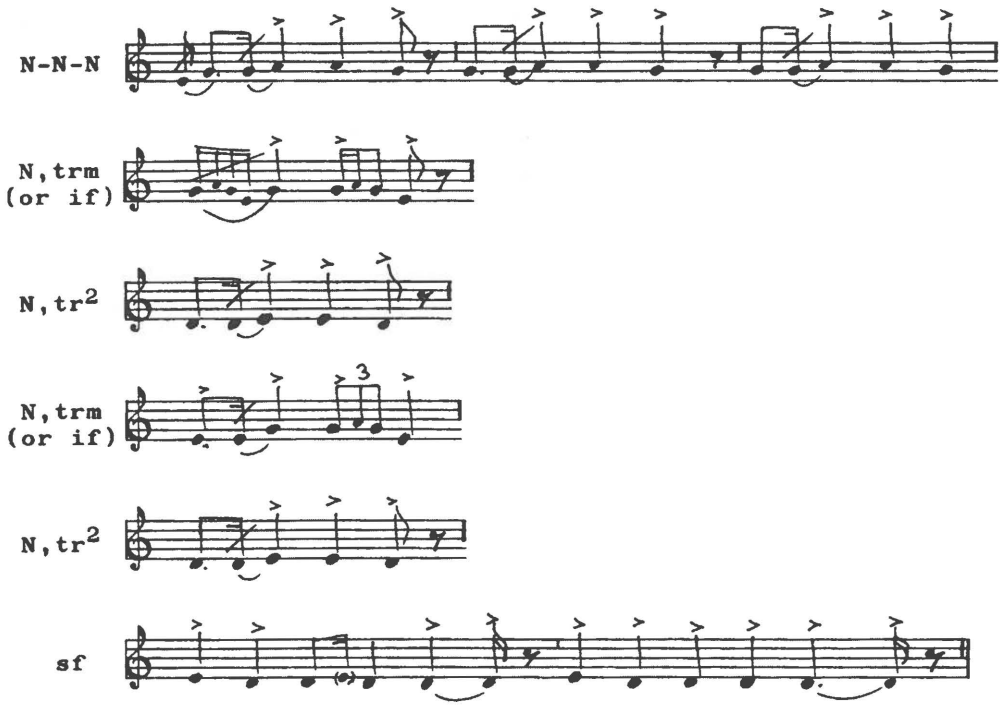
Use of one Nucleus and two Nuclei is seen equally often in songs of Form and Melody Type F Special.
One Nucleus is used in three songs: two Nuclei are used in three songs; three Nuclei are used in one song, see the last music example.

The songs have approximately the same number of short and long Nuclei.
Short Nuclei are used in four songs, particularly in the notated song sung by Inûterssuaĸ Uvdloriaĸ (Hauser tape 4, recording 4). Long Nuclei are found in three songs, see Kigutíkaĸ Tuneĸ's song notated above.
In one song, sung by Inûteĸ Napa (Holtved no. 29, disc 99.a), the Nucleus is made by repeated identical motif cells of t1 motifs.

The level shifted repetition of Nucleus has double presentation in all songs but one.
Short Nuclei are used in four songs, see Example 3, 86. Long Nuclei are found in three songs, see Example 3, 89.
In three songs the Nucleus is made by repeated identical motif cells of t1 motifs.
In two of the songs the level shifted repetition of Nucleus appears in two layers.

Inûterssuaĸ Uvdloriaĸ's song (tape 29, recording 2) is particularly interesting. It is notated again here. The second and fourth sentences can constitute new transposed repetitions of Nucleus. They can alternatively be Infixes in the formal course. The main tones are clearly the tones g' and d'.

Example 3, 90
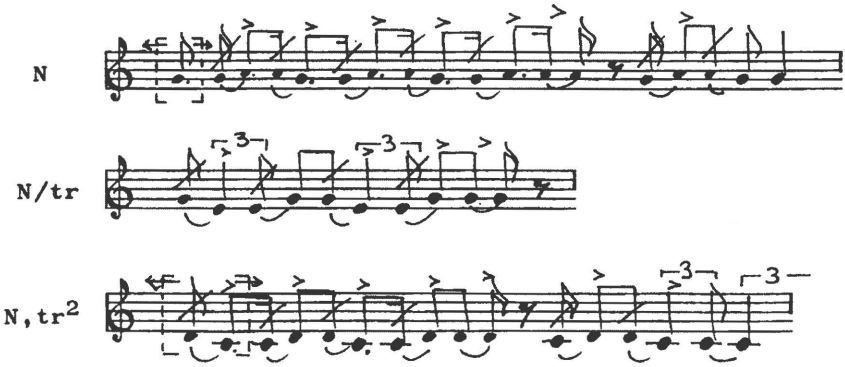


The size of the level shift is equally often one or two pentatonic steps.
Four songs have a level shift of one pentatonic step, while the level shift is two pentatonic steps in three songs.

Level shifting in two layers/levels.
Two songs have level shifting in two layers/levels. This is the case for the song sung by Inûterssuaĸ Uvdloriaĸ, which has just been notated.

However, it is also true for ***Inûteĸ Napa's*** song, sung for Holtved (no. 29, disc 99.a). In this song, the transposition takes place at two levels. The Nucleus, the third and fifth sentences of the stanza, is re-notated here. It is seen how the undulating movement in Nucleus is moved (pentatonically) step-wise down for each presentation:

Example 3, 91



Infixes are often formed differently from the use in F3 and F4.
Infix is found in all songs of Type F Special with the exception of one song. However, the use is different from the use in the earlier reviewed songs. Normally the Infix is a bridge – with a downward movement – to the lower continuation of the melody. This is the case for the songs of Form Types F3 and F4 and for many songs of Form Type D. For the songs of Type F Special, this is seen in only a few of the songs. For a few songs there is doubt as to whether it is Infix or N, tr (m). In some songs the movement is, on the other hand, ascending. Here it forms an intermediate piece between identical formal parts.

The use of Suffix corresponds to the use in Form Types F2 and F4.
Suffix is used in five songs: four notated songs and one analogue song. Positioning and motif use is similar to the use in songs of Form Type F2 and F4. One song is different; it is Inûtek's song notated above (Example 3, 87), where Suffix accentuates the tones g'-d' and ends with an open ascending movement. In nearly all the songs, the Suffix is added to the previous course without a rest.

Melody Contours

The songs generally have a falling melodics in levels, equal to the Level Shifted Iteration.
N and N, tr (m) most often have undulating movement.
Pure undulating movement in N and N, tr (m) is seen in three songs.
Undulating movement with an upward leap is seen in two songs: one notated and one analogue song.
Undulating movement with final descending movement is seen in four songs: one notated and three analogue-varied songs.

N and N, tr (m) have in some songs gradually descending melodics.
This occurs in three songs: one notated and two analogue songs.

N and N, tr (m) rarely have concave contours.
This occurs in one song.

The contours for Infix vary more than in the other Type F versions.
Ascending contours – a rarity – is seen in five songs, two notated and three analogue songs. It is seen in the key example. Descending contours in Infix is seen in one song and in one of the two Infixes in two songs: one notated and one analogue song.
Undulating movement with final melodic descent is seen in two songs: one notated and one analogue song.

The contours for Suffix are mainly descending and with undulating movement.
Pure undulating movement in Suffix is seen in one song.
Undulating movement plus gradual descent is seen in one song.
Gradually descending vines are seen in two songs: one notated and one analogue song.
Ascent plus two concave arches are seen in one song.

Rhythmic Characteristics

General rhythmic patterns have not been found in the songs.
There are dominating or repeated rhythms in a few songs.
The rhythm (figure) used in Nucleus is normally repeated in the level shifted repetition of Nucleus.
Continuous crotchets are common, often with subdivision or grace-note figures.
Syncopation occurs rather often, more often than in the songs of the other versions of Form and Melody Type F.

Modal Affiliation
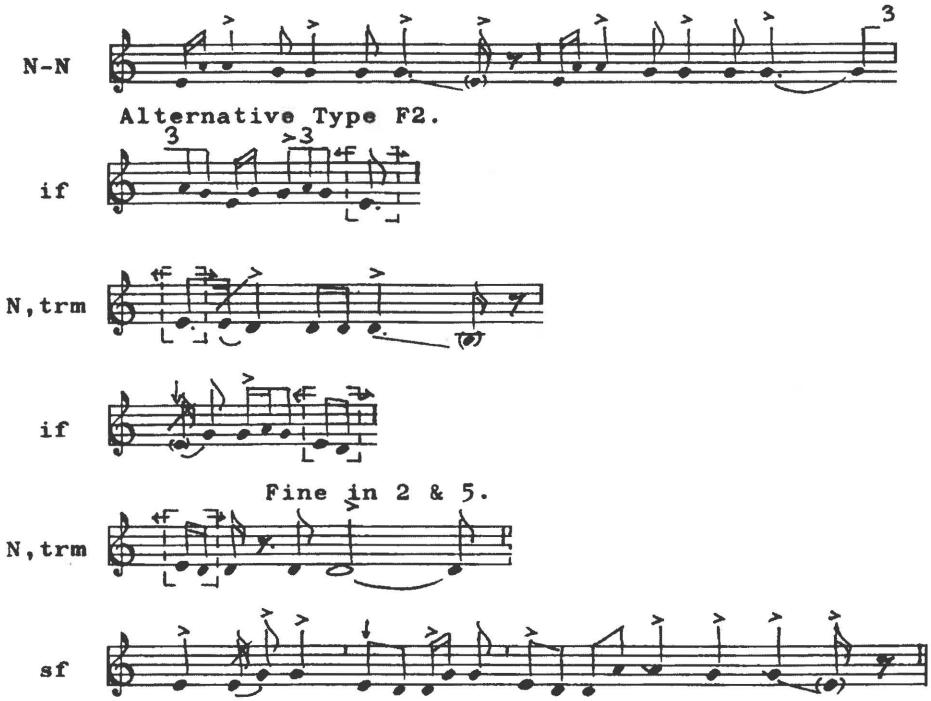
Melody-Sphere α-2 dominates.
Melody-Sphere α-2 is present when the songs use the ordinary tone material of the area (the tones a'-g'-e'-d'-c' or b'-a'-g'-e'-d'-c') and have the main tones (a')-g'-e'-c' with the tone c' as finalis.
Melody-Sphere α-2 is used in nine of the songs: four notated and five analogue songs.

Melody-Sphere β is used in a few of the songs.
Melody-Sphere β is conditional on the use of the ordinary local tone material, but now with the main tones g' and d' and with one of these tones as finalis.

Melody-Sphere β is seen in three songs: two notated and one analogue-varied song.

An example of Melody-Sphere β is the song sung by ***Inûtek Napa*** in 1937 (Example 3, 87) shown earlier. The song has the tone d' as finalis in most of the stanzas, but tone g' in two stanzas:

Example 3, 92



A special situation appears in Kigutíkak Tunek's song shown earlier (Example 3, 88). The song shows the use of a modified mixture of Melody-Sphere α-2 and β. The reason is that the tone material is incomplete, is unusually deep (the tones e'-d'-c'-a) and the main tones are c' and d'. The determination α-2 is primary, because the tone c' is finalis.

Analogue songs and variants

The number of analogue songs varies from song to song.
Some analogue songs, three, are tied to the song used as key example. The probable reason is that the motif used in Nucleus is very widely used. It is part of in the well-known song "nano" in the story about the bear cub that was a foster-child adopted by a woman and was killed by the hunters because it stole from their stores. This song is re-found with variants in five other songs.

Songs of Form Type F Special with low figures in the Prime Phrase Pattern system, i.e. with simple Nucleus motifs, have most variants.
Three notated songs of Prime Phrase Patterns 1 and 2 thus have six, eight and seven variants, respectively. These song variants have also Form Type F, particularly F2, but also Formula Structure. If variants of Form Type D are included, the figure increases; 27 songs of Type D are variants to the three notated songs.

Songs of Form Type F Special with higher figures in the Prime Phrase Pattern systems, i.e. with more complicated Nucleus motifs, have fewer variants.
Four notated songs of Prime Phrase Patterns 5-7 thus have two, five, two and no variants, respectively. The variants are – again – most common among different versions of Form Type F, a few have Formula Structures and a few are of the Form Types A and B. Twelve songs of Form Type D are variants to the four notated songs.

Form and Melody Type A: Simple Refrain Form and Melody Type in Erik Holtved's collection and in the 1962 collection

Introduction

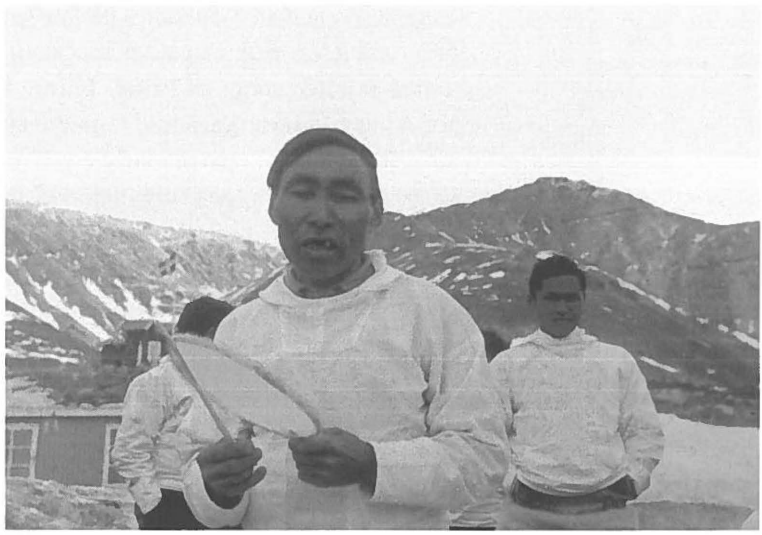
During the work with the extensive material of traditional songs from Greenland, Canada and Alaska, it was ascertained that the Inuit everywhere have used a form structure consisting of a Nucleus (possibly more than one) followed by Suffix(es) with the quality of refrain. The refrain quality is evident by a quite common use of meaningless syllables in this part.

This basic form content shows a form type

Simple Refrain Form and Melody Type

Due to the wide distribution and basic/simple content of this form type it was designated by the letter A.

Form Type A
Nucleus - Suffix (Refrain)



Angutdluk performs at a song feast in Savissivik. Photo: M. Hauser 1962.

The use of Form Type A varies from area to area both with respect to the extent/elaboration of the form content, i.e. motif repetitions and variants, and with respect to the frequency of occurrence compared to other song types.

In Greenland, Simple Refrain forms dominated in old East Greenland and in West Greenland up to the Uummannaq-Upernavik areas, but not in the Thule area where Form Type D (Developed Innovation-Iteration Form Type) dominated up to the 1984 collection. However, regardless of extensions and variants the basic structure was maintained: a Nucleus – possibly two or three identical Nuclei – followed by one or more Suffix/Refrain part(s). Traditional motifs or combinations of motifs with local characteristics were used. It was therefore an "independent" Form and Melody Type.

Conclusions

Traditional songs of Form and Melody Type A differ strikingly from songs of the earlier presented Form and Melody Type D (Developed Innovation-Iteration Form Type) and Form and Melody Type F (Level Shifted Iteration Form Type).

In songs of Form and Melody Type A the composer/singer is free to place the selected motifs in the course as he/she wants; this differs from songs of Form and Melody Type D where certain motifs have predetermined positions at the completion of sentences. The free

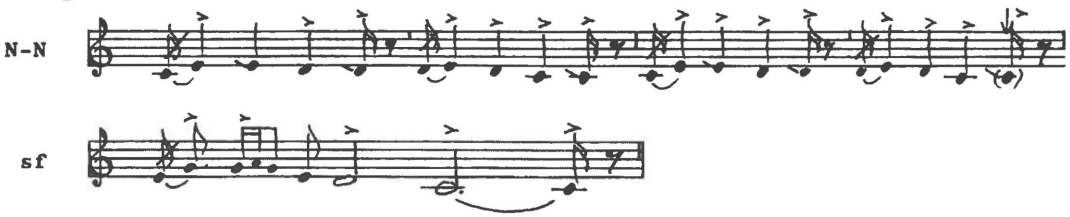
motif use in songs of Form and Melody Type A also differs from the strict motif repetition at a lower level, which is characteristic of songs of Form and Melody Type F.

29 analysed songs of Form and Melody Type A are presented in Section 14. Three of these songs have alternative form determinations. The songs originate from both Erik Holtved's 1937 collection and from the 1962 collection.

Key example

Inûteĸ Napa: Representative stanza from a drum-song attributed to Pualorssuaĸ (Hauser 1962 tape 54, recoring 2).
The singer accompanies himself on drum.

Example 3, 93



Occurrence in the collections

Songs of Simple Refrain Form Type, Form and Melody Type A, are in a minority in all sound collections from the Thule area. However, the occurrence varies considerably from collection to collection; mainly with an increasing occurrence from Christian Leden's collection in 1909 onwards. In Leden's collection Form and Melody Type A was found in only two songs of the 31 drum-songs in the collection. The others were of Form and Melody Type D, the most developed form type.

In Erik Holtved's 1937 collection, Form and Melody Type A appeared in eight of the 132 songs, i.e. in approximately 6.6%. The eight songs are all songs in stories of which there are 21 in the collection. Otherwise the collection is dominated by songs of Form and Melody Type D. Six of the eight songs of Form and Melody Type A are notated and analysed in Section 14.

In the 1962 collection Form and Melody Type A is found in 44 of the ca. 325 different songs of the collection, i.e. in approximately 13.5%. Six of the Type A songs are used in stories, the rest are drum-songs. Twenty-three of the 44 Type A songs are notated and analysed in Section 14.

In the 1984 collection Form and Melody Type A is found in 46 of the collections, ca. 240 songs; again an increase in the occurrence, this time to approximately 19%.

There can be different reasons for the gradual increase in the occurrence of songs of Form and Melody Type A. This is commented on below.
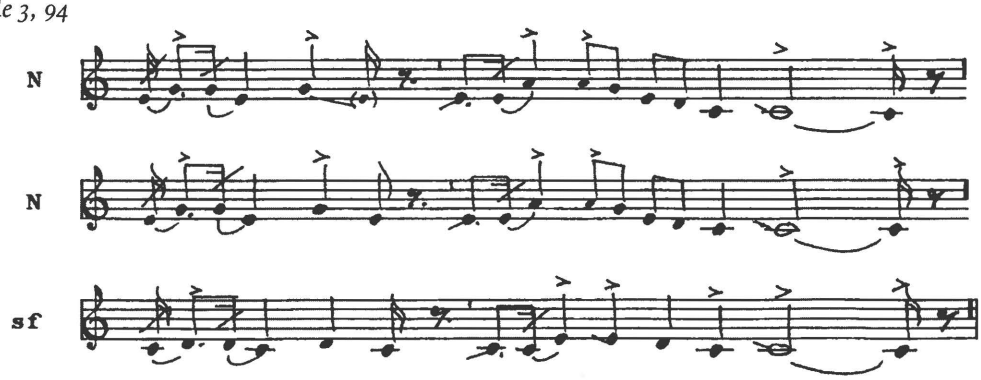
The tone material is pentatonically based as in the songs of the other Inughuit form types.

The Tone Material

Complete anhemitone pentatonics dominates and is notated with the tones a'-g'-e'-d'-c' when notated in 0-position.
Occurrence in 42 songs, i.e. in 4/5 of the songs of Form and Melody Type A: 20 notated songs with 22 analogue-varied songs, which are not notated. The analogue-varied songs are found among particularly well-liked songs. One song thus has four analogue-varied songs, three songs each have three analogue-varied songs and two songs each have two analogue-varied songs.

The key example shown above has this dominating tone material. Another example is shown here, a drum-song that ***Kigutíkaĸ Tuneĸ*** had learned from Pualorssuaĸ (Hauser tape 22, recording 1):

Example 3, 94



When the two songs are compared, they provide a good impression of the considerable freedom in stanza construction in this form type. This song has the broadest motif in the two Nuclei, while it is the other way round in the key example.

Tone material

Complete pentatonic tone material at a low level, with the tones e'-d'-c'-g-a, occurs very rarely.
It is seen in only one song, a shaman's song sung by Imîna Imîna (tape 11, recording 1). The song is notated with analysis in Section 14.

Upward extended pentatonics/hexatonics, the tones b'-a'-g'-e'-d'-c', is used very rarely.
Is seen in only one song (tape 7, recording 5), which is notated and analysed in Section 14. This tone material was used frequently in songs of Form and Melody Type D.
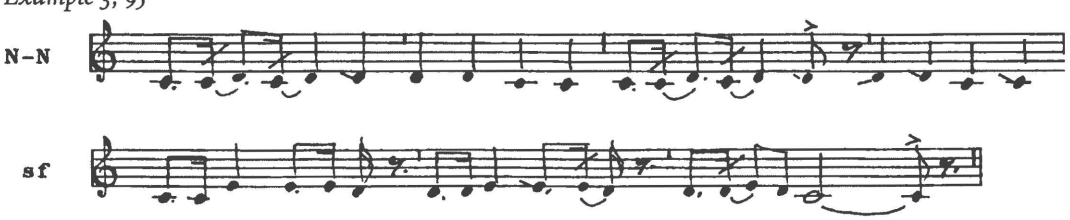
Downward extended over-complete pentatonics, the tones a'-g'-e'-d'-c'-g, is used very rarely.
It is only seen in one song (tape 10, recording 13), which is notated and analysed in Section 14.

Incomplete pentatonics, the tones a'-g'-e'-d', c''-a'-g'-e' and e'-d'-c'-a, is rarely used.
It occurs in four songs, which are all notated and analysed.

Few-tone melodics, the tones e'-d'-c', is rarely used.
It occurs in three songs, two notated and one analogue-varied song. One song is shown here.

Patdlox Itah sings her own drum-song (Hauser tape 17, recording 14):

Example 3, 95



Although the tone material is limited to only three tones, the structure is quite clear; a repeated two-part Nucleus and a Suffix, which in this case is divided into three cells.

Finalis

The tone c' is most often used as finalis; it is used in approximately 3/5 of the songs.
Tone c' is finalis in 31 songs: 17 notated with 14 analogue-varied songs. Three of the songs have alternative form determinations.
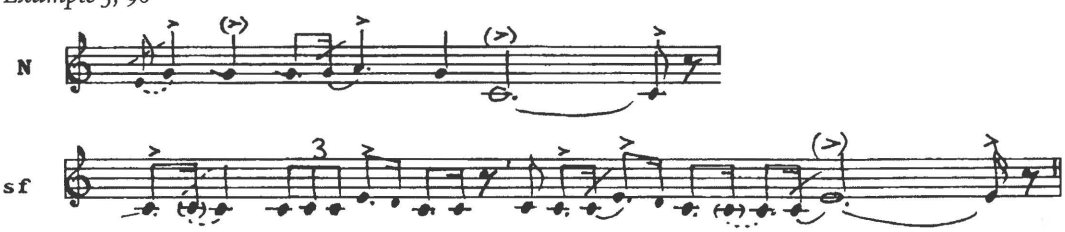
All three music examples shown above show the use of the tone c' as finalis.
The use of the tone c' as finalis is characteristic of songs of Form and Melody Type A in the same way as it is for songs of Form and Melody Type F. In this way Form and Melody Types A and F deviate markedly from songs of Form and Melody Type D, which nearly always have the tone e' as finalis.

The tone d' is rarely used as finalis, in only four of the songs.
Three notated songs with one analogue song.

The tone e' is sometimes used as finalis, in nearly 1/4 of the songs.
The tone e' is finalis in 14 songs: eight notated with six analogue-varied songs.

The tone e' as finalis is for example seen in a shaman's song, which ***Kigutikaĸ Tuneĸ*** had learned from Pualorssuaĸ (Hauser tape 22, recording 4):

Example 3, 96



The tone g' is rarely used as finalis, in only three of the songs.
One notated song with two analogue-varied songs.

Other Prominent Tones

The tone g' and often also tone e' are prominent when tone c' is finalis.
The tone e' is prominent when the tone material is limited to the tones e'-d'-c' and when the tone c' is finalis.
The tones c' and g' are prominent when the tone e' is finalis.
The tone g' is prominent when the tone d' is finalis.
The tone d' is prominent when the tone g' is finalis.

Labile and deviating tones

Labile and deviating tones are particularly related to grace-notes and so-called "after-tones".
"After-tones" are the deeper circa tones that occur with brief descending glissandi particularly in connection with the final tones of sentences.

The top tones of the tone material, g', a' and b', can be intoned low particularly in connection with upward leaps.
The most commonly used deep tone and finalis, the tone c', is normally intoned more cleanly than in songs of Form and Melody Type D.
Labile and deviating tones most often occur in songs in stories.

Penta-Types

See information about Penta-Types in "The analyses – methods and considerations" in Section 2.

Penta-Type 1 (Do pentatonics in Do position) is strongly prominent as it is used in nearly half the songs of Form and Melody Type A.
Penta-Type 1 is found in 24 songs: 13 notated songs with eleven analogue-varied songs. Three songs have incomplete tone materials and thus show Penta-Type 1 in incomplete versions. In two songs Penta-Type 1 occurs with uncertainty as the songs show influence from European melodics.
Penta-Type 1 is seen both in the key example and in Example 3, 94.

Penta-Type 4 (Do pentatonics in So position) occurs rarely.
Penta-Type 4 is found in two notated songs. Both have alternative form determinations.

Penta-Type 5 (Do pentatonics in La position) occurs rather rarely, in approximately 1/9 of the songs.
It is seen in six songs: two notated with four analogue-varied songs. One of the notated songs has Penta-Type 5 in incomplete version due to an incomplete tone material.

Penta-Type 6 (Re pentatonics in Do position) and Penta-Type 7 (Re pentatonics in Re position) are both rare.
Penta-Type 6 is found in three songs: two notated with one analogue.
Penta-Type 7 is found in only one song, which appears in an incomplete version.
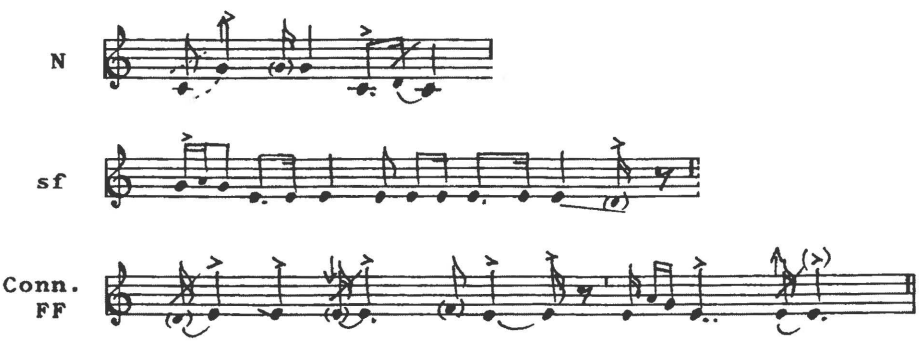
Penta-Type 11 (Mi pentatonics in Do position) occurs rather commonly, in nearly 1/4 of the songs of Form and Melody Type A.
It is found in twelve songs: six notated with six analogue-varied songs. The common use of Penta-Type 11 is reminiscent of Form and Melody Type D. Here Penta-Type 11 dominated completely.

However, Penta-Type 11 was used rarely in songs of Form and Melody Type F.

Use of Penta-Type 11 with Form and Melody Type A can be illustrated with a song sung in 1962 by Imîna Imîna.

The song is part of a fable about a song-duel between birds where Imîna sings the owl's song against the gull. It is printed in Holtved 1951, volume 1: 233–38. ***Imîna Imîna*** sings solo without drum accompaniment (Hauser tape 13, recording 4):

Example 3, 97



The last sentence is a loan from Form and Melody Type D.

Penta-Type 12 (Mi pentatonics in Re position), Penta-Type 13 (Mi pentatonics in Mi position) and Penta-Type 16 (So pentatonics in Do position) all occur rarely.
Penta-Type 12 is found in one notated and analysed song; Penta-Type 13 is also found in one notated and analysed song; Penta-Type 16 is found in one notated and analysed song with two analogue-varied songs.

Prime Phrase Pattern and Form Pattern

The songs of Form and Melody Type A are – as the songs of the other form types – listed according to the ***Prime Phrase Pattern*** (PPP) used, i.e. according to the motif content used in Nucleus. See information about prime phrase patterns in "Prime Phrase Patterns" in Section 2.

Based on the prime phrase pattern used and the form type, overall and combined information about the ***Form Pattern*** of the songs is achieved. The designation A-5 thus means: a song of Form Type A

and Prime Phrase Pattern 5, i.e. that a version of a ts motif is used in Nucleus.

Songs of Form and Melody Type A have – as mentioned above – a more free and varied motif use than songs of the earlier covered Form Types D and F. This is obvious in two of the notated songs, both attributed to Pualorssuaĸ, now sung by Kigutíkaĸ Tuneĸ and Inûteĸ Napa. In Example 3, 94 Nucleus has a wide motif (extended T motif with the tones a'-g'-e'-d'-c') while in Example 3, 95 the Nucleus motif only comprises three tones (an extended c1 motif with the tones e'-d'-c').

Various versions of T motifs (Prime Phrase Patterns 12 and 14) or of c1 motifs (PPP 18-21) are typically used in Nuclei of songs of Form and Melody Type A, but would be wrong – against custom/practice – in songs of Form and Melody Types D and F.

This freedom to use different motifs in Nucleus means that there is a much larger spread in the prime phrase patterns used than in the songs of Form and Melody Type D and F.

PPP 1 and PPP 5 occur rarely in Form and Melody Type A.
PPP 1 (Nucleus has a version of a t1 motif) is seen in one notated and analysed song.
PPP 5 (Nucleus has a version of a $ts^{+/}$ or $t^{+/}$ motif) is seen in one notated and analysed song.

PPP 2, 3 and 4 are not used in Form and Melody Type A.

PPP 6 is used fairly commonly.
PPP 6 (Nucleus has a version of a t^{+} or ts^{+} motif) is found in five songs: three notated with two analogue-varied songs.
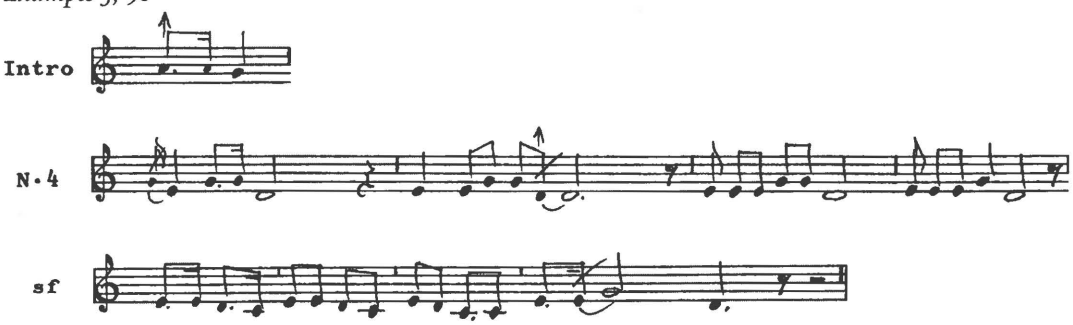
PPP 7 and 8 are not used in Form and Melody Type A.

PPP 9 is used very rarely.
PPP 9 (Nucleus has a version of a t^{aug} motif) is seen in one notated and analysed song, which alternatively can have form type F3-9, see in Section 14.

PPP 10 is used fairly commonly.
PPP 10 (Nucleus has a version of $t_{,aug.}$ motif) is found in seven songs: four notated with three analogue-varied songs.

As an example, a song in a fable "The lament of the snow bunting" is shown. The text is printed in Holtved 1951, volume 1: 239–40. It was sung by the woman ***Inugârssuk*** in 1937 (Holtved no. 126, recording 60.a.2):

Example 3, 98



PPP 11 is used very rarely.
PPP 11 (Nucleus has a version of an extended t motif) is seen in one notated and analysed song.

This approximate absence of extended t motif in Nucleus is interesting, because extended t motifs are very common in songs of Form and Melody Type D.
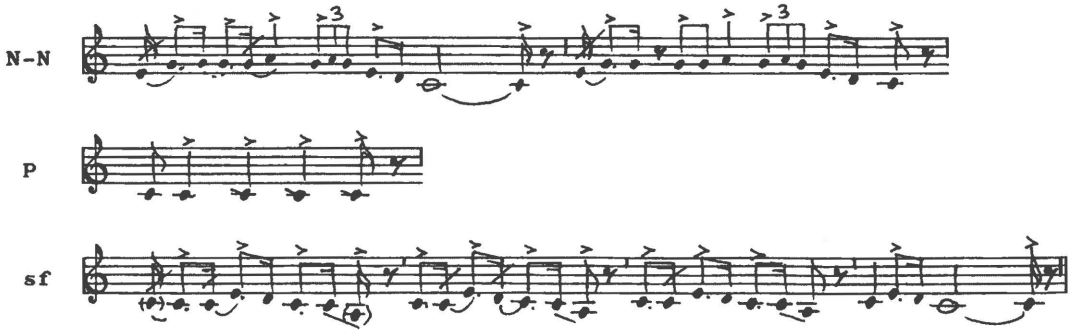
PPP 12 is used fairly often.
PPP 12 (Nucleus has a Ts motif or a T motif) is found in six songs: three notated with three analogue-varied songs. One song has alternatively Form Type F3.

PPP 13 and 15 are not used in Form and Melody Type A.

PPP 14 is used fairly often.
PPP 14 (Nucleus has version of T^{+} or $T^{+/}$ motif) is seen in ten songs: four notated with six analogue-varied songs.

As an example, a stanza from a drum-song attributed to Ârĸioĸ and sung in 1962 by ***Inûteĸ Napa*** is shown (Hauser tape 30, recording 8):

Example 3, 99
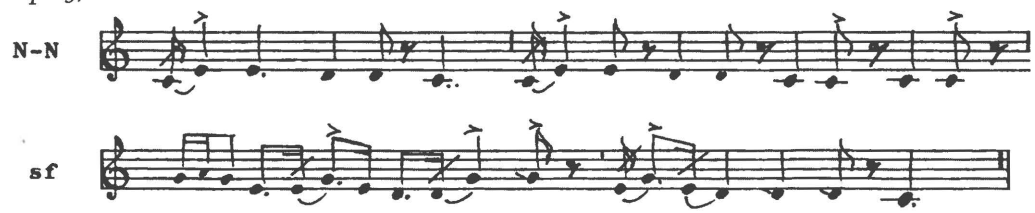


PPP 15, 16 and 17 are not used in Form and Melody Type A.

PPP 18 is used fairly often.
PPP 18 (Nucleus has a c1 motif or just a c unit) is found in six songs: three notated with three analogue-varied songs.

As an example, a drum-song for entertainment attributed to K'aerngâĸ is shown. It was sung in 1962 by ***Natuk Ôdâĸ*** (Hauser tape 36, recording 1):

Example 3, 100



For this song and the other songs of Prime Phrase Pattern 18 it is interesting that Nucleus has the lowly positioned c1 motif with only three tones. No songs of the Form Types D or F use this motif in Nucleus.

PPP 19 is used very rarely.
PPP 19 (Nucleus has version of a $c1^{+/}$ motif) is found in two songs: one notated with one analogue song.

PPP 20 and 21 are used fairly often.
PPP 20 (Nucleus has version of a C1+ motif) is found in five songs: one notated with four analogue-varied songs.
PPP 21 (Nucleus has a more extended motif including a C1 motif) is found in three songs: two notated with one analogue-varied song.

PPP 22 is rarely used.
PPP 22 (Nucleus has more developed or rare motifs) is found in four notated songs. One has partly European melodics.

Number of presentations of Nucleus

There are no firm rules for the number of presentations of Nucleus used in songs of Form and Melody Type A.

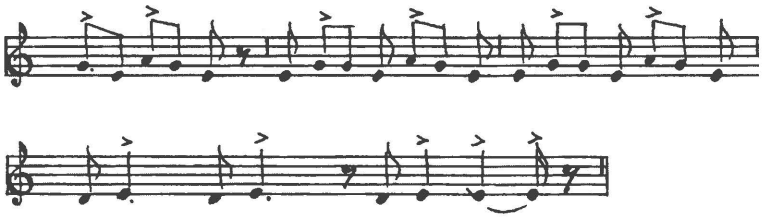
One Nucleus is used fairly often.
One Nucleus is found in twelve songs, i.e. in just under 1/4 of all the songs: eight notated with four analogue-varied songs. One song has an alternative form determination as Form and Melody Type F2. Use of one Nucleus can be seen in Example 3, 97 above.

Two identical Nuclei are most commonly used.
Two identical Nuclei are found in 30 songs, i.e. in more than half of all the songs: 15 notated with 15 analogue-varied songs. One song has an alternative form determination as Form and Melody Type F3.
In songs of Form and Melody Type A with two Nuclei, Nucleus motifs of Prime Phrase Patterns 18, 20, 21 and 22 are preferred (16 of the songs), i.e. with use of versions of C1 motifs and more extended motif combinations.
Several of the music examples have two identical Nuclei, e.g. Inûtek's presentation of Ârkiok's drum-song, Example 3, 99.

Three and four identical Nuclei are used fairly rarely, however, more often than expected.
Three identical Nuclei are found in five songs: four notated with one analogue song.
Four identical Nuclei are found in five songs: two notated and three analogue-varied songs.
The total occurrence of songs with three or four identical Nuclei comprises nearly 1/4 of all the songs of Form and Melody Type A.

Below a song with three identical Nuclei is shown. It is a song in the myth about "Anoritôĸ", here sung by ***Natuk Ôdâĸ***. The myth is printed in Holtved 1951, volume 1: 76–80. (Hauser 1962 tape 36, recording 8):

Excample 3, 101 **N-N-N**



The length of Nucleus

The length of Nucleus varies considerably.
Short Nuclei and Nuclei of middle length are used moderately often, in approximately 1/5 of the songs.
Short Nucleus is found in twelve songs.
Nucleus of middle length is found in eight songs.
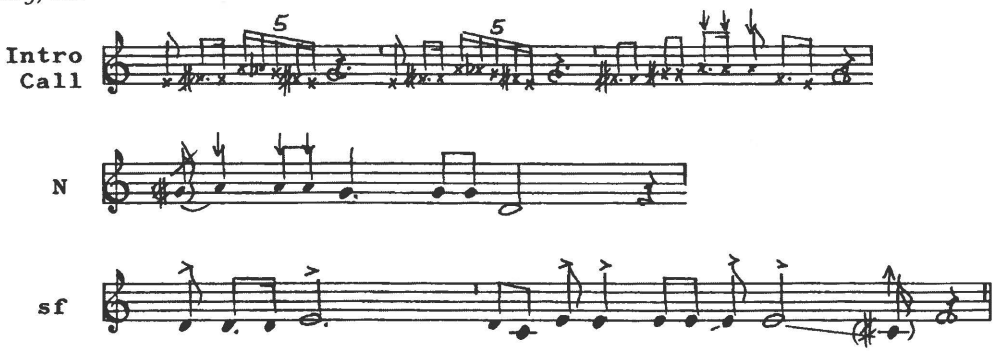
The vast majority of songs of Form and Melody Type A, approximately 3/5, have long Nuclei.
Long Nucleus is found in 31 of the songs.

Motifs used in the formal course
Introduction before Nucleus

A minority of the songs of Form and Melody Type A have an Introduction, which is used in front of each stanza in the drum-songs. For songs in stories an Introduction is used only at the beginning of the song (and thus not between possible stanzas). In some songs there is a rest between the Introduction and the Nucleus of the song, in other songs the Introduction is followed directly by the Nucleus.
An Introduction is used in 13 songs: five notated songs with eight analogue-varied songs.
The Introduction can consist of just a few repeated tones. This is seen in seven songs. Two neighbour tones, a'-g', (t1 motif), is seen in five songs. In the following song example the Introduction consists of three partly sung recited motifs, here indistinctly defined t motifs with intermediate tones.

A song in a story about "The singing reindeer" that was told by ***Amáunalik*** to Erik Holtved in 1937. The text is printed in Holtved 1951, volume 1: 242–44 (Holtved no. 117, recording 36.b):

Example 3, 102



The Motif Use in Nucleus

The motif use in Nucleus is illustrated in detail in the exposition of the prime phrase patterns used.

It can be concluded that the songs of Form and Melody Type A mainly use versions of T and C1 motifs. This form type thus deviates markedly from the Form Types D and F that have been dealt with earlier.

The Motif Use in Suffix

The Suffix is an obligatory formal part of songs of Form and Melody Type A. Normally the songs have only one Suffix sentence.

In one song two Suffix sentences are used. A few other songs also have "superfluous" sentences in addition to the basic form Nucleus - Suffix: in four songs in stories half recited "superfluous" calls are seen; they are placed after the Suffix sentence in three songs and between Nucleus and Suffix in one song. In one song Suffix is followed by the Connective, which in songs of Form Type D is used between stanzas. The song is part of a fable in which different birds sing duel-songs against each other.

There are no fixed rules on the type of motifs used in Suffix.

This is in contrast to the practice in Form and Melody Type D, where the final sentence of the stanza traditionally must be completed with a version of a t motif.
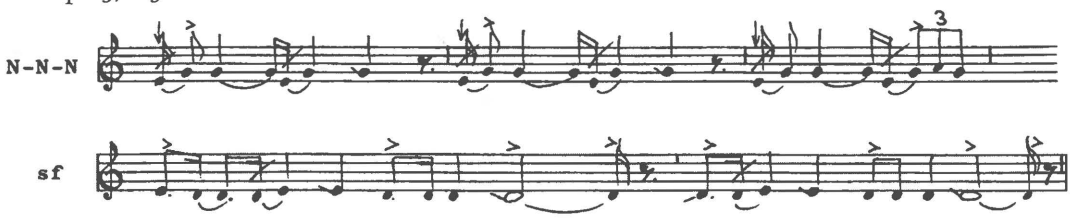
Versions of c1 motif (c'-e'-d'-c') and c-unit (c'-e') are most frequently used. In 3/5 of the songs versions of c1 motifs are used.

Suffix has versions of C1 motif or just c-unit in 31 songs: 18 notated songs with 13 analogue-varied songs.

More than one c1 motif is often used; in 25 of the songs: twelve notated songs with 13 analogue-varied songs. 20 of the songs have three or more c1 motifs; three songs have even versions of five c1 motifs.
The c1 versions used are often half, e.g. c1/ (c'-e'-d') or /c1 (c'-d'-c'), i.e. the first or second part of the motif. In many cases complete or part motif repetitions are used. They are indicated, for example, as a $c1^{+/}$ motif.

An example of a use of half c1 motifs in the Suffix part can be seen in a shaman's song sung by ***Inûtek Napa*** in 1962 (Hauser tape 50, recording 13):

Example 3, 103

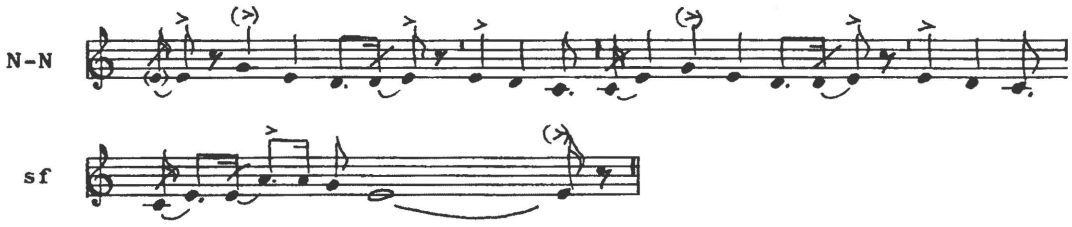


In a minority c1 is used together with t or T motifs (t motif e'-a'-g'-e'; T motif g'-a'-g'-e'-d'-c').
If both a c1 and t motif are used, the c1 motif comes first.
c1 motif is combined with a t motif in the Suffixes of seven songs: three notated with four analogue-varied songs.
One song has c1 motif combined with a T motif.

Versions of t motif (e'-a'-g'-e') are used fairly often; in just under 1/3 of the songs' Suffixes.
t motif is used alone and together with c1 motif(s) or – rarely – T motif.
Versions of t motif are used in 15 of the songs: nine notated with six analogue-varied songs. One t motif is used in five songs, one song has four ts motifs and in eight songs t motif is combined with c1 motif (seven songs) and T motif (one song).
One song has the very rarely used subt motif, the deep tones c'-a-g.

A song is shown here – attributed to K'itdlugtôĸ – where the Suffix consists of a single t motif. The song was sung by ***Inûteĸ Napa*** (Hauser tape 50, recording 10).

Example 3, 104



Versions of T motif (e'-a'-g'-e'-d'-c') are used fairly often; in just under 1/3 of the songs' Suffixes. The T motif is most often used on its own; in very few songs together with c1 or T motif.

Versions of T motif are used in 15 of the songs: seven notated with eight analogue-varied songs. Thirteen of the songs use different versions of T motif as Suffix.

Melody Contours

Contours in the Nucleus sentences of the songs

Nucleus in songs of Form and Melody Type A has varying contours. A common trait is that nearly all the Nucleus sentences are completed with a downward movement.

Convex contours are used most often; they are seen with one or two arches in 17 songs, i.e. in 1/3 of the Nucleus sentences of the songs.

One convex arch is seen in twelve songs: five notated and seven analogue-varied songs. One of the songs can alternatively be determined as having Form Type F1.

Two convex arches are seen in five songs: three notated and two analogue songs. In one of these songs Nucleus is long and descends in melodic vines.

Second in use are descending contours after an introductory upward leap. Occurrence in just under 1/4 of the Nucleus sentences of the songs.

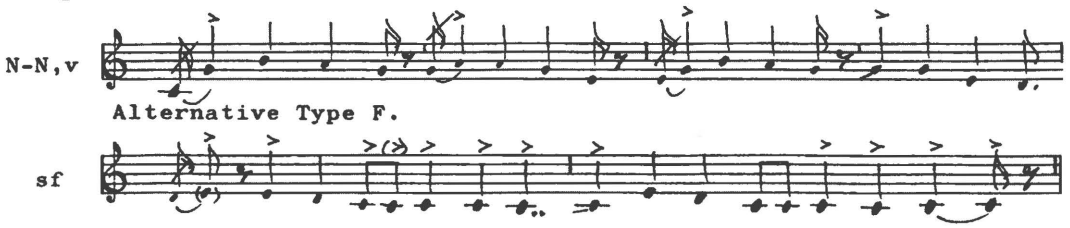
Upward leap plus direct melodic descent is seen in three notated songs.

Upward leap plus gradual melodic descent in serpents are seen in nine songs: three notated with six analogue-varied songs. One of the songs can alternatively be determined to have Form Type F.

This song is shown here. The gradual descending melodics in the two Nuclei is seen clearly. Suffix has small convex arches whose "group" is dealt with below.

Birgitte Jensen sang this drum-song, which was attributed to Sagdlox (Hauser tape 7, recording 5):

Example 3, 105



Wave motion plus melodic descent is seen in 1/5 of the Nucleus sentences.
Occurrence in ten songs: four notated songs with six analogue-varied songs. One of the songs alternatively has Form Type F2.

Pure wave motion is rare and is seen in only three songs.
Concave contours have a small occurrence. They are seen in approximately 1/5 of the Nucleus sentences of the songs.
Pure concave arches are seen in four songs: two notated with one analogue-varied song.
Concave arch plus melodic descent is seen in five songs: four notated with one analogue-varied song.
Several concave arches plus a convex arch are seen in one song.

Contours in the Suffix sentences of the songs

Contours with small amplitude are often used – in nearly half the Suffix sentences of the songs – due to the extensive use of versions of c1 motifs.
Small convex arches are thus seen in the Suffix sentences of 14 songs or 1/4 of the songs.
Wave movement with small amplitude is also common. Pure wave movement is seen in five songs and wave movement with subsequent melodic descent in three songs, in total in just under 1/6 of the Suffix sentences of the songs.

Pure convex arches are seen in approximately 1/6 of the Suffix sentences of the songs.
Pure convex arches occur in eight songs.

Convex arches with enlarged descending final movement is seen in approximately 1/6 of the Suffix sentences of the songs.
Occurrence in nine songs.

Concave contours are rarely used in Suffix sentences. Pure concave contour is seen in only one song that alternatively has Form Type F1.
Concave arches with subsequent melodic descent are seen in approximately 1/9 of the Suffix sentences of the songs.
Occurrence in six songs.

Rhythmic Characteristics

The songs have an underlying pulsation, which arises due to the repetition of the song-syllables a-ja, e-ja, i-ja. It is partly supported by the drum beats, varying from singer to singer.
The songs of Form and Melody Type A have no general rhythm. However, passages with repeated rhythmic figures are often seen.
Passages with repeated rhythm figures are particularly found in songs with two or more identical Nuclei.
Such passages with repeated rhythm patterns can be seen in some of the music examples shown above, for example in Inûtek's presentation of Ârkiok's drum-song (Example 3, 99) and K'itdlugtôk's drum-song (Example 3, 104).

Crotchets alternating with (most often two or four) quavers in various combinations are seen in approximately 4/5 of the songs. They occur in shorter or longer rhythmic courses, nearly equally often.
Shorter passages with crotchets alternating with two or four quavers are seen in 19 songs: eleven notated with eight analogue-varied songs. Three of the songs have alternative form determinations, one as Form Type F1, one as Form Type F2 and one as Form Type F3.
Longer passages with crotchets alternating with two or four quavers are seen in 20 songs: nine notated songs with eleven analogue-varied songs.

Syncopated rhythm figures are seen in only one song.
Rhythms with an approximate two part meter are seen in two songs, both of which show European influence.
Finally, no repeated rhythm patterns have been found in ten songs, equalling approximately 1/5 of the songs.

Modal Affiliation. Melody-Spheres
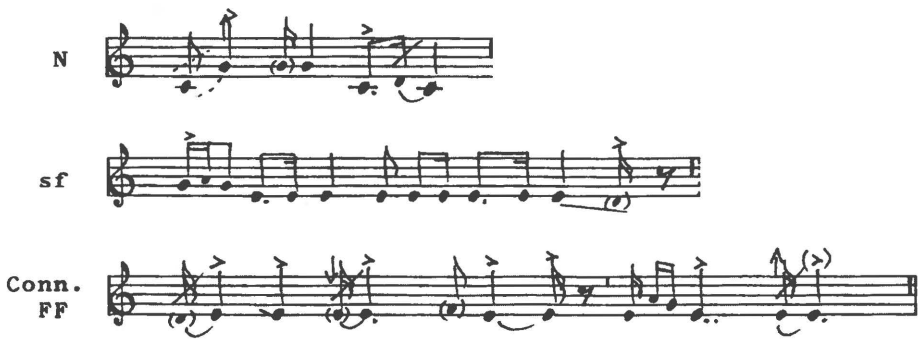
The Modal Affiliation of the songs is expressed as Melody-Spheres, which are described in "Modality Determination, Modal Affiliation. Melody-Spheres" in Section 2.

Melody-Sphere α-1 has ordinary pentatonic tone material with the prominent tones c', e', g'/a' and e' as finalis. Melody-Sphere α-1 is found in nearly 1/4 of the songs of Form and Melody Type A. The limited occurrence of Melody-Sphere α-1 in songs of Form and Melody Type A contrasts with the dominating use of this Melody-Sphere in songs of Form and Melody Type D.

Melody-Sphere α-1 is found in 14 songs: eight notated with six analogue-varied songs. In two of the songs, Melody-Sphere α-1 is influenced by Melody-Sphere β.

Here a song is shown from the fable "The song-duel of the birds", sung by ***Imîna Imîna*** and used earlier as Example 3, 97. The song clearly has Melody-Sphere α-1 where the tone e' is finalis (Hauser tape 13, recording 4):

Example 3, 106



Melody-Sphere α-2 has ordinary pentatonic tone material with the prominent tones c', e', g'/a' and c' as finalis. Melody-Sphere α-2 is used in approximately 3/5 of the songs. Melody-Sphere α-2 is not used in Form Type D, but in many songs of Form and Melody Type F.
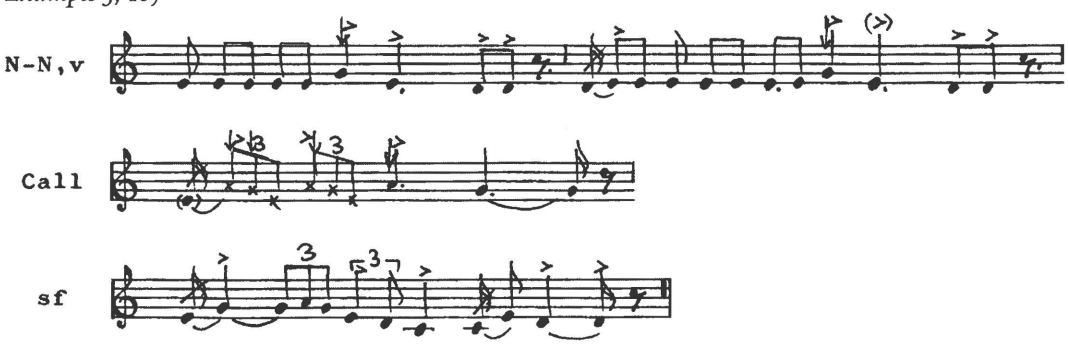
Melody-Sphere α-2 is found in 27 songs: 17 notated with ten analogue-varied songs. In two of the songs Melody-Sphere α-2 is influenced by Melody-Sphere β. Three of the songs have alternative form determinations as Form Type F1, Form Type F2 and Form Type F3. In two songs the determination as Melody-Sphere α-2 is uncertain or blurred as these songs are influenced by European melodics.

The majority of the songs notated above have Melody-Sphere α-2.

Melody-Sphere β has ordinary pentatonic tone material with the prominent tones d' and g' and the tones d' or g' as finalis. Melody-Sphere β is used in approximately 1/8 of the songs.
Melody-Sphere β is seen in seven songs: four notated with three analogue-varied songs. Four of the songs have the tone d' as finalis, three have the tone g' as finalis.

Erik Holtved's main female informant was ***Amáunalik***. She sang "The song of the little auk", which is part of a fable. The text is printed in Holtved 1951, volume 1: 240–41. The song clearly has Melody-Sphere β with emphasis on the tones g' and d' (Holtved no. 118, recording 8.b.2):

Example 3, 107



Mixture of Melody-Sphere α and β occurs rarely.
A mixture of Melody-Sphere α and β has been ascertained in only four songs. All four have been determined as having Melody-Sphere α with influence from Melody-Sphere β.

The distribution of Melody-Sphere α and Melody-Sphere β approaches the distribution of songs of Form and Melody Type F. However, a higher proportion of the songs have Melody-Sphere α-1, which was rare in Form Type F. The use of Melody-Sphere β is a little smaller than in songs of Form and Melody Type F.

Related Songs

Songs of Form and Melody Type A have a rather large number of analogue-varied songs, a total of 23 songs. They are not notated. The number of notated songs is 29.
The occurrence of analogue-varied songs is unevenly distributed between the various Prime Phrase Patterns. A few songs have an exceptional number of analogue-varied songs.

Six songs each have one analogue-varied song, two songs each have two analogue-varied songs and three songs each have three analogue-varied songs. Songs with three or four analogue-varied songs are highly favoured songs, which in some cases originally were sung by known and esteemed singers. As an example, a song sung by Kigutíkaĸ Tuneĸ is shown as Example 3, 96. It has three analogue songs and five near variants.

Songs of Form and Melody Type A have many related songs. Song variants are found both within the same Form Type and Prime Phrase Pattern and among other form types.
In total the 29 notated songs have as many as 72 variants of Form and Melody Type A, 24 variants with Formula Structures, eleven variants of Form and Melody Type F and two variants of Form and Melody Type B.

The number of variants to a song is partly dependent on the Prime Phrase Pattern used. Most variants are related to songs of PPP 6, 10, 12, 14 and 18, while songs with very low or very high PPP-figures have fewer variants.
This ascertainment differs from the facts for songs of Form and Melody Types D and F. The earlier investigations showed that songs with low PPP-figures have most variants in these form types.

Related songs with the same Form Type and Prime Phrase Pattern are – as expected – in the majority. They are listed close to each other. In this way groups of closely related songs are created.
The variation is then primarily found in changed Suffix motifs.

Related songs of the same Form Type, but with changed Prime Phrase Pattern occur fairly often.
A change of the Prime Phrase Pattern can for example take place by division of Nucleus into two parts or by internal figure repetitions.

Song variations across Form Types occur to a large extent and with varying distribution.

1. *A "simple" relationship to songs of Formula Structures is seen fairly often, in approximately half the songs, mainly in songs with low PPP-figures.*
   Formula Structures are created by repetition(s) of a motif/Nucleus without use of a subsequent Suffix. Relationship between a song of Form and Melody Type A and Formula Structure is seen in approximately 25 songs and thus only covers relationship to Nucleus. It is therefore a "simple" relationship.

2. *Relationship to songs of Form and Melody Type B is seen very rarely.*
   Relationship to songs of Form and Melody Type B is seen in only two cases.

3. *Relationship to songs of Form and Melody Type D is rarely seen and covers only accordance in PPP with Nucleus of the Type D song.*
   Relationship to songs of Form and Melody Type D is seen in only seven cases.

4. *Relationship to songs of Form and Melody Type F is seen fairly often, in approximately 1/5 of the songs. Three of the notated Type A songs can alternatively have Form Type F.*
   Relationship to songs of Form and Melody Type F is found in eleven songs.

Songs of Form and Melody Type A with low PPP-figure have rather many variants among songs of Form and Melody Type F.
Songs of PPP 1, 5 and 6, a total of seven songs, thus have six song variants of Form Type F, while only four variants of Form Type F have been found among the many (45) remaining songs.

A few songs with high PPP-number have, however, many variants of Form and Melody Type F.
It is for example obvious in the song sung by Kigutíkaĸ Tuneĸ, which was shown above as Example 3, 94. The song has three extended variants of Form Type F (plus one of Form Type B). The song is best known in its F4 versions, some of which were also sung by Kigutíkaĸ. The song version in Form Type A constitutes a simplified version of the song.

The origin of the informants and their choice of Form and Melody Type A

The choice of songs and origin of the informants have earlier been dealt with in "The informants in 1937, number of songs" at the beginning of Section 3 and – later in Section 3 – "Informants for the 1962 collection", dealing with form structures deviating from the dominant Form and Melody Type D.

For songs of Form and Melody Type A there is – as for the songs of Form and Melody Type F – a very different occurrence in Erik Holtved's collection from 1937 and the Danish Folklore Archives' collection from 1962: in the 1937 collection there are eight songs of Form and Melody Type A (all of them songs in stories), while the 1962 collection has 44 songs of Type A.

A possible explanation of this difference could be found in the origin of the informants, as it was for the songs of Form and Melody Type F.

It was therefore important to investigate:

A. whether the singers of Form and Melody Type A were related to the Inuit group which emigrated from Canada in the 1860s.
B. whether it was possible to explain the different number of songs of Form and Melody Type A found in the two collections.

In the following information about the informants' descent and number of sung A-songs, the earlier used tripartition is used: "informants with primary Canada relationships", "informants with secondary Canada relationships" and "informants without relation to the Canadian immigrants", i.e. of Thule families domiciled in the area prior to the immigration or of families originating from southern areas of Greenland.

Informants with primary Canada relationships

Imîna Imîna: Eight songs of Form Type A, four of these notated. One of the songs alternatively has Form Type F1.
Amaunalik K'aivigaĸ: Six songs of Form Type A, five of these notated.
Kigutíkaĸ Tuneĸ: Six songs of Form Type A, four of these notated.
Natuk Ôdâĸ: Four songs of Form Type A, two of these notated.
Patdloĸ Itah: One song of Form Type A, notated.

K'ulutánguaĸ Tivnâĸ: One song of Form Type A, notated.
The song alternatively has Form Type F2.
Kûtsîkitsoĸ Ôdâĸ: One song of Form Type A, not notated.
Miteĸ Jensen: One song of Form Type A, not notated.

Informants with secondary Canada relationships

Inûteĸ Napa: Nine songs of Form Type A, four of these notated.
K'ârĸutsiaĸ Itah: Four songs of Form Type A, one of these notated.
Inugârssuk (in 1937): Two songs of Form Type A, one of these notated.
Birgitte Jensen: Two songs of Form Type A, both notated.
One of the songs alternatively has Type F3.
Angutivdluarssuk Nielsen: One song of Form Type A, notated.
Taitsiánguaĸ K'aerngâĸ: One song of Form Type A, notated.
Angutdluk Ûmâĸ: One song of Form Type A, not notated.
Seĸuvsuna Miteĸ: One song of Form Type A, not notated.

Informants without relationships to the Canadian immigrants

Iggiánguaĸ Ivik: One song of Form Type A, notated.
The song is partly European influenced.
K'âvigarssuaĸ Kristiansen: One song of Form Type A, notated.
The song is remembered from the informant's stay in Canada.
Inukitsupaluk K'ujaukitsoĸ: One song of Form Type A, not notated.

Summary of the information about the informants and their Canada relationships

The 1937 collection had 15 informants: four with primary Canada relationships, six with secondary Canada relationships and five without Canada relationships.
The 1962 collection had 36 informants: 15 with primary Canada relationships, 14 with secondary Canada relationships and seven without Canada relationships.
Based on these figures a little less than half as many songs of Form and Melody Type A could be expected for the 1937 collection as for the 1962 collection, i.e. around 20, but only eight songs were sung.

A. *Songs of Form and Melody Type A are sung nearly exclusively by descendants of the immigrants who came to the Thule area in the 1860s.*
Eight informants with primary Canada relationships sang 28 songs of Form and Melody Type A, i.e. more than half of the 52 Type A songs. Two of the songs have alternatively Form and Melody Type F.



On the way to a song feast in Savissivik. Photo: M. Hauser 1962.

Eight informants with secondary Canada relationships sang 21 songs of Form and Melody Type A, i.e. around 2/5 of the Type A songs. One of the songs alternatively had Form and Melody Type F.

Three informants without Canada relationships each sang one song of Form and Melody Type A.

B. *There are probably several reasons for the small number of songs (only eight) of Form and Melody Type A in the 1937 collection against many (44) in the 1962 collection.*

The Type A songs in the 1937 collection were all songs in stories, and they were sung by two women. The reason for men not singing Type A songs could be incidental, but they might have considered Type A exclusively tied to songs in stories; or to songs sung by women. (In 1962 there were only three Form Type A songs sung by men and they were used in stories.)

When the men in 1937 did not sing songs of Form Type A, the reason could be that they found these songs less attractive/serious.

At that time, in 1937, it was still very prestigious to be a good drum-singer. It was obvious that difficult songs of Form Type D with long stanzas should be sung. It might be symptomatic that Inûtek Napa (who had secondary Canada relationship) sang exclusively drum-songs of Form Type D in 1937; in 1962 he sang nine songs of Form Type A – plus many of Form and Melody Type D.

Form and Melody Type B: Spaced Refrain Form and Melody Type in Erik Holtved's collection and in the 1962 collection

Introduction

During the work on finding songs of the Simple Refrain Form Type – i.e. the Form and Melody Type A dealt with above – a few songs were discovered which had an inserted sentence between the Nucleus and Suffix (refrain) of Type A. The formal course is concise, and as it was re-found in many songs from the Canadian Inuit, it was found correct to let it be a Form Type on its own:

Spaced Refrain Form and Melody Type

It was designated Form Type B.

Form Type B
Nucleus - Mediation (Infix) - Suffix (Refrain)

The Infix creates a bridge between the Nucleus and Suffix and is in all the songs of Form Type B descending and mediates the Suffix. A characteristic melodic course is created, which with the use of typical local motifs shows the presence of a Form and Melody Type.
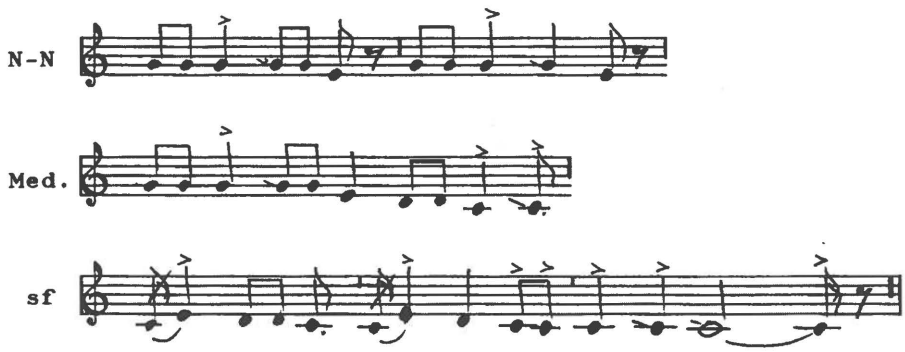
The similarity in the motif use with songs of Form and Melody Type A weakened the determination that it was an independent Form and Melody Type. Rather, it could possibly be a version of Form and Melody Type A in the same way as there are different versions of Form and Melody Type F (Level Shifted Iteration Form Type).

It is still not certain whether Form and Melody Type B should rather be classified as an extended version of Form and Melody Type A.
Seven analysed songs of Form and Melody Type B are presented in Section 14. Two of these songs have alternative form determinations.

Conclusions

Inûterssuaĸ Uvdloriaĸ: Shaman's song attributed to K'ajorâpaluk (Hauser 1962 tape 32, recording 4).
The singer accompanies himself on drum.

Example 3, 109



Occurrence in the collections

Songs of Form and Melody Type B are found in all the collections from and including Erik Holtved's collection in gradually increasing numbers, also in proportion to the other form types.

Only two songs of Form and Melody Type B were found in Erik Holtved's collection of 132 songs. One of these songs is a song in a story sung by Holtved's main female informant, Amáunalik. The song is notated below.

Form and Melody Type B is seen in ten of the approximately 325 different songs of the 1962 collection, i.e. in only 3% of the songs. Nine of these songs are drum-songs; one is a song in a story sung by Amáunalik in the 1937 collection.

The 1984 collection of approximately 240 song recordings has 25 songs of Form and Melody Type B, which thus is used in approximately 10% of the songs. This greater occurrence can be due to the popularity of the songs, but also to the origin of the singers. See below.

The two main collections contain twelve songs of Form and Melody Type B.

Seven of the twelve songs are notated and analysed in Section 14. The remaining five songs are analogue-varied songs and are not notated.

Two of the twelve songs (one notated with one analogue-varied song) alternatively have Form and Melody Type F4.
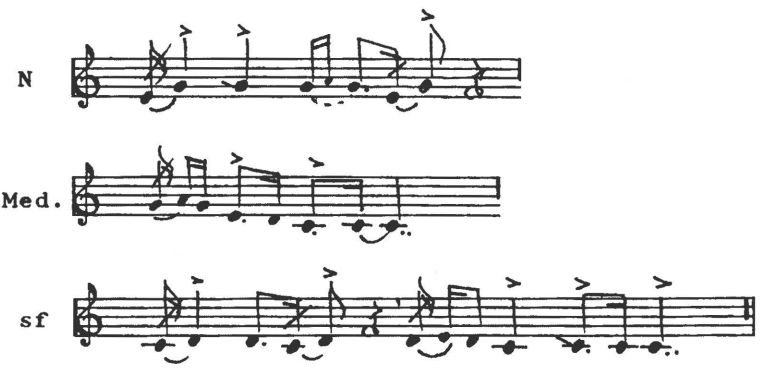
The Tone Material

The tone material is pentatonically based as in the songs of the other form types used by the Inughuit.

Complete anhemitone pentatonics, the tones a'-g'-e'-d'-c', is used most often, in approximately 3/5 of the songs.
Occurrence in seven songs: four notated with three analogue-varied songs. One song can alternatively have Form Type F4.

Inûteĸ Napa sings a drum-song for entertainment attributed to Angutikavsak (Hauser tape 50, recording 21):
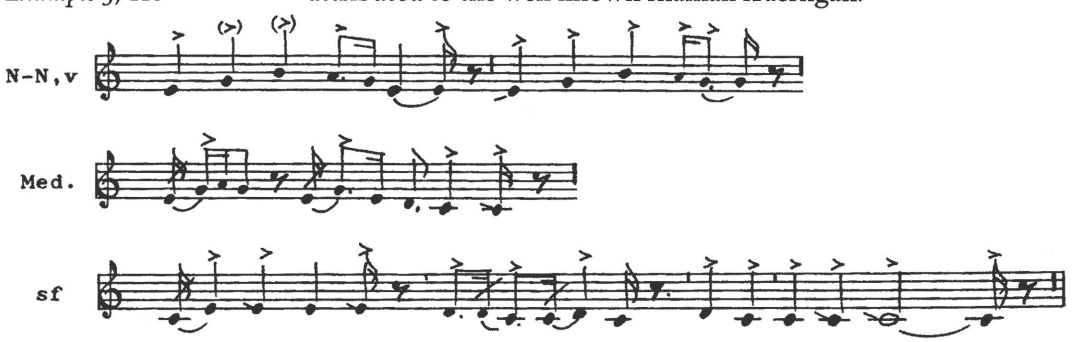
Example 3, 109



Upward extended pentatonics/hexatonics, the tones b'-a'-g'-e'-d'-c', is used in 1/4 of the songs.
Occurrence in three songs: two notated with one analogue-varied song.

This extended tone material is shown with a drum-song, sung in 1962 by ***Natuk Ôdâĸ*** (Hauser tape 36, recording 3). The song was attributed to the well-known shaman K'aerngâĸ.

Example 3, 110



Incomplete pentatonics, the tones g'-e'-d'-c', is rarely used, in 1/6 of the songs.
Occurrence in two songs: one notated with one analogue-varied song.

Finalis and other Dominant Tones

Tone c' is finalis in all twelve songs of Form and Melody Type B.
Type B songs are thus in line with the majority of the songs of Form and Melody Type A and a large proportion of the songs of Form and Melody Type F.
Other prominent tones are particularly g' and e' as in Form Type A.

Labile and deviating tones

Labile and deviating tones are particularly related to grace-notes and the so-called "after-tones", which are (often unclearly intoned) depth tones reached via descending glissandi, particularly after final tones in the sentences.

Penta-Types

Penta-Type 1 (Do pentatonics in Do position) is used in all the songs of Form and Melody Type B found.
Songs with Penta-Type 1 have the tone material a'-g'-e'-d'-c' or b'-a'-g'-e'-d'-c' and finalis c'.
In a few songs the occurrence is blurred due to uncertain tone intonation, particularly finalis.

Prime Phrase Pattern and Form Pattern
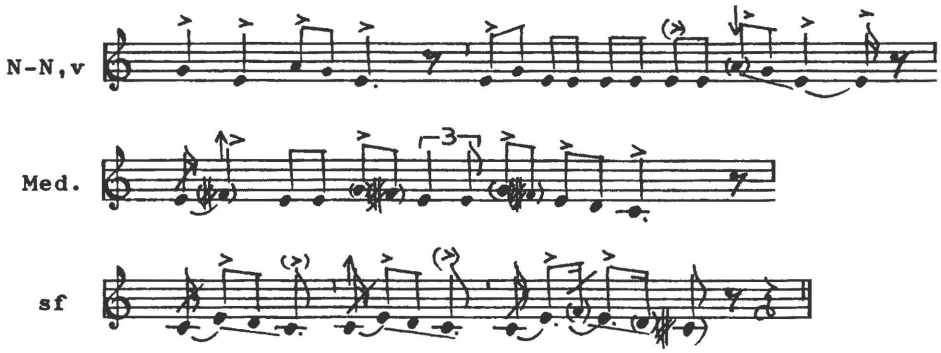
In songs of Form and Melody Type B Prime Phrase Pattern 4 is used in nearly half the cases.
PPP 4 (Nucleus has versions of ts or t motifs) is used in five songs: three notated with two analogue-varied songs. Two songs alternatively have Form and Melody Type F4.
The key example shown above has Form Pattern B-4, i.e. Form and Melody Type B with Prime Phrase Pattern 4.

Prime Phrase Pattern 5 and 6 are used in approximately 1/3 of the songs

PPP 5 (Nucleus has a version of a $ts^{+/}$ or $t^{+/}$ motif) is used in only one song. It is notated, see Section 14.
PPP 6 (Nucleus has a version of a ts^{+} or t^{+} motif) is seen in three songs: one notated with two analogue-varied songs.

The use of PPP 6 is shown with one of ***Amáunalik's*** songs sung for Holtved in 1937, no. 113, disc 8.b.3. It is a song in the fable about "The siskin as an assisting spirit". Note how Amáunalik uses glissandi and intermediate tones to imitate the bird sound:

Example 3, 111



Prime Phrase Pattern 9 is used in approximately 1/3 of the songs.
PPP 9 (Nucleus has a version of an augmented t motif) is seen in three songs: two notated with one analogue-varied song.

Summary

A summary shows a marked difference to songs of Form and Melody Type A. While songs of Form Type A often use T or c1 motifs in their Nuclei (PPP 12 and 18), these motifs are not used in Nucleus in songs of Form and Melody Type B. This strengthens the point of view that it is correct to let Form and Melody Type B be a separate Form and Melody Type.

In many songs of Form and Melody Type B there are similarities to the motif use in Nuclei of songs of Form and Melody Type D and Form and Melody Type F. However, there is no close family relationship with these Form Types.

Number of presentations of Nucleus

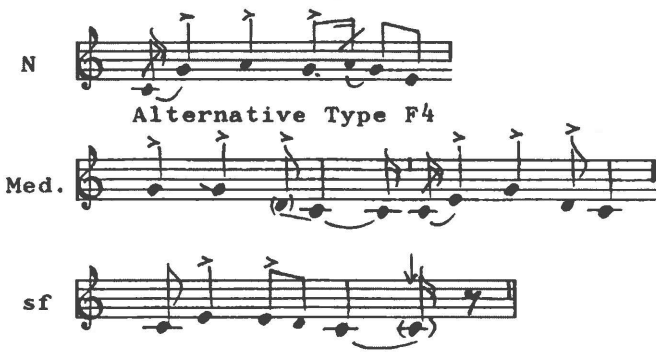
Songs of Form and Melody Type B often have two identical Nuclei in the Nucleus sentence. Occurrence in approximately 2/3 of the songs.
Two identical Nuclei are seen in eight songs: four notated songs with four analogue-varied songs.

The key example shown above and Natuk Ôdâĸ's presentation of K'aerngâĸ's drum-song (Example 3, 110) both have two identical motifs in Nucleus.

One Nucleus presentation is seen in less than half the songs.
One Nucleus is seen in four songs: three notated with one analogue-varied song.

Two songs alternatively have Form Type F4, among them the song below sung by ***K'ârĸutsiaĸ Itah*** (Holtved no. 86, recording 78.a):

Example 3, 112



More than two identical Nucleus sentences are not used as opposed to the practice in songs of Form and Melody Type D and a number of songs of Form and Melody Type A.

The length of Nucleus

The motifs used in Nucleus are brief in more than half the songs. The complete Nucleus sentences are also generally brief, even when the sentence contains two identical Nucleus motifs.
Brief Nuclei are found in seven of the songs. Three of these songs have one Nucleus in the Nucleus sentence; four of the songs have two identical Nuclei.
Nuclei of middle length are found in five songs. One song has one Nucleus in the Nucleus sentence; four of the songs have two identical (or nearly identical) Nuclei.

Motifs used in the formal course

The motif choice in Nucleus has been stated by the information of the Prime Phrase Pattern used.

The Motif Use in the Mediation (Infix)

Mediation is an obligatory formal part in songs of Form and Melody Type B. Only one Mediation is used.

Normally the Mediation in songs of Form and Melody Type B contains only one motif.

One song has a Mediation with two identical motifs. It is the song notated above, sung by K'ârĸutsiaĸ Itah (Example 3, 112).

The Mediation uses in all songs of Form and Melody Type B a version of a T motif, which leads downward and mediates the concluding Suffix sentence of the formal course.

The T motif used can have different versions: seven of the songs have a simplified T motif (Ts with the tones g'-e'-d'-c'), five of the songs use an ordinary T motif ((e'-g')-a'-g'-e'-d'-c'). In three of the songs the Mediation is made up of more than one motif.
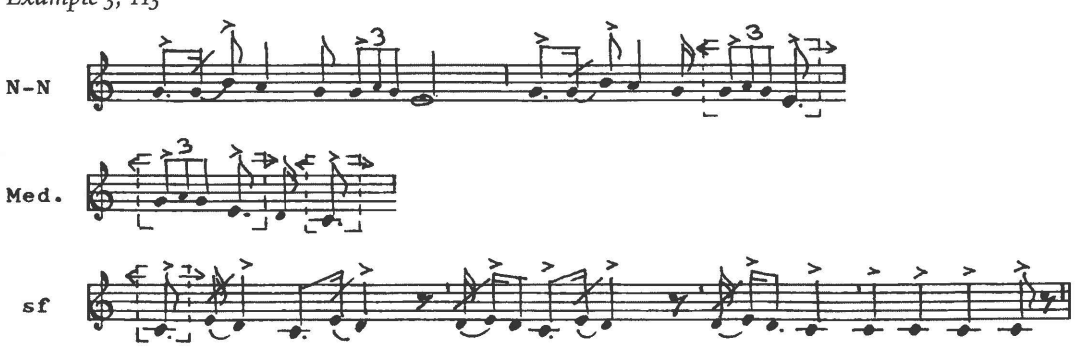
An example of an "ordinary" Mediation is seen in the second music example, Inûteĸ Napa's presentation of a drum-song attributed to Angutikavsak (Example 3, 109).

The Mediation is not always separated from the surrounding formal units with a rest.

The Mediation is separated from the surrounding formal units – with a rest – in five of the twelve songs. In one song Nucleus and Mediation are connected directly, and in three songs there are no rests either between the Nucleus and Mediation or between the Mediation and Suffix. In one song there is an overlap between Nucleus and Mediation and between Mediation and Suffix.

It is an anonymous drum-song sung in 1962 by ***Kigutikaĸ Tuneĸ*** (Hauser tape 22, recording 5). Due to the first overlap the formal content is similar to the first part of a song of Form and Melody Type D.

Example 3, 113



The Motif Use in Suffix

Suffix is an obligatory formal part in songs of Form and Melody Type B.
Songs of Form and Melody Type B have only one Suffix sentence.
Songs of Form and Melody Type B contain in their Suffix sentence versions of one or more c1 motifs (basic version c'-e'-d'-c').
One c1 motif is found in four of the songs, in one of them with internal repetition. Two c1 motifs are used in four of the songs, e.g. in the key example. Three c1 motifs are seen in the last four of the twelve songs of Form and Melody Type B, e.g. in the song sung by Amáunalik (Example 3, 111).
In some songs the sentence is extended by using pleonasms, most often placed after the c1 motif and thus at the end of the stanza.

Songs of Form and Melody Type B have in some cases – due to the use of the descending Mediation and a Suffix sentence at a low level (with c1 motif(s)) – a sporadic likeness to songs of Form and Melody Type F.

Melody Contours

The Melody Contours in Nucleus in songs of Form and Melody Type B are less varied than in songs of Form and Melody Type A.
The contours in the Nucleus sentence show an equal distribution between undulating movements and one or more convex arches.
Undulating movements are used in half the songs and have somewhat different appearances:
Undulating movement achieved by repetition of motifs, each of them having a pleonasm followed by a melodic descent. This occurs in two songs: one notated with one analogue-varied song.
The key example has this contour in the Nucleus sentence.
A concave arch plus step-wise melodic descent is seen in three songs: one notated with two analogue-varied songs. Amáunalik's song in a story has this contour (Example 3, 111).
A pleonasm plus a little concave arch is seen in one notated song.

Convex melodic arch(es) are used in half the songs and are distributed as follows:
One pure convex melodic arch is seen in three songs.
A number of convex arches are seen in three other songs, one of these with four convex arches.

Contours in the Mediation sentence

The contours in the Mediation sentences of the songs are everywhere descending.
A direct descending contour is seen in three songs: two notated with one analogue-varied song.
One step up prior to a melodic descent is seen in five songs: three notated with two analogue-varied songs.
Two descending movements are seen in three songs: one notated with two analogue-varied songs.

Contours in the Suffix sentence

Most often the contours in the Suffix sentences of the songs are undulating, often followed by a pleonasm on the tone c'.
The contours in the Suffix sentences of the songs are in all the songs based on the small size of the c1 motifs used (the tones (c')-e'-d'-c').

Rhythmic Characteristics

The songs have an underlying pulsation and accentuations that are created in connection with the use and repetitions of the song syllables a-ja, e-ja, i-a. They are to some extent supported by the drum beats, varying from singer to singer.
No dominant or overall rhythm has been found, but there are often passages with repeated rhythm figures.
Repeated rhythm figures are prominent in songs where the Nucleus sentence contains two identical Nuclei.
This occurs in three songs with two analogue-varied songs. It is particularly distinct in the song used as key example. This song also has an approach to a bipartite meter.

Crotchets alternating with two or four quavers create a characteristic rhythmic pattern that is used in approximately 3/4 of the songs.
This rhythm is seen in eight songs: four notated with four analogue-varied songs.

Series of quavers with inserted crotchets are seen in approximately 1/4 of the songs.
Several quavers with inserted crotchets are found in three songs: one notated with two analogue-varied songs.
A number of dotted quavers with inserted crotchets are seen in one song that is notated.

Use of syncopated rhythm is seen in one song.
It is the last notated song sung by Kigutíkaĸ Tuneĸ (Example 3, 113).

An absence of rhythmically characteristic passages is seen in some songs.

Modal Affiliation. Melody-Spheres
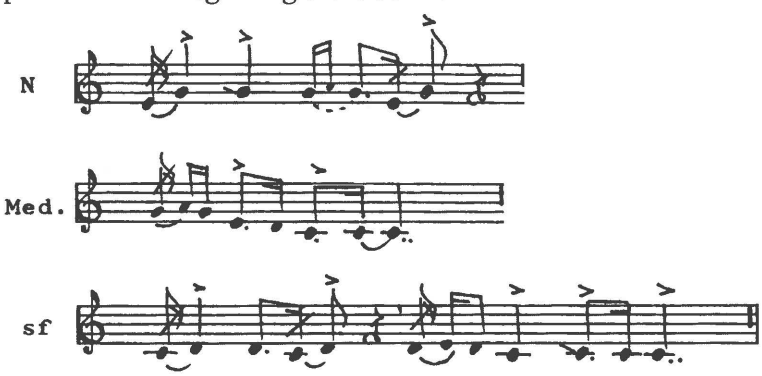
The modal affiliation of the songs is expressed with Melody-Spheres, which are dealt with in "Modality Determination, Modal Affiliation. Melody-Spheres" in Section 2.

All songs of Form and Melody Type B have Melody-Sphere α*-2.*
As a result they use the ordinary or extended pentatonic tone material and the conventional motifs of the area with the prominent tones g', e', c' and tone c' as finalis.

In two of the songs an influence is seen from Melody-Sphere β *due to an emphasis on the tones g' and d', particularly when they are used as conclusion of motif or sentence.*

The influence from Melody-Sphere β is evident in the earlier shown drum-song sung by ***Inûtek Napa***. It is notated here again. Note how the Nucleus is concluded by the tone g' and that the tone d' is emphasised at the beginning of the Suffix.

Example 3, 114



In one song the determination is blurred due to uncertain intonation of tones.
It is Amáunalik's song in a fable, Example 3, 111.

Related Songs

Songs of Form and Melody Type B have rather many analogue-varied songs.
There are five analogue-varied songs for the notated songs: one song has two analogue-varied songs. Four other songs each have one analogue-varied song.

Analogue-varied songs are related nearly equally to the notated songs' Prime Phrase Patterns.
Four notated songs of Prime Phrase Pattern 4 and 6 each have two analogue-varied songs. One song of Prime Phrase Pattern 9 has one analogue-varied song.

Songs of Form and Melody Type B have many related songs; in total 54. The songs related to a song often have the same form type as the "base-song", but relation to songs of other form types is also seen reasonably often.
It has especially been noted that there are relationships with many songs – 24 – of the far more extended Form and Melody Type D. However, the likeness normally covers only the first sentences of such songs.

Related songs of the same Form and Melody Type – Form Type B – occurs rather often.
This type of relationship is found in nine cases. These songs are normally notated close to each other. The reason is that the songs are listed according to their Prime Phrase Pattern.
Due to this listing method it is easy to find related songs of other form types.

Related songs of form types other than Form and Melody Type B are found in 45 cases. The distribution is as follows:
Relationship with songs of Formula Structure is seen in five cases.
Relationship with songs of Form and Melody Type A is seen in three cases. This figure is remarkably low. It indicates that Nucleus motifs in songs of Form Type A often deviate from Nucleus motifs used in songs of Form Type B.
In contrast to their small number, songs of Form Type B are related to many songs of Form Type D:

Relationship to songs of Form and Melody Type D is seen in 24 cases.
The likeness between songs of Form Types B and D is mainly seen when the first sentences are compared, but is also seen in the descending movement in the second sentences of the songs. The relationship is often so distinct that it could be assumed that songs of Form Type B are incomplete/broken down versions of Form Type D songs; that the songs could be developed from songs of Form Type D.

However, this is not the case. Songs of Form Type B might, as mentioned earlier, rather be extended versions of songs of Form Type A.

Origin of the bearers of songs of Form and Melody Type B

The number of songs of Form and Melody Type B differs considerably in the two main collections: the number of songs of Form and Melody Type B in the 1962 collection is five times the number in the 1937 collection.

In the same way as for Form and Melody Type A, it was an obvious step to investigate whether the reason could be caused by the origin of the informants; particularly whether the bearers of Form and Melody Type B were related to the group of Inuit emigrating from Canada in the 1860s.

Such an investigation shows the following:

Informants with primary Canada relationships

Amáunalik K'aivigaĸ: Two songs of Form and Melody Type B, one of them notated above. This song was recorded in 1937. Two close variants (nearly analogue) were recorded in 1962, one again sung by Amáunalik, the other by Sakiúnguaĸ who is mentioned below.

Inûterssuaĸ Uvdloriaĸ: One song of Form Type B; the song is used as the key example for this section.

Kigutíkaĸ Tuneĸ: One song of Form Type B notated above to illustrate overlap between formal parts.

Natuk Ôdâĸ: One song of Form Type B notated above to show upward extended pentatonics.

Informants with secondary Canada relationships

Angutdluk Ûmâĸ: One song of Form Type B; not notated. The song is analogue-varied to the song sung by Natuk.

Inûteĸ Napa: One song of Form Type B; notated to show the use of complete anhemitonepentatonics.

K'ârĸutsiaĸ Itah: Two songs of Type B; one notated to show a song with (only) one motif in the Nucleus sentence and a Mediation with two convex arches. The songs were recorded in 1937 and 1962, respectively, but are nearly identical anyway. The songs can alternatively have Form and Melody Type F4.

Sakiúnguaĸ Hendriksen: One song of Form Type B; not notated. The song is analogue-varied to the song mentioned earlier sung by Amáunalik.

Taitsiánguaĸ K'aerngâĸ: Two songs of Form Type B. One of them is analogue-varied to the key example sung by Inûterssuaĸ. The other is not notated here, but is notated and analysed in Section 14.

The summary shows:

Songs of Form and Melody Type B were all sung by informants with primary or secondary Canada relationships.
There is a remarkably different distribution in the two collections of songs of Form and Melody Type B. It is probably due to the different circles of informants for the two collections.
In 1937 there were only four informants with primary and six with secondary Canada relationships. The reason is that Erik Holtved's circle of informants mainly consisted of "old" Thule families that had been living in the area prior to the immigration in the 1860s; some of Holtved's main informants, for example Pualorssuaĸ and Inukitsorssuaĸ, had no Canada relationships.

In 1962 the panel of informants had a broader composition; 15 singers had primary Canada relationships and 14 secondary relationships.

These details about the occurrence of Form and Melody Type B indicate that the occurrence might have been limited prior to World War II. However, nothing certain can be stated on this point. Possibly songs of Form Type B were generally known and sung, but hardly used for Holtved's recordings. Possibly these songs were not sung because the singers felt they were too simple for occasions when they should demonstrate their singing ability, as was suggested in the conclusion for songs of Form and Melody Type A.

In Christian Leden's collection from 1909 there are no songs of Form Type B; in Robert Stein's song notations from 1899–1900 one song might have Form Type B (Stein 1902: 353, last music example).

It is lucky that two songs of Form Type B *were* found in Erik Holtved's collection. This demonstrates that Form and Melody Type B did exist in 1937.

Songs of Form and Melody Type B, as songs of Form and Melody Types F and A, were mainly sung by informants with primary or secondary Canada relationships. They might have emerged – or been developed – from songs of Form and Melody Type A by inserting a descending Infix between Nucleus and Suffix in the formal course of this Form and Melody Type.



Audience at a song feast in Siorapaluk.
Photo: M. Hauser 1962.

Form and Melody Type E: Top-Tone Variation Form and Melody Type in Erik Holtved's collection and in the 1962 collection

Introduction

During the transcription and analysis work a small group of songs, which varied significantly from the other songs, was found. The songs are strophic and accompanied on drum as (the majority of) the other drum-songs. A characteristic of these songs is that a Nucleus is repeated from a tone positioned one tone above the starting tone of the stanza. This occurrence shows an independent form type:

Top-Tone Variation Form and Melody Type

The form type is rare and was the last to be "discovered". It was therefore given the designation E.

Form Type E
Nucleus - Augmented Nucleus

In some of the songs, a sentence with the quality of Suffix is added. The formal course is then:

Nucleus - Augmented Nucleus - Suffix.

The characteristic formal course and the use of typical local motifs show the presence of a Form and Melody Type.

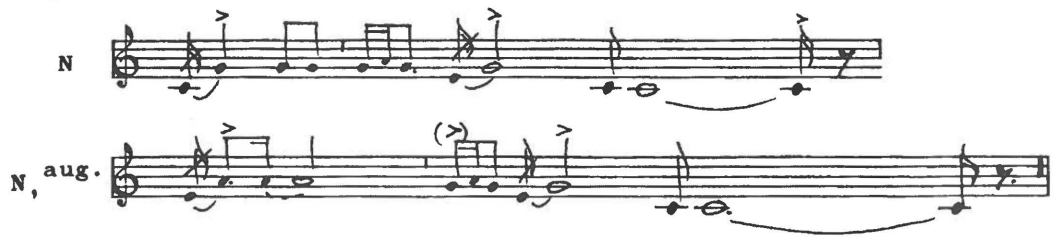
Six notated and analysed songs of Form and Melody Type E are shown in Section 14. One of these songs had an uncertain performance. It was sung for Erik Holtved in 1937 by Tiguaĸ, the oldest male singer born approximately in 1873.

Conclusions

Key example

Inûteĸ Napa: Spirit song attributed to Sagdloĸ (Hauser 1962 tape 30, recording 10).
The singer accompanies himself on drum.

Example 3, 115



Occurrence in the collections

Songs of Form and Melody Type E are found in the two main collections; in ten songs only.
In the 1937 collection only one song of Form and Melody Type E is found. It is the song mentioned earlier sung by Tiguaĸ.
In the 1962 collection nine songs of Form and Melody Type E have been found: five notated songs with four analogue-varied songs.
Nine of the ten Form Type E songs are performed as ordinary drum-songs; one is a song in a story.

The Tone Material
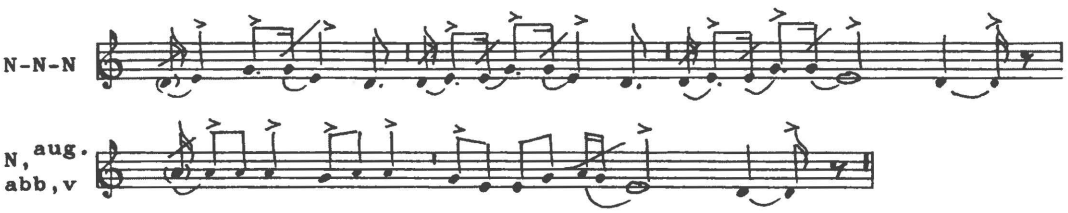
The tone material in songs of Form and Melody Type E is pentatonically based as are the songs of the other Form Types used by the Inughuit. Deviating tones occur, see below.

Incomplete pentatonics is used most often; in 4/5 of the songs. The songs of Form and Melody Type E thus deviate from the earlier mentioned form types, where the songs most often have complete pentatonic tone material.

Incomplete pentatonics, the tones a'-g'-e'-d', is seen in five songs: three notated with two analogue-varied songs.

This tone material can be seen in a song in a story sung in 1962 by ***Imîna Imîna*** (Hauser tape 38, recording 5):

Example 3, 116



Incomplete pentatonics, the tones a'-g'-e'-c', is seen in two songs: one notated with one analogue-varied song.

Incomplete pentatonics, the tones g'-e'-d'-c', is seen in one notated song.

Complete anhemitone pentatonics, the tones a'-g'-e'-d'-c', is used rarely; in 1/5 of the songs.

Complete anhemitone pentatonics is seen in two songs: one notated and one analogue-varied.
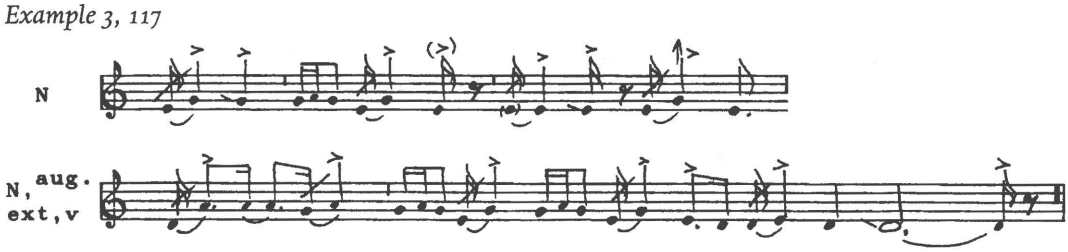
Finalis and other Dominant Tones

Tone d' is finalis in half the songs.

Occurrence in five songs: three notated with two analogue-varied. In this way songs of Form and Melody E deviate from the earlier presented form types in which tone c' often is finalis.

Use of tone d' as finalis is seen in ***Inûtek Napa's*** presentation of a spirit-song attributed to Ôdâk (Hauser tape 30, recording 11):

Example 3, 117



Tone c' is finalis in half the songs.
Occurrence in five songs: three notated with two analogue-varied songs.
One song has changing finalis through the stanzas of the song: ten stanzas have tone c' as finalis, seven stanzas have (an uncertainly intoned) tone d' as finalis. The song was sung for Holtved by Tiguaĸ, mentioned above.
The key example is a good example of a song with c' as finalis.

Other prominent tones are g' and a'.
All songs of Form and Melody Type E have tone g' as the first tone in Nucleus and tone a' as the first tone in the second sentence of the stanza.

Labile and deviating tones

Labile and deviating tones are – as in the other form types – particularly related to grace-notes and to the so-called "after-tones".

Penta-Types

Penta-Type 1 (Do pentatonics in Do position) is used in half the songs.
Penta-Type 1 has the tone material a'-g'-e'-d'-c' and finalis c'.
Occurrence in five songs: three notated with two analogue-varied songs. In one song the occurrence is blurred due to uncertain intonation of finalis.

Penta-Type 7-incomplete (Re pentatonics in Re position) or Penta-Type 6-incomplete (Re pentatonics in Do position) is seen in half the songs.
Penta-Type 7 has the tone material c"-a'-g'-e'-d' and d' as finalis, but the top-tone c" is "missing". The occurrence is therefore incomplete.
Penta-Type 6 has the tone material a'-g'-e'-d'-c' and d' as finalis, but the deepest tone c' is "missing". It might be implied. Other – earlier existing – songs might have had the complete pentatonic tone material, which generally dominates strongly in the collections.
Appearance in five songs: three notated with two analogue-varied songs.

Prime Phrase Pattern and Form Pattern

In songs of Form and Melody Type E, Prime Phrase Pattern 10 is used in half the songs.
PPP 10 (Nucleus has versions of a downward augmented t motif or ts motif) is seen in five songs: three notated with two analogue-varied songs.

Two of the music examples shown above have PPP 10: Inûtek Napa's presentation of a spirit-song (Example 3, 117) and the song in a story sung by Imîna Imîna (Example 3, 116).

Prime Phrase Pattern 14 is used in 2/5 of the songs.
PPP 14 (Nucleus has versions of Ts or T motifs with or without internal repetition(s)) is seen in four songs: two notated with two analogue-varied songs.
The key example has PPP 14.

Prime Phrase Pattern 6 is used in only one song.
PPP 6 (Nucleus has a version of a ts or t motif with internal repetition(s)) is seen in one notated song.

Summary. Used motifs

A summary shows clearly a special character compared to songs of the earlier presented form types.
The investigation above shows that songs of Form and Melody Type E in the Nucleus sentence prefer downward augmented t and ts motifs.
Songs of Form and Melody Type A most often use T or c1 motifs in Nucleus. In Form Type E songs only T motifs are re-found and in a minority only.
Songs of Form and Melody Type B have in Nucleus versions of ts or t motifs in 1/3 of the songs. In Form Type E the use of a true t motif is seen in only one song.
In contrast to the appearance in Form and Melody Type E, songs of Form and Melody Type D (with long and highly developed stanza construction) and Form and Melody Type F (Level Shifted Iteration) very rarely use versions of $t_{,aug}$ motifs and never T motifs in the Nucleus sentence.

Number of presentations of Nucleus

Songs of Form and Melody Type E have one Nucleus (one Nucleus motif) in the Nucleus sentence of half the songs.
One Nucleus is seen in five songs: three notated with two analogue-varied songs. The key example sung by Inûtek Napa is among the three notated songs with only one Nucleus.

Two identical Nuclei are seen in less than 1/3 of the songs.
Two identical Nuclei are seen in three songs: two notated with one analogue-varied song.

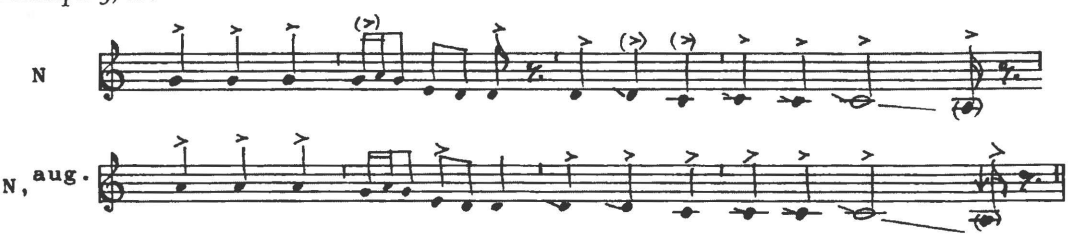
Three identical Nuclei are seen in 1/5 of the songs.
Three identical Nuclei are seen in two songs: one notated with one analogue-varied song. The second music example, sung by Imîna Imîna, has three identical Nuclei in the Nucleus sentence.

The length of Nucleus

The motifs used in Nucleus are long in half the songs of Form and Melody Type E. It is a larger proportion of the total number of Type E songs than for the other form types.
Long Nucleus is seen in five songs: three notated with two analogue-varied songs.

As an example ***Kûtsîkitsoĸ Ôdâĸ's*** own drum-song is shown; it is sung by himself (Hauser tape 36, recording 1):

Example 3, 118



Short Nuclei and Nuclei of intermediary length are used less often.
Short Nucleus is seen in three songs: two notated with one analogue-varied song. Three short Nuclei are for example seen in Imîna's song in a story.
Nucleus of middle length is seen in two songs: one notated with one analogue-varied song.

Use of Introduction prior to the Nucleus sentence

Two songs have a short Introduction prior to the Nucleus sentence. One of them is shown as example below. This Introduction consists of three repeated tones separated from the Nucleus sentence with a rest.

Motifs used in the formal course

The motif choice in Nucleus is dealt with above under "Prime Phrase Pattern and Form Pattern".

The motif choice in the augmented repetition of Nucleus
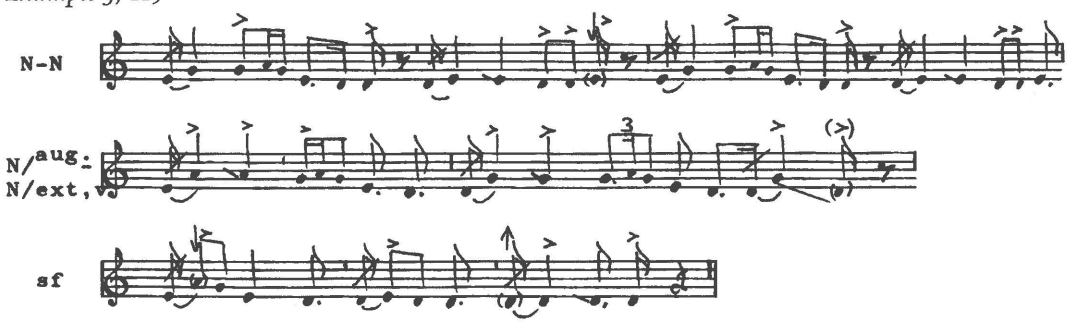
In the augmented repetition of the Nucleus sentence, a short pleonasm placed one tone above the starting tone of the stanza is used in all songs of Form and Melody Type E; then follows an accurate or varied repetition of the Nucleus sentence.

The motif choice in a possible Suffix

In nearly half the songs of Form and Melody Type E, the augmented repetition of Nucleus is followed by a Suffix.
Occurrence in three songs: one notated with two analogue-varied songs.

The following song was sung in 1962 by ***Inûtek Napa***. It has a short Introduction as well as a Suffix. The Nucleus sentence has two Nuclei, and each Nucleus is again divided into two motifs. The augmented repetition of Nucleus is somewhat shortened while only the first part of the Nucleus motif is repeated (Hauser tape 50, recording 21):

Example 3, 119



Melody Contours

*Melody contours in the **Nucleus sentence** in songs of Form and Melody Type E are dominated by descending melodic movements, often gradually descending movements, or convex arches with deeper ending than beginning.*
Wave motion with small amplitude is seen in one song that is notated (Example 3, 117).
Convex arches are seen in three songs: two notated with one analogue-varied song.
Gradually descending contours are seen in four songs: two notated with two analogue-varied songs.
Step-wise rocking movement plus descending contour is seen in two songs: one notated with one analogue-varied song.

*The contours in the N^{aug} **sentence** show in all songs of Form and Melody Type E a repetition of the contours in the Nucleus sentence, only starting one tone higher.*
*The contours in the used **Suffix sentences** are gradually descending. Suffix sentences are used in three of the ten songs of Form and Melody Type E.*

Rhythmic Characteristics

The songs have an underlying pulsation and accentuations created in connection with the use and repetitions of the song syllables a-ja, e-ja and i-ja. They are to some extent supported by the drum- beats, varied from singer to singer.
Songs of Form and Melody Type E have no dominating or overall rhythm, but passages with repeated rhythm figures.
Repeated rhythm figures are prominent in songs where the Nucleus sentence contains two or more identical Nuclei. This is true in half the songs.

More than one dotted quaver alternating with one or two inserted crotchets is the most common rhythm figure, which is used in half the songs.
More than one dotted quaver (most often two) with an inserted crotchet are seen in one notated song.
More than one dotted quaver (most often two) with two inserted crotchets are seen in four songs: two notated with two analogue-varied songs.
Many dotted quavers with randomly inserted crotchets are seen in one notated song.
An absence of rhythmically characteristic passages is seen in four songs: two notated with two analogue-varied songs.
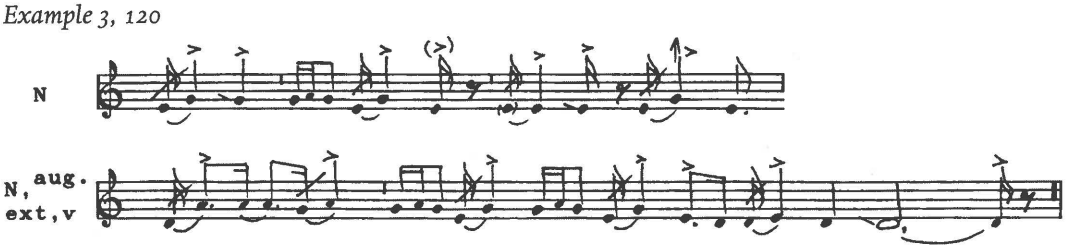
Modal Affiliation. Melody-Spheres

The modal affiliation of the songs is expressed with Melody-Spheres, explained in "Modality Determination, Modal Affiliation. Melody-Spheres" in Section 2.

In songs of Form and Melody Type E, Melody-Spheres α-2 and β are used equally often.
Melody-Sphere α-2 is seen in five songs: three notated with two analogue-varied songs.
Melody-Sphere β is seen in five other songs: three notated with two analogue-varied songs.

Inûteĸ Napa's spirit-song attributed to Ôdâĸ is re-notated here. Note how the tones g' and d' are strongly accentuated. This is a sign of the use of Melody-Sphere β (Hauser tape 30, recording 10):

Example 3, 120



One song has ten stanzas with α-2 while seven stanzas have α-1. It is the song mentioned earlier sung by Holtved's oldest male informant Tiguaĸ.

Form Type E is the only Form Type with such a large occurrence of Melody-Sphere β.

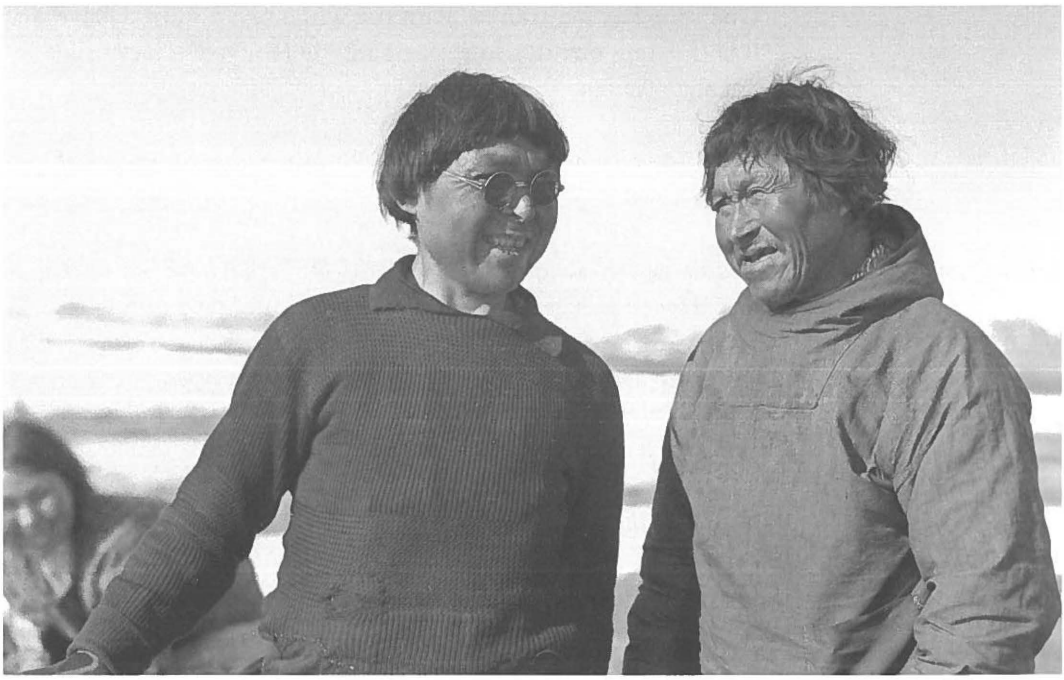
Related Songs

The six notated songs of Form and Melody Type E have four analogue-varied songs; each of these is related to one notated song.
Songs of Form and Melody Type E have 16 related songs. This is a small number compared to songs related to the other form types.
The related songs are nearly all of the same form type, Form Type E. This is mainly due to the special melodic course, where the second sentence repeats the first sentence from a tone positioned one tone above the starting tone of the stanza.

Origin of the bearers of songs of Form and Melody Type E
Songs of Form and Melody Type E have been investigated – as the songs of other form types – for the frequency of the occurrence in the two collections. The family relationships of the informants to the emigrants from Canada in the 1860s have also been investigated.

In the 1937 collection only one song of Form and Melody Type E was sung. The song was performed in an unstable manner by Tiguaĸ, who has primary Canada relationships.

The 1962 collection has nine songs of Form and Melody Type E.
One song was sung by ***Imîna Imîna***, who has primary Canada relationships.
One song was sung by ***Masaitsiaĸ K'aivigaĸ***, who has primary Canada relationships.
Two songs were sung by ***Kûtsîkitsoĸ Ôdâĸ***, who has primary Canada relationships.
Four songs were sung by ***Inûteĸ Napa***, who has secondary Canada relationships.
One song was sung by ***K'ârĸutsiaĸ Itah***, who has secondary Canada relationships.



Taitsiánguaĸ and Tiguaĸ enjoy themselves. Photo: E. Holtved 1937. Courtesy of Arktisk Institut, Copenhagen.

Songs of Form and Melody Type E have one thing in common with songs of the Form Types F, A and B; they were all sung by informants who had primary or secondary Canada relationships.

Type E songs might originally have had a cultic use

Approximately half the songs of Form and Melody Type E were related to shamans and shamans' séances, typically in the form of the so-called spirit-songs.

Inûteĸ Napa sang Ôdâĸ's spirit-song.

Imîna Imîna's song was part of a story about the shaman Avĸutarssuaĸ.

K'ârĸutsiaĸ Itah and Patdloĸ (his first wife) sang an analogue-varied repetition of the song attributed to the shaman Avĸutarssuaĸ. The song was also here stated to be the shaman Avĸutarssuaĸ's song.

Inûteĸ Napa sang Sagdloĸ's spirit-song.

It is possible that the discovered songs of Form and Melody Type E are a group of songs that earlier had a cultic use and a special relationship to shaman's séances.

Songs of Formula Structure in Erik Holtved's collection and in the 1962 collection

Introduction

All the above-mentioned traditional Inughuit songs – of all form types – are strophic, or, more accurately: *in principle* strophic. The vast majority of these songs *are* strophic, but a few songs have only one stanza. It could therefore be doubted whether these songs should be classified as being strophic. They certainly should, as the structures in all the examined forms are designed for strophic use. In most cases a song with only one stanza has close variants or analogue songs with two or several stanzas.

The length of the songs varies from song to song, and also from form type to form type. The stanzas of the songs often contain many tones; especially the songs of Form and Melody Type D (the highest developed songs) have many tones in each stanza and can be of considerable length.

Other characteristics are the use of few real singing words, but of many singing syllables – most often ja-ja – and drum accompaniment with matching dance-like movements, the drum-dance. Drum accompaniment was always possible for the song types dealt with above. However, it was not always used. The reason many of the songs in both main collections – particularly in Erik Holtved's collection – did not have drum accompaniment is partly that by 1937 only a few drums were left, but also that the singers could freely opt out of using drum accompaniment for the songs. However, drum accompaniment was originally a regular part of the performance.

The position is different for songs that are part of stories, myths and tales, or are used as lullabies and *aqaatit* (semi-ritual songs sung for children) or jingles and calls, some used for whiling away time or for fun, and several with an original magical significance. Magic words or formulae, *serratit*, were used in shaman's séances, but could also be used by ordinary people to prevent/cure illnesses and shield against dangers. They were said or whispered, but could also be sung/recited.

These songs or formulae are generally short, they are most often performed without drum accompaniment and body movements and they nearly always have text.

This type of song has normally only one – shorter or longer – stereotypic motif, which is repeated ad libitum or as often as the song text requires. They are non-strophic, or *"in principle"* non-strophic, as shouts and calls, imitations of animals or other sounds, occur rather often. These calls and shouts are placed inside or outside the song proper, particularly as introduction to or completion of the song. Often they appear as "false" Prefixes or Suffixes. In this case a doubtful "pseudo"-change of the form is created, particularly of Form Type A (Nucleus followed by Suffix(es)).

In other cases additions are created by repeated tones, which get the quality of neutral resting-tones without thereby changing the form structure. However, if the addition contains a new motif it *can* be an influence from – or a transfer to – another form type; in such cases often Form and Melody Type A. The word *can* is emphasised, because the use of a new or partly deviating motif often is placed "accidentally", i.e. it is interposed at an accidental place in the course of the song, which otherwise contains motif repetitions in arbitrary numbers. This is in direct opposition to the practice in the other form types, where new motifs have constant positions in the formal courses.

Another factor that blurs the song courses is a common use of part recitation, which is done in a mixture of speech and song with uncertainly intoned tones.

The motifs used have local characteristics and are traditional semi-stereotypic motifs, normally short and simple.

Songs of Formula Structure thus receive qualities of a Form and Melody Type, partly in line with the earlier analysed more solid Form and Melody Types.

Songs of Formula Structure (normally) have non-strophic repetitions of semi-stereotypic motifs.

Songs of Formula Structure are often sung by women, but not always. A number of *aqaatit* songs sung by men were for example recorded, but it was not discovered whether they sang them just to demonstrate the genre. Genuine *serratit* are in principle secret. However, Erik Holtved succeeded in recording two, both sung by K'iajuk (no. 130 and 131 in Holtved's collection) and they were both used to shield against dangers.

Songs of Formula Structure normally have, as mentioned, a lot of text. They were therefore particularly linked to good storytellers. Here we must again mention the eminent storyteller and singer Amáunalik K'aivigaĸ, who was Erik Holtved's main female informant in 1937 and 1947. Her many songs in stories mean that songs with Formula Structure are most numerous in Erik Holtved's collection although it – with respect to song recordings – is 1/3 of the size of the 1962 collection. The texts of her (and other informants') songs in stories can be found in Holtved's *The Polar Eskimos. Language and Folklore*, volumes 1 and 2 (1951). In this work they are presented under the music staffs in the total presentation of Holtved's collection.

Songs in stories and the above-mentioned *aqaatit* and *serratit* are described in more detail under "Song categories and performance practice" in Section 5.

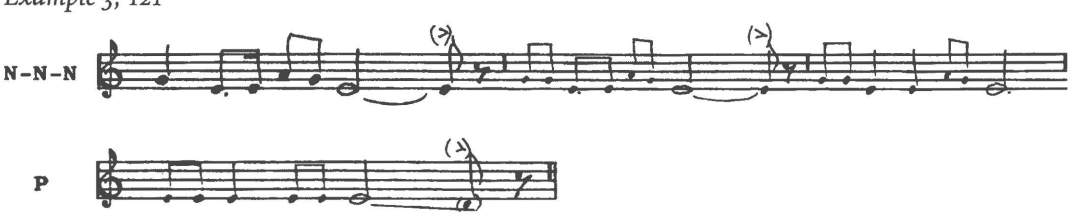
17 analysed songs of Formula Structure are presented in Section 14. Seven of the songs have secondary form determinations as Form and Melody Type A.

Conclusions

Key example

Amáunalik K'aivigaĸ: Song in the myth "Nâlagssartoĸ" (Holtved no. 111, recording 2.a).
The myth is printed in Holtved 1951, volume 1: 56–58, volume 2: 19–20.
The singer sings solo.

Example 3, 121



Occurrence in the collections

Songs of Formula Structure are found in all the music collections from the Thule area. The frequency of the occurrence varies considerably from collection to collection. In total 28 songs in the main collections from 1937 and 1962 have Formula Structure.

In Robert Stein's collection from his stay in 1899–1900 there are Formula Structure in as many as 15 of the 38 songs in the collection (notated by direct notation in the field). The reason is that Stein was especially interested in animal fables and thus fables/stories in which songs about animals are present (Stein 1902).

Christian Leden's recorded collection from 1909 contains only one song, no. 7 with Formula Structure, out of 31 sound recordings with songs.

Erik Holtved's 1937 collection of 134 song recordings has 17 songs with Formula Structure, two of these are sung-recited magic formulae, *serratit*. The 17 songs are – in the present publication – distributed as 14 notated with three analogue-varied songs.

The 1962 collection has eleven songs of Formula Structure: four notated with seven analogue-varied songs.

The 1984 collection has ten songs with Formula Structure among the approximately 240 song recordings in the collection.

Tone Material

The songs of Formula Structure all have Few-tone melodics, but the tones and motifs used generally have excerpts from the basic pentatonic tone material used in the majority of the songs of the collections, the tones a'-g'-e'-d -c'. Songs with four or three tones from this basic tone material have incomplete (implicit) pentatonics while songs with only two tones have Few-tone melodics.

In the following summary the uncertain circa-tones in calls and recited melody parts have not been included.
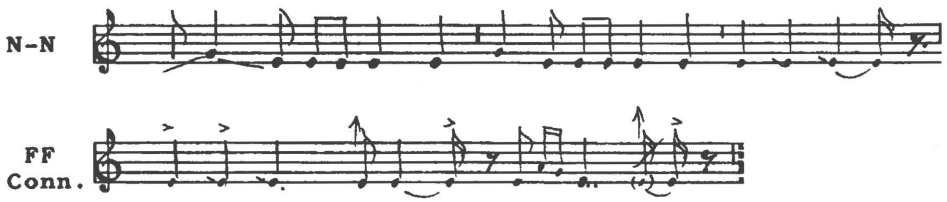
Songs with Few-tone melodics are often used and are seen in different versions, here presented with reducing occurrence:

Songs with the tones g'-e'.

Occurrence in five songs: four notated in Section 14 with one analogue-varied song.

Imîna Imîna has this tone material in a song: the song of the raven in the fable "The Drum-fight of the Birds" (Hauser tape 13, recording 2):

Example 3, 122



Songs with the tones a'-g'.
Occurrence in two songs: one notated with one analogue-varied song.
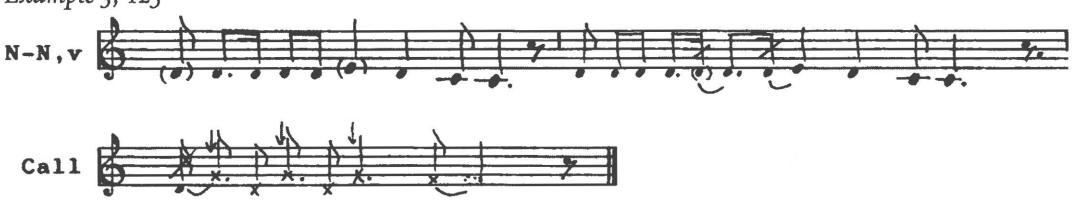
Songs with the tones b'-g'.
Occurrence in one notated song performed with unclearly intoned tones.

