
REVIEWS

MELANESIAN MUSIC ON COMPACT DISC:
SOME SIGNIFICANT ISSUES

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THIS SHORT ESSAY partially introduces the canvas of Melanesian music by reviewing a baker's dozen of compact-disc sound recordings (CDs). It is meant to be appreciative, rather than critical in the comparative evaluation sense, but has to be selective for two reasons: first, there are not many Melanesian CDs in the catalogues, yet; and second, the region is rich, complex, and varied, both linguistically and culturally. It is estimated that Papua New Guinea alone has more than 750 languages, the Solomon Islands 80, Vanuatu more than 100, New Caledonia about 30--we can say maybe a thousand total--although the degrees of linguistic difference in Melanesia are not as striking within each of its two main families, Papuan and Austronesian, as they are between, say, Chinese and Japanese. There is also some homogeneity in the natural environments, all tropical. By population size, by proximities, by variety, Melanesia contrasts with Polynesia. Everywhere, it is hard to predict (but not impossible) which area will be polyphonic, or which will employ coordinated ensemble slit-drum music, or which scales may be found where. Despite its astonishing variety, there seems to be a Melanesian traditional music "sound," directly recognizable to anyone who has heard enough but eluding description: it is something sensed, and it would be good to know how and why that is so. The presence and persistence of traditional

musical culture in Melanesia today offers a patchwork scene: in some areas it has sunk from view, but happily not in all.

In common with artworks and material culture, Melanesian music and dance were greatly affected by exterior contacts impinging on the cultural ecologies that had inspired the variety of songs and ceremonies. We are reminded of ideology being disease, reducing the cultural richness a population had created, animated.

Today, one may see beautiful-object displays in every important ethnographic museum: here the *malanggan* carvings and Ambrym slit-drums, there the Kanak masks, Papuan basketry, and shell-inlaid carvings of the Solomons--all resplendent and mostly gathered long ago. Such things were and remain obviously collectable, valued as tangible objects mostly because museums demanded filling with collections. The intangible arts are a different story. Music and dance could never be readily collected, crated, and consigned--at least not until recently, when sound and film recorders could gather cultural expressions. However, it is as if these techniques borrow facsimiles.

To imagine being in the place of an ethnomusicologist, those who work in museums would need to consider going to the field merely to collect three-dimensional holograms instead of solid objects. Inspectable on all surfaces from any angle but not tangible, such an image, ghost, or facsimile could hardly be weighed, cut, or otherwise physically tested. The dilemma of the ethnomusicologist is that the only way to take real songs and dances out of their natural environment remains to import-export the performers. Then you have the people but not the environment: the correct leaves do not grow in Europe or the United States, for instance. Because performers go away and die, they are neither fully countable nor accountable except by dealing in shadows--sciamachies over images, not real objects, only "good counterfeits." The surfaces of such art and dance works, intangibly "solid," will seem to have been captured, may be heard, and may permit some inspection, some apparently diligent scientific classification. Indeed, recent digital-technology developments have brought all this very close with the portable DAT sound-recorder or a digital videodisc-camcorder.

Although we have here a tidy bunch of recent CDs of Melanesians making music, we don't have the people, or their leaves, in our drawing rooms. The smells are not there. Are these (or any) CDs not somehow reminiscent of trophies, like stuffed stags' heads above the mantelpiece? Urgent ethnomusicology (fieldwork undertaken when culture rupture or change is imminent) makes every effort to quell doubts like that. The accompanying booklets for each of these discs do the best possible within the constraints of the physical, packaged form of the CD to provide the all-important contexts.

For printed texts, the thirty-centimeter LP was rather large, while CD booklets, miniature at twelve centimeters square, have to squeeze four hundred words on a page to fit inside the plastic boxes designed for mass-market popular music needs, which hardly ever include learned essays, not to mention diagrams, maps, and photographs.

In the first of the items being dealt with here, *Musik aus dem Bergland West-Neuguineas: Irian Jaya* [Music from the mountainous region of Western New Guinea, Irian Jaya] (Museum Collection Berlin, 1993), the booklet is 180 pages thick and demonstrates the problems of making this bastard format reader-friendly. It is a brave attempt; one only wishes Berlin had taken more care over idioms in the English translation.

Let Artur Simon, who compiled the book and made the recordings, set the tone. He led a museum-based research expedition to the so-called Irian Jaya in 1975-1976. Did he consult missionary pilots first about which were the still pristine valleys? One can understand a scientist's desire to visit "virgin" populations, in a spirit of urgent ethnology. He had fantastic luck; his contacted people did not. He recounts this with eloquent concern:

Dite lelalamak --they sing songs--, *mote selamak* --they dance the *mot* dance, they, the *Eipo* from the central mountainous region of Western New Guinea. When we recorded their songs in the middle of the 70s, we could not know that this was taking place virtually a few moments before the end of a traditional culture of New Guinea or, in a larger sense, Oceania. What we discovered was a society as good as undisturbed by outside influences, an extremely sensitively structured, traditional society and culture with simple technology and a simple economy. In contrast to this simplicity stood a highly developed language and intellectual culture, the reconstruction and comprehension of which belong to the most difficult things that can confront a cultural researcher.

