

# Secwepemc Language Curriculum

## Secwépemc Songbook

1998 Teachers' Guide



by  
Marianne Ignace

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## Preface to this Guide

This Teachers' Guide accompanies the Secwepemc Songbook *Setsintens re Secwepemc*. It is designed to help Secwepemc language and culture teachers plan and implement curriculum units at Grade levels K-12 which deal with traditional Secwepemc music and singing, as well as singing non-traditional children's songs, nursery songs and Christmas hymns. It presents an explanation, in Secwepemctsin and English of Secwepemc music and styles of songs, followed by suggestions and activities towards teaching and learning singing and drumming, vocabulary for song lyrics in Secwepemctsin, and an explanation and vocabulary list for the bone-game.

Since most of the materials in this guide are presented in both Secwepemctsin and English, it may also be useful for Social Science teachers who plan to present curriculum units on Aboriginal song and music at the Primary, Intermediate or Secondary level.

### Acknowledgements:

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The 1997/98 Secwepemc Language Curriculum Committee included representatives from each of the seven Secwepemc Bands in District No.73, thus representing the distinct dialects and speech communities within the area. Band-delegated representatives on the committee were:

Adams Lake Band		Mr. Les Williams
Kamloops Band	-	Mr. Daniel Seymour
Little Shuswap Band	-	Mrs. Clara Charlie
Neskonlith Band	-	Mrs. Sarah Deneault
North Thompson Band	-	the late Mr. Louis Matthew
Skeetchestn Band	-	Mrs. Christine Simon
Whispering Pines Band	-	Mrs. Marie Antoine (Bonaparte Band/on behalf of Whispering Pines/Clinton Band)

The working sessions of the Secwepemc Language Curriculum Committee and the writing of the Secwepemc Songbook and this teachers' guide were facilitated by Dr. Marianne B. Ignace.

This Guide is dedicated to the late Louis Matthew, who so generously gave his time and knowledge on our Secwepemc Language Curriculum Elders committee, played harmonica in our sessions of singing Christmas hymns, and shared his knowledge of playing *sllekmew'es* on the video-tape *Re sllekmew'es*. Yiri7 re skukwstec-kucw !

Marianne Ignace

November 1998

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## **Table of Contents of this Teachers' Guide**

- 1. Cross-References to existing curriculum guides and to the Secwepemctsin Grade 5-12 Integrated Resource Package:**
- 2. Re setsinems re Secwepemc: Secwepemc Songs and Music**
- 3. List of Secwepemc Songs in SCES Audio-Tape Collections with short descriptions**
- 4. Suggestions on Teaching and Integrating Songs and Music into Teaching Secwepemc Language and Culture**
- 5. Rhythms and Beats: Learning and teaching strategies**
- 6. Vocabularies for Songs in Secwepemc Songbook**
- 7. Llekmew'es: The Bonegame**

## **1. Cross-References to Secwepemc Music in existing curriculum guides and to the Secwepemctsin Grade 5-12 Integrated Resource Package**

### **Secwepemc Language Package K-3:**

- The Secwepemc Language Package K-3 (also useful for Grades 4-7 beginners) also includes a unit (Unit 12) on singing and the bone-game, which lists some basic vocabulary and frame sentences for the subject, along with Learning Outcomes, Suggested Instructional Strategies, Instructional Resources and Assessment Strategies suitable for primary age children being exposed to Secwepemc music, singing and the bone-game.
- In addition, the K-3 Secwepemc Language Package also makes suggestions about integrating song and drumming into daily classroom routines (see Unit 1, SLP)
- In addition, the remaining units have suggestions for integrating specific songs, which are listed in the sections Suggested Instructional Strategies and Learning Resources for each unit.

### **5-12 Integrated Resource Package:**

- The Grades 5-12 Integrated Resource Package provides many useful suggested classroom activities which make use of Secwepemc music, as well as ways of assessing students' understanding, performance and appreciation of Secwepemc music. Most of these are listed in the columns Suggested Instructional Strategies and Suggested Assessment Strategies in the curriculum organizers Creative Works and Understanding Cultural Contexts. Please consult these for age- and grade-level specific activities.
- The column Learning Resources also lists print, video and audio-tape materials appropriate for the integration of Secwepemc song into the above curriculum organizers. These are, again, listed in detail in Appendix B of the IRP, Learning Resources