Most often used are songs with incomplete (implicit) pentatonics, the tones a'-g'-e'.
Occurrence in ten songs: five notated with five analogue-varied songs.
Use of this tone material is seen in the key example above.

Songs with incomplete pentatonics, the tones e'-d'-c', are seen fairly often.
Occurrence in three songs: two notated with one analogue-varied song.

Amáunalik uses this tone material in a song in the fable "The Snow-bunting's Song of Lamentation" (Hauser tape 46, recording 2). The text is printed in Holtved 1951, volume 1: 238–40, volume 2: 95–96. Note that the song is finished with a call with uncertainly intoned tones.

Example 3, 123



Tone material

Songs with incomplete pentatonics with four tones are rarely seen.
The tones g'-e'-d'-c'.
Occurrence in two notated songs.

The tones a'-g'-e'-d'.
Occurrence in two notated songs.

The tones b'-a'-g'-e'.
Occurrence in three songs: one notated with two analogue-varied songs.

The tone material used in the Formula songs shows the motif material most frequently used by the Inughuit. This is also valid when the tone material of other Inuit groups is analysed. This knowledge can be used for the examination of the tone material of non-examined Inuit groups. The tones and motifs in the small-songs of an area will probably show the most frequently used tone material and motifs of the area.

Finalis and other Prominent Tones

In songs of Formula Structure it is sometimes difficult to determine with certainty which tone is finalis. This is caused by the situation mentioned above, i.e. that added passages in some songs are shouted or recited and have uncertainly intoned or indeterminate final tone. For songs with recited or shouted final call the final tone in Nucleus is considered the finalis. For other songs with a more clearly defined final tone in a call, the finalis determination has been bi-partite including both the final tone in the call used and in the song proper.

Tone e' is most often finalis; in approximately half the songs.
Occurrence in 15 songs. In this aspect the songs are mainly similar to the songs of Form and Melody Type D, which nearly always have the tone e' as finalis. The key example (Example 3, 121) shows the use of tone e' as finalis.

Tone g' or c' are finalis in approximately 1/3 of the songs.
The tone g' is finalis in six songs; one of these has alternatively tone c' as finalis.

Amáunalik sang "the second song" in the myth about the "The Thunder Spirits" in 1937. The text can be seen in Holtved 1951, volume 1: 40–48, volume 2: 12–16 (Holtved no. 108, recording 10.a):

Example 3, 124



Finalis and Tone Material

Tone c' is finalis in five songs; one of these alternatively has tone g' as finalis and another tone d' as finalis. Tone g' as finalis is seen in the last music example shown, sung by Amáunalik (Example 3, 124).

Tone d' is finalis in approximately 1/7 of the songs.
Occurrence in four songs; one of these alternatively has tone c' as finalis.

The tones e' and g' are generally the most prominent tones.

Labile and deviating tones

Songs of Formula Structure form the song group with most labile and deviating tones.
The reason is the common use of approximate tones, which occur in the calls used, in recited melody sections, by glissandi and by special sounds as for example imitated animal sounds.

Labile and deviating tones also occur in the same way as in the other form types, i.e. particularly as grace-notes and as the so-called "after-tones".

Penta-Types

Determination of the Penta-Types is done on the basis of the pentatonic tone material and the finalis used. The tone material used in the Formula songs is generally determined as being incomplete pentatonics. The Penta-Types found therefore have implicit occurrences.

Penta-Type 11 dominates in songs of Formula Structure. It is used implicit in more than 1/3 of the songs.
Penta-Type 11 implicit (Mi pentatonics in Do position) is seen in 15 songs: seven notated with eight analogue-varied songs. One song can alternatively be determined as having Penta-Type 6.

Penta-Types 1, 6 and 16 are seen more rarely; each in approximately 1/6 of the songs.
Penta-Type 1 implicit (Do pentatonics in Do position) is seen in four songs: three notated with one analogue-varied song. One song has alternatively Penta-Type 6.
Penta-Type 6 implicit (Re pentatonics in Do position) is seen in four notated songs. One song has received double determination, both Penta-Type 6 and Penta-Type 11.
Penta-Type 16 implicit (So pentatonics in Do position) is seen in three notated songs.
For three of the songs the Penta-Type could not be determined. The reason is that the tone material is limited to the tones a'-g'.
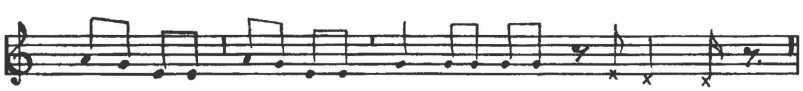
Prime Phrase Pattern and Form Pattern

Songs of Formula Structure have a greater spread in the prime phrase patterns used than any other form type.
Songs of Formula Structure most often – in 14 songs or half the songs – have versions of t motifs with or without internal repetition(s) in Nucleus (PPP 4, 5 and most often 6).
PPP 4 (Nucleus has a version of a ts or t motif) is seen in five songs: four notated with one analogue-varied song.

PPP 4 can be shown by a short teasing song sung by ***Sofie Eipe*** in 1962 (Hauser tape 2, recording 5):

Example 3, 125

N-N-P



PPP 5 (Nucleus has a version of a ts or t motif with half internal repetition) is seen in one notated song.
PPP 6 (Nucleus has a version of a ts or t motif with internal repetition(s)) is seen in eight songs: three notated with five analogue-varied songs. The key example (3, 121) has PPP 6.

Approximately 1/6 of the songs have lowly placed motifs, i.e. versions of T motifs or (particularly) c1 motifs in Nucleus (PPP 12, 18 and 20).
PPP 12 (Nucleus has a version of a Ts or T motif) is seen in one notated song.
PPP 18 (Nucleus has a version of a c1 motif or c unit) is seen in two notated songs. One of them was sung by Amáunalik (Example 3, 123).
PPP 20 (Nucleus has a version of a c1 motif with internal repetition(s)) is seen in two songs: one notated with one analogue-varied song.

Approximately 1/6 of the songs have t1 motifs, half t motifs and downward augmented t motifs in Nucleus (PPP 1, 3 and 10).
PPP 1 (Nucleus has a version of a t1 motif from tone g') is seen in two songs: one notated with one analogue-varied song. PPP 1 is used in Amáunalik's song (Example 3, 124).
PPP 3 (Nucleus has a version of a half ts or t motif) is seen in one notated song.
PPP 10 (Nucleus has a version of a downward augmented ts or t motif with or without internal repetition(s)) is seen in two notated songs.

Approximately 1/6 of the songs have upward augmented t1 motifs and t motifs in Nucleus (PPP 7 and 9).
PPP 7 (Nucleus has a version of a $t1^{aug.}$ motif with or without internal repetition(s)) is seen in one notated song.
PPP 9 (Nucleus has a version of a $t^{aug.}$ motif with or without internal repetition(s)) is seen in three songs: one notated with two analogue-varied songs.

The most used Nucleus motifs are the motifs most often used by the Inughuit: versions of t motifs with or without internal repetitions.
There is thus a similarity with the songs of Form and Melody Type D, i.e. the songs with a higher developed formal course. This form type dominates in both main collections.
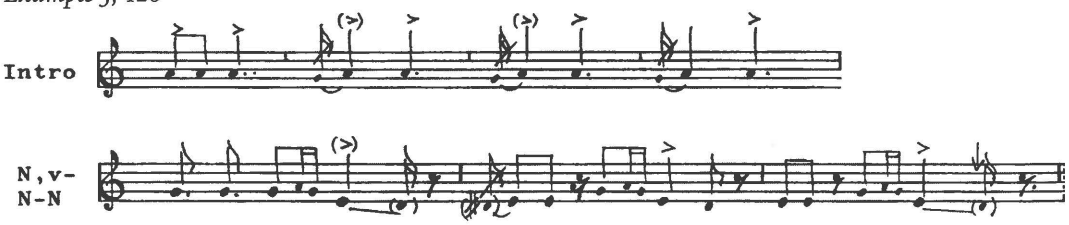
A marked minority of the songs have Nucleus motifs with lowly positioned motifs; mainly versions of T and c1 motifs.
These motifs are not used as Nucleus motifs in songs of Form and Melody Type D, but in some songs of Form and Melody Type A, the Simple Refrain Form Type.

Number of presentations of Nucleus

Songs of Formula Structure show great variation with respect to the number of presentations of Nucleus.
There are most often two or three identical Nuclei; in total they are used in half the songs.
Two identical Nuclei are seen in seven songs: five notated with two analogue-varied songs. In all seven songs Nucleus is repeated without changes.
Three identical Nuclei are seen in eight songs: three notated with five analogue-varied songs.

K'iajuk's song from the story about "The Girl who was Turned into Stone" is shown here (Holtved no. 129, recording 11.a.1). The text can be found in Holtved 1951, volume 1: 205–06; volume 2: 81. The song has an intro with repeated identical tones.
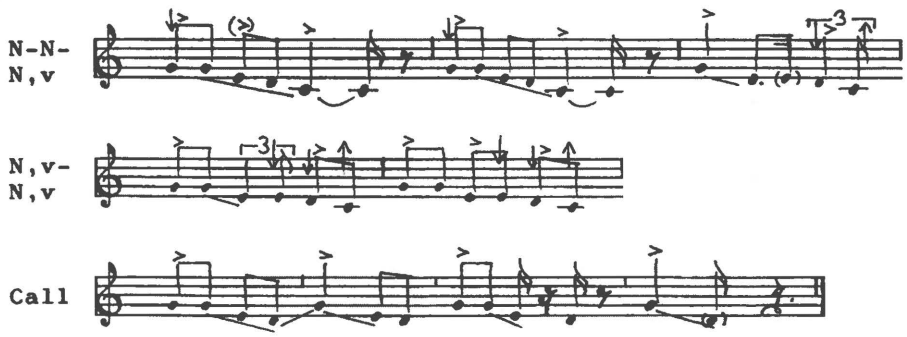
Example 3, 126



One Nucleus and four or five identical Nuclei are used moderately often; in less than 1/3 of the songs.
One Nucleus is seen in four songs: three notated with one analogue-varied song. In all three songs the Nucleus is followed by a call whereby a secondary form determination as Form Type A is possible.
Four identical Nuclei are seen in three notated songs including the two magic words, *serratit*, from the 1937 collection.
Five identical Nuclei are seen in three songs.

An interesting example is ***Amáunalik's*** presentation of a song in the often heard fable "The Singing Hare" (Holtved song no. 121, recording 30.b.1). The text is printed in Holtved 1951, volume 1: 242 and volume 2: 97. The song is completed with a call, which four times shows the Nucleus motif in an abbreviated version:

Example 3, 127



Songs with six or eight identical Nuclei are rare.
Six identical Nuclei are seen in two songs: one notated with one analogue-varied song. It is seen in Amáunalik's song in the myth "The Thunder Spirits" (Example 3, 124).
Eight identical Nuclei are seen in one notated song.

Length of the Nucleus

Songs of Formula Structure most often use short or middle length Nuclei.
A short Nucleus motif is seen in eleven songs: nine notated with two analogue-varied songs.
Nucleus motifs of middle length are seen in 14 songs: eight notated with six analogue-varied songs. Nuclei of middle length are used exclusively in songs with few Nuclei.

A long Nucleus motif is very rarely seen.
A long Nucleus motif is seen in three songs: one notated with two analogue-varied songs. The notated song has three Nuclei.

Other form-observations

Introduction is seen in four songs; in all four without having the quality of a motif.
In two of the songs the Introduction is a call; in the other two it presents a series of repeated tones.

Extensions are seen in most of the Formula songs, but the extensions do not generally have the quality of genuine motifs.
12 of the songs (ten notated with two analogue songs) are finished with calls. These calls are half recited tones/sounds without accurate tone height in 11 of the 12 songs.
Six of the songs (two notated with four analogue-varied songs) are completed with pleonasms that are extensions with repetition of the finalis-tones of the songs.

Melody Contours

The melody contours in songs of Formula Structure are dominated by descending completing movements. They are found in 9/10 of the songs. Convex arches are most often used.
Pure arch contours are used in six songs with different amplitudes, and with repeated melodic descents (leap up, new descent) in four songs. A convex arch has a preceding concave arch in eight songs.

Convex arches with small amplitude occur as part of wave movements and have (nearly) always a descending finish.
Wave movements are used rather often.
Wave movement in connection with a pleonasm – before or after the pleonasm – is seen in seven songs, i.e. in 1/4 of the songs.

Concave arches or repeated ascending contours are very rarely used.
Concave contours are seen in four songs.

Rhythmic Characteristics

In songs of Formula Structure the singing rhythm "soars" more than in the drum-songs. The reason is partly that the songs in stories are more imaginative than the drum-songs and partly that the songs normally are performed without drum accompaniment.

Songs of Formula Structure do not have dominating or superior rhythms, but have passages with repeated rhythm-figures.
Most used are rhythm-figures with passages with quavers, often four followed by one, two or three crotchets.
Versions of this rhythmic course are seen in approximately half the songs with (part) repetition for each Nucleus presentation.
In a few songs more regular rhythmic courses with repetition of a rhythmic figure are used; in two songs with approximation to a bi-partite meter.

Modal Affiliation. Melody-Spheres in songs of Formula Structure

A determination of Melody-Spheres in songs of Formula Structure is difficult due to the reduced tone material in the songs; the tone material shows a maximum of four different tones when uncertainly intoned recited tones or partly shouted tones/sounds in calls are disregarded.

Determination of the Melody-Sphere of a song is based on the use of traditional motifs and emphasised tones in the pentatonic tone material. The songs of Formula Structure *have* traditional motifs and emphasised tones like the drum-songs. Therefore different Melody-Spheres are used here – as for the drum-songs – although

the tone material is incomplete. Due to this incomplete tone material, the Melody-Sphere found is extended with the term "implicit".

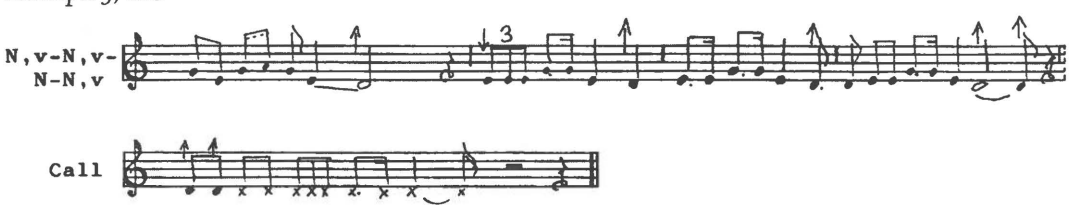
In songs of Formula Structure Melody-Sphere α-1 is used in nearly half the cases.
Implicit use of Melody-Sphere α-1 is seen in 15 songs: seven notated with eight analogue-varied songs.

Melody-Sphere α-2 is seen in approximately 1/6 of the songs. One of the songs is influenced by Melody-Sphere β.
Implicit use of Melody-Sphere α-2 is seen in five songs: four notated with one analogue-varied song. One of these songs is influenced by Melody-Sphere β due to the emphasis on the tones g' and d' in the final call. It is the above-notated song from a fable "The Singing Hare" sung by Amáunalik (Example 3, 127).

Melody-Sphere β is seen in more than 1/3 of the songs. Some of the songs are influenced by Melody-Sphere α-1 and in several songs the determination is made difficult by the small tone material.
Implicit use of Melody-Sphere β is seen in eight songs. In three of these songs the determination is doubtful due to a severely reduced tone material.
Among the music examples, Melody-Sphere β is seen in Amáunalik's song in the myth about "The Thunder Spirits" (Example 3, 124).

Melody-Sphere β is also seen in ***Amáunalik's*** presentation of a song in the fairy tale "The Girl Who Would Not Marry" (Holtved song 119, recording 38.b.2). The text can be found in Holtved 1951 volume 1: 204 and volume 2: 80. The song has both an introduction and a final call, both without melodic-motivic quality:

Example 3, 128



In two songs an influence from Melody-Sphere α-1 is seen due to the emphasis on the tones g'-e' in the Nucleus parts.

Related Songs

The notated songs of Formula Structure have ten analogue-varied songs; they are mostly sung by the main informant Amáunalik.
In two cases she was asked to repeat a song – now sung with small variations. Otherwise "her" versions were sung by other informants handing down the storytelling tradition.

Songs of Formula Structure have many variants. The reason is that the songs of Formula Structure create the basic motivic structures – or building blocks – on which the other and more developed form types are based. As many as 62 songs, distributed between different form types, are extended versions of songs of Formula Structure.

Motifs used

Most often – in approximately half the cases – versions of t motifs are used in the extended variants to songs of Formula Structure.
Less often – in a little less than half the songs – versions of t1 motifs, downward augmented t motifs, T and c1 motifs are used in the extended variants to the Formula songs.
Versions of upward augmented t1 and upward augmented t motifs are rarely used as Nucleus motifs in the extended variants to the Formula songs.
Abbreviated variants to songs of Formula Structure occur very rarely; in only three songs.

Variants

Variants within its own form type, Formula Structure, are seen in 27 cases. This figure is not very big, when related to the occurrence in the other form types.
Half the variants (also having Formula Structure), 14 songs, have versions of t motifs.
Approximately 1/4 of the variants, seven songs, have versions of t motifs with complete or half internal repetitions.
Approximately 1/4 of the variants, six songs, have versions of t_{aug} motifs, c1 motifs or more extended motifs.

Origin of bearers of songs of Formula Structure

As for the other form types, information is provided here about the bearers of songs of Formula Structure: the names of the informants, the number of songs of Formula Structure they have sung and their relationships to the immigrants from Canada in the 1860s.

The 1937 collection has 17 songs of Formula Structure.

Informants with primary Canada relationships

Amáunalik K'aivigaĸ. Nine songs of Formula Structure.

Informants with secondary Canada relationships

Inugârssuk. Four songs of Formula Structure.
K'ârĸutsiaĸ Itah. One song of Formula Structure.

Informants without Canada relationships

K'iajuk. Three songs of Formula Structure. Two of these were magic formulae, *serratit.*

The 1962 collection has eleven songs of Formula Structure.

Informants with primary Canada relationships

Amáunalik K'aivigaĸ. One song of Formula Structure.
Imîna Imîna. Three songs of Formula Structure.
Masaitsiaĸ Eipe. One song of Formula Structure.

Informants with secondary Canada relationships

Sofie Eipe. Two songs of Formula Structure.
Birgitte Jensen. Four songs of Formula Structure.

The 1937 collection contains most songs of Formula Structure. An important reason is that nine songs – all songs in stories – were sung by Holtved's main female informant Amáunalik K'aivigaĸ. In 1962 she sang one song in a story.

Songs of Formula Structure were mainly sung by women. 23 of the 28 Formula songs were sung by women. However, songs of Formula Structure were not completely reserved for women; three songs in stories were for example sung by Imîna Imîna, who was also an excellent storyteller.

Songs of Formula Structure were mainly sung by informants who were either direct descendants of the immigrants from Canada in the 1860s or married to a direct descendant.

Special and Deviating Songs

Introduction

Special songs

Special songs are defined as songs with radically altered formal course in relation to the established form types.

Special songs can be divided into two groups:
Songs composed for special purposes, particularly cultic, and therefore with special design.
Songs performed without sufficient knowledge about composition according to the traditional rules for the form type.

Special songs are very rarely seen. Only two songs have been found with formal courses deviating radically from the established form types.
One special song found has been used during shamans' séances.
One special song has incorrect formal course probably due to the singer's ignorance.

Deviating Songs
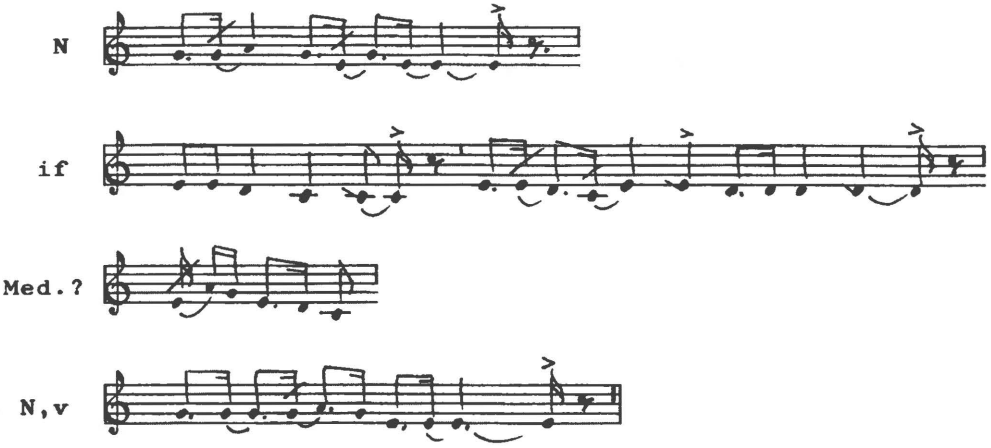
Deviating Songs are defined as songs with omissions or additions or other formal irregularities, but with an affiliation to an original form type retained.

Deviating songs of different degrees occur:
Songs with omission or addition of complete sentences.
Songs with omissions, additions or other irregularities dispersed in the formal course.

Deviating songs occur often.
Comments follow below.

Imîna Imîna: Drum-song attributed to the shaman Sorкaк (Hauser tape 40, recording 1).
The song was originally used during shamans' séances to invoke an assisting spirit.
The song has two stanzas; the first is notated.
The singer accompanies himself on the drum.

Example 3, 129



Comments

The varied repetition of Nucleus in the last sentence of the stanza extends the formal course to a varied reprise form. This is very rarely seen in the traditional Inuit songs – and extremely rarely with the Inughuit. In addition there is an unusual use of low lying motifs in the second sentence of the song. Possibly, it could be a long – but divided – extension of Nucleus. However, this interpretation is very doubtful. Even more unusual is the descending movement in the third sentence. Such a melodic descent normally comes after a highly situated passage. Normally such a descent forms a bridge leading down to a lower situated stanza end. This song instead has a repetition of Nucleus! The formal course is truly unique.

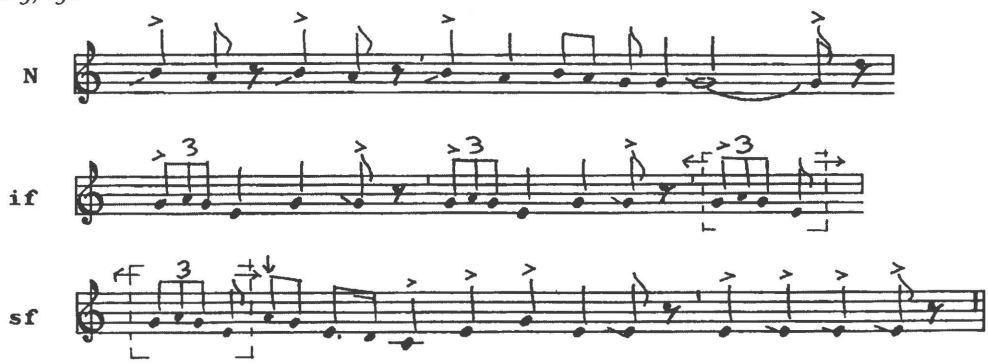
Imîna Imîna's information about the origin of the song is interesting. He told that it had been used by the angakoĸ Sorĸaĸ to invoke an assisting spirit during a shaman's séance. Sorĸaĸ was the shaman mentioned by Knud Rasmussen in the story "The Last Big Inspiration of a Shaman", in *I Bjørnejægernes og Aandemanernes Land* [In the Country of the Bear Hunters and Shamans] (Rasmussen 1945).

It was stated under the Form Type "Top-Tone Variation Form and Melody Type" that several songs of that Form and Melody Type had earlier been connected to shaman's séances. The unusual formal courses of the songs could have a connection to this special use.

It provides food for thought that Imîna Imîna's song, with its unique formal course, also was connected to a shaman's séance.

Mikivssuk Miúnge: Drum-song "As Sung by Women" (Hauser tape 8, recording 1 and 2).
The song has two stanzas/is sung twice.
The singer accompanies himself on the drum.

Example 3, 130



Comments

Nucleus has a rarely used highly positioned motif. In two of the motif's three presentations it is only sung half. The two subsequent sentences contain three different motifs. This is, in itself, rare. However, the motifs and the sequence of the sentences are completely unusual. The second sentence could theoretically be an extension of Nucleus. This interpretation is contradicted by the significant motif content of the sentence. The sentence rather has the character of a new Nucleus. Use of two Nuclei is outside the style of all Inughuit form types. The courses in the second and third sentences are (together) similar to formal parts in songs of Form Type D, the highest developed form type, which dominates in the drum-songs in both collections. However, when the song's first sentence is included, the formal content becomes incorrect. It is extended in an irregular manner, incorrect with respect to style. It is as if the singer has combined two different traditional songs. He might have remembered wrongly or he might have been failing in his sense of style.

Conclusions

Occurrence in the collections

Special songs *are very rare. Only two songs have been found with formal courses deviating radically from the established form types.*
One special song has been used for shaman's séances.
One special song has an incorrect formal course, probably due to the ignorance of the singer.

Use of unusual formal courses can possibly be a characteristic of songs for cultic use such as shamans' séances.

***Deviating songs** are fairly abundant in both collections.*
Incomplete versions of Form Type D are particularly common.
15 incomplete Form Type D songs with omission of complete sentences are found in Erik Holtved's 1937 collection.
23 incomplete Form Type D songs with omission of complete sentences are found in the 1962 collection.
Other deviations are presented in the song analyses in Sections 13 and 14.

Songs with formal deviations

Songs with formal deviations comprise songs with formal courses having omissions or additions or other irregularities. The connection to the original form types is retained.

Deviations with omissions or additions:
Use of fewer or more numerous motifs in a sentence (e.g. by repetition of an earlier used sentence) is very common. It is typical of traditional Inughuit songs. However, it is *not* unimportant which motifs are used. For each form type certain types of motifs must be used at predetermined positions in the formal course. If whole sentences are omitted or added the form becomes incomplete or over-complete. In this case the form type is normally still intact. However, if wrongly placed motifs are used in the traditional formal course, the form is endangered and can be destroyed. In some cases it can be changed into another form type; sometimes into a form type which is easier to sing. A simpler new form type can thus possibly be created.

Incomplete formal courses in songs of Form Type D

Incomplete formal courses are particularly noteworthy in songs of Form and Melody Type D.
Incomplete versions of Form Type D are found in 15 of the 103 Form Type D drum-songs in Erik Holtved's collection and in 23 of the approximately 190 Form Type D songs in the 1962 collection.

The incomplete formal courses, which have been found in songs of Form and Melody Type D, often have omissions of a whole sentence from the complete formal course. The ordinary repetition of the third sentence is often omitted. Nearly all the incomplete Type D songs in the 1937 collection have this type of omission. In spite of

the sentence omissions, the Form Type is clearly intact. However, in the 1962 collection the picture has changed: now there are also more and more widespread omissions in the formal course. The form type can still be recognised, but is beginning to break down. It continues during the time after the 1962 recordings; in the 1984 collection the number of Form Type D songs has reduced perceptibly – also relatively – and the proportion of songs with incomplete formal courses has increased. In later presentations of traditional Inughuit songs, Form Type D songs are heard still more rarely. An important reason could be that the songs are difficult to remember due to their long formal courses. Shorter songs are preferred, particularly songs of the Form Types A (Simple Refrain Form and Melody Type) and F (Level Shifted Iteration Form and Melody Type).

The incomplete Form Type D songs from the 1937 collection have all been transcribed and are seen among the notations from Erik Holtved's sound recordings in Sections 12 and 13. The incomplete songs of Form Type D from the 1962 collection have also been transcribed, but are not notated here.

Other deviations, not relating to the form structure

The above-mentioned deviations all relate to formal changes in the established form types.

However, deviations from the traditional songs of the Inughuit can obviously also relate to aspects of the songs other than the motivic-formal, for example the performance and external influences, particularly European influence.

The performance practice used, including the way of singing and the accompanying drumming and dance movements, will be dealt with in Section 5. It should be mentioned here that the recording situation during the sound and film recordings in 1962 influenced the performance; the informants were more careful and eager than at private recordings. When filming took place, the singing started at full power from the start, in contrast to the "original" way, in which a song was often started with soft singing. This can hardly be called a European influence, but some of the singer's movements were probably inspired by scenes from movies, for example the singer's posing in front of the camera in an "American" way. Such influences were not found at Holtved's recordings in 1937. Neither could a melodic European influence be found in Erik Holtved's



Taitsiánguaĸ and his wife Suakánguaĸ on Qeqertarssuaq (Herbert Island).
Photo: M. Hauser 1984.

recordings. It was felt in a few cases in 1962, but only to a minor extent. The traditional songs were sung in pure style in nearly all cases. A mixture – or the beginning of acculturation – was found in only three songs sung by Birgitte Jensen whose mother came from Upernavik, and in a "singer's greeting" sung by Iggiánguaĸ in Savissivik.

Real European songs – Danish, German and English – were sung by the assembly at two coffeemiks; at one of them Danish songs were also sung by school children, guided by their teacher. In addition, the catering manager at the hospital, who was from South Greenland, sang four newer Greenlandic songs in modified European style.

Finally, the well-known K'âvigarssuaĸ, who followed Knud Rasmussen on the Fifth Thule expedition, sang a song that he said he had learned from the Netsilik Inuit. However, it was to a large extent formed as a traditional Inughuit song.



Henson and K'ârĸutsiaĸ chatting in Qaanaaq.
Photo: M. Hauser 1962.

SECTION 4

The Parameters of the Music. Summarising Description

Introduction

During the work transcribing the traditional songs from Erik Holtved's collection and the 1962 collection, it was ascertained that the Inughuit used songs of five Form and Melody Types plus songs of Formula Structure, i.e. with repetition ad libitum of one motif. In Section 3 each Form and Melody Type was presented with many and detailed results of investigations.

This section will give a summarising description of the results, the tone materials used, motifs, forms, etc. For some of these parameters the results are general, i.e. valid for songs of all types, while others are tied to the form types, which are re-presented here in a much abbreviated form. With respect to more specific information, the reader is referred to the results given in Section 3.

The transcriptions with analyses and results of investigations have provided a detailed insight into how Inughuit songs are composed; in addition important material has been achieved for comparison with traditional songs from other Inuit groups.

However, equally important aspects of the song culture are the song performance and – not least – the many human aspects with associated questions. Why did they sing? What did they sing about? How did the singers view their songs? What was the "status" of the songs in the local community? What was the attitude to song and music coming in from the outside? What was the attitude to and interest in the songs from the outside, e.g. from the enquiring ethnologist? This will be examined in Section 5, "The Song Tradition of the Inughuit".

Physically measurable parameters

The main collections. Number of songs and number of informants

The number of songs

The 1937 collection. Sound recorded in Dundas by Erik Holtved.
Hundred and thirty-four notated and analysed traditional songs: 110 drum-songs, 21 songs in stories, one song sung for a child (probably an *aqaat*) and two sung/recited magic formulae, *serratit*.
The 1962 collection. Sound recorded for the Danish Folklore Archives in different locations in the Thule area by Bent Jensen and Michael Hauser.
Approximately 350 sound recordings covering approximately 325 traditional songs: Approximately 312 drum-songs and 13 songs in stories, all transcribed. A large proportion of the songs are notated and analysed in the present publication.
The 1984 collection. Sound recorded for the Danish Folklore Archives in different localities in the Thule area by Pauline Motzfeldt Lumholt and Michael Hauser.
Approximately 250 sound recordings covering approximately 230 traditional songs: Approximately 224 drum-songs, three songs in stories and three *aqaatit*. The songs are sketch-transcribed and used as control material for the 1937 and 1962 collections.

The informants

The 1937 collection has 14 informants: twelve men and two women.
The 1962 collection has 36 informants: 27 men and nine women.
The 1984 collection has 16 informants: nine men and seven women.

Information about the informants and the number of songs is given in Section 3; for the 1937 collection in "The informants in 1937, number of songs", for the 1962 collection in "Informants for the 1962 collection".

Different types of transcriptions and notations

- Complete detail-transcriptions and notations.
- Demonstration-transcriptions and notations.
- Sketch-transcriptions and notations.

Detail-transcription and notation show all stanzas in the song. In addition the underlying song text and a (possible) drum accompaniment are notated. All 134 songs in Erik Holtved's collection from 1937 have been subject to detail-transcription and notation and can be seen in Section 12.

Demonstration-transcription and notation with analyses show a representative stanza from the song in question. All details are normally included for the notated stanza; however, a drum accompaniment is not notated, but mentioned in the information at the beginning of the song. The texts/singing words of the song are given, for example in all the continuous notations with analyses of the songs in Erik Holtved's collection. Analysed notations are provided in two large groups. One group covers all the songs in Erik Holtved's collection, which can be seen in Section 13. The other covers the songs of the Form and Melody Types F, A, B, E and Formula Structure from both Erik Holtved's collection and the 1962 collection. They can be found in Section 14.

Sketch-transcription and notation show a representative stanza – and sometimes a longer course – in a song. Unimportant tones are not notated, and tone lengths are only infrequently provided. Drum accompaniment is not notated. Song texts are often just indicated as brief information about text or non-text passages (often sung as ja-ja). The songs in the 1984 collection have been given sketch-transcriptions. Sketch-transcriptions were used for 45 songs from Baffin Island published in the journal *Études/Inuit/Studies* (Hauser 1978). In the present work simplified notations are used for some songs from Baffin Island. Further information is given in Section 7A.

Notation. Optimum position notation

Optimum position notation, in principle without key signatures

Optimum position notation is described in Section 2 "Introduction to Transcriptions and Analyses".

The tone material

Complete anhemitone pentatonics

Complete anhemitone pentatonics is by far the most commonly used. It is called the ordinary tone material.

The ordinary tone material is used in more than half the drum-songs in the collections. The relative occurrence is nearly the same in the two main collections.

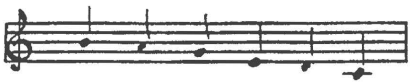
Example 4, 01



Upward extended pentatonics/hexatonics

Upward extended pentatonics/hexatonics is used fairly often.

Example 4, 02
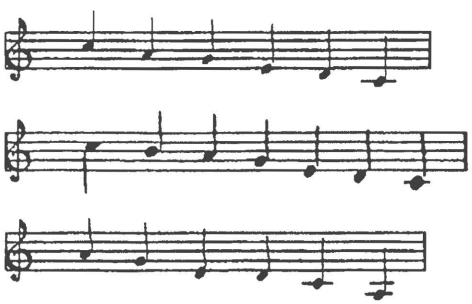


This tone material is created by adding the tone b' to the ordinary tone material. The delimited melodic phrases and motifs are all pentatonic both up and down in the tone series; it is therefore justified to use the description extended pentatonics. However, since six tones are now used this tone material has been given the double description: pentatonics/hexatonics.
Upward extended pentatonics/hexatonics is used in approximately 1/4 of the total number of analysed songs.
The occurrence is different in the different form types; see below under the presentation of the form types.

Several songs have tone materials deviating from ordinary complete pentatonics and upward extended pentatonics/hexatonics.

Extensions up and down

Tone materials with extensions up or down compared to the ordinary complete tone material is used fairly rarely.

Example 4, 03–05
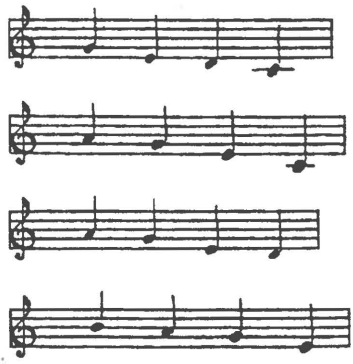


Implicit pentatonics and few-tone melodics

A few songs have implicit pentatonics or Few-tone melodics.
A number of songs have four or fewer tones. The occurrence is small compared to the ordinary tone material and upward extended pentatonics/hexatonics.
Some songs have motifs with four tones. They are versions of the generally used motifs in the drum-songs with pentatonic melodics. These songs are therefore said to have implicit pentatonics with occurrence in different incomplete versions. When the songs have only three or two tones, the appearance is called Few-tone melodics.

Tone materials with four tones are rarely used.

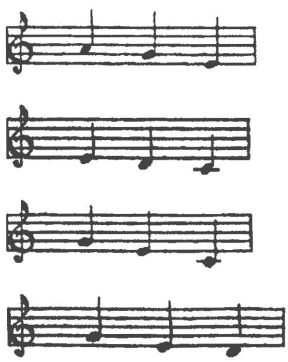
Example 4, 06–09



The first of the four tone materials is used most often.

Tone materials with three tones are rarely used.

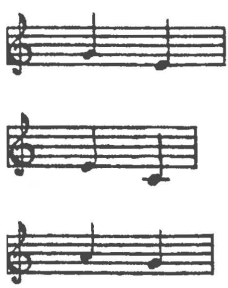
Example 4, 10–13



The first of the four is used most often.

Tone materials with two tones occur rarely. They are all related to small-songs in stories and magic songs, serratit.

Example 4, 14–16



The first of the three is used most often.

Labile and deviating tones

Labile and deviating tones occur as:

- Grace-notes or "after-tones".
- Voice function related labile/deviating tones.
- Half tone steps deviating from the ordinary pentatonics.
- Approximate tones at recitation, calls and glissandi.

Grace-notes and "after-tones" are used in all songs

A grace-note in Inughuit music is composed of a labile intoned attack tone followed by a short glissando up or down to a main tone. The length of the glissando varies from approximately a quarter to a half tone. The grace-note is most often above the subsequent main tone and is performed in connection with the "refrain"-syllables i-ja, ja-a, ja-ja and a-ja.

An "after-tone" is a labile intoned depth-tone, which is cut short and finishes a downward glissando. An "after-tone" often follows after an accentuated main tone, and there are often other accentuated tones. "After-tones" are used particularly at endings of sentences and stanzas.

Voice function related labile/deviating tones are often heard

There is a distinct tendency for low intonation of top tones, particularly when they are reached by an upward leap.

The top tone b' in songs with tone material 2 (see "The Tone Material" above) can theoretically be caused by low intonation of the tone c" in an original pentatonic tone material with the tones c"-a'-g'-e'-d'-c'.

Depth-tones are often intoned low due to a relaxation at a downward melody movement. This is especially the case for the tone c' used as depth-tone at sentence endings.

Typical local and formal labile/deviating tones are common

Typical local labile tones are known from different Inuit groups. In traditional songs from East Greenland, the tone e' in the tone material a'-g'-e'-d'-c' often has labile intonation. It can be sung both "too high" and "too low".

With the Inughuit, the tone c' is often intoned low at sentence endings. This is particularly common in songs of Form and Melody Type D. In the last sentence of the stanzas of the same form type there is often an effect relating to the finalis tone e', where the neighbouring tones are intoned a little lower and a little higher, respectively.

Half tone steps, deviating from pure pentatonics, are rarely used

In the pentatonic tone material's interval e'-g', f' is inserted in a few songs as an intermediate tone. The half tone step e'-f' is thus created. If this tone is used as a genuine melody tone, it is most often a sign of European influence, the beginning of the breakdown of the style. It is seen only in a very few songs from the Thule area. The half tone step thus created does not eliminate the basic pentatonics. From Chinese music theory such a filling in tone is called a passing-*pien*. Half tone steps within pentatonics can also occur by turning, a so-called turning-*pien*, such as the above-mentioned turning tone in songs of Form Type D.

Approximate tones in recitation, calls and glissandi are often seen

Approximate tones are in particular related to recited passages, which are performed in a mixture of speech and song. Recited passages are mainly heard in small-songs in stories and in magic formulae, *serratit*. In ordinary drum-songs they are rare. Calls are, as recitation, mainly related to songs in stories, but are also found in some drum-songs. The tone pitch is usually high and often rather well defined.

Glissandi occur in all types of songs, but are also most common in songs in stories and in songs, where a special intense or emotional atmosphere is being expressed. The size of a glissando is shown with an oblique line, the beginning of which is placed at the (approximate) start of the tone.

Motifs used

The traditional songs of the Inughuit use a limited number of motifs, but the motifs are used in many different versions – including shortened and extended versions – and are combined in different ways. In general the motif material is used with considerable ingenuity. The motif use is limited by typical formal rules and requirements of motif positioning.

Here the four most frequently used motifs are shown. They are used in different versions and compositions and with additions of repeated tones and form the basis of (nearly) all Inughuit traditional songs. More detailed presentations of the motif material used can be seen in "Motifs and their symbols" in Section 2 and "Used eligible motifs, a survey" in Section 3.

The most frequently used motif is a t motif (transition motif), so called because it creates the transition between the sentences in

the most used form type, Form and Melody Type D. It is also used independently as Nucleus in many songs.

The ***t motif*** is shown in two versions:

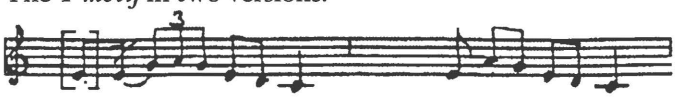
Example 4, 17



The T motif is the second most frequently used motif. It is a downward extended version of the t motif. It is, as the t motif, used as transition motif between sentences, but it is rarely a Nucleus motif in the songs.

The ***T motif*** in two versions:

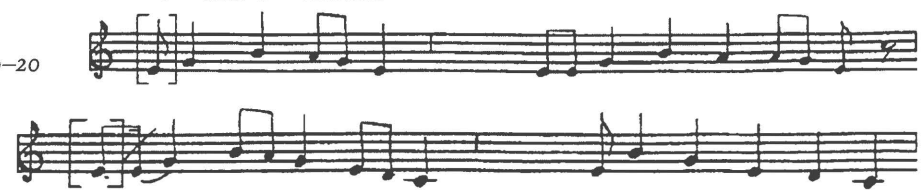
Example 4, 18



t^{aug} and T^{aug} motifs are created when t and T motifs are extended upward using the tone b' as top tone. t^{aug} motif is used in many songs as Nucleus motif. T^{aug} is a commonly used transition motif between sentences in the most complicated songs.

t^{aug} and T^{aug} motifs:

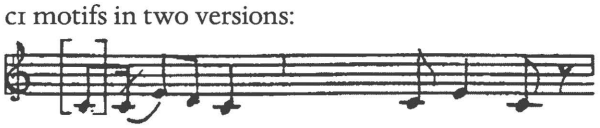
Example 4, 19–20



c1 motif is created by using the lowest tones in a T motif, the tones (c')-e'-d'-c'. c1 motif is used in stanza endings in the most complicated songs and as Nucleus in less complicated songs.

c1 motifs in two versions:

Example 4, 21



Formation of sentences and text distribution

The basic structure in traditional Inughuit songs mirrors the basic structure of Greenlandic words

Greenlandic words have a stem *(oqaatsip nagguia)* followed by suffix(es)/affix(es) *(uiggiut(it))*. The stem can have a previously placed prefix *(oqaatsip aallaqqaata)*.

Similarly the sentence structure is normally in two parts in most songs: a Nucleus part (or leading first part) – possibly with a Prefix placed before the Nucleus – followed by a Suffix part.

[Possible Prefix]	Nucleus part	Suffix part
[ja-ja]	words or ja-ja	ja-ja

The small-songs of Formula Structure are exceptions; each of them has motif repetitions ad libitum of a motif.

The greatest degree of individuality and differences in the motif version is found in the Nucleus of the songs.

Text distribution

In sentences with text or words, the Nucleus is in principle carrying text, while the Suffix(es) have singing syllables as "ja-ja" or variants as "i-a i-a". In some drum-songs a word providing a meaning is repeated in both the Nucleus and Suffix(es). See further in "Textual Conditions" in Section 5.

Prime Phrase Patterns

The very different introductory motifs are at the same time leading motif(s) for each song

They "characterise" the song. Within the same form type very different motif presentations can be seen in the first sentences of the songs, which are their Nucleus sentences. The different Nucleus motifs used form the basis for a classification system.

It has in this way been possible to classify and arrange the songs in 22 so-called *Prime Phrase Patterns*.

The motifs in the Prime Phrase Patterns vary from the most simple to the more complicated and rarely used motifs.

Prime Phrase Patterns 1 and 2 have versions of t1 motifs.
Prime Phrase Patterns 3–6 have versions of t motifs.
Prime Phrase Pattern 7 has versions of upward extended t1 motifs.
Prime Phrase Patterns 8 and 9 have upward extended t motifs.



Sledging towards Siorapaluk.
Photo: M. Hauser 1962.

Prime Phrase Pattern 10 has versions of downward extended t motifs.
Prime Phrase Pattern 11 has more enlarged versions of t motifs.
Prime Phrase Patterns 12–14 have versions of T motifs.
Prime Phrase Pattern 15 has versions of upward extended T motifs.
Prime Phrase Pattern 16 has versions of downward extended T motifs.
Prime Phrase Pattern 17 has more enlarged versions of T motifs.
Prime Phrase Pattern 18 has versions of c cell and c1 motifs.
Prime Phrase Patterns 19 and 20 have versions of $c1^{+}$ motifs.
Prime Phrase Pattern 21 has more enlarged versions of c1 motifs.
Prime Phrase Pattern 22 has more enlarged motifs/motif combinations.

Prime Phrase Patterns are described in more detail with accompanied motif summary in "Various ways of forming of the first sentence: Prime Phrase Patterns" and "Prime Phrase Patterns: Survey" in Section 2.

The Form and Melody Types

Introduction

The Form and Melody Types are extremely important for the form of the traditional songs of the Inughuit.

The form structures of the types create the framework for composition and song performance. The framework was laid down to an amazing degree in the traditional society. Only over a considerable time – or by external influence – were they altered, leading to new versions of a form type or to a completely new form type.

The Form and Melody Types also control the motif use. In two form types (D and E), certain motifs must be used in certain positions of the course. In other positions the composer must use motifs, or versions of motifs, of a certain category. In two form types (B and F), highly positioned motifs must be used followed by low motifs.

These strict rules is (was) *really* maintained in the traditional songs. However, there were rich possibilities for self-expression. Different versions of the motifs can be used; they can be combined in new (permitted) ways and sentences can be extended with motif repetitions and tone repetitions. There is thus rarely concord with the length of sentences as used in European melodics.

Nearly all the drum-songs are strophic; this is thus true for songs of Form and Melody Types D, F, A, B and E. Songs of Formula Structure are, on the contrary, non-strophic.

Form and Melody Type D: Developed Innovation-Iteration Form Type

Occurrence and sex distribution

The 1937 collection: 103 drum-songs out of 110 drum-songs have Form and Melody Type D. Two further drum-songs have Form and Melody Type D in some stanzas.
The 1962 collection: Approximately 180 drum-songs out of approximately 350 song recordings have Form and Melody Type D.
The 1984 collection: Approximately 83 drum-songs out of approximately 240 song recordings have Form and Melody Type D.

The vast majority of the songs of Form and Melody Type D are sung by men

In 1937, 99 of the 101 Form Type D songs were sung by men.
In 1962, approximately 150 of the 180 Form Type D songs were sung by men.
In 1984, the vast majority of the D songs were also sung by men.

The general Form Structure for songs of Form and Melody Type D

A song with complete Form and Melody Type D has the following formal content:
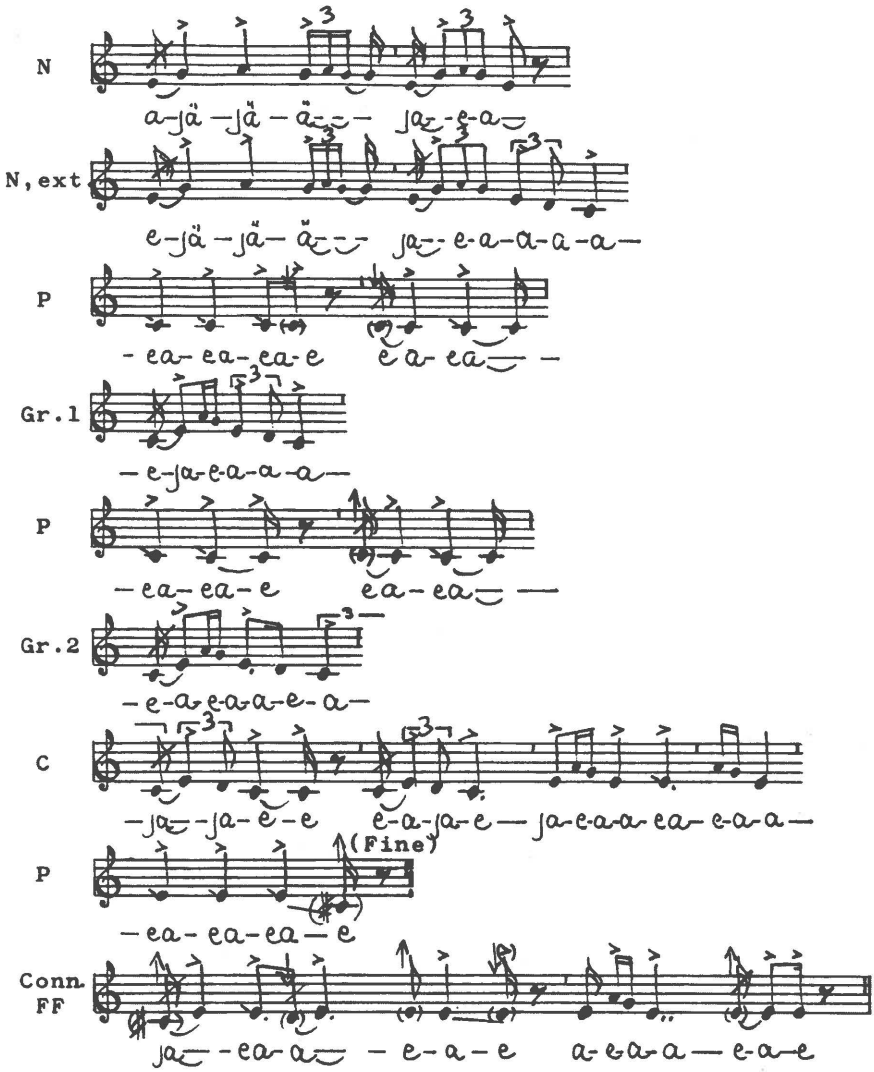
Nucleus sentence 1:	N1
Nucleus sentence 2:	N2
Intermediate group 1:	Gr. 1
Possible tone repetition:	P
Intermediate group 2:	Gr. 2
Conclusion sentence:	C
Connective\Formula Finalis:	Conn.\FF

(C) means Conclusion, because a song of Form and Melody Type D will end with this sentence. All the earlier stanzas have a subsequent sentence that creates a transition to the following stanza. This transition sentence is a stereotypic final formula for all but the final stanza and was given the designation "Connective\Formula Finalis". Between the sentences, tone repetitions, pleonasms, can be inserted.

Form and Melody Type D is presented by three commented notations of songs sung by Tiguaĸ, Inukitsorssuaĸ and Pualorssuaĸ, respectively, all informants for Erik Holtved in 1937.

Example 4, 22

Tiguaĸ: Stanza 2 of anonymous drum-song (Holtved song no. 94, disc 45.a):



The example shows a song of Form and Melody Type D of a very simple structure.

The N1 sentence has a ***short Nucleus*** (the first motif), which consists of only two repeated tones g'-a', a t1 motif, followed by the small transition motif, the t motif. The final tone is tone e'.
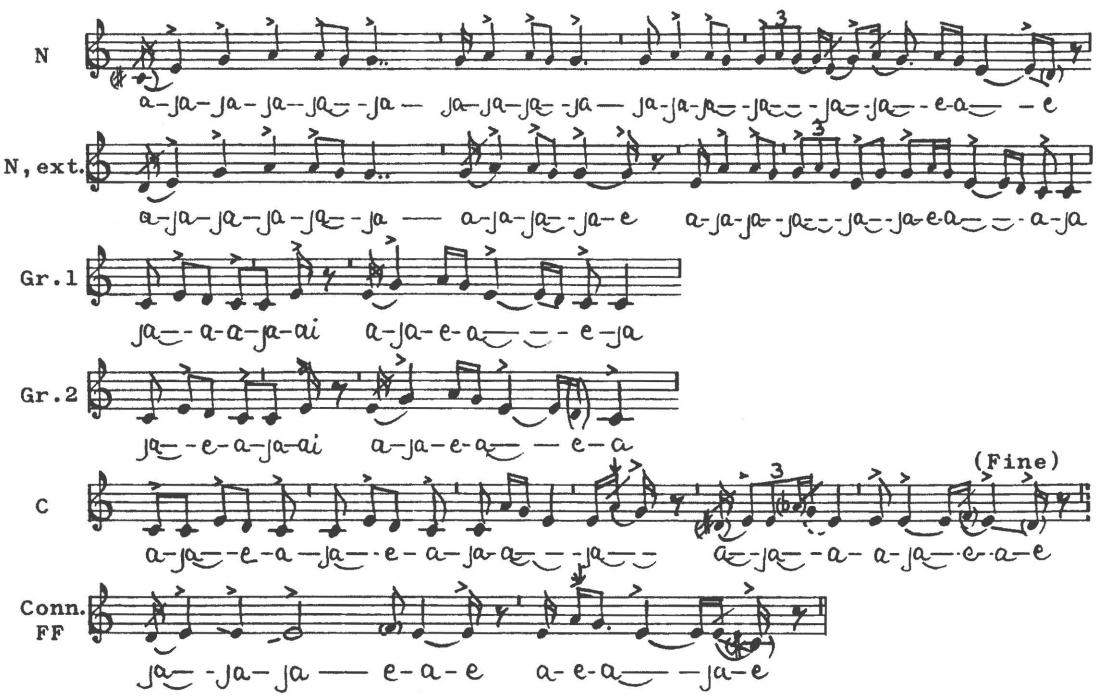
The N2 sentence is formed as the N1 sentence with an extended completion, now a T motif, which leads down to the tone c'.

A tone repetition is inserted before the next sentence, which is introduced without a rest.
The Gr. 1 sentence has the completion of the N2 sentence, i.e. a T motif. Without rest follows the Gr. 2 sentence, which is a true copy of the Gr. 1 sentence.
The C sentence has a low lying motif, a C1 motif, followed by a variant of the final motif from the first sentence plus a pleonasm. This sentence is – in stanza 7 – the last sentence in the song. The other stanzas have the Conn.\FF sentence, which consists of a varied tone repetition followed by a t motif. The final tone is tone e'.

A far more extensive version of Form and Melody Type D is seen in:

Example 4, 23

Inukitsorssuaĸ: Stanza 2 of anonymous drum-song (Holtved song no. 9, disc 85.b):
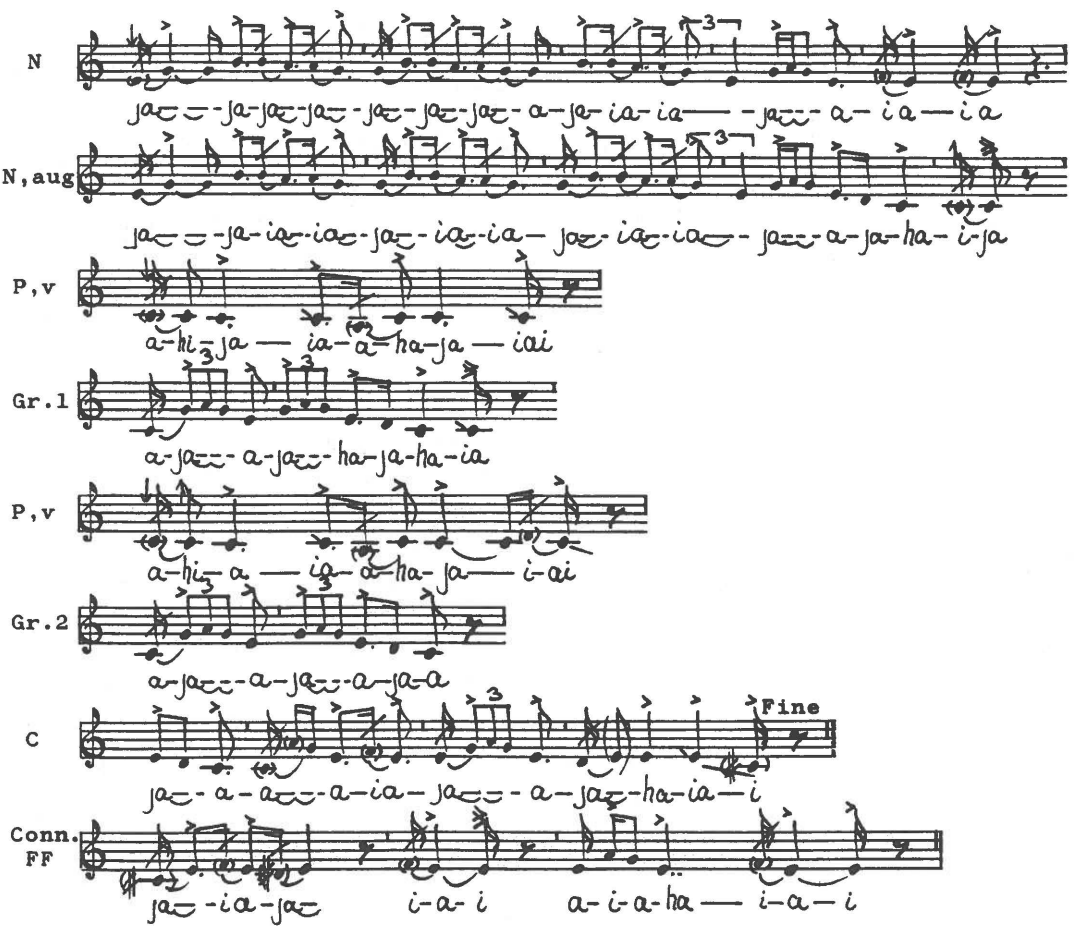


The N1 sentence has a ***long Nucleus*** consisting of a half t motif (the ascending movement) and t1 motifs. The sentence is ended with a t motif with internal repetitions. The final tone is tone e'.

The N2 sentence is an elongated and varied version of the N1 sentence. The final T motif has internal repetitions and leads down to tone c'.
The Gr. 1 sentence has a c1 motif followed by the ending of the N2 sentence. The final tone is c'.
The Gr. 2 sentence is an exact copy of the Gr. 1 sentence.
The C sentence has the same c1 motif as is used in Gr. 1 and Gr. 2 sentences, now followed by different versions of t motifs. The final tone is e'; not the uncertain "after-tone" d'.
The Conn.\FF sentence has a varied tone repetition followed of a version of the same t motif that was used in the first sentence.

The third example shows a further extension of the formal course, the structure of which is intact.

Example 4, 24

Pualorssuaĸ: Stanza 2 of an anonymous drum-song (Holtved song no. 64, disc 25.a.1):



The N1 sentence has a long Nucleus consisting of a repeated highly positioned motif, a $t1^{aug}$ motif, followed by a version of the ordinary transition motif, the t motif, plus a short pleonasm.
The N2 sentence is an elongated and varied version of the N1 sentence. The completing T motif leads down to tone c'.
A pleonasm is inserted before the Gr. 1 sentence, which has an extended version of the ending of the N2 sentence. The final tone is c'.
Again an inserted pleonasm is used before the Gr. 2 sentence, which is an exact copy of the Gr. 1 sentence.
The C sentence has the low c1 motif followed by two versions of a t motif and a short pleonasm. The final tone is e', not cis'.
The Conn.\FF sentence has a varied – and interrupted – tone repetition followed by a t motif. The final tone is e'.

The strict outer framework for composition of songs of Form and Melody Type D is clearly followed in the three examples. If all the songs of Form and Melody Type D in Holtved's collection are considered, the strict framework is followed in as many as 2/3 (69 songs) of all the 103 type D songs. Naturally, deviations from the form pattern occur: 16 songs have three intermediate groups; ten songs have only one instead of two. Apart from this, deviations from the overall form pattern are surprisingly rare.

Motif Disposition/Motif Use in songs of Form and Melody Type D

Based on the three music examples (and on investigations of all songs of Form and Melody D) information of the motif use in the formal course is obtained.

It is clear that the first part of the first sentence is the place where the songs differ most from each other. Here is the individual Nucleus, the Nucleus of the song, which is different from song to song. The composer can here freely choose and combine motifs from within a certain circle of motifs. He/she cannot choose completely foreign motifs. It is (was) inconceivable that he did that. A singer was honour bound to sing according to the correct style.

There are different degrees of freedom in the motif use; while the composer – as mentioned – is positioned rather freely with respect to Nucleus parts in the formal course, there are exact requirements in other places regarding both the motif use and positioning. In some places a certain type of motif must be used, but the composer can choose between different versions of the motif and he can re-

peat the motif. Such motifs are semi-stereotypic with obligatory positioning.

A "most tied" motif use also exists. This is the case when a certain version must be used in a certain place in the formal course. Such a motif is stereotypic with an obligatory positioning.

Sentence Disposition. Survey

N1 sentence	
The sentence can have a non-obligatory short introduction (Prefix)	
Nucleus motif(s)	Suffix 1 (internal refrain)
Free motif use	Free version of t motif
Obligatory part	Obligatory semi-stereotypic motif
N2 sentence	
Nucleus motif(s)	Suffix 2 (internal refrain)
Free motif use	Free version of T motif
Obligatory part	Obligatory semi-stereotypic motif
Intermediate group 1	
Prefix part	Suffix 2
Free version of c + (t...)	Free version of T motif
Non-obligatory part	Obligatory semi-stereotypic motif

Here pleonasm on the tone c' is frequently used

Intermediate group 2	
Prefix part	**Suffix 2**
Free version of c1 + (t...)	Free version of T motif
Non-obligatory part	Obligatory semi-stereotypic motif
Conclusion sentence	
Forms conclusion of the song	
Prefix part	**Suffix 1**
Free version of c1- + (t...)	Free version of t motif
Obligatory semi-stereotypic motif(s)	Obligatory semi-stereotypic motif

Here a pleonasm on the tone e' is sometimes used

Connective\Formula Finalis	
Stanza completion in inner stanzas	
Prefix part	**Suffix 1**
Varied pleonasm tone e'	Specific version of t motif
Obligatory stereotypic motif	Obligatory stereotypic motif

Detailed information – with music examples – about the motif use and about the deviations that occur from the formal course shown is given in Section 3 "Form and Melody Type D. Conclusions for the individual sentences".

The Tone Material in songs of Form and Melody Type D

Songs of Form and Melody Type D have – with the exception of one song – complete pentatonic tone material.
More than half the songs have so-called "ordinary pentatonics", the tones a'-g'-e'-d'-c', which is foremost in the summary "The Tone Material" shown earlier.

Initialis

The tone e' is most often used as initialis; in nearly half the type D songs (48 songs).
The tone g' is used as initialis in approximately 1/4 of the songs (28 songs).
The tone a' is used as initialis in nearly 1/5 of the songs (23 songs).
The tone b' is rarely used; in approximately 1/10 of the songs (9 songs).
It is a special trait that the tones c' and d' are not used as initialis. In a few songs these two tones are heard as short grace-notes.

Finalis

The tone e' is finalis in all songs of Form and Melody Type D.

Melodic Contours

The contours in a normal stanza are – generally – dominated by descending movements; most often a leap up followed by a melodic descent.
Nucleus sentences 1 and 2 have very varying contours in the beginning of the sentences, the Nucleus part, as the composer has maximum freedom for the motif use in this sentence part. The end of the sentences always has a convex arch or a pure descending movement.

Intermediate Groups have either pure descending movement or one or more convex arches followed by a leap up plus melodic descent.
The contours in the last two sentences, C and Con.\FF, have a convex arch followed by a serrated contour (several t motifs) plus a melodic descent.
Connective\Formula Finalis has a pleonasm followed by a small convex arch.

Penta-Types in songs of Form and Melody Type D

The Penta-Type of a song is determined on the basis of the depth tone in the pentatonic tone material and the finalis of the song. See more about Penta-Types in "Penta-Types" under "The analyses – methods and considerations" in Section 2.

Penta-Type 11 is used in nearly all Form Type D songs.
Songs of Form and Melody Type D have the tone c' as depth tone in 9/10 (95 out of 103) of the songs. A few songs have an uncertainly intoned tone a as depth tone. This gives a secondary-alternative determination as Penta-Type 15.
In more than 1/3 of these songs, Penta-Type 11 is seen in a modified version, because the songs have upward extended pentatonics/hexatonics. A few songs have different Penta-Types in different stanzas.

Modal Affiliation: Melody-Spheres in songs of Form Type D

The Modal Affiliation is shown via information about the Melody-Sphere used. See "Modality Determination, Modal Affiliation. Melody-Spheres" in Section 2.

The requirements for determination of Melody-Spheres are present, because:

- a homogenous tone material with a special structure is used
- special motifs are used in a formal typical manner
- a tone material with emphasised main tones, particularly finalis, is used.

Melody-Sphere α-1 is (nearly) universal in songs of Form and Melody Type D.

Appearance of another Melody-Sphere, Melody-Sphere α-2.
Three songs show a part use of Melody-Sphere α-2; five out of ten stanzas in song no. 195, four stanzas in song no. 22 and a few stanzas in song no. 107.

The informant's descent and choice of song type

Erik Holtved's collection from 1937 is a uniquely homogenous collection. Only a few songs deviated from a very uniform song style; they were so few that they couldn't create deviating form type(s). It was not until the transcription work on the 1962 collection that it became clear that the "deviating" songs formed separate form types. One in particular was notable by having Level Shifted Iteration, i.e. a repetition at a lower level of an introductory motif. That was the so-called Form and Melody Type F. It was sung in particular by descendents of immigrants from Canada in the 1860s. This form type is dealt with below.

Erik Holtved's informants primarily belonged to old Thule families, who had immigrated earlier, probably at the end of the 1700s or the beginning of the 1800s. The many uniform songs of Form and Melody Type D in this collection could now be determined as being the first form type.

In the same way as for Form and Melody Type F, it was interesting to seek one or more areas of origin for these songs.

Very detailed, thorough and long investigations of traditional Inuit songs from Canada and Alaska followed. They were made possible by an exchange programme between the Danish Folklore Archives and the National Museum of Man (now the Canadian Museum of Civilization) in Ottawa. The Danish Folklore Archives despatched a wide selection of old sound recordings from Greenland, and received a large number of recordings from many different localities in Canada and Alaska. These exchanges, and the work which followed, are presented with notated music examples in "Tracing Areas of Origin" in Sections 7A and 7B.

It was possible to find songs sung by the Copper Inuit that clearly were related to the Inughuit Form and Melody Type D. I first became aware of similarities on the basis of the transcriptions done in the 1920s by the ethnomusicologist Helen Roberts of the phonographic recordings made by Diamond Jenness in 1915–16, primarily in Bernard Harbour and at trading stations in the area (Roberts and Jenness 1925). Later I received copies of Jenness' sound recordings from the University of Alaska, and this – even more clearly than the transcriptions – made the relationship evident. The investigations show that the "old" Thule families and their songs have a



Sofie Eipe on the beach at Qaanaaq.
Photo: M. Hauser 1984.

root in the Copper Eskimo area. A cultural connection between Inughuit and Copper Inuit has been demonstrated in the linguistics area (Holtved 1952; Fortescue 1986a and b; R. Petersen 1986a and b; Schledermann and McCullough 2003). Based on the comparisons made, this cultural connection can also be shown on the basis of the traditional songs sung in both areas.

Form and Melody Type F: Level Shifted Iteration Form Type

Occurrence and sex distribution

Form and Melody Type F is seen in 76–78 songs in the main collections from 1937 and 1962. Forty-one analysed songs are shown in Section 14.

The 1937 collection: Six to eight out of 110 drum-songs have Form and Melody Type F; six songs have Form Type F in all stanzas, while Form Type F is used in some stanzas in two songs (nos. 22 and 107).
The 1962 collection: 70 songs out of approximately 350 song recordings have Form and Melody Type F. One of the songs is a song in a story; the others are drum-songs. Four songs of Form Type F have special uses; two were sung by persons mentally deranged due to the arctic "hysterics" and two had earlier been sung by shamans.

The 1984 collection: Approximately 51 songs out of approximately 250 song recordings have Form and Melody Type F. Approximately 40 of the songs are drum-songs.

The songs of Form and Melody Type F are nearly always sung by men

In 1937, all eight Form Type F songs were sung by men.
In 1962, 58 of the 70 Form Type F songs were sung by men.
In 1984, approximately 40 of the approximately 51 Form Type F songs were sung by men.

The Form Structure in songs of Form and Melody Type F

Form and Melody Type F is characterised by the use of Level Shifted Iteration, where Nucleus is repeated at a lower level, either by regular transposition (tr.) within the pentatonic tone material or by an approximate transposition called transmission (trm.). In addition to this basic material, Suffix or Infix or both can be added.

Form and Melody Type F occurs in four to five form versions:
Form Version F1: Nucleus - Transposed Nucleus tr (m).
Form Version F2: Nucleus - Transposed Nucleus tr (m) - Suffix.
[Form Version F3: Nucleus - Infix - Transposed Nucleus tr (m)]
Form Version F4: Nucleus - Infix - Transposed Nucleus - Suffix.
Form Version F Special: More than one N tr (m) and obliquely positioned Suffix/Infix.

Form Version F1

Form and Melody Type F is presented by three commented notations of songs with Form Version F1, Form Version F2 and Form Version F4, respectively.

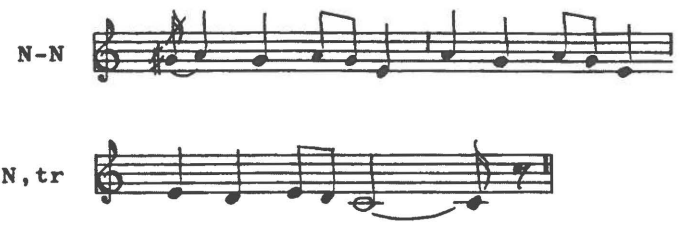
Form Version F1 has the form structure:

Nucleus	-	Transposed Nucleus tr (m)
N		N, tr (m)

Both sentences are obligatory; the motifs are semi-stereotypic.

K'itdlaĸ Tuneĸ: First stanza from drum-song attributed to Arnajâĸ (Hauser tape 54, recording 5):

Example 4, 25



Nucleus has a t motif with internal repetition of the tones a'-g'. The motif is repeated and is sung two pentatonic steps deeper.

Form Version F1 is seen rather often

Form Version F1 appears in approximately 1/8 of the songs from both the main collections, 1937 and 1962.
F1 is found in ten songs: five notated with five analogue-varied songs. The songs are notated and analysed in Section 14.
All the songs of Form Version F1 are from the 1962 collection.

Form Version F2
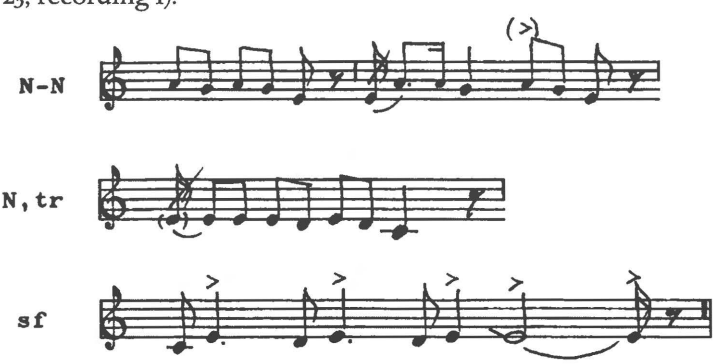
Form Version F2 has the form structure:

Nucleus	-	Transposed Nucleus tr (m)	-	Suffix
N		N, tr (m)		sf

The sentences are obligatory, the motifs are semi-stereotypic.

Kigutíkaĸ Tuneĸ: Song in the myth about Anoritôĸ. (Hauser tape 23, recording 1):

Example 4, 26



Nucleus has a variant of the same motif that was used in the previous music example. The motif is repeated and sung at the lower level as in the previous example. After a rest a Suffix is now added with rocking movement between the tones e' and d'.

Form Version F2 is used second most often

Form Version F2 appears in approximately 1/3 of the songs.
F2 is seen in 27 songs: 13 notated with 14 analogue-varied songs. The songs are notated and analysed in Section 14. Four of the songs are in Erik Holtved's collection.

Form Version F3

Form Version F3 has the form structure:

Nucleus	-	Infix	-	Transposed Nucleus tr (m)
N		if		N, tr (m)

F3 is seen in six songs: two notated with four analogue-varied songs. The songs can be seen in Section 14. All six songs have uncertain form determinations. A F3 song is therefore not notated here.

Form Version F4
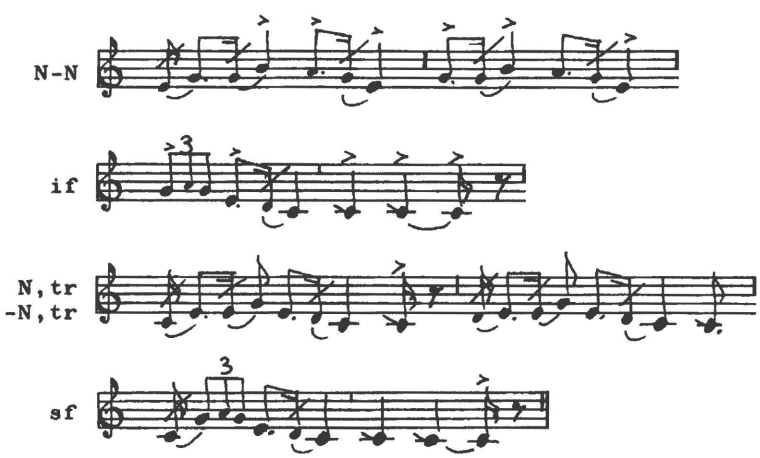
Form Version F4 has the form structure:

(Intro)	-	Nucleus	-	Infix	-	Transposed Nucleus tr (m)	-	Suffix
(pf)		N		if		N, tr (m)		sf

Nucleus, Infix, Transposed Nucleus and Suffix are obligatory sentences with semi-stereotypic motifs. The use of Intro is non-obligatory and is seen in only four songs.

Inûterssuaĸ Uvdloriaĸ: Second stanza from drum-song attributed to Hisso (Hauser tape 45, recording 2):

Example 4, 27



Nucleus is presented twice and has an upward augmented t motif. Infix is a bridge leading down to a transposed repetition of Nuclei, now moved one pentatonic step down. The stanza is completed with a Suffix, which (in this song) is a repetition of Infix.

Form Version F4 is most often used

Form Version F4 appears in approximately 2/5 of the songs.
F4 is seen in 32 songs: 14 notated with 18 analogue-varied songs. The notated songs can be seen in Section 14. The 1937 collection has five of the songs. Three songs have alternative form determinations.

Form Version F4 Special

Form Version F Special has level shifting at three levels and/or irregularly positioned form parts.

F Special occurs rather rarely

F Special appears in 1/6 of the songs.
F Special is seen in 13 songs: seven notated with six analogue-varied songs. The notations can be seen in Section 14. Two of the songs are from the 1937 collection.

The Tone Material in songs of Form and Melody Type F

Songs of Form and Melody Type F often have complete pentatonics, less often upward or downward extended pentatonics/hexatonics.
Complete ordinary pentatonics, a'-g'-e'-d'-c', is used in about half the Form Type F songs; this is the same relative use as for the songs of Form and Melody Type D.
Extended pentatonics/hexatonics, b'-a'-g'-e'-d'-c', is seen a little less often; in approximately 1/5 of the songs, while downward extended pentatonics with the depth tones a and g occurs more often than in Form Type D; again in less than 1/5 of the songs.
Finally it should be mentioned that some songs have incomplete pentatonics, a'-g'-e'-d' and g'-e'-d'-c', which is seen in only one song of Form Type D.

Initialis in songs of Form and Melody Type F

The tones g' and a' are the preferred starting tones. The tones e' and c" (the high c) are used more rarely, c' and d' rarely.
The tone g' is initialis in approximately 2/5 of the Form Type F songs. Nearly all these songs have Form Version F4.
The tone a' is initialis in approximately 1/3 of the Form Type F songs. Nearly all these songs have Form Version F2.
The tone e' is initialis in less than 1/7 of the Form Type F songs. Nearly all these songs have Form Version F2.
The tone c" is initialis in three Form Type F songs.
The tone c' is initialis in two Form Type F songs.
The tone d' is initialis in one Form Type F song.

Finalis in songs of Form and Melody Type F

The tones c' and d' are the most commonly used finalis tones. The tones e' and g' are rarely used. The tone a' is not used as finalis.
The tone c' is finalis in approximately 2/3 of the songs. The occurrence is equally distributed among the Form Versions.
The tone d' is finalis in approximately 1/5 of the songs. It is used in the Form Versions F2, F4 and F Special.
The tone e' is finalis in approximately 1/10 of the songs. It is used in the Form Versions F1, F2 and F4.
The tone g' is used as finalis in only four songs.

Melodic Contours in songs of Form and Melody type F

The contours in songs of Form and Melody Type F are generally descending, due to the characteristic of the form type, that the Nucleus sentence is repeated at a lower level. The individual sentences can have very different contours, particularly the Nucleus sentence.
The Nucleus sentence and its level shifted repetition have descending contours in around half the Form Type F songs.
Wave movement with small amplitude – a nearly horizontal course – and with a final descent is seen in nearly 1/4 of the songs.
An introductory descending contour followed by a final ascending movement is seen in approximately 1/4 of the songs.
The Infix sentence always has a descending contour.
The Suffix sentence is most often generally descending, but can have an inserted arch or wave movement. Only three songs have final ascending contours.

Penta-Types in songs of Form and Melody Type F

The Penta-Type of a song is determined on the basis on the depth tone in the pentatonic tone material and the finalis of the song. See further information about Penta-Types in "Penta-Types" under "The analyses – methods and considerations" in Section 2.

Penta-Type 1 is most commonly used.
Penta-Type 1 is seen in nearly half the songs. Songs of Penta-Type 1 have the tone material a'-g'-e'-d'-c' and finalis c'.
Penta-Type 1 is used an all versions of Form Type F.

Penta-Types 4 and 5 are used fairly often.
Penta-Types 4 and 5 are seen in approximately 1/5 of the songs.
Penta-Type 4 is seen only in sings of the versions F1 and F2.
Penta-Type 5 is seen only in songs of the versions F4 and F Special.

Penta-Types 7, 11 and 17 are rarely used.
Penta-Types 7 and 17 are seen in approximately 1/9 of the songs.
Penta-Types 7 and 17 are used only in F4 and F Special.
Penta-Type 11 is used only in approximately 1/10 of the songs.

The great use of Penta-Type 1 is a characteristic of songs of Form and Melody Type F.
The use of Penta-Types 7 and 17 in Form and Melody Type F is interesting, as they have the tone d' (rarely the tone g') as finalis.

Modal Affiliation. Melody-Spheres in songs of Form Type F

See more about Melody-Spheres in "Modality Determination, Modal Affiliation. Melody-Spheres" in Section 2.
The conditions for determination of Melody-Spheres are present because:

- a homogenous tone material with a special structure is used
- special motifs are used in a formal typical manner
- a tone material with emphasised main tones, particularly finalis, is used.

In the songs of Form and Melody Type F a Melody-Sphere is used that was not used in the songs of Form and Melody Type D. It has the main tones d' and g', with the tone d' (rarely the tone g') as finalis. It is designated Melody-Sphere β.

Melody-Spheres in the songs of Form and Melody Type F

Melody-Sphere α-2 is often used.
Melody-Sphere α-2 is used in approximately 3/5 of the songs. The songs then have the Nucleus tones c', e', g', (a') and c' as finalis.
Melody-Sphere α-2 is used in all versions of Form Type F.

Melody-Sphere β is used fairly often.
Melody-Sphere β is seen in approximately 1/4 of the songs. They then have the Nucleus tones c' and g' with d' (or rarely g') as finalis.
Melody-Sphere β is mainly seen in songs of Form Version F2.

Melody-Sphere α-1 is rarely used.
Melody-Sphere α-1 is seen in under 1/10 of the songs. They have the Nucleus tones c', e', g' and (a') with the tone e' as finalis.

Melody-Sphere α-2 is the most used in the songs of Form and Melody Type F; this is contrary to the situation for Form Type D, where it was found only in single stanzas of three songs.
The newly-arrived Melody-Sphere β is particularly interesting because its use of finalis d' in the ordinary pentatonic tone material is not found in other locations in Greenland, but in many traditional songs from Canada.

The origin of the informants and the choice of Form Type F

Investigations showed – as reported above – that Form and Melody Type F was found in as many as 70 of the approximately 350 song recordings of the 1962 collection and approximately 51 songs of the 1982 collection, but only in eight of the 134 songs of Erik Holtved's collection.

Based on these figures and the many notations and analyses it was possible to segregate a new Form and Melody Type, Form and Melody Type F.

It was considered at an early stage whether the difference in the number of Form Type F songs between Erik Holtved's collection and the two later collections was due to differences in the descent of the informants. Thorough genealogical investigations followed, in particular made possible by the work of the Gilberg family about the family relationships in the Thule area (Aage Gilberg et al. 1978, R. Gilberg 1976).

It was specified for all informants whether they descended directly from the immigrants in the 1860s (primary Canada relationships), whether their spouses had descended from the immigrants (secondary Canada relationships) or whether they had no demonstrable relationships to the immigrants.

The result of the investigation can be seen in Section 3 in "Deviating drum-songs in Erik Holtved's collection" and "Deviating songs – from Form and Melody Type D – in the 1962 collection."

It was concluded that:
Songs of Form and Melody Type F were particularly sung by informants with primary or secondary relationships to the immigrants from Canada in the 1860s.



Amáunalik making a cat's cradle, "the reindeer". Photo: E. Holtved 1937. Courtesy of Arktisk Institut, Copenhagen.

This recognition of a relationship between the informants' origins and the use of songs of Form and Melody Type F led to a natural wish to find one or more localities in Canada from which the form type had originated.

It was possible to ascertain that Form and Melody Type F has an area of origin in the southern part of Baffin Island. These investigations are submitted in Section 7A of this publication: "Tracing Areas of Origin in Canada. Baffin Island".

Form and Melody Types A and B: Simple Refrain Form Type A and Spaced Refrain Form Type B

The Form and Melody Types A and B were in the previous exposition of the form types in Section 3 described and exemplified separately. However, Form Type B can be considered an extended version of Form Type A. The results of the investigations are therefore now presented together.

Occurrence and sex distribution

Form and Melody Type A is seen in 52 songs in the main collections from 1937 and 1962. Twenty analysed songs can be seen in Section 14.

The distribution between the collections is as follows:
Eight songs of the 134 songs in the 1937 collection have Form and Melody Type A. They are all songs in stories.
Forty-four of the approximately 350 song recordings in the 1962 collection have Form and Melody Type A. Six are songs in stories, the others are drum-songs. Three of the songs can alternatively be determined as F1, F2 and F3, respectively.
Approximately 46 of the approximately 240 song recordings in the 1984 collection have Form and Melody Type A.

Form and Melody Type B is seen in twelve songs in the main collections. Seven of these songs are analysed and notated in Section 14.
One song is part of a story, the rest are drum-songs.
The 1937 collection has two songs of Form Type B; one with alternative form determination as F4.
The 1962 collection has ten songs of Form Type B; one with alternative form determination as F4.
The 1984 collection has approximately 26 songs of Form Type B; again a notable increase in numbers.

More and more songs of A and B sung by women

An increasing number of A and B songs were sung by women; more than for the Form Types D and F.
Form Type A: 38 songs were sung by men, 16 by women.
Form Type B: eight songs were sung by men, four by women.

The Form Structure in songs of Form and Melody Types A and B

Songs of Form and Melody Type A have the following form structure:

(Intro)	-	Nucleus	-	Suffix	(Refrain)
(pf)		N		sf	

Nucleus and Suffix are obligatory with the use of semi-stereotypic motifs. Some songs have an Intro, which is non-obligatory.
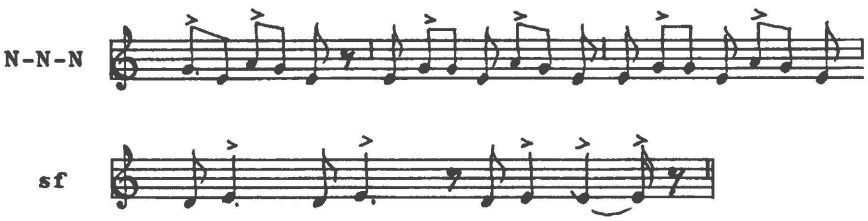
Songs of Form and Melody Type B have the following form structure:

Nucleus	-	Mediation (Infix)	-	Suffix (Refrain)
N		if		sf

All three formal parts are obligatory with the use of semi-stereotypic motifs. The Mediation must contain motif(s) leading down to a lower level.

Form and Melody Type A is shown with two songs; the first sung by ***Natuk Ôdâĸ:*** Song in the myth about Anoritôĸ (Hauser tape 36, recording 8):

Example 4, 28
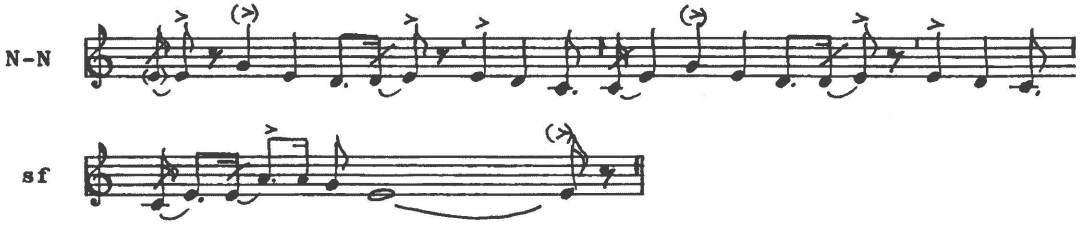


The song is a close variant to the song sung by Kigutíkaĸ (Example 4, 26), which was shown to demonstrate Form and Melody Type F, Version F2. The title of the song is also the same.
Nucleus is (nearly) identical, now sung trice. Instead of – as sentence two – using a transposed repetition of Nucleus, the present version of the song goes directly to the Suffix, which is (nearly) the same as in Kigutíkaĸ's version; a rocking between the tones e' and d'. The example is included to show how a shift between two form types can occur.

In songs of Form and Melody Type A the composer is freer with regard to the height level for Nucleus and Suffix. Most often the Nucleus motif is highest, but in the next song it is the other way round:

Example 4, 29
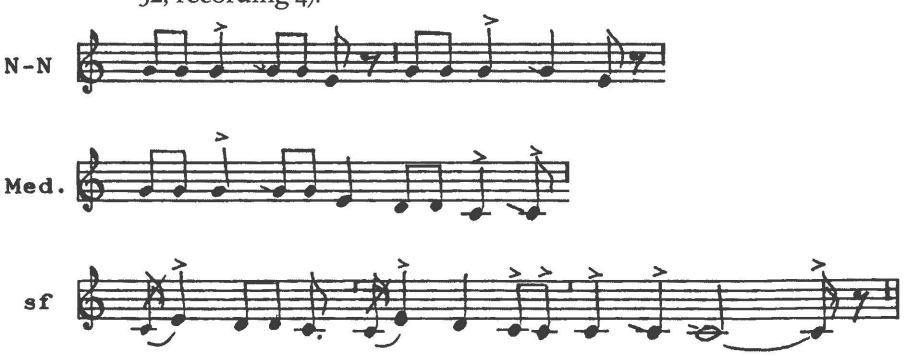
Inûtek Napa: Drum-song for entertainment attributed to K'itdlugtôk (Hauser tape 50, recording 10):



Nucleus is in two parts and has a downward augmented ts motif followed by a c1 motif. It is repeated and immediately followed by a Suffix with an ordinary t motif with a long finishing tone e'.

Form and Melody Type B is shown with a song sung by ***Inûterssuak Uvdloriak:*** Shaman's song attributed to K'ajorâpaluk (Hauser tape 32, recording 4):

Example 4, 30



Nucleus is sung twice and has a short pleonasm plus a ts motif. The Mediation leads directly down to the tone c' with a Ts motif. At the low level a Suffix with two c1 motifs follows.

The Tone Material in songs of Form and Melody Types A and B

The tone material is pentatonically based and dominated. However, a larger number of songs have incomplete pentatonics and Few-tone melodics.

Complete and over-complete pentatonics, the tones a'-g'-e'-d'-c'-(a-g), is used in approximately 4/5 of the songs of Form Type A. A low level version, e'-d'-c'-a-g, is seen in one song.

Complete and over-complete pentatonics, the tones a'-g'-e'-d'-c'-(a-g), is used in nearly 2/3 of the songs of Form Type B.

Upward extended pentatonics/hexatonics, the tones b'-a'-g'-e'-d'-c', is seen in one song of Form Type A, but in approximately 1/4 of the songs of Form Type B.

Incomplete pentatonics/Few-tone melodics is seen in 1/7 of the songs of Form Type A: two songs have a'-g'-e'-d', one song has c''-a'-g'-e', one song has e'-d'-c'-a and three songs have e'-d' -c'.
Incomplete pentatonics/Few-tone melodics is seen in 1/6 of the songs of Form Type B, the tones g'-e'-d'-c'.

Initialis in songs of Form and Melody Types A and B

The starting tones used are approximately the same as in Form and Melody Type F. However, the tone c' is used more often.
Form and Melody Type A.
The tone c' is initialis in a little less than 1/3 of the songs; half of these are analogues to notated songs.
The tone e' is initialis in a little less than approximately 1/7 of the songs.
The tone g' is initialis in approximately 2/5 of the songs; one of these has alternative form determination.
The tone a' is initialis in a little less than 1/6 of the songs.

Form and Melody Type B.
The tone g' is initialis in 3/4 of the songs.
The tone e' is initialis in nearly 1/4 of the songs.
The tone c' is initialis in one song.

Finalis in songs of Form and Melody Types A and B

The tones c' and e' are the most commonly used finalis tones.
Form and Melody Type A.
The tone c' is finalis in approximately 3/5 of the songs. This dominating use is equal to the use in Form and Melody type F.
The tone e' is finalis in a little less than 1/4 of the songs. This use is parallel to the use of the tone e' as finalis in Form Type D.
The tone d' is finalis in 1/13 of the songs; in four songs.
The tone g' is finalis in only three songs.

Form and Melody Type B.
The tone c' is finalis in all (only twelve) songs.

Melodic Contours in songs of Form and Melody Types A and B

The songs of Form and Melody Types A and B have very varying contours, particularly in the Nuclei of the songs.
Form and Melody Type A.
The Nucleus sentence:
A common trait is the final descending movement.
One or two convex arches are seen in approximately 1/3 of the songs.

Descending contours, pure/gradual descent, is seen in 1/4 of the songs.
Wave movement plus descent is seen in approximately 1/5 of the songs.
Pure wave movement is seen in only a few songs.
Concave contours plus a final descent is seen in 1/5 of the songs.

The Suffix sentence:
The Suffix sentence most often has the lowest level. This is not always the case, see the last notated song but one.
The Suffix often has small amplitude due to the use of c1 motifs.
A pure convex arch, high or low, is seen in more than 1/3 of the songs.
Small convex arches are seen in approximately 1/4 of the songs.
A pure wave movement is seen in approximately 1/6 of the songs.
A pure concave arch is seen in only one song.

Songs of Form and Melody Type B have – in general – gradually descending contours.
The Nucleus sentence:
The Nucleus sentence normally has high tones, e.g. (b')-a'-g'-e'.
Wave movement, maximum two pentatonic steps, are seen in half the songs.

The Mediation sentence:
The Mediation sentence has a descending contour and leads down to low lying motif(s) in the Suffix sentence.
1/4 of the songs have two descending movements.

The Suffix sentence:
The Suffix sentence has in all the songs small convex arches creating a wave movement.

Penta-Types in songs of Form and Melody Type A and B

The Penta-Type of a song is determined based on the depth tone in the pentatonic tone material and the finalis of the song. See more about Penta-Types in "Penta-Types" under "Analyses – methods and considerations" in Section 2.

Penta-Type 1 is used most often.
Penta-Type 1 has the tone material a'-g'-e'-d'-c' and finalis c'.
Penta-Type 1 is seen in nearly half the songs of Form Type A.
Penta-Type 1 is used in all the songs of Form Type B.

Penta-Type 11 is used rather often in songs of Form and Melody Type A.
Penta-Type 11 has the tone material a'-g'-e'-d'-c' and finalis e'.
Penta-Type 11 is used in 1/4 of the Form Type A songs.

Penta-Type 5 and other Penta-Types are rarely used.
Penta-Type 5 has the tone material g'-e'-d'-c'-a and finalis c'.
Penta-Type 5 is seen in 1/9 of the Form Type A songs; the other Penta-Types, 4, 6, 7, 12 and 13, only in one or two songs each.

Modal Affiliation: Melody-Spheres in songs of Form Types A and B

Songs of Form and Melody Types A and B show modal affiliation, expressed in Melody-Spheres, because they, as the other Inughuit traditional songs,

- have pentatonics or a pentatonically based tone material
- use versions of the traditional motif material
- emphasise certain outstanding tones; particularly important is finalis.

Form and Melody Type A.
Melody-Sphere α-2 is used most often.
Melody-Sphere α-2 is used in approximately 3/5 of the songs of Form Type A (Nucleus tones c', e', g' and c' as finalis).
Influence from Melody-Sphere β is seen in two songs.

Melody-Sphere α-1 is used moderately often.
Melody-Sphere α-1 is used in a little less than 1/4 of the songs of Form Type A (Nucleus tones c', e', g', (a') and e' as finalis).
Influence from Melody-Sphere β is seen in two songs.

The origin of the informants and the choice of Form Types A and B

Form and Melody Type A.
Songs of Form Type A were nearly exclusively sung by descendants of the immigrants from the 1860s.

Form and Melody Type B.
All the songs of Form Type B were sung by informants with primary or secondary Canada relationships.



View over Inglefield Bredning.
Photo: M. Hauser 1962.

Form and Melody Type E: Top-Tone Variation Form Type

Occurrence and sex distribution

Form and Melody Type E is seen in ten songs in the two main collections from 1937 and 1962. Six analysed songs are seen in Section 14.

Although the number of Type E songs is small, the occurrence is so special that they are definitely a separate Form and Melody Type.
The 1937 collection: Only one of the 134 songs in the collection has Form and Melody Type E. The song furthermore has an uncertain performance, as some stanzas have incomplete versions of Form Type D. It is a drum-song sung by Tiguaĸ (Holtved's collection no. 106).
The 1962 collection: Nine of the collection's approximately 350 song recordings have Form and Melody Type E. Four of the songs are drum-songs for entertainment, three are spirit songs and two are songs in stories about shamans.
The 1984 collection: Two of the collection's approximately 240 song recordings have Form and Melody Type E.

All songs of Form and Melody Type E were sung by men.

The Form Structure in songs of Form and Melody Type E

It is a characteristic of songs of Form and Melody Type E that the Nucleus is repeated from a tone positioned one tone above the starting tone of the Nucleus. In some of the songs the two sentences are followed by a third that has the quality of a Suffix. One of the songs has a brief Introduction.
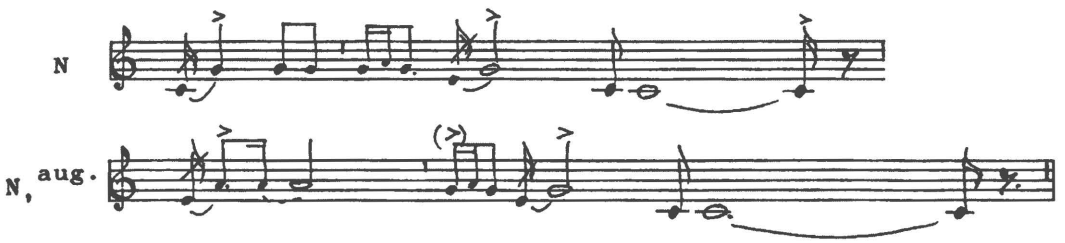
Songs of Form and Melody Type E have the form structure:

Nucleus	-	Upward augmented Nucleus	-	(Suffix)
N		$N^{aug.}$		(sf)

The Nucleus and the upward augmented repetition of Nucleus are obligatory sentences with semi-stereotypic motif content. The final Suffix is used in around half the songs.

Form and Melody Type E is shown with a song sung by ***Inûtek Napa:*** Spirit song attributed to Sagdlok (Hauser tape 30, recording 10):

Example 4, 31



The Nucleus has a brief tone repetition followed by a simplified T motif, the tones g'-c'. The second sentence begins one tone higher, tone a', after which follows a repetition of the second motif in the Nucleus.

The Tone Material in songs of Form and Melody Type E

Songs of Form and Melody Type E primarily use incomplete pentatonics with four tones; complete pentatonics is rather rarely used.

Incomplete pentatonics, the tones a'-g'-e'-d', the tones a'-g'-e'-c' and the tones g'-e'-d'-c', is seen in 4/5 of the songs.

The use of the tones a'-g'-e'-d' is particularly interesting with use in half the songs. In these songs the tones g' and d' are emphasised meaning the use of Melody-Sphere β, see Modal Affiliation below.

Complete pentatonics, the tones a'-g'-e'-d'-c'-(a-g), is seen in only 1/5 of the songs.

Initialis in songs of Form and Melody Type E

The tones g' and e' are most often initialis. The tone d' is more rarely initialis.

The tone g' is initialis in half the songs.

The tone e' is initialis in approximately 1/3 of the songs.

The tone d' is initialis in 1/5 of the songs; in two songs. However, in these two songs it is only used in the Intro motif.

Finalis in songs of Form and Melody Type E

The tones d' and c' are most often finalis.
The tone d' is finalis in more than half the songs.
The tone c' is finalis in a little less than half the songs.
One song has changing finalis tones through the stanzas.
With the use of the tone d' as the most commonly used finalis, the songs of Form and Melody Type E deviate from all other form types. The tone e' is finalis in the songs of Form and Melody Type D and the tone c' is most often finalis in the Form Types F, A and B.

Melodic Contours in songs of Form and Melody Type E

The contours in songs of Form and Melody Type E are dominated by descending movements.
The Nucleus sentence:
Gradually descending contours are seen in 2/5 of the songs.
Convex arches are seen in less than 2/5 of the songs.
Rocking movement followed by a melodic descent is seen in 1/5 of the songs.
Wave movement with little amplitude is seen in one song.

The augmented repetition of the Nucleus sentence:
The same contour is used as in the Nucleus sentence now beginning one tone higher.

The Suffix sentence:
Gradually descending Suffix contour; seen in three songs.

Penta-Types in songs of Form and Melody type E

For songs with incomplete pentatonics the motifs used have segments of pentatonics. The Penta-Types found are therefore implicit occurrences.

Penta-Type 6 implicit is most often used.
Penta-Type 6 implicit is used in more than half the songs; the tone material is then a'-g'-e'-d'- (c') and finalis d'.

Penta-Type 1 is often used.
Penta-Type 1 is used in nearly 1/4 of the songs; the tone material is then a'-g'-e'-d'-c' and finalis c'.



Woman and children in doorway.
Photo: E. Holtved 1937.
Courtesy of Arktisk Institut, Copenhagen.

Modal Affiliation: Melody-Spheres in songs of Form Type E

The songs of Form and Melody Type E show modal affiliation, as they, like the other Inughuit traditional songs,

- have pentatonics or a pentatonically based tone material
- use versions of the traditional motif material
- emphasise certain outstanding tones; finalis is particularly important.

Melody-Spheres β and α-2 dominate in Form and Melody type E.
Melody-Sphere β is used in approximately half the songs (outstanding tones d' and g' with finalis d').
Melody-Sphere α-2 is used in approximately half the songs (outstanding tones c', e', g' and (a') and c' as finalis).

The origin of the informants and their choice of Form Type E

Songs of Form and Melody Type E were sung by informants who all had primary or secondary Canada relationships.

There is thus found a likeness to the songs of the Form and Melody Types F, A and B whose bearers also in most cases had Canada relationships.

Songs of Form and Melody Type E were possibly related to shamans' séances

Around half the songs of Form and Melody type E were related to shamans or shamans' séances. Although the number of songs is very small, they *might* be the last remnants of songs, which were particularly used for shamans' séances.

Songs of Formula Structure

Occurrence and sex distribution

Songs of Formula Structure are seen in all the sound collections. There are 28 songs with Formula Structure in the two main collections from 1937 and 1962. They have all been transcribed. Eighteen of these songs are notated and analysed in Section 14.

The 1937 collection: 13–15 of the 134 songs in the collection have Formula Structure. Most of them are small-songs in stories. Eight of these were sung by Holtved's main female informant, Amáunalik K'aivigaĸ, who was a master in telling myths and stories, which often had inserted songs. Although the 1937 collection is the smallest of the three large collections, it contains the most songs of Formula Structure.
The 1962 collection: Eleven of the approximately 350 song recordings in the collection have Formula Structure.
The 1984 collection: Approximately ten of the approximately 240 song recordings in the collection have Formula Structure.

Songs of Formula Structure are most often sung by women

A Formula Structure song is the only form type which is mainly related to women.
In 1937 twelve of the 15 Formula Structure songs were sung by women.
In 1962 seven of the eleven Formula Structure songs were sung by women.
In 1984 six of the approximately ten Formula Structure songs were sung by women.

Use and performance

The songs of Formula Structure are most often used in stories, legends and myths. They were, however, also used in *aqaatit*, which were sung or spoken/sung for – and meant for – small children. A distinctly ritual use of songs of Formula Structure is seen in *serratit*, magic formulae in words/songs, which were used for example to cancel a taboo or to avoid/cure disease or distress. The songs of Formula Structure are the only group of songs with much textual content. The small-songs were nearly all performed sitting down, and the singers sang solo without drum accompaniment. More information on use and performance can be seen in Section 5.

The Form Structure in songs of Formula Structure

Songs of Formula Structure have the following structure:

Repetition(s) of one - shorter or longer - motif

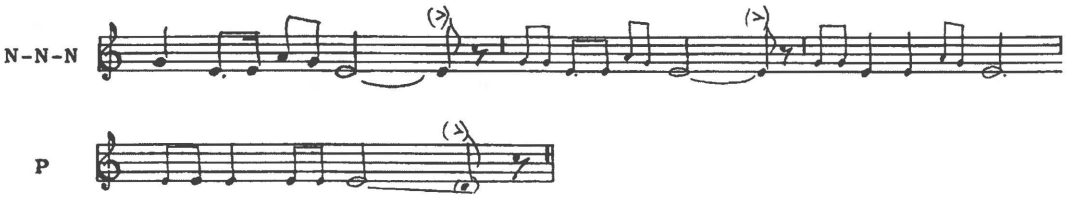
(Intro) - N - N(v) - N(v) - N(v) - - - (Call)

The motif can be repeated ad libitum or as many times as the text require. In a few songs the motif is only presented once. The motif is one of the locally used semi-stereotypic motifs and has the quality of a Nucleus. In a few songs a short Introduction is used before the Nucleus. In 2/3 of the songs the Nucleus is followed by a call or a recited mixture of speech and song without melodic character. Such passages therefore do not have the quality of a Suffix. When the additions are more melodic, the addition has Suffix quality, and the form determination then indicates Form and Melody Type A or – in one song only – Form and Melody Type B.

Songs of Formula Structure are presented with two commented notations.

Example 4, 32
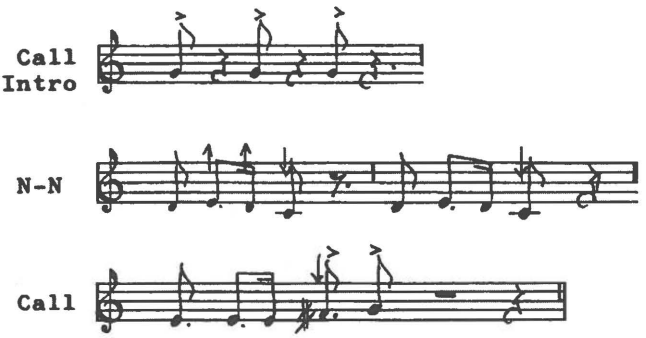
Amáunalik K'aivigaĸ: Song in the myth "Nâlagssartoĸ" (Holtved no. 111, recording 2.a):



Nucleus has a t motif with internal repetition of the tones g'-e'. The motif is sung trice and followed by a pleonasm on the tone e.

Inugarssuk: Holtved has in the journal "Song for a child, lullaby", but it is probably an *aqaat* (Holtved no. 127, recording 57.a.2):

Example 4, 33



In this song both an Intro and a final call are used. In the Intro a "qang" sound is sung trice while the text of the song is used both in the Nucleus part (two c1 motifs) and in the final call. If the last call is analysed as a Suffix, the song can alternatively have Form and Melody Type A.

The Tone Material in songs of Formula Structure

The songs of Formula Structure have incomplete pentatonics or Few-tone melodics.
The songs of Formula Structure are the only form type where none of the songs have complete pentatonics. The songs use the same motifs, which are used in the majority of the area's traditional – pentatonic – songs. The songs are therefore implicit pentatonic in different incomplete versions.

Incomplete pentatonics/Few-tone melodics with the tones a'-g'-e' is seen in nearly 1/3 of the songs.
Few-tone melodics with the tones g'-e' is seen in approximately 1/6 of the songs.
Other versions of incomplete pentatonics/Few-tone melodics are also seen such as a'-g'-e'-d', b'-a'-g'-e', g'-e'-d'-c', e'-d'-c', a'-g' and b'-g'.

The songs of Formula Structure, of all groups, have most deviating tones. This is due to an extensive use of glissandi and to calls performed as shouts or recited in a mixture of speech and song.

Initialis in songs of Formula Structure

The tones g' and e' are most often used as initialis.
The tone g' is initialis in approximately half the songs.
The tone e' is initialis in less than 1/3 of the songs.
The tone d' is initialis in approximately 1/7 of the songs.
The tone a' is initialis in only three songs; in two of them in their introduction.
The tone c' is not used as initialis in contrast to the use in songs of the Form and Melody Types F and A.

Finalis in songs of Formula Structure

The tone e' is most often finalis.
Finalis cannot be determined in songs with a final call or glissando. Instead the final tone in the Nucleus sentence is considered finalis.
The tone e' is most often finalis; in approximately half the songs.
The tone g' is finalis in approximately 1/6 of the songs.
The tone c' is finalis in another 1/6 of the songs. One of these alternatively has the tone g' as finalis; another has the tone d'.
The tone d' is finalis in approximately 1/7 of the songs.

Melodic Contours in songs of Formula Structure

The melodic contours in songs with Formula Structure are mainly descending in the songs' Nuclei. If Intro and Calls are included, the songs mainly have convex arches and wave movements.

For the individual Nucleus motif:

Single convex arch with different amplitude is often seen; in approximately half the songs.

Convex arch with preposed concave arch is seen rather often; in nearly a quarter of the songs.

Two convex arches are rarely seen; in approximately 1/9 of the songs.

Descending contours are rarely seen; in approximately 1/8 of the songs, one of these with a preposed pleonasm.

Concave or ascending contour is rarely seen; in approximately 1/9 of the songs.

For the songs in total:

Convex arches and wave movements are most used.

Most often the songs have concluding descending contours. They are seen in around 9/10 of the songs.

Penta-Types in songs of Formula Structure

As mentioned above under the tone material, the songs of Formula Structure use the same motifs as are used in the majority of the area's traditional – pentatonic – songs. The songs are therefore implicit pentatonic. The Penta-Types used are thus implicit-incomplete.

Implicit Penta-Type 11 is most often used.

Implicit Penta-Type 11 in incomplete versions is seen often; in more than 1/3 of the songs.

Implicit Penta-Types 1, 6 and 16 in incomplete versions are seen rarely; in approximately 1/6 of the songs.

For a few songs the Penta-Type could not be determined.

Modal Affiliation: Melody-Spheres in songs of Formula Structure

The songs of Formula Structure have incomplete pentatonics or Few-tone melodics with implicit pentatonics in different incomplete versions.

The songs have – now implicit – modal affiliation expressed in Melody-Spheres as they:

- have a pentatonically based tone material
- use versions of the traditional motif material
- emphasise certain prominent tones; finalis is particularly important.

Implicit Melody-Spheres α-1 and β are used most often.
Implicit Melody-Sphere α-1 is used in nearly half the songs; then they have the outstanding tones c', e', g' and (a') with e' as finalis.
Implicit Melody-Sphere β is used in approximately 1/3 of the songs; then they have the outstanding tones d' and g' with d' as finalis.
Several of the songs are influenced by Melody-Sphere α-1.
For a few songs it was not possible to determine the Melody-Sphere.

Implicit Melody-Sphere α-2 is rarely used.
Implicit Melody-Sphere α-2 is used in approximately 1/6 of the songs; then they have the outstanding tones c', e', g' and (a') with c' as finalis.
One of the songs is influenced by Melody-Sphere β.

Songs of Formula Structure were not related to special groups in the society

Songs of Formula Structure are known everywhere within Inuit society. They are not (with the exception of shamans' songs) related to special groups in the society, but could be sung by everyone. They are, as described above, normally brief and simple with respect to form.

These songs have the strength and magic of repetition. It was normal to use them in basic life situations, to sing for a child *(aqaatit)*, to express happiness or gratitude, for example about a good catch *(qutsasiutit)*, at grief or deaths *(upputit)* or to obviate dangers or illness *(serratit)*. Songs or Formula Structure have been part of shamans' séances and they are often part of stories, myths and legends, which often contain supernatural or magic occurrences.

In the main collections songs of Formula Structure were naturally sung by informants who were good storytellers; in Holtved's collection particularly the woman Amáunalik. She had primary Canada relationships as her grandmother was one of the immigrants from the 1860s. However, persons without Canada relationships also sang songs of Formula Structure.

In this connection the collection of 38 small-songs, notated by Robert Stein when he spent a winter at Cap Sabine 1899–1900, should be mentioned. He had become especially interested in the Small-songs the visiting Inughuit sang as part of stories about the animals and birds of the area (Stein 1902). The songs have (nearly) all Form and Melody Type A (18 songs) or Formula Structure

(15 songs). He gives the names of the singers; this indicates that a majority of the informants did not have relatives among the immigrants (although the spelling is difficult and deviates from later practice). Robert Stein's collection is mentioned and commented on in Section 1.

Special and Deviating Songs in the collections

Special Songs are defined as songs with radically altered forms compared to the established form types.
Special songs are extremely rare. Only two have been found.

Deviating Songs are defined as songs with omissions or additions compared to the established form types.
Deviating Songs occur often.
Incomplete and irregular versions of Form and Melody Type D are particularly common.



Imîna Imîna. One of the best singers (1962).
Photo: M. Hauser.

SECTION 5

The Song Tradition of the Inughuit

Introduction

Previous Sections in this publication have mainly centred on the transcriptions and analyses, the results of which cover objective and measurable aspects: the tone material and motif use of the songs, occurrence and distribution of different Form and Melody Types, Penta-Types and Melody-Spheres.

This section will attempt to provide an introduction to the **song tradition** by describing the basic components of the performance: the singers, the songs, the way of singing, the song texts, the drum, the dance and the various song categories.

These descriptions cover much more "intangible" and subjective aspects of the song performances.

The descriptions are based partly on my own investigations, observations and written sources, and also on field notes from the recordings in 1962 and 1984. Information about the song tradition could in particular be found in the so-called "Commentated Register", in which the informants for the 1962 sound recordings commented on their songs on tape and gave valuable answers to questions about the song tradition, etc.

For each of the aspects of the song tradition mentioned above, information is provided about the words used in Greenlandic, in many cases local words. They are to a large extent taken from the Commentated Register, but also from written sources such as publications by Knud Rasmussen, Erik Holtved and Amandus Petrussen. Information from other informants and persons with knowledge in the area has obviously also been included.

It is unavoidable that some words are spelled incorrectly or that they are given in grammatically incorrect versions. It is the hope of the author that totally incorrect words are avoided.

Prior to the 1962 journey a number of questions were devised by Bent Jensen and the present author for the Commentated Register. The answers to our questions were subsequently read from the tapes and translated into Danish by Tornge K'âvigaĸ (or K'aivigaĸ) and Otto Lauf. The Commentated Register fills 161 hand-written pages.

The questions were as follows:

1. At which occasions were drum-songs sung in the old days?
2. Do you remember some songs for shamans' séances?
3. Which drum-songs were sung just for entertainment and what were they called?
4. Did it happen that people who had a conflict sang against each other? Are there old stories about such drum- duel songs? How was the disagreement between the two decided?
5. Was there a special drum rhythm for drum-duel songs?
6. We believe that great song feasts attended by people from many places were held in the old days. What happened at these feasts?
7. Did some people in the old days tease each other for fun? Did they sometimes sing teasing songs about each other? What do you remember about this?
8. Were some pairs of people song-cousins? Which song-cousins do you remember?
9. Were there drum-songs which were only sung by men?
10. Were there drum-songs which were only sung by women?
11. Were there welcome songs and departure songs which were sung when fight singers (or others) came or left?
12. Which songs were used when berries were collected?
13. Which songs did the women sing for the small children? And the fathers?
14. Which songs did the children sing in the old days?
15. Which songs were learned from the whalers? And from the Peary people? And from other strangers?

16. Many songs have their origin in events that took place between Inuit in the old days? Can you remember old stories about occasions which are described in songs?
17. Do you think masks were ever worn when song feasts were held?
18. Did the old people tell anything about the original meaning of the little stick?
19. Was the drum rhythm supposed to follow the song rhythm in the old days?
20. Did the women have a special rhythm? And the men?
21. Was there a special rhythm for shamans' séances?
22. Was it common to have a drum prelude, i.e. to play a little on the drum before the song started?
23. Did the singer change to a keener and "more fiery" drum rhythm when he became "warm"? Was that the case in all songs or only in special songs?
24. Was the drum held differently in the old days? Were there different ways of holding the drum? Were women supposed to hold the drum in a different way?
25. When the singer sighed or groaned during the song – was it sometimes because he invoked spirits?
26. Was it common to sing an introductory stanza or part stanza exclusively with "ajâ-ja-ja" or similar?
27. Was there more text in drum-songs many years ago than recently?
28. Why have people gradually stopped singing drum-songs? What are your innermost thoughts about this?
29. Why has the drum gone out of use in recent years?
30. Do you think that the old drum-songs should still be used? What do your friends from your settlement think about this?
31. On sledge trips people often sang – do you remember any of these songs? Were these songs only for entertainment or did they sometimes address the spirits?
32. When hunters were out in their kayaks they often sang – do you remember this type of song? Did they sing just for entertainment or was it sometimes also for the spirits? How should this be understood?
33. Will you try to give a detailed description of how the dancer moved when singing was for entertainment? When it was a drum-duel song. When it was a shaman's séance.

34. Is it told that some people moved or danced in a peculiar way during the song?
35. Were there other different ways of dancing or moving when drum-singing?
36. Do you remember stories/myths about the origin of the songs? When the song came to man.
37. Was the drumstick a personal property? Are knots in the wood important? Does one lend it to others?

The performance of the songs

Solo songs

Songs are most often performed solo with drum accompaniment, where the soloist accompanies himself on the drum. Furthermore, the soloist makes dance-like movements, a drum-dance. This is common, but not obligatory. The song/singing voice, the drum, its treatment, connection with song, etc., are described below. Normally only one song is performed at a time.

The songs are most often performed by men. The distribution between the different form types shows a majority of male singers in the Form and Melody Types A, B, D, F and E, which have a preponderance of proper drum-songs.

Small-songs in stories – which most often have Formula Structure or Form and Melody Type A – are sung solo and approximately equally often by men and women. They are normally not accompanied by drum or dance. In Erik Holtved's collection the small-songs are most often sung by women due to his main female informant, Amáunalik K'aivigaĸ, who was a master storyteller, often with small-songs included in the stories. Songs sung for children, *aqaatit*, are of Formula Structure and are most often sung by women.

Statements:
Solo singing, men and women could sing in turn (Inûteĸ 1962, tape 1).
Each singer had his personal drum-song (Rasmussen 1905b: 37).
Songs in stories are sung solo (Imîna Imîna 1962, tape 13).
Own drum-songs are sung solo (Kale Peary 1962, tape 26).
Solo songs are used most often (Angutdluk 1962, tape 52).

Several songs after each other. Closely juxtaposed songs

Some of the competent singers sang several entertaining drum-songs, one song after the other. The practice of juxtaposing several songs is probably very old. Peter Freuchen wrote (1935: 71) that 3+3 and/or 7+7 songs were sung. This probably means that one singer's presentation of three songs was followed by another singer's presentation of another three songs. I have doubted this information; particularly 7+7 songs! However the basic concept – that it was common to sing several songs connected or juxtaposed – has been confirmed in several ways; for example via verbal **statements** by distinguished singers:

Often two songs were sung together (Inûterssuaĸ 1962, tape 4).
The performance came in two or three sections (Taitsiaĸ (or Taitsiánguaĸ) 1984).

However, it could also be seen in the sound recordings. In Erik Holtved's collection there are around 20 juxtaposed songs, particularly those sung by the main informant, Pualorssuaĸ. An accurate count is difficult, partly because some songs were interrupted before the songs were finished, and partly because Holtved, when he transferred the original recordings to working copies, separated juxtaposed songs in order to record (with his voice) some – very useful – information about the following song and singer.

In the 1962 collection, 33 songs are juxtaposed: nine recordings each contain two songs and five recordings each contain three songs. In the 1984 collection Navssâpaluk sang eight juxtaposed songs in a row and between each he said "a new one!" (tape 3). This was a fine demonstration of his knowledge and perseverance; he was 77 years old at the time. A particularly good example of two juxtaposed songs can be heard sung by Imîna Imîna on Jette Bang's drum-singing film from 1962 (scene 3). However, it can be difficult to work out that it *is* two different songs.

This practice of singing juxtaposed songs is old and can probably be taken back to eastern Canada. Knud Rasmussen wrote after participating in a song feast with the Illulingmiut in 1921 – completely in line with Peter Freuchen – that each singer sang a certain number of songs (1929b: 229).



Two men during a competition drum-song. Photo: Jette Bang 1939. © Jette Bang Photo.

