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OF MAN
MERCURY SERIES

MUSÉE NATIONAL
DE L'HOMME
COLLECTION MERCURE

CANADIAN ETHNOLOGY SERVICE
PAPER No. 60

LE SERVICE CANADIEN D'ETHNOLOGIE
DOSSIER No. 60

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INUIT SONGS FROM ESKIMO POINT

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RAMON PELINSKI , LUKE SULUK , LUCY AMAROOK

ᑦᑦᑦ ᐃᑦᑦᑦᑦᑦᑦ, ᐃᑦᑦᑦᑦᑦᑦ, ᐃᑦᑦᑦᑦᑦᑦ



NATIONAL MUSEUMS OF CANADA

MUSÉES NATIONAUX DU CANADA

OTTAWA 1979

OBJECT OF THE MERCURY SERIES

The Mercury Series is a publication of the National Museum of Man, National Museums of Canada, designed to permit the rapid dissemination of information pertaining to those disciplines for which the National Museum of Man is responsible.

In the interests of making information available quickly, normal production procedures have been abbreviated. As a result, editorial errors may occur. Should that be the case, your indulgence is requested, bearing in mind the object of the Series. The opinions expressed by the authors do not necessarily reflect those of the National Museum of Man or the Federal Government of Canada.

BUT DE LA COLLECTION MERCURE

La collection Mercure, publiée par le Musée national de l'Homme, Musées nationaux du Canada, a pour but de diffuser rapidement le résultat de travaux qui ont rapport aux disciplines pour lesquelles le Musée national de l'Homme est responsable.

Pour assurer la prompte distribution des exemplaires imprimés, on a abrégé les étapes de l'édition. En conséquence, certaines erreurs de rédaction peuvent subsister dans les exemplaires imprimés. Si cela se présentait dans les pages qui suivent, les éditeurs réclament votre indulgence étant donné les objectifs de la collection. Les opinions exprimées par les auteurs ne reflètent pas nécessairement celles du Musée national de l'Homme ou du gouvernement fédéral du Canada.

ABSTRACT

The forty-one songs presented in this collection stem from the Inuit of Eskimo Point (NWT, Canada), where they were recorded in the springtime of 1977. The collection documents the traditional genres of the *ajajait*, of the animal songs and of the children's game songs. It is the result of the collaboration between two Inuit and a Southerner: Luke Suluk and Lucy Amarook who provided the translations and transliterations and R. Pelinski who recorded the songs and transcribed them into musical notation.

RESUME

Les quarante-et-un chants présentés dans cette collection appartiennent au répertoire des Inuit d'Eskimo Point (NWT, Canada), où ils ont été enregistrés en 1977. La collection présente certains genres traditionnels tels le *ajajai*, le chant d'animal (*nariutit pisirk*) et le chant de jeu des enfants. Ce travail est le fruit de la collaboration entre deux Inuit et un Blanc: en effet, Luke Suluk et Lucy Amarook ont fait la translittération en syllabique et la traduction anglaise des chants tandis que Ramon Pelinski les a enregistrés et transcrits en notation musicale.

Les personnes désireuses de recevoir de plus amples renseignements, en français, sur cette publication sont priées d'adresser leur demande au:

Service canadien d'Ethnologie
Musée National de l'Homme
Musées Nationaux du Canada
Ottawa, Ontario K1A 0M8

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Explanatory Note

The name of the artist who created the original image appears in roman type and that of the printmaker who translated the image onto one of the print media is in *italics*.

LIST OF SINGERS

Martha Attaluk

Eva Arruak

Andy Aulajuk

Caty Howmik

Elizabeth Nanook

Elizabeth Nutaraluk

Margulene Oonerik

Alice Suluk

Donald Suluk

Anita Ubluak

Margaret Ujauperk

Yaha Arnayuinnaq

Issumatarjuark

Δ^ε Γ^ε Π^ε

LC <C>^b

Δ^ε <Γ^ε Π^ε>

<^a Π <D>^c>^b

6Π H<D>Γ^b

Δ<Γ>Λ ε.φ^b

Δ<Γ>Λ ε.C<Γ>^b

L^ε d<ε>^a D<σ>^ε

<Γ<Γ> Γ<Γ>^b

C.φ Γ<Γ>^b

<σ>C D<ε>^b>

L dΠ^ε <D>DΛ^ε

↳H<D> <Γ<ε> Δ<ε>^a>^b

ΔΓLC^εb<ε>^b

LIST OF SONGS

Song No.	Composer	Singer	Genre	N.M.M. Cat. No.
1	Issumatarjuark	Alice Suluk Donald Suluk	Ajajai	IV-C-344
2	Issumatarjuark	Alice Suluk Donald Suluk	Ajajai	IV-C-344
3	Donald Suluk	Alice Suluk Donald Suluk	Ajajai	IV-C-344
4	Qinqaaruuyaq	Alice Suluk Donald Suluk	Ajajai	IV-C-344
5	Aulajuk's grand- father	Andy Aulajuk	Ajajai	IV-C-351
6	Yaha	Attaluk-Yaha	Ajajai	IV-C-366
7	Yaha	Attaluk-Yaha	Ajajai	IV-C-366
8	Yaha	Attaluk-Yaha	Ajajai	IV-C-367
9	Joe Qerkuk	Anita Ubluak Elizabeth Nannok Issumatarjuark	Ajajai	IV-C-370
10	A. Suluk's father	Alice Suluk Eva Arruak	Ajajai	IV-C-343
11	Issumatarjuark	Alice Suluk Eva Arruak	Ajajai	IV-C-343
12	Piglernik	Alice Suluk Eva Arruak	Ajajai	IV-C-343
13	Qinqaaruuyak	Alice Suluk Eva Arruak	Ajajai	IV-C-343
14	D. Suluk's grand- mother	Donald Suluk	Ajajai	IV-C-377
15	Unknown, recalled by Issumatarjuark	Donald Suluk	Ajajai	IV-C-344
16	Idjuqaardyuk	Cathy Howmik	Ajajai	IV-C-345
17	George Arnaraujak	Cathy Howmik	Ajajai	IV-C-345

Song No.	Composer	Singer	Genre	N.M.M. Cat. No.
18	George Arnaraujak	Cathy Howmik	Ajajai	IV-C-345
19	George Arnaraujak	Cathy Howmik	Ajajai	IV-C-345
20	Otsukpadlak, Oonerk's grandmother	Oonerk	Ajajai	IV-C-347
21	Sikkikauq, Oonerk's grandmother	Oonerk	Ajajai	IV-C-347
22	Oonerk	Oonerk	Ajajai	IV-C-347
23	Oonerk's oncle	Oonerk	Ajajai	IV-C-347
24	Qilamuq	Oonerk	Ajajai	IV-C-347
25	Ingauyaq, Oonerk's late husband	Oonerk	Ajajai	IV-C-347
26	Irkloryuatnaaq	Oonerk	Ajajai	IV-C-347
27	Arnarauyaq	Oonerk	Ajajai	IV-C-348
28	Awioo	Oonerk	Ajajai	IV-C-348
29	Angaktaaryauk	Oonerk	Ajajai	IV-C-348
30	Ingauyaq, Oonerk's late husband	Oonerk	Ajajai	IV-C-348
31	Iyaak	Oonerk	Ajajai	IV-C-349
32	Apaitak	Ujauperk	Ajajai	IV-C-359
33	Ujauperk	Ujauperk	Ajajai	IV-C-360
34	Ikiak	Ujauperk	Ajajai	IV-C-361
35	Unknown	Alice Suluk Eva Arruak	Animal song	IV-C-343
36	Unknown	Alice Suluk Eva Arruak	Animal song	IV-C-343
37	Unknown	Cathy Howmik	Animal song	IV-C-345

Song No.	Composer	Singer	Genre	N.M.M. Cat. No.
38	Unknown	Cathy Howmik	Animal song	IV-C-345
39	Unknown	Cathy Howmik	Animal song	IV-C-345
40	Unknown	Alice Suluk Eva Arruak	Children's game song	IV-C-343
41	Unknown	Alice Suluk	Children's game song	IV-C-344

EXPLANATION OF TRANSCRIPTION SIGNS

Phrase articulation:

- ∩ : very short inspiration
- ∩ : diminuendo on the two or three last syllables at the end of the song
- ∩ : relatively long downwards portamento on the last syllable at the end of the song

Duration:

- ↓ : slight lengthening of a single note value

Pitch:

- ↓ : to low
- ↑ : to high
- ↕ : "Sprechgesang"; relatively very flexible pitch level
- # b : Accidentals affect only the pitches in the staffposition indicated by the sign (Accidentals are not extensive to the octave)

Ornamentation:

- ↗ : upglide; straight upwards portamento
- ↘ : downglide; straight downwards portamento
- ∧ ∨ : short shaking of the voice - upwards or downwards - occurring within the duration of the preceding note value
- ↗ ↘ : ascending or descending appoggiatura on the beat occurring within the duration of the following note
- ↗ ↘ : ascending or descending appoggiatura before the beat occurring within the duration of the preceding note

In the spring of 1977, Luke Suluk and Ramon Pelinski worked together at collecting, transliterating and transcribing Inuit songs at the settlement of Eskimo Point. A selection of these songs is presented here. We hope that the work done with the collaboration of Inuit and Southerners may be of advantage not only to Southerners but especially to the Inuit themselves.

Although Lucy Amarrook revised the transliterations as well as most of the translations, some songs are published without translation. It seems, indeed, that these songs have already lost their literary meaning. Many of the collected songs are relatively old, for example, the songs composed by Issumatarjuark, who lived in the Padlei area around 1900 (s. Nos 1, 2, 11, 15), and the songs Nos 24 to 34, which had already been recorded in 1914 by the Norwegian composer and ethnomusicologist, Christian Leden.

To add a note about the translation, our main objectives have been to keep it as simple and literal as possible. Some of the phrases may seem awkward in English but we have striven to keep the Inuit simplicity which is very charming and to avoid certain figures of speech and turns of phrase which do not belong to Inuktitut. Parentheses () indicate that a rough paraphrase of the theme only has been furnished. We have used punctuation as rarely as possible, only to clarify sense groupings.

Because tunes have been transcribed by somebody who is situated outside of the Inuit culture, details were taken into account which by be more relevant to white people than to Inuit. On the other hand, aspects of the music could be missing in the transcription which may have made sense in the original cultural context. If the musical transcription had been done by an Inuk, would he have been more precise about the microtonal fluctuations which characterize Inuit singing? Would he have left them out as a matter of course? Would he have considered a musical transcription as necessary at all?

Our gratitude goes first of all to the people who have allowed their songs to be recorded. We especially wish to thank Alice and Donald Suluk, Onerk, Cathy Howmik and Eva Arruak for having sung so many of their songs. Our deepest gratitude to Eric Anoe, from the Inuit Traditions Section of the Inuit Cultural Institut at Eskimo Point; he was helpful in elucidating the meaning of the songs.

Mr. John MacDonald, Head of the Culture and Linguistic Section of the Department of Indian and Northern Affairs was of much aid in many ways, especially in providing the translation service.

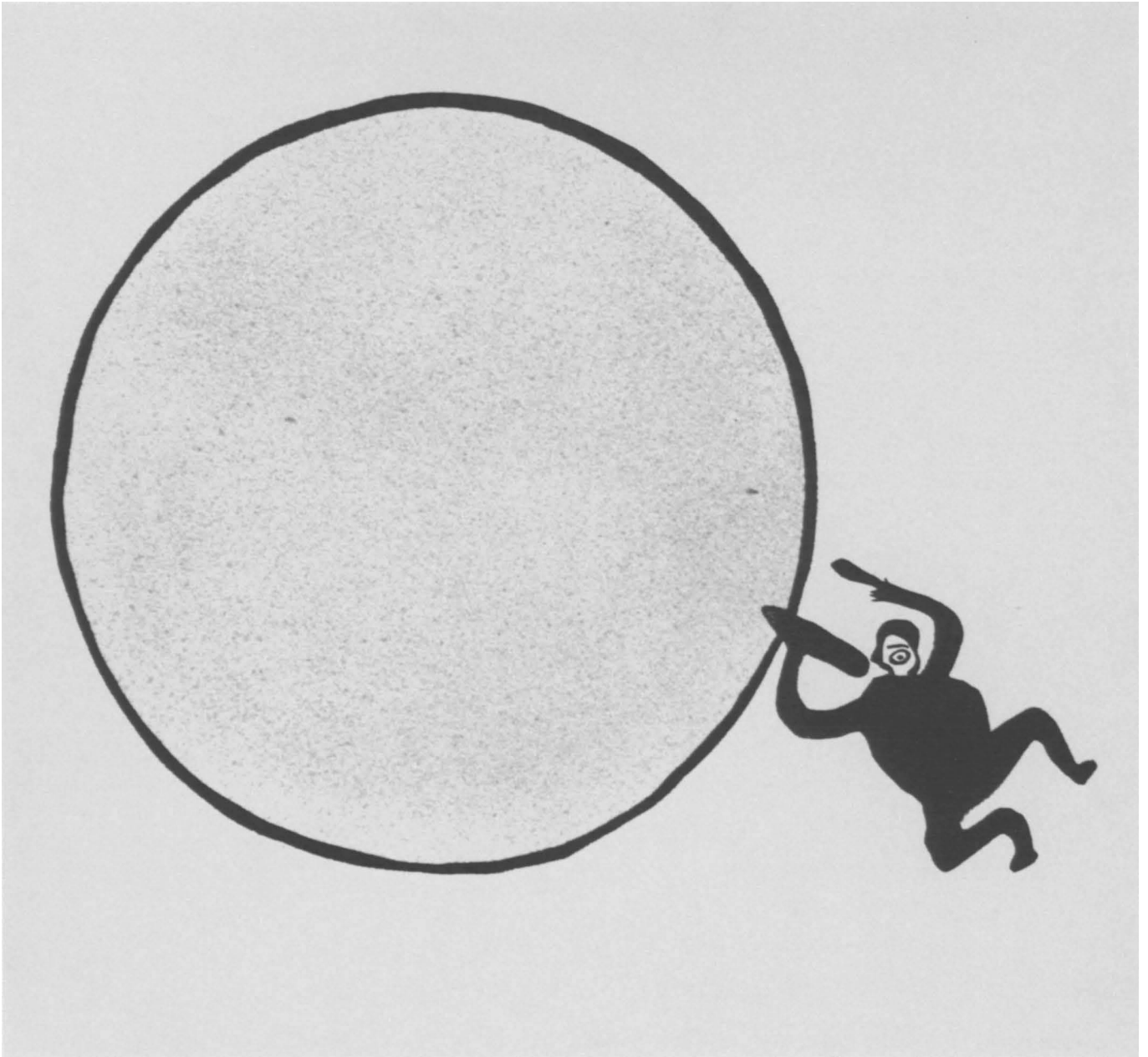
The fieldwork was made possible by a contract of the National Museum of Man. I wish to extend my thanks to Dr. David Zimmerly from the National Museum of Man, who with so much understanding, encouraged the publication of this songbook.

Last, but not least, we extend our gratitude to Maryke Finlay, who kindly revised the English manuscript.

Ramon Pelinski
Luke Suluk
Lucy Amarrook

INUKTITUT Δ^a b ∩ ∩^c

Δ i	▷ u	◁ a	.	
Λ pi	> pu	> pa	<	
∩ ti	∩ tu	∩ ta	∩	
ρ ki	∂ ku	∂ ka	∂	
∫ gi	∫ gu	∫ ga	∫	
Γ mi	∫ mu	∫ ma	∫	
σ ni	∂ nu	∂ na	∂	H
∫ si	∫ su	∫ sa	∫	.
hi	hu	ha		.
∩ li	∩ lu	∩ la	∩	'
▷ ji	◁ ju	▷ ja	▷	
Δ vi	> vu	◁ va	◁	
∩ ri	∩ ru	∩ ra	∩	
∫ qi	∫ qu	∫ qa	∫	
∩ &i	∩ &u	∩ &a	∩	
∫ ngi	∫ ngu	∫ nga	∫	



DRUM DANCING by Luke Anguhadluq / *Hattie Haapi* 1975. Reproduced with permission of the Sanavik Eskimo Co-operative, Baker Lake, Northwest Territories.

Stencil, 1/50

25.7 X 35.1cm 56.0 X 76.5cm

Baker Lake print catalogue 1975, No. 23

1.

A ja a ja ja ja ja Hu mi gli ki aq Uvan ga Ir kai

ju mi vak pik U blorgtus la mik mathi la ja ja ja

ja ja ja A ja ja A ja ja ja ja ja ja ja ja

ja ja A ja ja ja ja ja ja ha ja

ja A ja ja ja A ja ja ja ja ja ja ja

ja ja ja ja ja ja ja ja ja ja ja A ja

2.

