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critique of previously published ethnographic descriptions, and extensive participant-observation fieldwork, Ackerman provides the model and the evidence to refute the myth of male dominance. The redefinition of what constitutes power might apply to other tribal geographies using this methodology, and by extension, to many cultural groups in which women operate at informal levels with more independence and autonomy than has previously been understood. These are powerful possibilities.

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**Singing the Songs of My Ancestors: The Life and Music of Helma Swan, Makah Elder.** By Linda J. Goodman and Helma Swan. Forward by Bill Holm. Norman: University of Oklahoma Press, 2003. 339 pages. \$44.95 cloth.

As the daughter of a Northwest Coast chief, Helma Swan (1918–2002) enjoyed privileged access to an understanding of the significance of the music of her Makah people. This book describes songs, dances, and potlatch ceremonies in Swan's own words, along with a discussion of song ownership and other Makah musical concepts. Linda Goodman first met Swan in 1974 at the Makah village of Neah Bay, Washington, where Goodman was working on her doctoral dissertation. This book is the result of more than twenty years of research and oral history interviews, during which time the two women developed a close friendship.

Swan's goal in this work was to tell her story in her own words, to validate her family's rights to particular ceremonial property, and to leave a written record about Makah music. Goodman, an anthropologist/ethnomusicologist by profession, was interested in placing Swan's story in an appropriate cultural, historical, and musical context so that the non-Makah reader could envision the world from which Swan's life and traditions emerged. After reading Goodman's introduction, which discusses participant-observer methods of fieldwork, theories of women in society, and concepts of culture change, it appeared that anthropological issues might overshadow the book. However, as David McAllester notes on the jacket of the book, this work is clearly written and free of scholarly jargon. In large part this is due to the liberal use of quotes from the hundreds of pages of transcripts from interviews that Goodman recorded over the years. This method of collaborative research is similar to that used by Tara Browner in *Heartbeat of the People: Music and Dance of the Northern Pow-Wow* (2002), Luke E. Lassiter in *The Power of Kiowa Song* (1998), and John G. Neihardt in *Black Elk Speaks* (1995). From a researcher's perspective, this extensive use of quotes from the primary sources of information is what makes these works particularly valuable.

*Singing the Songs of My Ancestors* is divided into three parts: the first discusses various elements of Makah culture, history, and music; the middle of the book is a story of Swan's life in her own words; and the concluding chapters focus on the music itself. Although the parts are quite different in tone,

the clear divisions allow for easy retrieval of information according to the needs of each individual reader.

The first section includes detailed maps of West Coast tribes, with information in the accompanying text situating the Makah people as the southernmost tribe among the twenty tribes included under the general term "Nootka," the majority of which are on the Canadian side of the border. An example of the integration of the various parts of the book is that this tribal information comes to mind when the biographical section that follows discusses a journey during which Swan accompanied her father on a trip to Canada, appropriately subtitled "The Time They Made My Father a Chief."

The description of the impact of U.S. government policies, whose goal was the assimilation of Indians into American society by eradicating old cultural practices, becomes particularly significant when you consider that Swan, born in 1918, was directly impacted by the Neah Bay Indian Agency, which controlled the area from 1863 to 1933. For example, Swan talks of the dances she attended in secret with her father when she was a little girl. Chapter five, "Childhood Remembrances of Ceremonies," provides cultural contexts for various events from the distinctly insider perspective of a young girl dancing "background" for her father at numerous potlatches, which she refers to as "parties." Because her elder brother had died at age fourteen, and her other brothers were too young, Helma was a constant dance companion for her father at these parties, while her mother stayed home to tend to the younger children.

Swan notes that her father taught her the value of a song, and how to give or receive it. "Every day he'd sing different songs, and he'd make me sit and listen (129)." Because her brothers were so much younger, they did not learn their father's songs, which intensified the importance of the role she played in preserving her family and her tribe's ceremonial traditions when her father passed away in 1958.

Goodman's introductory overview of Makah cultural practices notes that the last of a group of elderly men who had sung, danced, and run the ceremonial life of the tribe passed away in the late 1950s. Many of the young males of the tribe, ridiculed by their non-Indian coworkers, had shied away from their traditional practices and no longer knew the proper procedures. The women, determined not to let their traditions and ceremonies lapse, assumed responsibilities they had never held before, and began teaching songs, dances, and ceremonial practices to their children (51). Helma Swan became a singer out of necessity, although, traditionally, Makah singers had been men. She noted that "I think I feel now just about like my dad used to feel about parties. . . . It's more or less to keep reminding people who you are, where you came from. Otherwise, nobody would know" (200).

The concluding section includes musical transcriptions of ten Swan family songs, along with a description of each song's traditional setting, quotes from Helma Swan, translations of the text, and musical analysis. Due to Swan's fear of song stealing, a recording does not accompany the book, but the detailed transcriptions and descriptions give a good sense of the songs in their cultural context.

In *Singing the Songs of My Ancestors*, Goodman has successfully combined Swan's desire to tell her own history with contextualizing the narrative to better understand Swan's pivotal role in preserving traditional Makah culture. The book provides a welcome addition to the available literature on Native American cultural practices of the Northwest Coast; it presents a convincing argument for the dominant role that women that such as Helma Swan adopted to insure the maintenance of their cultural traditions during the second half of the twentieth century, when numerous tribes were struggling to regain their heritage. The thirty-five black and white photographs help by providing a pictorial historical record to accompany the written word. The genealogical chart and family histories help keep track of the lineages that Swan considered so important to understand, a glossary explains Native terms used in the book, copious chapter notes fill in details about various events mentioned in the text, and an extensive index facilitates research on specific areas of interest.

Suggestions for further reading in this area include Pamela Amoss' *Coast Salish Spirit Dancing: The Survival of an Ancestral Religion* (1978), Philip Drucker's *Indians of the Northwest Coast* (1963), and Richard Keeling's *Cry for Luck: Sacred Song and Speech Among the Yurok, Hupa, and Karok Indians of Northwestern California* (1992).

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**The Solidarity of Kin: Ethnohistory, Religious Studies and the Algonkian-French Religious Encounter.** By Kenneth M. Morrison. State University of New York Press, Albany, 2002. 243 pages. \$65.50 cloth; \$21.95 paper.

In the *Solidarity of Kin*, Kenneth Morrison combines the methodological pursuits of ethnohistory (time, pattern, structure, and change) with those of religious studies (theology, cosmology, human, sociological, historical, and interspecies) to understand the Algonkian process of religious change during the seventeenth-century contact with the French. Morrison seeks to describe a more complex, dynamic process of religious change from Algonkian perspectives than other scholars have achieved in their disciplines. One major emphasis of the book is to assist scholars in history, ethnography, and religious studies to become more conscious of the ethnocentrism in their analyses of indigenous/Native American cultures. "The disciplines remain inadequate, imperfect, and illogical extensions of an Euroamerican ideological stance that has always made every effort to subsume Native American peoples under Christian, progressive, objective, and other universalizing views of history" (4). Morrison states the imperative that until we have an adequate self-understanding of how our own Judeo-Christian traditions and the related secular principles of a world view shape our perceptions of these cultures, we will never engage the Indian mind, specifically here the Algonkian.