Songs sung by more than one performer

For songs sung by two persons there are two types of performance; both persons take an active part in the performance or one person merely accompanies the song – joins in – without taking an active part.

Competition songs sung by two soloists in turn

Songs with two performers are traditionally sung by persons of the same sex, most often men. In a few cases a performance between a man and a woman can be seen – often by a married couple. This type of competition song is described later in "Competition drum-songs between two persons of the same sex, *iverutit*".

Competition songs sung by more than one pair in turn

Competition songs can also be performed by more than one pair of persons in turn; in this case nearly always by men. This will be dealt with in "Competition drum-songs between series of new pairs of singers, *mumerutit*".

Songs sung by several singers, one after the other

At social occasions – particularly at song feasts – it is common that several singers sing drum-songs, one after the other. Normally only one drum is used; having completed his song, the singer passes it to the singer he wishes to sing the next song. Often a man chose a woman and vice versa. The transfer takes place with a polite movement and often with a humorous glint in the eye. Jette Bang was lucky enough to record such a pleasant transfer during her filming

in 1962. If the chain of singers is interrupted, the drum is placed on the platform or (now) on a table; this is different to the tradition in old East Greenland, where the drum was placed on the floor.

Statements:
The drum was passed to the next (Masaitsiaĸ and Natuk 1962, tape 3+36).
Men and women took turns at singing all night (Inûtek 1962, tape 1).

Modification of a song by internal division of the song

Internal division into two parts of some songs, a vestige of an earlier practice.
The well-known drum-singer Taitsiánguaĸ told Amandus Petrussen that each drum-song "in the old days" was divided into different parts. He mentioned more specifically that a song often had three parts:

siulleq: the first part, which was without text,
aappaat: the second part, which had text, and
pingajuat: the third part, which could have a new melody.

It has been possible to check and confirm parts of this statement. In the collections several drum-songs have been found which had internal division into two parts of unequal length, but not songs divided into three parts.

In *all* the cases found the first part only covers the first stanza of the song. It is (nearly always) sung without text on ja-ja as Taitsiánguaĸ said; and its melodic-motivic subject matter deviates more or less from the subsequent – identical – stanzas. The first stanza – particularly its beginning – is an "area" where the singer most freely can vary and play with the traditional motif material. From and including the second stanza the song has to have found its correct motivic course. The free design of the first stanza can be compared to a prelude to a hymn. This part can have the character of an introduction to the subsequent stanzas, which comprise the main part of the song.

With respect to the "third part, which could have a new melody" mentioned by Taitsiánguaĸ, it is probably a new song juxtaposed with the first song – or sung in direct continuation of it. This agrees with the above-mentioned juxtaposed songs found in the sound recordings. It also partly confirms Peter Freuchen's information

about the singing of several songs together; not, however, confirmation of "seven plus seven".

The ascertainment of a partly deviating and independent first stanza in the music of the Inughuit demonstrates interesting similarities to traditional drum-songs in other Inuit societies. In old East Greenland it was common practice to sing the first stanza of a song as a refrain, i.e. without text, called *time,* in order to show the melody. The same practice was found in Canada, for example in many songs of the Copper Inuit (as can be seen from Helen Roberts' transcriptions, 1925). In Alaska, at Kotzebue, the first stanza of drum-songs was sung by a few voices and accompanied by a single drum, while many powerful voices sang the other stanzas accompanied by four to eight booming drums (sound recordings by Helge Larsen in 1950).
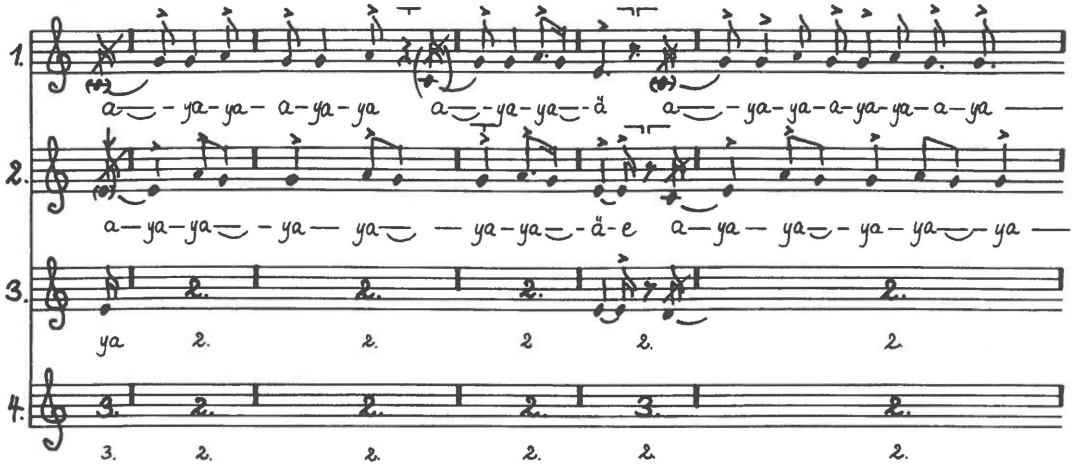
From the Thule area the best examples of internal division of drum-songs into two parts are found in Erik Holtved's collection; probably because many of the singers in 1937 still knew this old performance practice. There is internal song division in 16 of the drum-songs for entertainment in the collection. They all have Form and Melody Type D, i.e. the most developed song type with long stanzas. The deviations normally, as mentioned, only cover the melody form/motif content in the beginning of the first stanza, i.e. the first and second Nucleus which, apart from the final motif, are identical.

The degree of deviation between the first stanza and the other stanzas varies

In some drum-songs the motif content in the first stanza only deviates slightly from the motif content in the song's subsequent – identical – stanzas. This is, for example, the case in song nos. 19 and 20 in Holtved's collection. See the notations in Section 12.

In other songs the Nuclei (N1 and N2) in the first stanza deviates significantly by using different motifs from those in the other stanzas. This is thus the case in song no. 8 sung by ***Inukitsorssuaĸ***, Erik Holtved's disc no. 28b. The song has three complete stanzas plus an incomplete stanza 4. The stanzas are notated in homologous fashion below each other. This notation clearly shows that different motifs are used in the beginning of the first stanza from those in the beginning of the subsequent stanzas of the song. The differences only relate to the Nucleus parts of the stanzas. Here these differently formed parts of the song are shown:

Example 5, 01



N1 and N2 use a different motif material in the first stanza than in the subsequent stanzas: the first stanza starts with a leap up to the tone g', while Nuclei in the subsequent stanzas have a delayed leap up to the tone a'. Normally the motif use in N1 in the first stanza is repeated unchanged in N2. In the present song it is therefore probably not a question of remembering incorrectly. The singer wishes to sing what he does sing.

In spite of using different motifs in the Nuclei, the differences are not great. It is the same song with minor changes in the first stanza of the song, and the changes only relate to the Nuclei.

Division into two songs

However, the changes between the first stanza and the subsequent stanzas can be so great that the first stanza is separated – an independent "introstanza", which can assume the character of a "prelude" to the main song, which is made up of the subsequent stanzas.
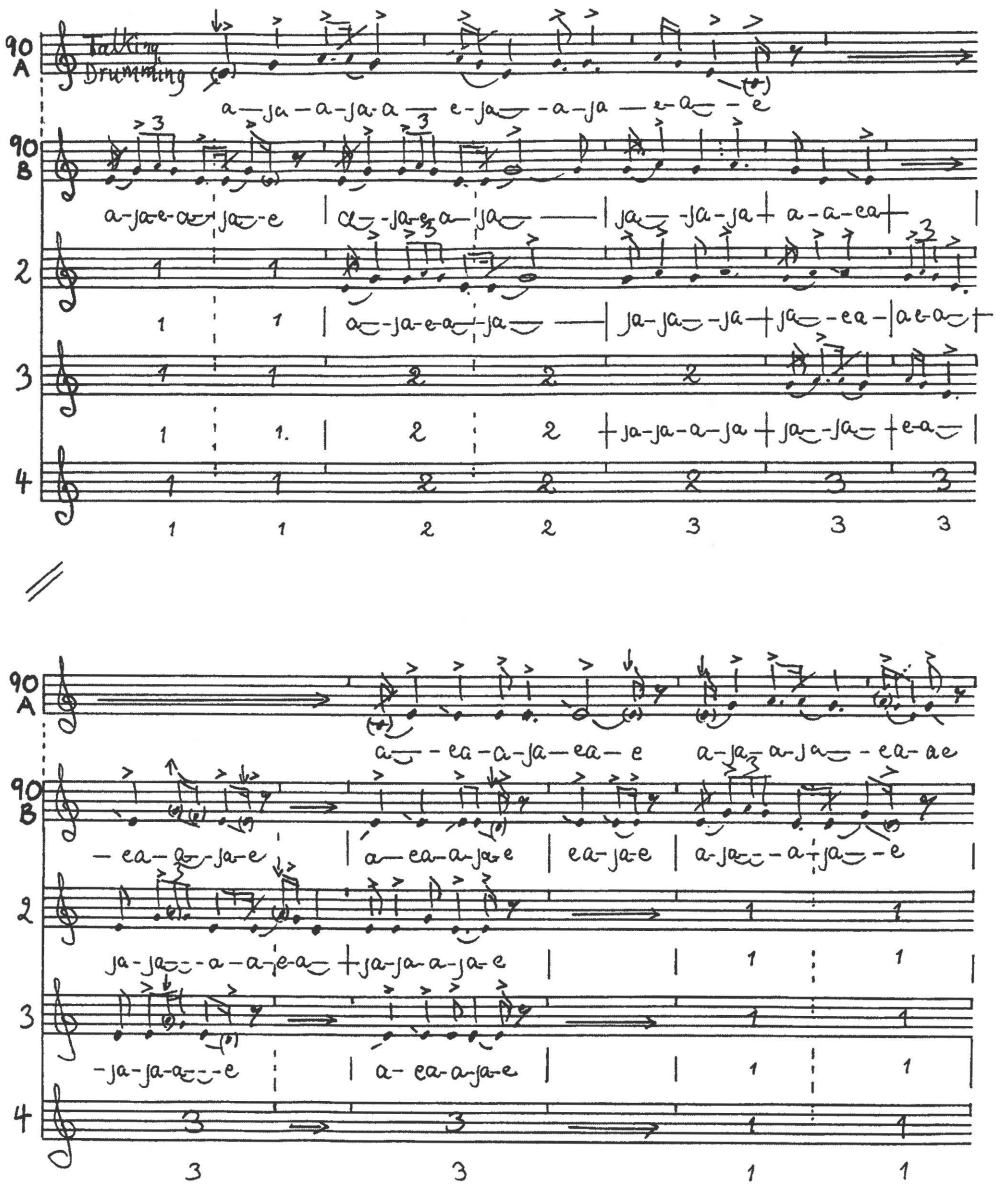
The singer ***K'issuk*** was, in 1937, especially good at singing songs with internal division where the first part could be separated and viewed as an independent song. Erik Holtved made four sound recordings with him (discs 91b, 92a, 92b and 93a) containing songs with first stanzas so deviating that they are separated from the original "main song". In my transcriptions three of these sound recordings have thus each been subject to two notations (89A and 89B, 90A and 90B plus 92A and 92B).

Holtved's sound recording on disc 92b is song no. 90, which due to distinct differences between the first stanzas is divided into two songs, 90A and 90B. Each is notated in extenso in Section 12.

However, the two songs' original positions as stanzas 1 and 2 of one "main song" cannot be realised until this "main song" is presented. This is therefore what has been done – the first part of song 90 is shown below. It is clearly seen that the differences between stanzas 1 and 2 are so great that they represent two different songs.

K'issuk: Anonymous drum-song. Sound-recorded by Erik Holtved in 1937, disc 92.b.

Example 5, 02



There are many clear differences. Nuclei have different motifs and different lengths; clearly shortest in stanza 1. This stanza 1 was separated and notated separately as song no. 90A. Stanza 2 (with subsequent stanzas) is an independent other song, notated as no. 90B. The example demonstrates how the first stanza of a drum-song through a number of changes can achieve independence and thus become a new song. This is one of the ways new songs can be created.

Song accompaniment

A singer can be accompanied vocally by one or more persons who are not performing as such, as in the pair competition songs mentioned above.

Song accompanied by one person

There are a number of recordings of solo songs accompanied vocally by one person: 13 songs in the 1937 collection, which contains a total of 134 song recordings; 20 songs in the 1962 collection, which contains a total of approximately 350 song recordings and 24 songs in the 1984 collection, which contains a total of approximately 240 song recordings.

There are clear differences between the collections with respect to the person accompanying. In 1937 a soloist is nearly always accompanied by his/her song-cousin or another person of the same sex. In the collections from 1962 and 1984 the person accompanying is in most cases the soloist's wife/husband, especially in the 1962 collection.

Erik Holtved's main male informant, Pualorssuaĸ, had K'aivigaĸ as his song-cousin; they sang together in as many as seven songs, five with Pualorssuaĸ as the soloist and twice with K'aivigaĸ as the leader. Although they were song-cousins, the songs were not necessarily competition songs. They could equally well be ordinary drum-songs for entertainment, just accompanied in the old traditional way by a song-cousin. On the other hand some of the songs *could* have been earlier competition songs. This contributes to an uncertainty about the number of competition songs sung. It was often the best and most highly regarded singers who were accompanied by their wives. Pualorssuaĸ was thus accompanied by his wife K'iajuk in two of his many songs (nos. 34 and 62). In 1962 K'ârĸutsiaĸ Itah was accompanied by his first wife Patdloĸ in no less than 16 songs. In 1984 Taitsiánguaĸ was accompanied by his wife Suakánguaĸ in eleven drum-songs.



Coffeemik in Siorapaluk. Photo: M. Hauser 1962.

When a male soloist is accompanied by his song-cousin the two normally sing in unison (however, deviations occur, see "Singing in parallel. 'Two-part singing'"). When he is accompanied by his wife, the accompaniment is either in unison or in an octave above. In some songs a change is heard; the two sing in unison in the beginning, but later she moves an octave up and rarely an octave down again. Maybe the upward change is done to be heard more clearly.

When a drum-song is accompanied vocally by another person, it is normally the soloist who sings, drums and "dances". In a few cases one person sings while the other – then most often the wife – accompanies the song both vocally and with drum accompaniment. Patdloĸ thus both sang and drummed to some of K'ârĸutsiaĸ's songs. Even more rarely a similar arrangement is seen between two men. In 1937 Erik Holtved was told by Inukitsorssuaĸ that two *angakut* earlier had performed in this way at a shaman's séance.

In several of the above-mentioned recordings of songs between a man and a woman, the woman follows the melody in parallel song. One of the songs – Taitsiánguaraitsiaĸ accompanied by Suakánguaĸ – was filmed and is a part of Pauline Lumholt's drum-song film (Lumholt and Bach 1984, scene 9).

Statement:
One man sang; the other played the drum (Holtved 1967a: 167).

Song accompanied by several or many persons

At social occasions it is common that those present accompany the soloist when they know the song. In spite of the primitive recording conditions, it is possible, on several of Holtved's recordings, to hear enthusiastic members of the audience accompanying the best singers, Pualorssuaĸ, K'ângâĸ (K'aerngâĸ) and K'ârĸutsiaĸ. We have similar recordings from 1962 with improved recording conditions from coffeemiks in Qaanaaq, Siorapaluk and Savissivik. Based on the volume of the accompanying voices, the popularity of the song can be clearly gauged.

The accompanying voices follow the soloist in unison or at an octave distance. The soloist is always leading; this is different to the situation for East Greenlandic drum-singing, where the soloist often "gets off" and lets the song be continued by the accompanying voices.

Statements:
Lead singer accompanied by quiet song by many people (Angutdluk 1962, 52).
Everybody accompanied the lead singer (Aage Gilberg 1940: 65).
The audience was amused when somebody made mistakes (Inûterssuaĸ 1962, tape 4).
The others usually make mistakes (Navssâpaluk 1962, tape 41).

Singing in parallel. "Two-part singing"
In the sound recordings from 1937 and 1984 there are songs where a soloist is followed in parallel by another voice. This form of "two-part singing"" is found between two persons who are close, for example between man and wife and between song-cousins. The number is small and unevenly distributed in the collections. The 1937 collection has two drum-songs with parallel singing; in the 1962 collection there are no parallel-songs, but the 1984 collection has seven recordings with parallel-song. In five of the songs a married couple sings – the same couple in all five songs. The two other parallel-songs are sung by song-cousins, two men. Some of the songs have parallel-song in some stanzas only; barely three of the songs have parallel-song in all the stanzas.

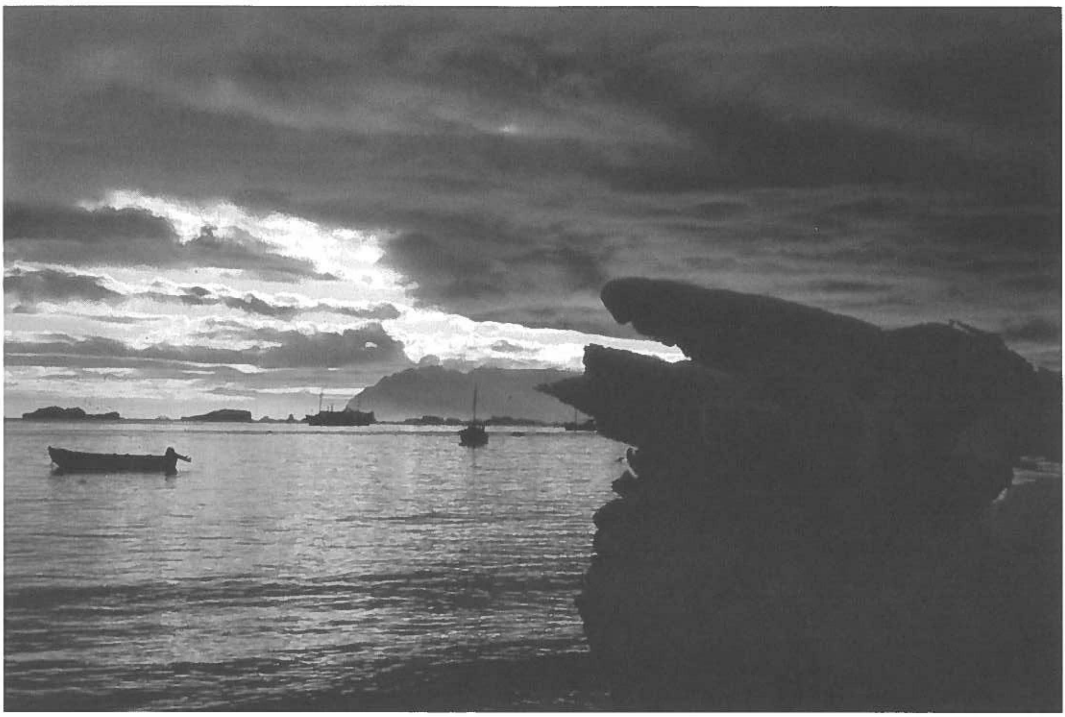
Parallel-singing is part of a traditional practice

The first time I heard parallel-song in Erik Holtved's collection, I thought it was by accident or that the accompanying voice wasn't too competent. The same could be the case for the parallel-songs in 1984, particularly as the accompanying voice in five of the songs were the same woman. However, repeated listenings to the tape and further investigations have caused uncertainty about this point of view. The accompanying voices are good singers; not least K'iajuk in Holtved's collection; they all begin their parallel voice a little after the start of the song in order to be able to adjust their tone level in relation to that of the soloist; and they are able to maintain the interval distance used all through the song or through a major part of it. The "polyphony" is not organised as Western polyphony. The tone distances used in relation to the soloist are partly accidental. When two men sing they often use perfect thirds, i.e. an intermediate tone between a minor and a major third. When a woman accompanies a man perfect sixths are often usual.

Parallel-song in Canada

My change in attitude to this phenomenon was obviously influenced by the discovery that the same form of parallel-song was found among the Reindeer Inuit, *Paallirmiut*. Jean Gabus from Switzerland recorded 37 traditional songs at Eskimo Point in 1938–39; three of these had parallel passages. The collection has been transcribed and thoroughly analysed by the Polish-Swiss ethnomusicologist Zygmunt Estreicher-Rozbierski (1946). The Argentinean-Canadian ethnomusicologist Ramón Pelinski recorded 46 traditional songs in 1976 and 1977 at Rankin Inlet and Eskimo Point; they were transcribed and published (Pelinski 1979, 1981, 1990). 17 of these songs have complete or part parallel-song, the same type of parallel-song that was found among the Inughuit. It is discussed in the article "Eskimo Polyphony and Western Polysemy" (Pelinski 1980). He calls the occurrence *"Frustrated parallelism"* (p. 14) and demonstrates use of parallel-song in both thirds and other intervals such as fifths and fourths. The songs with parallel voices were mainly sung by older informants, and the intonation was based on the deepest tone. The same form of parallel-song was called *"multisonance"* by the well-known Polish-American ethnomusicologist Mieczyslaw Kolinski (1961). The parallel-song found among the Inughuit and in eastern and central Canada has not been found in other areas of Greenland.

Thomas Johnston from Alaska states in his *Eskimo Music by Region: A Comparative Circumpolar Study* (1976b: 129) that parallel-song is not



Stranded block of ice. View towards Qeqertarssuaq, Herbert Island. Photo: M. Hauser 1984.

found among the more western Inuit groups in Canada and Alaska. Comments about these publications by Estreicher, Pelinski and Johnston are to be found in Section 1 of this publication.

Continuity and individuality in the song tradition

The stability of the song tradition was shown and "enforced" through continuation of the traditional form structures with their requirements to maintain a number of rules for motif use and form types as described in Sections 3 and 4.

Some common traits in composition and song improvement

The composers were bound to use traditional motifs and combinations of motifs; the tones of the motifs were all part of a pentatonic – or extended pentatonic – tone material. It was inconceivable for a composer or singer to use other motifs, for example within another tone material or with an "incorrect" combination of tones. In spite of all these restrictions there were rich opportunities for varying and combining the motifs.

Individual distinctions

In spite of the ties to the general structures and motif uses in the five form and melody types the songs have great differences. The composer/singer could choose between different allowable mo-

tifs; the motifs could be extended by internal repetitions of motif parts and they could be combined in different ways. The individual choices, motif variants and combinations were used particularly in the first sentence of each song, which thus characterised the song and got the quality of Nucleus. This is dealt with in several places above, for example in "First Nucleus sentence: Motif Use and Melodic Contour in the first part of the sentence" in Section 3.

It is interesting to see how different songs' Nuclei have different content, even in songs of the same form and melody type.

There are many individual preferences and characteristics in the songs and their performance. Some singers preferred short Nucleus sentences, for example K'aerngâĸ. Others, such as K'issuk were good at making long and composite Nucleus sentences; however, the best singers such as Inukitsorssuaĸ, Pualorssuaĸ and Imîna mastered both short and long courses. Some singers used amalgamation of sentences; particularly the last sentences in songs of Form Type D. Other formal deviations were abbreviations (omission of motifs from their obligatory place) or extensions (by overcomplete motif repetitions). For the best singers such deviations are certainly planned. The trained audiences were fully aware of the form structures, for example when certain formal parts had to be repeated in Form Type D. When such a repetition was omitted, it gave the performance a refreshing "kick". This type of deviation is, for Form Type D, dealt with in "'Deviating' drum-songs in Erik Holtved's collection" in Section 3.

Certain special individual traits also appeared in the performance. Some singers played with their breathing. Trained singers performed the breathing quietly. An amusing effect could be achieved by using noisy and wrongly placed breathing instead of normal breathing.

Statement:
Some used breathing at unexpected places (Leden 1952: 27).

A few singers made "transfer ties" between the stanzas, i.e. they omitted the normal breathing between the stanzas of a song. Inukitsorssuaĸ and Imîna used that in several of their songs. The knowledgeable listener noticed this; the less knowledgeable be-

came confused, because it makes it more difficult to determine when the next stanza starts! Other and more "ordinary" surprises were created by having gaps in the course, by changing the tempo, the singing pitch, the voice or the singing volume. Imîna Imîna thus finished some – otherwise powerful – drum-songs quietly; this is certainly uncommon.

Local terms for the basic elements in the song structures

The consistent use of certain forms types and the individual variants/uses of motifs must have had their language determinations. They did, and terms were used to describe both stanzas and motifs.

Statements:
Stanzas were called "rounds" (Imîna 1962, tape 15).
Motifs were mentioned as "flakes", which were combined into melodies (Petrussen 1982: 13).

The following explanation was given by Imîna Imîna, when Amandus Petrussen asked him about the composition process. Imîna explained that the "flakes" also could be split and combined in new ways, thus making new songs. The audience noticed it and was pleased about it (Petrussen 1982: 13).

The personal ownership of the songs

The traditional songs are personal. The collectors received several descriptions of the care taken to compose a new song. It often happened during hunting trips and through many repetitions and tests of musical ideas and details. The composition process shows the intellectual ability of the composer. A song composed by a person shows his spiritual strength; it is a part of his personality and thus of the singer's name. For the song, the Nucleus – normally in the first sentence of the stanza – is most important. It characterises the song, as has been shown in the exposition of the form types. The term for the Nucleus of a song is *taanera,* its kernel. The word is related to *tarneq,* which means soul. Put simply: the person's – or, alternatively, the name's – spiritual strength is mirrored in the song. In this way songs composed by a singer are part of his personal property. Such ownership of songs is mentioned by several authors, among them Robert Stein and Erik Holtved. Holtved writes that a singer could present a song as a gift, but that it required a gift in return (Holtved 1950: 74). This form of exchange of presents was used during his sound recordings in 1936–37 and also during our recordings in 1962. We had good material, knives, pipes, etc., to be used

as gifts. However, in 1984 the picture had changed; the informants were then paid for their time according to the current rate.

The ownership of songs in the Thule area – to my knowledge – did not have so possessive a status that the owner could forbid others to sing his songs – as happened in parts of Canada. The composer had a sort of first right to the performance, but others could use his song(s).

Statements:
Composition and singing are artistic activities (Rasmussen 1930: 134),
The singers exhibited personal skill in composition (Leden 1952: 23).
Songs used as time wasters during hunting trips (Astrup 1895: 253).
The songs are prepared thoroughly (Igganguaĸ 1962: 51).

... further,
The songs are "Improvisations of the angakoks" (Peary 1898: 504)
I made songs on my own during sledge runs (Avigniaĸ 1962, tape 28).
Pualorssuaĸ moved around restless and sang (Inûterssuaĸ 1962, tape 29).
One would hum alone during the learning of a song (Kigutíkaĸ 1962, tape 25).
Personal songs are the properties of the composer (Stein 1902: 342).
Each singer had one or more own songs (Leden 1952: 23).

The singers' information about the "originator" of the songs

The personal ownership of the songs and the consideration towards their originator are major reasons for the great veneration singers show towards the originators of the songs during song performances; both towards the living and – to a great extent – the departed. They do this by mentioning their names. During the recordings in 1962 the name was thus given for nearly all the songs; often by saying: "I sing X's drum-song". In some cases the old pan-Eskimo name-taboo was seen. There was a reluctance to mention the name of a recently deceased person; particularly if the name had not been passed on to a child. Then it was often said that the name was forgotten. This made it very difficult to discover the age of the song; a "forgotten" song could be current, but it could also be so old that its origin really was forgotten. In Erik Holtved's collection the "originator" was only given for 17 of the songs. The reason of course might be that he didn't actually ask for it, as we did for all songs in 1962.

However, it is not always certain that the name given is the composer's. The transcriptions show in several cases that the same song has been attributed to different persons. It can be concluded that the name given is that of the *composer,* or *a person from whom the singer has learned the song.*

Statements:

Ôdâĸ sang a lot, he told about the songs' originators (Amáunalik 1962, tape 53).

Songs could be inherited; the origin should be mentioned (Hivshu Peary, personal information).

A song is characterised by the name of the composer (Petrussen 1982: 17).

The best personal songs were remembered for a long time

In some cases it has been possible to check the information given about the origin of a song. K'ângâĸ (or K'aerngâĸ) was a well-known singer and great hunter who lived approximately 1884–1942. He sang seven drum-songs for Erik Holtved in 1937; nos. 76–82 in my transcriptions. At the recordings in 1962 and 1984 several of his songs were still remembered as *his* songs and sung virtually unchanged. The (few) singers who carry the tradition on will – in addition to K'ângâĸ – especially remember Pualorssuaĸ, Inukitsorssuaĸ, Inûteĸ and Amáunalik from Holtved's collection. Another particularly good example of the stability of the tradition was provided by the excellent singers Imîna Imîna and Navssâpaluk Sadorana who, in 1962 and 1984 respectively, sang a certain drum-song, "Ihré pisia", composed by the man Ihré (or Eré) around 75 years earlier. Ihré was sound recorded in 1909 on phonograph by the Norwegian Christian Leden who followed Knud Rasmussen up North to establish the mission station *"Nordstjernen"* [The North Star]. Leden transcribed 30 Polar Eskimo songs, among them the above-mentioned song by Ihré (1952: 66–67). Sound copies of these recordings have been preserved. When Imîna Imîna and Navssâpaluk Sadorana sang Ihré's song, only a few and minor changes compared to the 1909 performance were heard.

Strict norms of composition and stability

This shows the stability of the tradition; and also something about the appreciation shown to the drum-singing of the earlier traditional society. A good composer/singer was highly regarded; it was prestigious to sing well and to compose new songs in the customary form types. The singers were honour bound to sing "correctly", i.e. to follow the established composition rules and at later performances to sing precisely as they had learned the song. The

many transcriptions show the extensive possibilities the composer had for personal and creative self-expression even if he was bound by strict norms of composition and performance practice.

Imîna Imîna told that in earlier times nearly everybody could sing drum-songs (1962, tape 20). It was quite common to have one or more personal songs, i.e. self-composed songs. However, in the time span covering the music collections from 1900 to 1984, the ability and desire to compose one's own personal songs had greatly decreased. At the sound recordings it was a matter of trust to receive a singer's own drum-song.

Statements:
The songs were useful; they are not now (Aleĸasínguaĸ 1962, tape 1).
The songs had play status; now they have gone (Masaitsiaĸ 1962, tape 2).
The songs disappear now that people are Christian (Inûterssuaĸ 1962, tape 4).
Drum-songs have been replaced by hymns and European songs (Birgitte 1962, tape 7).
People are now occupied with other music (Natuk 1962, tape 36).
The songs are irrelevant now, "and that doesn't matter as European voices sound better than our ugly voices" (Seĸuvsuna 1962, tape 19).

A change in the attitude to the drum-singing tradition

The last statement is interesting. Seĸuvsuna was a very able and keen drum-singer. At the sound recordings in 1984 he was one of the main informants. I think we witnessed a change in the attitude to the drum-singing tradition. In 1962 several informants were sceptical and critical about drum-singing on religious grounds. In 1984 many were still against drum-singing, but there was also a greater awareness of the drum-singing tradition as a specific cultural element, and the best singers such as Seĸuvsuna were happy to be able to show their knowledge. Seĸuvsuna had certainly changed his attitude in 1984. Now he didn't look down upon the drum-songs.

The singing voice and the way of singing

Traditional Inughuit songs are sung at different volumes, *soft singing* and *full tone singing*, which often appear in one and the same song.

Soft singing

Soft singing is used for song learning and song recall plus at the beginning of songs; in some cases – particularly in earlier times

– complete songs were sung with a soft voice. Solitary learning of songs, often on hunting trips, was normally done in a soft voice. At home it was also common to sing softly when on your own, and it is common to hear people hum and sing softly. If a singer is uncertain about the beginning of a song he will often try it by soft singing or humming. When a singer stops in the middle of a stanza it is nearly impossible to get him to continue the song from a (correctly sung) sentence inside the song; he hums or softly sings the complete stanza/song from the beginning.

It is a style characteristic of the traditional drum-songs that the beginning is sung softly or at reduced volume. A quiet beginning of a song can of course be due to uncertainty. However, at many recordings – particularly in 1937 and 1962 – it was mainly the good singers who started the drum-songs at reduced voice level. Quiet beginnings of songs is therefore rather a part of a traditionally determined modesty, where the singer criticises himself for his poor ability. It is a part of the prelude to the song and will be dealt with in more detail below under "Song categories and performance practice".

Statements:
Quiet beginning of the song (Rasmussen 1905b: 16).
Inborn modesty in showing off (Rasmussen 1925, vol. 3: 39).
Songs "were sung in a curiously low tone, inaudible thirty feet away" (Stein 1902: 345).
Hummed songs during work (Stein 1902: 312).
Lead singer accompanied by soft singing by many (Angutdluk 1962, tape 52).
Several good singers are modest and shy (Taitsiánguaĸ 1962, tape 34).
Drum-singers are now older. They are shy or wish to keep the songs to themselves (K'issúnguaĸ 1996, personal information).

Soft singing is generally true and pure

Soft singing must not be confused with mumbled sound. The articulation is distinct and the words or song syllables are often clearer than at full tone singing.

Full tone singing

Full tone singing is traditionally used inside the song, when the singer has "sung himself warm". However, in several songs the singing is powerful right from the beginning. This is especially true for newer sound recordings, not least at video recordings

where the singer has been asked to sing at full tone or where he has understood that it is well received and impressive.

Tone characteristic at full tone singing

The tone at full tone singing is close and intense for the good singers – often men of a mature age. In spite of the intensity, the voice is often not forced, but relaxed with a natural drive indicating a good physical condition. The optimum compression is normally kept with full tone; only in excited passages is a thinner or leaner tone used. These able singers are clearly trained and can sing a lot and for a long time without getting tired, and without a noticeable reduction of the quality of the singing.

Some older singers have voices that are tired and filled with air. They lose their breath, must have rest intervals in the singing and add extra breathings. A few singers compensate for their aging in respect of their singing ability by increasing the tempo and over-compressing the voice.

Younger singers sometimes demonstrate their strength by singing too powerfully and aggressively; in a few cases by dramatising or "sweetening" the performance by introducing foreign stylistic effects such as slowly increasing crescendi or (even worse) by singing passages at an emotional and even "moving" piano.

Accents

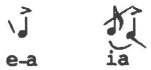
Accents are important for the singing style. There are many accents in the traditional songs of the Inughuit, particularly in the drum-songs. This is one of the main reasons that the songs appear strange to an outsider. Accents occur in several different degrees and with different uses.

Small and less strong accents

Small and less strong accents are mainly related to the many single tones with the singing syllables "ja-ja", "i-a" or "e-a". Very often long rows of equally strong – and equally long – tones are used, each with their own singing syllable. Such a tone is, when listened to at half or quarter speed, in two parts; the attack tone is very brief and is most often a little higher pitched – up to approximately 1/4 tone – than the main tone. This is accentuated and is reached via a short glissando down from the attack tone. In other cases the attack tone is a short grace-note to the main tone.

The two types of accents are notated thus:

Example 5, 03



The attack tone in a grace-note can also be pitched below the subsequent main tone. This is mainly the case when the dark vowel "a" is used.

Strong accents

Strong accents are mainly related to completion of sentences and especially to stanza endings in songs of Form and Melody Type D. Here a number – often three – strongly accentuated tones are sung with great intensity. The final accentuated tone is very often extended in length and is finished with a further increase in intensity, which is achieved as part of a strong exhalation with abdominal support. In many cases this strongly accentuated final tone is followed by a descending glissando – called an "aftertone" – down to an undefined depth tone. See also "Labile and deviating tones" in Section 4.

Statement:
Strong accents are used (Leden 1952: 54).

Pulsation

The continuous less strong accents create a pulsation, which contributes strongly to the "drive" that characterises the singing style. The pulsation is carried forward by many tones of middle length, which are sung rather evenly; during longer tones the pulsation continues as a wave in the intensity of the tone. However, the even singing only continues in some passages. It is often interrupted by breathing and especially at the transition stage between sentences where particularly the finishing tones are extended in length. The pulsation is often – but not always – synchronised with the drum-beats. More information about this is given during the discussion of the interplay interaction between song and drum, see below.

The pulsation can get the quality of a vibrato

In many songs the regular changes in intensity can be perceived as a vibrato. This false vibrato is only heard on longer tones, and it is mainly related to the general use of repeated singing syllables "ja-ja", "e-a", "i-a", etc., in the drum-songs. In songs with text – primarily songs in stories – the changes in intensity are far less pronounced or completely absent.

Statement:
Long tones are sub-divided [so that pulsation occurs] (Leden 1952: 55).

Rhythmic conditions in the song

The traditional songs have many passages with repeated uniform rhythm figures. They can be found in just one of the sentences in a song, but are most often seen at the repetition of formal parts, for example the two first and nearly identical sentences in Form and Melody Type D. Simple rhythm figures can also be re-found in passages from song to song. The rhythm figures are generally simple and short and they often consist of crotchets and quavers in simple combinations. Rarer are single quavers and syncopes or longer and more varied rhythms. It is characteristic that a utilised rhythm pattern is not preferred or dominating. Information about the rhythm patterns used for each form type is given in Section 3 under the heading "Rhythmic Characteristics".

In many cases the rhythm figures used can tempt a notation tied to a time signature. However, such a notation will result in changing time signatures or even in uneven times such as 3+1/2 quarters as can be seen, for example, in publications on traditional songs of the Copper Inuit (Roberts and Jenness 1925). This is due to the conditions described under "Pulsation" that a slowing down in the melody flow very often happens at the transfer between sentences and at "crooked" breathing places, where the singer takes in breath at "illogical" places (see "Respiration" below). Notation with time signature therefore becomes confused and is incorrect from a cultural point of view, because the traditional music of the Inuit is based on motifs and their combinations and not tied to time (signatures). By notating with time signatures an – incorrect – adjustment to a European perception of music is taking place.

The melody rhythms depend on the song-syllables used and are to some extent tied to the pulsation

The rhythms are adjusted to the pulsation in such a way that a repeated rhythm figure covers a number of pulse beats, e.g. four. However, the rhythm figure is not normally used right through the song. In the further course of the song, one or more other rhythm figures covering other numbers of pulse beats are used. Passages also appear without repeated rhythm figures.

Respiration

Respiration is good – natural, untroubled and silent – for most singers. They are physically well-trained and used to singing. There are of course great individual differences, and for the sound recordings

it was generally the middle-aged and the older people who were used to singing, who had the best voice control, with balanced air consumption and good breath control. The good control was lost – even for these singers – when they got excited. This was particularly true for two excellent singers, Inûtek Napa in 1962 and Navssâpaluk Sadorana in 1984.

Untrained and leaking voices, or voices with poor voice control, were found not only among old informants, but also among some young and very keen singers. Their breathing was noisy and they often took in emergency air at clearly incorrect places in the formal courses.

Respiration nearly always takes place in so-called *ordinary rests*, i.e. rests at sentence transitions in the normal formal courses. Respiration breaks outside the ordinary rests can be either *displaced rests* or *emergency rests*.

Respiration in ordinary rests

The sentences of the songs, as shown earlier, most often end with several identical accentuated tones where the final tone is given extra intensity. As a result, a rest is used before the next sentence is started. Respiration in these *ordinary rests* is normally natural, untroubled and silent.

Respiration at displaced rests

Displaced rests are used in many songs. In these cases the expected respiration rests at the end of sentences are omitted and replaced by rests in the previous or subsequent sentences. The air-intake takes place during these rests. If such displaced rests were "just" emergency respiratory solutions, respiration would be awkward and noisy, which it is not. When they in addition are made in all stanzas of a song – and in many songs – it can be concluded that: *displaced respiration rests are used consciously and are a highly artistic effect.*

In Erik Holtved's collection displaced respiration rests are used in as many as 55 songs, i.e. half the drum-songs. The number is relatively smaller in the 1984 collection.

Displaced respiration rests are found in songs of all form types, but they are most common in songs of Form Type D, which have long stanzas with six sentences in each stanza. Most often the ordinary rest between the Second Intermediate Group (Gr. 2) and the C sen-

tence is omitted in this form type. The rest can be moved to a position inside Gr. 2 (occurrence in 26 songs, see for example nos. 13 and 56), to the beginning of the C sentence (occurrence in eleven songs, see for example no. 25).

Quite special is the conscious omission of the respiration rest at stanza endings. Instead, the respiration rest is inserted at the beginning of the Nucleus sentence in the following stanza. This occurs in seven songs, for example no. 61. Five of these songs were sung by the song-cousins Pualorssuaĸ and Inukitsorssuaĸ.

Songs of the Form Types F (Level Shifted Iteration Form Type) and A (Simple Refrain Form Type) generally have short Nuclei. The impetus to divide them and to use displaced respiration rests is therefore considerably less than in songs of Form Type D.

Respiration in *displaced respiration rests* is untroubled and silent, but it is often quicker than at sentence transitions.

Respiration in emergency rests

In some songs *emergency respiration rests* are heard. They are due to the singer's lack of air. The respiration is then awkward and noisy.

Statement:
Respiration at unexpected places (Leden 1952: 27–30).

Phrasing

Phrasing in the songs is based on both the formal course and respiration. With the great diversity between the form types (different number of sentences, length of sentences and length of motifs) the phrasing used by the singers varies – often in slurs – from song to song and also within a single song.

The phrasing is more or less clear in the songs and is used to different degrees by the singers. The best singers phrase in a professional and natural manner. With good phrasing the music gets a natural drive towards the climax. This makes the music lively and thus separates the good singers from the less proficient ones.

Phrasing based on the formal course

The phrasing is often related to the formal course. This means that the phrasing slur reaches from the beginning of a sentence to its finish and that it is synchronised with the singer's (main) respiration rests. However, many songs have internal rests in the form-sentences. The phrasing is then sub-divided, but the overall slurs for the sentences are maintained.

Phrasing based on displaced respiration rests

Many songs have displaced respiration rests as described above under "Respiration". In such cases the phrasing is also moved; made shorter or longer than the formally correct length. This does not mean that the singer doesn't know where the formal division points are. This can be ascertained by comparing closely-related songs. In some of these the phrasing follows complete sentences, while it is moved in other analogue songs. This shows that the singers use altered phrasing – together with altered respiration rests – as an artistic effect.

Individual differences between singers

There are major differences between the singers' dispositions or administrations of respiration rests with matching phrasing. Some prefer long runs; others use short ones.

In Erik Holtved's collection Inukitsorssuaĸ, Ârĸioĸ and K'ângâĸ had broad phrasings, while K'ârĸutsiaĸ and Tiguaĸ preferred short phrasings. However, most singers had both short and broad phrasings; this was symptomatic for the main informant Pualorssuaĸ. In his songs there is a clear tendency to choose short phrasing when the Nucleus of a song has Prime Phrase Pattern 4, 5 or 6, i.e. simple t motifs or t motifs with internal repetitions.

Dynamics

There is a superior volume distribution in the traditional songs. They are traditionally introduced with soft singing as mentioned above. This is characteristic for older singers and is heard in older sound recordings, while younger singers far more often sing forcefully right through the songs. Inside the song the volume is increased, often jerkily or by a short crescendo to the individual singers' preferred level. Towards the finish of the song, or in the finale itself, a peak of strength occurs. It is supported by powerful drumming and strong accents.

The big increase in sound volume during the course of the song is in many cases followed by an increase in concentration, which for the singer contributes to a state of partial trance. The singer now has half closed eyes and is difficult to contact.

The singers' handling of the dynamics is bound by tradition. They sing in genuine "drum-singing manner"; this is also true for younger singers, who don't know the songs properly and might be more interested in modern Euro-American music. In contrast to

the short, but distinct, crescendi, diminuendi are normally small and few; in many songs they are not used at all, because a great strength is maintained. Use of proper diminuendi is a foreign stylistic element and shows acculturation. When a few singers use them, it appears affected and sugary.

The dynamics varies considerably among the singers. The best have a balanced and controlled dynamics. This is the case for Pualorssuaĸ and Inukitsorssuaĸ in 1937 and particularly Imîna Imîna in 1962. K'aerngâĸ was more changeable; most variable with respect to dynamics were Inûteĸ and Naussâpaluk.

Statements:
Soft beginning of the song (Rasmussen 1905b: 16).
The volume is greater when the song is going (Imîna 1962, tape 14).
Some melodic passages are sung loud (Silis 1970: 84).

Pitch, vocal level

The singing is kept at a comfortable pitch showing that the singers are used to singing; they sing well. With respect to vocal level, the men most often have baritone voices. The notated once-marked c, c', is generally sung with tones between little c# and e.

Of the 1937 singers, Ârĸioĸ, Inukitsorssuaĸ, K'aivigaĸ and K'ângâĸ have the most used pitch: (c' = ca. d). K'ârĸutsiaĸ and K'issuk (c' = ca. e), Inûteĸ (c' = ca. f) and particularly Tiguaĸ (c' = ca. f#) have more high pitched voices. Pualorssuaĸ has a deeper voice (c' = ca. B and c). In the 1962 collection several singers have high voices, such as Taitsiánguaĸ, Navssâpaluk, and Inûteĸ (c' = ca. g; Inûteĸ was higher than in 1937). Kigutíkaĸ has a beautiful deep voice (c' = ca. Bb).

The women had a greater spread in both vocal pitch and tone. There are high pitched voices at the soprano level, but also deeper voices. The high pitched voices are generally rather penetrating and can be heard clearly when men and women sing together, then in octave distance. When a woman is singing with a man, she can sing at other interval distances as described in "Singing in parallel", above. The deep pitch is in several cases the same as for high pitched male voices, c' = approximately f-g. When the vocal tone for some of the female singers in addition is dark, their voices can be mistaken for male voices.

K'iajuk and Patdlok have high pitched voices (c' = ca. e') while Natuk has a distinctly deep voice (c' = ca. f#-g); the same level as the men Tiguak, Taitsiánguak, Navssâpaluk and Inûtek.

Tone stability

The tone stability is greater than in most other traditional song, for example much European folk song, where the pitch normally falls during a song. In the sound recordings the pitch is held in approximately 1/3 of the songs; for very keen singers the pitch is elevated during the course of a song.

In the 1937 collection elevated pitch is heard in a few of Inukitsorssuak's, K'issuk's and Tiguak's songs and in several songs sung by Inûtek. In 1962 the pitch ascended in relatively more songs; the main reason is that more songs were accompanied by the drum and this increased the keenness and care with which the songs were sung.

Statements:
The voice quality differs between men and women (Steensby 1910: 378).
Different vocal tone layers during shamans' séances (Rasmussen 1905b: 15).
Female voices are conspicuous at song feasts (Stein 1902: 342).

Tempo

The songs are sung in relatively fast tempi, both the drum-songs and songs in stories and by both men and women. The metronome figure for a crotchet is often between ca. 140 and 155. Different personalities and varying current personal situations can of course result in the choice of different tempi, but these differences are not great.

K'aivigak, Kûtsikitsok, K'ângâk, K'iajuk and Tiguak sing fastest with M.M.: ♩ = ca. 155–165; Ârkiok, Inukitsorssuak and K'ârkutsiak are in the middle with M.M.: ♩ = ca. 140 while Pualorssuak and Inûtek (Inûtek in some songs and only in 1937) sing slowest with M.M.: ♩ = ca. 135.
One can wonder about the marked difference to the "imported" songs and hymns of modern times. Hymns are sung very slowly, M.M.: ♩ = ca. 40 while other songs are a little faster at M.M.: ♩ = around 100.

Stability in the tempi

The stability in the tempi used is generally great, but there is a clear difference between the collections. Increasing tempo is heard in

five songs in Holtved's collection, reducing tempo in two. In the 1962 collection increasing tempo in the course of songs occurs much more often. It might be due to a "modern" influence from the outside? It occurs when the singer becomes more and more enthusiastic, in many cases towards the end of the song.

Statement:
The songs had a quiet and constant tempo (Leden 1952: 54).

Textual Conditions; Song texts

Introduction

It is a special characteristic of the traditional songs of the Inughuit that the drum-songs have very little text. Most drum-songs are sung in all stanzas on meaningless syllables, singing-syllables. Small-songs in stories, songs sung for children, magic songs, etc., have, on the other hand, plenty text. Text-free song presentations are also known in other Inuit music, e.g. in old East Greenland where a complete song could be sung on meaningless syllables. In some songs the first stanza had no text. Here the tune was demonstrated. In some songs the first stanza had no text. This was particularly the case with duel songs.

A similar practice is seen in Canada and particularly in Alaska at song feasts: A soloist presents the tune solo without text, but from the second stanza the text is added and the song is accompanied by booming drums – often four to six large drums – and other singing voices.

We do not know why the traditional drum-songs in the Thule area have less text than those of any other Inuit group of people.

Different theories have been proposed to explain this special characteristic:

1. According to the first theory an earlier use of much song text was discontinued due to an epidemic following Sir John Ross' visit in 1818 and subsequent contact with English whalers (e.g. Schledermann and McCullough 2003: 127). In particular the epidemic hit and killed the elders of the community, who were also the carriers of the singing tradition. The majority of the song texts thus disappeared, but not the tunes to the same extent. Therefore meaningless song syllables such as ja-ja were used. Due to the

same epidemic, the use of kayaks and bows and arrows was forgotten although the words were remembered. Their use was "reintroduced" to the Thule area by the immigrants from Canada in the 1860s (Robert Petersen 1964: 385; Rolf Gilberg 1976: 51).

2. Another theory states that the songs really *have* texts, but that the singers don't wish to show/use them. This was told by the singer Moses Aronsen in 1979 (personal information). Christian Vibe writes in a similar vein that each song has a deeper meaning, which is hidden and not expressed; singing-words are used instead (1938: 260).
3. A third explanation is that the tunes of the songs are so difficult that the singers must concentrate themselves on them – at the expense of song texts – if the demands for correct rendition and performance are to be honoured.

The first theory could very well provide a deeper explanation for the limited use of texts. During the generations following the epidemic, it could have become the norm to perform the difficult drum-songs without text or with only a few meaningful words. The third theory also makes good sense. The level of difficulty is really so high that singers could well let the text take second place in order to be able to concentrate on giving a correct performance.

Based on the degree of text use, the traditional Inughuit songs can be classified into:

- Songs sung entirely on meaningless syllables or words only.
- Songs with a few or some meaningful words.
- Songs with complete or nearly complete text content.

Songs without text, sung entirely on meaningless syllables or words

By far the most common singing-syllable is "ja", which is sometimes heard as "ia" where the "i" sound is pitched a little above the "a" sound. "Ja" syllables are repeated in chains equal to the musical sentences, i.e. "ja-ja-ja". The last "ja" in a sentence is normally extended and is often finished with an "e" on a descending glissando: "ja-ja-ja-e". Other syllables or sounds are also used such as "a" or "ae", which is often seen as a deep attack tone in an ascending glissando at the beginning of sentences; in some cases also with a descending movement, which often leads to the tone e'. This last is used by some singers. There is also individual use of some singing-syllables such as "jae", "jaa", "ha", "hae" and "haa".

Meaningless singing-syllables can – in some cases – be old original words, which have been distorted and lost their meaning.

Songs sung on meaningless singing-syllables are found in large quantities. In Erik Holtved's collection of 134 songs, 86 are sung on meaningless syllables; nearly all on "ja-ja". One song was sung on meaningless words (no. 31 sung by Kûtsîkitsoĸ).

All the 86 songs sung on meaningless syllables or words are drum-songs. The collection contains 110 drum-songs; nearly 3/4 of the drum-songs are thus text-less. The word *mumerutit* has been heard used for text-less drum-songs. The same word is also used for competition songs with more than two participants.

Statements:
Earlier more text was used, particularly in competition songs (Inûterssuaĸ 1952, tape 4).
Old singers could sing much text; the young ones sang only ja-ja (Heilmann 1910: column 21).

Songs with a few meaningful words used as singing-words; otherwise ja-ja

In twelve of the drum-songs in Erik Holtved's collection a single or a few meaningful words are used in the same way as meaningless singing-syllables, i.e. through all parts of the songs. A few meaningful words can also be used in some passages of the songs. In addition to the meaningful words, meaningless syllables are used; most often "ja-ja".

A few meaningful singing-words spread in the sentences of the songs

In six out of twelve drum-songs there are a few meaningful words spread through all the sentences of the song or through nearly all of them. The remaining five songs have singing-words in the introductory sentence of the songs only; see 2. below.

The singing-word (words) is generally placed at the beginning of the sentences followed by meaningless syllables, normally "ja-ja". However, if the song has Form and Melody Type D, the final sentence of the stanza, Formula Finalis, will only contain the syllables "ja-ja".

Song no. 44, sung by Pualorssuaĸ
In stanzas 6 and 7 he sings "ajuriga, ajorio(uk)", i.e. *"I can't, I am not able to do it".*
Word explanation by Kásâluk K'âvigaĸ.

Song no. 45, sung by Pualorssuaĸ
In two stanzas of the song he sings in the Nucleus sentences:
"naunginnanauk umaajai-hai", i.e. *"I wonder where the door is"*.
Word explanation corrected by Kásâluk K'âvigaĸ. Erik Holtved thought that the text meant: "Where is my beard?"

Song no. 46, sung by Pualorssuaĸ
In stanza 1 and 3 in all sentences except the last one he sings:
"Atanguaĸ-ait hagluvutit", i.e. *"Atanguaĸ, you are telling a lie"*.
The song could be a competition song.

Song no. 86, sung by K'ârĸutsiaĸ
In 11 of 24 stanzas he sings in all sentences:
"aterngaartongai qaami qaa qaa qai", i.e. *"Hurry up and come out (down)"*.
K'ârĸutsiaĸ said that it was a mad woman's song. The words were sung to a child not yet born. In addition the song contains some meaningless singing-words; they might be in spirit language.
song no. 93, sung by K'issuk.
In stanza 4 he sings in all sentences except the last one:
"ajuqaajuk", i.e. *"You couldn't"*.
Word explanation by Kásâluk K'âvigaĸ.

Song no. 107, sung by Tiguaĸ
In all seven stanzas he sings with spread positioning:
"sunaaffa/qimaasorsuannguarooq?", i.e. *"Think/I wonder who it is"*.
Word explanation by Kásâluk K'âvigaĸ.

A few meaningful words are used in the Nucleus sentence(s) of the songs

In six of the twelve drum-songs a few meaningful singing-words are collected in the Nucleus sentences of the songs. The singing-word/words are placed at the beginning of the Nucleus sentence(s) and it/they are normally followed by meaningless "ja-ja" syllables, which do not merely end the Nucleus sentence(s), but are continued for the rest of the song. This is the same distribution that is found in the musical form in all the traditional drum-songs (with text passages): in the introductory and most important sentence in each stanza, the Nucleus sentence, there is a "most individual" first part – *with* text – followed by a sentence ending, a rounding off, that has the quality of an internal Suffix.

When a few meaningful singing-words are used in the Nucleus sentence(s) of a stanza, the positioning of the words normally follows the form structure:

Nucleus sentence
Individual part + rounding off
Words/text + ja-ja

The other sentences then all have "ja-ja" or other meaningless singing-syllables.

Problems about word explanation

Erik Holtved, for many of the songs, translated the singing-words and song texts on his own or assisted by the informants. He did this on two occasions, partly in connection with the recordings in 1937 and partly at a supplementary visit in 1946–47. Here he was especially assisted by the woman Amáunalik K'aivigaĸ. During my visits to Erik Holtved, he asked me often to listen to problematic cases. Even though the singing-words generally are simple, it is difficult to hear what is being sung. The Polar Eskimo dialect is full of unclear sounds, particularly on un-accentuated syllables, which are breathed and are often "shadowed" by more prominent syllables placed on accentuated tones. In addition they are naturally made more indistinct when there is drum accompaniment – and noise from the recording! Some words are not even understood by the singers. They can be old, forgotten and garbled words, which were earlier known by shamans and especially related to shamans' séances. Or they could be forgotten words originating from Canada. The singers said that the meaningless words were part of an "*adla* language", which was spoken by the strangers from Canada (Holtved 1951, volume 1: 13). In addition there is the use of *kennings*, i.e. paraphrases of words, which were particularly used at shamans' séances (Rasmussen 1905b: 168).

The great uncertainty around the meaning and translation of the words used was the background for asking Kásâluk K'âvigaĸ, herself from Qaanaaq, to go through the song texts again. In cases where there were some disagreements, with two alternative translations, both word explanations were reported. For some song texts Kásâluk K'âvigaĸ could give a word explanation where Erik Holtved had given up. In other cases Professor Robert Petersen has kindly helped.

Difficulties in understanding the Greenlandic language from listening to mechanical sound recordings are well known and are described, for example by William Thalbitzer. After having stayed in the Ammassalik area and different parts of West Greenland in the period 1900–1914 he wrote a chapter "The phonograph and the human ear" in *The Ammassalik Eskimo* with detailed discussion of possible mistakes when listening to mechanical sound recordings (1923: 544–59). He mentions specific elements of uncertainty in the interpretation of language in five primary sources of error (*ibid.* 553–54). He also finds – as seen also in the Thule area – use of kennings and archaic expressions, which the singers themselves didn't understand (*ibid.* 556).

Statements:
Conjuring songs have text; the other songs are sung on "ja-ja" (Kroeber 1900: 303).
Conjuring songs have text "that you do not understand" (Imîna 1962, tape 11).

The six songs with a few meaningful words in the Nucleus sentence(s) are:

Song no. 10, sung by Inukitsorssuaĸ
In Nuclei of stanza 2 he sings:
"ajurhinnaliriga", i.e. *"I cannot manage it"*.

Song no. 18, sung by Inukitsorssuaĸ
In Nuclei of stanza 3 he sings:
"aggitsiallait", i.e. *"Come here please"*
Word explanation by Kásâluk K'âvigaĸ. Erik Holtved has: "You just come!"

Song no. 21, sung by Inukitsorssuaĸ
In Nuclei of stanzas 1 and 3 he sings:
1: "Kujannguallaglinga" (x3), i.e. *"Let her make love with me"*.
3: "Kujannguallaglinga", i.e. *"Let her make love with me"*.
"ajulirigaala pijamanngimmatali", i.e. *"I cannot, they don't like me"*.
The words are indistinct and difficult to understand.
Word explanation by Kásâluk K'âvigaĸ.

Song no. 65, sung by Pualorssuaĸ
In Nucleus parts of all stanzas he sings:
"(a)jaliamaa" or "(a)jaliawaa". The word is indistinct.
Kásâluk K'âvigaĸ thinks that it is a singing-word. According to Holtved the song shows Pualorssuaĸ's surprise because his song-fellow hasn't arrived!

Song no. 104, sung by Tiguaĸ
In Nuclei of all ten stanzas he sings:
"uggugguarniarunai", i.e. *"See, there is somebody hunting a bearded seal"*
"uggugguarngunai ilisarnaalai", i.e. *"There is a bearded seal; it is easy to recognise".*
Word explanation by Kásâluk K'âvigaĸ.
Erik Holtved instead heard the word "pavane": "Over there to the east".

Song no. 106, sung by Tiguaĸ
In Nuclei of stanzas 2, 7, 9, 15 and 18 he sings:
"avunga, avunga", i.e. *"Up there to the north".*
This word is used as a repeated singing-word.
The song also has a real song text with many words. The song is therefore also mentioned below among songs with ample text.

A number of the songs contain demonstrative pronouns, e.g. "pavane": *"Over there to the east"* (song no. 104) and "avunga": *"Up there to the north"* (no. 106). During the song the singer will often point to the mentioned direction. An emotional exclamation such as "aggitsiallait!": *"Come here!"* (song no. 18) is also rather common. So are self-deprecating remarks, often with versions of the word stem "ajoq-", which expresses a lack of ability, e.g. "ajuriga": *"I cannot manage it"* (no. 44) and ajuqaajuk": *"You couldn't do it"* (no. 93). In song no. 101 Tiguaĸ has several versions of the word stem, thus "ajoqaajuk immerneq": *"I cannot sing drum-song".*

Songs with a more amble or complete word use

There are a total of 37 song recordings with ample word/text use in Erik Holtved's collection. The recordings are distributed as 13 drum-songs and 24 small-songs in stories, etc.; due to song repetitions the song recordings contain only 21 different song texts.

Based on this occurrence the following will be shown below:

1. Drum-songs with ample use of text.
2. Small-songs in stories, etc., with ample use of text.

In many of the songs with ample text there are repetitions of one or more words or part(s) of words in the subsequent sentence(s), now surrounded by other words. This is similar to the poetic practice, which exist(ed) in some traditional songs from East Greenland and old West Greenland. It is called parallelism or thought-rime (Robert Petersen 1982: 2). The term thought-rime is preferred in this connection to avoid confusion with the earlier-mentioned song practice: singing in parallel.

1. Drum-songs with ample use of text

There are 13 drum-songs with ample use of text. None of them have complete use of text through all stanzas. The text is usually placed at the beginning of the sentences in the stanzas. After this the rest is filled out with meaningless syllables, most often "ja-ja". The syllables "ja-ja" or the close syllables "jae", "jaa", "ha" and "hae" are used as refrain syllables as described earlier. H.C. Petersen has in his work on traditional Greenlandic songs – particularly from East Greenland and old West Greenland – found use of special singing-syllables for special purposes. He thus found that the refrain syllables jaa-jee were specially related to laments about death (1983: 13, 41). It has not been possible to ascertain whether this was true also in the Thule area. However, it cannot be rejected.

Song no. 4, sung by the man Ârĸioĸ

In the Nucleus parts of seven stanzas he sings:
"ajuqiup kihimik ihumaliurmatigut", i.e. *"The catechist thinks for us"*, "ihumaqannginnavta", *"Because we cannot think ourselves"*.
The concept "to think" is seen in different connections; therefore thought-rimes are used.
Word explanations by Kásâluk K'âvigaĸ.

Song no. 5, sung by the woman Inugârssuk

The song is an introduction to Inugârssuk's account of Âma's hunger and journey to Canada.

The song is printed with explanation in Erik Holtved's *The Polar Eskimos* (1951, vol. 1: 357–58; vol. 2: 149). Spread through six stanzas she sings:

"avunga havunga jajaa	*"Up there far away, jajaa,*
arturhartungaala avunga	*I am longing to be up there*
avunga havunga jajaa	*Up there far away, jajaa,*
avunga havunga jajaa	*up there far away, jajaa,*
ihumaga arturtunngutsialirmiihai	*my thoughts are nearly unbearable.*
avunga havunga jajaa"	*Up there far away, jajaa".*

It is a thought-rime as the word "avunga": "up there" is used in nearly all sentences in different connections.

Song no. 27, sung by the man Inûteĸ

Spread through stanzas 2, 3, 5 and 6 he sings:

"taija nuliartaariniq (x2)	*"Now she can't become my wife*
angirlarnighallu iriniiqaajuk (x2)	*Were you homesick?*
angirlaliravillu qungujuqait	*Did you smile on the way home?*
nuannaaqa – nuannaarlutillu (x2)	*Be happy – and become happy*
tikiliqihunganauk"	*I came there".*

The syllables angirlar- from the verb "angerlarpoq": "go home" is seen in the 2nd and 3rd sentences; it is a not quite distinct thought-rime.

Corrected word explanation by Kásâluk K'âvigaĸ. Erik Holtved thought that the text expressed smile and happiness.

Song no 31, sung by the man Kûtsikitsoĸ.

Non understandable words are sung in the Nucleus parts of stanzas 2 and 4.

Song no. 49, sung by the man Pualorssuaĸ

In the Nucleus parts of the stanzas 3 and 4 he sings:

"maaniinnaq ivajaqait	*"Did you steal something here?*
angirlaruvit niqihissautit	*Get some meat when you get home.*
qilaunila tiunirila ajuqaajuk"	*Is it difficult for you to take the drum?"*

Corrected word explanation by Kásâluk K'âvigaĸ. Erik Holtved had: "You came here to dance drum-dance, but you went home again, because you were too slack to take the drum".

Song no. 70, sung by Pualorssuaĸ

In the Nucleus parts of the stanzas 2–4 he sings:

"ajuqaajugli, ajugaajugli	*"You couldn't, were not able to*
ingmirnirli, ingmirnirli	*sing drum-song, sing drum-song.*
ajor-, ajorli	*It is bad, poor.*
ajurigaalai	*I am no good.*
ajuqaajugli ingmirnirlilai	*If you can't sing drum-song,*
uvangsaliilai, ingmirlangaliilait"	*then let me drum-sing".*

Various versions of the verb "ajorpaa": "cannot manage" is used in various connections; it is therefore a thought-rime.
Word explanation by Kásâluk K'âvigaĸ.

Song no. 71, sung by Pualorssuaĸ

Spread through all stanzas and sentences (with the exception of FF) he sings:

"qilaat, qilaat, naak?	*"Drum, drum, where are you?*
qilaatinnguarli piamanannguaraluaq	*I wish I had my little drum*
qilaat, qilaat, naak?"	*Drum, drum, where are you?"*

A text repeat form. Thought-rime by partly different use of the word "qilaat": "drum".

Word explanation by Kásâluk K'âvigaĸ. Holtved wrote more generally that the song expressed a strong urge to take the drum and sing.

Song no. 72, sung by Pualorssuaĸ

In the Nucleus of stanza 4 he sings:

"eqianarraralarngena [ilarput?]	*"We don't really like to be with him.*
avaanngunarunai, aja"	*It is usually very boring, aja".*

Word explanation by Kásâluk K'âvigaĸ. Erik Holtved wrote that the song was difficult to understand: "There was a feeling that it was time to make fun with a man, who hid his face behind a gull-hide".

Song no. 88, sung by the man K'issuk

Spread through stanzas 3–5 he sings:

"uvangali inunga	*"I am a human being,*
uvanga, uvanga, uvanga	*I (am), I (am), I (am),*
uvanga inunga	*I am a human being,*
ajunngikkigali inuuniq	*I know how to live,*
uvanga inunga [/inungali]"	*I am a human being".*

The expression "uvanga": "I am" is used as a ritornelle and thought-rime.

Word explanation by Kásâluk K'âvigaĸ.

Song no. 96, sung by the man Tiguaĸ

Spread through the stanzas, mainly at the beginning of the sentences, he sings:

"avanijai	*"Up north.*
avanija sunaaffa niqimiijaa	*Up north in Neqe, just think!*
niqimi (x3)	*In Neqe, in Neqe, in Neqe,*
avaniijai	*Up north.*
niqimi	*In Neqe,*
hunaa hunaapfa	*it will be seen*
pijaannguagaanga"	*that she will have me".*

The word "avanga": "up north" is used in different connections and thus a thought-rime occurs.
Word explanation by Kásâluk K'âvigaĸ.

Song no. 99, sung by Tiguaĸ

In the Nucleus parts of stanzas 2–6 he sings:

"ingmijuinnamali ingmijuinnamali	"(As) I never sing drum-songs
ingmijuinnamali ajuleqiigiga"	I can't drum-sing".

The word "ingmerneq": "drum-song" is used in different connections; thus a thought-rime occurs.
Word explanation by Kásâluk K'âvigaĸ.

Song no. 101, sung by Tiguaĸ

Spread through eight stanzas, distributed in various ways, he sings:

"ajoqaajungunai	*"Can't you do that?*
ajoqaajuk immerneq taima	*Can't you sing a drum-song?*
ajoqaarpunilaa	*we can't.*
ajoqaaraalaa immernerilai	*I cannot sing a drum-song;*
immijuinnamali	*because I don't sing drum-songs.*
ajoqaajungilaa immernerilaa	*Can't you sing drum-songs.*
ajornaalaa immerneq taima	*Such a drum-song is very difficult.*
ajoqaajuk	*Can't you manage it?*
immijuinnamali	*As I don't sing drum-songs.*
immijuittungali immerneq	*I never sing drum-songs*
ajoqigiga"	*therefore I can't".*

In many cases in different connections are versions of the verb "ajorpaa": "cannot manage it". It is therefore a thought-rime.
Word explanation by Kásâluk K'âvigaĸ.

Song no. 106, sung by Tiguaĸ

Spread through many stanzas he sings:

"avunga, avunga	*"Up there, up there.*
pikunga akigissaallunga pissavaanga	*They sell me to them up there.*
tima timaata pissavaanga	*Somebody gets me,*
akigissaallunga pissavaanga	*will sell me to them.*
pissavaanga akigissaallungalai	*He gets me to sell me.*
akigissaallunga [?] ajoqusermaalaa"	*Somebody stands in my way".*

The first word "avunga": "up there" is also used as repeated singing-word, but only in Nuclei. The song is therefore mentioned in this group. The word is used in different versions in all the first four sentences. It is therefore a thought-rime.
Word explanation by Kásâluk K'âvigaĸ.

2. Small-songs in stories, etc., with ample use of text

Erik Holtved made 82 sound recordings of stories and tales; 18 of these with 21 songs included. In line with the small-songs, a song "sung for a child", probably an *aqaat*, and two partly sung magic formulae, *serratit*, are also included.

Nearly all the texts of these songs – together with their stories – are published in Erik Holtved's *The Polar Eskimos: Language and Folklore*, volumes 1 and 2 (1951). Holtved classifies the collected material in seven groups, which he named as follows: "Myths and Legends of Origin", "Fabulous Beings", "Epic Tales", "Fairy Tales", "Songs for Children", "Fables and Tales of Animals" and "Historical Legends". The sound recorded small-songs' texts are found in five of these groups: four texts in the group "Myths and Legends of Origin", nine in the group "Fables and Tales of Animals", four among "Fairy Tales", one "song for a child" among "Songs for Children" and the two magic formulae. Most songs/song texts are thus from the group "Fables and Tales of Animals". The animals are "animated"; they talk and sing, for example in the fables about "the singing reindeer", "the singing hare" and "the lament of the snow bunting"; they act as spirits or singing assisting spirits and sing against each other in "the song duel of the birds". A large majority of the recorded stories and their songs were presented by the woman Amáunalik K'aivigaĸ. She had learned from her grandmother Ítugssârssuaĸ, who was one of the immigrants from Baffin Island in the 1860s. Erik Holtved writes: "Thus there can hardly be any doubt that many of them (the myths, fables etc.) originate from the last immigrants who also in this respect have enriched the culture of the Polar-Eskimo. It is, however, not possible, at the present time, to distinguish with certainty what the Polar-Eskimo have known before that time" (1951, volume 1: 15).

There are marked differences between the drum-songs and the small-songs in addition to the latter being performed without drum accompaniment. The drum-songs often have no real text, but some use of meaningful words/text can be seen in a few of the songs; the drum-songs have developed form structures with long strophic courses, particularly songs of the dominating and most developed Form and Melody Type D.

All the small-songs, on the contrary, have ample text content, but the songs are often short and non-strophic with simple forms. The

majority have only one motif (different from song to song), which is repeated ad libitum or as often as the singer likes or the text requires. This form principle is characteristic for songs of Formula Structure. If a repeated Nucleus motif is followed by a Suffix, Form and Melody Type A occurs. Seventeen of the small-songs are of Formula Structure, six have Form and Melody Type A and one song has Form and Melody Type B. See Sections 3 and 4 for a detailed description of the form types.

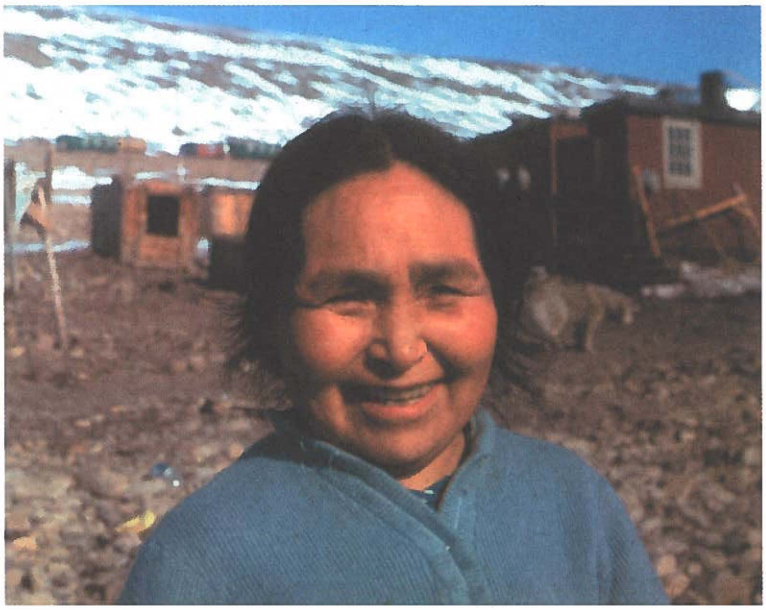
In addition to the use of simple forms, simple motifs (or, more accurately, generally used motifs in simple versions) are also used in the small-songs. In this way, the small-songs are sort of "indicators" of the motifs used in the area; the generally most used motifs are also used most often in the small-songs. This also points to the probability that the small-songs are part of an old and original cultural layer.

The use of simple motifs and forms means that the singer, to a great extent, can give the words and syllables used in the text of the small-songs the best possible melodic position. A better connection is thus achieved between text and melody than in the drum-songs, where the rules governing the form make the positioning of words and syllables difficult.

The positioning of the text in the sentences of the small-songs is in principle the same as for other traditional songs: It is placed in the first part of the sentences through all the sentences of the song.

In addition to the meaningful text content, many small-songs also have meaningless syllables, mainly "ja-ja". They are virtually only found as a rounding off of sound to finish the different sentences of a song or some of them. Only a few songs have complete sentences, which are exclusively sung on "ja-ja". Such sentences are never at the beginning of a small-song.

In 15 of the small-songs in Holtved's collection the singer uses calls, which are used both as Intro and as Suffix. In these formal additions, which are either shouted or recited, the usual "ja-ja" syllables are used, but often other syllables are heard; imitation of animal calls, spirit sounds or other sounds that suit the story being told.



Amáunalik.
Photo: M. Hauser 1962.

Song no. 108, sung by the woman Amáunalik K'aivigaĸ
The second song in the myth "The Thunder Spirits".
The myth and the song are printed in Erik Holtved's *The Polar Eskimos* (1951, vol. 1: 357–58; vol. 2: 149).
In addition to this song the myth has another presentation, which is recited.

"puisjaunawuwoqa-a	*"If only I (one) could become a seal,*
puisjaunawuwoqa-a	*if only I could become a seal,*
awersjunawuwoqa-a	*if only I could become a walrus,*
awersjunawuwoqa-a	*if only I could become a walrus,*
qilaluwarrunawuwoqa-a	*if only I could become a beluga,*
qilaluwarrunawuwoqa-a"	*if only I could become a beluga".*

The repeated use of the suffix "-unauwuwoqa", "wish to become", in different connections shows the use of thought-rime.

Song no. 109 sung by Amáunalik K'aivigaĸ
The raven's song in the fable "The Drum-fight of the Birds".
The fable and the song are printed in Erik Holtved's *The Polar Eskimos* (1951, vol. 1: 233–38; vol. 2: 93–95).
Corrected text by Robert Petersen.

"qartoqme upaquteqartoq	*"You with the high brow, you with the great legs.*
aukpajaqpajakpun	*They are completely red.*
kanukpajakpajakpun	*They are reddish brown,*
ta ja a ia e"	*ta ja a ia e".*

Tendency towards thought-rime due to the listing of the colours of the legs.

Song no. 110, sung by Amáunalik K'aivigaĸ
The woman's song in the tale "The Woman who Played a Mountain Spirit".
The tale and song are printed in Erik Holtved's T*he Polar Eskimos* (1951, vol. 1: 224–25; vol. 2: 88–89).

"âpapâ ishâshê	*"Âpapâ ishâshê.*
angunajuataqa	*We are quick, hurry up!*
qimanguapilerqishungoq"	*They rushed off it is said".*

The text shows the flight with different utterances. There is thus a tendency towards thought-rime.

Song no. 111, sung by Amáunalik K'aivigaĸ
The song of the child in the myth "Nâlagssartoĸ" ("Venus").
The myth and song are printed in Erik Holtved's *The Polar Eskimos* (1951, vol. 1: 56–58; vol. 2: 19–20).

"arna pinga-haa	*"Mother up there,*
atungiki jaa-aa	*kamik soles,*
inernijagaa-haa	*(she will) finish them,*
atunga	*the kamik sole.*
qipinga-ei"	*She has taken it off".*

Song no. 112, sung by Amáunalik K'aivigaĸ
The woman's song in the myth "Anoritôĸ".
The myth and the song are printed in Erik Holtved's *The Polar Eskimos* (1951, vol. 1: 76–80; vol. 2: 28–30).

"nanume-hae	*"[With?] a bear*
qitornaqarnihe	*When one has not brought it up (as) a child.*
qinernatlarmiohaar	*One must spit after*
nano nano nanaaijae-e"	*a bear, a bear, a bear ijae-e".*

The word "nano", "bear", returns as a refrain.

Song no. 113, sung by Amáunalik K'aivigaĸ
The siskin's song in the fable "The Siskin as an Assisting Spirit".
The fable and the song are printed in Erik Holtved's *The Polar Eskimos* (1951, vol. 1: 241; vol. 2: 97).

"tarssuata-a-ha	*"The man*
quktarLuta qimangmatigoohun	*pees on us because he left us.*
aissaq	*The strong (guy),*
tajaissaq tajaissahaq	*the strong one, (oh) the strong one,*
tajaahaq tajaahaq	*[oh] strong, [oh] strong,*
ta-ja-i-jae-i"	*ta-ja-i-jae-i".*

Song no. 114, sung by Amáunalik K'aivigaĸ
The first song in the myth "The Thunder Spirits".
The myth and the song are printed in Erik Holtved's I (1951, vol. 1: 40–48; vol. 2: 12–16).

"arqisiminga-jae-ja	*"[With] grouses a-jae-ja*
milrama jae-ja	*when I hit (grouses) with stone jae-ja*
akijatungilanga a-jae-ja	*I do not eat the meat of the stomach.*
aterit kihiwit"	*(Just) go home, you alone".*

Song no. 115, sung by Amáunalik K'aivigaĸ
The sea gull's song in the fable "The Drum-fight of the Birds".
The fable and the song are printed in Erik Holtved's *The Polar Eskimos* (1951, vol. 1: 233–38; vol. 2: 93–95).

"nuliakitLi	*"The two female gulls*
pikua	*up there.*
nulorLo-k	*They have horrid backsides*
kukisujatLarnerming	*from being torn with claws,*
i-ki-ja-ja ja-ai	*i-ki-ja-ja ja-ai*
i-ki-ja i-ki-ja-e"	*i-ki-ja i-ki-ja-e".*

Song no. 116, sung by Amáunalik K'aivigaĸ
The falcon's song in the fable "The Drum-fight of the Birds".
The fable and the song are printed in Erik Holtved's *The Polar Eskimos* (1951, vol. 1: 233–38; vol. 2: 93–95).

"kisianile makua	*"But these*
akinaitsian	*mountain sides,*
akinaqtarLuging	*steer straight towards them.*
piarerlung	*It is necessary*
naggajoratuni	*without detours*
angujoratune"	*to reach them".*

Song no. 117, sung by Amáunalik K'aivigaĸ
The reindeer's song in the fable "The Singing Reindeer".
The fable and the song are printed in Erik Holtved's *The Polar Eskimos* (1951, vol. 1: 242–44; vol. 2: 97–98).

"inuilaq mana	*"This land, deserted by people,*
inuilaq mana	*this land, deserted by people,*
tasa mana imaipa	*now, let it stay thus;*
nipaipa	*let no voice be heard.*
jae-jae-ja-ae-ae-ja-a	*Jae-jae-ja-ae-ae-ja-a,*
ae-a-ja-ha	*ae-a-ja-ha*
a-ja-ja-ja-ja-ejae-jae-e"	*a-ja-ja-ja-ja-ejae-jae-e".*

Part thought-rime by using the negative "deserted".

Song no. 118, sung by Amáunalik K'aivigaĸ
The Little Auk's song in the fable "Little Auk's Song".
The fable and the song are printed in Erik Holtved's *The Polar Eskimos* (1951, vol. 1: 240–41; vol. 2: 96).

"ikerdle mana	*"But this sea-barking;*
ha-ja-a-ha	*ha-ja-a-ha,*
naujatuhoerdle mana	*by this great seagull,*
ha-ja-a-ha	*ha-ja-a-ha*
ha-a-ha-a-a-ha-a-e	*ha-a-ha-a-a-ha-a-e*
a-ha-e-a-ha-a-ha-ha-e"	*a-ha-e-a-ha-a-ha-ha-e".*

Song no. 119, sung by Amáunalik K'aivigaĸ
The girl's song in the fairy tale "The Girl who would not Marry".
The fairy tale and the song are printed in Erik Holtved's *The Polar Eskimos* (1951, vol. 1: 204; vol. 2: 80).

"ujargamuma	*"The stone, the one who*
niputanga umianakoha	*sits fixed to it; boat people out there*
qaileritsihe uwigelawsi-he	*come, let me marry you-he*
taimagoringmipaluttarLum"	*that is how it is told, in song".*

Song no. 120, sung by Amáunalik K'aivigaĸ
The snow-bunting's song in the fable "The Snow-bunting's Song of Lamentation".
The fable and the song are printed in Erik Holtved's *The Polar Eskimos* (1951, vol. 1: 238–39; vol. 2: 95–96).

"uwija ja ujaha	*"My man, yes my man,*
taersroinimaha	*people, ha,*
pinganingataha	*because they are more powerful, ha,*
nakornininga ta	*because they are stronger,*
hoerqarLungming ima	*with a twisted whalebard-snare*
naperLugo tiguwaen	*they caught him.*
qalumina iterquming	*Qalumîna (when he drank) urine,*
imerLuna qaqtoq"	*when he drank it he burst".*

Partial thought-rime is seen by the different words for human strength.

Song no. 121, sung by Amáunalik K'aivigaĸ
The hare's song in the fable "The Singing Hare".
The fable and song are printed in Erik Holtved's *The Polar Eskimos* (1951, vol. 1: 242; vol. 2: 97).

"pissuagata	*"(As) we are good wanderers*
qimagata	*we fled,*
kugitLimana	*and this one (here) of the rivers,*
ilatLimana	*one of them - this one,*
marssortortLimana	*the swelling - this,*
ikarassuarnago	*he couldn't cross it quickly.*
ikarparpun"	*We could!"*

The suffix "-Limana", "this one", occurs in different connections and shows a use of thought-rime.

Song no. 122, sung by Amáunalik K'aivigaĸ
The arctic gull's song in the fable "The Drum-fight of the Birds".
The fable and the song are printed in Erik Holtved's *The Polar Eskimos* (1951, vol. 1: 233–38; vol. 2: 93–95).

"hila hangna	*"The weather over there;*
hangna hangna ...	*over there, over there (x9)*
hunasukiae"	*nothing caught!"*

Song no. 123, sung by the woman Inugârssuk
The mother's song in the fairy tale "The Woman who Nursed a Worm".
The tale and the song are printed in Erik Holtved's *The Polar Eskimos* (1951, vol. 1: 201–02; vol. 2: 78-–79).

"shuna mana	*"What is this,*
anguna	*it is nothing but blood.*
shua mana	*What is it,*
aughuanga!"	*it is blood".*

An extra accentuation and thought-rime occurs by the varied repetition of the statement about the presence of the blood.

Song no. 124, sung by Inugârssuk
The child's song in the myth "Nâlagssartoĸ" ("Venus").
The myth and the song are printed in Erik Holtved's *The Polar Eskimos* (1951, vol. 1: 56–58; vol. 2: 19–20).

"ananawingaa-haa	*"Your mother said,*
atungikana-hae	*to give the kamiks soles,*
ineruniaa-haa	*now she has completed it,*
atungar	*the soling.*
qipingaa-e"	*She has taken the kamik off".*

Song no. 125, sung by Inugârssuk
The girl's song in the fairy tale "The Girl who would not Marry".
The tale and song are printed in Erik Holtved's *The Polar Eskimos* (1951, vol. 1: 203–04; vol. 2: 79–80).

"tingka nujarilugae-ha	*"[When I] had my liver as hair,*
pughaka-ha ishigilugae-hae	*my lungs as eyes,*
tartuka-ha qingahalugae-hae	*my kidneys as nostrils,*
inaluarae-hae qashugaatilugaa-haa	*my intestines as a string in an amaat,*
naktoralugaa-haa omatigae"	*as an amaat tied to my heart".*

The song deals with the suffering of a girl; she shouts and thus frightens her parents. It is therefore a sort of thought-rime.

Song no. 126, sung by Inugârssuk
The snow-bunting's song in the fable "The Snow-bunting's Song of Lamentation".
The fable and song are printed in Holtved's *The Polar Eskimos* (1951, vol. 1: 239–40, variant A; vol. 2: 96).

"uwija gauwija	*"My husband, my husband,*
tarhoinima	*the dark [men],*
pingiringataha	*because they are stronger,*
angiringataha	*because they are bigger,*
shorqarshumining ima	*with their baleens*
naperLugo tiguwa"	*they caught him, they took him".*

Song no. 127, sung by Inugârssuk

Song for a child. Holtved called it a lullaby. It is probably an *aqaat*.
The song is printed in *The Polar Eskimos* (1951, vol. 1: 229; vol. 2: 91).

"qang, qang, qang	*"Qang, qang, qang,*
pikangalo	*from above,*
kanangalo	*and from below,*
naulitsinermit"	*with harpooning".*

Song no. 128. sung by the man K'ârĸutsiaĸ

The girl's song in the fairy tale "The Girl who would not Marry".
The tale and song are printed in Erik Holtved's *The Polar Eskimos* (1951, vol. 1: 204–05 variant B; vol. 2: 80).
Corrected text by Robert Petersen.

"tartukae-ae-hae	*"My kidneys-ae-hae,*
issigitLuiheeng	*I had as eyes.*
sungahae	*My gall bladder,*
nujariLugae-hae	*I had as hair-hae.*
inaluarae-i-hae	*My intestines-i-hae,*
umatigiLugo	*I [?] used as heart.*
masagae-ae-hae	*My spleen-ae-hae,*
oqarriLugo-o-ho"	*I used as tongue-o-ho".*

There is possibly a hidden thought-rime, see remark under no. 125.

Song no. 129, sung by the woman K'iajuk

The girl's song in the fairy tale "The Girl who was Turned into Stone".
The tale and song are printed in Erik Holtved's *The Polar Eskimos* (1951, vol. 1: 205–06; vol. 2: 81).
Direct translation by Robert Petersen.
Stanza 1:

"ujaram uma	*"This stone,*
taarshum uuma	*this person,*
nipputaa	*[something] that hangs on,*
aglukka-ha	*on my feet.*
qinngakka-ha	*And my nose.*

Stanza 2:	
eqqarLi, erniasi,	*My family, and its descendents,*
qaigaetsi	*came here*
uu-unasuk	*to this place.*
Stanza 3:	
taatuup uuma	*This person,*
ujaraap uuma	*this stone.*
nipputaa-a"	*[Something] that hangs on".*

Song no. 130, performed, partly recited, by the woman K'iajuk

Magic word, *serrat*. Used when a woman, who is taboo, wishes to sew in the open air.

Printed in Erik Holtved's *The Polar Eskimos* (1951, vol. 1: 364; vol. 2: 152).

Corrected text by Robert Petersen.

"i-ja i-ja	*"I-ja i-ja*
tingmiarshoaq pashoma	*A big bird up there,*
tingmiarshoaq pashoma	*a big bird up there.*
niplerin, niplerin:	*Shout then, shout then:*
'qâq, qâq!'"	*'Qâq, qâq!'"*

Song no. 131, performed, partly recited, by K'iajuk

Magic word, *serrat*. Used by sickness or against slanderers. Printed in Erik Holtved's *The Polar Eskimos* (1951, vol. 1: 364; vol. 2: 152).

Corrected text by Robert Petersen.

Stanza 1:	
"shilagteqa shilagtingan u-u	*"Weather u-u.*
Stanza 2:	
shilagteqa shilagtinqan	*Weather, weather,*
awatigteqa, awatigteqa	*far away (to the west), far away,*
inuniatlalugtunga	*I wish I could live a little,*
inuniatlalugtunga	*I wish I could live a little.*
Stanza 3:	
imap pinga, imap pinga	*The creation of the sea, the creation of the sea*
inuniatlalugtunga	*I wish I could live a little*
inuniatlalugtunga"	*I wish I could live a little".*

The word "inuniatlalugtunga", "I wish I could live a little", creates a part thought-rime.

All words and sentences in the above songs are sung during the song performances. However, in a few cases spoken words or exclamations are heard during the course of a song or between the stanzas of a song. They are additions and do not, as such, belong to the performance. This is different to shouted words, groans or sighs, which belong to the performance of East Greenlandic songs.

Statements:
Many magic words in stories (Amáunalik 1962, tape 45).
Songs about animals were only used in myths (Sofie Eipe 1962, tape 2).
Songs in stories are performed loudly, narratives quietly (Silis 1970: 84)
Special singing-words for certain string figures (Paterson 1949: 59).
Quilaneq with monotonous singing-words at a low pitch (Kroeber 1900: 302).

The drum, *qilaat*

Introduction

The drum, *qilaat*, is a frame drum with a single membrane. It is closely linked to the traditional entertaining and religious songs; however, not to sung magic formulae, *serratit*, and not to small-songs in stories and songs sung for children, *aqaatit*. Drum-songs have in many cases been performed without drum accompaniment, for example when no drum was available, during travel, etc., but this does not alter the fact that the drum was a permanent part of these songs. If no drum was available, the drum rhythm could be beaten with the fingers (Holtved 1938: 21), clapped or other available objects could be used.

Throughout recent generations the use of the drum has declined considerably, but during the field recordings in the 1930s, 1960s and still in the 1980s it was found that the informants were fully proficient in using the drum, and they didn't find the difficult coordination between song and drum rhythms troublesome, even though they didn't have a drum and hadn't drummed for a long time.

Statements:
Pot lid used as a drum (Silis 1970: 85).
A jug used as a drum (Adler 1981: 29).
A dustpan was used as a drum (video recording, Lumholt 1989).

Drum introduction in ordinary drum-songs

When drum-songs are performed, it is common to start with a drum introduction with the ordinary drum rhythm, which is mentioned below. Sometimes the drum solo can constitute an independent drum passage. This was called *supianeq* by Âjako Miteĸ during a drum-singing course in Nuuk (Miteq 1982: 26). However, this word is used with different meanings; Imîna Imîna thus said that *supianeq* meant a spontaneous drum-song (1962, tape 20) while Amandus Petrussen wrote that the word covers body twists with intense and strong movements and drumming, particularly just before the end of a song (1982: 21).

The number of drums has reduced

In modern times the number of drums has reduced considerably. This is mainly a result of the discredit attached to the drum-songs after the founding of the mission in 1909. The missionaries were keen to fight any type of heathen behaviour. This was particularly true for shamans' séances and their songs; it will be dealt with in more detail below, "Songs in connection with shamans' séances, *toornarsiutit*". The dislike was extended to include ordinary entertaining drum-songs. Although the mission was not as rigorous as in old West Greenland society – here the drums were destroyed when drum-singing was discovered – the condemnation certainly resulted in a great reduction in the number of drums; the reduction has continued in recent times because many people thought that drumming and drum-singing were irreconcilable with good Christian living. In recent times modern drum sets have been used generally, but after 2000 a pleasing interest in teaching the young people to drum and sing drum-songs has emerged, for example by teaching drum-song/drum-dance in some schools.

We do not know how many drums there were before the mission was established. However, it was generally known that nearly everybody had self-composed songs, so the number of drums had probably been great. The reduction in the number of drums probably happened fairly quickly. Erik Holtved wrote that few drums were left at his sound recordings in 1937 (1967a: 170). At the 1962 recordings the singers – apparently – did not have any drums; a few were preserved by Danish civil servants and West Greenlanders. The expedition had a drum built; it "disappeared" later. In 1984 the number of drums had increased a little, but the quality had reduced.

Drums also used at shaman's séances

The descriptions from the beginning of the 1900s show that the drum was used at all shamans' séances. It was probably the shaman himself who did the drumming but, according to the statements below, an assistant could also drum-sing. Holtved heard about a simultaneous activity of two shamans.

Statements:
There were also quiet spirit songs without drum at shamans' séances (Imîna 1962, tape 40).
Shamans' séance with two shamans together (Holtved 1967a: 176).
The shaman had an assistant who drummed and sang before and during the séance (Rasmussen 1905b: 15).

It is an open question whether in earlier times two drums were used together at a séance. It sounds rather improbable, but cannot be completely gainsaid.

A similar question can be raised about performance of competition drum-songs, which are mentioned below. In recent generations only one drum, which is passed between the participants, has been used. In earlier generations each participant might have used his own drum as was normally done at duel songs in East Greenland.

In most cases a singer accompanies himself on the drum. Only in a few cases is one singing and another drumming; the performers are then often man and wife.

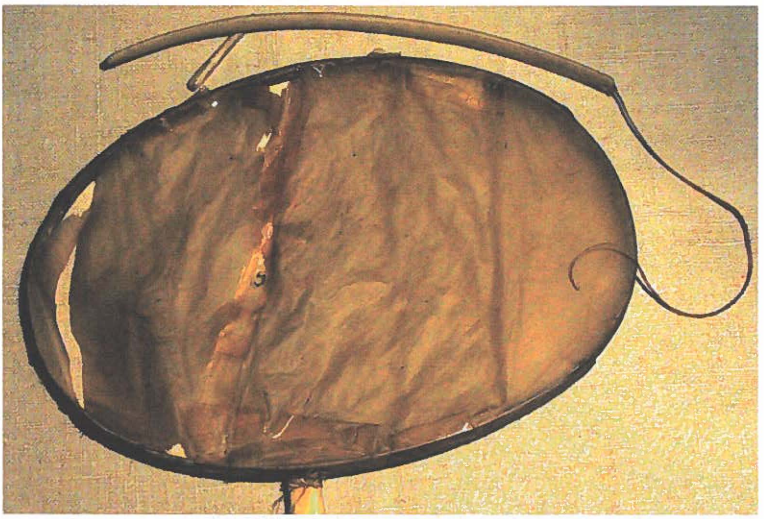
Statement:
In 1962 K'ârĸutsiaĸ was accompanied on the drum by his wife Patdloĸ in 13 songs.

The drum frame, qarluaa, measurements and design

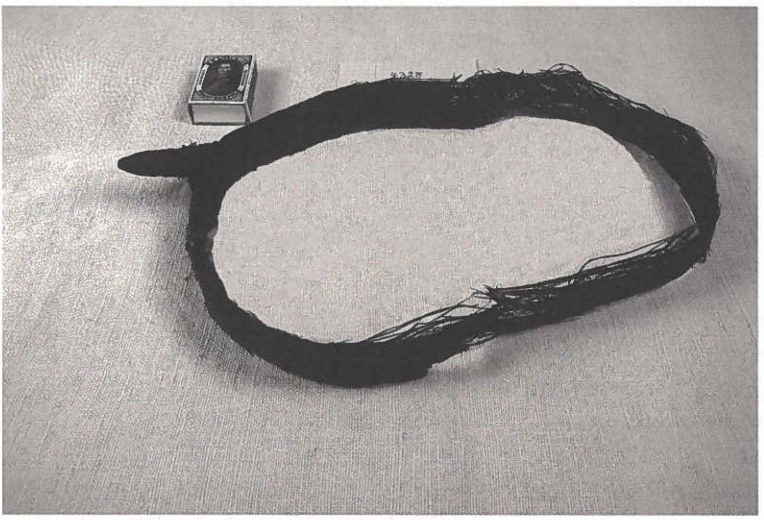
The smallest drums in the Inuit area are found in the Thule area. Their measurements vary according to the material used.

The drum frames are oval, or part oval, with one long side slightly flattened. Some frames are pear shaped and others are pointed oval. Some of the latter frames might have been deformed accidentally during their manufacture.

Preserved drum frames from the first part of the 1900s often have the measurements ca. 30 cm x ca. 20 cm – some are even smaller and a few larger. The height of the frame is often ca. 2 cm and its



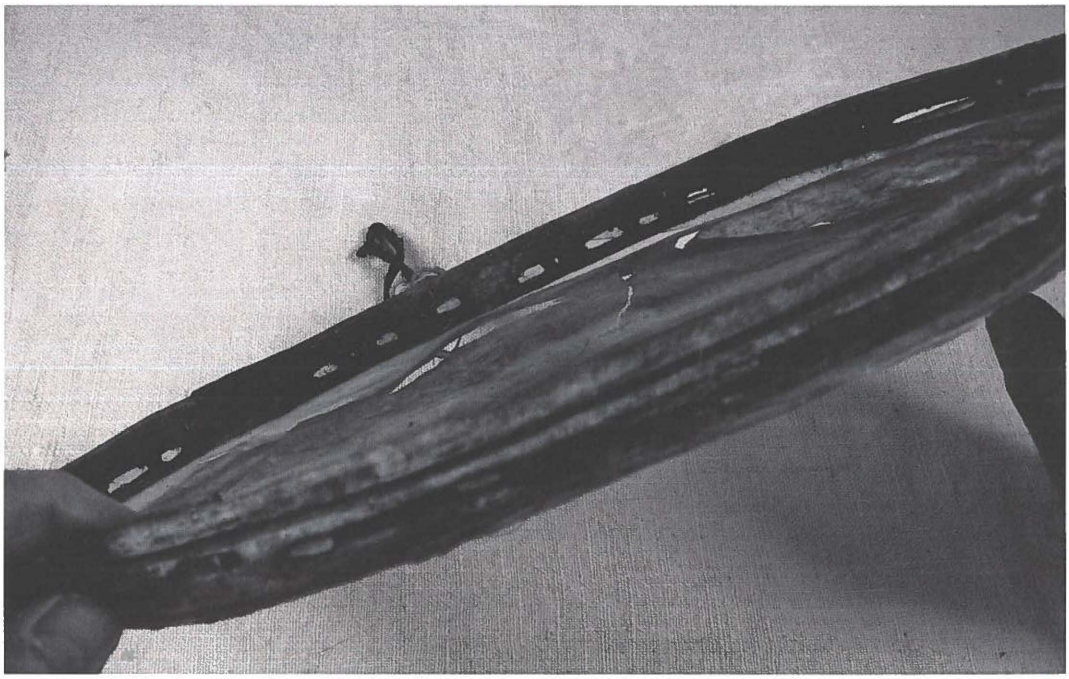
Oval drum with stick built by the shaman K'âerngâĸ before 1930. Now owned by the author.
Photo: M. Hauser 1992.



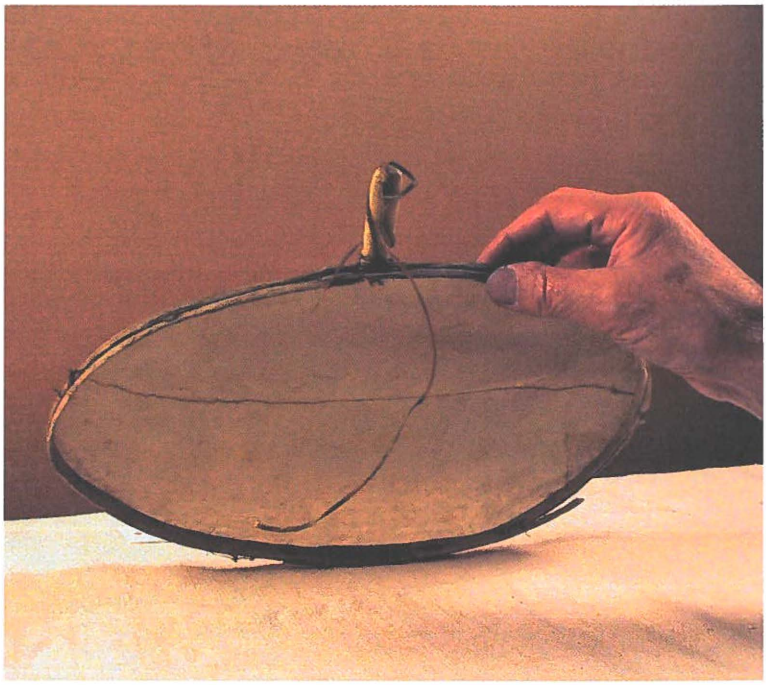
Old drum frame from the 12th or 13th century made from whale baleen. Excavated by Erik Holtved in 1935–37 at old Thule, Uummannaq, house 16. Ethnographic Collection L3.4328.
Photo: Kristian Søe Højberg 2000.
© The National Museum of Denmark.



Pointed oval drum from around 1900. Ethnographic Collection L.4214.
Photo: Kristian Søe Højberg 2000.
© The National Museum of Denmark.



Drum frame with groove for fixing the drum skin and holes to improve the timbre. Same drum as previous figure. Ethnographic Collection L.4214. Photo: Kristian Søe Højberg 2000. © The National Museum of Denmark.



Peter Freuchen's drum held at an oblique angle. Ethnographic Collection x189. Photo: Kristian Søe Højberg 2000. © The National Museum of Denmark.

thickness ca. 0.5 cm; the finest down to 0.3 cm. There are reports of very small drums, which mainly were used by shamans during séances.

Newer and current drum frames are bigger, right up to ca. 40 cm x 30 cm. The reason might be that it is easier to build the frame with these somewhat bigger measurements. The larger measurements give the drum a more booming and dark sound.

Drum frame made from the caudal ribs of walrus

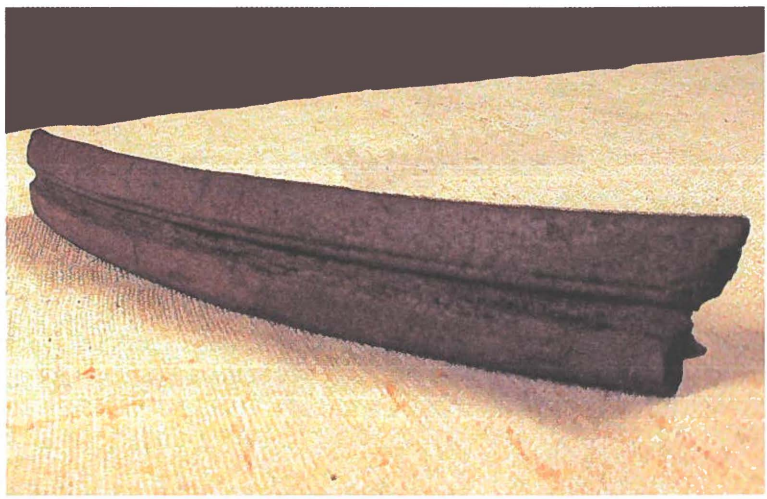
The preference is (was) a drum frame made from walrus ribs. It was prepared as follows (the description is for a drum of ca. 30 x 20 cm):
The caudal two ribs of a walrus are soft; particularly when they are from a female walrus. A suitable piece – approximately 110 cm long – is cut off and is divided into four parts, which are split into suitable narrow pieces, which are only ca. 5–7 mm thick. Before or after splitting, the four pieces are boiled or softened in warm water making them even softer and more suitable for the further treatment. Each piece is then cleaned and cut to get the correct profile, and the ends are flattened in preparation for being joined to the neighbouring parts.

The profile (the drum frame seen in cross section)

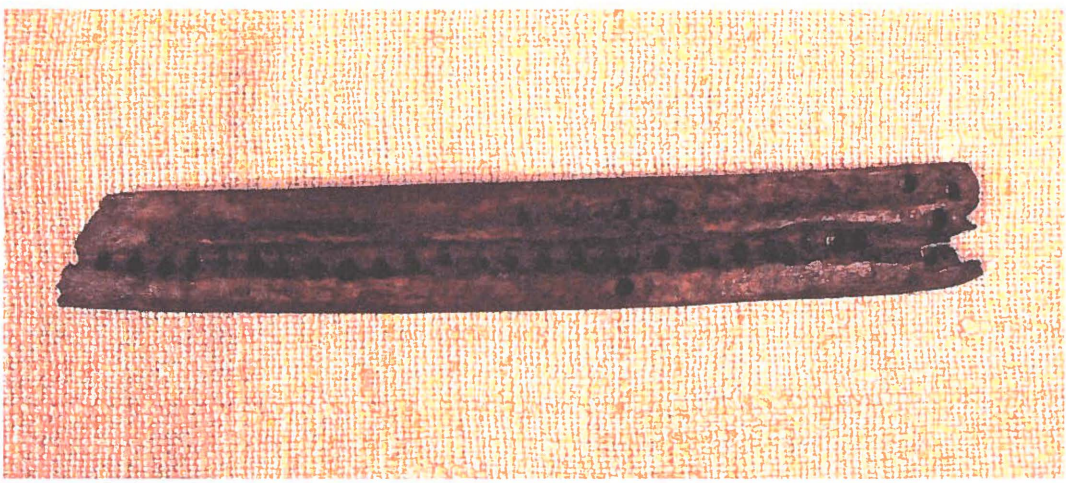
The inside of the drum frame is nearly flat. The outside has a slight bow; the upper part, nearest the menbrane, is normally a little longer/wider – 2–4 mm – than the lower part. In the lower part a thin groove, *kitikkerfia*, is cut for fixing the membrane. The drum frame is approximately 2 cm high with small variations; it is highest in newer drums – up to 3 cm. Sharper sounds are achieved when places with low frame heights are struck. The upper frame edge, for the membrane, is narrow; down to 1 mm, while the lower edge, *sinaa*, where one strikes the drum, is a little wider – approximately 2–5 mm. On newer drums the lower edge can be around 1 cm thick.

Drilled or cut holes

Two, three or four round holes are drilled in the outer ends of each frame piece for joining the pieces. A small rectangular hole with rounded corners, approximately 10 mm x 3 mm for fitting the drum's handle, is drilled or cut into the frame. In addition one or – in most cases – some holes, *iminngaatai* or *iminngautit*, are drilled or cut into each of the four frame parts in order to increase the resonance. The holes, round or oval, are normally placed in groups

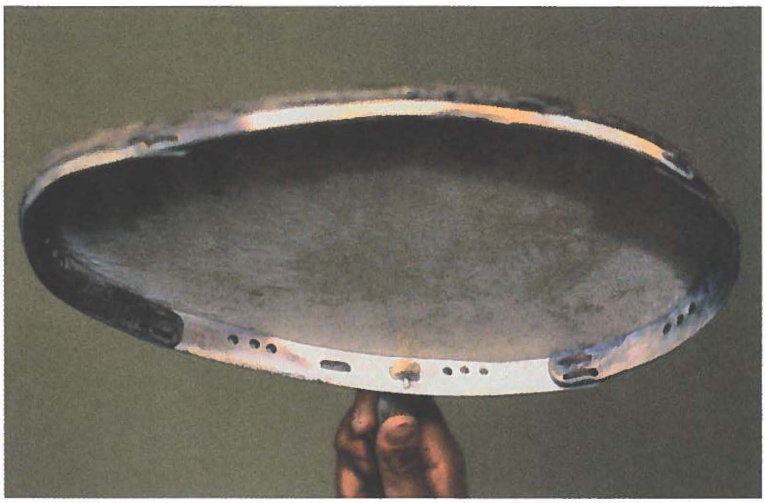


Fragment of an old drum frame from the 12th or 13th century excavated 1935–37 by Erik Holtved in Comer's midden, Thule. Ethnographic Collection L3.10976
Photo: Kristian Søe Højberg 2000.
© The National Museum of Denmark.



Pre-drillings in fragment of old drum frame. Excavated 1935–37 by Erik Holtved at old Thule, Uummannaq. Ethnographic Collection L3.8668.
Photo: Kristian Søe Højberg 2000.
© The National Museum of Denmark.

of two or three. On the frames of older drums, cut or drilled hollowed cavities were used instead of holes; or a combination of holes and cavities were used for an even lighter and more brittle sound. This can be seen on the drum frame in the picture. The photograph shows that many small drillings were made to create the hollowing. This technique is very old. It was recovered on several excavated fragments of drum frames from Comer's midden; one of them is shown here. It was excavated in 1936–37 by Erik Holtved and is from the thirteenth century. The fragments are now in the National Museum in Copenhagen; some are in the Greenland National Museum and Archives.



The frame sections are joined with thongs going through drilled holes in the end pieces. Each end piece in this drum has four drilled holes positioned in pairs side by side. Hans Engelund Kristiansen's drum. Photo: M. Hauser 1984 in Qaanaaq.

Statement:
A number of hemispherical hollows are cut into the drum frame to achieve a clearer sound. They are placed above the groove where the drum membrane is fixed, i.e. just below the drum membrane (Stein 1902: 341).

Joining the frame pieces

Neighbouring pieces are tied together with sinew thread through the holes that are made at the end of each piece of frame. Two holes can be placed side by side or in a row along the length of the frame pieces. In the latter case one, two, three or four holes are drilled in each end piece, see the illustration.

On modern drum frames the material is often plastic or wood. The frame can be made in one piece, which is closed with a rivet, which disfigures the appearance. These materials are easier to work in. The result is larger and clumsier drums.

Statement:
The use of walrus ribs for the drum frame is mentioned for example by Robert Stein (1902: 341), Aage Gilberg (1940: 81), Erik Holtved (1967a: 170) and Pauline Lumholt in the film The Drum-dance in the North (1984).
Drum frame made of seal ribs or reindeer antler



The author's drum. The frame sections are joined with two pieces of sinew thread, each of which is positioned round the end of the next part of the drum frame. Three holes in a row are therefore used in each piece. Photo: M. Hauser 2007.

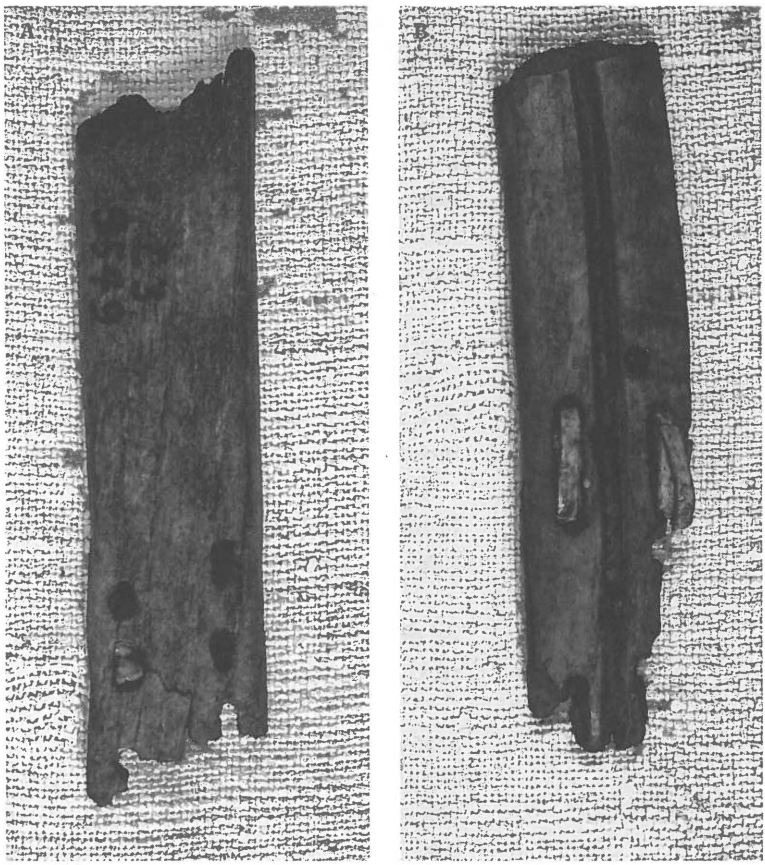
Seal ribs or reindeer antlers can also be used to make a drum frame. The material is boiled and is then handled in the same way as walrus ribs. It is rarely mentioned in the literature.

Statement:
Use of seal ribs or reindeer antlers for drum frame is mentioned, e.g. by Lars Norrman (1949: 128) and Jean Malaurie, Les derniers rois de Thulé (1976 edition: 128). It is also mentioned by Pauline Lumholt in the film: The Drum-dance in the North (1984).

The handle, ipua

The handle of the drum is made from walrus rib, walrus tooth or reindeer antler, rarely from narwhal tusk, and only in recent times from other materials such as wood or plastics. The length of the handle is for old drums approximately 6–8 cm, the width ca. 2 cm and the thickness very small; for some drums only ca. 5 mm. On newer drums the handle is often longer; up to ca. 13 cm. The handle is fastened in the drum frame into the hole mentioned above. In old drums it is often placed a little to the left of the short cross measurement of the frame; approximately at "7 o'clock". The fixing of the handle in the frame is secured with a small wedge-shaped piece of bone, which is pressed through a thin hole in the handle.

In the outer end of the handle another hole is drilled for a cord, *pituutaa,* connecting the handle with the drumstick. It is approxi-



A. Fragment of drum frame. From Erik Holtved's excavation in 1935–37. Each of the frame sections of this drum has had four or five (?) holes for thongs for connection to the neighbouring section. Ethnographical Collection L3.9549. Photo: Kristian Søe Højberg 2000. © The National Museum of Denmark.

B. Fragment of drum frame. From Erik Holtved's excavation of Comer's midden in 1935–37. Each end piece has had three drilled holes (as in the previous figure) or four for the thongs that join it to the next frame section. In this case two of the original thongs have been preserved. Ethnographical Collection L3.11236. Photo: Kristian Søe Højberg 2000. © The National Museum of Denmark.

mately 25–30 cm long; thin on the old drums, but thicker on the newer drums. The cord can be a sinew thread, but sealskin thongs have been seen used on both small and larger drums.

There were earlier small drums without handles. It is said that they were mainly used for shamans' séances (Robert Hivshu II Peary, personal information).

Statement:
Materials for the handle have, e.g., been mentioned by Aage Gilberg (1940: 81), Erik Holtved (1967a: 170) and in Pauline Lumholt's film (1984).

The drumstick, katua

Among the materials used for the drum, the drumstick is the part that is the least shaped. Its shape varies and it is made from different materials. Ribs from walrus and reindeer, whose natural bend make them suitable, are often used. They only require a minor shaping and width reduction. Reindeer antlers are often seen.

Straight drumsticks are also used; they could be straightened ribs or – in rare cases – the outer part of a narwhal tusk.

The length of the drumstick varies from approximately 25 cm up to 40 cm; both measurements have been found for both old and newer drumsticks. Aage Gilberg took a good photograph of a long drumstick. It can be seen in the photograph at the beginning of Section 14.

For drumsticks from ribs, the thickness of old fine drumsticks is right down to ca. 1 cm while the width is ca. 1–1.5 cm later on. The straight sticks are normally conical and measure around 2 cm more at the root.

In modern times drumsticks made from wood have been used – or random objects when a real drumstick was not available.

At the base of the drumstick a hole is drilled for the connecting cord to the handle of the drum.

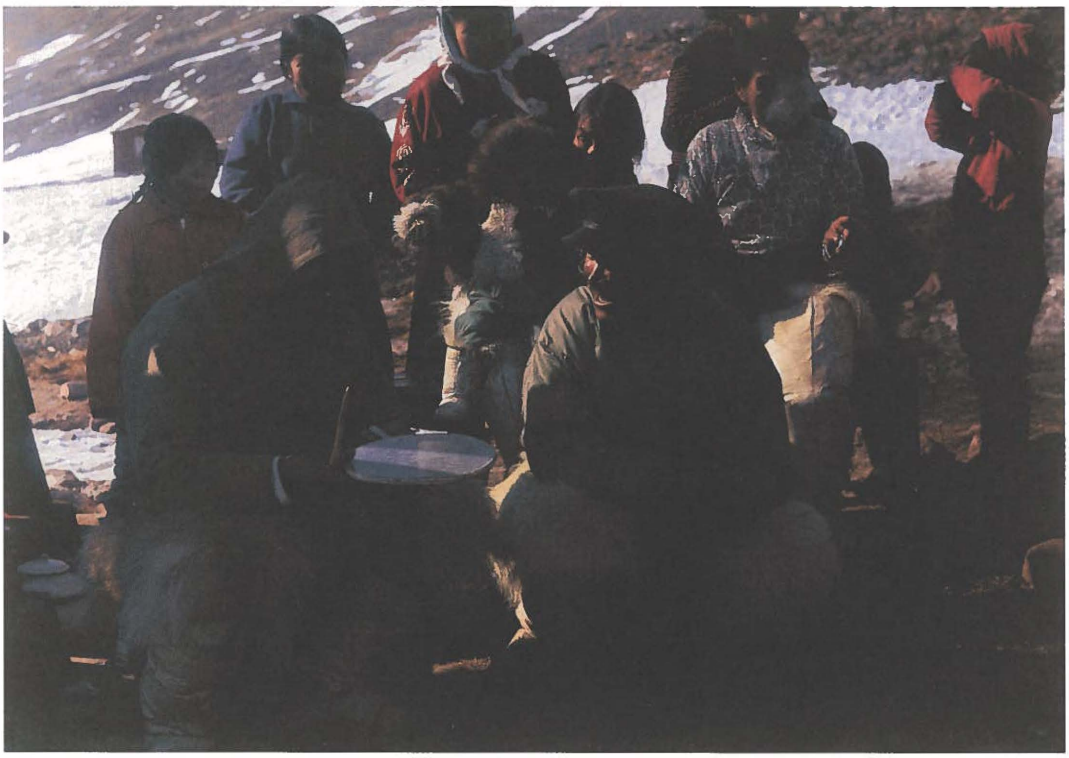
Statements:
Shaped musk ox horn used as drumstick (Vibe 1938: 261).
Shaped walrus penis used as drumstick (Beck 1976: 51).
Ribs from walrus and reindeer used as drumstick mentioned by Aage Gilberg (1940: 81), Erik Holtved (1967a: 171), Amandus Petrussen (1982: 20) and Pauline Lumholt in the 1984 film.

The striking of the drum

The drumming is done on the underside of the drum, normally at "approximately 11 o'clock" on the frame edge that is away from the singer when the drum is held horizontally. See below, about different attack positions.

When a long drumstick is used the best singers can tip the drumstick in such a way that both sides, upper-lower, of the drum frame are hit. With the tipping movement the singer can create different rhythms; both the ordinary drum rhythm and others.

During the beating of the drum, the singer often keeps his forearm free of the drum; this gives great freedom of movement during the drum-dance.



K'ârĸutsiaĸ Itah and Imîna Imîna chatting during a coffeemik in Siorapaluk.
Photo: M. Hauser 1962.

In some cases the forearm is held close – i.e. in contact with – the lower edge of the drum; the drum is then held in an oblique-vertical position. With this method of impact a dense and "closed" timbre is achieved.

