SONG TRANSCRIPTIONS

Reprinted here with permission from UCLA Ethnomusicology Department
Transcription Key

\[\uparrow\]\  No more than one quarter-tone higher than notated.

\[\downarrow\]\  No more than one quarter-tone lower than notated.

\[\rightarrow\]\  Portamento

\[\leftarrow\]\  Note released with portamento downward to an indefinite pitch

\[\rightarrow\]\  Note released with portamento upward to an indefinite pitch

\[\cdots\]\  Pulsations on a tone without actually breaking the tone

\[\Rightarrow\]\  Slight accent

\[\\\]\  Variance of dynamic level

\[\\\]\  Marks the end of a musical section

\[\\\]\  Marks a subdivision within the musical section

\[\text{a, b}\]\  Sections of song

\[\text{a}^1, \text{b}^1\]\  Standardized variant forms of a musical section
Brief rest for breath without direct rhythmic significance

\[ \frac{3}{8} \] 1 beat, underlying rhythmic organization of threes (or multiples thereof) but not invariable, and with no implied baseline/accent pattern.

\[ \frac{2}{4} \] 1 beat, underlying rhythmic organization of twos (or multiples thereof) but not invariable, and with no implied baseline/accent pattern.

Tonic note

B♭ throughout the song with no implication of scale or key

Rhythmic representation of the relative total durations of all pitches used in a song
SONG 1

transposed up one half step

Singers: Emily Hill Dorothy Tappay

\[ \text{Variations} \]

\[ \text{Pitches} \]
SONG 2

Singers: Emily Hill
Dorothy Tappay

\( \text{\textit{J.}} = \text{ca. 78} \)

\( \text{a) 1) \)

\( \text{b) 2) \)

\( \text{c) 3) \)

\( \text{d) 4) \)

\( \text{e) 5) \)

Da-mên bi-ya-ni da-ve-de doh-nzi ha-ve-no-re, Da-mên bi-ya-ni da-ve-

doh-nzi ha-ve-no-re. Bu-i-wai da-mê van-dô ge-\text{ma}-no-re ge-ma-

no-re, Bu-i-wai da-mê van-dô ge-ma-no-re ge-ma-no-re. no-re.

Variations

Pitchs

\( \text{\textit{J.}} = \text{ca. 78} \)

\( \text{a) 1) \)

\( \text{b) 2) \)

\( \text{c) 3) \)

\( \text{d) 4) \)

\( \text{e) 5) \)

The pitch lowers by one half step during the course of the song.
SONG 3

Singers: Emily Hill
Dorothy Tappay

\[ j = \text{ca. 66} \]

\[ a \]

Mu-gu-a va-gi-na-ve mu-gu-a va-gi-na-ve, Mu-gu-a va-gi-na-ve

\[ b \]


\[ 1, 2, 3, 4 \]


Variations

Pitches
Transposed up one whole step

Singer: Dorothy Tappay

Variation Pitches
SONG 5

Singers: Emily Hill
Dorothy Tappay

\[ j = \text{ca. 92} \]

\begin{align*}
\text{Wón-gó ai-yé-pū-rūn-ge} & \quad \text{wón-gó ai-yé-pū-rūn-ge, Wón-gó ai-yé-pū-rūn-ge} \\
\end{align*}

Variations

Pitches
SONG 6A (1977)

Singers: Emily Hill
Dorothy Tappay

\[ J. = \text{ca. 72} \]

1) \[
\begin{align*}
&Gwi-nan \ gas \ du-gum-bai-yu, \ Gwi-nan \ gas \ du-gum-bai-yu. \\
&\text{Bu-hi \ ba \ roan-zi \ ma-ru-kan-du \ ha-ve-no-re, \ Bu-hi \ ba \ roan-zi} \\
&\text{ma-ru-kan-du \ ha-ve-no-re. no-re.}
\end{align*}
\]

Variations

Pitches

1) \[a\]
2a) \[
\begin{align*}
&\text{2b) } \\
&\text{2c)}
\end{align*}
\]
transposed down one minor third

Singer: Emily Hill

Variations  
Pitches
SONG 7

Singer: Emily Hill

\[ \text{Sena roi-yá-bí se-na roi-yá-ben-de, Sena roi-yá-bí se-na roi-yá-ben} \]

\[ \text{Varénë wúmi-në-ge varénë wúmi-në-ge he, Varénë} \]

\[ \text{wúmi-në-ge varénë wúmi-në-ge he.} \]

