Michael Hauser

Traditional Inuit Songs from the Thule Area

Volume II



Museum Tusculanum Press

MoG

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 II

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Michael Hauser
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Front: Ajako Mitek at the conclusion of a drum-song performance in Qaanaaq
Photo: M. Hauser 1962
Back: Hivshu Robert Peary in The North Atlandic House in Copenhagen at the award ceremony of Greenlandic medals
Photo: Anne Bang. © Anne Bang

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Drum-singing by K'iajuk outside the telegraph station in Dundas.
Photo: E. Holtved 1937. Courtesy of Arktisk Institut, Copenhagen.

SECTION 12

Erik Holtved's Collection. Complete Transcriptions

Introduction

In this section detailed notations of all the songs in Erik Holtved's collection from 1937 are presented.

The notations are the nucleus of this work and are based on two transcriptions of the material.

The notation method used is dealt with in some detail in Section 2. The most important information is summed up here:

- Motifs are the smallest structural units of the songs. Motifs are separated by quarter bar lines.
- The songs are notated at the same level, as identical motifs are notated with the same (selection of) tones.
- The vast majority of the songs are strophic. This is the case for all the drum-songs and some other songs.
- The stanzas of the songs are notated in homologous fashion below each other; the motif sequence is followed through the stanzas, so a motif is notated directly below the occurrence in an earlier stanza.
- If a motif is identical to a motif in an earlier stanza and has the same position in the stanza course as in this stanza, the number of this stanza is notated in the motif space instead of the tones of the motif.
- If an expected motif in the stanza course is not used, a horizontal arrow is written in the motif space of the expected motif.
- When drum accompaniment is used, the drum voice follows the same practice as used for the singing voice.
- If singing voice and drum voice advance with different speeds, the dissimilarity is notated in the relevant motif space with a fig-

ure which, before the dissimilarity sign, indicates the number of quavers in the singing voice, while another figure after the sign indicates the number of quavers in the drum voice.

- The text, the text syllables and/or meaningless singing words used, most often ja-ja, are notated between the singing and drum voices. The text syllables or real text used is translated and can be found under the relevant song in Section 13 and in Section 5.

Informants (singers) and song numbers

The collection consists of 131 transcriptions of sound recordings: 107 numbers are drum-songs (three numbers each have two drum-songs), 21 are songs in stories, one is a song sung for a child and two are magic formulae.

Drum-songs

No. in Section 12	Holtved no.	No. by singer
Ârĸioĸ		
001	94.a.2	1
002	94.b	2
003	94.a.1	3
004	95.a	4
Inugârssuk		
005	60.b	1
Inukitsorssuaĸ		
006	84.a	1
007	80.b	2
008	28.b	3
009	85.b	4
010	40.a	5
011	41.b	6
012	79.b	7
013	40.b	8
014	79.a	9
015	85.a	10
016	84.b	11
017	43.b	12
018	42.a	13
019	42.b	14
020	43.a	15
021	27.b	16
022	80.a	17
Inûteĸ		
023	96.a	1
024	98.a	2
025	97.a	3
026	96.b	4
027	98.b	5
028	99.b	6
029	99.a	7
030	97.b	8

No. in Section 12	Holtved no.	No. by singer
Kûtsîkitsoĸ		
031	81.a	1
Masaitsiaĸ		
032	24.a.1	1
Mavsak		
033	95.b	1
Pualorssuaĸ		
034	48.b	1
035	54.b	2
036	26.b.1	3
037	51.b	4
038	22.a.2	5
039	50.a	6
040	86.b	7
041	27.a.2	8
042	23.a.1	9
043	24.b.1	10
044	48.a	11
045	26.a.1	12
046	26.b.2	13
047	24.b.2	14
048	51.a	15
049	22.b.2	16
050	87.a	17
051	23.a.2	18
052	28.a.2	19
053	29.b	20
054	55.a	21
055	55.b	22
056	23.b.2	23
057	28.a.1	24
058	54.a	25
059	20.a.1	26
060	20.b.2	27

Drum-songs continued ...

No. in Section 12	Holtved no.	No. by singer
Pualorssuaĸ continued		
061	22.a.1	28
062	50.b	29
063	23.b.1	30
064	25.a.1	31
065	26.a.2	32
066	29.a	33
067	27.a.1	34
068	22.b.1	35
069	25.a.2	36
070	25.b.1	37
071	25.b.2	38
072	49.b	39
K'aivigaĸ		
073	47.b	1
074	49.a	2
075	47.a	3
K'ângâĸ		
076	88.b	1
077	89.b	2
078	90.b	3
079	89.a	4
080	88.a	5
081	86.a	6
082	90.a	7
K'ârĸutsiaĸ		
083	77.b	1
084	74.b.1	2
085	74.b.2	3
086	78.a	4

No. in Section 12	Holtved no.	No. by singer
K'iajuk		
087	87.b	1
K'issuk		
088	93.b	1
089A	92.a(1)	2
089B	92.a(2)	3
090A	92.b(1)	4
090B	92.b(2)	5
091	91.a	6
092A	91.b(1)	7
092B	91.b(2)	8
093	93.a	9
Tiguaĸ		
094	45.a	1
095	46.a	2
096	24.a.2	3
097	52.a	4
098	83.b	5
099	46.b	6
100	82.a	7
101	82.b	8
102	52.b	9
103	53.b	10
104	44.a	11
105	45.b	12
106	83.a	13
107	44.b	14

Songs in stories, song sung for a child, magic formulae

No. in Section 12	Holtved no.	No. by singer
Amáunalik: songs in stories		
108	9 and 10.a	1
109	4.a	2
110	3.b	3
111	2.a	4
112	39.a and b	5
113	8.b.3	6
114	9 and 10.a	7
115	4.a and b	8
116	4.a and b	9
117	36.b	10
118	8.b.2	11
119	38.b.2	12
120	7.b.2	13
121	30.b.1	14
122	4.a and b	15

No. in Section 12	Holtved no.	No. by singer
Inugârssuk: a song sung for a child		
127	57.a.2	6
K'ârĸutsiaĸ: a song in a story		
128	78.b.1	5
K'iajuk: a song in a story		
129	11.a.1	2
K'iajuk: magic formulae		
130	12.b.3	3
131	12.b.2	4

Explanation of symbols and abbreviations



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

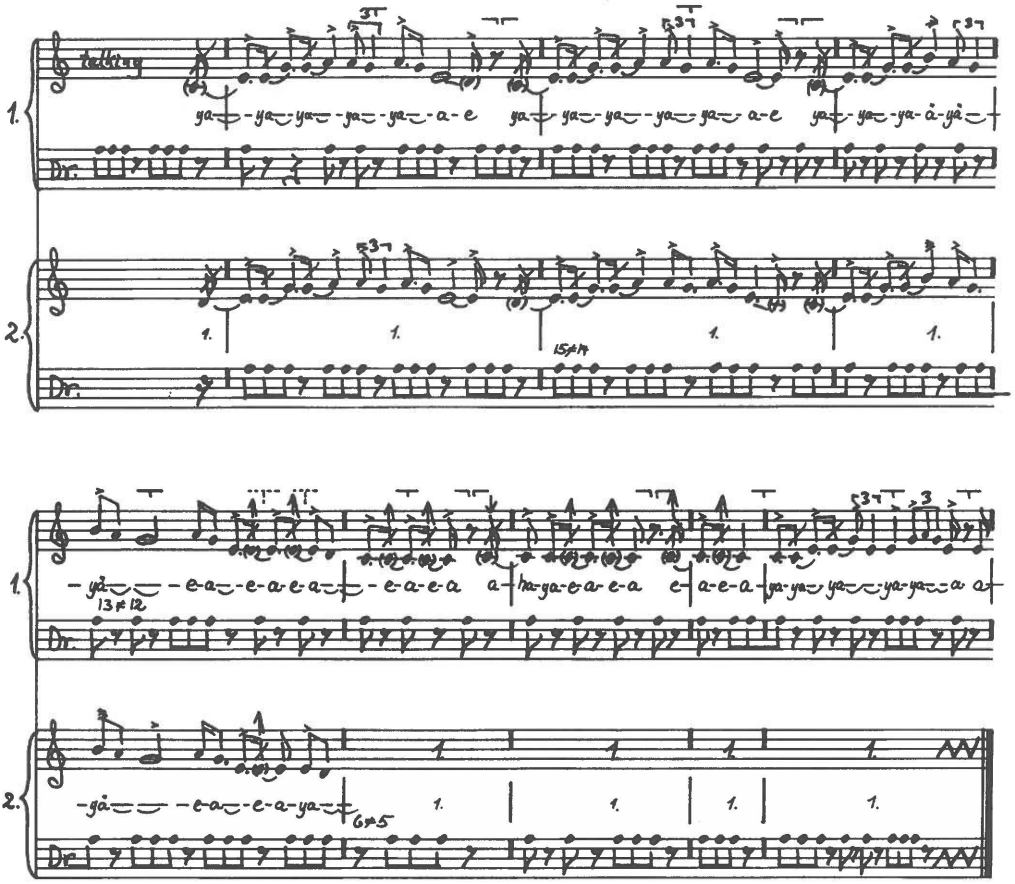


Uncertain form-separation mark. Comments are given in the analysis

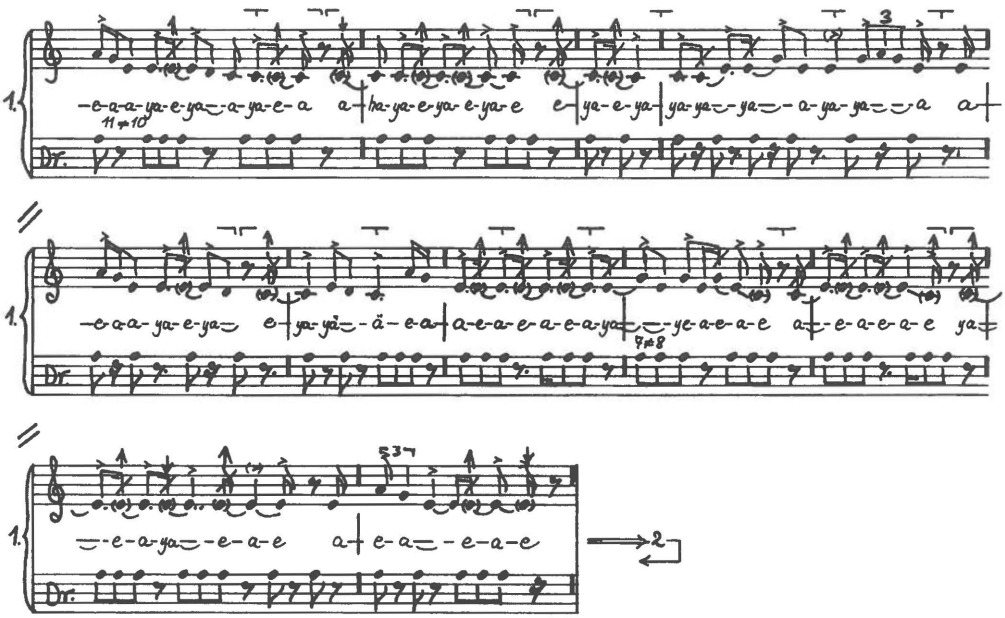
Transcriptions

No. 001

Disc 94.a.2. Recorded 20 May 1937 by Erik Holtved.
Ârĸioĸ (man) (song 1). Anonymous drum-song for entertainment.
Pitch: c' = ca. d# - e. M.M.: ♩ = ca. 146.



No. 001 (2)
Ârkiok (song 1), continued

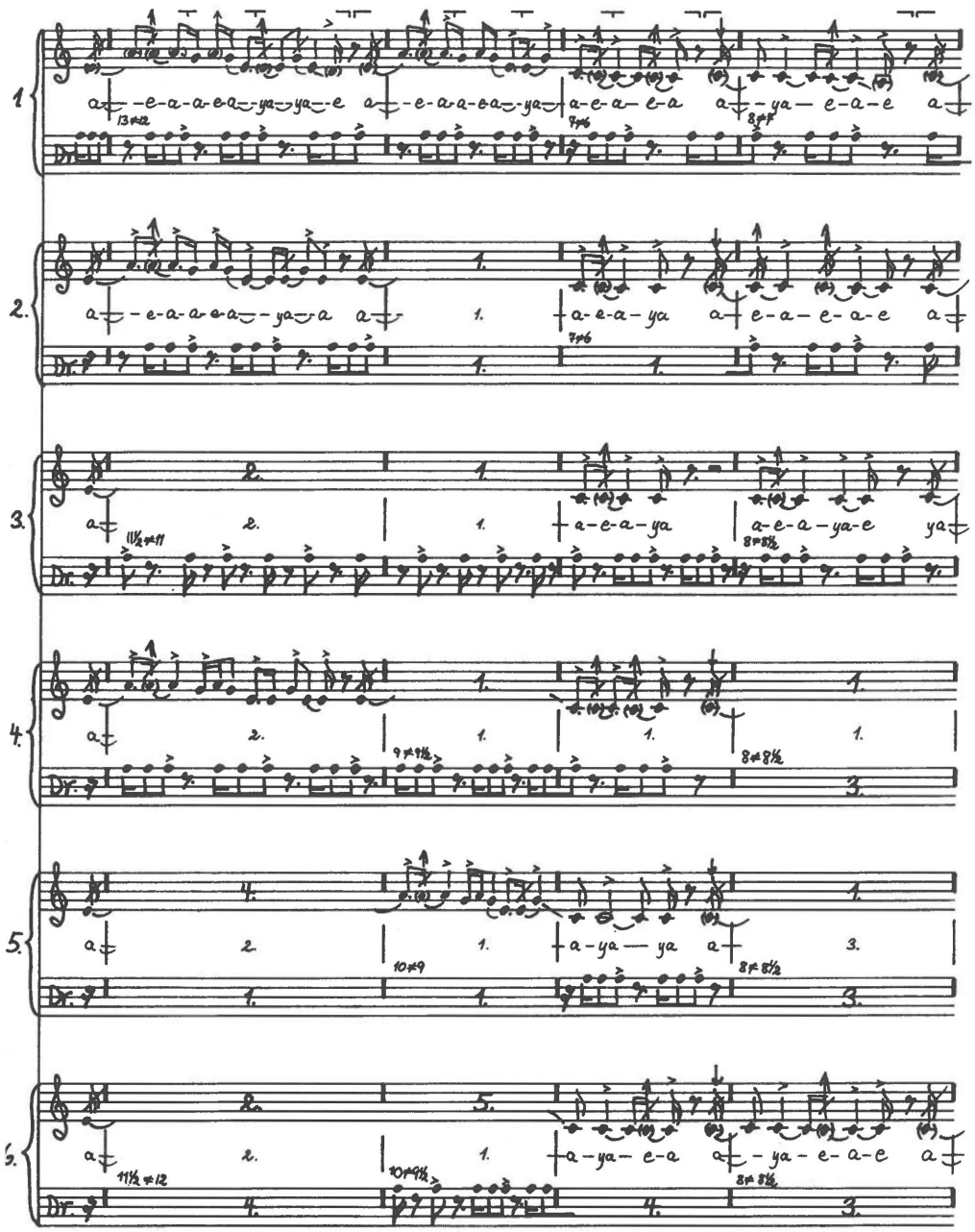


No. 002

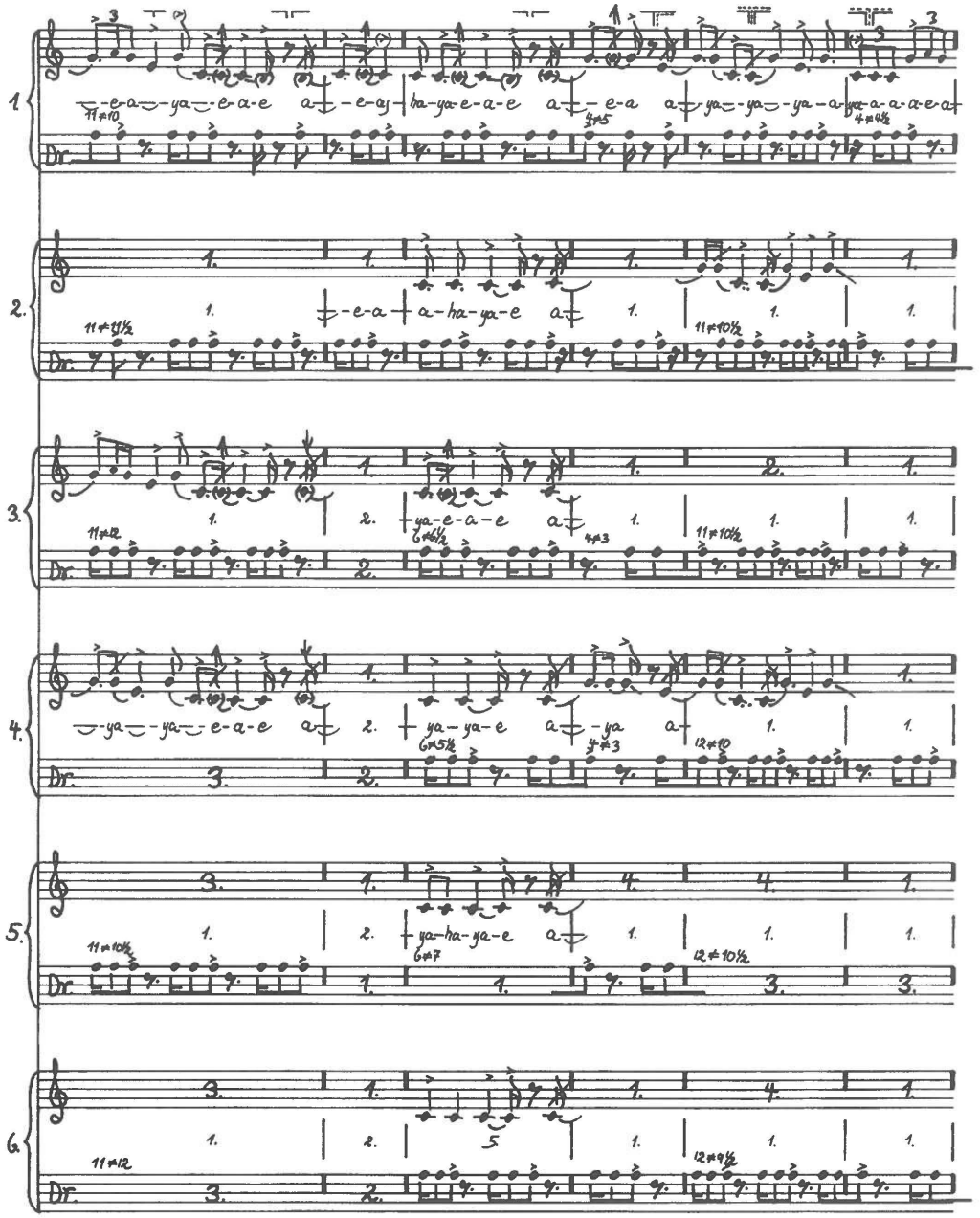
Disc 94.b. Recorded 20 May 1937 by Erik Holtved.

Ârĸioĸ (song 2). Anonymous drum-song for entertainment.

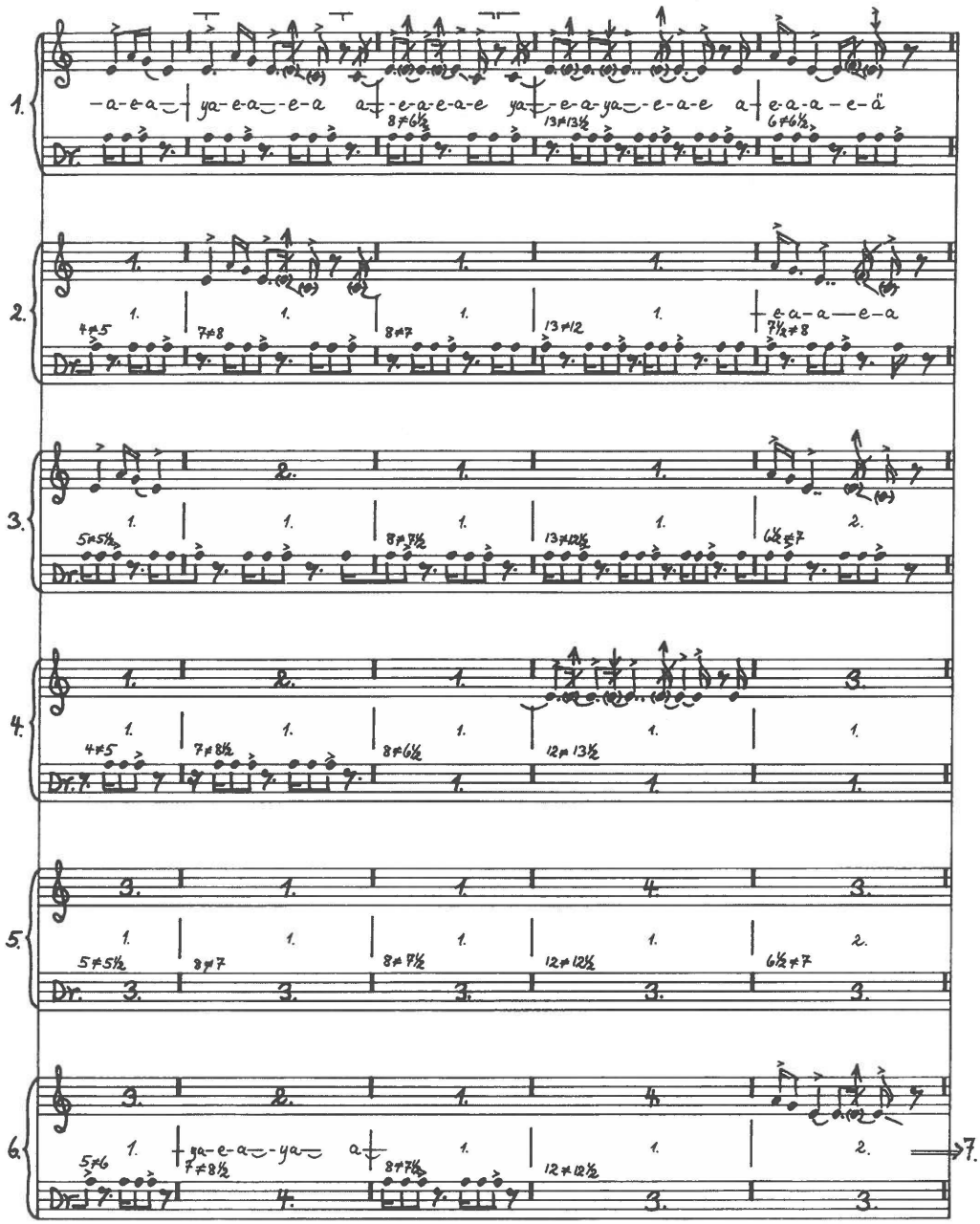
Pitch: c' = ca. d#. M.M.: ♩ = ca. 148.



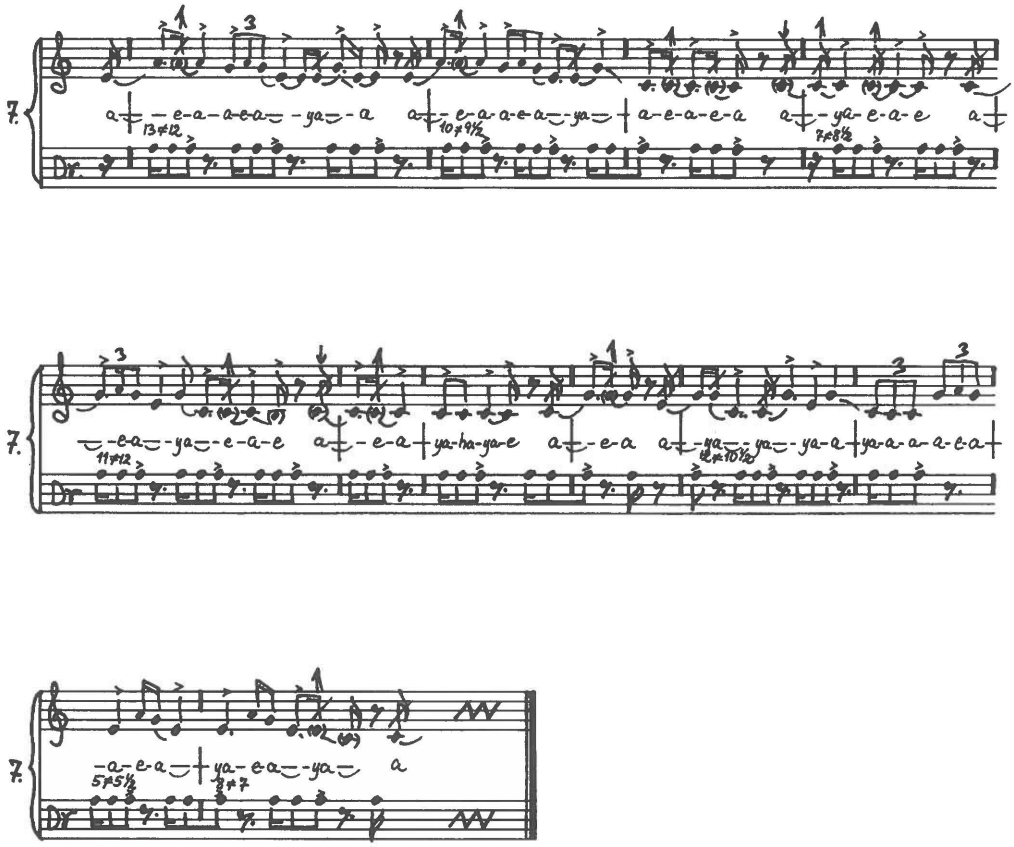
No. 002 (2)
Ârĸioĸ (song 2), continued.



No. 002 (3)
Ârĸioĸ (song 2), continued.



No. 002 (4)
Ârĸioĸ (song 2), continued.

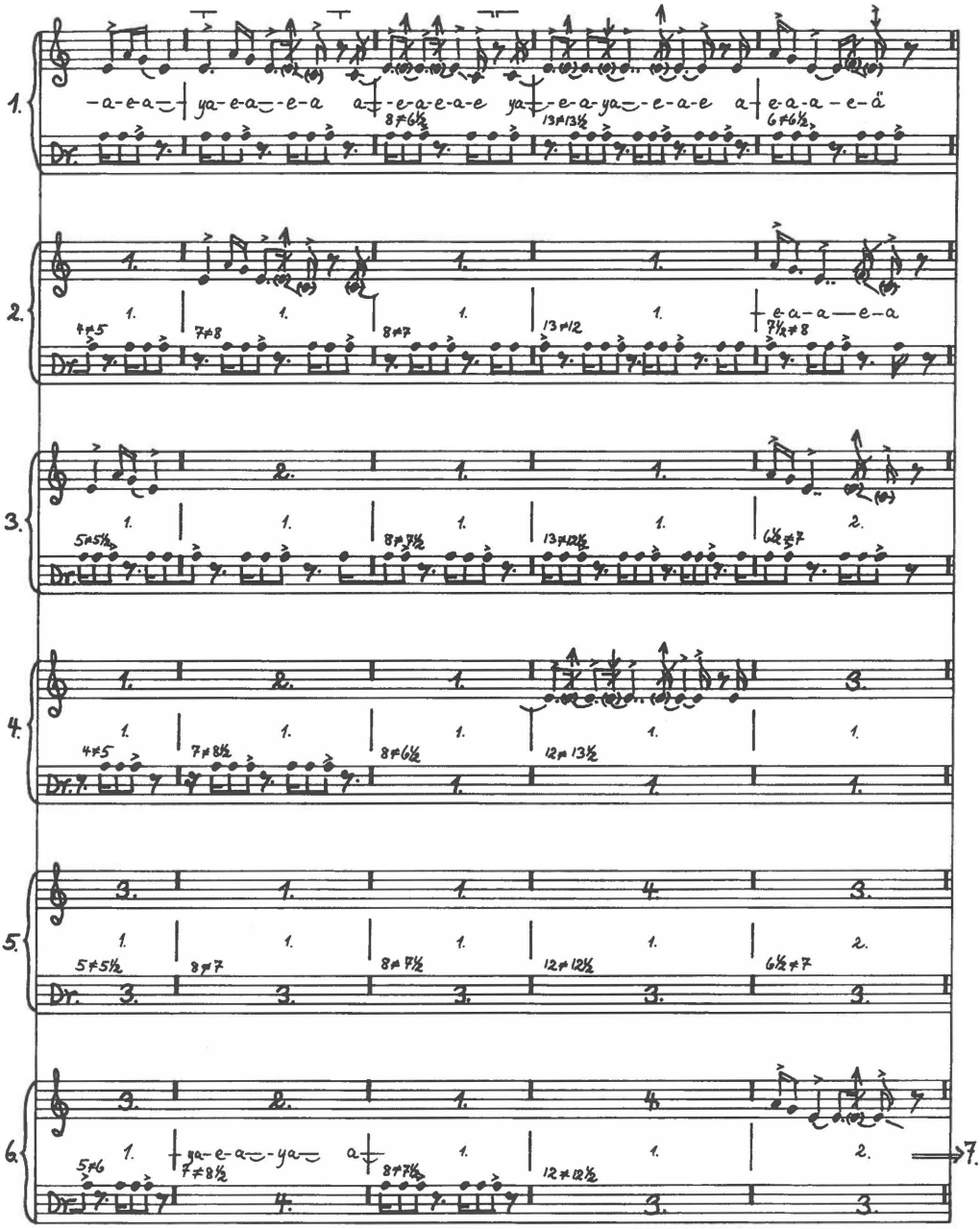


No. 003

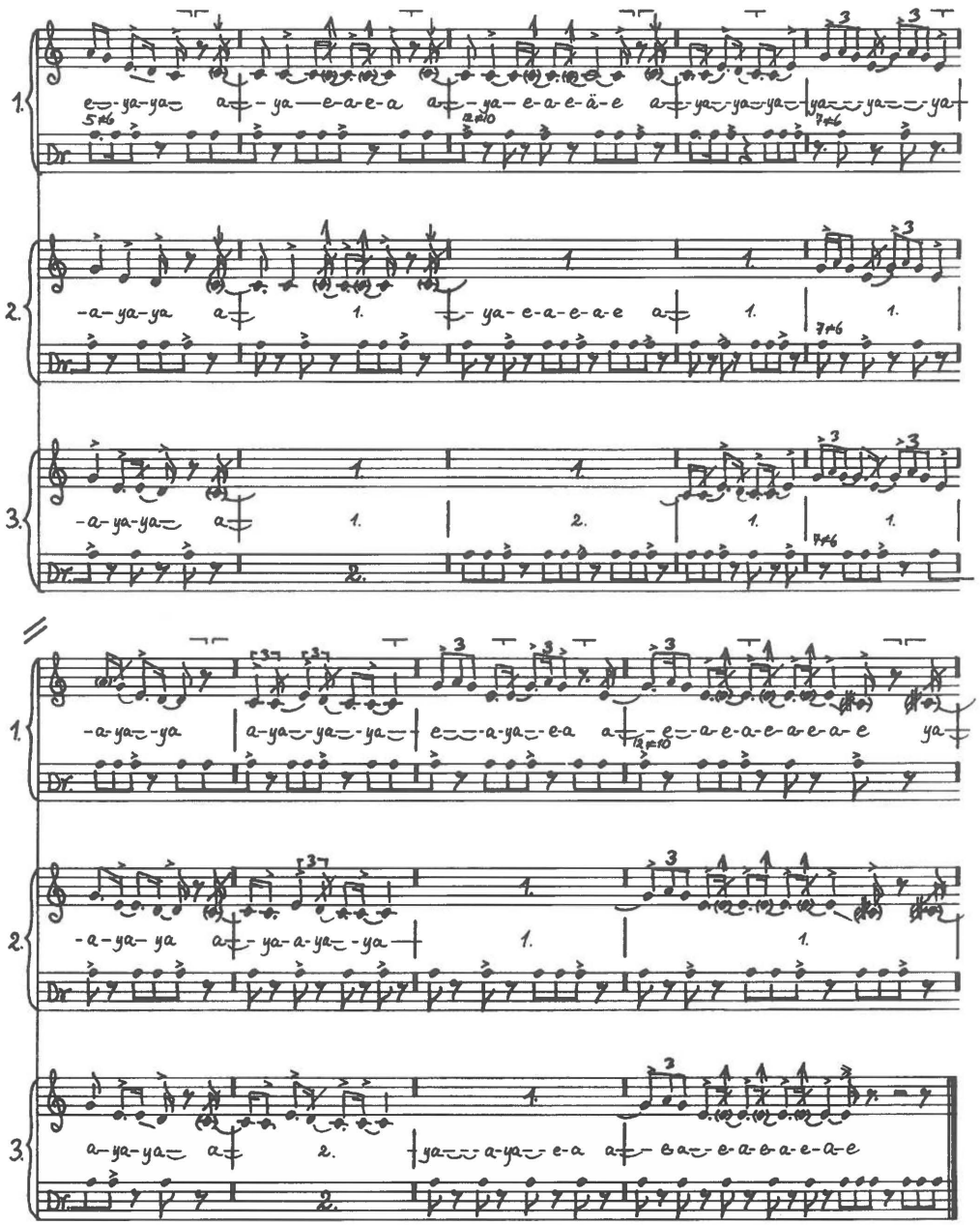
Disc 94.a.1. Recorded 20 May 1937 by Erik Holtved.

Ârĸioĸ (song 3). Anonymous drum-song for entertainment.

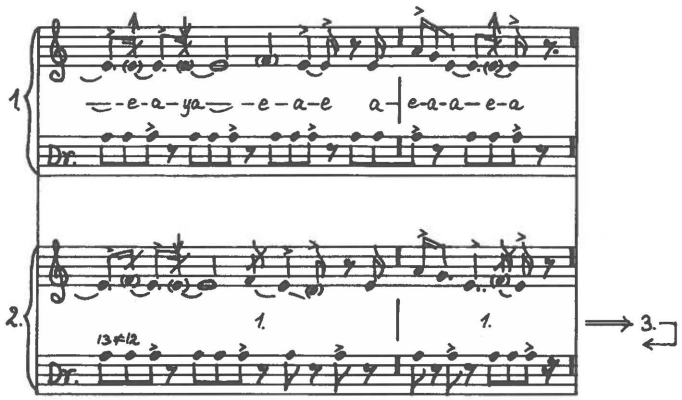
Pitch: c' = ca. e^{b} - d. M.M.: ♩ = ca. 155.



No. 003 (2)
Âʀкіок (song 3), continued.

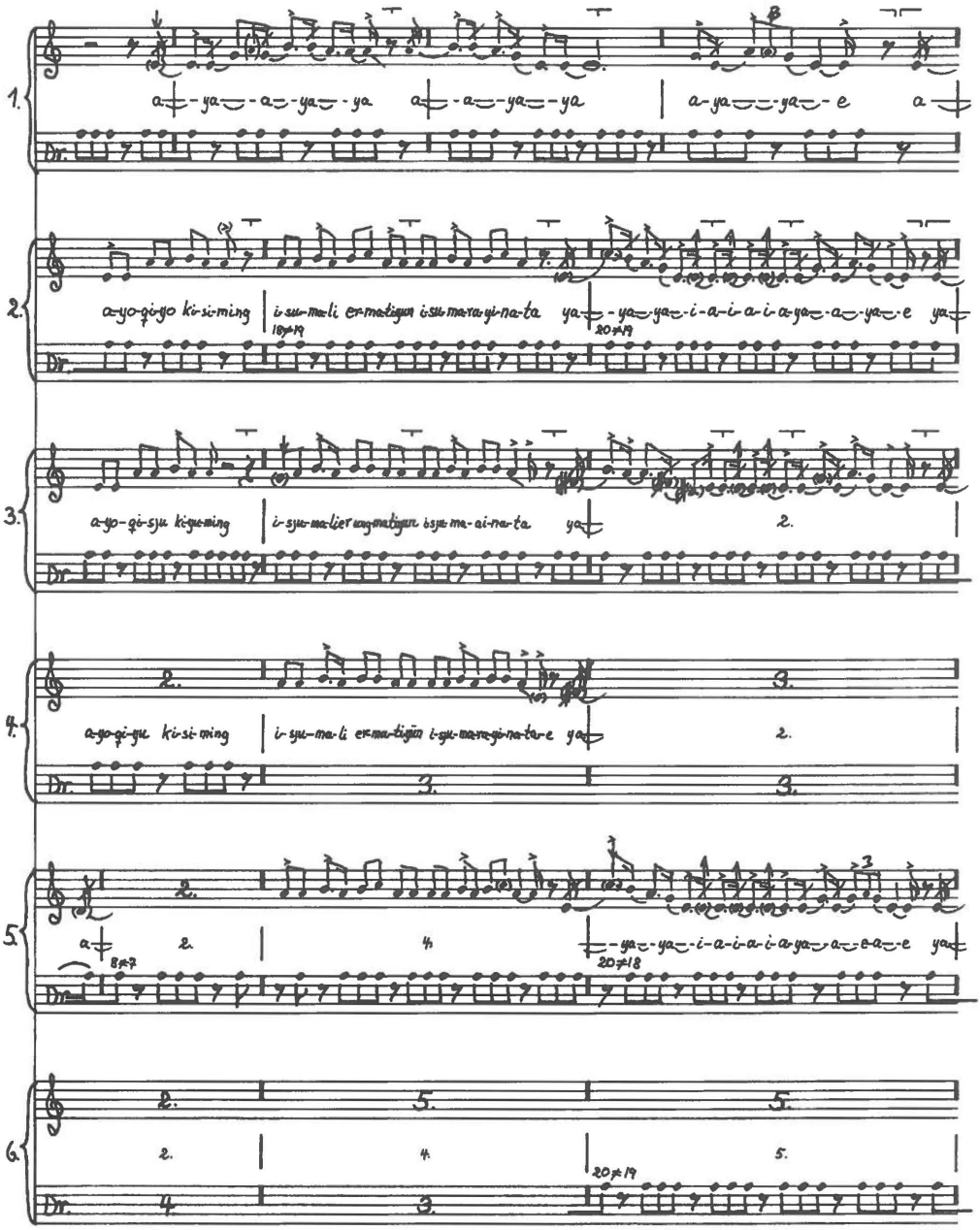


No. 003 (3)
Ârĸioĸ (song 3), continued.

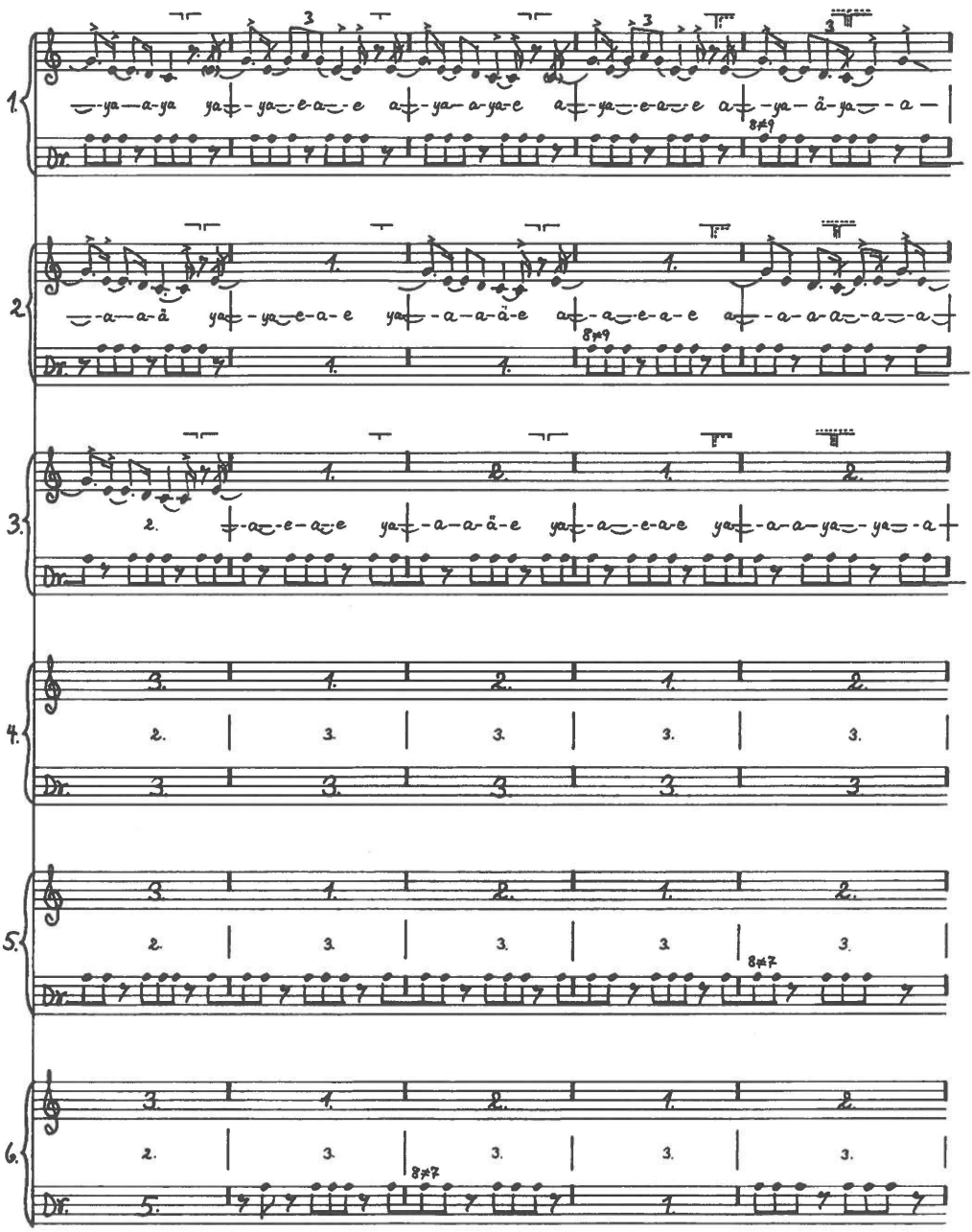


No. 004

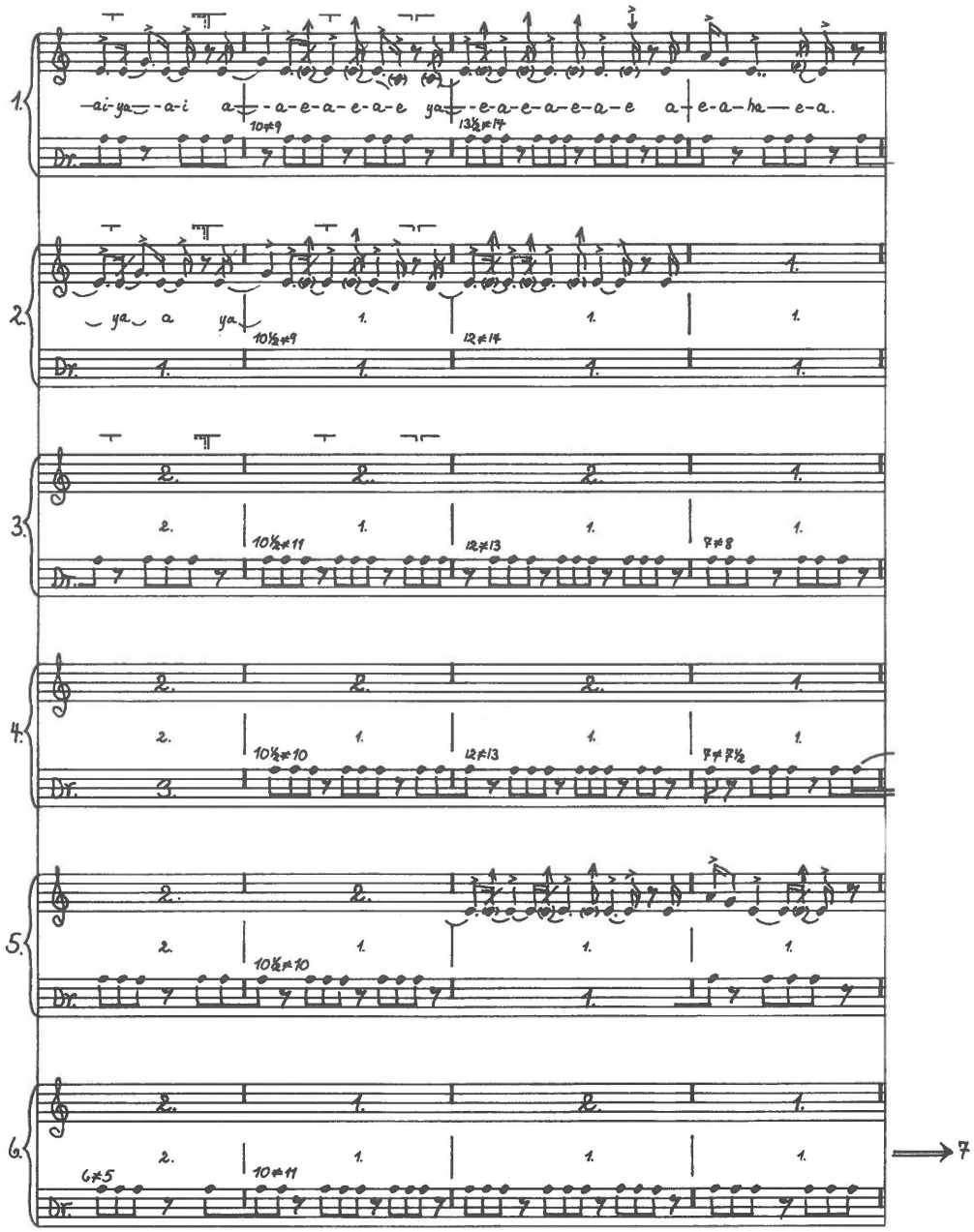
Disc 95.a. Recorded 20 May 1937 by Erik Holtved.
Ârĸioĸ (song 4). Anonymous drum-song for entertainment.
Pitch: c' = ca. d^{b}. M.M.: ♩ = ca. 158.



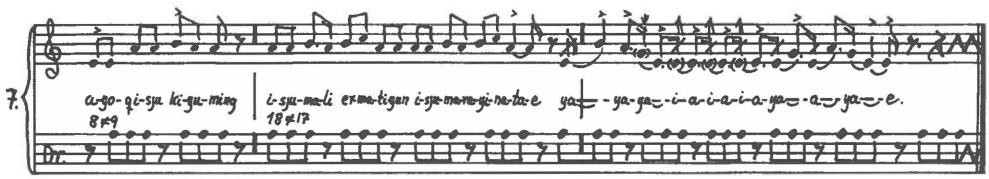
No. 004 (2)
Ârĸioĸ (song 4), continued.



No. 004 (3)
Ârĸioĸ (song 4), continued.



No. 004 (4)
Ârĸioĸ (song 4), continued.

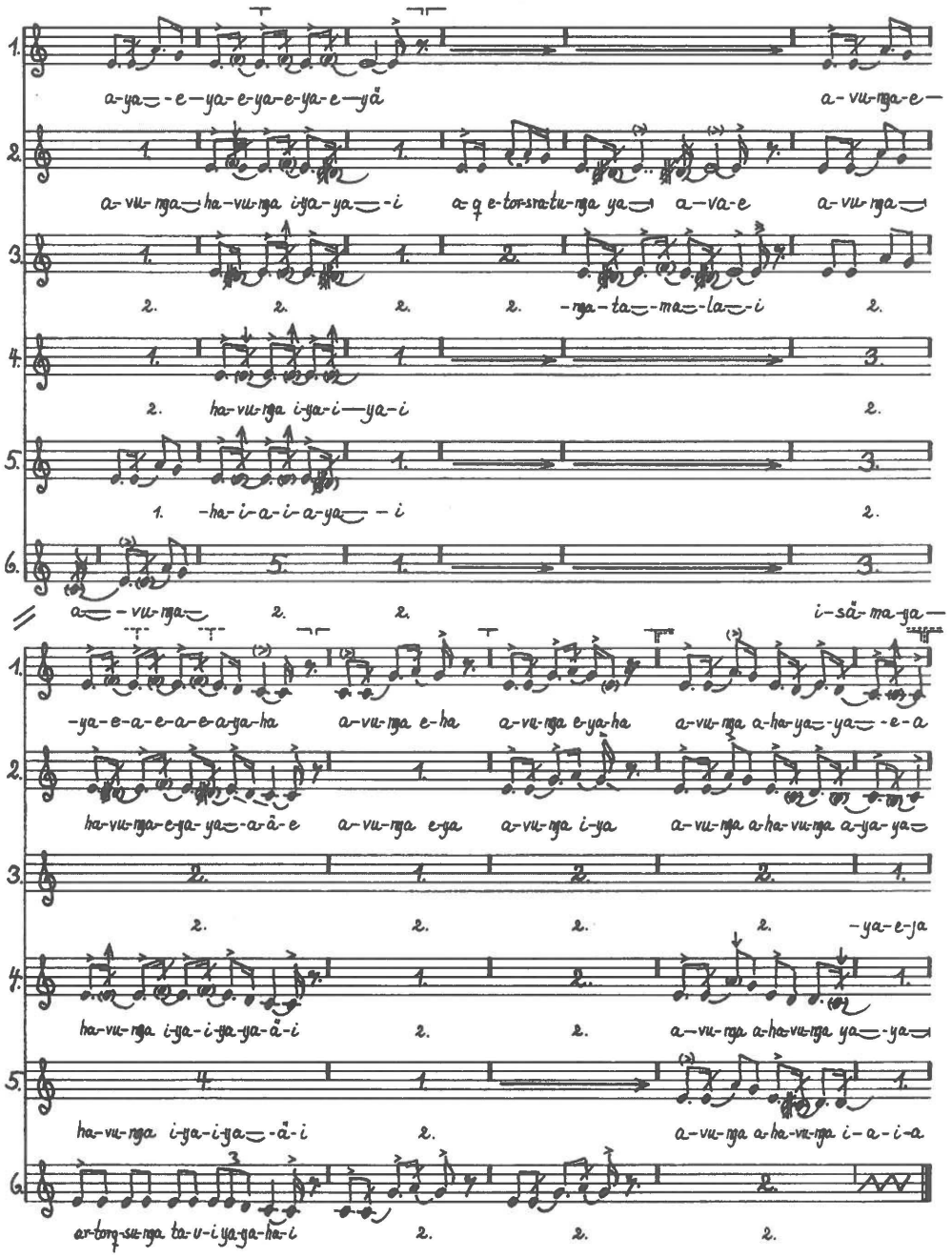


No. 005

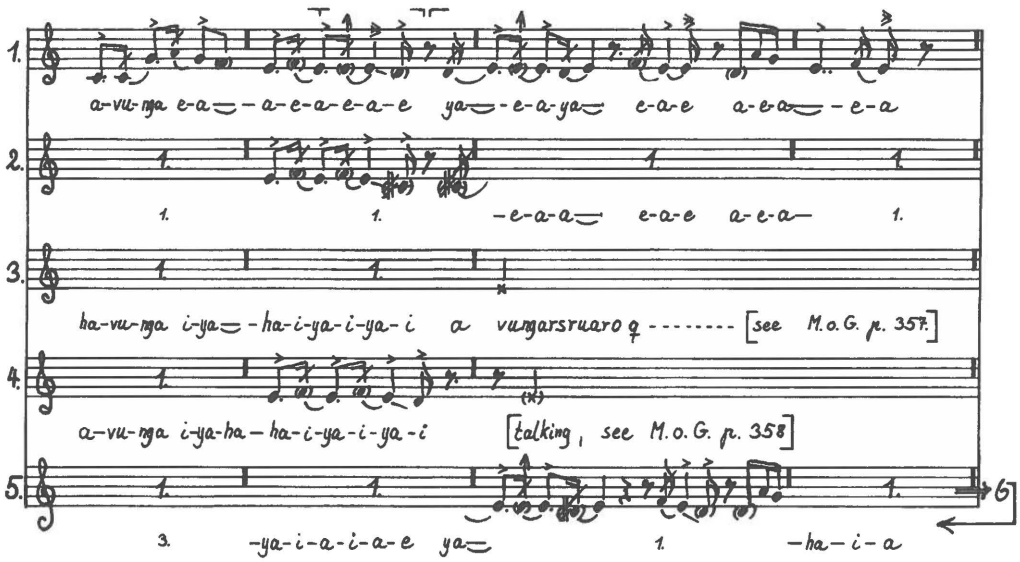
Disc 60.b. Recorded 2 May 1937 by Erik Holtved.

Inugârssuk (woman) Âmas drum-song. (song 1). Introduction to a story.

Pitch: c' = ca. a - b. M.M.: ♩ = ca. 144.



No. 005 (2)
Inugârssuk (song 1), continued.

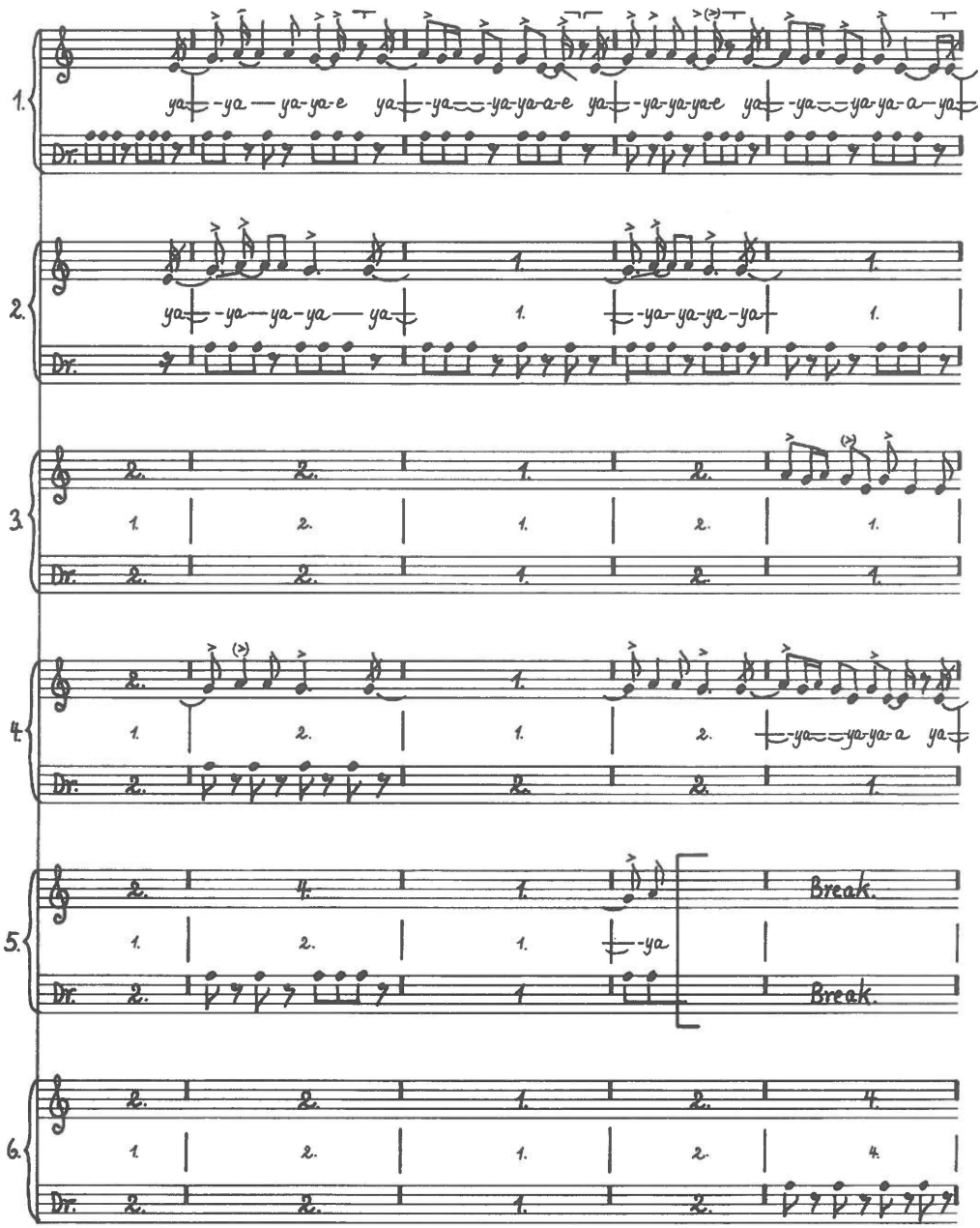


No. 006

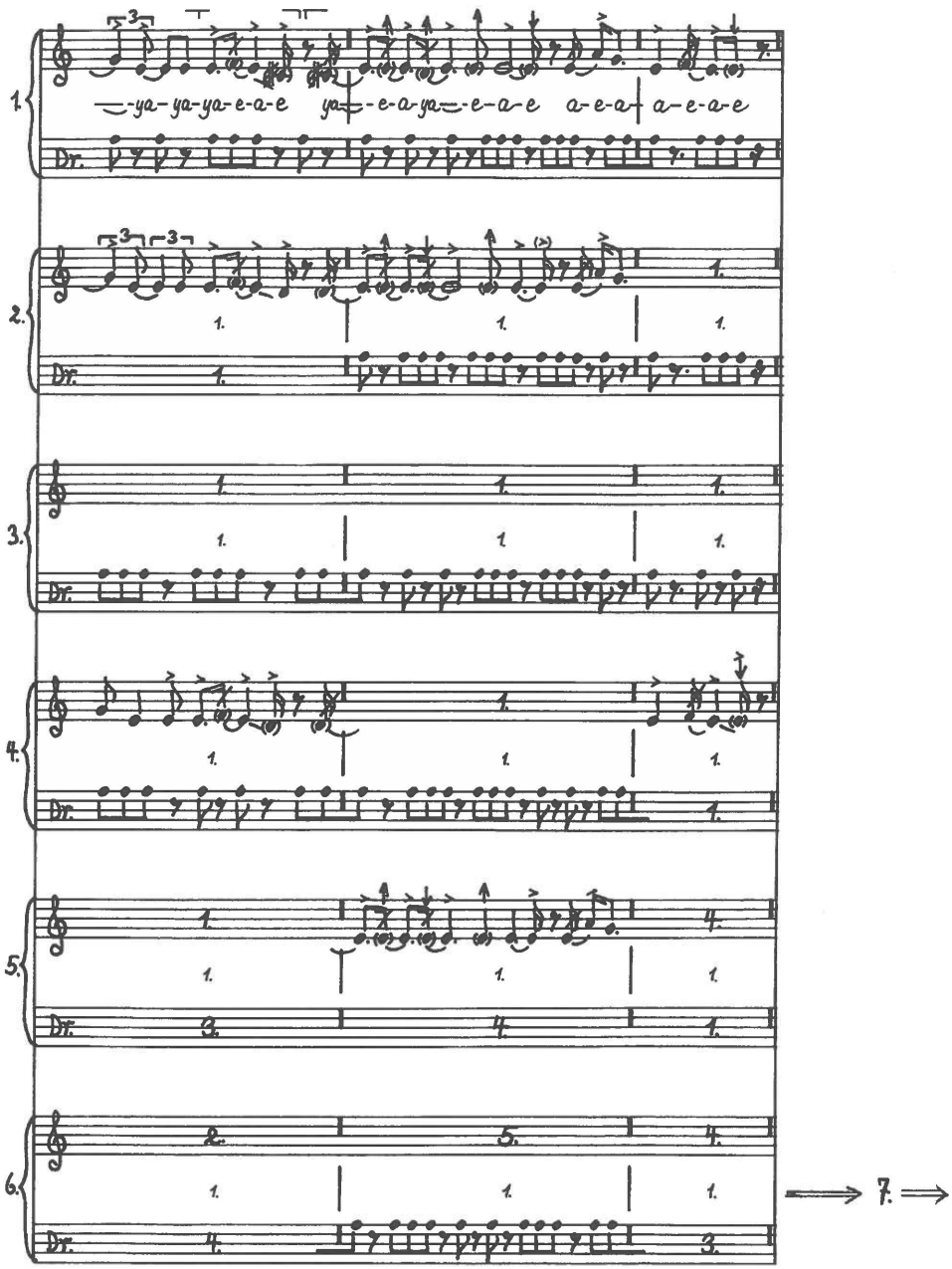
Disc 84.a. Recorded 14 May 1937 by Erik Holtved.

Inukitsorssuaĸ (man) (song 1).. Anonymous drum-song for entertainment

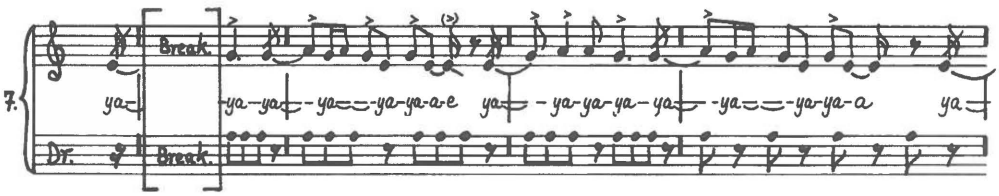
Pitch: c' = ca. d - c#. M.M.: ♩ = ca. 137.

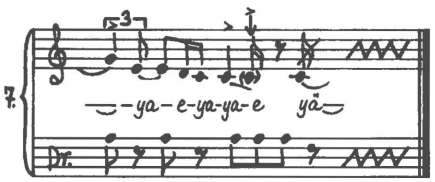


No. 006 (2)
Inukitsorssuaĸ (song 1), continued.



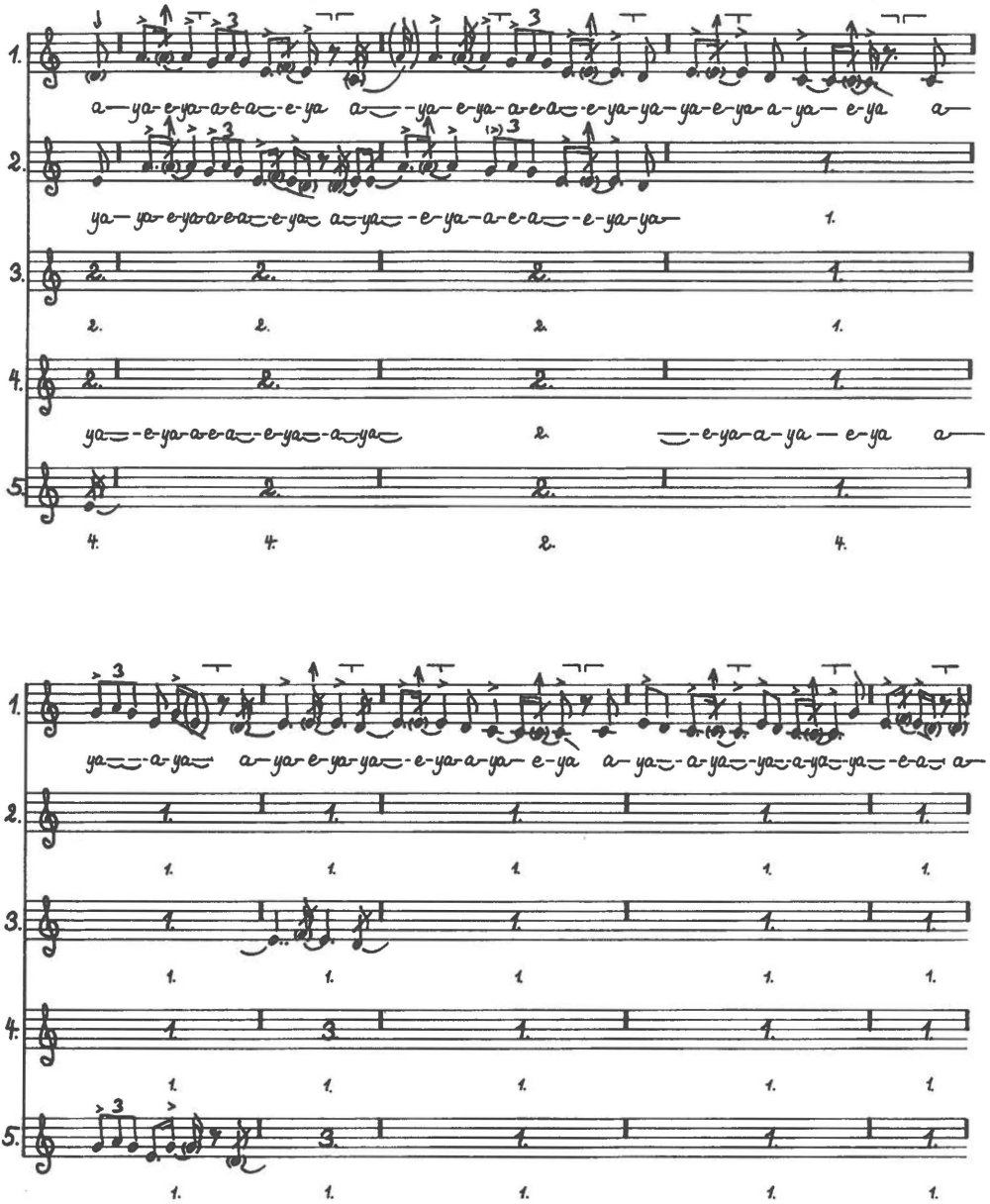
No. 006 (3)
Inukitsorssuaĸ (song 1), continued.



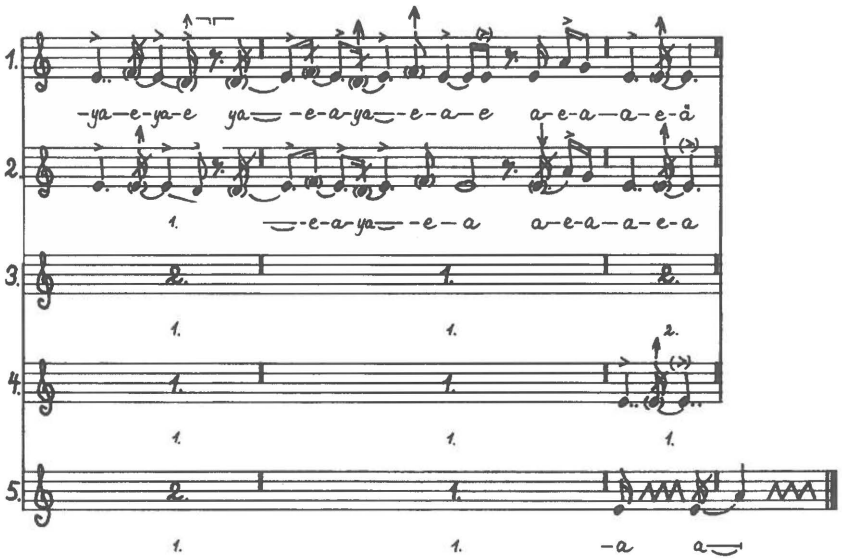


No. 007

Disc 80.b. Recorded 13 May 1937 by Erik Holtved.
Inukitsorssuaĸ (song 2). K'issuk's drum-song for entertainment.
Pitch: c' = ca. d^b. M.M.: ♩ = ca. 133.



No. 007 (2)
Inukitsorssuaĸ (song 2), continued.

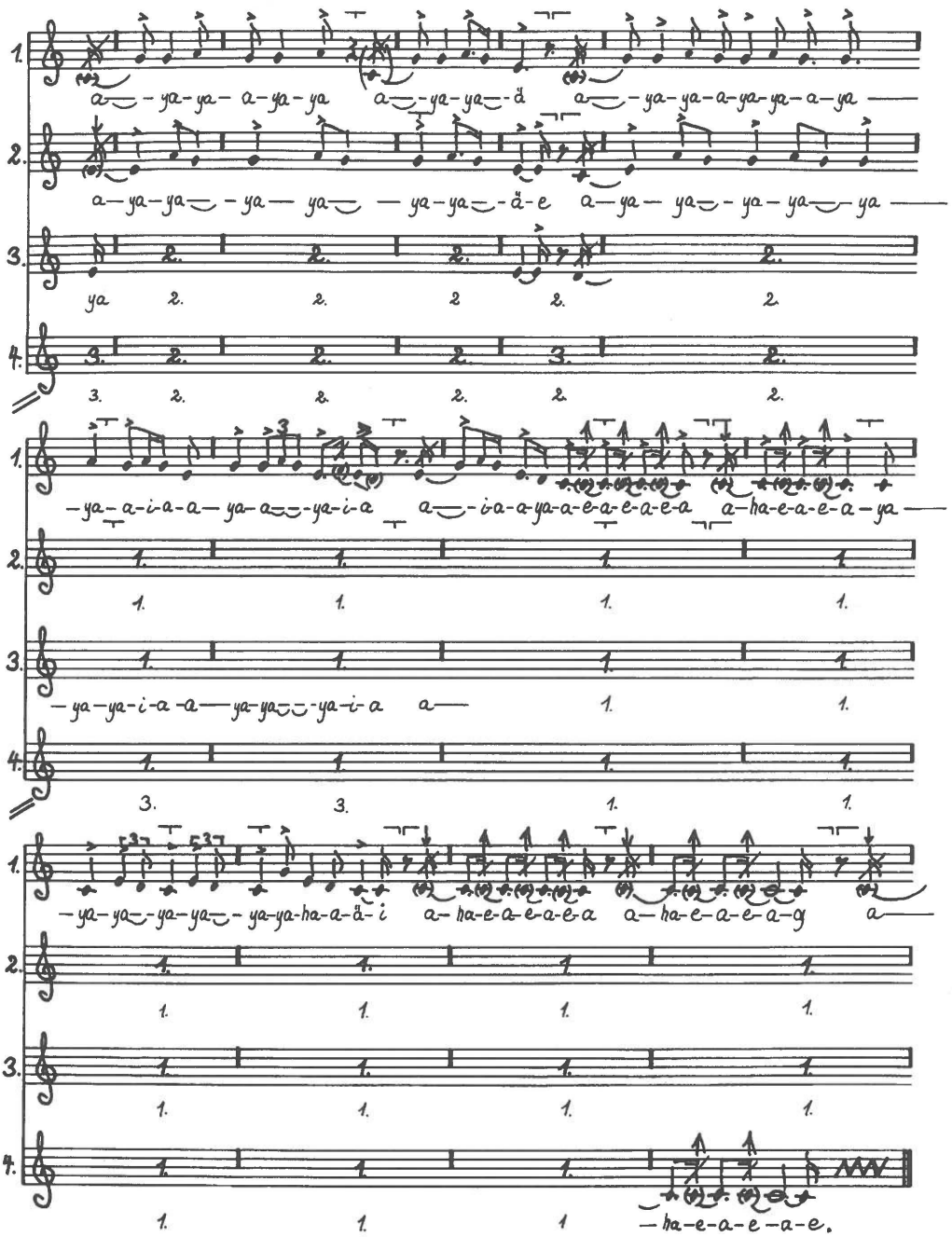


No. 008

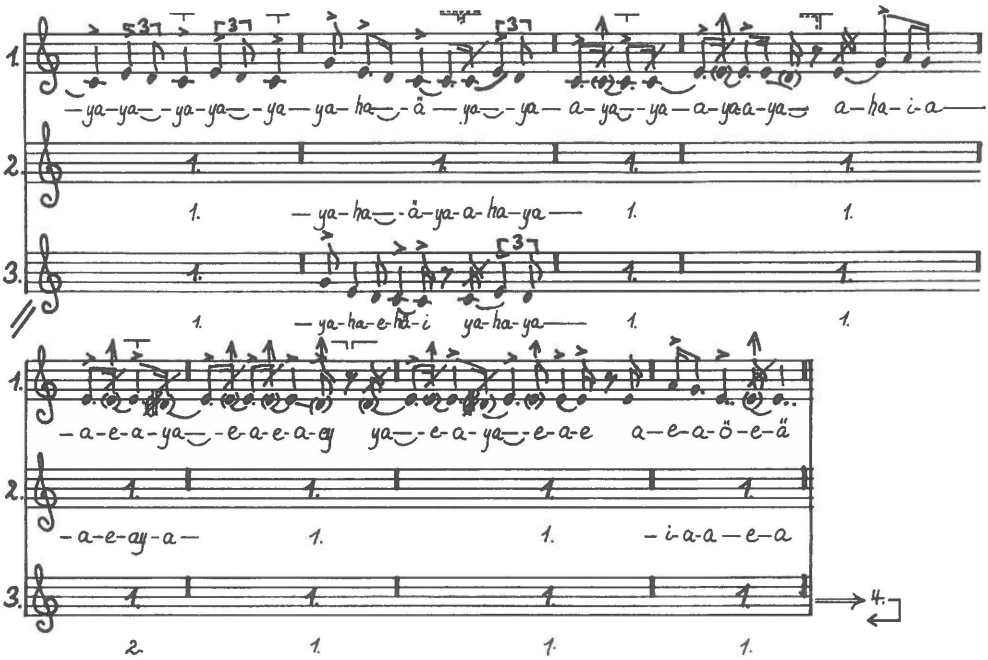
Disc 28.b. Recorded 5 April 1937 by Erik Holtved.

Inukitsorssuaĸ (song 3). Anonymous drum-song for entertainment.

Pitch: c' = ca. e - d#. M.M.: ♩ = ca. 137.



No. 008 (2)
Inukitsorssuaĸ (song 3), continued.

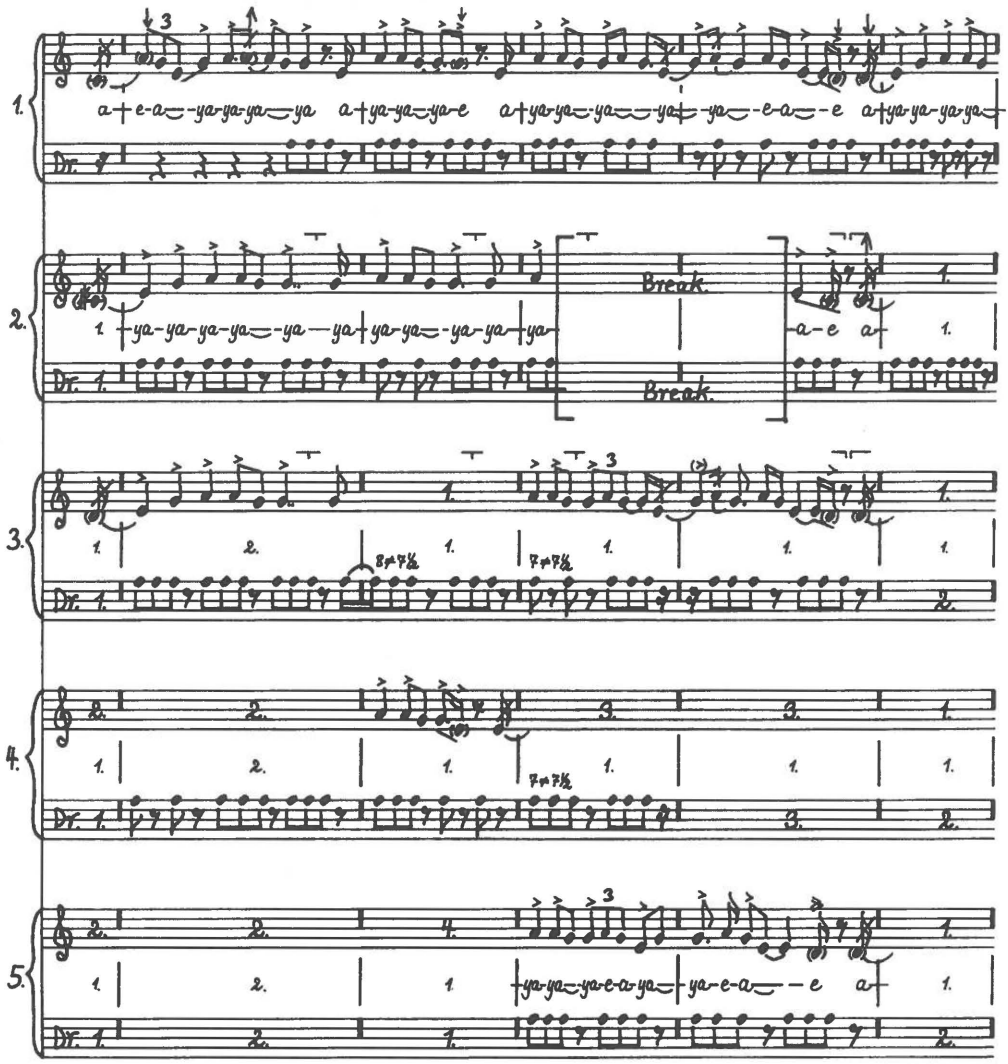


No. 009

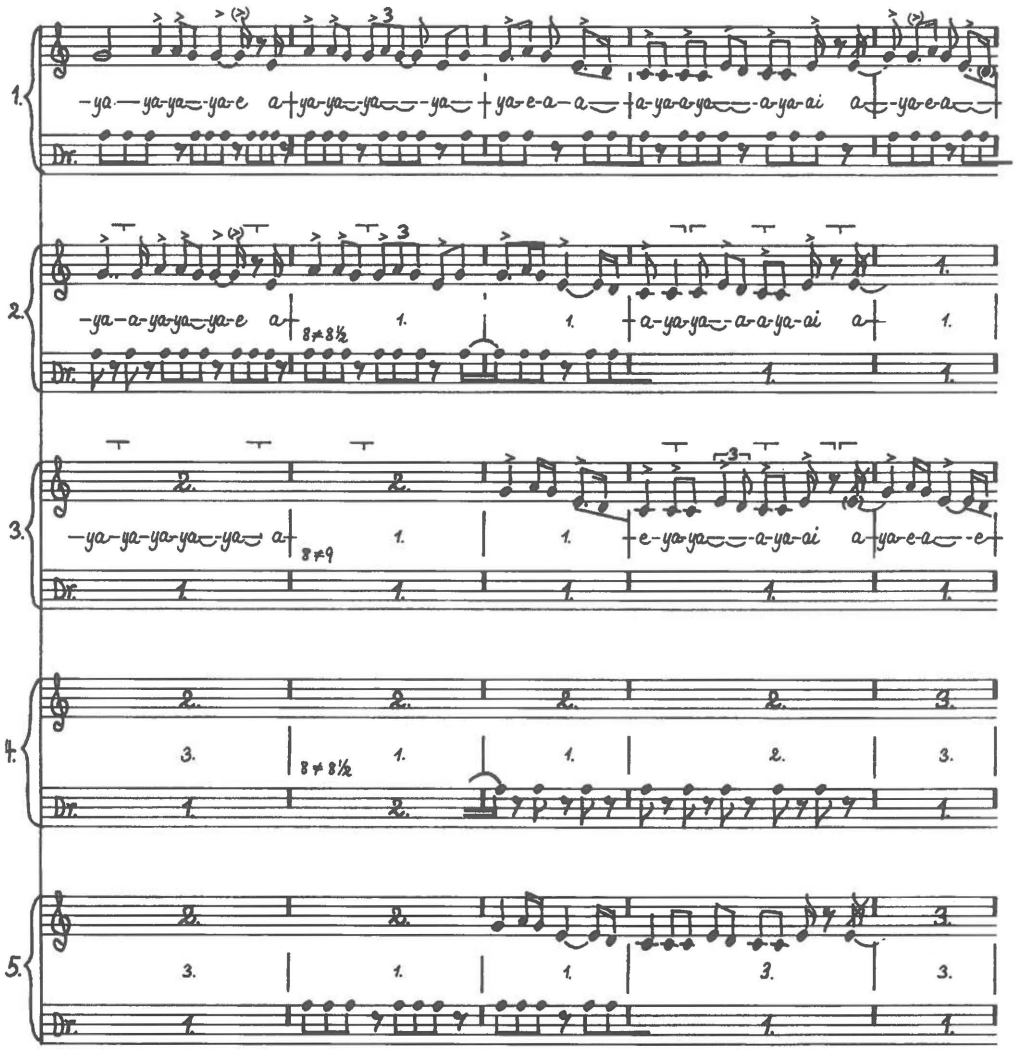
Disc 85.b. Recorded 14 May 1937 by Erik Holtved.

Inukitsorssuaĸ (song 4). Anonymous drum-song for entertainment.

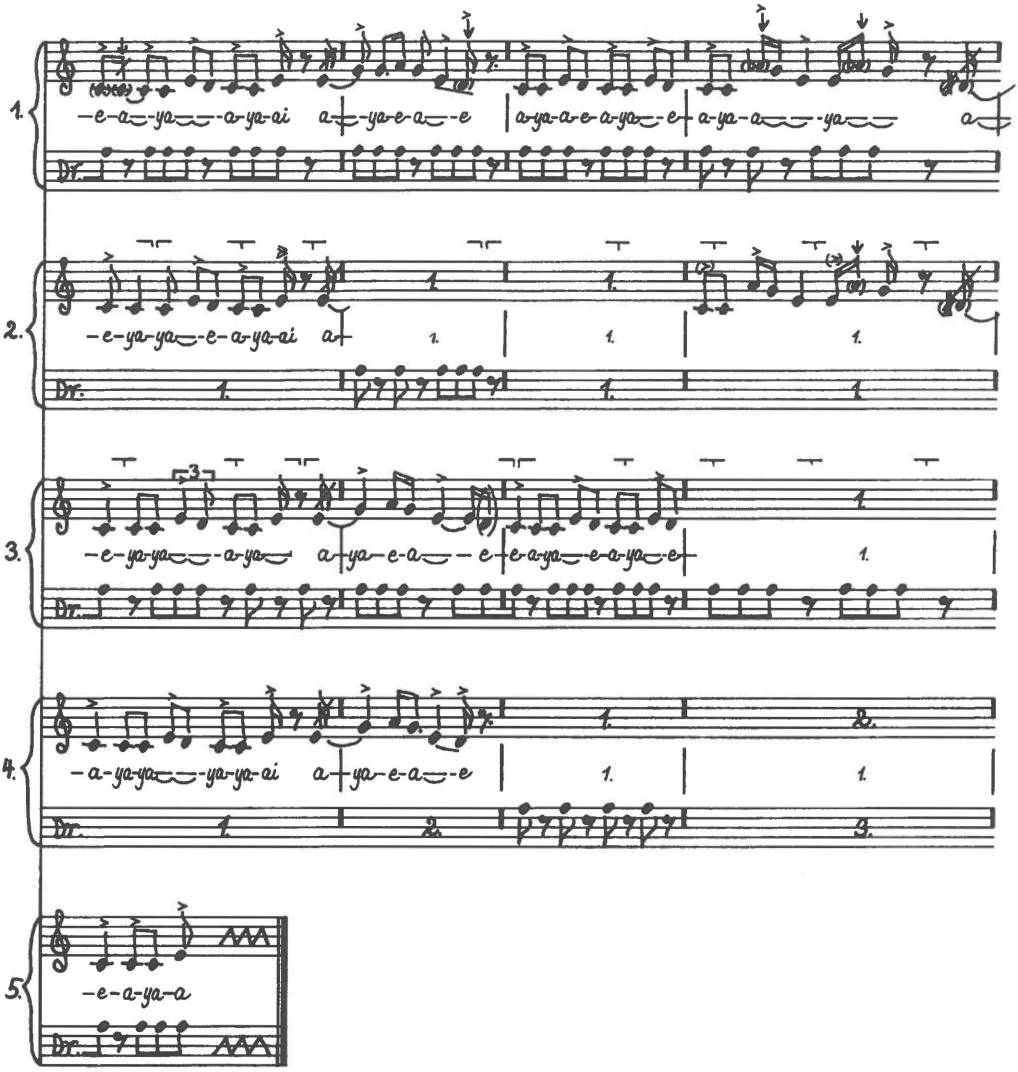
Pitch: c' = ca. eb – d. M.M.: ♩ = ca. 155.



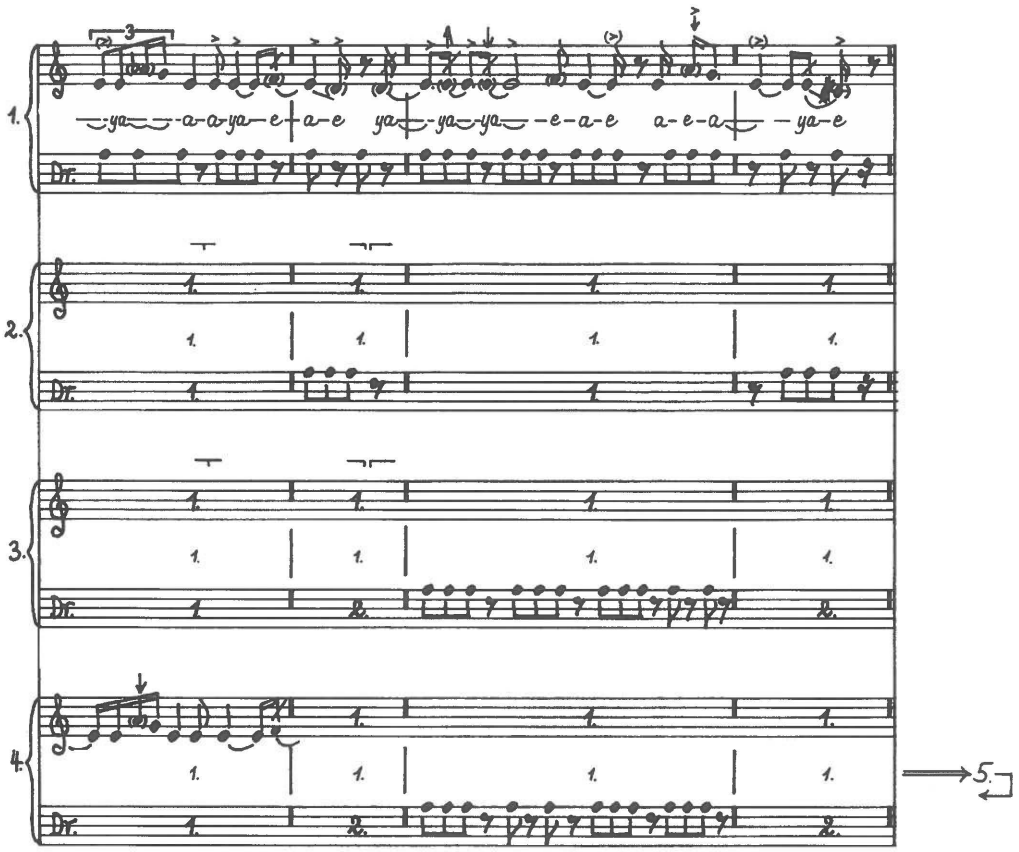
No. 009 (2)
Inukitsorssuaĸ (song 4), continued.



No. 009 (3)
Inukitsorssuaĸ (song 4), continued.



No. 009 (4)
Inukitsorssuaĸ (song 4), continued.

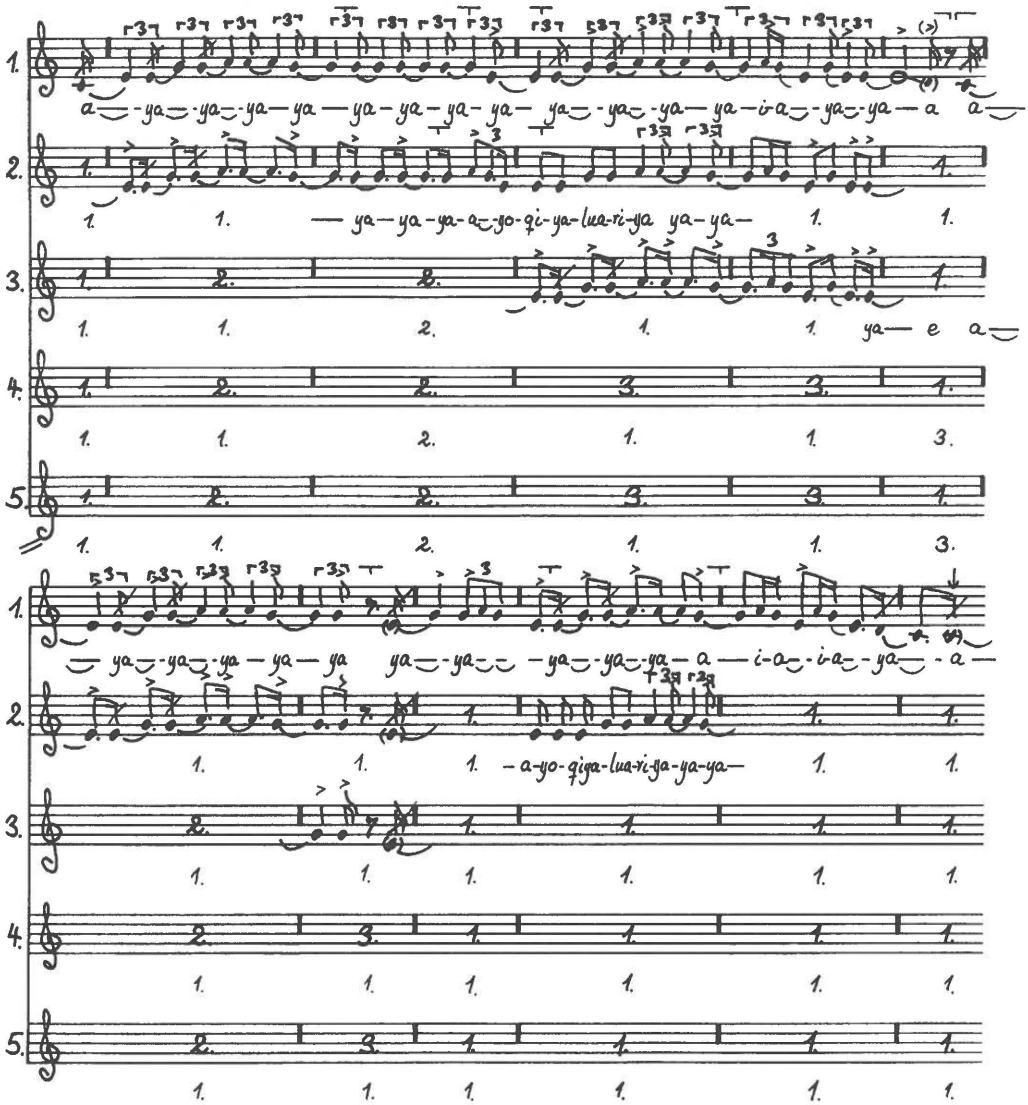


No. 010

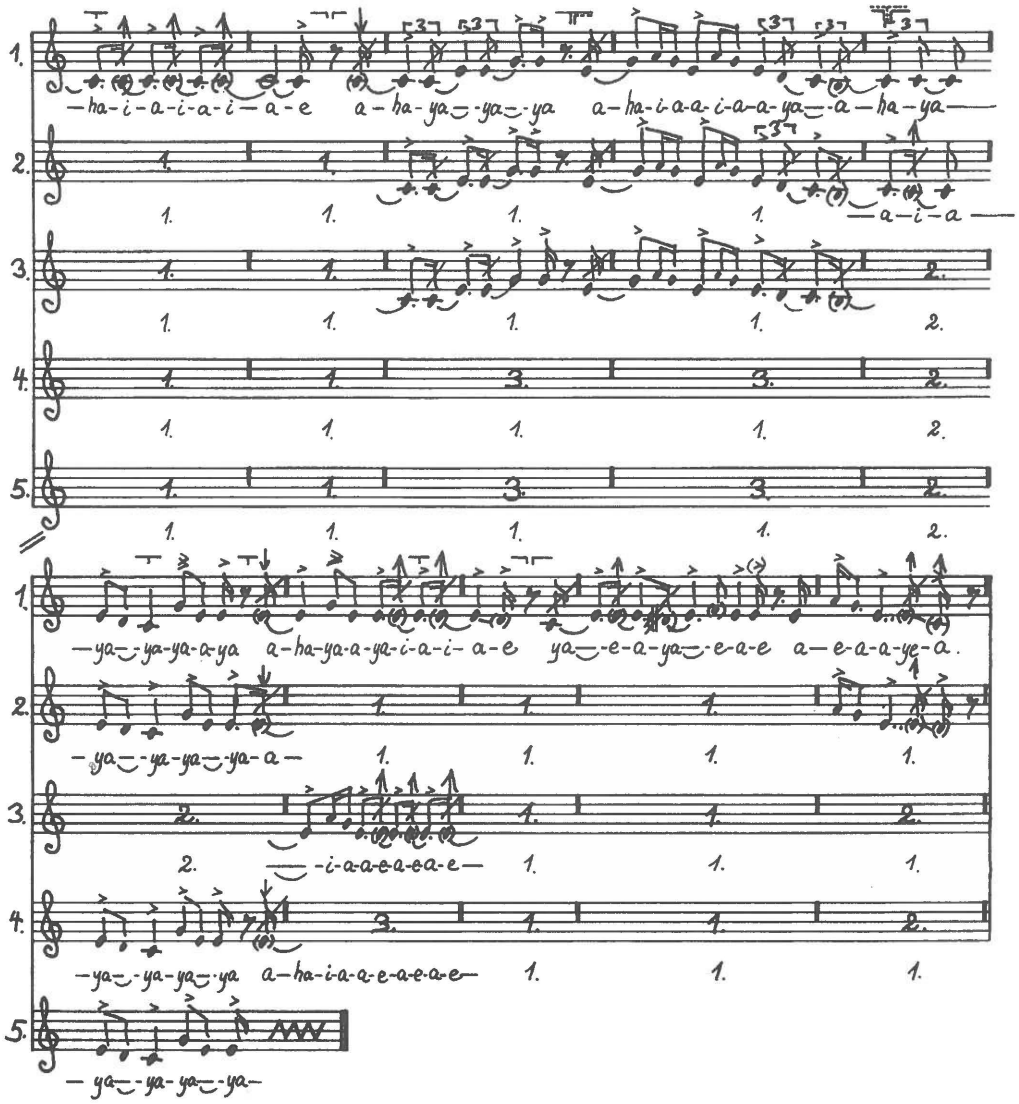
Disc 40.a. Recorded 16 April 1937 by Erik Holtved.

Inukitsorssuaĸ (song 5). Anonymous drum-song for entertainment.

Pitch: c' = ca. d - e^{b}. M.M.: ♩ = ca. 135.



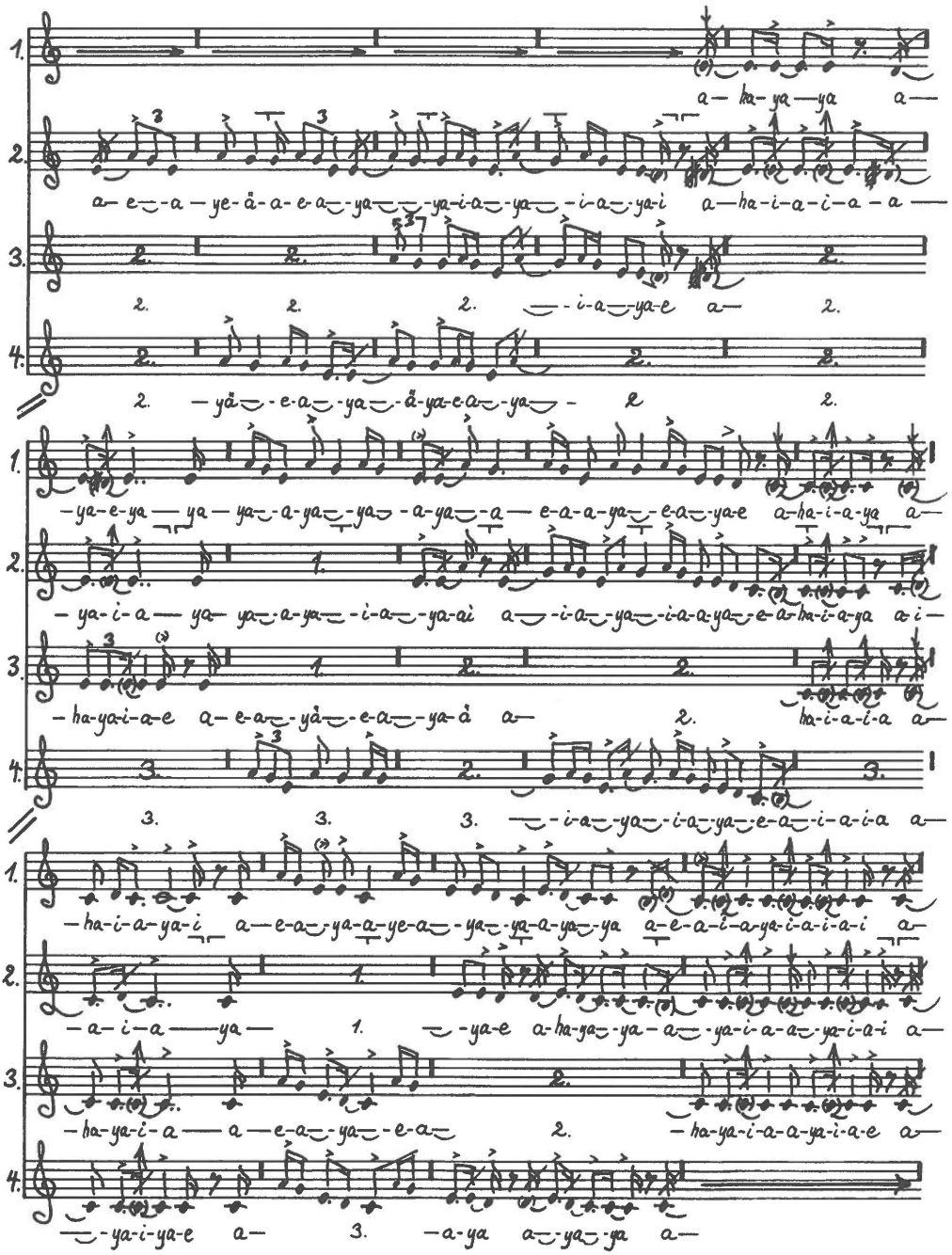
No. 010 (2)
Inukitsorssuaĸ (song 5), continued.



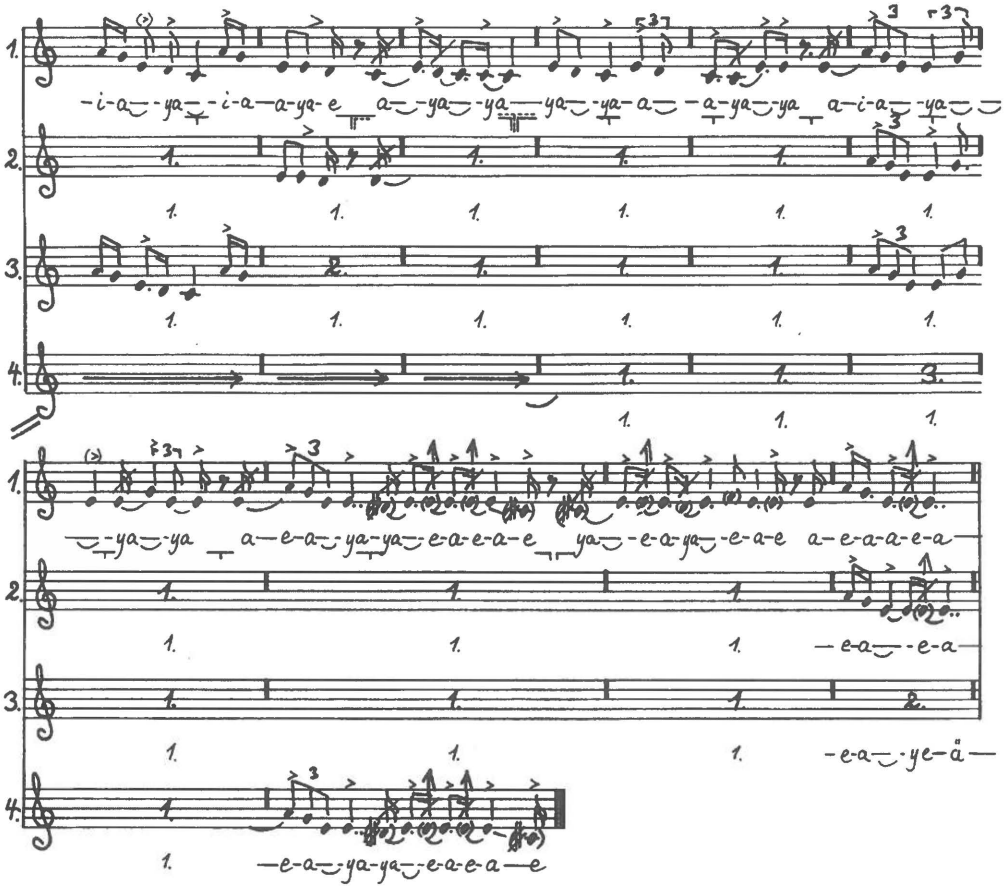
No. 011

Disc 41.b.
Inukitsorssuaĸ (song 6).
Pitch: c' = ca. d.

Recorded 16 April 1937 by Erik Holtved.
Anonymous drum-song for entertainment.
M.M.: ♩ = ca. 138 - 143.

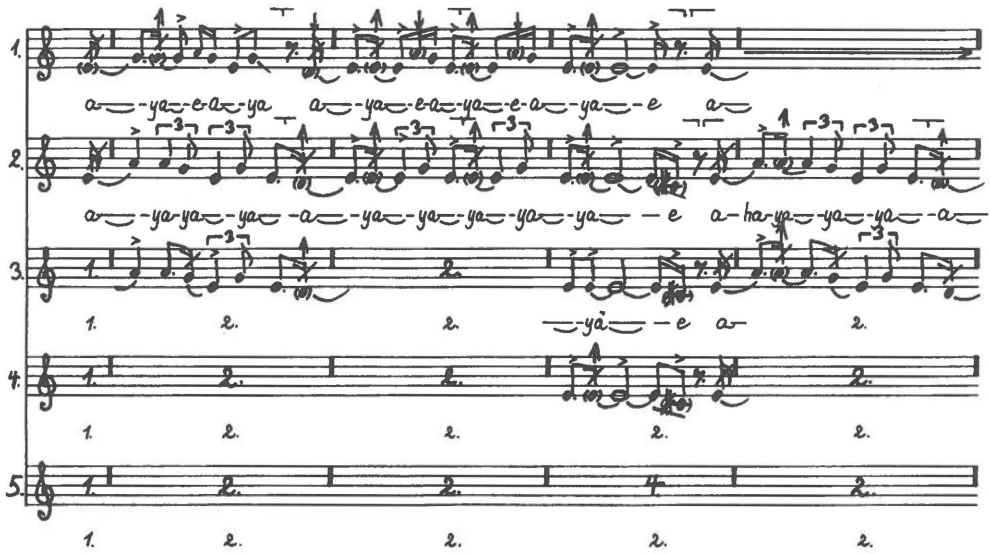


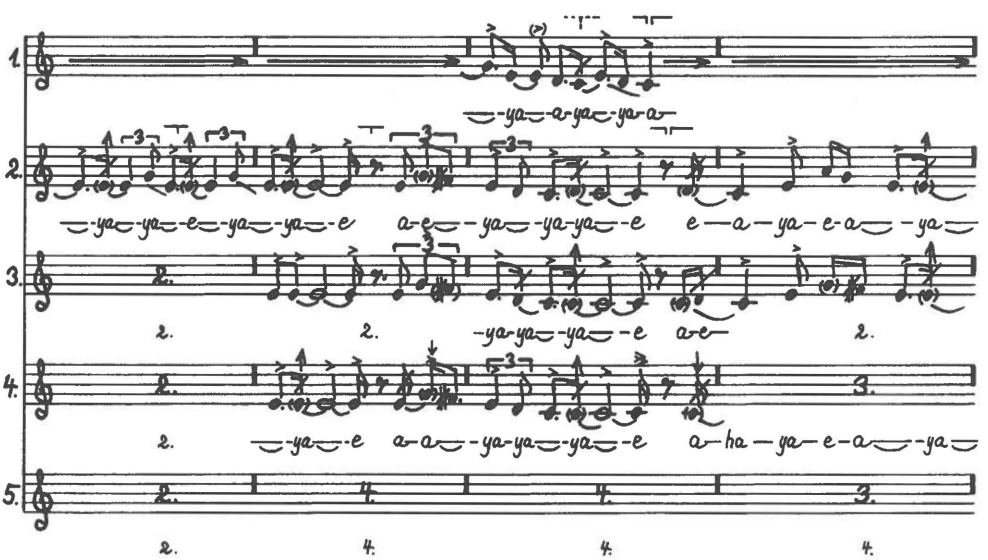
No. 011 (2)
Inukitsorssuaĸ (song 6), continued.



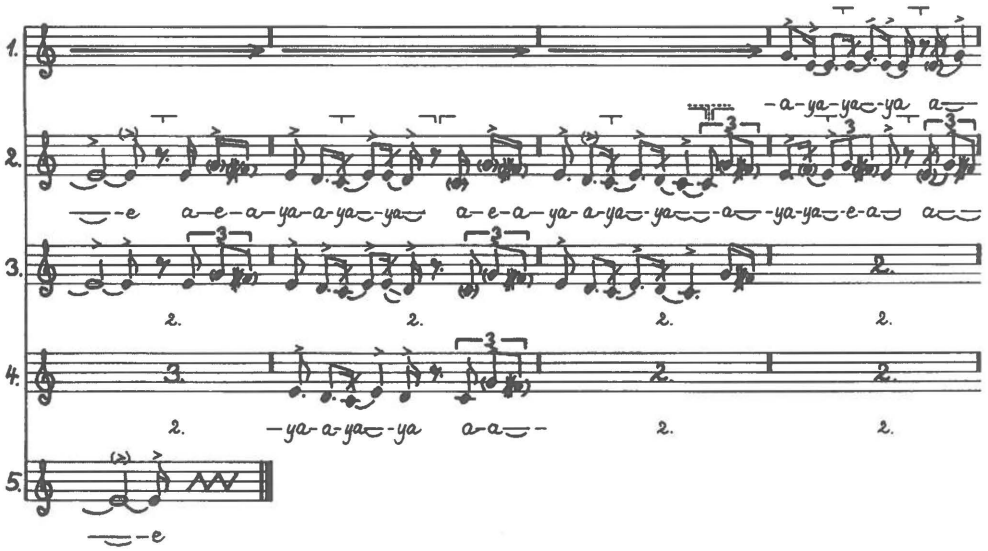
No. 012

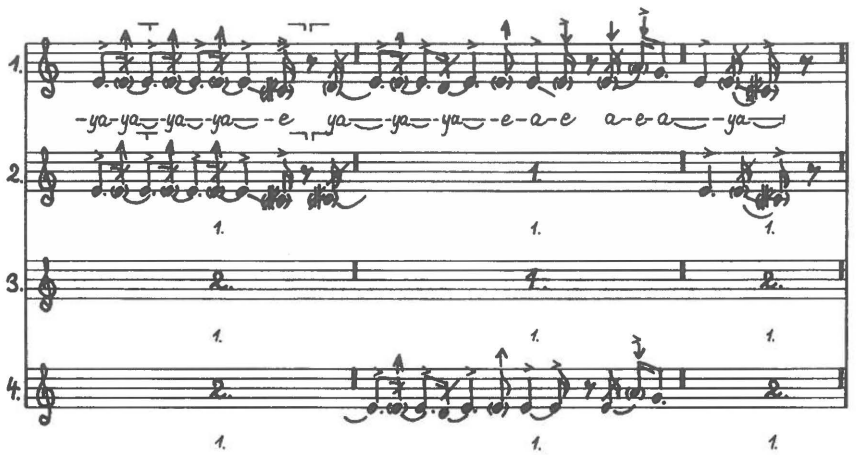
Disc 79.b. Recorded 13 May 1937 by Erik Holtved.
Inukitsorssuaĸ (song 7). Anonymous drum-song for entertainment.
Pitch: c' = ca. eb - d. M.M.: ♩ = ca. 146.





No. 012 (2)
Inukitsorssuaĸ (song 7), continued.



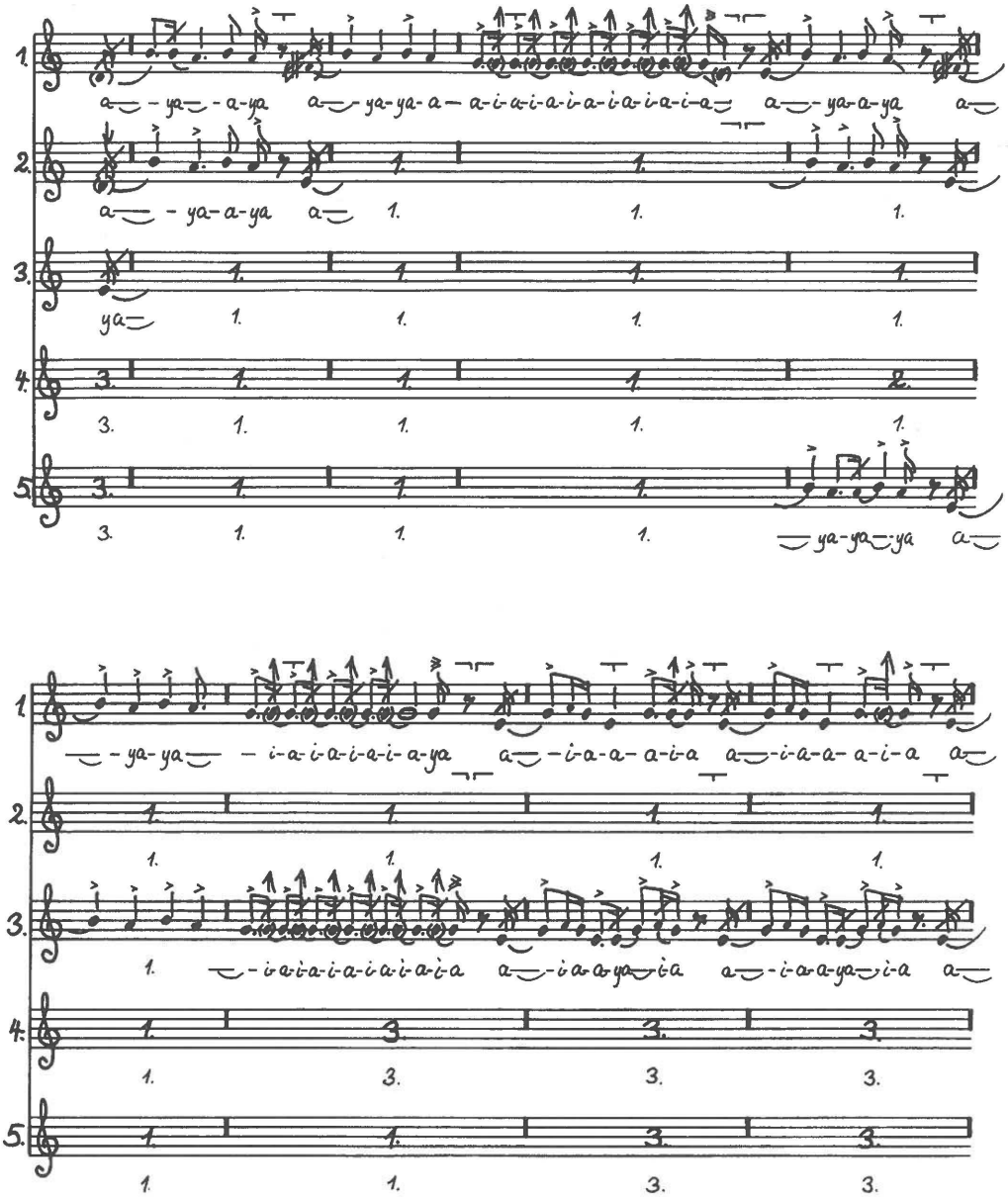


No. 013

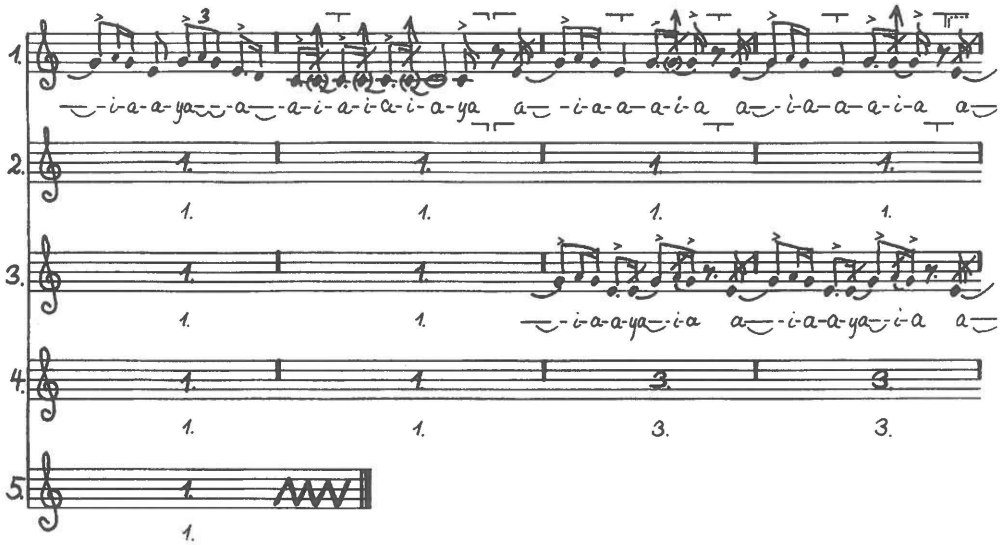
Disc 40.b. Recorded 16 April 1937 by Erik Holtved.

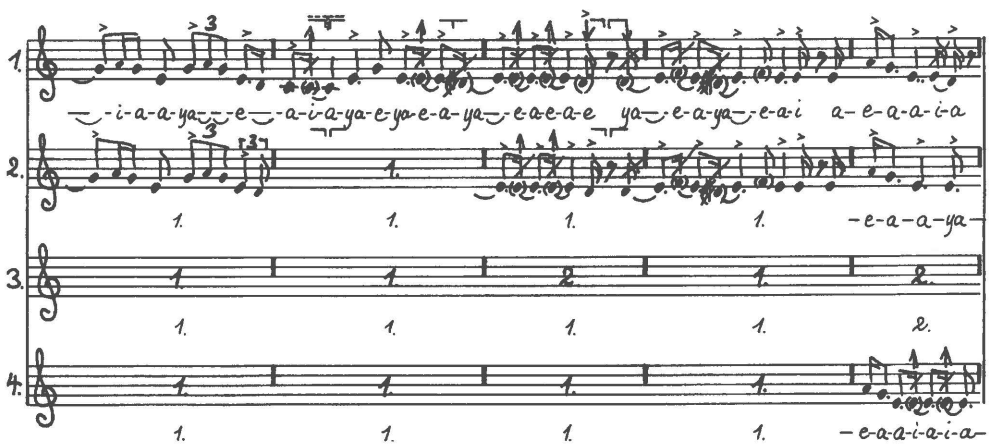
Inukitsorssuaĸ (song 8). Anonymous drum-song for entertainment.

Pitch: c' = ca. d - c#. M.M.: ♩ = ca. 137.



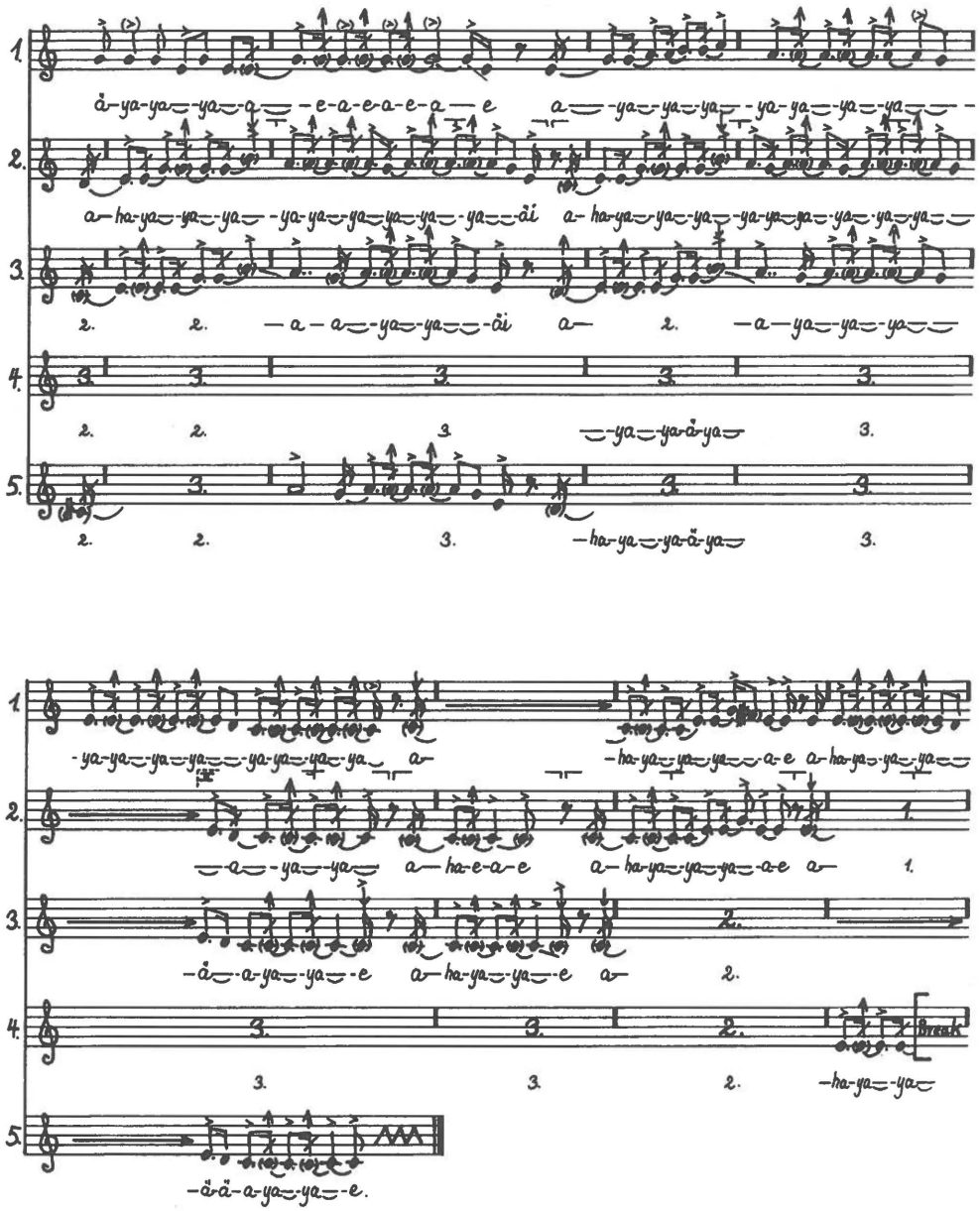
No. 013 (2)
Inukitsorssuaĸ (song 8), continued.



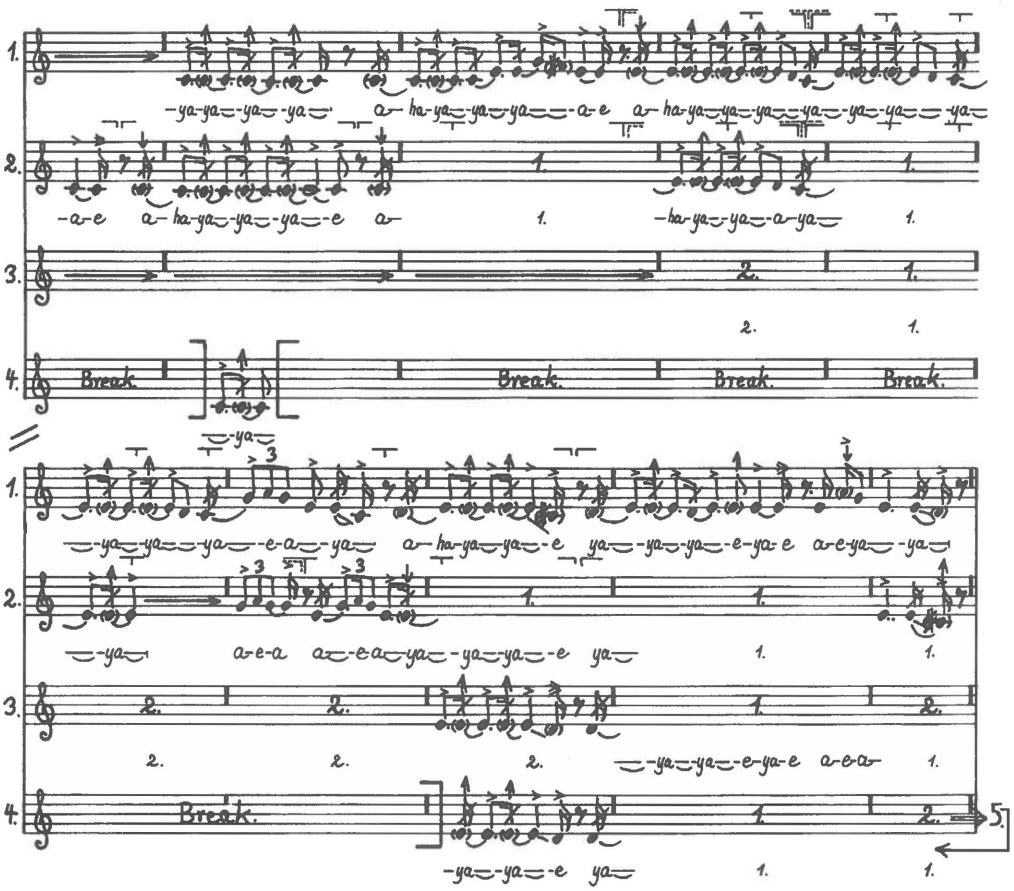


No. 014

Disc 79.a. Recorded 13 May 1937 by Erik Holtved.
Inukitsorssuaĸ (song 9). Anonymous drum-song for entertainment.
Pitch: c' = ca. d - c#. M.M.: ♩ = ca. 168.



No. 014 (2)
Inukitsorssuaĸ (song 9), continued.

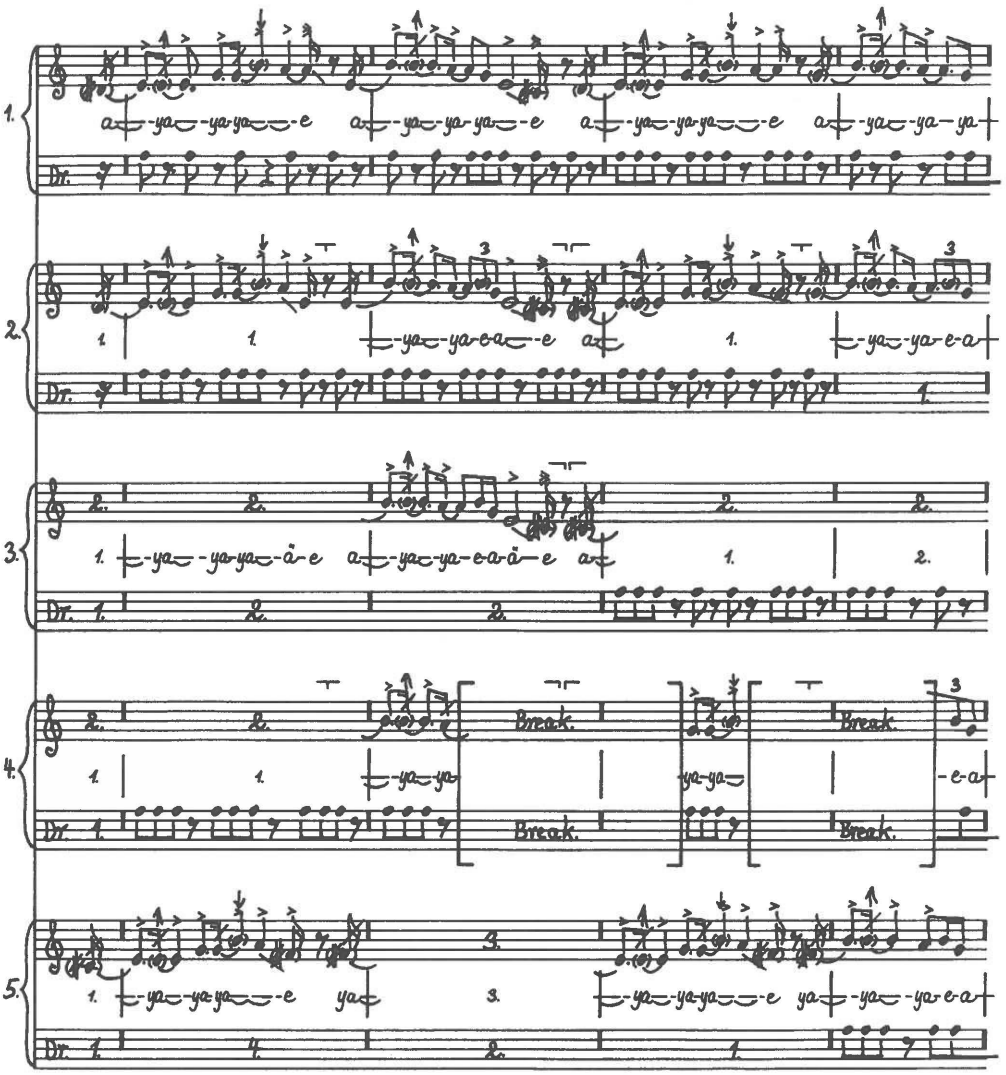


No. 015

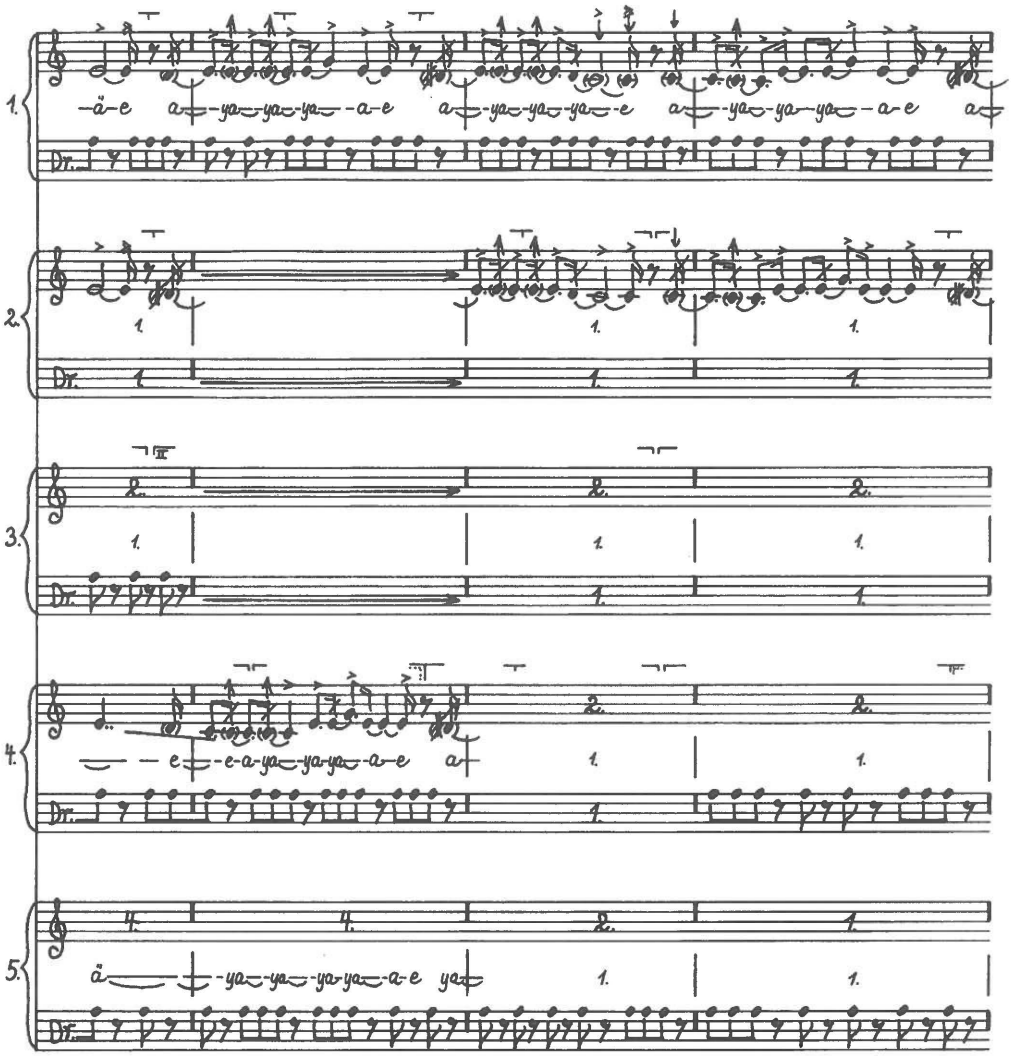
Disc 85.a. Recorded 14 May 1937 by Erik Holtved.

Inukitsorssuaĸ (song 10). Anonymous drum-song for entertainment.

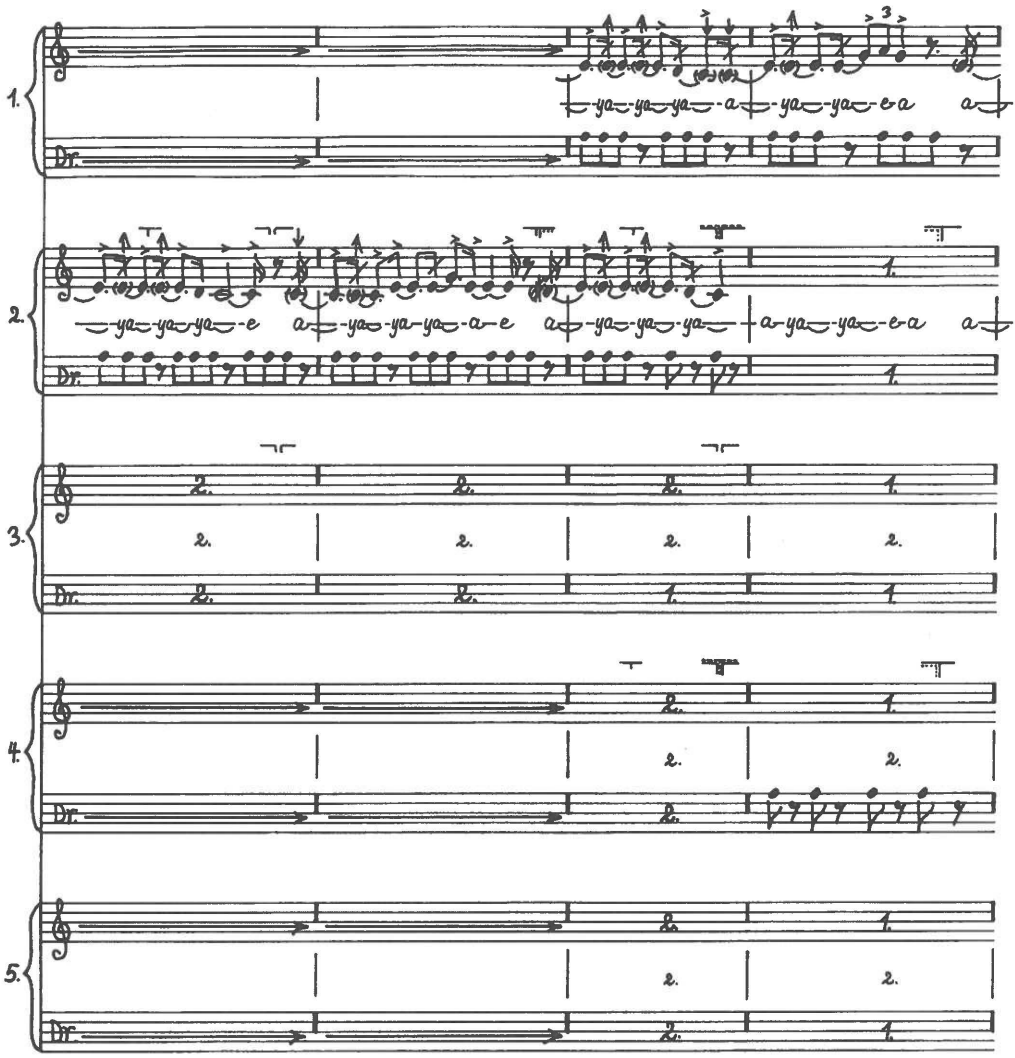
Pitch: c' = ca. e^b - low e^b. M.M.: ♩ = ca. 137.



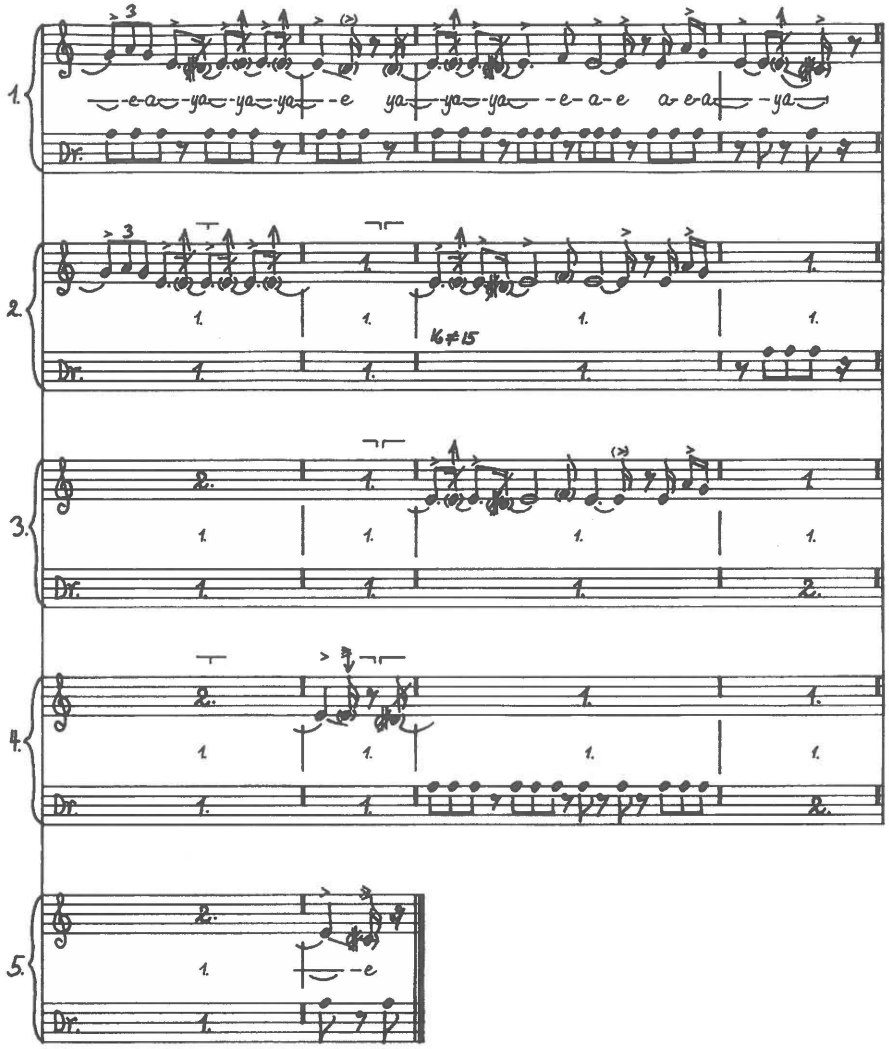
No. 015 (2)
Inukitsorssuaĸ (song 10), continued.



No. 015 (3)
Inukitsorssuaĸ (song 10), continued.

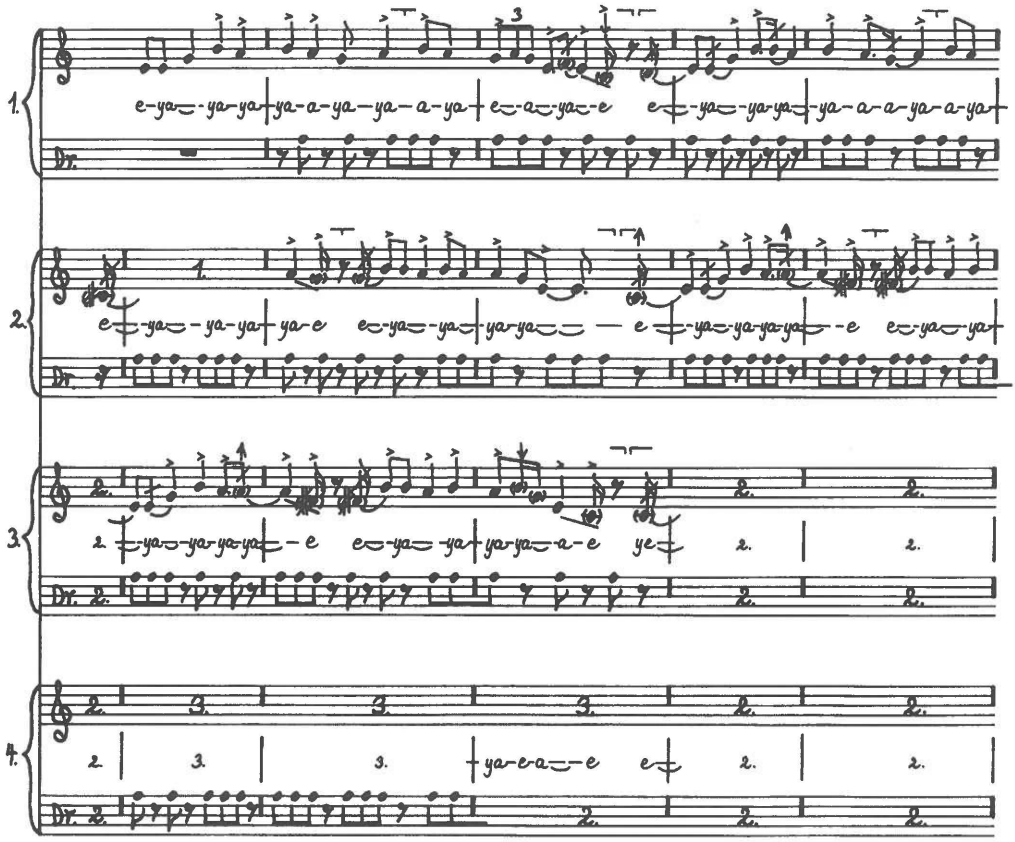


No. 015 (4)
Inukitsorssuaĸ (song 10), continued.

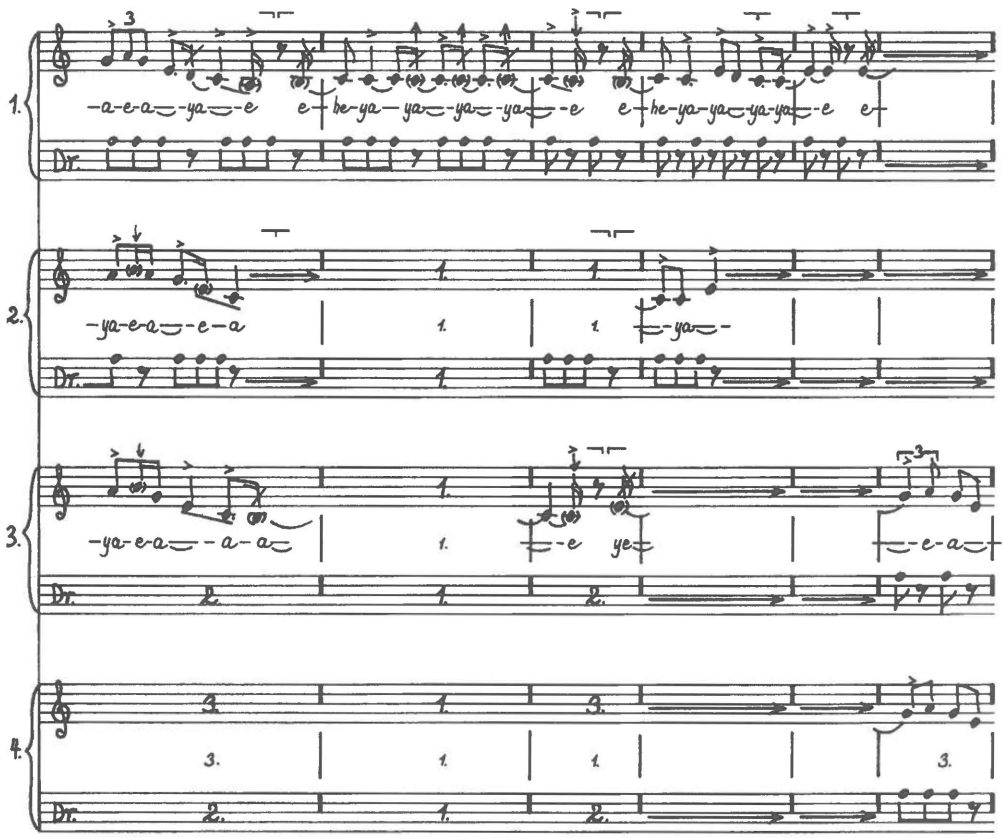


No. 016

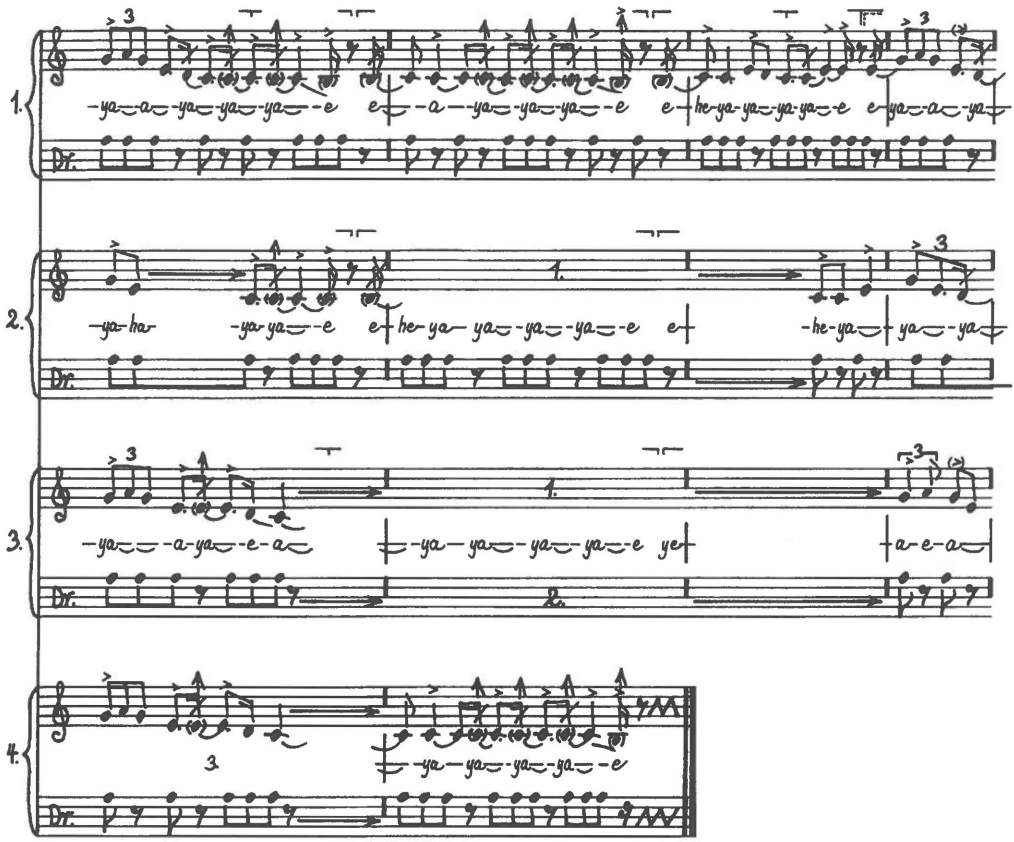
Disc 84.b. Recorded 14 May 1937 by Erik Holtved.
Inukitsorssuaĸ (song 11). Anonymous drum-song for entertainment.
Pitch: c' = ca. e^{b}. M.M.: ♩ = ca. 143.



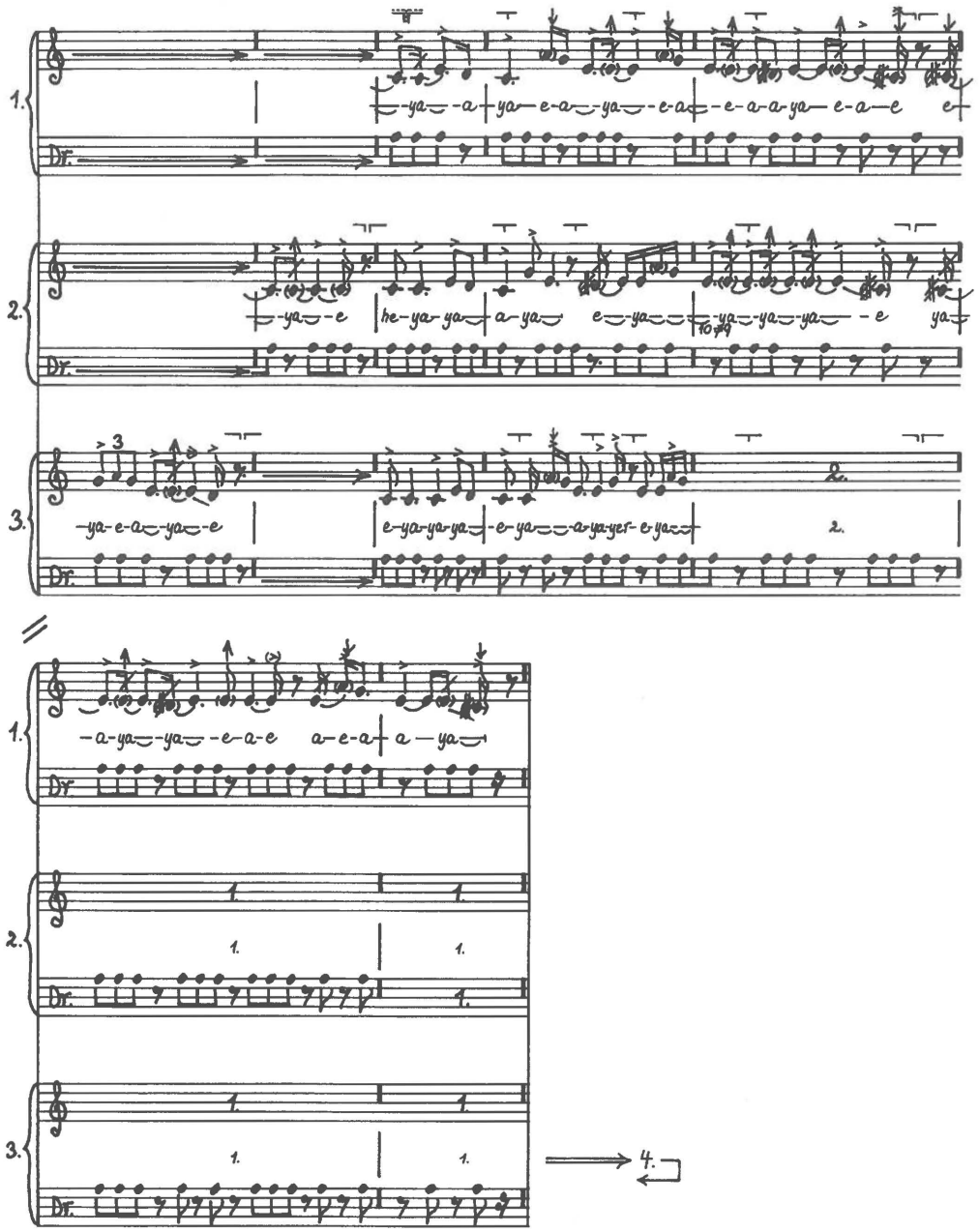
No. 016 (2)
Inukitsorssuaĸ (song 11), continued.



No. 016 (3)
Inukitsorssuaĸ (song 11), continued.



No. 016 (4)
Inukitsorssuaĸ (song 11), continued.

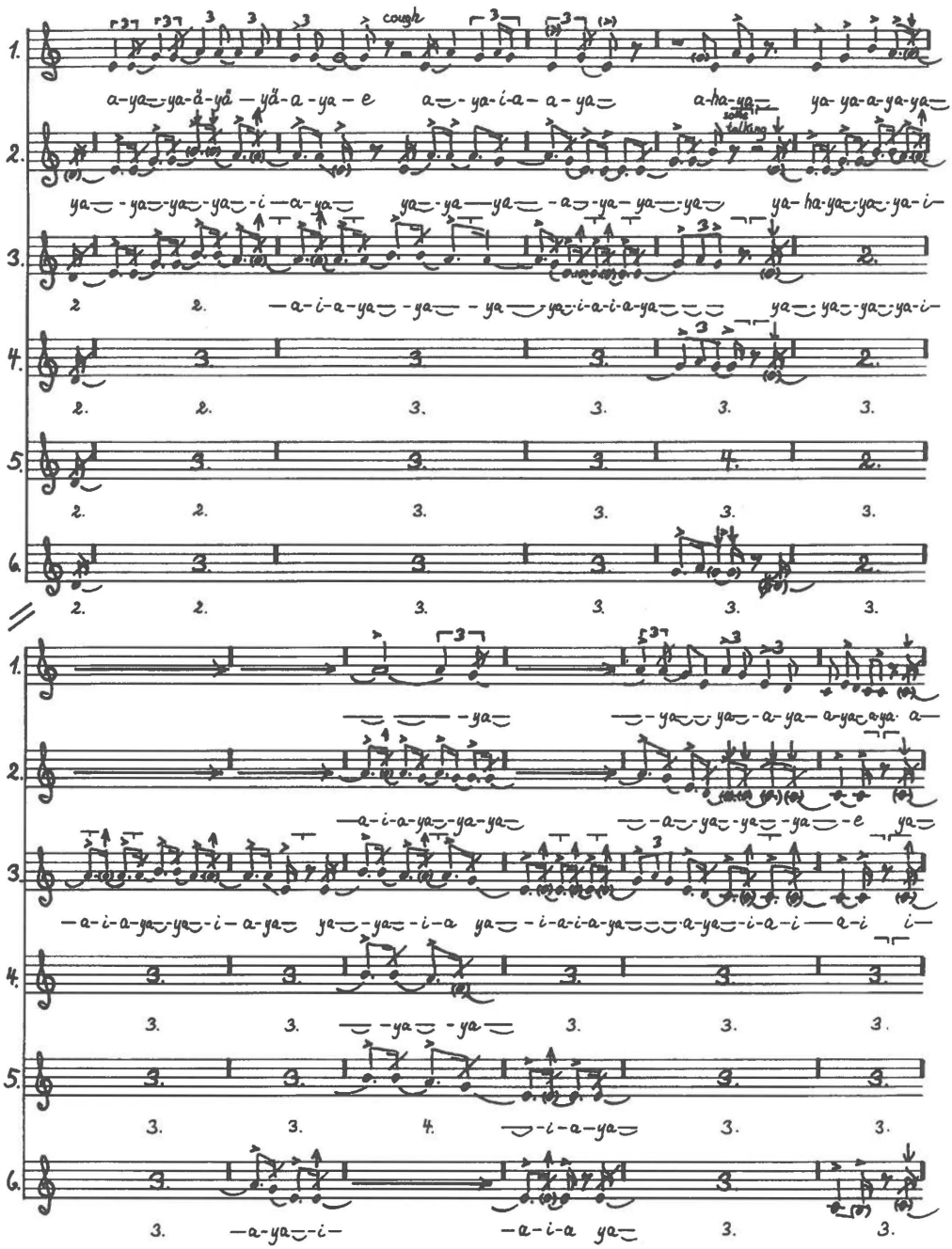


No. 017

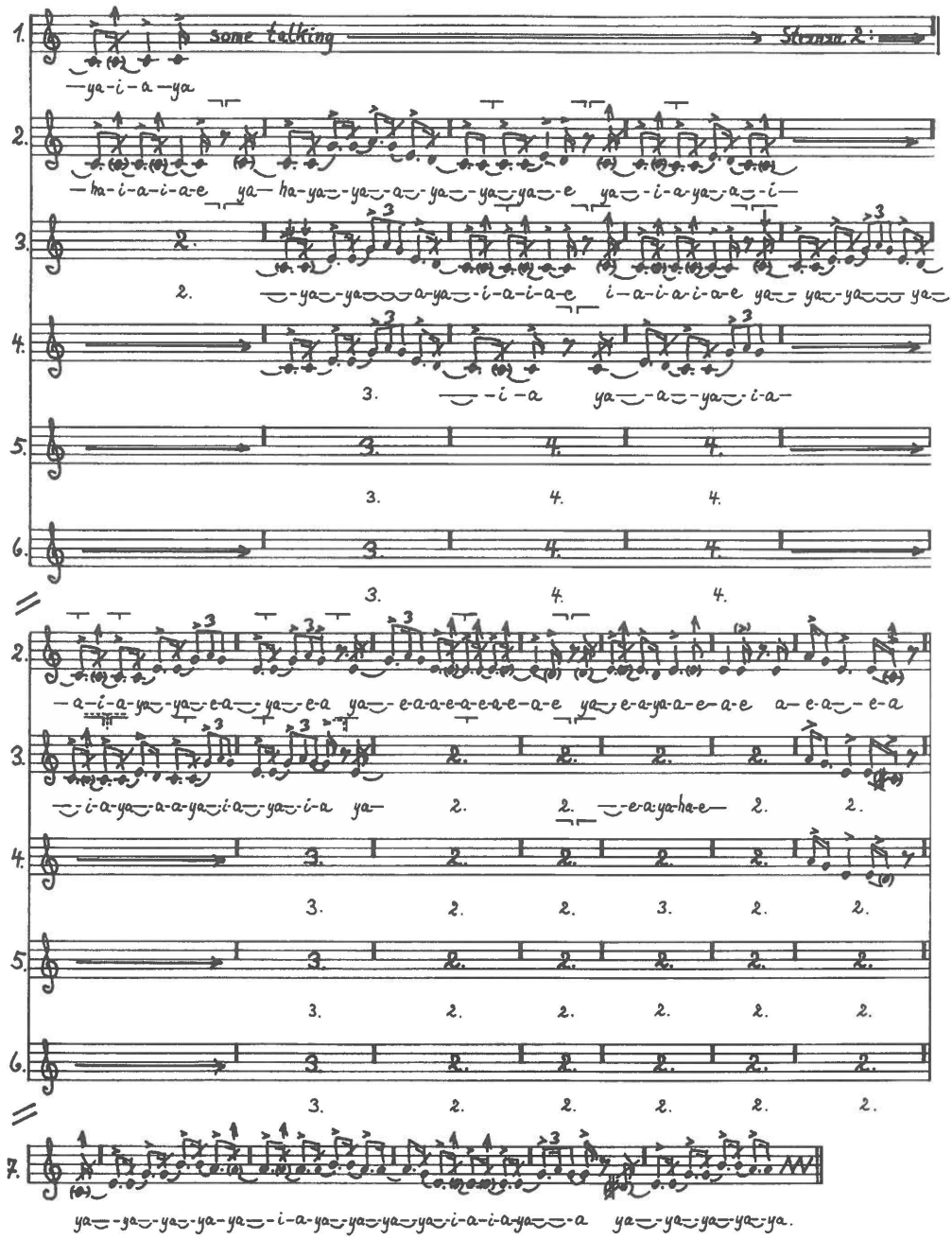
Disc 43.b. Recorded 16 April 1937 by Erik Holtved.

Inukitsorssuaĸ (song 12). Anonymous drum-song for entertainment.

Pitch: c' = ca. d - d^{b}. M.M.: ♩ = ca. 129.

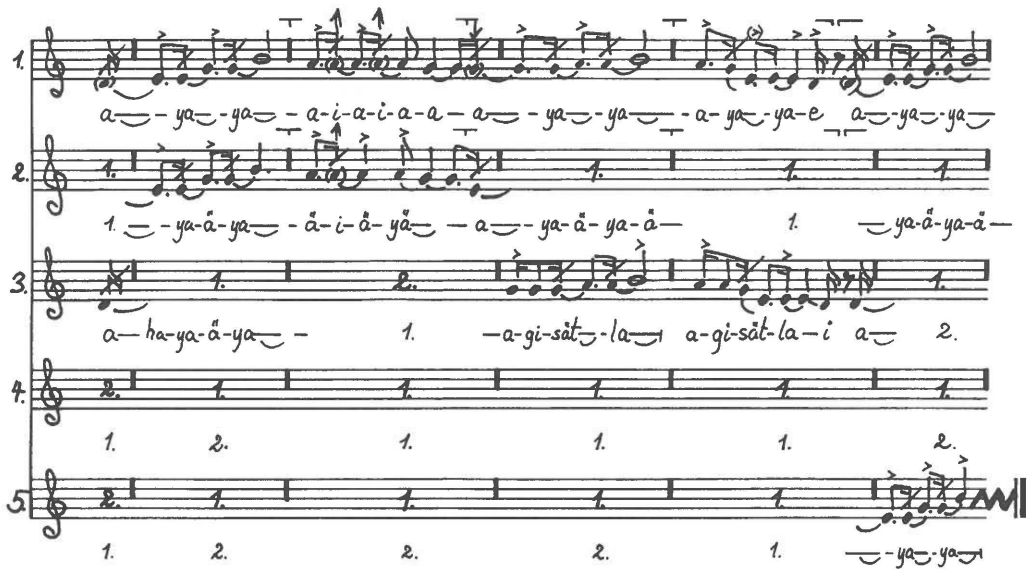


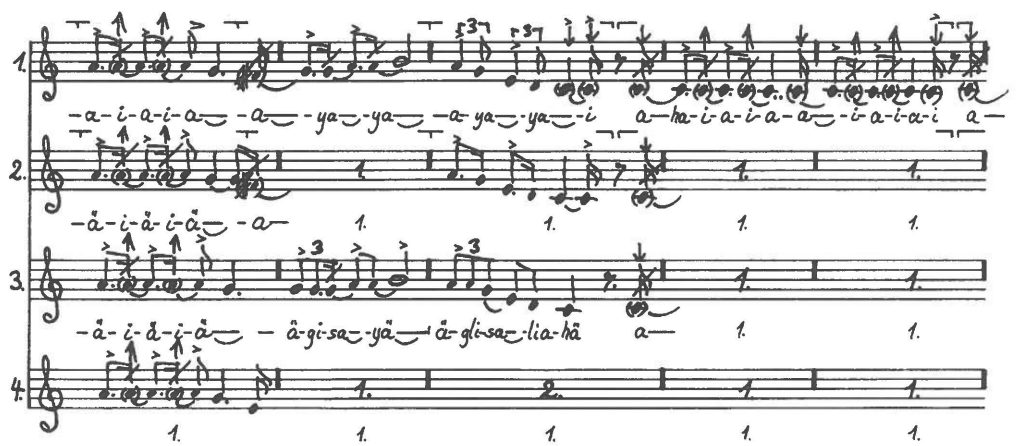
No. 017 (2)
Inukitsorssuaĸ (song 12), continued.



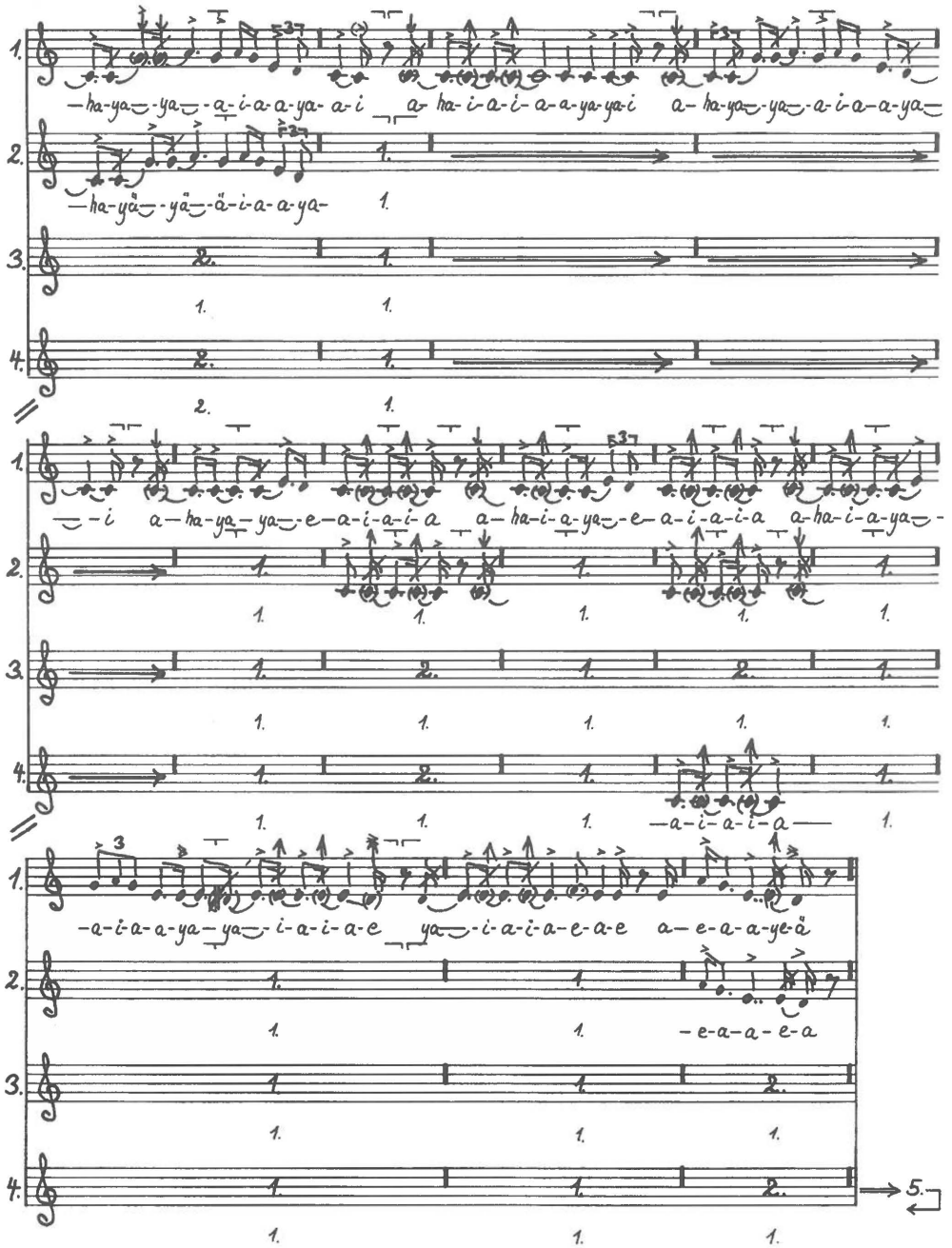
No. 018

Disc 42.a. Recorded 16 April 1937 by Erik Holtved.
Inukitsorssuaĸ (song 13). Anonymous drum-song for entertainment.
Pitch: c' = ca. e^b - d^b. M.M.: ♩ = ca. 143.



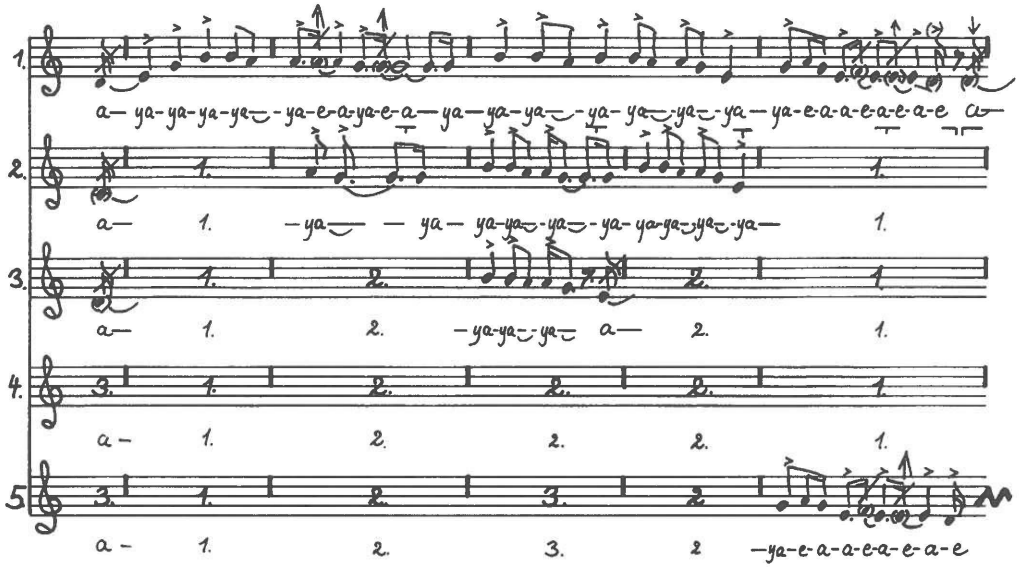


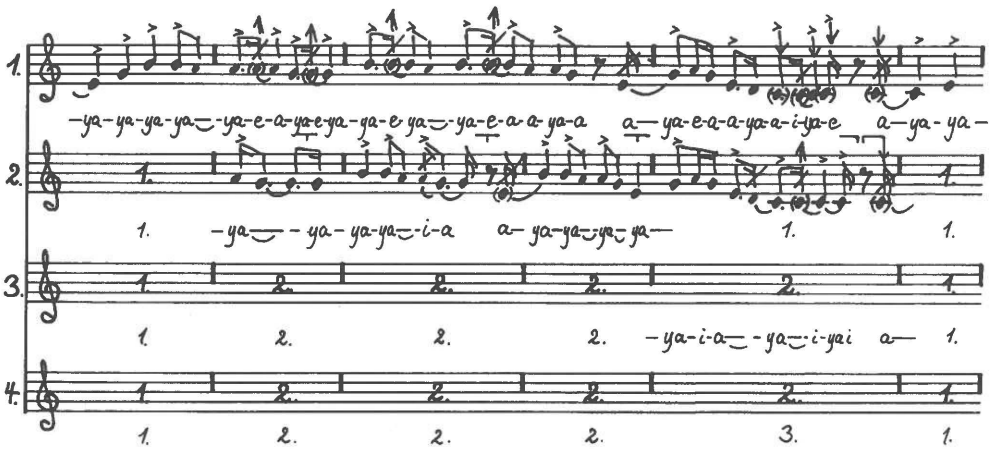
No. 018 (2)
Inukitsorssuaĸ (song 13), continued.



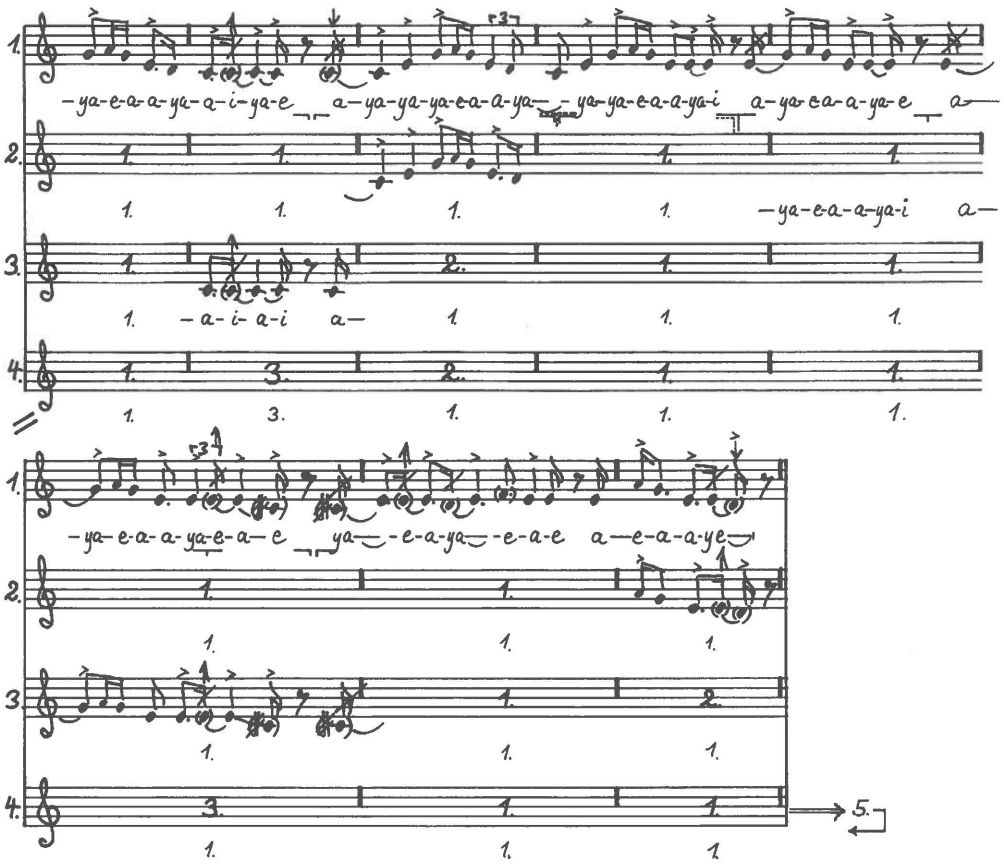
No. 019

Disc 42.b. Recorded 16 April 1937 by Erik Holtved.
Inukitsorssuaĸ (song 14). Anonymous drum-song for entertainment.
Pitch: c' = ca. e^b – d. M.M.: ♩ = ca. 143.





No. 019 (2)
Inukitsorssuaĸ (song 14), continued.

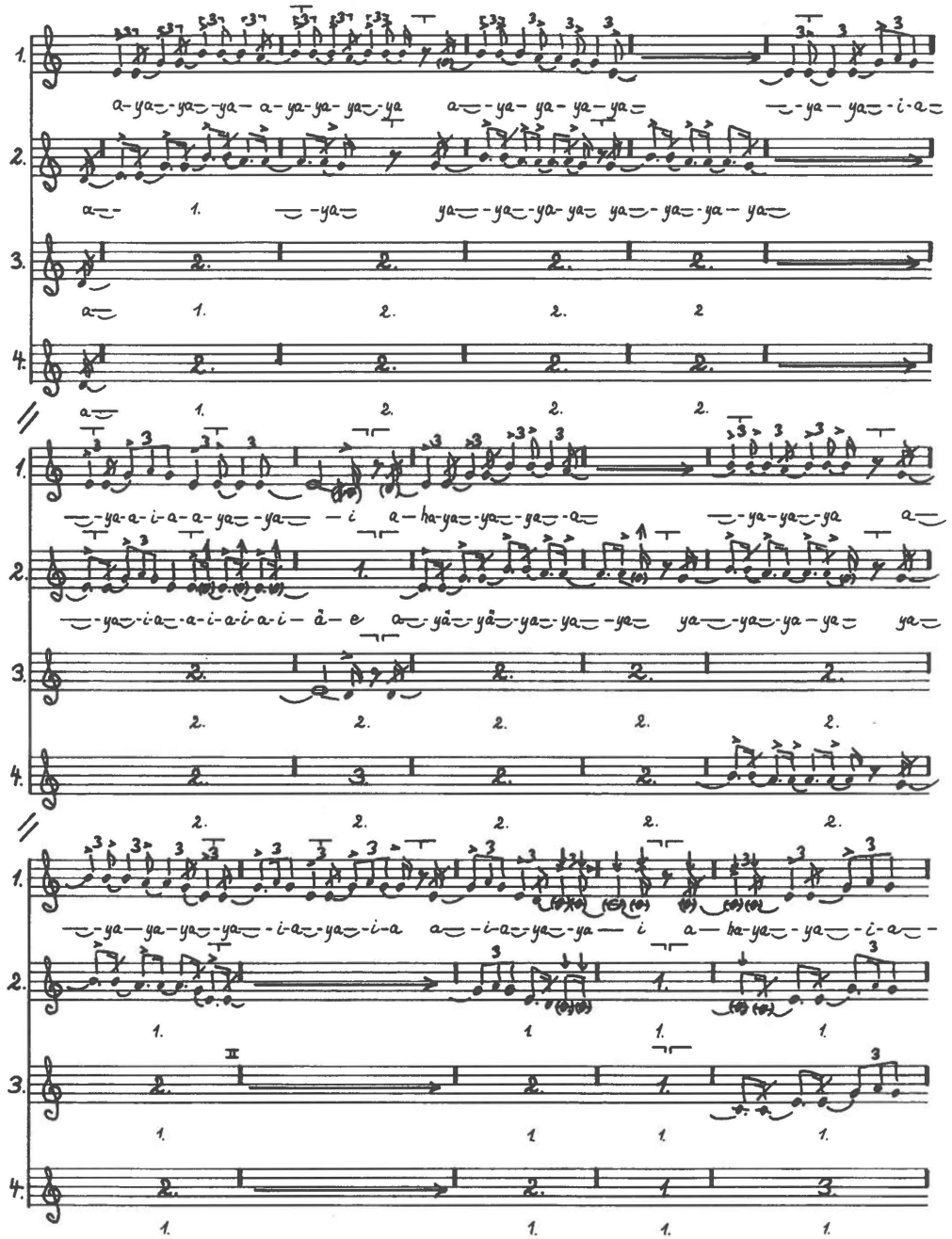


No. 020

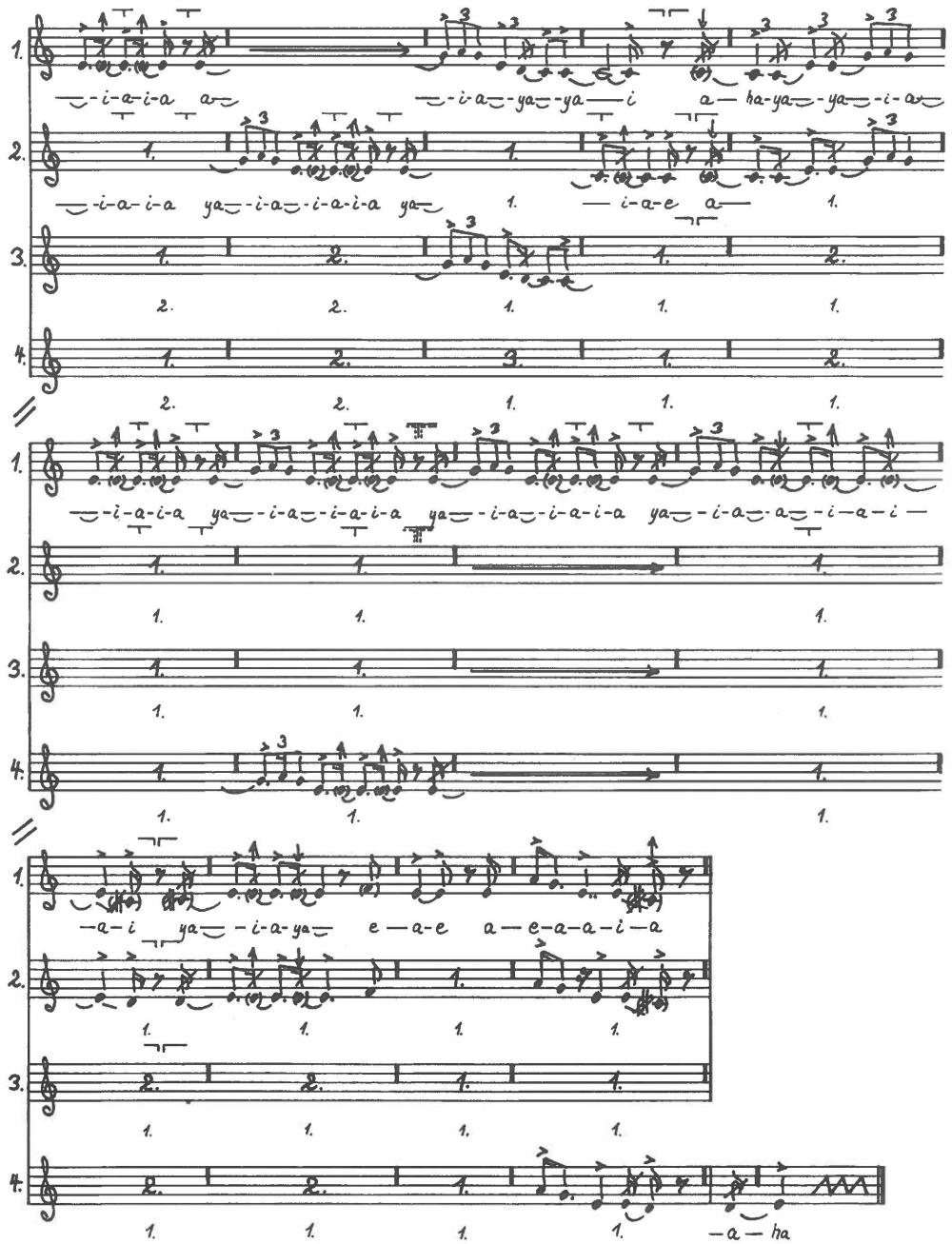
Disc 43.a. Recorded 16 April 1937 by Erik Holtved.

Inukitsorssuaĸ (song 15). Anonymous drum-song for entertainment.

Pitch: c' = ca. d - d^{b}. M.M.: ♩ = ca. 142.

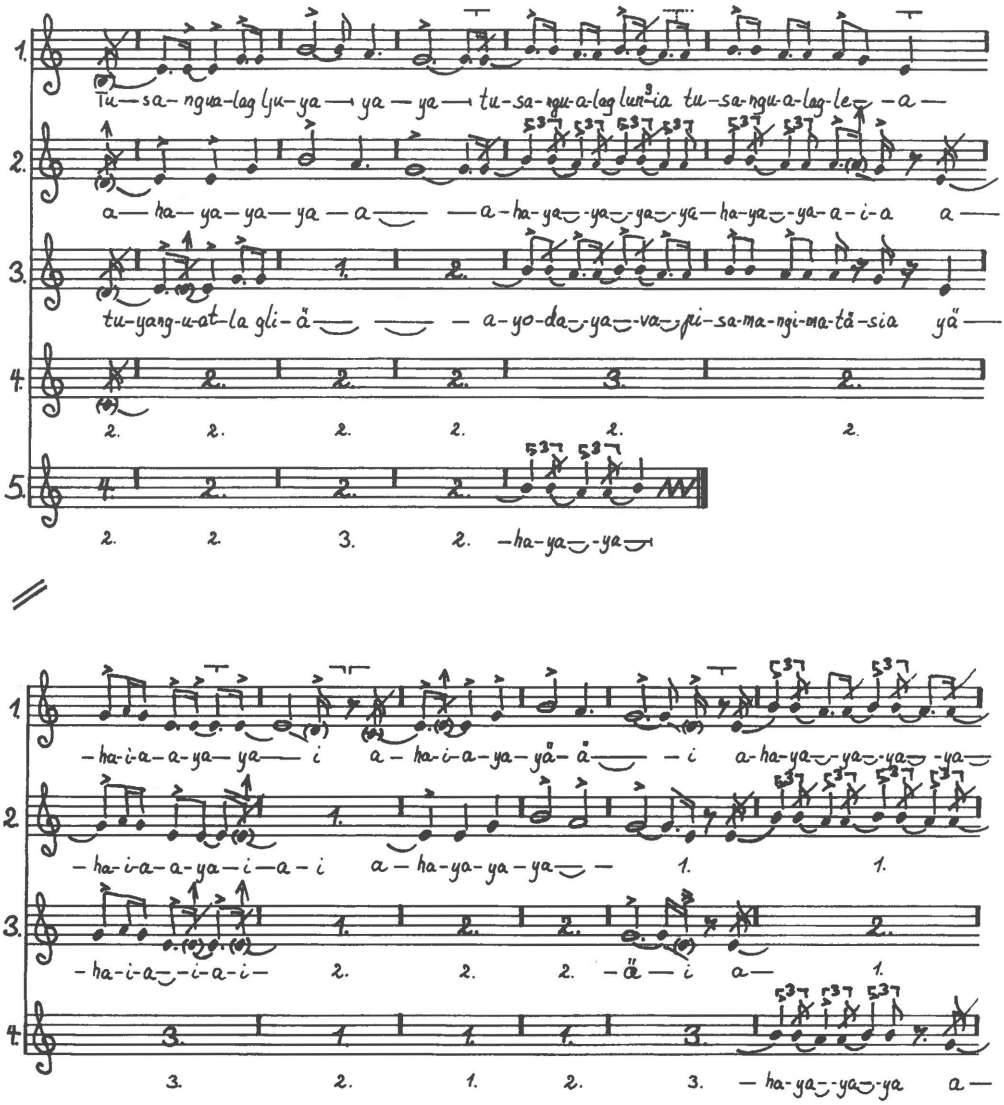


No. 020 (2)
Inukitsorssuaĸ (song 15), continued.

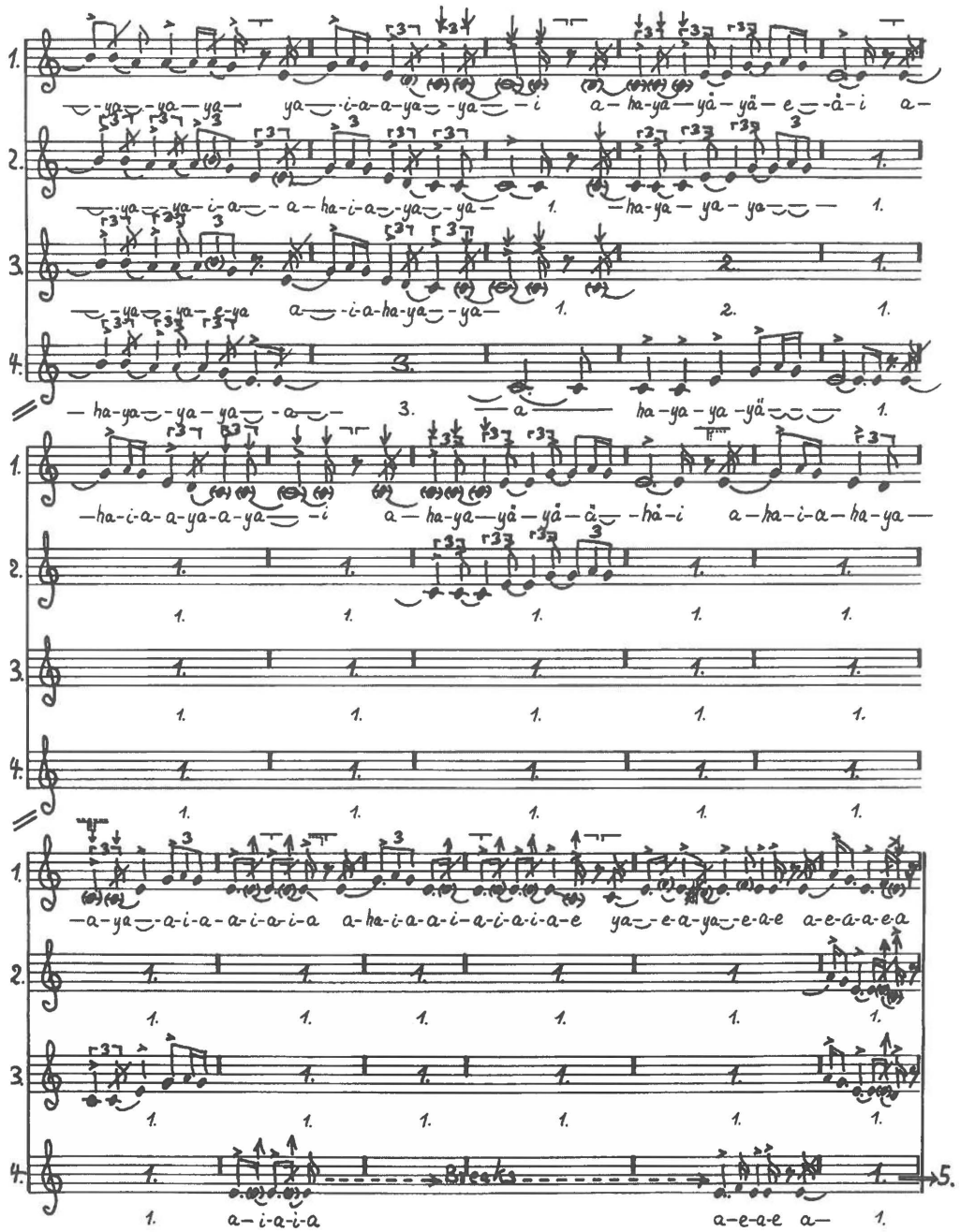


No. 021

Disc 27.b. Recorded 5 April 1937 by Erik Holtved.
Inukitsorssuaĸ (song 16). Anonymous drum-song for entertainment.
Pitch: c' = ca. eb - d. M.M.: ♩ = ca. 142.



No. 021 (2)
Inukitsorssuaĸ (song 16), continued.

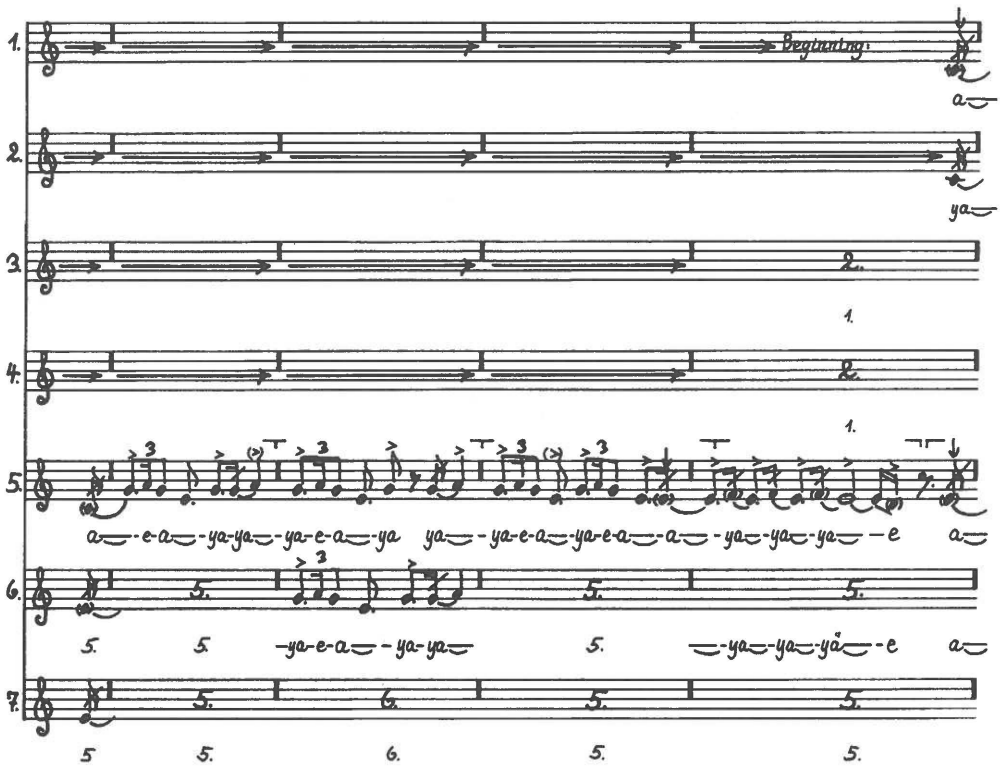


No. 022

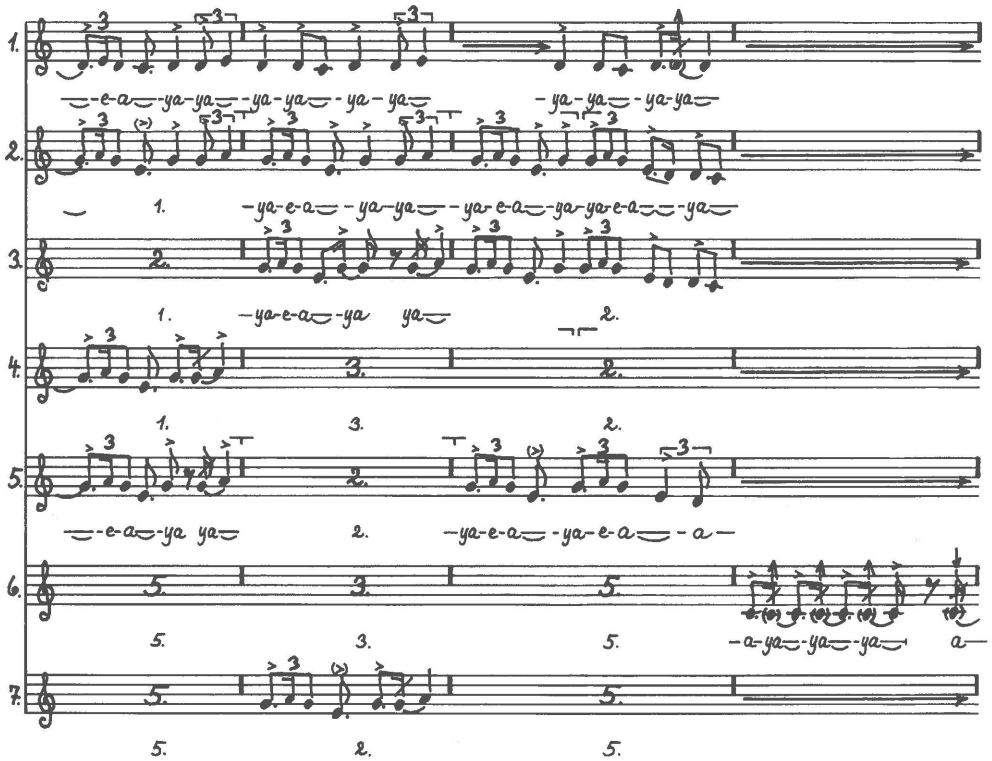
Disc 80.a. Recorded 13 May 1937 by Erik Holtved.

Inukitsorssuaĸ (song 17). Anonymous drum-song for entertainment.

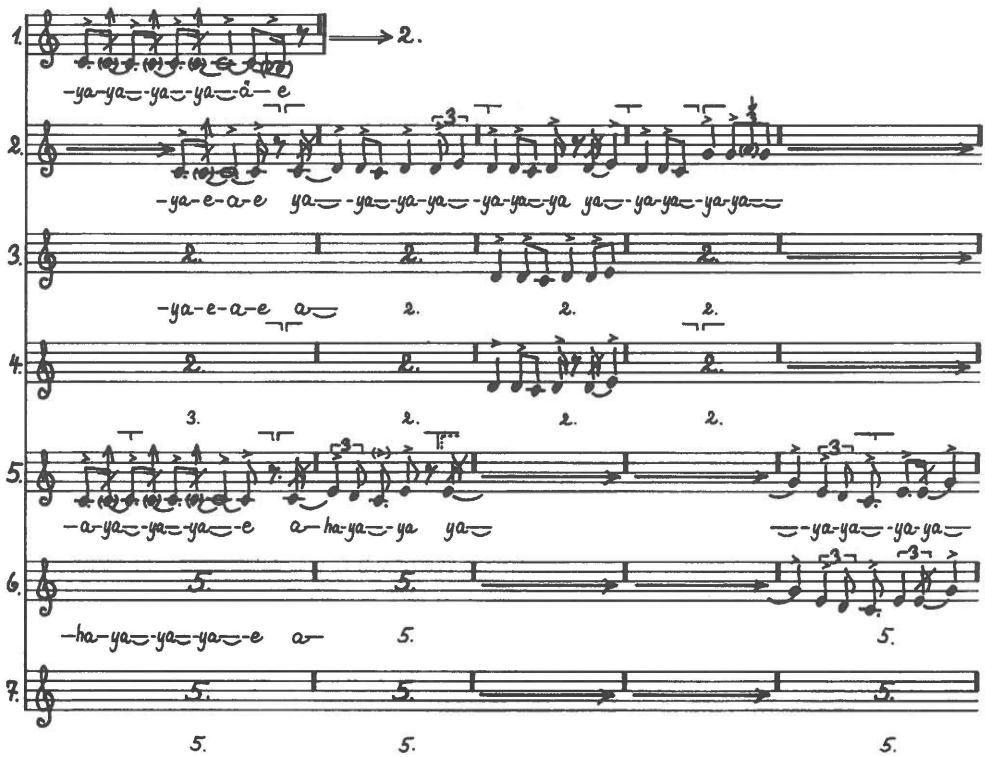
Pitch: c' = ca. g^{b}. M.M.: ♩ = ca. 159 - 145.



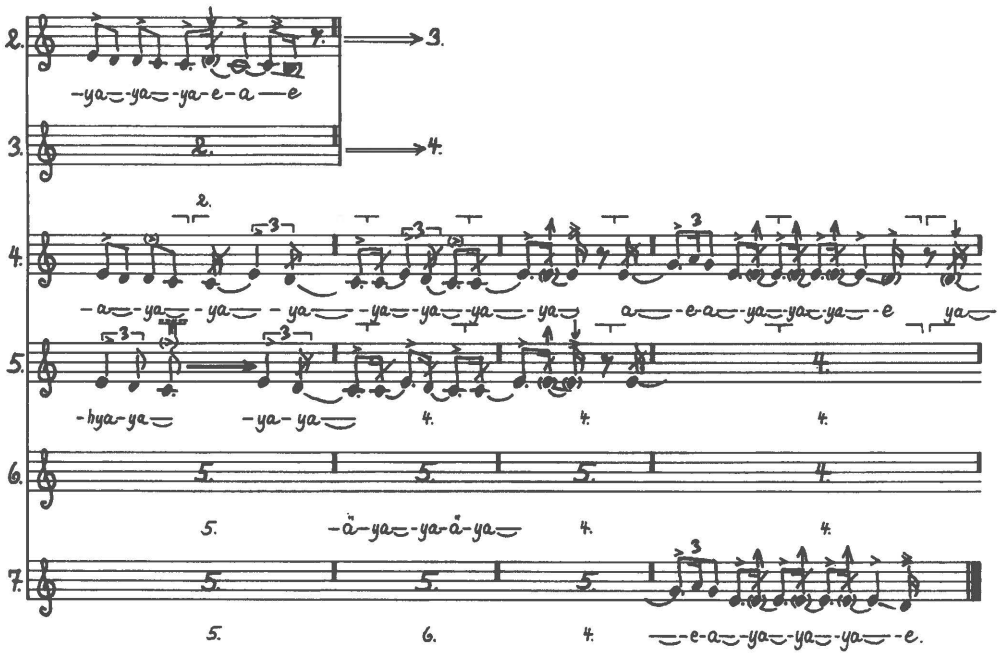
No. 022 (2)
Inukitsorssuaĸ (song 17), continued.

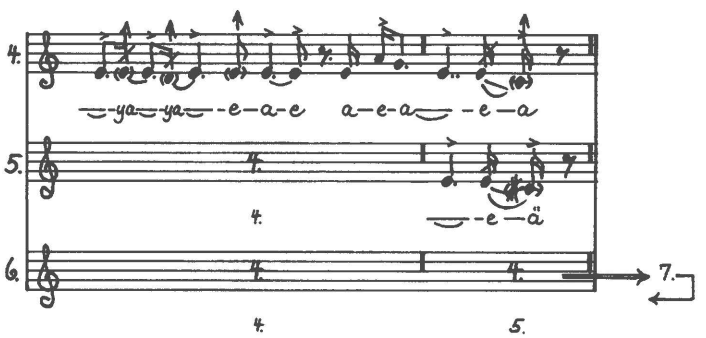


No. 022 (3)
Inukitsorssuaĸ (song 17), continued.



No. 022 (4)
Inukitsorssuaĸ (song 17), continued.



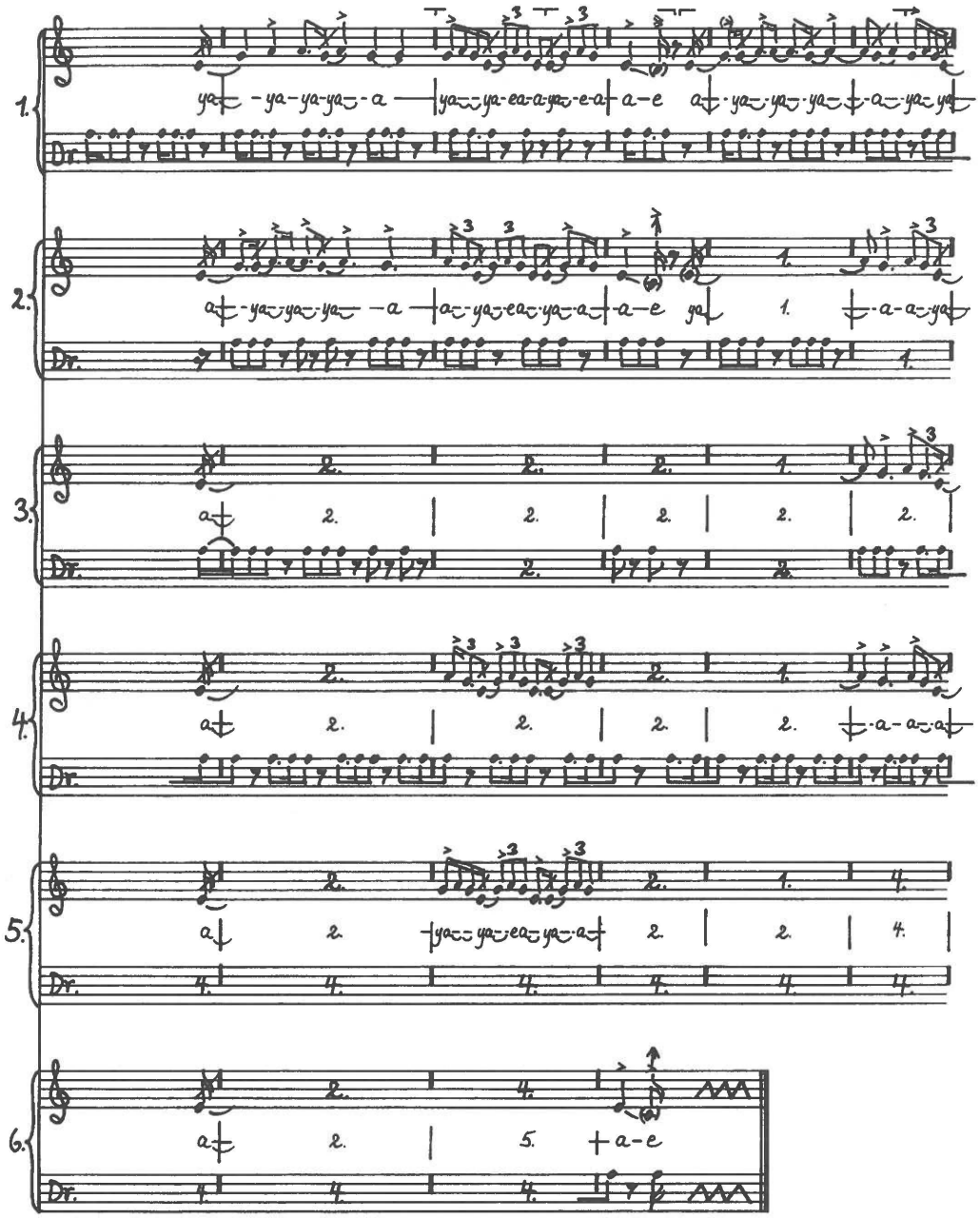


No. 023

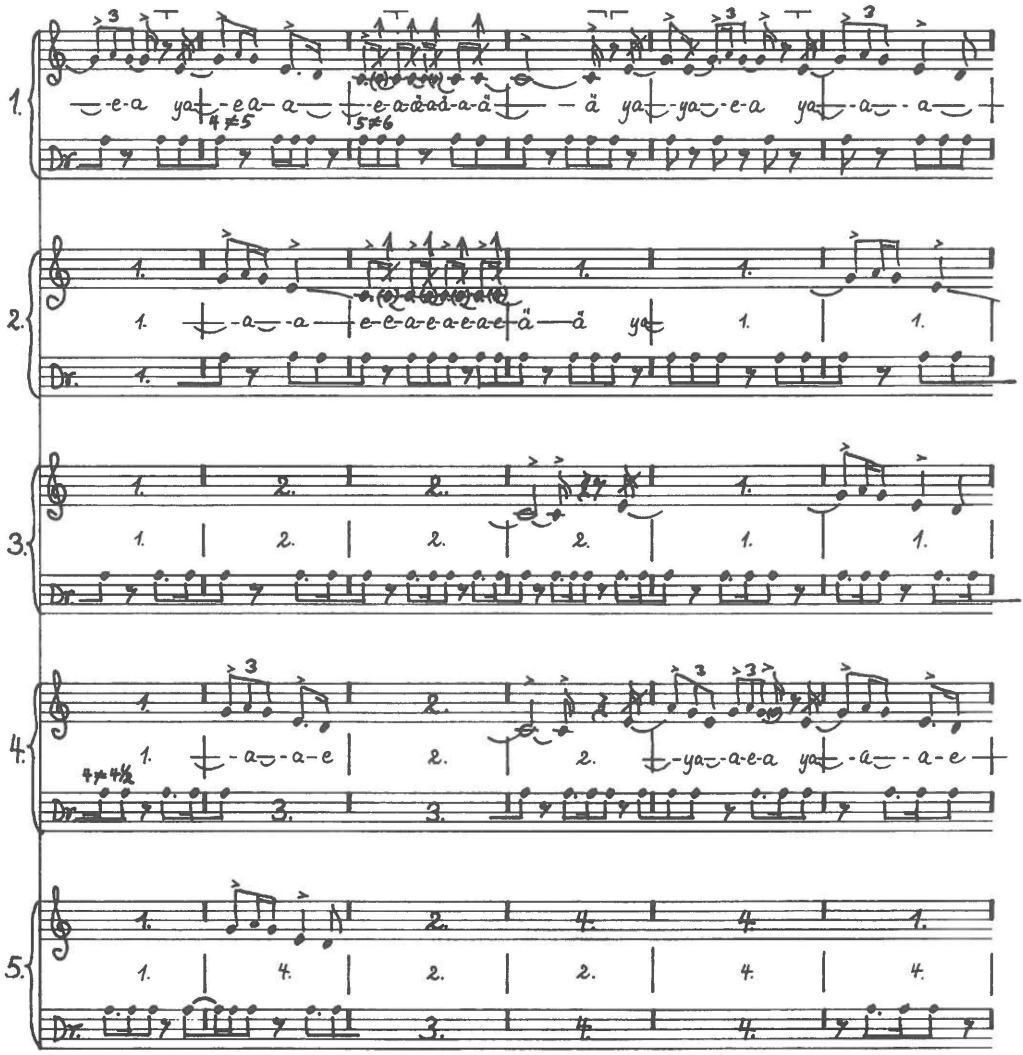
Disc 96.a. Recorded 10 June 1937 by Erik Holtved.

Inûtek (man) (song 1). Anonymous drum-song for entertainment.

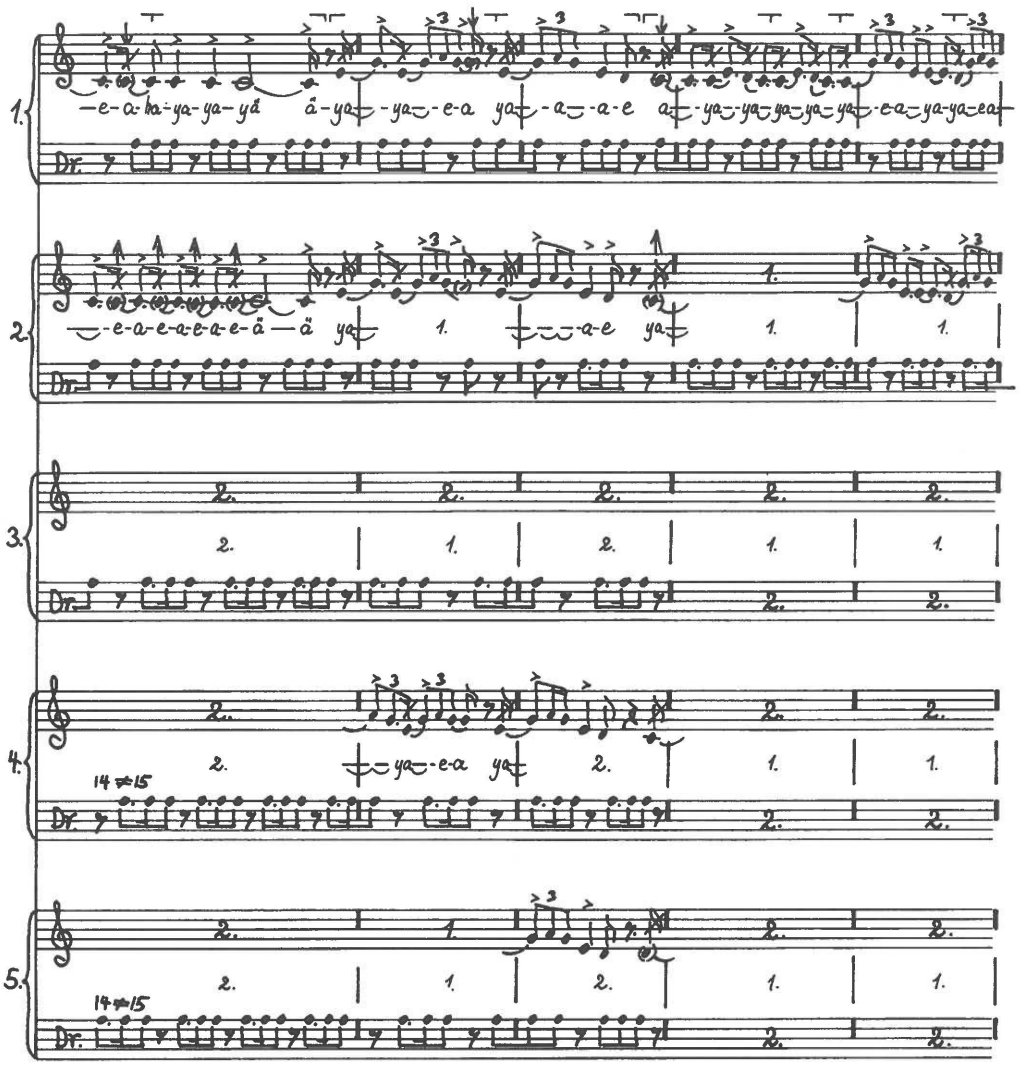
Pitch: c' = ca. f. M.M.: ♩ = ca. 133.



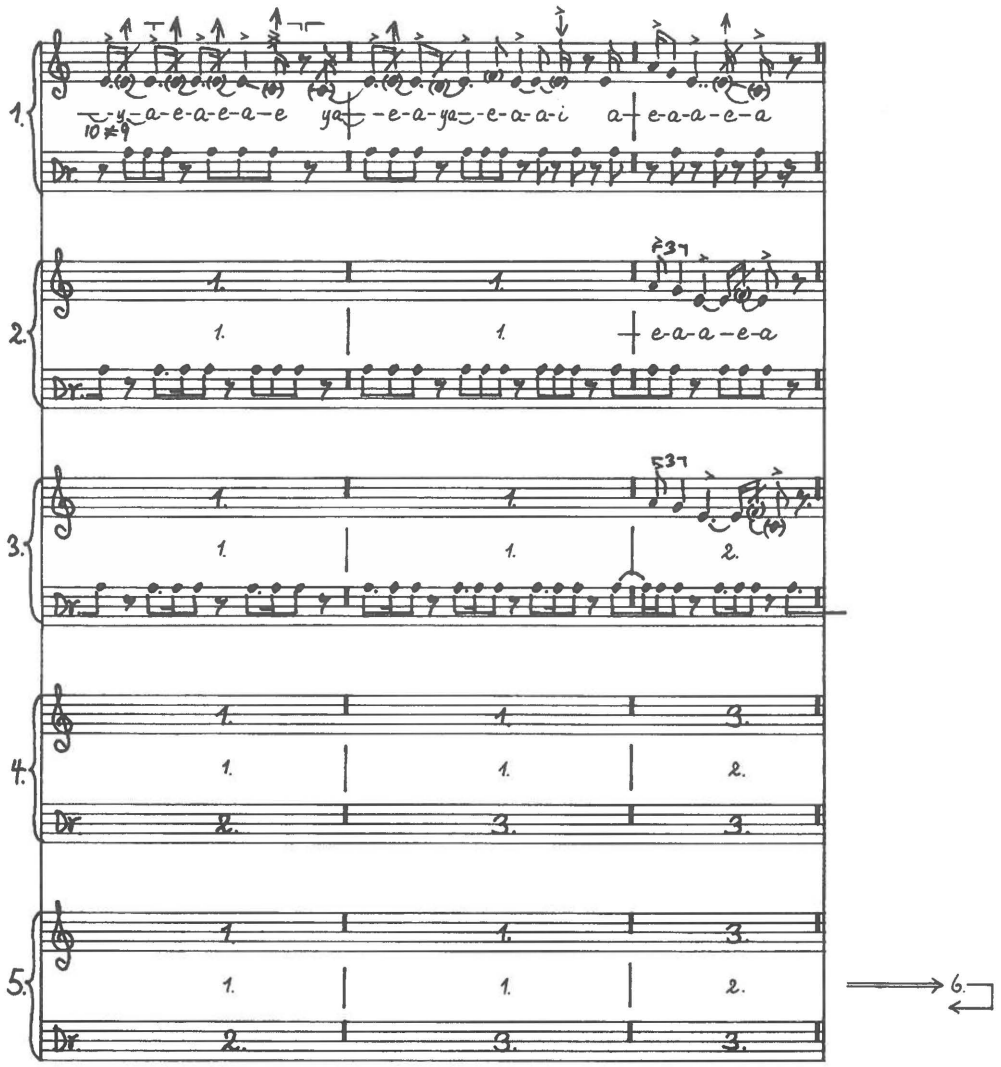
No. 023 (2)
Inûtek (song 1), continued.



No. 023 (3)
Inûtɛĸ (song 1), continued.



No. 023 (4)
Inûtɛĸ (song 1), continued.

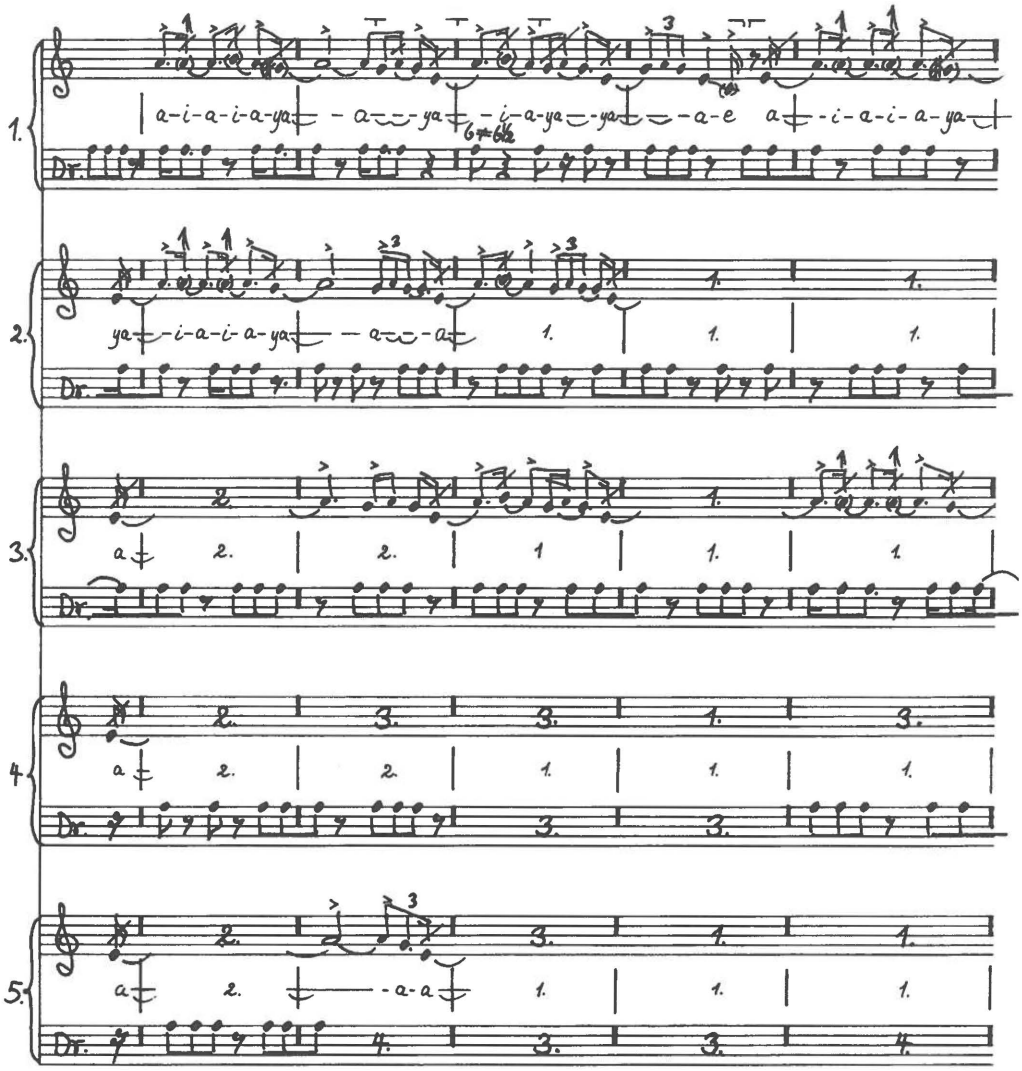


No. 024

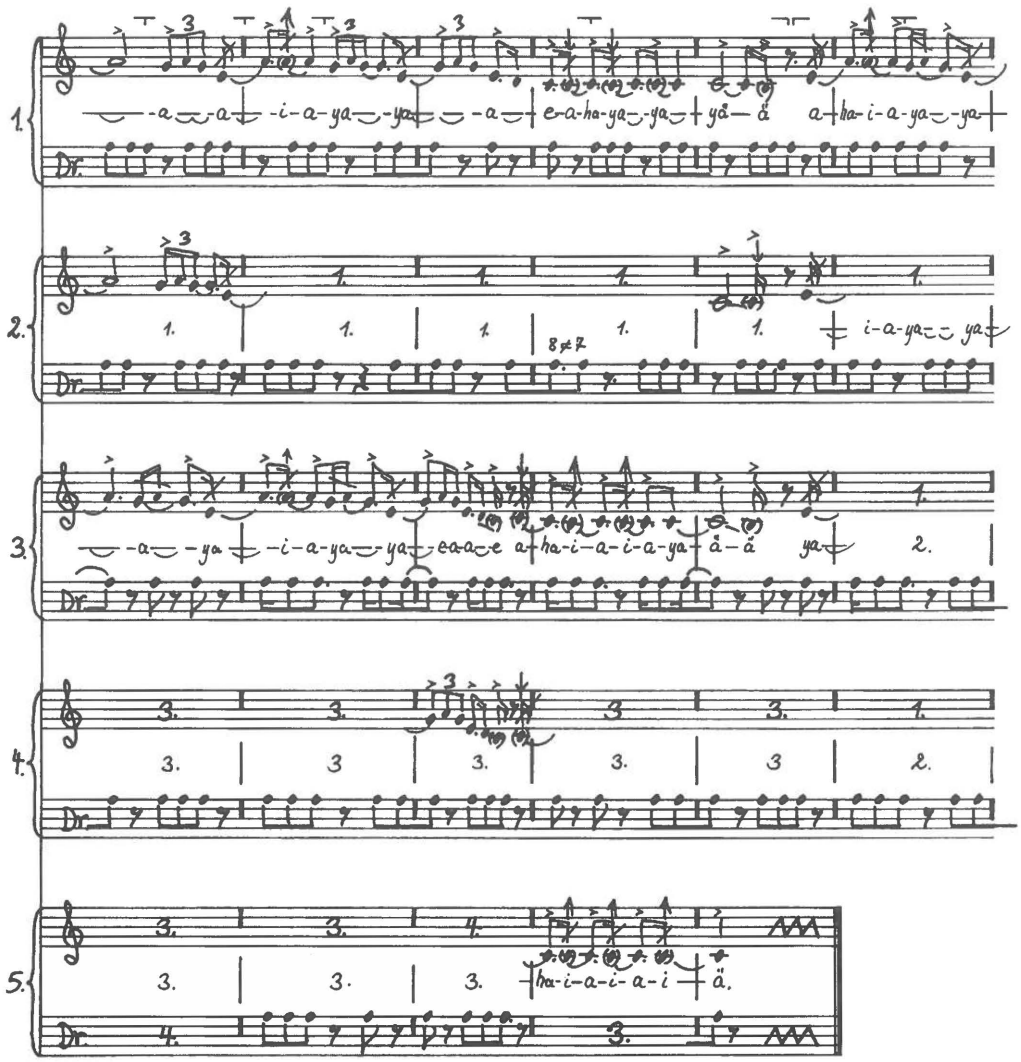
Disc 98.a. Recorded 10 June 1937 by Erik Holtved.

Inûtek (song 2). Anonymous drum-song for entertainment.

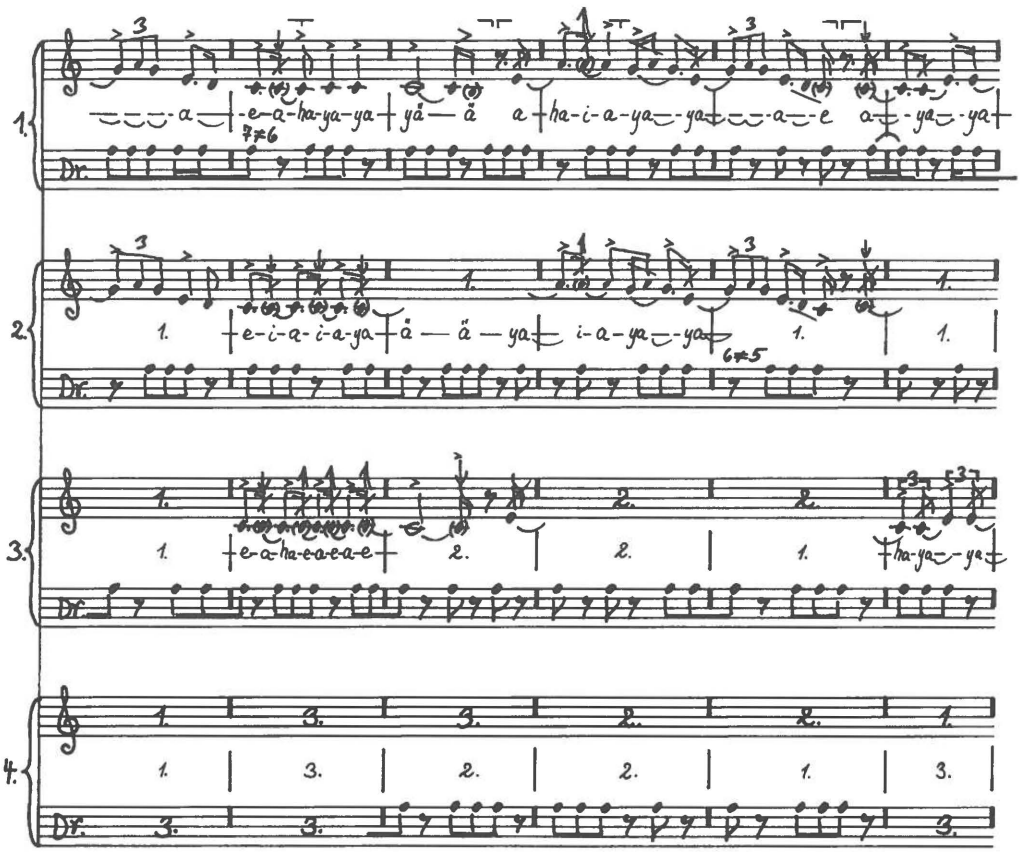
Pitch: c' = ca. f. M.M.: ♩ = ca. 133.



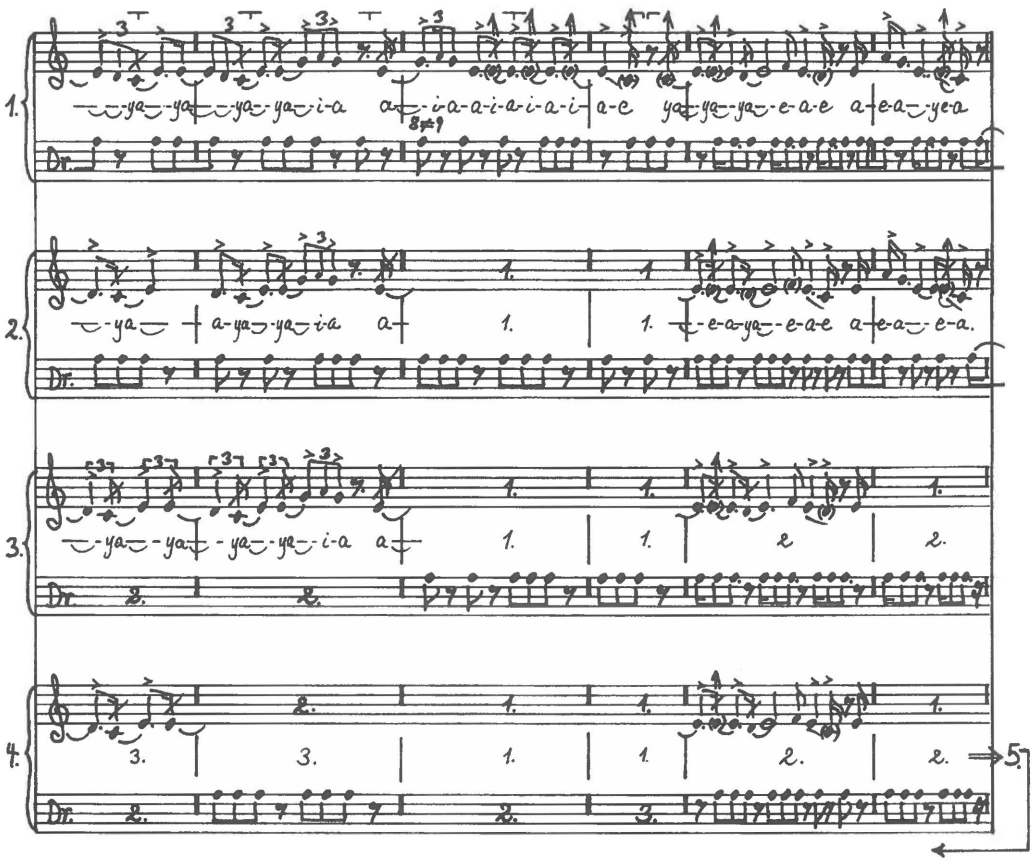
No. 024 (2)
Inûtek (song 2), continued.



No. 024 (3)
Inûtɛĸ (song 2), continued.



No. 024 (4)
Inûtɛĸ (song 2), continued.

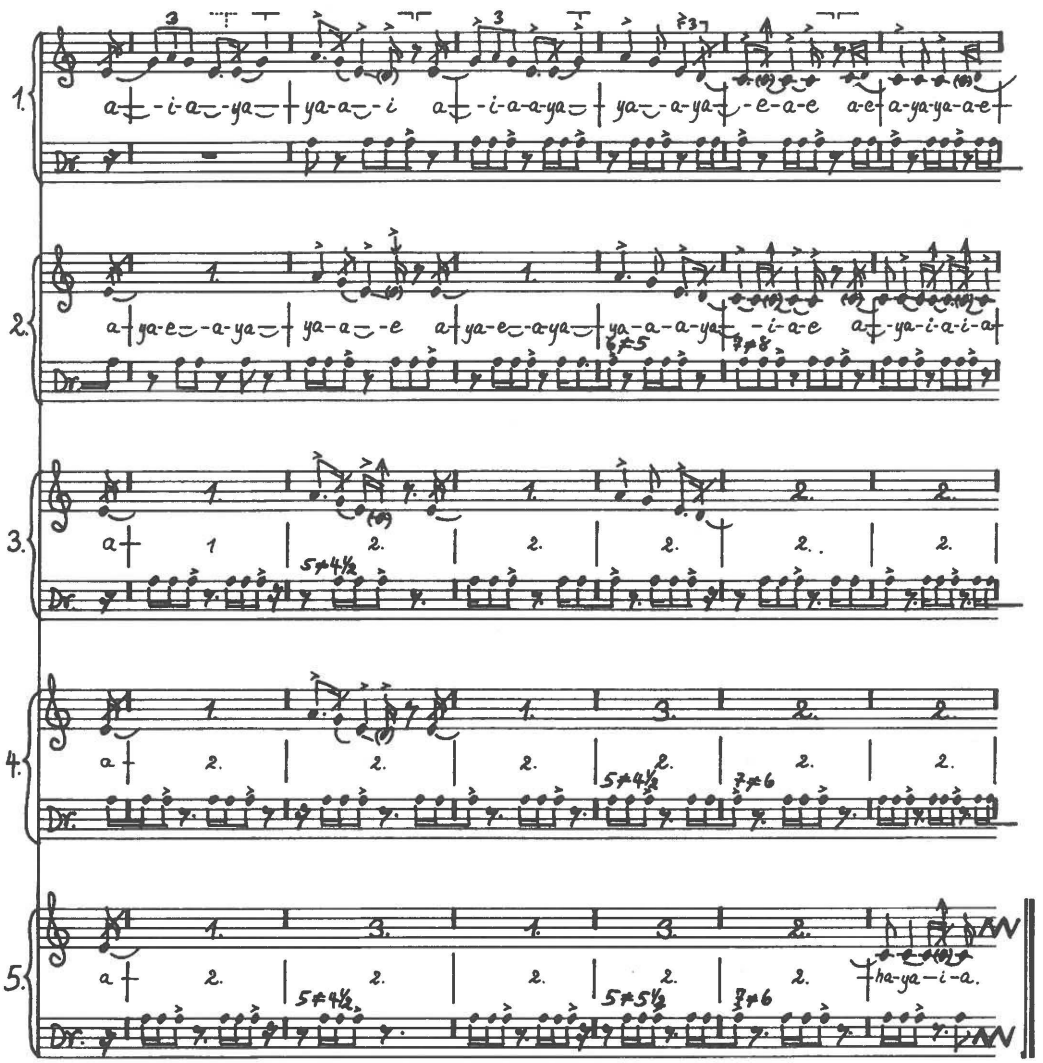


No. 025

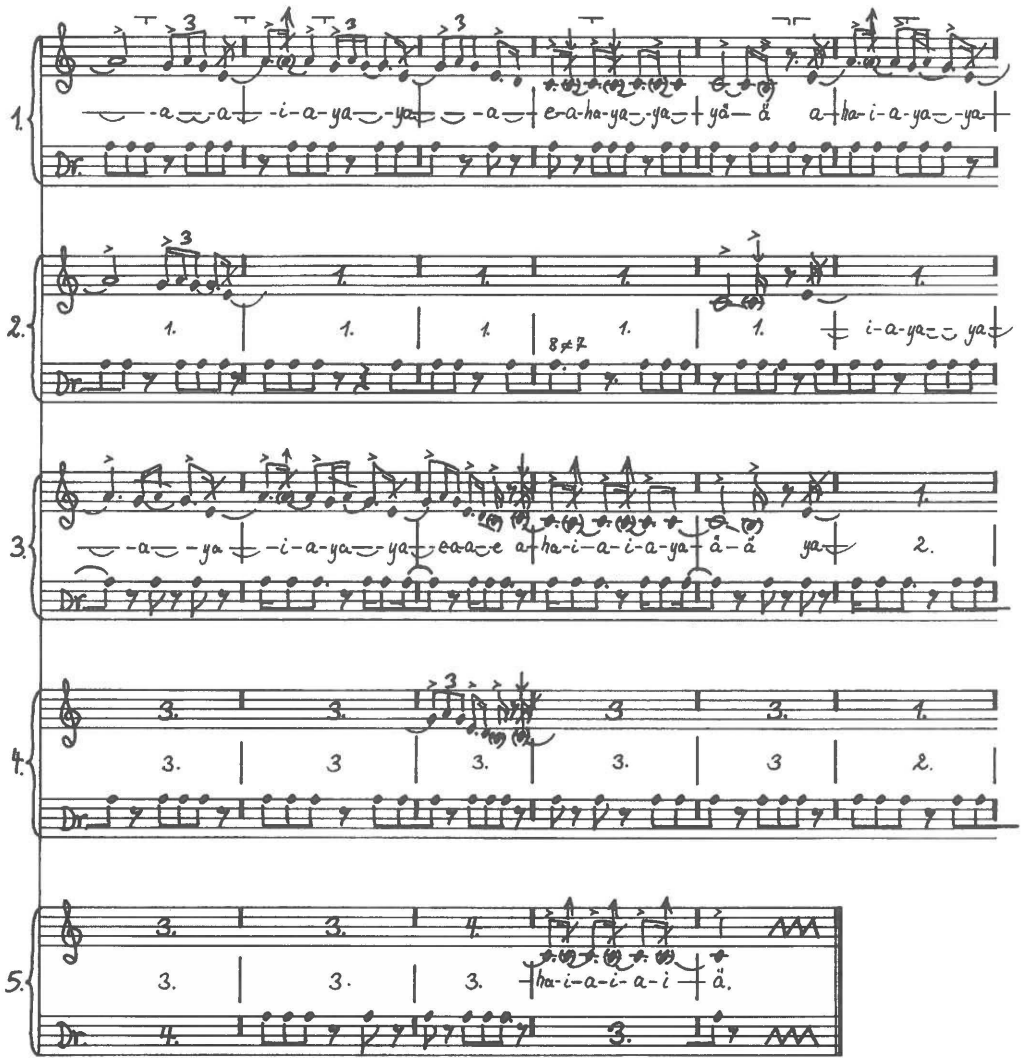
Disc 97.a. Recorded 19 June 1937 by Erik Holtved.

Inûtɛĸ (song 3). Anonymous drum-song for entertainment.

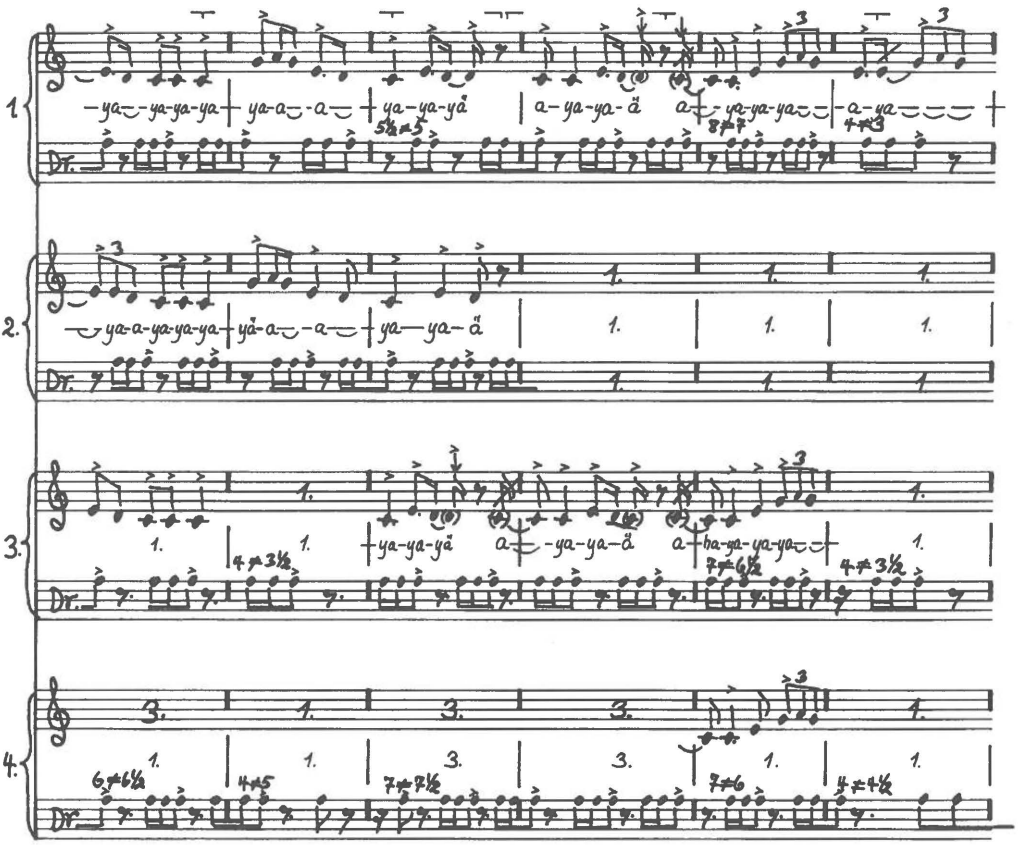
Pitch: c' = ca. e - f#. M.M.: ♩ = ca. 133.



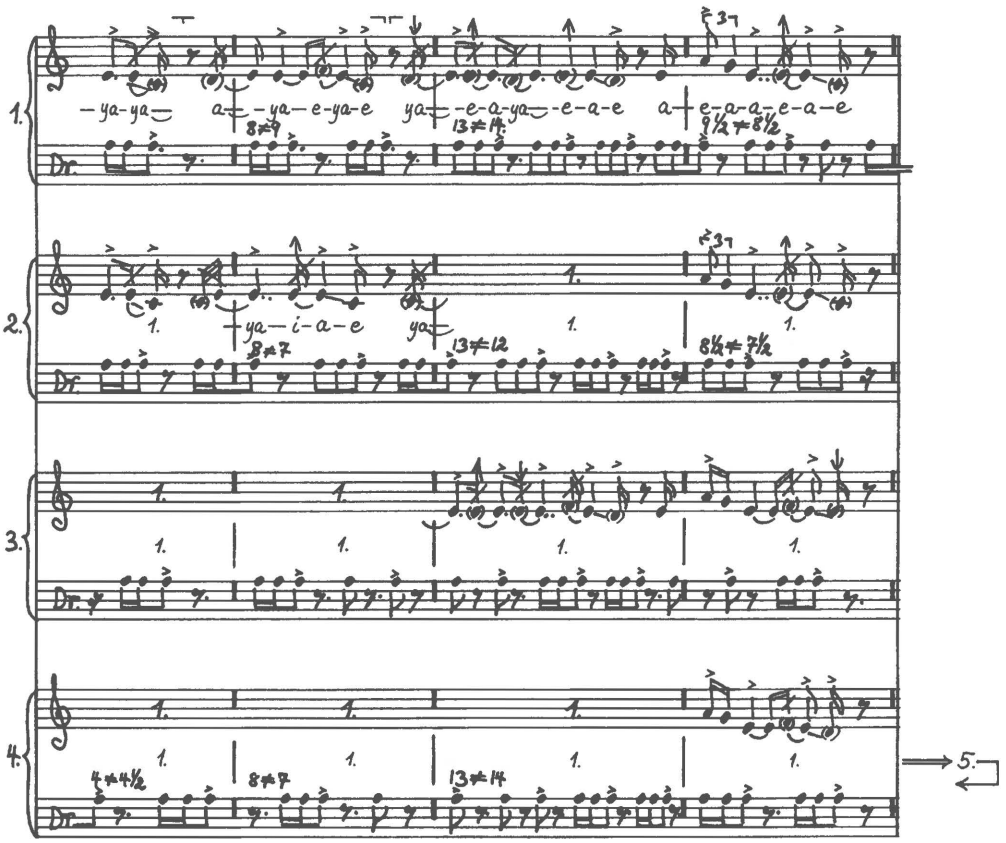
No. 025 (2)
Inûtek (song 3), continued.



No. 025 (3)
Inûtɛĸ (song 3), continued.



No. 025 (4)
Inûtɛĸ (song 3), continued.

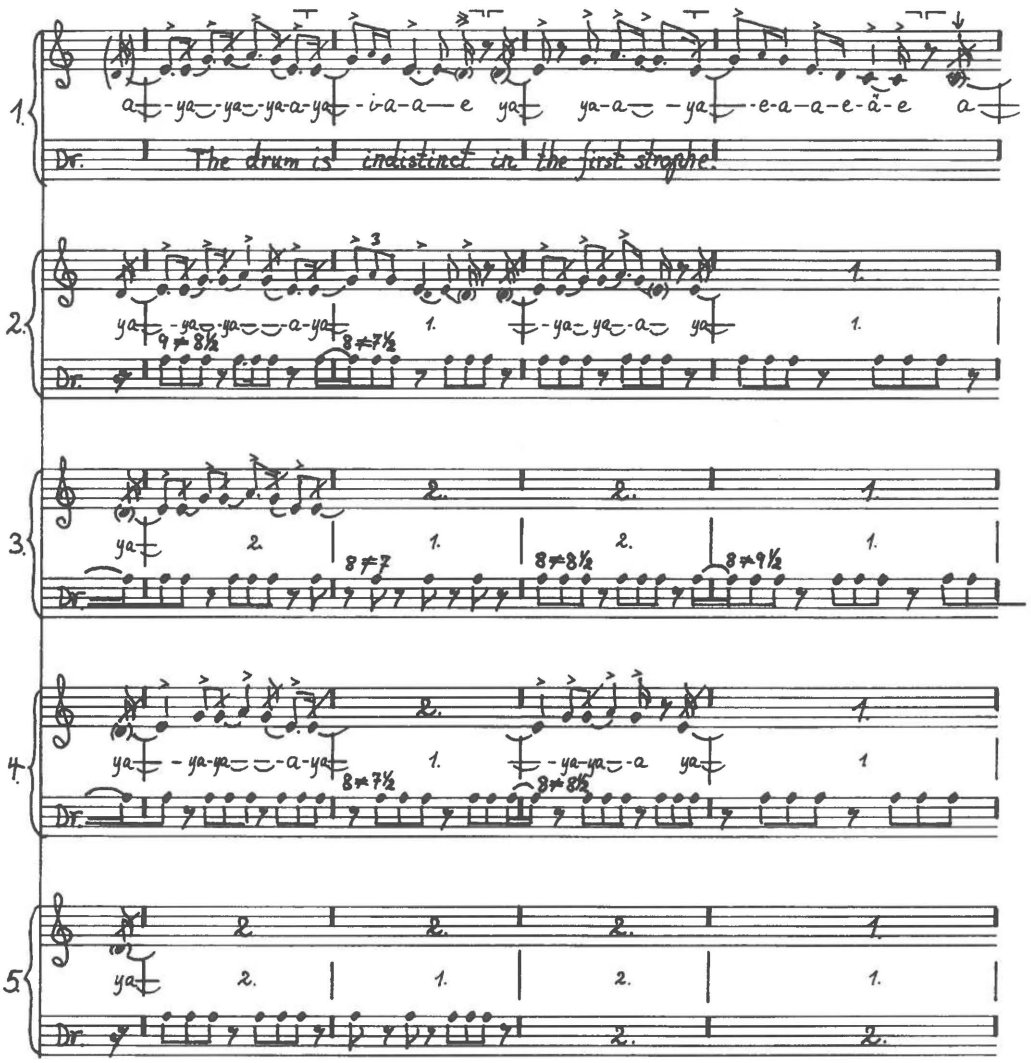


No. 026

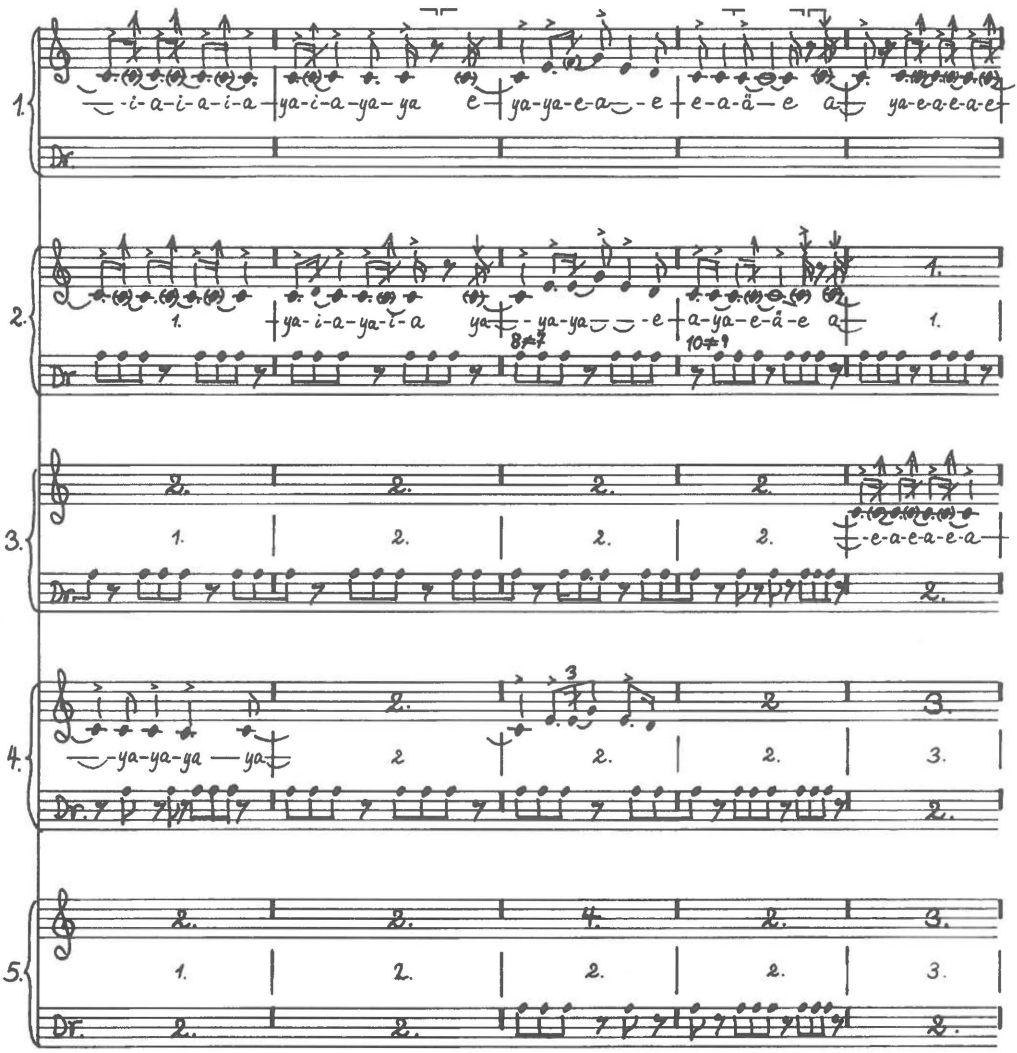
Disc 96.b. Recorded 10 June 1937 by Erik Holtved.

Inûtek (song 4). Anonymous drum-song for entertainment.

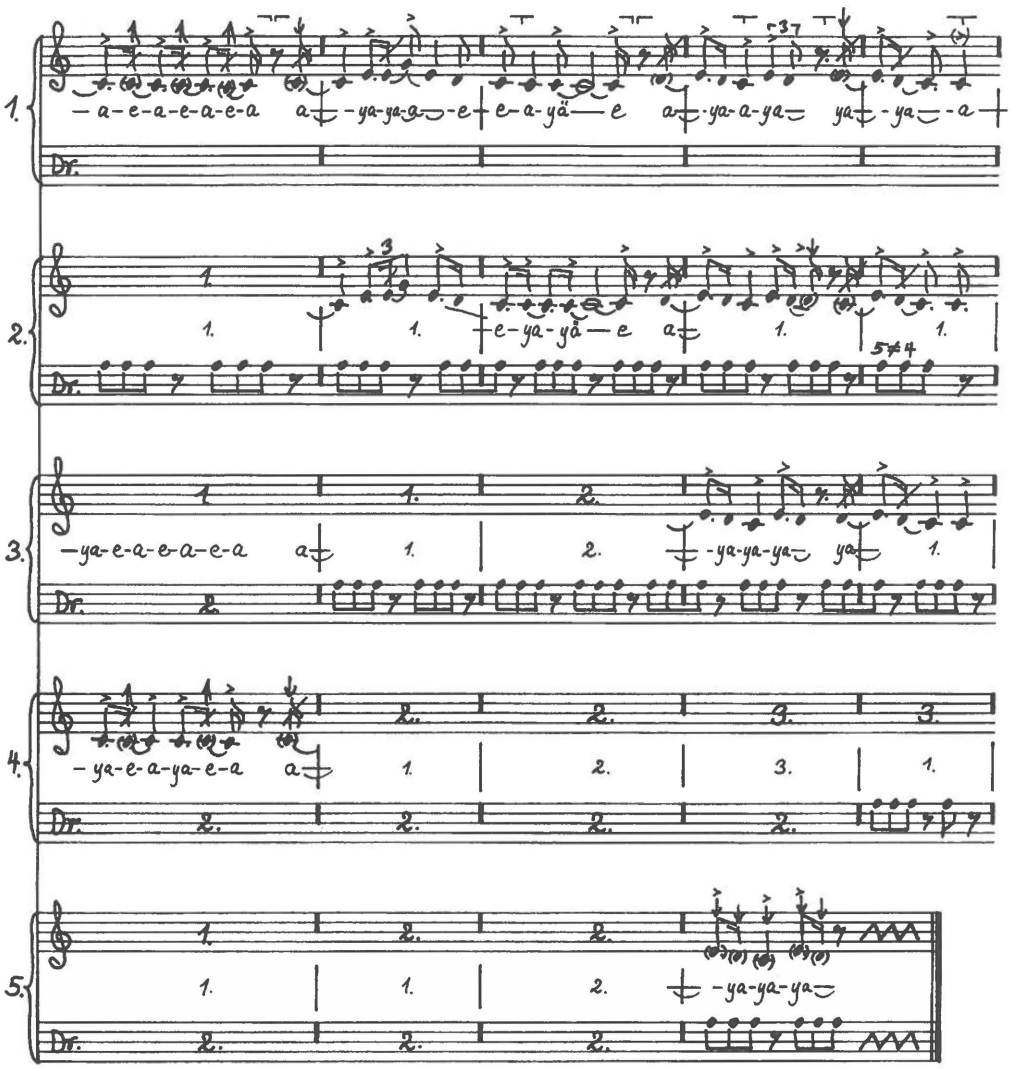
Pitch: c' = ca. e. M.M.: ♩ = ca. 138.



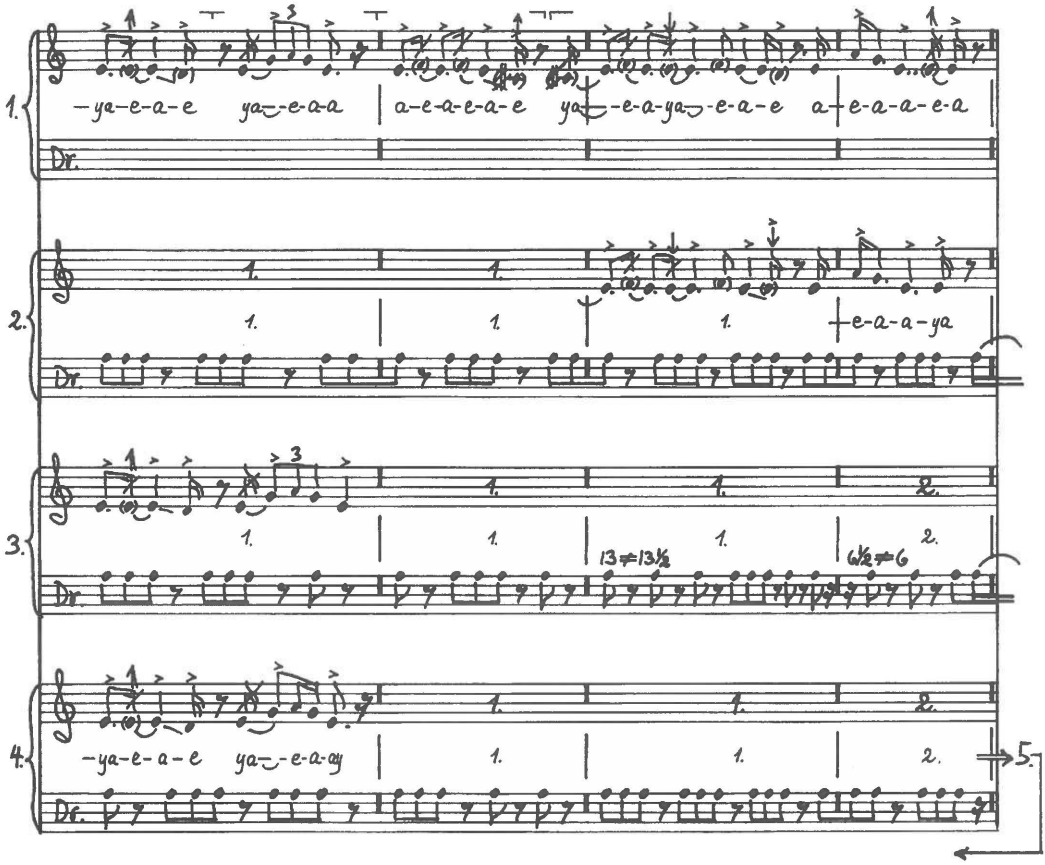
No. 026 (2)
Inûtek (song 4), continued.



No. 026 (3)
Inûtɛĸ (song 4), continued.



No. 026 (4)
Inûtek (song 4), continued.