A ja Ua ji lugu magiplun ga Tukhi lu gu ma giplun

ga A mik ha mik U pirn garg pat Ir kai ju mi vak

pik U blorgtus la mik mathi la ja ja ja ja

ja ia ja A ja ja A a ja ja

ja ja ja ia ja ja A ja ja

ja ja ja ha ja ja hi ja ja ja a ja ja ja ja

Handwritten musical score with lyrics in Finnish. The score consists of 13 staves of music, each with a corresponding line of lyrics. The lyrics are written in a mix of uppercase and lowercase letters, often with diacritics or special characters above them. The music is written in a staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are as follows:

ja ja ja ja ja ja ja ja ja ja ja ja ja ja ja ja

A ja Ud - ji lurg parkkoina ra ma terghi luk pakhi na ra ma Ak

tu ha ti tu a pan ga A tir ka ma ma ma Up li li narkhi

mani ga gi mai narkhi ma ni ga tu varjup gi Ila nut Upin.

gaa plu Il - Lunga nii ma I kup - tu tithi ja nagii ha jur

ju ak tinni ni ri nar mi Au jar ju ar lu ga gim na Pi

huk pan ni ar mi jara gi ning pan ni ar mi ja ra ta kpk haqtane ju. i.

tug Pi ju ma jat Na Lia nut I hu ma va Klungau niit Na lingtuq

pa gumaplu git An gu ti Li i lai Li hurni ri Ilc na Lingtu

Li lurg gi ta rai rkau mali ri va ra U hu ri aq hi nar

Lunga U pi gin gi Hi nar Lu gui ji rarqtura jai Irgq Ill. i ja

niig gi tammi ni Innu i Ila mi Maa ni Au jar ju a mi - ma

ja ia ia ja ia ja A ja ja A A ja ja ja ja ja

ja ia A ja ja A ia ja ja ja ha ja ja ja

ja ia ia ja ja ja ia ja ja ja ia ja ja

ja ja ia ia ja ja ja

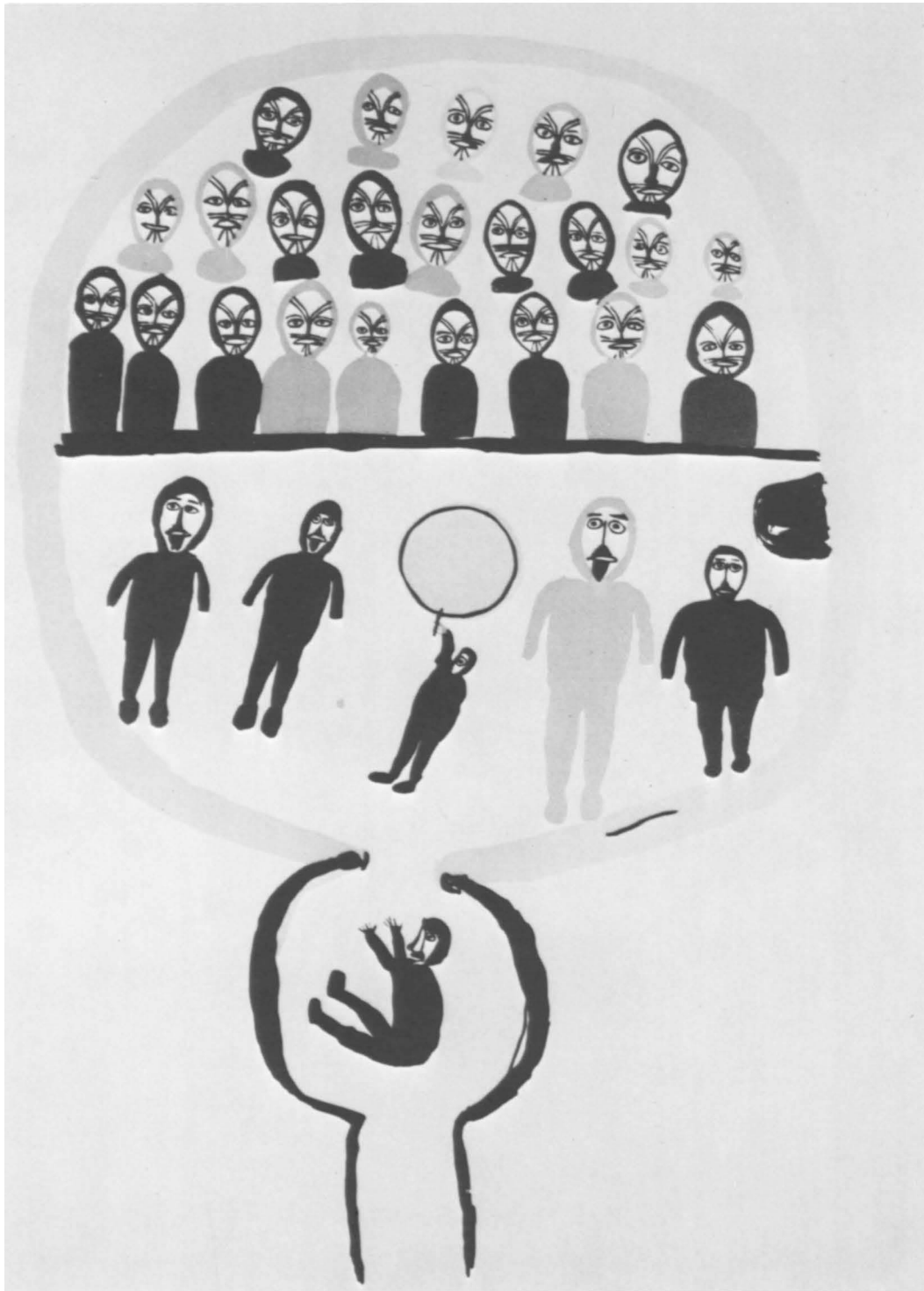
2

ᐸᐅ ᐅᐅᐅ ᐅᐅᐅᐅ ᐅᐅ ᐅᐅᐅ ᐅᐅᐅᐅᐅᐅᐅᐅ ᐅᐅ ᐅᐅᐅᐅᐅᐅᐅ
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ᐅᐅᐅᐅᐅᐅᐅᐅ ᐅᐅᐅᐅᐅᐅ ᐅᐅ ᐅᐅᐅᐅᐅᐅᐅᐅᐅᐅ ᐅᐅᐅ ᐅᐅ ᐅᐅᐅᐅᐅᐅᐅᐅ
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 ᐅᐅᐅᐅᐅᐅ ᐅᐅ ᐅᐅᐅᐅ ᐅᐅᐅᐅ ᐅᐅᐅᐅᐅ ᐅᐅ ᐅᐅᐅᐅᐅᐅ ᐅᐅᐅᐅᐅᐅᐅ
 ᐅᐅᐅᐅᐅᐅ ᐅᐅᐅᐅᐅᐅᐅᐅ ᐅᐅ ᐅᐅᐅᐅᐅᐅᐅᐅᐅ ᐅᐅᐅᐅ ᐅᐅᐅᐅᐅᐅᐅᐅᐅᐅ
 ᐅᐅᐅᐅᐅ ᐅᐅ ᐅᐅᐅᐅᐅᐅᐅᐅᐅᐅ ᐅᐅᐅᐅᐅᐅᐅᐅᐅᐅ ᐅᐅᐅᐅ ᐅᐅᐅᐅᐅᐅᐅᐅᐅᐅᐅ
 ᐅᐅᐅᐅᐅ ᐅᐅ ᐅᐅᐅᐅᐅᐅᐅᐅᐅ ᐅᐅᐅᐅᐅᐅᐅᐅᐅᐅ ᐅᐅᐅ ᐅᐅᐅ ᐅᐅᐅ ᐅᐅᐅ

I want to look, I shouldn't be getting water but looking
 I should be getting water, I should be looking, I should
 be singing.

The image shows a page of musical notation, likely for guitar, consisting of five staves. The first four staves are fully written with musical notation and guitar fretboard diagrams below them. The fifth staff is partially filled with notation, showing the beginning of a new line. The notation includes notes, rests, and various guitar-specific symbols like 'x' for muted strings and 'L' for legato. The fretboard diagrams use numbers 1-5 to indicate fret positions and arrows to show string direction.



SHAMAN ENTERING THE DRUM DANCE by Luke Anguhadluq / *William Ukpaticu* 1976.
Reproduced with permission of the Sanavik Eskimo Co-operative, Baker Lake,
Northwest Territories.

Silkscreen, 28/59
67.2 X 44.4cm 75.8 X 55.8cm
Baker Lake print catalogue 1977, No. 1

3

◁▷ ነኝ ነኝ ነኝ ለሌሎች ለሌሎች ለሌሎች ለሌሎች ለሌሎች ነኝ ነኝ ነኝ
◁▷ ለሌሎች ለሌሎች ለሌሎች ለሌሎች ለሌሎች ለሌሎች ለሌሎች ለሌሎች
◁▷ ለሌሎች ለሌሎች ለሌሎች ለሌሎች ለሌሎች ለሌሎች ለሌሎች ለሌሎች
◁▷ ለሌሎች ለሌሎች ለሌሎች ለሌሎች ለሌሎች ለሌሎች ለሌሎች ለሌሎች
◁▷ ለሌሎች ለሌሎች ለሌሎች ለሌሎች ለሌሎች ለሌሎች ለሌሎች ለሌሎች
◁▷ ለሌሎች ለሌሎች ለሌሎች ለሌሎች ለሌሎች ለሌሎች ለሌሎች ለሌሎች

I am shy, I cannot tell it to the people. How am I to think ?
I have a lot to tell but am ashamed to tell them
Shame comes to me, I even think about it to the people.

M.M. ♩ = ca. 176-184

1.

2.

3.

4

- ◁▷ ፍጋጊ ሥዊዎላረረ ፍዎጋረ ጋካረ ሥጋረፍጋጋ ለፊ ፍጋጊ ጋጊ
- ◁▷ ሥጋረፍ ጋ ፍዎጋረፍ ጋፊፊ ካፍ ረፍ ጋጋረፍ ጋካረ ሥጋረፍጋጋ ፍጋጊ ጋጊ
- ◁▷ ፍጋጊ ሥዊዎላረረ ፍጋጋረ ረፊ ለፍጋጋረፍጋጋ ፍጋጊ ጋጊ
- ◁▷ ጋረጋጋ ፍጋጋ ጋጋ ረጋጋ ፍጋጋ ጋጋ ረፊ ለጋጋረፍጋጋ ፍጋጊ ጋጊ

Why do I want to hear

It is close to evening, I want to hear the news.

M.M. $\text{♩} = 184-192$

1.

2.

3.

4.

5

◁↳ σ'ᓂᓗᑦᓂᓗᓂᓗᓂᓗ < ΔLσ ᑦᓂᓗᓂᓗᓂᓗᓂᓗ ▷↳

σ'ᓂᓗᓂᓗ ᓂᓗᓂᓗᓂᓗᓂᓗ ΔLσ ᑦᓂᓗᓂᓗᓂᓗᓂᓗ ▷↳

◁↳ ᓂᓗᓂᓗ ᓂᓗᓂᓗ ᑦᓂᓗᓂᓗᓂᓗᓂᓗ ᓂᓗᓂᓗᓂᓗ ᓂᓗᓂᓗᓂᓗᓂᓗ ▷↳

It is surprising that I cannot go by kayak
I don't want to walk but I cannot go by kayak on the water
I got the caribou and pulled it to the shore.

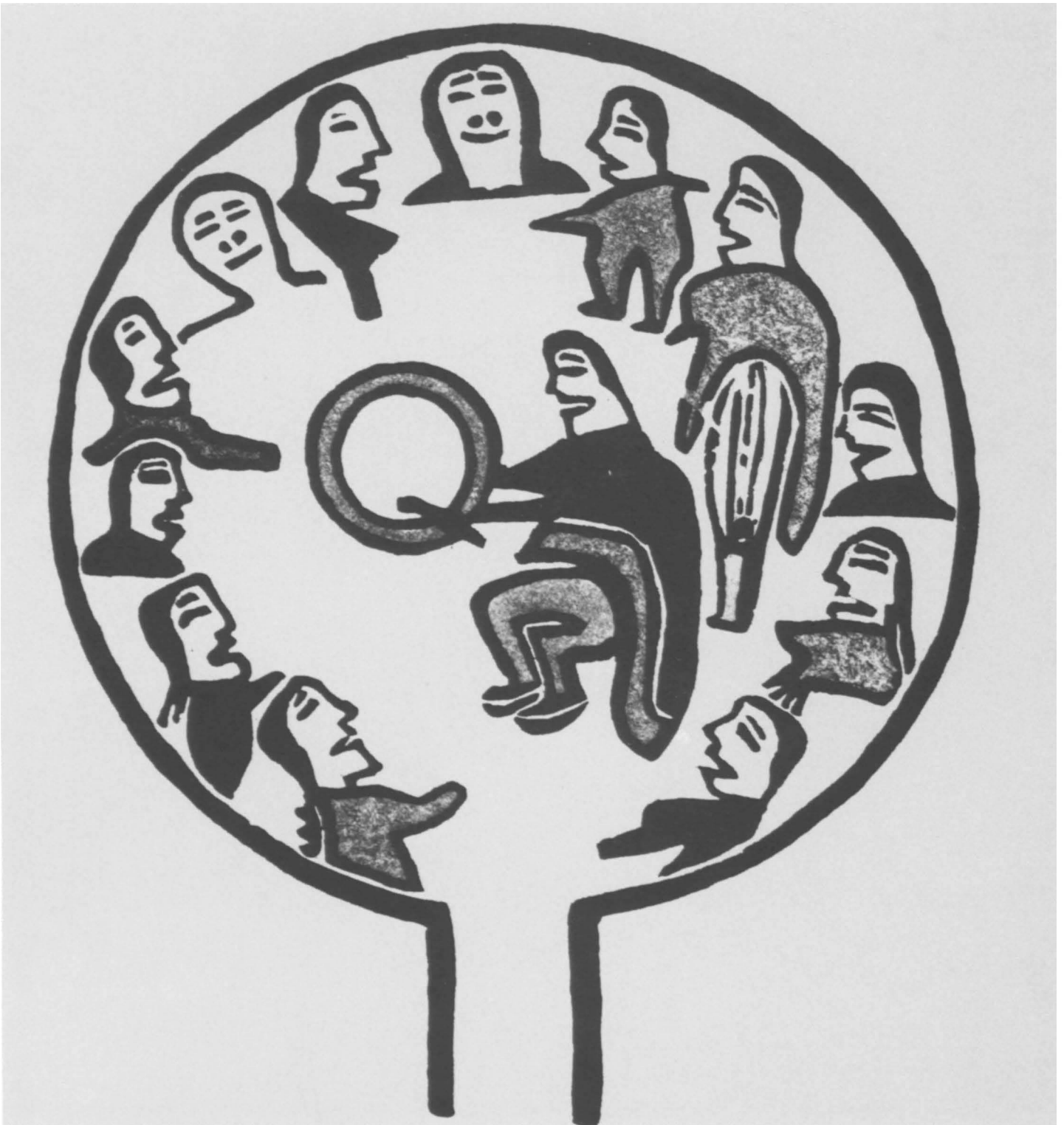
M.M. ♩ = ca. 176

0.

1.

2.

This page contains a handwritten musical score for guitar, consisting of four staves. The notation includes standard musical symbols such as treble clefs, a key signature of one sharp (F#), and various note values (quarter, eighth, and sixteenth notes). The score is heavily annotated with guitar-specific symbols: triangles (likely indicating natural harmonics), numbers (possibly fret numbers or string indicators), and slurs. The first staff begins with a '3.' marking. The second staff features a 'b' marking above a note. The third staff includes a double bar line with repeat dots. The fourth staff concludes with a double bar line and repeat dots. The handwriting is clear and legible.



DRUM DANCE by Jessie Oonark / *Francis Kaluraq* / *Michael Amarook* 1970.
 Reproduced with permission of the Sanavik Eskimo Co-operative, Baker Lake
 Northwest Territories.

Stonecut, Artist Proof (edition: 50)
 20.5 X 17.0cm 48.3 X 30.7cm
 Baker Lake print catalogue 1970, No. 16

6

◀ ነፍሱን ለሌሊት ስራ ስራ
◀ ድምፅ ለሌሊት ስራ ስራ
◀ ድምፅ ለሌሊት ስራ ስራ
◀ ድምፅ ለሌሊት ስራ ስራ
◀ ድምፅ ለሌሊት ስራ ስራ
◀ ድምፅ ለሌሊት ስራ ስራ
◀ ድምፅ ለሌሊት ስራ ስራ
◀ ድምፅ ለሌሊት ስራ ስራ

I am speaking again
.....

1.

2.

7

◁▷ ዳርፍፍፍፍፍፍ ሥፍፍፍፍፍፍ ዳርፍፍፍፍፍፍ ልሊ ልኳ ልኳ
◁▷ ልሳሳ ልሳሳ ዳርፍፍፍፍፍፍ ል ልኳ ልኳ ልኳ ልኳ
◁▷ ልሳሳ ልሳሳ ልሳሳ ልሳሳ ልሳሳ ልሳሳ
◁▷ ልሳሳ ልሳሳ ልሳሳ ልሳሳ ልሳሳ ልሳሳ ልሳሳ ልሳሳ
ልሊ ልኳ ልኳ
◁▷ ልሳሳ ልሳሳ ልሳሳ ልሳሳ ልሳሳ ልሳሳ
◁▷ ዳርፍፍፍፍፍፍ ልሳሳ ልሳሳ ልሳሳ ልሳሳ ልሳሳ

I don't know how, I don't know how
Near the shore there's a caribou quite close
If I get closer, the caribou is going to run away
I am anxious, I am anxious
The caribou is going to get away, I am anxious.

M.M. ♩ = ca. 100

1

Handwritten musical notation for the first staff, featuring a treble clef, a key signature of two flats, and a 5/4 time signature. The staff contains a melodic line with various rhythmic values and articulations, including slurs and accents. Below the staff are handwritten guitar chord diagrams and fret numbers.

Handwritten musical notation for the second staff, continuing the melodic line from the first staff. It includes slurs, accents, and a sharp sign above a note. Chord diagrams and fret numbers are written below.

Handwritten musical notation for the third staff, featuring a triplet of eighth notes. Chord diagrams and fret numbers are written below.

Handwritten musical notation for the fourth staff, ending with a double bar line. It includes various rhythmic patterns and articulations. Chord diagrams and fret numbers are written below.

2.

Handwritten musical notation for the fifth staff, starting with a second system marker. It includes a sharp sign above a note and various rhythmic values. Chord diagrams and fret numbers are written below.

Handwritten musical notation for the sixth staff, featuring a triplet of eighth notes. Chord diagrams and fret numbers are written below.

Handwritten musical notation for the seventh staff, including a sharp sign above a note and various rhythmic values. Chord diagrams and fret numbers are written below.

Handwritten musical notation for the eighth staff, ending with a double bar line. It includes various rhythmic patterns and articulations. Chord diagrams and fret numbers are written below.

8

ᐱᐅ ᐱᓴᓴ ᐱ ᐱᐅ ᐱᓴᓴ ᐱᓴᓴᐱ ᐱᐅᐱᐱᐱᐱ
ᐱᐅᐱᐱ ᐱᐅ ᐱᐱᐱ ᐱᐱᐱ ᐱᐱᐱ ᐱᐱᐱ ᐱᐱᐱ ᐱᐱᐱ ᐱᐱᐱ
ᐱᐱᐱᐱᐱᐱ ᐱᐱᐱᐱᐱᐱ ᐱᐱᐱ ᐱᐱᐱ ᐱᐱᐱ ᐱᐱᐱ ᐱᐱᐱ
ᐱᐱ ᐱᐱᐱ ᐱᐱ ᐱᐱᐱ

Did you come, did you come

.....

The musical score is written on five staves. The first four staves contain melodic lines with various rhythmic notations and fingerings. The fifth staff shows a few notes with a slash through them, indicating a final or partial measure. The notation includes notes, rests, and specific rhythmic symbols like triangles and vertical lines.