## **2. Re setsintens re Secwepemc**

### **Music in Secwepemc culture**

Since the time Old One, the Creator first fixed the land and then sent Sk'elep, Coyote, to finish his job, thus creating Secwepemcul'ecw (the land) with all the things in it, the Secwepemc have lived in the Plateaus, Mountains and river valleys of the southern Interior. The life-style of the Secwepemc, practiced and refined through many thousands of years of learning, understanding and living with the land, involved travelling and camping throughout the spring, summer and fall months, as people gathered their foods and lived off the land, and staying inside their underground winter homes (c7istkten') during the coldest months of the year. As they gathered foods, people travelled between the rivers, creeks and river valleys, where people fished for salmon, the forests, lakes and meadows of the plateaus which were fishing, hunting and plant gathering areas, and the high mountains, which were further hunting and plant-gathering grounds, and also were the Secwepemc's medicine chest. This way of life meant being finely in tune with the environment, knowing the land intimately, and respecting all of the land and its creatures by giving back to the land and giving thanks. The traditional territory of the Secwepemc is huge, and people were travelling for much of the year, sometimes in small family groups, but also, during some parts of the year, many families from different communities were camped together at lakes or other food-gathering grounds. During the dark months of winter, as people lived on their stored provisions, they found ways to entertain themselves and their families, and also paid one another visits and had social gatherings and dances.

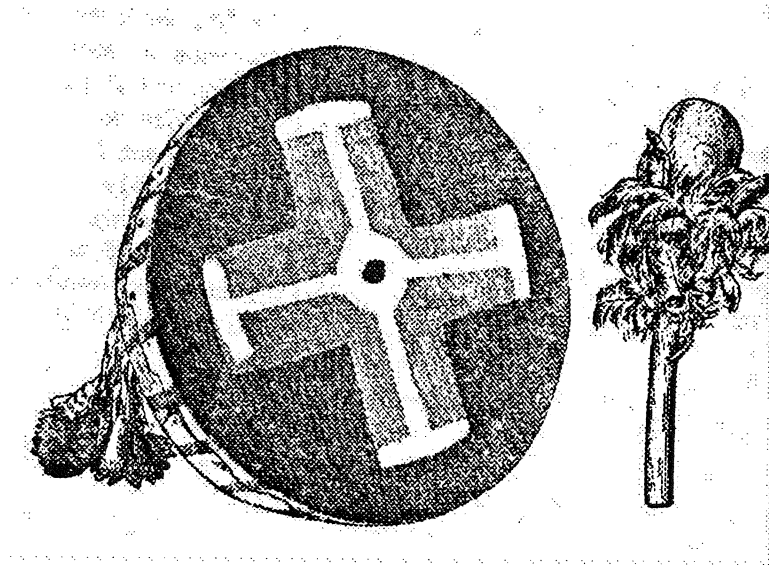
The Secwepemc people thought of their land as the common "ranch" - as they called it in the Memorial to Sir Wilfred Laurier in 1910 - that bound them together and that they had joint and equal access to. Everybody who "belongs" by having relatives among the people shared and shares in the land and its resources. Secwepemc society was a society where everyone had a place in life through relations of kinship and family with others from within and outside one's community, cemented by a common language and common ways of thinking, common rules and

valuesmaking things, stories, music and dance. Long time ago, the people lived in dug-out winter homes (c7istkten) during the coldest months of the year. During this time, people had social gatherings and celebrations to provide entertainment for adults and children, to pray and show one's respect to the creator. Most of the year, however, the people travelled and camped, moving between fishing, hunting, trapping and plant-gathering areas. Music accompanied all phases of peoples' circle of life, from the cradle to death. People made music when they were alone, when they look after children and play, when they are among friends, and at large gatherings, and at funerals. People also accompanied many of their daily activities and food-gathering activities by songs. Finally, song was prayer in Secwepemc society. Each daily and ritual activity that was accompanied by song, from rising early in the morning, to doing one's daily work, to the late night's farewell song, was also prayer. The songs are a way of communicating about places, people and events familiar to everyone. They also often express longing for the old days of abundant berry-picking and plant-gathering, hunting and fishing. Through the songs, the singers also express their feelings and memories of past social events, dances, bone-games and other events. Secwepemc music communicates fun, togetherness and belonging, but also loneliness over the loss of people and places of the past. Songs also communicate feelings about nature and respect for all things in nature and the Creator. Often, the messages in the songs are implicit rather than explicit, merely alluding to the meanings and contexts behind the songs. But in a society where everyone had shared experiences and knowledge, such allusion was enough to remind everyone of the emotions, events and places the song made reference to.