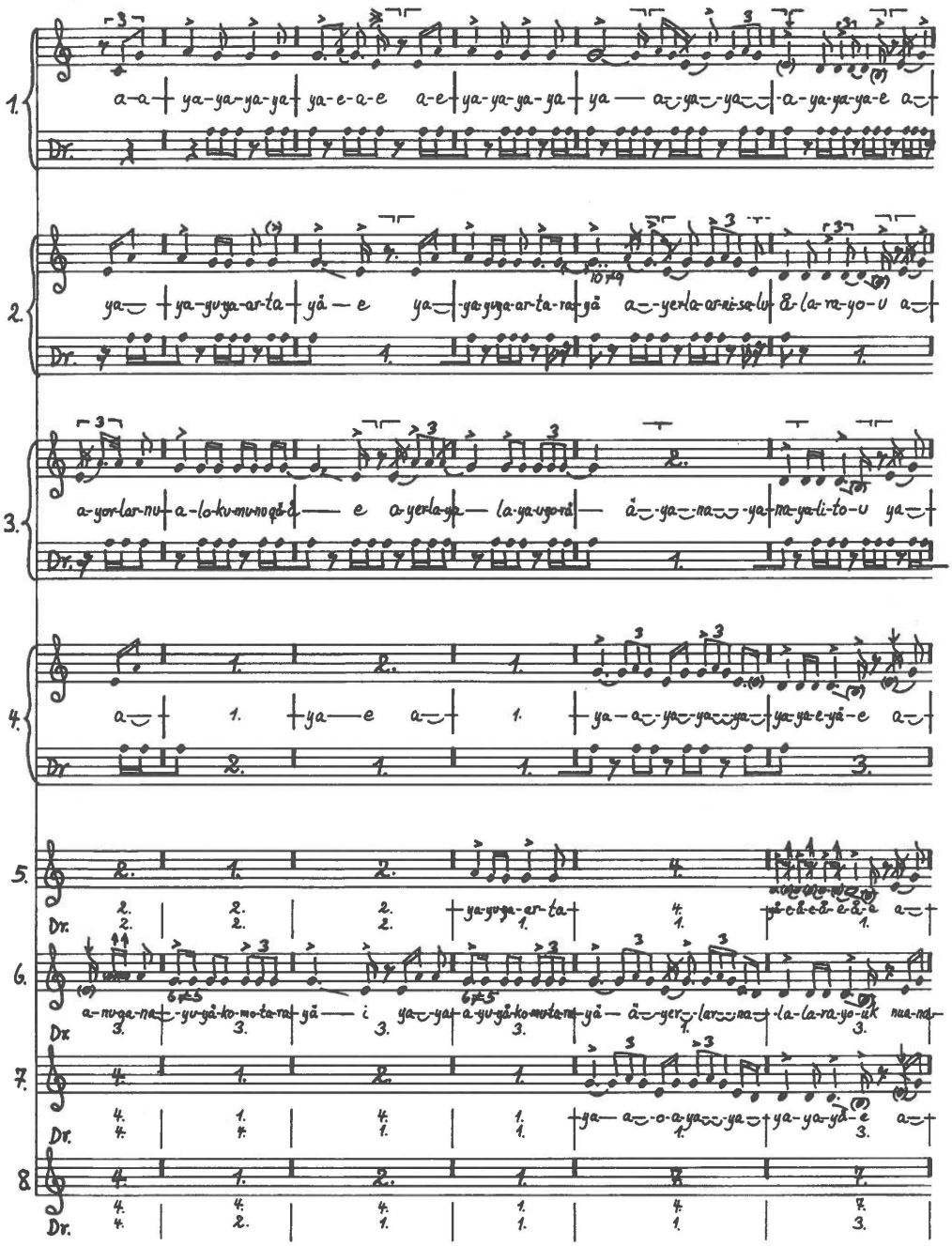


No. 027

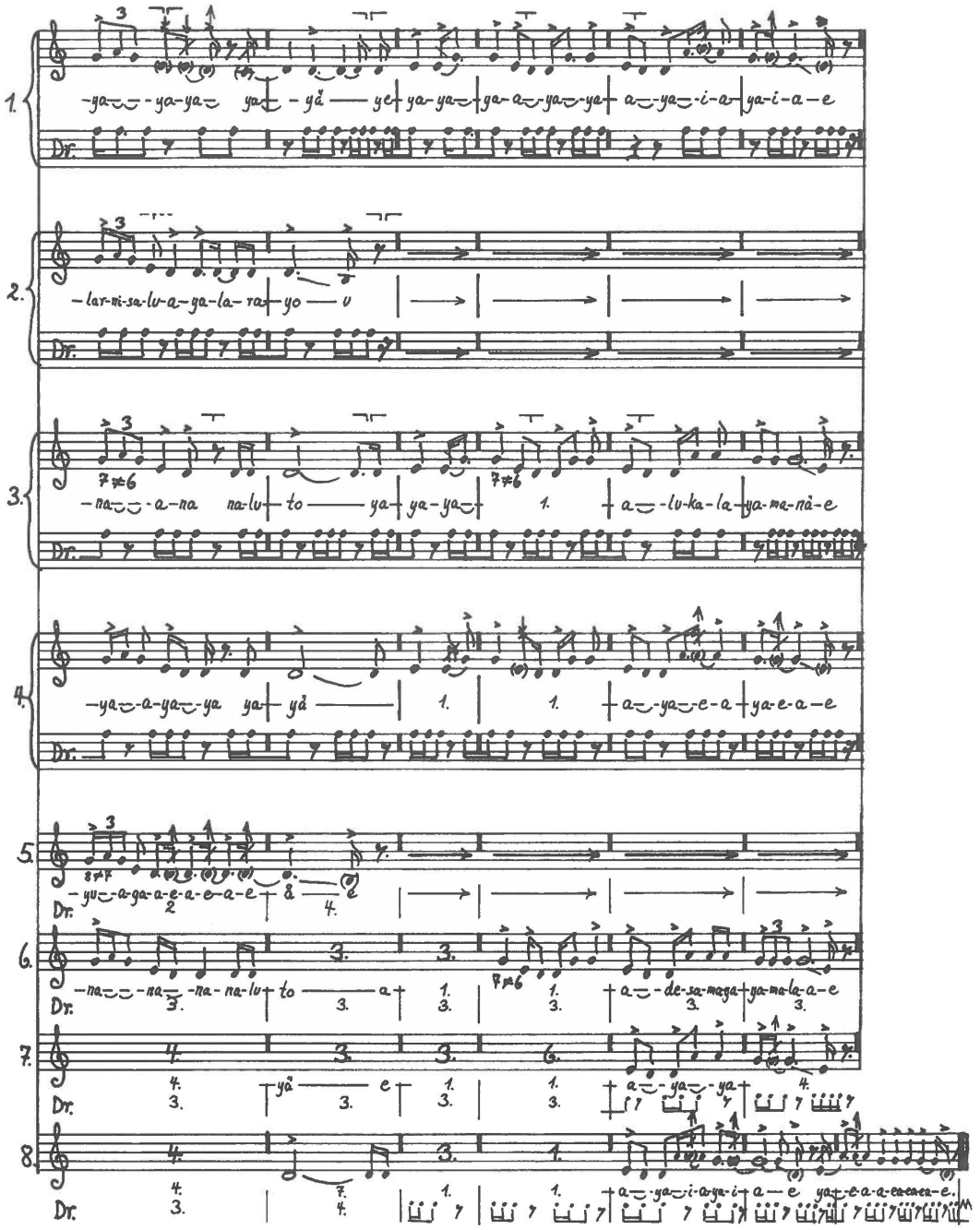
Disc 98.b. Recorded 10 June 1937 by Erik Holtved.

Inûtek (song 5). Anonymous drum-song for entertainment.

Pitch: c' = ca. d# - e. M.M.: ♩ = ca. 146.



No. 027 (2)
Inûtek (song 5), continued.

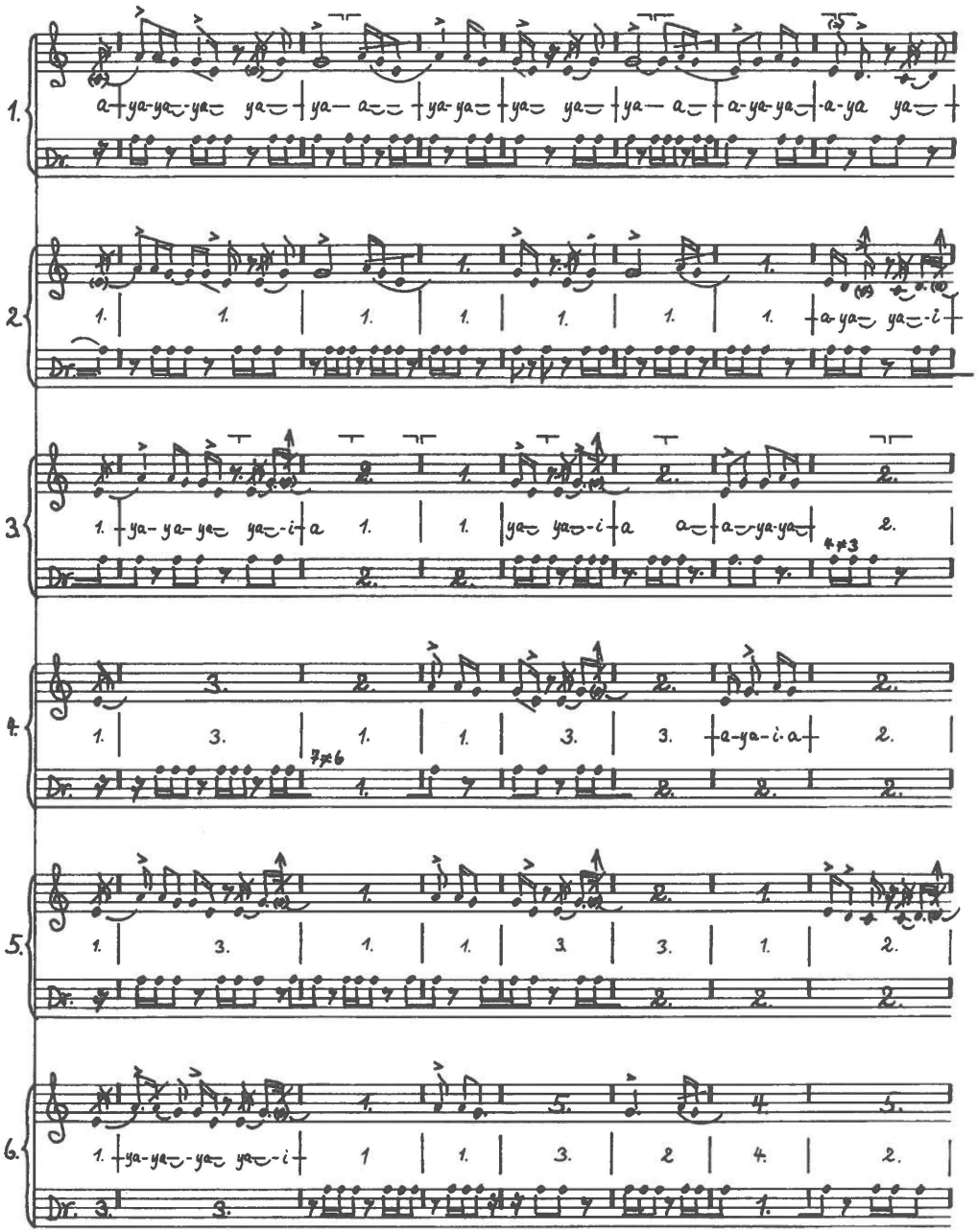


No. 028

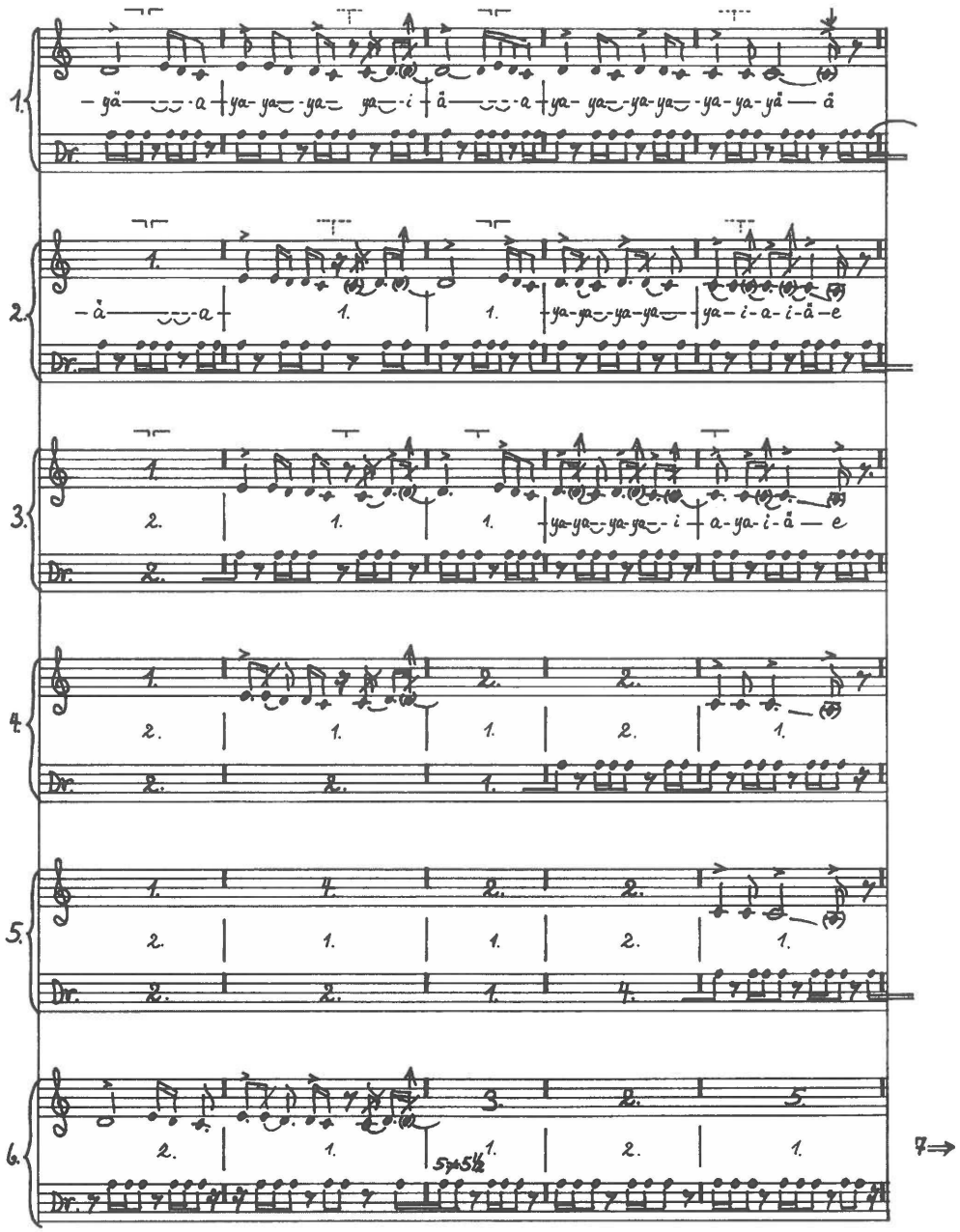
Disc 99.b. Recorded 10 June 1937 by Erik Holtved.

Inûtek (song 6). Anonymous drum-song for entertainment.

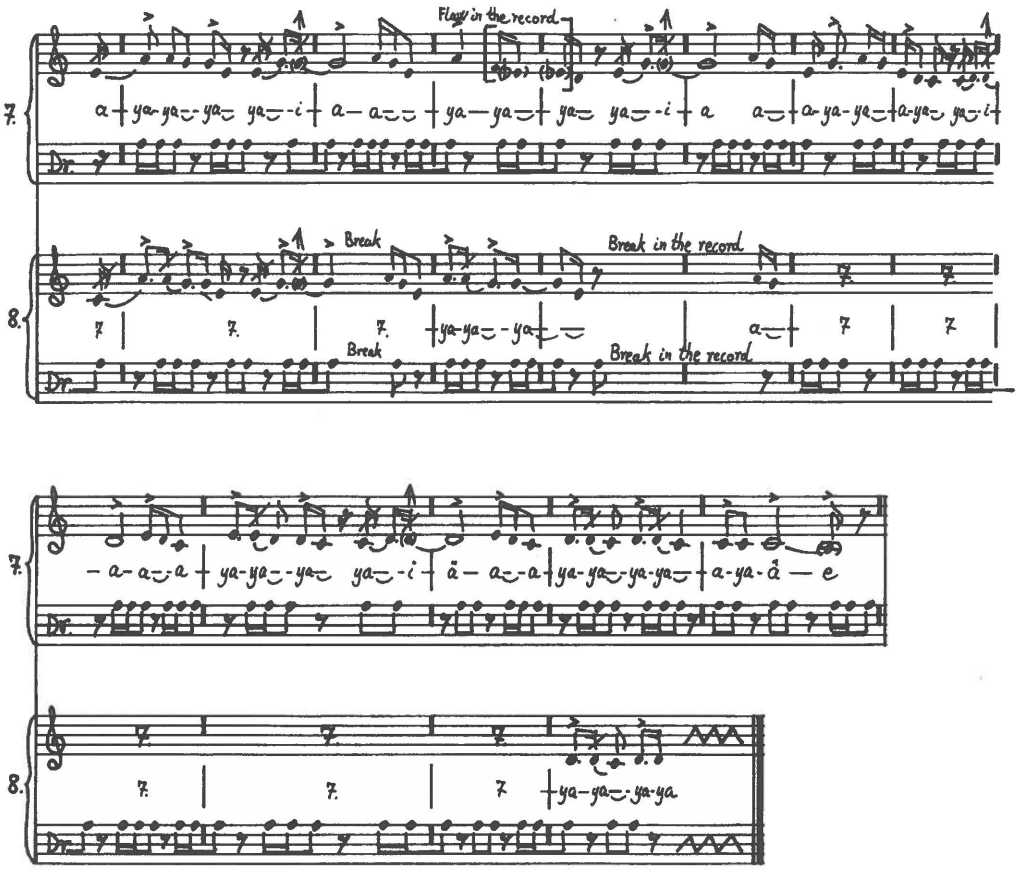
Pitch: c' = ca. f#. M.M.: ♩ = ca. 137.



No. 028 (2)
Inûtɛĸ (song 6), continued.



No. 028 (3)
Inûtek (song 6), continued.

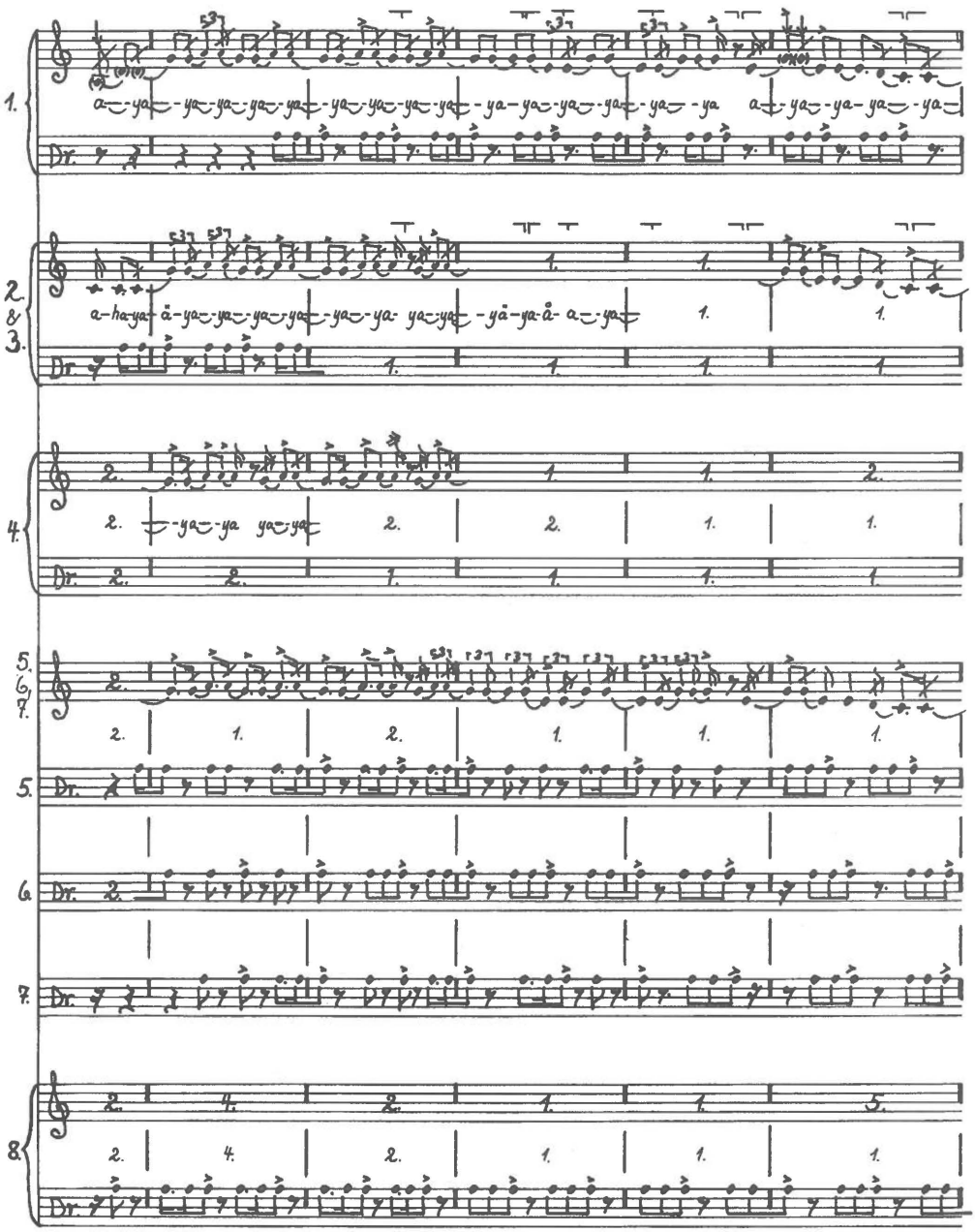


No. 029

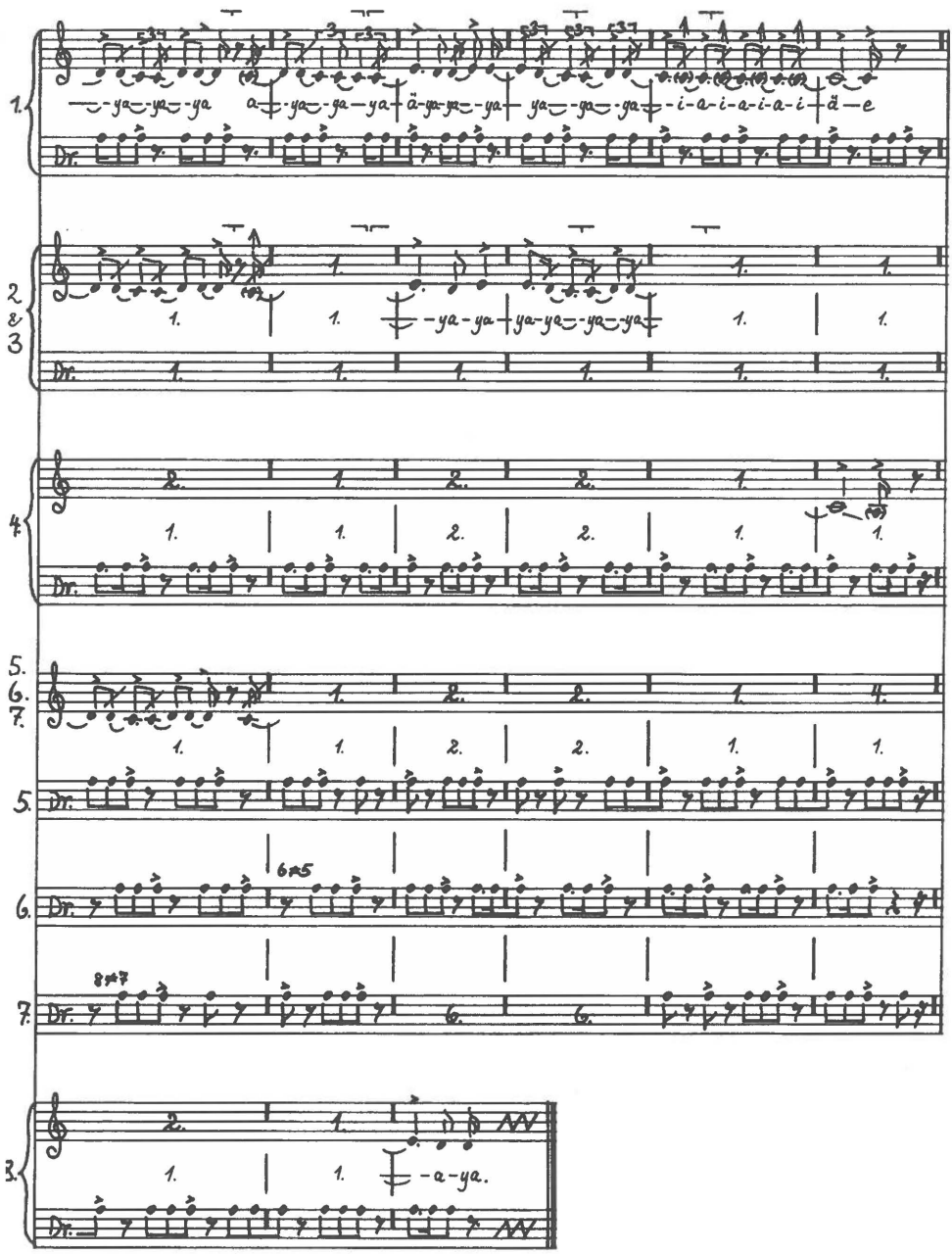
Disc 99.a. Recorded 10 June 1937 by Erik Holtved.

Inûtek (song 7). Anonymous drum-song for entertainment.

Pitch: c' = ca. f – g. M.M.: ♩ = ca. 137.


1.
a-ya-ya-ya

No. 029 (2)
Inûtek (song 7), continued.

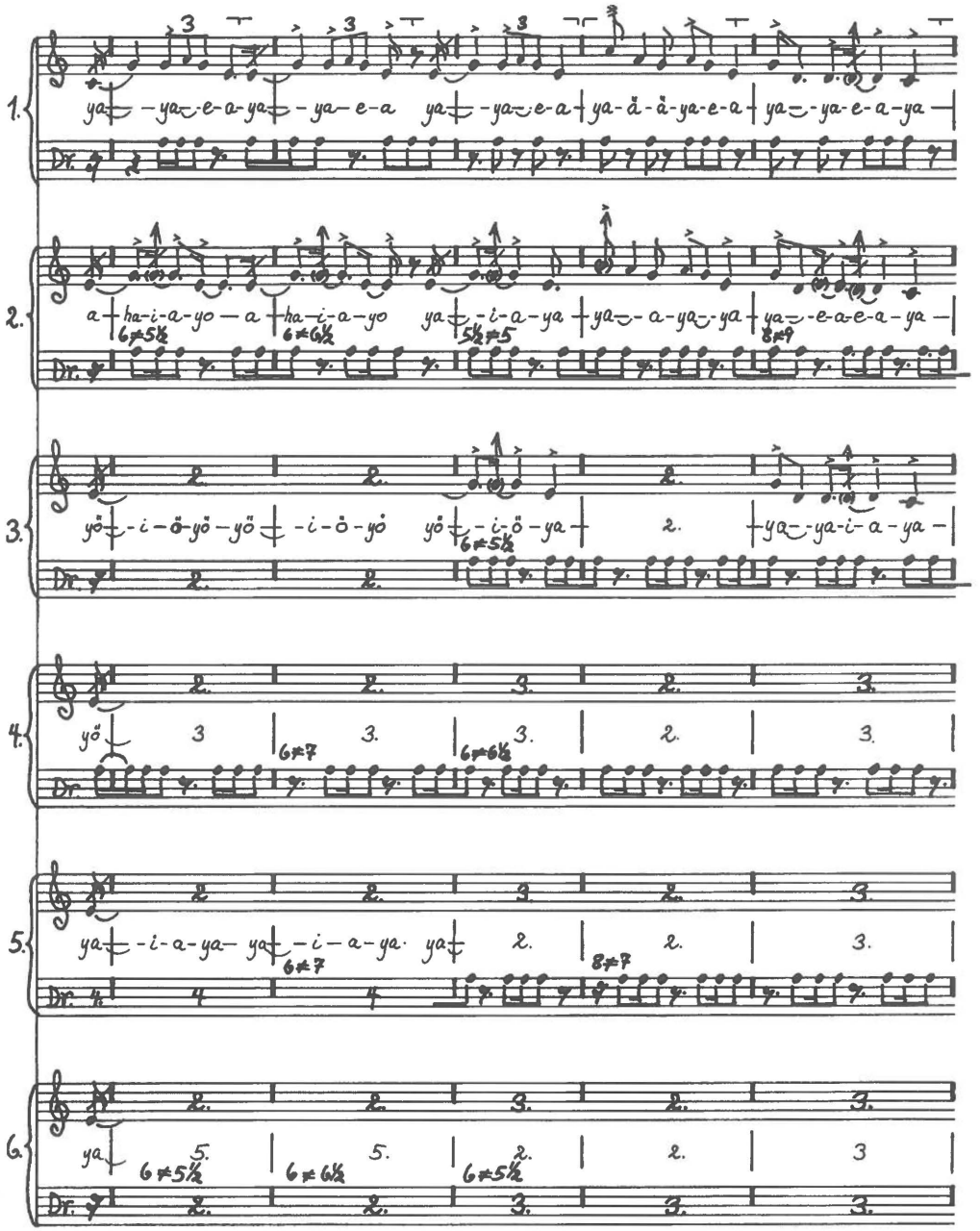


No. 030

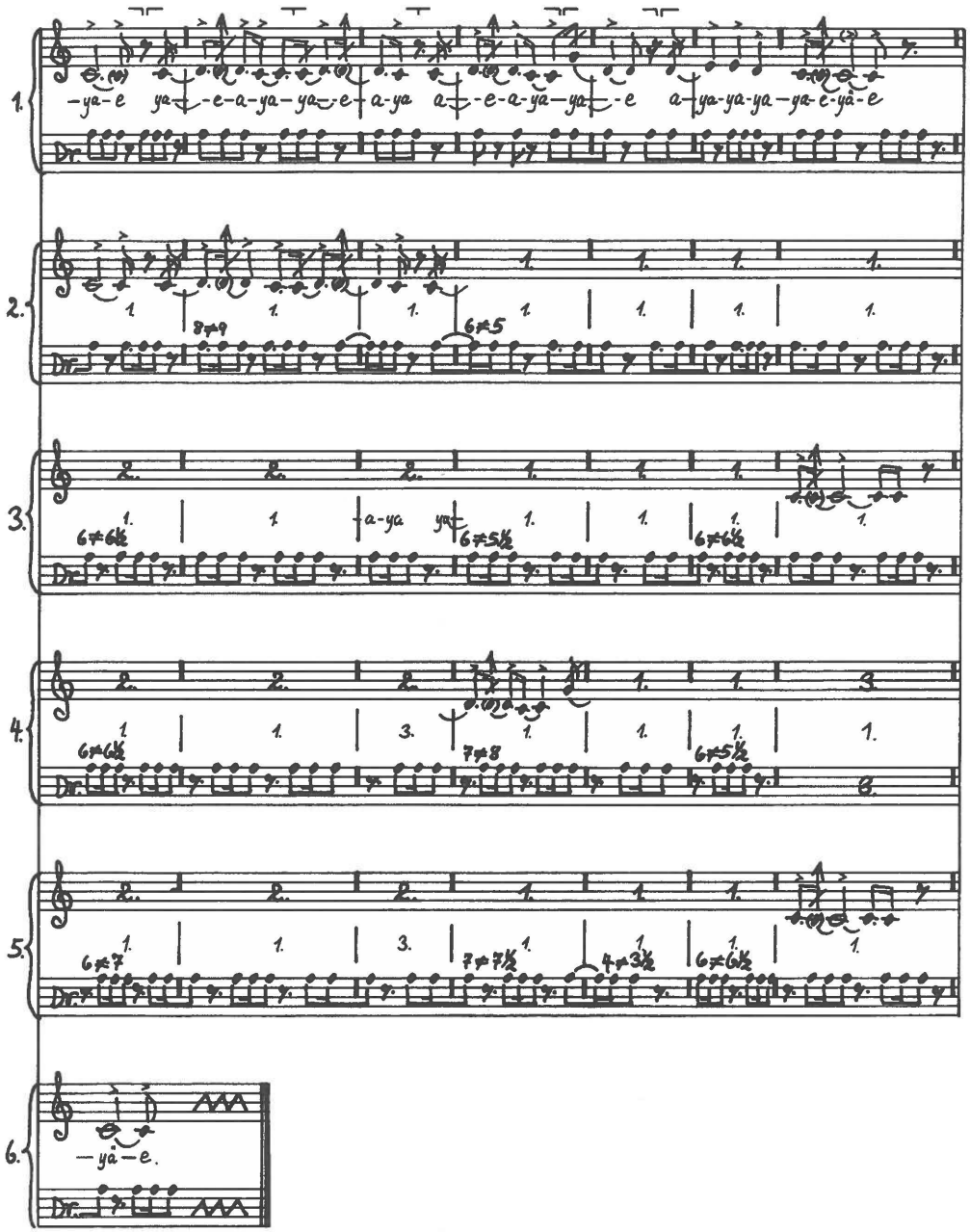
Disc 97.b. Recorded 6 June 1937 by Erik Holtved.

Inûtɛĸ (song 8). Anonymous drum-song for entertainment.

Pitch: c' = ca. f – high f. M.M.: ♩ = ca. 133.



No. 030 (2)
Inûtek (song 8), continued.

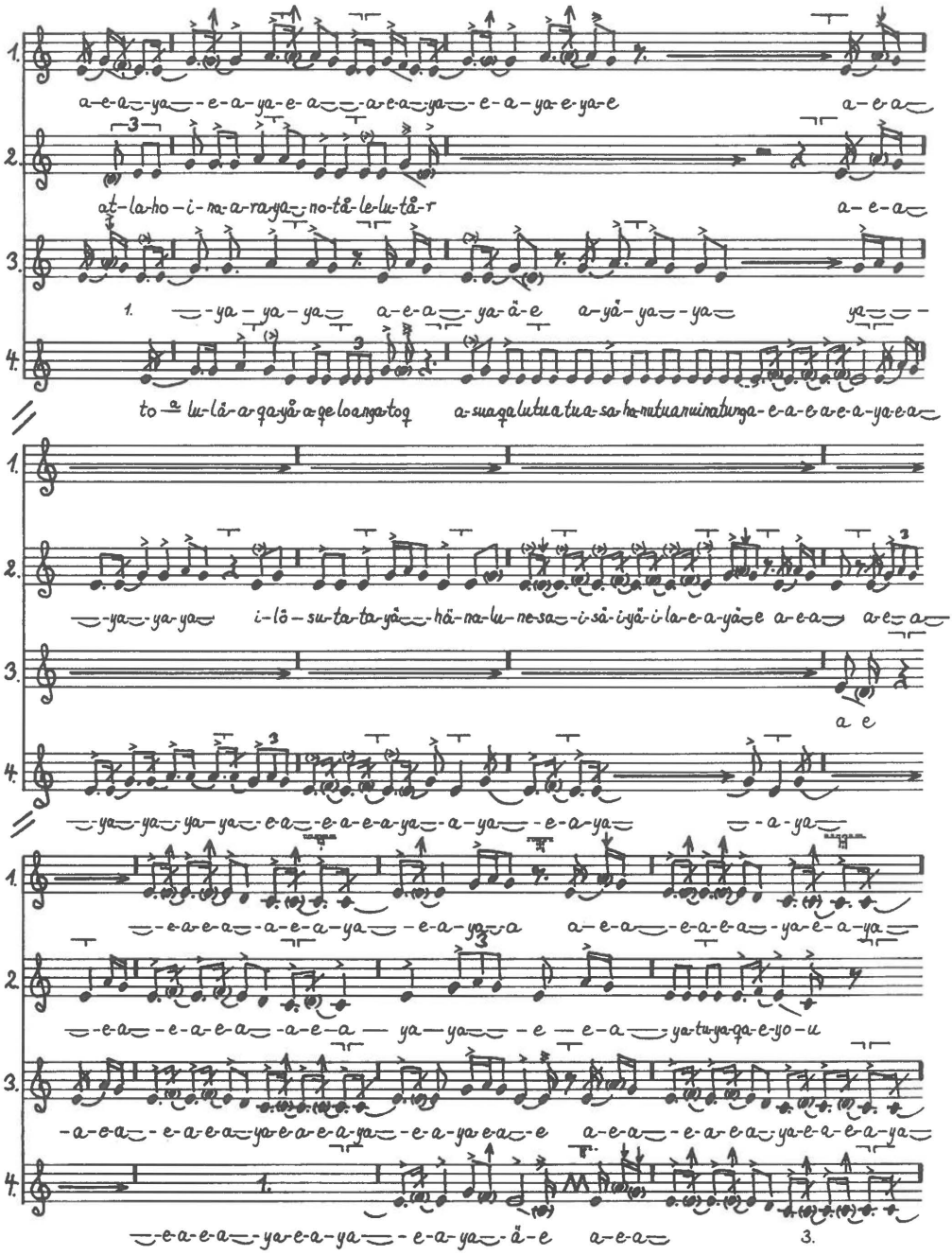


No. 031

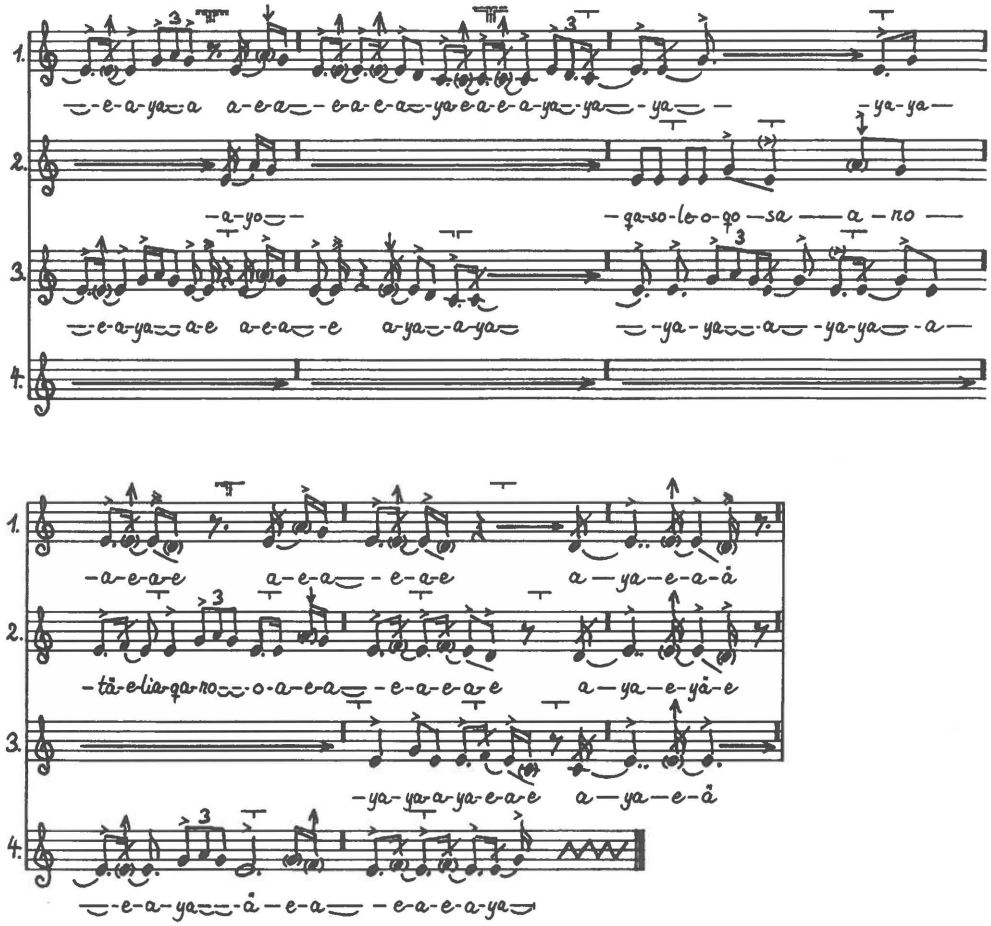
Disc 81.a. Recorded 14 May 1937 by Erik Holtved.

Kûtsîkitsoĸ (man) (song 1). Anonymous drum-song for entertainment.

Pitch: c' = ca. f#. M.M.: ♩ = ca. 165.



No. 031 (2)
Kûtsîkitsoĸ (song 1), continued.

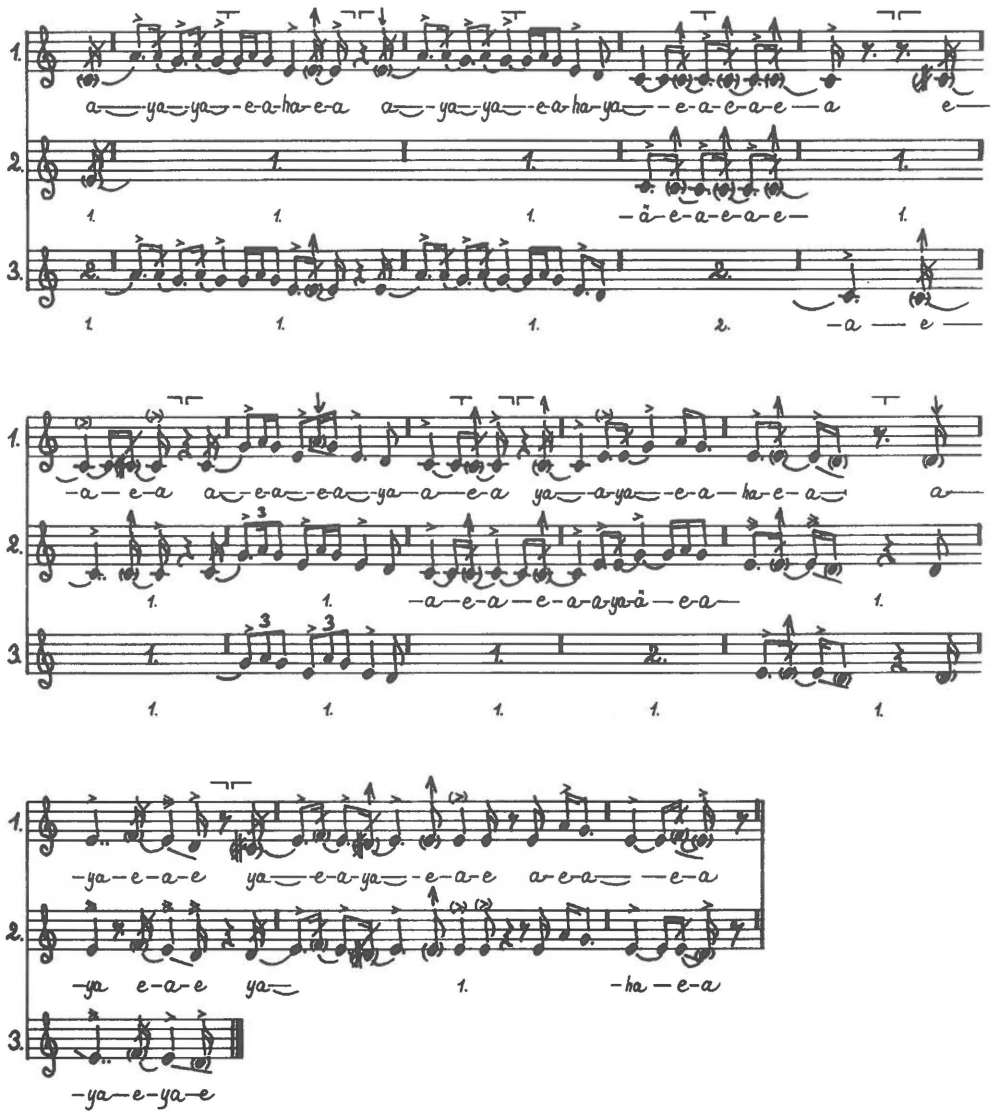


No. 032

Disc 24.a.1. Recorded 5 April 1937 by Erik Holtved.

Masaitsiaĸ (man) (song 1). Anonymous drum-song for entertainment.

Pitch: c' = ca. c. M.M.: ♩ = ca. 143.

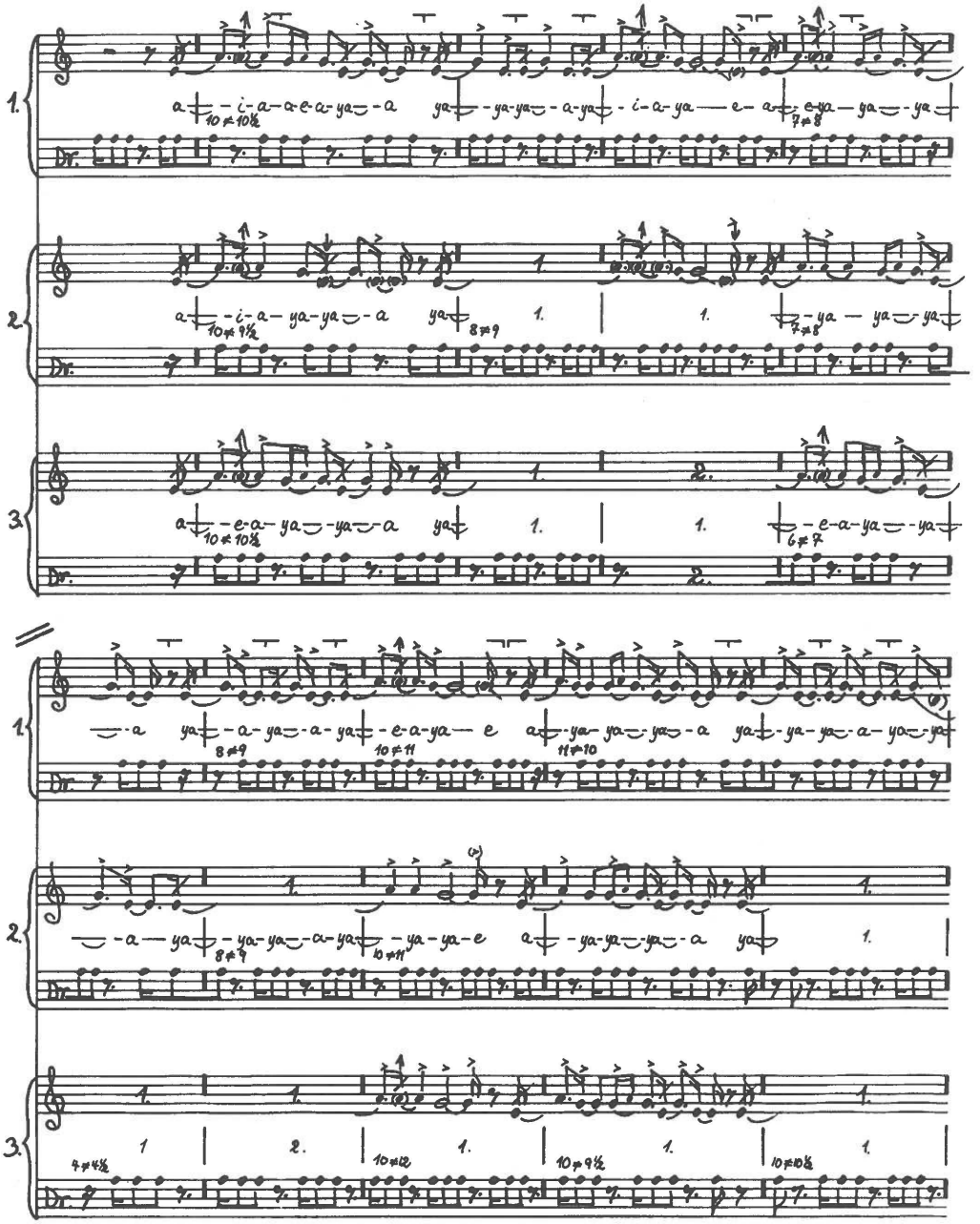


No. 033

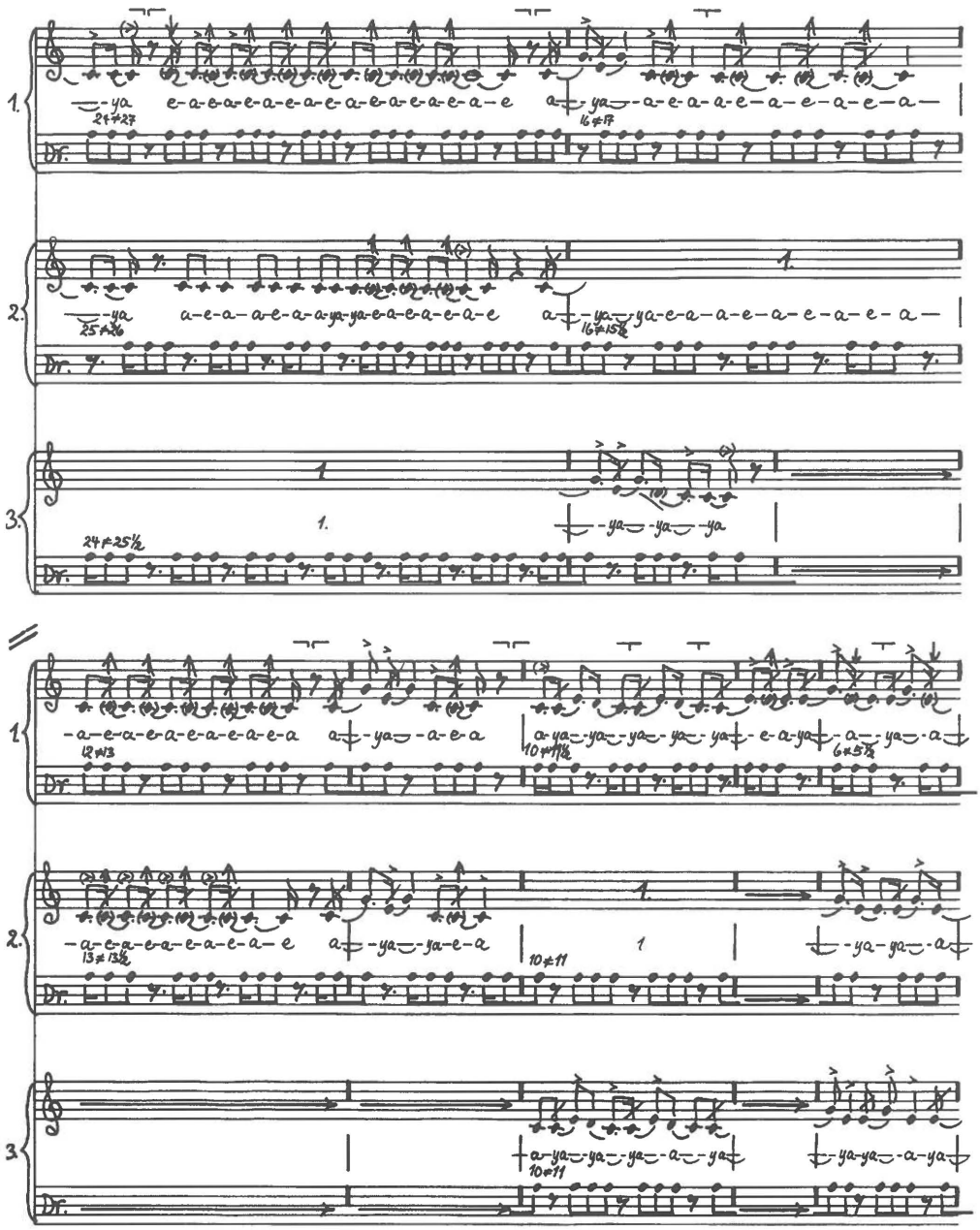
Disc 95.b. Recorded 20 May 1937 by Erik Holtved.

Mavsak (man) (song 1). Anonymous drum-song for entertainment.

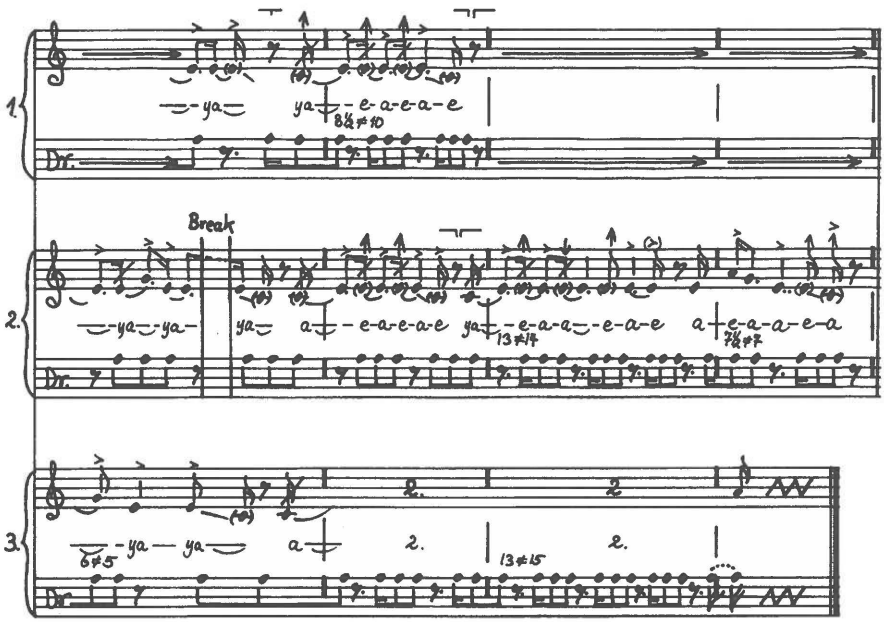
Pitch: c' = ca. d^b. M.M.: ♩ = ca. 150.



No. 033 (2)
Mavsak (song 1), continued.



No. 033 (3)
Mavsak (song 1), continued.



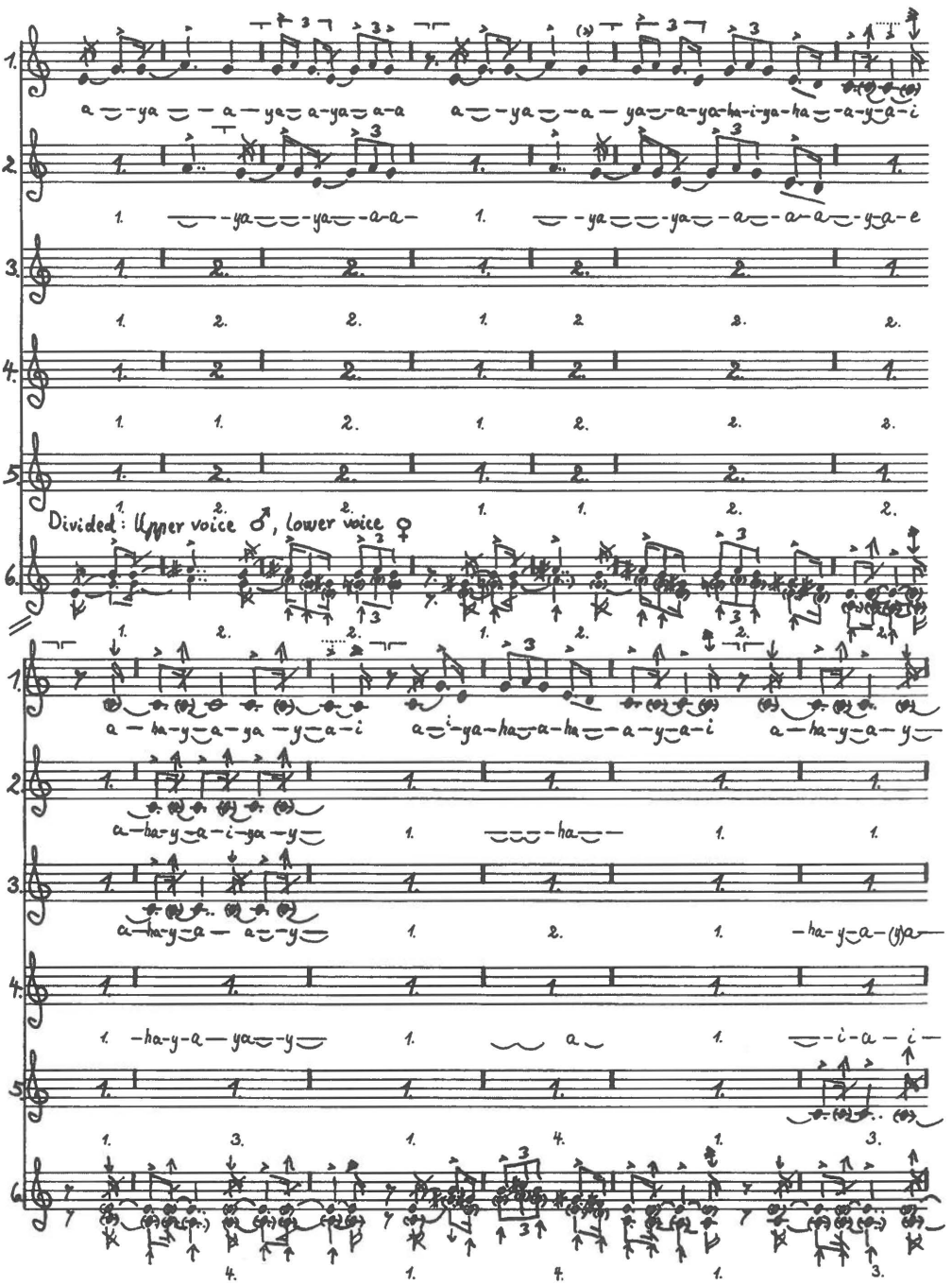
No. 034

Disc 48.b. Recorded 18 April 1937 by Erik Holtved.

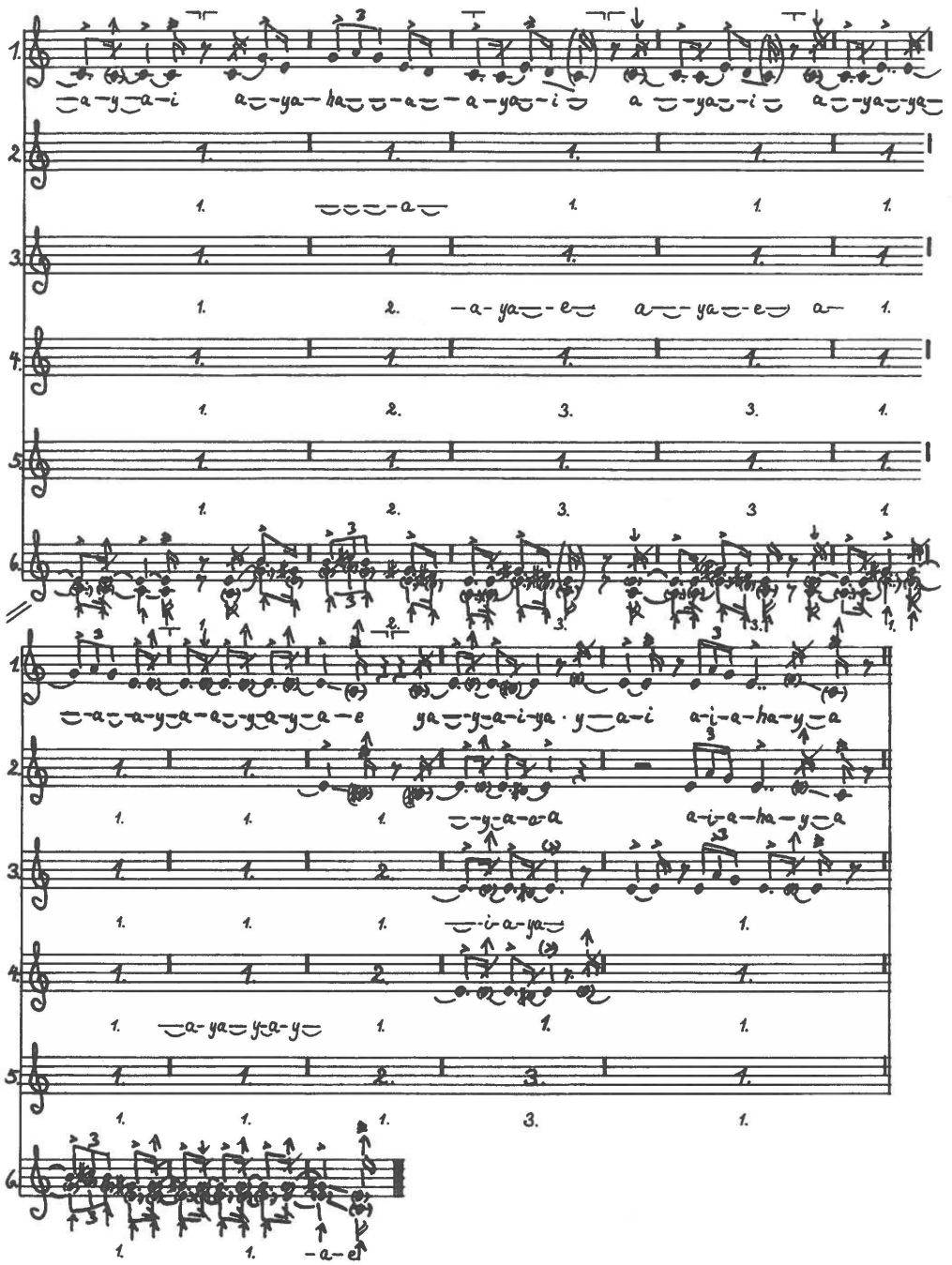
Pualorssuaĸ (man) Anonymous drum-song for entertainment.

(song 1).

Pitch: c' = ca. c# - low c. M.M.: ♩ = ca. 144.



No. 034 (2)
Pualorssuaĸ (song 1), continued.

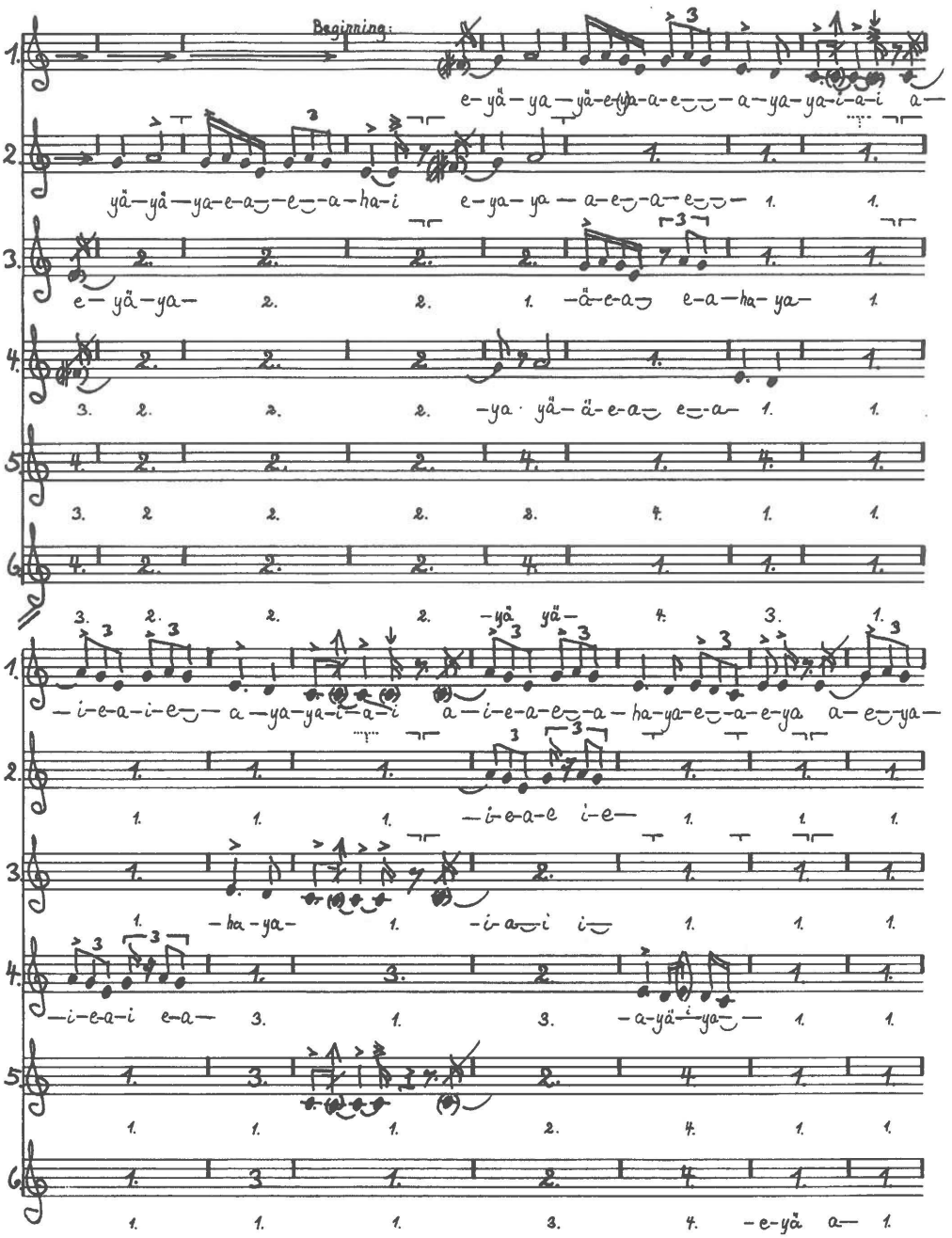


No. 035

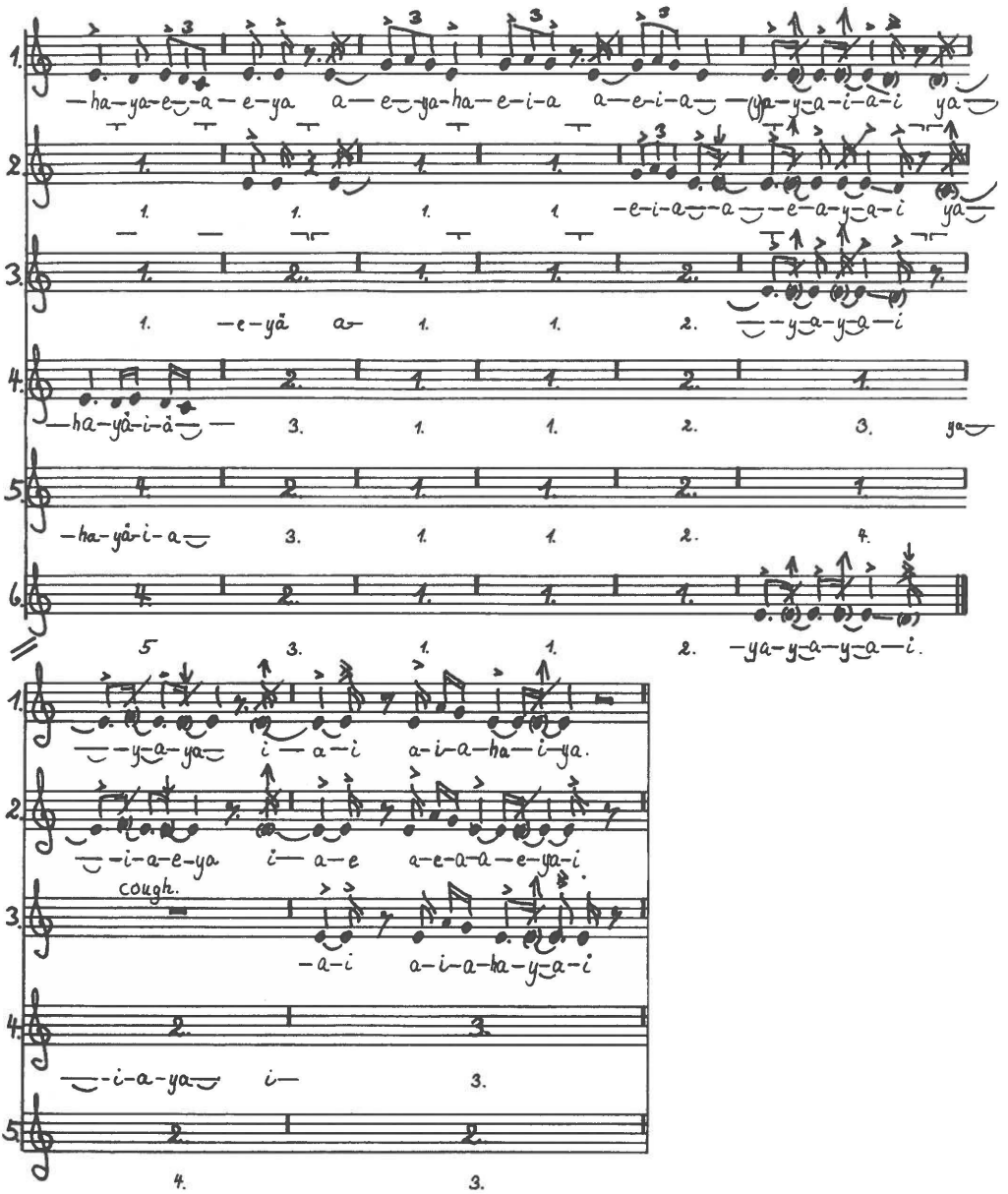
Disc 54.b. Recorded 23 April 1937 by Erik Holtved.

Pualorssuaĸ (song 2). Anonymous drum-song for entertainment.

Pitch: c' = ca. c. M.M.: ♩ = ca. 120.



No. 035 (2)
Pualorssuaĸ (song 2), continued.

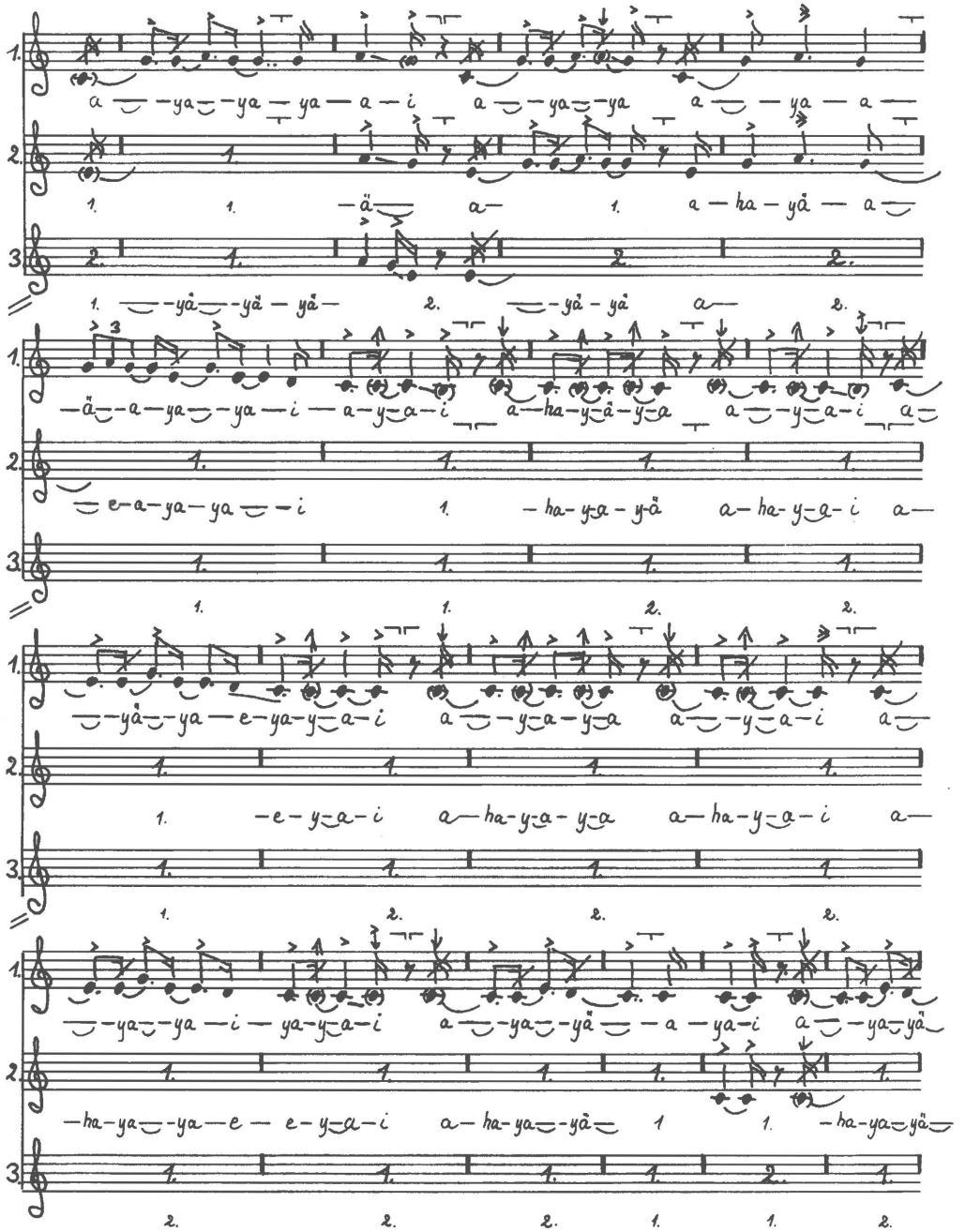


No. 036

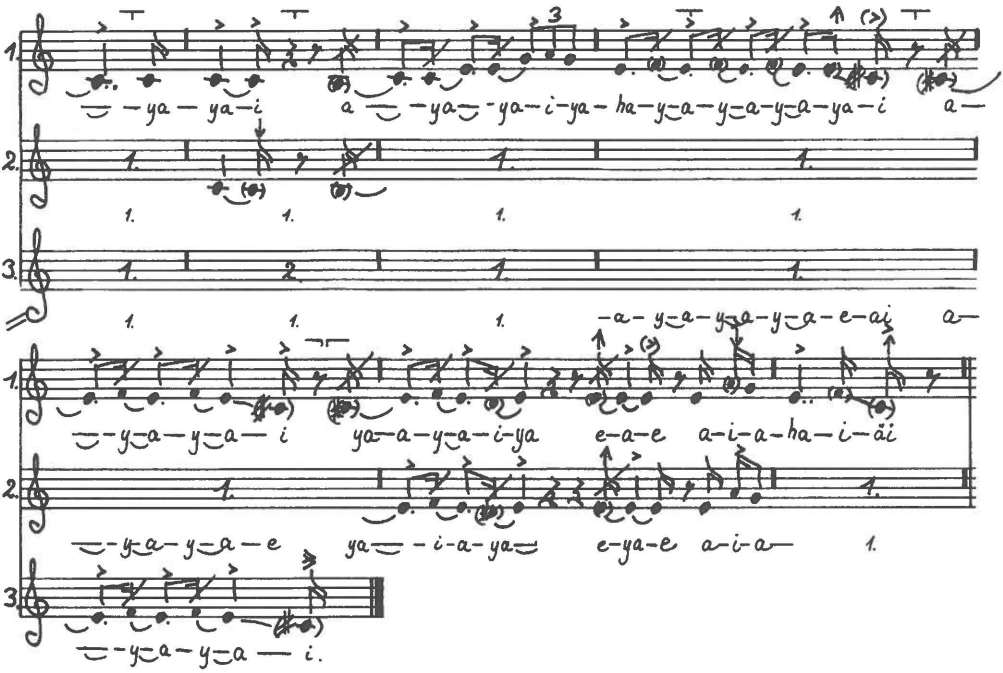
Disc 26.b.1. Recorded 5 April 1937 by Erik Holtved.

Pualorssuaĸ (song 3). Anonymous drum-song for entertainment.

Pitch: c' = ca. c - low c. M.M.: ♩ = ca. 124.



No. 036 (2)
Pualorssuaĸ (song 3), continued.

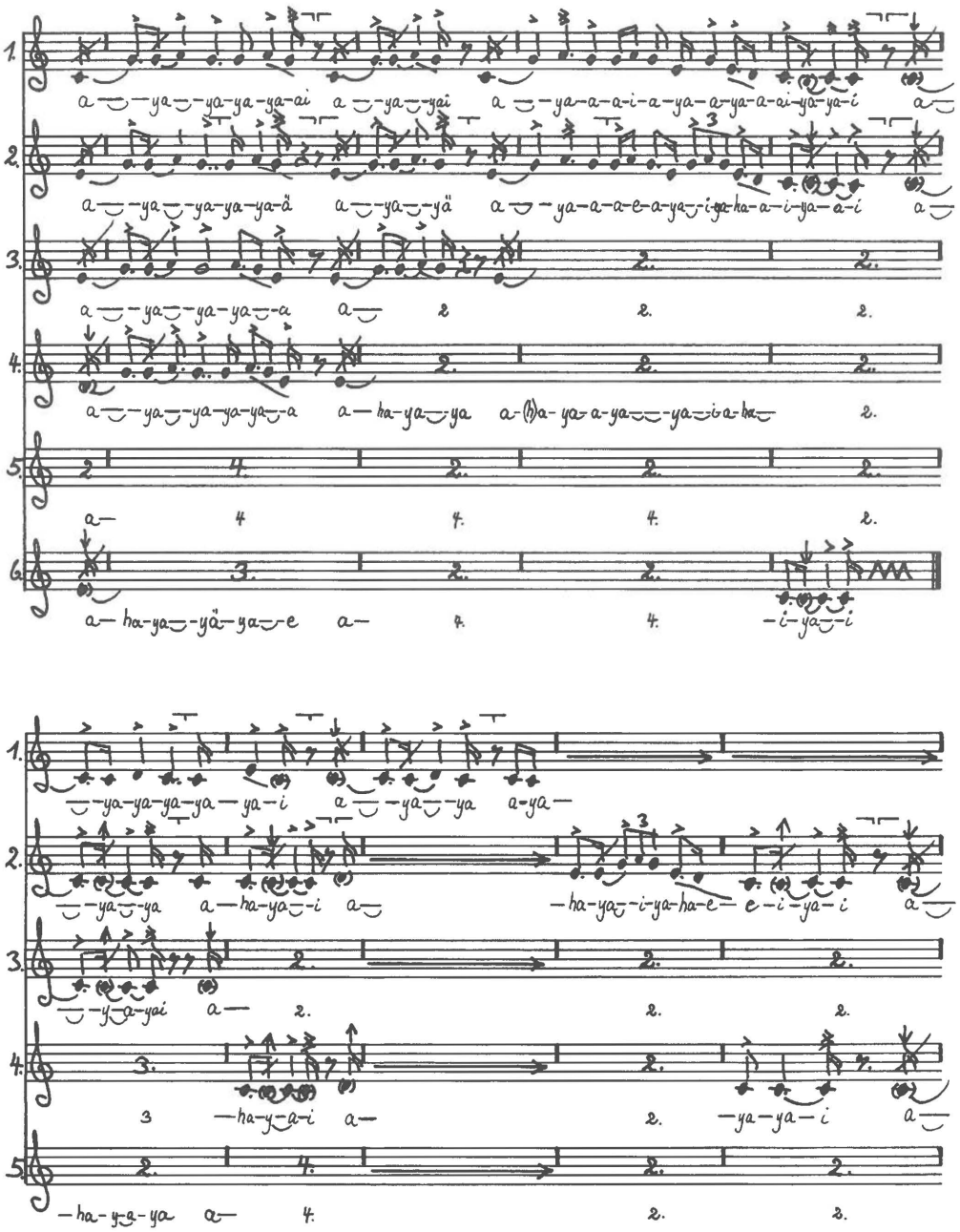


No. 037

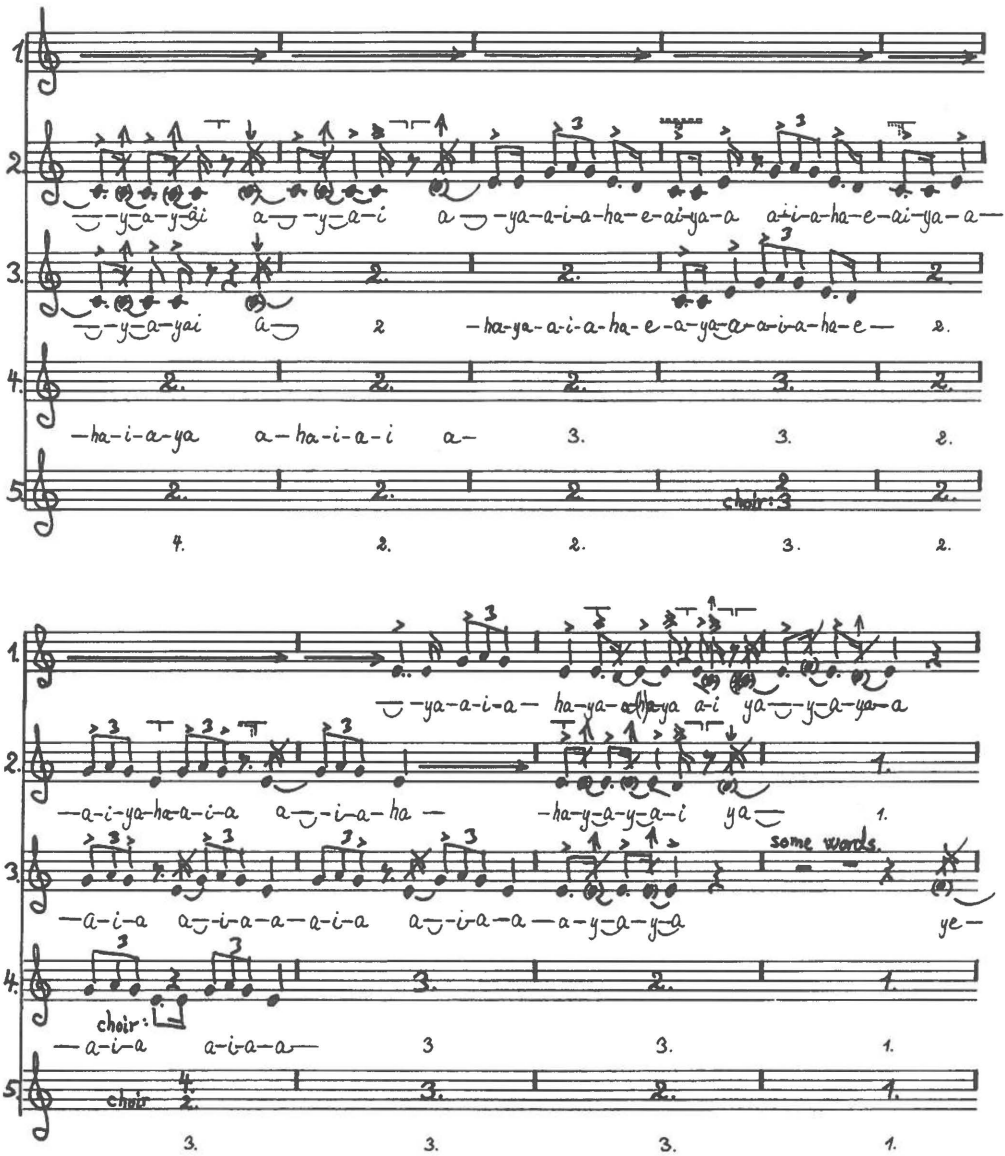
Disc 51.b. Recorded 18 April 1937 by Erik Holtved.

Pualorssuaĸ (song 4). Anonymous drum-song for entertainment.

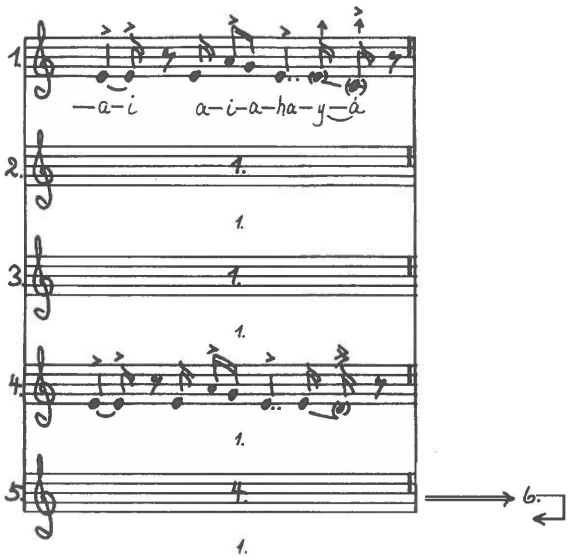
Pitch: c' = ca. B^{b}. M.M.: ♩ = ca. 130.



No. 037 (2)
Pualorssuaĸ (song 4), continued.



No. 037 (3)
Pualorssuaĸ (song 4), continued.

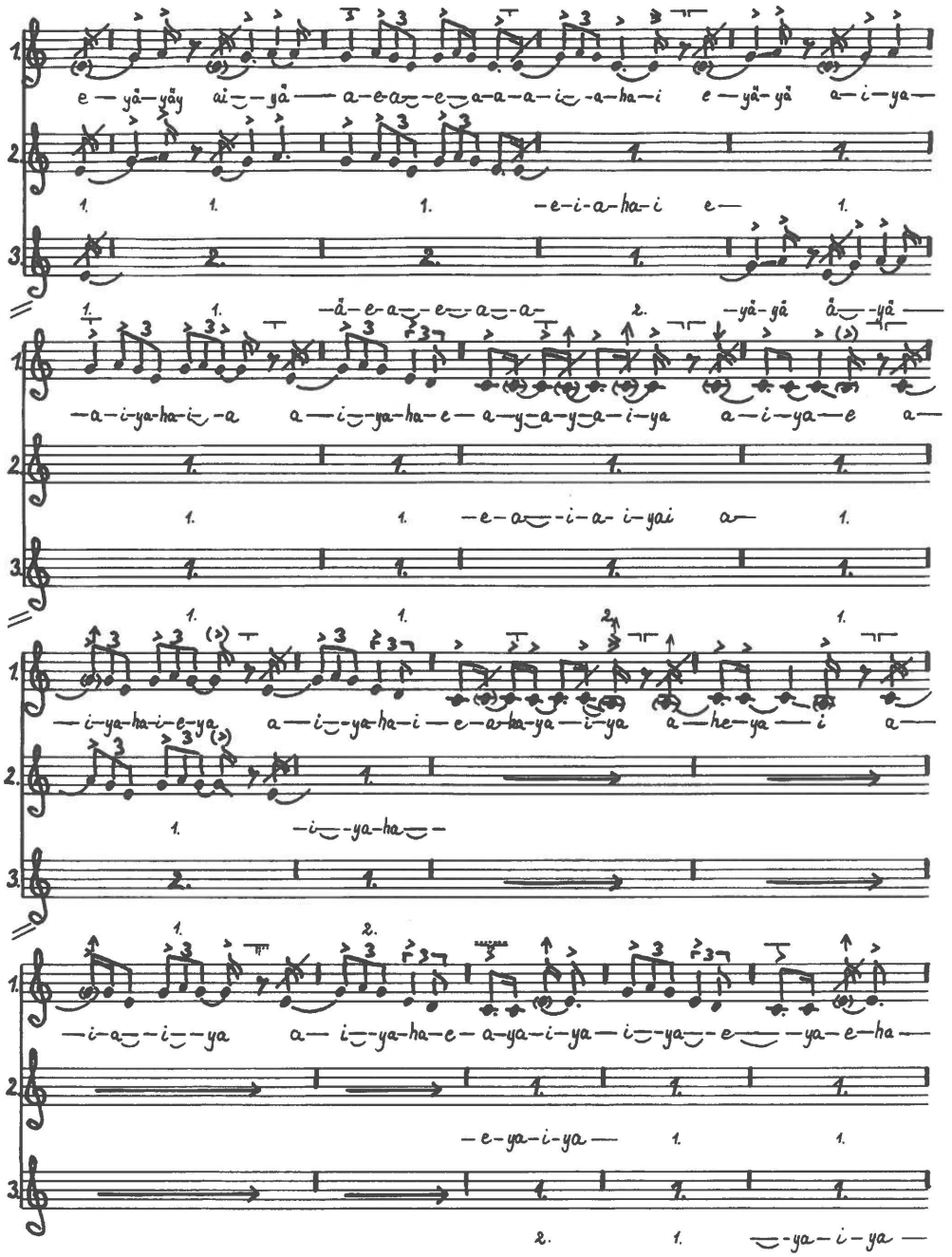


No. 038

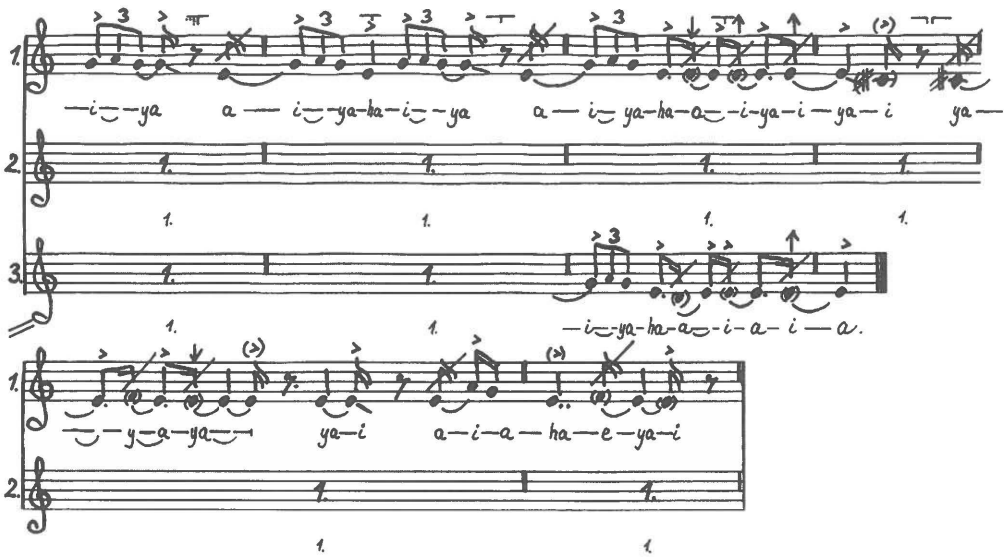
Disc 22.a.2. Recorded 3 April 1937 by Erik Holtved.

Pualorssuaĸ (song 5). Anonymous drum-song for entertainment.

Pitch: c' = ca. c - B. M.M.: ♩ = ca. 131.



No. 038 (2)
Pualorssuaĸ (song 5), continued.

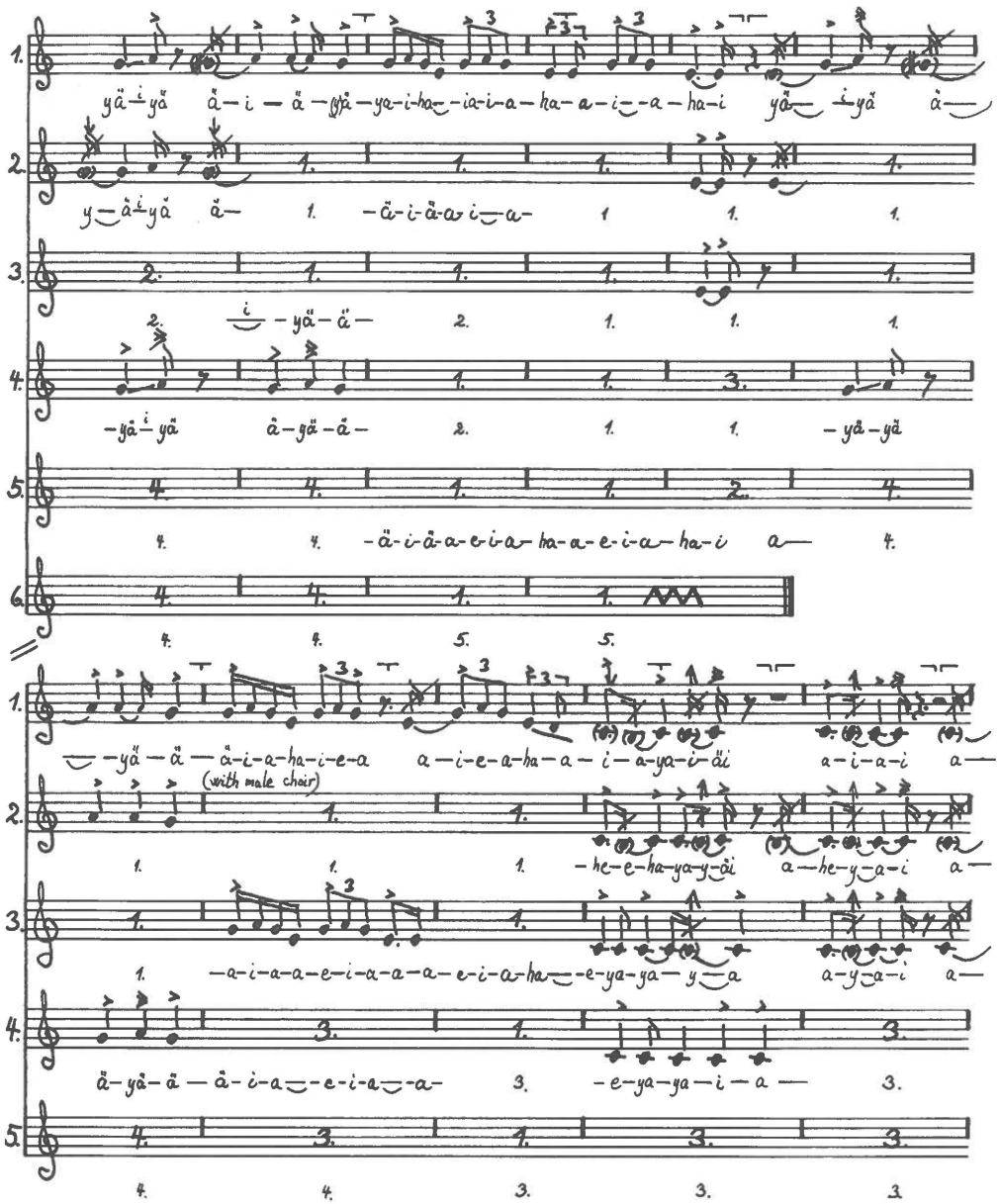


No. 039

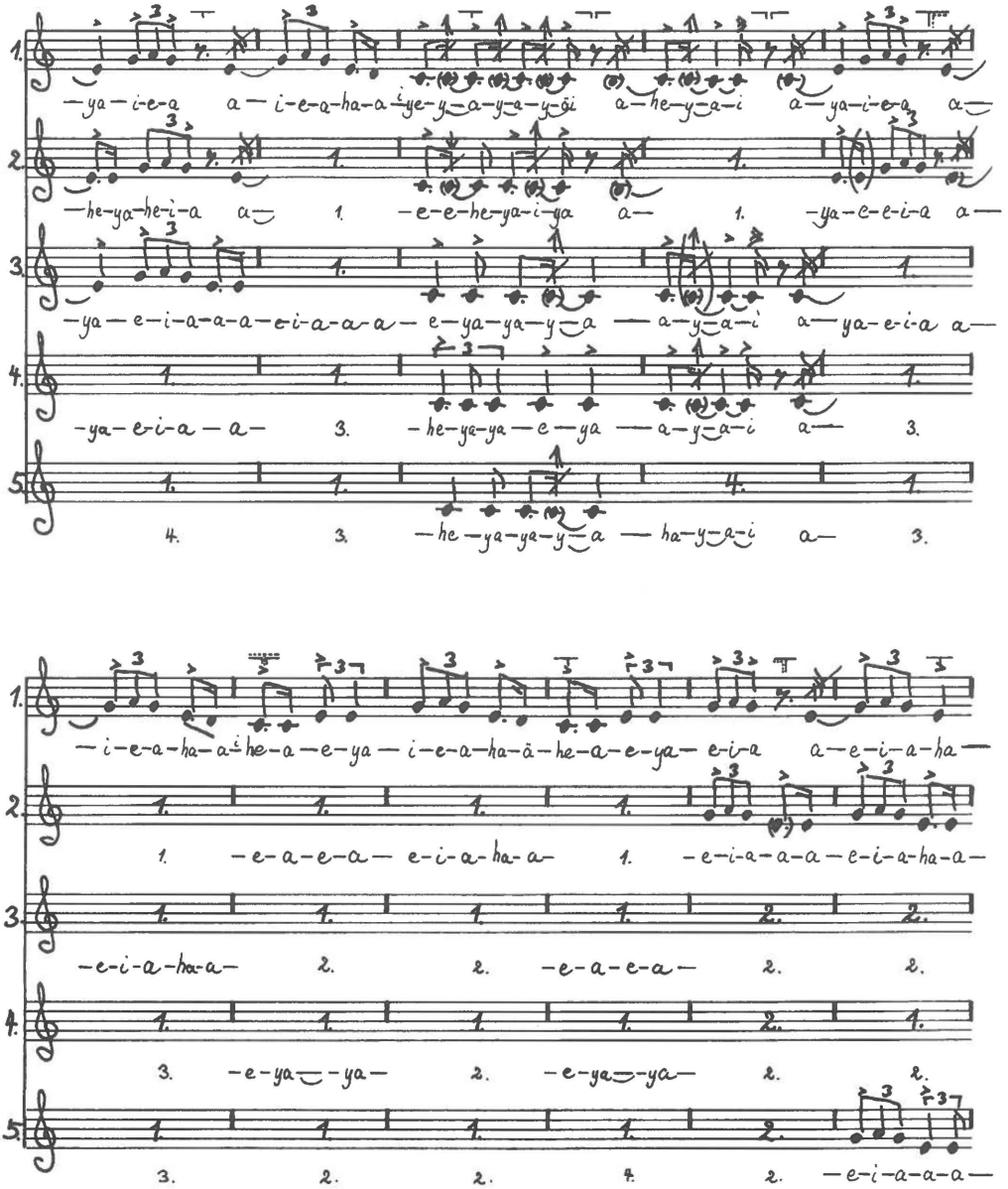
Disc 50.a. Recorded 18 April 1937 by Erik Holtved.

Pualorssuaĸ (song 6). Anonymous drum-song for entertainment.

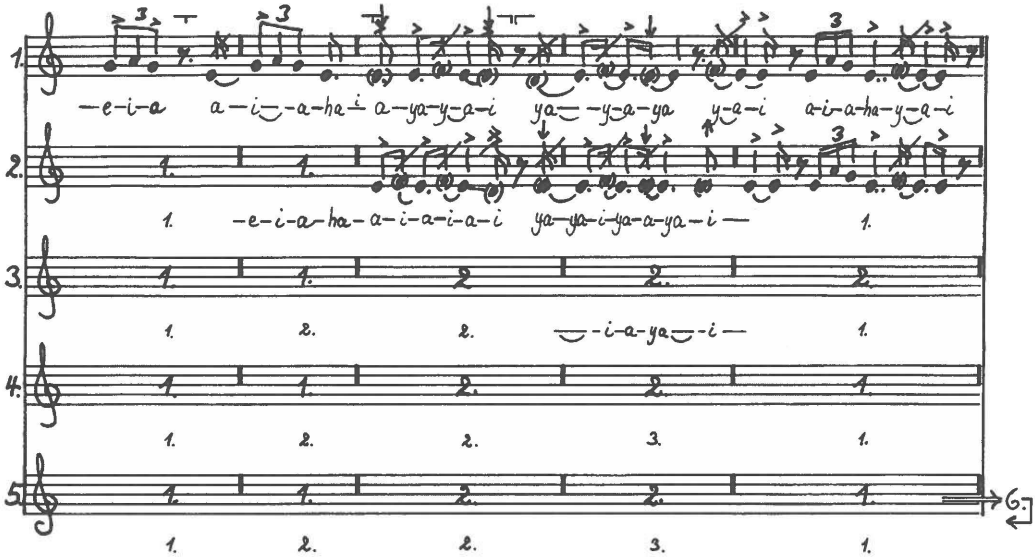
Pitch: c' = ca. c. M.M.: ♩ = ca. 137.



No. 039 (2)
Pualorssuaĸ (song 6), continued.



No. 039 (3)
Pualorssuaĸ (song 6), continued.

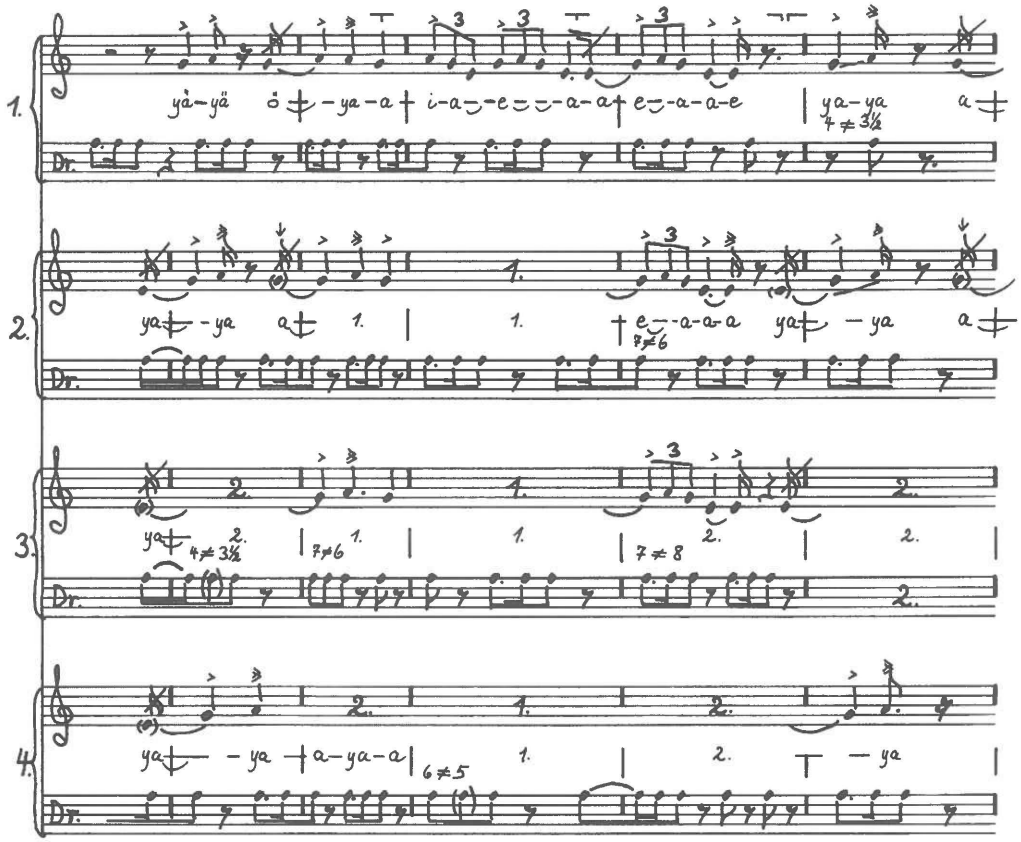


No. 040

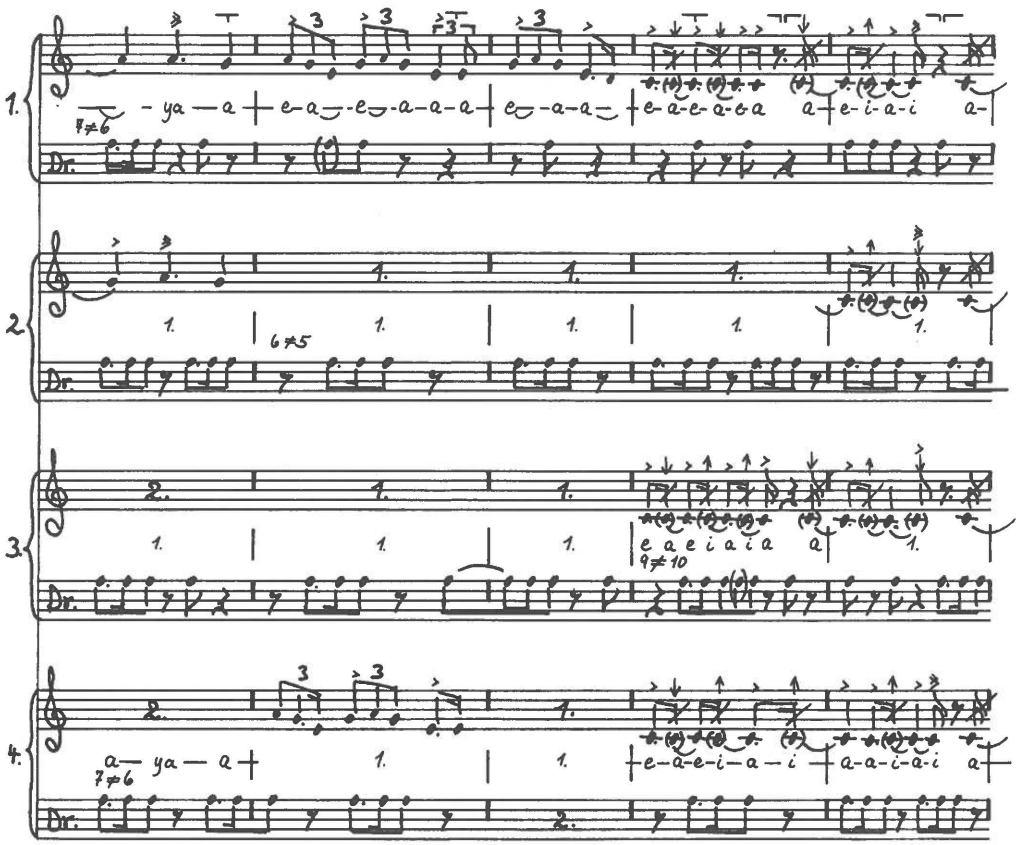
Disc 86.b. Recorded 15 April 1937 by Erik Holtved.

Pualorssuaĸ (song 7). Anonymous drum-song for entertainment.

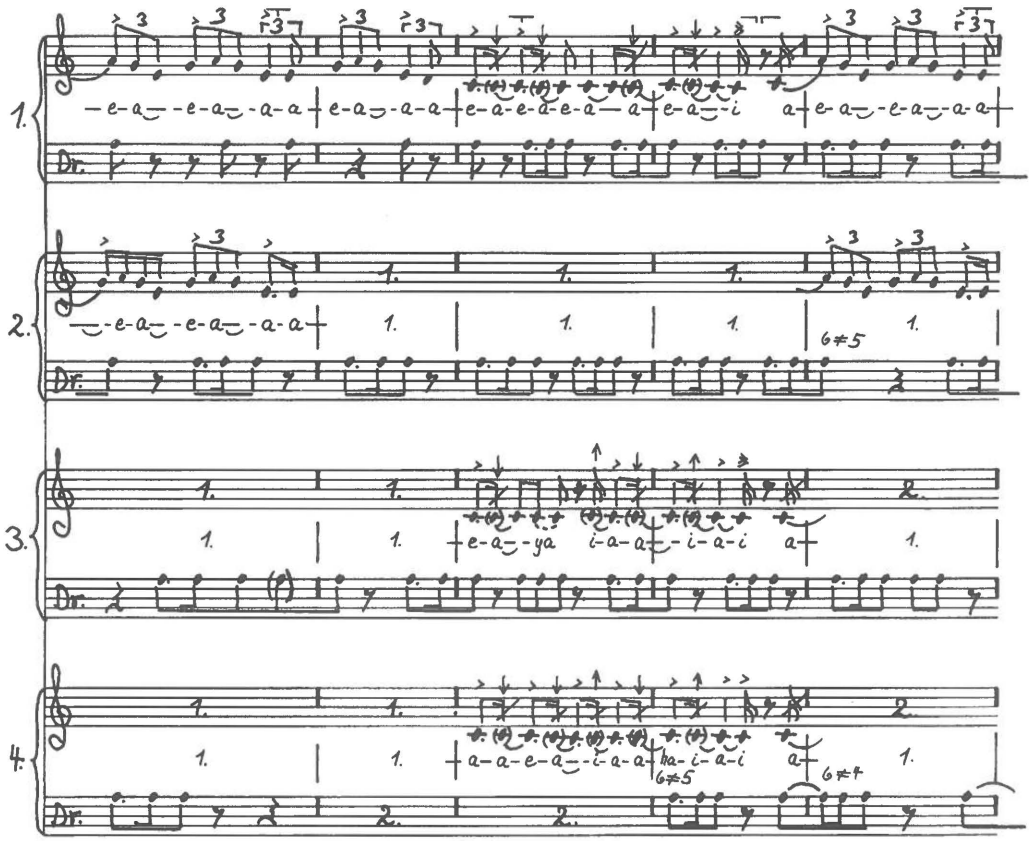
Pitch: c' = ca.f - high f. M.M.: ♩ = ca. 130.



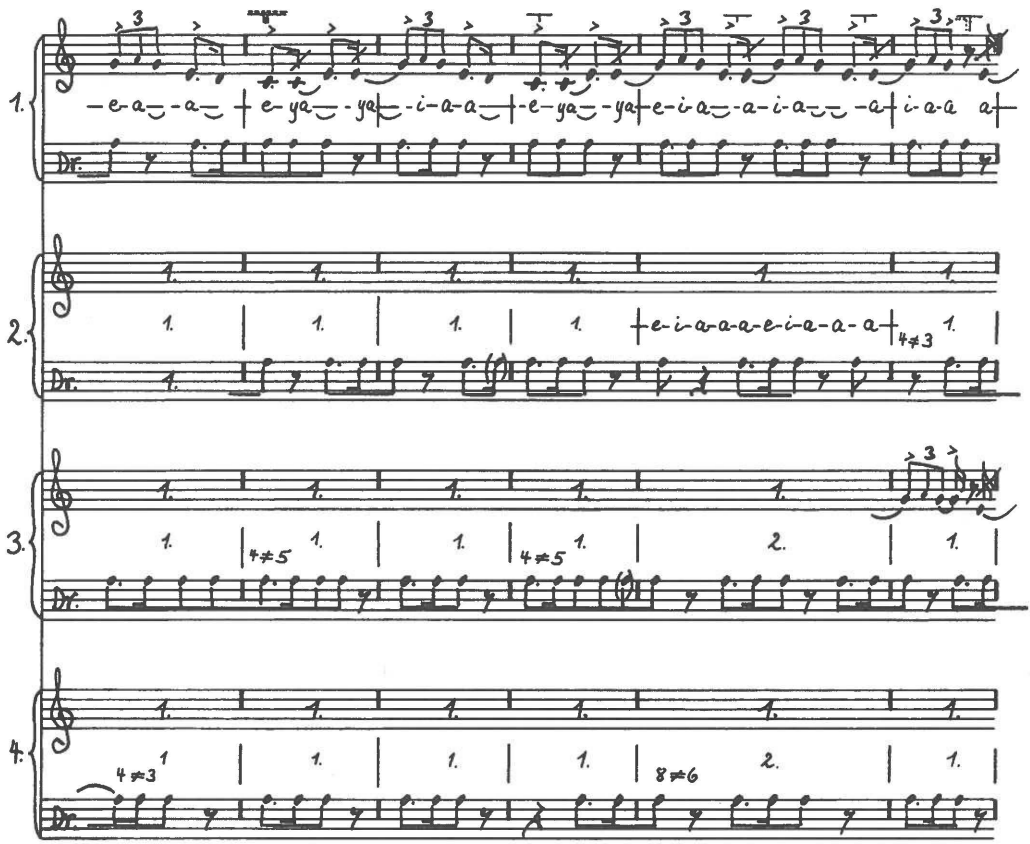
No. 040 (2)
Pualorssuaĸ (song 7), continued.



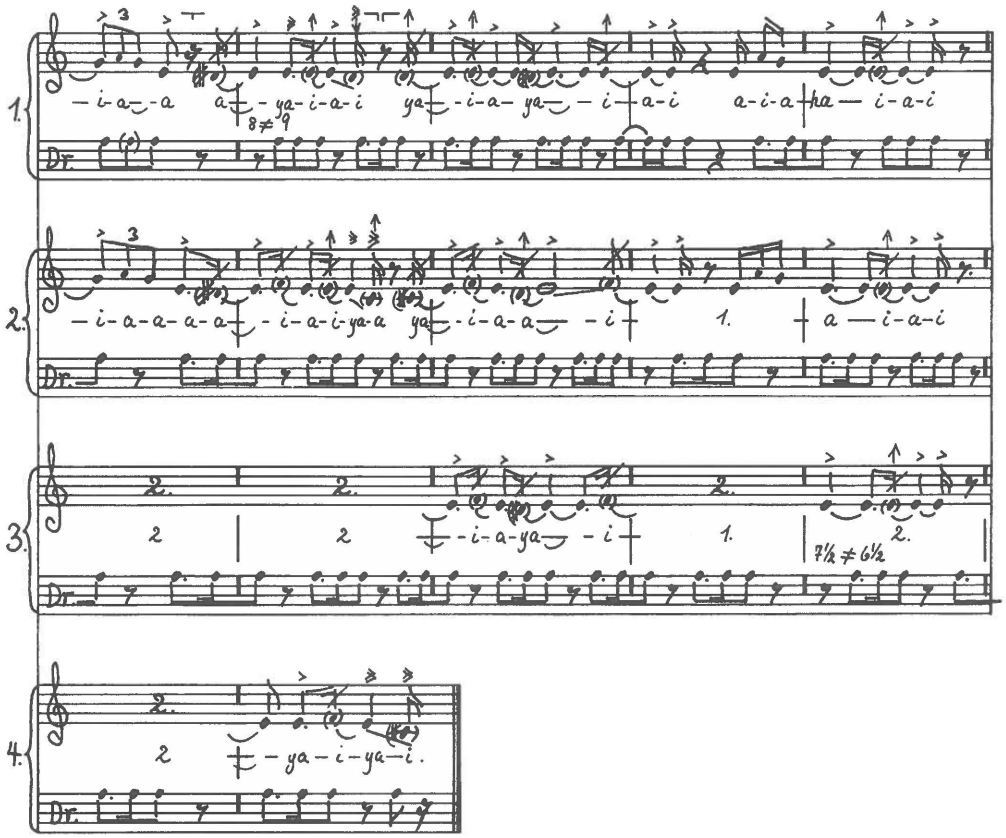
No. 040 (3)
Pualorssuaĸ (song 7), continued.



No. 040 (4)
Pualorssuaĸ (song 7), continued.



No. 040 (5)
Pualorssuaĸ (song 7), continued.

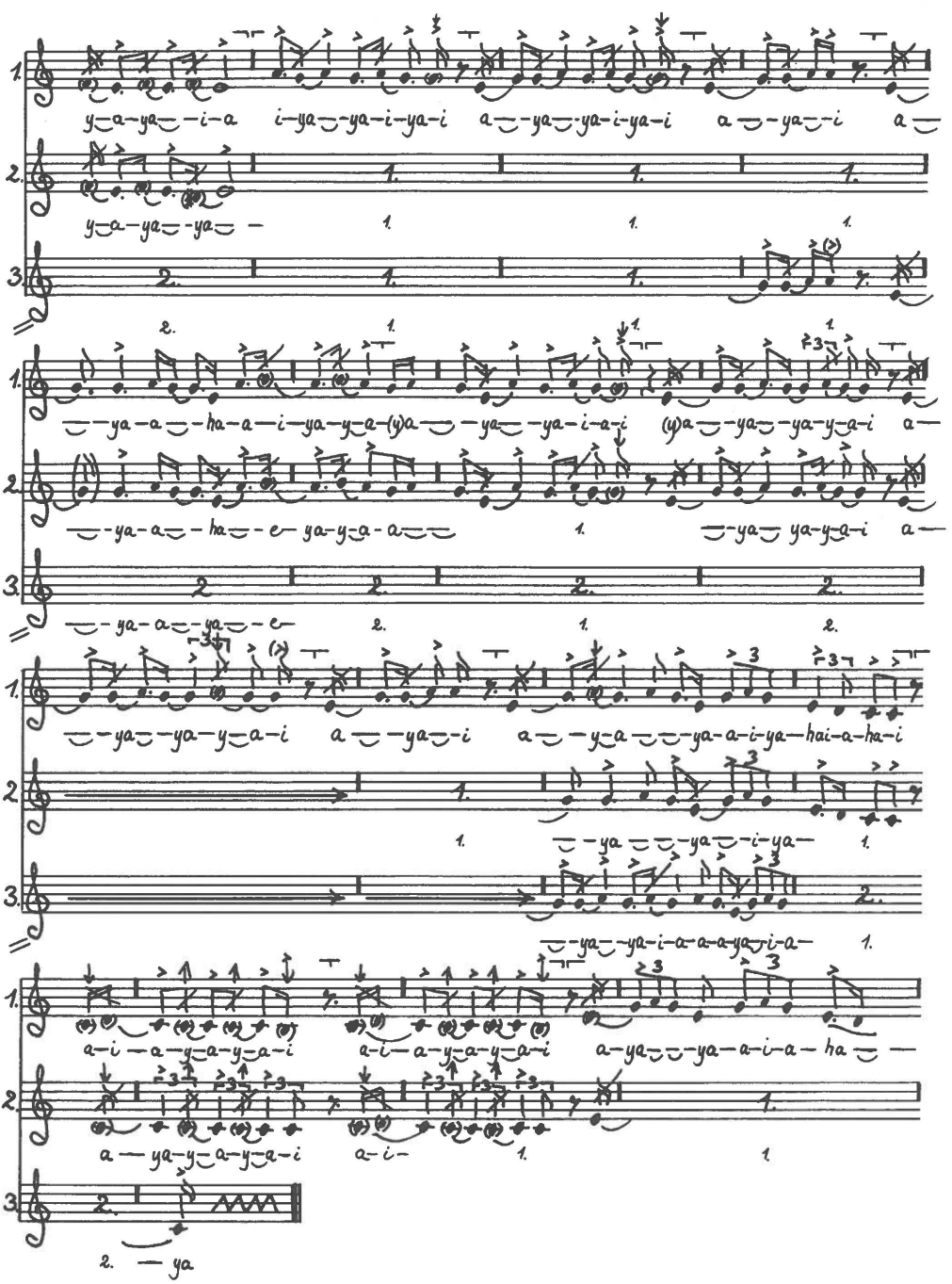


No. 041

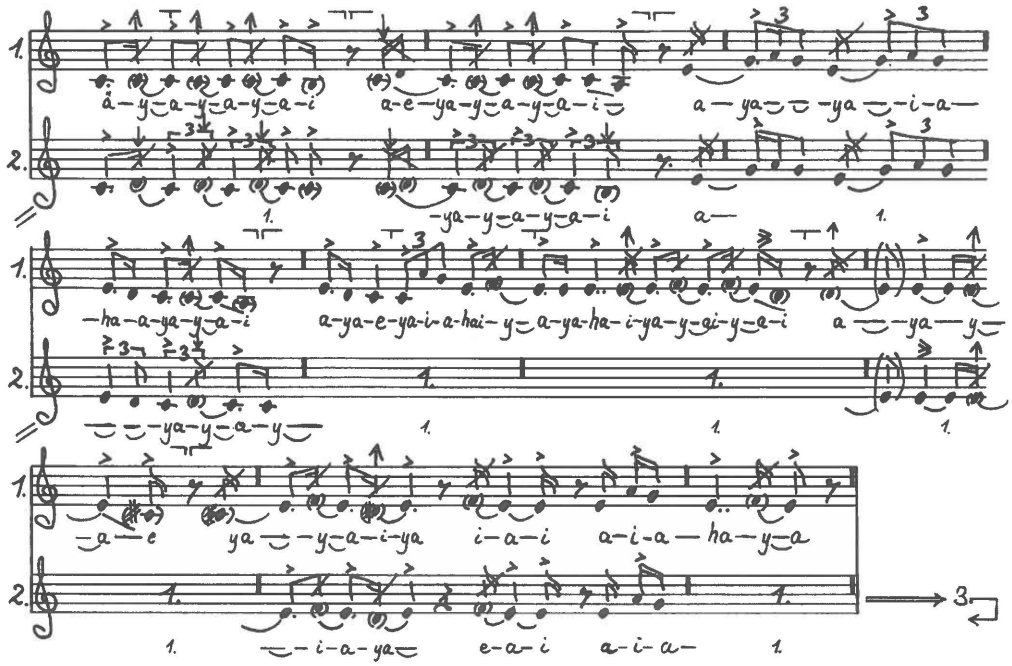
Disc 27.a.2. Recorded 5 April 1937 by Erik Holtved.

Pualorssuaĸ (song 8). Anonymous drum-song for entertainment.

Pitch: c' = ca. B - B♭. M.M.: ♩ = ca. 135.



No. 041 (2)
Pualorssuaĸ (song 8), continued.

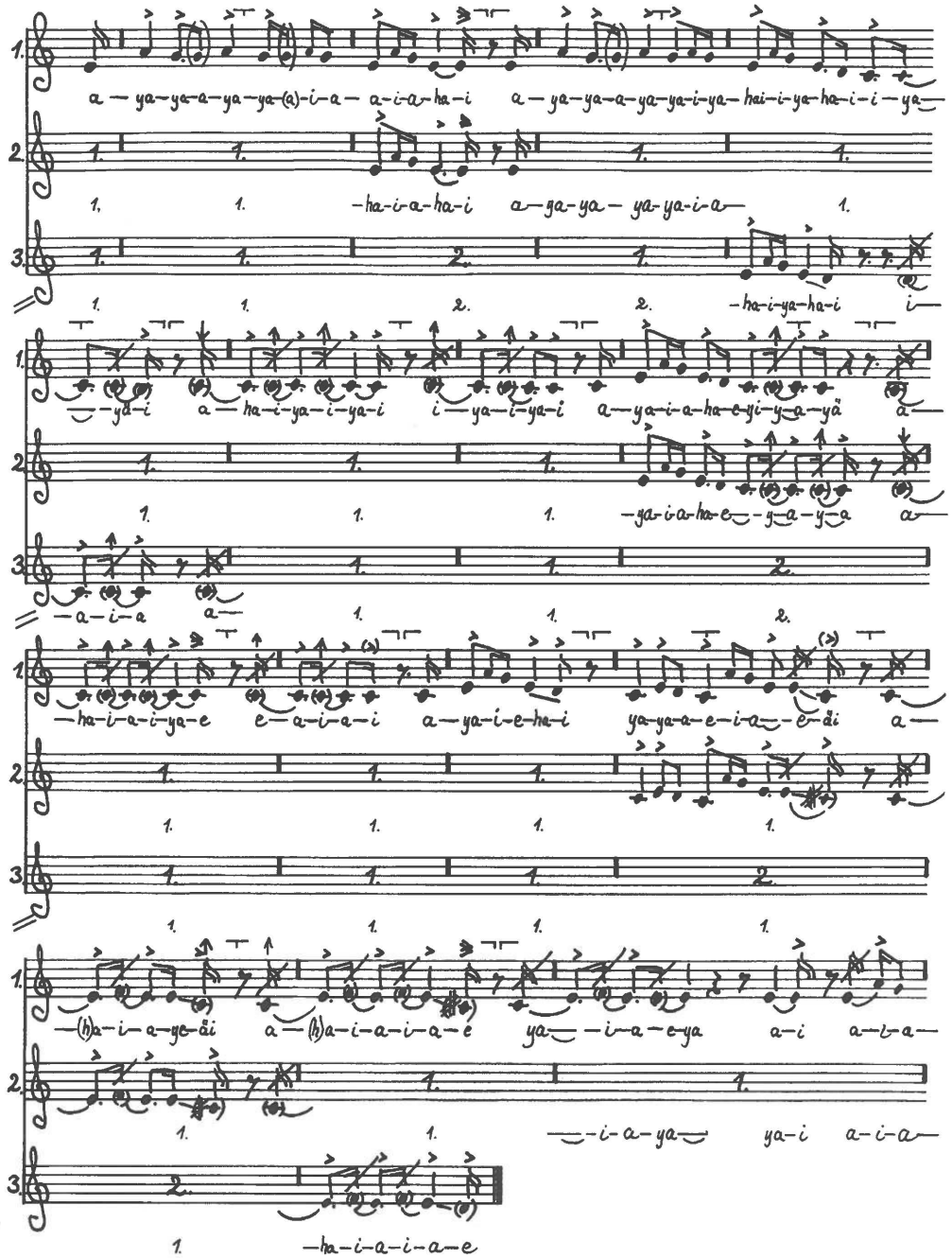


No. 042

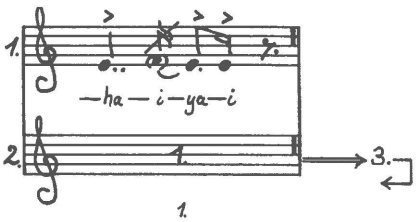
Disc 23.a.1. Recorded 3 April 1937 by Erik Holtved.

Pualorssuaĸ (song 9). Anonymous drum-song for entertainment.

Pitch: c' = ca. c - B. M.M.: ♩ = ca. 136.



No. 042 (2)
Pualorssuaĸ (song 9), continued.

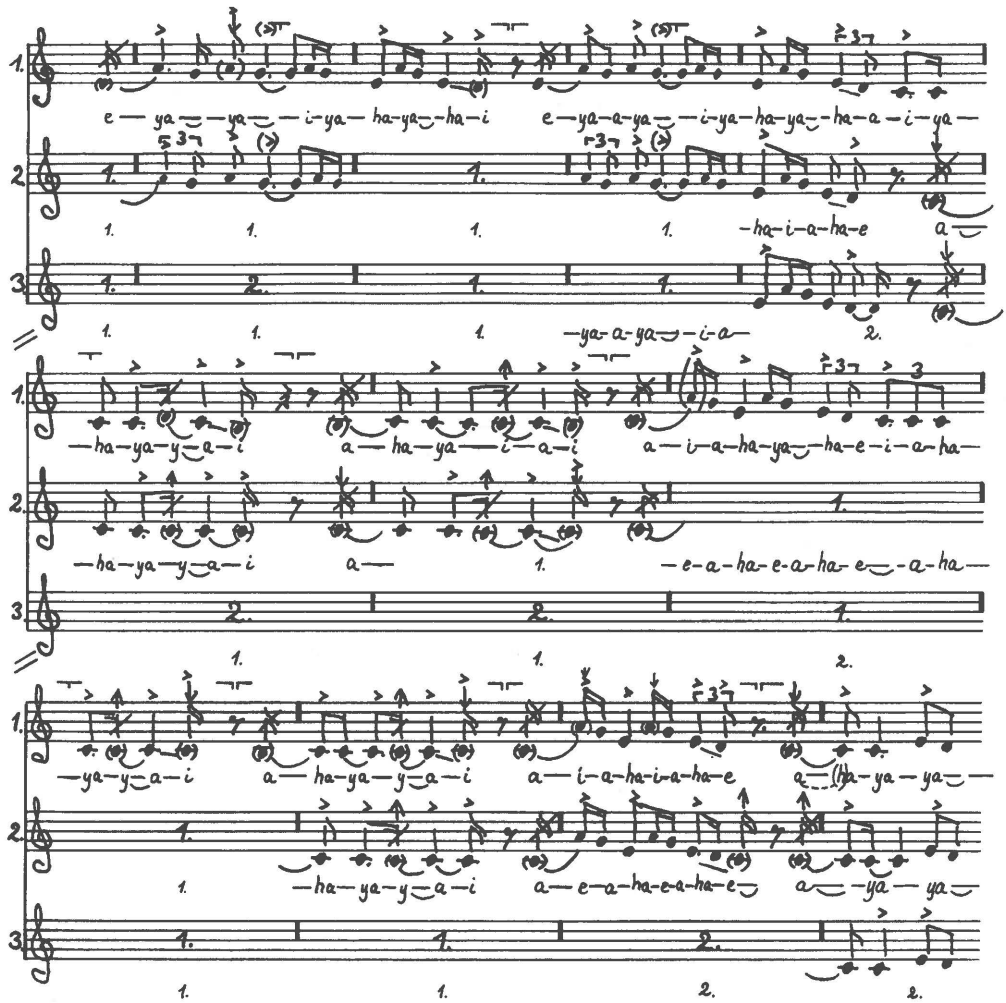


No. 043

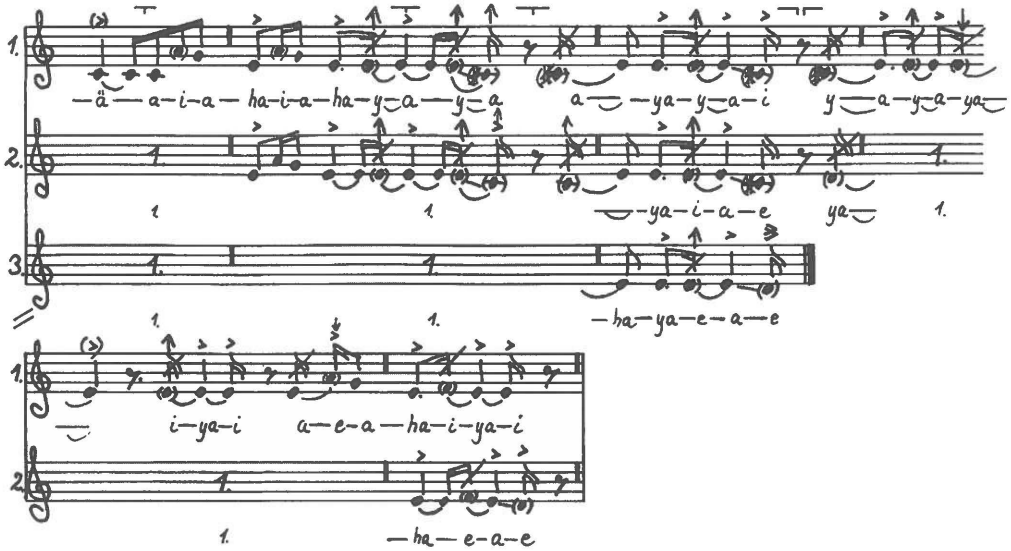
Disc 24.b.1. Recorded 5 April 1937 by Erik Holtved.

Pualorssuaĸ (song 10). Anonymous drum-song for entertainment.

Pitch: c' = ca. c# - B. M.M.: ♩ = ca. 127.



No. 043 (2)
Pualorssuaĸ (song 10), continued.

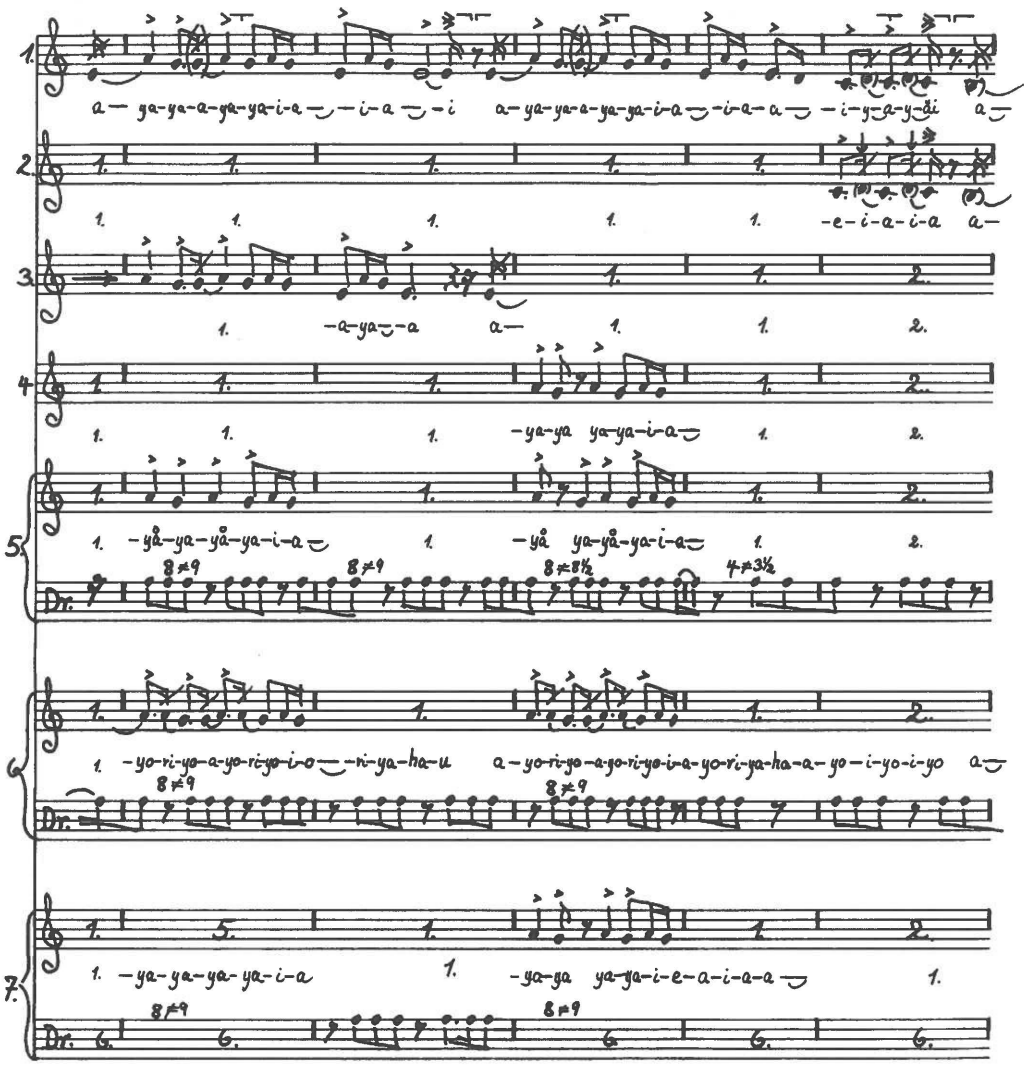


No. 044

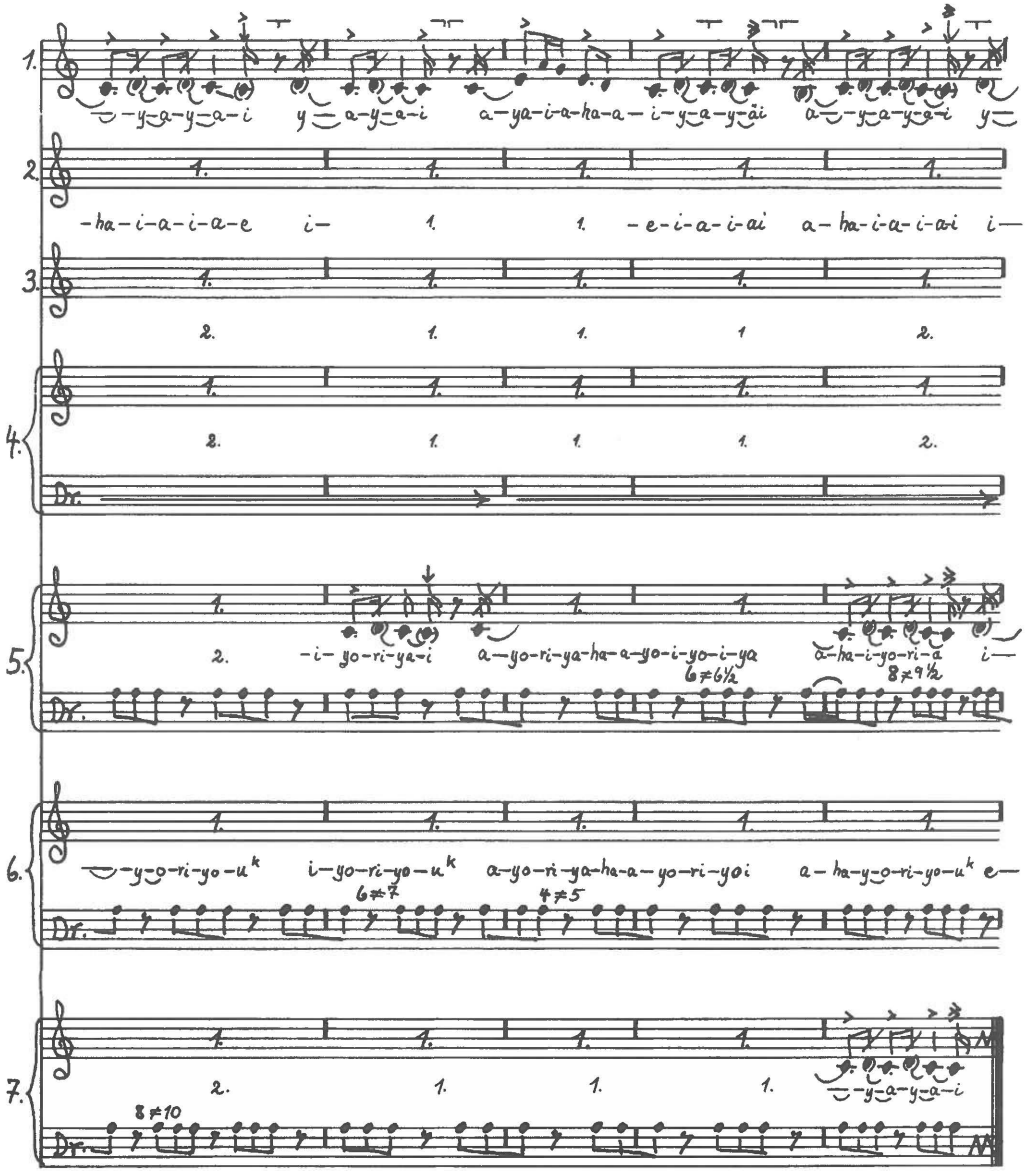
Disc 48.a. Recorded 18 April 1937 by Erik Holtved.

Pualorssuaĸ (song 11). Anonymous drum-song for entertainment.

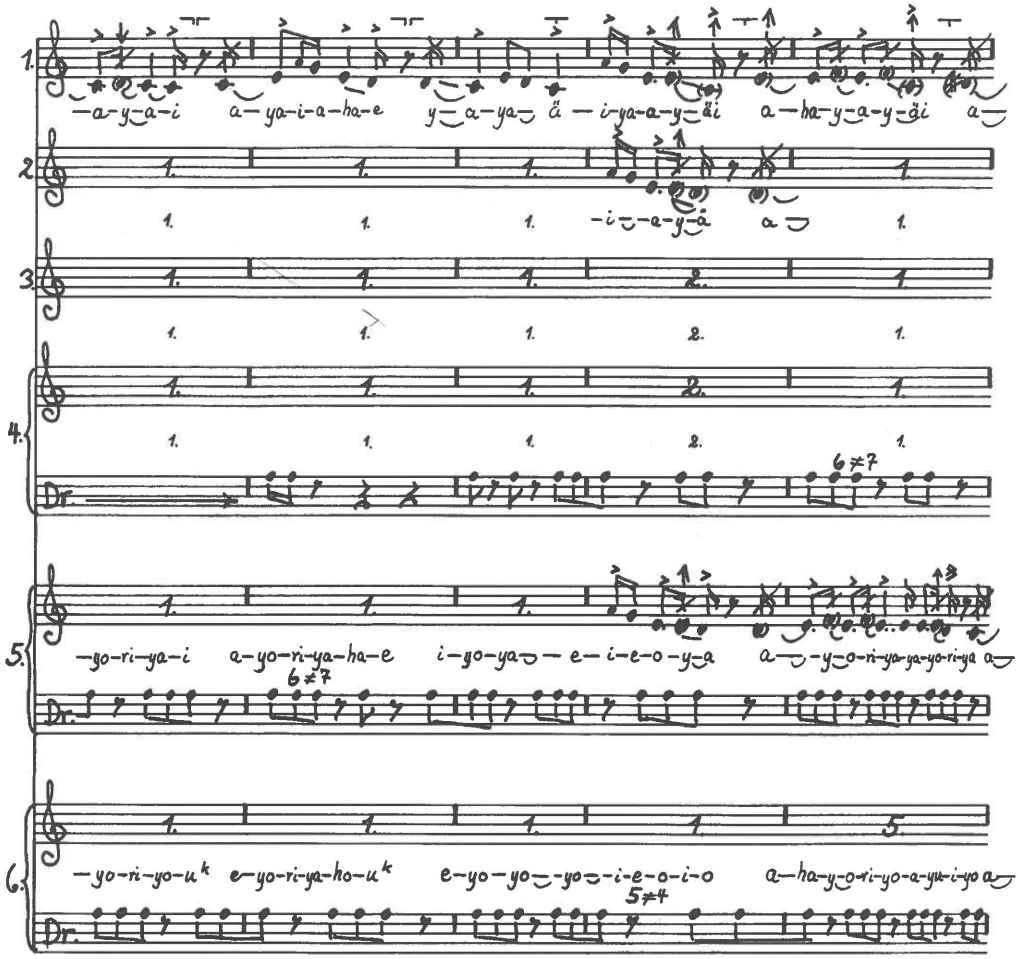
Pitch: c' = ca. c#. M.M.: ♩ = ca. 137.



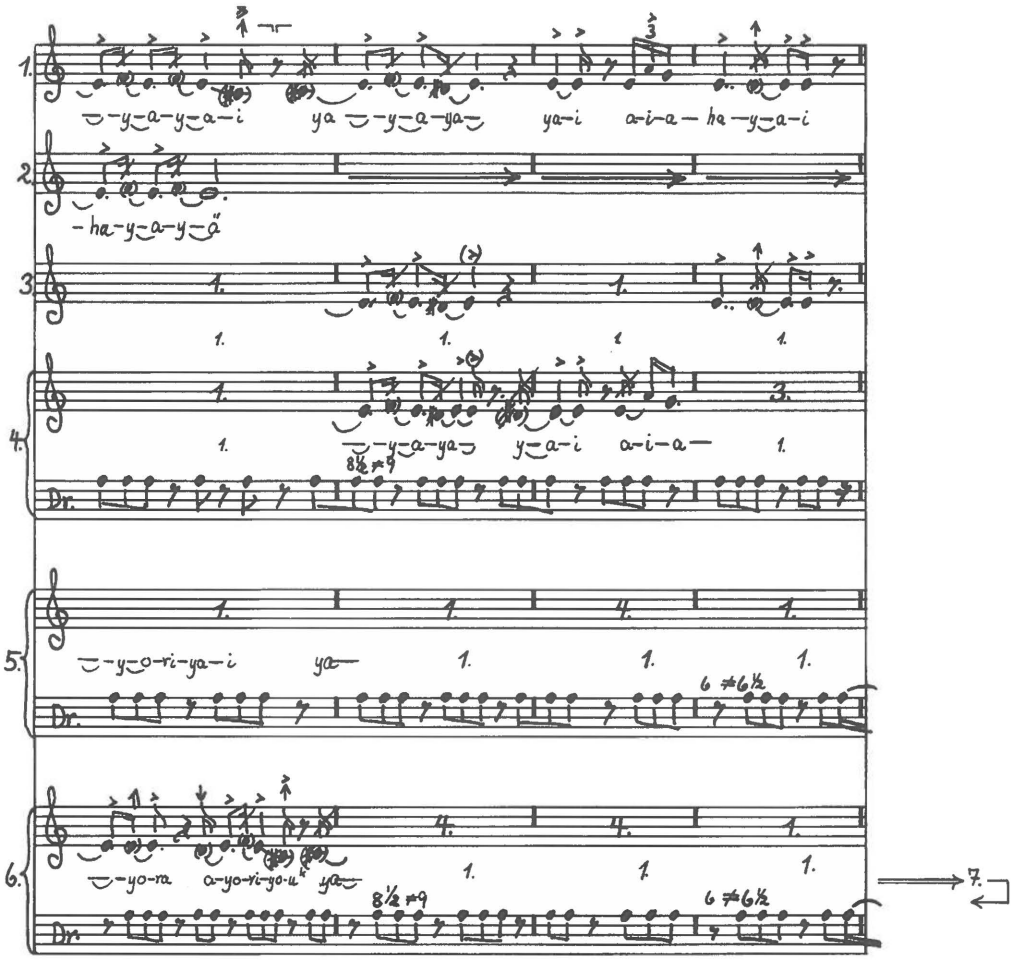
No. 044 (2)
Pualorssuaĸ (song 11), continued.



No. 044 (3)
Pualorssuaĸ (song 11), continued.



No. 044 (4)
Pualorssuaĸ (song 11), continued.

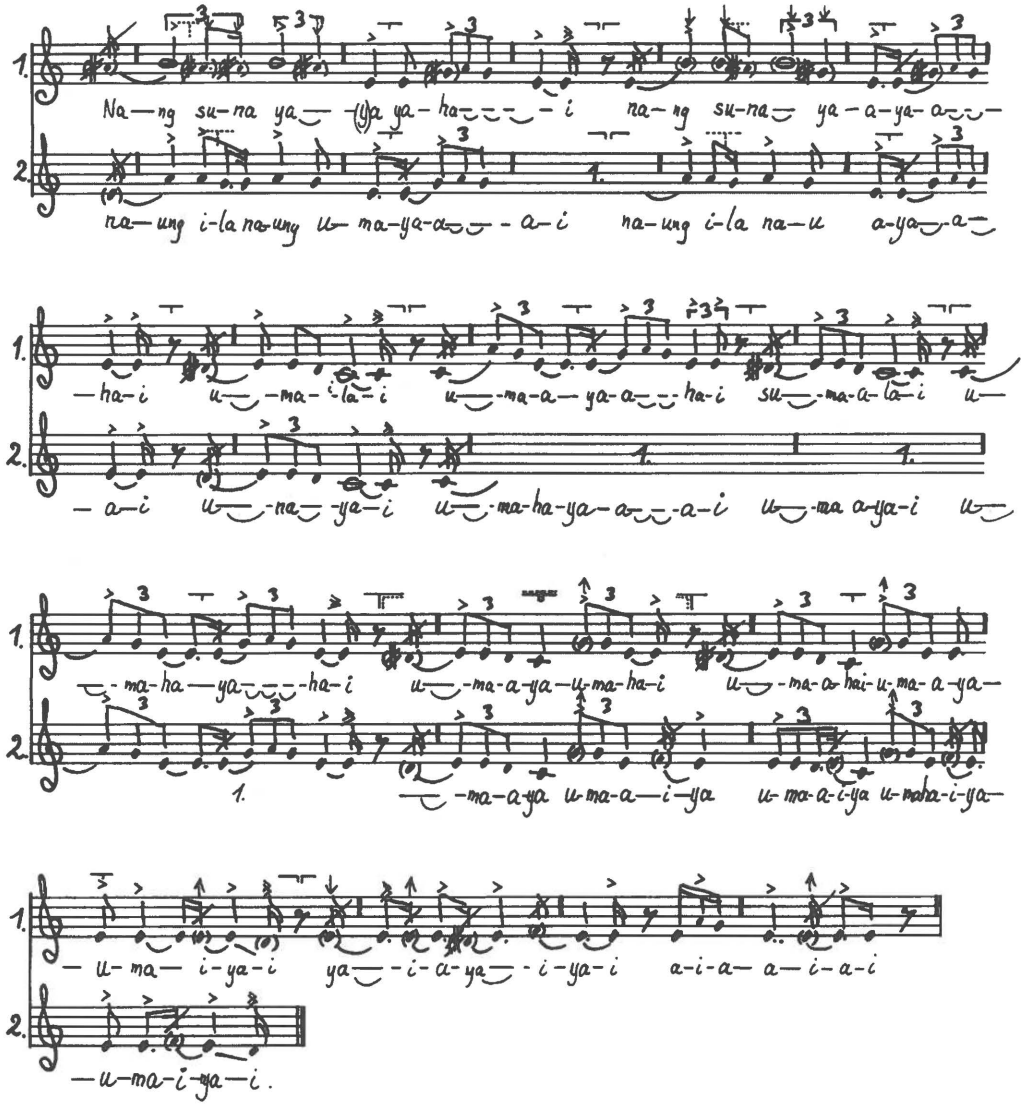


No. 045

Disc 26.a.1. Recorded 5 April 1937 by Erik Holtved.

Pualorssuaĸ (song 12). K'uaĸ's drum-song for entertainment.

Pitch: c' = ca. B. M.M.: ♩ = ca. 130.

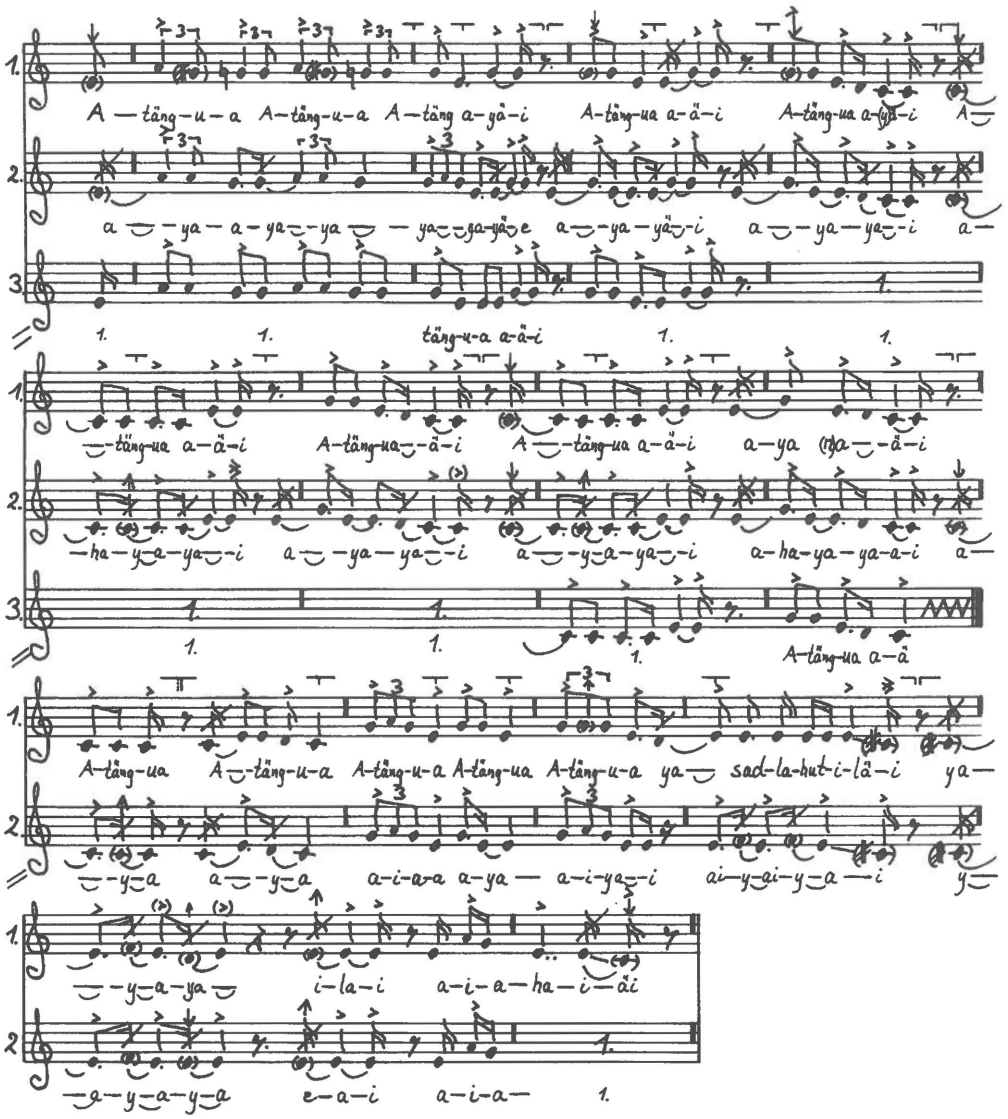


No. 046

Disc 26.b.2. Recorded 5 April 1937 by Erik Holtved.

Pualorssuaĸ (song 13). Anonymous drum-song for entertainment.

Pitch: c' = ca. c. M.M.: ♩ = ca. 125.

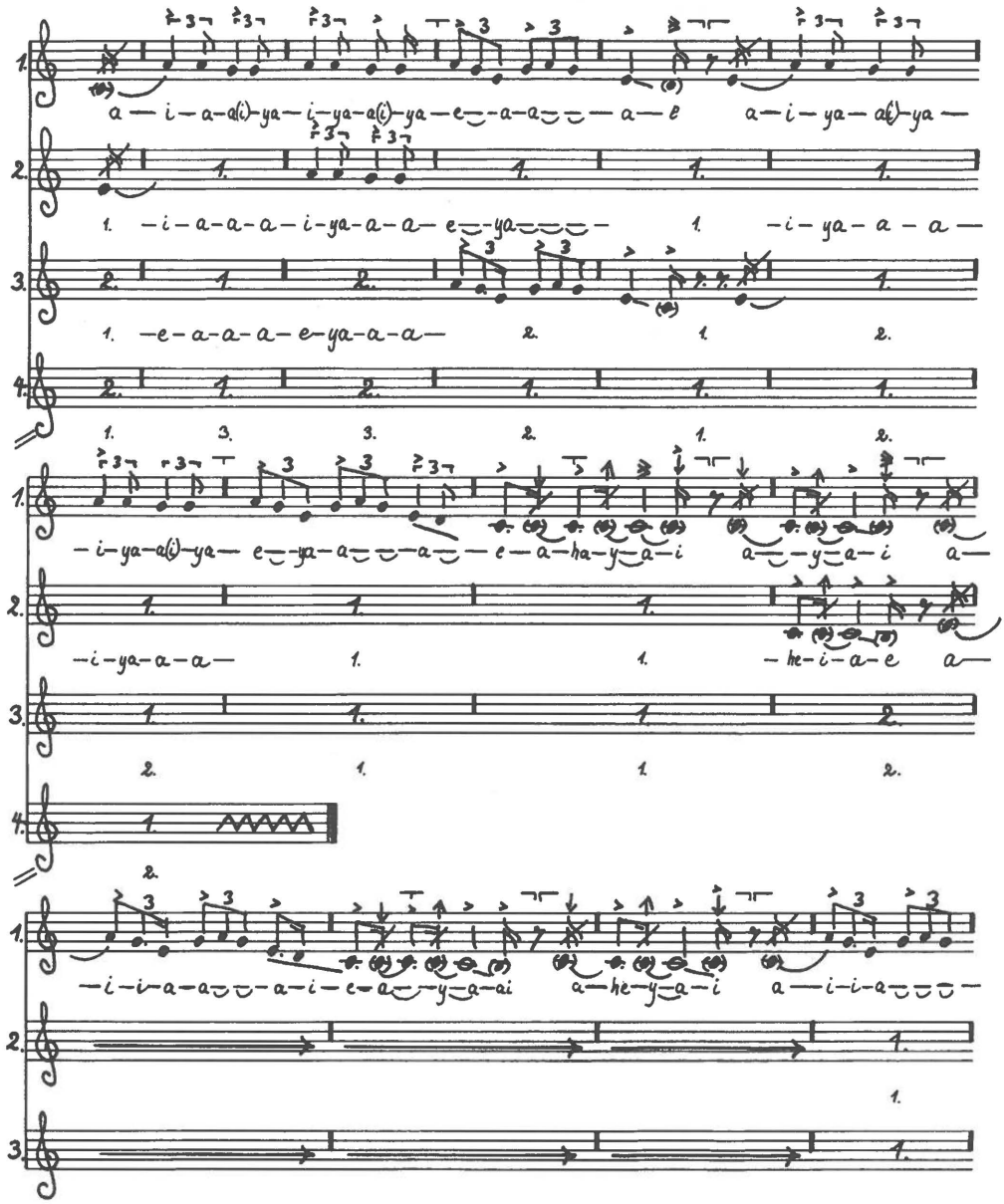


No. 047

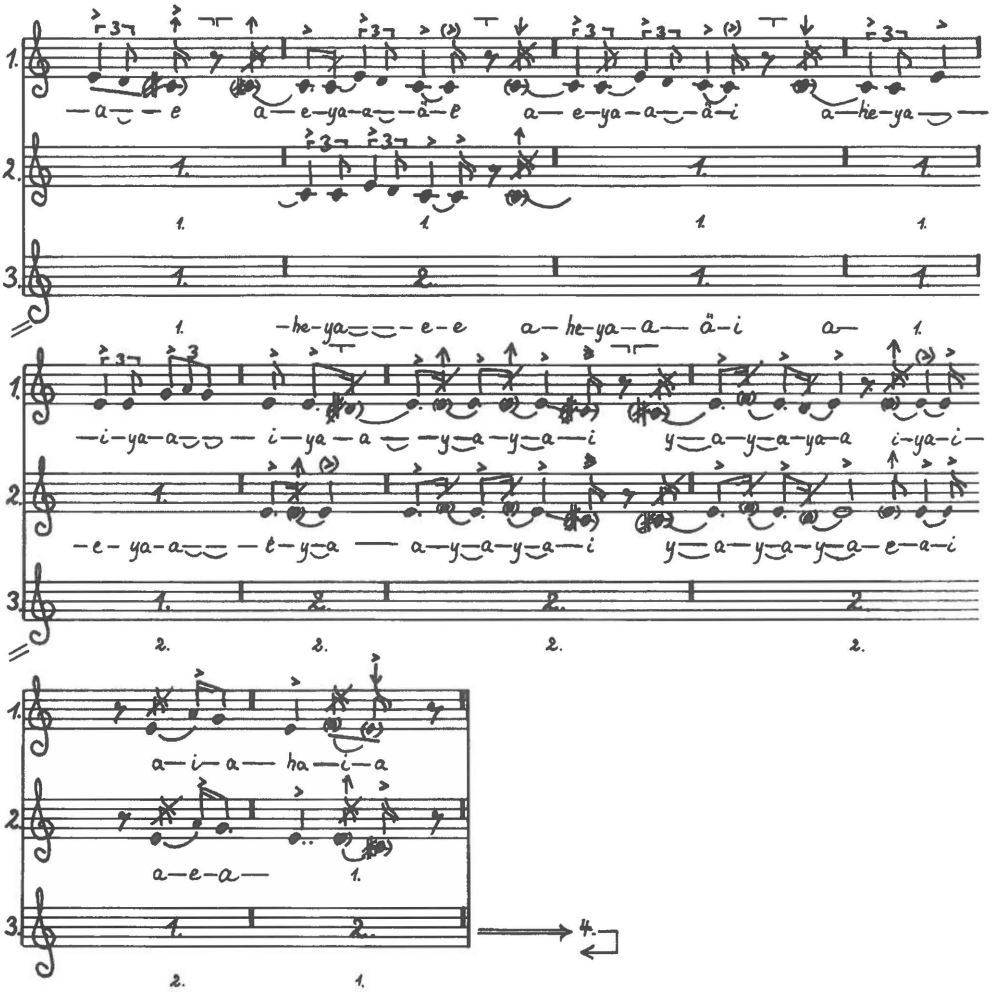
Disc 24.b.2. Recorded 5 April 1937 by Erik Holtved.

Pualorssuaĸ (song 14). Anonymous drum-song for entertainment.

Pitch: c' = ca. B. M.M.: ♩ = ca. 136.



No. 047 (2)
Pualorssuaĸ (song 14), continued.

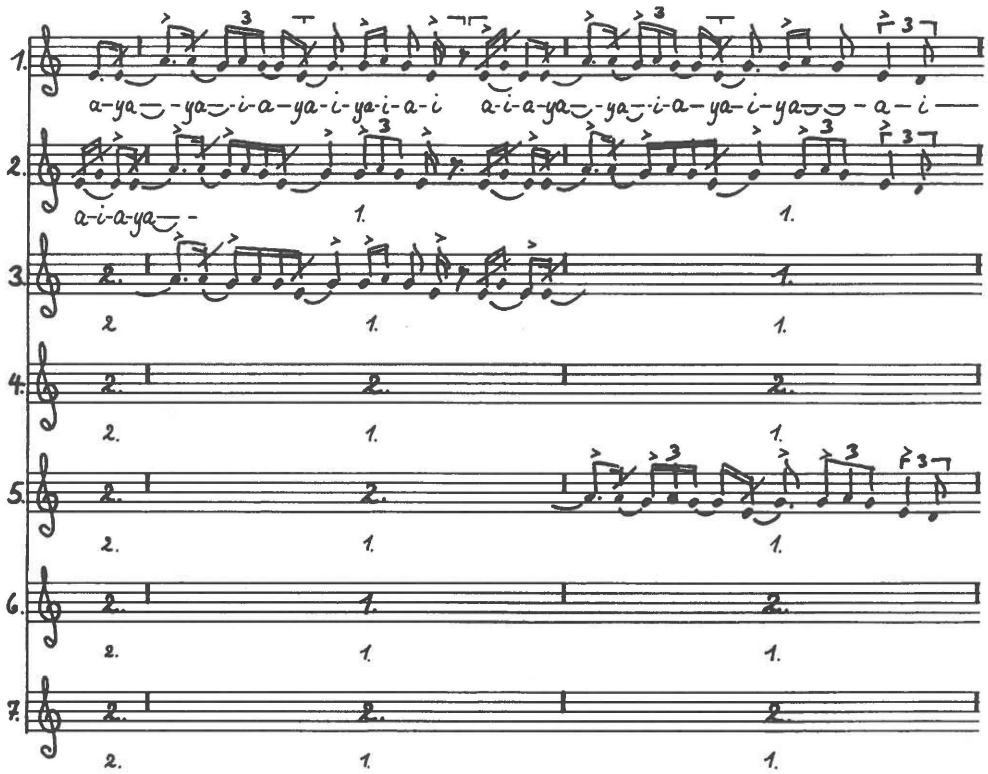


No. 048

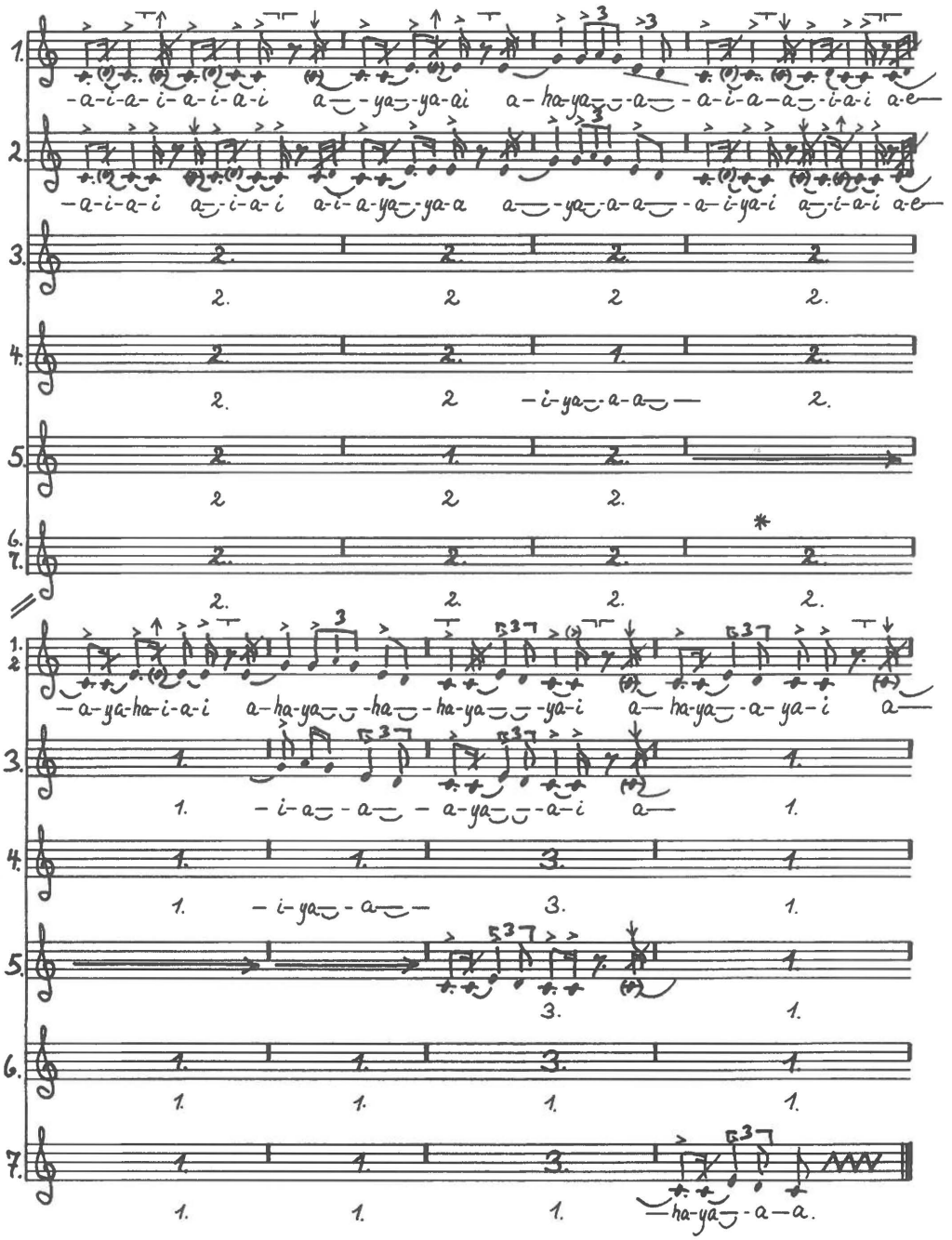
Disc 51.a. Recorded 18 April 1937 by Erik Holtved.

Pualorssuaĸ (song 15). Anonymous drum-song for entertainment.

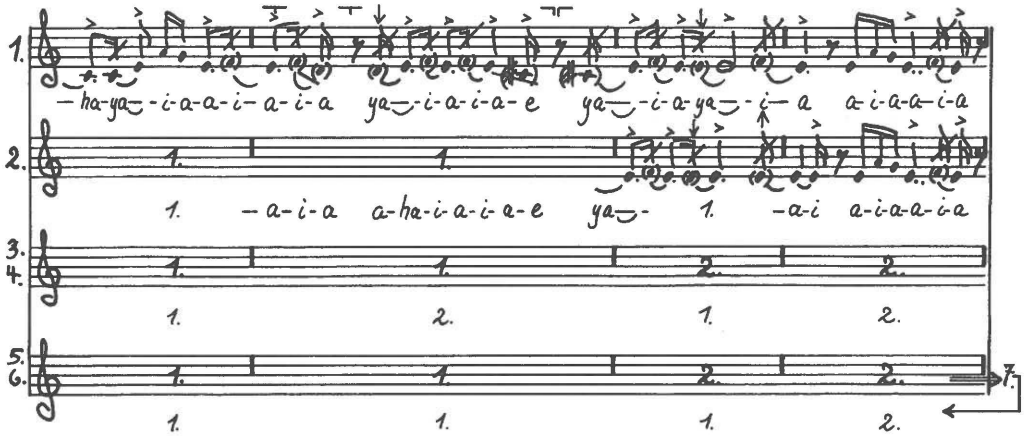
Pitch: c' = ca. c - B. M.M.: ♩ = ca. 137.



No. 048 (2)
Pualorssuaĸ (song 15), continued.



No. 048 (3)
Pualorssuaĸ (song 15), continued.

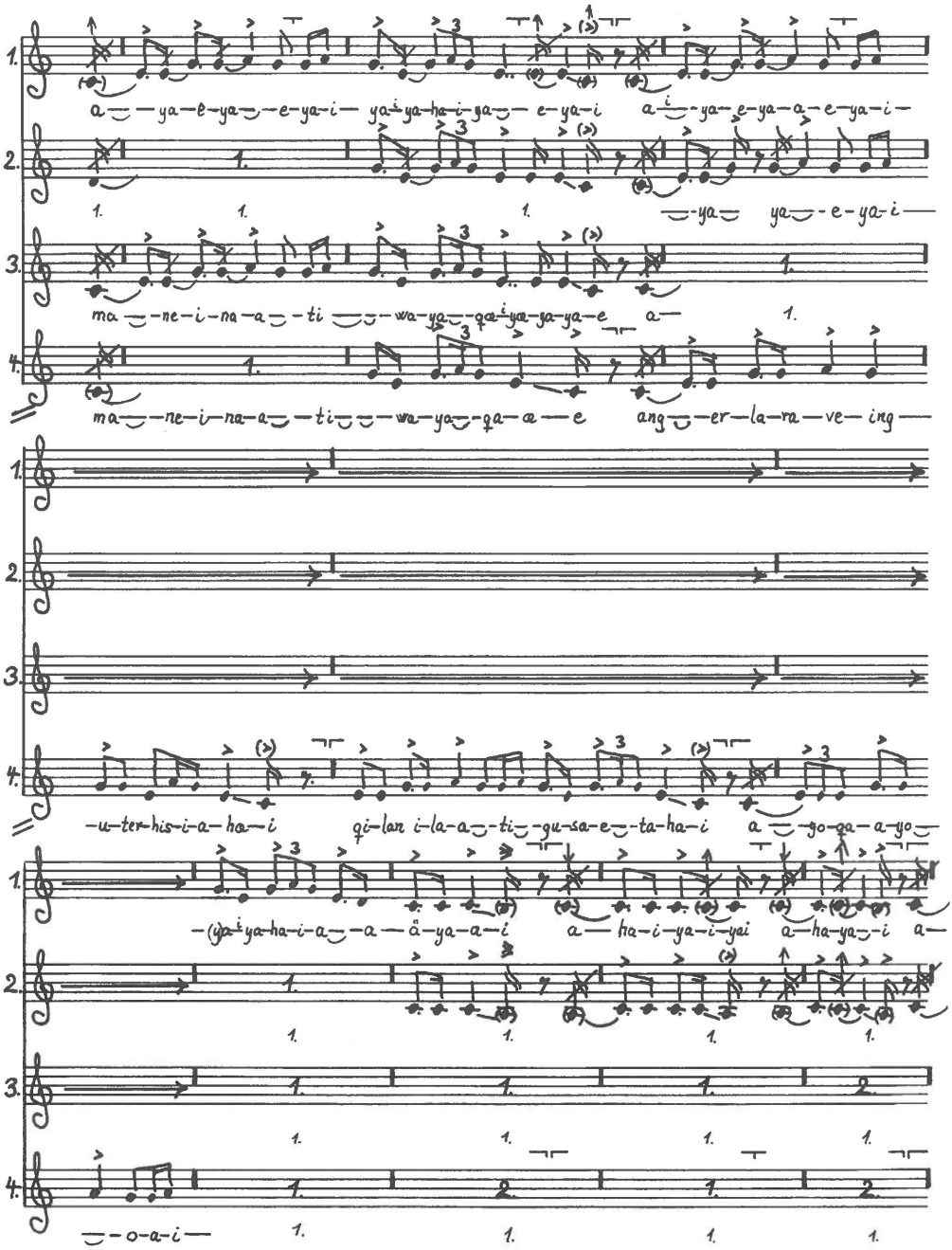


No. 049

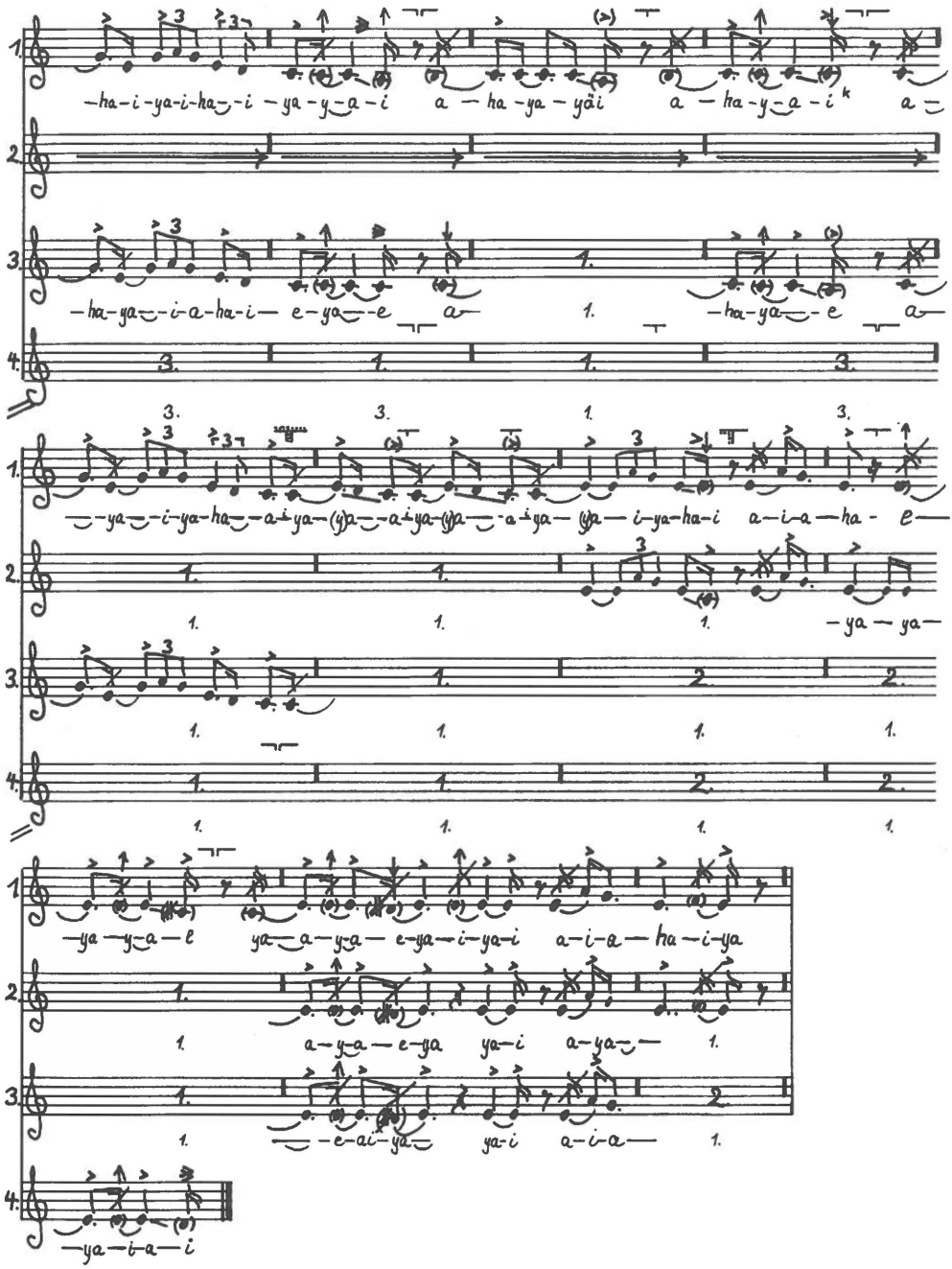
Disc 22.b.2. Recorded 3 April 1937 by Erik Holtved.

Pualorssuaĸ (song 16). Anonymous drum-song for entertainment.

Pitch: c' = ca. B. M.M.: ♩ = ca. 137.



No. 049 (2)
Pualorssuaĸ (song 16), continued.

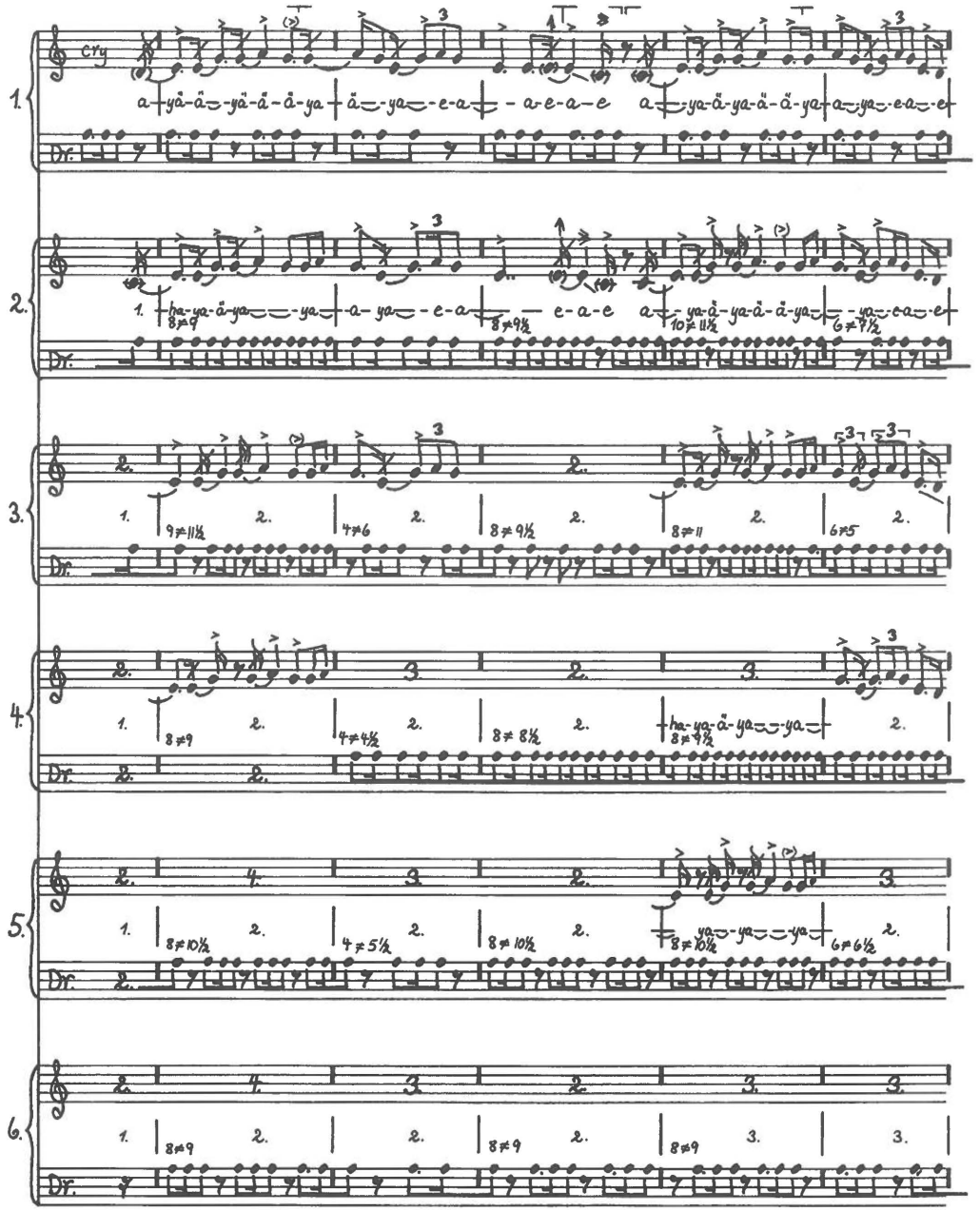


No. 050

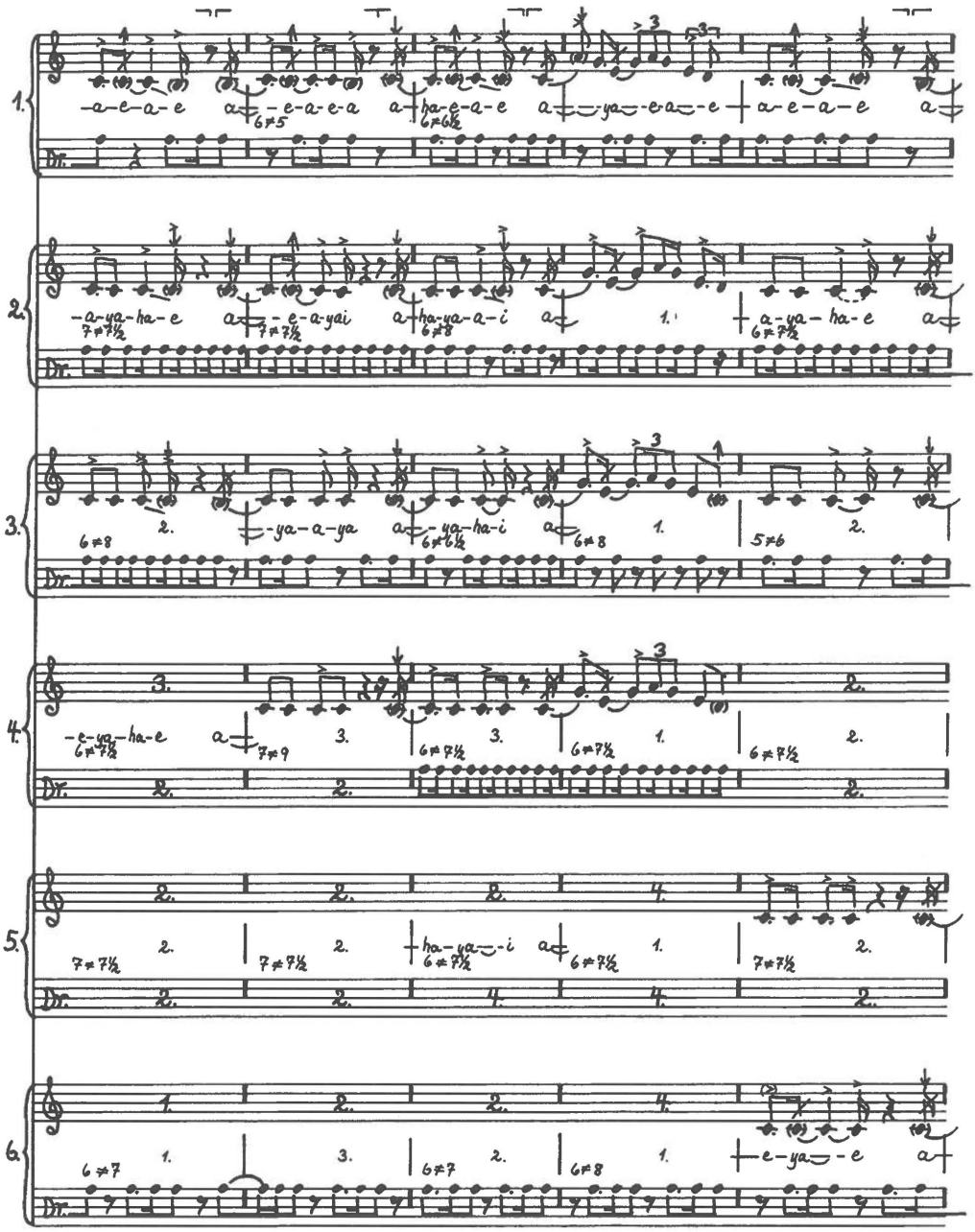
Disc 87.a. Recorded 15 May 1937 by Erik Holtved.

Pualorssuaĸ (song 17). Anonymous drum-song for entertainment.

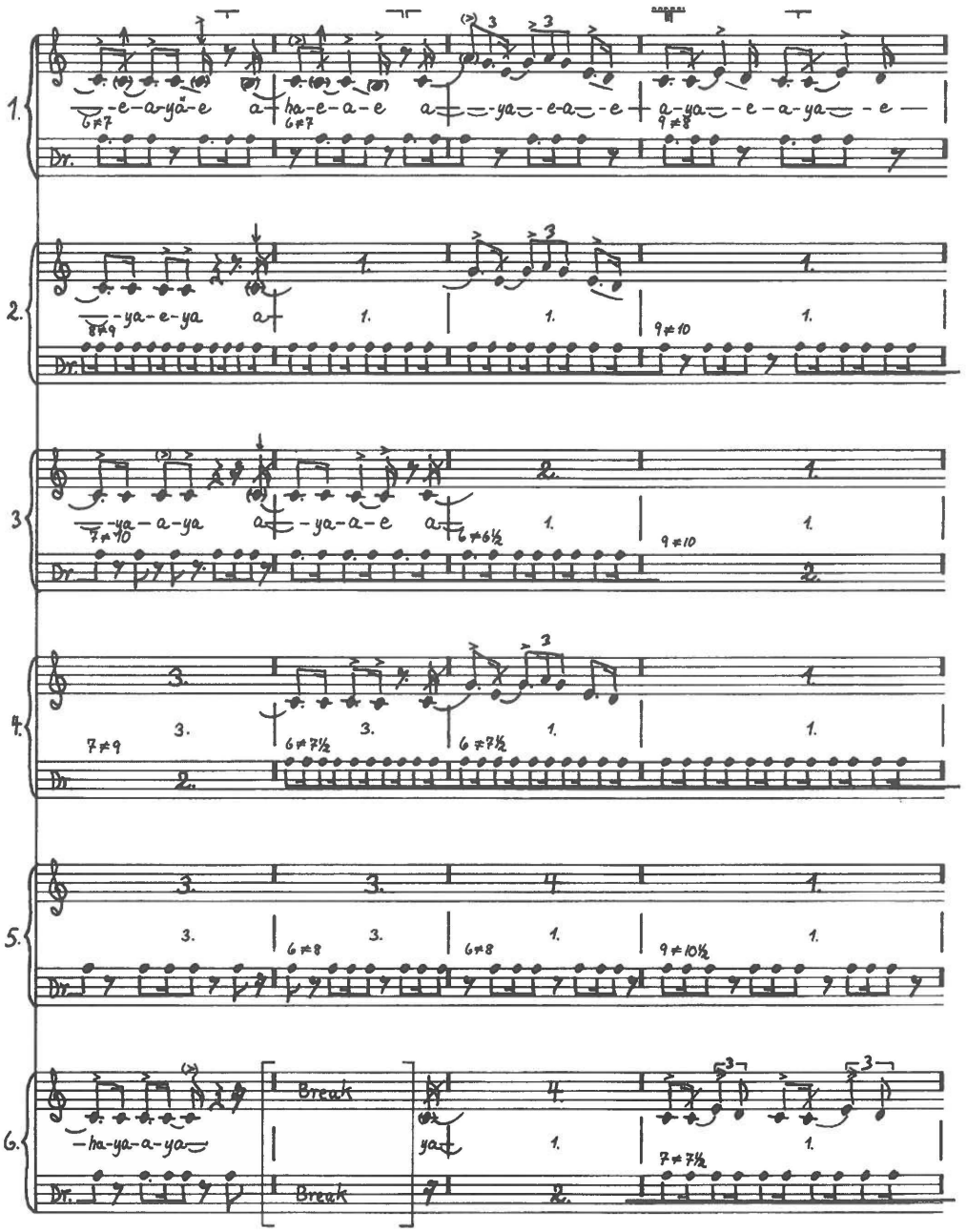
Pitch: c' = ca. f - e^{b}. M.M.: ♩ = ca. 153.



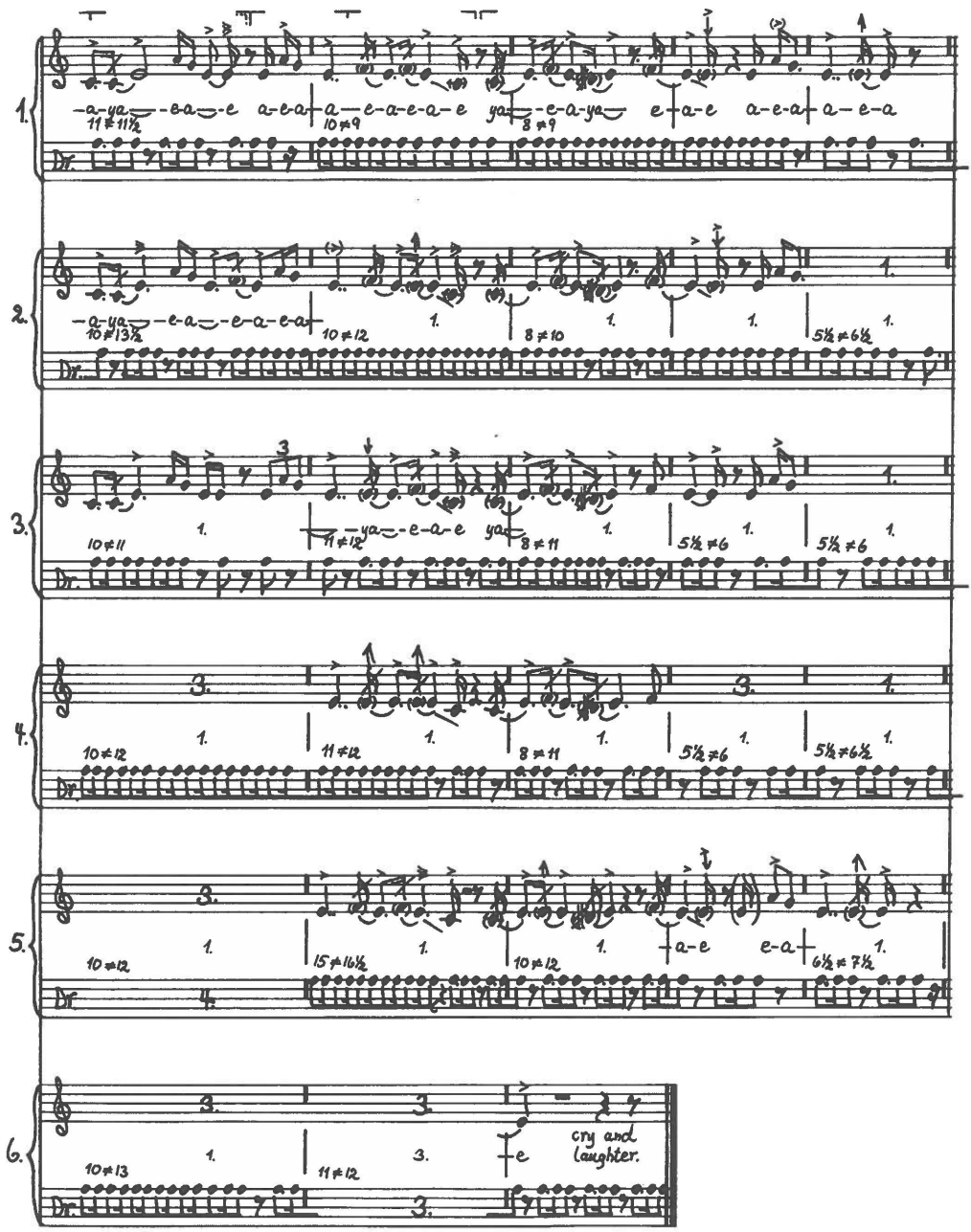
No. 050 (2)
Pualorssuaĸ (song 17), continued.



No. 050 (3)
Pualorssuaĸ (song 17), continued.



No. 050 (4)
Pualorssuaĸ (song 17), continued.

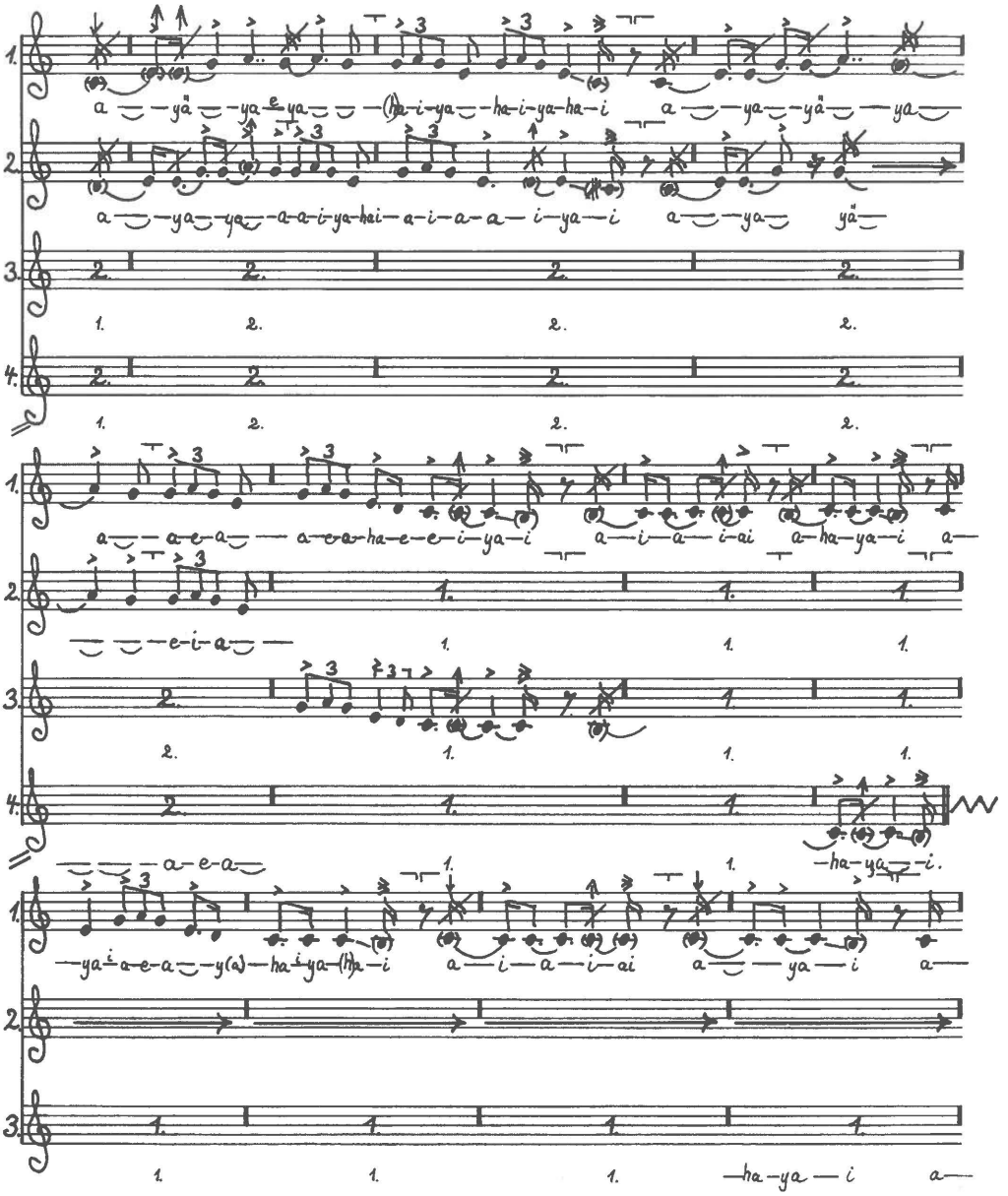


No. 051

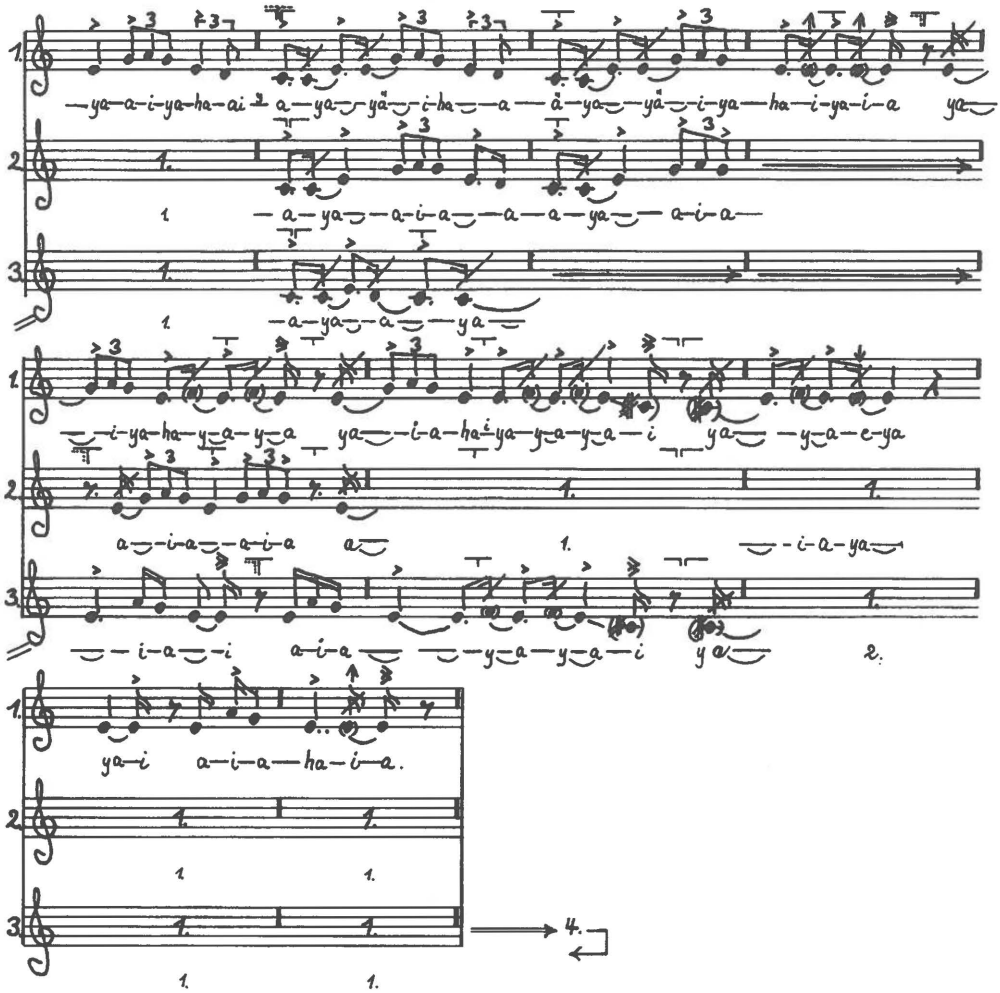
Disc 23.a.2. Recorded 3 April 1937 by Erik Holtved.

Pualorssuaĸ (song 18). Anonymous drum-song for entertainment.

Pitch: c' = ca. c - B. M.M.: ♩ = ca. 143.



No. 051 (2)
Pualorssuaĸ (song 18), continued.

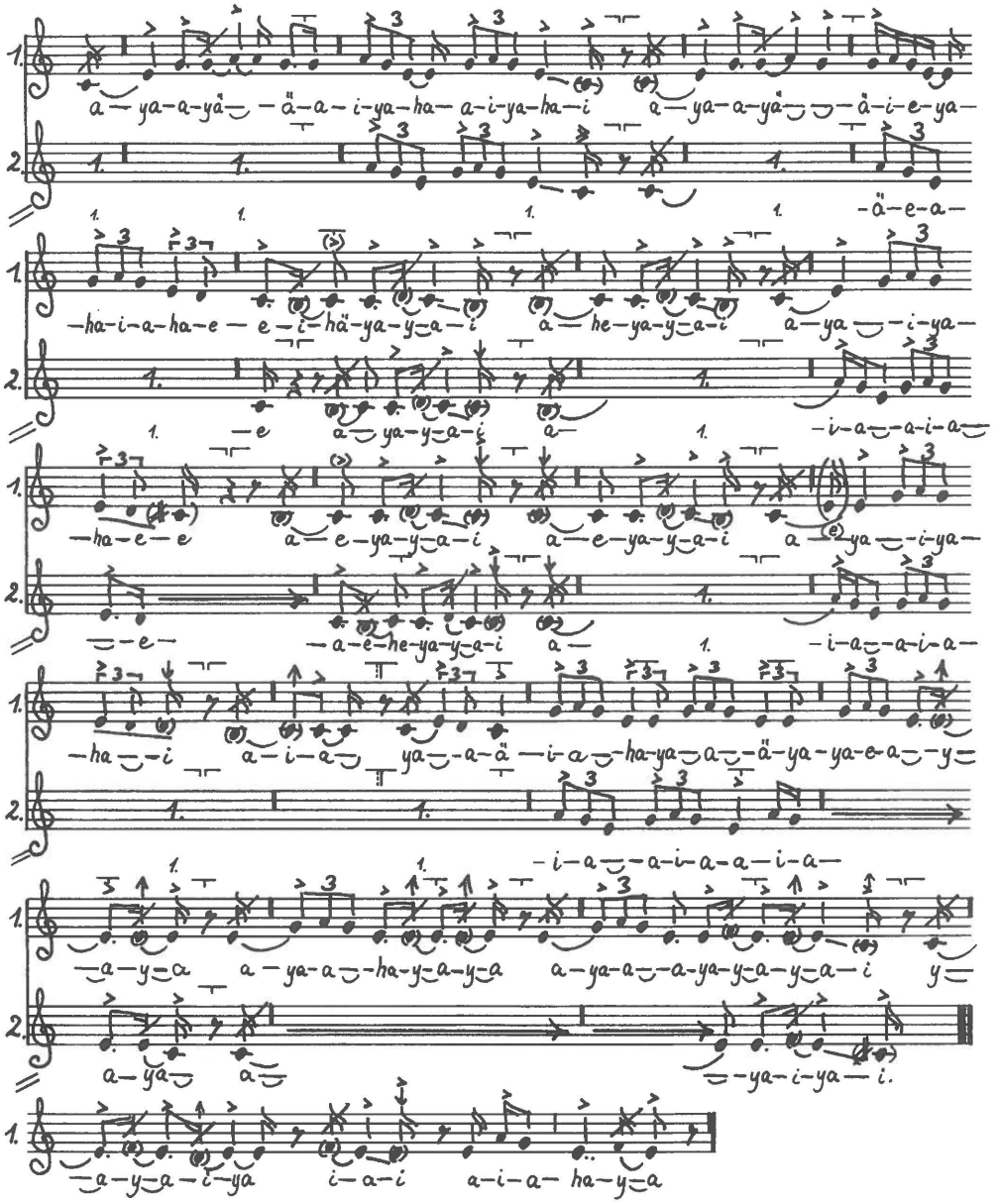


No. 052

Disc 28.a.2. Recorded 5 April 1937 by Erik Holtved.

Pualorssuaĸ (song 19). Anonymous drum-song for entertainment.

Pitch: c' = ca. c - B. M.M.: ♩ = ca. 125.

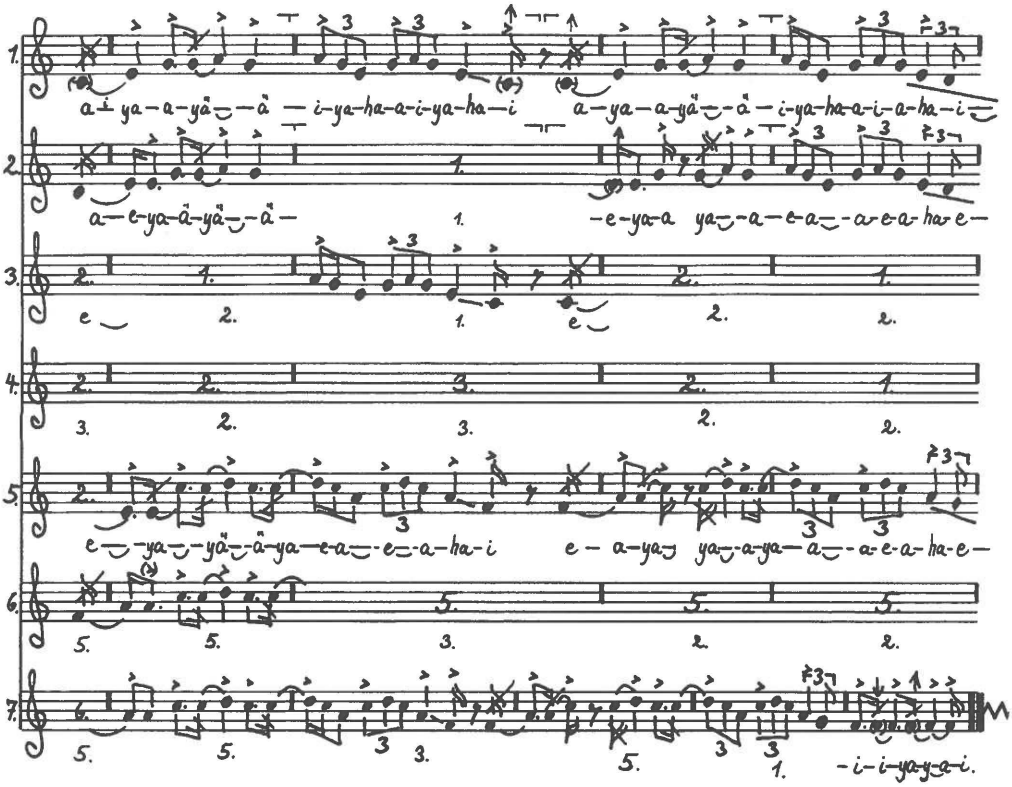


No. 053

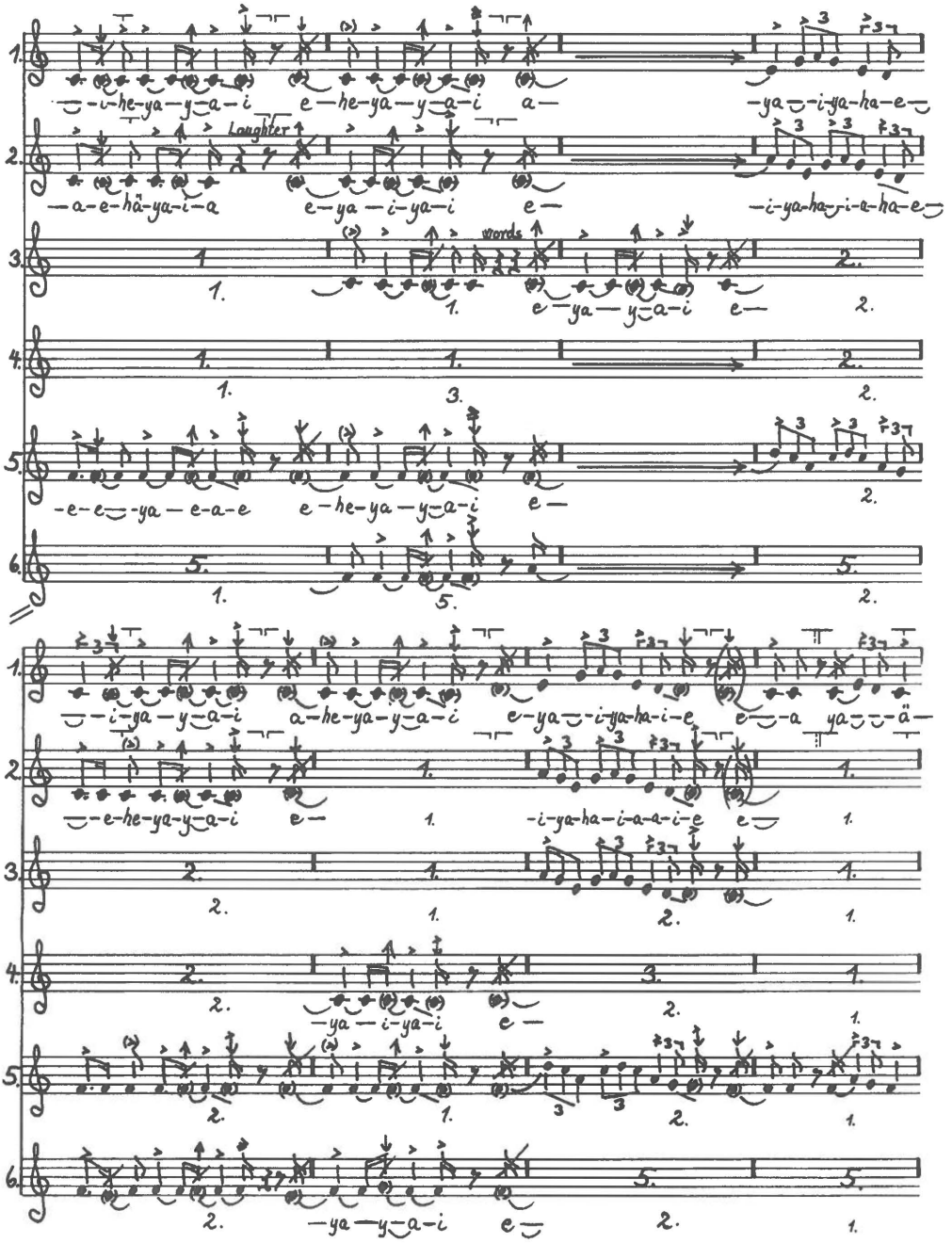
Disc 29.b. Recorded 9 April 1937 by Erik Holtved.

Pualorssuaĸ (song 20). Anonymous drum-song for entertainment.

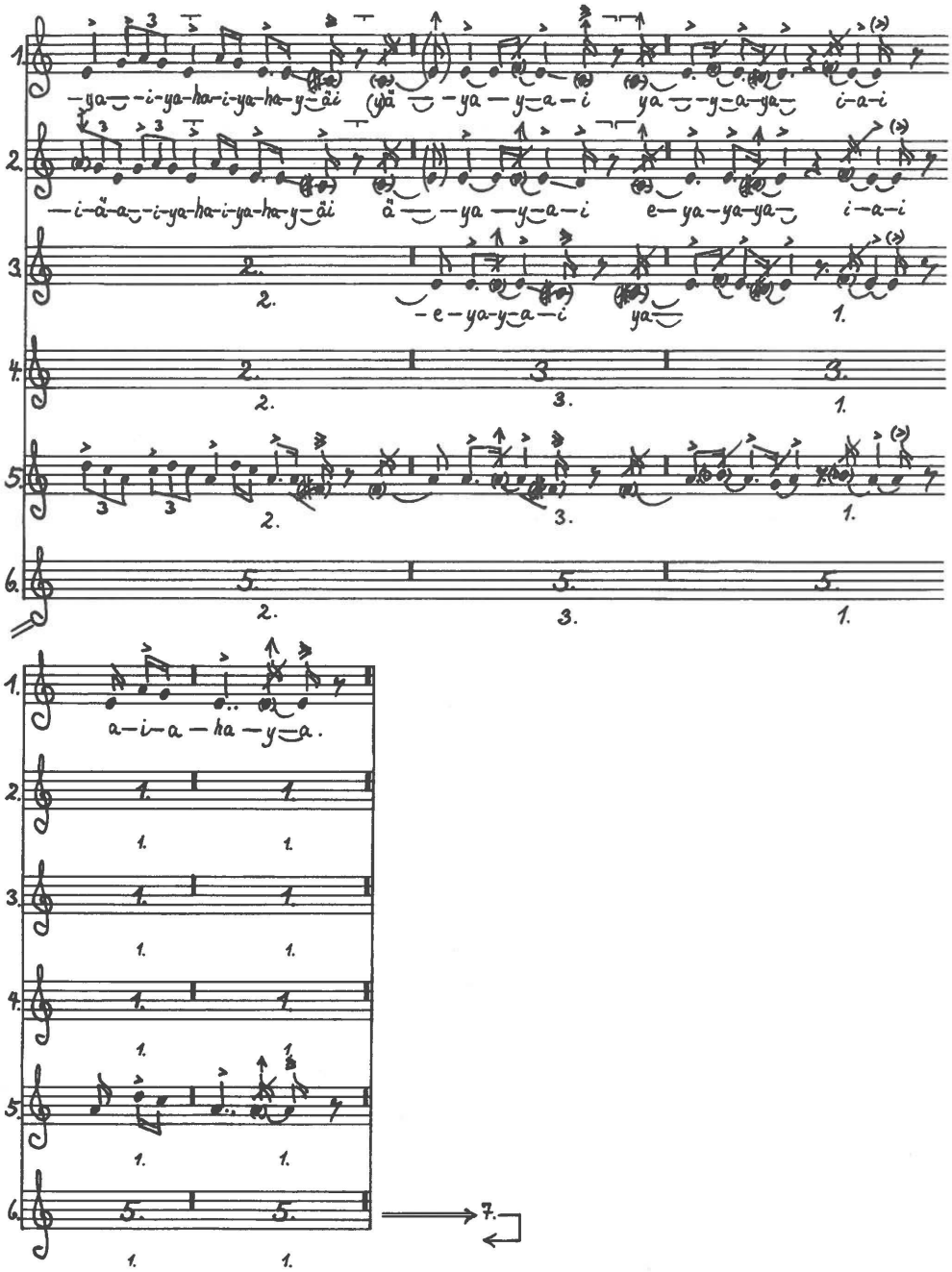
Pitch: c' = ca. c# - B. M.M.: ♩ = ca. 127.



No. 053 (2)
Pualorssuaĸ (song 20), continued.



No. 053 (3)
Pualorssuaĸ (song 20), continued.

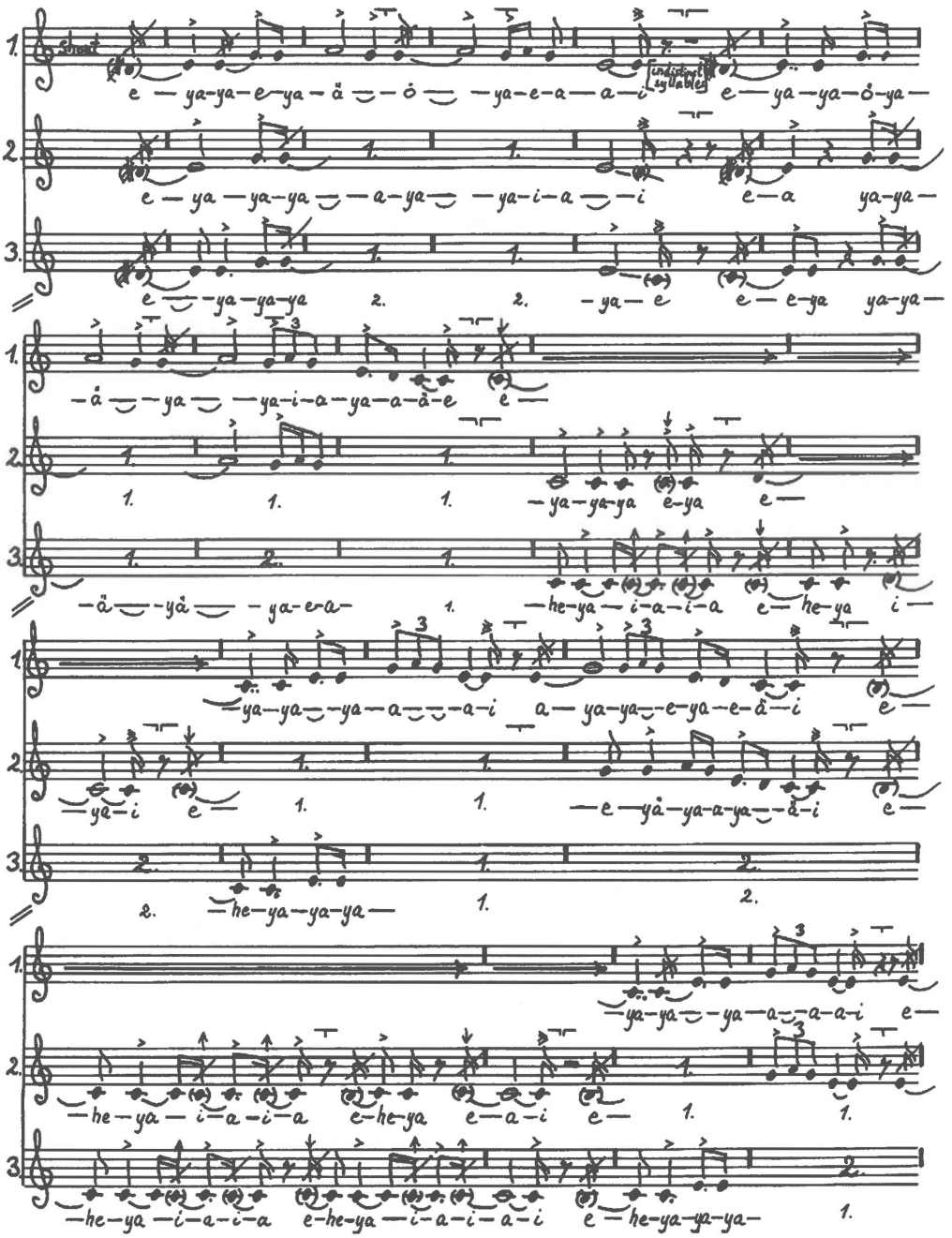


No. 054

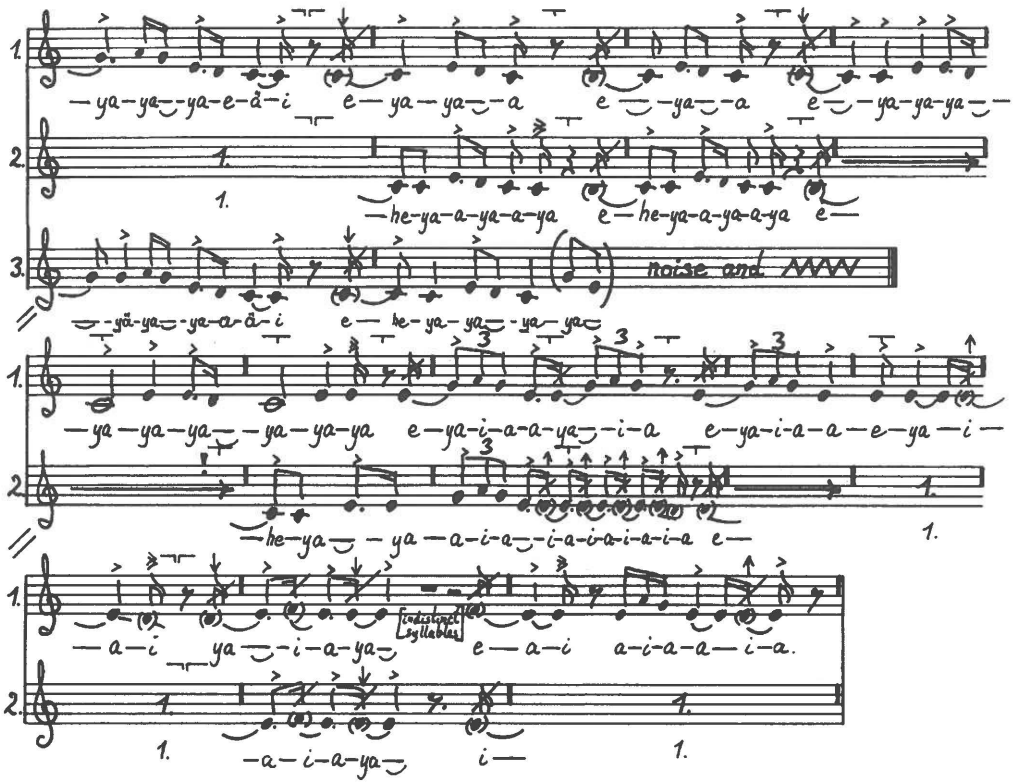
Disc 55.a. Recorded 23 April 1937 by Erik Holtved.

Pualorssuaĸ (song 21). Anonymous drum-song for entertainment.

Pitch: c' = ca. e. M.M.: ♩ = ca. 150.



No. 054 (2)
Pualorssuaĸ (song 21), continued.

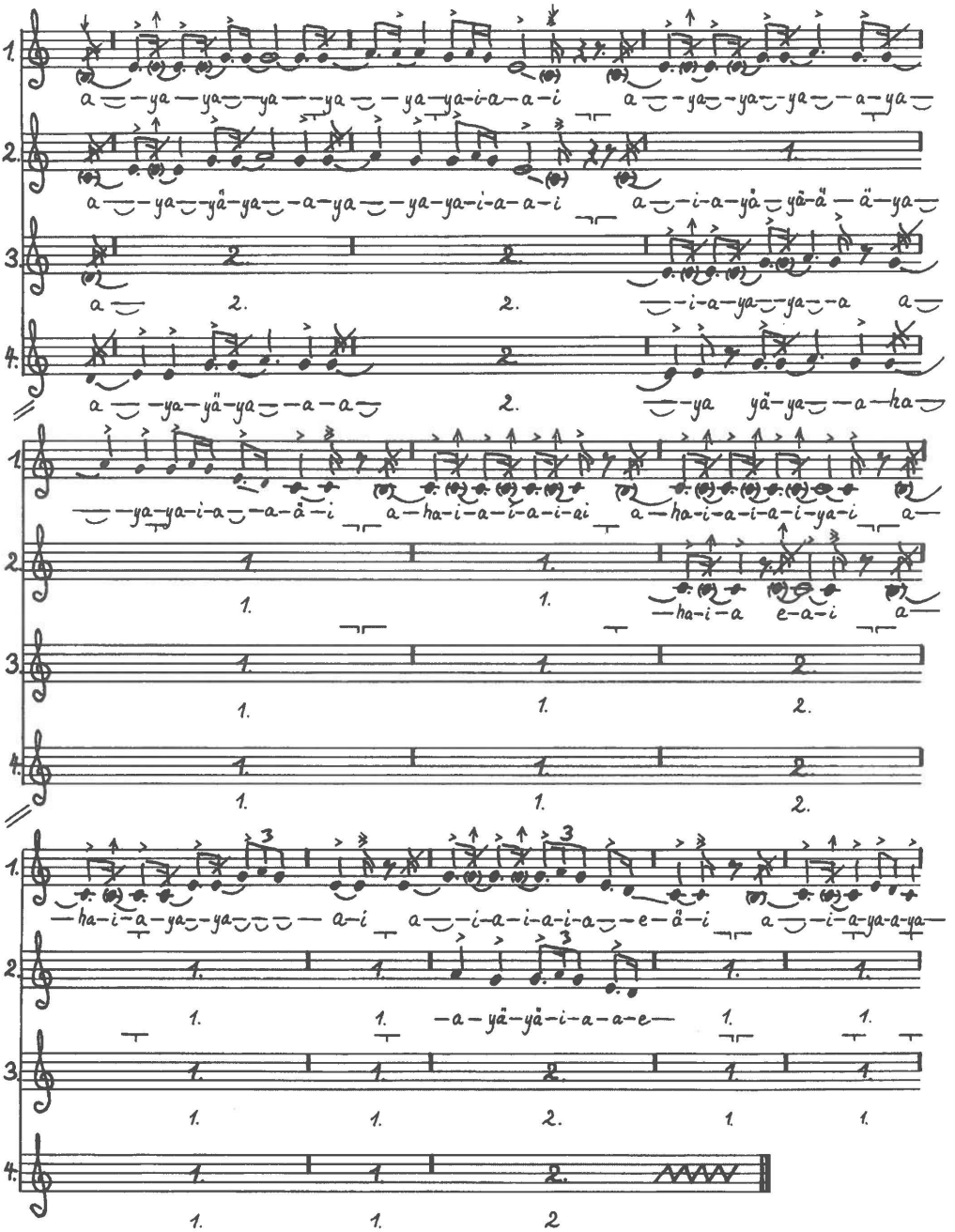


No. 055

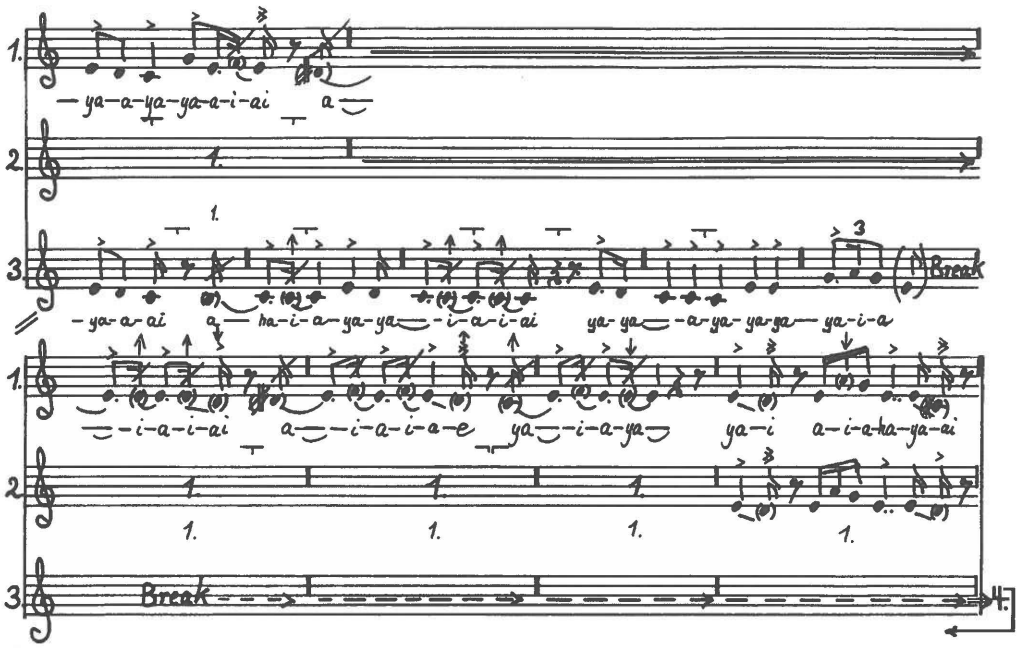
Disc 55.b. Recorded 23 April 1937 by Erik Holtved.

Pualorssuaĸ (song 22). Anonymous drum-song for entertainment.

Pitch: c' = ca. d. M.M.: ♩ = ca. 141.



No. 055 (2)
Pualorssuaĸ (song 22), continued.

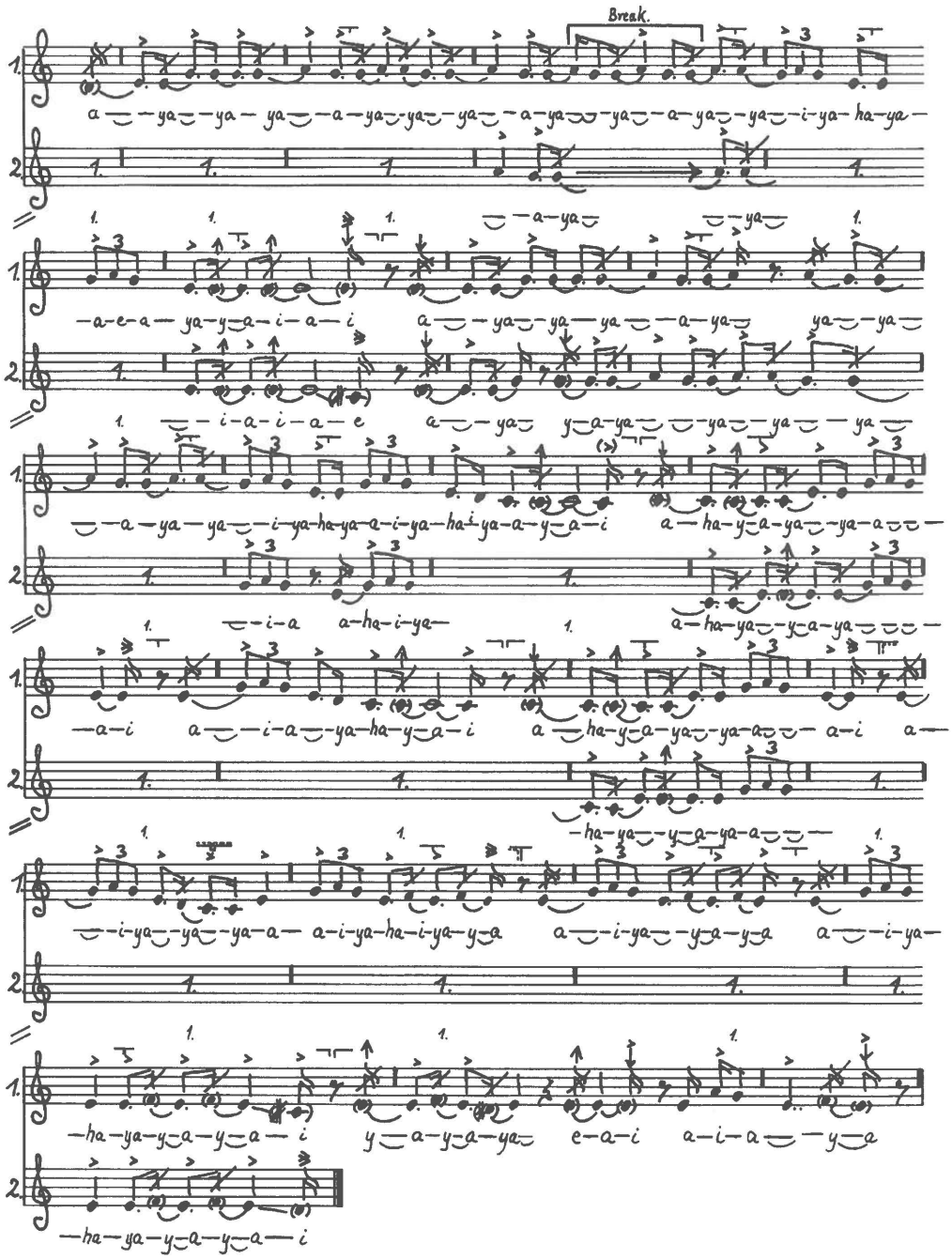


No. 056

Disc 23.b.2. Recorded 3 April 1937 by Erik Holtved.

Pualorssuaĸ (song 23). Anonymous drum-song for entertainment.

Pitch: c' = ca. B^{b}. M.M.: ♩ = ca. 143.

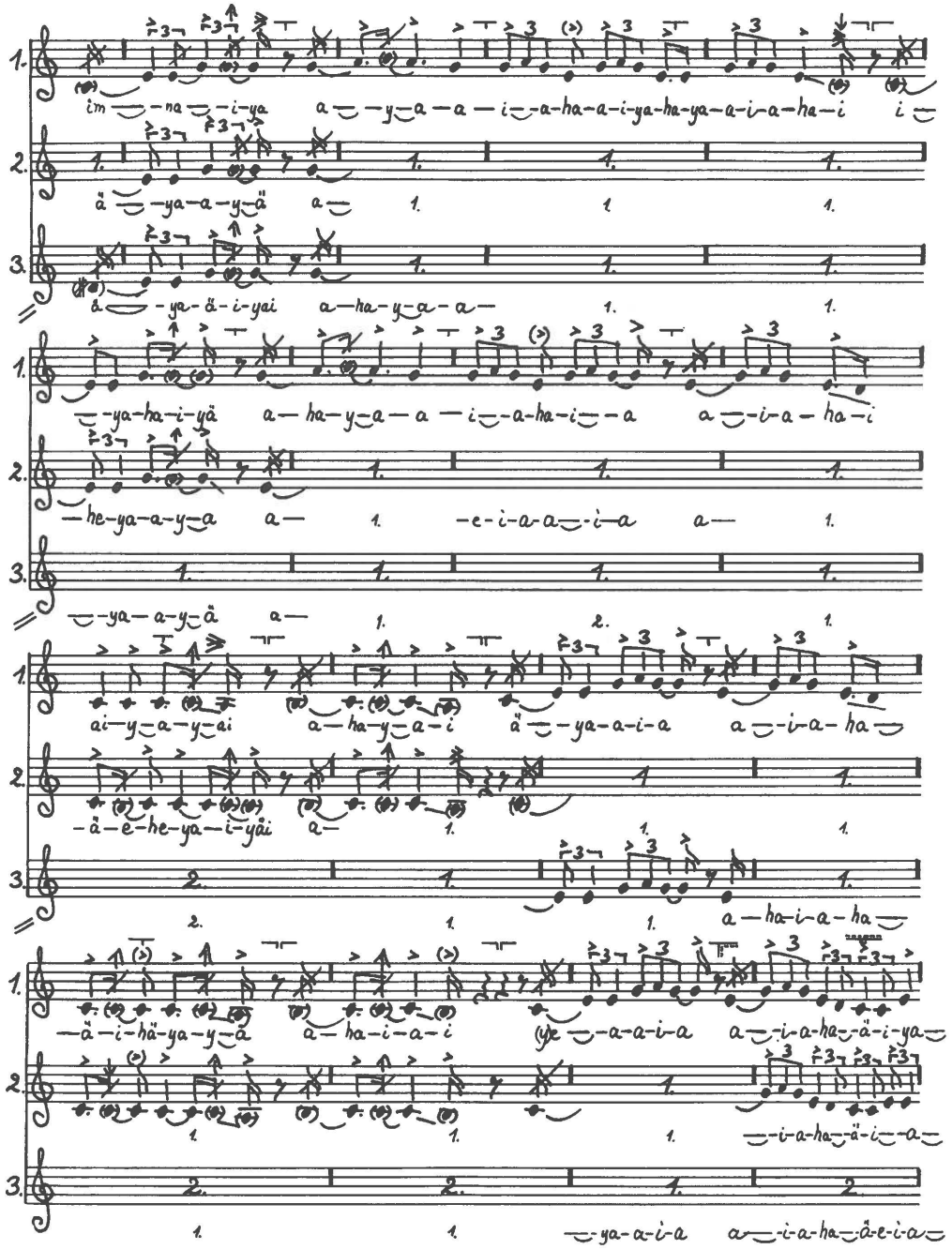


No. 057

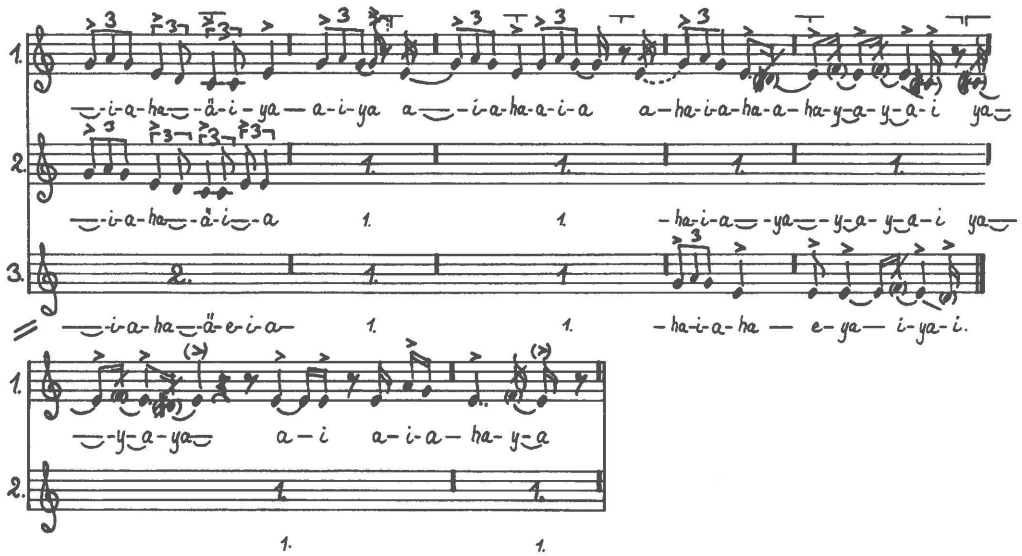
Disc 28.a.1. Recorded 5 April 1937 by Erik Holtved.

Pualorssuaĸ (song 24). Anonymous drum-song for entertainment.

Pitch: c' = ca. B. M.M.: ♩ = ca. 135.



No. 057 (2)
Pualorssuaĸ (song 24), continued.

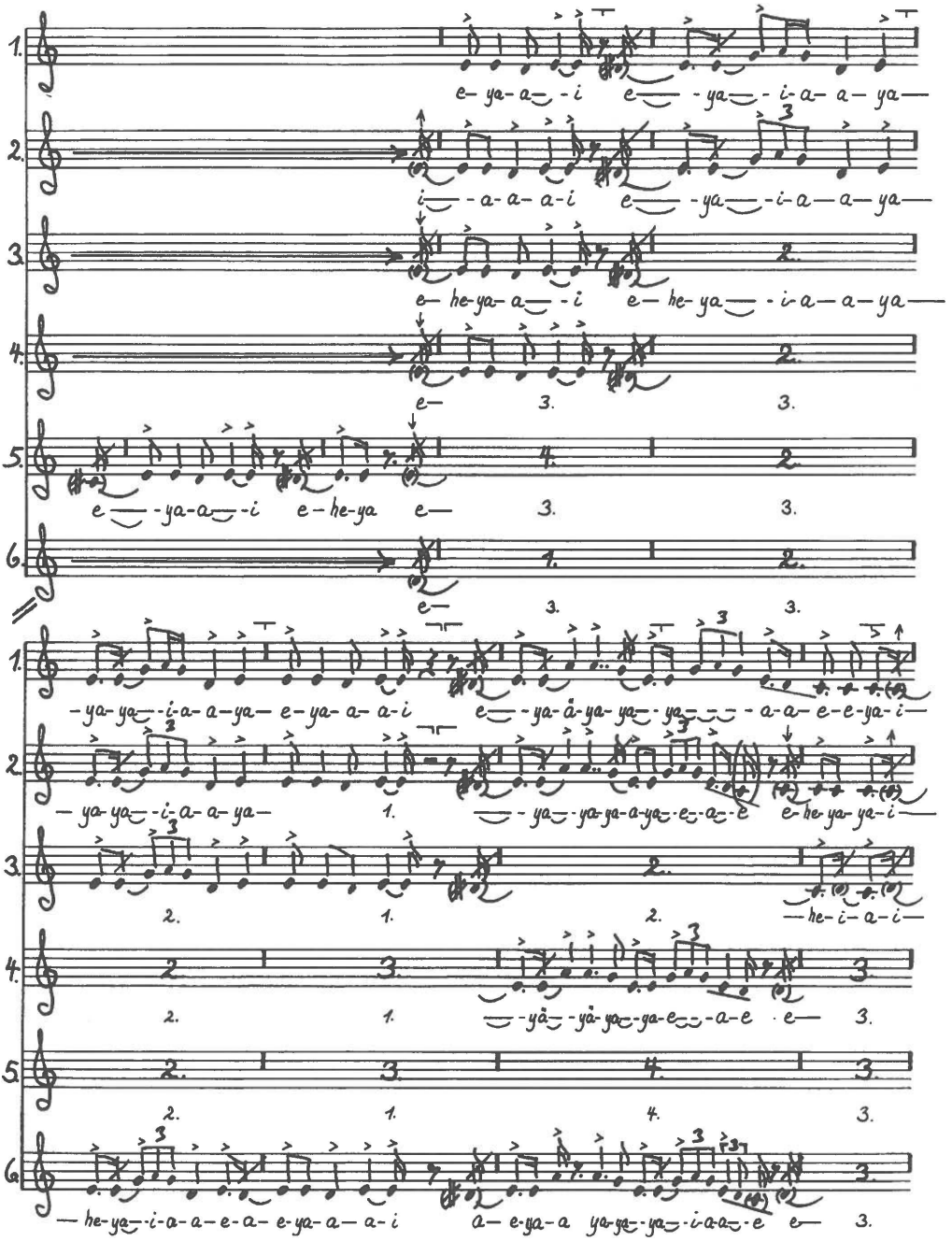


No. 058

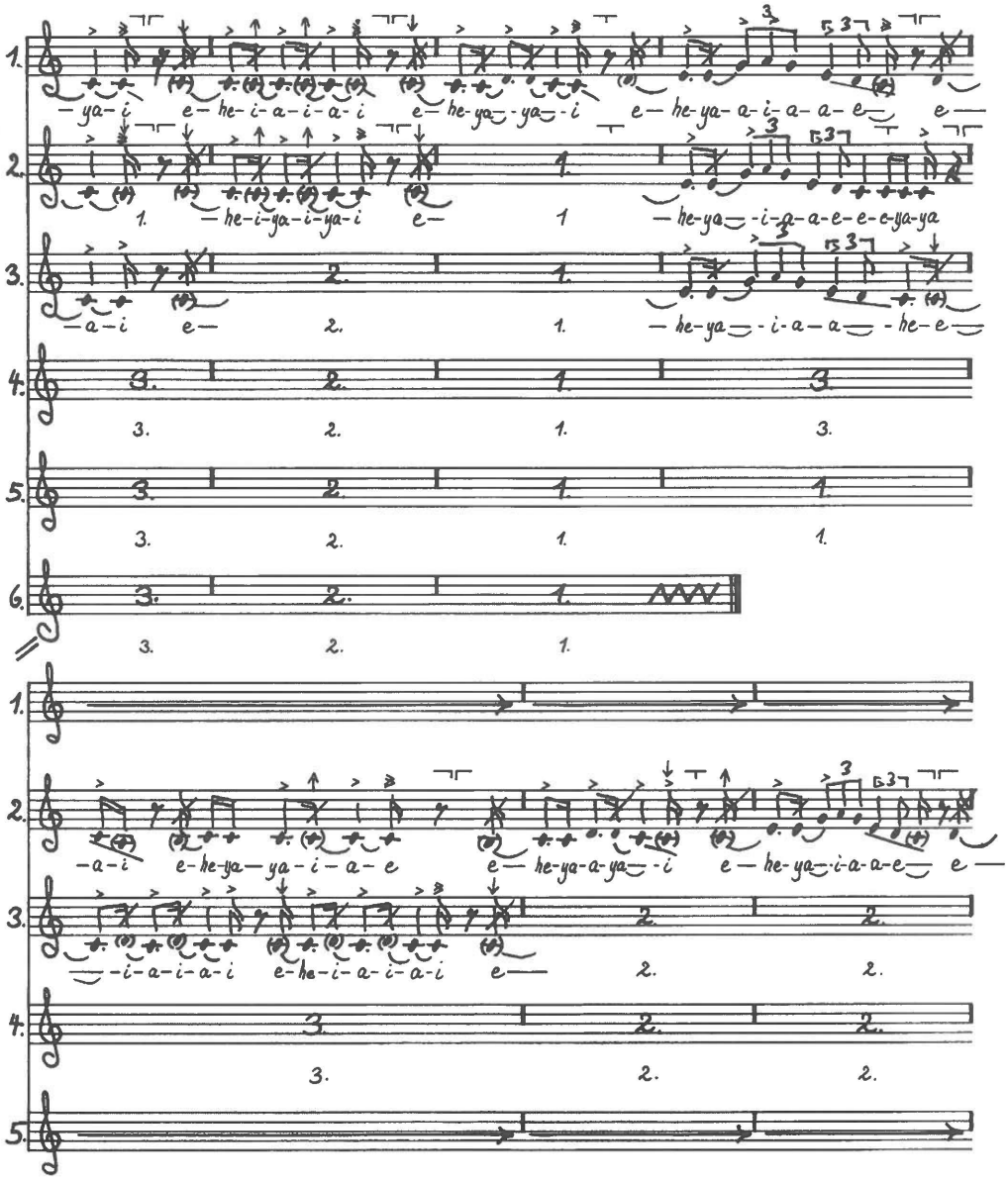
Disc 54.a. Recorded 23 April 1937 by Erik Holtved.

Pualorssuaĸ (song 25). Anonymous drum-song for entertainment.

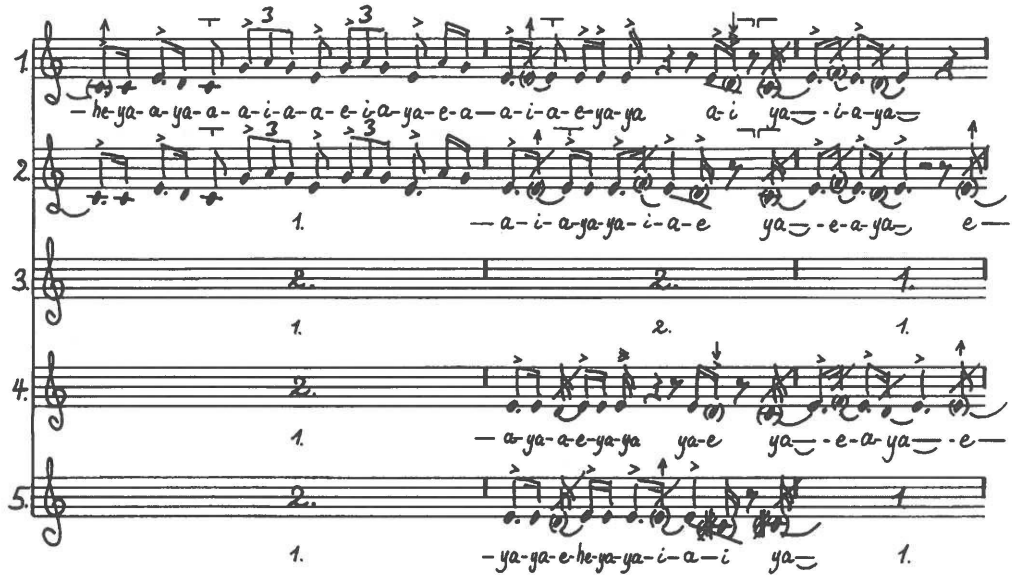
Pitch: c' = ca. d^{b} - c. M.M.: ♩ = ca. 136.

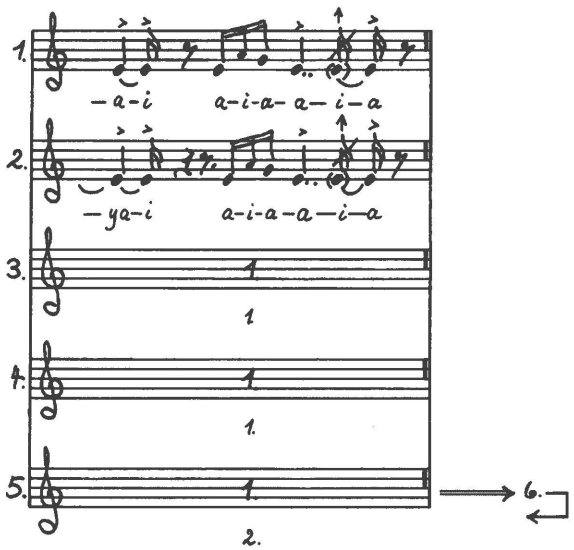


No. 058 (2)
Pualorssuaĸ (song 25), continued.



No. 058 (3)
Pualorssuaĸ (song 25), continued.



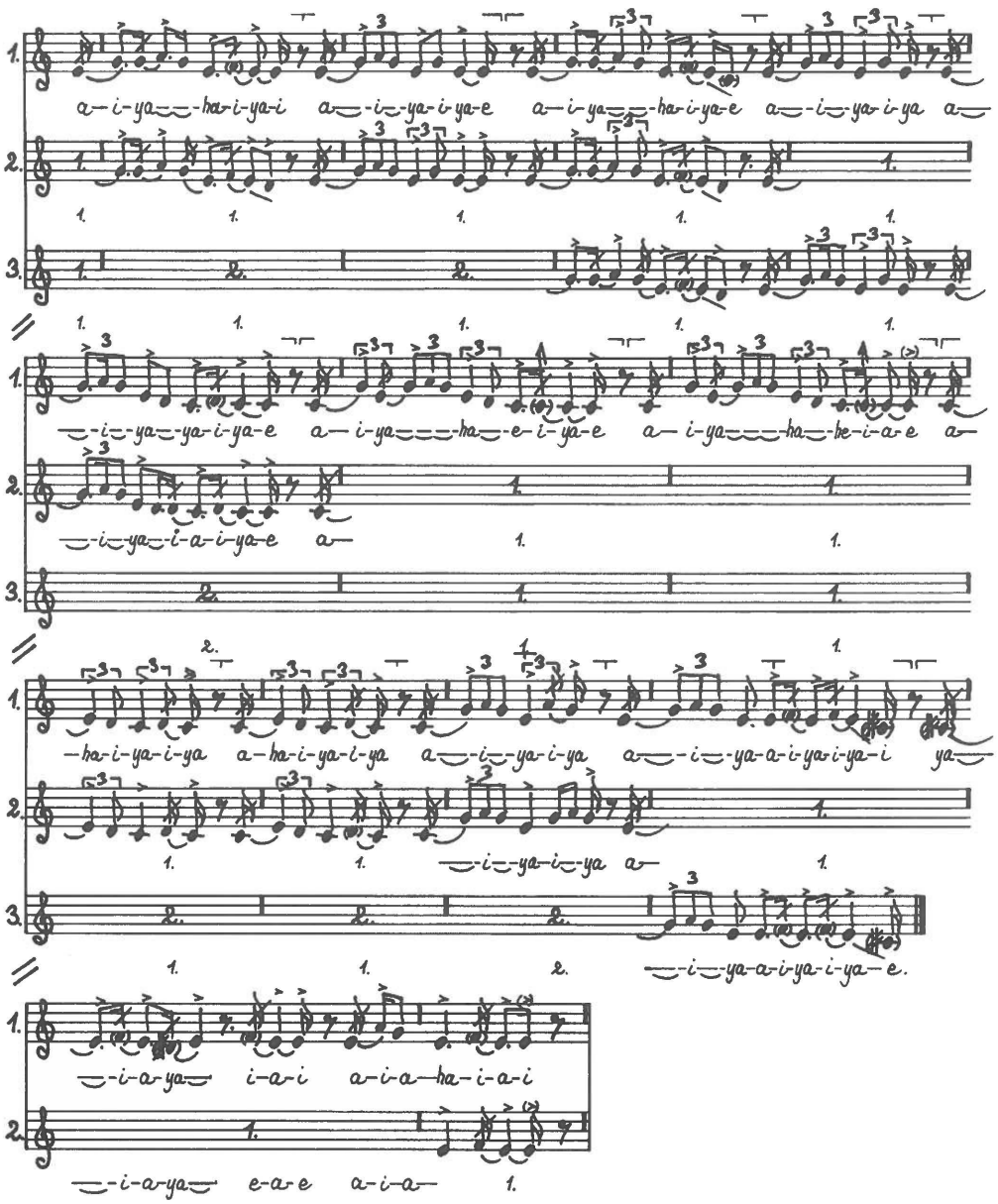


No. 059

Disc 20.a.1. Recorded 3 April 1937 by Erik Holtved.

Pualorssuaĸ (song 26). Anonymous drum-song for entertainment.

Pitch: c' = ca. d^b - c. M.M.: ♩ = ca. 127.

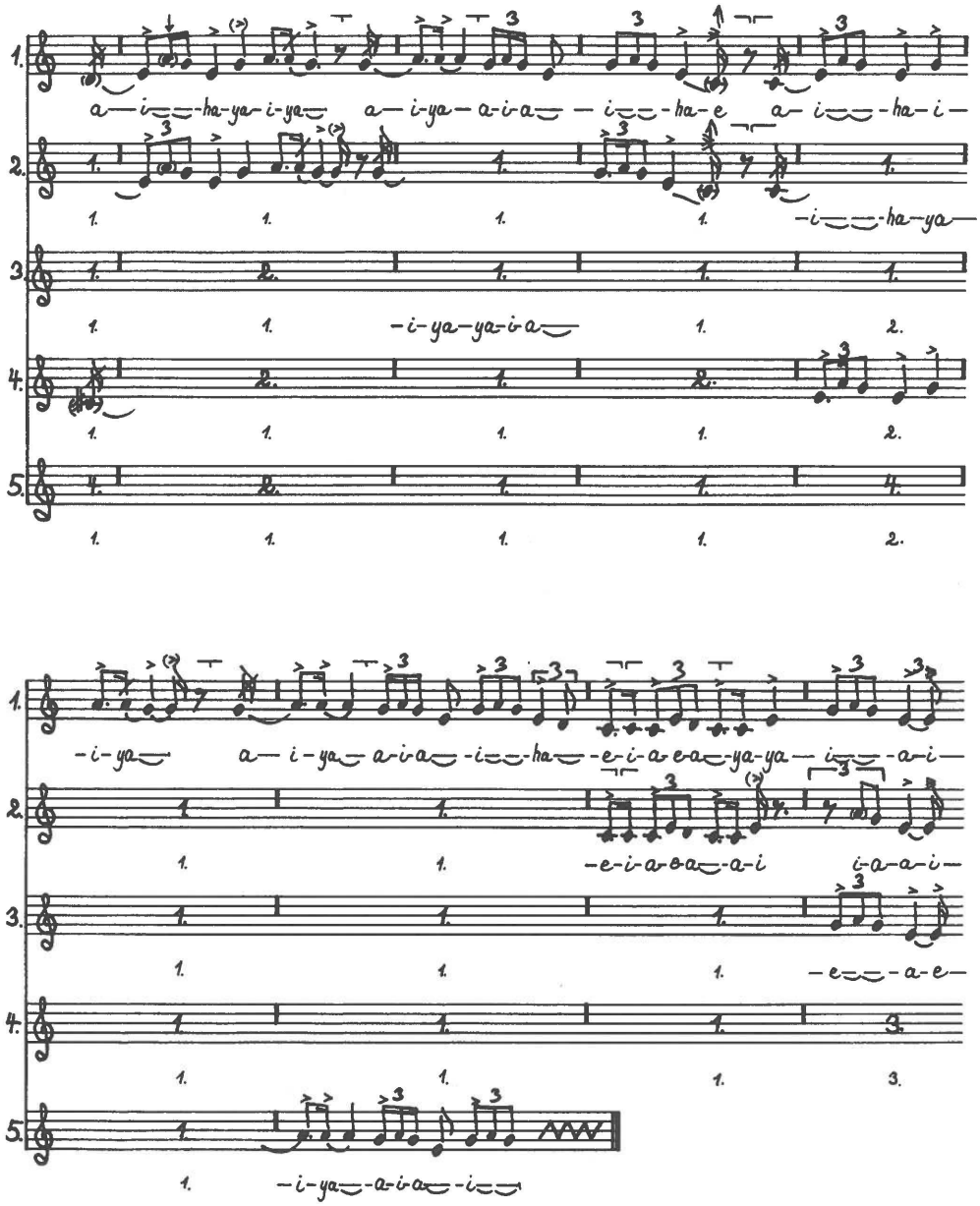


No. 060

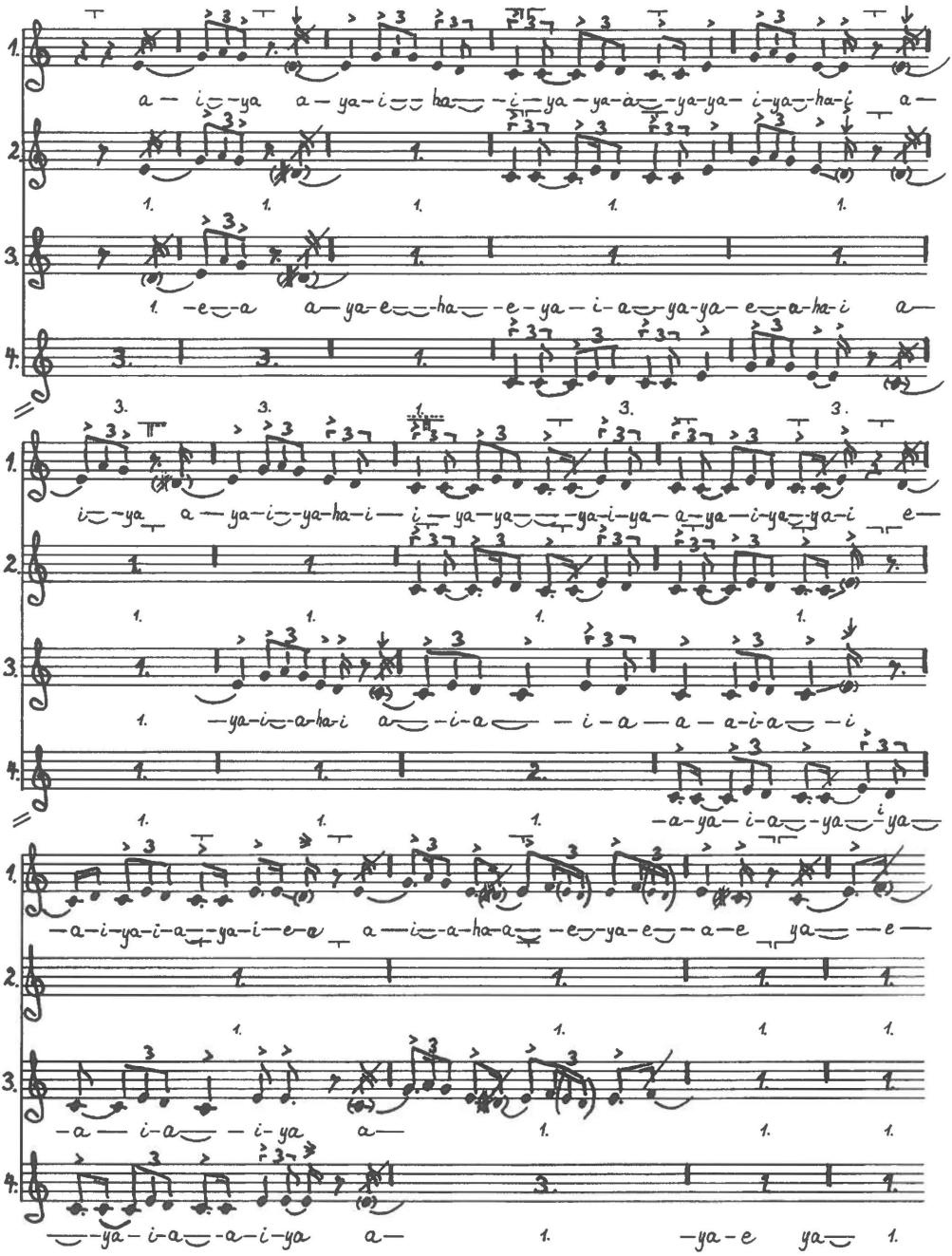
Disc 20.b.2. Recorded 3 April 1937 by Erik Holtved.