The drum membrane, isia

For the membrane on the traditional drums various thin materials are/were used. There is some uncertainty about these materials, partly because of difficulties in interpretation in the interview situation and partly because of a widespread lack of knowledge regarding the anatomy of the hunted animals, particularly the anatomy of the inner organs. When, for example, a "drum skin from the spleen" is mentioned, it could be the spleen membrane itself, but also the part of the peritoneum covering the spleen.

Spleen membrane from walrus

The spleen membrane from the walrus was highly favoured. It is scraped clean of residues before the fitting, which is described below.

Stomach membrane from walrus

The stomach wall consists of three layers; from the inside, they are the mucous membrane (mucosa), the connective tissue layer (submucosa) and the muscle layer. It is the submucosa that is used; the other layers are removed. The connective tissue membrane is scraped partly clean and is subsequently soaked for 24 hours. The remaining fibres, blood, etc., can then be removed. The uncertainty mentioned above can be traced back to when Erik Holtved writes that the drum skin is made from "the spleen membrane or possibly the stomach" from the walrus (1967a: 170).

Peritoneum from walrus

The peritoneum from a walrus is thin. It is usable when irregularities are scraped off.

Statement:
The use of peritoneum from walrus is known, e.g., from an interview with Inûtɛĸ (1962, tape 1). The informant will normally mention an organ. It could mean the part of the peritoneum covering the stomach or the spleen.

Pharynx sac from walrus

In the pharynx the walrus has some outpouchings (diverticuli pharyngeale), which can be extended or "blown up". They are used to keep the animal floating during sleep in the water. These sacs are not well known, but are described by Francis H. Fay (Fay 1960). I first heard about them in a conversation with Erik Born, biologist and geographer at the Risø Research Station near Roskilde in Denmark. The sacs were among other things – erroneously – referred to as the wall of the oesophagus or the larynx. They are/were much sought after as drum membranes.

Statements:
The larynx wall from walrus used as a membrane (Malaurie 1976: 128).
Walrus larynx used as a membrane (Freuchen 1935: 71).

Spleen membrane from seal

The spleen membrane from the seal is well suited for use as drum membrane after scraping. In some cases it is confused with the part of the peritoneum covering the spleen.

Intestine from bearded seal

The intestinal wall from the bearded seal is also used. Cut out strips are cleaned, soaked as the other materials and stitched together before they are placed over the frame.

Statements:
Intestines from seal used as membrane (Kroeber 1900: 268).
Intestines from bearded seal used as membrane (Holtved 1967a: 170).

Spleen membrane and stomach membrane from narwhal

These membranes from narwhal are also used as drum membrane. They are, as the other materials, cleaned before application.

"Trachea" from narwhal

A membrane connected to the trachea of the narwhal. The membrane is cleaned and soaked before use.

Stomach membrane and peritoneum from dog

The connective tissue membrane from the dog's stomach is/was often used as drum membrane. Erik Holtved writes that it is the most commonly used material (1967a: 170). Inûtek also said that "dog's stomach" was used; this again probably means the connective tissue layer of the stomach, but it might also be the peritoneum or part of the skin over the belly.

Statement:
*Peritoneum from dog used as a membrane (*Malaurie 1976: 128).

Other materials, e.g. seal skin

In more recent times other materials have been used, particularly seal skin. This use is closely related to the construction of larger drum frames as a result of the easier access to materials such as wood and plastics. Seal skin is much too thick and stiff for use on the old drums. Completely modern materials such as plastics from weather balloons and packaging from various goods have also been used.

Statement:
Human hide used as drum membrane (Rasmussen 1925: 96).

Fitting the membrane to the drum frame

The fitting of the membrane is approximately the same for all the different membranes used. The membrane is soaked for approximately 24 hours. After wringing it is scraped clean of meat fibres and any holes and tears are sewn together. After another wringing the membrane is placed over the drum frame and fastened to the groove with strong sinew thread, on modern drums often with seal thongs.

The lower part of the membrane hangs as a curtain below the groove and is not yet cut off. The tensioning of the membrane is

most often done by pulling the hanging parts down with a stick – gradually all the way round; it is done according to the same concept as when a key is turned to open an old-fashioned tin of sardines. During the fitting of the membrane the first sound test is made by striking the drum. During the drying of the membrane the final sound tests are made by striking the drum on all parts of the underside of the frame. It is important that the membrane isn't too dry or is dried out; in this case the sound becomes too high and withered.

Adjustment of the membrane

During the final adjustment the membrane is therefore moistened with a cloth or by hand, by rubbing it with snow or by licking it. This is done at the same time as the final tensioning is carried out. The singers are very critical when testing the sound of the drum, and it is not unusual to disassemble the drum if the sound is not satisfactory.

Each time the drum is used, the singer is normally very thorough in making sure the membrane has the correct tension. He drums to test it, and the membrane is again moistened, for example by the singer licking it or breathing on it.

The handling of the drum

The drum is normally held with the left hand; in the starting position often at the level of the diaphragm and obliquely or horizontally in front of the body.

At the prelude to the song the skin is moistened and tested, as has just been mentioned above. Then follows an introduction where the singer prepares the audience and himself for the song to follow, for example with remarks on the origin of the song and himself. During the introduction the singer often drums a little with the ordinary drum rhythm or just with sporadic beats. The drum is held rather quietly, most often with the top side upward.

Statement:
The introductory beats are called "thinking-beats" (K'ârĸutsiaĸ 1984, tape 19).

During the song proper the drum is moved or swung from side to side, but also up and down. It is also common for it to be held obliquely, but not more than the singer can look down onto the top side of the membrane. There are no specific rules about how

the drum is to be held obliquely or tilted. The course of the movements, their size and violence, varies considerably from singer to singer. This is shown in series of pictures from complete performances in "The drum-dance, *tivaneq*", below.

The drum is, as mentioned above, struck on the lower drum frame edge opposite the handle; approximately at "11 o'clock" when viewed from above. However, some singers vary the striking place, as different positions have different timbre. This is the case for all drums and depends on the density of the material and the membrane tension, but also on the height of the drum frame. The positions with lower height have the lightest timbre. The timbre is changed markedly if the singer – instead of the handle – grips around the drum frame. A further effect can be achieved if the singer places his thumb onto the membrane. As all membranes on old drums are fragile, he does not press onto the membrane.

The handling of the drum varies considerably with the temperament of the singer and the psychological interaction with the audience. There are sound recordings with gentle drumming and others where the drum is struck powerfully, particularly towards the end of the song.

Drum rhythms

There is drum accompaniment in 39 (and a half) of the 110 drum-songs in Erik Holtved's collection. They are songs of Form and Melody Types D and F, and there are no differences in the drumming in the songs of the two form types.

The drumming is notated entirely for the songs with drum accompaniment in the complete transcriptions of Erik Holtved's collection in Section 12. While songs with drum accompaniment are only around one third of the total number of drum-songs in Erik Holtved's collection, this ratio is different in the collections from 1962 and 1984. Here the vast majority of the drum-songs are accompanied by drum. The reason is partly that a drum was available all the time – e.g. the drum that was built for us in 1962 – and partly that the singers probably were more aware of the effect achieved by using the drum. In these collections there were no differences in the drumming between the different form types either. Sung magic formulae (*serratit*), songs sung for children (*aqaatit*) and songs in stories had, as mentioned earlier, no drum accompaniment.

A dominating drum rhytm

There is a clearly dominating rhythm for accompanying drum-songs. It consists of series of three drum-beats followed by a rest. This basic rhythm is used, with variants, in nearly all songs accompanied by drum. The drum rhythm is therefore *labile ostinate.*

The basic drum rhythm is notated – with ordinary notation – thus:

Example 5, 04



The first or the last drum-beat is accentuated. The use of this drumming-series, and the accentuation of the first or last drum-beat, is characteristic of the drum-songs of the Inughuit.

The accentuation of the last drum-beat is often followed by a dive down in the drum-dance. The accentuation is often powerful, particularly towards the end of songs, but it varies from singer to singer.

The position of the accentuation is interesting; one might expect that the accentuated drum-beat was placed under the emphasised tones, e.g. starting tones in sentences or powerfully sung "ja-ja"-syllables. They certainly do in some cases, but the drum-beats are often "abeam".

An investigation of all the drum-accompanied songs in Erik Holtved's collection shows that:

The first tone in a song gets accentuation of the first beat in ca. 16 songs.
The first tone in a song gets accentuation of the third beat in ca. five songs.
The first tone in a song is not accentuated in ca. eleven songs.

This surprising result is emphasised by the fact that in some songs (around seven songs) there is no drum accompaniment during the first motifs of the songs. Not until some way into the first sentence does the singer find the right "track". When the start of the second sentence is investigated, the result is rather similar in some songs. However, when one looks at the final sentence, the result is different. In songs of Form and Melody Type D the final sentence

is the so-called Formula Finalis, which consists of two stereotypic motifs. Now the starting motif nearly always has an accentuated drum-beat, but not necessarily the first of the three drum-beats.

The picture is very varied when investigating the drumming through the (often many) stanzas in the songs.

24 songs have varied position of the drum series in the stanzas.
14 songs have nearly uniform position of the drum series in the stanzas.

Varied versions of the dominating drum rhythm

There are major differences between the singers. It might be expected that the best singers would sing with uniform drum series distribution under the singing voice from stanza to stanza, but it is quite the opposite. If we look at the later collections, there is more synchronicity between the singing and drumming. The drum-beat series are more uniformly distributed from stanza to stanza.

An explanation could be that the best singers are able to vary the speed of the drum-beats without changing the tempo in the song. This has led to great difficulties and considerations as to whether the notation method used is adequate. More detail of this is given in "The interaction between song and drum" below.

There are small rhythmic variants and "skippings" in the ostinate basic drum rhythm used. A dotted variant is common:

Example 5, 05



The distance between the two first beats is often shortened:

Example 5, 06



In the last of these examples the total time used is shorter than in the other examples; this can give problems in relation to the singing voice above.

There are also rhythms where the total time used is longer than in the basic rhythm, but this is rare.

Finally there are many cases where the basic drum rhythm is broken. This happens frequently in passages where the middle beat of the basic rhythm is omitted:

Example 5, 07



The accent position on every second drum-beat indicates that the original drum rhythm still lies behind.

Continued drum-beats of uniform volume and without special accentuations are also heard. In this case the rhythmic characteristics disappear, so the occurrence cannot be called a basic new drum rhythm. Continued drum-beats are sometimes heard in the middle of the course of a song, and they are generally used when the singer is very excited or at song completions as an especially effective method. Some singers call it "happiness drumming". In this case the distance between the drum-beats is reduced or the tempo is increased further. Continuous intense drum-beats were also used at the start of shamans' séances.

The interaction between song and drum

In many songs the song and drum "fit" together. Each melody passage – e.g. sentence or motif – has the same number of crotchets or quavers in the song and the drum. In such songs the emphasised tones will normally receive accentuated drum-beats.

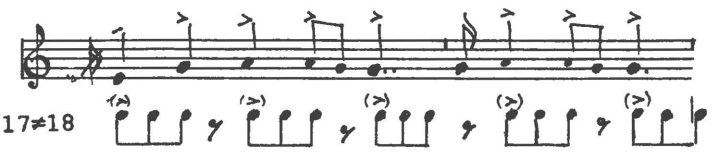
This synchronisation between song and drum is most often heard in the sound recordings after ca. 1980 and particularly for the younger singers. In the older recordings from 1937 and 1962 there are relatively more songs where the synchronisation is broken in shorter or longer passages. The best drum-singers are here able to strike the drum in a tempo deviating from the singing voice. The synchronisation between song and drum is now replaced by a non-synchronisation. However, this is not sustained, as passages in the continued course are again synchronised. This is a sort of *rubato*, known from the virtuosi of the art of music, where, for example, a pianist is able to let the left and right hands play at a slightly different pace so that, for example, the left hand is a little behind in some passages. In this music rubato is normally not notated; it is created during the performance.

Passages with non-synchronisation between song and drum

In the drum-songs the rubato used is taken further; in some passages there are clearly more drum-beats than the singing voice's time usage/notation justifies. This results in notation difficulties, which have been solved as follows: For each motif (surrounded by quarter bar lines) with non-synchronisation, the size of the non-synchronisation is shown as a fraction where the numerator shows the number of quavers used in the singing voice and the denominator shows the number of quavers in the drum voice.

In the following passage, consisting of two motifs, the singing voice has 17 quavers while the drum voice has 18:

Example 5, 08



Passages with non-synchronisation between song and drum have been transcribed several times; also by playing back at half or quarter speed. The conclusion is unchanged: the best singers such as Pualorssuaĸ, K'ângâĸ, K'issuk, Inûteĸ and Taitsiánguaĸ *were* able to perform the feat of letting song and drum be partly independent of each other.

It might be argued that the notation of non-synchronisation must be faulty. It probably is; faults are unavoidable with the notation method used. How long, for example, does an ordinary drum-beat last? Or a dotted beat (see the notation above)? The advantages of using the present notation are that it is reasonably clear. It shows the occurrence and degree of non-synchronisation. A proposal for another notation method is shown below.

The non-synchronisation in the interaction between song and drum is not a new discovery. It was found earlier both with the Inughuit and with other Inuit societies.

Other observations of non-synchronisation between song and drum among Inuit

Christian Leden wrote of his observations during the sound recordings of the Inughuit in 1909: "Die Smith Sund Eskimos schlagen unter Umständen die Trommel weder mit dem Gesang noch mit dem Tanz im Takt, sondern in einem selbständigen Takt, so daß Gesang, Tanz und Trommelschläge zusammen eine rhythmische

Polyphonie bilden" (1952: 27). He wrote about the difficulties of transcribing: "Kleine rhythmische Verschiebungen, Accelerandos, Ritardandos, Akzente und Atempausen an Melodiestellen, wo man sie nicht erwartet, das komplizierte Durcheinander von Triolen, Achtelnoten, punktierten Noten, Vorschlägen und Synkopen ... wirken verwirrend auf den, der sich bemüht, die Phonogramme zu transskribieren und zu analysieren" (*ibid.* 28).

Hjalmar Thuren wrote about East Greenlandic drum-songs in William Thalbitzer's sound recordings from 1906: "... it is very difficult to unravel the relation of the drum rhythm to the melody rhythm in Greenland songs. Usually it never coincides with either the strongly or more feebly accented time units, but sometimes syncopically outside these, sometimes on an accented, at others on less accented notes. As a rule the drum-beats are made regularly in definite groups in succession ... it sometimes seems as if the singer – at fairly long intervals – here and there introduces a ritardando in the drum-beats, in order to bring a group of beats in time with a definite melodic motif, then the drum rhythm seems to part again from the rhythm of the melody" (1911: 13–14).

From the Canadian Inuit reports have been found of non-synchronisation in the relation between song and drum in some eastern and south-eastern areas. Among the Iglulingmiut in the areas at Melville Peninsula and in northern Baffin Island, the Group de Recherches en Sémiologie made sound recordings in 1964–85. The leader of the group, Professor Jean-Jacques Nattiez, provides useful information about the drumming's partial independence from the singing voice in an accompanying leaflet to the CD *Inuit Iglulik*; in a table he shows deviating metronome figures for song and drum in 38 songs (1993: 40, also with transcription, p. 55).

In southern Baffin Island and northern Labrador similar conditions could be expected, but when Maija Lutz made sound recordings at the end of the 1970s, all the drums had disappeared (1978: 38; 1982: 24).

Along the west coast of Hudson Bay the number of drums fell steeply in the same period of time. However, the big drums – often with a diameter of more than 70 cm – are still seen used at festive or official occasions. The people are mainly Reindeer Inuit,

Paallirmiut, in the southern and central areas at Churchill, Eskimo Point, Rankin Inlet and Chesterfield Inlet. Christian Leden made sound recordings here in 1914, Jean Gabus in 1938–39, Laura Bolton in 1942 and Ramón Pelinski in 1975–77. Each of the collector's work is dealt with in Section 1 in this publication.

Jean Gabus from Switzerland made recordings on approximately 300 lacquer discs at Eskimo Point and Churchill in 1938–39 – these recordings are especially interesting as drum accompaniment for the songs at that time was still used frequently. His compatriot, Zygmunt Estreicher-Rozbierski, transcribed 37 of the songs from the collection. Twenty-seven of these had drum accompaniment, and non-synchronisation in the interaction between song and drum is found here. He described three ways in which the relationship between song and drum showed non-synchronisation in a thesis from 1946 (1946: 28–29):

1. Der Tänzer schlägt die Trommel regelmäßig, ohne sich irgendwie um den Gesang zu kümmern. Die Schläge müssen nicht mit dem Viertelnotenpuls der Melodie übereinstimmen. Sie sind langsamer oder schneller oder auch (sehr selten) gleich schnell. Das Tempo des Gesanges und des Trommelspiels wechselt immer, obwohl gewöhnlich nur in kleinem Ausmaße; infolgendessen wechselt auch das Verhältnis von Trommel- und Gesangrhythmus.
2. Der Trommelspieler kümmert sich nicht um den Gesang, versucht aber jede neue Strophe im rhythmischen Einklang mit dem Chor zu beginnen. Nachher gehen die Rhythmen wieder auseinander.
3. Der Trommelspieler schlägt sein Instrument höchst unregelmäßig, ohne den Gesangrhythmus zu beachten.
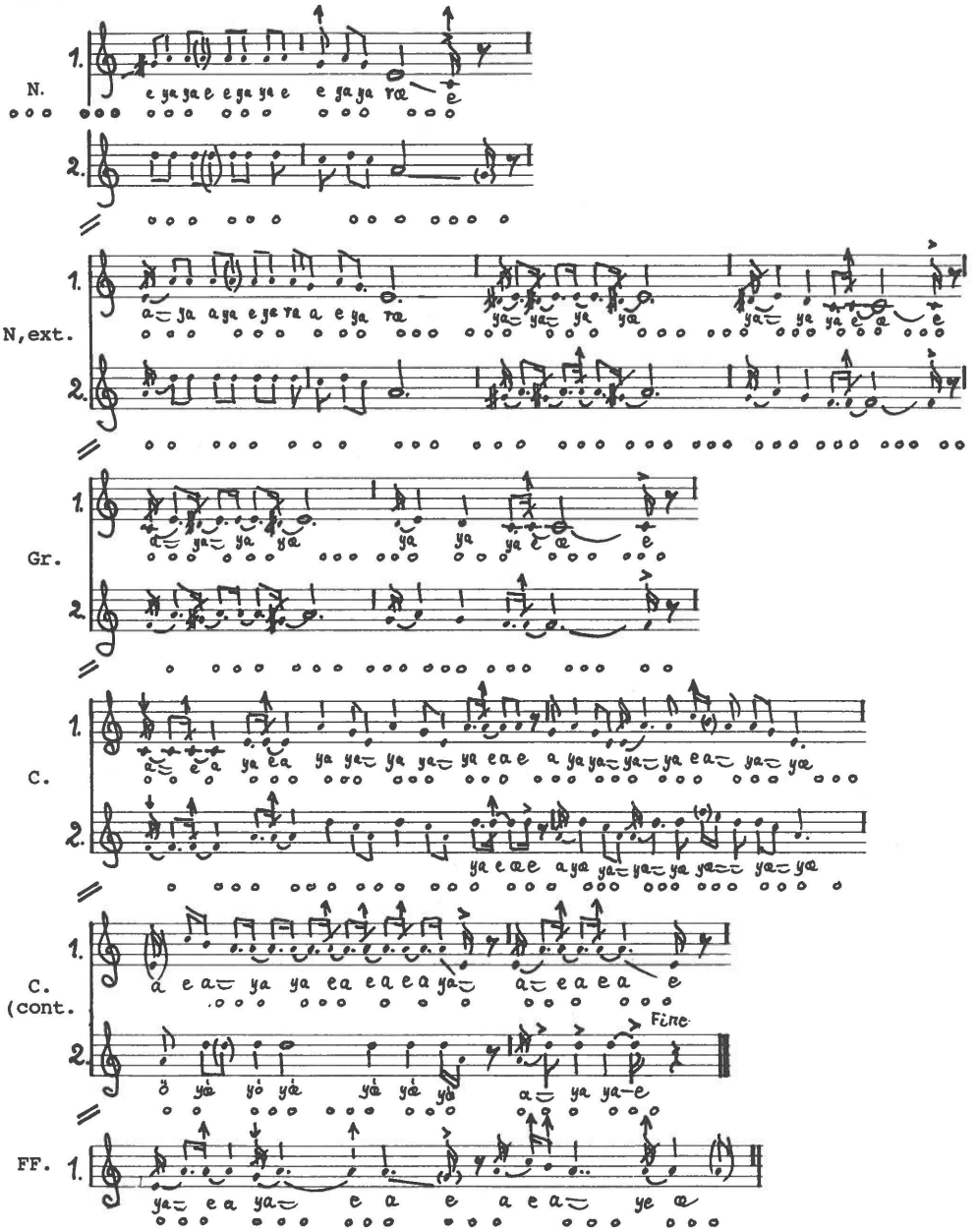
The first – and to some extent the second – of the descriptions of non-synchronisation in the interaction between song and drum mentioned here is very similar to the situation for drum-songs in the Thule area; although the traditional songs in the two areas otherwise are very different.
Zygmunt Estreicher-Rozbierski has a simple way of notating the drum-beats: each drum-beat is shown with a little ring under the tone, or between the tones, where the beat is given.

This notation method is good. The drum-beats can be placed accurately where they are made. However, a signature for the accentuated drum-beats would be desirable.

I have transcribed a few songs in this manner, for example the song below sung by Imîna Imîna. The song has two stanzas and is of Form and Melody Type D. The melodic course is special; Imîna should at * have completed the C sentence with the last motif (the tones a'-g'-e'). Instead he continues in too high a pitch (in C, cont.). This is maintained in FF, which therefore finishes – as does the stanza – on the tone a' instead of the normally used final tone e'. The second stanza has the same structure: after * the melody thus gets a further melodic lift right up to the notated tone d''. The melody has now reached a pitch so high that Imîna has to interrupt the song.

Tape 14, recording 5; recorded in May 1962 by M. Hauser
Imîna Imîna: Drum-song attributed to K'ulutarssuaĸ.
The singer accompanies himself on the drum.

Example 5, 09



"Wandering" drum-beat series

The drum-songs are strophic, but although the singers are able to sing the stanzas "without changes", there will be minor changes from stanza to stanza. Even if the drum rhythm hypothetically had the ordinary drum rhythm constantly, three beats plus a rest, it would mean that different parts of the drum series would fall on, for example, the first tone in each new stanza. In practice the drum-beats will, as mentioned earlier, have slightly different distances from each other in some beat series. In addition there is the above-mentioned non-synchronisation, where the drum in some passages advances at a different tempo to the song.

Displacement of drum-beats in relation to the singing voice

Even within a single stanza this means that emphasised tones – for example accented tones at sentence endings where accented drum-beats would be expected – instead receive the non-accented middle drum-beat or the rest between two beat series. This can be seen in several places in the above drum-song by Imîna Imîna, for example in stanza 1. Under the final tone in the first sentence (the N sentence) the rest between two beat series is seen; also under the final tone in the second sentence's (N, ext.) first motif; the final tone in the third sentence (Gr. = group) gets a non-accented drum-beat. The strongly emphasised final tones in the C sentence receive the non-accented middle drum-beat.

This displacement in relation to the singing voice, with accented drum-beats falling on unexpected parts of the melodic course, gives the impression that the drum-beat series wanders.

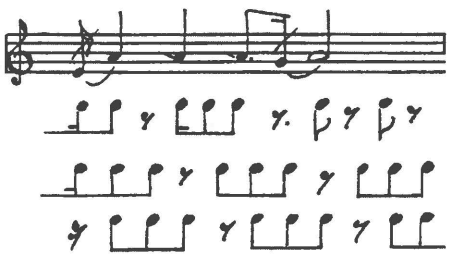
Most marked – and clearly heard – are displacements in the drum series' position in relation to the singing voice at stanza beginnings.

Two examples are shown here, both from the complete transcriptions of Erik Holtved's collection.

First, a motif where there is the same number of quavers, 10 1/2, in the singing and drum voices.

Song no. 24 in Erik Holtved's collection
Inûtex Napa: Drum-song of unknown origin.
The singer accompanies himself on the drum.
The song beginning in stanzas 2, 3 and 4.
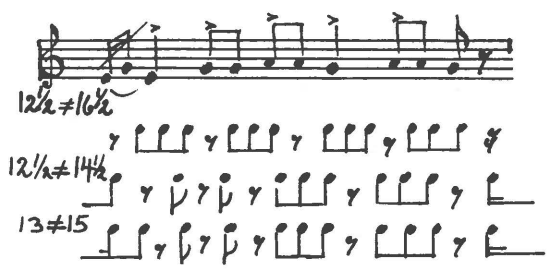
Example 5, 10



The situation becomes more complicated when the ratio between the singing and drum voices is not synchronised. In the following example the stanza's beginning from a drum-song sung by K'issuk is seen. This stanza's beginning reappears (nearly) unchanged through the song, but the position of the drum-beats varies, and they advance with different tempi in the different stanzas; in all the stanzas the drum-beats have a little faster tempo than the singing voice.

Song no. 88 in Erik Holtved's collection
K'issuk: Drum-song of unknown origin.
The singer accompanies himself on the drum.
The song beginning in stanzas 2, 4 and 5.

Example 5, 11



It is impressive that singers are able to produce such a complicated interaction between song and drumming as shown in the last example. The reason is that the singer concentrates on the singing and its course while the drumming is done partly automatically. It is very demanding and can only be done after training for a long time. It is therefore symptomatic that it was the older informants –

who had sung drum-songs from their childhood – who were able to let the beat series wander in a convincing manner; to let the drum advance in a different tempo to that of the song. For many of these very able singers there was, anyway, a tendency to try to adjust the first tone in a stanza to an accented drum-beat.

Finally it should be repeated that there are passages in all drum accompanied drum-songs where singing and drumming *are* synchronised. There is also, in a number of songs, a tendency to use beat series with uniform positioning of the beats in (parts of) stanza after stanza.

The dance movements

The drum-dance, *tivaneq*

Performance of drum-dance, *tivaneq*, is always tied up with drum-song. Men and women – in contrast to *tivaneq* in East Greenland – perform drum-dance with nearly the same movements. There is extensive freedom for variation in the movement pattern, the power, fierceness and tempo of the performance. The most powerful performances are given by some men while others use moderate and quiet movements. Women's dance movements often exhibit great intensity and fierceness in the performance. It is also common that women have rapid movements; this can be seen in film shots in 1984 with the well-known singer Sofie Eipe (Lumholt 1984).

The drum-dance proper, when the song has started, shows many individual variants of the components of the movements, which include knee bending, body bending, body twists and drum movements that mainly go from side to side. The drumming requires great suppleness in the wrists and shoulder joints, but also in the elbows, which are bent and moved out and up during the beats.

The movements start from a standing position with the legs a little apart, knees slightly bent and the body or torso often a little bent forward. During the course of the song, the body twists – with the bending and drum movements from side to side – make the singer's posterior wriggle to the opposite side in a counter movement.

The up-down movements can be so powerful that the torso and head are virtually "thrown" up and down. Otherwise it is common that the head is held bent slightly forward, but a few singers lift the head or hold it bent back in an ecstatic "entranced" position as is shown, for example, in Harald Moltke's oil painting from 1903,

which shows a drum-dancer during the Literary Greenland Expedition (see illustration below). The eyes are often closed or partly closed as the singer brings himself into a pseudo trance-like condition. At many song recordings, the singer appeared to be unmindful of what happened around him/her. However, at the sound recordings in 1962 this trance condition was in some cases less deep.

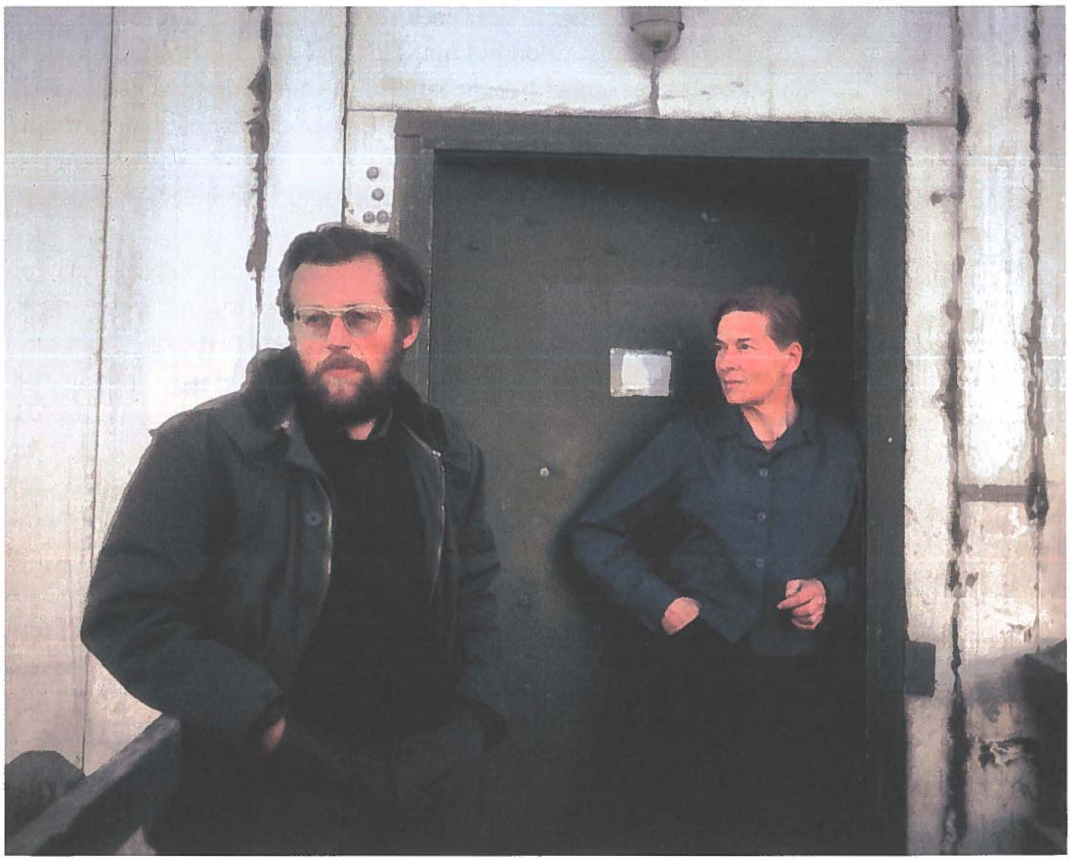
The drum movements can be small, but they can also consist of elegant and large sweeping movements "drawing" figures of eight. The movements are not even, but with jerks or "dips" in such a way that the drum is dipped on the last (third) drum-beat in a series of beats. This dip or drum lowering is normally synchronised with a bending of the knees.

The many and complex body movements are in sharp contrast to a virtually fixed foot position. The foot movements are limited to a slight movement of one foot or a turning of the front of the foot to maintain balance. There is a quiet transfer of the weight from foot to foot, which balances the movement of the torso from side to side. The nearly unaltered position and placing of the feet on the floor shows a very good grounding of the body.

During the course of the song, the size, strength and tempo of the movements were kept at the same level by some singers while they were varied by others. The singer Inûtɛĸ Napa made himself noticed in this respect, both in 1937 and 1962, with fiery and varied swings during every single song. Just before the end of a song it is common for the majority of singers to intensify both the movements and the drumming. Powerful body twists during the performance was, as mentioned above, called *supianeq* by Amandus Petrussen (1982: 21).

During the performance it is common, in the case of many drum-singers, that the drum movement in rapid passages leads the body movement. When moving to the right, the turn and bending of the body is thus a little delayed in relation to the drum movement.

At the end of the song the dance movements stop immediately and are replaced by a brief "after drumming". It can stand alone, but is often combined with a lift of the drum above the head. At the same time the singer shouts "waei-waei-waei" in such a way that the third "waei" comes, when the drum is in its top position. After



Kaj Mogens Jensen and Jette Bang at Thule Air Base.
Photo: M. Hauser 1962.

this drum lift, the performance ends with laughter from the singer and possibly from the audience.

The drum lift has not been found mentioned in old sources, but nevertheless it may have been a traditional way of ending the drum-dance. However, the shout is known from the observations of many visitors and has been described right back at the first meeting between the Inughuit and Europeans. The British captain Sir John Ross had a little group of Inughuit on board and wrote in his log book for 14 August 1818: "After this (the drum-song) had continued with increasing energy for ten minutes, the tune suddenly changed to a shrill note, in which the words 'Weehee, weehee' were uttered with great rapidity" (1819: 148–49). Based on this description the song could be a competition song between two song-cousins; the "waei-waei" shout appears to be particularly related to such songs (see the description of competition songs below). The

continuation of the log book is equally interesting: "They then approached each other by slipping their feet forward, grinning and in great agitation, until their noses touched, when a savage laugh ended this extraordinary performance" (*ibid.* 149).

The nose touching at the end of the song could be a feature of the performance, which is now forgotten. The mention of sliding/scraping with feet forward and backward could be a version of the movements which have been retained in the foot movements of women during the performance of the West Greenlandic dances, *kalattuut*.

Picture series showing dance movements

Some of the differences in the drum-dance mentioned above can be illustrated in picture series. Three series are shown here, and a fourth can be seen under the later description of competition drum-songs.

The first picture series shows the movement pattern during an ordinary drum-song for entertainment. The pictures are from the film shot in 1984 and cover the most important stages of the movement pattern during the last stanza of the song.

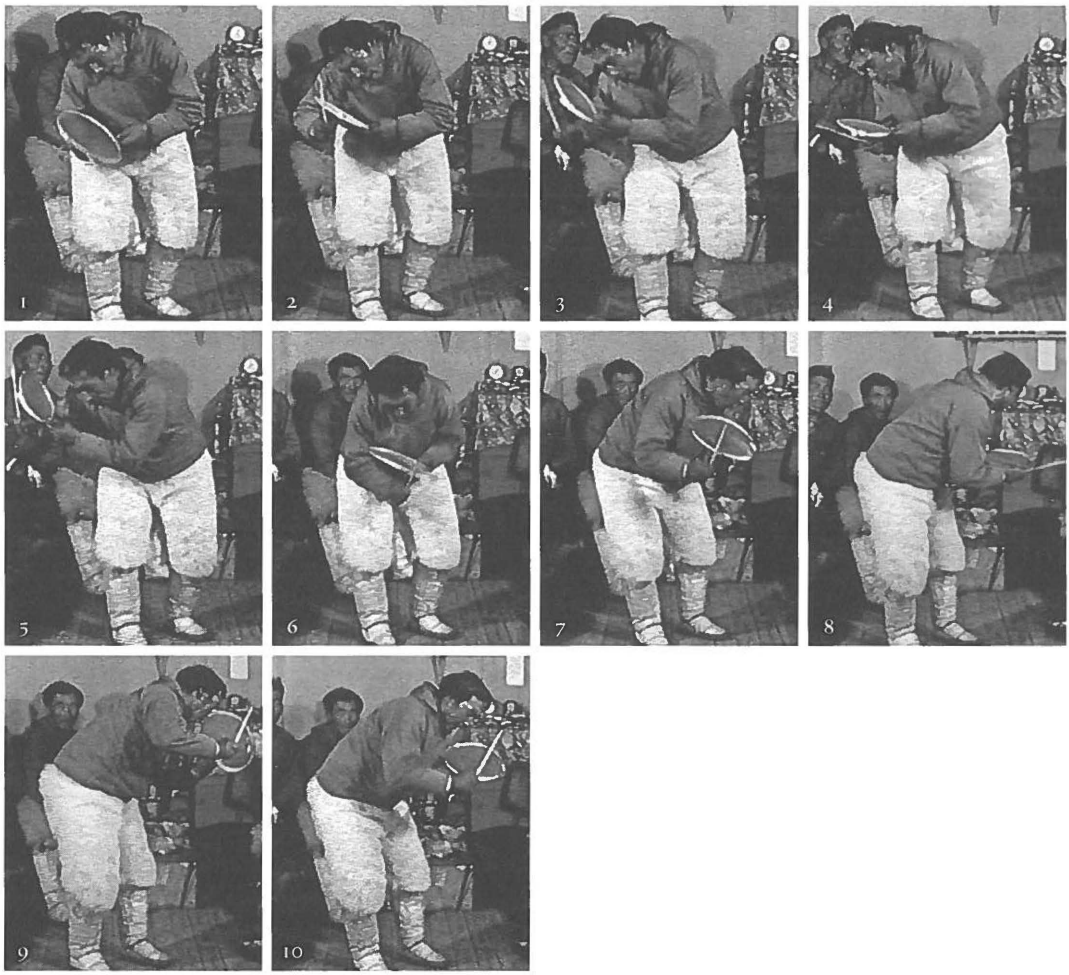
Note that the foot position and the distance between the feet are nearly unchanged during the complete course. The eyes are nearly consisitently kept closed or half closed as in a trance. The tempo is moderate.



Sɛkuvsuna Mitɛk in 1984, 66-year-old man during film shot in Qaanaaq. Sixteen stages in the performance of an entertaining drum-song.
Photo: Søren Bach and Johannes Motzfeldt 1984.
© KNR, Greenland National Broadcasting Company Company in cooperation with Pauline Motzfeldt Lumholt and Michael Hauser.

1. The middle position in the last stanza. The drum is straight in front of the body and slightly lifted. The singer is turned slightly to the left on completion of the previous stanza of the song.
2. The drum is swung to the right and lowered a little.
3. The drum is lowered further. The body is turned towards the right with light body and knee bending.
4. The turning is deepened, now enforced by a body twist. At the same time the body is straightened a little and the drum is passed obliquely out and up to the right; this is the extreme position of the movement.
5. The body is lowered a little and the drum is moved back towards the middle. The position is close to no. 3, but the singer now has straight knees.
6. Middle position. The body is lowered further. The knees are bent and the back bent forward. The eyes are closed.
7. Beginning drum movement and turn to the left. Body and knees are straightened, the drum is lifted and held a little away from the body.
8. Drum movement towards the left with slightly bent knees. At 6-7-8 an open circular movement is made: up - out - round - down - and in at the front.
9. The drum is still moved towards the left. The movement is strengthened as the left arm with the drum is lifted and the head is leaning towards the left.
10. Body bending and twist towards the left while the feet stand firmly on the ground. From 2-9 the slope of the drum has been approximately the same.
11. The singer straightens; the drum is lifted and tipped. Its movement is "delayed" in relation to the movements of the body.
12. Middle position. The body is straightened while the drum is lowered. The head is still leaning to the left. Through 10-11-12 the drum draws an open circular movement up and out - rounding - down and in to the front; this movement is equal to 6-7-8.
13. The movement is continued towards the right. The position is close to picture 2, now with half bent knees.
14. The singer straightens the back and lifts the drum, which is swung up-out to the extreme of the movement. The picture has been taken just before the drum, through a circular movement as in 6-7-8, changes direction of movement.
15. Middle position. The movement pattern has been completed. With a more relaxed facial expression the singer looks to the side.
16. The body is stretched and the drum is lifted. This is just before the singer shouts "waei-waei-waei".

The following series shows an ordinary entertaining drum-song in rapid tempo. The song is a scene in Jette Bang's and Kaj Mogens Jensen's film shot in Qaanaaq in 1962.



Inûtek Napa in 1962, 64-year-old man during film shot in Qaanaaq. Ten stages in the performance of an entertaining drum-song.
Photo: Jette Bang and Kaj Mogens Jensen 1962. © Danish Folklore Archives.

1. Drum movement towards the right. The singer bends over the drum, the torso is twisted and the head bent.
2. The drum and the right elbow are lifted in time with a beat series.
3. Just after the extreme position to the right. The drum has been moved far out to the side and held away from the twisted body.
4. The drum is lowered and moved towards the middle position with nearly horizontal membrane. A continued movement towards the left is expected, but
5. The drum is lifted and swung with a strong movement back towards the right. The movement of the head is "delayed" in relation to the drum movement. The picture shows the turning point. Then the drum is moved back to
6. The middle position. The singer bends strongly over the drum, which is lowered to nearly horizontal.
7. Drum movement towards the left. The body is straightened a little and the drum is lifted again; now with tilted drum surface.
8. The extreme point of the movement in the left side. Here the drum follows the bent position of the body to a low position; this is different to the lifted drum at the turn at the right side, picture 5.
9. Beginning of return movement. The drum is lifted and tilted to an oblique position. The movement of the head is again "delayed".
10. Return towards the middle. The drum is still tilted to an oblique position, and the singer looks down sideways.

Note that the singer bends over the drum through nearly the complete movement pattern. The foot position is unchanged throughout the song. Inûtek Napa was very fiery with rapid movements. His dance movements were distinctly different from Sekuvsuna's.

A third picture series shows an excerpt from a drum-song sung during the filming in Qaanaaq in 1984 by Søren Bach, Johannes Motzfeldt and Pauline Lumholt. The singer, Navssâpaluk Satorana, was, as Inûtek Napa, very fiery. He sang in a rapid tempo and the drum-dance was characterised by often using up-down movements, which is rather rare. This movement course has therefore been included even if the picture quality is rather poor.



Navssâpaluk Satorana in 1984, 77-year-old man during film shot in Qaanaaq. Seven stages in the performance of an entertaining drum-song.
Photo: Søren Bach and Johannes Motzfeldt 1984. © KNR, Greenland National Broadcasting Company in cooperation with Pauline Motzfeldt Lumholt and Michael Hauser.

1. The series begins a little into the movement course. The singer bends strongly over the drum, which is held straight in front of the body with the drum face held obliquely forward-down.
2. The body is lifted slightly. The singer looks "into" the drum face, which is nearly horizontal with a slight tilt.
3. The movement is continued straight upward with an energetic movement and the drum is lifted and tilted out-up.
4. The highest point in the vertical movement. The drum is now held in a nearly vertical position in front of the face.
5. During lowering of the drum it is moved to the right and tilted following the elliptical course of the movement. The singer looks down. The movement of the head is "delayed" in relation to the drum.
6. Outermost position in the right side. The singer makes both a body bend and a body twist towards the right. The drum is held nearly vertically and is moved far out to the side, especially in view of the singer's age.
7. The body and drum movement are "reduced" to the generally used course with drum movements from side to side. The mid position of the movement has nearly been reached, and the drum is held nearly horizontally.

During the complete movement course the foot position is unchanged and the knees are nearly straight, which is unusual.

The interaction between the body movements and the drumming

The picture series shown above focus primarily on the movement course, but they also to some extent show the drumming; the three beats of the drum series. The drum-beat series are often placed differently from song to song, and very often from stanza to stanza in the same song as shown in the discussion of non-synchronisation between the song and the drumming, see "The interaction between song and drum" above.

In spite of the obvious freedom in the placing of the drum-beats in relation to the dance movements there is a tendency towards a certain beat positioning in the movement course. It is thus common that the extreme outer position is marked with the last beat in a drum series.

It requires great knowledge to be able to teach the interaction between dancing and drumming. The drum-singer Âjako Mitek

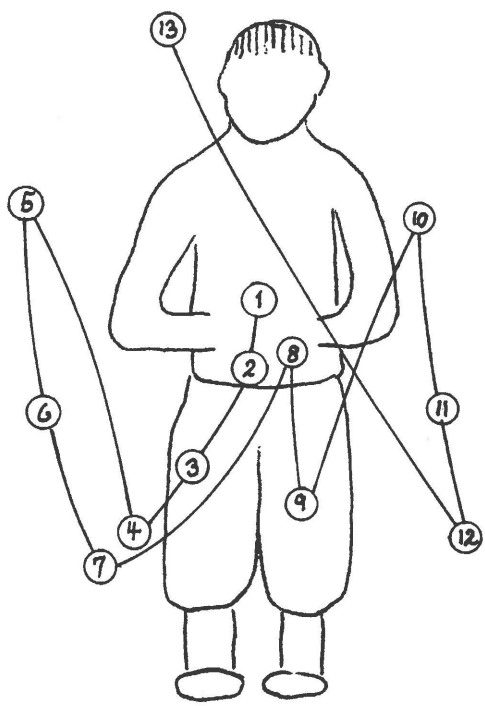
from Qaanaaq did it when he was in Nuuk in 1982 to teach drum-singing. For this course the publishing house Pilersuiffik produced a leaflet in which Âjako Mitek systematised the course of the movements. With a necessary simplification he went through the beat placing during drum-dance illustrated with photographs showing important stages in the movements. There were also explanations about both the dance and the drumming (Miteq 1982). This is the first detailed description of this interaction, which is difficult to analyse. Here it is presented by one of the able drum-singers from the society. It is therefore particularly valuable and interesting.

Based on Âjako Mitek's material, the movement pattern in the drum-dance in ordinary drum-singing for entertainment is described here.

The description is – in this connection – in two parts:

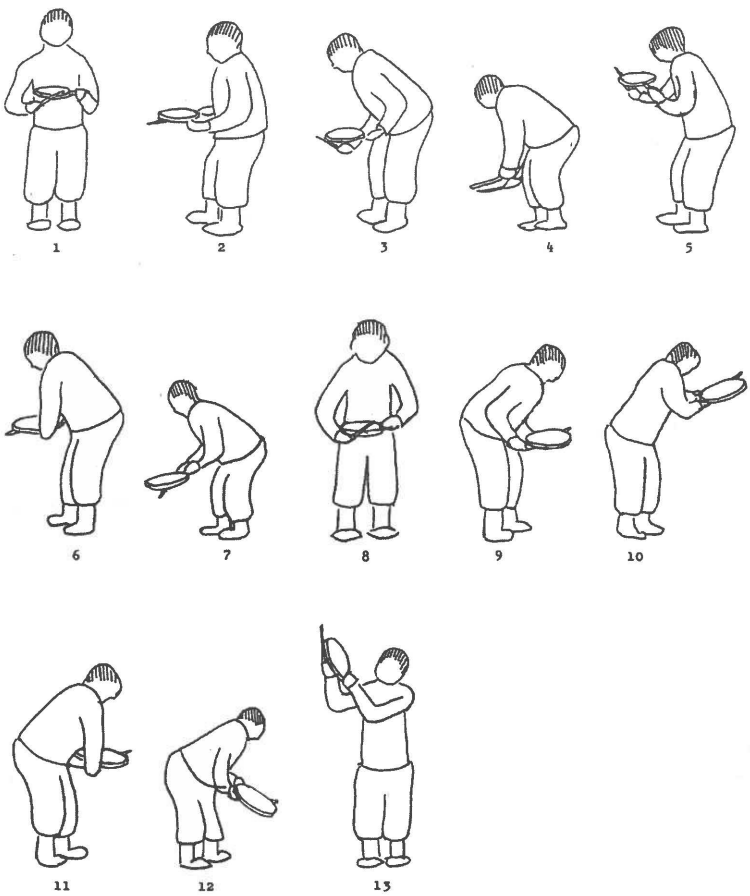
A. The movement pattern for the drum with indication of approximate striking places.

B. The movement pattern with a more detailed focus on each of the places where drumming, according to Âjako Mitek, is done.



A. Drum movements, overview.
Drawing: Bente Tsialis 2002.

The following description again shows the movement pattern, which is now more complete, as it includes annotated drawings – still according to Âjako Mitek (1982: 30–36) – of each of the positions where drumming takes place, i.e. when the most accentuated beats in the beat series are made (see "Drum rhythms" above).



B. Drum movements based on photographs showing a performance by Âjako Mitek. Positions 1–5, 6–10 and 11–13. Drawings: Bente Tsialis 2002. Courtesy of Bente Tsialis.

1. Starting position. The body is erect. The drum is held in front of the middle of the body. The knees are bent very slightly and the upper arms hang down loosely.
2. First striking position close to the starting position with a movement a little downward and towards the right. The drum is held near the middle of the body, which is erect. The knees are a little bent, the elbows are bent and moved out-up.

3. Medium position with movement down and to the right. The body is bent forward over the drum, which is struck at the level of the hip. The knees are rather bent.
4. Lowest position with strong bending and twisting towards the right. The body is bent over the drum, which is struck at the level of the knees, which are very bent.
5. Top and extreme right position. The body is upright and only slightly bent over the drum, which is held forward and to the side. The knees are bent moderately, the arms are moved forward with the elbows bent and moved to the side.
6. Medium position in the downward movement. The body is still tilted to the right and bent forward over the drum, which is held at the level of the hip. The knees are bent to some extent as in 3.
7. Bottom drum position to the right side. The body is bent to the right and leans forward over the drum, which is struck at the level of the knees as in 4. The elbows are bent and moved outward.
8. Medium position in the middle plane, which has been reached after a powerful lift and turn towards the middle. The body is nearly erect and only slightly bent forward. The knees are moderately bent; the elbows are bent and moved somewhat out.
9. Deeper position in the middle plane. The body is bent forward over the drum, which is held at the level of the hip. The knees and elbows are bent. From 9 the movement goes up and out to the left.
10. Top position at the left side. The body is somewhat turned to the left and slightly bent forward over the drum, which is struck at the level of the chest. The knees are only slightly bent.
11. Medium position in movement downward. The body is turned further towards the left and bent forward over the drum. The knees are bent even more.
12. Lowest and extreme left position. The body is strongly twisted and bent forward over the drum, which is held in a low position. Knees and elbows are bent strongly.
13. Final position, which has been achieved after the body has been straightened completely. The drum – now moved over to the right side – is lifted over the head. The singer looks out and up towards the drum. The knees are straight.

There will also be a natural interdependence in the relation between body movements and drumming showing the singer's mood. Excited or powerful dance infects the drumming and can result in altered striking positions. Rapid dance movements will be mirrored in fast drumming. However, quiet dance movements can also be combined with fast drumming!

More specifically, it has been ascertained that there is an interaction between the drumming and the "dives" in the dance movements, which are often seen during the side to side drum movement. For singers with fiery movement patterns, it is mainly observed that lowering the drum coincides with the first or – especially – the third beat in a drum-beat series.

The interaction between dance movements and song

The strongly individual performance of the drum-songs means that it is difficult to deal with the question of interaction between the dance movements and the song. A synchronisation between the movement pattern and the song has limited occurrence; we can therefore talk about tendencies rather than general "rules".

When the drum-dance has a fairly stable course in a reasonable tempo, the end of a stanza is reached just before the drum movement reaches an outer position; thus the drum movement's change of direction is a little delayed in relation to the stanza ending. This was extended for some singers, e.g. Imîna Imîna, Navssâpaluk Sadorana and Inûterssuaĸ Uvdloriaĸ, in such a way that the beginning of both Nucleus sentences in songs of Form and Melody Type D were given a turning point in the drum movement.

Another relationship between the dance movements and the song has been found in connection with the above-mentioned lowerings or "dives" of the drum during the drum movement. These lowerings are combined with melodic motifs, i.e. the motifs occur at the same time as the drum dives.

The following individual synchronisations have been noted: Inûterssuaĸ Uvdloriaĸ and Taitsiánguaĸ K'aerngâĸ lifted their arms at start of sentences. Imîna Imîna and Inûteĸ Napa used particularly large body twists at stanza changes. Âjako Miteĸ made impressive large swings with the drum "in step" with formal sentences.

Song categories and performance practice

Introduction

There are relatively few song categories in the music of the Inughuit compared to the many categories used in East Greenland and presented in *Classification of Traditional Greenlandic Music* (Hauser and Petersen 1985). The many categories are mainly based on the text content of the songs.

In the music of the Inughuit the song categories are:

Songs related to shamans' séances.
Songs with other links to the supernatural world.
Ordinary drum-songs for entertainment.
Competition drum-songs between two persons.
Competition drum-songs with several persons in changing pairs.
Songs sung for little children and children's songs.
Songs in stories and tales.
Special songs.
Songs introduced to the community from the outside.

The categories have sub-categories:

Songs related to shaman's séances include songs sung by the shaman and songs sung by his assistant. Also songs sung by the audience.

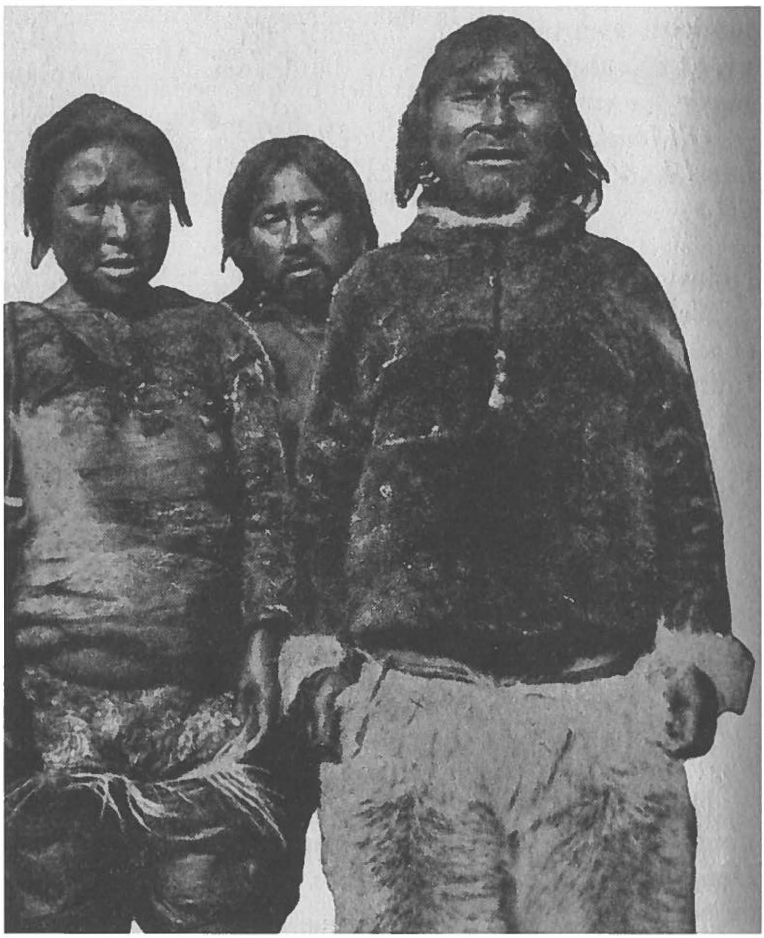
Songs with other links to the supernatural world include songs sung at different ritual and magic acts.

Competition drum-songs fall in two groups according to whether there are only two participating persons or several persons in continuously changing pairs.

Songs sung for little children and children's songs have three sub-groups: songs sung for children, songs to calm down children (lullabies) and children's songs.

Songs in stories and tales can, as in Erik Holtved's publications, be sub-divided into songs in myths, legends, fairy tales, etc.

Special songs are divided into songs with special uses and songs with special/deviating structures.



The shaman Masaitsiaĸ with his wife and another shaman, Ajorsalik. From the journal *Zeitschrift für Ethnologie* 1911.
Photo: Christian Leden 1909. Courtesy of Ragna Karina Pritty, daughter of Christian Leden.

Introduction

Songs in connection with shamans' séances, *toornarsiutit*

Spiritual traditional songs comprise a very large group of songs, but it is also the group of songs we know least about today, particularly in connection with shamans' séances.

Authentic information about shamans' séances has been given by only a few people from the outside, who experienced a shaman's séance and subsequently described it. These were mainly the participants in the Literary Greenland Expedition 1902–04, Knud Rasmussen, Ludvig Mylius-Erichsen and Harald Moltke, plus the first trade managers, particularly Peter Freuchen. The observations of these men thus hold a prominent place and are used here in preference to several later descriptions and reflections, which – for a great part – were based on sources with subjective comments influenced by the authors' sympathy or antipathy towards the spirit cult.

In addition there are the older informants' statements given to Erik Holtved in 1936–37, and a few given at the sound recordings in 1962, about their own participation in shamans' séances. If they hadn't experienced shamans' séances themselves, their parents had, and some informants could remember – and were willing to tell about – what they had heard their parents tell.

Statement:
"It is probably only Taitsiaĸ who remembers shamans' séances" (K'ârĸutsiaĸ in 1962, tape 14).

The first missionaries in Greenland had only a minor interest in mentioning and describing shamans' séances. This is contrary to the later pastors Otto Rosing, Otto Sandgreen and Amandus Petrussen from whom we have received descriptions of paganism – from different points of view. The clerical condemnation of shamans' séances also naturally included their songs. Later it also included the ordinary drum-songs for entertainment. Missionaries and catechists made great efforts to condemn all types of drum-songs. The first missionary in Thule, Gustav Olsen, was particularly keen and called for resistance to shamans, etc., in *Meddelelser om Den Grønlandske Kirkesag* [Reports on Greenlandic Church Matters] (1910: 8–9 and 1915: 1–2). In these contributions he said, among other things, that hymn singing was now taught as a counter-measure.

The influence of the mission resulted in a gradual change in the mentality. Many dissociated themselves from the drum-songs, and different reports show that some singers turned their backs on the old art and would rather sing hymns. Inûterssuaĸ thus said that

Statement:
Uvdloriaĸ didn't sing drum-songs after he was christened. He would rather have that the children learned to sing hymns (1962, tape 4).

However, shamans' séances continued for a time in the greatest secrecy in isolated places as they did in old West Greenland. For how long we don't know, but probably for longer than assumed earlier. Several interesting statements in 1962 show this. When Seĸuvsuna Miteĸ was asked why some informants declined to sing shamans' songs or tell about shamans' séances, he said:



"Shaman's séance". Lithograph by Ossian Elgström 1917. Privately owned.

Statements:

"Other people must not know about shamans' songs. They are not given to others than those who are still able to use them; that is obvious" (1962, tape 19).

A rumour says that there are still a shaman "among us" (Kigutíkaĸ 1962, tape 25).

A number of shamans' songs were hidden away (K'ârĸutsiaĸ 1984, tape 19).

When Erik Holtved came to the Thule area in 1936–37 the last "open" shamans' séances had been held several decades before;

much had been forgotten and there was an aversion to speaking freely about shamans' séances. During the sound recordings in 1962 it was still difficult to talk about "this sort of" subject, and we found informants in Savissivik who didn't wish to sing drum-songs if the catechist was present. Attitudes to religion varied greatly. The attitude of many informants was that they were now Christian and thus rejected the heathen life style, including the drum-songs. Drum-singing was clearly connected to a bad life style. This attitude was widespread – and still exists – but there is an interesting difference in the attitudes of the informants in 1962 and 1984.

In 1937 and 1962 they were reluctant to criticise the mission, but in 1984 Taitsiánguaĸ told with indignation that his father, the shaman K'aerngâĸ, at his christening around 1920, had to "sing off", i.e. abandon, his shaman's songs by singing them in the presence of the pastor and congregation (1984, tape 34).

Statements:
Drum-singing was stopped by the church, particularly by Gustav Olsen (Amáunalik 1962, tape 22).
Drum-singing was stopped by the clergy, even innocent songs (Angutdluk 1962, tape 52).
The mission destroys the old culture (Freuchen 1912: 10).

At the present time the attitude to traditional culture is more liberal. Important reasons for this are the increased remoteness from pagan times, a greater national awareness of culture promoted by the introduction of Home Rule in 1979 and the wide-ranging influence of the mass media, particularly television.

Information about the shamans' séances among the Inughuit

The purpose of a shaman's séance was to deal with an unfortunate condition/situation such as disease, bad weather, poor catches or other misfortune. In short, it was the wish of the society to correct the balance, which was disturbed by the evil that had arisen.

It was the task of the shaman through trance and contact with the supernatural – with assisting spirits – to discover the cause and give advice against the evil. He could also be given the task to predict disease or to find things that had disappeared (Holtved 1967a: 176).

Statements:
He got in a trance to get help from an assisting spirit (Holtved 1967b: 26).
Shamans' séances were used to bring peace for the soul (Malaurie 1976: 133).

One could become a shaman as result of education. It was probably not as thorough as in East Greenland but, as there, the most important goal was that the shaman took possession of assisting spirits and was able to use them. There were often more than one shaman at each settlement. Education of shamans is described, for example, by Knud Rasmussen (1905b: 28).

Most of the shamans were male, but there are also reports of important female shamans. In a shaman's séance it was very common that the shaman had an assistant, who could be another *angakoĸ* or a person from the audience, often an older man. The two cooperated; the assistant helped the shaman with shouts and drum-singing and roused the audience. On rare occasions two shamans could work together. Both the main shaman and his helper used drum-singing. This is different to descriptions of the East Greenlandic shamans' séances where the shaman often had his hands tied behind his back during parts of the séance. A similar description of a shaman's séance in Thule – with the shaman's hands tied behind his back – has been given by Peter Freuchen (1936: 117–22). I have not been able to verify whether this description is completely reliable.

Shamans' séances most often took place indoors; in a house – often the shaman's – in the winter and in a tent during the summer. With illness it was performed in the house of the sick person. However, there are also descriptions of shamans' séances taking place out of doors.

Statements:
Shamans' séances were sometimes done out of doors (Kigutíkaĸ 1962, tape 22).
Description of a séance done partly out of doors (Rasmussen 1905b: 15).
The position as shaman was often inherited (Inûteĸ 1962, tape 31).
A shaman's séance at the sick person's bedside (Mylius-Erichsen and Moltke 1906: 226–27).
A shaman sang to outwit another shaman (Inûterssuaĸ 1962, tape 4).
*Two angakut, one sang, the other drummed (*Inukitsorssuaĸ in Holtved 1967a: 176).

A shaman's séance consisted of three parts, which were not clearly separated:

First part: Announcement and invocation of assisting spirit(s).
Middle part: Contact achieved and conversations with assisting spirit(s).
Final part: Climax with the shaman's announcement. Conclusion.

Singing and drumming were permanent aspects of shamans' séances

Shamans' séances were saturated with sounds, both singing and drumming, but also speech and shouts. There is – to my knowledge – not one description of a shaman's séance where song and drumming is not mentioned.

It was necessary for the shaman to get into a trance, and this was best achieved with different strong sounds, through intense and prolonged singing and particularly through rhythmic and powerful drumming. These strong stimuli did not only bring the shaman into a trance, but the audience was also moved and entered into a highly emotional state of mind.

Statements:
The drumming and singing was most intense during séances (Inûteĸ 1962, tape 31).
Very powerful drum-beats were used when the assisting spirits were contacted (Taitsiánguaĸ 1962, tape 34).

The American ethnomusicologist Thomas F. Johnston was a great expert on Inuit music in Alaska. He has, in several publications, described the performance of singing, dancing and drumming and its influence on the mind and the singers' need to achieve a trance-like state of mind. Intense dance and song result in an increased production of adrenalin plus hyperventilation. A powerful drumming at high sound level will increase the α-rhythms of the brain, as it can be seen on an electro-encephalogram. The influence is especially strong with the un-tuned, low frequency Eskimo drums. The total effect of dance, song and powerful drumming provides the ideal background for going into a trance and achieving a feeling of joint social fellowship (Johnston 1975c: 8–9).

There is much uncertainty around the shamans' songs

In the sound recordings – new as well as old – there is great uncertainty about the use of the neutral terms "shamans' song" or "conjuring song". For example when it was announced that "K'âvianguaĸ sings a shamans' song" or "shamans' song according to K'âvianguaĸ", we cannot know whether the song has been used during a shaman's séance led by K'âvianguaĸ or whether it is an ordinary drum-song sung by the shaman K'âvianguaĸ or whether the song is just his composition! And similarly: "assisting spirit song" can be a song sung by the shaman to get into contact with an assisting spirit, but it can also be an assisting spirit singing!

Statement:
Inûterssuaĸ sings a shaman's song according to K'ajorâpaluk (1962, tape 32).

In the literature a song during a shaman's séance is often called a "spirit song" or a "spirit ballad", for example "the shaman sang a spirit song" or "a spirit song was sung". The term is generally used for "a song used during a séance" without further information. This causes uncertainty; a spirit song could – literally – be a spiritual song. However, it could also be a song sung to invoke an assisting spirit or sung in direct dialogue with an assisting spirit!

The singers

The singers were the shaman, his assistant and the audience, but also included assisting spirits. There are several reports about singing assisting spirits. Such assisting spirits were most often invoked by the shaman; however, the connection could also happen the other way round when an assisting spirit spoke or sang to a shaman.

The audience also participated by singing during a shaman's séance. However, that was not always the case; songs sung by the audience are, for example, not mentioned in Knud Rasmussen's well-known description of Sagdloĸ's séance over his extremely ill wife (1905b: 14–19). Some sources mention songs sung by members of the audience. Possibly they were accompanied solo songs: the shaman or his assistant accompanied by those persons who knew the songs being performed, i.e. the same way as ordinary drum-songs for entertainment were performed. It is also possible that these songs were performed as proper community songs. We do not know for certain.



"Polar Eskimos sing Spirit Songs". Knud Rasmussen can be seen furthest to the right.
Oil painting by Harald Moltke, 1906. Painted after a line drawing in 1903 at Agpat, Thule area.
© Harald Moltke.

Statements:
An assisting spirit contacts a coming angakoĸ with song (Rasmussen 1905b: 29).
A shaman's séance with cooperation between the shaman and his assistant (Imîna 1962, tape 40).

Different songs were used during shamans' séances

The uncertainty mentioned above can also be found in the question of different song "categories" and of the functions of the songs. There were songs to provide good feeling, preparation songs, songs where the assistant or the audience calls for an assisting spirit or "steering-songs" that helped the shaman to get into contact with his assisting spirit(s). Furthermore, there were the songs with which the shaman himself contacted and spoke to his assisting spirits – and vice versa – and songs or spoken/shouted sentences with which he announced the result of the séance. It is not known whether the songs earlier, based on their functions, formed independent and separate song categories.

The information from the sound recordings is often similarly uncertain. It is not possible to know where in the séance a song belonged; and most troubling is the doubt as to whether a song that is said to be a shamans' song, as mentioned above, really *is* so.

The sequence of events in a shaman's séance, an – unauthorised – reconstruction

A shaman's séance could be announced with a shout at the place where it was going to happen or simply as a message from the shaman saying that he intends to perform a séance. The shaman could, before the séance, express himself in a self-deprecating manner about his ability, as in the entertaining songs. During the first part of the séance the use of sound was limited. Drumming or singing was done at low or moderate volume. Some sources speak about introductory solo drumming. Otherwise quiet songs were sung with the purpose of creating the correct expectant and devout atmosphere. During the sound recordings the singers normally termed these songs "preparation songs". They occurred quite often; this was surprising as they are only rarely mentioned in the literature. The preparation songs were sung by the shaman or his assistant, according to some descriptions accompanied by members of the audience. The preparation songs could thus have been performed as proper community songs and might have constituted a separate song category. If this is the case it is probable that short songs were sung, i.e. songs with short stanzas, as songs with long stanzas – which dominate in the sound collections – are difficult to remember and are unsuitable for community singing. The interest centres on songs of Form and Melody Type E, which have short stanzas. This is dealt with in further detail below in "The songs in the collections with connection to shamans' séances".

Statements:
Shouts over the settlement heralded that a shaman's séance would take place (Rasmussen 1905b: 14).
This séance started with solo drumming (*ibid.* 14–15).
Several songs are preparation songs (Inûkitsorssuaĸ 1962, tape 4).
Preparation songs for a séance are mentioned several times in 1984, tape 8-10.
Mood song sung by a shaman accompanied by the audience (Rasmussen 1905b: 162).
Quiet starting song to produce the right mood (Taitsiánguaĸ 1984, tape 13).

The most important task at the beginning of a séance was to seek contact with one of the shaman's assisting spirits, to "invoke" it, and lead it on the right track. This probably primarily happened with a "recitativistic" mixture of speech and song, as was also known to have happened with magic prayers, *serratit,* which are mentioned

later. However, there are also reports about real drum-singing. H.C. Petersen informs us that the refrain words in "steering-songs" are often the names of the four corners of the world: *anna-annaajaa* (north), *panna-pannaajaa* (east), *qanna-qannaajaa* (south) and *sanna-sannaajaa* (west). During the sound collections in 1962 and 1984, the names of the cardinal points and direction indications, for example "up there, far away" (song 5), "up north" (song 96), "there towards the east" (song 104) and "up there towards the north" (song 106), were used, but these songs apparently did not have religious connotations, although they might have had earlier. In addition to the shaman, the assistant and possibly the audience took part. Drumming also took place in connection with the invocation, and in Thule it was common that the shaman himself did the drumming. The song and the drumming increased in intensity during the séance, increasing further as the invocation became more urgent.

Statements:
During the sound recordings in 1984, old preparation songs for shamans' séances were sung by, e.g. Âjako and K'issúnguaĸ (tape 6, 9 and 10).
Introductory spirit song with powerful drumming to invoke assisting spirits, a song previously sung by Sorĸaĸ (Imîna 1962, tape 40).
Song to guide an assisting spirit, song notation (Petrussen 1982: 93–94).
Song used by a shaman to invoke an assisting spirit (Taitsiánguaĸ 1984, tape 13).
Powerful song when the assisting spirit is contacted (Taitsiánguaĸ 1984, tape 15, 34).
Drumming during introductory spirit song to invoke assisting spirits (Imîna 1962, tape 40).

The middle part of the shaman's séance

In the middle part of the séance, the shaman had achieved contact with an assisting spirit; he now had a conversation with the spirit, often in the form of questions and answers.

This could create clarity about the problem forming the basis for the séance, and thus show the way to the conclusion in the final part.

The shaman's conversation with assisting spirits required that a trance condition was reached; this was, as mentioned, promoted by powerful and intense sound and by shaking movements. All sound effects were used by the shaman and his assistant, not only drum-

ming and song, but also whispering, humming, sighs, groans, speech, whispered "recitation", shouts, screams etc. The shaman, for periods during the séance, sang drum-songs, probably with the appropriate drum-dance. The audience probably accompanied the scene with many cheering "jaehs" or "eehs" – the commonly used confirmatory sounds of the Inughuit – although reports about this have only been found once (Mylius-Erichsen and Moltke 1906: 226).

The séance must have taken a certain amount of time, but as an uninterrupted increase in intensity over a prolonged period was impossible, there will have been quiet periods and pauses along the way. A sudden silence during the séance would have had a great psychological effect and would have charged the mood with excitement and attention for the subsequent wave of sounds and action.

If the séance was held over a sick person it would normally also include touching, stroking the diseased places, plus breathing and blowing onto the sick person, as can be seen in the description of the shaman's séance over the sick Harald Moltke (Mylius-Erichsen and Moltke 1906: 226–27).

The song passages during shamans' séances followed the changes in volume with a gradually increasing intensity. They are, at the same time, described as monotonous, which could also contribute to achieving the trance-like condition. The melodic content of the songs can only be guessed. Real songs were (probably) used. This is shown by the song designations – such as "spirit songs", "assisting spirit songs", etc. – that were sung with the ordinary form types. Most frequently used was probably a monotonous repetition of simple melodic motifs; i.e. songs of Formula Structure.

The following ***statements*** point in this direction:

Monotonous song was repeated ad infinitum (Moltke 1936: 179).
Powerful song when an assisting spirit is contacted (Taitsiánguaĸ 1984, tape 15).
Drumming by an angakoĸ is very intense at invocation song (Inûteĸ 1962, tape 31).
Powerful drumming when assisting spirit is invoked (Taitsiánguaĸ 1984, tape 34).

Drum-singing waved up-down, from whisper to ecstatic song and dance with the head bent backward and eyes closed (Moltke 1936: 179).
Ecstasy where women sway in time with the music (Freuchen 1936: 118).
The participants repeat some of the sentences sung by the shaman (Moltke 1936: 212).

The words used were sung or whispered-spoken-shouted-screamed. It depended on the degree of excitement and intensity. The words during the conversations with an assisting spirit were adjusted to the actual situation and were therefore probably improvised. They were pronounced incoherently and were also difficult to understand or completely incomprehensible. The reason is that the shamans could use a so-called "spirit-language" containing paraphrases of words, kennings, meaningless words and words with forgotten meaning. Erik Holtved was told that shamans used old – now forgotten – words from a so-called *"adla"*-language originating from Canada (1951, volume 1: 13). The assistant and members of the audience often repeated some of the shaman's words.

Statements:
Spirit songs have only a little text; earlier they had more (Inûterssuaĸ 1962, tape 4).
Spirit songs often have non-understandable text (Imîna 1962, tape 11).
Shamans' songs have text "that you don't understand" (Imîna 1962, tape 11).
The members of the audience repeat some of the shaman's words (Moltke 1936: 212).
The shaman's words are repeated, in bits, by the assistant (Rasmussen 1905b: 16).

The final part of the séance

The culmination of the séance is the shaman's presentation of the reasons for the evil and advice against it. This was a result of his conversations with his assisting spirit. The descriptions indicate a sudden rise in intensity leading up to this climax. The drumming was louder and faster; both in solo passages and as a part of drum-singing with drum-dance. The shaman trembled and shook and in addition to the sources mentioned there were shouts, screams and noise, but also effective – and necessary – pauses. The shaman was now in maximum ecstasy and was supported intensively by his assistant. Knud Rasmussen's description of the séance over Sagdloĸ's wife shows how maximum tension could be built just before the

shaman's message. It happened by replacing the drum-song with wild drumming, which again was followed by a sudden silence; here followed the message, introduced by some powerful drum-beats (1905b: 16). It must have had a powerful effect!

The message was also delivered in bits, and between the pieces of information the shaman or his assistant could again sing drum-songs. Mylius-Erichsen described the séance at the sickbed of Harald Moltke in April 1903: "With a solemn face Sorkrark finished his cure by giving a number of pieces of advice, which had to be followed punctually if we wished that Moltke should become well" (Mylius-Erichsen and Moltke 1906: 226). After the information from the shaman about the reasons for the evil and with advice against it, the members of the audience pulled themselves together and left. In the description of the séance over Moltke, people went home "in silence". The advice about the cure of the evil could also contain a wish for the gifts the shaman would like as thanks for his work.

Statements:
The shaman interrupts his message with drum-singing. Before the last uttering he gives a wild roar and sings drum-song in ecstasy with closed eyes, flowing hair and body twists (Rasmussen 1905b: 10–12).
The shaman gives solemn final advice (Mylius-Erichsen and Moltke 1906: 227).
Shamans' song is part of a séance for curing disease (Navssâpaluk 1962, tape 41).

The songs in the collections with connection to shamans' séances

Robert Stein's collection from 1899–1900 – reviewed in Section 1 – contains 35 transcribed songs in stories (Stein 1902). Several of the stories deal with supernatural occurrences, some of them probably also with connection to shamans' séances.

Among Christian Leden's sound recordings in 1909 there was recorded one song called "Der Angakok Aladak's Lied" (1952: 84). It is not said whether the song earlier had been used for a shaman's séance. In addition the collection contains six songs sung by other shamans. Neither can it be known whether these – or some of them – have been used in séances. All seven songs have the commonly used Form and Melody Type D in different versions – some of them incomplete.

Erik Holtved's collection does not contain any songs with information about use in shamans' séances, but there are two magic words, *serratit*, which are dealt with below. One can only guess about the "lack" of shamans' songs in this collection; several have certainly existed. It could be caused by the fact that the singers didn't want, or dare, to sing shamans' songs. Maybe Holtved did not wish to ask the singers to sing that type of song. There are eight drum-songs in the collection sung by two shamans, K'aerngâĸ (seven songs) and Masaitsiaĸ. Some of these songs might have been connected to séances.

One song is particularly interesting. It is a drum-song sung by Tiguaĸ, no. 106 in the transcriptions, where Holtved has recorded on the tape: "The author's name is forgotten". It could mean that the author's/composer's name had not been given to a new child, but also that it really was forgotten or that Tiguaĸ did not wish to give the name. The song has eight short stanzas, which is the largest number of stanzas in any song in the collection. Seven of the stanzas have the very rare Form Type E, which among the songs in the 1962 collection had a special connection to shamans' séances. The song *could* be an old shaman's song. The special form type, with many short stanzas and a cryptic text, could point in that direction.

During the sound recordings in 1962, the singers were, for each recording, asked about the origin of the song. In spite of this thoroughness the earlier-mentioned uncertainty occurred as to whether a song attributed to a shaman had been used for séances or was a song for entertainment sung by a shaman. Twenty-one songs were attributed to earlier shamans, particularly K'aerngâĸ. Although some of them were ordinary drum-songs for entertainment, others were used in séances. This was confirmed by Taitsiánguaĸ, son of K'aerngâĸ (1984 collection, tape 16, recording 8). For another 13 songs, the singers said directly that they were related to shamans' séances; six were "calling"-songs for assisting spirits, six were "other" songs used in the séance without information about their function, and one had been used during a séance to seek a cure for a sick person (tape 41, recording 4).

The total number of recorded songs in 1962 with connection to séances are thus between 13 and 34. An analysis of the form structures of these songs shows the following:

Form and Melody Type A is found in six songs.
Form and Melody type B is found in one song.
Form and Melody Type D is found in 15 songs.
Form and Melody type E is found in three songs.
Form and Melody Type F is found in eight songs.
Special Form is found in one song.

The analysis shows that there is a larger total occurrence of songs with the Form and Melody Types A, B, E, F (+ a special song) than of songs with Form and Melody Type D among the potential shamans' songs: 19 against "only" 15 songs.

This is contrary to the general form type occurrence in the collections when all the songs are included. Songs of Form and Melody Type D are here in an absolute majority.

The Form and Melody Types A, B, E and F have each been treated earlier, in Sections 3 and 4. They are all characterised by having simple melody and form structures. This makes them most suitable for use during shamans' séances as these songs are easy to learn and to sing again and again, thus more easily achieving the desired trance condition. They can also be used for community singing, as opposed to the songs of Form and Melody Type D, which have long and difficult sentences and stanzas and thus are better suited to be sung solo.

The conclusion of the above analysis shows that, in the large amount of material studied, there *is* a difference between ordinary songs for entertainment and songs with special connection to shamans and their séances:

songs with connection to shamans' séances are generally simpler.

There is, in this connection, a point of special interest related to songs of Form and Melody Type E. There was only one song of Form Type E in the 1937 collection, but in 1962 there were nine songs of this form type, three of which were directly connected to shamans. This leads to a repetition of the hypothesis proposed in Section 4 that songs of Form and Melody Type E could have had a special connection to shamans' séances.

The last two collections, Amandus Petrussen's 1982 collection and the 1984 collection, each have three songs with direct connection to séances. All six songs have – as expected – simple forms. Amandus Petrussen writes about and notates the three shamans' songs in the final chapter in his book (1982: 89–96). The songs have texts/singing syllables, and they have, as mentioned, simple form types.

In 1984 there were also three songs sung with direct connection to séances. They have Form Type B (tape 9, recording 18), Form Type A (tape 20, recording 3) and Form Type F (tape 22, recording 14). The collection also contains 14 songs which were related to earlier shamans, the majority to K'aerngâĸ. His son, Taitsiánguaĸ, confirmed that some of these songs had been used for séances (1984, tape 16, recordings 7 and 8).

Songs with other connection to the supernatural

Songs during prophesy or soothsaying rituals, qilaneq

Qilaneq was a less serious way to achieve contact with the spirit world. *Qilaneq* was used to get answers to questions about sickness and cure, but also about things that had disappeared and about the future. The following statement by Kigutíkaĸ Tuneĸ shows the close connection to shamans' séances:

"Qilaneq is to fetch information about other people and occurrences by conjuring" (1962, tape 25).

For the performance a person – the medium – was ordered to lie down and had a strap tied under the back of the neck or round a leg. The medium was not always the person involved. The soothsayer asked questions of the spirits or a certain assisting spirit while he lifted the strap. When the head or leg felt heavy, the answer was positive.

Statements:

Qilaneq with head lifting. "Yes" when the head feels heavy (Rasmussen 1905b: 169).

Qilaneq with head lifting. "Yes" when the head feels heavy (Holtved 1967a: 177–78).

But:

Qilaneq with head lifting. "Yes" when the head feels light (Malaurie 1979: 294).



"Angakok performance due to Knud's headache" Sketch by Harald Moltke, Agpat 1903. © Harald Moltke.

The ritual shows the clear connection to shamans' séances, but now carried out in a less formal manner. Although the ritual was most often carried out by shamans, it could also be done by lay persons. It was the opportunity for the common man to contact the spirit world.

In (probably) the same way as at a shaman's séance – but in a less excited fashion – the questions to the spirit world were asked in a mixture of speech and song, a sort of recitation. It was the same form of communication that was used with *serratit*, magic formulae, which are dealt with below. An early description of such a recited performance was given by the American captain, Charles H. Davis, who was present at a *qilaneq* with head lifting among the Inughuit in 1871. He wrote about the performance that:

"They used a form of words, frequently changing the tone and measures" (1876: 485).

Singing could also be used in connection with *qilaneq*. Mylius-Erichsen gave an excellent description of a *qilaneq* held over Knud Rasmussen in 1903, when he had a severe headache. The lifter's wife was medium with a strap around the head and Rasmussen

was lying beside her. After some lifts, the neck of the medium became stiff and the reason for the headache – and advice for its cure – was given in several sentences. In between, the lifter ("the shaman") blew on Rasmussen and hummed a "spirit song". The spoken/recited sentences were repeated by both the medium and the assistant. The sequence of events is very similar to a "real" shaman's séance (Mylius-Erichsen and Moltke 1906: 499). Harald Moltke made a sketch drawing of the experience from the Literary Greenland Expedition in 1903.

Performance of *qilaneq* could approach pure entertainment. Straight after the séance mentioned above, another person present tried with his little daughter as medium; he was unsuccessful. In 1937, during Erik Holtved's stay, *qilaneq* was simply done for fun.

Magic formulae and songs, serratit

The Inughuit made widespread use of magic formulae and songs, *serratit*. The meaning of *serratit* was often close to the European "prayers" with a wide range of possibile uses: to maintain and improve health, to help and provide courage in dangerous situations and to give strength for difficult tasks; but also to ward off accidents and provide security and peace of mind. In addition there is information about more specific uses; some of these are mentioned below.

Serratit could be used by common people meaning that everybody was allowed to and could use them. They were strictly personal and were only used when there was an absolute and pressing need for them. They gradually lost their power by use, so their use was limited. They could be inherited and it was said that they could be "purchased".

Serratit are divided into two groups, *closed* and *open serratit*. Closed *serratit* were carried out very secretly; open *serratit* were performed so it was possible for others to hear them (H.C. Petersen 1988: 231–32). According to H.C. Petersen, sung *serratit* could be distinguished from other song types by their refrain as they used the syllables "ia-ia" or "quli" instead of the usually used "a-ja-jaa". The sound collections from Thule show a sound slide from "ja-ja" to "ia-ia" in many songs.

Knud Rasmussen described eight *serratit* during the Literary Greenland Expedition (1905b: 154–60); later he described three *ser-*

ratit (1919: 146). Erik Holtved made sound recordings of two *serratit* in 1937, and in 1946 a further three were described (1951, volume 1: 364; volume 2: 152; 1976: 176). In addition the collection contains stories with many *serratit*.

Closed serratit

Very little is known about closed *serratit*. They were kept absolutely secret and carried out in solitude; probably mainly whispered or with a quiet voice. According to Knud Rasmussen each word was repeated (1925: 28). Knowledge about *serratit* was not obtained until the time when they were abandoned, e.g. after christening or as a result of great familiarity or over-use. The closed *serratit* earlier existed in large numbers as magic charms or personal providers of strength; they were therefore often called *magic prayers* or magic formulae. Knud Rasmussen wrote that *tupilait* could be brought to life by singing (closed) *serratit* over them (1905b: 170).

The word *tupilaq* was known to the Inughuit, but according to Erik Holtved the word meant "silly" or "stupid" (1938: 76). Later Holtved wrote that use of *tupilait* "appeared unknown" (1967a: 176).

Statement:
Amulets had their own serratit (Astrup 1895: 287).

Open serratit

Open *serratit* were also personal; they were obviously not really secret, but they were only used when they were absolutely required. The performance varied from pure speech to pure song, but a mixture of speech and song was mainly used and performed as declamation-recitation-chant, often in a low and unmodulated voice without drum accompaniment. In some cases open *serratit* were even shouted. Erik Holtved thus reported an experience when his travelling companions in a dense fog shouted a *serratit* in unison; after a few minutes the fog lifted! (Holtved 1967a: 176).

Open *serratit* were tied to different rituals particularly in connection with death and funerals. They were used in daily life, not only to ward off and cure/improve illness, but also in connection with the hunting life, weather, etc.

These uses have been elucidated through statements from different sources. In addition information has been given about more specific uses of *serratit*; as part of a thanking ritual for a good hunting catch, pseudo-magic use during "arctic madness" (often called

"arctic hysteria"), and in connection with so-called *aqaatit*, charms sung for children. Finally it should be mentioned that *serratit* often were included in stories, myths, etc.

Statements about the open *serratit* have mainly been taken from the Commentated Register, but are also mentioned by many authors. The different "types" of *serratit* have attracted varying degrees of attention. Some subjects, such as arctic madness, *pillerorneq*, have in some cases had major interest from authors while other types of *serratit* have been rather neglected.

Serratit as part of the rituals in connection with death and funerals:
Ritual recitation and weeping at death (Astrup 1895: 288).
Ritual song – probably a serrat *– at the death bed* (Rasmussen 1915: 173).
Ritual song – probably a serrat *– at the grave* (MacMillan 1918: 125).
Ritual lamentation at funeral (Peary 1910: 65–67).
Ritual lamentation in front of candle at the grave (Kane 1856: 117–19).
Ritual walk with serrat around the grave (Rasmussen 1905b: 129).
Walk four times around the grave, including serratit with partly song and partly speech (Whitney 1910: 242–43).
Serratit *to avoid accident after the death* (Malaurie 1955/1979: 290).

Serratit to provide strength and courage in dangerous situations:
Magic songs sung in dangerous situations (Peary 1910: 104, 177).
Serratit *recited at visit to "Fram"* (Sverdrup 1903: 115–16).
Detained man recited serratit to get courage (Kane 1856: 212).
Spoken serratit *used to avoid danger* (Holtved 1967a: 176).
Partly sung serrat *at fear of phonograph sound* (Mylius-Erichsen and Moltke 1906: 271).
Mylius-Erichsen and Harald Moltke write how a person could use a serrat *for breaking a taboo* (1906: 497).

During the journey in 1962, it was possible to make sound recordings with the huntsman Inukitsupaluk shortly before his death. He told about the murder of Dr. Marvin during Peary's North Pole expedition in 1909.

On the way home from the murder spot Inukitsupaluk and K'illuttôk used a serrat *to gain strength and courage* (1962, tape 42).

It was possible to protect oneself by deterring, by frightening possible enemies.
Serratit *to deter "strangers"* (Taitsiánguaĸ 1962, tape 33).
Serrat *as a deterrent* (Rasmussen 1925: 135).

One group of open *serratit* was related to the catch.
Serrat *to welcome the catch* (Herbert 1973: 202).
Quiet song to please the soul of the catch (Malaurie 1955/1976: 297).
Serratit *used during sacrifice at catch* (Whitney 1910: 362, 365), (Peary 1910: 64).

Erik Holtved's 1937 collection contains two open *serratit* performed partly recited by K'iajuk, nos. 130, 131.

During the 1962 collection no isolated spoken or sung *serratit* were recorded. However, they were found in stories, see below.

Serratit as part of thanking ritual, qutsaserneq

A traditional thanking ritual, *qutsaserneq*, was closely connected to the catch. It has been described in the article "Notes on an Eskimo 'Thanking Act'" by Bent Jensen (1963) where he, based on own experiences and reports from West Greenland, summarises that *qutsaserneq* was used particularly at the catch of beluga and reindeer, and most often was performed by older women, who were related to the hunter or had name-relationship to him. The woman performed a dance of happiness on the beach – often with uncontrolled movements – where she gesticulated and made grimaces with loud shouts. Several reports show a relation to the drum-singing tradition, for example drum-song-like movements. Song is not mentioned in Bent Jensen's descriptions of *qutsaserneq* from Greenland, but song is included in two descriptions of similar rituals from Alaska (1963: 195).

Qutsaserneq is also found among the Inughuit – in some cases also *with* song – but it is questionable whether the song or the shouts and sounds used indicate that they could be open *serratit*. They might have been so earlier!

Statements:
Dance at a good catch (Vibe 1948: 46).
Welcome-song for hunter with great catch (Herbert 1973: 202).
Qutsaserneq *description by Peter Freuchen; an old woman expresses gratefulness and happiness through dance and song* (1936: 134).

Pernarneq, a first catch ritual

A partial parallel to *qutsaserneq* is *pernarneq*, a first catch ritual, which has also been described by Bent Jensen (1968). It is performed when a boy catches his first seal and is a transition ritual from child to adult. It is the custom that a female family member or acquaintance dances, etc., as for *qutsaserneq*, and the boy and his catch are praised loudly.

String figure games

Serratit have been related to ritual acts and customs, which in some cases have been performed by singing. This is true for customs which now occur rarely or have disappeared: string figure games and exchange of wives; but also the better known: songs during play, songs sung for children and competition drum-songs. The latter will be described in more detail later.

There are also songs that were sung in connection with a winter ceremony, *aassuutisorneq*, which has been described by Amandus Petrussen (1980: 12). It is doubtful whether earlier there was a mid-winter ceremony in the Thule area; the one described is probably from a more recent date, and the related songs are probably mainly pure entertaining drum-songs.

Statements:
Semi-magic songs used during string figure games (Paterson 1949: 59).
Special semi-magic song for string figure with wandering reindeer sung with low voice in the author's home by Masaitsiaĸ Eipe in 1979.
Ritual song sung during exchange of wives (Inûteĸ 1962, tape 50).

Serratit or "pseudo-serratit" during arctic madness or hysteria, pillerorneq

Pillerorneq is mainly known as an excited condition, which is close to momentary mental disease with wild dance, uncontrolled movements and uninhibited sounds. During *pillerorneq* it is (was) common that the afflicted person performed drum-song – Holtved even called arctic madness "drum-dancing attack" (1942: 80) – but also uttered words and shouts, which could treat the problems the person had. It *could* be *serratit*, as an offshoot of an older cultic tradition. The use of "magic" words in a mentally tense situation and with a manic execution gives the "performance" a character of *serratit*; it is therefore termed *pseudo-serratit*.

There are several descriptions of *pillerorneq* where a man or a woman has violent movements with wild dance, shouts and screams. *Pillerorneq* was mainly done outdoors.

Songs during *pillerorneq* are also mentioned under "Special songs".

Statements:
Sitting man swaying from side to side "singing a monotonous sort of tune at the top of his voice" (Diebitsch-Peary 1893: 155).
Mentally deranged pillerortoq with drum-song. Hysteria with screams and song (Steensby 1910: 377–78).
Woman dances and screams (Whitney 1910: 82–84).
Spirit (spiritual) songs sung during pillerorneq (Rasmussen 1915: 110).
Ecstatic drum-song during pillerorneq (Holm 1930: 25).
Drum-song delirium in ecstasy (Holtved 1942: 15, 33, 80, 171).
Erik Holtved describes how the woman Inugârssuk came into ecstasy as pillerortoq (1967a: 171).
Woman dances and sings wildly; kills herself (Freuchen 1954: 120).

The 1962 collection contains four songs, which earlier were sung by persons when they had arctic madness.

Statements:
Inûtɛĸ: K'issuk's drum-song as pillerortoq (1962, tape 31).
Inûtɛĸ: His own drum-song as pillerortoq (1962, tape 50).
Inûtɛĸ: Avqutaĸ's drum-song as pillerortoq (1962, tape 50).
K'ârĸutsiaĸ: K'idtlutôĸ's drum-song as pillerortoq (1962, tape 37).

Serratit in stories and tales

Spoken and sung *serratit* are often found in stories and tales – in that case open *serratit* – but it can be difficult to decide whether the occurrence is genuine. A determination is often best for sound recorded stories and tales.

Serratit in sound recorded stories and tales

There are sound recordings of stories and tales in the collections from 1909, 1937, 1962 and 1984. The most – 82 – were sound recorded by Erik Holtved in 1937 and published in his *The Polar Eskimos: Language and Folklore* (1951). In these stories and tales there are 25 songs; 21 of these are transcribed and they are notated and analysed in this publication with the numbers 108–126 and 128–129 in Sections 12 and 13. 15–17 of these songs have use of words and performances showing close connections to the *open serratit*. They are all songs with comments and details about the actual magic in the stories and tales. Magic in connection with protection, transformation, warning, righteous revenge, etc. The songs are largely performed with recited parts or with speech-sung circa-tones, and they have



Iceberg in Inglefield Bredning.
Photo: M. Hauser 1962.

quite simple form structures as, for example, repetitions of simple motifs i.e: Formula Structure or repetition of a simple motif followed by a Suffix: Form and Melody Type A.

There were two further recordings, which were termed by the informant – the woman K'iajuk – "magic formulae" i.e. *serratit*. They are numbered 130–131 and show the characteristic traits for *serratit*: Both of them have Formula Structure, are speech-sung with circatones and the textual content is designed for magic; in no. 130 a taboo is nullified so a woman is allowed to sew outdoors; no. 131 promotes the possibility for good living.

During the 1962 sound recordings we succeeded in getting Holtved's main informant, Amáunalik K'aivigaĸ, to tell and sing. One of the stories has two *open serratit* spoken loudly to create bad weather, so that an opponent capsizes in his kayak (Amáunalik 1962, tape 45).

Serratit in written sources

The two most important sources of Inughuit stories and tales are Knud Rasmussen's *Myter og Sagn fra Grønland* [Myths and Legends from Greenland], volume 3 (1925) and the above-mentioned Erik Holtved's *The Polar Eskimos: Language and Folklore.*

It is very uncertain whether the written information about a "magic word" or song really covers a *serrat*. It depends on how the word or song was performed; such information is often missing. However, in other cases it is written directly that the word or song *is* a magic word or a sung magic prayer, an *open serrat*. In some stories one can see from the textual connection that it is probable that the word originally was a *serrat*.

Ordinary drum-songs for entertainment, *pisit*

Performance of drum-song/dance is also called *tivaneq* or *mumerneq*.

Pisit is the Inughuit term for ordinary drum-songs for entertainment. They are by far the biggest group within the traditional songs whose general description is *inngerutit* – in Thule dialect *immerutit* – *or jajarutit*. The term *inngerutit* covers nearly all types of traditional songs and is used for all parts of Greenland.

Pisit are solo songs where the soloist accompanies himself on the frame drum and at the same time performs dance movements, drum-dance. A number of drum-songs contain text passages, but many songs are sung only on meaningless singing syllables, most often "ja-ja".

Pisia means a singer's personal drum-song; *piseq* – locally *piher* – is the performance of such an entertaining drum-song and covers both the melody and the text. The performance is normally in front of an audience, but the term does not change if a few or no listeners are present.

The term *piseq* with derivations has been used for a long time in the Thule area. It is also found with (nearly) the same meaning in the eastern part of Canada from where it originates. According to Knud Rasmussen the Iglulingmiut used *piseq* for the text/poem of a song, while the melody was called *inngerut* (1929b: 227).

Piseq is also known from East Greenland, but here in connection with a drum-song duel, where it primarily means the text in an attack song.

Specific and ambiguous terms

In addition to the general terms there are specific terms related to special parts of the performance, for example the dance movements and the use of text. In some cases a song term has changed its meaning with time and some terms have different meanings in different parts of the country. An example is the word just mentioned, *piseq*.

Tivaneq. A (special) term for drum-dance

Tivaneq is a designation for performance of drum-song/drum-dance with special emphasis on the dance movements, which are special and vigorous. The Greenlandic/Danish dictionaries in 1953 and 1977 have *tivavoq*: "dances with the drum in the hand", "dances drum-dance" (1953: 292; 1977: 216), but also "jumps around", "dances around" (*ibid.*), which does not specifically relate to drum-dance, but indicates vigorous movements or dancing movements.

In traditional East Greenland *tivaneq* was a term indicating solo performance of drum-song or special dance movements, which could be used in the role-play *uaajeerneq*. William Thalbitzer described 52 of these role-playing games with their texts in *The Ammassalik Eskimo* (1923: 292–317). In the explanations of many of the role-playing games he wrote that they were performed with *"tiwavoq* movements" or by a *"tiwaleq* dancer", i.e. a person who could perform the special dance movements.

Knud Rasmussen wrote:
"Tivaneq *was a special solo dance. It could express happiness, and some are known to have had ritual or cultic elements. The words for tivaneq were composed in a special way"* (1932b: 172).

It is possible that the word *tivaneq* in the former/traditional East Greenland of the time also could be used generally about drum-dance. Later the term was used thus both in East and West Greenland.

Tivaneq was performed by both women and men, but the *tivaneq* movements were probably best suited to the female performers. This might have contributed to the fact that *tivaneq* mainly has been related to women; some have thought that *tivaneq* was reserved for women.

The term *tivaneq* is used sparingly in the Thule area. During the 1962 recordings the term was not observed, and it was not used

in the Commentated Register. However, it could have been used without our noticing. In 1984 we asked specifically about the knowledge of *tivaneq*. The opinion about its existence varied, and different explanations were given. Some informants thought that it did not belong to the area.

Statement:
We don't use tivaneq as a song category (Kigutíkaĸ Tuneĸ 1984, tape 8).
Other, mainly older, informants had experienced *tivaneq*:
Tivaneq has different movements and drum-beats (K'ârĸutsiaĸ 1984, tape 19).

The "different movements" could be established by referring to a drum-song film made by Jette Bang in 1962. Here Inûteĸ sang a drum-song in which he, according to the meaning of K'ârĸutsiaĸ and Seĸuvsuna, was *tivavoq*, i.e. performed drum-song and dance with intense movements and powerful drum-beats in a rapid tempo (Bang and Jensen 1976, scene 4).

During the same interview in Seĸuvsuna's house, his wife Inatdliaĸ volunteered to show *tivaneq*-drumming (1984, tape 23, 10). The tempo was fast, and the drum was tipped during the dance, but the drum rhythm was that commonly used.

Amandus Petrussen mentions *tivaneq* briefly in his book *inugssuit ingmerutait* (1982). He writes that the word covers the drum-dance's more and more vigorous body twists during a song performance (1982: 21). As I wished to get a more detailed understanding of the concept, I wrote him a letter. In a reply dated 25 March 1991 he provides more information about *tivaneq*. He wrote, for example: "It is therefore correct that the old ones in Thule (K'ârĸutsiaĸ and Seĸuvsuna) remember that the word *tivaneq* was used in the Thule district. In Thule I was told that both men and women can perform *tivaneq*. It was especially women who used *tivaneq*, because women wish to get attention from other people. When a woman loosens her long hair and covers her face with her hair and starts to sing drum-songs with fast and strong movements of the body, then she is *tivavoq* in Thule".

Here again the movements of the performance was emphasised; the most important characteristic of *tivaneq* – both in East Green-

land and in the Thule area – is the use of powerful, intense and rapid body movements and drumming; movements that differ from those normally used in drum-songs.

At the presentation of drum-songs in Nuuk in 1982, Âjako Mitek did *not* use dance movements deviating from "ordinary" drum-dance. His demonstration, on the contrary, showed an ordinary movement pattern in the drum-song of the Inughuit. When the headlines *"Tivasarneq"* and *"Tivanermi taaguutit"* are used in the leaflet it shows (probably) that *tivaneq*, as mentioned, has got the status of a song category, and that the term here is used generally for drum-dance.

Mumerutit

Amandus Petrussen wrote in the letter of 25 March 1991: "In Thule the word *mumerneq* is used as *tiverneq* in East Greenland: sings drum-songs with the drum". The word *mumerpoq* alone means "sings without words; hums" (Schultz-Lorentzen 1958: 170). As a very large proportion of the entertaining drum-songs in Thule are sung throughout on "ja-ja", the term is logical. However, it is also used for those drum-songs that have more extensive text passages. *Mumerneq* was in many cases used synonymously with *piseq*.

Statements:
Ordinary drum-songs, pisit, are often called mumerutit (Inûtek 1962, tape 30).
Drum-songs can be called mumerutit when many are assembled for a feast (Kigutíkak 1984, tape 8), (K'ârkutsiak and Sekuvsuna 1984, tape 19).

In Âjako Mitek's drum-song guide from 1982 he gives a more detailed explanation: *"Mumertoq*: A person singing and dancing with drum. With ja-ja and with an audience" (Miteq 1982: 26).

The term *mumerutit* is also – particularly – used for competition drum-songs where pairs of the same sex sing with continuously changing partners. For these songs the word *mumerutit* can have another meaning and origin; see below in "Competition drum-songs between series of new pairs of singers, *mumerutit*".

Other song terms

An ordinary entertaining drum song first and foremost was named after the person who had composed it or the person from whom the singer had learned or heard it. This is dealt with in more detail in "Continuity and individuality in the song tradition", above.

In addition, the drum-songs for entertainment could have designations such as "sledge songs" and "kayak songs". These songs are *not* independent song categories; they are not to be used for singing in connection with the named activity as European working songs. When a song was called a "sledge song" it could be a song that was composed or heard during a sledge trip; or reminded the singer of experiences during a sledge journey. Several of these types of songs have a few words expressing a mood or a direction, such as "up there to the north" mentioned earlier. The songs with their texts are presented in "Textual Conditions", above. However, they are drum-songs for entertainment made for performance or for get-togethers at home. In Erik Holtved's collection no songs are called kayak or sledge songs.

Questioned as to whether there were special songs to be used during sledge journeys, K'ârĸutsiaĸ replied:

We have no kayak or sledge songs. We sing what we feel like (1962, tape 8).

Nearly all songs could be sung as entertaining songs; also, earlier shamans' songs as can be seen from the register of sound recorded songs. However, we cannot know whether there were some other shamans' songs that were kept secret.

Teasing songs

Teasing songs form a separate category when they are performed in a special way as is done during competition songs. Many of these songs were executed as purely entertaining drum-songs in the same way as former serious duel songs were used for pure entertainment in old East Greenland.

Other song designations, i.e. designations in addition to the name of the composer or the "origin", are found in different numbers in the large sound collections. It shows the collectors' greater or lesser interest in getting information about the relationships of the songs to activities or moods.

In the 1962 collection the following subject groups were given:

Five drum-songs were called "sledge songs".
One drum-song was called a "kayak song".
Three songs were called *pillerorutit*, drum-songs sung during arctic madness or hysteria.



Female drummer
Photo: Jette Bang 1939.
© Jette Bang Photo.

One drum-song was called a "salmon catch song".
One drum-song was called a "killing song".
Three drum-songs were called "teasing songs".
(Five other drum-songs were "teasing songs" in competition songs.)

Who sings and performs?

The Inughuit are a people with a love of singing. This is mentioned in many sources, and I have personally had the pleasure of experiencing it.

It is common to hear people singing or humming to themselves, and hunters often sing on their hunting trips. At gatherings the

soloists are often accompanied by members of the audience when they know the song.

Statements:
Everybody had songs they could sing (Imîna 1962, tape 20).
Arfusina often sang to herself (Inûtek 1962, tape 50).

Everybody could stand up an sing

Everybody, including women and children, could stand up and sing, both in the family home and at social gatherings. The reason women are mentioned is that earlier there were restrictions on women singing in central and eastern Canada (Birket-Smith 1929: 270). This might also have been the case in the Thule area. It could be this kind of a restriction Peter Freuchen mentioned, when he wrote that women could only "take part" after getting permission (1936: 71). I have not been able to verify this statement.

Children rarely sang at gatherings. Several singers have, however, told how children listened – and learned – drum-songs in order to practise singing them afterwards.

In 1962 sound recordings were made with two boys, K'itdlak Tunek, then 14 years old, and Mitek Jensen, then ten years old who had learned drum-songs from their uncles and grandmothers (tape 17 and 54).

Men were without doubt the most frequent singers and they were the most prominent. This is true for all collections and was determined by tradition. A person was (earlier) highly regarded when he was a good drum-singer. It was prestigious to know many songs and to sing self-composed songs.

Statements:
Each singer had his personal song, pisia (Rasmussen 1905b: 37).
Each singer had one or more personal songs (Leden 1952: 23).
Nearly everybody had their own songs (Imîna 1962, tape 20).

Solo performance

Performances led by a soloist have been the norm for traditional songs, up to the present time.

Paired performance

Paired performances also occurred, most often between husband and wife or in competition songs between two persons of the same sex. When a husband and wife performed together, they would nor-

mally both sing; in competition songs the leading person sang all the time while the other partner was either silent or sang quietly.

The audience

The audience at a song performance joined in when they knew the song. The accompanying choir consisted of both men and women, but the female voices dominated. Normally the members of the audience sang quietly, and several reports confirm that it was embarrassing not to sing correctly to a known song.

Statements:
It was funny when someone made a fool of himself (Inûterssuaĸ 1962, tape 4).
"The others usually sing wrongly" (Navssâpaluk 1962, tape 4).

As result of developments fewer and fewer would and could sing drum-songs.

Statement:
Drum-songs are now mainly sung by the old (K'issúnguaĸ 1996; personal information).

When and where is the singing done?

The entertaining drum-songs could be sung all year round; at least in the later generations. This was probably not the situation earlier. Holtved was told by Inukitsorssuaĸ that, according to an old tradition, it was not permitted to sing "before the sun had gone", i.e. in the dark period of the year (1967a: 172).

The songs were mainly sung at home. It was common to meet freely in each other's homes, and it was then very common to sing. The singing was often done after the meal; in many cases one met to sing together.

Statements:
Eating and singing were closely related (Rasmussen 1930b: 150; Holtved 1956: 38).
We sang when it was possible, me and my brothers (Inûteĸ 1962, tape 1).
We were invited to a singing evening; the children were on the illeq, platform (Angutdluk 1962, tape 52).
One met at home for singing and playing (Inûterssuaĸ 1962, tape 4).

Somewhat bigger gatherings with several families together were also common, and it was at these gatherings especially that the good drum-singers competed.

Statements:
Men and women each had their turn at a song feast at home (Inûtek 1962, tape 1).
Drum-singers showed their capability when it was possible (Leden 1952: 23).

Large and regularly occurring gatherings were rare and probably began recently.

Statements:
We didn't have large feasts; when we got together we often sang until the morning (Inûterssuak 1962, tape 4).
There were no feasts with song for special events of the year, e.g. solstice, the return of the sun and birthdays (K'issúnguak 1996, personal information).

This last piece of information has been contradicted in several statements, for example an article "Goddag, Sol" [Good Day Sun] in the local paper, *Hainang*, which tells how the young people, at the return of the sun, went up on the mountain while the grown ups had a feast "according to the tradition" (HEK [Hans Engelund Kristiansen] 1978: 57 and 65). A winter feast was held in pagan times when a star, the *Aassuut* star, stood in a certain position in relation to another star and the horizon. It was a sign that the end of the dark time was near. It was celebrated ritually by changing clothes and feasting; probably also with drum-songs. It has been mentioned by Amandus Petrussen (1987).

Large and regular gatherings mainly belong to the time after the establishment of the mission and the trading station, and are related to parties and feasts on special days in the family and the society; also to a large extent at the mission. The missionaries wished from the start to get people together for prayer meetings and church attendance, where hymn singing had an important place. However, as the congregation didn't know the hymns, drum-songs were sung instead!

Statements:
In the Christmas of 1909 we sang drum-songs with the missionary, as we didn't know the hymns (Inukitsupaluk 1962, tape 6).
We also sang drum-songs at the "dancemiks", which were introduced by Knud Rasmussen (Birgitte Jensen 1962, tape 7).

In addition to the home, hunting grounds were mentioned as places were drum-songs were sung.

Statements:
We sang during kayak trips (Sekuvsuna 1962, tape 19).
Songs during sledge tours (Kûtsikitsok and Masaitsiak 1962, tape 36 and 2).
Songs when looking after salmon nets (Natuk 1962, tape 2).
At hunting grounds there was singing and humming (Inûterssuak 1962, tape 5).
Inûtek's story was special:
Drum-song was sung during exchange of wives (1962, tape 50).

In recent time drum-songs for entertainment have also been used in competitions and as a manifestation of the singers' own cultural heritage and identity.

Statements:
Drum-singing competition in the village hall 31 December 1980 (Ajako 1984, tape 24).
Exchange Grisefjord-Qaanaaq with drum-songs (Adler 1979: 24).
Visit from Arctic Bay in the 1980s with drum-singing (K'issúnguak 1976).
Drum-singers to Aasiviit, among them Sofie Eipe.
Drum-singers to conferences, e.g. in 1979 in Canada with M. Hauser.
Drum-singers to ICC conferences, e.g. K'aerngâk.
Drum-singers for national feasts and for royal visits.

Why were drum-songs sung – and what were the subjects of the songs?

The answers to these questions came promptly and in some cases with wonder about why they were asked.

Statements:
The singing was done for enjoyment of course (Natuk 1962, tape 36).
Singing and drum-dance was for happiness (K'ârkutsiak 1984, tape 19).
The time went along better when one sang (Inûterssuak 1962, tape 29).

These statements show – again – that drum-songs were sung frequently. With greater exposure came – as mentioned before – prestige for being a good drum-singer and for knowing many songs.

Statements:
Singing was done to demonstrate personal ability, and to show one's own compositions (Leden 1952: 23).
Song and composition were artistic activities (Rasmussen 1930b: 134).

As result of the great appreciation of the drum-songs, less experienced singers were keen to learn songs from the most able singers. The best drum-singers were remembered. This can be seen from the comments to the sound recordings; one remembered names of famous singers – right back to the beginning of the 1900s. Several drum-songs were thus attributed to Sivso, who lived approximately 1877–1929. It was also remembered when some drum-singers were aware of passing their art on to the next generation.

Statements:
Pualorssuaĸ helped the young ones; he wished that the songs should continue to live (Inûterssuaĸ 1962, tape 29).

I experienced such veneration for the old and keenness for correct performance during the 1984 recordings where Seĸuvsuna guided and corrected his son, Âjako, during his – incidentally well- executed – drum-songs.

Some statements show shyness and reticence, which are common traits:

Some will not sing because they are shy or because they will keep the song for themselves (K'issúnguaĸ 1996, personal information).

The subjects of the entertaining songs might be expressed briefly with Knud Rasmussen's words:

One sang about the content of life; it was a natural result of the daily struggle for food (1930a: 26).

The textual content of the songs show glimpses of the life led by the hunter families. This can be seen from the sentences and words

used in the songs; see "Textual Conditions" above. For me, they are rather "catchwords", which remind the singer of a place, a feeling, an experience – as with the sledge songs, kayak songs, etc., mentioned above – and which can start thoughts and fantasies in the audience.

Many of the songs contain teasing or boasting words. Some of these songs are original competition drum-songs, which could become songs for entertainment without an "opponent". They are dealt with in more detail below. Some statements about these songs are self-contradictory and show that the informant thought the question was whether there were – in Thule – serious duel songs as in old East Greenland.

Imîna Imîna is quoted to have said:
"I don't know duel dances; neither do I know teasing dances" (1962, tape 11).

This must be a misunderstanding – possibly by the translator – as Imîna certainly knew teasing songs in connection with competition songs.

When Inûterssuaĸ said that he:
"never had heard of insulting songs" (1962, tape 4).

He must have meant that he hadn't heard "that there had been serious duel songs among the Inughuit as in East Greenland". He obviously knew the teasing and boasting songs from the competition songs. The following day he remembered from his youth that

Singers sang countless "insulting songs" (Inûterssuaĸ 1962, tape 5).
We sang to make fun of other persons (Kûtsikitsoĸ 1962, tape 36).

Insulting songs have – side by side with competition songs – existed as a sub-group of entertaining drum-songs in line with *ileqqorsuutit* in East and West Greenland.

Another sub-group is probably "songs for protection". They must have been close to *serratit*, but have also been used for entertainment. That is at least how they were presented in 1962. Taitsiánguaĸ thus sang a song to frighten unwanted guests (1962, tape 33). Knud

Rasmussen mentions a similar "scaring off song against strangers" (1925: 135).

The performance

Different aspects of the performance have been mentioned earlier, for example in "The singing voice and the way of singing", "Textual Conditions", "The drum, *qilaat*" and "The drum-dance, *tivaneq*".

There follows a description of the total sequence of events during the performance of ordinary entertaining drum-songs.

Preparation for the performance

The performance of entertaining drum-songs was most often done for a smaller circle of listeners at home in the family. In many families drum-songs were sung daily. One could also arrange meetings to sing – with few or many people, at home or outside. Or people just turned up where there was drum-song. When many were together there was – at least in recent times – no special placing for women and men, as is known from Canada.

Statement:
I sang every day with my brothers (Inûtek 1962, tape 1).

Just before a performance the singer had to ensure that the drum was "suitable"; that it had the right timbre. Test beats were made and the membrane was moistened. That could be done by wiping it with water or rubbing it with some snow; and the singer would nearly always breathe on it or lick it.

It was also the custom to loosen the hair. This was also true for men. Men didn't cut their hair short until some years after the arrival of the missionaries.

When a person at a social gathering wanted to sing he/she could just take the drum and move forward onto the floor.

However, it was also common that a singer was requested to sing. In this situation the singer often declined with many words about his incompetence. The start of singing could often be delayed with many words, resulting in much amusement.

Statements:
Everybody could be requested to sing (Imîna 1962, tape 20).
A spontaneous request to sing with subsequent spontaneous song was called supianeq (Imîna 1962, tape 20).

Supianeq has different meanings

The word *supianeq* has different meanings, but they have all something to do with strong/intense movements. When Imîna here used the word about "spontaneous" song it *could* be to emphasise that the singer with a "spontaneous" performance could improvise and move freely as opposed to the otherwise closely-prepared drum-songs. It has not been possible to verify this interpretation of the word. I have earlier mentioned Amandus Petrussen's and Âjako Mitek's explanation of the word (see "The drum, *qilaat*").

Preparatory introduction before the singing starts

The testing drum-beats could be continued after a singer moved forward, but otherwise the performance was initiated by real drum-beats, which could be either loose drum-beats or proper beat series in the usual rhythm. The drum was generally held straight in front of the body, which for some singers was held steady while others quietly swayed from side to side.

This introductory stage could be sustained and served more than one purpose: to create attention and to prepare the listeners' minds, but also to give the singer the opportunity to concentrate on the song he wished to sing and had prepared.

Statement:
These beats were called "thinking beats" (K'ârkutsiak 1962, tape 19).

During the preparatory beats it was also common that the singer said some defamatory words about his own ability, for example that he had "forgotten the song" or words with the stem *ajoq-* indicating a lack of ability for something. Such "modest" words were often uttered by some of the best singers. Furthermore he normally gave information about the origin of the song; this could be the name of the composer of the song, but also of the person from whom he had learned the song.

The first parts of the performance

At the beginning of the performance it is common for the singer to use moderate or quiet song and drum volume; also the dance movements are normally moderate at this stage. During the sound

recordings this was especially true for the older singers. This caused great difficulties with the transcriptions, particularly of Erik Holtved's sound recordings – especially when there was also background noise. During the 1984 recordings many of the singers were more "free and easy", and for filming and video recordings the informants were aware that bashful song beginnings "didn't work".

Members of the audience joined in when they knew the song. They were also very restrained and attentive. In 1962 the listeners were still knowledgeable enough to be able to fully evaluate and appreciate the achievement of the soloist; there was a great responsiveness, which was also shown by people limiting their small talk. There was still a genuine admiration for the skilled drum singers.

Statement:
The listeners accompanied the singer with a faint voice (Angutdluk 1962, tape 32).

As the song continues the performance becomes much more stable. The singer's apparent shyness is replaced by firmness; the tone and drumming grow in volume and the intensity increases.

Statements:
The drumming is louder when the song gets going (Imîna 1962, tape 14).
The rapidity of the drumming increased throughout the song (Vibe 1948: 29).

The culmination and finish of the performance

In addition to a more stable and powerful voice, the movement amplitude also normally increases. However, not always; some singers can retain virtually the same dance movements although the singing and drumming are intensified. This is especially true of older informants. In other cases divergences occur between the singing, the drumming and the body movements. It is described in "The interaction between song and drum", "The interaction between the body movements and the drumming" and "The interaction between dance movements and song". These very interesting interaction "types" are due to a developed ability to let singing, drumming and movements advance in different tempi. This is very difficult and can only be done after considerable training. Only the very best singers could do this. From an early experience

– in 1900 – of these superior rhythmic abilities, Robert Stein wrote that the singer was able to hold

"exact time without a division of the melody into measures of equal length" (1902: 342).

With the growing intensity and continuous and insistent drumming the singer goes into a part- trance, which is – and especially *was* – a desired condition. The singer now has partly closed eyes and he sometimes "turns the white out of the eyes". The face gets an intense enraptured expression, which probably was a contributory reason for some of the strongly defamatory and damming reports on entertaining drum-songs. However, some observers fortunately looked positively and openly on the unique performance. Robert Stein wrote of an experience of an entertaining drum-song:

"The sight of the leader swaying to and fro, flinging his long black hair sideways at each movement, his eyes closed and his face tense with excitement, of course greatly adds to the effect" (1902: 341–42).

During the performance the singer can have brief pauses where he says a few words, but not the groaning sounds and shouts, which are heard in East Greenlandic drum-songs. During the spoken words the drum-dance and drumming normally stop, and in some cases the words are combined with the singer pointing into the room – or in a named direction – with the drum-stick.

In Erik Holtved's collection there are song interruptions with spoken words in five songs. Towards the end of the song the intensity often increases to a maximum. The drum is beaten even more violently and the tempo is increased. All three main collections have songs where the singer changes from the ordinary drum rhythm to continuous close drum-beats. Some called it "happiness drumming". In this part of the performance – near the end of the song – it is common that the body twists and drum movements of the drum-dance take place with extraordinary intensity. This is the way of performing that primarily is called *supianeq*. Another word, *iloqissiorneq*, is also used for the rapid and intense drumming just prior to the finish of the song (Petrussen 1982: 21). At the end of the song, the body movements stop immediately, but the drumming often continues briefly.



Inukitsorssuaĸ and Inûteĸ perform a competition drum-song in Dundas. Inûteĸ uses the "magic stick", *aviorun*. Photo: E. Holtved 1937. Courtesy of Arktisk Institut, Copenhagen.

Statement:
After-drumming is used sparingly (Imîna 1962, tape 15).