### **Composing and Making Music, and Instruments:**

Making and composing music is a creative process. In Western society, composing music has become a highly specialized process. Most of us are only recipients of music by turning on tape-decks, CD players or radios. Some people learn to play instruments. In traditional Secwepemc Society, music making and composing was an integral part of everyday life as well as of special occasions. Most young people found songs during their *etsxem* or spirit guardian quests. Some individuals came to be

known as sought-after performers and composers of songs. There were few instruments. The main instrument in traditional Secwepemc music is the human voice, often accompanied by the hand-drum. Some songs were played on a whistle or reed recorder.



**Plateau hand-drum**

**Types of Songs:**

**Lullabies or cradle songs** were sung to babies to rock them to sleep. They were accompanied by flapping of the tongue from side to side.

**Lehal Songs:** Sllekmew'es or gambling songs sung during the bone-game. Some of these were obtained by individuals in dreams and sung to bring good luck. Some bone-game songs are widely spread throughout the Plateau.

**Mourning Songs** were wailing songs sung after a person had passed away, during the wake and at the funeral. During the nineteenth century, most traditional mourning songs were replaced by Secwepemc language hymns which are still sung at wakes and at funerals

**Lyric songs or Yemtnem:** also called “lonely songs”

**Sweat Songs** were sung during sweats as prayers. They were addressed to the Creator who had given people the sweat. In the songs, people pray for strength through being cleansed.

**Marriage Songs** included the song accompanying the Touching Dance which was performed at gatherings. During this dance, a young man of marriagable age would step forward to touch a girl’s blanket or her belt, and if she did not reject him, he could marry her.

**Dance Songs** are songs that accompany dances at gathering, such as welcome songs/dances, friendship dances also called the “Indian Quadrille”, children’s dances and other dances.

**Travelling and home-coming songs:** People sang these when coming home from hunting and gathering in the mountains, especially when returning home from a successful hunt.

**Hunting Songs** were sung at the death of bears in respect for the animal

**Doctoring Songs:** These were sung by Indian doctors (t’kwilc), who in turn learned them when they were seeking power (etsxem)

**Power Songs or Guardian Spirit Songs:** Young people received these during their training in secluded places in the mountains. They would perform them later at Winter Dances. Each person carefully guarded his or her power song, and sang it as a prayer in times of need.

**Dream Songs** were received by people in dreams

**War Songs** “were sung by men when they wanted to stir themselves to war-like action, contemplating fighting of any kind...they were also sung by individuals and companies raising volunteers for a war party.”

**Church Hymns in Secwepemctsin:** During the nineteenth century, Oblate Missionaries, especially Father LeJeune, taught the Secwepemc people French Hymns which he translated into Secwepemctsin, probably with the help of local people. These hymns include a number of Christmas hymns with melodies which come from French or Latin hymns, other songs sung during mass, and also funeral hymns.

Secwepemc people nowadays consider these as traditional Secwepemc songs. In Setsintens re Secwepemc Section C, Songs No.1) - Adeste Fideles/Tsxwentiye Xwexweytec and No. 6) Il est né le divin enfant/Pyin yiri7 re sk’ult.s... are of this type.

**Adapted Nursery and Children's Songs:** In recent years, Secwepemc language teachers have translated some English language nursery songs and children's songs into Secwepemctsin to use in the classroom. In Setsintens re Secwepemc, the songs in Section B are of this type.

**Lyrics:**

As James Teit noted, many of the songs he recorded in 1912 to 1921 had no set words, but the singers used nonsense syllables (called "burden"), or injected words that fit the occasion "according to the wishes or the feelings of the person singing." Sometimes the singer also tells about the meaning of the song before singing. type. Most sllekmew'es songs are also like this.

Some songs have standard lyrics or song-texts. The verses are usually short and consist of a short line of a few key words. The Pinto Pony Song (No. 4) and the Chicadee Song (No. 3) and the Nature Song (No. 2) in Setsintens re Secwepemc are of this type.

**Ownership of Songs:**

All personal songs that were obtained as doctoring songs, dream songs or power songs were the property of the individuals who received them. Others were not allowed to perform them. Some songs of this kind were eventually passed on to the next generation and became family other individuals' property. Other songs, however, were and are widely known and performed throughout Secwepemc country and even throughout the whole Plateau and were/are not considered anyone's private or family property. The songs in Section A of Setsintens re Secwepemc are all public domain, that is, they can be performed by all Secwepemc people. They are copyrighted in the name of all Secwepemc people. The same holds for the songs published on the Secwepemc song tapes listed above. For other songs, however, it is important to respect the protocol of asking permission from composers, individual performers or their families to perform a song.

**Questions for Discussion and Review:**

1. Name the different types of song in traditional Secwepemc culture and what occasions they were used for
2. What were/are the traditional Secwepemc musical instruments?
3. Can anyone perform Secwepemc songs? Explain the protocol.
4. What was the role of music in the traditional life-cycle and life-style?
5. What kind of lyrics or words do Secwepemc songs have?