Pualorssuaĸ (song 27). Anonymous drum-song for entertainment.

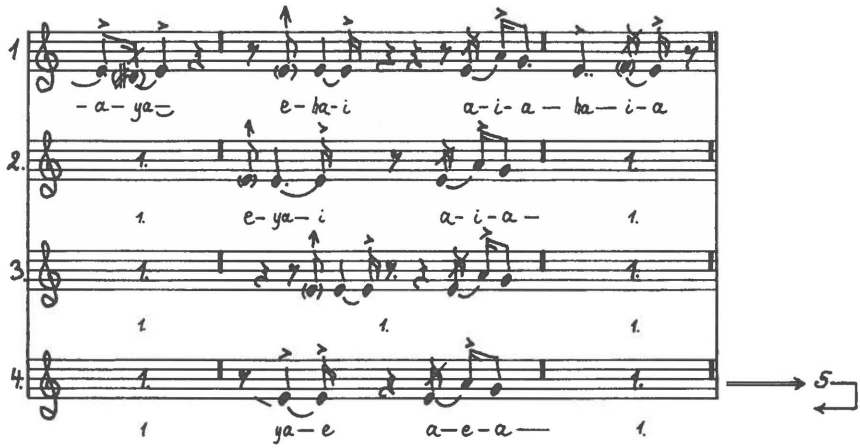
Pitch: c' = ca. d^{b} - c. M.M.: ♩ = ca. 143.



No. 060 (2)
Pualorssuaĸ (song 27), continued.



No. 060 (3)
Pualorssuaĸ (song 27), continued.

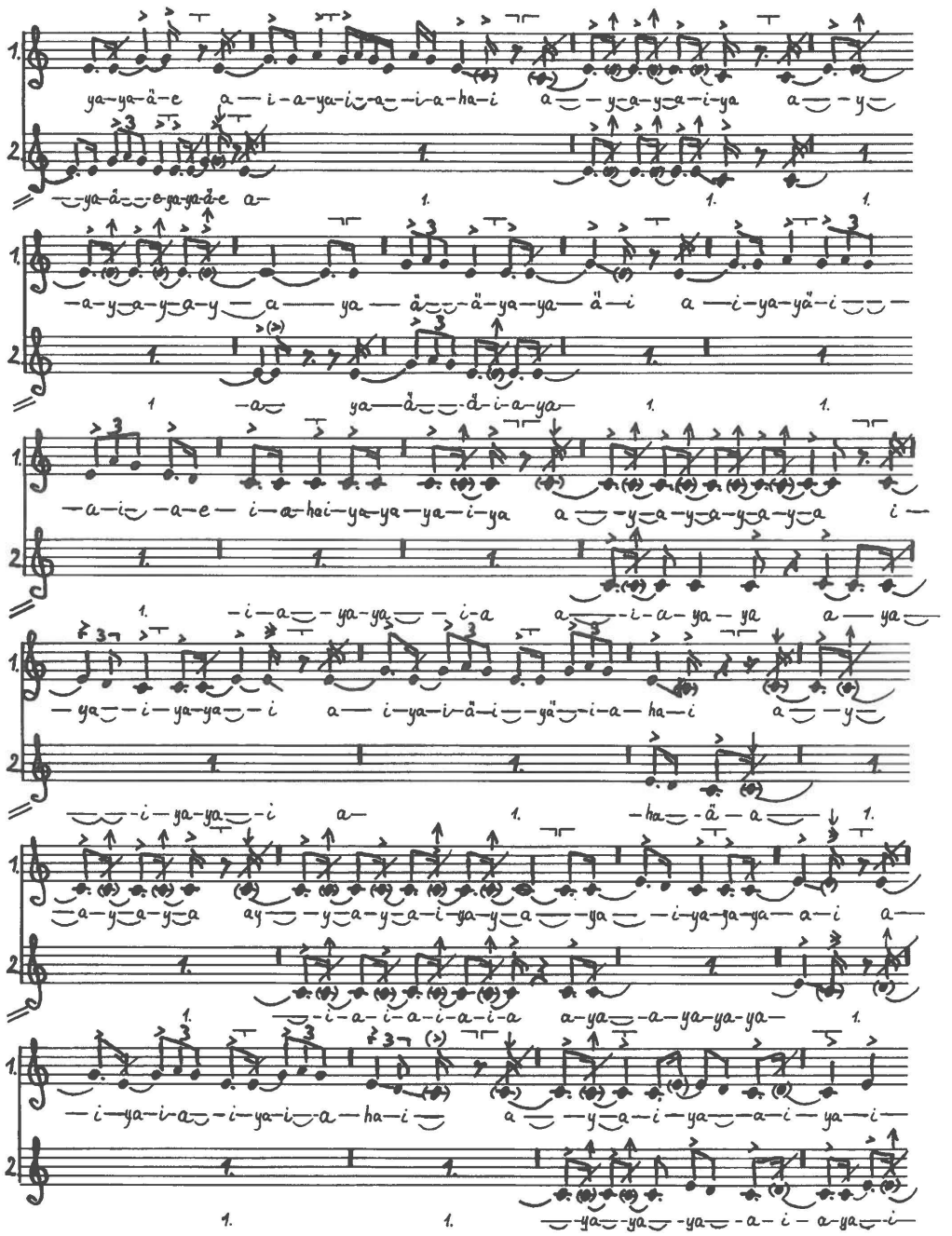


No. 061

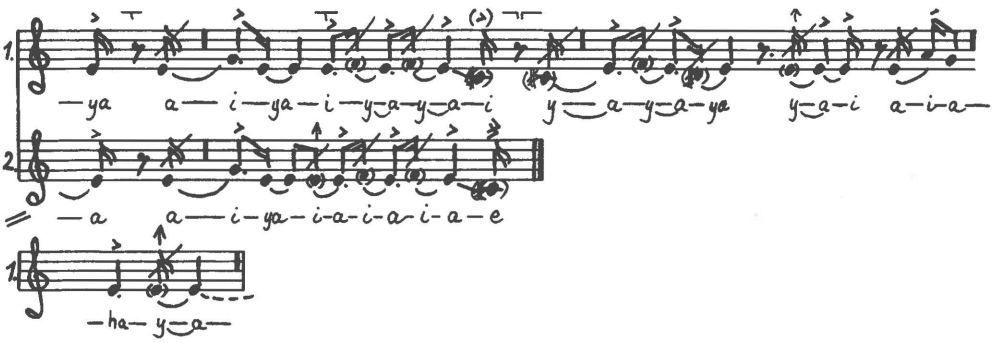
Disc 22.a.1. Recorded 3 April 1937 by Erik Holtved.

Pualorssuaĸ (song 28). Anonymous drum-song for entertainment.

Pitch: c' = ca. c. M.M.: ♩ = ca. 150.



No. 061 (2)
Pualorssuaĸ (song 28), continued.

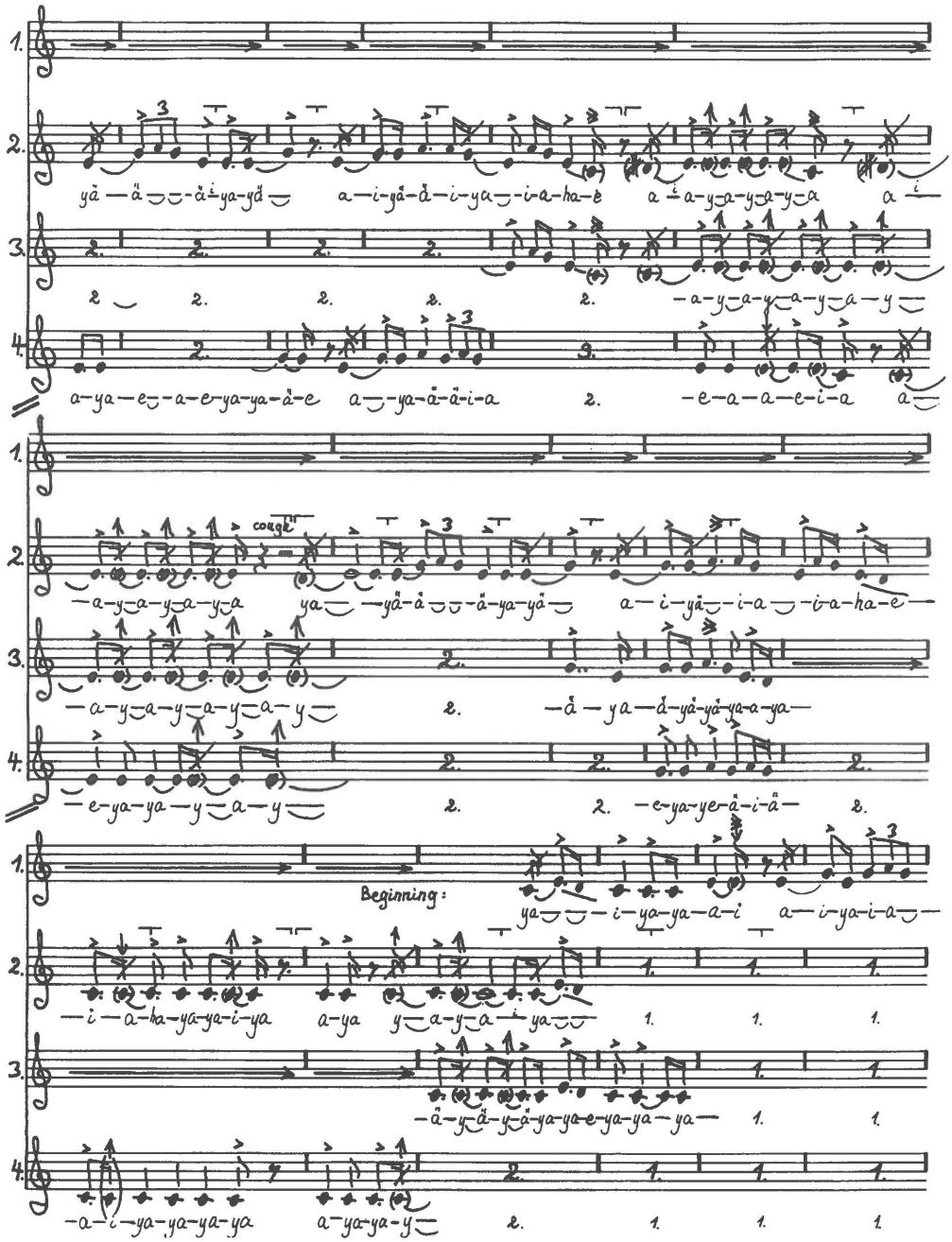


No. 062

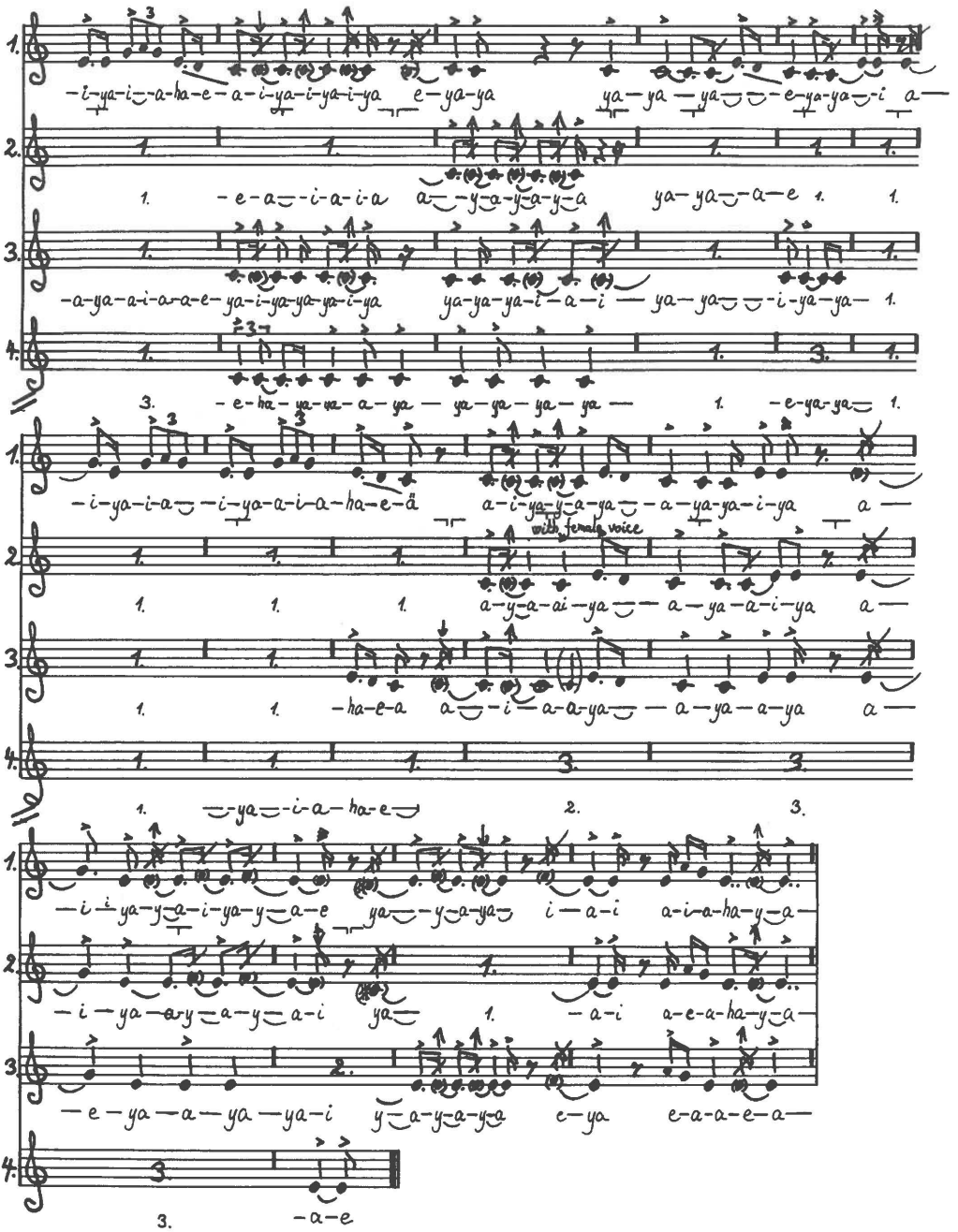
Disc 50.b. Recorded 18 April 1937 by Erik Holtved.

Pualorssuaĸ (song 29). Anonymous drum-song for entertainment.

Pitch: c' = ca. c. M.M.: ♩ = ca. 137.



No. 062 (2)
Pualorssuaĸ (song 29), continued.

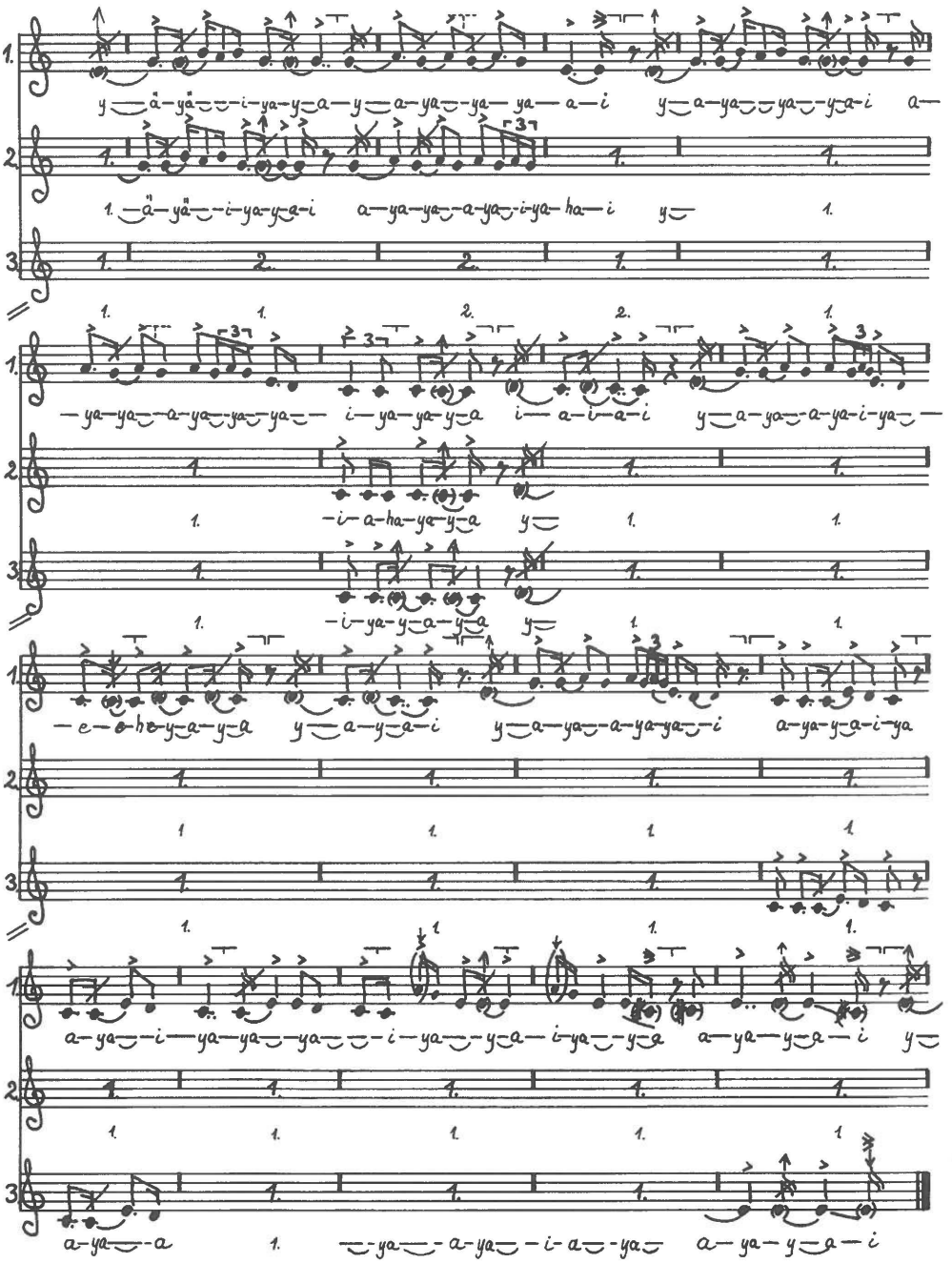


No. 063

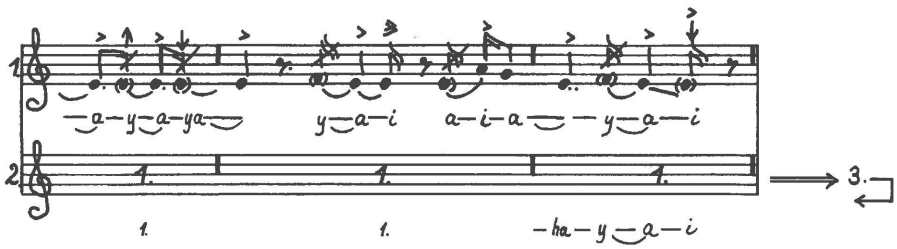
Disc 23.b.1. Recorded 3 April 1937 by Erik Holtved.

Pualorssuaĸ (song 30). Anonymous drum-song for entertainment.

Pitch: c' = ca. B - B^{b}. M.M.: ♩ = ca. 120.



No. 063 (2)
Pualorssuaĸ (song 30), continued.

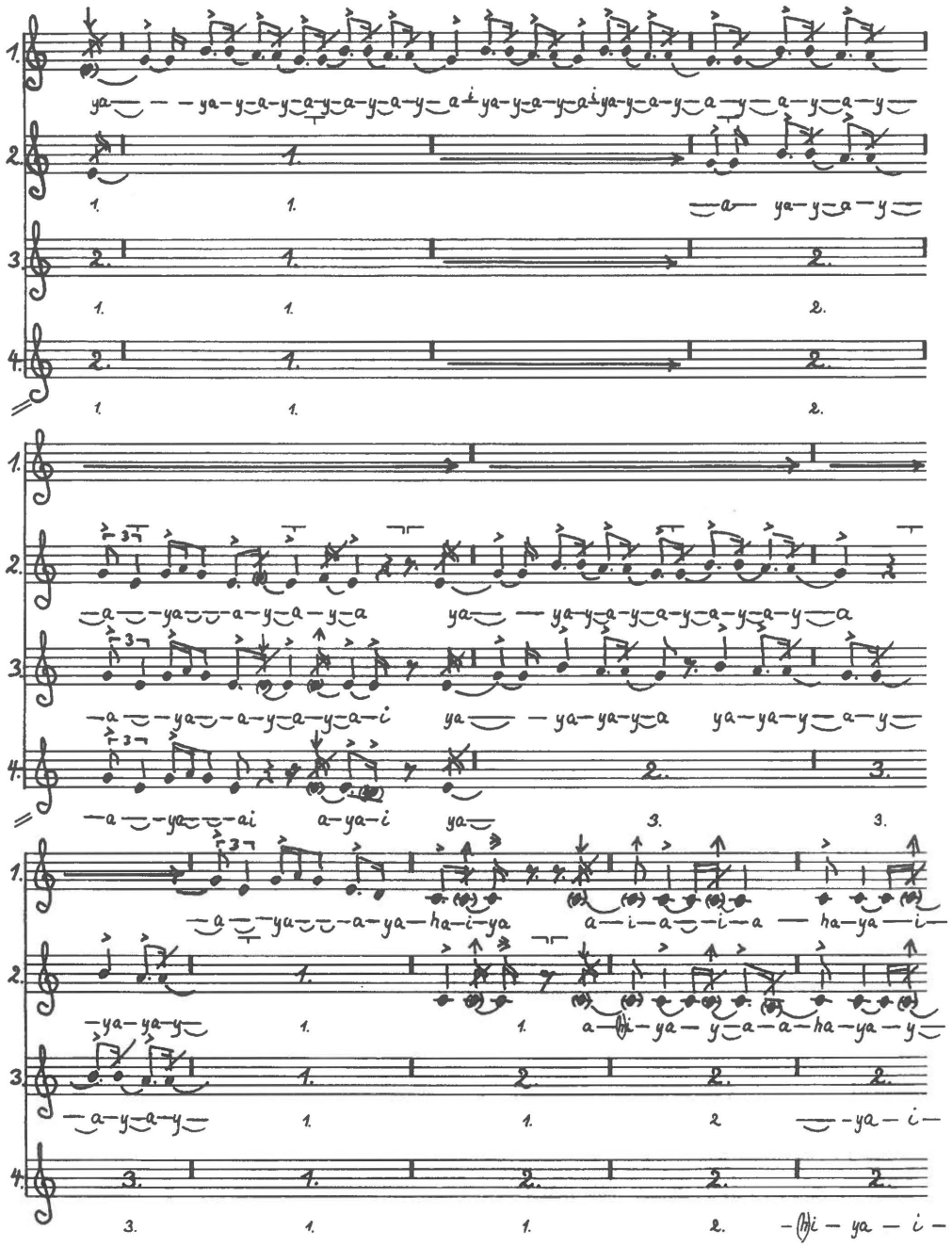


No. 064

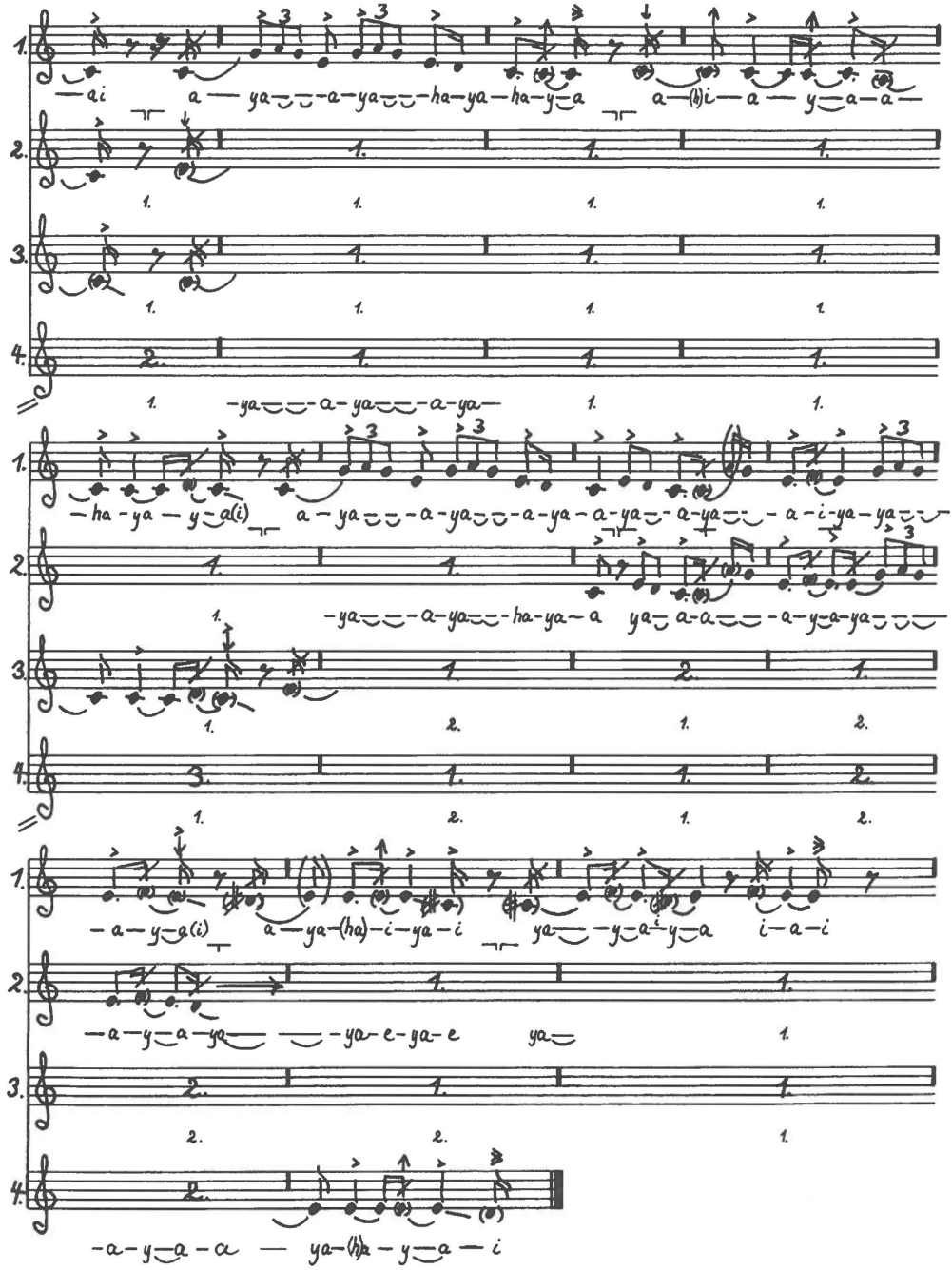
Disc 25.a.1. Recorded 5 April 1937 by Erik Holtved.

Pualorssuak (song 31). Anonymous drum-song for entertainment.

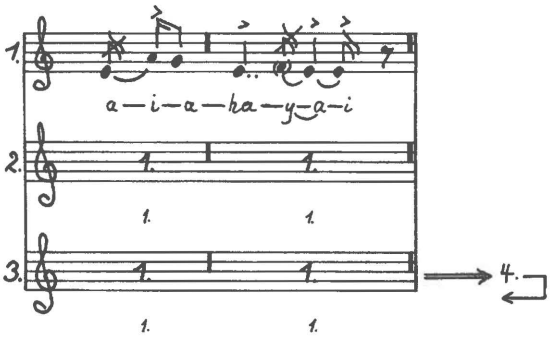
Pitch: c' = ca. B♭. M.M.: ♩ = ca. 167.



No. 064 (2)
Pualorssuaĸ (song 31), continued.



No. 064 (3)
Pualorssuaĸ (song 31), continued.

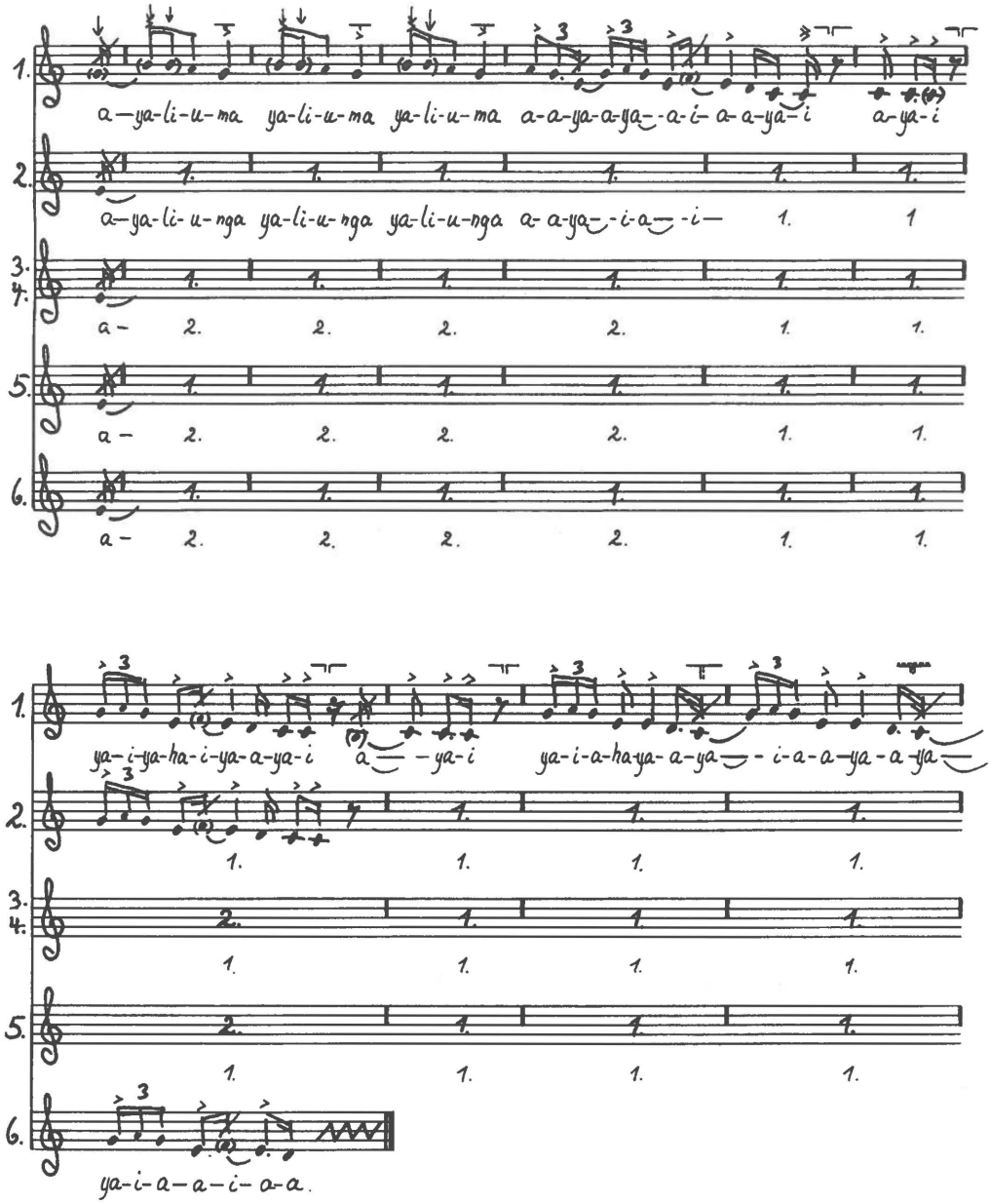


No. 065

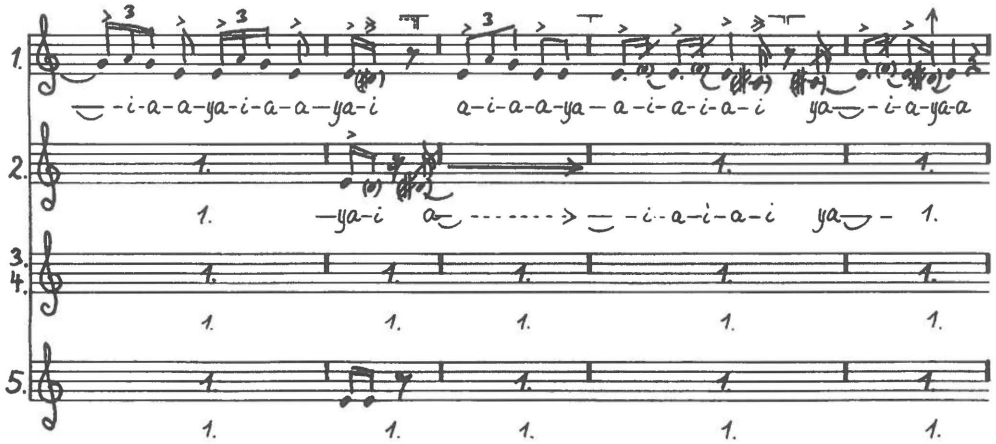
Disc 26.a.2. Recorded 5 April 1937 by Erik Holtved.

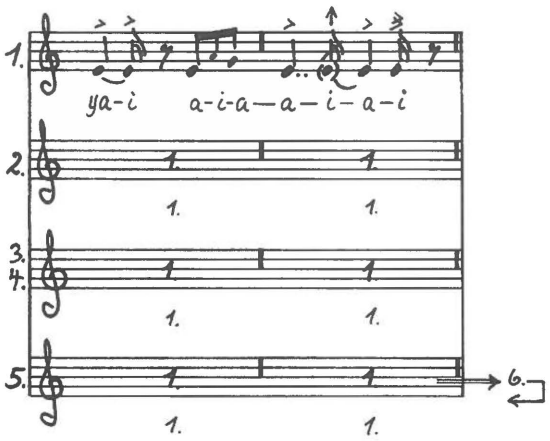
Pualorssuaĸ (song 32). K'uaĸ's second drum-song for entertainment.

Pitch: c' = ca. B - low B. M.M.: ♩ = ca. 105 - 138.



No. 065 (2)
Pualorssuaĸ (song 32), continued.



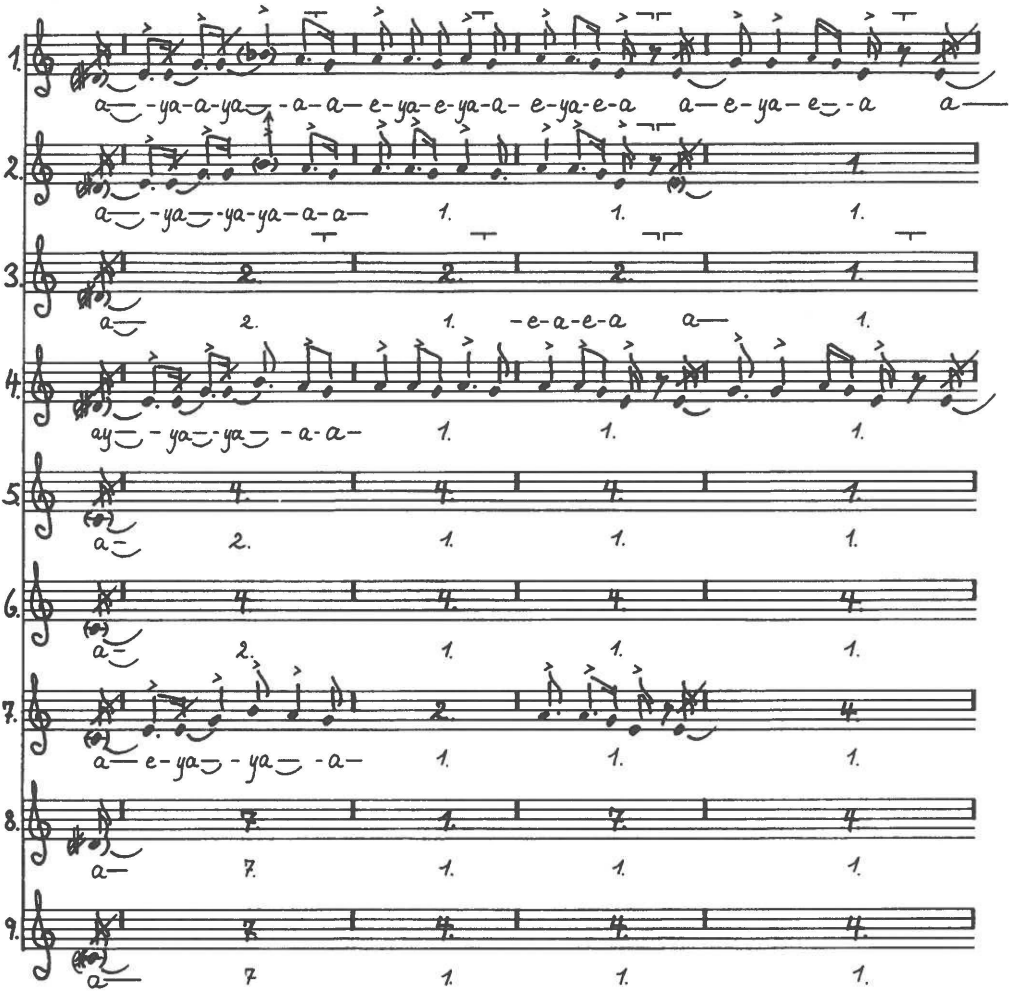


No. 066

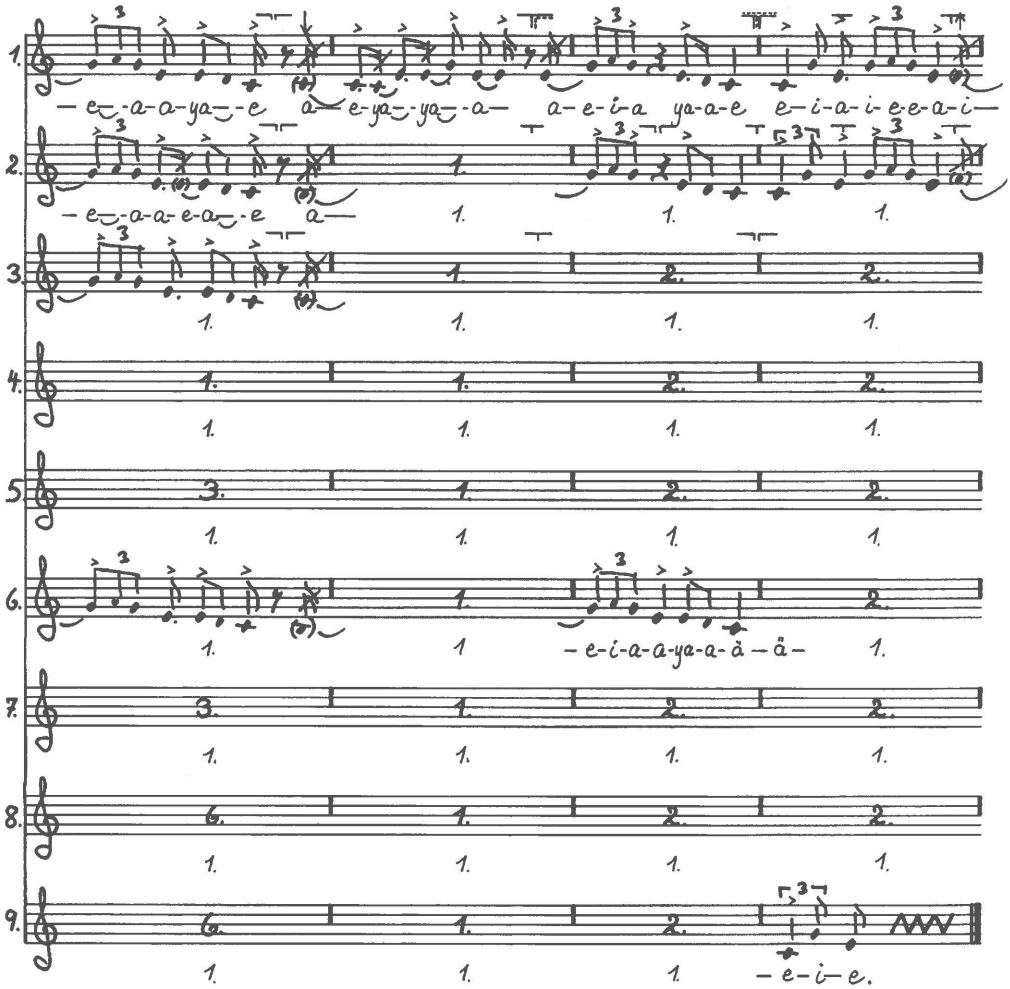
Disc 29.a. Recorded 9 April 1937 by Erik Holtved.

Pualorssuaĸ (song 33). Eré's drum-song for entertainment.

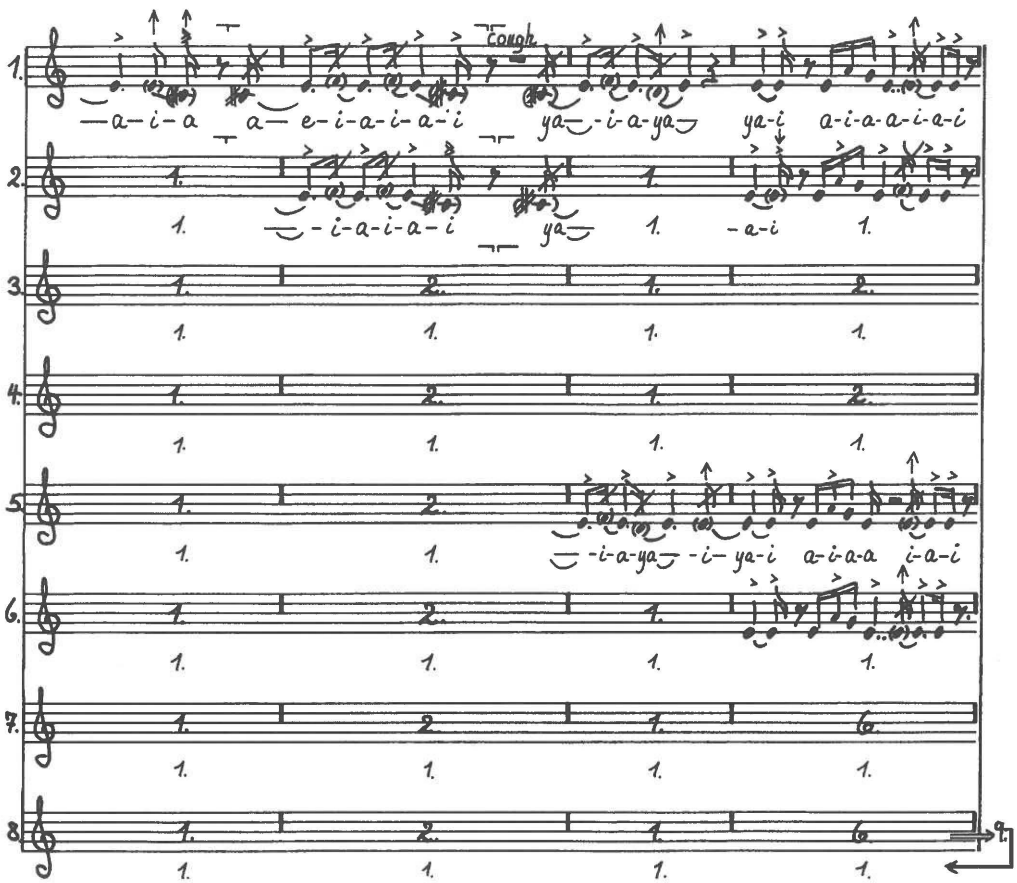
Pitch: c' = ca. c - low c. M.M.: ♩ = ca. 138 - 145.



No. 066 (2)
Pualorssuaĸ (song 33), continued.



No. 066 (3)
Pualorssuaĸ (song 33), continued.

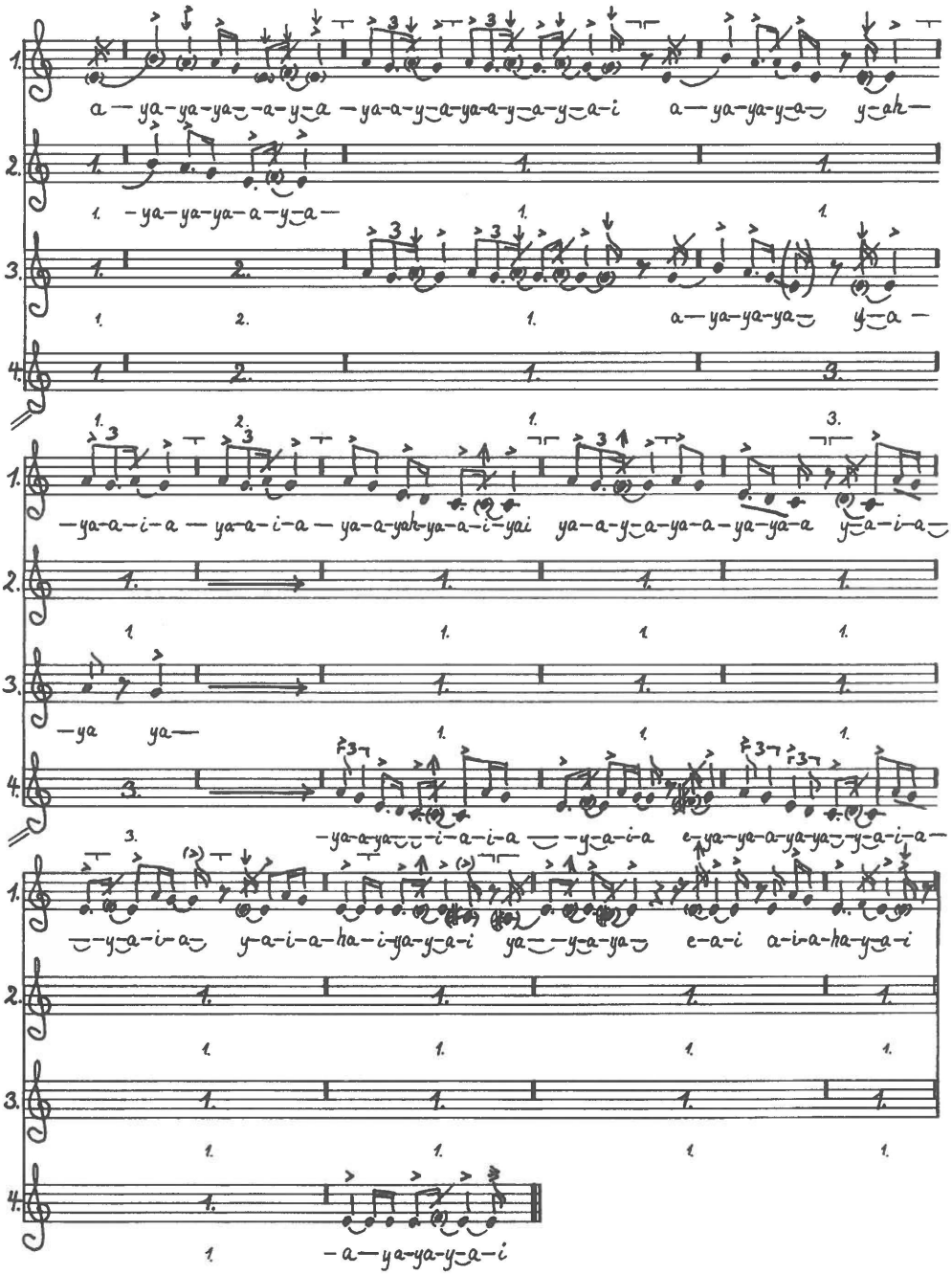


No. 067

Disc 27.a.1. Recorded 5 April 1937 by Erik Holtved.

Pualorssuaĸ (song 34). Anonymous drum-song for entertainment.

Pitch: c' = ca. B♭. M.M.: ♩ = ca. 125

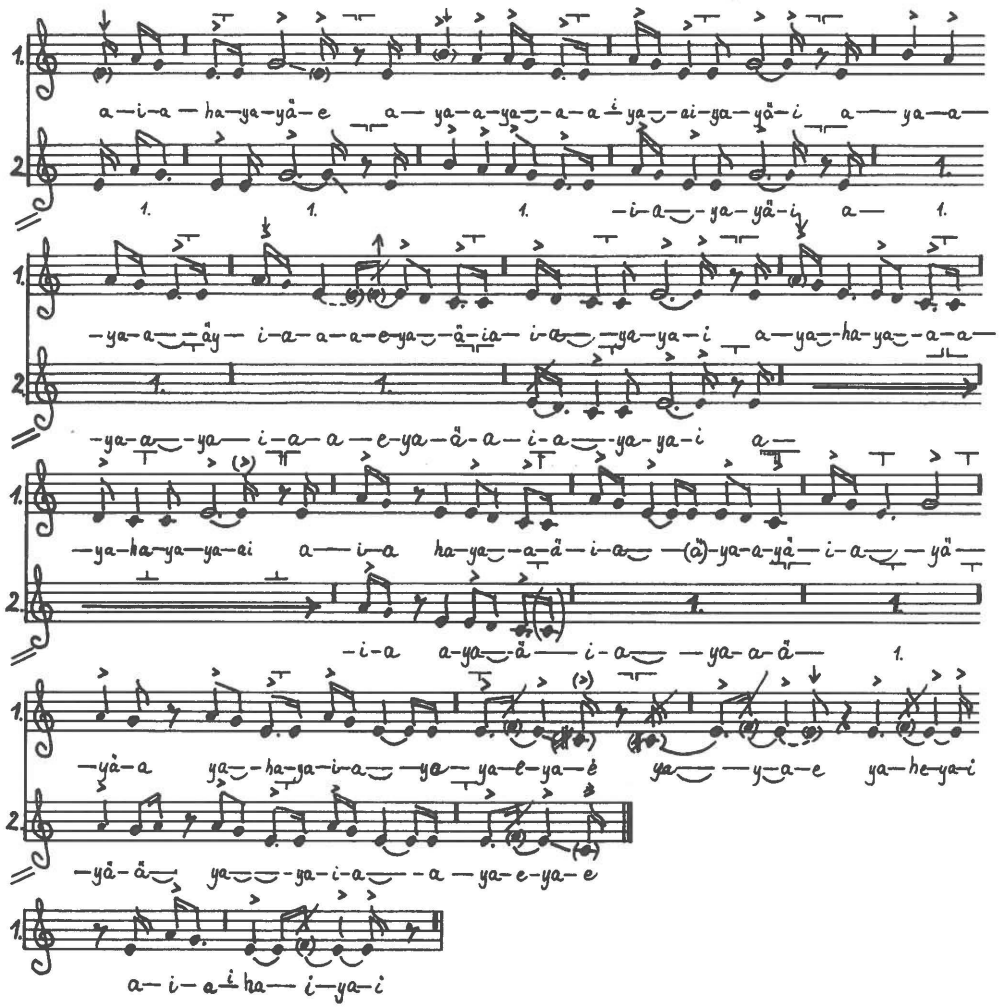


No. 068

Disc 22.b.1. Recorded 3 April 1937 by Erik Holtved.

Pualorssuaĸ (song 35). Anonymous drum-song for entertainment.

Pitch: c' = ca. c. M.M.: ♩ = ca. 137.

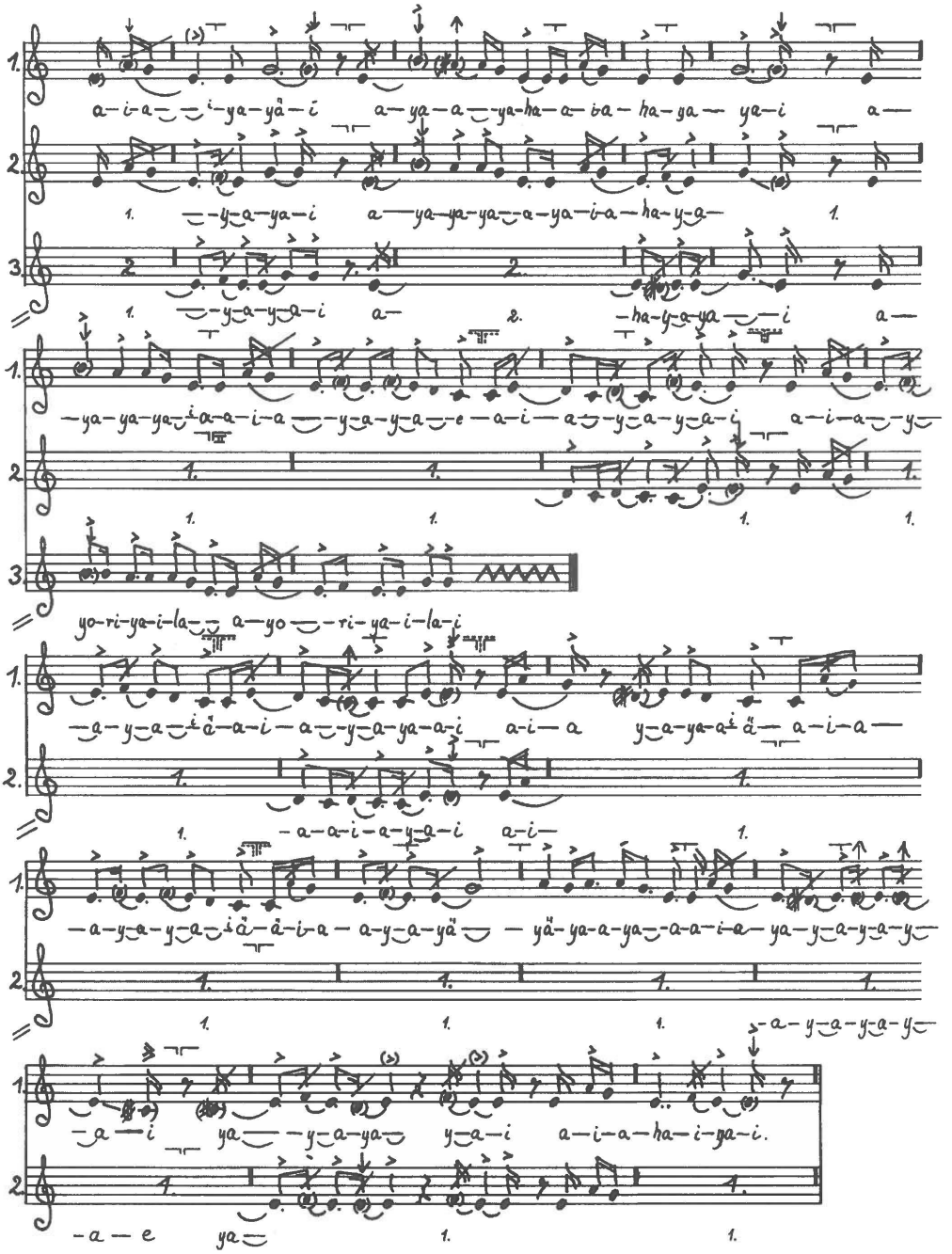


No. 069

Disc 25.a.2. Recorded 5 April 1937 by Erik Holtved.

Pualorssuaĸ (song 36). Anonymous drum-song for entertainment.

Pitch: c' = ca. B♭. M.M.: ♩ = ca. 143.

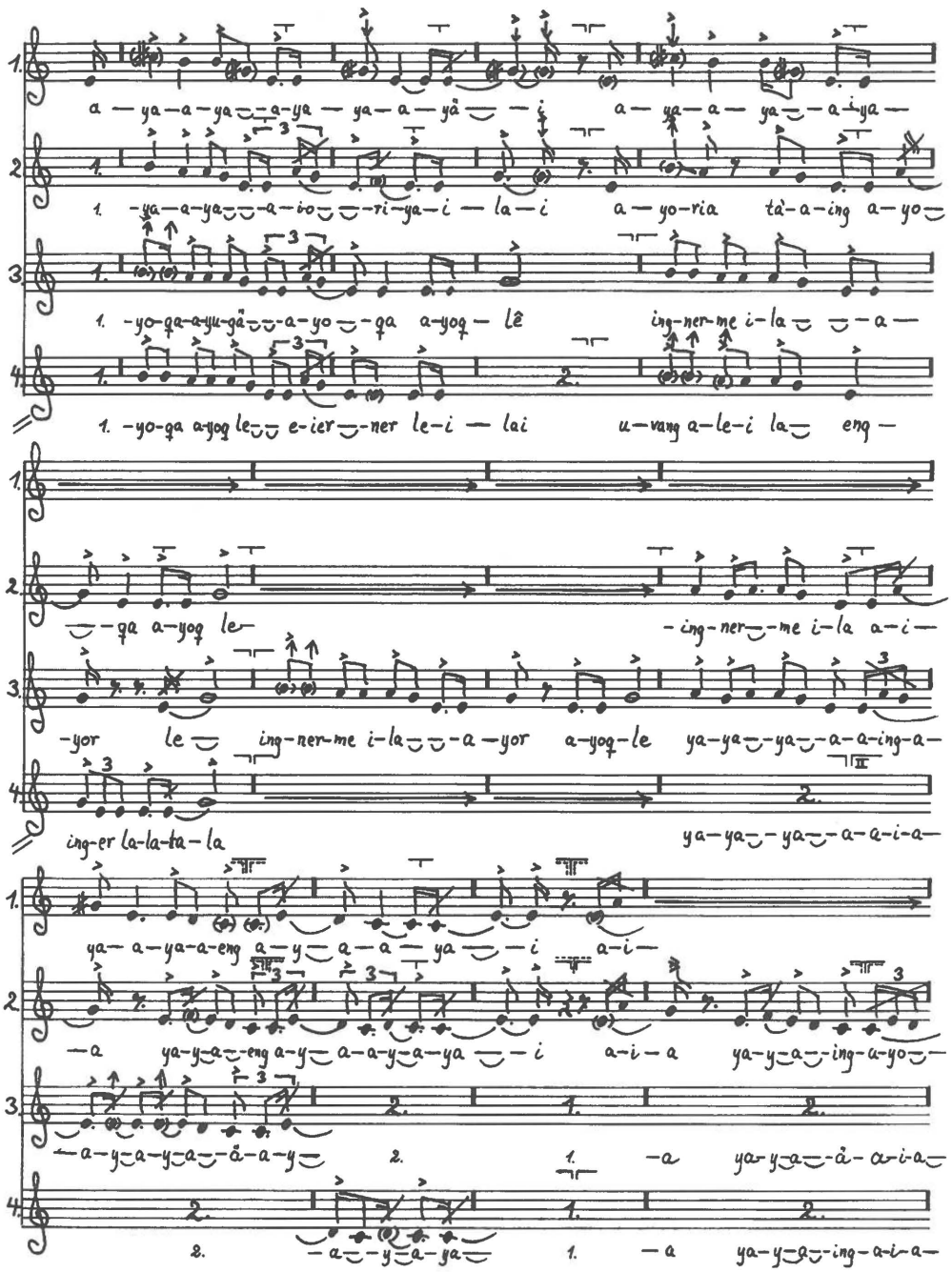


No. 070

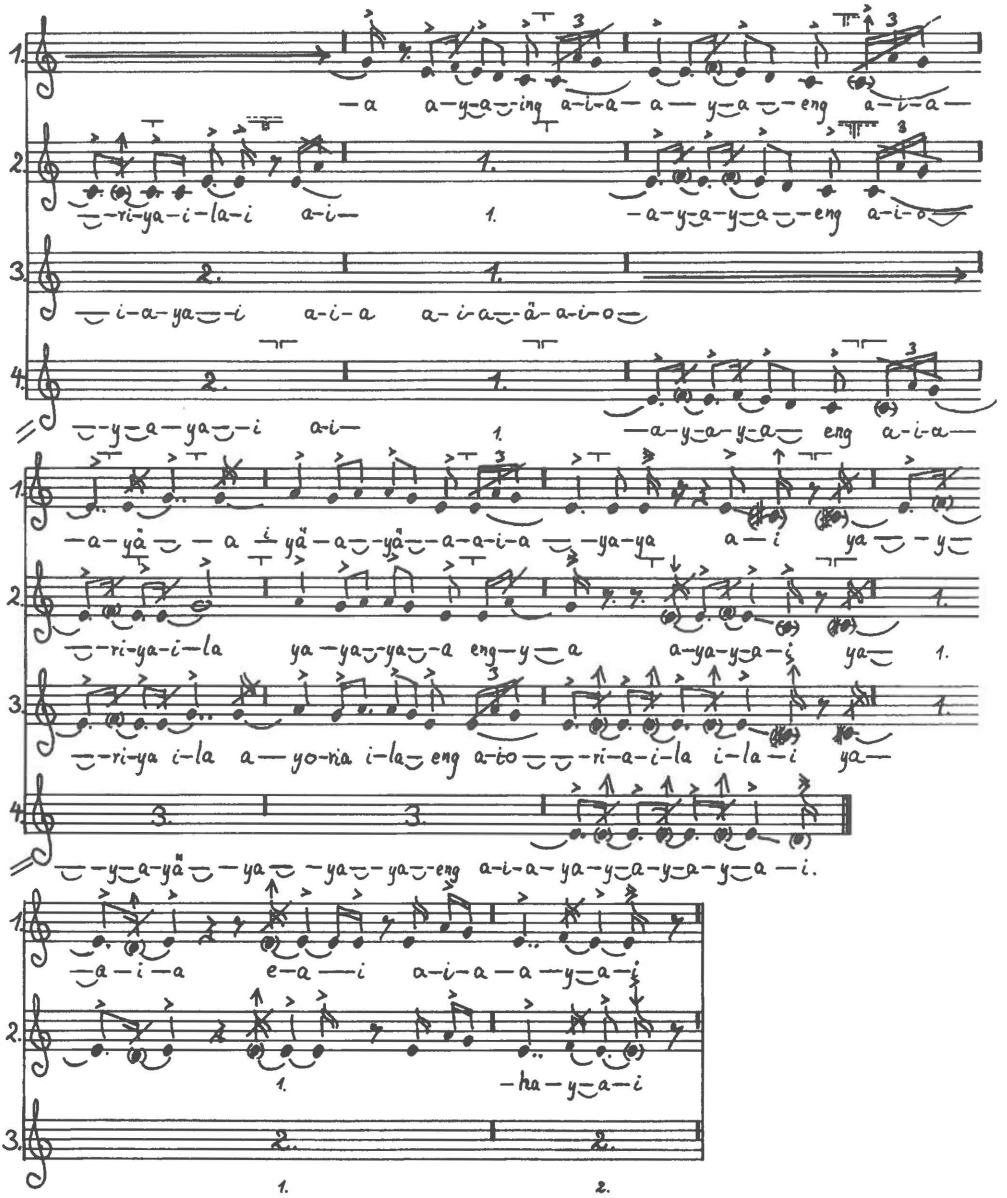
Disc 25.b.1. Recorded 5 April 1937 by Erik Holtved.

Pualorssuaĸ (song 37). Anonymous drum-song for entertainment.

Pitch: c' = ca. B♭. M.M.: ♩ = ca. 143.



No. 070 (2)
Pualorssuaĸ (song 37), continued.

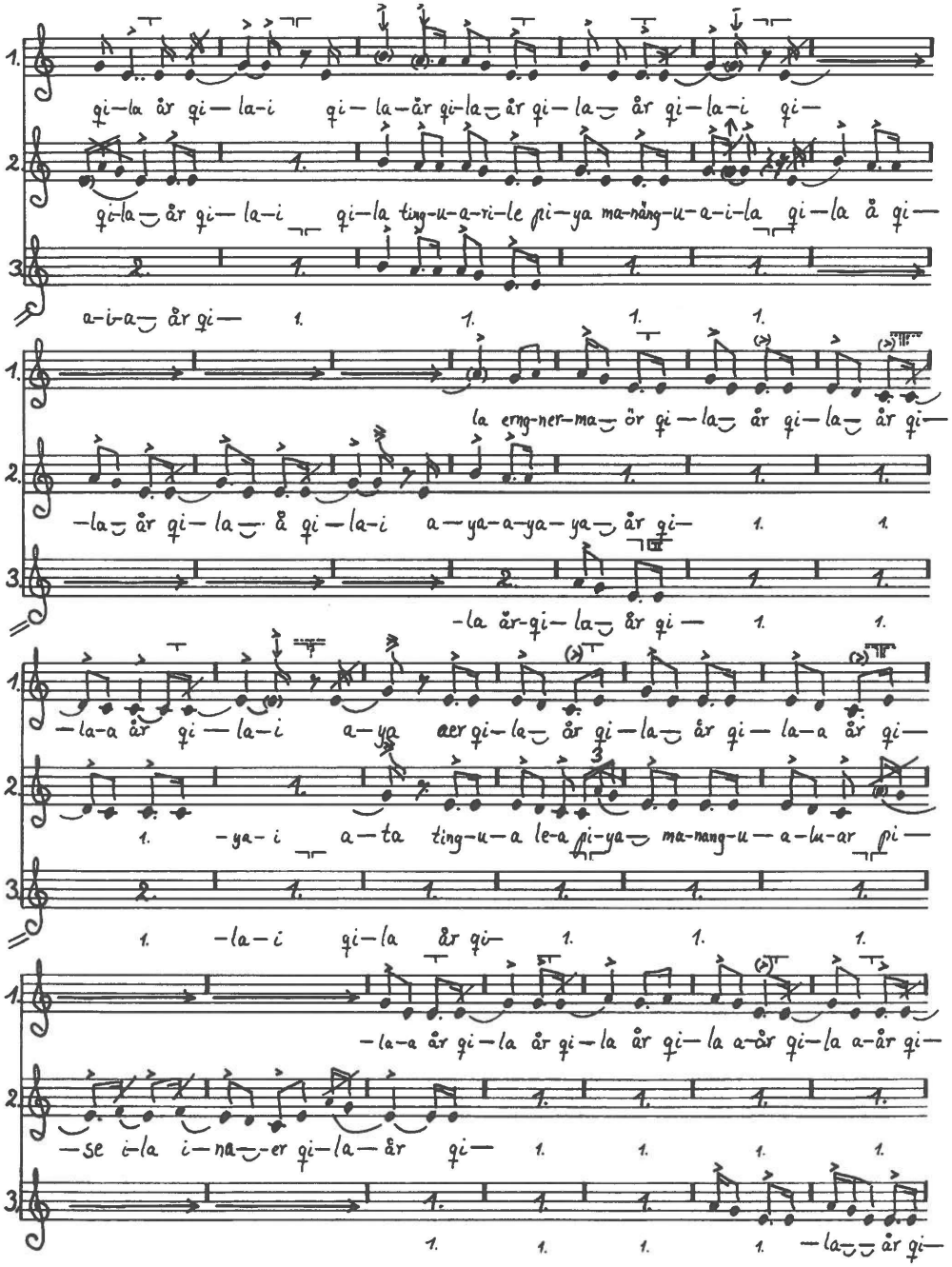


No. 071

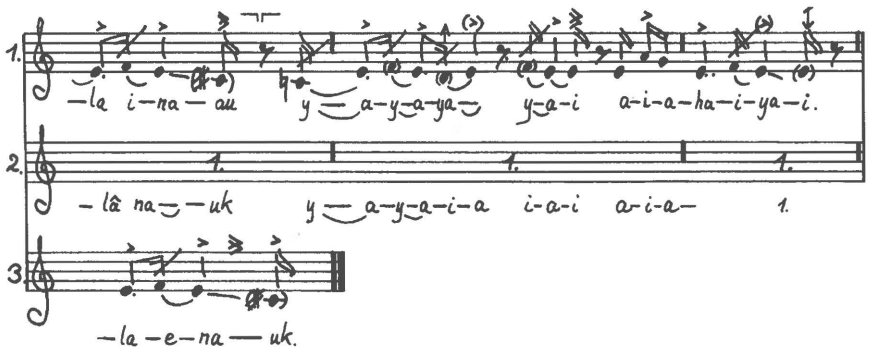
Disc 25.b.2. Recorded 5 April 1937 by Erik Holtved.

Pualorssuaĸ (song 38). Anonymous drum-song for entertainment.

Pitch: c' = ca. B♭. M.M.: ♩ = ca. 144.



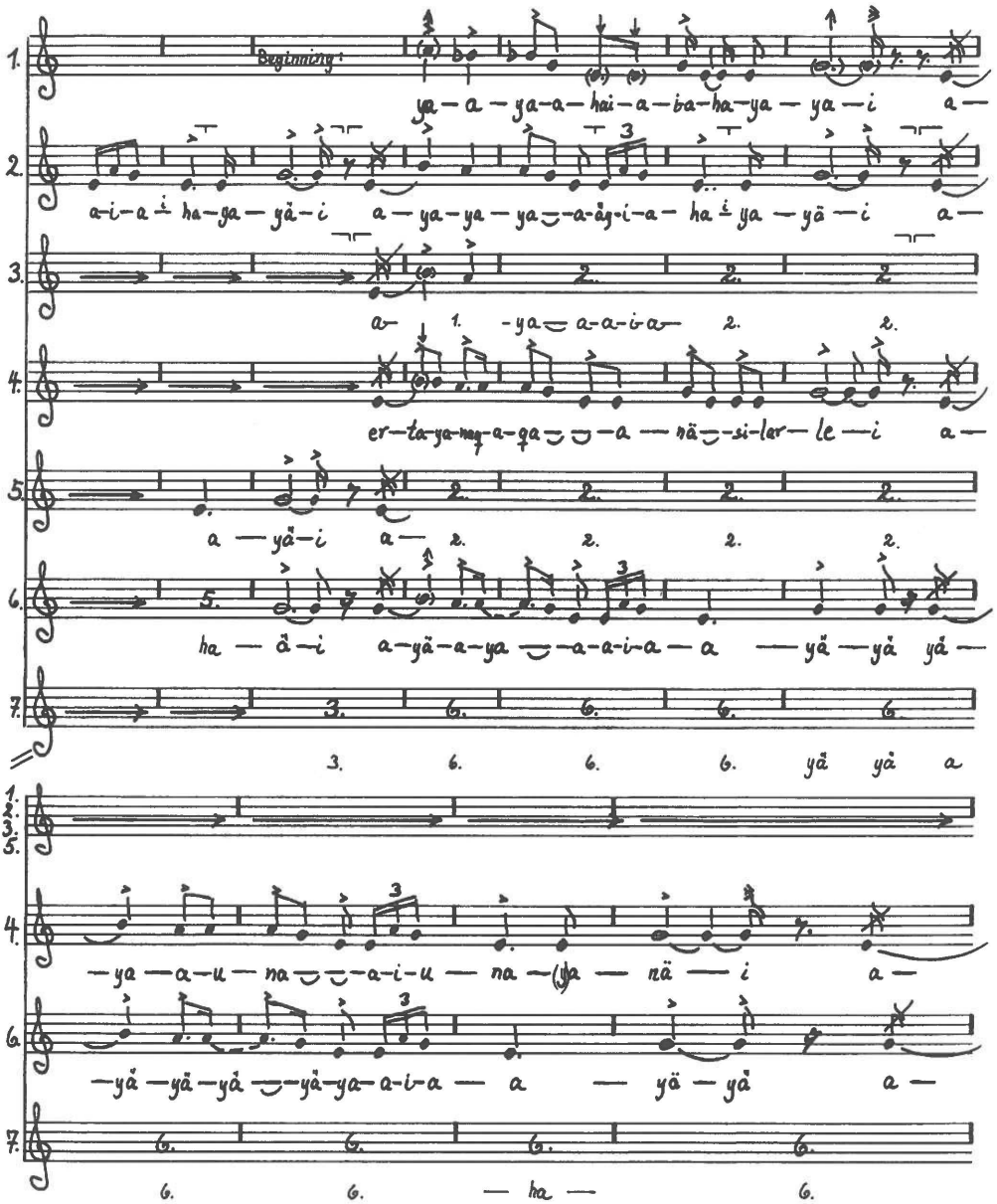
No. 071 (2)
Pualorssuaĸ (song 38), continued.



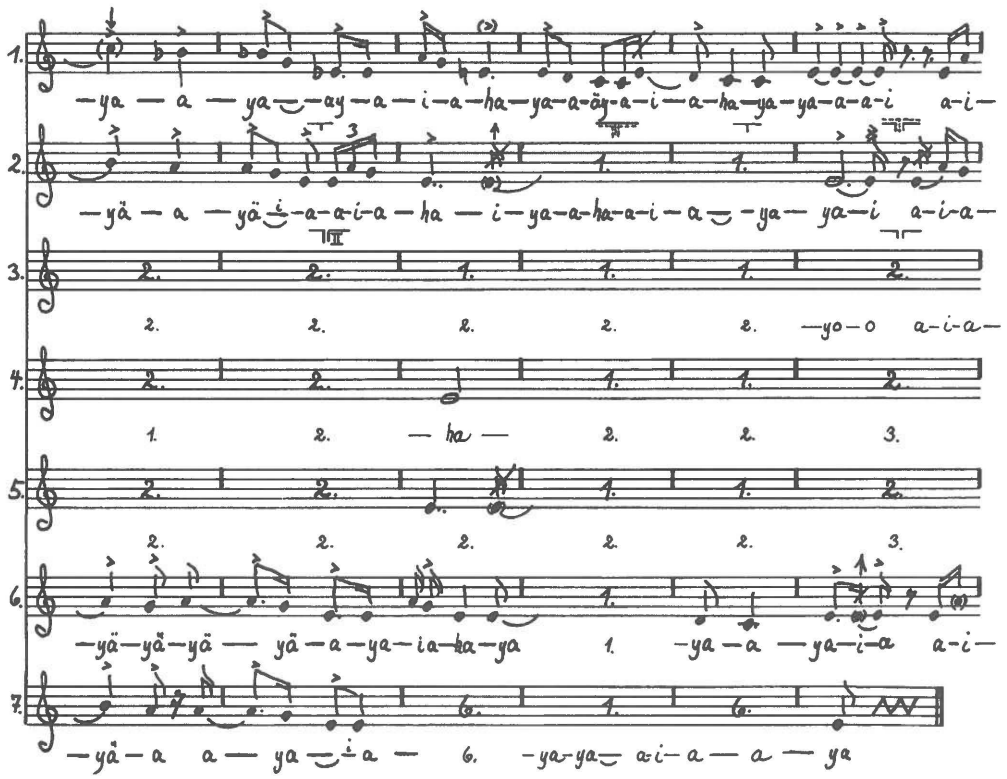
No. 072

Disc 49.b.
Pualorssuaĸ (song 39).
Pitch: c' = ca. B♭ - A.

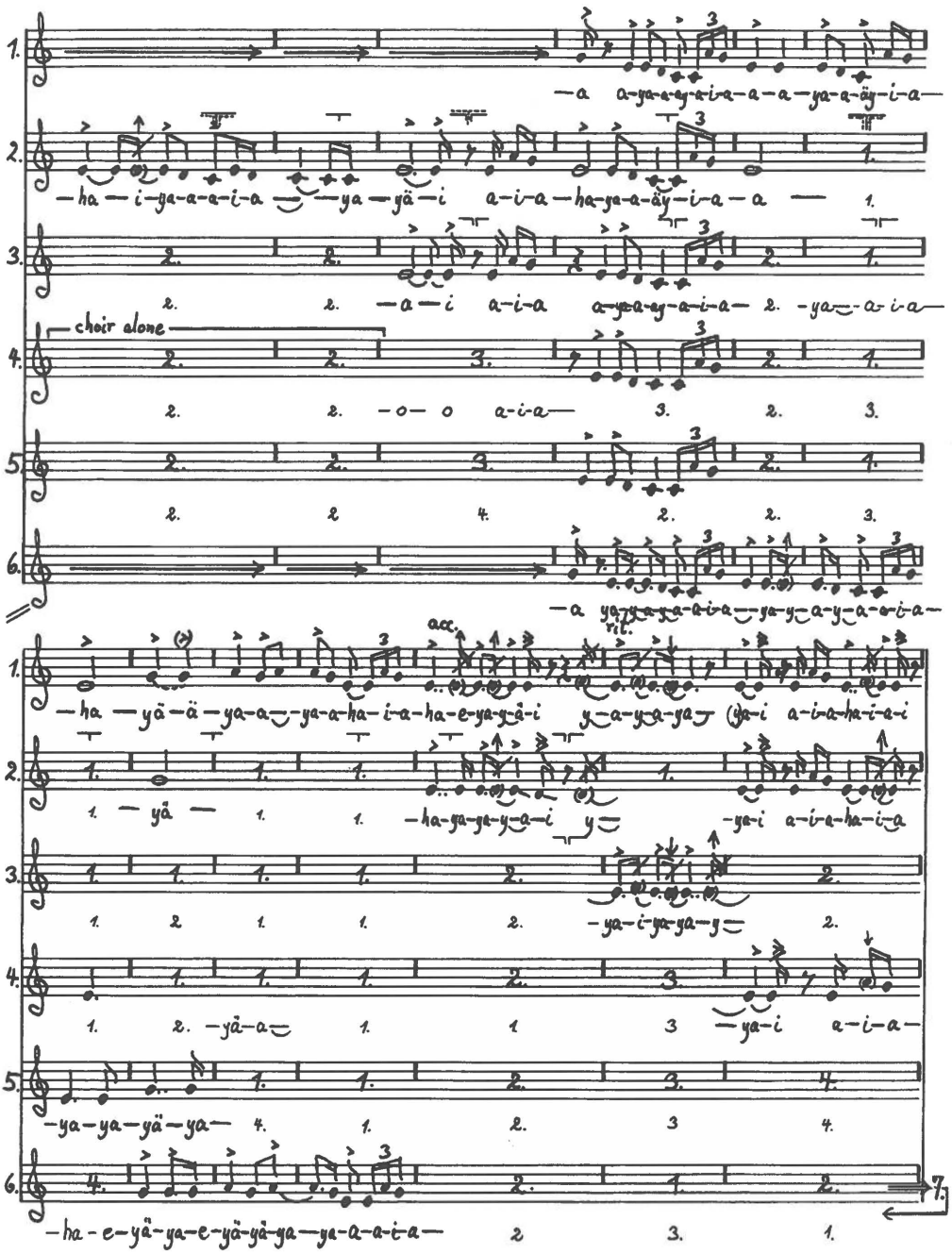
Recorded 18 April 1937 by Erik Holtved.
Anonymous drum-song for entertainment.
M.M.: ♩ = ca. 138.



No. 072 (2)
Pualorssuaaĸ (song 39), continued.



No. 072 (3)
Pualorssuaĸ (song 39), continued.

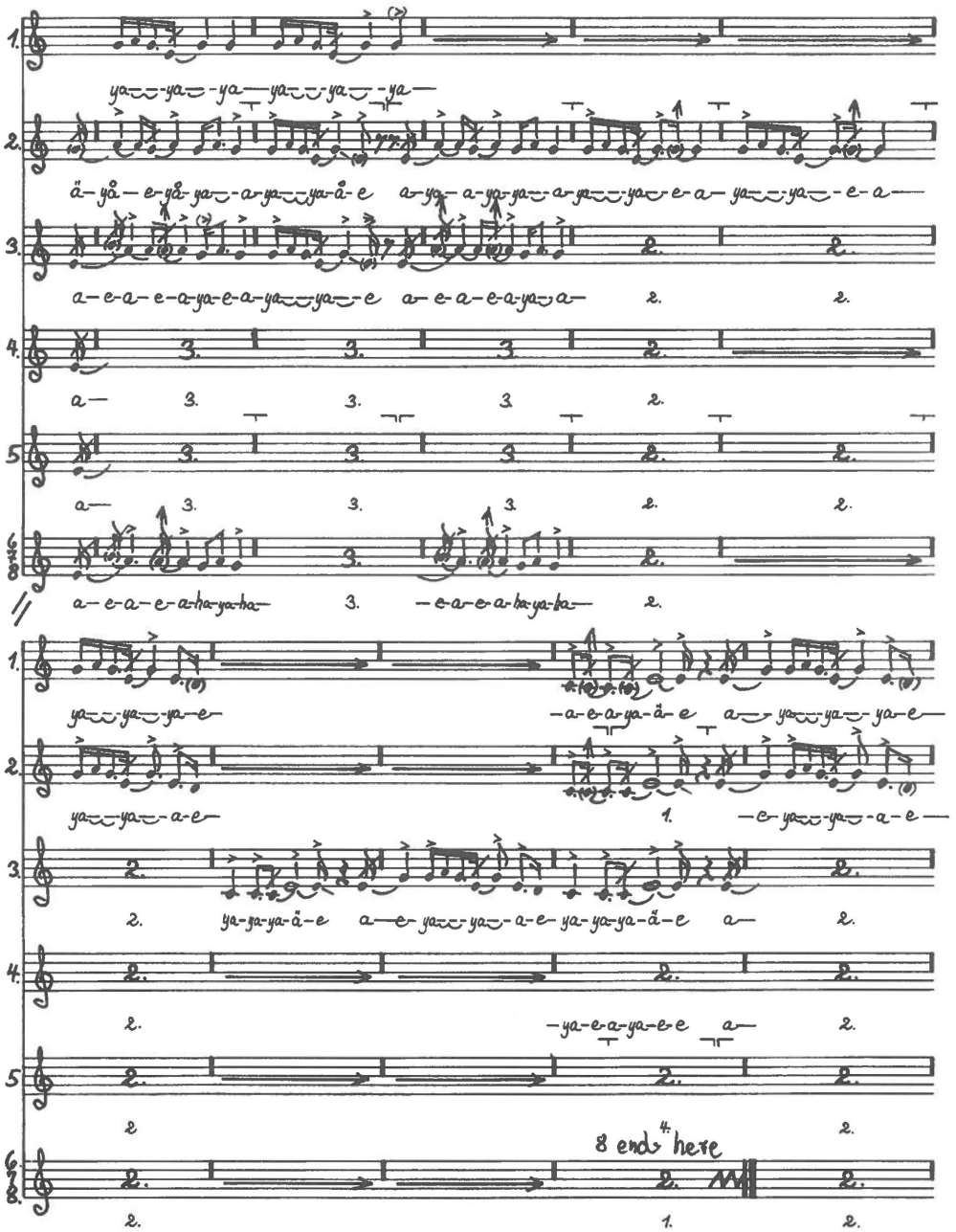


No. 073

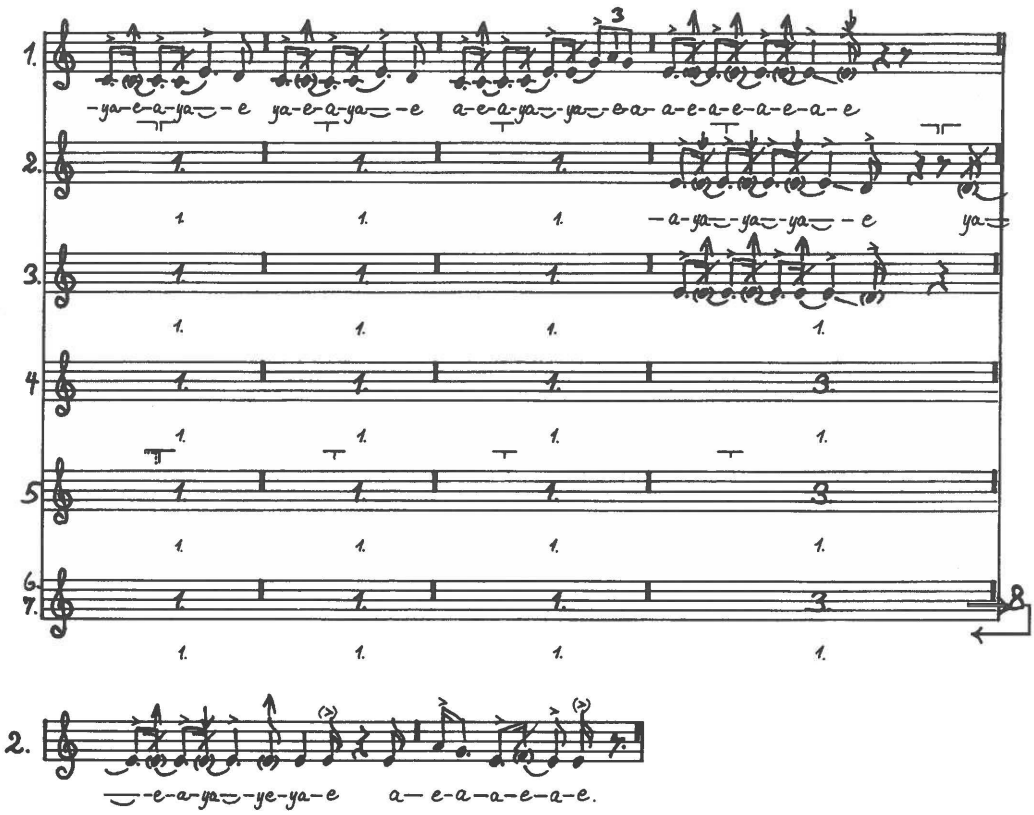
Disc 47.b. Recorded 18 April 1937 by Erik Holtved.

K'aivigaĸ (man) (song 1). Anonymous drum-song for entertainment.

Pitch: c' = ca. d - B^{b}. M.M.: ♩ = ca. 167.



No. 073 (2)
K'aivigaĸ (song 1), continued.

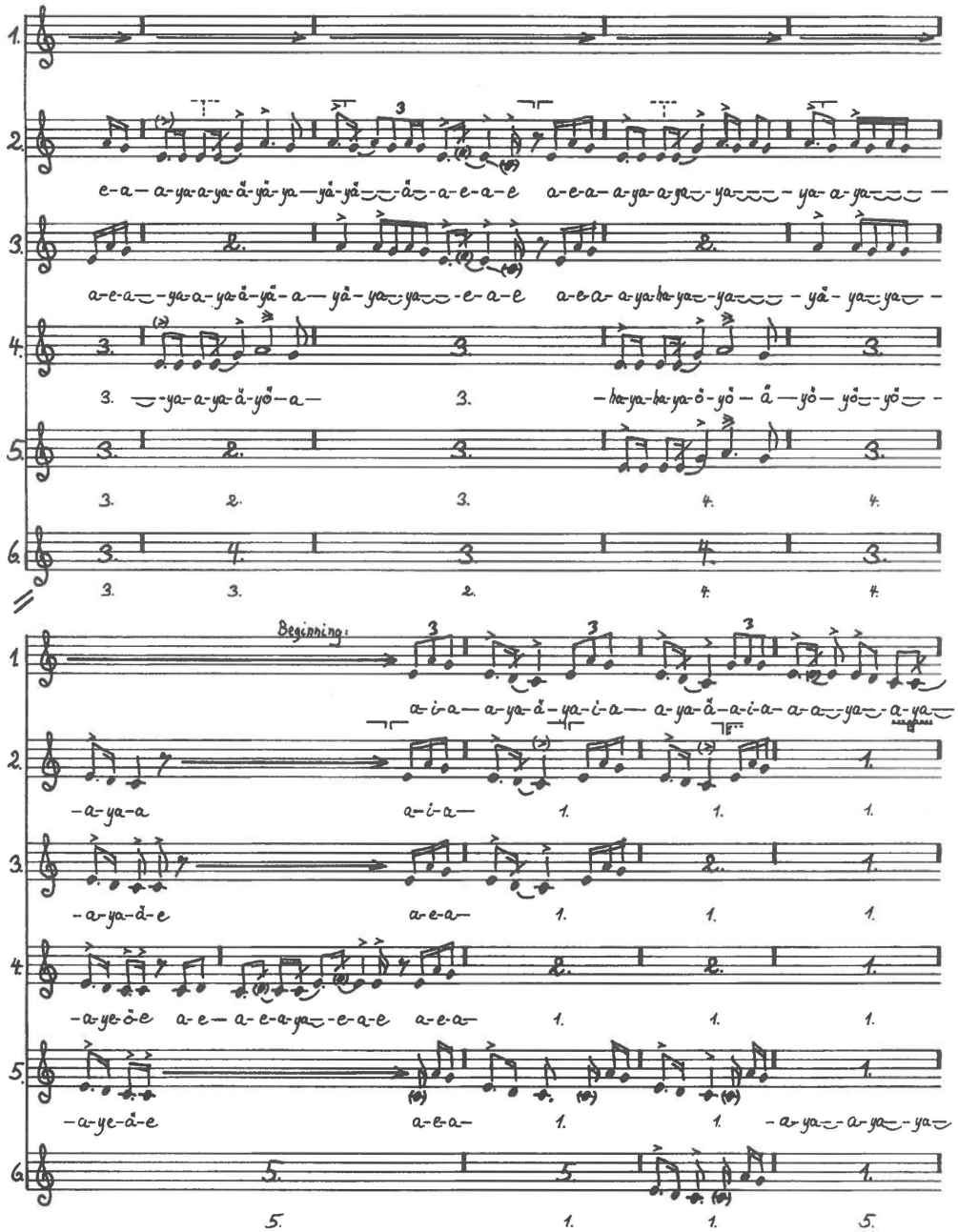


No. 074

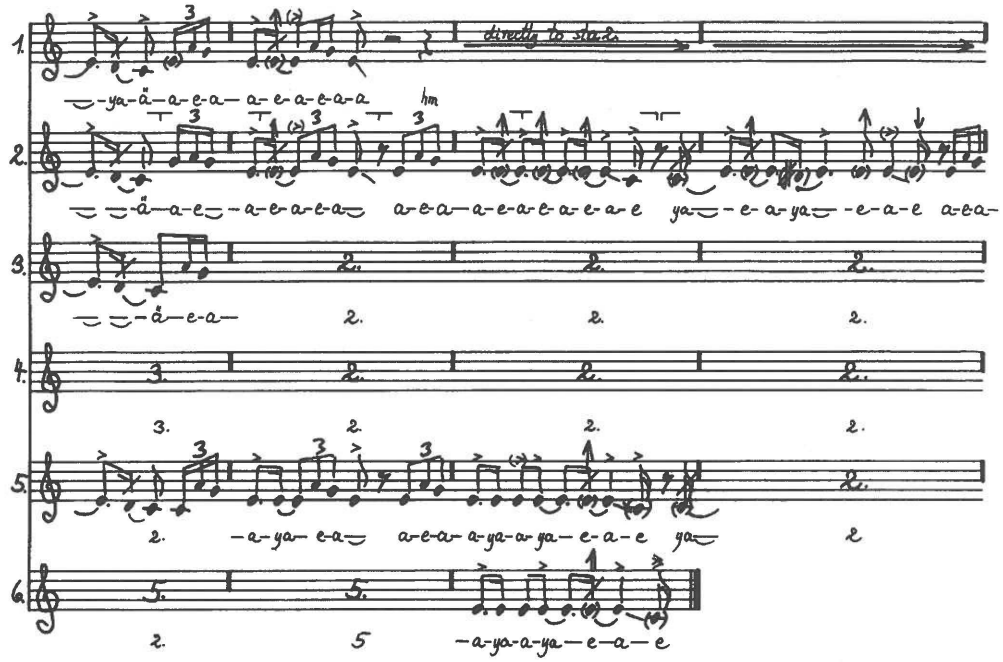
Disc 49.a. Recorded 18 April 1937 by Erik Holtved.

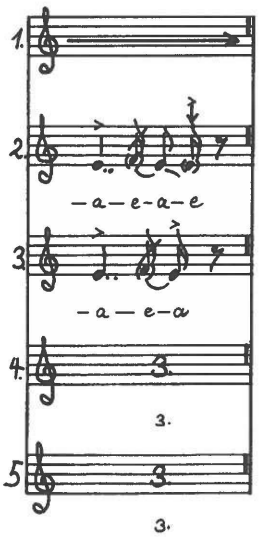
K'aivigaĸ (song 2). Arĸutarssuaĸ's drum-song for entertainment.

Pitch: c' = ca. e^b - d^b. M.M.: ♩ = ca. 167.



No. 074 (2)
K'aivigaĸ (song 2), continued.



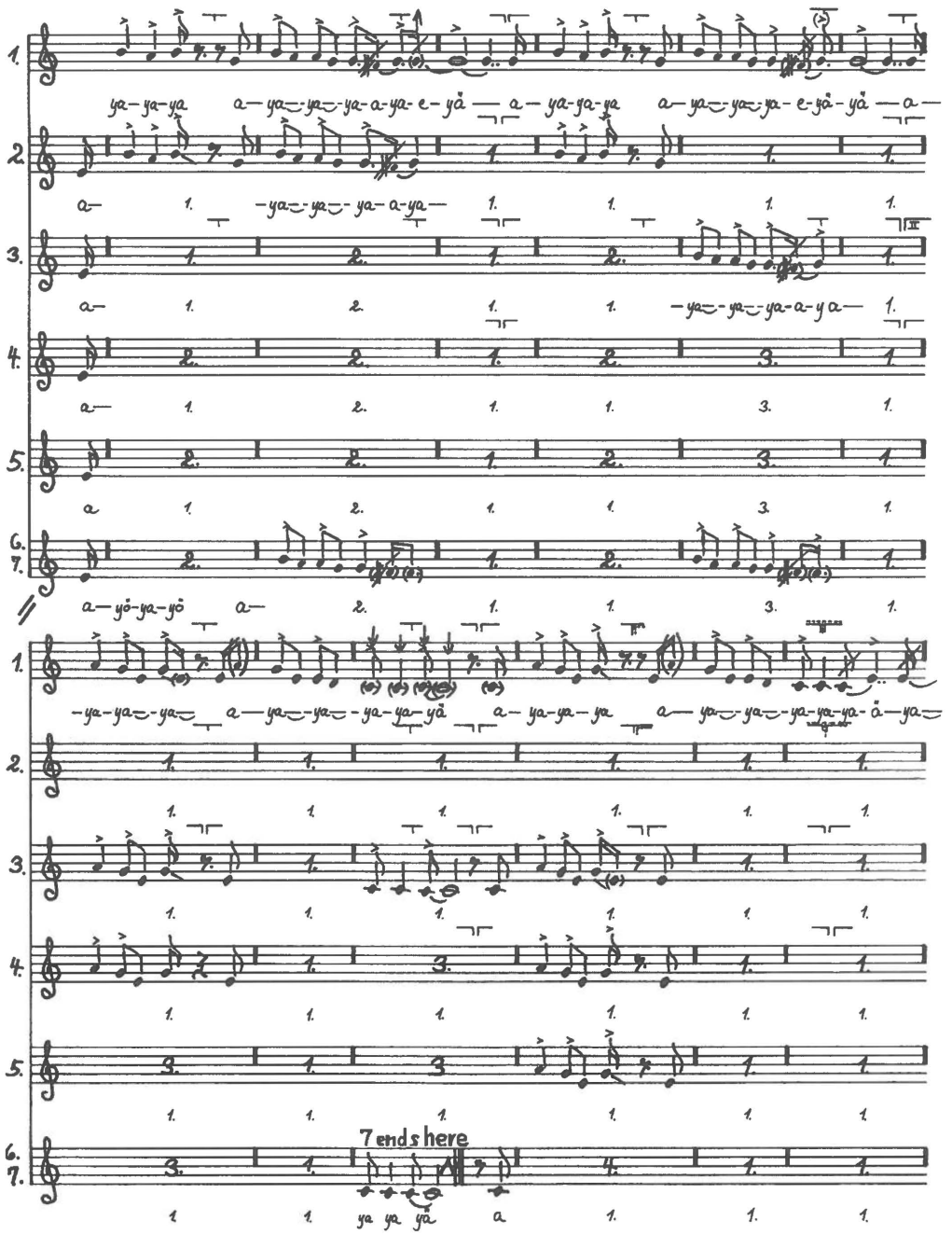


No. 075

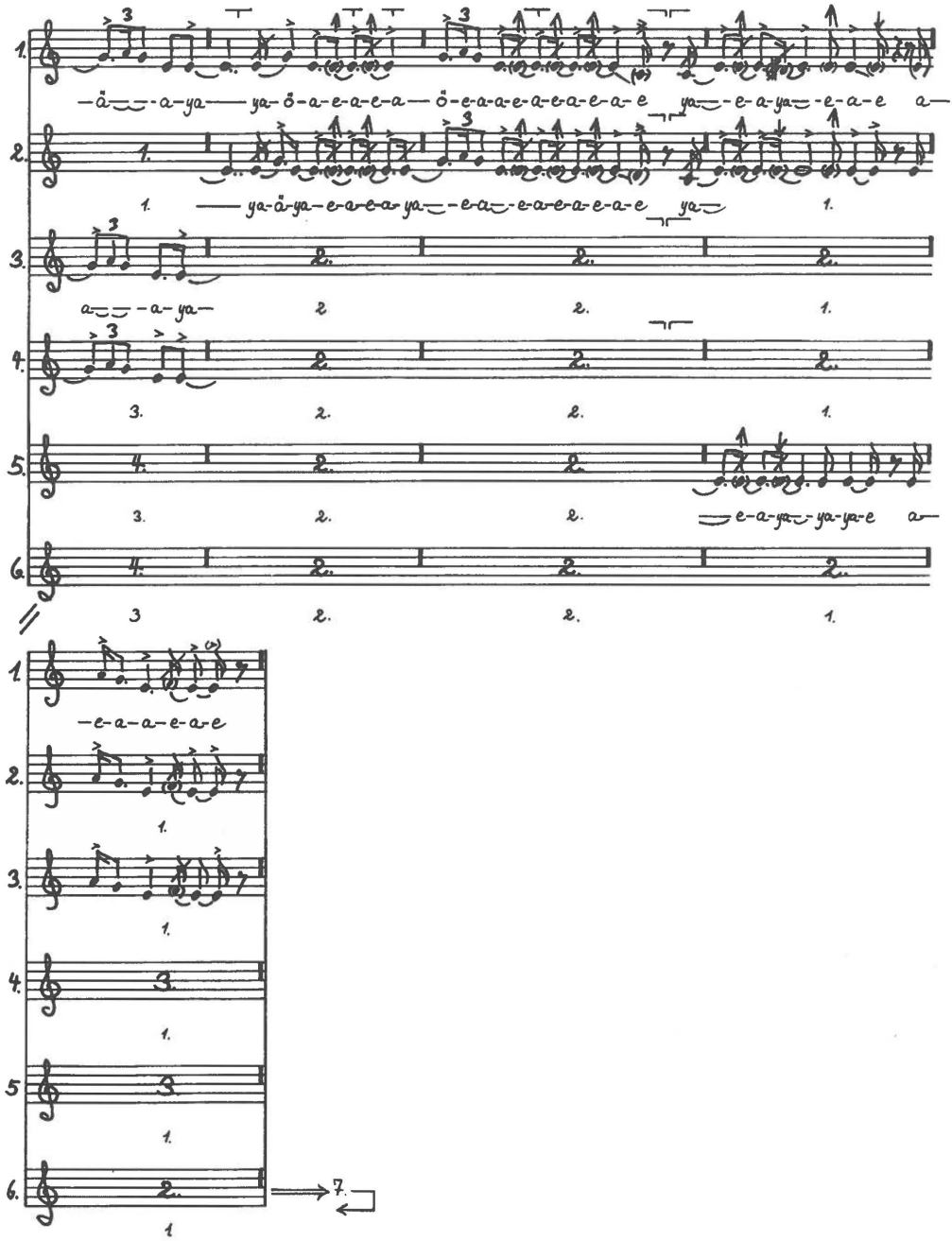
Disc 47.a. Recorded 18 April 1937 by Erik Holtved.

K'aivigaĸ (song 3). Anonymous drum-song for entertainment.

Pitch: c' = ca. e^{b} - d. M.M.: ♩ = ca. 172.



No. 075 (2)
K'aivigaĸ (song 3), continued.

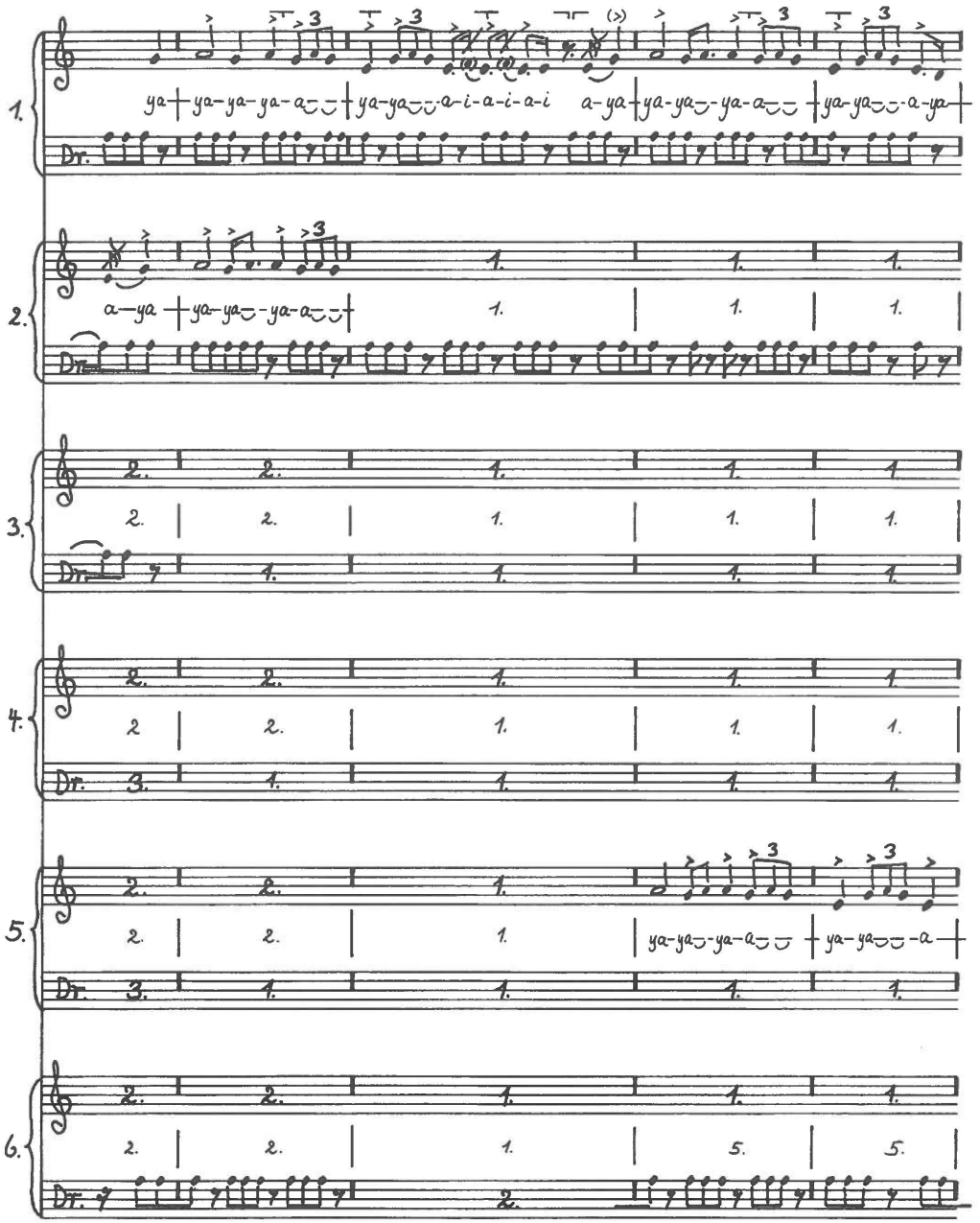


No. 076

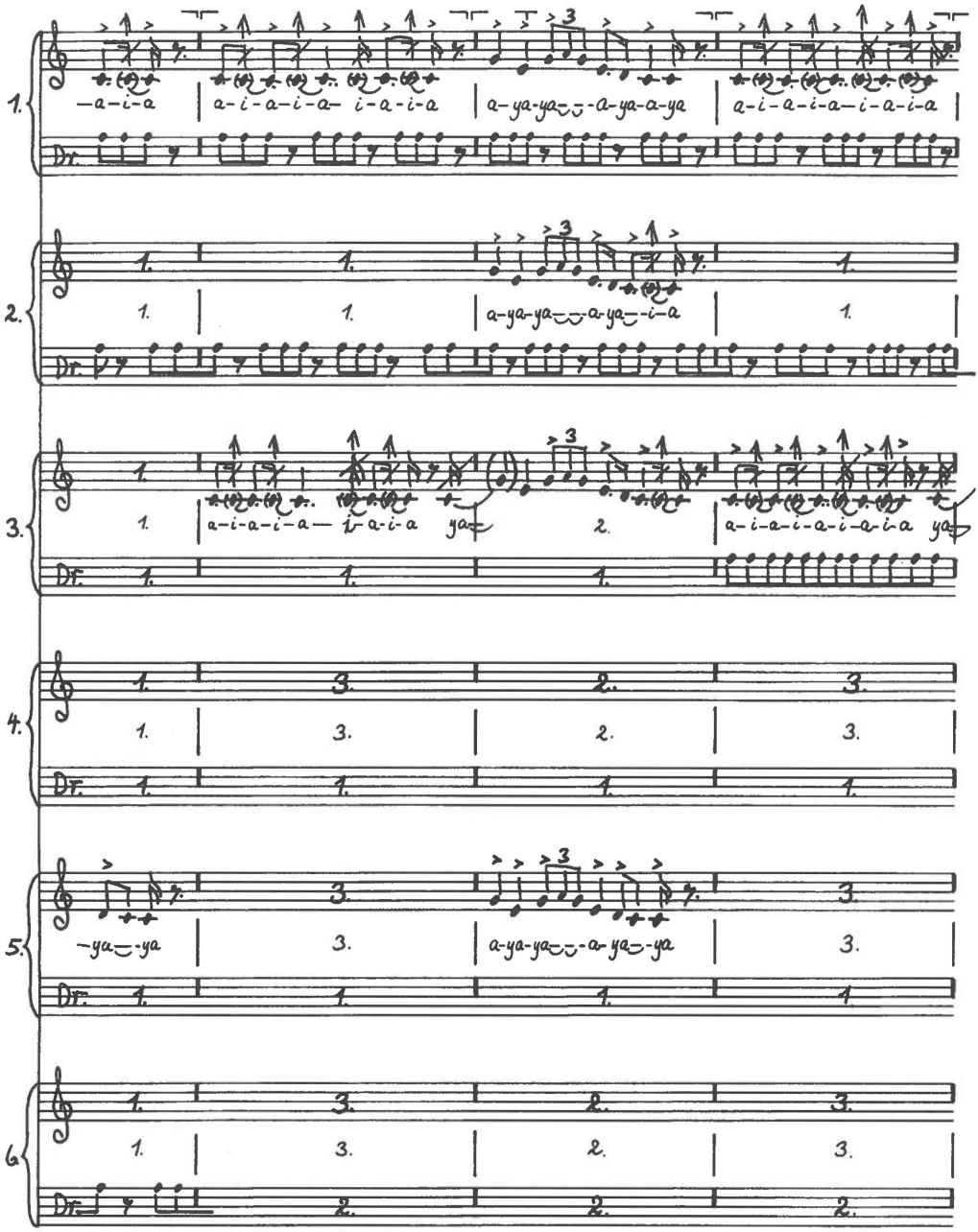
Disc 88.b. Recorded 16 May 1937 by Erik Holtved.

K'ângâĸ (man) (song 1). Anonymous drum-song for entertainment.

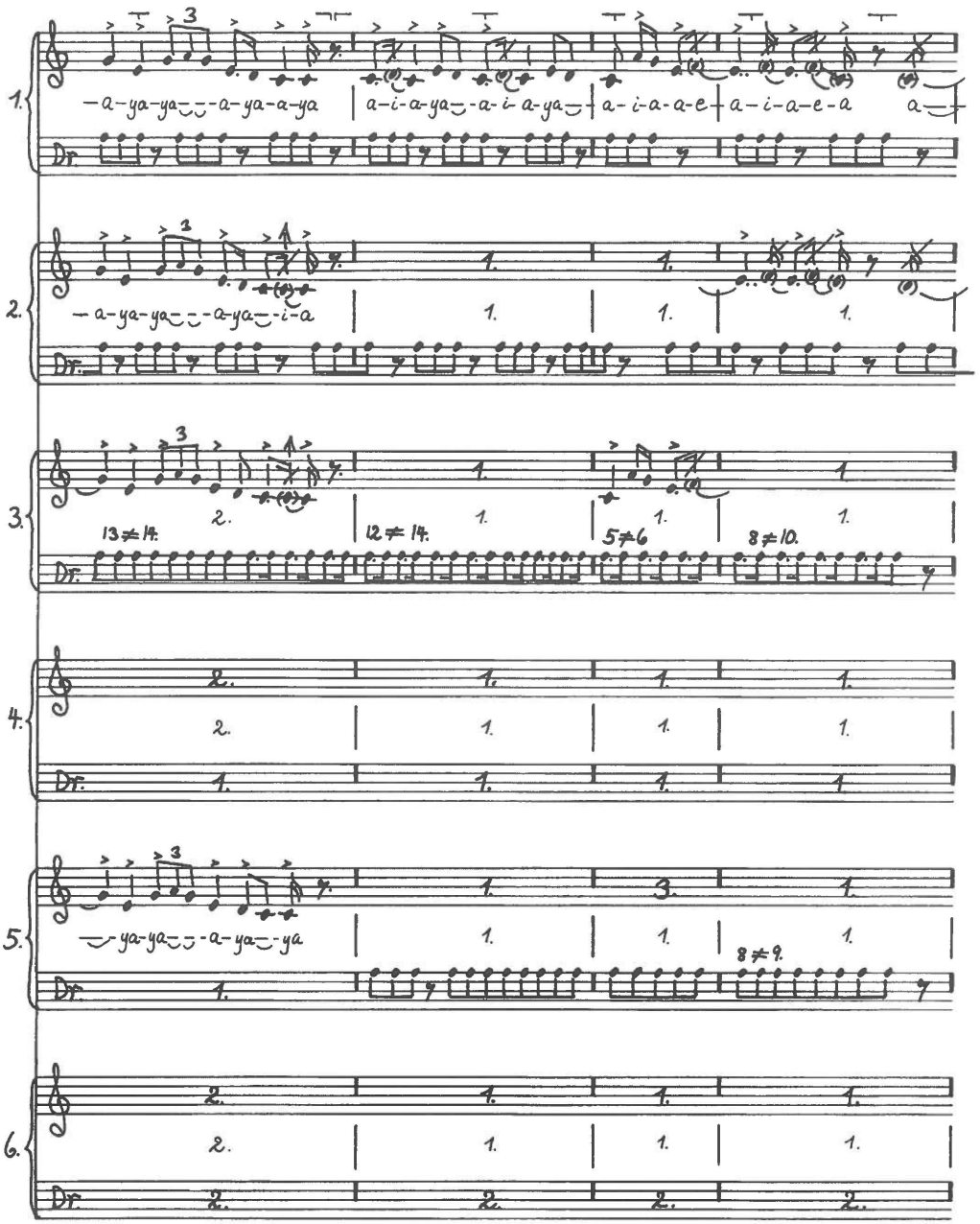
Pitch: c' = ca. d - d^{b}. M.M.: ♩ = ca. 155.



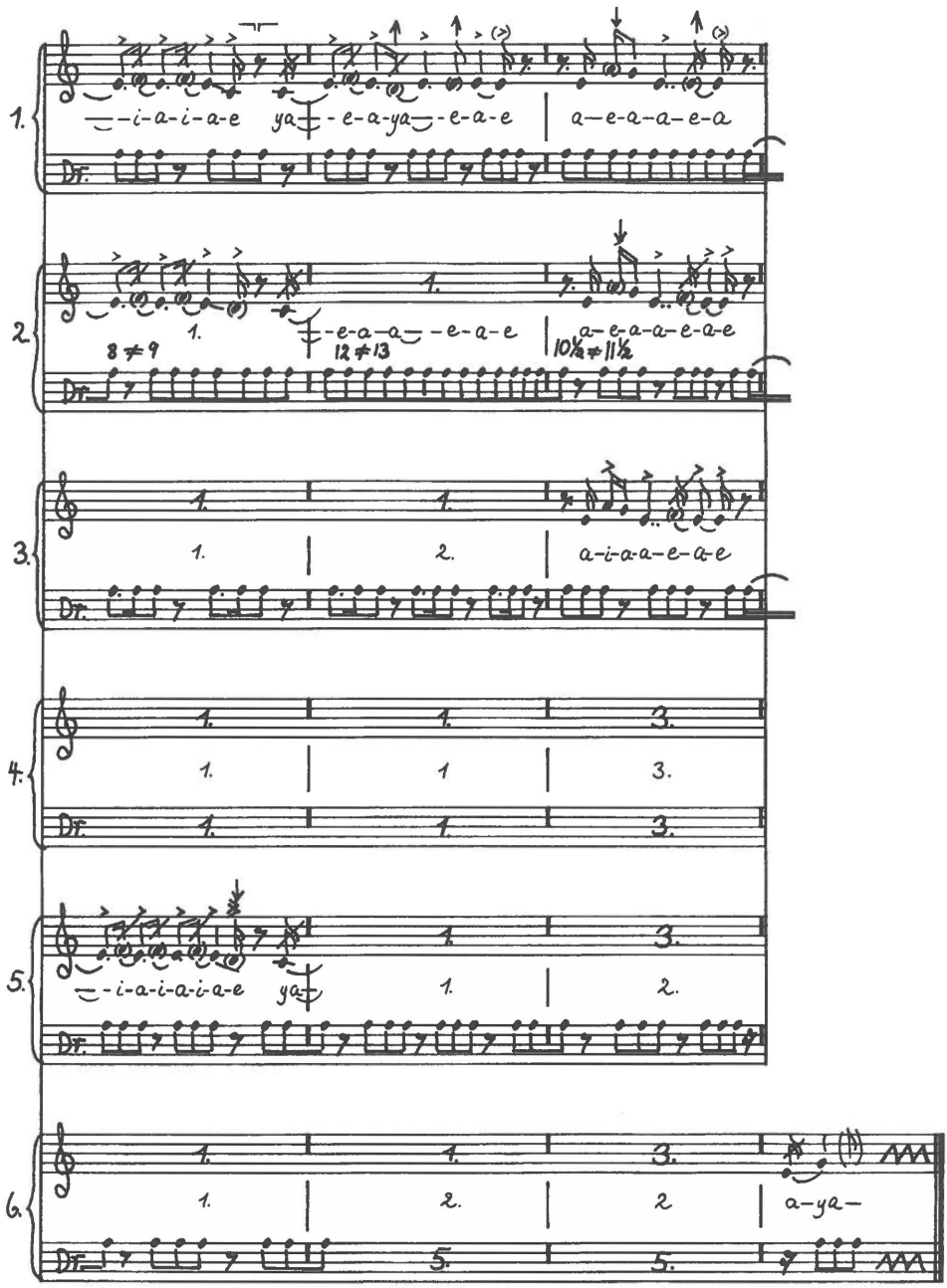
No. 076 (2)
K'ângâʁ (song 1), continued.



No. 076 (3)
K'ângâĸ (song 1), continued.



No. 076 (4)
K'ângâĸ (song 1), continued.

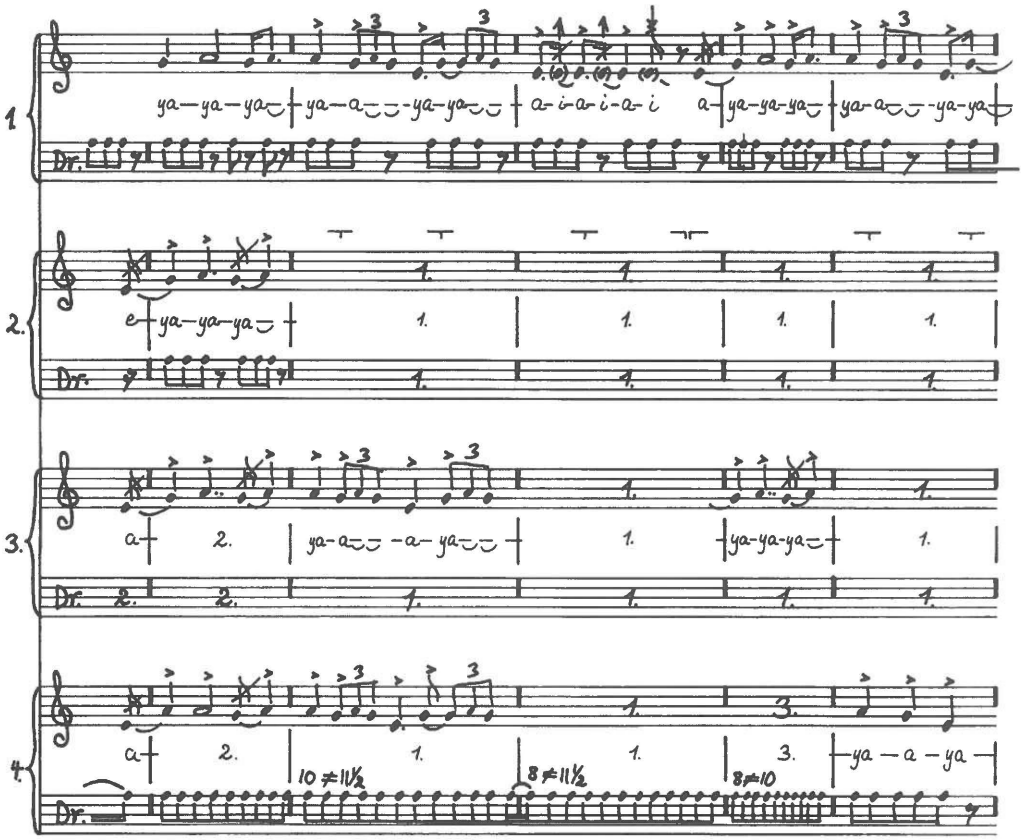


No. 077

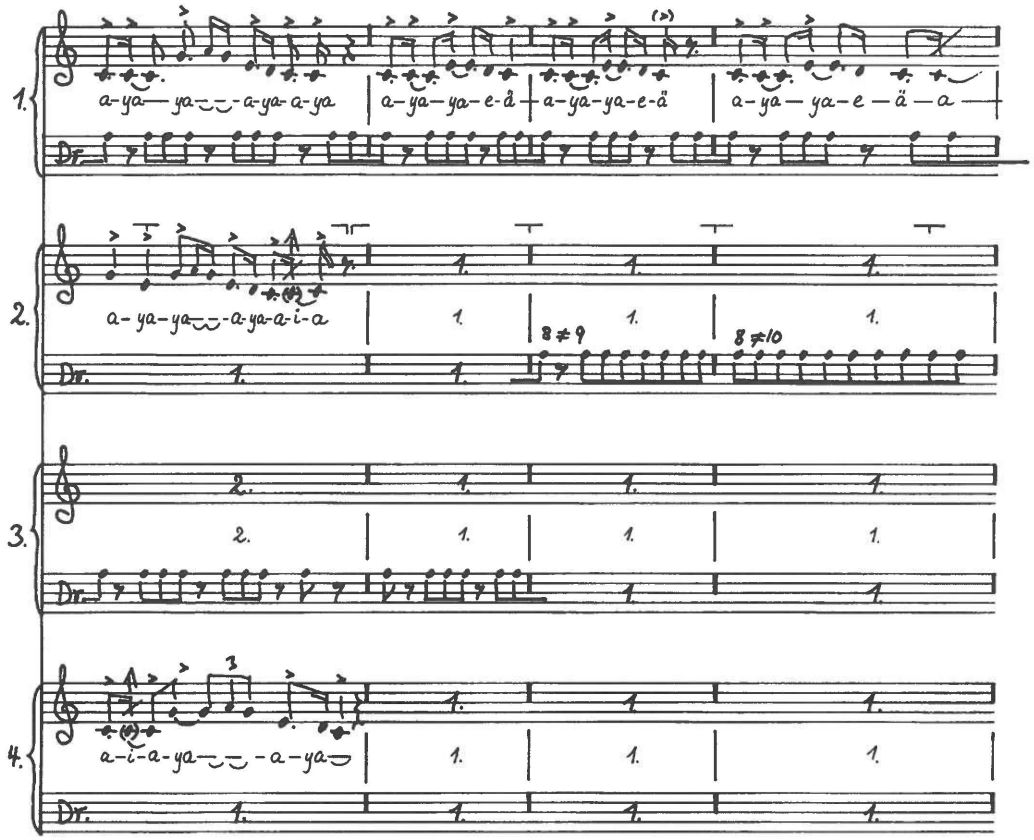
Disc 89.b. Recorded 16 May 1937 by Erik Holtved.

K'ângâĸ (song 2). Anonymous drum-song for entertainment.

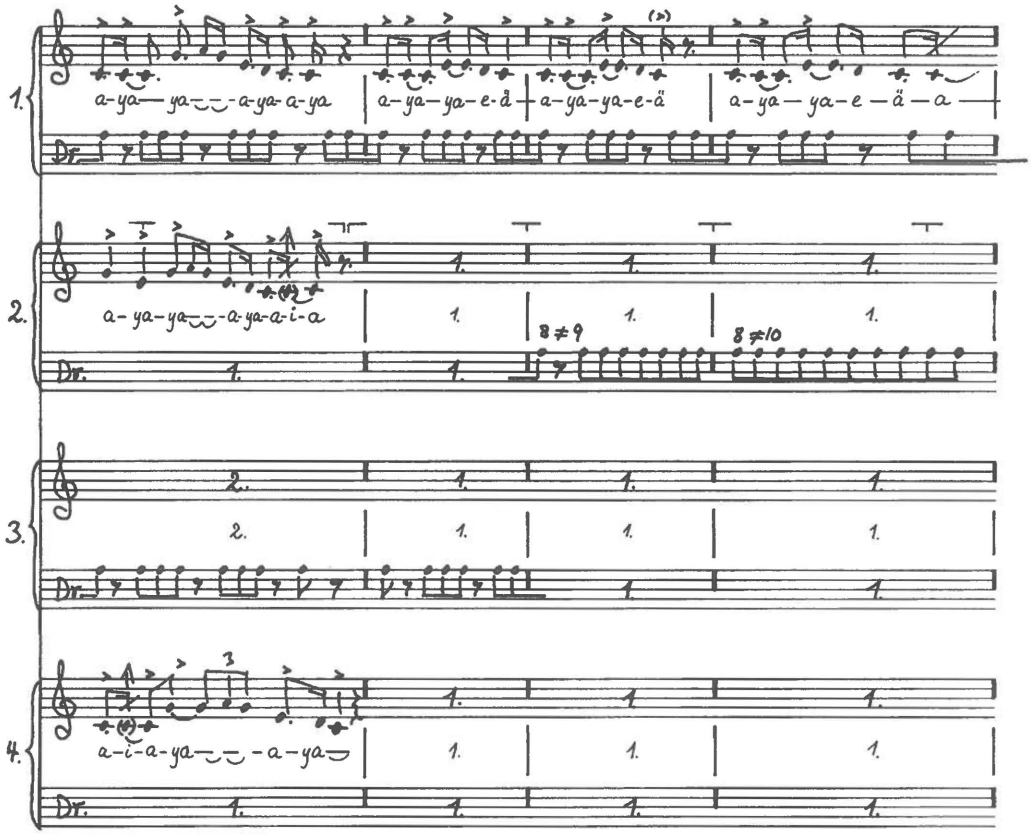
Pitch: c' = ca. d. M.M.: ♩ = ca. 155.



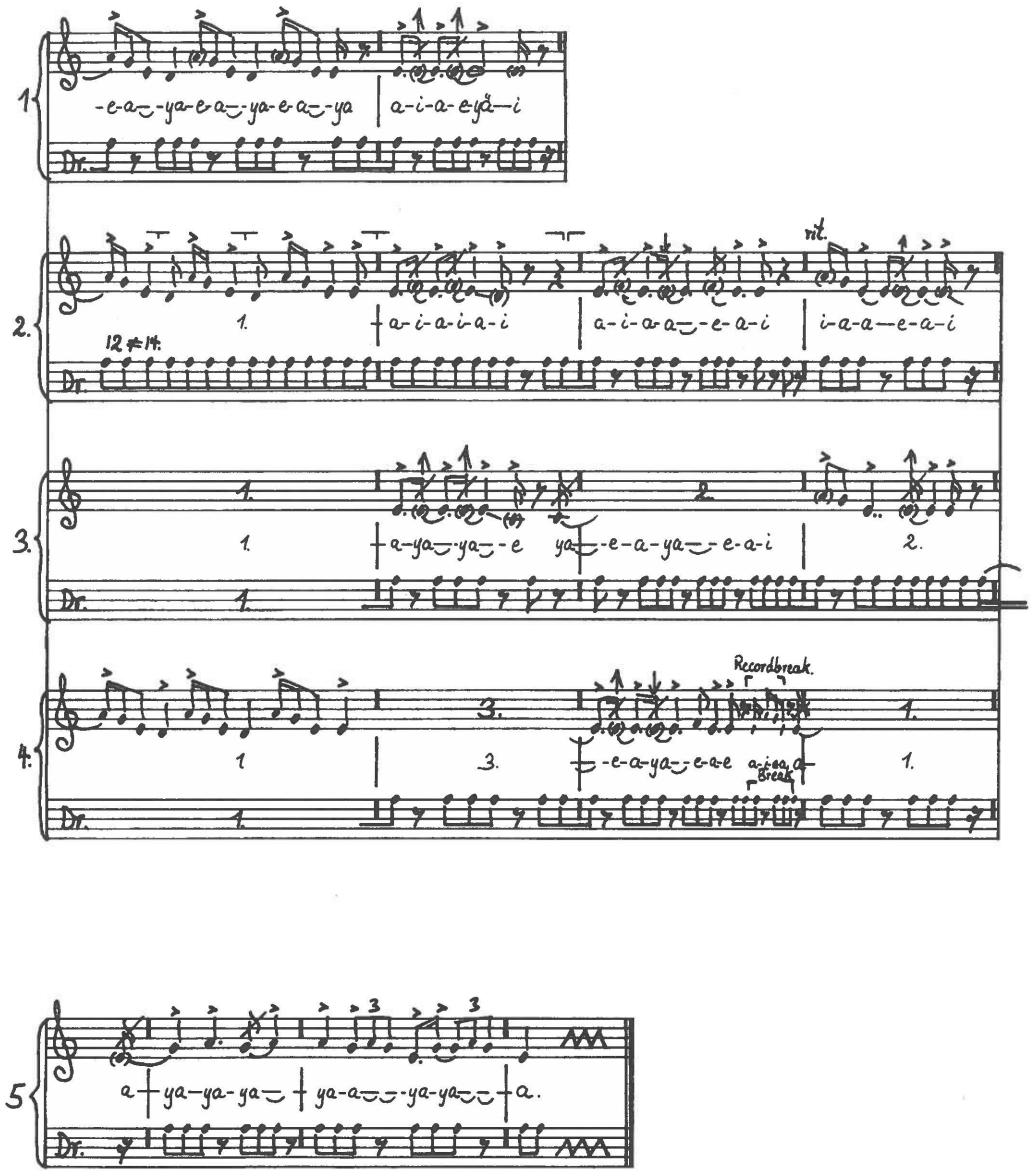
No. 077 (2)
K'ângâĸ (song 2), continued.



No. 077 (3)
K'ângâĸ (song 2), continued.



No. 077 (4)
K'ângâĸ (song 2), continued.

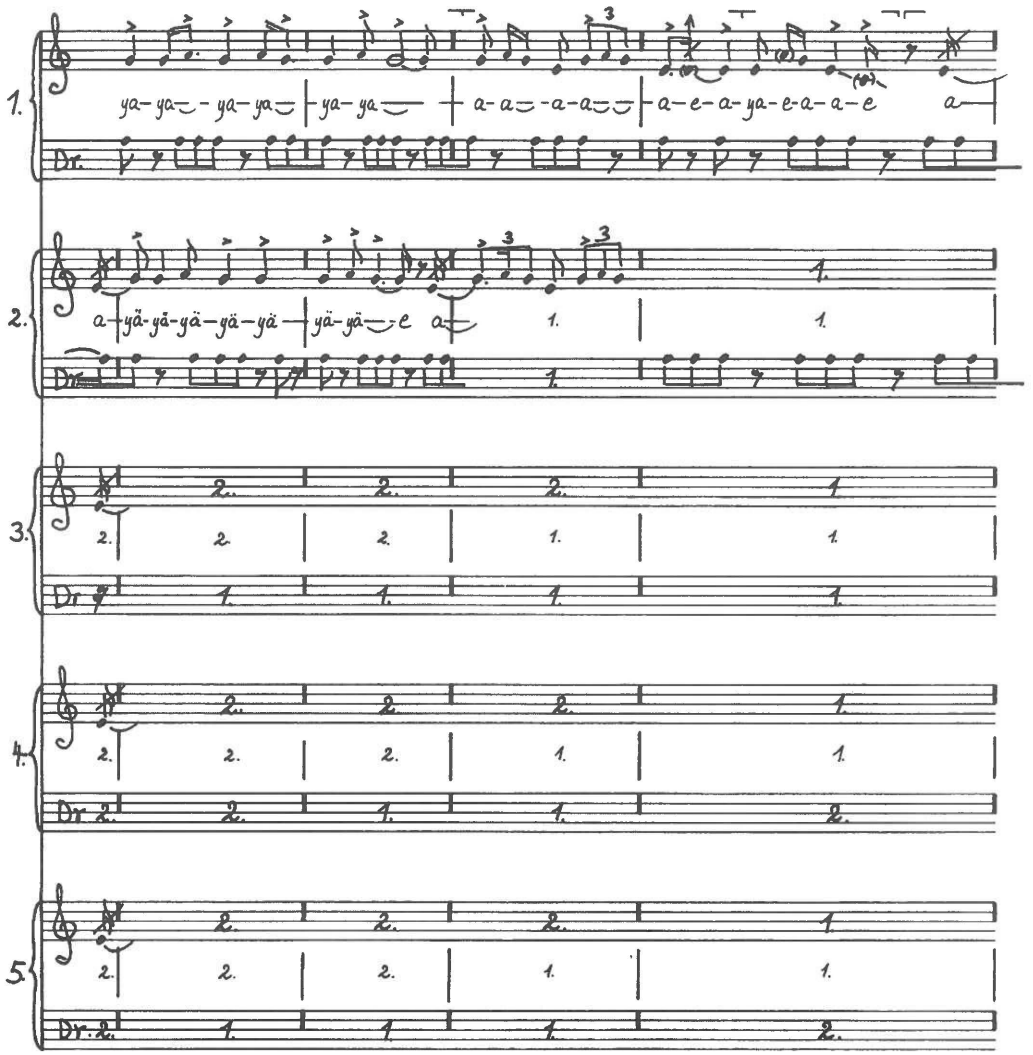


No. 078

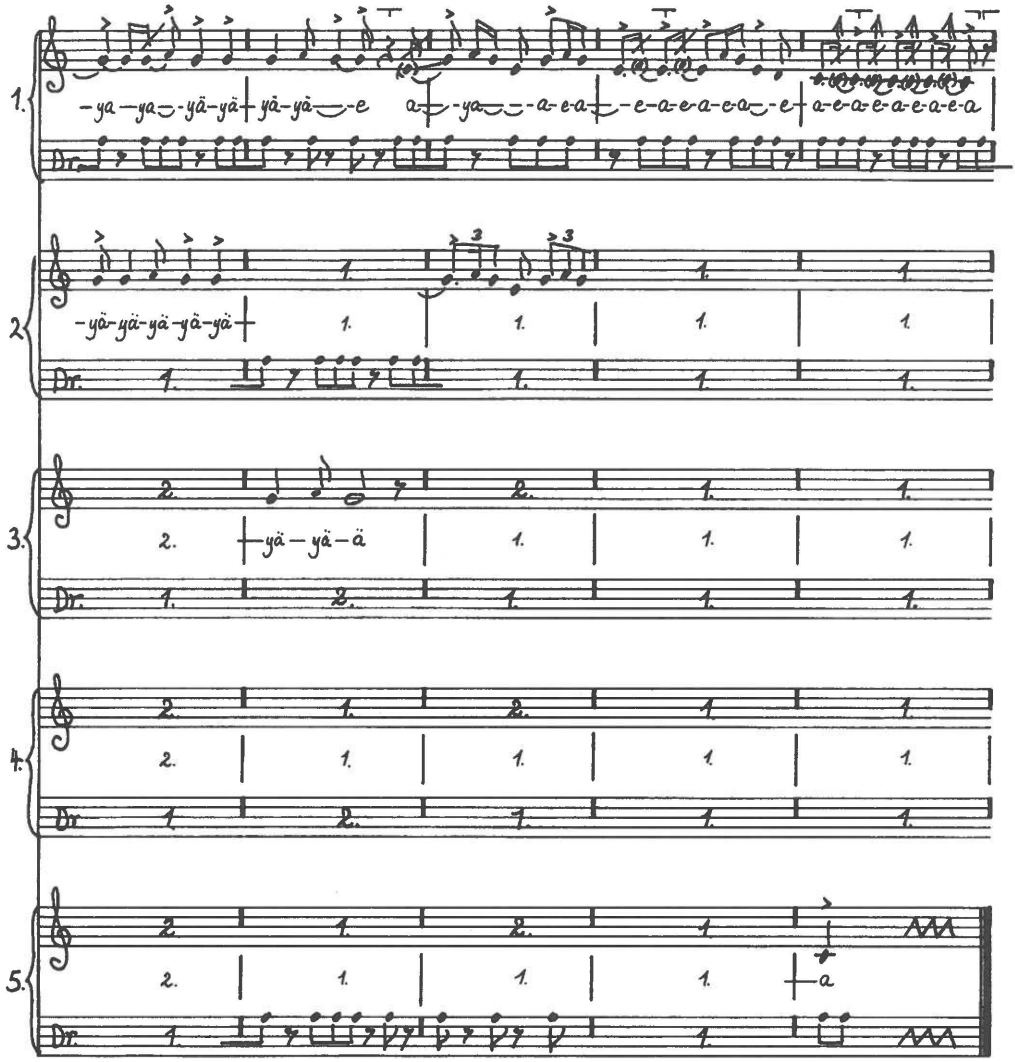
Disc 90.b. Recorded 16 May 1937 by Erik Holtved.

K'ângâĸ (song 3). Anonymous drum-song for entertainment.

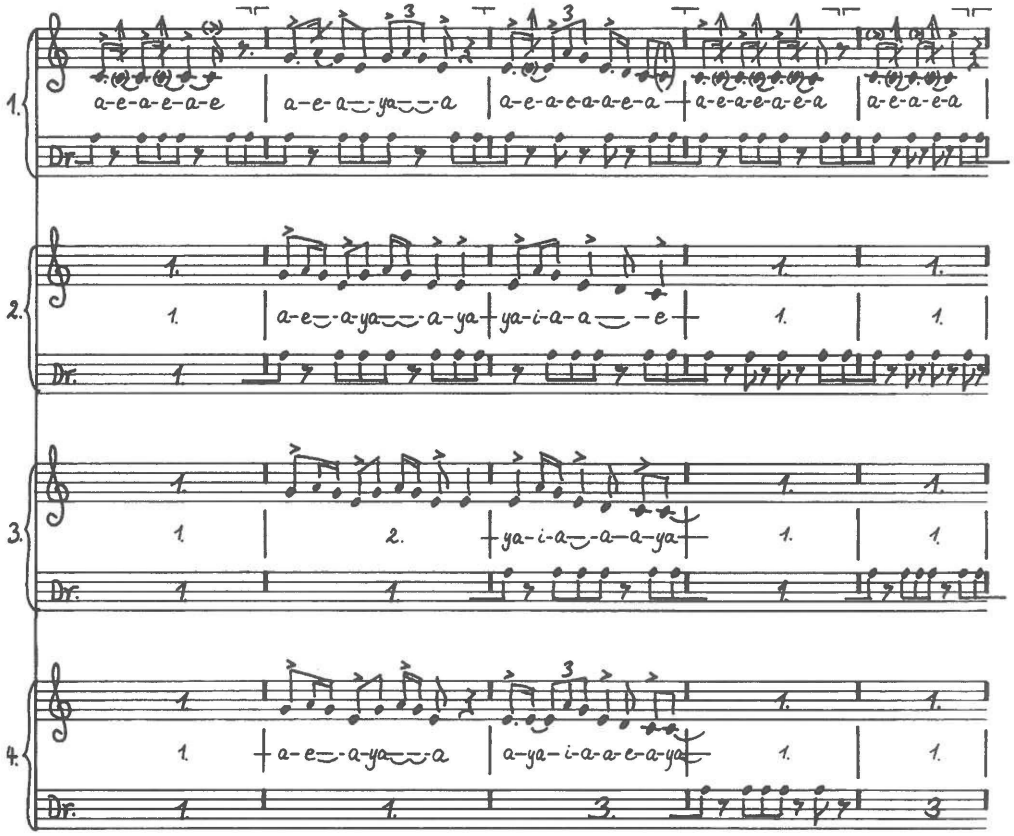
Pitch: c' = ca. d - low d. M.M.: ♩ = ca. 155.



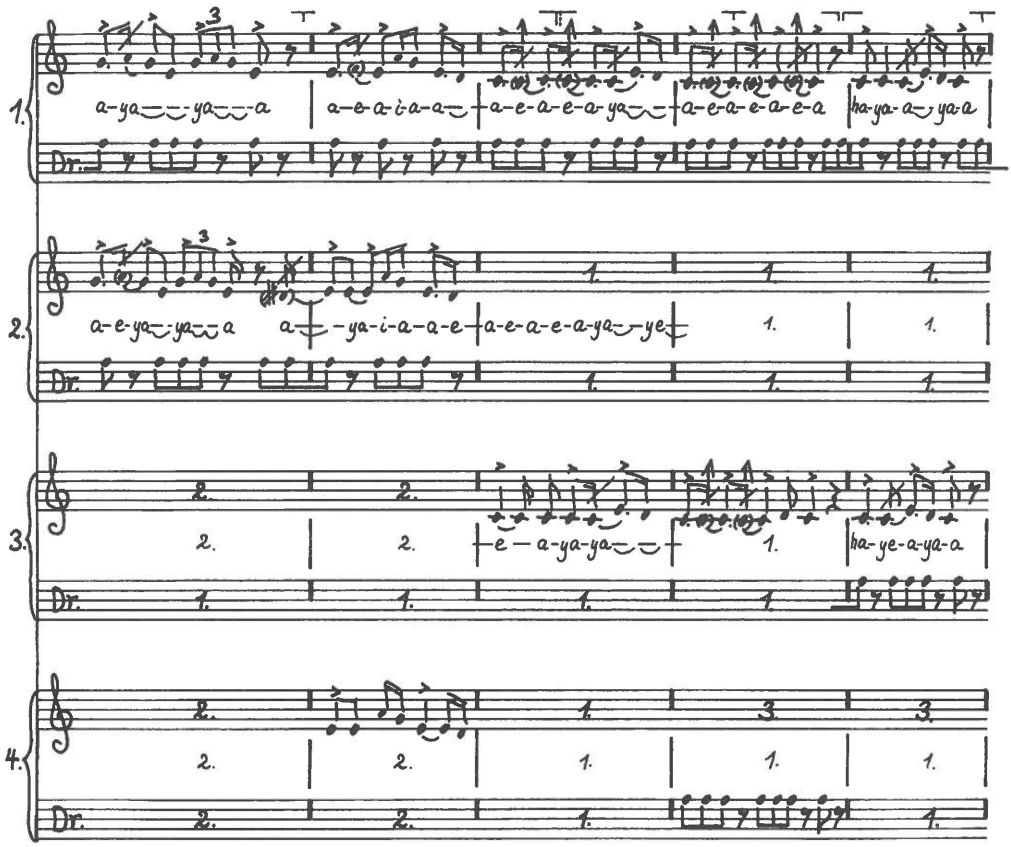
No. 078 (2)
K'ângâĸ (song 3), continued.



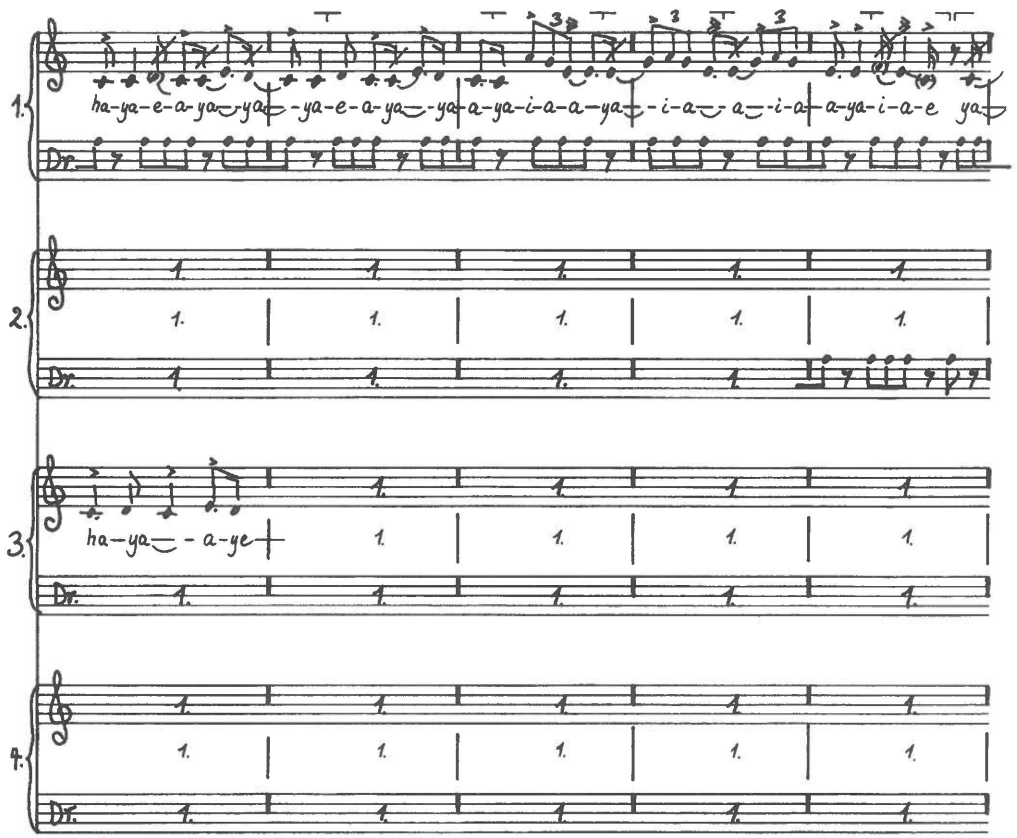
No. 078 (3)
K'ângâĸ (song 3), continued.



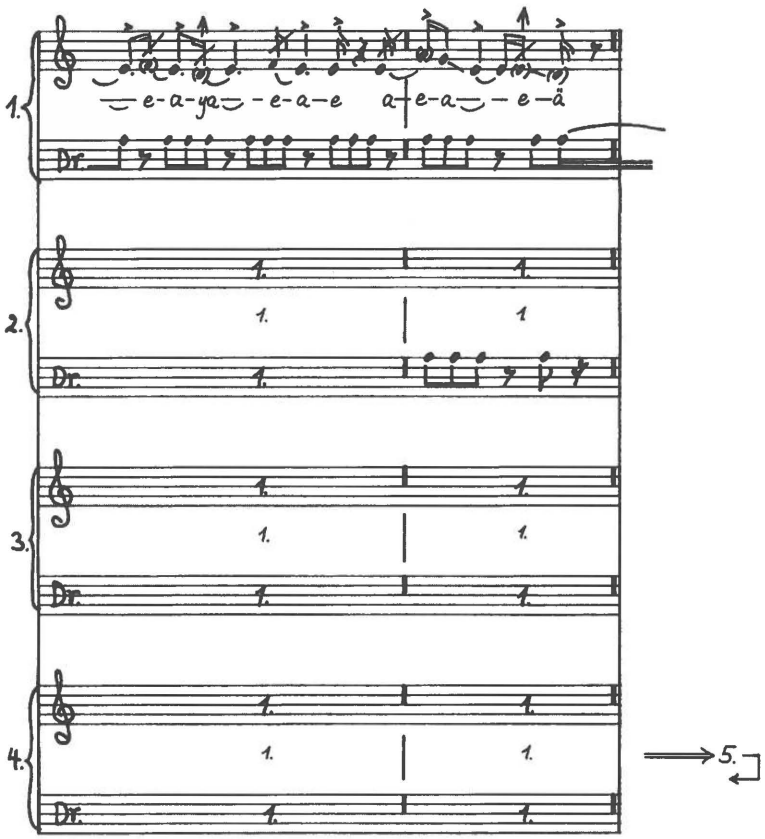
No. 078 (4)
K'ângâĸ (song 3), continued.



No. 078 (5)
K'ângâĸ (song 3), continued.



No. 078 (6)
K'ângâĸ (song 3), continued.

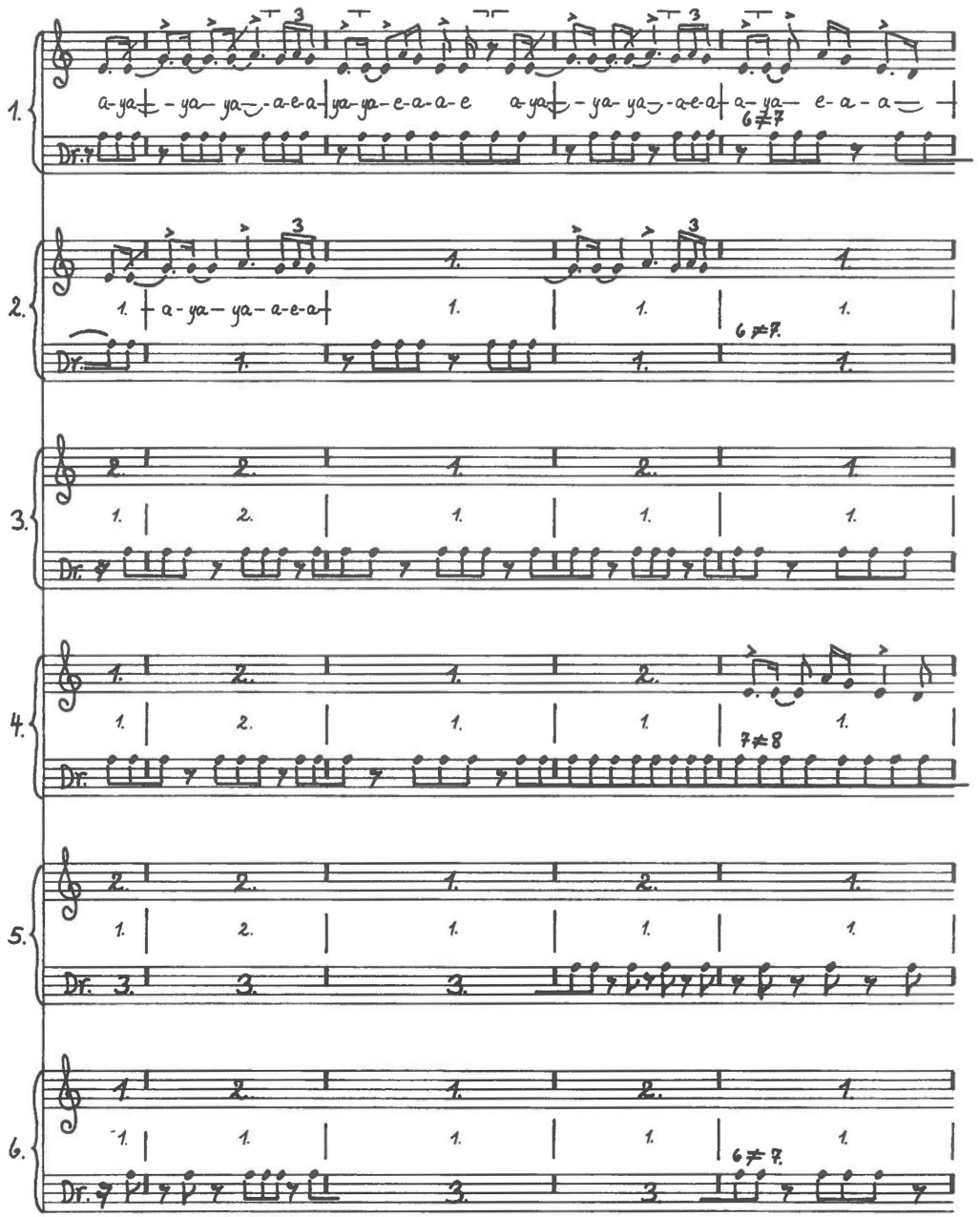


No. 079

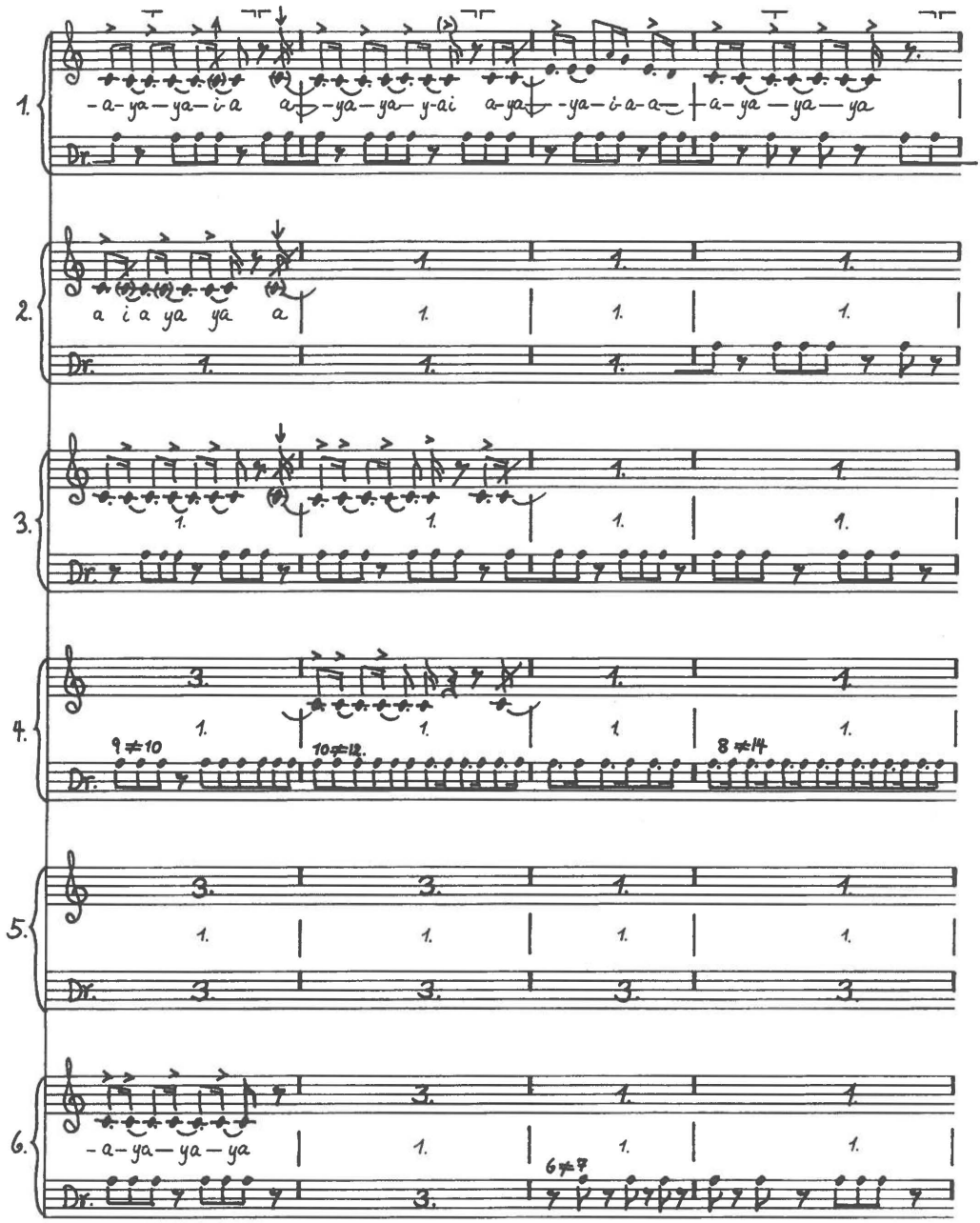
Disc 89.a. Recorded 16 May 1937 by Erik Holtved.

K'ângâĸ (song 4). Anonymous drum-song for entertainment.

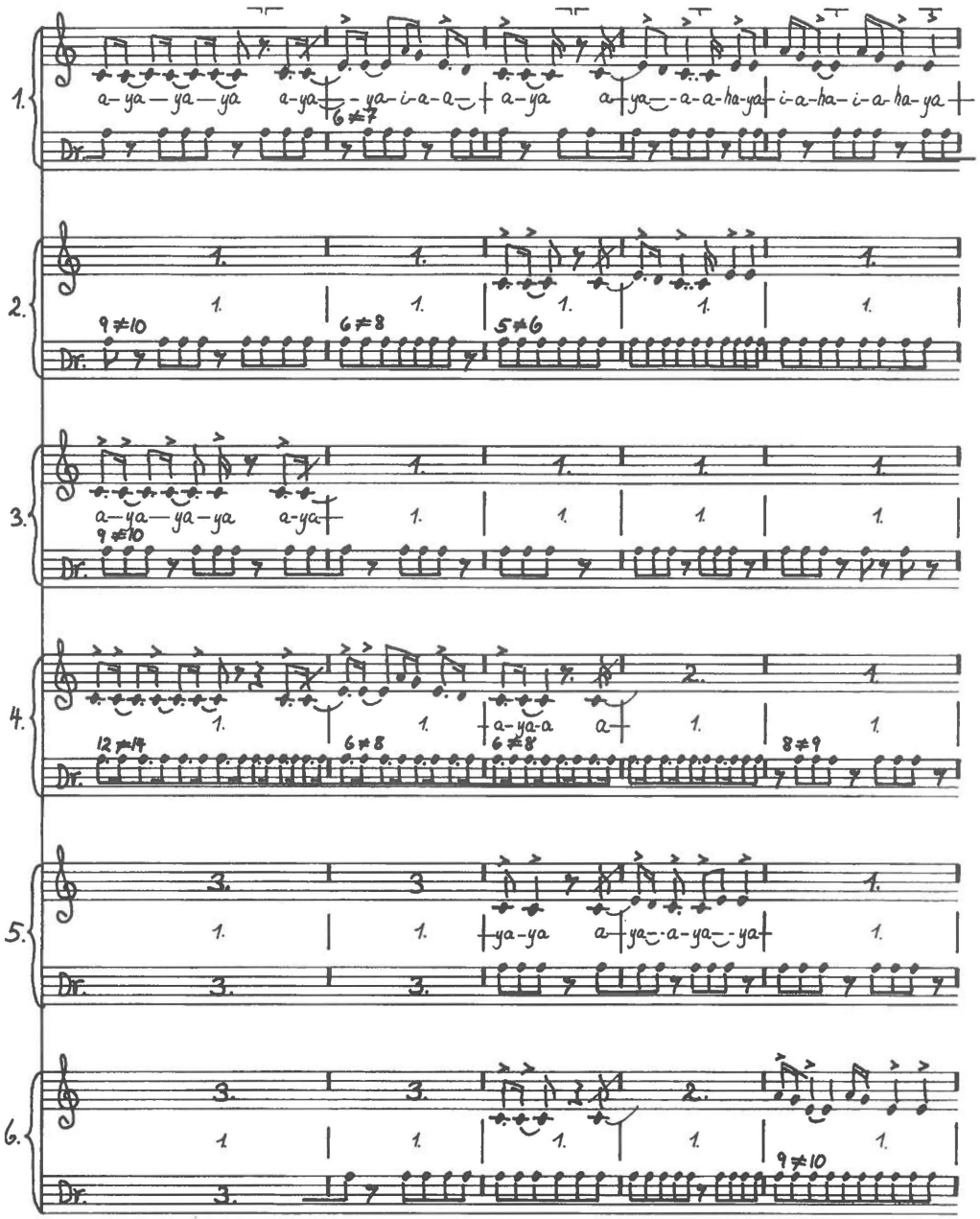
Pitch: c' = ca. d - d^{b}. M.M.: ♩ = ca. 150.



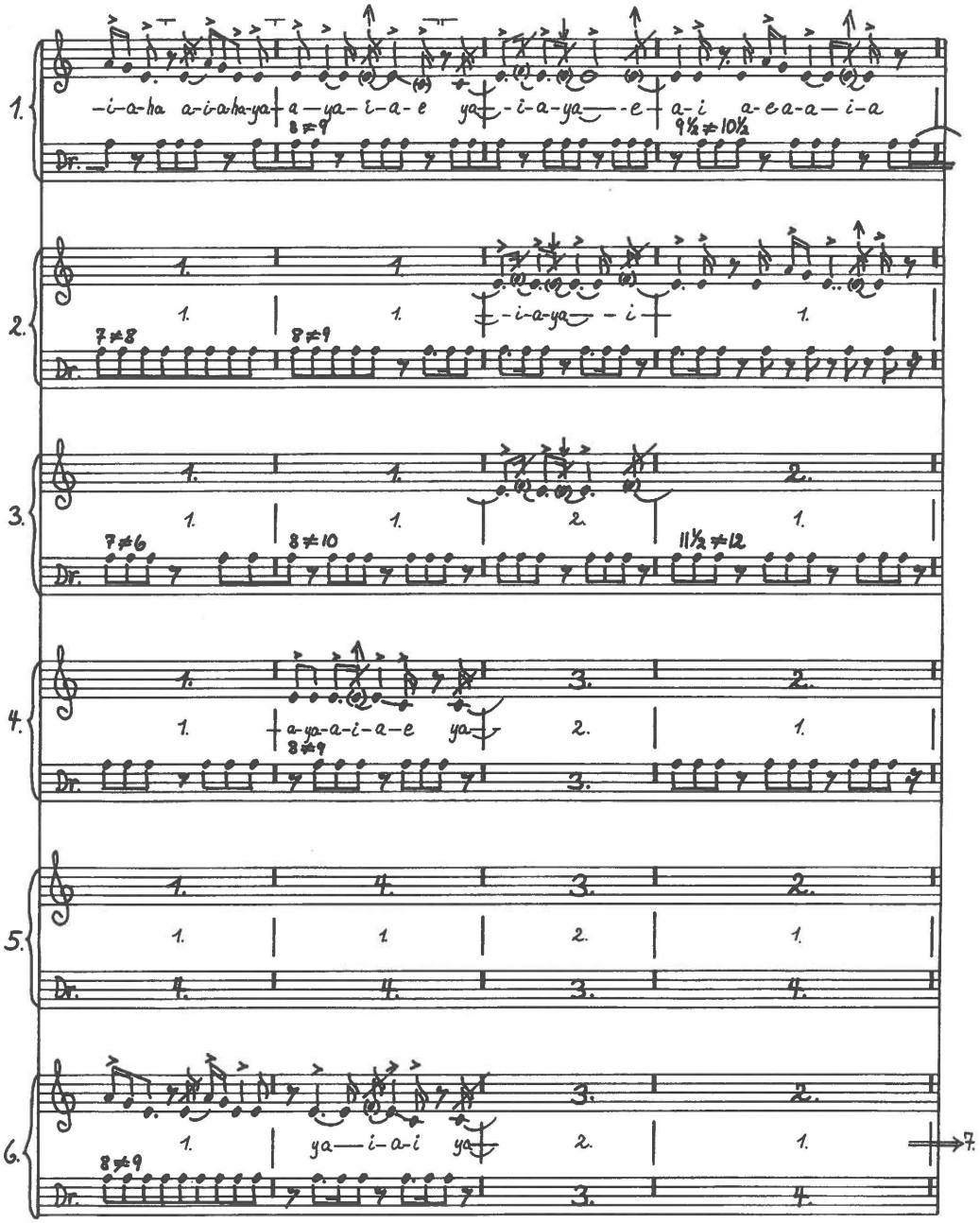
No. 079 (2)
K'ângâĸ (song 4), continued.



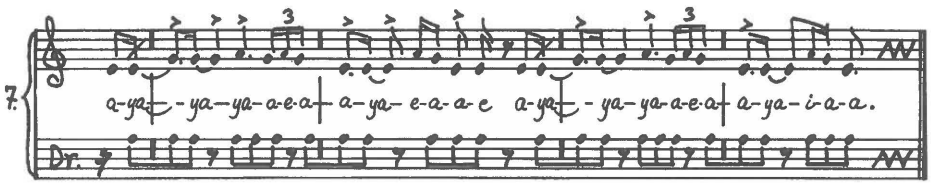
No. 079 (3)
K'ângâĸ (song 4), continued.



No. 079 (4)
K'ângâĸ (song 4), continued.

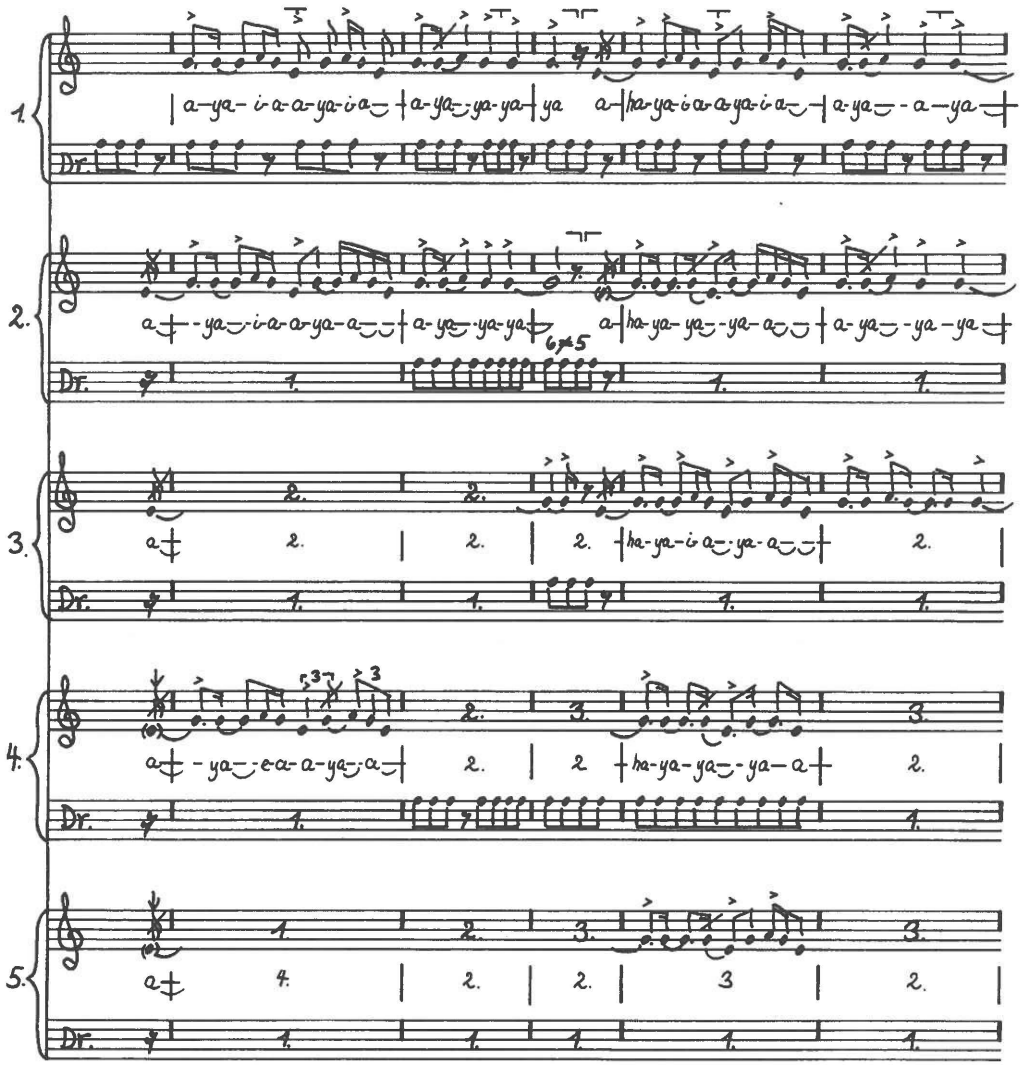


No. 079 (5)
K'ângâĸ (song 4), continued.

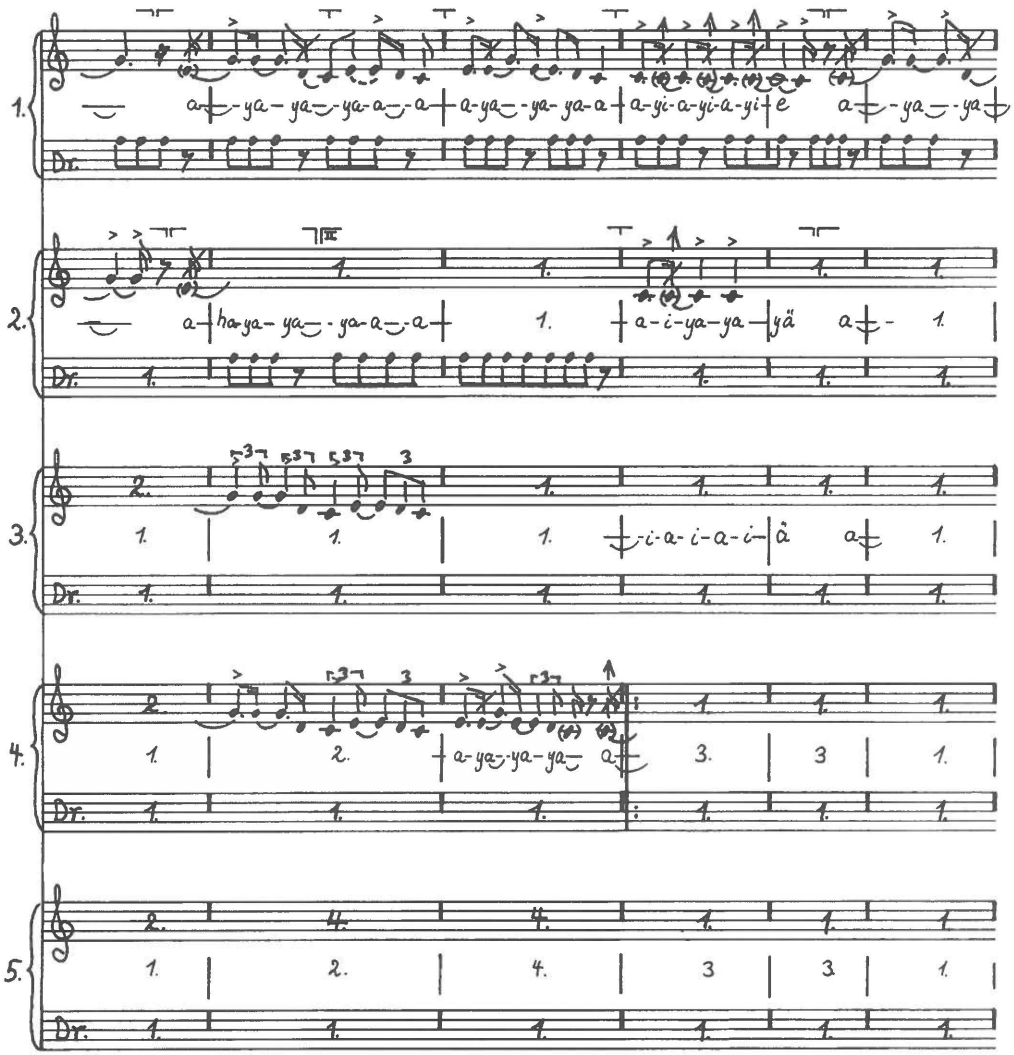


No. 080

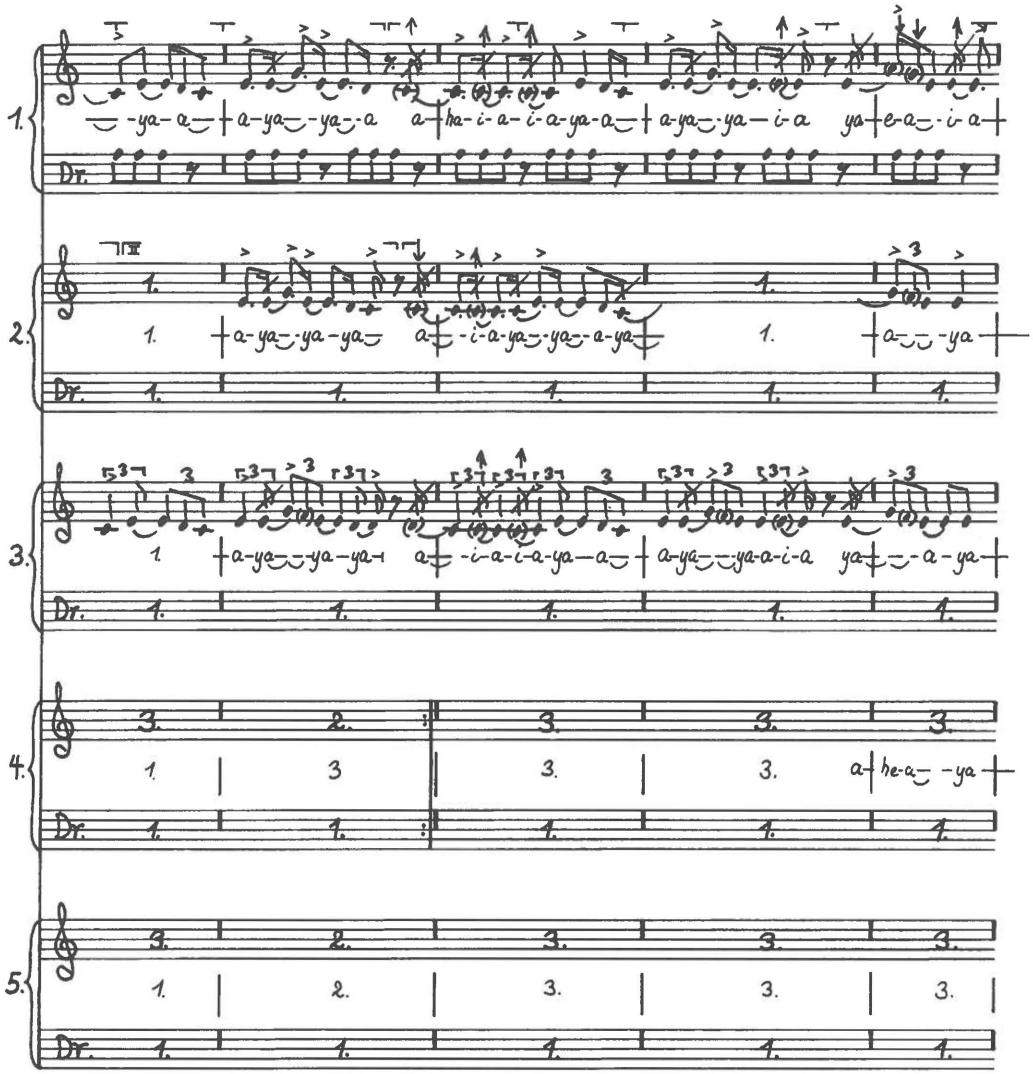
Disc 88.a. Recorded 16 May 1937 by Erik Holtved.
K'ângâĸ (song 5). Anonymous drum-song for entertainment.
Pitch: c' = ca. d. M.M.: ♩ = ca. 155.



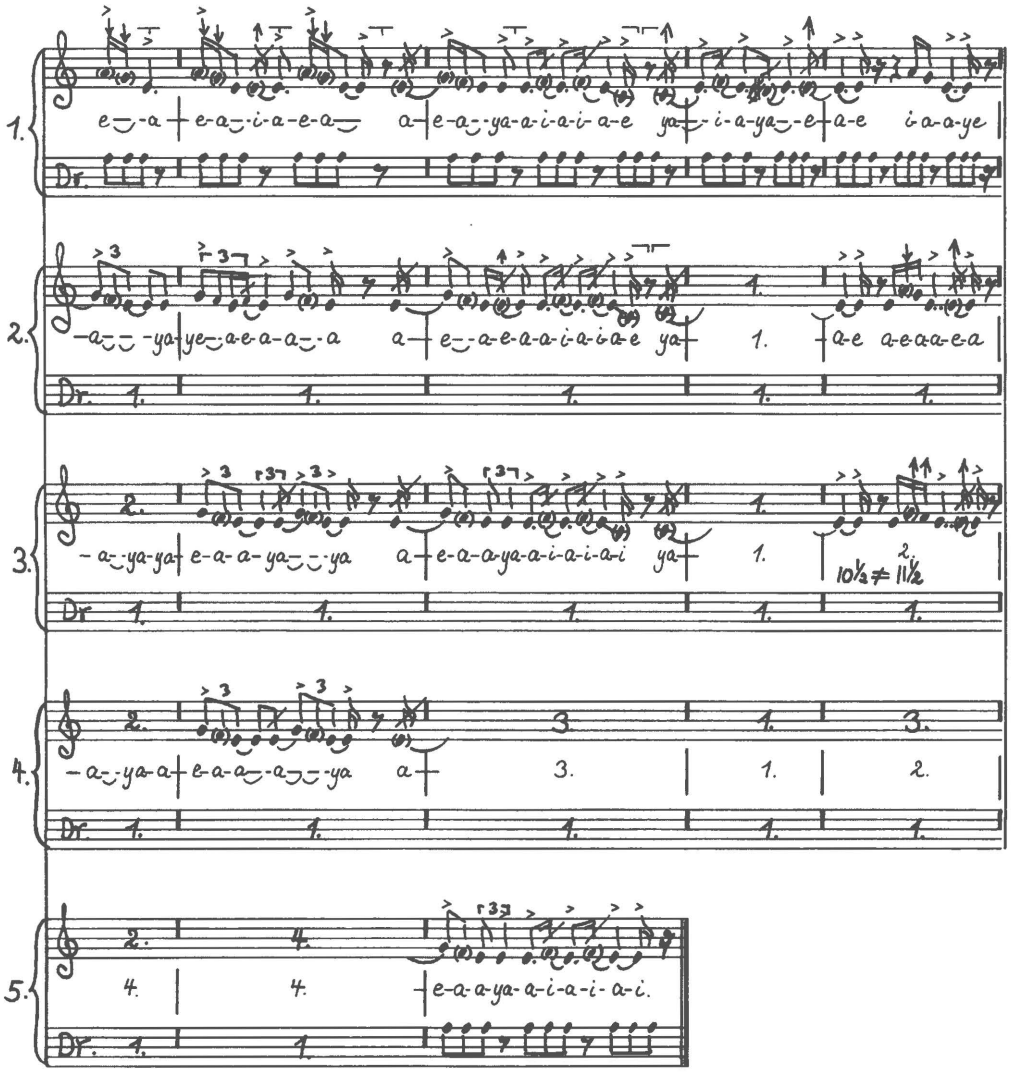
No. 080 (2)
K'ângâĸ (song 5), continued.



No. 080 (3)
K'ângâĸ (song 5), continued.

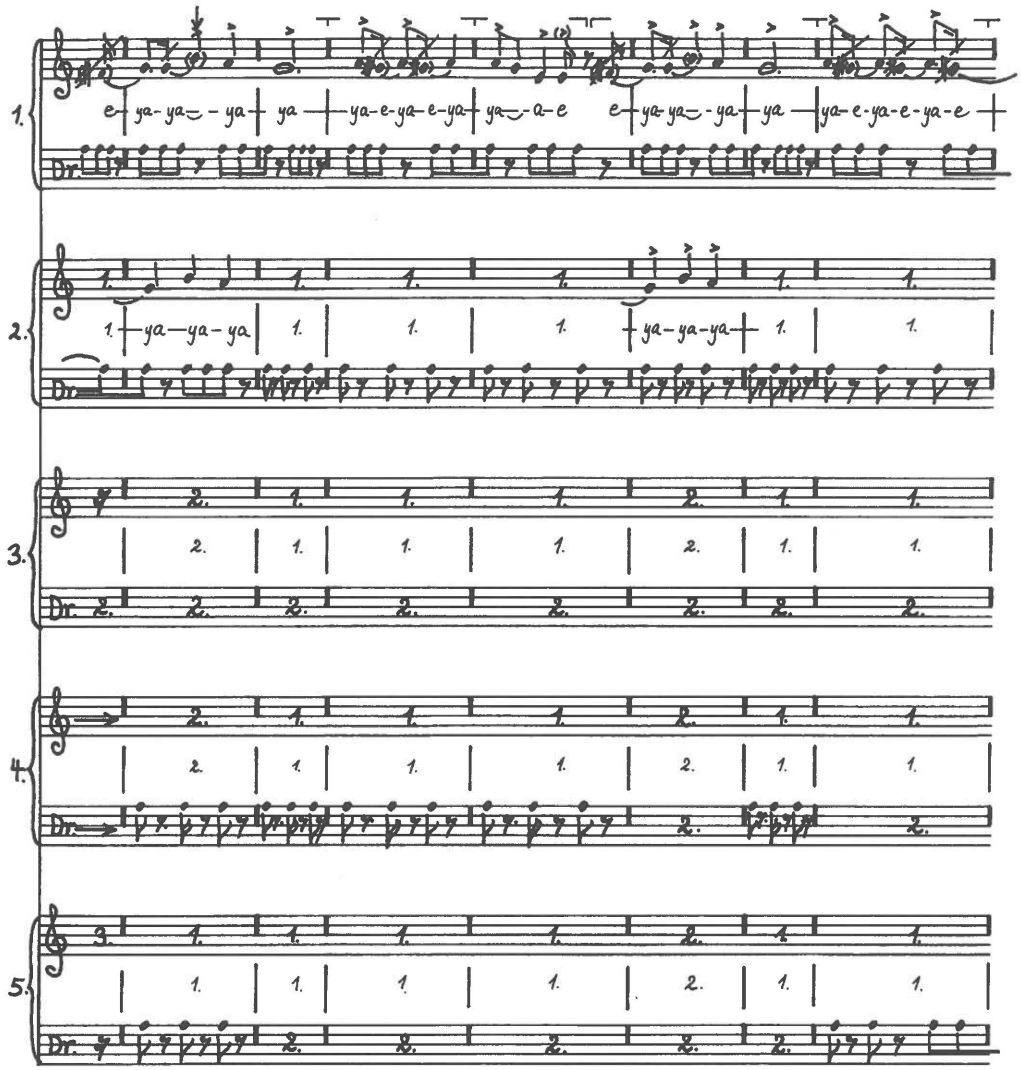


No. 080 (4)
K'ângâĸ (song 5), continued.

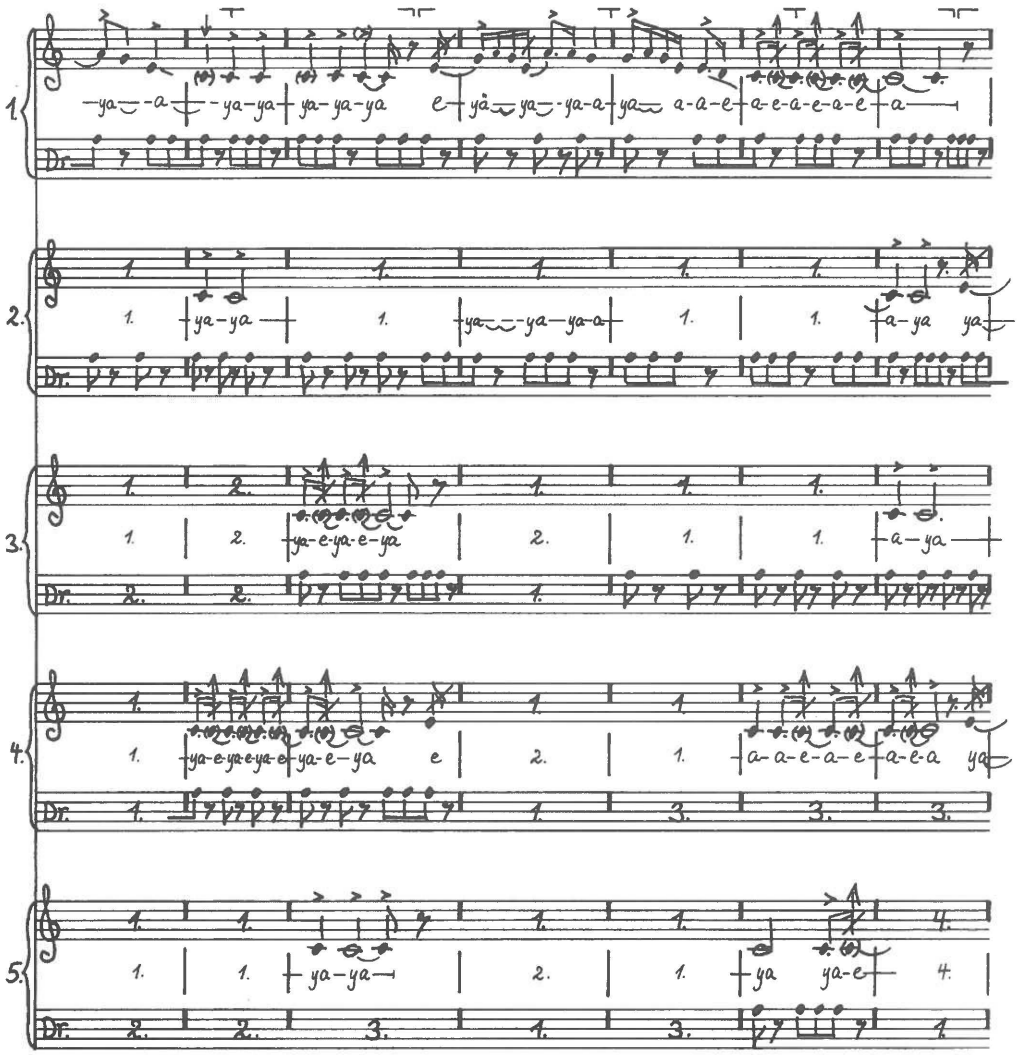


No. 081

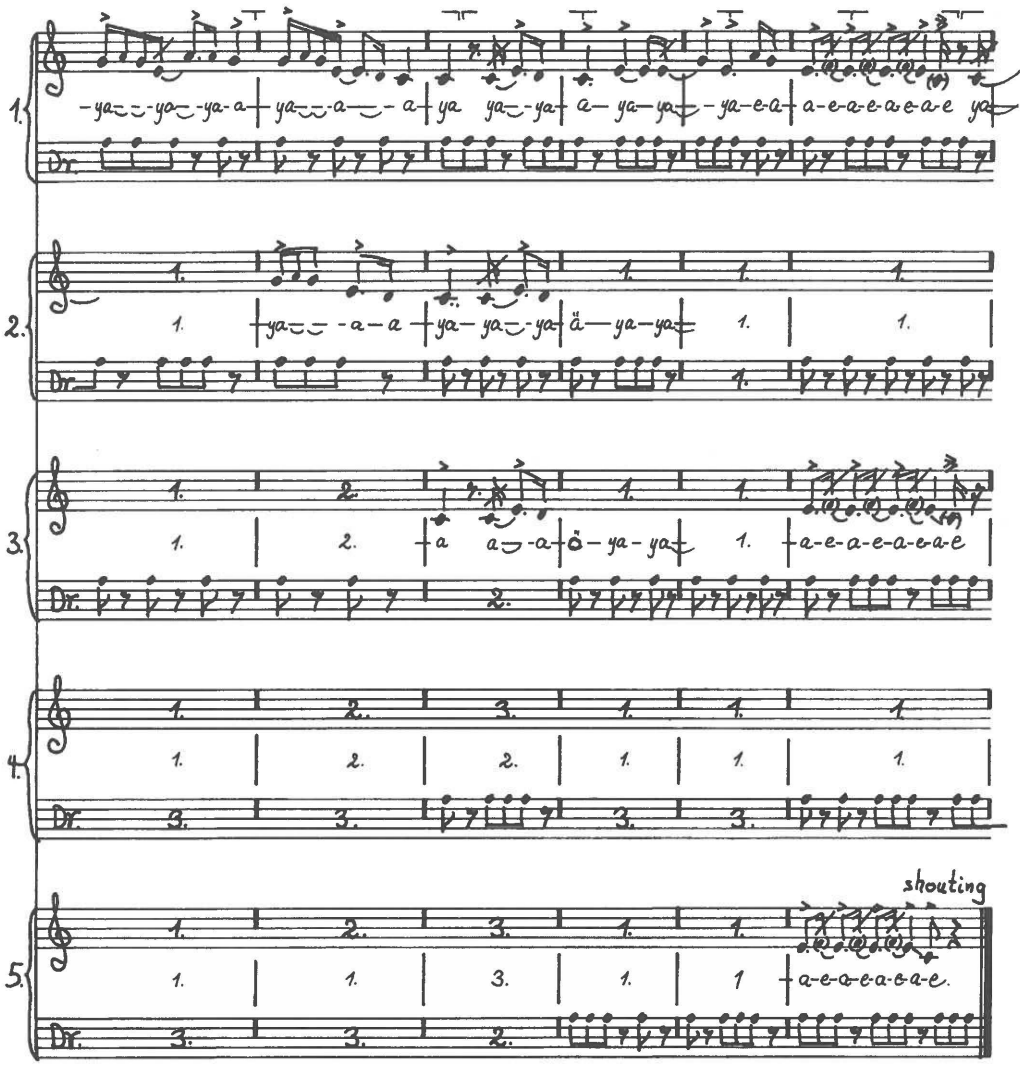
Disc 86.a. Recorded 15 May 1937 by Erik Holtved.
K'ângâĸ (song 6). Anonymous drum-song for entertainment.
Pitch: c' = ca. f. M.M.: ♩ = ca. 167.



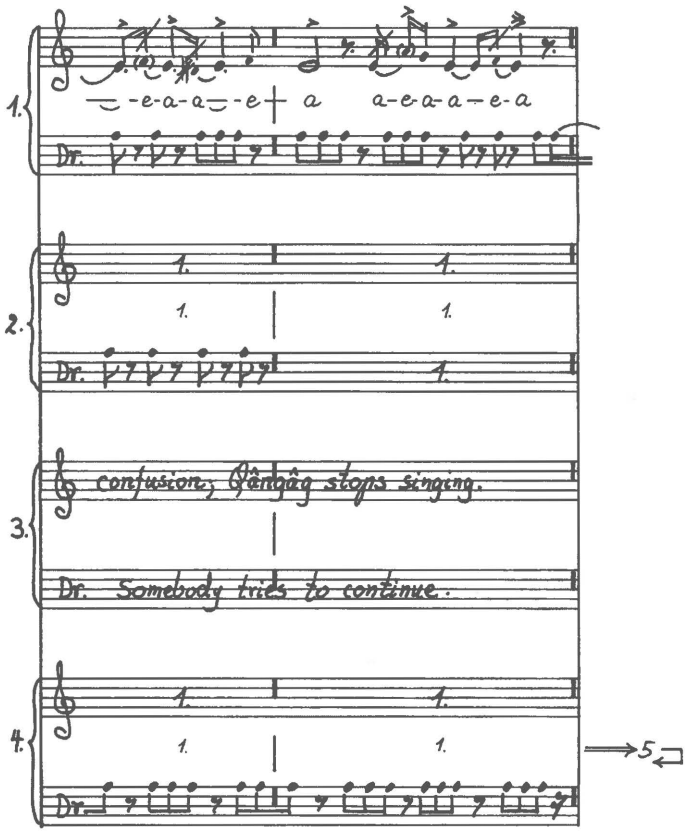
No. 081 (2)
K'ângâĸ (song 6), continued.



No. 081 (3)
K'ângâĸ (song 6), continued.



No. 081 (4)
K'ângâĸ (song 6), continued.

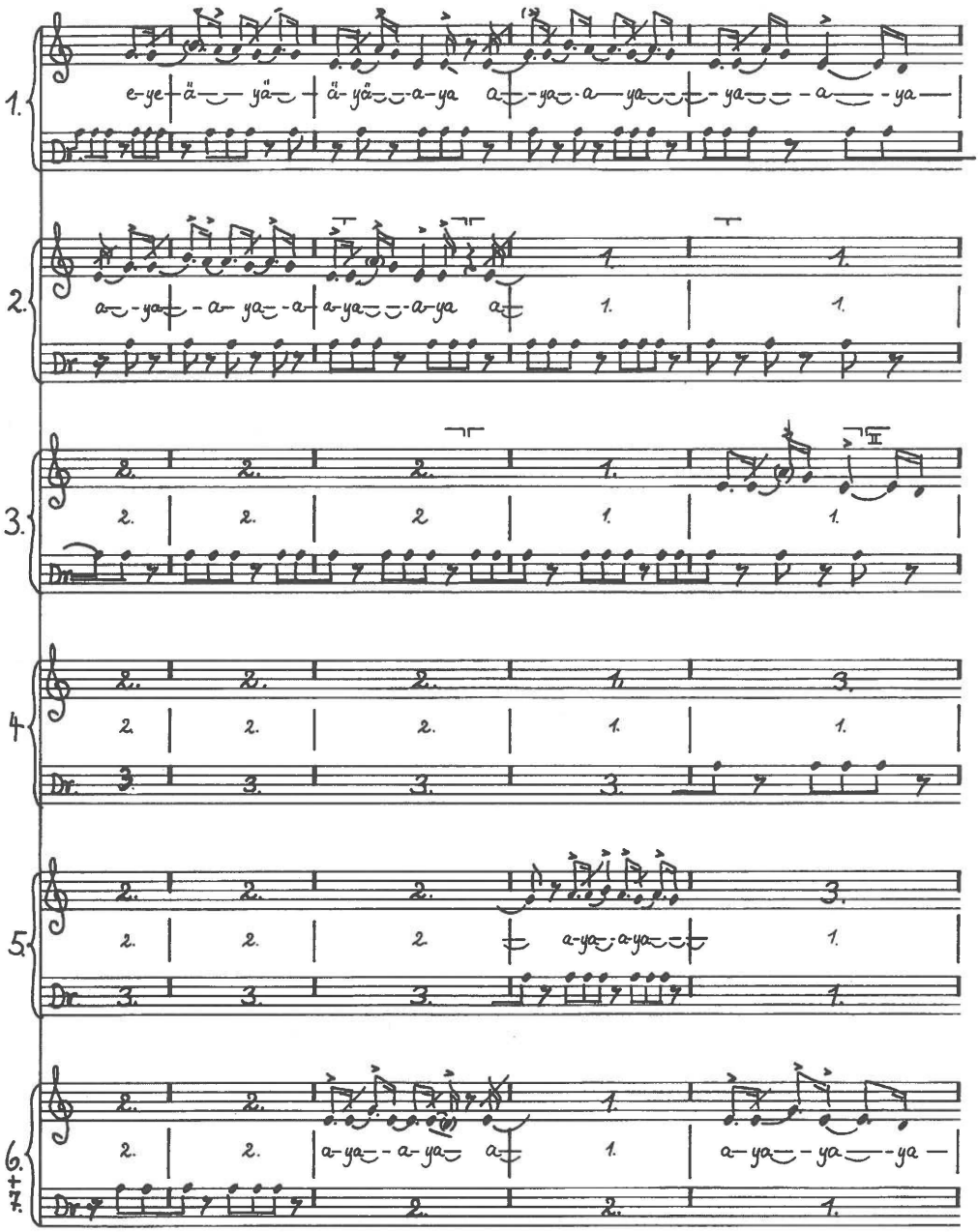


No. 082

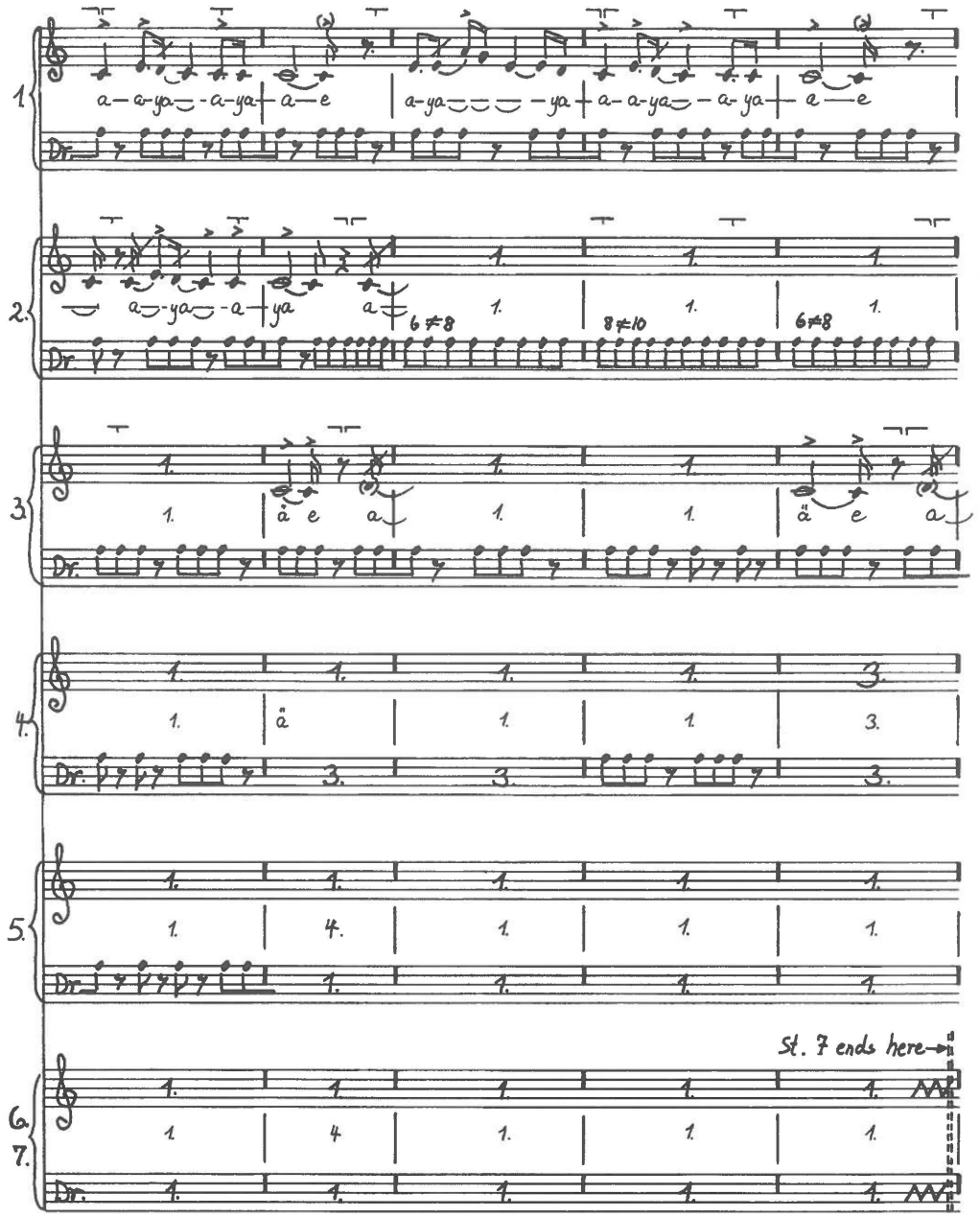
Disc 90.a — Recorded 16 May 1937 by Erik Holtved.

K'ângâĸ (song 7). — Anonymous drum-song for entertainment.

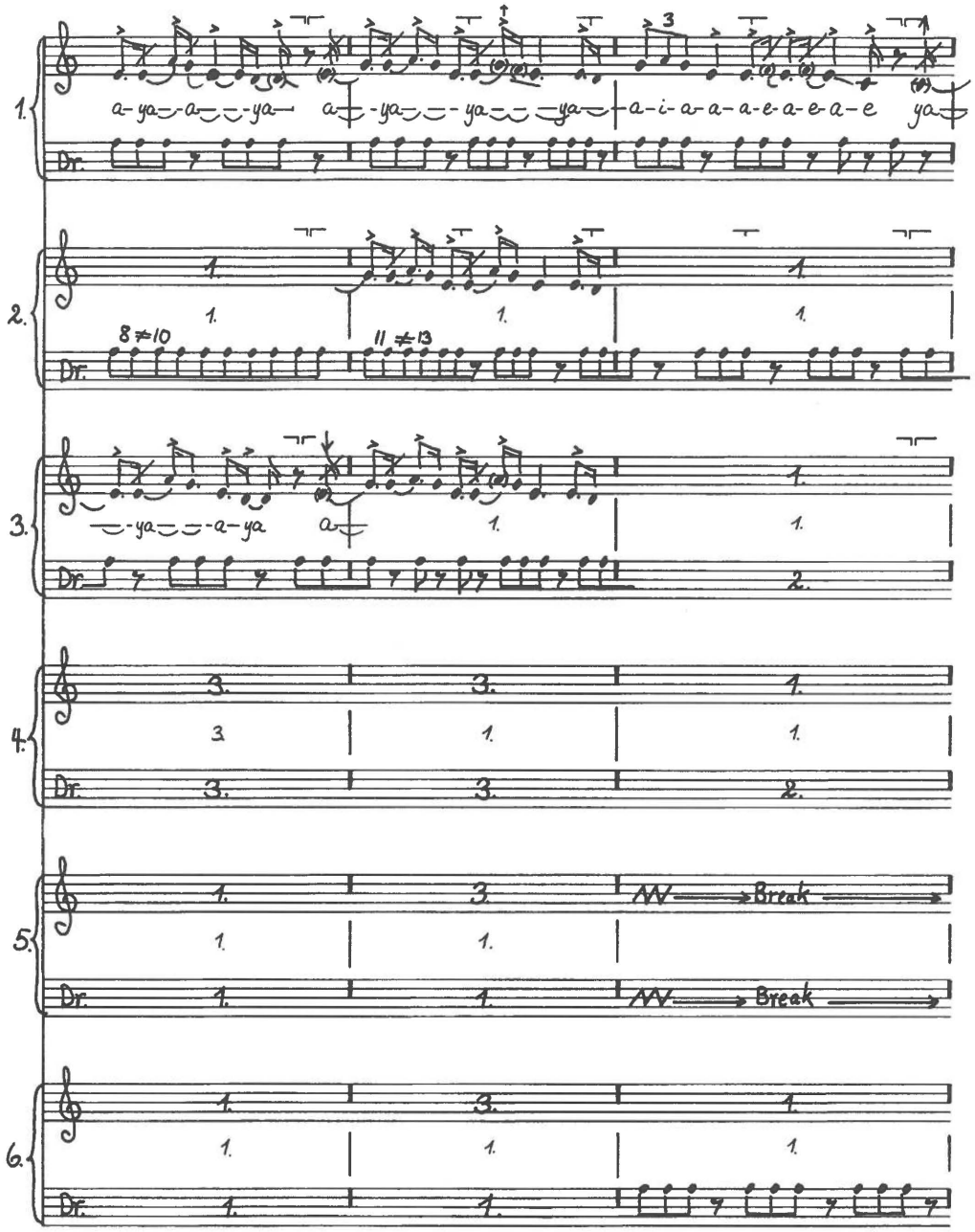
Pitch: c' = ca. d. — M.M.: ♩ = ca. 153.



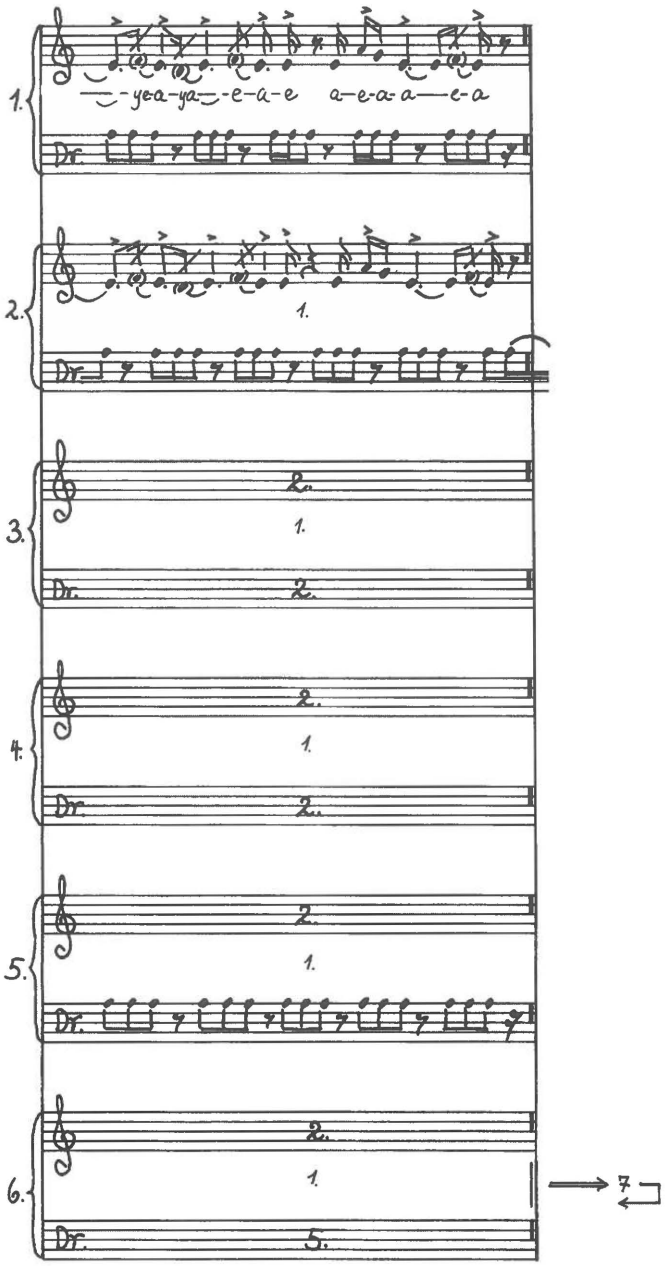
No. 082 (2)
K'ângâĸ (song 7), continued.



No. 082 (3)
K'ângâĸ (song 7), continued.



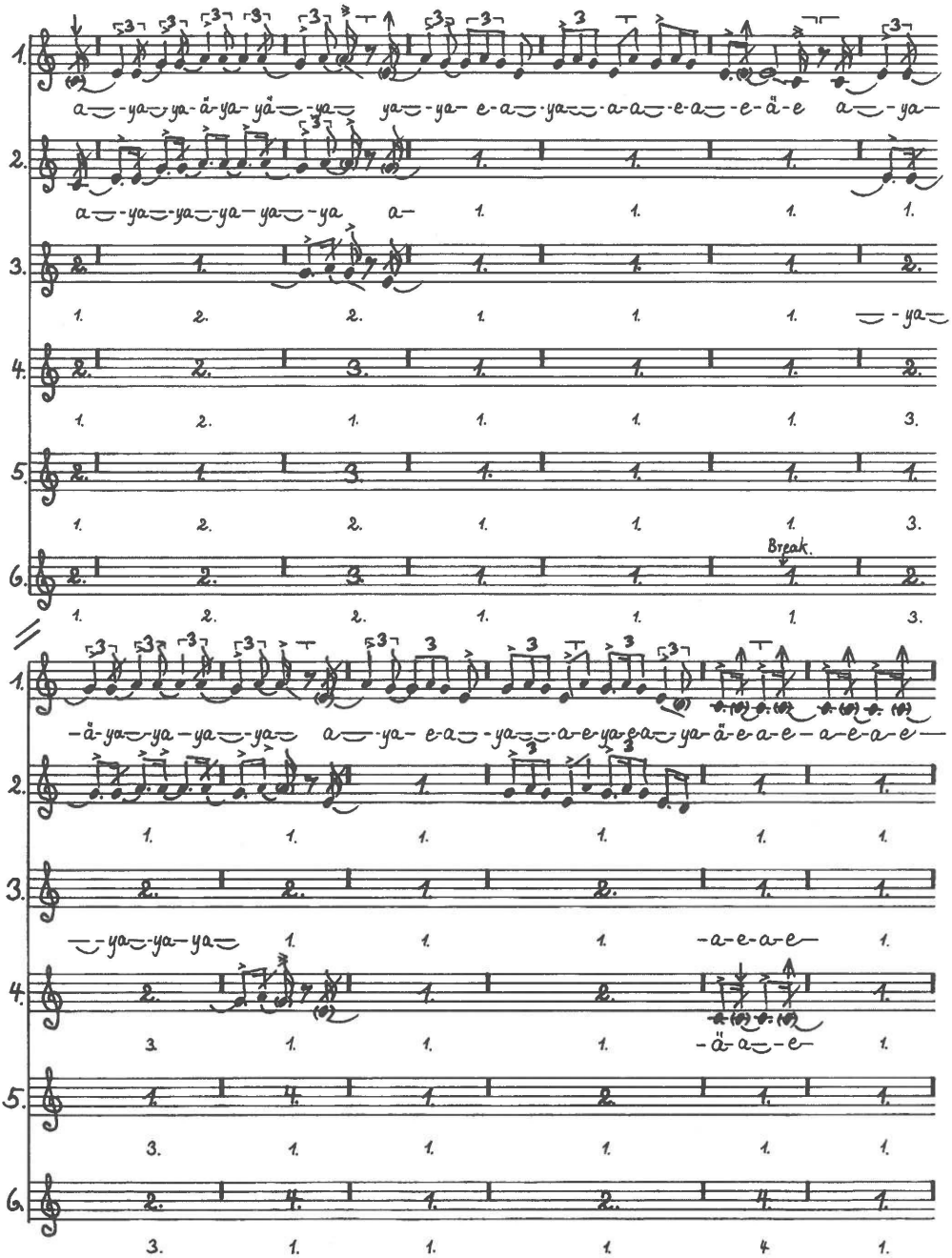
No. 082 (4)
K'ângâĸ (song 7), continued.



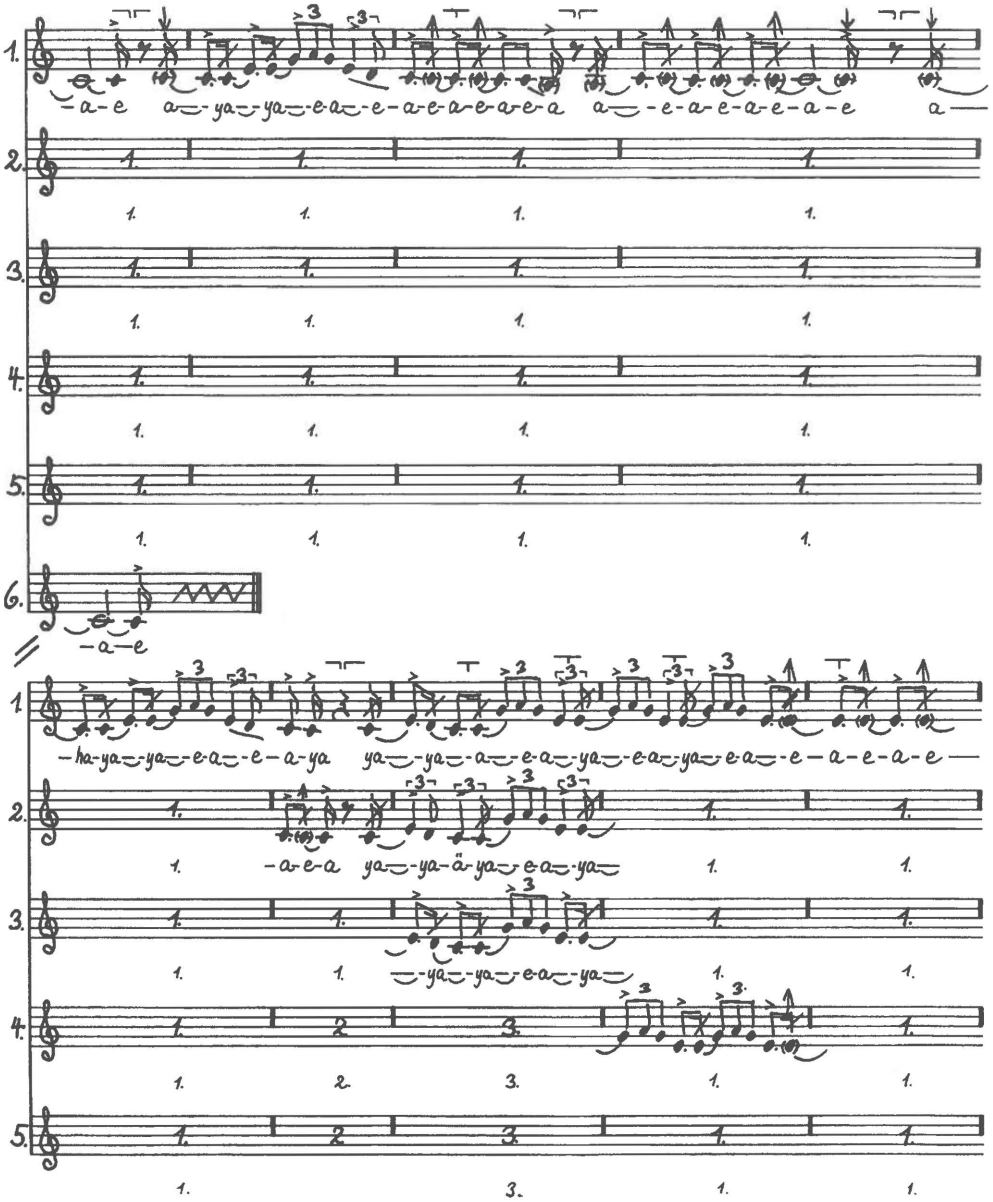
No. 083

Disc 77.b.
K'âʀkutsiaĸ (man)
(song 1).
Pitch: c' = ca. e - d.

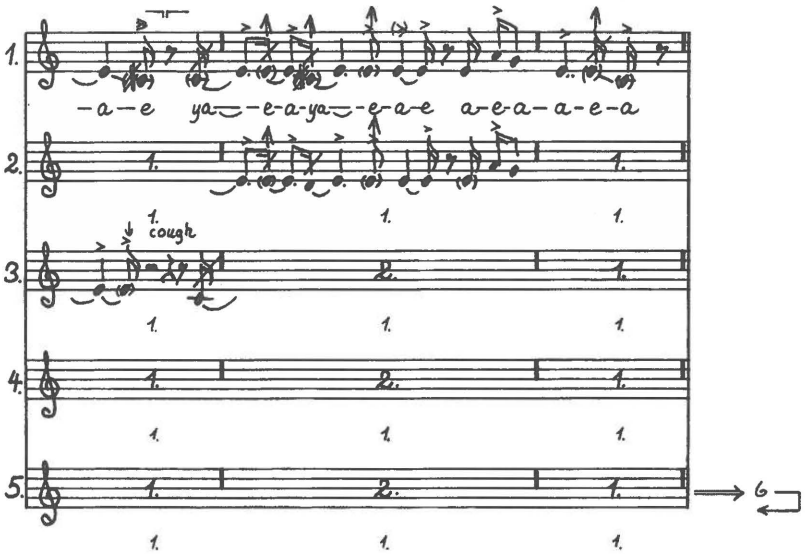
Recorded 12 May 1937 by Erik Holtved.
His own drum-song for entertainment.
M.M.: ♩ = ca. 150.



No. 083 (2)
K'ârĸutsiaĸ (song 1), continued.



No. 083 (3)
K'ârĸutsiaĸ (song 1), continued.

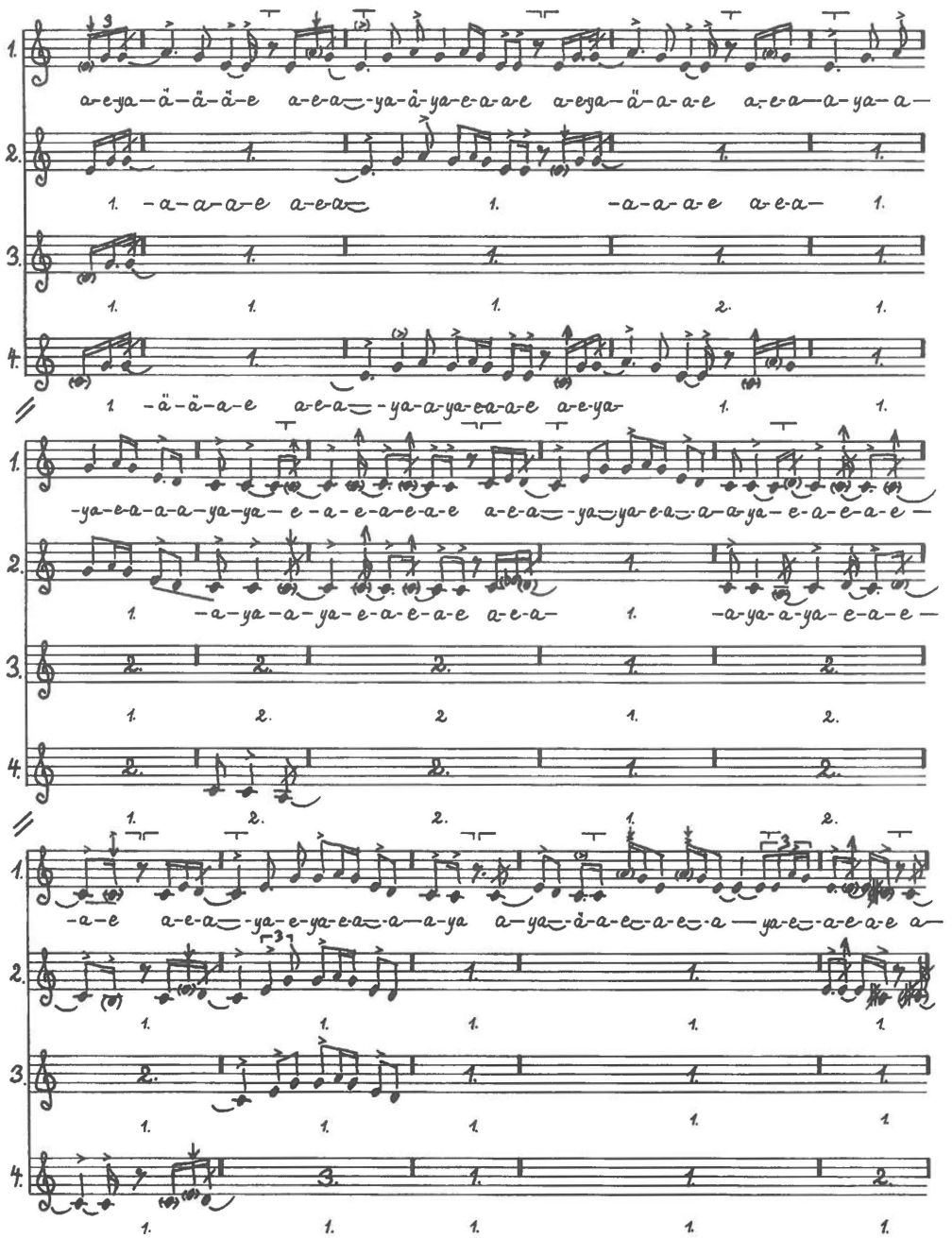


No. 084

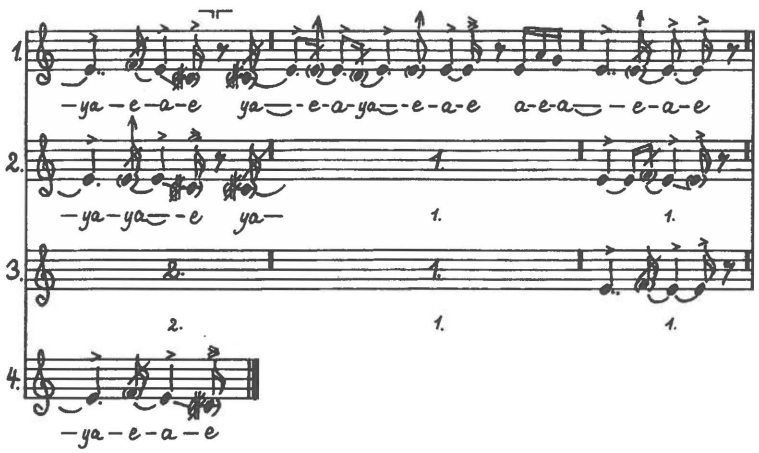
Disc 74.b.1. Recorded 8 May 1937 by Erik Holtved.

K'ârĸutsiaĸ (song 2) Eré's drum-song for entertainment.

Pitch: c' = ca. f. M.M.: ♩ = ca. 130.



No. 084 (2)
K'ârĸutsiaĸ (song 2), continued.

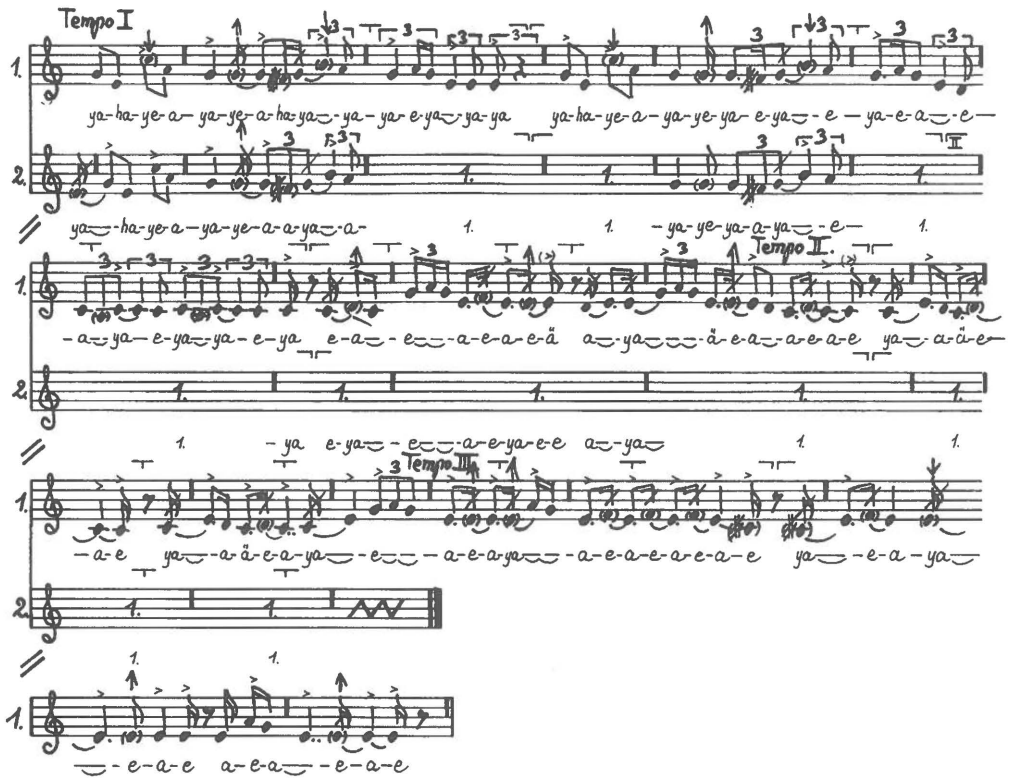


No. 085

Disc 74.b.2. Recorded 8 May 1937 by Erik Holtved.

K'âʀkutsiaĸ (song 3). Sipsu's drum-song for entertainment.

Pitch: c' = ca. e^{b}. M.M.: ♩ = ca. 88 - ca. 98 - ca. 125.

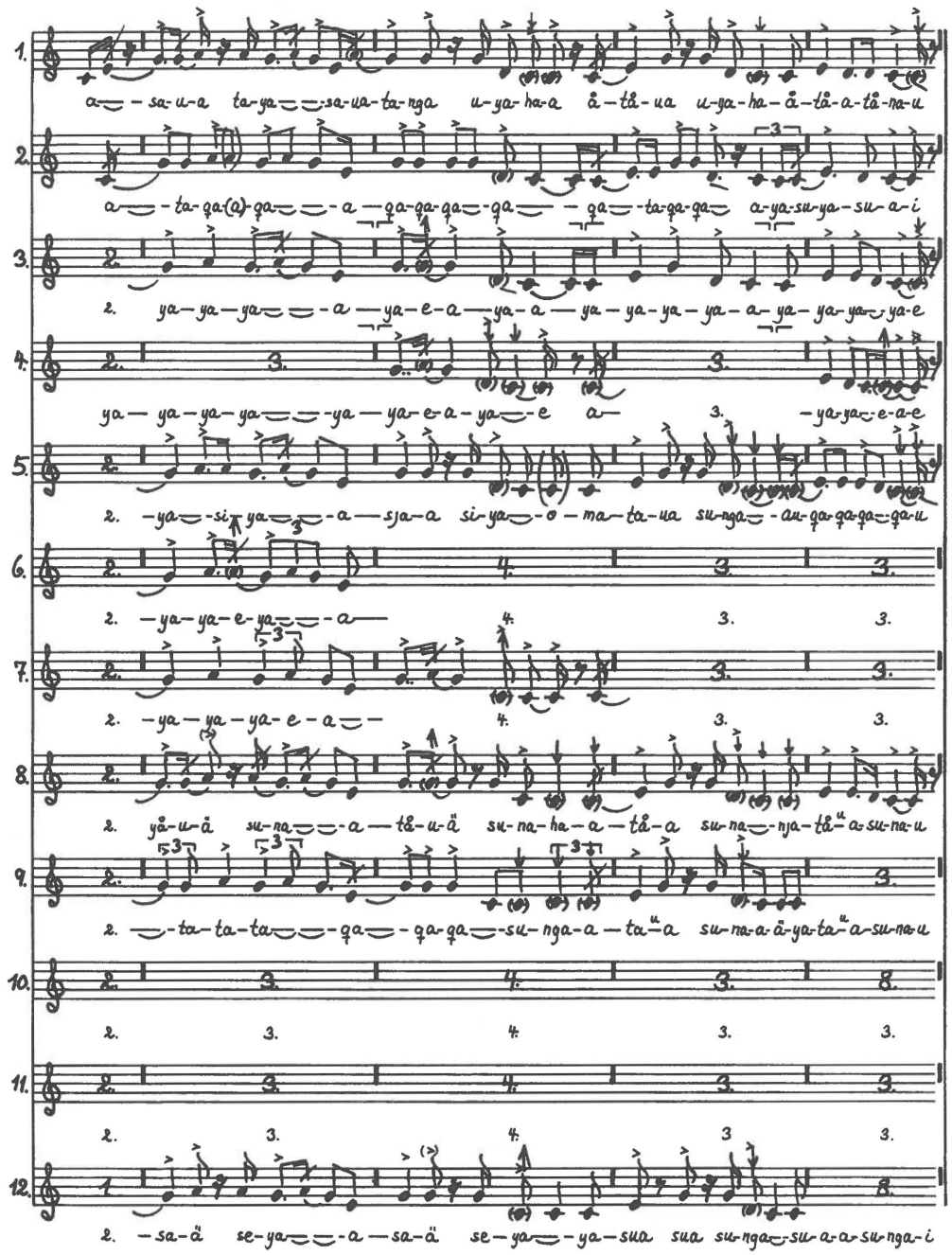


No. 086

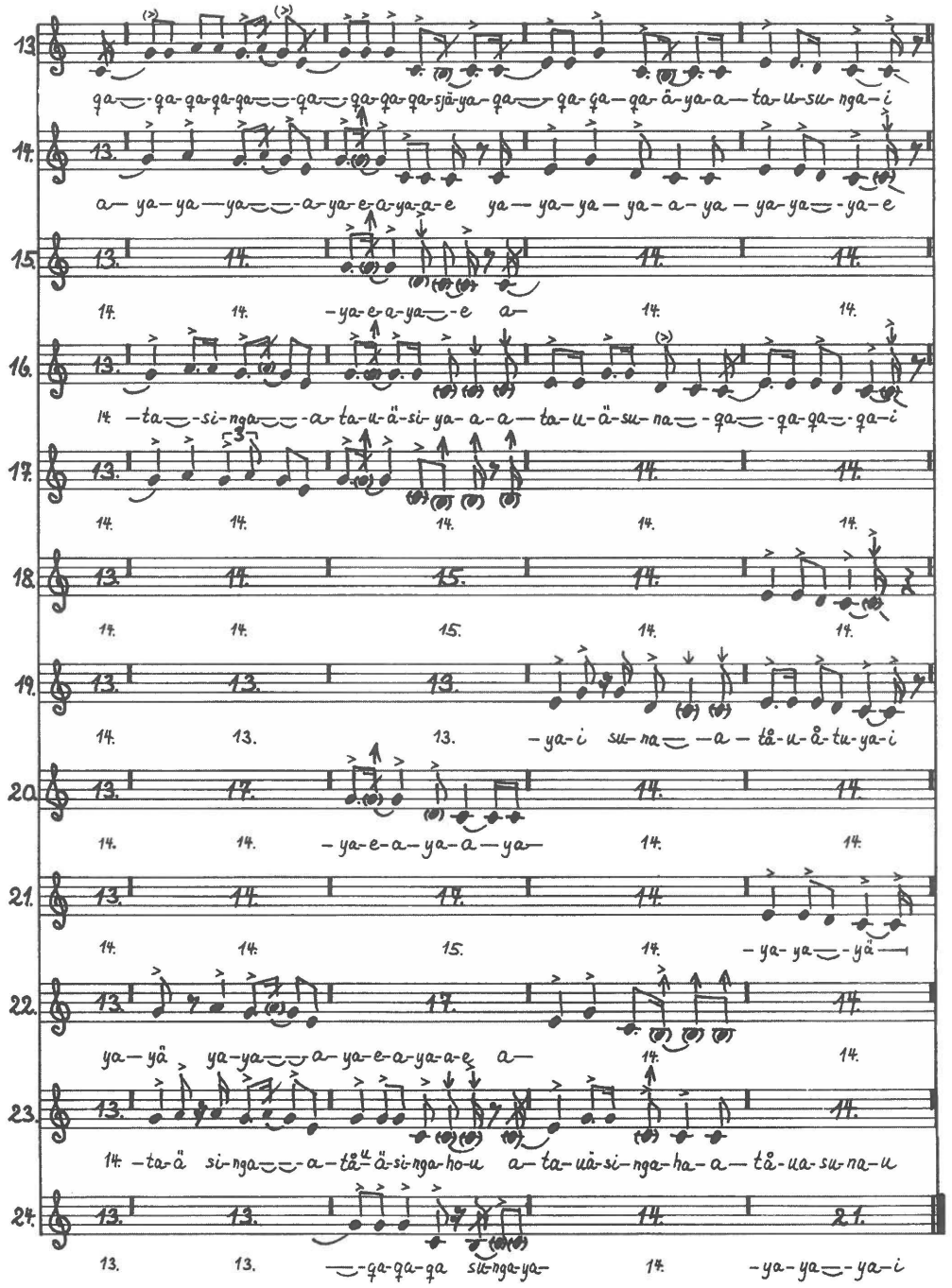
Disc 78.a. Recorded 12 May 1937 by Erik Holtved.

K'ârĸutsiaĸ (song 4). An insane woman's drum-song.

Pitch: c' = ca. g^{b} - f. M.M.: ♩ = ca. 137.



No. 086 (2)
K'ârĸutsiaĸ (song 4), continued.

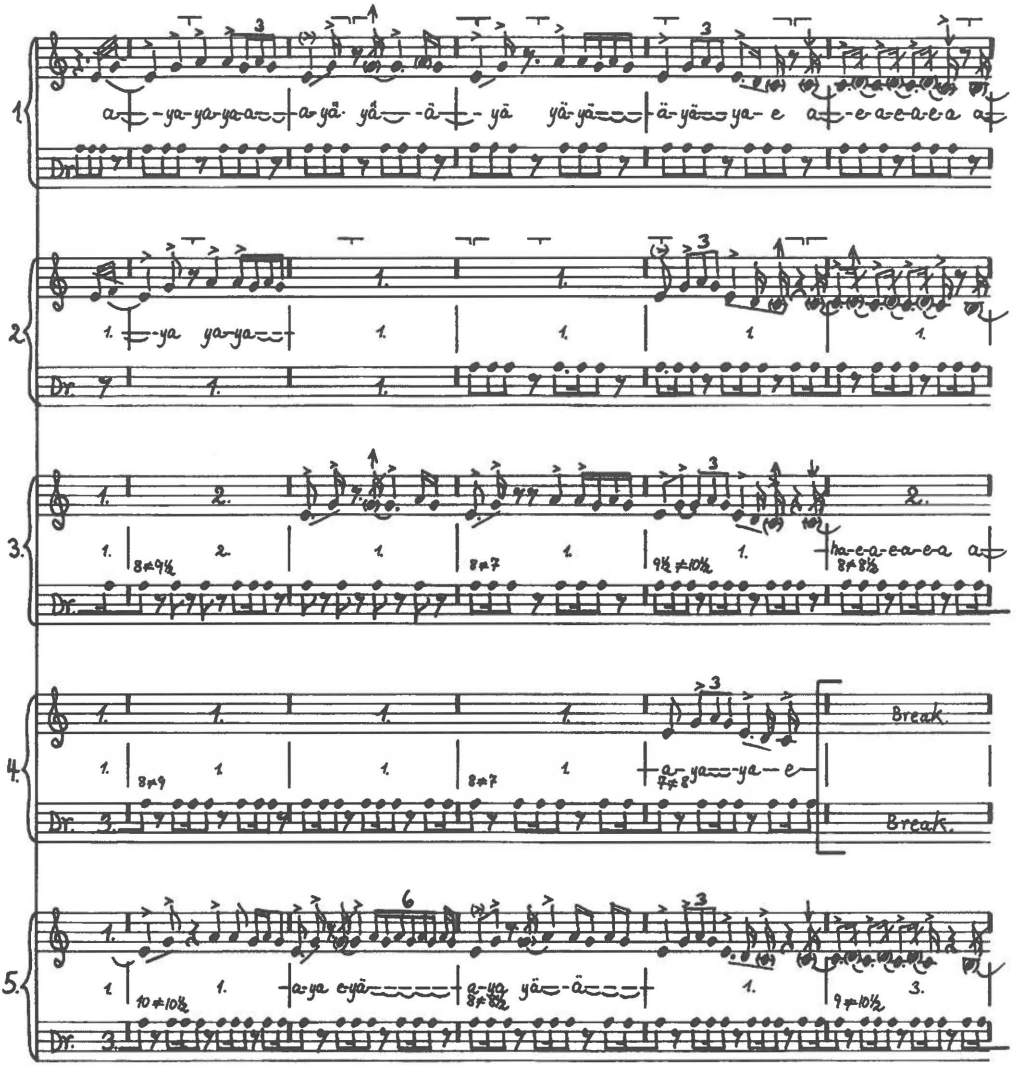


No. 087

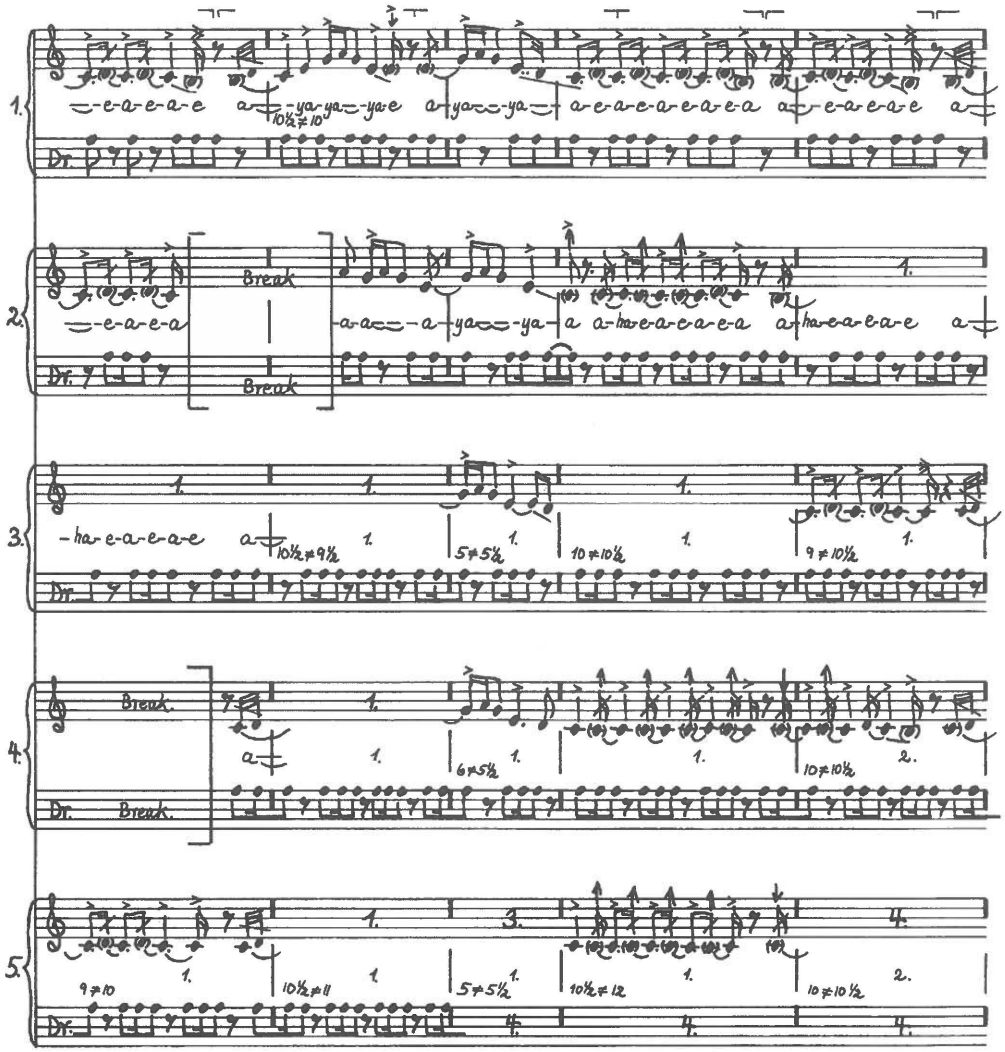
Disc 87.b. Recorded 15 May 1937 by Erik Holtved.

K'iajuk (woman) (song 1). Anonymous drum-song for entertainment.

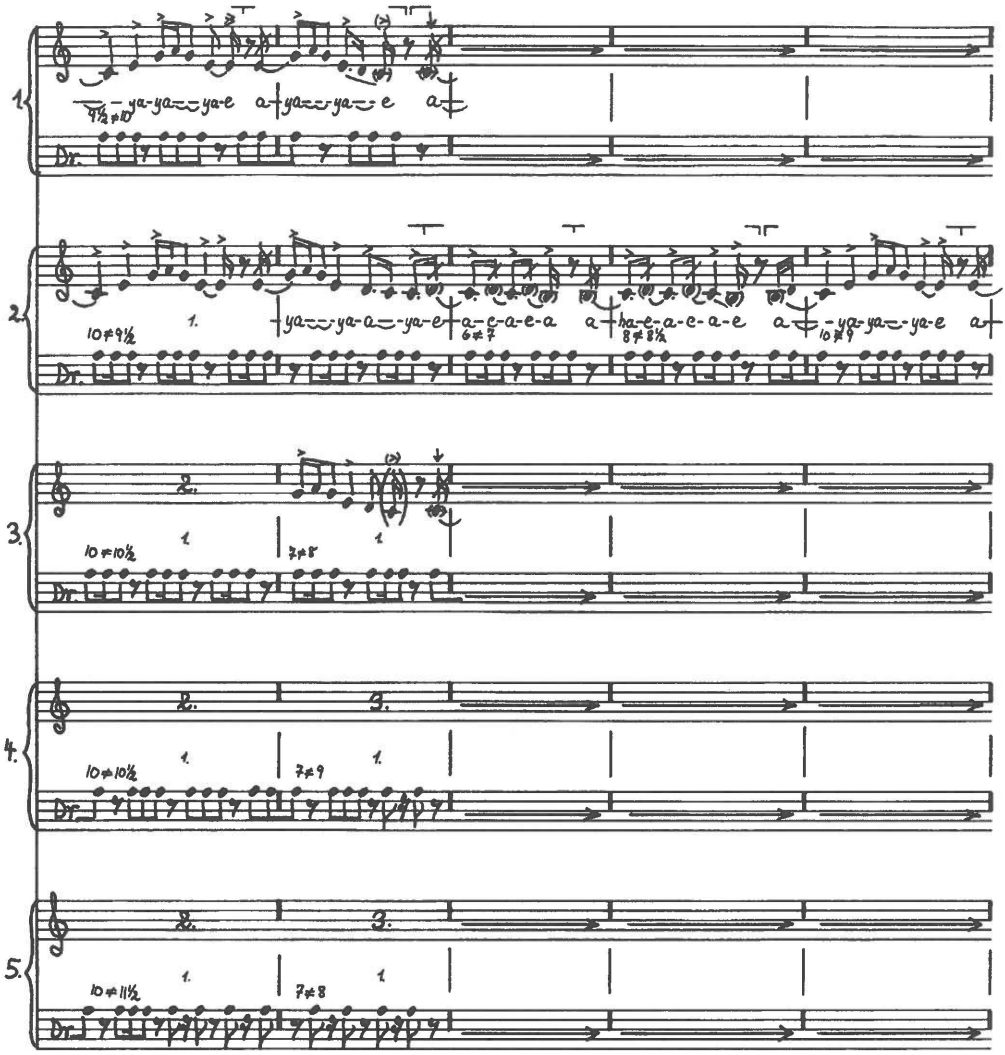
Pitch: c' = ca. e^{b} - low e^{b}. M.M.: ♩ = ca. 158.



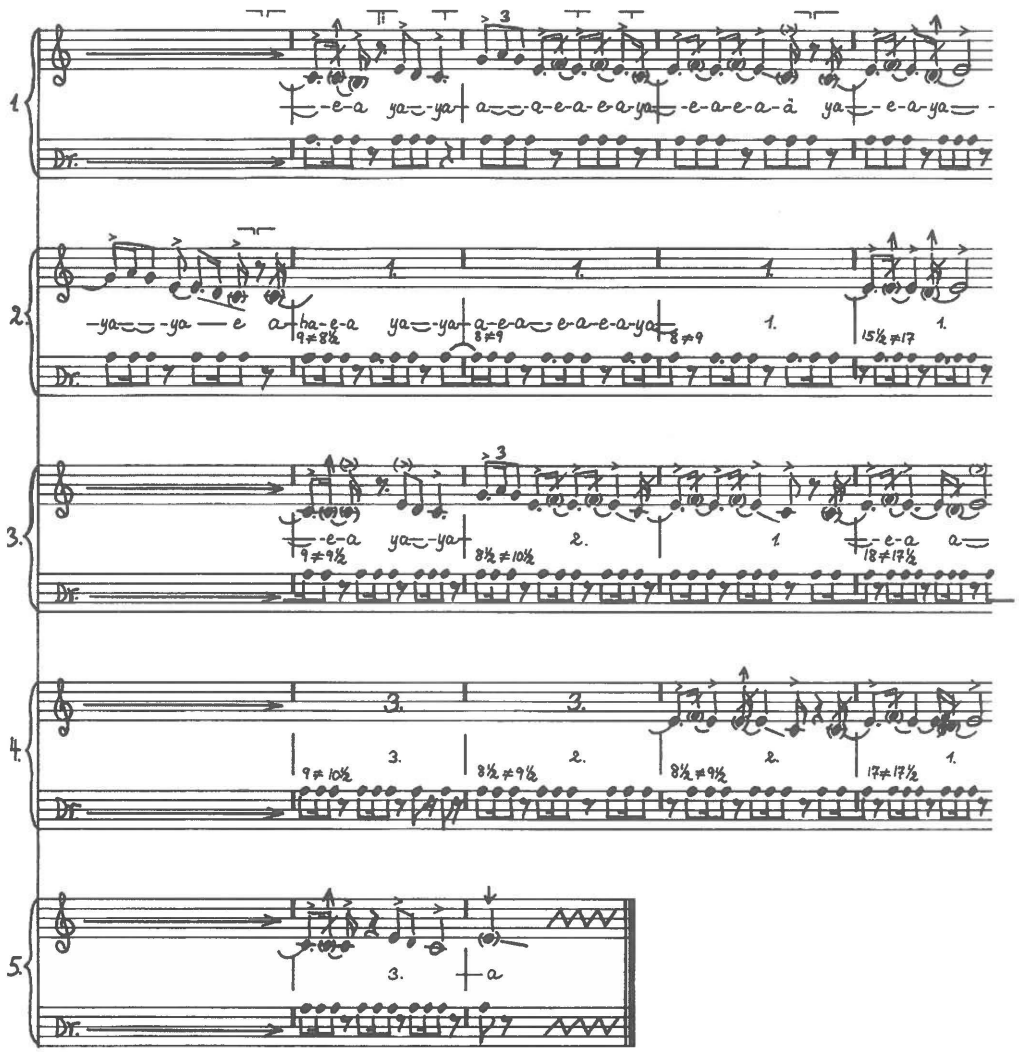
No. 087 (2)
K'iajuk (song 1), continued.



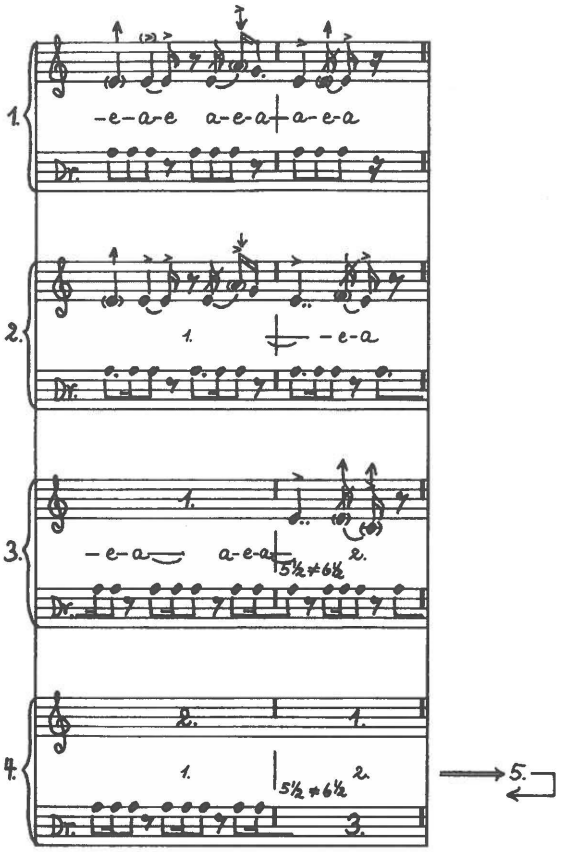
No. 087 (3)
K'iajuk (song 1), continued.



No. 087 (4)
K'iajuk (song 1), continued.



No. 087 (5)
K'iajuk (song 1), continued.

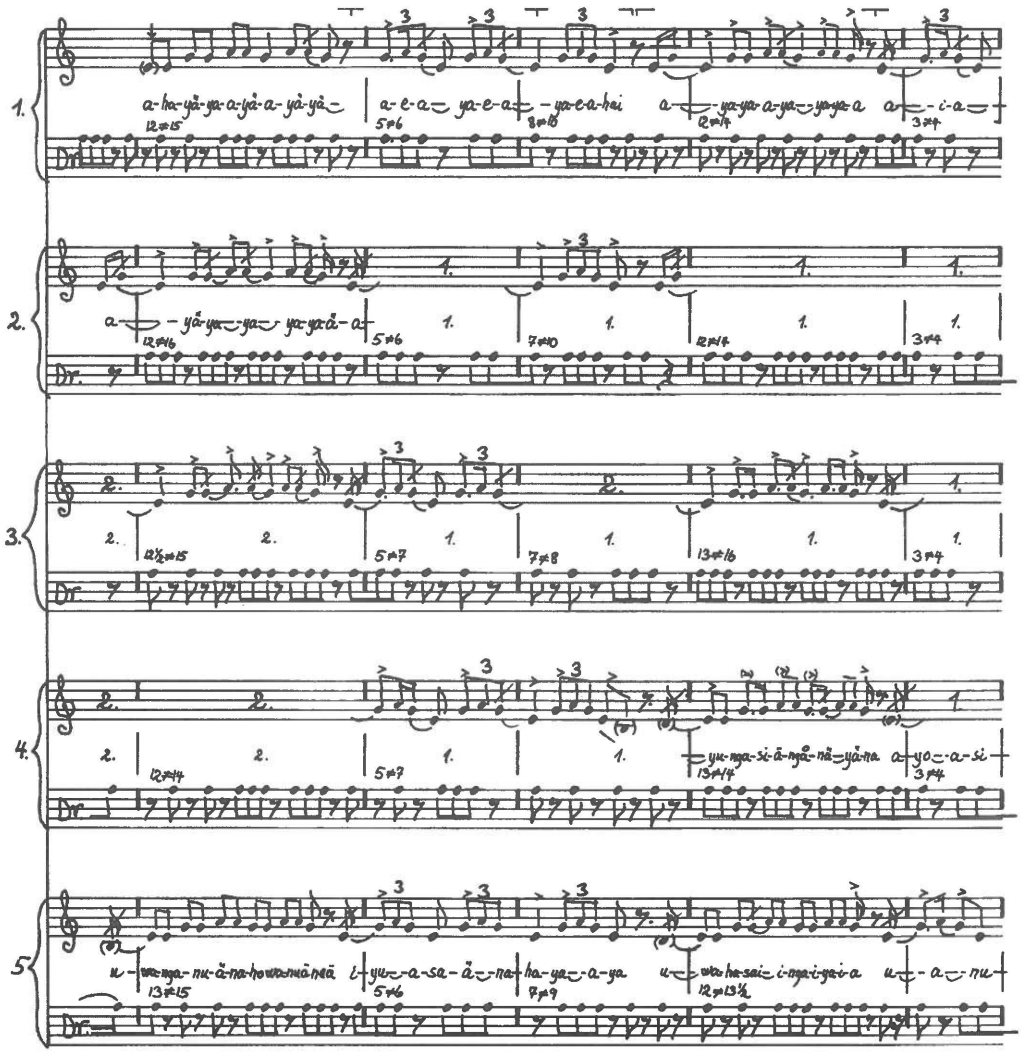


No. 088

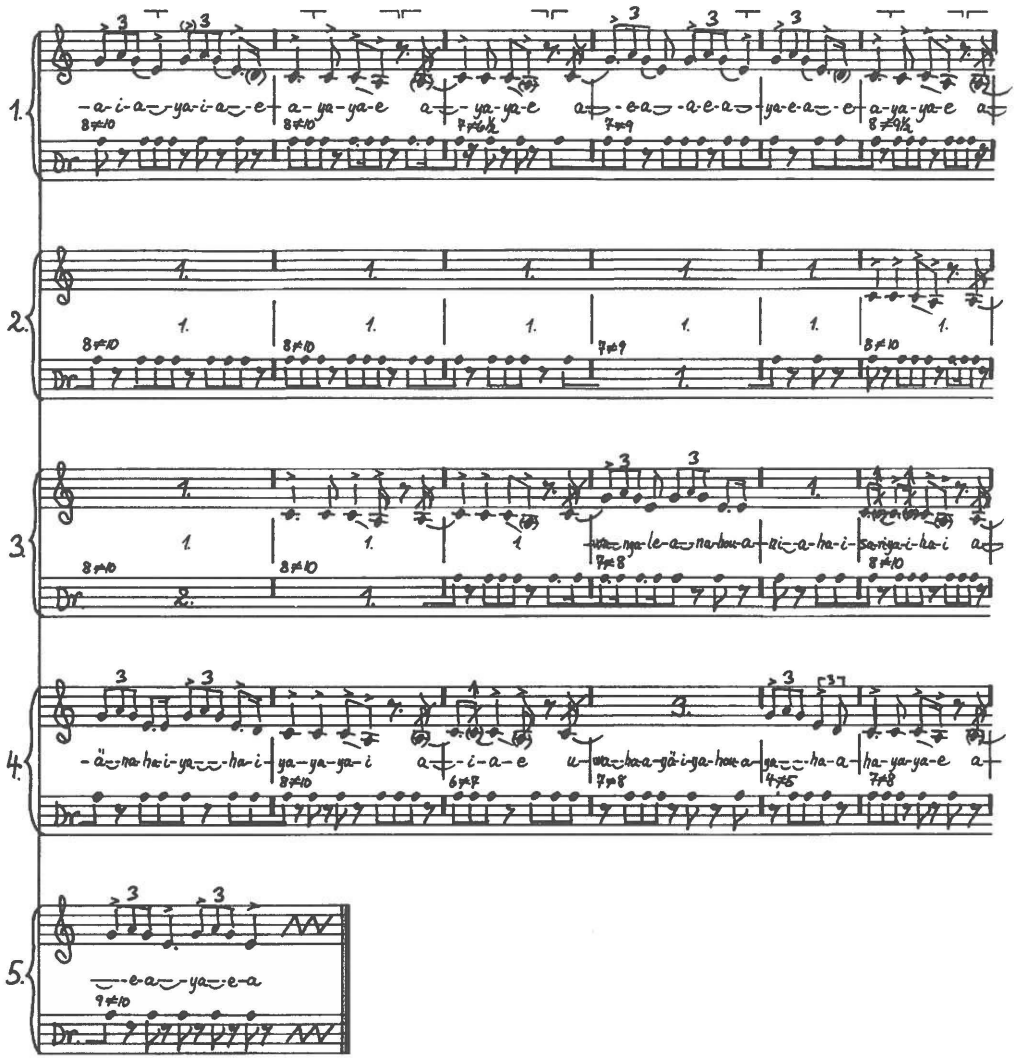
Disc 93.b. Recorded 17 May 1937 by Erik Holtved.

K'issuk (man) (song 1). Anonymous drum-song for entertainment.

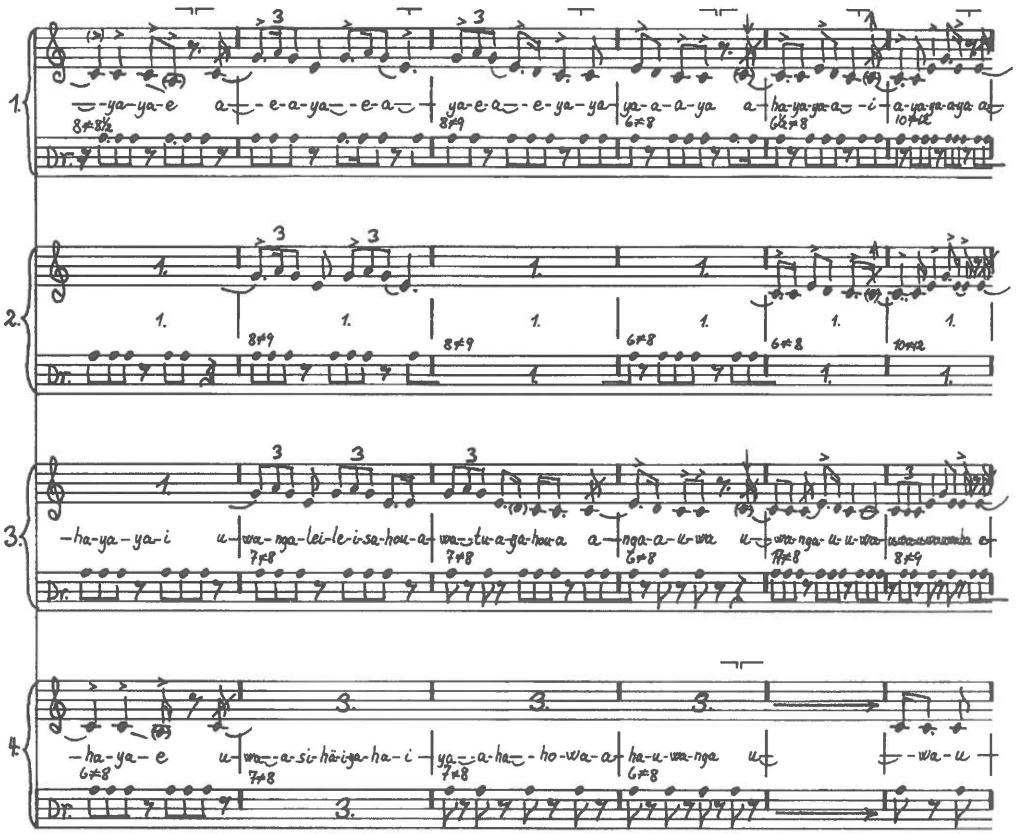
Pitch: c' = ca. g^{b}. M.M.: ♩ = ca. 155.