Staff 1: $\Delta \triangleright \cap P^{\lt} \wedge \quad \Delta \triangleright \cap P^{\lt} \wedge \quad \Delta \supset \Delta \Delta \Delta \triangleright$

Staff 2: $\triangleright \quad \cap \triangleright \Delta \Delta \wedge \quad \cap \triangleright \Delta \wedge \times \triangleright \quad \Delta \triangleright \triangleright \Delta \triangleright$

Staff 3: $\nabla \quad \Delta \triangleright \Delta \triangleright \Delta \triangleright \Delta \supset \quad \cap \cup \triangleright \triangleright \triangleright \cap \cup \quad \Delta \quad \cap$

Staff 4: $\cap \cap \cap \cap \quad \cap \cap \cap \cap \quad \cap \cap \cap \quad \cap \cap \cap \quad \cap \cap \cap \Delta \Delta \cup$

Staff 5: $\Delta \quad \cap \quad \cup$

9

<Δ qΔ> < qΔ> < >> <qΔ> <
 ρacP<c ΔσP< >L ΔσP<c< b> Δ
 σ< ΔN Δσ λ<q< d< >> C d<q< qJ Δσσ P<c< λ <
 Δσc Δ< C d<q< qL σ< ΔNq>σ ΔP<σλ <qΔ> Δ> <
 Cρ<c c ΔL ρσL λρρq>σ ΔLc< b> < >>>

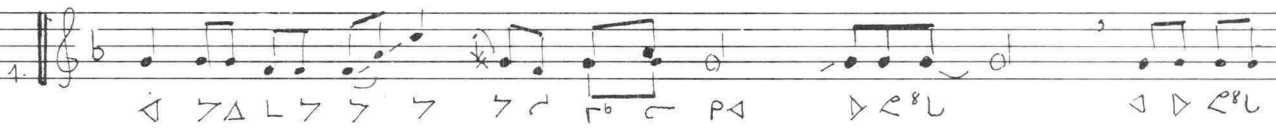
I wanted to tell something but what
 I cannot spot caribou over there
 I cannot sight even one caribou
 I want to stay near the shore.

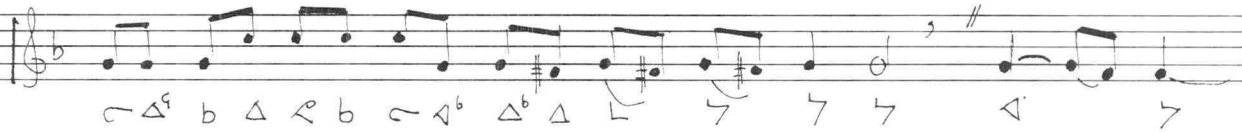
Handwritten musical score for guitar, page 25. The score consists of 12 staves of music in G major, 3/4 time. It features a complex rhythmic pattern with many triplets and slurs. The notation includes various guitar-specific symbols like 'x' for natural harmonics and 'L' for left-hand techniques. The piece is divided into three sections, labeled 1, 2, and 3. The first section ends with a double bar line. The second section ends with 'etc.'. The third section ends with a double bar line. The music is written in treble clef with a key signature of one sharp (F#).

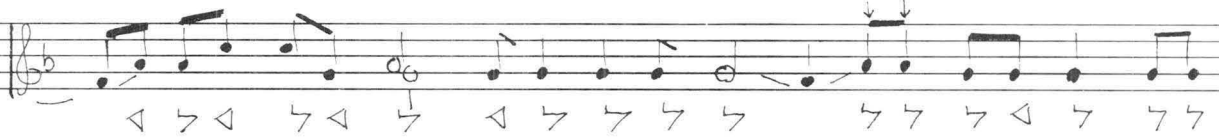
10

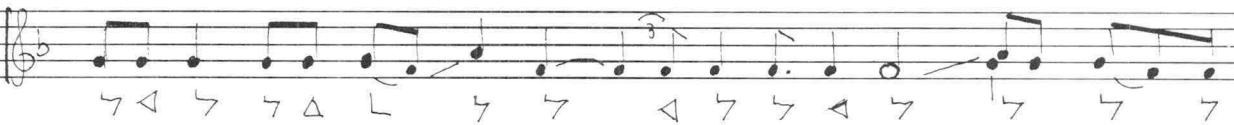
◀▶ ካልኮ ለገርገርግግ ስለሆነ ስለሆነ ስለሆነ ስለሆነ ስለሆነ
◀▶ ጋረግ ገረግ ስለሆነ ስለሆነ ስለሆነ ስለሆነ ስለሆነ ስለሆነ ስለሆነ
በሆነ ስለሆነ ስለሆነ ስለሆነ ስለሆነ ስለሆነ ስለሆነ ስለሆነ
የሆነ ስለሆነ ስለሆነ ስለሆነ ስለሆነ ስለሆነ ስለሆነ ስለሆነ
ገረግ ስለሆነ ስለሆነ ስለሆነ ስለሆነ ስለሆነ ስለሆነ ስለሆነ
ገረግ ስለሆነ ስለሆነ ስለሆነ ስለሆነ ስለሆነ ስለሆነ ስለሆነ

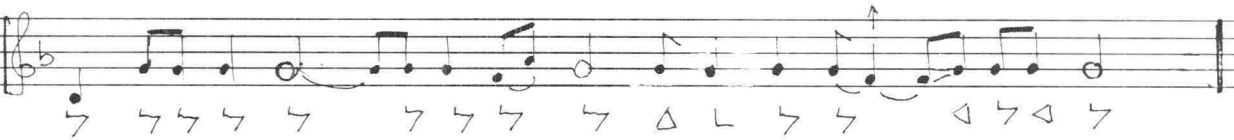
I recall something
I recall the words of a stranger about "forever"
A person came down from the sky, telling them not to
be afraid; they will be hearing about life, spiritual life,
soul, as a baby will be born.

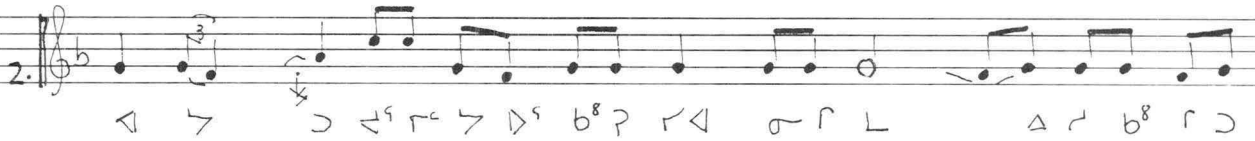
1. 



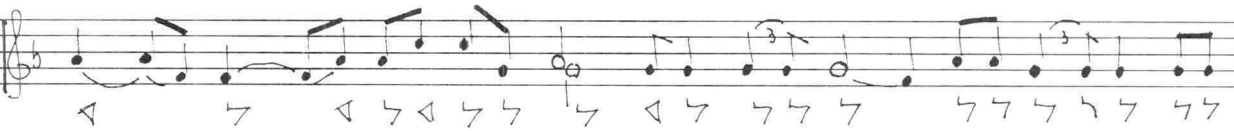






2. 

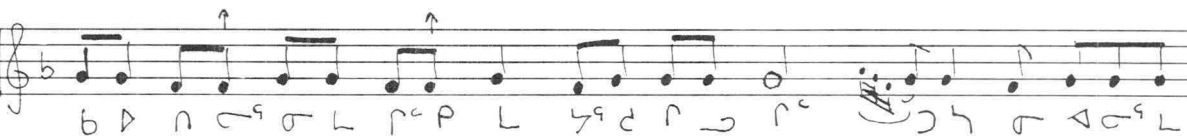




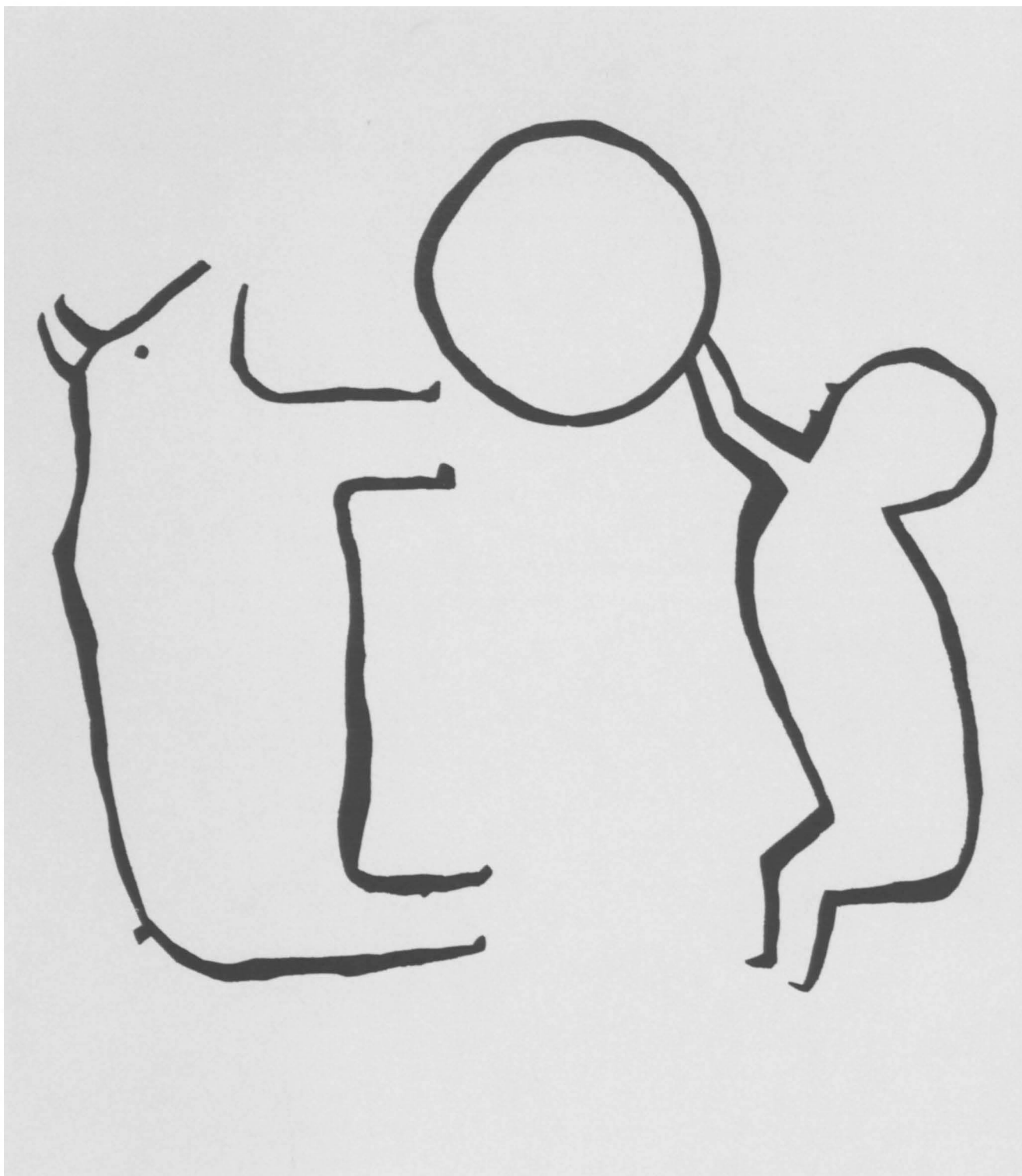




3. 



The image displays a handwritten musical score on six staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. Above the notes, there are numerous small arrows indicating fingerings or breath marks. Below the notes, there is a series of symbols, likely representing guitar tablature, including numbers (e.g., 6, 7, 8, 9) and symbols like triangles and circles. The score is organized into six horizontal lines, each containing a staff of music and its corresponding tablature.




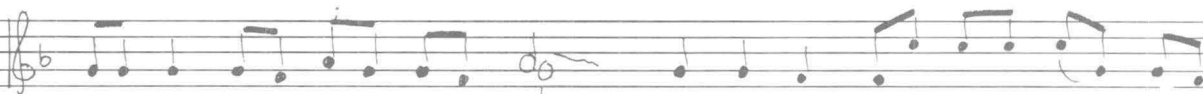
DRUM by Martha Ittulukatnak / *Lucy Amarouk* 1969. Reproduced with permission of the Sanavik Eskimo Co-operative, Baker Lake, Northwest Territories.

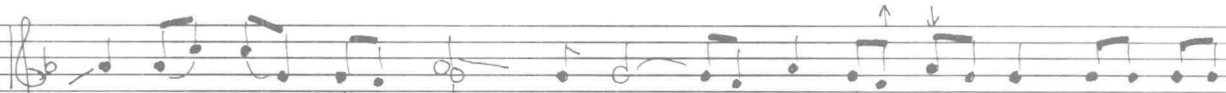
Stencil, 1/31

19.3 X 21.7cm 40.7 X 46.5cm

Baker Lake print catalogue 1970, No. 25


0. 
◁ ▽ L a ▽ ▷ ▽ ▷ ▽ ▷ ▽ ▽ ▽ ▷ ▽ ▽ ▽ ▽ ▽



▽ ▽ ▽ ▽ ▷ ▽ ▷ ▽ ▽ ▽ ▷ ▽ ▽ ▽ ▽ L a ▽ ▷

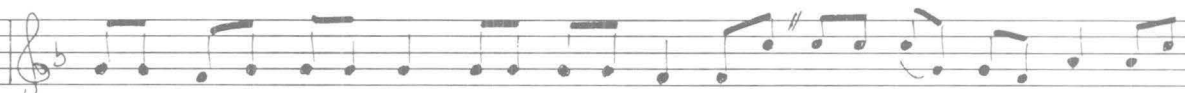

▽ ▽ ▽ ▽ ▽ ▽ ▷ ▽ ▷ ▽ ▽ ▽ ▽ ▷ ▽ ▽ ▽ ▽ ▷



▽ ▽ L a ▽ ▷ ▽ ▽ ▷ ▽ ▽ ▽ ▽ ▽ ▽ ▽ ▽ ▽ ▽ ▽


▽ ▽ ▽ ▽ ▷ ▽ ▽ ▽ ▽ ▽ ▽ ▷ ▽


1. 
▷ ▽ L a ▽ ▷ ▽ ▷ ▽ ▷ ▽ ▽ ▽ ▷ ▽ ▽ ▽ P a P a c L


a Δ Λ ♯ L a < a < r L e Δ c L c L J r > ♯


c L c L c c < Δ σ δ J r L a δ Δ σ L a ▽ ▷ ▽ ▽ ▷


▽ ▷ ▽ ▷ ▽ ▷ ▽ ▽ ▽ ▽ ▽ ▽ ▽ ▽ ▽ ▽ ▽ ▽ ▽ ▽


a ▽ ▽ ▷ ▽ ▽ ▽ ▽ ▽ ▽ ▽ ▽ ▽ ▽ ▽ ▽ ▽ ▽ ▽ ▽

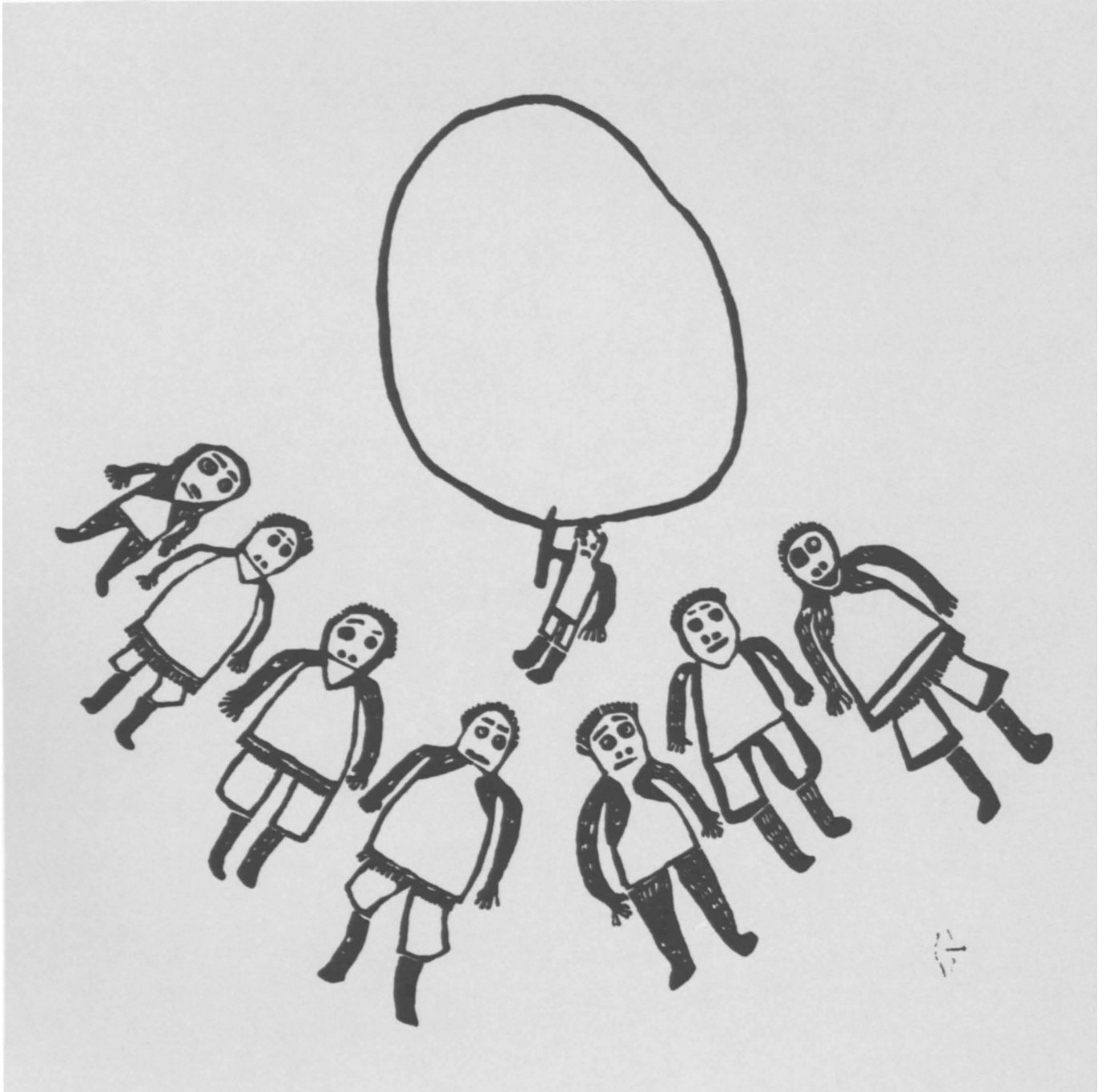

▽ ▽ ▽ ▽ ▽ ▽ ▽ ▽ ▽ ▽ ▽

2. 
▷ ▽ L a ▽ ▷ ▽ ▷ ▽ L a δ ▷ σ ▷ ▽ ▽ ▷ ▽ ▷ L ▷ ▷

Handwritten musical notation on a grand staff with a treble clef and a key signature of one flat. The music consists of two staves. The first staff has a series of eighth notes, followed by a triplet of eighth notes. The second staff continues with eighth notes and rests. There are various musical notations such as accents and slurs.