Variation Pitches
SONG 8

transposed up one whole step

Singers: Emily Hill
Dorothy Tappay

\[ J = \text{ex. 108} \]

Da-mè A-pan-de do-i-ya ru-ku-vich, Doi-ya di-va-na du-kaig mi-ya-
wain-dè yai-yó wain-dè. Da-mè A-pan-de do-i-ya ru-ku-vich, Doi-ya di-va-
na du-kaig mi-ya-wain-dè yai-yó wain-dè. Da-mè A-pan-bi-tè wa-zum-bi-tè
dua-n-zi ga-rîd-nô wain-da, Da-mè A-pan-bi-tè wa-zum-bi-tè dua-n-zi
garîd-nô wain-da. wain-da.

Variations

Pitches
transposed up one half-step

Singer: Emily Hill

Da-me A-pa na-nam-bu-ru, Da-me-n bi-ya na-nam-bu-ru

na-re-yi-zî-no-re Ni-am bi-ya na-re-yi-zî-no-re,

Ni-am bi-ya na-re yî-zî-no-re.

Variations

Pitches
SONG 10

transposed up one half-step

Singers: Emily Hill
          Dorothy Tappay

\( \text{j = ca. 102} \)


1) \( \text{ha-ve-no-rë, no-rë.} \)

Variations  Pitches
transposed up one half-step

Singers: Emily Hill
Dorothy Tappay

Variations

Pitches

The pitch lowers one half-step during the course of the song.
SONG 11B (1979)

transposed down one whole step

Singer: Emily Hill

\( J = \text{ca. 88} \)

Sai-wai doi-ya-vi sai-wai doi-yav Sai-wai doi-ya-vi

Sai-wai doi-yav. Doi-ya ðimp-ðun ðimp-ðun muzar bang-we-nô-ga-re

cné. Doi-ya ðimp-ðun ðimp-ðun muzar bang-we-nô-ga-re cné.

Pitches
SONG 12

Singer: Emily Hill

\[ J = \text{ca. 120} \]

\[
\begin{align*}
1) & \quad \text{Bu-yu-na du-ru-a} & \quad 2) & \quad \text{bu-yu-na du-ru-a} \\
3) & \quad \text{gin} & \quad 4) & \quad \text{Tsa} \\
5) & \quad \text{pa-ran bangwa-vi no} & \quad 6) & \quad \text{ra} \\
7) & \quad \text{Tsa} & \quad 8) & \quad \text{nor} \\
\end{align*}
\]

Variations

\[
\begin{align*}
1) & \quad 2) & \quad 3) & \quad 4) & \quad 5) \\
\end{align*}
\]

Pitches
SONG 13

Singer: Dorothy Tappay

\( j = \text{ca. 112} \)

1) \[ \text{Dó-sa do-i-yə-vi hα-ve-y疗法, Dó-sa do-i-yəv ha-ve-y疗法, Sό-gó-vi wí-ne-y疗法-no ra, Sό-gó-vi wí-ne-y疗法-no.} \]

2) \[ \text{Sό-gó-vi wí-ne-y疗法-no.} \]

Variations

Pitches
SONG 14A (1978)

transposed down one half-step

Singer: Emily Hill

Variations

Pitches

The pitch lowers one half-step during the course of the song.
transposed up a minor third

Song 14B (1979)

Singer: Emily Hill

Variation Pitches
SONG 15

Singer: Dorothy Tappay

transposed up one half-step

Da-më na-voi da-zi-mi doih-în, Da-më na-voi da-zi-mi doih-în


Variations

Pitches

The pitch lowers one whole-step during the course of the song.
SONG 16

Singer: Emily Hill

Da-mên doi-ya-vi duan-zi wa-ne-ya, Da-mên doi-ya-vi duan-zi wa-ne-ya.

Da-mên doi-ya-vi duan-zi wa-ne-ya, Da-mên doi-ya-vi duan-zi wa-ne-ya.

Wa-ni-ya wa-ni-ya wa-ne-ya, Wa-ni-ya wa-ni-ya wa-ne-ya.

Variations Pitches

The pitch lowers one half-step during the course of the song.
SONG 17

Singer: Emily Hill

Hu-chi nū-wi-ran de-an na-re tō-da de-wan e- Na wī-ra-pē-ya nan-gan

e- Na na-re tō-da de-wan e-na.

Variations

Pitches