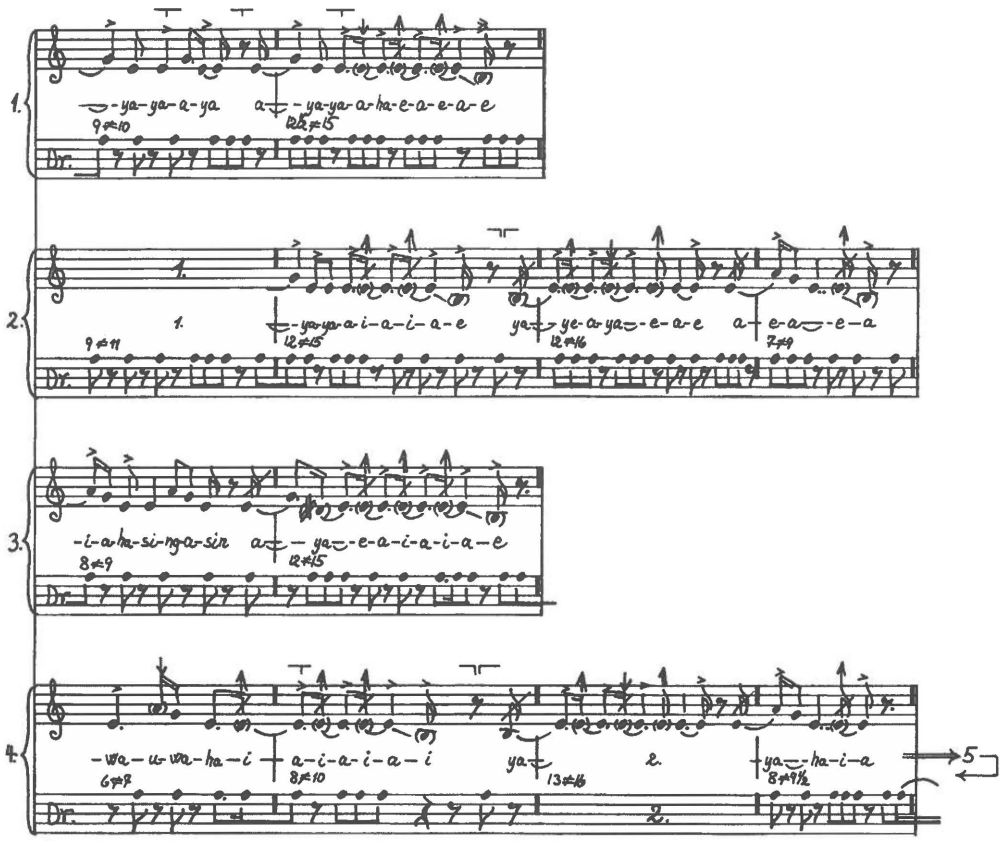
No. 088 (2)
K'issuk (song 1), continued.



No. 088 (3)
K'issuk (song 1), continued.

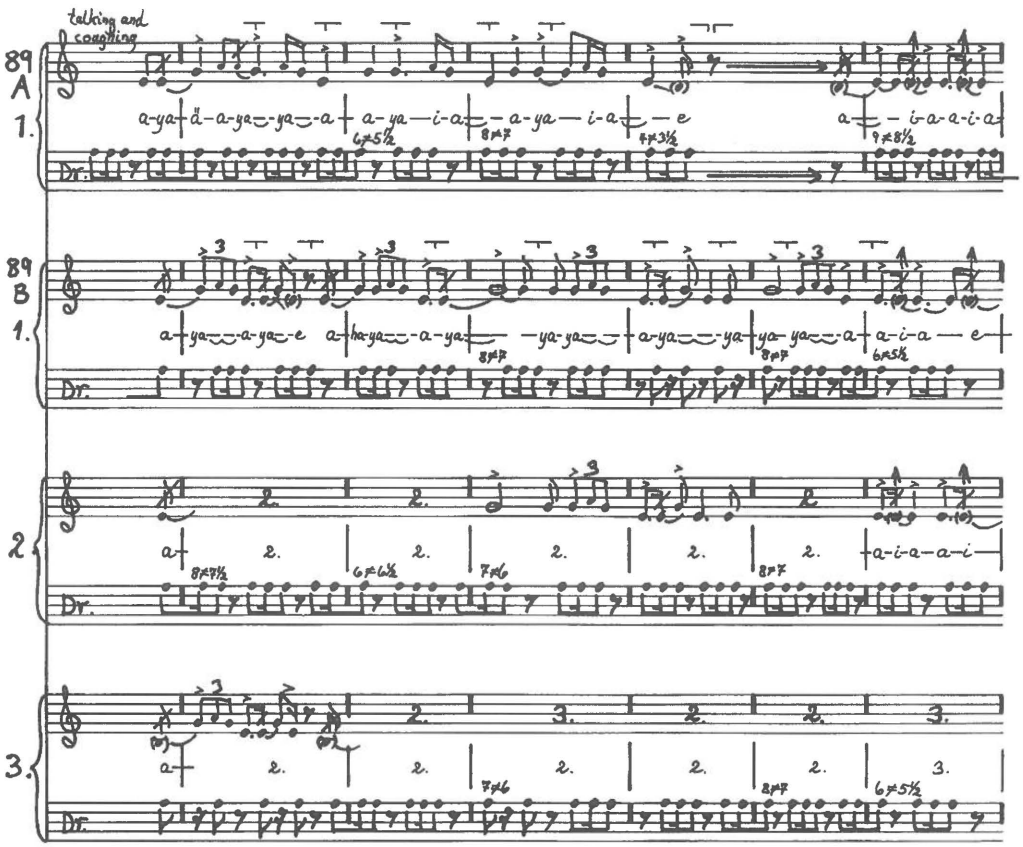


No. 088 (4)
K'issuk (song 1), continued.

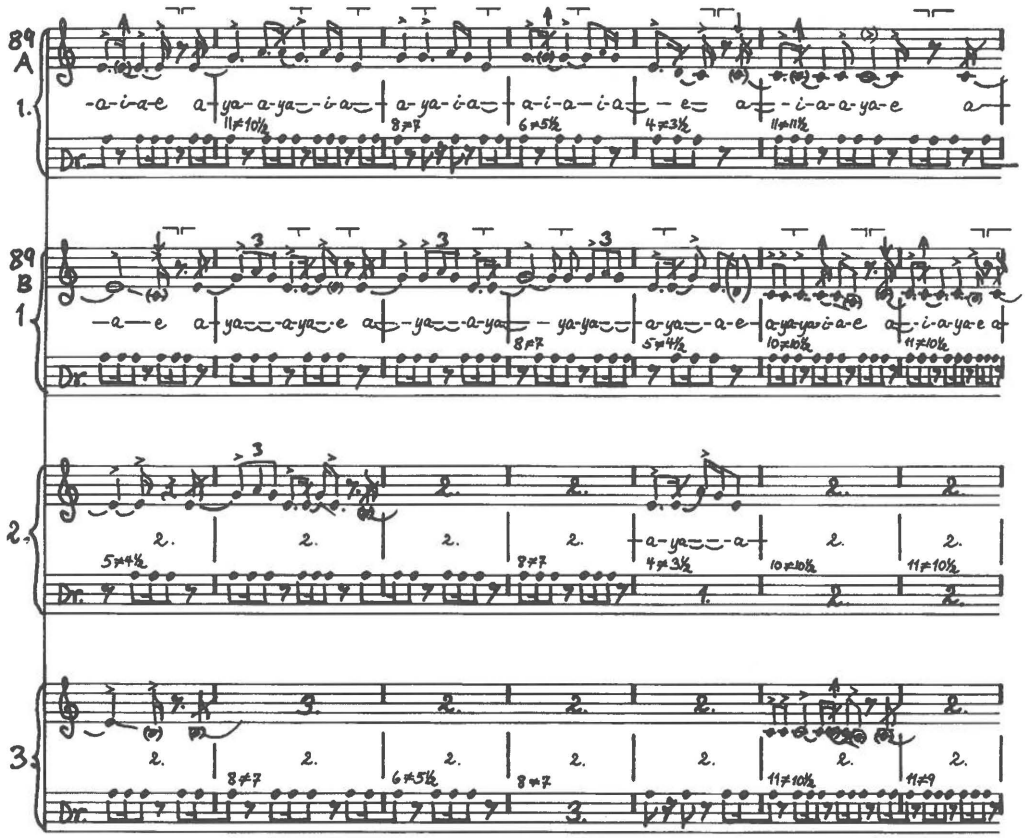


No. 089 A+B

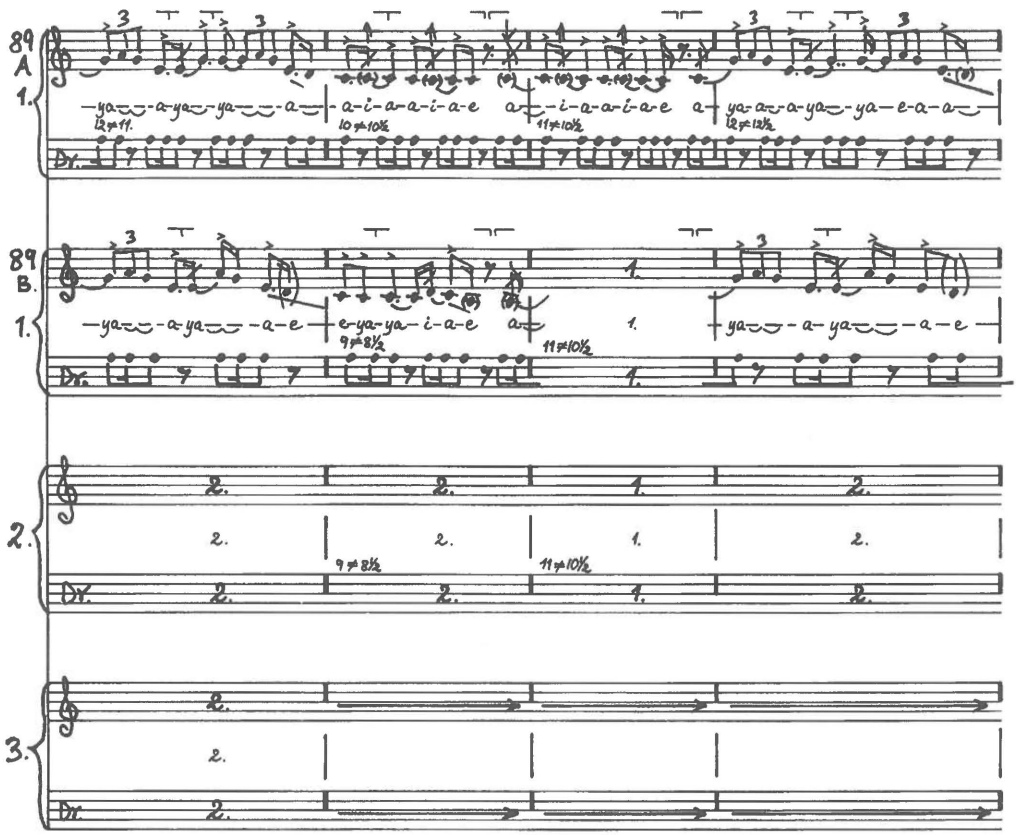
Disc 92.a. Recorded 17 May 1937 by Erik Holtved.
K'issuk (songs 2+3). Anonymous drum-song for entertainment.
Pitch: c' = ca. e. M.M.: ♩ = ca. 150.



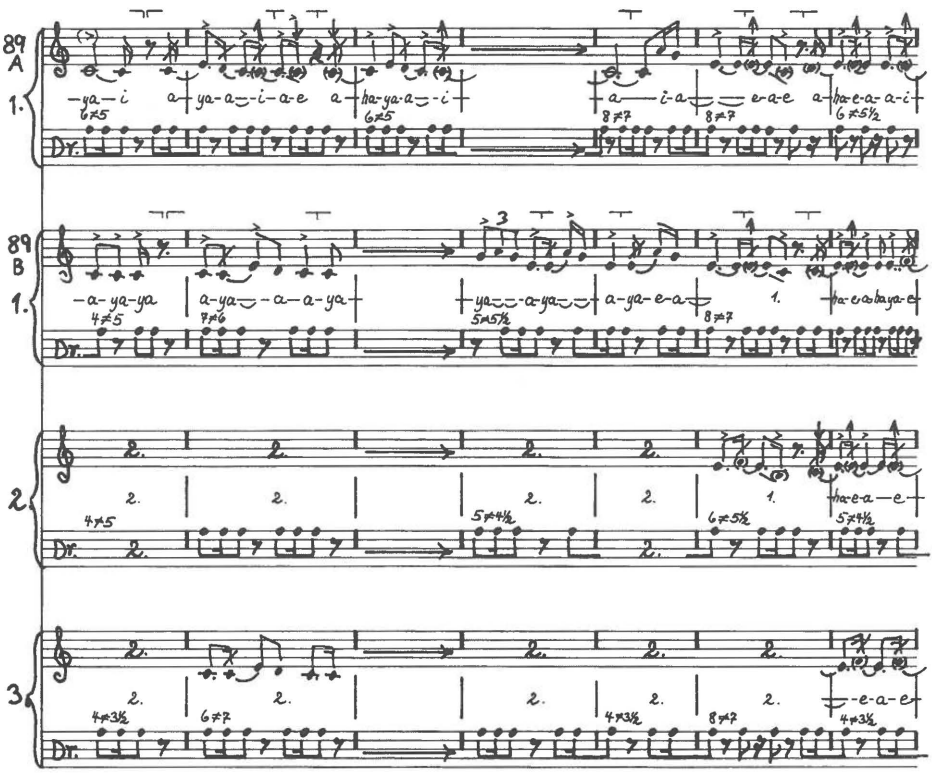
No. 089 A+B (2)
K'issuk (songs 2+3), continued.



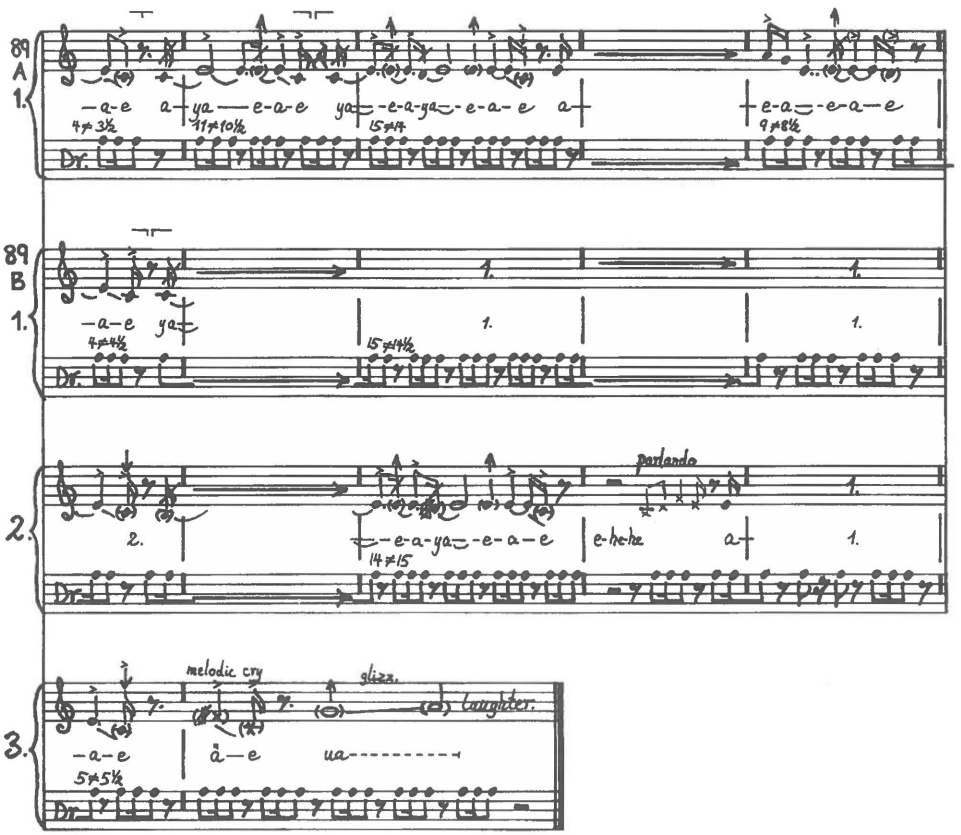
No. 089 A+B (3)
K'issuk (songs 2+3), continued.



No. 089 A+B (4)
K'issuk (songs 2+3), continued.



No. 089 A+B (5)
K'issuk (songs 2+3), continued.

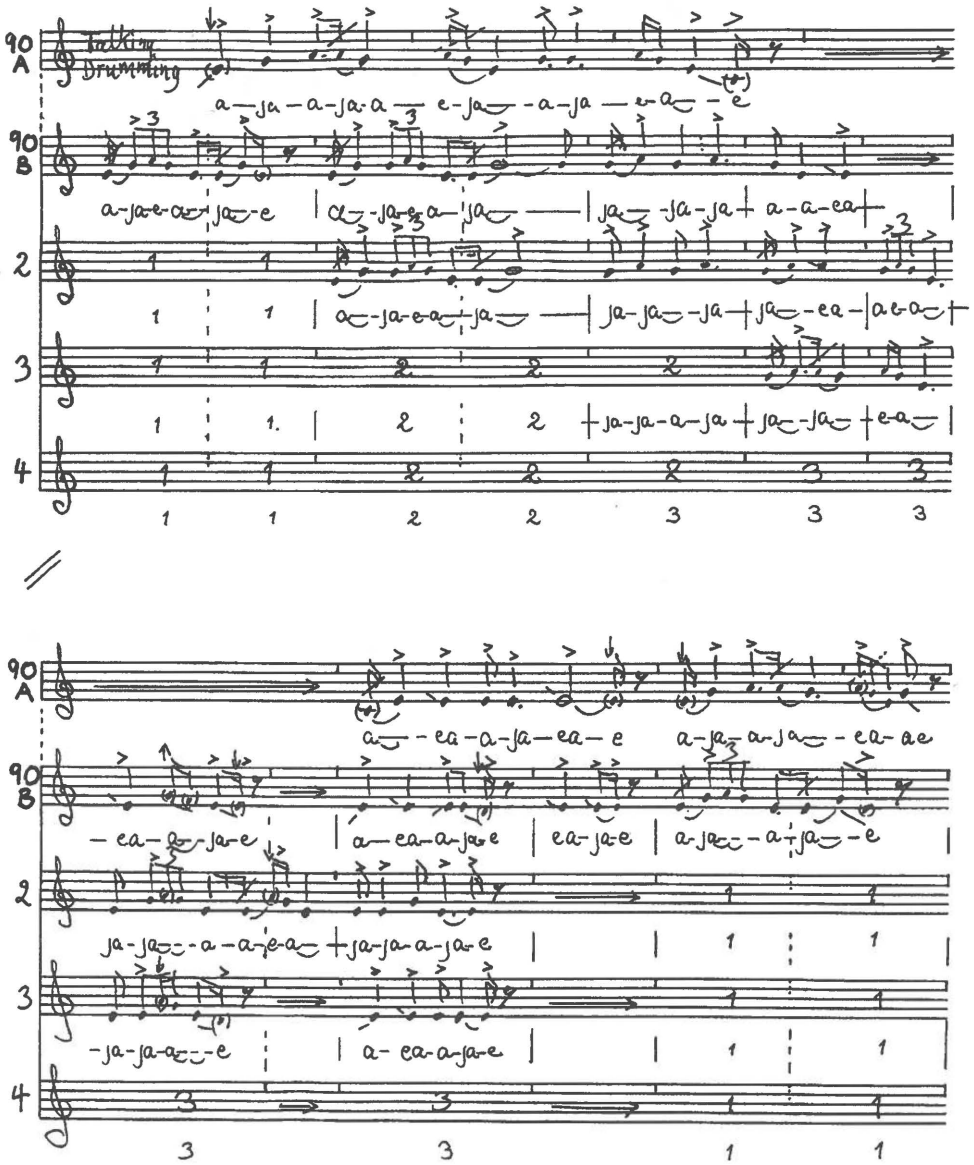


No. 090 A+B

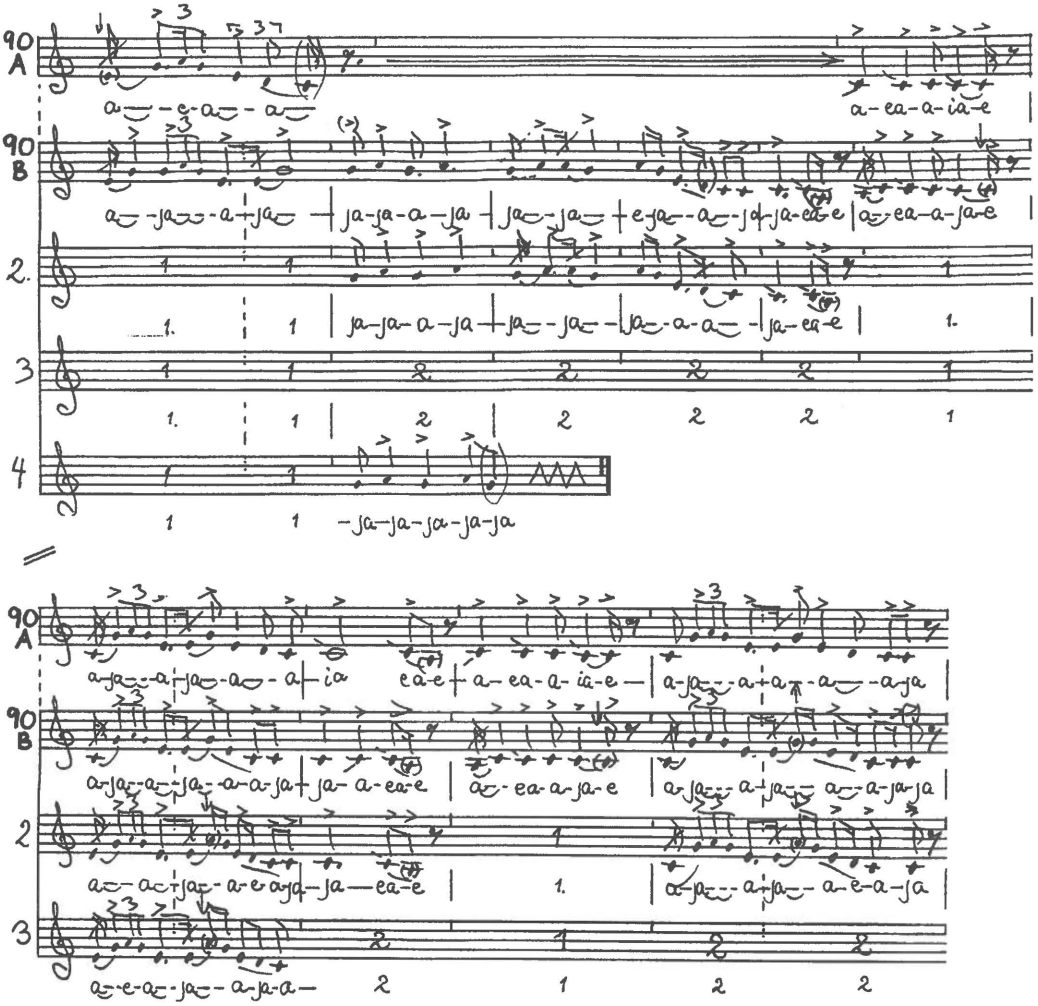
Disc 92.b. Recorded 17 May 1937 by Erik Holtved.

K'issuk (songs 4+5). Anonymous drum-song for entertainment.

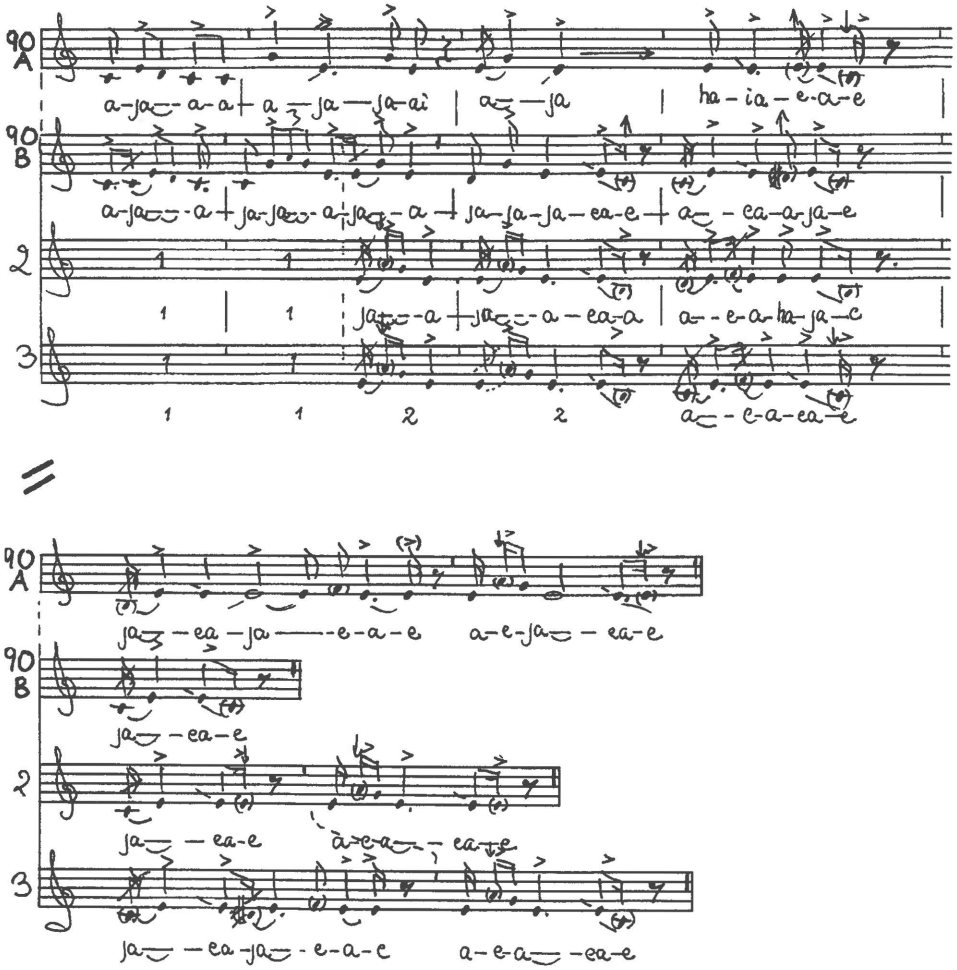
Pitch: c' = ca. f - g^b. M.M.: ♩ = ca. 150.



No. 090 A+B (2)
K'issuk (songs 4+5), continued.



No. 090 A+B (3)
K'issuk (songs 4+5), continued.

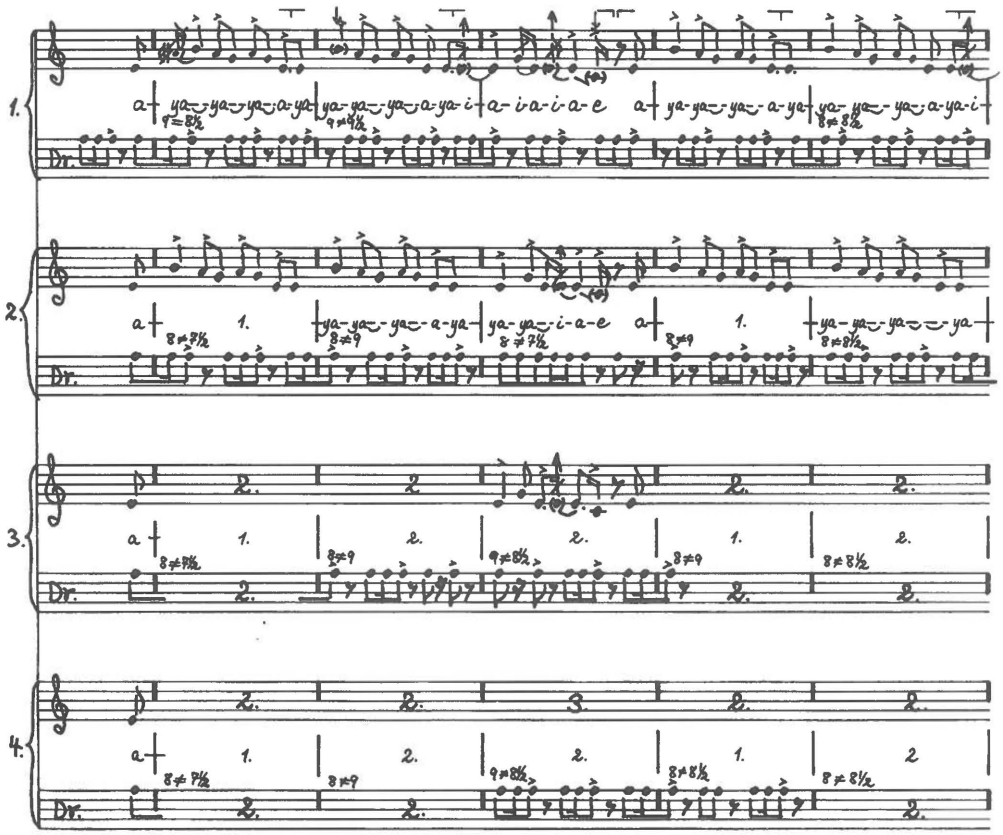


No. 091

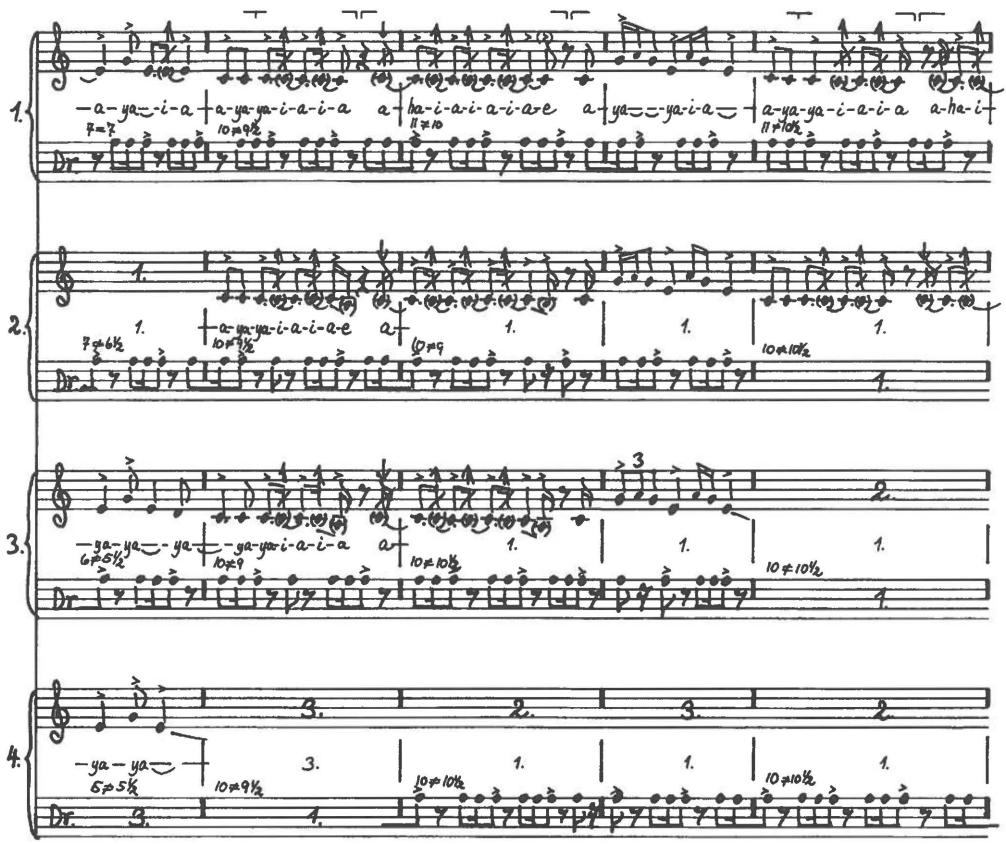
Disc 91.a. Recorded 17 May 1937 by Erik Holtved.

K'issuk (song 6). Anonymous drum-song for entertainment.

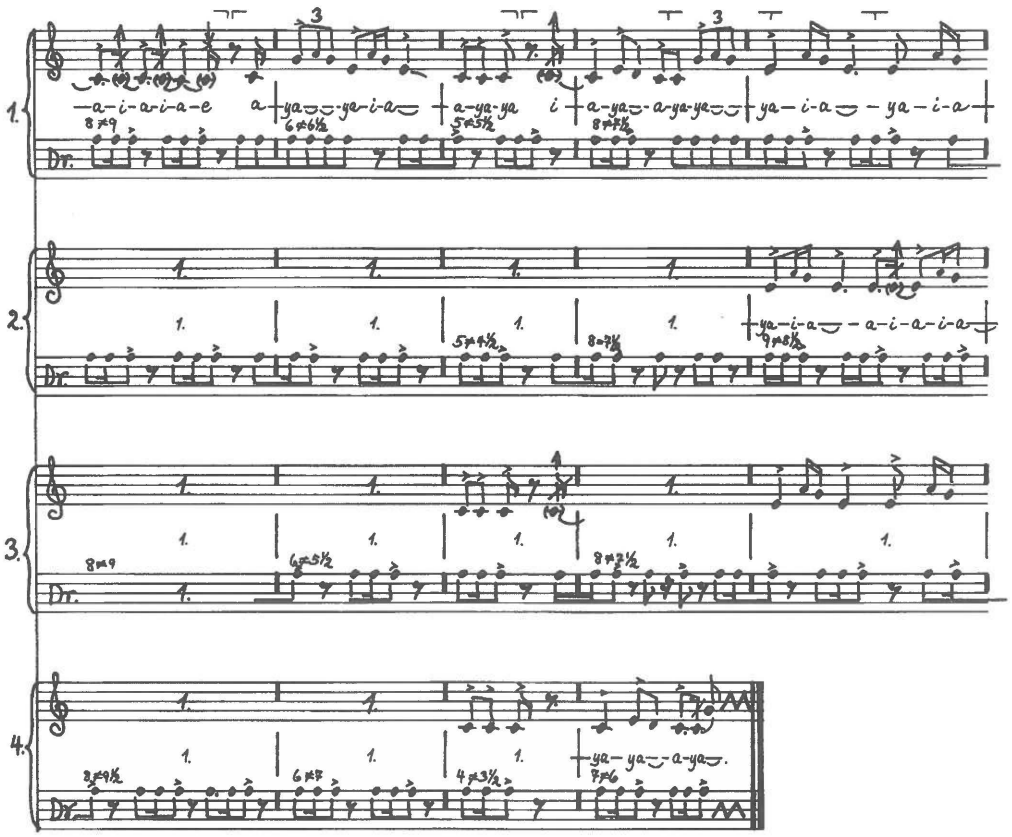
Pitch: c' = ca. e. M.M.: ♩ = ca. 149.



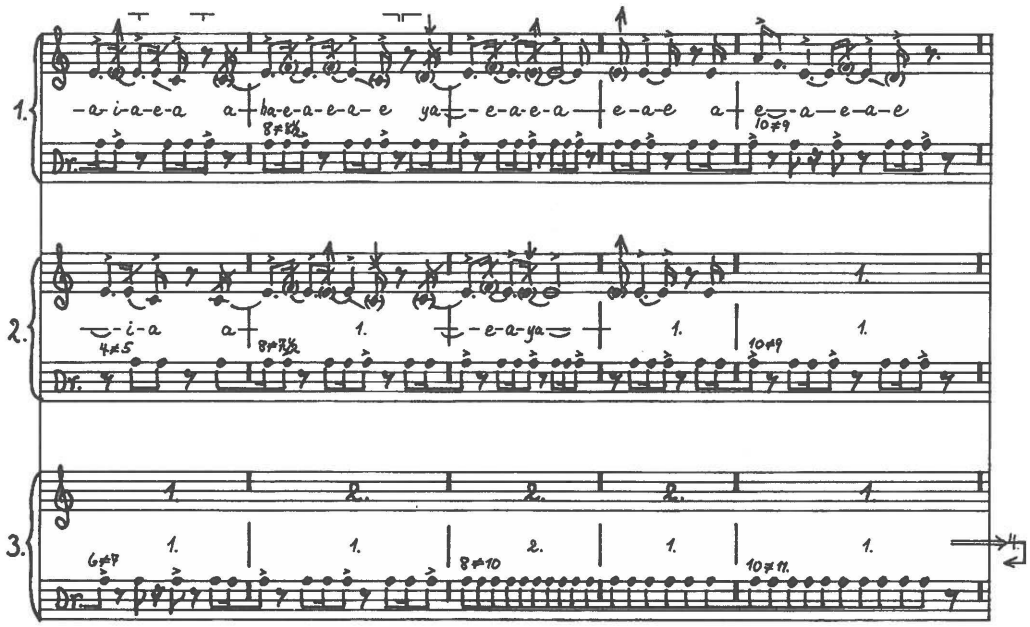
No. 091 (2)
K'issuk (song 6), continued.



No. 091 (3)
K'issuk (song 6), continued.



No. 091 (4)
K'issuk (song 6), continued.

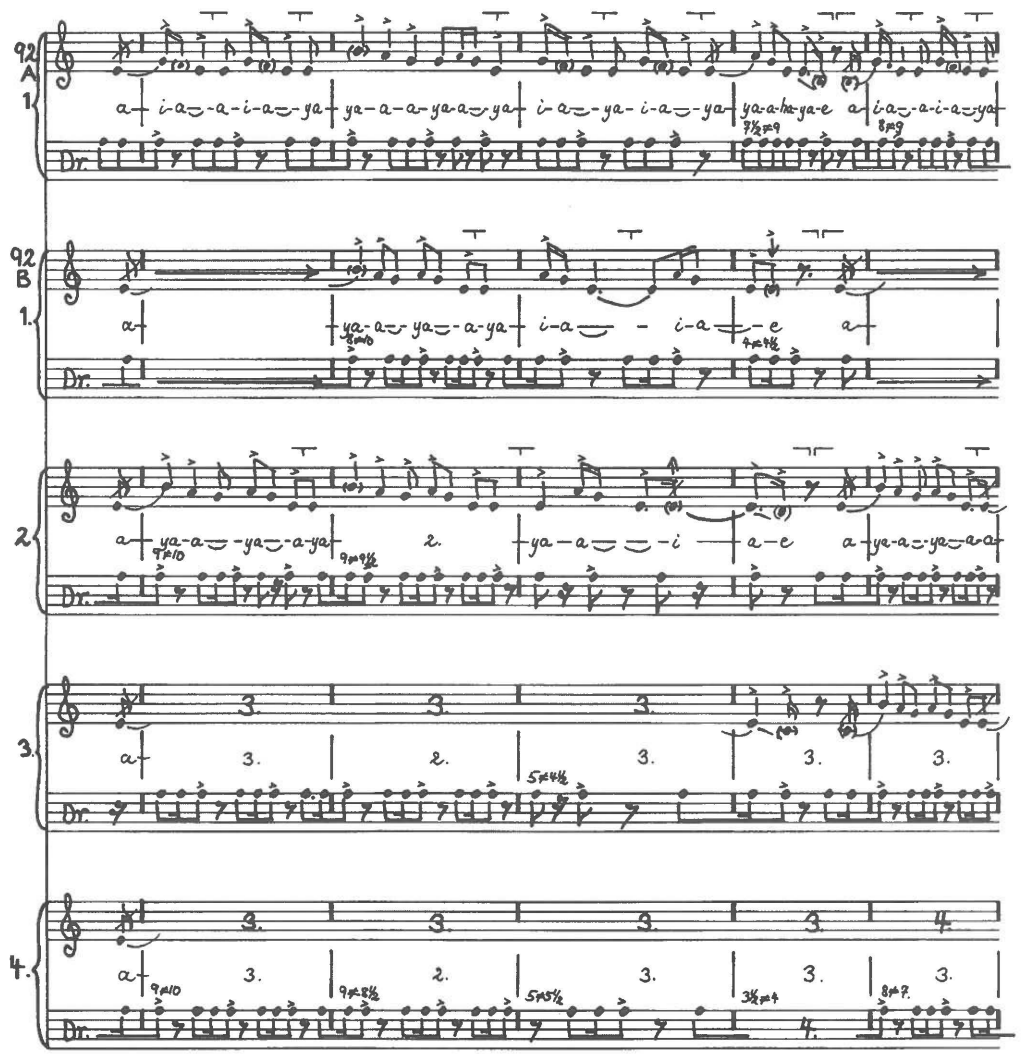


No. 092 A+B

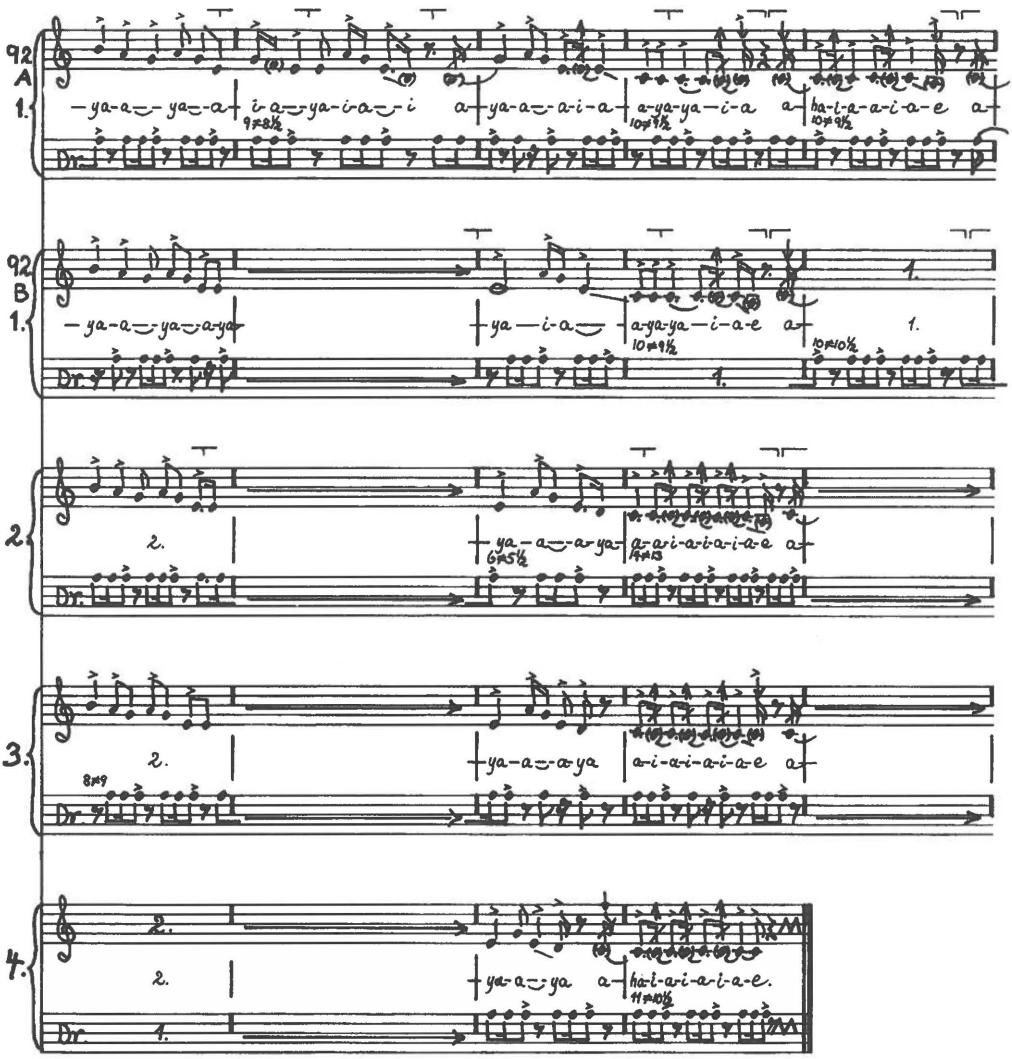
Disc 91.b. Recorded 17 May 1937 by Erik Holtved.

K'issuk (songs 7+8). Anonymous drum-song for entertainment.

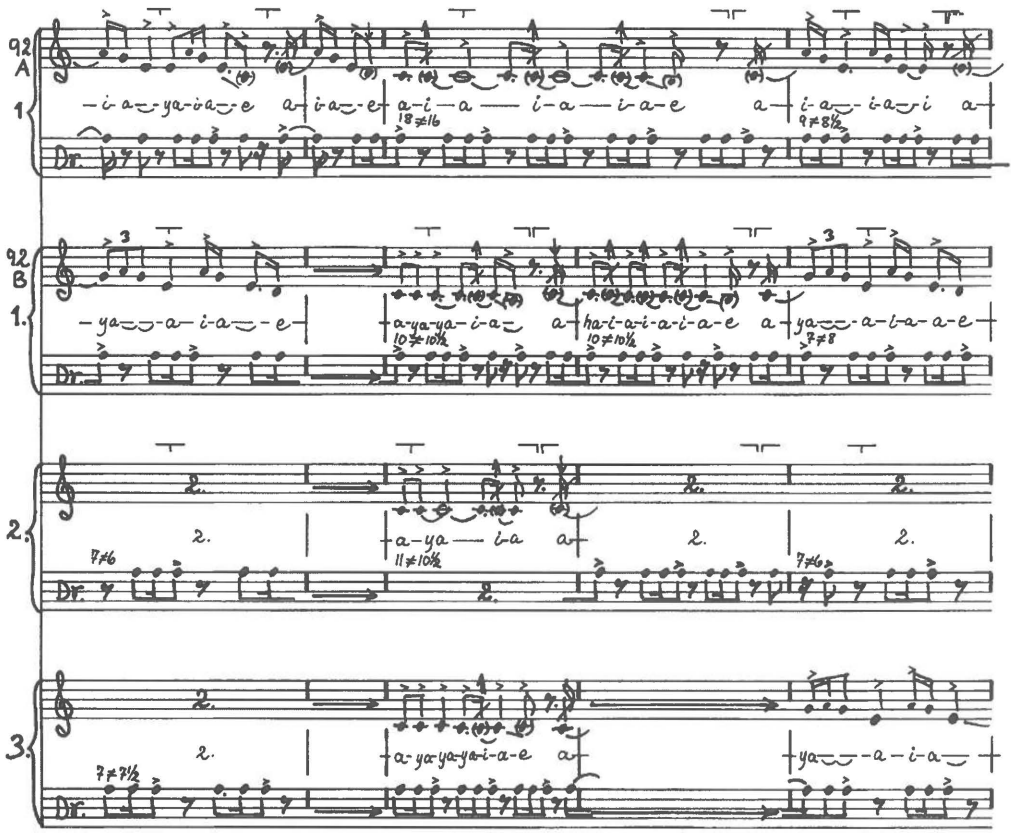
Pitch: c' = ca. e. M.M.: ♩ = ca. 145.



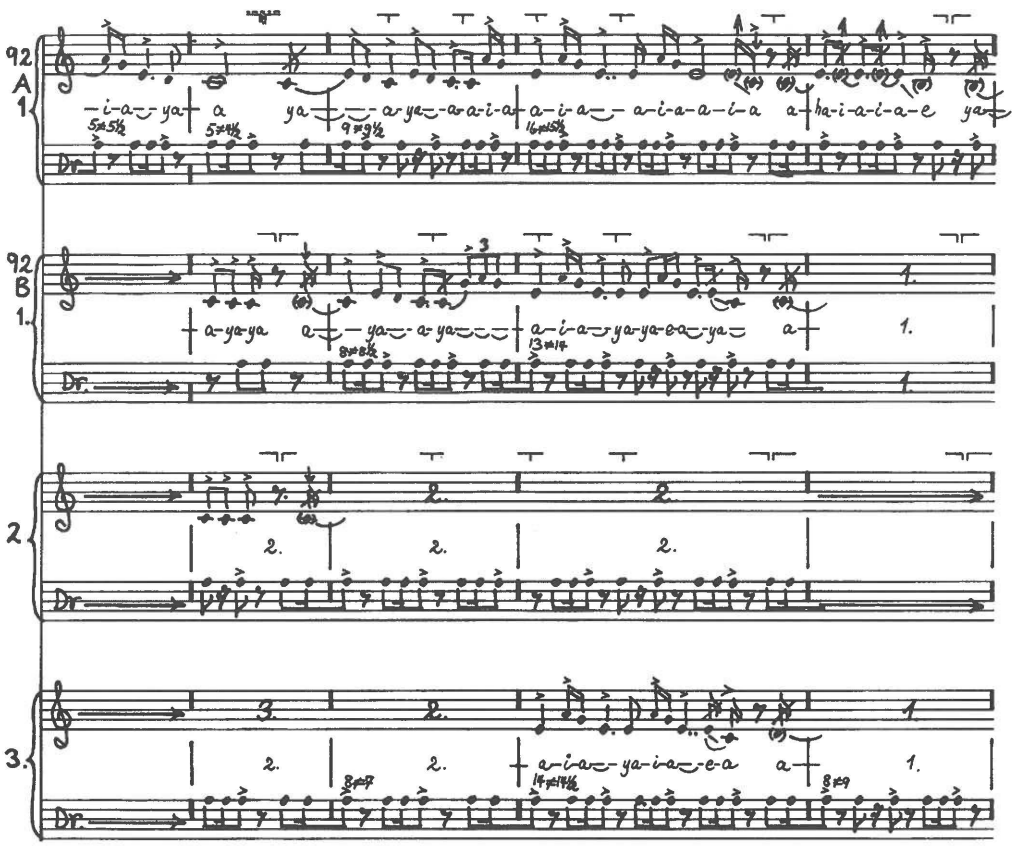
No. 092 A+B (2)
K'issuk (songs 7+8), continued.



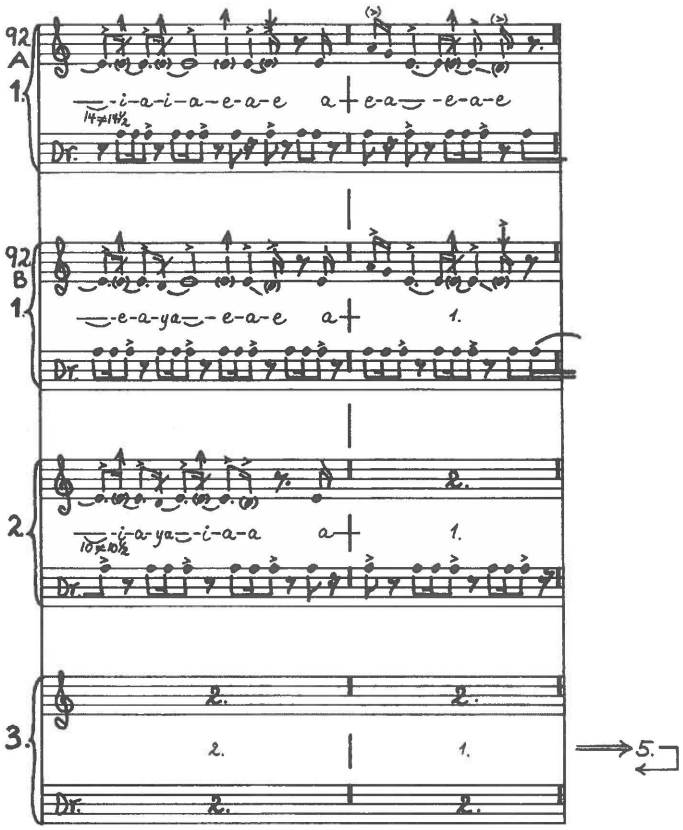
No. 092 A+B (3)
K'issuk (songs 7+8), continued.



No. 092 A+B (4)
K'issuk (songs 7+8), continued.



No. 092 A+B (5)
K'issuk (songs 7+8), continued.

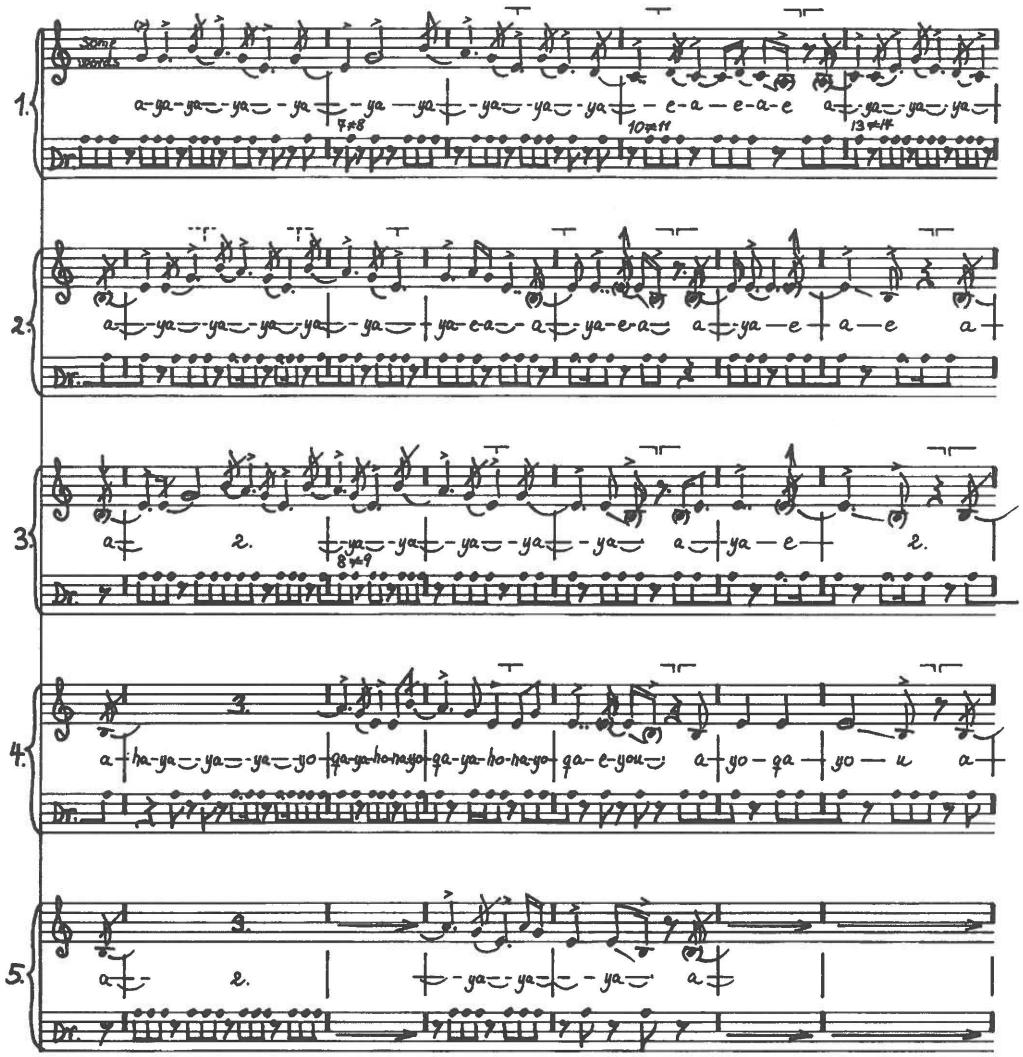


No. 093

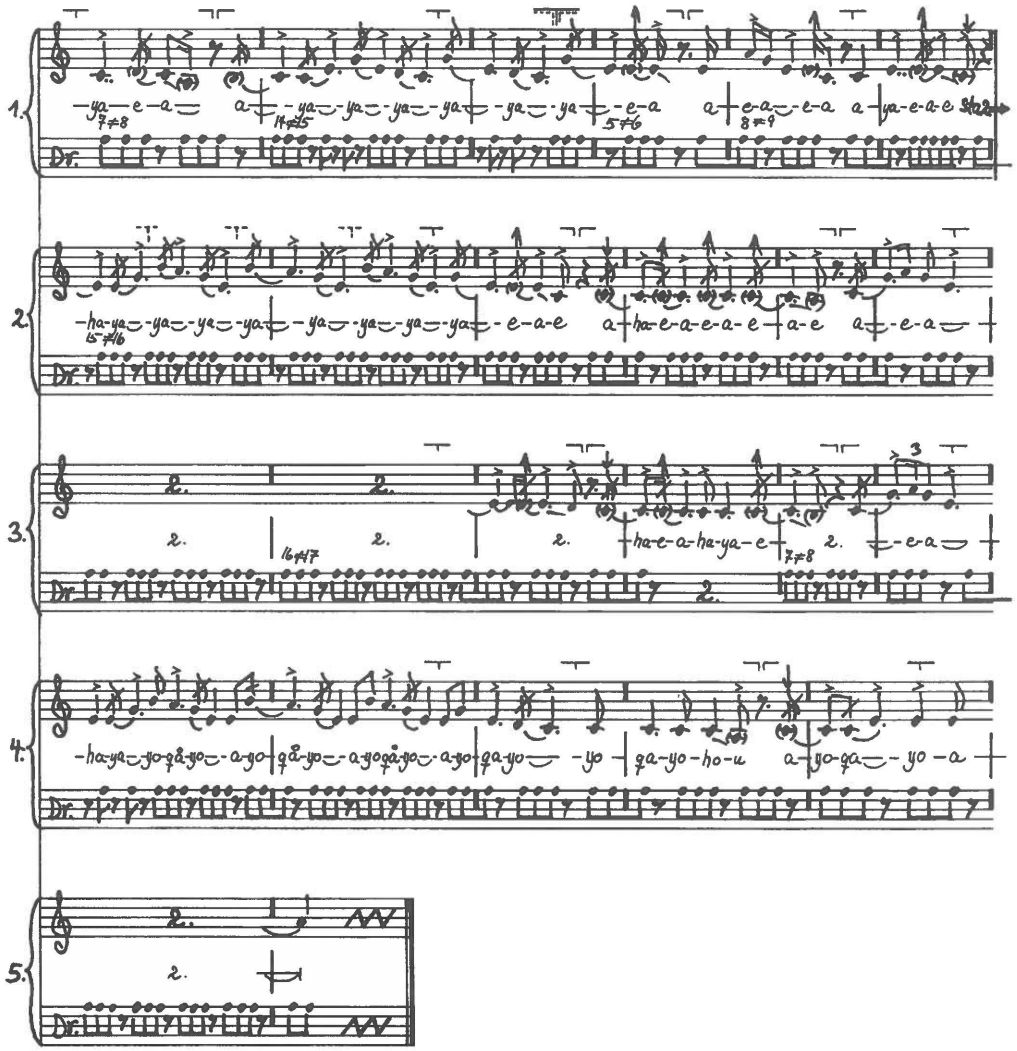
Disc 93.a. Recorded 17 May 1937 by Erik Holtved.

K'issuk (song 9). Anonymous drum-song for entertainment.

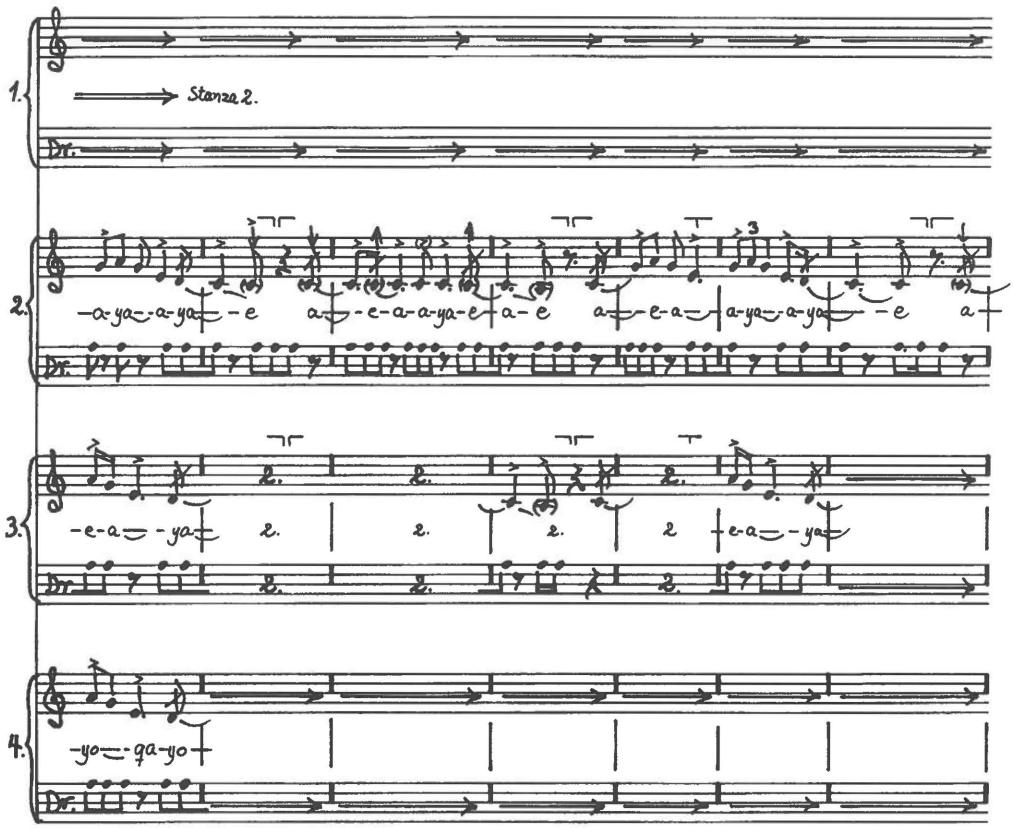
Pitch: c' = ca. f. M.M.: ♩ = ca. 164.



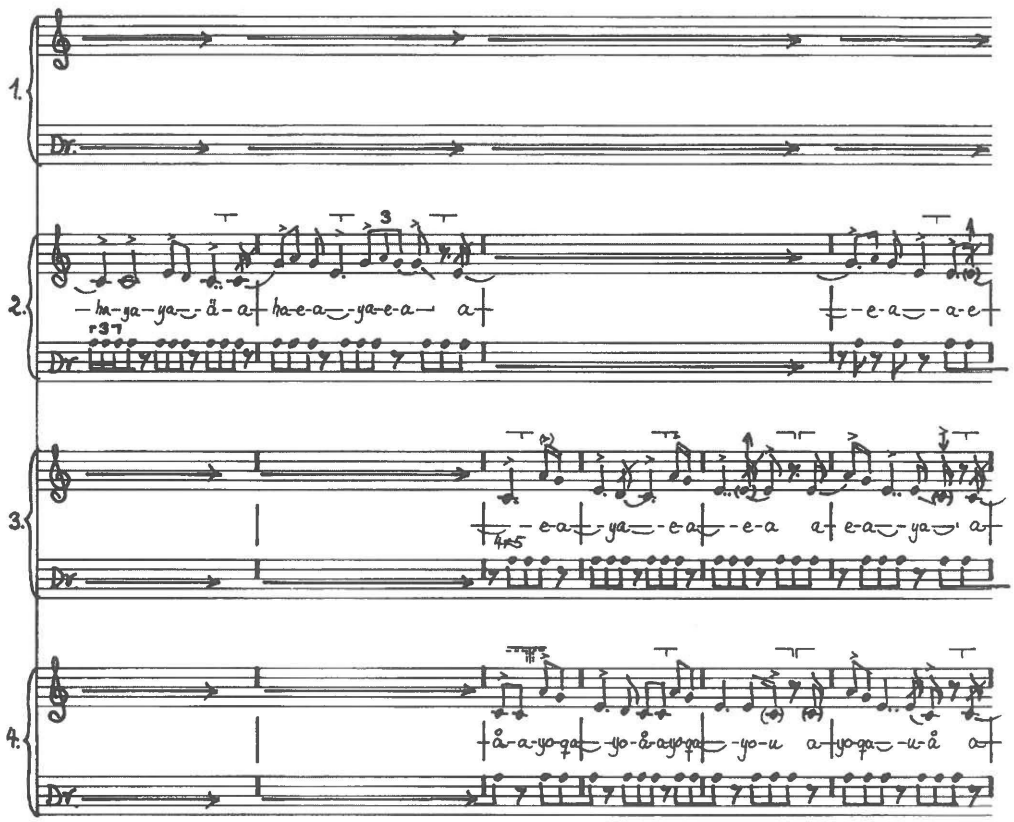
No. 093 (2)
K'issuk (song 9), continued.



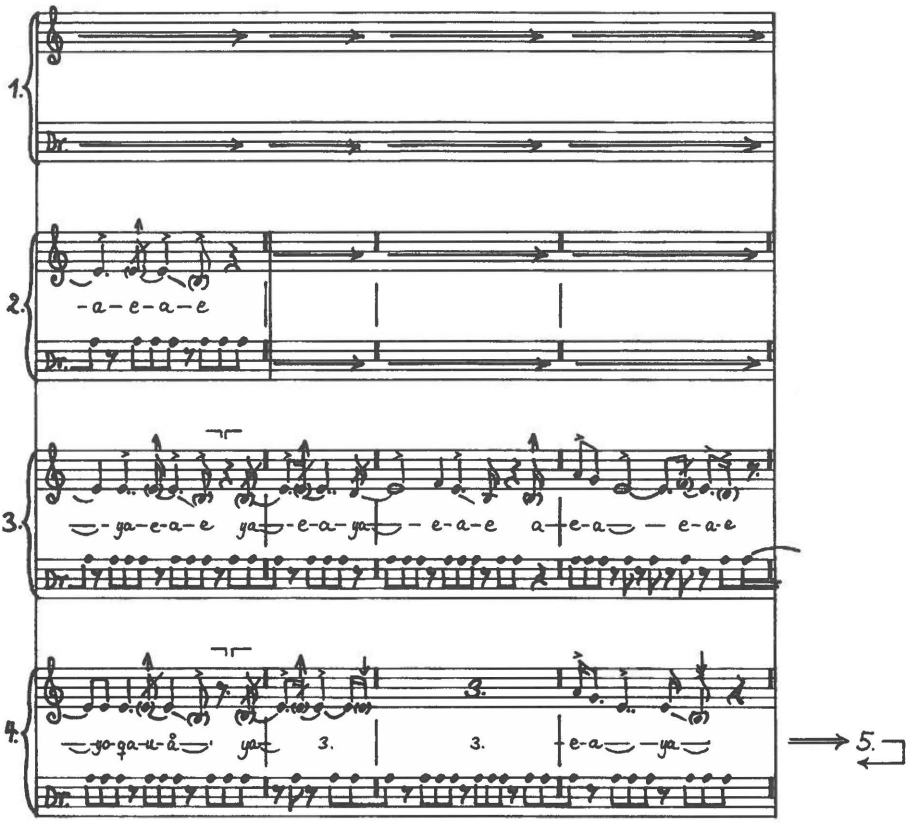
No. 093 (3)
K'issuk (song 9), continued.



No. 093 (4)
K'issuk (song 9), continued.



No. 093 (5)
K'issuk (song 9), continued.

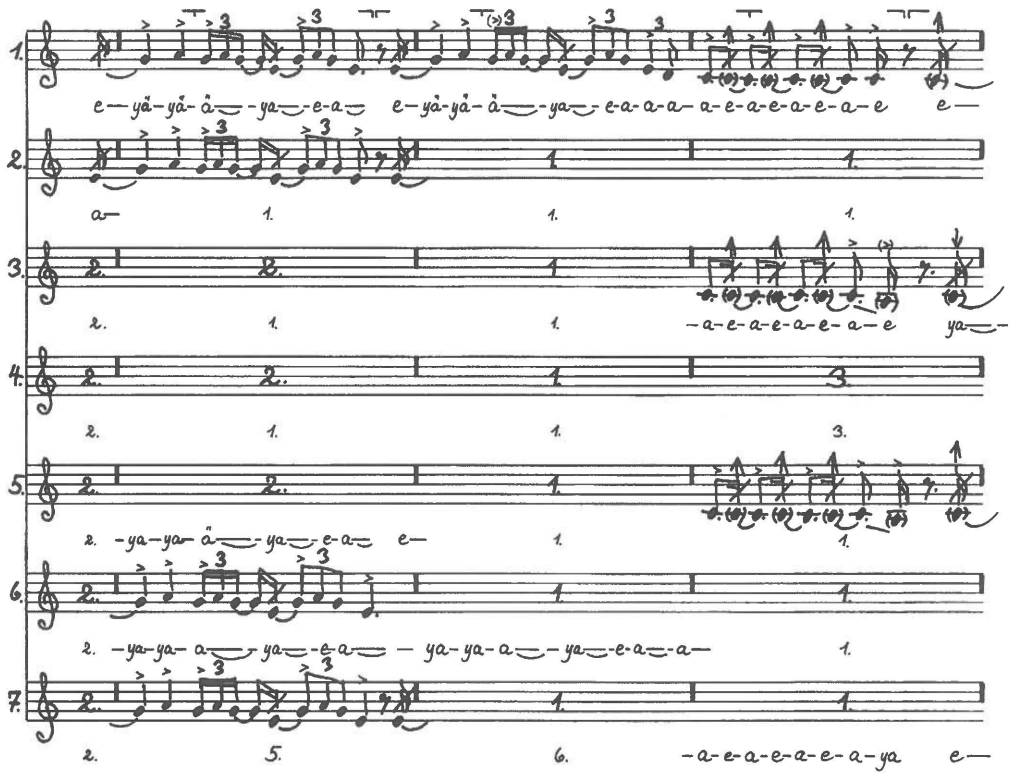


No. 094

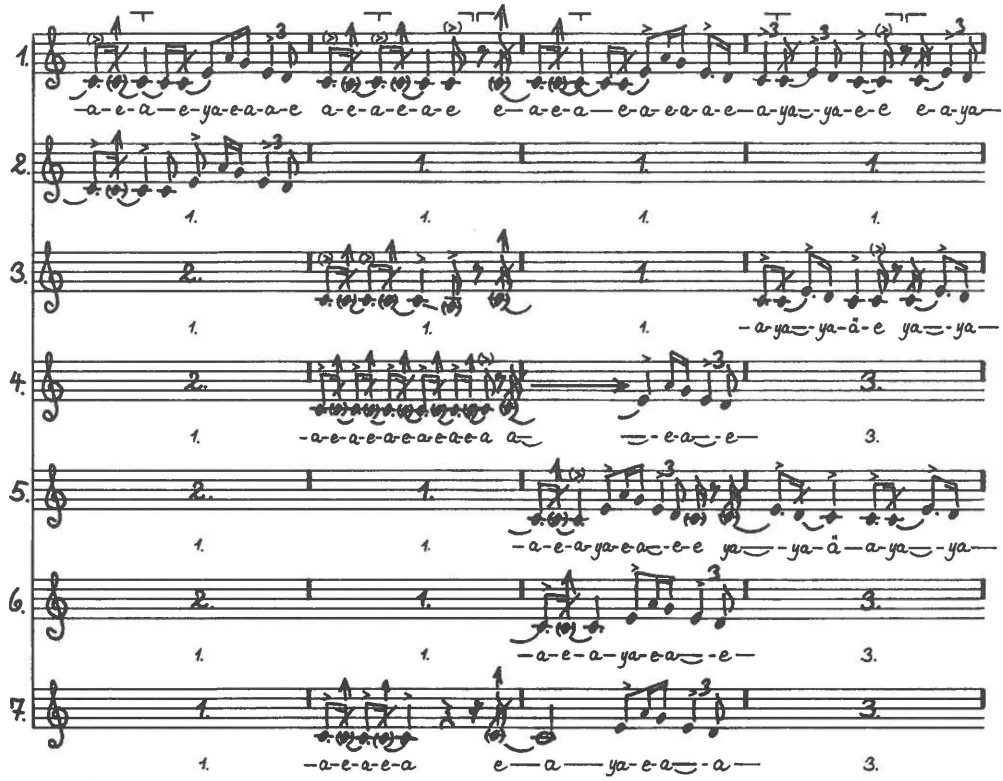
Disc 45.a. Recorded 17 April 1937 by Erik Holtved.

Tiguaĸ (man) (song 1). Anonymous drum-song for entertainment.

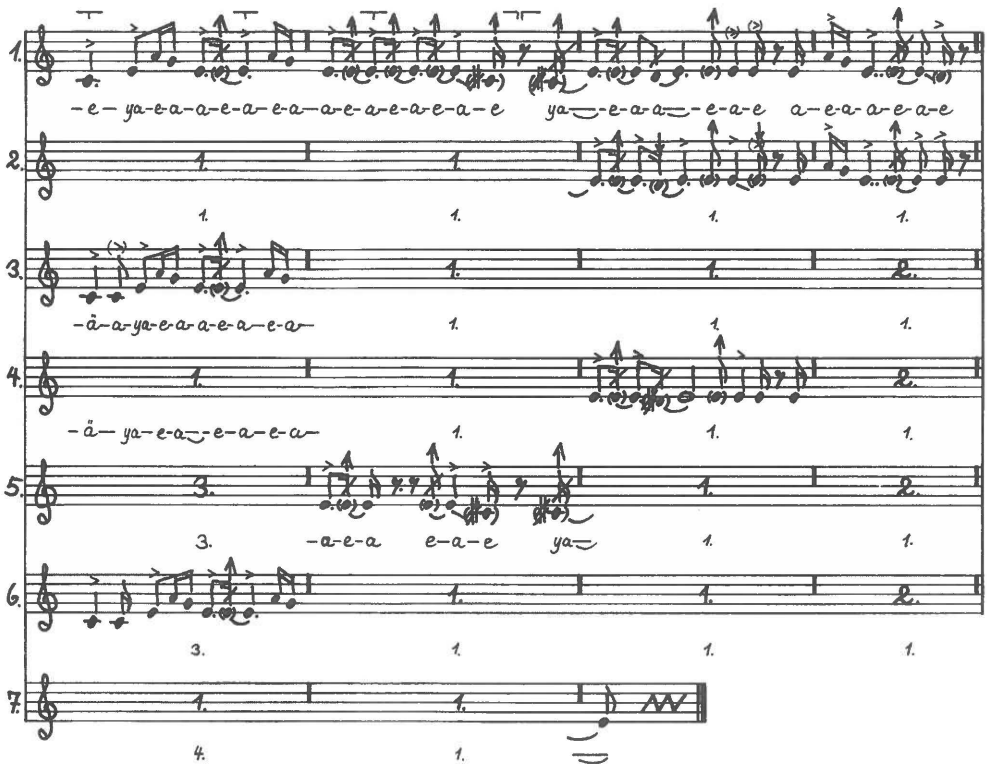
Pitch: c' = ca. g♭. M.M.: ♩ = ca. 150.



No. 094 (2)
Tiguaĸ (song 1), continued.



No. 094 (3)
Tiguaĸ (song 1), continued.

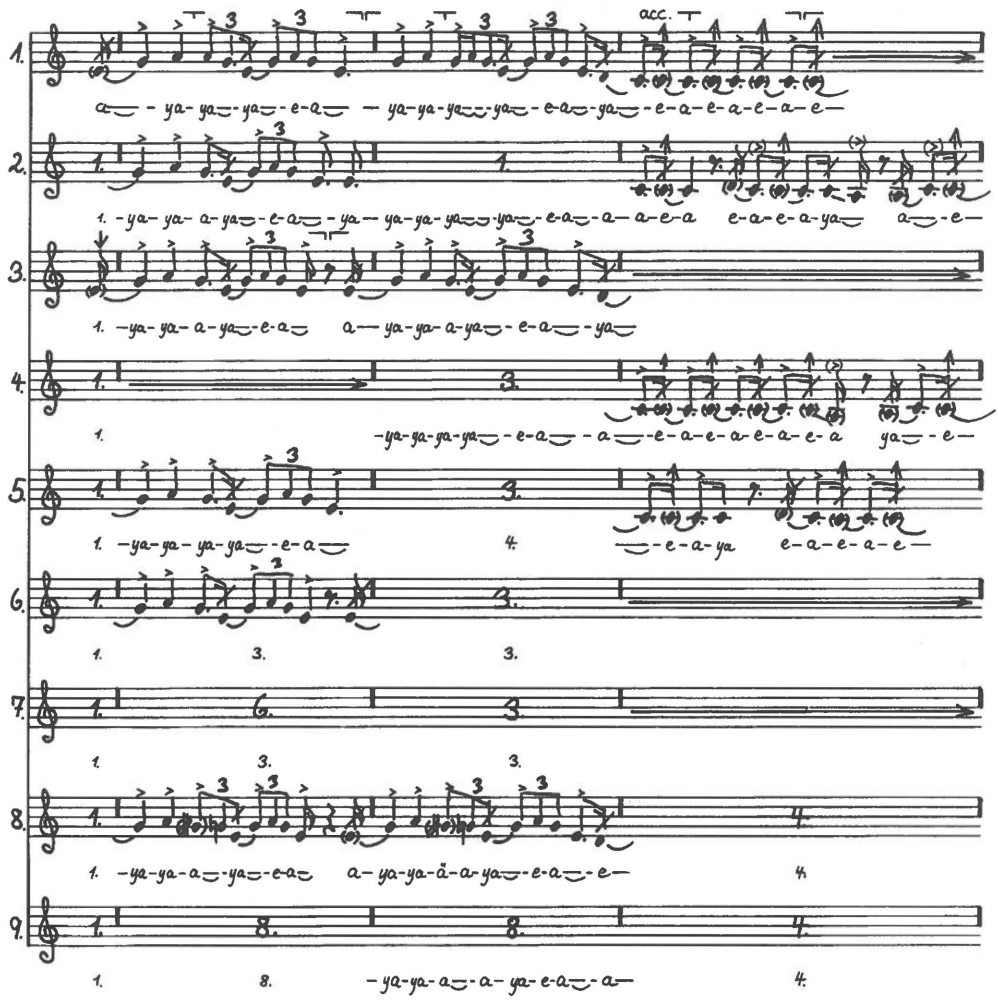


No. 095

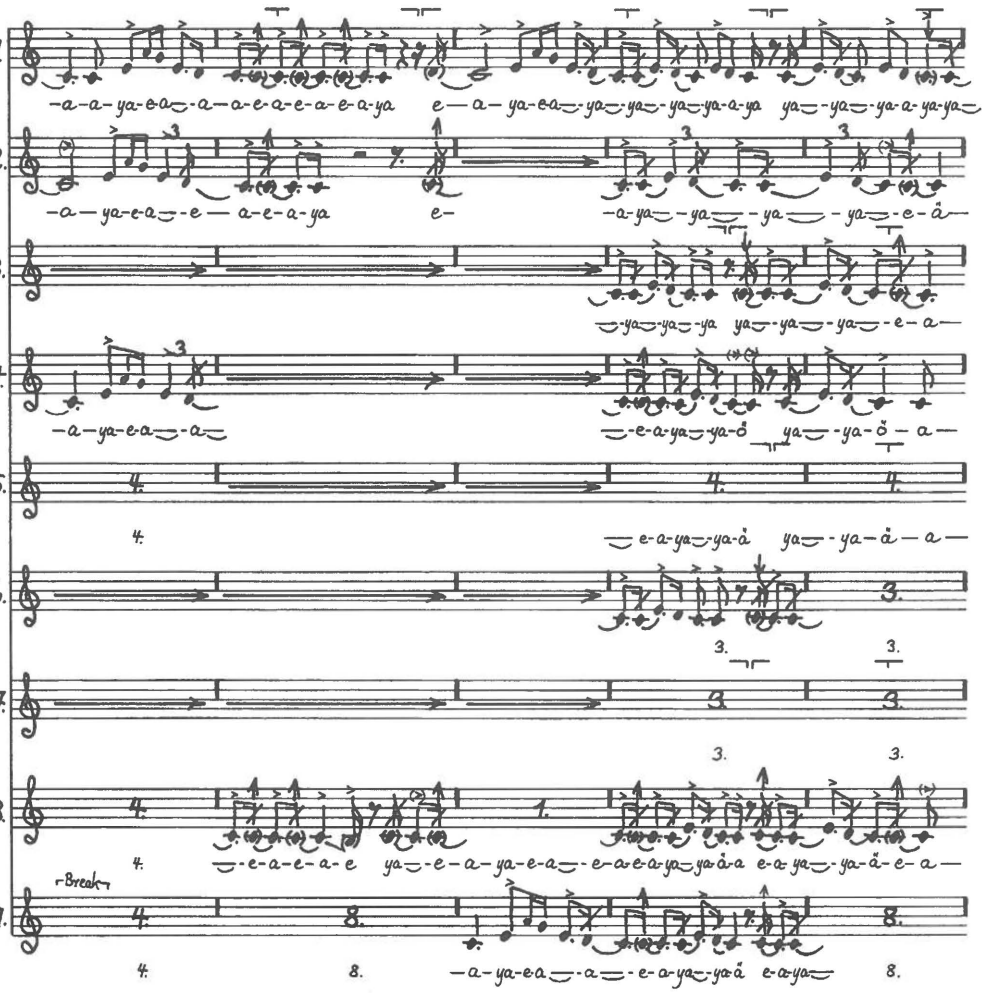
Disc 46.a. Recorded 17 April 1937 by Erik Holtved.

Tiguaĸ (song 2). Anonymous drum-song for entertainment.

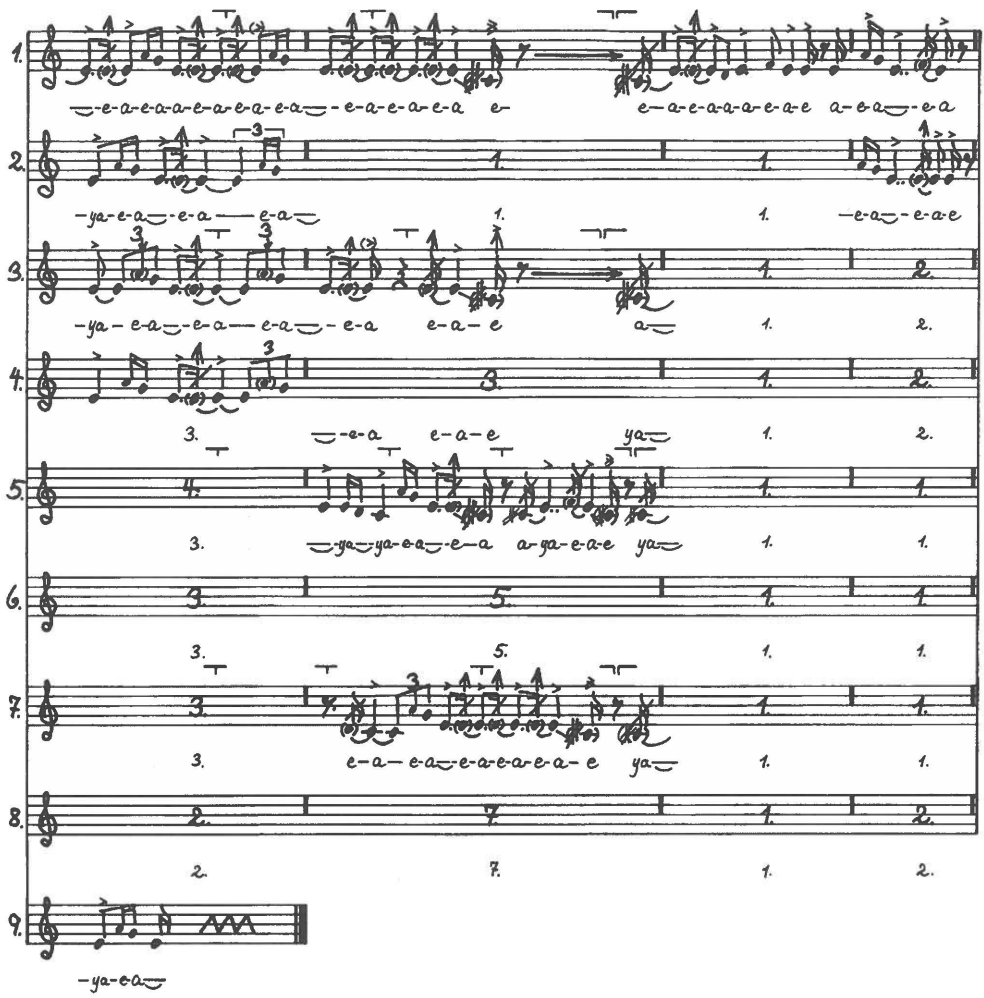
Pitch: c' = ca. g - g^{b}. M.M.: ♩ = ca. 160.



No. 095 (2)
Tiguaĸ (song 2), continued.



No. 095 (3)
Tiguaĸ (song 2), continued.

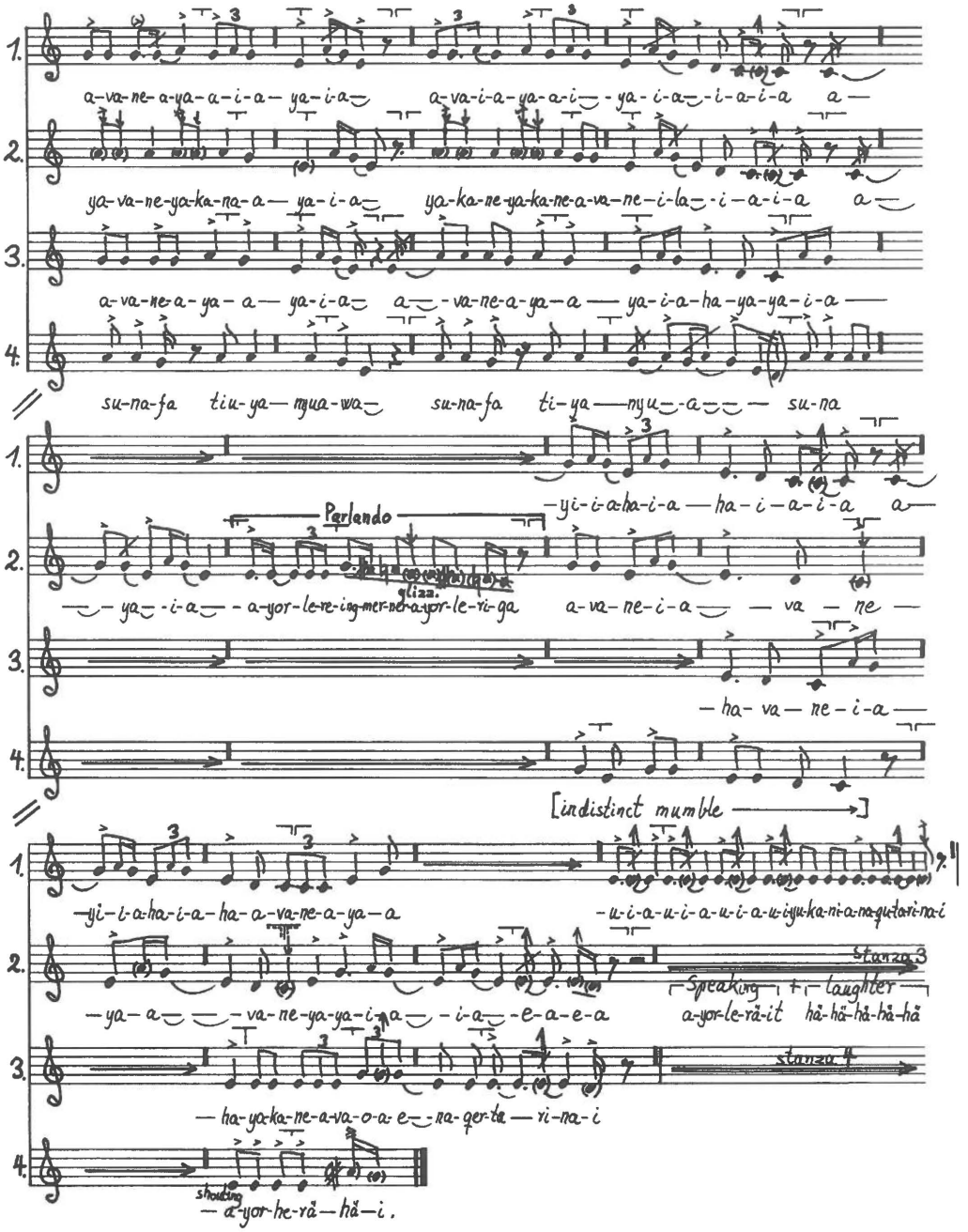


No. 096

Disc 24.a.2. Recorded 5 April 1937 by Erik Holtved.

Tiguaĸ (song 3). Anonymous drum-song for entertainment.

Pitch: c' = ca. e^{b}. M.M.: ♩ = ca. 153.

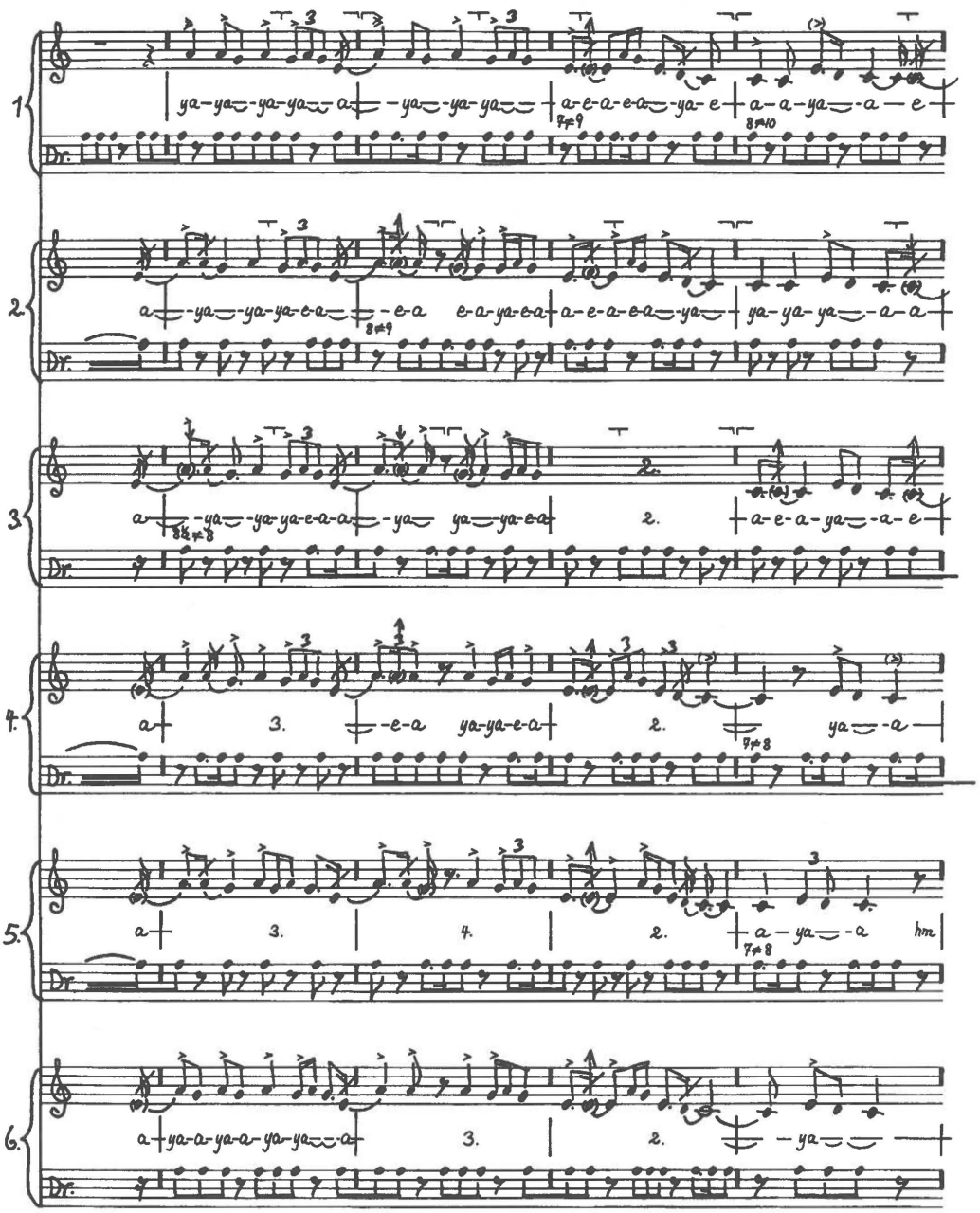


No. 097

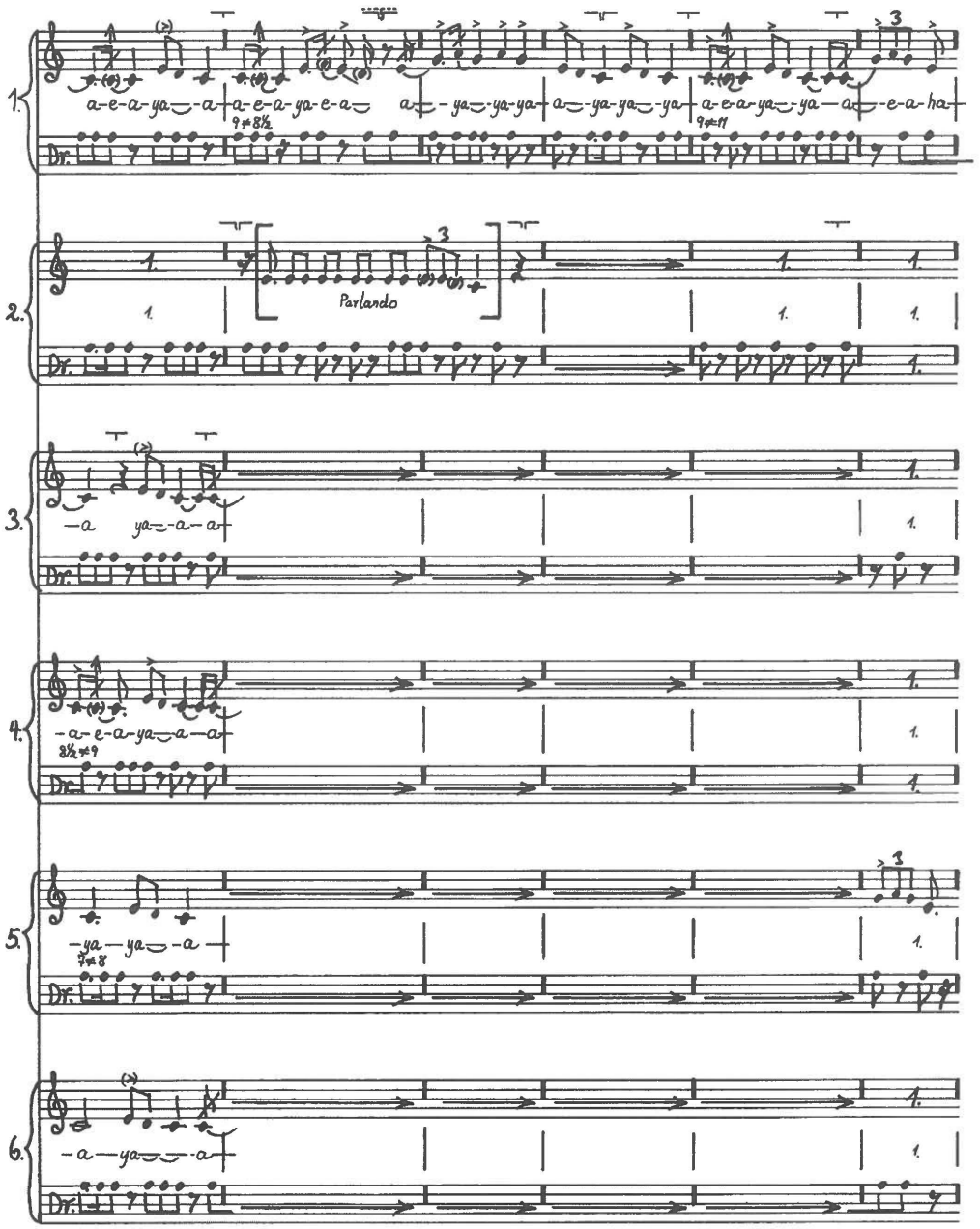
Disc 52.a. Recorded 23 April 1937 by Erik Holtved.

Tiguaĸ (song 4). Anonymous drum-song for entertainment.

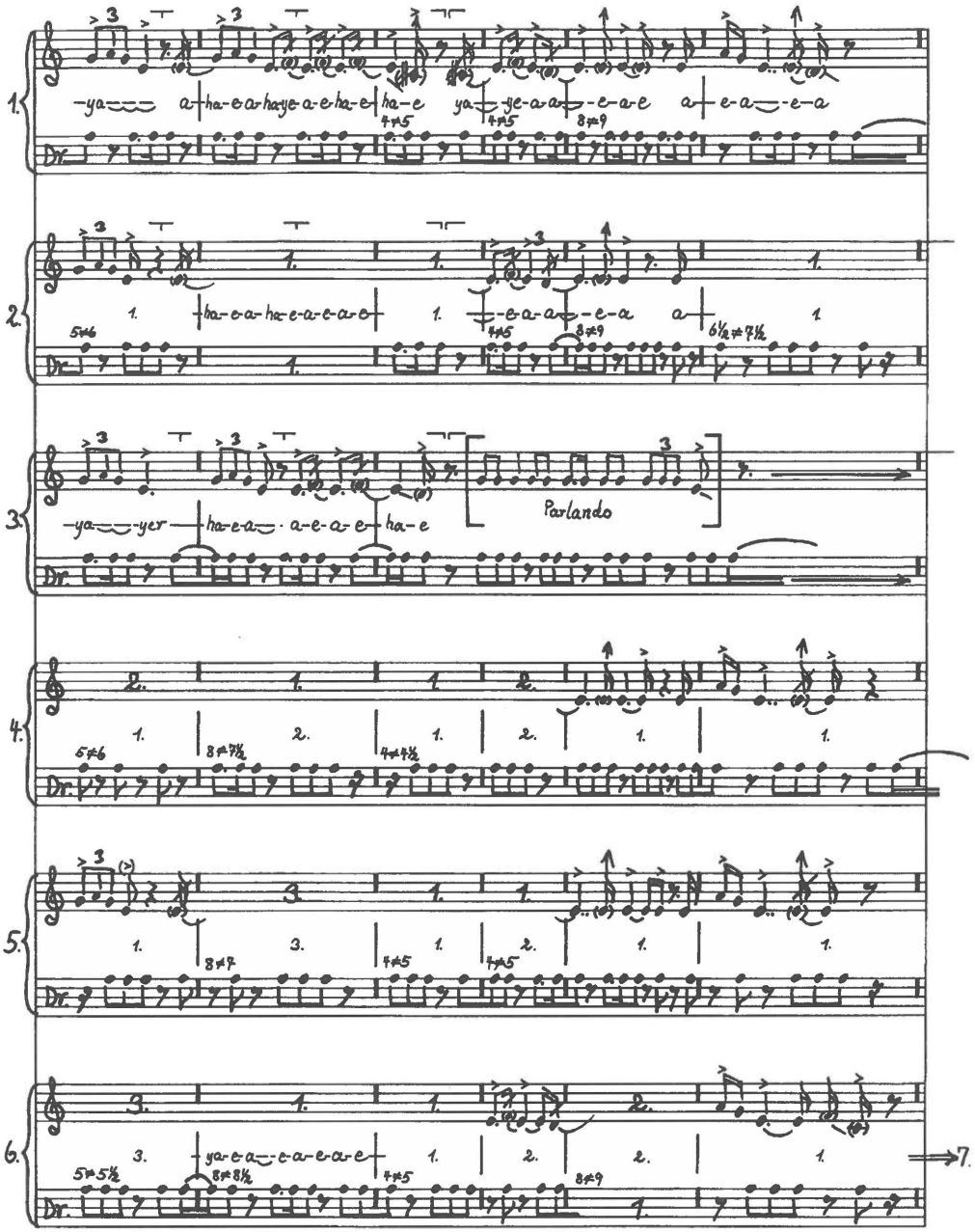
Pitch: c' = ca. f. M.M.: ♩ = ca. 158.



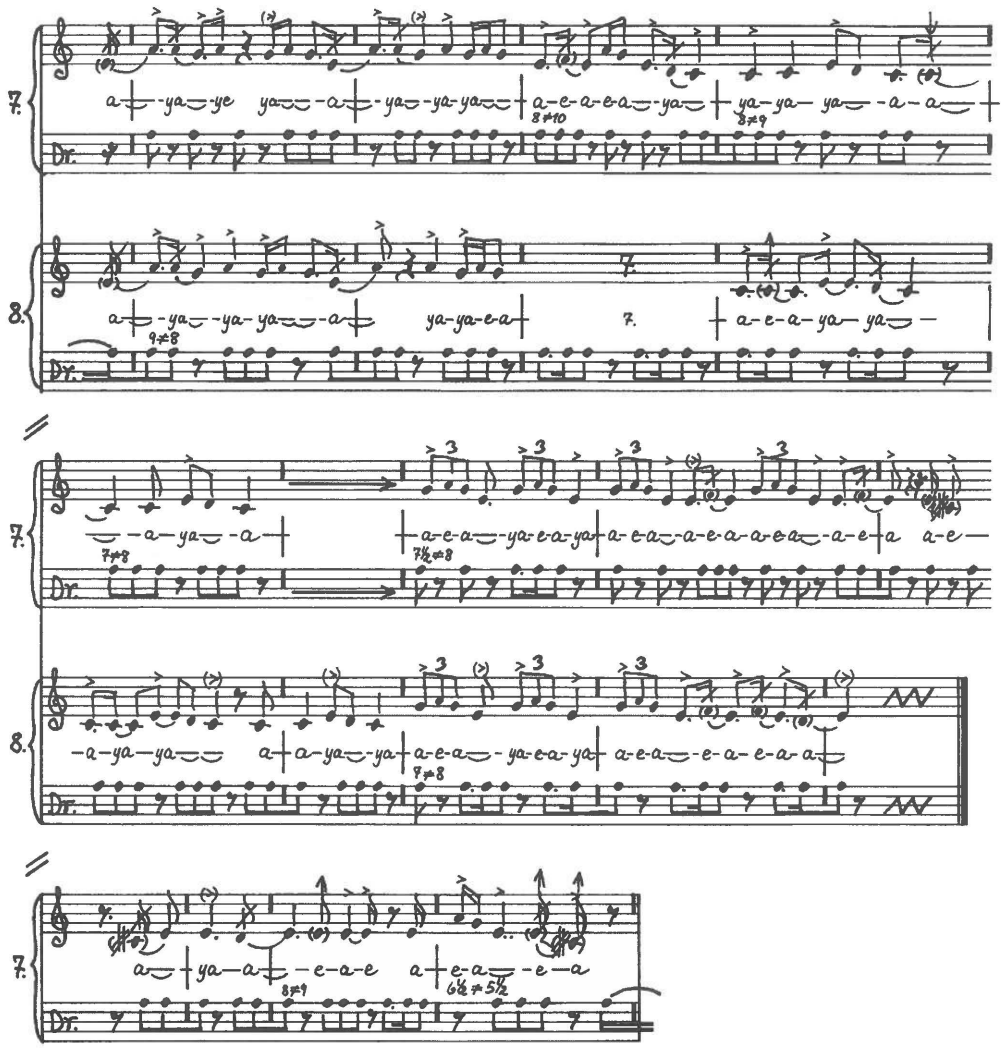
No. 097 (2)
Tiguaĸ (song 4), continued.



No. 097 (3)
Tiguaĸ (song 4), continued.



No. 097 (4)
Tiguaĸ (song 4), continued.

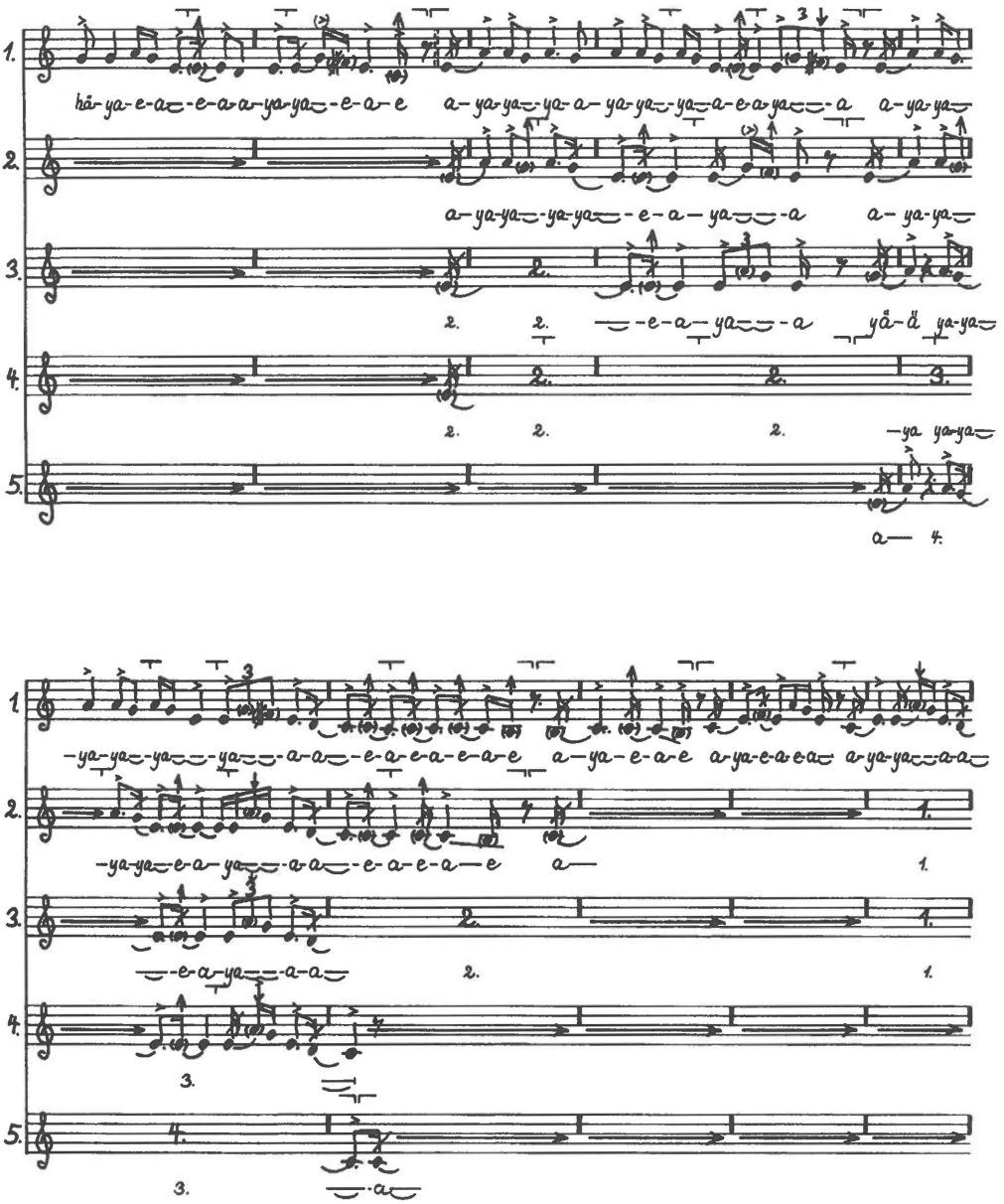


No. 098

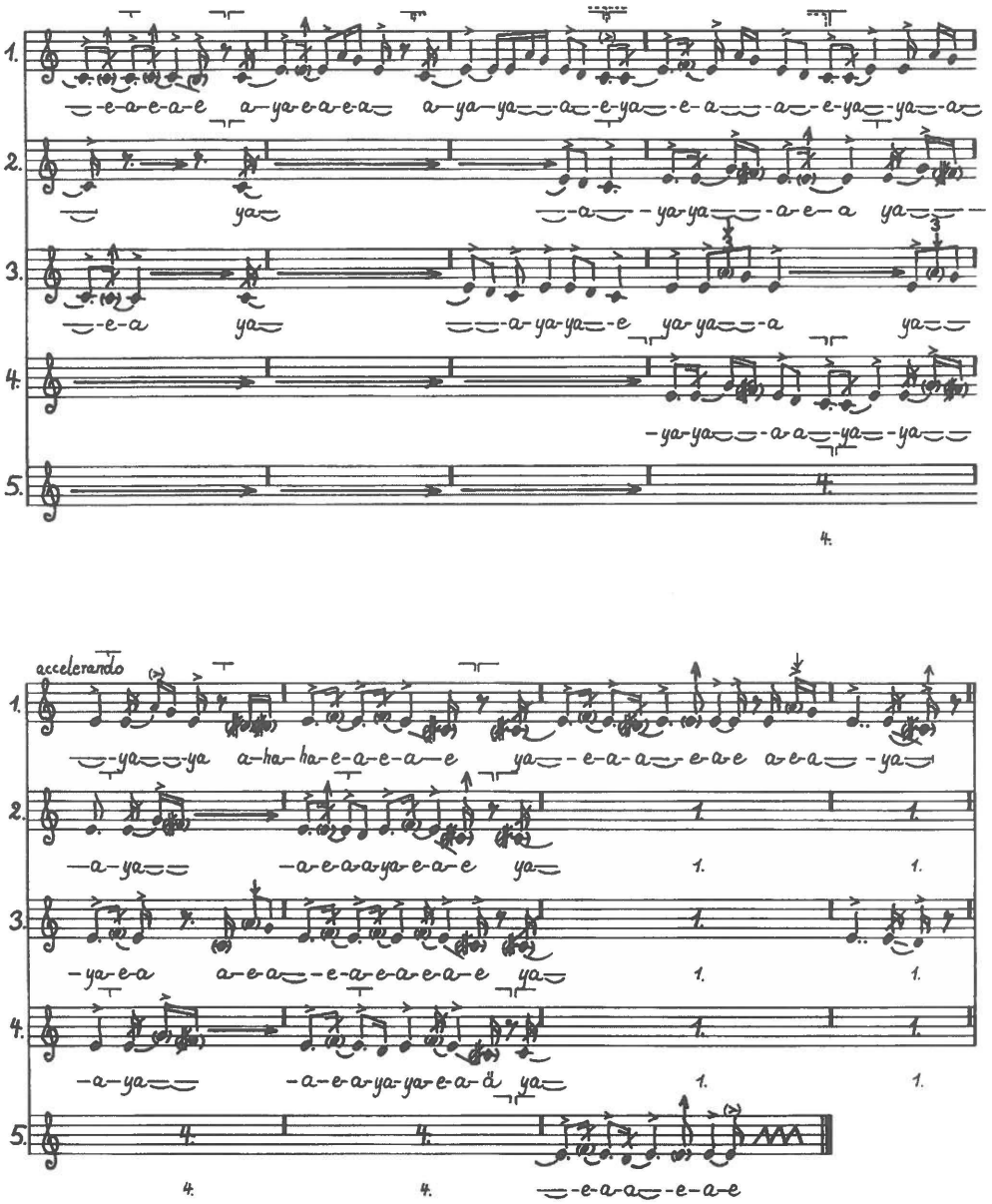
Disc 83.b. Recorded 14 May 1937 by Erik Holtved.

Tiguaĸ (song 5). Anonymous drum-song for entertainment.

Pitch: c' = ca. g - f. M.M.: ♩ = ca. 154.



No. 098 (2)
Tiguaĸ (song 5), continued.

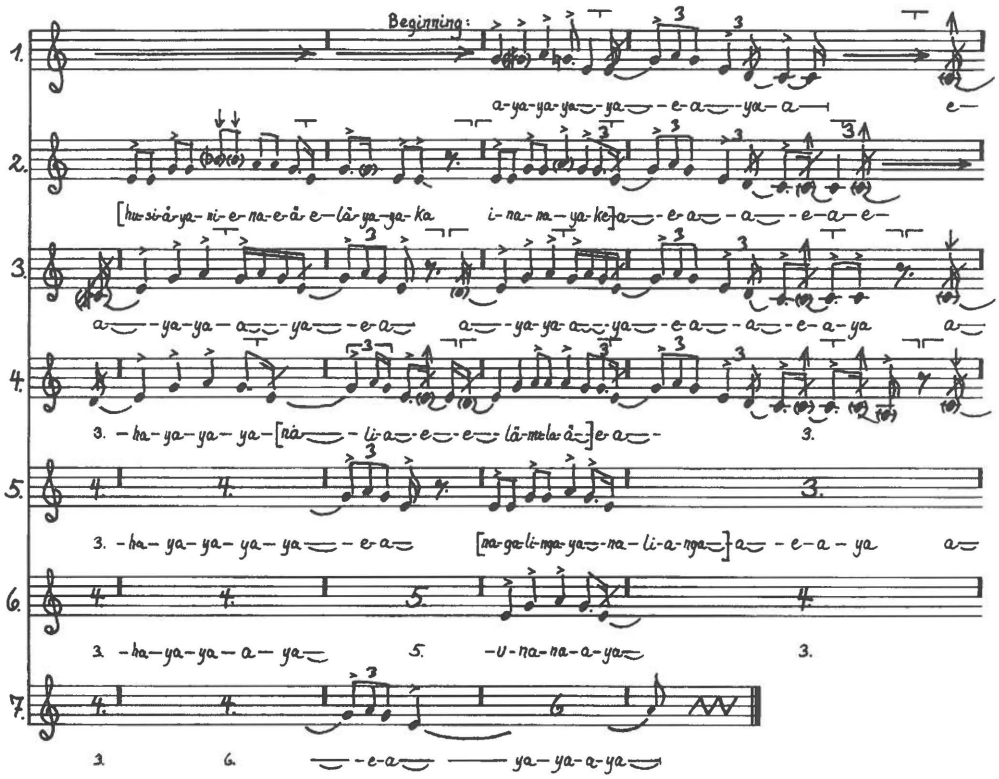


No. 099

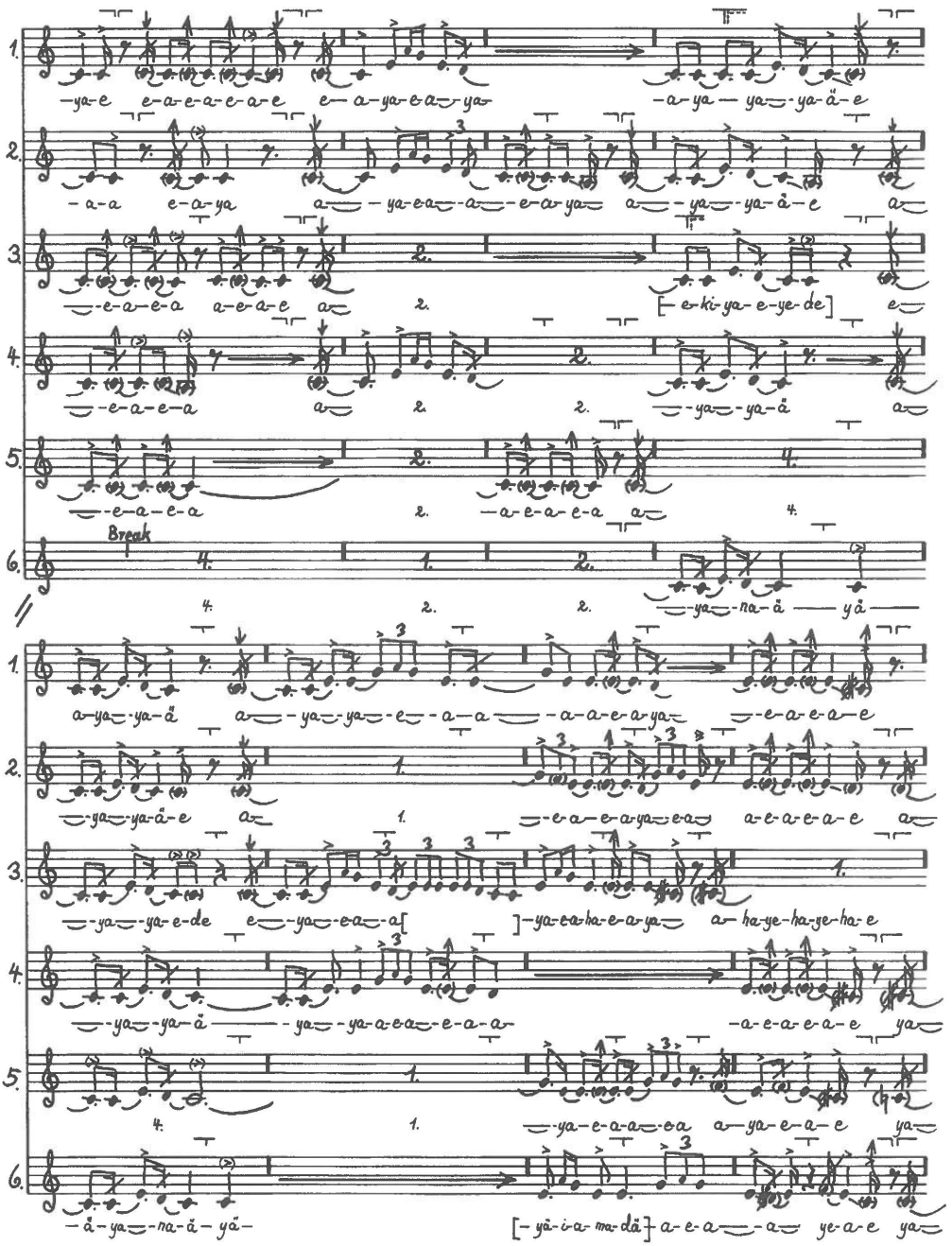
Disc 46.b. Recorded 17 April 1937 by Erik Holtved.

Tiguaĸ (song 6). Anonymous drum-song for entertainment.

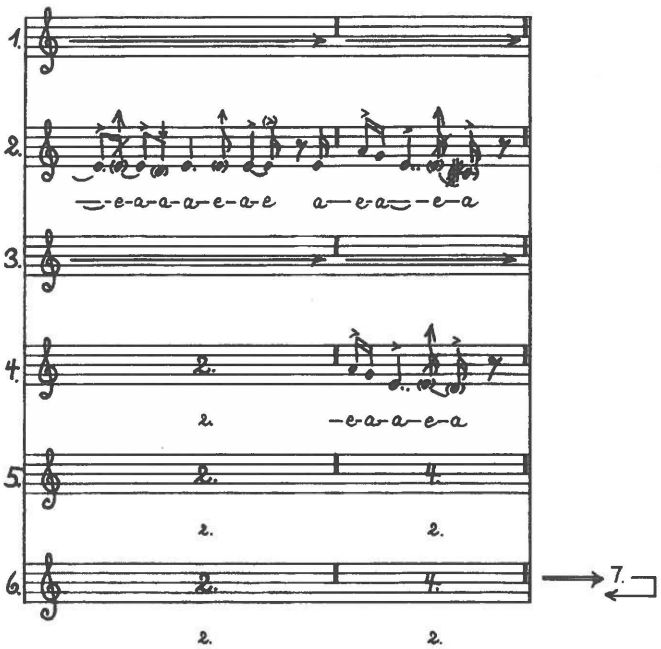
Pitch: c' = ca. g - low g. M.M.: ♩ = ca. 162.



No. 099 (2)
Tiguaĸ (song 6), continued.



No. 099 (3)
Tiguaĸ (song 6), continued.

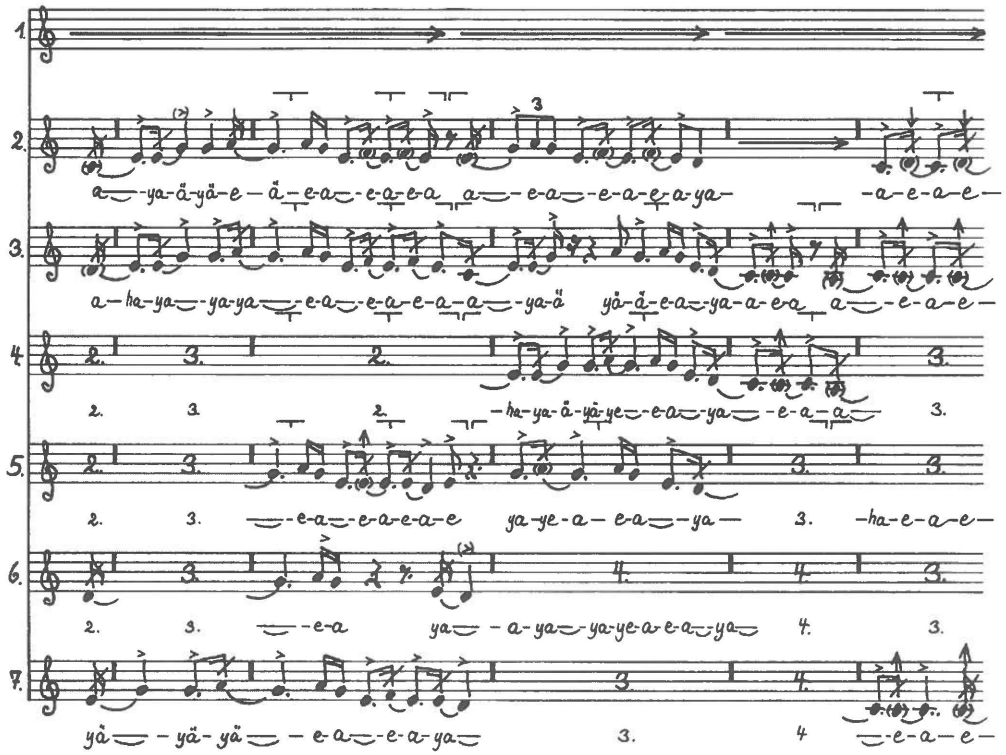


No. 100

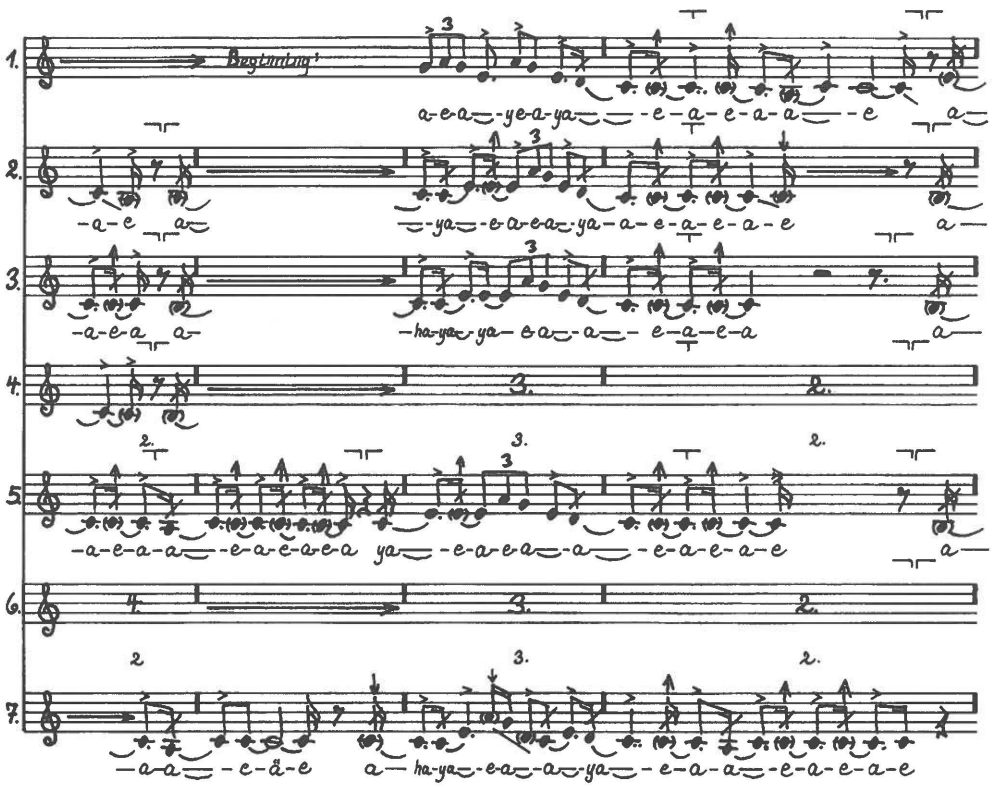
Disc 82.a. Recorded 14 April 1937 by Erik Holtved.

Tiguaĸ (song 7). Anonymous drum-song for entertainment.

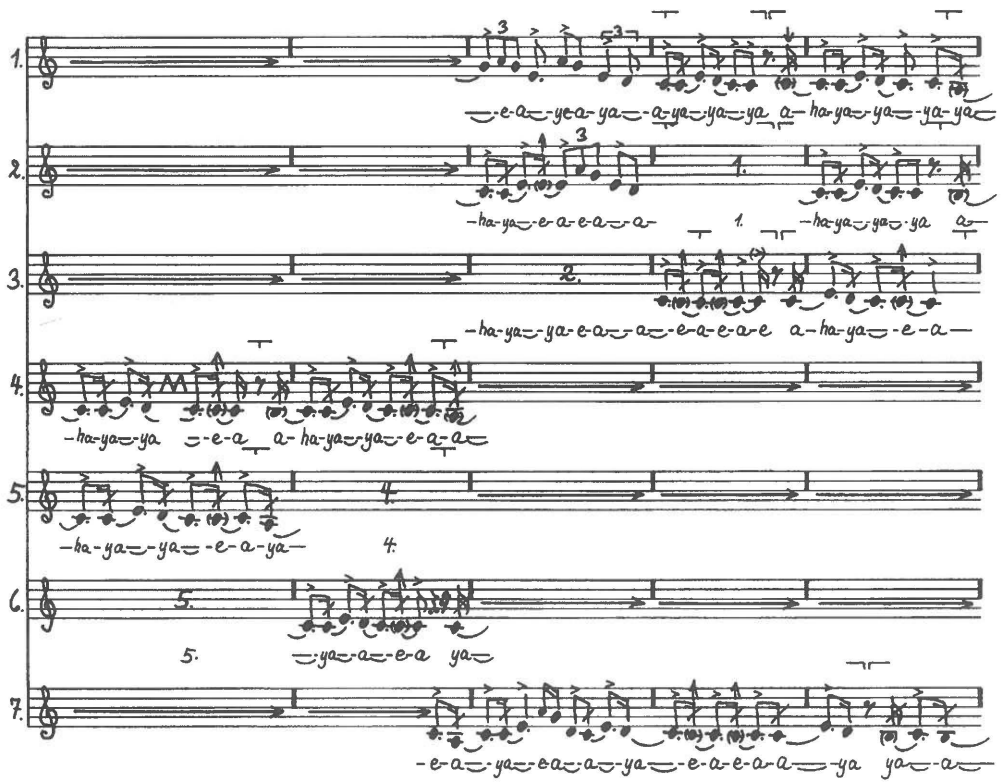
Pitch: c' = ca. f# - g. M.M.: ♩ = ca. 163.



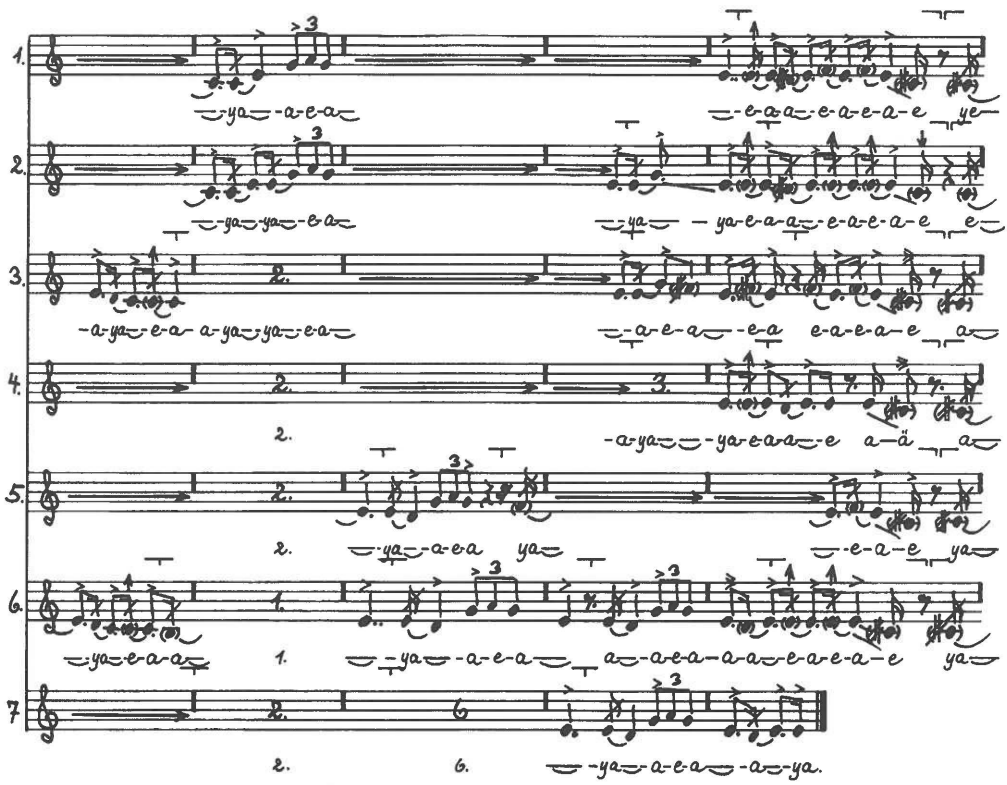
No. 100 (2)
Tiguaĸ (song 7), continued.



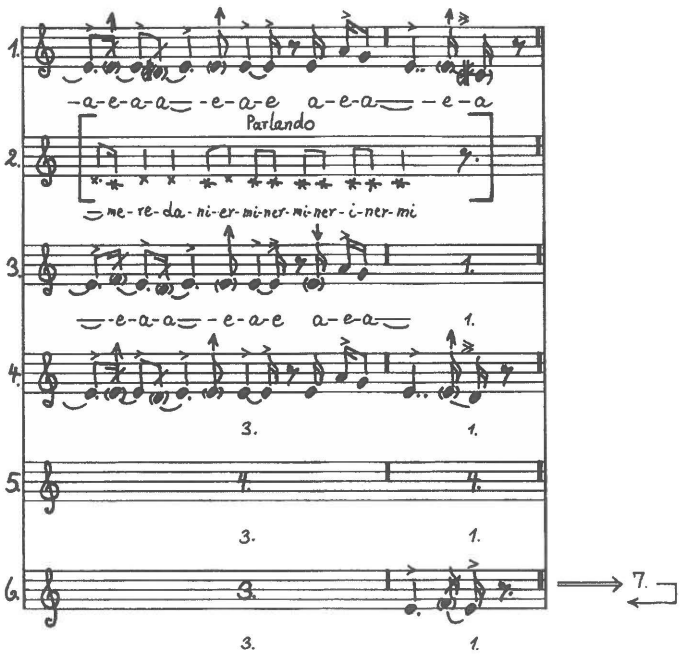
No. 100 (3)
Tiguaĸ (song 7), continued.



No. 100 (4)
Tiguaĸ (song 7), continued.



No. 100 (5)
Tiguaĸ (song 7), continued.

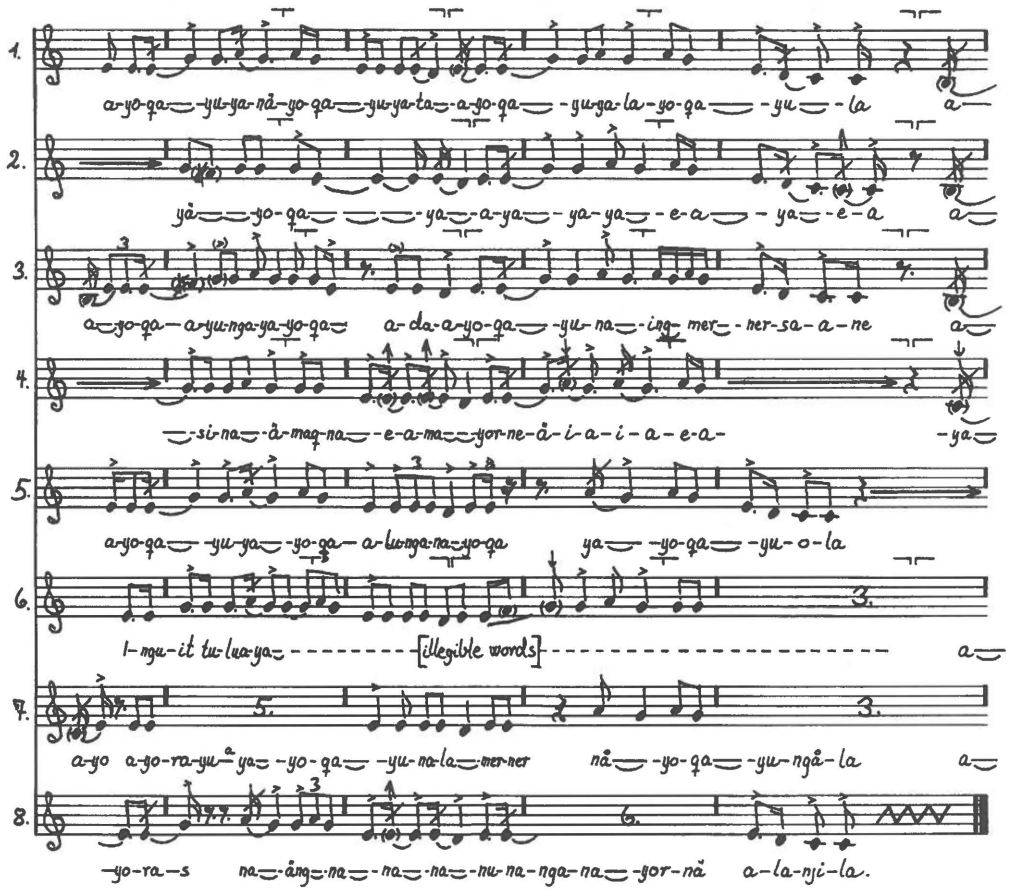


No. 101

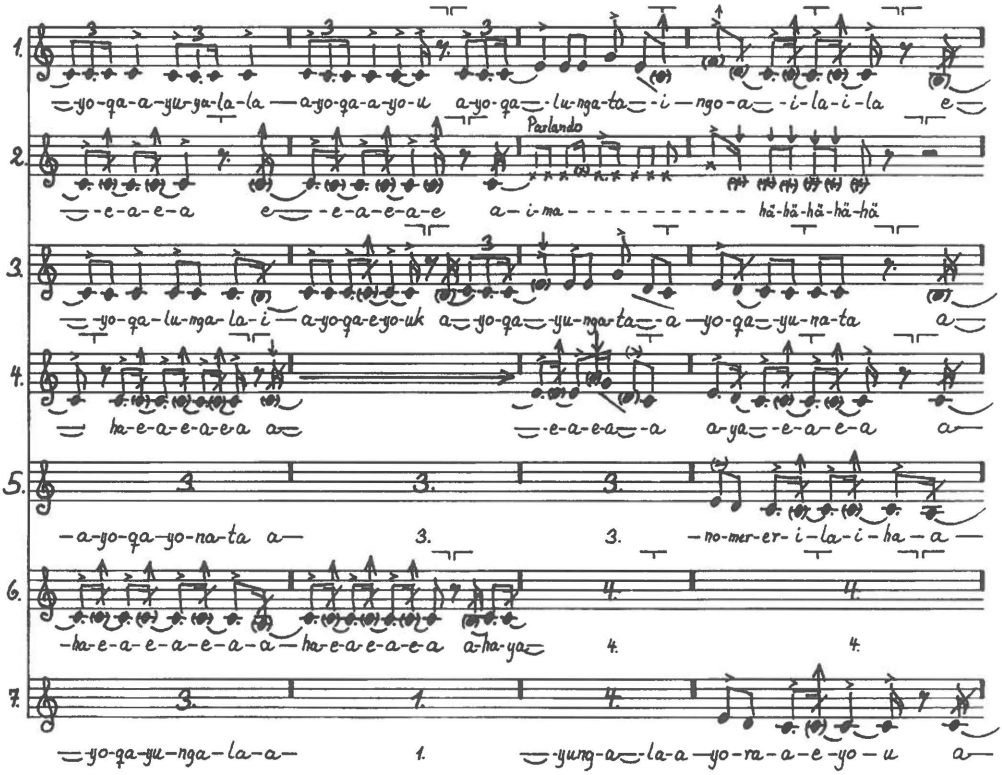
Disc 82.b. Recorded 14 April 1937 by Erik Holtved.

Tiguaĸ (song 8). Anonymous drum-song for entertainment.

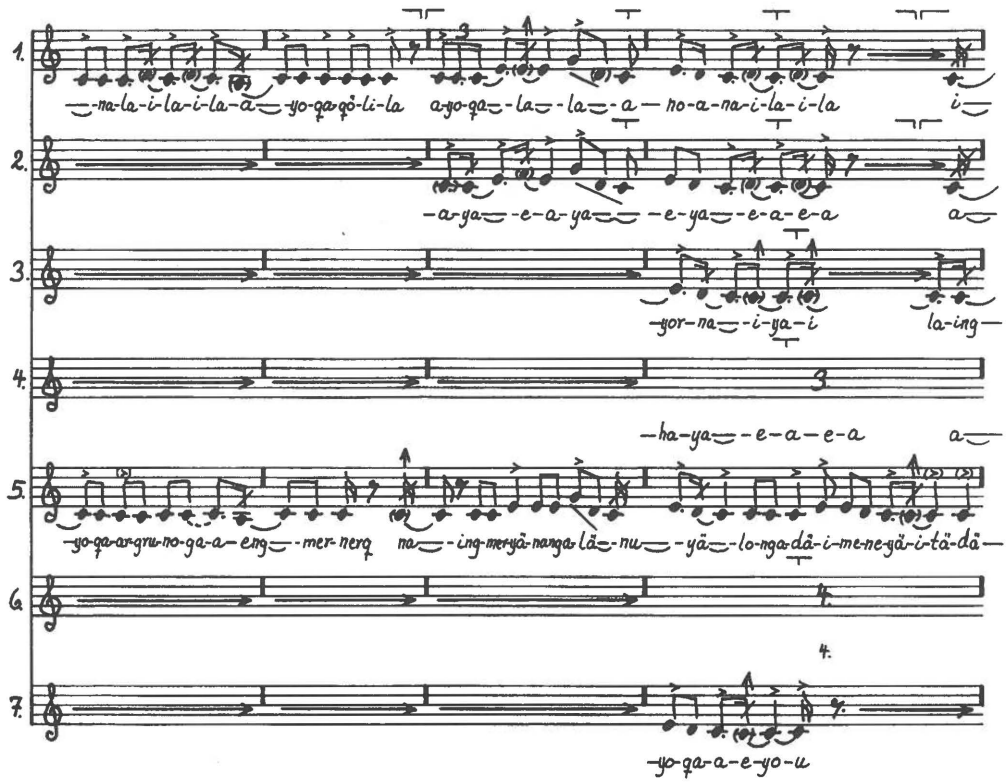
Pitch: c' = ca. g. M.M.: ♩ = ca. 162.



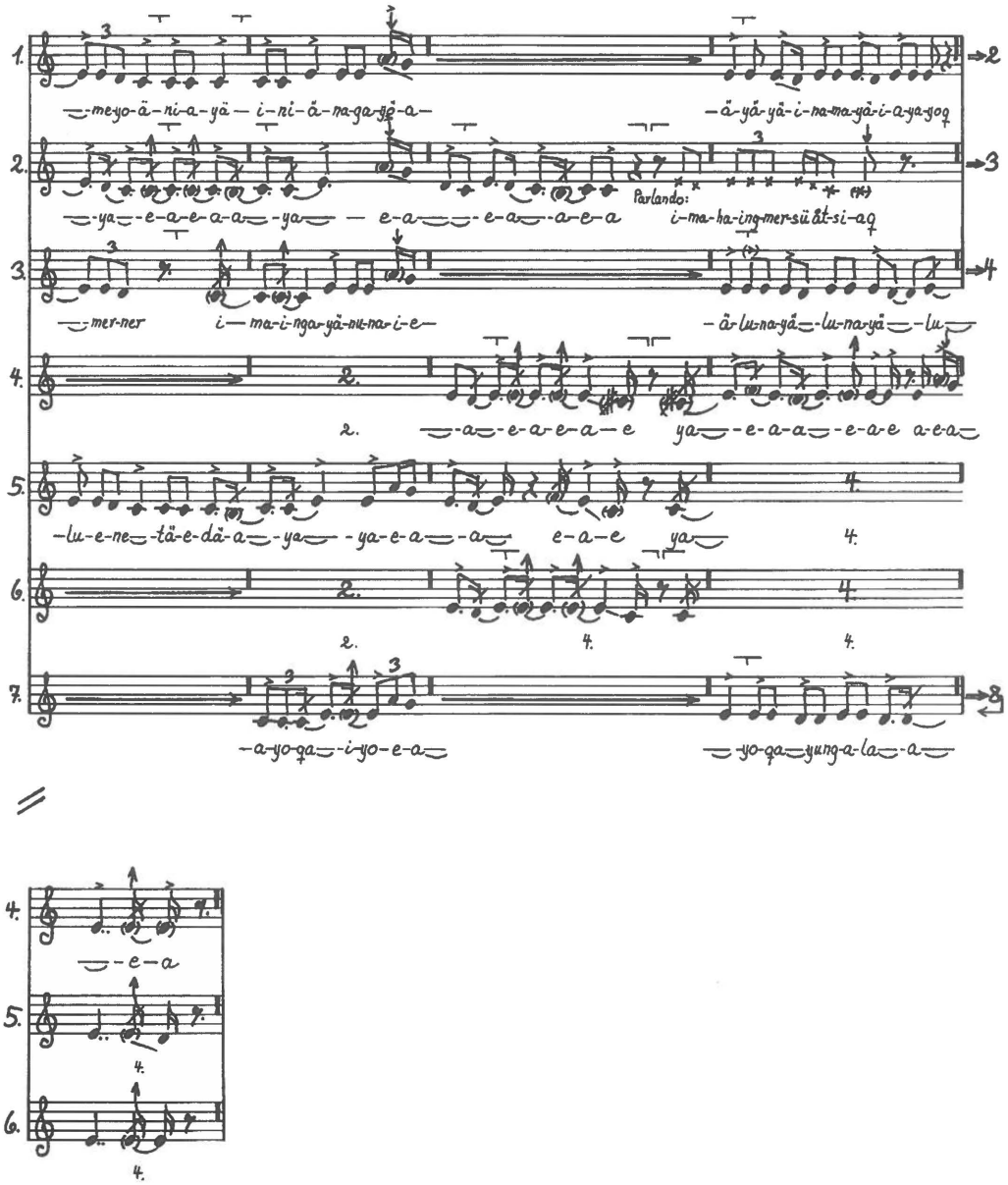
No. 101 (2)
Tiguaĸ (song 8), continued.



No. 101 (3)
Tiguaĸ (song 8), continued.



No. 101 (4)
Tiguaĸ (song 8), continued.

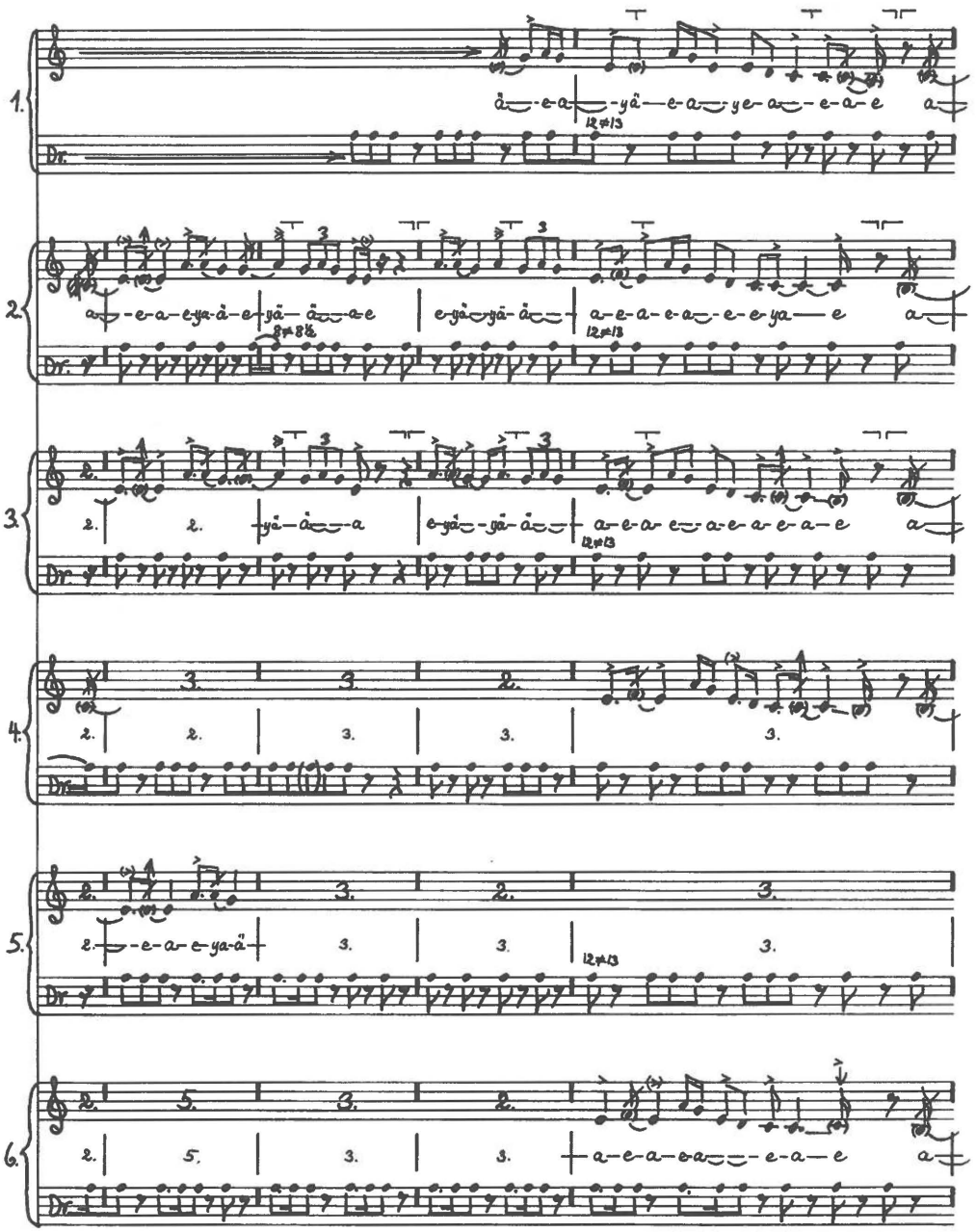


No. 102

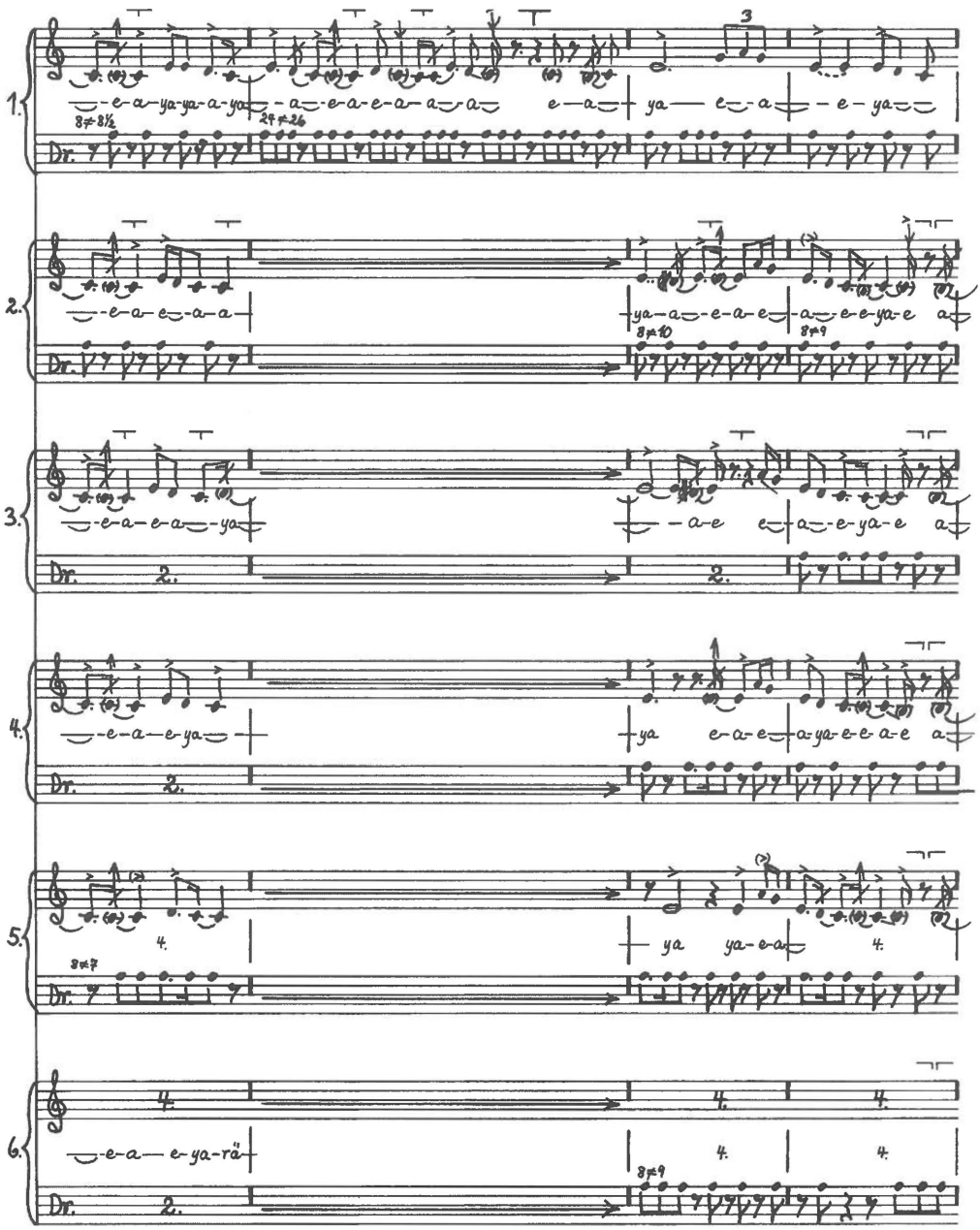
Disc 52.b. Recorded 23 April 1937 by Erik Holtved.

Tiguaĸ (song 9). His father's first drum-song.

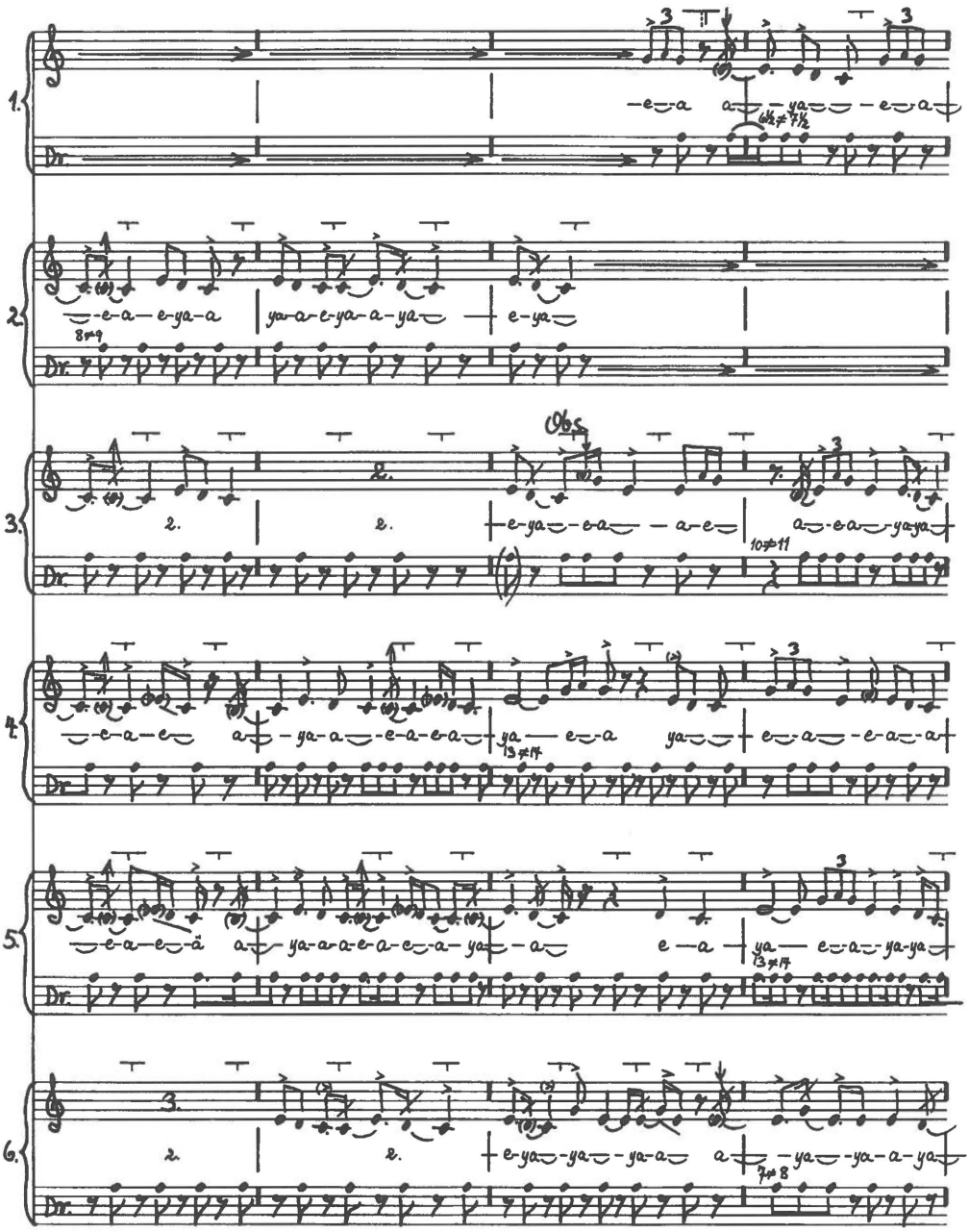
Pitch: c' = ca. a - b^{b}. M.M.: ♩ = ca. 161.



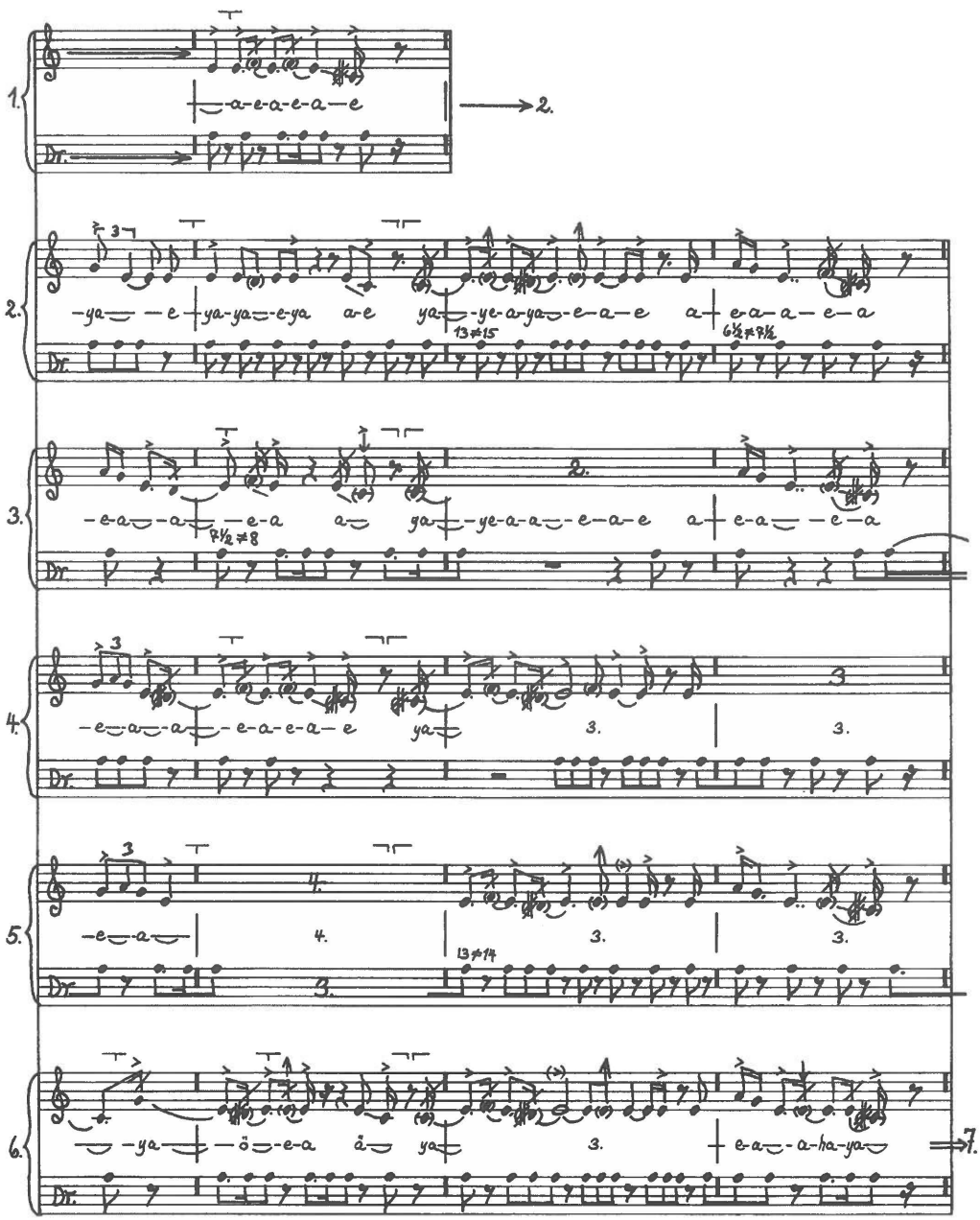
No. 102 (2)
Tiguaĸ (song 9), continued.



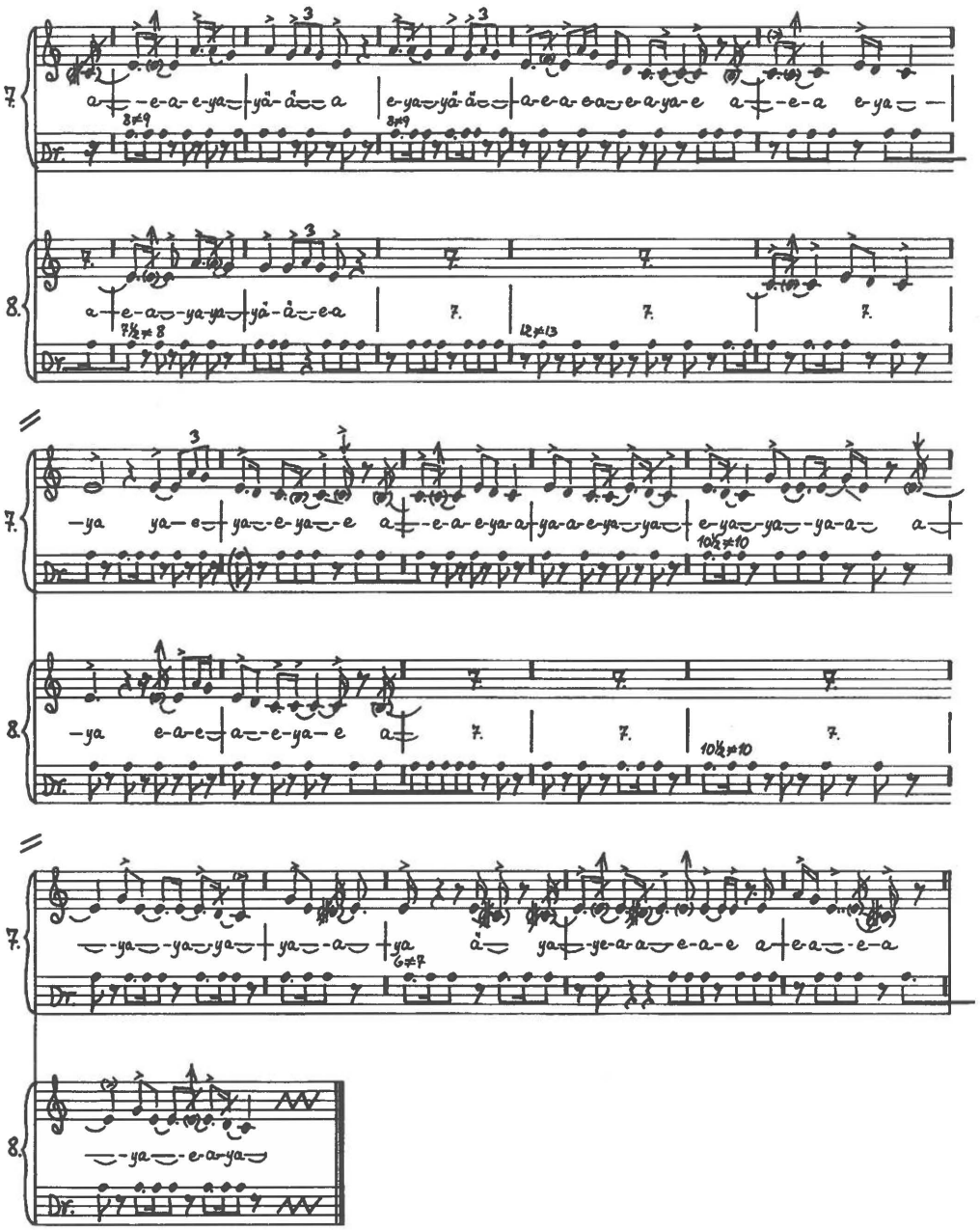
No. 102 (3)
Tiguaĸ (song 9), continued.



No. 102 (4)
Tiguaĸ (song 9), continued.



No. 102 (5)
Tiguaĸ (song 9), continued.

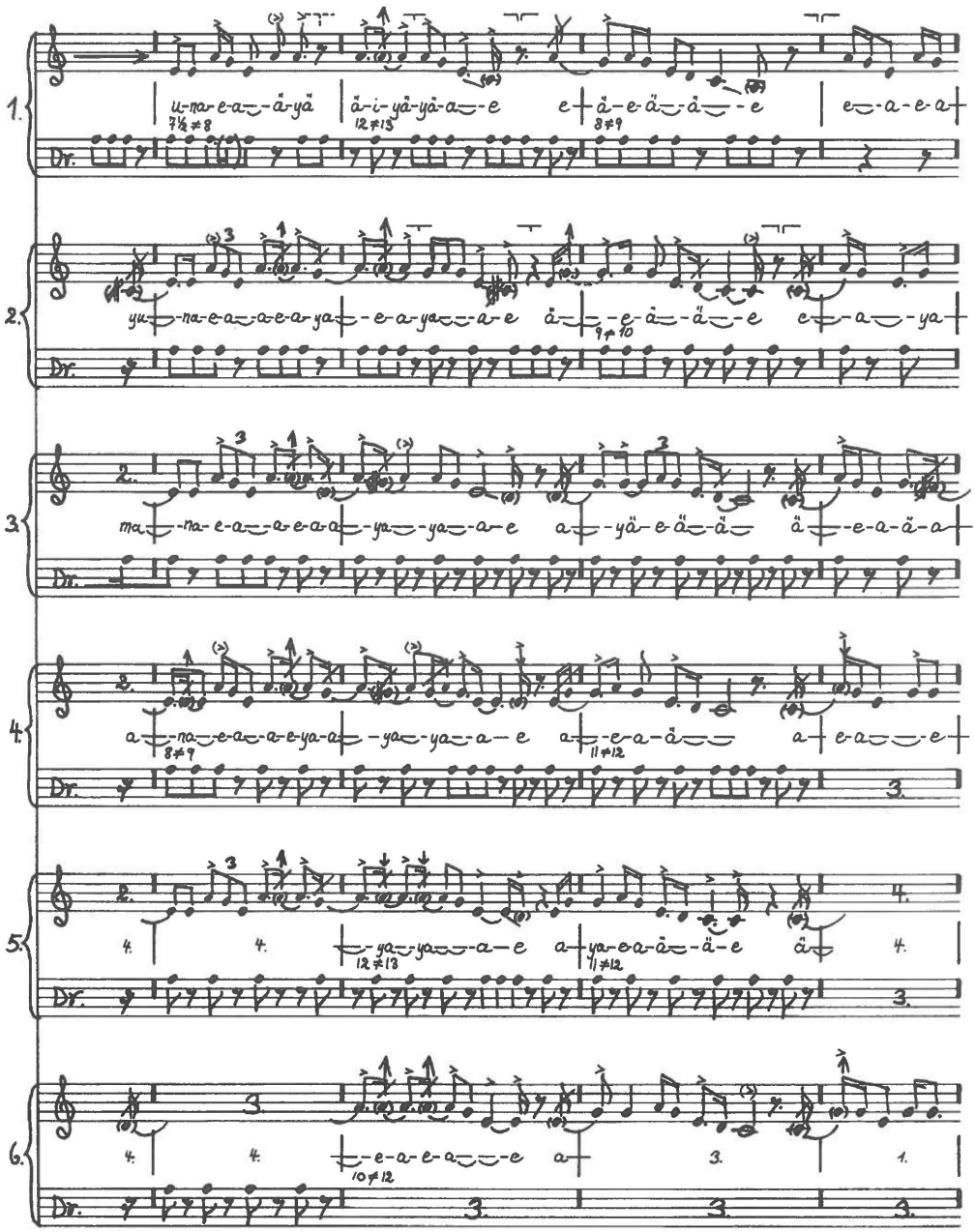


No. 103

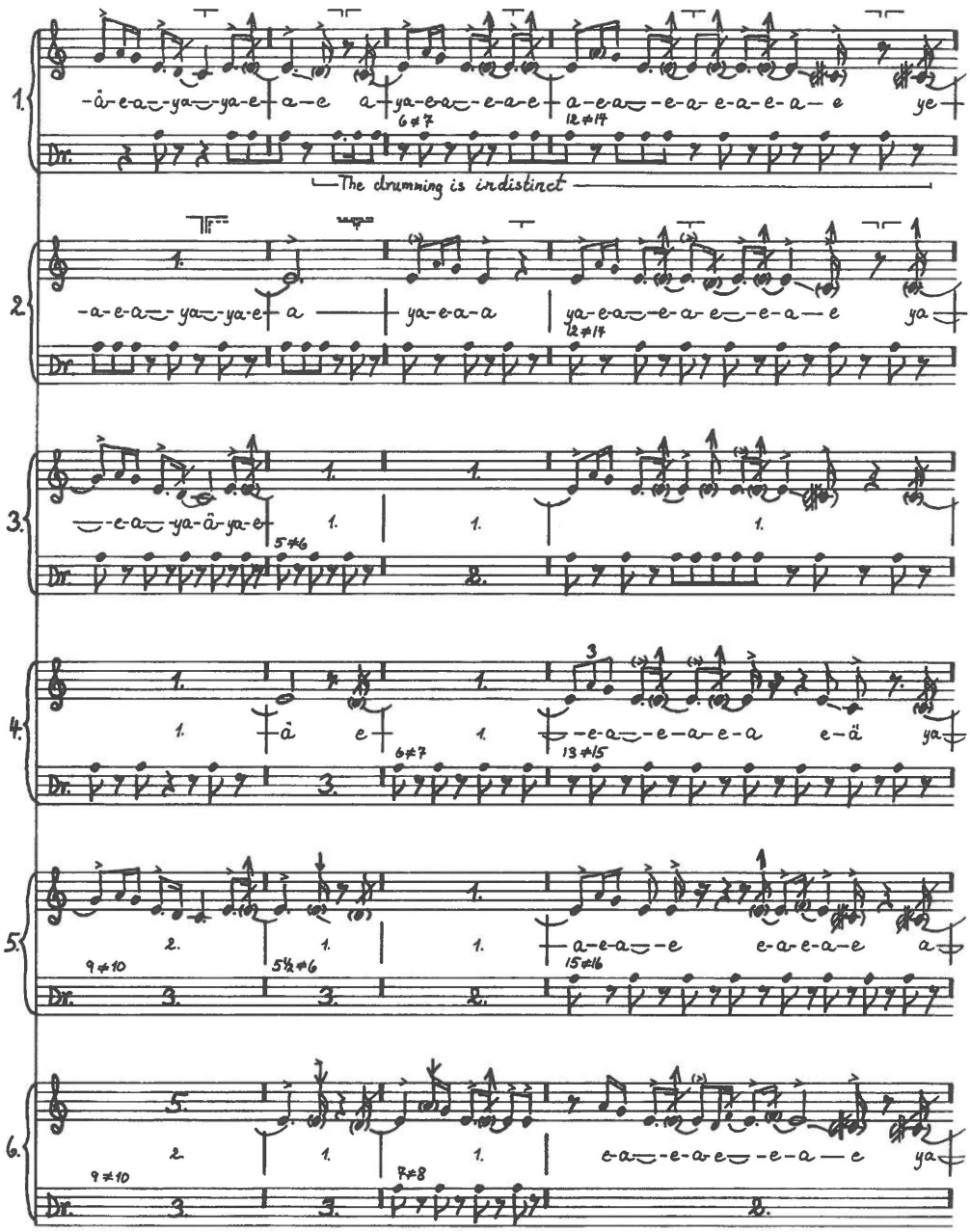
Disc 53.b. Recorded 23 April 1937 by Erik Holtved.

Tiguaĸ (song 10). His father's second drum-song.

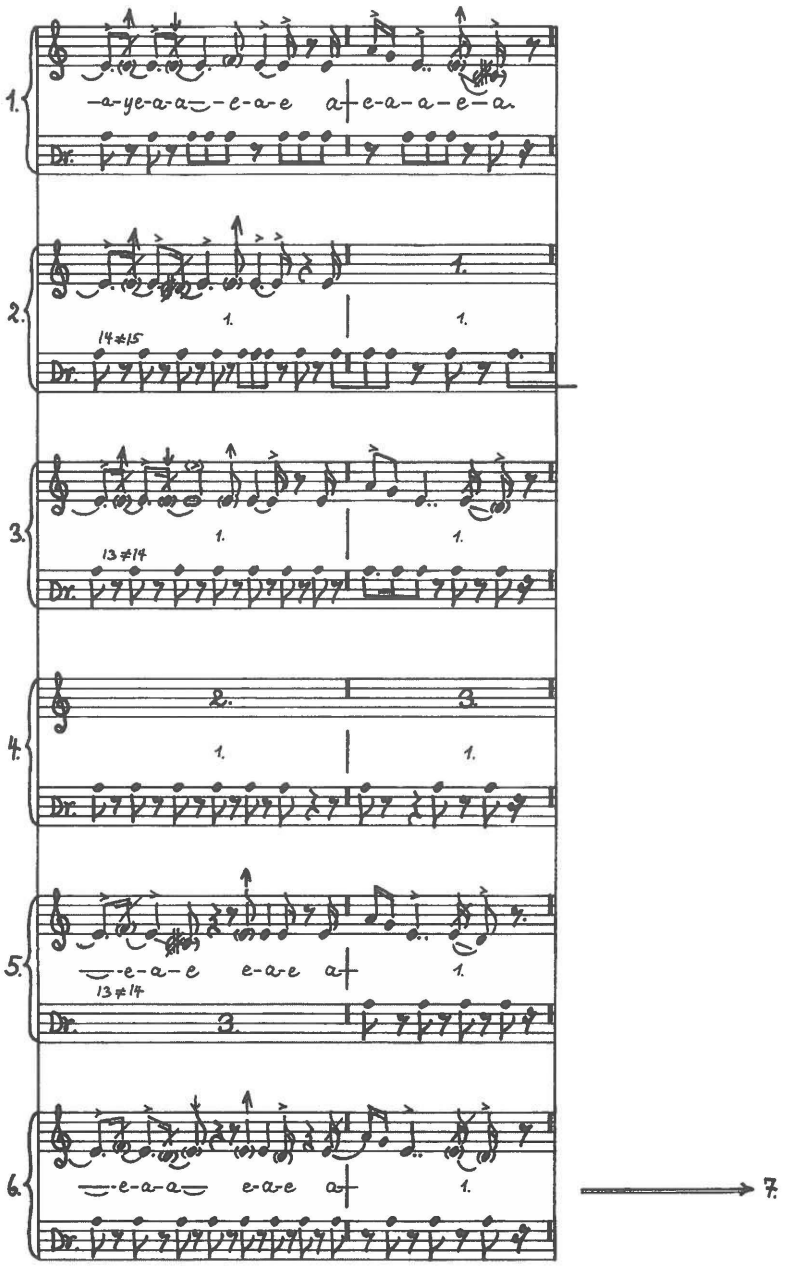
Pitch: c' = ca. b^b - a. M.M.: ♩ = ca. 158.



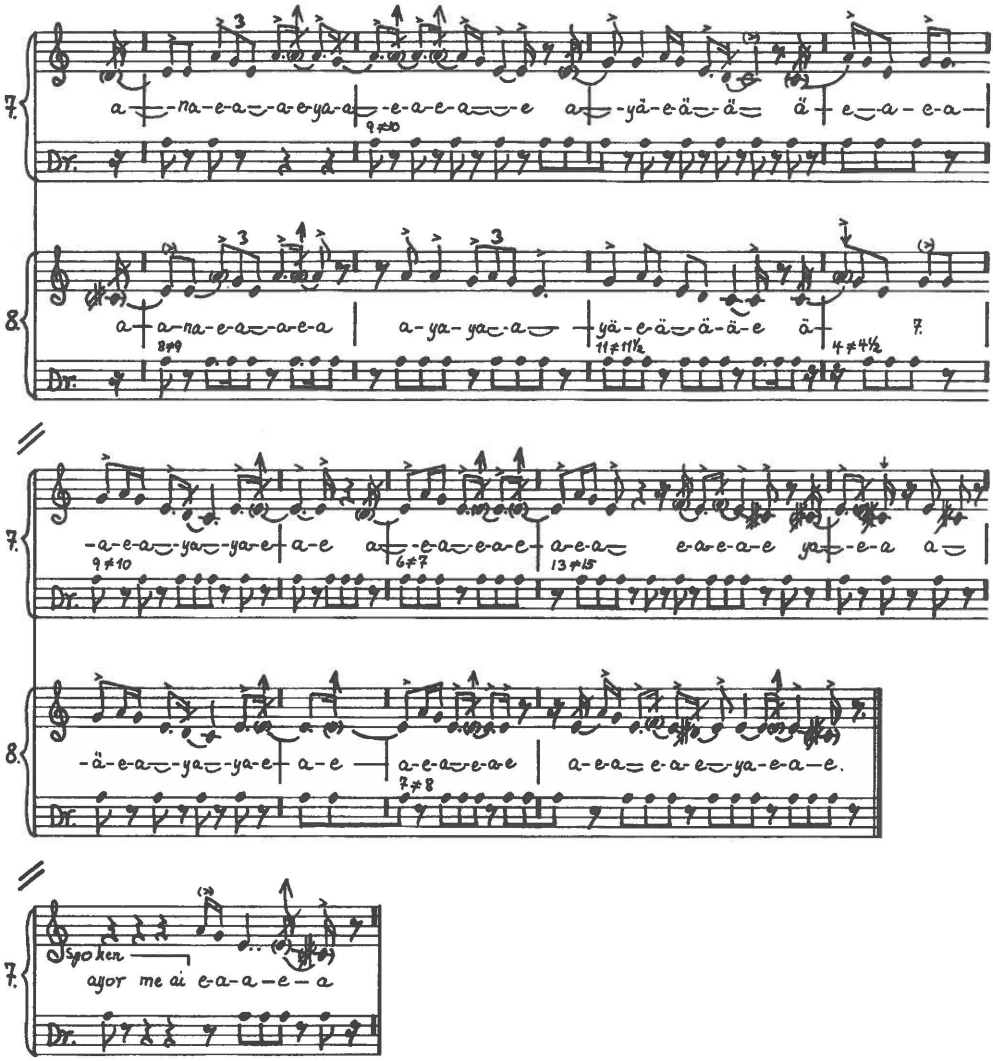
No. 103 (2)
Tiguaĸ (song 10), continued.



No. 103 (3)
Tiguaĸ (song 10), continued.



No. 103 (4)
Tiguaĸ (song 10), continued.

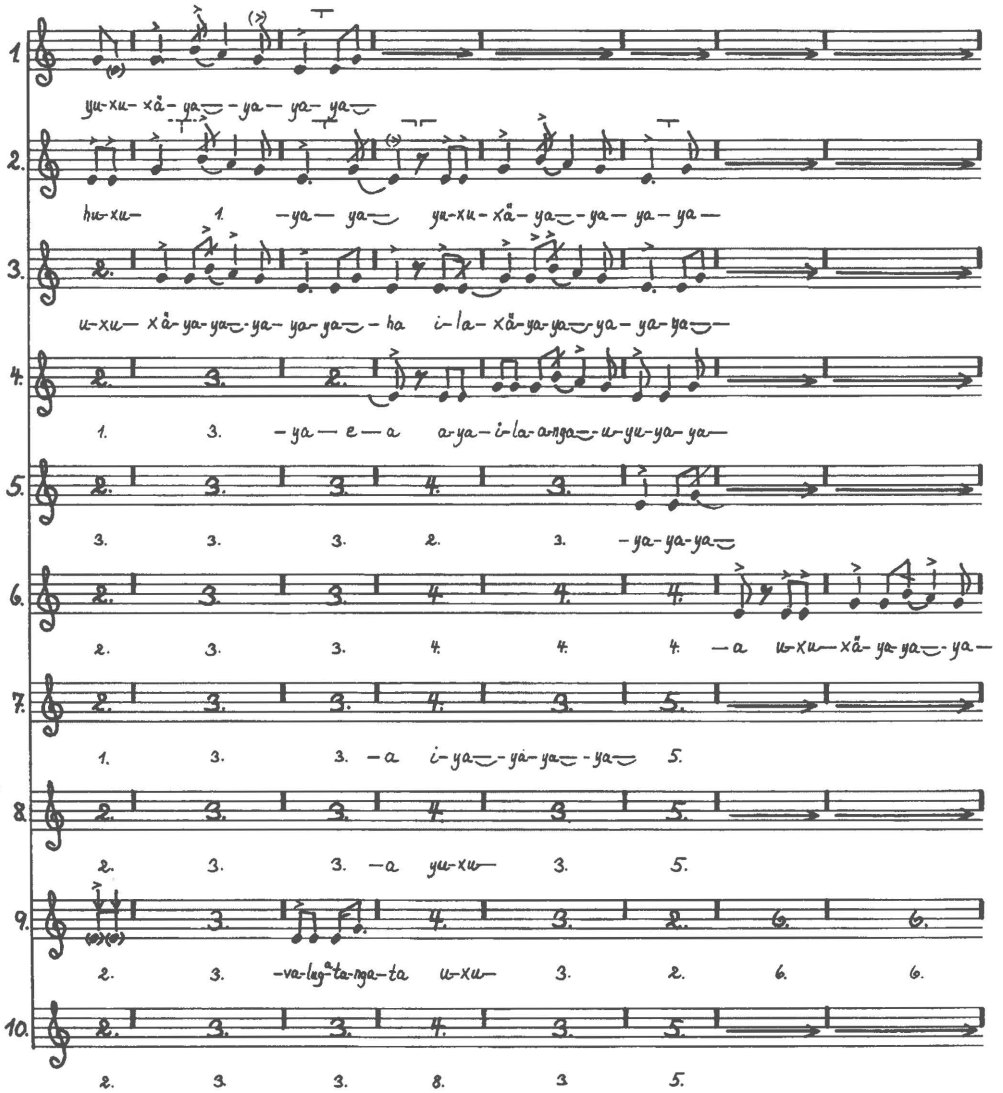


No. 104

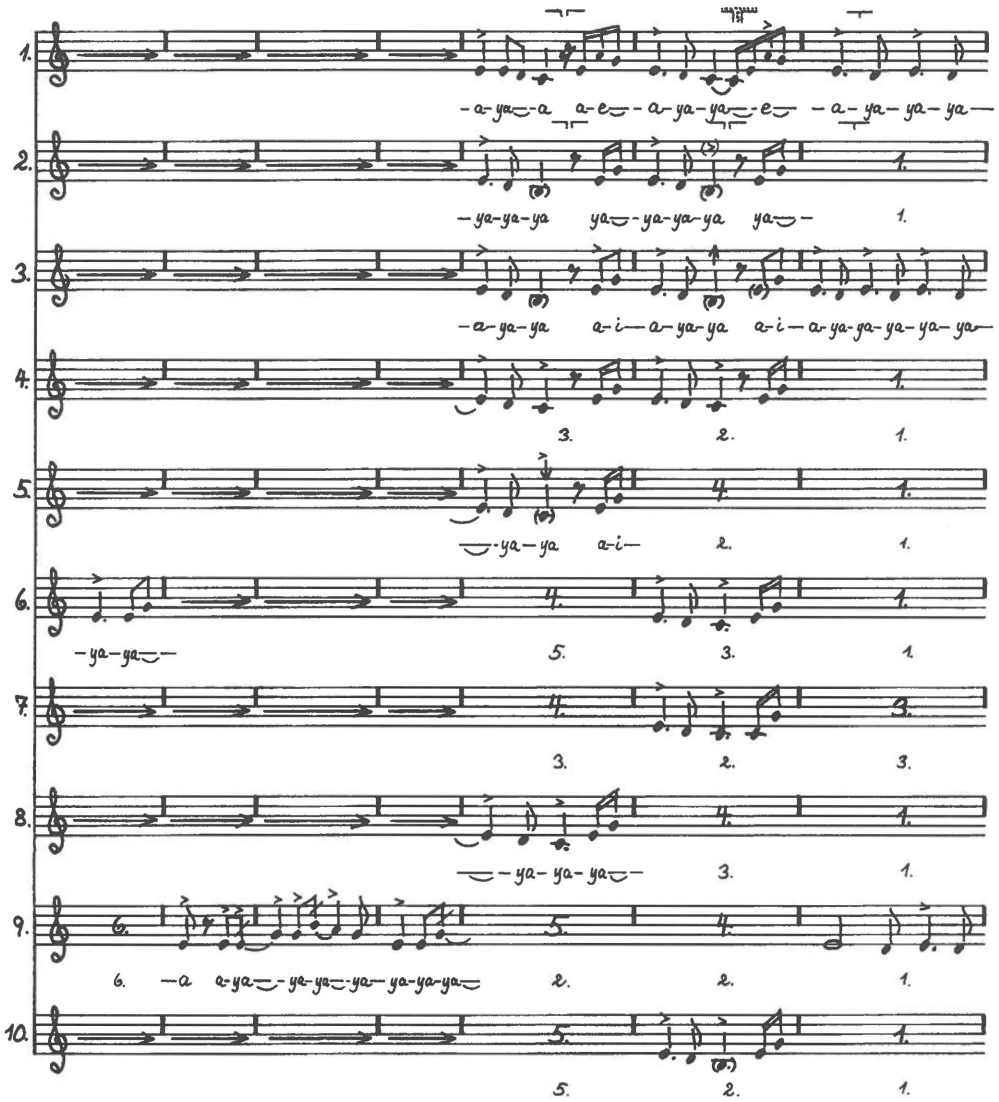
Disc 44.a. Recorded 17 April 1937 by Erik Holtved.

Tiguaĸ (song 11). Arĸutapaluk's drum-song.

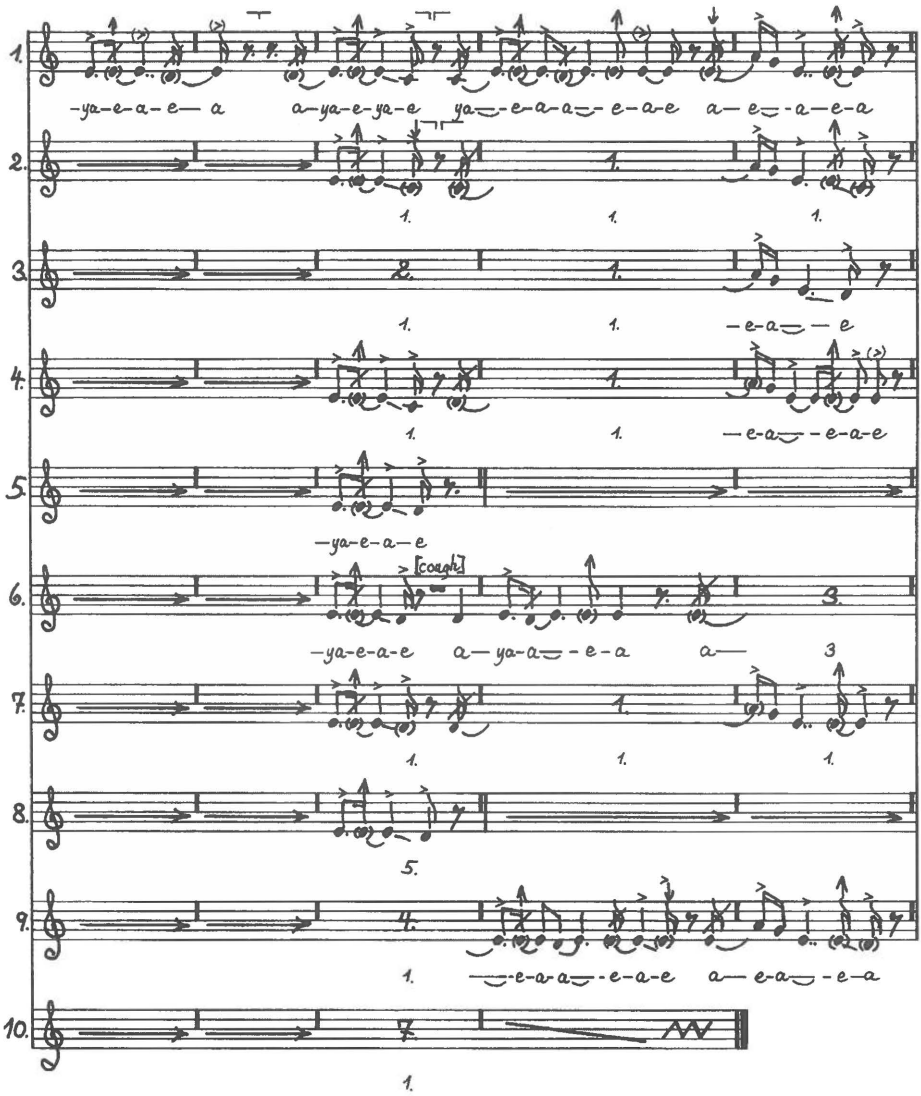
Pitch: c' = ca. c#. M.M.: ♩ = ca. 162.



No. 104 (2)
Tiguaĸ (song 11), continued.

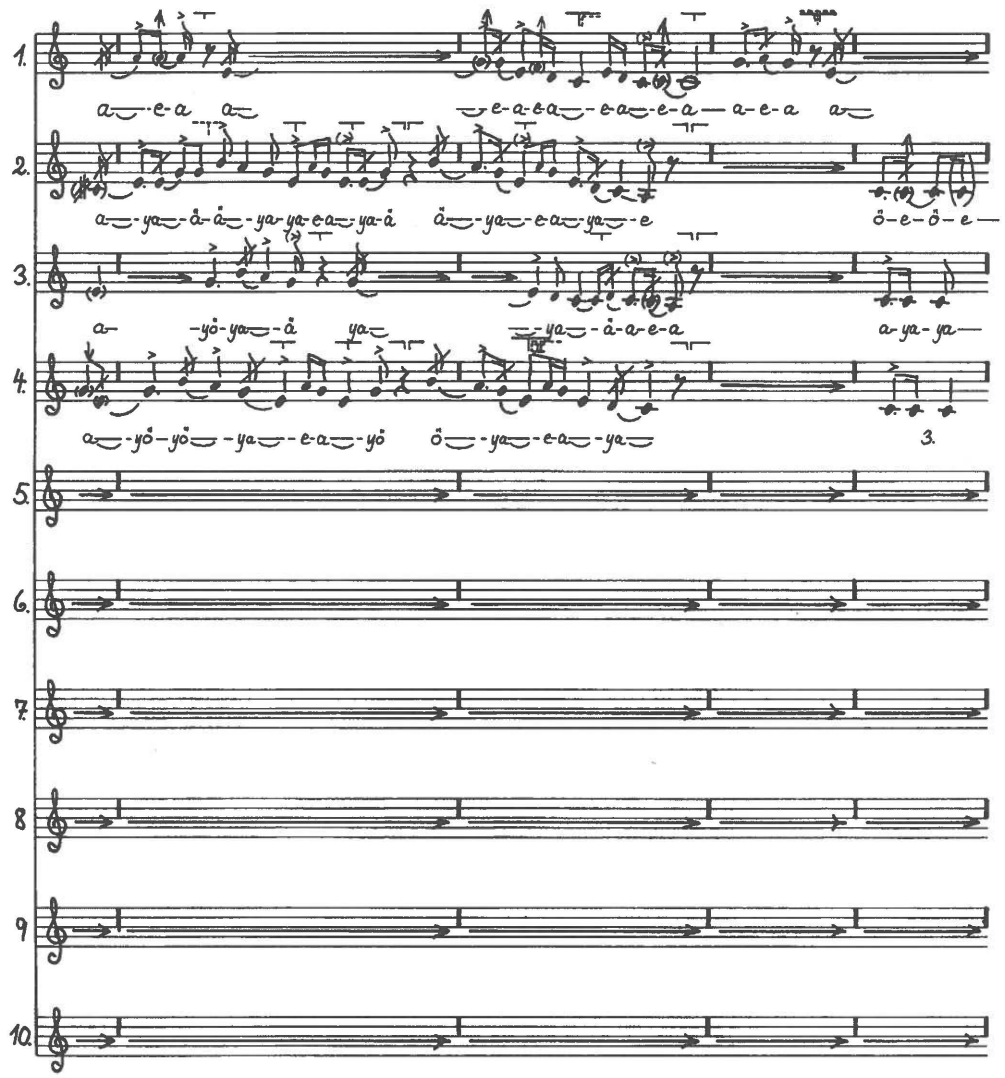


No. 104 (3)
Tiguaĸ (song 11), continued.

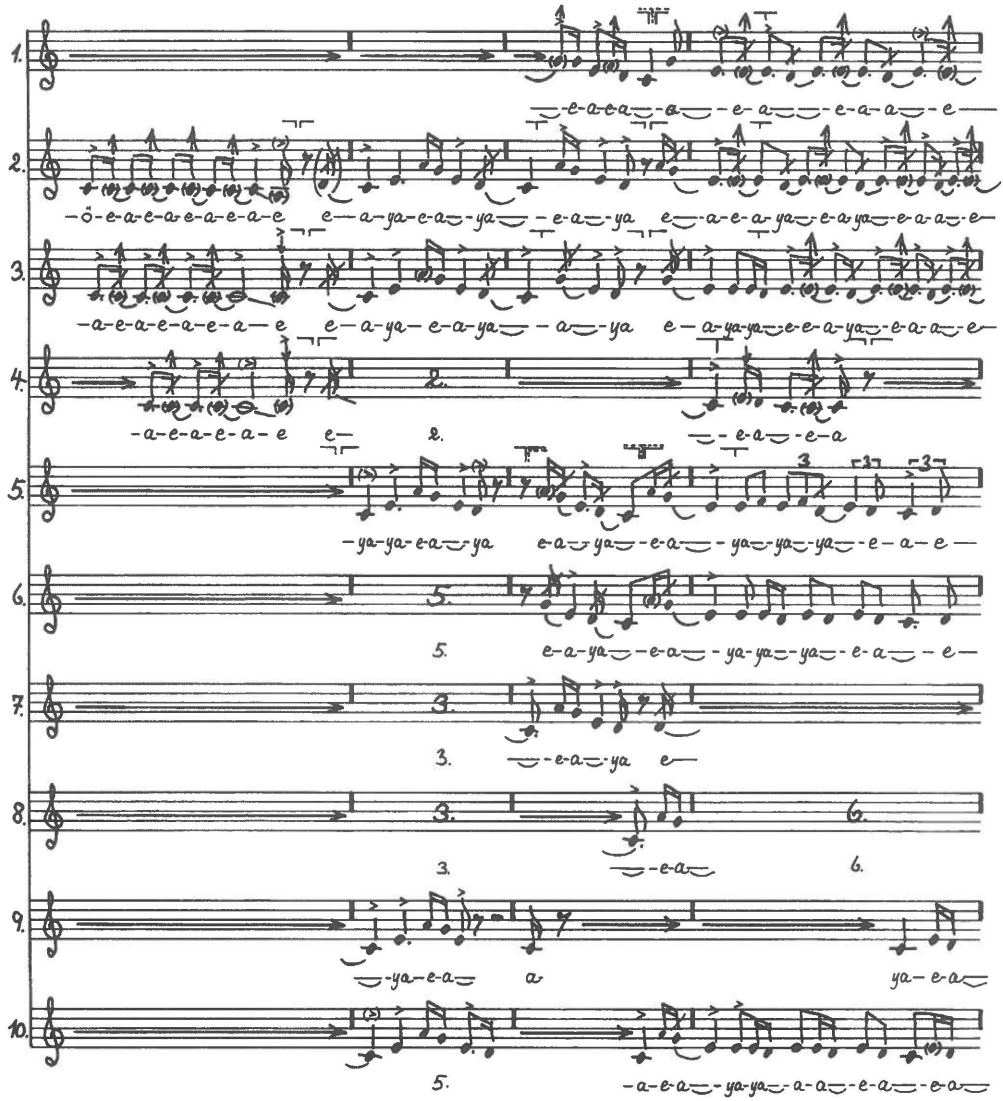


No. 105
Disc 45.b.
Tiguaĸ (song 12).
Pitch: c' = ca. f#.

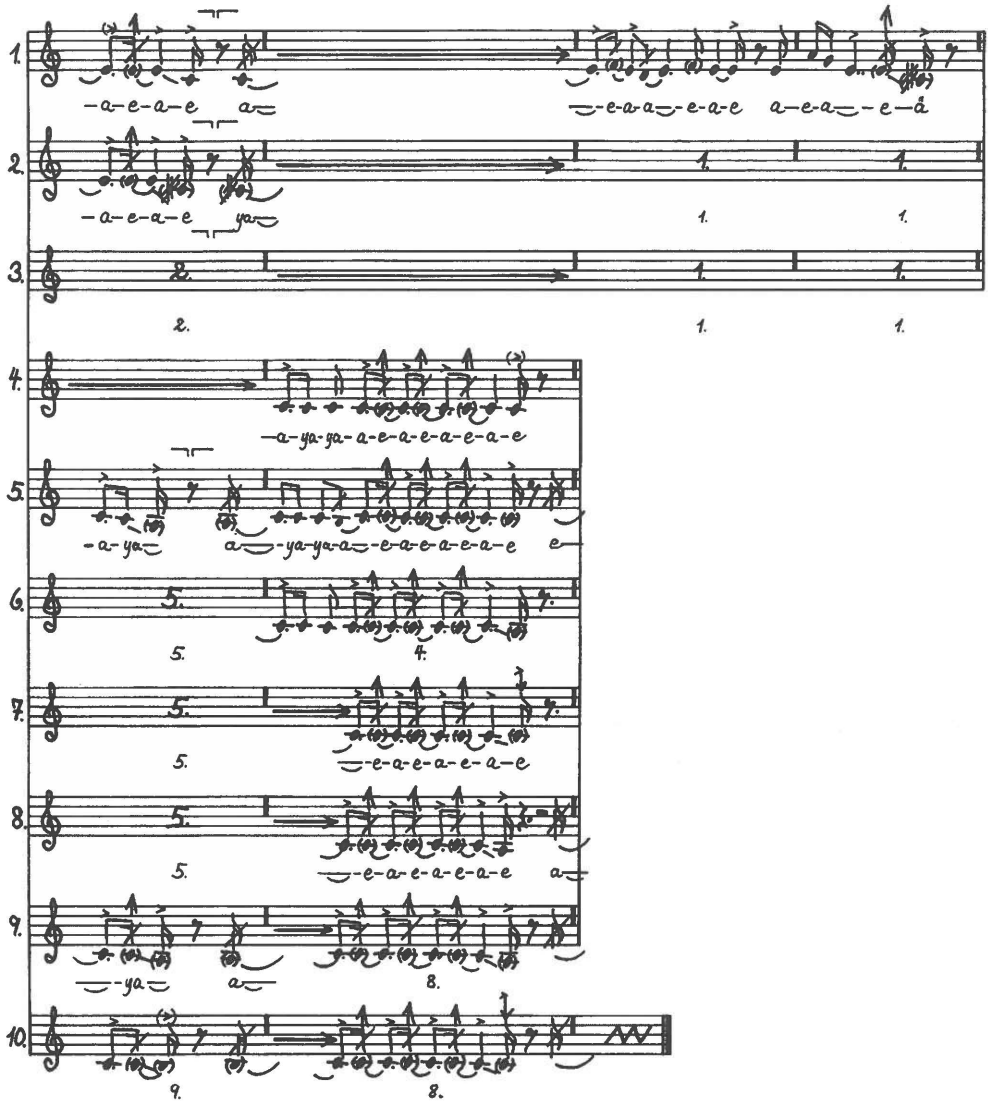
Recorded 17 April 1937 by Erik Holtved.
Anonymous drum-song for entertainment.
M.M.: ♩ = ca. 162.



No. 105 (2)
Tiguaĸ (song 12), continued.



No. 105 (3)
Tiguaĸ (song 12), continued.

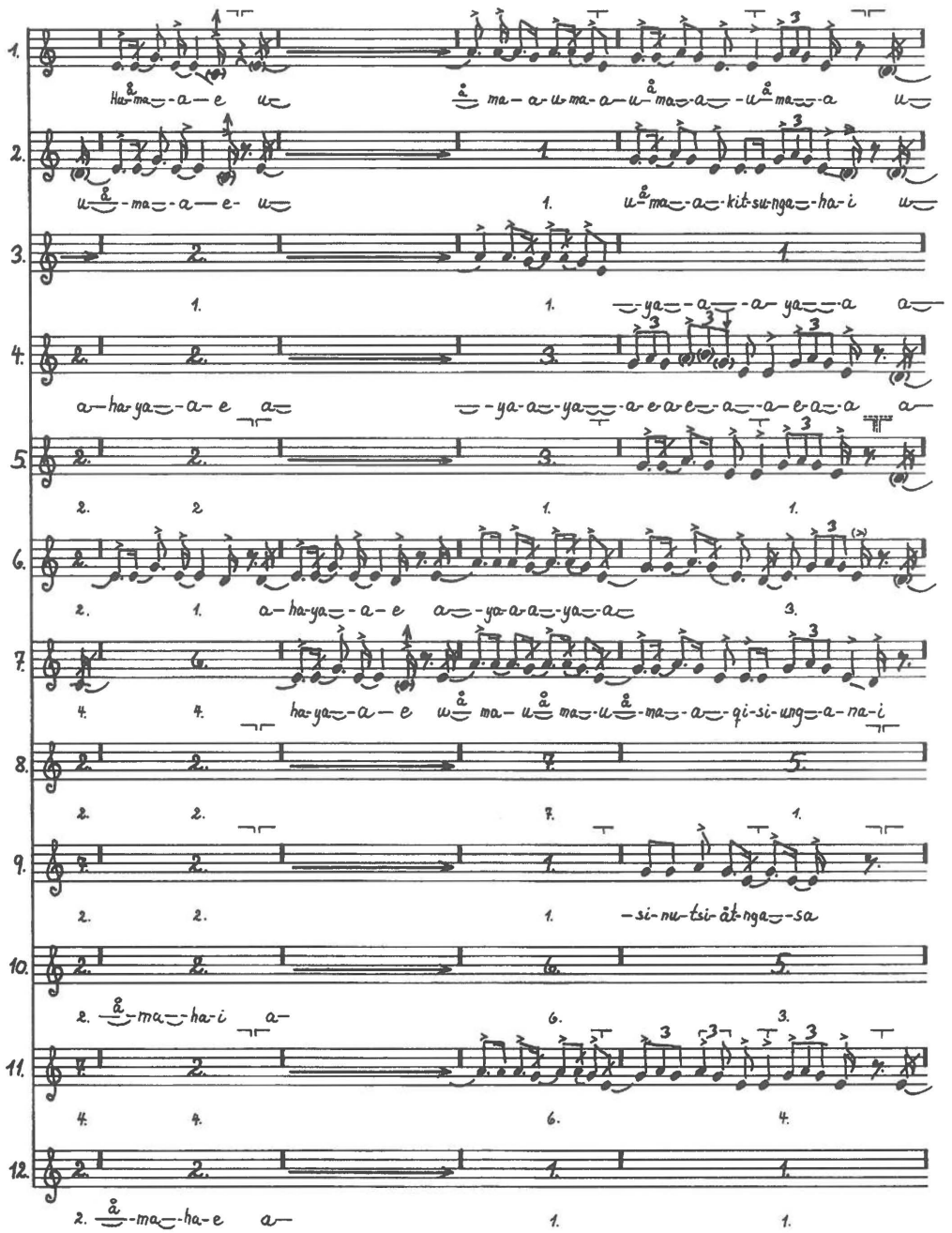


No. 106

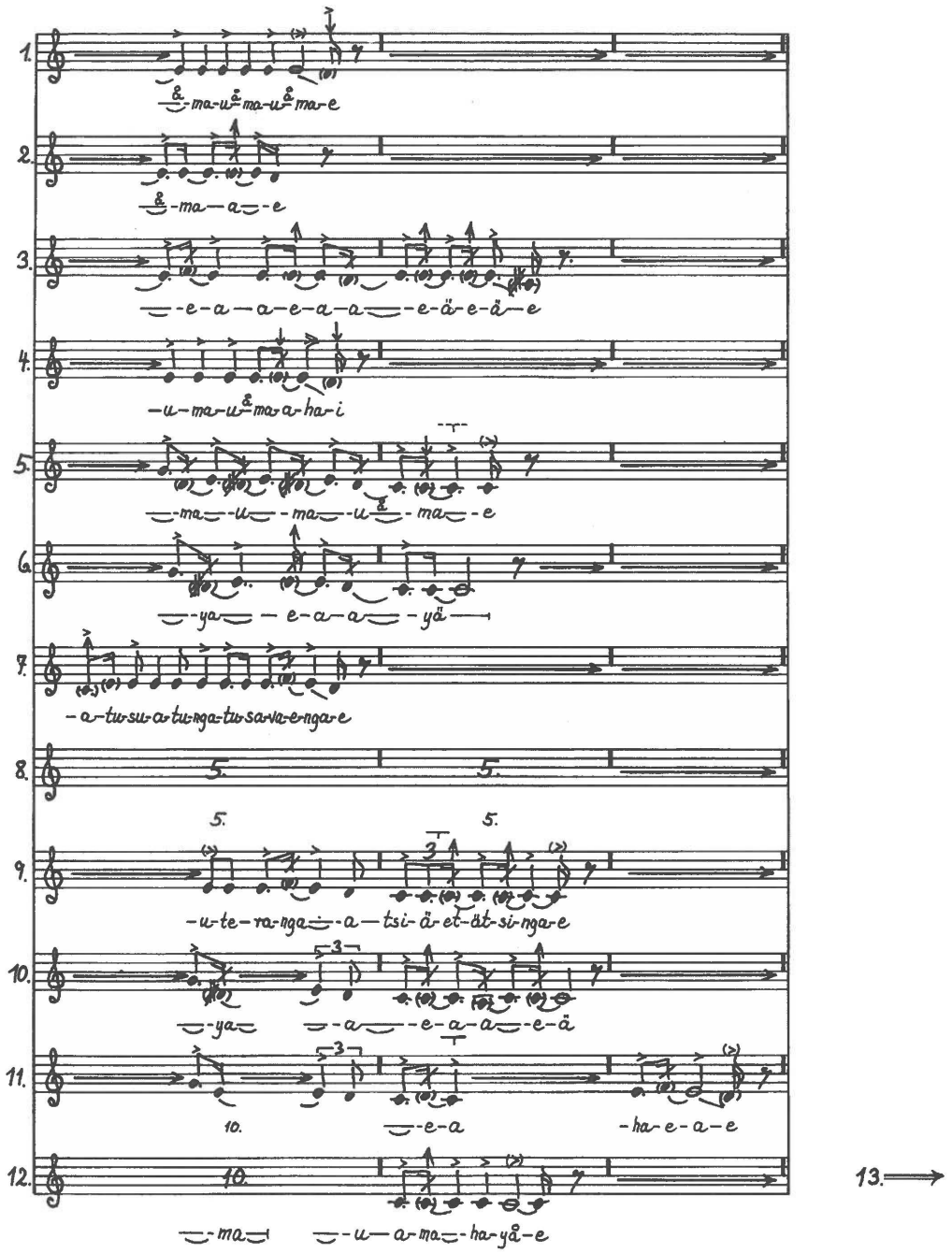
Disc 83.a. Recorded 14 May 1937 by Erik Holtved.

Tiguaĸ (song 13). Anonymous drum-song. Holtved: "The author's name is forgotten".

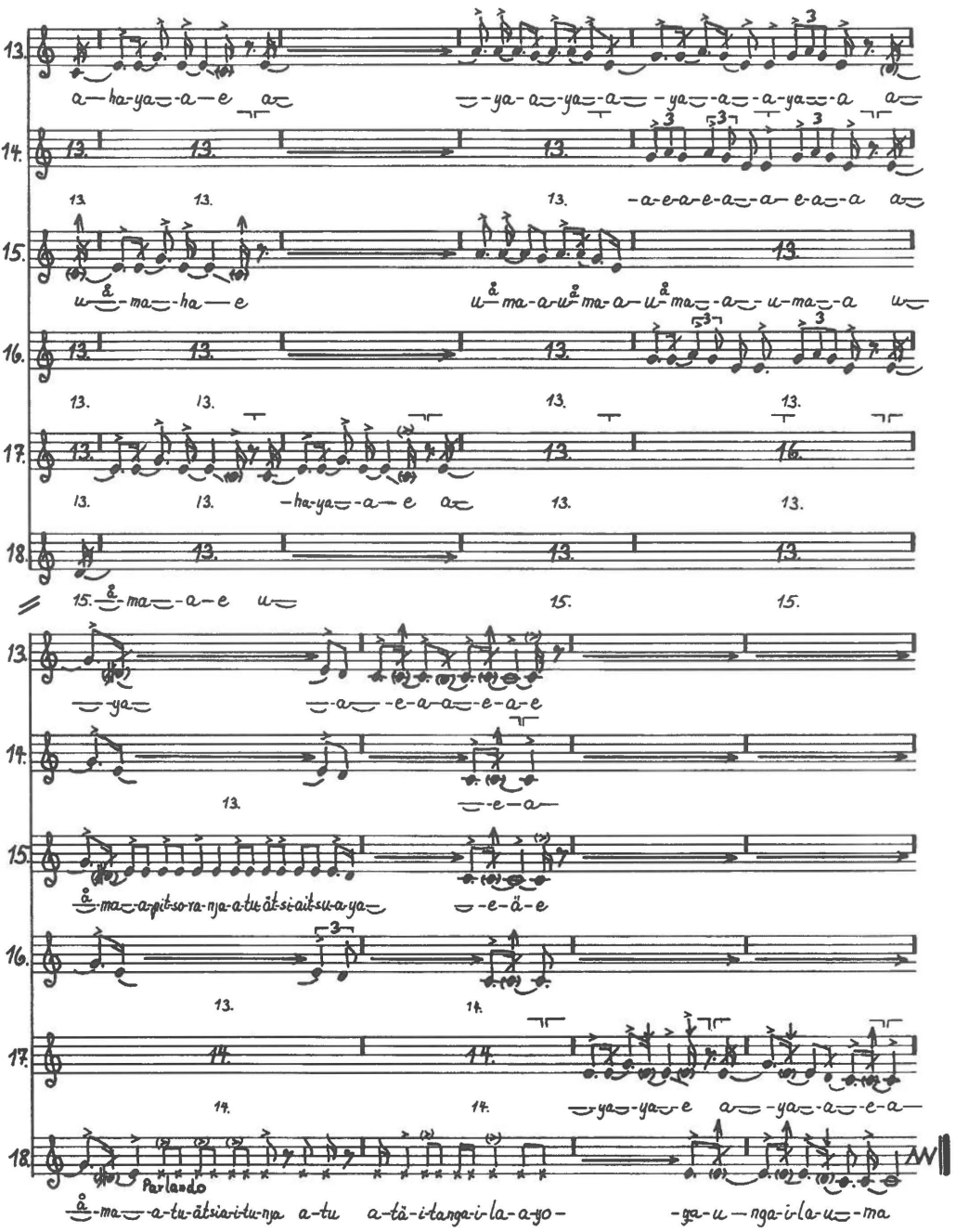
Pitch: c' = ca. f - e^{b}. M.M.: ♩ = ca. 150.



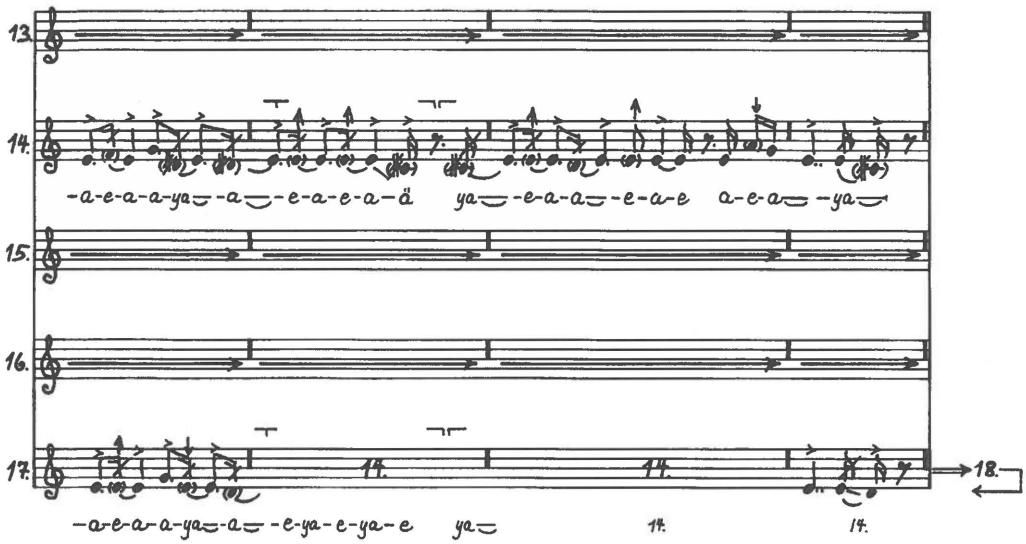
No. 106 (2)
Tiguaĸ (song 13), continued.



No. 106 (3)
Tiguaĸ (song 13), continued.



No. 106 (4)
Tiguaĸ (song 13), continued.

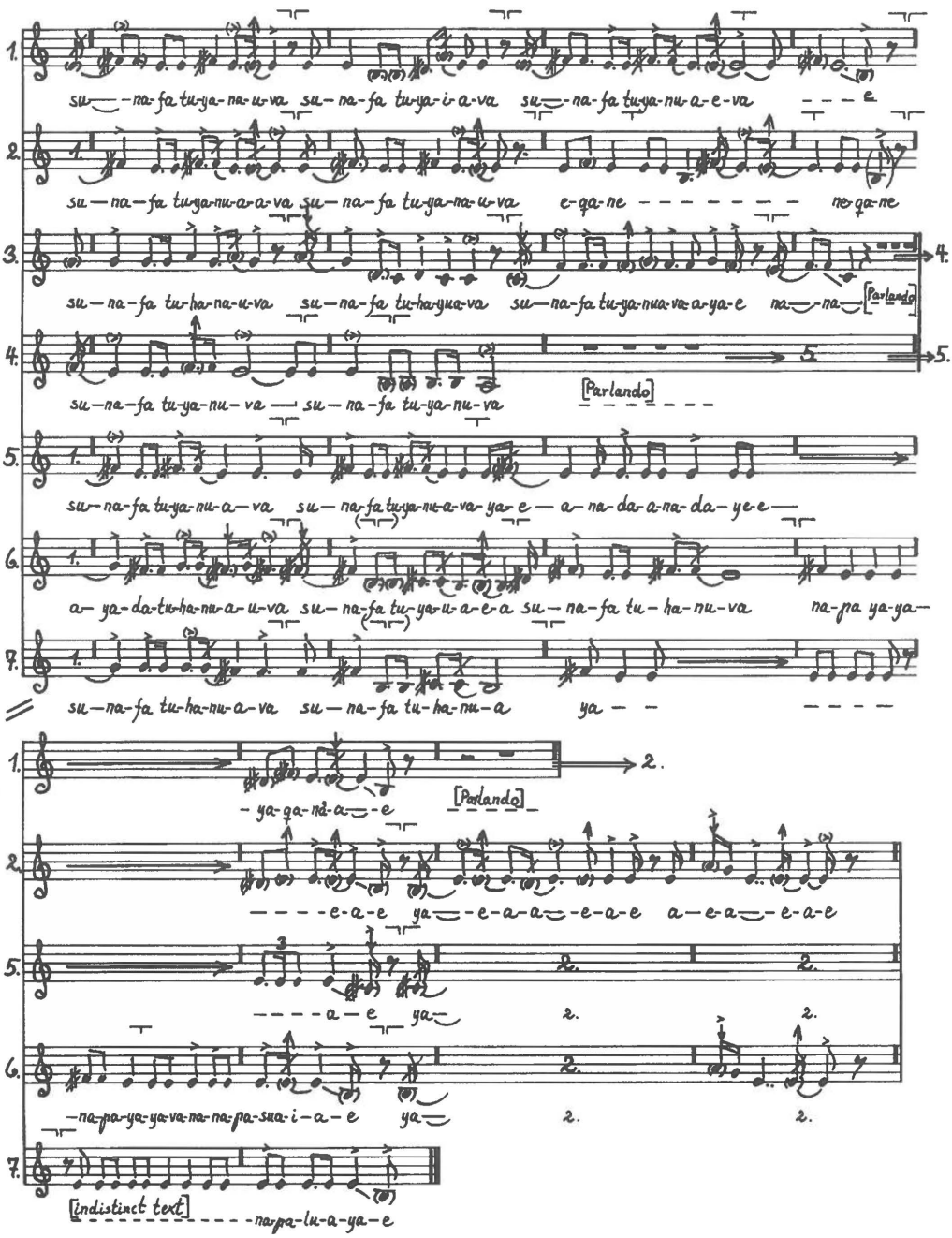


No. 107

Disc 44.b. Recorded 17 April 1937 by Erik Holtved.

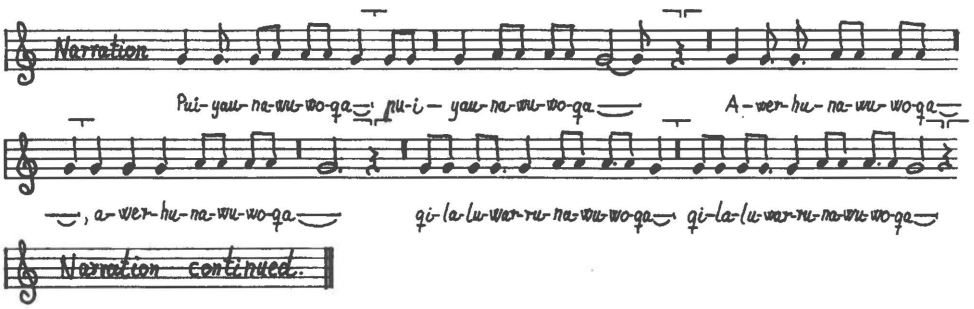
Tiguaĸ (song 14). K'uaĸinagssuaĸ's drum-song.

Pitch: c' = ca. e, varying. M.M.: ♩ = ca. 138.



No. 108

Disc 9 & 10.a. Recorded 21 March 1937 by Erik Holtved.
Amáunalik (woman) Song in the myth "The Thunder
(song 1) Spirits".
Pitch: c' = ca. b^b. M.M.: ♩ = ca. 166.



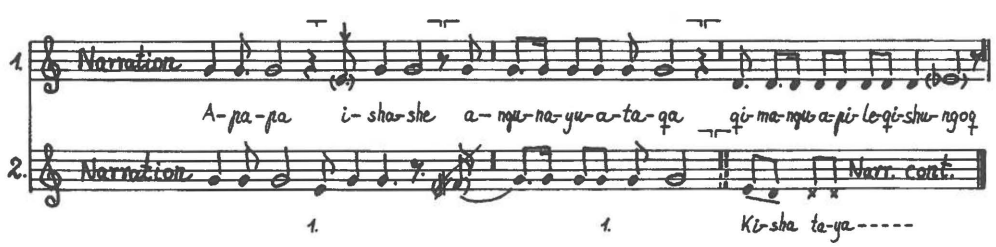
No. 109

Disc 4.a. Recorded 19 March 1937 by Erik Holtved.
Amáunalik (song 2). The Raven's song in the fable
"The Drum-fight of the Birds".
Pitch: c' = ca. g. M.M.: ♩ = ca. 184.



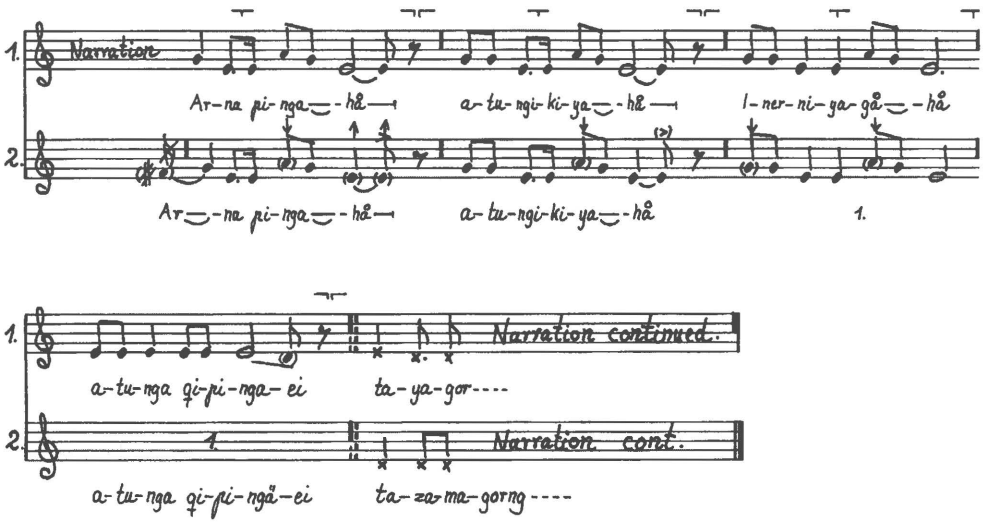
No. 110

Disc 3.b. Recorded 17 March 1937 by Erik Holtved.
Amáunalik (song 3). Song in the fairy tale "The Woman
who Played a Mountain Spirit".
Pitch: c' = ca. b^b - g. M.M.: ♩ = ca. 142.



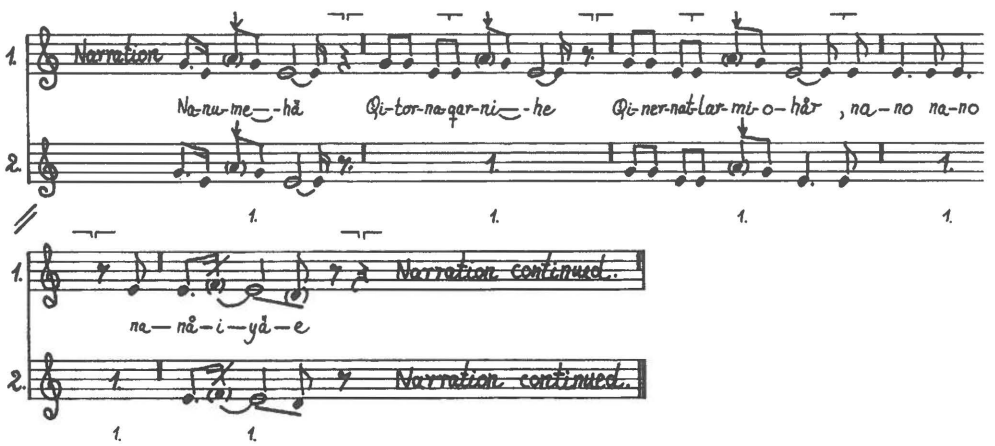
No. 111

Disc 2.a. Recorded 17 March 1937 by Erik Holtved.
Amáunalik (song 4). Song in the myth "Nâlagssartoĸ" ("Venus").
Pitch: c' = ca. b^b - a. M.M.: ♩ = ca. 144.



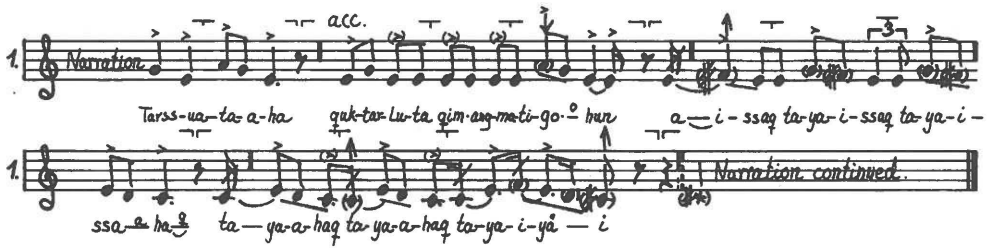
No. 112

Disc 39.a & b. Recorded 12 April 1937 by Erik Holtved.
Amáunalik (song 5). Song in the myth "Anoritôĸ".
Pitch: c' = ca. a - b^b. M.M.: ♩ = ca. 160.



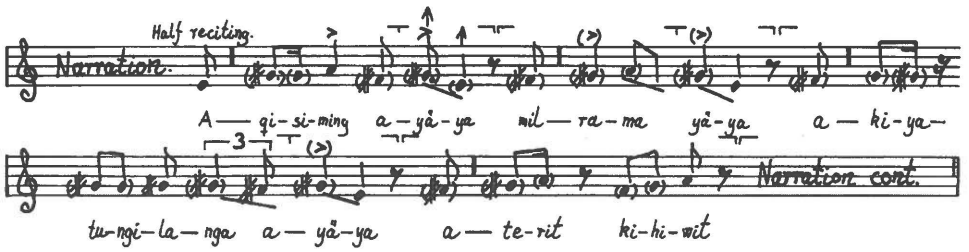
No. 113

Disc 8.b.3. Recorded 21 March 1937 by Erik Holtved.
Amáunalik (song 6). Song in the fable "The Siskin as an Assisting Spirit".
Pitch: c' = ca. b. M.M.: ♩ = ca. 158.



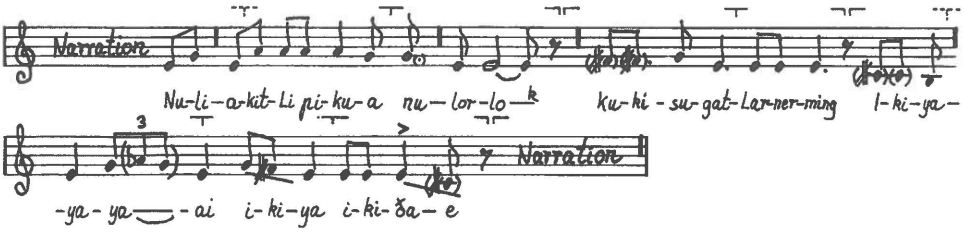
No. 114

Disc 9 & 10.a. Recorded 21 March 1937 by Erik Holtved.
Amáunalik (song 7). Song in the myth "The Thunder Spirits".
Pitch: c' = ca. a. M.M.: ♩ = ca. 158.



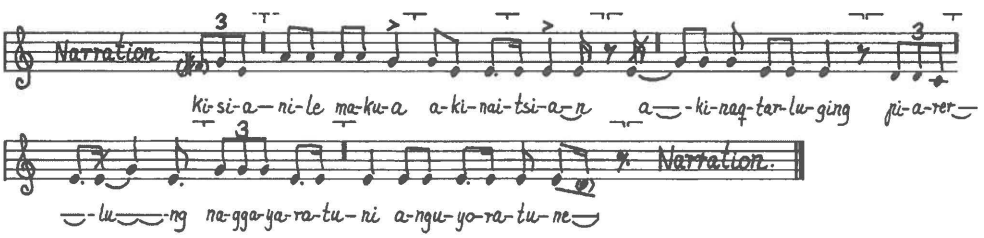
No. 115

Disc 4.a & 4.b. Recorded 19 March 1937 by Erik Holtved.
Amáunalik (song 8). The Sea-Gull's song in the fable "The Drum-fight of the Birds".
Pitch: c' = ca. g. M.M.: ♩ = ca. 168.



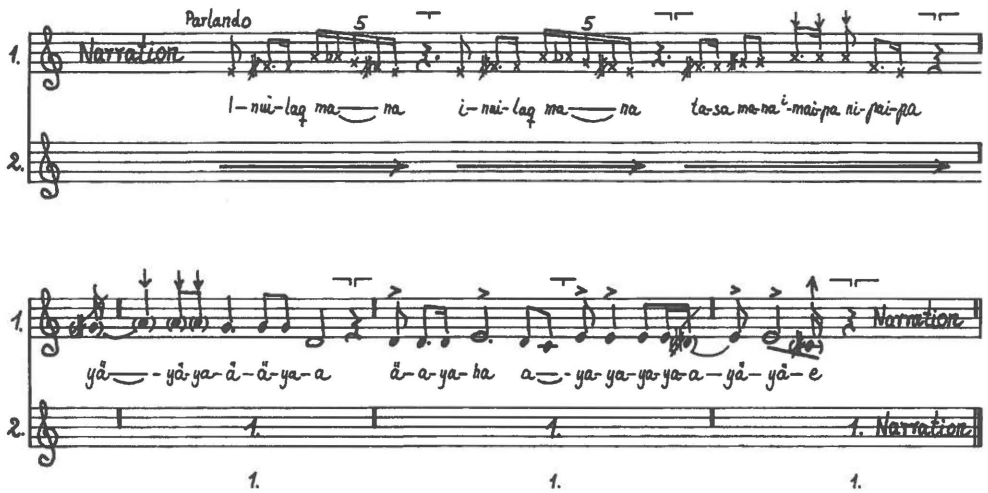
No. 116

Disc 4.a & 4.b. Recorded 19 March 1937 by Erik Holtved.
Amáunalik (song 9). The Falcon's song in the fable "The Drum-fight of the Birds".
Pitch: c' = ca. g. M.M.: ♩ = ca. 150.



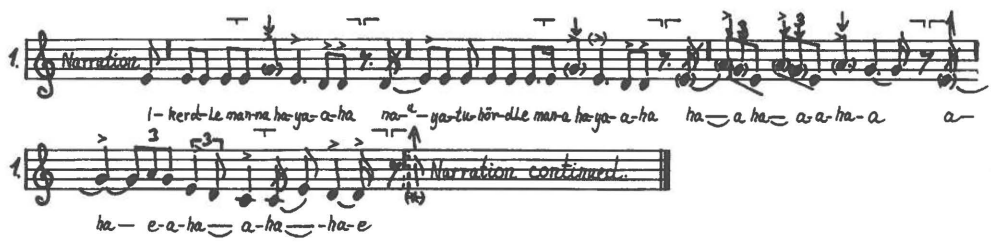
No. 117

Disc 36.b. Recorded 12 April 1937 by Erik Holtved.
Amáunalik (song 10). Song in the fable "The Singing Reindeer".
Pitch: c' = ca. b. M.M.: ♩ = ca. 168.



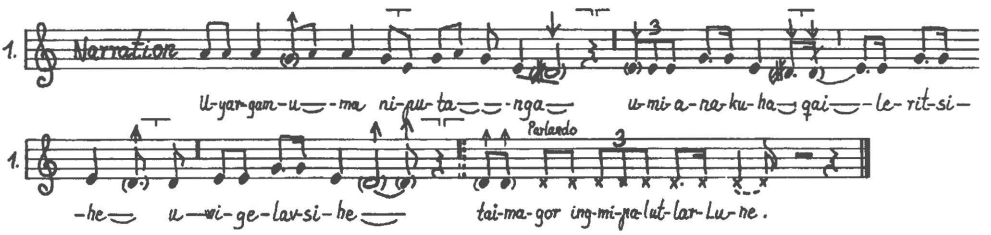
No. 118

Disc 8.b.2. Recorded 21 March 1937 by Erik Holtved.
Amáunalik (song 11). Song in the fable "Little Auk's Song".
Pitch: c' = ca. b. M.M.: ♩ = ca. 137.



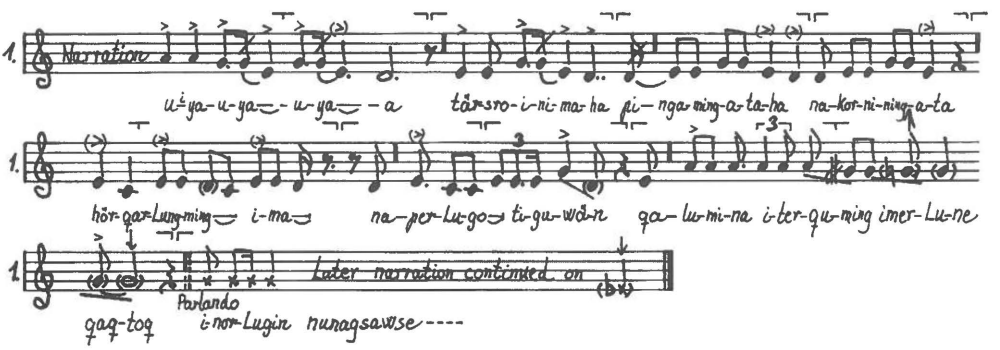
No. 119

Disc 38.b.2. Recorded 12 April 1937 by Erik Holtved.
Amáunalik (song 12). Song in the fairy tale "The Girl Who Would Not Marry".
Pitch: c' = ca. g. M.M.: ♩ = ca. 160.



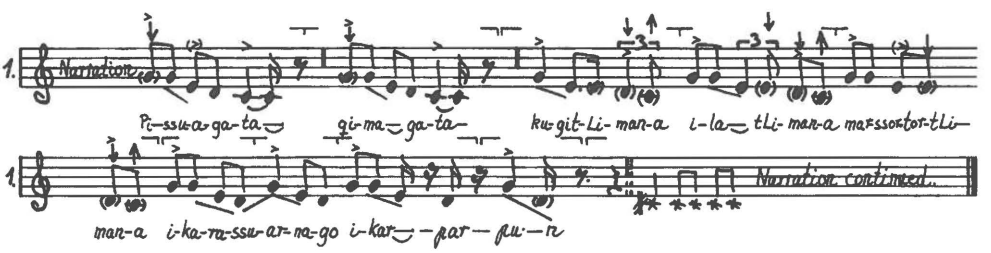
No. 120

Disc 7.b.2 Recorded 21 March 1937 by Erik Holtved.
Amáunalik (song 13). Song in the fable "The Snow-bunting's Song of Lamentation".
Pitch: c' = ca. b♭ - g. M.M.: ♩ = ca. 140.



No. 121

Disc 30.b.1. Recorded 12 April 1937 by Erik Holtved.
Amáunalik (song 14). Song in the fable "The Singing Hare".
Pitch: c' = ca. a. M.M.: ♩ = ca. 180.

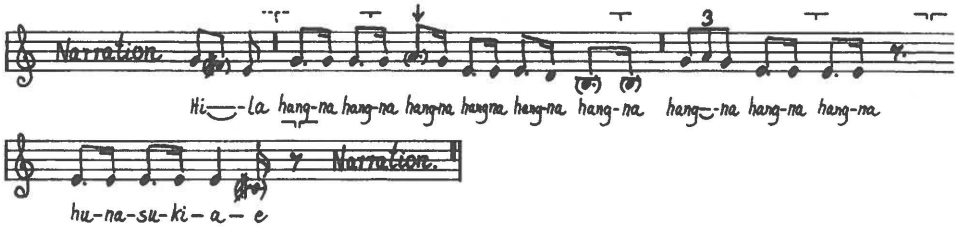


No. 122

Disc 4.a & 4.b. Recorded 19 March 1937 by Erik Holtved.

Amáunalik (song 15). The Arctic Skua's song in the fable "The Drum-fight of the Birds".

Pitch: c' = ca. g. M.M.: ♩ = ca. 138.

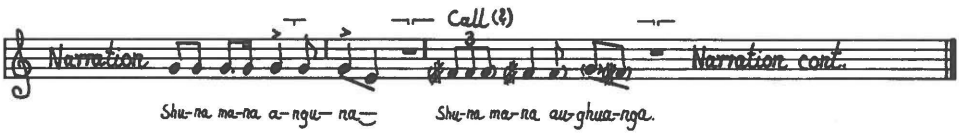


No. 123

Disc 17.a.1. Recorded 27 March 1937 by Erik Holtved.

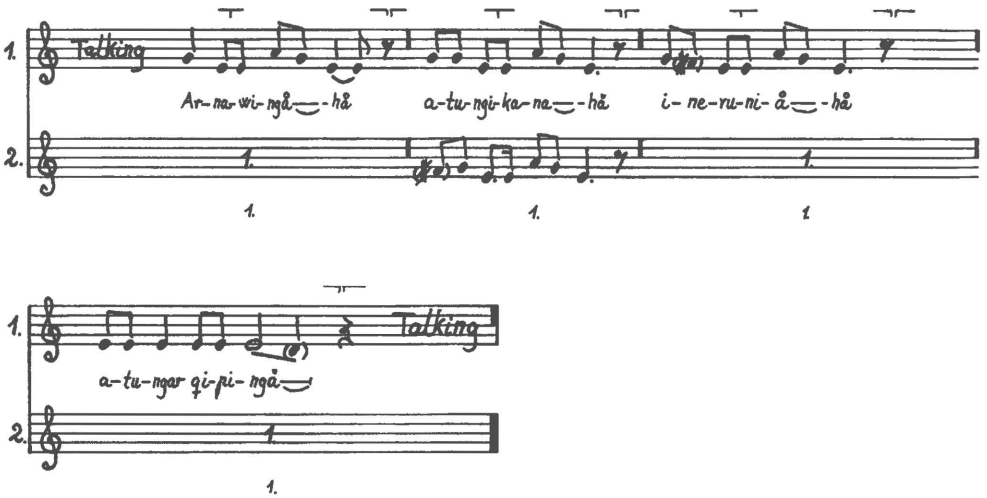
Inugârssuk (woman) (song 2). Song in the fairy tale "The Girl who Nursed a Worm".

Pitch: c' = ca. f. M.M.: ♩ = ca. 170.



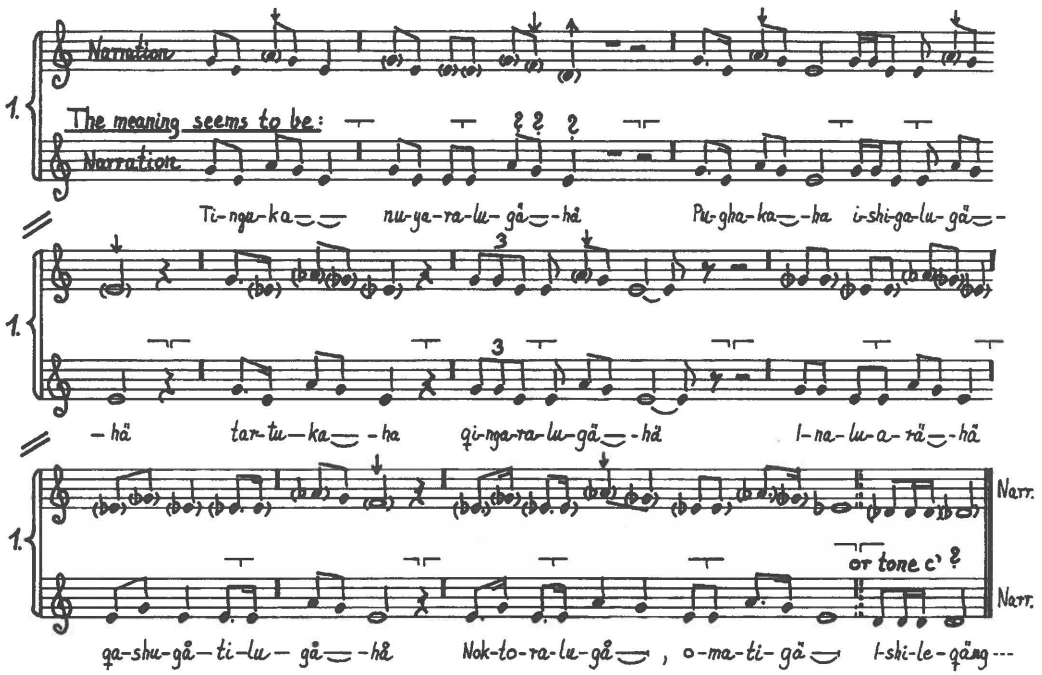
No. 124

Disc 60.a.1. Recorded 2 May 1937 by Erik Holtved.
Inugârssuk (song 3). Song in the myth "Nâlagssartoĸ" ("Venus").
Pitch: c' = ca. d^{b}. M.M.: ♩ = ca. 165.



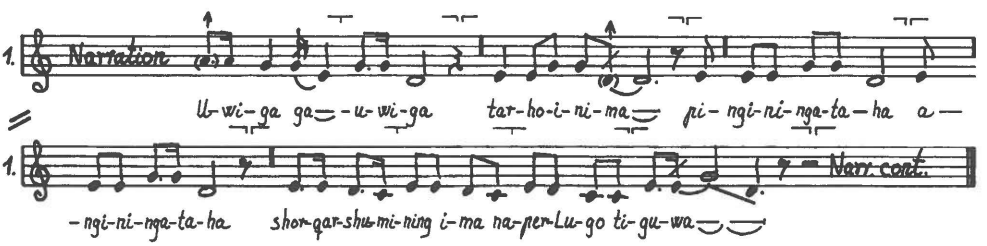
No. 125

Disc 16.b.2. Recorded 27 March 1937 by Erik Holtved.
Inugârssuk (song 4). Song in the fairy tale "The Girl Who Would Not Marry".
Pitch: c' = ca. d^{b}. M.M.: ♩ = ca. 155.



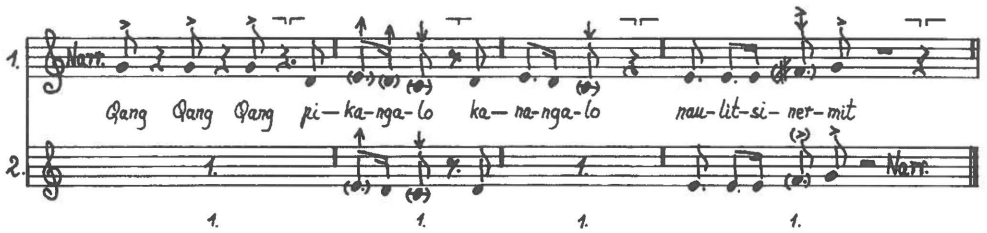
No. 126

Disc 60.a.2. Recorded 2 May 1937 by Erik Holtved.
Inugârssuk (song 5). Song in the fable "The Snow-bunting's Song of Lamentation".
Pitch: c' = ca. d^{b} - c. M.M.: ♩ = ca. 144.



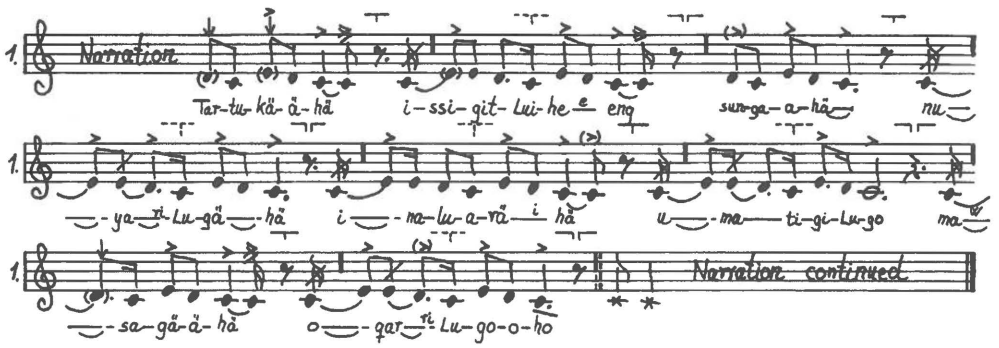
No. 127

Disc 57.a.2. Recorded 2 May 1937 by Erik Holtved.
Inugârssuk (song 6). Song for a Child [called] a Lullaby.
Pitch: c' = ca. e^{b}. M.M.: ♩ = ca. 142.



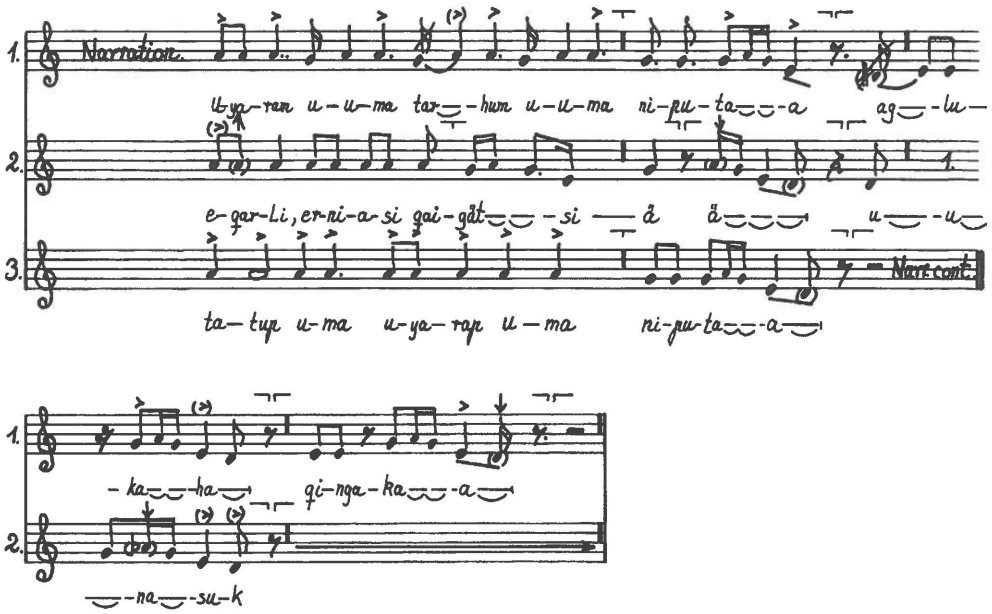
No. 128

Disc 78.b.1. Recorded 12 May 1937 by Erik Holtved.
K'ârĸutsiak (song 5). Song in the fairy tale "The Girl Who Would Not Marry".
Pitch: c' = ca. f. M.M.: ♩ = ca. 137.



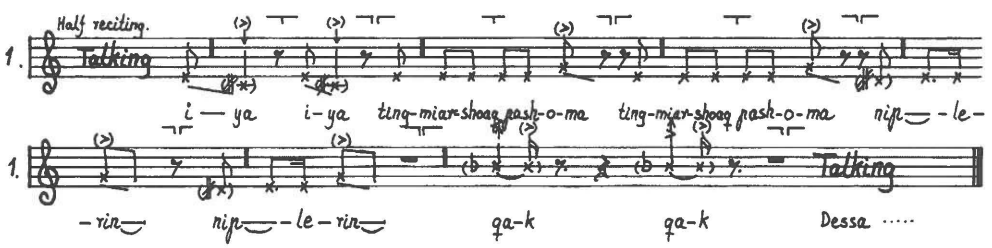
No. 129

Disc 11.a.1. Recorded 22 March 1937 by Erik Holtved.
K'iajuk (woman) Song in the fairy tale
(song 2). "The Girl Who was Turned Into Stone".
Pitch: c' = ca. c. M.M.: ♩ = ca. 115.



No. 130

Disc 12.b.3. Recorded 22 March 1937 by Erik Holtved.
K'iajuk (song 3). Magic word. Used when a woman who is tabooed wants to sew in the open air.
Pitch: c' = ca. g. M.M.: ♩ = ca. 168.

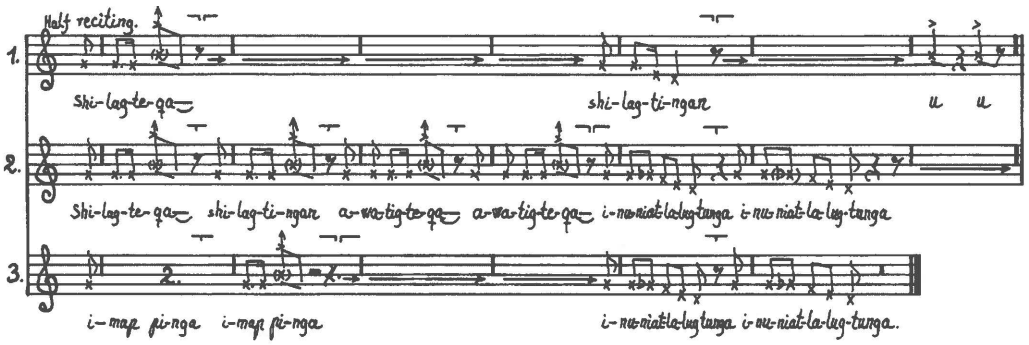


No. 131

Disc 12.b.2. Recorded 22 March 1937 by Erik Holtved.

K'iajuk (song 4). Magic word. Used in the case of illness or injuries.

Pitch: c' = ca. g^{b}. M.M.: ♩ = ca. 143.





Inûtɛĸ Napa performing a drum-song during filming in Qaanaaq. Photo: Jette Bang and Kaj Mogens Jensen 1962. © Danish Folklore Archives.

SECTION 13

Erik Holtved's Collection Analysed Transcriptions

Introduction

Section 13 contains analysed transcriptions of all the songs in Erik Holtved's collection. The analyses constitute, together with the similar analysed transcriptions of the songs from the 1962 collection (see Sections 3, 4 and 14), the basis for a clarification of the music style of the Inughuit, i.e. form types, composition methods, tone materials of the songs, melody courses, rhythms used, form structures, singing and performance practice, etc.

A representative stanza from each song forms the basis for every analysis. For non-strophic songs, the complete songs are analysed. The representative stanza has been given a notation, where formal units/passages create phrases/sentences notated in homologous fashion beneath each other. The method of notation and the abbreviations used for motifs are explained in Section 2, "Two different notation methods".

Song texts, single words, or meaningless syllables in the representative stanza, are written beneath the notation in the same way as for the notations of the complete songs in Section 12. Song texts are presented in the Thule dialect with translation into English. Texts/words and their translation are generally taken from Erik Holtved's *The Polar Eskimos: Language and Folklore* (Holtved 1951). It was difficult to hear the words, and in some cases disagreements were found and corrections were kindly provided by Kásáluk K'âvigaĸ and Robert Petersen.

The analyses of the songs cover the following subjects:

- ***Concordance***. Relations to other songs are given by abbreviations, for example "anal." for "analogue", "var." for "varied", etc., according to the list in Section 2, "Related songs. Concordances".
- ***Melody Analysis*** covers ***Tone Material*** with ***Conclusion***; ***Pentatonics*** with ***Conclusion***; and ***Melodic Contours.***
  - *Tone Material*. Notation of the tones used. Based on this notation the importance/weight of tone used and tone movements/connections can be concluded. Explanation is given in Section 2 under "Tone Material".
  - *Conclusion*. Overall classification of the tone material as pentatonics or diatonics plus information about deviating tones.
  - *Pentatonics*. All songs in Erik Holtved's collection have pentatonic tone material or tone material based on pentatonics. For a more detailed characterisation of the pentatonics-in-use, a method of classification has been used derived from old Chinese musical theory. According to this theory the basic position of the tones in anhemitone pentatonics was expressed by relative names of the tones and had (with solmisation syllables) the names do-re-mi-so-la.
  - The pentatonics-in-use can be classified: 1) by the *position* in relation to the pentatonics, i.e. the *inversion* according to the position of the deepest tone in the basic pentatonic series, and 2) by the position of the *finalis* within the same five tones. Expressed by the relative tone names the classification could, for example, say Mi-pentatonics in Do-position, which means that the tone *Mi* is finalis in a pentatonic series with the relative tones do-re-mi-so-la where tone *Do* is the deepest tone-in-use. For further explanation see Section 2, "Pentatonics".
  - *Conclusion*. The pentatonics-in-use is characterised by the (above explained) *position/inversion* of the used pentatonics and the *finalis* within this pentatonics.

    The collocation of these two parameters appear in 25 ways called *Penta-Types*.

    Conclusion states the number of the used Penta-Type in the present song, according to the schedule in Section 2, "Penta-Types".
  - *Melodic Contours*. Description of the upward or downward melodic movements through the sentences of the song.

- ***Rhythm Analysis***. The rhythm analysis shows – in notation – the most prominent rhythm(s) in or through the song.
- ***Modal Affiliation*** gives information about the so-called *Melody-Sphere* used. Melody-Sphere is an expression/term for collocated qualities of tones used, prominent tones (particularly finalis), and the motif circle used; see "Modality Determination, Modal Affiliation. Melody-Spheres" in Section 2.
- ***Form analysis*** with ***Conclusion***.
- ***Form analysis*** is based on the *used motifs* which are lined up using their symbols/abbreviations as shown in Section 2, "Motifs and their symbols".
- The elaborations, collocations, grouping and repetition(s) of the motifs make up the basis for superior structural determinations such as Nucleus – Nuclei – Infix(es) – Suffix(es), etc.
- Based on these building blocks the used Form Type and Form Version of the song are determined.
- ***Conclusion*** gives information about the song's Form Type and Form Pattern. In case of irregularities the deviations are stated as a supplement to the Form Pattern.
- ***Comments***. The formal content is described phrase by phrase. Deviations from the "normal" course of the Form Type and Form Pattern are described. Special information about the text is also presented here.

Transcriptions and analyses

No. 1.

Disc 94a.2. – recorded May 20, 1937 by Erik Holtved

Ârkiok Aronsen (man) (sg. 1): Anonymous drum-song entertainment.

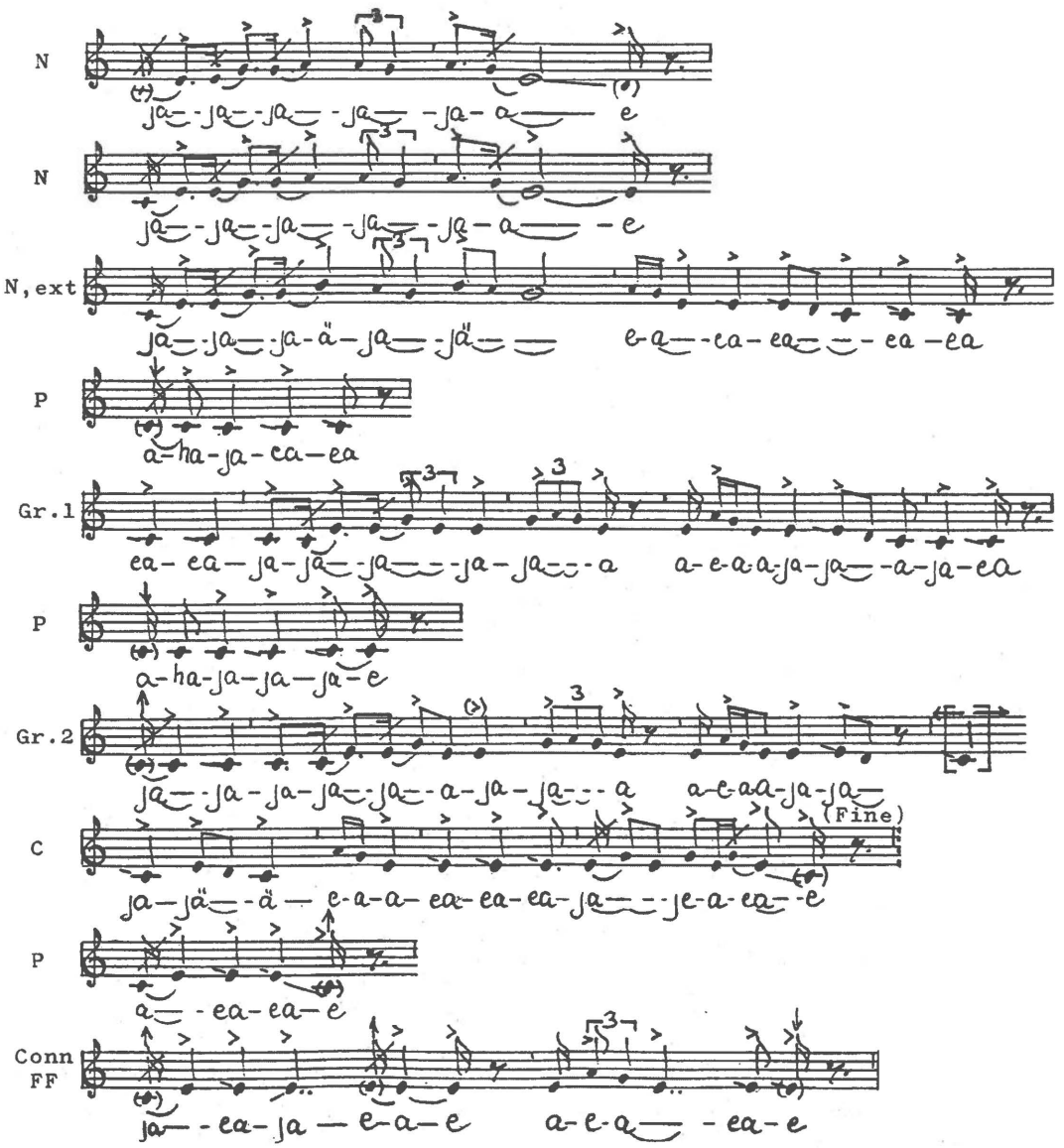
The singer accompanies himself on the drum.