Handwritten musical notation on a grand staff with a treble clef and a key signature of one flat. The music consists of two staves. The first staff begins with a '3.' marking and contains a sequence of eighth notes. The second staff continues with eighth notes and rests. There are various musical notations such as accents, slurs, and a triplet.

Handwritten musical notation on a grand staff with a treble clef and a key signature of one flat. The music consists of two staves. The first staff continues with eighth notes and rests. The second staff concludes with a double bar line. There are various musical notations such as accents and slurs.



DRUM DANCE by Luke Anguhadluq / *Francis Kaluraq* 1970. Reproduced with permission of the Sanavik Eskimo Co-operative, Baker Lake, Northwest Territories.

Stonecut, Artist Proof (edition: 50)
36.9 X 40.0cm 47.5 X 64.5cm
Baker Lake print catalogue 1971, No. 27

12

◁▷ ንጹህ ምሳሌ ለሌሎች ለማሳሰብ
ለሌሎች ለማሳሰብ ለማሳሰብ ለማሳሰብ
ለሌሎች ለማሳሰብ ለሌሎች ለማሳሰብ
ለሌሎች ለማሳሰብ ለሌሎች ለማሳሰብ
ለሌሎች ለማሳሰብ ለሌሎች ለማሳሰብ

Why do I never get tired of doing things
When waking up in the morning, thinking of something
that should be done
Even though I could not find anything to eat, I am going to
look for food
Even though I did not find any food, I am thinking of giving
something to my neighbour
Someone has done something for me, which makes me want to go to her.

0.

Handwritten musical score for section 0, measures 1-10. It consists of five staves of music in G minor. The first two staves have rhythmic notation below them. The first staff has a triplet of eighth notes in measure 4. The fifth staff ends with a double bar line.

1.

Handwritten musical score for section 1, measures 11-20. It consists of five staves of music in G minor. The first two staves have rhythmic notation below them. The first staff has a triplet of eighth notes in measure 14. The fifth staff ends with a double bar line.

2.

Handwritten musical score for section 2, measures 21-30. It consists of two staves of music in G minor. The first staff has rhythmic notation below it. The first staff has a triplet of eighth notes in measure 24. The second staff ends with a double bar line.

Musical staff 1: Treble clef, key signature of one flat (B-flat). The staff contains a sequence of eighth and sixteenth notes. Three upward-pointing arrows are positioned above the staff, indicating accents or breath marks.

Musical staff 2: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes, ending with a whole note chord marked with a sharp sign (#).

Musical staff 3: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes, ending with a whole note chord marked with a sharp sign (#).

Musical staff 4: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes. Below the staff is a series of handwritten rhythmic symbols: Δ γ Δ r L c^b γ $8L$ Δ L b r r P L a^b γ J ω

Musical staff 5: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes. Below the staff is a series of handwritten rhythmic symbols: a r c d J d σ P γ q Δ a^b r a P L Δ σ Δ L Δ

Musical staff 6: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes. Below the staff is a series of handwritten rhythmic symbols: γ γ γ γ γ Δ γ

Musical staff 7: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes, ending with a whole note chord marked with a flat sign (b).

Musical staff 8: Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes, ending with a whole note chord marked with a flat sign (b) and a large 'V' symbol above it.



GATHERING FOR BIG DRUM DANCE by Jessie Oonark / *Phillipa Iksiraq* 1975.
Reproduced with permission of the Sanavik Eskimo Co-operative, Baker Lake,
Northwest Territories.

Silkscreen, 2/50
29.2 X 37.0cm 55.0 X 75.3cm
Baker Lake print catalogue 1975, No. 12

13

◀▷ ድረ ሰዎች፣ ድረ ግሌግሌ ለገሰገሰገሰ ሊል ነጋ
ድረ ግሌ ለገሰገሰገሰ ለ ድረ ግሌ ለገሰገሰገሰ ለ
◀▷ ግሰገሰ ግሰገሰገሰገሰ ድረ ግሌ ለገሰገሰገሰ ለ
◀▷ ድረ ግሰገሰ ግሰገሰገሰገሰ ለገሰገሰገሰ ግሰገሰ ግሰገሰ
◀▷ ለገሰገሰ ለገሰገሰገሰ ግሰገሰገሰገሰ ለገሰገሰ ለገሰገሰ

How am I to survive with the people
As the evening comes, it begins to storm; how am I to survive
My mind is out getting close to it, out on the land, when I see
caribou; I will probably not get it.

1. $\triangle > \triangleright \triangleright \text{e}^{\text{8}} \text{u} \triangleright \text{r} \text{p} \triangle \triangleright \text{e}^{\text{8}} \text{u} \text{b} \text{L}^{\text{8}} \text{u} \text{c} \triangle \triangle \text{r}$

$\text{r} \triangle \text{c} \triangle \text{L} \triangleright \triangleright \triangleright \triangleright \text{e}^{\text{8}} \text{u} \triangleright \triangle \triangleright \triangle \triangleright \triangleright$

$\triangle \triangleright \triangle \text{L} \triangleright \triangleright \triangleright \triangleright \triangleright \triangle \triangleright \triangleright \triangleright \triangleright \triangleright$

$\triangleright \triangleright \triangleright \triangleright \triangleright \triangleright \triangleright \triangleright$

2. $\triangle > \triangleright \triangleright \text{e}^{\text{8}} \text{u} \triangleright \triangle \text{r} \text{L} \text{c} \text{g} \text{c} \triangle \wedge \text{u} \text{c} \text{d} \triangle \text{r} \text{L}$

$\text{c} \text{r} \text{c} \triangle \wedge \triangle \text{L} \triangleright \triangleright \triangleright \triangleright \text{e}^{\text{8}} \text{u} \text{r}$

3. $\triangle > \sigma \text{p} \text{h} \text{r} \text{a} \text{e} \text{r} \triangle \text{e}^{\text{8}} \text{u} \text{L} \text{a}^{\text{8}} \text{u} \triangle \triangleright \text{u} \text{c} \triangle \text{r} \text{L} \text{c} \text{g}$

$\text{c} \triangle \wedge \triangle \text{L} \triangleright \triangleright \triangleright \triangleright \text{e}^{\text{8}} \text{u} \triangleright$

4.

Handwritten musical notation for exercise 4, first system. It consists of two staves. The top staff contains a melodic line with various rhythmic values and a triplet of eighth notes. The bottom staff contains a bass line with corresponding rhythmic values. Below the staves is a line of handwritten rhythmic symbols: Δ > ▷ σ σ e σ r < a L a 8 L 5 σ σ 9 J.

Δ > ▷ σ σ e σ r < a L a 8 L 5 σ σ 9 J

Handwritten musical notation for exercise 4, second system. It consists of two staves. The top staff continues the melodic line with a triplet of eighth notes and a sharp sign. The bottom staff continues the bass line. Below the staves is a line of handwritten rhythmic symbols: < P L σ C Λ U Δ L > > > ▷ e 8 L >

< P L σ C Λ U Δ L > > > ▷ e 8 L >

...

5.

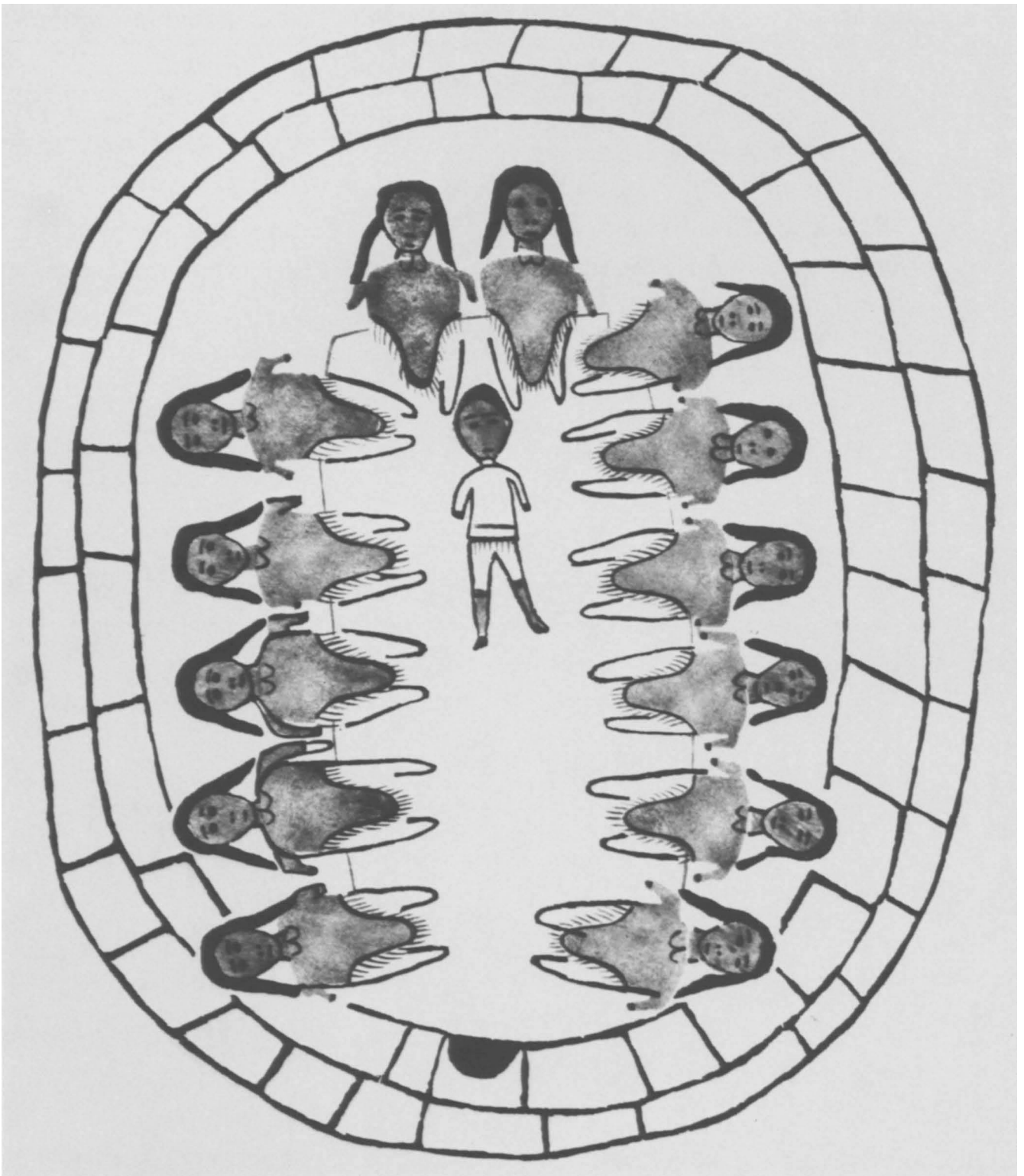
Handwritten musical notation for exercise 5, first system. It consists of two staves. The top staff contains a melodic line with various rhythmic values and a triplet of eighth notes. The bottom staff contains a bass line with corresponding rhythmic values. Below the staves is a line of handwritten rhythmic symbols: Δ > Δ C L σ Λ > a r L > σ e C J 8 Δ n P

Δ > Δ C L σ Λ > a r L > σ e C J 8 Δ n P

Handwritten musical notation for exercise 5, second system. It consists of two staves. The top staff continues the melodic line with a triplet of eighth notes and a sharp sign. The bottom staff continues the bass line. Below the staves is a line of handwritten rhythmic symbols: L σ C r 2 U Δ L > > > ▷ e 8 L > Δ >

L σ C r 2 U Δ L > > > ▷ e 8 L > Δ >

...



AN ANCIENT WAY OF DANCING by Luke Iksiktaaryuk / *James Teegeeganiak* / *Martha Noah* 1971. Reproduced with permission of the Sanavik Eskimo Co-operative, Baker Lake, Northwest Territories.

Stonecut and Stencil, 7/28
 61.9 X 50.8cm 101.0 X 63.0cm
 Baker Lake print catalogue 1972, No. 12

14

ᐱᓂ ᖃᓚᐱᓂ ᓯᓯᓯᐱᓂ ᑕᓚᐱᓂ ᐱᓚ ᐱᓯᓚᓯᓯᓂ ᖃᓚᐱᓂ ᓂᓂᓂ
ᓴᓂᓂᓯᓯᓂ ᐱᓂ ᓂᐱᓂᓂᓂ ᐱᓂᓂᓂᓂᓂ ᐱᓂ ᓂᓂ ᐱᓂᓂᓂ
ᓯᓯ ᓯᓯᓂ ᓯᓂ ᓂᓂᐱᓂ ᓂᓂᓂ ᓂᓂᐱᓂ
ᐱᓂ ᓂᓂ ᐱᓂ ᓯᓯ ᓂᓂᓂᓂ ᐱᓂ ᓂᓂᓂᓂ ᐱᓂᓂᓂᓂ ᖃᓚᐱᓂ ᓂᓂ
ᓂᓯᓂᓂᓂᓂ ᓂᓂᓂᓂᓂᓂ ᐱᓂ ᓂᓂ ᐱᓂᓂᓂ ᐱᓂᓂᓂᓂ ᖃᓚᐱᓂ ᓂᓂ
ᐱᓂ ᓯᓯᓂᓂ ᐱᓂ ᓂᓂ ᐱᓂᓂᓂᓂᓂᓂ ᖃᓚᐱᓂ ᓂᓂ
ᓚᓂᓂᓂ ᐱᓂ ᓂᓂᓂᓂ ᓂᓂᓂᓂ ᐱᓂ ᓂᓂ ᐱᓂᓂᓂᓂᓂ ᖃᓚᐱᓂ ᓂᓂ

Why do I keep thinking about it
Inside the igloo, I don't do anything
Even though I don't do anything inside the igloo, the days are short
In the morning I recall something.

M.M. $P = \text{ca. } 192$

43

1.

Musical exercise 1, consisting of four staves of music in G major. The first staff begins with a downward arrow above the first measure. The notation includes various rhythmic and articulation markings such as accents, slurs, and dynamic markings.

2.

Musical exercise 2, consisting of four staves of music in G major. The notation includes various rhythmic and articulation markings such as accents, slurs, and dynamic markings.

3.

Musical exercise 3, consisting of two staves of music in G major. The notation includes various rhythmic and articulation markings such as accents, slurs, and dynamic markings.

4.

Musical exercise 4, consisting of one staff of music in G major. The notation includes various rhythmic and articulation markings such as accents, slurs, and dynamic markings.

This page contains seven staves of handwritten musical notation for guitar, written in the key of B-flat major (two flats). The notation includes standard musical symbols such as notes, rests, and accidentals, along with guitar-specific elements like bar lines, double bar lines, and various chord diagrams. The chord diagrams are written in a shorthand notation using letters (C, D, E, F, G, A, B) and symbols (b, #, /, \, x) to indicate fingerings and barre positions. The first staff begins with a double bar line and a sharp sign (#). The second staff ends with a double bar line. The third staff starts with a measure rest (5) and includes a downward bowing or breath mark (v). The fourth staff contains a double bar line and an upward bowing or breath mark (^). The fifth staff begins with a measure rest (6). The sixth staff includes a double bar line and an upward bowing or breath mark (^). The seventh staff concludes the page with a double bar line. The overall style is that of a personal practice or teaching manuscript.



WOMAN WITH MUSICAL INSTRUMENTS by Pootoogook / *Lukta*. Reproduced with permission of the West Baffin Eskimo Co-operative, Copyright 1959.

Stonecut, 50/W. B. E. C./2
38.1 X 48.4cm 45.7 X 60.9cm
Cape Dorset print catalogue 1959, No. SC-23

15

< ɔʰ ɕɔɔʰ ɕɕJ < ɔʰ ɕɔɔʰ ɕɕJ Δɔɔ ɔɔɕ ɔʰ ɕɔɔʰɕ
 ɕɕ < ɔʰ ɕɔɔʰ ɕɕJ < ɔʰ ɕɔɔʰɕɕJ <
 ɔʰ ɕɔɔʰ ɕɕJ < Δ Δɕʰ ɔ ɔɔɕ ɔʰ ɕɔɔʰɕɕ ɕɕ ɕɕ < ɕɕ

[This song tells about the time when Eskimos and Indians used to fight. A man named "Isluuraq" taken prisoner by the Indians. The Inuit were not able to get him back. Now, there was also a white person who found a way to get him back. That white person spoke Inuktitut fluently. He was even able to make his own personal song for the drum dances, like all the other Inuit.]

16

ᐱᑭ ᑭᑭᑦ ᑕᐱᑭᑕᑭᑭᑭ ᐱᑭᑦ ᑕᑕᑭᑭ ᐱᑭᑦᑕᑕᑕᑕᑕᑕ ᑭᑭᑕᑕᑕᑕᑕᑕ ᑕᑕ
ᑕᑕᑕᑕᑕᑕ ᐱᑕᑕᑕ ᐱᑕᑕᑕ ᑕᑕᑕᑕᑕᑕ ᑕᑕᑕᑕᑕᑕᑕᑕ ᑕᑕᑕᑕᑕᑕᑕᑕ
ᑕᑕᑕᑕᑕᑕ ᐱᑕᑕᑕ ᑕᑕᑕᑕᑕᑕᑕᑕ ᑕᑕᑕᑕᑕᑕᑕᑕ ᑕᑕᑕᑕᑕᑕᑕᑕ ᑕᑕᑕᑕᑕᑕᑕᑕ
ᑕᑕᑕᑕ ᐱᑕᑕᑕᑕᑕᑕᑕᑕᑕ ᐱᑕᑕᑕᑕᑕᑕᑕᑕᑕ ᑕᑕᑕᑕᑕᑕᑕᑕᑕ ᑕᑕᑕᑕᑕᑕᑕᑕᑕ
ᐱᑕᑕᑕᑕᑕᑕ ᐱᑕᑕᑕ ᐱᑕᑕᑕᑕᑕᑕᑕᑕ ᐱᑕᑕᑕᑕᑕᑕᑕᑕ ᑕᑕᑕᑕᑕᑕᑕᑕᑕ
ᐱᑕᑕᑕᑕᑕᑕ ᑕᑕᑕᑕ ᐱᑕᑕᑕᑕᑕᑕᑕᑕᑕ ᐱᑕᑕᑕᑕᑕᑕᑕᑕᑕ ᑕᑕᑕᑕᑕᑕᑕᑕᑕ
ᑕᑕᑕᑕ ᑕᑕᑕᑕᑕᑕᑕᑕᑕ ᐱᑕᑕᑕᑕᑕᑕᑕᑕᑕᑕ ᑕᑕᑕᑕᑕᑕᑕᑕᑕᑕ ᑕᑕᑕᑕᑕᑕᑕᑕᑕ

How am I going to sing, the lead dog just gets angry in the
deep snow
In the deep snow I have to run to follow the tracks
I want to get closer to you.