However, in the video recordings and at performances at large public gatherings, the more spectacular finish with the lifting of the drum over the head and simultaneous "waei-waei" shouts were used, although this finish really belongs to the competition songs. The following statement:

Waei-waei is only used for songs between song-cousins (Taitsiánguaĸ 1984, tape 9).
Thus now mainly belongs to the old days. The spectacular method of finishing is becoming dominant.

Competition drum-songs between two persons of the same sex, *iverutit*

Performance of competition song is also called mumerneq. Iveriit, inngerutaat and avioorneq are also used

It has been mentioned earlier that the songs of the drum-song tradition are solo songs or songs led by a soloist. This is also the case for the following two song categories, the so-called competition songs. In the first, *iverneq*, two persons sing in turn against each other; in the second, *mumerneq*, new couples sing against each other. At each performance the participants take turns in being the leading part. Among the Inughuit the single form of *iverutit* is *iverut*, which is also used for an ear ornament or earring.

Iverutit are teasing songs or boasting songs where two persons of the same sex – standing in front of each other – take it in turns to perform and be passive. The passive one holds a "teasing stick", *avioorut* or *avioorun*, in front of the singer. The performer sings, dances and drums as in ordinary entertaining drum-songs. Only one drum is used; it is used in turn by each of the performers. Competition drum-songs, *iverutit*, are called *mumerutit* by some, while others think that this word should be reserved for the type of competition song where new pairs of singers sing. The use of the word *mumerutit* is dealt with further in "Ordinary drum-songs for entertainment, *pisit*", above.

Competition drum-songs were most often sung between the so-called song-fellows or song-cousins, *iveriit*. When this was emphasised, competition drum-songs were often called *iveriit inngerutaat*, i.e. song between song-cousins. *Iveriit* were friends who competed, not only in songs, but in many other ways; in hunting catch, sport performances, etc. The term *iveriit* is passive-neutral. In active form, during the competition, the two song-cousins are *ivertut*. Erik Holtved used the form *ivereegsut* for song-cousins (1967: 153).

Statement:
The two are called ivertut when they sing (Imîna 1962, tape 11).

The song-cousin friendship is known from many Inuit areas in North America, where they were a sort of social institution. The song-cousins helped each other when the need arose; they gave each other presents, could take care of each other's children, exchange wives, etc. Another aspect of the friendship was that they teased each other, including in song, which in spite of a friendly basic relationship could contain fierce words against the "adversary".

Statements:
Iverutit are just teasing songs (Masaitsiaĸ and Inûterssuaĸ 1962, tape 4).
Iverutit were sung for entertainment (Inûteĸ 1962, tape 30).
Iveriit sang inventive teasing songs (Angutdluk 1962, tape 52).

There are clear likenesses between the North Greenlandic competition songs, *iverutit*, and the East Greenlandic duel songs, *ivertut pisii*, also called drum-contest-songs, judicial drum-songs or nith

songs. This holds good, for example, in the case of the performance with two persons of the same sex singing against each other, but also in the case of the terminology; the category and performance of competition songs and duel songs is called the same, *iverneq*, in both areas.

Competition songs and duel songs are, however, significantly different in expression and function. The duel songs include verbal attack songs and in East Greenland were part of a ritual and traditional sequence of events, which included arrival and welcome to a traditional specific meeting place, a communal meal, singing of duel songs and continued fellowship with different forms of competitions and entertainment. The goal was to settle tensions and serious disagreements, to re-establish a balance in the society.

The duel songs are thus very different to the competition songs, which, as mentioned, were sung among friends; they did not form part of a major ritual course, and they were not performed in special localities.

Song-cousins

Some names of song-cousins have been retained; some going back to the beginning of the 1900s. Very well known are Mâgssânguaĸ and Sivso [Hivsu], especially the latter. Several of his songs were still sung at the sound recordings in 1937 and 1962. A singer could have more than one song-cousin, as for example Inukitsorssuaĸ who had both K'aerngâĸ, Pualorssuaĸ and, later, Inûtek as song-cousins. Pualorssuaĸ was, as mentioned, song-cousin with Inukitsorssuaĸ, but in addition with Asarpánguaĸ, K'aivigaĸ, K'aerngâĸ, Masaitsiaĸ and K'ajoranguaĸ. Taitsiánguaĸ was song-cousin with Iggianguapaluk; and Seĸuvsuna was song-cousin with K'ullulik. Several of those mentioned have been occasional partners, without continuation of the original characteristics for "genuine" song-cousins. In addition there were pseudo-song-cousins performing together to demonstrate the genre for outsiders, for example during the song recordings or filming. This is probably how a "competition song" between Pualorssuaĸ and the woman Inugârssuk should be understood (Holtved 1967a: 171); and similarly when Taitsiánguaĸ in 1984 performed "competition" drum-songs with his wife as "song-cousin". It was purely for demonstration when K'ârĸutsiaĸ, Seĸuvsuna and Ajako sang competition songs at the filming in 1984.

Performance of competition drum-songs

The performances were often done at gatherings, and the singers looked forward to meeting and singing against each other (e.g. Holtved 1967a: 154).

The two *iverriit* stand in front of each other; one with the drum and the other with the "teasing stick" or "magic stick", *avioorut* or *avioorun*, more rarely *ajajut*. It is held in a nearly vertical position between his two index fingers. Erik Holtved wrote about the word *avioorun* that it comes from *aviortoq*, "which in this context was said only to mean 'saying waeaeae'" (1967a: 154), i.e. they shouted "waei-waei" at the end of the song.

From the use of the teasing stick, the song category can be called *avioorneq*, i.e. performance-with-the-use-of-*avioorut*.

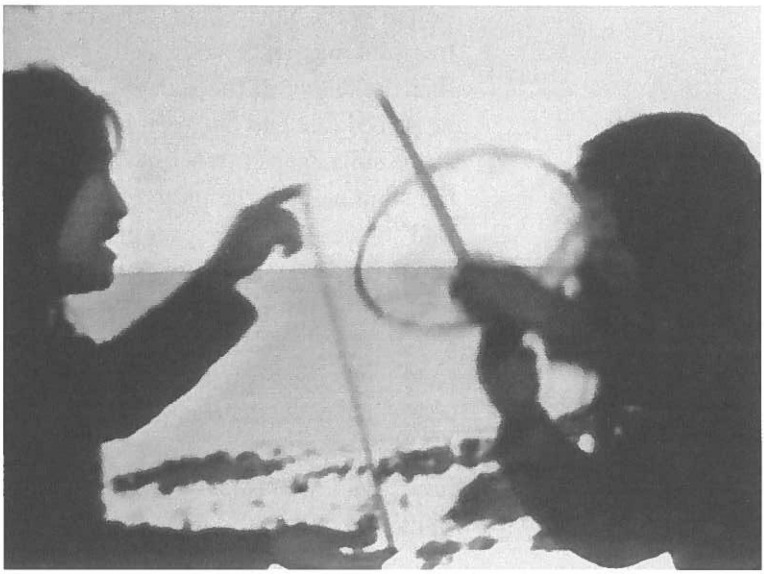
Statement:
Avioorut and avioorun are equally good names (K'ârĸutsiaĸ 1984, tape 19).

The "teasing stick" avioorut or avioorun

An *avioorut* can be made from different materials: bone, tooth, horn or wood; for example a carved piece of narwhal tusk, reindeer antler, rib from walrus or seal or simply a piece of wood. The length varies; it is normally short, between 5 and 15 cm, but long pieces are also seen right up to 50 cm as shown in the picture below where two women perform.

During the song the helper stands straight in front of the singer with the *avioorut* lifted to near chest height. It is held steady or rocked a little in an approximately vertical position. At the end of the song it is lifted to be in front of the singer's face. Here it is rotated around its vertical axis while both performers shout "waei-waei" or, more rarely, other sounds such as "uâ-â" or "o-e-ô". The performance ends by the singer lifting the drum high above his head while both laugh heartily.

Some singers said that "waei-waei" was used only in competition songs. It was probably thus in earlier times, but in the 1962 collection six ordinary drum-songs were finished with "waei-waei", and when Âjako Miteĸ held his course in Nuuk in 1982, he finished all his drum-songs with "waei-waei". The use of "waei-waei", which is an effective finishing sound, has become predominant.



Two women during competition drum-song. Note the long *aviorun*. Photo: Jette Bang in Savissivik 1939. © Jette Bang Photo.

It is the singer who, just before the song finishes, indicates that his helper must be ready to rotate the *avioorut*. The helper can feel it by the often powerful and rapid execution before the song finish, but in some cases he also gets discrete signs. Normally a performance is followed by another, where the partners exchange roles; then the song-cousin can get his "revenge".

Statement:
Avioorun is turned only at the finish of the song (Kigutíkaĸ 1984, tape 8).

The reason for using the teasing stick is not known. Earlier it might have been a part of a ritual course, but perhaps it was an invention just for entertainment. In some locations the number of songs sung were counted with sticks, but this use is hardly related to the use of *avioorut*.

Statements:
"I don't know what avioorut means" (Taitsiánguaĸ 1962, tape 34).
Avioorut is used for the song finish (Masaitsiaĸ 1962, tape 3).
Avioorut is used to show happiness (K'ârĸutsiaĸ 1984, tape 2).
Avioorut is probably invented here (Kigutíkaĸ 1984, tape 8).

Use of *avioorut* is mainly connected to the song finish; the function of the stick during the course of the song has only been found men-

tioned by the Norwegian Christian Leden. During his stay with the Inughuit in 1909, he witnessed a competition drum-song and wrote that the helper at the start of the song held a piece of driftwood; he placed one end between his teeth (!) while he looked intensely at the singer's face "wie um ihn zu hypnotisieren". At the finish of the song he held the piece of wood "dem Tänzer unter die Nase, und stieß zugleich ein paar gellende Schreie aus, mit denen er den Alten aus der Trance erweckte" (1952: 25). Christian Leden probably found something quite central to the question of the function of *avioorut* in this description. The use of *avioorut* could very well have helped to bring the singer into a desired condition of trance; and, conversely, the rotation of *avioorut* in front of the singer's face – together with "waei-waei" – effectively stopped the trance condition. The use of *avioorut* is very old. It has been found mentioned right back when the first contacts were made with the Inughuit. This is mentioned below.

The song choice

The choice of song for the performance does not deviate from the ordinary entertaining drum-songs. The same form types are sung; in several cases also the same songs. In the same way as with the ordinary drum-songs the members of the audience can join in when they know the song. This is also true for the song-cousin, who can join in at a transposed pitch, see "Singing in parallel. 'Two-part singing'", above, so that the performance becomes polyphonic. This was, for example, true for Sɛkuvsuna and Âjako during the filming in 1984.

Competition songs are generally a little more temperamental than ordinary drum-songs. This is due to the great entertainment value of the songs and the song-cousins' joy at presenting good and inventive contributions. As a result of this, competition songs normally had texts or text passages. The texts are often brief and they are normally placed in the "correct" positions in the song, i.e. in the Nucleus parts of the stanzas and in the first parts of the following sentences, while the endings of the sentences are sung on "ja-ja".

The texts

Presentation of song texts/words of competition drum-songs is subject to some uncertainty. In some cases it is not said whether a song with a clearly teasing text *is* a competition song; the words could equally be a statement of a teasing character meant for the

collector; or it could be an old teasing song where the names of the song-cousins were forgotten. In other cases it was said that it was a competition song sung against a named person – so it is for song no. 8 in Holtved's collection – but that song has no words! Maybe the old words have been forgotten or maybe the song has always been sung without text. Finally there are several songs where the text is so brief or rudimentary that it is very uncertain whether it really is a competition song. Such songs are ordinary drum-songs for entertainment. Competition songs can, as mentioned, be classed as a sub-group of the ordinary drum-songs for entertainment.

Texts used

A competition song which is still remembered and sung dates back to around 1905 when Sivso from the Qaanaaq area sang against Mâgssánguaĸ from Savissivik. ***Sivso*** sang:

"I wouldn't dream of going on polar bear hunt in the Savissivik area – why in the world go down there".

To this ***Mâgssánguaĸ*** replied:

"Sivso is not a real man; he will only go on polar bear hunt in an area [at Qaanaaq] where he easily can seek shelter in the houses".

In 1937 ***Pualorssuaĸ*** sang against his song-cousin K'ajoranguaĸ (song no. 49):

"Did you steal something here? Get some meat when you get home. Is it difficult for you to take the drum?"

There is uncertainty about the following example as the song was not sung against a song-cousin. ***Pualorssuaĸ*** might have remembered an earlier competition song when he introduced the following sentence into a song (song no. 46):

"Atanguaĸ, you are telling a lie (!)"

The next song has a more clear competition text, but there is no information telling whether it really was a competition song. It was also sung by ***Pualorssuaĸ*** (song no. 70):

"You couldn't, were not able to
sing drum-song, sing drum-song.
It is bad, poor.
I am not clever.
If you can't sing drum-song,
then let me drum-sing".

The next text could very well originate from an old competition song.
It was sung by ***Tiguaĸ*** (song no. 96):

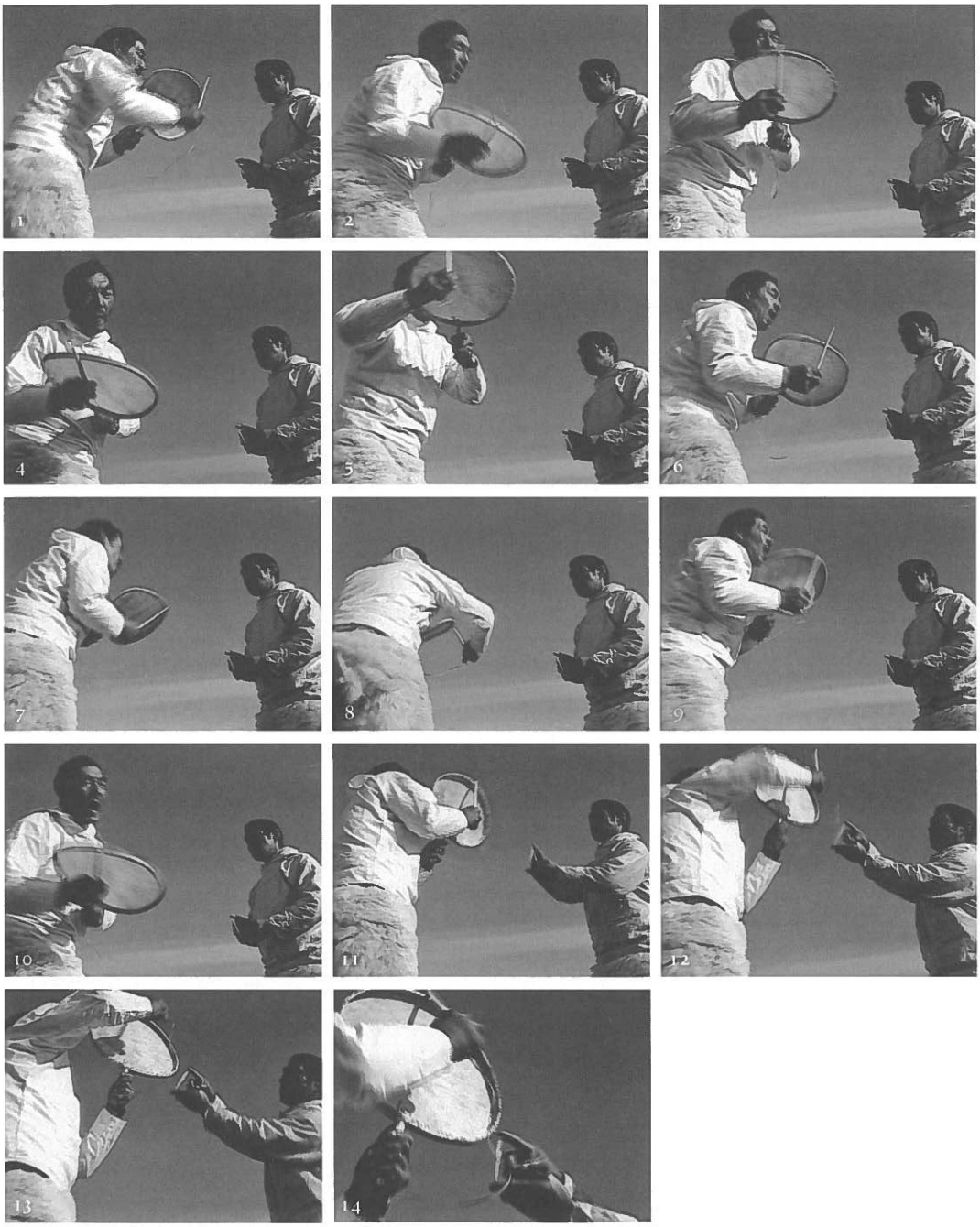
"Up north.
To north in Neqe, just think!
In Neqe, in Neqe, in Neqe,
Up north.
In Neqe.
It will be seen
that she will have me".

From the 1962 collection two song texts will be shown here. First a competition song, which was originally sung by Paluarssuaĸ against Asapa (1962, tape 2, now sung by ***Masaitsiaĸ***):

"Asapa, your dogs run backwards (!)"

Another old competition song was originally sung by Appaleĸ against Âjako from Appat (1962, tape 50, now sung by ***Inûteĸ***):

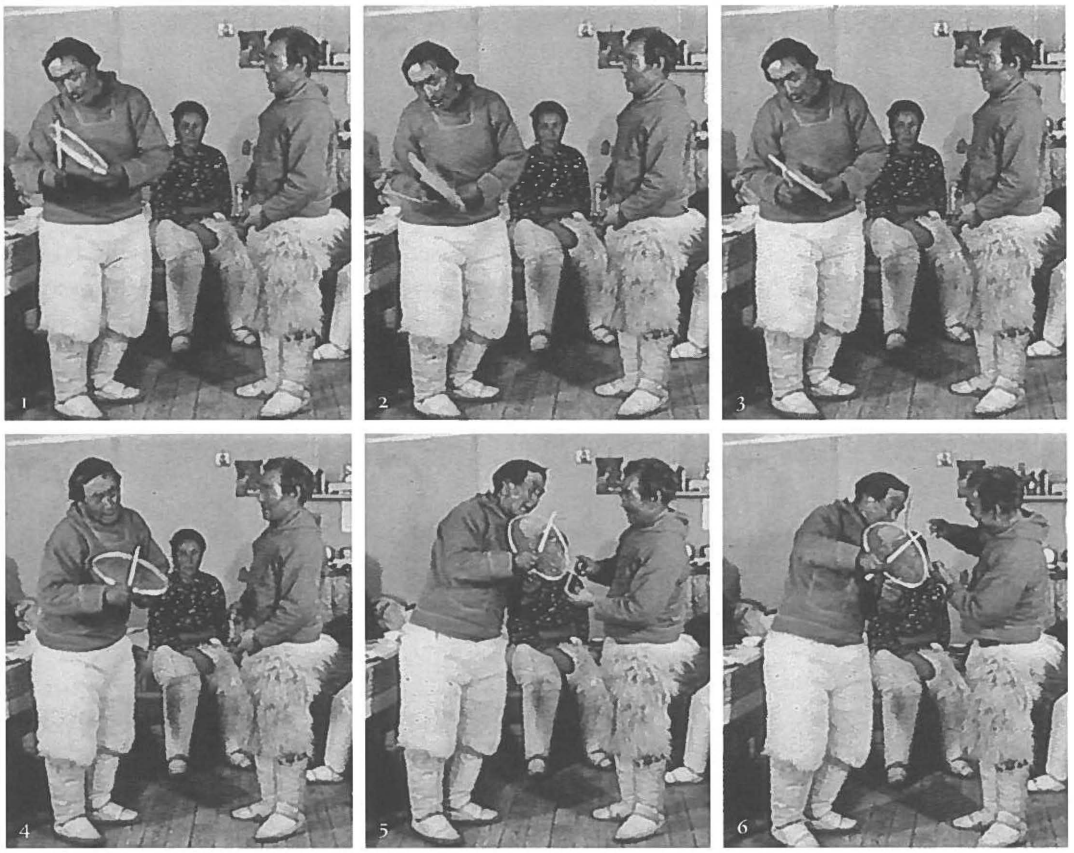
"Âjako is as a dog that is so frightened that its tail sticks forward between the legs and looks like a penis".



Seĸuvsuna Miteĸ and his son ***Âjako Miteĸ*** in 1984. Competition drum-singing between father and son: Seĸuvsuna (with the drum) against Âjako. Fourteen stages in the performance.
Photo: Søren Bach and Johannes Motzfeldt, Qaanaaq 1984.
© KNR, Greenland National Broadcasting Company in corporation with Pauline Motzfeldt Lumholt and Michael Hauser.

1. Middle position in the last movement pattern of the drum-dance. The drum is held forward and somewhat lifted with tilted surface. The body is slightly bent forward. The elbows are lifted moderately. Âjako holds *avioorut* lowered in front of the body between his two index fingers.
2. Seĸuvsuna turns his hip a little towards the right. The drum is lowered to hip level. Âjako's position is unchanged right up to picture 11.
3. Continued turn towards the right now also with body twist. The drum is lifted at the same time.
4. The drum is lowered to hip level after which it is swung outward and taken up to
5. The highest position in the right side. The drum is tilted and lifted to a nearly vertical position. Seĸuvsuna's elbows are lifted.
6. Return movement and lowering towards the middle.
7. Middle position. The drum at chest level and tilted.
8. A turn and major twist towards the left with lifted right elbow. Then swing out, up and back towards the middle.
9. The swinging movement is continued in an arc down towards the right.
10. Lowest position in the right side. From here the drum is moved to
11. Beginning of the song finish. Seĸuvsuna draws himself up, and the drum is lifted and held in a nearly vertical position.
12. The drum is lifted further. The body is straightened and the right arm is lifted so that the drumstick can reach the upper edge of the drum. Âjako straightens and holds *avioorut* forward towards Seĸuvsuna.
13. Top position during the song finish. The drum is nearly vertical and the right elbow is lifted high. Âjako moves *avioorut* further forward and up. Both performers shout "waei-waei".
14. Close-up picture of the final position.

Another picture series shows the beginning and finish of a competition drum-song filmed by Jette Bang in Qaanaaq in 1962.



Inûteĸ against ***Massanguaĸ*** in 1962. Competition drum-singing between Inûteĸ (with the drum) and Massanguaĸ. Six stages in the performance.
Film EC - E 1146, scene 7. Photo: Jette Bang and Kaj Mogens Jensen, filmed in Qaanaaq 1962 for the Danish Folklore Archives. © Danish Folklore Archives.

The North Greenlandic competition songs and the East Greenlandic duel songs have common roots in Canada. They have to be dated far back in time, but offshoots can be seen right up to the present day.

Other sources on competition songs and duel songs

With the *Iglulingmiut* in 1923, during the 5th Thule Expedition, Knud Rasmussen found both the serious duel songs and the friendly competition songs between song-cousins. He called the duel songs "insulting songs", which in performance and purpose – to clear the air – were very similar to the East Greenlandic ones, although more violence was used, particularly boxing (1929b: 231–32). Songs between song-cousins were similar to the competition songs of the Inughuit: the song-fellows were friends and gave each other presents, competed in sport, hunting, etc., but could also tell each other "truths" (*ibid.* 230).

Knud Rasmussen describes the *Paallirmiut* use of song duels (1930c: 73 ff.). They are also described in Ramón Pelinski's publications, with the name *illuriit* (1981: 41).

Knud Rasmussen also describes *Netsilingmiut* duel songs, which he called "derision songs" or fighting songs, which were sung to "belittle" the opponent (1931: 323–24, texts from page 339). The most detailed description, notation and analysis of the songs from this area were done by Beverley Cavanagh, who worked in the area from 1972–75. She calls the songs "rival songs", quite a good description, which allows room for the explanation that the term *iviurit* (the local variant of *iverutit*), can legitimately be used – and was used – for both the serious accusing songs against a hostile opponent and for the friendly songs between song-cousins (1982: 20). The *Netsilingmiut* are an Inuit group for whom the serious and friendly songs had equal value. Here is a possible basis for *iverutit's* diverging meanings and movements in their migration towards Greenland.

Equally interesting is the information from the Copper Inuit, particularly from the collections by Diamond Jenness in 1915–16, which resulted, in the book *Songs of the Copper Eskimos* with Helen Roberts' notations and analyses (1925). She mentions song-cousins – who she calls "dance-companions" – and a developed guest friendship with welcome dance and sung praise of the song-cousin. A positive song text could – in the case of quarrels – be changed to a negative direc-

tion. In this connection, Jenness (footnote on page 12) makes a comparison with East Greenland. He writes: "This custom is strongly reminiscent of the nith-songs of Greenland, where old enmities and jealousies are fought out in satirical dance-songs. Ultimately both have had the same origin. At the present time satirical songs are exceedingly rare among the Copper Eskimos and would hardly be sung in the presence of their victims; but rivalry in song is well established, as is shown by the words of nos. 51, 78 and 81."

These accounts from different Inuit groups show that duel songs and competition songs have existed side by side in the eastern and central areas of Canada; in the case of the Copper Inuit with dominance of competition songs. Among the *Netsilingmiut* and possibly among the Copper Inuit versions have been used of the same word, *iverutit*, which is used among the Inughuit. When a song between song-cousins/opponents, *iverutit/ivertut pisii*, is used in North and East Greenland with different meanings, it can – possibly (!) – be caused by different areas of origin in Canada/Alaska.

In the case of the Inughuit there are significant signs indicating that the area of origin is the Copper Inuit; first and foremost the dominating form type of the Inughuit is similar in its structure to songs from the Copper Inuit. Investigations in this area are presented in Section 7B. This agrees with the finding by Jenness that among the Copper Inuit the more friendly competition songs, rather than the duel songs, dominated through the generations.

The existence of competition drum-songs among the Inughuit can be ascertained right back to the first meeting with the Europeans in 1818. As mentioned above, Captain Sir John Ross mentions in his log book for 14 August about ten men who came on board and among other things sang drum-songs. One person danced, and Ross wrote: "After a few minutes the first performer began to sing 'Amnah ajah', and in a very short time the second, who had been looking at the other in silence, began, as if inspired, to distort his face, and imitate the indelicate attitudes of the first, joining soon after in the chorus, 'Hejaw, hejaw'. After this had continued with increasing energy for ten minutes, the tune suddenly changed to a shrill note, in which the words 'Weehee, weehee', were uttered with great rapidity" (Ross 1819: 148–49).

This first description of a version of a competition song is followed by many more. Here a few central ones are mentioned: from the Literary Greenland Expedition 1902–04, Mylius-Erichsen describes a performance (Mylius-Erichsen and Moltke 1906: 339–40); Christian Leden gives the description cited above, from 1909 (1952: 25–26); Knud Rasmussen has several good descriptions, for example a "satire song" between two men with *avioorut* (1905b: 36–38), and a performance between two women (*ibid.* 118). Also a song feast with *iverutit* around 1910 (1915: 119–23). Erik Holtved describes briefly a competition drum-song (1967a: 171), and Aage Gilberg has a description where he among other things writes that the performers receive stirring words during the performance (1940: 65). Jette Bang's drum-song film from 1962 has two scenes with *iverutit*; one between two women. A competition drum-song is also shown in Pauline Lumholt's film from 1984.

Occurrence of competition drum-songs in the collections

In the 1937 collection there are, at the most, eleven competition songs among the drum-songs. In addition there are four competition songs in stories dealing with different animals in drum-contest. In the 1962 collection there are around 13 competition songs among the drum-songs. For seven of these it is said in the register that they *are* competition drum-songs. There are a further five competition songs in stories; four of these are the same as in the 1937 collection and one is recited (Masaitsiaĸ, tape 6).

The 1984 collection contains at least ten competition drum-songs.

There is uncertainty about these figures. In some cases – particularly in the 1984 collection – two persons sang against each other, but without text. Maybe the songs were sung just to demonstrate the genre? For one song from the 1937 collection (no. 8) Erik Holtved writes that it *is* a competition song although it didn't have text. However, these songs could be genuine old *iverutit* where an original text had been forgotten. Competition songs could possibly also earlier have been sung without text – as were many ordinary drum-songs for entertainment.

In some songs – as many as seven in Holtved's collection – the performance was done solo, but they had text passages with typical teasing words. Some of these songs can certainly have been old competition drum-songs. It is also possible that old competition

drum-songs – just as duel songs in East Greenland – were sung solo for pure entertainment.

Competition drum-songs between series of new pairs of singers, *mumerutit*

The song category *mumerutit* is an extended version of *iverutit*, the ordinary competition drum-songs; the first pair of performing persons – two men or two women – is now replaced in turn by new couples, who are called *mumertut*. The change is described below. The form and melody types of the songs are the same as used for ordinary drum-songs for entertainment.

Statement:

Mumerneq is an extended "version" of iverneq (Imîna 1962, tape 11).

Kigutíkaĸ Tuneĸ said about the difference between *iverneq* and *mumerneq*:

Two [performing] persons, they are ivertut; many are mumertut (1984, tape 8).

The word mumerutit has different meanings

The word *mumerutit* has different meanings as mentioned earlier in "Ordinary drum-songs for entertainment, *pisit*". The word can be used for drum-songs (Petrussen) particularly "drum-songs with an audience" (Âjako Miteĸ) or "drum-songs when many are assembled for a feast" (Kigutíkaĸ and Kârĸutsiaĸ). A special relationship to changing pairs of singers cannot directly be explained; it is therefore strange that the word was specially related to this performance style.

A possible explanation was found through Knud Rasmussen's description of "Songs and Dances, Games and Pastimes" among the *Iglulingmiut* from his stay with them during the 5th Thule Expedition. Of a song feast he wrote: "the combination of songs, words and dance is expressed by the word *mumerneq*: 'changing about'; having reference to the fact that as soon as the leading singer has finished, another comes forward; he sings: *mumerpoq*, plural *mumertut*" (1929: 227–28).

With this explanation of *mumerneq*, "performance with exchange", it makes sense that the word among the Inughuit is related especially to competition songs with changing partners. It is also possible that the North Greenlandic and Canadian use of *mumerneq* might

be closer to *mumippaa* = turns something/alters or distorts something (here alteration as a new singer enters), than to *mumerpoq* in the sense of "hums; sings without words" (Schultz-Lorentzen 1958: 170), which is a poor fit in the present connection.

Performance

The performance takes place at festive occasions, particularly indoors. It can – as described by Amandus Petrussen (1982: 18) – be introduced by a singer calling for a song feast and asking who will be his first partner. When a person steps forward, he is given the teasing stick, *avioorut*, and the first song can start. The *avioorut* plays an important role in the performance; it is the transfer of the *avioorut* that controls the course. At the first song the "person with the initiative" sings and the second, the helper, holds the *avioorut*. After the song, "the singer" passes the drum to the helper who, for a short period of time, holds both the drum and the *avioorut*. While the first singer now leaves the stage, the original helper selects a new participant by handing him the *avioorut*; the former helper has the drum and is now ready for the next performance. In this way each change is marked by handing the *avioorut* to a new participant.

The situation can be summarised as follows:

No. 1 stands with the drum and *avioorut*.
No. 1 passes the *avioorut* to no. 2 who enters.
Nos. 1 and 2 perform; no. 1 sings and no. 2 holds the *avioorut*.
No. 1 passes the drum to no. 2 who now has the drum and *avioorut*.
No. 1 leaves the stage. No. 2 passes the *avioorut* to no. 3 who enters.
Nos. 2 and 3 perform; no. 2 sings and no. 3 holds the *avioorut*.
No. 2 passes the drum to no. 3 who now has the drum and *avioorut*.
No. 2 leaves the stage. No. 3 passes the *avioorut* to no. 4 who enters.
Nos. 3 and 4 perform ... etc.

The performances of the songs have the same great individual differences as ordinary drum-songs for entertainment. They might be somewhat more intense and gay as this type of song is very popular. During the course of the performance a single song is performed in the same way as described under *iverutit* between two performers; each song is also finished with joint and loud "waei-waei" shouts. The passing of the drum and *avioorut* to new participants is often done with polite movements – and with a humorous glint in the eyes. If a participant wishes to interrupt his performance, he can

just lay down the drum; anyone can then pick it up and continue. The chain of performances is generally completed by the first singer performing again.

Textually the songs are poorer than other drum-songs. They are often sung simply on "ja-ja", but in some cases indications of directions are for example used as singing words.

Statements:
Drum-songs with new challengers in turn (Freuchen 1930: 72).
The drum is passed to the next singer (Masaitsiaĸ 1962, tape 3).

The performance method may be old, and perhaps it has arisen accidentally by a combination of some *iverutit* performed after each other. Such a performance has been described by Robert Stein from his visit to the Inughuit in 1900 – one of the singers was Sivso, who has been mentioned earlier – spelled Sipsu by Stein (1902: 340–41). Knud Rasmussen has a similar description from a song feast (1915: 119–23). Competition drum-songs with changing partners are not mentioned by Erik Holtved, and neither did we experience them in 1962. However, in 1984 some chains of competition drum-songs were performed, and one of them was shown in the film *Trommedansen i Nord* [The Drum-dance in the North] (Lumholt and Bach 1984).

Songs sung for small children, *aqaatit*, and children's songs, *meerarsiutit*

Songs sung for small children, aqaatit

Songs sung for small children, *aqaatit*, also called *charm songs*, are songs that the mother – and in some cases other members of the family – sings for a small child. An *aqaat* has had partly magic meaning similar to a luck charm. A child's *aqaat* is strongly personal and could be used throughout their life as an instrument for strength.

Aqaatit should not be mistaken for lullabies although they in some cases have been used as such.

It is uncertain whether the use of *aqaatit* is an old traditional cultural element among the Inughuit. The informants who were asked disagreed about it. Some thought that *aqaatit* genuinely belonged to the area; others thought that although they were old cultural

elements they had received renewal and inspiration from the West Greenlandic *aqaatit*; finally some thought that *aqaatit* were used only in recent generations, when they were introduced from West Greenland. One informant said that the word *aqaat* wasn't used, but he was immediately contradicted by the interpreter who was a teacher in the settlement (1984, tape 8).

Aqaatit are performed very differently. They are sung, spoken or recited at low volume like *serratit*. They can also contain sound effects, for example special mouth sounds. In form the *aqaatit* are quite simple. They often consist of repeated simple motifs, i.e. have Formula Structure, or they have a simple motif followed by a Suffix, therefore having Form and Melody Type A (Simple Refrain Form Type).

Statements:
Aqaatit are uncommon here (K'ârĸutsiaĸ 1962, tape 8).
Aqaatit are not so common here (Seĸuvsuna 1962, tape 19).
Aqaatit were used by some in the old days; now they are not used any more (Amáunalik 1962, tape 44).
Aqaatit were used, but new ones came from the south (Inûterssuaĸ 1962, tape 4).
Aqaatit have come here from the south (Birgitte Jensen, 1962, tape 6).
Both men and women could sing aqaatit (Seĸuvsuna 1984, tape 19).
Women recited for their children (Leden 1952: 24).

The 1962 collection contains two *aqaatit*, which have part European melodics and were sung by a woman, Birgitte Jensen, who came from West Greenland when young.

Four *aqaatit* were sound recorded in 1984. Three of them have traditional melodics and are of Form and Melody Type A or Formula Structure; one has a West Greenlandic-European melody. The texts consist in some cases of cuddling sounds, which are known from East Greenland. In one, brief onomatopoeic syllables are used; they sound like a steam train and were performed in a mixture of speech and song at different non-defined pitches:

du gudung a dukuduk dukuduku dukadukudukuduk,
âdukuduk âdukuduk,
dukudukuduk dukudukuduk,
âdukudu dukudukudu dukudukudu,
dukuduk dukuduk dukuduk dukuduk dukudu,
duktutututututu.

This *aqaat* was performed by Sofie Eipe and can be heard on the CD *Traditional Greenlandic Music* (1992, example 31).

Songs to calm little children, sinnassaatit

In function, these songs are like lullabies, but they were not directly connected to rocking babies to sleep. For a *sinnassaat* ordinary calming sounds or simple songs could be used.

The 1937 collection has one song, no. 127 in the transcriptions, which Erik Holtved in his journal calls a "lullaby". Based on the sound-words used it is probably an *aqaat*. It was sung by the woman Inugârssuk and is clearly of Formula Structure.

Statement:
Hymns were used as lullabies (Sofie Eipe 1962, tape 2).

Children's songs, meeqqat inngerutaat

We know little of children's songs. They are mentioned in the literature rarely, for example as part of stories. The only information then given is that there is singing; often to do magic feats in order to save yourself or others. Such songs are probably not sung in the normal way, but are most likely invocations and thus *serratit*; in this case open *serratit*, which have been dealt with above. Knud Rasmussen's *Myter og Sagn fra Grønland* [Myths and Legends from Greenland], volume 3 (1925), only once mentions a song sung by a child, while Erik Holtved in his *The Polar Eskimos: Language and Folklore* (1951) has texts of ten songs sung by children from four stories, nos. 5, 7, 33 and 46 (no. 5 has eleven emphasised texts; seven of those were sung).

We do not know how children sang in the traditional society; neither do we know what they sang about. Sound recordings of children's songs were not – as far as I know – made prior to the Danish Folklore Archives' recordings in 1962. In this case they are two songs sung by two boys, Mitek Jensen aged ten years and K'itdlak Tunek aged twelve years. They sang "the grown-up's" songs al-

though they were some of the more easily accessible: One of Form and Melody Type A (tape 17) and one of Form and Melody Type F (tape 54) in quite simple versions.

Nothing certain can be deduced from so few songs; the boys were furthermore not in their own circle of children during the recordings. However, it is not impossible that the recordings show something that is characteristic: children have probably sung songs of the easiest accessible form and melody types from the repertoire of the grown-ups. It is (almost!) unthinkable that a deviating melody type could have been used. In addition, children heard the grown-ups sing day after day and at festive occasions. So it must have been their style they became motivated to sing. There was no other!

Statements:
At the song feast children sat on the platform and listened (Angutdluk 1962, tape 34).
I learned by hearing the song from my 13th year (Kigutíkaĸ 1962, tape 22).
Pualorssuaĸ taught the young ones drum-songs (Inûterssuaĸ 1962, tape 29).

When school children sang for us in 1962, they sang Danish – or Europeanised Greenlandic – songs, but with Greenlandic voice production.

Songs in stories and tales, *inngerutit oqaluttuaniittut*
Songs in stories and tales are solo songs, which are normally performed indoors and seated. There is normally no drum accompaniment, and the listeners are rarely heard to join in as opposed to the performance of known drum-songs. Stories were mainly part of the evening pleasures.

Statement:
After a good meal there were often songs and stories (Holtved 1956: 38).

The songs were not especially sung by one sex in preference to the other. The dominance varies from collection to collection according to whether, at the time of the recording, there were some particularly good storytellers/singers – or a few especially gifted storytellers – of one sex. Most of the songs in stories in 1937 were, as mentioned earlier, sung by Amáunalik K'aivigaĸ; she was Erik Holtved's main female informant. In the 1962 collection most of

the songs in stories were sung by men, particularly because Imîna Imîna was an excellent storyteller – in addition to being an excellent drum-singer.

Small-songs in stories and tales are found in the sound collections from 1909, 1937, 1962 and 1984: one in Christian Leden's collection from 1909, 25 in Erik Holtved's 1937 collection, 17 in the collection from 1962 and three from 1984.

Sound recorded songs and the occurrence in written sources

In addition there are songs described in written sources. One older source is especially noteworthy here: Robert Stein's "Eskimo Music". He was knowledgeable about music and became interested in small-songs. He succeeded in notating no less than 38 songs, half of which were songs in animal fables. It is, still, the largest collection of songs of this category from the Inughuit. Some of the songs are re-found nearly unchanged in the later collections.

The Inughuit's songs in stories and tales are also shown in the two main publications from the area: Knud Rasmussen's *Myter og Sagn fra Grønland* [Myths and Legends from Greenland], volume 3 (1925) and Erik Holtved's *The Polar Eskimos: Language and Folklore* in two volumes (1951). However, neither publication is informative musically as only the texts of the songs are provided; Knud Rasmussen paraphrases the myths and legends and their songs, around 15 in all. This is in contrast to Holtved's publication where he has a word for word reproduction of the stories and tales in Greenlandic in phonetic notation with English sub-texts in volume 1, while volume 2 presents the stories in more idiomatic English. Holtved carefully describes what is sung and what is spoken, and special statements – sung as well as spoken – are placed at the centre of the pages so they are easy to spot. The stories contain, as mentioned, 25 songs; 21 of these are transcribed and can be found notated and analysed with song texts in this publication where they are numbered 108–126 and 128–129. The 21 transcribed small-songs have the following distribution according to Holtved's groups:

Eight songs in the group "Myths and Legends of Origin".
Four songs in the group "Fairy Tales".
Nine songs in the group "Fables and Tales of Animals".

In addition there are the following three, which Holtved also included:

One song in the group "Songs for Children".
Two magic words in the group "Derangement".

Erik Holtved's main female informant, Amáunalik K'aivigaĸ, on her own recorded 15 of the songs in stories, which she told she had learned from her grandmother on her mother's side, Ítugssârssuaĸ, who was an immigrant from Canada in the 1860s. Regarding this very important information, Erik Holtved wrote that these songs without doubt had come to the Thule area with the immigrants (1951: 15). In Holtved's collection there were three other informants with songs in stories: Inugârssuk and K'ârĸutsiaĸ had secondary Canada relationships (the spouse had Canadian ancestors) while K'iajuk didn't have any Canada relationships.

In the 1962 collection the 17 songs in stories and tales are distributed – according to Holtved's groups – as follows:

One song in the group "Myths and Legends of Origin".
Four songs in the group "Fairy Tales".
Ten songs in the group "Fables and Tales of Animals".
The category could not be determined for two songs.

The songs were sung by the following informants: Imîna Imîna, Amáunalik K'aivigaĸ, Kigutíkaĸ Tuneĸ, Natuk Ôdâĸ, Inûterssuaĸ Uvdloriaĸ, Sofie and Masaitsiaĸ Eipe. The two first mentioned sang most of the songs.

The texts and structures of the songs

In contrast to drum-songs, the songs in stories and tales have ample text, and there is a much better agreement between text and melody than in the drum-songs. Stressed syllables normally come on accentuated tones in the melody. The text thus often controls the melodic execution. The text is not just ample; it is also meaningful – and coherent. This is also in contrast to the drum-songs whose "text" often is disjointed and in many cases only consists of a few meaningful words.

In addition to a continuous text it is common, as in other traditional songs from the area, that the songs are completed with a pas-

sage where "ja-ja" is sung. Such a passage is often performed as a recitation or in a mixture of speech and song. This recited piece frequently forms a transition to the spoken continuation of the story.

Sometimes the story is dramatised with low and high volume passages while the song is sung at a more constant volume.

Statement:
The text of the story was quiet, but the song belonging to it was loud (Silis 1970: 84–85).

A particularly prominent group of songs in stories is the group of songs in fables about animals, which were greatly loved; fables about raven, goose, hare, snow bunting, etc. It is this type of song in story that comprises half of Robert Stein's early collection, and songs in fables of animals comprise 2/3 of the songs in stories in Erik Holtved's collection.

The animal fables are widespread. Variants exist in East Greenland and in all Inuit groups in Canada and Alaska. In many of these fables the animals' dialogue is expressed in song. They sing drum-songs to or against each other. The songs are often mentioned as duel songs or competition drum-songs; the singers said *mumerutit*.

Statements:
Birds sing mumerutit against each other (Imîna 1962, tape 13).
It is only in stories that we sing about animals (Masaitsiaĸ 1962, tape 2).

The texts in the songs in stories have been dealt with earlier in "Small-songs in stories, etc., with ample use of text". Here are also all the texts from the songs in stories in Erik Holtved's collection.

Nearly all the songs in stories and tales are non-strophic, and simple form types, motifs and melody versions are frequently used. The majority of the songs thus have Formula Structure or Form and Melody Type A. The Form and Melody Types B, F and E are rarely seen. It is remarkable that no songs in stories and tales have Form and Melody Type D, i.e. the highly developed form, which is dominant in the drum-songs. It is also very common that the songs have recited passages or passages with a mixture of speech and song.

Distribution of form types for songs in stories and tales

	1900	1937	1962	1984
Form and Melody Type A	18	5–7	6	0
Form and Melody Type B	1	1	2	0
Form and Melody Type D	0	0	0	0
Form and Melody Type E	0	0	1	0
Form and Melody Type F	3	0	1	0
Formula Structure	15	13–15	7	ca. 10

The examinations show clearly that songs in stories and tales have simple forms, especially the simplest forms. These simple forms, particularly the most often used, Formula Structure and Simple Refrain Form (Form and Melody Type A), are common to all Inuit groups from the Bering Strait to East Greenland. They generally have the same uses as small-songs in stories and for various types of magic songs.

Special songs

Special songs are in two groups:
Songs with special uses or functions.
Songs with special/deviating form structures.

There are no separate categories of special songs as for the large song categories. The only exception might be laments and defaming songs.

Songs with special uses or functions

Lament at death bed (e.g. Rasmussen 1915: 173).
Mentioned under "Open *serratit*".

Lament at funeral (Peary 1910: 65–67).
Mentioned under "Open *serratit*".

Lament/speech at walk round the grave (Whitney 1910: 242).
Mentioned under "Open *serratit*".

Lament sung by hunter for unrequited love.
Described by Erik Holtved (1942: 235).

Speech/song during *qilaneq* (Mylius-Erichsen and Moltke 1906: 499).
Mentioned under *Songs during prophesy or soothsaying rituals, qilaneq.*

Speech/song to revoke taboo prohibition (Mylius-Erichsen and Moltke 1906: 497).
Mentioned under "Open *serratit*".

Speech/song to prevent/avoid danger (Holtved 1967a: 176).
Mentioned under "Open *serratit*".

Speech/song to frighten off "strangers" (Taitsiánguaĸ 1962, tape 33).
Mentioned under "Open *serratit*".

Song to get courage in dangerous situations (e.g. Kane 1856: 212).
Mentioned under "Open *serratit*".

Killing ballad to give courage after murder (Inukitsupaluk 1962, tape 42).
Mentioned under "Open *serratit*".

Song in connection with string game (Paterson 1949: 59).
Mentioned under "Open *serratit*".

Song in connection with exchange of wives (Inûteĸ 1962, tape 50).
Mentioned under "Open *serratit*".

Song and dance at great catch, welcome song (Herbert 1973: 202).
Mentioned in "*Serratit* as part of thanking ritual, *qutsaserneq*".

Song during arctic madness (e.g. Holtved 1942: 171).
Mentioned under "*Serratit or 'pseudo-serratit' during arctic madness or hysteria, pillerorneq*"

Songs in stories with open *serratit* (Amáunalik 1962, tape 45).
Mentioned under "*Serratit* in sound recorded stories and tales".

Insulting song (e.g. Inûterssuaĸ 1962, tape 5).
Mentioned in "Why were drum-songs sung – and what were the subjects of the songs?"

Song to tease and make fun of somebody (Kûtsikitsoĸ 1962, tape 36).
Mentioned in "Why were drum-songs sung – and what were the subjects of the songs?"

Song at feast when two stars, *aassuutit*, have a certain position heralding the return of the sun.
Mentioned by Amandus Petrussen (1987).

Women's song "for fun" (Birgitte Jensen 1962, tape 3).
Sung by a few women plus two boys in 1962.

Kayak songs, sledge songs, etc.
Mentioned in "Other song terms".

Drum-song as introduction to a story (Inugârssuk in 1937).
Recorded by Holtved. Notated by Hauser as no. 5.

A mad woman's drum-song (K'ârĸutsiaĸ Itah in 1937).
Recorded by Holtved. Notated by Hauser as no. 86.

Songs with special or deviating structures

Here are mentioned songs where the form structure deviates decisively from the ordinary – already covered – form types, and songs with irregular form versions within the form types.

Songs with conclusive differences from the ordinary form types are remarkably few. This shows more than anything how integrated and dominating the usual form types were in the traditional society.

Songs with special/deviating form types in Holtved's collection:

Inukitsorssuaĸ 1937	No. 22: Form type change from Type F to D.
Tiguaĸ 1937	No. 107: K'uaĸinagssuaĸ's drum-song.
Imîna 1962	Section 14: Example 14, 102: Shaman's song.
Mikissuk 1962	Section 14: Example 14, 103: Women's song.

Songs with irregular versions of the form types in Holtved's collection:

Inûteĸ	No. 29: Irregular version of Form Type F4.
Pualorssuaĸ	No. 41: Irregular version of Form Type D.
Pualorssuaĸ	No. 46: Irregular version of Form Type D.

Pualorssuaĸ	No. 58: Irregular version of Form Type D.
Pualorssuaĸ	No. 66: Irregular version of Form Type D.
K'aerngâĸ	No. 80: Irregular version of Form Type D.
K'ârĸutsiaĸ	No. 86: Irregular version of Form Type B.
K'issuk	No. 89B: Irregular version of Form Type D.
Tiguaĸ	No. 102: Irregular version of Form Type D.
Tiguaĸ	No. 104: Irregular version of Form Type D.
Tiguaĸ	No. 105: Irregular version of Form Type D.

Songs introduced to the community from the outside

The songs in the sound collections introduced from the outside are divided into songs from other Inuit areas and songs introduced from the Euro-American cultural circle; mainly from Denmark.

Songs from other Inuit areas

Songs from other Inuit areas comprise only three songs, all from the 1962 collection:

K'âvigarssuaĸ Kristiansen: A drum-song "as remembered from *Netsilingmiut*" (1962, tape 16.1).

K'âvigarssuaĸ followed Knud Rasmussen on the 5th Thule Expedition and had many memories of the stay among the *Netsilingmiut*, as well as of their songs. The song is transcribed and has song notation no. 106. It has Form and Melody Type A (Simple Refrain Form Type), which is commonly used both in Greenland and in Canada. Obviously *K'ârvigarssuaĸ* remembered parts of the melodics used by the *Netsilingmiut* correctly. The pentatonics is correct and so is the Suffix of the song.

Kigutíkaĸ Tuneĸ: "Drum-song according to Canada Inuit" (1962, tape 25.6). There is no more accurate information about the area of origin. The song has Form and Melody Type A. An unusual repeated motif is used in the Nucleus. It is quite likely that the song originates from the immigrants in the 1860s.

Seĸuvsuna Miteĸ: "Nukappianguaĸ's drum-song brought from Canada" (1962, tape 19.1). There is no further information about the area of origin. The song has Form Type F4; i.e. the fourth version of Form and Melody Type F (Level Shifted Iteration Form Type), which is particularly related to the immigrants in the 1860s.

Songs introduced from the Euro-American cultural circle

There are only a few songs from the "Western" world in the collections:
In the 1937 collection there are none.
In the 1962 collection there are seven "Western" songs distributed as two Danish national anthems, three West Greenlandic songs in European style and two dancing songs in the Greenlandic-European *kalattuut* tradition.
The 1984 collection has four "Western" songs: two West Greenlandic songs in European style and two *aqaatit* with European melodics.

This small number does not in any way indicate that European or Europeanised songs were not sung or were in a minority. In all three recording years, and particularly in 1962 and 1984, the Euro-American songs were by far the most used, with school, church and radio (and now also television) as the most important influences. We need to go right back to Stein's and Leden's collections at the beginning of the 1900s to know that the traditional songs absolutely dominated.

It was the aim, for all the sound recorded collections, to examine the position of traditional music and to record as many and different traditional songs as possible. It is in some ways a pity that it was so. A better insight in the music habits of the Inuit could have been achieved with more all-round recordings. But the time and money available did not allow this.

While it thus wasn't part of our work to record and examine the extent and types of sung and played Euro-American music, it was natural to examine the possible influence of this music on the traditional music, i.e. the degree of acculturation.

There was hardly any! However, the ethnomusicologist Poul Rovsing Olsen thought that there had been an influence of Western rhythm perception. He said in discussions about the subject that

Synchronisation between song and drumming – that they advance at the same tempo – is an expression of acculturation in the rhythmic area.

Synchronisation or non-synchronisation in the interaction between song and drum is dealt with earlier in "The interaction be-

tween song and drum". I think that an increased synchronisation in the interaction between song and drum can just as well be a result of a decline of tradition (or indeed is more likely to be); and can be caused by a lack of practice. It is extremely difficult for the same person to sing and drum in different tempi!

It can be stated – both older and newer sound recordings confirm this – that practically no acculturation has taken place with respect to the drum-songs. The drum-singing tradition has been kept nearly unchanged and pure right up to the time where people gave up singing these songs.

In the last generation there are several examples of a cultural "counter-flow": Elements from the drum-singing tradition – drumming, motifs or complete songs – have been used in modern musical genres within both popular and classical music. A very good example is the song which is part of the myth about the woman Anoritôĸ, who gets a bear cub as her foster son. The bear supports her, but it is killed because it steals meat from the hunters' meat stands. Anoritôĸ sings a lament with the refrain "nanu, nanu, nanu", "bear, bear, bear". The myth and the song were performed very well by Kigutíkaĸ Tuneĸ in 1962 and were presented for the first time on the Danish Folklore Archives' small gramophone records in 1965 (RCA, DFS 458, B.5). In the 1970s the myth with song was part of the Tukaĸ Theatre's show "Inuit" with performances in Denmark, Greenland and Canada. The song was re-issued on ULO's and Danish Folklore Archives' CD *Traditional Greenlandic Music* in 1992 (track 47). In 1997 the song was re-used in a chamber-jazz arrangement by Christian Vuust and Tobias Sjögren with the group "Northern Voices" together with original singers, issued on the CD *The Thule Spirit* (Virgin Records and ULO 1997, track 2: "Kigutikaq"). In 1998 the song got another adaptation, now in rock style, on the CD *Nanu Disco* (Sisimiut Tusaataat, tracks 4 and 12). The melody was also used in new classical music as it forms part of the composer Niels Rosing-Schow's composition *Piseq* for percussion instruments with the ensemble "Duo Denum". The composition can be heard on the CD *Ny Musik i Suså* [New Music from Suså] (Classico CLASS CD 230, 1998, track 8); it was recorded again in 2002, again with "Duo Denum" (Da Capo 8.224232, track 1).

The drum-singing tradition viewed from within and from the outside

Many statements have been made about the drum-singing tradition, viewed both from within the society itself and from the outside; from explorers, civil servants, researchers, etc.

During the audio recordings we often heard regrets about the drum-songs being pushed out. This was a realistic fear. Many Greenlanders felt that the drum-songs were out of date. They looked down on the old songs. This was also the case in the few areas where the traditional songs were still sung by a minority of the population.

The drum-songs were connected with heathen behaviour, and many also connected them with a bad and debauched way of life. This was strongly supported by the clergy, whose attitudes towards the traditional songs were very negative, and the mainly passive Danish or West Greenlandic civil servants. The preference was for Danish-European hymns and popular songs, which had been introduced by the church, schools and Radio Greenland. Later several new currents from the outside – beat, rock, disco, etc. – won great popularity.

In the years up to the present time, the attitude to the traditional songs has – as far as it can be assessed – improved. One reason could be a strengthened feeling of identity supported by political development, particularly the introduction of Home Rule in 1979. A slowly growing recognition arose that in the drum-songs Greenland has a unique old song culture; the loss of this would be a serious matter. With this acknowledgement it is understandable and gratifying that musicians – some among the Inughuit – have used songs or motifs from the drum-singing repertoire in modern music arrangements, as mentioned above.

It can be debated whether it is desirable or correct to use parts of the drum-songs for popular music and not instead – or at the same time – seek to support the old song culture and see it continue. This question will not be dealt with here.

The drum-singing tradition seen from within

Positive statements about the drum-singing tradition are, as expected, in the majority among the informants. They were pleased about our interest in their songs; it brought back good memories of "the old days" with the pleasures of communal singing in the home.

Statements:
It was good fun in the old days. We enjoyed ourselves (Natuk 1962, tape 36).
Songs were a great pleasure (Inûtek 1962, tape 1).
There was more laughter and fun at that time (Angutdluk 1962, tape 52).
When hunting was impossible we stayed at home and sang (Inûterssuak 1962, tape 29):

Songs were not only sung to spread joy. It is mentioned earlier that it gave one prestige to know many and good songs and to be a good singer. The songs thus had a social importance.

Statements:
Earlier nearly everybody could sing drum-songs (Imîna 1962, tape 20).
Normally the songs were well prepared (Iggianguak 1962, tape 51).

The decline of the tradition got many comments:

Now it is mainly the older ones who can sing drum-songs (K'issúnguak 1996, personal information).
Drum-singing is no longer considered a pleasure (Sekuvsuna 1962, tape 18).
The status of playing has disappeared; drum-songs are therefore not sung anymore (Masatsiak 1962, tape 2).
Drum-songs are useless. Therefore they are not sung (Alekasínguak 1962, tape 1).
Now there are rarely gatherings just for singing (Sofie Eipe 1962, tape 2).
Drum-songs are rarely sung. I forget my songs (Inûtek 1962, tape 30).
Now self-composed drum-songs are rare (Kale Peary 1962, tape 26).

The following statement from Sekuvsuna Mitek points to quite central factors in the decline of the drum-songs: the growing and unfortunate influence of money and economics and the feeling of inferiority in relation to the Europeans:

"People don't care about drum-songs; now they are depending on the money-economics. You cannot live by drum-songs. I am certain that they will disappear one of these days" (1962, tape 19).
"The old songs ought not to have disappeared. We know that you have the very old melodies on gramophone records (Inûterssuaĸ 1962, tape 5).
It is a pity that the West Greenlanders came up here and stopped the drum-singing" (Tornge K'âvigaĸ 1984, tape 20).

The church's restrictive attitude to drum-singing can be seen in many statements; a few are presented here.

Statements:
Drum-singing was stopped by the church, particularly Gustav Olsen (Amáunalik 1962, tape 44).
Drum-singing was stopped; even innocent songs for entertainment (Angutdluk 1962, tape 52).
Drum-songs were replaced by hymns and songs (Birgitte Jensen 1962, tape 7).
Drum-songs are heathen; they are therefore not sung by Christian people (Inûterssuaĸ 1962, tape 4).
K'aerngâĸ had to "sing off" his drum-songs at his christening (Taitsiánguaĸ 1962, tape 34).

The drum-singing tradition seen from the outside

Most of the older statements are negative. Thus, the earliest from 1818 when Sir John Ross tried to find the Northwest Passage and was the first European to come into contact with the Inughuit. A little group came aboard, and on 14 August two men performed a drum-song. Ross wrote in the log book:
"After a few minutes the first performer began to sing 'Amnah ajah', and in a very short time the second, who had been looking at the other in silence, began, as if inspired, to distort his face, and imitate the indelicate attitude of the first ..." (Ross 1819: 148).

Elisha Kent Kane, the Second Grinnel Expedition, passed the Thule area in 1854 in the search for John Franklin. From having observed drum-singing he wrote:
"They sang 'Amna Ayah' for us, their rude, monotonous song, till our ears cracked with the discord" (1856, vol. 1: 383).

Emil Bessels, die Amerikanische Nordpol-Expedition 1871–73, wrote:
"In unregelmässigen Intervallen schlägt er erbarmungslos auf sein Instrument ..." (1879: 372).

Robert Peary comments, after several years' contact with the Inughuit, drum-song as
"Improvisations of the angokoks" followed by the audience (1898: 504).

Donald MacMillan, the Crocker Land Expedition 1913–17, experienced at a grave performance of
"weird, primitive songs" (1918: 125)

and at his next visit 1923–24 his impression of ordinary drum-songs was nearly the same:
"They have no music but the most primitive" (1927: 114).

A more well-informed attitude might be expected from Lauge Koch, but from his expedition in 1921 north of Greenland, staying with the Inughuit, he wrote:
"Old drumsongs and new ones are composed on the spot" (1927: 71).

The negative experience of – and attitude to – songs of the drum-singing tradition was to some extent shared by the Danish civil servants and to a large extent by missionaries and clergy who on religious grounds thought they had the right to prohibit drum-songs. Several statements to this effect have been quoted above. At the beginning of the 1900s only a few dared to contradict this suppression. One was Peter Freuchen who wrote a very critical article "Missionen i Grønland" [The Mission in Greenland] as a feature article in the daily paper *Politiken* in 1912. He accused the mission of destroying Greenlandic cultural values and wrote among other things the following about the missionaries:
"They prohibit drum-song, an age-old art form ..." (Freuchen 1912: 10).

Knud Rasmussen expressed himself in a more diplomatic manner when he wrote:
"Therefore, in the Christian North Greenland, I quite often met contempt for the old myths; a contempt that went so far that it often was impossible to get people to condescend to sing the most innocent drum-songs just because they originated from the heathen time" (1925: 39).

Positive statements fortunately also exist from people who had listened more intently to the traditional songs.
Robert Stein, who was mainly interested in songs in stories, wrote that the singers had
"musical ears and admirable voices" (1902: 338),

and of the rhythmic side of the performance that the singers kept
"exact time without a division of the melody into measures of equal length" (*ibid.* 342).

Christian Leden wrote about his sound recordings in 1909:
"Ihre musikalischen Leistungen zeigen bei näherer Betrachtung, sowohl hinsichtlich des komplizierten Rhythmus als auch in der Technik des Melodiebaues und der Vortragsweise, eine schon vorgeschrittene künstlerische Entwicklung" (1952: 19).

Knud Rasmussen gave a talk to the Greenlandic Society on "The Eskimo Singer" in 1930. He said that it was a wonder that, in the harsh Eskimo world, there were reserves of energy to produce songs when it also was necessary to provide the necessary food (ms., Hundested Library, file 55.1).

I wondered the same thing; that was a contributory reason for my interest in researching and promoting the knowledge of the traditional song culture of the Inughuit.

Let Knud Rasmussen, whose optimism I would also like to share, have the last words:

"There is only one consolation left for those who love the old folk traditions; that is that the development some day will cause a national pride, which will give the Greenlander a new understanding of his ancient treasures. In some way this has already taken place for the most enlightened part of the population" (1925: 40).



Kriwigtungajak performing at Uummannatsiaq in West Greenland.
Photo: Christian Leden 1909. Courtesy of Ragna Karina Pritty, daughter of Christian Leden.

SECTION 6

Tracing Areas of Origin in Greenland

Uummannaq-Upernavik

Introduction

This Section and the subsequent Sections 7A and 7B deal with comparisons between the traditional songs in the Thule area and other Inuit areas, particularly the neighbouring areas. The aim was to find possible cultural connections in the music of the different areas. The method was to examine traditional songs in these areas based on the melodics and form structure of the songs of the Inughuit. The results showed not only the degree of cultural connections between the areas; they also showed the characteristics of the music style for each area.

During the investigations into the three large Inughuit sound collections from 1937, 1962 and 1984, one form type was shown to dominate in Erik Holtved's collection of 1937. It appeared in 103 out of 110 drum-songs, and had a formal course with the use of both motif repetitions and new motifs used in complicated traditional ways. This form type was called Developed Innovation-Iteration Form Type, in the investigative process called Form and Melody Type D. Holtved's collection contained only a few songs of other form types; in the beginning they were therefore registered as "deviating". However, in the 1962 and 1984 collections they occurred more frequently. They were found to be separate form types.

Most marked and frequently used was a form type where an introductory motif, the Nucleus of the song, is repeated at a lower level. Therefore this type was named Level Shifted Iteration Form Type, called Form and Melody Type F.

Three to four other form types were found: Refrain Forms divided into two types (called A and B); Top-Tone Variation Form Type; and Formula Structure Form Type. Refrain Forms A and B have a Nucleus followed by a Refrain, in some cases with an Infix inserted in between; Top-Tone Variation songs have a Nucleus that gets an upward extended repetition; songs with Formula Structure have a motif, which is repeated ad libitum.

The form types mentioned above are described in Sections 3 and 4. The songs are shown, with music examples, in Sections 12, 13 and 14.

With the discovery of specific form types and their occurrences with different frequency in the collections, there followed an interest in investigating whether certain form types were linked to certain persons or groups in the society, and particularly whether these persons were descendants of the group of Inuit who migrated from Canada to Thule in the 1860s. The degree of relationship to the immigrants was divided into three categories. Persons who were direct descendants of the immigrants were termed to have primary Canada relationships; persons who were married to or living with descendants of the immigrants were said to have secondary Canada relationships. Persons of the third category had no persons among the immigrants; they had no Canadian realtionship.

For both main collections, from 1937 and 1962, it is stated for each singer what the informant's relationship to the immigrants is, the number of songs sung and (for the 1962 collection) the form types of the songs. For the 1937 songs this information can be found in "The informants in 1937, number of songs", for the 1962 collection in "Informants for the 1962 collection", both in Section 3.

The results can be summarised as follows:

The 1937 collection

Erik Holtved's 15 informants were for a large part close mutual acquaintances. Many of them were close relatives.

Five of the informants, who exclusively sang drum-songs (i.e. not songs instories) had no Canada relationships. Six informants had secondary Canada relationships and three had primary Canada relationships.

The woman Amáunalik did not sing any drum-songs, but only songs in stories.

The five informants without Canada relationships sang most drum-songs (60 out of 110, among them Pualorssuaĸ with 39 songs), and these singers were trendsetters. The six with secondary Canada relationships sang 33 drum-songs; the three with primary Canada relationships sang 16 drum-songs.

Informants without Canada relationships sang only the complicated Form Type D. Informants with primary and secondary Canada relationships also mainly sang drum-songs of Form Type D, but these singers also sang other form types; two singers in particular, Inûteĸ and Amáunalik, did this. Half of Inûteĸ's songs (four songs) had Level Shifted Iteration Form Type, Form and Melody Type F. Amáunalik sang both songs with Formula Structure and songs of Form and Melody Types A and B.

The 1962 collection

The informants – 36 persons – came from different groups in the society. Fifteen informants had primary Canada relationships, 14 had secondary Canada relationships and seven had no Canada relationships.

The highly developed songs and Form and Melody Type D were still in a majority and were sung by all the distinguished singers regardless of their origin.

The collection contains 70 songs with Level Shifted Iteration, Form and Melody Type F. It is noteworthy that these songs were mainly sung by informants with Canada relationships: ten singers with primary Canada relationships sang 37 drum-songs of Form Type F, twelve singers with secondary Canada relationships sang 30 drum-songs of Form Type F, while only three informants without Canada relationships sang three songs of Form Type F.

Songs with Refrain Forms, Form and Melody Types A and B, are markedly linked to the 1962 collection and to descendants of the immigrants. Twelve informants with primary Canada relationships sang 33 songs of Form Type A and B (28 of these of Form Type A), 13 informants with secondary Canada relationships sang 28 songs of Form Types A and B (21 of these of Form Type A) and



Performing woman at Uummannatsiaq. Note that the drum is seen from the edge. Photo: Christian Leden 1909. Courtesy of Ragna Karina Pritty, daughter of Christian Leden.

three informants without Canada relationships each sang one song of Form Type A. Form Type B was not sung by informants without Canada relationships.

Songs of Form and Melody Type E, Top-Tone Variation Form Type, were rarely sung. For the 1937 collection one song (even that of uncertain form) was sung by one of Holtved's informants, Tiguaĸ. Otherwise the form type was sung by singers in 1962: nine songs all sung by informants with primary or secondary Canada relationships.

The 1984 collection

For the songs of this collection one could expect that the preference pattern found earlier would have been broken down; i.e. the pattern that certain persons/families based on their descent preferred certain form types. Some levelling was actually found, but the cause was different to what was expected. The number of songs of the Form Types A, B and F increased relatively compared to songs of Form Type D. The reason probably is that Refrain songs – 72

songs – are far easier to learn and remember than the complicated songs of Form Type D. However, songs of the difficult Form Type D were still sung in large numbers, approximately 51 recordings. A levelling was also seen here as all informants from the older generation sang the difficult songs. They had learned them from the best singers of the earlier generation, and they were clearly conscious of the value of these songs. This was probably the last large presentation of the songs, and those who were able to sing them gained great prestige within the traditional society.

Based on these investigations there was no doubt that songs of Level Shifted Iteration, Form and Melody Type F plus songs with Refrain Forms, Form and Melody Types A and B, were preferred by the descendants of the immigrants from Canada in the 1860s.

They had probably been sung by the immigrants themselves, so it was clear that a comparison should be made with the traditional songs on Baffin Island. This was done and the results are shown in Section 7A.

However, when my investigations started my knowledge was (almost) restricted to Holtved's material with its few "deviating" songs. It seemed most logical to make comparisons with the songs from the Uummannaq-Upernavik areas, which had been collected from the beginning of the 1900s.

The Uummannaq-Upernavik areas

The collections

The following sources have been used as the basis for the comparative investigations: Professor William Thalbitzer's collection from 1900–01 from the Uummannaq area; sound recordings made in 1906 by an Austrian expedition in the Uummannaq-Upernavik areas; sound recordings made by the Norwegian ethnologist Christian Leden in 1909 and 1912 in the Uummannaq-Upernavik areas; private sound recordings made by Bent Jensen in 1959 in the Uummannaq area and by Regitze Margrethe Søby in 1964–65 in Kullorsuaq (The Devil's Thumb) in the Upernavik area.

The collections mentioned here cannot be included in extenso. Representative examples have been selected in order to show characteristic aspects of the singing style used then, and the formal and melody structures of this style. The traditional music culture disappeared from these areas a long time ago.

With a wish to show the range of a complete sound collection, transcriptions with analyses of the complete collection by Christian Leden from 1912 are included.

William Thalbitzer's collection

William Thalbitzer spent the winter of 1900–1901 in the Uummannaq Fiord area in order to carry out linguistic studies. He also notated songs with his violin as an aid. The songs are printed in *A Phonetical Study of the Eskimo Language ...* , which is volume 31 of *Meddelelser om Grønland* (Thalbitzer 1904). His collection comprises 107 song texts with 38 notated tunes. Thirty-four of the songs are from the Uummannaq area; one example is from Ammassalik, one from Ilulissat (Jakobshavn) and one from Âta in the Disco Bay area. In order to facilitate comparisons with the traditional songs of the Thule area, Thalbitzer's notations have been transposed to the same level as the notations of the Thule songs. The examples have concentrated on complete musical units (i.e. concluded songs): songs with strophic structure or songs with distinct final calls. The other melodies apparently do not have a strophic structure. They could be incomplete excerpts of songs, and they could be badly remembered or partly disintegrated.

The Austrian expedition

The oldest preserved phonographic sound recordings in the Uummannaq-Upernavik areas were done in 1906 by an Austrian expedition sent out by Phonogrammarchiv in Vienna and led by ***Dr. Rudolf Trebitsch***. He made unique sound recordings with a specially built phonograph in small settlements in the Uummannaq Fiord, particularly in *Illorsuit* and *Uummannatsiaq*, and the expedition reached as far as *Upernavik* and *Kangersuatsiaq*. The expedition was well equipped both technically and financially; generous payments were made to informants and other involved parties (e.g. interpreters and local hosts), and they could make sound recordings of many more (and more varied) songs than other ethnomusicologists – for example those from Scandanavian countries – could afford. They recorded 23 semi-traditional songs, ten *aqaatit* and lullabies, seven hymns, 37 newer European songs and three fiddlers' tunes.

I had the pleasure of rediscovering this collection in 1983 and arranging that copy sets of the sound recordings and a comprehensive register came to the National Museum in Copenhagen and to Ilisimatusarfik (University of Greenland) in Nuuk. I have described

the story of the discovery in the periodical *Grønland* (Hauser 1985). For the current comparisons I have transcribed the section of the recordings containing the traditional songs.

In the last decade of the 20th century the Phonogrammarchiv in Vienna decided to publish Rudolf Trebitsch's sound recordings from Greenland and other areas. I had the honour of describing the history of the Greenlandic collection in the subsequent publication from 2003, which consisted of three CDs with the sound recordings from 1906 and a text booklet (Schüller, ed. 2003). A full set was sent to the Greenland National Museum and Archives in Nuuk.

Christian Leden's collections

The next two collections of sound recordings from the Uummannaq-Upernavik areas were made by the Norwegian ethnomusicologist ***Christian Leden***.

The 1909 recordings

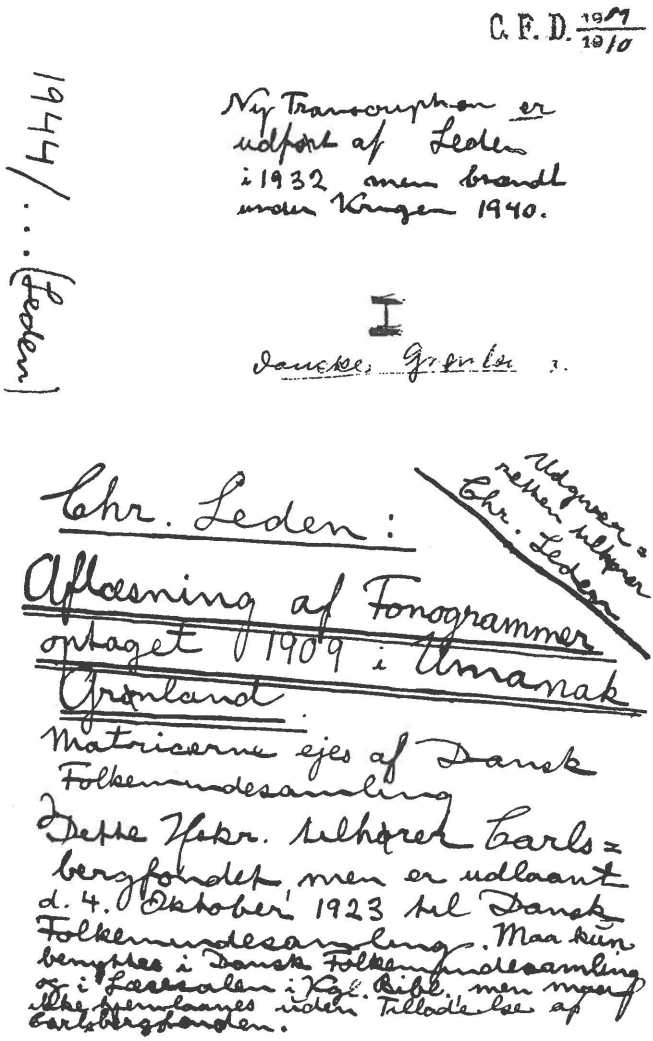
In 1909 Christian Leden accompanied Knud Rasmussen to Thule where the mission station *"Nordstjernen"* [The North Star] was to be established. Leden brought an Edison phonograph with him together with 60 phonograph cylinders belonging to the Danish Folklore Archives. Thirty cylinders with 48 song recordings were recorded on the way up, possibly – but not certainly – all in the town of *Uummannaq*. The uncertainty about the place(s) of recording was caused by the loss of an original register during the Second World War. This is just a single event in a long series of accidents that pursued Leden. I have described these accidents – but also his energetic and epoch-making ethnological work – in the article "Christian Leden: Betydelig og Eventyrlig Norsk Etnolog" [Christian Leden: Important and Adventurous Norwegian Ethnologist] in the periodical *Grønland* (Hauser 2003a). In addition to the sound recordings in the Uummannaq-Upernavik areas in 1909 and 1912, he made pioneering recordings in eastern Canada in 1911 and 1913–17, in Norway 1937–38 and finally in South America in 1949 and 1954–55. He furthermore collected ethnographic objects in Greenland and Canada, particularly for the Museum für Völkerkunde in Berlin.

Christian Leden transcribed the 1909 recordings in 1913 (possibly earlier) and in 1932. In a letter of 16 June 1913 sent from a hotel in Montreal, Leden tells Professor Jørgensen in Copenhagen that he has transcribed the collection. In 1932 Leden transcribed the collection again, but both the notations and his copy set of the sound

recordings burned during a German bombardment of Steinkjer in the Trondheim Fiord, 21 April 1940.

However, the original recordings and the 1913 transcriptions were preserved by the Danish Folklore Archives. In 1944 Leden gave them a new explanatory front page, which is shown here in a scanned and cleaned copy.

Example 6, 01


C. F. D. 1909/1910 Nr. 462 a

Ny Transcription er udført af Leden i 1932, men brandt under Krigen 1940.

1944/... (Leden)

Danske Grønl. 1.

Chr. Leden:

Aflæsning af Fonogrammer optaget 1909 i Umanak Grønland.

Udgaven ved hjælp af Chr. Leden

Matricerne ejes af Dansk Folkemindesamling

Dette Hefte. tilhørende Carlsbergfondet, men er udlaant d. 4. Oktober 1923 til Dansk Folkemindesamling. Maa kun benyttes i Dansk Folkemindesamling og i Læsesalen i Kgl. Bibl. men maa ikke gennemlæses uden Tilladelse af Carlsbergfonden.

I received tape copies of both collections from the Danish Folklore Archives for the comparisons with the traditional songs from the Thule area. The sound recordings from the 1909 collection are very noisy, and as Leden's own transcriptions still existed, I decided to transcribe the 1912 collection.

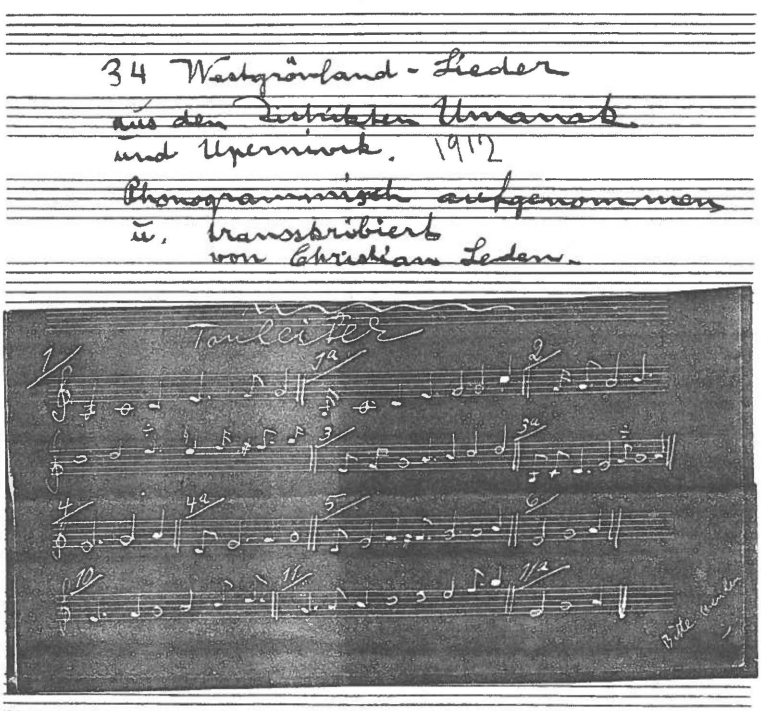
The 1912 recordings

The 1912 recordings consist of 36 songs plus three language samples with conversations (no translation attempted) recorded on 28 phonograph cylinders in the Uummannaq-Upernavik areas. The song recordings are distributed as follows: *Qaarsut* (15 songs), *Niaqornat* (two songs), *Itilliarsuk* (one song), *Tullitalik* (two songs), *Kangersuatsiaq* (six songs), *Upernavik Kujalleq* (six songs) and the town of *Upernavik* (four songs).

The same misfortune befell this collection as the 1909 collection: Leden's working copy of phonograph cylinders burned during the bombardment of Steinkjer in 1940. Fortunately the original cylinders were kept at the Danish Folklore Archives.

I transcribed the collection in 1975 and again in 1980. It is presented in extenso below. When the transcription was completed, the Danish Folklore Archives could, via Poul Rovsing Olsen, tell that – overlooked! – transcriptions by Leden existed. The transcriptions only existed in a "negative" version (white writing on black background). The front page shows:

Example 6, 02



Based on this front page, the collection should contain 34 songs. However, Leden overlooked a sound recording with two songs, and in another case he has deducted a fragment of a song. My transcriptions show 36 songs.

Contrary to the situation with the 1909 collection, a complete register, probably written by Leden himself, has been preserved. We therefore have information about both recording localities, informants and song "titles" whose translations in several cases have been difficult or uncertain. There were unfortunately many differences between the information (in German) given on the transcriptions and in the register. I am grateful to H.C. Petersen for his assistance in unravelling and spelling.

Bent Jensen's collection

Bent Jensen often came to Greenland where he owned a house in Ikerasak in the Uummannaq Fiord. He made very valuable sound recordings on a reel recorder, primarily with language samples, but also of songs. Sound recordings of a drum demonstration and 41 complete and incomplete songs were made in 1959. 24 of these songs have strophic structures or clearly delimited melody units emphasised through (stanza) finishing shouts. Recording breaks or singing breaks occur in 27–28 songs, yet, several of these interruptions are traditional. The number of purely European melodies is remarkably low, but an increasing breaking down of the traditional style is clear and to be expected. I transcribed this collection in 1974, and the tone material used in the songs is included in the following comparison with the traditional songs from the Thule area. Bent Jensen's song recordings were done confidentially. Transcriptions from this collection have therefore not been used. The collection has not been published.

Regitze Margrethe Søby's collection

Regitze Margrethe Søby stayed in *Kullorsuaq* (The Devil's Thumb) in the far north of the Upernavik area in the 1960s and the 1970s. She studied ethnology and folklore and made sound recordings as part of her studies. She recorded 16 traditional songs sung by one informant, Nukârak (Poul Hansen). The amount of material is too small to have statistical weight in the investigations, and it is unfortunate that all the songs were sung by the same singer. Investigations based on his songs will therefore not be part of this



Drum-singing duel. Found among Christian Leden's pictures from West Greenland. In my opinion the photo is probably from East Greenland.

account although the songs are very interesting. One of his songs is published in my book *Traditional Greenlandic Music* (Hauser 1992: 154). The collection has not been published. In addition to the collections already mentioned, two others are of interest. They are not dealt with in the present investigations as their content of traditional songs is minimal.

In 1935 William Thalbitzer was in the Upernavik area. On twelve phonograph cylinders he recorded 16 newer songs (with European influence), two songs with repeated traditional motifs plus children playing a "drum-singing" game, *issittaajaa*. On two further cylinders Thalbitzer tells about his folklore work.

Jens Rosing's collections

Jens Rosing, author and ethnologist, made many sound recordings during journeys in West Greenland in the years 1957, 1966 and 1968. In total he recorded 67 reel tapes with conversations, church music, folk songs and dance music. In the material are two petting songs sung for children, *aqaatit*, one so-called "drum-song" and a nonsense-song.



Christian Leden. Professional photo ca. 1920. Courtesy of Ragna Karina Pritty, daughter of Christian Leden.

About the notations of Christian Leden's 1912 collection

The presentation of ***Christian Leden's*** 1912 collection follows the same guidelines as used for Erik Holtved's collection.

For strophic songs the stanzas are placed in homologous fashion below each other.

For each song the form structure is shown in a representative stanza where each formal part is indicated above the notation with the same abbreviations as used throughout this publication; i.e. N for Nucleus, sf for Suffix; see "Explanation of symbols and abbreviations" in Section 2.

Each notation is followed by an analysis comprising:
Tone Material with classification.
Form Analysis.
Form Type determination.
Determination of Melody-Sphere used.

Information about these parameters can be seen in "The analyses – methods and considerations" in Section 2.

The motif use and form types are of special interest for comparisons with the traditional songs of the Inughuit.

Motif Use
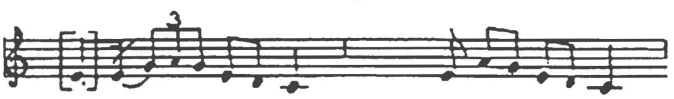
Versions of two motifs known from the Inughuit are found in (nearly) all the traditional songs in the Uummannaq-Upernavik areas:

t motif, here shown in two versions:

Example 6, 03-04



T motif in two versions:



Leden did not get information about, or translations of, the words used in the songs. In the subsequent notations, use of text is indicated by tx--, while the frequently used meaningless syllables, ja-ja, are written in the actual positions in which they appear in the songs.

The titles of the songs were written down by Leden according to the information given by the informants in the field. His spelling method is used below, in some cases with a proposed interpretation in brackets and a probable translation into English.

The song texts are examined and transcribed by Arnaq Grove and Robert Hivshu Peary; they are translated into English by Werner Klinth Jensen. Every song is followed by its song text.
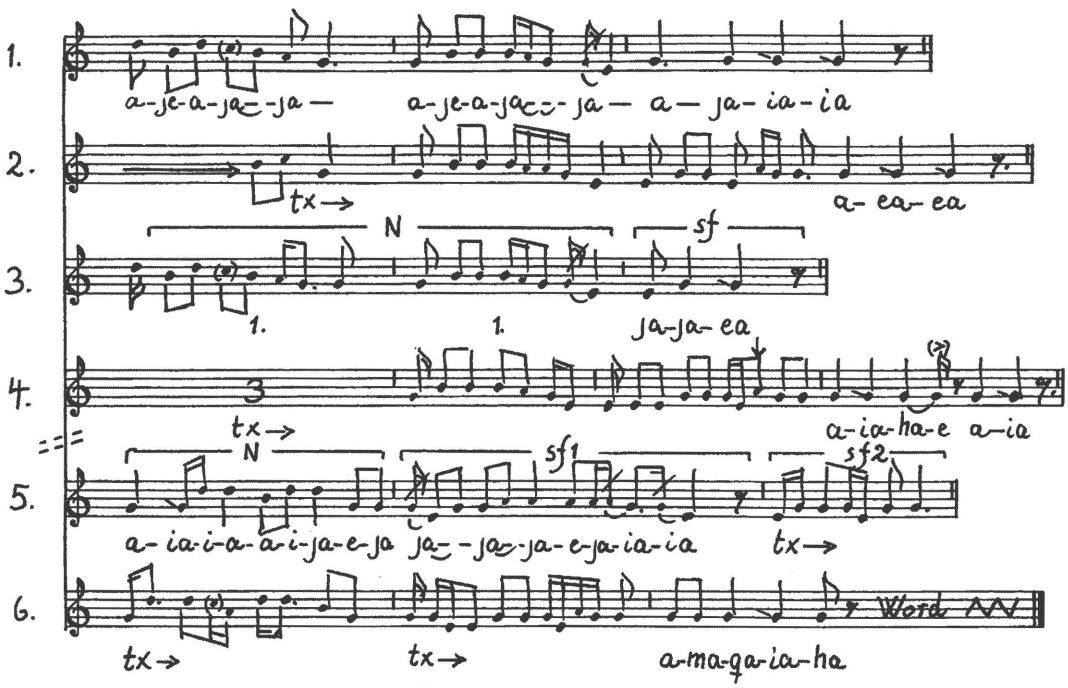
Christian Leden's collection from 1912

Uummannaq-Upernavik song 01.

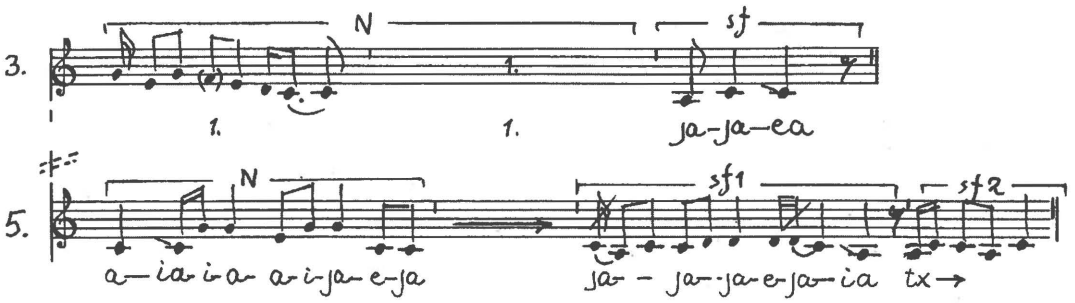
Phonogram 1.a.	Recorded 1912 by Christian Leden.
Qaarsut.	Settlement in the Uummannaq area.
Mamarne, (Mamarni) ♀.	Niviarsiat/Young girls.
Pitch: c' = ca. c'.	M.M.: ♩ = ca. 86.

Example 6, 05

Notation 1



Example 6, 05 Stanza 3 and 5.
Notation 2



Text

a. Aji jaa jaa jaaa ajijaa jaa jaaa
The sweet young girls,
ajji jaa jaa
They are really suitable as rowers,
yes, to be rowers
ajji jaa jaa
ajji jaa jaa jaaa ajijaa jaa jaaa ja ja

b. Ajijaa ajijaa jaaa jaa jaaa ajijaa jaa jaaa
for their men, for their men,
for their dear men,
rraja, rraajaa, rraja, rraajaa, unbelievable
unbelievable!

Tone Material

Notation 1: d''-(c'')-b'-a'-g'-e'.
Notation 2: g'-(f')-e'-d'-c'-a.
Pentatonics with *pien* in the first motif of stanzas 1–4.
Classification: Blurred Penta-Type 5: Do pentatonics in La position.

Form Analysis

Stanzas 1–4 deviate from stanzas 5+6. The singer combines two songs.

Notation 1, stanza 3:

| ---------N--------- | | --------sf-------- |
/$t^{irreg.\ aug.}$ + t^{aug} + ts/

Notation 1, stanza 5:

| ---------N-------- | | --------sf1-------- | | --------sf2-------- |
| /t$^{irreg.aug.+}$ | + | t,ext. | - | ts^{+} |

The introductory motif deviates strongly from the motif use among the Inughuit.

Notation 2, stanza 3:

| ---------N-------- | | --------sf1-------- |
| Ts+ + c1/c1$_{,aug.}$ | + | c1$_{,aug.}$/ |

The motifs in N are used in Thule, but not the motifs in sf1 and sf2.

Notation 2, stanza 5:

| ---------N-------- | | --------sf1-------- | | --------sf2-------- |
| Ts/ + Ts | + | sub c + c1$_{,aug}$ | + | sub c$^{+/}$ |

The motifs in N are used in Thule, but not the motifs in sf1 and sf2. Notation 1 is primary due to the use of versions of t motifs.

Form Type determination

A Refrain Form: Form Type A, Form Pattern A-22.
The special motif in N (notation 1) is the reason for the Form Pattern version 22.
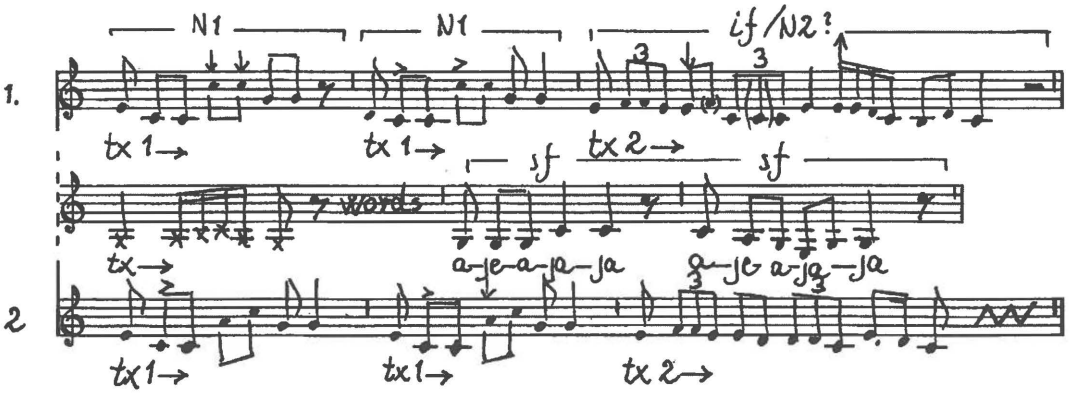
Modal Affiliation

Melody-Sphere $\gamma^{(\alpha\text{-}2)}$.
A different Melody-Sphere is used than among the Inughuit. This is due to the use of motifs which are not used among the Inughuit. However, versions of the most common motif in Thule – the t motif (notation 1) – is also used; therefore Melody-Sphere $\gamma^{(\alpha\text{-}2)}$.

Uummannaq-Upernavik song 02.

Phonogram 1.b.	Recorded 1912 by Christian Leden.
Qaarsut.	Settlement in the Uummannaq area.
Mamarne ♀.	Spankusak: Aqaat/Charm-song.
Pitch: c' = ca. e'.	M.M.: ♩ = ca.104.

Example 6, 06



Text

a. Dear little baby that wails and wails
a long time,
that pees and pees,
wails and wails on
– its "mother", its "mother" lets it wail and wail.

b. Ajijaa jaa jaa a jaa ajijaa jaa a jaa
Such a demanding one, such an irritating one,
such a one who claims one's attention,
remains an irritating one,
Its "mother", its "mother" lets it wail and wail.

A newer dance tune. The song also has traditional traits, see sf in stanza 1.

Tone Material

c''-a'-g'-f'-e'-d'-c'-b-a-g-e.
Diatonics with pentatonic passages. A mixture of old and new.

Form Analysis

The song has two – partly different – stanzas. The sound recording is interrupted. Stanza 2 might originally have had the same ending as stanza 1.

Analysis 1

Analysis 1, as/if the song is a dance tune:

| ---------N-------- | | -------if+sf------- |
Pre-sentences + Post-sentences

Analysis 2

Analysis 2, if the song is considered a traditional song:

| ---N1--- | | ---N1--- | | ---if--- | | ---sf1--- | | ---sf2--- |
T,irr./$^{+/}$ + T,irr./$^{+/}$ + $c1^{aug.+}$ - sub c/ - sub $t^{+/}$

The motifs are "European"; however, not the deep t in sf2.

Form Type determination

A Refrain Form or "lied form" in two parts.

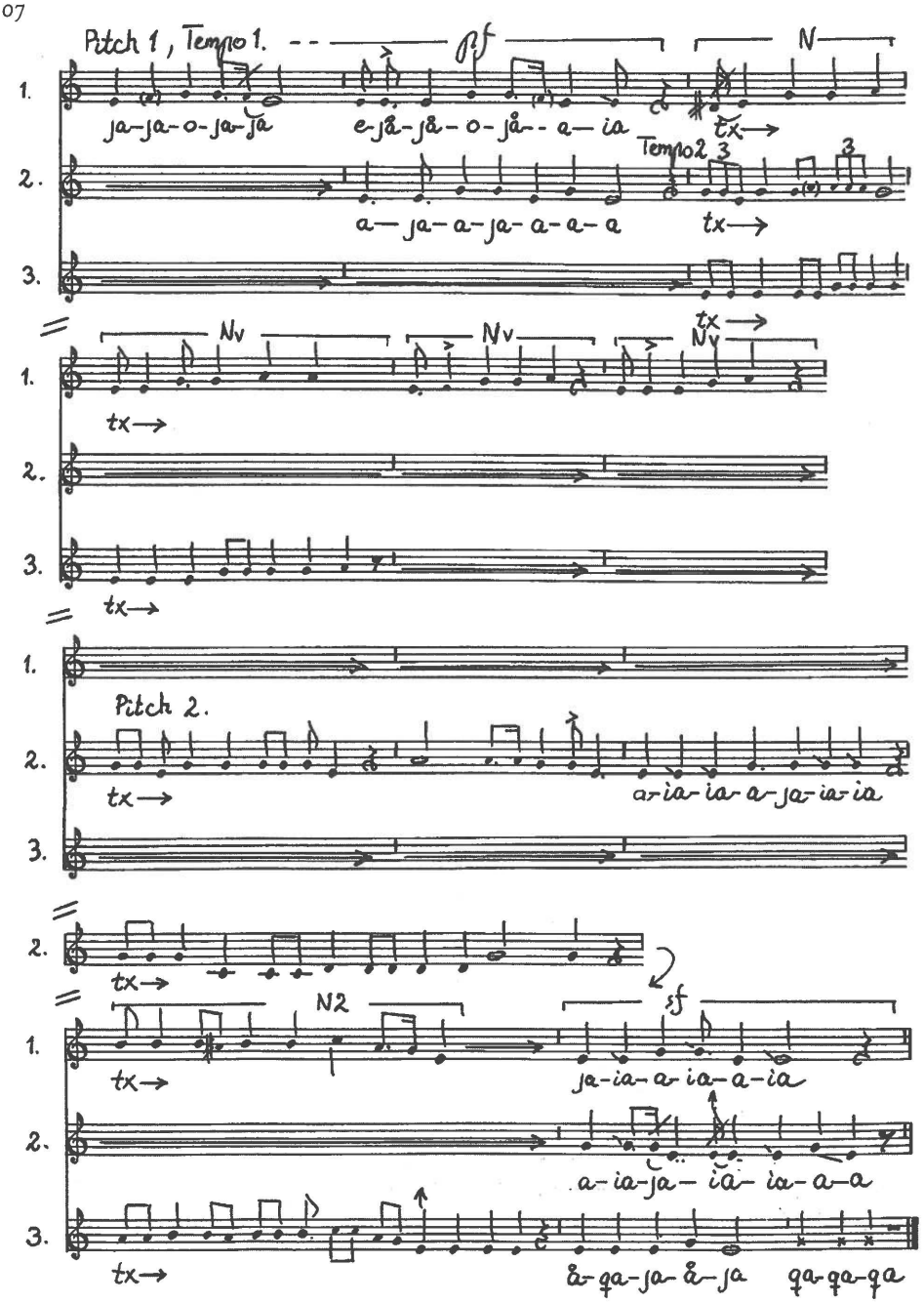
Modal Affiliation

Approximate Melody-Sphere α-2. Mainly European melodics.

Uummannaq-Upernavik song 03.

Phonogram 2.	Recorded 1912 by Christian Leden.
Qaarsut.	Settlement in the Uummannaq area.
Mamarne ♀.	Tuluak (Tulugaq)/The raven.
Pitch 1: c' = ca. b-a.	M.M.: 1: ♩ = ca. 158.
2: c' = ca. g.	2: ♩ = ca. 166.

Example 6, 07



Text

Aseeqqorsuaq it was said went out to enjoy the weather outside,
It was said that he sometimes went out to act as a mountain walker.
/: Now his kayak is ready to sail, down at the beach /:
Now he scowls from side to side.
Now his kayak is down at the beach.
Now he is on his way down to the beach.
Now you will hurry up (: You should have hurried up a little more)
Now they missed Avannaarsuaq!
(Meaning that A. hurried a lot, he walked from them)
(Alternative meaning: They missed seeing the direction he sailed: far to the North)
Ooqajaa - qaoq qaoq (sound of ravens)

A traditional song where the singer does not remember the course too well.

Tone Material

c''-b'-a'-g'-(f')-e'.
Blurred pentatonics/hexatonics with *pien* in pf/Intro and turn-*pien* in N2. In N1 a half tone step is seen. This can be an influence from Western music.
Classification: Blurred Modified Penta-Type 13: Mi pentatonics in Mi position. Mi pentatonics has the tone e' (in the present o-position notation) as finalis. However, the third stanza ends with a call on the tone ca. g'.

Form Analysis

Three stanzas with many motif repetitions and skipping of formal parts.
Stanza 1 has fewer presentations of pf/intro than stanza 2.
In stanza 2 the first pf/intro is omitted. N1 is varied and later replaced with a variant of pf, first sung with text, later sung on ja-ja and of Suffix quality. N2 is omitted.
Stanza 3 has no pf/intro. Otherwise the formal course of stanza 1 is followed with an extended N2. The stanza – and the song – ends with a call with the syllables qa-qa-qa imitating the call of the raven.

-pf/intro-	N1 N1v N1v N1v	N2	sf
ts + ts	- t/ - t/ + t/ - t/	- t^{aug+}	+ ts

All the motifs are found among the Inughuit; however, the N2 motif very rarely.

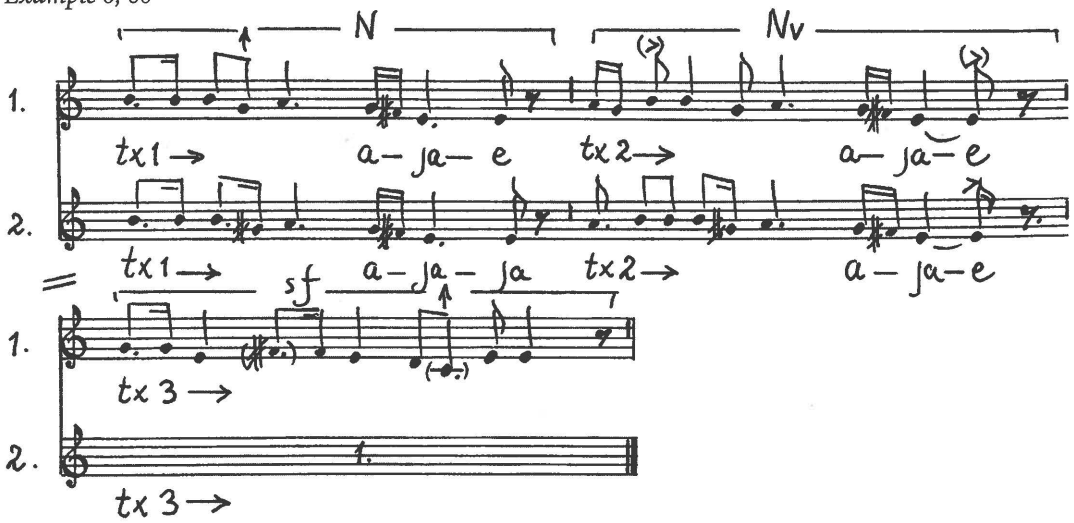
Form Type determination Refrain Form: Form Type A, Form Pattern A-3.

Modal Affiliation Melody-Sphere α with influence from γ.
The same Melody-Sphere which is used in a majority of the traditional songs of the Inughuit, but the motif content in N2 deviates and shows a version of the most frequently used motif in the Uummannaq-Upernavik areas.

Uummannaq-Upernavik song 04.

Phonogram 3.a.	Recorded 1912 by Christian Leden.
Qaarsut.	Settlement in the Uummannaq area.
Amalusevik (Ammalorsivik) ♂	Sorsuaat/The incompetent [?]
Pitch: c' = ca. c#-d.	M.M.: ♩ = ca. 86.

Example 6, 08



Text

Josva, your son down there,
What sort of person is he – ai?!
He sits on a peak and enjoys the sunshine!
It is said that he probably sits there again and tells lies.
It is said that he probably again tells lies.
Your bad son, it is said, is full of lies.
He is full of lies.
... hehehe!

Tone Material

b'-a'-g'-(f#')-e'-d'-c'.
Blurred pentatonics/hexatonics with passage *pien* (the tones g'-(f#')-e'). The same descent may indicate the beginning of the influence of diatonics.
Classification: Blurred modified Penta-Type II: Mi pentatonics in Do position. The intonation is unstable.

Form Analysis

Two stanzas of equal length.

| ---------N-------- | | --------N,v-------- | | ---------sf--------- |
| $t^{aug.+}$, v - | $t^{aug.+}$, v - | $Ts^{+/}$, v |

The motifs are found in varied versions and normally without *pien* among the Inughuit.

Form Type determination

Refrain Form: Form Type A, Form Pattern A-9.

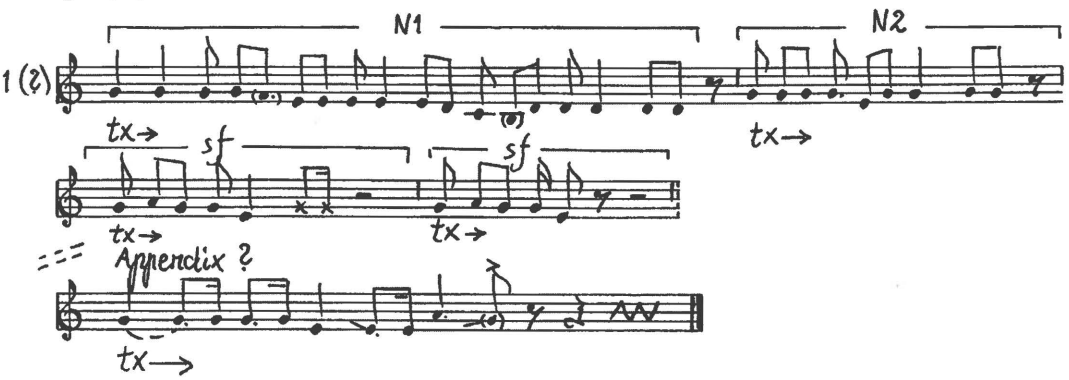
Modal Affiliation

Melody-Sphere α with influence from γ.

Uummannaq-Upernavik song 05.

Phonogram 3.b.	Recorded 1912 by Christian Leden.
Qaarsut.	Settlement in the Uummannaq area.
Amalusevik ♂.	Safarsuit (Saafaarsuit) / The sandpipers.
Pitch: c' = ca. c#.	M.M.: ♩ = ca. 86.

Example 6, 09



Text

One is listening to wheatears and sparrows in the morning,
they will show you something up there somewhere.
– suddenly they crunched something ...!
Hehehe! ...
Then he suddenly answered them:
... hehehe!
"I would like to pay with ..." hehehe ...
"a ladle full ..." hehehe!

Tone Material

a'-g'-(f')-e'-d'-c'-(b).
Pentatonics with passage *pien*, the tones g'-(f')-e' in N1. Later in N1 an uncertainly intoned b is used. The two occurrences of half tone steps indicate the beginning of the influence of diatonics.
Classification: Blurred Penta-Type 11: Mi pentatonics in (uncertain) Do position as the depth tone b can be a deeply intoned tone c'. If the appendix forms an end of the stanza the classification shows Penta-Type 16: So pentatonics in Do position.

Form Analysis

A complete stanza followed by an appendix. As the song is interrupted, it cannot be decided whether the song has had two-three complete stanzas.

---N1---	N2	sf1	sf2	---app.---
Ts,ext.$^{+/}$ -	ts$^{+/}$ -	t$^{(+/)}$ -	t -	ts+t/

Known t motif versions are used in N2 and Suffix.

Form Type determination

Refrain Form: Form Type A, Form Pattern A-12/21.
N1 has a Ts motif, therefore A-12, but it is taken to the tone d', therefore in total A-12/21.

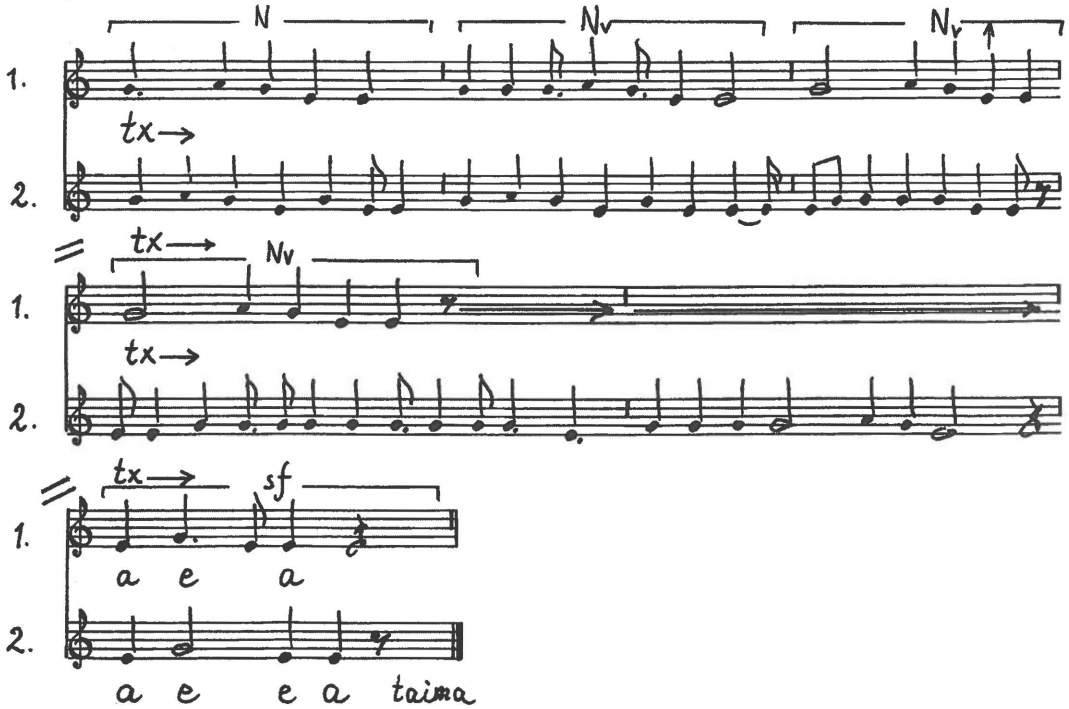
Modal Affiliation

Melody-Sphere α with a weak influence from γ.

Uummannaq-Upernavik song 06.

Phonogram 4.a.	Recorded 1912 by Christian Leden.
Qaarsut.	Settlement in the Uummannaq area.
Kanape ♀.	Nuome (Nuummi)/At the point.
Pitch: c' = ca. g#-g.	M.M.: ♩ = ca. 148.

Example 6, 10



Text

When you go round the point over there to the West,
with the hands gripping the dear oar,
When my children were in despair
I used to say to them:
"Your father will probably come tomorrow night!"
Ai-iijaa …

End.

Tone Material

a'-g'-e'. Few-tone melodics, incomplete pentatonics.
Classification: If the tone material is considered as being implicit pentatonics (implied c"-a' - g'-e'-d'): Penta-Type 12: Mi pentatonics in Re position; or (implied a'-g'-e'-d'-c')
Penta-Type 11: Mi pentatonics in Do position.

Form Analysis

Two stanzas of unequal length, but with identical motif material.

N	N,v	N,v	N,v	sf
t +	t +	t +	t -	ts

t motifs are used in the same versions as among the Inughuit.

Form Type determination

Refrain Form: Form Type A, Form Pattern A-4.

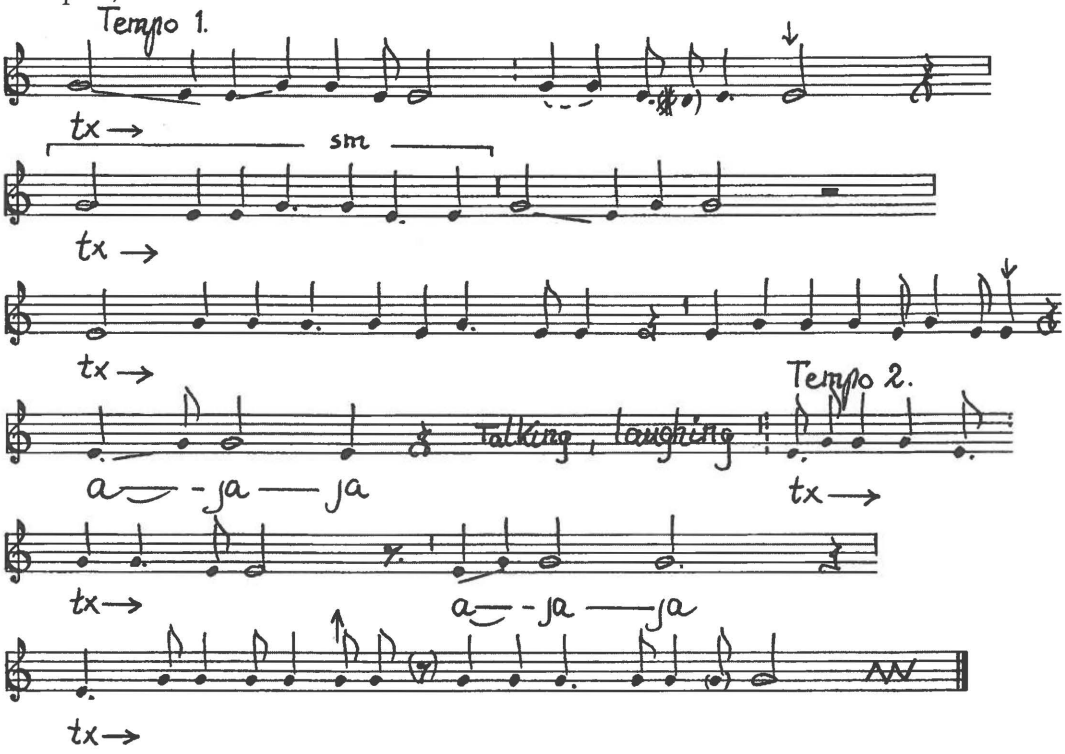
Modal Affiliation

Melody-Sphere α.

Uummannaq-Upernavik song 07.

Phonogram 4.b.	Recorded 1912 by Christian Leden.
Qaarsut.	Settlement in the Uummannaq area.
Kanape ♀.	Najarsuvdlina (Naajarsuulliinna)/ The grey sea gull.
Pitch: c' = ca. $g^{\#}$-$f^{\#}$.	M.M.: 1: ♩ = ca. 118. 2: ♩ = ca. 130.

Example 6, 11



Text

When the big sea gull throws me around every time
Because he wants me as his sweetheart,
it throws me around.
Oh, on the height, Qingartarsuaq, he makes advances
… hehehe!
"Oh now I think I suffer from fear of heights!
Aaijaa jaa"
"Do you think there is anybody up there …?"

Tone Material g'-e'-($d^{\#}$'). Few-tone melodics. The tone $d^{\#}$' is sung uncertainly in the second motif.
Classification: Few-tone melodics.

Form Analysis The song has Formula Structure, i.e. repetitions of the same motif or versions of the same semi-stereotypic motif, here a ts motif, which in several cases is finished with an ascending movement up to the tone g'. The ts motif used is often found among the Inughuit.
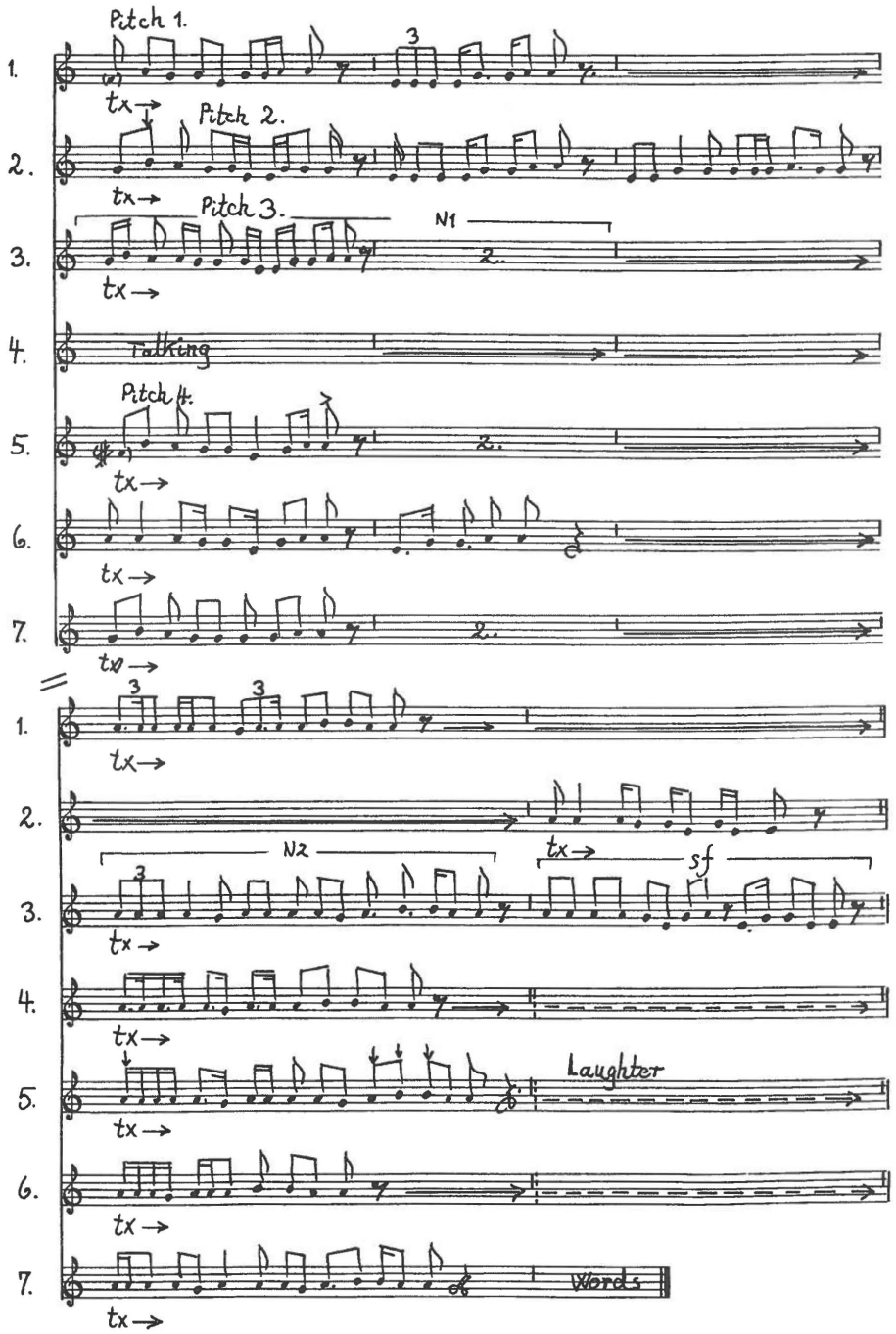
Form Type determination Formula Structure, Form Pattern FS-3.

Modal Affiliation Melody-Sphere α.

Uummannaq-Upernavik song 08.

Phonogram 5.	Recorded 1912 by Christian Leden.
Qaarsut.	Settlement in the Uummannaq area.
Nujarto ♀	Tassanga (Tassannga)/From there …
Pitch 1: c' = a	M.M.: ♩ = ca. 108.
Pitch 2: c' = b	

Example 6, 12



Text

When I went from there,
while I thought and thought for myself:
"I wonder why I go out to look at them?"
I wonder why I usually go out to the end of the big "tunnels"
Also to the entry of the next tunnel and the next again, and I thought and thought:
"Why do they usually look out to me, the small sweet snow hares and smile at me?"
Also to the next tunnel's entry and the next again
(... now I cannot remember it all ... they must have said something)

I went in my own thoughts:
"I wonder why they usually stick the head up in order to look for me?"
I looked in at the ravens, they fought.

And one of them fought with me and fought and fought.
I went in my own thoughts:
"I wonder why I usually go out to look for the creepy dogs that fought?"

End.

Tone Material

b'-a'-g'-($f^{\#}$')-e'.
Incomplete pentatonics with a number of uncertainly intoned tones; particularly low intoned b'. Uncertainly intoned $f^{\#}$' is used at the beginning of stanza 5.
Classification: Incomplete and implicit Penta-Type 23: La pentatonics in Mi position.