The recording is interrupted in the middle of stanza 2.

Stanza 1 is representative.

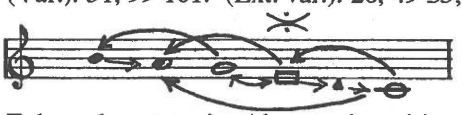
Pitch: c' = ca. d# - e.

M.M.: ♩ = ca. 146.



Concordances: Var.: 87. Ext. var.: 54-55, 74.
(Var.): 31, 99-101. (Ext. var.): 26, 49-53, 79, 89A, 90A.

Melody Analysis:

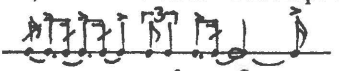
Tone Material: 

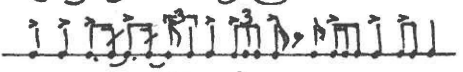
Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones.

Pentatonics: Modified Mi-pentatonics in Do-position.

Conclusion: Modified Penta-Type 11.

Melodic Contours: Each N has a convex arc with internal undulation. In N, ext. the ascent moves up to tone b'; a final descent goes down to c'. Each Group (Gr.) has a contour near N, ext, now with an inserted rest. C has a convex arc in low position, a rising leap with stepwise descending movement, and final small convex arcs. Connective has a pleonasm, a rest, and a convex arc. All leaps are ascending.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

The drum primarily has: 

Rubato arises in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

⌐N¬ ⌐N¬ ⌐—— N, ext.^{a}——┬-┐ ⌐—— Gr. 1 ————┐-┐ ⌐—Gr. 2 ——┬a-┐ ⌐— C——┐ ⌐Conn.\FF¬

t/+t - t/+t - t^{a+}/+T, ext (:t+c1)-P - p+cts+t-T,ext (t+c1)-P - p+cts+t-T,ext,v + c1+t+p+ts^{++}-P - P - t

Dev: + + t^{a}=irr. (+) (+) var.(+) (+)

Conclusion: Overcomplete, irregular and varied version of Form Type D, Form Pattern D-3. Minor extensions (the c1-motifs) appear in N, ext. and the Intermediate Groups.

Comments: Nucleus has the first ascending part of a t-motif, succeeded by a common t-motif. In this song a double presentation af N is used which is unusual. Therefore, the formal course is overcomplete. N, ext. is initiated by half an augmented t-motif moving one tone higher, to tone b', than used in the first N. Normally, if tone b' is used in a song, it is presented also in the first Nucleus. This appearance is seen in the present song only and forms an irregularity. The usage of tone b' means that the song's tone material shows hexatonics or, better, enlarged pentatonics, as ever **stanza** has a pentatonic content. The phrase is concluded by an extended T-motif, a t-motif plus a c1-motif, instead of a simple T-motif. Each Intermediate Group has a pleonasm followed by a simplified ct-motif (c-unit = c'-e' plus ts = e'-g'-e'), a t-motif, a rest, and the T, ext.-motif from above. The c1-motif-parts of T, ext.-motifs form minor formal extensions. In Group 2 the final T, ext. is divided by a rest. This varies the formal course. The final tone c' also forms the first tone of the succeeding C-phrase (overlapping). C has the compulsory content of one c1- and one t-motif, and an extra (surplus) simplified t-motif with internal repetition, plus a pleonasm. If the recording was not interrupted, C would form the last strophe of the song. The Connective \ Formula Finalis between the **stanzas** has the compulsory content: a pleonasm on tone e', a rest, and a t-motif.

No. 2.

Disc 94.b. - recorded May 20, 1937 by Erik Holtved.

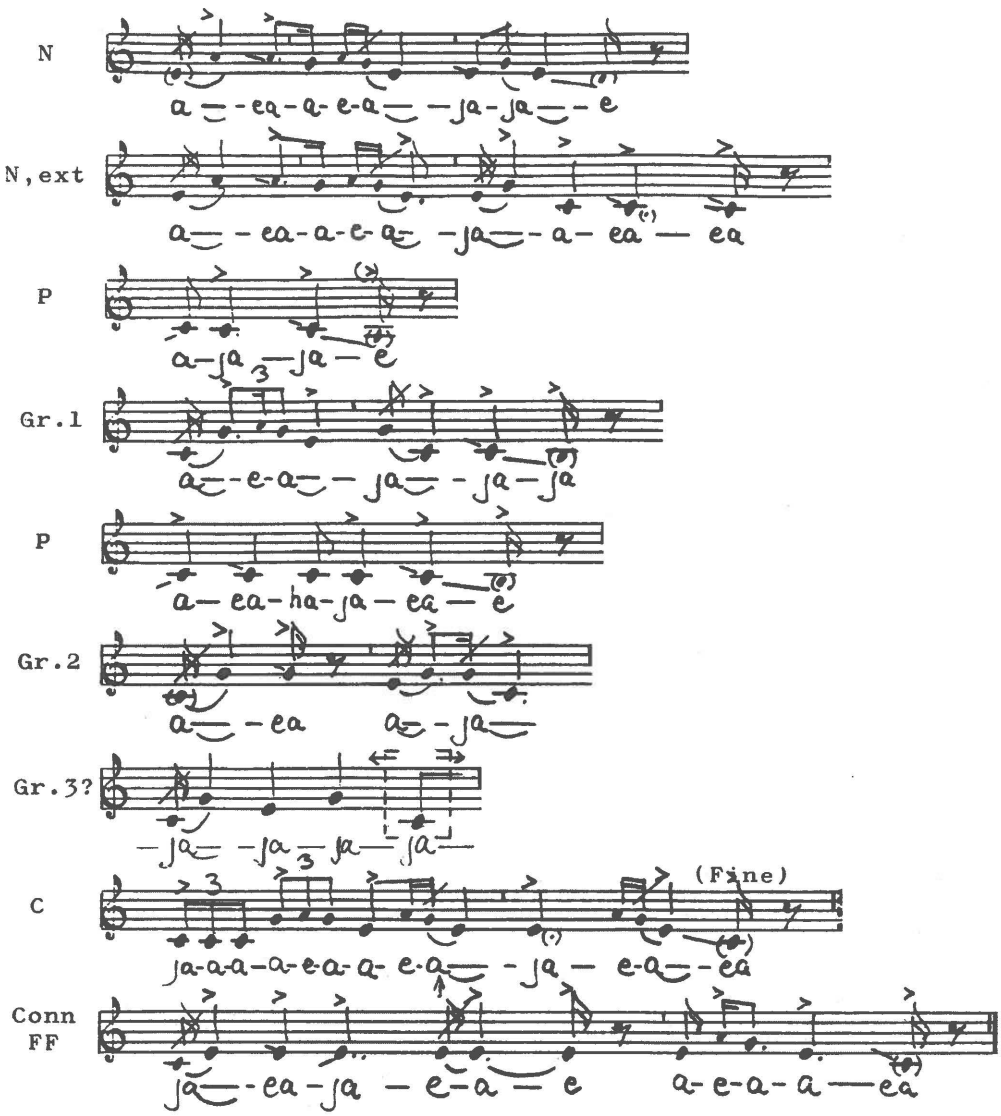
Ârkiok (sg. 2): Anonymous drum-song for entertainment.

The singer accompanies himself on the drum.

The recording is interrupted at the end of stanza 7.

Stanza 1 (and partly stanza 2) is representative.

Pitch: c' = ca. eb. M.M.: ♩ = ca. 148.



Concordances: Var.: 42-44 , 98. Ext. var.: 32, 97.
(Var.): 45 , 73. (Ext.var.): 7, 24, 46-47.

Melody Analysis:



Tone Material:

Conclusion: Incomplete anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic Contours: Nuclei and Intermediate Groups are initiated by ascending leaps succeeded by descents in vines. Nucleus and the first Intermediate Group are followed by pleonasms. The C-phrase has an ascending leap succeeded by undulations. The Connective\Formula Finalis has the compulsory contour: a pleonasm followed by a convex arc.

Rhythm Analysis: Nuclei have:



Phrase endings often have:



The drum primarily has:



Rubato arises in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, ext.	Gr. 1	Gr. 2	(Gr.3?)	C
p + t + ts -	p + t + Ts,v - P -	t + Ts,v - P -	P- Ts,v +	Ts⁺,v +	p+ t⁺+ t - P - Conn.\FF
Dev:	(var.)		+t=imp.	+	+c=imp. (+)

Conclusion: Overcomplete and slightly varied version of Form Type D, Form Pattern D-4. There are imperfections in the second Intermediate Group and in the C-phrase.

Comments: Nucleus is short and includes a brief pleonasm, a t-motif and a simplified t-motif (tones g'-e'). N, ext. is formed in a traditional way replacing the final ts-motif (from N) with a Ts-motif leading down to tone c'. But the Ts-motif appears in an unusual version omitting the normally used middle tone e'; this makes the formal course slightly varied. The first Intermediate Group repeats the last part of N, ext., t + Ts,v, which is quite normal. Group 2 is imperfect omitting the first motif, the t-motif, from the first Intermediate Group. The second motif, the Ts,v-motif, has a second presentation, now with internal repetition. This - surplus - appearance perhaps represents a third Intermediate Group. It makes the formal course overcomplete. The last tone of this phrase (tone c') also forms the first tone of the C-phrase (overlapping). Normally the C-phrase is opened by a short motif (c1 or ct) which the c-unit (tones c'-e') is part of. The omission of the c-unit in the present song forms a second imperfection in the formal course. Connective \ Formula Finalis is formed in the compulsory way, cf. song no. 1.

No. 3.

Disc 94.a.1 - recorded May 20, 1937 by Erik Holtved.

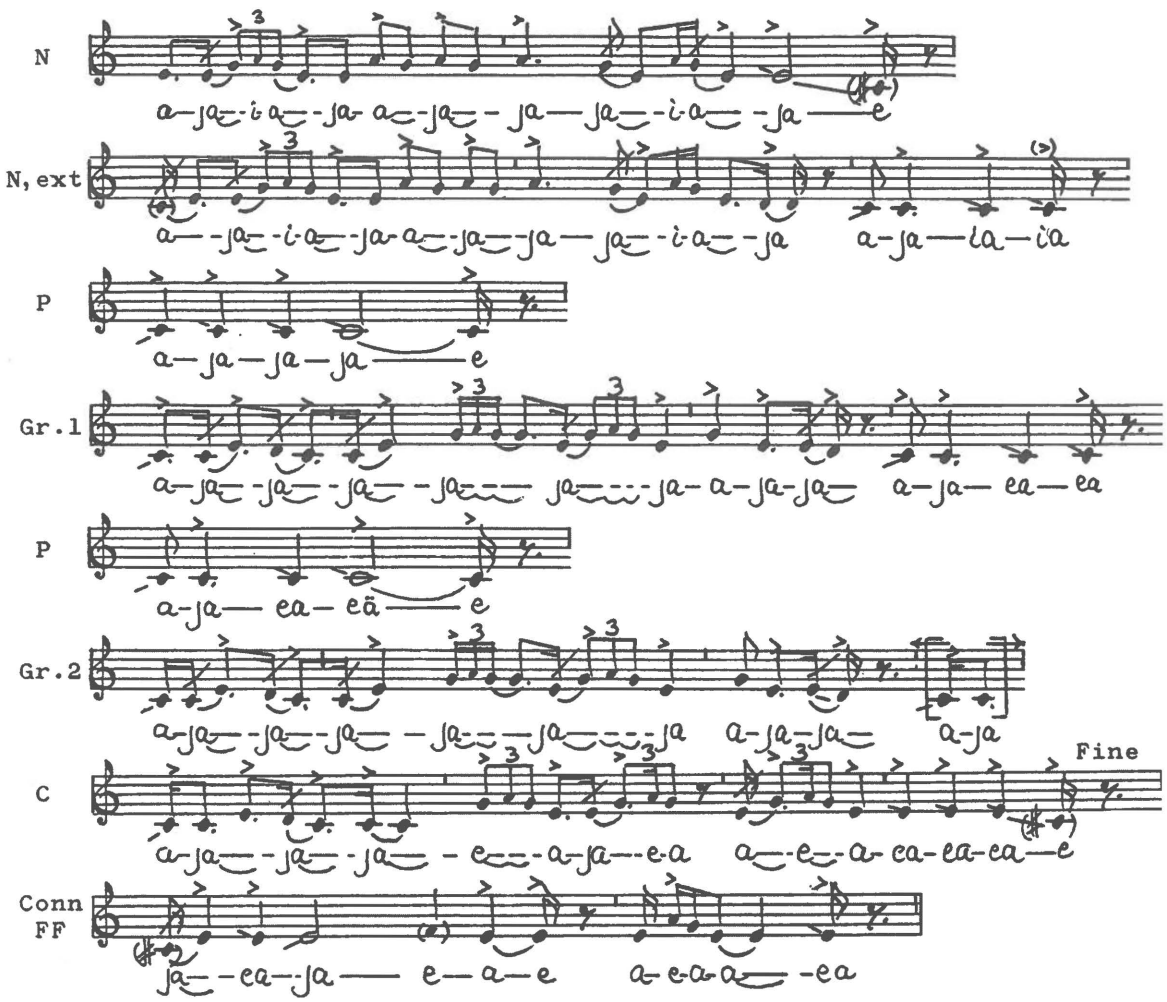
Âʀĸiok (sg. 3): Anonymous drum-song for entertainment.

The singer accompanies himself on the drum.

The recording includes 3 complete stanzas.

Stanzas 1 and 3 are representative.

Pitch: c' = ca. eb - d. M.M.: ♩ = ca. 155.



Concordances: A unique song. There are no close variants in the collection.

Melody Analysis:



Tone Material:

Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Tone approximately f' is used as a turning *pien* in Conn.\FF.

Pentatonics: Mi-pentatonics in Do-position.

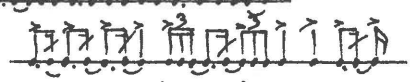
Conclusion: Penta-Type 11.

Melodic Contours: Nuclei have a convex arc, an ascending leap with succeeding undulations and melodic fall, plus a convex arc. In N, ext. the final descent leads to tone c', plus two pleonasms. The Intermediate Groups, and also the C-phrase, have a convex arc in low level followed by three convex arcs in medium level. In Gr. 1 & 2 the final descent goes to tone c'. Conn.\FF has the compulsory contour. All leaps are ascending.

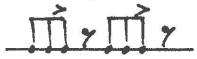
Rhythm Analysis: Nuclei have:



Groups 1 and 2:



The drum primarily has:



Rubato arises in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, ext.	Gr. 1	Gr. 2	C	
t+t1^{+}+t^{+} -	t+t1^{+}+T^{+},v-P-P -	c1+(c)t^{+}+Ts,v-P-P	-c1+(c)t^{+}+Ts,v	+ c1+t$^{+/}$-t+p	- Conn\FF
Dev:	(var.)	(var.)	(var.)	(+)	

Conclusion: Slightly varied version of Form Type D, Form Pattern D-4.

Comments: Nucleus is rather long and has a common t-motif, a t1-motif with internal repetition, and a t-motif that also has internal repetition . According to the "rules of composition" this t-motif with internal repetition should reappear as a T-motif with internal repetition at the end of the second phrase (N, ext.). It certainly does, but in an artificial and varied way where the motif is divided by a rest. This makes the formal course slightly varied. The same effect is used at the end of the Intermediate Groups. Each Intermediate Group is initiated by a c1-motif (tones c'-e'-d'-c'); otherwise the content partly recalls the N, ext.: a t-motif with internal repetition plus a T-motif (here simplified, tones g'-e'-d'-c') that is varied caused by the internal rest. The last tones of Gr. 2 are also the first tones of the C-phrase (overlapping). In the C-phrase the c1-motif reappears succeeded by a t-motif with an additional half repetition with an open ending. After a rest follows another (surplus) t-motif. The song ends here, in stanza 3, in the compulsory way. Between the strophes the Connective\Formula Finalis is used in its ordinary form.

No. 4.

Disc 95.a. - recorded May 20, 1937 by Erik Holtved.

Ârkiok (sg. 4): Anonymous drum-song for entertainment.

The singer accompanies himself on the drum.

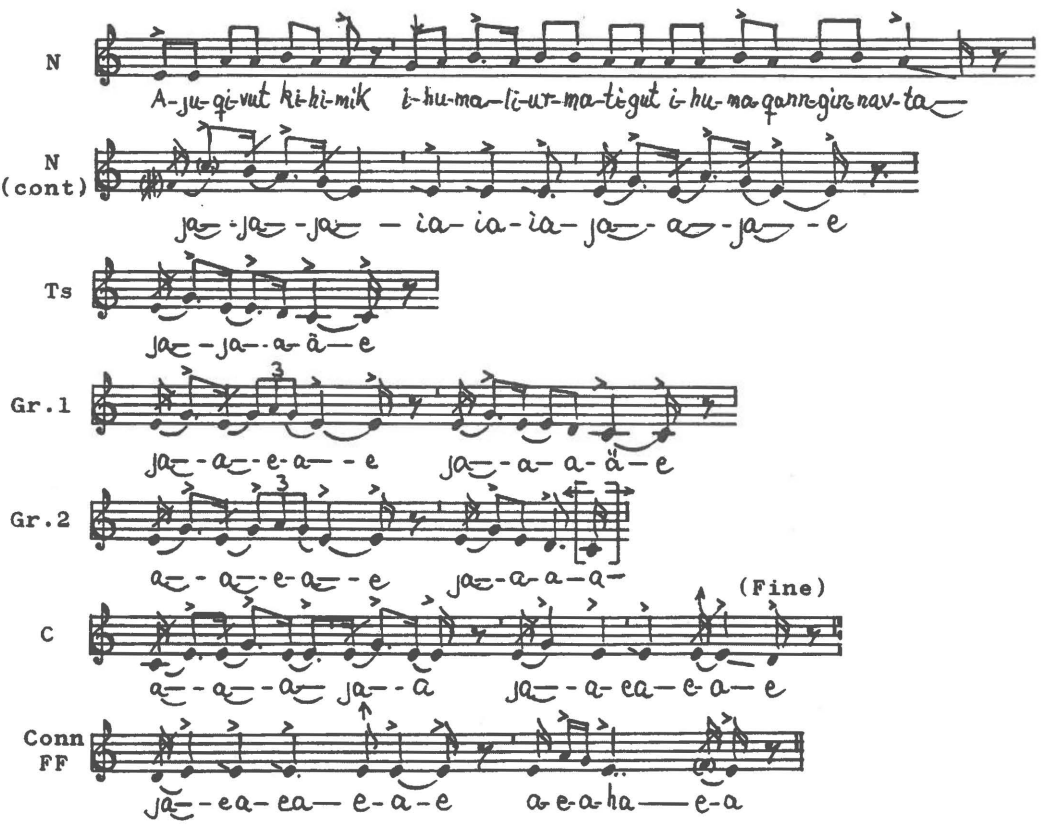
The opening of the first stanza differs from the openings of the other stanzas.

The recording is interrupted in the middle of stanza 7.

Stanza 2 (and partly stanza 3) is representative.

Pitch: c' = ca. db.

M.M.: ♩ = ca. 158.



Words: In the Nuclei of stanzas 2-7 a few real words are sung:

ajuqiup kihimik ihumaliurmatigut	The catechist is the only person who thinks
ihumaqannginnavta	since we ourselves are not able to think.

Concordances: (Ext. var.): 15 and 16.

Melody Analysis:



Tone Material: Nucleus has a mixture of enlarged pentatonics and diatonics including a semitone-step between c" and b' in some stanzas. Tone c" is indistinct; it is probably the result of a heightened intonation of tone b'. Tone f' is used as a turning *pien* in Conn.\FF.

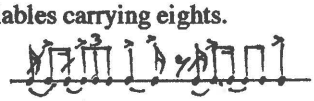
Conclusion: Irregularly enlarged pentatonics / hexatonics with unsteadily intoned high-positioned tones. In general the song is based on pentatonics.

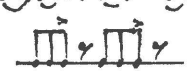
Pentatonics: Modified Mi-pentatonic in Do-position.

Conclusion: Modified Penta-Type 11.

Melodic Contours: Nucleus is initiated by an ascending leap followed by a long passage with undulating movement. The phrase is concluded by a falling movement, a pleonasm, and a convex arc. The following phrase has also a descending contour. Each Intermediate Group has small convex arcs succeeded by a falling movement. C includes three small convex arcs and a pleonasm. Conn.\FF has the compulsory contour.

Rhythm Analysis: Nucleus has many syllables carrying eights.

Groups 1 and 2 have: 

The drum primarily has: 

Rubato arises in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis, stanzas 2 - 7:

N	N, inc.	Gr. 1	Gr. 2	C, inc.	
t^a/ - $t1^{a+++}$ - t^a +p + t^+	- Ts	- t^+ - Ts	- t^+ - Ts	+ ts + ts - ts + p	- Conn\FF
Dev: Str.1 has t^a/ - t^a + t^+	÷N/= irr. (÷P)	(÷P)		÷c=imp. (+) (+)	

Conclusion: Irregular and imperfect version of Form Type D, Form Pattern D-8.

Comments: In stanza 1 the Nucleus has an abbreviated and varied version of the N used in the following stanzas. Most likely ÂrKioK did not remember the song so well. But the divergences could be a relic of an old custom to combine two songs, cf. songs nos. 89-92.
Stanzas 2-7: The Nucleus is among the longest in the collection and has many high-positioned tones forming augmented t1-motifs (tones g'-a'-b'-a') with internal repetitions. Normally, the entire N is repeated and extended by a T-motif in the second phrase. In the present song only the closing T-motif (now a Ts-motif) is used; this makes the formal course irregular and imperfect. Each Intermediate Group has a frequently used combination of a t-motif with internal repetition plus a simplified T-motif. In the second Intermediate Group the final tone also forms the first tone of the C-phrase (overlapping). The C-phrase has three simplified t-motifs; the phrase is imperfect, omitting a c-unit, whereas the Connective \ Formula Finalis is formed in the compulsory way.

No. 5.

Disc 60.b. - recorded May 2, 1937 by Erik Holtved.

Inugârssuk (female) (sg. 1): A drum-song by the brother of Âma, her foster-mother.

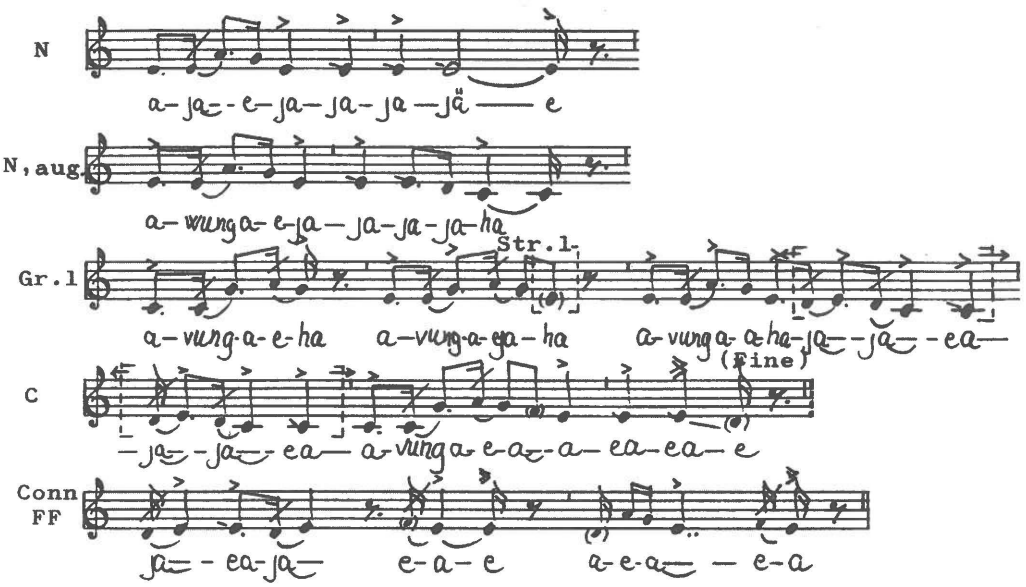
The informant sings solo.

The song is used as an introduction to Inugârssuk's account of Âma's starvation and journey to Canada. In Erik Holtved's book 'The Polar Eskimo' it is placed in the group 'Hunting Stories' (Holtved 1951, vol. 1: 357-358 ; vol. 2: 149).

The recording is interrupted in the middle of stanza 6.

Stanza 1 is representative.

Pitch: c' = ca. a - b. M.M.: ♩ = ca. 144.



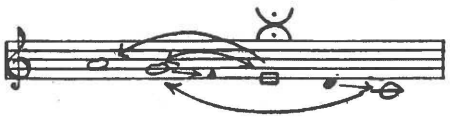
Words: Some words are spread through the phrases, the Conn.\ FF excepted:

avunga havunga jajaa	Over there, far away, jajaa
arturhartungaala avunga	I am longing.
avunga havunga jajaa	Over there, far away, jajaa.
avunga havunga jajaa	Over there, far away, jajaa
ihumaga arturtunngutsialirmiihai	My thoughts are almost unbearable.
avunga havunga jajaa	Over there, far away, jajaa.

Concordance: (Ext. var.): No. 8.

Melody Analysis:

Tone Material:



Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Tone approximately f' is used as a passing *pien* in C and a turning *pien* in Conn.\FF.

Pentatonics: Mi-Pentatonics in Do-position.

Conclusion: Penta-Type 11.

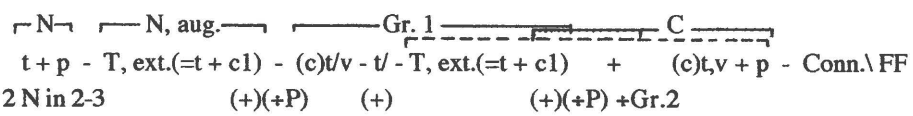
Melodic Contours: All phrases - the last one excepted - are opened by an ascending leap. The leap is followed by a stepwise descent to tone e' in N and C, to tone c' in N, aug. In the Intermediate Group (Gr. 1) the leap is succeeded by undulating movements (tones e'-g'-e') prior to a final melodic fall to tone c'. Connective \ Formula Finalis has the compulsory contour. All leaps are ascending.

Rhythm Analysis: Staves 1-4 are dominated by:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis:



Conclusion: Incomplete version af Form Type D, Form Pattern D-4.
Minor extensions (the c1-motifs) appear in N, aug. and Group 1.
Strophes 2 and 3 have three Nuclei. They are overcomplete.

Comments: Nucleus is brief and includes the compulsory t-motif in a common version succeeded by a pleonasm. Nucleus is presented twice in stanzas 2 and 3 which, consequently, are overcomplete. According to the "rules of composing" songs of Form Type D, the t-motif of N is replaced by a T-motif in the second phrase, here in an extended version compound of a t-motif plus a c1-motif. This c1-motif and its repetition in Gr. 1 form minor extensions. The song has one Intermediate Group only; this makes the formal course incomplete. The Intermediate Group has three motifs (strophe 5 has two motifs only, the cental motif is omitted). The first motif is rarely used: half a ct-motif in a varied version with an open ending (tones c'-g'-g'). It is succeeded by half a t-motif in stanzas 2, 3, 4 and 6; in stanza 1 a common t-motif is used. Most often the Intermediate Groups in Form Type D have two motifs only, as in stanza 5. The Intermediate Group is concluded by a repetition of the extended T-motif taken from N, aug. The final expansive c1-motif of this motif also forms the first motif in the C-phrase (overlapping). Here follow a repetition of the initial rising motif from the Intermediate Group, and a pleonasm. Connective \ Formula Finalis has the compulsory content.

No. 6.

Disc 84.a. - recorded May 14, 1937 by Erik Holtved.

Inukitsorssuaĸ (male) (sg. 1): Anonymous drum-song for entertainment.

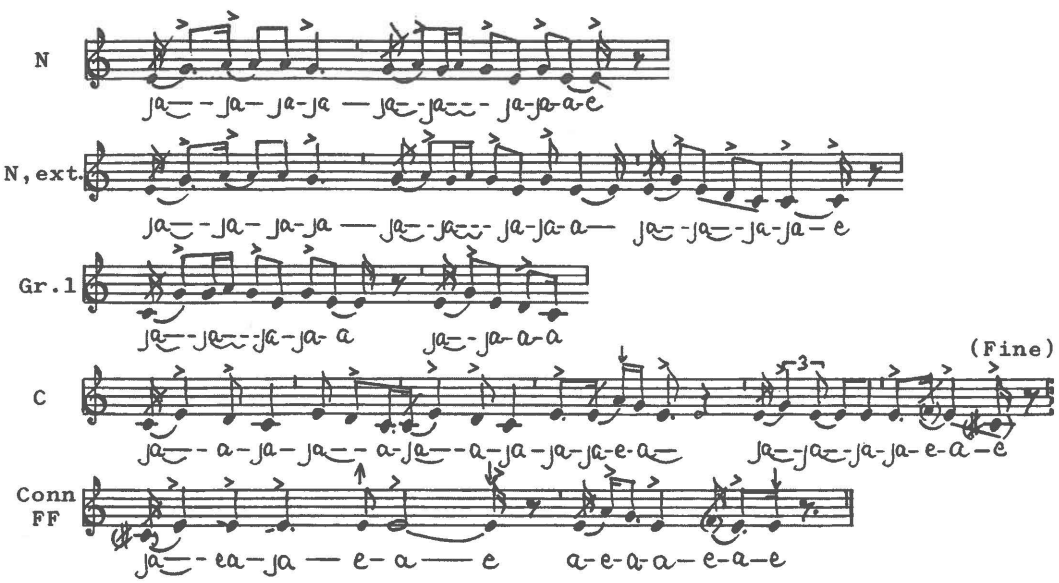
The singer accompanies himself on the drum.

There are breaks in the recording in stanzas 5 and 7.

The recording is interrupted in the middle of stanza 7.

Stanza 1 (and partly stanza 2) is representative.

Pitch: c' = ca. d - c#. M.M.: ♩ = ca. 137.



Concordances: Ext. var.: 94-95. (Var.): 35. (Ext. var.): 23, 38-40, 76-78, 96.

Melody Analysis:

Tone Material: 

Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Tone a' is lowered in the C-phrase. Tone f' is used as a grace-note in the last two staves. Heightened tone e' is used as a turning *pien* in Connective \ Formula Finalis.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic Contours: Staves 1, 2, 3 have undulations succeeded by gradually descending movements, in N leading to tone e', in N, ext. and Gr. 1 to tone c'. C has three small convex arcs in low position succeeded by two arcs in medium level. Connective \ Formula Finalis has the compulsory contour, cf. song no. 1. All leaps are ascending.

Rhythm Analysis: Nuclei have: 

The drum primarily has: 

In the interplay between singing and drumming the drumbeats are placed on the same melody tones through the strophes. This is in contrast to many songs where rubato arises in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, ext.	Gr. 1		C	
t1 + t^{++} - t1 + t^{++} + Ts - t^{+} - Ts	+	c1+c1+c1 + t - ts + p	-	Conn.\ FF	
Dev: + (+P)	(+ P) +Gr.2	(+) (+)	(+)		

Conclusion: Incomplete version of Form Type D, Form Pattern D-1.
There is an extension in the N, ext.-phrase.

Comments: Nucleus has two motifs, a t1-motif (tones g'-a'-g') and a t-motif with internal repetitions. In the second stanza, N, ext., the entire content of N is repeated prior to the compulsory descent to tone c', here effected by a simplified T-motif. According to normal practice the t-motif with internal repetition (from N) should be changed into a T-motif with internal repetition in N, ext. Therefore, the central motif of N, ext. is surplus. The Intermediate Group repeats the last two motifs of the N, ext. There are no pleonasms surrounding the Intermediate Group. The Intermediate Group is presented only once. This makes the formal course incomplete. The C-phrase has a triple presentation of a c1-motif, two of them surplus, followed by two t-motifs separated by a rest. Connective \ Formula Finalis has the compulsory content.

No. 7.

Disc 80.b. - recorded May 13, 1937 by Erik Holtved.

Inukitsorssuaĸ (sg. 2): The late K'issuk's drum-song for entertainment.

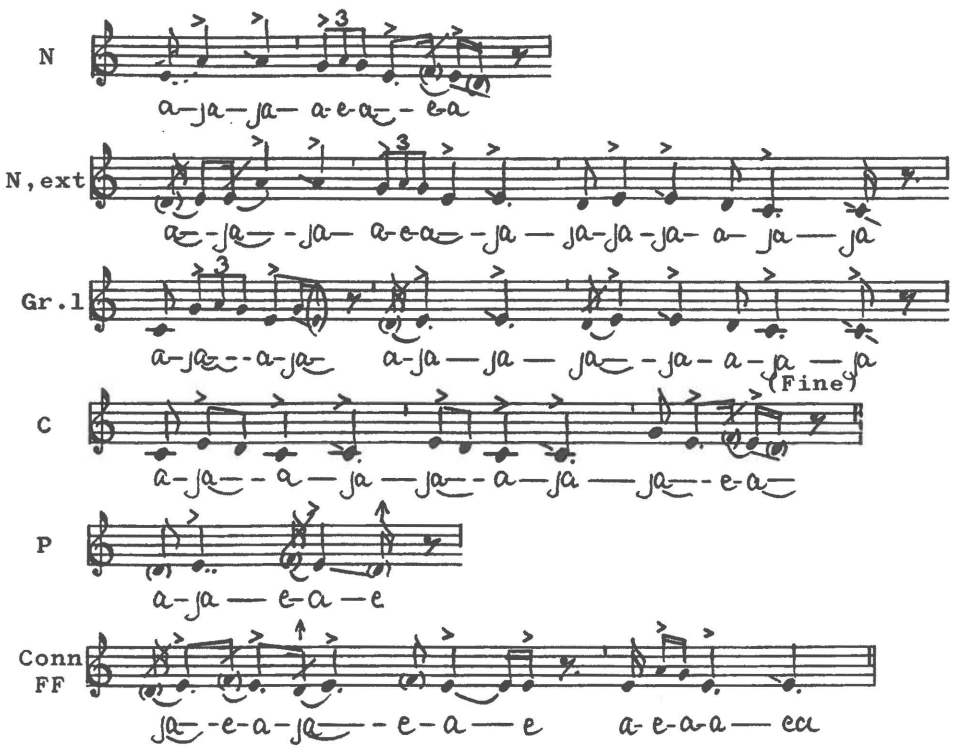
The informant sings solo.

The recording is interrupted at the beginning of stanza 6.

Stanza 1 (and partly stanza 2) is representative.

Pitch: c' = ca db.

M.M.: ♩ = ca. 133.



Concordances: (Var.): 32, 96-97.
(Ext. var.): 2, 24, 42-47, 73, 98.

Melody Analysis:

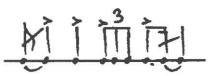
Tone Material: 

Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Tone approximately f' is used as a turning *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic contours: Staves 1, 2, and 3 have ascending leaps followed by gradually descending vines, in Nucleus leading to tone e', in N, ext. and the Intermediate Group to tone c'. The C-phrase has two convex arcs in low position followed by an ascending leap and a succeeding falling movement. A pleonasm is separated from the final phrase by a rest. Connective \ Formula Finalis has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Stereotyped rhythm in the Conn.\ FF.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N		N, ext.		Gr.1		C	
t/ + t - t/ + T, ext. (=t + c1)	-	$t^{+/}$ - p + c1	-	c1 + c1 + ts - P	-	Conn.\ FF	
Dev: Imp., cf. N, ext.		+ (+P)		+ + Gr.2		(+)	

Conclusion: Incomplete and imperfect version of Form Type D, Form Pattern D-3.
There are extensions (the c1-motifs) in N, ext. and the Intermediate Group.

Comments: Nucleus is initiated by a rising figure of grace-note quality succeeded by a repeated tone a'; a comparison with the analogous motif in N, ext. shows that this first motif of the Nucleus is (should be) half a t-motif. Caused by the half-way presentation of the first motif in Nucleus the formal course of the song is imperfect. Nucleus is completed by a common t-motif. For songs of Form Type D the second phrase has an obligatory final descent to tone c'. Normally this descent is carried out by a version of a common T-motif. But in the present song the descent is extended/stretched out by a combination of a t-motif + c1-motif forming a T, ext.-motif. The Intermediate Group is initiated by a t-motif with an added half repetition with an open ending. After a rest follows a short pleonasm and a c1-motif repeating the final motif af N, ext. This is normal, but the usage of an isolated p+c1-motif in this place is unusual. There are no pleonasms surrounding the Intermediate Group. The Intermediate Group is not repeated; this makes the formal course incomplete. The C-phrase has two c1-motifs, one of them surplus, plus a simplified t-motif. An isolated pleonasm is used prior to the Connective \ Formula Finalis which is formed in the compulsory way.

No. 8.

Disc 28.b. - recorded April 5, 1937 by Erik Holtved.

Inukitsorssuaĸ (sg. 3): Anonymous drum-song for entertainment.

The informant is accompanied by Pualorssuaĸ(♂), his song cousin.

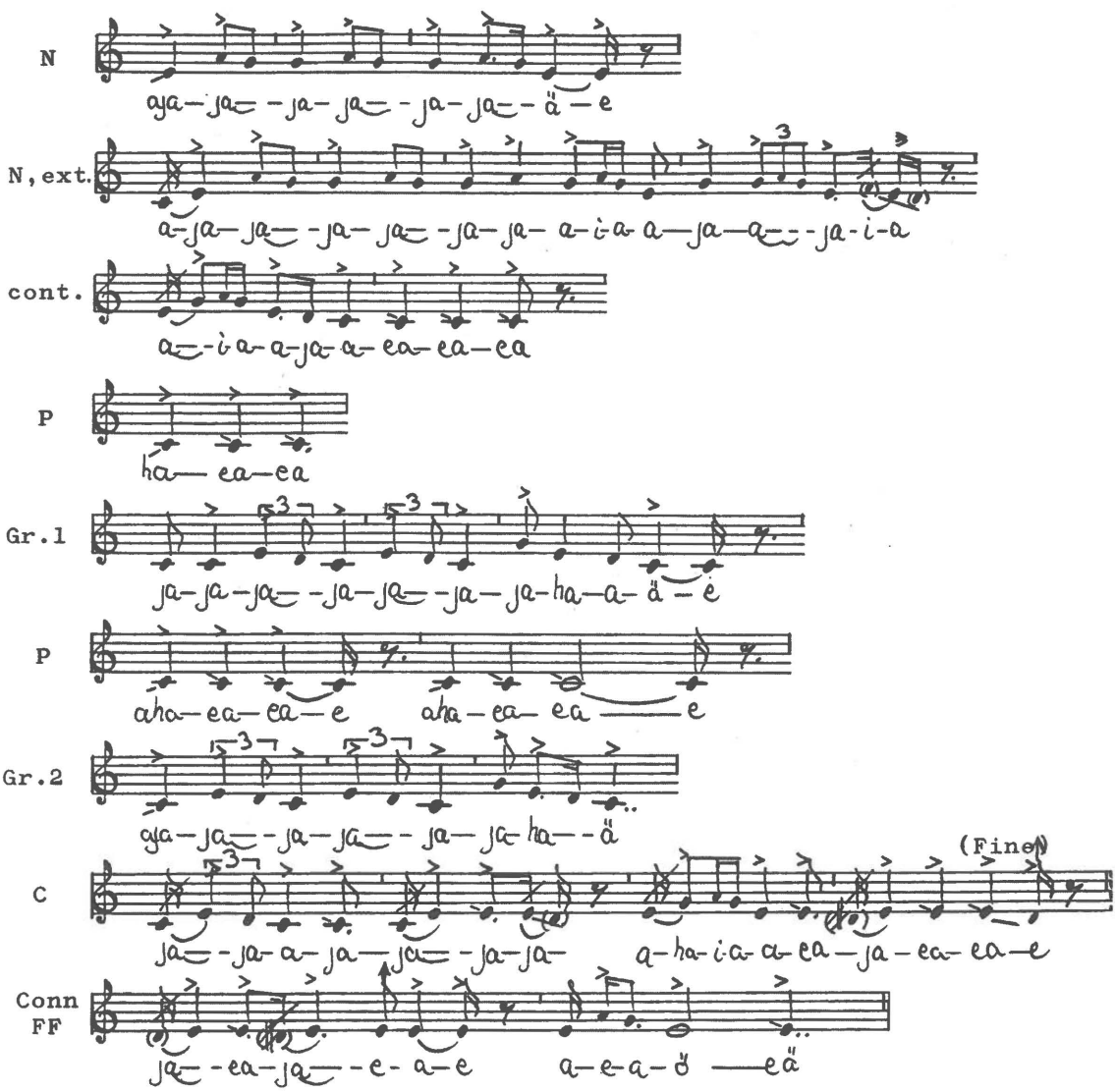
There is no drum accompaniment.

The opening of the first stanza differs from the openings of the other stanzas.

The recording is interrupted in the middle of stanza 4.

Stanza 2 is representative.

Pitch: c' = ca. e - d#. M.M.: ♩ = ca. 137.



No. 32.

Disc 24.a.1. - recorded April 5, 1937 by Erik Holtved.

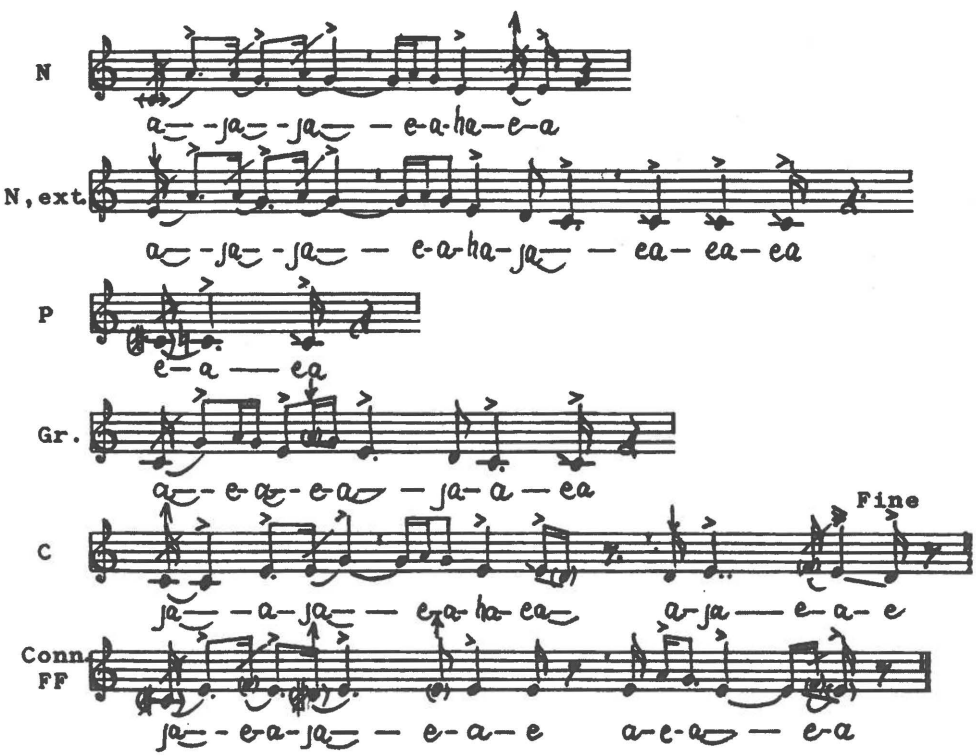
Masaitsiaĸ (male) (sg. 1): Anonymous drum-song for entertainment.

The informant sings solo.

The recording includes 3 stanzas.

Stanza 1 (and partly stanza 2) is representative.

Pitch: c' = ca. c. M.M.: ♩ = ca. 143.



Melody Analysis:

Tone Material:



Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone a' is lowered when it is reached by an ascending leap. Tone approximately f' is used as a passing *pien* in the first phrases of the stanzas.

Pentatonics: Mi-pentatonics in Do-position.

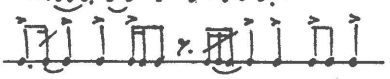
Conclusion: Penta-Type 11.

Melodic Contours: Nuclei and Intermediate Groups form convex arcs; N, ext. and the Intermediate Groups are divided by rests in two parts. Stave 5 (C) has a gradually ascending and descending movement. The last phrase shows a melodic fall and - after a rest - a pleonasm.

Rhythm Analysis: Nuclei have:



Gr. 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis, stanzas 1 and (partly) 3:

N	N, ext.	Gr. 1	Gr. 2	C	Conn\FF
t/v+ t + t/v+ t1 - T,ext (:t,v+c1) + ct/- Text (t,v+c1) + ct/- Text.(t,v+c1) + cts/v+ (ts)					- t,v - P
Dev.: +	(+)(+P)	(+)(+P)	(+)		+P,v=imp.

Conclusion: Imperfect version of Form Type D, Form Pattern D-3 or (D-4).
Minor extensions appear in N, ext.(t1) and the Groups (the c1-motif).

Nucleus in stanzas 2 & 4: t/v + t + ts(/). Stanzas 2 and 4 have no Gr. 2
Conclusion, stanzas 2 & 4: Incomplete and imperfect version of Form Type D, Pattern D-3 (D-4).

Comments: The singer is uncertain and makes formal changes through the stanzas.
Stanzas 1 and 3 form variations of stanzas 2 and 4. N is very short and has a varied version of half a t-motif (tones e'-g'-a') with an open ending, succeeded by the compulsory final t-motif. Intitial rapid tones form initial grace-notes and varies the t/-motif. These initial tones perhaps originally formed a ts-motif resulting in a secondary presence of Form Pattern D-4. N, ext. is extended presenting the entire N prior to an extended T-motif which is compound of a varied t-motif and a c1-motif. Each Intermediate Group has half a ct-motif (tones c'-e'-g'-a'-g') prior to the extended T-motif taken from the last part of N, ext. The final c1-motifs of the Groups form minor extensions to the formal course. C has a varied version of half a simplified ct-motif succeeded by a simplified t-motif in which tone g' has the character of a grace-note. In stanza 3 the C-phrase is formed in another way: ct-t-c1+t+t. Normally Connective \ Formula Finalis is initiated by a varied pleonasm. The omission of this pleonasm makes the formal course imperfect.
Stanzas 2 and 4 have words. This is perhaps the reason why their Nuclei are longer than in stanzas 1 and 3. In stanza 2 N has an extended t-motif (compound of t/v + t) prior to the compulsory ending with a t-motif, here in an open version. Compared with stanza 1 the course of stanza 2 is altered, with a very long addition in N, ext., an omission of Group 2, and with a partly changed content in the C-phrase. Stanza 4 has an insertion (ts + p) between N and N, ext. The Intermediate Group 2 is omitted in stanzas 2 & 4. This makes the formal course incomplete.

No. 31.

Disc 81.a. - recorded May 14, 1937 by Erik Holtved.

Kûtsîkitsoĸ (male) (sg. 1): Anonymous drum-song for entertainment.

The informant sings solo.

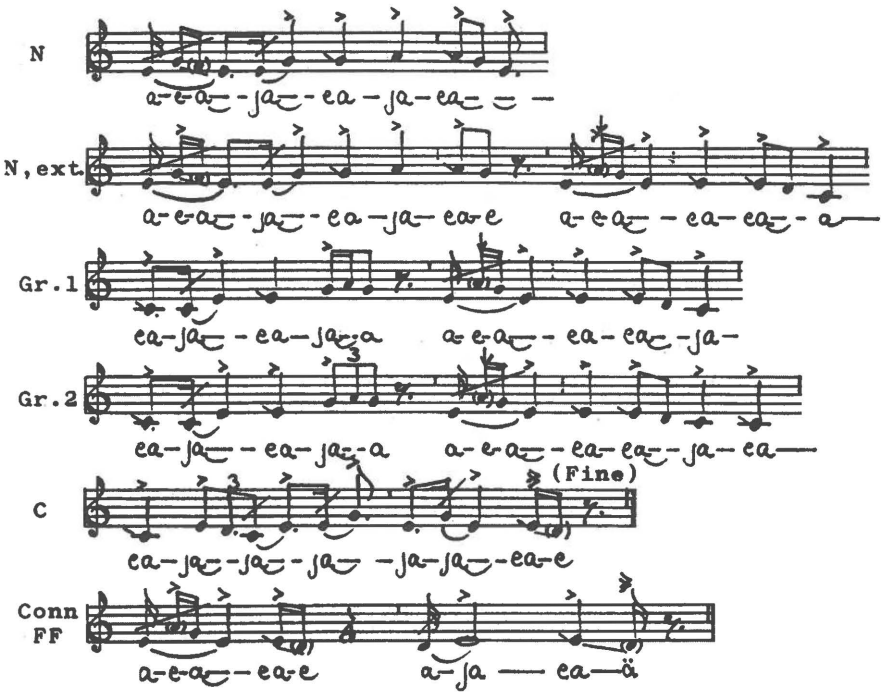
The song has minor formal changes through the stanzas.

The recording is interrupted near the end of stanza 4.

Stanza 1 and stanza 2 are representative.

Pitch: c' = ca. f#. M.M.: ♩ = ca. 165.

Stanza 1:



Nucleus in stanzas 2 and 4:



Words: In stanzas 2 and 4 there are some words.
It has not been possible to clear up the meaning of these words.

Concordances: Ext. var.: 87. (Var.): 1.

Concordances: There are no variants in the present collection. In 1962 Kigutíkaʀ Tuneʀ sang the same song on tape 22, rec. 7. Variants were sung by Seʀússuna Miteʀ (tape 19, rec. 1), K'ârʀutsiaʀ Itah (tape 37, rec. 7), and Imîna Imîna (tape 40, rec. 11).

Melody Analysis:

Tone Material:



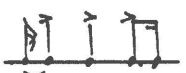
Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Tone b' is heightened through all stanzas.

Pentatonics: Modified Do-pentatonics in Do-position.

Conclusion: Modified Penta-Type 1.

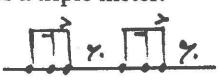
Melodic Contours: Nucleus has three small falling movements. The second stave forms a bridge leading down, in vines, to a lower level where the falling movements of the Nucleus are mirrored (in N, tr.). The last stave has a single tone succeeded by a rest and a descending movement.

Rhythm Analysis: A conspicuous rhythm in N and N, tr is:



There is a tendency towards a triple meter.

The drum primarily has:



Rubato often arises in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-2.

Form Analysis:

	N				if				N, tr.				sf			
	ts	+ ts	- ts	+	t^{a+}	+ Ts	+ p	-	/c1	+ /c1	- /c1	+	(ts, aug)	- c1	+ p	
Dev.:													doubtful			

Conclusion: Form Type F, Form Pattern F4-4.

Comments: Nucleus has a threefold utilization of a simplified t-motif (tones g'-e'). There is a rest between the second and third presentation of the ts-motif, but no rest between N and the succeeding phrase which forms a bridge leading down to a low level. This bridge has the quality of an infix (if) and includes an augmented t-motif with internal repetition (tones b'-a'-g'-a'-g'-e') followed by a simplified T-motif bringing the tune down to tone c'. Here, in the lower level, a true transposed repetition of the Nucleus appears. Analogous with the content of Nucleus the transposed Nucleus has three motifs, now halved c1-motifs (tones d'-c'). The transposed Nucleus in the third stave (N, tr.) is followed, without a rest, by a suffix (sf) that is initiated by a short falling movement: In related songs of the same form, in the 1962-collection, the first tone (g') of this movement is longer resulting in a true simplified t, aug-motif (tones g'-d'). Caused by the short appearance of tone g' in the present song the ts, aug. has been written in parenthesis in the analysis. The ts, aug.-motif is followed by a rest, a c1-motif and a short pleonasm.

No. 30.

Disc 97.b. - recorded June 10, 1937 by Erik Holtved.

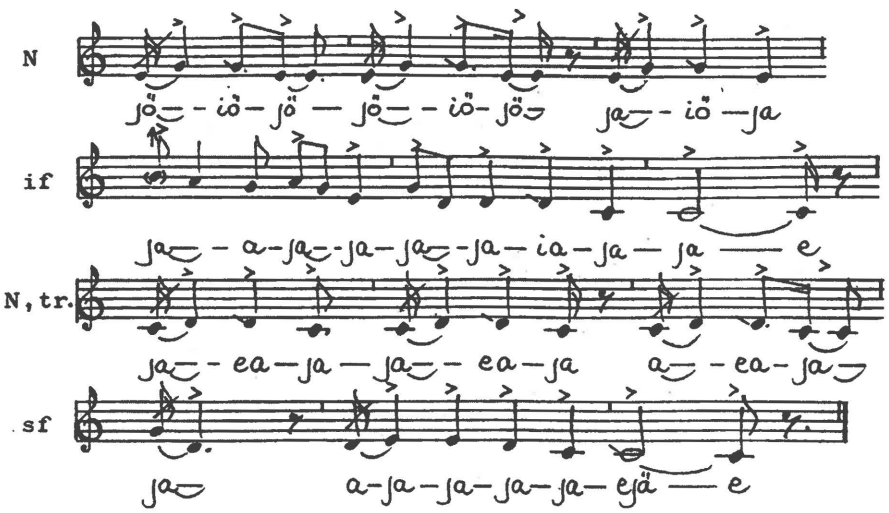
Inûtek (sg. 8): Anonymous drum-song for entertainment.

The singer accompanies himself on the drum.

The recording is interrupted in the middle of stanza 6.

Stanza 3 (and partly stanza 1) is representative.

Pitch: c' = ca. f - heightened f. ♩ = ca. 133.



Concordances: (Ext. var.: 107). In the 1962-collection InûteK sang a version of the present song on tape 54, rec. 4. Variants were sung by Sofie Eipe (tape 2, rec. 2), KigutíkaK TuneK (tape 22, rec. 6), TaitsiánguaK K'aerngâK (tape 34, rec. 10), and K'ârKutsiaK Itah (tape 37, rec. 8).

Melody Analysis:

Tone Material: 

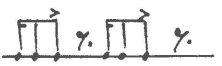
Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. In stanza 1 tone g' is lowered in the second phrase.

Pentatonics: Do-pentatonics in Do-position.

Conclusion: Penta-Type 1.

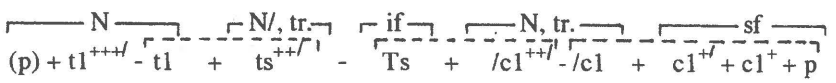
Melodic Contours: Nucleus has an rising leap succeeded by high-positioned undulations that continue in a lower level in the next phrase. Stave 3 forms a bridge leading down to a low level where the undulations of the Nucleus are presented again. The last phrase has descending vines plus a pleonasm.

Rhythm Analysis: A conspicuous rhythm is: 

The drum primarily has:  and: 

Modal Affiliation: Melody-Sphere α-2.

Form Analysis:



Dev.: Irr. ext.

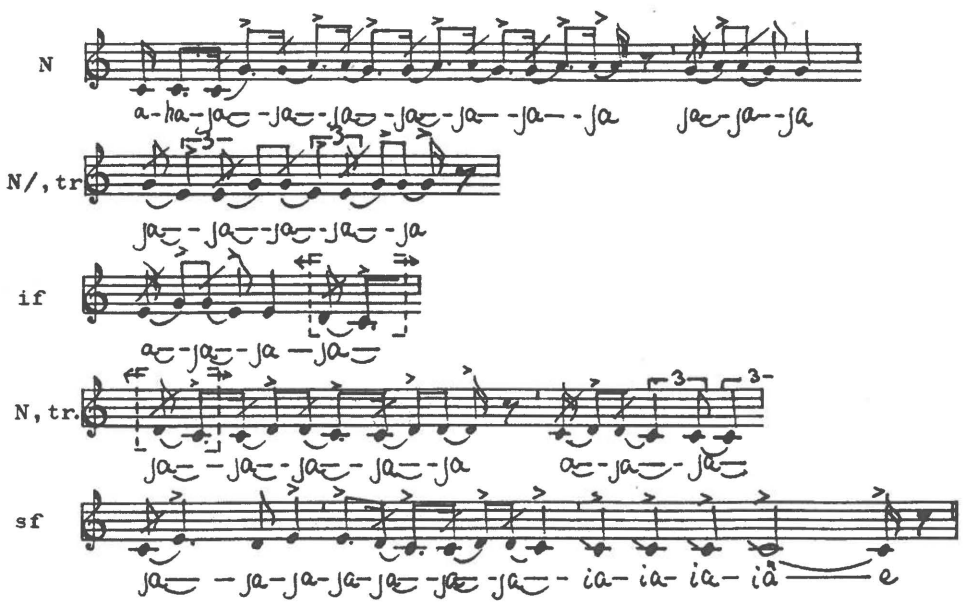
Conclusion: Overcomplete and irregular version of Form Type F, Form Pattern F4-1.

Comments: Nucleus is initiated by a very short (and therefore questionable) pleonasm. It forms an introduction to a t1-motif (tones g'-a'-g') with two and a half internal repetitions. The t1-motif is followed by a rest and one more t1-motif. Nucleus is half-way reflected in a medium level in the following phrase. Normally, in Form Pattern F4, the N is followed by a infix (if) forming a bridge to a lower level where the N reappears in transposed version. But in the present song the half-way transposition of the first part of Nucleus (N/) is a surplus insertion prior to the infix; this makes the formal course of the song overcomplete and irregular. A simplified T-motif (tones g'-e'-d'-c') forms an infix (if) which constitutes the above mentioned bridge leading down to a low level where a transposed repetition of Nucleus (N, tr.) takes place. There is an overlapping between the bridge and N, tr. The final phrase forms a suffix (sf). It has one and a half c1-motif (with an open ending), plus a c1-motif with internal repetition and a pleonasm.

No. 29.

Disc 99.a. - recorded June 10, 1937 by Erik Holtved.
Inûtek (sg. 7): Anonymous drum-song for entertainment.
The singer accompanies himself on the drum.
The recording is interrupted at the end of stanza 8.
Stanza 5 (and partly stanza 1) is representative.

Pitch: c' = ca. f - g. M.M.: ♩ = ca. 137.



Concordances: Var.: 27. The 1962-collection has two variants of the present song, sung by K'ârĸutsiaĸ Itah (tape 8, recording 6) and Iggiánguaĸ Ivik (tape 51, rec. 5), respectively.

Melody Analysis:

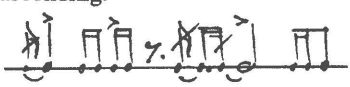
Tone Material: 

Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones.

Pentatonics: Do-pentatonics in Do-position.

Conclusion: Penta-Type 1.

Melodic Contours: Nuclei are initiated by a descending movement. After a rest follow a small rising leap and a pleonasm plus a stepwise descent. Staves 3-4 have approximately the same contours as the Nuclei, now in lower levels. In the last phrase undulations are succeeded by a pleonasm. All leaps are ascending.

Rhythm Analysis: Nuclei have: 

Staves 3-4: 

The drum frequently has: 

Modal Affiliation: Melody-Sphere α-2.

Form Analysis:

N		N, var.		N, trm.		N, tr.		sf	
t1,v (or: t,v) - p + t	+	t + t1,v - p + t	+	t + t,aug.- p +c1	+	c1 + c1 + c1/- p	+	c1^{+} + /c1 + p	
Dev.:		(var.)		trm. (var.)					

Conclusion: Slightly varied version of Form Type F, Form Pattern F2-2 (or: F2-4).

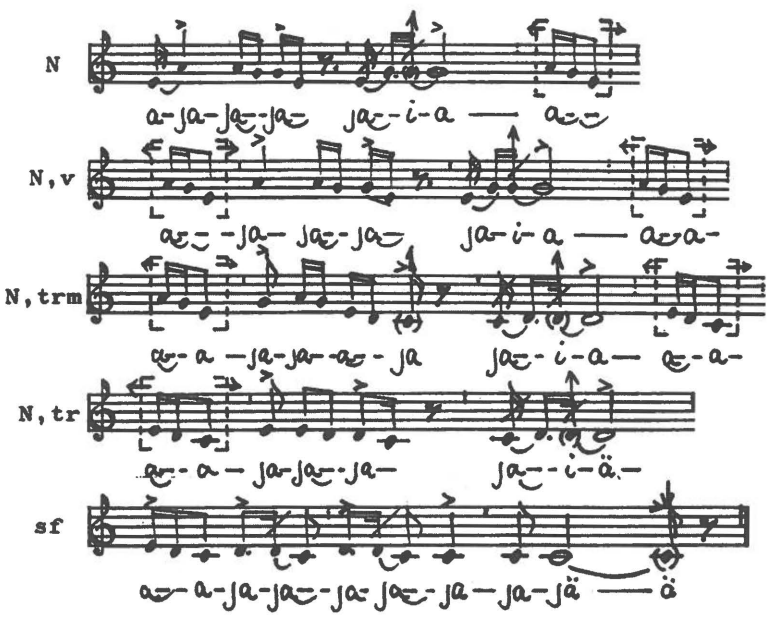
Comments: Nuclei are initiated by a t1-motif (tones a'-g') that is varied caused by fast note values and a final descent to tone e'; therefore, this motif may also be interpreted as a varied t-motif. It is followed by a rest and a pleonasm. In both Nuclei the pleonasm is succeeded by a t-motif which forms the last motif of the phrase and also the first motif of the following phrase (overlapping); it constitutes a connective between the phrases; it is notated twice, in brackets. The second Nucleus is slightly varied. The third phrase forms an approximate transposition (a transmission, trm.) of the Nucleus and is also followed by a connective, a c1-motif, which links up with the fourth phrase, N, tr. In N, tr. the Nucleus is rendered in a true transposed version. The last phrase forms a suffix (sf) which in the present song, contrary to the previous song, takes place in the low level and shows a combination of c1- and half c1-motifs.

No. 28.

Disc 99.b. - recorded June 10, 1937 by Erik Holtved.
Inûtek (sg. 6): Anonymous drum-song for entertainment.
The singer accompanies himself on the drum.
The recording is interrupted at the end of stanza 8.
Stanza 1 (and partly stanza 3) is representative.

Pitch: c' = ca. f# - heightened f# .

M.M.: ♩ = ca. 137.



Melody Analysis:

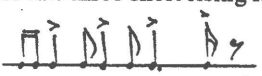
Tone Material: 

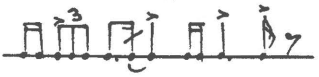
Conclusion: Incomplete anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone e' is lowered in the last phrase.

Pentatonics: So-pentatonics in Re-position.

Conclusion: Penta-Type 17.

Melodic Contours: Nuclei have a short rising figure with a succeeding stepwise descent plus a pleonasm. Staves 3 and 4 (the two N, trm.) show descending movements reflecting the contours of the Nuclei in a lower level. The last phrase has three short rising figures with an open ending.

Rhythm Analysis: Nuclei have: 

Staves 3-4: 

The drum frequently has: 

Modal Affiliation: Melody-Sphere β.

Form Analysis, stanzas 1, 3-4, 6-8:

N	N, ext.	N, trm.	N, trm.	sf
t1 + p,v (or ts,v) -	t1 + p (+t) +	t, aug. + p -	t, aug. - p +	ts/ + ts,v/ + t,v/
Dev.:	ext.	trm.	trm.	

Conclusion: Extended version of Form Type F, Form Pattern F2-2.

Form Analysis, stanzas 2 and 5: N - N, ext. - N, trm. - N, trm.

Conclusion: Extended version of Form Type F, Form Pattern F1-2.

Comments: Nuclei have a simple t1-motif (tones a'-g') succeeded by a varied pleonasm. This varied pleonasm has an alternative interpretation as a variation of a simplified t-motif. The second presentation of N ends with a triplet that constitutes an extension to the phrase, or a connective to the next phrase that follows with no inter-rest. The two phrases have tone e' in common (overlapping). In other songs this extension/connective forms an independent mediation (an infix) between the phrases (then resulting in Form Pattern F4). Staves 3 and 4 constitute approximate transpositions, called transmissions (trm.) of the Nucleus. The last phrase, used in stanzas 1, 3, 4, and 6-8, is a suffix and has repeated ascending motifs (ts/ and varied t/-motifs) with open endings. Stanzas 1, 3-4, and 6-8 show Form Type F, Form Pattern F2-2. The final suffix is omitted in stanzas 2 and 5; consequently, these stanzas have Form Type F, Form Pattern F1-2.

Overall formal conclusion:

Stanzas 1, 3-4, and 6-8 have Form Type F, Form Pattern F2-2.

Stanzas 2 and 5 have Form Type F, Form Pattern F1-2.

No. 27.

Disc 98.b. - recorded June 10, 1937 by Erik Holtved.

Inûtek (sg. 5): Anonymous drum-song for entertainment.

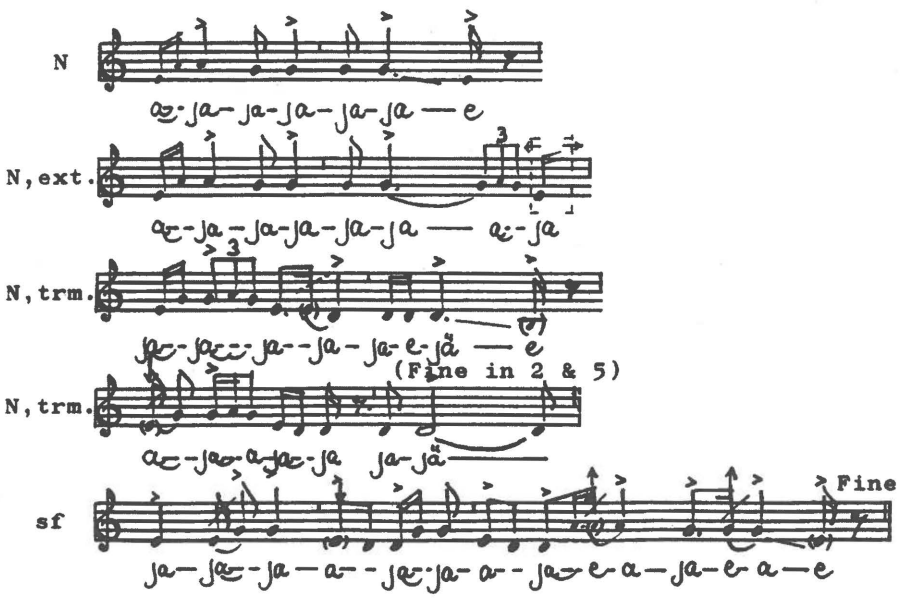
The singer accompanies himself on the drum.

The recording is interrupted in the beginning of stanza 9.

Stanza 4 is representative.

Pitch: c' = ca. f.

M.M.: ♩ = ca. 136.



Words: In stanzas 2, 3, 5 and 6 there are some words:

taija nuliartaariniq (twice)	Now she cannot be my wife.
angirlarnighallu iriniiqaajuk (twice)	Did you long for home ?
angirlaliravillu qungujuqait (twice)	Did you smile on your way home ?
nuannaaqa - nuannaarlutillu (twice)	Be happy - and be happy.
tikiliqihunganauk	Certainly, I did go there.

Concordances: Var.: 28. The 1962-collection has two variants, one sung by K'ârkutsiak Itah (tape 8, rec. 6), and one sung by Iggiánguak Ivik (tape 51, rec. 5).

Concordances: Var.: 79, 99. Ext. var.: 49-53.
(Ext. var.): 1, 9-10, 54-57, 83, 87-88, 100-101.

Melody Analysis:

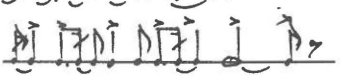
Tone Material: 

Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone approximately f' is used as a turning *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.
Conclusion: Penta-Type 11.

Melodic contours: The Nuclei have two convex arcs each, the first one going to tone e', the second to tone c' plus a pleonasm. Each Intermediate Group has one convex arc, the first Group followed by a pleonasm. In the C-phrase there are three small convex arcs in low position succeded by a rising figure and a convex arc in medium level, plus a pleonasm. Connective \ Formula Finalis has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Groups 1 and 2: 

The drum rhythm is dominated by: 

Rubato arises in the interplay between singing and drrumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

⌐—N—¬	⌐—N, ext.—¬	⌐ Gr. 1—¬	⌐—Gr. 2—¬	⌐———— C ————¬
t + t - t + T - P	- cTs + p - P	- cTs + p	- c1 + c1/ - c1 + c - t - P	- Conn\FF
Dev:				(+) (+) (+)

Conclusion: Form Type D, Form Pattern D-4.

Comments: Nucleus is very simple using two t-motifs in commonly used versions. In N, ext. the last t-motif (of N) is replaced by a T-motif following the traditional way of composing songs of Form Type D. The phrase has a final - and independant - pleonasm. Each Intermediate Group has a combination of an ascending movement, the c-unit (tones c'-e'), and a simplified T-motif. The first Intermediate Group is folowed by a pleonasm. The C-phrase shows repeated c1-motifs in complete and incomplete versions succeeded by the compulsory ending with a t-motif, plus a pleonasm. Connective \ Formula Finalis is formed in the compulsory way.

No. 26.

Disc 96.b. - recorded June 10, 1937 by Erik Holtved.

Inûtek (sg.4): Anonymous drum-song for entertainment.

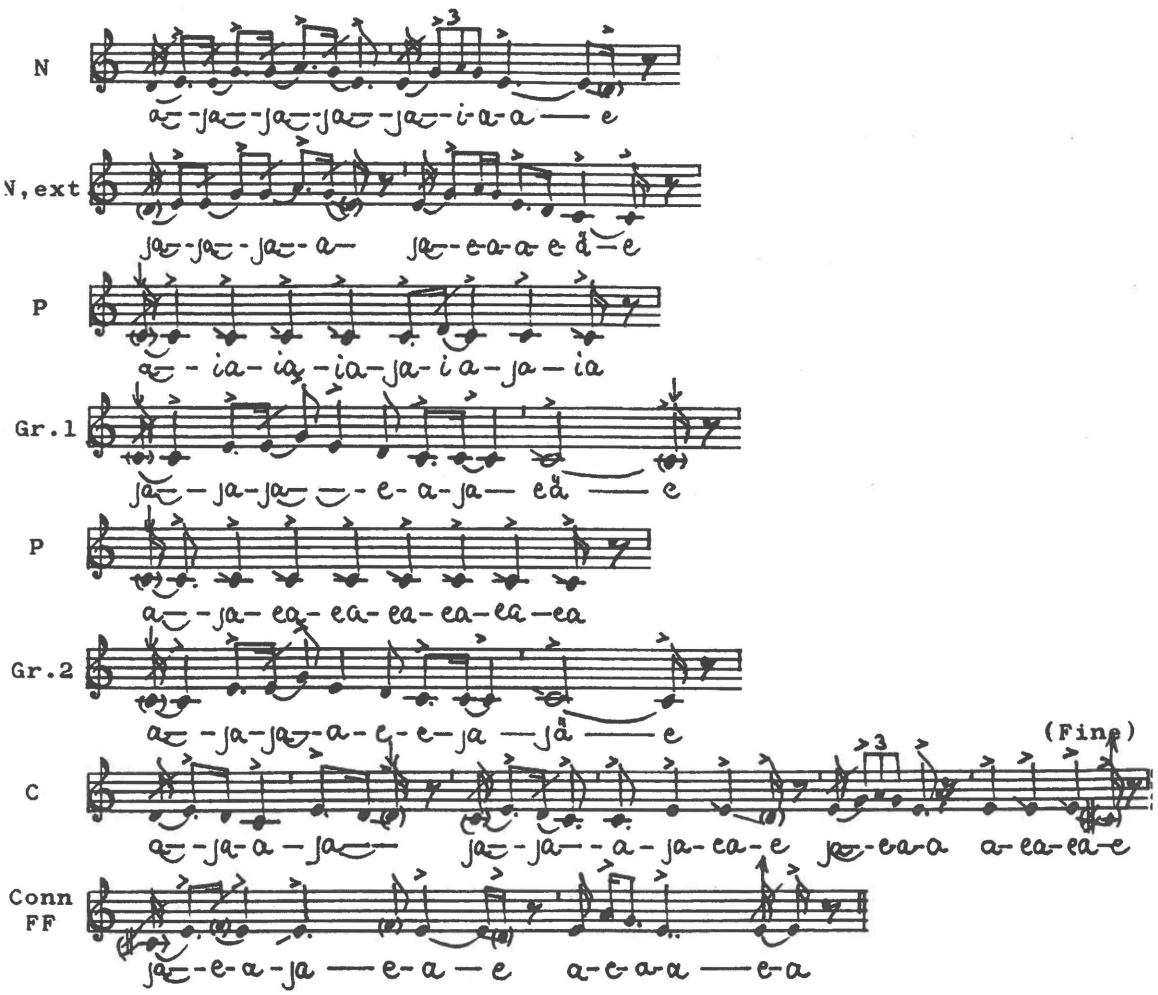
The singer accompanies himself on the drum.

The recording is interrupted near the end of stanza 5.

Stanza 1 (and partly stanza 2) is representative.

Pitch: c' = ca. e.

M.M.: ♩ = ca. 138.



51

Concordances: (Ext. var.): 59, 60-62, 74, 84.

Melody Analysis:

Tone Material:



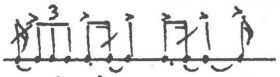
Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. A turning *pien* , a heightened tone e', is used in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.

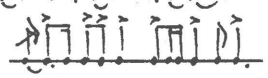
Conclusion: Penta-Type 11.

Melodic contours: Each Nucleus has two convex arcs. N is going to tone e', N, ext. to tone c' and followed by a pleonasm. Each Intermediate Group has a small descent followed by an upward leap and a stepwise falling movement. The C-phrase has two short convex arcs in low position; here follow a rest, a rising movement, two convex arcs, and a pleonasm. Connective \Formula Finalis has the compulsory contour.

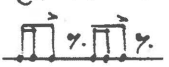
Rhythm Analysis: Nuclei have:



Groups 1 & 2:



The drum has:



in a fast tempo.

Rubato often arises in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, ext.	Gr.1	Gr.2	C
t or $t^{+/}$ + t -	t or $t^{+/}$ + T + p - P -	c1 + T + p - P -	c1 + T + c1/-	c1/- ct + t - P - Conn\FF
Dev:				(+) (+)

Conclusion: Form Type D, Form Pattern D-4 or D-5.

Comments: Nucleus is short and includes two t-motifs in various versions. Caused by short note values the first of them may be given two interpretations: A simple t-motif, or a t-motif with an extra half internal repetition (going to the dotted bar line). If the formal content is t + t, the formal determination shows Form Pattern D-4; in the other case the Form Pattern is D-5. N, ext. is formed in the traditional way substituting the last t (of N) by à T-motif going to tone c'. Each Intermediate Group has a c1-motif followed by a T-motif. There is no rest between the second Intermediate Group and the succeeding C. The last tone of Group 2 also forms the first tone of the C-phrase (overlapping). The first part of the C-phrase has two incomplete c1-motifs ending on tone d' (instead of tone c'); the last part has a combination of the c-unit and a t-motif succeeded by an ordinary t-motif. The Connective \ Formula Finalis is formed in the compulsory way.

No. 25.

Disc 97.a. - recorded June 10, 1937 by Erik Holtved.

Inûtek (sg.3): Anonymous drum-song for entertainment.

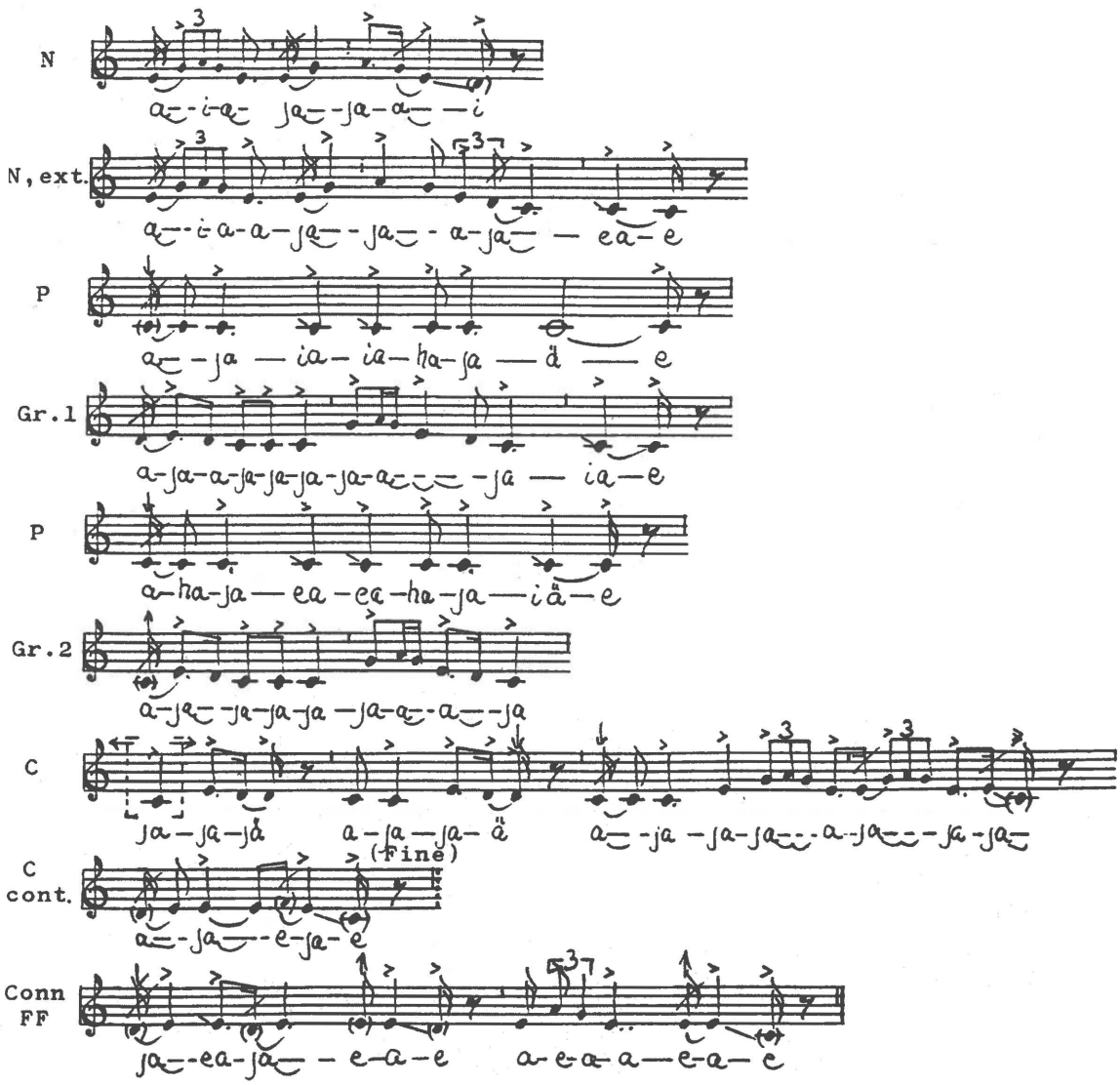
The singer accompanies himself on the drum.

The recording is interrupted in the beginning of stanza 5.

Stanza 1 (and partly stanza 2) is representative.

Pitch: c' = ca. e - f#.

M.M.: ♩ = ca. 133.



Concordances: (Var.): 23. (Ext. var.): 2, 7, 32, 42-47, 73, 97-98.

Melody Analysis:

Tone Material: 

Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone approximately f' is used as a turning *pien* in the last phrase.

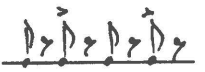
Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic contours: Nuclei have undulations succeeded by gradually falling movements, in N going to tone e', in N,aug. to tone c'. Each Intermediate Group has undulations followed by a stepwise falling movement. The C-phrase has a convex arc in low position succeeded by a rising figure; after a rest follow a convex arc in medium level plus a pleonasm. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

The drum rhyth is dominated by:  and: 

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, aug.	Gr.1	Gr.2	C	
p + t1$^{+/}$ + t^{+} -	p + t1$^{+/}$ + T^{+} + p -	t1^{+} + T + p -	t1^{+} + T -	c1$^{+/}$ + t/,v - t + p -	Conn.\ FF
Dev:				(+)	

Conclusion: Form Type D, Form Pattern D-2.

Comments: The Nuclei are initiated by a pleonasm (repeated tone a') in which the final grace-note may show a relic of a t1-motif, cf. the first motif in the Intermediate Groups. In the central part of the N there are undulations between tones g'-a', with an open ending. N is concluded by a t-motif with internal repetition. The second stave is a downward-augmented version of Nucleus, formed in the traditional way the last t-motif (of N) being substituted by a T-motif with internal repetition. Each Intermediate Group has the last part of N,aug.: a t1-motif with internal repetition succeeded by a T-motif. The C-phrase is bipartite and includes a c1-motif with an added half repetition, half a varied t-motif, and - after a rest - an ordinary t-motif plus a pleonasm. The Connective \ Formula Finalis is formed in the compulsory way.

No. 24.

Disc 98.a. - recorded June 10, 1937 by Erik Holtved.

Inûtek (sg.2): Anonymous drum-song for entertainment.

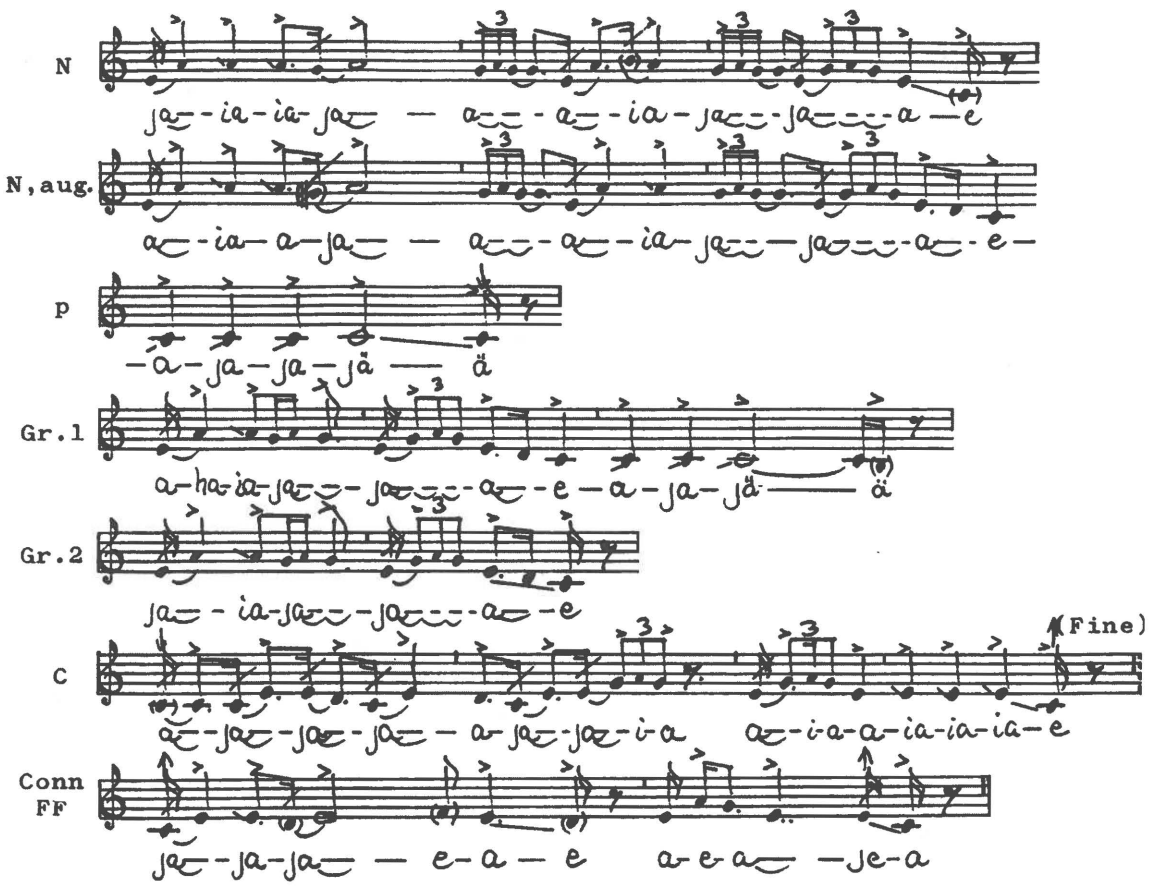
The singer accompanies himself on the drum.

The recording is interrupted in the middle of stanza 5.

Stanza 2 is representative.

Pitch: c' = ca. f.

M.M.: ♩ = ca. 133.



Concordances: Var: 38-40. Ext. var.: 76-77, 94-96.
(Var.): 24, 78. (Ext. var.): 6, 35-37.

Melody Analysis:

Tone Material: 

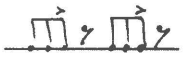
Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone approximately f' is used as a turning *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.
Conclusion: Penta-Type 11.

Melodic contours: Nuclei show undulating movements succeeded by two convex arcs. Each Intermediate Group has undulating movement followed by a descent to tone c'. The C-phrase has small convex arcs in low and medium levels, respectively. Conn.\FF has the compulsory contour.

Rhythm Analysis: The Nuclei have: 

Groups 1 & 2: 

The drum has:  and 

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, aug.	Gr.1	Gr.2	C	
$t1^{+} + t^{+} + t$	$- t1^{+} + t^{+/} - T + p$	$- t^{+/} - T + p$	$- t^{+/} - T, v$	$+ c1^{+} + t + t + p$	- Conn.\FF
Dev:	var.		var.	(+)	

Conclusion: Varied version of Form Type D, Form Pattern D-1.

Comments: Nucleus has a t1-motif (tones g'-a') with internal repetition succeeded by a t-motif with internal repetition and a simple t-motif. The second phrase shows a downward-augmented version of the Nucleus, N, aug. The second motif is abbreviated with an open ending and a rest prior to the compulsory final T-motif. This varies the formal course. Each Intermediate Group repeats the last part of the N, aug. This is normal, but in the second Intermediate Group the final descent in the T-motif to tone c' is interrupted by a rest. This varied repetition, a second variation of the formal course, gives a false impression of a diminuation of the second Intermediate Group. The last tone, tone c', of the second Group is also used as the first tone of the C-phrase (overlapping). The C-phrase has a c1-motif with internal repetition and two t-motifs (one of them surplus). Connective \ Formula Finalis is formed in the compulsory way.

No. 23.

Disc 96.a. - recorded June 10, 1937 by Erik Holtved.

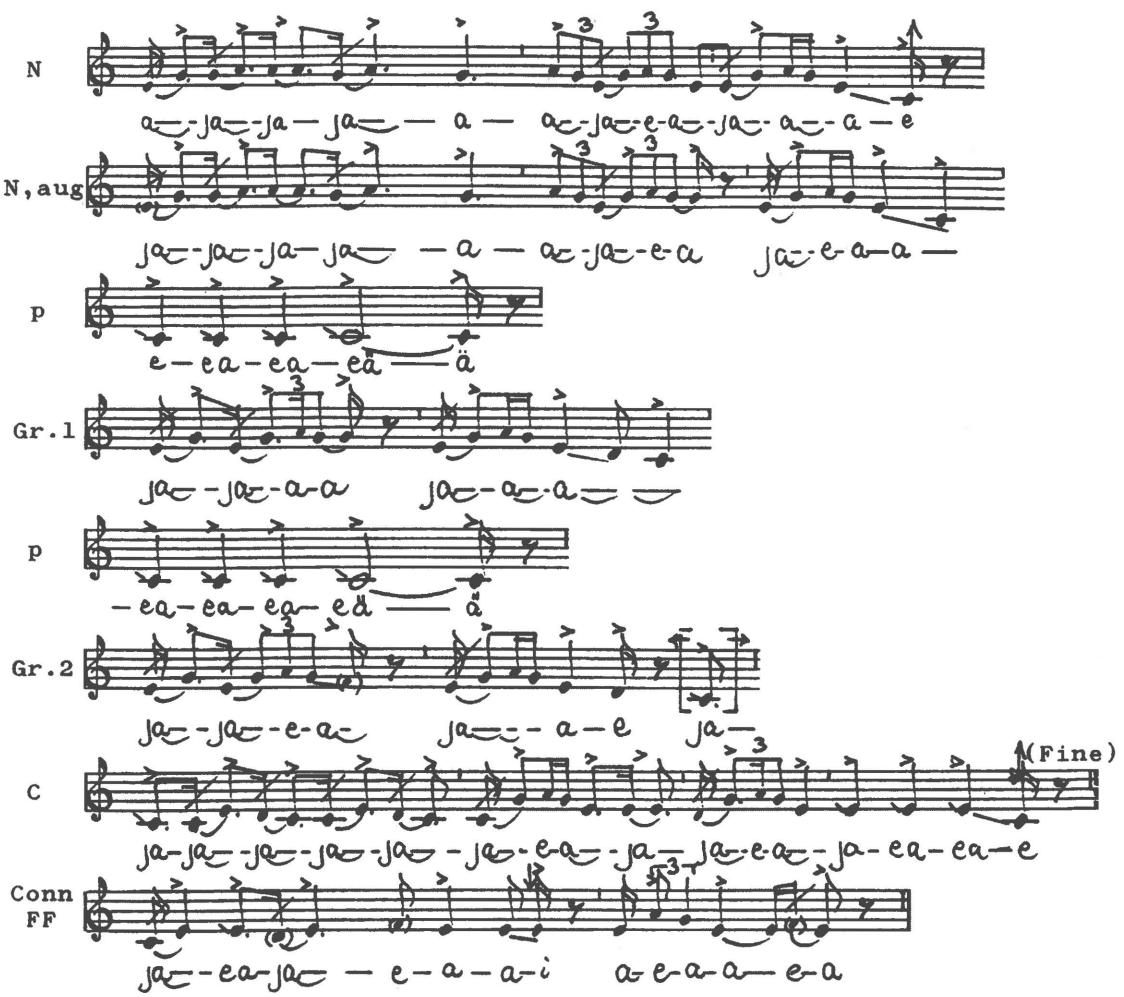
Inûtek (male) (sg.1): Anonymous drum-song for entertainment.

The singer accompanies himself on the drum.

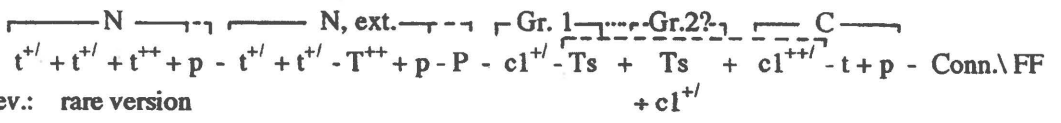
The recording is interrupted in the beginning of stanza 6.

Stanza 2 (and partly stanza 1) is representative.

Pitch: c' = ca. f. M.M.: ♩ = ca. 133.



Form Analysis 2, stanzas 5 - 7:



Conclusion, stanzas 5 - 7: Imperfect (or Incomplete) version of Form Type D, Form Pattern D-5.

Comments, Analysis 2, stanzas 5 - 7:
Nucleus is formed as described in analysis 1; the second motif is presented in a rare version, with an inserted rest. N is concluded by a pleonasm (which is not used in stanzas 1-4). N, ext. observes the "rules of composing" songs of Form Type D, substituting the final t-motif of N with a T-motif with internal repetitions leading down to tone c'; here follow two pleonasms on tone c'. The Intermediate Group has one and a half c1-motif (with an open ending) succeeded by two simplified T-motif. Normally only one T-motif is used at the end of the Group. So, the Group has received a "local" extension. A second Intermediate Group is omitted. This makes the formal course incomplete. Another interpretation could be that the second T-motif represents a second Intermediate Group omitting the first motif of Gr. 1. In this case the formal course is imperfect. The Intermediate Group(s) and the C-phrase has one tone in common (overlapping). The C-phrase has two and a half c1-motifs, a common t-motif and a pleonasm. Following normal practice for songs of Form Type D the song ends (stanza 7) with the C-phrase. In stanzas 4-6 the C-phrase is followed by the Connective \ Formula Finalis which is formed in the compulsory way.
Conclusion: The formal course in stanzas 5 - 7 shows a utilization of Form Type D in Form Pattern D-5.

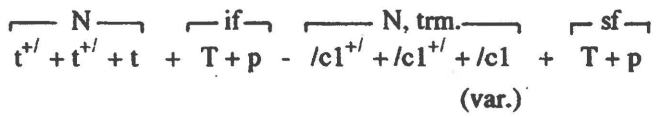
Overall formal conclusion:

Stanzas 1 (2) - 3 (and partly stanza 4) have Form Type F, Form Pattern F4-5.

Stanzas 5 - 7 have Form Type D, Form Pattern D-5.

In the present song Inukitsorssuaĸ shows how it is possible, by insertion of new motifs (analysis 2) and by new distribution of the motivic material, to change the formal affiliation through a song, from Form Type F (stanzas 1(2)-4) into Form Type D (stanzas 5 - 7).

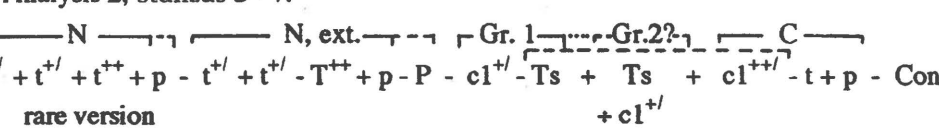
Form Analysis 1, stanzas 1 (2) - 3:



Conclusion, stanzas 2-3 (and partly 4): Slightly var.version of Form Type F, Form Pattern F4-5.

Comments, Analysis 1, stanzas 1 (2) - 3, and partly strophe 4: The content of strophe 1 is taken from the central part of the formal course of stanzas 2 - 3 and constitutes a kind of introduction. In strophe 4 Inukitsorssuaĸ combines the formal course of stanzas 2 - 3 with the final part of the content of stanzas 5 - 7. In this way he makes a combination of form types F and D.
Stanzas 2 - 3: Nucleus has a double presentation of a t-motif with an addition of half the motif (with an open ending). A descending bridge, by a T-motif plus a pleonasm, forms an infix (if) leading down to an approximately transposed repetition of the Nucleus, a so-called transmission of the Nucleus (N, trm.) in a lower level. The formal course is rounded off by a suffix (sf) formed in the same way as the above mentioned infix.
Conclusion: The formal course in stanzas (1), 2, and 3 shows the utilization of Level-Shifted Form Type (Form Type F) in Form Pattern F4-5.

Form Analysis 2, stanzas 5 - 7:

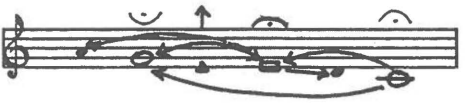


Conclusion, stanzas 5 - 7: Imperfect (or Incomplete) version of Form Type D, Form Pattern D-5.

Concordance: A unique song. There are no close variants in the present collection. A formal variant to stanzas 1 (2) - 4 (analysis 1) is found in the 1962-collection, tape 37, rec. 10, sung by K'âʀkutsiaĸ Itah.

Melody Analysis:

Tone Material:



Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. A turning *pien*, heightened tone e', is used in the last phrases of stanzas 5 - 7 (analysis 2).

Pentatonics: Do-pentatonics in Do-position (analysis 1).

Mi-pentatonics in Do-position (analysis 2).

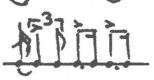
Conclusion: Penta-Type 1 (analysis 1).

Penta-Type 11 (analysis 2).

Melodic Contours: Nuclei have small convex arcs in medium level. In stanzas 1 (2) - 4 (analysis 1) a descending movement, in stave 2, brings the tune to a low level where the convex arcs are mirrored and succeeded by a final repetition of the descending movement.
In stanzas 5 - 7 (analysis 2) the nuclei are followed by a pleonasm. The Intermediate Group and C have three convex arcs (each): the Intermediate Group has one in low position and two with wider amplitudes; C has two in low position and one in medium level. Connective \ Formula Finalis has the compulsory contour.

Rhythm Analysis: Nuclei have:



The rhythm  is frequently used.

Stereotyped rhythm in the Connective \ Formula Finalis.

Modal Affiliation: Melody-Sphere α-2 (analysis 1).

Melody-Sphere α-1 (analysis 2).

No. 22.

Disc 80.a. - recorded May 13, 1937 by Erik Holtved.

Inukitsorssuaĸ (sg. 17): Anonymous drum-song for entertainment.

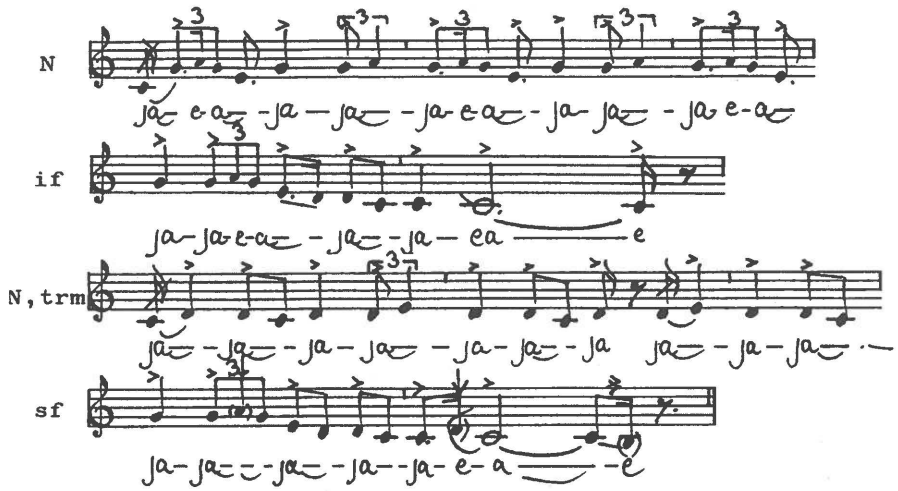
The informant sings solo.

The recording includes 7 stanzas. Stanzas 1 - 4 diverge from stanzas 5 - 7.

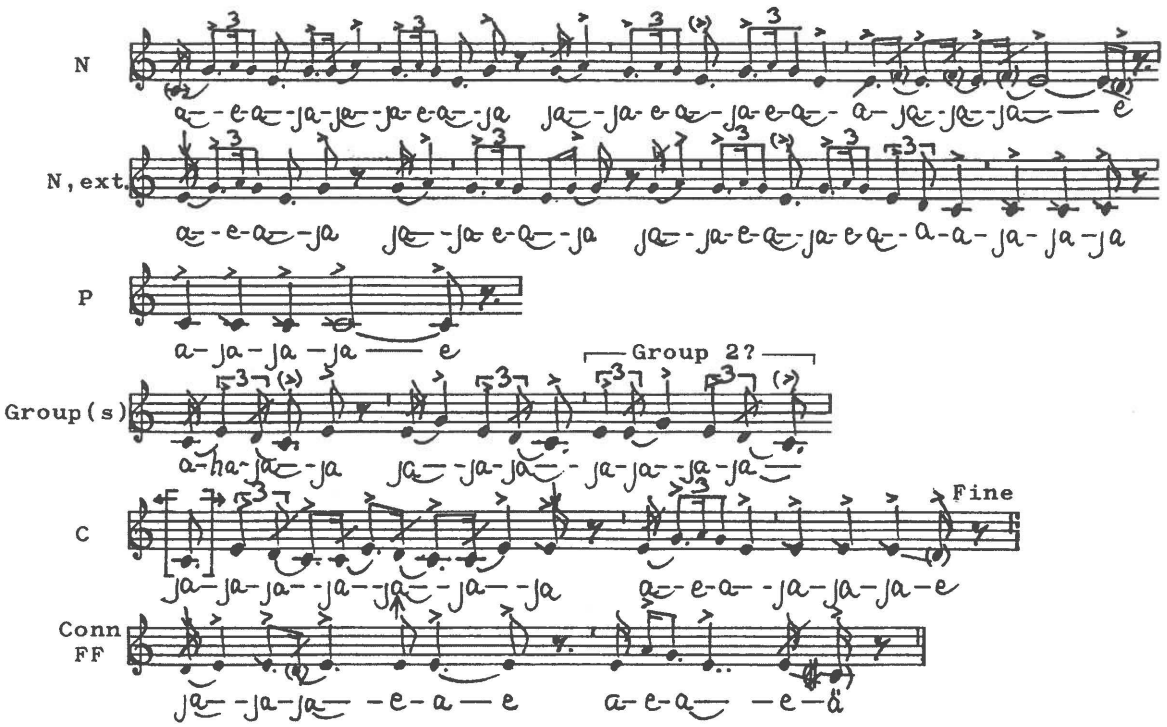
Stanza 2 (Form Type F) and stanza 6 (Form Type D) are representative.

Pitch: c' = ca. gb. M.M.: ♩ = ca. 159 - 145.

Analysis 1, stanzas 1 (2) - 4.



Analysis 2, stanzas 5 - 7.



Words: In the Nuclei of stanzas 1 and 3 there are some words:

Stanza 1: Kujannguallaglinga (three times) Let her make love to me.

Stanza 3: Kujannguallaglinga Let her make love to me,
ajulirigaala pijamanngimmatali I cannot, they do not want me.

Concordances: Var.: 20. Ext. var.: 19. (Ext. var.): 15-18.

Melody Analysis:

Tone Material:



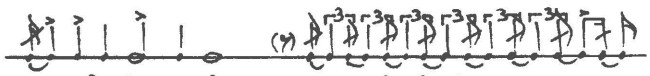
Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Tone c' is lowered through most of the song. Tone approximately f' is used as a turning *pien* in the last phrase.

Pentatonics: Modified Mi-pentatonics in Do-position.

Conclusion: Modified Penta-Type 11.

Melodic Contours: The Nuclei have a rising movement with a succeeding descent to tone g'. After this follows undulations between tones b' and a' and a final fall. The Intermediate Groups, and also the C-phrase, have two convex arcs (each), in C followed by a pleonasm. Conn. \ Formula Finalis has the cumpulsory contour. All leaps are ascending.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, ext.	Gr.1	Gr.2	C
t^a/ + $t1^{a++}$ - t + p -	t^a/ - $t1^{a++}$ + t^a + T + p -	ct - T + p -	ct - T + ct + p -	t + p - Conn.\FF
Dev: (+)	+			(+)

Conclusion: Extended version of Form Type D, Form Pattern D-8.

Comments: Nuclei are initiated by the rising movement of half an augmented t-motif succeeded by a melodic fall to tone g'. The following high-positioned oscillations, an augmented t1-motif with two internal repetitions, are rounded off in the compulsory way, i.e. by a common t-motif (plus a surplus pleonasm) in N, and a T-motif plus pleonasm in N, ext. But in N, ext. there is an extra augmented t-motif. This extends the formal course. Each Intermediate Group has a ct-motif (tones c'-e'-g'-a'-g'-e') succeeded, after a rest, by a T-motif. This is equivalent to the first and the third of the motifs used in the Intermediate Group of song no. 20. The second Intermediate Group is followed directly, with no inter-rest, by the C-phrase; the final tone of Group 2 is also the first tone of the C-phrase (overlapping). The C-phrase has a ct-motif succeeded by a pleonasm, a simple t-motif and a second pleonasm. The Connective \ Formula Finalis is formed in the compulsory way.

No. 21.

Disc 27.b. - recorded April 5, 1937 by Erik Holtved.

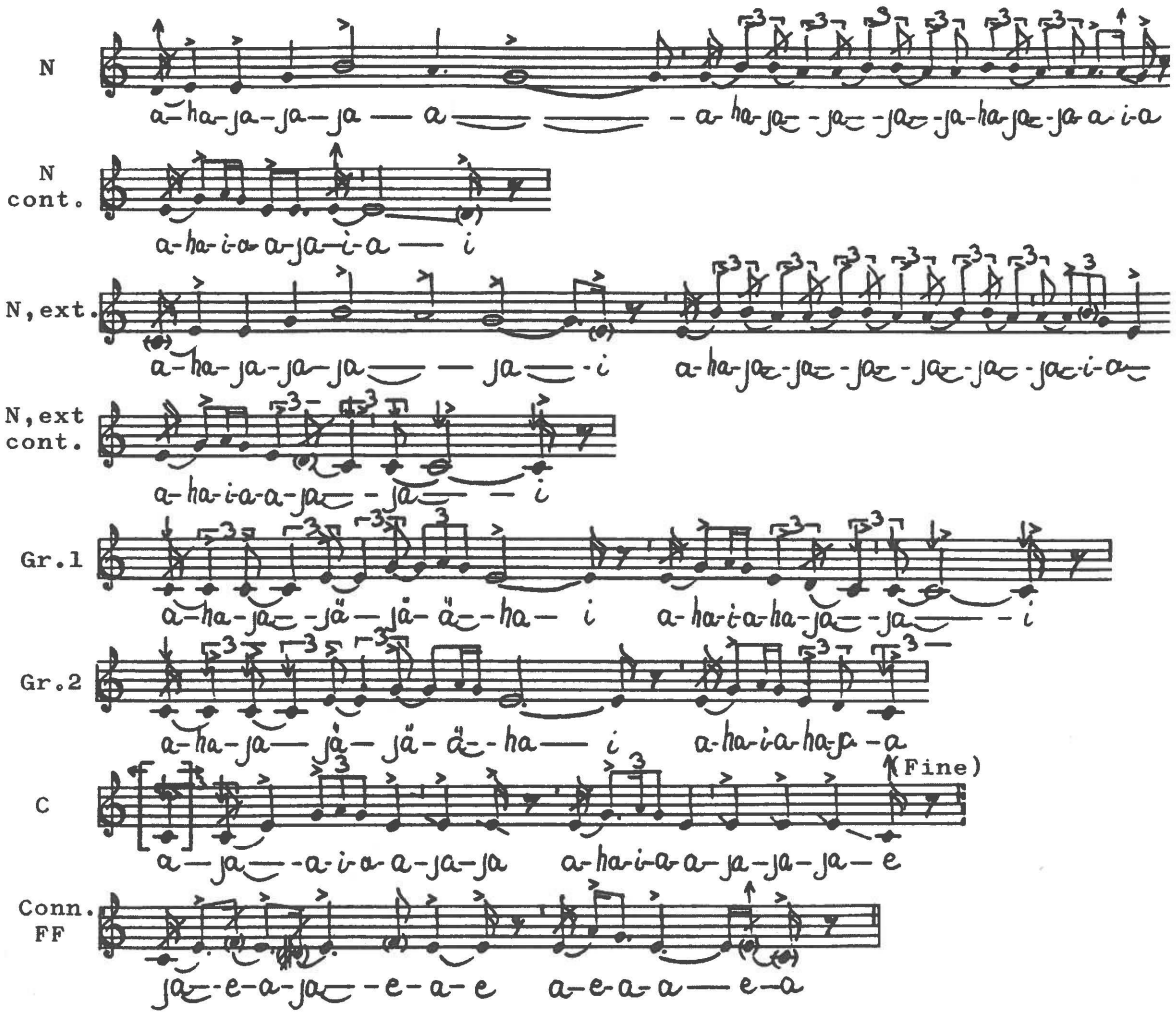
Inukitsorssuaĸ (sg. 16): Anonymous drum-song for entertainment.

The informant sings solo.

The recording is interrupted in the beginning of stanza 5.

Stanza 2 (and partly stanza 1) is representative.

Pitch: c' = ca. eb - d. M.M.: ♩ = ca. 142.



Concordances: Var.: 19, 21. (Ext. var.): 15-18.

Melody Analysis:

Tone Material:



Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Tone c' is lowered in the N,aug.-phrase, and occasionally in the other phrases. A turning *pien*, tone f', is used in the last phrase.

Pentatonics: Modified Mi-pentatonics in Do-position.

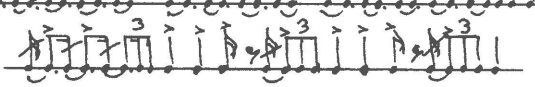
Conclusion: Modified Penta-Type 11.

Melodic Contours: The Nuclei have a rising movement with a succeeding bending. The last - falling - part of this contour is repeated twice and followed by a convex arc and a pleonasm. The following phrases, the Intermediate Group and C, both have three convex arcs. Connective \ Formula Finalis has the compulsory contour. All leaps are ascending.

Rhythm Analysis: Nuclei have:



Gr. 1 and C have:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis, stanzas 2-4:

N	N, aug	Gr.1	C	
t^a/- $t1^a$- t^a+ t+ p	t^a/- $t1^a$- t^a+ T+ p	ct+ p- t+ p- T+ p	ct+ p- t+ p- t+ p	Conn.\FF
Dev.:		+Gr.2 (+) (+)		

Nuclei in stanza 1: t^a/ + $t1^{a+/}$ - t^a + p+ t+ t + p - t^a/ + $t1^{a+/}$ - t^a + t+ t / - T + p - cont. as 2-4.

Conclusion: Incomplete version of Form Type D, Form Pattern D-8.

Comments: stanza 1 is initiated by a rising movement with an open ending (the two first motifs) that forms a variant of the analogous motifs in the succeeding stanzas. Then follow the same motifs as used in stanzas 2-4, but with a double presentation of the simple t-motif. In this way the Nuclei af stanza 1 form variants of the Nuclei of the succeeding stanzas. The varied appearance of stanza 1 might show a former use of two combined songs.
Stanzas 2-4: Nucleus is initiated by half an augmented t-motif with an open ending on tone a'. The high-positioned ending of this movement is repeated; then follows an augmented t-motif (tones b'-a'-g'-e'), a normal t-motif and a pleonasm. The second phrase, N, aug., is formed in the compulsory way substituting the final t-motif (of N) with a T-motif. The Intermediate Group has three small motifs, ct, t, and T (plus pleonasms), with a uniform use of a triad. There is no repetition of the Intermediate Group; this makes the formal course incomplete. In the C-phrase the content of the Intermediate Group is repeated apart from the compulsory ending with a t-motif. A secondary formal interpretation of the C-phrase would show an incomplete second Intermediate Group followed by an incomplete C-phrase. Conn.\FF is formed in the compulsory way.

No. 20.

Disc 43.a. - recorded April 16, 1937 by Erik Holtved.

Inukitsorssuaĸ (sg. 15): Anonymous drum-song(s) for entertainment.

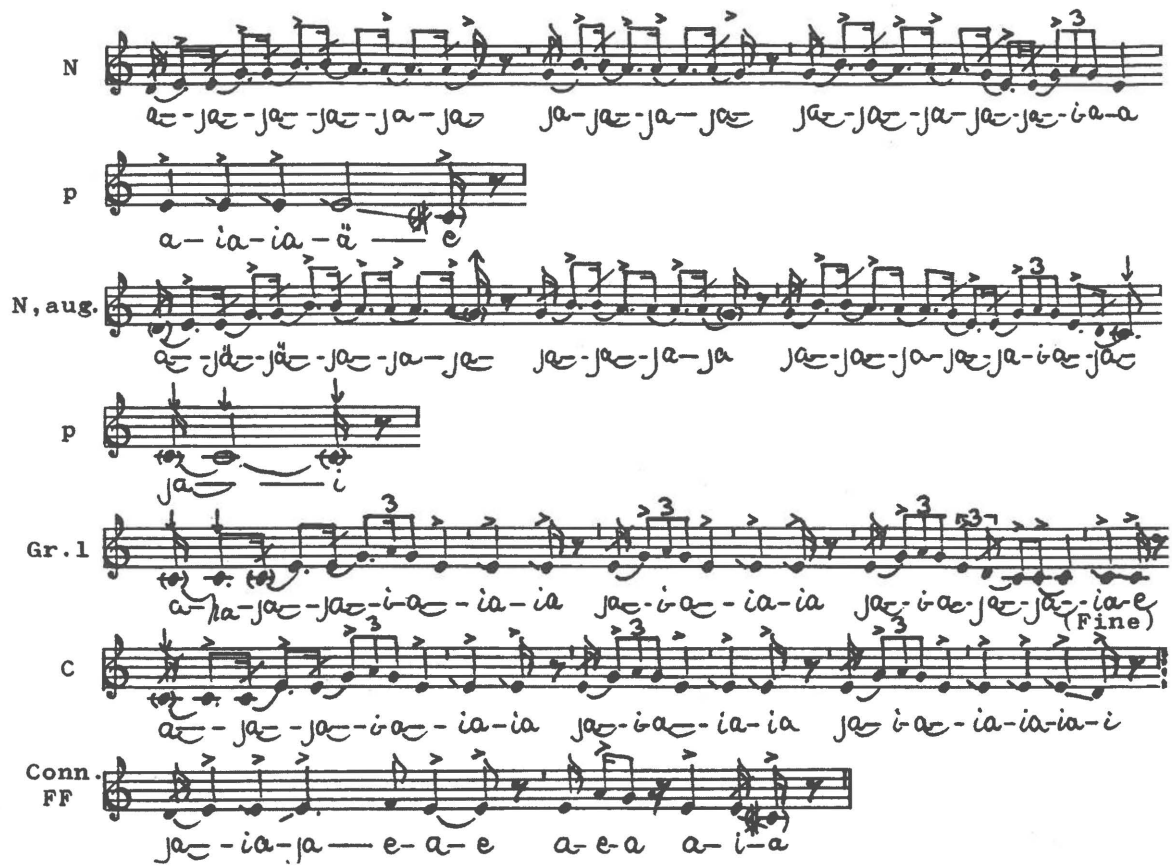
The informant sings solo.

The Nuclei of stanza 1 diverge from Nuclei in the succeeding stanzas.

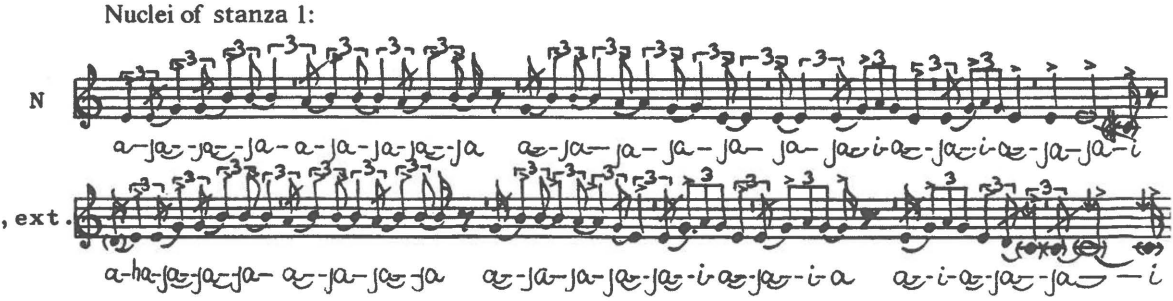
The recording is interrupted in the beginning of stanza 5.

Stanza 2 is representative.

Pitch: c' = ca. d - db. M.M.: ♩ = ca. 142.



Nuclei of stanza 1:



Concordances: Var.: 20. Ext. var.: 21. (Ext. var.): 15-18.

Melody Analysis:

Tone Material:



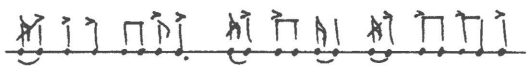
Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Tone c' is lowered in strophe 1. Tone approximately f' is used as a turning *pien* in the last phrase.

Pentatonics: Modified Mi-pentatonics in Do-position.

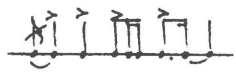
Conclusion: Modified Penta-Type 11.

Melodic Contours: Nuclei have a rising movement with a succeeding bending. The last part of this contour is repeated twice showing gradually descending vines. Each Intermediate Group has a broad convex arc; the C-phrase has three convex arcs and a pleonasm. Connective \ Formula Finalis has the compulsory contour. All leaps are ascending.

Rhythm Analysis: Nuclei have:



Groups and C:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis, stanzas 2-4:

N	N, aug.	Gr.1	Gr.2	C	
t^a/ + t 1^a + t^a + t	- t^a/ + t1^a - t^a + T + p	- cT + p	- cT +	ct - t - t + p	- Conn \ FF
Dev.:		(+P)		(+)(+)	

Conclusion: Form Type D, Form Pattern D-8.

Comments: In stanza 1 the central parts of N and N, aug. have shorter formal courses than used in the following stanzas. In the present song these minor deviations do not reflect a relic of an earlier practice of combining two different songs.
Stanzas 2-4: Nucleus has half an augmented t-motif with a succeeding bending, ending with tones b'-a'-a'-g'. This ending, an augmented t1-motif, is repeated and followed by two descending vines presented by an augmented t-motif and a normal t-motif. The second Nucleus shows a downward-augmented version of N. It is formed in the compulsory way substituting the final t-motif (of N) with a T-motif. The Intermediate Groups are short simply using a combination of a c-unit and a T-motif. The last tone of Group 2 also forms the first tone of C (overlapping). The C-phrase has a ct-motif (tones c'-e'-g'-a'-g'-e') succeeded by two t-motifs and a pleonasm. Connective \ Formula Finalis is formed in the compulsory way.

No. 19.

Disc 42.b. - recorded April 16, 1937 by Erik Holtved.

Inukitsorssuaĸ (sg. 14): Anonymous drum-song for entertainment.

The informant sings solo.

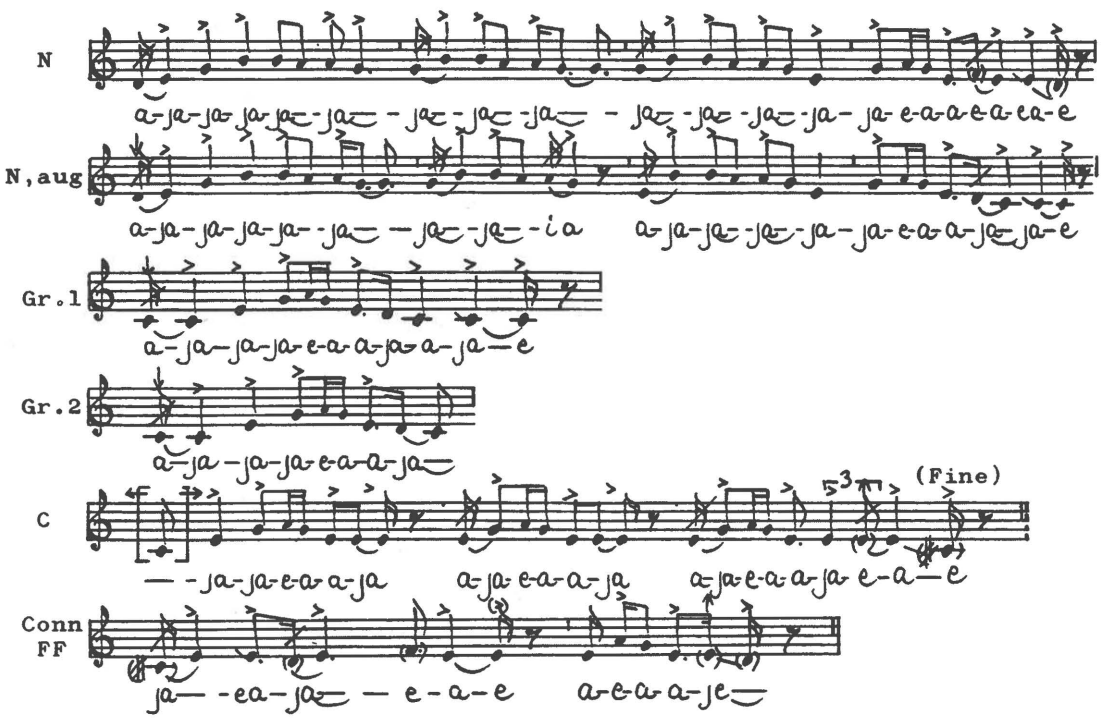
The Nuclei of stanza 1 diverge slightly from Nuclei of the succeeding stanzas.

The recording is interrupted in the beginning of stanza 5.

Stanza 2 is representative.

Pitch: c' = ca. eb - d.

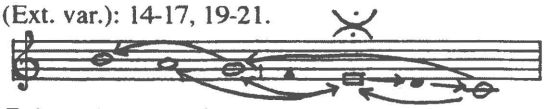
M.M.: ♩ = ca. 143.



Words: A single repeated word is used in the nuclei of strophe 3:
aggitsiallait Come here [or:] Come up to me.

Concordances: (Ext. var.): 14-17, 19-21.

Tone Material:



Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Tone c' is lowered in stanza 1. Tone approximately f' is used as a turning *pien* in the last phrase.

Pentatonics: Modified Mi-pentatonics in Do-position.

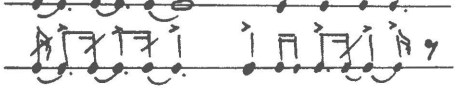
Conclusion: Modified Penta-Type 11.

Melodic Contours: The Nuclei have identical contours: a rising movement is followed by highly positioned undulations and completed with a descent, in N to tone e', in N, aug. to tone c' plus a pleonasm. Each Intermediate Group has a broad convex arc, an ascending leap followed by a stepwise descent. C has two convex arcs in low position succeeded by an arc in medium position and a pleonasm. Connective\Formula Finalis has the compulsory contour. All leaps are ascending.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, aug.	Gr. 1	Gr. 2	C
t^a/+ t1 + $t1^a$/+ t -	t^a/+ t1+ $t1^a$/+ T - P -	(c)t/ + T - P -	(c)t/ + T -	c1- c1- ct+ p - Conn\FF
Dev:			÷ in 2-4	(+)

Conclusion: Mainly incomplete version (stanzas 2-4) of Form Type D, Form Pattern D-8.

Comments: Nucleus is initiated by half an augmented t-motif with an open ending on tone b'. It is succeeded by a t1-motif, half an augmented t1-motif (tones g'-a'-b') and the compulsory t-motif. The second phrase normally presents an extended version of N, but in the present song it simply has a downward-augmented version of N with a final T-motif presenting the obligatory descent to tone c'. Each Intermediate Group is compounded of two motifs, a rising motif (a collocation of a c-unit and half the t-motif) and a T-motif mirroring the last part of N, aug. The second Intermediate Group is omitted in stanzas 2-4. Consequently, the formal courses of these strophes are incomplete. The C-phrase is longer than normally used: the opening c1-motif has repetitions of tone c', and furthermore the motif is repeated. The phrase is finished by a ct-motif and a pleonasm. Connective \ Formula Finalis is formed in the compulsory way.

No. 18.

Disc 42.a - recorded April 16, 1937 by Erik Holtved.

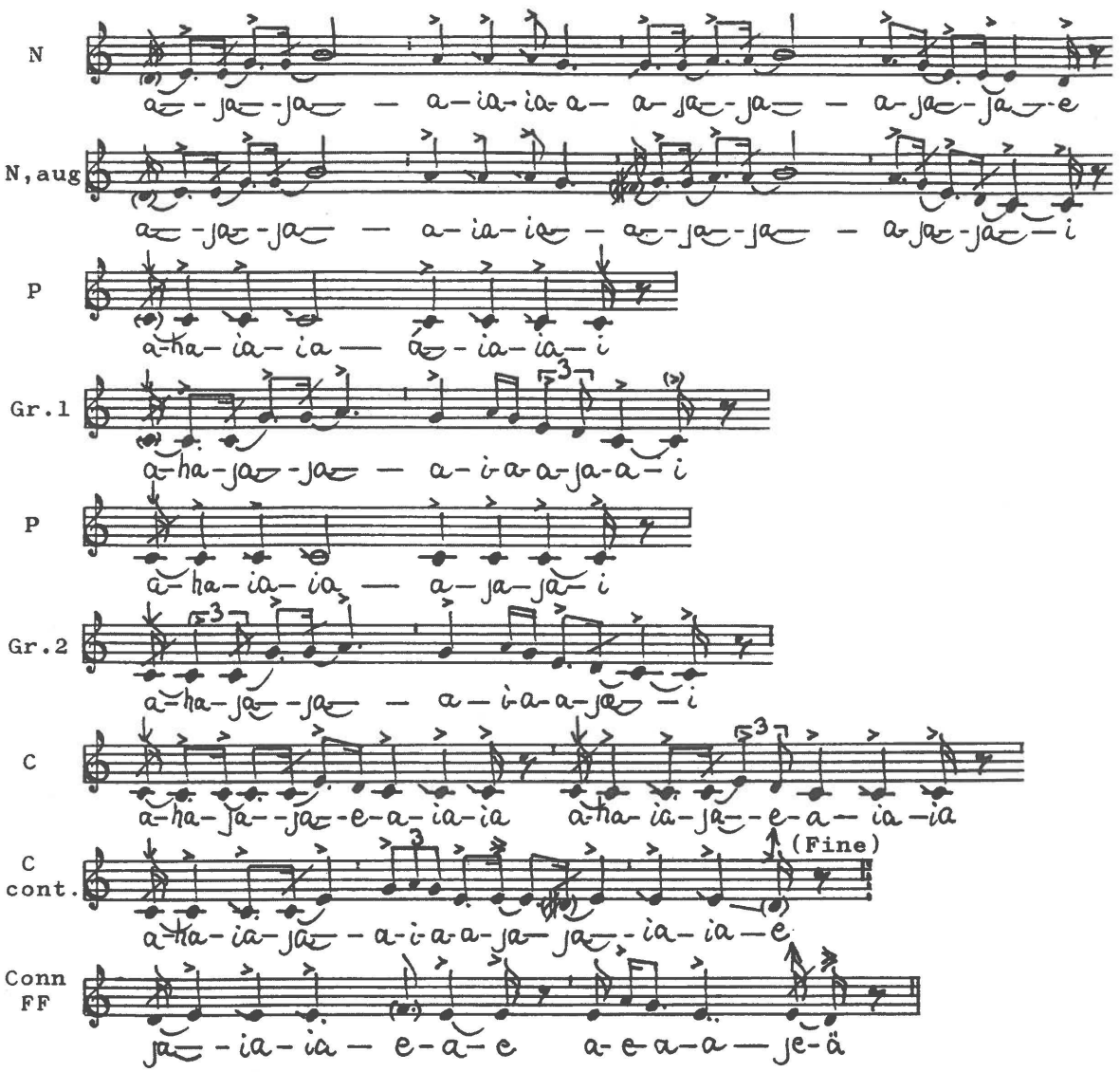
Inukitsorssuaĸ (sg. 13): Anonymous drum-song for entertainment.

The informant sings solo.

The recording is interrupted in the beginning of stanza 5.

Stanza 1 is representative.

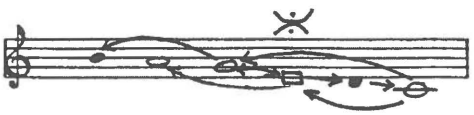
Pitch: c' = ca. eb - db. M.M.: ♩ = ca. 143.



Concordances: Ext. var: 15-16. (Ext. var.): 14, 18-21.

Melody Analysis:

Tone Material:



Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Tone b' is lowered in stanza 2. Tone c' is lowered now and then. A heightened tone e' is used as a turning *pieni* n the last phrase.

Pentatonics: Modified Mi-pentatonics in Do-position.

Conclusion: Modified Penta-Type 11.

Melodic contours: Nuclei have an ascending movement followed by undulations and a concave arc. The first N has an open ending; in N, ext. there is a rest prior to the concave arc that is followed by a descent to tone c'. Each Intermediate Group has a convex arc. C is initiated by a short descent; then follows three convex arcs in medium level, succeeded by a pleonasm. Connective \ F F has the compulsory contour.

Rhythm Analysis: Nuclei have:



Groups and C:



Modal affiliation: Melody-Sphere α-1.

Form Analysis, stanzas 3-6:

N	N, ext.	Gr.1	Gr.2	C	
t^a/ +$t1^a$ +t +t/ -	t^a/ +$t1^a$ +t -$t1^a$ +t	+T +p - P -	cT + p -P -	cT + c1 +t +t1 -t +p -	Conn\FF
Dev: var.	+ +			(+ +)	

Conclusion: Varied and extended version of Form Type D, Form Pattern D-8.

Comments: stanza 1 is incorrectly remembered; Inukitsorssuak stops singing in the middle of the stanza and begins again (called strophe 2). In stanza 2 there is also some uncertainty.
stanzas 3-6: Nucleus is rather long: It includes half an augmented t-motif with an open ending, succeeded by the undulating movements of an augmented t1-motif and a t-motif. The phrase ends with half a t-motif going up to tone g'. This is infrequently seen and varies the formal course. In N, ext. there is an extra repetition of the central part of N, instead of being replaced by an immediate descent to tone c'. Therefore the formal course is also extended. The pleonasm on tone c' prior to the first Intermediate Group is omitted in strophes 4-6. The Intermediate Groups are short, simply presenting a combination of the c-unit and a T-motif. In stanzas 2, 4, 5, and 6 the second Intermediate Group is omitted. The C-phrase follows without a rest; it has a frequently used combination of c1- and t-motifs. Connective \ FF is formed in the compulsory way.

No. 17.

Disc 43.b. - recorded April 16, 1937 by Erik Holtved.

Inukitsorssuaĸ (sg. 12): Anonymous drum-song for entertainment.

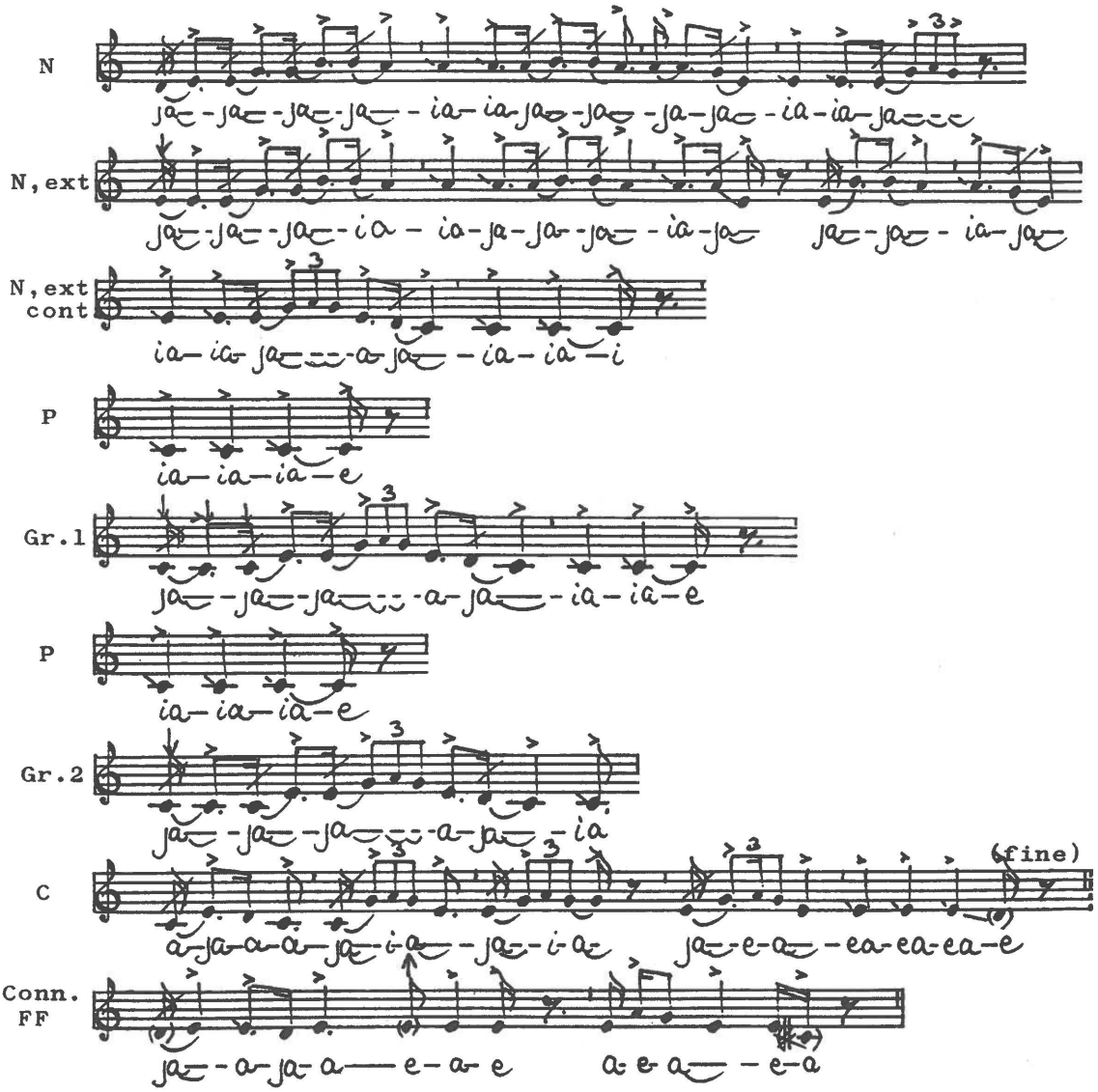
The informant sings solo.

The first Nucleus of stanza 1 differs from the Nucleus in the other stanzas.

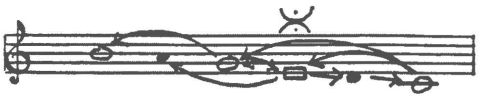
The recording is interrupted in the beginning of stanza 7.

Stanza3 is representative.

Pitch: c' = d - db. **M.M.: ♩ = ca. 129.**



Melody Analysis:

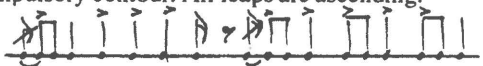
Tone Material: 

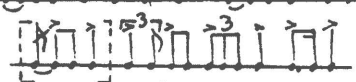
Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Tone b' is lowered in N, ext. Tone a' is lowered in the last stanza. A heightened tone e' is used as a turning *pien* in the last stanza

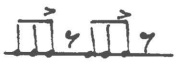
Pentatonics: Modified Mi-pentatonics in Do-position.

Conclusion: Modified Penta-Type 11.

Melodic Contours: In N and N, ext. a rising contour is followed by a gradually descending vines. Each Intermediate Group has two convex arcs, in stanza 2 one only. C has a convex arc in low position, a rising leap followed by a convex arc in medium level, and a pleonasm. Conn.\ FF has the compulsory contour. All leaps are ascending.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

The drum primarily has: 

Modal Affiliation: Melody-Sphere α-1.

Form Analysis, stanzas 2-4:

⌐— N —¬ ⌐— N, ext. —¬-¬ ⌐— Gr. 1 —¬-¬ ⌐— Gr. 2 —¬ ⌐ C —¬-¬

t^a/-$t1^a$+t^a - t^a/-$t\,1^a$+T^{a+}+p - t+T, ext.(: t+c1)+p - t+T/, ext.(t+c1/) in 3-4 - c1+ts-t+p - Conn.\ FF

Dev: ct+T, ext. in 2 (+) cTs+p in 2 (+) (+)

Stanza 1 has: $\overline{t^a/+\,t1^{a+/}+t^{a+}}$ - $\overline{t^a/+\,t1^a+T^{a+}}$ - $\overline{P}$ - $\overline{c1^{+/}-T}$ - $\overline{P}$ - $\overline{c1^{+/}-T}$ + $\overline{c1+\,t+\,t+\,p}$ - Conn.\ FF

Conclusion: Form Type D, Form Pattern D-8.

Minor extensions (the c1-motifs) appear in the Intermediate Groups.

Comments: In stanza 1 two motifs in the Nucleus have internal repetitions, in contrast to the formal courses in the succeeding stanzas. The Intermediate Groups are bipartite and formed in another way than used in stanzas 2-4. Perhaps the divergences between the strophes is a relic of an earlier practice of combining two songs.

Stanzas 2-4: Nucleus presents the first part of an augmented t-motif, with an open ending. It is succeeded by a the upper part of an augmented t1-motif (tones b'-a') and an augmented t-motif with a descent to tone e'. In N, ext. the "formal rules" are followed by a final descent to tone c', here by an augmented T-motif with internal repetition. The Intermediate Groups are slightly varied through the stanzas showing some uncertainty with the singer. In stanza 2 a c-unit (c'-e') initiates the Intermediate Groups whereas an ascending leap is used in stanzas 3 and 4. It is succeeded by a common t-motif and an extended T-motif: a t-motif plus a c1-motif (half a c1-motif in Gr. 2), the c1-motifs forming minor formal extensions. The C-phrase has a commonly used content of a c1- motif and various versions of t-motifs, one of them surplus. Connective \ Formula Finalis is formed in the compulsory way.

No. 16.

Disc 84.b. - recorded May 14, 1937 by Erik Holtved.

Inukitsorssuaĸ (sg. 11): Anonymous drum-song for entertainment.

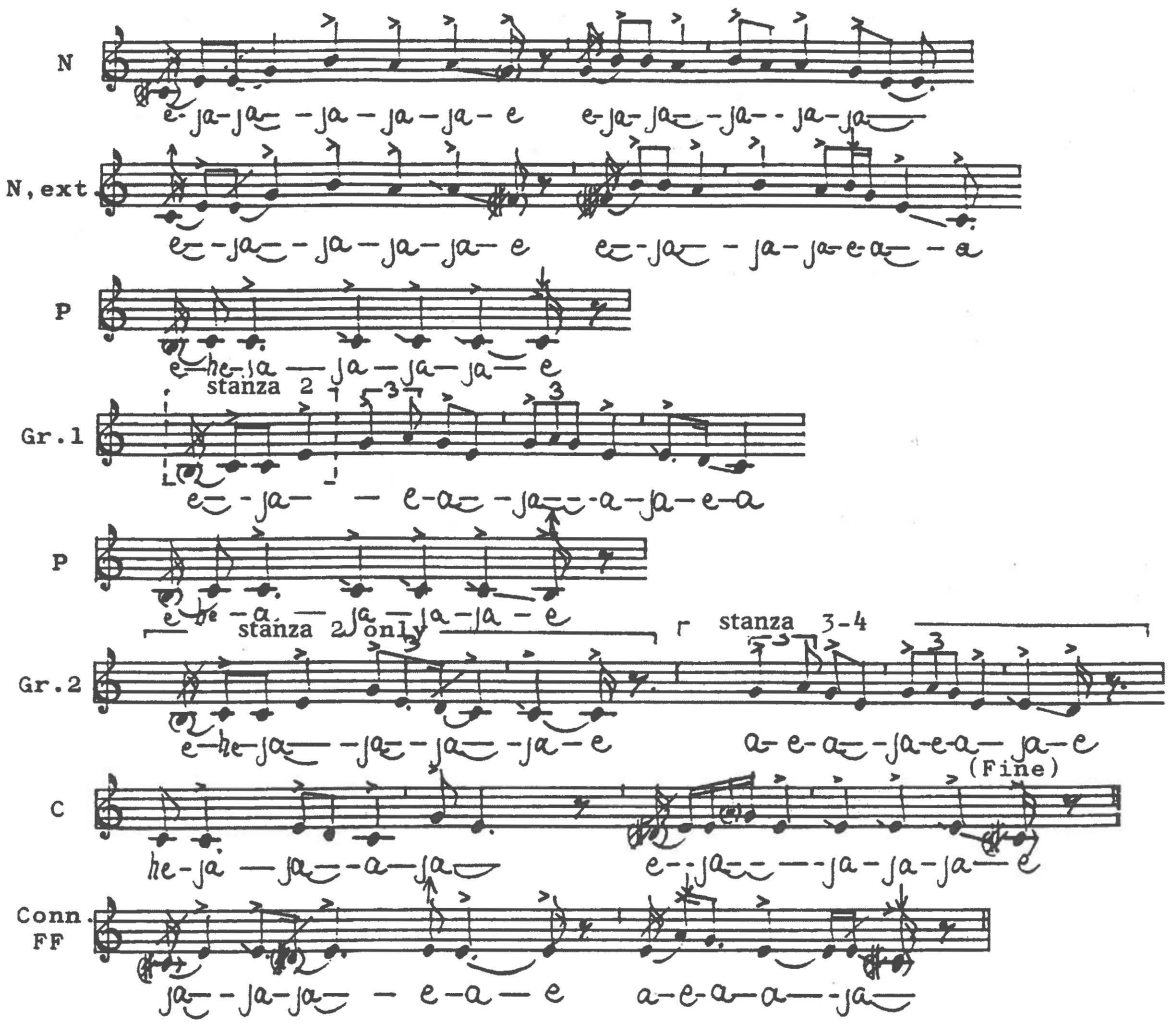
The singer accompanies himself on the drum.

Stanza 1 differs partly from the other stanzas.

The recording is interrupted in the middle of stanza 4.

Stanza 2 (and partly stanza 3) is representative.

Pitch: c' = ca. eb. M.M.: ♩ = ca. 143.



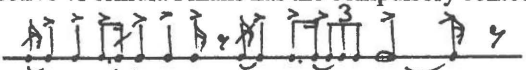
Concordances: Ext. var.: 15, 17. (Var.): 14. (Ext. var.): 4, 18-21.

Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. The top tone, b', is lowered through all stanzas. Tone f' is used as a turning *pien* in the last phrase.

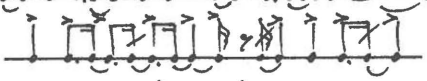
Pentatonics: Modified Mi-pentatonics in Do-position.
Conclusion: Modified Penta-Type 11.

Melodic Contours: All phrases are bipartite. N and N, ext. have the same contour: a convex arc followed by an ascending leap and a gradual descent. Each Intermediate Group has a convex arc followed, after a rest, by a continued falling contour. The C-phrase forms a broken convex arc. The Connective \ Formula Finalis has the compulsory contour.

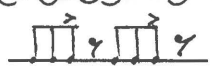
Rhythm Analysis: Nuclei have:



Groups 1 & 2:



The drum primarily has:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis 1, regarded as Form Type D:

⌐N¬	⌐—— N, ext.——¬	⌐—— Gr. 1 ——¬	⌐—— Gr. 2 ——¬ ⌐ C ¬
t^a/ - t^{a+} - t^a/- t^{a+} -[p + ts]- p+c1 -	Ts, ext.(cts-p+c1) -	Ts, ext.(cts-p+c1) +	ct/-t+p - Conn.\.FF
Dev:	ext.in 1,4,5 + (÷P)	(+ +) (÷P)	(+ +) (+)

Conclusion: Extended version of Form Type D, Form Pattern D-8.
Minor extensions (the p+c1-motifs) appear in the Intermediate Groups.

Comments, Analysis 1: Nucleus has the rising first part of an augmented t-motif, as in song no. 14. A rest is followed by an augmented t-motif with internal repetition. In N, ext. the final descent to tone c' is divided, by a rest, into a repetition of N's last motif plus a pleonasm and a c1-motif. This extends the formal course. In stanzas 1, 4, and 5, there is an extra insert, the motifs p+ts, in N, ext. which makes the formal course further extended. Each Intermediate Group has a simplified ct-motif (tones c'-e'-g'-e') and a c1-motif. Put together these motifs form a simplified and extended T-motif, as used in song no. 14. For further comments, see song no. 11. Group 1 is omitted in stanzas 1, 4, and 5. Gr. 2 and C has one tone in common (overlapping). C has half a ct-motif succeeded by a t-motif plus a pleonasm. Conn.\ FF has the compulsory formal content.

Form Analysis 2, regarded as Form Type F:

N - N - if(= p+ts-c1) -	N, trm.[= Gr.1] -	N, trm. -	sf 1[= C] -	sf 2[=Conn.\ FF]
Dev:			irr. ext.	irr. ext.

Conclusion: Irregularly extended version of Form Type F, Form Pattern F4-8.

Comments, Analysis 2: The contents of staves 4 and 5 mirror the Nuclei in a lower level. Therefore, the formal content may show a version of the Level-Shifted Iteration Form Type, Form Type F. Stave 3 forms an infix (if) leading to a lower level where the approximate transposition of Nucleus (N, trm.) takes place in staves 4 & 5. The final two phrases are suffixes in Form Type F. They are irregular extensions in Form Type F; both of them are typical of Form Type D.

Overall formal conclusion: The formal analyses show a dominance of Form Type D.

No. 15.

Disc 85.a. - recorded May 14, 1937 by Erik Holtved.

Inukitsorssuaĸ (sg. 10): Anonymous drum-song for entertainment.

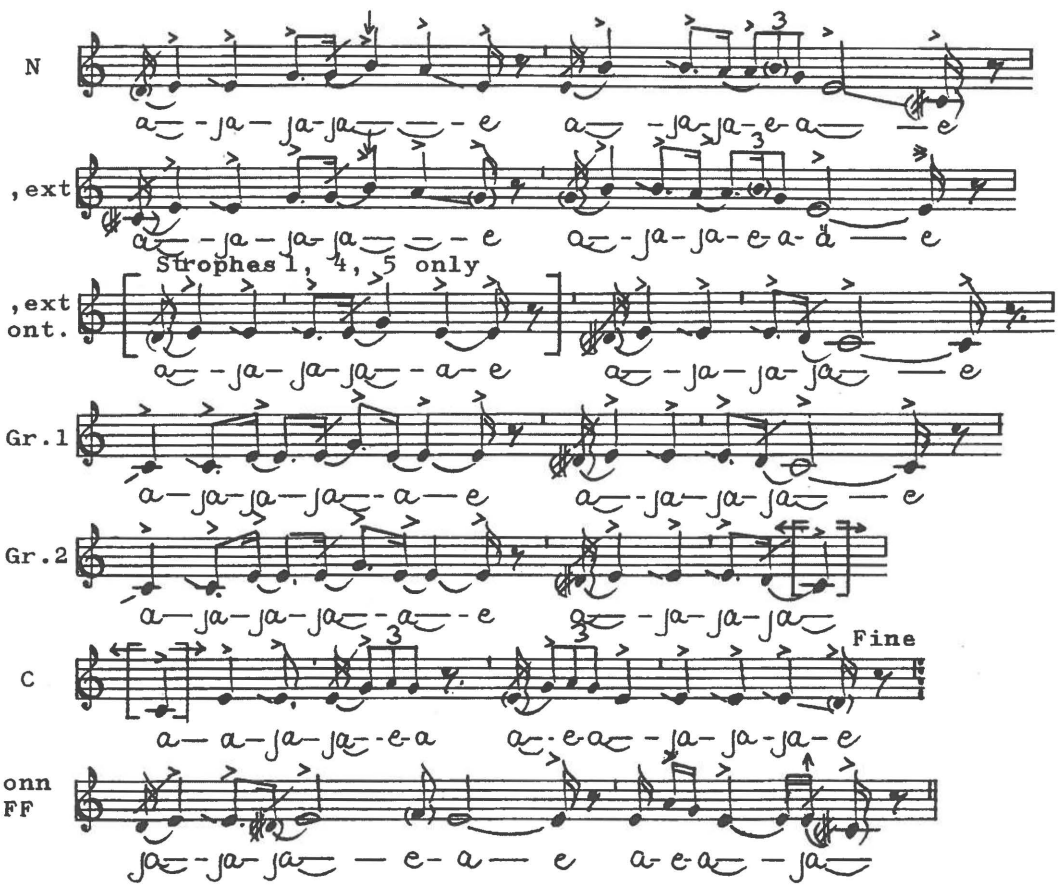
The singer accompanies himself on the drum.

There are two small breaks in stanza 4.

The recording includes 5 stanzas.

Stanza 2 (and partly stanza 1) is representative.

Pitch: c' = ca. eb - lowered eb. M.M.: ♩ = ca. 137.



Concordances: Var: 14. Ext. var.: 16-17. (Var.): 66. (Ext. var.): 4, 18-21.

Melody Analysis:

Tone Material:



Concordances: Var: 15, 66. (Var.): 16. (Ext. var.): 17-18, 54-56.

Melody Analysis:

Tone Material:



Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Tone b' is lowered in the Nuclei of strophes 2-5. A passing *pien* , tone approximately f#, is used in Gr. 2. Heightened tone e' is used as a turning *pien* in the last phrase. Tone c" is used, mistakenly, in stanza 1.

Pentatonics: Modified Mi-Pentatonics in Do-position.

Conclusion: Modified Penta-Type 11.

Melodic Contours: The Nuclei and the Intermediate Groups are dominated by convex arcs with extended descents. The C-phrase has a convex arc, a rising figure and, after a rest, a convex arc plus a pleonasm. The Connective \ Formula Finalis has the compulsory contour.

Rhythm Analysis: Nuclei and Groups have:



Stereotyped rhythm in the final phrase.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis, strophes 2-4:

N	N, ext.	Gr. 1		Gr. 2		C	
t^a/+ p+ t -	t^a/+ p+ T- P -	Ts, ext (:cts-p+c1)-P -		Ts, ext.(cts-p+c1/) +		c1/+t/-t+p -	Conn.\ FF
Dev:		÷ in str. 3 (+ +)		(+ +)		(+)	

Conclusion: Form Type D, Form Pattern D-8. Influence from Form Type F. Minor extensions (p+c1-motifs) appear in the Intermediate Groups.

Comments: In stanza 1 Inukitsorssuaĸ sings a Nucleus, ts + ts/, that diverges from the Nuclei used in the other stanzas. The Nucleus is not repeated. Stanza 1 does not represent a second song. It is an attempt to remember the song.
Stanzas 2-4: Nucleus has a rising figure - the first part of an augmented t-motif - followed by a pleonasm and the compulsory t-motif. N, ext. is formed in the compulsory way replacing the final t-motif of N by a T-motif. Each Intermediate Group is bipartite, divided by a rest into a simplified ct-motif (c'-e'-g-e') and a short pleonasm plus a c1-motif (half a c1-motif in Gr. 2). Put together they form a very extended T-motif, (extended by the p + c1-motifs). They do not repeat the end of N, ext., as normally used. But they are formed as lower, transposed, repetitions of Nuclei. In this way there is an influence from Form Type F, the Level-Shifted-Iteration Form Type. Stanza 3 has one Intermediate Group only. The C-phrase is initiated by a second presentations of the diminished c1-motif. It is followed by half a t-motif with an open ending, a rest, and a common t-motif plus pleonasm. Connective \ Formula Finalis is formed in the compulsory way.

No. 14.

Disc 79.a. - recorded May 13, 1937 by Erik Holtved.

Inukitsorssuaĸ (sg. 9): Anonymous drum-song for entertainment.

The informant sings solo.

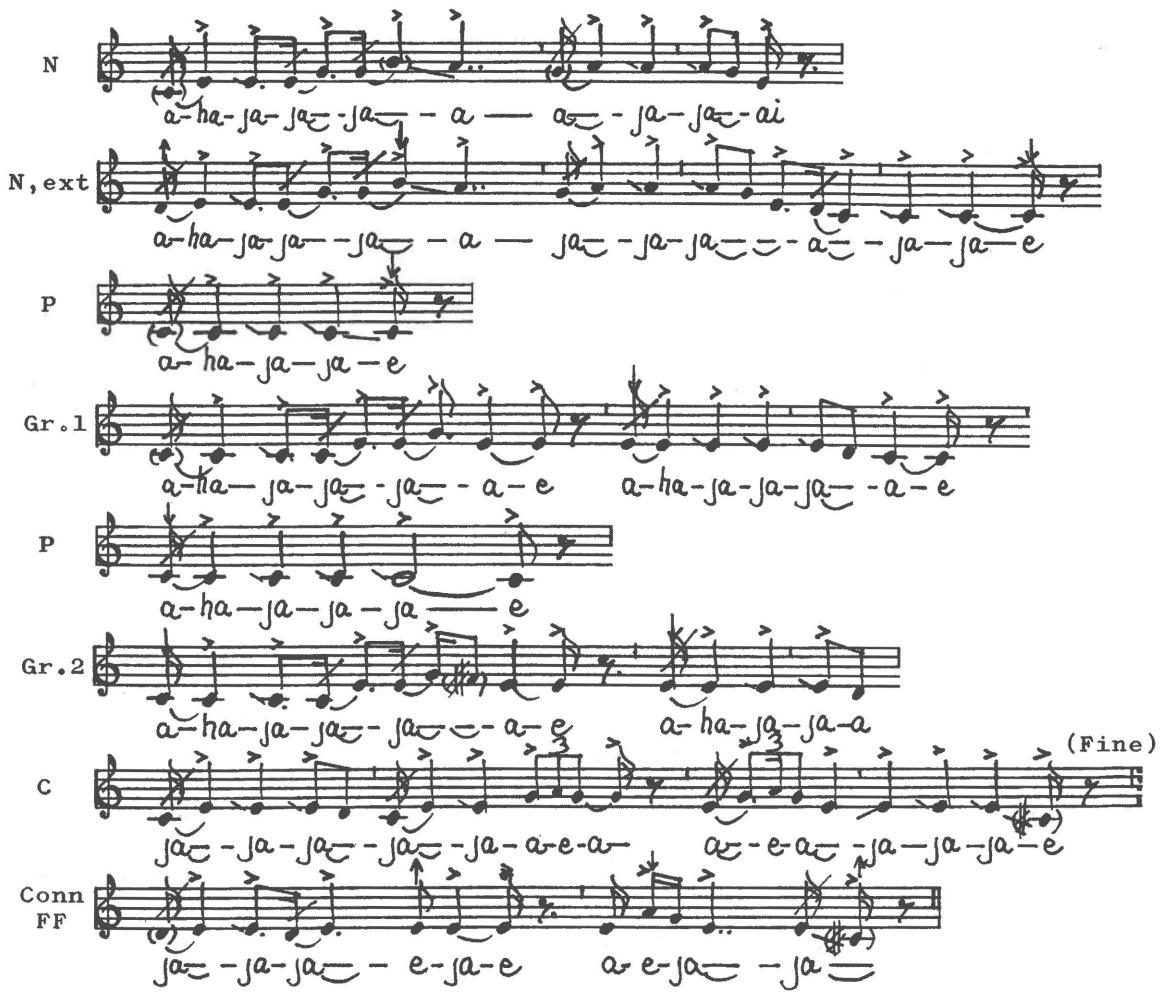
Stanza 1 is incorrectly remembered.

There are several breaks in the recording in stanza 4.

The recording is interrupted in the middle of stanza 5.

Stanza 2 (and partly stanza 3) is representative.

Pitch: c' = ca. d - c#. M.M.: ♩ = ca. 168.



Concordance: Var.: 75.

Melody Analysis:

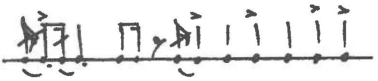
Tone Material: 

Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Tone approximately f' is used as a turning *pien* in the last phrase.

Pentatonics: Modified Mi-pentatonics in Do-position.

Conclusion: Modified Penta-Type 11.

Melodic Contours: The Nuclei have high-positioned undulating movements followed by a descent to tone g'. Each Intermediate Group has three concave arcs succeeded by a stepwise falling movement. C has a convex arc plus a pleonasm. All leaps are ascending.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

Stereotyped rhythm in the final phrase.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N	Gr. 1	Gr. 2	C
$t1^{a+}$ - $t1^{a+}$ + p -	$t1^{a+}$ - $t1^{a+}$ + p -	$t^{+/}$ - $t^{+/}$ - T^{+} + p -	$t^{+/}$ - $t^{+/}$ - T^{+} + cts + p -	Conn.\FF

Dev: +t =var. +T=imp.

Conclusion: Varied and imperfect version of Form Type D, Form Pattern D-7. Influence from Form Type F.

Comments: Contrary to other songs of form type D Nucleus is presented twice with no important changes. Nucleus has two augmented t1-motifs with internal repetition (tones b'-a'-b'-a') plus a pleonasm. According to the "rules of composition" in Form Type D the first Nucleus should end with a t-motif, the second with a T-motif. This omissions of the terminal motifs makes the formal course varied and imperfect, respectively. Each Intermediate Group has two separated t-motifs with addition of half of the motif (with open endings); they are succeeded by a T-motif with internal repetition. The contents of the Intermediate Groups form approximate lower versions of the Nuclei. In this way there is an influence from Form Type F, the Level-Shifted Iteration Form Type. The influence is weak in the present song, but it is evident in its variant, song no. 75. There are no rest between the second Intermediate Group and the C-phrase; this gives an impression of a longer C-phrase than actually used. The C-phrase is complete in its shortest possible version using a cts-motif (tones c'-e'-g'-e'), plus a pleonasm. The Connective \ Formula Finalis is formed in the compulsory way. There are no rests between stanzas 2-3, 3-4, and 4-5.

No. 13.

Disc 40.b. - recorded April 16, 1937 by Erik Holtved.

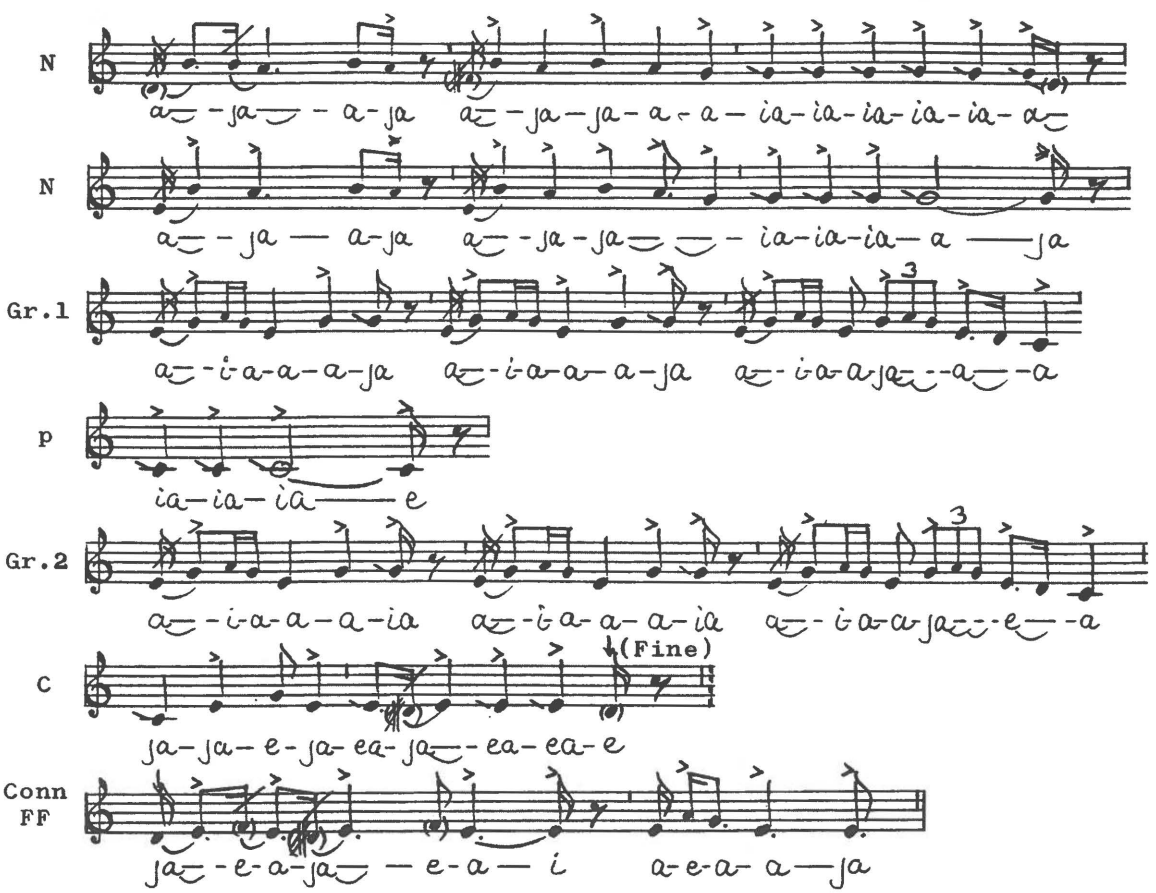
Inukitsorssuaĸ (sg. 8): Anonymous drum-song, called "The song of joy".

The informant sings solo.

The recording is interrupted near the end of stanza 5.

Stanza 1 (and partly stanza 2) is representative.

Pitch: c' = ca. d - c#. M.M.: ♩ = ca. 137.



Concordance: (Ext. var.): No. 33.

Melody Analysis:

Tone Material:



Conclusion: Pentatonics with rather many diverging tones. Grace-notes and after-tones are often unsteadily intoned. Tone approximately f#' is used as a passing *pien* in phrases 2-5, heightened tone e' in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.

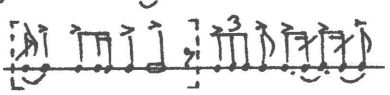
Conclusion: Penta-Type 11.

Melodic Contours: Nuclei have a falling movement succeeded by four small convex arcs, in N going to tone e', in N, ext. to tone c'. The Intermediate Groups have broader curves, also of convex contours, two in the first Group, but only one in Gr. 2. C has an ascending leap followed by small convex arcs and a pleonasm. Conn.\ FF has the compulsory contour. All leaps are ascending.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis, stanzas 2-5:

N	N, ext.	Gr.1	Gr.2	C
t^{+}+ts+ts - t^{+}+ts+ts-Ts+p -	ct+p-Ts^{+}/,ext(:t,aug+c1/) -	Ts^{+}ext (t,aug+ c1) +	ts^{+}v-tsv+p -	Conn.\ FF
Dev: +	inc. motif (+)	÷ct =imp. (+)	(+)	

Conclusion: Imperfect version of Form Type D, Form Pattern D-6.
An extension appears in the N, ext., minor extensions in Groups 1 & 2.

Comments: stanza 1 has a varied presentation of N (first tone is now g'). Then follows a T-motif leading down to tone c', half a C-phrase, plus a Connective \ Formula Finalis. This stanza is very incomplete. It does not represent a stanza of a second song.

Stanza 2-5: Nucleus is initiated by a t-motif with internal repetition; it is succeeded by two simplified t-motifs. In N, ext. the entire N is repeated prior to the compulsory descent to tone c', instead of simply replacing the second ts-motif (of N) by the Ts-motif. This forms a formal extension. Group 1 is initiated by a ct-motif (tones c'-e'-a'-g'-e') plus a rest. Now follows an incomplete, simplified, extended T-motif with internal repetition, compound of a t,aug.-motif (tones e'-g'-e'-d') and half a c1-motif (e'-d'), the latter forming a minor extension. See comments to song no. 11. In Gr. 2 the ct-motif (of Gr. 1) does not reappear - as it should according to the "rules". This makes the formal course imperfect. The final c1-motif of Gr. 2 also forms the first motif of the C-phrase (overlapping). There is no rest between Gr. 2 and the C-phrase. The initial c1-motif of C is succeeded by varied versions (tone approximate f#) of simplified t-motifs and a pleonasm. Connective \ Formula Finalis is formed in the compulsory way.

No. 12.

Disc 79.b. - recorded May 13, 1937 by Erik Holtved.

Inukitsorssuaĸ (sg. 7): Anonymous drum-song for entertainment.

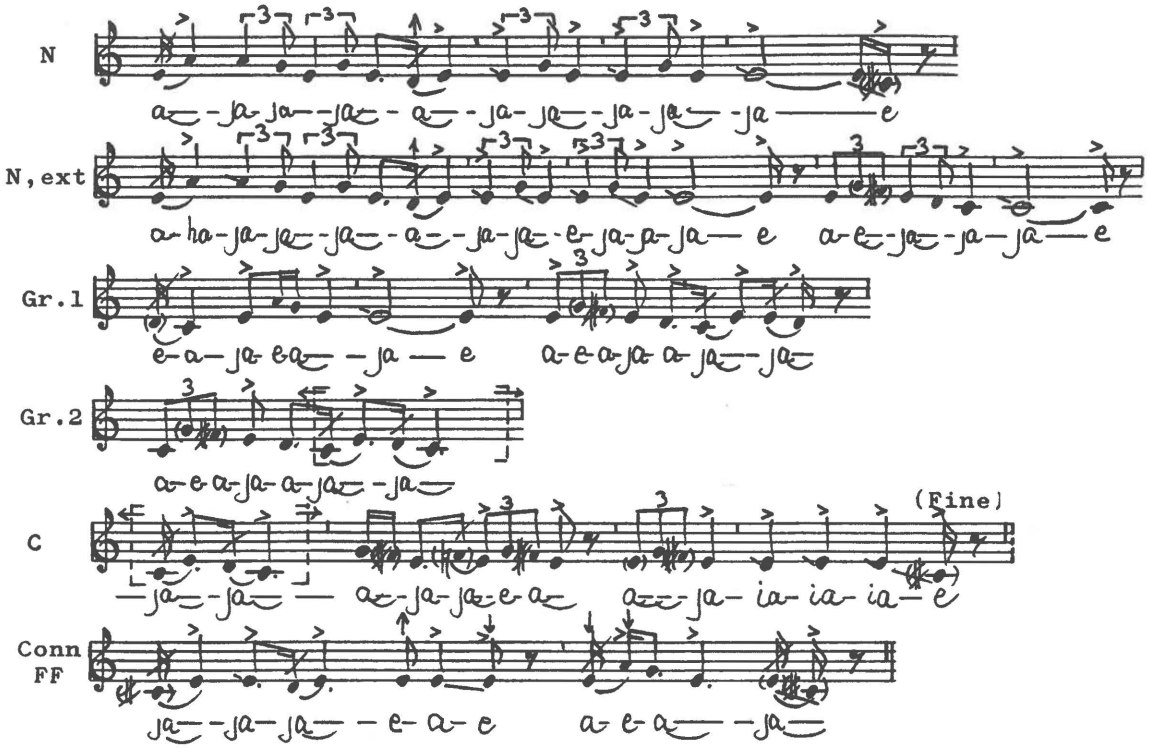
The informant sings solo.

Stanza 1 is incorrectly and very incompletely remembered.

The recording is interrupted in the middle of stanza 5.

Stanza 2 (and partly stanza 3) is representative.

Pitch: c' = ca. eb - d. M.M.: ♩ = ca. 146.



Concordances: (Ext. var.): 60, 89B, 90B, 103.

Melody Analysis:

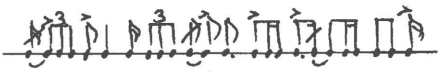
Tone Material: 

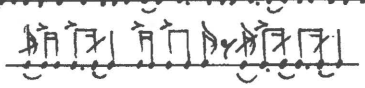
Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Tone approximately f' is used as a turning *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic Contours: N and N, ext. have a triple presentation of a significant contour - a descending movement plus an ascending leap - succeeded by a stepwise descent, in N to tone e', in N, ext. to tone c'. Each Intermediate Group has two nearly identical figures, an ascending leap with following melodic descent, followed by a small convex arc. C has two more convex arcs in low position succeeded, after a rest, by four arcs in medium position, plus a pleonasm. Conn.\ FF has the compulsory contour. All leaps are ascending.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

Modal Affiliation: Melody Sphere α-1.

Form Analysis, 2-4:

N	N, ext.	Gr. 1	Gr. 2	C
$t^{+/}+t^{+/}+t^{+/}$+t-P ± $t^{+/}+t^{+/}+t^{+/}$+T+p ± T+T,ext.(taug-c1)+p - T+T,ext + $c1^{+}$+c-t+ts^{+}-t+p - Conn.\FF				
Dev: No N in 1	+ unusual ext. +	+	+	(+) (+ +)

Conclusion: Extended (and unusual) version of Form Type D, Form Pattern D-5.

Comments: In stanza 1 the singer omits the first presentation of Nucleus. In stanza 4 the second Intermediate Group is omitted.

Stanza 2-4: Nucleus is long and comprises a triple presentation of a t-motif with an added half repetition (tones a'-g'-e'-a'-g') with an open ending succeeded by a common t-motif. A surplus pleonasm is used prior to N,ext. that is formed in the compulsory way, i.e. as a repetition (with an inserted rest) of N with a final T-motif leading to tone c'. Each Intermediate Group is made up of two T-motifs. The first of them is very infrequently seen in this formal place and extends the formal course. Another extension appears in the succeeding T, ext.-motif that is divided - by a rest - into an augmented t-motif (tones a'-g'-e'-d') and a c1-motif. Normally, a simple T-motif is used here. And normally, if a T, ext.-motif is used here, it is preceded by an earlier presentation, in the same version, as the terminal motif of the N, ext.-phrase. Gr. 2 and C has one tone in common (overlapping). C is long and includes two c1-motifs, the c-unit (tones c'-e'), and four t-motifs in various versions, plus a pleonasm. Following normal practice the song ends, in stanza 4, with the final pleonasm of the C-phrase. Connective \ Formula Finalis is formed in the compulsory way. There are no rests between the song's stanzas.

No. 11.

Disc 41.b. - recorded May 16, 1937 by Erik Holtved.

Inukitsorssuaĸ (sg. 6): Anonymous drum-song for entertainment.

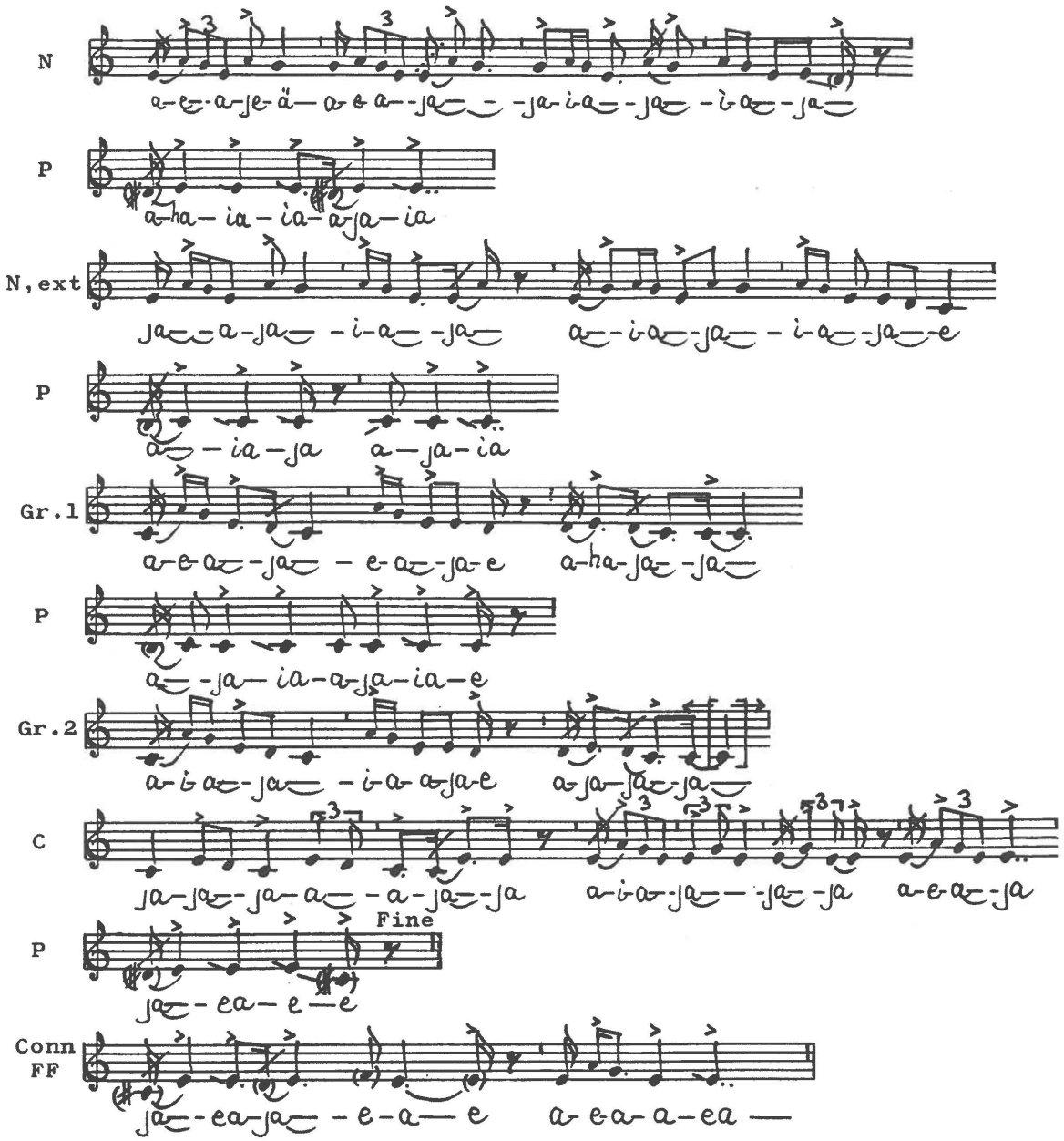
The informant sings solo.

Stanza 1 is slightly abbreviated.

The recording includes 4 stanzas.

Stanza 2 (and stanza 3) is representative.

Pitch: c' = ca. d. M.M.: ♩ = ca. 138-143.

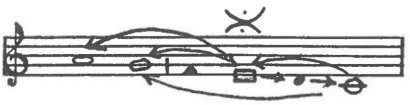


Words: A single word is used in the nucleus-parts of stanza 2:
ajurhinnaliriga I cannot cope.

Concordances: Var.: 9. Ext. var.: 56, 57, 83, 88.
(Ext. var.): 8, 26, 49-53, 79, 89A-90A, 99.

Melody Analysis:

Tone Material:



Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Tone approximately f' is used as a turning *pien* in the last phrase.

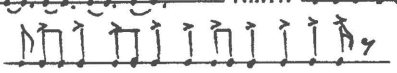
Pentatonics: Mi-pentatonics in Do-position.
Conclusion: Penta-Type 11.

Melodic Contours: N and N, ext. have a rising movement followed by undulations, a melodic fall and a convex arc ending with gradually falling vines. N ends on tone e', N, aug. on tone c' that is repeated. The Inntermediate Group has an ascending movement, a rest, and the same final falling contour as used in N, aug. C has a convex arc in low position, a rising leap with succeeding stepwise melodic fall, plus a convex arc in medium level. Conn.\ FF has the compulsory contour. All leaps are ascending.

Rhythm Analysis: Nuclei have:



The C-phrase has:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, aug.	Gr.1	C
t/ + p + t + t/ + t^{+} -	t/ - t + t/ + T^{+} + p -	cts/ - T^{+} +	c1 + ts + ts + p - Conn\FF
Dev.:	(+p)	(+P) +Gr.2	(+)

Conclusion: Incomplete version of Form Type D, Form Pattern D-3.

Comments: The Nucleus is long and shows half a t-motif with open ending, a short pleonasm, and an extended rounding off, nearly a new presentation of N, which includes a repetition of the initial ascending motif plus a t-motif with internal repetition. The second phrase is shorter than the first one - contrary to normal practice - but otherwise it is traditionally formed leading down to tone c'. The Intermediate Group has a rising figure (a cts/-motif) separated by a rest from the following T-motif with internal repetition that mirrors the last part of N, aug. The Intermediate Group is not repeated; this gives an incomplete formal course. The C-phrase combines a c1-motif (c'-e'-d'-c') and ts-motifs in a commonly used way. Conn\FF is formed in the compulsory way.

No. 10.

Disc 40.a. - recorded April 16, 1937 by Erik Holtved.

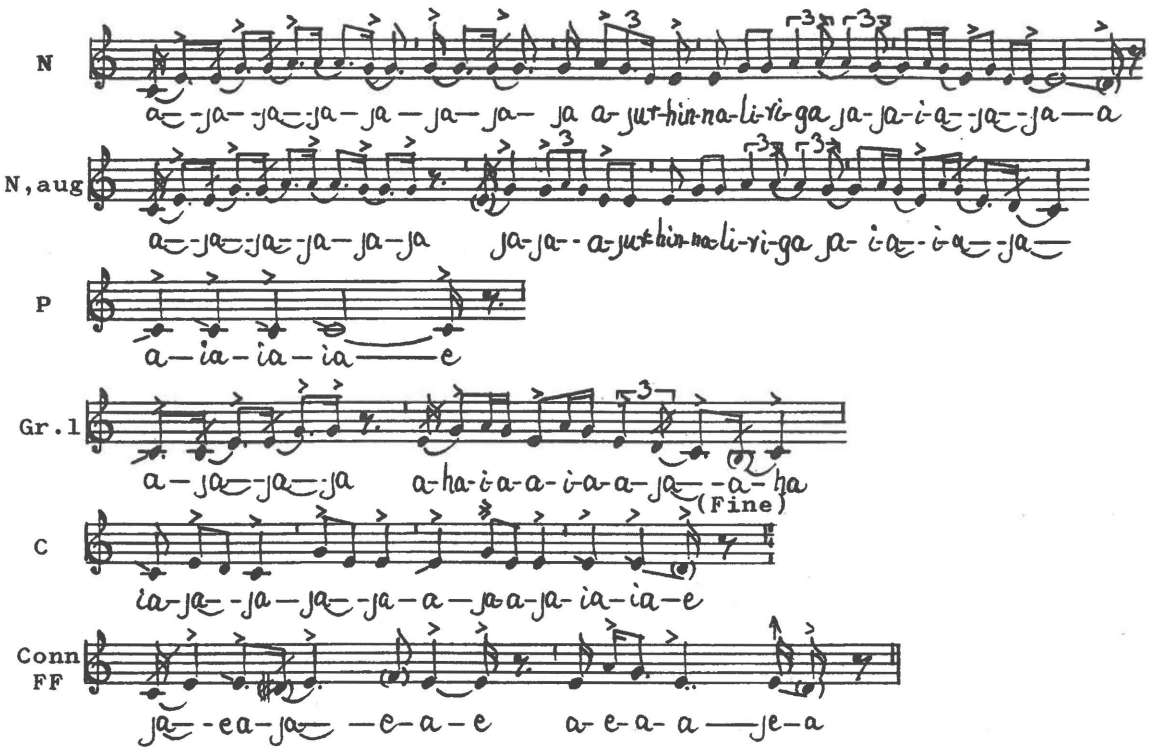
Inukitsorssuaĸ (sg. 5): Anonymous drum-song for entertainment.

The informant sings solo.

The recording is interrupted near the end of stanza 5.

Stanza 2 is representative.

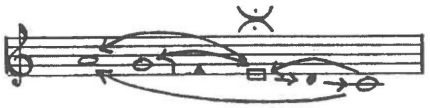
Pitch: c' = ca. eb - d. M.M.: ♩ = ca. 135.



Concordance: Var.: 10. Ext. var.: 56, 57, 83, 88.
(Ext. var.): 8, 26, 49-53, 79, 89A-90A, 99.

Melody Analysis:

Tone Material:



Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. In the last two phrases the top tone a' is lowered. Tone approximately f' is used as a turning *pien* in the last phrases.

Pentatonics: Mi-pentatonics in Do-position.

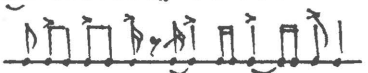
Conclusion: Penta-Type 11.

Melodic Contours: N and N, ext. have an ascending movement followed by undulations and a final convex arc that leads to tone e' in N, to tone c' in N, ext. The following phrases begin by passages in low level; after an upward leap follow a falling movement in Gr. 1 & 2, two convex arcs in C. The Conn.\ FF-phrase has the compulsory contour. All leaps are ascending.

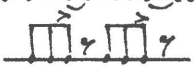
Rhythm Analysis: Nuclei have:



Groups 1 & 2:



The drum primarily has:



Singing and drumming coincide through most of the song. In some motifs the drum moves a little faster or slower than the singing.

Modal Affiliation: Melody-Sphere α–1.

Form Analysis, stanzas 2-5:

N	N, ext.	Gr.1	Gr.2	C
t/+ t1+ t1+ t^{+} -	t/+ t1- t1+ T^{+} +	c1+ c - T +	c1+c - T +	c1+ c1+ t+ t/- t,v+ p - Conn\FF
	(+P)	(+P)		(+) (+ +)

Dev:

Conclusion: Form Type D, Form Pattern D-3.

Comments: In stanza 1 the first motif of N is varied, or incorrectly remembered (?).
Nucleus (in stanzas 2-5) combines half a t-motif (tones e'-g'-a'-g') with two t1-motifs (a'-g') and a t-motif with internal repetition. N, ext. is formed in the traditional way, the last motif now a T-motif with internal repetition. The Intermediate Groups and the C-phrase are initiated by frequently used combinations of motifs (c1 and the c-unit). Groups are concluded by a T-motif, C by three t-motifs in various versions. There are no rests between these phrases, but three of them have internal rests. In this way the listener gets an impression of another formal division than actually used. This kind of "cross-phrasing" is, presumably, used as an artificial expression. The Conn.\ FF is formed in the compulsory way.

No. 9.

Disc 85.b. - recorded May 14, 1937 by Erik Holtved.

Inukitsorssuaĸ (sg. 4): Anonymous drum-song for entertainment.

The singer accompanies himself on the drum.

The recording has a short break in stanza 2.

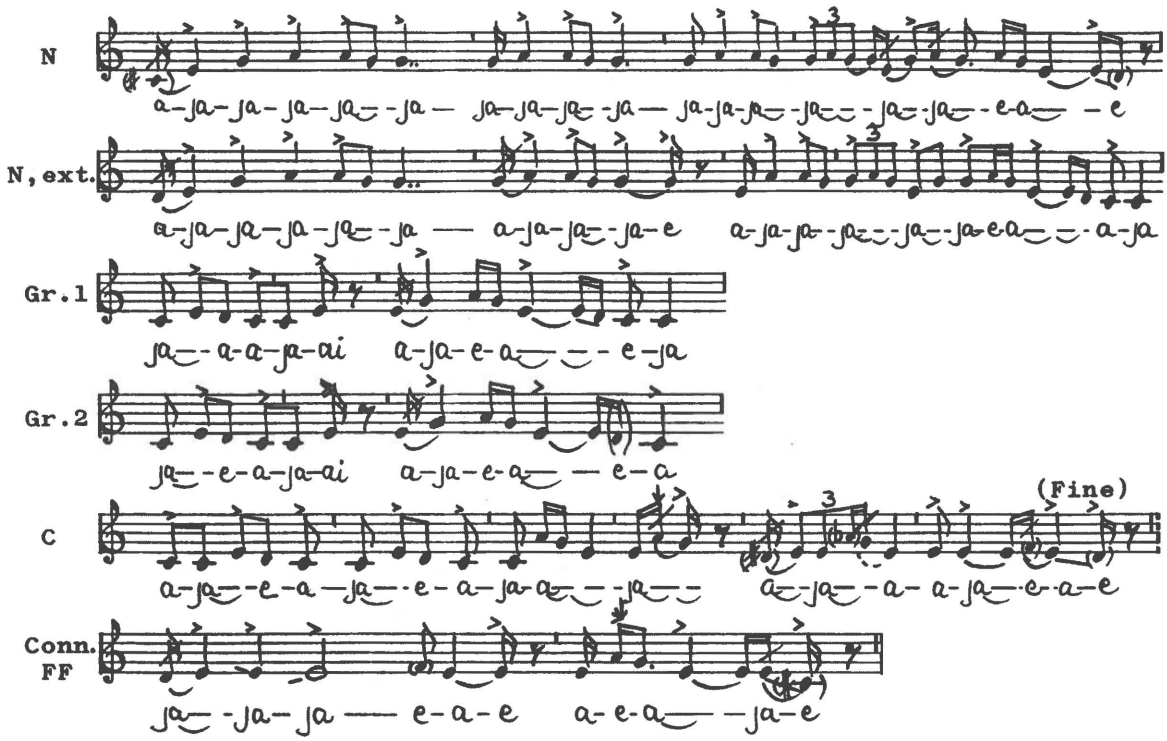
The first Nucleus of stanza 1 differs from Nucleus of the other stanzas.

The recording is interrupted at the end of stanza 5.

Stanza 2 (and partly stanza 3) is representative.

Pitch: c' = ca. eb - d.

M.M.: ♩ = ca. 155.



Concordances: Var.: 48. Ext. var.: 102. (Ext. var.): 5, 9-10, 103.

Melody Analysis:

Tone Material: 

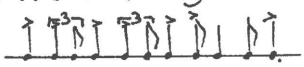
Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Heightened tone e' is used as a turning *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic Contours: Nuclei have an ascending leap followed by undulations and a final descent. In N the final descent goes to tone e'; in N, ext. there is an inserted convex arc before the final descent, here to tone c'. Each Intermediate Group has two small convex arcs in low position with a succeeding ascending leap and a melodic fall to tone c'. Gr. 1 is followed by two pleonasms. C has two convex arcs in low position followed by a convex arc in medium position plus a pleonasm. Conn.\ FF has the compulsory contour. All leaps are ascending.

Rhythm Analysis: Nuclei have: 

Groups 1 and 2: 

Modal Affiliation: Melody-Sphere α-1.

Form Analysis, stanzas 2-4:

N	N, ext.	Gr.1	Gr.2	C	
t/+t1+t	t/+t1+t⁺+t-T+p-P	c1+c1+Ts-P-P	c1+c1+Ts	c1+c-t+p	Conn\FF
Dev:	+ +			(+)	

In stanza 1 the formal content of N and N, ext. shows: t1 + t1/ - t - t1⁺ + t⁺ + t - T

Conclusion: Extended version of Form Type D, Form Pattern D-3, D-1 in stanza 1.

Comments, stanza 1: The formal content of the Nuclei in stanza 1 diverges from the courses of the other stanzas: thus the first motif in stanza 1 is a t1-motif (tones g'-a'-g') resulting in formal classification of Form Pattern D-1, whereas the following stanzas have half a t-motif showing Form Pattern D-3. The divergences could be caused by an error. But they could also be a relic of an earlier practice to combine two songs (?), cf. songs nos. 89-92.

Stanza 2-4: Nucleus has half a t-motif followed by a t1-motif and a common t-motif. N, ext. is using two t-motifs prior to the compulsory T-motif, instead of simply replacing the t-motif (of N) with a T-motif. This extends the formal course. Each Intermediate Group has two c1-motifs combined with a simplified T-motif, followed by pleonasms after Gr. 1. This constellation is partly mirrored in the C-phrase where a c1-motif is succeeded by the c-unit (c'-e'), a rest and a common t-motif. There are no rests between N, ext. and Gr. 1, or between Gr. 2 and C. This gives an impression of longer phrases than actually used. Conn.\ FF has the compulsory content.

Concordances: Var.: 97. Ext. var.: 2, 42-44, 98.
(Var.): 7, 73. (Ext. var.): 24, 45-47.

Melody Analysis:

Tone Material:



Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone a' is lowered in some few cases. Tone f' is used as a grace-note, heightened e' as a turning *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.
Conclusion: Penta-Type 11.

Melodic Contours: Each Nucleus has undulating movement succeeded by a descent, in N to tone e', in N, ext. to tone c'. The Intermediate Group has a rising leap succeeded by two descending movements. The C-phrase shows a convex arc followed by a pleonasm. Connective \ Formula Finalis has the compulsory contour.

Rhythm Analysis: Nuclei have:



There are changing rhythms in staves 4 and 5.
Stereotyped rhythm in the final phrase.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

⌐N¬	⌐N, ext.¬	⌐Gr.¬	⌐— C —¬
t1 + t -	t1 + T + p - P -	T^{+},v -	cts/ + t - P - Conn\FF
Dev.:		(+ P) +Gr. 2	(+)

Conclusion: Incomplete version of Form Type D, Form Pattern D-2.

Comments: Nucleus is short and includes a t1-motif (tones a'-g') succeeded by a simple t-motif. N, ext. has the compulsory content: a repetition of Nucleus where the final t-motif is substituted by a T-motif leading down to tone c' and followed by two pleonasms. The song has only one Intermediate Group; this makes the formal course incomplete. The Intermediate Group has a varied T-motif with internal repetition. The phrase mirrors the last part of N, ext., now with a short initial figure. The C-phrase has half of a simplified t-motif (tones c'-e'-g') with an open ending, succeeded by a t-motif formed as the last motif of the N-phrase. Connective \ Formula Finalis is formed in the compulsory way. The song has three complete stanzas; in stanza 3 (the last stanza) the C-phrase constitutes, in the traditional way, the conclusion of the song.

No. 33.

Disc 95.b. - recorded May 20, 1937 by Erik Holtved.

Mavsak [or Magssak] (male) (sg. 1): Anonymous drum-song for entertainment.

The singer accompanies himself on the drum.

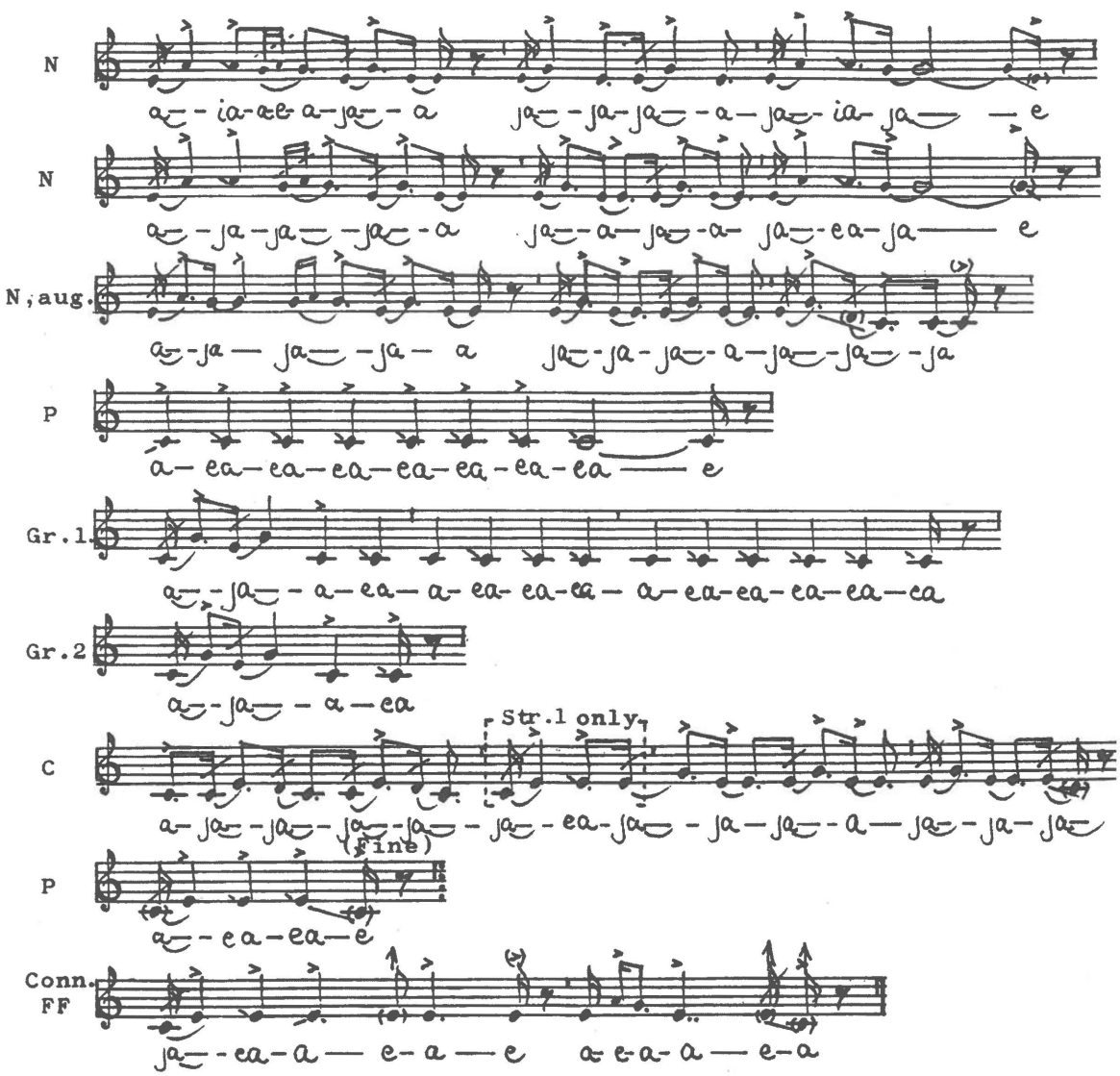
The recording is interrupted at the end of stanza 3.

Stanza 1 is slightly abbreviated.

Stanza 2 (and partly stanza 1) is representative.

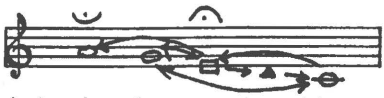
Pitch: c' = ca. db.

M.M.: ♩ = ca. 150.



Concordance: (Ext. var.): No. 12.

Melody Analysis:

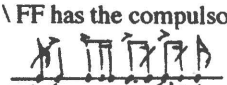
Tone Material: 

Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Heightened tone e' is used as a turning *pien* in the last phrase.

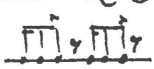
Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic Contours: Nucleus has a falling movement succeeded, after a rest, by two concave arcs with open endings. In N, aug. this contour is repeated two times, now concluded by a melodic fall. Each Intermediate Group has a short descending movement, the first followed by a pleonasm. C shows small convex arcs in low and medium levels, respectively. Connective \ FF has the compulsory contour.

Rhythm Analysis: The nuclei have: 

A conspicuous rhythm is: 

The drum has:  and: 

Rubato arises in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

⌐—— N ——¬	⌐—— N ——¬	⌐— N, aug. —¬ - ¬	⌐ Gr.1 ¬ ⌐ Gr.2 ¬	⌐—— C ——¬ - ¬
$t^{(+)}$,v-ts^{+}+t1 -	$t^{(+)}$,v-ts^{+}+t1 -	$t^{(+)}$,v-ts^{+}+Ts-P -	Ts+p -	Ts - $c1^{+}$+[p]+ts^{+}+ts-P -	Conn.\ FF
Dev.: +t=var.	+	+	+	(+)	+ in str. 1

Conclusion: Overcomplete and varied version of Form Type D, Form Pattern D-4 or D-6.

Comments: Nucleus is long. It is initiated by a varied t-motif where two quaver notes (g'-a') have various meanings: primarily, they might be interpreted as grace-notes to the following tone (g'). In this case the first motif is a -t-motif, and the form pattern determination shows Form Pattern D-4. But perhaps the quaver notes originally were longer so that the t-motif has (had) an internal repetition. Accordingly, the formal determination, secondarily, shows Form Pattern D-6. A rest in Nucleus separates this first motif from a simplified t-motif with internal repetition. An additional motif - a t1-motif - has an open ending instead of the traditional descent to tone e' (by a t-motif). The omission of a final t-motif in N varies the formal course. The second phrase forms a full repetition of Nucleus, instead of bringing a final descent to tone c'. According to the "rules" of composing songs of Form Type D this makes the formal course overcomplete. The third phrase has the qualities of the second phrase in other songs of form type D: it brings a (varied) repetition of N with a downward augmentation to tone c', here mediated by a simplified T-motif. The Intermediate Groups are very short presenting a simplified T-motif only; the first Group is succeeded by a pleonasm. The second Group is omitted in stanza 3. The C-phrase has a c1-motif with internal repetition succeeded by three simplified t-motifs. In stanza 1 they are preceded by a pleonasm . Connective \ FF is formed in the compulsory way. It is omitted in stanza 1.

No. 34.

Disc 48.b. - recorded April 18, 1937 by Erik Holtved.

Pualorssuaĸ (male) (sg.1): Anonymous drum-song for entertainment.

The informant sings solo through the first 5 stanzas.

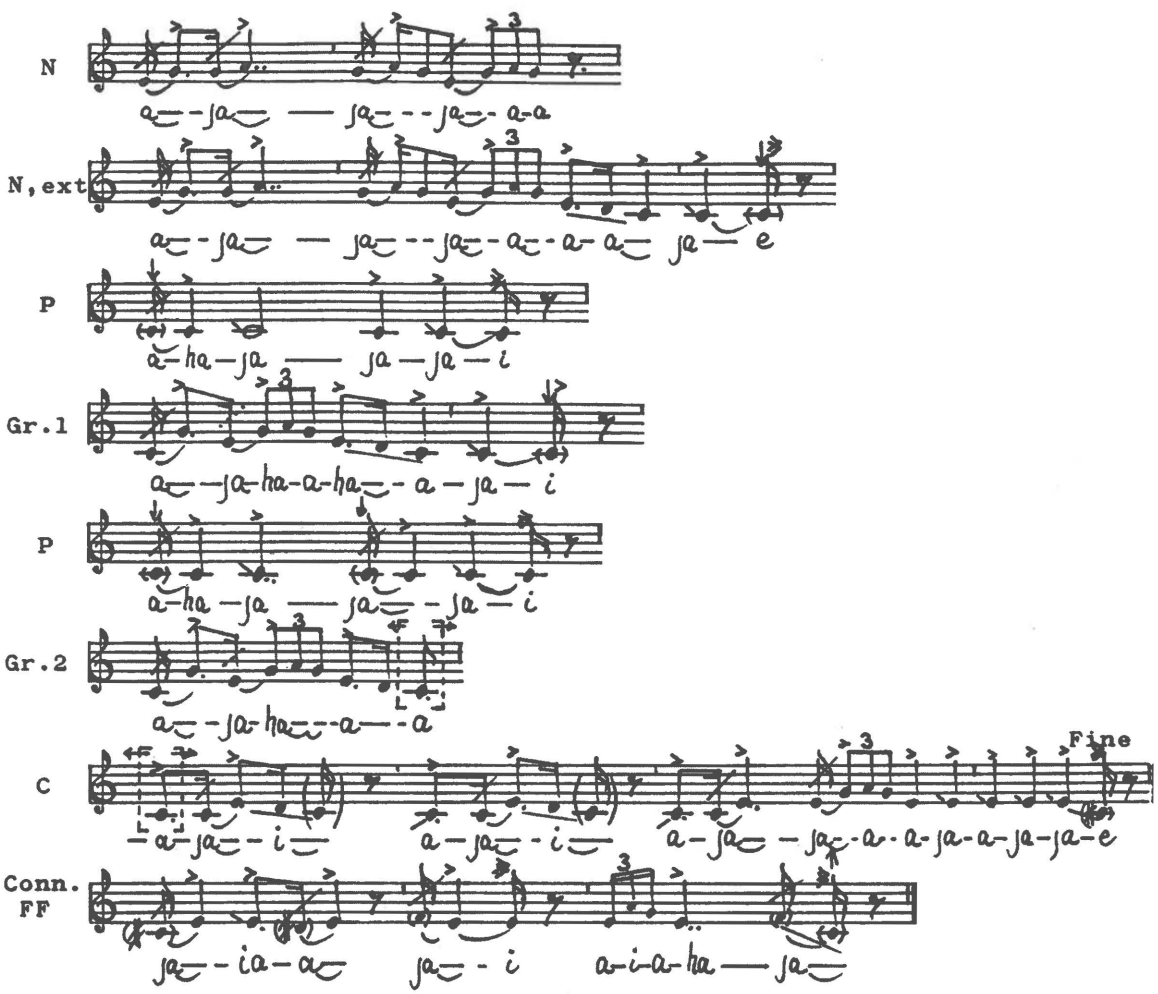
In stanza 6 Pualorssuaĸ is vocally accompanied by his wife, K'iajuk.

The recording includes 6 stanzas.

Stanza 1 (and partly stanza 2) is representative.

Pitch: c' = ca. c# - lowered c.

M.M.: ♩ = ca. 144.



Concordances: Var.: 35, 94-96. Ext. var.: 36-40, 76-78. (Ext. var.): 80.

Melody Analysis:

Tone Material:



Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone f' is used as a turning *pien* in the last phrase. There are many diverging tones in the two-part last stanza.

Pentatonics: Mi-pentatonics in Do-position.

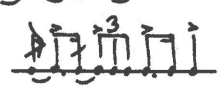
Conclusion: Penta-Type 11.

Melodic Contours: Nucleus shows undulating movements. In N, ext. this contour is followed by a descent and a pleonasm. Each Intermediate Group has an upward leap succeeded by a descent, in Gr. 1 followed by a pleonasm. The C-phrase has two small convex arcs in low position succeeded by a convex arc in medium level plus a pleonasm. Conn.\ FF has the compulsory contour. All leaps are ascending.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, ext.	Gr.1	Gr.2	C	
t1/ + $t^{+/}$,v	t1/ + T^{+},v + p - P	T^{+} + p - P	T^{+}	c1 - c1 - ct + p	Conn.\FF
Dev.: var.				(+)	

Conclusion: Varied version of Form Type D, Form Pattern D-1.

Comments: Nucleus has half a t1-motif (tones g'-a') succeeded by a varied t-motif with internal repetition of tones g'-a'-g'. In this way the phrase has an open ending; but normally the Nucleus has a final descent to tone e'. Therefore the formal course is varied. N, ext. is formed in the compulsory way, with a final descent to tone c'. Each Intermediate Group has a T-motif with internal repetition, reflecting the last part of N, ext. The first Intermediate Group is followed by a pleonasm. C is long and has two c1-motifs succeeded by a ct-motif (tones c'-e'-g'-a'-g'). The motifs are separated by rests and followed by a pleonasm. Following the "rules" of composition the C-phrase forms the final phrase in the last stanza of the song, stanza 6. The Connective \ Formula Finalis is formed in the compulsory way. In the last stanza Pualorssuaĸ sings a major or a neutral third higher than his wife.

No. 35.

Disc 54.b. - recorded April 23, 1937 by Erik Holtved.

Pualorssuaĸ (sg.2): Anonymous drum-song for entertainment.

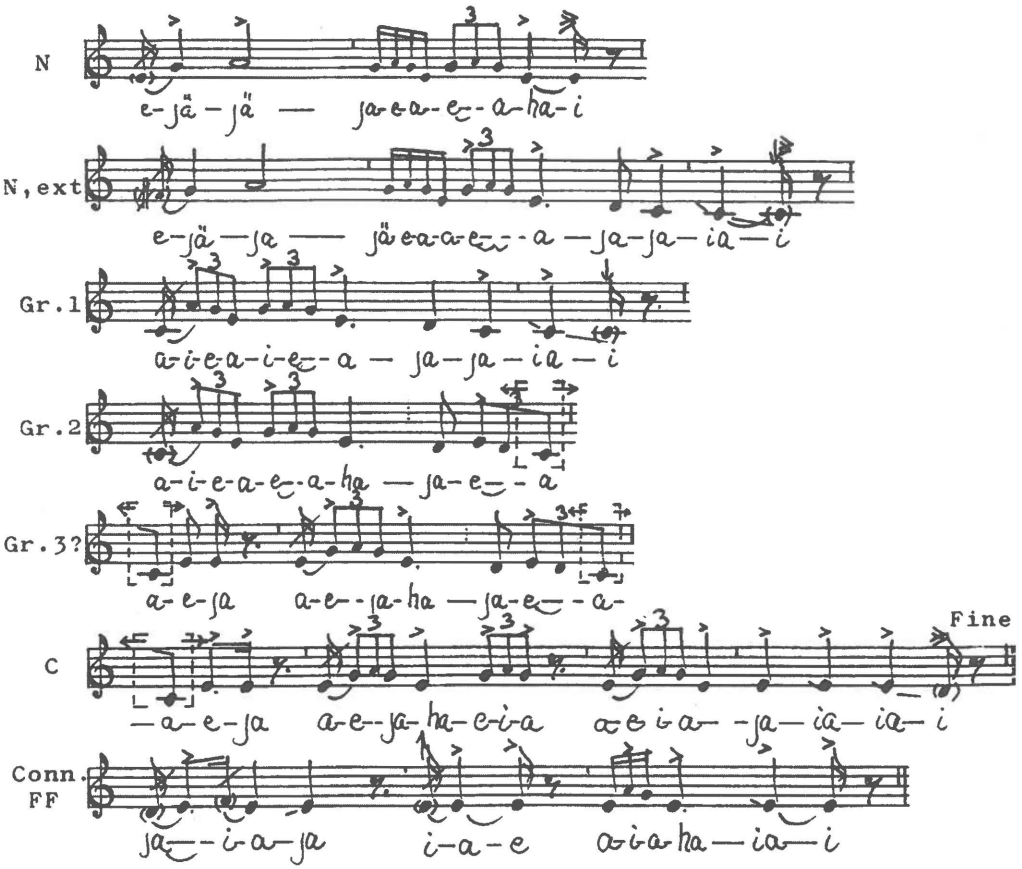
The informant sings solo.

Stanza 1 is slightly abbreviated.

The recording includes 6 **stanzas.**

Stanza 1 (and partly **stanza** 2) is representative.

Pitch: c' = ca. c. M.M.: ♩ = ca. 120.



Concordances: Anal. : 94-95. Var.: 34, 96. Ext. var.: 38-40, 76-78.
(Var.): 6. (Ext. var.): 23, 36-37.

Melody Analysis:

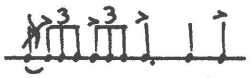
Tone Material: 

Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. The tones f' and heightened e' are used as grace-notes and turning *piens* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.
Conclusion: Penta-Type 11.

Melodic Contours: Nuclei have undulating movements with a final descent, in N leading to tone e', in N, ext. to tone c'. Each Intermediate Group has an ascending leap followed by gradually falling movement. In C an initial rise is succeeded by a convex arc, a concave arc, and three convex arcs with inserted rests, plus a pleonasm. Connective \ FF has the compulsory contour. All leaps are ascending.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

Modal Affiliation: Melody-Sphere α-1.

Form Analysis, stanzas 2-6:

⌐ N ¬	⌐ N, ext ¬	⌐ Gr.1 ¬	⌐ Gr.2 ¬	(Gr.3?)	⌐ C ¬	
t1/+ t^{+}	- t1/+ T^{+}+p	- T^{+} + p	- T^{++},ext.(:t^{+}+c1) + c-T^{+},ext.(t+c1)	+ c-$t^{+/}$-t+p	-	Conn.\ FF
Dev.:+ in 1	(+P)	(+P)	(+)	(+)	(+)	

Conclusion: Mainly overcomplete version of Form Type D, Form Pattern D-1.
Minor extensions (the c1-motifs) appear in Groups 2 and 3.

Comments: In stanza 1 the first Nucleus-presentation is omitted. Consequently, this stanza is incomplete.
Stanzas 2-6: Nucleus has half a t1-motif (g'-a') succeeded by a t-motif with internal repetition. N, ext. is formed in the compulsory way substituting the final t-motif (of N) by a T-motif, here with internal repetition, plus a pleonasm. The first Intermediate Group has a T-motif with internal repetition, plus a pleonasm. In Gr. 2 the T-motif is extended; it includes a t-motif with internal repetition plus a c1-motif that forms a minor extension to the formal course. Gr. 2 is succeeded by a c-unit and, after a rest, a second extended T-motif. The c-unit is affiliated to the C-phrase, but the T-motif shows back to the Intermediate Group. Put together these two motifs may form a third, and surplus, Intermediate Group. This makes the formal course of the song overcomplete. The last phrases have tones in common (overlappings). The C-phrase is initiated by the c-unit. Here follow three motifs: a t-motif with an added half repetition, a rest, and a common t-motif plus a pleonasm. Connective \ Formula Finalis is formed in the compulsory way.

No. 36.

Disc 26.b.1. - recorded April 5, 1937 by Erik Holtved.

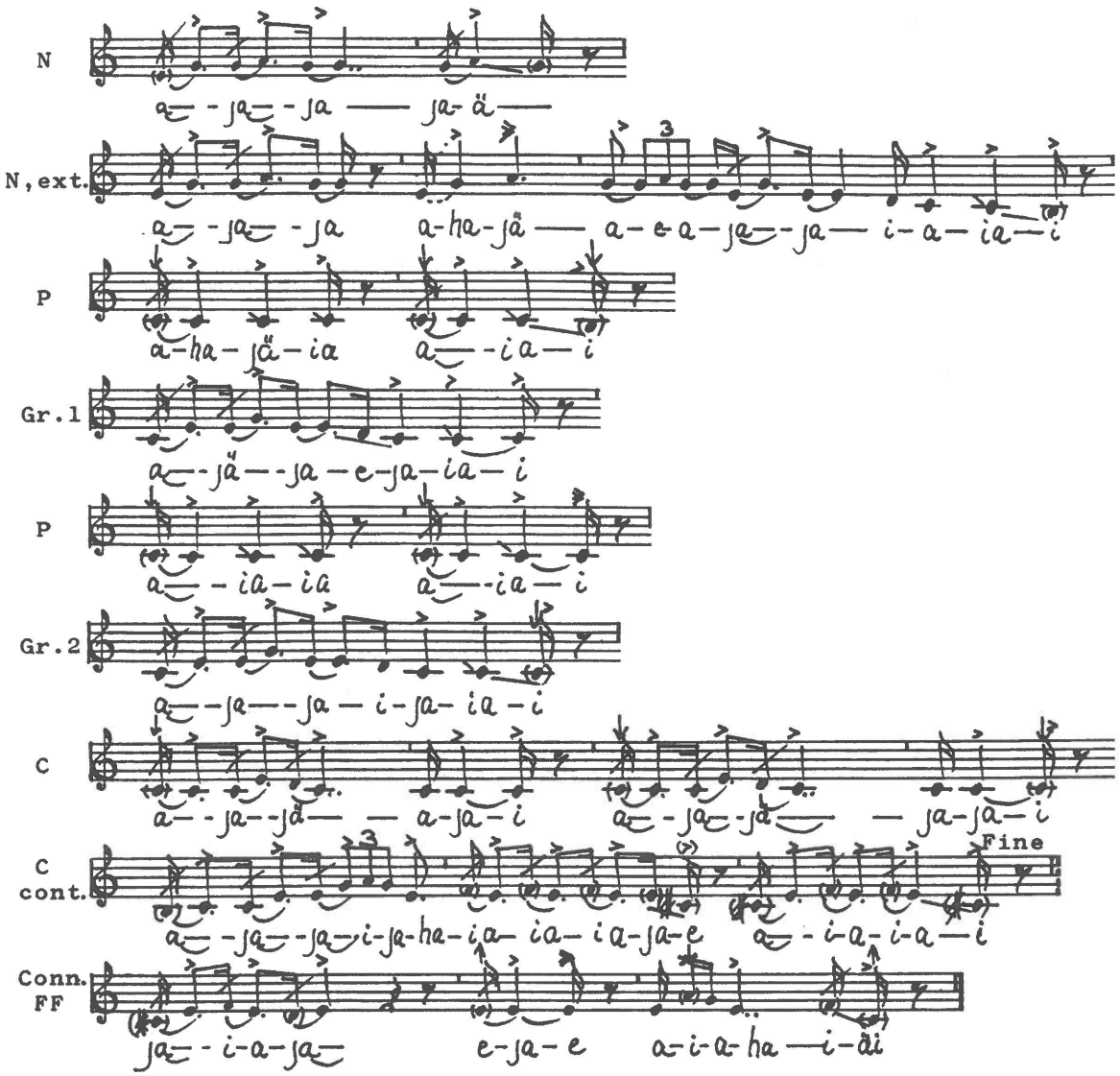
Pualorssuaĸ (sg. 3): Anonymous drum-song for entertainment.

The informant sings solo.

The recording includes 3 stanzas.

Stanza 1 (and partly stanza 2) is representative.

Pitch: c' = ca. c - lowered c. M.M.: ♩ = ca. 124.



Concordances: Anal. (var.): 37. Ext. var.: 34.
(Ext. var.): 23, 35, 38-40, 76-78, 80, 94-96.

Melody Analysis:

Tone Material:



Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone f' is used as a grace-note several places. Tone a' is lowered in the last phrase.

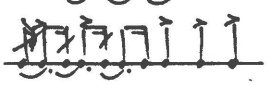
Pentatonics: Mi-pentatonics in Do-position.
Conclusion: Penta-Type 11.

Melodic Contours: Nucleus has undulating movement. In N, ext. this contour is followed by a descent and a pleonasm. Each Intermediate Group has a convex arc, the first Group followed by a pleonasm. C has also convex arcs, in low and medium levels, respectively, succeeded by a pleonasm. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei and parts of C:

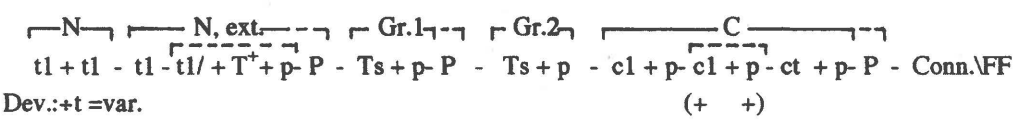


Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis:



Conclusion: Varied version of Form Type D, Form Pattern D-1.

Comments: Nucleus is short and has a t1-motif (tones g'-a'-g') succeeded by a another t1-motif. According to the traditional way of composing the Nucleus normally ends with a t-motif leading down to tone e'. The omission of this t-motif makes the formal course varied. In N, ext. the content of N is repeated and followed by a gradual descent to tone c', effected by a T-motif with internal repetition. Two pleonasms separate from the first Intermediate Group that has a simplified T-motif (e'-g'-e'-d'-c') reflecting the last part of N, ext. A double pleonasm separates from the Second Intermediate Group, formed as the first one. The C-phrase is very long: a c1-motif plus pleonasm has a second - and surplus - presentation and is followed by a combination of the c-unit and a t-motif (tones c'-e'-g'-a'-g'-e'), plus another two pleonasms. The last stanza, stanza 3, ends correctly with the C-phrase. The Connective \ Formula Finalis uses longer rests than normally seen.

No. 37.

Disc 51.b. - recorded April 18, 1937 by Erik Holtved.

Pualorssuaĸ (sg. 4): Anonymous drum-song for entertainment.

The song is accompanied vocally by K'aivigaĸ (♂) and others.

There is no drum accompaniment.

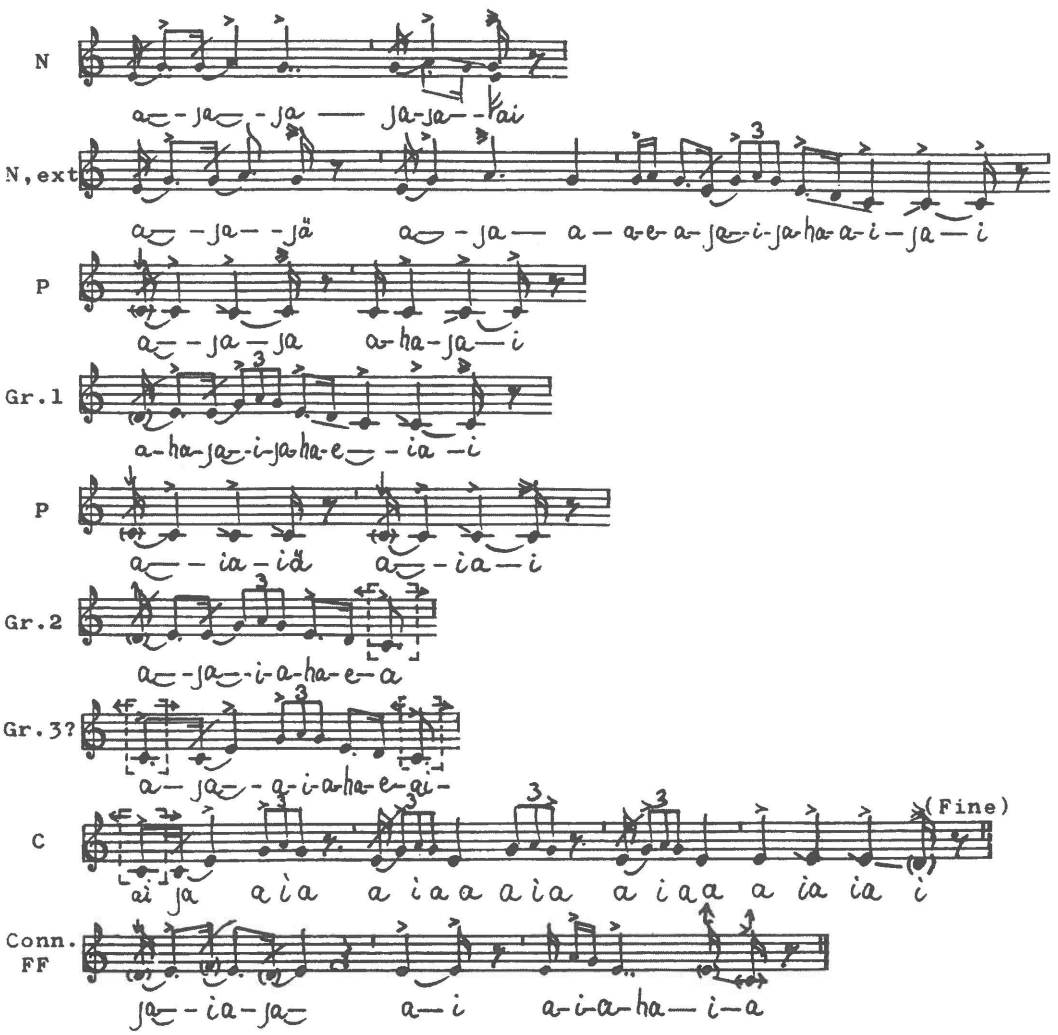
Stanza 1 is abbreviated.

The recording is interrupted in the beginning of stanza 6.

Stanza 2 (and partly stanza 3) is representative.

Pitch: c' = ca. B♭.

M.M.: ♩ = ca. 130.



Concordances: Anal. (var.): 36. Ext. var.: 34.
(Ext. var.): 23, 35, 38-40, 76-78, 80, 94-96.

Melody Analysis:

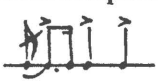
Tone Material: 

Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone f' is used as a grace-note in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic Contours: Nucleus has undulating movements, in strophes 3-6 with a final descent to tone e'. N, ext. has undulations succeeded by a descent to tone c' and pleonasms. Each Intermediate Group has a convex arc, in Gr. 1 followed by pleonasms. The C-phrase has a convex arc succeeded by an ascent, a rest, and three convex arcs plus pleonasm. Conn. \ FF has the compulsory contour. All leaps are ascending.

Rhythm Analysis: Nuclei have: 

Groups and parts of C: 

Modal Affiliation: Melody-Sphere α-1.

Form Analysis, stanzas 2-5:

⌐N¬	⌐N, ext.¬	⌐Gr.1¬	⌐Gr.2¬	(Gr.3?)	⌐C¬
t1 + t* - t1 + t1 + T^{+} + p - P - P	- T + p - P - P	- T	+ cT	+ ct/ - $t^{+/}$ - t + p	- Conn\FF
Dev.:	+		+		(+)

* In stanzas 1 & 2 the last motif of Nucleus is a t1-motif (tones a'-g') instead of a t-motif.

Conclusion: Overcomplete, ext., partly var. (str.1-2) version of Form Type D, Form Pattern D-1.

Comments: stanza 1 is abbreviated. It has no Intermediate Groups, and the first part of the C-phrase is omitted.
Stanzas 2-5(6): Nucleus is short and includes a t1-motif (tones g'-a'-g') succeeded by a t-motif in stanzas 3-6, whereas stanzas 1 and 2 have a second t1-motif (tones a'-g', cf. the divided notation). Therefore, the formal course is partly varied. In N, ext. the entire content of N is repeated prior to the final T-motif, instead of replacing the second t1-motif of N by a T-motif. This extends the formal course. Three pleonasms separate from the first Intermediate Group. Gr. 1 has a simple T-motif reflecting the last part of N, ext. plus succeeding pleonasms. Gr. 2 has a T-motif only. Gr. 2 is succeeded by a cT-motif. The c-unit is affiliated to the C-phrase, but the T-motif to the Intermediate Group. Put together these two motifs may form a third, and surplus, Intermediate Group. This makes the formal course of the song overcomplete. Gr. 2-3 and Gr. 3-C have tones in common (overlappings). C has half a ct-motif (c'-e'-g'-a'-g', open ending), a t-motif with added half repetition, a common (surplus) t-motif and a pleonasm. One of the t-motifs is omitted in stanza 2. Connective \ Formula Finalis is formed in the compulsory way.

No. 38.

Disc 22.a.2. - recorded April 3, 1937 by Erik Holtved.

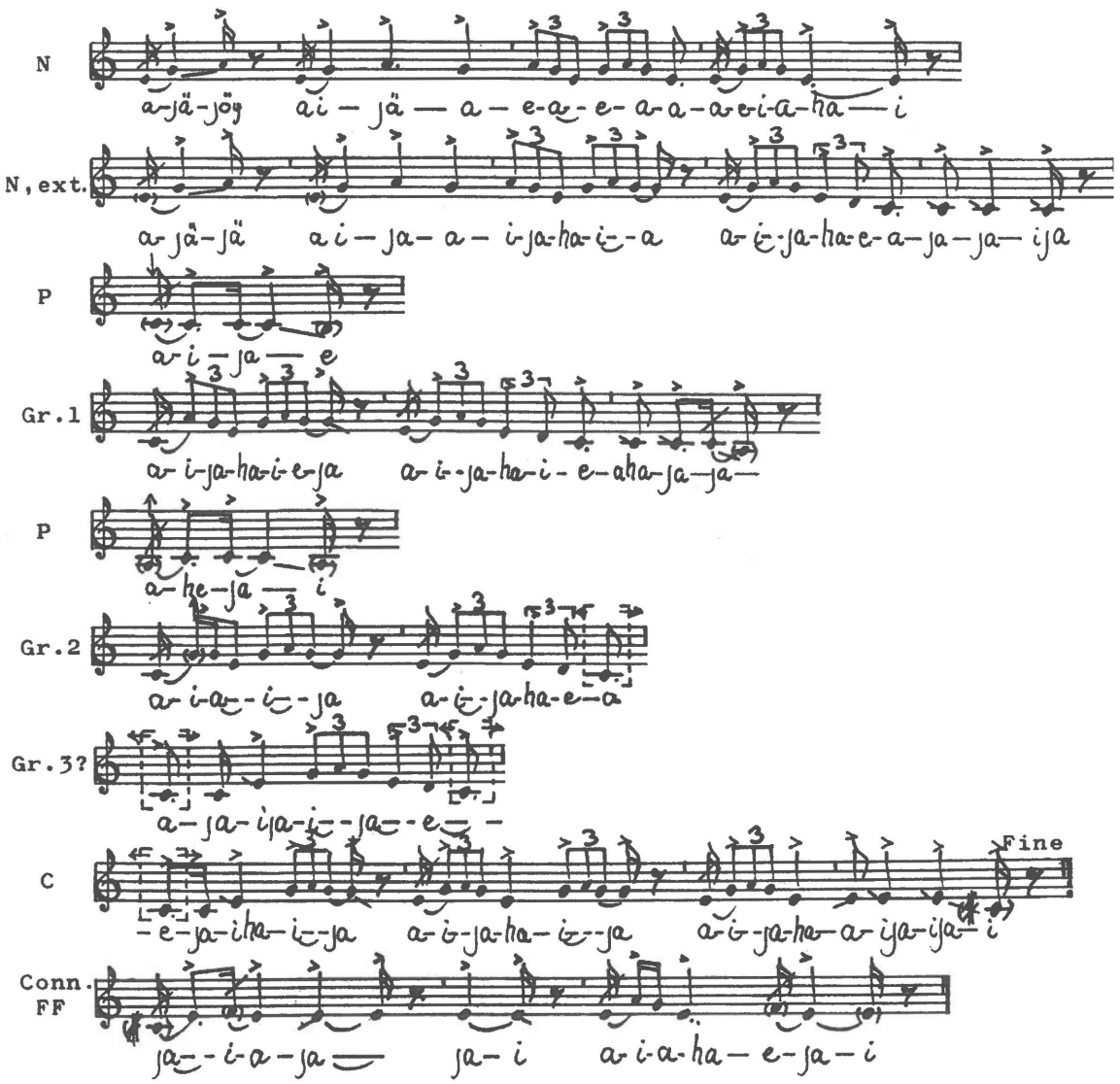
Pualorssuaĸ (sg. 5): Anonymous drum-song for entertainment.

The informant sings solo.

The recording includes 3 stanzas.

Stanza 1 (and partly stanza 2) is representative.

Pitch: c' = ca. c - B. M.M.: ♩ = ca. 131.



Concordances: Anal. (var.): 39-40. Var.: 23. (Var.): 78.
Ext. var.: 34-35, 76-77, 94-96. (Ext. var.): 6, 36-37.

Melody Analysis:



Tone Material:

Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone f' is used as a grace-note in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.

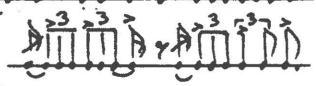
Conclusion: Penta-Type 11.

Melodic Contours: Nucleus shows undulating movements followed by two small convex arcs. In N, ext. this contour is followed by a descent to tone c' plus pleonasms. The Intermediate Groups repeat the last part of N, ext. C has a convex arc with broad amplitude, then three convex arcs in medium level. Conn. \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis, stanza 1:

N	N, ext.	Gr.1	Gr.2	(Gr.3?)	C	
t1/- t1+ t^{+}+ t -	t1/- t1+ $t^{+/-}$- T+ p- P -	$t^{+/-}$- T+ p- P -	$t^{+/-}$- T	+	cT + ct/- $t^{+/-}$- t+ p -	Conn.\FF
Dev.:	(var.)	+ in str. 2-3		+	(+)	

Conclusion: Overcomplete and slightly varied version of Form Type D, Form Pattern D-1. An incompleteness (no first Intermediate Group) appears in stanzas 2+3.

Comments: Nucleus has half a t1-motif (tones g'-a') succeeded - after a rest - by a t1-motif (tones g'-a'-g') and two t-motifs: one with internal repetition, and a common t-motif. N, ext. is formed in the traditional way showing an approximate repetition of N where the final t-motif is substituted by a T-motif. An extra inserted rest makes a slight variation of the phrase that is succeeded by two pleonasms. Each Intermediate Group has a t-motif with an added half repetition with an open ending (tones a'-g'-e'-g'-a'-g'), followed by a rest and a T-motif, thus repeating the last part of N, ext. The first Intermediate Group is omitted in stanzas 2 and 3. Therefore these stanzas have incomplete formal courses. Gr. 2 is succeeded by a cT-motif which might form an extension to Gr. 2 or a beginning of the C-phrase. The utilization of a T-motif on this formal place shows an affiliation to the Intermediate Group. Therefore, the cT-motif may form a third (abbreviated) Group. This makes the formal course of the song overcomplete. Gr.2-Gr.3 and Gr.3-C have tones in common (overlappings). The C-phrase has half a ct-motif followed - after a rest - by a t-motif with partial internal repetition plus a common t-motif and a pleonasm. The Connective \ Formula Finalis is formed in the compulsory way.

No. 39.

Disc 50.a. - recorded April 18, 1937 by Erik Holtved.

Pualorssuaĸ (sg. 6): Anonymous drum-song for entertainment.

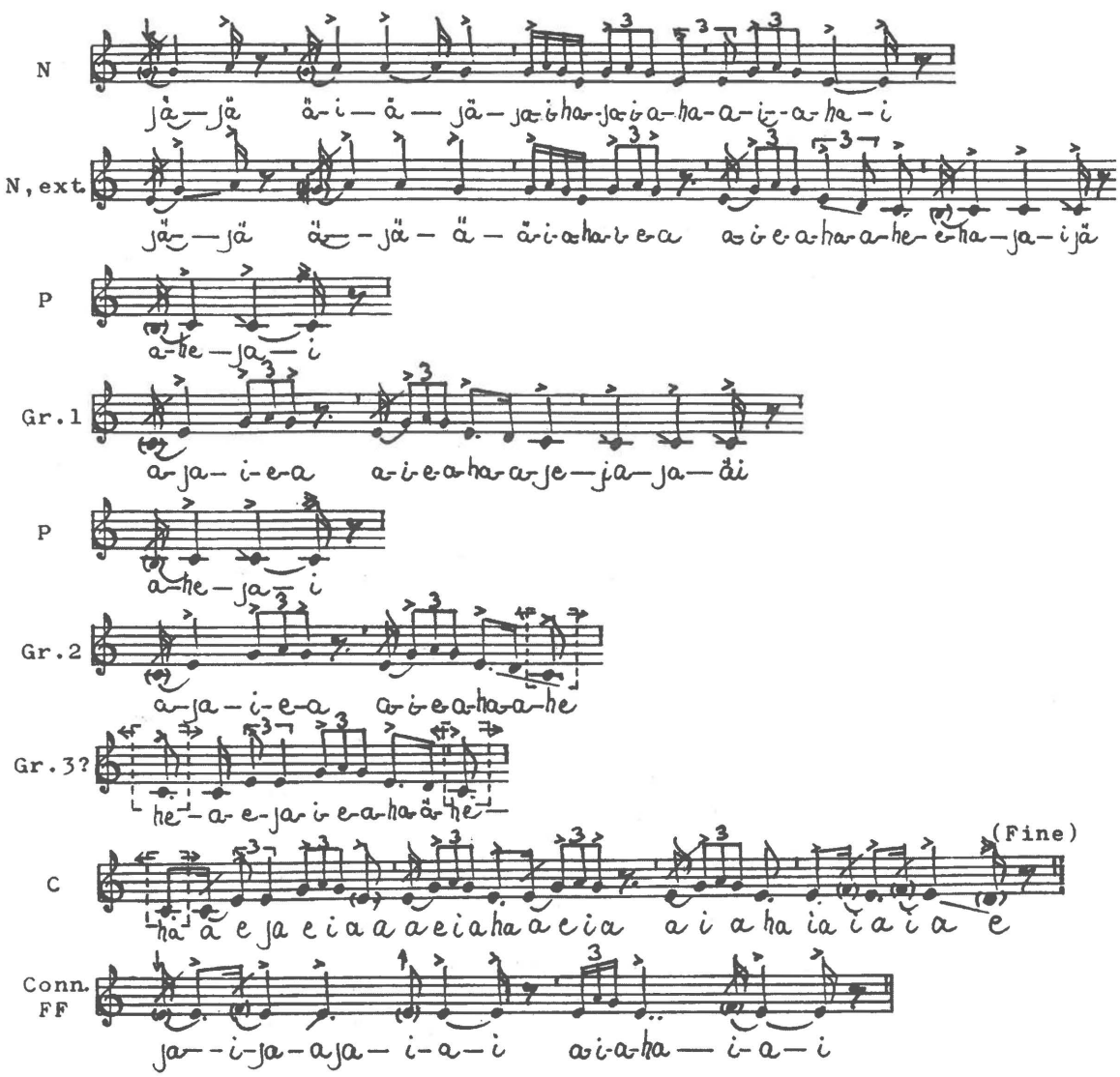
The song is accompanied vocally by K'âvigaĸ and 2-3 other men.

The recording is interrupted in the beginning of stanza 6.

Stanza 2 (and partly stanza 1) is representative.

Pitch: c' = ca. c.

M.M.: ♩ = ca. 137.



Concordances: Anal. (var.): 38, 40. Var.: 23. (Var.): 78.
Ext. var.: 34-35, 76-77, 94-96. (Ext. var.): 6, 36-37.

Melody Analysis:

Tone Material:



Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tones c' and e' are lowered in N, ext. and C of the first stanza. Heightened tone e' is used as a *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.

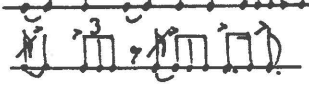
Conclusion: Penta-Type 11.

Melodic Contours: Nucleus shows undulating movements followed by two convex arcs. In N, ext. this contour is followed by a descent to tone c' plus pleonasms. Each Intermediate Group has a broad convex arc interrupted by a rest. Gr. 1 is followed by two pleonasms. C has a broad convex arc succeeded by four small convex arcs in medium level and a pleonasm. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, ext.	Gr.1	Gr.2	(Gr.3?)	C
t1/- t1+ t^{+}+ t -	t1/- t1+ $t^{+/-}$- T+ p- P -	t/- T+ p- P -	t/- T +	cT +	ct + $t^{+/-}$- t+ p -	Conn.\FF
Dev.:	(var.)			+	(+)	

Conclusion: Overcomplete and slightly varied version of Form Type D, Form Pattern D-1.

Comments: Nucleus has half a t1-motif (tones g'-a') succeeded - after a rest - by a t1-motif (tones a'-g') and two t-motifs: one with internal repetition, and a common t-motif. Following traditional practice N, ext. forms an approximate repetition of N the last motif of N being substituted by a T-motif leading down to tone c'. An extra inserted rest makes a slight variation of the phrase that is succeeded by two pleonasms. Each Intermediate Group has half a t-motif (tones e'-g'-a'-g') followed by a rest and a T-motif, thus showing a variation of the last part of N, ext. The first Intermediate Group is followed by two pleonasms. Gr. 2 is succeeded by a cT-motif which might form an extension to Gr. 2 or a beginning of the C-phrase. The utilization of a T-motif on this formal place shows an affiliation to the Intermediate Group. Therefore, the cT-motif may form a third (abbreviated) Group. This makes the formal course of the song overcomplete. Gr. 2-Gr. 3 and Gr. 3-P have tones in common (overlappings). The C-phrase has half a ct-motif succeeded by a t-motif with partial internal repetition, a common t-motif and a pleonasm. The Connective \ Formula Finalis is formed in the compulsory way.

No. 40.

Disc 86.b. - recorded April 15, 1937 by Erik Holtved.

Pualorssuaĸ (sg. 7): Anonymous drum-song for entertainment.

The singer accompanies himself on the drum.

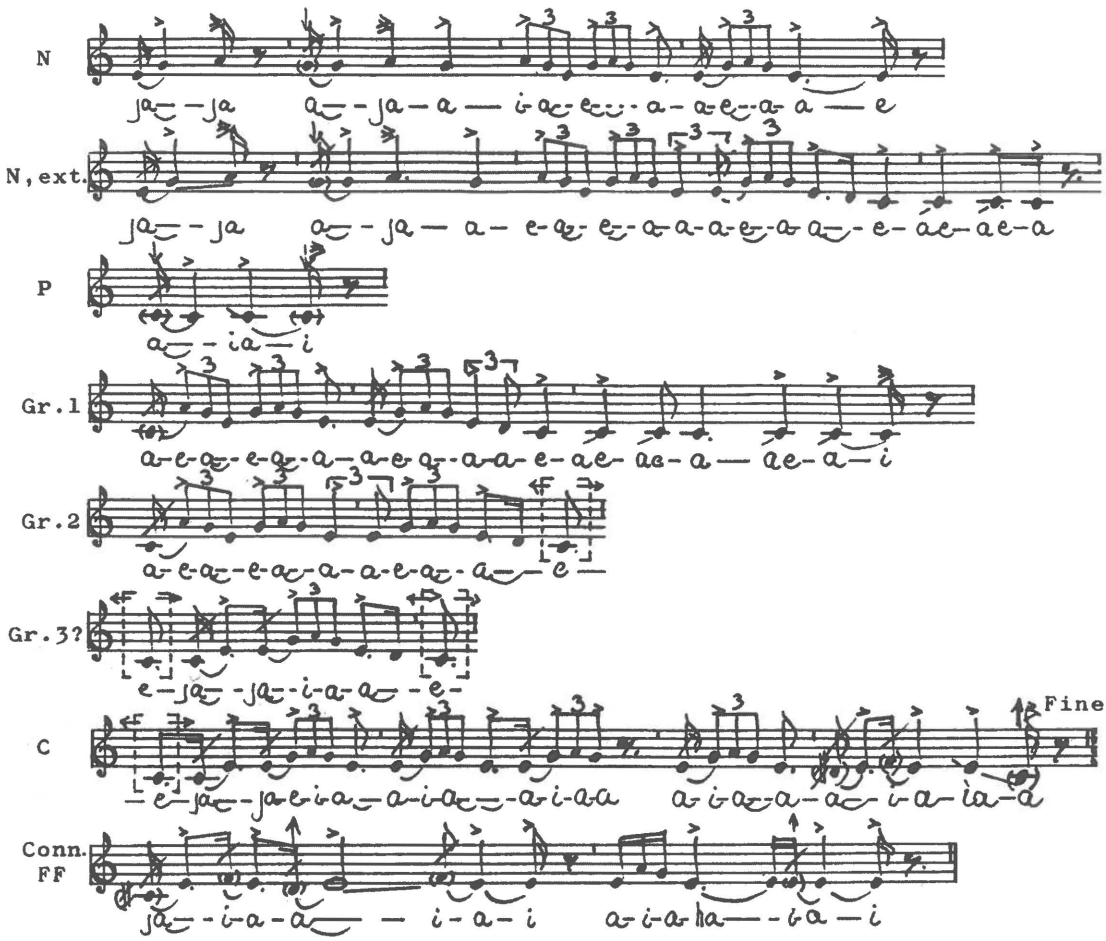
The song is vocally accompanied by many voices.

In stanza 1 the Nucleus is formed slightly different from Nuclei of the following stanzas.

The recording includes 4 stanzas.

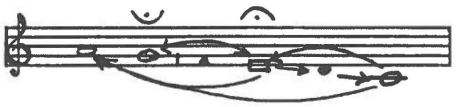
Stanza 2 (and partly stanza 1) is representative.

Pitch: c' = ca. f - heightened f. M.M.: ♩ = ca. 130.



Concordances: Anal. (var.): 38-39. Var.: 23. (Var.): 78.
Ext. var.: 34-35, 76-77, 94-96. (Ext. var.): 6, 36-37.

Melody Analysis:



Tone Material:

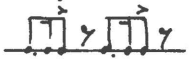
Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone approximately f' is used as a turning *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic Contours: Nucleus shows undulating movements followed by two convex arcs. In N, ext. this contour is followed by a descent to tone c' plus a pleonasm. Each Intermediate Group has an ascending leap succeeded by a melodic fall. Thereafter follow two convex arcs, in Gr. 1 also a pleonasm. C has a broad convex arc succeeded by four small convex arcs in medium level and a pleonasm. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei and the Groups have the same rhythms as used in no.38.
The predominant drum rhythm is:



Rubato arises often in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, ext.	Gr.1	Gr.2	(Gr.3?)	C	
t1/- t1+ t^{+}+ t -	t1/- t1 + t^{+}+ T+ p- P -	t^{+}+ T+ p -	t^{+}+ T +	cT +	ct + $t^{+/-}$ - t +p -	Conn.\ FF
Dev.:				+	(+) (+)	

Conclusion: Overcomplete version of Form Type D, Form Pattern D-1.

Comments: Nucleus has half a t1-motif followed, after a rest, by a t1-motif that is slightly differently formed in stanzas 1 and 2-4, respectively. In stanza 1 this motif has tones a'-a'-g', whereas tones g'-a'-g' are used in stanzas 2-4. The Nucleus is concluded by a t-motif with internal repetition and a t-motif. In N, ext. is formed in the traditional way the last motif of N being substituted by a T-motif leading down to tone c'. The phrase is succeeded by two pleonasms. Each Intermediate Group has a t-motif with internal repetition followed by a T-motif thus repeating the last part of N, ext. The first Intermediate Group is followed by a pleonasm. The second Group is succeeded by a cT-motif. The c-unit is affiliated to the C-phrase, the T-motif to the Intermediate Group. Put together these two motifs may form a third, and surplus, Intermediate Group. This makes the formal course of the song overcomplete. Gr. 2-3 and Gr. 3-C have tones in common (overlappings), cf. also the analyses of songs no. 37 - 39. The C-phrase has half a ct-motif (ct/), a t-motif with an added half repetition, plus a common t-motif and a pleonasm. Connective \ Formula Finalis is formed in the compulsory way.

No. 41.

Disc 27.a.2 - recorded April 5, 1937 by Erik Holtved.

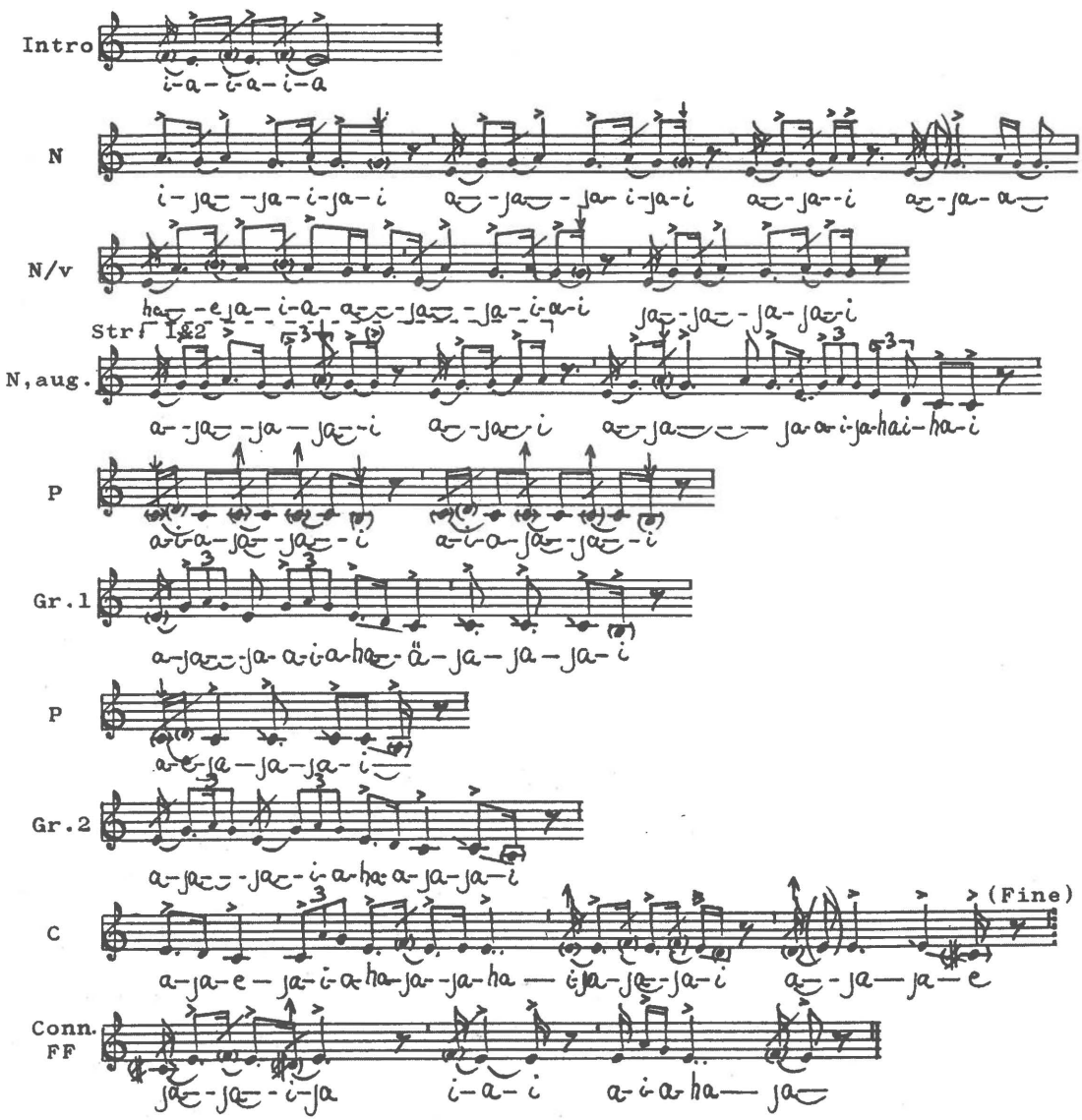
Pualorssuaĸ (sg. 8): Anonymous drum-song for entertainment.

The informant sings solo.

The recording is interrupted in the middle of stanza 3.

Stanza 1 (and partly stanza 2) is representative.

Pitch: c' = ca. B - Bb. M.M.: ♩ = ca. 135.



Concordances: A unique song. The motifs in the Nucleus resemble the first motifs of the Nuclei in songs nos. 36 - 37.

Melody Analysis:

Tone Material:



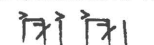
Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone b' is used as a grace-note in the second phrase, tone f' as a grace-note many times in the song. Tones b and a are used as short after-tones at phrase-endings.

Pentatonics: Mi-pentatonics in Do-position.

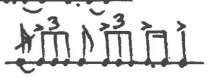
Conclusion: Penta-Type 11.

Melodic Contours: The Introduction and the Nuclei are dominated by undulating movements in high level. In N, aug. the undulating movements are succeeded by a descent and repeated tones. Each Intermediate Group has two convex arcs, the first followed by pleonasms. The C-phrase has a small descent followed by a convex arc and undulating movement. The Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

Intro	N	N/v	N, aug.	
P(v) + t1 - t1 - t1/ - t1,v	+	t1^{+} + t1	-	t1 - [t1^{+}-t1/ in str.1&2] - t1^{+} + T - P - P -
Dev.: +	+t =var.	+ irr. +		var. versions +=ext.

Gr.1	Gr.2	C	
T^{+} + p - P -	T^{+} -	c1 + t,v + p - P -	Conn.\ FF

Conclusion: Overcomplete, varied, irr. and extended version of Form Type D, Form Pattern D-2.

Comments: A short Introduction, repeated tones with grace-notes, initiates each stanza. Nucleus is long and includes various versions of t1-motifs (tones [g']-a'-g'). The phrase has an open end instead of the normally used t-motif. This varies the formal course. There are no rests between the first phrases. Normally, in songs of Form Type D, the N is followed (directly) by varied repetition with a final descent to tone c'. In the present song Nucleus is repeated twice. The first repetition (the third stave in the notation) forms an irregular and surplus presentation of the first part of Nucleus. This makes the formal course overcomplete. Then follows the "original" augmented repetition (the fourth stave). It shows a variation of Nucleus including t1-motifs in various versions, one is surplus, and a final downward movement, by a common T-motif, leading to tone c'. Each Intermediate Group has a T-motif with internal repetition. N, aug. and Gr. 1 are followed by pleonasms. The C-phrase has a c1-motif succeeded by a varied t-motif and pleonasms. Connective \ Formula Finalis is formed in the compulsory way.

No. 42.

Disc 23.a.1. - recorded April 3, 1937 by Erik Holtved.

Pualorssuaĸ (sg. 9): Anonymous drum-song for entertainment.

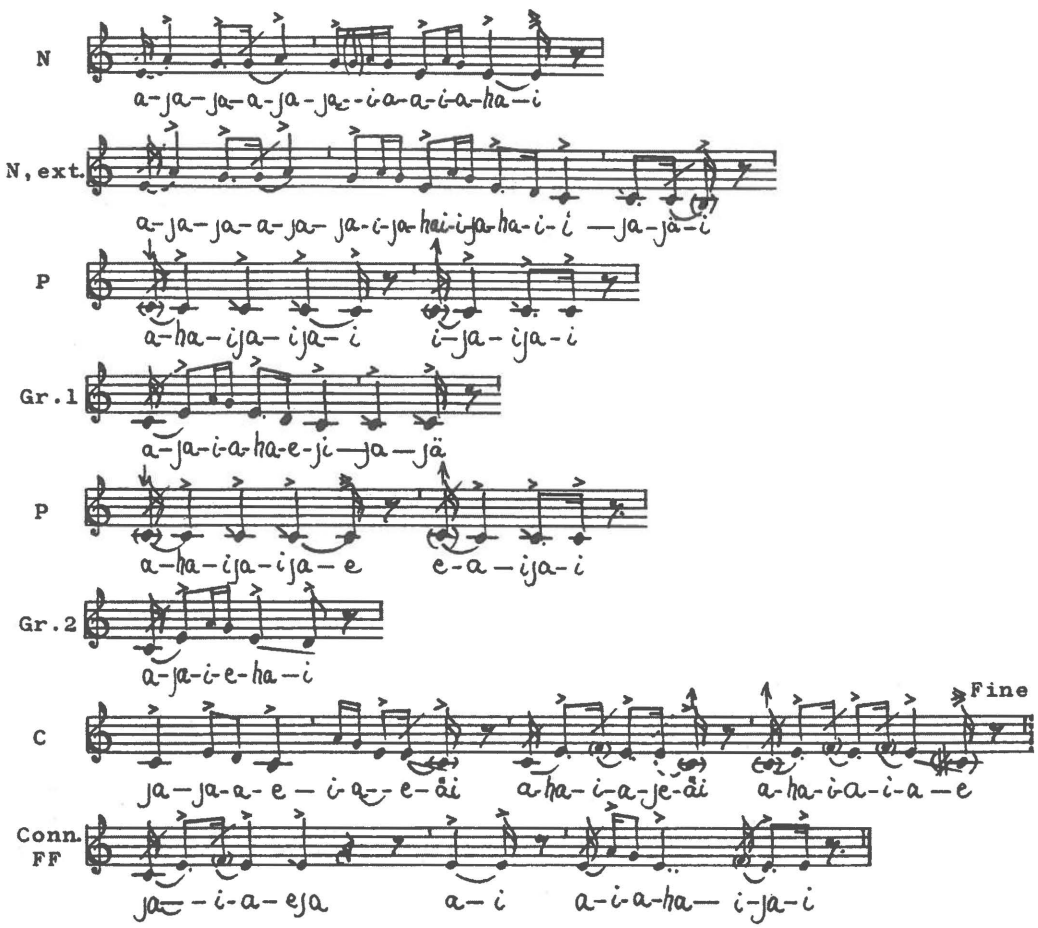
The informant sings solo.

The recording includes 3 stanzas.

Stanza 1 (and partly stanza 2) is representative.

Pitch: c' = ca. c - B.

M.M.: ♩ = ca. 136.



Concordances: Anal. (var.): 43-44. Var.: 2, 45-47, 98.
Ext. var.: 32, 97. (Var.): 73. (Ext. var.): 7, 24.

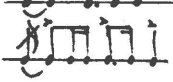
Melody Analysis:

Tone Material: 

Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone f' is unsteadily intoned and used as grace-note in the last phrases.

Pentatonics: Mi-pentatonics in Do-position.
Conclusion: Penta-Type 11.

Melodic Contours: N has undulations succeeded by a small convex arc. In N, ext. this contour is followed by a descent to tone c' and pleonasms. Each Intermediate Group has a convex arc, the first one also pleonasms. C has a convex arc plus an upward leap with succeeding melodic fall and undulations. Conn.\ FF has the compulsory contour.

Rhythm Analysis: Nuclei have: 
Groups 1 & 2: 

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

⌐— N —¬	⌐—N, ext.—¬-¬-¬	⌐— Gr.1 —¬-¬	⌐ Gr.2 —¬	⌐—— C ——¬-¬
$t1^{+/} + t^{+}$ -	$t1^{+/} + T^{+}$ + p - P - P -	T + p - P - P -	T, inc. (var.) -	c1 +t,v - P - P - Conn.\FF

Dev.:

Conclusion: Slightly varied version of Form Type D, Form Pattern D-2.

Comments: Nucleus includes a t1-motif with added half repetition (tones a'-g'-a') with an open ending, succeeded by a t-motif with internal repetition. In N, ext. this content is extended in the traditional way by a descent to tone c', here a T-motif with internal repetition. The Intermediate Groups have simple T-motifs, in Gr. 2 an incomplete T-motif ending on tone d'. In this way the formal course is slightly varied. Normally the final tone of Gr. 2 is tone c'. In many songs this tone of Gr. 2 also forms the first tone of the C-phrase. In the present song the rest prevents such an overlapping. The C-phrase has a c1-motif followed by a varied t-motif (short note values) and two ornamented pleonasms (the grace notes). The Connective \ Formula Finalis is formed in the compulsory way.

No. 43.

Disc 24.b.1. - recorded April 5, 1937 by Erik Holtved.

Pualorssuaĸ (sg. 10): Anonymous drum-song for entertainment.

The song is sparsely accompanied by Masaitsiaĸ (♂).

There is no drum accompaniment.