1.

Handwritten musical notation for system 1, measures 1-4. The notation includes a treble clef, notes, rests, and guitar chords. A triplet of eighth notes is marked with a '3' above it in measure 3. The guitar chords are written below the staff.

Handwritten guitar chords for system 1, measures 1-4:
Measure 1: Δ \triangleright Δ^{\flat} L
Measure 2: \triangleright e P c P Δ Δ^{\flat} L
Measure 3: Δ \triangleright Δ^{\flat} L Δ^{\flat} L
Measure 4: Δ \triangleright Δ^{\flat} L Δ^{\flat} L

2.

Handwritten musical notation for system 2, measures 5-8. The notation includes a treble clef, notes, rests, and guitar chords. A triplet of eighth notes is marked with a '3' above it in measure 8. The guitar chords are written below the staff.

Handwritten guitar chords for system 2, measures 5-8:
Measure 5: Δ \triangleright Δ^{\flat} L Δ^{\flat} L
Measure 6: Δ \triangleright Δ^{\flat} L Δ^{\flat} L
Measure 7: Δ \triangleright Δ^{\flat} L Δ^{\flat} L
Measure 8: Δ \triangleright Δ^{\flat} L Δ^{\flat} L

3.

Handwritten musical notation for system 3, measures 9-12. The notation includes a treble clef, notes, rests, and guitar chords. A triplet of eighth notes is marked with a '3' above it in measure 12. The guitar chords are written below the staff.

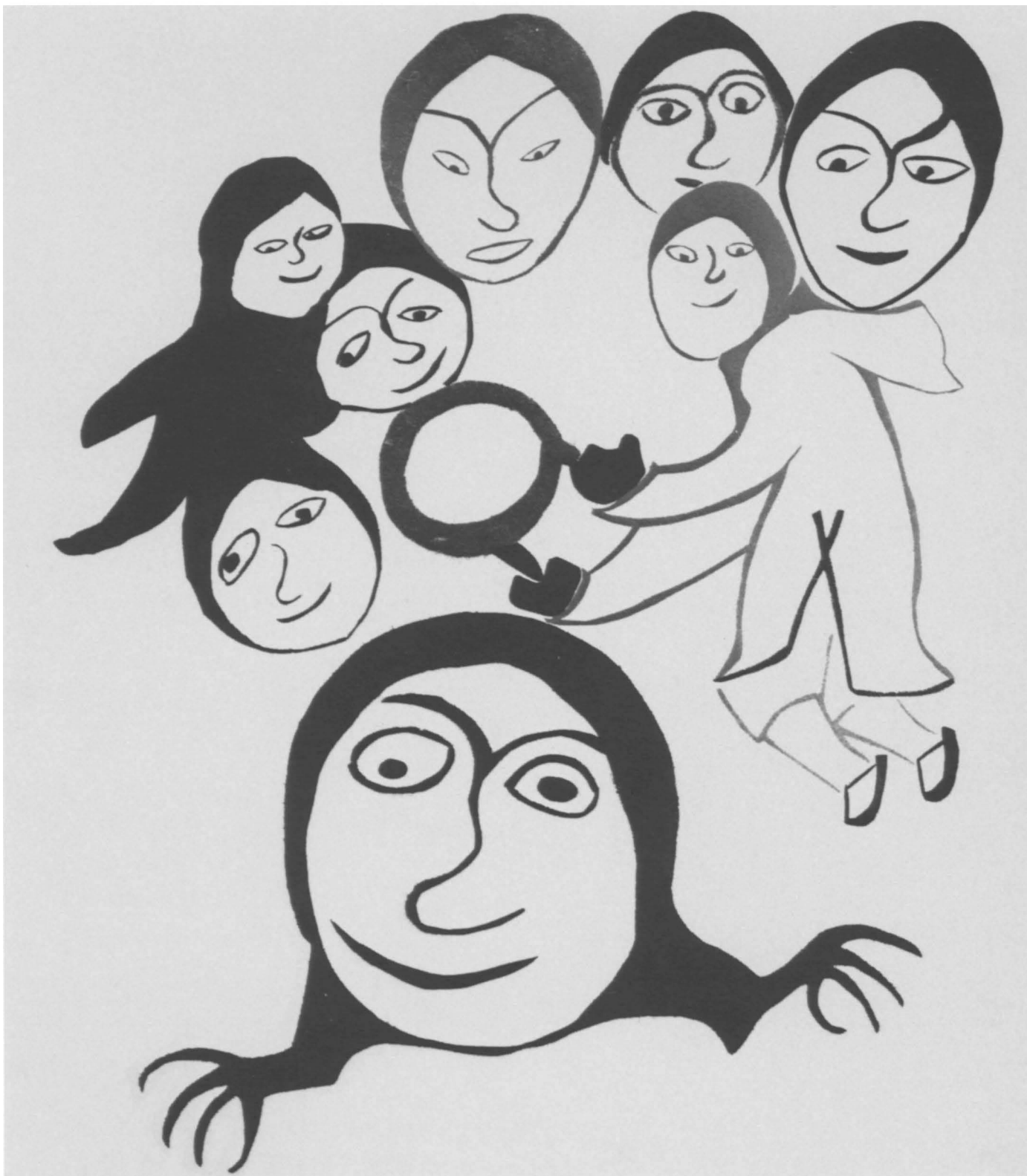
Handwritten guitar chords for system 3, measures 9-12:
Measure 9: Δ \triangleright Δ^{\flat} L Δ^{\flat} L
Measure 10: Δ \triangleright Δ^{\flat} L Δ^{\flat} L
Measure 11: Δ \triangleright Δ^{\flat} L Δ^{\flat} L
Measure 12: Δ \triangleright Δ^{\flat} L Δ^{\flat} L

4.

Handwritten musical notation for system 4, measures 13-16. The notation includes a treble clef, notes, rests, and guitar chords. A triplet of eighth notes is marked with a '3' above it in measure 16. The guitar chords are written below the staff.

Handwritten guitar chords for system 4, measures 13-16:
Measure 13: Δ \triangleright Δ^{\flat} L Δ^{\flat} L
Measure 14: Δ \triangleright Δ^{\flat} L Δ^{\flat} L
Measure 15: Δ \triangleright Δ^{\flat} L Δ^{\flat} L
Measure 16: Δ \triangleright Δ^{\flat} L Δ^{\flat} L

The image shows three staves of handwritten musical notation. The first staff contains a melodic line with various note values and rests. Below the notes is a sequence of rhythmic symbols: σ , \wedge , c , σ , r , e , \triangleright , d , σ , \triangle , θ , L , \triangle , γ , γ , γ , γ , γ , followed by a double bar line. After the double bar line, there are symbols: \triangle , γ , γ , γ , γ , γ . The second staff continues the melodic line with notes and rests, including some slurs and accents. The third staff shows the beginning of another melodic phrase, ending with a double bar line.



DRUM DANCE by Myra Kukiiyaut / *Irene Taviniq* 1974. Reproduced with permission of the Sanavik Eskimo Co-operative, Baker Lake, Northwest Territories.

Stencil, 10/50

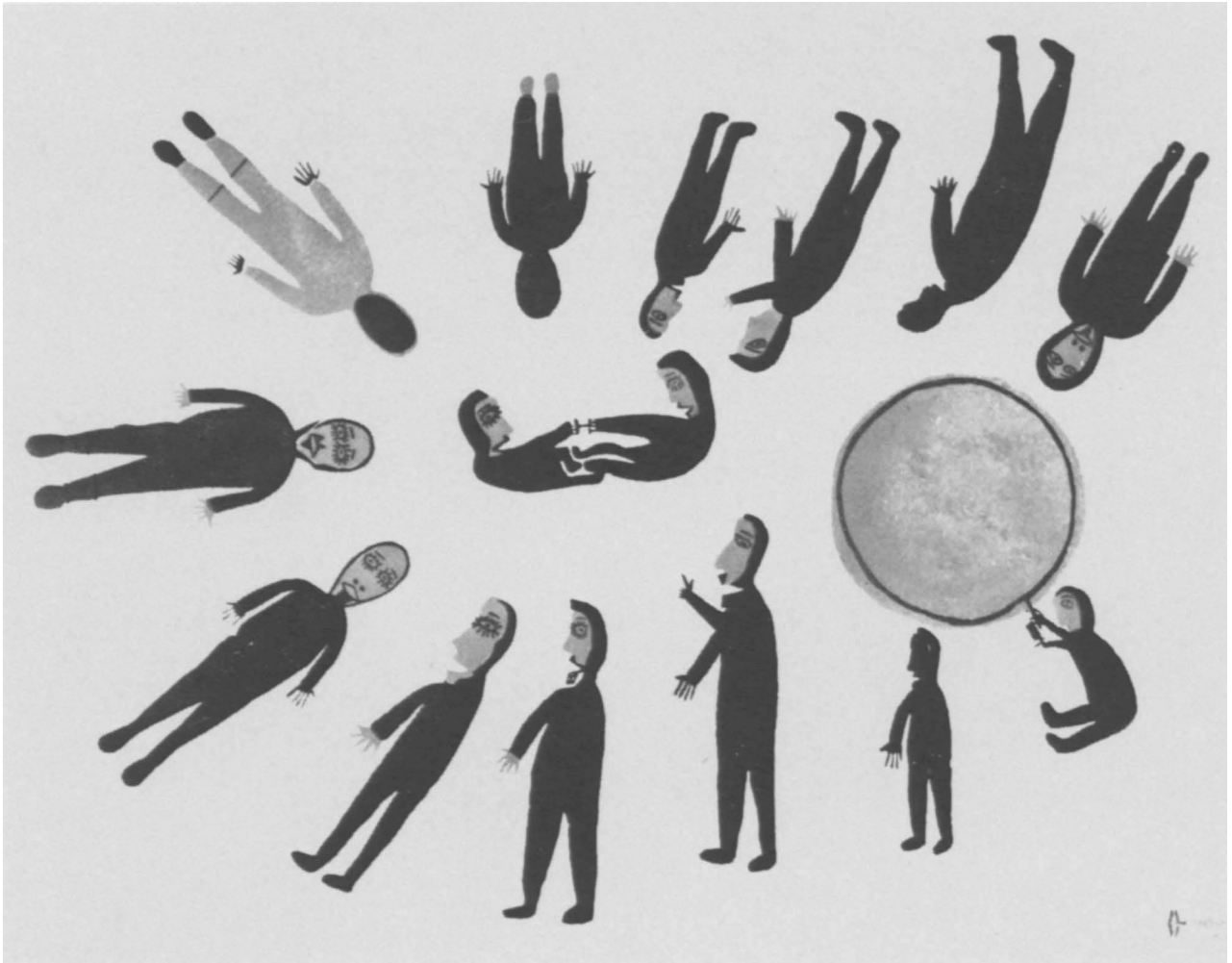
41.0 X 32.8cm 56.5 X 60.3cm

Baker Lake print catalogue 1974, No. 28

18

◁ኣኗ ▷▷ኣኣ ልግግሮ ግግግ ግግግ ግግግ ግግግ ግግግ ግግግ ግግግ ግግግ
◁ኣኗ ▷▷ኣኣ ልግግሮ ግግግ ግግግ ግግግ ግግግ ግግግ ግግግ ግግግ ግግግ
◁ኣኗ ▷▷ኣኣ ልግግሮ ግግግ ግግግ ግግግ ግግግ ግግግ ግግግ ግግግ ግግግ
◁ኣኗ ▷▷ኣኣ ልግግሮ ግግግ ግግግ ግግግ ግግግ ግግግ ግግግ ግግግ ግግግ
◁ኣኗ ▷▷ኣኣ ልግግሮ ግግግ ግግግ ግግግ ግግግ ግግግ ግግግ ግግግ ግግግ
◁ኣኗ ▷▷ኣኣ ልግግሮ ግግግ ግግግ ግግግ ግግግ ግግግ ግግግ ግግግ ግግግ
◁ኣኗ ▷▷ኣኣ ልግግሮ ግግግ ግግግ ግግግ ግግግ ግግግ ግግግ ግግግ ግግግ

Handwritten musical score on seven staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves continue the melody. The fourth staff is marked with a '4.' and includes a sequence of symbols: $\Delta \nabla \cap P b^s C r L D e \Delta \cap \Delta \sigma \nabla^s b c^s b <^c \Delta e^r \sigma \Delta c n$. The fifth staff includes a sequence of symbols: $P c d^s L^s b C^b \Delta^b \cap \Gamma c \nabla \nabla \nabla \nabla \nabla \nabla \nabla \Delta \nabla \dots$. The sixth and seventh staves continue the melody. The score includes various musical notations such as notes, rests, slurs, and triplets.



A TIME FOR CELEBRATION by Luke Anguhadluq / *Tiktaalaaq* 1974. Reproduced with permission of the Sanavik Eskimo Co-operative, Baker Lake, Northwest Territories.

Stonecut and Stencil, 14/50
 54.7 X 72.5cm 64.0 X 98.0cm
 Baker Lake print catalogue 1974, No. 18

The image shows a handwritten musical score on four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains a melodic line with various note values and rests, ending with a double bar line. The second staff also has a treble clef and a '5' written in the left margin. Below the notes on this staff is a series of handwritten symbols: < 7 7 > < 7 e' p' c' b' p' Δ G Δ e n < b' p' Δ 7 7 9 p' Δ 9 L. The third staff continues the melodic line with similar notation, including a double bar line and a repeat sign. Below the notes are more symbols: L Δ L Δ ∩ ∩ 9 b' r e c' 9 b' > 8 L 7 7 7 7 7 > 8 L 7. The fourth staff concludes the piece with a final melodic phrase and a double bar line.



DRUM DANCE by Eegyvudluk / *Kananginak*. Reproduced with permission of the West Baffin Co-operative, Copyright 1978.

Stonecut and stencil, Proof (edition: 50)
36.4 X 23.0cm 51.0 X 46.0cm
Cape Dorset print catalogue 1978, No. 7

20

- ◁▷ ກະຕຸ້ນ ກະຕຸ້ນ >ΔJ<Δc°AJ ◁▷ ທະນາ
- ◁▷ ດຸກ ດຸກ ດຸກ ດຸກ ດຸກ ດຸກ ດຸກ ດຸກ ດຸກ ດຸກ ດຸກ
- ◁▷ ກະຕຸ້ນ ກະຕຸ້ນ ກະຕຸ້ນ ກະຕຸ້ນ ກະຕຸ້ນ ກະຕຸ້ນ ກະຕຸ້ນ ກະຕຸ້ນ ກະຕຸ້ນ ກະຕຸ້ນ

What do I always remember. In the summer time
.....

The musical score is written in G major (one sharp) and consists of 11 staves. It features a variety of rhythmic patterns and melodic lines. Key elements include:

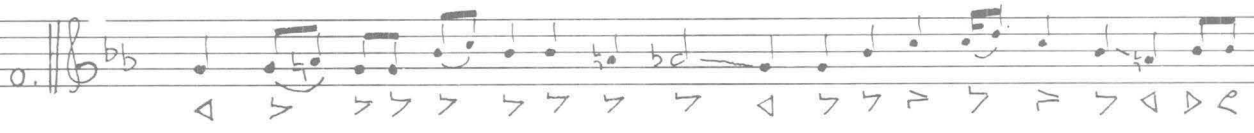
- Staff 1:** Starts with a treble clef and a key signature of one sharp. It contains several triplet markings and slurs.
- Staff 2:** Continues the melodic line with more triplet markings and slurs.
- Staff 3:** Shows a change in rhythm with eighth and sixteenth notes, including a triplet.
- Staff 4:** Features a first ending bracket (1.) and includes dynamic markings like p and f .
- Staff 5:** Continues the melodic development with slurs and accents.
- Staff 6:** Shows a second ending bracket (2.) and includes a key signature change to G minor (two flats) for a brief section.
- Staff 7:** Returns to G major and includes a triplet and a double bar line.
- Staff 8:** Continues the melodic line with slurs and accents.
- Staff 9:** Features a third ending bracket (3.) and includes a key signature change to G minor.
- Staff 10:** Returns to G major and includes a triplet and a double bar line.
- Staff 11:** Concludes the piece with a final melodic phrase and a double bar line.

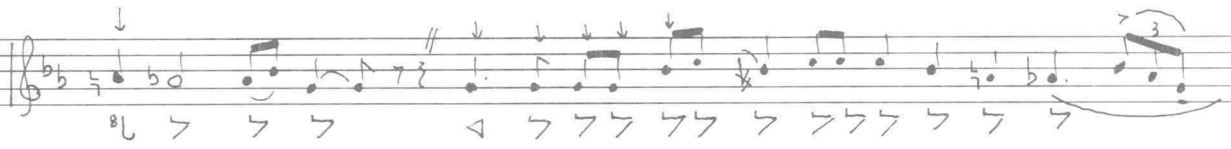
21

ᐱᐅ ᐅᑦᓴ ᐃᐱ ᐱᐅ ᓯᓯᐱᓯᐱᑦ ᓴᑲᑲᑦ ᓯᑲᑲᑦ ᐱᐅᐅᑦᓴᓯᑦᑲᑲᑲᑲ
ᐱᐅᑦᓴᐃᐱ ᓴᓴ ᐱᐅᐅᓴ
ᐱᐅ ᐃᓯᑦ ᑲᑲᐱ ᓴᐱᐅᑲᑲᐱ ᓴᑲᑲᑦ ᓯᑲᑲᑦ ᐃᐅᐅᑦᓴᓯᑦᑲᑲᑲᑲ ᐅᑦᓴ ᐃᐱ ᐱᐅ

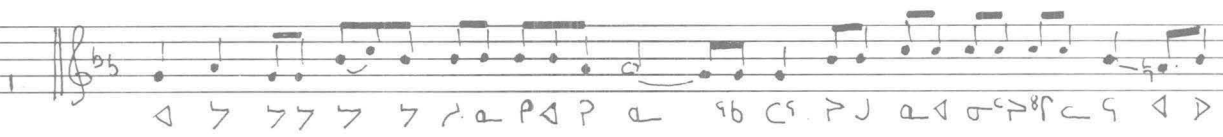
Why don't I get out the caribou skin bucket
It is going to thaw
I am getting cold, I was lazy
I should take out the caribou skin bucket.