Form Analysis

Seven stanzas of unequal lengths: in stanza 2 the last motif from N1 is repeated while N2 is skipped. The Suffix is only presented in stanzas 2 and 3. The song is finished in stanza 7 by N2 with words following.

| ---------N1-------- | | --------N2-------- | | --------sf-------- |
$t^{aug.+/}$ - t - $t1^{aug.++/}$ - $ts^{+/}$ -ts

The first motif in N1 is very rarely seen among the Inughuit; the motif in N2 is not used among the Inughuit. The simpler versions of t motifs are used among the Inughuit.

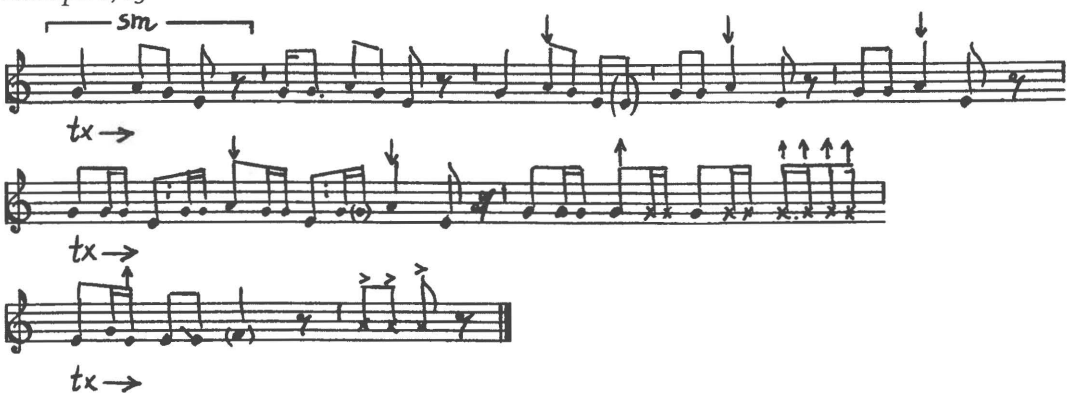
Form Type determination Refrain Form: Form Type A, Form Pattern A-21.

Modal Affiliation Melody-Sphere $\gamma^{(\alpha)}$. The relationship with Melody-Sphere α is due to the use of the simple versions of t motifs at the end of N1 and in the Suffix.

Uummannaq-Upernavik song 09.

Phonogram 6.a.	Recorded 1912 by Christian Leden.
Qaarsut.	Settlement in the Uummannaq area.
Kakema (Kakkimma) ♂.	Kikut savko umiat (Kikkut sakku umiat)/Who are approaching in this umiak?
Pitch: c' = ca. c.	M.M.: ♩ = ca. 78.

Example 6, 13



Text

Who is it, do you think, out there to the South, to the West, who are approaching in this women's boat?
Is it poor miserable Johan and family?
Might it be Qorsaqqorsaat and family?
Sunngaaq and family?
Katitaaq and family?
Aquersaaq and family?
Nakasuersaq and family? Who?
Tuttut and family,
Puttukkut and family,
Putikkut and family,
P u t t u u t t u u t and family!
My buttocks are smooth, my arse is smooth!
They all run around in the shape of humans, run around bent forward.
Kaattungiaa, Pujuu and his wife ran and ran just behind *him* going for a walk, *them* going for a walk, they follow them …
sixpence!

Tone Material

a'-g'-(f')-e'. Few-tone melodics; the tones might originally have been part tones in a pentatonic tone series, probably the tones a'-g'-e'-d'-c'. Many uncertainly intoned tones, particularly the tones a' and g'. The song ends with an uncertainly intoned tone f' followed by three accentuated tones, which are partly shouted.
Classification: Few-tone melodics.

Form Analysis

The song has Formula Structure as the content shows repetitions of versions of a simple motif, a t motif, which is a semi-stereotypical motif (abbreviated sm).
The versions of t motif used are commonly used among the Inughuit.

Form Type determination

Formula Structure, Form Pattern FS-4.
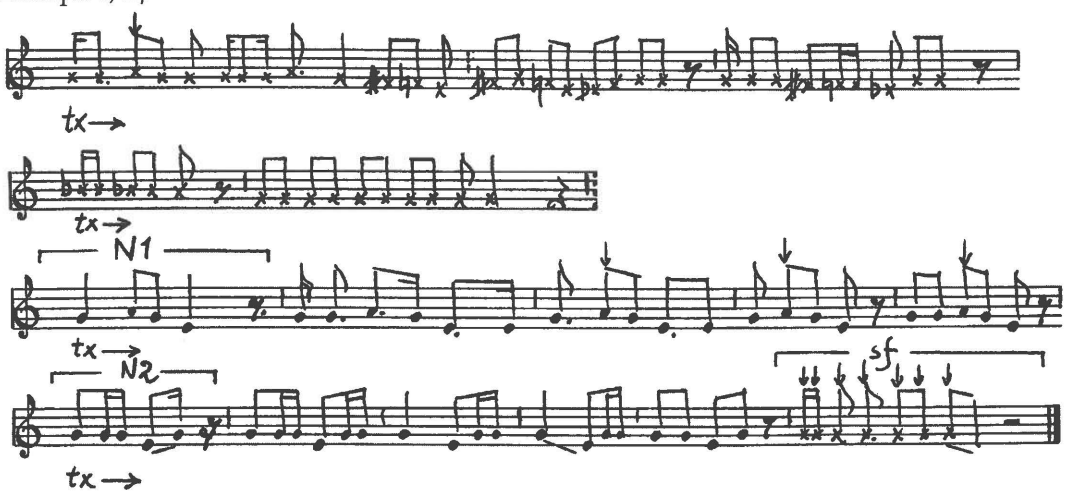
Modal Affiliation

Melody-Sphere α.

Uummannaq-Upernavik song 10.

Phonogram 6.b.	Recorded 1912 by Christian Leden.
Qaarsut.	Settlement in the Uummannaq area.
Kakema ♂.	Avaninguk (Avannamut)/Up North.
Pitch: c' = ca. G.	M.M.: ♩ = ca. 94.

Example 6, 14



Text

Who is it, do you think, out there to the South, to the West, who are approaching in this women's boat?
Is it poor miserable Johan and family?
Might it be Qorsaqqorsaat and family?
Sunngaaq and family?
Katitaaq and family?
Aquersaaq and family?
Nakasuersaq and family? Who?
Tuttut and family,
Puttukkut and family,
Putikkut and family,
P u t t u u t t u u t and family!
My buttocks are smooth, my arse is smooth!
They all run around in the shape of humans, run around bent forward.
Kaattungiaa, Pujuu and his wife ran and ran just behind *him* going for a walk, *them* going for a walk, they follow them …
sixpence !

Tone Material

a'-g'-(f#')-(f)'-e'-(eb'). Few-tone melodics with many circa-tones, particularly in the first part of the song. The tones a'-g'-e' in the second part of the song might be part tones in an original pentatonic tone series as in the previous song.
Classification: Few-tone melodics with many uncertainly intoned tones.

Form Analysis

The song has a strongly blurred strophic form. The introductory part has partly the character of an introduction to the song proper. It is at the same time a recited – sung-spoken – "stanza"; woven into the recited tones, the same motifs can be found as those used in stanza 1. Stanza 1 is structured entirely by versions of t motifs:

N1		N1		N1		N1		N1		N2		N2		N2		N2		sf
t	-	tv	+	t	+	t	-	t	-	$ts^{+/}$	-	$ts^{+/}$	+	$ts^{+/}$	+	$ts^{+/}$	-	P

The same versions of t motif are often used among the Inughuit.

Form Type determination

Blurred Refrain Form, Form Pattern A-4.

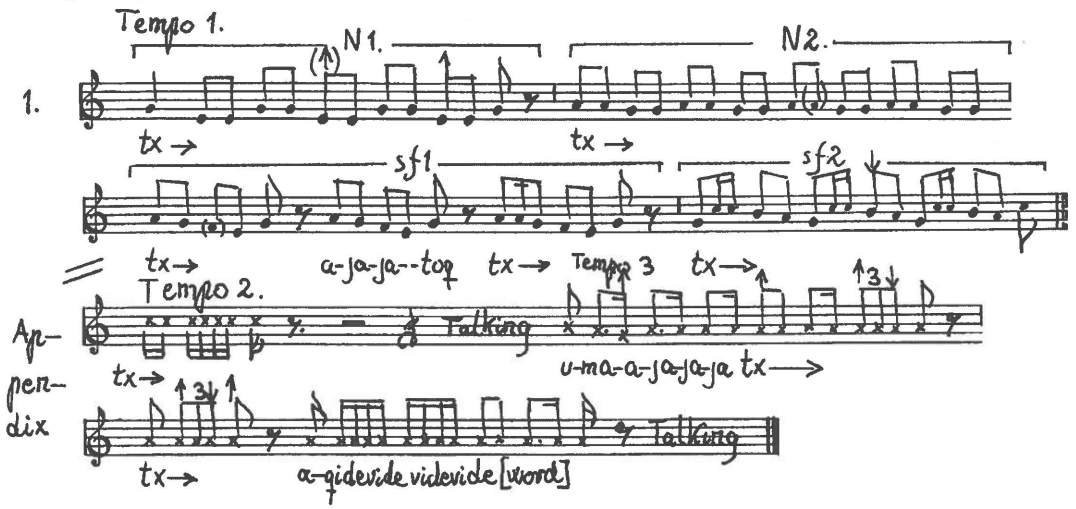
Modal Affiliation

Melody-Sphere α.

Uummannaq-Upernavik song 11.

Phonogram 10.	Recorded 1912 by Christian Leden.
Qaarsut.	Settlement in the Uummannaq area.
Nujarto &	Arkassiganguak (Aaqqasiannguaq)/
Niviarsiarassuak ♀.	One who sews mittens.
Pitch: c' = ca. g-g^{b}.	M.M.: 1: ♩ = ca. 102. 2: ♩ = ca. 138. 3: ♩ = ca. 84.

Example 6, 15



Text

a. I will have nothing to do with the mitten I have sewn,
It has been used on a dog's genitals as cover, so I will not have it - aija-jajjaa.
He has used it on his dog,
it is on his dog ....
it is on his children, on his sweethearts
that he has used it ...!

b. "Is the audacious Simon not in there?"
"He went out some time ago and has not yet returned!"
"Hallo in there, have you any sugar?"
- Reserve aunt, Kuummaa, has drifted in between some ice floes - goodbye, you are wished the very, very, very best.
Goodbye. And again you are wished the best goodbye.
So I will just finish like this,
Goodbye you cheeky fellow!

Tone Material

c''-(b')-a'-g'-(f')-e'. Blurred and incomplete pentatonics with passage *pien* and uncertainly intoned tones, particularly the two *pien*. Classification: Incomplete Penta-Type 3: Do pentatonics in Mi position; or Type 23 (with appendix): La pentatonics in Mi position.

Form Analysis

One stanza followed by an appendix with many repeated tones.

--N1--	N2	-----sf1-----	----sf2----	Appendix
$ts^{+++/}$ -	tr^{+++}	+ $t^{+/}$ - t^{+} - $t^{+/}$ -	$/t^{irreg.\ aug.++/}$	+ P - trp - P

The ordinary t motifs are often used among the Inughuit (but rarely with many internal repetitions). The highly positioned motif in sf2 is not used among the Inughuit.

Form Type determination

A Refrain Form, Form Pattern A-6.
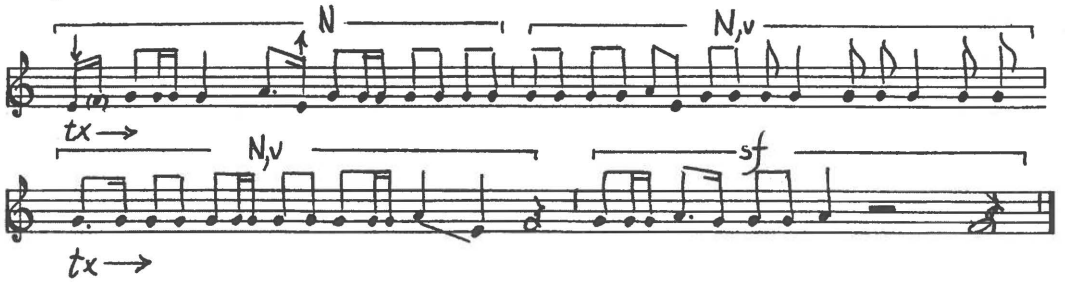
Modal Affiliation

Melody-Sphere α with influence from γ.

Uummannaq-Upernavik song 12.

Phonogram 11, sg. 1.	Recorded 1912 by Christian Leden.
Qaarsut.	Settlement in the Uummannaq area
Kipesak ♂.	Upatteti (Uppatiti)/Your thighs.
Pitch: c' = ca. f.	M.M.: ♩ = ca. 116.

Example 6, 16



Text

When it sounded as if she couldn't any more, my former daughter,
in the way she used to do,
was it because she didn't have any more strength after four men.
... they were really...the dear ones, the bad ones!
Pavia and you others, it is said, were busy... !

Tone Material

a'-g'-(ca. f')-e'. Few-tone melodics. The three carrying tones, a'-g'-e', might be part tones in an original pentatonic tone series, a'-g'-e'-d'-c'.
Classification: Few-tone melodics with a single uncertainly intoned tone.

Form Analysis

The song – the sound recording – contains simply one stanza:

-------N1-------	N,v	N,v	sf
$t^{+/}$, ext. (= t/+ts/) +	t1 + ts/ +	P+t -	$t1^{+/}$

The same versions of t motif are used among the Inughuit.

Form Type determination

Refrain Form: Form Type A, Form Pattern A-4.

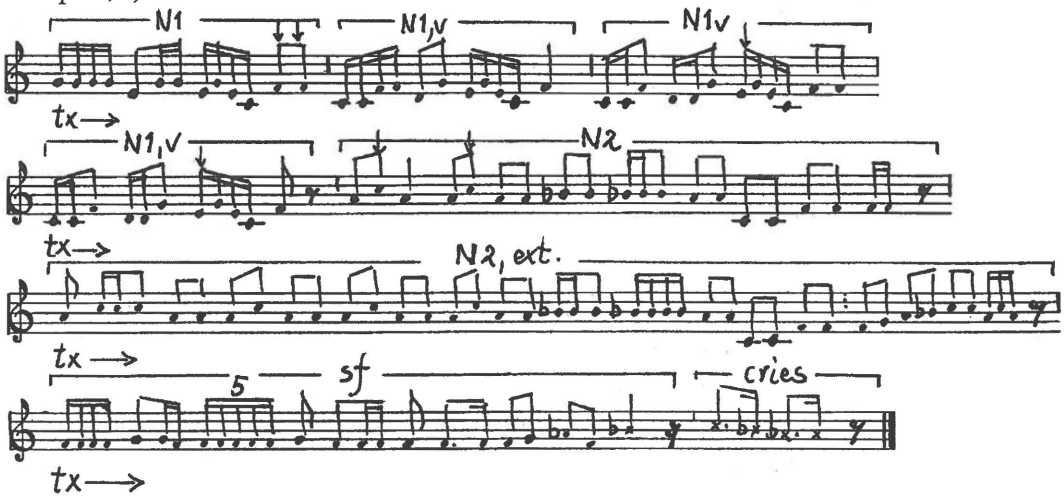
Modal Affiliation

Melody-Sphere α.

Uummannaq-Upernavik song 13.

Phonogram 11, sg. 2.	Recorded 1912 by Christian Leden.
Qaarsut.	Settlement in the Uummannaq area.
Kipesak ♂.	Inugsukasik (Inussuukaasik)/ The cairn.
Pitch: c' = ca. f.	M.M.: ♩ = ca. 122.

Example 6, 17



Text

When we passed the poor little cairn,
my miserable mind started to speak as usual:
I wish that one over there; I wish that one over there becomes "a smith".
My piece of porcelain, my piece of porcelain, shall I tell about it …
My piece of porcelain, my piece of porcelain, shall I tell about it …
As ashamed I was,
when we went for reindeer this year,
I certainly dropped my jaw.
It might possibly be the same.
Broke the porcelain - Qeeq -
sixpence!

A dancing tune possibly used as a song accompaniment to *kalattuut*, Greenlandic dances.

Tone Material

c''-(b'^{b})-a'-(a'^{b})-g'-f'-e'-d'-c'. A mixture of European melodics and traditional tone material.
Classification: Mixture of European and traditional tone material.

Form Analysis

| N1 | | N1,v | | N1,v | | N1,v |
Ts, irr.$^{++/}$ + Tsv, irr.$^{++/}$ + Tsv, irr.$^{++/}$ + Tsv, irr.$^{++/}$

|----------N2---------| |----------N2,ext.----------| sf
t1$^{aug+++/}$ + T,irr.$^{+}$ + t1$^{aug+++/}$ + T,irr.$^{+/}$ + t1^{aug+} - t1,irr.$^{aug+/}$

Form Type determination

Refrain Form: Form Type A, Form Pattern A-15.
If European dance tune: Pre-sentence (N1) - after-sentence (N2) - refrain.
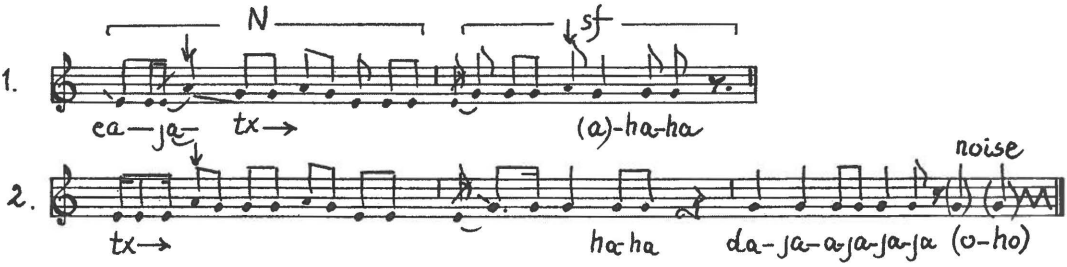
Modal Affiliation

European melodics with a sprinkling of Melody-Sphere γ.

Uummannaq-Upernavik song 14.

Phonogram 11, sg. 3.	Recorded 1912 by Christian Leden.
Qaarsut.	Settlement in the Uummannaq area.
Kanape ♂.	Umievissuak (Umiivissuaq)/ The landing place for umiaks.
Pitch: c' = ca. a^b-g^b.	M.M.: ♩ = ca. 110.

Example 6, 18



Text

In his boat we drank to be out of our senses
together with our women
aa-aa-aa
(He) loosened his waistband
And let somebody spit on his penis
... haa, ha-ha-ha-ha !
Jump for joy
At the river ...

Tone Material

a'-g'-e'. Few-tone melodics. The tone a' is intoned low.
The tone material might be considered incomplete pentatonic, then based on the tones a'-g'-e'-d'-c'.
Classification: Incomplete and implicit Penta-Type 18: So pentatonics in Mi position.

Form Analysis

The song has two stanzas of unequal length with identical motif material.

N sf
t^+ + t1 (pleonasm in stanza 2)

t motifs are used in the same versions as used among the Inughuit.
Form Type determination: Refrain Form: Form Type A, Form Pattern A-6.
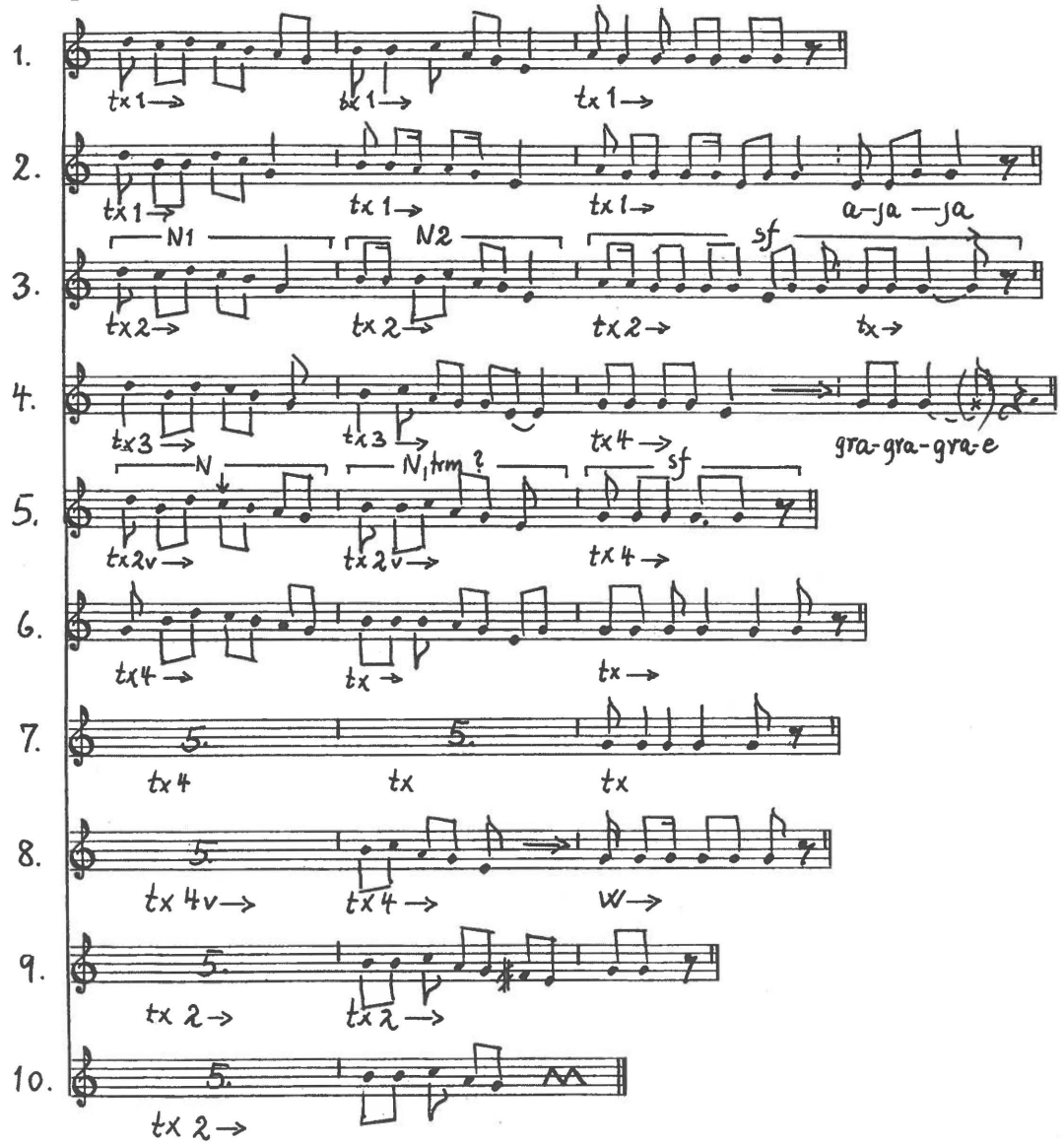
Modal Affiliation

Melody-Sphere α.

Uummannaq-Upernavik song 15.

Phonogram 12.	Recorded 1912 by Christian Leden.
Qaarsut.	Settlement in the Uummannaq area.
Amalusevik ♂	Niviarsijanguit (Niviarsiannguit)/
& ***Najarto*** ♀.	The sweet young girls.
Pitch: c' = ca. B-c'.	M.M.: ♩ = ca. 84.

Example 6, 19



Text

The sweet young girls, the sweet young girls, the sweet young girls,
(sitting) opposite their men, opposite their men.
Look at her, the sweet one with her man, how beautiful she is. Ai-jaaa jaa
Good rowers, good rowers
They are good at rowing, the luscious ones.
Sweet girls, sweet girls,
sweet girls. Oh good gracious - jaa
The nasty men, the nasty men,
who are so fond of girls.
But the girls are difficult to get hold of,
Oh good gracious - jaaa
The sweet girls, the sweet girls
who are so good at rowing,
who are so good at using oars.
The poor men that quickly get out of breath.

The song is a close variant to song no. 01.

Tone Material

d''-c''-b'-a'-g'-($f^{\#}$')-e'. The tone $f^{\#}$' is used in one stanza only.
Half tone steps occur – particularly the tones c''-b' (see N1) – and can be interpreted as a passage *pien* or as invading diatonics.
Classification: The song has a mixture of diatonics with blurred pentatonics, Penta-Type 18: So pentatonics in Mi position.

Form Analysis

Nine complete stanzas of different lengths, but all containing Nucleus and Suffix. The song recording is interrupted in stanza 10.
Primary analysis (see stanza 3):

-----N1----	N2	----sf----
$t1^{irreg.aug.+}$	+ t^{aug} +	ts,$ext^{+/}$

Form Type determination

Refrain Form: Form Type A, Form Pattern A-22.

Secondary analysis (see stanza 5):
The second motif is similar to a deeper repetition of the first motif.

The form can therefore also be analysed:

-----N----	N,trm(?)	----sf----
$t1^{irreg.aug.+}$	+ t^{aug} +	ts,$ext.^{+/}$

Secondary Form determination

Level Shifted Iteration Form: Form Type F, Form Pattern F-22. The introductory motif is not used among the Inughuit; the subsequent motif (N2) is seen very rarely; the final ts motif is common among the Inughuit.
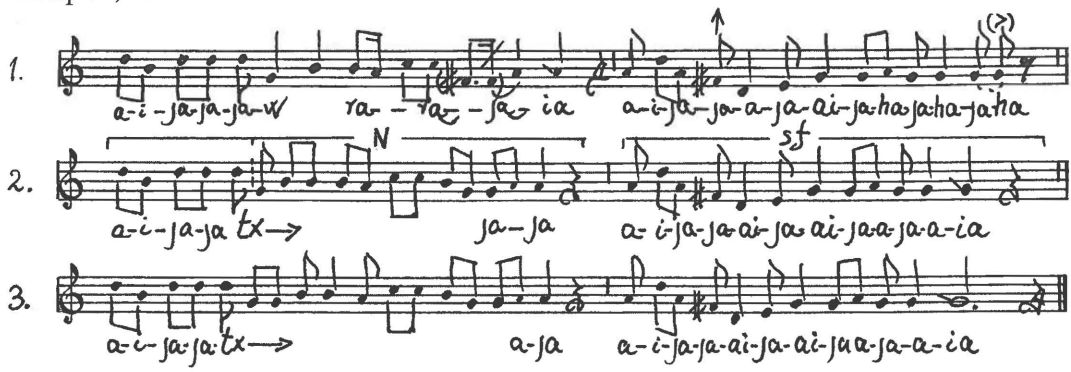
Modal Affiliation

Melody-Sphere $\gamma^{(\alpha)}$. There are mainly used motifs that are not used among the Inughuit. However, versions of the most commonly used motif in Thule – the t motif – are also used. Therefore Melody-Sphere $\gamma^{(\alpha)}$.

Uummannaq-Upernavik song 16.

Phonogram 13.a.	Recorded 1912 by Christian Leden.
Niaqornat.	Settlement in the Uummannaq area.
Tidi ♂.	Aje-ja-ja: Inngerut/Drum-song.
Pitch: c' = d^b.	M.M.: ♩ = ca. 94.

Example 6, 20



Text

Aje-jaa-jaa haj-je-jaa jaa
Aje-ja-jaa haje-jaa haje-jaa
If I should explain what I had said
haje-jaa jaa
Haje-jaa aaajijaa jaa
Haje-jaa aaajijaa jaa I will explain what
I am singing,
Hajjiija hajjaajaa jaa-aa!

Tone Material

d''-c''-b'-a'-g'-($f^{\#}$')-e'-d'. A half tone step – the tones c''-b' – is only used in the Nucleus motif. Otherwise half tone steps are avoided showing the close connection to an earlier purely pentatonic tone material.
Classification: The song has a mixture of diatonics with blurred pentatonics, Penta-Type 17: So pentatonics in Re position.

Form Analysis

The song has three (nearly) uniformly formed stanzas.

--------N1-------		----sf----
$t_1^{irreg.aug.ext.+++/}$	-	$t_{aug}^{aug.+}$

Refrain Form: Form Type A, Form Pattern A-22.

Form Type determination

The motifs used are not found among the Inughuit.

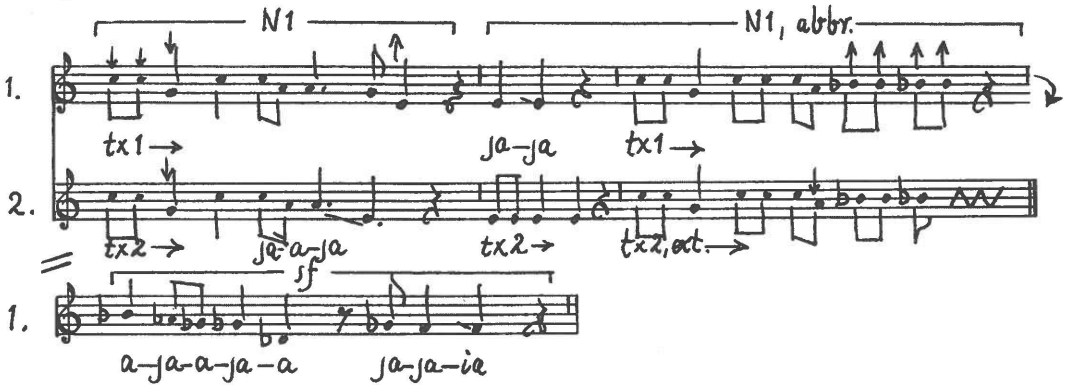
Modal Affiliation

Melody-Sphere γ.

Uummannaq-Upernavik song 17.

Phonogram 13.b.	Recorded 1912 by Christian Leden.
Niaqornat.	Settlement in the Uummannaq area.
Tidi ♂.	Ersisât (Ersisaat)/Scare song.
Pitch: c' = ca. d^b.	M.M.: ♩ = ca. 98-104.

Example 6, 21



Text

a. You are scolding haajaa jaa-a
"Hajaa, you are scolding,
Give it up, nobody is frightened
of you, haajaa jaa!"
Haajaa jaaa aajaa jaaa
b. You are scolding haajaa jaa-a
"Hajaa, you are scolding.
Give it up, nobody is frightened
of you, haajaa jaa"
Haajaa jaaa aajaa jaaa
c. You are scolding haajaa jaa-a
"Hajaa, you are scolding.
Give it up, nobody are frightened
of you, haajaa jaa!"
Haajaa jaaa aajaa jaaa.

Tone Material

c"-b^b'-a'-a^b'-g'-g^b'-f'-e'. An ascending half tone step is used in the repetition of the Nucleus. Several tones are uncertainly intoned. Behind the tone material a pentatonic series is seen, the tones c"-a'-g'-e'-(d')-(c'). The tone f' as finalis is probably due to a faulty intonation. The song has probably originally had the tones a'-g' as many other songs.

Classification: Partly destroyed and blurred pentatonics. Implicit the song has Penta-Type 17: So pentatonics in Re position.

Form Analysis

The song nearly has two stanzas. The recording is interrupted just before the Suffix in the second stanza.

| -----N---- | | N,abbr. | | ----------sf--------- |
$t_1^{irreg.aug.+}$ - P - $t_1^{irreg.aug.++/}$ - $t_{aug,irr.}^{aug.}$ - t_1, irr.

The versions of motifs used are not found among the Inughuit.

Form Type determination

Refrain Form: Form Type A, Form Pattern A-22.
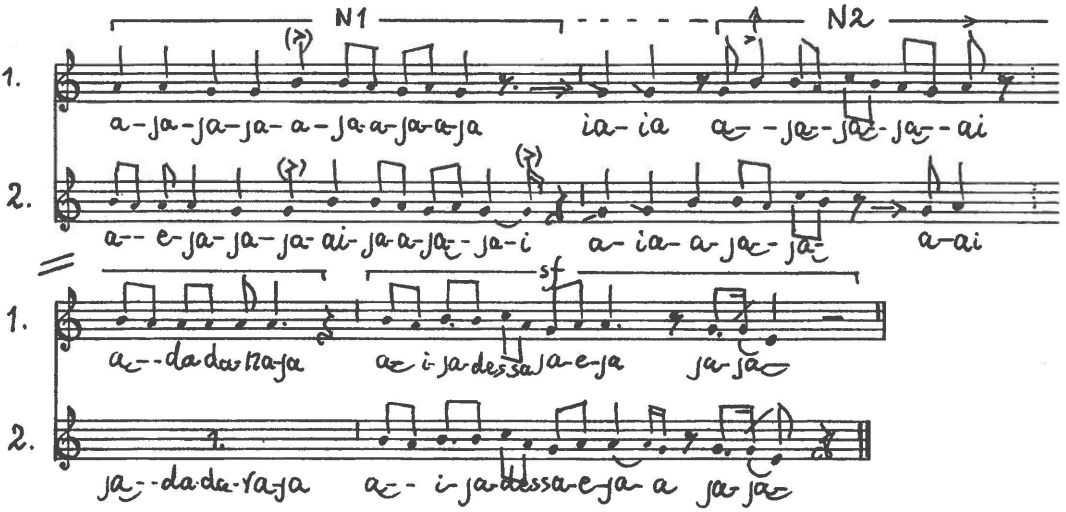
Modal Affiliation

Blurred version of Melody-Sphere γ.

Uummannaq-Upernavik song 18.

Phonogram 14.	Recorded 1912 by Christian Leden.
Itilliarsuk.	Former settlement in the Uummannaq area.
Barneora (Paniuula) ♀.	Ajenga-ja-ja: Inngerut/Drum-song.
Pitch: c' = ca. b.	M.M.: ♩ = ca. 85.

Example 6, 22



Text

a. She is over there aaja
b. She is over there ajaajaa, She is over there ajaajaa
She is over there ajaajaa, She is over there ajaajaa
She is over there, the one he nearly loves
She is over there, the one he nearly loves
Jaa jaaa
c. She is over there ajaajaa. She is over there ajaajaa
She is over there ajaajaa. She is over there ajaajaa
She is over there, the one he nearly loves
She is over there, the one he nearly loves
She is over there ajaajaa.

Tone Material

c''-b'-a'-g'-e'. Descending half tone step is seen in both N2 and Suffix. The use of both c'' and b' can show the beginning of the influence of diatonics. Implicit the tone series can show two pentatonic tone series: c''-a'-g'-e'-(d')-(c') or b'-a'-g'-e'-(d').
Classification: Diatonics mixed with incomplete pentatonics/hexatonics. Penta-Type 13: Mi pentatonics in Mi position.

Form Analysis

The song has two complete stanzas.

-----N1----		N2		---------sf--------
$t_1^{irreg.aug.++}$	- P -	$t_1^{irreg.aug.++}$	-	$t_1^{irreg.aug.++}$ - ts

The motifs used are not used among the Inughuit with the exception of the ts motif.

Form Type determination

Refrain Form: Form Type A, Form Pattern A-22.

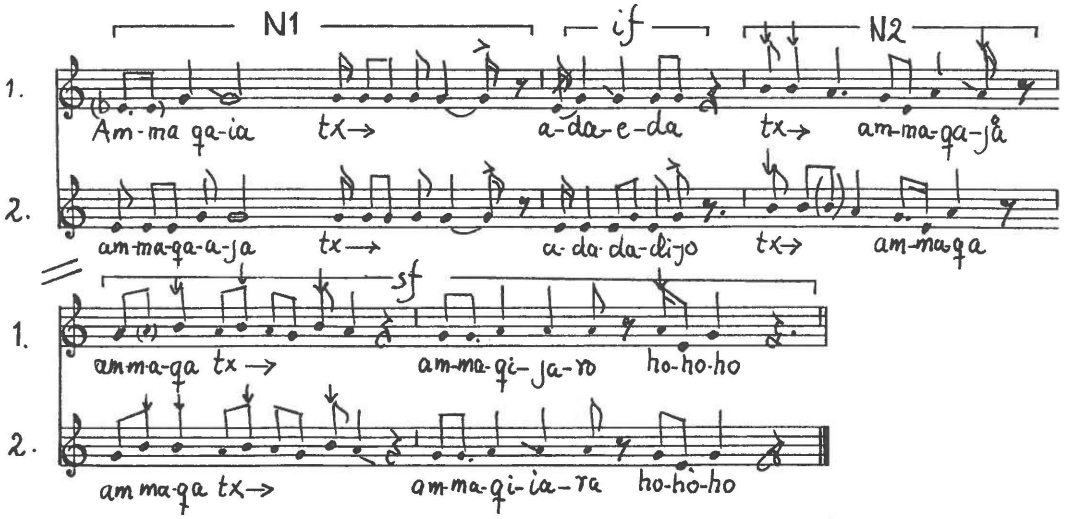
Modal Affiliation

Melody-Sphere $\gamma^{(\alpha\text{-}1)}$.

Uummannaq-Upernavik song 19.

Phonogram 15.	Recorded 1912 by Christian Leden.
Tudlitalik (Tuullittalik).	Former settlement in the Uummannaq area.
Ungakorok (Ungaakuluk) ♂.	Amma-kaa-ja: Inngerut/Drum-song.
Pitch: c' = ca. a^b.	M.M.: ♩ = ca. 112.

Example 6, 23



Text

Something about a father
Who is often opening something.
Who is often letting somebody gripping something
Ammaqqaajaa .....
Rho-rho-rhoo!

Something about a father
Who is often opening something.
Who is often letting somebody gripping something
Ammaqqaajaa .....
Hro-hro-hroo!

Tone Material

b'-a'-g'-e'-($e^{b'}$), a nearly complete pentatonic tone material. The tone b' is intoned low. Tone a' is slightly raised. Implicit the tone material can show two pentatonic tone series: b'-a'-g'-e'-(d')-(c') (primary) and b'-a'-g'-e'-(d').

Form Analysis

Classification: Incomplete pentatonics/hexatonics Penta-Type 18: So pentatonics in Mi position.

The song has two complete stanzas.

| ----N1---- | if | ----N2---- | | ----------sf---------- |
ts/ + p - P $t^{aug.+/}$ - $t1^{irreg.aug.++}$ - t1/ - ts

Form Type determination

The first motif in the Suffix is not used among the Inughuit, the other t motif versions are known, but they are rarely used.

Modal Affiliation
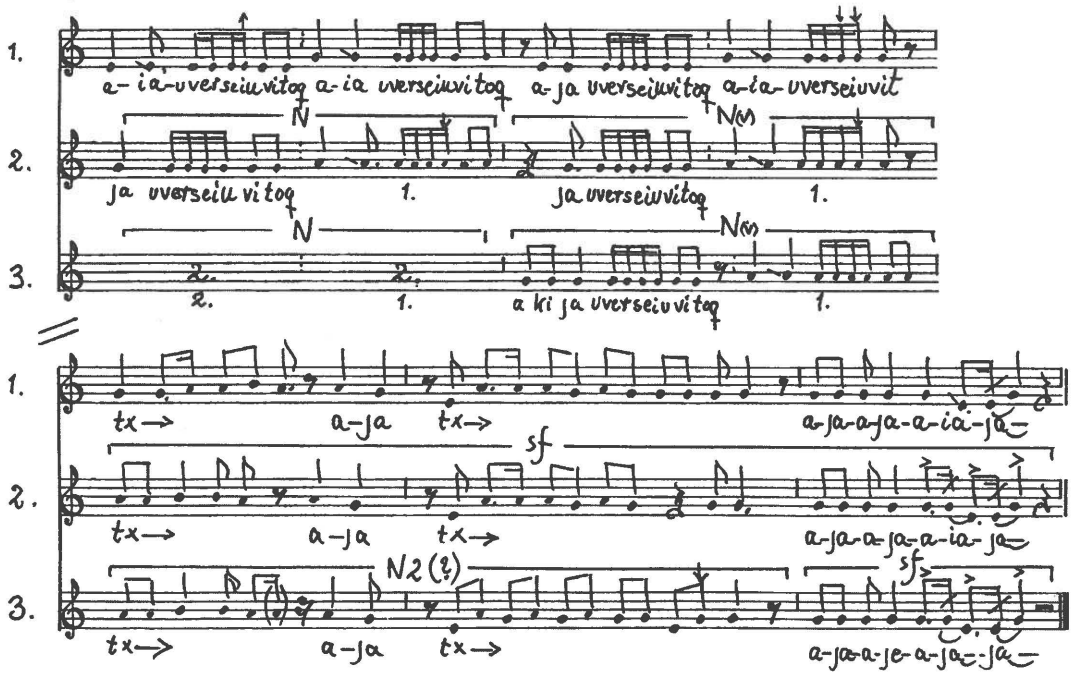
Refrain Form: Form Type A, Form Pattern A-3.

Melody-Sphere α with influence from γ.

Uummannaq-Upernavik song 20.

Phonogram 16.	Recorded 1912 by Christian Leden.
Tudlitalik (Tuullittalik).	Former settlement in the Uummannaq area.
Ungakorok.	Uverssuitsoq (Uersajuitsoq)/
(Ungaakuluk) ♂.	One who never has children outside marriage.
Pitch: c' = ca. d.	M.M.: ♩ = ca. 116-118.

Example 6, 24



Text

Ajaa, one who never has children outside marriage,
Ajaa, one who never has children outside marriage.
Ajaa, one who never has children outside marriage,
The sweet little woman who never has children outside marriage aajaa.
But she is the toy of all men aajaa.
Asjaa aajaajaa
She that never has children outside marriage, aajaa
never has children outside marriage aajaa Jaa, she that never has children outside marriage.
Outside marriage, the sweet little woman
that never has children outside marriage aajaa
But she is the toy of all men
Aajarraajaa (my goodness) ajaajaa

Tone Material

b'-a'-g'-e'. Implicit the tone material can show two pentatonic tone series: b'-a'-g'-e'-(d'-(c') (primary) and b'-a'-g'-e'-(d'). Classification: Incomplete Penta-Type 18: So pentatonics in Mi position.

Form Analysis

The song has three complete stanzas.

| ----N--- | | ----N,v---- | | ----------sf---------- |
tɪ/, ext. - tɪ, ext.,v - $t_{I}^{irreg.aug.}$ - t/+ - $ts^{+/}$

The t motifs used are also used among the Inughuit with exception of $t_{I}^{irreg.aug.}$.

Form Type determination

Refrain Form: Form Type A, Form Pattern A-1.
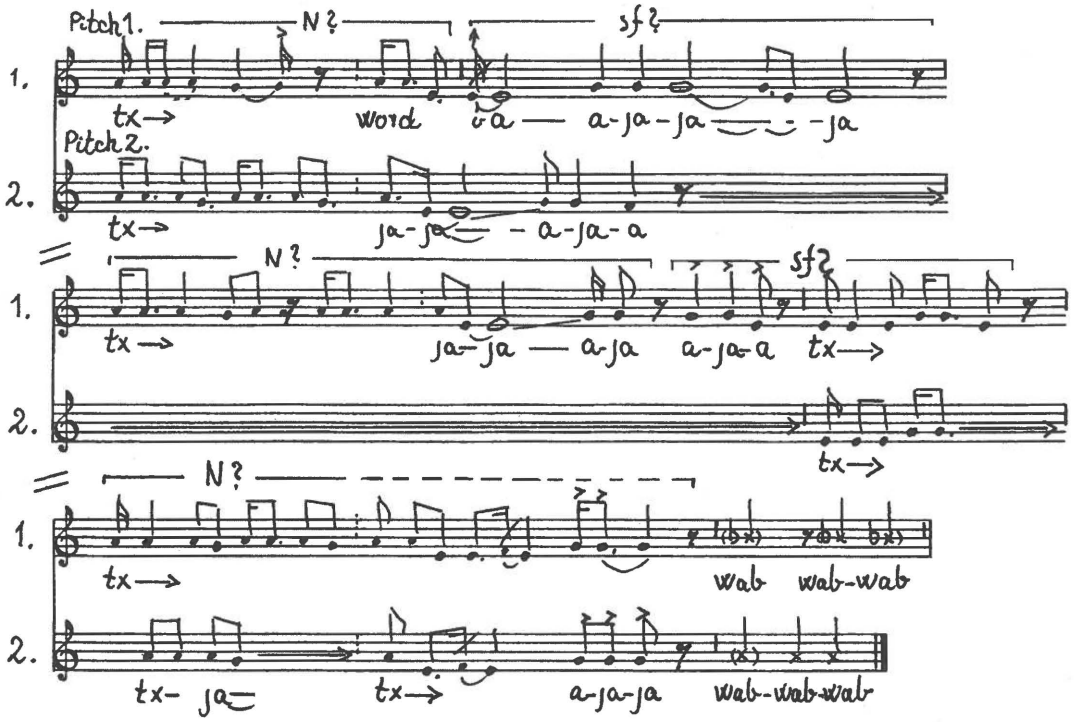
Modal Affiliation

Melody-Sphere α with influence from γ.

Uummannaq-Upernavik song 21.

Phonogram 17.	Recorded 1912 by Christian Leden.
Kangersuatsiaq.	Settlement in the Upernavik area.
Iletdluk ♂.	Ingerut (Inngerut)/Drum-song.
Pitch 1: c' = ca. d.	M.M.: ♩ = ca. 116-124.
2: c' = ca. e.	

Example 6, 25



Text

From North on the way towards South - ijaa aijaajaa aijaa
From North on the way towards South - ijaajaa jaa jaaa
North-jajjaa-aa-a-a
Oeq! Oeq! Oeq!!
From North on the way towards South - ijaa aijaa aijaa
One of the participants in there - laa-aa aijua
Aijaa jaa jaa
Oeq! Oeq! Oeq!!

Tone Material

a'-g'-(f')-e'. Incomplete pentatonics. The tone f' is sung erroneously once.
Classification: Incomplete Penta-Type 18: So pentatonics in Mi position.

Form Analysis

Either two stanzas of unequal length or five presentations of two motifs.

N (?)		sf (?)		N,v (?)		sf,v (?)
tɪ - t	-	ts/ + ts		tɪ/ - t/$^{+}$	-	ts/ + ts

The t motifs used are also used among the Inughuit.

Form Type determination

Refrain Form: Form Type A, Form Pattern A-1/22.

Secondary determination

Formula Structure, Form Pattern FS-22.

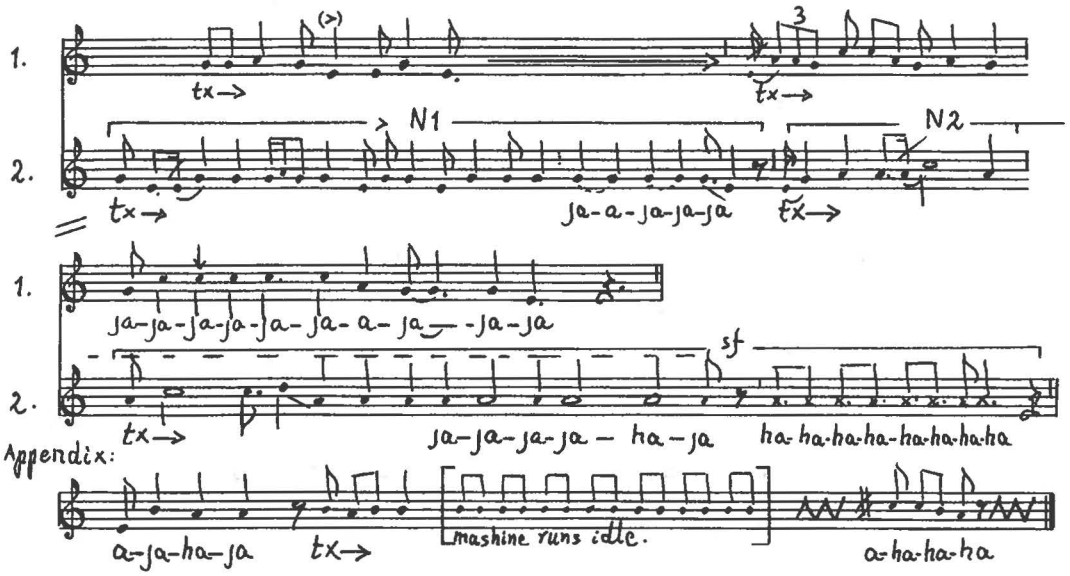
Modal Affiliation

Melody-Sphere α.

Uummannaq-Upernavik song 22.

Phonogram 18.	Recorded 1912 by Christian Leden.
Kangersuatsiaq.	Settlement in the Upernavik area.
Itukarsak ♀.	Ingolassuak (Ingalassuaq)/ One who exaggerates.
Pitch: c' = ca. g-f#.	M.M.: ♩ = ca. 138-145.

Example 6, 26



Text

Is it not true my mother
that we have been separated
Aajja jajjaa-jaja Aajajaaa
Is it not true my mother
that we have been separated
Aajja jajjaa-jaja Aajajaaa

Dear little me who is too courageous,
Avajai-aajaa-jaajaa!
Oeq Oeq Oeq Oeq
Aajja jajjaa-jaja aajajaa-ja
[Kuik-kuik-kuik-kuik! noise]
Oeq! Oeq! Oeq! Oeq!

Tone Material

($c^{\#''}$)-c''-(b')-a'-g'-e'. The tones $c^{\#''}$ and b' are only sung – and then erroneously – in the appendix. Otherwise the tone material is clearly pentatonic.
Classification: Incomplete Penta-Type 23: La pentatonics in Mi position.

Form Analysis

The song has two stanzas of uneven length followed by an appendix.

| ---------N1-------- | | -----N2----- | | ----------sf---------- |
ts$^{+/}$ - ts$^{++/}$ + p - tr$^{irr.augm.+/}$ + tr$^{irr.augm.ext.+/}$ +p - p

The t motifs used in N1 are also used among the Inughuit.

Form Type determination

Refrain Form: Form Type A, Form Pattern A-22.

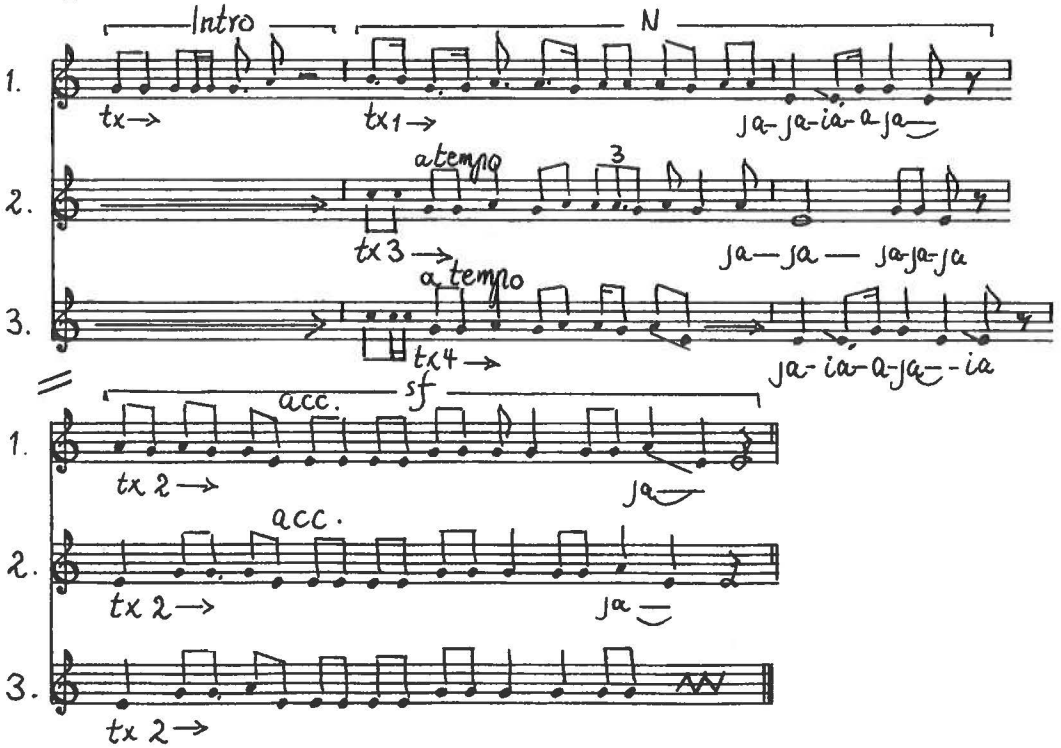
Modal Affiliation

A combination of Melody-Sphere α (in N1) and γ.

Uummannaq-Upernavik song 23.

Phonogram 19.	Recorded 1912 by Christian Leden.
Kangersuatsiaq.	Settlement in the Upernavik area.
Illetdluk ♂.	Krimasuk (Qimaasuk)/ The fugitives.
Pitch: c' = ca. d#.	M.M.: ♩ = ca. 103.

Example 6, 27



Text

Was it below your house?
On the contrary, it was above your house!
Up there somewhere a little bit to the North,
jaa-jaa-ijaa-ja
Now - so she came out!
So she didn't even do anything!
That is what she usually says - jaa-a!
It was when we were young that we discovered them,
ajaa jaaa jaaa jajaa aaa
Up there she didn't do anything, no.
That is what she usually says, jaa-a!
… So that is how it is - aa, aajaa, jaa-a-a,
And that even if she broke out up there … jaa-jaa-
She usually says so - jaa-a!

Tone Material

c''-(b')-a'-g'-e'. The tone b' is sung only – and then erroneously – in stanza 1.
Classification: Incomplete Penta-Type 13: Mi pentatonics in Mi position.

Form Analysis

The song has three stanzas. Stanza 1 has a short intro.

| Intro | | -------N1------- | | -------sf------ |
t1/ - $t1^{aug.+++/}$ + ts + t^{+} + t,ext.

The t motifs used are also used among the Inughuit.

Form Type determination

Refrain Form: Form Type A, Form Pattern A-7.

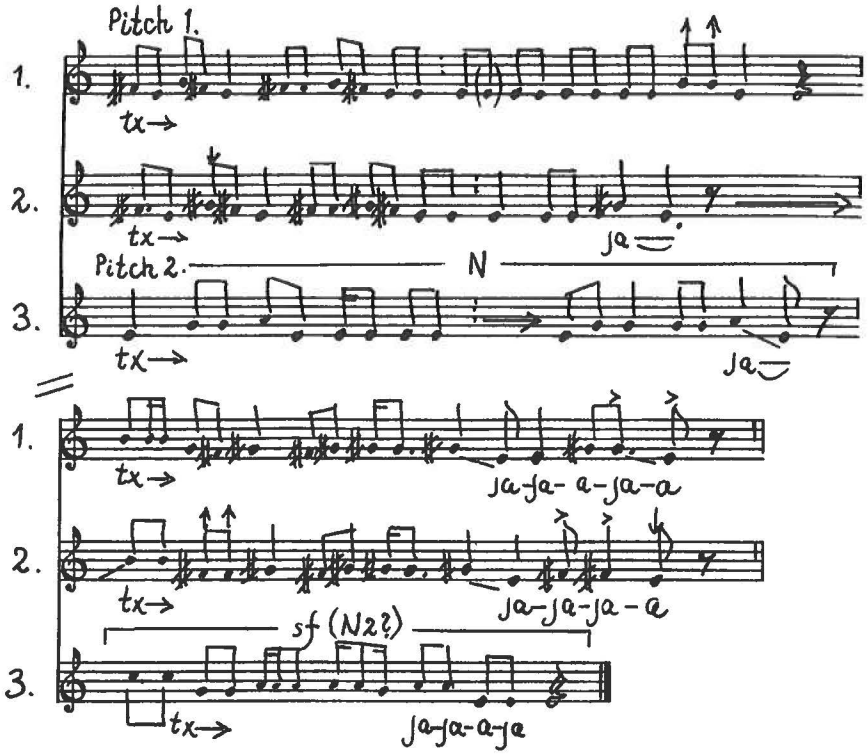
Modal Affiliation

Melody-Sphere α.

Uummannaq-Upernavik song 24.

Phonogram 20.a.	Recorded 1912 by Christian Leden.
Kangersuitsiaq.	Settlement in the Upernavik area.
Illetdluk ♂.	Puunnartuk/They make you lose your temper.
Pitch 1: c' = ca. e.	M.M.: ♩ = ca.102.
2: c' = ca. e^b.	

Example 6, 28



Text

Yes, he pawed over them, held them firmly
Put his fingers in, rummaged in them.
Take your dear kamiks off, the right side - jajaa-ja-aa!
Yes he pawed over them, held them firmly.
The bad pawer!

"Just take my inner socks off quickly!"
the right side - Aajaajaa-aa
Yes he pawed over them, held them firmly
The bad pawer!
He attacks you again, it is said -
aajaa-ja!
It is stiff - aajj!

Tone Material

c''-b'-a'-g$^{\#}$'-g'-f$^{\#}$'-e'. Tones g$^{\#}$' and f$^{\#}$' are sung a half tone too low in stanza 1 and 2.
In stanza 3 the correct tone material is sung.
Classification: Incomplete Penta-Type 13: Mi pentatonics in Mi position.

Form Analysis

The song has three stanzas.

| -------N------ | | ----------sf--------- |
t, ext. + t - t, ext.$^{aug.+}$ + ts

The t motifs used are also found among the Inughuit, however, t, ext.$^{aug.+}$ only rarely.

Form Type determination

Refrain Form: Form Type A, Form Pattern A-6.

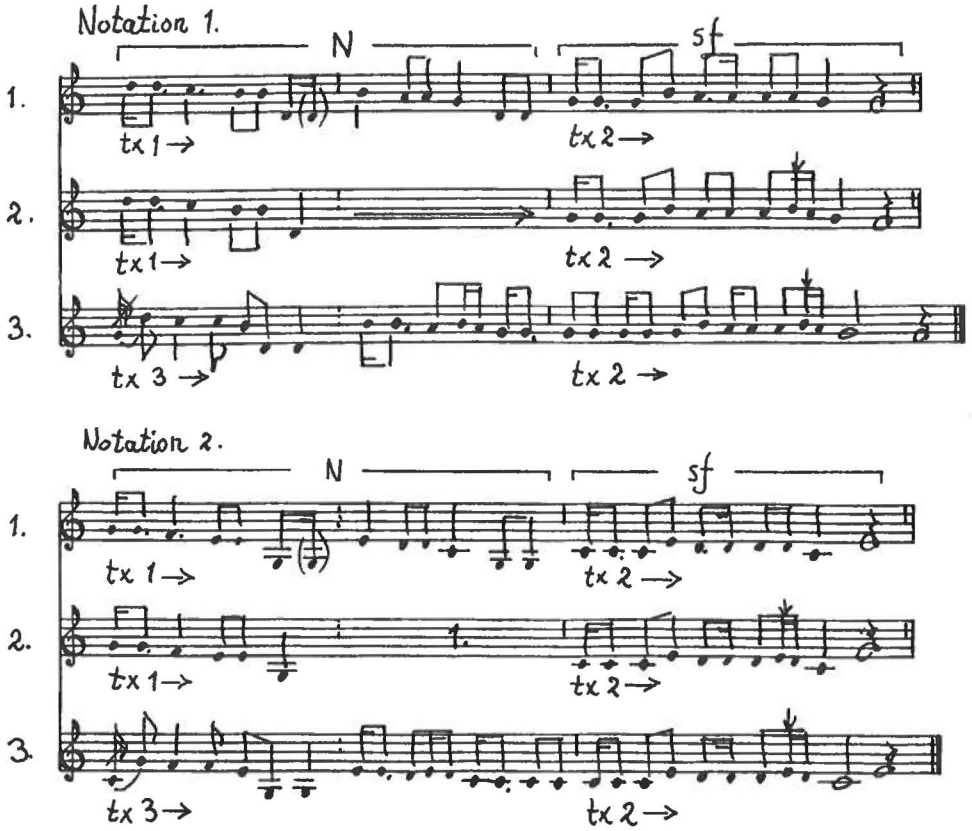
Modal Affiliation

Blurred Melody-Sphere α.

Uummannaq-Upernavik song 25.

Phonogram 20.b.	Recorded 1912 by Christian Leden.
Kangersuatsiaq.	Settlement in the Upernavik area.
Illetdluk ♂.	Apummaap utsussui/Apumma's big genitals.
Pitch 1: c' = ca. $c^{\#}$.	M.M.: ♩ = ca. 74-94.
2: c' = ca. $g^{\#}$.	

Example 6, 29
Notation 1 and 2



Text

Apummaq thinks she is luscious.
That is why she moves like this.
She will not be touched everywhere.
Apumma's big genitals
Aa, tassii, taajassii …!
She will only touch herself
Apumma's paltry genitals
She gropes herself
Nobody else may touch her -
only herself!

Notation 1

Notation 1 is primary. It can be seen by comparisons to other songs, e.g. songs 1, 15, 16 and 18, all of which have melodies with generally the same tones and motifs. A difference is that the present song does not use the t motif, the tones a'-g'-e', which the other mentioned songs do. The absence of this motif is the reason for providing a notation 2 for the song.

Tone Material

d''-c''-b'-a'-g'-d'. The tone material shows incomplete pentatonics, the tones d''-b'-a'-g' or d''-c''-a'-g'-(e')-d'-(c'?). The tone c'' is a passage *pien*, but can also show an influence from European melodics. Classification: Incomplete and blurred Penta-Type 17: So pentatonics in Re position.

Form Analysis

The song has three stanzas.

| ----------N---------- | | --sf-- |
t, aug.$^{irr.aug.}$ + t, aug.$^{aug.}$ + t1$^{aug.}$

The t motifs used are not used among the Inughuit.

Form Type determination

Refrain Form: Form Type A, Form Pattern A-22.

Modal Affiliation

Melody-Sphere γ.

Notation 2

Tone Material

g'-f'-e'-d'-c'-g.
Classification: Incomplete and blurred Penta-Type 4: Do pentatonics in So position.

Form Analysis

| ----------N---------- | | ---sf--- |
Ts, aug. + c1, aug + c1, ext.

The t motif does not occur in this notation.
A few songs of the Inughuit – particularly of the Form Types F and A – have motifs very close to the motifs shown in notation 2.

Form Type determination

Refrain Form: Form Type A, Form Pattern A-16/22.

Modal Affiliation
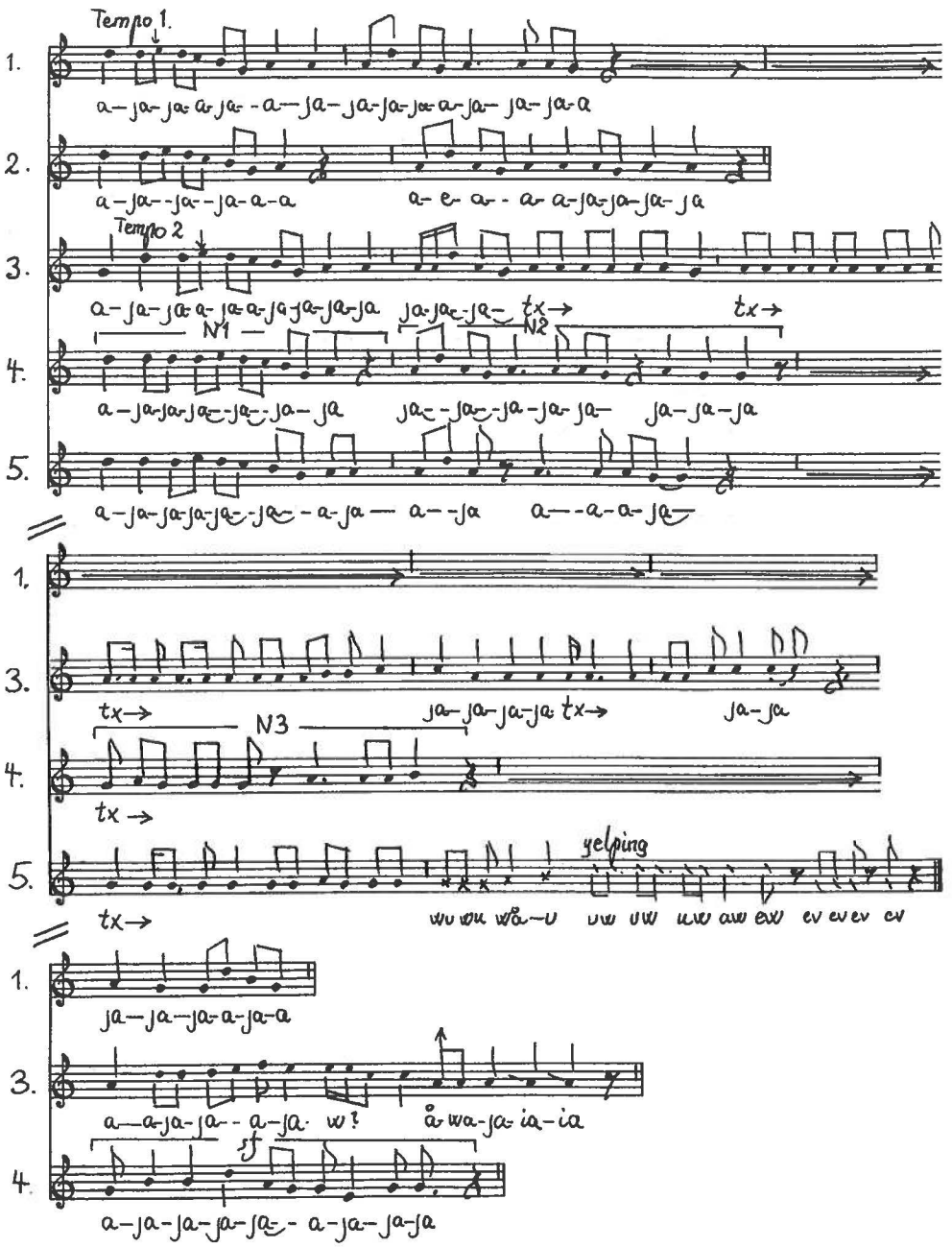
Blurred version of Melody-Sphere α-2.

Uummannaq-Upernavik song 26.

Phonogram 21.	Recorded 1912 by Christian Leden.
Kangersuatsiaq.	Settlement in the Upernavik area.
Utukarsak (Utukassak) ♀.	Eviut (Iverut)/Attack song in a song duel.
Pitch: c' = ca. c'.	M.M: Not. 1: ♩ = ca. 85; Not. 2: ♩ = ca. 98.

Example 6, 30

Notation 1



Text

Aaja aaja aja
Aaajaa jaa ajaja jaja
Aaja aaja aja
Aaaja jaa ajaja jaja
They stack big haunch pieces on top of each other
They stack big haunch pieces on top of each other
In the meantime they eat them frozen
The big haunch pieces jaajaa-jaa!
The big world uaja-jaajaajaa-jaa
I - aa-jaajaa the big fool
Aaja ja jaa Aajaja jaa
Aajaja jaa
I cannot - look at them yourself
I cannot - see them
Aaja ja jaa Aajaja jaa
Aajaja jaa
... [the rest cannot be understood]
Oow! - Oow! - Oow! - Oow! -

Tone Material

(e")-d"-c"-b'-a'-g'-e'. The tone material is mainly pentatonic with the tone series: e"-d"-b'-a'-g'-e' or e"-d"-c"-a'-g'-e'-(d')-(c'). The tone c" is a passage *pien*.
Classification: Blurred pentatonics: Penta-Type 18: So pentatonics in Mi position.

Form Analysis

The song has five stanzas of uneven length. Stanzas 1 and 2 are severely shortened.

| ----N1--- | | ------N2------ | | ------N3------ | | -----sf---- |
t1$^{irr.aug.+/}$ - t1$^{irr.aug+}$ - t1 - t1 - t1$^{aug./}$ - t$^{irr.aug.+/}$

The versions of t motifs used are not used among the Inughuit.

Form Type determination
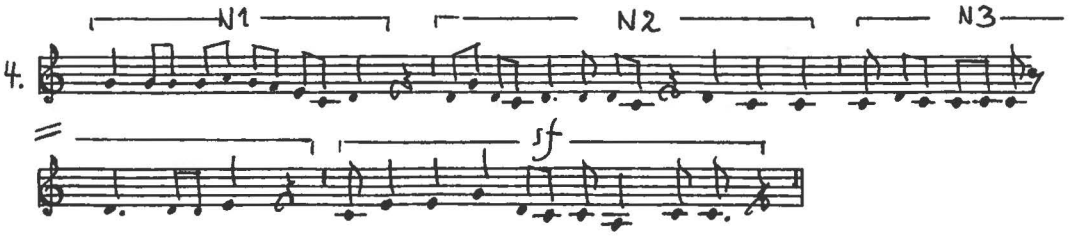
Refrain Form: Form Type A, Form Pattern A-22.

Modal Affiliation

Melody-Sphere γ.

Example 6, 30
Notation 2

Stanza 4 from above moved a perfect fifth down:



Tone Material

a'-g'-f"-e'-d'-c'-a. The tone material shows a mixture of diatonics and pentatonics: e"-d"-c"-a'-g'-e'.
Classification: Pentatonics with an influence from diatonics: Penta-Type 18: So pentatonics in Mi position.

Form Analysis

The song has five stanzas of unequal length. Stanzas 1 and 2 are severely shortened.

| -N1- | | -------N2------- | | -----N3----- | | ------sf----- |
T+/ - T, irr.++ - /c1 + c1 + c1/+ - Ts, aug.+/

The T motifs used are rarely used among the Inughuit.

Form Type determination

Refrain Form: Form Type A, Form Pattern A-21.
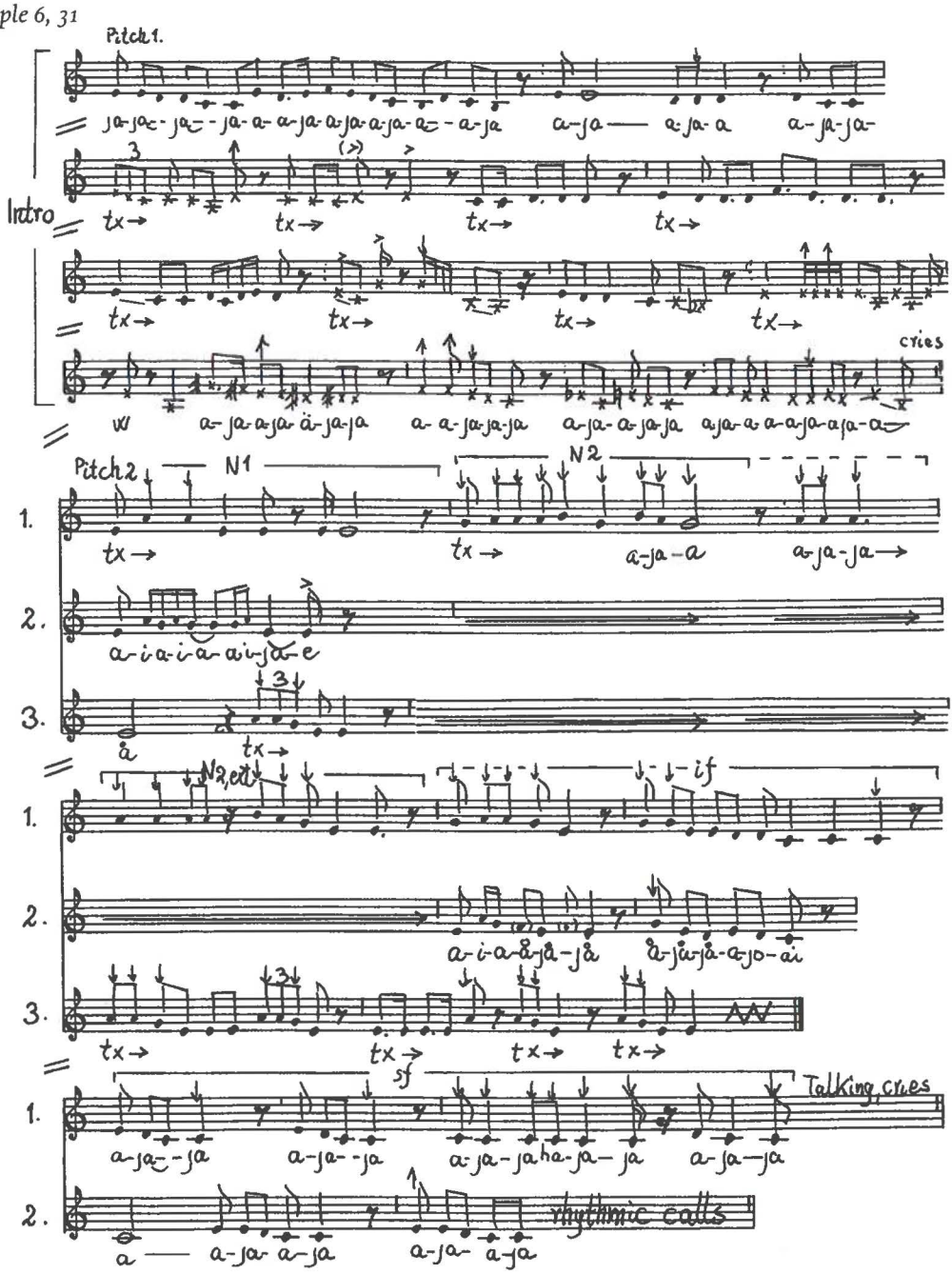
Modal Affiliation

Blurred version of Melody-Sphere α-2.

Uummannaq-Upernavik song 27.

Phonogram 22.	Recorded 1912 by Christian Leden.
Upernavik Kujalleq.	Settlement in the Upernavik area.
Kajaknaqarsak/	
Angutissugsak Bappik ♂	Inngerut/Drum-song.
Pitch: 1: c' = ca. d.	M.M.: ♩ = ca. 137.
2: c' = ca. a.	

Example 6, 31



Text

Aja haja jaaa, aja aja!
Aja haja jaaa, aja aja!
[difficult to hear and understand]
She has only got men in her head (?) …

Tone Material

b'-a'-g'-e'-d'-c'. Many tones are uncertainly intoned, particularly the tones b', a' and g', which are often intoned low. In the intro there are also a number of partly recited tones, both ca. $g^{\#}$, $f^{\#}$ and $d^{\#}$, and tones down to ca. a.
Classification: Blurred pentatonics/hexatonics: Penta-Type 1: Do pentatonics in Do position.

Form Analysis

The song has a long introduction followed by three stanzas of uneven length.

| ----------Intro---------- |
c1 - c1+ - c1/ - c+ - recitative - c1 - recitative

Stanza 1:

| ----N1--- | | ------N2------ | | N2,v | | ----if---- | | ----------sf---------- |
t, inc. - t1aug.+ - P - taug. + t - Ts - c1 - c1 - P - /c1

The formal courses in stanzas 2 and 3 skip motifs, of N2 in stanzas 2 and 3 and of N2,v in stanza 2. The song recording is interrupted in the middle of the Infix in stanza 3.
The t motifs used in the song proper (stanzas 1–3) are all found among the Inughuit. There is a distinct similarity with the melodic course in Inughuit songs.

Form Type determination

The introduction repeats the same motif – the tones e'-d'-c' – with variations and interrupted by recited passages.
The introduction has a blurred and uncertain Formula Structure, Form Pattern FS-20.
Stanzas 1–3 have Refrain Form: Form Type A, Form Pattern A-4.
The melodic descent – in stanzas 1 and 2 – to the tone c' in the Infix gives the form structure a quality of Extended Refrain Form Type, Form Type B, then with Form Pattern B-4.

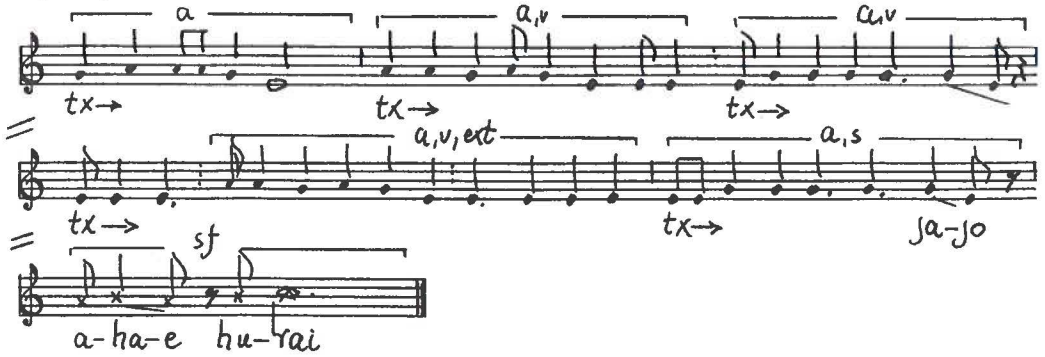
Modal Affiliation in the stanzas 1–3

Melody-Sphere α-2.

Uummannaq-Upernavik song 28.

Phonogram 23.a.	Recorded 1912 by Christian Leden.
Upernavik Kujalleq.	Settlement in the Upernavik area.
Kajaknaqarsak/	Quiaup-inua/The master of
Angutissugsak Bappik ♂.	amusement.
Pitch: c' = ca. a^b.	M.M.: ♩ = ca. 88.

Example 6, 32



Text

The master of amusement
Oh no, do I start again -aa
I just talk nonsense again
Aajjaa-aa when he has the drum
He does not smile, the one up there -haajaa
Rrhoo-rrhoo! Hurrai-aa-j!

Tone Material

a'-g'-e'. Few-tone melodics. The tones might be the three top-tones in a pentatonic tone series with the tones a'-g'-e'-d'-c'. The song ends with an exclamation, which has the quality of a Suffix.
Classification: Few-tone melodics.

Form Analysis

The song has Formula Structure, as versions of a t motif or a ts motif, the tones e'-a'-g'-e' or e'-g'-e', are used right through the course with exception of the final shout. The t motifs used are often found among the Inughuit.

Form Type determination

Formula Structure, Form Pattern FS-4/5.

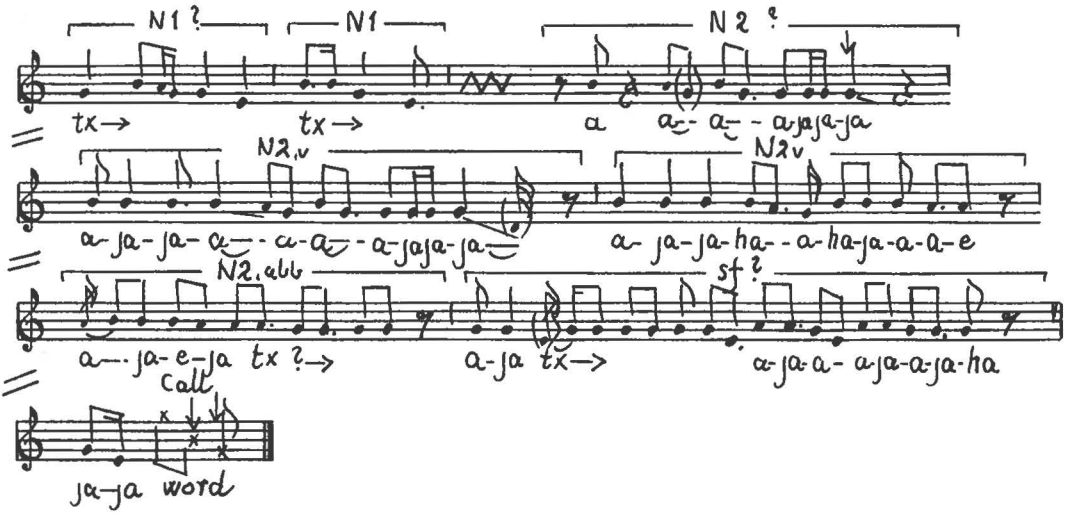
Modal Affiliation

Melody-Sphere α.

Uummannaq-Upernavik song 29.

Phonogram 23.b.	Recorded 1912 by Christian Leden.
Upernavik Kulalleq.	Settlement in the Upernavik area.
Kajaknaqarsak/	Leden has: "Geisterbeschwörung
Angutissugsak Bappik ♂.	eines Kranken".
Pitch: c' = ca. g-f#.	M.M.: ♩ = ca. 120.

Example 6, 33



Text

... [This is incomprehensible]
Aja haja jaaa, aja aja!
Aja haja jaaa, aja aja!
Let me repeat it ... hajjaa
... [poor recording]

Tone Material

b'-a'-g'-e'. A few tones are uncertainly intoned. The song ends with a partly shouted call. The tones might be the upper four tones in the pentatonic tone series b'-a'-g'-e'-(d'). However, they are more likely part of the tone series b'-a'-g'-e'-(d'-c'), see song 27.
Classification: Incomplete version of extended pentatonics/hexatonics: Penta-Type 18 or 13: So pentatonics in Mi position or Mi pentatonics in Mi position. Penta-Type 18 is primary as the most correct final tone is g'.

Form Analysis

It is doubtful whether the song has a genuine strophic structure.

N1?		N1, v		N2		N2, v		N2, vv		N2, abb.		sf?		Call
t^{aug}	+	$t^{aug/}$	-	$t1^{aug+}$	-	$t1^{aug.+}$	-	$t1^{aug.+}$	-	$t1^{aug.}$	-	ts	+	$t^{+/}$

The t motifs used are found among the Inughuit.

Form Type determination

Doubtful Refrain Form, Form Pattern A-9?

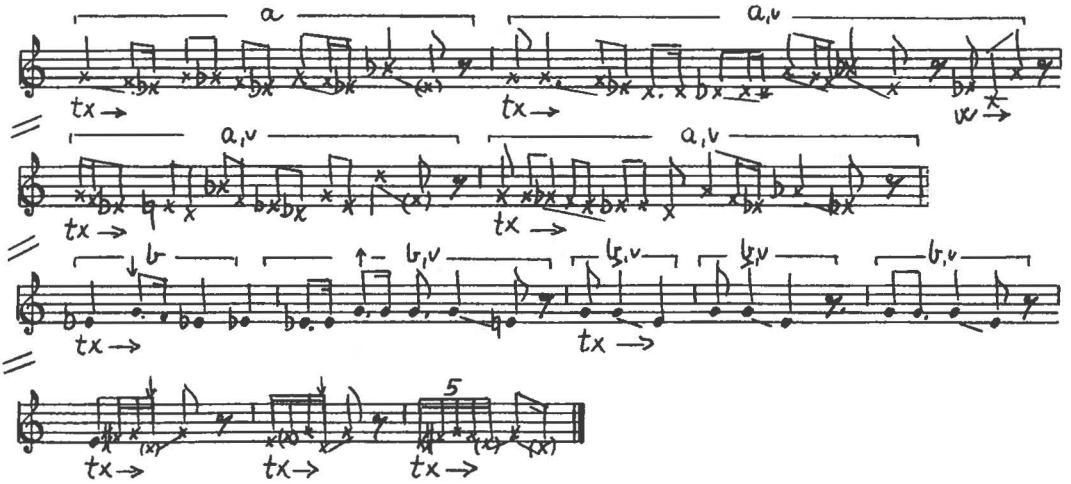
Modal Affiliation

Melody-Sphere α.

Uummannaq-Upernavik song 30.

Phonogram 24.a.	Recorded 1912 by Christian Leden.
Upernavik Kujalleq.	Settlement in the Upernavik area.
Kajaknaqarsak/	Kînarssuarôq ... (Kiinarsuarooq...)/
Angutissugsak Bappik ♂.	The face ...
Pitch: c' = ca. b.	M.M.: ♩ = ca. 120.

Example 6, 34



Text

Who was it you were told - horngaa-aa haa!
Who was not satisfied - horngaa-aa haa!
I would not like - horngaa-aa haa!
Not to be satisfied - horngaa-aa haa!

Albert is in love again
Ajjaa-jaa, Joy!-jaa
He is up there you know - jaa
Did he get the one he waited for
Or was it another one
Yes, it was the man he got

Tone Material

d''-b^{b}'-a'-a^{b}'-g'-g^{b}'-f'-e'-e^{b}'-d'-d^{b}'. Many tones are uncertainly intoned and' they are often performed in a mixture of speech and song and with a frequent use of glissandi. The correctly sung tones are centred around the tones g‘ and e‘ equal to a ts motif with the Inughuit. Classification: Few-tone melodics with extensions up and down with uncertainly intoned tones. Finalis is primarily the tone e‘, third system; this might show a former Mi pentatonics.

Form Analysis

The song has two dominating motifs that each are repeated many times.
"a" motifs use versions of "skewed" ts^{aug+} motifs.
"b" motifs use versions of "skewed" ts motifs.
Only the ts motifs used are found among the Inughuit.

Form Type determination

Formula Structure.

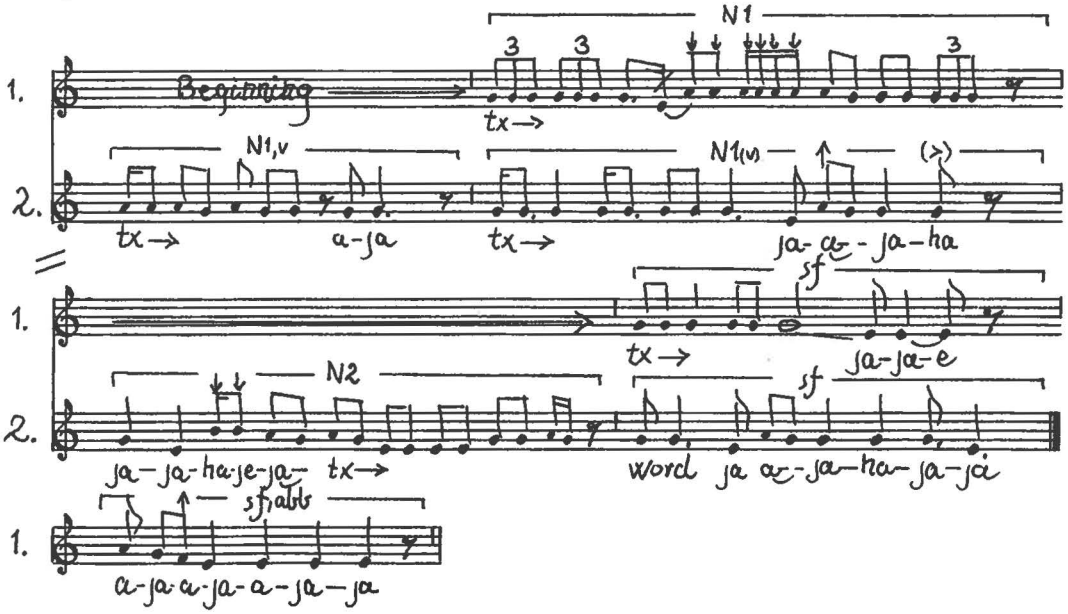
Modal Affiliation

Melody-Sphere $\gamma^{(\alpha)}$; or broken-down Melody-Sphere α.

Uummannaq-Upernavik song 31.

Phonogram 24.b.	Recorded 1912 by Christian Leden.
Upernavik Kujalleq.	Settlement in the Upernavik area.
Kajaknaqarsak/	Nulôk-Kugaserutilik/Nulôk with
Angutissugsak Bappik ♂.	the muffler.
Pitch: c' = ca. b-a.	M.M.: ♩ = ca. 102.

Example 6, 35



Text

See, that is what I call genitals
Real hole in these genitals
Look at her thighs
Look at her thighs
Look! At her thighs
Hee-jajjaa-aa
Ajjaa-jaajajjaa - come now, look! Jaajjaa
My, they are big
Hajaa-jaajaa, havajaa
Pinch the buttocks together a couple of times
Ii-ii ijaa jaa aijaa jaa - oh my! jaa
Let her come on top of you - aijaa
You should be below - come on, do it!
jaa jajjaa jaa

Tone Material

b'-a'-g'-e'. The tones b' and a' are intoned low.
The tone material might be part of the pentatonic series b'-a'-g'-e'-(d') or (primarily) the series b'-a'-g'-e'-(d')-(c').
Classification: Incomplete Penta-Type 13: Mi pentatonics in Mi position.

Form Analysis, stanza 2

The song has two stanzas of uneven length.

N1		N1, v		N2		sf
t1, ext.	-	p + t^{+}	-	$t^{aug.++/}$	-	t^{+}

The versions of t motif used are also found among the Inughuit.

Form Type determination
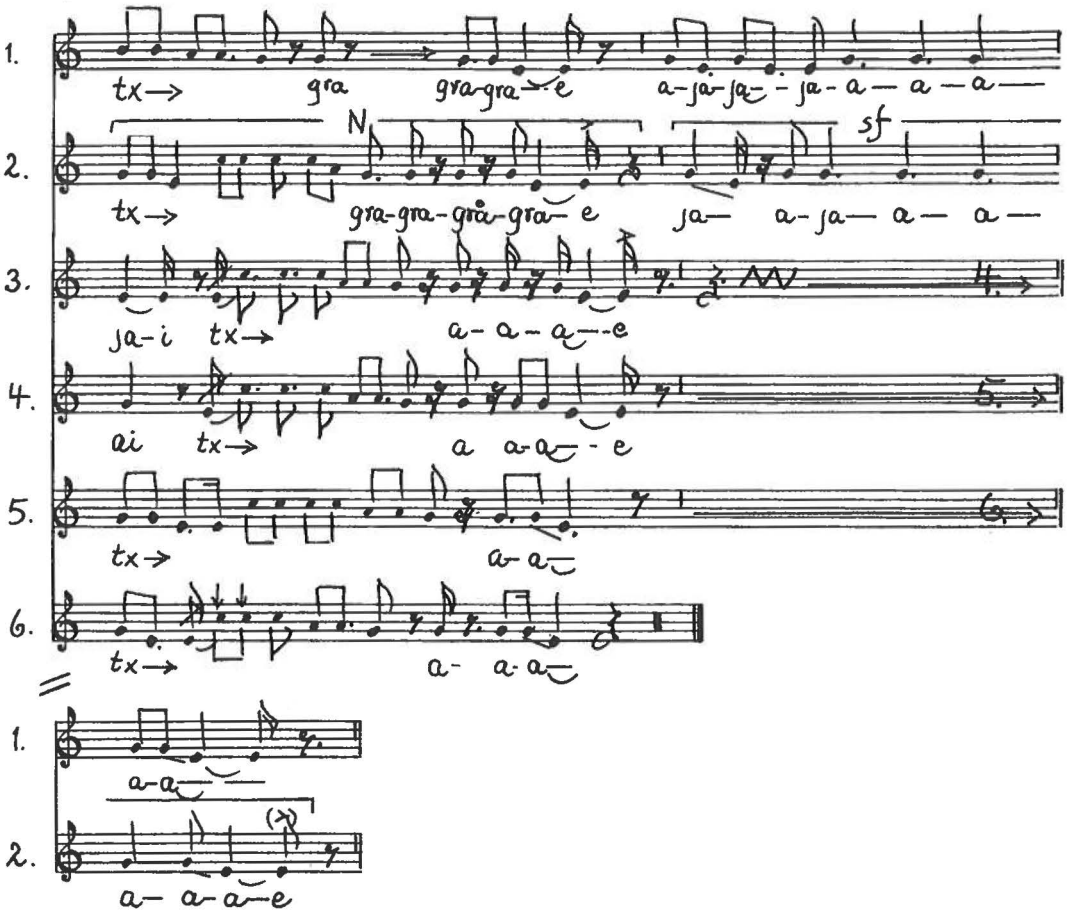
Refrain Form: Form Type A, Form Pattern A-2.

Modal Affiliation

Melody-Sphere α.

Uummannaq-Upernavik song 32.
Phonogram 25. Recorded 1912 by Christian Leden.
Upernavik Kujalleq. Settlement in the Upernavik area.
Takkilimat (Takilimat) ♂. Agissut (Akissuk)/Reply.
Pitch: c' = ca. e-e^{b}. M.M.: ♩ = ca. 106.

Example 6, 36



Text

… Hear now, what is being told, that someone had a charm-song, a petting song for a child - in that way - jaa-jaa-aa
Come now! Come now! Come now!
Do you have mating game with a child?
Come now! Come now! Come now!
Jaa - aijaa-aa-aa-a
The bad ones it is said,
A! aa-a-ah-aa-a-a!
The bad ones it is said,

Ah Come now! Come now! Come now!
Do you have sex with one of them?
Ah Come now! Come now! Come now!
She had forgotten her glasses, it is said
A-a-aa-a-aa!

Tone Material

c''-(b')-a'-g'-e'. The tone b' is used in stanza 1 only.
Classification: Incomplete Penta-Type 13: Mi pentatonics in Mi position.

Form Analysis

The song has six stanzas of unequal length. The form in stanza 2:

N	sf
t, ext.$^{aug+}$	- ts$^{+/}$

The version of t motif used in N is rarely seen among the Inughuit.

Form Type determination

Refrain Form: Form Type A, Form Pattern A-11.

Modal Affiliation
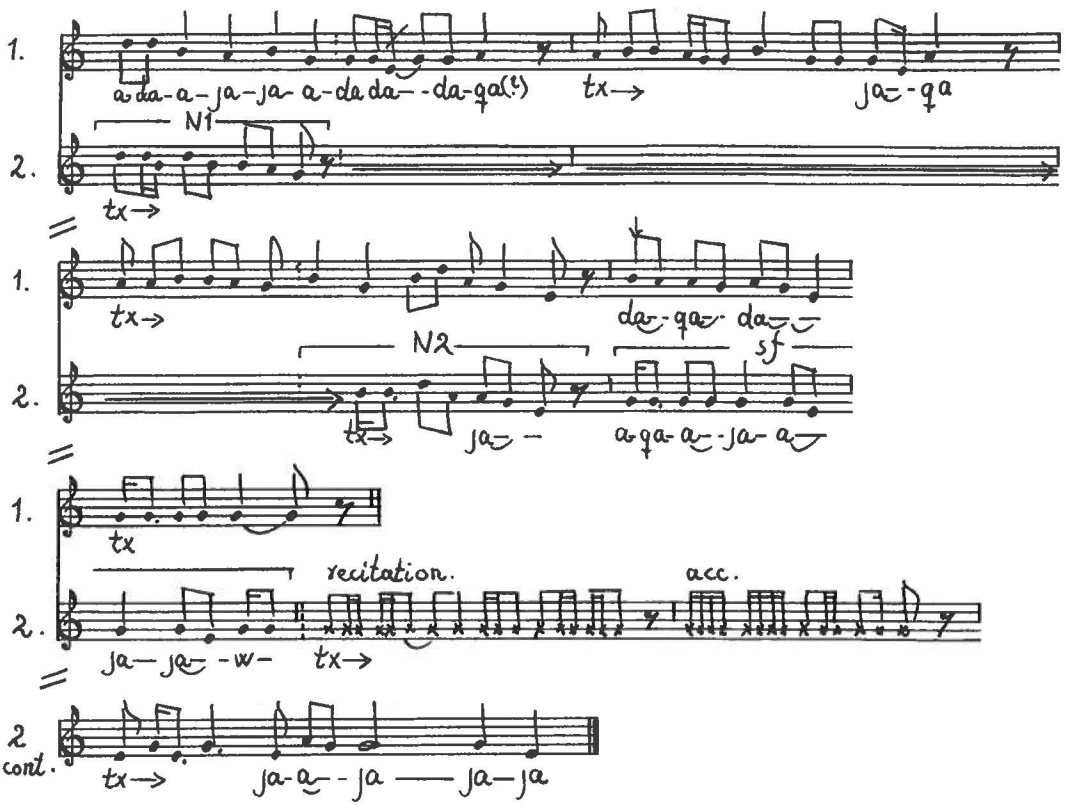
Melody-Sphere α.

Uummannaq-Upernavik song 33.

Phonogram 26.a.	Recorded 1912 by Christian Leden.
Upernavik.	Town in the Upernavik area.
Panigassik (Panikasik) ♀.	Iviut (Iverut)/Attack song in a song-duel.
Pitch: c' = ca. d'.	M.M.: ♩ = ca. 110.

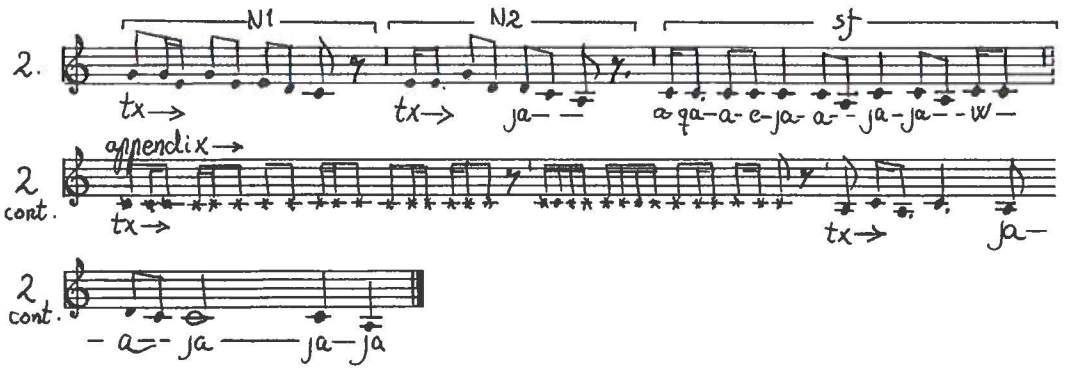
Example 6, 37

Notation 1



Example 6, 37
Notation 2

Stanza 2 notated a perfect fifth deeper:



In notation 1 the song is notated at the same level as the other songs in the collection, i.e. in such a way that the t motifs are notated with the tones a'-g'-e'.

The introductory motif in the song, the tones d"-b'-a', are the top-tones of the song. It is the only song among the Uummannaq-Upernavik songs where this tone combination is used. Top motifs in the other songs of the collection have other tone combinations, e.g. d"-c"-b'-a'---; c"-b'-a'---; c"-a'-g--- and b'-a'-g'---. The top-tones used in this song, d"-b'-a'-g', could indicate a deeper notation, notation 2, where the tones g'-e'-d'-c' are equal to the Ts motif with the Inughuit. Notation 2 is therefore comparable with Inughuit songs with the same tone material. With the Inughuit this tone material occurs in a number of songs of Form Type F (Level Shifted Iteration Form Type) plus the Form Types A and B (Refrain Forms); that is when c' is finalis. In this song c' is finalis in stanza 1, but not in stanza 2, which ends on the tone a. No traditional songs among the Inughuit have a as finalis.

Text

Mju mju - aijaa ajaa
Oh, now it must be enough!
The poor Apanngiu does not say hello anymore
Let her kiss, let her kiss
Taqqaarsaaq
The snow sparrow
will fly you up high
Carry it on the back
Placed her on the back, placed her on the back, aajijaa

Who has pulled your tatagut out?
They just left them
Your tatagut
Jaa-jjaa-jajaa

Tone Material

d''-b'-a'-g'-e' (notation 1).
The song can alternatively be notated with the tones g'-e'-d'-c'-a (notation 2).
Classification: Extended pentatonics/hexatonics (based on the tone series b'-a'-g'-e'-(d')-(c'): Penta-Type 18: So pentatonics in Mi position (notation 1). Complete Penta-Type 25: La pentatonics in La position (notation 2).

Form Analysis

The song has two stanzas of uneven length. The form in stanza 2:

Notation 1:

-----N1----	N2	------sf------
$t1^{irr.aug.+++/}$ -	$t^{irr.aug}$ -	p + $ts^{++/}$ + recitative

Notation 2:

-----N1----	N2	sf
Ts^{+} -	$Ts_{,aug.}$ -	p + sub t + appendix

The T motifs used are also seen among the Inughuit; however, not the motif in N2.

Form Type determination

Notation 1: Refrain Form: Form Type A, Form Pattern A-22.
Notation 2: Refrain Form: Form Type A, Form Pattern A-13.

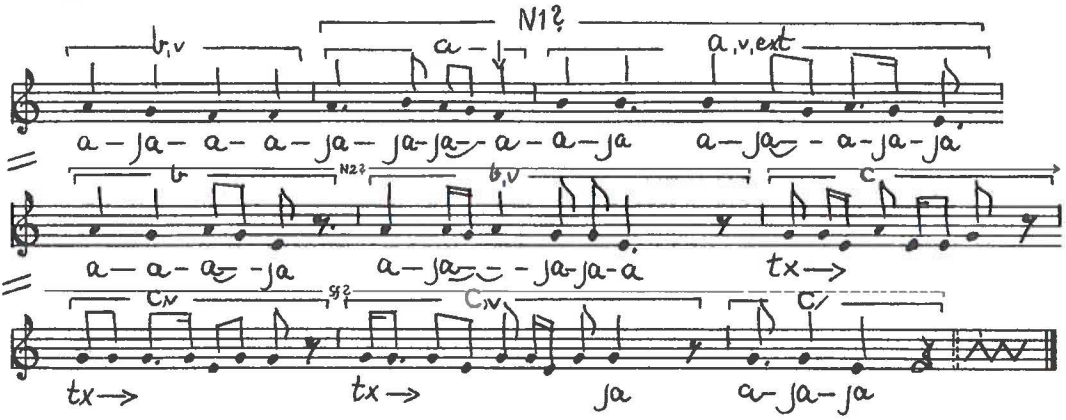
Modal Affiliation

Melody-Sphere γ (notation 1); Melody-Sphere α-2 (notation 2).

Uummannaq-Upernavik song 34.

Phonogram 26.b.	Recorded 1912 by Christian Leden.
Upernavik.	Town in the Upernavik area.
Panigassik (Panikasik) ♀.	Marna teviaut (?).
Pitch: c' = ca. a-a^{b}.	M.M.: ♩ = ca. 125.

Example 6, 38



Text

Aijaa-a aijaa-aa ja-jaa-a-a aijaa aajjaa aajjaja-a,
Jaa-a-a aajjaa-jajaa-a-a!

He will be sailed aft, has no rudder
Hujer-aa his arms cannot anymore!

Tone Material

b'-a'-g'-(f')-e'. The tone f' is only used in the two first motifs. The further course shows that the tone should be an e', which thus at the start was sung too high. The tone material is primarily based on the pentatonic/hexatonic tone series b'-a'-g'-e'-(d')-(c').
Classification: Incomplete pentatonics/hexatonics: Penta-Type 13: Mi pentatonics in Mi position.

Form Analysis

The song has an unusual combination of versions of two-three motifs. Possibly the course can mirror a – broken down – strophic structure. In this case the highest lying a-motifs will create an N1 (?) while the b-motifs can be an N2 (?) and the c-motifs a Suffix (?).

-------N1 ?-------		---N2 ?---		----------sf ?----------
b,v	a a,v,ext.	b b,v	c c,v c,v c/
t,irr.	+ t,irr.$^{aug.}$ + t^{aug}	+ t^{+} + t^{+}	- $t^{++/}$ - $ts^{+/}$ $t^{++/}$ - ts

The t motifs used are also used among the Inughuit.
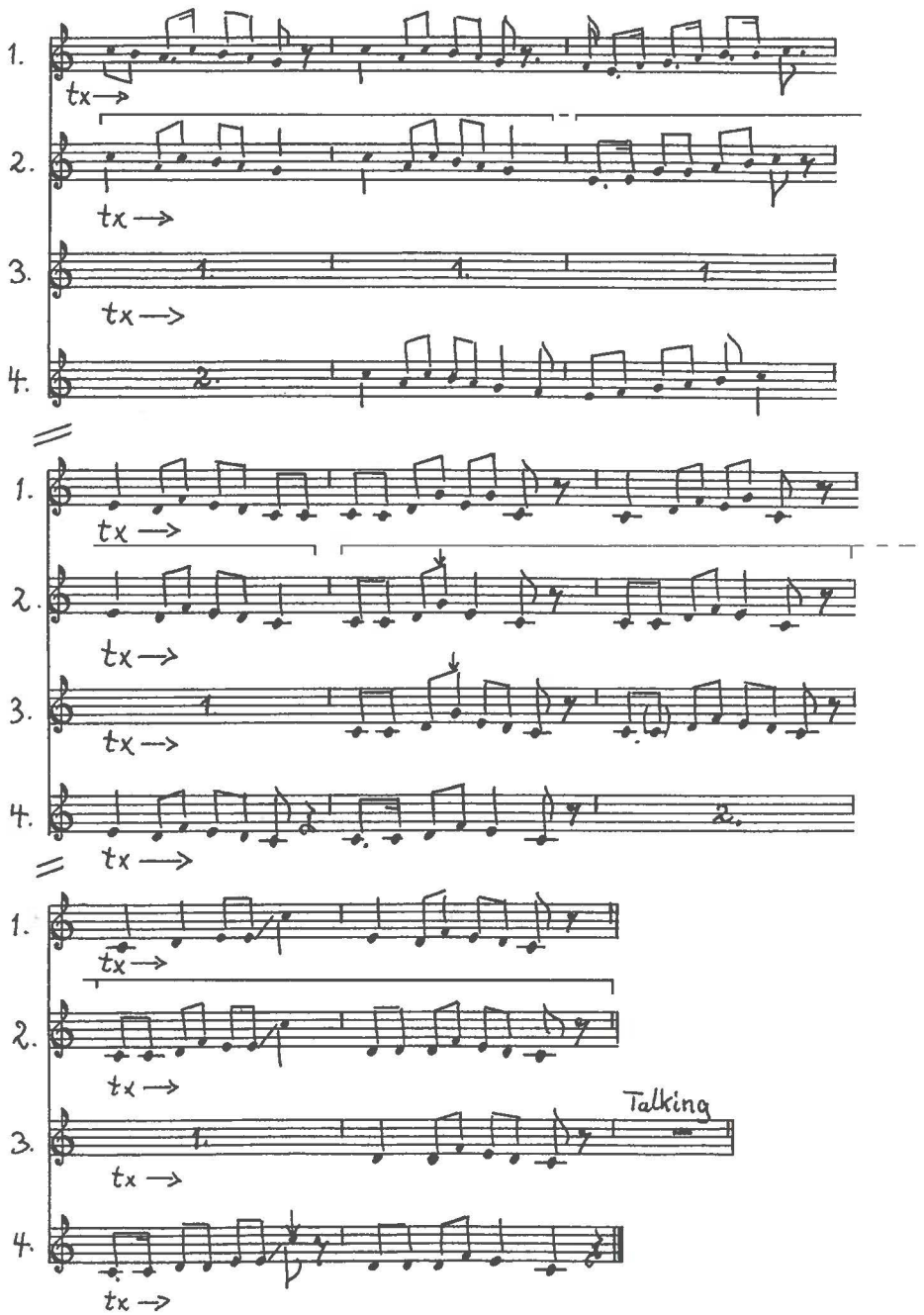
Form Type determination Formula Structure, Form Pattern FS-9/10.
It is doubtful whether the song has a Refrain Form.

Modal Affiliation Blurred Melody-Sphere α.

Uummannaq-Upernavik song 35.

Phonogram 27.	Recorded 1912 by Christian Leden.
Upernavik.	Town in the Upernavik area.
Unapaluk ♀.	Tuluarssuaq (Tulugarsuaq)/ The big raven.
Pitch: c' = ca. d-d^{b}.	M.M.: ♩ = ca. 150.

Example 6, 39



Text

The poor big raven had something in its beak
Had shot it, when it hopped around
Shot it in its poor back
And had plucked its feathers when they shot it
These falcons.
And one of them had saved it.
Aapaku's younger brother
Aapaku's younger brother
Behind the mountains
Aapakuk's (Habakuk's) younger brother had

The poor big raven had something in its beak
Had shot it, when it hopped around
Shot it in its poor back
And had plucked its feathers when they shot it
These falcons.
And one of them had saved it.
Had saved it behind the mountains
Let us make the rituals of Habakuk
Let us make the rituals of Habakuk
Behind the mountains make the rituals

The song is a folk song with European melodics. It might have been used for dancing.

Tone Material

c''-b'-a'-g'-f'-e'-d'-c'. A few tones are intoned low.
Classification: Diatonics, here notated in C major.

Form Analysis

The song has four stanzas of equal length.
The song could have been notated in 4/4 time.

Pre-sentence	after-sentence	pre-sentence	after-sentence
2 bars	2 bars	2 bars	2 bars

Form Type determination

Two-part lied form.
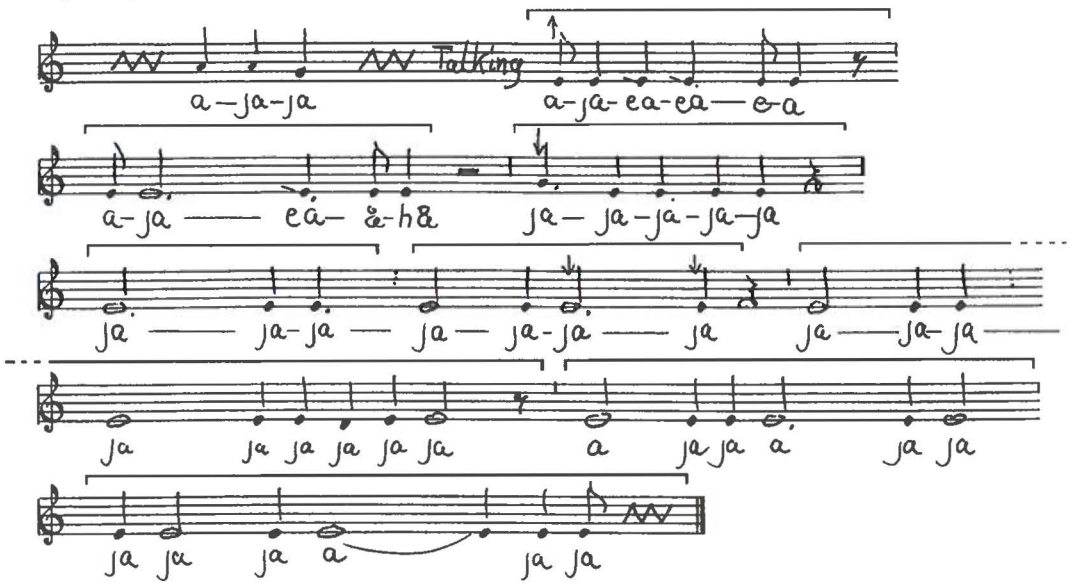
Modal Affiliation

European tonality.

Uummannaq-Upernavik song 36.

Phonogram 28.	Recorded 1912 by Christian Leden.
Upernavik.	Town in the Upernavik area.
Itapalosaq ♀.	Inngerut/Drum-song
Pitch: c' = ca. a-b^{b}.	M.M.: ♩ = ca. 85.

Example 6, 40



Text

a-ja-ja a-ja-ea-ea-e-a
a-ja-ea-å-hå ja-ja-ja-ja-ja
ja-ja-ja-ja-ja-ja-ja ja-ja-ja-
ja-ja-ja-ja-ja a-jaja-a-ja-ja
ja-ja-ja-a ja-ja

Tone Material

a'-g'-e'. Few-tone melodics.
The three tones used might be the dominating tones in an original pentatonic tone series: a'-g'-e'-d'-c'.
These three tones create a t motif, a carrying motif both here and with the Inughuit.
Classification: Few-tone melodics with a few low intoned tones.

Form Analysis The song consists only of tone repetitions and two versions of a t motif, the tones a'-g'-e' (a pure t motif) and g'-e' (a simplified t motif, ts).
The t motifs used are also found among the Inughuit.

Form Type determination Tone repetitions and an approach towards Formula Structure.

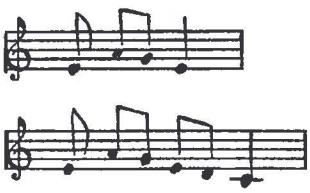
Modal Affiliation Melody-Sphere α.

Summaries of the Tone Material, the Motif Use and the Form Structure. The Uummannaq-Upernavik areas compared with the Thule area

It was said in the introduction that an attempt was made to notate the songs from the Uummannaq-Upernavik areas at the same level as the traditional songs from the Thule area in order to enable direct comparisons of the songs from the areas to be made. This proved to be possible as some motifs used in the Uummannaq-Upernavik areas were also used in the Thule area – or were closely related to them. The main guides have been the so-called transition motifs, which are used in (nearly) all traditional Inughuit songs.

The "short" and the "long" transition motifs, the t and T motifs, are shown here in simple versions:

Example 6, 41-42



In spite of this joint occurrence in the Uummannaq-Upernavik areas and in the Thule area, it cannot be concluded that the areas are closely related with respect to their music. The t and T motifs used can appear in "unusual" versions and their surroundings can be very different. Motifs can for example be used, which are completely unknown in the Thule area, and motifs can be combined in different ways so that the form structures deviate from the use among the Inughuit. Based on these findings the investigations include the tone material used, the motif use and the form structure of the songs.

The investigated songs are primarily the notated songs that were sound recorded by Christian Leden in 1912. The earlier-mentioned collections have been used as control material:

1. Songs notated by William Thalbitzer during his stay in the Uummannaq Fiord area in 1900–1901. The collection was published as a part of *A Phonetical Study of the Eskimo Language* ... (Thalbitzer 1904).
2. Songs sound recorded in 1906 in settlements in the Uummannaq-Upernavik areas by the Austrian expedition sent out by the Pho-

nogrammarchiv in Vienna. The collection was published with the title *The Collections of Rudolf Trebitsch* (Schüller, ed. 2003).

3. Songs sound recorded in 1959 by Bent Jensen in *Ikerasak* in the Uummannaq Fiord. For the present publication the collection has been transcribed by M. Hauser. The collection has not been published.

Tone Material

A small basic tone material is used both in the traditional songs in the Uummannaq-Upernavik and the Thule areas.

The basic tone material, the tones a'-g'-e':

Example 6, 43



In the Uummannaq-Upernavik songs the basic tone material, the three tones, are used in approximately 22% of the songs.

In the Thule area the basic tones are included as a part of the tone material used in (nearly) all songs, but only in a very few songs is it used as the total tone content. In nearly all songs the tone material is extended downward or both downward and upward.

Extension downward of the basic tone material, now the tones a'-g'-e'-d'-c':

Example 6, 44



In the Uummannaq-Upernavik songs this downward extension is used very rarely – only in approximately 3% of the songs.

In the Thule area the basic small tone material is extended downward in most drum-songs. The total tone content was thus the shown a'-g'-e'-d'-c' in 65% of the songs. Extension (only) down to d', the tones a'-g'-e'-d', is rarely used; deeper extensions below the tone c' hardly ever.

Extension upward of the basic tone material, now the tones b'-a'-g'-e'-(d'-c'):
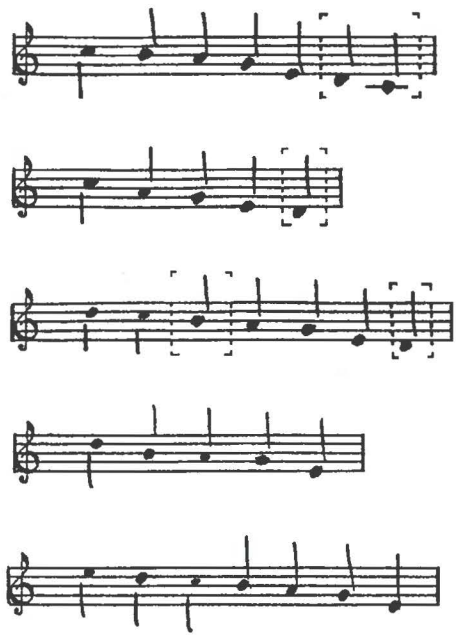
Example 6, 45



In the Uummannaq-Upernavik songs this tone material, b'-a'-g'-e', is used, relatively speaking, in a lot of songs, approximately 19%, while extensions downward to d' and c' are very rare. In the Thule area the opposite is true: the complete series with extension both up and down (the shown full tone content) is used in quite a lot of songs, 22.4%.

Extension upward of the basic tone material, now to the tone c", d" or e":

Example 6, 46-50



Approximately 51% of the Uummannaq-Upernavik songs have tone materials with c", d" or e" as top-tone. These tone materials most often go downward to the tone e', rarely to d' or c'. The number reduces gradually with the level of the top-tone: approximately 27% of the songs reach tone c", approximately 16% d" and only approximately 4% go up to the tone e". Among the Thule songs only two out of 110 drum-songs (1.5%) go up to the tone c". The songs in the Uummannaq-Upernavik areas are thus more broad-spectred than the songs in the Thule area.

Songs with an occurrence of half tone steps

Half tone steps are used in those Uummannaq-Upernavik songs which reach c", d" or e". In these songs the tones c"-b'-a'; d"-c"-b'-a' or e"-d"-c"-b'-a' often appear; see songs 1, 3 and 5 in the notations

above (but not songs 2 and 4). The occurrence is great. Around 40% of all the songs had these tone materials.

In the Thule area the occurrence of melodies carrying half tone steps is minimal, only 1.5%.

Half tone steps occur as grace-notes or passage tones without the quality of melody tones, thus often the tone f' or f# used between the tones g' and e'.

The classification of the Tone Material

Anhemitone complete pentatonics and Incomplete pentatonics

In the Uummannaq-Upernavik songs pure anhemitone pentatonics, the tones c''-a'-g'-e'-d'-c', appears rarely, in approximately 9% of the songs.

Many songs, approximately 22%, have four of the full pentatonic tone material's tones, but the melody courses are purely pentatonic. Songs with only three tones, approximately 26%, have few-tone melodics and contain different excerpts of a pentatonic tone series; particularly the basic tones of the tone material a'-g'-e'.

In the Thule area a large number of the traditional songs have a genuine pentatonic tone material with the tones a'-g'-e'-d'-c'. This is true for 56% of the songs in Holtved's collection. Incomplete pentatonics and few-tone melodics are found in approximately 20% of the songs; relatively fewer songs than in the Uummannaq-Upernavik areas.

Extended pentatonics/ hexatonics

This term is used for the tone material b'-a'-g'-e'-d'-c'.

Example 6, 51



In the Uummannaq-Upernavik areas there are very few songs with extended pentatonics/hexatonics. It is found in approximately 3% of the songs.

In the Thule area this tone material is used frequently, in 30 drum-songs equal to 22.2% of all the songs in Erik Holtved's collection. As all the melodic passages used pentatonic motifs, the designa-
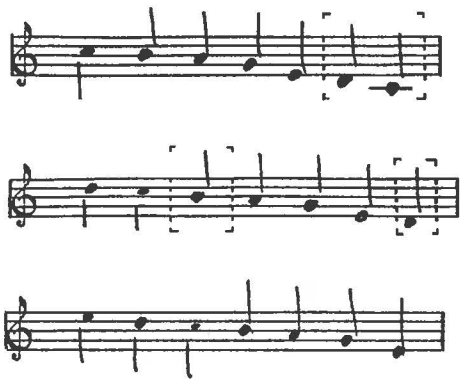
tion *extended pentatonics* could therefore be used. However, as the number of tones is six, the double designation *extended pentatonics/hexatonics* is used.