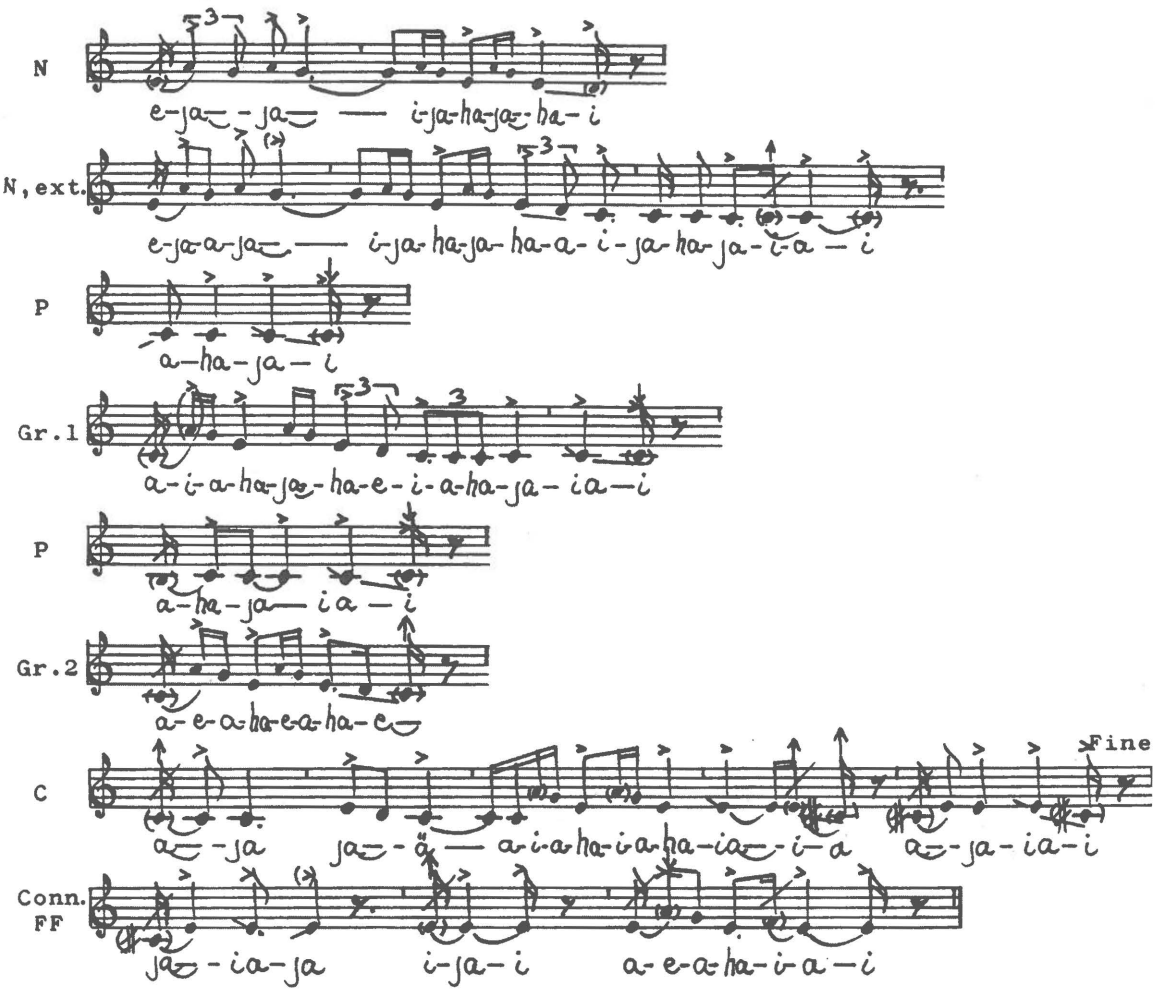
The recording includes 3 stanzas.

Stanza 1 is slightly abbreviated.

Stanza 1 (and partly stanza 2) is representative.

Pitch: c' = ca. c# - B.

M.M.: ♩ = ca. 127.



Concordances: Anal. (var.): 42, 44. Var.: 2, 45-47, 98.
Ext. var.: 32, 97. (Var.): 73. (Ext. var.): 7, 24.

Melody Analysis:

Tone Material: 

Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone a' is lowered or unsteadily intoned in several passages.

Pentatonics: Mi-pentatonics in Do-position.
Conclusion: Penta-Type 11.

Melodic Contours: Nucleus has undulations succeeded by a convex arc. In N, ext. this contour is followed by a descent to tone c' plus pleonasms. Each Intermediate Group is introduced by an upward leap that is succeeded by a stepwise descent. This contour is followed by a convex arc. The C-phrase has a convex arc in low position followed by two convex arcs in medium position and a pleonasm. Connective \ Formula Finalis has the compulsory contour.

Rhythm Analysis: Nuclei have: 
Groups 1 & 2: 

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

⌐—N—¬	⌐—N, ext.—¬ - ¬	⌐ Gr.1 ¬ - ¬	⌐ Gr.2 ¬	⌐—— C ——¬
$t1^+ + t^+$ -	$t1^+ + T^+ + p$ - P -	$T^+ + p$ - P -	T^+	- p + c1 + t^+,v + p - P - Conn.\FF
Dev.:			inc.in str. 1.	

Conclusion: Form Type D, Form Pattern D-2.

Comments: Nucleus has a t1-motif (tones a'-g'-a'-g') with internal repetition succeeded by a t-motif with internal repetition. In N, ext. this content is extended in the traditional way, by a final descent to tone c', here a T-motif with internal repetition. This motif also constitutes the content of the Intermediate Groups, the first Group followed by two pleonasms. In the present song the content of the Intermediate Groups repeats a little more of the second phrase (N, ext.) than used in the previous song. The second Intermediate Group has the notated content in stanzas 2 and 3, but in stanza 1 there is an abbreviation (an incomplete T-motif with internal repetition), as used in song no. 42. The C-phrase is initiated by a short pleonasm; otherwise it is formed nearly analogous with song 42. The Connective \ Formula Finalis is formed in the compulsory way.

No. 44.

Disc 48.a. - recorded April 18, 1937 by Erik Holtved.

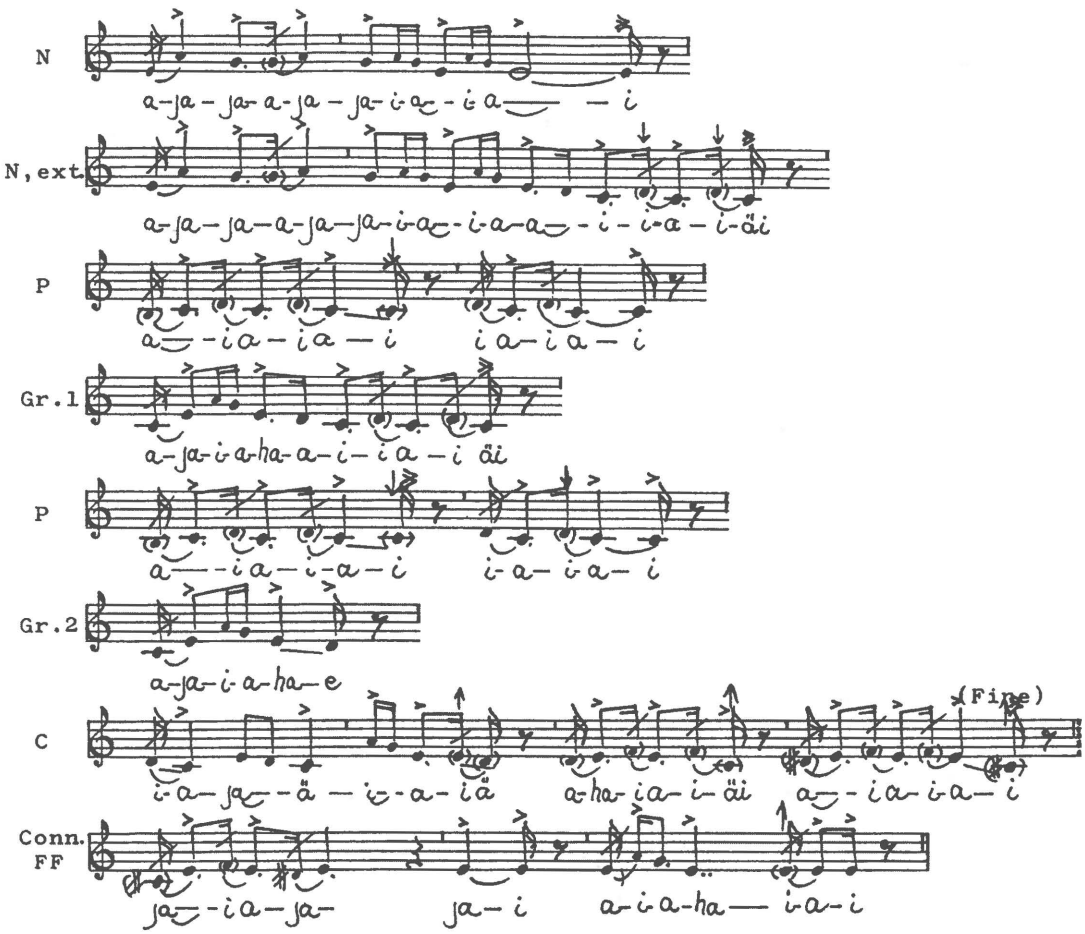
Pualorssuaĸ (sg. 11): Anonymous drum-song for entertainment.

From strophe 4 the singer accompanies himself on the drum.

The recording is interrupted in the middle of 7.

Stanza 1 (and partly stanza 2) is representative.

Pitch: c' = ca. c#. M.M.: ♩ = ca. 137.



Words: From stanza 6 versions of a word are used:
ajuriga, ajorio[uk] I cannot. I am not able to.

Concordances: Anal. (var.): 42-43. Var.: 2, 45-47, 98.
Ext. var.: 32, 97. (Var.): 73. (Ext. var.): 7, 24.

Melody Analysis:

Tone Material: 

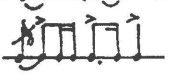
Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone f' is unsteadily intoned and used as grace-note in the last phrases.

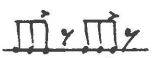
Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic Contours: N has undulations succeeded by a small convex arc. In N, ext. this contour is followed by a descent to tone c' and pleonasms. Each Intermediate Group has a convex arc, the first Group is followed by.two pleonasms. C has a convex arc in low position, an upward leap succeeded by a stepwise descent, and two pleonasms. Connectice \ Formula Finalis has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

The drum rhythm shows: 

Rubato arises in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

⌐— N —¬	⌐— N, ext. —¬	⌐ Gr.1 —¬	⌐ Gr.2 —¬	⌐—— C ——¬
$t1^{+/} + t^{+}$ - $t1^{+/} + T^{+}$ - P - P	- T - P - P	- T, inc.	-	c1 + t,v - P - P - Conn.\FF
Dev.:		(var.)		÷ in st 2

Conclusion: Slightly varied version of Form Type D, Form Pattern D-2.

Comments: The formal content of this song is almost identical with the form of song nr. 42. Nucleus has a t1-motif with added half repetition, succeeded by a t-motif with internal repetition. In N, ext. this content is extended in the traditional way by a descent to tone c'. The Intermediate Groups are simple; each one has a T-motif. In Group 2 the T-motif is incomplete ending on tone d' instead of c'. Therefore, the formal course is slightly varied. The following rest prevents an overlapping between this phrase and the succeeding phrase C. C has a c1-motif followed by a varied t-motif (short note values) and two ornamented pleonasms where tone f' is used as a grace-notes. Connective \ Formula Finalis is formed in the compulsory way. It is omitted in stanza 2.

No. 45.

Disc 26.a.1. - recorded April 5, 1937 by Erik Holtved.

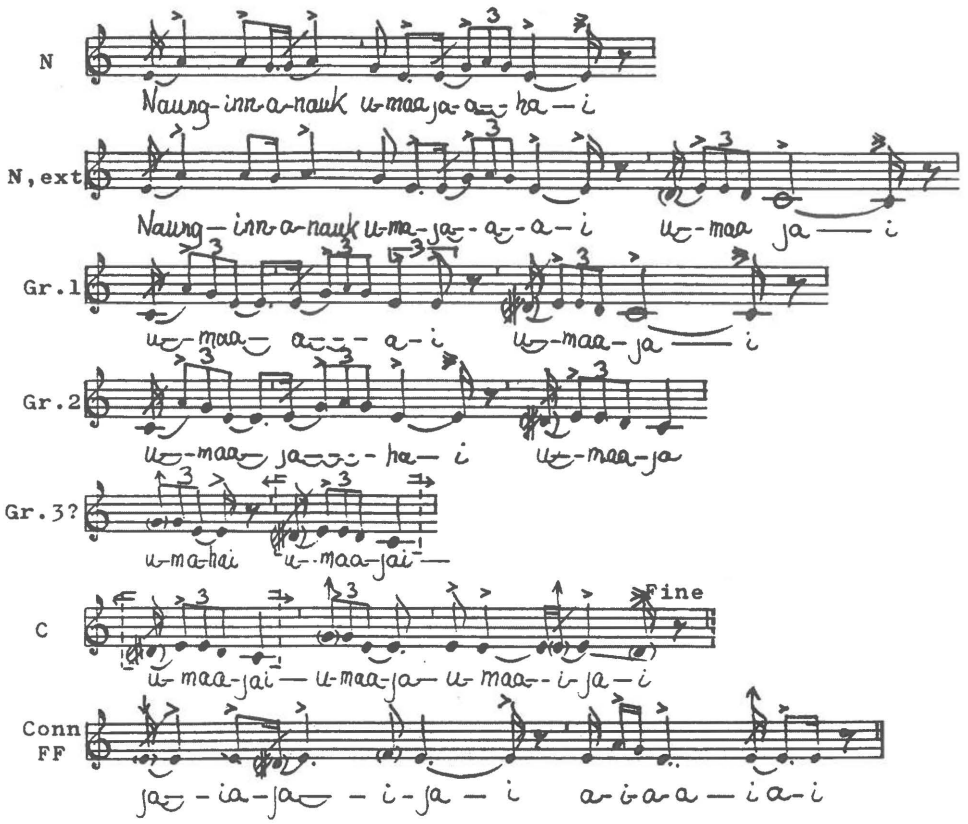
Pualorssuaĸ (sg. 12): K'uaĸ's (first) drum-song for entertainment.

The informant sings solo.

The recording includes 2 stanzas.

Stanza 2 (and partly stanza 1) is representative.

Pitch: c' = ca. B. M.M.: ♩ = ca. 130.



Words: All phrases have words, Conn. excepted. Phrase endings have a-ja-i: naunginnanauk umaajai-hai. Where is the door !

Concordances: Var.: 42-~~44~~,.46, 98 Ext. var.: 97.
(Var.): 2, 73. (Ext. var.): 7, 24, 32.

Melody Analysis:

Tone Material: 

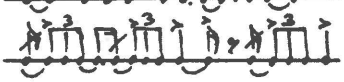
Conclusion: Blurred pentatonics. In the Nuclei of strophe 1 the singer sings about a major second too high. Semitones also appear here. In strophe 2 tone g' is heightened in the C-phrase. The song has many unsteadily intoned grace-notes and after-tones. Tone f' is used as a turning *pien* in the last phrase.

Pentatonics: Slurred Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11, slurred.

Melodic Contours: Nucleus has undulating movements succeeded by a small convex arc. In N, ext. this contour is followed by a descent to tone c'. Each Intermediate Group is initiated by an upward leap that is succeeded by two descents, as used in N, ext. C has a small melodic fall and an upward leap with succeeding descent and a pleonasm. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, ext.	Gr.1	Gr.2	(Gr.3?)	C
$t1^{+/}+t^{+}$ - $t1^{+/}+T^{+}$,ext.(t^{+}-c1)	- t+T,ext.(t-c1)	- t+T,ext.(t-c1)	+ T,ext.(t-c1)	+ c1+t+p	- Conn.\ FF
Dev.:	ext.(+P)	(+)(+P)	(+)	+ +	(+)

Conclusion: Overcomplete version of Form Type D, Form Pattern D-2.
Minor extensions (the c1-motifs) appear in N, ext and the Intermediate Groups.

Comments: Nucleus is initiated by a t1-motif with an added, open, half repetition. It is almost the same beginning as in songs 42 & 44. N ends with a t-motif with internal repetition. In N, ext. the compulsory final descent to tone c' is achived by an added, isolated, c1-motif instead of simply replacing the final t-motif of N by a T-motif. Analogous minor extensions (the c1-motifs) appear in the Intermediate Groups, in Groups 1 and 2 preceded by a t-motif. The song has a potential third Group; therefore, the formal course is overcomplete. Group 3 has no introductory t-motif. There is no rests between Gr. 2-3 or Gr. 3-C. The last motif (c1) of Gr. 3 also forms the first motif of the C-phrase (overlapping). C is continued by a second c1-motif plus a t-motif and a pleonasm. Connective \ Formula Finalis is formed in the compulsory way.

No. 46.

Disc 26.b.2. - recorded April 5, 1937 by Erik Holtved.

Pualorssuaĸ (sg. 13): Anonymous drum-song for entertainment.

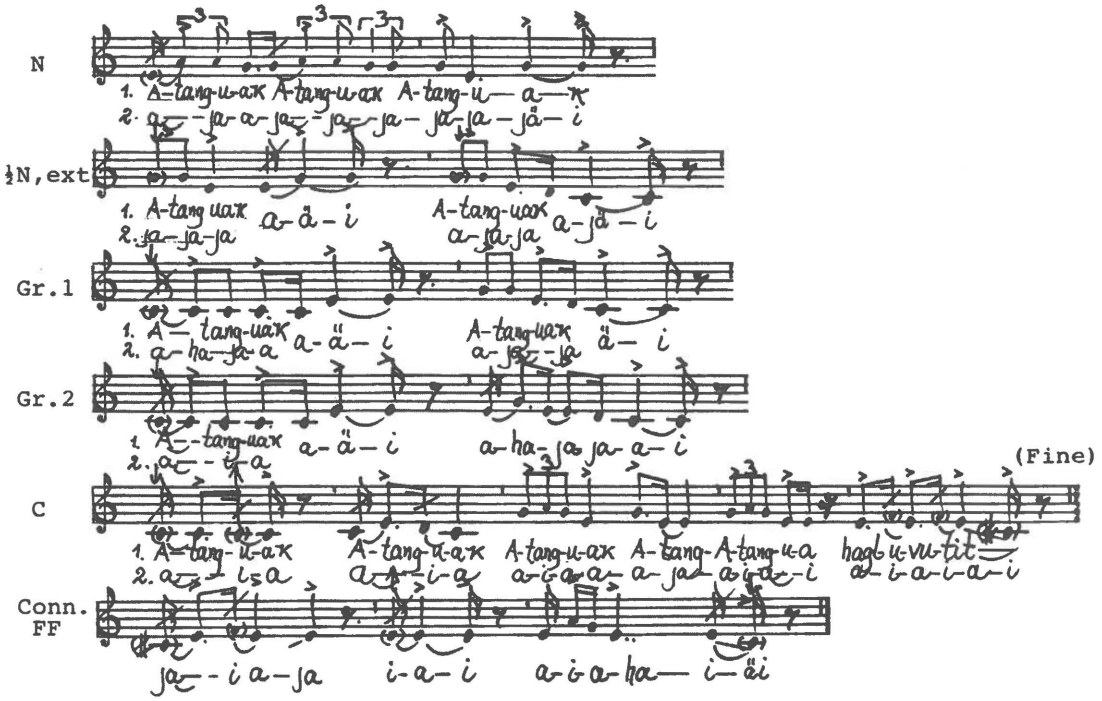
The informant sings solo.

The recording is interrupted in the middle of stanza 3.

Stanza 2 (and partly stanza 1) is representative.

Pitch: c' = ca. c.

M.M.: ♩ = ca. 125.



Words: In stanzas 1 and 3 PualorssuaK repeats the words:
AtanguaK-ait hagluvutit. AtanguaK, you are lying.

Concordances: Var: 42-45, 47. Ext. var.: 97-98.
(Ext. var.): 2, 7, 24, 32.

Melody Analysis:



Tone Material:

Conclusion: Partly blurred anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. There are several diverging tones in strophe 1: an approximate tone g#' is used in the Nucleus, and a lowered tone g' in the following phrase.

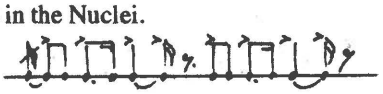
Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic Contours: Nucleus shows undulating movements succeeded by a small concave arc. The second phrase has a concave arc, a rest, and a descent. Each Intermediate Group has a small rising figure followed, after a rest, by a descent. C has one convex arc in low level, and three in medium level. Connective \ FF has the compulsory contour.

Rhythm Analysis: Varying rhythms in the Nuclei.

Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

⌐— N —¬	⌐— 1/2 N, ext.¬	⌐ Gr.1¬	⌐ Gr.2¬	⌐—— C ——¬
$t1^{+} + ts^{+/}$ -	$ts^{+/}$ - Ts -	c - Ts -	c - Ts -	P - c1 + t^{+} + t - P - Conn.\ FF
Dev.: var.	+$t1^{+}$=irr. (+P)	(+P)		(+)(+)

Conclusion: Irregular, imperfect and varied version of Form Type D, Form Pattern D-2.

Comments: N has a t1-motif with internal repetition (tones a'-g'-a'-g') succeeded by a simplified t-motif with an added half repetition with an open ending, instead of a final descent by a t-motif. This varies the formal course. In stanza 2 the final motif is a t-motif with halved repetition instead of the ts-motif. The second phrase includes the final motif of N plus a simplified T-motif. But the first motif from N is omitted; this makes the formal course both irregular and imperfect. Each Intermediate Group has two motifs: the c-unit (tones c'-e') and a simplified T-motif. There are no pleonasms between N, ext. and Group 1, or between the Intermediate Groups. The C-phrase has a short pleonasm succeeded - after a rest - by a c1-motif, a t-motif with internal repetition, and a second, surplus, pleonasm. Connective \ Formula Finalis is formed in the compulsory way.

No. 47.

Disc 24.b.2. - recorded April 5, 1937 by Erik Holtved.

Pualorssuaĸ (sg. 14): Anonymous drum-song for entertainment.

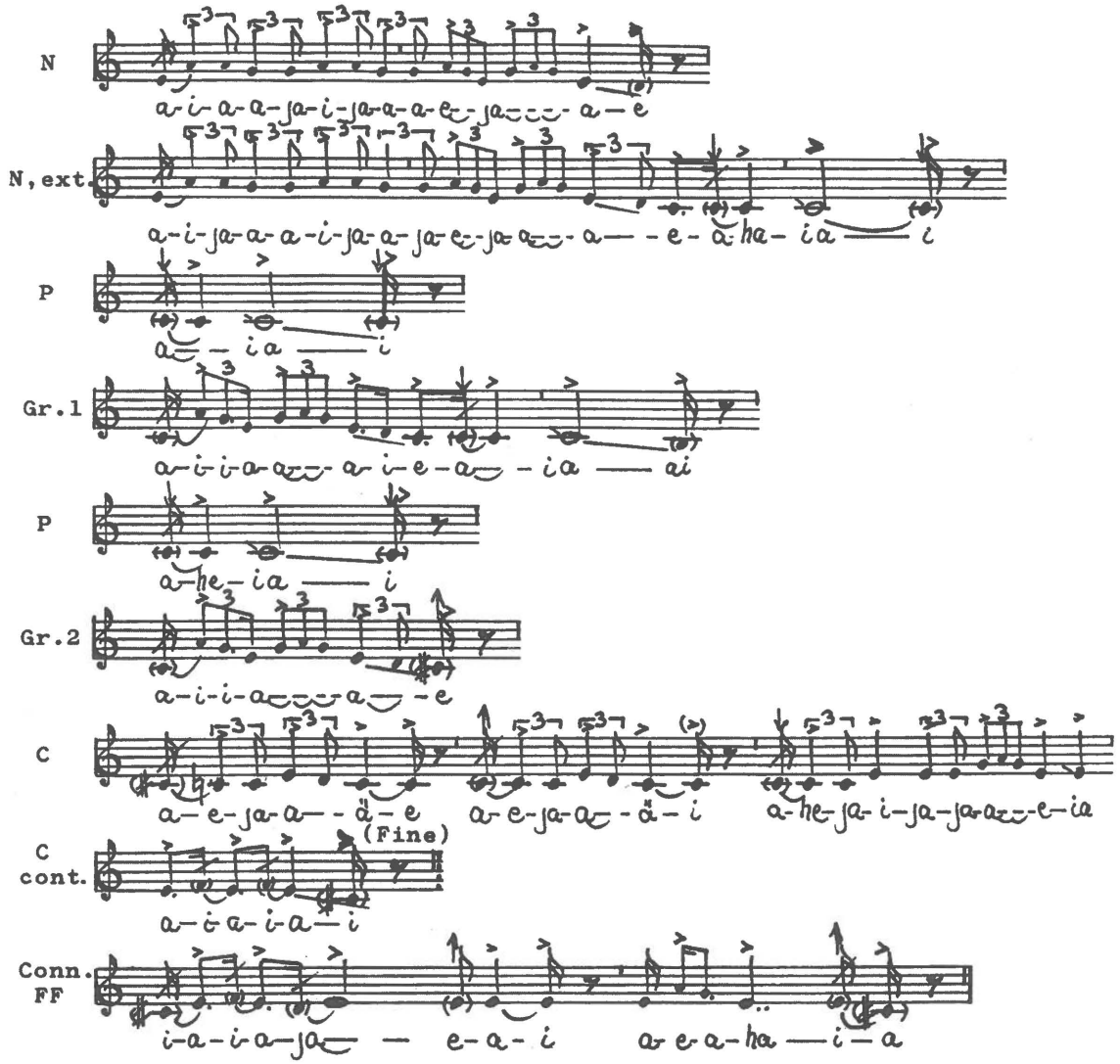
The song is sparsely accompanied by Masaitsiaĸ (♂).

There is no drum accompaniment.

The recording is interrupted in the beginning of stanza 4.

Stanza 1 (and partly stanza 2) is representative.

Pitch: c' = ca. B. M.M.: ♩ = ca. 136.



Concordances: Var.: 42-46. Ext. var.: 97-98. (Ext. var.): 2, 7, 24, 32.

Melody Analysis:

Tone Material: 

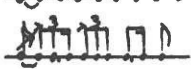
Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. A heightened tone e' is used as a turning *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic Contours: Nucleus has undulating movements succeeded by a descent and a convex arc. In N, ext. this contour is followed by a further descent, to tone c', plus pleonasms. Each Intermediate Group has an upward leap followed by a descent and a convex arc. The first Group is followed by pleonasms. C has also convex arcs, two in a low level, one in medium position. Conn. \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, ext.	Gr.1	Gr.2	C	
$t1^+ + t^+$ - $t1^+ + T^+ + p$ - P	$T^+ + p$ - P	- T^+,(inc.)	- c1 - c1 - ct,v + p	- Conn.\ FF	
Dev.:		(+ in 2+3)	(var.)	(+)	

Conclusion: Slightly varied version of Form Type D, Form Pattern D-2. Stanzas 2 and 3 are also incomplete (no first Intermediate Group).

Comments: Nucleus has a t1-motif with internal repetition (tones a'-g'-a'-g') succeeded by a t-motif with internal repetition. In N, ext. this content is repeated and extended in the compulsory way the last motif (of N) beeing replaced by a T-motif with internal repetition. The phrase is succeeded by two pleonasms. Each Intermediate Group has a T-motif with internal reptition. This forms a repetition of the final part of N, ext.. The first Intermediate Group is omitted in stanzas 2 and 3. Consequently, these stanzas have incomplete formal courses. In Group 2 the T-motif is incomplete: instead of going to tone c' an unsteadily intoned and short tone c#' is used. This makes the formal course slightly varied. The C-phrase is initiated by two c1-motifs which are separated by rests. Now follows a combination of the c-unit and a t-motif (a ct-motif) succeeded by a pleonasm. Connective \ Formula Finalis is formed in the compulsory way.

No. 48.

Disc 51.a. - recorded April 18, 1937 by Erik Holtved.

Pualorssuaĸ (sg. 15): Seĸuvsuaĸ's drum-song for entertainment.

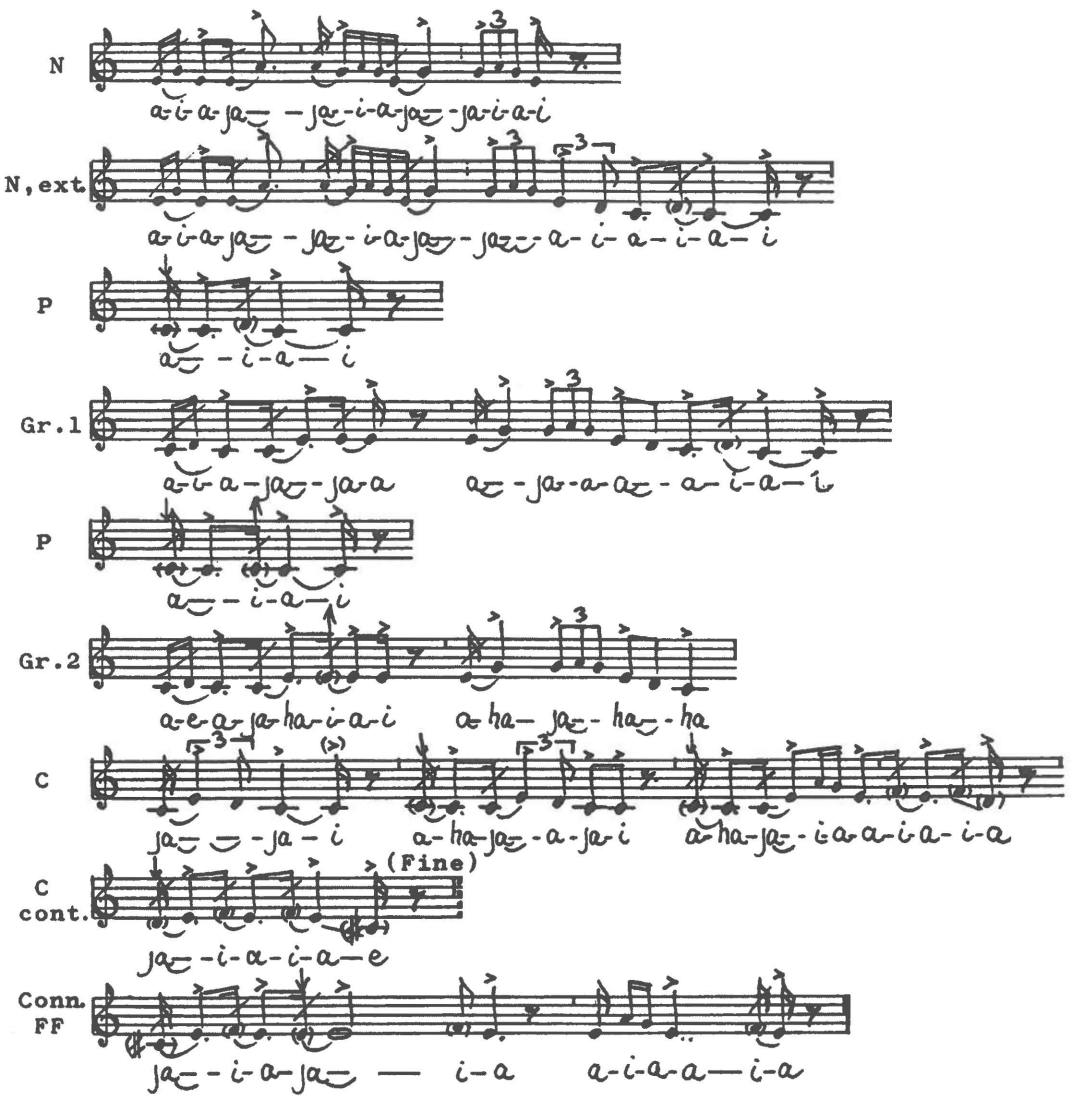
The song is vocally accompanied by K'aivigaĸ (♂).

The recording is interrupted at the end of stanza 7.

Stanza 1 (and partly stanza 2) is representative.

Pitch: c' = ca. c - B.

M.M.: ♩ = ca. 137.



Concordances: Var.: 8. Ext. var.: 102. (Ext. var.): 103.
There is a faint resemblance to nuclei in nos. 42-45 and 49-53.

Melody Analysis:

Tone Material:



Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone f' is used as a grace-note in the C-phrase and as a turning *pien* in Conn.\ FF.

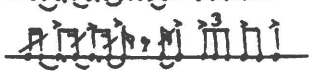
Pentatonics: Mi-pentatonics in Do-position.
Conclusion: Penta-Type 11.

Melodic Contours: Nuclei have two convex arcs, in N, ext. with a further descent to tone c' and a pleonasm. Each Intermediate Group is initiated by a rising figure which is separated from a following convex arc by a rest. The C-phrase has two convex arcs in low level succeeded by a wider arc in medium level. Conn. \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, ext.	Gr.1	Gr.2	C
t/ + t1^{+}(=t,v$^{+/}$) + t,v -	t/ + t1^{+} + T - P -	c - T - P -	c - T +	c1 - c1 - ct + p - P - Conn\FF
Dev.:			(+ in 5)	(+)

Conclusion: Form Type D, Form Pattern D-3.

Comments: In the first part of stanza 6 K'aivigaK sings approximately a neutral third higher than PualorssuaK.
Nucleus has half a t-motif succeeded by an undulating motif that may have a double interpretation: as a t1- motif with internal repetition, or as a varied t-motif with an open ending, respectively. Nucleus is rounded off with a t-motif which is varied by the use of an unusually short final tone. In N, ext. this content is followed by the compulsory descent to tone c'. Each Intermediate Group is initiated by the c-unit (tones c'-e') which is separated from the following T-motif (taken from N, ext.) by a rest. Group 1 is followed by a pleonasm. Group 2 is followed by the C-phrase with no separating rest. Group 2 is omitted in stanza 5. The C-phrase has a double presentation of a c1-motif followed by a ct-motif. Connective \ Formula Finalis has the compulsory content.

No. 49.

Disc 22.b.2. - recorded April 3, 1937 by Erik Holtved.

Pualorssuaĸ (sg. 16): Anonymous drum-song for entertainment.

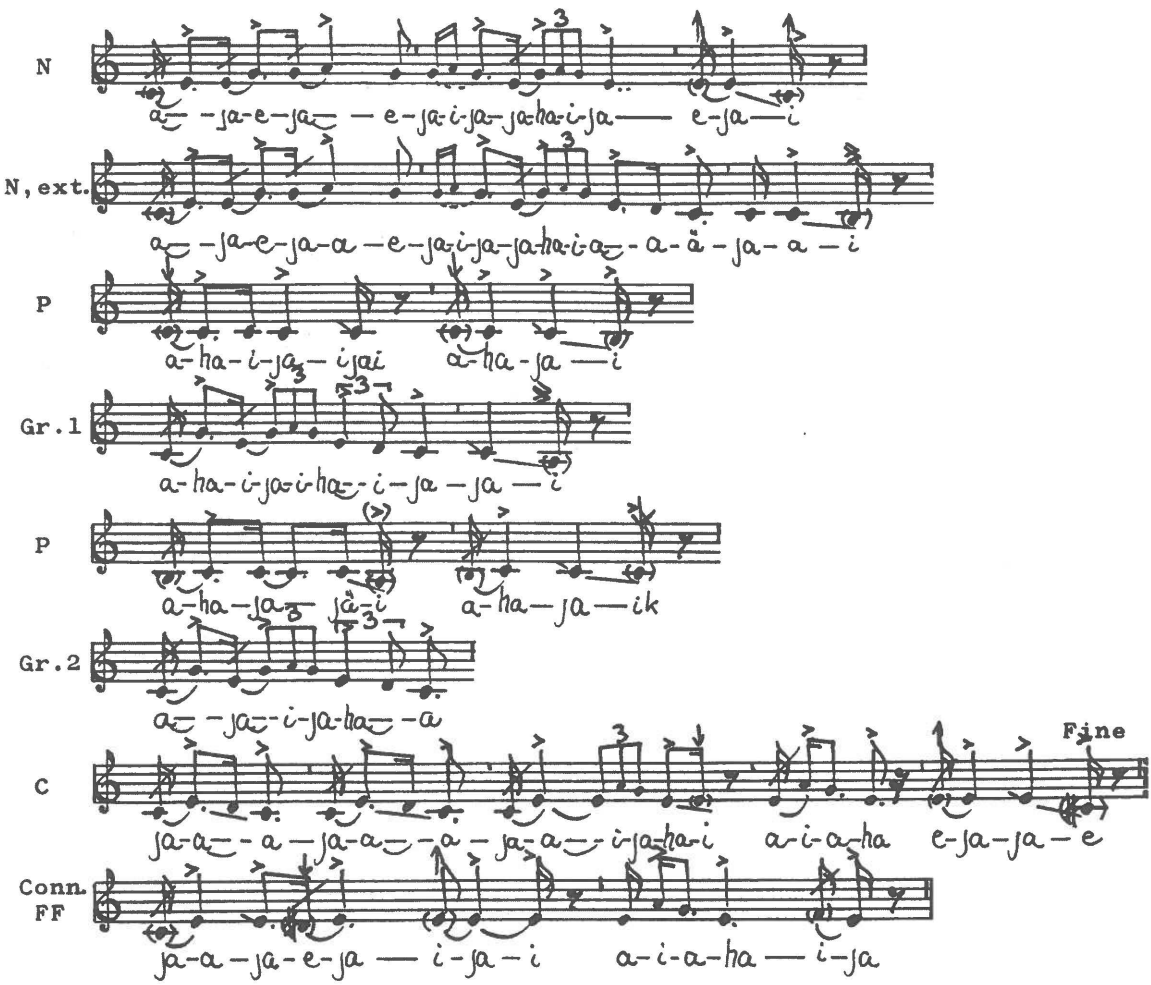
The song is sparsely accompanied by K'ajoranguaĸ (♂).

There is no drum accompaniment.

The recording includes 4 stanzas.

Stanza 1 is representative.

Pitch: c' = ca. B. M.M.: ♩ = ca. 137.

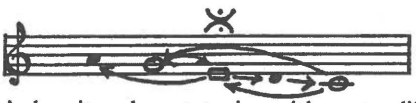


Words: In the Nuclei of stanzas 3 and 4 the following words are used:

maaniinnaqivajaqait	Did you steel something here?
angirlaruvit niqihissautit	Get some meat when you come home.
qilaunila tiunirila ajuqaajuk	Is it difficult for you to drum ?

Concordances: Anal.: 50. Anal./var.: 51-53, 99. Var: 54-55, 79. Ext. var.: 26, 89A-90A. (Var.): 74. (Ext. var.): 1, 9-10, 56-57, 83, 87-88, 100-101

Melody Analysis:

Tone Material: 

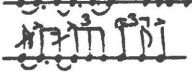
Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Heightened tone e' is used as a turning *pien* in Conn\FF.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic Contours: Nucleus forms a rather long convex arc with included undulating movements in the middle. In N, ext. the final descent is continued down to tone c'. In the Intermediate Groups a rising leap is succeeded by a gradually falling movement. The first Group is surrounded by pleonasms. The C-phrase has also convex arcs, two in a low level, and two in medium level, plus a pleonasm. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, ext.	Gr.1	Gr.2	C	
t/ + t^+ + p - t/ + T^+ + p - P - P -	T^+ + p - P - P -	T^+	+	c1 + c1 + (c)t - t - P -	Conn.\FF
Dev: 3 x N in 4	+ in str. 2		(+)	(+)	

Conclusion: Form Type D, Form Pattern D-3.

Comments: Nucleus has half a t-motif succeeded by a t-motif with internal repetition. In stanza 4 nucleus is presented three times, for securing space for the words. Words are - primarily - placed in the Nuclei of the stanzas. In N, ext. the content of Nucleus is repeated and followed - in the compulsory way - by a descent to tone c', plus pleonasms. Each Intermediate Group repeats the last part of N, ext., the T-motif with internal repetition. The first Intermediate Group is followed by pleonasms. In stanza 2 the first Intermediate Group is omitted. There is no rest between Gr. 2 and C. The C-phrase has two c1-motifs followed by a combination of the c-unit and a t-motif (a ct-motif) and another (surplus) t-motif. The adequate content of an optimum C-phrase is a c-unit plus a version of the t-motif. The Connective \ Formula Finalis is formed in the compulsory way.

No. 50.

Disc 87.a. - recorded May 15, 1937 by Erik Holtved.

Pualorssuaĸ (sg. 17): Anonymous drum-song for entertainment.

The singer accompanies himself on the drum.

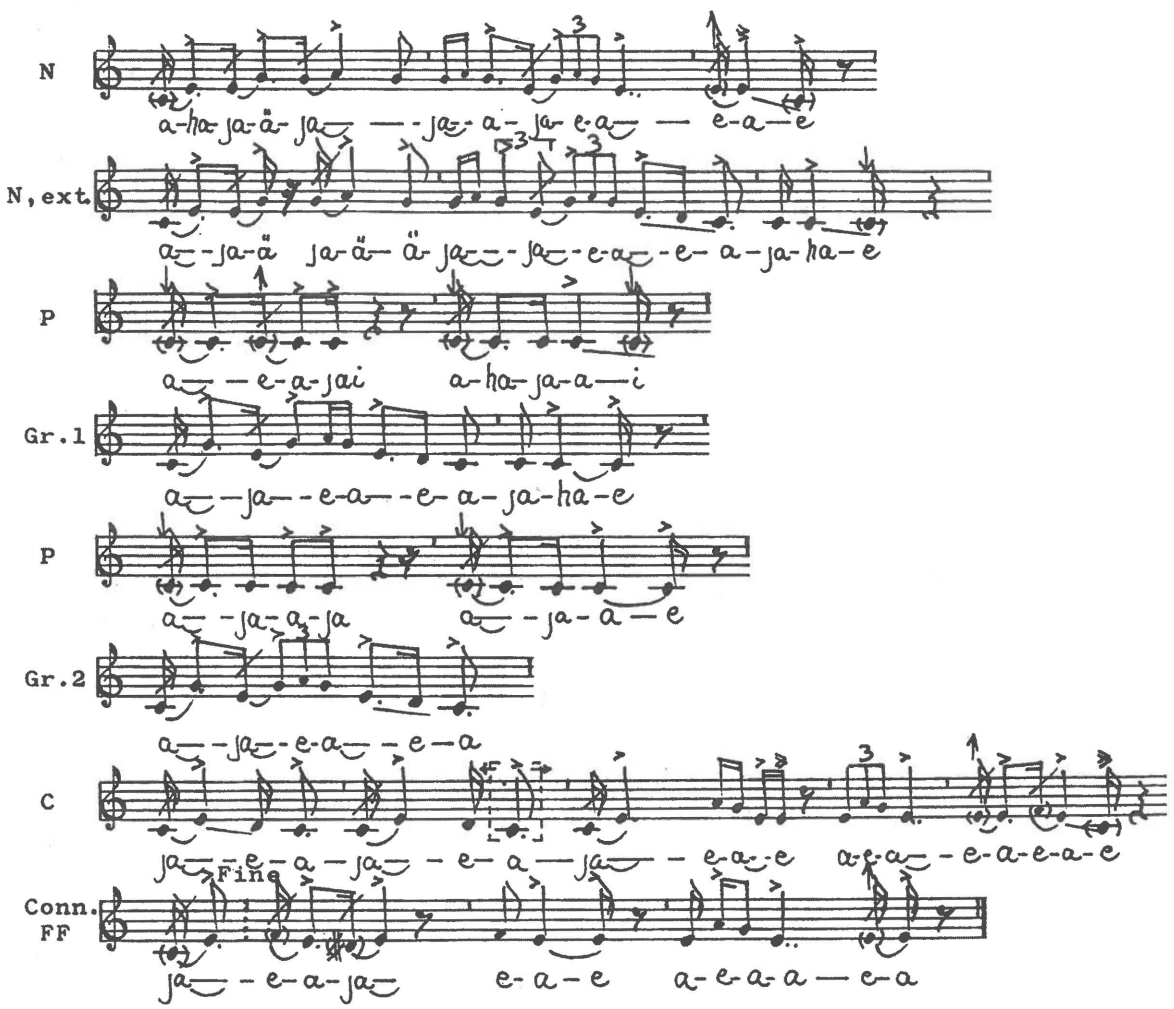
The song is vocally accompanied by several voices.

There is a short break in the recording in the middle of stanza 6.

The song includes 6 stanzas and is followed by cries and laughter.

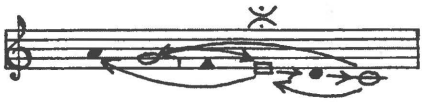
Stanza 2 (and partly stanza 3) is representative.

Pitch: c' = ca. f - eb. M.M.: ♩ = ca. 153.



Concordances: Anal.: 49. Anal./var.: 51-53, 99. Var: 54-55, 79. Ext. var.: 26, 89A -90A (Var.): 74, 100-101. (Ext. var.): 1, 9-10, 56-57, 83, 87-88.

Melody Analysis:

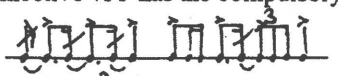
Tone Material: 

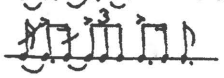
Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone f' is used as a grace-note and a turning *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic Contours: N has a long convex arc with included undulating movements in the middle. In N, ext. the final descent is continued stepwise down to tone c'. Each Intermediate Group has a rising leap succeeded by a falling movement, first Group is followed by pleonasms. C has a convex arc in a low level followed by two in medium level, plus pleonasm. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

The predominant drum rhythm is: 

Some passages have continued drumming.

Rubato arises often in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, ext.	Gr.1	Gr.2	C	
t/ + t^+ + p - t/ + T^+ + p - P - P -	T^+ + p - P - P -	T^+ +	c1 + c1 + ct - t + p -	Conn\FF	
Dev.:			(+)	(+)	

Conclusion: Form Type D, Form Pattern D-3.

Comments: Nucleus has half a t-motif succeeded by a t-motif with internal repetition. In N, ext. the content of N is repeated and followed - in the compulsory way - by a descent to tone c', plus pleonasms. Each Intermediate Group repeats the last part of N, ext., the T-motif with internal repetition, in Gr. 1 also the pleonasms. There is no rest between Gr. 2 and C. The C-phrase has two c1-motifs followed by a combination of the c- unit and a t-motif (with overlapping) and another (surplus) t-motif. The Connective \Formula Finalis is formed in the compulsory way. In the last strophe, which ends - in the compulsory way - with the C-phrase, the final tone is followed by happy cries and laughter.

No. 51.

Disc 23.a.2. - recorded April 3, 1937 by Erik Holtved.

Pualorssuaĸ (sg. 18): Anonymous drum-song for entertainment.

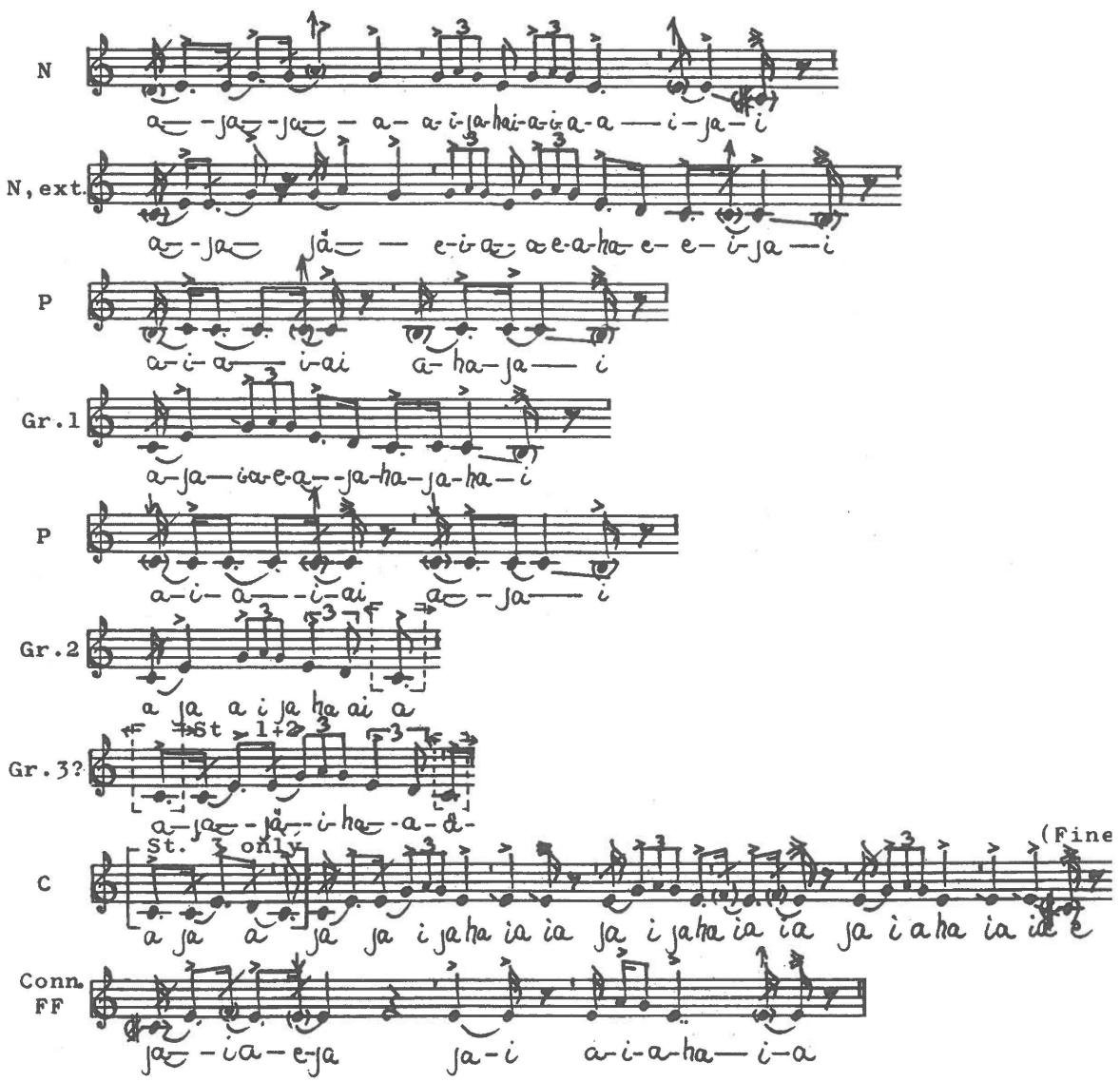
The informant sings solo.

Nuclei of stanza 1 diverge a little from Nuclei of stanzas 2-4.

The recording is interrupted in the middle of stanza 4.

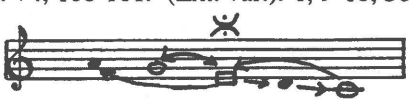
Stanza 2 (and partly stanza 1) is representative.

Pitch: c' = ca. c - B. M.M.: ♩ = ca. 143.



Concordances: Anal./var.: 49, 50, 52-53, 99. Var: 54-55, 79. Ext. var.: 26, 89A-90A. (Var.): 74, 100-101. (Ext. var.): 1, 9-10, 56-57, 83, 87-88.

Melody Analysis:



Tone Material:

Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone a' is heightened in Nucleus. Tone f' is used as a grace-note in the last phrases.

Pentatonics: Mi-pentatonics in Do-position.

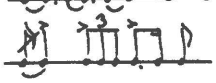
Conclusion: Penta-Type 11.

Melodic Contours: Nucleus has a long convex arc with included undulating movements in the middle. In N, ext. the final descent is continued down to tone c' and succeeded by pleonasms. Each Intermediate Group has a convex.arc, the first followed by pleonasms. The C-phrase is also dominated by convex arcs, followed by pleonasms. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis, stanzas 2-3:

N	N, ext.	Gr.1	Gr.2 (Gr.3?)	C	
t/+ t^{+} + p -	t/v+ T^{+} + p- P- P -	T+ p- P- P -	T + cT +	[c1] +t+ p - t + p - t+ p-	Conn.\ FF
Dev.:	(v)	+ in str. 2	in 1-2	in 3 ct/-$t^{+/}$ in 2 (+)	

Conclusion: Partly overcomplete (stanzas 1+2) version of Form Type D, Form Pattern D-3. An incompleteness appears in stanza 2 (no Gr. 1).

Comments: In stanza 1 N and N, ext. diverge slightly from Nuclei in the succeeding stanzas: In contrast to stanzas 2-3 the top tone a' is more strongly marked in stanza 1. The rhythms of N + N, ext. in stanza 1 also diverge from the analogous rhythms in stanzas 2-3. The C-phrase has a ct-motif and two t-motifs with pleonasms. Perhaps two songs were, originally, combined (?).
Stanzas 2-3: Nucleus has half a t-motif succeeded by a t-motif with internal repetition. In N, ext. the first motif is varied by an internal rest; otherwise it is formed in the traditional way repeating N succeeded by a descent to tone c', plus pleonasms. Each Intermediate Group has a T-motif reflecting the last part of N, ext.; in the present song a shorter part of N, ext. is reflected than in songs nos. 49-50. The first Intermediate Group is omitted in strophe 2. The second Group is succeeded by a cT-motif. The c-unit is affiliated to the succeeding C-phrase whereas the T-motif shows back to the Intermediate Group. Put together the cT may form a third - and surplus - Intermediate Group. This makes the formal course of stanzas 2 and 3 overcomplete. Gr. 2-3 and Gr. 3-C have tones in common (overlappings). The C-phrase is differently formed: stanza 2 has two halved t-motifs plus t- and p-motifs. In stanza 3 C has a c1-motif followed by two t-motifs with pleonasms. Connective \ Formula Finalis is formed in the compulsory way.

No. 52.

Disc 28.a.2. - recorded April 5, 1937 by Erik Holtved.

Pualorssuaĸ (sg. 19): Anonymous drum-song for entertainment.

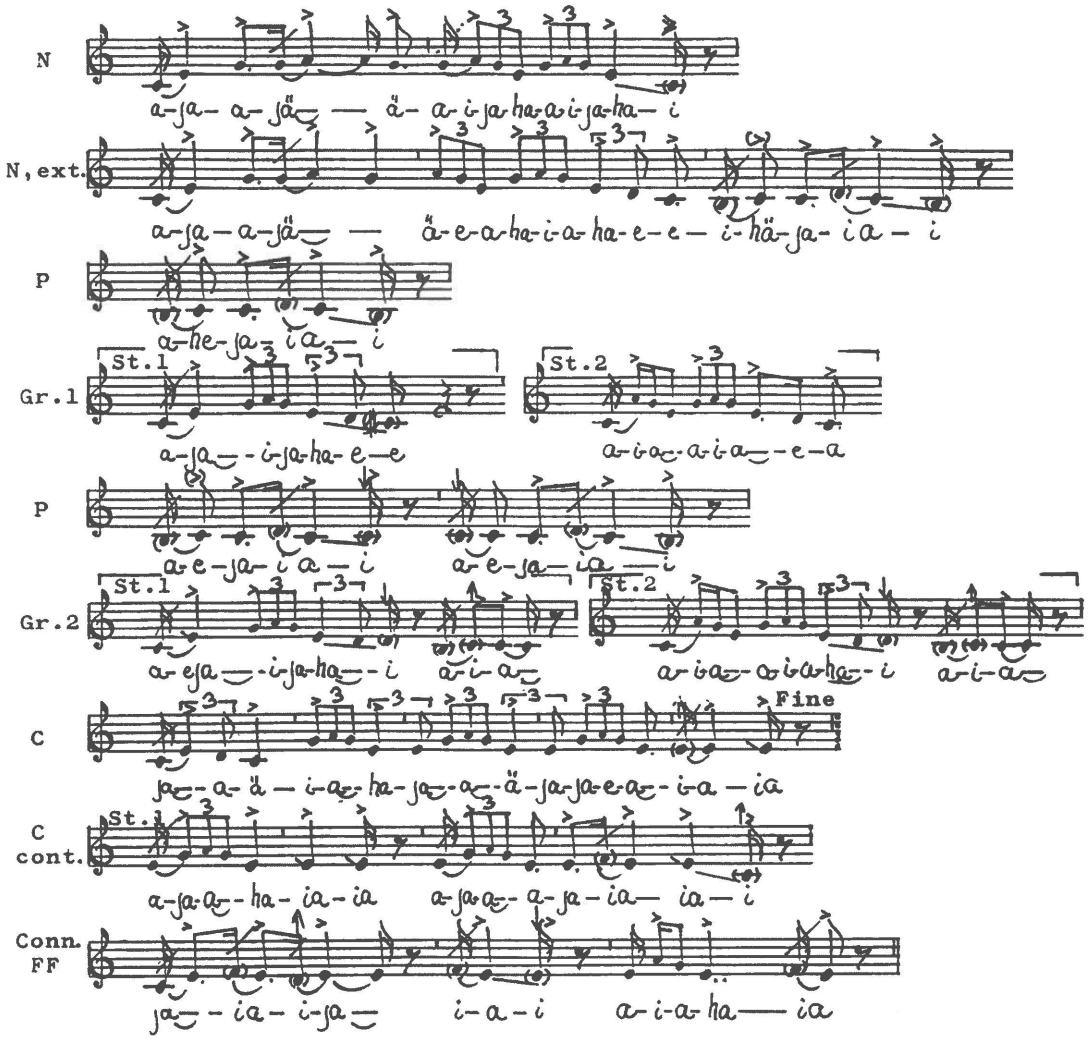
The informant sings solo.

The recording includes 2 stanzas.

The Intermediate Groups are partly differently formed in the stanzas.

Stanza 1 (and partly stanza 2) is representative.

Pitch: c' = ca. c - B. M.M.: ♩ = ca. 125.



Concordances: Anal.: 53. Anal./var.: 49, 50-51, 99. Var: 54-55, 79. Ext. var.: 26, 89A-90A. (Var.): 74, 100-101. (Ext. var.): 1, 9-10, 56-57, 83, 87-88.

Melody Analysis:

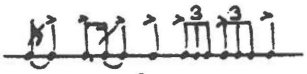
Tone Material: 

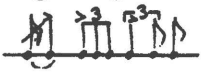
Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone f' is used as a grace-note in the last phrases.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic Contours: N has a long convex arc with included undulating movements in the middle. In N, ext. the final descent is continued down to tone c' and succeeded by pleonasms. Each Intermediate Group has a convex arc in strophe 1, but two in strophe 2. The first Group is followed by pleonasms. C has a convex arc in low level and five in medium position, plus a pleonasm. Conn.\ FF has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

Modal Affiliation: Melody-Sphere α-1.

Form Analysis, stanza 1:

⌐N¬ ⌐N, ext¬¬	⌐ Gr.1¬ ⌐Gr.2¬	⌐——— C ———¬
t/ + t⁺ - t/ + T⁺ + p - P -	T - P - P - T,v -	c1 + t + t + t + p - t + p - t + p - Conn.\FF
Dev.:	Str. 2: T⁺ T⁺,v	(+) (+) (+) (+)

Conclusion: Slightly extended version of Form Type D, Form Pattern D-3.

Comments: Nucleus has half a t-motif succeeded by a t-motif with internal repetition. N, ext. is formed in the traditional way repeating N succeeded by a descent to tone c' plus pleonasms. The content of the Intermediate Groups changes from stanza 1 to 2: in stanza 1 a simple T-motif is used, whereas a T-motif with internal repetition is used in stanza 2 (both possibilities are shown in the notation). In Gr. 2 the T-motif is varied by an inserted rest. The C-phrase is also formed in partly various ways in the two stanzas: stanza 1 has a c1-motif plus five t-motifs - more than normally seen. Therefore the formal course is slightly extended. Stanza 2 has a c1-motif plus two t-motifs. The first t-motif in the C-phrase is presented in the same motif-version as used earlier in the T-motif of the Intermediate Groups. The Connective \ FF is formed in the compulsory way.

No. 53.

Disc 29.b. - recorded April 9, 1937 by Erik Holtved.

Pualorssuaĸ (sg. 20): Anonymous drum-song for entertainment.

The informant sings solo.

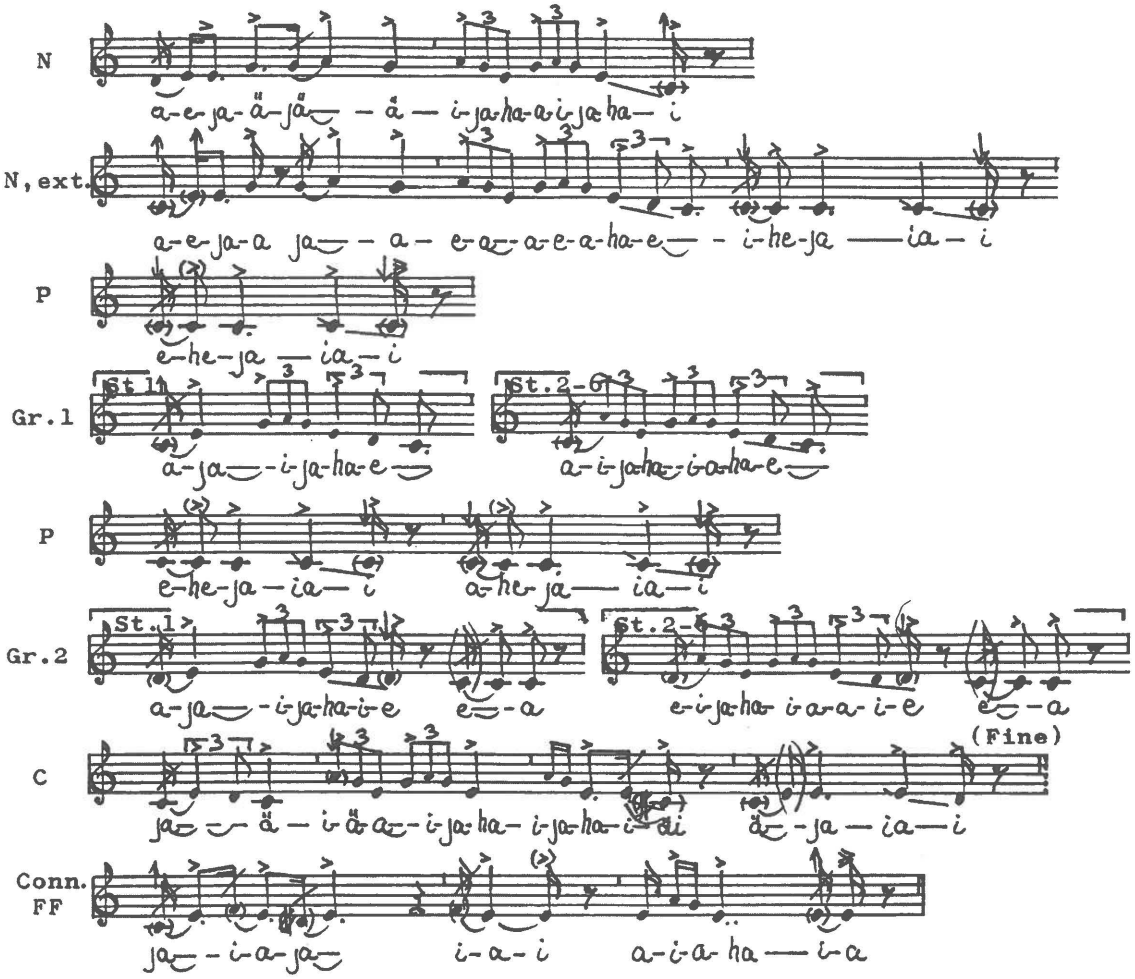
The Intermediate Groups are partly differently formed in stanza 1 and stanzas 2-6, respectively.

From stanza 5 the pitch is raised approximately one fourth.

The recording is interrupted in the beginning of stanza 7.

Stanza 1 (and partly stanza 2) is representative.

Pitch: c' = ca. c# - B. M.M.: ♩ = ca. 127.



Concordances: Anal.: 52. Anal./var.: 49, 50-51, 99. Var: 54-55, 79. Ext. var.: 26, 89A-90A. (Var.): 74, 100-101. (Ext. var.): 1, 9-10, 56-57, 83, 87-88.

Melody Analysis:

Tone Material:



Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone a' is lowered in the C-phrase. Tone f' is used as a grace-note in the last phrase. From stanza 5 the pitch is raised about one fourth:



Pentatonics: Mi-pentatonics in Do-position.

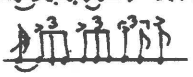
Conclusion: Penta-Type 11.

Melodic Contours: N has a convex arc with included undulating movements in the middle. In N, ext. the final descent is continued down to tone c' and succeeded by pleonasms. Each Intermediate Group has a convex arc in strophe 1, but two in stanzas 2-6. C has a convex arc in low position followed by an upward leap plus three convex arcs and a pleonasm. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis, stanza 1:

⌐ N ¬	⌐ N, ext. ¬ – ¬	⌐ Gr.1 ¬ – ¬	⌐ Gr.2 ¬	⌐ C ¬
t / + t^+ -	t / + T^+ + p - P -	T + p - P -	T,v -	c1 + t^+ + t - P -	Conn.\ FF
Dev.:		St. 2-6: T^+	T^+,v	(+)

Conclusion: Form Type D, Form Pattern D-3.

Comments: The unexpected raising of the pitch in stanzas 5-6 gives a possible explanation of parallel-singing occurring in some songs where two persons sing together. This kind of polyphony occurs when one singer keeps the original level of singing whereas the other raises the pitch.
The present song is analogous with no. 52. The same motifs and combinations of motifs are used, and also the same change of content in the Intermediate Groups from stanza 1 to the following stanza(s). The C-phrase reflects the C-phrase of stanza 2 in song no. 52.

No. 54.

Disc 55.a. - recorded April 23, 1937 by Erik Holtved.

Pualorssuaĸ (sg. 21): Anonymous drum-song for entertainment.

The informant sings solo.

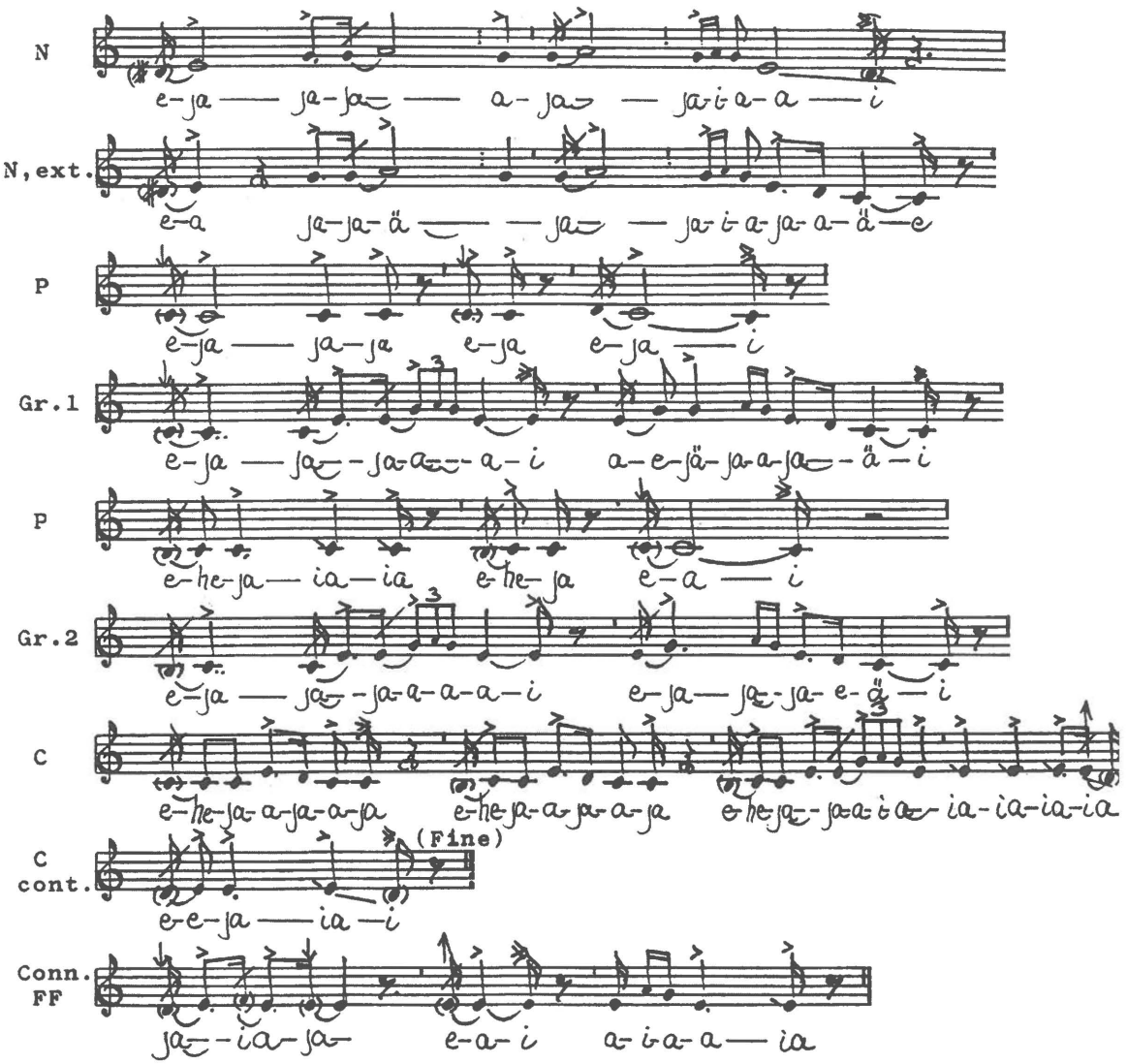
Stanza 1 diverges a little from the other stanzas.

The recording is interrupted near the end of stanza 3.

Stanza 2 (and partly stanza 1) is representative.

Pitch: c' = ca. e.

M.M.: ♩ = ca. 150.



Concordances: Anal./var.: 55. Var: 49-53. Ext. var.: 1, 99. (Var.): 74, 79. (Ext. var.): 14, 26, 56-57, 66, 87-88, 89A-90A, 100-101.

Melody Analysis:

Tone Material:



Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone f' is used as a grace-note in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic Contours: Nucleus has a long convex arc with included undulating movements in the middle. In N, ext. the final descent is continued down to tone c' and succeeded by pleonasms. Each Intermediate Group has two convex arcs, the first one followed by pleonasms. The C-phrase has also convex arcs, two in low level, and one in medium level, plus pleonasms. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

⌐— N —¬	⌐—N, ext.—¬ - -¬	⌐ Gr.1¬ -¬	⌐Gr.2¬	⌐—— C ——¬
t/ + t1/ + t -	t/ + t1/ + T - P -	ct - T - P -	ct - T -	c1 - c1 - ct + p - P - Conn\FF
Dev.:		+ P in 1	+ in 1	(+)(4 c1 in st. 1)

Conclusion: Form Type D, Form Pattern D-3.

Comments: Stanza 1 has no pleonasms between N, ext. and Gr. 1 or between the Intermediate Groups. The C-phrase has four c1-motifs + c-unit + t + t/ - t + p.
Stanzas 2-3: Nucleus is initiated by half a t-motif (tones e'-g'-a') with an open ending. The extent of this motif is ambiguous, cf. the dotted half bar lines. It is succeeded by half a t1-motif (tones g'-a') and a common t-motif. In N, ext. there is an internal rest in stanzas 2 + 3, but not in stanza 1. Otherwise N, ext. is formed in the traditional way, with a final descent to tone c' plus pleonasms. There are no pleonasms in strophe 1. Each Intermediate Group has two motifs, an arched combination of the c-unit plus a t-motif (ct-motif), and a varied repetition of the last part of the N, ext. (T-motif). The first Intermediate Group is followed by pleonasms in stanzas 2+3, but not in stanza 1. C has two c1-motifs plus a ct-motif and pleonasms in stanza 2 (cf. the notation); the content of C in stanza 1 is described above. The Conn.\ FF is formed in the compulsory way.

No. 55.

Disc 55.b. - recorded April 23, 1937 by Erik Holtved.

Pualorssuaĸ (sg. 22): Anonymous drum-song for entertainment.

The informant sings solo.

There is a break in the recording in stanza 3.

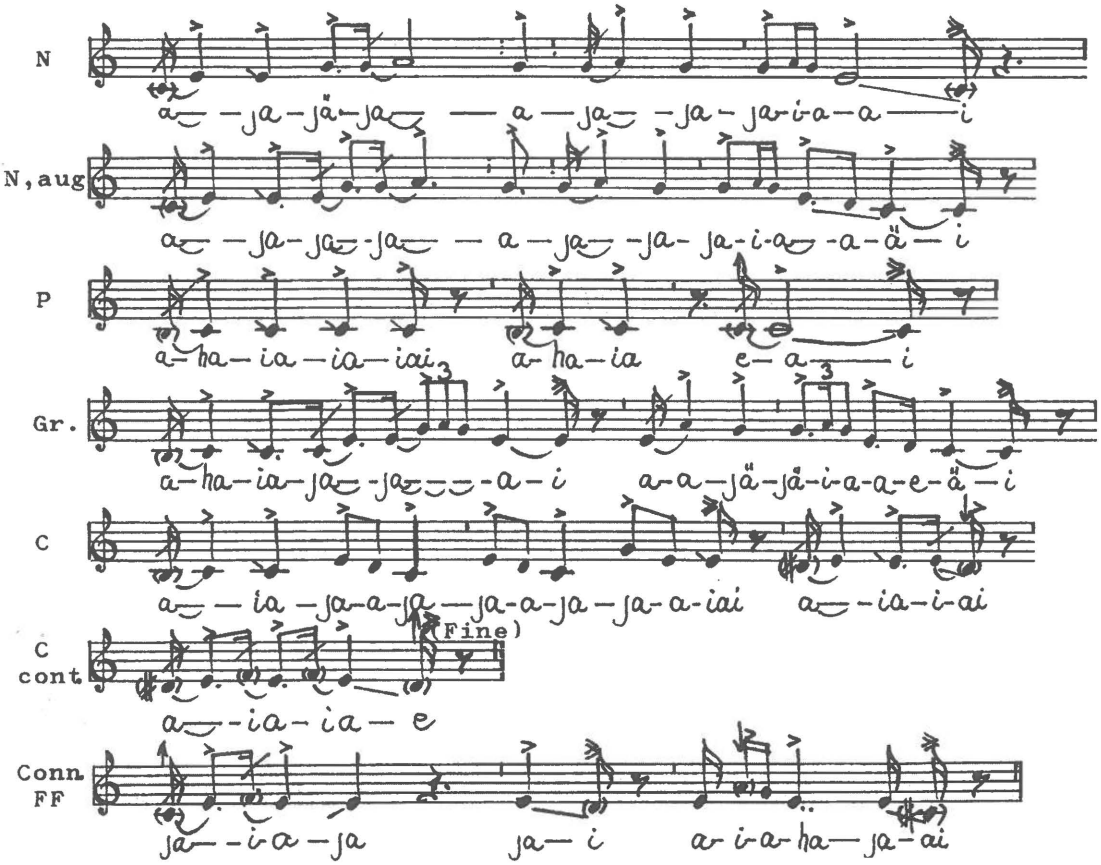
Nucleus of stanza 1 differs slightly from nucleus of the other stanzas.

The recording is interrupted in the middle of stanza 4.

Stanza 2 (and partly stanza 1) is representative.

Pitch: c' = ca. d.

M.M.: ♩ = ca. 141.



Concordances: Anal./var.: 54. Var: 49-53. Ext. var.: 1, 99. (Var.): 74. (Ext. var.): 14, 26, 56-57, 66, 79, 87-88, 89A-90A, 100-101.

Melody Analysis:



Tone Material:

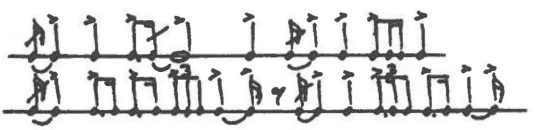
Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone f' is used as a grace-note in the last phrases. Tone a' is lowered in Connective \ FF.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic Contours: N has a long convex arc with undulations in the middle. In N, aug. the final descent is continued down to tone c' and succeeded by pleonasms. The Intermediate Group has two convex arcs, and so has the C-phrase, two in low level, and one in medium level, plus pleonasms. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have:



The Group:

Modal Affiliation: Melody-Sphere α-1.

Form Analysis, stanzas 2-4:

N	N, aug.	Gr.	C	
t/ + t1 + t - t/ + t1 + T - P - P - P	-	ct - t1 + T	- c1 + c1 + ts - P - P	- Conn.\ FF
Dev.:		÷ Gr.1.	(+)	

Conclusion: Incomplete version of Form Type D, Form Pattern D-3.

Comments: stanza 1: the Nucleus differs slightly from N of the other stanzas: the initial ascending movement emphasizes tone g', whereas tone a' is dominant in stanzas 2-4. In the next phrase, N, aug., stanza 1 uses the same versions of motifs as used in stanzas 2-4.
Stanzas 2-4: Nucleus is initiated by half a t-motif with an open ending. The extent of this motif is ambiguous (as in song no. 54), cf. the dotted bar lines. This motif is succeeded by a t1-motif, tones g'-a'-g', (and not half a t1-motif as used in song no. 54) and a common t-motif. In N, aug. there are internal rests in stanzas 2 and 3, but not in stanza 1. Otherwise N, aug. is traditionally formed, with a final descent to tone c' and pleonasms. In this song there is only one Intermediate Group. Therefore the formal course is incomplete. The content of the Group is nearly identical with the Groups in song no. 54. In stanzas 1 and 2 the C-phrase has two c1-motifs and a simplified t-motif prior to pleonasms. In stanza 3 the C-phrase is extended by repeated c1-motifs; then follows a break in the recording. The Connective \ FF is formed in the compulsory way.

No. 56.

Disc 23.b.2 - recorded April 3, 1937 by Erik Holtved.

Pualorssuaĸ (sg. 23): Anonymous drum-song for entertainment.

The informant sings solo.

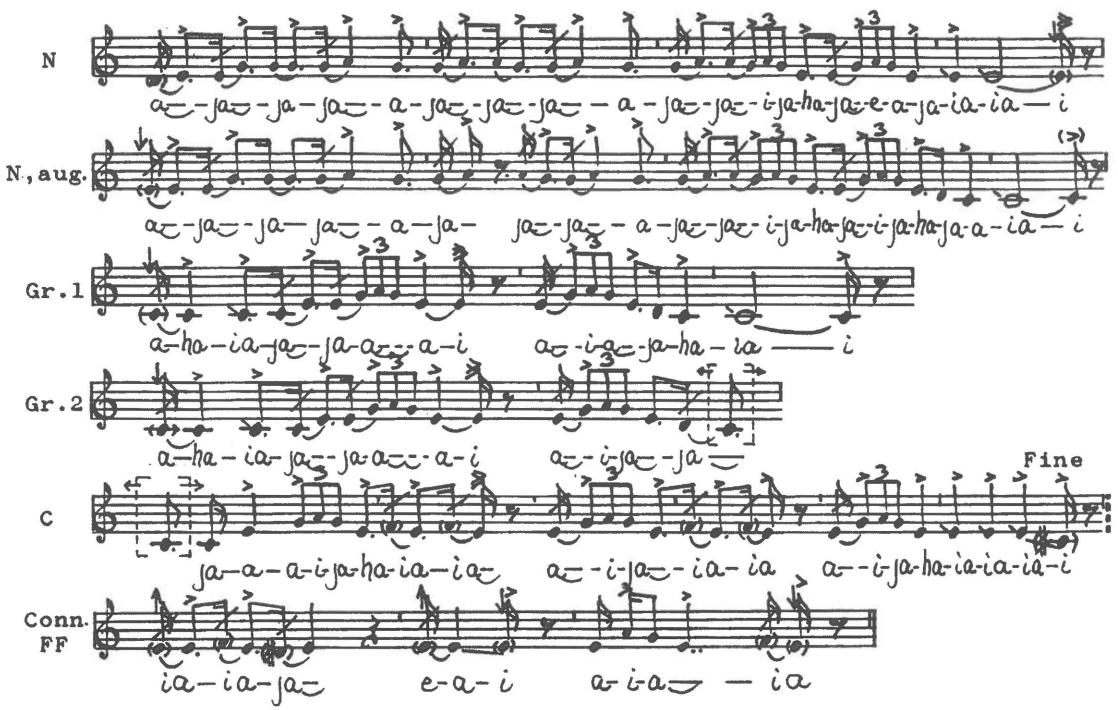
There is a short break in the recording in the nucleus of stanza 1.

The recording includes 2 stanzas.

Stanza 1 (and partly stanza 2) is representative.

Pitch: c' = ca. B♭.

M.M.: ♩ = ca. 143.



Concordances: Var: 57. Ext. var.: 9-10, 83.
(Ext. var.): 14, 26, 49-55, 66, 79, 88, 99, 89A-90A.

Melody Analysis:

Tone Material:



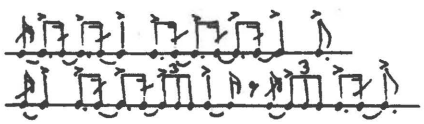
Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone f' is used as a grace-note in the last phrases.

Pentatonics: Mi-pentatonics in Do-position.
Conclusion: Penta-Type 11.

Melodic Contours: Nucleus has an ascent followed by undulations and two small convex arcs plus pleonasm. In N, aug. the final descent is continued down to tone c'. Each Intermediate Group has two convex arcs, in the same way as in songs nos. 54-55. C has three convex arcs, all followed by short pleonasms. Connective \ Formula Finalis has the compulsory contour.

Rhythm Analysis: Nuclei have:

Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, aug.	Gr.1	Gr.2	C	
t/ + t1^{+} + t^{+} + p -	t/v + t1^{+} + T^{+} + p -	ct + T + p -	ct + T +	ct + p - t + p - t + p -	Conn.\ FF
Dev.:				(+)	

Conclusion: Form Type D, Form Pattern D-3.

Comments: In the first stanza there is a short break in the recording in Nucleus. The complete Nucleus is presented in stanza 2.
Nucleus is long and undivided. It is compounded of half a t-motif plus a t1-motif (tones a'-g') with internal repetition, and a common t-motif with internal repetition. In the second phrase a variation of N is used, now with an inserted rest that is placed in t/ (therefore varied, t/v) in stanza 1, but in t1 in stanza 2. The phrase ends in the cumpulsory way by a descent to tone c', by a T-motif with internal repetition. Each Intermediate Group is in two parts, separated by a rest, a ct-motif and a T-motif, very similar to the Intermediate Groups in songs no. 54 and 55. The second Intermediate Group is combined with the C-phrase with a connecting tone in common (overlapping). The C-phrase is initiated by a combination of the c-unit and a t-motif (a ct-motif) plus a short pleonasm. These motifs are followed by two times a t-motif with attached pleonasm. The Connectice \ Formula Finalis is formed in the compulsory way.

No. 57.

Disc 28.a.1 - recorded April 5, 1937 by Erik Holtved.

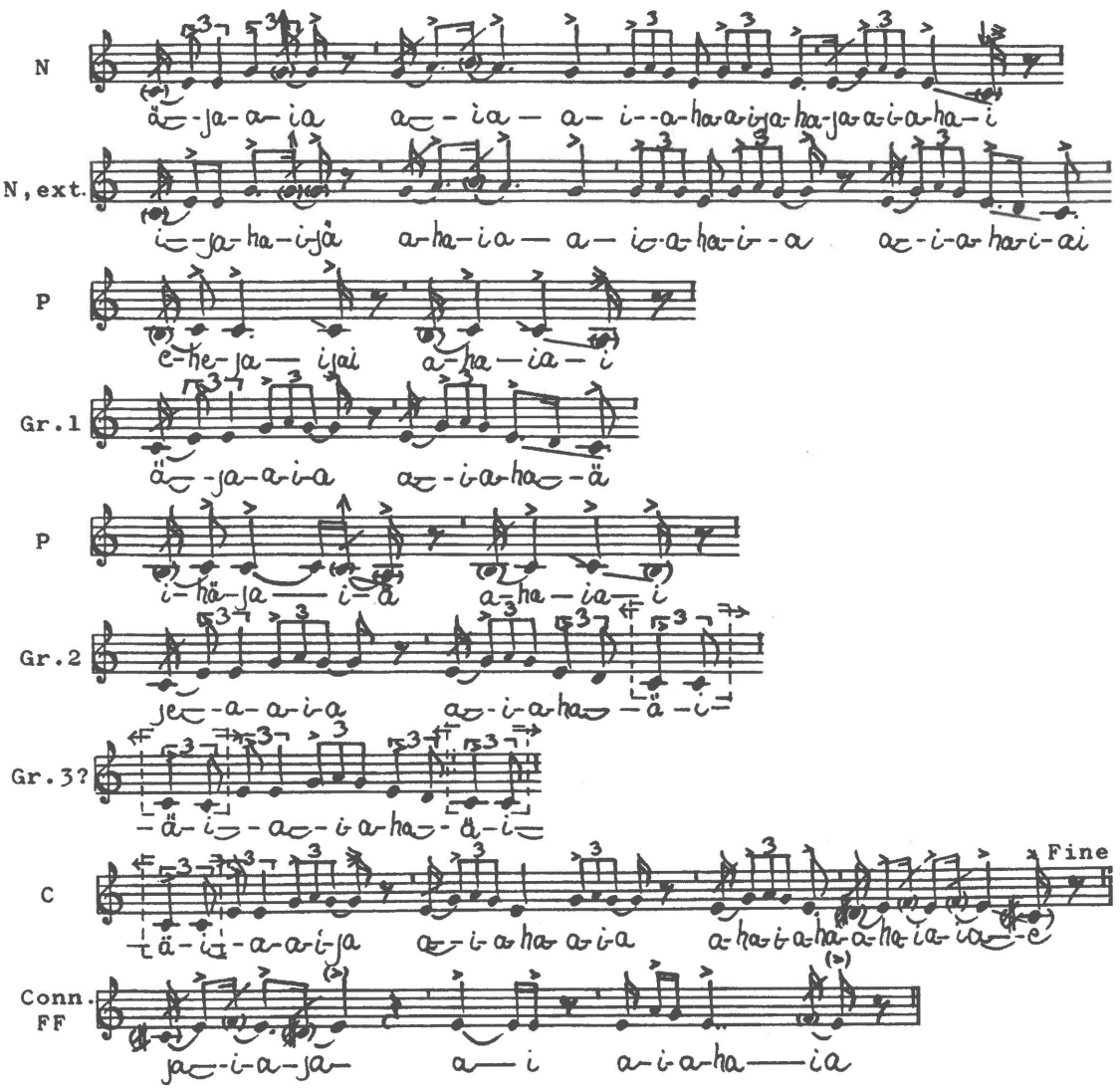
Pualorssuaĸ (sg. 24): Anonymous drum-song for entertainment.

The informant sings solo.

The recording includes 3 stanzas.

Stanza 1 (and partly stanza 2) is representative.

Pitch: c' = ca. B. M.M.: ♩ = ca. 135.



Concordances: Var: 56. Ext. var.: 9-10. (Var.): 106. (Ext. var.): 26, 49-55, 79, 83, 88, 99.

Melody Analysis:



Tone Material:

Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tones b' and b are used as grace-notes. Tone f' is used as a grace-note in the last phrases.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic Contours: Nucleus has an ascent followed by undulations and two small convex arcs. In N, ext. the final descent is continued down to tone c', plus pleonasms. Each Intermediate Group has a broad convex arc interrupted by a rest. C has a broad convex arcs, an ascent, and three convex arcs plus pleonasm. Conn.\ FF has the compulsory contour.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, ext.	Gr.1	Gr.2	(Gr.3?)	C
ts/ - t1+ t+ + t	ts/ - t1+ t+/- T+ p- P	t/- T+ p- P	t/ - T	+ cT	+ ct/ - t+/- t +p - Conn.\ FF
Dev.:	(var.)			+	(+)

Conclusion: Overcomplete and slightly varied version of Form Type D, Form Pattern D-3.

Comments: Nucleus is long. In the same way as in song no. 56 N is compound of half a t-motif (here simplified), plus a t1-motif and ordinary t-motifs with internal repetitions, now succeeded by a common t-motif. But in the present song the first ascending movement is followed by a rest which appears in all three stanzas. The rest reappears in N, ext. This phrase has also a second rest that reduces the t-motif. This makes the formal course slightly varied. After the rest follows the compulsory final descent to tone c'. Each Intermediate Group is bipartite, half a t-motif and a T-motif. The second Intermediate Group is followed by a cT-motif: the c-unit is affiliated to the succeeding C-phrase whereas the T-motif shows back to the Intermediate Group. Put together the cT may form a third - and surplus - Intermediate Group. This makes the formal course of the song overcomplete. The last motif of Group 2 also forms the first motif of Gr. 3; and the last motif of Gr. 3 is also the first motif of C (overlappings). C has half a ct-motif (tones c'-e'-g'-a') and, after a rest, a t-motif with an added half repetition, a new rest, another t-motif and a pleonasm. Here ends the songs - in the compulsory way - in stanza 3. Connective \ Formula Finalis is formed in the compulsory way.

No. 58.

Disc 54.a. - recorded April 23, 1937 by Erik Holtved.

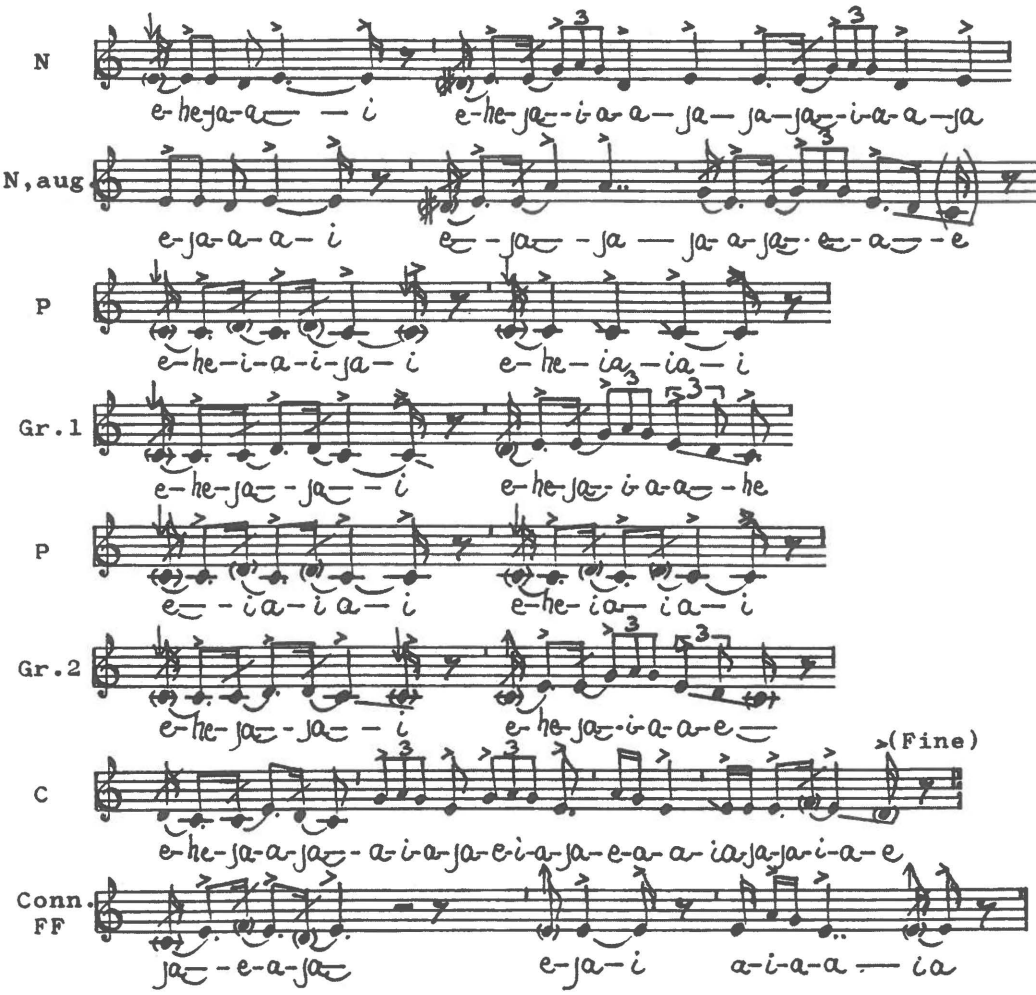
Pualorssuaĸ (sg. 25): Drum-song of Iggianguaĸ, Inugârssuk's late husband.

The informant sings solo.

The recording is interrupted in the middle of stanza 6.

Stanza 3 (and partly stanza 2) is representative.

Pitch: c' = ca. db - c. M.M.: ♩ = ca. 136.



Concordance: A unique song. No variants are found in the accessible collections of drum-songs.

Melody Analysis:

Tone Material:



Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone f' is used as a grace-note in the last phrases. Heightened tone e' is used as a turning *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.

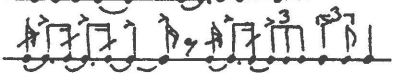
Conclusion: Penta-Type 11.

Melodic Contours: Nucleus has a small concave arc followed by two convex arcs. In N, aug. the first convex arc has a steeper ascent than in N. Each Intermediate Group has two convex arcs, a smaller and a broader one. C has one convex arc in low level and three convex arcs in medium level. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

Intro? ——— N ——— N,v, aug ——— Gr.1 ——— Gr.2 ——— C ———

c1/$^{+/}$ - t,v (or: t,a$^{+/}$)+t,v - c1/$^{+/}$-t/+T,v- P- P - c/c1-T+p-P - c/c1-T - c1+t^{+}+t+p - Conn.\ FF

Dev: unusual motifs + N/=irr. unusual + in 1+5 (+)

Conclusion: Irregular and imperfect version of Form Type D, Form Pattern D-4 or D-10, or D-11. Stanzas 1 and 5 are (also) incomplete.

Comments: This is a unique song. IggianguaK was a grandson of K'umangâpik who was a leader of a migration from Baffin Island to Thule in the 1860's. Perhaps the unusual Nucleus of the song is a reminiscence of an old Canadian Inuit song (?). In the continuation of the formal course, from the Intermediate Groups, PualorssuaK follows the "rules" of Form Type D. Caused by the unique Nucleus the Form Pattern may be determined as D-11. Nucleus is initiated by a unique motif, tones e'-d'-e', used twice in stanza 5. This motif may form an introduction to the succeeding main motif, an unusual version of a t-motif, presented twice, with a downward turn round tone d'. Regarded as a varied t-motif the Form Pattern classification shows D-4, regarded a downward-augmented t-motif with added open ending the classification shows D-10. The unusual Nucleus-motif is not repeated in N, aug. (as it should according to the "rules" for Form Type D). Instead, another motif, half a t-motif, appears. Consequently, the formal course of the song is irregular and imperfect. The compulsory descent to tone c' in N, aug. has an unsteadily intoned final tone. Each Intermediate Group has an unusual combination of the c-unit and the last part of the c1-motif, plus a normal T-motif. The second Intermediate Group is omitted in stanzas 1 and 5 which are incomplete. The C-phrase has a c1-motif succeeded by two t-motifs, the first with internal repetition, and a pleonasm. Connective \ Formula Finalis is formed in the compulsory way.

No. 59.

Disc 20.a.1 - recorded April 3, 1937 by Erik Holtved.

Pualorssuaĸ (sg. 26): Anonymous drum-song for entertainment.

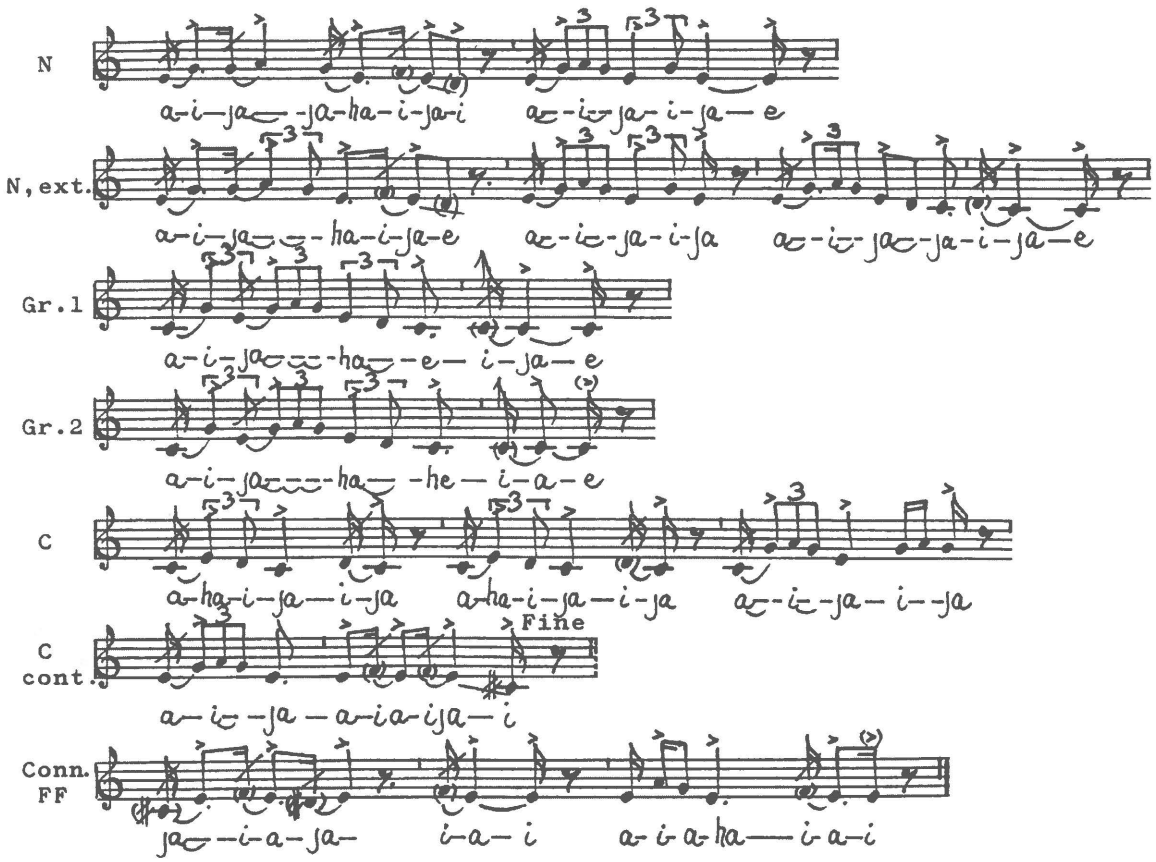
The informant sings solo.

The opening of the first stanza is formed slightly different from the succeeding stanzas.

The recording includes 3 stanzas.

Stanza 2 (and partly stanza 1) is representative.

Pitch: c' = ca. d♭ - c. M.M.: ♩ = ca. 127.



Concordances: Ext. var.: 84. (Ext. var.): 25.

Melody Analysis:

Tone Material:



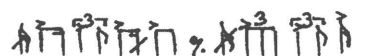
Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone f' is used as a grace-note in the Nuclei and in the last phrases.

Pentatonics: Mi-pentatonics in Do-position.

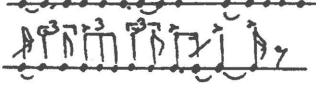
Conclusion: Penta-Type 11.

Melodic Contours: Nucleus has three convex arcs. In N, ext. this contour is followed by a descent to tone c'. Each Intermediate Group has an upward leap plus a stepwise descent and a convex arc. The C-phrase has two convex arcs in low level and two in medium level, succeeded by a pleonasm. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis, stanzas 2-3:

⌐— N —¬	⌐— N, ext. —¬	⌐ Gr.1 ¬	⌐ Gr.2 ¬	⌐— C —¬
t, (aug.) - t^{+} -	t, (aug.) - t^{+} - T + p -	T^{+} + p -	T^{+} + p -	c1 - c1 - $t^{+/}$ - t + p - Conn.\ FF
Dev.: Unusual	+			(+) (+)

Conclusion: Extended version of Form Type D, Form Pattern D-4 or D-10.

Comments: In this song various versions of t-motifs are used as initial motifs of the Nuclei of the stanzas. In stanza 1 the initial motif of Nucleus is a common t-motif.
Stanzas 2+3: The initial motif of Nucleus is a t-motif with a final descent to approximately tone d'. Final tones in phrases are frequently followed by descending glissandi leading to unsteadily intoned after-tones. The final tone of N primarily is tone e' (cf. stanza 1) resulting in the Form Pattern determination of D-4. If the motif is regarded a t, aug.-motif (tones g'-a'-g'-e'-d') the determination shows D-10. The final motif of the N is a common t-motif with internal repetition. In the second phrase, N, ext., the entire Nucleus is repeated prior to the compulsory descent to tone c', instead of substituting the final t-motif (of N) by a T-motif. Therefore, the formal course of the song is extended. Each Intermediate Group repeats the last part of N, ext., the above mentioned T-motif, and also two tones from the preceding t-motif with internal repetition. The C-phrase has two c1-motifs succeeded by a t-motif with an added half repetition. The phrase ends in the traditional way, with a t-motif and a pleonasm. Connective \ Formula Finalis is formed in the compulsory way.

No. 60.

Disc 20.b.2. - recorded April 3, 1937 by Erik Holtved.

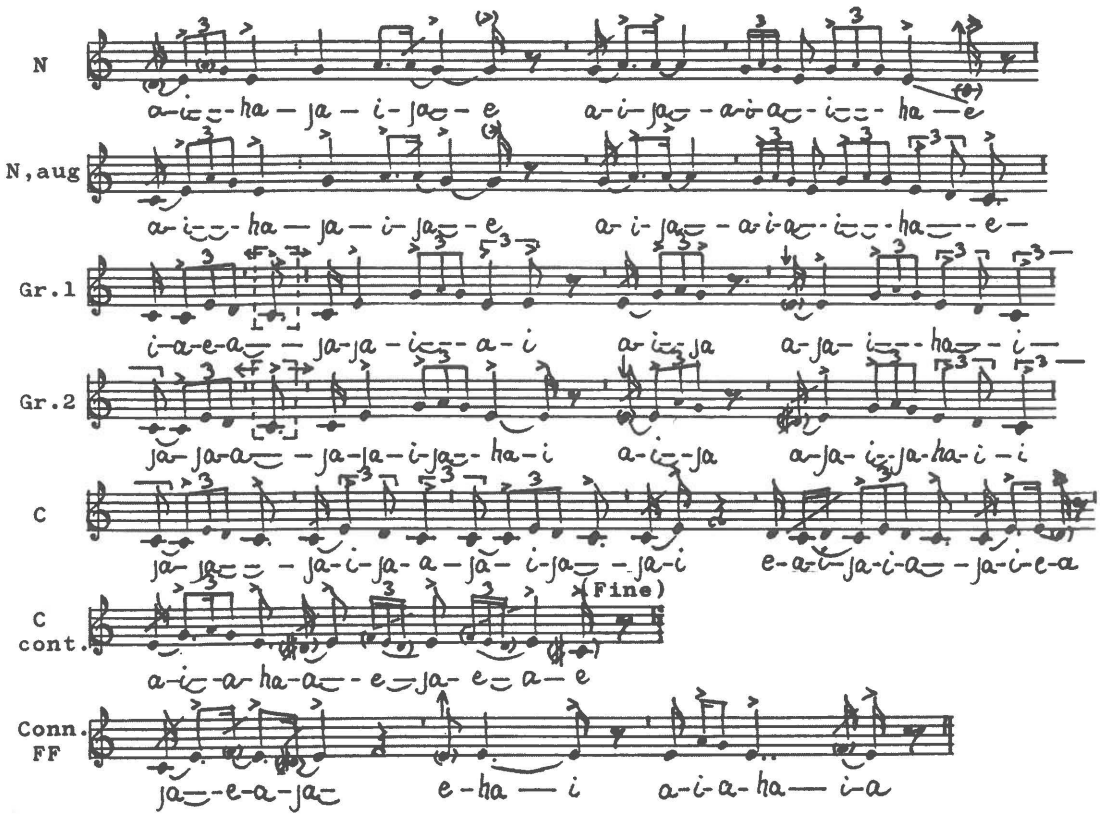
Pualorssuaĸ (sg. 27): Anonymous drum-song for entertainment.

The informant sings solo.

The recording is interrupted in the beginning af stanza 5.

Stanza 1 (and partly stanza 2) is representative.

Pitch: c' = ca. db - c. M.M.: ♩ = ca. 143.



Concordances: Var.: 61-62. (Ext. var.): 11, 25, 74, 103.

Melody Analysis:

Tone Material:



Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone a' is lowered in the beginning of strophe 1. Tone f' is used as a grace-note in the last phrases. Heightened tone e' is used as a turning *pien* in the last phrase.

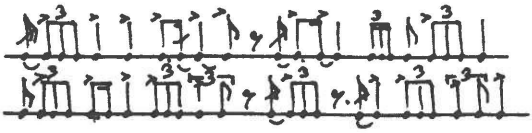
Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic Contours: Nucleus has a convex arc followed by undulations and two convex arcs. In N, aug. the final descent is continued stepwise down to tone c'. Each Intermediate Group has a convex arc in low level and three convex arcs in medium level, the last arc succeeded by a gradually descending movement. The C-phrase also has convex arcs, six in low level, and one in medium level, succeeded by undulations. Connective \ Formula Finalis has the compulsory contour.

Rhythm Analysis: Nuclei have:

Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N — N, aug. — Gr.1 — Gr.2 — C

$t^{+/}$(or: t+t1)-p+t^{+} - $t^{+/}$(t+t1)-p+T^{+} + c1+ct-t1-T + c1+ct-t/-T + c1+c1+c1+c-c1+c-t+p,v - Conn.\FF

Dev.: (+P) (var.)(+P) (+)(+) (+ +)(+)

Conclusion: Slightly varied and extended version of Form Type D, Form Pattern D-5 or D-4. Influence from Form Type F.

Comments: Nucleus is initiated by a t-motif with added half internal repetition. This showa Form Pattern D-5. The first motif may - alternatively - be divided into a t-motif plus a t1-motif (tones e'-a'-g'-e' plus g'-a'-g'), cf. the dotted bar line. In this case the Form Pattern shows D-4. A rest is followed by a short pleonasm and a t-motif with internal repetition. In the second phrase N is repeated with the compulsory final descent to tone c'. There are no rests surrounding, or in between, the Intermediate Groups. Each Group is initiated by a c1-motif plus a ct-motif; these two motifs have one tone in common (overlapping). A t1-motif follows in stanzas 1+2, half a t-motif in stanzas 3+4. In the second Intermediate Group half a t-motif is used in all stanzas showing that this is the right motif. This deviation in stanzas 1 and 2 makes the formal course of the song slightly varied. The final motif in each Intermediate Group is a common T-motif. The contents of the Intermediate Groups have a resemblance to a low-positioned, transposed, version of Nuclei. In this way the formal structure has received an influence from Form Type F. The C-phrase is very long with several - and surplus - c1-motifs succeeded by a common t-motif and a pleonasm with "encircling" grace-notes. Connective \ Formula Finalis is formed in the compulsory way.

No. 61.

Disc 22.a.1. - recorded April 3, 1937 by Erik Holtved.

Pualorssuaĸ (sg. 28): Anonymous drum-song for entertainment.

The informant sings solo.

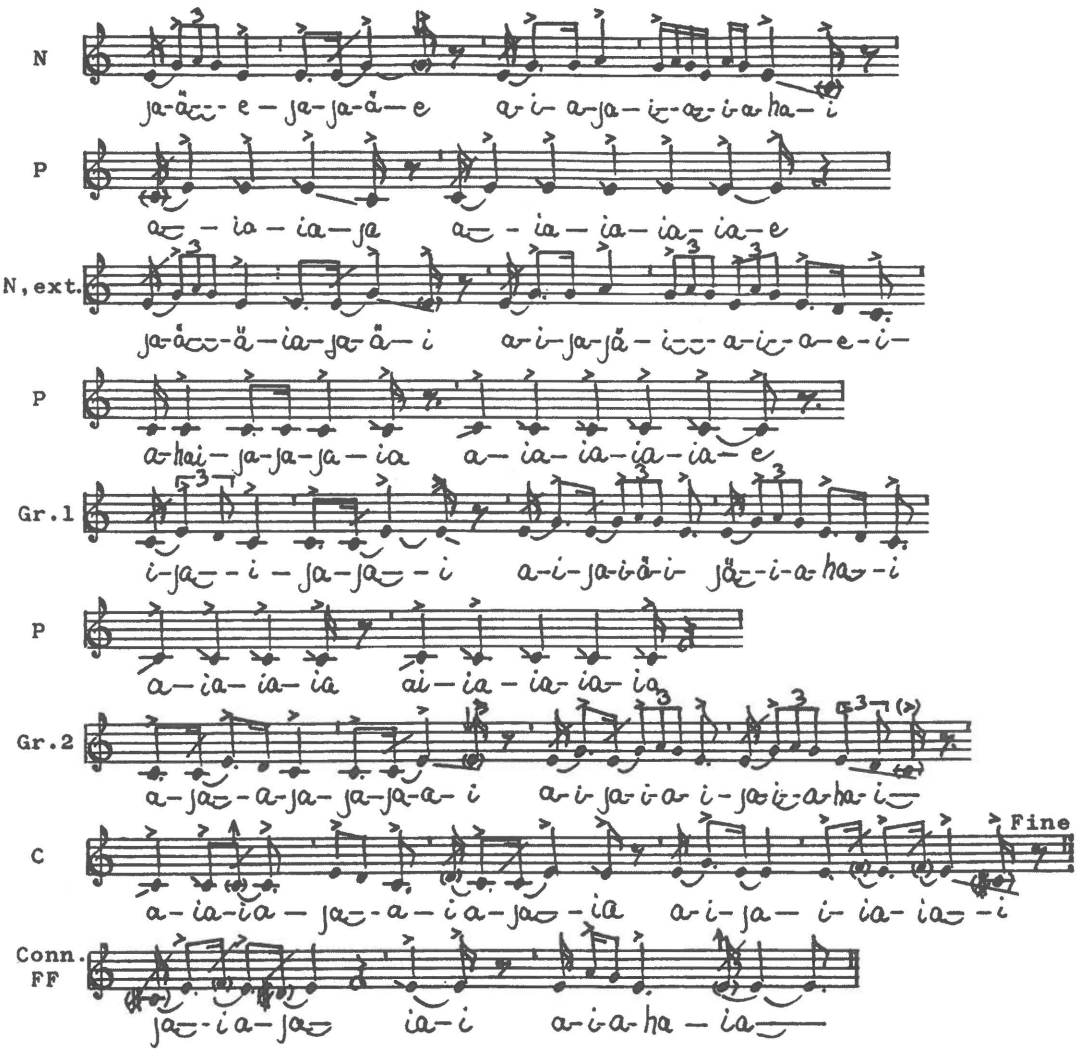
The first motif in Nucleus of stanza 1 differs from the opening of stanza 2.

The recording includes 2 stanzas.

Stanza 2 (and partly stanza 1) is representative.

Pitch: c' = ca. c.

M.M.: ♩ = ca. 150.



Concordances: Anal./Var.: 62. Var.: 60. (Ext. var.): 25, 74, 89B, 90B.

Melody Analysis:

Tone Material:



Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone f' is used as a grace-note in the last phrases.

Pentatonics: Mi-pentatonics in Do-position.

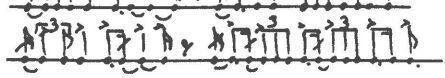
Conclusion: Penta-Type 11.

Melodic Contours: Nucleus is initiated by a convex arc plus an ascent. After a rest follow undulations and two convex arcs. In N,v. the final descent is continued stepwise down to tone c'. Both Nuclei are followed by pleonasms. The first part of each Intermediate Group reflects the first part of N in a lower level - one and a half convex arcs - which is followed by three convex arcs. C is also initiated by one and a half convex arcs in low level; then come a convex arc in medium level and undulating pleonasm. Conn.\ FF has the compulsory contour.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis, stanza 2:

N	N, ext.	Gr.1	Gr.2	C	
$t^{+/}$(t+ts/)-t1/+t^{+}-P -	$t^{+/}$(t+ts/)-t1/+T^{+}p-P -	c1+c-t^{+}+Tp-P -	c1+c-t^{+}+T -	p+c1+c-ts+p -	Conn.\FF
Dev.: ts/ -t^{+} in st. 1				(+)	

Conclusion: Form Type D, Form Pattern D-5 or D-4. Influence from Form Type F. Stophe 1 has Form Pattern D-3.

Comments: Nucleus is initiated by a t-motif with an added half repetition. This leads to a Form Pattern determination of D-5. The fist motif may - alternatively - be divided into a t-motif plus half a simplified t-motif, cf. the dotted bar line. In this case the determination of Form Pattern shows D-4. After a rest follow half a t1-motif (tones g'-a') and a t-motif with internal repetition. In stanza 1 the first motif includes half a simplified t-motif only. This indicates Form Pattern D-3. A comparison with the beginning of N, ext. states that the motifs used in the beginning of stanza 2 form the right constellation. A double pleonasm separates N from the extended repetition of N, ending in the compulsory way with a descent to tone c'; N, ext. is succeeded by pleonasms. Each Intermediate Group is initiated by one and a half c1-motif with an open ending. It is interesting that this first part of the Intermediate Group is formed as a lower transposed version of the first part of Nucleus. In this way there is an influence from Form Type F, the Level-Shifted Iteration Form Type. The last part of the Intermediate Groups has a t-motif with internal repetition succeeded by a common T-motif. The C-phrase has the same beginning as used in the Intermediate Groups. It is concluded with a simplified t-motif and a pleonasm. Connective \ Formula Finalis has the compulsory content. There are no rests between the stanzas.

No. 62.

Disc 50.b. - recorded April 18, 1937 by Erik Holtved.

Pualorssuaĸ (sg. 29): Anonymous drum-song for entertainment.

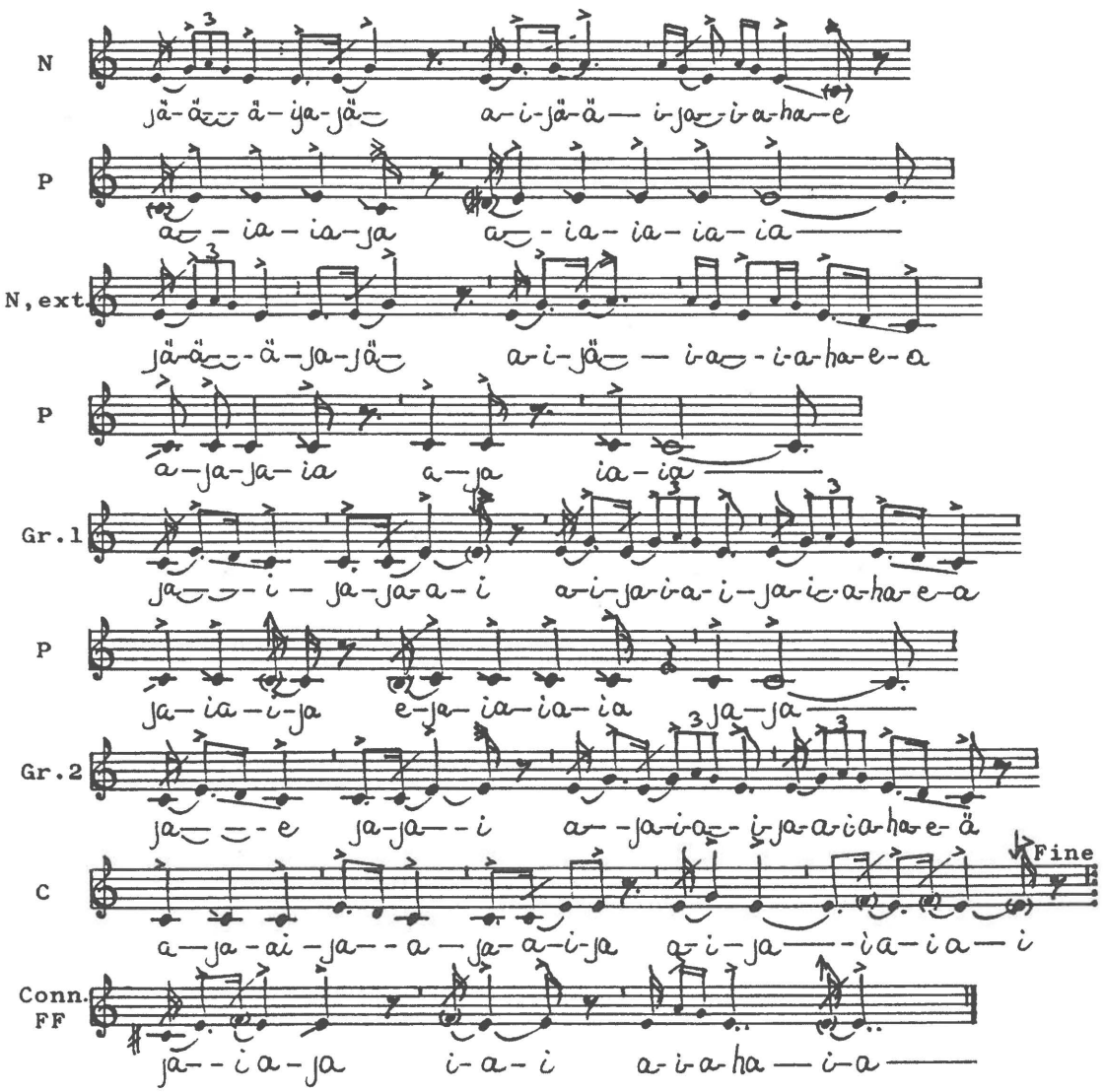
The singer is vocally accompanied by K'âvigaĸ (♂) and sparsely by a woman.

Stanza 1 is incomplete.

The recording includes 1/2 plus 3 stanzas

Stanza 2 (and partly stanza 3) is representative.

Pitch: c' = ca. c. M.M.: ♩ = ca. 137.



Concordances: Anal./Var.: 61. Var.: 60. (Ext. var.): 25, 74, 89B, 90B.

Melody Analysis:

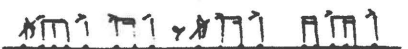
Tone Material: 

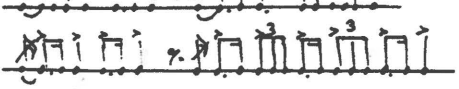
Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone f' is used as a grace-note in the last phrases.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic Contours: N is initiated by a convex arc plus an ascent. After a rest follow undulations and a convex arc. In N,v. the final descent is continued stepwise down to tone c'. Both Nuclei are followed by pleonasms. The first part of each Intermediate Group, one and a half convex arcs, reflects the first part of N in a lower level. It is followed by three convex arcs. C is also initiated by one and a half convex arcs in low level; then come a convex arc in medium level and an undulating pleonasm. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

Modal Affiliation: Melody-Sphere α-1.

Form Analysis stanzas 2-4:

┌—— N ——┐-┐┌—— N, ext.——┐-┐┌— Gr.1—┌┐┌— Gr.2—┐ ┌—— C ——┐

$t^{+/}$(t+ts/)-t1/+t^{+}-P - $t^{+/}$(t+ts/)-t1/+T^{+}p- P - c1+c-t^{+}+Tp-P - c1+c-t^{+}+T - p+c1+c-ts+p - Conn.\FF

Dev.: + N and N, ext in stanza 1 (+)

Conclusion: Form Type D, Form Pattern D-5 or D-4. Influence from Form Type F. Strophe 1 is very incomplete and makes up an introduction.

Comments: Nuclei are omitted in stanza 1; in this way stanza 1 forms an introduction to the following stanzas. Nucleus is initiated by a t-motif with an added half repetition. This leads to a Form Pattern determination of D-5. The fist motif may - alternatively - be divided into a t-motif plus half a simplified t-motif, cf. the dotted bar line. In this case the determination of Form Pattern shows D-4. After a rest follow half a t1-motif (tones g'-a') and a t-motif with internal repetition. A double pleonasm separates N from the extended repetition of N which ends in the compulsory way with a descent to tone c'. N, ext. is also succeeded by pleonasms. In stanza 3 the final T-motif of N, ext. has no internal repetition; in this strophe there is no rest between N, ext. and the first Intermediate Group. Each Intermediate Group is initiated by a c1-motif and the c-unit with an open ending. It is interesting that this first part of the Intermediate Group is like as a lower transposed version of the first part of Nucleus. In this way there is an influence from Form Type F, the Level-Shifted Iteration Form Type. The last part of the Intermediate Groups has a t-motif with internal repetition succeeded by a common T-motif and pleonasms. C has the same beginning as used in the Intermediate Groups. It is concluded by a simplified t-motif and a pleonasm. Connective \ FF has the compulsory content. There are no rests between the stanzas.

No. 63.

Disc 23.b.1. - recorded April 3, 1937 by Erik Holtved.

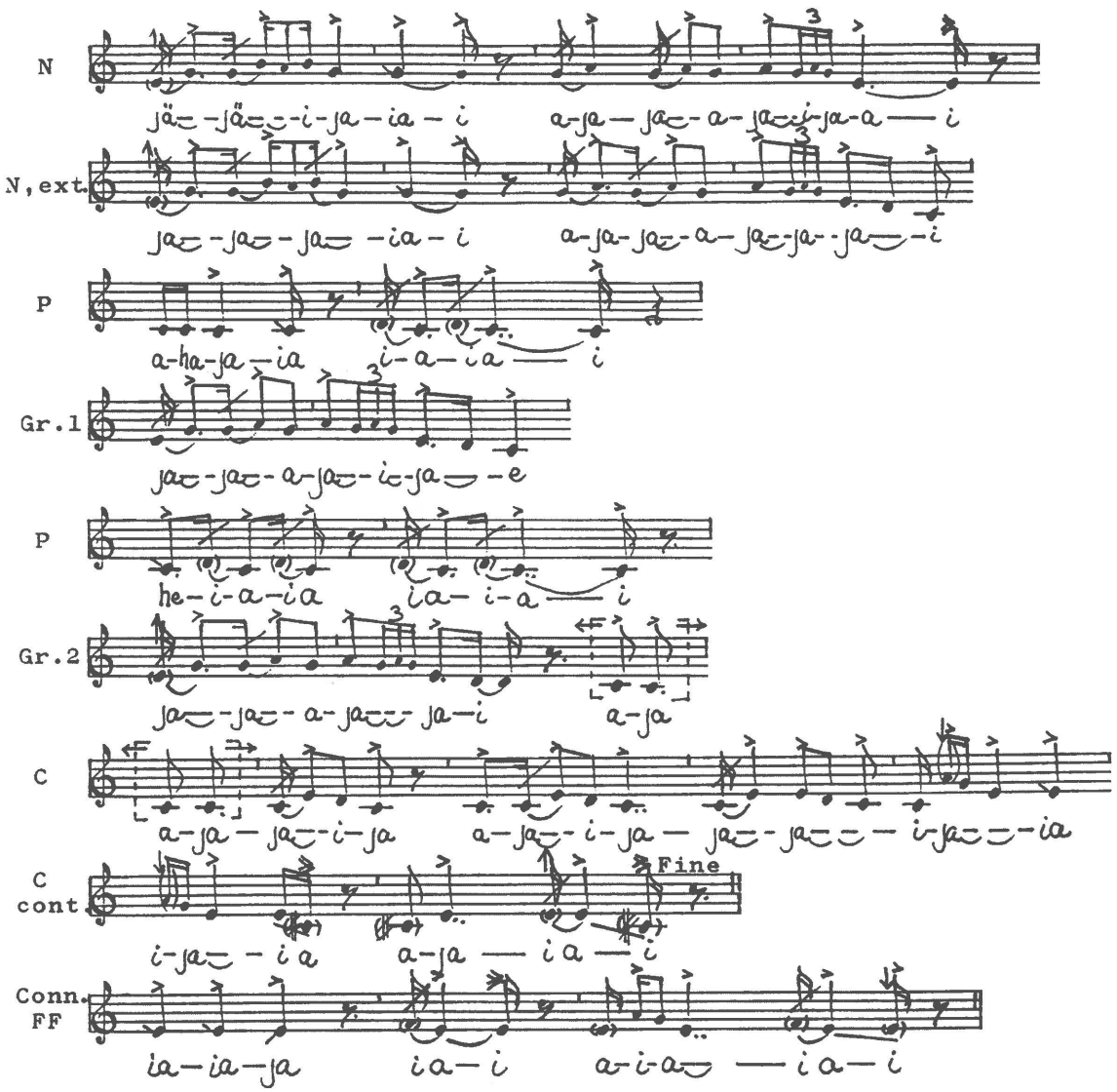
Pualorssuaĸ (sg. 30): Anonymous drum-song for entertainment.

The informant sings solo.

The recording includes 3 stanzas.

Stanza 1 (and partly stanza 2) is representative.

Pitch: c' = ca. B - B♭. M.M.: ♩ = ca. 120.



Concordances: Var.: 81. (Ext. var.): 64, 65.

Melody Analysis:

Tone Material:



Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Tone a' is lowered in the C-phrases of the strophes. Tone f' is used as a grace-note in the last phrase.

Pentatonics: Modified Mi-pentatonics in Do-position.

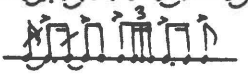
Conclusion: Modified Penta-Type 11.

Melodic Contours: Nucleus has a high positioned convex arc succeeded by undulations and a final descent. In N, ext. the final descent is continued down to tone c'. Each Intermediate Group has undulations succeeded by a melodic fall. In the C-phrase there are three small convex arcs in low level followed by an upward leap and two arcs in medium level plus a pleonasm. The Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, ext.	Gr.1	Gr.2	C	
$t1^a$+ p- t1+ t^+ -	$t1^a$+ p- t1+ T^+p- P -	t1+ T^+p- P -	t1+ T^+,v +	c1- c1+ c1+ t+ t- P -	Conn.\FF
Dev.:			(var)	(+) (+) (+)	

Conclusion: Slightly varied version of Form Type D, Form Pattern D-7.

Comments: Nucleus is initiated by a simple t1-motif (tones a'-g') with an upward augmentation, tones g'-b'-a'-g', and a short pleonasm. After a rest follows a new version of a t1-motif and a common t-motif with internal repetition. In N, ext. the final t-motif of N is substituted, in the traditional way, by a T-motif with internal repetition, plus pleonasms. Each Intermediate Group repeats the last part of N, ext., with a minor variation of the first motif. The second Intermediate Group has an inserted rest. Therefore the listener gets the (false) impression that this Group is shorter than the first one. This appearance makes the formal course slightly varied. There is no rest between the second Intermediate Group and the C-phrase. The C-phrase has three c1-motifs (tones c'-e'-d'-c') and a version of a t-motif presented twice. One c1-motif plus one t-motif was enough. Connective / Formula Finalis has the compulsory content.

No. 64.

Disc 25.a.1. - recorded April 5, 1937 by Erik Holtved.

Pualorssuaĸ (sg. 31): Anonymous drum-song for entertainment.

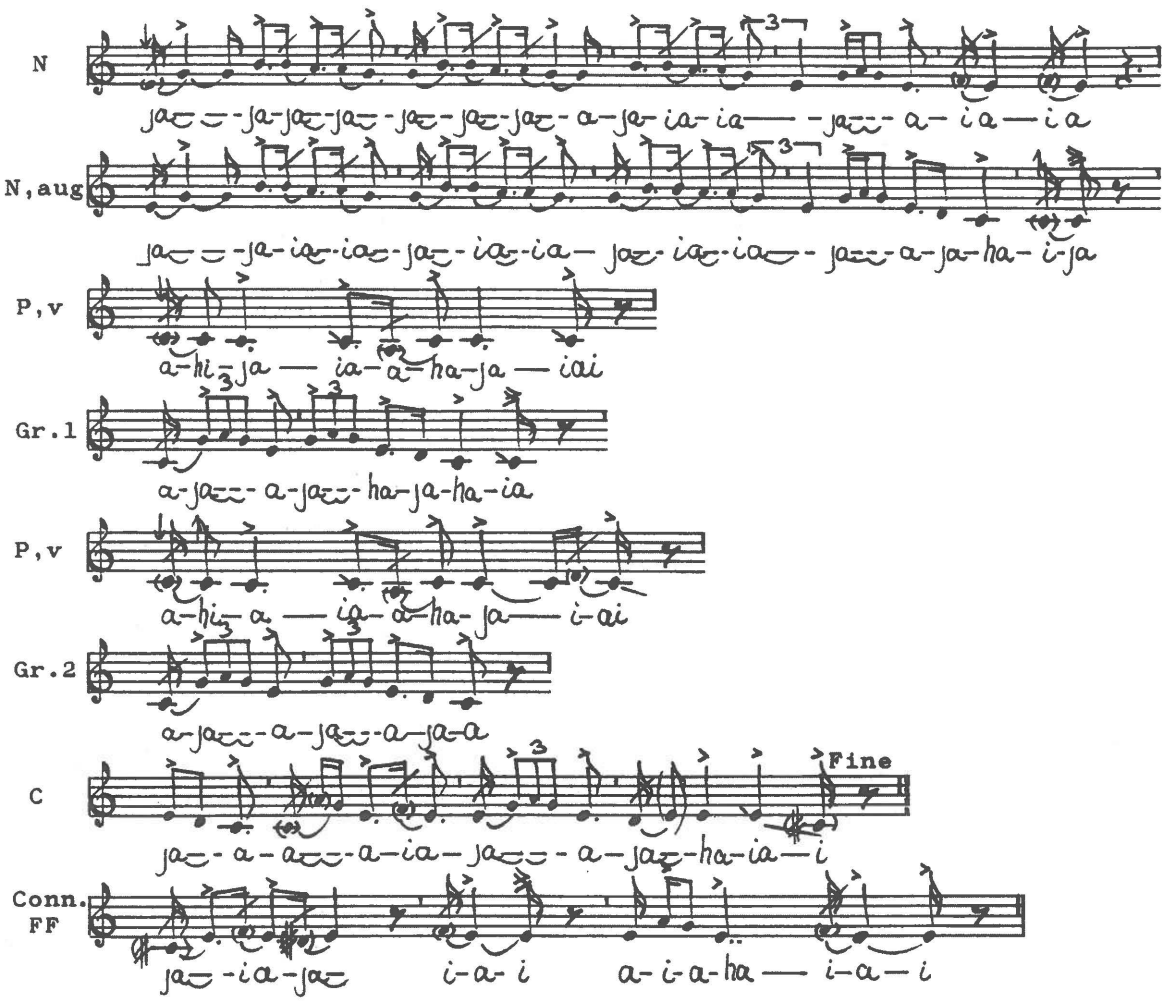
The informant sings solo.

Stanza 1 is abbreviated.

The recording includes 4 stanzas.

Stanza 2 (and partly stanza 3) is representative.

Pitch: c' = ca. B♭. M.M.: ♩ = ca. 167.



Concordances: Var.: 65. (Ext. var.): 63.

Melody Analysis:

Tone Material:



Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Tone a is used as a grace-note in phrases 3 and 5. Tone f' is used as a grace-note in the first phrase, and in the last phrases.

Pentatonics: Modified Mi-pentatonics in Do-position.

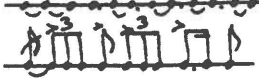
Conclusion: Modified Penta-Type 11.

Melodic Contours: N has three small convex arcs in high position followed by a convex arc in medium position plus a pleonasm (undulating movement). N,aug. has the same contour succeeded by a descent to tone c'. Each Intermediate Group has two convex arcs followed by a descent, just as in N,aug. C has a small initial fall succeeded by two convex arcs and a pleonasm. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis, stanzas 2-4:

N	N, aug	Gr.1	Gr.2	C	
$tl^a + tl^a + tl^a + t+ p$ -	$tl^a + tl^a + tl^a + T+ p$- P,v -	t+ T- P,v -	t + T -	c1+ t+ t+ p -	Conn\FF
Dev.: + N in st . 1				(+)	

Conclusion: Form Type D, Form Pattern D-7.

Comments: Nucleus is long; it includes a threefold presentation of an augmented t1-motif (tones g'-b'-a'-g') succeeded by a common t-motif and a short pleonasm. N is omitted in stanza 1. In N, aug. the final t-motif of N is substituted, in the traditional way, by a T-motif. Each Intermediate Group has a t-motif followed by a repetition of the final motifs of N,aug., a common T-motif plus a pleonasm. Between N,aug. and Group 1, and between the two Intermediate Groups, there are pleonasms that are varied caused by the utilization of tone a as a grace-note. Tone a is infrequently used in the drum-songs from the Thule area. The C-phrase has a c1-motif (tones e'-d'-c') followed by two t-motifs and a short pleonasm. The Connective / Formula Finalis is formed in the compulsory way.

No. 65.

Disc 26.a.2. - recorded April 5, 1937 by Erik Holtved.

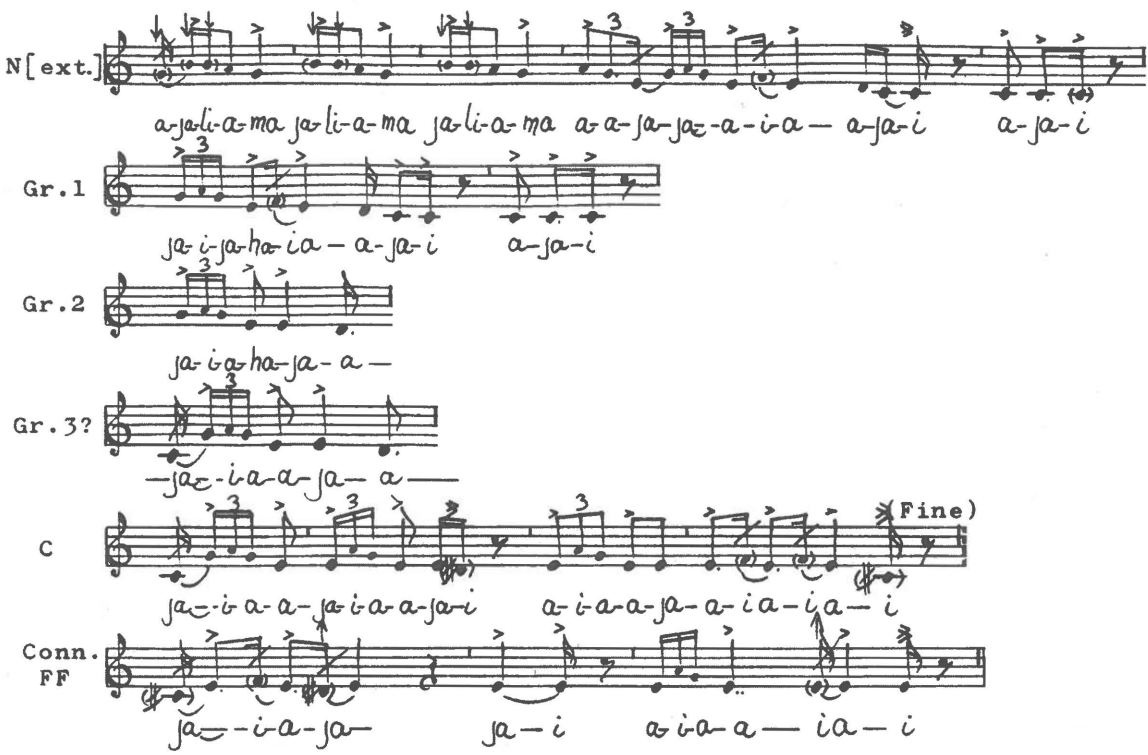
Pualorssuaĸ (sg. 32): K'uaĸ's (♂) second drum-song for entertainment.

The informant sings solo.

The recording is interrupted in the middle of stanza 6.

Stanza 1 (and partly stanza 2) is representative.

Pitch: c' = ca. B - lowered B. M.M.: ♩ = ca. 105 - 138.



"Word": In Nucleus-parts of the stanzas Pualorssuaĸ sings meaningless syllables: (a)jaliama or (a)jalium.

Concordances: Var.: 64. (Ext. var.): 63.

Melody Analysis:



Tone Material:

Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. In the Nucleus the top tone b' is constantly lowered. Tone f' is used as a grace-note in Gr. 1 and in the last phrases.

Pentatonics: Modified Mi-pentatonics in Do-position.

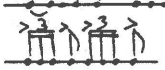
Conclusion: Modified Penta-Type 11.

Melodic Contours: Nucleus has three small convex arcs in high position followed by a gradually falling movement leading down to tone c'. The Intermediate Groups are initiated by an upward leap followed by a gradually falling movement. The first Group is succeeded by a pleonasm, in the second Group this contour is presented twice. C has three convex arcs followed by a pleonasm. Connective \ Formula Finalis has the compulsory contour.

Rhythm Analysis: The Nucleus has:



Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N, [ext.] — Gr.1 — Gr.2 — (Gr.3?) — C

$t1^a + t1^a + t1^a + T^+ - P - T - P -$ T,dim + T,dim + t + t - t + p - Conn.\ FF

Dev.: ÷ first N var. +=ext. ÷c=imp.(+ +)

Conclusion: Incomplete, varied and imperfect version of Form Type D, Form Pattern D-7. A potential third Intermediate Group forms an internal extension.

Comments: Normally, in Form Type D, there is a double presentation of Nucleus, the first presentation with a final t-motif, the second showing an extended repetition of Nucleus with a final T-motif. In the present song the first presentation is omitted wherefore the formal content of the song is incomplete. The first phrase of each stanza is the extended [second] Nucleus-presentation ending with a T-motif, here with internal repetition. Prior to this T-motif the N,[ext.] has three augmented t1-motifs (tones b'-a'-g'), in the same way as used in song no. 64. The first Intermediate Group has a repetition of the T-motif from the N,[ext.]-phrase. In Gr. 2 this motif is diminished which varies the formal course. The T, dim.-motif has a surplus repetition forming a potential third Intermediate Group. This makes an "local" internal extension. The potential Gr. 3 is followed directly by the C-phrase which has three t-motifs (two t-motifs in stanza 2) succeeded by a pleonasm. The normally used c-unit of the C-phrase is omitted. Therefore, the formal course is also imperfect. Connective \ Formula Finalis is formed in the compulsory way.

No. 66.

Disc 29.a. - recorded April 9, 1937 by Erik Holtved.

Pualorssuaĸ (sg. 33): Eré's drum-song for entertainment.

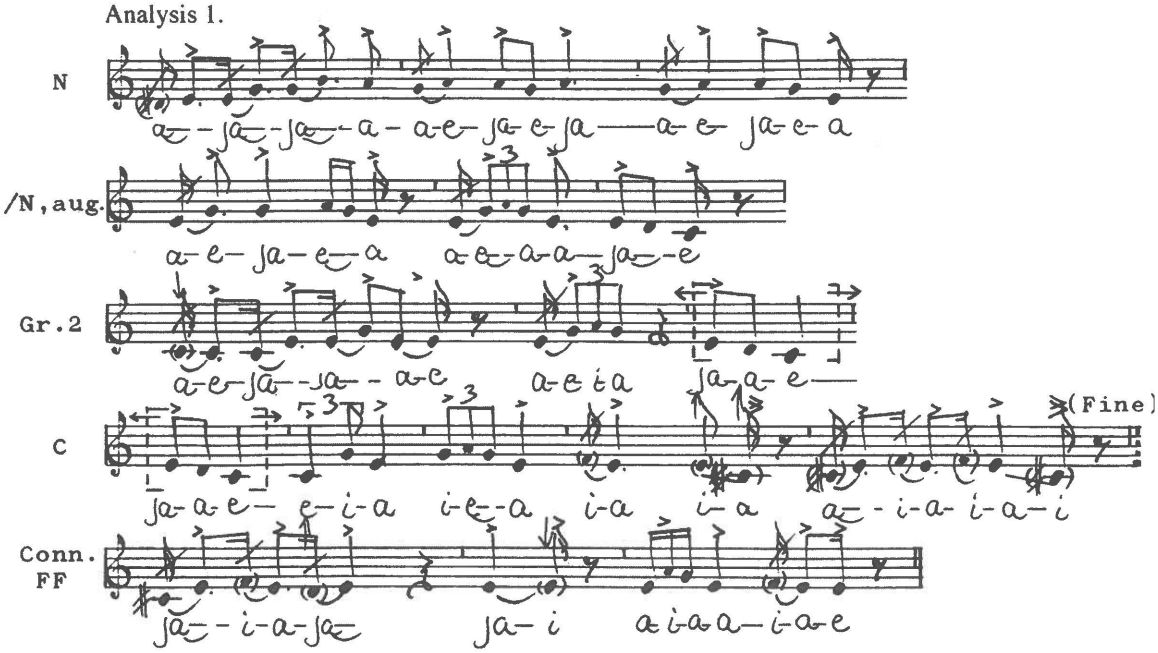
The informant sings solo.

The recording is interrupted in the middle of stanza 9.

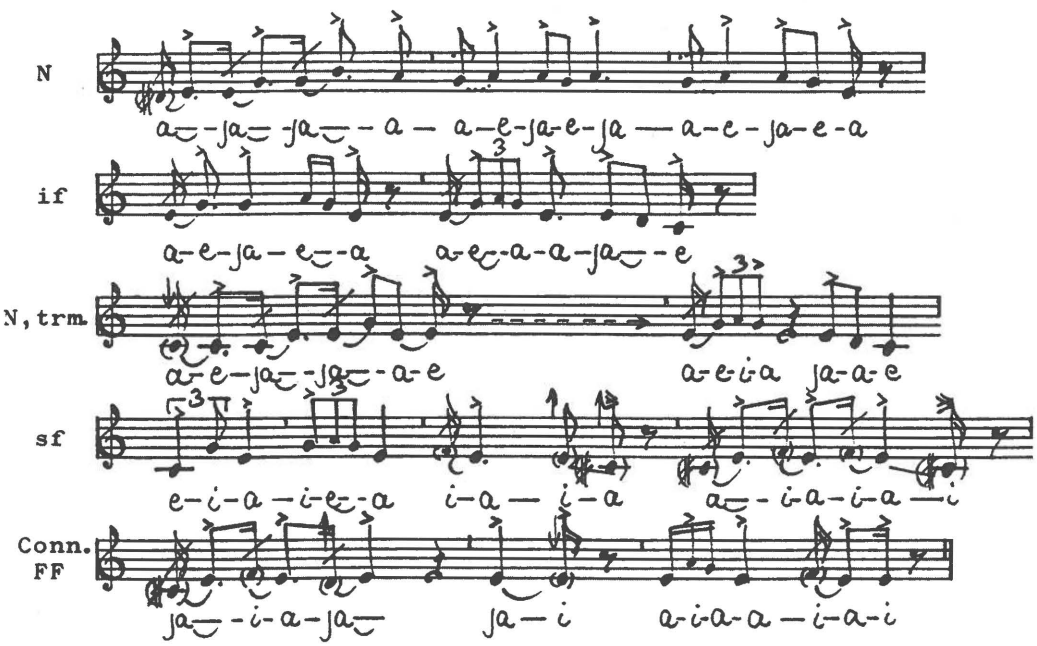
Stanza 4 (and partly stanza 2) is representative.

Pitch: c' = ca. c - lowered c. M.M.: ♩ = ca. 138 - 145.

Analysis 1.



Analysis 2.


N
a-ja-ja-a a-e-ja-e-ja a-e-ja-e-a
if
a-e-ja-e-a a-e-a-a-ja-e
N, trm.
a-e-ja-ja-a-e a-e-i-a ja-a-e
sf
e-i-a-i-e-a i-a i-a a-i-a-i-a-i
Conn.
FF
ja-i-a-ja ja-i a-i-a-a-i-a-i

Concordances: Var.: 14. (Var.): 15. (Ext. var.): 54-56.

Melody Analysis:

Tone Material:



Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. In the initial motif tone b is lowered in strophe 1, heightened in strophes 2-3. Tone f' is used as a grace-note in the last phrases. Heightened tone e' is used in strophe 5 in Conn.\ FF.

Pentatonics: Modified Mi-pentatonics in Do-position.

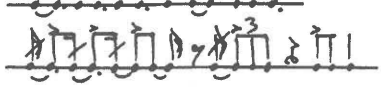
Conclusion: Modified Penta-Type 11.

Melodic Contours: Nucleus has an ascending movement followed by undulations. The second phrase shows descending convex arcs. Group 2 has two convex arcs, the second is formed as in the second phrase. C has two convex arcs succeeded by pleonasms with undulations. Connective \ Formua Finalis has the compulsory contour.

Rhythm Analysis: Nucleus has:



Group 1:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis 1, regarded as Form Type D:

N	/N, aug.		Gr.2	C	
t^a/ + $t1^{+/}$ + t	- t - T,ext.(:t+c1)	-	cts - T,v,ext.(t1- c1) + (c)ts,v + t + p - P		- Conn.\ FF
Dev.:	÷ N/=irr.	(+) (÷ P)	÷ Gr.1	(+)	

Conclusion: Incomplete, irregular and imperfect version of Form Type D, Form Pattern D-8. Minor extensions (the c1-motifs) appear in /N, aug. and Group 2.

Comments: Nucleus is initiated by half an augmented t-motif (tones e'-g'-b'-a') with an open ending. It is succeeded by a t1-motif with an added half repetition, also with open ending (tones a'-g'-a'), and an ordinary t-motif. Normally, in Form Type D, the second phrase has an extended repetition of Nucleus. But in the present song the first motifs (from N) are omitted, and moreover, the final T-motif has another version than used in the final t-motif of N. These factors makes the formal course both irregular and imperfect. The second motif of the Intermediate Group is varied, by an inserted rest, and it is extended by an inserted rest and a succeeding c1-motif. This c1-motif constitutes a minor extension to the formal course, but it also forms the first motif of the C-phrase (overlapping). In this way it is evident that the missing Intermediate Group is the first Group. The C-phrase is continued by an infrequently used combination of the c-unit and a simplified t-motif. The phrase is concluded by an ordinary, surplus, t-motif and two pleonasms. Connective \ Formula Finalis is formed in the compulsory way.

Form Analysis 2, regarded as Form Type F:

N	if	N, trm.	sf 1	sf 2
$t^a/ + tl^{+/} + t$ -	t - T -	cts - T,v +	(c)ts,v +t +p -P -	Conn.\ FF
Dev:		doubtful tr.	as in Type D	irr. ext.

Conclusion: Doubtful and irregularly extended version of Form Type F, Form Pattern F4-8.

Comments: Nucleus is rather long for songs of Level-Shifted Iteration Form Type, Form Type F. The second phrase forms a bridge leading down to a lower level; this is typical for the first infix (if) in songs of Form Type F. The third phrase forms an approximate transposition, called a transmission (trm.), of the N. This approximate transposition is obvious as regards the first motif of Nucleus. But for the following motifs of N the transposition is very doubtful. The fourth phrase includes suffix-motifs (sf) to the approximate transposition of Nucleus. But, apart from the first motif, the content is formed as in songs of Form Type D. The formal content of the final phrase is taken directly from Form Type D: it is the compulsory Connective \ Formula Finalis of Form Type D and forms an irregular additional suffix to Form Type F.

Overall formal conclusion: Incomplete and irregular version of Form Type D, Form Pattern D-8.
Influence from Form Type F, Form Pattern F4-8.

No. 67.

Disc 27.a.1. - recorded April 5, 1937 by Erik Holtved.

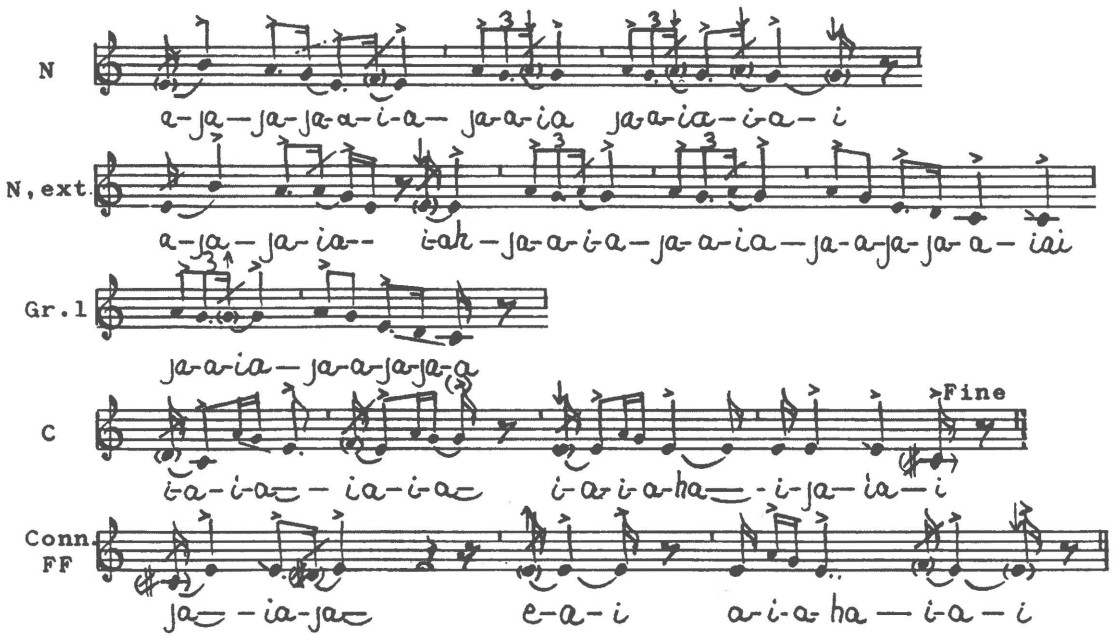
Pualorssuaĸ (sg. 34): Anonymous drum-song for entertainment.

The informant sings solo.

The recording includes 4 stanzas.

Stanza 1 (and partly stanza 2) is representative.

Pitch: c' = ca. B♭. M.M.: ♩ = ca. 125.



Concordances: Ext. var.: 68-72.

Melody Analysis:

Tone Material:



Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Tone a' is lowered in N of stanza 1. Tone f' is used as a grace-note in the first phrase, and in the last phrases.

Pentatonics: Modified Mi-pentatonics in Do-position.

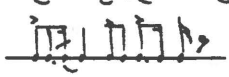
Conclusion: Modified Penta-Type 11.

Melodic Contours: Nucleus has a descent succeeded by undulations in medium position. N,ext. has the same contour succeeded by a descent to tone c'. The Intermediate Group has undulations and a descent to tone c'. In C an upward leap is succeeded by a concave arc, a rest, a convex arc and a pleonasm. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have:



Group 1:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, ext.	Gr. 1	C	
$t^a + t1^{(+)} + t1^{+(+)}$	- t^a,v + $t1^{(+)} + t1^{(+)} + T$	+ $t1^{(+)} + T$	- (c)t,v + t/ - t + p	- Conn.\ FF
Dev.:	+t = var.	(+P)	+Gr.2	(+ +)

Conclusion: Incomplete and varied version of Form Type D, Form Pattern D-9.

Comments: Nucleus has an augmented t-motif (tones b'-a'-g'-e') succeeded by two t1-motifs with internal repetitions that are based on grace-notes; therefore set in brackets. The phrase has an open ending on tone g'. Normally the Nucleus ends with a t-motif leading to tone e'. The omission of this motif in the present song varies the formal course. In the second phrase Nucleus is repeated and extended by a final T-motif leading down to tone c'. The first motif of the phrase is varied - through all stanzas - by an unexpected rest. The second t1-motif is omitted in stanzas 2-4. There is no pleonasm or rest between N, ext. and the succeeding Intermediate Group. The Intermediate Group repeats the last two motifs of N, ext. The Intermediate Group is not repeated; this makes the formal course of the song incomplete. The C-phrase is initiated by a t-motif with a preposed tone c' which could be a relic of the c-unit (tones c'-d'-e'). Therefore letter c is put in brackets in the motif: (c)t. This motif is followed by two - surplus - t-motifs, the first with an open ending, the second in a commonly used version, and a short pleonasm. The Connective / Formula Finalis is formed in the compulsory way.

No. 68.

Disc 22.b.1. - recorded April 3, 1937 by Erik Holtved.

Pualorssuaĸ (sg. 35): Anonymous drum-song for entertainment.

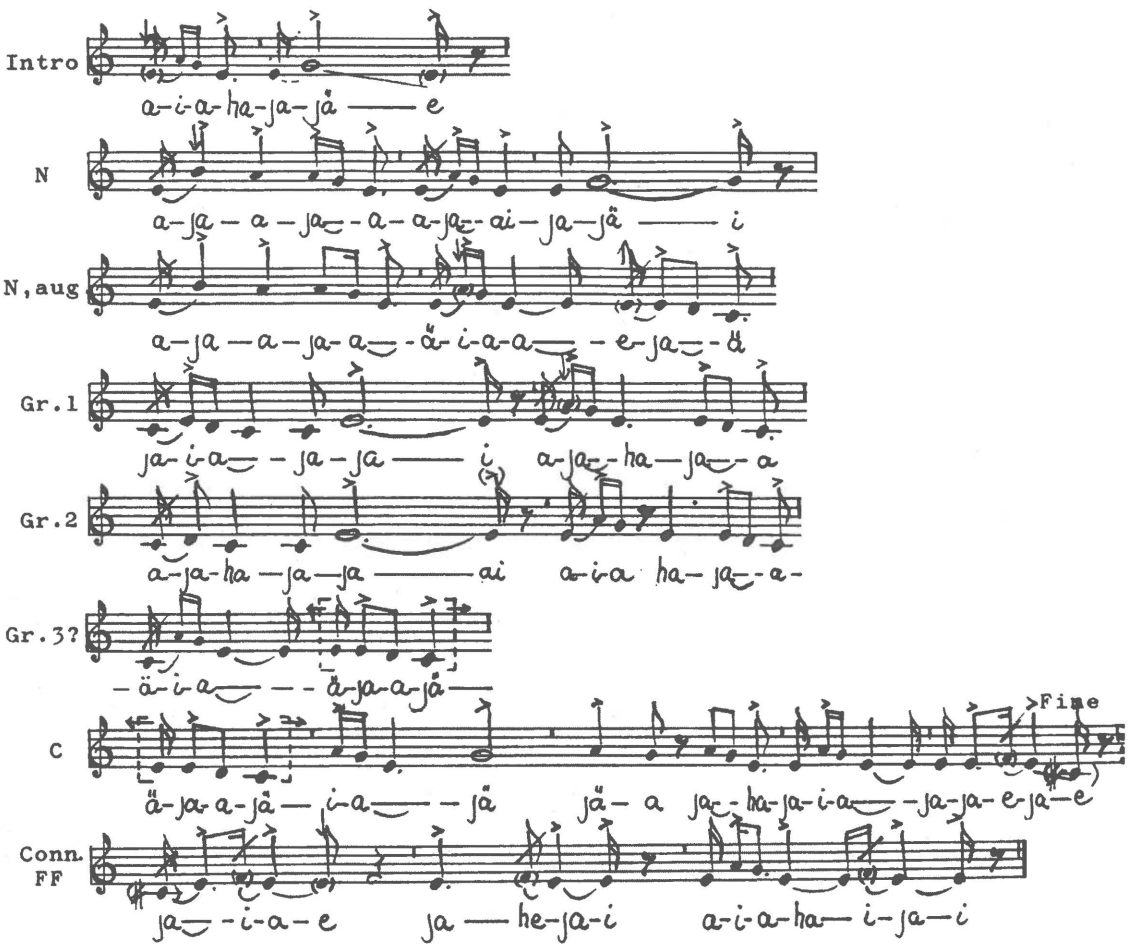
The song is vocally accompanied by K'ajoranguaĸ (♂).

The recording includes 2 stanzas.

Stanza 1 is representative.

Pitch: c' = ca. c.

M.M.: ♩ = ca. 137.



Concordances: Anal. (var.): 69, 71-72. Ext. var.: 67, 70.

Melody Analysis:

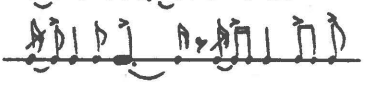
Tone Material: 

Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Tone b' is lowered in Nucleus, tone a' is lowered in N, aug. and in Gr. 1. Tone f' is used as a grace-note and a turning *pien* in the last phrase.

Pentatonics: Modified Mi-pentatonics in Do-position.
Conclusion: Modified Penta-Type 11.

Melodic Contours: The Introduction has a concave contour. Nucleus is initiated by an upward leap. It is followed by a descending movement and a concave arc. N, aug. has two falling movements. In Group 1 a concave arc is followed by a melodic fall, Gr. 2 has two final descents. C is initiated by a short falling contour and an upward leap; thereafter follow a concave arc and two falling movements plus a pleonasm. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

Intro – N – N, aug. – Gr. 1 – Gr. 2 – Gr. 3? – C

t+ts/ - t^{a}+t+ts/ - t^{a}+T,ext.(t+c1) + $c1^{+/}$-T,ext.(t-c1) + as 1 + T,ext.(t+ c1) +$t^{+/}$+tv+t+p - Conn.\ FF

Dev.: var. +(÷P) ÷ in st. 2 + (÷P) + (+)(+)

Conclusion: Overcomplete and varied version of Form Type D, Form Pattern D-9. Minor extensions appear in N, aug. and the Groups (T, ext.=t + c1).

Comments: All stanzas have an Introduction including a t-motif and half a simplified t-motif with an open ending. Nucleus has an augmented t-motif (tones b'-a'-g'-e') succeeded by the content of the introduction, i.e. with an open ending. This varies the formal course of the song. In N, aug. the augmented t-motif is succeeded by a T-motif that is extended by putting together a t-motif and a c1-motif. This minor extension (instead of using a simple T-motif) reappears in the Intermediate Groups. In Groups 1 and 2 the T, ext. is preceded by a c1-motif with half an internal repetition. Stanza 2 has one Intermediate Group only. Gr. 2 is succeeded by a third extended T-motif which is surplus. The t-motif of this T-motif might form an "internal" extension to Gr. 2, but, more likely, the t+c1 form a third Intermediate Group. Therefore, the formal course of the song is overcomplete. The final c1-motif of this Group also forms the first motif of the C-phrase (overlapping). C is continued by three t-motifs - two of them surplus -in various versions, and a pleonasm. Connective / Formula Finalis is formed in the compulsory way.

No. 69.

Disc 25.a.2. - recorded April 5, 1937 by Erik Holtved.

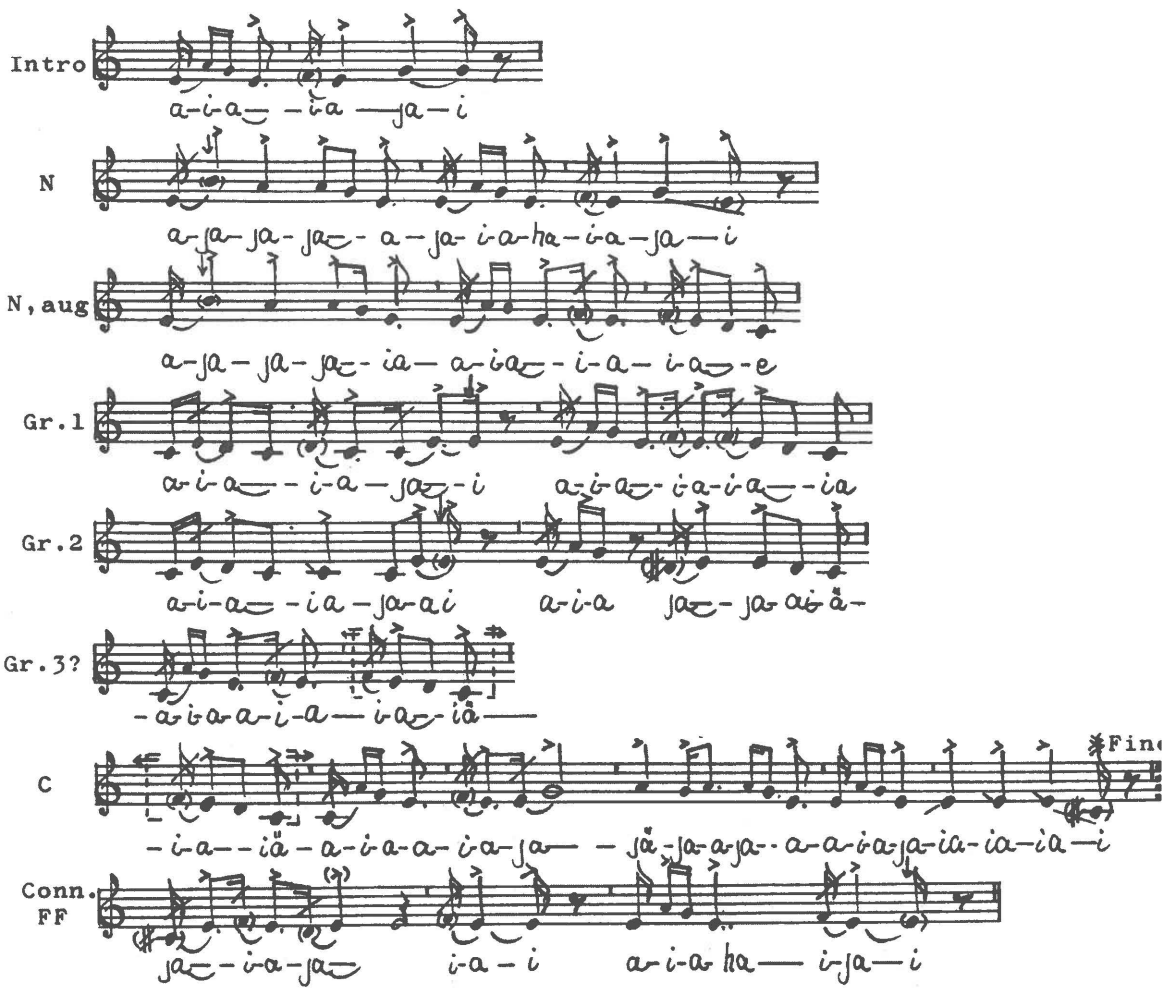
Pualorssuaĸ (sg. 36): Anonymous drum-song for entertainment.

The informant sings solo

The recording is interrupted in the middle of stanza 3.

Stanza 2 (and partly stanza 1) is representative.

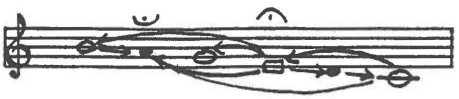
Pitch: c' = ca. B♭. M.M.: ♩ = ca. 143.



Concordances: Anal. (var.): 68, 71-72. Ext. var.: 67, 70.

Melody Analysis:

Tone Material:



Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Tone b' is lowered in Nuclei. Tone f' is used as a grace-note through the song.

Pentatonics: Modified Mi-pentatonics in Do-position.

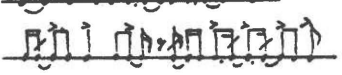
Conclusion: Modified Penta-Type 11.

Melodic Contours: The Introduction has a concave contour. Nucleus is initiated by an upward leap with succeeding melodic fall. A second rising leap is followed by a concave arc. N, aug. has two times an upward leap with succeeding melodic fall. Intermediate Groups have a concave arc succeeded (after a rest) by an upward leap followed by a descent, two descents in Gr. 2. C is initiated by a short falling contour and an upward leap; here follow a concave arc and two falling movements plus a pleonasm. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

Intro	N	N, aug	Gr. 1	Gr. 2	Gr. 3?	C
t+ ts/	- t^a+t+ts/	- t^a+T,ext.(t+c1)	+ $c1^{+/-}$-T,ext.	+ as 1 + T, ext.(t + c1)		+t+ts/+t^++t+p - Conn.\ FF
Dev.:	var.	+ (÷P)	+(÷P)	+		(+ + +)

Conclusion: Overcomplete and varied version of Form Type D, Form Pattern D-9. Minor extensions appear in N, aug. and the Intermediate Groups.

Comments: All stanzas have an Introduction including a t-motif and half a simplified t-motif with an open ending. Nucleus has an augmented t-motif (tones b'-a'-g'-e') succeeded by the content of the introduction, i.e. with an open ending. This varies the formal course. In N, aug. the augmented t-motif (from N) is succeeded by a T-motif that is extended by putting together a t-motif and a c1-motif. This minor extension (instead of using a simple T-motif) reappears in the Intermediate Groups. In Groups 1 and 2 the T, ext. is preceded by a c1-motif with an added half repetition. Group 2 is succeeded by a third extended T-motif which is surplus. The t-motif of this T-motif might form an extension to Group 2, but, more likely, the t+c1 form a third Intermediate Group. Therefore, the formal course of the song is overcomplete. The final c1-motif of this Group also forms the first motif of the C-phrase (overlapping). C is continued by four t-motifs - three of them surplus -in various versions, and a pleonasm. Connective / Formula Finalis is formed in the compulsory way.

No. 70.

Disc 25.b.1. - recorded April 5, 1937 by Erik Holtved.

Pualorssuaĸ (sg. 37): Anonymous drum-song for entertainment.

Erik Holtved announces on the disc:"The end of no. 13" [now no. 69]; cf. the comment

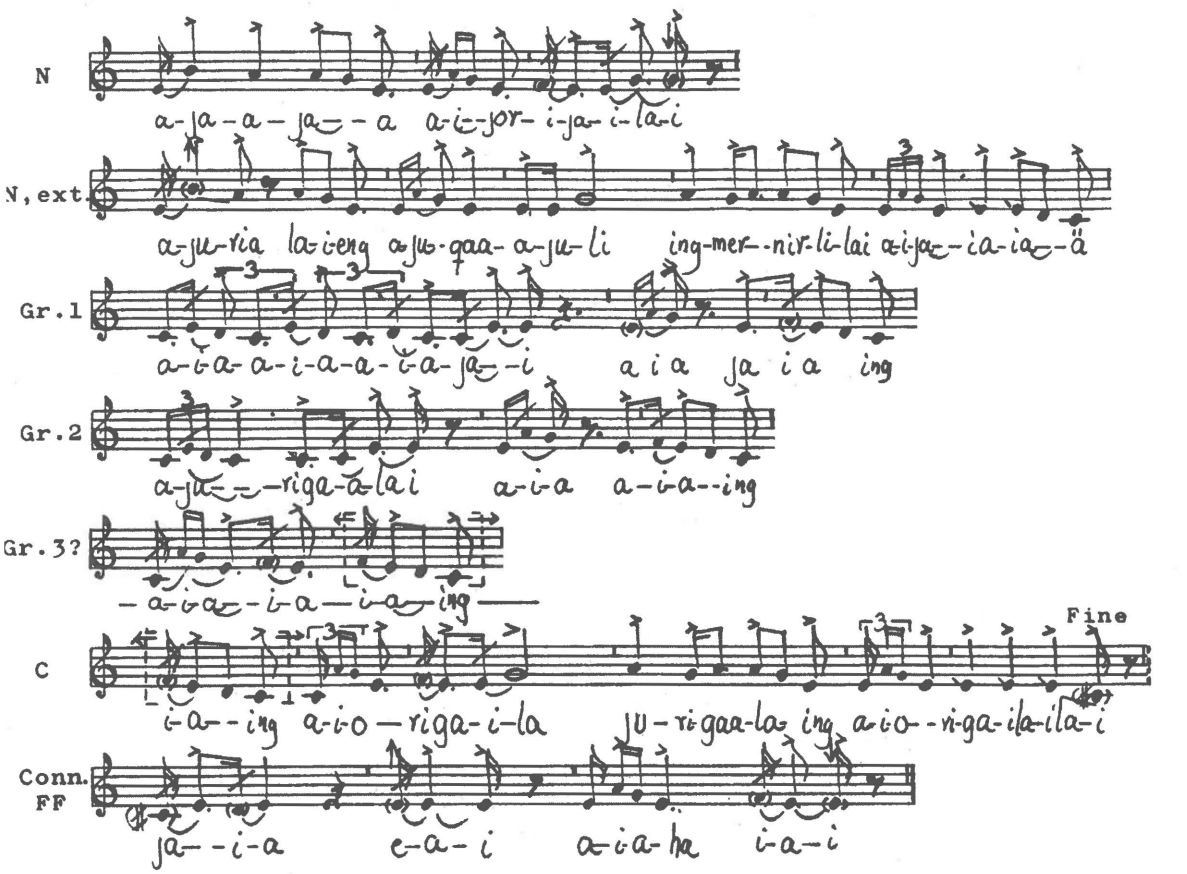
The informant sings solo

The opening of the stanza 1 is slightly abbreviated compared with the course in stanzas 2-4.

The recording includes 4 stanzas.

Stanza 2 (and partly stanza 3) is representative.

Pitch: c' = ca. B♭. M.M.: ♩ = ca. 1



Words: Some real words are used in stanzas 2-4:

ajuqaajugli, ajuqaajugli,	You could not, you were not able,
ingmirnirli, ingmirnirli,	To do drum-singing, to sing drum-son
ajor-, ajorli.	It is bad, - poor.
ajurigaalai	I am not good.
ajuqaajugli ingmirnirlilai	If you cannot,
uvangaliilai, ingmirlangaliilait	So let me do the drum-singing.

Concordances: Ext. var.: 67, (nearly anal.:) 68-69, 71-72.

Melody Analysis:

Tone Material:



Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Stanza 1 has several irregularly heightened tones in N and N, ext. In stanzas 2-4 tone b' frequently is heightened in N. Tone f' is used as a grace-note through the song.

Pentatonics: Modified Mi-pentatonics in Do-position.

Conclusion: Modified Penta-Type 11.

Melodic Contours: Nucleus has a melodic descent succeeded by an upward leap and a concave arc. N, ext. repeats this contour, followed by gradually falling vines. In Intermediate Groups undulations in low position are followed by an upward leap with a succeeding descent, in Gr. 2 two descents. C is initiated by a short melodic fall and an upward leap. It is followed by a concave arc, undulations, and a melodic fall plus a pleonasm. Connectice \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis stanzas 2-4:

⌐ N ¬	⌐ N, ext. ¬	⌐ Gr. 1 ¬	⌐ Gr. 2 ¬	⌐ Gr. 3? ¬	⌐ C ¬
t^a+t+ ts/ -t^a+t+ts/+t+T,ext.(t+c1) + $c1^{+/}$-Tv(ts/-c1) + as 1 + T,ext.(t+ c1)+t+ts/+t^++t+p- Conn.\FF					
Dev.: var.	+ +	+(÷P)	+(÷P)	+	(+ + +)

Conclusion: Overcomplete, extended and varied version of Form Type D, Form Pattern D-9. Minor extensions appear in N, ext. and in the Intermediate Groups.

Comments: This song has no introduction (compare with songs nos. 68 and 69). Nucleus has an augmented t-motif (tones b'-a'-g'-e') succeeded by a t-motif and half a t-motif with an open ending. This varies the formal course. N, ext. presents the entire N prior to a t-motif and an extended T-motif (t+c1) leading down to tone c'. This extends the formal course of the song. The "missing" introduction and the extended second N-presentation form significant differences from the formal course of song nos 69. In contrast to the information given by Erik Holtved the song is not regarded as a continuation of song no. 69. Consequently, it was given its own number. Stanza 1 has fewer motifs in N, ext. than used in stanzas 2-4; in stanza 3 there is a double presentation of Nucleus. Groups 1 and 2 have an inserted rest in a varied T-motif. In this way each Group is divided in half a simplified t-motif plus a c1-motif. Group 3 and the C-phrase are formed almost as in song no. 69. Connective / Formula Finalis is formed in the compulsory way.

No. 71.

Disc 25.b.2. - recorded April 5, 1937 by Erik Holtved.

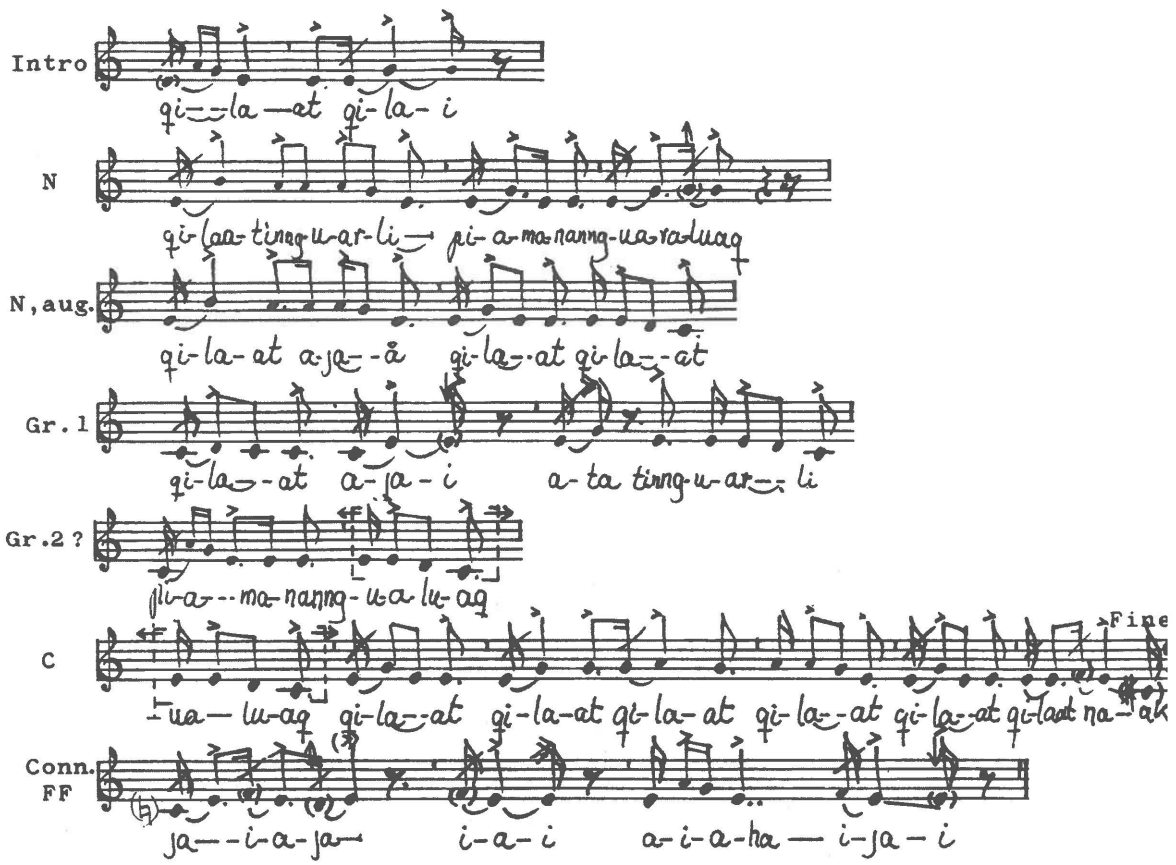
Pualorssuaĸ (sg. 38): Anonymous drum-song for entertainment.

The informant sings solo

The recording includes 3 stanzas.

Stanza 2 (and partly stanza 1) is representative.

Pitch: c' = ca. B♭. M.M.: ♩ = ca. 144.



Words: The song has the following words, used through all the phrases, the last phrase excepted:

qilaat, qilaat, naak?	Drum, drum, where are you?
qilaatinnguarli piamanannguaraluaq.	I would like to have a small drum.
qilaat, qilaat, naak?	Drum, drum, where are you?

Concordances: Anal. (var.): 68-69, 72. Ext. var.: 67, 70.

Melody Analysis:



Tone Material:

Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Tone b' is lowered in stanza 1. Tone f' is used as a grace-note in the last phrases of the stanzas.

Pentatonics: Modified Mi-pentatonics in Do-position.

Conclusion: Modified Penta-Type 11.

Melodic Contours: The Introduction has a concave contour. N is initiated by an upward leap with succeeding melodic fall. A second small rising leap is followed by a concave arc. N, aug. has an upward leap and two melodic falls. The Intermediate Group has a concave arc followed, after a rest, by an upward leap with a succeeding descent. Gr. 2 has a rising leap and a descent. C has a falling movement, an upward leap with succeeding concave arc and two falling movements plus a pleonasm. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have:



The Group:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

Intro	N	N, aug.	Gr. 1	Gr. 2	C
t + ts/ - t^a+ts+ts/ - t^a+Ts,ext.(ts+c1)	+ c1$^{+/}$-Ts,v. + T, ext.(t + c1) +ts+t1+t+ts+p - Conn.\ FF				
Dev.:2 N in 2 var.	+ (+P)	+c1$^{+/}$	+	(+ + +)	

Conclusion: Imperfect and varied version of Form Type D, Form Pattern D-9. Minor extensions appears in N, aug. and Group 2.

Comments: Every stanza has an Introduction including a t-motif followed by half of a simplified t-motif with an open ending (tones e'-g'). Nucleus has an augmented t-motif (tones b'-a'-g'-e') succeeded by a simplified t-motif and half a ts-motif with an open ending, instead of a t-motif leading down to tone e'. This varies the formal course. Stanza 2 has a double presentation of N. In N, aug. the augmented t-motif is succeeded by a simplified T-motif that is extended by putting together a ts-motif and a c1-motif. This minor extension (instead of a simple T-motif) reappears in the second Intermediate Group. In Group 1 the Ts-motif - varied by an inserted rest - is preceded by a c1-motif with an added half repetition. It is omitted in Gr. 2 which has an extended T-motif only, compound of t+c1. This makes the formal course imperfect. The final c1-motif of this Group also forms the first motif of C (overlapping). It is followed by four t-motifs in various versions, three of them surplus, and a pleonasm. In stanza 2 there is an extra presentation of the first motif of the C-phrase. Connective / Formula Finalis is formed in the compulsory way.

No. 72.

Disc 49.b. - recorded April 18, 1937 by Erik Holtved.

Pualorssuaĸ (sg. 39): Anonymous drum-song for entertainment.

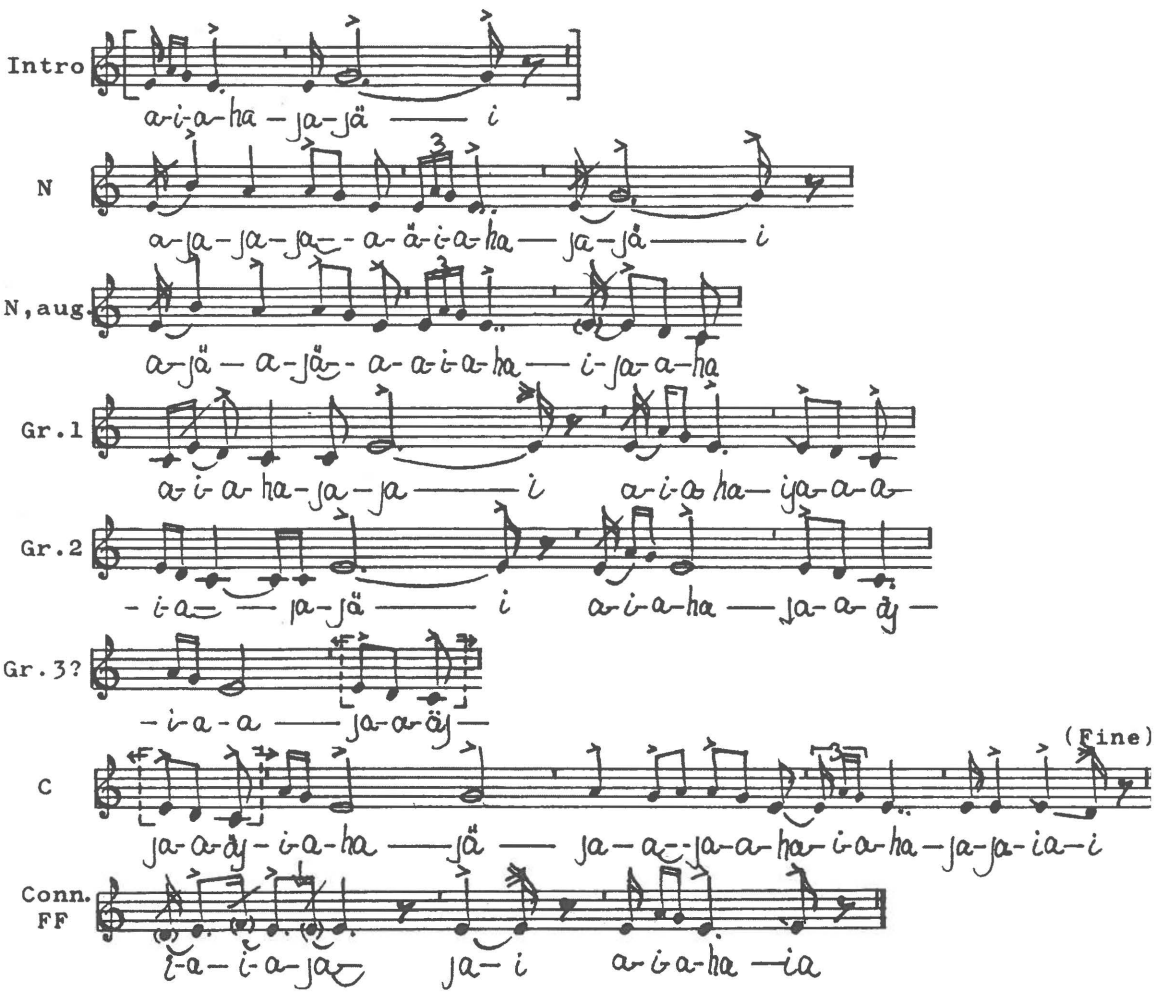
The song is vocally accompanied by K'âvigaĸ (♂) and other voices.

Stanzas 1, 3, 4, and 7 have no Introduction.

The recording is interrupted in the middle of stanza 7.

Stanza 2 is representative.

Pitch: c' = ca. B♭ - A. M.M.: ♩ = ca. 138.



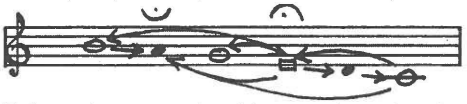
Words: In the Nucleus of stanza 4 Pualorssuaĸ sings the following words:

eqianarraralarngena [ilarput?]	We do not really like to be together with him.
avaanngunarunai, aja.	It is, most likely, very boring, aja.

Concordances: Anal. (var.): 68-69, 71. Ext. var.: 67, 70.

Melody Analysis:

Tone Material:



Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Tone b' is unsteadily intoned through the stanzas. Many tones are heightened in the first part of stanza 1. Tone f' is used as a grace-note in the last phrase of the stanzas.

Pentatonics: Modified Mi-pentatonics in Do-position.

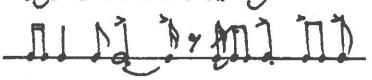
Conclusion: Modified Penta-Type 11.

Melodic Contours: The Introduction has a concave contour. N is initiated by an upward leap with succeeding melodic fall. A second rising leap in short note values is followed by a concave arc. In N, aug.the second motif leads down to tone c'. Groups 1-2 have a concave arc succeeded, after a rest, by an upward leap followed by a descent. Gr. 3 has a leap plus a descent. C is initiated by a short falling contour and an upward leap; here follow a concave arc and two falling movements plus a pleonasm. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

[Intro]	N	N, aug.	Gr.1	Gr. 2	(Gr. 3?)	C
t+ ts/ -	t^a+t+ts/ - t^a+T,ext.(t+c1) +	c1$^{+/-}$T,ext.+	as 1 +	T,ext.(t+ c1) +	$t^{+/-}$+t,v+t+p -	Conn.\ FF
Dev: 2 N in 4-7.var.		+ (+P)	+ in 1 and 6	+		(+ +)

Conclusion: Overcomplete and varied version of Form Type D, Form Pattern D-9. Minor extensions appear in N, aug. and the Intermediate Groups.

Comments: stanza 2 has a complete Introduction, formed as in songs no. 68, 69, 71. Half an Introduction is seen i stanzas 5 and 6. There are no Introductions in stanzas 1, 3, 4, and 7. Nucleus has an augmented t-motif (tones b'-a'-g'-e') succeeded by the content of the introduction, i.e. t+ts/ with an open ending, instead of a t-motif. This varies the formal course of the song. In stanzas 4, 6, 7 N is presented twice. In N, aug. the augmented t-motif is succeeded by a T-motif that is extended by putting together a t-motif and a c1-motif. This minor extensions reappears in the Intermediate Groups. In Gr.1 and 2 the T, ext. is preceded by a c1-motif with half an internal repetition. In stanzas 1 and 7 the last motif of Gr.1 and the first motif of Gr. 2 are omitted. Gr. 2 is succeeded by a third (surplus) T-ext. The t-motif of this T-motif might form an "internal" extension to Gr. 2, but, more likely, the t+c1 form a third Intermediate Group. Therefore, the formal course of the song is overcomplete. The final c1-motif of this Group also forms the first motif of the C-phrase (overlapping). C is continued by three t-motifs - two of them surplus -in various versions, and a pleonasm. Connective / Formula Finalis is formed in the compulsory way.

No. 73.

Disc 47.b. - recorded April 18, 1937 by Erik Holtved.

K'aivigaĸ (or: K'âvigaĸ) (male) (sg. 1): Anonymous drum-song for entertainment.

The song is sparsely accompanied by Pualorssuaĸ (♂).

There is no drum accompaniment.

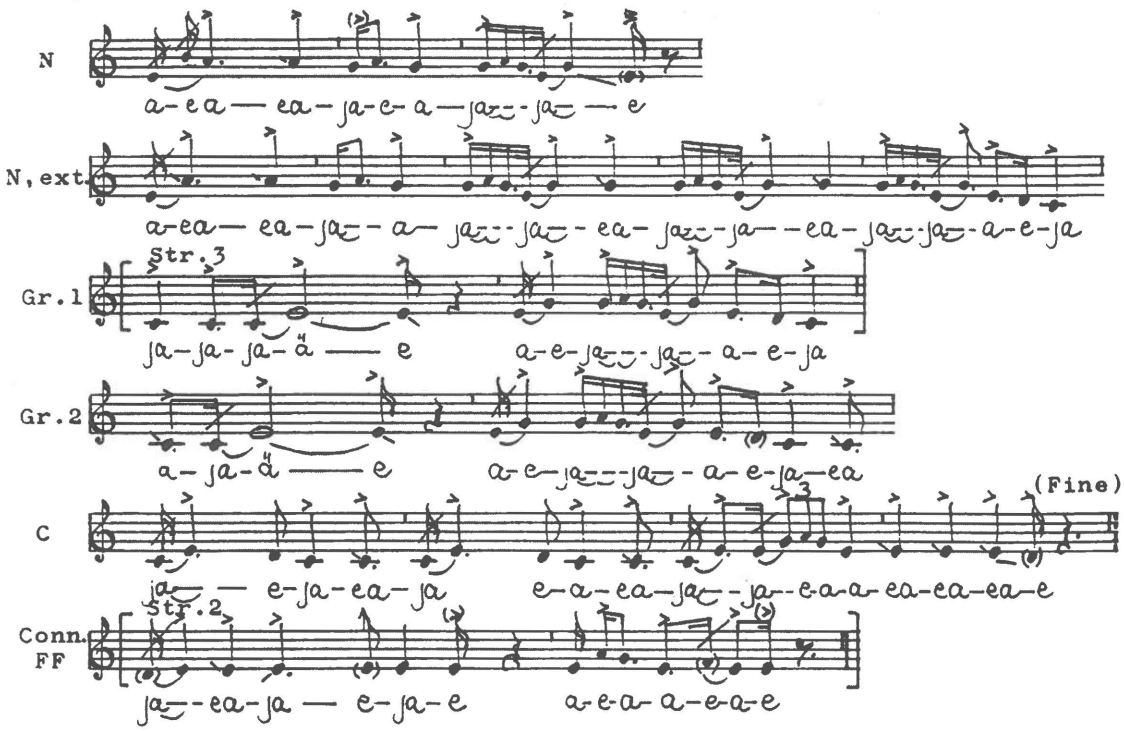
Stanza 1 is abbreviated.

The recording is interrupted in the middle of stanza 8.

Stanza 2 (and partly stanza 3) is representative.

Pitch: c' = ca. d - db.

M.M.: ♩ = ca. 167.



Concordances: (Var.): 2, 32, 42-45, 98. (Ext. var.): 7, 24, 97.

Melody Analysis:

Tone Material: 

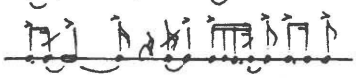
Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone b' is used as a grace-note in stanzas 3-8. Tone f' is used as a grace-note in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic Contours: N is dominated by undulating movements, tones a'-g' and g'-e'. In N, ext. this contour is followed by a descent to tone c'. Each Intermediate Group is bipartite, a rising beginning succeeded - after a rest - by undulations and a descent. The C-phrase has two small descents in low position succeeded by a convex arc and a pleonasm. Connective \ Formula Finalis has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

Modal Affiliation: Melody-Sphere α-1.

Form Analysis, stanzas 2-7:

N	N, ext.	Gr.1	Gr.2	C	
p + t1 + $t^{+(/)}$ -	p + t1 + $t^{+/}$ + $t^{+/}$ + T^{+} +	[c - T^{+}] +	c - T^{+} +	c1 + c1 + t + p -	Conn.\ FF
Dev.: (var.)	+	(+P)	[st. 3] (+P)	(+)	st .2 only

Conclusion: Mainly incomplete and partly varied version of Form Type D, Form Pattern D-2. An extension appears in the N, ext.-phrase in stanzas 2, 3, and 5.

Comments: Stanza 1 is abbreviated. The first motif used is the third motif of the N, ext.-phrase. Stanzas 2-7: Nucleus has a short pleonasm on tone a' succeeded by a t1-motif (tones g'-a'-g') and a t-motif with an addition of half the motif; the main ending tone is g', but this tone is followed by a glissando down to approximately tone e'. Therefore, the formal course is partly varied. N is omitted in stanza 1. In N, ext. there is, in stanzas 2, 3, and 5, an extra presentation of the t-motif, with internal repetition, prior to the compulsory final descent to tone c'. This forms a "local" formal extension. In this song the normally used double presentation of the Intermediate Group is used in stanza 3 only. Consequently, the formal course is mainly incomplete. The Intermediate Group has a rising figure, the c-unit, followed -after a rest - by the T-motif with internal repetition, taken from the end of the N, ext.-phrase. There are no rests between N, ext. - Group 1, Gr. 1 - Gr. 2, or Gr. 2 - C. The C-phrase has a double presentation of the c1-motif (tones e'-d'-c') followed by a normal t-motif plus a pleonasm. The compulsory Connective \ Formula Finalis is used in stanza 2 only.

No. 74.

Disc 49.a. - recorded April 18, 1937 by Erik Holtved.

K'aivigaK (or: K'âvigaK) (male) (sg. 2): ArKutarssuaK's drum-song for entertainment.

ArKutarssuaK was K'aivigaK's grandfather.

The song is vocally accompanied by PualorssuaK (♂).

There is no drum accompaniment.

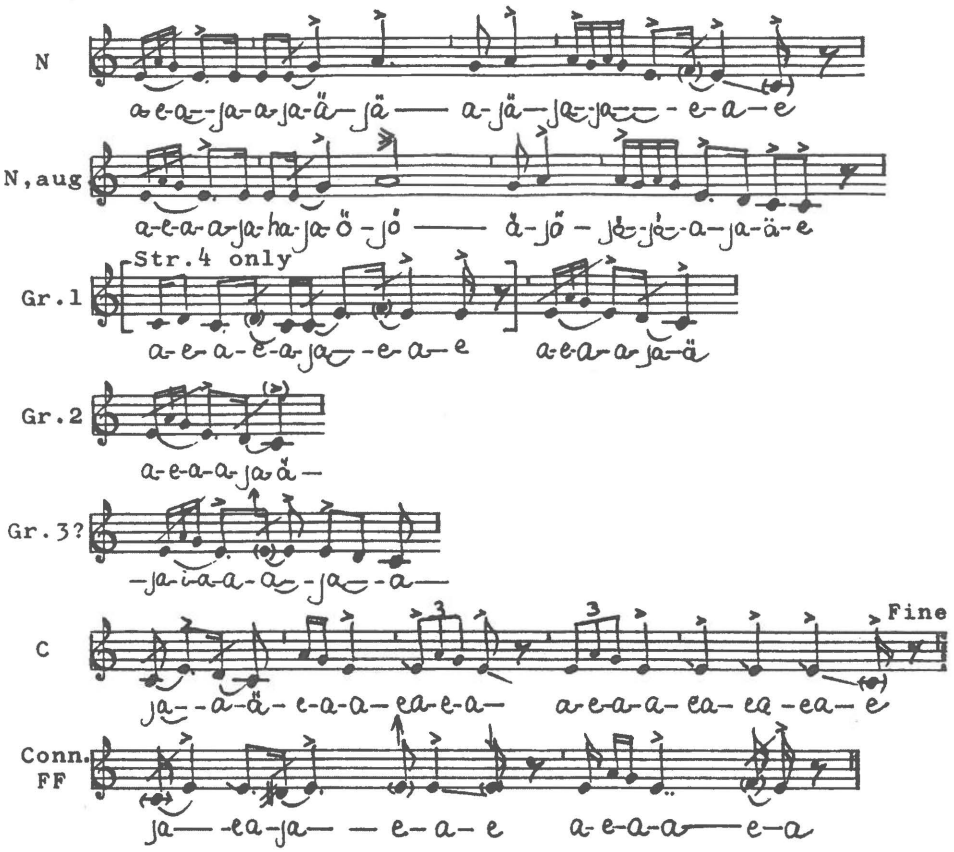
Strophe 1 is very incomplete.

The recording includes 6 stanzas.

Stanza 3 (and partly stanza 4) is representative.

Pitch: c' = ca. eb - db.

M.M.: ♩ = ca. 167.



Concordances: Ext. var.: 1. (Var.): 49-55. (Ext. var.): 25, 60-62, 83, 87, 99.

Melody Analysis:

Tone Material: 

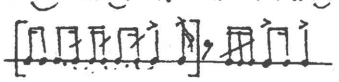
Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. Tone f' is used as a grace-note in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic Contours: Nucleus forms a convex arc, with a pleonasm in the beginning and undulations in the middle and at the end. N, aug. has the same contour followed by a melodic fall at the end. The first Intermediate Group shows a convex arc interrupted by a rest, the second has two falling movements. C has two descents succeeded and two convex arcs plus a pleonasm. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Group 1: 

Modal Affiliation: Melody-Sphere α-1.

Form Analysis, stanzas 2-6:

N	N, aug.	Gr.1	Gr.2	(Gr.3?)	C
p,v(t)+t/+t1/+t^{+} -	p,v(t)+t/+t1/+T^{+} +	[c,v]-Tv(c1,v) +	Tv(c1,v) +	Tv(c1,v) +	c1+t+t-t+p - Conn\FF
Dev.:		(÷P) str. 4	(÷P)	+	(++)

Conclusion: Overcomplete version of Form Type D, Form Pattern D-3 or (D-4).

Comments: stanza 1 is very incomplete. The song starts with the second motif of Gr. 1. Nucleus and N, aug. are omitted, and so are the last part of the C-phrase and the Conn.\ FF.
Stanzas 2-6: Nucleus is initiated by a short motif of ambivalent value: The initial short tones have the quality of grace-notes. In this case the first real motif of the phrase is at half t-motif resulting in the Form Pattern determination of D-3. But the initial tones perhaps originally formed a t-motif. This leads to a secondary determination of D-4. Now follows half a t1 -motif with an open ending (tones g'-a') and a conclusion including a t-motif with internal repetition. N, aug. has the compulsory repetition of N with a final melodic descent to tone c'. Normally the Intermediate Groups present the last part of N, aug., often with a prefix including the c-unit (tones c'-e') or a t-motif, or both. In the present song a prefix, a varied c-unit, is used in stanza 4 only, followed by an incorrect quotation of the last part of N, aug., a varied T-motif (with rapid initial tones) which has an alternative interpretation as a varied c1-motif with three grace-notes. The second Intermediate Group has no initial motif. Instead the varied T-motif / (the varied c1-motif) is repeated forming a hypothetical third Intermediate Group. This makes the formal course of the song overcomplete. There are no rests between the Intermediate Groups, or between Group 2 and the C-phrase. The C-phrase has a c1-motif (tones e'-d'-c') succeeded by three t-motifs, two of them surplus, and a pleonasm. Connective \ Formula Finalis has the compulsory content.

No. 75.

Disc 47.a. - recorded April 18, 1937 by Erik Holtved.

K'aivigaĸ (or: K'âvigaĸ) (male) (sg. 3): Anonymous drum-song for entertainment.

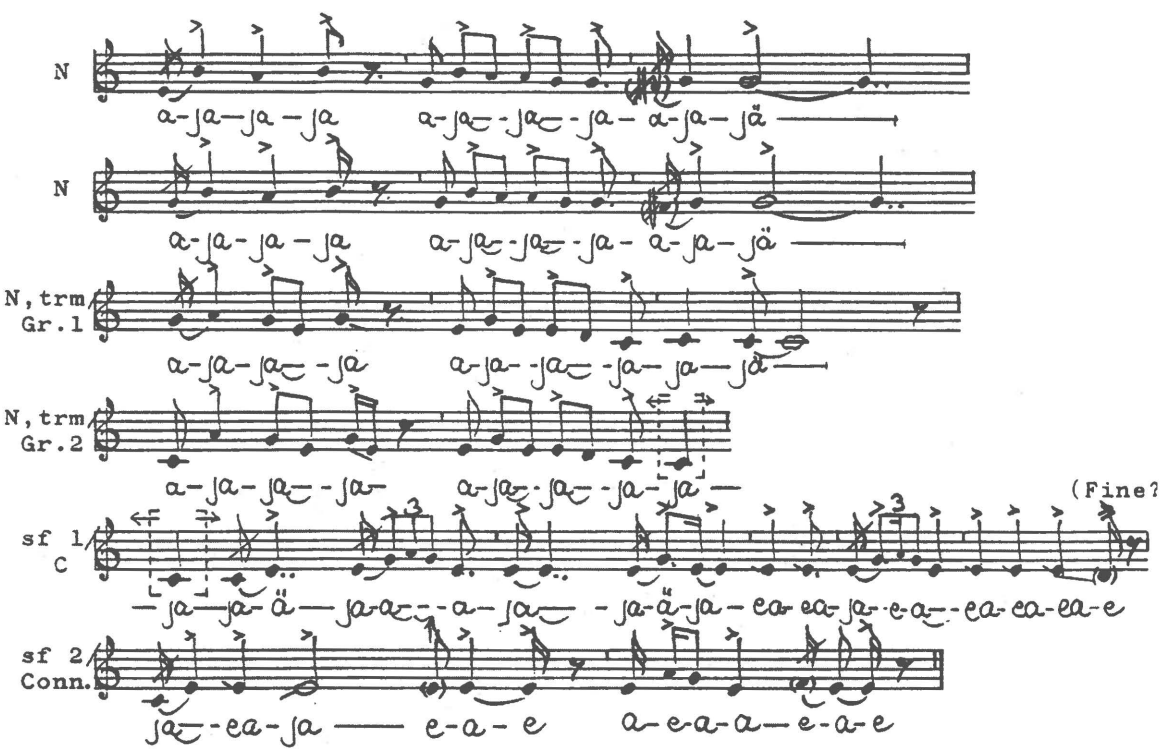
The informant sings solo.

The recording is interrupted in the middle of stanza 7.

Stanza 3 is representative.

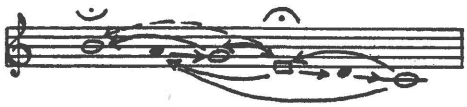
Pitch: c' = ca. eb - d.

M.M.: ♩ = ca. 172.



Concordance: Var. 13.

Melody Analysis:



Tone Material:

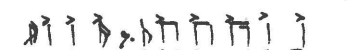
Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Tone f#' is used as a grace-note in Nuclei. c' is lowered in the second N. Heightened tone e' is used as a turning *pien* in the last phrase.

Pentatonics: Modified Mi-pentatonics in Do-position.

Conclusion: Modified Penta-Type 11.

Melodic Contours: Nucleus has undulations in high level succeeded by a small melodic fall. In phrases 3 and 4 these contours are recalled in a lower level. Phrase 5 has three convex arcs with inserted pleonasms. The last phrase shows tone repetitions followed by a convex arc.

Rhythm Analysis: The Nuclei have:



N, trm. / Gr. 1 have:



Modal Affiliation: Melody-Sphere α-1.

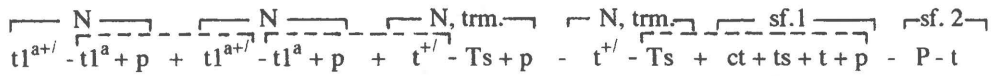
Form Analysis 1, considered as Form Type D:

N	N	Gr.1	Gr.2	C	
$t1^{a+/}$ - $t1^{a}$ + p + $t1^{a+/}$ - $t1^{a}$ + p	+	$t^{+/}$ - Ts + p	-	$t^{+/}$ - Ts	+ ct + ts + t + p - Conn.\ FF
Dev.: ÷t =var.		÷T=imp.			(+) (+)

Conclusion: Varied and imperfect version of Form Type D, Form Pattern D-7.

Comments: Nucleus is initiated by a short motif in high-lying position: an augmented t1-motif with half a repetition (tones b'-a'-b') with an open ending. This motif is succeeded, after a rest, by another augmented t1-motif forming a gradually descent to tone g'. Normally, the Nucleus in songs of form type D ends with a t-motif going to tone e'. The omission of this phrase-ending in the present song varies the formal course. Normally, in the second phrase, the content of N is repeated the last motif beeing substituted by a descent to tone c'. This descent does not appear in the present song. This makes the formal course imperfect. Each Intermediate Group has an initial t-motif with an open half repetition, a rest, and a simplified T-motif that presents a descent to tone c'; this descent forms the melodic fall which was expected as the final movement in the second phrase. The C-phrase has a frequently used content, a ct-motif followed by t-motifs in various versions, plus a pleonasm. The Connective \ Formula Finalis is formed in the compulsory way.

Form Analysis 2, considered as Form Type F:



Dev.: Motifs from Form Type D

Conclusion: Overcomplete version of Form Type F, Form Pattern F2-7.

Comments: The motifs of N are situated in a high-lying level. Following the normal formal course of Form Type F the Nucleus is repeated unchanged. The third phrase forms a recapitulation of the Nucleus in a lower level. This approximate transposition is called a transmission, N, trm., and has a double presentation, in the same way as the Nucleus. There are no rests between the Nuclei or between the second N, trm. and the succeeding first suffix (sf. 1). The motifs and the combination of motifs in this suffix are obviously taken from Form Type D. The second suffix has the traditional content of the Connective \ Formula Finalis from Form Type D. The utilization of these elaborated suffixes, formally belonging to Form Type D, makes the formal course overcomplete.

Overall formal conclusion:

The formal structure primarily shows Form Type F, Form Pattern F2-7.
There is a strong influence from Form Type D: the final two phrases of the strophes are formed as in songs of Form Type D.

No. 76.

Disc 88.b. - recorded May 16, 1937 by Erik Holtved.

K'ângâĸ (or: K'aerngâĸ) (male) (sg. 1): Anonymous drum-song for entertainment.

The singer accompanies himself on the drum.

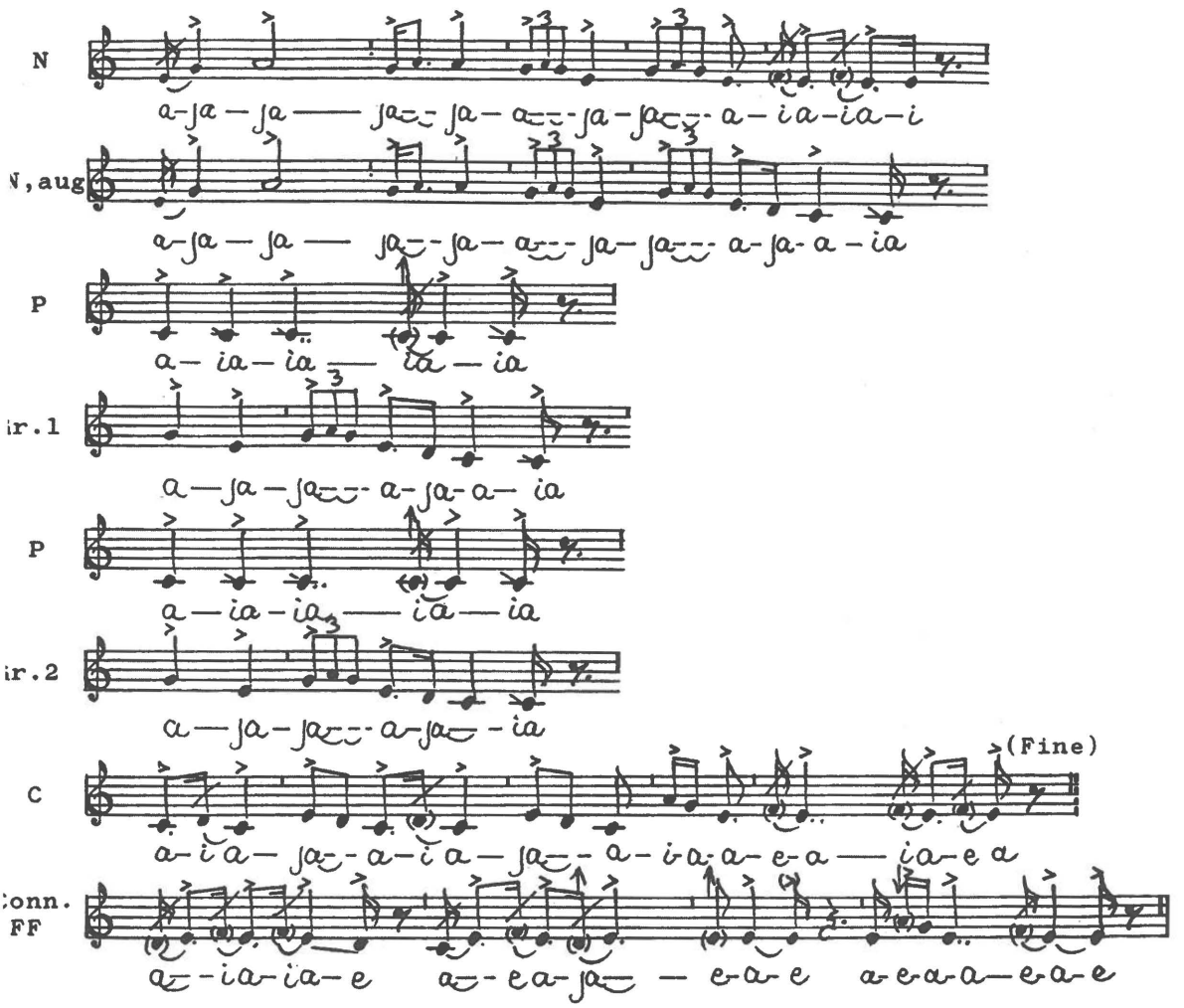
The singer is vocally accompanied by Inukitsorsuaĸ (♂).

The recording is interrupted in the beginning of stanza 7.

Stanza 2 is representative.

Pitch: c' = ca d - db.

M.M.: ♩ = ca. 155.



Concordances: Anal.: 77. Ext. var.: 23, 34-35, 38-40, 78, 94-96.
(Ext. var.): 6, 36-37.

Melody Analysis:

Tone Material: 

Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Tone f' is used as a grace-note in the last phrases. Heightened tone e' is used as a turning *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.
Conclusion: Penta-Type 11.

Melodic contours: Nuclei have undulations in medium level succeeded by small convex arcs, in N, aug. with a final descent to tone c' plus a pleonasm. Each Intermediate Group has an ascending leap followed by a concave arc and a repetition of the final falling contour of N, aug. There is a pleonasm between the Groups. C has small convex arcs in low position followed by a ascending leap and a gradually melodic fall plus a pleonasm. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

The drum rhythm is dominated by: 

Rubato arises in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, aug.	Gr. 1	Gr. 2	C	
$t1^{(+)+/}$ + t + t + p	$t1^{(+)+/}$ + t + T - P	ts + T - P	ts + T	p + c1 + c1 + t + p	Conn.\ FF
				(+) (+)	

Dev:

Conclusion: Form Type D, Form Pattern D-1.

Comments: Nucleus has a t1-motif with half a repetition (tones g'-a'-g'-a') with an open ending. The motif is compounded of two half t1-motifs. Two common t-motifs and a short pleonasm complete the phrase. In N, aug. the content of N is repeated with the compulsory substitution of the final t-motif (of N) with a T-motif leading down to tone c'. Each Intermediate Group has a simplified t-motif (tones g'-e') succeeded by the last part - the T-motif - of N, aug. There is a pleonasm between the Groups. C is initiated by a short (surplus) pleonasm; the main contents of the phrase show two c1-motifs, a common t-motif, and a short pleonasm. Connective \ Formula Finalis has the compulsory formal content.

No. 77.

Disc 89.b. - recorded May 16, 1937 by Erik Holtved.

K'ângâĸ (or: K'aerngâĸ) (sg. 2): Anonymous drum-song for entertainment.

The singer accompanies himself on the drum.

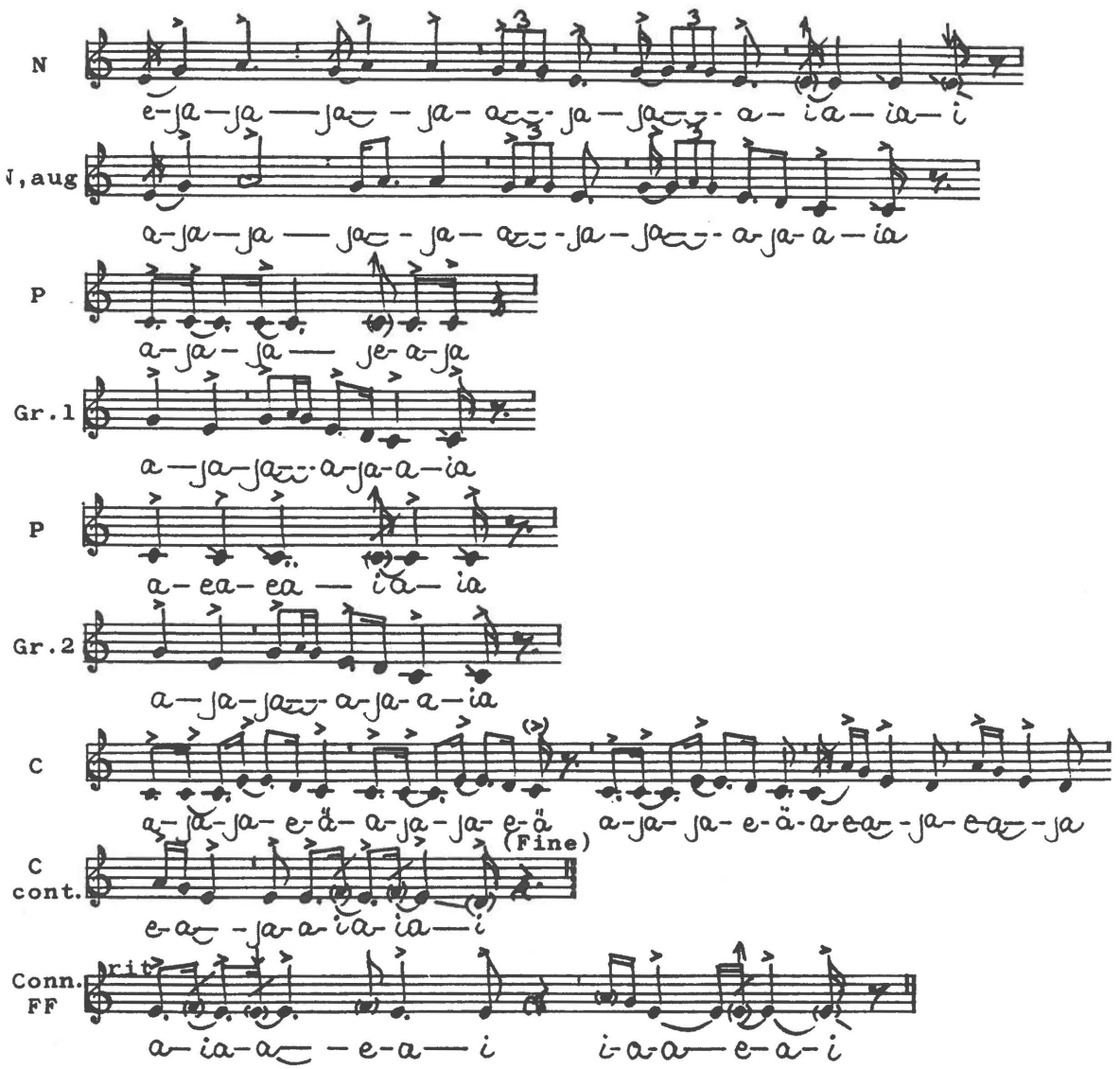
Stanza 1 is slightly varied and abbreviated.

The recording is interrupted in the beginning of stanza 5.

Stanza 2 is representative.

Pitch: c' = ca d.

M.M.: ♩ = ca. 155.



Concordances: Anal.(var): 76. Ext. var.: 23, 34-35, 38-40, 78, 94-96.
(Ext. var.): 6, 36-37.

Melody Analysis:

Tone Material: 

Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Tone a' is unstable in the last phrases. Tone f' is used as a grace-note and a turning *pien* in the last phrases.

Pentatonics: Mi-pentatonics in Do-position.
Conclusion: Penta-Type 11.

Melodic contours: Nuclei have undulations in medium level succeeded by a descent and a convex arc, in N, aug. with a final descent to tone c' plus a pleonasm. Each Intermediate Group is initiated by an ascending leap followed by a concave arc and a repetition of the final descent of N, aug. C has three small convex arcs followed by a rising leap and three gradually descents. Conn. \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

The drum rhythm is dominated by: 

Continued drumming appears in passages of stanzas 2 & 4. In such passages rubato arises in the interplay between singing - drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis, stanzas 2-4:

N	N, aug.	Gr.1	Gr. 2	C
$t1^{(+)+/}$ + t + t + p -	$t1^{(+)+/}$ + t + T - P -	ts + T- P -	ts + T -	c1 + c1+ c1+ ta+ ta +p - Conn.\ FF
Dev:				(+) (+) (var. +)

Conclusion: Slightly varied version of Form Type D, Form Pattern D-1.

Comments: Stanza 1 has simply a T-motif in the Intermediate Groups. Conn. \ FF is omitted. Stanzas 2-4: Nucleus has a t1-motif with a partial repetition and open ending on tone a'. Two common t-motifs and a short pleonasm complete the phrase. In N, aug. the content of N is repeated with the compulsory final T-motif leading down to tone c'. Each Intermediate Group has a simplified t-motif succeded by the last part of N, aug. There is a pleonasm between the Groups. The C is varied compared with no. 76: now there are three c1-motifs succeeded by two t-motifs with downward-augmentations to tone d'. This kind of augmentation is rarely seen in the Polar Inuit traditional drum-songs; it makes the formal content slightly varied. The t-aug.-motif is more frequently seen in songs in stories. Connective \ FF has the compulsory formal content.

No. 78.

Disc 90.b. - recorded May 16, 1937 by Erik Holtved.

K'ângâĸ (or: K'aerngâĸ) (sg. 3): Anonymous drum-song for entertainment.

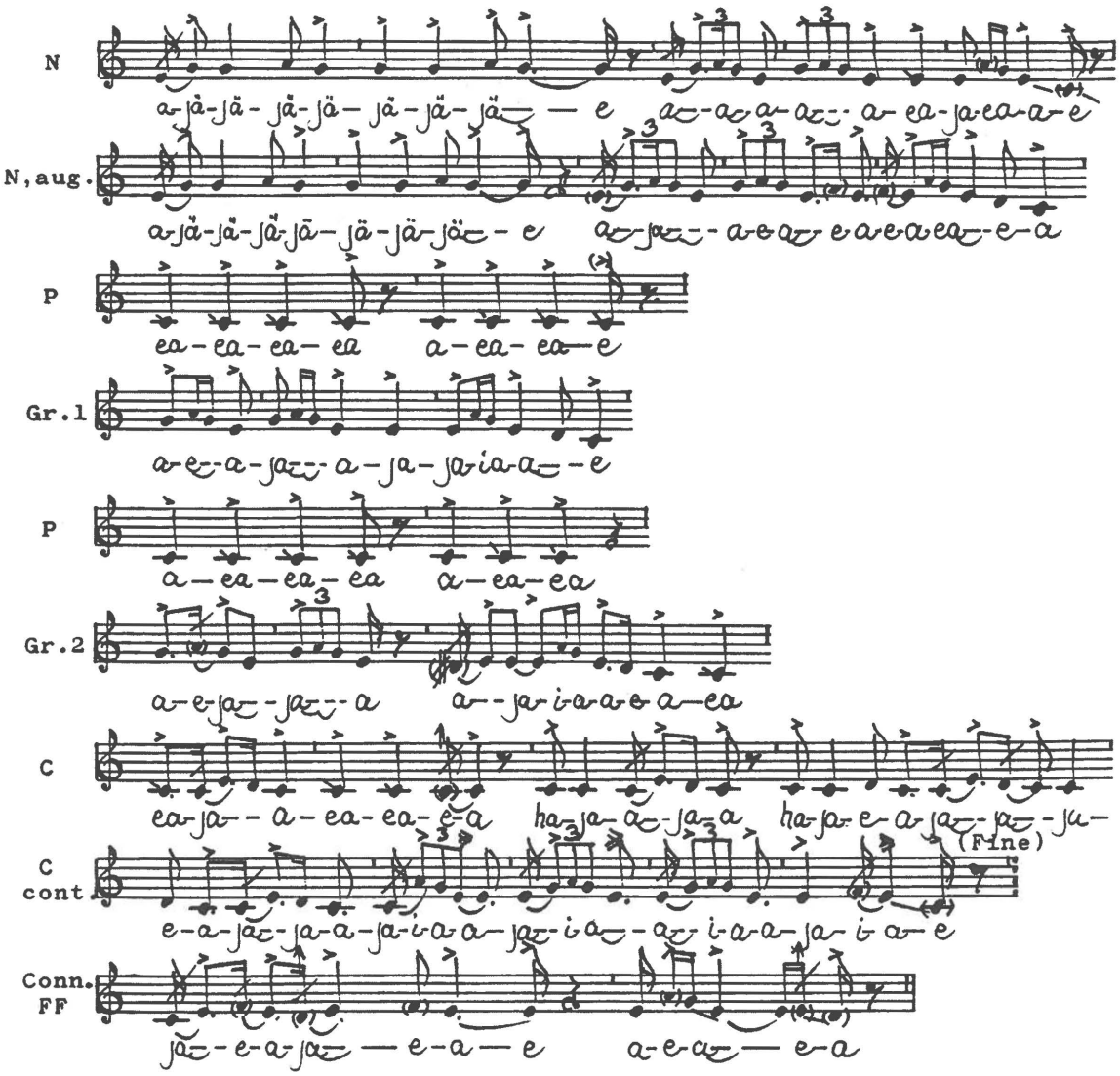
The singer accompanies himself on the drum.

The recording is interrupted in the beginning of stanza 5.

Stanza 2 is representative.

Pitch: c' = ca. d - lowered d.

M.M.: ♩ = ca. 155.



Concordances: (Var): 23, 38-40, 88. Ext. var.: 34-35, 76-77, 94-96.
(Ext. var.): 6, 36-37.

Melody Analysis:

Tone Material: 

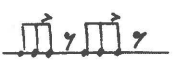
Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Tone a' is unstable when reached by an ascending leap. Tone f' is used as a grace-note and in the last phrase as a turning *pien* .

Pentatonics: Mi-pentatonics in Do-position.
Conclusion: Penta-Type 11.

Melodic contours: Nuclei have undulations in medium level succeeded by three small convex arcs. N, aug. has a final descent to tone c' plus pleonasms. Each Intermediate Group is initiated by an ascending leap followed by three convex arcs, as the end of N, aug. C has four small convex arcs in low level followed, a rising leap and three convex arcs in medium level. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

The drum rhythm is dominated by: 

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

⌐— N —¬	⌐— N, aug. —¬-¬	⌐ Gr.1 ¬-¬	⌐Gr. 2¬	⌐———— C ————¬
t1+t1-t+t+t -	t1+t1-t+t+T+p- P -	t+t+T+p-P -	t+t-T +	c1+p-c1-c1^{+}+c1+t+t+t+p - Conn.\ FF
Dev:				(+ +) (+) (+ +)

Conclusion: Slightly extended version of Form Type D, Form Pattern D-1.

Comments: Nucleus is long and initiated by two t1-motifs (tones g'-a'-g'). They are followed by a rest and three t-motifs in two different versions. N, aug. brings the traditionally used repetition of the first parts of N, now succeeded by a final T-motif and two pleonasms. Each Intermediate Group repeats the last motifs of N, aug: two t-motifs and one T-motif. The first Intermediate Group is followed by pleonasms, whereas the second is continued directly - with no inter-rest - in the C-phrase. The C-phrase is long. According to the "rules of composition" one c1-motif and one t-motif is "required", but in this song four c1-motifs are used, followed by three t-motifs and a pleonasm. This makes the formal course slightly extended. Connective \ Formula Finalis has the compulsory formal content.

No. 79.

Disc 89.a. - recorded May 16, 1937 by Erik Holtved.

K'ângâĸ (or: K'aerngâĸ) (sg. 4): Anonymous drum-song for entertainment.

The singer accompanies himself on the drum.

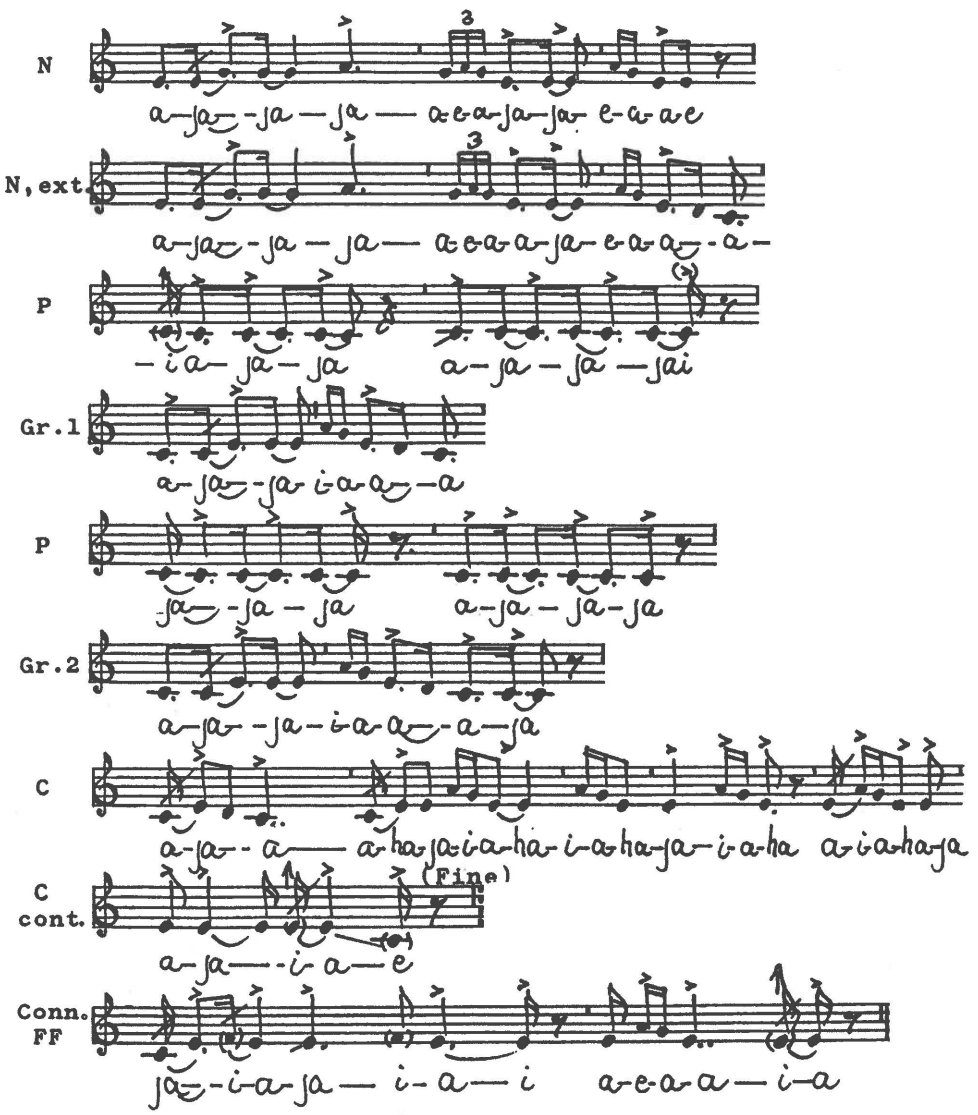
The singer is vocally accompanied by Pualorssuaĸ (♂).

The recording is interrupted in the beginning of stanza 7.

Stanza 2 (and partly stanza 3) is representative.

Pitch: c' = ca d - db.

M.M.: ♩ = ca. 150.



Concordances: Var: 26, 49-53, 99. Ext. var.: 99. (Var.): 54. (Ext. var.): 1, 9-10, 55-57, 83, 88, 100-101.

Melody Analysis:

Tone Material: 

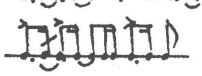
Conclusion: Anhemitonal pentatonics with unsteadily intoned grace-notes and after-tones. In the last phrase tone approximately f' is used as a grace-note and as a turning *pien.*

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic contours: Nucleus is initiated by a convex arc with inserted undulation. After an ascending leap the melody has a stepwise descent to tone e'. In N, ext. the N is repeated with a final further descent to tone c', here followed by two pleonasms. Each Intermediate Group has a convex arc, the first Group is followed by pleonasms. C has one arc in a low level, four in medium level; ascending leaps are followed by stepwise falling movements. Conn.\FF has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

The drum rhythm is dominated by: 

There is continued drumming in passages in stanzas 2, 4, and 6. Rubato arises in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

⌐—N—¬	⌐—N, ext.—¬ - ¬	⌐ Gr.1—¬ - ¬	⌐Gr. 2—¬	⌐——— C ———¬
t/+ t+ t	- t/+ t+ T+ p- P	- c+ T+ p- P	- c + T	- c1+ t+ t+ t- t+ p (+ + +)

Dev: - Conn.\ FF

Conclusion: Form Type D, Form Pattern D-3.

Comments: Nucleus is initiated by half a t-motif with an open ending on tone a'. The phrase is concluded with two t-motifs in varied versions. N, ext. is formed in the compulsory way, i.e. as a repetition of N with a final descent to tone c' the last t-motif of N being substituted by a T-motif. The phrase is followed by pleonasms. In the Intermediate Groups a short rising figure, the c-unit (tones c'-e'), is succeeded by a T-motif in a version borrowed from the end of N, ext. The C-phrase has a c1-motif (tones e'-d'-c') succeeded by four t-motifs in various versions, and a pleonasm. Connective \ Formula Finalis is formed in the compulsory way.

No. 80.

Disc 88.a. - recorded May 16, 1937 by Erik Holtved.

K'ângâk (or: K'aerngâk) (sg. 5): Anonymous drum-song for entertainment.

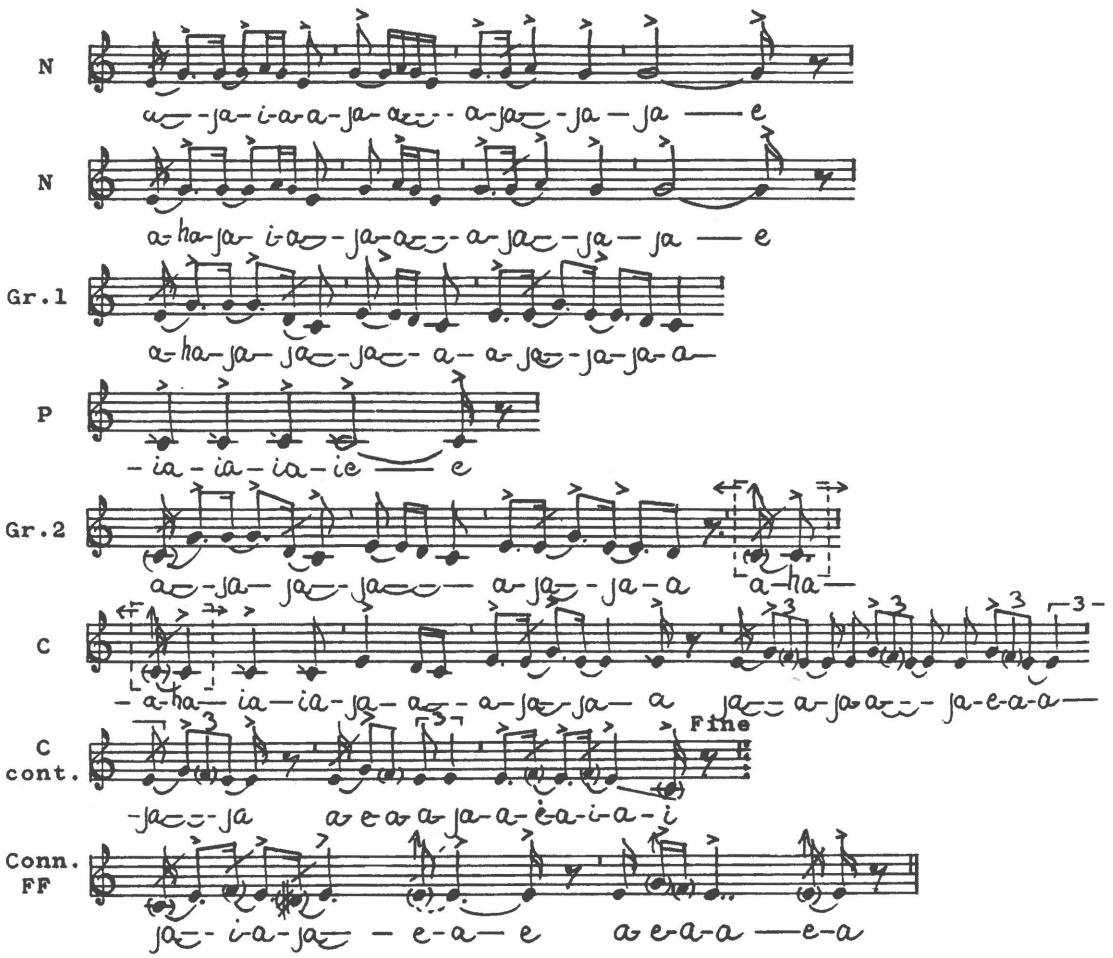
The singer accompanies himself on the drum.

The recording includes 5 stanzas.

Stanza 3 (and partly stanza 1) is representative.

Pitch: c' = ca d.

M.M.: ♩ = ca. 155.



Concordances: (Ext. var.): 34, 36-37.

Melody Analysis:



Tone Material:

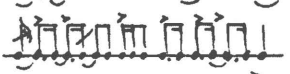
Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. In the last phrases several tones have low intonations. In these phrases an approximate tone f' is used as a passing *pien* and grace-note. A heightened tone e' is used as a turning *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic contours: Nucleus has two convex arcs succeeded by undulating movement. Each Intermediate Groups have two descending movements followed by a convex arc. C has convex arcs in gradually ascending movements. After a rest follow four small convex arcs; a second rest is succeeded by yet another convex arc and a pleonasm. Connective \ Formula Finalis has the compulsory contour.

Rhythm Analysis: Nuclei have: 

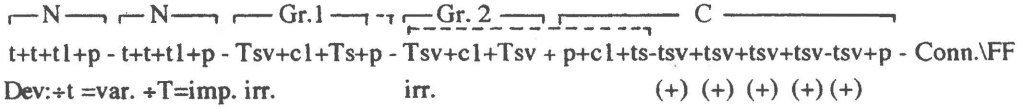
Groups 1 & 2: 

The drum rhythm is dominated by: 

Continued drumming is used in passages of stanzas 2 and 4.
Rubato appears but rarely in the interplay singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:



Conclusion: Irregular,varied and imperfect version of Form Type D, Form Pattern D-4. The C-phrase is extended. There is a faint influence from Form Type F.

Comments: Nucleus has a simple t-motif followed by a t-motif in a version using short note values. The final motif of the phrase is a t1-motif ending on tone g', instead of a t-motif leading to tone e'. This varies the formal course. According to the "rules of composition" the second phrase should end with a T-motif leading down to tone c'. This motif is omitted: in the present song N is simply repeated. Therefore, the formal course is imperfect. The expected T-motif appears - in a simplified and varied version using tone d' instead of e'- as the first motif in the Intermediate Group. This is very unusual and makes the formal course irregular. The Intermediate Group forms an approximate lower version of the N. This shows a faint influence from Form Type F. In stanza 4 there are three Groups. The final tones of Gr. 2 also form the first tones in the C-phrase (overlapping). The C-phrase is extremely long: it is initiated by a pleonasm and the "necessary" c1- and t-motifs. After a rest follow five simplified and varied t-motifs (an inserted approximate tone f'). This makes a "local" extension. Connective \ FF has the compulsory content.

No. 81.

Disc 86.a. - recorded May 15, 1937 by Erik Holtved.

K'ângâĸ (or: K'aerngâĸ) (sg. 6): Asajuk's drum-song for entertainment.

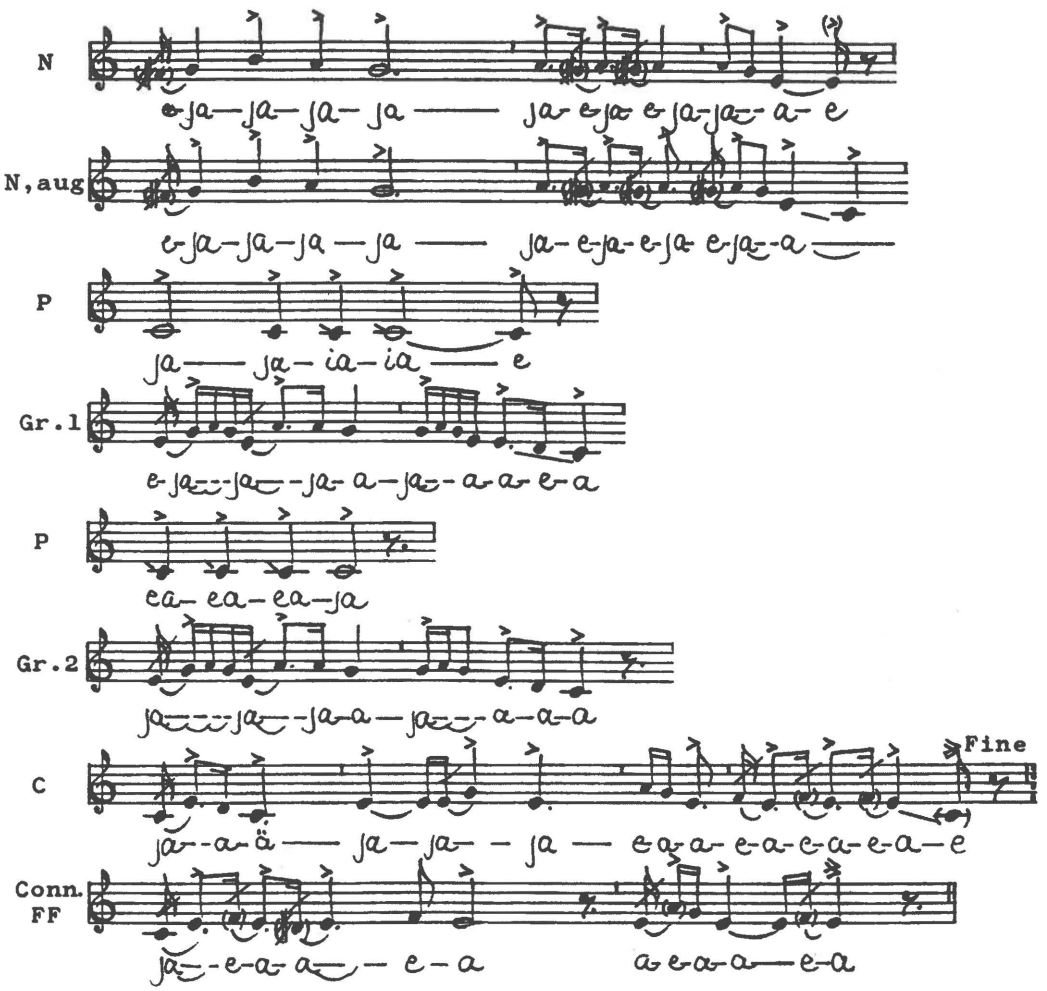
The singer accompanies himself on the drum.

The singer is accompanied by many voices.

The recording includes 5 stanzas.

Stanza 3 (and partly stanza 2) is representative.

Pitch: c' = ca f. M.M.: ♩ = ca. 167.



Concordances: Var: 63.

Melody Analysis:

Tone Material:



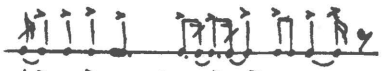
Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Tones f'# and g'# are used as grace-notes in the first phrases. Tone f' is used as a grace-note in the last phrases and as a turning *pien* in the last phrase.

Pentatonics: Modified Mi-pentatonics in Do-position.

Conclusion: Modified Penta-Type 11.

Melodic contours: Nucleus has a convex arc in high level succeeded by undulating movements and a descent to tone e'. N,aug. has a final descent to tone c' plus a pleonasm. In each Intermediate Group a winding contour is followed by a descent to tone c'. The C-phrase has a small convex arc in low position followed by two convex arcs and a pleonasm. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



The drum rhythm has:



and:



There is no rubato in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

⌐— N —¬	⌐— N, aug —¬ - ¬	⌐— Gr.1 —¬ - ¬	⌐ Gr. 2 ¬	⌐—— C ——¬
$t1^a + p + t$ -	$t1^a + p + T + p$ -	$t^{+/} + T,v + p$ -	$t^{+/} + T$ -	c1 + ts + t + p - Conn.\FF
Dev.:				(+)

Conclusion: Form Type D, Form Pattern D-7.

Comments: Nucleus has an augmented t1-motif (tones g'-b'-a'-g') followed by a pleonasm and a common t-motif. N, aug. is formed in the traditional way: the final t-motif (of N) being replaced by a T-motif leading down to tone c'. Each Intermediate Group is initiated by a t-motif with an added half repetition with an open ending. The stanza is concluded by a T-motif. In the first Intermediate Group this T-motif is varied, by internal tone repetition, and succeeded by a pleonasm on tone c'. The C-phrase has a c1-motif (tones e'-d'-c') followed by a simplified t-motif (tones e'-g'-e'), a t-motif in a very short version, and a pleonasm. The Connective \ Formula Finalis has the compulsory content.
In stanza 4 K'aerngâK stops singing just before the Conn.\FF-phrase. Some of the accompanying voices sing this phrase; then K'aerngâK continues the song. Happy cries and shoutings are heard just after the end of the song, - according to traditional practice C forms the final phrase.

No. 82.

Disc 90.a. - recorded May 16, 1937 by Erik Holtved.

K'ângâĸ (or: K'aerngâĸ) (sg. 7): Anonymous drum-song for entertainment.

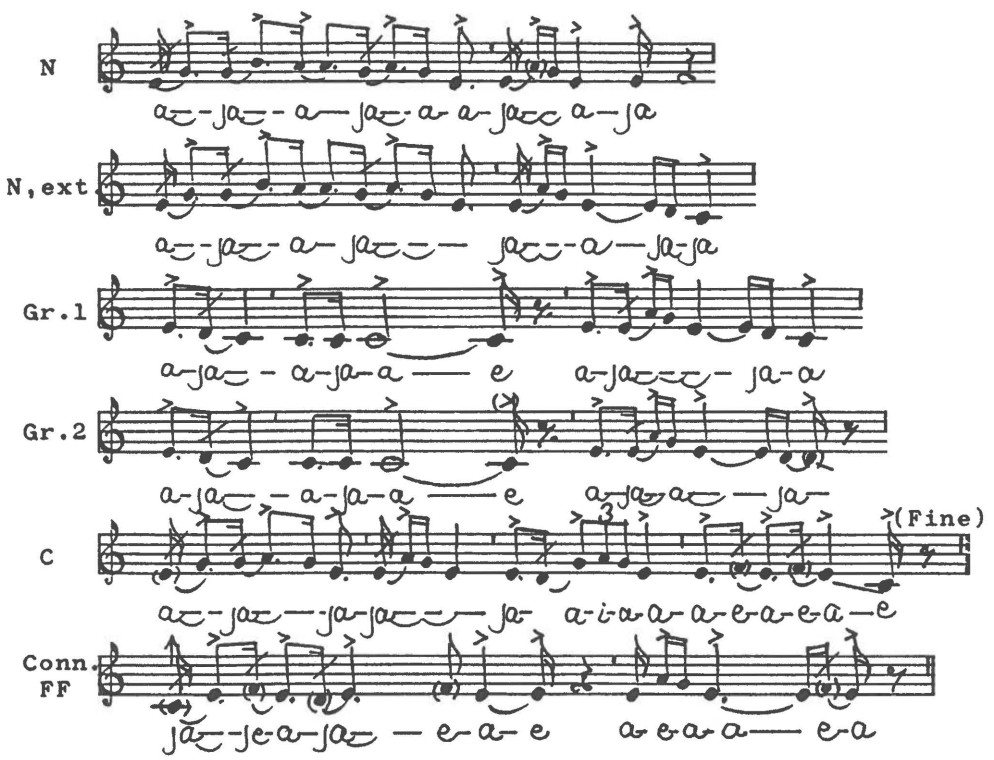
The singer accompanies himself on the drum.

The recording is interrupted in the middle of stanza 7.

There is a break in the recording in the middle of stanza 5.

Stanza 2 (and partly stanza 1) is representative.

Pitch: c' = ca d. M.M.: ♩ = ca. 153.



Concordances: (Ext. var.): 91-92, 104-105.

Melody Analysis:

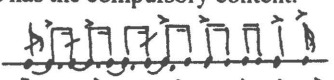
Tone Material: 

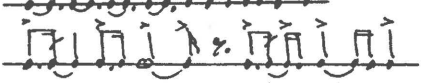
Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Tone a' is unsteadily intoned in the last motif of N. Tone f' is used as a grace-note in the last phrases, and as a turning *pien* in the last phrase.

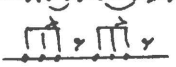
Pentatonics: Modified Mi-pentatonics in Do-position.

Conclusion: Modified Penta-Type 11.

Melodic contours: Nucleus has a short ascending contour followed by a gradually falling vine plus a convex arc. In N, ext. the contour of N is followed by a continued melodic fall leading to tone c'. In the Intermediate Groups a short descent is succeeded by a rest and a convex arc. C has three convex arcs and a pleonasm. Connective \ Formula Finalis has the compulsory content.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

The drum rhythm is dominated by: 

Rubato in stanza 2 in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

⌐N¬	⌐N,ext.¬	⌐ Gr.1¬	⌐ Gr. 2 ——	—— C ——
$t^{a+}+t$ -	t^{a+} + T +	c1 + p - T +	c1 + p - T,dim -	t + t + t,v + p - Conn.\ FF
Dev.:	(+P)	(+P)	(var.)	÷c1 (+) (+)

Conclusion: Imperfect and slightly varied version of Form Type D, Form Pattern D-9.

Comments: Nucleus has an augmented t-motif (tones g'-b'-a'-g'-e') with internal repetition, succeeded by a t-motif in a version with fast note values. Following normal practice in Form Type D the second phrase repeats N with a final T-motif leading down to tone c'. Each Intermediate Group has a c1-motif (tones e'-d'-c') followed by a short pleonasm and - after a rest - a T-motif in the same version as used at the end of N, ext. There are no pleonasms between N, ext. and Gr. 1, or between the Intermediate Groups. The last motif of the second Intermediate Group is diminued. This motif normally leads to tone c', but in the present song the descent stops on tone d'. In this way the formal course is slightly varied. The C-phrase has three t-motifs in various versions followed by a short pleonasm. Contrary to normal practice in Form Type D there is no c1-motif in the beginning of the C-phrase; this makes the formal course imperfect. Connective \ Formula Finalis is formed in the compulsory way.

No. 83.

Disc 77.b. - recorded May 12, 1937 by Erik Holtved.

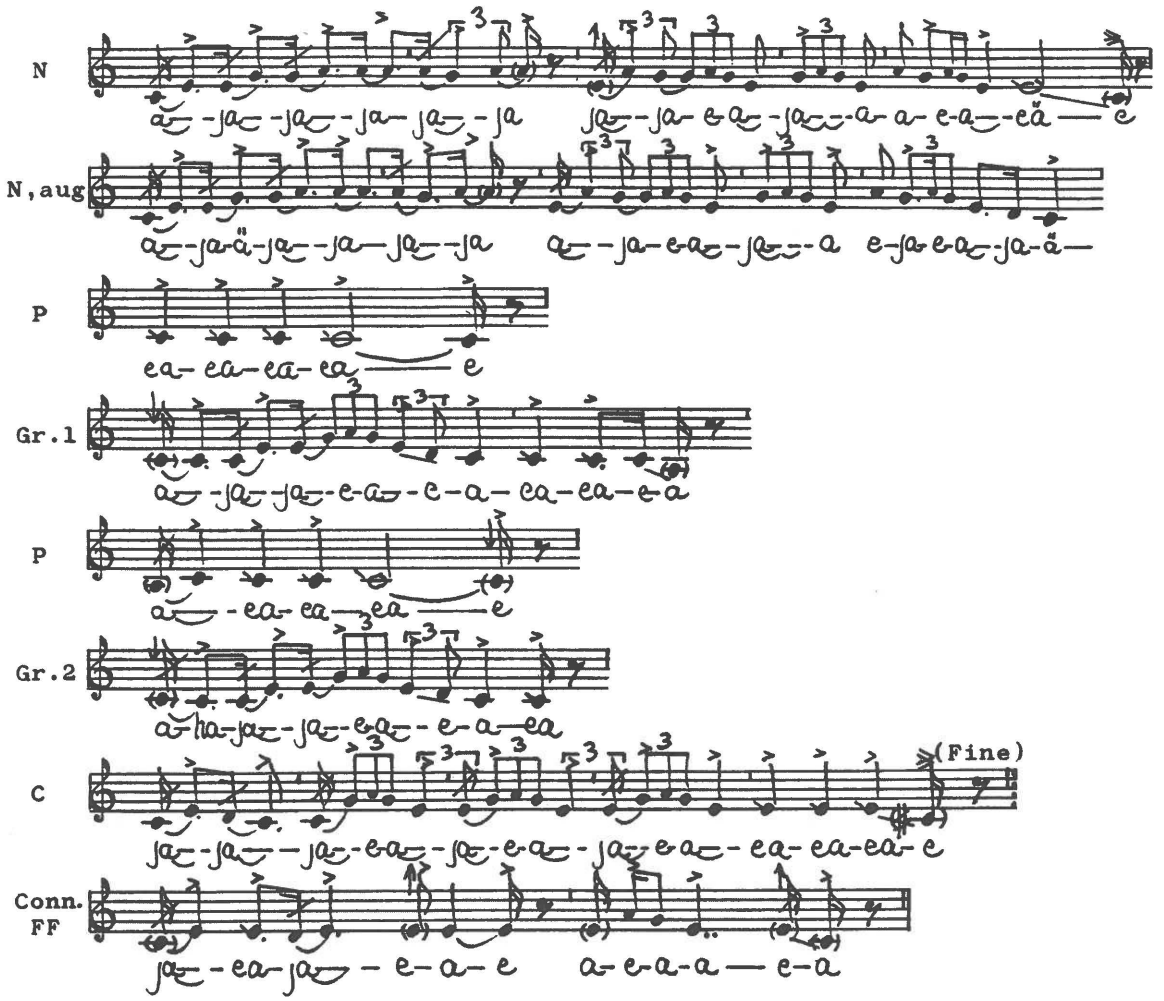
K'ârĸutsiaĸ (male) (sg. 1): K'ârĸutsiaĸ's own drum-song for entertainment.

The singer sings solo.

The recording is interrupted in the middle of stanza 6.

Stanza 2 (and partly stanza 1) is representative.

Pitch: c' = ca e - d. M.M.: ♩ = ca. 150.



Concordances: Ext. var: 9-10, 56. (Ext. var.): 26, 49-53, 57, 74, 79, 87-88, 99.

Melody Analysis:

Tone Material:



Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. An unsteadily intoned tone a is used as a final after-tone in the first Intermediate Group. A heightened tone e' is used as a turning *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.

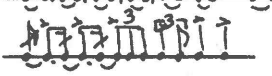
Conclusion: Penta-Type 11.

Melodic contours: Nucleus is initiated by an ascending movement and undulations. They are followed by three convex arcs. N, aug. is formed in the compulsory way the last motif of N being substitued by a falling contour leading down to tone c'. Pleonasms are used between N, aug. and Gr. 1, and between the Intermediate Groups. Each Intermediate Group has a broad convex arc. The final, descending, part of this arc mirrors the last motif of N, aug. The C-phrase has an arc in low position succeeded by three arcs in medium level and a pleonasm. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, aug.	Gr. 1	Gr. 2	C	
t/+ t1/- t^++ t + t^+ -	t/+ t1/- t^++ t+ T^++ p -	cT + p - P -	cT -	c1+ t+ t+ t+ p -	Conn.\ FF
Dev.:				(+ +)	

Conclusion: Form Type D, Form Pattern D-3.

Comments: Nucleus is rather long and compounded of five motifs: Half a t-motif with an open ending (tones e'-g'-a'), half a t1-motif tones (g'-a'), and - after a rest - three t-motifs, two of them with internal repetition. N, aug. repeats Nucleus the last motif being substituted by a T-motif leading down to tone c' and followed by a pleonasm and a rest. Each Intermediate Group is very short presenting only a collocation of the c-unit (tones c' -e') and a T-motif. Gr. 1 is directly succeeded by pleonasms. The C-phrase has a c1-motif (tones e'-d'-c') followed by three t-motifs and a pleonasm. The Connective \ Formula Finalis has the compulsory content.

No. 84.

Disc 74.b.1. - recorded May 8, 1937 by Erik Holtved.

K'âʀkutsiaK (sg. 2): Eré's drum-song for entertainment.

Eré (or: Ihré) was K'âʀkutsiaK 's father.

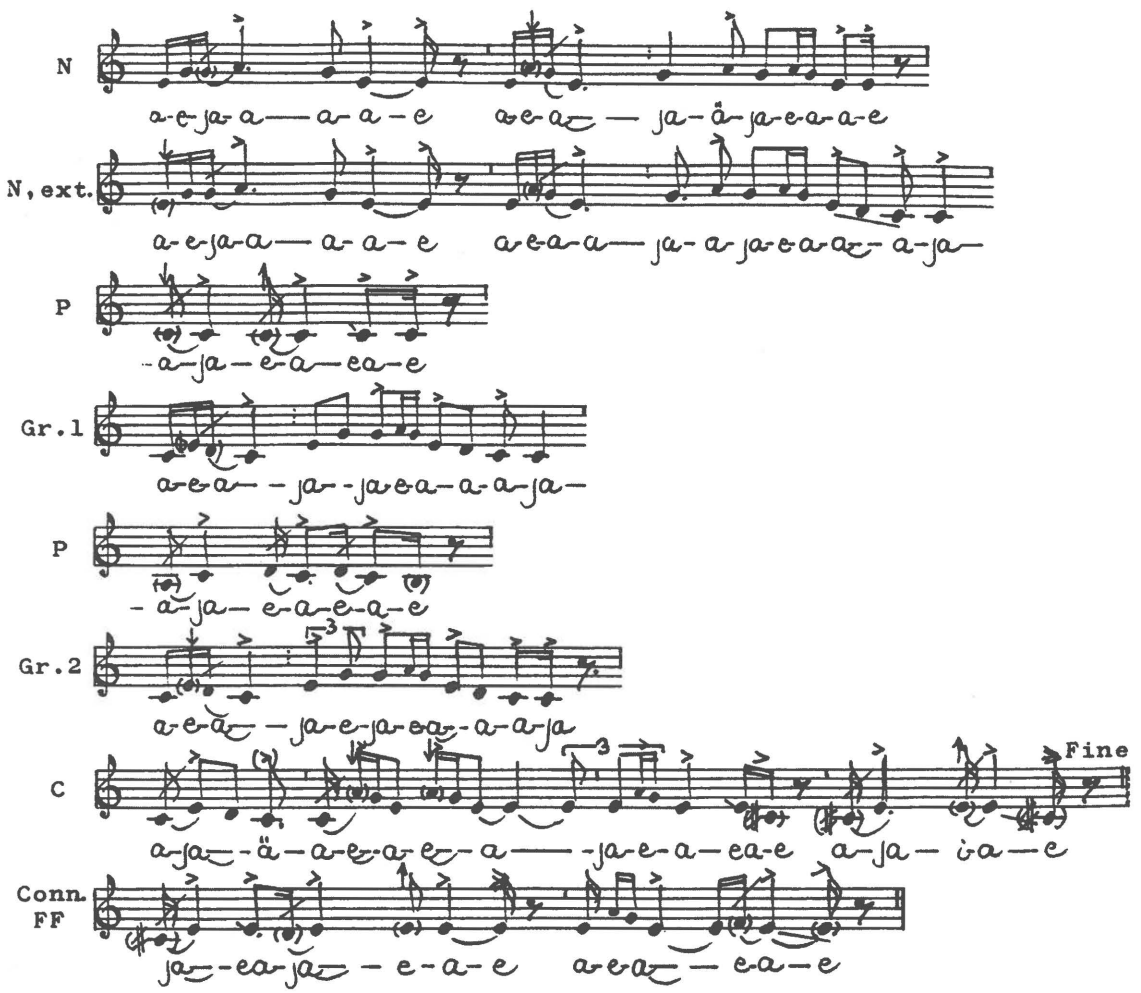
The singer is followed by many voices. There is no drum accompaniment.