### **3. Songs in SCES tape collections (available through SCES Language Department):**

**Title: *Nels Mitchell Songs***

Performer: Nels Mitchell, Kamloops Indian Band

Supplier:

Secwepemc Cultural Education Society

355 Yellowhead Hwy.

Kamloops B.C. V2H 1H1

(250) 828-9779

Price:

Six songs, some with lyrics, performed by the late Nels Mitchell

Includes:

Welcome Song

Nature Song

Chicadee song

Pinto Pony Song

Secwepemcul'ecw re Setsintens

**Note: This tape accompanies Setsintens re Secwepemc Secwepemc Songbook**

**Title: *Adam Bennett Songs***

Performer: Adam Bennett

Supplier:

Secwepemc Cultural Education Society

355 Yellowhead Hwy.

Kamloops B.C. V2H 1H1

(250) 828-9779

Price:

General Description: Eight traditional Secwepemc songs performed by Adam Bennett from Adams Lake

Dialect: Western Shuswap

Grade Level: 5-12

**Title: *Daniel Seymour Songs***

Performer: Daniel Seymour

Supplier:

Secwepemc Cultural Education Society

355 Yellowhead Hwy.

Kamloops B.C. V2H 1H1

(250) 828-9779

Price:

General Description: Five traditional Secwepemc songs performed by Daniel Seymour from Kamloops, along with narrative in Secwepemctsin

Dialect: Western Shuswap

Grade Level: 8-12

**Title: *Selina Jules Songs***

Performer: Selina Jules

Supplier:

Secwepemc Cultural Education Society

355 Yellowhead Hwy.

Kamloops B.C. V2H 1H1

(250) 828-9779

Price:

General Description: Five traditional Secwepemc songs performed by Selina Jules from Skeetchestn

Dialect: Western Shuswap

Grade Level: 8-12

**Title: *Re Setsintens re Simpcw: Songs of the North Thompson Shuswap***

Performers: Pauline Baptiste and Ida William

Author of Booklet: Marianne Boelscher (Ignace)

Publisher and Year of Publication: North Thompson Indian Band 1986

Supplier:

North Thompson Indian Band

Box ...

Barriere, B.C. (250) 672-9995

Price: \$ 10.00

General Description: Eighteen traditional Secwepemc songs performed by Pauline Baptiste and Ida William from Chu Chua, with accompanying booklet of notes and explanations on songs

Dialect: Western Shuswap

Grade Level: 8-12

**Title: *Christmas Hymns by Secwepemc Elders***

Performers: Secwepemc Language Curriculum Elders Committee (Louis Matthew, Christine Simon, Sarah Deneault, Daniel Seymour, Marie Antoine, Clara Charlie, Les Williams and Marianne Ignace. Guitar: Catherine Carlson; Drum: Daniel Seymour)

Year of Recording: 1997

Supplier:

Secwepemc Cultural Education Society

355 Yellowhead Hwy.

Kamloops B.C. V2H 1H1

(250) 828-9779

Price:

General Description: Five Christmas Hymns and carols performed in Secwepemctsin. The text for these is in Re Setsintens re Secwepemc Songbook.

Recorded at Perry's Recording Studio

Dialect: Western Shuswap

Grade Level: K -12

**Title: *Children's Songs by Elsie and Antoinette Archie***

Performers: Antoinette and Elsie Archie

Year of Recording: 1995

Supplier:

Secwepemc Cultural Education Society

355 Yellowhead Hwy.

Kamloops B.C. V2H 1H1

(250) 828-9779

Price:

General Description: Nursery/Children's songs by Elsie and Antoinette Archie from Canim Lake. Poor recording quality

Dialect: Western Shuswap

Grade Level: K -12

**Title: *Williams Lake Christmas Hymns***

Performers: Bridget Dan, Antoinette Archie, Elsie Archie, Cecilia DeRose, Jean William, Victorine Alphonse, Willie Alphonse, Nancy Camille, Dora Billy, Marianne Ignace, Lisa Matthews

Year of Recording: 1996

Supplier:

Secwepemc Cultural Education Society

355 Yellowhead Hwy.

Kamloops B.C. V2H 1H1

(250) 828-9779

Price:

**General Description:** Six Christmas carols and hymns performed by Secwepemc Language Class in Williams Lake, December 1996. The lyrics of these songs are in Setsintens re Secwepemc Songbook