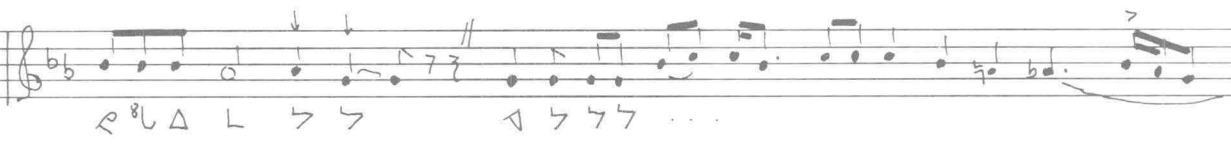
M.M. ♩ = ca. 116

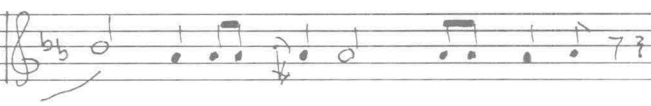
o. 

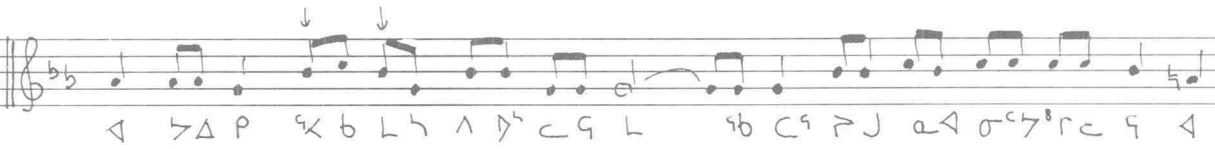




1. 











M.M. ♩ = ca. 116-120

1. $\Delta > \text{9b} \text{e} \sigma \text{7} \text{r} \text{e} \sigma \text{P} \Delta \text{9} \text{6} \text{7} \text{L} \text{7} \text{J} \Delta \text{P} \text{r} \text{L} \text{9b} \text{9} \text{r}$

$\text{L} \text{9b} \text{e} \sigma \text{7} \text{9b} \text{e} \sigma \text{7} \text{9b} \text{e} \sigma \text{7} \Delta \text{7} \text{7} \text{7}$

2. $\Delta > \text{7} \Delta \text{P} \text{C} \text{C} \text{A} \text{8} \text{r} \sigma \text{9b} \text{L} \sigma \text{9} \text{7} \text{C} \text{N} \text{C} \text{L} \text{N} \text{L} \sigma \text{L} \Delta \text{9} \text{b} \text{P} \text{L} \text{7} \text{J} \Delta \text{8}$

$\text{r} \text{P} \text{L} \text{9b} \text{9} \text{r} \text{L} \text{9b} \text{e} \sigma \text{7} \text{9b} \text{e} \sigma \text{7} \dots$

3. $\Delta > \sigma \text{9b} \text{P} \text{6} \text{h} \sigma \text{8} \text{r} \text{L} \text{r} \Delta \text{7} \text{b} \text{h} \text{9} \text{8} \text{L} \text{P} \text{8} \text{J} \text{9} \text{L} \text{C} \text{L} \sigma \text{b} \text{7} \text{r} \text{a} \text{9} \text{A} \text{r} \text{L} \text{9b} \text{e}$

$\sigma \text{7} \text{9b} \text{e} \sigma \text{7} \dots$

4. $\Delta > \Delta \text{h} \text{7} \text{8} \text{r} \text{a} \text{r} \Delta \text{a} \Delta \text{N} \text{7} \text{b} \text{h} \text{r} \sigma \text{a} \text{d} \text{7} \text{b} \text{7} \text{b} \text{9b} \text{e} \sigma$

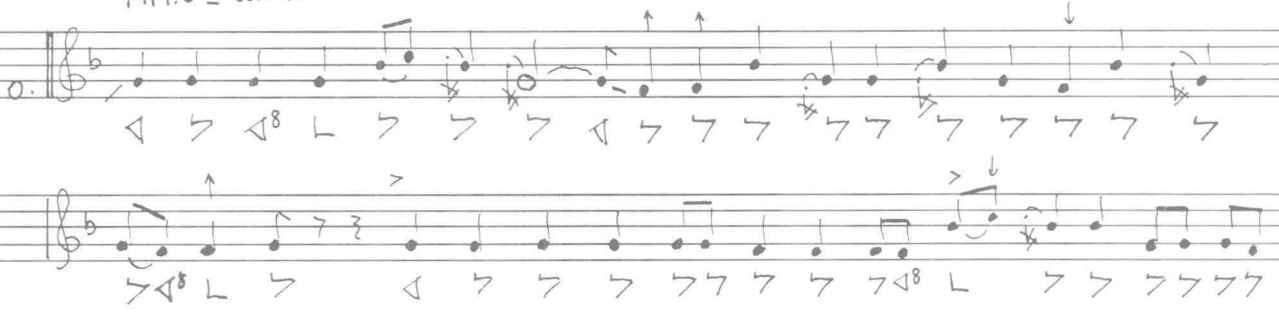
$\text{7} \text{9b} \text{e} \sigma \text{7} \dots$

24

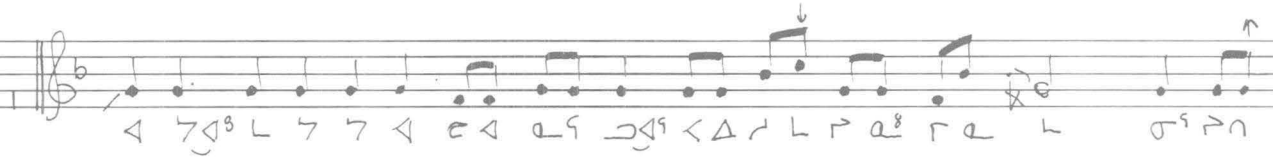
ᐱᐅ ᐅᐅᓂ ᓱᐱᓱᐱᐱᐱ ᐱᐅ ᐅᐱᓂᐱ ᐅᐱᐅᐱᐱᐱᐱᐱ ᐱᐅᐱᓂ ᐱᐅ ᐱᐅ ᐅᓱᓂ ᐅᓱᐅᐱᐱ ᐱᐱᐱ ᓱᓂ
ᐱᐅ ᐅᐱᐱᐱᐱᐱᐱ ᐱᐱᐱᐱᐱᐱᐱᐱᐱᐱ ᐱᐅᐱᓂ ᐱᐅ ᐱᐱᐱᐱ ᐅᐱᐱᐱᐱᐱᐱᐱᐱᐱ ᐱᐅ ᐱᐱᐱᐱ ᐅᐱᐱᐱᐱᐱᐱ
ᐱᐱᐱᐱᐱᐱᐱᐱᐱᐱ ᐱᐅᐱᓂ ᐱᐱᐱᐱ ᐱᐱᐱᐱᐱᐱᐱᐱᐱᐱ ᐱᐅ ᐱᐱᐱᐱᐱᐱᐱᐱ ᐅᐱᐱᐱᐱᐱᐱᐱᐱᐱᐱ
ᐱᐅᐱᓂ ᐱᐅ

[Qilamguaq recalls the time when he was away from his family.
He begins by saying: "I want to recall something that I want to tell"
He recalls that in the winter he got an animal.
His mind keeps going back and makes him wonder about many things.
He always goes back home in a hurry after hunting.]

MM. ♩ = ca. 112

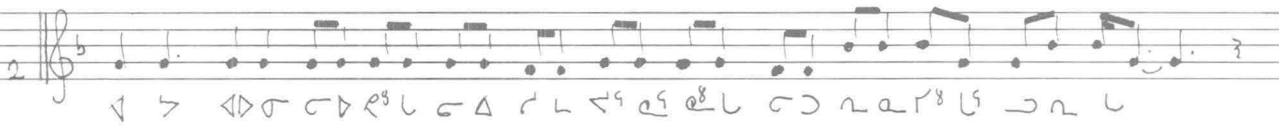
0. 

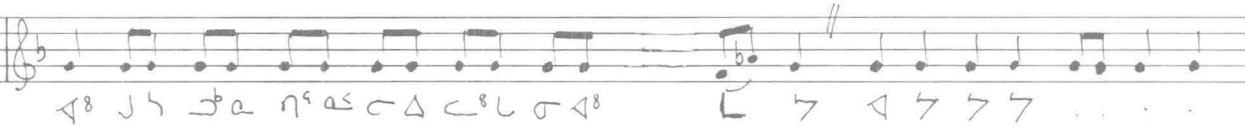


1. 

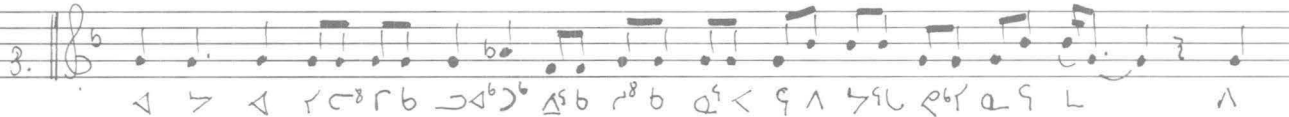




2. 





3. 





26

◀▶ ስራዎብ ልሳኝ ልሥራርታሥራሪ ለግጥሙጥጥ ልሳኝ ልሳኝ ልሳኝ
◀▶ ልሳኝ ልሳኝ ልሳኝ ልሳኝ ልሳኝ ልሳኝ ልሳኝ ልሳኝ ልሳኝ ልሳኝ
ጋራጥጥ ልሳኝ ልሳኝ
◀▶ ልሳኝ ልሳኝ ልሳኝ ልሳኝ ልሳኝ ልሳኝ ልሳኝ ልሳኝ ልሳኝ ልሳኝ
ጋራጥጥ ልሳኝ ልሳኝ

There comes a time that is good for hunting; I should be out.
I don't have a gun, just a spear.
All I have is paddle, kajak and a spear. I want to remember what
I got with the spear.

MM. ♩ = ca. 116

77

The image shows a handwritten musical score for five staves. The notation is in treble clef with a key signature of two flats (Bb and Eb). The tempo is marked 'MM.' (Moderato) with a quarter note equal to approximately 116 beats per minute. The page number is 77. The score includes various musical notations such as slurs, accents, and triplets. Below each staff, there is a line of rhythmic notation consisting of symbols like triangles, vertical lines, and slanted lines, which likely represent fingerings or specific rhythmic patterns for the instrument being played. The first staff begins with a double bar line and a common time signature. The second staff has a triplet of eighth notes. The third staff has a triplet of eighth notes. The fourth staff has a triplet of eighth notes. The fifth staff ends with a double bar line.

28

ላይ ወይን ላይ ለገረገረው ስራ ላይ ለሌሎች ላይ
ላይ ወይን ላይ ለሌሎች ላይ ለሌሎች ላይ ለሌሎች ላይ
ላይ ወይን ላይ ለሌሎች ላይ ለሌሎች ላይ ለሌሎች ላይ

M.M. ♩ = ca. 116

Handwritten musical notation on a single staff with rhythmic markings below. The notation includes eighth and sixteenth notes, rests, and slurs. The rhythmic markings consist of various symbols such as triangles, vertical lines, and arrows.

Handwritten musical notation on a single staff with rhythmic markings below. The notation includes eighth and sixteenth notes, rests, and slurs. The rhythmic markings consist of various symbols such as triangles, vertical lines, and arrows.

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Handwritten musical notation on a single staff with rhythmic markings below. The notation includes eighth and sixteenth notes, rests, and slurs. The rhythmic markings consist of various symbols such as triangles, vertical lines, and arrows.

29

- ◁▷ ንጹግናት ለማረጋገጥ ለገንዘብ ርቀት ለገንዘብ
- ◁. ንጹግናት ለማረጋገጥ ለገንዘብ ርቀት ለገንዘብ

M.M. ♩ = ca. 112

The image displays a handwritten musical score for guitar, consisting of seven staves. The music is written in treble clef with a key signature of one sharp (F#). The tempo is indicated as "M.M. ♩ = ca. 112". The score includes various musical notations such as notes, stems, beams, slurs, and accents. Below the notes, there are several lines of rhythmic markings and symbols, including accents (>), slurs (∠), and specific rhythmic values like "b⁹", "a⁹", "Δ⁸", "d^c", "b", "c", "Δ⁸", "J", "L⁶", "<⁶", "L^c", "L^c", and "L^c". The score concludes with a double bar line on the seventh staff.

30

ᐱᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ
 ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ
 ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ ᐅᐱᐱ

There is someone better than myself
 Even though that I have been giving an animal
 Near the lake...

31

< Ƨ
 < Ƨ
 < Ƨ
 Ƨ

I want to sing about something that I want to tell
 I want to tell about caribou
 The seal, a female, is my "illuq"
 I get close to a seal and it stays motionless.

32

ᐃᑭ ᐃᑲ ᐃᑭ ᐱᓇᓕᓗᓄᐃᓐᓕ ᓃᓐᓂᓚᓄᐃ ᐃᓐᓂᓚᓄᐃᓗᐃ ᐃᑭ ᐃᑭ
 ᐃᑲ ᐃᑭ ᐃᓂᐱᓕᓂᓕᓂ ᐃᑭᐃᓕᓗᓄᐃ ᐃᓂᓚᓄᐃ ᐃᓐᓂᓚᓄᐃᓗᐃ
 ᐃᑭ ᐃᓂᓕᓄᐃᓐᓕ ᐃᑭᐃᓕᓗᓄᐃ ᐃᓂᓚᓄᐃ ᐃᓐᓂᓚᓄᐃᓗᐃ
 ᐃᑭ ᐃᑭ ᐃᑭᓂᓐᓂ ᐃᑭᐃᓕᓂ ᐃᓂᓚᓄᐃ ᐃᓐᓂᓚᓄᐃᓗᐃ ᐃᑭ ᐃᑭ

This image shows a handwritten musical score on ten staves. The notation is a mix of rhythmic shorthand and melodic lines. The rhythmic notation consists of various symbols such as vertical lines with flags, slanted lines, and dots, often grouped together. The melodic lines are written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The notes are mostly quarter and eighth notes, with some slurs and accents. The score is organized into measures by vertical bar lines. The overall style is that of a working draft or a composer's sketch.


33

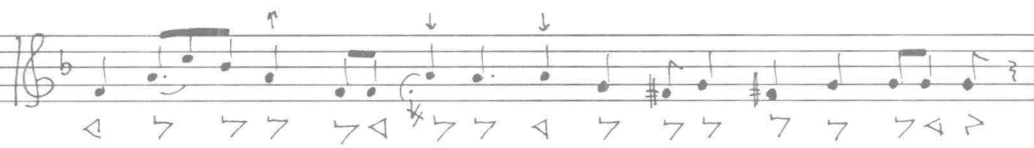
דאָס פֿאַרשטאַנדן פֿאַר אַ פֿאַרשטאַנדן פֿאַר אַ פֿאַרשטאַנדן
פֿאַר אַ פֿאַרשטאַנדן פֿאַר אַ פֿאַרשטאַנדן פֿאַר אַ פֿאַרשטאַנדן

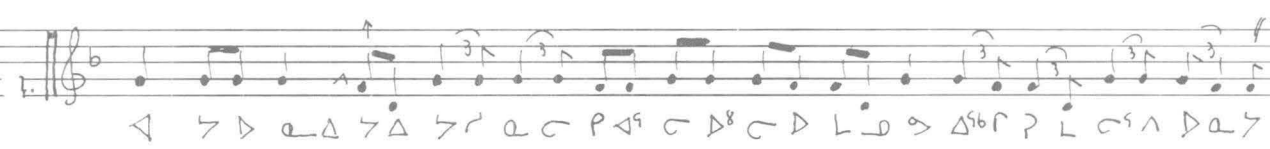
M.M. ♩ = ca. 200

89

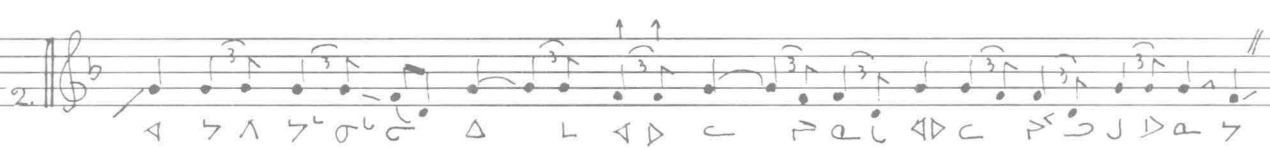
The image shows two staves of handwritten musical notation. The music is in G major (one sharp) and 4/4 time. The tempo is marked as M.M. ♩ = ca. 200. The page number is 89. The notation includes rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with various guitar-style symbols like accents, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the piece, ending with a double bar line. The notation is dense and appears to be a study or a specific performance piece.

0. 

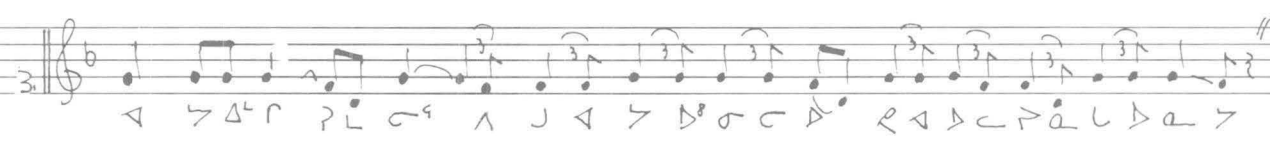


1. 



2. 



3. 