The recording includes 4 stanzas.

Stanza 2 is representative.

Pitch: c' = ca f.

M.M.: ♩ = ca. 130.



Concordances: Ext. var: 59. (Ext. var.): 25.

Melody Analysis:

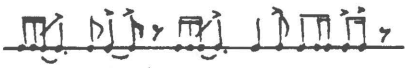
Tone Material: 

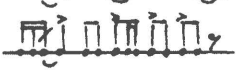
Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Top-tones in rapid figures often have low intonations, e. g. lowered tone e' in Gr. 1 and 2, and lowered tone a' in the C-phrase. Heightened tone e' is used as a turning *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic contours: Nucleus has three convex arcs, two of them initiated by rapid grace-note figures, the third with internal undulating movement. In N, ext. the last movement leads down to tone c' (instead of tone e' in N). The Intermediate Groups have a small rapid convex figure followed by a common convec arc. C is initiated by a low-positioned convex arc. The continuation of the phrase shows three times the same contour: an ascending leap followed by gradually falling movement. Conn.\FF has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N,ext.	Gr.1
t,v - t,v^{+++} (or: t,v + t^{+}) -	t,v - T,v^{+++} (or: t,v + T^{+}) + p -	cT (or: c1,v+T) + p -

Dev.:

Gr. 2	C	
cT (or: c1,v+T) -	c1 + t^{+} + t + p (+)	- Conn.\ FF

Dev.:

Conclusion: Form Type D, Form Pattern D-4.

Comments: Nucleus has t-motifs in various versions: A t-motif, varied by rapid grace-notes, is followed by another varied t-motif, now with three internal repetitions. This second t-motif might be compound of a varied t-motif (again with rapid grace-notes) and a t-motif with internal repetition. N, ext. is formed in the compulsory way substituting the last t-motif of Nucleus with a T-motif - now with internal repetition - plus a pleonasm. Each Intermediate Groups has an extended cT-motif compound of a varied c1-motif and a T-motif. The C-phrase has a c1-motif succeeded by t-motifs in various versions, the first two of them set together into a double-t-motif. Connective \ Formula Finalis is formed the compulsory way.

No. 85.

Disc 74.b.2. - recorded May 8, 1937 by Erik Holtved.

K'âʀkutsiaK (sg. 3): Sipsu's drum-song for entertainment.

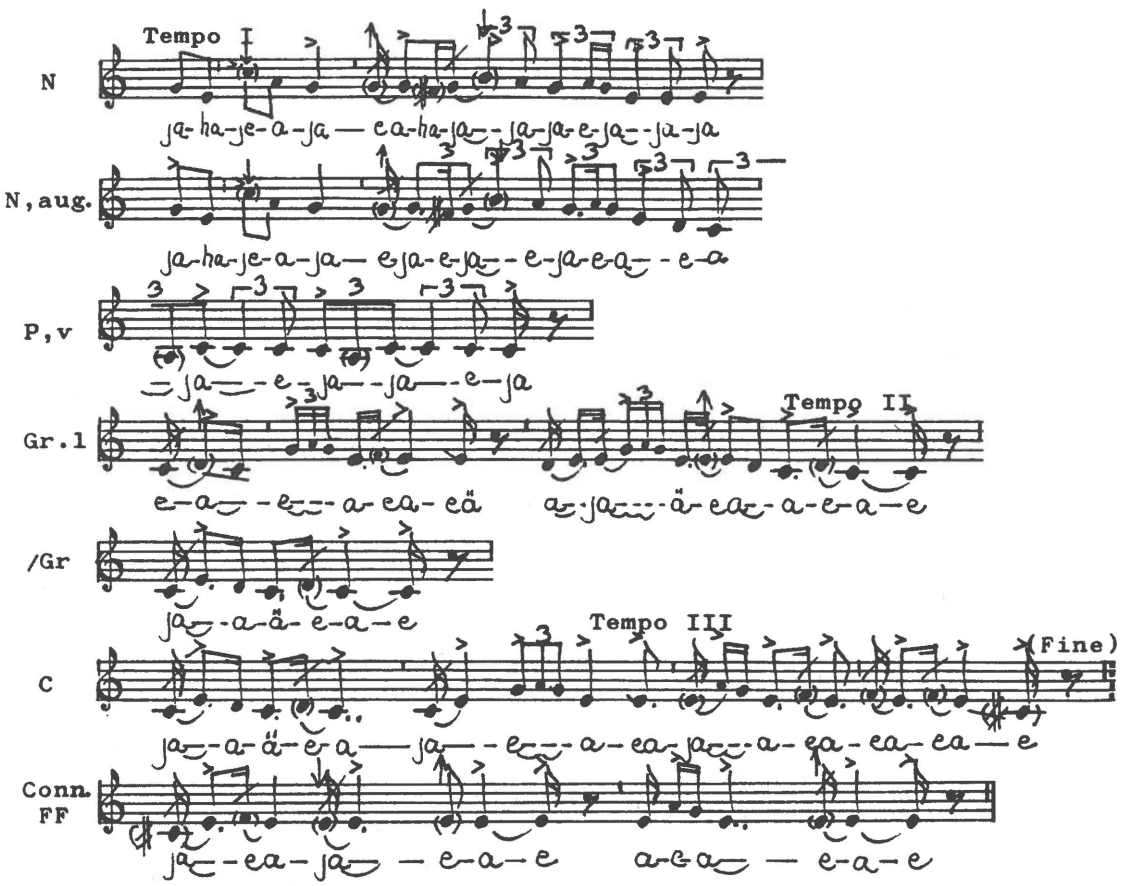
The informant sings solo.

The recording is interrupted near the end of stanza 2.

Stanza 1 is representative.

Pitch: c' = ca eb.

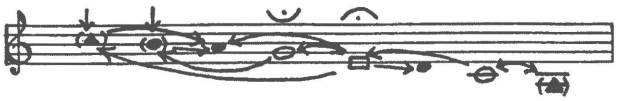
M.M.: Tempo I: ♩ = ca. 88.
Tempo II: ♩ = ca. 98.
Tempo III: ♩ = ca. 125.



Concordances: **A unique song. No variants are found in the collection.**

Melody Analysis:

Tone Material:



Conclusion: **Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. In the first phrases tones c" and b' are used; both of them lowered. This is very unusual and might show a diatonic influence. In the third stave a deep tone, approximate tone a, is used. Heightened tone d' is seen in the first Intermediate Group. Heightened tone e' is used as a turning *pien* in the last phrase.**

Pentatonics: **Modified Mi-pentatonics in Do-position.**

Conclusion: **Modified Penta-Type 11.**

Melodic contours: **Nucleus has a short melodic fall followed by an ascending leap, a concave arc, and a gradually descending vine. In N, aug. the final descent is continued to tone c'. This contour is succeeded by undulatinons. Each Intermediate Group has a small melodic fall succeeded by an ascending leap and a descent. Two convex arcs follow after a rest. C has a convex arc in low level succeeded by two convex arcs in medium level plus undulating movements. Connective \ Formula Finalis has the compulsory content.**

Rhythm Analysis: Nuclei have: 

Modal Affiliation: **Melody-Sphere α-1.**

Form Analysis:

N	N, aug.	Gr.1	/Gr	C? C	
$t^a/^+$,v (or: ts+t1^a)+ t^{a+}	- $t^a/^+$,v+ T^{a+}+ p,v (subt)	- /c1+ t - $T^{(+)}$	- c1	- c1+ t+ t+ p	- Conn.\ FF
Dev.:			÷Gr(/)	(+)	

Conclusion: **Imperfect, or incomplete ?, version of Form Type D. Form Pattern D-8 or D-11. Influence from Form Type F.**

Comments: **Nucleus is initiated by a varied version of the first part of an augmented t-motif, with an open ending. It is followed by an augmented t-motif with internal repetition. This content of N shows Form Type D, Form Pattern D-8. The initial, very individual, motif of Nucleus might also be interpreted as a simplified t-motif followed by an augmented t1-motif (tones c"-a'-g'). In this case the formal classification shows Form Pattern D-11. N, aug. is formed in the traditional way. It is followed by a varied pleonasm that, alternatively, is a version of a sub-t-motif (tones c'-a-c'). The Intermediate Group has the lower part of a c1-motif (d'-c') succeeded by a common t-motif and, after a rest, a T-motif with internal repetition. This content has a resemblance to a low-positioned, varied, version of the Nucleus. In this way the formal structure has received an influence from Form Type F, the Level-Shifted Iteration Form Type. The second Intermediate Group is halved. It has, simply, a c1-motif omitting the first part of the Group (cf. Gr.1). So, the formal course of the song is imperfect. But, alternatively, the c1-motif could be a part of the C-phrase. In this case the formal course is incomplete. C has (or: C is succeeded by) a c1-motif, two t-motifs and a pleonasm. The Connective \ Formula Finalis has the compulsory formal content.**

No. 86.

Disc 78.a. - recorded May 12, 1937 by Erik Holtved.

K'âRĸutsiaĸ (sg. 4): An insane woman's drum-song.

The informant sings solo.

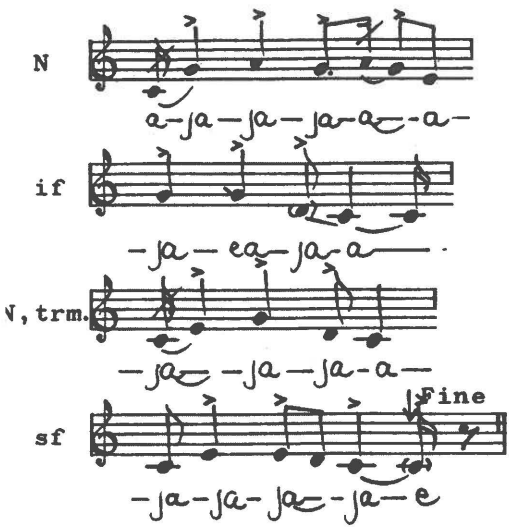
The recording includes 24 stanzas.

Stanza 3 is representative.

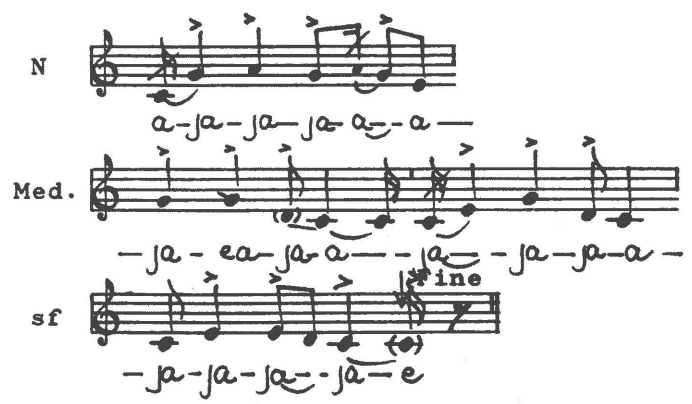
Pitch: c' = ca gb - f.

M.M.: ♩ = ca. 137.

Analysis 1.



Analysis 2:



Words: Words appear in stanzas 1, 2, 5, 8, 9. 12, 13, 16, 19, 23, and 24.
Some words are unintelligible. To her fetus she sings:

aterngaartongai qaami qaa qaa qai — Please, hurry to come down [out].

Concordances: A unique song. There are no variants in the present collection. In the 1962-collection K'ârĸutsiaĸ sang the same song on tape 38:1. Variants were sung by Navssâpaluk (41:8) and Angutdluk (52:1).

Melody Analysis:

Tone Material: 

Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. In some phrases the low-tone c' has a lowered intonation. Tone b is used as a grace-note in some stanzas.

Pentatonics: Do-pentatonics in Do-position.

Conclusion: Penta-Type 1.

Melodic contours: Nucleus has a convex arc with internal undulating movement. The second phrase shows a falling contour directly followed by a convex arc in the third phrase. The last phrase has also a convex arc in a low position.

Rhythm Analysis: The rhythm is dominated by: 

Modal Affiliation: Melody-Sphere α-2.

Form Analysis 1:

⌐ N ¬	⌐— if —¬	⌐N, trm.¬	⌐sf ¬
$t^{(+)}$ +	Ts,v +	Ts,v +	c1

Dev.:

Conclusion: Form Type F, Form Pattern F4-4.

Form Analysis 2:

⌐ N ¬	⌐— Med.—¬	⌐ sf ¬
$t^{(+)}$ +	Ts,v + Ts,v	+ c1
Dev.:	irr. +	

Conclusion: Irregularly extended version of Form Type B, Form Pattern B—4.

Comments, analysis 1: Nucleus has a t-motif with a partial internal repetition (a grace-note). N is followed, with no inter-rest, by two simplified T-motifs in various versions: the first Ts-motif is an infix (if) leading down to the second Ts-motif which forms a low-positioned approximate transposition (a so-called transmission, trm.) of the Nucleus. The last phrase has a c1-motif and forms a suffix (sf) to the N, trm. Caused by the (approximate) transposition of the Nucleus analysis 1 shows Form Type F, the Level-Shifted Iteration Form Type.
Analysis 2: The second and the third motif form a double Mediation (Med.) leading down to a low level where the final suffix is presented. This indicates Form Type B, the Spaced Bar Form. But the appearance is irregularly extended caused by the double presentation of the mediation.

Overall formal conclusion: The formal analyses show a dominance of Form Type F.

No. 87.

Disc 87.b. - recorded May 15, 1937 by Erik Holtved.

K'iajuk (female) (sg. 1): Anonymous drum-song for entertainment.

K'ajuk was Pualorssuaĸ's wife.

The singer accompanies herself on the drum.

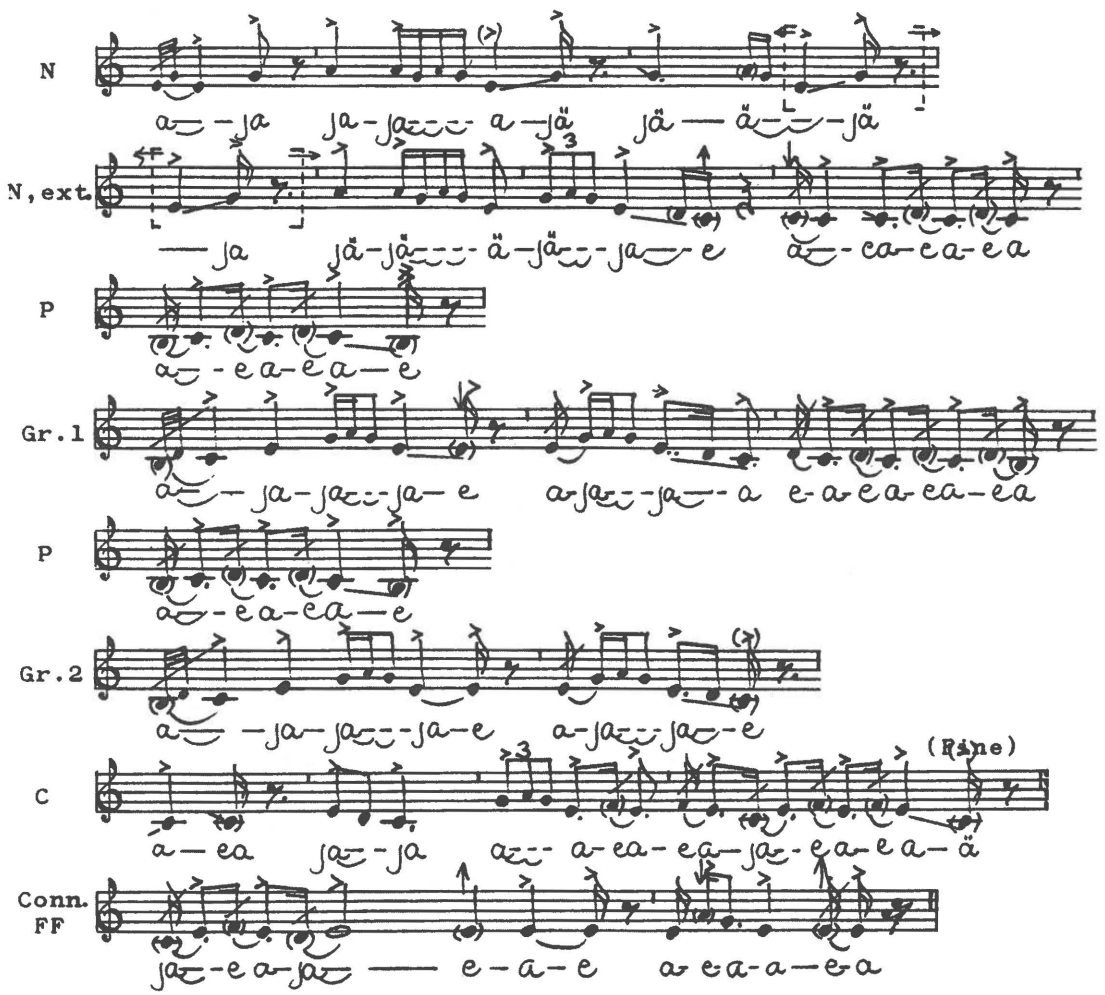
The recording has short breaks in stanzas 2 and 4.

The recording is interrupted just before the end of stanza 5.

Stanza 1 (and partly stanza 2) is representative.

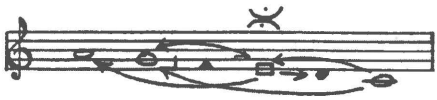
Pitch: c' = ca. e♭ - lowered e♭.

M.M.: ♩ = ca. 158.



Concordances: Var.: 1. Ext. Var.: 31. (Ext. var.): 26, 49-55, 74, 83, 88, 99.

Melody Analysis:



Tone Material:

Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Tone f', or ca. tone f', is used as a grace-note in the last phrases. Heightened tone e' is used as a turning *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.

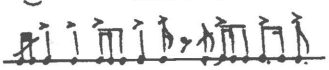
Conclusion: Penta-Type 11.

Melodic contours: Nucleus has an ascending movement, a rest, and two times undulations plus a concave arc. In N, ext. the second rest is followed by a descent and two pleonasms. The Intermediate Groups are rather long; each of them have two convex arcs, followed by two pleonasms in the first Group. C has also two convex arcs, one in a low level, and one in medium level. FF has the compulsory content.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



The drum rhythm is dominated by:



and:



Rubato arises, mainly in st . 3-5, in the interplay singing-drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

⌐— N —¬	⌐——N, ext.——¬	⌐— Gr.1 ¬-¬ ⌐ Gr.2 ¬	⌐— C —¬
ts/ - $t^{++/}$ - $t^{+/}$ - ts/ - t^{+} + T,v -P -P -	ct - T + p - P -	ct - T -	P - c1 + t + p - Conn\FF
Dev: var. ↔	var.	x 2 in stanza 2	

Conclusion: Varied version of Form Type D, Form Pattern D-3.

Comments: Nucleus has half a simplified t-motif with an open ending, a rest, and a t-motif with internal repetition, also with an additional open ending on tone g'. The phrase is concluded with another t-motif with open ending. Normally the Nucleus of songs of Form Type D ends on tone e'. Therefore the actual song presents a varied version of Form Type D.. The last, ascending, part of the final motif in N forms the same motif (ts/) as used in the beginning of N.ext. This double function of the ts/-motif (overlapping) has a confusing - but most likely intensional - effect on the listener, for whom is it difficult to discover the "trick". Concerning the continued N, ext.- phrase the third motif is varied, if compared with N. According to the "rules" of composition the singer should repeate the last motif of N plus a descent to tone c'. But as the actual motif is changed the formal course of the form is varied. Each Intermediate Group has a combination of the c-unit plus a t-motif, a rest, and a common T-motif. Gr. 1 is presented twice in stanza 2. The C-phrase has a pleonasm, a rest, and a c1-motif followed by a common t-motif and a pleonasm. Connective \ Formula Finalis has the compulsory content.

No. 88.

Disc 93.b. - recorded May 17, 1937 by Erik Holtved.

K'issuk (male) (sg. 1): Anonymous drum-song for entertainment.

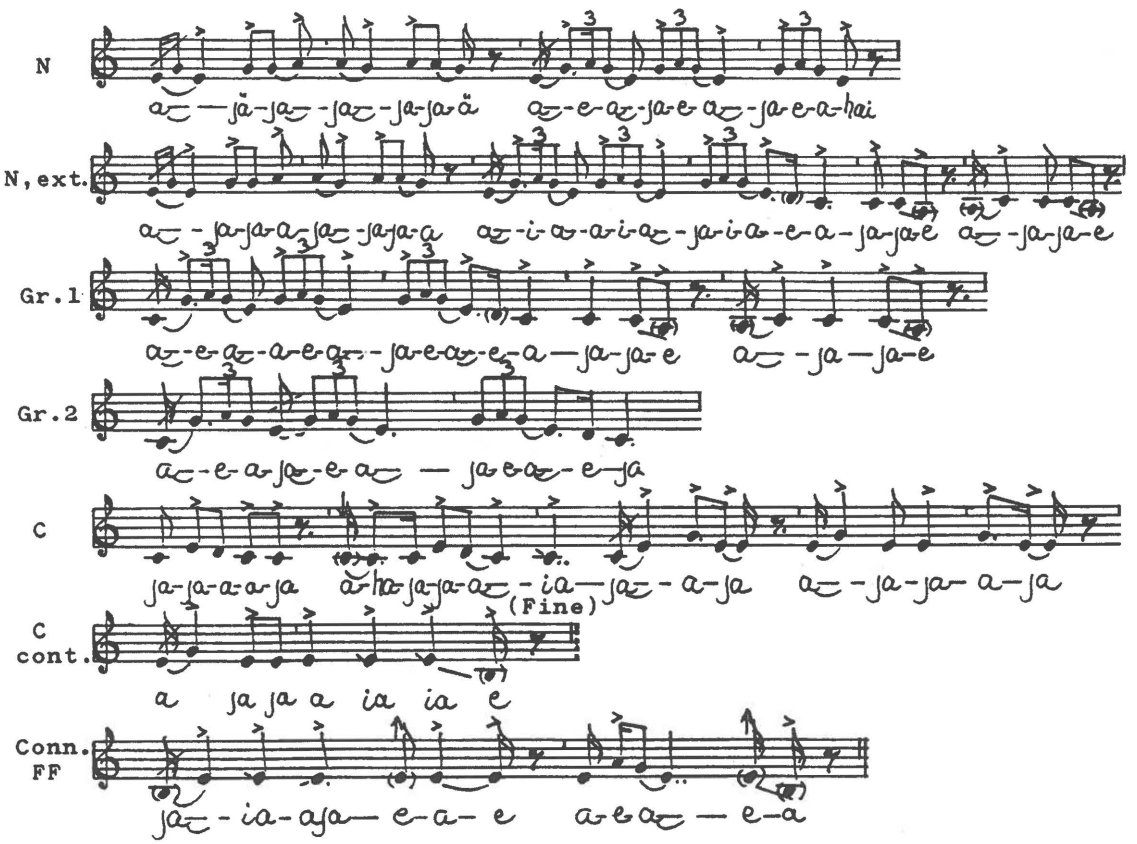
The singer accompanies himself on the drum.

Stanza 1 and 3 are abbreviated.

The recording is interrupted in the middle of stanza 5.

Stanza 2 (and partly stanza 1) is representative.

Pitch: c' = ca. gb. M.M.: ♩ = ca. 155.



Words:

In stanzas 3-5 some words are used:

In stanza 3:	uvangali inunga	But I am a human being
	uvanga, uvanga, uvanga	I (am) [three times]
	uvanga inunga	But I am a human being
In stanzas 4+5:	ajunngikkigali inuuniq	But I manage to live
	uvanga inunga [or: inungali]	But I am a human being.

Concordances: Ext. Var.: 9-10. (Var.): 78. (Ext. var.): 26, 49-57, 79, 83, 87, 89A, 90A, 99.

Melody Analysis:



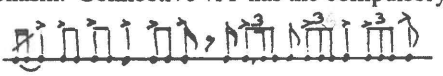
Tone Material:

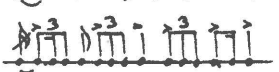
Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Tone approximate a is used as an after-tone in N, ext. and in the first Intermediate Group. Tone approximate b is used as a grace-note and after-tone in the last phrases. Heightened tone e' is used as a turning *pien* in the last phrase.

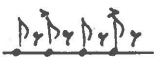
Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic contours: Nucleus is initiated by an ascending movement and undulations. A rest is followed by three small convex arcs. N, ext. ends with a descent to tone c' and two pleonasms. Each Intermediate Group has a repetition of he last motifs of N, ext. The C-phrase has two convex arcs in low position followed by four convex arcs in medium level and a pleonasm. Connective \ FF has the compulsory content.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

The drum rhythm is dominated by:  and: 

Rubato arises frequently in the interplay between singing-drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, ext.	Gr.1	Gr.2	C
t/+t1^{+}-t^{+}+t	- t/+t1^{+}-t^{+}+T+p,v-P,v	- t^{+}+T+p,v-P,v	- t^{+}+T	+ c1-c1+cts-ts+ts-ts+p - Conn.\.FF
Dev:				(+) (+ + +) + in 1&3

Conclusion: Slight extended version of Form Type D, Form Pattern D-3.
Stanzas 1 and 3 are incomplete (no Connective \ Formula Finalis).

Comments: The first part of N has half a t-motif with an open ending, succeeded by a t1-motif with internal repetition. After a rest follows a common t-motif with internal repetition; the phrase is completed by a common t-motif. N, ext is formed in the traditional way, i.e. as a repetition of N in which the last motif is substituted by a T-motif leading down to tone c'. Here follow two short pleonasms that are varied by short descents to approximate tone a. Each Intermediate Group repeats the second part of N, ext. (from the rest). The first Intermediate Group is followed by varied pleonasms. There is no rest between the second Intermediate Group and the C-phrase. C is initiated by two c1-motifs (one in stanza 4) separated by a rest; they are succeeded by a combination of the c-unit and a simplified t-motif, a cts-motif (tones c'-e'-g'-e'). The phrase is completed by three - surplus - simplified t-motifs and a pleonasm. Conn.\ FF has the compulsory content. But it is omitted in stanzas 1 and 3: these stanzas have incomplete formal courses.

No. 89 (A).

Disc 92.a. - recorded May 17, 1937 by Erik Holtved.

K'issuk (sg. 2): Anonymous drum-song for entertainment.

The singer accompanies himself on the drum.

Disc 92.a includes two songs that are directly mutually connected.

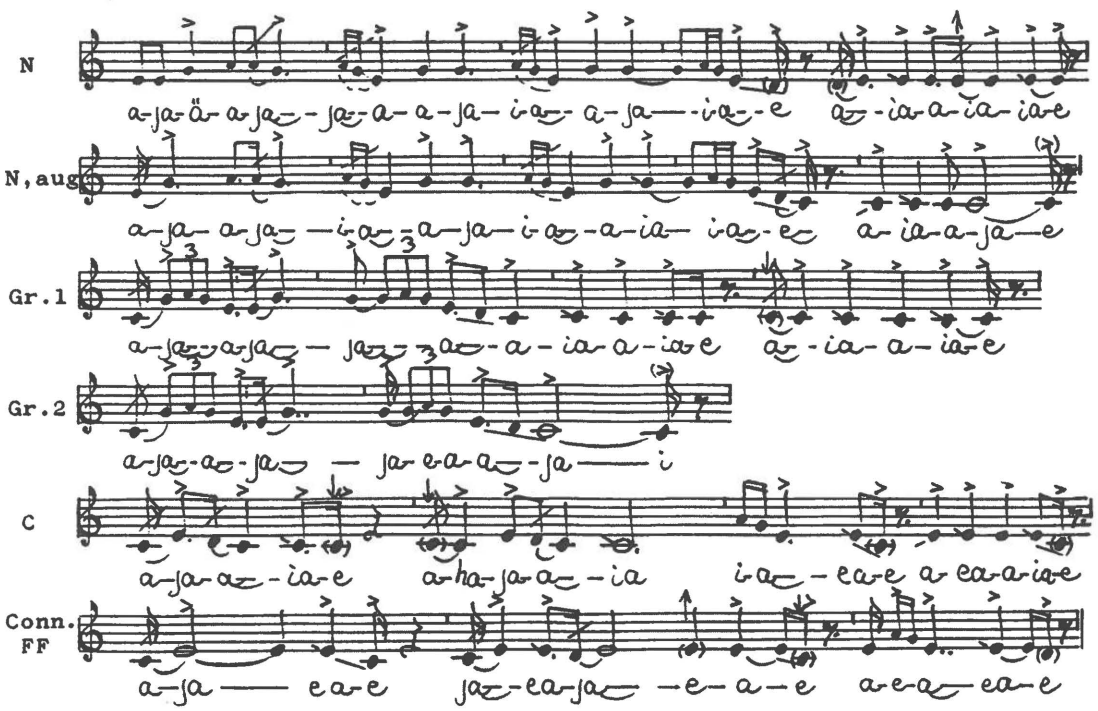
The first song (A) has one stanza, the second (B) three stanzas.

The first song (A) on disc 92.a.

Stanza 1 is representative.

Pitch: c' = ca. e.

M.M.: ♩ = ca. 150.



Concordances: Anal. / Ext. var.: 90 A. Ext. var.: 49-53.
(Ext. var.): 1, 9-10, 54-56, 88, 100-101.

Melody Analysis:

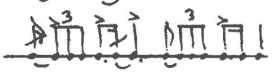
Tone Material: 

Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Heightened tone e' is used as a turning *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.
Conclusion: Penta-Type 11.

Melodic contours: Nucleus is initiated by an ascending movement and undulation plus a descent. It is followed by two convex arcs and, after a rest, a pleonasm on tone e'. In N, aug. the final descent is continued to tone c' and succeeded, after a rest, by a pleonasm on tone c'. Each Intermediate Group has two convex arcs, in Gr. 1 followed by a pleonasm. The C-phrase has two convex arcs in low position succeeded by an ascending leap and a gradually falling movement. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

The drum rhythm is dominated by:  and: 

Rubato arises often in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, aug.	Gr.1	Gr.2	C
t/+ t/,v+ t/,v+ t- P -	t1+ t/,v+ t/,v+ T- P -	$t^{+/}$+ T+ p- P -	$t^{+/}$+ T -	c1- c1+ t,v- P - Conn.\ FF
Dev:	var.			(+)

Conclusion: Varied version of Form Type D, Form Pattern D-3.

Comments: Nucleus has half a t-motif with an open ending, succeeded by two varied versions of t/ (short note values). The phrase is concluded by a t-motif, a rest, and a pleonasm on tone e'. In the second phrase a t1-motif (tones g'-a'-g') is used instead of the t/-motif of N. In this way the formal course is varied. Otherwise the second phrase, forming a downward-augmented version of N, is formed in the traditional way substituting the final t-motif of N with a T-motif leading down to a pleonasm on tone c'. The first Intermediate Group has a t-motif with an added half repetition with an open ending. It is succeeded by a common T-motif and two pleoasms on tone c'. Gr. 2 shows a repetition of the first part of Gr. 1. The C-phrase has two c1-motifs (tones e'-d'-c') separated by a rest. They are followed by a version of the common t-motif and a pleonasm. Connective \ Formula Finalis has the compulsory content.

No. 89 (B).

Disc 92.a. - recorded May 17, 1937 by Erik Holtved.

K'issuk (sg. 3): Anonymous drum-song for entertainment.

The singer accompanies himself on the drum.

Disc 92.a. includes two songs that are directly mutually connected.

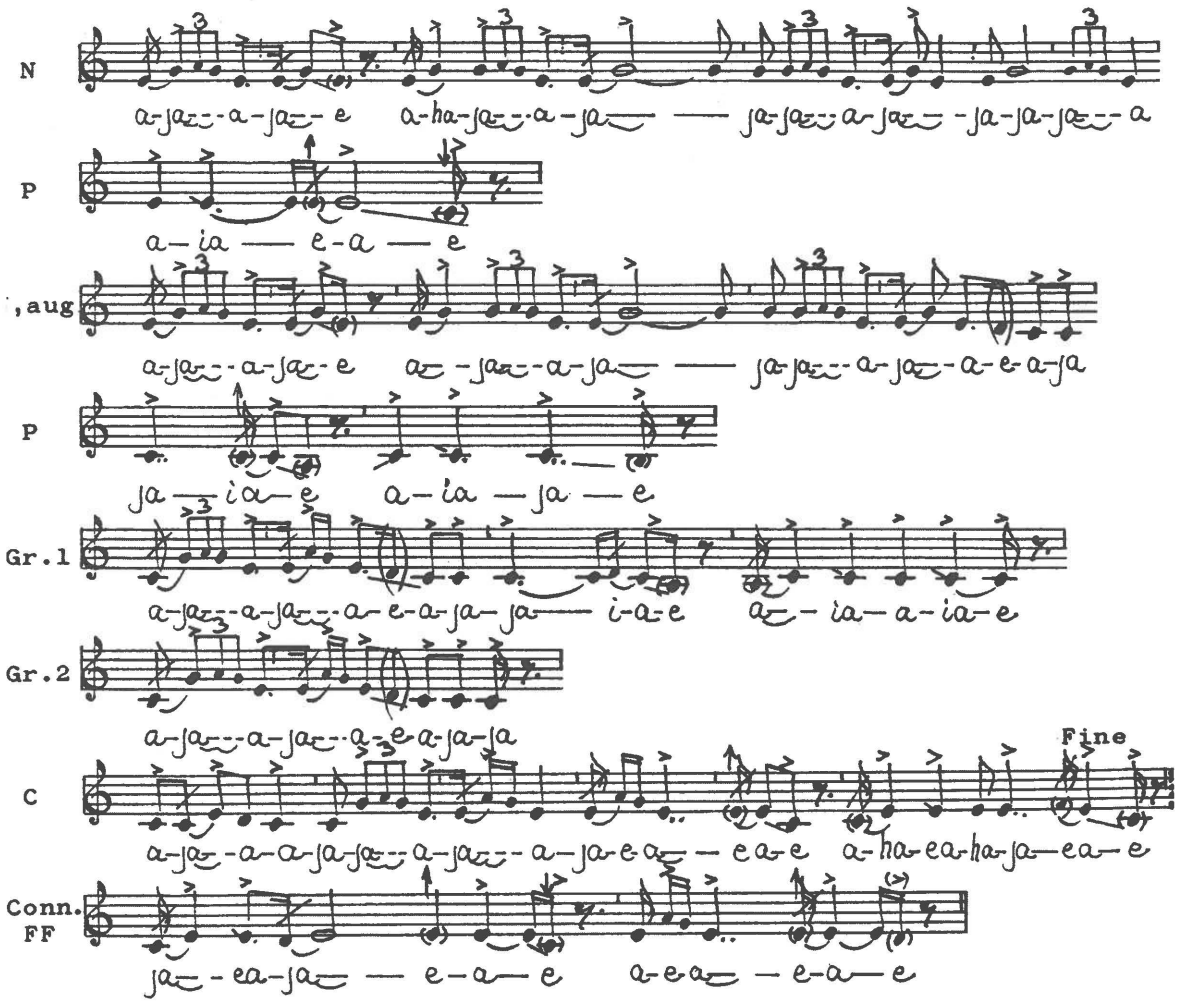
The first song (A) has one stanza, the second (B) three stanzas.

The second song (B) on disc 92.a.

Stanza 1 is representative.

Pitch: c' = ca. e.

M.M.: ♩ = ca. 150.



Concordances: Anal. / Ext. var.: 90 B. (Ext. var.): 11, 61-62.

Melody Analysis:

Tone Material:



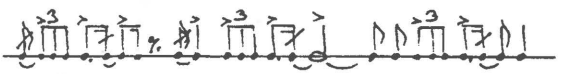
Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Tone approximate a is used as an after-tone in P and Gr. 1. Heightened tone e' is used as a turning *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position, secondarily in La-position.

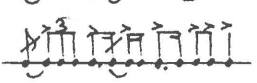
Conclusion: Penta-Type 11, secondarily Penta-Type 15.

Melodic contours: Nucleus has a double presentation of one and a half convex arcs with open endings. Now follow three convex arcs and a pleonasm. In N, aug. the last arc (of N) is omitted; otherwise it is traditionally formed, with a final descent to tone c' succeeded by pleonasms. Each Intermediate Group has two convex arcs, the first Group is followed by two pleonasms. C shows a convex arc in low position followed by three convex arcs in medium position and a pleonasm. Connective \ Formula Finalis has the compulsory contour.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



The drum rhythm is dominated by:

 and:



Rubato arises often in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

⌐——— N ———¬-¬	⌐ N, aug., abb ¬-¬	⌐ Gr.1 ¬-¬	⌐ Gr.2 ¬	⌐—— C —¬-¬
$t^{+/}$- $t^{+/}$+ t^{+}+ ts/+ t+ p	- $t^{+/}$- $t^{+/}$+ T^{+}+ p- P	- T^{+}+ p- P	- T^{+}	- c1+ t^{+}+ c1- P - Conn.\ FF
Dev:	÷ts/+t	÷ in str. 4		irr.

Conclusion: Imperfect and irregular version of Form Type D, Form Pattern D-5.

Comments: Nucleus is initiated by one and a half t-motif with an open ending. It is followed by a rest and a varied version of the first motif. The phrase is concluded by a t-motif with internal repetition, half a simplified t-motif (e'-g') and a pleonasm. In the second phrase the ts/+t (of N) is omitted and substituted by a T-motif with internal repetition. In this way the phrase is abbreviated, a formal imperfection. Each Intermediate Group has a T-motif with internal repetition; the first Intermediate Group has also two pleonasms. Gr. 1 is omitted in stanza 4. The C-phrase has a c1-motif, a t-motif with internal repetition, a second c1-motif, and a pleonasm. The usage of the second c1-motif, after a t-motif, is a formal error and makes the formal course irregular. Conn. \ FF has the compulsory content. It is substituted by a melodic cry and laughter in the last stanza.

No. 90 (A).

Disc 92.b. - recorded May 17, 1937 by Erik Holtved.

K'issuk (sg. 4): Anonymous drum-song for entertainment.

The singer accompanies himself on the drum.

Disc 92.b includes two songs that are directly mutually connected.

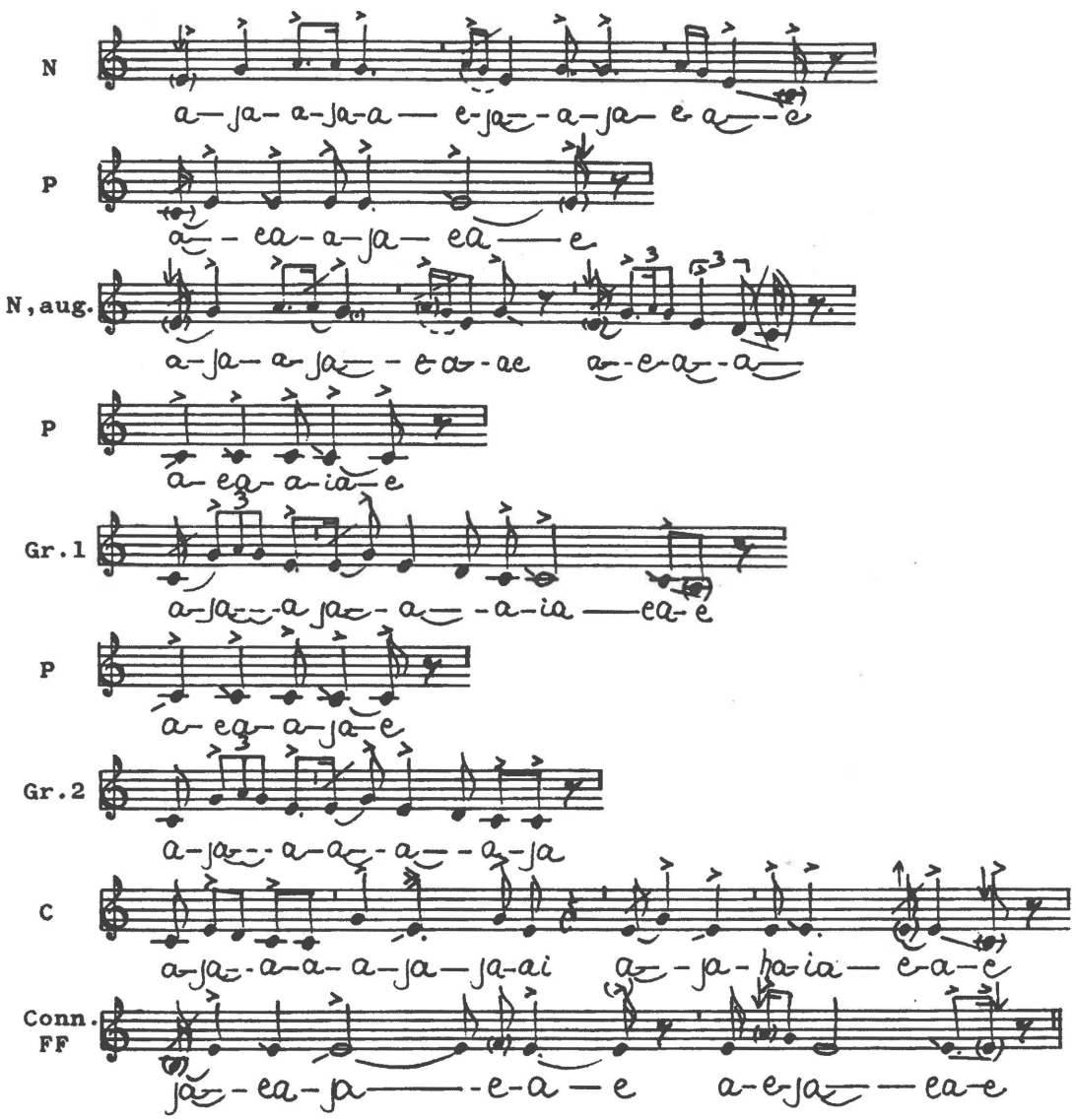
The first song (A) has one stanza, the second (B) is interrupted in the beginning of stanza 4.

The first song (A) on disc 92.b.

Stanza 1 is representative.

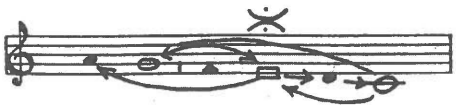
Pitch: c' = ca. f - gb.

M.M.: ♩ = ca. 150.



Concordances: Anal. / Ext. var.: 89 A. Ext. var.: 49-53.
(Ext. var.): 1, 9-10, 54-56, 88, 100-101.

Melody Analysis:

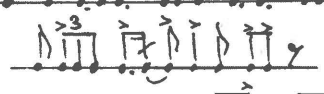
Tone Material: 

Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. In N the first tone is lowered. Tone approximate f' is used as a turning *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.
Conclusion: Penta-Type 11.

Melodic contours: Nucleus has a melodic ascent succeeded by a concave arc, a descent and a pleoanasm. In N, aug. the concave arc is followed by a rest and a convex arc. Gr. 1 has two convex arcs, the latter leading down to tone c'. In Gr. 2 this content is repeated in a slightly abbreviated version. C has a convex arc in low position succeeded by an ascending leap, undulating movements and a pleonasm. Connective \ Formula Finalis has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

The drum rhythm is dominated by:  and: 

Rubato arises often in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

	N		N, aug.		Gr. 1		Gr. 2		C	
Dev:	t/+ t/,v+ t,v- P	-	t1+ t/,v- T,v- P var.	-	T^+ [=t+Ts] - P	-	T^+	-	c1+ ts^+-ts +p (+)	- Conn.\ FF

Conclusion: Varied version of Form Type D, Form Pattern D-3.

Comments: Nucleus is initiated by half a t-motif with an open ending. It is succeeded by a varied version of the same motif, a varied version of a common t-motif (short note values), and a pleonasm. N, aug. is initiated by a t1-motif (tones g'-a'-g') instead of a t/-motif. This varies the formal course of the song. Following the "rules of composition" the phrase ends with a descent to tone c' the final motif of N (t,v) being substituted by a T,v-motif. Each Intermediate Group has a T-motif with internal repetition; this motif is compounded of a t-motif and a Ts-motif. C is initiated by a c1-motif and a simplified t-motif with internal repetition. Now follow a third ts-motif and a pleonasm. Connective \ Formula Finalis has the compulsory content.

No. 90 (B).

Disc 92.b. - recorded May 17, 1937 by Erik Holtved.

K'issuk (sg. 5): Anonymous drum-song for entertainment.

The singer accompanies himself on the drum.

Disc 92.b includes two songs that are directly mutually connected.

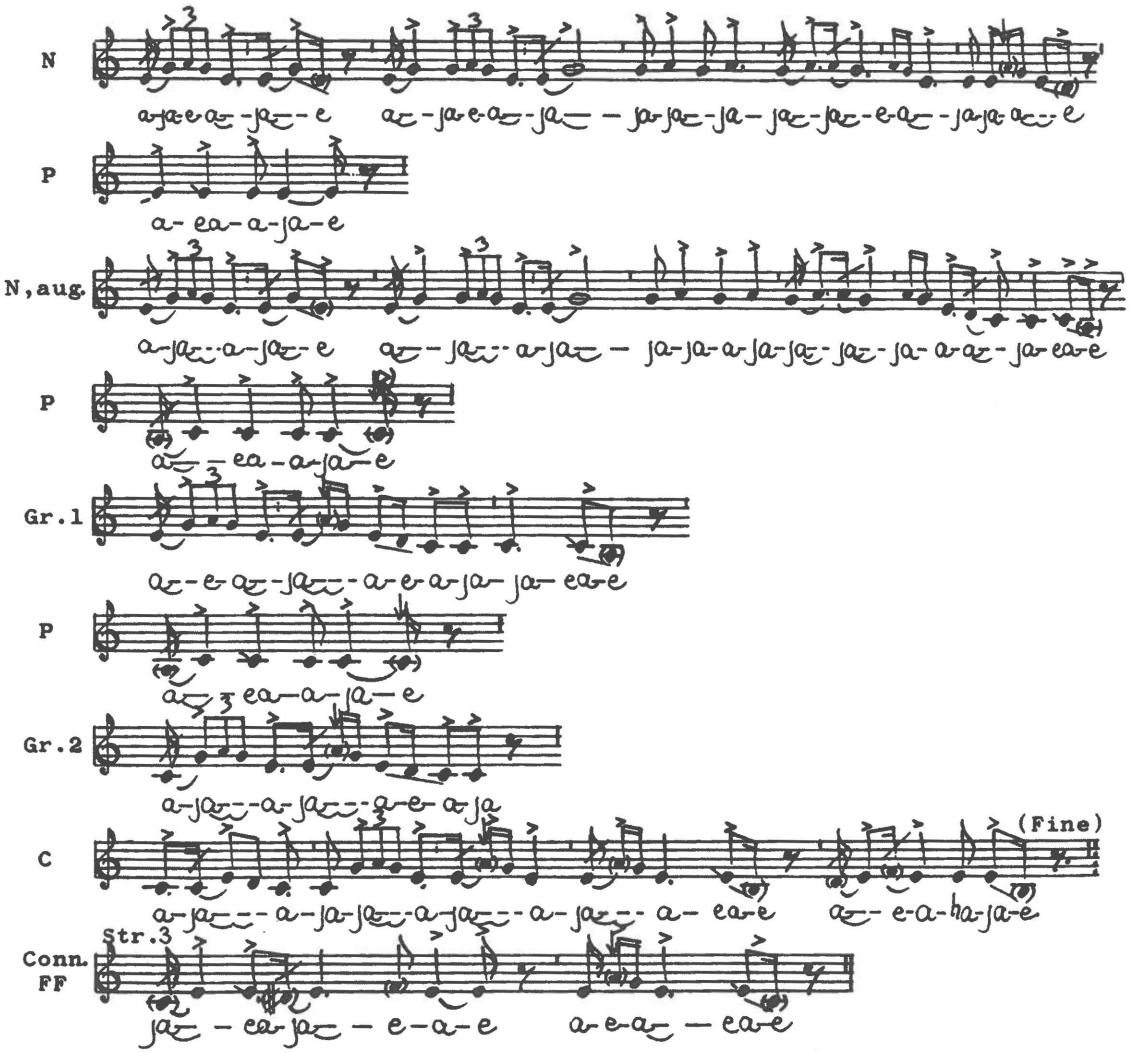
The first song (A) has one stanza, the second (B) is interrupted in the beginning of stanza 4.

The second song (B) on disc 92.b.

Stanza 3 (and partly stanza 2) is representative.

Pitch: c' = ca. f - gb.

M.M.: ♩ = ca. 150.



Concordances: Anal. / Ext. var.: 89 B. (Ext. var.): 11, 61-62.

Melody Analysis:

Tone Material:



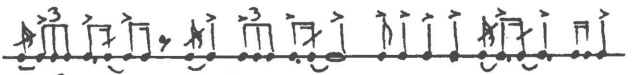
Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Lowered tone a' is used in N, Gr. 1 & 2, C, and Conn.\FF. Approximate tone a is used as an after-tone in P and Gr. 1. Approximate tone f' is used as a turning *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position, secondarily in La-position.

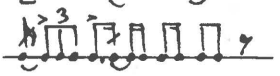
Conclusion: Penta-Type 11, secondarily Penta-Type 15.

Melodic contours: Nucleus is initiated by a double presentation of one and a half convex arcs with open endings. This contour is followed by undulations, two convex arcs and a pleonasm. In N, aug. the last arc of N is omitted; the last arc but one has a descent to tone c' succeeded by pleonasms. Each Group has two convex arcs, the first one also a pleonasm. C has a convex arc in low position followed by three convex arcs in medium position and a pleonasm. Connective \ Formula Finalis has the compulsory contour.

Rhythm Analysis: Nuclei have:



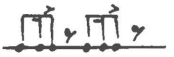
Groups 1 & 2:



The drum rhythm is dominated by:



and:



Rubato arises often in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, aug., abb.	Gr.1	Gr.2	C	
$t^{+/}$-$t^{+/}$+$t1^{+/}$+t1+t+t-P	$t^{+/}$-$t^{+/}$+$t1^{+/}$+t1+T^{+}+p-P	T^{+}+p-P	T^{+}	c1+t^{+}+t -P	Conn.\ FF
Dev:	+t			(+)	

Conclusion: Imperfect version of Form Type D, Form Pattern D-5.

Comments: Nucleus is initiated by one and a half t-motif with an open ending. A rest is followed by a new version of the same motif. The phrase is concluded by a t1-motif with half an internal repetition (g'-a'-g'-a'), a t1-motif (a'-g'), and two versions of a simple t-motif plus a pleonasm. In the second phrase, N, aug., the two common t-motifs from N are substituted by a T-motif with internal repetition. One t-motif is missing; consequently, the formal course of the song is imperfect. Each Intermediate Group has a T-motif with internal repetition, and also two pleonasms in Gr. 1. The C-phrase is initiated by a c1-motif and a t-motif with internal repetition. It is succeeded by another (surplus) t-motif and a pleonasm. Connective \ Formula Finalis is abbreviated in stanzas 1 and 2. The compulsory content is presented in stanza 3.

No. 91.

Disc 91.a. - recorded May 17, 1937 by Erik Holtved.

K'issuk (sg. 6): Anonymous drum-song for entertainment.

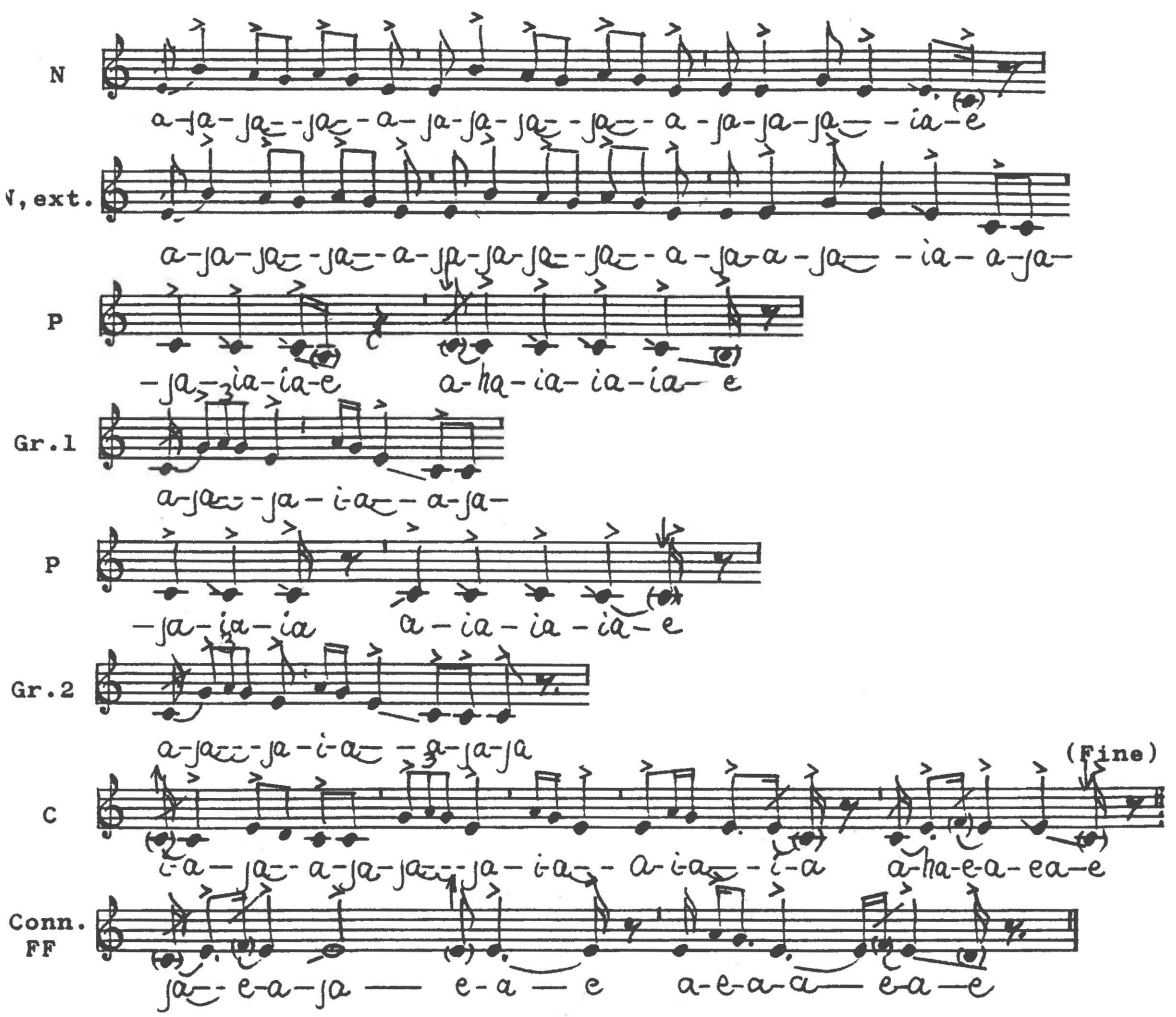
The singer accompanies himself on the drum.

The recording is interrupted in the middle of stanza 4.

Stanza 2 (and partly stanza 3) is representative.

Pitch: c' = ca. e.

M.M.: ♩ = ca. 149.



Concordances: Anal.: 92 B. (Ext. var.): 82, 93.

Melody Analysis:



Tone Material:

Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Heightened tone e' is used as a *pien* in the last phrase.

Pentatonics: Modified Mi-pentatonics in Do-position.

Conclusion: Modified Penta-Type 11.

Melodic contours: Nucleus has an ascending leap followed by gradually falling movement. This contour is repeated and succeeded by a small convex arc. In N, ext. the final movement is continued down to tone c' that is repeated (pleonasm). Intermediate groups have two convex arcs, the second one leading down to tone c'. C has a convex arc in low position succeeded by three convex arcs in medium level plus a pleonasm. Connective \ FF has the compulsory content.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



The drum rhythm is dominated by:



Rubato arises often in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, ext.	Gr.1	Gr.2	C	
$t^{a+}+t^{a+}+ts$ -	$t^{a+}+t^{a+}+Ts+p-P$ -	$T^{+}[:t+T]+p-P$ -	T^{+} -	c1+ t+ t+ t- p -	Conn\FF
Dev:				(+ +)	

Conclusion: Form Type D, Form Pattern D-9.

Comments: Nucleus has an augmented t-motif (tones b'-a'-g'-e') with internal repetition. This motif is repeated and succeeded by a simplified t-motif (e'-g'-e'). N, ext. repeats most of N and ends in the traditional way replacing the last motif of N by a T-motif (here in simplified version) leading down to tone c'. Now follow two pleonasms. Each of the Intermediate Groups has a T-motif with internal repetiton; it is presented in a version that also might be interpreted as a t-motif followed by a T-motif. The first Intermediate Group is followed by pleonasms. The C-phrase has a c1-motif succeeded by three t-motifs in various versions. A rest follows, prior to a pleonasm. Connective \ Formula Finalis has the compulsory content.

No. 92 (A).

Disc 91.b. - recorded May 17, 1937 by Erik Holtved.

K'issuk (sg. 7): Anonymous drum-song for entertainment.

The singer accompanies himself on the drum.

Disc 91.b includes two songs that are directly mutually connected.

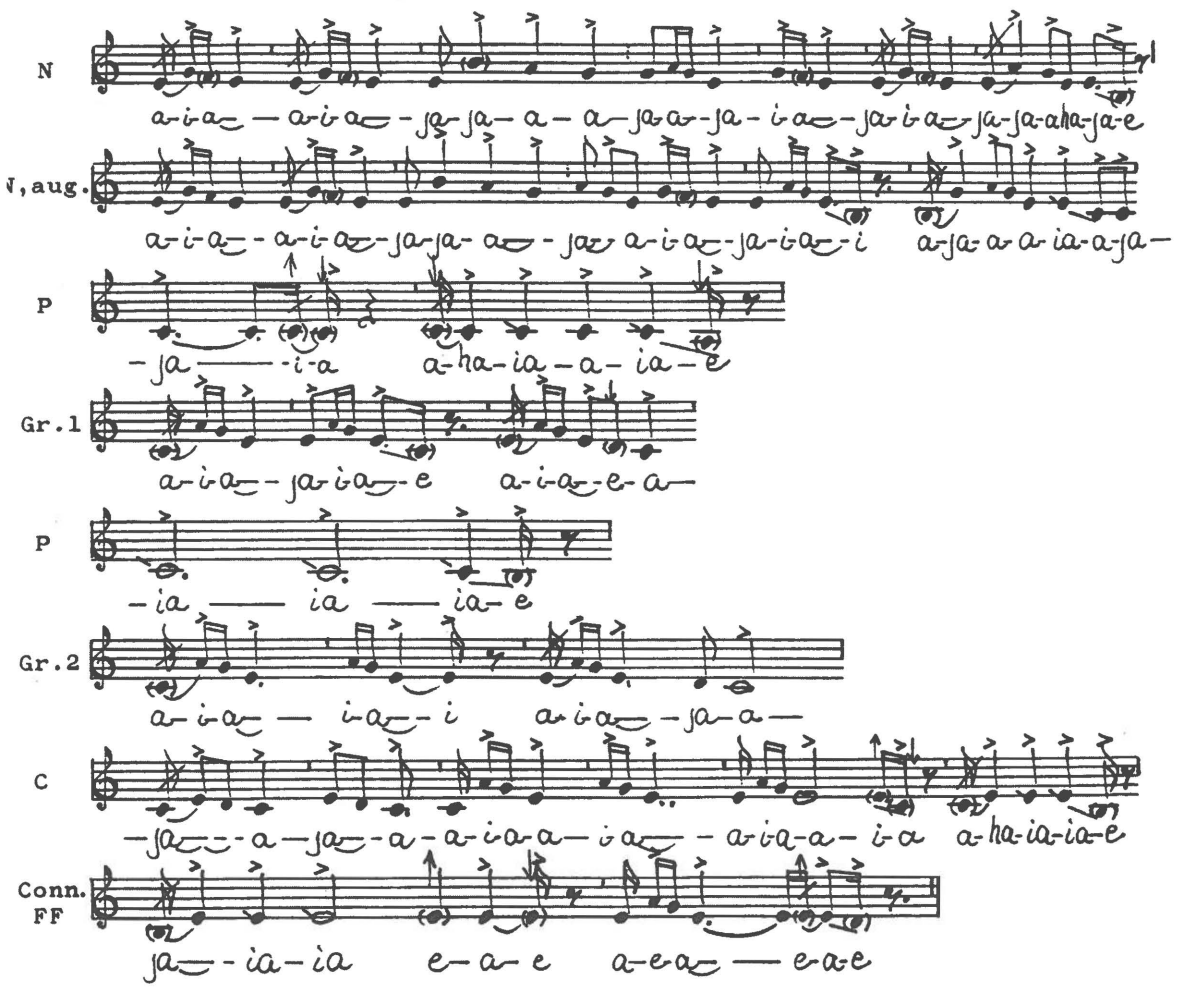
The first song (A) has one stanza, the second (B) is interrupted in the middle of stanza 4.

The first song (A) on disc 91.b.

Stanza 1 is representative.

Pitch: c' = ca. e.

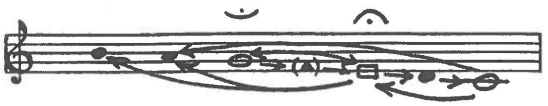
M.M.: ♩ = ca. 145.



Concordances: A unique song. There is a faint resemblance to nos. 68-69, 71-72.

Melody Analysis:

Tone Material:



Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Tone approximate f' is used as a passing *pien* in Nuclei. Heightened tone e' is used as a *pien* in the last phrase.

Pentatonics: Modified Mi-pentatonics in Do-position.

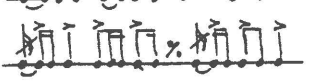
Conclusion: Modified Penta-Type 11.

Melodic contours: Nucleus is initiated by two small convex arcs in medium position; they are followed by an upward leap plus a gradually falling movement. This entire contour is repeated. In the second phrase Nucleus is repeated with some small alterations and a final descent to tone c', plus two pleonasms. Each intermediate Group has three times an upward leap succeeded by a gradual descent. Gr. 1 ends with a pleonasm. In C two convex arcs in low position are followed by the contour of the Intermediate Groups and a pleonasm. Connective \ Formula Finalis has the compulsory contour.

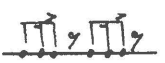
Rhythm Analysis: Nuclei have:



Groups 1 & 2:



The drum rhythm is dominated by:



Rubato arises often in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

Intro?- N — N, aug. — Gr.1 — Gr.2 — C — -

ts + ts + t^{a+}+ts+ts+t - ts+ts+t^{a++}+t-Tv+p-P - t+t-T+p - t+t-T + c1+c1+t+t+t-P - Conn.\ FF

Dev: unusual course var. (+) (++)

Conclusion: Unusual and varied version of Form Type D, Form Pattern D-11 or D-9.

Comments: Nucleus has a double presentation of a simplified t-motif (tones g'-e'), followed by an augmented t-motif with internal repetition. This unusual formal course, partly repeated, indicates the presence of Prime Phrase Pattern 11. It is concluded by a common t-motif. The two initial ts-motifs may form an introduction to the succeeding "real" motifs. This forms an alternative determination of Form Pattern D-9. In N, aug. the augmented t-motif has an extra internal repetition; and instead of the ts-motifs a common t-motif is used. This varies the formal course of the song. The phrase is concluded by two pleonasms. Each of the Intermediate Groups has two t-motifs followed by a T-motif. Gr. 1 has also a final pleonasm. There is no rest between the second Intermediate Group and the C-phrase. C has two c1-motifs (e'-d'-c') followed by three t-motifs and a pleonasm. Connective \ Formula Finalis has the compulsory content.

No. 92 (B).

Disc 91.b. - recorded May 17, 1937 by Erik Holtved.

K'issuk (sg. 8): Anonymous drum-song for entertainment.

The singer accompanies himself on the drum.

Disc 91.b includes two songs that are directly mutually connected.

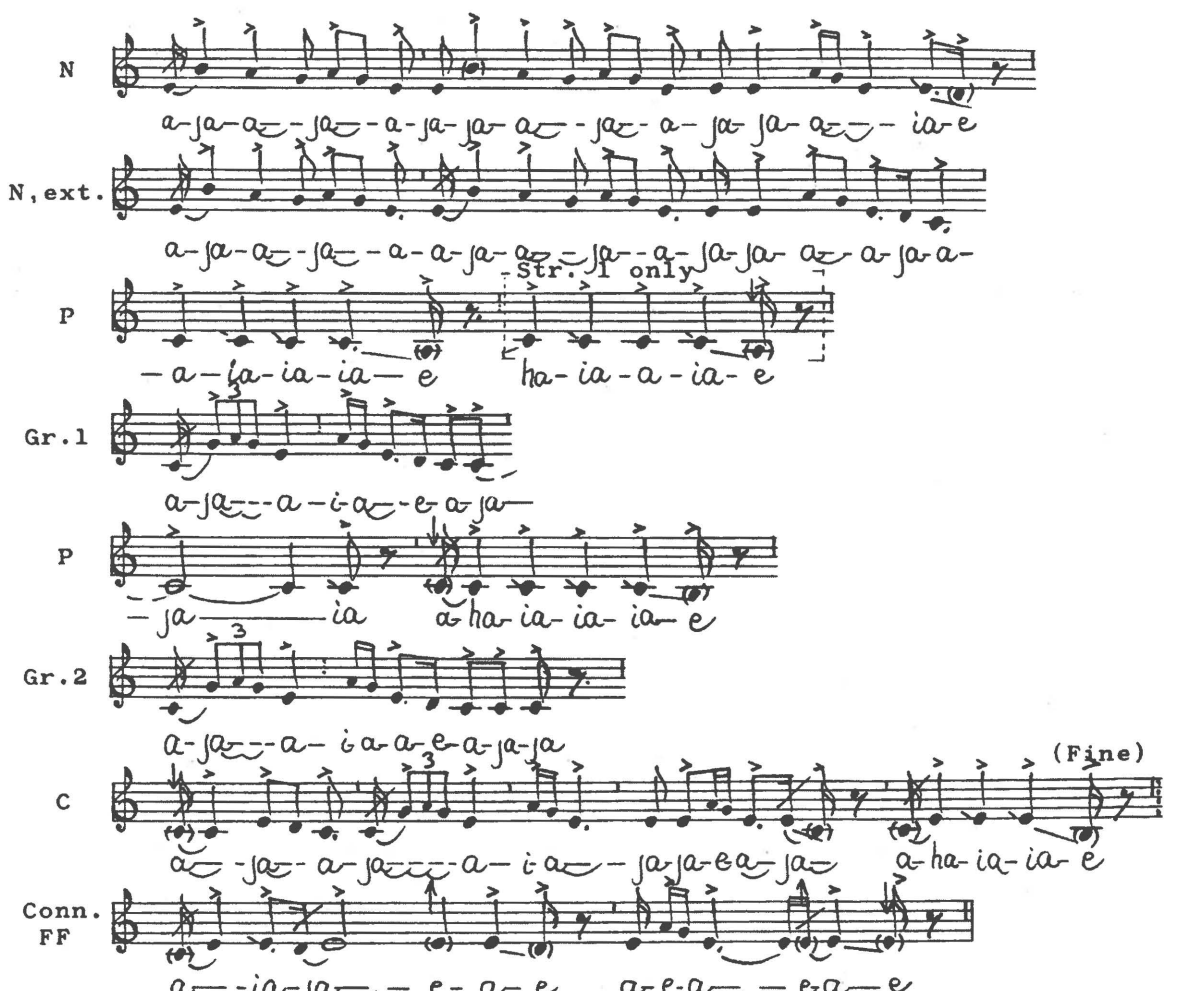
The first song (A) has one stanza, the second (B) is interrupted in the middle of stanza 4.

The second song (B) on disc 91.b.

Stanza 2 (and partly stanza 3) is representative.

Pitch: c' = ca. e.

M.M.: ♩ = ca. 145.



Concordances: Anal.(var.): 91. (Ext. var.): 82, 93.

Melody Analysis:



Tone Material:

Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Heightened tone e' is used as a *pien* in the last phrase.

Pentatonics: Modified Mi-pentatonics in Do-position.

Conclusion: Modified Penta-Type 11.

Melodic contours: Nucleus has an ascending leap followed by a gradually falling movement. This contour is repeated and succeeded by another leap plus falling movement. In N, ext. the final movement leads down to tone c' that is repeated. Each Intermediate group has two times an ascending leap with succeeding melodic fall. C has a convex arc in low position succeeded by three convex arcs in medium level plus a pleonasm. Connective \ FF has the compulsory content.

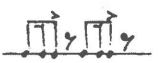
Rhythm Analysis: Nuclei have:



Groups 1 & 2:



The drum rhythm is dominated by:



Rubato arises often in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, ext.	Gr.1	Gr.2	C
$t^{a+}+t^{a+}+t$ - $t^{a+}+t^{a+}+T+p-P$ - $T^{+}[=t+T]+p-P$ - $T^{+}[t+T]$ - c1+ t+ t+ t- p				Conn\FF

Dev: (+ +)

Conclusion: Form Type D, Form Pattern D-9.

Comments: Nucleus has an augmented t-motif (tones b'-a'-g'-e') with internal repetition. This motif is repeated and succeeded by a common t-motif. N, ext. repeats the N and ends in the traditional way replacing the last motif of N by a T-motif leading down to tone c'. In stanza 1 there is only one presentation of the augmented t-motif in N and N, ext. The second phrase is followed by two pleonasms in stanza 1 (as in no. 91), but only by one in the succeeding stanzas. Each of the Intermediate Groups has a T-motif with internal repetiton; it is presented in a version that also might be interpreted as a t-motif followed by a T-motif. The first Intermediate Group is followed by two pleonasms in stanza 1+2, but by one only in stanza 3. The C-phrase has a c1-motif succeeded by three t-motifs in various versions. After a rest follows a pleonasm in stanzas 1+3, but not in stanza 2. Connective \ Formula Finalis has the compulsory content.

No. 93.

Disc 93.a. - recorded May 17, 1937 by Erik Holtved.

K'issuk (sg. 9): Anonymous drum-song for entertainment.

The singer accompanies himself on the drum.

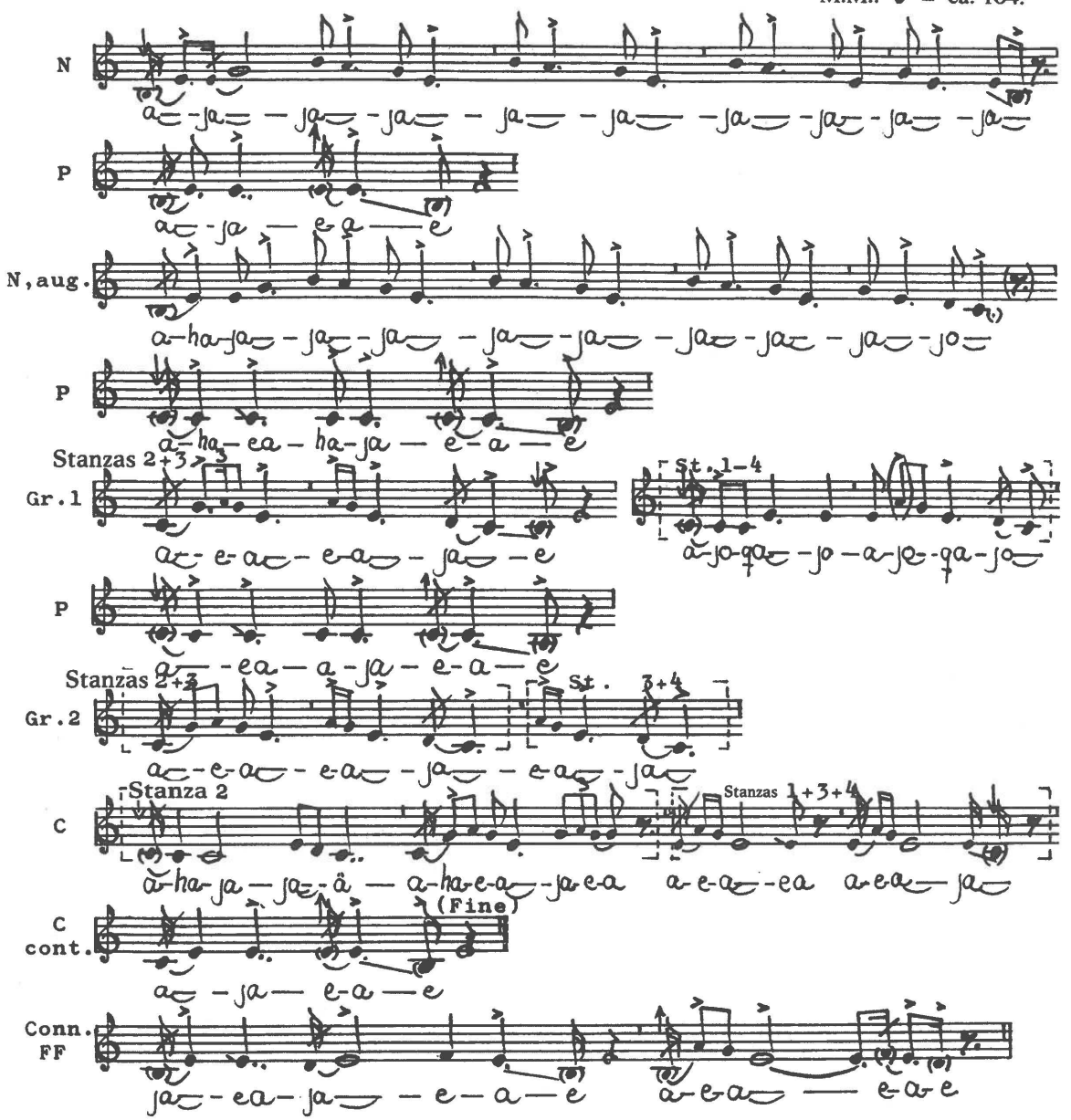
Stanza 1 is very abbreviated and somewhat altered.

The recording is interrupted in the middle of stanza 5.

Stanza 3 (and partly stanza 4) is representative.

Pitch: c' = ca. f.

M.M.: ♩ = ca. 164.



Words:

In stanza 4 K'issuk repeats the word:

ajuqaajuk — You were unable to ... /[or:] can't you ...

Concordances: Ext. var.: 104-105. (Ext. var.): 91, 92 B.

Melody Analysis:

Tone Material:



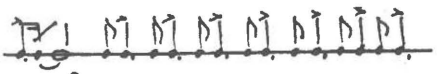
Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. tone f' is used as a *pien* in the last phrase.

Pentatonics: Modified Mi-pentatonics in Do-position.

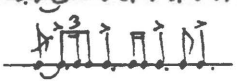
Conclusion: Modified Penta-Type 11.

Melodic contours: Nucleus is initiated by a convex arc. It is followed by an upward leap plus a falling movement. This (second) contour is repeated and succeeded by a pleonasm. In N, aug. the course of N is repeated and followed by a descent to tone c' and a pleonasm. Each Intermediate Group has a convex arc with a succeeding ascending leap plus a melodic fall. C has two convex arcs in medium level in stanzas 1+3+4; in stanza 2 an arc in low position is followed by convex arcs in medium level. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have:



Groups 1 & 2:



The drum rhythm is dominated by:



Rubato arises often in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis, stanzas 2-4 :

N	N, aug.	Gr.1	Gr.2	C
t^a+ t^a+ t^a+ ts- P -	t^a+ t^a+ t^a+ Ts- P -	t+ T- P -	t+ T + (T) +	(c1)+ ($t^{+/}$)+ t- t- P - Conn.\ FF
Dev:		c+T in 1&4	3 only	+c1 in 1+3+4 (+) + in st 1-2

Conclusion: Imperfect version of Form Type D, Form Pattern D-9.
Stanzas 1&2 are incomplete. St 3 is overcomplete (three Groups).
Slight influence from Form Type F (stanzas 1 & 4).

Comments: stanza 1 is abbreviated: N is omitted, N, aug. has t^a+ts+T^a+p; each Group has c+T. Most of C and the entire FF are omitted. Most likely, stanza 1 shows a relic of a second song. Stanzas 2-4: Nucleus has three augmented t-motifs, the first with an introductory ascending movement . The phrase is concluded by a simplified t-motif and a pleonasm. N, aug. repeats the N in the traditional way replacing the last motif (of N) by a T-motif in simplified version, plus a pleonasm. Each of the Intermediate Groups has t+T-motifs. Deviations appear in stanzas 1+4 where c+T-motifs are used. This constellation of motifs forms a low-positioned approximate reappearance of the first motifs of the Nucleus. Therefore, the formal course of the song is slightly influenced by Form Type F. In stanza 3 the second Group has a double, and overcomplete, presentation of the T-motif. In sta. 4 the second Group is abbreviated. The C-phrase has the obligatory and minimum content of c1+t-motifs in stanza 2. The c1-motif is omitted in the other stanzas. Therefore, the formal course is imperfect. Connective \ Formula Finalis is formed in the compulsory way. It is omitted in stanzas 1 and 2. These stanzas have incomplete forms.

No. 94.

Disc 45.a. - recorded April 17, 1937 by Erik Holtved.

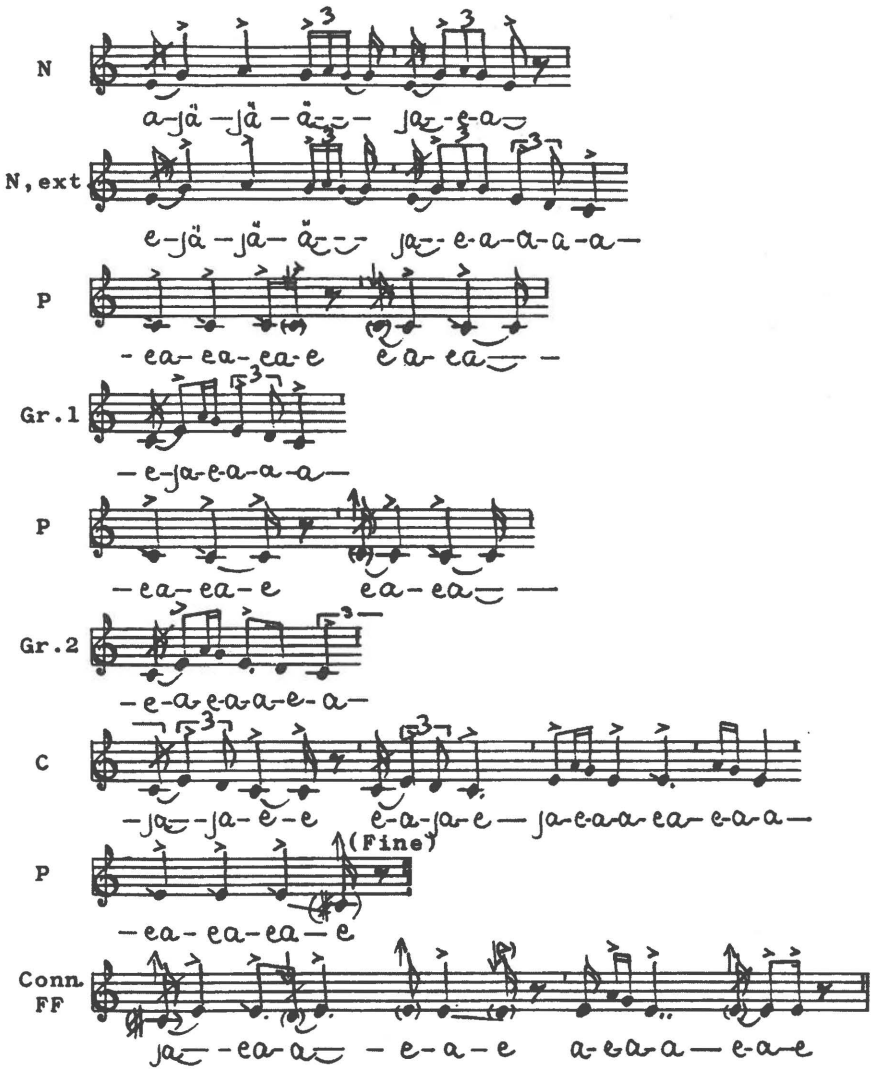
Tiguaĸ (male) (sg. 1): Anonymous drum-song for entertainment.

The informant sings solo.

The recording is interrupted near the end of stanza 7.

Stanza 2 (and partly stanza 1) is representative.

Pitch: c' = ca. gb. M.M.: ♩ = ca. 150.



Concordances: Anal.(var.): 35, 95. Var.: 34, 96. Ext. var: 6, 23, 38-40, 76-78. (Ext. var.): 36-37.

Melody Analysis:

Tone Material: 

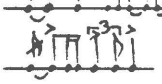
Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Heightened tone e' is used as a turning *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic contours: Nucleus has undulating movements succeeded by a small melodic fall. In N,ext. the final melodic descent is continued down to tone c' and followed by pleonasms. Each Intermediate Group has a convex arc, the first Group is followed by pleoasms. The C-phrase has two small convex arcs in low position followed by two arcs in medium position, plus a pleonasm. Conn.\ FF has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N,ext.	Gr.1	Gr.2	C	
$t1^{+} + t$	$t1^{+} + T + p - P + T + p - P$		+ T +	c1 - c1 + t + t,v + p	- Conn.\ FF
Dev.:				(+) (+)	

Conclusion: Form Type D, Form Pattern D-1.

Comments: Nucleus is short and includes a t1-motif with internal repetition (tones g'-a'-g'-a'-g') succeeded by a common t-motif. In N,ext. the final motif of Nucleus (the t-motif) is replaced by a T-motif leading down to tone c'; here follow two pleonasms. There is no rest between N,ext. and the following Intermediate Group. In the Intermediate Groups the singer presents a new version of the T-motif (from the last part of N,ext.) The first Inermediate Group is followed by two pleonasms. The second Intermediate Group is succeeded directly by a c1-motif (tones e'-d'-c'). In this way one gets the (false) impression that the c1-motif belongs to the Intermediate Group. But it is part of the C-phrase and succeeded by a rest. Now follows a second c1-motif, two t-motifs in various versions and a pleonasm . Connective \ Formula Finalis is formed the compulsory way.

No. 95

Disc 46.a. - recorded April 17, 1937 by Erik Holtved.

Tiguaĸ (sg. 2): Anonymous drum-song for entertainment.

The informant sings solo.

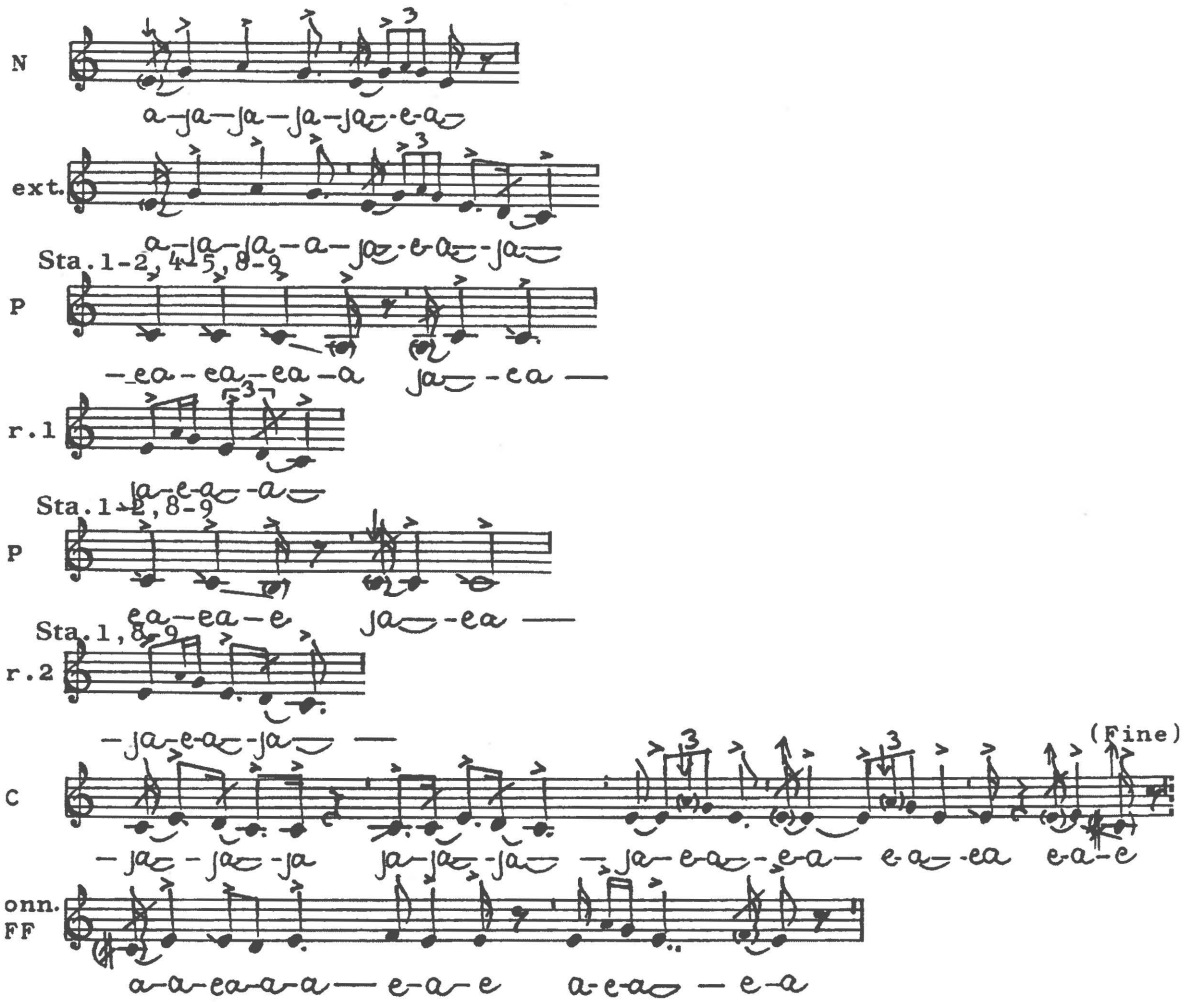
There is a short break in the recording in the beginning of stanza 9.

The recording is interrupted near the end of stanza 9.

Stanza 4 (and partly stanza 8) is representative.

Pitch: c' = ca. g - gb.

M.M.: ♩ = ca. 160.



Concordances: Anal.(var.): 35, 94. Var.: 34, 96. Ext. var: 6, 23, 38-40, 76-78. (Ext. var.): 36-37.

Melody Analysis:

Tone Material: 

Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Lowered tone a' appears in the C-phrase. Tone f' is used as a turning *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic contours: Nucleus has an undulating movement succeeded by a small convex arc. In N,ext. the final melodic descent is continued down to tone c' and followed by pleonasms. Each Intermediate Group has a convex arc, the first Group is followed by pleoasms. C has two small convex arcs in low position followed by two convex arcs in medium position and a pleonasm. Conn.\ FF has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

⌐ N ¬	⌐ N, ext ¬	⌐ Gr.1 ¬	⌐ Gr.2 ¬	⌐ C ¬
t1 + t	t1 + T + p - P + T + p - P	+ T	+	c1 - c1 + t + t - p - Conn.\ FF
Dev.:	÷ in sta 3, 6, 7	÷ sta 2-7	(+)	(+)

Conclusion: Mainly incomplete version of Form Type D, Form Pattern D-1.

Comments: Nucleus is short and includes a t1-motif (tones g'-a'-g') succeeded by a common t-motif. N is omitted in stanza 4. In N,ext. the final motif of Nucleus (the t-motif) is replaced by a T-motif leading down to tone c'. N,ext. is followed by pleonasms in stanzas 1-2, 4-5, and 8-9. These pleonasms, and also the succeeding two Intermediate Groups, are omitted in stanzas 3, 6, and 7. There is no rest between N,ext. and the following Group. Each Intermediate Group has a T-motif, now in another version than used in N,ext. The second Group is (also) omitted in stanzas 2, 4, and 5; this Intermediate Group appears in stanzas 1, 8, and 9 only. There is no rest between this Group and the C-phrase. The C-phrase has two c1-motifs, separated by a rest, and two t-motifs plus a short pleonasm. Connective \ Formula Finalis is formed the compulsory way.

No. 96.

Disc 24.a.2 - recorded April 5, 1937 by Erik Holtved.

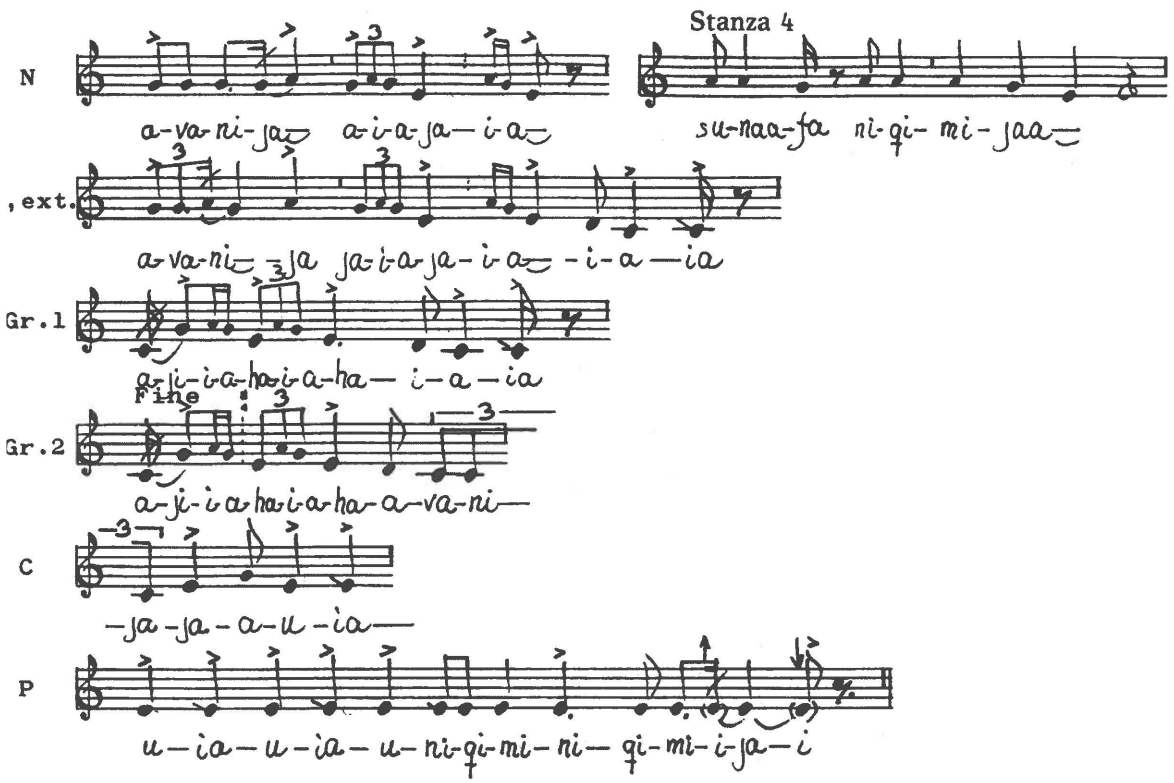
Tiguaĸ (sg. 3): Anonymous drum-song for entertainment.

The informant sings solo.

The recording includes 4 stanzas.

Stanza 1 (and partly stanza 4) is representative.

Pitch: c' = ca. eb. M.M.: ♩ = ca. 153.



Words: The song has the following words spread through the stanzas. Passages with words are, most often, found in the beginnings of the phrases, whereas the final parts of phrases normally have a-ja-ja.

avanijai	Up north,
avanija sunaaffa niqimiijaa	Up north in Neqe, so it is,
niqimi	In Neqe,
avaniijai	Up north,
niqimi	In Neqe,
hunaa hunaapfa	It will become apparent,
pijaannguagaanga	That she will have me.

Concordances: Var.: 34-35, 94-95. Ext. var: 23, 38-40, 76-78. (Str. 4: Var.): 7 (Ext. var.): 6, 36-37.

Melody Analysis:

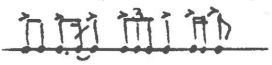
Tone Material: 

Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Lowered tone a' is used in the beginning of stanza 2. Glissando is used in the middle of stanza 2. Heightened tone e' is used as a turning *pien* in the last phrase of stanza 2.

Pentatonics: Blurred version of Mi-pentatonics in Do-position.

Conclusion: Blurred version of Penta-Type 11.

Melodic contours: Nucleus has a small ascending movement (but a falling movement in stanza 4 !) followed by two melodic descents (one in stanza 4). In N,ext. the final movement leads to tone c'. Each Intermediate Group has two convex arcs, also leading to tone c'. The C-phrase is very short; it has one convex arc in stanza 1, but two in stanzas 2 and 3. Stanza 1 ends with a long pleonasm. The analogous places in stanzas 2 - 3 have short pleonasms only .

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

Modal Affiliation: Blurred appearance of Melody-Sphere α-1.

Form Analysis:

N	N, ext.	Gr.1	Gr.2	C
t1/ + t^{+}(:t+t)	t1/ + T^{+}(:t+T)	T^{+}	T^{+} + cts + P	
Dev.: $t1^{+/}$+t in st. 4	var. in 3-4 (÷ P)	(÷ P)	÷ in 3+4	ct+t in 2+3 + Conn.\ FF

Conclusion: Incomplete and varied version of Form Type D, Form Pattern D-1; D-2 in strophe 4. Stanza 2 has a repeated N, ext. Consequently, this stanza is overcomplete.

Comments: Nucleus is short and has half a t -motif, with an open ending, succeeded by a t-motif with internal repetition (or, alternatively: two combined t-motifs). The content of N is changed in stanza 4 where the singer presents a t1-motif with an added half repetition (tones g'-a'-g'-a'). The N,ext. is formed in the traditional way in stanzas 1 and 2 the last t-motif of N being replaced by a T-motif. But in the present song the altered version of N's beginning (as in stanza 4) is used in the beginning of N,ext. in stanza 3; at the end of N,ext. in stanza 4 the descending movement goes to tone d' (and not to c'). These appearances vary the formal course of the song. In stanza 2 the N,ext. is repeated in a very varied version in which the singer uses a falling glissando at the end of the phrase. So, this stanza is overcomplete. Each Intermediate Group has a T-motif with internal repetition. Group 2 is omitted in stanzas 3 and 4. C is very short presenting a simplified ct-motif (tones c'-e'-g'-e') in stanza 1, but ct+t in stanzas 2 and 3. In stanza 4 this phrase is omitted and replaced by shouting half a t-motif. In this way the song ends. Connective \ Formula Finalis is omitted in all stanzas. Between stanzas 2 and 3 the informant speaks and laughs.

No. 97.

Disc 52.a. - recorded April 23, 1937 by Erik Holtved.

Tiguaĸ (sg. 4): Anonymous drum-song for entertainment.

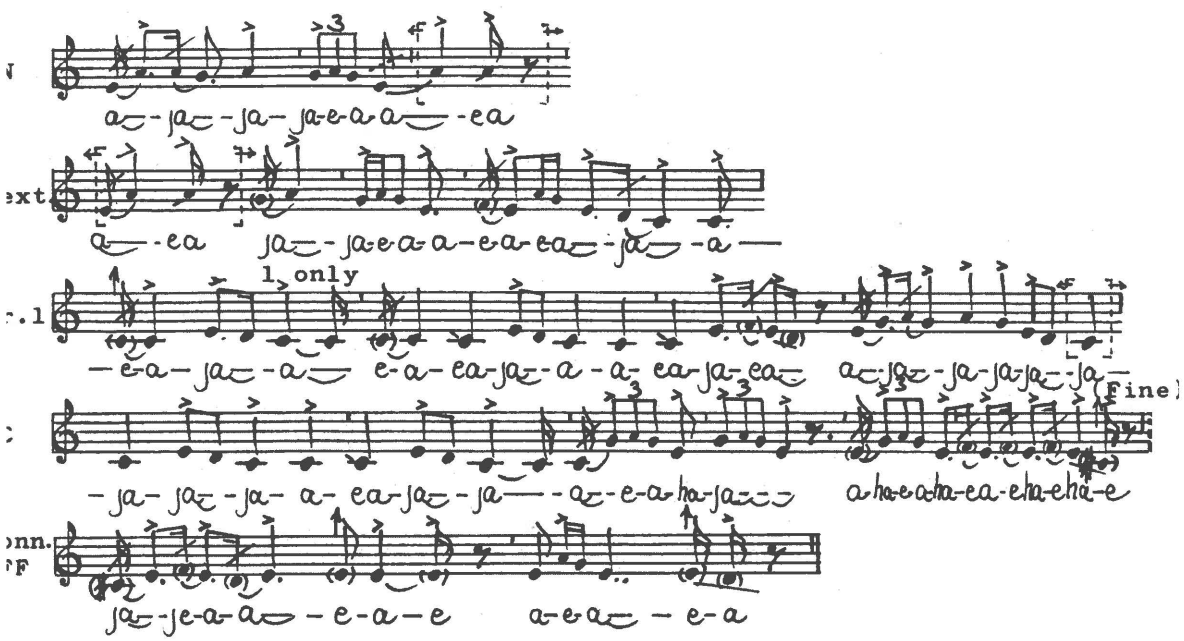
The singer accompanies himself on the drum.

Stanza 1 is more elaborated than the succeeding stanzas.

The recording is interrupted at the end of stanza 8.

Stanza 3 (and partly stanza 1) is representative.

Pitch: c' = ca. f. M.M.: ♩ = ca. 158.



Concordances: Var.: 32. Ext. var: 2, 42-47, 98. (Var.): 7. (Ext. var.): 24, 73.

Melody Analysis:

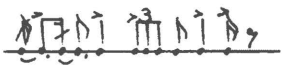
Tone Material: 

Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Tone a' is lowered in the beginning of strophe 3. Heightened tone e' is used as a turning *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic contours: Nucleus has undulations followed by a convex arc with a rising final leap. In N,ext. the final rising leap (of N) is succeeded by a melodic fall to tone c'. The third phrase.- Gr. 1 - has three convex arcs in low position followed, after a rest, by undulations in medium position and a descending movement. C shows two convex arcs in low position succeeded by three convex arcs in medium position and a pleonasm. Conn.\ Formula Finalis has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

The drum rhythm is dominated by:  and 

Rubato arises often in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N,v, ext.	Gr.1		C		
t1$^{+/}$+t [+t/] -	t1$^{+/}$+t+T +	c1+c1+c1/ -	T^{+} +	c1+c1+t+t -	t+p -	Conn.\ FF
Dev.: var.		(÷ P) St. 1 only	(÷ P) ÷ Gr.2	(+)	(+) (+)	

Conclusion: Incomplete and varied version of Form Type D, Form Pattern D-2.

Comments: Nucleus is initiated by a t1-motif with an added half repetition (tones a'-g'-a') with an open ending. Now follows a common t-motif which also seems to have an added half repetition with a final rising figure. Normally, first-phrases in songs of form type D have a final t-motif with a descending movement. Therefore, the formal course of the present song is varied. A comparison with the content of the second phrase shows that the rising figure in question is, also, part of the second phrase (overlapping). Consequently, there is no rest between the first two phrases; the rest is placed inside the first motif of the second phrase. The formal course of the song is very incomplete: The stanzas have no Intermediate Groups, except for stanza 1 which has three c1-motifs (the last one halved) and a T-motif with internal repetition. This content seems to anticipate the content of the C-phrase: two c1-motifs and three t-motifs, two of them surplus, and a pleonasm. Connective \ Formula Finalis is formed in the compulsory way.

No. 98.

Disc 83.b. - recorded May 14, 1937 by Erik Holtved.

Tiguaĸ (sg. 5): Anonymous drum-song for entertainment.

The informant sings solo.

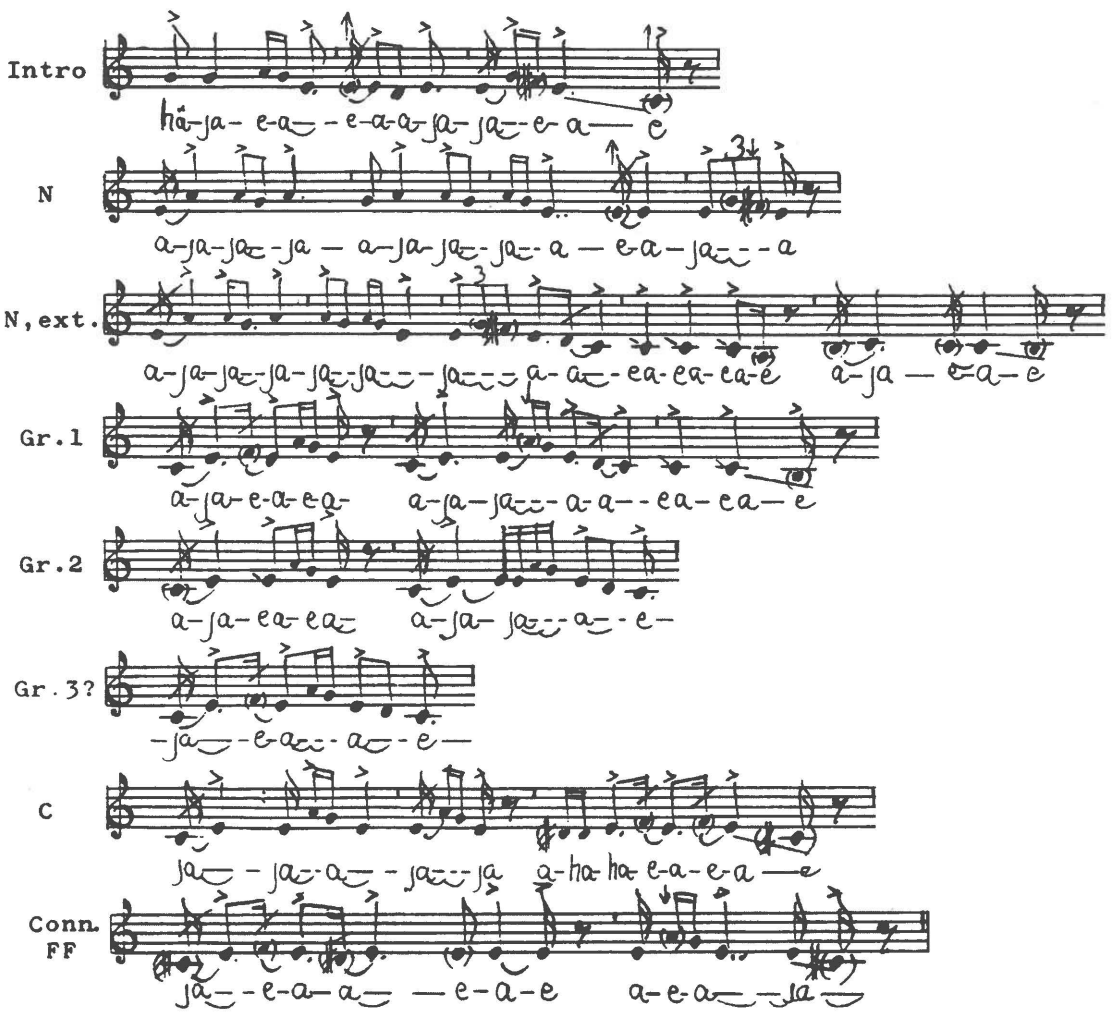
Stanza 1 is more elaborated than the succeeding stanzas.

The recording is interrupted at the end of stanza 5.

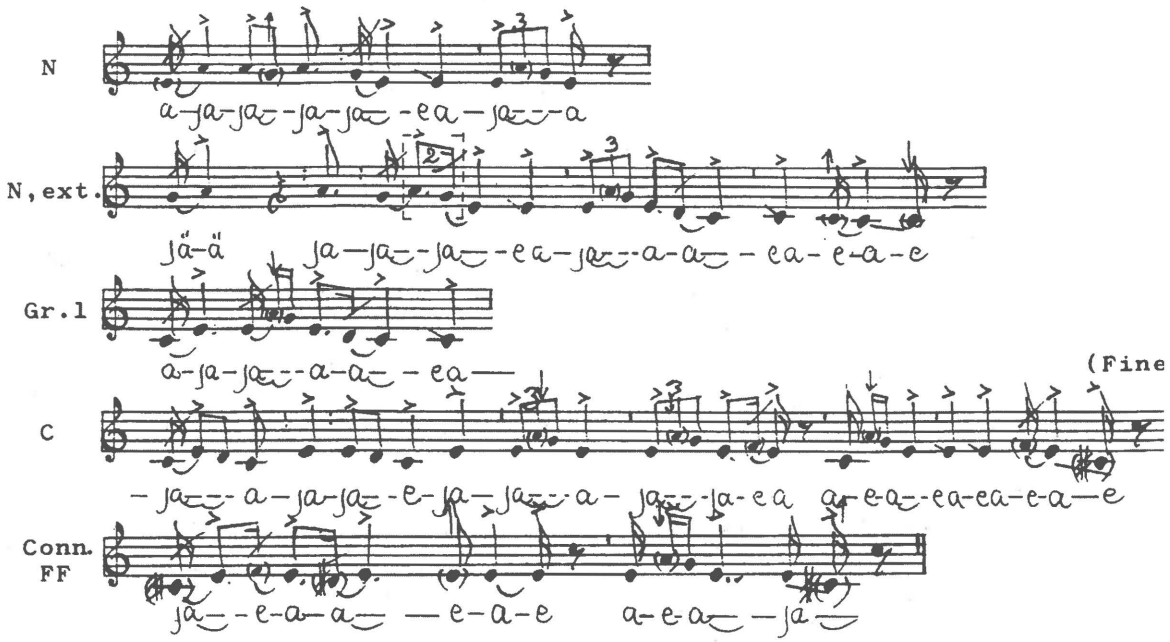
Stanzas 1 and 3 are representative.

Pitch: c' = ca. g - f. M.M.: ♩ = ca. 154.

Analysis 1, stanza 1.



Analysis 2, stanzas 2-5.



Concordances: Var.: 2, 42-45. Ext. var.: 24, 32, 46-47, 97. (Var.): 73. (Ext. var.): 7, 24.

Melody Analysis:

Tone Material:



Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Tone approximately f#' is used as a passing *pien* in stanzas 1, 2 and 4. Tone a' is often lowered when it is reached by an ascending leap. Heightened tone e' is used as a turning *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.

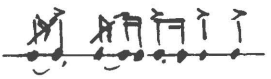
Conclusion: Penta-Type 11.

Melodic contours: **Stanza** 1 has an Introduction with a convex arc, a small concavity and a second convex arc. N has undulations in medium level followed by a descent and a convex arc. In N,ext. the final descent is continued to tone c' and followed by a pleoasm. Each Intermediate Group has two convex arcs in st 1, whereas stanzas 2-5 have one convex motif only. C has two convex arcs in medium level and a pleonasm in st 1; in st 2-5 this phrase is initiated by two convex arcs in low position. Conn.\ FF has the compulsory contour.

Rhythm Analysis: Nuclei have (stanzas 2-5):



Group 1:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis 1, stanza 1:

Intro	N	N, ext.	Gr.1	Gr.2	Gr.3?	C
t+c1/$^{+/}$+tsv -	t1$^{+/}$+t 1+t+tsv -	t1$^{+/}$+t $^{+}$+Tsv+p-P -	tv-Tv+p -	tv-Tv +	Tv	+ tv+t-P - Conn.\ FF
Dev.:		(var.)			+	÷c1 (+)

Conclusion: Overcomplete version of Form Type D, Form Pattern D-2.
There is an imperfection in the C-phrase.

Comments, stanza 1: This is the only stanza with an Introduction. The Introduction has a t-motif succeeded by half of a c1-motif with an open ending (tones e'-d'-e') and a simplified and varied t-motif using tone f#' as a passing pien. Nucleus is initiated by a t1-motif with an added half repetition (tones a'-g'-a'). It is follows by a t1-motif, a common t-motif and a simplified and varied t-motif, near the motif in the Introduction. N,ext. is slightly varied, but it has the traditional final descent to tone c'. Each Intermediate Group is bipartite, in contrast to the appearances in the following stanzas. The first part has a varied t-motif, the second a T-motif. The first Group is followed by a pleonasm. The second Groups is succeeded directly (with no inter-rest) by a third varied T-motif which is surplus. It represents, very likely, a third Intermediate Group. This appearance makes the formal course overcomplete. Gr. 2 is succeeded directly by the C-phrase ; C has two t-motifs and a pleonasm. It has no c1-motif, as normally used. Consequently, the content of this phrase is imperfect. Connective \ Formula Finalis has the compulsory formal content.

Form Analysis 2, stanzas 2-5:

N	N,v, ext.	Gr.1	C	
$t1^{+/} + ts + t$ -	$p - t^{[+]} + T + p$ -	Tv +	$c1 + c1^{+/} + t + t - t + p$ -	Conn.\ FF
Dev.:	var.	÷in 4-5 ÷Gr.2	(+)	(+)(+)

Conclusion: Incomplete and varied version of Form Type D, Form Pattern D-2.

Comments, stanzas 2-5: The first motif in Nucleus is taken unaltered from stanza 1. The following ts- and t-motifs form an abbreviated version of the content in stanza 1. The second phrase is also abbreviated compared with stanza 1. A rest - inserted in stanzas 3-5 - varies the content; the following t-motif has an internal repetition in stanza 2 only. The phrase ends in the ordinary way, with a T-motif leading down to tone c'. The Intermediate Group is very short and forms a repetition of the second motif of the bipartite Group in stanza 1. The Intermediate Group is omitted in stanzas 4 and 5. And a second Intermediate Group is omitted in all four stanzas. This makes the formal course incomplete. These stanzas have, in contrast to the formal course in stanza 1, a long C-phrase consisting of two c1-motifs and three t-motifs, two of them surplus. Connective \ Formula Finalis has the compulsory content.

No. 99.

Disc 46.b. - recorded April 17, 1937 by Erik Holtved.

Tiguaĸ (sg. 6): Anonymous drum-song for entertainment.

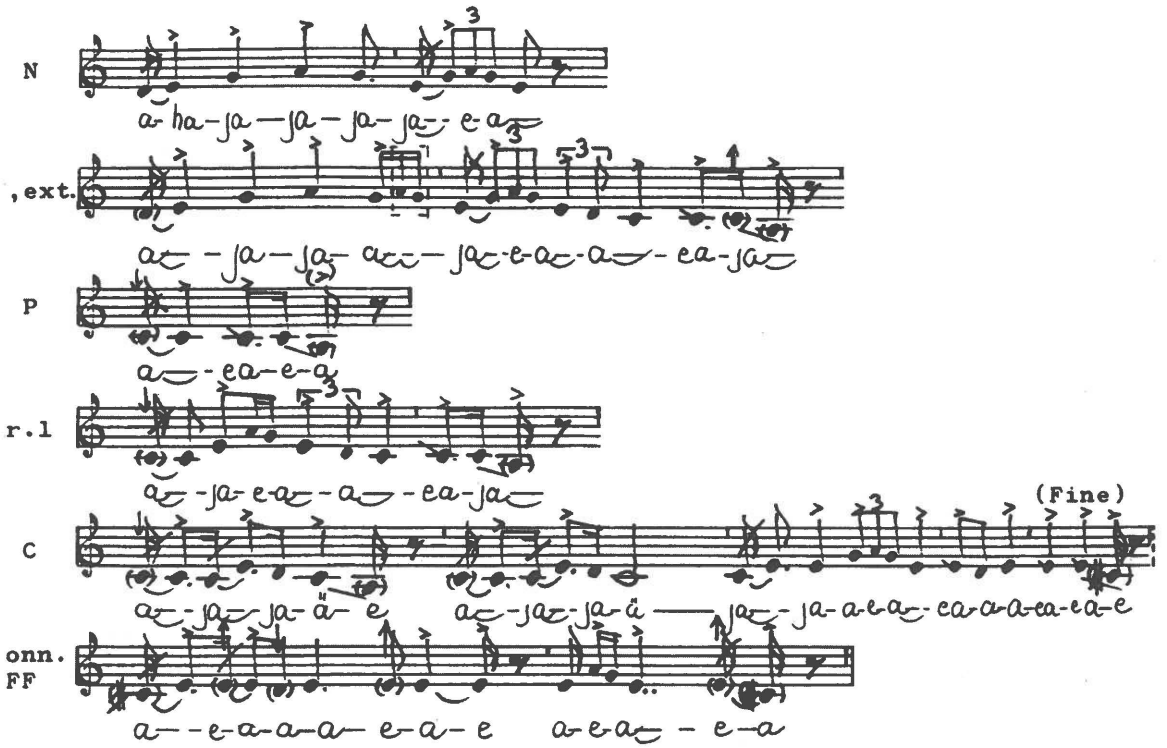
The informant sings solo.

Stanza 1 is slightly abbreviated.

The recording is interrupted in the beginning of stanza 7.

Stanza 4 (and partly stanzas 2 and 3) is representative.

Pitch: c' = ca. g - lowered g. M.M.: ♩ = ca. 162.



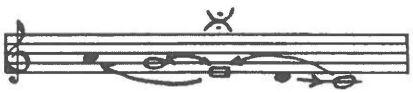
Words: In stanzas 2-6 some words are used. They are, most often, placed in the beginnings of the phrases.

ingmijuinnamali ingmijuinnamali	I ([or:] When I) never sing drum-songs,
ingmijuinnamali ajuleqiigiga	I am not able to.

Concordances: Anal./ var.: 49-53. Var.: 26. Ext. var: 54-55, 79.
(Var.): 1, 100-101. (Ext. var.): 9-10, 56-57, 74, 83, 87-88.

Melody Analysis:

Tone Material:



Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Heightened tone g#' is used as a passing *pien* in the beginning of strophe 1. Tone approximately a#' is used (an incorrectly heightened intonation) in the first phrase of stanza 2. Heightened tone e' is used as a turning *pien* in the last phrase.

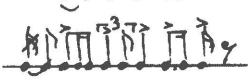
Pentatonics: Mi-pentatonics in Do-position.
Conclusion: Penta-Type 11.

Melodic contours: Nucleus has two convex arcs. In N,ext. the descent of the second arc is continued down to tone c' where it is succeeded by a pleonasm. The Intermediate Group has a convex arc mirroring the last part of N,ext. C has two small convex arcs in low position followed by a third arc in medium position. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have:



Group 1:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, ext.	Gr.1	C	
$t^{/(+)}$ + t - $t^{/(+)}$ + T - P -	cT + p ± c1 - c1 + t + $c1^{/+/}$ [or: p,v] + p			- Conn.\ FF
Dev.: ÷ in 1	÷ Gr.2	(+) ct in 1-3 (var.)		÷ in 1 and 3

Conclusion: Incomplete and slightly varied version of Form Type D, Form Pattern D-3.

Comments: Nucleus has the first ascending part of a t-motif (tones e'-g'-a'-g') succeeded by a t-motif. In stanza 3 the t/ ends with an internal repetition. Nucleus is omitted in stanza 1. N,ext. is formed in the compulsory way the last t-motif of N being substituted by a T-motif leading down to tone c'. Small variations appear in passages with words. The Intermediate Group has a cT-motif and reflects the last part of N,ext. There is one Intermediate Group only. Therefore the formal course of the song is incomplete. In stanzas 1 and 3 the Intermediate Group is continued directly (no rest) into the C-phrase. C has two c1-motifs (c'-e'-d'-c') followed by a t-motif (a ct-motif in stanzas 1-3) and half a c1-motif (e'-d'-e'). Tone d' in this motif has the value of a quaver; but - most often - tone d' is used as a semiquaver grace-note at the present formal place. Therefore, the figure has an alternative interpretation as a varied pleonasm. In this way the formal course is slightly varied. Conn.\ FF has the compulsory content; it is omitted in stanzas 1 and 3.

No. 100.

Disc 82.a. - recorded April 14, 1937 by Erik Holtved.

TiguaK (sg. 7): Anonymous drum-song for entertainment.

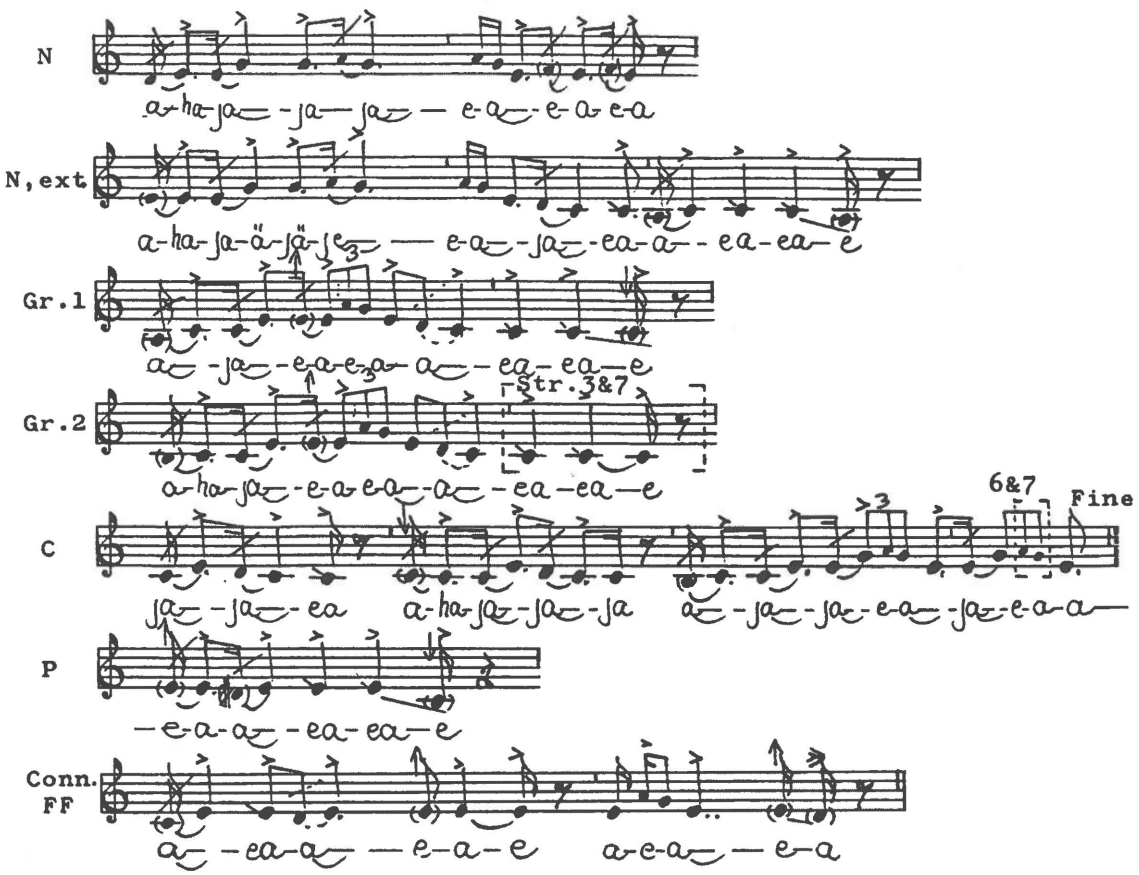
The informant sings solo.

Stanza 1 is very abbreviated.

The recording includes 7 stanzas.

Stanza 4 (and partly stanza 2) is representative.

Pitch: c' = ca. f# - g. M.M.: ♩ = ca. 163.



Words: A parlando is used at the end of stanza 2. Here the following words are uttered:
immaqaluunniit tusarninnginnermit Pershaps it does not sound well !

Concordances: Anal.(var.): 101. (Var.): 1, 99.
(Ext. var.): 26, 49-53, 54-55, 79, 89A, 90A.

Melody Analysis:

Tone Material: 

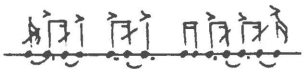
Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Heightened tone e' is used as a turning *pien* in the last phrase.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic contours: Stanza 1: The song starts in the middle of the first Intermediate Group

Stanzas 2-7: Nucleus has an ascending contour followed by undulation and a melodic fall. In N,ext. the final melodic descent is continued down to tone c' where it is succeeded by a pleonasm that is extended in stanzas 5 and 7. Each Intermediate Group has a convex arc plus pleonasms. C has two small convex arcs in low position followed by a convex arc in medium position. Connective \ Formula Finalis has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

Modal Affiliation: Melody-Sphere α-1.

Form Analysis, stanzas 2-7:

N	N, ext.	Gr.1	Gr.2	C	
t/, ext.+ t,v -	t/, ext.+ T,v + p -	cT + p -	cT (+p) ±	c1 - c1 - ct +t (s)+ p-	Conn.\ FF
Dev.: + in sta 1	+ in 1	+c in 1	+ in 4-6	(+)	(+)

Conclusion: Partly incomplete version (sta 1, 4-6) of Form Type D, Form Pattern D-3.

Comments: stanza 1 is very abbreviated and has the character of an introduction to the following stanzas. The first motif of the song is a T-motif with internal repetition (the second part of the cT-motif in Gr. 1 of stanzas 2-7). Nucleus, N,ext., and half of the first Intermediate Group are omitted in stanza 1.
Stanzas 2-7: Nucleus is initiated by an extended version of the first part of a t-motif (tones e'-g'-g'), with an open ending. It is succeeded by a varied t-motif in which the first tones have short note values. N, ext. is formed in the traditional way the last T-motif leading down to tone c'. In stanzas 3 and 5-7 the rest between N and N,ext. is moved ahead so it is placed inside the N, ext.-phrase. In stanzas 5-7 tone d' is used as a surplus final tone of N (cf. also song no. 101). Each Intermediate Group has a cT-motif (tones c'-e'-a'-g'-e') succeeded by pleonasm. In stanzas 4-6 Group 2 is omitted, and in stanzas 1 and 2 there is no rest between Gr. 2 and the C-phrase. C has two c1-motifs - one in stanzas 4 and 5 - followed by a ct-motif (tones c'-'e'-g'-a'-g'-e') and a t-motif that is simplified in stanzas 2-4. Connective \ Formula Finalis has the compulsory content. In stanza 2 it is substituted by a parlando carrying words which are rendered above.

No. 101.

Disc 82.b. - recorded April 14, 1937 by Erik Holtved.

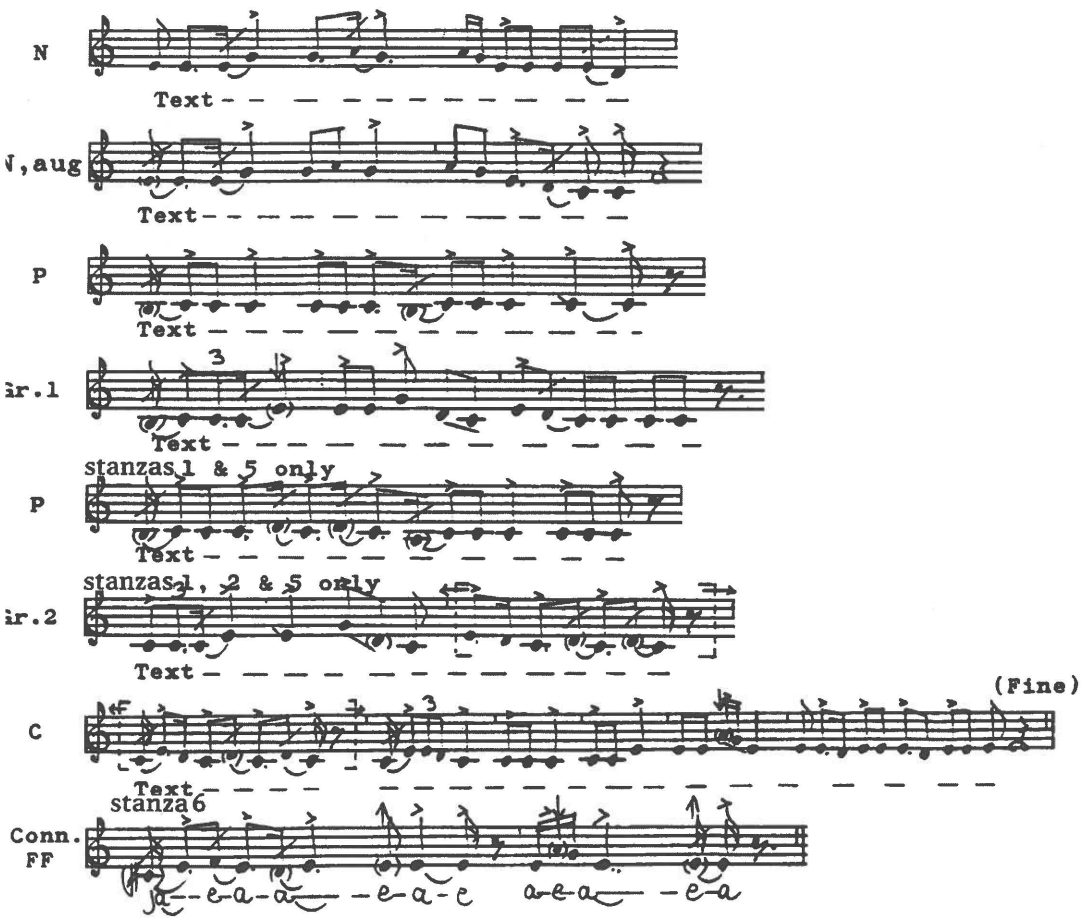
Tiguaĸ (sg. 8): Anonymous drum-song for entertainment.

The informant sings solo.

The recording is interrupted in the beginning of stanza 8.

Stanza 1 (and partly stanzas 3 and 4) is representative.

Pitch: c' = ca. g. M.M.: ♩ = ca. 162.

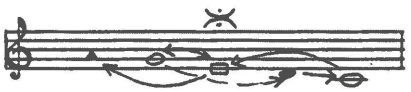


Text: Stanzas 1, 3 and 7 have words in all phrases. Stanza 5 has text in the first six phrases. Stanzas 2, 4 and 6 thave words in Nuclei whereas the following phrases have a-ja-ja.

ajoqaajungunai	Are you not able to ?
ajoqaajuk immerneq taima	Are you not able to sing a drum-song ?
ajoqaarpunilaa	Oh, we can not.
ajoqaaraalaa immernerilai	I am not able to do drum-singing;
immijuinnamali	Because I do not sing drum-songs.
ajoqaajungilaa immernerilaa	Can't you sing drum-songs ?
ajornaalaa immerneq taimaa	Such a drum-song is very difficult.
ajoqaajuk	Can't you do that ?
immijuinnamali	Because I do not sing drum-songs.
immijuittungali immerneq	I never sing drum-songs;
ajoqigiga	Therefore, I can not.

Concordances: Anal.(var.): 100. (Var.): 1, 99.
(Ext. var.): 26, 49-53, 54-55, 79, 89A, 90A.

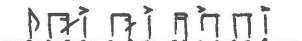
Melody Analysis:

Tone Material: 

Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Tone approximately f#' is used as a *pien* in stanzas 2 and 3. Tones e' and a' are often lowered when reached by an ascending leap.

Pentatonics: Mi-pentatonics in Do-position.
Conclusion: Penta-Type 11.

Melodic contours: Nucleus has an ascending contour followed by undulation and a melodic fall. In N, aug. the final melodic descent is continued to tone c' where it is succeeded by a pleonasm. Each Intermediate Group has an ascending movement followed by a convex arc in low position. C has undulations in low position plus a convex arc and a pleonasm. Conn. \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have: 

Groups 1 & 2: 

Modal Affiliation: Melody-Sphere α-1.

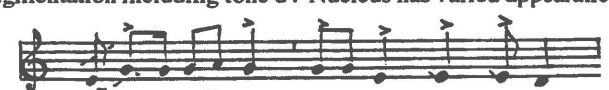
Form Analysis:

N — N, aug. — Gr.1 — Gr.2 — C

t/ext.+t,aug. + t/ext.+T-P - c+Ts,ext.(:Ts+c1)-P - c+Ts,ext.(Ts+ c1)- c1+p+c+t+p,v - Conn.\ FF
Dev.: N var. in 2,4,8 (+) + in 2-4,6-7 (+) (+) + in 1-3,7

Conclusion: Mainly incomplete and partly varied version of Form Type D, Form Pattern D-3. Minor extensions (the c1-motifs) appear in the Intermediate Groups.

Comments: Nucleus is initiated by an extended version of the first part of a t-motif succeeded by a t-motif with a downward augmentation including tone d'. Nucleus has varied appearances:

In stanza 4 Tiguak sings: 

In stanza 8:  These differences seem to prove the utterance sung by Tiguak that he was not the best drum-singer. There is no rest between N and N, aug. that is formed in the compulsory way the last T-motif leading to tone c'. Each Intermediate Group has a c-unit (c'-e') followed by a simplified and extended, compounded of a varied Ts-motif and a c1-motif forming a minor extension. The succeeding P and Group 2, formed as Group 1, are omitted in stanzas 2-4, 6 and 7. The final c1-motif in Group 2 (str.1 & 5) is also the first motif in the C-phrase (overlapping). C has two c1-motifs, the c-unit, a t-motif and a varied pleonasm, cf. sg. 99. Conn.\ FF has the compulsory content. It is omitted in sta 1-3 and 7.

No. 102.

Disc 52.b. - recorded April 23, 1937 by Erik Holtved.

Tiguaĸ (sg. 9): His father's first drum-song for entertainment.

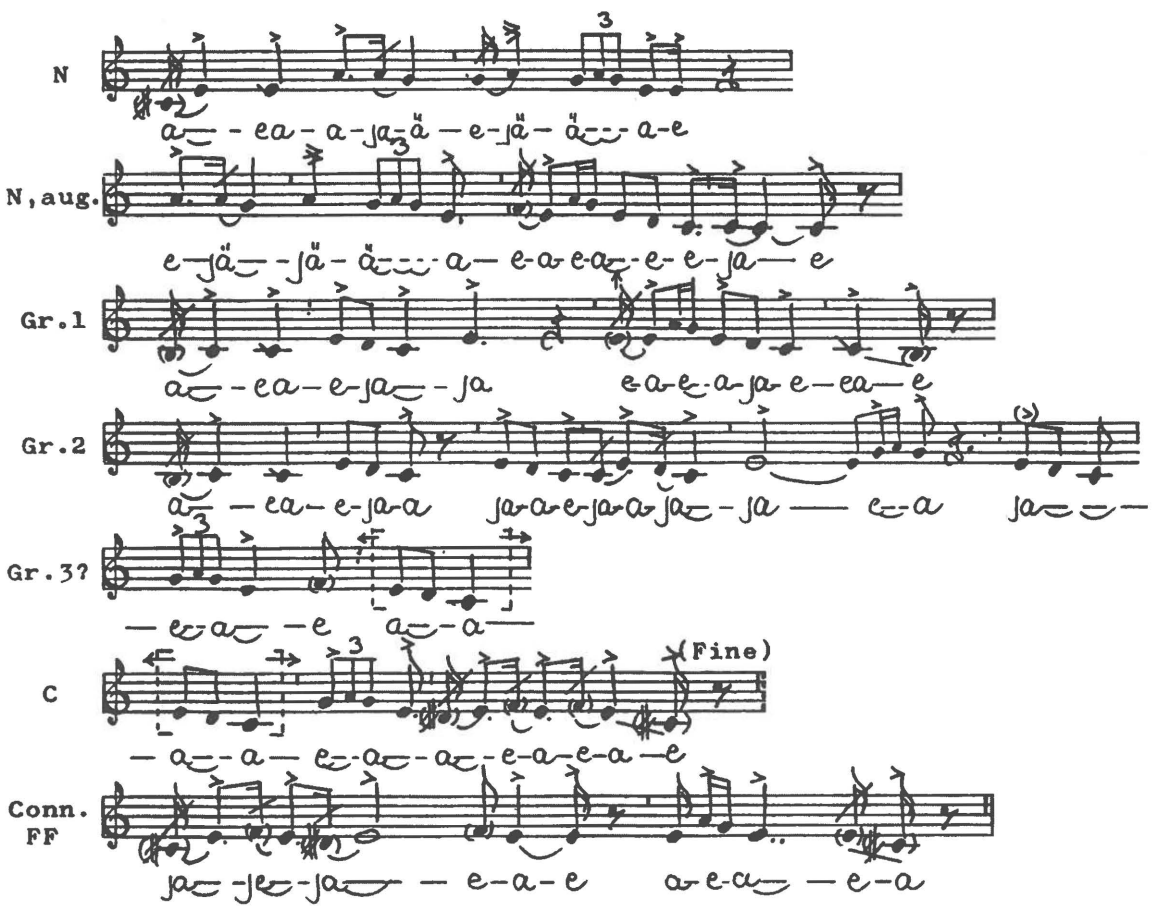
The singer accompanies himself on the drum.

Stanza 1 is abbreviated and slightly varied.

The recording is interrupted near the end of stanza 8.

Stanza 2 (and partly stanza 4) is representative.

Pitch: c' = ca. a - bb. M.M.: ♩ = ca. 161.



Concordances: Ad N : Ext. var.: 8, 48, 103. Ad N, aug : Anal-var.: 42-45 Var.: 46, 47.

Melody Analysis:

Tone Material:



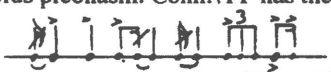
Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Tone e' is lowered in the C-phrase in stanzas 4 and 5. Tone approximately f' or heightened tone e' is used as a turning *pien* in the third Intermediate Group and in the Connective \ Formula Finalis.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic contours: N has an rising leap followed by undulation and a melodic fall. The second phrase has undulations in medium position succeeded by a concave arc and a descent. Gr. 1 has one and a half convex arc (open ending) followed by a convex arc, Gr. 2 has three small convex arcs, interrupted by a rest, followed by a wider convex arc which is also interrupted by a rest. Gr. 3 has a falling vine. C has a convex arx in low position succeeded by an upward leap and a melodic fall plus pleonasm. Conn.\ FF has the compulsory contour.

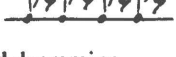
Rhythm Analysis: Nuclei have:



The drum rhythm is dominated by:



and:



Rubato arises often in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis, stanzas 2-8:

N	N, aug.	Gr. 1	Gr. 2	(Gr.3?)	C	
t/+t^{+} - t1	+ t^{+}+T+p - p+c1$^{+/}$-T+p	- p+c1-c1^{+}+T,ext.(t/-c1)	+ T, ext.(t+ c1)	+ t+p	- Conn. \ FF	
Dev.:+t/=irr.(+)		(+)	+		+in 1	

Conclusion: Irregular, overcomplete version Form Type D, Form Pattern D-3 (N) or D-2 (N,aug). Minor extensions appear in N, aug. (extra t) and Group 2 (the final c1-motif).

Comments: stanza 1 begins at t^{+} in N, aug. The first Nucleus, Gr. 1 and Conn. \ FF are omitted. Stanzas 2-8: Nucleus has half a t-motif, open ending, plus a t-motif with internal repetition. The second phrase - a t1-motif and a t-motif with internal repetition.- does no repeat the first tones of N. This omission makes the formal course irregular. The formal content of N indicates Form Pattern 3, whereas the initial motif of N, aug shows Form Pattern 2. Group-1 has a short pleonasm, one and a half c1-motif, and a T-motif. Gr. 2 has two separated c1-motifs and an extended T-motif compound of half a t-motif and a c1-motif, the latter forming a minor extension. It is followed - with no inter-rest - by a second T, ext.-motif (t-plus c1) forming a potential third Group. The final c1-motif of Gr. 3 is also the first motif of C (overlapping). C has also a t-motif and a pleonasm. Connective \ F F is formed in the compulsory way; it is omitted in stanza 1.
It is exceptional that the formal content of the first part of N2 diverges from the first part of N1. This causes the appearance of different Formal Patterns, here Pattern 3 and 2, respectively.

No. 103.

Disc 53.b. - recorded April 23, 1937 by Erik Holtved.

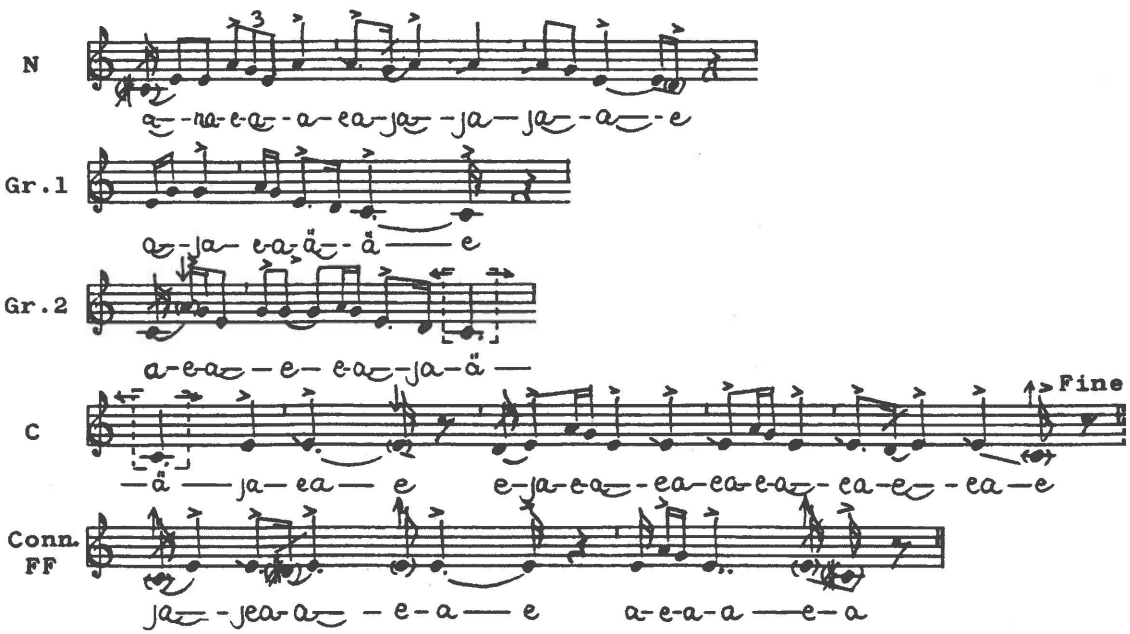
Tiguaĸ (sg. 10): His father's second drum-song for entertainment.

The singer accompanies himself on the drum.

The recording includes 8 stanzas.

Stanza 5 (and partly stanza 2) is representative.

Pitch: c' = ca. bb - a. M.M.: ♩ = ca. 158.



Words:

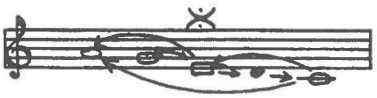
Between stanza 7 and 8 Tiguaĸ says:

ajornarai How peculiar it is !

Concordances: Ext. var: 102. (Ext. var.): 8, 11, 48, 60.

Melody Analysis:

Tone Material:



Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Tone a' is lowered in the Intermediate Groups in stanzas 4-6. Heightened tone e', or approximately tone f', is used as a turning *pien* in the Connective \ Formula Finalis.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic contours: N has an rising leap followed by a concave arc, tone repetition and a melodic fall. The first Intermediate Group has a broad convex arc. The second Intermediate Group has nearly the same contour as used in Nucleus. C is initiated by a melodic rise; after a rest follow two convex arcs and a pleonasm. Conn.\FF has the compulsory contour.

Rhythm Analysis: Nucleus has:



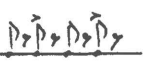
Gr. 2 has:



The drum rhythm is dominated by:



and:



Rubato arises often in the interplay between singing and drumming.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N		Gr. 1		Gr. 2		C	
$t^{+/}$ + p + t	-	T, ext.(:ts/ + T,v)	-	t,v + T	+	c + p - t + t + p	- Conn.\ FF
Dev.: (+P)	÷N, ext.	(+P)		var.		(+)	÷in sta 7

Conclusion: Incomplete and varied version of Form Type D, Form Pattern D-5.

Comments: Nucleus is initiated by a t-motif with an added half repetition with an open ending (tones e'-a'-g'-e'-a'). It is followed by a short pleonasm and a common t-motif. In stanza 1 there is a rest between the two first motifs. According to the "rules of composing" songs of Form Type D the second phrase should repeat Nucleus with a final descent to tone c'. This phrase is omitted in the present song. The first Intermediate Group has an extended T-motif which might be divided in half a simplified t-motif with an open ending plus a varied T-motif (short note values). The second Intermediate Group has a varied t-motif (short note values) and a T-motif. Normally the two Intermediate Groups have the same formal contents. The deviation in the present song varies the formal course. The last tone of Group 2 also forms the first tone of the succeeding C-phrase (overlapping). The C-phrase is initiated by the c-unit (tones c'-e') and a short pleonasm; after a rest follow two t-motifs and a pleonsm. Connective \ Formula Finalis has the compulsory content. It is omitted in stanza 7 where Tiguak exclaims "ajornarai" and sings an isolated t-motif.

No. 104.

Disc 44.a. - recorded April 17, 1937 by Erik Holtved.

Tiguaĸ (sg. 11): Arĸutapaluk's drum-song for entertainment.

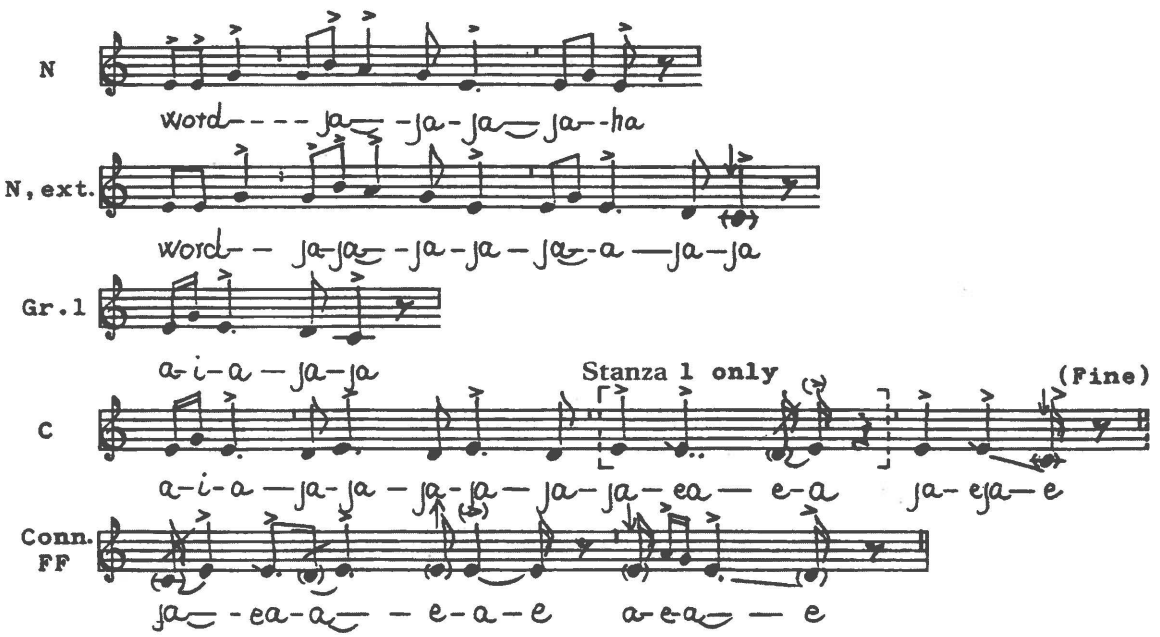
The informant sings solo.

Stanza 1 is abbreviated.

The recording is interrupted near the end of stanza 10.

Stanza 3 (and partly stanza 5) is representative.

Pitch: c' = ca. c#. M.M.: ♩ = ca. 162.



Words: The following words - succeeded by a ja ja - are used in the Nuclei of all phrases:

uggugguarniarunai	Look, somebody is hunting bearded seal,
uggugguarngunai, ilisarnaalai	Look, there is a bearded seal; it is easy to tell.

Concordances: Var. (anal.): 105. Ext.var.: 93. (Ext. var.): 82.

Melody Analysis:

Tone Material:



Conclusion: **Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Tone b' has the quality of a grace-note. Tone c' is often lowered, in some cases near tone b. Heightened tone e' is used as a turning *pien* in the last phrase.**

Pentatonics: Modified Mi-pentatonics in Do-position.

Conclusion: Modified Penta-Type 11.

Melodic contours: Nucleus has an extended convex arc followed by a small convex arc. In N, ext. the second arc is continued down to tone c'. The Intermediate Group has a convex arc. C is initiated by a small convex arc; it is succeeded by undulations and a pleonasm. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nuclei have:



Group 1 has:



Modal Affiliation: Melody-Sphere α-1.

Form Analysis:

N	N, ext.	Gr. 1	C	
t^a, ext. (:ts+t^a) + ts	t^a, ext. (ts+t^a) +Ts	Ts	ts + c1/$^{++}$ [or: p,v^{++}]	P - Conn.\ FF
Dev.: + in st. 1		(+ P)	+ Gr.2 +c	irr.

Conclusion: **Incomplete and irregular version of Form Type D, Form Pattern D-9 or (D-3).** An imperfection (+c) appears in the C-phrase.

Comments: Nucleus is initiated by an augmented t-motif in an extended version. This motif could be divided in a simplified t-motif and an augmented t-motif (cf. the dotted half "bar" line in the notation). If the beginning has an extended t-motif the Form Pattern is D-9. In case of two initial motifs the determination shows D-3. But now the motifs are presented in a "incorrect" sequence; therefore, this determination is secondary. N is concluded by a simplified t-motif (tones e'-g'-e'). Nucleus is omitted in stanza 1, in stanza 6 it is presented twice, and in strophe 9 three times. The second phrase is formed in the traditional way the final ts-motif of N being substituted by a simplified T-motif leading down to tone c'. The Intermediate Group has also a simplified T-motif. According to the "rules of composing" songs of Form Type D the Intermediate Group should be presented twice. The omission of a second Intermediate Group makes the formal course incomplete. The C-phrase is initiated by a simplified t-motif. This is unusual and forms an imperfection: normally, the C-phrase is initiated by a motif in which the c-unit is part. The ts-motif is followed by half a c1-motif (tones e'-d') with internal repetition. Formally, this motif is incorrectly placed. Consequently, the formal course is irregular. The c1/-motif may also be interpreted as a varied pleonasm. It is succeeded by an ordinary pleonasm, two in strophe 1. Connective \ Formula Finalis has the compulsory content. It is omitted in stanzas 5 and 8.

No. 105.

Disc 45.b. - recorded April 17, 1937 by Erik Holtved.

Tiguaĸ (sg. 12): Anonymous drum-song for entertainment.

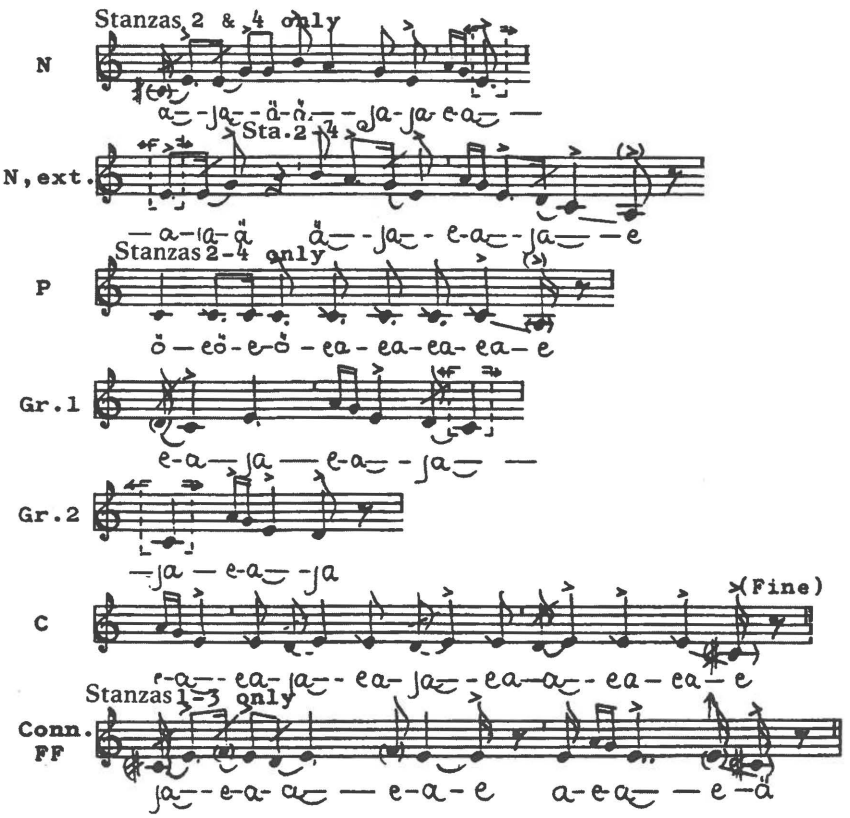
The informant sings solo.

Stanza 1 is abbreviated and diverges slightly from the other stanzas.

The recording is interrupted in the beginning of stanza 11.

Stanza 2 is representative. There are many changes through the stanzas.

Pitch: c' = ca. f#. M.M.: ♩ = ca. 162.



Concordances: Var. (anal.): 104. Ext.var.: 93. (Ext. var.): 82.

Melody Analysis:

Tone Material:



Conclusion: Enlarged pentatonics / hexatonics with unsteadily intoned grace-notes and after-tones. Tone b' has the quality of a grace-note. Tone g' is heightened in stanza 1, a' is unsteadily intoned after an ascending leap. Tone approximately f' is used as a turning *pien* in Conn.\ FF.

Pentatonics: Stanzas 1-3: Modified Mi-pentatonics in Do-position (La-position).
Stanzas 4-10 (secondarily): Modified Do-pentatonics in Do-position.

Conclusion: Stanzas 1-3: Modified Penta-Type 11 (Modified Penta-Type 15).
Stanzas 4-10 (secondarily): Modified Penta-Type 1.

Melodic contours: Nucleus has an extended convex arc followed by a small convex arc. In N, ext. the first convex arc is broken by a rest, the second arc is continued down to tone c' or a and followed by a pleonasm. Each Intermediate Group has a convex arc, the second with a steep ascending leap. C has a falling contour succeeded by undulations and a pleonasm. Connective \ FF has the compulsory contour.

Rhythm Analysis: Nucleus has:  Changed in N, ext.

Group 1 has:  Abbreviated in Gr. 2.

Modal Affiliation: Melody-Sphere α-1 (Str. 1-3) Melody-Sphere α-2 (sta. 4-10).

Form Analysis, stanzas 2-4:

N	N, ext.	Gr. 1	Gr. 2	C
t^a, ext.+ t,v - ts/ -t^a+ T,v- P -		c+ T,v + T,dim -		t,v+ c1/$^{++}$ [or: p,v^{++}]+ p - Conn.\ FF
Dev.:÷ in 1 & 3	÷ in 1		÷c (var.) ÷ c	irr. + in 4 & 5-10 ÷ in 4 -(10)

Conclusion: Irregular and slightly varied version of Form Type D, Form Pattern D-9.
Imperfections (missing c-units) appear in Group 2 and C.
Various incompletenesses occur in stanzas 1, 3, 4, and 5-10.

Comments: stanza 1 starts at the middle of N, ext.. Gr. 1 is omitted, Gr. 2 has t1-Ts,v.
Stanzas 2-4: Nucleus has an augmented t-motif in an extended version plus a varied t-motif (rapid note values) in which the last tone also forms the first tone of the succeeding phrase (overlapping). Nucleus is omitted in stanzas 1 and 3. N, ext has an internal rest which divides the content in half a simplified t-motif (with an open ending), an augmented t-motif, and the compulsory descent to tone c', here continued down - in stanzas 2-3 - to tone a which has a quality of an after-tone. A pleonasm separates from the Intermediate Group in which the c-unit (tones c'-e') is followed by a varied T-motif. This Intermediate Group is directly connected with the second Group that is imperfect because of a missing c-unit (as used in Gr. 1). The C-phrase has the same imperfection and irregularity as seen in song no. 104, cf. the comments to this song. Connective \ Formula Finalis has the compulsory content. It is omitted in stanzas 4-10.
Stanzas 5-10 are halved. They have : Gr. 1 ± Gr. 2 + C-phrase + a pleonasm on tone c'.

No. 106.

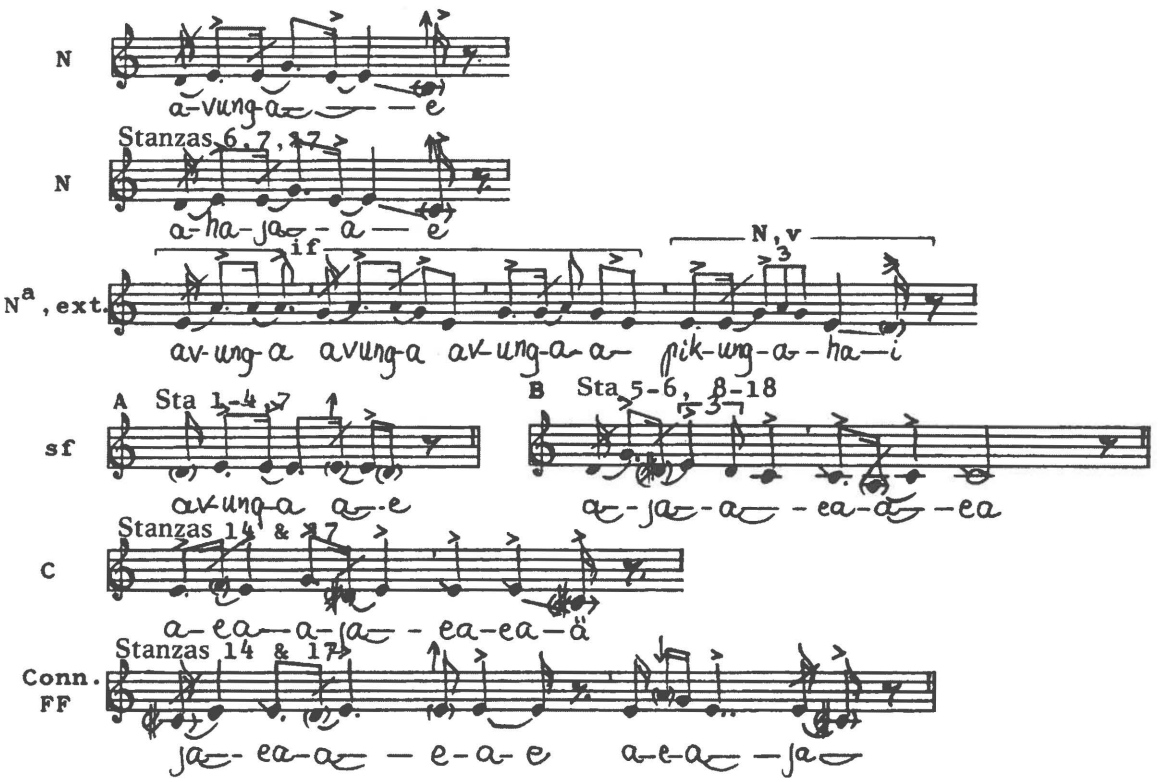
Disc 83.a. - recorded May 14, 1937 by Erik Holtved.

Tiguaĸ (sg. 13): Anonymous drum-song. [Holtved informs:] "The author's name is forgotten."
The informant sings solo.

The recording is interrupted at the end of stanza 18.

Stanzas 2 and 10 are representative. The formal course is partly changed from stanza 5.

Pitch: c' = ca. f - eb. M.M.: ♩ = ca. 150.



Words: Words are heard in many stanzas. The first word, avunga, is sung many times. The other words are used in stanzas 2, 7, 9, 15, 18. Normally they are placed in the beginnings of phrases and succeeded by passages with the meaningless syllables a-ja-ja. Stanzas 11, 13, 14, 16, 17 are sung exclusively on a-ja-ja.

avunga, avunga	Up there, up there.
pikunga akigisaallunga pissavaanga	They shall sell me to those up there.
..... [inaudibly] tima timaata pissavaanga	Somebody will get me,
akigissaallunga pissavaanga	Shall sell me to them.
pissavaanga akigissaallungalai	He gets me for to sell me.
akigissaallunga ... [?] ajoqusermaalaa	A person ... [?] is in my way

Concordances: There are no variants in the present collection. The 1962-collection has variants sung by Imîna Imîna, tape 38, rec. 5 (song in a story) and Inûtek Napa, tape 30, rec. 11 (Odak's spirit song). Other songs of the same form were recorded on tape 30, rec. 10, tape 36, rec. 1, and tape 50, rec. 21.

Melody Analysis:

Tone Material: 

Conclusion: Pentatonics with unsteadily intoned grace-notes and after-tones. Several tones are unsteadily intoned. Heightened tone e' is used as a turning *pien* in the last phrase in stanzas 14 and 17.

Pentatonics: Stanzas 1-4, 7&11, 14&17: Mi-pentatonics in Do-position.
Stanzas 5-6, 8-10, 12-13, 15-16, 18: Do pentatonics in Do-pos.

Conclusion: Stanzas 1-4, 7&11, 14&17: Penta-Type 11.
Stanzas 5-6, 8-10, 12-13, 15-16, 18: Penta-Type 1.

Melodic contours: Nucleus has a convex arc, two N in stanzas 6, 7, and 17. The third phrase has undulations followed by a convex arc and a varied repetition of the first convex arc (N, v). Stanzas 1-4, 7&11, 14&17 are concluded by a pleonasm on tone e'. Stanzas 5-6, 8-10, 12-13, 15-16, 18 have a final descent to tone c'. In stanzas 14 and 17 this descent is succeeded by a Conn.\ FF formed in the compulsory way.

Rhythm Analysis: A frequently used rhythm is: 

Modal Affiliations: Stanzas 1-4, 7&11, 14&17: Melody-Sphere α-1.
Stanzas 5-6, 8-10, 12-13, 15-16, 18: Melody-Sphere α-2.

Form Analysis (please note that suffixes (sf) - one per stanza - appear in two versions, A and B):

⌐N¬	⌐N¬	⌐ N^a, ext [:if+N, v]¬	⌐ sf A¬	⌐ sf B — ¬	⌐— C —¬	
ts -	ts -	p + t + t + t	- P -	Ts,v + p	- ts,v + p -	Conn.\ FF
Dev.: 6&7, 17		(var.)	in 1-4, 7	in 5-6, 8-18	in 14&17	in 14&17

Conclusion: Slightly varied version of Form Type E, Form Pattern E-4.
Elements from Form Type D appear in stanzas 14 and 17.

Comments: Nucleus has a simplified t-motif and is presented twice in stanzas 6, 7, and 17. The third phrase has a pleonasm plus two t-motifs prior to a varied repetition of the Nucleus. The first part of the phrase is situated one tone higher than the top-tone of the Nucleus. The phrase forms an augmented and extended repetition of the Nucleus. This is a typical feature to Form Type E, the Top-Tone Variation Form Type. In the present song the version used is slightly varied. In all strophes this extended third phrase is followed by a suffix that has two different appearances through the song: stanzas 1-4 plus stanza 7 simply use a pleonasm on tone e' (sf A). But in stanzas 5-6 and 8-18 the suffix is a simplified and varied T-motif plus a pleonasm (sf B). The T-motif leads to tone c' which is the final tone in ten stanzas, stanzas 5-6, 8-10, 12-13, 15-16, and 18. Consequently, these stanzas (of Penta-Type 1) are showing Melody-Sphere α-2. In stanzas 14 and 17 the simplified and varied T-motif (sf B) is followed by a C-phrase and a Connective \ Formula Finalis taken from Form Type D.

No. 107.

Disc 44.b. - recorded April 17, 1937 by Erik Holtved.

Tiguaĸ (sg. 14): K'uaĸinagssuaĸ's drum-song for entertainment.

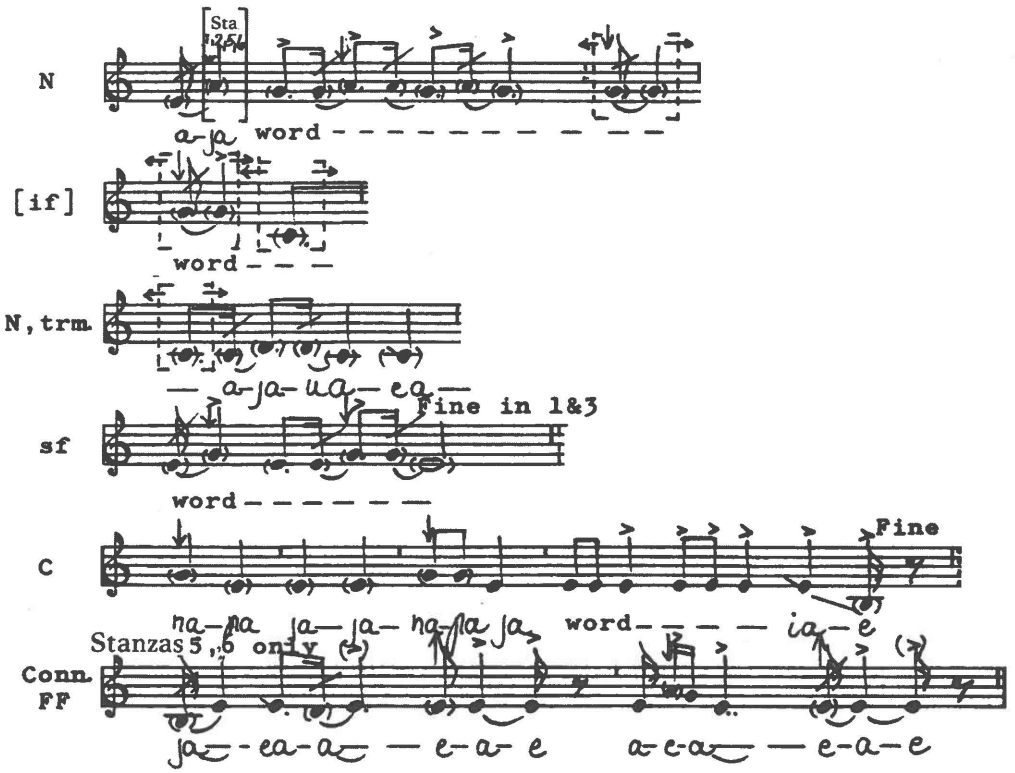
The informant sings solo.

The recording includes 7 stanzas.

There are many uncertainties and changes through the stanzas.

Stanza 6 has the most elaborated formal course and is notated.

Pitch: c' = ca. e. Varying and unsteady intonation. M.M.: ♩ = ca. 138.



Words: Some few words are used and repeated through all stanzas. Passages with a-ja-ja are sometimes used at phrase endings. The final C- and FF-phrases have a-ja-ja. It was difficult to identify and explain the word(s). Tiguaĸ seems to sing:

sunaaffa / qimaasorsuannguarooq (?) Just imagine / I wonder who it is (?)

Concordances: In the present collection: (Ext. var.): 29. In the 1962 - collection the following variants appear: Ext. var.: K'ulutat Tingnâĸ (tape 10, rec. 5) and Inûteĸ Napa (tape 50, 21). (Ext. var.): Sofie Eipe (2, 2), Kigutíkaĸ Tuneĸ (22, 6), K'ârĸutsiaĸ Itah (37, 8), Taitsiánguaĸ K'aerngâĸ (34, 10), and Inûteĸ Napa (54, 4).

Melody Analysis:



Tone Material:

Conclusion: Blurred pentatonics with many unsteadily intoned and lowered tones. Lowered a' is used in sta 1, 2, 5, 6. Heightened tone e' is used as a turning *pien* in the last phrase of stanzas 2, 5, and 6.

Pentatonics: Blurred Mi-pentatonics in Do-position.

Conclusion: Blurred Penta-Type 11.

Melodic contours: Stanza 6: Nucleus has undulating movement and is succeeded by a descent (if.) and undulations in low level (N, trm.). New undulations follow directly (no rest) with the tones e'-g'-e' and pleonasms. Stanzas 2, 5, and 6 have added Connective \ FF.

Rhythm Analysis: A frequently heard rhythm is: 

Modal Affiliation: Melody-Sphere α-1.

Form Analysis, stanza 6 (cf. the music notation):

⌐—— N ——¬	⌐—[if]—¬	⌐N, trm.¬	⌐sf¬	⌐—— C ——¬	
$t1^{++}$ + p +	[Ts,v] +	c/c1 +	ts^{+} +	ts + p + ts + p	- Conn. \ FF
Dev.:	doubtful	var.		+ + + +	+

Conclusion: Overcomplete & varied version of Form Type F, Form Pattern F4-2 or F2-2. Influences (the C-phrase and Conn. \ FF) from Form Type D.

Stanza 1: N - if, var. - N, ext.
Conclusion: Varied version of a Da Capo Form.

Stanza 2: N + N - N, var. + if, var. + p - P - Conn. \ FF
Conclusion: Overcomplete Form Type A, Form Pattern A-2. Influence from Type D.

Stanza 3: N - if. + N, trm.1 - N, trm. 2 - sf.
Conclusion: Overcomplete version of Form Type F, Form Pattern F4-1.

Stanza 4: N + if. + N, trm.
Conclusion: Varied version of Form Type F, Form Pattern F3-1.

Stanza 5: N + N + p + Conn. \ FF
Conclusion: Irregular and incomplete version of Form Type D, Form Pattern D-2.

Stanza 7: N + if. + N, trm.1 + N, trm.2 + p - P
Conclusion: Overcomplete & varied version of Form Type F, Form Pattern F3-2 or F4-2.

Comments, stanza 6: Nucleus has a t1-motif (tones (g')-a'-g') with two internal repetitions plus a short pleonasm. The secondly notated "phrase" has a simplified and varied T-motif (tones g'-c') and forms an infix (if.), a bridge leading down to a low level where the Nucleus is repeated in an approximately transposed version, a transmission (trm.) (tones c'-d'-c'). In the present song the infix (if) has tones in common with both N and N, trm. (overlappings, cf. the dotted frames in the notation). Therefore it has a doubtful existence. If the infix is part of the form the Formal Pattern is F4-2. In case of no infix the formal analysis shows Form Pattern F2-2. N, trm. is followed by a simplified t-motif with internal repetition forming a suffix. Stanza 6 is concluded by two phrases - C and Conn.\ FF - taken from Form Type D. This loan makes the formal course overcomplete.

No. 108.

Disc 9 & 10.a. - recorded March 21, 1937 by Erik Holtved.

Amaunalik (female) (sg. 1): The second song in the myth "The Thunder Spirits".

The first song in the myth has no. 114.

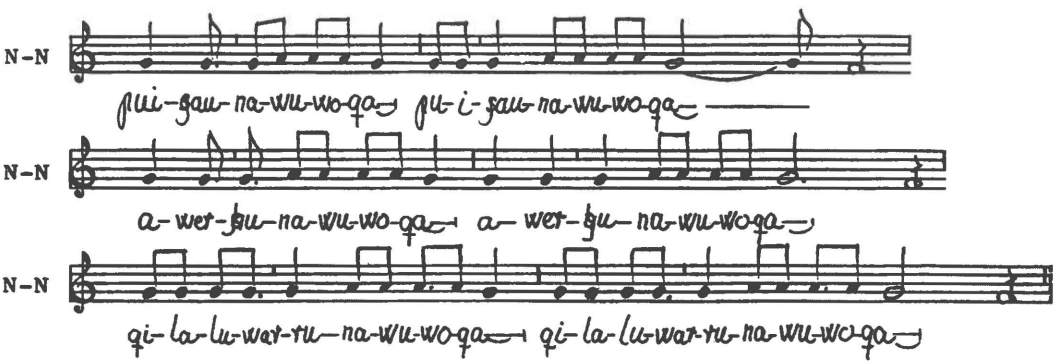
Published in Holtved 1951, vol. 1: 40-48 (the actual song p. 43); vol. 2: 12-16.

The informant sings solo.

The recording includes the entire myth.

The song is surrounded by narration.

Pitch: c' = ca. bb. M.M.: ♩ = ca. 166.



Words: In the present song a boy sings:

puisjaunawuwoqa-a	"Would one could become a seal
puisjaunawuwoqa-a	Would one could become a seal
awersjunawuwoqa-a	Would one could become a walrus
awersjunawuwoqa-a	Would one could become a walrus
qilaluwarrunawuwoqa-a	Would one could become a white whale
qilaluwarrunawuwoqa-a	Would one could become a white whale"

(Literal translation by Erik Holtved)

Concordances: There are no near variants in the present collection. In the 1962-collection Amaunalik sang a shorter version of the song (tape 44, 1).

Melody Analysis:

Tone Material: 

Conclusion: **Two-tone melodics. In consideration of the normally used tone material in the traditional Polar Inuit songs, the tone material of the present song could be considered as a very incomplete appearance of pentatonics.**

Pentatonics: Dubious or nonexisting pentatonics. If the tone material is regarded incomplete pentatonics a determination might show a hypothetic incomplete version of So-pentatonics in So-position, or an implicit appearance of So-pentatonics in Do-position.

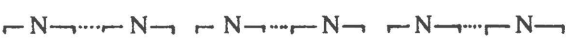
Conclusion: (Hypothetic Penta-Type 19, or an implicit Penta-Type 16).

Melodic contours: **All three staves are dominated by undulating movements and** pleonasms.

Rhythm Analysis: A frequently used rhythm is: 

Modal Affiliation: **(Melody-Sphere β). A determination of Modal Affiliation is made dubious caused by the limited tone material.**

Form Analysis:



Dev.: (var.) (var.) (var.) (var.) (var.)

Conclusion: Slightly varied version of Formula Structure, Form Pattern FS-1.

Comments: Nucleus has a pleonasm succeeded by a tl-motif (tones g'-a'-g'). Nucleus is repeated five times in slightly varied versions. This is typical feature of Formula Structures. The Nuclei are set together in groups of two and two Nuclei.

No. 109

Disc 4.a. - recorded March 19, 1937 by Erik Holtved.

Amaunalik (sg. 2): The Raven's song in the fable "The Drum-fight of the Birds".

This is the first of the fable's four songs. For the other songs, see nos. 115, 116, 122.

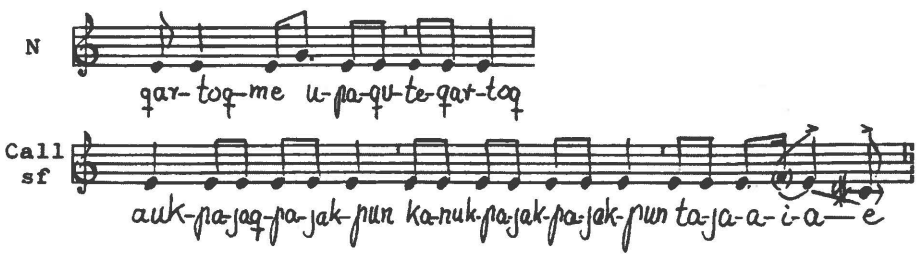
Published in Holtved 1951, vol. 1: 233-238 (the actual song on p. 237); vol. 2: 93-95.

The informant sings solo.

The recording includes the entire myth.

The song is surrounded by narration.

Pitch: c' = ca. g. M.M.: ♩ = ca. 184.



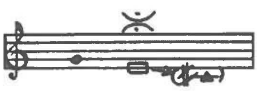
Words: The raven sings:

qartoqme upaquteqartoq	"You, with the high forehead, you with large bones,
aukpajaqpajakpun	They are quite red,
kanukpajakpajakpun	They are red-brown
ta-ja-a-ia-e	Ta-ja-a-ia-e"

(Literal translation by Erik Holtved; partly corrected by Robert Petersen)

Concordances: There are no variants in the present collection. In the 1962-collection Sofie Eipe sang a much shorter variant of the song (tape 2, rec. 5).

Melody Analysis:

Tone Material: 

Conclusion: Two-tone (or three-tone) melodics, or, alternatively: Incomplete pentatonics. In consideration of the normally used tone material in the traditional Polar Inuit songs, the tone material of the present song could be considered as an incomplete appearance of pentatonics. Finalis is tone e' or, secondarily, tone c#', used in the expiration.

Pentatonics: Dubious or nonexisting pentatonics. If the tone material is regarded incomplete pentatonics a determination might show an incomplete version of Mi-pentatonics in Mi-position, or an implicit appearance of Mi-pentatonics in Do-position.

Conclusion: (Hypothetic Penta-Type 13, or an implicit Penta-Type 11).

Melodic contours: Nucleus has a small convex arc followed by a pleonasm. The second stave has a unbroken pleonasm.

Rhythm Analysis: A frequently used rhythm is: 

Modal Affiliation: (Melody-Sphere α–1). A determination of Modal Affiliation is made dubious caused by the limited tone material.

Form Analysis 1:

⌐ N ¬	⌐ Call ¬
ts + p +	P (: p + p + p)

Conclusion: Formula Structure , Form Pattern FS-4.

Form Analysis 2:

⌐ N ¬	⌐ sf ¬
ts + p +	P (: p + p + p)

Conclusion: Form Type A, Form Pattern A-4.

Comments: Nucleus has a simplified t-motif (tones e'-g'-e') followed by a pleonasm. There is no rest prior to the second phrase which holds a long pleonasm. This phrase might be given two formal interpretations: Caused by the many repeated tones it has, primarily, the character of a call. But it might also, secondarily, form a suffix.

Overall formal conclusion: Analysis 1 is to be preferred: Formula Structure, Form Pattern FS-4.

No. 110.

Disc 3.b. - recorded March 17, 1937 by Erik Holtved.

Amaunalik (sg. 3): Song in the fairy tale "The Woman who Played a Mountain Spirit".

Published in Holtved 1951, vol. 1: 224-225; vol. 2: 88-89.

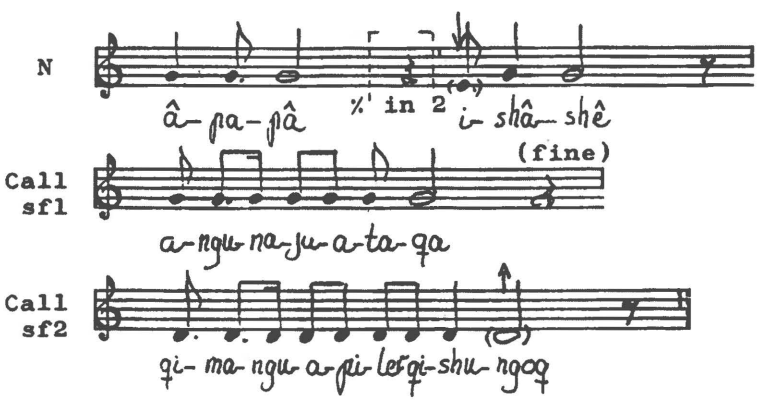
The informant sings solo.

The recording includes the entire fairy tale.

The song is presented two times in the tale, interrupted and surrounded by narration.

The first presentation is notated.

Pitch: c' = ca. gb - g. M.M.: ♩ = ca. 142



Words: The woman sings:

âpapâ ishâshê	"Âpapâ ishâshê
angunajuataqa	As we are quickly to overtake, make haste !
qimanguapilerqishungoq	They rushed off, it is told"

(Literal translation by Erik Holtved)

Concordances: (Ext. var.): 123. In 1962 a version of the same song was sung by Sofie Eipe (tape 3, rec. 4) and a variant by Imîna Imîna (tape 13, 2).

Melody Analysis:

Tone Material: 

Conclusion: Three-tone melodics, or, alternatively: Incomplete pentatonics. In consideration of the normally used tone material in the traditional Polar Inuit songs, the tone material of the present song could be considered as an incomplete appearance of pentatonics. Tone e' is lowered in Nucleus, the final tone d' in the last phrase is heightened.

Pentatonics: Dubious or nonexisting pentatonics. If the tone material is regarded incomplete pentatonics a determination might show an incomplete version of Re-pentatonics in Re-position, or an implicit appearance of Re-pentatonics in Do-position.

Conclusion: (Hypothetic Penta-Type 7, or an implicit Penta-Type 6).

Melodic contours: Nucleus has a pleonsm succeeded by a concave arc; the phrase has an open ending. An internal rest is used in the second presentation of the song. Nucleus is followed by two melodic calls (analysis 1) with pleonasms in two levels.

Rhythm Analysis: A frequently used rhythm (in the calls) is: 

Modal Affiliation: Melody-Sphere β.

Form Analysis 1:

⌐——— N ———¬	⌐ Call¬	⌐ Call¬
$ts^{+/}$, ext. (: P ± ts/)	- P	- P

Dev.: no rest in sta. 2

Conclusion: Formula Structure, Form Pattern FS-5.

Form Analysis 2:

⌐——— N ———¬	⌐ sf1¬	⌐ sf2¬
$ts^{+/}$, ext. (: P ± ts/)	- P	- P

Dev.: no rest in sta. 2

Conclusion: Form Type A, Form Pattern A-5.

Comments: Nucleus has a pleonasm succeeded by half a simplified t-motif with an open ending. Put together the motifs show an extended, simplified t-motif with internal half repetition. The notated rest does not appear in then second presentation of the song. Nucleus is followed by two independant pleonasms. They have the qualities of two calls, or, secondarily, two suffixes.

Overall formal conclusion: Analysis 1 is to be preferred: Formula Structure, Form Pattern FS-5.

No. 111.

Disc 2.a. - recorded March 17, 1937 by Erik Holtved.

Amaunalik (sg. 4): Song in the myth "Nâlagssartoĸ" ("Venus").

Published in Holtved 1951, vol. 1: 56-58; vol. 2: 19-20.

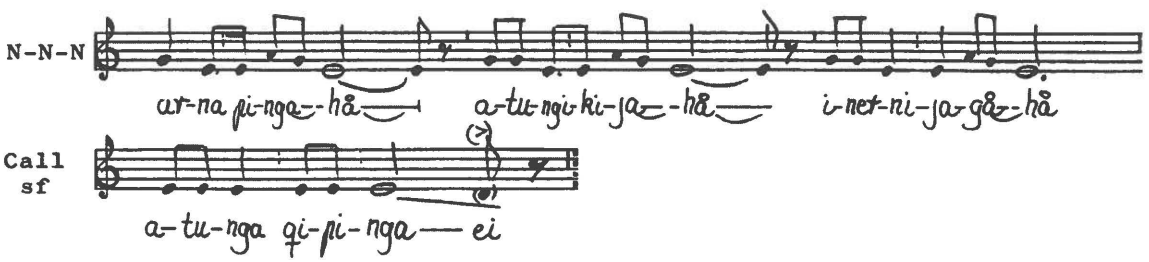
The informant sings solo.

The recording includes the entire myth.

The song is presented two times in the myth, interrupted and surrounded by narration.

The first presentation is notated.

Pitch: c' = ca. b♭ - a. M.M.: ♩ = ca. 144.



Words: The child sings:

arna pinga-hå
atungikijå-å
inernijagå-hå
atunga
Kipinga-ei

"Mother up there
Kamik soles
Wanting to finish them
The kamik sole
She had taken it off"

(Literal translation by Erik Holtved)

Concordances: Anal./var.: 112, 124. Ext. var.: 125. (Ext. var.): 113. In the 1962-collection Natuk sang the same song (tape 36, rec. 8).

Melody Analysis:

Tone Material: 

Conclusion: Incomplete pentatonics, blurred in the second song-presentation where tone a' is lowered. Finalis is tone e' or, secondarily, an unsteadily intoned tone d' which is part of an expiration.

Pentatonics: Incomplete Mi-pentatonics / Re-penatonics in Re-position, or an implicit appearance of Mi-pentatonics / Re-pentatonics in Do-position.

Conclusion: (Hypothetic Penta-Type 12 / 7, or an implicit Penta-Type 11 / 6).

Melodic contours: Nucleus has a concave arc followed by a stepwise descent. This contour is presented three times and succeeded by a varied pleonasm in which the final tone moves one step down.

Rhythm Analysis: Nuclei have: 

Modal Affiliation: Melody-Sphere α-1 with a vague influence from Melody-Sphere β.

Form Analysis 1:

N	N	N	Call
t^+, ext.(: ts + t) -	t^+, ext. -	t^+, ext. -	P, v (: P + c1/)
			c1/ is doubtful

Dev.:

Conclusion: Formula Structure, Form Pattern FS-6.

Form Analysis 2:

N	N	N	sf
t^+, ext.(: ts + t) -	t^+, ext. -	t^+, ext. -	P, v (: P + c1/)
			c1/ is doubtful

Dev.:

Conclusion: Form Type A, Form Pattern A-6.

Comments: Nucleus has an extended t-motif with internal repetition. This motif is compounded of a simplified t-motif and a common t-motif. The song has three Nuclei separated by rests. The last phrase has a varied pleonasm, with a final descent to approximate tone d'. It is doubtful whether this final descent is part of the tune; it might, most likely, be caused by the singer's exhalation. In that case the determination of Penta-Type shows a hypothetic Penta-Type 13. In case of a final tone d' the determination shows Penta-Type 12. The final phrase forms a melodic call or, secondarily, a suffix, cf. analyses 1 and 2, respectively.

Overall formal conclusion: Analysis 1 is to be preferred: Formula Structure, Form Pattern FS-6.

No. 112.

Disc 39.a & b. - recorded April 12, 1937 by Erik Holtved.

Amaunalik (sg. 5): Song in the myth "Anoritôq".

Published in Holtved 1951, vol. 1: 76-80; vol. 2: 28-30.

The informant sings solo.

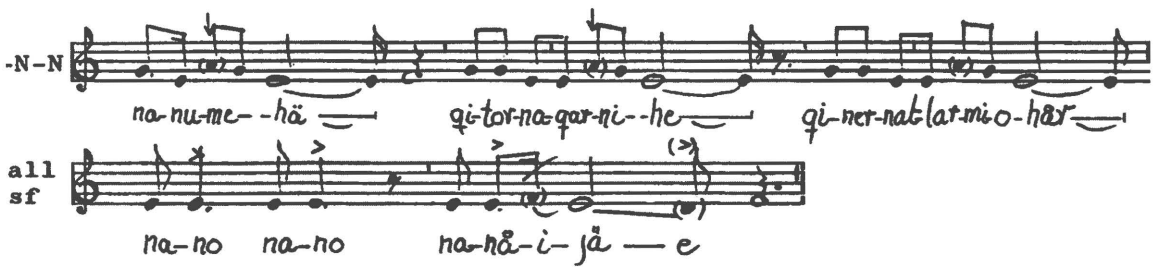
The recording includes the entire myth.

The song is presented two times in the myth, interrupted and surrounded by narration.

The first presentation is notated.

Pitch: c' = ca. a -bb.

M.M.: ♩ = ca. 160.



Words: Anoritôq sings:

nanumehä	"(With?) a bear
qitornaqarnihe	No longer having (: as) a child
qinernatlarmiohår	One must spy after
nano nano nanåijä-e	A bear, a bear, a bear i jä-e"

(Literal translation by Erik Holtved)

Concordances: Anal./var.: 111, 124. Ext. var.: 125. (Ext. var.): 113. In the 1962-collection Natuk sang the same song (tape 36, rec. 8).

Melody Analysis:

Tone Material: 

Conclusion: Incomplete pentatonics. Tone a' is lowered. Finalis is tone e' or, secondarily, an unsteadily intoned tone d', part of the expiration.

Pentatonics: Incomplete Mi-pentatonics / Re-penatonics in Re-position, or an implicit appearance of Mi-pentatonics / Re-pentatonics in Do-position.

Conclusion: (Hypothetic Penta-Type 12 / 7, or an implicit Penta-Type 11 / 6).

Melodic contours: Nucleus has a concave arc followed by a stepwise descent. This contour is presented three times and succeeded by a varied pleonasm in which the final tone moves one step down.

Rhythm Analysis: Nuclei have: 

Modal Affiliation: Melody-Sphere α-1 with a vague influence from Melody-Sphere β.

Form Analysis 1:

⌐N¬	⌐—— N ——¬	⌐— N —¬	⌐—— Call ——¬
t^+ -	t^+, ext.(: ts + t)	- t^+, ext.	- P, v (: P + c1/)
Dev.:	(var.)	(var.)	c1/ is doubtful

Conclusion: Slightly varied version of Formula Structure, Form Pattern FS-6.

Form Analysis 2:

⌐N¬	⌐—— N ——¬	⌐— N —¬	⌐—— sf ——¬
t^+ -	t^+, ext.(: ts + t)	- t^+, ext.	- P, v (: P + c1/)
Dev.:	(var.)	(var.)	c1/ is doubtful

Conclusion: Slightly varied version of Form Type A, Form Pattern A-6.

Comments: Nucleus has a t-motif with internal repetition. Nucleus is presented three times, the second and third presentation in an extended version (as in song no. 111), compounded of a simplified t-motif and a common t-motif. This makes the formal course slightly varied. The Nuclei are separated by rests. The last phrase has a varied pleonasm, with a final descent to approximate tone d'. It is doubtful whether this final descent is part of the tune; it might, most likely, be caused by the singer's exhalation. In that case the determination of Penta-Type shows a hypothetic Penta-Type 13. If the final tone is d' the determination shows Penta-Type 12. The final phrase forms a melodic call or, secondarily, a suffix, cf. analyses 1 and 2, respectively.

Overall formal conclusion: Analysis 1 is to be preferred: Formula Structure, Form Pattern FS-6.

No. 113.

Disc 8.b.3. - recorded March 21, 1937 by Erik Holtved.

Amaunalik (sg. 6): Song in the fable "The Siskin as an Assisting Spirit".

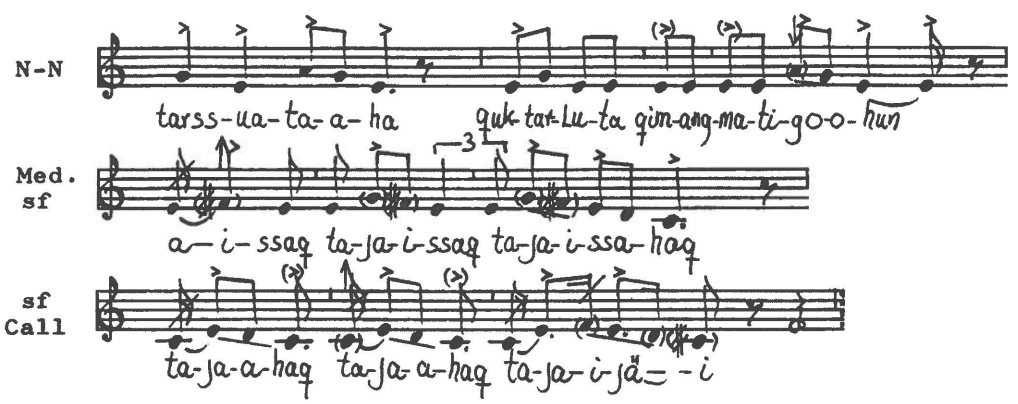
Published in Holtved 1951, vol. 1: 241; vol. 2: 97.

The informant sings solo.

The recording includes the entire fable.

The song is surrounded by narration.

Pitch: c' = ca. b. M.M.: ♩ = ca. 158.



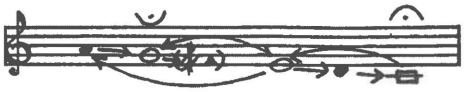
Words:	The siskin sings:	
	tarssuata-a-ha	"The human being
	quktarLuta qimangmatigoohun	Pissing on us, because he left us
	aissaq	The strong one
	tajaissaq tajaissahaq	Thus the strong one, thus the strong one
	tajaahaq tajaahaq	Thus strong, thus strong,
	ta-ja-i-jä-i	Ta-ja-i-jä-i"

(Literal translation by Erik Holtved)

Concordances: (Ext. var.): 111, 112, 124, 125. In the 1962-collection Kigutíkaq sang a varied version of the same song (tape 23, rec. 1 & 2).

Melody Analysis:

Tone Material:



Conclusion: Partly blurred pentatonics. Some tones are unsteadily intoned, mainly in the second phrase. Here approximate tone f'# is used as a turning and passing *pien*. The last tone in the song is an unsteadily intoned c'#, instead of tone c'.

Pentatonics: Blurred Do-pentatonics in Do-position.

Conclusion: Blurred Penta-Type 1.

Melodic contours: Nucleus has a concave arc followed by a stepwise descent. The second Nucleus (in the first stave) is initiated by a small convex arc and a pleonasm. The second stave has an undulating movement succeeded by two convex arcs, the second of them leading down to tone c'. The final phrase has three convex arcs.

Rhythm Analysis: The songs has no marked and repeated rhythmic pattern.

Modal Affiliation: Melody-Sphere α-2.

Form Analysis 1:

⌐N¬	⌐N, ext.¬	⌐—— Med.——¬	⌐—— sf ——¬
t^+ - ts + p + t -	ts,v + ts,v + Ts,v -	c1 + c1 + c1,v	
Dev.:	ext.	+	+

Conclusion: Extended version of Form Type B, Form Pattern B-6.

Form Analysis 2:

⌐N¬	⌐N, ext.¬	⌐—— sf.——¬	⌐— Call / sf2 —¬
t^+ - ts + p + t -	ts,v + ts,v + Ts,v -	c1 + c1 + c1,v	
Dev.:	ext.		

Conclusion: Extended version of Form Type A, Form Pattern A-6.

Comments: Nucleus has a t-motif with internal repetition. N has been given an extended repetition; now the final t-motif is preceded by a simplified t-motif and a short pleonasm. The following stave has two simplified and varied (tone f#) t-motifs and a simplied T-motif. The phrase has a double interpretation: It forms a mediation leading down to tone c' (Analysis.1), or it is a suffix (Anal. 2). The final phrase, including three c1-motifs, is a suffix (Anal.1), or a Call / sf2 (Anal. 2).

Overall formal conclusion: Analysis 1 is to be preferred: Form Type B, Form Pattern B-6.

No. 114.

Disc 9 & 10.a. - recorded March 21, 1937 by Erik Holtved.

Amaunalik (sg. 7): The first song in the myth "The Thunder Spirits".

The second song in the myth has no. 108.

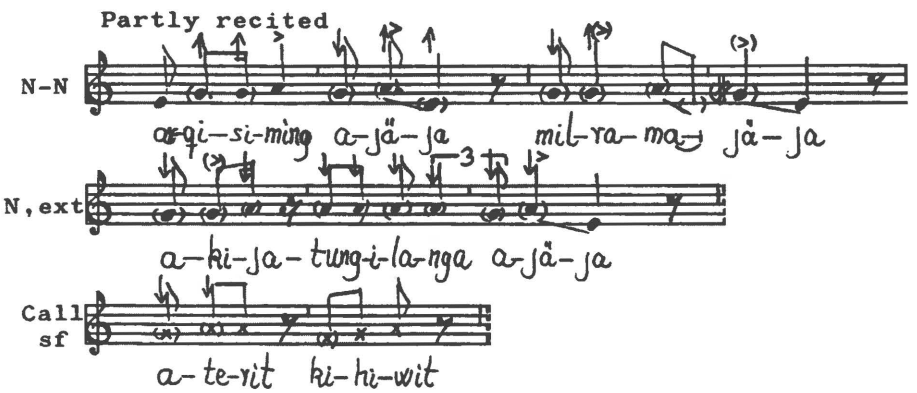
Published in Holtved 1951, vol. 1: 40-48 (the actual song on p. 42); vol. 2: 12-16.

The informant sings solo.

The recording includes the entire myth.

The song is surrounded by narration.

Pitch: c' = ca. a. M.M.: ♩ = ca. 158.



Words: The elder sister sings:

arqisiming a-jä-ja
milrama jä-ja
akijatungilanga a-jä-ja
aterit kihiwit

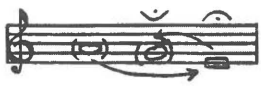
"(With) ptarmigans a-jä-ja
When I hit with stones jä-ja
I ate not the meat of the stomach
Go thou down thou alone !"

(Literal translation by Erik Holtved)

Concordances: No near variants to the present song are found.

Melody Analysis:

Tone Material:



Conclusion: The song is partly recited and has many unsteadily intoned tones. Occurrence of pentatonics is very dubious. But, in consideration of the normally used tone material in the traditional Polar Inuit songs, the tone material could be considered as a very incomplete and blurred appearance of pentatonics.

Pentatonics: Dubious pentatonics. If the tone material is regarded incomplete pentatonics a determination might show incomplete Mi-pentatonics in Mi-position, or an implicit Mi-pentatonics in Do-position.

Conclusion: (Hypothetic Penta-Type 13, or an implicit Penta-Type 11).

Melodic contours: Nucleus has a convex arc.with included undulation. The contour is partly changed when Nucleus is repeated: the second presentation has no undulation, and the third presentation has an inserted pleonasm. The final call has two ascending exclamations.

Rhythm Analysis: The song has no marked or repeated rhythmic pattern.

Modal Affiliation: (Melody-Sphere α–1). A determination of Modal Affiliation is made dubious caused by the limited and unsteady tone material.

Form Analysis 1:

⌐— N —¬	⌐— N, var. —¬	⌐— N, ext.,v. —¬	⌐— Call —¬
t^+,ext. (: t/ + t) -	t, var.(: t1/ + t, v) -	t^+,ext.,v (: t1/ -p + t,v) -	t1/,v - t1/,v
Dev.:	var.	var. +	

Conclusion: Varied and extended version of Formula Structure, Form Pattern FS-6.

Form Analysis 2:

⌐— N —¬	⌐— N, var. —¬	⌐— N, ext.,v. —¬	⌐— sf —¬
t^+,ext. (: t/ + t) -	t, var.(: t1/ + t, v) -	t^+,ext.,v (: t1/ -p + t,v) -	t1/,v - t1/,v
Dev.:	var.	var. +	

Conclusion: Varied and extended version of Form Type A, Form Pattern A-6.

Comments: Nucleus has an extended t-motif with internal repetition. It is compounded of half a t-motif and a common t-motif. Two extended and varied versions of Nucleus follow: One has half a t1-motif (tones g'-a') prior to a varied t-motif, the other has an inserted, surplus, pleonasm. The final "phrase" forms a half-way shouted call including two halved t1-motifs. The stave can also, secondarily,be interpreted as a suffix (Analysis 2).

Overall formal conclusion: Analysis 1 is to be preferred: Formula Structure, Form Pattern FS-6.

No. 115.

Disc 4.a & b. - recorded March 19, 1937 by Erik Holtved.

Amaunalik (sg. 8): The Sea-Gull's song in the fable "The Drum-fight of the Birds".

This is the second of the fable's four somgs. For the other songs, see nos. 109, 116, 122.

Published in Holtved 1951, vol. 1: 233-238 (the actual song on p. 237); vol. 2: 93-95.

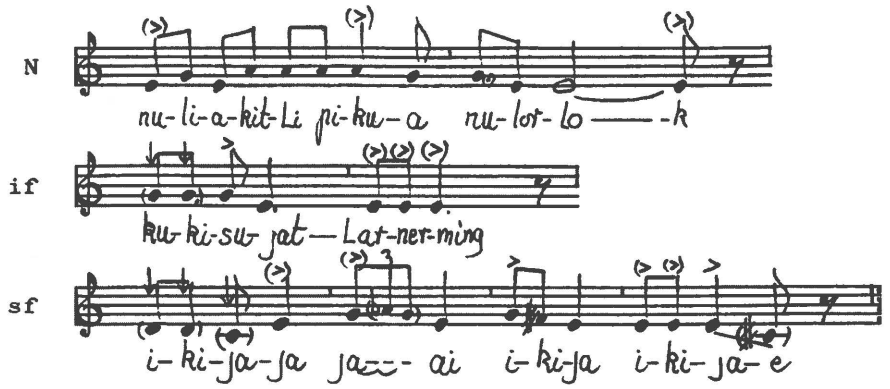
The informant sings solo.

The recording includes the entire fable.

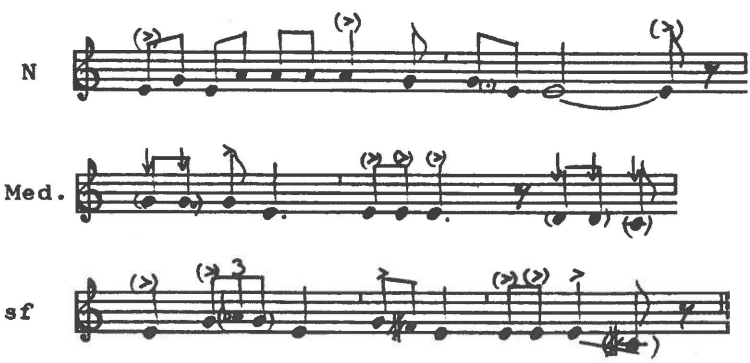
The song is surrounded by narration.

Pitch: c' = ca. g. M.M.: ♩ = ca. 168.

Analysis 1.



Analysis 2.



Words:	The gull sings:	
	nuliakitLi	"Thy two women (but)
	pikua	They up there
	nulorLo-k	They have ugly posteriors
	kukisujatLarnerming	From being torn with the 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"

(Literal translation by Erik Holtved)

Concordances: Anal.(var.): 116. In the 1962-collection Imîna Imîna sang an abbreviated version of the same song (tape 13, rec. 4).

Melody Analysis:

Tone Material: 

Conclusion: Pentatonics with rather many unsteadily intoned tones. Tone g' is lowered in the second stave. Tones a', d' and c' are lowered in the third stave. The final tone is an unsteadily intoned after-tone.

Pentatonics: Partially blurred Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic contours: Nucleus has a small convex arc followed by a wider convex arc. The second phrase shows a falling contour. The final phrase has a small concave arc succeeded by two convex arcs and a pleonasm.

Rhythm Analysis: A frequently used rhythm is: 

Modal Affiliation: Melody-Sphere α-1.

Form Analysis 1, first notation:

N	if (or: /N)	sf
t^{+}, ext. (: $t^{+/}$ + ts)	ts + p	/c1$^{+/}$ + t,v + ts,v + p

Dev.: ext.

Conclusion: Extended version of Form Type A, Form Pattern A-6.

Form Analysis 2, second notation:

N	Med.	sf
t^{+}, ext. (: $t^{+/}$ + ts)	ts + p	/c1 + t,v + ts,v + p

Conclusion: Form Type B, Form Pattern B-6.

Comments, Form Analysis 1:
Nucleus has an extended t-motif with internal repetition. It is compounded of a t-motif with half a repetition, with open ending, and a simplified t-motif. The second phrase, a simplified t-motif and a pleonasm, is an infix, but it could also form an extension to the Nucleus repeating its last part. The last phrase, a suffix, has half a c1-motif with partial repetition (tones d'-c'-e'), a varied t-motif (tone ab), a simplified and varied t-motif (tone f#), and a short pleonasm. Analysis 1 shows an occurrence of Form Type A.
Analysis 2: Nucleus is formed as in Analysis 1. The following phrase includes half a c1-motif; in this way it forms a Mediation to tone c' where the suffix follows. This is typical of Form Type B.

Overall formal conclusion: Analysis 1 is to be preferred: Form Type A, Form Pattern A-6.

No. 116.

Disc 4.a & b. - recorded March 19, 1937 by Erik Holtved.

Amaunalik (sg. 9): The Falcon's song in the fable "The Drum-fight of the Birds".

This is the fourth of the fable's four somgs. For the other songs, see nos. 109, 115, 122.

Published in Holtved 1951, vol. 1: 233-238 (the actual song on p. 237); vol. 2: 93-95.

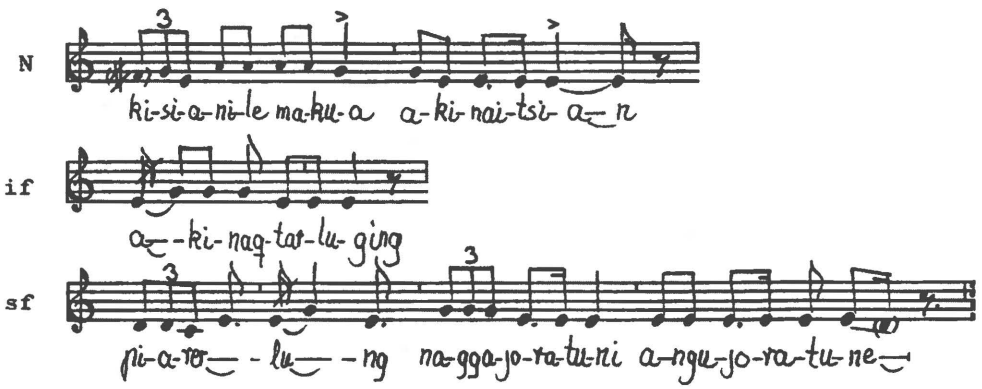
The informant sings solo.

The recording includes the entire fable.

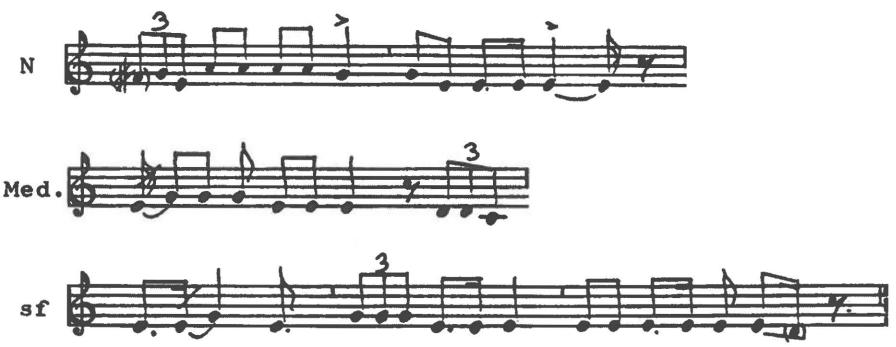
The song is surrounded by narration.

Pitch: c' = ca. g. M.M.: ♩ = ca. 150.

Analysis 1.



Analysis 2.



Words: The falcon sings:

kisianile makua	"But these
akinaitsian	Mountain sides
akinaqtarLuging	Heading straight for them
piarerlung	It is necessary (for them)
naggajoratuni	Without intermission
angujoratune	To reach !"

(Literal translation by Erik Holtved)

Concordances: Anal.(var.): 115. In the 1962-collection Imîna Imîna sang an abbreviated version of the same song (tape 13, rec. 4).

Melody Analysis:

Tone Material:



Conclusion: Pentatonics with sparse appearance of tones d' and c'. Tone approximate f#' is used at the beginning of the song.

Pentatonics: Mi-pentatonics in Do-position.

Conclusion: Penta-Type 11.

Melodic contours: Nucleus has a small convex arc followed by a rising leap; it is succeeded by a pleonasm and gradually falling movement. The second phrase shows a falling contour. The final phrase has a short descent succeeded by two convex arcs and a pleonasm.

Rhythm Analysis: The song has no marked or repeated rhythmic pattern.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis 1, first notation:

N	if (or: /N)	sf
t^{+}, ext. (: $t^{+/}$ + ts)	ts + p	/c1$^{+/}$ + ts + ts + p

Dev.: ext.

Conclusion: Extended version of Form Type A, Form Pattern A-6.

Form Analysis 2, second notation:

N	Med	sf
t^{+}, ext. (: $t^{+/}$ + ts)	ts + p - /c1	+ ts + ts + p

Conclusion: Form Type B, Form Pattern B-6.

Comments:
Form Analysis 1: Nucleus has an extended t-motif with internal repetition. It is compounded of a t-motif with half a repetition, with open ending, and a simplified t-motif. The second phrase, a simplified t-motif and a pleonasm, is an infix, but it could also form an extension to the Nucleus repeating its last part. The last phrase, a suffix, has half a c1-motif with partial repetition (tones d'-c'-e'), two simplified t-motifs in various versions, and a pleonasm. Analysis 1 shows an occurrence of Form Type A.
Analysis 2: Nucleus is formed as in Analysis 1. The following phrase includes half a c1-motif; in this way it forms a Mediation to tone c' where the suffix follows. This is typical of Form Type B.

Overall formal conclusion: Analysis 1 is to be preferred: Form Type A, Form Pattern A-6.

No. 117.

Disc 36.b. - recorded April 12, 1937 by Erik Holtved.

Amaunalik (sg. 10): Song in the fable "The Singing Reindeer".

Published in Holtved 1951, vol. 1: 242-244; vol. 2.

The informant sings solo.

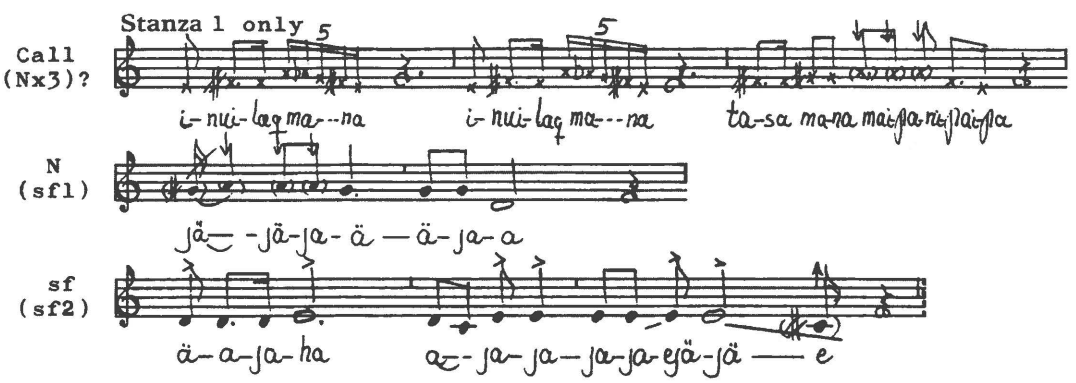
The recording includes the entire myth.

The song has two stanzas (?), or is presented two times, surrounded by narration.

Stanza 1 is extended by an introductory call.

The first stanza - or presentation - is notated.

Pitch: c' = ca. b. M.M.: ♩ = ca. 168.



Words: The reindeer sings:

inuilaq mana	"The country without human beings this,
inuilaq mana	The country without human beings this,
tasa mana imaipa	Then now this it lets it be thus (?)
nipaipa	It lets it be without voices,
jä-jä-ja-ä-ä.ja-a	Jä-jä-ja-ä-ä.ja-a
ä-a-ja-ha	Ä-a-ja-ha
a-ja-ja-ja-ja-ejä-jä-e	A-ja-ja-ja-ja-ejä-jä-e"

(Literal translation by Erik Holtved)

Concordances: (Ext. var.): 118, 119, 120, 126, 129.

Melody Analysis:

Tone Material:



Conclusion: Blurred pentatonics with unsteadily intoned grace-notes and after-tones. The top-tone a' is lowered. The introductory passages carrying words are half-way recited with unsteadily intoned tones.

Pentatonics: The first phrase, used in the first strophe only, has no pentatonics. The proper song (Nucleus + sf) has Mi-pentatonics in Do-position.

Conclusion: The proper song has Penta-Type 11.

Melodic contours: The introductory Call has three convex arcs. Nucleus shows an ascending leap followed by descending movement. The final phrase has two small convex arcs with an inserted pleonasm.

Rhythm Analysis: The song has no marked and repeated rhythmic figures.

Modal Affiliations: The proper song has a mixture of Melody-Spheres α and β.

Form Analysis 1:

Call	N	sf
t, irr. - t, irr. - t, irr.	- t, aug., ext. (: t1 + ts, aug.)	- /c + /c1$^{+/}$ + p

Dev.: Ext. (in Str. 1 only)

Conclusion: Partly extended (str.1) version of Form Type A, Form Pattern A-10.

Form Analysis 2:

N	N	N	sf 1	sf 2
t, irr. - t, irr. - t, irr.			- t, aug., ext. (: t1 + ts, aug.)	- /c + /c1$^{+/}$ + p

Dev.: · (var.)

Conclusion: Slightly varied version of Form Type A, Form Pattern A-4.

Comments:
Analysis 1: Stanza 1 has an introductory threefold presentation of an irregular t-motif using approximate tones, the third time in a slightly varied version. This phrase has the character of a call and is half-way recited. Nucleus shows a downward augmented t-motif (tones a'-g'-d') in extended version compounded of a t1-motif and a simplified downward-augmented t-motif. It is followed by a rest and a suffix which holds two c1-motifs in various versions and a pleonasm.
Analysis 2: The introductory motifs may present three Nuclei. In this case the following phrases form suffixes. And the formal determination shows Form Type A in Form Pattern A-4.

Overall formal conclusion: Analysis 1 is to be preferred: Form Type A, Form Pattern A-10.

No. 118.

Disc 8.b.2 - recorded March 21, 1937 by Erik Holtved.

Amaunalik (sg. 11): Song in the fable "Little Auk's Song".

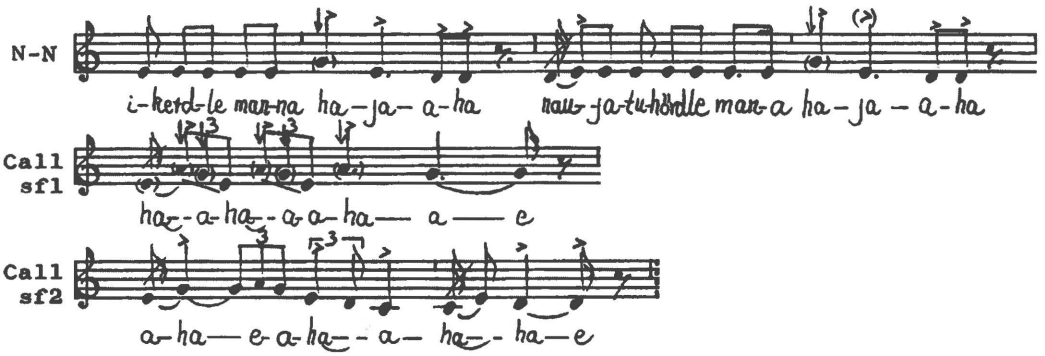
Published in Holtved 1951, vol. 1: 240-241; vol. 2: 96.

The informant sings solo.

The recording includes the entire fable.

The song is surrounded by narration.

Pitch: c' = ca. b. M.M.: ♩ = ca. 137.



Words: The little auk sings:

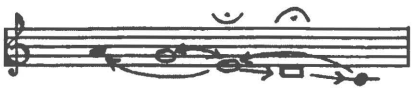
ikerdle mana
ha-ja-a-ha
naujatuhördle mana
ha-ja-a-ha
ha-a-ha-a-a-ha-a-e
a-ha-e-a-ha-a-ha-ha-e

"But the sea-bay this,
Ha-ja-a-ha
But the great sea-gull this,
Ha-ja-a-ha
Ha-a-ha-a-a-ha-a-e
A-ha-e-a-ha-a-ha-ha-e"

(Literal translation by Erik Holtved)

Concordances: Ext. var.: 119, 120, 126, 129, (Ext. var.): 117. In 1962 Imîna Imîna sang a varied version of the same song (tape 38, rec. 4).

Melody Analysis:

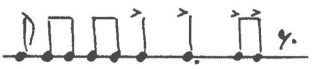
Tone Material: 

Conclusion: Pentatonics with unsteadily intoned grace-notes. The top-tones are frequently lowered.

Pentatonics: Re-pentatonics in Do-position.

Conclusion: Penta-Type 6.

Melodic contours: Nucleus has a pleonasm and a convex arc. The second phrase has two times an upward leap with succeeding stepwise descending movement. The final phrase has a gradually falling contour and a small convex arc.

Rhythm Analysis: A conspicuous rhythm i Nuclei is: 

Modal Affiliation: Melody-Sphere β.

Form Analysis 1:

N — N — Call — Call

ts, aug., ext. (: p + ts, aug.) - p + ts, aug. - $t^{++/}$ - T + cl/

Dev.:

Conclusion: Formula Structure, Form Pattern FS-10.

Form Analysis 2:

N — N — sf1 — sf2

ts, aug., ext. (: p + ts, aug.) - p + ts, aug. - $t^{++/}$ - T + cl/

Dev.:

Conclusion: Form Type A, Form Pattern A-10.

Comments: Nucleus has an extended version of an augmented ts-motif (tones e'-g'-e'-d'); it is compounded of a pleonasm and a downward augmented ts-motif. The song has two Nuclei separated by rests. There are two interpretations for the following phrases.
Analysis 1: The contents of the second and third phrase have the qualities of melodic calls. In that case a formal conclusion for the song shows Formula Structure in Form Pattern FS-10. This determination is strenghtened by a comparison with songs nos. 119 and 120 where passages with calls are more obvious.
According to Analysis 2 the two phrases in question form suffixes, perhaps one (extended) suffix instead of two. Accordingly, the formal determination shows Form Type A, Form Pattern A-10.

Overall formal conclusion: Analysis 2 is to be preferred : Form Type A, Form Pattern A-10.

No. 119.

Disc 38.b.2. - recorded April 12, 1937 by Erik Holtved.

Amaunalik (sg. 12): Song in the fairy tale "The Girl who Would not Marry".

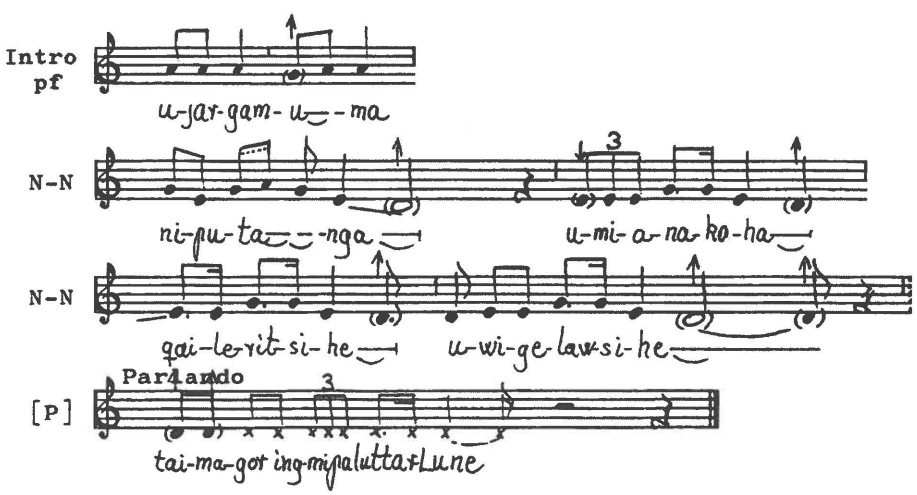
Published in Holtved 1951, vol. 1: 204, variant A; vol. 2: 80.

The informant sings solo.

The recording includes the entire fairy tale.

The song is preceded by narration.

Pitch: c' = ca. g. M.M.: ♩ = ca. 160.



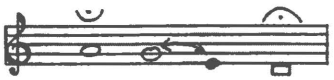
Words: The girl sings:

ujargamuma	"The stone's - its
niputanga umianakoha	Its fast-sticking boat-people out there
qaileritsihe uwigelawsi-he	Come you, let me marry you he"
taimagoringmipaluttarLume	Thus it is told, singing.

(Literal translation by Erik Holtved)

Concordances: Ext. var.: 118, 120, 126, 129. (Ext. var.): 117. In 1962 Imîna Imîna sang a varied version of the same song (tape 38, rec. 4).

Melody Analysis:

Tone Material: 

Conclusion: Incomplete pentatonics with some unsteadily intoned tones: Tone g' is heightened in the first stave. Tone d' is heightened through-out the song. The final parlando-"phrase" is half-way sung and spoken.

Pentatonics: Incomplete and partly blurred Re-pentatonics in Re-position or, secondarily: an implicit appearance of Re-Pentatonic in Do-position.

Conclusion: (Hypothetic Penta-Type 7, or an implicit Penta-Type 6).

Melodic contours: The initial prefix has an undulating movement. Each Nucleus has a convex arcs, the first Nucleus with a preceding small descent. The final parlando is carried by a pleonasm.

Rhythm Analysis: A conspicuous rhythm in Nuclei is: 

Modal Affiliation: Melody-Sphere β.

Form Analysis:

⌜⌜-Intro-⌝-- ⌜N (ext)⌝ ⌜— N —⌝ ⌜— N —⌝ ⌜— N —⌝ ⌜"outrun"⌝

p + t1/ + t $^{(+)}$,aug. - ts, aug. - ts, aug. - ts, aug. - P

Dev.: + +

Conclusion: Extended version of Formula Structure, Form Pattern FS-10.

Comments: The song has a brief Introduction, or prefix, including a pleonasm and half a t1-motif with an open ending (tones g'-a'). There is no rest between the Introduction and Nucleus. Perhaps the Introduction is part of the first Nucleus which, consequently, is extended. This extends the formal course of the song. The first Nucleus has a downward augmented t-motif (tones e'-g'-a'-g'-e'-d') with a questionable internal repetition (a comparison with the following Nuclei shows that the "right" Nucleus has no internal repetition). Three Nuclei follow, separated by rests. Each of these has a simplified t-motif with a downward augmentation leading to tone d'. The emphasizing of tones g' and d' states the presence of Melody-Sphere β.
The fourth Nucleus makes the end of the song proper. The following pleonasm is a kind of "outrun". Here Amaunalik brings the two final words of the fairy tale.

No. 120.

Disc 7.b.2. - recorded March 21, 1937 by Erik Holtved.

Amaunalik (sg. 13): Song in the fable "The Snow-bunting's Song of Lamentation".

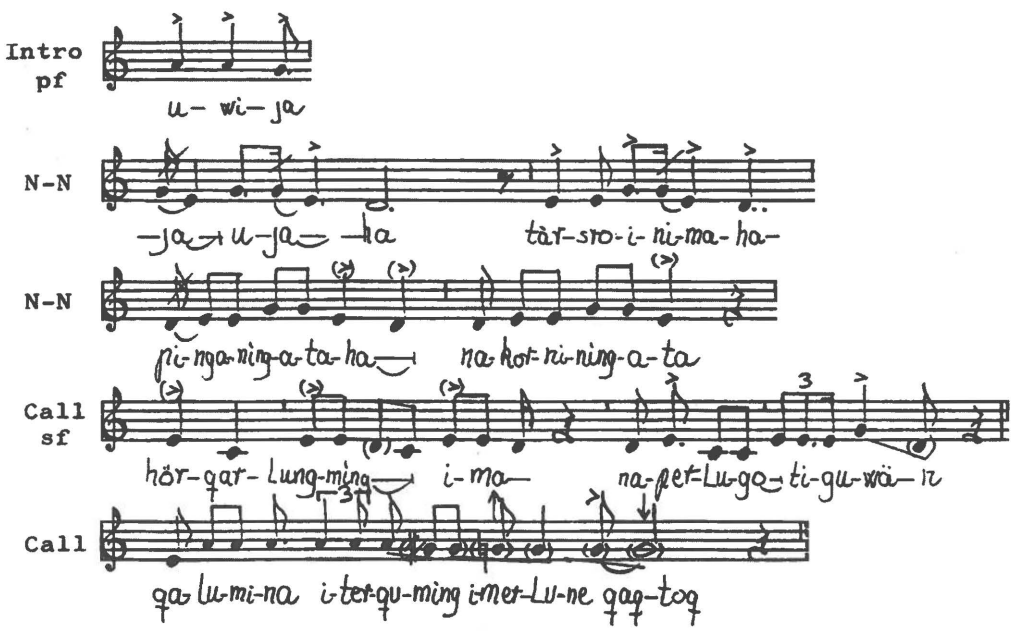
Published in Holtved 1951, vol. 1: 238-239; vol. 2: 95-96.

The informant sings solo.

The recording includes the entire fable.

The song is surrounded by narration.

Pitch: c' = ca. ab - g. M.M.: ♩ = ca. 140.



Words: The snow-bunting sings:

uwija ja ujaha	"My husband, ja, my husband,
tärsroinimaha	Human beings, thus
pinganingataha	Because they are mightier,
nakorninin gata	Because they are stronger
hörqarLungming ima	With the wicked whalebone (snare) thus
naperLugo tiguwän	Snaring him they took him,
qalumina iterquming	Qalumîna (with) urine
imerLune qaqtoq	drinking it burst"

(Literal translation by Erik Holtved)

Concordances: Anal.(var.): 126. Ext. var.: 118, 119, 129. (Ext. var.): 117. In 1962 Imîna Imîna sang a version of the same song (tape 38, rec. 4).

Melody Analysis:

Tone Material: 

Conclusion: Pentatonics with but few unsteadily intoned tones. The last "phrase" is a melodic call with gradually descending tones. The final tones of the first Call form the proper end of the song. Finalis is tone g' or d', compare with song no. 126.

Pentatonics: **So-pentatonics in Do-position, or: Re-pentatonics in Do-position.**

Conclusion: **Penta-Type 16, or, secondarily: Penta-Type 6.**

Melodic contours: **The initial Introduction has a slightly falling contour. Each Nucleus shows a convex arc. The first Call has undulating movements succeeded by two convex arcs, a small and a wider arc. The second Call has an upward leap followed by gradually falling movement.**

Rhythm Analysis: A conspicuous rhythm in Nuclei is: 

Modal Affiliation: Melody-Sphere β.

Form Analysis 1:

	Intro	N(ext.)	N	N	N	Call	Call
	t1	+ ts, aug.-	ts, aug.+	ts, aug.+	ts -	c1+c1$^{+/}$ - c1+	ts,(aug) - t1, irr., ext.
Dev.:	+		(var)	(var)	(var)		

Conclusion: Extended and slightly varied version of Formula Structure, Form Pattern FS-10.

Form Analysis 2:

	pf	N(ext.)	N	N	N	sf	Call
	t1	+ ts, aug.-	ts, aug.+	ts, aug.+	ts -	c1+c1$^{+/}$ - c1+	ts,(aug) - t1, irr., ext.
Dev.:	+		(var)	(var	(var)		extension

Conclusion: Extended and slightly varied version of Form Type A, Form Pattern A-10.

Comments: The song has a brief Introduction, or prefix, presenting a t1-motif (tones a'-g'). There is no rest betweeen Nucleus and the Introd tion which (the Intro) may form a preceded extention to the N. This extends the formal course of the song. N has a simplified t-motif with a downward augmentation (tones e'-g'-e'-d'). It is presented four times in all in slightly varied versions.
Analysis 1: The succeeding motifs are grouped in two phrases which, both of them; may appear as melodic calls. In this case a formal conclusion shows Formula Structure.
Analysis 2: The final phrase is a call. But the fourth stave, c1-motifs and a ts, aug.-motif, has a true melodic value. It forms a suffix, resulting in Form Type A.

Overall formal conclusion: Analysis 2 is to preferred : Form Type A, Form Pattern A-10.

No. 121.

Disc 30.b.1. - recorded April 12, 1937 by Erik Holtved.

Amaunalik (sg. 14): Song in the fable "The Singing Hare".

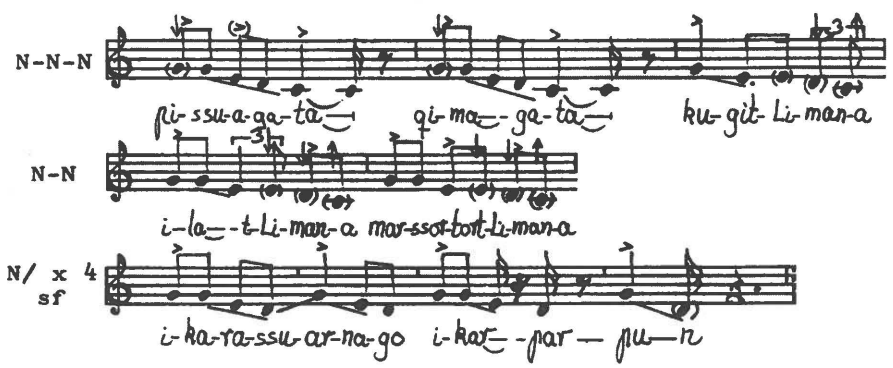
Published in Holtved 1951, vol. 1: 242; vol. 2: 97.

The informant sings solo.

The recording includes the entire fable.

The song is surrounded by narration.

Pitch: c' = ca. a. M.M.: ♩ = ca. 180.



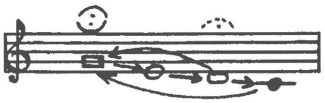
Words: The hare sings:

pissuagata	"We being good at walking,
qimagata	When we fled
kugitLimana	(of) the rivers - this
ilatLimana	One of them - this,
marssortortLimana	The swollen one - this,
ikarassuarnago	He not being able to cross it swiftly
ikarparpun	We crossed"

(Literal translation by Erik Holtved)

Concordances: No near variants of the present song are found.

Melody Analysis:

Tone Material: 

Conclusion: Incomplete pentatonics with many unsteadily intoned tones. Tone g' is lowered in the first phrase. Tones e' and d' are lowered in stave 2, tone c' is heightened. Finalis is tone g' or, secondarily, tone d'.

Pentatonics: Finalis g': Incomplete and blurred So-pentatonics in Do-position. Finalis d': Incomplete and blurred Re-pentatonics in Do-position.

Conclusion: (Hypothetic Penta-Type 16 or, secondarily: Penta-Type 6).

Melodic contours: All Nuclei have descending contours. The final phrase has three concave arcs with a succeeding falling glizzando.

Rhythm Analysis: A frequently used rhythm is: 

Modal Affiliations: Melody-Sphere α-1 (nuclei) succeeded by Melody-Sphere β.

Form Analysis 1:

N N N N N N/ N/ N/ N/

T,s - T,s - T,s + T,s + T,s + Ts, inc. + Ts, inc. + Ts, inc. - Ts, inc., irr.

Dev.: var. var. var. var.

Conclusion: Varied version of Formula Structure, Form Pattern FS-12.

Form Analysis 2:

N N N N N sf

T,s - T,s - T,s + T,s + T,s + ts, aug. + ts, aug. + ts, aug. - t,s aug., irr.

Dev.: (var.)

Conclusion: Slightly varied version of Form Type A, Form Pattern A-12.

Comments: Nucleus has a simplified T-motif (tones g'-e'-d'-c'). In this, fundamental, version it is presented five times with but small variations.
Analysis 1: In the third stave the simplified T-motif reappears four times in an incomplete version reaching tone d' instead of c'. The final presentation of the motif is irregular and makes the determination of the finalis ambivalent : The final tone of the song is, most likely, tone g' which results in the Penta-Type classification Penta-Type 16. On the contrary, the final motif could be a varied repetition of the preceding motifs. In this case the final tone is d' resulting in Penta-Type 6. Form Analysis 1 shows the presense of Formula Structure in Form Pattern FS-12.
Analysis 2: The final four motifs, now simplified t-motifs with downward augmentations (tones g'-e'-d') could, secondarily, form suffixes. In this case the formal analysis shows Form Type A.

Overall formal conclusion: Analysis 1 is to be preferred: Formula Structure, Form Pattern FS-12.

No. 122.

Disc 4.a & b. - recorded March 19, 1937 by Erik Holtved.

Amaunalik (sg. 15): The Arctic Skua's song in the fable "The Drum-fight of the Birds".

This is the third of the fable's four somgs. For the other songs, see nos. 109, 115, 116.

Published in Holtved 1951, vol. 1: 233-238 (the actual song on p. 237); vol. 2: 93-95.

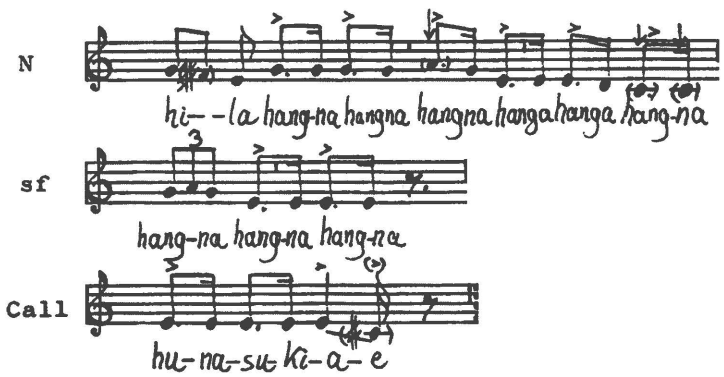
The informant sings solo.

The recording includes the entire fable.

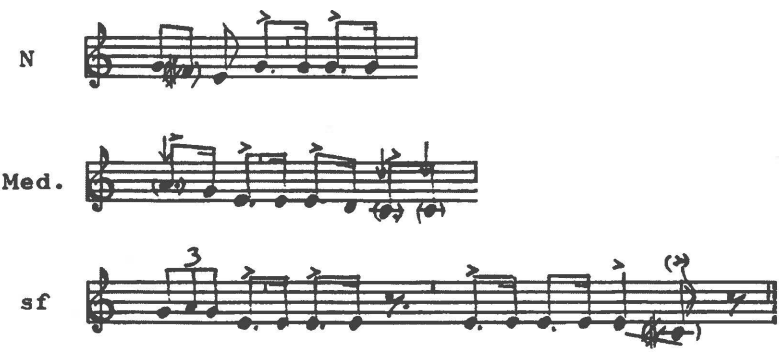
The song is surrounded by narration.

Pitch: c' = ca. g. M.M.: ♩ = ca. 138.

Analysis 1.



Analysis 2.



Words: The arctic skua sings:

hila hangna
hangna hangna . . .
hunasukiae

"The weather out there
Out there out there. . . (sung 9 times in all)
Nothing caught !"

(Literal translation by Erik Holtved)

Concordances: No variants are found in the present collection. In 1962 Imîna Imîna sang a varied version of the song (tape 13, rec. 3).

Melody Analysis:

Tone Material:



Conclusion: Pentatonics with some unsteadily intoned tones. In the first phrase tone f#' is used as a passing *pien*, tones a' and c' are lowered.

Pentatonics: Slightly blurred Mi-pentatonics in Do-position.

Conclusion: Slightly slurred Penta-Type 11.

Melodic contours: Nucleus has a small concave arc followed by a convex arc with a final descent to tone c'. The second phrase has an upward leap followed by a small descent. The final phrase has a pleonasm.

Rhythm Analysis: The rhythm is dominated by dotted eights.

Modal Affiliation: Melody-Sphere α-1.

Form Analysis 1, first notation:

N — sf — Call

T^{+}, ext. (: $ts^{+/}$ + T,ext.(t+c1)) + ts + p - P

Conclusion: Form Type A, Form Pattern A-14.

Form Analysis 2, second notation:

N — Med. — sf

$ts^{+/}$ + p + T, ext. (: t + c1) + t + p - P

Conclusion: Form Type B, Form Pattern B-5.

Comments, Form Analysis 1:
Nucleus has an extended and complex T-motif with internal repetition. It is compounded of a simplified t-motif with an added half repetition, with open ending, and a second (less) extended T-motif (a t-motif + c1). The second phrase, a t-motif and a pleonasm, forms a suffix, but it could also represent an extension to the Nucleus. The third stave is a call carried by a pleonasm. Analysis 1 shows the occurrence of Form Type A in Form Pattern A-14.
Analysis 2: Nucleus has a simplified t-motif with an added half repetition (tones g'-e'-g') and a short pleonasm. There is no rest between this phrase from the following phrase. The second phrase has an extended T-motif, compounded of a t- and a c1-motif, and forms a Mediation (Med) leading down and preparing the last phrase. The has the quality of a suffix and includes a common t-motif with a pleonasm and - after a rest - a second pleonasm. This analysis shows Form Type B in Form Pattern B-5.

Overall formal conclusion: Analysis 1 is to be preferred: Form Type A, Form Pattern A-14.

No. 123.

Disc 17.a.1. - recorded March 27, 1937 by Erik Holtved.

Inugarssuk (female) (sg. 2): Song in the fairy tale "The Girl who Nursed a Worm".

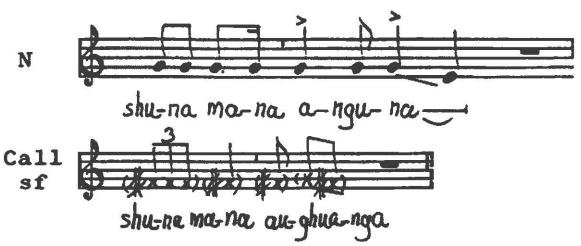
Published in Holtved 1951, vol. 1: 201-202; vol. 2: 78-79.

The informant sings solo.

The recording includes the entire myth.

The song is surrounded by narration.

Pitch: c' = ca. f. M.M.: ♩ = ca. 170.



Words: The mother sings:

shuna mana
anguna
shua mana
aughuanga

"What this
Noting but blood,
What this
its blood !"

(Literal translation by Erik Holtved)

Concordances (Ext. var.): 110. In the 1962-collection variations of the present song were sung by Sofie Eipe (tape 3, 4) and Imîna Imîna (tape 13, 2).

Melody Analysis:

Tone Material: 

Conclusion: **Blurred two-tone melodics, or, alternatively, incomplete pentatonics.** In consideration of the normally used tone material in the traditional Polar Inuit songs, the tone material of the present song could be considered as an incomplete appearance of pentatonics. Several approximate tones (partly spoken) are used in the final call.

Pentatonics: **True pentatonics is not used. However, if the tone material is** regarded incomplete pentatonics a determination might show an incomplete version of Mi-pentatonics in Mi-position, or an implicit appearance of Mi-pentatonic in Do-position.

Conclusion: **(Hypthetic Penta-Type 13, or an implicit Penta-Type 11).**

Melodic contours: Nucleus has a pleonasm succeeded by a small descent. In the second phrase the performance is more indistinct with many approximate tones. The contour shows a pleonasm and a small convex arc.

Rhythm Analysis: The song has no marked or repeated rhythmic pattern.

Modal Affiliation: (Melody-Sphere α–1). A determination of Modal Affiliation is made dubious caused by the limited tone material.

Form Analysis 1:

⌐ N ¬	⌐ Call ——— ¬
p + ts - p +	p,v (or: t1, irr.?)
Dev.:	[unusual motif]]

Conclusion: Formula Structure, Form Pattern FS-4.

Form Analysis 2:

⌐ N ¬	⌐ sf ——— ¬
p + ts - p +	p,v (or: t1, irr.?)

Conclusion: Form Type A, Form Pattern A-4.

Comments: Nucleus is very simple: a pleonasm followed by a simplified t-motif. The second phrase has a double interpretation. It is, primarily, a semi-melodical call. In this case the formal analysis shows Formula Structure in Form Pattern FS-4.
If the second phrase is regarded a suffix - analysis 2 - the analysis shows Form Type A in A-4.

Overall formal conclusion: Analysis 1 is to be preferred: Formula Structure, Form Pattern FS-4.

No. 124.

Disc 60.a.1. - recorded May 2, 1937 by Erik Holtved.

Inugarssuk (sg. 3): Song in the myth "Nâlagssartoĸ" ("Venus").

Amaunalik's version is published in Holtved 1951, vol. 1: 56-58; vol. 2: 19-20.

The informant sings solo.

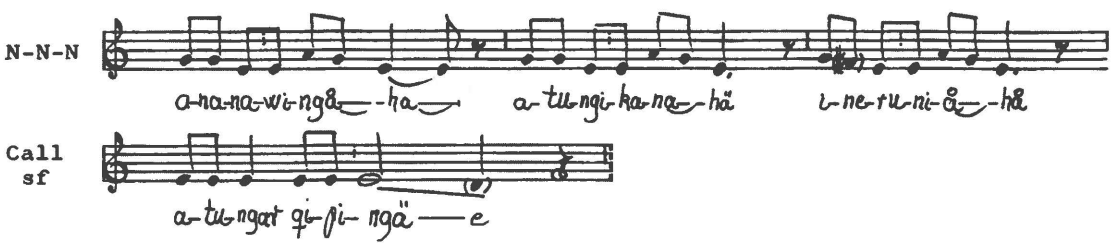
The recording includes the entire myth.

The song is presented two times in the myth, interrupted and surrounded by narration.

The first presentation is notated.

Pitch: c' = ca. db' .

M.M.: ♩ = ca. 165.



Words:

The child sings:

ananawingå-hå
atungikana-hä
ineruniå-hå
atungar
qipingä-e

"Your mother said
To sole the kamiks
When she has finished it
The sole
She had taken [it] off"

(Literal translation by Robert Petersen)

Concordances: Anal./var.: 111, 112,. Ext. var.: 125. (Ext. var.): 113. In the 1962-collection Natuk sang the same song (tape 36, rec. 8).

Melody Analysis:

Tone Material: 

Conclusion: Incomplete pentatonics with some unsteadily intoned tones. Tone f#' is used as a passing *pien*. Finalis is tone e' or, secondarily, an unsteadily intoned tone d' which is part of the expiration.

Pentatonics: Incomplete Mi-pentatonics / Re-pentatonics in Re-position, or an implicit appearance of Mi-pentatonics / Re-pentatonics in Do-position

Conclusion: (Hypothetic Penta-Type 12 / 7, or an implicit Penta-Type 11 / 6).

Melodic contours: Nucleus has a concave arc followed by a stepwise descent. This contour is presented three times and succeeded by a varied pleonasm in which the final tone moves one step down.

Rhythm Analysis: Nuclei have: 

Modal Affiliation: Melody-Sphere α-1 with a vague influence from Melody-Sphere β.

Form Analysis 1:

	N	N	N	Call
	t^+, ext.(: ts + t) -	t^+, ext. -	t^+, ext.(: ts, irr + t) -	P, v (: P + c1/
Dev.:			(var.)	c1/ is doubtful

Conclusion: Slightly varied version of Formula Structure, Form Pattern FS-6.

Form Analysis 2:

	N	N	N	sf
	t^+, ext.(: ts + t) -	t^+, ext. -	t^+, ext.(: ts, irr + t) -	P, v (: P + c1/
Dev.:			(var.)	c1/ is doubtful

Conclusion: Slightly varied version of Form Type A, Form Pattern A-6.

Comments: Nucleus has an extended t-motif with internal repetition. This motif is compounded of a simplified t-motif and a common t-motif. The song has three Nuclei separated by rests. The third N is slightly varied by tone appoximate f#'. The last phrase has a varied pleonasm, with a final descent to approximate tone d'. It is doubtful whether this final descent is part of the tune; most likely, it is caused by the singer's exhalation. In that case the determination of Penta-Type shows a hypothetic Penta-Type 13. In case of a final tone d' the determination shows Penta-Type 12. The final phrase forms a melodic call or, secondarily, a suffix, cf. analyses 1 and 2, respectively.

Overall formal conclusion: Analysis 1 is to be preferred: Formula Structure, Form Pattern FS-6.

No. 125.

Disc 16.b.2. - recorded March 27, 1937 by Erik Holtved.

Inugarssuk (sg. 4): Song in the fairy tale "The Girl who Would not Marry".

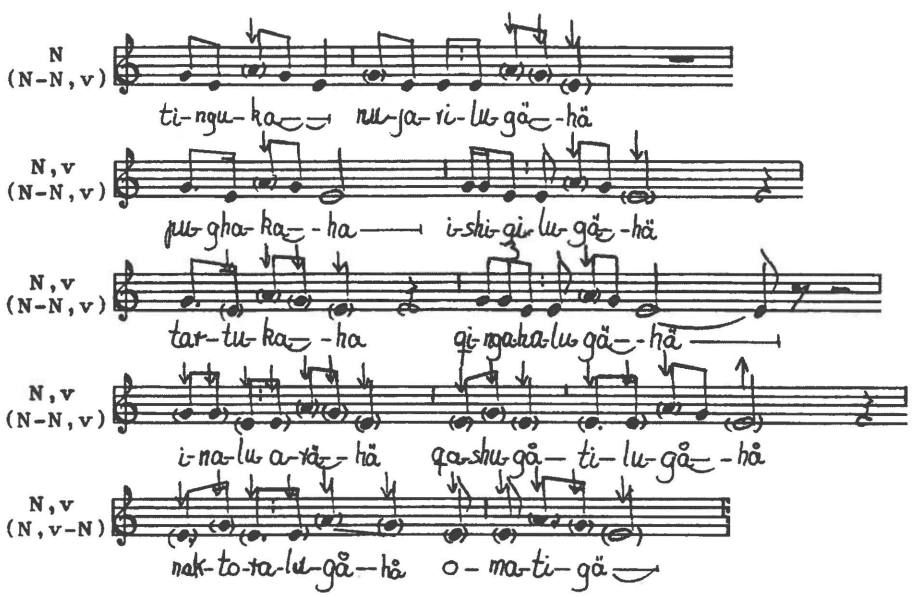
Published in Holtved 1951, vol. 1: 203-204; vol. 2: 79-80.

The informant sings solo.

The recording includes the entire myth.

The song is surrounded by narration.

Pitch: c' = ca. db' M.M.: ♩ = ca. 150.



Words: The girl sings:

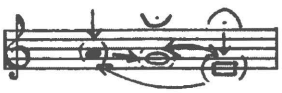
tingka nujarilugä-ha
pughaka-ha ishigilugä-hä
tartuka-ha qingahalugä-hä
inaluarä-hä qashugåtilugå-hå
naktoralugå-hå omatigä

"My liver having it as hair,
My lungs having them as eyes,
My kidneys having them as nostrils,
My gut having it as amaut string,
Having it as an amaut clasp my heart"

(Literal translation by Erik Holtved)

Concordances: Ext. var.: 111, 112, 124. (Ext. var.): 113. In the 1962-collection Natuk sang an abbreviated version of the present song (tape 36, 8). An interesting resemblance to song no. 128 appears, cf. comments.

Melody Analysis:

Tone Material: 

Conclusion: Blurred three-tone melodics, or, alternatively, blurred incomplete pentatonics with several unsteadily intoned tones. Tone a' is constantly lowered. Tone g' is frequently lowered in the first part of the song; it is constantly lowered in the last phrases. Tone e' is frequently lowered, but heightened at the end of the third phrase.

Pentatonics: Dubious and blurred appearance. If the tone material is regarded incomplete pentatonics a determination might show an incomplete version of Mi-pentatonics in Mi-position, or an implicit appearance of Mi-pentatonics in Do-position.

Conclusion: (Hypothetic Penta-Type 13, or an implicit Penta-Type 11).

Melodic contours: Continued waving movements are dominating the song. Every Nucleus, the last phrase excepted, has a concave arc followed by a gradually falling contour. The final phrase shows three convex arcs.

Rhythm Analysis: A frequently used rhythm is: 

Modal Affiliation: (Implicit Melody-Sphere α–1). A determination of Modal Affiliation is made dubious caused by the limited tone material.

Form Analysis:

| | | |

No. 126.

Disc 60.a.2. - recorded May 2, 1937 by Erik Holtved.

Inugarssuk (sg. 5): Song in the fable "The Snow-bunting's Song of Lamentation".

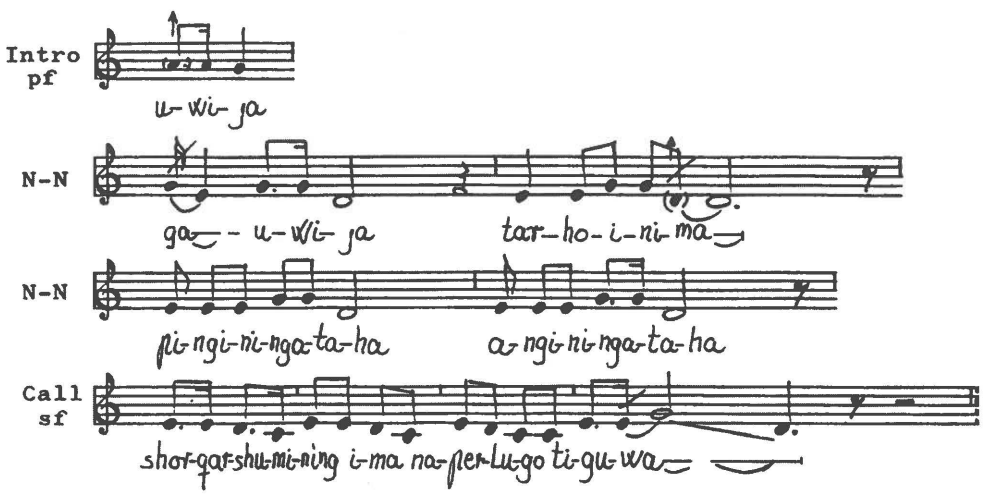
Published in Holtved 1951, vol. 1: 239-240, Variant A; vol. 2: 96.

The informant sings solo.

The recording includes the entire fable.

The song is surrounded by narration.

Pitch: c' = ca. db' - c'. M.M.: ♩ = ca. 144.



Words: The snow-bunting sings:

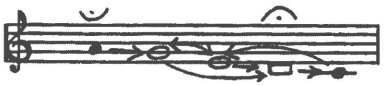
uwija gauwija	"My husband, my husband,
tarhoinima	The dark (: human beings) thus
pingiringataha	Because they are more powerful,
angiringataha	Because they are greater,
shorqarshumining ima	With their whalebone thus
naperLugo tiguwa	Snaring him, they took him"

(Literal translation by Erik Holtved)

Note: According to Erik Holtved 1951, p. 240 the song should continue. But there is no continuation on the copy-tape used for the transcriptions.

Concordances: Anal.(var.): 120. Ext. var.: 118, 119, 129. (Ext. var.): 117. In 1962 Imîna Imîna sang a version of the same song (tape 38, rec. 4).

Melody Analysis:

Tone Material: 

Conclusion: Pentatonics with few unsteadily intoned tones. The first tone in the song is a heightened tone a'.

Pentatonics: Re-pentatonics in Do-position.

Conclusion: Penta-Type 6.

Melodic contours: The initial Introduction has a slightly falling contour. Each Nucleus shows a convex arc. The Call is initiated by undulating movements: three stepwise descents with succeeding small rising leaps. The phrase is concluded by a convex arc.

Rhythm Analysis: A conspicuous rhythm in Nuclei is: 

Modal Affiliation: Melody-Sphere β.

Form Analysis 1:

⌐Intro¬	⌐N(ext.)¬	⌐N¬	⌐N¬	⌐N¬	⌐—— Call ——N!¬
t1	+ ts, aug. -	ts, aug. -	ts, aug. +	ts, aug. -	c1 + c1 + c1 + ts, aug.
Dev.:	+				

Conclusion: Extended version of Formula Structure, Form Pattern FS-10.

Form Analysis 2:

⌐Intro¬	⌐N(ext.)¬	⌐N¬	⌐N¬	⌐N¬	⌐—— sf ——N!¬
t1	+ ts, aug. -	ts, aug. -	ts, aug. +	ts, aug. -	c1 + c1 + c1 + ts, aug.
Dev.:	+				

Conclusion: Extended version of Form Type A, Form Pattern A-10.

Comments: The song has a brief Introduction, or prefix, presenting a t1-motif (tones a'-g'). There is no rest betweeen Nucleus and the Introduction which (the Intro) may form a preceded extention to the N. This extends the formal course of the song. N has a simplified t-motif with a downward augmentation (tones e'-g'-d'). It is presented four times in slightly different versions.
Analysis 1: The succeeding phrase has the quality of a melodic call. Consequently,, the formal conclusion shows Formula Structure, here in Form Pattern FS-10. The motivic content includes three c1-motifs and a repetition of the Nucleus. The re-appearance of Nucleus is very rarely seen in this formal place.
Analysis 2: The final phrase could, alternatively, form a suffix. In this case the formal conclusion shows Form Type A in Form Pattern A-10.

Overall formal conclusion: Form Analyses 1 and 2 are of equal weight.
A formal determination shows Formula Structure, Pattern FS-10, or Form Type A, Pattern A-10.

No. 127.

Disc 57.a.2. - recorded May 2, 1937 by Erik Holtved.

Inugarssuk (sg. 6): Song for a Child, [called] a Lullaby.

Published in Holtved 1951, vol. 1: 229; vol. 2: 91.

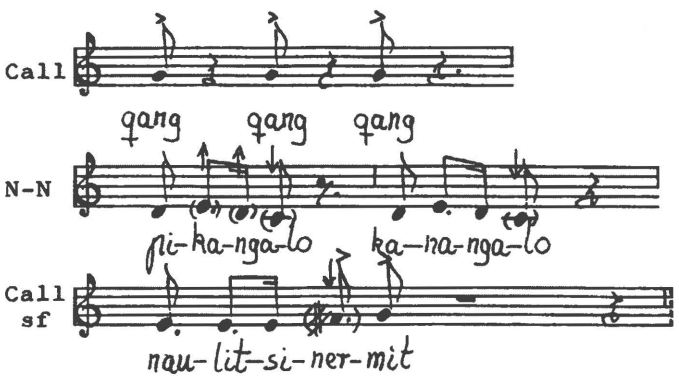
The informant sings solo.

The recording includes the narrative and the song.

The song has two identical and continuous presentations surrounded by narration.

The first presentation is notated.

Pitch: c' = ca. eb'. M.M.: ♩ = ca. 142.



Words: A woman sings:

qang, qang, qang
pikangalo
kanangalo
naulitsinermit

"Qang, qang, qang,
From up there
And from down there
With harpooning !"

(Literal translation by Erik Holtved)

Concordances: No near variants to the present song are found.

Melody Analysis:

Tone Material: 

Conclusion: Incomplete pentatonics with some unsteadily intoned tones: Tones e' and d' are heightened at the beginning of the second phrase. Tone c' is constantly lowered. Tone approximate f#' is used as a passing *pien* in the final phrase.

Pentatonics: Incomplete and partly blurred So-pentatonics in Do-position.

Conclusion: (Hypothetic Penta-Type 16).

Melodic contours: The song is initiated by a pleonasm, three times the same short call interrupted by rests. Each Nucleus has a small convex arc. The final phrase shows an ascending contour.

Rhythm Analysis: A frequently used rhythm is: 

Modal Affiliation: Varied version of Melody-Sphere α-2.

Form Analysis 1:

⌐Call¬	⌐N¬	⌐N¬	⌐Call¬
P -	c1 -	c1 -	ts/,v

Dev.: +

Conclusion: Extended version of Formula Structure, Form Pattern FS-18.

Form Analysis 2:

⌐Call¬	⌐N¬	⌐N¬	⌐sf¬
P -	c1 -	c1 -	ts/,v

Dev.: +

Conclusion: Extended version of Form Type A, Form Pattern A-18.

Comments: The song is initiated by a call imitating the croaking of the raven. Each Nucleus has a c1-motif (tones d'-e'-d'-c'). It is succeeded by a rising figure - half a simplified t-motif - which has a double interpretation: It forms, primarily, a melodic call resulting in a formal determination of Formula Structure, Form Pattern FS-18 (Analysis 1). But it could also form a suffix to the Nuclei. In this case the analysis shows Form Type A, Form Pattern A-18 (Analysis 2).

Overall formal conclusion: Analysis 1 is to be preferred: Formula Structure, Form Pattern FS-18.

No. 128.

Disc 78.b.1. - recorded May 12, 1937 by Erik Holtved.

K'âʀĸutsiaĸ (male) (sg. 5): Song in the fairy tale "The Girl who Would not Marry".