**Dialect:** Western Shuswap

**Grade Level:** K -12

**Title:** *Children's Songs by Ethel Billy*

**Performer:** Ethel Billy

**Year of Recording:** 1990?

**Supplier:**

Secwepemc Cultural Education Society

355 Yellowhead Hwy.

Kamloops B.C. V2H 1H1

(250) 828-9779

**Price:**

**General Description:** 11 Secwepemtsin children and nursery songs adapted from English, performed by Ethel Billy

**Dialect:** Eastern Shuswap

**Grade Level:** K -12

**Title:** *Secwepemc Children's Songs*

**Performers:** Secwepemc Language Curriculum Elders Committee (Louis Matthew, Christine Simon, Sarah Deneault, Daniel Seymour, Marie Antoine, Clara Charlie, Les Williams and Marianne Ignace)

**Year of Recording:** 1998

**Supplier:**

Secwepemc Cultural Education Society

355 Yellowhead Hwy.

Kamloops B.C. V2H 1H1

(250) 828-9779

**Price:**

**General Description:** Eight Secwepemtsin nursery and children's songs adapted from English. The lyrics to these songs are in Setsintens re Secwepemc Songbook

**Dialect:** Western Shuswap

**Grade Level:** K -12

**Title:** *Traditional Secwepemc Songs*

**Performers:** unknown; recorded by James Teit 1912-1921

**Year of Recording:** 1912-21

**Supplier:**

**Secwepemc Cultural Education Society**  
**355 Yellowhead Hwy.**  
**Kamloops B.C. V2H 1H1**  
**(250) 828-9779**

**Price:**

**General Description:** Twenty-two Secwepemc songs performed by unknown Secwepemc performers, recorded on wax-cylinder. Speed is a bit faster than natural.

**Dialect:** Western Shuswap

**Grade Level:** 10 -12

#### **4. Suggestions on learning and teaching songs and music:**

**Here are some important reasons for including singing and songs in Secwepemc language teaching**

- As explained above, Secwepemc songs are an essential part of Secwepemc cultural expression, that go with traditional activities, social gatherings and spirituality. It is important to teach this aspect to Secwepemc children and others.**
- Teaching singing and music makes important contributions to the artistic and aesthetic development of children**
- Singing also makes an important contribution to language learning: it teaches rhythmic patterns associated with language, and teaching through song can help children learn to memorize sentence patterning and vocabulary. Through song and accompanying mime, dance and body language, children can practice these sentence patterns, vocabulary, intonation and pronunciation in a fun and interactive way**

**Some ways in which the teacher can integrate songs into daily lesson plans:**

⇒Begin your lesson with a welcome song or prayer song. Suitable songs are:

- the Traditional Welcome Song in Setsintens re Secwepemc (Section A No. 1)
- Weytk, le7-en-k t'ucw (B 2)
- Kukwstsemc - (A 5)

⇒Likewise, you can use a farewell song to close your lesson, for example Song No. 6 on the Nels Mitchell tape, the Secwepemc farewell song.

⇒Especially in the Primary level classroom, accompany classroom clean-up and put-away activities with songs.

Examples:

Elkw'entiye re sisyekstenemp

(hint: you can make up new words to this, for example, "Elkw'entiye re speqwel'tcw-emp", "kwentiye re q'imeke-mp", etc.)

M- kenmes lu7 le \_\_\_\_\_ ?

⇒Integrate songs and music into thematic units wherever possible!

Examples:

For Units on seasons, nature, the environment and plant-gathering, the following songs are useful:

Chicadee Song

Nature Song

Ri7 ne sqepts

Secwepemcul'ecw re Setsintens

⇒For units that teach about animals and farms, use the following songs:

Pinto Pony Song

Mumile Song

Re Qelmucw te kw'enl'llq

W7ec lu7 re kyey7e

kw'oyi7se te skek'i7

⇒Provide opportunities to practice Christmas songs in the weeks before Christmas. Organize with your school that your class(es) perform a concert or portion of a concert consisting of Secwepemc Christmas songs. Have your students prepare a poster and/or invitation cards for elders of the community to advertise the Secwepemc Christmas concert.

⇒Make a birthday chart in Secwepemctsin for each birthday of children in your class. On those days, sing the birthday song (Setsintens re Secwepemc p. 31) to honour the child whose birthday it is. Make a Secwepemctsin birthday card to give out to the child and take home.

### **Suggestions for Teaching Songs and Song Lyrics:**

⇒For young children:

Sing the song you are trying to teach though as often as possible, pronouncing the words clearly.

Use mime, body language, actions or dance movements(where suitable) wherever possible to accompany singing. Have the whole class sing it, and invite students to sing it in smaller groups. You can give your students extra exposure to the song by playing a music tape on which the song is recorded several times in the background while students are engaged in crafts other activities.