Musical staff 1 (treble clef, key signature of two flats): $\Delta e e e \Delta \dot{r} r e r r^{\flat} n^{\flat} r \Delta \dot{r} \Delta \Delta \dot{r} e^{\flat} r$

Musical staff 2 (treble clef, key signature of two flats): $r^{\flat} \Delta c^{\flat} e \Delta c^{\flat} e p e j^{\flat} p e j^{\flat} c n n c n n c^{\flat} r^{\flat} c$

Musical staff 3 (treble clef, key signature of two flats): $\dot{r} L r e^{\flat} c \dot{r} L \Delta e^{\flat} l > \Delta j^{\flat} < n^{\flat} r > \Delta e^{\flat} \sigma^{\flat} \dot{r}^{\flat} \Delta$

Musical staff 4 (treble clef, key signature of two flats): $e^{\flat} j^{\flat} \sigma^{\flat} \Delta e^{\flat} b. > c^{\flat} \dot{r}^{\flat} \Delta^{\flat} r^{\flat} L \Delta L \dot{r}^{\flat} \Delta^{\flat} r^{\flat} L \Delta L b \Delta^{\flat} \Delta$

Musical staff 5 (treble clef, key signature of two flats): $c \Delta^{\flat} e^{\flat} l \Delta c^{\flat} d^{\flat} r^{\flat} h l > \Delta c^{\flat} l r r r \Delta^{\flat} c c \Delta^{\flat} r$

Musical staff 6 (treble clef, key signature of two flats): $c c b a c \Delta j^{\flat} r^{\flat} c c \Delta j^{\flat} < g r^{\flat} \Gamma b a b e \sigma$

Musical staff 7 (treble clef, key signature of two flats): $< \Delta j^{\flat} p \Delta e \Delta c < g \Delta c < g \Delta n j \Delta r^{\flat} e^{\flat} r^{\flat} \Gamma b^{\flat} l^{\flat}$

Musical staff 8 (treble clef, key signature of two flats): $. l \dot{c} \dot{r}^{\flat} \Delta > n c^{\flat} < j^{\flat} \Delta j^{\flat} \Delta^{\flat} c^{\flat} l^{\flat} a b^{\flat} r \Delta c^{\flat} l^{\flat} e h$

Musical staff 9 (treble clef, key signature of two flats): $> r^{\flat} c^{\flat} l^{\flat} a \Delta^{\flat} c c j n e^{\flat} j^{\flat} \Delta a r \Delta j^{\flat} \sigma n \Delta^{\flat} <$

Musical staff 10 (treble clef, key signature of two flats): $b \Delta l^{\flat} e^{\flat} r^{\flat} \Delta^{\flat} \dot{r}^{\flat} j^{\flat} \Delta^{\flat} \Delta^{\flat} \Delta^{\flat} \Delta^{\flat} \Delta^{\flat} l a b r \Delta \sigma$

Musical staff 11 (treble clef, key signature of two flats): $L \Delta \Delta^{\flat} e^{\flat} \dot{r}^{\flat} L \Delta \sigma \Delta^{\flat} < g \Delta p > \Delta \Delta^{\flat} p > \Delta$

Musical staff 12 (treble clef, key signature of two flats): $r \Delta r \Delta r \Delta < \Delta \Delta l \Delta < \Delta \Delta l r > \Delta > r \Delta^{\flat} e^{\flat} r$

The image shows a handwritten musical score on three staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of rhythmic patterns represented by stems, beams, and flags. Below each staff is a line of rhythmic notation using various symbols: vertical lines, triangles, and letters with superscripts and subscripts. The first staff has 14 rhythmic units, the second has 10, and the third has 6. The notation is dense and appears to be a form of shorthand or a specific rhythmic notation system.



DRUM DANCER by Peter Pitseolak / *Iukta*. Reproduced with permission of the West Baffin Co-operative, Copyright 1970.

Stonecut, Proof III (edition: 50)
 43.2 X 22.1cm 60.8 X 34.8cm
 Cape Dorset print catalogue 1970, No. 61

36

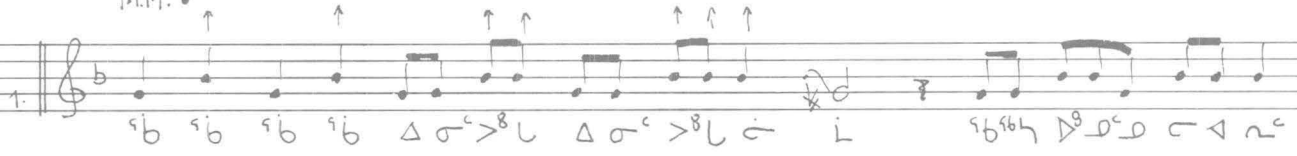
ኔ ኔ ኔ ኔ ልዎጎሊ ልዎጎሊ ሎከጎጎጎጎጎ ጎ ጎጎጎጎጎጎጎ ጎ ጎ
ሎጎጎጎጎጎጎጎ ጎጎጎ ልኔጎጎ ሎ ልጎጎጎ
ኔ ኔ ኔ ኔ ልዎጎሊ ልዎጎጎሊ ፍርጎጎ ጎጎጎጎጎጎጎ ጎ ጎ
ሎጎጎጎጎጎጎጎጎ ጎ ጎጎጎ ልጎጎጎጎጎ ጎጎጎጎጎ
ኔ ኔ ኔ ኔ ልዎጎጎሊ ልዎጎጎሊ ሎከጎጎጎጎጎ ጎጎጎጎጎ
ጎጎጎጎጎጎ ጎጎጎጎ ጎጎጎጎጎጎጎጎ ጎ ጎጎጎ ልኔጎጎ ሎ ልጎጎጎ

Qaq qaq qaq, the loon is calling husband and wife calling, eating
a fish.

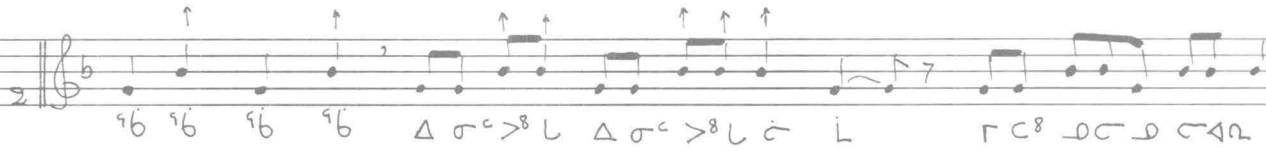
A couple of ducks could be seen eating the crabs.


M.M. $\text{♩} = ca 176$

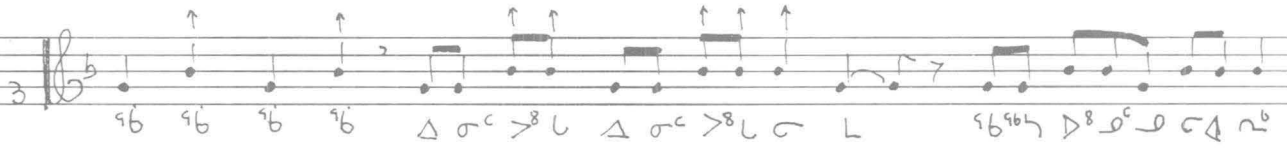
97

1. 



2. 



3. 



37

ᐱᓚᓂᐱᐅ ᐱᓚᓂᐱᐅ ᐱᓚᓂᐱᐅ ᐱᓚᓂᐱᐅ ᐱᓚᓂᐱᐅ ᐱᓚᓂᐱᐅ ᐱᓚᓂᐱᐅ ᐱᓚᓂᐱᐅ ᐱᓚᓂᐱᐅ ᐱᓚᓂᐱᐅ
ᐱᓚᓂᐱᐅ ᐱᓚᓂᐱᐅ ᐱᓚᓂᐱᐅ ᐱᓚᓂᐱᐅ ᐱᓚᓂᐱᐅ ᐱᓚᓂᐱᐅ ᐱᓚᓂᐱᐅ ᐱᓚᓂᐱᐅ ᐱᓚᓂᐱᐅ ᐱᓚᓂᐱᐅ

The image shows a handwritten musical score for guitar, consisting of three staves. The first staff contains 16 measures of music, with various chords and articulations. The second staff contains 16 measures of music, with various chords and articulations. The third staff contains 4 measures of music, all with a C9b chord.

Staff 1:
Chords: Δ L P Δ Δ L P Δ^b Δ n d^{9b} Δ^8 L G r^c C d C r^c Δ L a Δ^b

Staff 2:
Chords: $d\Delta$ Δ^8 L G Δ Δ P d^{9b} n^c n n^9 P n^c r n^9 Δ^b n^9 Δ^b n^9 C^{9b} C^{9b}

Staff 3:
Chords: C^{9b} C^{9b} C^{9b} C^{9b}

б б б б б б РҮЈ>Ү РҮЈ>Ү б б б б б б РҮЈ>Ү РҮЈ>Ү

M.M. ♩ = ca. 144

101

b b b b b b P⁸J >⁸L P⁸J >⁸L b b b b b b P⁸J >⁸L

P⁸J >⁸L

♩ e < d d d e < d d e d d b c n b r d b c d e f r d c d h d

d h d e d c d c b b * b e d c d c b b * b r e d e r d e d b d e d b

r d r c n e j z d l c * d b r e d d r l l e c e 8 l d

l l e c h c 8 j c h c 8 j c e r c 8 j c > a g d c d j b d e c e d e l 8

l d e d d c d 8 j b d e c e d e l 8 l r b g p r c b 8 a c d e b p 8 e d e

e d e r b d d d c e p r e d e d 8 l e b

Handwritten musical notation on a staff with notes and rests. Below the staff are handwritten symbols: $\Delta \triangleright \dot{r}$, $\Delta \triangleright \dot{r}$, $C^{\flat} B C$, $C^{\flat} E^{\flat} \triangleright$, Δ , $\triangleright \Delta$, $C^{\flat} B^{\flat} E^{\flat}$, $E^{\flat} \triangleright$, Δ , $C \triangleright E \Delta$, $E^{\flat} \sigma \triangleright \Delta$, B^{\flat} .

Handwritten musical notation on a staff with notes and rests. Below the staff are handwritten symbols: $\sigma^{\flat} \triangleright \Delta$, Δ , $\triangleright \sigma^{\flat}$, $E C$, $C \Delta$, $E C$, $C \Delta$, $\sigma^{\flat} \sigma^{\flat} \sigma^{\flat} \sigma^{\flat} \sigma^{\flat}$, $\sigma^{\flat} \sigma^{\flat} \sigma^{\flat} \sigma^{\flat}$, $\sigma^{\flat} \sigma^{\flat} \sigma^{\flat} \sigma^{\flat}$, $\sigma^{\flat} \sigma^{\flat} \sigma^{\flat} \sigma^{\flat}$, $\sigma^{\flat} \sigma^{\flat} \sigma^{\flat} \sigma^{\flat}$, $\sigma^{\flat} \sigma^{\flat} \sigma^{\flat} \sigma^{\flat}$.

Handwritten musical notation on a staff with notes and rests. Below the staff are handwritten symbols: b , $p \triangleright \sigma$, $\Delta^{\flat} \sigma^{\flat} b \sigma$, $\sigma \Delta \wedge \sigma^{\flat}$, $\Delta \triangleright \sigma^{\flat}$, $\sigma^{\flat} \sigma^{\flat} \sigma^{\flat}$, $\sigma^{\flat} \sigma^{\flat} \sigma^{\flat}$, $\sigma^{\flat} \sigma^{\flat} \sigma^{\flat}$, $\sigma^{\flat} \sigma^{\flat} \sigma^{\flat}$, $\sigma^{\flat} \sigma^{\flat} \sigma^{\flat}$, $\sigma^{\flat} \sigma^{\flat} \sigma^{\flat}$, $\sigma^{\flat} \sigma^{\flat} \sigma^{\flat}$.

Handwritten musical notation on a staff with notes and rests. Below the staff are handwritten symbols: $\sigma^{\flat} \sigma^{\flat} \sigma^{\flat} \sigma^{\flat}$, $\sigma^{\flat} \sigma^{\flat} \sigma^{\flat} \sigma^{\flat}$, $\sigma^{\flat} \sigma^{\flat} \sigma^{\flat} \sigma^{\flat}$, $\sigma^{\flat} \sigma^{\flat} \sigma^{\flat} \sigma^{\flat}$, $\sigma^{\flat} \sigma^{\flat} \sigma^{\flat} \sigma^{\flat}$, $\sigma^{\flat} \sigma^{\flat} \sigma^{\flat} \sigma^{\flat}$, $\sigma^{\flat} \sigma^{\flat} \sigma^{\flat} \sigma^{\flat}$, $\sigma^{\flat} \sigma^{\flat} \sigma^{\flat} \sigma^{\flat}$, $\sigma^{\flat} \sigma^{\flat} \sigma^{\flat} \sigma^{\flat}$, $\sigma^{\flat} \sigma^{\flat} \sigma^{\flat} \sigma^{\flat}$, $\sigma^{\flat} \sigma^{\flat} \sigma^{\flat} \sigma^{\flat}$.

Handwritten musical notation on a staff with notes and rests. Below the staff are handwritten symbols: $d^{\flat} d^{\flat} \Delta \sigma d^{\flat}$. The staff ends with a double bar line and the text "r. p. pixit".

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Le Service canadien d'Ethnologie a déjà contribué à la Collection Mercure les numéros suivants:

1972

- No. 1 PRELIMINARY STUDY OF TRADITIONAL KUTCHIN CLOTHING
IN MUSEUMS. Judy Thompson. 92 p. \$1.00

Analysis and comparison of Kutchin costumes located in North American and European museums, taking two garments of the National Museum of Man (Canadian Ethnology Service) as starting point.

- No. 2 SARCEE VERB PARADIGMS. Eung-Do Cook. 51 p.
\$1.00

Outline of the ways in which Sarcee verb stems can be classified into paradigmatic sub-classes whose inflectional behaviours are describable as regular processes.

- No. 3 GAMBLING MUSIC OF THE COAST SALISH INDIANS.
Wendy Bross Stuart. 114 p. \$1.25

Study of the particular variations of the Slahal game and the music which accompanies it. Slahal is an Indian game played on the Northwest coast among the Salish peoples in British Columbia and Washington State.

1973

- No. 4 ETHNOLOGY DIVISION: Annual Review, 1972. Edited by
O.P. Barrie Reynolds. 52 p., 13 plates, 2 maps, on request.

- No. 5 A THOUSAND WORDS OF MOHAWK. Gunther Michelson. 186 p.
\$2.00

Brief, relatively non-technical introduction to Mohawk grammar followed by a root list from Mohawk to English and English to Mohawk.

- No. 6 INKONZE: Magico-Religious Beliefs of Contact-Traditional
Chipewan Trading at Fort Resolution, NWT, Canada.
David Merrill Smith. 21 p. 75¢

Study of the role of supernaturally adept people of a Chipewan group, in relation to curing, divination, social control, aggression, food quest and leadership.

- No. 7 THE MIDDLE GROUND: Social Change in an Arctic Community,
1967-1971. Joel S. Savishinsky and Susan B. Frimmer.
54 p., 1 map, 2 figures, 2 tables. \$1.25

Study which from a holistic perspective examines various stresses, sources and coping techniques within the Colville Lake Community with special emphasis upon the people's response to the social and economic changes which have occurred within recent years.

- No. 8 A GRAMMAR OF AKWESASNE MOHAWK. Nancy Bonvillain.
249 p. \$2.50

Presentation of the general characteristics of Mohawk; definition of the word and word formation, completed by a discussion of the phonemics and morphophonemics. The major part of the grammar is concerned with the structure and use of the verbs.

1974

- No. 9 PEOPLE OF TETLIN, WHY ARE YOU SINGING?
Marie-Françoise Guédon. 241 p., 6 maps,
14 charts, 26 figures. \$3.00

Study of the social life of the Upper Tanana Indians whose life is based on matrilineal kin groups divided into two moieties. The apparent discrepancies between the different levels of their social organization are discovered to be a normal aspect of the social system.

- No. 10 PAPERS IN LINGUISTICS FROM 1972 CONFERENCE ON IROQUOIAN RESEARCH. Edited by Michael K. Foster. 118 p. \$1.50

Two of the five papers by N. Bonvillain and H. Woodbury deal with noun incorporation in Mohawk and Onondaga. The paper by M. Mithun deals with word order in Tuscarora. The remaining two papers, one on Mohawk by G. Michelson, the other on Erie by R. Wright, pose ethno-historical questions based on linguistic analysis of primary sources.

- No. 11 MUSEOCINEMATOGRAPHY: Ethnographic Film Programs of The National Museum of Man, 1913-1973. David W. Zimmerly. 103 p., 22 figures. \$1.50

This paper details the history of ethnographic filmmaking at the National Museums of Canada dating from the Canadian Arctic expedition of 1913-17, when George H. Wilkins shot what may be the earliest scenes of Eskimo filmed anywhere, to 1973. A catalogue of films and footage is included along with biographical notes on the more important filmmakers, as well as detailed shot lists of selected films.

- No. 12 ETHNOLOGY DIVISION: Annual Review, 1973. Edited by Barrie Reynolds. 65 p., on request.

- No. 13 RIDING ON THE FRONTIER'S CREST: Mahican Indian Culture and Culture Change. Ted J. Brassler. 91 p., 5 plates, 1 map. \$1.25

This study contains a detailed summary of the history and changing culture of the Mahican Indians, originally inhabiting the Hudson Valley in New York State. Since the history of the Mahican is closely interrelated with that of the neighbouring Iroquois Conference, it also contributes to a more balance view of Iroquois history.

- No. 14 A BIBLIOGRAPHY OF THE ATHAPASKAN LANGUAGES.
Richard T. Parr. 330 p., 5 maps. \$3.50

This bibliography brings together the relevant materials in linguistics, anthropology, archaeology, folklore, and ethnomusicology for the Athapaskan Indian languages. Approximately 5,000 entries, of which one-fourth have been annotated, as well as maps and census figures.

- No. 15 SOME ASPECTS OF THE GRAMMAR OF THE ESKIMO DIALECTS OF CUMBERLAND PENINSULA AND NORTH BAFFIN ISLAND. Kenn Harper. 95 p., 1 map. \$1.25

This study analyses some of the grammar of two dialectal areas of Central Arctic: Cumberland Peninsula and North Baffin Island. While not dealing in detail with all aspects of the Eskimo grammar, it concentrates on an analysis of noun and verb structures. It also includes the use of the dual person.

- No. 16 AN EVALUATIVE ETHNO-HISTORICAL BIBLIOGRAPHY OF THE MALECITE INDIANS. Michael Herrison. 260 p., \$2.75

This bibliography aims at a complete coverage of primary sources, both published and unpublished, for Malecite ethnology. Annotations are provided for the student and complete quotations from those inaccessible works which contain little that is relevant.