Semipentatonics/semidiatonics

This designation is used for songs with an occurrence of one half tone step in an otherwise pentatonic tone material.

Semipentatonics/semidiatonics is found in songs whose tone materials have top-tones above the tone b', i.e. tones c'' d'' e'' and where the tone series downward – below the tone b' – is unbroken and pentatonic.

Example 6, 52-53-54



A large number of songs in the Uummannaq-Upernavik areas, approximately 25%, have the tone material shown in the first music example. The tone material in the middle example is found in approximately 12% of the songs and the third example in approximately 4%.

In the Thule area only two songs, both drum-songs, have been found with tone materials containing both c'' and b' as in the top music example. These songs thus use half tone steps.

In songs with the tone materials shown here there are purely pentatonic passages in the lower part of the tone material while passages in the upper part of the tone material are diatonic. The tone material in songs using these tone materials is therefore classified as having *semipentatonics/semidiatonics*.

Semipentatonics/ semidiatonics is probably a genuine traditional cultural characteristic

Songs with semipentatonics/semidiatonics are found in all the old collections from the Uummannaq-Upernavik areas. The occurrence is probably a genuine cultural characteristic of the traditional songs from the areas. It is probably not possible to discover its origin. It most likely existed prior to the connection with the Europeans, and the use of diatonic passages in the songs probably did not start as a result of transfer from, or influence of, European melodics with its use of half tone steps.

A key to understanding the notation of the songs at the same level

It is of major interest to note that many traditional songs from eastern Canada have the same use of diatonic and pentatonic passages. It is an interesting characteristic and a common feature of the songs in the Uummannaq-Upernavik areas and the Thule area that the basic tone material, the tones a'-g'-e', is maintained intact. The use of the tones f' or $f^{\#}$ in the gap e'-g' has not normally the quality of genuine melody tones, but they are used as transient passage tones, *pien*, or uncertainly intoned grace-notes.

Based on the use of this motif, a'-g'-e', in nearly all the traditional songs, it has been possible to notate the songs at the same level, thus facilitating mutual comparisons.

Conclusions on the Tone Material and Motif Use

The tone materials in the traditional songs from the Uummannaq-Upernavik areas all show a greater or smaller degree of presence of pentatonics.

Pure anhemitone pentatonics is used in a few songs, approximately 9%.

Complete and Incomplete Pentatonics

Incomplete pentatonics and songs with few-tone melodics are often found, in approximately 48% of the songs.

Extended pentatonics/hexatonics is only found in approximately 3% of the songs.

Semipentatonics/semidiatonics is found in a large number of songs, approximately 41%, in songs with a broad tone material.

The use of semipentatonics/semidiatonics is probably a genuine traditional cultural characteristic, and it is probably not due to influence from European melodics.

Motif Use

The motifs in the traditional songs from the Uummannaq-Upernavik areas are to some extent different from those in the Thule area. One reason is that the tone material has a greater span than with

the Inughuit. The joint basic tone material in the areas is shown in the use of identical or nearly identical basic motifs, particularly the t motif mentioned earlier (transition motif) from the Thule songs. A very commonly used version of the t motif looks like this:

Example 6, 55



The introductory tone here is e', but it could equally well have been the tone g'. Then the tones would be g'-a'-g'-e'.

In the Uummannaq-Upernavik areas this motif is found in many versions and in many songs. In the example below the motif is shown as it was used in the beginning of song 6 in Leden's collection.

Example 6, 56



The motif can be used in inversion, i.e. the tones e'-g'-a', as in Leden's song 3, and it can be halved so that only some of the tones are used. This is shown in the following song, the end of song 19:

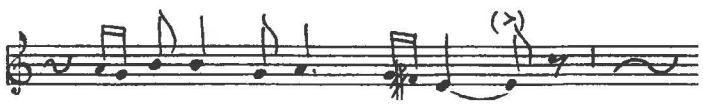
Example 6, 57



The two top-tones from the t motif are used, and they are followed by a simplified version of the t motif, the tones g'-e'-g', with open – ascending – finish. The two motifs are also seen among the Inghuit, but they would not be used as the conclusion of a song.

The following examples show motifs with use of more broad-spectred tone materials. In Leden's song 04 the tone material b'-a'-g'-e' is used. The song thus has extended pentatonics/hexatonics. The second Nucleus presentation in the first stanza has:

Example 6, 58



From the first music examples the t motif is recognised, but now in an extended-enlarged version. In some songs the minor third g'-e' is filled out with an $f^{\#}$, which is just a passage tone, a *pien*.

The following example shows the beginning of the second stanza in song 17. The tone material reaches up to c", and the song has in the beginning the incomplete pentatonic tone material c"-a'-g'-e'. It breaks down later as the singer sings much out of tune. In the final descent, the t motif is amputated to just containing the outer tones a'-e':

Example 6, 59



The next music example presents the finish of the first stanza in song 18. The first motif is now formed very differently from the Thule motifs, and it contains the half tone step b'-c". If the stanza hadn't been completed with a (simplified) t motif, the notation level would be difficult to determine. Finalis is the deepest tone in the song's tone material c"-b'-a'-g'-e'.

Example 6, 60



The first stanza, now a complete stanza, from song 15 is shown below. The stanza has three motifs, the first with the top-tone d". The first two motifs are diatonic using half tone steps; pure pentatonics appears in the continuation. The tone material now has maximum width – the tones d"-c"-b'-a'-g'-e' – and shows semipentatonics/semidiatonics. The tenth stanza of the song does not have the depth tone of the tone material as finalis, but the tone g' as in music Example 6, 57. This is of importance for the determination of the Melody-Sphere of the song. This is dealt with below.

Example 6, 61



A large number of the songs in the Uummannaq-Upernavik areas, more than 50%, use motifs as shown in the two last music examples. This forms a specific style, which deviates markedly from the style of the Inughuit traditional songs.

The Form Structure

The exposition with analyses of the songs in Christian Leden's 1912 collection and the three control collections showed that the form structure of the songs is strongly dominated by one Form Type:

Refrain Form. Refrain Form is the dominating form type of the traditional songs in the vast majority of the traditional songs from Canada and Alaska; in Greenland in the East Greenlandic songs and in old West Greenland; but not in the Thule area. Here most traditional songs have a more complicated form type, Developed Innovation-Iteration Form Type, Form Type D, which is described in Section 3.

In addition to Refrain Form, a simple repetition of a motif, rarely more than one, called *Formula Structure* is used. In songs with Formula Structure quite simple motifs are generally used; in the Uummannaq-Upernavik areas – as in Thule – most often versions of the t motif. Songs with Formula Structure are very often songs in stories.

The basic formal content in Refrain Form consists of a Nucleus followed by a Suffix. In the drum-songs from East Greenland there is often a strict division, so that the Nucleus contains text while the Suffix is sung on ja-ja. The same division is seen with the Inughuit, but less strictly carried out. Many of the sound recorded songs from the Uummannaq-Upernavik areas had retained this division.

The internal form structure/the formal content in songs of Refrain Form could be realised when there were clearly delimited passages or periodic repetitions, as in strophic songs. It could be ascertained with certainty when I could hear and notate the songs myself as in Bent Jensen's collection or Christian Leden's sound recordings. In Thalbitzer's collection many of the songs are provided with an "etc." and so it is for the Austrian collection, where the same "etc." unfortunately is placed at just the position where it would be very interesting to know what followed.

Refrain Forms dominate in Christian Leden's collection

A survey of Christian Leden's collection showed that 27 of the 33 traditional songs had strophic Refrain Forms while the remaining six songs had Formula Structure. Internally there was a surprising variety in the stanzas. It could be expected that the basic formal contents, Nucleus followed by Suffix, would dominate completely. However, this is not the case. Only seven of the songs had this basic structure. Twelve songs used two different Nuclei in each stanza. One song had three Nuclei.

Repetition of a Nucleus, a true or varied repetition, appeared in ten songs. When the stanza used more than one Nucleus both (all) Nuclei were often repeated. Most often only one Suffix motif was used, but there were two in three songs. Infix was used in three songs. There was an intro motif with the quality of a Prefix in two songs, and two songs had an appendix after the last stanza. This appendix could have the character of a destroyed second song.

When discussing Refrain Form it should also be said that the introductory motif in a strophic song with Refrain Form had a special significance in characterising the song. In this important position in the stanza, very different motifs were used. For the analyses during the work on Holtved's collection a special numbering system was used, based on the motif presentation of the introductory motif. The same numbering system is used in the analyses of the songs in Christian Leden's collection. The designation A-6 means, for example, that the song has Refrain Form and that the introductory motif is a t motif with internal tone repetition.

This numbering system creates a survey of how different the introductory motifs in the songs can be. It was found that the stanza's first motif was not necessarily highly, or the highest, positioned. In many of the Uummannaq-Upernavik songs the peaks of the stanzas are positioned inside the courses.

Encirclement and determination of a local style. Melody-Spheres in the Uummannaq-Upernavik areas

As a result of the work with the traditional songs of the Inughuit, a general descriptive terminology was found for the description of the special music style of an area. It was called the Melody-Sphere of the area.

The music style of a population group, its Melody-Sphere, has been be described and named based on

- an account of the locally-used characteristic Tone Material
- an account of the locally-used motifs
- an account of the emphasised tones, particularly finalis.

It is a condition for defining a Melody-Sphere that the music of the population group has the above qualities.

For the traditional songs of the Inughuit three prominent Melody-Spheres were found; they were named Melody-Spheres α, β and γ.

The traditional songs in the Uummannaq-Upernavik areas fulfil the conditions for defining Melody-Spheres. The songs have:

- A typical local broad-spectred Tone Material, but also a basic Tone Material. The basic Tone Material is in common with the traditional songs of the Inughuit.
- Typical local motifs particularly based on the broad-spectred tone material deviating from the motif material among the Inughuit. But also motifs that are in common with – or variants of – the most frequently used motifs among the Inughuit; particularly versions of the t motif.
- A typical local use of certain emphasised tones including, and particularly, the finalis in the strophic structures of the song.

Two Melody-Spheres have been found in the Uummannaq-Upernavik areas.
One Melody-Sphere is related to songs using the basic tone material and the motifs derived therefrom.
The tone material and the motifs in this Melody-Sphere have versions of the same tone material and motifs which are used in the majority of the songs from the Thule area; these Uummannaq-Upernavik songs therefore have Melody-Sphere α.
Another Melody-Sphere relates to the songs that use the broad-spectred tone material and the motifs emanating therefrom.
The broad-spectred tone material and the motifs derived therefrom deviate radically from the tone material and motifs used in the Thule area. The songs with this tone material therefore have another style, i.e. another Melody-Sphere, Melody-Sphere γ.

Conclusions
The traditional songs from the Uummannaq-Upernavik areas have (had) a local style or Melody-Sphere. The most marked characteristics of this in relation to the songs of the Inughuit can be summed up thus:

- The Tone Material is generally more broad-spectred than with the Inughuit. Higher tones than used by the Inughuit are often used, but rarely deeper tones.

- The Tone Material is often pure anhemitone pentatonic in songs with a small tone range. Songs with a large tone range often have pentatonics in the melodic lower parts, but diatonics – i.e. the use of half tone steps – in the upper parts.
- The Motifs Used are, for songs with a small tone range, often versions of a motif that is also used by the Inughuit; there it is the most frequently used motif.
- In songs with a larger tone range motifs deviating from the motif use by the Inughuit are used.
- The Form Structure shows a dominant use of Refrain Forms, whose basic structure is Nucleus (N) - Suffix (sf). The Refrain Form exists in many and very varied versions, for example with use of more than one Nucleus and Suffix.
- Songs with Refrain Form are most often strophic, but in some songs the strophic course had partly been broken down when the sound recordings were made.
- In addition to Refrain Forms only Formula Structures have been found. In those a single motif or short melody course is repeated many times. Formula Structures are most often related to songs in stories (and magic formulae) – as with other Inuit – and are non-strophic.

The work on the four collections with traditional songs from the Uummannaq-Upernavik areas has posed a number of interesting questions. For instance: could the available notations by William Thalbitzer and Erna Mack (the Austrian collection) be trusted, and was I able to transcribe the old recordings satisfactorily and correctly?

Some tasks were particularly problematic, for example bringing the songs to an identical notation level to enable mutual comparisons. The notations in Thalbitzer's collection were not easily accessible in this respect. Thalbitzer was indeed competent, but some of his notations are uncertain, and so were the singers in 1901. A special problem was that several transcriptions in Thalbitzer's and the Austrian expedition's collections, as mentioned earlier, were not taken to the end, but finished with an "etc."! It therefore remained unsolved how the song continued and how it ended.

It was an important discovery that the basic (lower) tone and motif material in the traditional songs from the Thule area and the

Uummannaq-Upernavik areas had mutual similarity – it could indicate an original joint music culture. However, this is not convincing because of the important differences shown by comparing the dominating more broad-spectred songs in both areas.

Origin of the traditional songs in the Uummannaq-Upernavik areas

The traditional songs in the Uummannaq-Upernavik areas must thus have another origin.

It is probably not possible to prove whether an influence from the south affected the traditional song in the Uummannaq-Upernavik areas. Due to the Christian mission, the traditional song style in central Western Greenland was being suppressed from as early as the middle of the 1700s. The southernmost areas of Western Greenland were influenced by the East Greenlandic song style (Hauser 1992: 108), but we do not know how far up the west coast the East Greenlandic style reached.

A possible newer Euro-American influence could be considered based on the use of half tone steps in the songs with tone material that included highly-positioned tones thus losing the pentatonic trait. However, if the occurrence had been caused by an influence from Euro-American melodics, the pentatonics in the deep part of the tone material would also have disappeared.

In order to find a possible explanation for the origin of the traditional song in the Uummannaq-Upernavik areas, we must look at the history of the areas, which is linked to the history of the Thule area. According to the latest archaeological investigations the Thule area was populated by a late branch of the Dorset culture from around 700 (or later) to ca. 1300 (Gulløv 1999: 11–13). From around 1200 people of the Thule culture arrived. It can be assumed that people from the two cultures had mutual contact in the 1200s (Gulløv 1999: 13). From around 1300 to 1500 only the Thule culture was found in the area (Gulløv 1997: 475). During the 1200s some groups of the Thule people migrated further; some to Northeast Greenland and some from there southwards along the east coast. Others moved to the south along the west coast in the (1400s) – 1500s – 1600s. Around 1500 the climate got colder – the so-called Little Ice Age – and this probably accelerated the migrations to the south. In the 1500s–1600s the Thule area was very sparsely populated (Holtved 1944, volume 2: 40; Gulløv, personal communication,

letter of February 6, 2001). Some researchers thought that the area was probably unpopulated (Petersen, R. 1986b: 408; Meldgaard, 1986: 29).

It was thus people from a branch of the Thule culture coming from the north who, in the (1400s–) 1500s up to and into the 1600s, migrated to the Uummannaq-Upernavik areas and spread further south. The immigration to the Uummannaq-Upernavik areas stopped during the 1600s (Holtved 1944: 178); according to Robert Petersen, it was during the 1500s (1986b: 408). Thereafter the connection to the Thule area ceased until late in the 19th century. However, during the 1800s, local people knew that some other people lived up there. These people had come from Canada, from the Copper Inuit areas. For further information, see Section 7B, Conclusions.

The time shifts between the emigrations from Canada mean that the traditional song that was recorded in the beginning of the 1900s in the Uummannaq-Upernavik areas could not originate from the present Inuit in the Thule area.

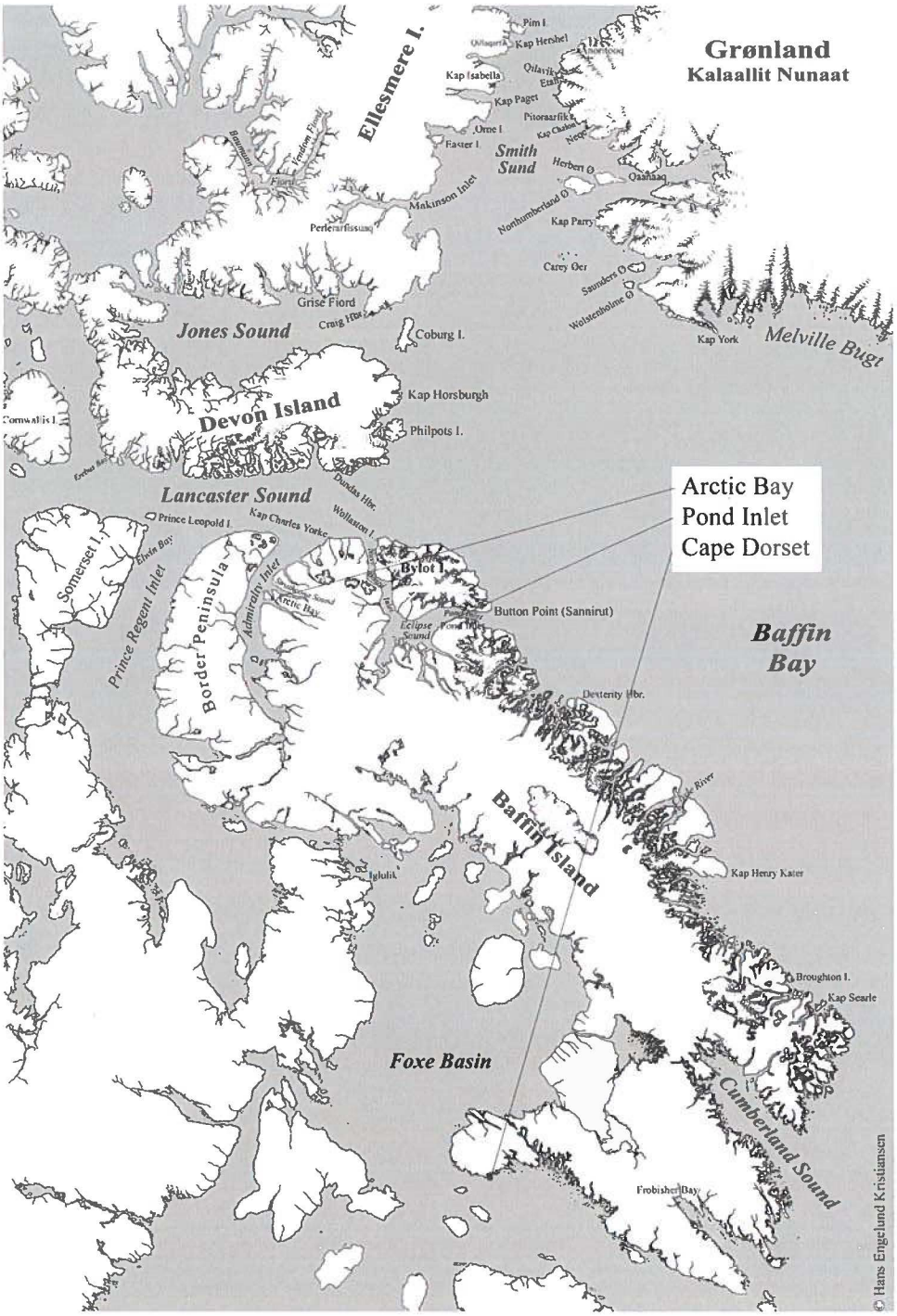
This gives a reasonable explanation of the important dissimilarities found between the sound recordings from Uummannaq-Upernavik areas and the traditional songs of the Inughuit.

The traditional songs from the Uummannaq-Upernavik areas have much older roots.

Theoretically, the traditional songs in the Uummannaq-Upernavik areas could originate from – or be influenced by – the Inuit emigrating (returning!) from Northeast Greenland. They must have passed the Thule area while it was uninhabited. This migration reached the northern Upernavik area after the above-mentioned immigration of late Thule culture people and before the present Inughuit came to the Thule area, probably at the beginning or middle of the 1700s. This migration from Northeast Greenland left both archaeological and linguistic traces (Meldgaard 1986: 24–29, R. Petersen 1986a: 119–21, Fortescue 1986b: 413, 416, 420), and I found sound recordings from Upernavik – recorded by Regitze Margrethe Søby – that deviated strongly from the other recordings from the Uummannaq-Upernavik areas. The deviations could – possibly – be caused by an influence from this immigration. It is

mentioned in my book *Traditional Greenlandic Music* (Hauser 1992: 153–56). In the present connection I do not think that a possible influence from this remote immigration is important; but it cannot be ruled out completely.

Based on the information above about the immigrations, it is most probable that the traditional Uummannaq-Upernavik songs – that have now completely disappeared – have their origin in the last – or one of the last – immigrations from the north, from a late branch of the Thule culture. This happened around 1600 or possibly a little later.



Map covering the areas from southern Baffin Island up to Thule.
© Hans Engelund Kristiansen. Courtesy of Hans Engelund Kristiansen.

Section 7A

Tracing Areas of Origin in Canada

Baffin Island

Introduction

In the review of the different Form and Melody Types of the Inughuit, in Sections 3 and 4, songs of one Form and Melody Type claimed special interest. In these songs a motif – or some motifs – was repeated at a lower level. This Form and Melody Type was named Level Shifted Iteration Form Type or Form and Melody Type F.

In addition to the special and easily recognisable form structure, it was found that songs of this Form and Melody Type – right up to the sound recordings in 1984 – were sung mainly by descendants of the last emigration from Canada in the 1860s. This could be demonstrated genealogically, and is described in Section 3 in "Form Structures deviating from the dominant Form and Melody Type (D) in Erik Holtved's collection and in the 1962 collection".

At an early stage in the work a desire arose to investigate whether it was possible to find the area or areas where this form type originated. The immigrants came from Baffin Island, but this large island is more than 1000 km long and more than 400 km wide in some places. Several of the immigrants gave information about the journey and its participants, for example to Knud Rasmussen (1905a: 21–35; 1905b: 42–54) and Jørgen Brønlund (in Mylius-Erichsen and Moltke 1906: 306–10), but particularly to their descendants and acquaintances; among them Inûtersuaĸ Ulloriaq, who wrote the informative book on Qillarsuaq ("Beretningen om Qillarsuaq og hans Lange Rejse fra Canada til Nordgrønland i 1860'erne" [The Story of Qillarsuaq and his Long Journey from Canada to North Greenland in the 1860s] (1985). The immigration and its cross-cultural consequences have been described thoroughly by Robert Petersen (1962, 1964 and 2003), Rolf Gilberg (1976) and Guy Mary-Rousselière (1980

with Danish translation 2002). In addition to the information in these main works, the immigration is mentioned in many sources.

The sources tell that the migration started from the northern part of Baffin Island. It was therefore most natural to look for songs with Level Shifted Iteration in the areas of Arctic Bay and Pond Inlet. I discovered, however, at an early stage of the work that important participants in the immigration originated from southern Baffin Island. Nevertheless, this didn't alter the fact that the sought after form type might be widespread on Baffin Island.

It was very difficult to conduct such investigations as no publications with music notations or generally available sound recordings from these areas existed in the 1970s.

As a result of great kindness and willingness, an exchange programme was established between the Danish Folklore Archives' leading music archivist Svend Nielsen and the National Museum of Man's (now Canadian Museum of Civilization) audiovisual archivist Maria A. Forde in Ottawa. The Danish Folklore Archives and I owe a great debt of gratitude to the Canadian Museum and Maria A. Forde for their exceptional helpfulness during the project. This exchange project was mentioned earlier at the end of Section 1.

Sound copies of collections from northern and southern Baffin Island, from Paallirmiut, Netsilingmiut and from the Qitiqmiut (Copper Eskimo) area (see Section 7B) were received from Ottawa. Copies of all major sound collections from East Greenland, South Greenland, the Uummanaq-Upernavik areas and the Thule area were sent from Copenhagen.

There follows below information about the scope of the exchange in relation to the Inuit areas on Baffin Island and Melville Peninsula.

Northern Baffin Island and Melville Peninsula
From the northern Baffin Island areas the Danish Folklore Archives received sound copies of

31 songs from Arctic Bay sound recorded in 1964 by ***Lorne Smith***.
3 songs from Iglulik sound recorded in 1954 by ***Claude Desgoffe***.

15 songs from Iglulik sound recorded in 1954–61 by ***Guy Mary-Rousselière.***
39 songs from Iglulik sound recorded in 1960–61 by ***Jean Malaurie.***
18 songs from Pond Inlet sound recorded in 1962, 1965 and 1966 by ***Guy Mary-Rousselière.***

The vast majority of these songs were transcribed and analysed by me in the late 1970s.

In addition came 136 sound recordings from Pond Inlet, sound recorded in 1976, plus 151 sound recordings from Iglulik recorded in 1977. These collections I received privately from ***Jean-Jacques Nattiez.*** I have transcribed 65 songs from the first-mentioned collection and all songs from the second collection.

In 1992 the Université de Montréal accepted a doctoral thesis by ***Paula Thistle Conlon*** entitled *Drum-dance Songs of the Iglulik Inuit in the Northern Baffin Island Area: A Study of their Structures.* This thesis contains transcriptions with analyses of seven songs from Arctic Bay from Lorne Smith's sound recordings in 1964 and of 89 songs from Arctic Bay sound recorded by Paula Conlon herself in 1985. From Iglulik 98 songs were transcribed and analysed from Jean-Jacques Nattiez's sound recordings in 1976–77. From Pond Inlet other sound recordings by Jean-Jacques Nattiez were transcribed and analysed: 101 songs sound recorded in 1976 and 20 songs sound recorded in 1977.

Paula Thistle Conlon's thesis is dealt with in Section 1 in "Baffin Island and Melville Peninsula".

In the following presentations of traditional songs from northern Baffin Island and Melville Peninsula, examples from Paula Conlon's thesis have been used.

Arctic Bay. ***Aggormiut***
Seven songs sound recorded in 1964 by ***Lorne Smith***. Transcribed and analysed by Paula Conlon.
89 songs sound recorded in 1985 by ***Paula Conlon***. Transcribed and analysed by Paula Conlon.

Tone Material

By using o-position notation:

c'-g and g'-c'	2 songs	
d'-c'-a-g	3 songs	
e'-d'-c'	3 songs	
e'-d'-c'-a	4 songs	The tone b is *pien* in one further song
e'-d'-c'-a-g	9 songs	Tone skips in a further four songs
e'-d'-c'-a-g-e	1 song	

Some of the tone materials from the tone e' and downward can alternatively be notated b'-a'-g'-e'-(d').

g'-e'-d'-c'	2 songs	The tone f' is *pien* in a further two songs
g'-e'-d'-c'-a	5 songs	The tone f' is *pien* in one further song
g'-e'-d'-c'-a-g	3 songs	Tone skips in a further three songs

a'-g'-e'-d'	1 song	
a'-g'-e'-d'-c'	4 songs	Tone skips in a further two songs
a'-g'-e'-d'-c'-a	27 songs	The tone f' is *pien* in a further three songs Tone skip in one further song

NB: 18 of the songs have altered tone material.

a'-g'-e'-d'-c'-a-g	10 songs	Tone skip in one further song

NB: Five of the songs have altered tone material.

b'-a'-g'-e'-d'-c'	No occurrence.	
b' --- e'-d'-c'-a	1 song	

c''-a'-g'-e'-d'	1 song	
c''-a'-g'-e'-d'-c'	1 song	
c''-a'-g'-e'-d'-c'-a	1 song	Tone skip in one further song
c''-a'-g'-e'-d'-c'-a-g	2 songs	Tone skip in one further song

Summary

Songs with tone materials with a' as top-tone clearly dominate:
a'-g'-e'-d'-c'-a (31 songs) and a'-g'-e'-d'-c''-a-g (11 songs).
The tone material e'-d'-c-a-g (13 songs) is often used.
The tone material e'-d'-c-a (5 songs) is used fairly often.
The tone material b'-a'-g'-e'-d'-c' is not used at all.

Tone materials with c'' as top-tone occur rarely.
The use of tones below c' is very common; in 53 songs.
Tone materials skipping a tone in the series are used fairly often.

Labile and altered tones

Labile tones, where a tone is intoned a little too high or low, are often used.
Altered tones, where one of the ordinary pentatonic tone series' tones is intoned a little too high or low throughout the song, are often used.
Altered tones occur in 26 songs, i.e. in approximately 1/4 of the songs.
This creates difficulties as a possibility appears for two – apparently equally good – notations of a song. A basic rule for song notation at the same level is to notate identical motifs with the same tones. However, for many altered songs from Arctic Bay (plus Iglulik and Pond Inlet) the broad tone material used contains known motifs in both the upper and lower part of the tone material. This creates an ambiguity in the notation of the songs.
16 songs have lowered intonation of c', which should not be notated as b.
10 songs have elevated intonation of e', which should not be notated as f'.

In the Thule area, tones below the tone c' are rarely used. The tone material a'-g'-e'-d'-c' is preferred there; the tone material b'-a'-g'-e'-d'-c' is also used often.

Finalis

Finalis is the tone c' (do) in 67 of the songs, i.e. in 7/10 of the songs.
27 of these songs have altered tone material.

Finalis is the tone d' (re) in approximately 15 of the songs, i.e. in approximately 1/6 of the songs.
Three of these songs have altered tone material.

Finalis is the tone c' (do) or – alternatively – the tone g' (so) in many songs.
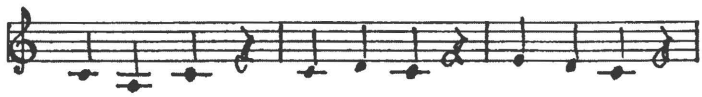
Finalis can alternatively be the tone g' (so) in many songs. This is due to the ambiguity just mentioned. It can best be illustrated by the song examples below.

Motifs

Semi-stereotypic motifs are used at the end of stanzas.

The tones c'-a-c' and c'-d'-c'

Example 7A, 1-2



The same finishing motifs notated a perfect fifth higher:



The melodic course and contours of the songs show a great use of these motifs at stanza conclusions.

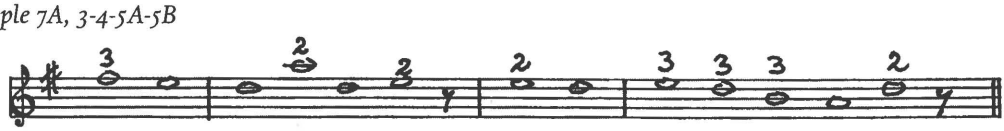
The motifs c'-a-c' and c'-d'-c' are rarely used by the Inughuit, whereas the tones e'-d'-c' are used often.

Song Examples

The song examples are based on the simplified notations by Paula Conlon as used in Appendix II to her thesis.
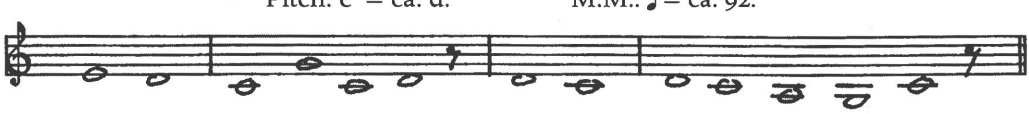
Bob Barnabas: Arctic Bay.
Sound recording by Paula Conlon in 1985. No. 85-83.
Paula Conlon's simplified notation (1992, Appendix II, p. 211).
The song has three stanzas. Stanza 1 is representative.
The figures above the notes show the number of presentations of the tones (Paula Conlon's method).
The song is notated in the original pitch.

Example 7A, 3-4-5A-5B
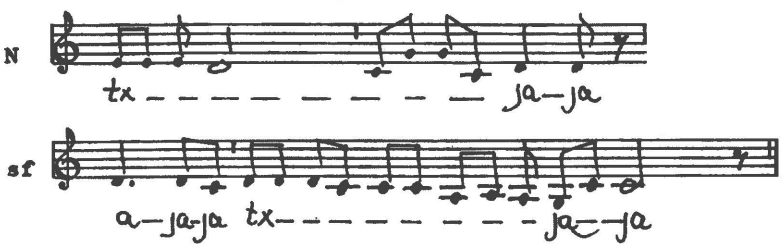


The following notation shows the song notated in 0-position as used for the other notations in this publication. There are – as mentioned earlier – no key signatures.

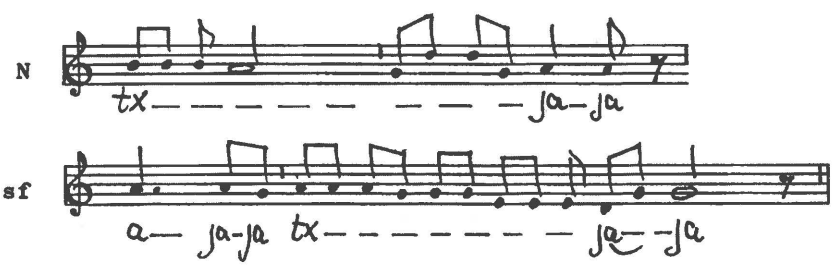
Pitch: c' = ca. d. M.M.: ♩ = ca. 92.



The finishing motif, which is seen frequently in songs from Arctic Bay, should be noted.
A comparison with the Thule area shows a very poor resemblance. Versions of the finishing motif appear in a few songs of Form and Melody Type A among the Inughuit.
A "real" notation of the representative stanza is shown below. It is a transposed re-notation of Paula Conlon's notation (1992, Appendix I, p. 471), now presented in o-position, i.e. in a position suitable for comparison with other songs notated in o-position.



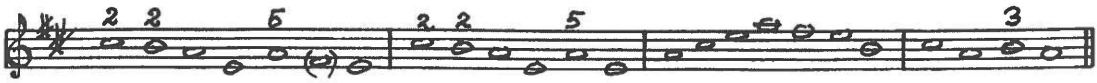
For this song – and for several others in the region – there is an alternative notation without key signatures by notation a perfect fifth higher:



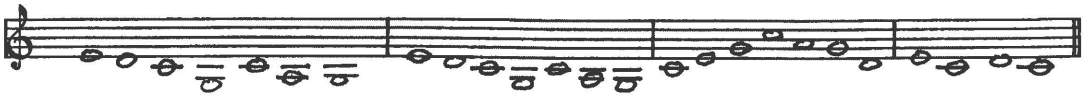
The first notation should be preferred.
For both notations the most important motifs, the second and fourth motif, deviate radically from the motif usage in Thule.
None of the two notations show close connections to the traditional songs of the Inughuit.
A new Melody-Sphere, Melody-Sphere δ, is used.
Tones d' and g' are prominent in both notations. Tone d' is sentence end in the first notation, tone g' is finalis in the second. This shows an influence from Melody-Sphere β.
Accordingly, and with the motifs used, the song has Melody-Sphere $\delta^{(\beta)}$.

Olayik Kigutikajut ♀: Arctic Bay.
Sound recording by Paula Conlon in 1985. No. 85-61.
Paula Conlon's simplified notation (1992, Appendix II, p. 171).
The song has two stanzas. Stanza 2 is representative.

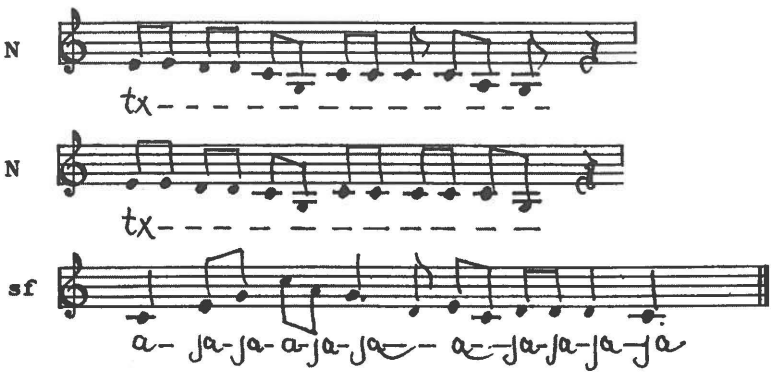
Example 7A, 6-7-8A-8B



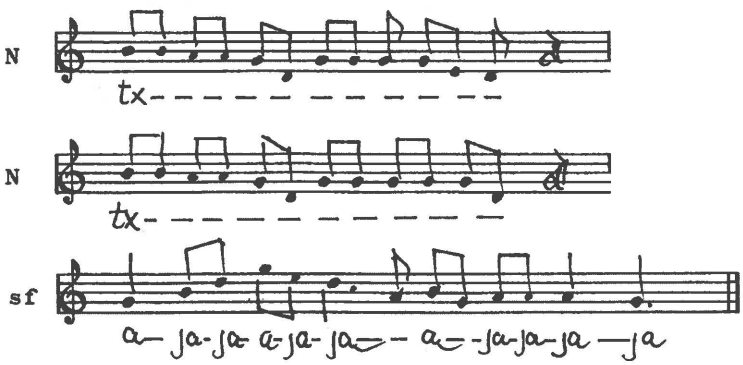
The same song in o-position notation.
Pitch. c' = ca. a. M.M.: ♩ = ca. 96.



The finishing motif is frequently used in northern Baffin Island. The motifs and the contours are generally unknown in the Thule area. However, the finishing motif can be seen.
A re-notation in o-position of Paula Conlon's notation of stanza 2 (Appendix I, p. 385) shows:



By transposition a perfect fifth up, the song will be:

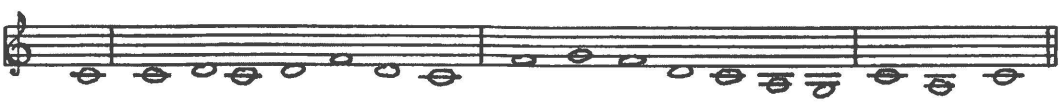


The first of the two "full" notations should be preferred.
The formal course shows a Refrain Form: two similar Nuclei followed by a Suffix.
The motifs generally deviate from the motif use among the Inughuit although excerpts of the motifs can be found as part of the first motifs.
The melody course and the tones g' and d' used at phrase endings show an influence from Melody-Sphere β.
Accordingly, and with the motifs used, the song has Melody-Sphere $\delta^{(\beta)}$.

Koonoo Ipirq ♀: Arctic Bay.
Sound recording by Paula Conlon in 1985. No. 85-4.
Paula Conlon's simplified notation (1992, Appendix II, p. 107).
Example 7A, 9-10-11-12A-12B The song has three stanzas. Stanza 1 is representative.
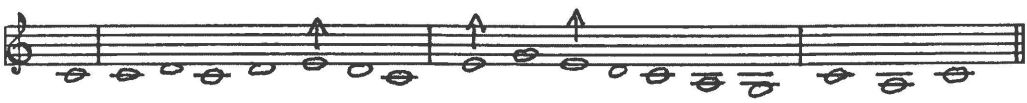


The same song in o-position notation:



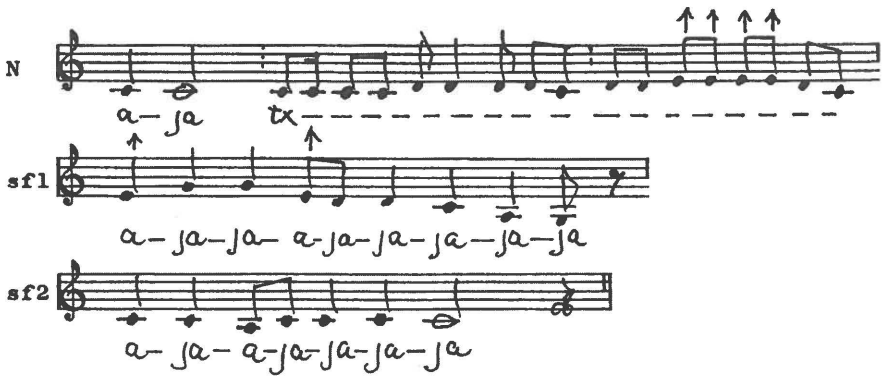
The motifs are – with exception of the finishing motif – unknown in the Thule area. The use of the tone f' is particularly unfamiliar. It is the result of a labile intonation of the tone e', which in some cases has an elevated intonation (and is then mistaken for the tone f'),

while it is notated as e' in the majority of the songs. Labile tones are commonly used in East Greenlandic songs, where the same labile intonation occurs, also with the same tone (e' or f') in the pentatonic tone series (described in Thalbitzer and Thuren 1911a).
However, the use of the tone f' instead of the tone e' also appears as an alteration of the tone e', i.e. a permanent change – through the complete song – of an original tone e' changed to the tone f'.
In the case of a labile intonation of the tone e', the melody can be notated:

Pitch: c' = ca. a^b. M.M: ♩ = ca. 112.



A re-notation in o-position of Paula Conlon's notation of stanza 1 (Appendix I, p. 246) shows:
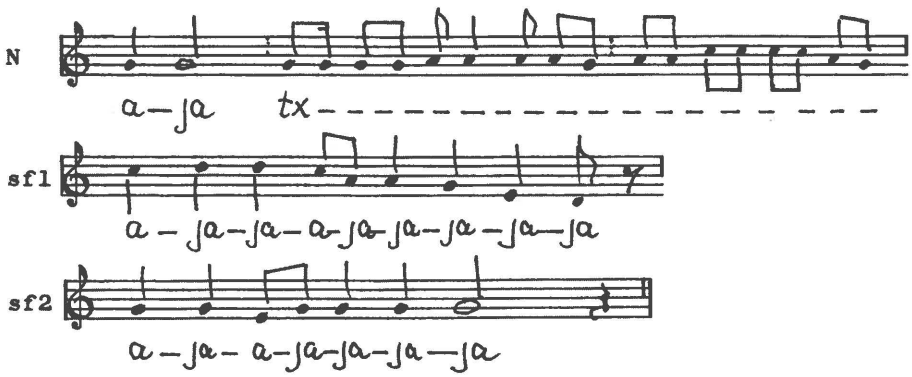


This notation should be preferred.
The song has now the same notation level as the other songs with c' as finalis. It is ready for mutual comparisons. Note, that the last motif – the second Suffix (sf2) – is formed in the same way as in many other songs from this area. Therefore, the notation level is correct. The arrows over tone e' indicate that the tone – tone f' in Conlon's notation – was probably originally a tone e' which has got an elevated intonation.
Some motifs are recognised from the Inughuit, e.g. the tones e'-d'-c' (a 11 motif) in the first motif and a downward extended Ts motif, the tones g'-e'-d'-c', as part of the second motif. However, the melodic course is different; particularly the finishing motif.

The main tones are the tones c', e' and g' with c' as finalis. This shows a clear influence from Melody-Sphere α-2 or a partial presence of α-2.

Accordingly, and with the motifs used, the song has Melody-Sphere $\delta^{(\alpha\text{-}2)}$; or Melody-Sphere $\alpha\text{-}2^{(\delta)}$.

By transposition a perfect fifth up the song has the following appearance:



The form structure shows a true Refrain Form: a Nucleus followed by two Suffixes.

The motifs used in this transposition are not found among the Inughuit.

Iglulik. ***Iglulingmiut***

98 songs sound recorded in 1976–77 by ***Jean-Jacques Nattiez***. Transcribed and analysed by ***Paula Conlon***.

Tone Material

By using o-position notation:

d'-c'-a-g	1 song
e'-c'-a	1 song
e'-d'-c'-a	10 songs
e'-d'-c'-a-g	18 songs
e'-d'-c'-a-g-e	1 song
g'-e'-d'-c'	5 songs
g'-e'-d'-c'-a	16 songs
g'-e'-d'-c'-a-g	10 songs

a'-g'-e'	1 song	
a'-g'-e'-d'-c'	12 songs	
a'-g'-e'-d'-c'-a	11 songs	Tone skips in a further two songs
a'-g'-e'-d'-c'-a-g	4 songs	
b'-g'-e'-d'-c'	2 songs	Tone skip in one further song
d''-c''-a'-g'-e'-d'-c'	2 songs	

Summary

Songs with the following tone materials dominate:
e'-d'-c'-a (10 songs) and e'-d'-c'-a-g (18 songs);
g'-e'-d'-c'-a (16 songs) and g'-e'-d'-c'-a-g (10 songs);
a'-g'-e'-d'-c' (12 songs) and a'-g'-e'-d'-c'-a (13 songs).
Compared to the songs from Arctic Bay, more Iglulik songs have compact tone materials.
Songs with a few tones or many tones are rare.
The tone material b'-a'-g'-e'-d'-c' is used in two songs; compared to the Inughuit this is a surprisingly small occurrence.
Labile and altered tones are used often. The tone c' is often intoned low – just as with the Inughuit – which easily leads to a mistake with the depth tone b. The tone e' often receives an elevated intonation, which often leads to a mistake with the tone f'. This often contributes to ambivalent interpretations of the tone material.

Finalis

Finalis is the tone c' (do) in 60 of the songs, i.e. in 3/5 of the songs.
42 of these songs have incomplete or labile tone material.

Finalis can alternatively be the tone g' (so) in several songs. This is due to the ambiguity mentioned above as a result of altered tones.

Finalis is the tone d' (re) in 30 of the songs, i.e. in nearly 1/3 of the songs.
16 of these songs have incomplete or labile tone material.

Finalis is the tone e' (mi) in three songs.

Finalis is the tone g' (so) in one song.

Motifs

Semi-stereotypic motifs are used at the end of stanzas.

The motif c'-a-c' is seen as in Arctic Bay, but now the motifs e'-d'-c'-d' and e'-d'-c' are seen often:

Example 7A, 13



The melodic course of the songs shows an extensive use of these motifs at stanza endings.
The motifs c'-a-c' and c'-d'-c' are rarely used among the Inughuit, and only a few songs have the tone d' as finalis; the tone d' as finalis has only been found in songs of Form and Melody Types A, E and F.
The motif c'-d'-c'-d' (with variants) is, on the contrary, quite commonly used as finishing motif in traditional songs of the Netsilingmiut.

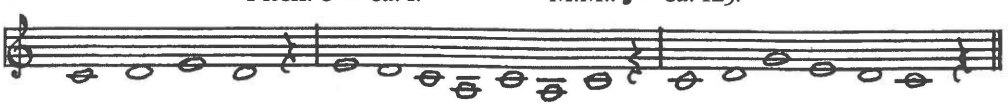
Annie Qappianak: Iglulik.
Sound recording by Jean-Jacques Nattiez in 1977. No. 77-108.
Paula Conlon's simplified notation (1992, Appendix II, p. 293).
The song has seven stanzas. Stanza 6 is representative.

Example 7A, 14-15-16

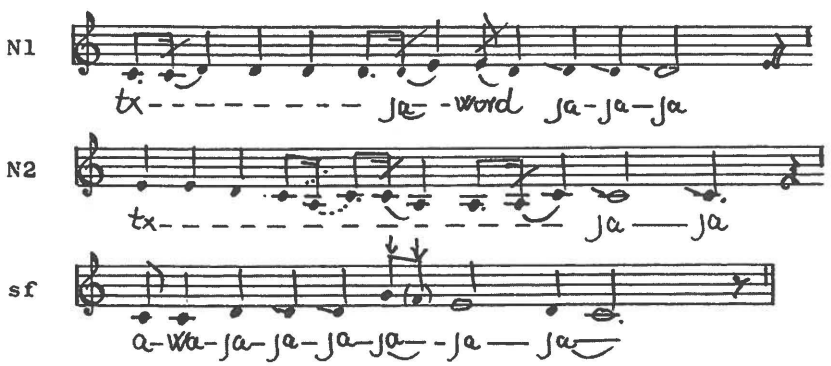


The same song in o-position notation.

Pitch: c' = ca. f. M.M.: ♩ = ca. 125.



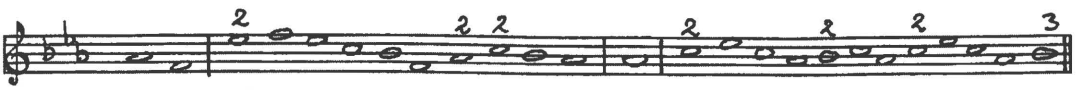
A complete notation of stanza 6 is shown here, transcribed by M. Hauser:



The form structure shows a Refrain Form and Melody Type (Form Type A) with two Nuclei.
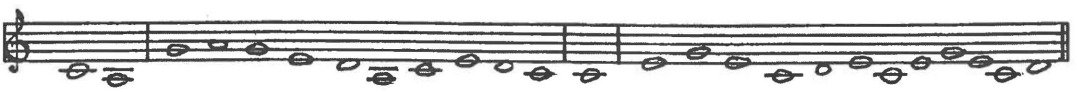
The first motif is used very rarely among the Inughuit. The second is used occasionally in songs of Form and Melody Type A. For the last motif the second tone (d') would – in Thule – be replaced by the tone e'. The "diverging" motifs – if compared with the Inughuit – show an appearance of Melody-Sphere δ, as mentioned in Example 7A, 3–5.
Emphasis on the tones c' and d' and the tone c' as finalis shows an influence of Melody-Sphere β.
Accordingly, and with the motifs used, the song has Melody-Sphere $\delta^{(\beta)}$.

Noah Urrunaluk: Iglulik.
Sound recording by Jean-Jacques Nattiez in 1977. No. 77-27b.
Paula Conlon's simplified notation (1992, Appendix II, p. 287).
Example 7A, 17-18-19 The song has four stanzas. Stanza 1 is representative.

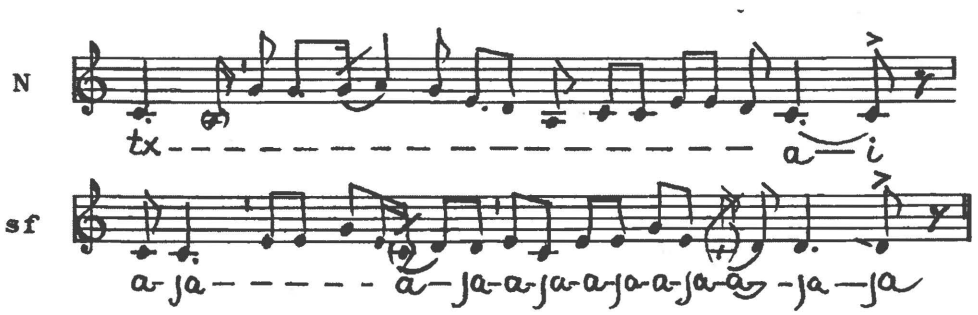


The same song in o-position notation:

Pitch: c' = ca. a^b. M.M.: ♩ = ca. 72.



A complete notation of stanza 1 is shown here, transcribed by M. Hauser:



The form structure shows a Refrain Form and Melody Type (Form Type A) with a single Nucleus.

The seventh leap at the beginning of the song is not used among the Inughuit. The subsequent motif is also unfamiliar; particularly the fourth leap in the middle of the motif.
The Suffix is seen in an abbreviated version (the tones e'-g'-e'-c'-d') among the Inughuit; it is only used in a few songs of Form and Melody Type A.
Emphasis on the tones d', c' and g' with the tone d' as finalis shows an influence from Melody-Sphere β. The use of the tone d' as finalis and c' as partial sentence completion in the song course is seen in many songs from Iglulik and shows an influence from the Netsilingmiut where this pattern dominates. A new Melody-Sphere has arisen; it was given the next Greek ε.
Accordingly, and with the motifs used, the song has Melody-Sphere $\varepsilon^{(\beta)}$.

For comparison a song from the Netsilingmiut is shown here. The song is found in ***Beverley Cavanagh's*** (later Diamond's) collection *Music of the Netsilik Eskimo: A Study of Stability and Change,* which contains 125 Netsilik songs, which were recorded in 1972, 1975 and 1978 (Cavanagh 1982). This publication is dealt with in "Simpson and Boothia Peninsulas, King William Island" in Section 1.
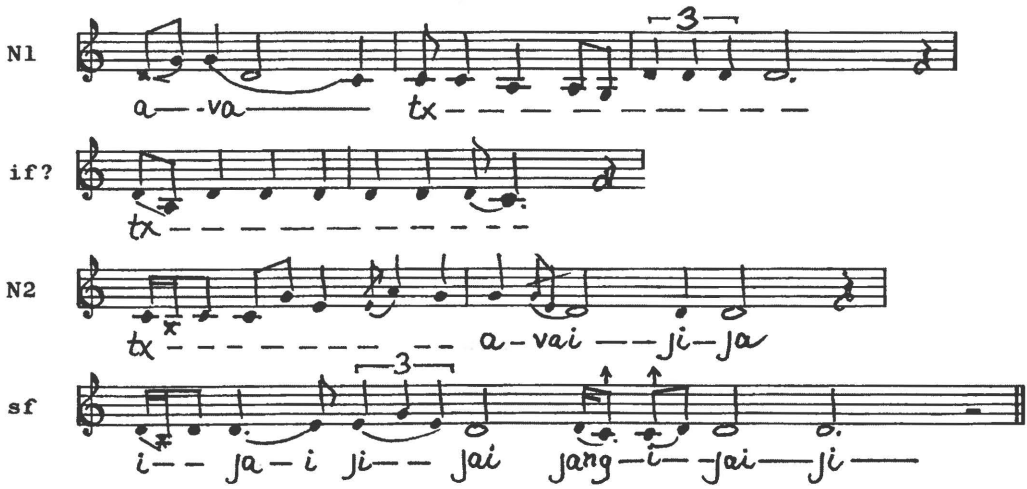
Henry Quuksun: Song to refute slander.
Sound recording by Beverley Cavanagh in 1975. No. 48.
In Beverley Cavanagh's collection the song is notated with normal music notation (1982, volume 2, p. 130), but in order to make it comparable with the songs from Iglulik I have notated it with the simplified notation used by Paula Conlon.
The song has two stanzas. Stanza 1 is representative.

Pitch: c' = ca. c. M.M.: ♩ = ca. 105.

Example 7A, 20-21



A re-notation of stanza 1 is presented below.
It is notated one octave deeper than in Beverley Cavanagh's transcription (1982, volume 2, p. 130).



The form structure shows a Refrain Form and Melody Type (Form Type A) in an extended version.
The song shows characteristic melodic traits for traditional Netsilik songs. Fourth and fifth leaps are often used. The main tones are d', c' and g' and the tones d' and c' are final tones in the sentences; particularly the tone d', which is finalis.
Songs with these characteristics have the above-mentioned Melody-Sphere ε.
Due to the emphasis on the tones d', c' and g' with the tone d' as finalis there is an influence from Melody-Sphere β.
Accordingly, and with the motifs used, the song has Melody-Sphere $\varepsilon^{(\beta)}$.

A last example from Iglulik shows the ambiguity when analysing many of the songs from the area.

Agatha Otaq ♀: Iglulik.
Sound recording by Jean-Jacques Nattiez in 1977. No. 77-81.
Paula Conlon's simplified notation (1992, Appendix II, p. 228).
The song has four stanzas. Stanza 1 is representative.

Example 7A, 22-23-24-25



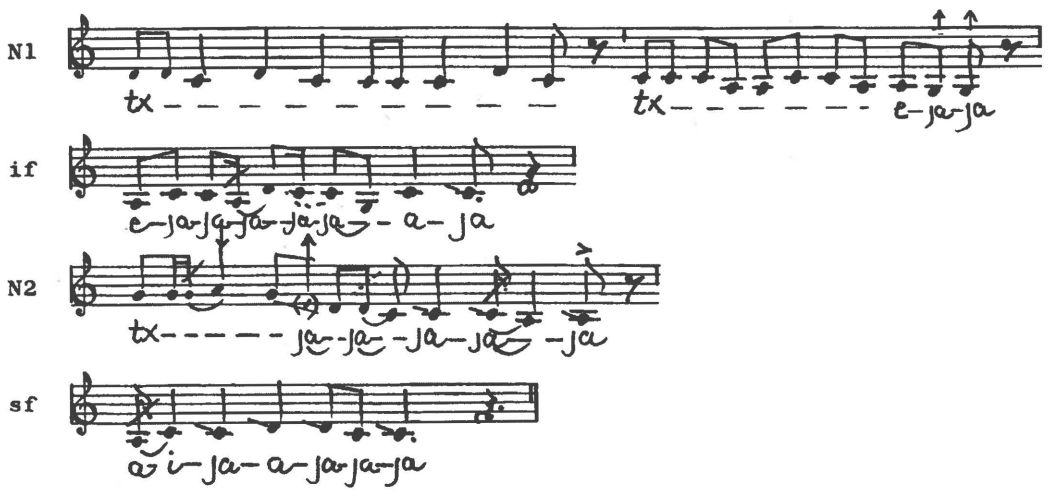
The same song in o-position notation.

Pitch: c' = ca. f#. M.M.: ♩ = ca. 88.



Some similarities with the songs from the Thule area might have been expected when using this o-position notation. The last motif but one (the lower part!) is seen in a few Inughuit songs. Low positioned motifs are mainly used in the present song; this is very unusual for Inughuit songs.

A complete notation of stanza 1 is shown here, transcribed by M. Hauser:



The form structure shows a Refrain Form and Melody Type (Form Type A) with an inserted Infix. Very few songs from the Inughuit use so many deep motifs. Similarities are seen to a few of them, all of Form and Melody Type A. Emphasis on the tones c' and the deep tones a and g shows influence from both Melody-Sphere α and β!! Accordingly, and with the motifs used, the song has Melody-Sphere $\delta^{(\alpha\text{-}\beta)!}$.

When transposing a perfect fifth upward the song becomes:



In this notation the tone b' is used as with the Inughuit. Other similarities are the introductory repeated motif, the tones a'-g' (a t1 motif), and the tones b'-a'-g'-e' (a t^{aug} motif), as part of the last motif but one. However, it is only "included"; the total motif is not used among the Inughuit.

Conclusion: The two different notations of the song are equally correct – or incorrect – seen in comparison with the traditional songs of the Inughuit. A different "tone language" is used, the previously mentioned Melody-Sphere ε.
The tones d' and g' are emphasised and the tone g' is finalis. Therefore an influence from Melody-Sphere β appears.
Accordingly, and with the motifs used, the song has Melody-Sphere $\varepsilon^{(\beta)}$.

Pond Inlet. ***Tununirmiut***
(Franz Boas' terminology)
121 songs sound recorded in 1976–77 by ***Jean-Jacques Nattiez***.
Transcribed and analysed by ***Paula Conlon***.

Tone Material

When using 0-position notation:

d'-c'-a-g	2 songs	
e'-c'-a	2 songs	
e'-d'-c'-a	10 songs	
e'-d'-c'-a-g	9 songs	
e'-d'-c'-a-g-e	2 songs	

Some of the tone materials descending from the tone e' can alternatively be notated with the tones b'-a'-g'-e'-(d').

g'-e'-d'-c'	2 songs	Tone skip in one further song
g'-e'-d'-c'-a	7 songs	
g'-e'-d'-c'-a-g	22 songs	Tone skips in a further five songs
g'-e'-d'-c'-a-g-e	6 songs	Tone skip in one further song
a'-g'-e'-d'-c'	7 songs	
a'-g'-e'-d'-c'-a	13 songs	Tone skips in a further two songs
a'-g'-e'-d'-c'-a-g	17 songs	
a'-g'-e'-d'-c'-a-g-e	1 song	
c''-a'-g'-e'-d'-c'	4 songs	
c''-a'-g'-e'-d'-c'-a	2 songs	
c''-a'-g'-e'-d'-c'-a-g	4 songs	
e''-c'' -- e'-d'-c'-a	1 song	

Summary

Songs with the following tone materials dominate:
e'-d'-c'-a (10 songs); e'-d'-c'-a-g (18 songs); g'-e'-d'-c'-a-g (22 songs); a'-g'-e'-d'-c'-a (13 songs) and a'-g'-e'-d'-c'-a-g (17 songs).
Compared with songs from Arctic Bay and Iglulik, more deep tones are used at Pond Inlet.

Finalis is the tone c' (do) in 92 songs, i.e. in 3/4 of the songs.
38 of these have incomplete or labile tone material.

Double determination of the tone material due to altered tones is also seen in the songs from Pond Inlet, but not as often as in the songs from Arctic Bay and (particularly) from Iglulik.

Finalis

Finalis is the tone d' (re) in 19 songs, i.e. in 1/6 of the songs.
11 of these have incomplete or labile tone material.

Finalis is the tone e' (mi) in three songs.

Finalis is the tone g' (so) in one song.

Finalis is the tone a' (la) in two songs.

The finalis tones that are used are similar to those used at Arctic Bay. Compared to the songs from Iglulik there are far fewer melodies with d' (re) as finalis.

Motifs

At stanza endings the same motifs are generally used as in the songs from Arctic Bay.
The motifs used inside the songs have greater similarity to motifs used by the Inughuit than those in the songs from Arctic Bay and Iglulik; see the following song examples.

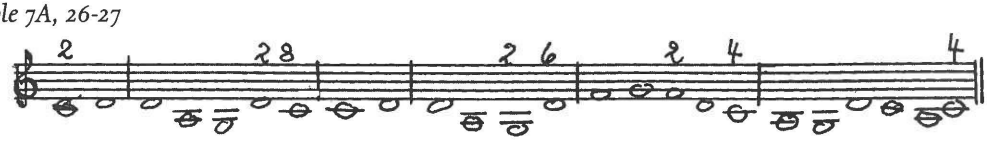
Song Examples

Songs with altered tones are rarer at Pond Inlet.
Here a song with altered tone material is shown. With respect to notation the song has the same ambiguities as many songs from Arctic Bay and Iglulik.

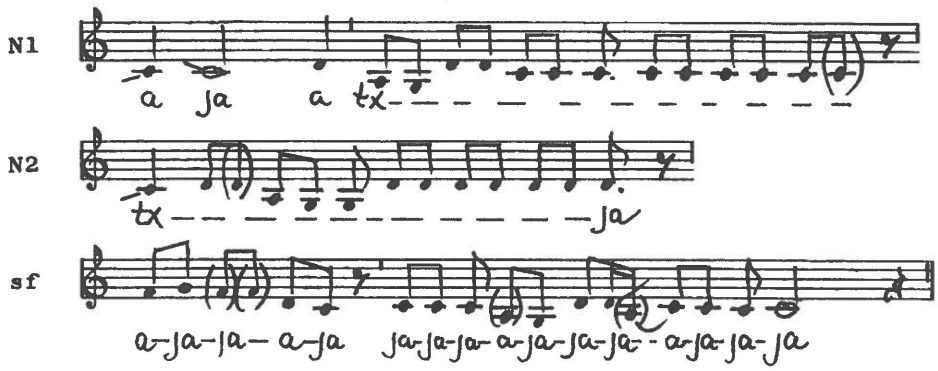
David Tunga ♂: Pond Inlet.
Sound recording by Jean-Jacques Nattiez in 1976. No. 76-89a.
Paula Conlon's simplified notation (1992, Appendix II, p. 140); here presented with 0-position notation.
The song has four stanzas. Stanza 2 is representative.

Pitch: c' = ca. f♯. M.M.: ♩ = ca. 80.

Example 7A, 26-27



A complete notation of stanza 2 is shown here, transcribed by M. Hauser:



The motifs are not found among the Inughuit (apart from the separate c'-d' at the beginning). If the notation is moved a perfect fifth upward the result is equally negative.
The main tones are c' and d' with the tone c' as finalis.
Accordingly, and with the motifs used, the song has Melody-Sphere δ.
However, the same singer also sang songs with motifs which were known or partly used in the Thule area.

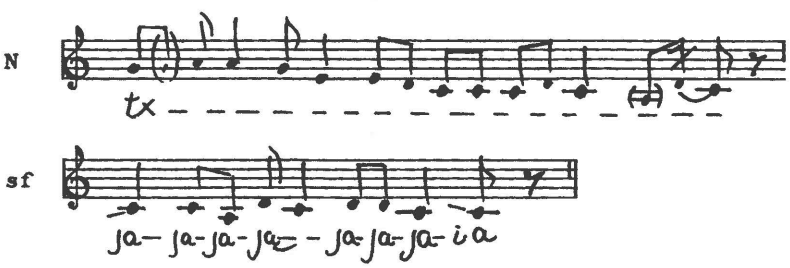
David Tunga ♂: Pond Inlet.
Sound recording by Jean-Jacques Nattiez in 1976. No. 76-47.
Paula Conlon's simplified notation (1992, Appendix II, p. 193); here presented with o-position notation.
The song has three stanzas. Stanza 2 is representative.

Pitch: c' = ca. d^{b}. M.M.: ♩ = ca. 72.

Example 7A, 28-29



A complete notation of stanza 2 is shown here, transcribed by M. Hauser:
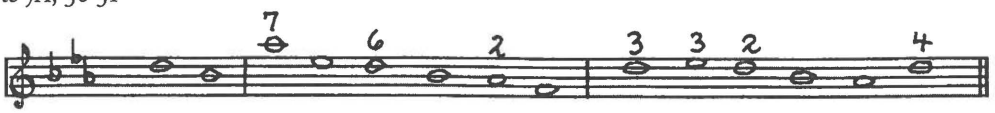


The form structure shows a Refrain Form and Melody Type (Form Type A).
The introductory motif is a well-known motif among the Inughuit (a T motif) with repetition of the final tones. The subsequent motif is rarely used in Thule.
The main tones are c', d' and g'/a' with the tone c' as finalis.
Accordingly, and with the motifs used, the song has Melody-Sphere α-2.

The sought after form type with Level Shifted Iteration (Form and Melody Type F) was found among the sound recordings from Pond Inlet.

Twelve songs had Level Shifted Iteration. Two of them were presented twice and the occurrence was uncertain in two songs.
A true occurrence could thus be ascertained in eight songs. Five of these were sung by a man named *Qumangâpik*, and in a sixth he accompanied the man *Isapee Qango*, who sang, with hand clapping. This was very interesting, as *Qumangâpik* was the name of one of the immigrants to Thule in the 1860s. Among the Inuit it is a widespread custom that a name is carried on in a family or population group. It was therefore probable that *Qumangâpik* from Pond Inlet was related to the *Quamangâpik* who participated in the immigration. He was! It was proved through correspondence with the ethnologist, Father Guy Mary-Rosselière from Pond Inlet, who for a long time had made studies of the migration from Baffin Island in the 1860s. It is confirmed in the genealogical table appended to his book *Qitdlarssuaq: l'histoire d'une migration polaire* (1980), which was re-issued with Greenlandic, Danish and German translation in 2002 (by Hans Engelund Kristiansen). The leader of the migration, *Qillarsuaq*, had a sister, *Arnatsiaq*, who stayed on Baffin Island. One of her great-grandchildren was another *Qumangâpik* who lived at Pond Inlet and who sang and narrated for both Nattiez and Mary-Rousselière. The stability in naming customs, house building, etc., and links to the migration are described by other researchers; in addition to Mary-Rousselière particularly Robert Petersen (1962 and 2003: 274, 289).
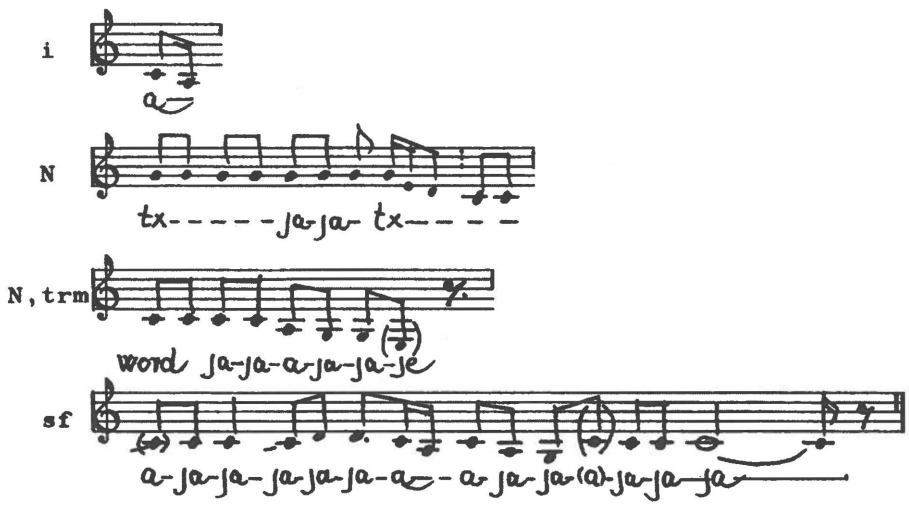
Qumangâpik ♂: Pond Inlet.
Qumangâpik sings. Isapee Qango accompanies with hand clapping.
Sound recording by Jean-Jacques Nattiez in 1976. No. 76-17.
Paula Conlon's simplified notation (1992, Appendix II, p. 153) is shown here.
The song has four stanzas. Stanza 3 is representative.

Example 7A, 30-31



A complete notation of stanza 3 is shown here, transcribed by M. Hauser and shown in o-position notation:

Pitch: c' = ca. d^b. M.M.: ♩ = ca. 80. Clapping: ♩ = ca. 80.



The form structure shows Level Shifted Iteration Form and Melody Type in the version F-2.
The "i" in the notation stands for incipit or (mini) introduction, which is used between the stanzas of the song. The Nucleus is mirrored three pentatonic steps lower. The Level Shifted Iteration covers only the last part of the Nucleus, therefore N, trm (Nucleus transmission); sf is Suffix, which – as N, trm – is sung on ja-ja.

The motif material corresponds to the motif material used among the Inughuit in some songs of Form and Melody Types A, B, E and F.
The main tones are the tones c' and g' with the tone c' as finalis.
Accordingly, and with the motifs used, the song has Melody-Sphere α-2.

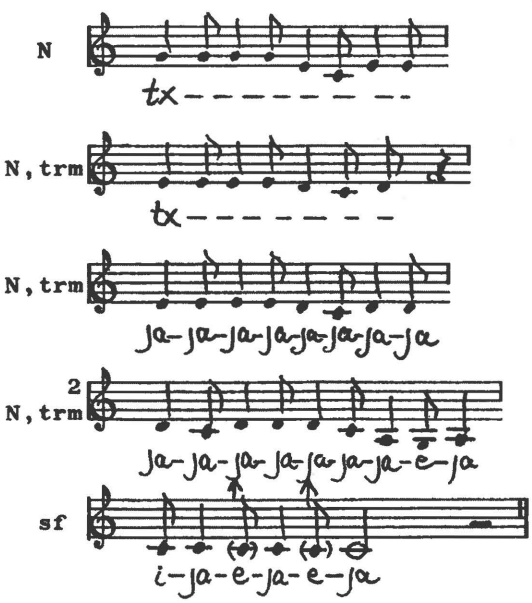
The last example from Pond Inlet is a song sung by Isapee Qango. Qumangâpik and Isapee Qango often performed together. One sang while the other drummed or clapped as in the previous song. They might have been song-cousins.

Isapee Qango ♂: Pond Inlet.
Isapee Qango sings. Qumangâpik accompanies with hand clapping.
Sound recording by Jean-Jacques Nattiez in 1976. No. 76-11.
Paula Conlon's simplified notation is found in Conlon 1992, Appendix II, p. 184.
The song has four stanzas. Stanza 2 is representative.

The third stanza of the song is here notated fully and transposed to o-position notation:

Pitch: c' = ca. $b^{\flat}$. M.M.: ♩ = ca. 92. Clapping: ♩ = ca. 92.

Example 7A, 32



The song clearly has Level Shifted Iteration, even in more than one layer, followed by a short Suffix. The form type determination shows Level Shifted Iteration, Form and Melody Type F in an extended course of the version F-2.
The Nucleus gets an irregular lower repetition in the second line, therefore N, trm. However, in the third line the transposed repetition of N is correct and moved one pentatonic step down. The fourth line is an abbreviated repetition of the third line, while line four is another (irregular) transposition of the Nucleus now moved two pentatonic steps down.
The main tones are c', e' and g' with the tone c' as finalis.
Accordingly, and with the motifs used, the song has Melody-Sphere α-2.

Southern Baffin Island

Knowledge about the traditional song culture in the southern part of Baffin Island is mainly based on sound recordings made by the French anthropologist ***Claude Desgoffe***. He worked in the 1950s at l'Hôspital du Parc Savard in Quebec Province. Inuit patients came in from many different areas; many were from Baffin Island. His sound recordings are (probably) the only ones showing the traditional songs of that "early" time from southern Baffin Island.
In total Claude Desgoffe recorded 45 Inuit songs; 40 traditional songs and five with part Euro-American melodics. They are part of the many traditional songs that the Danish Folklore Archives received in the exchange from the National Museum of Man in Ottawa. They are registered at the museum under the number 72-1090. I transcribed the collection, which was published with complete notations and formal investigations in the periodical *Études/Inuit/Studies* (Hauser 1978).

Claude Desgoffe's collection is of central importance to the search for songs with Level Shifted Iteration. As many as 13 of the 40 traditional songs have Level Shifted Iteration; ten of them with certainty. Seven of these songs are shown below.
Desgoffe's collection from the southernmost part of Baffin Island comprises songs of people from three settlements/areas:

Cape Dorset. Kingnaimiut or Sikosuilarmiut *(Boas)*
Lake Harbour. Akuliarmiut *(Boas)*
Frobisher Bay. Nugumiut *(Boas)*

There are 28 traditional songs from Cape Dorset, eight from Lake Harbour and four from Frobisher Bay. Investigations and results from the three areas are presented together.
From Cumberland Sound there is one further song, which was sung for ***Franz Boas*** in 1883–84.

Tone Material

By using o-position notation:
Seven songs have ambiguous tone material; secondary determinations are shown with ( ).

d'-c'-a-g	(2) songs	
e'-d' -- b	(1) song	
e'-d'-c'-b-a	(1) song	
g'-e'	1 song	
g'-e'-d'	2 songs	
g'-e'-d'-c'	5 + (1) songs	Tone skips in a further four songs
g'-e'-d'-c'-a	1 song	
g'-e'-d'-c'-a-g	2 +(1) songs	
a'-g'-e'	1 song	
a'-g'-e'-d'	1 song	Tone skip in one further song
a'-g'-e'-d'-c'	3 songs	Tone skips in a further four songs
a'-g'-e'-d'-c'-g	1 song	
a'-g'-e'-d'-c'-a-g-e	1 song	
b'-a'-g'-(f')-e'-d'	(1) song	
b'-a'-g'-(f')-e'-d'-c'	1 song	
b'-a'-g'-f'-e'-d'-c'-a	1 song	Tone skip in one further song
c''-a'-g'-e'	1 song	
c''-a'-g'-e'-d'	1 song	
c''-a'-g'-e'-d'-c'	2 songs	Tone skips in a further two songs
c''-a'-g'-e'-d'-c'-a-g	1 song	Tone skips in a further two songs

Summary

Songs with the following tone materials dominate:
g'-e'-d'-c, some with tone skips (9 songs); a'-g'-e'-d'-c', some with tone skips (7 songs);
c''-a'-g'-e'-d'-c'-(a-g), some with tone skips (6 songs).
The great use of songs with a small tone material and with g' and a' as top-tones is closest to the use at Pond Inlet and among the Inughuit.
Deep tones below the tone c', the tones a and g, are used frequently, but not as often as in northern Baffin Island and among the *Igluling-miut*.

The top-tone is rather often the high tone c'' while the tone b' is rarely used. This is a major difference from the songs of the Inughuit where the tone b' often is used as top-tone. Perhaps the tone c'' is the original? When the Inughuit use the tone b' as top-tone in many songs, it might originally be a c'', which over time has been intoned low and thus has become a b'. In that case the original tone material has been genuinely pentatonic; the tones c''-a'-g'-e'-d'-c' instead of b'-a'-g'-e'-d'-d'-c'.
Altered tones are found in approximately seven songs; passage *pien*, the tones g'-f'-e', in approximately five songs.

Finalis

Finalis is the tone c' (do) in 13 of the songs, i.e. in nearly 1/3 of the songs or 32.5%. One of the songs has the top-tone, tone c'', as finalis.

Finalis is the tone d' (re) in nine of the songs. There are another four ambiguous songs where the tone d' is the primary finalis; three of them have the tone g' as alternative finalis – one has the tone a'. In total the tone d' is used as finalis in 13 songs, i.e. in nearly 1/3 of the songs or 32.5%.

Finalis is the tone e' (mi) in seven of the songs, i.e. in 1/7 of the songs. One further song has primarily the tone e' as finalis while it secondarily has the tone a' as finalis. In total the tone e' is then used as finalis in eight songs, i.e. in 1/5 of the songs or 20%.

Finalis is the tone g' (so) in six of the songs, i.e. in more than 1/6 of the songs or 15%. In three of these songs the tone g' is sung very loud and has the character of a call. The tone is reached by an upward glissando from the tone e' (in two songs) and d'; these tones

might more correctly be chosen as final tones. Four songs have primarily the tone g' as finalis while they secondarily have the tone c' (in three songs) or d' as finalis.

The tone a' is used only secondarily as finalis.

A special comment relates to the use of the tone d' as finalis in a number of songs. At first glance I thought it was an influence from the Netsilingmiut, where d' is the finalis in many songs, but among the Netsilingmiut the d' is normally used after a strong melodic emphasis of the tone c'. This is not the case in the southernmost part of Baffin Island. Here the melodic surroundings are rather similar to the use among the Inughuit in the songs with Level Shifted Iteration that have the tone d' as finalis.

Motifs

Semi-stereotypic stanza concluding motifs are used; often leading to the tone e' or d', more rarely to e' or g'.

Example 7A, 33-34

Most frequently used are these motifs:



More rarely used are:



The melodic course of the songs shows a frequent use of the first motif. It is the same motif, a t motif, which is the most commonly used in songs from the Thule area. The second motif is used rather frequently with descent to the tone c' and also with a subsequent ascent to e', which is final tone in a minority of the songs from this area. In the Thule area it appears in a majority of the songs. The last motif in the top row is seen rather frequently and is particularly related to songs with Level Shifted Iteration; see some of the following examples.

The two motifs in the bottom row are used less often.

Song Examples

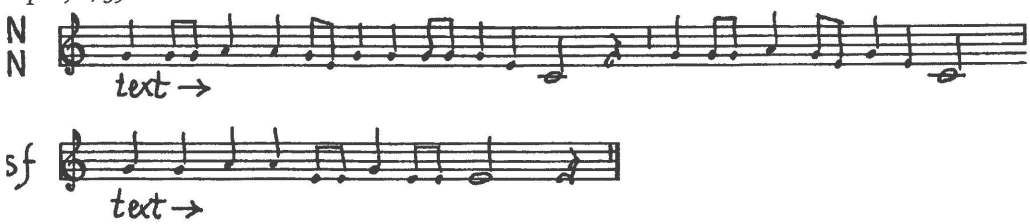
In the presentation of the traditional songs from the northern areas of Baffin Island and Iglulik, it was shown that a number of the songs are ambiguous with respect to their notation; particularly songs from Iglulik. Some songs from the southern areas of the island also

required two notations, but the number is far smaller than in the north; only five songs (one is shown in the subsequent Examples 32–33). The majority of the songs are now notated unambiguously with one notation; this notation shows the same o-position as used for the songs from the Inughuit.

The formal principle searched for, Level Shifted Iteration, was, as mentioned, found in more than 1/4 of the songs. In addition to examples showing this Form and Melody Type, another form type, the Refrain Form and Melody Type, appears. It is the dominating form type on Baffin Island. Refrain Forms have been shown in the songs from northern Baffin Island. The following example has been chosen because it is similar to the occurrence among the Inughuit.

Pitseolak ♂: Cape Dorset.
Sound recording by Claude Desgoffe in 1954. Reel 4, recording 32.
Transcribed by M. Hauser.
The song has three stanzas. Stanza 2 is representative.
Pitch: c' = ca. e. M.M.: ♩ = ca. 123.

Example 7A, 35



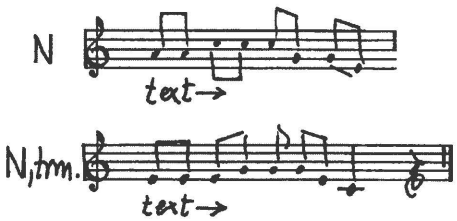
The tone material and the motifs are – for a large part – also used among the Inughuit. The first motifs are exactly the same as those used in Thule. The last one is a close variant of the ordinary motif use among the Inughuit. The form is a clear Refrain Form, where the Nucleus is sung twice followed by a Suffix. The main tones are c' and g' with the tone e' as finalis.
Accordingly, and with the motifs used, the song has Melody-Sphere α-1 as with the majority of the songs of the Inughuit.

The following song examples all show the sought-after and refound Form and Melody Type with Level Shifted Iteration. Level Shifted Iteration has, among the Inughuit, been found in four versions:

Nucleus (N) - Level Shifted (transposed) Nucleus (N, tr (m)).
Nucleus (N) - Transposed Nucleus (N, tr (m)) - Suffix (sf).
Nucleus (N) - Infix (if) - Transposed Nucleus (N, tr (m)).
Nucleus (N) - Infix (if) - Transposed Nucleus (N, tr (m)) - Suffix (sf).
Three of these versions are re-found on Baffin Island. They are presented here with the simplest structures first.

Otukut ♂: Cape Dorset.
Sound recording by Claude Desgoffe in 1954. Reel 4, recording 38.
Transcribed by M. Hauser.
The song has five stanzas. Stanza 3 is representative.
Pitch: c' = ca. A. M.M.: ♩ = ca. 102.
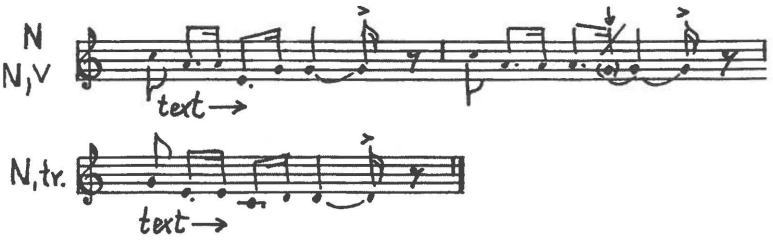
Example 7A, 36



The tone material shows incomplete pentatonics skipping the tone d', but with use of the top-tone c''. This tone is rarely used among the Inughuit, but appears, as mentioned above, rather often in the songs from southern Baffin Island. The introducing Nucleus motif is, for the same reason, very rarely used among the Inughuit, while the completing low motif is commonly used. This motif mirrors the Nucleus motif at a deeper level, but not completely accurately. Therefore the designation N, trm, which means a partially transposed Nucleus.
The song has Form Type F, Level Shifted Iteration, in the simplest version N-N, tr (m).
The main tones are c' and g' with tone c' as finalis.
Accordingly, and with the motifs used, the song has Melody-Sphere α-2 as the majority of the songs of the Inughuit with the Form Types A, B and F.

Pitseolak ♂: Cape Dorset.
Sound recording by Claude Desgoffe in 1954. Reel 4, recording 49.
Transcribed by M. Hauser.
The song has five stanzas. Stanza 4 is representative.
Pitch: c' = ca. d. M.M.: ♩ = ca. 74.

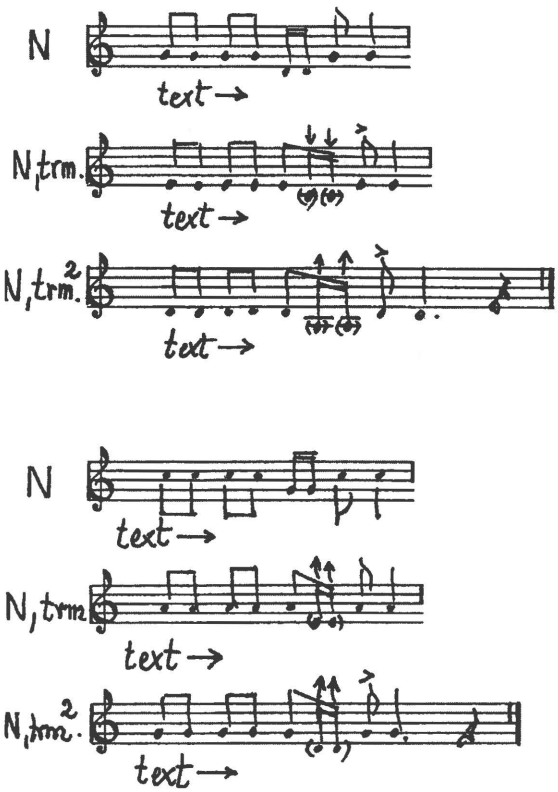
Example 7A, 37



The song shows a very common use of two (partly) identical Nuclei before the level shifted repetition of Nucleus, which in this song is transposed exactly two pentatonic steps down.
The first motifs are rare among the Inughuit as in the previous song; the reason is that the top-tone is c". The last motif with the final tone d' is known among the Inughuit, but only in songs of the Form Types A (Refrain Form), E (Top-Tone Variation) and F (Level Shifted Iteration).
The main tones are the tones d' and g' with the tone d' as finalis. Accordingly, and with the motifs used, the song has Melody-Sphere β.

Pitseolak ♂: Cape Dorset.
Sound recording by Claude Desgoffe in 1954. Reel 4, recording 15.
Transcribed by M. Hauser.
The song has five stanzas. Stanza 3 is representative.
Pitch: c' = ca. f♯-g. M.M.: ♩ = ca. 76-79.

Example 7A, 38-39

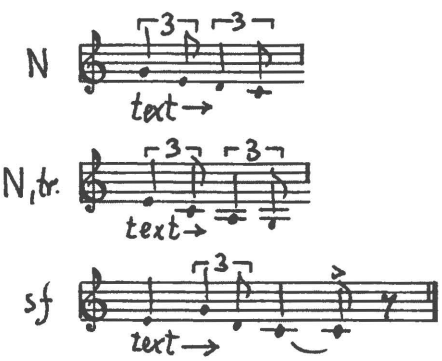


The previous example (7A, 37) showed the use of two identical Nuclei. However, two presentations of the level shifted repetition of Nucleus can also be used. This is seen in the present song, which can also be notated at two levels and has labile tones. The level shifted repetitions of Nucleus are obvious; each movement brings the repetition of the Nucleus one pentatonic step further down. It is debatable which of the two notations should be preferred, as both notations contain motifs that are used among the Inughuit; but the top one has most "known" motifs and should probably be preferred when the aim is to investigate similarities to the Thule songs.

The example has been included to demonstrate some of the difficulties that can be encountered. The first level shifted repetition of the Nucleus, notation 1, thus has two tones, c', which are intoned too high and possibly should be notated as b (the arrows) instead. In notation 2 the labile tones are notated as e', which is intoned low. They should possibly have been notated as f'.
The preferred upper notation emphasises the tones d' and g' with the tone d' as finalis.
Accordingly, and with the motifs used, the song has Melody-Sphere β.
The song is clearly related to the level shifted songs among the Inughuit.

Asake ♂: Cape Dorset.
Sound recording by Claude Desgoffe in 1954. Reel 4, recording 47.
Transcribed by M. Hauser.
The song has four stanzas. Stanza 1 is representative.
Pitch: c' = ca. f. M.M.: ♩ = ca. 63-66.
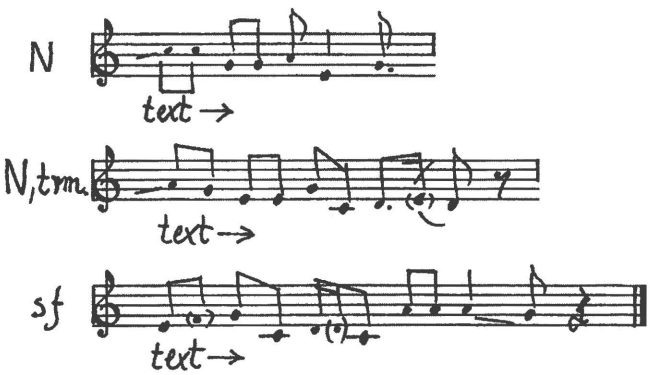
Example 7A, 40



This is a level shifted song where the repetition of the Nucleus at a deeper level is followed by a Suffix. This is a presentation of the second version of the form type: Nucleus - deeper repetition of Nucleus - Suffix. In the deeper repetition (transposition, tr.) the tones from the Nucleus are moved one pentatonic step down. The motifs are recognised from the Inughuit; the last is rather rare.
As for the majority of the level shifted songs among the Inughuit, the tones c'-e'-g' are main tones and the tone c' is finalis.
Accordingly, and with the motifs used, the song has Melody-Sphere α-2.

Nuvala ♂: Lake Harbour.
Sound recording by Claude Desgoffe in 1954. Reel 4, recording 21.
Transcribed by M. Hauser.
The song has only one stanza.
Pitch: c' = ca. g. M.M.: ♩ = ca. 69.

Example 7A, 41



This song is closely related to Example 7A, 37. Nucleus begins with the top-tone c'' and ends on the tone g'. The level shifted repetition leads to the tone d' as in Example 37. However, this time the stanza is continued with a Suffix, which after a descent to the tone c' leaps up to the tone a' after which follows the final tone g'. Even though the tone g' is rarely used as finalis, there is no doubt about the correctness in this case.
The main tones are d' and g' with the tone g' as finalis.
Accordingly, and with the motifs used, the song has Melody-Sphere β.

Another example with ***Pitseolak*** is presented below. Claude Desgoffe used his Inuit name, but the complete name was *Peter Pitseolak.*

Peter Pitseolak lived 1902–73 and was a splendid artist who had many different kinds of drawings and lithographs published. They could be purchased from the West Baffin Eskimo Co-operative. He was also a brilliant singer, storyteller and photographer. ***Dorothy Eber*** wrote an excellent book about him (1980). I do not know whether he is related to the immigrants to the Thule area in the 1860s, but one of his daughters was called *Udluriak* (Eber's spelling); a name that is also known in Thule.

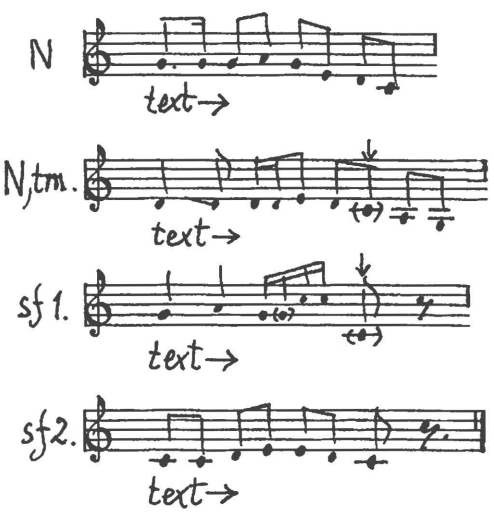


Peter Pitseolak – textile shop, April 1968. Photo: Charles Gimpel/ Library and Archives Canada/e004922708. Copyright assigned to Library and Archives Canada by copyright owner Kay Gimpel.

Pitseolak ♂: Cape Dorset.
Sound recording by Claude Desgoffe in 1954. Reel 4, recording 41.
Transcribed by M. Hauser.
The song has five stanzas. Stanza 4 is representative.

Pitch: c' = ca. e. M.M.: ♩ = ca. 86.
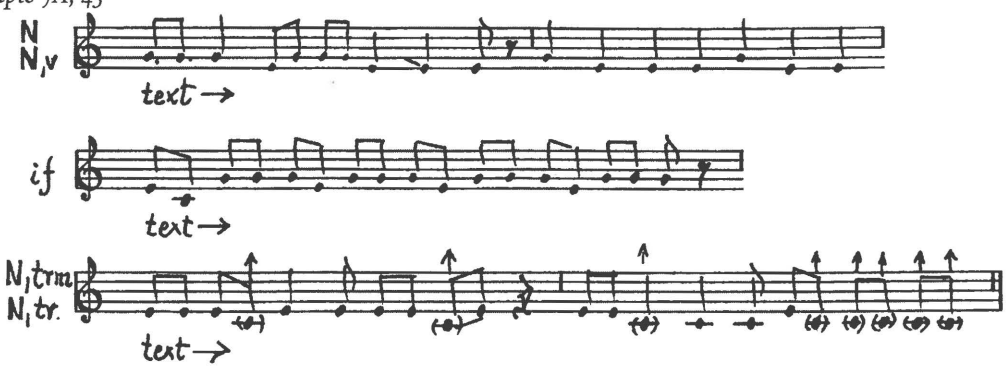
Example 7A, 42



The song shows a use of a Nucleus followed by its level shifted repetition transposed two pentatonic steps down. The song also has a Suffix part and thus shows the same version of Level Shifted Iteration as the two previous examples. The Suffix part contains two separate Suffixes; the first of these has a suspicious similarity to an excerpt from a Euro-American dance-tune.
The main tones are c' and g' with the tone c' as finalis.
Accordingly, and with the motifs used, the song has Melody-Sphere α-2.

Simon: Frobisher Bay.
Sound recording by Claude Desgoffe in 1954. Reel 4, recording 22A.
Transcribed by M. Hauser,
The song has two stanzas. Stanza 1 is representative.
Pitch: c' = ca. d. M.M.: ♩ = ca. 142.

Example 7A, 43



This song has both two identical Nuclei and two level shifted repetitions. Now an Infix, containing a variant of the Nucleus, is inserted. The song thus has the version Nucleus - Infix - level shifted repetition of Nucleus. This is also seen among the Inughuit although in a small number. The present tone material and the motifs are often used among the Inughuit.
The main tones are c' and g' with the tone c' as finalis.
Accordingly, and with the motifs used, the song has Melody-Sphere α-2.

The music example shows a song where the form structure exhibits the use of three level shifted repetitions of the Nucleus interrupted by Infixes. The example is interesting due to the complicated formal course (it is therefore placed last), and because the song is from Cumberland Sound and was sung for Franz Boas in 1883–84.
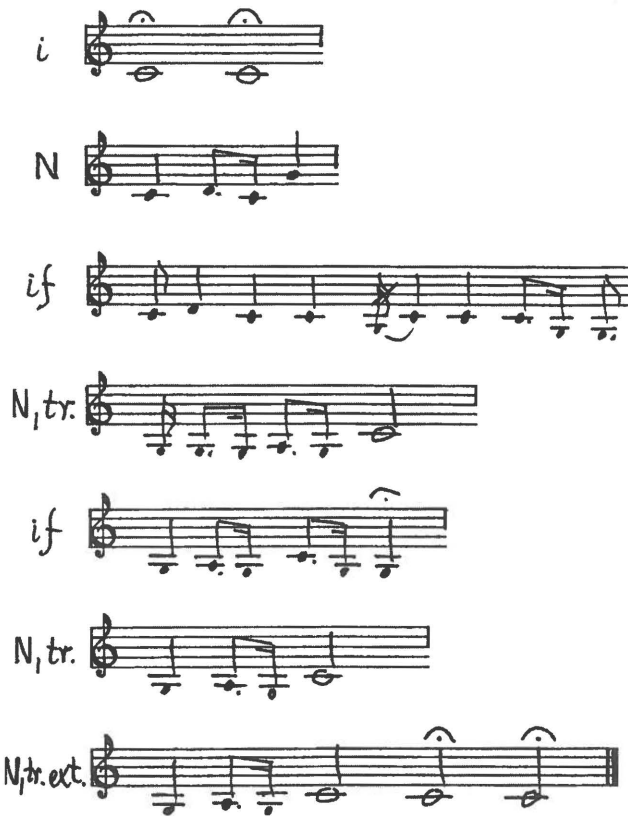
Cumberland Sound. *Oqomiut* (Boas)
In 1883–84 the American anthropologist and ethnologist ***Franz Boas*** visited Cumberland Sound. In his famous book *The Central Eskimo* (1888/1964 he has a chapter on "Poetry and Music" (p. 240–49) in which 15 notated songs from Cumberland Sound are published. The songs are notated in the field and appear strongly Europeanised, but it is possible to "see behind" the half tone steps that have been used or inserted. Four other songs in the collection have Level Shifted Iteration: nos. 1, 5, 6 and 8.

Sound recordings from Cumberland Sound have been made in recent times, in 1973–74, by the American ethnomusicologist ***Maija Lutz***. Her work resulted in the doctoral thesis "The Effects of Acculturation on Eskimo Music of Cumberland Peninsula" (Lutz 1978). Sound recordings were made of 54 songs, five throat songs *(kattajjait)* and 21 stories. Euro-American influence – mainly brought about by missionaries – had nearly completely superseded the traditional music culture. Maija Lutz's publications are also dealt with in Section 1 in "Baffin Island and Melville Peninsula". The songs recorded by Maija Lutz are not dealt with in the present investigation.

The notation of the following song uses Boas' notation with respect to the tones used and the note values, but it has been transposed to 0-position notation, and half bar lines have been used to separate motifs instead of complete bar lines as used by Boas.

Anonymous singer: Cumberland Sound.
Franz Boas' revised notation (1888/1972: 245). Song no. 1: Summer song.
Re-notated by M. Hauser.
The song has one stanza.
Pitch: c' = ca. g. M.M. is not given.

Example 7A, 44



The Nucleus is short with a significant upward leap, which is found again in three level shifted repetitions. In between two Infixes are used; they are characterised by a downward movement to the tone g. The song could alternatively be notated a perfect fifth higher. In that case the top-tone would be a d", which is not normally used among the Inughuit.
The main tones are c' and g' with the tone c' as finalis.
Accordingly, and with the motifs used, the song has Melody-Sphere α-2.

Conclusions. Appearance of Level Shifted Iteration Form Type on Baffin Island

The sought after form type with Level Shifted Iteration was found at Pond Inlet in small numbers. Eight songs out of 121 definitely had Level Shifted Iteration; but the form type was found in southern Baffin Island in at least ten out of 40 songs.

On Baffin Island the form type was found in three versions out of the four possible versions which were found among the Inughuit:

Nucleus	-	Level Shifted Nucleus
N		N, tr (m)

Nucleus	-	Level Shifted Nucleus	-	Suffix
N		N, tr (m)		sf

Nucleus	-	Infix	-	Level Shifted Nucleus
N		if		N, tr (m)

All three versions are shown in the examples above.
Besides Level Shifted Iteration other form types appear on Baffin Island; various versions of Refrain Forms and Formula Structure. Most numerous are songs with Refrain Forms.
These form types are found everywhere among the Inuit. They are therefore, in the present connection, of little help in the search for a form type's – or a group of people's – area of origin.

Tone Material

The tone material on Baffin Island is pentatonically based as with the Inughuit, but compared with the Inughuit the tone material on Baffin Island is generally broader, particularly in the northern areas. Here there is a common use of the deep tones a and g and a rather common occurrence of the top-tone c" at Arctic Bay and Pond Inlet.

Labile tones are often used in the tone material, and songs with altered tones are found in all areas. Altered tones are tones which probably with time have been changed from a pentatonic position – a position in a complete pentatonic tone series – to a position where the tone series is broken. The number of songs with altered tone material varies from area to area. The occurrence is greatest in northern Baffin Island and at Iglulik.

Example

The complete pentatonic tone series c"-a'-g'-e'-d'-c'-a is broken if the deep tone c' through time becomes the tone b. The series will then be altered to c"-a'-g'-e'-d'-b-a.

With altered tone material more than one notation method is possible. This makes the work difficult and somewhat uncertain. In songs with complete anhemitone tone series – they are fortunately the most common – there are far fewer ambiguous melodies.

A decision about primary or secondary notation can often be made on the basis of finalis, as finalis often has a traditional position in the tone material. In spite of this guide for correct notation, the songs from Baffin Island have given difficulties. The main reason for this is the motif use.

Motif Material

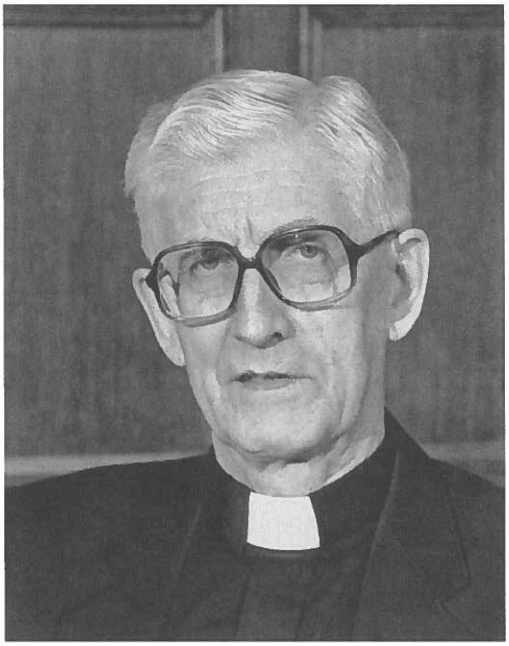
The condition for notations for mutual comparison is that identical motifs are notated with the same tones each time they occur.

The use of a broad spectrum of tone material means that the narrower motifs from Thule – for example the frequently used t motif with the tones a'-g'-e' – now can be placed (in transposed version) two to three times in the broader material. This creates an uncertainty about the correct notation level. During the work this resulted in several hundred double-notations.

In addition there is the appearance of completely "foreign" motifs; motifs that are not known among the Inughuit. Such motifs are seen at Iglulik and in the northern areas of Baffin Island, which have their own style, and whose characteristics can be expressed by information about the Melody-Sphere used.

The Melody-Sphere provides complete information about the tone material used, the motif material used and the main tones used with special emphasis on the finalis. Melody-Sphere is described in more detail in Section 2 in "Modality Determination, Modal Affiliation. Melody-Spheres".

The northern areas of Baffin Island and the area around Iglulik use a special Melody-Sphere designated Melody-Sphere δ. Among the *Iglulingmiut* an additional Melody-Sphere is used, which is strongly dominant among the *Netsilingmiut*, Melody-Sphere ε.



Father Guy Mary-Rousseliére. Professional photo ca. 1985. Courtesy of Hans Engelund Kristiansen.

The picture changes in the southern part of the island. Here the Thule motifs are found again, in songs of Refrain Form Type; see Example 29, and in the songs with Level Shifted Iteration.

Many of the songs contain the same motifs as are used among the Inughuit; see the notated examples. As for the occurrence in the Thule area, most of these songs with Level Shifted Iteration (Form and Melody Type F) have the tone c' as finalis. They have Melody-Sphere α-2. Other songs have tone d' or g' as finalis. These songs have Melody-Sphere β.

The discovery of area(s) of origin of the immigrants to the Thule area in the 1860s

After finding songs with Level Shifted Iteration, it became urgent to find out whether the immigrants to the Thule area originated from southern Baffin Island and not from northern Baffin Island where the migration "started" according to various sources.

I am very grateful to Professor Robert Petersen for personal assistance on questions relating to the migration and for his detailed articles, particularly in 1964 and 2003, where he points out the family relations between the *Qumangâpik* in Pond Inlet and the descend-

ants of the immigrants in the Thule area. He regards southern Baffin Island as the most probable area of origin for the leading participants in the migration (2003: 274). This theory is supported by the similarities found in house-building and in naming; the name suffix *-apik* is thus used in both Pond Inlet and Thule (1964: 382). Although I was thus led in the right direction, it was necessary – in order to carry out correct research – to investigate the traditional songs in the intermediate areas (and later further towards the west and north to the Copper Inuit) resulting in several years' extra work.

After the localisation of songs with Level Shifted Iteration, I corresponded with Father Guy Mary-Rousselière who was a mission priest in Pond Inlet.

Father Guy Mary-Rousselière was very knowledgeable about the migration in the 1860s and had made genealogical studies of the participants. I sent him many transcriptions from Iglulik and Pond Inlet and later transcribed songs from southern Baffin Island. It was Claude Desgoffe's collection which is exemplified in the present publication and was published in extenso in the periodical *Études/Inuit/Studies* (Hauser 1978).

I asked him about his genealogical knowledge of the migrants' relationships to this area. His reply is given below (Example 7A, 45).

This letter confirmed my research results, now from a genealogical angle.

The book mentioned in this letter was published in 1980: *Qitdlarssuaq: l'histoire d'une migration polaire.* On page 30 he describes how the leader of the migrants, *Qillarsuaq*, and his family – including his nephew, the earlier mentioned *Qumangâpik* – originally came from southern Baffin Island. My investigations are mentioned in a footnote on the same page.

In 2002 a translation into Greenlandic, Danish and German followed, edited by Hans Engelund Kristiansen.

Example 7A, 45

Catholic Mission — Mission Catholique

POND INLET, N.W.T.

X0A 0S0

November 4, 1979

Dr. Michael Hauser
Haraldsborgvej 35,
4000 Roskilde,
Denmark

Dear Dr. Hauser,

Thank you very much for your letter of July 18 and for the enclosures, as well as for the transcriptions of my Iglulik and Pond Inlet ~~transcriptions~~ recordings. As far as I am concerned, you are very welcome to publish the latter, if you wish .

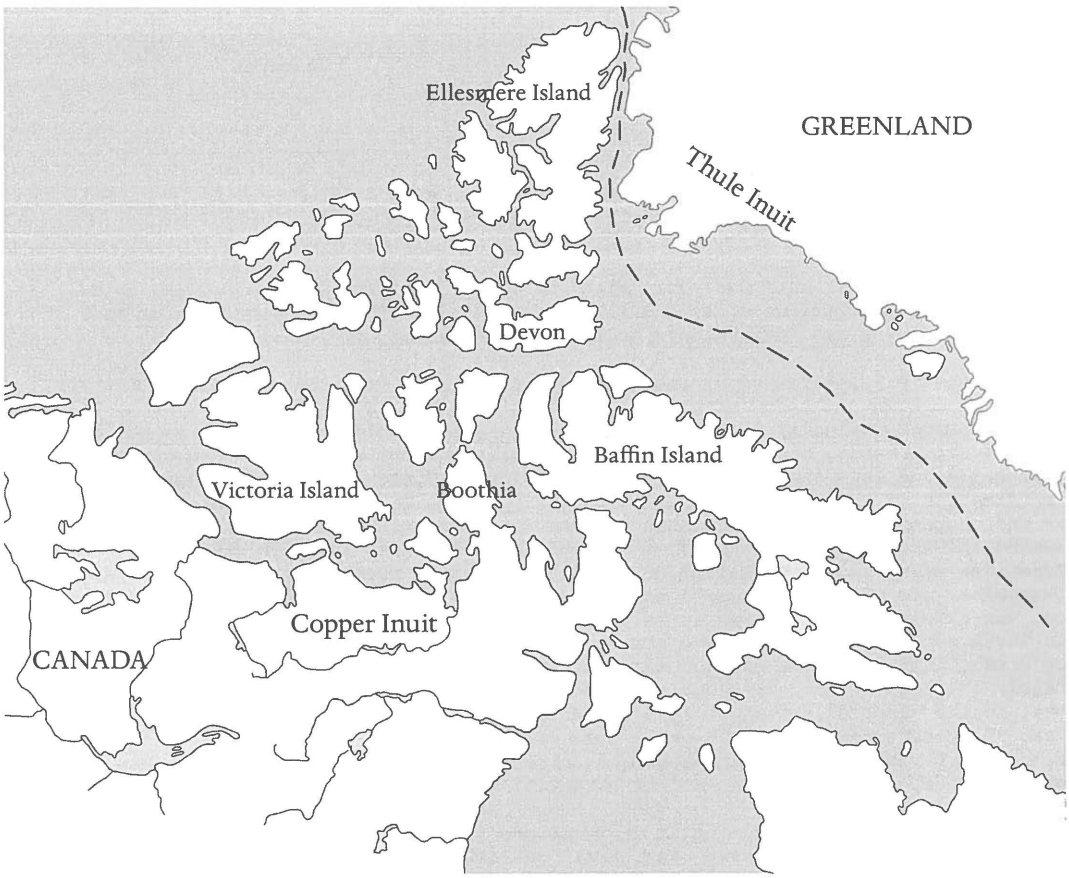
I was very interested by the conclusions you drew from the characteristics of the Polar Eskimo songs concerning the origin of the migrants. It is a fact that the migrants came originally from South Baffin : Ittukusuk told Bessels that he had been born at Cape Searle, and Peary found at Dexterity Harbour a woman who had known Qumangâpik and said that he came from the region of Cumberland Sound. I have found confirmation of this in local traditions. Many people in North Baffin are related to the descendants of the migrants, because Qitdlarssuaq had a sister who remained behind and whose name was Arnatsiaq. One of her grandsons, Iktuksarjuaq (+1944) has sometimes been called the "king" of Iglulik. In 1955 I recorded a few songs from Ukumaaluk, one of Iktuksarjuaq's sons. Three of the songs were Ukumaaluk's own songs; one was Iktuksarjuaq's. It would be interesting to see if the L.S.I. forms are found in these songs. I recorded these songs, as well as different stories and traditions, on wire (Minifon), but a copy on tape was made at the National Museum of Man. Unfortunately the copy is not very good, but it should be sufficient for our purpose. By the way, in the same collection of 1955 are also several songs which I recorded at Baker Lake. I am sure that you could get a loan of these tapes from the Museum. I don't remember if I have sent to the Museum a correction of their catalogue which was full of errors (apparently due to my poor handwriting!).

My book on the migration is in press now (Les Presses de l'Université de Montréal) and should come out early next year, but I was able to add a footnote mentioning your findings. I also mentioned Pitseolak's family tradition. The Etookooshook met by the interpreter in 1922 could not have been Qitdlarssuaq's son but most probably one of Ittukusuk's grandsons or one of Merqusâq's sons. In my book is a genealogy of the descendants of the migrants (mostly from Inûterssuaq) and of their Canadian relatives - including Qitdlarssuaq's father and mother - but, of course, I have no idea of the the relatives they might have left in South Baffin. The Pingnirtung and Broughton Island people may have some traditions on that subject. It was too bad that N.O. Christensen fell on the wrong informant when he came to Pond Inlet. I known Panikpakutsuk and did not find him very reliable (too much imagination!). In any case, he gave me a completely different story. Unfortunately, his first story misled everybody. The reason Merqusaq did not give Rasmussen much information on the origin of the migrants was probably that he was too young : he was probably born in North Baffin, and in any case could not remember Cumberland Sound. I hope my work will throw some light on the subject.

Thank you again for your letter,and please give my best regards to Erik Holtved, Rolf Gilberg and Robert Petersen.

Yours very sincerely,

Guy Mary-Rousselière, O.M.I.



Map covering the Copper Inuit area up to the Thule Inuit in Greenland.
Permission from The Natural Resources, Canada.

SECTION 7B

Tracing Areas of Origin in Canada

The Copper Inuit Areas

Dolphin and Union Strait and Coronation Gulf.
Copper Inuit, *Qitiqmiut* or *Qillinermiut*
It was described in the previous section how songs with Level Shifted Iteration, Form and Melody Type F, had an area of origin in souther Baffin Island.

Songs with Level Shifted Iteration are characterised by one or some introductory motifs being repeated at a lower level.

The search was made easier by the discovery that songs of Form and Melody Type F were mainly sung by the descendants of the last immigration to the Thule area in the 1860s and that these immigrants came from Baffin Island. After a (nearly) fruitless search for songs with Level Shifted Iteration in northern Baffin Island and the eastern Canada mainland, the form type was re-discovered in southern Baffin Island. This corresponds well with the fact that the leading persons in the immigration had their roots in southern Baffin Island.

It was now natural to investigate whether it was possible to discover the area(s) of origin of the songs sung by the part of the population that was in the Thule area prior to the 1860 immigration. That is the subject of this section.

The investigation was long and troublesome. At the start of the search, in the 1970s, I didn't know where to search – merely towards the west in Canada-Alaska – and neither did I know which song types should be looked for. Five different form and melody types had been found among the *Inughuit*! These factors were considerable handicaps compared to the situation surrounding the songs from Baffin Island.

There was, however, one lead; a statement from Erik Holtved about language similarities between the Inughuit and the Copper Inuit, *Qitiqmiut* or *Qillinermiut* (the latter designation was used by Knud Rasmussen). This language connection is mentioned by Holtved in "Remarks on the Polar Eskimo Dialect" (1952: 22).

Based on conversations with Erik Holtved, I could have jumped directly to an investigation of the traditional songs of the *Qitiqmiut*. However, possible similarities between the songs of the *Qitiqmiut* and the traditional songs of the *Inughuit* could perhaps also equally well be found among the Inuit living in the areas in between, i.e. between Baffin Island and the Copper Eskimo areas, and possibly also further to the west.

There was hardly any accessible literature or sound recordings from these areas in the 1970s; it was thus an important task to get hold of sound recordings. The Danish Folklore Archives and the National Museum in Copenhagen helped with this.

In connection with the previous Section, 7A, the major exchange programme that was carried out in 1974–76 between the National Museum of Man (now Canadian Museum of Civilization) in Ottawa and the Danish Folklore Archives is mentioned. In addition to the sound collections from Baffin Island and Melville Peninsula mentioned in Section 7A, sound collections from central and northern Canada and from areas of Alaska were made available. This was made possible by the extraordinary helpfulness, which we – again – met from the Ethnology Division of the National Museum of Man.

The following sound material received from the museum's Ethnology Service was used for this section of the investigations. The localities of the sound copies are listed from the south going north and west.

55 songs from Churchill *(Paallirmiut)* and Chesterfield Inlet *(Paallirmiut* and *Netsilingmiut)* sound recorded by ***Christian Leden*** in 1914 and 1916. The songs were transcribed by Leden, but have not been published.

Eight songs and five recordings of so-called throat song (*katajjait*) from Rankin Inlet (mainly *Paallirmiut*) recorded by ***David Zimmerly*** in 1974. Transcribed by M. Hauser.

Twelve songs from Southampton Island (*Sagdlirmiut - Netsilingmiut*) recorded by ***Laura Boulton*** in 1942. Simplified transcriptions by M. Hauser.

Ten songs from Baker Lake (*Paallirmiut* and *Netsilingmiut*) recorded by ***Guy Mary-Rousselière*** in 1955. Simplified transcriptions by M. Hauser.

25 songs from Baker Lake recorded by ***Frank Vallée*** in 1959.

13 songs and six drum demonstrations from Pelly Bay (*Netsilingmiut*) recorded by ***Guy Mary-Roussilière*** in 1961. Simplified transcriptions by M. Hauser.

113 drum-songs and incantations from Dolphin and Union Strait (*Qitiqmiut*) sound recorded 1914–16 by ***Diamond Jenness***. Transcribed, analysed and published by ***Helen Roberts*** (Roberts and Jenness 1925).

Other sound collections were made available to me through private contacts or via the Danish Folklore Archives:

96 songs from Rankin Inlet (mainly *Paallirmiut*) recorded by ***Ramón Pelinski*** in 1975 and 1976. Transcribed, analysed and published by Pelinski (1981).

95 sound recordings from Pelly Bay, Spence Bay and Gjoa Haven (*Netsilingmiut*) recorded by ***Beverley Cavanagh*** in 1972, 1975 and 1978; ***Asen Balikci*** recorded a few songs. Transcribed, analysed and published with inserted vinyl record (Cavanagh 1982).

Ten songs from Coppermine (*Qitiqmiut*) sound recorded by ***Kazuyuki Tanimoto*** in 1985.

18 song sequences from Perry Island (*Qitiqmiut* and *Netsilingmiut*) sound recorded by ***David Damas*** in 1963. Simplified transcriptions by M. Hauser.

50 songs from Pt. Barrow sound recorded by ***Jørn Berglund*** in 1986.

61 songs from Kotzebue Sound recorded by ***Helge Larsen*** in 1950. Simplified transcriptions by M. Hauser.

71 songs from Dillingham, Platinum, Bethel and Naknek sound recorded by ***Erik Holtved*** and ***Helge Larsen*** in 1948. Simplified transcriptions by M. Hauser.

43 songs from Saint Lawrence Island sound recorded by ***Kazuyuki Tanimoto*** in 1978 and 1979.

The investigations were generally a series of disappointments.

The vast number of sound recordings were listened to, and many were transcribed, in vain. The tone materials varied from the practice among the *Inughuit*. Some general pentatonic motifs were found in abundance, but the total tone materials – all tones included – were different, and there were often great notation difficulties because the tone materials could be notated at two levels. I have described these difficulties in an article in the periodical *Étude/Inuit/Studies* (Hauser 1978) and in Section 7A.

Simple Refrain Forms were found everywhere. They are known from East Greenland via the Thule area – where they are in a minority – to all Inuit groups in Canada and Alaska. This could be ascertained, but it didn't give any information about a special connection from/to the *Inughuit*.

Songs of Simple Refrain Forms have one or some "most important" motifs of Nucleus quality followed by a "rounding"-concluding motif of refrain quality. The refrain part of a stanza is in many Inuit communities sung on meaningless syllables such as ja-ja.

Finally, with the inclusion of traditional songs from the Copper Inuit, *Qitiqmiut*, songs with well-known tone materials and form type were found. Here I re-found versions of the most developed Form and Melody Type of the *Inughuit*.

The working material was Helen Roberts' and Diamond Jenness' book *Songs of the Copper Eskimos* (Roberts and Jenness 1925).



Performing Copper Inuit woman.
Photo: Leo Hansen 1924. Courtesy of Arktisk Institut, Copenhagen.

This is the main work on the traditional songs of the *Qitiqmiut* and is based on Diamond Jenness' phonographic sound recordings in 1914–16 at small places at Dolphin and Union Strait, particularly the trading station Bernhard Harbour. The sound recordings were part of the assignment commissioned to the "Southern Party" of the Canadian Arctic Expedition 1913–18. The collection includes 137 sound recordings. 113 of these are from the Copper Inuit themselves, while the remaining 24 are from visiting Inuit from Mackenzie River, Inland Hudson Bay, Alaska (Point Hope) plus a song from Siberia. These 24 songs have not been included in the investigations. The 113 pure Copper-Eskimo song recordings cover 122 songs distributed as 93 drum-songs and 29 incantations. Two songs are short fragments (nos. 45 and 68) and have been excluded from the investigations. The total number of investigated songs is thus 120.

Helen Roberts' book is reviewed in Section 1 under "Reports on traditional Inuit music from Canada and Alaska". There I allowed myself to criticise some aspects of the otherwise impressive ethnomusical publication; mainly the transcription method, the determination of the tone material and the analysis of the songs. Labile tones occur often, and their notation has made the music picture difficult to understand and has made the analysis of the songs awkward. Helen Roberts was aware of the difficulties when she wrote:

"To a certain extent these scales [the tone materials of the songs, also including labile tones] ... are misleading, for it all depends upon the frequency with which certain tones appear ... In such a little scale the merest changing or passing note receives equal attention with tones which may be said to be primary" (1925: 392). Labile tones are discussed below.