⇒For older children and adults:

Besides the strategies listed above, which also work for older learners, do the following:

Write the song out on flip-chart paper. Clearly mark the stressed syllables in each song line. Show and explain that the stressed syllables in a song-line are not always exactly the same as in spoken language, but are adapted to fit the melody. A useful approach is for students to very clearly say the stressed syllables, however, if they have difficulty with pronouncing the entire song-line, they can “mumble” the rest!

**Example:**

(from: *Setsintens re Secwepemc*, p. 40)

Pyin yiri7 re sk'ult.s xexe7 te skw'imemelt

Ts7ecw re p'usmens xwexweyt re qelmucw

**Patterns in Song Melodies:**

Many songs have a single pattern melody accompanied by words or syllables which make up each verse of the song. For example, the Chicadee song and the Nature Song are of this kind. Some songs, however, have a melody which consists of two parts (Part A and Part B), which are sung in a certain sequence. The Secwepemc Welcome Song, "Tsecwemintlmen ren Kw'seltkten" (*Setsintens re Secwepemc* No. 1, p. 5) has such a pattern.

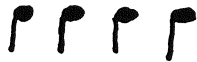
⇒ Carefully listen to the Secwepemc Welcome Song, and pay attention to the Part A and Part B sequence. The melody for Part B is almost the same as Part A; however, it is sung just a bit lower, by one note).

### Drumming, Rhythms and beats: Learning and teaching strategies

People often say that the drum is like heart-beat. In studying music, we call the regular beating of the drum the beat. According to their pattern of repetition, beats come in measures. We call the systematic grouping of sung notes according to weak and strong, or stressed and unstressed elements, the **rhythm** of a song.

When we beat the drum to a song, we sometimes use grouped measures (patterns) of even-length beats to accompany it. These come in sets of 2, or 3, or 4. Examples of this are:

- Sometimes, the drummer beats a more rhythmic pattern of long and short beats. The most common pattern of this kind in Secwepemc music is this:

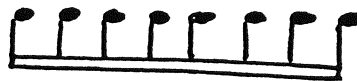



- For example, llekmew'es songs have repeat patterns of short and long beats as follows:



The rhythm of this pattern goes along with the hand movements of llekmew'es players as they handle and hide their bones, and eventually show their hands with the bones concealed to the opposite team (see picture, p. 6 *Setsintens re Secwepemc*)

- Yet other songs have alternating patterns of a set of short notes followed by a set of long notes. Thus, the bird song sung by Adam Bennet (*Adam Bennett Tape No. 2*), which copies the flight pattern of a bird, starts out with a set of short beats in sets of fours accompanying the melody:



Then the beat slows down to a set of  rhythms.

- Songs about animals, in both melody and rhythm, often copy the movements of animals, or even the song-patterns of birds. For example, Ida William's "Setsuye te Setsinten" or Porcupine song (*Setsintens re Simpcw, No. 12*) was taught to her mother by a

porcupine, which, when singing the song to her beat time with its tail to the song.

The well-known Pinto Pony Song (*Setsintens re Secwepemc*) has a drum-beat which copies a rider trotting on a horse. The body movements or dance which accompany this song copy the rider galloping a horse.

Nels Mitchell's Sqwey or Bluejay Song also copies the song pattern of a bluejay.

## **5. Activities for Teaching Drum-Beats accompanying Songs:**

- When introducing students to a new song, show them the rhythm of the drum beat.
- Have students beat the rhythm of a song on their desks while you play the song for them. Invite volunteer students to beat the drum while the song plays on a tape or while the class sings it.
- For older students, play a set of songs with different drum-beats. Note in particular that sllekmew'es songs have a distinct rhythm. Afterwards, play various songs and have students identify sllekmew'es songs among them.

## 6. Vocabulary of Song Texts

### 1. *Re sq'lewem ell re s7ellq te setsin'ten*

(Nature Song)

see Secwepemc Songbook, p. 7

#### Vocabulary:

<b>ts'ewew'ye</b>	- yellowbell; yellow buttercup
<b>skwenkwinem</b>	- Indian potato, Spring beauty
<b>e7llq</b>	- to dig roots
<b>qw'lewem</b>	- to pick berries
<b>speqpeq</b>	- berries
<b>speqpeq7uw'i</b>	- saskatoon berries
<b>stseqwem</b>	- saskatoons (kind with seeds)
<b>sxusem</b>	- soap-berries
<b>spem</b>	- to beat soapberries off bushes
<b>xusemcwiye</b>	- make sxusem (command)
<b>t'um</b>	- to eat sxusem