- No. 17 PROCEEDINGS OF THE FIRST CONGRESS OF THE CANADIAN ETHNOLOGY SOCIETY. Edited by Jerome H. Barkow. 226 p., \$3.00

In this publication, the reader will find ten of the major papers presented during five of the Sessions. Also included are discussion summaries of three Sessions where no formal papers were presented.

- No. 18 KOYUKUK RIVER CULTURE. Annette McFadyen Clark. 282 p., 5 maps. \$3.25

The Koyukuk River Culture is a comparative study of selected aspects of the material culture of the Koyukuk Koyukon Athapaskan Indians and the Kobuk and Nunamiut Eskimos who share contiguous areas in interior Northern Alaska.

- No. 19 ETHNOBOTANY OF THE BLACKFOOT INDIANS. John C. Hellson and Morgan Gadd. 138 p., 37 plates. \$2.00

This study documents Blackfoot plant use as it was provided by elderly informants living today, schooled in the tradition of plant uses. Uses of approximately 100 species are described in topical form: religion and ceremony, birth control, medicine, horse medicine, diet, craft and folklore.

- No. 20 FROM THE EARTH TO BEYOND THE SKY: An Ethnographic Approach to four Longhouse Iroquois Speech Events. Michael K. Foster. 448 p., 8 tables, 16 figures. \$5.00

This study is an analysis of four structurally related rituals of the Longhouse Iroquois of Southern Ontario: the Thanksgiving Address, the Great Feather Dance, the Skin Dance and the Tobacco Invocation. Transcribed and translated text included as appendices.

1975

- No. 21 BELLA COOLA CEREMONY AND ART. Margaret A. Stott. 153 p., 11 figures, 16 plates. \$2.25

The aim of this study is to lend ethnological importance to a collection of material culture, by revealing the relationship of Bella Coola ceremonialism and art with other aspects of society, and offering an analytical summary of Bella Coola art style. Contemporary ceremonialism and art are also described and analysed.

- No. 22 A BASKETFUL OF INDIAN CULTURE CHANGE. Ted J. Brassier. 121 p., 74 figures. \$2.00.

Analysis of the decorative patterns on aboriginal woven and wood-splint basketry, which reveals the tenacious survival of basic artistic concepts of aboriginal origin. The woodsplint technique was adopted by the Indians to adapt their crafts to White Market. Ethnohistorical value of museum collections is demonstrated.

- No. 23 PAPERS OF THE SIXTH ALGONQUIAN CONFERENCE, 1974. Edited by William Cowan. 399 p., \$4.50

The Sixth Algonquian Conference was held in Ottawa, October 4-6, 1974. It was an inter-disciplinary conference embracing archaeology, history, ethnology and linguistics, and this collection comprises most of the papers presented.

- No. 24 CANADIAN ETHNOLOGY SERVICE: Annual Review, 1974. Edited by Barrie Reynolds. 71 p., 13 plates, 2 maps, on request.
- No. 25 A CONTEXTUAL STUDY OF THE CARIBOU ESKIMO KAYAK. Eugene Y. Arima. 275 p., 3 maps, 31 figures. \$3.25

After a discussion of the place of material culture studies in modern anthropology, the author shows the continuity of the Caribou Eskimo kayak form from the Birnik culture. The reconstruction of general kayak development is given in detail as well as a thorough coverage of construction and use of the kayak.

- No. 26 A PLACE OF REFUGE FOR ALL TIME: Migration of the American Potawatomi into Upper Canada 1830-1850. James A. Clifton. 152 p., 3 maps, 7 plates. \$2.25

This monograph contains a study of the movement of a large portion of the Potawatomi Indian tribe from the states of Indiana, Illinois, Wisconsin and Michigan into Upper Canada in the period 1830-1850. It also examines the Canadian evidence to shed some light on not well understood features of Potawatomi social organization and ecological adaptations in the first decades of the 19th century.

- No. 27 PROCEEDINGS: Northern Athapaskan Conference, 1971. Edited by A. McFadyen Clark (2 vols). 803 p., 14 maps, 13 figures, 23 tables. \$9.25

The seventeen papers on Northern Athapaskan research in ethnology, linguistics, and archaeology published in these two volumes were presented at the National Museum of Man Northern Athapaskan Conference in March 1971. The papers are prefaced by a short introduction which outlines the rationale and accomplishments of the Conference.

- No. 28 PROCEEDINGS OF THE SECOND CONGRESS, CANADIAN ETHNOLOGY SOCIETY, VOL. I & II. Edited by Jim Freedman and Jerome H. Barkow. 723 p., 2 maps, 31 figures, 9 tables, 3 plates. \$10.75

These Proceedings are of the Second Annual Conference of the Canadian Ethnology Society, held in February 1975 at Winnipeg, Manitoba. The first volume includes papers presented at two of the eight sessions: "Myth and Culture" and "The Theory of Markedness in Social Relations and Language". In the second volume are grouped the papers read at the six remaining sessions: "Contemporary Trends in Caribbean Ethnology", "African Ethnology", "Anthropology in Canada", "The Crees and the Geese", "Early Mercantile Enterprises in Anthropological Perspectives" and "Volunteered papers". An abstract in French and English precedes each paper.

1976

- No. 29 A PROTO-ALGONQUIAN DICTIONARY. George F. Aubin.
210 p. \$3.25

This dictionary contains nearly 2,300 Proto-Algonquian reconstructions. Each entry contains: the Proto-Algonquian reconstruction, its source and English gloss and the forms cited in support of the reconstruction. An English-Proto-Algonquian index is also included.

- No. 30 CREE NARRATIVE: Expressing the personal meanings of
O.P. events. Richard J. Preston. 316 p., 3 figures,
1 photograph. \$3.50

Narrative obtained from the Eastern Cree Indians of James Bay, Quebec, are considered in their various functions within the Cree culture. The author privileges an inductive approach for this study.

- No. 31 CONTRIBUTIONS TO CANADIAN ETHNOLOGY, 1975. Edited by
David Brez Carlisle. 359 p., 127 plates. \$4.50

This volume contains 7 papers on ethnological subjects. Four of them are on material culture (Day, Damas, Arima and Hunt), one on rituals (Stearns), one on general ethnography (Smith), one on ethnohistory (Gillespie) and one on cultural change (Rogers and Tobobondung).

- No. 32 ESKIMO MUSIC BY REGION: A Comparative Circumpolar
Study. Thomas F. Johnston. 222 p., 38 plates,
9 musical transcriptions. \$2.75

Study of Alaskan Eskimo music, as part of a distinct western musical complex, compared with Eskimo music in Central and Eastern Canada and Greenland.

The following papers are being distributed gratis by the Chief, Canadian Ethnology Service, National Museum of Man:

Les dossiers suivants sont distribués gratuitement par le Chef du Service canadien d'Ethnologie, Musée national de l'Homme:

- No. 33 LA CULTURE MATERIELLE DES INDIENS DU QUEBEC: Une étude de raquettes, mocassins et toboggans. Carole Lévesque. 156 p., 47 figures, 28 planches.

Cette étude sur la fabrication et la décoration des raquettes, des mocassins et des toboggans dans les communautés indiennes du Québec concerne à la fois des objets produits au 19^e siècle et d'autres produits actuellement. Elle s'inscrit dans une approche récente de la culture matérielle où la production est étudiée en fonction des rapports sociaux à l'intérieur desquels elle s'insère.

1977

- No. 34 A PRACTICAL WRITING SYSTEM AND SHORT DICTIONARY OF KWAKW'ALA (KWAKIUTL). David McC. Grubb. 251 p., 1 plate.

The purpose of this work is to present a phonemically accurate, practical spelling system of Kwakw'ala, the language of the Kwagulh (Kwakiutl) people. The first section deals with the use of the practical orthography while the second section is a two-way, cross-indexed dictionary: English - Kwakw'ala.

- No. 35 THE INDIVIDUAL IN NORTHERN DENE THOUGHT AND COMMUNICATION:
O.P. A Study in Sharing and Diversity. Jane Christian and Peter M. Gardner. 419 p.

The volume reports some of the preliminary findings of a collaborative study of thought and communication among members of one Mackenzie drainage Dene community. Subprojects, on aspects of communication and learning, on shared and diverse classifications and processes having to do with trapping, fishing, and exploitation of moose, are reported.

- No. 36 SHAMATTAWA: The Structure of Social Relations in a
O.P. Northern Algonkian Band. David H. Turner and Paul Wertman. 124 p., 12 plates, 8 figures.

This study aims to test a theory of Northern Algonkian social organization developed through a structural analysis of Australian hunter-gatherer societies and a critical reading of Northern Algonkian literature.

- No. 37 SOME GRAMMATICAL ASPECTS OF LABRADOR INUTTUT (ESKIMO):
A Survey of the Inflectional Paradigms of Nouns and Verbs.
Lawrence R. Smith. 98 p., 59 tables.

This grammatical sketch surveys the nominal and verbal paradigms of the dialect in current usage among the Labrador Inuit of the Atlantic Coast.

1978

- No. 38 SWAN PEOPLE: A Study of the Dunne-za Prophet Dance.
O.P. Robin Ridington. 132 p., 20 plates.

The prophet dance, a complex of beliefs and practices among northwestern native people, is studied from the myths and oratories collected among the Dunne-za or Beaver Indians of the upper Peace River.

- No. 39 NEIGHBORS AND INTRUDERS: An Ethnohistorical Exploration of
the Indians of Hudson's River. Edited by Laurence M. Hauptman
and Jack Campisi. 285 p., 29 plates, 3 figures.

Utilizing new archaeological, ethnohistorical and linguistic perspectives, the present volume is aimed as a starting point for future inter-disciplinary research in the field of study of the Indians of the Hudson River.

- No. 40 PAPERS FROM THE FOURTH ANNUAL CONGRESS, 1977. CANADIAN
ETHNOLOGY SOCIETY. Edited by Richard J. Preston. 431 p.,
15 tables, 14 figures, 3 maps.

This volume contains selected papers presented at the Fourth Annual Congress of the Canadian Ethnology Society in Halifax, February 23-27, 1977. It includes papers on subjects such as maritime ethnology, Micmac research, folklore, friendship, property and ownership, wage labour migration, and the concept of stranger.

- No. 41 THE EFFECTS OF ACCULTURATION ON ESKIMO MUSIC OF CUMBERLAND
PENINSULA. Maija M. Lutz. 167 p., 5 maps, 2 tables,
vinyl record.

The purposes of this study are as follows: to examine the types of music which are performed and listened to in Pangnirtung today, to discuss the cultural context of the music, to place present-day music in a historical perspective, and finally to formulate reasons and justifications for changes that have taken place in music.

- No. 42 A PRACTICAL DICTIONARY OF THE COAST TSIMSHIAN
O.P. LANGUAGE. John Asher Dunn. 155 p.

This Tsimshian/English dictionary of more than 2250 entries gives to researchers practical transcription, morphological information, English glosses and phonetic transcription, showing the local variants.

- No. 43 CONTEXTUAL STUDIES OF MATERIAL CULTURE. Edited by
O.P. David W. Zimmerly. 58 p., 29 figures.

This collection of five papers surveys the general field of material culture studies and includes specific recent contextual studies of North American Indian and Eskimo material culture.

- No. 44 ALGONQUIN DIALECT RELATIONSHIPS IN NORTHWESTERN QUEBEC.
Roger Gilstrap. 70 p., 4 illustrations.

This report examines dialect relationships (lexicon, phonology and grammar) which exist between the five Algonquin communities of Amos, Lac Simon, Winneway, Maniwaki and Rapid Lake of northwestern Quebec.

- No. 45 A SURVEY OF THE DERIVATIONAL POSTBASES OF LABRADOR
INUTTUT (ESKIMO). Lawrence R. Smith. 128 p.

The core of this work is a dictionary of derivational postbases in current usage by the Inuit of the Labrador Coast. Each entry includes the Inuttut form in phonemic orthography, morphophonemic specifications, a semantic characterization in English, notes on idiosyncratic properties and examples of use. An introduction to Labrador Inuttut word-formation is also provided.

1979

- No. 46 ESKIMO ECONOMICS: An Aspect of Culture Change at
Rankin Inlet. William Hugh Jansen II. 162 p.,
11 illustrations.

This report is an investigation into the development of four distinct economic strategies by the Eskimos of Rankin Inlet, Northwest Territories: economic specialization; economic generalization: entrepreneurship; and, dependence upon social assistance.

- No. 47 INUIT ADOPTION. Lee Guemple. 131 p.

This study offers a description and analysis of the social and cultural aspects of traditional and contemporary adoptive practices among the Inuit.

- No. 48 SOLSTICE-ALIGNED BOULDER CONFIGURATIONS IN SASKATCHEWAN. Alice B. Kehoe and Thomas F. Kehoe. 73 p., 8 plates, 15 figures.

Eleven Saskatchewan prehistoric boulder configurations are investigated to determine whether their rock cairns and lines are likely to have been aligned to astronomical phenomena.

- No. 49 CASE AND CONTEXT IN INUKTITUT (ESKIMO). Ivan Kalmár. 159 p., 1 map.

The author investigates the use of the three simple sentence types with both subject and object in the Inuktitut language.

- No. 50 CONTRIBUTIONS TO CANADIAN LINGUISTICS. Eric P. Hamp, Robert Howren, Quindel King, Brenda M. Lowery and Richard Walker. 118 p., 7 tables, 1 figure.

This volume contains five papers on linguistic subjects: three are on the Athapaskan languages of Dogrib (Howren 1968), Central Carrier (Walker 1966), and Chilcotin (King 1968); one on Blackfoot (Lowery 1964); and, one on Algonquin (Hamp 1974).

- No. 51 CONTES INDIENS DE LA BASSE COTE NORD DU SAINT LAURENT. Rémi Savard. 99 p.

Ce volume contient quatorze contes montagnais provenant de François Bellefleur de La Romaine et de Pierre Peters de Saint-Augustin sur la Basse Côte Nord du Saint Laurent. Ils ont été recueillis de 1970 à 1975.

- No. 52 THE CONTEXT OF THE INFORMANT NARRATIVE PERFORMANCE: From Sociolinguistics to Ethnolinguistics at Fort Chipewyan, Alberta. Ronald Scollon. 80 p., 1 map.

The author demonstrates how narrative structure at Fort Chipewyan, Alberta is highly sensitive to the situation of the narrative performance.

- No. 53 HOOPER BAY KAYAK CONSTRUCTION. David W. Zimmerly. O.P. 118 p., 84 figures, 89 photographs, 1 map, 5 blueprints.

This illustrated monograph details the construction process of a 4.6 m (15') Bering Sea-type kayak made in the Yupik Eskimo-speaking community of Hooper Bay, Alaska in October and November of 1976. Instructions and full-size blueprints for the construction of a working reproduction of this kayak are included.

- No. 54 SUFFIXES OF THE ESKIMO DIALECTS OF CUMBERLAND PENINSULA AND NORTH BAFFIN ISLAND. Kenn Harper. 123 p.

This paper analyzes the derivational suffixes of the two closely related Eskimo dialects of Cumberland Peninsula and North Baffin Island. The suffixes are presented in a dictionary format and all variants of a suffix are listed in alphabetical sequence.

- No. 55 A REFERENCE GRAMMAR FOR THE COAST TSIMSHIAN LANGUAGE. John Asher Dunn. 91 p.

This is a non-technical introduction to the phonology, morphology, and syntax of Coast Tsimshian as spoken in Metlakatla, Alaska, Port Simpson, Kitkatla, Hartley Bay, and Prince Rupert, British Columbia. It contains sections on pronunciation, sound changes, word formation (morphology), syntax, basic sentence types and their grammatical relationships and provides an explanation of the practical orthography currently in use.

- No. 56 ASPECTS OF INUIT VALUE SOCIALIZATION. Jean L. Briggs. 63 p.

This volume takes a serious look at "play" in Inuit society by arguing that "play" contains processes essential to the creation, maintenance and internalization of the central values of Inuit society.

- No. 57 ATHAPASKAN WOMEN: Lives and Legends. Julie Cruikshank. 202 p.

This volume contains excerpts illustrating the changing themes in Athapaskan culture which were taken from individual booklets previously prepared by the author on the family and personal history and legends of seven Athapaskan women living in the Yukon Territory.

- No. 58 CHIPEWYAN MARRIAGE. Henry S. Sharp. 108 p., 17 figures.

This volume investigates the operation of the kinship system of the Mission Chipewyan. It examines the utilization of kinship terms, and conflict inherent in this group of Caribou-Eater Chipewyan and an analysis of marriage and the role of affines is included.

- No. 59 EIGHT INUIT MYTHS/INUIT UNIPKAAQTUAT PINGASUNIARVINILIT. Transcribed and translated by Alex. Spalding. 102 p.

Eight Nassilingmiut (Central Arctic Inuit) myths are given a roughly morphemic translation as well as a literary translation into English with preface and glossary included.

- No. 60 INUIT SONGS FROM ESKIMO POINT ᐃᓄᐃᑦ ᐃᑦ ᑦᐃᑦᑦᑦ ᐃᑦᑦᑦᑦ ᐃᑦᑦᑦᑦ ᐃᑦᑦᑦᑦ .
 Ramon Pelinski, Luke Suluk, Lucy Amarook. 122 p.,
 12 illustrations, vinyl record.

This volume contains forty-one Inuit songs of the traditional genres of the ajajait, animal songs and children's game songs collected in Eskimo Point, N.W.T. in 1977. All songs appear in Inuktitut with English translations and are accompanied by the musical notation.

CONTENTS OF ACCOMPANYING RECORDING

Band

Side 1

1. "I wanted to tell something". Ajaja song sung by A. Ubluak, E. Nanook and Issumatarjuark (No. 9).
2. "Once in a while". Ajaja song sung by A. Suluk and D. Suluk (No. 1).
3. "Did you come". Pisirk sung by Martha Attaluk and Yaha Arnayuinnaq (No. 8).
4. Children's game song sung by Alice Suluk and Eva Arruak (No. 40).

Band

Side 2

1. "The loon is calling". Animal song sung by Alice Suluk and Eva Arruak (No. 36).
2. The song of the geese. Sung by Cathy Howmik (No. 39).
3. Hide and seek game song. Sung by Alice Suluk (No. 41).
4. Ajaja song sung by Margaret Ujauperk (No. 33).
5. "I want to sing". Ajaja song sung by Margulene Oonerk (No. 31).
6. "Why do I keep thinking". Ajaja song sung by Donald Suluk (No. 14).

This record was produced with the collaboration of the electroacoustic sector of the Music Faculty of the University of Montreal. Sound technician: Michel Bédard, Jean Décarie.