The work with the traditional songs of the *Qitiqmiut* was made easier when in 1975 – from the University of Alaska – I received a copy set of all Jenness' sound recordings from 1914–16 now transferred to reel tapes.

Tone Material

The tone material is pentatonically based as with other Inuit. Even with the small number of different tones used, the tone material used shows a large breadth, as the basic material can be extended upward and downward and tones from the basic material can be left out.

o-position notation is used as for the song notations from the other Inuit areas.

The tones a'-g'-e'-d'-c' form the basic series of the tone material.

Example 7B, 01



Merely six songs have this tone material as the total content, but the material is part of the tone material in many songs.

The depth tone c' is often intoned deeply near the tone b. This labile tone is shown as c'b.

a'-g'-e'-d'-c'b is seen in five other songs.

If the tone b is sung as depth tone, the pentatonic series is broken; this gives an (incorrect) impression of another series, as the tones a'-g'-e'-d'-b in notation have a pentatonic series b'-a'-g'-e'-d' positioned behind. The change is a result of a labile intonation of the depth tone of the basic series. Only when the depth tone constantly has changed to the tone b has a change to a new pentatonic series occurred.

Extension downward with the tone b:
The tones a'-g'-e'-d'-b.

Example 7B, 02



Segments of the basic series' tone material with the tones
a'-g'-e' are seen in one song,
g'-e'-c' are seen in three songs,
g'-d'-c' are seen in one song,
g'-e'd'-c' are seen in only one song,
a'-g'-e'-d' are seen in two songs,
a'-g'-e'-c' are seen in three songs,
a'-g'-e'-c'b are seen in two songs.

Extension downward with the tone a and possibly g:
The tones a'-g'-e'-d'-c'-a-(g).

Example 7B, 03



Eleven songs have this tone material.
Segments of this tone material with the tones
a'-g'-e'-d'-a are seen in one song,
a'-e'-d'-c'-a-g are seen in one song.

Extension upward with the tone b':
The tones b'-a'-g'-e'-d'-c'.

Example 7B, 04



Occurs pure in only one song.

Labile intonation of the depth tone:
b'-a'-g'-e'-d'-c'b are seen in a further four songs.

Use of the depth tone b instead of c':
b'-a'-g'-e'-d'-b are seen in a further two songs.

Segments of this tone material, b'-a'-g'-e'-d'-c', are often used:
b'-a'-g'-e' are seen in eleven songs.

This tone material might be misinterpreted, as it theoretically could be notated e'-d'-c'-a. All eleven songs have the tone e' as finalis; this agrees with the other songs with (a segment of) the tone material b'-a'-g'-e'-d'-c'. If the tone material e'-d'-c'-a was used, the finalis would be the tone a, which otherwise does not occur as finalis. See below about finalis.

b'-g'-e'-c' are seen in three songs,
b'-a'-g'-e'-d' are seen in two songs,
b'-a'-g'-e'-c' are seen in five songs,
b'-a'-g'-e'-c'b are seen in two songs,
b'-a'-g'-e'-d'-b are seen in four songs.

Extension downward with the tone a:
The tones b'-a'-g'-e'-d'-c'-a.
Three songs have this tone material.

Extension upward with the tone c":
The tones c"-a'-g'-e'-d'-c'.

Example 7B, 05
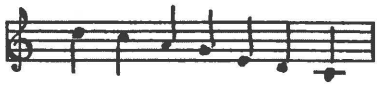


Only one song has this tone material perfect.

Segments of this tone material are used rather frequently:
c"-g'-e'-c' are seen in one song,
c"-g'-e'-d'-c' are seen in one song,
c"-a'-g'-e'-c'b are seen in five songs,
c"-a'-g'-e'-d'-c'b are seen in one song.

The top-tone of this tone material is labile in some songs:
c"b'-a'-g'-e' are seen in one song,
c"b'-a'-g'-e'-d' are seen in three songs,
c"b'-g'-e'-d'-c' are seen in two songs,
c"b'-g'-e'-d'-c' are seen in two songs,
c"b'-a'-g'-e'-d'-c' are seen in two songs.

A further extension upward of the tone material occurs rarely:
The tones d"-c"-a'-g'-e'-d'-c'.

Example 7B, 06



Four songs have this tone material.

Segments of this tone material are used in a few songs:
d"-c"-a'-g'-e' are seen in one song,
d"-b'-g'-e'-d' are seen in one song,
d"-c"-a'-g'-e'-c' are seen in one song,
d"-a'-g'-e'-d'-c' are seen in one song.

A further extension upward includes the tone e":
e"-d"-b'-a'-g'-e'-d' are seen in one song.

Two songs contain only two tones each, g'-e' and a'-g', respectively.

Conclusions. Comparison of the Tone Material with the Tone Material of the Inughuit and the Netsilingmiut

The tone material for the drum-songs of the *Qitiqmiut* is dominated by a'-g'-e'-d'-c' (with different segments). It is present in 1/3 of the songs; b'-a'-g'-e'-d'-c' (with segments) in 1/3 of the songs; c"-a'-g'-e'-d'-c' (with segments) in approximately 1/6 of the songs. The last 1/6 has other tone materials.

For the drum-songs of the Inughuit the basic material a'-g'-e'-d'-c' dominates with an occurrence in approximately 3/5 of the songs. b'-a'-g'-e'-d'-c' are also common with an occurrence in approximately 3/10 of the songs. The *Inughuit* often use the tone material in "complete" rows, while the *Qitiqmiut* to a large extent use segments of the series.

The use of the tone material b'-a'-g'-e'-d'-c' in both areas is an important trait.

Such a common trait cannot be found when comparing with the songs from the *Netsilingmiut*. It could be possible that the similarities found between the *Qitiqmiut* and the *Inughuit* also existed between the *Inughuit* and the *Netsilingmiut*.

A large collection of traditional songs from the *Netsilingmiut* was therefore examined. It is Beverley Cavanagh's (now Diamond): *Mu-*

sic of the Netsilik Eskimo: A Study of Stability and Change. It was published in 1982 and is mentioned and discussed in Section 1, *"Simpson and Boothia Peninsulas, King William Island"*. The collection contains 95 sound recordings of drum-songs and 21 of songs in stories, games, etc. The 95 drum-songs have been analysed after re-notation in 0-position; they are all pentatonically based as with other Inuit. The tone material g'-e'-d'-c' is found in as many as 28 songs plus five with an added deep a; in total in approximately 1/3 of the drum-songs. The tone material a'-g'-e'-d'-c' is found perfect in only three songs, but in 25 songs with the added depth tones a and g, in total in another just under 1/3 of the songs. The above-mentioned common tone material of the *Qitiqmiut* and the *Inughuit*, the tones b'-a'-g'-e'-d'-c', is used in only three songs by the *Netsilingmiut*!

Finalis

Among the *Qitiqmiut* the tone e' (mi) is finalis in approximately 80 of the 120 drum-songs, i.e. in 2/3 of the songs. This is a larger number than among the *Inughuit* and the *Netsilingmiut*. Among the *Inughuit* all the songs of Form and Melody Type D have the tone mi as finalis. For the 1937 collection it is 101 out of 110 drum-songs, for the 1962 collection approximately 180 of approximately 312 drum-songs and for the 1984 collection approximately 83 of approximately 210 drum-songs.

Among the *Netsilingmiut* mi is used as finalis in only seven songs.

These figures are convincing; there is a strong agreement between songs of the Inughuit and the *Qitiqmiut*. With regard to the *Inughuit* this agreement relates to the songs that primarily were sung by the "old" Thule families, i.e. families who were in the area prior to the immigration of the 1860s. With regard to the *Qitiqmiut* the close resemblance covers approximately half the songs in Jenness' collection.

Melody-Spheres

The Inughuit songs of Form and Melody Type D all have Melody-Sphere α-1. For Melody-Spheres, see Section 2, "Modality Determination, Modal Affiliation. Melody-Spheres".

A characteristic of Melody-Sphere α-1 is the use of a pentatonic tone material in which finalis is the tone e' (mi) when notated in 0-position.

The *Qitiqmiut* songs are pentatonically based, and a large part of the songs have the same tone material as the *Inughuit* songs; a large part of the *Qitiqmiut* songs have the same finalis as used in the α-songs of the Inughuit. These songs have Melody-Sphere α-1 if they also use the same motifs or versions of the same motifs. This is true in at least 25 songs. These songs are directly related to songs of Melody-Sphere α-1 of the *Inughuit*. Other songs of the *Qitiqmiut*, approximately 30 songs, have other motifs, but they use the "correct" tone material and the tone e' (mi) as finalis. These songs also have Melody-Sphere α, but with addition of another Melody-Sphere. They are designated Melody-Sphere α^{δ}.

Motif Use

After the study of Helen Roberts' notations, and – not least – the sound recordings received and my re-transcriptions of some of the songs, it became clear that the traditional songs of the Copper Inuit were made up from the same circle of motifs as were used in the Thule area by the *Inughuit*.

For information the most important motifs are presented again here.

t motif: the small transition motif, see Section 3, Form and Melody Type D.

Example 7B, 07



T motif: the large transition motif, see Section 3, Form and Melody Type D.

Example 7B, 08.



c1 motif: a small motif used in the C sentence in Form and Melody Type D.

Example 7B, 09



It is understandable that disagreements have occurred between ethnomusicologists about notation and determination of the motifs used by groups of people from the third world. The music sung is often perceived differently and thus notated differently. This is particularly true for songs/music containing tones outside our temperate tonal perception. Labile tones are part of this "category". Labile tones occur frequently among the Inuit.

Labile tones among the Inuit occur in three groups:

1. Tones, which as a mistake deviate from the tone material otherwise used.
2. Deviating tones, which are used in many songs in a local area, but do not supersede an original tone material.
3. Deviating tones used consistently in an area. An earlier-used tone material has now been replaced by another. A twisting has occurred in the original tone material, which is found again, e.g. in neighbouring areas. It has been ascertained in some cases that a known song in one area is re-found with a twisted tone material. In such cases a genuine change of the tone material will occur with time.

When labile tones are used, ethnomusicologists will often notate differently (particularly when only some of the songs have labile tones).

If it is desired to make mutual comparisons between the songs by notation, it is necessary that the songs are notated at the same level. This is achieved by notating stereotypical motifs at the same pitch. In most cases this is possible even when the tone material is twisted by labile tones; also when it is twisted right through a song. We are lucky with respect to the traditional songs of the *Qitiqmiut* as nearly half the songs have a pure pentatonic – or an extended pentatonic – tone material. (Nearly) all the songs can therefore be notated at the same level for mutual comparison and for comparison with the songs of the Inughuit.

Examples

Labile tones were known among the Inuit as far back as William Thalbitzer's collection from 1906. Hjalmar Thuren transcribed (most of) the songs and made a list of the tones used (Thuren 1911: 20–24) in which labile tones intoned a little too high or low are marked ±.

Notated with my o-position notation, the complete east greeenlandic tone material has the tones:

Example 7B, 10



The triad in the following tone material is dominating:

Example 7B, 11



However, due to labile tones, many songs are sung with with lowered third:

Example 7B, 12



In many other songs, including some newer song recordings, the third is elevated:

Example 7B, 13



However, if the songs are to be properly compared mutually, the series should be notated:

Example 7B, 14



For practical purposes the "twisted" tone is indicated with an upward directed arrow over the tone.

Among the *Inughuit* the lowest tone in the tone material is labile in a number of songs. In these songs a downward directed arrow is placed over the tone c'.

Among the Copper Inuit it is mainly the tones g' and c' in the ordinary pentatonic series, which are lowered so the tones approach f#' and b. An extended pentatonic tone series with the tones b'-a'-g'-e'-d'-c' (which is the most commonly used) then becomes b'-a'-f#'-e'-d'-b. If this is notated in o-position, a new pentatonic series

will appear with the tones a'-g'-e'-d'-c'-a, which is wrong. It is not possible to compare this song with the other songs because its tone material is twisted. This notation should not be used because the motifs used from "normal songs" (songs with a non-twisted tone material) are not used; this is required to enable mutual comparisons.

The following three notations show a normal extended tone material, the same tone material with labile tones and an (incorrect) re-notation of this altered tone material in a false new o-position notation.

Example 7B, 15



The notation of identical motifs must be identical in order to achieve mutual comparison between songs. This should be fulfilled regardless of whether the motif(s) used is/are in a pure form or twisted.

The question of the correct notation of motifs – pure or twisted – is obviously made easier if it is discovered that (versions of) the same motif is used in the same position in many songs. This is true for the traditional songs of the *Qitiqmiut*.

This leads to the form structure of the songs.

Form Structure

Among the *Inughuit* it was ascertained that the songs of the highest developed form type (D) use certain motifs at certain positions in the formal course.

In a parallel manner, versions of a certain motif are used in a certain position in the stanza course of most songs among the *Qitiqmiut*. It happens inside the stanza, after the Nucleus part of the stanza, which normally contains two Nuclei. The recurring motif is a t motif or – in most cases – an upward augmented t motif, $t^{aug.}$ It leads – most often – down to the tone e', in some songs after a dive down around the tone c'. Due to its position, and its central importance, the motif is called *Central motif, Cm*.

The form now has the course:

| ---------- Exposition ---------- | | -- Completion -- |
N1 (-sentence) - N2 (-sentence) - Cm (-sentence)

This is clearly an extended and special Refrain Form. The motifs are often, as mentioned above, versions of the same motifs, which are used among the Inughuit. There is a distinct similarity to their songs.

The formal course in the *Qitiqmiut* songs is often extended, as one, two or three motifs follow the central motif; these motifs get the quality of Suffix(es). It is interesting that the last of these Suffixes often gets the function of a connective forming a connection to the next stanza. This connective is used only between the "inner" stanzas of the song, and thus not after the song's last stanza.

This is exactly the same function that is used in songs of Form and Melody Type D, the most developed form type among the *Inughuit*. The formal course now becomes:

| ---------- Exposition ---------- | | ---------- Completion ---------- |
N1 (-sentence) - N2 (-sentence) - Cm (-sentence) - sf1 (-sentence) - [sf2]

Among the *Qitiqmiut* the songs often, in approximately 90 of the 120 songs, have two different Nuclei. Ten songs have only one Nucleus, approximately 15 songs have three Nuclei and very few have four Nuclei.

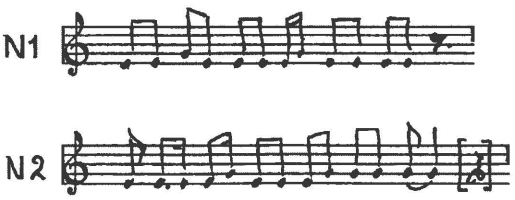
In the following the individual parts of the form structure are discussed.

Nucleus 1

The first Nucleus often has an arch up-down from and to tone e'. Most often – in 20 songs – a t motif is used with one or two internal repetitions, here shown by notation of the first and second Nucleus from song 42. The complete song is notated later, thus giving an overview of the total course. The music notation is based on Helen Roberts' notation moved to the o-position level.

Kaiyayyuk, a Coppermine River man. No. 42. Jenness rec. IV.C.50.a. Stanza 1.

Example 7B, 16



In the same song a typical form of the second Nucleus can be seen.

Nucleus 2

The second Nucleus often has in the beginning a repetition of the beginning of N1. The sentence ends often ascending, sometimes directly, but more often after a number of small convex arches (as in the above song) or by an ascending zig-zag movement.

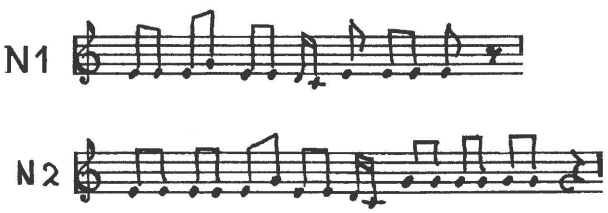
Most often, in twelve songs, the second Nucleus is formed nearly as in the above song; a t motif with internal repetition(s) and ascending finish, $t(s)^{(+)+/}$.

Motif Formation in N1 and N2

Normally N1 has a convex arch up-down from the tone e'.
Most often, in 20 songs, a t motif with internal repetition(s) is used, see the music example above.
In 18 songs the motif use is simpler as only one t or ts motif is used for the convex arch up-down.
The top of the arch rarely reaches the tone b'. When tone b' *is* reached it is achieved by using a $t^{aug.}$ motif, which primarily belongs to the subsequent formal part, the central motif.
In some songs N1 has wave movement: an arch up-down followed by an arch down-up. The latter turns down around the tone c' before it returns to the tone e'.

This is shown with the beginning – N1 and N2 – of a song sung by ***Täptuna***, a Coppermine River man. No. 20. Jenness rec. IV.C.60. Stanza 2.

Example 7B, 17
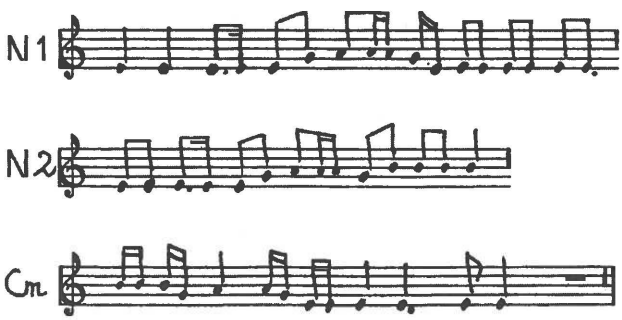


Rarely the dive reaches even deeper tones, a and g, before the return to e'.
The final tone in N1 is – as mentioned – normally e'. However, three songs have the tone d' as the final tone in N1.

The second Nucleus; N2

N2 is characterised by a final ascending movement. Nine songs have a direct rise through N2. Very often – in 21 songs – one or more $t_{(s)}$ motifs are used followed by a final ascent.
N2 often has a repetition of the beginning of N1 followed by an ascending movement. This is seen in the music example above, where the tone c' is passed before the final ascent.
The ascending movement through N2 is often achieved – in eight songs – by a zig-zag movement. The complete song no. 34 is shown here: N1 + N2 - Cm.

Haviuyag, a Puivliq man. No. 34. Jenness rec. IV.C.39. Stanza 3.

Example 7B, 18



N2 reaches the top-tone b'. Without rest the central motif follows, winding down and reaching the tone e'. It is sung solely on ja-ja.

The ascending zig-zag movement is often stopped on the top-tone. However, in nine songs it is followed by one or two steps downward.

Deviation from the "rule" about an ascending movement through N2 is seen in eight songs.

Here the sentence is finished with a descending movement.

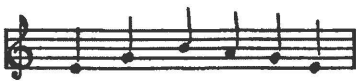
The Central motif, Cm

The central motif is (nearly) consistently used in the traditional songs of the *Qitiqmiut*. The motif occurs in a few closely-related versions. It is therefore easily recognised (even when a song is no-

tated at another level) and has been a guide to the notation of the songs at the same level to enable mutual comparisons.
It follows directly after the Nucleus part, the exposition, and is normally followed by one or more Suffixes. However, in a few songs it stands alone as in the song notated just above.

The central motif has the tones (e')-(g')-b'-a'-g'-e', a t^{aug} motif:

Example 7B, 19



In the vast majority of the songs – in 40 songs – the motif is used with internal repetitions and with vines from the top-tone down to the tone e'. This is seen in the example notated above.

Fairly rarely the tones a'-g'-e', a single t motif, are used.
The tone c" is rarely used as the highest tone.
Use of an even higher top-tone is seen in only three songs.

The central motif normally leads down to the tone e'.
Deeper final tones are very rarely seen.

Suffixes
Internal and external Suffixes

In some songs there is no rest – nor a pleonasm – between the central motif and a subsequent Suffix: it is termed an internal Suffix. A rest can also seem to be "lacking" in other positions in the formal course. However, it is not lacking; it is a widespread Inuit habit that the singer does not have to make a rest, or breathe, before a new formal part. However, he/she often does so.
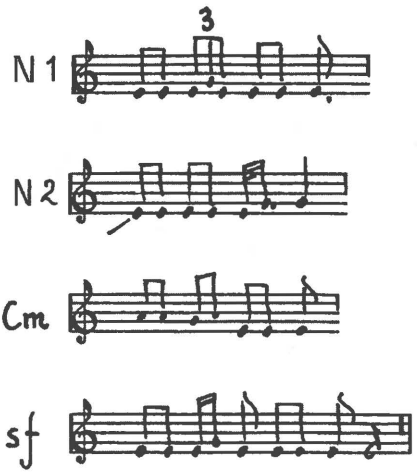
External Suffixes *are* separated from the previous formal part with a rest.

Songs with one type of Suffix in the songs' completion parts

t motif(s) used as the only Suffix is/are seen in 21 songs.

Avyana, a Puivliq man. No. 51. Jenness rec. IV.C.45.b. Stanza 2.

Example 7B, 20



Suffix has a t_s motif and is an internal Suffix to the central motif.

c1$^{+/}$ motif as the only Suffix motif is used in six songs.
One of the songs has the tone c' as finalis – as opposed to the ordinary use of e' as finalis.

ts_{aug} motif as the only Suffix motif is used in one song.

t/ or t$^{+/}$ motif as the only Suffix motif is used in six songs.
These songs have an ascending finish to the tone g' or a'. This is unusual.

T$^{+/}$ motif as the only Suffix motif is used in four songs.

Songs with use of more than one Suffix in the songs' completion parts

When more than one Suffix is used it is common that the first is placed close to the central motif. In many cases they fuse together.

With the use of c1, c1$^{+/}$, T and T$^{+/}$ motifs as Suffixes, the similarity to the traditional songs of the *Inughuit*, particularly of Form and Melody Type D, increases.
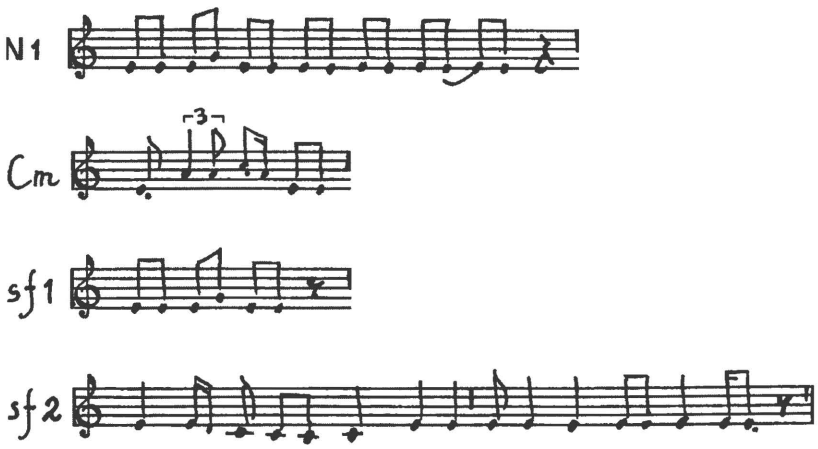
ts and ts$^{+/}$ motifs are used as Suffixes in 14 songs.

The motif content in the Nuclei of the songs is normally also versions of t motifs. Therefore, the form structure will show simple form structures, some with Formula Structure.

t(s) and c1$^{+/}$ motifs are used as Suffix motifs in eight songs.

Kuniluk, a Puivliq man. No. 70. Jenness rec. IV.C.69. Stanza 2.

Example 7B, 21
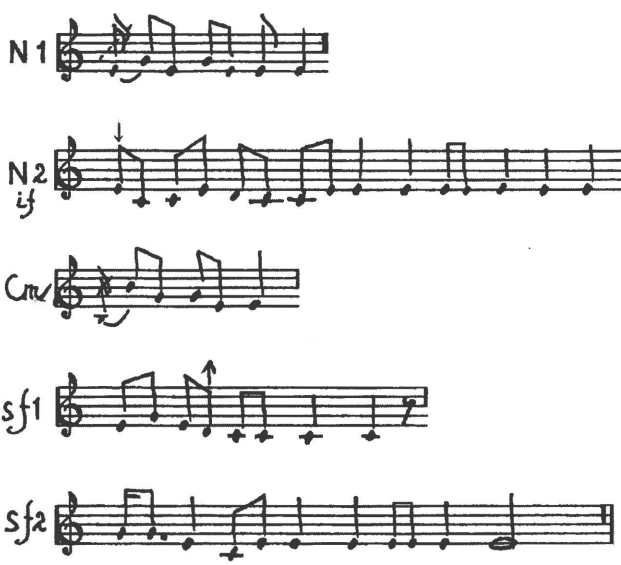


N2 is omitted. sf1 is fused into Cm.
sf2 is separated from sf1 by a rest. The use of c1+p in sf2 is very similar to the C sentence in songs of Form and Melody Type D among the *Inughuit*.

T(s) and Ts$^{+/}$ motifs are used as Suffix motifs in seven songs.

Avyana, a Puivliq man. No. 18. Jenness rec. IV.C.56. Stanza 2.

Example 7B, 22
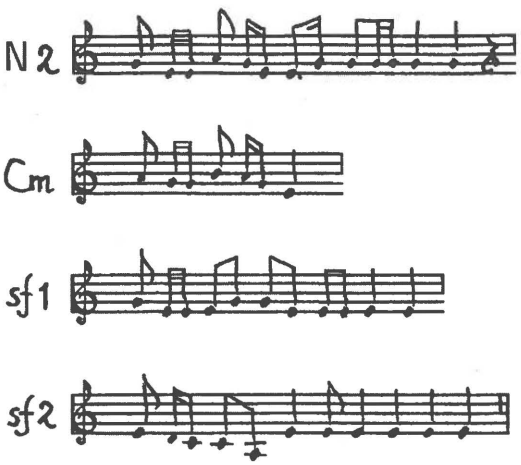


N1+N2 are close to an abbreviated version of N1+N2 in Form Type D among the Inughuit.
sf1+sf2 are close to an abbreviated version of sf1+sf2 in Form and Melody Type D among the *Inughuit*.

t^{aug}, t and $c1^{+/}$ motifs are used as Suffix motifs in eight songs.

Amivyana, a Coppermine man. No. 109 and 113. Jenness rec. IV.C.83 E. Stanza 1.

Example 7B, 23
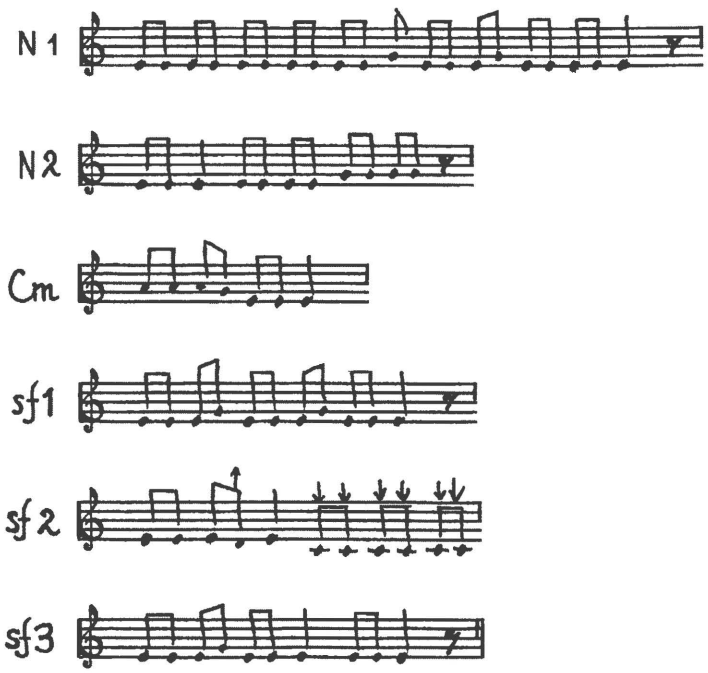


The first used Nucleus has an ascending finish like N2 in the other songs. The two Suffix motifs are equal to the two Intermediate Groups in songs of Form and Melody Type D among the *Inughuit*.

t^{aug}, ts, $c1^{+/}$ and ts motifs are used as Suffix motifs in six songs.

Käneyoq, a Puivliq woman. No. 103. Jenness rec. IV.C.20.b. Stanza 2.

Example 7B, 24



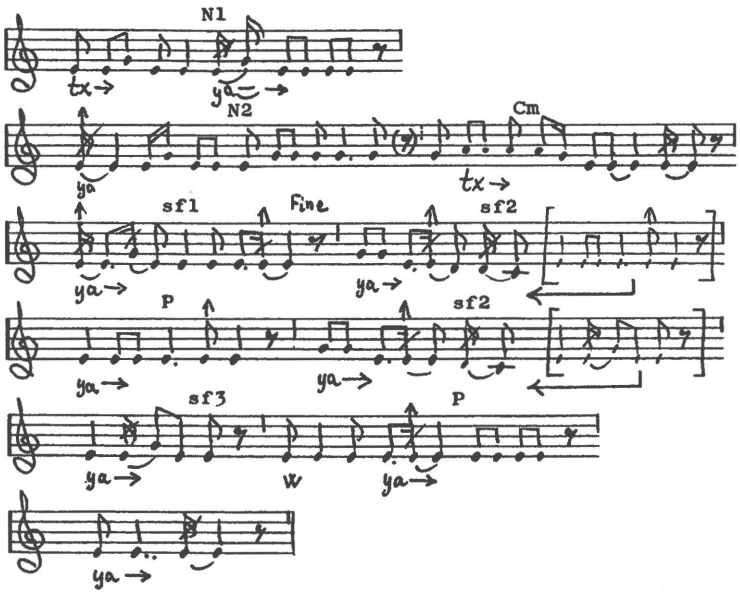
A still larger part of the formal course is now found again with the Inughuit. The central motif with the subsequent Suffixes corresponds to the Intermediate Groups and Formula Finalis in songs of Form and Melody Type D.

The similarity with the traditional songs of the *Inughuit* increases further when the completion part of a Copper Inuit song contains even more motifs.

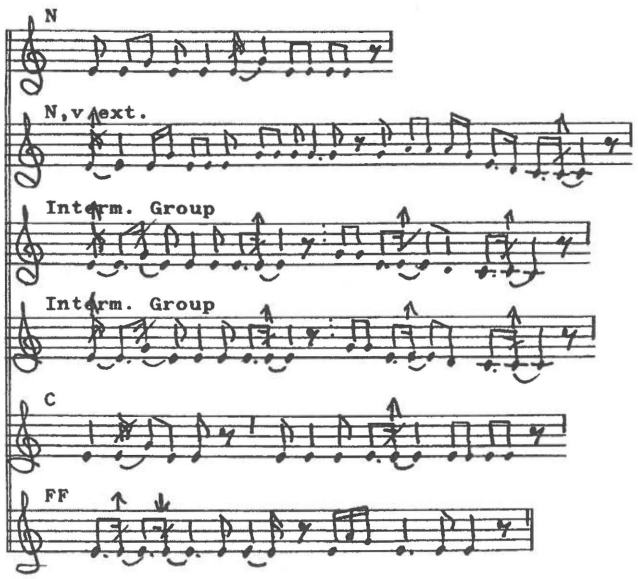
The following song has, after the Central motif, three Suffixes; the second of these is repeated. The beginning of the song was shown earlier, Kaiyayyuk's song example 16, but now the complete first stanza is shown. Small changes in the notation can be seen; the reason is that now I show my transcription done after having received tape copies from Alaska of all the songs. The song has now been analysed in two ways: partly seen from a Copper Inuit point of view using the same abbreviations as in the previous songs, i.e. N1-N1-Cm-sf1-sf2-sf3; and partly seen from a Polar *Inughuit* point of view, now analysed as if it was a song of Form and Melody Type D. At the side, below the first notation, a reconstruction of the song, considered as a Form and Melody Type D song among the *Inughuit*, is shown.

Kaiyayyuk, a Coppermine River man. No. 42. Jenness rec. IV.C.50.a. Stanza 1.
Recorded and transcribed by Diamond Jenness 1915/16. Transcribed by Helen Roberts ca. 1922. Re-transcribed by Michael Hauser 1982.

Example 7B, 25



The same song regarded as a Thule song of Form and Melody Type D
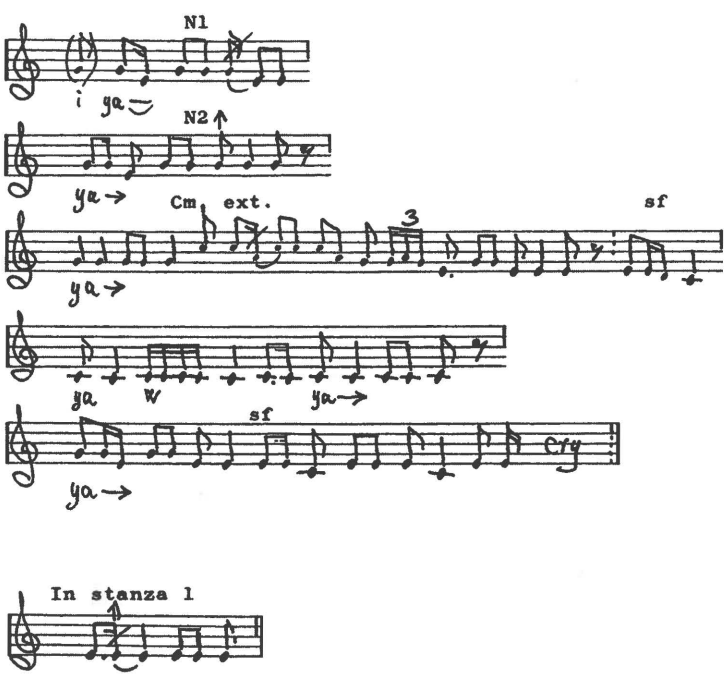


The differences are small. According to the *Inughuit's* way of composing, sentence 2 should cite sentence 1 completely, prior to the descent to tone c'. This final descent to tone c' is "missing". The sf1+sf2 in the Canadian song correspond completely to the Intermediate Groups in Inughuit songs of Form and Melody Type D. sf3+P in the Canadian song is like the C+FF sentences in Thule songs with the exception of a finishing t motif.
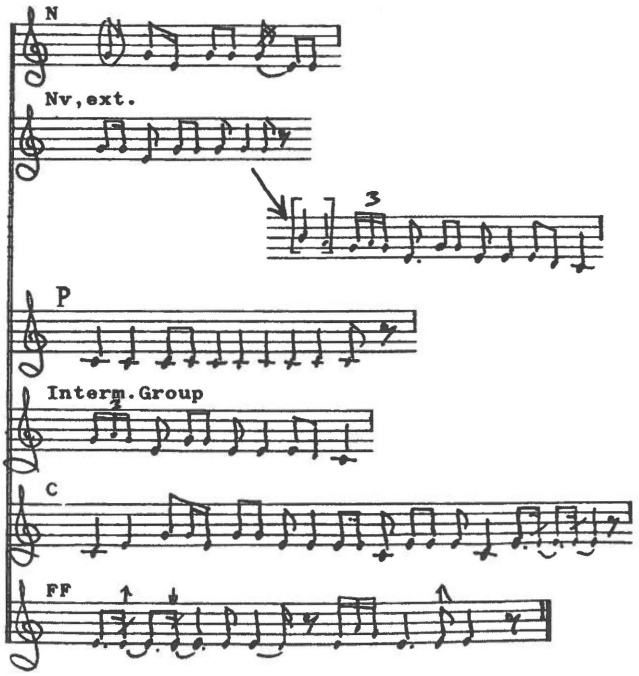
The next song was also re-transcribed by me in 1982. Seen from a Copper Eskimo point of view the central motif is extended upward, as it reaches right up to the tone c". It is also extended by having two c1 motifs added (the tones e'-d'-c'); the first of these is placed in the Central motif sentence (internal Suffix). The stanza is finished – after a long pleonasm – with yet another Suffix with a Ts motif with internal repetition and a $c1^{+/}$ motif (the tones e'-c'-e').

Uloqsaq, a Coppermine River man. No. 82. Jenness rec. IV.C.31. Stanza 1.
Recorded and transcribed by Diamond Jenness 1915/16. Transcribed by Helen Roberts ca. 1922. Re-transcribed by Michael Hauser 1982.

Example 7B, 26



The same song seen from an Inughuit point of view

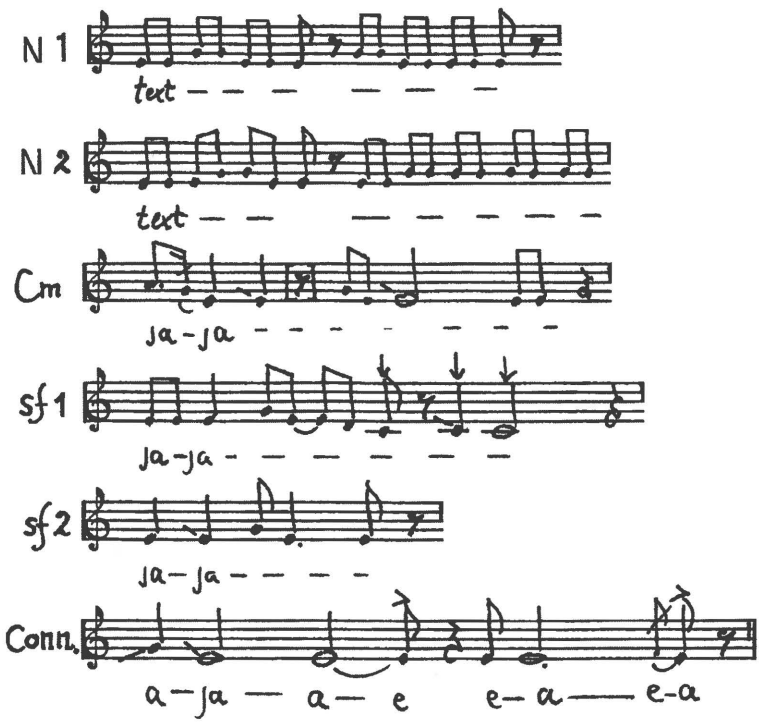


The notation on this page shows the reconstruction seen from an *Inughuit* point of view. Large parts of the course show Form and Melody Type D as used among the *Inughuit*. However, the beginning of the Canadian central motif is omitted.

The last example is a song sung in 1963 for David Damas. The recording includes two songs, which were sung in direct continuation of each other. This is also known among the *Inughuit* and is mentioned in Section 5. The text expression of the songs is collected in the Nucleus parts of the stanzas, while the subsequent formal parts have character of a refrain and are sung on ja-ja. This is the "correct" way, but in many songs it is not observed.

Anonymous, a Coppermine River man. Recorded in 1963 by David Damas. Stanza 1.

Example 7B, 27



The song follows the basic "rules" for the traditional songs of the *Qitiqmiut*, but it is at the same time very close to the songs of Form and Melody Type D of the *Inughuit*.

The basic rules for *Qitiqmiut* composition are followed as the second sentence, Nucleus 2, ends higher than the first; on the tone g'. The following sentence has, as it must have, the central motif (the tones a'-g'-e').

The following sentence uses the Ts motif (the descent g'-e'-d'-c'), followed by a ts-motif (g'-e') notated on its own line and finally a varied pleonasm. These are Suffix possibilities that are completely "correct", see the discussion above. However, the use of the last motifs is what makes the likeness to the Greenlandic songs of the Inughuit so marked. It is convincing that the stanzas finish with a varied pleonasm. This is the same way as is used in the highly developed songs in Thule of Form and Melody Type D among the *Inughuit*.



Song feast among the Copper Inuit at Bernhard Harbour. The leading singer wears a helmet spiked with a loon's beak. Photo: Leo Hansen 1924. Courtesy of Arktisk Institut, Copenhagen.

Conclusions regarding traditional songs of the *Qitiqmiut* compared to the traditional *Inughuit* songs

The ethnomusicological investigations of the traditional songs of the *Qitiqmiut*, Copper Inuit, show that many songs have great similarities with the songs of Developed Innovation-Iteration Form Type, Form and Melody Type D among the *Inughuit* in the Thule area.

This parallel to the Inughuit songs is found among the *Qitiqmiut* in around half of the sound recorded songs in Diamond Jenness' collection from 1914–16. The close similarity is seen in the use of the same tone material, the same finalis and a true approximation to the form structure as used by the *Inughuit*; these songs thus have the same overall tone language, Melody-Sphere, as is used in the songs of Form and Melody Type D in the Thule area.

The similarity does *not* extend to the other form types found among the *Inughuit*; thus not to the frequently mentioned Level Shifted Iteration Form and Melody Type (Form Type F). The *Qitiqmiut*



Head garment used by the leading singer in some Inuit societies in western Alaska. Privately owned. Photo: M. Hauser 2007.

have, as the *Inughuit*, different form types. Around half the drum-songs in Jenness' collection have different tone materials and use other tones as finalis to those described for the songs of Form and Melody Type D. These songs thus have different Melody Spheres to those used among the *Inughuit*.

These "other" songs were quite probably introduced to the Copper Inuit areas from the south, from the areas inhabited by the Central Inuit, particularly the *Netsilingmiut* and the *Paallirmiut*. This immigration from the south very probably repressed and partly displaced a large number of traditional songs that *might* have had the same style as the Melody-Sphere in question.

Use of the same Melody-Sphere in traditional songs among the *Inughuit* in Greenland and *Qitiqmiut* in Canada indicates close connections. Research has shown that the influence in the Thule area came with Copper Inuit immigrants; and that it took place in the 1600s to 1700s.

In order to provide better understanding, a brief outline is given of the history of the Thule area based on the latest archaeological and ethnographic investigations.

In the early Middle Ages, in the (1100s)–1200s, there was a cultural meeting between two Inuit cultures in the Thule area, the late Dorset culture and the Thule culture (Gulløv 1999: 13). People of the late Dorset culture were in the Thule area from about 700 AD to about 1300 (Gulløv 1999: 13; Appelt 2004: 179). The people of the Thule culture arrived around 1200 and stayed for three centuries, to about 1500 (Gulløv 1997: 475). In the 1500s–1600s the Thule area was very sparsely populated (Holtved 1944, volume 2: 40; Gulløv, personal communication, letter of February 6, 2001). Other researchers thought that the area probably was unpopulated (Meldgaard 1986: 29; R. Petersen 1986b: 408). The reason was probably the growing ice cover during the so-called Little Ice Age.

The depopulation was primarily caused by migrations to the south, to the Upernavik-Uummannaq areas (and further southward). After that time the connection with the Thule area ceased, right up to late in the 1800s.

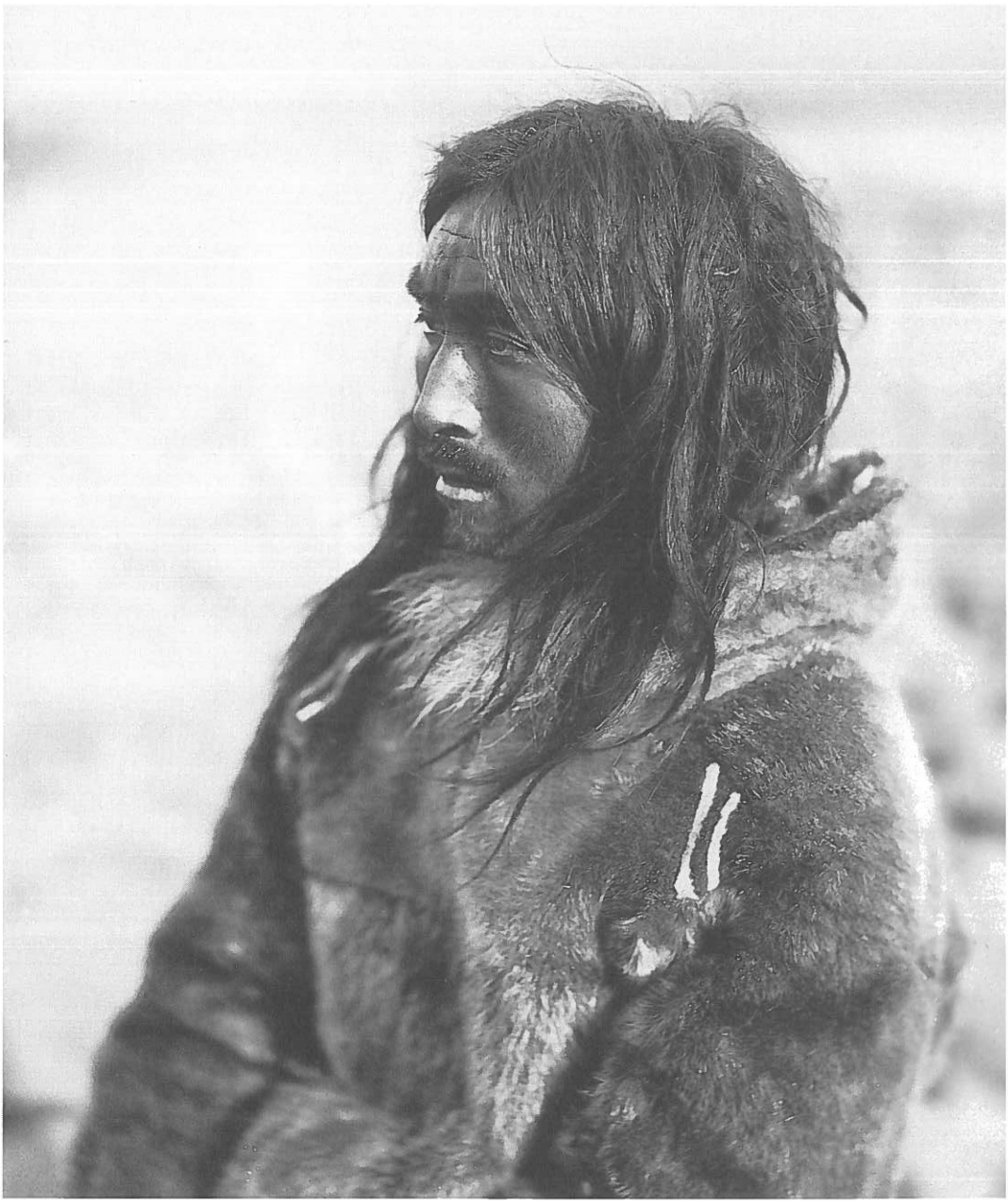
For the Uummannaq-Upernavik areas, see Section 6, Conclusions. In the 1600s to/into the 1700s the Thule area was re-populated by groups of migrants from central arctic areas, primarily the Copper Inuit, *Qitiqmiut*. The cultural connections and influences have been elucidated by researchers from different disciplines, now including ethnomusicology.

Hans Christian Gulløv has, based on the typology of harpoon points, pointed to the Copper Eskimo area as the area of origin (Gulløv 1997: 471–73) and studies of the housing architecture show the same (Schledermann and McCullough 2003: 124–25). Linguistically, it has been shown that important identical words are used, including words about family relationships (Søby 1977/78: 53, 65; Fortescue 1986b: 418). In addition, the earlier-mentioned article by Erik Holtved (1952: 22) is relevant in this context.

Summarising conclusions

The majority of the traditional songs in all the sound collections from the Thule area, and particularly in Holtved's collection, have

a highly developed Form and Melody Type (Form Type D) and an overall characteristic/style, Melody-Sphere, which was introduced by immigrating Inuit groups from Copper Inuit areas in the 17th to the 18th centuries. These songs of Form and Melody Type D were preferred by singers in the sound recordings in 1962 and 1984. They are the oldest song type in the area with roots in traditional songs from the Copper Inuit, *Qitiqmiut*. Due to a conservative song tradition, where the songs of the forefathers were highly esteemed and their style and composition method continued, it was possible to make sound recordings of songs with a basic structure that had been maintained with few alterations over a period of 200–300 years; closely-related songs could be re-found among the *Qitiqmiut* in northern Canada.



Ihré, born ca. 1874, famous shaman and singer, whose songs were still sung in 1962 and 1984. Photo: Thomas Krabbe 1909. Courtesey of Arktisk Institut, Copenhagen.

Section 8

Final Statements and Conclusions

It has been my lot to work with traditional Inuit songs, particularly those from the Thule area. I have done this work with a continued great interest, partly because the songs are good, but also because my research has taken me deep into the structure and performance of the songs and their importance to the society. My research has opened doors to the outside world, because the traditional songs showed up cultural connections with other Inuit societies; they have thus pointed to areas from which immigrants came to the Thule area.

The basic material for the work is Professor Erik Holtved's collection of sound recordings made at the telegraph station in Dundas, Thule, in 1937. The collection consists of 134 traditional songs, which have all been presented in detail. All stanzas of the many strophic drum-songs (110 songs) have thus been transcribed, together with the text or singing words and the accompanying drumming, when the drum was used.

Section 12 contains the complete notations of Holtved's collection. See Section 2 for information about methods of notation and analysis. The texts are found in Section 5.

The transcriptions, and the many listenings, showed a very important use of motifs. The songs were structured around characteristic local motifs based on a pentatonic tone material. Some motifs were easily recognisable, as they were used in isolation or at specific positions in the course of the stanzas; particularly at the end of sentences. They were given names that showed their use in the songs. This is true for a characteristic small motif, which always – with possible variations – was placed at the end of the first and the last sentences in nearly all the drum-songs in Holtved's collection. It created the transfer to the next sentence and was therefore called

a transition motif, *t motif*. In the second sentence of these same songs this motif reappeared, but now it was extended downward. It was larger and was therefore called a *T motif*. During the course of the sentences variants of the two motifs were used; they could be combined, and they could be upward extended to t^{aug} and T^{aug} motifs, or downward to t_{aug} and T_{aug} motifs. Based on extended and varied t and T motifs, other motifs could be perceived.

The tone materials and motifs with their symbols are presented in Section 2.

The combination of the motifs created sentences, which were part of the form courses. It was shown that there were basic differences to European sentence formation. While the "ordinary" European melodics aimed at balanced sentences of the same number of measures, most often a multiple of two and four measures, the situation with the Inuit was different. Here the sentence length was determined by the numbers and positions of the motifs and/or the length of the motifs. There was – to be brief – a far greater latitude for personal expression. This does not result in courses without a form structure. On the contrary; the Inuit songs had very firm form structures, which were maintained and continued through generations.

There is another, and more obvious, difference from Euro-American melody and form creation. In the "West" it has been a great challenge to discover/compose new melodies, new formal creations, even within the same cultural circle. However, with the Inuit the forms were maintained. A composer was highly respected, received prestige, when he/she was able to show his/her composing skills within the locally accepted forms. That is what a person was remembered for. The names of great composers and singers were remembered through generations. The songs were very often tied to a name, and we have several sound recorded examples indicating that a good song from the beginning of the 1900s was remembered right up to 1984 without noticeable changes.

Certain segments in the course of a stanza were "most free"; among those particularly the beginning of the stanza. Here the composer had the greatest opportunities for individual motif presentations and combinations; but he/she had to keep within the local style.

At the beginning of the song the Nucleus was presented. At other segments in the course the use of certain motifs was demanded; in some segments even the use of certain versions of certain motifs. These obligatory and (semi)stereotypical motifs normally had the quality of Suffixes.

This structure and value distribution mirrors the Eskimo language, where most words consist of a Root followed by Suffix(es).

The songs in Erik Holtved's collection were, as mentioned, very homogenous. There were only a few "deviating" songs. The explanation proved to be that the informants to a large extent came from the same circle of people – they were related to each other or were close friends. Based on the motifs found, and their positions, it was possible to ascertain the presence of a Form and Melody Type, whose sentence distribution and motif content/possibilities could be clarified. This was the highest developed Form and Melody Type in the Thule area, *Developed Innovation-Iteration Form and Melody Type,* which was given the designation Form and Melody Type D.

I must confess that I, at the beginning, worked partly blindfold in this new musical puzzle. Gradually, by comparing the songs, I discovered the rules, and I was thus able to describe how they should be followed if a song of Form and Melody Type D was correctly composed.

The road that was followed on the way to the realisation and description of this Form and Melody Type D is outlined at the beginning of Section 3. Later in this Section a detailed description is given, with music examples, of the motif use/motif possibilities in each of the form type's six obligatory sentences. A more condensed description of Form and Melody Type D is given in Section 4.

In 1962 and 1984 I was in the Thule area to make sound recordings for the Danish Folklore Archives. In 1962 I went with Bent Jensen and in 1984 with the artist Pauline Motzfeldt Lumholt. Approximately 350 songs were recorded in 1962; of these ca. 330 songs were of the drum-song tradition. In 1984 ca. 240 songs were recorded including ca. 230 songs of the drum-song tradition. In addition to the 1937 collection, all songs from the 1962 collection have been

transcribed. Many are notated and analysed in the present work, together with Holtved's collection. They are presented in Section 14. The 1984 collection was used mainly as control material.

Information about the names of the informants, number of songs sung and their form types is given in Section 3.

In Erik Holtved's collection there were only a few songs that deviated from the dominant form type found. They were too few to provide a basis for one or more other form types. This picture changed, however, with the transcriptions and the analyses of the songs from the 1962 collection. Five other Form and Melody Types were then discovered. One of these was particularly characteristic and recognisable, as songs with this form type have Level Shifted Iteration, i.e. a repetition of one (or more) introductory motif(s) at a lower level. The downward movement is done with transposition, or approximate transposition, within the pentatonic tone material. This Form and Melody Type, *Level Shifted Iteration Form and Melody Type*, called F, occurs in various versions as the basic structure, Nucleus – Transposed Nucleus, can be extended by adding a Suffix or by adding an Infix, Nucleus – Infix – Transposed Nucleus or by adding both a Suffix and an Infix, Nucleus – Infix – Transposed Nucleus – Suffix. With the discovery of the "new" form type, it could be proven that eight songs in Holtved's collection had this form type, but often in uncertain versions. However, in the 1962 collection as many as 70 songs had this form type, and in the 1984 collection it existed in ca. 50 songs.

This was a mystery that had to be solved.

The explanation of the strange dissimilarity between the collections was linked to the informants, more specifically to their origin. It was found that songs with Level Shifted Iteration were sung mainly by informants who were descended from a group of Inuit that emigrated from Baffin Island to the Thule area in the 1860s. The descendants of this group had primary or secondary Canada relationships, i.e. they were direct descendants of the immigrants or married to, or living with, a direct descendant. The genealogical information required to ensure the correctness of the origin of the informants was first and foremost achieved through "family-trees" elaborated by the Gilberg family, Aage and Lisbet Gilberg and their

son Rolf Gilberg, published in *Polar Eskimo Genealogy* (1978). Aage Gilberg was a medical practitioner in Thule just prior to the Second World War. Personal information for the most recent period was obtained through kind help from the Thule Vicarage and private individuals.

When it had become clear that the songs with Level Shifted Iteration were linked to the immigrants, an obvious next step was to attempt to find the area or areas from where they and their special songs came. To enable such a search to take place, it was necessary to have access to many sound recordings from different areas in central and eastern Canada. Such a large search was made possible by an exchange project in the 1970s between the Danish Folklore Archives in Copenhagen and the Museum of Man, now Canadian Museum of Civilization, in Ottawa and Université de Montréal; the Canadian Museum of Civilization is the depository for a large proportion of the sound recordings of traditional songs from the Inuit and Native Americans in Canada and – to a large extent – in Alaska. The exchange included copies of the Danish Folklore Archives' extensive collections of traditional songs from Greenland, while we received sound recordings – all on reel tapes – of songs from northern and southern Baffin Island, from Reindeer Inuit (*Paallirmiut*), Seal Eskimos (*Netsilingmiut*), Copper Inuit (*Qitiqmiut*) and from areas in northern and western Alaska.

Sources indicate that the immigration started in the northern areas of Baffin Island. It was therefore clear that interest should be centred on these and neighbouring areas, particularly the villages Arctic Bay and Pond Inlet, and the somewhat larger settlement of Iglulik at Melville Peninsula. I transcribed 114 traditional songs from Arctic Bay and Pond Inlet and 57 songs from Iglulik. It was a major disappointment. Songs with Level Shifted Iteration were hardly found. Only four songs (from this exchange of materials) with certainty had this form type. However, they were sung by a man called Qumangâpik. That was the same name as the leader of the immigration group to the Thule area in the 1860s. Based on the Eskimo naming tradition – that the name at death is given to a newborn child – this Qumangâpik could be related to the immigrants. He certainly was; see Section 7A. So I was on the right track.

The investigation continued with the transcription of 45 songs from southern Baffin Island: Frobisher Bay (one interesting song here), Cape Dorset and Lake Harbour. *Here* the form type was refound in nearly ¼ of the songs.

The conclusion was clear: the immigrants – the nucleus of the group – had probably come from southern Baffin Island. This result was confirmed by preeminent researchers. The Frenchman Father Guy Mary-Rousselière led a mission station in Pond Inlet; he made many sound recordings and was deeply interested in the group from the 1860s. Based on genealogical studies he reached the same conclusion as I did; that the nucleus of the group originated from southern Baffin Island. His investigations were done independently of mine and vice versa. The immigration to Thule and its area of origin has been confirmed by both archaeological and linguistic investigations by Rolf Gilberg (1976), Robert Petersen (1962 and 2003) and Guy Mary-Rousselière (1980 and 2002). The history of the discovery, with analysed song notations, is reported in Section 7A.

In addition to the Form and Melody Type with Level Shifted Iteration (called F) just mentioned, four other form types were discovered during the transcription of the 1962 collection. Two were Refrain Forms: Simple Refrain Form Type and Extended Refrain Form Type. Two others were Top-Tone Variation Form Type and Formula Structure.

Simple Refrain Form and Melody Type, called A, is the form type mostly used by all the Inuit. Every song of this Form and Melody Type has a Nucleus (part) followed by a Suffix (part). The Suffix normally receives the quality of a Refrain. In East Greenland the majority of the drum-songs have Refrain Forms, often with a doubling of the Nucleus. The same is seen in many areas of Canada and Alaska. For the Inughuit in the Thule area, Refrain Forms are used mostly in songs in stories, fables, etc.; in total in 52 songs in the two main collections, a large majority in the 1962 collection.

Extended Refrain Form and Melody Type, called B, occurs much less often in the Thule area; in total in twelve songs. It is characteristic of this type that a downward leading Mediation is inserted in the middle of the formal course: Nucleus (part) – Mediation – Suffix (part) (Refrain).

Songs with Refrain Form Types and Top-Tone Variation Form Type (see below) were mainly sung by informants with Canada relationships, but also by people without. The Refrain Forms have their root in an old Pan-Eskimo tradition; they are, as mentioned, found everywhere. The occurrence of Refrain Forms is therefore not a good indicator for tracing the origin of the Inughuit.

Top-Tone Variation Form and Melody Type, called E, is another form type discovered. The formal course shows Nucleus (sentence) – enlarged Nucleus (sentence), where the second sentence repeats the first, but now beginning a tone higher. Ten songs have been found with this form type, whose structure is so special that it indicates a special Form and Melody Type. It was found that approximately half the songs with Top-Tone Variation were related to shaman's séances or shamans. It might be a type of song that earlier had a special use in connection with shaman's séances.

Songs with Top-Tone Variation Form Type were nearly all sung by informants with primary or secondary Canada relationships, as were the songs with Level Shifted Iteration.

Songs with *Formula Structure* are known everywhere among the Inuit, where they had both a "secular" use as songs in stories, but also a more cultic use. The so-called "magic words", *serratit* in Greenlandic, could be used by the common man to ward off dangers and disease and to re-establish balances, but they had earlier been used as an integral part of shaman's séances. They were carried out in a mixture of speech/recitation and song. The use of *serratit* for various purposes is described in Section 5.

The above-mentioned Form and Melody Types are described thoroughly in Section 3 and illustrated with selected music examples. In Section 4 these Form and Melody Types are given condensed presentations.

A wide-ranging presentation of these Form and Melody Types F, A, B, E and FS is given in Section 14. For each form type, songs having different presentations of the type are notated. These differences are especially due to variations in the presentation of the songs' first sentences: their Nucleus sentences. Each song is accompanied by an analysis.

The distribution in Section 14 between Form and Melody Types shows the following:

Level Shifted Iteration, Form and Melody Type F, is presented in 41 songs.

Refrain Forms, Form and Melody Types A and B are presented in 36 songs.

Top-Tone Variation Form, Form and Melody Type E, is presented in six songs.

Formula Structure is presented in 18 songs.

Special songs are presented in two songs.

With the clarification of these new form types, the un-clarified or un-placed songs in Holtved's collection could find their right place, i.e. they could be determined with respect to their form type and analysed. All 134 songs in Holtved's collection are re-notated with analyses in Section 13. A representative stanza from each of the strophic songs, i.e. the drum-songs, has been notated. The other songs are (nearly all) non-strophic; they are therefore notated in their full length. The notation is followed by an analysis, which in addition to form determination with motif information (given as abbreviations) contains melody analysis, rhythm analysis and information about the modal affiliation found.

Level Shifted Iteration Form Type could, as mentioned, be traced back to the southern part of Baffin Island. It would obviously also be of major interest, if it was possible to discover one or more areas of origin for the dominating and highly developed Form and Melody Type D of the Inughuit.

I got an early start towards a solution, when Erik Holtved told that he had found language similarities between the *Inughuit* in the Thule area and the Copper Inuit people, the *Qitiqmiut*. However, the areas in between could also be the areas of origin for the highly developed form type now being sought. The traditional music on Baffin Island and the traditional music of the *Paallirmiut* and *Netsilingmiut* therefore also had to be investigated. This is described

in Section 7A (Baffin Island) and 7B (the Copper Inuit areas). These investigations were made possible by the earlier-mentioned exchange of sound recordings between the Danish Folklore Archives and the Museum of Man/Canadian Museum of Civilization.

The comparisons between the traditional songs of the areas necessarily had to be based on the form structures used and the development of the melodies, the tone material, etc. In order to achieve optimum conditions for direct mutual comparisons to the Thule Inughuit songs, the songs from the different Inuit areas had to be notated at the same level. This is done by notating identical or similar motifs with the same tones. However, different numbers of tones are used in the songs from different areas, and there is a widely distributed practice among the Inuit of using labile tones. Labile tones in the music of the Inuit was discovered as early as in Hjalmar Thuren's transcriptions of William Thalbitzer's East Greenlandic sound recordings in 1906 (Thuren 1911). The use of labile tones has given notation difficulties, especially when making comparisons to songs from the *Pallirmiut* and *Netsilingmiut*. This is in contrast to songs from the *Qitiqmiut*, where many songs use the same tone material as used by the *Inughuit* in Thule.

A close relationship could be proved to exist between the highly developed songs of the Inughuit, Form and Melody Type D, and a large proportion of the traditional songs of the *Qitiqmiut*, Copper Inuit.

The comparisons were mainly done with the extensive collection of traditional Copper Inuit songs, which were sound recorded in 1914–16 by the well-known ethnologist Diamond Jenness and transcribed by the ethnomusicologist Helen Roberts with publication in *Songs of the Copper Eskimos* (1925). Similarities to the traditional songs of the *Inughuit* is shown both in the use of the same tone material – with due consideration to labile tones – and in the form structures used. The similarities between the two areas became even clearer after I had received a full copy set of the old Copper Inuit sound recordings from the University of Alaska. In some cases it was possible to find variants of the same songs in the two areas; this is documented with music examples in Section 7B. Among the *Inughuit*, these songs were mainly linked to the families that lived in the area prior to the last immigration in the 1860s.

The cultural connections between the two areas have also been elucidated both archaeologically (Gulløv 1997: 471–73; Schledermann and McCullough 2003: 124–25) and through language studies (Søby 1977/78: 53, 65; Fortescue 1986b: 418).

It is a fascinating thought that the complicated songs of Form and Melody Type D that were sound recorded by Erik Holtved in 1937 – and which could also be heard in the 1962 and 1984 recordings – continued a song tradition that stretches back 200–300 years and is retained due to a traditional veneration for the culture of the forefathers – here in the form of the songs.

Comparisons with the neighbouring areas have also included the Uummannaq-Upernavik areas.

The oldest sound recordings from these areas go back to 1906, 1909 and 1912. In 1906 an Austrian expedition made sound recordings from Upernavik and to the south. Recordings made by the Norwegian Christian Leden followed in 1909 and 1912.

These collections are dealt with in Section 6 together with William Thalbitzer's collection from 1900–1901 – written down by direct dictation in the field – and Bent Jensen's from 1959.

The investigations involved mainly Christian Leden's 1912 collection, which contains 36 songs. The songs were recorded for the Danish Folklore Archives and had a long and dramatic history before they were transcribed in connection with the present project and now finally are published. The presentation comprises notations of the songs with analyses and conclusions with comparisons to the *Inughuit* in the Thule area.

The comparisons to the traditional songs of the *Inughuit* show a common use of simple basic motifs. Apart from this there are decisive differences. The (here preserved) traditional songs from the Uummannaq-Upernavik areas are "imported" via the Thule area but they did not come from the Thule area during the recent several generations; neither from the group of people, particularly *Qitiqmiut*, who emigrated from central Canadian areas in the 1600s or 1700s, nor from the group of people who came with the immigration from Baffin Island in the 1860s.

The traditional Inuit songs which existed in the Uummannaq-Upernavik areas up to the beginning of the 1900s must be a relic of the groups of people dating back to late Thule culture who emigrated from the Thule area in the 16th to the 17th centuries (R. Petersen, 1986b: 408; Gulløv 1997: 473), i.e. before the *Qitiqmiut* came to Thule.

The traditional songs from the Uummannaq-Upernavik areas have now long disappeared, but it is interesting that we have sound recordings – and now music notations – showing that important traits of this very old and genuine Inuit music culture exist(ed).

I will finish with some rather subjective comments about the subject and the work. The traditional song culture of the *Inughuit* – and among all Inuit – has had a sad destiny. It was highly favoured in the old society, but it was debased by the mission. Some people from the outside in the trade and administration also had a negative attitude. Worst of all was the fact that many Greenlanders themselves (therefore) began to hold their old songs in contempt. It was "unchristian behaviour" to sing drum-songs. It was disliked, and only in the most recent times a genuine increasing interest in this old cultural element has occurred; and this is probably mainly seen in West Greenlandic urban societies. Many statements showing the attitude to the drum-songs, seen both from the local population and from visitors and employees coming from the outside, are given in Section 5. From the outsiders there are also many statements describing the performance of the drum-songs as exotic experiences; the early descriptions were often derogatory. Only very few researchers have provided a detailed description of the drum-songs and then often only of their texts. In a number of publications, and often among the general population, the "drum-songs" meant the texts of the songs (especially in the case of East Greenland), while their melodies were overlooked or received meaningless or superficial mention. The Polar Eskimo drum-songs contained far less text than those from East Greenland. The East Greenlandic traditional songs therefore became better known than those of the Polar Inuit although the latter musically are more highly developed; a fact realised by only a few people.

If we look at the interest in academic circles in the melodies of the traditional songs, it is obvious that it is very small. It is as if the

old prejudices still exist. There is insufficient or missing information in the professional literature, in text books for Greenlandic teachers and in informative books about Greenland. It would have been possible to get musicians to notate melodies directly from good drum-singers, and good drum-singers could have been invited from Thule and East Greenland, for example, to teach genuine drum-songs to Greenlandic and Danish teachers. However, the will was not there.

The limited, but existing, research on the drum-singing tradition was only mentioned in passing when the informative book *Inuit, Kultur og Samfund – en Grundbog i Eskimologi* [Inuit, Culture and Society – a Textbook on Eskimology] was published in 1999 (Lorentzen et al., eds). The attitude was the same in the book *Grønlandsforskning – Historie og Perspektiver* [Greenland Research – History and Perspectives] published by Det grønlandske Selskab (Thisted, ed. 2005).

My work has shown that the traditional songs of the *Inughuit* consist of both simple songs and songs with developed structures and long courses, often with more tones in each stanza than in most European folk songs. The performance of drum-songs contains a complicated interaction between singing, drumming and dance, and many drum-singers have good singing voices as can be heard on the enclosed CD. Some are virtuoso singers operating at a high artistic level.

Finally I wish to express my esteem of, and pleasure in, the Greenlandic drum-songs; particularly those from the Thule area. It was a privilege to be able to work with them and thus be able to contribute to throwing light on different aspects of this art form. This is a testimony about a special old Greenlandic form of culture.

Section 9

Terminology for Traditional Greenlandic Songs

by H.C. Petersen and Michael Hauser

Drum-singing performance is done with or without dance movements. Singing is always used. Hence, the term drum-singing is used rather than drum-dancing.

A = Avanersuaq/the Thule area. K = Kitaa/the West Coast. T = Tunu/the East Coast

ajaajaat	A+K+T	Inngerutit uteqattaariaat/ nangeqattaariaat.	Refrain in drum-songs.
akinnaat/ akinnaatit	T	Ivigassap iverumasumut tikinnermini inngerummik tikilluaqquneqarnerminut akissutaa.	Ancient teasing song/ teasing songs, sung upon arrival at a song duel.
akkiseq/ akkisit	K+T	Piseq ivernermi saassunneqarnermut akisissut.	Reply song/reply songs in a song duel.
anersaat 1/ anersaatit 1	K+T	Inngerut qamuuna pikkunartumik misigisamik oqaatiginnissut.	Emotional song/emotional songs, found in several song categories.
anersaat 2/ anersaatit 2	K+T	Eqqunngitsuliorfigineqarsimanermi inuit tusaatillugit qanoq pineqarsimanermik tusarliissut.	Song of reproach/songs of reproach; found in several song categories.
anersaasiorpoq	K+T	Misigisap ilunngunartup imalt. eqqunngitsuliorfigineqarsimanerup inngerutinngorlugu taalliarinera.	He/she composes an anersaat song.
aqaat/aqaatit	A+K+T		Charm song/charm songs sung to children.
aquut/aquutit	K+T	Inngerut angakkup ilimmarluni imalt. samunnarluni aallarsimasup anernerata timiminik qimatsisimasup timiminut uternissaanut aqutsissut, tusariat atortagaat.	Guiding song/guiding songs to help the shaman regain consciousness after his spirit has travelled.
asuliinnaliuut/ asuliinnaliuutit	K+T	Inngerut nuannaarnermik takutitsi-niutaannaq.	Happy cosy song/happy cosy songs.
ileqqorsuut/ ileqqorsuutit	K+T	Taallaq inuup illeqqulersuutaanik uparuagassanik imalik.	Song /songs to reprimand a person who had transgressed the accepted norms.

immerut/ immerutit	A	Immerut = inngerut.	Drum-song/drum-songs, general term together with inngerut.
immerneq	A	Erinarsorneq/tussiarneq.	Singing drum-songs.
inngerut/ inngerutit	A+K+T	Inngerutit, erinarsuutit itsaq taama taasarpaat.	Drum-song/drum-songs in general. Originally: text with melody.
inngerneq	A+K+T	Erinarsorneq/tussiarneq.	Singing drum-songs.
inngertoq	A+K+T	Erinarsortoq/tussiartoq.	Someone who sings drum-songs.
inngertaarneq	K+T	Inngerutinik tulleriiaanik atuineq.	Singing drum-songs one after another.
inngineq	K+T	Inuit aliikkusersuunnermi peqataasut kinguleriiaarlutik inngerutinik atuisaqattaarnerat.	[People] gather to sing drum-songs for entertainment.
inngiitut	K+T		Group of singers.
iveriit	A	Inuit marluk ikinngutigiit nuannaarutigalugu aliikkutaralugulu iveqatigiittartut.	Song-mates/song-cousins. Term used in the Thule area.
iverneq	A+K+T	Inuit isumaqatigiigunnaarsimaneranni aseruunneq peerniarlugu inngeqatigiinneq atorlugu akerleriinnermik peersitsiniarneq.	A: Performing a competition song. K+T: Traditional course in settling a dispute. Singing a duel song.
ivertoq	A+K+T	Isumaqatigiigunnaarsimanermik peersitsiniartoq.	Someone singing a song during iverneq.
ivertup pisia	A+K+T	Inngerut ivernermi atugassiaralugu sanaaq, piseq.	A singer's personal song during iverneq.
iverut/ iverutit	A	A: Avanersuarmiut taaguutaat.	Thule word for competition song/ competition songs. The word iverut also means ear ornament.
ivigaa	A+K	A: Ivigaa. K: Ivertup akerlia, ivigaa.	A: His/her song-mate. K: His/her (designated) opponent in a song duel.

kalerrisaarut/ kalerrisaarutit	T	Inuit ungasillutik imminnut kalerrinniarlutik inngerummik tusartup isumaa paasisinnaasaanik atuinerat.	Song/songs to convey various messages, e.g. about the catch, the weather, etc.
kikkaq/saaneq	T	Inngerutip taallartaa.	The text of the song.
mumerneq	A+K+T	A: Avanersuarmiut inuit marluk unammiulaarlutik inngerlutik aliikkusersuunnerat. K: Fabricius: Taallaqanngitsumik imalt. isumaqanngitsunik taaguinerinnarnik erinarsorrusaarneq. Kleinschmidt: Sulisilluni niperujoorusaarneq. T: Arnap qilaaserluni kisimiilluni tivanera/qitinnera immikkut taallalik, kiinnani timinilu equsaartillugit aliikkusersuinera.	A: Performing competition songs with alternating singers. K: Fabricius: Singing and trolling with or without words. Kleinschmidt: Wordless humming and singing while working. T: Performing a female solo drum dance with special lyrics. Mimicry and body language express different moods.
mumerut/ mumerutit	A+K+T	Tak. mumerneq.	A: Competition song/ competition songs with alternating singers. T: Female solo drum dance.
nangeqattaarissat	K	Nangeqattaarissat = uteqattaarissat, ajaajaakkut; inngerutit immikkoortuinut sorlernut atornertik najoqqutaralugu assigiinngisitaartut.	Term for refrains in which the constellation of sounds varies according to the group of traditional songs being used.
nipaarneq	K+T	Nuannaarluni nillersarneq.	Joyous exclamation or shout of joy.
oqalulersuut	T	Inngerutip taallaata ilaa erinaqarani oqaasiinnarmik oqaatigisariaq.	Chanted sentence without a tune.
piseq/pisit	A+K+T	Ivertup inngerutaata taallaa erinaalu inummut aalajangersimasumut pigititaq. Inngerut ivernermut sanaaq.	A: Personal drum-song/ drum-songs, comprising both tune and lyrics.
	K+T		K+T: The words of attack song/attack songs in a song duel.

pisia	A+K+T	Inuup aalajangersimasup pisia.	His/her piseq.
pitsiortoq	K+T	Taalliortoq.	He /she composes lyrics in a song duel.
qarluaarneq	K+T	Nuannaarluni oqalunneq, nillersarneq.	Shout of joy during a song.
qimiaq	A+K+T	Inngerutip aallarnersaataa naggataalu nangeqattaariaannarnik taallalik.	Refrain. Beginning and ending of stanza with refrain-like quality.
qimiaa	A+K+T		The refrain of this song.
qivittumik inngerut/ qivittunik inngerutit	K	Inngerut qivittulersaarut, immikkut uuttuutilik.	Qivittoq song/qivittoq songs.
qutsasiut/ qutsasiutit	A+K+T	Nuannersumik nalaataqarluni tassanngaannaq nammineq sanaamik qitillunilu inngerneq/erinarsorneq.	Ritual song of thanks/ ritual songs of thanks.
qutsaserneq	A+K+T	Qutsasernerup inngerutitaa/ taallartaa.	Performing a ritual of thanks.
serraneq	A+K+T	Anguniagaqarluni taallanik erinnersaarissanik atuineq. Serratit ilaat qinnutitut nipeqarput.	Using a magic formula.
serrat/serratit	A+K+T	Serranerup taallartaa/oqaasertai.	Magic formula or magic prayer/magic formulas or magic prayers, spoken, chanted or sung.
serravoq	A+K+T		Chanting a magic formula, saying a prayer.
soqulaneq	K+T	K: Inuit nuannaarlutik nalliuttorsiorniarlutik katersuunnerat. T: Ingilluni nissuni isivillugit gilaanni nappartillugu katuarusaarlugu sallaatsumik inngerneq.	K: Festive gathering. T: Sitting with legs stretched out, holding a drum in an upright position, beating it gently to the singing.
soqullittut	K	Nalliuttorsiorniarlutik katersuussimasut.	People at a festive gathering, e.g. with singing.
suakattarneq	K	Inngiittuni arnat inngerutinik atuineranni angutit qatituunik torluukkoortunik rytmilersuinerat	Deep, rhythmic, male gutteral sounds accompanying women's song.

supianeq	A	Arnap nuannaarluni aliikkusersuinera, qilaaserluni inngerluni kiinnani timinilu equsaartillugit/supiatillugit.	In high spirits; great intensity in facial features and movements and powerful drum beats.
taaneq	A+K+T	Ivertup pisiata taallartaa. Qanga inngertut illugiit taallaata imaa. Maanna: inngerutip imaa, taallaata erinaatalu.	Originally the nucleus of a duel song; term generally used for a song nucleus, comprising both words and music.
taanera	A+K+T		The nucleus of this song.
taaniorpaa	K+T	Ivernermi akerlerisani avoqqaaraa.	Reproaches his opponent in a song duel.
taaniorpanneq	K+T	Ivernermi akerlerisamik avoqqaarlerneq.	Reproach in the words to a song duel.
timi	T	Inngerutip nangeqattaariaa.	Refrain.
timaannaq	K+T	Erinaannaap taallaa pinnagu atorneqarnera.	Wordless performance.
timaa	T	Inngerutip nangeqattaariaa/ uteqaattaariaa.	The refrain of this song.
tippalersiit/ tippalersorneq	T	Tunumiut inngerutaasa aliikkuser-suutit ilaat	Song/songs used for friendly teasing.
tippalersorneq	T	Tippalersuutinik aliikkusersorneq.	East Greenlandic song game.
tivaneq	A+K+T	Inngerluni qitinneq.	The dance in connection with drum-singing.
tivavoq	A+K+T	Inngerluni qitippoq.	Dances in connection with drum-singing.
toornarsiut/ toornarsiutit	A+K+T	Angakkut inngerutaasa upperisarsior nermut sammisut immikkoortuisa ilaat, toornanut sammisitat.	Shaman's song/Shaman's songs.
tusserneq	K+T	Serratit erinallit atorlugit toornanik imalt. uumasunik aggersaaneq.	Prayer or invocation, with a tune, for a good catch or to attract an assisting spirit.
uaajeerneq	T	Tunumiut isiginnartitsillutik qanoq iliornermik takutitsillugit qitinnerat.	Role play, with or without songs.
uaajeertut	T	Tunumiut isiginnaartitsinerat.	Group performance of a role play.

uaajeerut/ uaajeerutit	T	Inngerutit aliikusersuinermi tassani atugaasartut.	Song/songs for role plays in East Greenland.
upput/ upputit	A+K+T	Inngerut toqusoqarluni aliasunnermi atorneqartartoq.	Elegy and song of mourning/elegies and songs of mourning.

Drum components – Taaguutit qilaammut atasut

A = Avanersuaq/the Thule area. K = Kitaa/the West Coast. T = Tunu/the East Coast

avioorut	A	Avanersuarmiut tivanermi mumernermilu tigumiartagaat qisunguaq naatsoq.	Stick, used in iverneq and mumerneq.
katuarneq	A+K+T	Qilaat anaalerlugu/katuarlugu rytmilersuineq.	Drum-beats.
katuarpoq	A+K+T	Qilaammik katuarpoq.	Beating the drum.
qilaat	A+K+T	Inuit nipilersuutaat rytmelersuut.	Drum.
qarluaq	A+K+T	Qilaatip sinaakkuttaa.	Drum frame.
qarluaa	A+K+T		The drum frame of this drum.
sini	A+K+T	Qarluap sinaa katuartup anaalertagaa.	The rim of the frame, which is beaten.
sinaa	A+K+T		The rim of the frame of this drum.
ipu	A+K+T	Qilaatip tiqummivia.	Handle.
ipua	A+K+T		The handle of this drum.
iminngaatai	A	Qilaatip qarluaani putoornerit nipaanut allanngoraatit Avanersuarmiut qilaataanni.	Resonance holes in the drum frame.
isi	A+K+T	Qilaatip amertaa.	Drum skin/membrane.
isia or isaa	A+K+T		The drum skin of this drum.
katu	A+K+T	Qilaatip anaalerutaa.	Drumstick.
katua	A+K+T		The drumstick of this drum.
pituutaq	A	Allunaaq qilaatip nivinngartarfia.	Sinew thread linking the handle and the drumstick.
qilerut	K+T	Qilaatip amertaata (isaata) qilerutaaq.	Sinew thread fastening the membrane.

kitigaq	A	Isaata noqarutaa.	Sinew thread fastening the membrane.
kitikkerfik	A	Qarluaata itersinera isip qilerutaata atuagassaa.	Groove in the drum frame to which the membrane is fastened.
sinaakkut	A	Avanersuarmiut qarlussamut taaguutaat.	Drum frame. Term used in the Thule area.
sinaakkutaa	A		The drum frame of this drum. Term used in Thule.

An instrument particular to East Greenland – Tunumiut nipilersuutaat

A = Avanersuaq/the Thule area. K = Kitaa/the West Coast. T = Tunu/the East Coast

makkortaq	T	Amimineq atungassaq panertoq itummamut pisillugu anaalerlugu rytmilersuut.	A thick, dry piece of hide upon which rhythms are beaten.



Arnaq Grove and Hivshu Robert Peary with the tape recorder used by Erik Holtved for listening to the sound recordings he made in Thule 1936–37 and 1946–47. Photo: M. Hauser 2004.

SECTION 10

Sound Recordings and Films

Gramophone records, CDs and films

The following survey of publicly accessible sound recordings and films is not complete. It shows those sound recordings and films that have been used for the investigations and, in some cases, for transcriptions.

1934:
Palos Brudefærd: Knud Rasmussens Grønlandsfilm
[Palo's wedding: Knud Rasmussen's Greenland film].
Copenhagen: Palladium. – 1 film with optical sound, 16 mm, black/white: 75 min.
Recorded 1933 at Ammassalik/Tasiilaq. Directed by ***Knud Rasmussen*** and ***Friedrich Dalsheim***. Included are traditional songs, in total six songs. The sound of these songs is primarily taken from William Thalbitzer's sound recordings in 1906.
Presented are songs while paddling the kayaks, common drum-songs, duel songs in song contest and singing as part of the role play *uaajeerneq*. Some of the traditional singing is directly followed by European music played by the Royal Chapel, composed and conducted by Emil Reesen.

1940:
Inuit
Silent film.
Copenhagen: Grønlands Styrelse. – 1 silent film, 16 mm, colour: 76 min.
Recorded in 1938 and 1939 by ***Jette Bang*** at remote settlements in the Thule area and in West Greenland in the Uummannaq-Upernavik areas.
Included are one drum-song in the Thule area and a competition drum-song between two women. From West Greenland are shown children's singing games and a silent mime-theatrical game, *mitaarneq*.

1954:
The Eskimos of Hudson Bay and Alaska.
LP record.
New York: Ethnic Folkways Library, FE 4444. Excerpts from this LP have been used on the LP: *An Anthology of North American and Indian Music,* Folkways FE 4541.
Recordings in 1942, 1946 and 1950–51 by ***Laura Boulton*** on Southampton Island, Chesterfield Inlet, Baker Lake and Point Barrow.
Drum-songs, shaman's song, songs for children's games, songs in stories: two songs from Southampton Island, five songs from Chesterfield Inlet, two songs from Baker Lake and twelve songs from Point Barrow.
Accompanying brief comments, with song texts and photographs by ***Laura Boulton*** and ***Henry Cowell***, see Section 11: Boulton, Laura and Cowell, Henry 1954.
Also mentioned in "Reports on traditional Inuit music from Canada and Alaska" in Section 1.

1965:
Chez les Esquimaux Netsilingmiout et Outkoukiksarlormiout (Arctique Central Canadien)
LP record.
Paris: Le Chant du Monde LDZ S4284.
Recordings in 1961 and 1963 by ***Jean Malaurie*** at Iglulik, Spence Bay and Back River.
Five traditional songs from Iglulik, five songs from Spence Bay and Back River.
Comments, song texts and historical information on record cover by ***Jean Malaurie***.
Also mentioned in "Reports on traditional Inuit music from Canada and Alaska" in Section 1.

1965:
Kalâtdlit ivngerutitoĸait/Gamle grønlandske sange/ Traditional Songs of Greenland
4 EP records.
Copenhagen: RCA DFS 456-459.
Recordings in 1961 by ***Poul Rovsing Olsen*** and ***Jens Rosing*** from East Greenland and Recordings in 1962 by ***Michael Hauser*** and ***Bent Jensen*** from the Thule area.
Records 1 and 2: *Eastern Greenland/Tuno/Østgrønland.*

Three entertaining drum-songs, one duel song, two shaman's rituals with songs and four songs sung for children.
Accompanying brochure with comments by ***Poul Rovsing Olsen***, see Section 11: Rovsing Olsen 1965.
Also mentioned in "Reports on traditional Inuit music from other areas of Greenland" in Section 1.
Records 3 and 4: *North Greenland/Avanerssuaĸ/Nordgrønland.*
16 entertaining drum-songs and competition drum-songs, two drum-songs earlier sung by local shamans, and four songs in stories.
Accompanying brochure with comments by ***Michael Hauser***, see Section 11: Hauser, Michael 1965.
Also mentioned in "Reports on traditional Inuit music from the Thule area" in Section 1.

1966:
Alaskan Eskimo Songs and Stories
LP record.
Washington: University of Washington Press in cooperation with BP Alaska Inc., ISBN 0-295-7552X.
Recordings in 1950–64 by ***Lorraine Donoghue Koranda*** from several Alaskan localities.
42 traditional songs: Drum-songs, songs for games sung by children, songs in stories, weather incantations, magic songs, cultic songs sung by shamans, songs sung when rowing and teasing songs.
Accompanying book with descriptions, song texts and 44 transcriptions by ***Lorraine Donoghue Koranda*** and drawings by Robert Mayokok. See Section 11: Koranda, Lorraine 1966a.
Also mentioned in "Reports on traditional Inuit music from Canada and Alaska" in Section 1.

1966:
Eskimo Songs from Alaska
LP record.
New York: Ethnic Folkways Library, FE 4069.
Recordings in 1961–63 by ***Miriam Stryker*** at Savoonga and Gambell, St Lawrence Island.
20 traditional songs: Drum-songs and songs – also newer songs – for different dances and occasions.

Accompanying brochure with comments, song texts and photographs by ***Miriam Stryker***, see Section 11: Stryker, Miriam 1966.
Also mentioned in "Reports on traditional Inuit music from Canada and Alaska" in Section 1.

1967:
Polar-Eskimo (Nord-Grönland, Thule-Distrikt): Trommelgesänge
Sound film.
Göttingen: Institut für den wissenschaftlichen Filmen, EC E 1146. – 1 sound film, 16 mm, colour: 11 min.
Recorded 1962 in Thule/Qaanaaq by ***Jette Bang*** and ***Kaj Mogens Jensen*** for the Danish Folklore Archives.
The film presents four drum-songs sung solo by men, one song sung solo by a woman, and two competition songs sung by two women and two men, respectively.
Accompanying brochure, see Section 11: Hauser, Michael 1970.

1967:
Grønlandske dialekter og trommedanse fra Thuledistriktet
[Greenlandic dialects and drum dances from the Thule District].
Sound film.
Copenhagen: Kortfilmrådet. – 1 sound film, 16 mm, colour: 26 min.
Recorded 1963 and 1966 by ***Jørgen Roos*** in the Thule area, 1965 and 1966 in West and East Greenland.
From the Thule area are four drum-songs sung solo by men, two drum-songs sung solo by women and one competition drum-song performed by a couple. From East Greenland a lullaby is sung by a woman.
Accompanying stencilled paper, see Section 11: Roos, Jørgen 1967.

1970:
Les derniers rois de Thulé
Sound film.
Paris: ORTF (Télévision Paris). – 1 sound film, 16 mm, colour: 125 min.
Sound recordings in 1969 by ***Jean Malaurie*** in the Thule area.
The film shows daily life, hunting, nature. Included are two sequences of drum-songs.

1976:
Eskimo (East-Greenland, Angmagssalik Region).
One silent film and four sound films.
Göttingen: Institut für den wissenschaftlichen Filmen, EC E 2074, E 2075, E 2076, E 2077, and E 2078. – 1 silent film and four sound films, 16 mm, colour: 5 min, 8 min, 9 min, 11 min and 8 min.
Recorded in 1962 in the Ammassalik region by ***Jette Bang*** and ***Kaj Mogens Jensen*** for the Danish Folklore Archives.
The films present two duel drum-songs sung solo by a man, two solo songs sung by women, three songs for the role play *uaajeerneq*, two of them sung by a man and one by a woman.
The silent film shows how the skin is attached to the frame of the drum.
Accompanying brochures by ***Poul Rovsing Olsen***, see Section 11: Rovsing Olsen, Poul, 1977a.

1978:
The Effects of Acculturation on Eskimo Music of Cumberland Peninsula
EP record.
Ottawa: National Museum of Man QC 1430, Ethnology Mercury No. 41.
Recordings in 1973–74 by ***Maija Lutz*** at Pangnirtung.
Included are seven traditional songs, one *kattajjaq* (throat song), three westernised instrumental dance tunes and one hymn.
Accompanying record to the doctoral thesis *The Effects of Acculturation on Eskimo Music of Cumberland Peninsula*. For the thesis see Section 11: Lutz, Maija 1978.
Also mentioned in "Reports on traditional Inuit music from Canada and Alaska" in Section 1.

1978:
Aussivik 77. Qutdligssat
LP/MC.
Sisimiut: ULO 2.
Recordings in 1977 by the ***ULO*** company during an Aasivik Festival near Qullissat in West Greenland.
Included are three drum-songs from East Greenland.
Comments on the cover. Enclosure with song texts.

1978:
Inuit Games and Songs/Chants et Jeux des Inuit: Canada
LP record.
Berlin/Venice: Unesco Collection, Musical Sources. Philips 6586036.
Partly re-published in 1984: Radio Canada SQN 108. Re-published in 1991: Audivis D 8032.
Recordings in 1974–76 by ***Nicole Beaudry***, ***Claude Charron*** and ***Denise Harvey*** at Kangirsuk (Payne Bay), Kinngait (Cape Dorset) and Sanikiluaq on Belcher Island.
48 *katajjait* (throat songs), seven songs for children and songs sung for children, two drum-songs, a shaman's song and instrumental pieces for Jew's harp and *tautiik* (Inuit violin).
Comments on the cover.
Also mentioned in "Reports on traditional Inuit music from Canada and Alaska" in Section 1.

1979:
Inuit Songs from Eskimo Point
EP record.
Ottawa: National Museum of Man (now Canadian Museum of Civilization), CCL 33-152.
Recordings in 1977 by ***Ramón Pelinski.***
Six songs of the drum-singing tradition, two songs for children's games and three animal songs.
Accompanying record to the book *Inuit Songs from Eskimo Point* by ***Ramón Pelinski***, ***Luke Suluk*** and ***Lucy Amarook***. For the book, see Section 11: Pelinski, Ramón et al. 1979.

1979:
Aasivik 79. Qangattarsa qangattarsartigut/Den flyvende kajak
[The flying kayak]. Double LP/MC.
Sisimiut: ULO 4-5.
Recordings in 1979 by the ***ULO*** company during the 1979 Aasivik festival at Qullissat.
Modern and old songs, also songs of the drum-singing tradition.
Enclosure with descriptions in Greenlandic and Danish of the conditions for Greenlandic music, drum-singing and the Aasivik meetings.

1980:
Chants et dances Inuit(s)/Inuit Songs and Dances
MC.
Quebec: Radio Canada (no number). Service du Québec nordique.
Recordings in the 1970s by ***Geert van den Steenhoven***, ***Maija Lutz***, ***Keith Crowe***, ***Guy Mary-Rousselière*** and ***David Zimmerly*** at Eskimo Point, Pangnirtung, Kuujjauq, Pond Inlet and Broughton Island.
Personal drum-songs, *katajjait* (throat songs), teasing songs, juggling songs, songs in stories and songs in children's games.
Accompanying information by ***Beverley Cavanagh***.

1980:
Rikke på Grønland
[Rikke in Greenland].
Film in three parts.
Copenhagen: Det danske Filminstitut. – Tripartite film with optical sound, 16 mm, colour: 18 min, 18 min, 18 min.
Recorded around 1970 by ***Annelise*** and ***Lennert Alexandrovitsch*** at Ammassalik/Tasiilaq.
Part two has fragments of two East Greenlandic drum-songs sung by men. Part three has a drum-song sung by a woman.

Ca. 1980 (?):
Donald and Alice Suluk. Chants et dances Inuit(s)/Inuit Songs and Dances
MC.
Quebec: Radio Canada (no number). Service du Québec nordique.
Recordings of Paallirmiut (Reindeer Inuit). Name of collector is not provided.
Drum-songs, personal unaccompanied songs, songs for two voices.
No accompanying brochure.

1981:
Tukaq. Kiinaat/Ansigter *(Faces)*
LP/MC.
Sisimiut: ULO 14.
Recordings in 1980 by the ***ULO*** company in Nuuk.
Primarily entertaining songs, old and new. Included are a traditional *aqaat* (song sung for a child) and semi-traditional songs.
Enclosure with song texts and comments in Greenlandic, Danish and English.

1981:
Aussivik 77
Film.
Copenhagen: Aussivik-fonden. – 1 film with optical sound, 16 mm, colour: 40 min.
Recorded in 1977 at the Aasivik festival by ***Miki Siegstad, Teit Jørgensen*** and ***Otto Gedionsen.***
Included are also traditional songs performed during the Aasivik festivals in both 1977 and 1978.

1981:
Qavaat. Nipilersukkat oqaluttuallu nunatta kujataanit/Musik og fortællinger fra Sydgrønland
[Music and stories from South Greenland].
Double LP/MC.
Sisimiut: ULO 15-16.
Recordings in 1980 by ***Kûpik Kleist, Juaaka, Lars and Benedikte Christoffersen*** and ***Hans Rasmussen*** at several localities in South Greenland.
Ancient songs – in total 15 songs – in a local style called *niperujuutit,* partly inspired by European melodics. Some eight songs show relics of the drum-singing tradition. Newer popular songs and 28 fiddler's tunes mostly played on accordion. six *aqaatit,* songs sung for children.
Accompanying book by ***Christian Søgård Jørgensen*** with comments, song texts, 15 transcriptions and photographs. For the book, see Section 11: Søgård Jørgensen, Christian, 1981.
Also mentioned in "Reports on traditional Inuit music from other areas of Greenland: South Greenland" in Section 1.

1982:
Music of the Netsilik Eskimo: A Study of Stability and Change
EP record.
Ottawa: National Museum of Man (now Canadian Museum of Civilization), no number.
Recordings in 1972–75 by ***Beverley Cavanagh*** at Spence Bay and Gjoa Haven.
Seven drum-songs, one of them with drum, four *katajjait* (throat songs).

Accompanying record to the publication *Music of the Netsilik Eskimo: A Study of Stability and Change.* For the publication, see Section 11: Cavanagh, Beverley, 1982.
Also mentioned in "Reports on traditional Inuit music from Canada and Alaska" in Section 1.

1982:
Inuit Issittormiut Kattuffiat/Inuit Circumpolar Conference
LP records and MC.
Sisimiut: ULO 18 &19.
Re-published with the title: *The Inuit (Eskimos) of Greenland and Northern Canada.* Vol. 1. and *The Inuit (Eskimos) of the Arctic Circle* Vol. 2. Lyrichord LLST 7379 & 7380.
Reprinted in 1992 entitled *The ICC concerts. The Circumpolar Heartbeat.*
Recordings in 1980 by ***Anders Dohn, Kûpik Kleist, Christian Søgård Jørgensen*** and ***Karsten Sommer*** during the second ICC conference in Nuuk.
Traditional Inuit songs from East Greenland, West Greenland, North Greenland, Fort Chimo, Northern Quebec (women with *katajjait),* Mackenzie, Wainright, Kotzebue and King Island. Enclosure with comments and song texts, compiled by ***Karsten Sommer,*** see Section 11: Sommer, Karsten 1982.

1984:
Chants et jeux traditionnels Inuit recueillis dans les Nord québecois/Inuit Traditional Games and Songs Collected in Northern Quebec
LP/MC.
[Quebec?]: Radio Canada, SQN 108.
Recorded in 1974–80 by ***Nicole Beaudry, Charles Boilès*** and ***Denise Harvey*** in Kuujjaq, Ivujivik and Kangirsuk (Payne Bay).
Two personal drum-songs, songs in stories, six songs for children, miming song and several *katajjait* (throat songs).
Accompanying booklet with comments, transcriptions, song texts and photographs by ***Nicole Beaudry.***

1984:
Avanersuarmi inngerneq/Trommedansen i Nord
[The Drum-dance in the North].
Sound film.
Nuuk: KNR TV. – 1 sound film, 16 mm, colour: 41 min.
Recorded 1984 in the Thule area by ***Søren Bach, Johannes Motzfeldt*** and ***Pauline Motzfeldt Lumholt***.
A selection of 15 drum-songs were edited and commented on by ***Pauline Motzfeldt Lumholt.***

1984:
Collection Universelle de Musique Populaire Enregistrée/ World Collection of Recorded Music
LP record.
Disque II: Asie et Esquimaux. Archives Internationales de Musique Populaire VDE 30-426.
Included are two magic songs from the Reindeer Inuit, Paallirmiut. They were recorded in 1938 by ***Jean Gabus***.
Accompanying booklet with comments.

1984/85 (?):
Traditional Inuit Music
MC.
[Quebec?]: Northern Service Broadcast recording. Radio Canada, CBC QCS 1442.
Recordings from Povungnituk, New Quebec. No information about the collector(s).
Personal drum-songs, *katajjait* (throat songs) and Jew's harp playing.
Comments on the inside of the record cover.

1985:
Inughuit – Folket ved Jordens Navle
[Inughuit – the People at the Navel of the Earth]. Film.
Stockholm: Eden film. – 1 sound film, 32 mm, colour: 85 min.
Recorded 1983 in the Thule area by ***Ylva*** and ***Staffan Julén***.
Included are three drum-songs sung and danced by Taitsiaq Qaerngaaq. His wife joins in neutral thirds in two of the songs. Presented are also modern dance music and Greenlandic songs performed by Juaaka Lyberth.

1985:
Music of the Inuit. The Copper Eskimo Tradition
LP record.
Paris: Canada. Musical Atlas. Unesco Collection. EMI 642402781.
Copies of older recordings from Copper Inuit, Mackenzie and Northern Alaska.
Accompanying booklet with comments and texts.

1986:
Nunavut Nukivut/Our Land Our Strength
LP/MC.
Sisimiut. – ULO 32 and Canadian Broadcasting Corporation.
Recordings in 1983 by ***Arqalo Fleischer*** and ***Canadian Broadcasting Corporation*** during the Third Inuit Circumpolar Conference at Eqaluit (Frobisher Bay).
Traditional Inuit music from Siberia, Alaska, Canada and Greenland.
Siberia: three Yupic songs from St Lawrence Island. Alaska: six dances from Siouk Youth Dancers and Northern Light Dancers. Canada: three traditional drum-songs from Mackenzie Delta, six *katajjait* from Povungnituk, three semi-traditional drum-songs, four square-dances. Greenland: two drum-songs from the Thule area and two drum-songs from East Greenland.
Comments on the inside of the record cover.

1986:
Traditional Inuit Music
Double LP.
Record 1 reprinted in 1990 on CD: *Musiques et chants Inuit: Eskimo Point et Rankin Inlet.*
[Quebec?] – Canadian Broadcasting Company, WRC 6-4522.
Record 1: *Eskimo Point & Rankin Inlet.* Recordings 1975–77 by ***Ramón Pelinski.***
For content, see 1990, *Musiques et chants Inuit: Eskimo Point et Rankin Inlet.*
Record 2: *The Igloolik Workshop.* Anonymous recordings from the first Inuit Music Workshop at Iglulik in 1982. Drum-songs and *katajjait* from Cape Dorset and Povungnituk.
Comments on the back of the record cover.

1987:
Trommedans fra Østgrønland
[Drum-dance from East Greenland]. Sound film.
Nuuk: KNR TV. – 1 sound film, 16 mm, colour: 50 min.
Recorded 1985 in the Tasiilaq area by ***Amandus Petrussen*** and ***Pauline Motzfeldt Lumholt***.
17 traditional songs were edited and commented on by Pauline Lumholt.

1987:
Uelen-Oleq/Inuit Siberiamiut
LP/MC.
Sisimiut: ULO 39.
Recordings in 1985 by ***Malik Høegh*** of the group Uelen from East Cape in Siberia. The recordings were made at Aasiaat (Egedesminde) in West Greenland.
Included are 16 drum-songs.
Comments on the inside of the record cover.

1988:
Chants et tambours Inuit de Thulé au Détroit de Béring
MC/CD.
Paris: Harmonia Mundi, Ocora, C 559021.
Recordings 1960–87 by ***Jean Malaurie*** of traditional Inuit songs from Greenland, Canada and Alaska.
22 songs, mainly drum-songs, from the Thule area, seven songs from Iglulik, four *katajjait* (throat songs) from Iqaluit, three songs from Spence Bay, 19 songs from Savoonga on St Lawrence and three songs from Chivak near Yukon.
Accompanying brochure by ***Jean Malaurie*** with comments, maps and photographs, see Section 11: Malaurie, Jean 1988.
Also mentioned in "Reports on traditional Inuit music from Canada and Alaska" in Section 1.

1989:
Canada. Jeux vocaux des Inuit
(Inuit du Caribou, Netsilik et Igloolik)
CD.
Paris: Faculté de Musique de Montréal and Harmonia Mundi, Ocora C 559071.
Recordings 1960–80 by ***Asen Balikci, Nicole Beaudry, Beverley Cavanagh, Denise Harvey, Jean-Jacques Nattiez*** and ***Ramón Pelinski*** from several localities in Canada.
Games for adults or children performed with song or recitation. Examples from Ivujivik in North Quebec, Pond Inlet, Iglulik, Eskimo Point, Pelly Bay, Gjoa Haven and Spence Haven.
Accompanying booklet by ***Jean-Jacques Nattiez*** with comments, type determinations and photographs. see Section 11: Nattiez, Jean-Jacques 1989.

1990:
Musiques et chants Inuit: Eskimo Point et Rankin Inlet
CD.
Montreal: Université de Montréal, Série Traditions, UMM 202.
Recordings in 1975, 1976 and 1977 by ***Ramón Pelinski*** at Rankin Inlet and Eskimo Point.
From Rankin Inlet: two drum-songs, three other traditional songs, a lullaby and three imported songs.
From Eskimo Point: eight personal drum-songs, five animal songs, seven *katajjait* (throat songs), two gesture songs and one piece of music played on a Jew's harp.
Accompanying booklet by ***Ramón Pelinski*** with comments, see Section 11: Pelinski, Ramón, 1990.
Also mentioned in "Reports on traditional Inuit music from Canada and Alaska" in Section 1.

1992:
Music of the Earth: Fieldworker's Sound Collections
CD.
New York: Smithsonian Folkways Records 66.
Recordings 1986–90 by ***Kazuyuki Tanimoto*** from East Greenland, North Greenland, Iglulik, Hudson Bay, North Canada, Bering Sea Inuit and Inuit from the eastern point of Asia.
28 recordings of various traditional Inuit song categories.
Accompanying comments in Japanese on cover leaflet.

1992:
Traditional Greenlandic Music
CD/MC.
Copenhagen: Kragen, Danish Folklore Archives; Sisimiut: ULO 75.
Recordings by 17 researchers from 1906 to 1984 from East Greenland, South Greenland, central West Greenland, the Uummannaq-Upernavik areas, the Thule area and a few from Canada.
55 traditional Inuit songs. East Greenland: four entertaining drum-songs, four duel-songs, three *aqaatit* (songs sung for children) and one singing game. South Greenland: one drum-song, eight newer songs of the *niperujuutit* tradition. Central West Greenland and Uummannaq-Upernavik areas: eight songs having a semi-traditional style partly influenced by European music. The Thule area: 14 entertaining drum-songs, three competition drum-songs, four songs in stories. Comparisons to traditional songs from Canada: three songs from South Baffin Island and two songs from Copper Inuit.
Accompanying brochure by ***Michael Hauser*** with information in Greenlandic and English about the drum-singing tradition and about every sound example. For the brochure, see Section 11: Hauser, Michael, 1992.
This CD has been published in connection with the book *Traditional Greenlandic Music* by ***Michael Hauser***. For the book, see Section 11: Hauser, Michael, 1992.
Mentioned in "Reports on traditional Inuit music from the Thule area" in Section 1.

1992:
The ICC Concerts. The Circumpolar Heartbeat
CD.
Sisimiut: ULO 76.
Recordings by ***ULO*** from the ICC conferences in Nuuk (Godthåb) 1980, Eqaluit (Frobisher Bay) 1983 and Sisimiut (Holsteinsborg) 1989.
Traditional Inuit music from Siberia, Alaska, Canada and Greenland.
Tjakotka in Siberia: six drum-songs and three motion dance songs. Kotzebue in Alaska: five motion dance songs and one Common and Fun Dance Song. Mackenzie Delta in Canada: three drum-songs and two motion dance songs. Povungnituk in Canada: seven *kataijjait* (throat songs), one name-song and one song in a story. East Greenland: one drum dance song and seven *aqaatit* (songs sung for children). The Thule area: two drum-songs.
Accompanying list of contents.

1993:
Inuit Iglulik: Canada
CD.
Berlin: Museum für Völkerkunde, Abteilung Musikethnologie, Museum Collection CD 19.
Recordings by ***Paula Conlon, François Delalande, Jean-Jacques Nattiez*** and ***Lorne Smith*** from Pond Inlet 1976–77, Arctic Bay 1964 and 1985, Iglulik in 1977 and Montreal in 1978.
Seven drum-songs, four "old songs", five popular and modern songs, 16 shaman's songs, six songs about personal experiences of the shaman, four lullabies and songs sung for children, four game songs, seven vocal games, one *kattajjaq* (throat song) and two songs in stories.
Accompanying booklet: *Songs of the Iglulik Inuit/Chants des Inuit Iglulik (Canada)* in French and English by ***Jean-Jacques Nattiez*** presenting contents of songs and information about the Iglulik Inuit song tradition with 16 music transcriptions. For the booklet, see Section 11: Nattiez, Jean-Jacques, 1993.
Also mentioned in "Reports on traditional Inuit music from Canada and Alaska" in Section 1.

1997:
The Thule Spirit: Drum-songs of the Polar Eskimos performed by Northern Voices
CD.
Copenhagen: Virgin Records Denmark & ULO 1997.
Recordings 1995–96 by ***Tobias Sjögreen*** and ***Christian Vuust*** in the Thule area. The term Northern Voices covers Tobias Sjögreen and Christian Vuust together with drum-singers and other musicians from Thule.
15 songs of the drum-singing tradition arranged in modern jazz style; however, the singers sing in the traditional way.
Accompanying brochure by ***Christian Vuust*** with texts and information about performers, see Section 11: Sjögreen, Tobias and Vuust, Christian 1997.

1998:
Songs of the Nunamiut: Historical Recordings and Transcriptions of an Alaskan Eskimo Community
Double CD.
[Oslo?]: Tano Norway.
Recordings 1949–50 by ***Helge Ingstad*** among the Nunamiut Eskimos in Brooks Range, Alaska.

141 traditional songs of various categories. Transcribed by ***Eivind Groven*** in his thesis *Eskimomelodier fra Alaska: Studier over Tonesystemer og Rytmer* ... [Eskimo Melodies from Alaska: Studies of Tone Systems and Rhythms ...] (Groven 1956).
97 of the songs are presented on the CD.
Accompanying book by ***Sigvald Tveit*** presents re-notations of Groven's transcriptions, with a foreword by Helge Ingstad and with a presentation of Eivind Groven's thesis. For the booklet, see Section 11: Tveit, Sigvald, 1998.
Also mentioned in "Reports on traditional Inuit music from Canada and Alaska" in Section 1.

1998:
Nanu Disco: In search of the roots
CD.
Sisimiut: SisTus 13.
14 traditional songs from the Thule area (from the sound recordings collected in 1962 by the Danish Folklore Archives) and from East Greenland (Thalbitzer 1906) mixed with disco music.
Accompanying brochure with texts and comments in Greenlandic and English.

2002:
Northern Voices: Shaman
CD.
Göteborg: CVTS 001.
15 arrangements in modern jazz style based on recordings in 1996 by ***Christian Vuust*** and ***Tobias Sjögreen*** at Thule.
Track 1 is based on a traditional melody from Thule. Track 7 and 11 are traditional drum-songs from Thule.
Brochure with information about the pieces.

2002:
Eqqaamavara ... Kalaallit oqaluttuartut/Jeg husker ... Fortællinger fra Grønland
[I remember ... Stories from Greenland].
Sound film/video.
Copenhagen: Magic Hour Films. – 1 sound film/video, 32 mm, colour: 72 min.
A film by ***Karen Littauer***, filmed at different places in Greenland.
13 stories. Included are three traditional songs from East Greenland and three from the Thule area.

2003:

The Collections of Rudolf Trebitsch: Recordings from Greenland (Kalaalit Nunaat) 1906

Three CDs.

Vienna: Österreichischen Akademi der Wissenschaften, OEAW PHA.

Recordings in 1906 by ***Rudolf Trebitsch*** and ***Gustav Stiasny*** in West Greenland.

Phonograms were recorded along the west coast of Greenland from Aasiaat up to Upernavik.

23 semi-traditional songs, ten lullabies and songs sung for children, three fiddler's tunes, seven hymns and 37 newer songs.

Accompanying booklet with prefaces by General Editor ***Dietrich Schüller*** and ***Michael Hauser***. The song texts are given in Greenlandic and English by ***Arnaq Grove***. The tunes have been transcribed by ***Erna Mack***. For the booklet, see Section 11: Schüller, Dietrich, 2003.

Also mentioned in "Reports on traditional Inuit music from other areas of Greenland" in Section 1.

2006:

Kalaallit inngerutinik atuinerat/Trommesangtraditionen i Grønland/The Drum Song Tradition in Greenland

CD.

Nuuk: Forlaget Atuagkat. Reprint of CD in 1992: *Traditional Greenlandic Music.*

Recordings by 17 researchers from 1906 to 1984 from East Greenland, South Greenland, central West Greenland, the Uummannaq-Upernavik areas, North Greenland and Canada.

55 traditional Inuit songs.

Accompanying CD to the book *Traditional Greenlandic Music.*

Sound Recordings from Greenland at the Danish Folklore Archives, Copenhagen

In addition to the presented selected publications of gramophone records, CDs and films, a large quantity of sound recordings of Inuit music is found in private collections and particularly in radio archives and at museums. The biggest collections are at the Canadian Museum of Civilization in Ottawa, at the Greenland National Museum and Archives in Nuuk and at the Danish Folklore Archives in Copenhagen.

The present work has involved much research into the very large collections of material with Inuit connections, which exist at the Danish Folklore Archives.

Below is a very brief summary of the collections at the Danish Folklore Archives from different areas of Greenland.

East Greenland:	18 collections
South Greenland:	6 collections
Central West Greenland:	11 collections
Ummannaq-Upernavik areas:	7 collections
Thule area:	13 collections

The most important sound recordings with traditional songs

East Greenland:
1906: Recordings by William Thalbitzer.
1910 and 1926: Recordings by Christian Leden.
1934–37: Recordings by Paul-Émile Victor.
1961: Recordings by Jens Rosing and Poul Rovsing Olsen.
1980 and 1984: Recordings by Ola Okfors.
1982, 1985 and 1988: Recordings by Pauline Motzfeldt Lumholt and Amandus Petrussen.

South Greenland:
1914 and 1930: Recordings by William Thalbitzer.
1948 and 1963–65: Recordings by Mâliârak Vebæk.
1980: Recordings by the record company ULO.

Central West Greenland:
1906: Recordings by Rudolf Trebitsch and Gustav Stiasny.
1935: Recordings by William Thalbitzer.
1950–51: Recordings by Mâliârak Vebæk.

The Uummannaq-Upernavik areas:

1906: Recordings by Rudolf Trebitsch and Gustav Stiasny.
1909 and 1912: Recordings by Christian Leden.
1935: Recordings by William Thalbitzer.
1964–65: Recordings by Regitze Margrethe Søby.

The Thule area:

1909: Recordings by Christian Leden.
1937: Recordings by Erik Holtved.
1962: Recordings by Michael Hauser and Bent Jensen.
1967 and 1972: Recordings by Jean Malaurie.
1973 and 1978: Recordings by Amandus Petrussen.
1982: Recordings by Pauline Motzfeldt Lumholt.
1984: Recordings by Pauline Motzfeldt Lumholt and Michael Hauser.

A detailed survey of the collections is given in *Traditional Greenlandic Music* (Hauser 1992):
East Greenland p. 71–73.
South Greenland p. 113–14.
Central West Greenland p. 131.
Uummannaq-Upernavik areas p. 164–65.
The Thule area p. 269–71.

Transcribed and analysed collections

From Greenland:

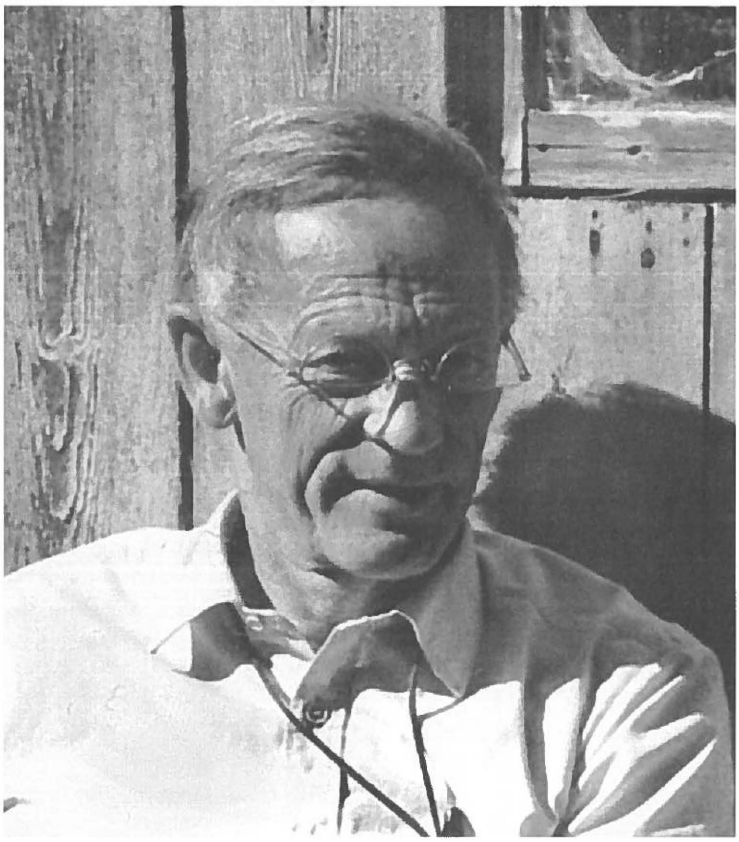
131 songs from the Thule area recorded by ***Erik Holtved*** in 1937.
210 songs out of ca. 350 sound recordings from the Thule area recorded by ***Michael Hauser*** and ***Bent Jensen*** in 1962.
Ca. 100 songs out of ca. 250 recordings from the Thule area recorded by ***Michael Hauser*** in 1984.
35 songs from the Uummannaq-Upernavik areas recorded by ***Christian Leden*** in 1912.

From Canada:

57 songs from the Iglulik region recorded by ***Claude Desgoffe*** in 1954, ***Guy Mary-Rousseliére*** in 1954–55 and 1961 and ***Jean Malaurie*** in 1960 and 1961.
31 songs from Arctic Bay recorded by ***Lorne Smith*** in 1964.
136 songs from Pond Inlet recorded by ***Guy Mary-Rousselière*** in 1962 and ***Jean-Jacques Nattiez*** in 1976.
45 songs from southern Baffin Island recorded by ***Claude Desgoffe*** in 1954 and published by Michael Hauser (1978).

96 songs from Rankin Inlet recorded by ***Ramón Pelinski*** in 1975 and 1976 (Pelinski 1981).
12 songs from Southampton Island recorded by ***Laura Bolton*** in 1942.
25 songs and 6 drum-demonstrations from Pelly Bay recorded by ***Guy Mary-Rousselière*** in 1961.

Song analyses, and in some cases also simplified notations, were done on songs from the following collections from Canada and Alaska:
140 songs from the Iglulik region recorded by ***Jean-Jacques Nattiez*** in 1977.
55 songs from Churchill and Chesterfield recorded and transcribed by ***Christian Leden*** in 1914 (Churchill) and 1914 and 1916 (Chesterfield) (unpublished).
18 song sequences from the Coppermine region recorded by ***David Damas*** in 1963.
10 songs from Coppermine recorded by ***Kazuyuki Tanimoto*** in 1985.
50 songs from Barrow recorded by ***Jørn Berglund*** in 1986.
61 songs from Kotzebue recorded by ***Helge Larsen*** in 1950.
43 songs from St Lawrence Island recorded by ***Kazuyuki Tanimoto*** in 1978 and 1979.
71 songs from Dillingham, Platinum, Bethel and Naknek recorded by ***Erik Holtved*** and ***Helge Larsen*** in 1948.



Michael Hauser.
Photo: Lita Rosing-Schow 1985.

Section II

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This study provides a comprehensive description of the rich song culture of the people in the Thule area, the Inughuit. In 1937 the archaeologist and folklorist Erik Holtved recorded 134 traditional songs in Thule. Transcriptions and scientific processing of this collection constitute the nucleus of this work. The songs and their texts are presented and notated in full length – and also with analyses of a representative stanza from each song. Another collection of Inughuit songs was recorded in 1962 for The Danish Folklore Archives by Bent Jensen and the author. Based on the transcriptions, different form and melody types are found and exposed. Furthermore, descriptions are given of singing methods, drum construction and handling, and performing habits, as well as historical and recent data.

Several other collections are notated and analysed: recordings from Uummannaq-Upernavik in 1912, from the Copper Inuit areas in 1914–16, and from Baffin Island in the 1960s–70s. It was discovered that characteristic traits of the form and melody types of the Inughuit are linked to certain Inuit groups in Canada, documenting particular areas of origin, and also giving information about migration routes. These discoveries are in agreement with archaeological and linguistic statements.

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