**2. Chickadee - Kénem ke7 tsétse?**  
(Llekmew'es song)

see Secwepemc Songbook, p. 10

**Vocabulary:**

<b>kenem</b>	- what happened
<b>tsétse</b>	- little sister
<b>ts'qiqse7</b>	- chickadee
<b>tekcey</b>	- over there
<b>plep</b>	- lost
<b>tcusmentpes</b>	- you guys should look for her
<b>gap</b>	- dusk
<b>yegwilc</b>	- hurry up
<b>t'henes-enke</b>	- I don't know where she is
<b>t'7ek</b>	- to go
<b>penmintem-ekwe</b>	- they must have found her
<b>skw'imem'elt</b>	- baby
<b>pelq'ilc</b>	- return, go back

### ***3. Re q'eyile7tcwe***

(Pinto Pony Song)

see Secwepemc Songbook, p. 13

**Vocabulary:**

**q'eyile7tcwe=q'eyile7tcw**

- Pinto

**pelukwemstcwe = pelukwemstcwes**

- you will kick up dust

#### **4. Oh tqeltk kúkwpi7 - Kukwstsemc**

see Secwepemc Songbook, p. 17

**Oh tqeltk kukwpi7,**

**Kukwstsémc**

**te stsmémelt, te stsmémelt**

**Oh tqeltk kúkwpi7**

**Kukwstsémc**

**te s7íllen, te s7íllen**

**Kukwstsémc, kukwstsémc, kukwstsémc.**

**Kukwstsémc.**

#### **Vocabulary:**

**kukwstsemc**

- thank you

**tqeltk kukwpi**

- Creator (literally: Chief Above); also: God

**s7íllen**

- food

**stsmemelt**

- children

## **7. *Elkw'entiye re sisyeksten***

(Tune: Mary had a little Lamb)

Secwepemc Songbook, p. 34

Elkw'entiye re sisyeksten, sisyeksten, sisyeksten,

Elkw'entiye re sisyeksten,

stetme7cwiye

(name) ri7 re7 sxexe7, re7s xexe7, re7 sxexe7  
(repeat).

### **Vocabulary:**

**elkw'entiye**

- you (plural) put away

**sisyeksten**

- toys

**stetme7cwiye**

- hurry up (plural)

**ri7 re sxexe7**

- that's smart

## **8. W7ec lu7 re kiyey7e**

(Tune: There Was an Old Lady who Swallowed a Fly)

Secwepemc Songbook, p. 34

<b>kiyey7e</b>	- old lady
<b>q'mem</b>	- to swallow
<b>kenmes-enke</b>	- I don't know why she did it
<b>q'mentes</b>	- (s)he swallowed it
<b>qwtseq</b>	- to die
<b>qw'yey</b>	- to shake
<b>qw'yellts'e</b>	- wiggle inside her stomach
<b>kwenwen's</b>	- (s)he catches something
<b>cmeye</b>	- fly
<b>skek'i7</b>	- spider
<b>spyu7</b>	- bird
<b>pus</b>	- cat
<b>sqexe</b>	- dog
<b>koso</b>	- pig
<b>st'am'alt</b>	- cow
<b>nts'e7sqexe7</b>	- horse

### **Note:**

This song is an excellent vehicle for teaching and practicing the sounds q', qw' k, kw, q and qw, all of which frequently appear in the text. The repetition of verses will help students get practice on pronouncing and correctly saying these different sounds in the words where they occur. Carefully model the correct way of pronouncing these sounds in the verses and have students repeat by singing.

## 9. Llek mew'es

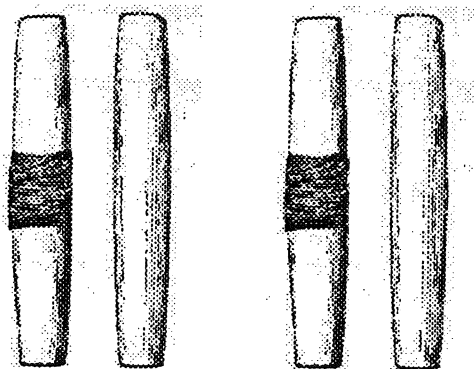
### The Bone-game

#### Description of the Bone Game:

The Bonegame or sllek mew'es was a favourite and important past-time at social gatherings among First Nations people on the Plateau. In at least some Secwepemc communities, it is still played to this day and has been revived during the last few years by children learning to play it again.