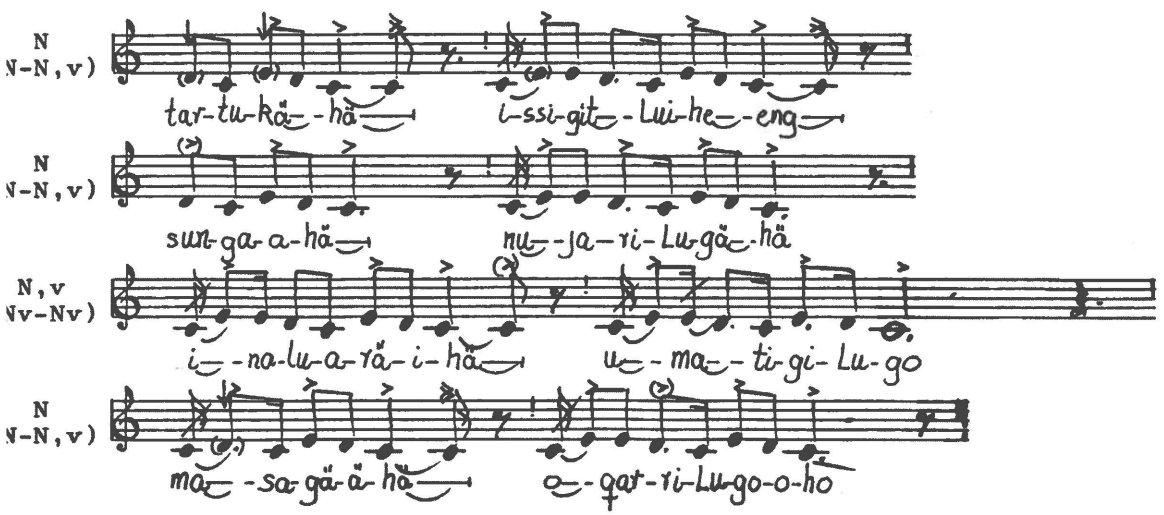
Published in Holtved 1951, vol. 1: 204-205, Variant B; vol. 2: 204-205.

The informant sings solo.

The recording includes the entire fairy tale.

The song is surrounded by narration.

Pitch: c' = ca. f. M.M.: ♩ = ca. 137.



Words: The girl sings:

tartukä-ä-hä	"My kidneys-ä-hä,
issigitLuiheeng	Having them as eyes.
sungahä	My gall bladder,
nujariLugä-hä	Having it as hair-hä.
inaluarä-i-hä	My intestines-i-hä,
umatigiLugo	Using it (?) as heart.
masagä-ä-hä	My milt-ä-hä,
oqarriLugo-o-ho	Using it as tongue-o-ho."

(Literal translation by Erik Holtved; corrected by Robert Petersen)

Concordances: No primary variants are found in the present collection. But an interesting resemblance to song no.125 appears, see the comments.

Melody Analysis:

Tone Material: 

Conclusion: Three-tone melodics, or, alternatively, incomplete pentatonics. In consideration of the normally used tone material in the traditional Polar Inuit songs, the tone material of the present song could be considered as an incomplete appearance of pentatonics. Tone d' is lowered at the beginning of the first and the fourth stave. Tone e' is lowered in the first Nucleus.

Pentatonics: Dubious or nonexisting pentatonics. If the tone material is regarded incomplete pentatonics a determination might show an incomplete version of Do-pentatonics in Do-position.

Conclusion: (Hypothetic Penta-Type 1).

Melodic contours: Each Nucleus has a small stepwise descent followed by an upward small leap and a second stepwise descent.

Rhythm Analysis: A frequently used rhythm is: 

Modal Affiliation: (Implicit Melody-Sphere α–2). A determination of Modal Affiliation is made dubious caused by the limited tone material.

Form Analysis:

⌐—— N ——¬	⌐— N ——¬	⌐—— N, var.——¬	⌐—— N.——¬
⌐N¬ ⌐ N, v¬	⌐N¬ ⌐N, v¬	⌐— N, v¬	⌐— N, v¬ ⌐N¬ ⌐N, v¬
$c1^+$ - $c1^+$, ext.	- $c1^+$ - $c1^+$, ext.	- $c1^+$, ext.	- $c1^+$, ext. - $c1^+$ + $c1^+$, ext.
Dev.: var.	var.	var.	var. var.

Conclusion: Varied version of Formula Structure, Form Pattern FS-20.

Comments: There are very interesting similarities between the present song and song no. 125: the t-motifs (a'-g'-e') of song no. 125 are "substituted" by c1-motifs (e'-d'-c') in the present song. For the present song: Nucleus has a c1-motif with internal repetition. It reappears in an extended version, now initiated by tone e' presented twice. This extension - inside the motif - varies the Nucleus. Consequently, the formal course of the song is varied. The variations form minor differences through the phrases. Nucleus or its variation is presented eight times in all.
Nucleus and its varied version are set together in more superior formal units. The units of the superior division appear in "original" and varied versions.

No. 129.

Disc 11.a.1. - recorded March 22, 1937 by Erik Holtved.

K'iajuk (female) (sg. 2): Song in the fairy tale "The Girl who was Turned into Stone".

Inugarssuk's version of the tale is published in Holtved 1951, vol. 1: 205-206; vol. 2: 81.

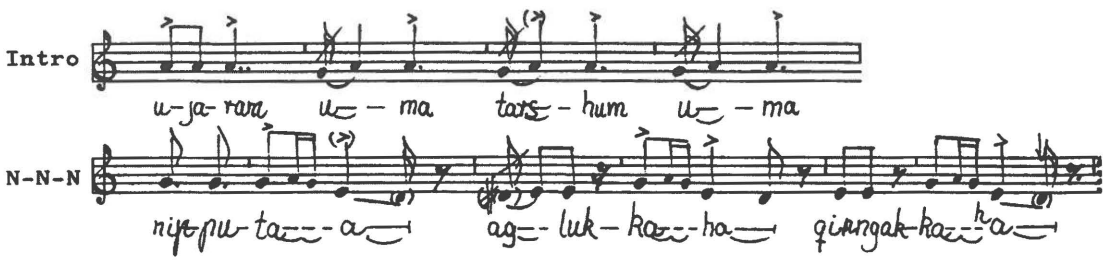
The informant sings solo.

The recording includes the entire myth.

The song has 3 stanzas surrounded by narration.

Stanza 1 is notated.

Pitch: c' = ca. c'. M.M.: ♩ = ca. 115.



Words:	The girl sings:	
Stanza 1:	ujaram uma, taarshum uuma nipputaa ! aglukka-ha qinngakka-ha	"This stone, This person (The something) which sticks to (the person) ! To my feet And my nose.
Stanza 2:	eqqarLi, erniasi, qaigätsi uu-unasuk	My relatives, and their descendants Come here To this place.
Stanza 3:	taatuup uuma ujaraap uuma, nipputaa-a	This person This stone, (The something) which sticks to"

(Literal translation by Robert Petersen)

Concordances: Ext. var.: 118, 119, 120, 126. (Ext. var.): 117. In 1962 Imîna Imîna sang a varied version of the same song (tape 38, rec. 4).

Melody Analysis:

Tone Material: 

Conclusion: Incomplete pentatonics with some unsteadily intoned after-tones. Finalis is tone d' (compare with songs 118, 119, and 120). But, in the present song tone e' could, secondarily, form the finalis. In this case the following tone d' is an after-tone and part of the expiration.

Pentatonics: Incomplete Re-pentatonics / (Mi-pentatonics) in Re-position, or an implicit appearance of Re-Pentatonic / (Mi-pentatonics) in Do-position.

Conclusion: (Hypothetic Penta-Type 7 / (12), or an implicit Penta-Type 6 / (11)).

Melodic contours: The initial Introduction has a varied pleonasm: four small passages of pleonasms, three of them with grace-notes. The first Nucleus has a brief pleonasm with a succeeding falling contour, the following two Nuclei have convex arcs with included rests.

Rhythm Analysis: A conspicuous rhythm in Nuclei is: 

Modal Affiliation: Melody-Sphere β.

Form Analysis:

	Intro	N	N	N
	P, v (: p + p + p + p)	+ p + t ,(aug.)	- P - t, aug.	- P - t, (aug.)
Dev.:	+ + + +		÷ in st. 3	÷ in st. 2+3

Conclusion: Extended version of Formula Structure, Form Pattern FS-10, secondarily FS-4.

Comments: Each stanza has a rather long Introduction including four groups of pleonasms in accordance with the used words. This Intro primarily has the character of a, surplus, melodic call, cf. song no. 118. This extends the formal course. There is no rest between the Introduction and the first of three Nuclei. Each Nucleus has a short pleonasm succeeded by a downward augmented t-motif (tones g'-a'-g'-e'-d') in which the final tone d' has an approximate and questionable appearance in the first and the third Nucleus. The second Nucleus - and a comparison with the parallel songs nos. 118, 119 and 120 - shows that tone d' is to be preferred. Consequently, the formal determination shows Form Pattern FS-10. If, instead, the final tone of Nucleus is e', the Nucleus-motif is a simple t-motif. In this, secondary, case the analysis shows Form Pattern FS-4. Nuclei are separated by rests. One Nucleus is omitted in stanza 2, two in stanza 3.
The emphasizing of tones g' and d' states the presence of Melody-Sphere β.

No. 130.

Disc 12.b.3. - recorded March 22, 1937 by Erik Holtved.

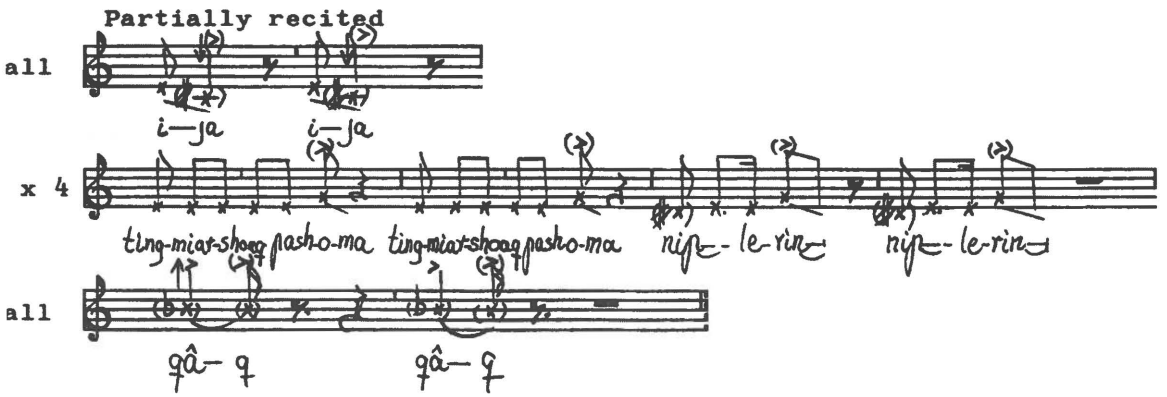
K'iajuk (sg. 3): Magic Word. Used when a taboo'ed Woman wants to sew in the open air.

Published in Holtved 1951, vol. 1: 364; vol. 2: 152.

Performed solo, partly recited.

The recording includes the magic word surrounded by an explanation.

Pitch: c' = ca. g. M.M.: ♩ = ca. 168.



Words: The magic word has the following words:

i-ja i-ja	"I-ja i-ja
tingmiarshoaq pashoma	A big bird up there,
tingmiarshoaq pashoma	A big bird up there,
niplerin, niplerin:	Do call, do call:
"qâq, qâq!"	"Qâq, qâq !"

(Literal translation by Erik Holtved; corrected by Robert Petersen)

Concordances: (Ext. var.): 131.

Melody Analysis:

Tone Material: 

Conclusion: Three-tone melodics or, alternatively, incomplete and blurred pentatonics. In consideration of the normally used tone material in the traditional Polar Inuit songs, the tone material of the present magic formula could be considered as an incomplete and blurred appearance of pentatonics. All tones are approximate.

Pentatonics: Nonexisting or dubious pentatonics. If the tone material is regarded incomplete pentatonics a determination might show an incomplete and implicit version of So-pentatonics in Do-position.

Conclusion: (Hypothetic and implicit Penta-Type 16).

Melodic contours: The magic formula is initiated by two brief falling movements. Each Nuclei has a pleonasm succeeded by an ascending movement.

Rhythm Analysis: A frequently used rhythm is: 

Modal Affiliation: Dubious appearance of Melody-Sphere α.

Form Analysis:

⌐— Call ——¬	⌐—N—¬	⌐—N—¬	⌐N¬	⌐N¬	⌐Call—¬
c1, v -	c1, v -	p + ts/ -	p + ts/ -	ts/ -	ts/ - P - P
Dev.:				÷p	÷p

Conclusion: Slightly imperfect version of Formula Structure, Form Pattern FS-3.

Comments: An initial Call includes two falling figures formed as varied c1-motifs (tones app. e' - app. c#'). Each Nucleus has a brief pleonasm succeeded by half a simplified t-motif, with an open ending. The third and the fourth presentations of Nucleus are abbreviated omitting the initial pleonasm. This makes the formal course slightly imperfect. The magic word is concluded by two cries imitating the croakings of the raven.

No. 131.

Disc 12.b.2. - recorded March 22, 1937 by Erik Holtved.

K'iajuk (sg. 4): Magic Word. Used in the case of illness or injuries.

Published in Holtved 1951, vol. 1: 364; vol. 2: 152.

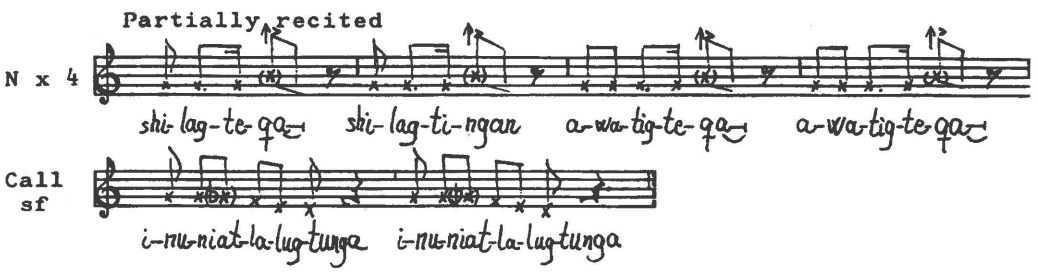
Performed solo, partly recited.

The recording includes an explanation followed by the magic word.

The magic word has 3 "stanzas" of unequal lenghts.

"Stanza" 2 is notated.

Pitch: c' = ca. gb. M.M.: ♩ = ca. 143.

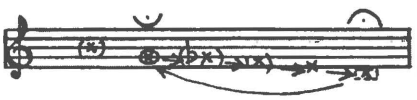


Words:	The magic word has the following words:	
"Stanza" 1:	shilagteqa, shilagtingan u-u	"Weather (?), weather (?) u-u
"Stanza" 2:	shilagteqa, shilagtinqan	Weather (?), weather (?)
	awatigteqa, awatigteqa	The far-away (out towards west), the far-away
	inuniatlalugtunga	I would like to live a little,
	inuniatlalugtunga	I would like to live a little,
"Stanza" 3:	imap pinga, imap pinga	The sea's its thing, the sea's its thing,
	inuniatlalugtunga	I would like to live a little,
	inuniatlalugtunga	I would like to live a little"

(Literal translation by Erik Holtved; corrected by Robert Petersen)

Concordances: (Ext. var.): 130.

Melody Analysis:

Tone Material: 

Conclusion: **All tones are approximate. Tone b' is heightened. In the second stave, a definite Call, a descending movement uses chromatics including the tones approximate gb' and approximate f'.**

Pentatonics: **Nonexisting pentatonics. Perhaps the tones earlier were parts of an incomplete pentatonic series: c"(?)-g'-e'-d' ? If the tone material is regarded an offshoot of this incomplete series a determination might show an incomplete version of Re-pentatonics in Re-position, or an implicit appearance of Re-pentatonics in Do-position (?)**

Conclusion: **(Hypothetic Penta-Type 7, or an implicit Penta-Type 6).**

Melodic contours: **Each Nucleus has repeated tones succeeded by a short ascending movement. The motifs in the Call have falling contours.**

Rhythm Analysis: A frequently used rhythm is: 

Modal Affiliation: **(Implicit Melody-Sphere β). A determination of a Modal Affiliation is made dubious caused by the non-defined tone material.**

Form Analysis 1, "stanza" 2:

N	N	N	N	Calls
$t1^{aug}$/, v -	$t1^{aug}$/, v -	$t1^{aug}$/, v -	$t1^{aug}$/, v -	ts, aug, irr. - ts, aug, irr.

Conclusion: Formula Structure, Form Pattern FS-7.

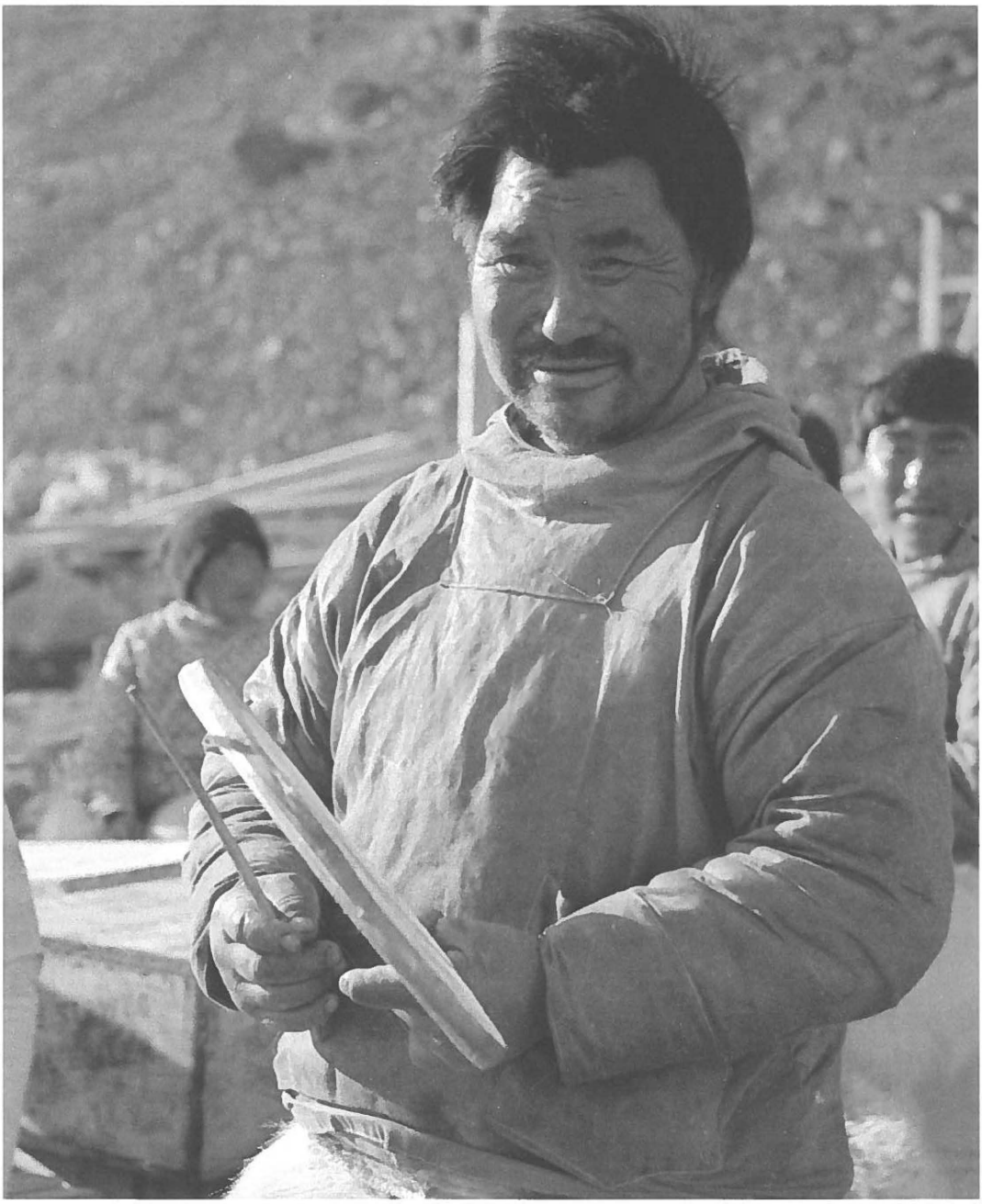
Form Analysis 2, "stanza" 2:

N	N	N	N	sf
$t1^{aug}$/, v -	$t1^{aug}$/, v -	$t1^{aug}$/, v -	$t1^{aug}$/, v -	ts, aug, irr. - ts, aug, irr.

Conclusion: Form Type A, Form Pattern A-7.

Comments: Each Nucleus has half an augmented t1-motif (tones g'-approximate b' [or c"]) with an open ending. The motif is varied using an approximate top-tone and is succeeded by a falling glissando. In "stanza" 2 four Nuclei are used, separated by rests. "Stanza" 1 has one Nucleus only, and "stanza" 3 has two. The second phrase includes two simplified t-motifs in downward-augmented versions and with irregular appearances using chromatics (tones g'-gb'-f'-e'-d'). "Stanza" 1 has one Call only, "stanza" 3 has two Calls. The phrase has two formal interpretations. It forms (Analysis 1) a melodic Call, or it constitutes (Analysis 2) a suffix, resulting in Formula Structure in Form Pattern FS-7, or Form Type A in A-7, respectively.

Overall formal conclusion: Analysis 1 is to be preferred: Formula Structure, Form Pattern FS-7.



Inukitsorssuaĸ performs at Neqe, in 1938 the northernmost small settlement in the Thule area. Photo: Aage Gilberg 1938. Courtesy of Rolf Gilberg.

SECTION 14

Erik Holtved's Collection and the 1962 Collection

Analysed Songs of Form and Melody Types F, A, B, E and Formula Structure

Introduction

The dominating Form and Melody Type in the Thule collections is Form and Melody Type D, Developed Innovation-Iteration Form Type. This is the most developed form type of the Inughuit; a similar highly developed form type does not exist in East Greenland, but is found in a varied form among the *Qitiqmiut* (Copper Inuit).

In Erik Holtved's collection Form and Melody Type D almost reigns supreme among the 110 drum-songs. For this reason this form type has been described very thoroughly, see Sections 3 and 4. Other form types were not recognised and described until after the 1962 collection was transcribed. These "deviating" songs are distributed into five Form and Melody Types, which were designated F, A, B, E, Formula Structure and in addition very few Special Songs; here mentioned in the sequence they were discovered.

These songs are presented in this section with notation and analysis of one representative stanza from each song. Not all of the "new" songs have been notated; if a song has one or more analogue song(s), this/these song(s) are referred to under Concordances.

The songs are listed according to the motif content used in Nucleus, i.e. after the Prime Phrase Pattern used, which was also used for the listing of the songs of Form and Melody Type D. Within a Prime Phrase Pattern the songs are listed according to increasing complexity. This method means that the development process from simple to more complicated courses can be followed; in many cases

it can be seen how a new song emerges through changes of or additions to the motifs of a song.

The analyses include:

Form

A concentrated disposition of the form.
Example: N-N, tr.-sf. A possible alternative form disposition is given.

Form Type and Version

Information about the Form Type and Form Version found.
Example: Form Type F, Version 3. Information is given about a possible alternative form determination with reference to its notation.
Example: Alternative form determination: Form Type A → Example 67.

Prime Phrase Pattern

The main motif used in the first phrase – the Nucleus – of the song. It is expressed by a number; see the description in Section 2.
Example: Nucleus has a t motif: PPP 4.

Form Pattern

Information about the Form type and the Prime Phrase Pattern.
Example: Form Pattern A-1 means a song of Form and Melody Type A using Prime Phrase Pattern 1; i.e. the songs Nucleus has a t1 motif, i.e. the tones g-a-g.

Tone Material

Information about the tone material used; most often Mono Pentatonics or Extended Pentatonics/Hexatonics.

Penta-Type

Information about the Penta-Type used; it is determined on the basis of the tone material used and the position of the finalis in the tone material.
Example: Penta-Type II means that the song has Mi pentatonics in Do position. In this song Mi is the finalis of the song (the tone e' when the tone material is a'-g'-e'-d'-c') and Do is the deepest tone in the song (c' in a-g-e-d-c).

Modal Affiliation

Information about the Melody-Sphere used. The Melody-Sphere is determined on the basis of the motifs used and the position of finalis in the tone material expressed with the solmisation syllables do-re-mi-so-la. Melody-Spheres are designated with Greek letters; e.g. Melody-Sphere α. For further information see "Modality Determination, Modal Affiliation. Melody-Spheres" in Section 2.

Concordances

Information about related songs. Information is given about likenesses found to songs of all form types.

Examples:

Var: Tape 29.2. A variant is found on tape 29, recording 2 in the 1962 collection.

Abb. var. → *Example 27.* An abbreviated variant is found in Example 27 in this section.

Ext. var. → *Example 54.* An extended variant is found in Example 54 in this section.

Some songs have been given two alternative form determinations. These are then stated.

Ext. var: EH 045. An extended variant is found in song no. 45 in Erik Holtved's collection, see Section 12 and 13.

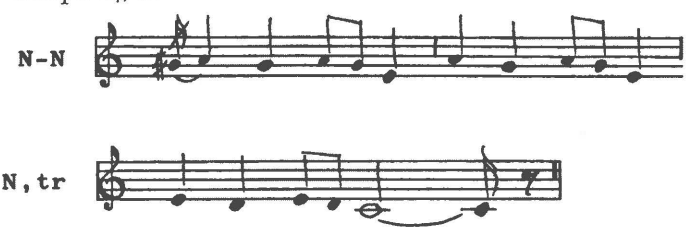
Form and Melody Type F. Version F1. Analysed transcriptions

The form structure in Form Version F1:

Nucleus – Level Shifted Nucleus

Tape 54, recording 5; recorded June 1962 by M. Hauser.
Kitdlaĸ Tuneĸ: Representative stanza from drum-song attributed to Arnajâĸ.
The singer accompanies himself on the drum.

Example 14, 02

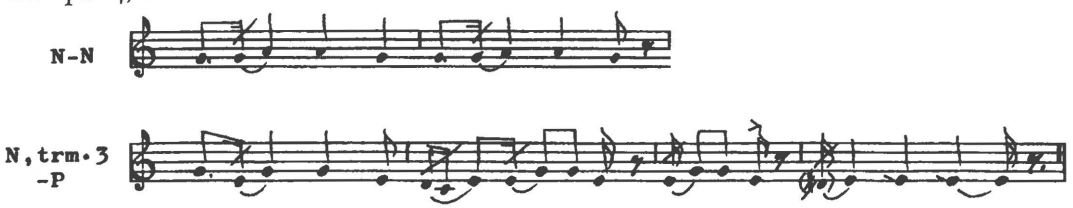


Form:	N-N-N, tr.
Form Type and Version:	Form Type F, Version 1: Form Type F1.
Prime Phrase Pattern:	Nucleus has t^{+}: PPP 6.
Form Pattern:	Form Pattern F1-6.
Tone Material:	The tones a'-g'-e'-d'-c': Anhemitone mono pentatonics.
Penta-Type:	Do pentatonics in Do position: Penta-Type 1.
Modal Affiliation:	Melody-Sphere α-2.

Example 14, 01
Concordances:
Simpl. var: EH 111 → Example 91.
Simpl. var: Tape 7.7 → Example 92.
Var: Tape 36.12 → Example 03.
Var: Tape 36.8 → Example 45.
Ext. var: EH 045.
Ext. var: Tape 23.1 → Example 06.
Ext. var: Tape 52.2 → Example 35.
Ext. var: EH 113 → Example 75.

Tape 17, recording 1; recorded May 1962 by M. Hauser.
Utûniarssuaĸ Avike: Representative stanza from drum-song attributed to Kângâĸ.
The singer sings solo without drum accompaniment.

Example 14, 02

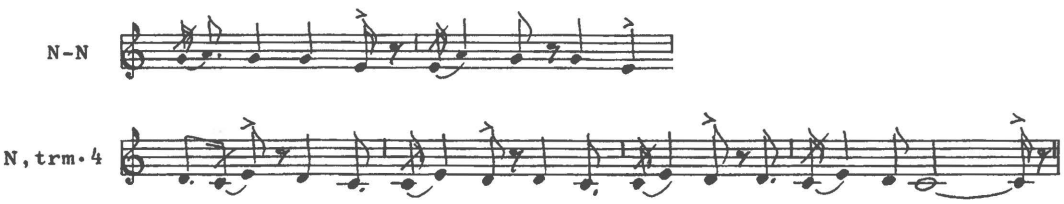


Form:	N-N-N, trm.-N, trm.-N, trm.-P.
Form Type and Version:	Form Type F, Version 1: Form Type F1.
Prime Phrase Pattern:	Nucleus has a t1 motif from g': PPP 1.
Form Pattern:	Form Pattern F1-1.
Tone Material:	The tones a'-g'-e-(d'-c'): Mono pentatonics, partly incomplete. The tone ca. d#' used as a grace note.
Penta-Type:	Mi pentatonics in (Do) position: Penta-Type 11.
Modal Affiliation:	Melody-Sphere α-1.

Concordances:
Simpl. var: EH 108 → Example 84.
Ext. var: Tape 23.3 → Example 07.
Ext. var: Tape 22.6 → Examples 19 and 22.
Ext. var: EH 029 → Examples 23 and 37.
Ext. var: Tape 29.2 → Example 36.
Ext. var. of Form Type D → EH 006, 023, 034, 036-040, 078 and 094.

Tape 36, recording 12; recorded May 1962 by M. Hauser.
Natuk Ôdâĸ: Representative stanza from drum-song attributed to Saumínguaĸ.
The singer accompanies herself on the drum.

Example 14, 03

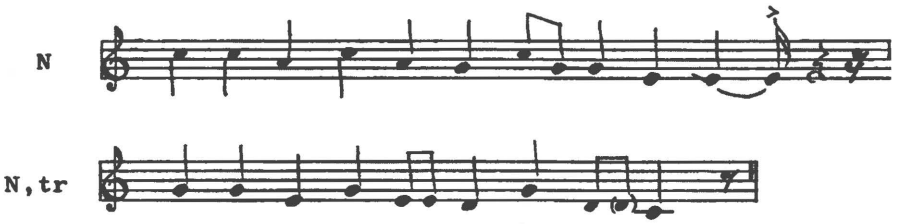


Form:	N-N-N, trm.-N, trm.-N, trm.-N, trm.
Form Type and Version:	Form Type F, Version F1: Form Type F1.
Prime Phrase Pattern:	Nucleus has a t motif: PPP 4.
Form Pattern:	Form Pattern F1-4.
Tone Material:	The tones a'-g'-e'-d'-c': Anhemitone pentatonics.
Penta-Type:	Do pentatonics in Do position: Penta-Type 1.
Modal Affiliation:	Melody-Sphere α-1.

Concordances:
Simpl. var: Tape 2.5 → Example 89.
Var: Tape 54.5 → Example 01.
Ext. var: EH 027 → Examples 08 and 38.
Ext. var: EH 028 → Example 09.
Ext. var: Tape 40.2 → Example 26.
Ext. var: EH 002.

Tape 47, recording 1; recorded June 1962 by M. Hauser.
Kûtsîkitsoĸ Ôdâĸ: Representative stanza of an insulting song.
The singer sings solo without drum accompaniment.
The song has a text that ridicules the collectors; that they are stupid as they cannot speak Greenlandic properly.

Example 14, 04

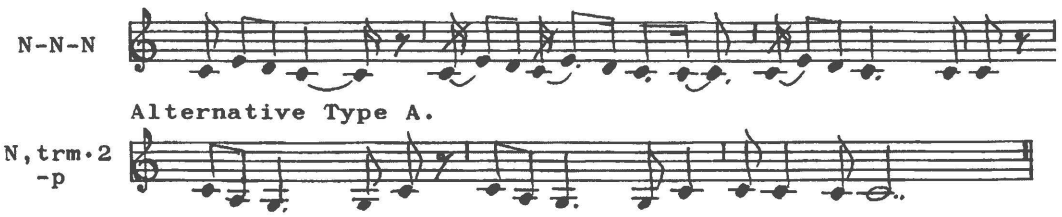


Form:	N-N, tr. Long Nucleus motif.
Form Type and Version:	Form Type F, Version 1: Form Type F1.
Prime Phrase Pattern:	Nucleus has an extended t^{a++} motif: PPP 11.
Form Pattern:	Form Pattern F1-11.
Tone Material:	The tones c''-a'-g'-e'-d'-c': Anhemitone pentatonics. The use of the top tone c'' is rarely seen.
Penta-Type:	Do pentatonics in Do position: Penta-Type 1.
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Anal. var.: 1962: Tape 2.6 – tape 10.6 – tape 17.16 – tape 36.19, song 1 and tape 37.6.
In three of these songs the song begins at the song's low level.

Tape 11, recording 1; recorded May 1962 by M. Hauser.
Imîna Imîna: Stanza of a drum-song attributed to an "unknown" shaman.
The singer accompanies himself on the drum.
Imîna breathes on the drum membrane before the song to ensure that it achieves the right tension. During the performance the drum-beats stop for a period of time while the singing continues. In this period the singer holds his hands in front of his face.

Example 14, 05



Form:	N-N^{+}-N-N, trm.-N, trm.-P.
	Alternative determination as N-N^{+}-N-sf, ext.
Form Type and Version:	Form Type F1.
	Alternative form determination:
	Form Type A → Example 62.
Prime Phrase Pattern:	Nucleus has a c1 motif: PPP 18.
Form Pattern:	Form Pattern F1-18.
Tone Material:	The tones e'-d'-c'- a-g:
	Anhemitone pentatonics.
Penta-Type:	Do pentatonics in So position: Penta-Type 4.
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Alternative determination: Form Type A → Example 62.
Simpl. var: EH 127 → Example 99.
Ext. var: Tape 17.15 → Example 19.

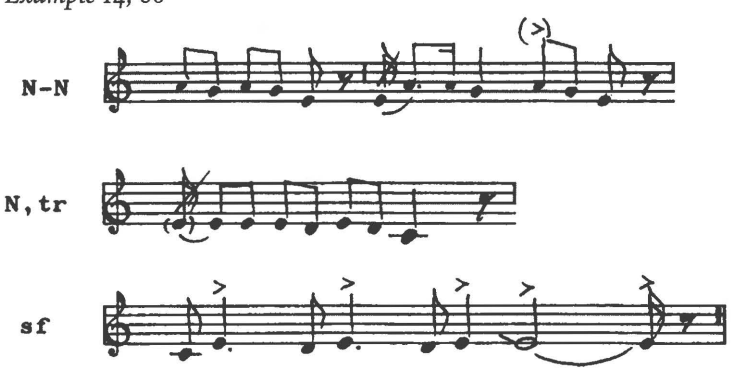
Form and Melody Type F. Version F2. Analysed transcriptions

The form structure in Form Version F2:

Nucleus – Level Shifted Nucleus – Suffix

Tape 23, recording 1 and 2; recorded May 1962 by M. Hauser.
Kigutikaĸ Tunex: Song in a bear story: Anoritôĸ.
The singer sings solo without drum accompaniment.
The story about Anoritôĸ was told to Erik Holtved in 1937 by the women Amáunalik and Avôrtúngiaĸ. It is printed in *The Polar Eskimos*, partly in Greenlandic with phonetic notation after direct dictation and with literal translation into English (Holtved 1951, volume 1: 76–81), and partly in a fluent English version (Holtved 1951, volume 2: 28–31).

Example 14, 06

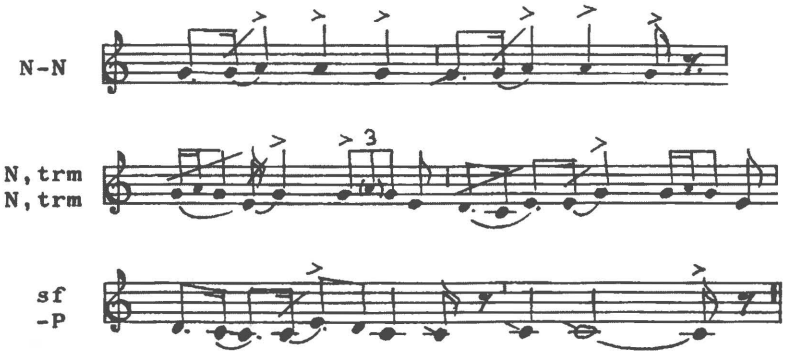


Form:	N-N-N, tr.-sf.
Form Type and Version:	Form Type F, Version 2: Form Type F2.
Prime Phrase Pattern:	Nucleus has a t^+ motif: PPP 6.
Form Pattern:	Form Pattern F2-6.
Tone Material:	The tones a'-g'-e'-d'-c': Anhemitone mono pentatonics
Penta-Type:	Mi pentatonics in Do position: Penta-Type 11.
Modal Affiliation:	Melody-Sphere α-1.

Concordances:
Simpl. var: EH 111 → Example 91.
Abb. var: Tape 54.5 → Example 01.
Abb. var: Tape 36.8 → Example 45.
Var: EH 113 → Example 75.
Ext. var: Tape 52.2 → Example 35.

Tape 23, recording 3; recorded May 1962 by M. Hauser.
Kigutikaĸ Tunex: Representative stanza from drum-song attributed to Pualorssuaĸ. The singer accompanies himself on the drum.

Example 14, 07

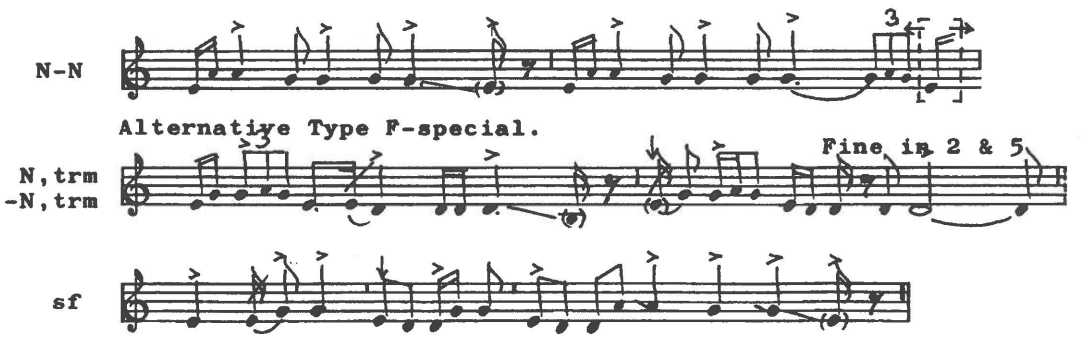


Form:	N-N-N, trm.-N-sf-P.
Form Type and Version:	Form Type F, Version 2: Form Type F2.
Prime Phrase Pattern:	Nucleus has a t1 motif from g: PPP 1.
Form Pattern:	Form Pattern F2-1.
Tone Material:	The tones a'-g'-e'-d'-c': Anhemitone mono pentatonics.
Penta-Type:	Do pentatonics in Do position: Penta-Type 1.
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Anal. var: Tape 40.14.
Simpl. var: EH 108 → Example 84.
Abb. var: Tape 17.1 → Example 02.
Var: EH 027 → Examples 08 and 38.
Var: EH 028 and tape 31.10 → Examples 09, 10 and 63.
Ext. var: Tape 22.6 → Examples 19 and 22.
Ext. var: EH 029 → Examples 23 and 37.
Ext. var: Tape 29.2 → Example 36.
Ext. var. → EH 006, 023, 036-040, 073, 076-078 and 094-096.

EH no. 027, rec. 98.b; recorded June 1937 by E. Holtved.
Inûteĸ Napa: Representative stanza from anonymous drum-song.
The singer accompanies himself on the drum.

Example 14, 08

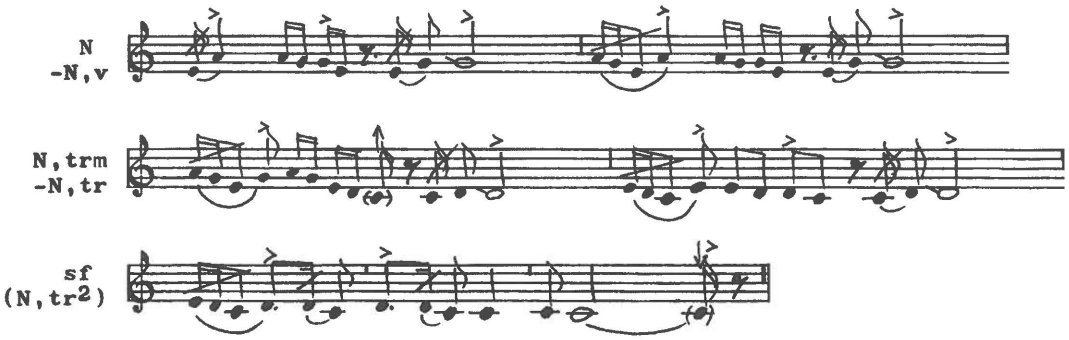


Form:	Primary: N-N-N, trm.-N, trm.-sf. Stanzas 2 and 5 have N-N-N, trm-N, trm The form is alternatively (stanzas 1, 3, 4, 7 and 8): N-N-if.-N, trm.-if.-N, trm.-sf.
Form Type and Version:	Form Type F, Version 2: Primary Form Type: F2. Stanzas 2 and 5 have Form Type F1. Alternative form determination: Form Type F-Special → Example 38.
Prime Phrase Pattern:	Nucleus has a t1 motif from a: PPP 2.
Form Pattern:	Primarily in the stanzas 1, 3, 4, 7 and 8: Form Pattern F2-2.
Tone Material:	The tones a'-g'-e'-d': Incomplete pentatonics.
Penta-Type:	So pentatonics in Re position: Primarily: Penta-Type 17, incomplete. Accentuation of the tones g' and d'. In the stanzas 2 and 5 finalis is d': These stanzas therefore have Penta-Type 7.
Modal Affiliation:	Melody-Sphere β.

Concordances:
Alternative determination as F Special → Example 38.
Anal. var: Tape 20.4
Var: Tape 23.3, EH 028 and tape 31.10 → Examples 07, 09 and 10.
Ext. var: Tape 22.6 → Examples 07, 09, 10, 19 and 22.
Ext. var. → EH 032, 033 and 073.

EH no. 028, rec. 99.b; recorded June 1937 by E. Holtved.
Inûteĸ Napa: Representative stanza from anonymous drum-song.
The singer accompanies himself on the drum.

Example 14, 09

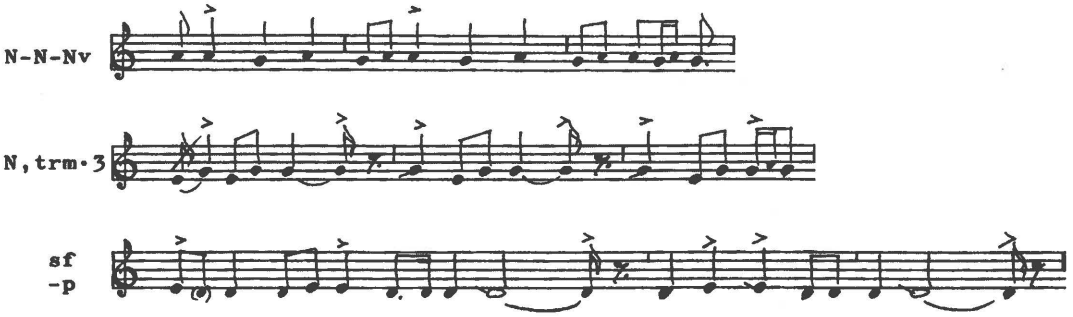


Form:	N-N-N, trm.-N, tr.-sf. (= N, tr²).
Form Type and Version:	Form Type F, Version 2: Form Type: F2.
Prime Phrase Pattern:	Nucleus has a t1 motif from tone a': PPP 2. However the motif can – with the rest – also be a $t^{+/}$ motif. It is then PPP 5.
Form Pattern:	Form Pattern F2-2 or F2-5.
Tone Material:	The tones a'-g'-e'-d'-c': Anhemitone pentatonics.
Penta-Type:	Do pentatonics in Do position: Penta-Type 1. Accentuation of the tones g' and d' at motif conclusions in N and N, tr.
Modal Affiliation:	Melody-Sphere α-2. The accentuation of the tones g' and d' shows an influence from Melody-Sphere β.

Concordances:
Anal. var: Tape 8.6 – tape 15.2 – tape 51.5.
Abb. var: Tape 36.12 → Examples 03 and 10.
Var: Tape 23.3, EH 027 and tape 31.10 → Examples 07, 08 and 10.
Ext. var: EH 029 → Examples 23 and 37.
Ext. var: EH 027 → Example 38.

Tape 31, recording 10; recorded May 1962 by M. Hauser.
Inûtek Napa: Representative stanza from anonymous drum-song.
The singer accompanies himself on the drum.

Example 14, 10

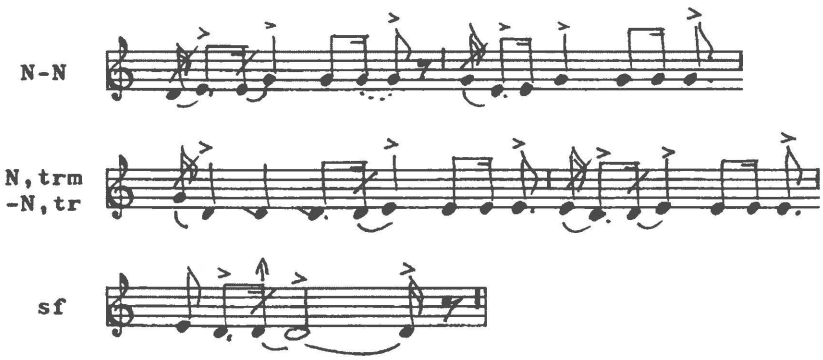


Form:	Intro-N-N-N, trm.-N, tr.-sf.
Form Type and Version:	Form Type F, Version 2: Form Type: F2.
Prime Phrase Pattern:	Nucleus has a $tr^{+/}$ motif from tone a': PPP 2.
Form Pattern:	Form Pattern F2-2.
Tone Material:	The tones a'-g'-e'-d': Incomplete pentatonics.
Penta-Type:	Re pentatonics in Re position:Penta-Type 7, incomplete.
Modal Affiliation:	Accentuation of the tones g' and d': Melody-Sphere β.

Concordances:
Anal. var: Tape 50.13, song 2.
Var: Tape 23.3 and EH 028 → Examples 07 and 09.
Ext. var: EH 027 → Examples 08 and 38.
Ext. var: Tape 22.6 → Examples 19 and 22.
Ext. var: EH 029 → Examples 23 and 37.
Ext. var: Tape 29.2 → Example 36.

Tape 41, recording 9; recorded June 1962 by M. Hauser.
Navssâpaluk Satorana: Representative stanza from drum-song attributed to Sijulerato. The singer accompanies himself on the drum.

Example 14, 11

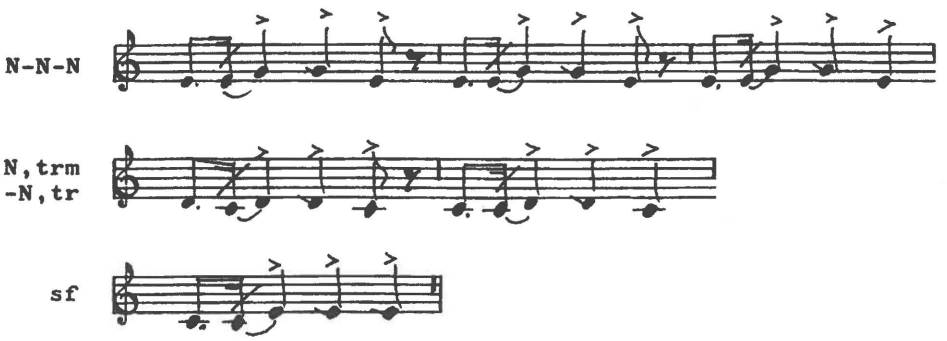


Form:	N-N-N, trm,ext-N, tr.-sf.
Form Type and Version:	Form Type F, Version 2: Form Type F2.
Prime Phrase Pattern:	Nucleus has a ts/ motif: PPP 3.
Form Pattern:	Form Pattern F2-3.
Tone Material:	The tones g'-e'-d': Incomplete pentatonics, few-tone melodics.
Penta-Type:	Re pentatonics in Re position: Penta-Type 7, incomplete.
Modal Affiliation:	Accentuation of the tones g' and d': Melody-Sphere β.

Concordances:
Anal. var: Tape 10.8.
Simpl. var: EH 130 → Example 85.
Var: Tape 10.9 → Example 12.
Ext. var: Tape 10.5 → Example 24.

Tape 10, recording 9; recorded May 1962 by M. Hauser.
Kigutíkaĸ Tuneĸ: Stanza from competition song against K'ulutana Imîna.
The singer accompanies himself on the drum.
K'ulutana Imîna holds the *aviorun* in front of the singers face.
Kigutíkaĸ and K'ulutana, so-called song-cousins, sing one after the other good natured teasing songs against each other.

Example 14, 12

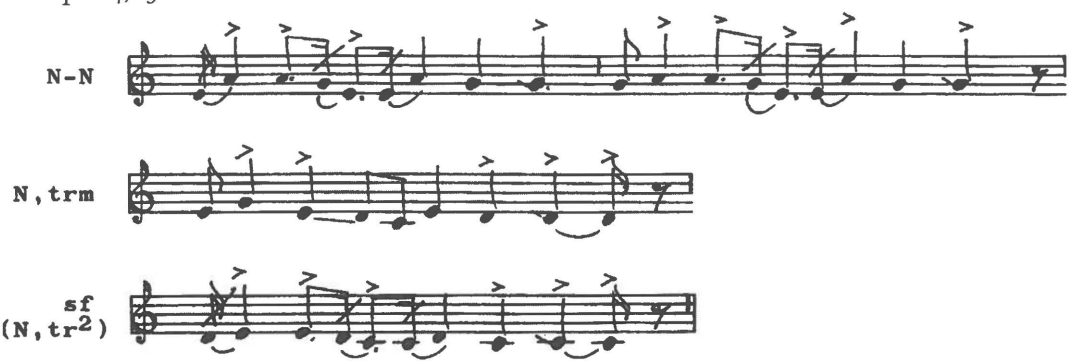


Form:	N-N-N-N, trm.-N, tr.-sf.
Form Type and Version:	Form Type F, Version 2: Form Type: F2.
Prime Phrase Pattern:	Nucleus has a ts motif: PPP 4.
Form Pattern:	Form Pattern F2-4.
Tone Material:	The tones g'-e'-d'-c': Incomplete pentatonics.
Penta-Type:	Mi pentatonics in Do position: Penta-Type 11, incomplete.
Modal Affiliation:	Melody-Sphere α-1.

Concordances:
Simpl. var: EH 109 → Example 87.
Simpl. var: Tape 13.2 → Example 88.
Var: Tape 41.9 → Example 11.
Ext. var: EH 030 → Example 25.

Tape 25, recording 4; recorded May 1962 by B. Jensen.
Kigutikaĸ Tuneĸ: Representative stanza from anonymous drum-song.
The singer sings solo without drum accompaniment.

Example 14, 13

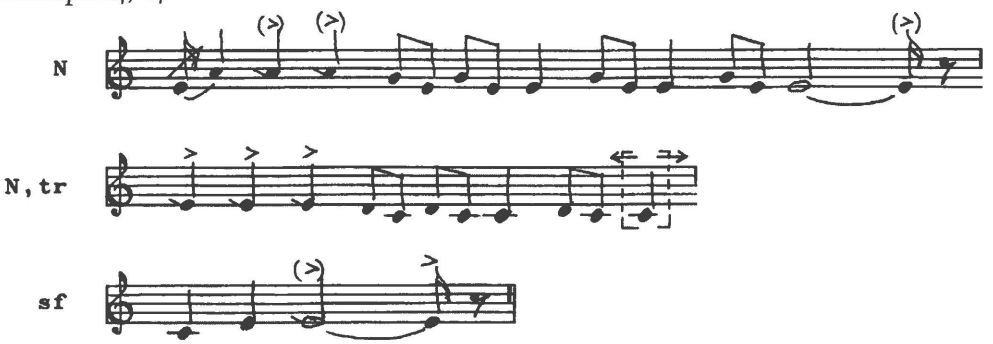


Form:	N-N-N, trm.-sf. (= N, tr^2).
Form Type and Version:	Form Type F, Version 2: Form Type: F2.
Prime Phrase Pattern:	Nucleus has a $t^{+/}$ motif: PPP 5.
Form Pattern:	Form Pattern F2-5.
Tone Material:	The tones a'-g'-e'-d'-c': Anhemitone complete pentatonics.
Penta-Type:	Do pentatonics in Do position: Penta-Type 1.
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Anal. var: Tape 31.1
Simpl. var: EH 111 → Example 91.
Abb. var: Tape 37.4 → Example 44.
Var: Tape 50.21, song 1 → Example 74.
Ext. var: Tape 40.2 → Example 26.
Ext. var: Tape 22.3 → Example 29.

Tape 27, recording 3; recorded May 1962 by M. Hauser.
Avigiaĸ: Representative stanza from drum-song attributed to Avĸutarssuaĸ.
The singer accompanies himself on the drum.

Example 14, 14

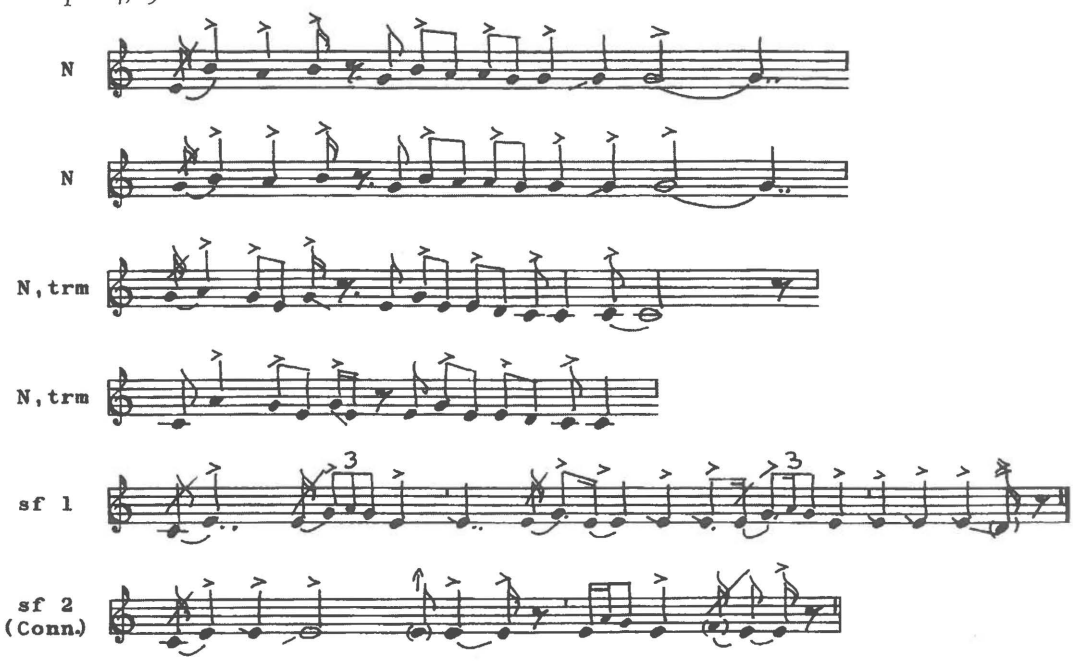


Form:	N-N, tr.-sf. Nucleus is unusually long and compounded.
Form Type and Version:	Form Type F, Version 2: Form Type: F2.
Prime Phrase Pattern:	Nucleus has a t^{+++} motif: PPP 6.
Form Pattern:	Form Pattern F2-6.
Tone Material:	The tones a'-g'-e'-d'-c': Anhemitone complete pentatonics.
Penta-Type:	Mi pentatonics in Do position: Penta-Type 11.
Modal Affiliation:	Melody-Sphere α-1.

Concordances:
No analogue songs or variants of the song have been found.

EH no. 075, rec. 47.a; recorded April 1937 by E. Holtved.
K'aivigaĸ: Representative stanza from an anonymous drum-song.
The singer sings solo without drum accompaniment.

Example 14, 15

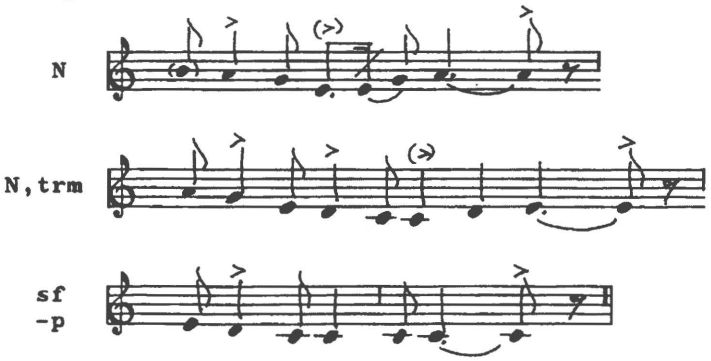


Form:	N-N-N, trm.-N, trm.-sf1-sf2 (=Conn.).
Form Type and Version:	Form Type F, Version 2: Form Type: F2. There is a strong influence from Form and Melody Type D.
Prime Phrase Pattern:	N compounded by $t1^{aug+/}$ - $t1^{+aug}$ – p: PPP 7.
Form Pattern:	Form Pattern F2-7.
Tone Material:	The tones b'-a'-g'-e'-d'-c': Enlarged pentatonics/Hexatonics.
Penta-Type:	Modified Mi pentatonics in Do position: Modified Penta-Type 11.
Modal Affiliation:	Melody-Sphere α-1.

Concordances:
Near var., nearly analogue: EH 013.

Tape 29, recording 1; recorded May 1962 by M. Hauser.
Inûterssuaĸ Uvdloriaĸ: Representative stanza from drum-song attributed to Pualorssuaĸ. The singer accompanies himself on the drum.

Example 14, 16

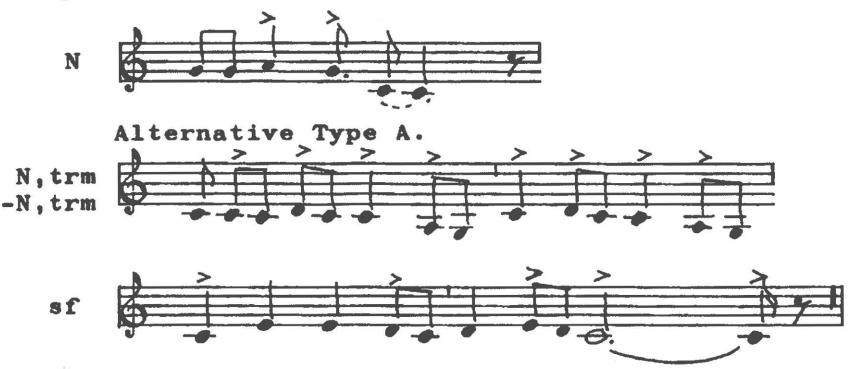


Form:	N-N, trm.-sf+p.
Form Type and Version:	Form Type F, Version 2: Form Type: F2.
Prime Phrase Pattern:	Nucleus has a $t^{aug+/}$ motif: PPP 9.
Form Pattern:	Form Pattern F2-9.
Tone Material:	The tones ca. b'-a'-g'-e'-d'-c': Enlarged blurred pentatonics/Hexatonics.
Penta-Type:	Modified Do pentatonics in Do position: Modified Penta-Type 1.
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Ext. var: EH 091.

Tape 10, recording 13; recorded May 1962 by M. Hauser.
K'ulutánguaĸ Tivnâĸ: Representative stanza from anonymous drum-song.
The singer accompanies himself on the drum.

Example 14, 17

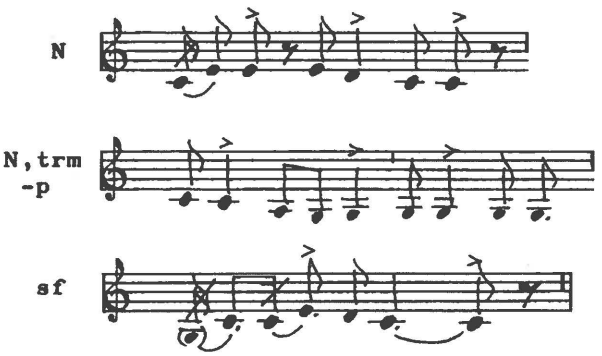


Form:	N-N, trm.-N, trm.-sf. The form is alternatively: N-sf1-sf2.
Form Type and Version:	Form Type F, Version 2: Form Type: F2. Alternative form determination: Form Type A → Example 55.
Prime Phrase Pattern:	Nucleus has a Tv motif: PPP 12.
Form Pattern:	Form Pattern F2-12.
Tone Material:	The tones a'-g'-e'-d'-c'-a-g: Anhemitone pentatonics.
Penta-Type:	Do pentatonics in So position: Penta-Type 4.
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Alternative determination as Form Type A → Example 55.
Var: Tape 17.15 → Example 18.
Abb. var: Tape 11.1 → Example 5.
Abb. var: Tape 22.4 → Example 54.
Abb. var: Tape 30.8 → Example 57.
Abb. var: Tape 13.1 → Example 58.

Tape 17, recording 15; recorded May 1962 by M. Hauser.
Inûterssuaĸ Uvdloriaĸ: Representative stanza from anonymous drum-song.
The singer accompanies himself on the drum.
The song was recorded during an outdoor "coffeemik" in Siorapaluk. It is accompanied by many voices.

Example 14, 18



Form:	N-N, trm.+p-sf (= N, var.).
	Suffix forms a melodic variant of the Nucleus.
Form Type and Version:	Form Type: F2. Approximation to an ABA form.
Prime Phrase Pattern:	Nucleus has a broken c1 motif: PPP 18.
Form Pattern:	Form Pattern F2-18.
Tone Material:	The tones e'-d'-c'-a-g: Anhemitone pentatonics.
Penta-Type:	Do pentatonics in So position: Penta-Type 4.
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Anal.: 1962: Tape 4.3 – tape 10.10 – tape 36.13.
Anal. var: 1962: Tape 8.4 – tape 31.9.
Var: Tape 10.13 → Examples 17 and 55.
Abb. var: Tape 11.1 → Examples 5 and 62.

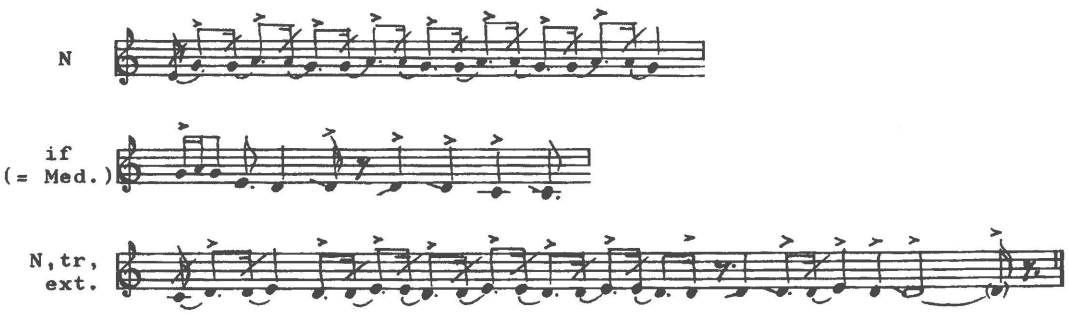
Form and Melody Type F. Version F3. Analysed transcriptions

The form structure in Form Version F3:

Nucleus – Infix – Level Shifted Nucleus

Tape 22, recording 6; recorded May 1962 by M. Hauser.
Kigutikak Tunek: Representative stanza from anonymous drum-song.
The singer accompanies himself on the drum.

Example 14, 19

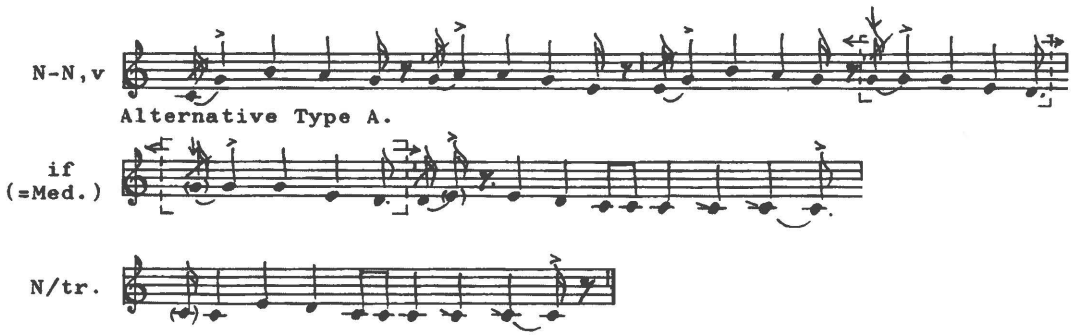


Form:	Intro-N-if (=Med.)-N, tr., ext. The form can alternatively be: Intro-N-if.-N, tr.-sf.
Form Type and Version:	Form Type F, Version 3: Form Type: F3. Alternative form determination: Form Type F4, see Example 22.
Prime Phrase Pattern:	Nucleus has a t^{+++} motif from tone g': PPP 1.
Form Pattern:	Form Pattern F3-1.
Tone Material:	The tones a'-g'-e'-d'-c': Complete pentatonics.
Penta-Type:	Do pentatonics in Re position: Penta-Type 6.
Modal Affiliation:	Predominant are the tones g' and d': Melody-Sphere β.

Concordances:
Alternative determination as Form Type F4 → Example 22.
Anal. var: Tape 2.2 – tape 34.10 – tape 37.8 – tape 54.4.
Simpl. var: EH 108 → Example 84.
Abb. var: Tape 17.1 → Example 02.
Abb. var: Tape 23.3 → Example 07.
Abb. var: EH 027 → Examples 08 and 38.
Abb. var: Tape 31.10 → Example 10.
Ext. var: EH 029 → Examples 23 and 37.
Ext. var: Tape 29.2 → Example 36.
Var. of Form Type D → EH 006.

Tape 7, recordings 5 and 6: recorded May 1962 by M. Hauser.
Birgitte Jensen: Stanza from drum-song attributed to Sagdlok.
The singer sings solo without drum accompaniment.

Example 14, 20



Form:	N-N, var.-if. (=Med.)-N/tr. The form can alternatively be: N-N, var.-sf.
Form Type and Version:	Form Type F, Version 3: Form Type: F3. Alternative form determination: Form Type A, see Example 47.
Prime Phrase Pattern:	N has an extended t^{aug+} motif: PPP 9.
Form Pattern:	Form Pattern F3-9.
Tone Material:	The tones b'-a'-g'-e'-d'-c': Extended pentatonics/Hexatonics.
Penta-Type:	Modified Do pentatonics in Do position: Modified Penta-Type 1.
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Alternative determination as Form Type A → Example 47.
Var. of Form Type D → EH 064 and EH 081.

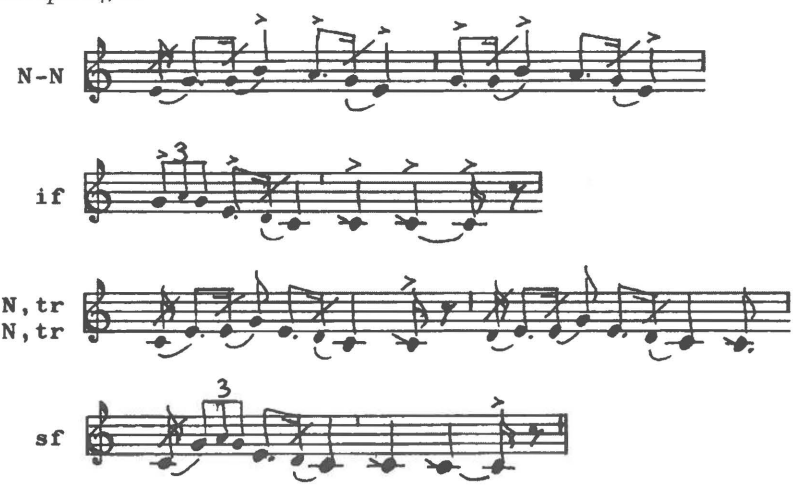
Form and Melody Type F. Version F4. Analysed transcriptions

The form structure in Form Version F4:

Nucleus – Infix – Level Shifted Nucleus – Suffix

Tape 4, recording 2; recorded May 1962 by M. Hauser.
Inûterssuaĸ Uvdloriaĸ: Representative stanza from drum-song attributed to Hisso.
The singer accompanies himself on the drum.

Example 14, 21

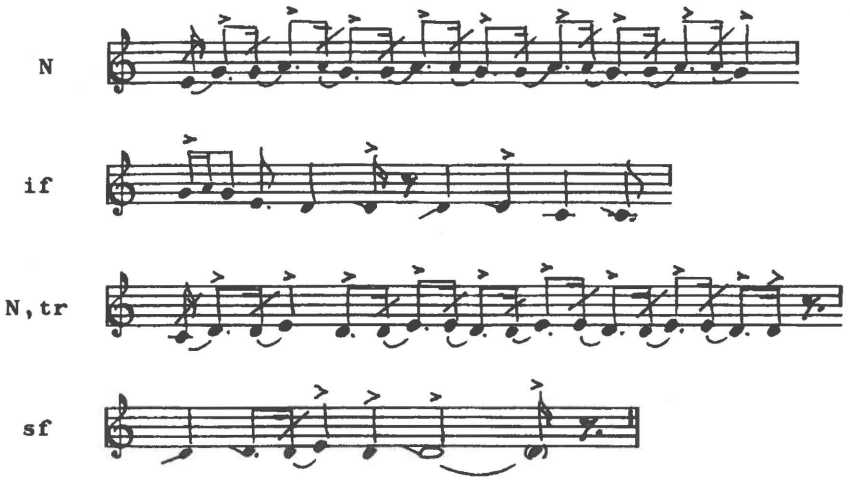


Form:	N-N-if-N, tr.-N, tr.-sf.
Form Type and Version:	Form Type F, Version 4: Form Type: F4.
Prime Phrase Pattern:	Nucleus has a t^{aug} motif: PPP 9.
Form Pattern:	Form Pattern F4-9.
Tone Material:	The tones ca. b'-a'-g'-e'-d'-c': Extended pentatonics/Hexatonics.
Penta-Type:	Modified Do pentatonics in Do position: Modified Penta-Type 1.
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Anal. var: Tape 25.3
Abb. var: Tape 22.5 → Example 77.
Abb. var: Tape 36.3 → Example 76.

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 14, 22

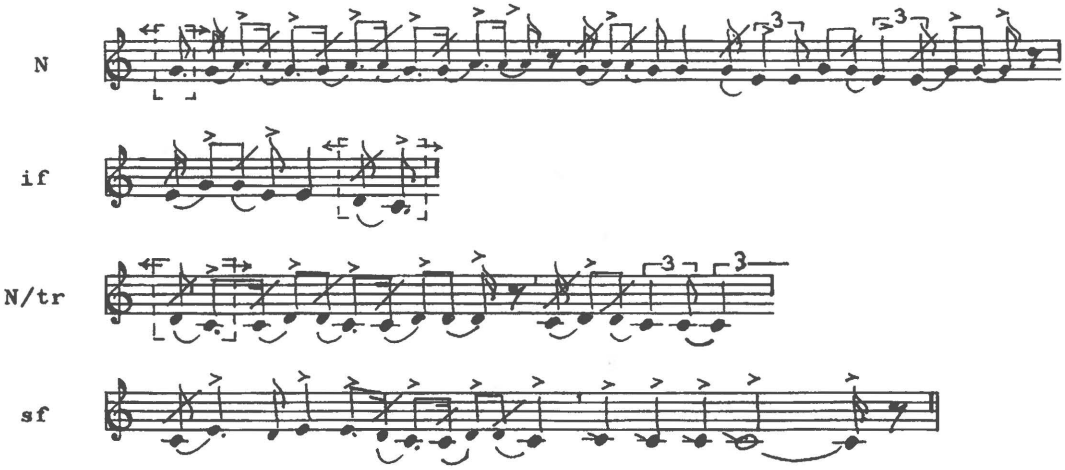


Form:	Intro-N-if.-N, tr.-sf.
	The form can alternatively be: Intro-N-if.-N, tr.,ext.
Form Type and Version:	Form Type F, Version 4: Form Type: F4.
	Alternative form determination:
	Form Type F3, see Example 19.
Prime Phrase Pattern:	Nucleus has a tr^{+++} motif from tone g': PPP 1.
Form Pattern:	Form Pattern F4-1.
Tone Material:	The tones a'-g'-e'-d'-c': Complete pentatonics.
	Finalis is the tone d'.
Penta-Type:	Do pentatonics in Re position: Penta-Type 6.
Modal Affiliation:	Accentuation of the tones g' and d': Melody-Sphere β.

Concordances:
Alternative determination as Form Type F3 → Example 19.
Anal. var: Tape 2.2 – tape 34.10 – tape 37.8 – tape 54.4.
Simpl. var: EH 108 → Example 84.
Abb. var: Tape 17.1 → Example 02.
Abb. var: Tape 23.3 → Example 07.
Abb. var: EH 027 → Examples 08 and 38.
Abb. var: Tape 31.10 → Example 10.
Ext. var: EH 029 → Examples 23 and 37.
Ext. var: Tape 29.2 → Example 36.
Var. of Form Type D → EH 006.

EH no. 029, rec. 99.a; recorded June 1937 by E. Holtved.
Inûteĸ Napa: Representative stanza from anonymous drum-song.
The singer accompanies himself on the drum.

Example 14, 23

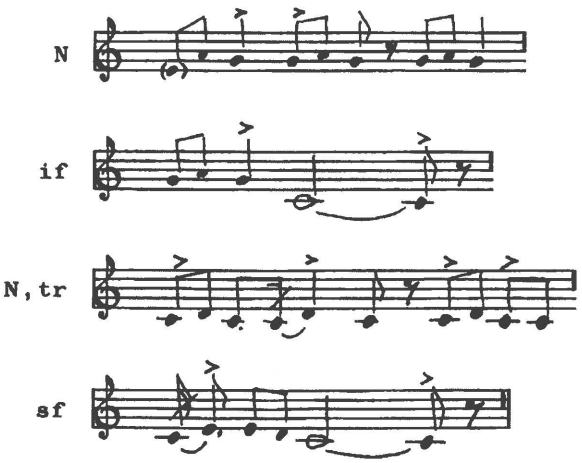


Form:	Intro-N-if.-N/tr.-sf. The form can alternatively be: Intro-N-N/tr.-if.-N, tr^2-sf.
Form Type and Version:	Form Type F, Version 4: Form Type: F4. Alternative form determination: Form Type F-Special, see Example 37.
Prime Phrase Pattern:	Nucleus has tr^{+++} + $ts^{+/}$ from tone g': PPP 1 (11).
Form Pattern:	Form Pattern F4-1 (11).
Tone Material:	The tones a'-g'-e'-d'-c': Complete pentatonics.
Penta-Type:	Do pentatonics in Do position: Penta-Type 1.
Modal Affiliation:	Accentuation of the tones a', g' and c': Melody-Sphere α-2.

Concordances:
Alternative determination as Type F-Special → Example 37.
Simpl. var: EH 108 → Example 84.
Abb. var: Tape 17.1 → Example 02.
Abb. var: Tape 23.3 → Example 07.
Abb. var: EH 028 → Example 09.
Abb. var: Tape 31.10 → Example 10.
Abb. var: Tape 22.6 → Examples 19 and 22.
Abb. var: Tape 10.5 → Example 24.

Tape 10, recording 5; recorded May 1962 by M. Hauser.
K'ulutana Imîna: Representative stanza from anonymous drum-song.
The singer accompanies himself on the drum.

Example 14, 24

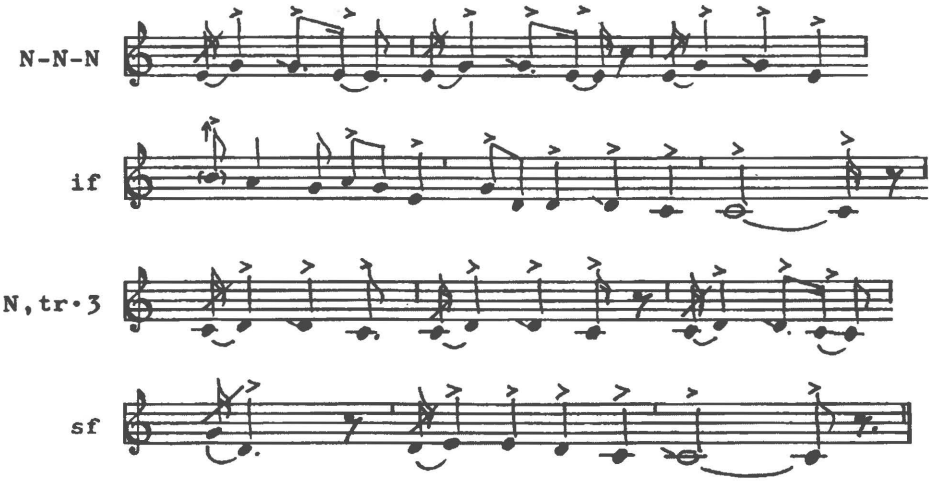


Form:	N-if-N, tr.-sf.
Form Type and Version:	Form Type F, Version 4: Form Type: F4.
Prime Phrase Pattern:	Nucleus is a tr^{++} motif from tone a': PPP 2.
	Nucleus can also be a $t/^{++}$ motif. It is then PPP 3.
Form Pattern:	Form Pattern F4-2 or F4-3.
Tone Material:	The tones a'-g'-e'-d'-c':
	Anhemitone complete pentatonics.
	The first tone is unstably intoned.
Penta-Type:	Do pentatonics in Do position: Penta-Type 1.
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Simpl. var: EH 108 → Example 84.
[Abb. var: Tape 23.3 → Example 07].
Abb. var: Tape 41.9 → Example 11.
Abb. var: Tape 50.21, song 1 → Example 74.
Var: Tape 22.6 → Examples 19 and 22.
Var: EH 029 → Examples 37 and 76.
Var. → EH 032.

EH no. 030, recording 97.b; recorded June 1937 by E. Holtved.
Inûtɛĸ Napa: Representative stanza from anonymous drum-song.
The singer accompanies himself on the drum.

Example 14, 25

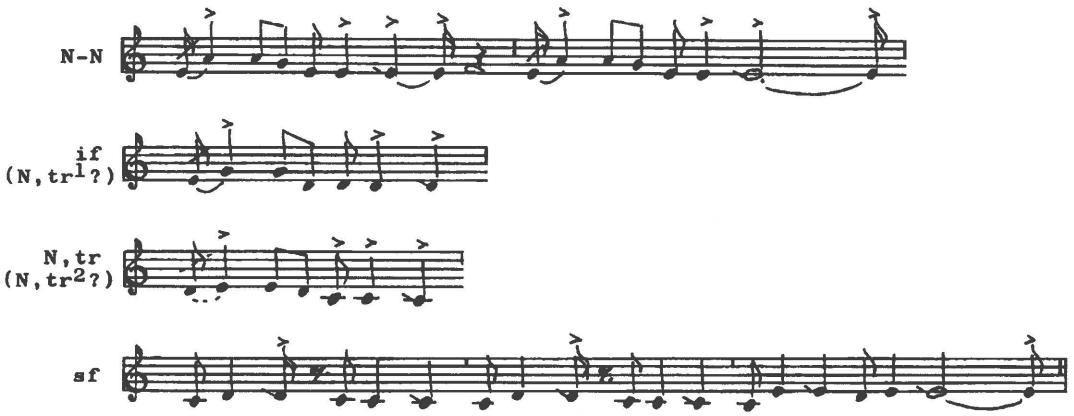


Form:	N-N-N-if-N, tr.-N, tr.-N, tr.-sf.
Form Type and Version:	Form Type F, Version 4: Form Type: F4.
Prime Phrase Pattern:	Nucleus has a ts motif: PPP 4.
Form Pattern:	Form Pattern F4-4.
Tone Material:	The tones ca. b'-a'-g'-e'-d'-c': Extended blurred pentatonics/Hexatonics.
Penta-Type:	Modified Do pentatonics in Do position: Modified Penta-Type 1.
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Anal.: Tape 22.7.
Anal. var. (only a' in if): Tapes 19.1, 37.7, song 1 and 40.11.
Simpl. var: EH 123 → Example 86.
Abb. var: Tape 10.9 → Example 12.
Abb. var: Tape 22.1 → Example 68.
Abb. var: Tape 50.21, song 1 → Example 74.
Var: Tape 22.3 → Example 29.

Tape 40, recording 2; recorded June 1962 by M. Hauser.
Imîna Imîna: Representative stanza from drum-song attributed to Mâgssánguaĸ.
The singer accompanies himself on the drum.

Example 14, 26

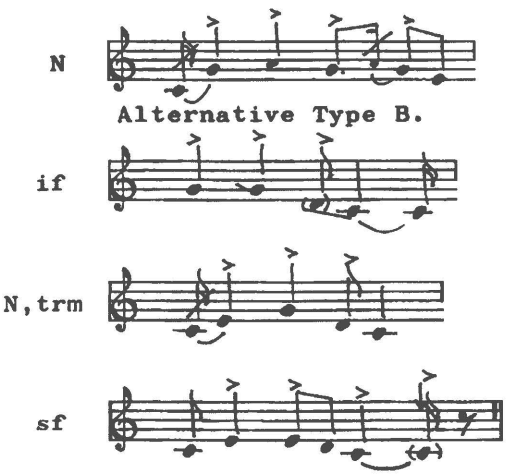


Form:	N-N-if(N, trm¹)-N,tr.(N,tr²)-sf.
Form Type and Version:	Form Type F, Version 4: Form Type: F4.
Prime Phrase Pattern:	Nucleus has a t motif: PPP 4.
Form Pattern:	Form Pattern F4-4.
Tone Material:	The tones a'-g'-e'-d'-c': Anhemitone complete pentatonics.
Penta-Type:	Mi pentatonics in Do position: Penta-Type 11.
Modal Affiliation:	Melody-Sphere α-1.

Concordances:
Simpl. var: Tape 2.5 → Example 89.
Abb. var: Tape 36.12 → Example 03.
Abb. var: Tape 25.4 → Example 13.
Var. of Form Type D → EH 002 and 008.
Ext. var. of Form Type D → EH 084.

EH no. 086, recording 78.a; recorded May 1937 by E. Holtved.
K'ârĸutsiaĸ Itah: Representative stanza from insane woman's drum-song.
The singer sings solo without drum accompaniment.

Example 14, 27

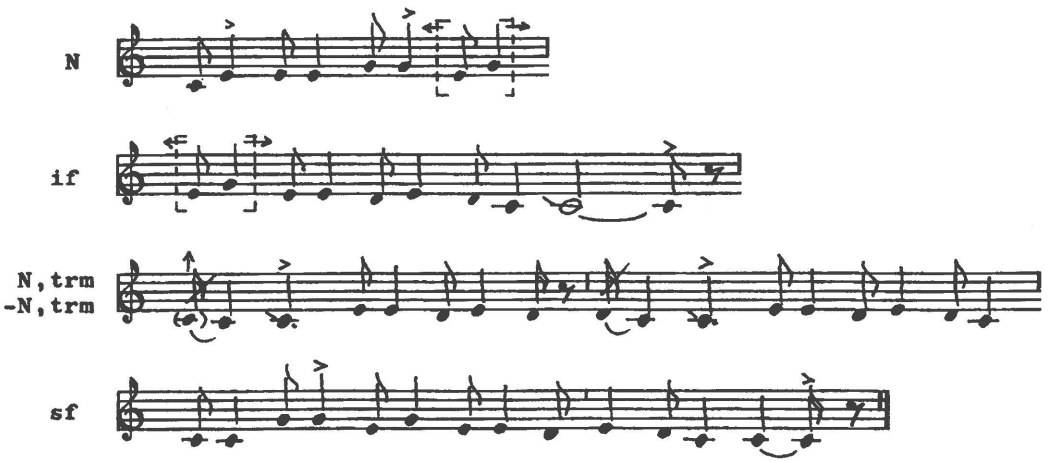


Form:	N-if-N, trm.-sf.
	The form can alternatively be: N-Med. (=if)-sf.
Form Type and Version:	Form Type F, Version 4: Form Type: F4.
	Alternative form determination:
	Form Type B, see Example 73.
Prime Phrase Pattern:	Nucleus has a varied t motif: PPP 4.
Form Pattern:	Form Pattern F4-4.
Tone Material:	The tones a'-g'-e'-d'-c': Complete pentatonics.
Penta-Type:	Penta-Type 1.
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Anal: Tape 38.1.
Alternative determination as Form Type B → Example 73.
Abb. var: Tape 34.9 → Example 72.
Var: Tape 10.5 → Example 24.
Var: Tape 40.1 → Example 102.
Var. of Form Type D → EH 059.

Tape 23, recording 4; recorded May 1962 by M. Hauser.
Kigutikaĸ Tuneĸ: Representative stanza from drum-song attributed to Pualorssuaĸ.
The singer accompanies himself on the drum.

Example 14, 28

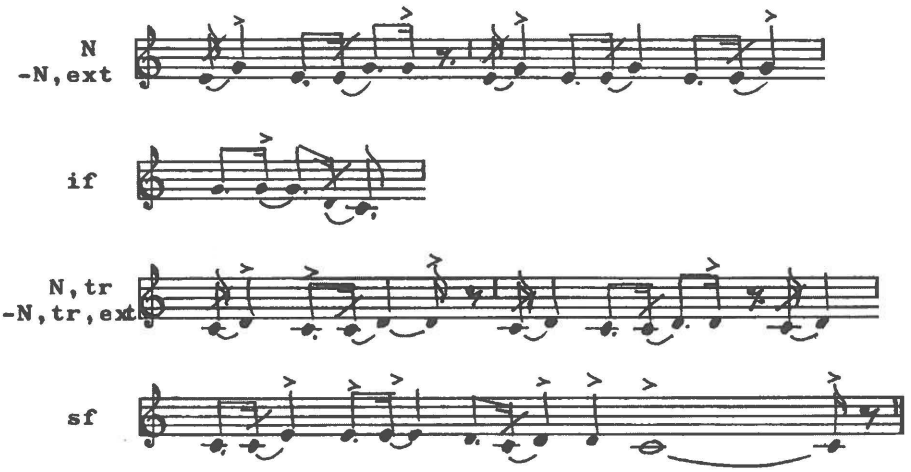


Form:	N-if-N, trm.-N, trm.-sf.
Form Type and Version:	Form Type F, Version 4: Form Type: F4.
Prime Phrase Pattern:	Nucleus has a $ts^{+/}$ motif: PPP 5.
Form Pattern:	Form Pattern F4-5.
Tone Material:	The tones g'-e'-d'-c': Incomplete pentatonics.
Penta-Type:	Do pentatonics in Do position: Penta-Type 1, incomplete.
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Var: Tape 22.3 → Example 29.
Var: EH 022 → Example 30.
Var. of Form Type D → EH 026 and 031.

Tape 22, recording 3; recorded May 1962 by M. Hauser.
Kigutikaĸ Tunek: Representative stanza from drum-song attributed to Pualorssuaĸ.
The singer accompanies himself on the drum.

Example 14, 29

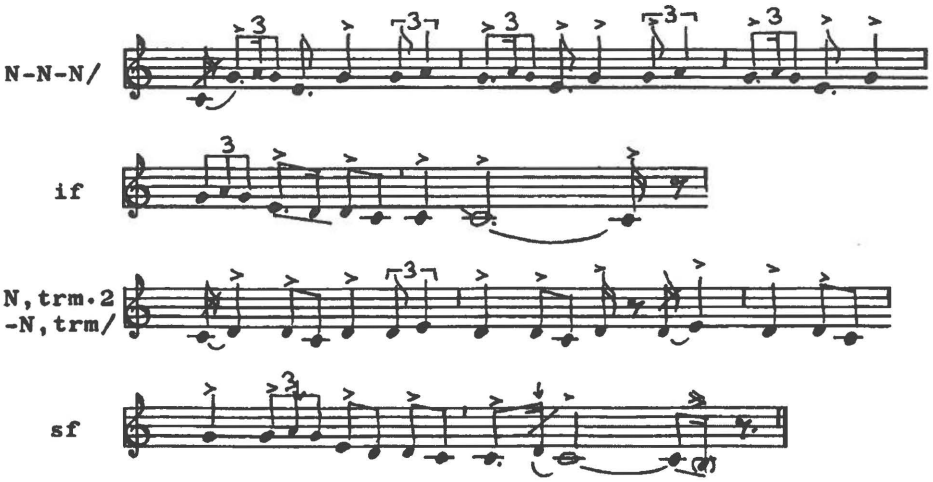


Form:	N-N, ext.-if-N, tr.-N, tr,ext.-sf.
Form Type and Version:	Form Type F, Version 4: Form Type: F4.
Prime Phrase Pattern:	Nucleus has a $ts^{+/}$ motif: PPP 5.
Form Pattern:	Form Pattern F4-5.
Tone Material:	The tones g'-e'-d'-c': Incomplete pentatonics.
Penta-Type:	Do pentatonics in Do position: Penta-Type 1, incomplete.
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Anal. var: Tape 19.8.
Simpl. var: EH 110 → Example 90.
Abb. var: Tape 25.4 → Example 13.
Abb. var: Tape 37.4 → Example 44.
Abb. var: Tape 50.21 → Example 74.
Var: EH 030 → Example 25.
Var: EH 022 and tape 37.5 → Examples 30 and 31.
Var: Tape 22.1 → Example 68.

EH no. 022, recording 80.a; recorded May 1937 by E. Holtved.
Inukitsorssuaĸ: Representative stanza from anonymous drum-song.
The singer sings solo without drum accompaniment.

Example 14, 30

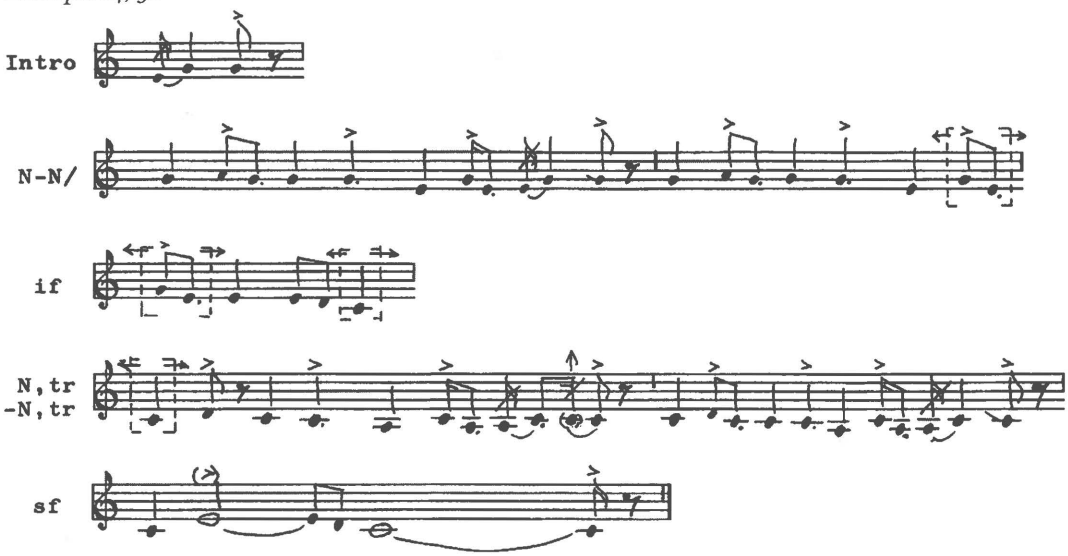


Form:	N-N-N/-if-N, trm.-N, trm.-N, trm/-sf. The song is special; the form is changed during the course of the song: The form shown is sung in stanzas 1–4 while stanzas 5–7 have Form Type D; see notation and analysis in Erik Holtved no. 022.
Form Type and Version:	Form Type F, Version 4: Form Type: F4.
Prime Phrase Pattern:	Nucleus has a $t^{+/}$ motif: PPP 5.
Form Pattern:	Form Pattern F4-5.
Tone Material:	The tones a'-g'-e'-d'-c': Complete pentatonics. Finalis is the tone c'.
Penta-Type:	Do pentatonics in Do position: Penta-Type 1.
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Anal. var: Tape 37.10.
Abb. var: Tapes 37.4 and 22.1 → Examples 44 and 68.
Var: Tape 22.3 → Example 29.
Var. → EH 025, 060, (061 and 062).

Tape 37, recording 5; recorded June 1962 by M. Hauser.
K'ârĸutsiaĸ Itah: Representative stanza from drum-song attributed to Kitdlôĸ.
The song is accompanied vocally by the singers wife, Patdloĸ.
The singer accompanies himself on the drum.

Example 14, 31

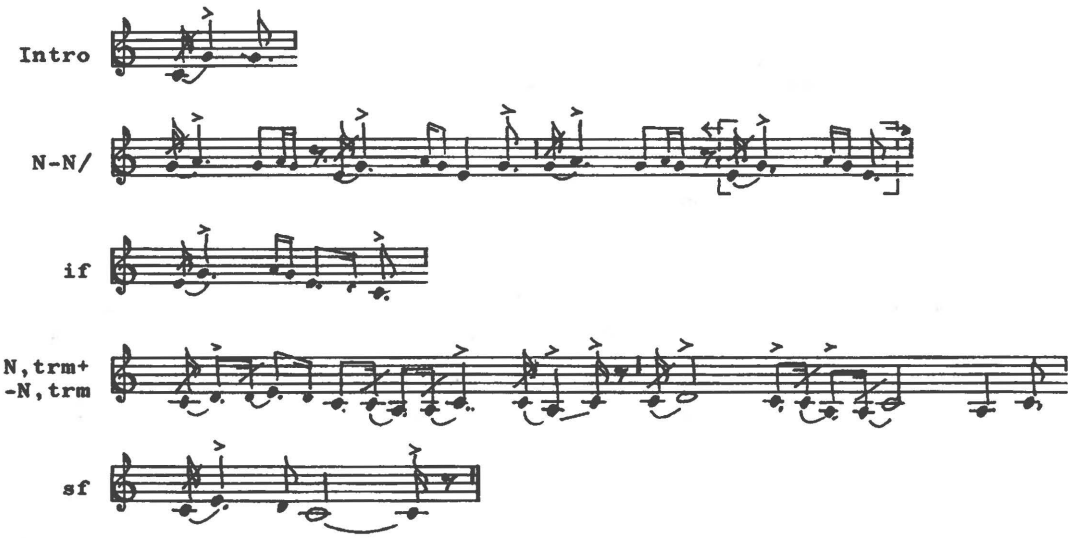


Form:	Intro-N-N, var.-if-N, tr.-N, tr.-sf.
Form Type and Version:	Form Type F, Version 4: Form Type: F4.
Prime Phrase Pattern:	Nucleus has a $t^{++/}$ motif: PPP 6.
Form Pattern:	Form Pattern F4-6.
Tone Material:	The tones a'-g'-e'-d'-c'-a: Complete pentatonics.
Penta-Type:	Do pentatonics in La position: Penta-Type 5.
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Anal. var: Tape 18.8 – tape 25.8 – tape 27.8 – tape 37.3, song 1 – tape 37.7, song 2 – tape 40.9.
Var: Tape 27.9 → Example 32.

Tape 27, recording 9; recorded May 1962 by M. Ḥauser.
Avigiaĸ: Representative stanza from drum-song attributed to Pualu.
The singer sings solo without drum accompaniment.

Example 14, 32

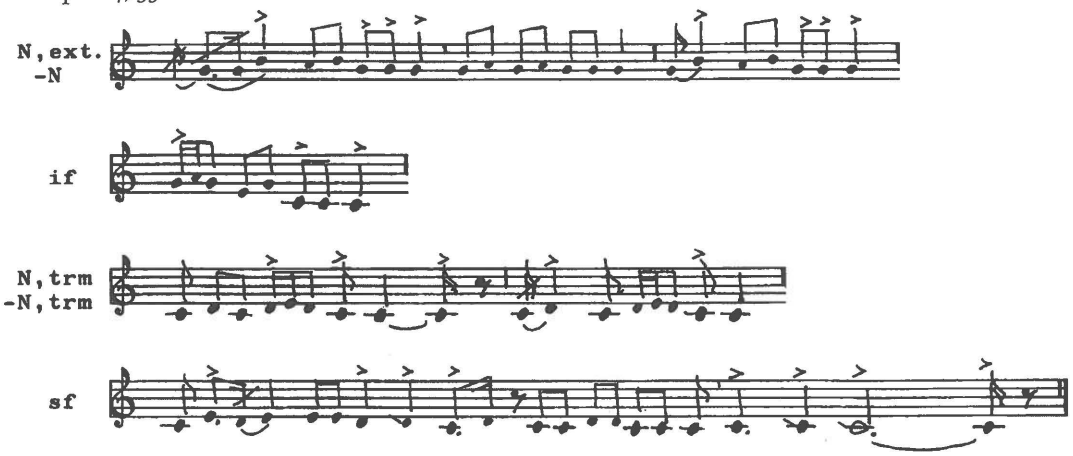


Form:	Intro-N-N/-if-N, trm.-N, trm.-sf.
Form Type and Version:	Form Type F, Version 4: Form Type: F4.
Prime Phrase Pattern:	Nucleus has a $t^{++/}$ motif: PPP 6.
Form Pattern:	Form Pattern F4-6.
Tone Material:	The tones a'-g'-e'-d'-c'-a: Complete pentatonics.
Penta-Type:	Do pentatonics in La position: Penta-Type 5.
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
The song is a close variant to Example 31 and its related-varied songs.

Tape 12, recording 1; recorded May 1962 by M. Hauser.
Imîna Imîna: Representative stanza from drum-song attributed to the shaman Ekilak.
The singer accompanies himself on the drum.
The song is accompanied by many voices, particularly women.

Example 14, 33

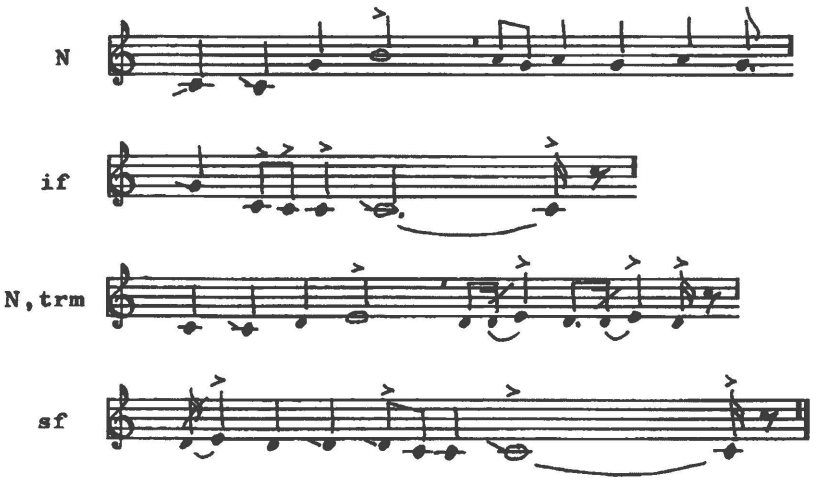


Form:	N, ext.-N-if-N, trm.-N, trm.-sf.
Form Type and Version:	Form Type F, Version 4: Form Type: F4.
Prime Phrase Pattern:	Nucleus has a $tr^{aug+(++)}$ motif: PPP 7.
Form Pattern:	Form Pattern F4-7.
Tone Material:	The tones b'-a'-g'-e'-d'-c': Extended pentatonics/Hexatonics.
Penta-Type:	Modified Do pentatonics in Do position: Modified Penta-Type 1.
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
A close variant with the same Nucleus, but having Form Type D, can be seen as EH 063. The song above is an example of how a singer can change a song to another form type.
Var: Tape 51.7 → Example 34.

Tape 51, recording 7; recorded June 1962 by M. Hauser.
Angutivdluarssuk: Representative stanza from anonymous drum-song.
The singer accompanies himself on the drum.

Example 14, 34



Form:	N-if-N, trm.-sf.
Form Type and Version:	Form Type F, Version 4: Form Type F4.
Prime Phrase Pattern:	Nucleus has a t^{aug++}/ motif: PPP 8.
Form Pattern:	Form Pattern F4-8.
Tone Material:	The tones b'-a'-g'-e'-d'-c': Extended pentatonics/Hexatonics. Finalis is the tone c'.
Penta-Type:	Modified Do pentatonics in Do position: Modified Penta-Type 1.
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Var: Tape 12.1 → Example 33.
Var: Tape 36.3 → Example 76.
Var. → Example 13.

Form and Melody Type F. Version F Special. Analysed transcriptions

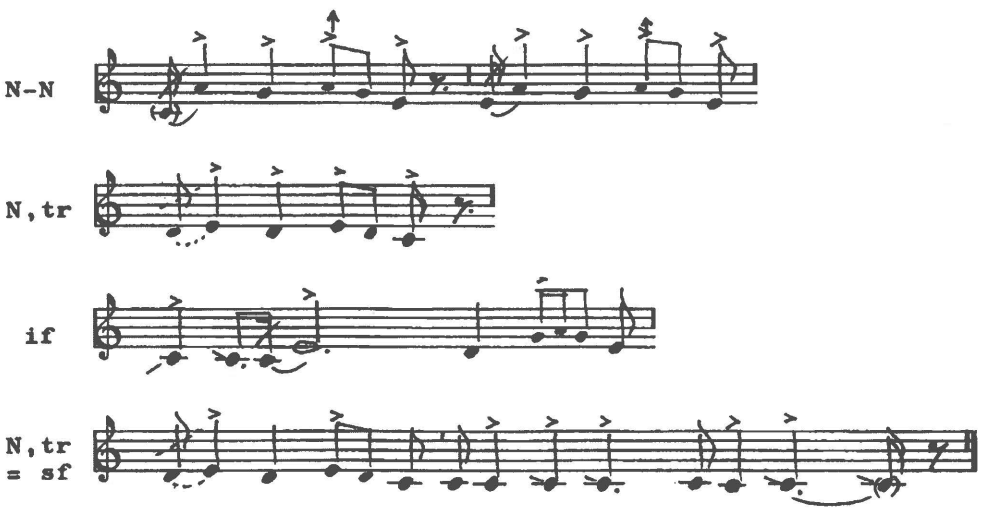
The form structure in Form Version F Special:

Nucleus-(if)-N. tr(m) –(if)-N, tr² (or: sf or: N, v)-(sf)

Level shiftings at three levels, interruptions by Infixes. Irregularly positioned form parts.

Tape 52, recording 2; recorded June 1962 by M. Hauser.
Angutdluk Ûmâx: Representative stanza from own drum-song.
The singer accompanies himself on the drum.
The song is accompanied by humming by Angutivdluarssuk Nielsen.

Example 14, 35

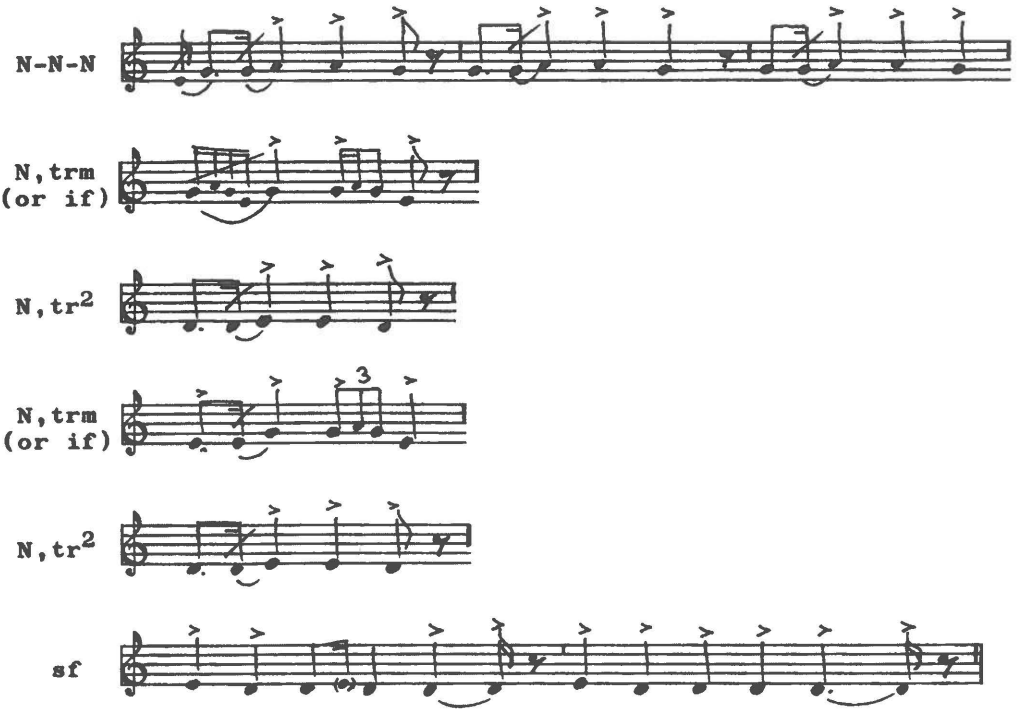


Form:	N-N-N, tr.-if-N, tr.+p.
Form Type and Version:	Form Type F, Version F Special. Form Type: F Special. It is unusual that Infix is used between two N, tr.
Prime Phrase Pattern:	Nucleus has a t^+ motif: PPP 6.
Form Pattern:	Form Pattern F Special-6.
Tone Material:	The tones a'-g'-e'-d'-c': Anhemitone complete pentatonics.
Penta-Type:	Do pentatonics in Do position: Penta-Type 1.
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Anal. var: Tape 8.3 – tape 33.5 – tape 51.1.
Simpl. var: EH 111 → Example 91.
Abb. var: Tape 51.5 → Example 01.
Abb. var: Tape 23,1 and 2 → Example 06.
Abb. var: Tape 36.8 → Example 45.
Abb. var: EH 113 → Example 75.

Tape 29, recording 2; recorded May 1962 by M. Hauser.
Inûterssuaĸ Uvdloriaĸ: Representative stanza from drum-song attributed to Pualorssuaĸ. The singer accompanies himself on the drum.

Example 14, 36

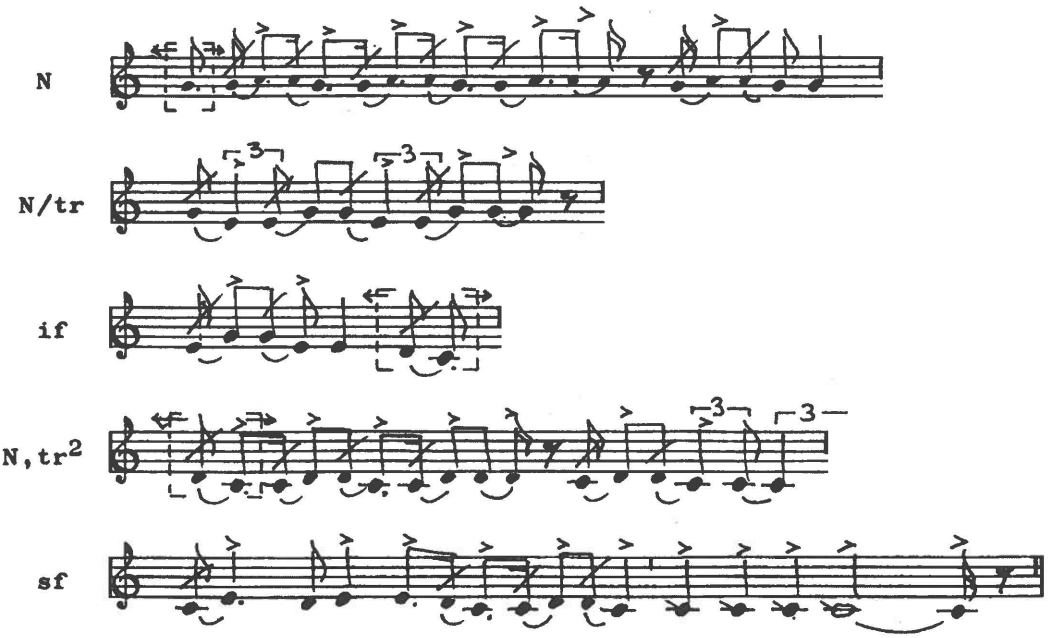


Form:	N-N-N-N, trm.(or: if)-N, tr² –N, trm. (or: if)-N, tr².-sf
Form Type and Version:	Form Type F, Version F Special Form Type: F Special.
Prime Phrase Pattern:	Nucleus has a t1 motif: PPP 1.
Form Pattern:	Form Pattern F Special-1.
Tone Material:	The tones a'-g'-e'-d': Incomplete pentatonics.
Penta-Type:	Incomplete Re pentatonics in Re position Penta-Type 7, incomplete.
Modal Affiliation:	Prominent tones g' and d': Melody-Sphere β.

Concordances:
Simpl. var: EH 108 → Example 84.
Abb. var: Tape 17.1 → Example 01.
Abb. var: Tape 23.3 → Example 07.
Abb. var: Tape 31.10 → Example 10.
Abb. var: Tape 22.6 → Examples 19 and 22.
Var: EH 029 → Examples 23 and 37.
Ext. var. of Type D → EH 006, 023, 034, 035-040, 076-078 and 094-096.

EH no. 029, recording 99.a; recorded June 1937 by E. Holtved.
Inûtɐĸ Napa: Representative stanza from anonymous drum-song.
The singer accompanies himself on the drum.

Example 14, 37

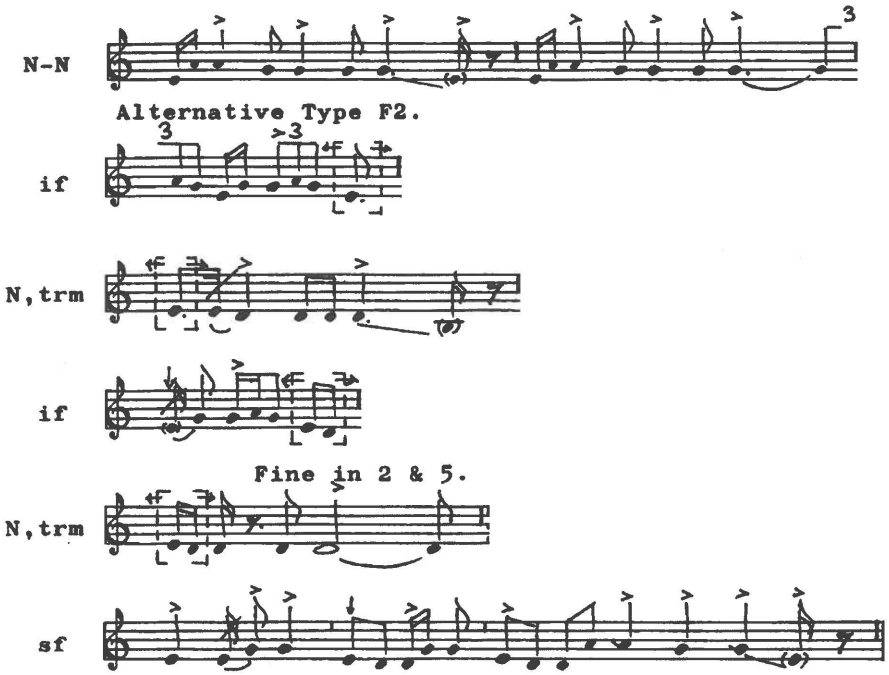


Form:	Intro-N-N/tr.-if-N, tr^2-sf. The form can alternatively be: Intro-N-if-N/tr.-sf.
Form Type and Version:	Form Type F, Version F Special: Form Type: F Special. It is very unusual with Infix between two transpositions of N. Alternative form determination: Form Type F4, see Example 23.
Prime Phrase Pattern:	Nucleus has a tr^{+++} from the tone g': PPP 1.
Form Pattern:	Form Pattern F Special-1.
Tone Material:	The tones a'-g'-e'-d'-c': Complete anhemitone pentatonics. Finalis is the tone c'.
Penta-Type:	Do pentatonics in Do position: Penta-Type 1.
Modal Affiliation:	Accentuation of the tones a', g' and c': Melody-Sphere α-2.

Concordances:
Alternative determination as Form Type F4 → Example 23.
Simpl. var: EH 108 → Example 84.
Abb. var: Tape 17.1 → Example 02.
Abb. var: Tape 23.3 → Example 07.
Abb. var: EH 028 → Example 09.
Abb. var: Tape 31.10 → Example 10.
Abb. var: Tape 22.6 → Examples 19 and 22.
Abb. var: Tape 10.5 → Examples 24 and 53.
Var: Tape 29.2 → Example 30.

EH no. 027, recording 98.b; recorded June 1937 by E. Holtved.
Inûtɛĸ Napa: Representative stanza from anonymous drum-song.
The singer accompanies himself on the drum.

Example 14, 38

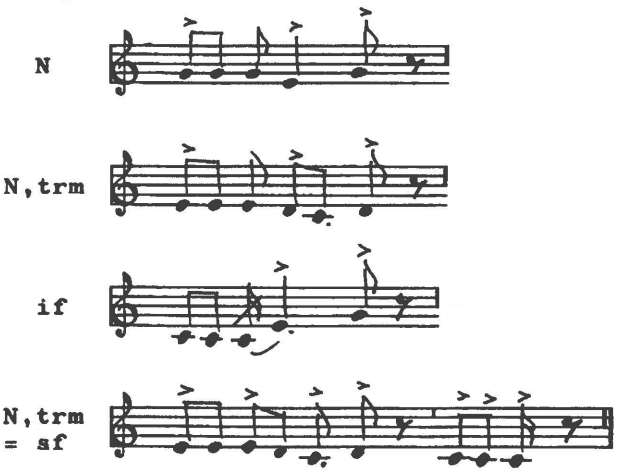


Form:	N-N-if.-N, trm.-if-N, trm.-sf. The form is alternatively (stanzas 1, 3, 4, 7 and 8): N-N-N, trm.-N, trm.-sf.
Form Type and Version:	Form Type F, Version F Special: Form Type: F Special. The stanzas 2 and 5 have Form Type F1. Alternative form determination: Form Type F2 → Example 08.
Prime Phrase Pattern:	Nucleus has a t1 motif from tone a': PPP 2.
Form Pattern:	Form Pattern F Special-2.
Tone Material:	Incomplete pentatonics. Stanzas 2 and 5 the finalis is d'.
Penta-Type:	Incomplete So pentatonics in Re position. Incomplete Penta-Type 17 in stanzas 1, 3, 4, 7 and 8. Stanzas 2 and 5 have Penta-Type 7.
Modal Affiliation:	Prominent tones g' and d': Melody-Sphere β.

Concordances:
Anal. var: Tape 20.4.
Alternative determination as Form Type F2 → Example 08.
Var: EH 028 and tapes 23.3 and 31.10 → Examples 07, 09 and 10.
Var: Tapes 8.6 and 51.5.
Ext. var: Tape 22.6 → Examples 19 and 22.
Ext. var. of Form Type D → EH 032, 033 and 073.

Tape 4, recording 4; recorded May 1962 by M. Hauser.
Inûterssuaĸ Uvdloriaĸ: Representative stanza from competition song.
The singer called the performance *"iluatigssârut"*.
The singer sings solo without drum accompaniment.

Example 14, 39

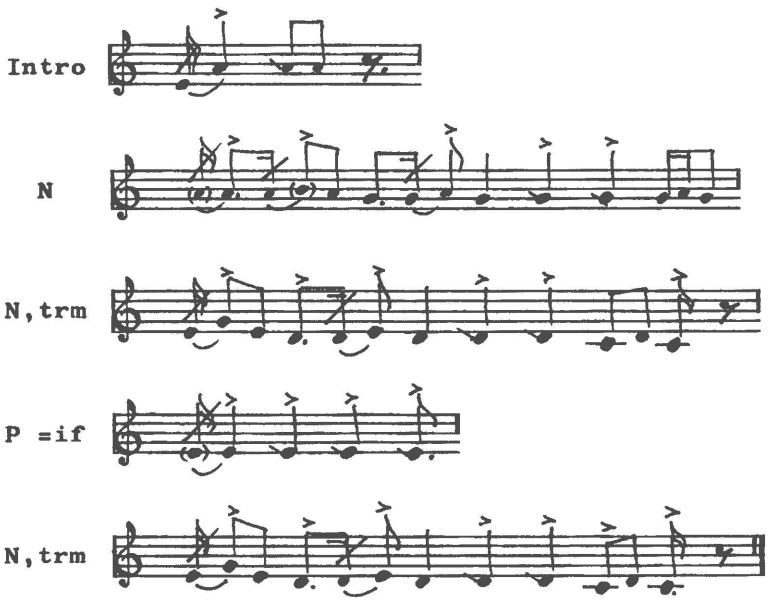


Form:	Intro-N-N, trm.-if-N, trm+p (=sf).
Form Type and Version:	Form Type F, Version F Special: Form Type: F Special. It is unusual to have an Infix between two N, trm.
Prime Phrase Pattern:	Nucleus has a $ts^{+/}$ motif: PPP 5.
Form Pattern:	Form Pattern F Special-5.
Tone Material:	The tones g'-e'-d'-c': Incomplete pentatonics.
Penta-Type:	Incomplete Do pentatonics in Do position: Incomplete Penta-Type 1.
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Simpl. var: EH 110 → Example 90.

Tape 31, recording 2; recorded May 1962 by M. Hauser.
Inûtɛĸ Napa: Stanza from drum-song attributed to Kissuk as a *pillerortoq;* a person afflicted by polar madness.
The singer accompanies himself on the drum.

Example 14, 40

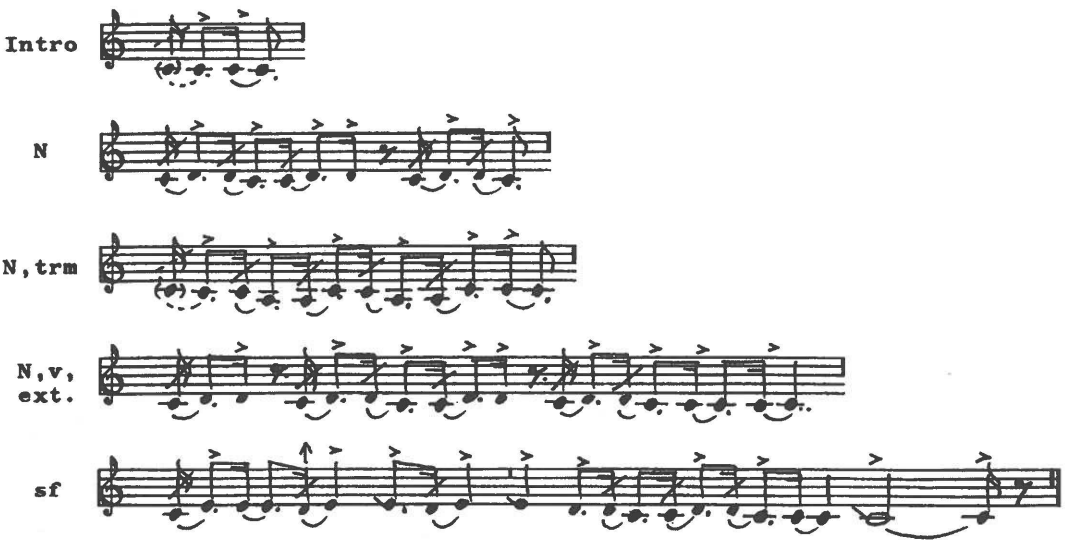


Form:	Intro-N-N, trm.-if (=P)-N, trm.
Form Type and Version:	Form Type F, Version F Special: Form Type: F Special. Unusual use of Infix between the two N, trm.
Prime Phrase Pattern:	N has a tr^{aug++} motif: PPP 7.
Form Pattern:	Form Pattern F Special-7.
Tone Material:	The tones b'-a'-g'-e'-d'-c': Enlarged pentatonics/Hexatonics. Grace-notes with uncertain intonation.
Penta-Type:	Modified Do pentatonics in Do position: Modified Penta-Type 1.
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Anal. var: Tape 31.4 – tape 50.9.
Ext. var: EH 075 → Example 15.
Var. → EH 013.
Ext. var. → EH 064-065.

Tape 25, recording 1; recorded May 1962 by Bent Jensen.
Kigutikaĸ Tunex: Representative stanza from drum-song attributed to Pualorssuaĸ.

Example 14, 41



Form:	Intro-N-N, trm.-N,v,ext.-sf.
Form Type and Version:	Form Type F, Version F Special: Form Type: F Special. It is rarely seen that Nucleus is repeated after its transposed presentation.
Prime Phrase Pattern:	Nucleus has a /c1+ motif: PPP 20/21.
Form Pattern:	Form Pattern F Special-20/21.
Tone Material:	The tones e'-d'-c'-a: Incomplete pentatonics with unstable grace-notes. Finalis is the tone c'.
Penta-Type:	Incomplete Do pentatonics in La position: Incomplete Penta-Type 5.
Modal Affiliation:	Nucleus tones c' and d' – with c' as finalis – show a mixture between α and β. With the deep tone material the modal affiliation is modified: Modified Melody-Sphere α-2 mixed with β.

Concordance:
Ext. var. of Form Type D → EH 058.

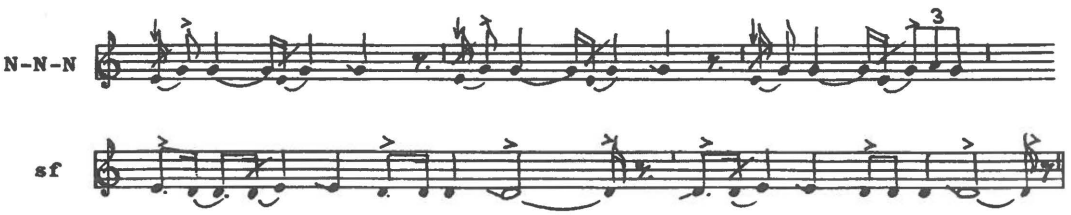
Form and Melody Type A. Simple Refrain Form Type. Analysed transcriptions

The form structure in songs with Simple Refrain Form Type:

(Intro) – Nucleus – Suffix (=Refrain)
(Intro) – Nucleus – (Nucleus) – Suffix (=Refrain)

Tape 50, recording 13; the first of two combined songs.
Recorded June 1962 by M. Hauser.
Inûtɛĸ Napa: Stanza from a shamans song attributed to K'ârdlugtôĸ.
The singer accompanies himself on the drum.

Example 14, 42

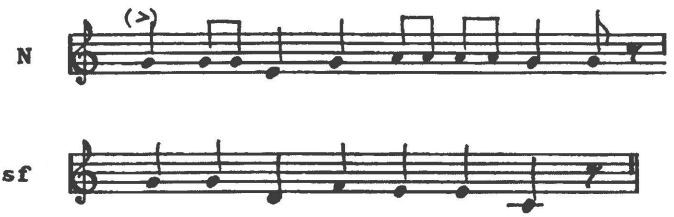


Form:	N-N-N-sf (c1/+- c1/).
Form Type:	Form Type A.
Prime Phrase Pattern:	Nucleus has a t1 motif: PPP 1.
Form Pattern:	Form Pattern A-1.
Tone Material:	The tones a'-g'-e'-d': Incomplete pentatonics.
Penta-Type:	Penta-Type 7, incomplete. (Re pentatonics in Re position).
Modal Affiliation:	Melody-Sphere β.

Concordances:
Simpl. var: EH 110 → Example 90.
Ext. var: Tape 50.21 → Example 74.

Tape 51, recording 8; recorded June 1962 by M. Hauser.
Iggiánguaĸ Ivik: Stanza from "Greeting to the collectors".
The singer sings solo without drum accompaniment.

Example 14, 43

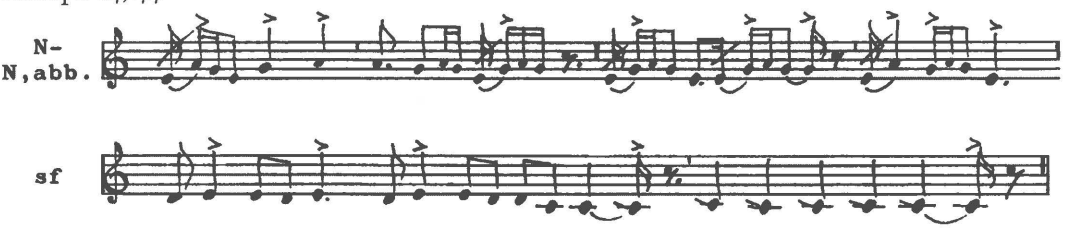


Form:	N-sf (Ts,irr.$^{+}$).
Form Type:	Form Type A.
Prime Phrase Pattern:	Nucleus has a $t^{+/}$ motif: PPP 5.
Form Pattern:	Form Pattern A-5.
Tone Material:	Broken down complete pentatonics: Use of the tone f'.
Penta-Type:	Penta-Type 1, irregular version. (Do pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α, irregular. The song shows a mixture of European and traditional Inuit melodics.

Concordances:
There are no concordances in the collections.

Tape 37, recording 4; recorded June 1962 by M. Hauser.
K'ârĸutsiaĸ Itah: Stanza from his own drum-song.
The singer accompanies himself on the drum and is followed vocally by his wife Patdloĸ.

Example 14, 44

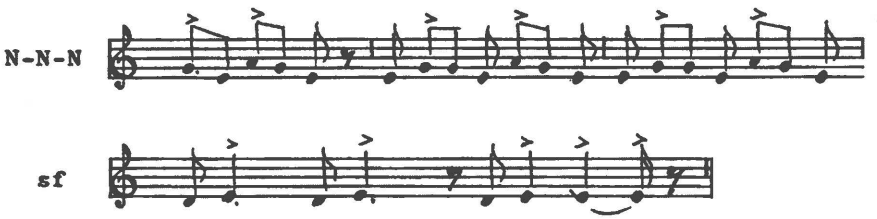


Form:	N-N,abb.-sf (c1^{++} - P).
Form Type:	Form Type A.
Prime Phrase Pattern:	Nucleus has a repeated t$^{++/}$ motif: PPP 6.
Form Pattern:	Form Pattern A-6.
Tone Material:	Complete pentatonics.
Penra-Type:	Penta-Type 1. (Do pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Anal. var: Tape 31.8 (Inûteĸ).
Ext. var: Tape 25.4 → Example 13.
Ext. var: Tape 22.3 → Example 29.
Ext. var: EH 022 → Example 30.
Ext. var. of Form Type D → EH 011.

Tape 36, recording 8; recorded May 1962 by M. Hauser.
Natuk Ôdâĸ: Song in the myth about "Anoritôĸ".
The myth is printed in Holtved 1951, volume 1: 76–80.
The singer sings solo without drum accompaniment.

Example 14, 45

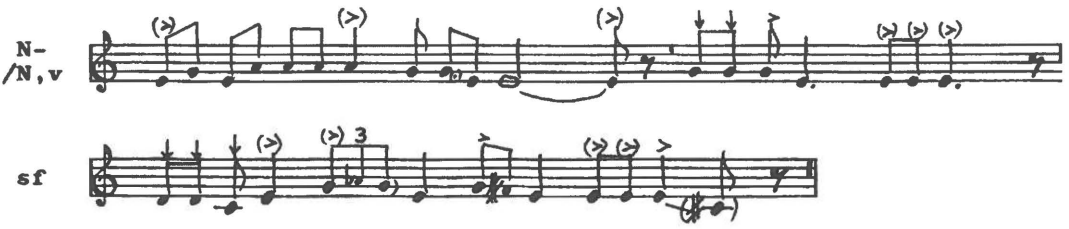


Form:	N-N-N-sf (c1'+ - c/).
Form Type:	Form Type A.
Prime Phrase Pattern:	Nucleus has a t^+ motif: PPP 6.
Form Pattern:	Form Pattern A-6.
Tone Material:	Tones a'-g'-e'-d': Incomplete pentatonics.
Penta-Type:	Penta-Type 12, incomplete. (Mi pentatonics in Re position).
Modal Affiliation:	Melody-Sphere α-1.

Concordances:
Simpl. var: EH 111-112 → Example 91.
Var: Tape 54.5 → Example 03.
Var: Tape 23.1 & 2 → Example 06.
Ext. var: Tape 52.2 → Example 35.
Ext. var: EH 113 → Example 75.

EH no. 115, recording 4.a and b; recorded March 1937 by E. Holtved.
Amáunalik song 8: The gull's song in a fable "The Drum-fight of the Birds".
This is the second of the four duel songs in the fable.
The text is printed in Holtved 1951, volume 1: 233–38.
The singer sings solo.

Example 14, 46

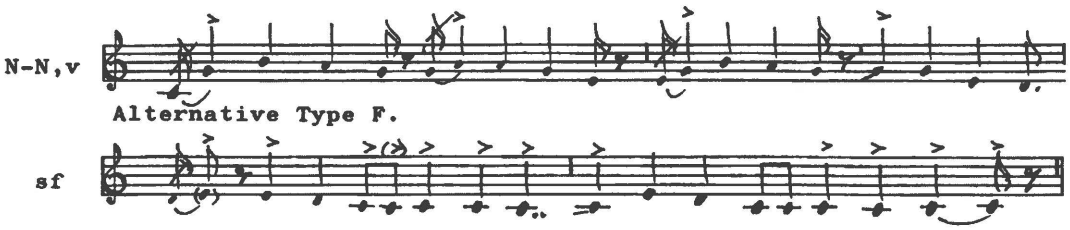


Form:	N-/N,v.-sf (/c1$^{+/}$ + t,v + ts,v + p).
Form Type:	Form Type A.
Prime Phrase Pattern:	Nucleus has a t^{+},ext. motif: PPP 6.
Form Pattern:	Form Pattern A-6.
Tone Material:	Complete, but unstable pentatonics. Primary finalis is the tone e'.
Penta-Type:	Penta-Type II, blurred. (Mi pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-1.

Concordances:
Anal. var: EH 116 (Amáunalik).
Simpl. var: EH 114 → Example 93.

Tape 7, recording 5 and 6; recorded May 1962 by M. Hauser.
Birgitte Jensen: Stanza from drum-song attributed to Sagdlok.
The singer sings solo without drum accompaniment.

Example 14, 47

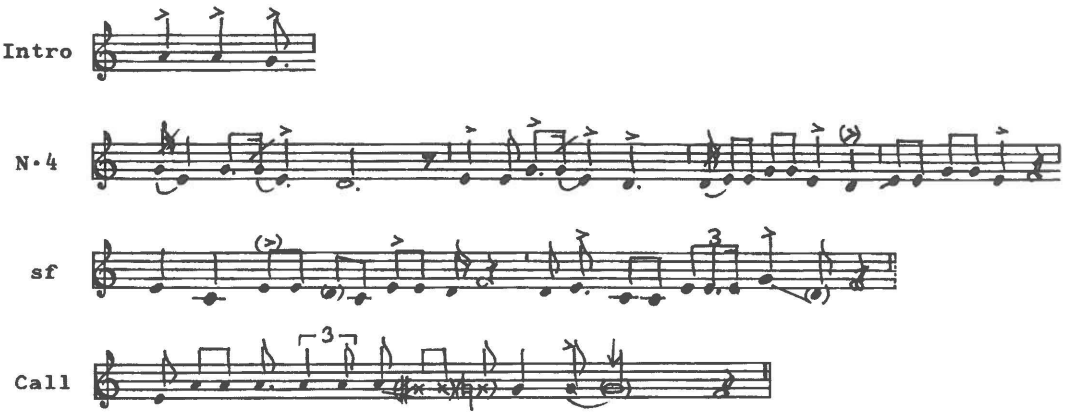


Form:	N-N, var.-sf (c1 + p – c1 + p).
Form Type:	Form Type A. Alternatively F3.
Prime Phrase Pattern:	Nucleus has a two part t^{aug+} motif: PPP 9.
Form Pattern:	Form Pattern A-9. Alternative determination F3-9.
Tone Material:	The tones b'-a'-g'-e'-d'-c': Enlarged pentatonics/ Hexatonics.
Penta-Type:	Modified Penta-Type 1 (Do pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Alternative determination as Form Type F3 → Example 20.
Var. → EH 064 and EH 081.

EH no. 120, recording 7.b.2; recorded March 1937 by E. Holtved.
Amáunalik song 13: Song in a fable: "The Snow-bunting's Song of Lamentation".
The text is printed in Holtved 1951, volume 1: 238–39.
The singer sings solo.

Example 14, 48

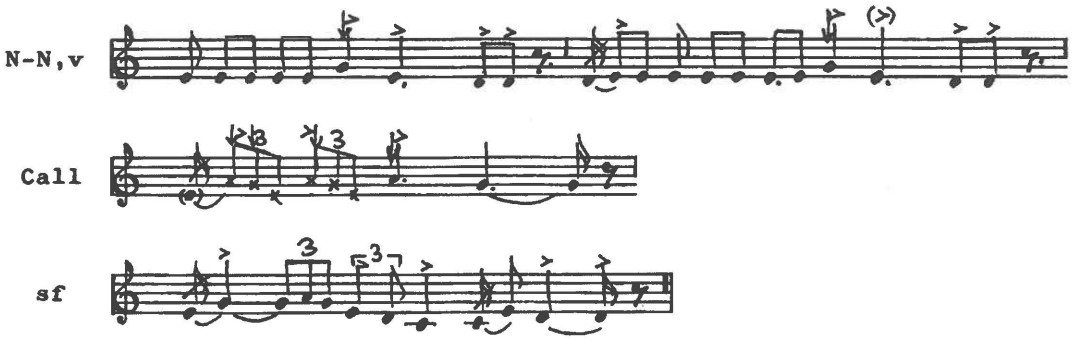


Form:	Intro-N·4-sf (c1+c1$^{+/}$+c1+ts,v)-Call.
Form Type:	Form Type A.
Prime Phrase Pattern:	Nucleus has a ts motif, which is augmented downward to the tone d': PPP 10.
Form Pattern:	Form Pattern A-10.
Tone Material:	Blurred complete pentatonics. The tones g' and d' are accentuated. Primary finalis is the tone g', secondary finalis ca. d'.
Penta-Type:	Penta-Type 16 (secondary 6). (So pentatonics in Do position).
Modal Affiliation:	Melody-Sphere β.

Concordances:
Anal. var: EH 126 (Inugârssuk) and tape 37.3.2 (Kârĸutsiaĸ).
Simpl. var: EH 119 → Example 96.
Simpl. var: EH 129 → Example 97.
Var: EH 118 → Example 49.
Abb. var: EH 117 → Example 50.
Abb. var: EH 126 → Example 51.
Ext. var: Tape 50.10 → Example 59.

EH no. 118, recording 8.b.2; recorded March 1937 by E. Holtved.
Amáunalik song 11: Song in a fable: "The Little Auk's Song".
The text is printed in Holtved 1951, volume 1: 240–41.
The singer sings solo.

Example 14, 49

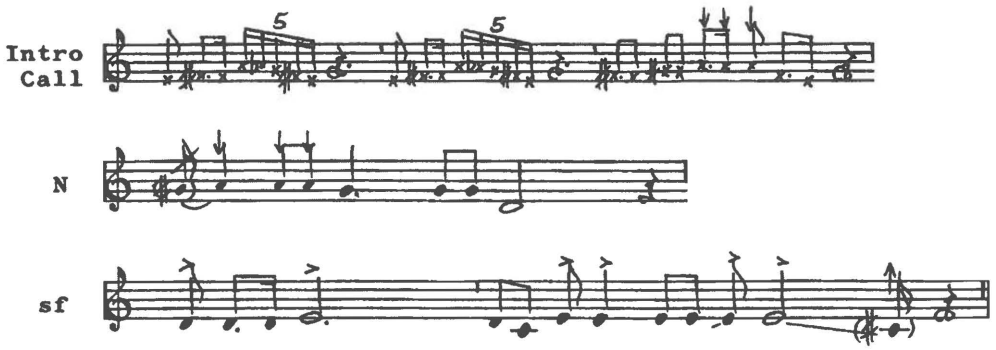


Form:	N-N, ext.-Call ($t^{++/}$)-sf (T+c1/).
Form Type:	Form Type A.
Prime Phrase Pattern:	Nucleus has a ts motif, which is augmented downward to the tone d': PPP 10.
Form Pattern:	Form Pattern A-10.
Tone Material:	Complete, but blurred, pentatonics. Approximate tones in Call. The tones g' and d' are accentuated.
Penta-Type:	Penta-Type 6. (Re pentatonics in Do position).
Modal Affiliation:	Melody-Sphere β.

Concordances:
Simpl. var: EH 119 → Example 96.
Simpl. var: EH 129 → Example 97.
Var: EH 120 → Example 48.
Var: EH 126 → Example 51.
Ext. var: Tape 50.10 → Example 59.

EH no. 117, recording 36.b; recorded April 1937 by E. Holtved.
Amáunalik song 10: Song in a fable: "The Singing Reindeer".
The text is printed in Holtved 1951, volume 1: 242–44.
The notation comprises an introductory Call and stanza 1.
The singer sings solo.

Example 14, 50

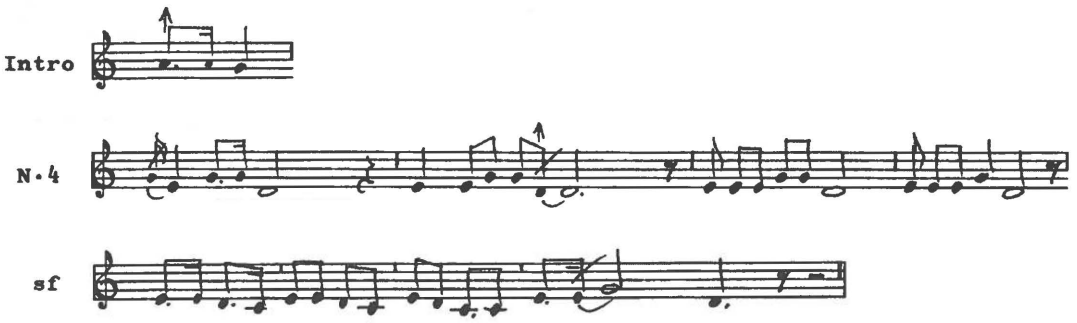


Form:	Call (t,irr.)-N-sf (c/+c1$^{+/}$+p).
Form Type:	Form Type A.
Prime Phrase Pattern:	Nucleus has a ts motif, which is augmented downward to the tone d': PPP 10.
Form Pattern:	Form Pattern A-10.
Tone Material:	Complete, but slurred, pentatonics. In the Nucleus the tone a' is intoned lowly, and the tone d' is the final tone.
Penta-Type:	Penta-Type 11. (Mi pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-1. Influence from β.

Concordances:
Simpl. var: EH 119 → Example 96.
Simpl. var: EH 129 → Example 97.
Var: EH 118 → Example 49.
Var: EH 126 → Example 51.
Ext. var: EH 120 → Example 48.

EH no. 126, recording 60.a.2; recorded May 1937 by E. Holtved.
Inugârssuk song 5: Song in a fable: "The Snow-bunting's Song of Lamentation".
The text is printed in Holtved 1951, volume 1: 239–40.
The singer sings solo.

Example 14, 51

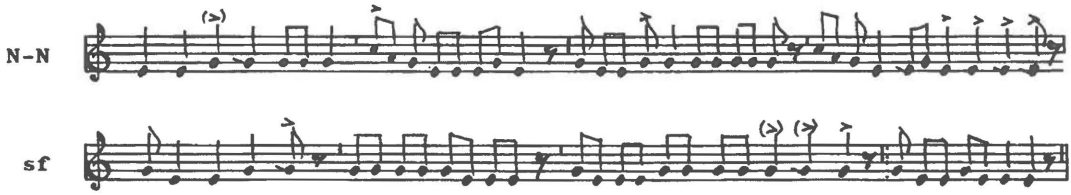


Form:	Intro (t1)-N-N-N-N-sf (c1+c1+c1+ts,aug).
Form Type:	Form Type A.
Prime Phrase Pattern:	Nucleus has versions of t,aug motifs, which go down to the tone d': PPP 10.
Form Pattern:	Form Pattern A-10.
Tone Material:	Complete pentatonics. Prominent tones g' and d'.
Penta-Type:	Penta-Type 6. (Re pentatonics in Do position).
Modal Affiliation:	Melody-Sphere β.

Concordances:
Anal. var: Tape 38.4 (Imîna Imîna).
Simpl. Var: EH 119 → Example 96.
Simpl. Var: EH 129 → Example 97.
Var: EH 120 → Example 48.
Var: EH 118 → Example 49.
Var: EH 117 → Example 50.

Tape 16, recording 1; recorded May 1962 by M. Hauser.
K'âvigarssuaĸ Kristiansen: Song as remembered from *Netsilingmiut.*
The singer accompanies himself on the drum.

Example 14, 52

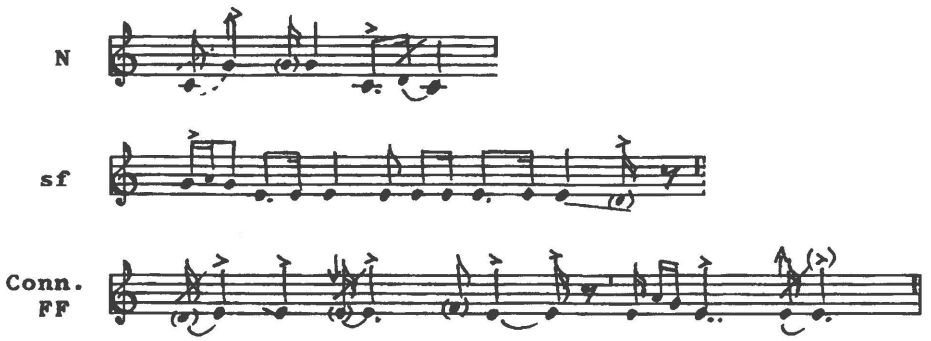


Form:	N-N-sf ($ts^{+/}$-ts-$ts^{+/}$+p-ts^{+}).
Form Type:	Form Type A.
Prime Phrase Pattern:	Nucleus has a t^{aug+} motif used twice with an unusual use of the top-tone c": PPP 11.
Form Pattern:	Form Pattern A-11.
Tone Material:	The tones c"-a'-g'-e': Incomplete pentatonics. The tone g' is very prominent.
Penta-Type:	Penta-Type 13, incomplete. (Mi pentatonics in Mi position).
Modal Affiliation:	Melody-Sphere α-1. Influence from β.

Concordances:
No related songs have been found in the collections.

Tape 13, recording 4; recorded May 1962 by M. Hauser.
Imîna Imîna: The owl's song in the fable "The Drum-fight of the Birds". It is the third song in this version of the fable.
The fable is printed in Holtved 1951, volume 1: 233–38.
The singer sings solo.

Example 14, 53

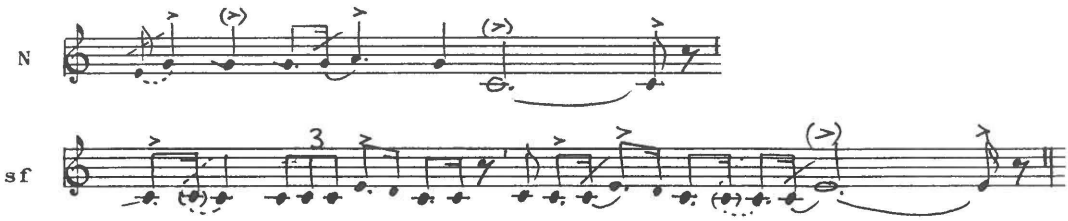


Form:	N-sf (t+p)-Connective.
Form Type:	Form Type A.
Prime Phrase Pattern:	Nucleus has a simplified T motif without use of the usually employed intermediate tone e': PPP 12. After Suffix follows the Connective, which in songs of Form Type D connects the stanzas.
Form Pattern:	Form Pattern A-12.
Tone Material:	Complete pentatonics, but the tones d' and a' are weak. The tone ca. f 'is seen in the Connective.
Penta-Type:	Penta-Type 11, blurred. (Mi pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-1.

Concordances:
Var: Tape 22.4 → Example 54.
Var: Tape 10.13 → Examples 17 and 55.
Var: EH 122 → Example 56.

Tape 22.4; recorded May 1962 by M. Hauser.
Kigutíkaĸ Tuneĸ: Stanza from shaman's song learned from Pualorssuaĸ.
The singer accompanies himself on the drum.

Example 14, 54

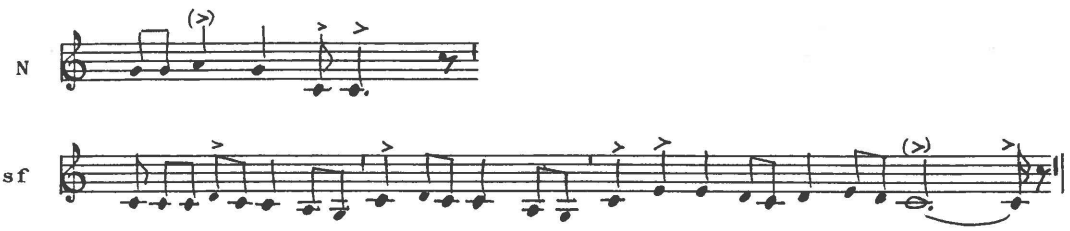


Form:	N (p+T,irr.)-sf (p+c1-c1+c).
Form Type:	Form Type A.
Prime Phrase Pattern:	Nucleus has a pleonasm followed by a T motif: PPP 12.
Form Pattern:	Form Pattern A-12.
Tone Material:	Complete pentatonics. The tone d' is weak.
Penta-Type:	Penta-Type 11. (Mi pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-1.

Concordances:
Anal. var: Tape 17.17 (Imîna) – tape 19.2 (Seĸuvsuna) – tape 36.11 (Natuk).
Var: Tape 13.4 → Example 53.
Var: Tape 10.13 → Examples 17 and 55.
Var: EH 122 → Example 56.
Var: Tape 30.8 and 30.9 → Example 57.
Ext. var: Tape 13.1 → Example 58.

Tape 10, recording 13; recorded May 1962 by M. Hauser.
K'ulutánguaĸ Tivnâĸ: Stanza from entertaining drum-song.
The singer accompanies himself on the drum.

Example 14, 55

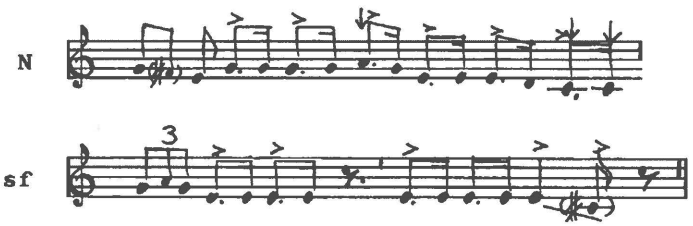


Form:	N (T,v)-sf (/c1+c1,aug+/c1+c1,aug+ $c1^{++}$).
	Alternatively Form Type F2:
	N-N, trm.-N, trm.-sf, jfr. notation 71.
Form Type:	Form Type A or F2.
Prime Phrase Pattern:	Nucleus has a simplified T motif: PPP 12.
Form Pattern:	Form Pattern A-12.
	Alternative determination shows Form Pattern F2-12.
Tone Material:	The tones a'-g'-e'-d'-c'-a-g: Over-complete pentatonics with downward extension
	comprising the tones a and g.
Penta-Type:	Penta-Type 4. (Do pentatonics in So position).
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Alternative determination as Form Type F2 → Example 17.
Var: Tape 13.4 → Example 53.
Var: Tape 22.4 → Example 54.
Var: EH 122 → Example 56.
Ext. var: Tape 30.8 and 9 → Example 57.
Ext. var: Tape 13.1 → Example 58.

EH no. 122, recording 4.b; recorded March 1937 by E. Holtved.
Amáunalik song 15. The Arctic gull's song in the fable "The Drum-fight of the Birds". This is the third song of the fables four duel songs.
The fable is printed in Holtved 1951, volume 1: 233–38.
The singer sings solo.

Example 14, 56

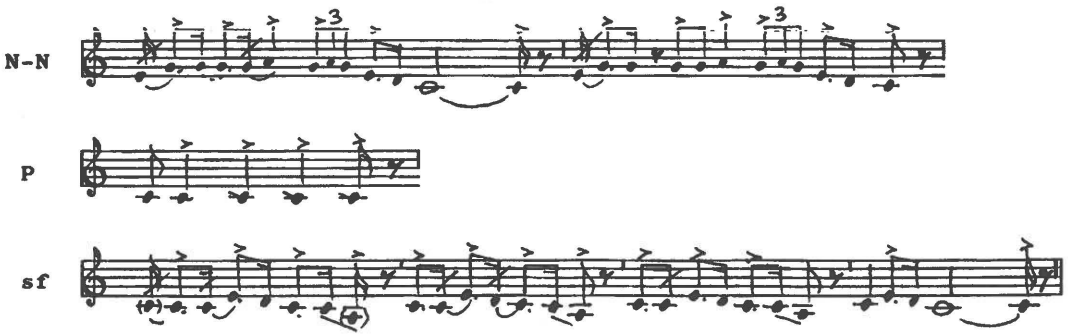


Form:	N (T,ext^{+} : ts$^{+/}$+T)-sf (t+p-P).
Form Type:	Form Type A.
Prime Phrase Pattern:	Nucleus has a ts motif with half repetition followed by a T motif: PPP 14.
Form Pattern:	Form Pattern A-14.
Tone Material:	Complete pentatonics. The tone ca. f#' is used as a passage *pien*.
Penta-Type:	Penta-Type 11, blurred. (Mi pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-1.

Concordances:
Var: Tape 13.4 → Example 53.
Var: Tape 22.4 → Example 54.
Var: Tape 10.13 → Examples 17 and 55.
Var: Tape 30.8 → Example 57.
Ext. var: Tape 13.1 → Example 58.

Tape 30.8 and 9; recorded May 1962 by M. Hauser.
Inûteĸ Napa: Stanza from drum-song attributed to Ârĸioĸ.
The singer accompanies himself on the drum.

Example 14, 57

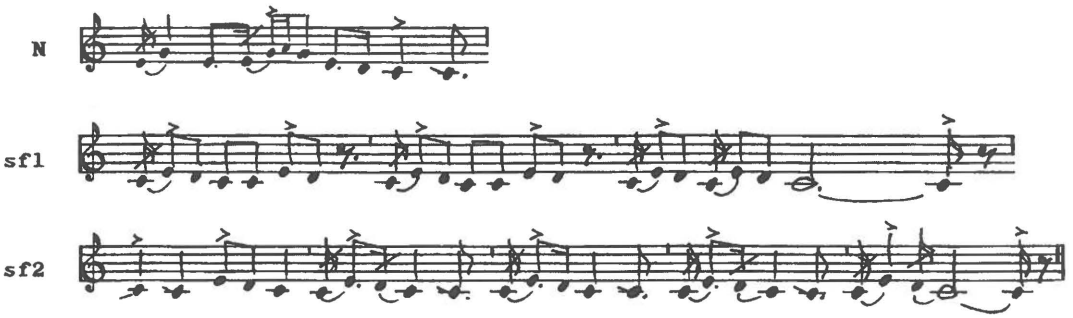


Form:	N (p+T⁺)-p-sf (c1-c1,aug-c1,aug-c1).
Form Type:	Form Type A.
Prime Phrase Pattern:	Nucleus has a pleonasm followed by a T motif with internal repetition: PPP 14.
Form Pattern:	Form Pattern A-14.
Tone Material:	Complete pentatonics.
Penta-Type:	Penta-Type 5. (Do pentatonics in La position).
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Anal. var: Tape 1.6 (Inûteĸ) – tape 30.9 (Inûteĸ) – tape 54.1 (Inûteĸ).
Var: Tape 13.4 → Example 53.
Var: Tape 22.4 → Example 54.
Var: Tape 10.13 → Examples 17 and 55.
Var: EH 122 → Example 56.
Ext. var: Tape 13.1 → Example 58.

Tape 13, recording 1; recorded May 1962 by M. Hauser.
Imîna Imîna: Song in a story about a bear as an assisting spirit.
The song has two stanzas, the second one extended.
The singer sings solo.

Example 14, 58

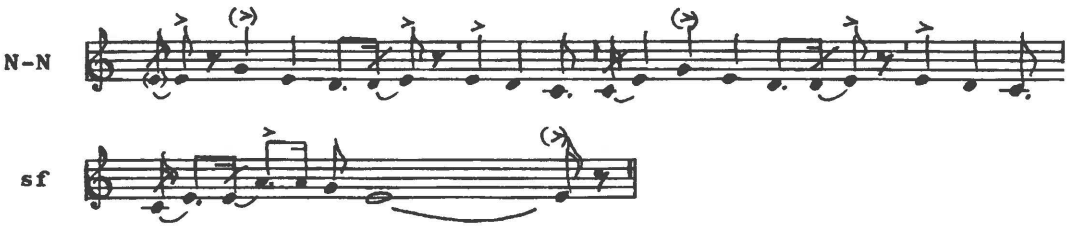


Form:	N(T^{+})-sf1 (c1$^{+/}$-c1$^{+/}$-c1^{+})-sf2 (c1-5). Suffix 2 is used in stanza 2 only.
Form Type:	Form Type A.
Prime Phrase Pattern:	Nucleus has a T motif with internal repetition: PPP 14.
Form Pattern:	Form Pattern A-14.
Tone Material:	Complete pentatonics.
Penta-Type:	Penta-Type 1. (Do pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Anal. var: Tape 30.1 and 2 (Inûtek).
Abb. var: Tape 22.4 → Example 54.
Abb. var: Tape 10.13 → Examples 17 and 55.
Abb. var: EH 122 → Example 56.
Abb. var: Tape 38.8 and 9 → Example 57.

Tape 50, recording 10; recorded June 1962 by M. Hauser.
Inûtɛĸ Napa: Entertaining drum-song attributed to K'itdlugtôĸ.
The singer accompanies himself on the drum.

Example 14, 59

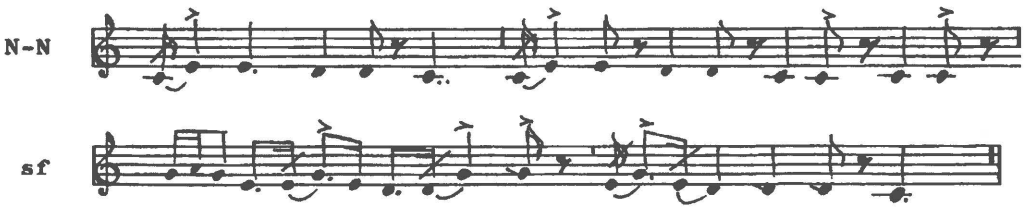


Form:	N (Ts,ext^{+}: ts,aug-c1)-N-sf (t,ext.).
Form Type:	Form Type A.
Prime Phrase Pattern:	Both Nuclei are in two parts; this occurs rarely. An augmented t motif is followed by a c1 motif. Together they form an extended Ts motif: PPP 14.
Form Pattern:	Form Pattern A-14.
Tone Material:	Complete pentatonics
Penta-Type:	Penta-Type 11. (Mi pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-1.

Concordances:
Anal. var: Tape 37.2 (K'ârĸutsiaĸ) and tape 42.2 (Inukitsupaluk).
Abb. var: EH 120 → Example 48.
Abb. var: EH 118 → Example 49.

Tape 36, recording 7; recorded May 1962 by M. Hauser.
Natuk Ôdâĸ: Entertaining drum-song attributed to K'ângâĸ.
The singer accompanies himself on the drum.

Example 14, 60

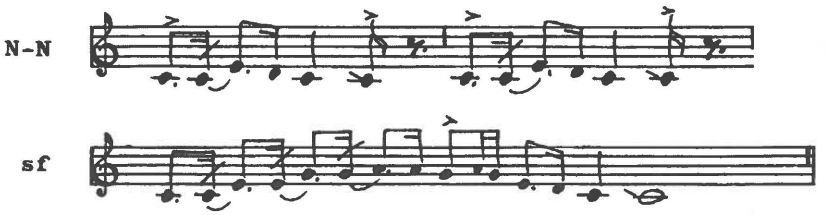


Form:	N (c1,v)-N,ext-sf (t,aug,$^{++/-}$Ts,v).
Form Type:	Form Type A.
Prime Phrase Pattern:	Nucleus has an extended c1 motif: PPP 18.
Form Pattern:	Form Pattern A-18.
Tone Material:	Complete pentatonics.
Penta-Type:	Penta-Type 1. (Do pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Simpl. var: EH 127 → Example 99.
Var: Tape 34.8 → Example 61.
Var: Tape 11.1 → Examples 05 and 62.
Var: Tape 11.2 → Example 63.
Ext. var: Tape 54.2 → Example 64.

Tape 34, recording 8; recorded May 1962 by M. Hauser.
Taitsiánguaĸ K'aerngâĸ: Drum-song, which is said to come from Canada.
The singer accompanies himself on the drum.

Example 14, 61

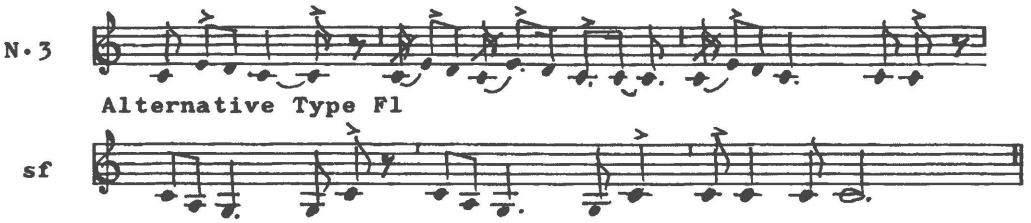


Form:	N (c1)-N-sf (T^{+},ext.).
Form Type:	Form Type A.
Prime Phrase Pattern:	Nucleus has an ordinary c1 motif: PPP 18.
Form Pattern:	Form Pattern A-18.
Tone Material:	Complete pentatonics.
Penta-Type:	Penta-Type 1. (Do pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Anal. var: Tape 36.20 (Natuk) – tape 40.6 (Imîna) – tape 52.4 (Angutdluk).
Var: Tape 36.7 → Example 60.
Var: 11.1 → Examples 05 and 62.
Var: Tape 11.2 → Example 63.
Ext. var: Tape 54.2 → Example 64.

Tape 11, recording 1; recorded May 1962 by M. Hauser.
Imîna Imîna: Drum-song attributed to an unknown shaman.
The singer accompanies himself on the drum.

Example 14, 62

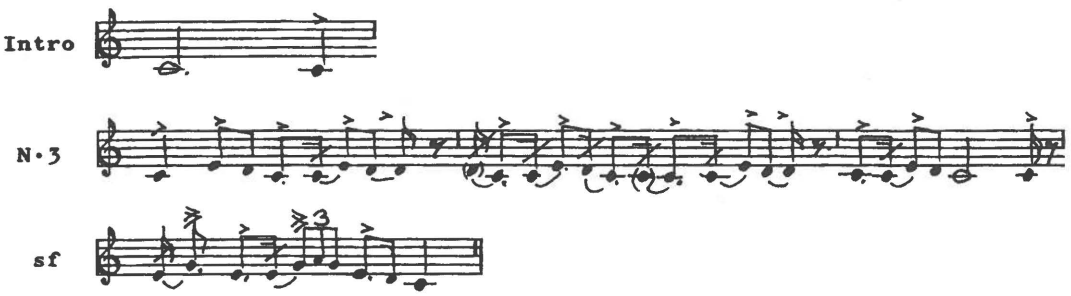


Form:	N (c1)-N^{+}-N-sf (subt-subt+p).
	Alternatively the form has N-N^{+}-N-N, trm.+p.
Form Type:	Form Type A or F1, see Example 05.
Prime Phrase Pattern:	Nucleus has an ordinary c1 motif: PPP 18.
Form Pattern:	Form Pattern A-18.
	Alternatively Form Pattern F1-18.
Tone Material:	The tones e'-d'-c'-a-g:
	Complete pentatonics in deep position.
Penta-Type:	Penta-Type 4. (Do pentatonics in So position).
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Alternative determination as Form Type F1 → Example 05.
Simpl. var: EH 127 → Example 99.
Var: Tape 36.7 → Example 60.
Var: Tape 34.8 → Example 61.
Var: Tape 11.2 → Example 63.
Ext. var: Tape 54.2 → Example 64.

Tape 11.2; recorded May 1962 by M. Hauser.
Imîna Imîna: Stanza from drum-song attributed to an unknown shaman.
The singer accompanies himself on the drum in some stanzas.

Example 14, 63

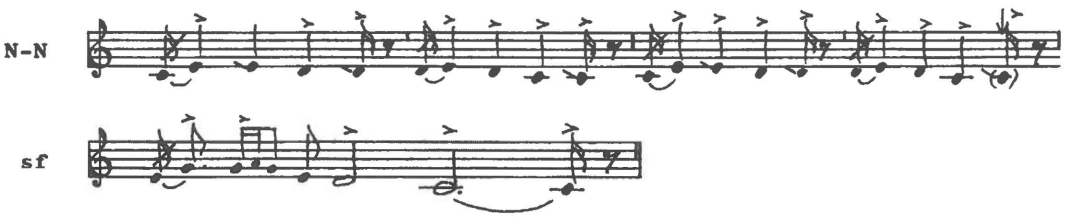


Form:	Intro-N (c1$^{+/}$)-N-N/ (c1)-sf (T^{+}).
Form Type:	Form Type A.
Prime Phrase Pattern:	A short introduction is followed, without a rest, by Nucleus, which has a c1 motif leading to the tone d': PPP 19.
Form Pattern:	Form Pattern A-19.
Tone Material:	Complete pentatonics.
Penta-Type:	Penta-Type 1. (Do pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Anal. var: Tape 22.2 (Kigutíkaĸ).
Var: Tape 36.7 → Example 60.
Var: Tape 34.8 → Example 61.
Var: Tape 11.1 → Example 62.
Ext. var: Tape 54.2 → Example 64.

Tape 54.2; recorded June 1962 by M. Hauser.
Inûtek Napa: Stanza from drum-song attributed to Tiguak.
The singer accompanies himself on the drum.

Example 14, 64

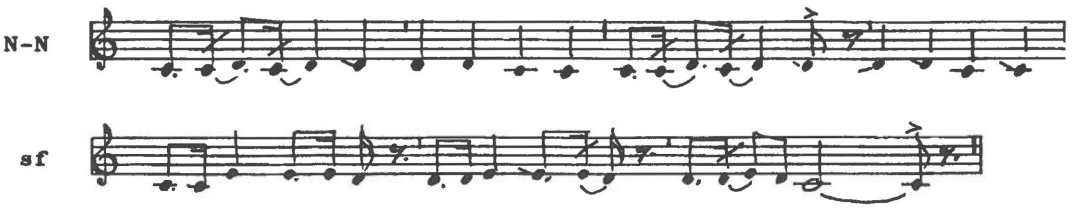


Form:	Intro-N (c1/-c1)-N-sf (T, ext.).
Form Type:	Form Type A.
Prime Phrase Pattern:	Nucleus is in two parts. The motifs together form an extended c1 motif with internal repetition: PPP 20.
Form Pattern:	Form Pattern A-20.
Tone Material:	Complete pentatonics. The tone a' is weak.
Penta-Type:	Penta-Type 1. (Do pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Anal. var: Tape 17.19 (Mitek) – tape 25.10 (Kigutíkak) – tape 36.9 (Natuk) – tape 36.21 (Kûtsîkitsok).
Abb. var: Tape 36.7 → Example 60.
Abb. var: Tape 34.8 → Example 61.
Abb. var: Tape 11.1 → Examples 05 and 62.
Abb. var: Tape 11.2 → Example 63.
Var: Tape 17.14 → Example 65.

Tape 17, recording 14; recorded May 1962 by M. Hauser.
Patdlox Itah: Her own drum-song.
The singer accompanies herself on the drum.

Example 14, 65

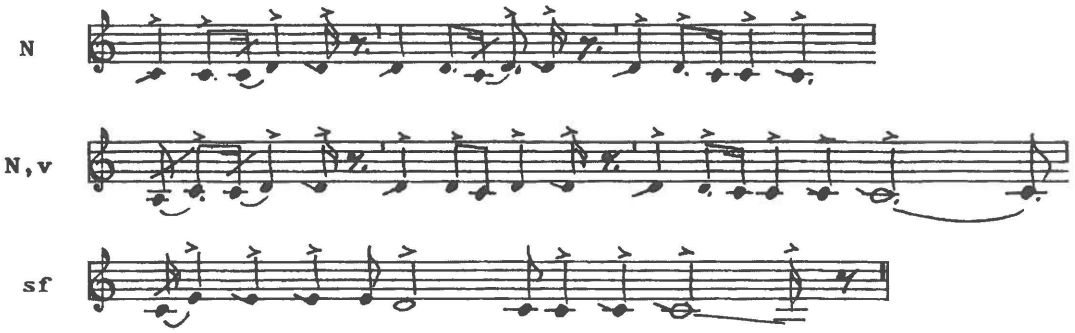


Form:	N (c/,v-/c1)-N-sf (c,v-c,v-c1).
Form Type:	Form Type A.
Prime Phrase Pattern:	Nucleus consists of versions of c unit and a half c1 motif: PPP 21.
Form Pattern:	Form Pattern A-21.
Tone Material:	The tone material only consists of e'-d'-c': Few-tone melodics. With the experience from the other songs, the tone material can be considered to be strongly incomplete pentatonics. The tones c' and d' are used at motif endings.
Penta-Type:	Penta-Type 1 incomplete. (Do pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-2. Influence from β.

Concordances:
Anal. var: Tape 17.7 (K'ârĸutsiaĸ).
Var: Tape 54.2 → Example 64.
Ext. var: Tape 51.4 → Example 66.
Ext. var: Tape 25.5 → Example 67.

Tape 51, recording 4; recorded June 1962 by M. Hauser.
Angutivdluarssuk Nielsen: Stanza from anonymous drum-song.
The singer accompanies himself on the drum.

Example 14, 66

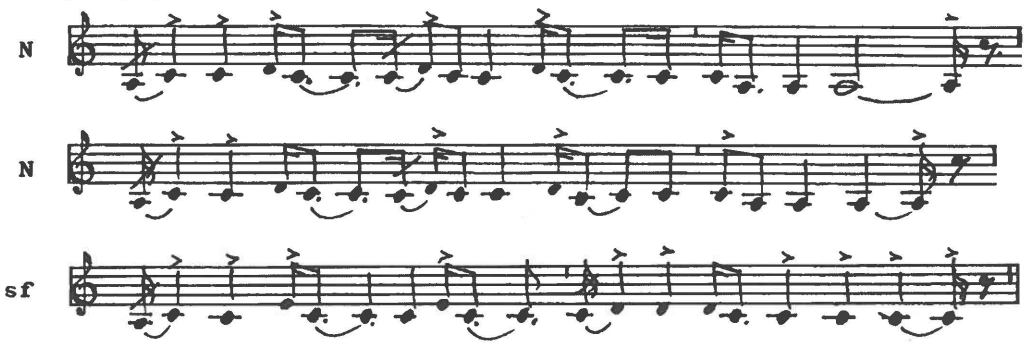


Form:	N (c/-c/-/c1)-N-sf (c1,ext.+p).
Form Type:	Form Type A.
Prime Phrase Pattern:	Nucleus has two half c units of the lower part of the c1 motif, d'-c': PPP 21-22.
Form Pattern:	Form Pattern A-21-22.
Tone Material:	The tone material comprises only e'-d'-c': Few-tone melodics. It could be strongly incomplete pentatonics.
Penta-Type:	Penta-Type 1, incomplete and blurred. (Do pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-2. Influence from β.

Concordances:
Abb. var: Tape 17.14 → Example 65.
Var: Tape 25.5 → Example 67.

Tape 25, recording 5; recorded May 1962 by B. Jensen.
Kigutikaĸ Tunex: Stanza from drum-song learned from Pualorssuaĸ.
The singer sings solo without drum accompaniment.

Example 14, 67

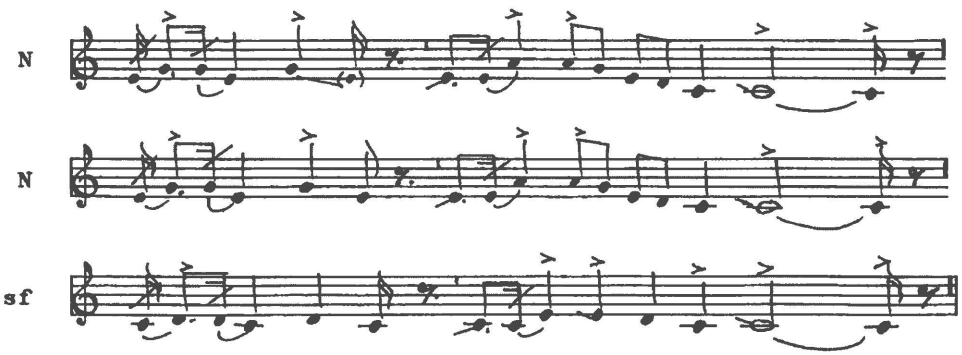


Form:	N (/c1+/c1+c1/+subts)-N-sf (c1·3+p).
Form Type:	Form Type A.
Prime Phrase Pattern:	Nucleus is in four parts: Half c1 motifs are followed by a deep inversion of the ts motif, the tones c'-a: PPP 22.
Form Pattern:	Form Pattern A-22.
Tone Material:	The tones d'-c'-a: Incomplete pentatonics or few-tone melodics. Use of the deep tone a. Finalis is the tone c'.
Penta-Type:	Penta-Type 5, incomplete. (Do pentatonics in La position).
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Abb. var: Tape 17.14 → Example 65.
Var: Tape 51.4 → Example 66.

Tape 22, recording 1; recorded May 1962 by M. Hauser.
Kigutikaĸ Tunek: Stanza from drum-song attributed to Pualorssuaĸ.
The singer accompanies himself on the drum.

Example 14, 68

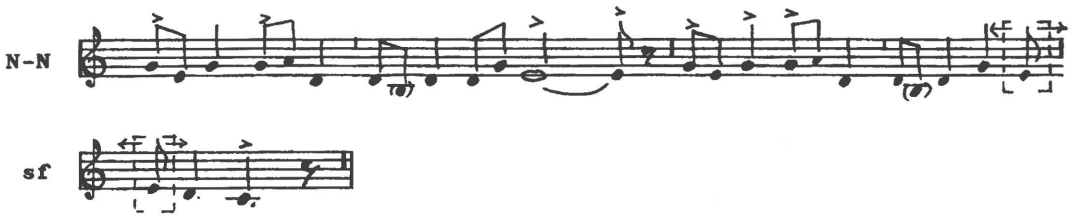


Form:	N (ts⁺-T+p)-N-sf (/c1⁺-c1+p).
Form Type:	Form Type A.
Prime Phrase Pattern:	Nucleus is in two parts: A simplified t motif with internal repetition followed by a T motif with pleonasm: PPP 12. Together the motifs show a strongly extended T motif with internal repetitions: then PPP 22.
Form Pattern:	Form Pattern A-22.
Tone Material:	Complete pentatonics.
Penta-Type:	Penta-Type 1. (Do pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Var: Tape 50.21 → Example 74.
Ext. var: EH 030 → Example 25.
Ext. var: Tape 22.3 → Example 29.
Ext. var: EH 022 → Example 30.

Tape 25, recording 6; recorded May 1962 by B. Jensen.
Kigutikaĸ Tunex: Stanza from drum-song learned from Pualorssuaĸ.
The singer sings solo without drum accompaniment.

Example 14, 69

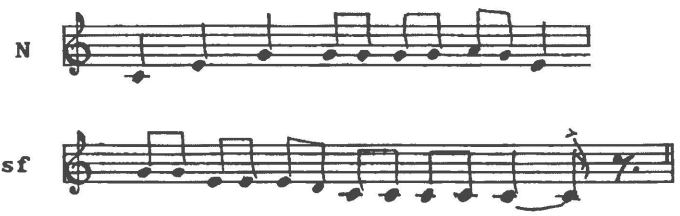


Form:	N (ts^{+}aug.+/c1$^{+/}$+ts,v)-N-sf (c1).
Form Type:	Form Type A.
Prime Phrase Pattern:	Nucleus is in three parts: A ts motif with an unusual ending (the tones a'-d') is followed by the turning d'-b-d': PPP 22.
Form Pattern:	Form Pattern A-22.
Tone Material:	The tone material is complete pentatonic, but labile-blurred.
Penta-Type:	Penta-Type 1, blurred. (Do pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-2. However, the determination is weakened due to the use of unusual motifs.

Concordances:
No related songs have been found.

Tape 7, recording 4; recorded May 1962 by M. Hauser.
Birgitte Jensen: Drum-song attributed to K'ulutarssuaĸ.
The singer sings solo without drum accompaniment.

Example 14, 70



Form:	N (cts/+t)-sf (Ts+p).
Form Type:	Form Type A.
Prime Phrase Pattern:	Nucleus has part of a ct motif; this is very unusual. It is followed by an ordinary t motif: PPP 22.
Form Pattern:	Form Pattern A-22.
Tone Material:	Pentatonic, but with European influence.
Penta-Type:	Penta-Type 1, with European influence.
Modal Affiliation:	Melody-Sphere α-2 with European influence.

Concordances:
Simpl. var: Tape 1.3 → Example 95.

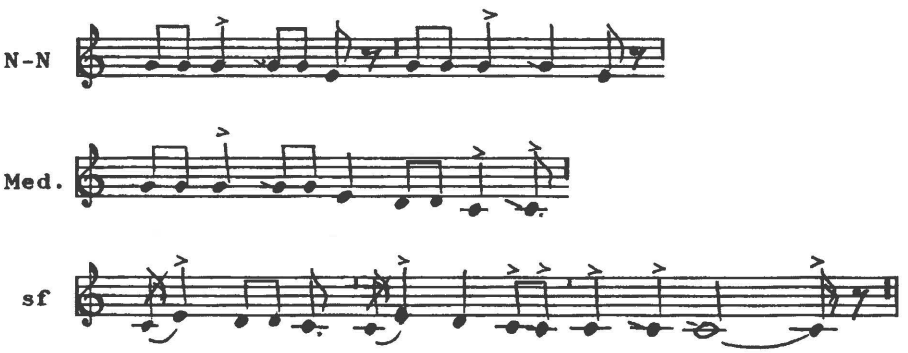
Form and Melody Type B. Spaced Refrain Form Type. Analysed transcriptions

The form structure in songs with Spaced Refrain Form Type:

Nucleus – Mediation (=Infix) – Suffix (=Refrain)
Nucleus – (Nucleus) – Mediation (=Infix) – Suffix (=Refrain)

Tape 32, recording 4, recorded May 1962 by M. Hauser.
Inûterssuaĸ Uvdloriaĸ: Shamans song attributed to K'ajorâpaluk.
The singer accompanies himself on the drum.

Example 14, 71

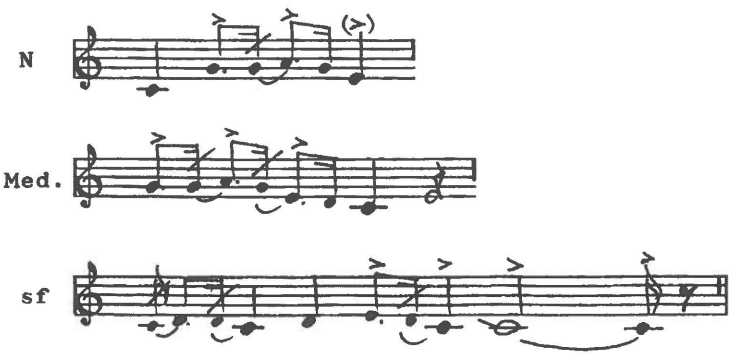


Form:	N (p+t,s)-N-Med. (p+Ts)+sf (c1+c1+p).
Form Type:	Form Type B.
Prime Phrase Pattern:	Nucleus has a short pleonasm followed by a simplified t motif: PPP 4.
Form Pattern:	Form Pattern B-4.
Tone Material:	Incomplete pentatonics: g'-e'-d'-c'.
Penta-Type:	Penta-Type 1, incomplete. (Incomplete Do pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Anal. var: Tape 33.4 (Taitsiánguaĸ).
Simpl. var: EH 123 → Example 86.
Var: Tape 34.9 → Example 72.

Tape 34, recording 9; recorded May 1962 by M. Hauser.
Taitsiánguaĸ K'aerngâĸ: Entertaining drum-song attributed to Pualu.
The singer accompanies himself on the drum.

Example 14, 72

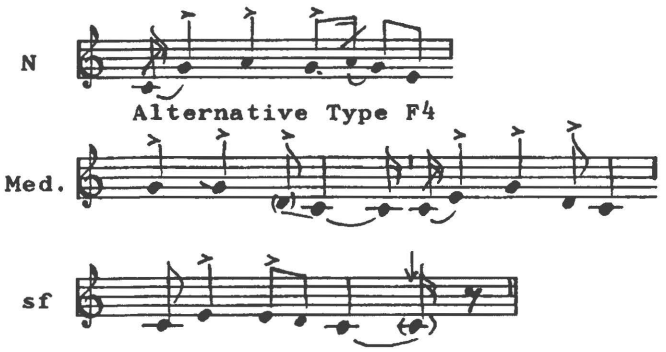


Form:	N ((c)t,v)+Med.(T)-sf (c1+,ext,v).
Form Type:	Form Type B.
Prime Phrase Pattern:	Nucleus has an unusual t motif, which is varied by being introduced with the tone c': PPP 4.
Form Pattern:	Form Pattern B-4.
Tone Material:	Complete pentatonics.
Penta-Type:	Penta-Type 1. (Do pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Var: Tape 32.4 → Example 71.
Var: EH 086 → Examples 27 and 73.
Var: Tape 50.21 → Example 75.
Ext. var: EH 059 → Example 05.
Ext. var: EH 080 → Example 27.
Ext. var: EH 084 → Example 31.

EH no. 86, recording 78.a; recorded May 1937 by E. Holtved.
K'ârĸutsiaĸ Itah: Stanza from an insane woman's drum-song.
The singer sings solo without drum accompaniment.

Example 14, 73

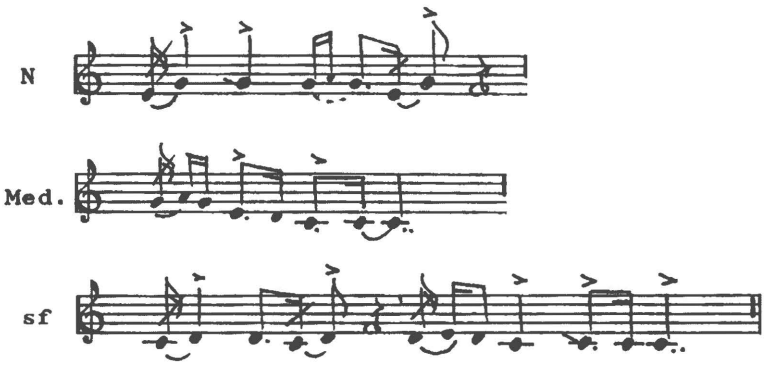


Form:	N (t(+),v)+Med. (Ts,v+Ts)+sf (c1). The form can alternatively be: N-if-N,tr.-sf, jfr. Example 27.
Form Type:	Form Type B.
Prime Phrase Pattern:	Nucleus has a t motif with a gracenote, which might result in an internal repetition, therefore + in brackets: PPP 4.
Form Pattern:	Form Pattern B-4. Alternative form determination: Form Type F4, see Example 27.
Tone Material:	Complete pentatonics.
Penta-Type:	Penta-Type 1. (Do pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Alternative determination as Form Type F4 → Example 27.
Anal. Var: Tape 38.1 → (K'ârĸutsiaĸ).
Var: Tape 10.5 → Example 24.
Var: Tapes 32.4 and 34.9 → Examples 71 and 72.
Var: Tape 40.1 → Example 102.
Var. of Type D incomplete → Tapes 36.5 and 41.8.
Var: EH 002 and 059 of Form Type D.

Tape 50, recording 21 song 1; recorded June 1962 by M. Hauser.
Inûtek Napa: Entertaining drum-song attributed to Angutikavsak.
The singer accompanies himself in the drum.

Example 14, 74

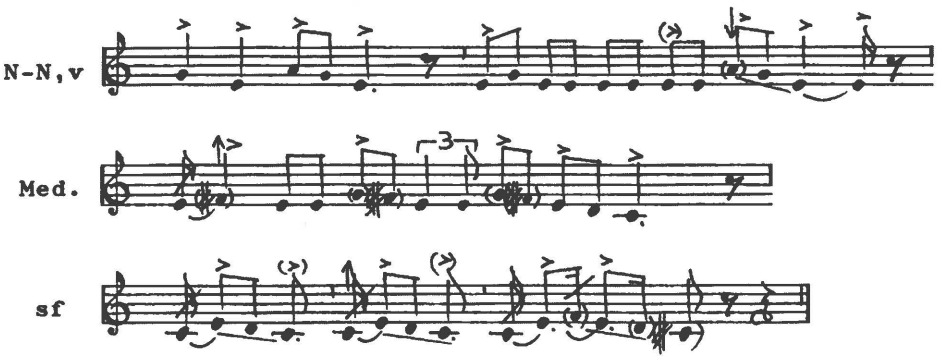


Form:	N (p+t$^{+/}$)-Med.(T)+sf (p,v+c1+p).
Form Type:	Form Type B.
Prime Phrase Pattern:	Nucleus has a short pleonasm and a t motif with completing and added upward movement: PPP 5.
Form Pattern:	Form Pattern B-5.
Tone Material:	Complete pentatonics. The tone g' is the last tone in Nucleus and the tone d' is accentuated in the Suffix.
Penta-Type:	Penta-Type 1. (Do pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-2. Influence from β.

Concordances:
Abb. var: Tape 50.13 song 1 → Example 42.
Var: Tape 22.1 → Example 68.
Var: Tape 34.9 → Example 72.
Var: Tape 25.4 → Example 13.
Ext. var: Tape 10.5 → Example 24.
Ext. var: Tape 22.3 → Example 29.

EH no. 113, recording 8.b.3; recorded March 1937 by E. Holtved.
Amáunalik song 6: Song in a fable: "The Siskin as an Assisting Spirit".
The fable is printed in Holtved 1951, volume 1: 97.
The singer sings solo without drum accompaniment.

Example 14, 75

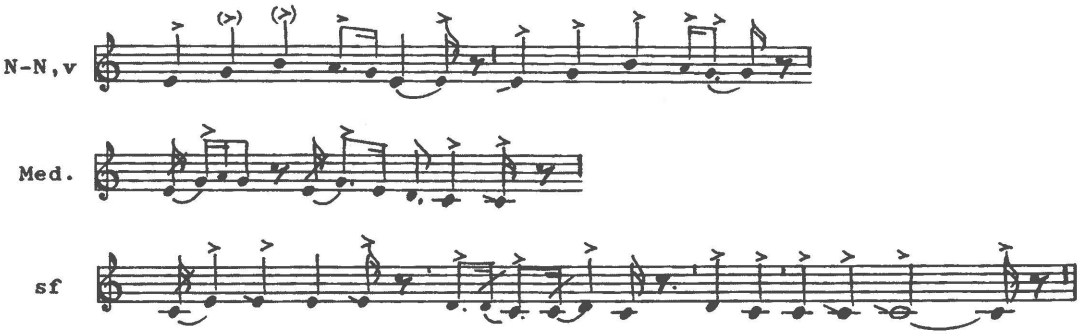


Form:	N (t^{+})-N.ext,v (ts+p+t)-Med. (ts^{+},v+Ts,v)-sf (c1+c1+c1,v).
Form Type:	Form Type B.
Prime Phrase Pattern:	Nucleus has a t motif with internal repetition: PPP 6.
Form Pattern:	Form Pattern B-6.
Tone Material:	Complete – but blurred – pentatonics.
Penta-Type:	Penta-Type 1, blurred. (Do pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-2, blurred.

Concordances:
Anal. var: Tape 10.12 (Sakiunguaĸ) and 46.1 (Amáunalik).
Simpl. var: EH 111 → Example 91.
Abb. var: Tape 36.8 → Example 45.
Abb. var: Tape 54.5 → Example 01.
Var: Tape 23.1 and 2 → Example 06.
Ext. var: Tape 52.2 → Example 35.

Tape 36, recording 3; recorded May 1962 by M. Hauser.
Natuk Ôdâĸ: Entertaining drum-song attributed to K'aerngâĸ.
The singer accompanies himself on the drum.

Example 14, 76

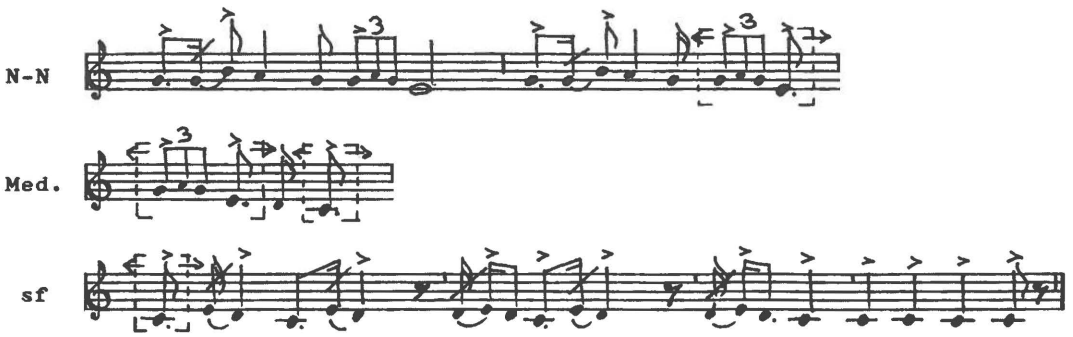


Form:	N ($t^{aug.}$)-N (abb.)-Med. (T,ext: t1-T,s)-sf (P-/c1^{+},-/c1+p).
Form Type:	Form Type B.
Prime Phrase Pattern:	Nucleus has an upward augmented t motif: PPP 9.
Form Pattern:	Form Pattern B-9.
Tone Material:	The tones b'-a'-g'-e'-d'-c': Extended pentatonics/ Hexatonics. The tone g' is finishing tone in the second Nucleus.
Penta-Type:	Modified Penta-Type 1. (Modified Do pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-2. Influence from β.

Concordances:
Anal. var: Tape 53.1 (Angutdluk).
Simpl. var: Tape 1.3 → Example 95.
Var: Tape 22.5 → Example 77.
Var: Tape 51.7 → Example 34.
Var: Tape 4.2 → Example 21.

Tape 22, recording 5; recorded May 1962 by M. Hauser.
Kigutíkaĸ Tunek: Anonymous entertaining drum-song.
The singer accompanies himself on the drum.

Example 14, 77



Form:	N ($t^{aug.+}$)+N ($t^{aug.+}$)+Med. (T)+sf (c1/$^{+}$+c1$^{+/}$+c1,v+p).
Form Type:	Form Type B.
Prime Phrase Pattern:	Nucleus has an upward augmented t motif with internal repetition: PPP 9.
Form Pattern:	Form Pattern B-9.
Tone Material:	The tones b'-a'-g'-e'-d'-c': Extended pentatonics/ Hexatonics.
Penta-Type:	Modified Penta-Type 1. (Modified Do pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
NB: The song is closely related to EH no. 082 sung by K'aerngâĸ, which has Form Type D.
Var: Tape 36.3 → Example 76.
Var: Tape 51.7 → Example 34.
Var: Tape 4.2 → Example 21.

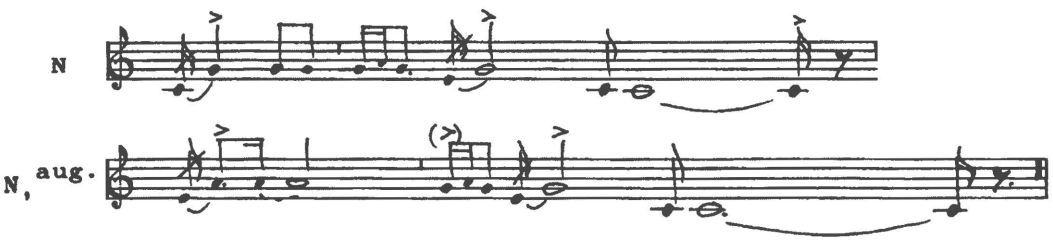
Form and Melody Type E. Top-Tone Variation Form Type. Analysed transcriptions

The form structure in songs with Top-Tone Variation Form Type:

Nucleus – Upward augmented Nucleus – (Suffix)

Tape 30, recording 11; recorded May 1962 by M. Hauser.
Inûteĸ Napa: Spirit song attributed to Ôdâĸ.
The singer accompanies himself on the drum.

Example 14, 78

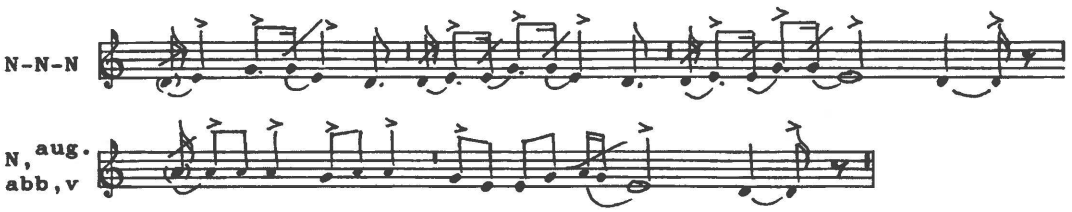


Form:	N (p+t⁺-P-ts)+N^{aug},ext (p+tɪ$^{+/}$+tɪ$^{+/}$+ts,aug⁺+p).
Form Type:	Form Type E.
Prime Phrase Pattern:	Nucleus is rather long and in three parts. Three ts motifs and pleonasms are used: PPP 6.
Form Pattern:	Form Pattern E-6.
Tone Material:	Incomplete pentatonics: a'-g'-e'-d'. The tone g' is prominent in Nucleus. Finalis is the tone d'.
Penta-Type:	Penta-Type 7, incomplete. (Incomplete Re pentatonics in Re position).
Modal Affiliation:	Melody-Sphere β.

Concordances:
Var: Tape 38.5 → Example 79.
Ext. var: EH 106 → Example 80.
Ext. var: Tape 50.21, song 2 → Example 81.

Tape 38, recording 5; recorded June 1962 by M. Hauser.
Imîna Imîna: Song in a story.
The singer sings solo.
The notation covers the complete song.

Example 14, 79

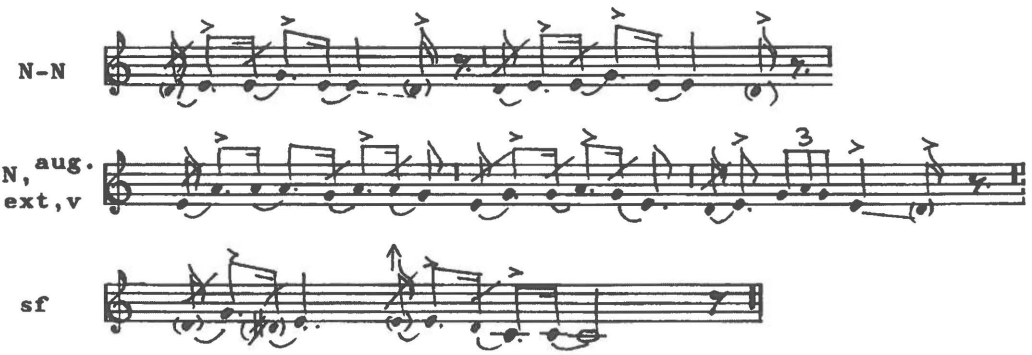


Form:	N (ts,aug)+N+N-N^{aug},abb (p+t1$^{+/}$+N,v (ts+taug)).
Form Type:	Form Type E.
Prime Phrase Pattern:	The Nucleus sentence has three Nuclei each with a downward augmented ts motif: PPP 10.
Form Pattern:	Form Pattern: E-10.
Tone Material:	Incomplete pentatonics: a'-g'-e'-d'. The tone g' is prominent in Nucleus.
Penta-Type:	Penta-Type 7, incomplete. (Incomplete Re pentatonics in Re position).
Modal Affiliation:	Melody-Sphere β.

Concordances:
Anal. var: Tape 37.1 (K'ârĸutsiaĸ and Patdloĸ).
Var: Tape 30.11 → Example 78.
Ext. var: EH 106 → Example 80.
Ext. var: Tape 50.21 song 2 → Example 81.

EH no. 106, recording 83.a; recorded May 1937 by E. Holtved.
Tiguaĸ Petersen: Stanza from drum-song; the name of the owner forgotten.
The singer sings solo without drum accompaniment.
The song has 18 stanzas. All stanzas have the two first notated sentences.
Ten stanzas also have the notated Suffix sentence. Two stanzas also add a Formula Finalis as used in Form Type D.

Example 14, 80

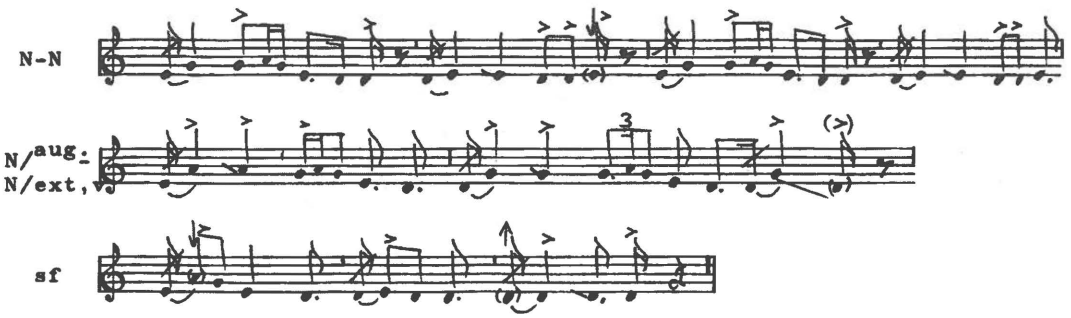


Form:	N (ts,aug)-N-N^{aug},ext (p+t1+Nv (t+t)-sf (Ts,v).
Form Type:	Form Type E.
Prime Phrase Pattern:	Nucleus has a simplified t motif. The final tone e' is followed by an uncertainly intoned tone d': PPP 10.
Form Pattern:	Form Pattern E-10. Influence from Form Type D in two stanzas due to the use of Formula Finalis (not notated here).
Tone Material:	Incomplete pentatonics: g'-e'-d'-c'. Finalis is the tone c' in ten stanzas, but an uncertainly intoned d' in seven stanzas.
Penta-Type:	Penta-Type 1, incomplete in ten stanzas. (Do pentatonics in Do position). Penta-Type 6, implicit in seven stanzas. (Re pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-2 in ten stanzas. Melody-Sphere α-1 in eight stanzas. Influence from Melody-Sphere β.

Concordances:
Abb. var: Tape 30.11 → Example 78.
Abb. var: Tape 38.5 → Example 79.
Ext. var: Tape 50.21 song 2 → Example 81.

Tape 50, recording 21 song 2; recorded June 1962 by M. Hauser.
Inûteĸ Napa: Stanza from drum-song attributed to Angutikavsak.
The singer accompanies himself on the drum.

Example 14, 81

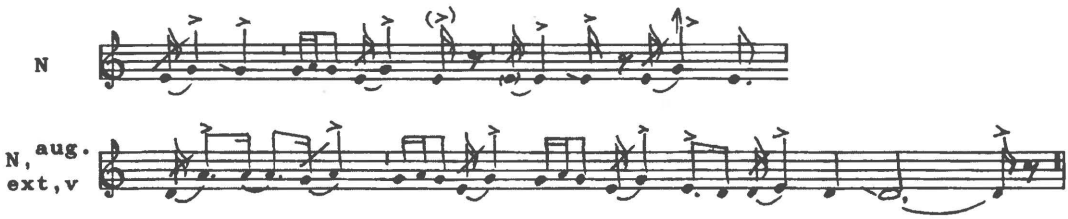


Form:	Intr (P)-N (t,aug-c1/+/)-N-N^{aug},abb,v (p+N/)+N/+ (t,aug+ts,aug)-sf (t,aug+c1/+p).
Form Type:	Form Type E.
Prime Phrase Pattern:	The stanza is introduced with a short intro on the tone d'. The Nucleus sentence is long and has two identical Nuclei, each in two parts: a downward augmented t motif is after a rest followed by a half c1 motif with part internal repetition: PPP 10.
Form Pattern:	Form Pattern E-10.
Tone Material:	Incomplete pentatonics: a'-g'-e'-d'. The tone g' is top tone in most motifs. The tone d' is bottom tone in most motifs.
Penta-Type:	Penta-Type 7, incomplete. (Incomplete Re pentatonics in Re position). Implicit the song can have Penta-Type 6. (Incomplete Re pentatonics in Do position).
Modal Affiliation:	Melody-Sphere β.

Concordances:
Anal. var: Tape 2.4 (Masaitsiaĸ).
Abb. var: Tape 30.11 → Example 78.
Abb. var: EH 106 → Example 80.

Tape 30, recording 10; recorded May 1962 by M. Hauser.
Inûtek Napa: Spirit song attributed to Sagdlok.
The notation covers the complete song.
The singer accompanies himself on the drum.

Example 14, 82

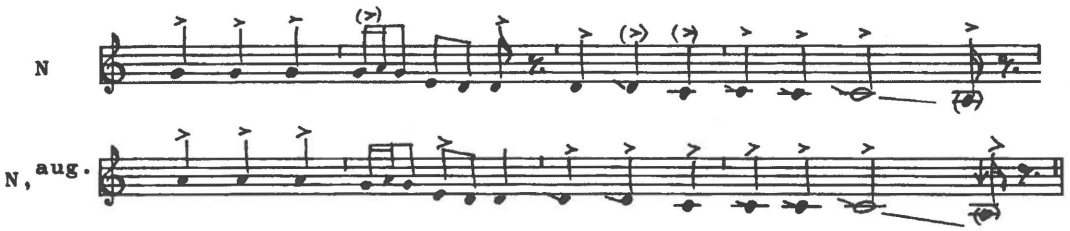


Form:	N (p+T(+),inc)-N^{aug} (p+/N (:T(+),inc)).
Form Type:	Form Type E.
Prime Phrase Pattern:	Nucleus has medium length and has a short pleonasm followed by a T motif with part internal repetition: PPP 14.
Form Pattern:	Form Pattern E-14.
Tone Material:	Incomplete pentatonics: a'-g'-e'-c'.
Penta-Type:	Penta-Type 1. (Do pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Anal. var: Tape 31.7 (Inûtek).
Var: Tape 36.1 → Example 83.

Tape 36, recording 1; recorded May 1962 by M. Hauser.
Kûtsíkitsoĸ Ôdâĸ: His own drum-song.
The singer accompanies himself on the drum.

Example 14, 83



Form:	N (p+T,ext (:taug-/c1)+p)-N^{aug} (p+/Nv+p).
Form Type:	Form Type E.
Prime Phrase Pattern:	Nucleus is long and in two parts: the first part has a short pleonasm followed by a downward augmented t motif (to the tone d'). The second part has a half c motif followed by a pleonasm. Together the two motifs create a much extended T motif: PPP 14.
Form Pattern:	Form Pattern E-14.
Tone Material:	Complete pentatonics: a'-g'-e'-d'-c'. Each sentence is finished with a glissando down to ca. a.
Penta-Type:	Penta-Type 1. (Do pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-2.

Concordances:
Anal. var: Tape 36.18 (Kûtsíkitsoĸ repeats the song).
Var: Tape 30.10 → Example 82.
There is a similarity between all the songs of Form and Melody Type E as the Nuclei of the songs have the tone g' as starting tone while the second sentence has the tone a' as starting tone.

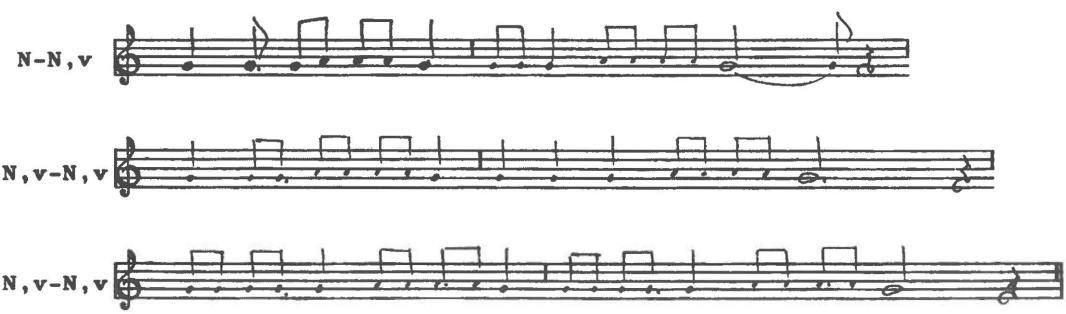
Songs of Formula Structure. Analysed transcriptions

In songs of Formula Structure one or a few motifs are repeated ad libitum:

N – N – Nv - .....

EH no. 108, recording (9) & 10.a; recorded March 1937 by E. Holtved.
Amáunalik Kaivigaĸ: The second song in the myth "The Thunder Spirits".
The myth is printed in Holtved 1951, volume 1: 40–48, volume 2: 12–16.
The singer sings solo. The notation covers the complete song.

Example 14, 84

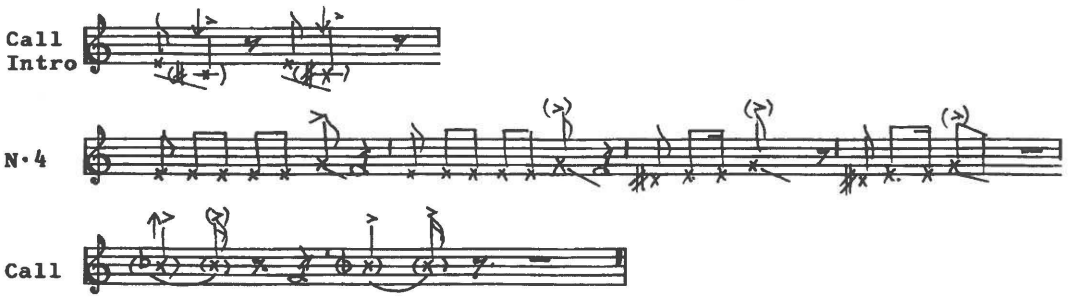


Form:	N (p+t1)+N,v-N,v+N,v-N,v+N.v.
Form Type:	Form Type: Formula Structure.
Prime Phrase Pattern:	Nucleus is rather short and consists of a short pleonasm and a t1 motif: PPP 1.
Form Pattern:	Form Pattern: FS-1.
Tone Material:	Few-tone melodics, the tones a'-g'. The tone g' is prominent in Nucleus.
Penta-Type:	Cannot be determined due to the limited tone material.
Modal Affiliation:	Cannot be determined due to the limited tone material. Implicit Melody-Sphere β.

Concordances:
Anal. var: Tape 44.1 (Amáunalik).
Ext. var: Tape 17.1 → Example 02.
Ext. var: Tape 23.3 → Example 07.
Ext. var: Tape 10.9 → Example 12.
Ext. var: Tape 22.6 → Examples 19 and 22.
Ext. var: EH 029 → Examples 23 and 37.
Ext. var: Tape 29.2 → Example 36.
Ext. var. of Form Type D → EH 006 and EH 023.

EH no. 130, recording 12.b.3; recorded March 1937 by E. Holtved.
K'iajuk: *Serrat,* called "magic word" by Erik Holtved.
The text is printed in Holtved 1951, volume 1: 364, volume 2: 152.
Performed partly as recitation; a mixture of speech and song.
The singer recites this *serrat* three times.

Example 14, 85

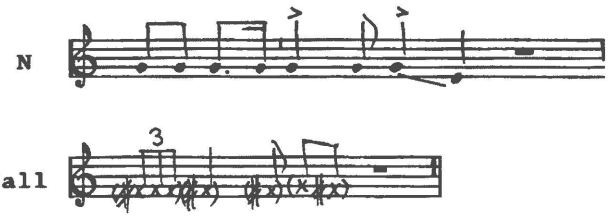


Form:	Call-N (p+ts/)-N-N,v-N,v-Call.
Form Type:	Form Type: Formula Structure.
Prime Phrase Pattern:	Nucleus has a short pleonasm followed by a half and simplified t motif: PPP 3.
Form Pattern:	Form Pattern FS-3.
Tone Material:	The tones ca. b^{b}'-g'-e'-$d^{\#}$'-$c^{\#}$'. The tone material can – implicit – be pentatonic; now it has incomplete appearance. Finalis is primarily the tone g' (in fourth N).
Penta-Type:	Uncertain determination due to the small and uncertainly intoned tone material. If the tone material is incomplete pentatonic, the song has – implicit – Penta-Type 16, incomplete. (Incomplete So pentatonics in Do position).
Modal Affiliation:	Doubtful determination due to the uncertainly intoned tone material. If the tone material is incomplete pentatonic, the song – implicit – has Melody-Sphere β.

Concordance:
Ext. var: Tape 41.9 → Example 11.

EH no. 123, recording 17.a.1; recorded March 1937 by E. Holtved.
Inugârssuk: Song in the fairy tale "The Woman who Nursed a Worm".
The fairy tale is printed in Holtved 1951, volume I: 201–02, volume II: 78–79.
The singer sings solo.
The notation covers the complete song.

Example 14, 86

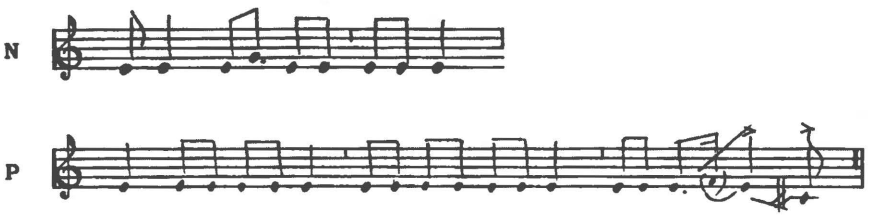


Form:	N (p+ts)-Call.
Form Type:	Form Type: Formula Structure.
Prime Phrase Pattern:	Nucleus is rather short and has a short pleonasm followed by a simplified t motif: PPP 4.
Form Pattern:	Form Pattern FS-4.
Tone Material:	Few-tone melodics, the tones g'-e'. The tone g' is prominent in Nucleus. The tone material can – implicit – be pentatonic, now with incomplete appearance.
Penta-Type:	Doubtful determination. If the tone material is incomplete pentatonic, the song has – implicit – Penta-Type II, incomplete. (Incomplete Mi pentatonics in Do position).
Modal Affiliation:	Uncertain due to the small tone material. Implicit Melody-Sphere α-1.

Concordances:
Var: EH 109 → Example 87.
Var: Tape 13.2 → Example 88.
Ext. var: Tape 32.5 → Example 71.
Ext. var: EH 030 → Example 25.
Ext. var. of Form Type D → EH 080.

EH no. 109, recording 4.a; recorded March 1937 by E. Holtved.
Amáunalik: The raven's song in the fable "The Drum-fight of the Birds".
The fable is printed in Holtved 1951, volume 1: 233–38, volume 2: 93–95.
The singer sings solo.
The notation covers the complete song.

Example 14, 87

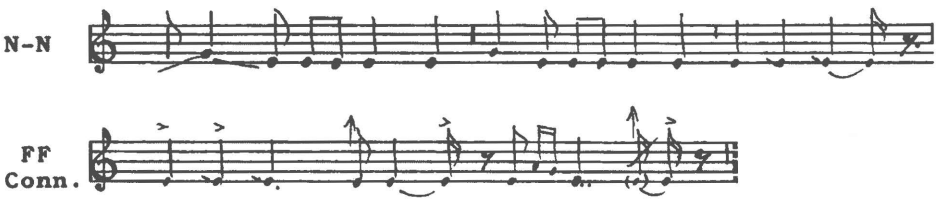


Form:	N (p+ts)+P.
Form Type:	Form Type: Formula Structure or secondarily Form Type A.
Prime Phrase Pattern:	Nucleus is rather short and consists of a short pleonasm and a ts motif: PPP 4.
Form Pattern:	Form Pattern FS-4 or A-4.
Tone Material:	Few-tone melodics: The tones g'-e'-ca. $c^{\#'}$. The tone material can – implicit – be pentatonic, now with incomplete appearance.
Penta-Type:	Doubtful determination due to the small tone material. If the tone material is incomplete pentatonic, the song has – implicit – Penta-Type II, incomplete. (Incomplete Mi pentatonics in Do position).
Modal Affiliation:	Uncertain due to the small tone material. Implicit Melody-Sphere α-1.

Concordances:
Anal. var: Tape 3.4 (Sofie Eipe).
Var: EH 123 → Example 86.
Var: Tape 13.2 → Example 88.
Ext. var: Tape 10.9 → Example 12.

Tape 13, recording 2; recorded May 1962 by M. Hauser.
Imîna Imîna: The raven's song in the fable "The Drum-fight of the Birds".
The song is sung twice, the second time without the second sentence.
The singer accompanies himself on the drum.

Example 14, 88



Form:	N (ts+p)+N+p-[FF (p-t,v)].
Form Type:	Form Type: Formula Structure, secondary Form Type A.
Prime Phrase Pattern:	Nucleus is short and has a simplified t motif followed by a short pleonasm. Nucleus is repeated and extended with a pleonasm: PPP 4.
Form Pattern:	Form Pattern FS-4. Secondarily the song has Form Pattern A-4.
Tone Material:	Few-tone melodics, the tones a'-g'-e'. Formula Finalis is normally related to complete pentatonics. The song therefore has implicit pentatonics.
Penta-Type:	Implicit use of Penta-Type II, incomplete. (Incomplete Mi pentatonics in Do position).
Modal Affiliation:	Implicit Melody-Sphere α-1.

Concordances:
Var: EH 123 → Example 86.
Var: EH 109 → Example 87.
Ext. var: Tape 10.9 → Example 12.

Tape 2, recording 5; recorded May 1962 by M. Hauser.
Sofie Eipe: Teasing song, sung earlier by Pualorssuaĸ.
The singer sings solo.
The notation covers the complete song.

Example 14, 89

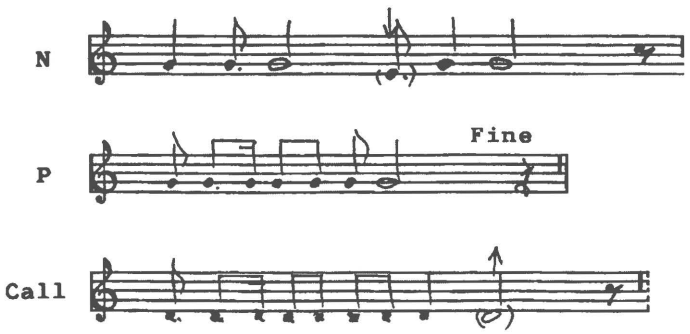


Form:	N (t)+N+p-Call.
Form Type:	Form Type: Formula Structure.
Prime Phrase Pattern:	Nucleus is short and has an ordinary t motif: PPP 4.
Form Pattern:	Form Pattern FS-4.
Tone Material:	Few-tone melodics, the tones a'-g'-e'-ca'. d'. Implicit pentatonics: a'-g'-e'-d'-[c']. Finalis is primarily g', secondarily ca. d'.
Penta-Type:	Implicit use of primarily Penta-Type 16, incomplete. (Incomplete So pentatonics in Do position). Secondarily Penta-Type 17, incomplete. (Incomplete So pentatonics in Re position).
Modal Affiliation:	Implicit Melody-Sphere β. Influence from Melody-Sphere α-1.

Concordances:
Ext. var: Tape 36.12 → Example 03.
Ext. var: Tape 40.2 → Example 26.

EH 110, recording 3.b; recorded March 1937 by E. Holtved.
Amáunalik K'aivigaĸ: Song in fairy tale "The Woman who Played a Mountain Spirit".
The fairy tale is printed in Holtved 1951, volume 1: 224–25, volume 2: 88–89.
The song is sung twice; the second time without the third sentence.
The singer sings solo.

Example 14, 90

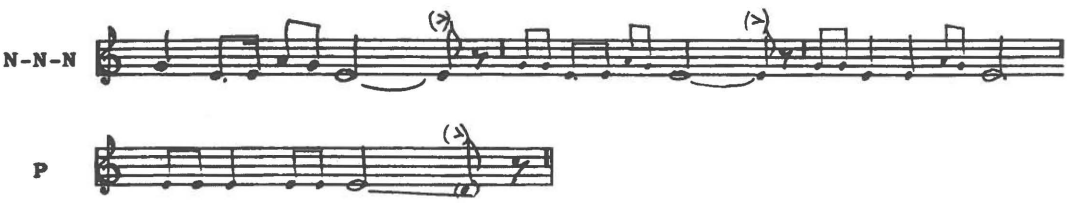


Form:	N (p+ts^{+})-P-[Call].
Form Type:	Form Type: Formula Structure. Secondarily Form Type A.
Prime Phrase Pattern:	Nucleus consists of a short pleonasm followed by a simplified t motif with half repetition: PPP 5.
Form Pattern:	Form Pattern FS-5. Secondarily the song has Form Pattern A-5.
Tone Material:	Few-tone melodics, the tones g'-e'-ca. d'. The tone g' is prominent. The tone material can – implicit – be pentatonic, now with incomplete appearance.
Penta-Type:	Implicit use of: Primarily: Penta-Type 6, incomplete. (Incomplete Re pentatonics in Do position). Secondarily: Penta-Type 7, incomplete. (Incomplete Re pentatonics in Re position).
Modal Affiliation:	Implicit Melody-Sphere β.

Concordances:
Ext. var: Tape 50.13 → Example 42.
Ext. var: Tape 50.21,2 → Example 74.

EH 111, recording 2.a; recorded March 1937 by E. Holtved.
Amáunalik K'aivigaĸ: Song in the myth "Nâlagssartoq" ("Venus").
The myth is printed in Holtved 1951, volume 1: 56–58; volume 2: 19–20.
The singer sings solo.
The notation covers the complete song.

Example 14, 91

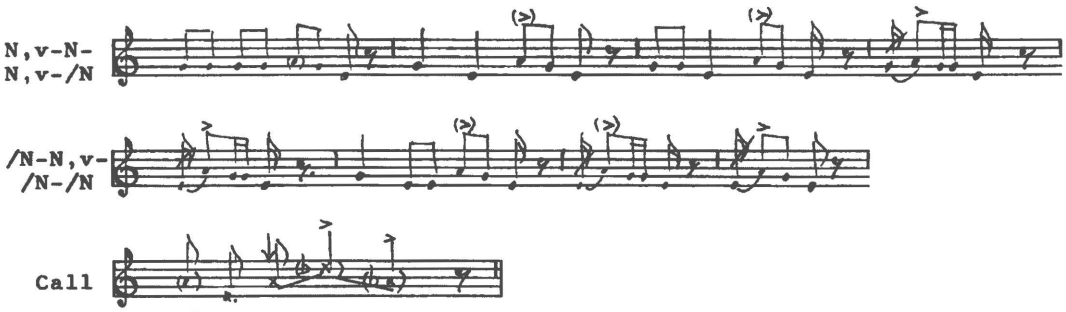


Form:	N (t⁺,ext (:ts+t))-N,v-N,v+P.
Form Type:	Form Type: Formula Structure. Secondarily Form Type A.
Prime Phrase Pattern:	Nucleus consists of an extended t motif with internal repetition: PPP 6.
Form Pattern:	Form Pattern FS-6. Secondarily A-6.
Tone Material:	Incomplete pentatonics: a'-g'-e'-ca. d'. The tone g' is intoned uncertainly.
Penta-Type:	Implicit use of Primarily: Penta-Type 11, incomplete. (Incomplete Mi pentatonics in Do position). Secondarily: Penta-Type 12, incomplete. (Incomplete Mi pentatonics in Re position).
Modal Affiliation:	Implicit Melody-Sphere α-1.

Concordances:
Anal. var: EH 112 (Amáunalik) – EH 124 (Inugârssuk) – EH 125 (Inugârssuk).
Ext. var: Tape 7.7 → Example 92.
Ext. var: Tape 36.8 → Example 45.
Ext. var: EH 113 → Example 75.
Ext. var: Tape 54.5 → Example 01.

Tape 7, recording 7; recorded May 1962 by M. Hauser.
Birgitte Jensen: The grandmother's *aqaat* for Birgitte.
Note: The informants grandmother was from Upernavik.
The singer sings solo.
The notation covers the complete song.

Example 14, 92

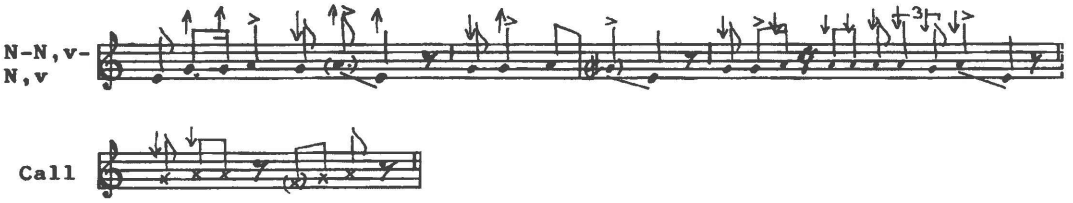


Form:	N/,v (p+t)-N (t⁺)-N,v-/N (t)-/N-N-/N-/N-Call.
Form Type:	Form Type: Formula Structure.
Prime Phrase Pattern:	The song's proper Nucleus is the second motif, a t motif with internal repetition: PPP 6.
Form Pattern:	Form Pattern FS-6.
Tone Material:	Few-tone melodics, the tones ca. $d^{b''}$-a'-g'-e'. Tones intoned at random are seen in the Call. The tone material can – implicit – be pentatonic, now with incomplete appearance. Finalis is primarily the tone e'.
Penta-Type:	Primarily: Penta-Type 11, incomplete. (Incomplete Mi pentatonics in Do position). Secondarily: Penta-Type 13, incomplete. (Incomplete Mi pentatonics in Mi position).
Modal Affiliation:	Implicit Melodt-Sphere α-1.

Concordance:
Var: EH 111 → Example 91.

EH 114, recording 9 & (10.a); recorded March 1937 by E. Holtved.
Amáunalik K'aivigax: The first song in the myth "The Thunder Spirits".
The myth is printed in Holtved 1951, volume 1: 40–48, volume 2: 12–16.
The singer sings solo.
The notation covers the complete song.

Example 14, 93

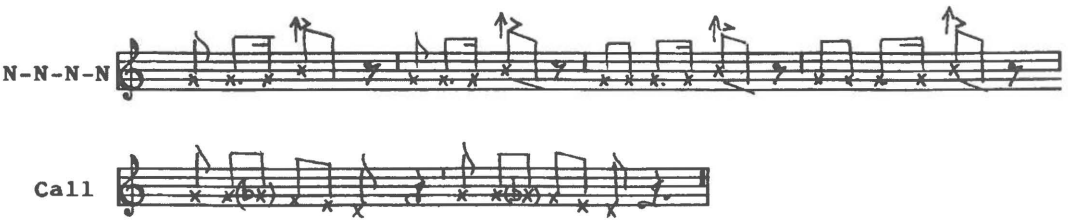


Form:	N (t⁺,ext. (:t/+t))-N,v-N,ext.,v-Call (t1/⁺).
Form Type:	Form Type: Formula Structure, secondarily Form Type A.
Prime Phrase Pattern:	Nucleus consists of an extended t motif with internal repetition: PPP 6.
Form Pattern:	Form Pattern FS-6. Secondarily the song has Form Pattern A-6.
Tone Material:	Few-tone melodics, the tones a'-g'-e' with many uncertainly intoned tones. The tone material can – implicit – be pentatonic now with an incomplete appearance. Finalis is primarily the tone e'.
Penta-Type:	If the tone material is incomplete pentatonic the song has – implicit – Penta-Type 11, incomplete. (Incomplete Mi pentatonics in Do position). Secondarily: Penta-Type 13, incomplete. (Incomplete Mi pentatonics in Mi position).
Modal Affiliation:	Implicit Melody-Sphere α-1.

Concordances:
Anal. var: Tape 13.3 and 13.5 (both songs in the fable "The Drum-fight of the Birds" sung by Imîna Imîna).
Ext. var: EH 115 → Example 47.

EH no. 131, recording 12.b.2; recorded March 1937 by E. Holtved.
K'iajuk: *Serrat,* called "magic word" by Erik Holtved.
The text is printed in Holtved 1951, volume 1: 364, volume 2: 152.
Performed partly recited; a mixture of speech and song.
The singer recites this *serrat* three times.

Example 14, 94



Form:	N (t1^{aug}/v)-N-N-N-Call (ts,aug.-ts,aug.).
Form Type:	Form Type: Formula Structure, secondarily Form Type A.
Prime Phrase Pattern:	Nucleus has the first part of an upward augmented t1 motif (the tones g'-b'): PPP 7.
Form Pattern:	Form Pattern FS-7; secondarily the song has Form Pattern A-7.
Tone Material:	The tones ca. b'-g'-ca. g^{b}'-ca. f'-ca. e'-ca. d'. The top-tone b' is intoned high; the others are uncertainly intoned. The tone material cannot be classified. Finalis is implicit the tone g' or ca. d'.
Penta-Type:	Due to the unusual tone material and the uncertainly intoned tones a Penta-Type cannot be determined.
Modal Affiliation:	Due to the unusual tone material and the uncertainly intoned tones a Melody-Sphere cannot be determined. The emphasis of the tones g'-d' shows an influence from Melody-Sphere β or an earlier presence of Melody-Sphere β.

Concordance:
Ext. var: Tape 12.1 → Example 33.

Tape 1, recordings 3 and 4; recorded May 1962 by M. Hauser.
Birgitte Jensen: The informant said: "Woman's song for amusement".
The singer sings solo.
The notation covers the complete song, which is sung twice.

Example 14, 95

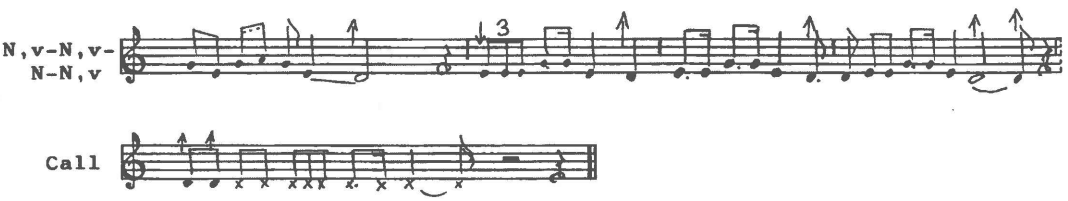


Form:	N (t^{aug+} (:t^{aug}/+t^{+}))-N.
Form Type:	Form Type: Formula Structure.
Prime Phrase Pattern:	Nucleus is rather long and composite and has an upward extended t motif with internal repetition: PPP 9.
Form Pattern:	Form Pattern FS-9.
Tone Material:	The song is partly influenced by European melodics. It shows at the same time incomplete pentatonics: b'-a'-g'-e'.
Penta-Type:	Implicit use of Penta-Type II, incomplete. (Incomplete Mi pentatonics in Do position).
Modal Affiliation:	Implicit Melody-Sphere α-1.

Concordances:
Anal. var: Tape 6.4 and tape 7.1; both were also sung by Birgitte.
Var. (nearly analogue): Tape 7.1 → Example 70. (This song uses the motif of the present song in a 'major'-version.)
Ext. var: Tape 36.3 → Example 76.

EH 119, recording 38.b.2; recorded April 1937 by E. Holtved.
Amáunalik K'aivigaĸ: Song in the fairy tale "The Girl who would not Marry".
The fairy tale is printed in Holtved 1951, volume 1: 204, volume 2: 80.
The singer sings solo.
The notation covers the complete song.

Example 14, 96

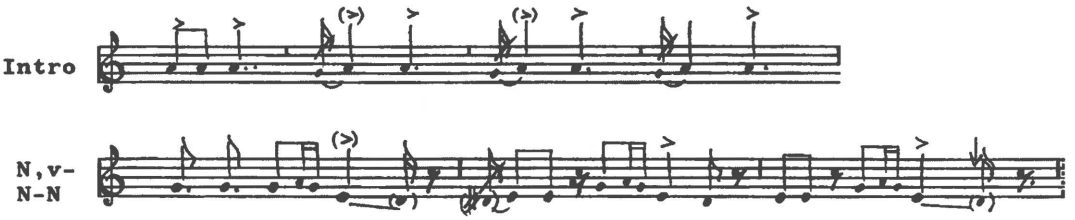


Form:	Intro (p+t1/)-N,ext (t,aug^{+})-N,v (t,aug)-N-N,v-Call (P).
Form Type:	Form Type: Formula Structure.
Prime Phrase Pattern:	Nucleus has a downward augmented t motif with internal repetition: PPP 10.
Form Pattern:	Form Pattern FS-10.
Tone Material:	Incomplete pentatonics: a'-g'-e'-ca. d'. The tone g' is most often top-tone in the Nucleus.
Penta-Type:	Implicit use of, primarily: Penta-Type 6, incomplete. (Incomplete Re pentatonics in Do position). Secondarily: Penta-Type 7, incomplete. (Incomplete Re pentatonics in Re position).
Modal Affiliation:	Implicit Melody-Sphere β.

Concordances:
Var: EH 129 → Example 97.
Ext. var: EH 120 → Example 48.
Ext. var: EH 118 → Example 49.
Ext. var: EH 117 → Example 50.
Ext. var: EH 126 → Example 72.

EH no. 129, recording 11.a.1; recorded March 1937 by E. Holtved.
K'iajuk: Song in the fairy tale "The Girl who was Turned into Stone".
The text is printed in Holtved 1951, volume 1: 205–06, volume 2: 81.
The singer sings solo.
The notation covers the complete song.

Example 14, 97

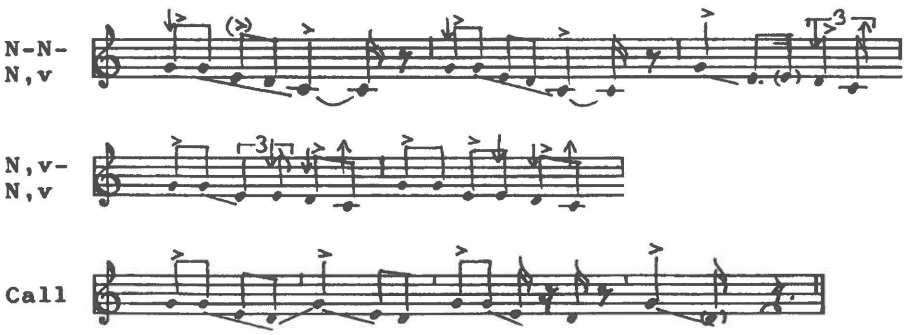


Form:	Intro (p+p+p)+N (p+taug)-N,v-N,v.
Form Type:	Form Type: Formula Structure.
Prime Phrase Pattern:	Nucleus has a short pleonasm followed by a downward augmented t motif to the tone d', which is intoned uncertainly: PPP 10.
Form Pattern:	Form Pattern FS-10.
Tone Material:	Incomplete pentatonics: a'-g'-e'-d'. The tone g' is intoned uncertainly and it has a short note value. It is therefore uncertain whether finalis is tone e' or d'.
Penta-Type:	If d' is finalis: Implicit Penta-Type 6, incomplete. (Incomplete Re pentatonics in Do position). If e' is finalis: Implicit Penta-Type 11, incomplete. (Incomplete Mi pentatonics in Do position).
Modal Affiliation:	Mixture of Melody-Sphere β and α-1.

Concordances:
Var: EH 119 → Example 96.
Ext. var: EH 120 → Example 48.
Ext. var: EH 118 → Example 49.
Ext. var: EH 117 → Example 50.
Ext. var: EH 126 → Example 51

EH 121, recording 30.b.1; recorded April 1937 by E. Holtved.
Amáunalik K'aivigax: Song in the fable "The Singing Hare".
The fable is printed in Holtved 1951, volume 1: 242, volume 2: 97.
The singer sings solo.
The notation covers the complete song.

Example 14, 98

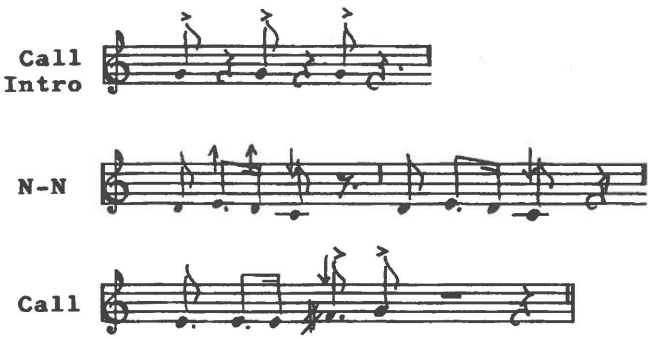


Form:	N (Ts)-N-N,v+N,v+N,v-Call (ts,aug.+ts,aug.-ts,aug.-ts,aug.).
Form Type:	Form Type: Formula Structure; secondarily Form Type A.
Prime Phrase Pattern:	Nucleus has a simplified T motif (g'-e'-d'-c') performed with a glissando in the downward movement: PPP 12.
Form Pattern:	Form Pattern FS-12. Secondarily the song has Form Pattern A-12.
Tone Material:	Incomplete pentatonics: g'-e'-d'-c'. Finalis is the tone d'; implicit, however, as the motifs in the Call "ought" to go to c'.
Penta-Type:	If the tone d' is finalis: Penta-Type 6, incomplete. (Incomplete Re pentatonics in Do position). If the tone c' is implicit finalis: Implicit Penta-Type 1, incomplete. (Incomplete Do pentatonics in Do position).
Modal Affiliation:	Mixture of Melody-Sphere β and α-2.

Concordances:
Ext. var: Tape 13.4 → Example 53.
Ext. var: Tape 22.4 → Example 54.
Ext. var: EH 122 → Example 56.
Ext. var: Tape 30.8 → Example 57.

EH 127, recording 57.a.2; recorded May 1937 by E. Holtved.
Inugârssuk: E. Holtved: "Lullaby". M. Hauser: Probably an *aqaat*.
Printed in Holtved 1951, volume 1: 229, volume 2: 91.
The singer sings solo.
The notation covers the complete song.

Example 14, 99

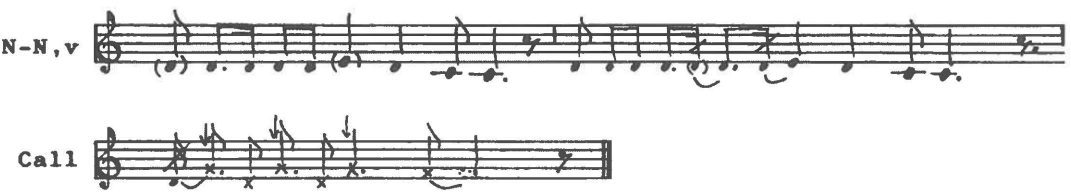


Form:	Call (P,v)-N (c1)-N+Call (ts/v).
Form Type:	Form Type: Formula Structure. Secondarily Form Type A.
Prime Phrase Pattern:	Nucleus uses a c1 motif: PPP 18.
Form Pattern:	Form Pattern FS-18. Secondarily the song has Form Pattern A-18.
Tone Material:	Incomplete pentatonics: g'-ca. f#'-e'-d'-c'.
Penta-Type:	Implicit use of Penta-Type 16, incomplete. (Incomplete So pentatonics in Do position).
Modal Affiliation:	Implicit Melody-Sphere α-2, varied.

Concordances:
Abb. var: Tape 46.2 → Example 100.
Ext. var: EH 128 → Example 101.
Ext. var: Tape 36.7 → Example 60.
Ext. var: Tape 11.1 → Examples 62 and 05.

Tape 46, recording 2; recorded June 1962 by M. Hauser.
Amáunalik K'aivigaĸ: Song in the fable "The Snow-bunting's Song of Lamentation".
The fable is printed in Holtved 1951, volume 1: 238–40, volume 2: 95–96.
The singer sings solo.
The notation covers the complete song.

Example 14, 100

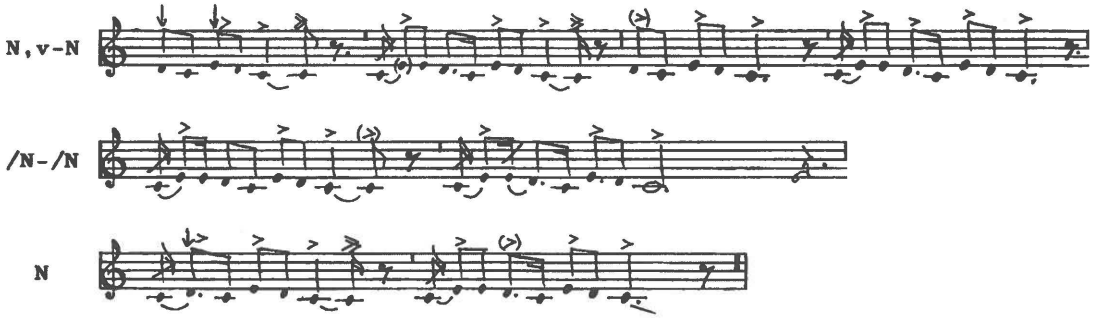


Form:	N (p+c1)-N-Call (ts,aug^{++}, irr.).
Form Type:	Form Type: Formula Structure.
Prime Phrase Pattern:	Nucleus consists of a short pleonasm followed by a c1 motif: PPP 18.
Form Pattern:	Form Pattern FS-18.
Tone Material:	Few-tone melodics, the tones e'-d'-c'. The tone material can – implicit – be pentatonic, now with an incomplete appearance. Finalis is primarily the tone c'.
Penta-Type:	If the tone material is incomplete pentatonic, the song – implicit – has Penta-Type 1, incomplete. (Incomplete Do pentatonics in Do position).
Modal Affiliation:	Implicit Melody-Sphere α-2.

Concordances:
Ext. var: EH 127 → Example 99.
Ext. var: EH 128 → Example 101.

EH 128, recording 78.b.1; recorded May 1937 by E. Holtved.
K'ârĸutsiaĸ Itah: Song in the fairy tale "The Girl who would not Marry".
The fairy tale is printed in Holtved 1951, volume 1: 204, volume 2: 80.
The singer sings solo.
The notation covers the complete song.

Example 14, 101



Form:	Nv (c1^{+}-c1^{+},ext.)-N (c1^{+}-c1^{+},ext.)-/N (c1^{+},ext.)-/N (c1^{+}ext.)-N.
Form Type:	Form Type: Formula Structure.
Prime Phrase Pattern:	Nucleus is in two parts in its basic version, which is used in the first, second and last (fifth) presentation. The basic version of Nucleus consists of two c1 motifs in slightly different versions: PPP 20.
Form Pattern:	Form Pattern FS-20.
Tone Material:	Few-tone melodics with the tones e'-d'-c'. The tone material can – implicit – be pentatonic, now with incomplete appearance.
Penta-Type:	If the tone material is incomplete pentatonic the song – implicit – has Penta-Type 1, incomplete. (Incomplete Do pentatonics in Do position).
Modal Affiliation:	Implicit Melody-Sphere α-2.

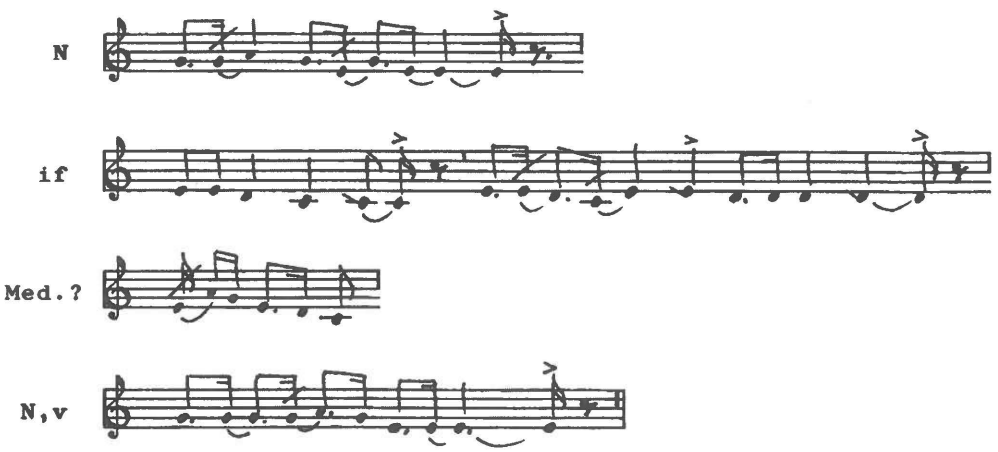
Concordances:
Anal. var: Tape 3.5 (Masaitsiaĸ).
Abb. var: EH 127 → Example 99.
Abb. var: Tape 46.2 → Example 100.

Special and Deviating Songs. Analysed transcriptions

Special songs are songs with radically altered forms compared to the established form types.

Tape 40, recording 1; recorded June 1962 by M. Hauser.
Imîna Imîna: Drum-song attributed to the shaman Sorkak.
The song was originally used in shaman's séances to invoke an assisting spirit.
The song has two stanzas; the first has been notated.
The singer accompanies himself on the drum.

Example 14, 102

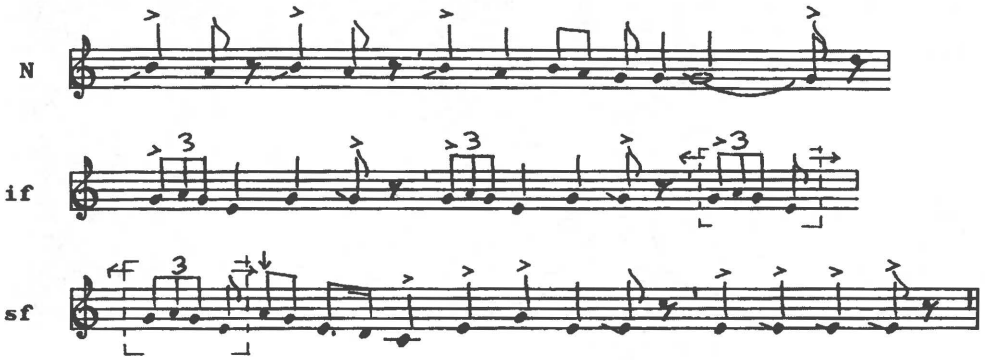


Form:	N (t⁺,ext.)-if (c1+p-c1/⁺+p)-Med? (T,v)+N,v (t+p).
Form Type:	Form Type: Special.
Prime Phrase Pattern:	Nucleus has a t motif, which is extended with internal repetition: PPP 6. The last sentence brings a varied version of Nucleus. A repetition of Nucleus in this place is quite unique.
Form Pattern:	Form Pattern: Special-6.
Tone Material:	Complete anhemitone pentatonics. The tone d' is final tone in the second sentence Finalis is the tone e'.
Penta-Type:	Penta-Type II. (Mi pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-1. Influence from Melody-Sphere β.

Concordance:
Var: EH 086 → Examples 73 and 27.

Tape 8, recording 1 and 2; recorded May 1962 by M. Hauser.
Mikivssuk Miúnge: Drum-song "As sung by women".
The song has three stanzas / two repetitions.
The singer accompanies herself on the drum.

Example 14, 103



Form:	N ($t^{aug.}$/-$t^{aug.}$/-t^{aug+})-if ($t^{+/}$-$t^{+/}$-(t))+sf ((t)+$T^{+/}$-P).
Form Type:	Form Type: Special.
Prime Phrase Pattern:	Nucleus is long and in three parts. First two half $t^{aug.}$ motifs are sung (the tones b'-a'); then the sentence is completed with a $t^{aug.}$ motif with internal repetition: PPP 9. The combination Infix plus Suffix is unique and stylistically wrong! The song is like an incomplete – and wrongly combined – beginning of a song of Form Type D. With the descent in the third sentence there is also a likeness to Form Type B. The informant might have remembered the song incorrectly, it is stylistically wrong!
Form Pattern:	Form Pattern Special-9.
Tone Material:	Extended pentatonics/Hexatonics. Tone g' in Nucleus is prominent.
Penta-Type:	Modified Penta-Type 11. (Mi pentatonics in Do position).
Modal Affiliation:	Melody-Sphere α-1.

Concordance:
Var: Tape 12.1 → Example 40.



The theorist and the practitioner. Michael Hauser and Hivshu Robert Peary.
Photo: Arnaq Grove 2002.

SECTION 15

Sound Examples

The sound examples are distributed into the following groups:

Example 1:
Introduction by Erik Holtved

Examples 2–19
The Thule area in 1937. Recordings by Erik Holtved.
The recordings are made available to the author by Erik Holtved (University of Copenhagen). Music notations of these sound recorded songs are found in Sections 12 and 13.

Examples 20–32
The Thule area in 1962. Recordings by Michael Hauser and Bent Jensen.
The recordings are made available to the author by the Danish Folklore Archives. Notations of the recorded songs are found in Section 14.

Examples 33–37
The Thule area in 1962. Recordings by Michael Hauser and Bent Jensen.
The master singers in 1962. The songs are not notated in this publication.

Examples 38–43
The Uummannaq-Upernavik areas in 1912. Recordings by Christian Leden. The recordings are made available to the author by the Danish Folklore Archives. Notations of the recorded songs are found in Section 6.

Examples 44–46
Iglulik in 1977. Recordings by Jean-Jacques Nattiez.
The recordings are made available to the author by Jean-Jacques Nattiez.
Notations of the recorded songs are found in Section 7A.

Examples 47–49
Pond Inlet in 1976. Recordings by Jean-Jacques Nattiez.
The recordings are made available to the author by Jean-Jacques Nattiez.
Notations of the recorded songs are found in Section 7A.

Examples 50–53
The Cape Dorset area in 1954. Recordings by Claude Desgoffe.
The recordings are made available to the author by the Canadian Museum of Civilization. Notations of the recorded songs are found in Section 7A.

Examples 54–58
The Copper Inuit areas in 1915 and 1963. Recordings by Diamond Jenness and David Damas. The recordings have been made available for the author by the Canadian Museum of Civilization. Notations of the recorded songs are found in Section 7B.

Example 59
Sledge trip with dog signals and song. Kigutíkaĸ Tuneĸ near Siorapaluk in 1962. Recorded by Michael Hauser.

The quality of the recordings varies considerably. They show the technical ability at the time of recording, but also the collectors' background and attitude to the work. The collectors are interested in different types of songs. One was particularly interested in songs in stories, and some excluded newer songs with Euro-American influence; e.g. Christian Leden and Erik Holtved, partly due to the focus on "the old", and partly because they couldn't afford to waste expensive phonograph cylinders or lacquer discs on "modern" songs.

The technical quality of some of the old sound recordings is poor. These recordings are noisy and, when the singers were accompanied by a drum, the singing voice could be blurred. Some of these



Tea break on the ice.
Photo: Bent Jensen 1962.

poor recordings – others buzzing and with groove noise – could be avoided by the choice of sound examples but they are kept caused by cultural interest.

In the old recordings made in the field, the recording was often interrupted. There simply was no more space on the cylinder or lacquer disc. Then a strong "crack" or "knock-knock" is heard due to the repetition of the needle in the last groove. When preparing the CD, these annoying noises have been removed, and the sound has been faded out at the end of the previous stanza. This was possible because (nearly) all Inuit songs are strophic. The sound recordings thus show complete stanzas. For most songs at least two stanzas are shown.

In spite of these reservations, the collection of sound examples is unique. Recordings that have not been presented previously are presented here, and one can enjoy the many good voices that with enthusiasm and vitality throw light on an old and distinctive form of Inuit culture.

In the list of the sound examples below, "Position of notation" indicates the section where the example is music notated.

Information about the informants – their data and locality – is given in Section 3 for the Greenlandic informants. Erik Holtved only used the first names of the informants, and he used the old Greenlandic orthography as used in the church register. The old orthography has been retained for the informants in 1962, because some informants reappeared from the 1937 sound recordings.

Thule in 1937. Sound recordings by Erik Holtved

	Informant	Subject or name of song	Position of notation
1	Erik Holtved	Introduction	
2	Ârĸioĸ ♂	Anonymous drum-song	Section 12, 003
3	Inukitsorssuaĸ ♂	The song of happiness	Section 12, 013
4	Inûteĸ ♂	Anonymous drum-song	Section 12, 024
5	Inûteĸ ♂	Anonymous drum-song	Section 12, 030
6	Masaitsiaĸ ♂	Anonymous drum-song	Section 12, 032
7	Pualorssuaĸ ♂	Anonymous drum-song	Section 12, 034
8	Pualorssuaĸ ♂	Anonymous drum-song	Section 12, 043
9	Pualorssuaĸ ♂	His father's drum-song	Section 12, 064
10	K'aivigaĸ ♂	Arĸutarssaĸ's drum-song	Section 12, 074
11	K'aerngâĸ ♂	Anonymous drum-song	Section 12, 080
12	K'aerngâĸ ♂	Asajuk's drum-song	Section 12, 081
13	K'ârĸutsiaĸ and his wife	Eré's drum-song	Section 12, 084
14	K'ârĸutsiaĸ ♂	Song in a fairy tale	Section 12, 128
15	K'iajuk ♀	Anonymous drum-song	Section 12, 087
16	K'issuk ♀	Anonymous drum-song	Section 12, 091
17	Tiguaĸ ♂	Anonymous drum-song	Section 12, 097
18	Amáunalik ♀	Little Auk's song in a story	Section 12, 118
19	Amáunalik ♀	The Singing Hare in a story	Section 12, 121

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Thule in 1962. Sound recordings by Michael Hauser and Bent Jensen

	Informant	Subject or name of song	Position of notation
20	K'idtlok Tunek ♂	Arnajâk's drum-song	Section 14, 01
21	Padtlok Itah ♀	K'ulutánguak's drum-song	Section 14, 04
22	Kigutíkak Tunek ♂	Anoritôk's song in a story	Section 14, 06
23	Navssâpaluk Satorana ♂	Sijularato's drum-song	Section 14, 14
24	Inûterssuak Uvdloriak ♂	Anonymous drum-song	Section 14, 18
25	Kigutíkak Tunek ♂	Anonymous drum-song	Section 14, 22
26	K'ârkutsiak Itah ♂	K'itdlok's drum-song	Section 14, 31
27	Imîna Imîna and others	Ekilak's spirit-song	Section 14, 33
28	K'ârkutsiak Itah and his wife	His own drum-song	Section 14, 44
29	Imîna Imîna ♂	Four bird songs in a fable	Section 14, 53
30	Padtlok Itah ♀	Her own drum-song	Section 14, 65
31	Inûtek Napa ♂	Ôdâk's drum-song	Section 14, 78
32	Amáunalik K'aivigak ♀	Snow-sparrow's song in a fable	Section 14, 91

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Thule area in 1962. Master singers. Recordings by Michael Hauser and Bent Jensen

	Informant	Subject or name of song	Position of notation
33	Imîna Imîna ♂	K'ulutarssuak's drum-song	No notation
34	Inûtek Napa ♂	Hivshu's competition drum-song	No notation
35	Sekuvsuna Mitek ♂	Anonymous drum-song	No notation
36	Taitsianguak K'aerngâk ♂	Inukitsorssuak's drum-song	No notation
37	Taitsianguak K'aerngâk ♂	Father's reply to Inukitsorssuak	No notation

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Uummannaq-Upernavik areas in 1912. Sound recordings by Christian Leden

	Informant	Subject or name of song	Position of notation
38	Mamarne ♀	Young girls	Section 6, 05
39	Kanape ♀	At the point	Section 6, 10
40	Iletdluk ♂	The fugitives	Section 6, 27
41	Utukarsak ♀	Attack song in a song duel	Section 6. 30
42	Takkilimat ♂	Reply song in a song duel	Section 6, 36
43	Unapaluk ♀	The big Raven	Section 6, 39

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Iglulik in 1977. Sound recordings by Jean-Jacques Nattiez

	Informant	Subject or name of song	Position of notation
44	Annie Qappianak ♀	Anonymous drum-song	Section 7A, 16
45	Noah Urrunaluk ♂	Anonymous drum-song	Section 7A, 19
46	Agatha Otaq ♀	Anonymous drum-song	Section 7A, 25

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Pond Inlet in 1976. Sound recordings by Jean-Jacques Nattiez

	Informant	Subject or name of song	Position of notation
47	David Tunga ♂	Anonymous drum-song	Section 7A, 29
48	Qumangâpik ♂	Anonymous drum-song	Section 7A, 31
49	Isapee Qango ♂	Anonymous drum-song	Section 7A, 32

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Cape Dorset areas in 1954. Sound recordings by Claude Desgoffe

	Informant	Subject or name of song	Position of notation
50	Pitseolak ♂	Anonymous drum-song	Section 7A, 37
51	Pitseolak ♂	Anonymous drum-song	Section 7A, 38
52	Asake ♂	Anonymous drum-song	Section 7A, 40
53	Pitseolak ♂	Anonymous drum-song	Section 7A, 42

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Copper Inuit areas in 1915 and 1963. Recordings by Diamond Jenness and David Damas

	Informant	Subject or name of song	Position of notation
54	Avayana ♂	Anonymous drum-song	Section 7B, 20
55	Käneyok ♀	Anonymous drum-song	Section 7B, 24
56	Kaiyayok ♂	Anonymous drum-song	Section 7B, 25
57	Uloqsaq ♂	Anonymous drum-song	Section 7B, 26
58	Anonymous ♂	Anonymous drum-song	Section 7B, 27

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Thule area in 1962. A journey on sledge near Siorapaluk. Recorded by Michael Hauser

	Informant	Subject or name of song
59	Kigutíkaĸ Tuneĸ ♂	Signals to the dogs followed by a drum-song

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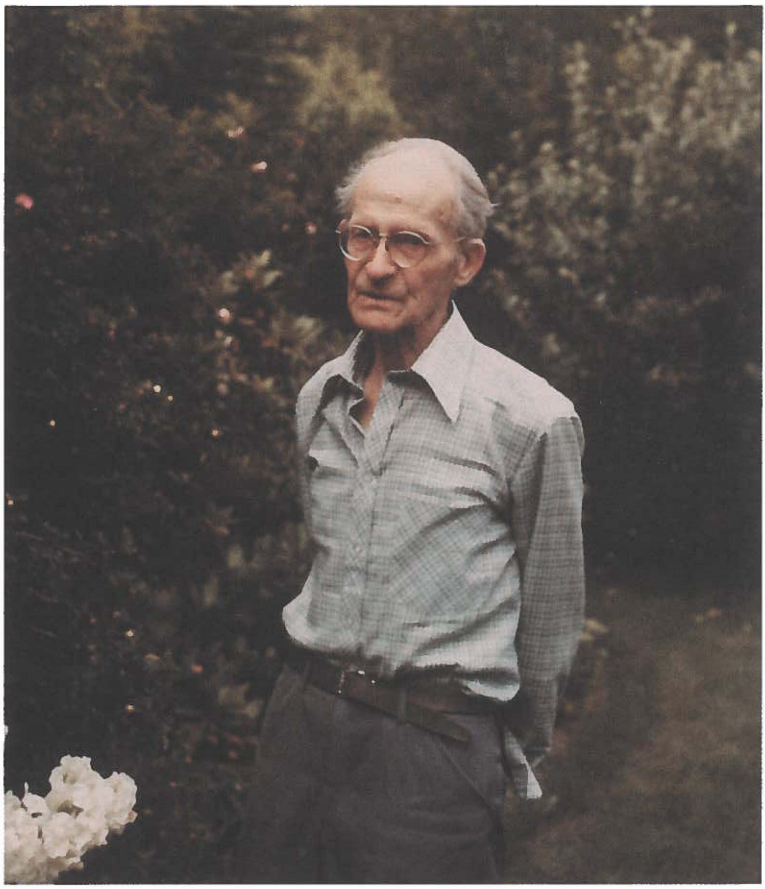
Erik Holtved in our garden.
Photo: M. Hauser 1979.



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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.

MICHAEL HAUSER is an ethnomusicologist. He has taught in both the Danish senior school and at the Royal Academy of Music in Copenhagen. His ethnomusicological studies rest firmly on a life-long interest in and admiration of the tradition and heritage of Inughuit culture.

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