#### The Rules:

- 1) The players sit in two rows in front of boards (usually 2 x 6 wooden boards that are 12 to 16 feet long). Each player is equipped with a beating stick to beat the rhythm to the songs. One or two players per team also usually have a hand-drum to accompany their team's singing.
- 2) There are two sets of bones. Each set has one bone which is marked (usually with two sets of black lines) and one bone which is unmarked. The purpose of the game is for the players on one side to guess in which hands the players of the opposite side that handle the sets of bones have the unmarked bone. Where two players handle the bones, there are four possibilities: They can both be on the inside, they can both be on the outside, they can both be on the left, or they can both be on the right.



In this illustration, both unmarked bones are on the right

The captain of the opposite team, or a player designated by him, points to which side (s)he thinks the bones are on. This is called "shooting" or tsuqw'em. This is done with hand signals or pointing stick(s).

3) The two teams begin the game with a face-off: one side has to guess where the unmarked bone is, as a player of the opposite side handles them and puts out his/her hands. The side which wins gets to be the first to handle the bones, with the opposite team having to guess who has the unmarked ones. The team which handles the bones accompanies this by singing a sllekmew'es song and beating its rhythm on the boards. The team captain appoints the two bone-handlers. Once they show their hands to the opposite side, the captain of the opposite team, or a person he/she designates, shoots to guess where the opposite team's unmarked bones are hidden (see 2). If the shooter guesses both correctly, his/her team takes over handling the bones and singing. If he/she only guesses one, the remaining bone-handler keeps handling his/her bones after a new song is started. If the opposite side does not guess where the unmarked bone is hidden, the first team keeps singing and handling. If the opposite team guesses the second bone correctly, singing and bone-handling changes over to the opposite team.

4) To keep track of which team is ahead, there are 6 counting sticks. If a team guesses incorrectly, it has to turn over a counting stick to the opposite team. The team which gains all the counting sticks wins. (note: there is also a variation of play with a kick-stick, which allows a team to re-play its sticks).

⇒A detailed description of the bone game in Secwepemctsin is provided on the video-tape *Re sllekmew'es*, as shown by the late Louis Matthew. This tape also has some taped footage from a sllekmew'es game at Skeetchestn attached, to give students an impression of how the game is played, and what the hand movements and gestures of the players make, and what the singing and beating of sticks sounds like.

### Vocabulary:

<b>xtsem</b>	- bet
<b>tecyusem</b>	- to face off with s.o.
<b>tecyusmentwecw</b>	- to face off with one another
<b>tsuqw'entwecw</b>	- each side gets set of bones, and the side that guesses the bone gets to go first and also gets a stick
<b>qwéqwmén's (W); qwáqwmá7s (E)</b>	- he/she challenged s.o.
<b>Me7 qweqwmén'tsen</b>	- I'll challenge you
<b>qweqwmén'twecw</b>	- to challenge one another
<b>sweti7 me7 tsuqw'em ?</b>	- who is shooting?
<b>tsun'mens</b>	- he shows it
<b>tsq'enteke</b>	- point
<b>tsutsqw'em'ce</b>	
<b>xtsem</b>	- to bet
<b>t'cwum</b>	- to win
<b>ll7íwsem</b>	- down the middle (with two sets of bones)
<b>txáqen'</b>	- outside (only use that with two sets of bones)
<b>nun'xwtem</b>	- to be on a roll in a game
<b>t'ey</b>	- to perform
<b>tsuqw'ente</b>	- point! (Command)
<b>tsutsqw'em</b>	- s.o. is doing great , extraordinary achievement (not only in llekmew'es)

### Examples:

**Me7 qweqwmén'twecw-ekwe re Tk'emlupsemc ell re  
Simpcwemc.**

**Me7 qweqwmén'twécw-ekwe re Tk'emlupsemc ell re  
Sexqeltkemc.**

Me7 qweqwmén'twécw-ekwe re Tk'emlupsemc ell re  
Skitsestenemc.

**Suggested Activities and Teaching Strategies:**

- Review the rules of the bone-game with your students, using bones and counting sticks for demonstration.
- Have them watch the video-tape *Re sllekmew'es*. Provide them with the vocabulary list above, and watch the tape again. Ask them questions about the game in Secwepemctsin, and help them with answering them in Secwepemctsin. Alternately, students can work in groups to answer the questions.
- Play a bone-game with the class. Invite elders to join the bone-game and lead in the songs.
- Students can then enter their impressions and thoughts about the bone-game into their Secwepemctsin journals.



Photograph of Skeetchestn children playing Sllekméw'es  
Chief Ron Ignace to the right hand upper corner of the photograph  
Photograph by Marianne Ignace.

## **References:**

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SCES

The illustration on p. 27 is from Teit, The Thompson Indians, p. 275

The illustration on p. 7 is from the same book, p. 385