On December 12, 1975, I entered the Eipomek Valley; on April 28, 1976, I left it without imagining that on June 26, Munggona, the chief village of the valley, and also my place of residence, would be completely destroyed by a devastating earthquake registering 7.6 on the Richter scale. A great mudslide had buried the houses and huts of the village under it --including mine, which had stood on the edge of the village. On October 29 there followed yet another massive earthquake. This also meant physically a disruption of serious consequence to the Eipo Society. Their garden fields suffered widespread destruction. From outside, not least of all through our project, food aid was organized and flown in by the Indonesian mil-

itary. Further research permission was, however, refused by the Indonesian authorities. Soon thereupon American fundamentalists began with their missionary work. The very self-assured society of the Eipo fell under this external influence. "At Christmas 1980, the Eipo burned their holy relics under the influence of the Unevangelized Fields Mission and in 1983 there followed the first baptisms" (Heeschen 1990:9). The time of our recordings, here published as historical documents, was before these events. These recordings represent a musical culture that, as such, no longer exists. As irretrievable evidence, they justify the unusual amount of documentation in hand. (Booklet accompanying *Musik aus dem Bergland West-Neuguineas*, pp. 129-130; italics added)

All the same, some Melanesian groups since culture-contact have shown a reassuring record of resilience and adaptability, and even if the artworks embodying the past have now frequently gone with that past, what any optimist for cultural integrity can point out is that recent art expressions tend to support a variant of the Sapir-Whorf hypothesis: that is, that the nature of language presages its cultural expressions, for local culture is never completely destroyed, it is only submerged, and exists awaiting recall. The trouble with this is that some vocabularies, when not in use and renewed through practice, also have a decay rate (cf. Crowe 1993:223). Will the Eipo ever be able to dance and sing the mot again, as they did when Simon was there? This seems depressingly unlikely. a

Despite such gloom, we may take some wry satisfaction from the fact that we now know better, thanks to the Berlin expedition, the ethnomusicological picture of the vast mountain chain that runs across New Guinea. Taking the Berlin CDs in hand and wrestling with its doughty booklet, one can vicariously experience the extraordinary richness these isolated and intact societies *used* to be able to forge. The Eipo (in 1976) were not numerous, and they worked hard at gardening, playing, and fighting. The booklet says they "worshipped" the ancestors (I regard that as a cliché and prefer to think they "dialogued" with such spirits). There was no stocking of surplus garden or forest produce (except that pig breeding is a kind of accumulation). The songs are disarmingly frank (small children sing about sexual intercourse) and the metaphorical meanings are cleverly explained by one of the Berlin team. When Eipo lament, it is penetrating, absolutely terrible. When they dance, it is at turns funny (with a sophisticated irony) and magnificent. They know how to turn the voice to social and personal account, for it is a virtue of this six-CD set that you will hear both formal and informal performances (with all the usual, natural, local noises). There are almost no instruments--

a jew's-harp, imported hourglass drums--it is the body that matters. I sketch these few details to try to show how much vivacity it had.

One may progress, geographically and intellectually, through an evocation of the former Eipo society on CDs 1 to 4. We hear on CD 1 how beautiful and self-assured the singing was. On CD 5 we hear their neighbors and can understand differences and similarities.

It makes an instructive journey. On the CDs one encounters unique ways of singing together, enough to pose problems for all previous definitions of polyphony (even those of Arom). The scales or note rows used need thought about why they *seem* so comparatively "simple." The Eipo have redoubtable listening and memorizing capacities, shown by improvised canons. The Berlin notes don't mention rhythms (but some colleagues have been equally scotched by the Corsicans), although first listening reveals there are poles of rapid syllabification (around four hundred per minute) versus sustained (echoic) tones (for up to ten seconds) resplendent with the sustained control of beautiful timbres. In between, various cellular rhythmic bits may appear, to be used for a while, not seeming very stable, and so whither permutations? Have the mountains (very often over three thousand meters high) given an imprint to this music? I should like someone to explain why all this is like that. It is hard to believe it is arbitrary.

The notes Steven Feld supplies to his Kaluli rainforest-soundscape CD, *Voices of the Rainforest: Bosavi, Papua New Guinea* (Rykodisc, 1991), hint at some of the interrelationships that connect natural environment and human music making. This disc is a labor of love for an endangered people, who will surely have their rainforest severely damaged in the search for oil, minerals, and timber. (Part of its proceeds are for rainforest protection.)

Feld's annotations judiciously use translated Kaluli terms, such as "lift-up-over sounding," to indicate something like emotional transcendence as brought about by musical means. The native terms for times of day and night, and both morning and evening *crépuscules*, are highly evocative. This disc is not, at first sight, straight ethnomusicology. There is little straight music on it: some work singing, a jew's-harp, some drumming, a portion of a song ceremony. The timbres of the speaking and singing voices sound cousins to those of the Eipo, and the environments would not be dissimilar, nor their remote Papuan ancestry. There is a world of difference in the fieldwork approaches of the Berlin team and that of Feld, who also worked with colleagues (see Feld 1982, 1991; Schulte-Tenckhoff 1988), but one presumes for much of the time solo. The great value of Feld's CD is that you can, as a listener, make the vicarious voyage where he has been, and believe it would make an interesting weekend listening course to hear *Voices of the Rainforest*, take a break, and then start on the Berlin set.

Feld's soundscape inspires me to coin a neologism. We have monophony, heterophony (the Russians distinguishing at least four varieties), polyphony (with countless types), and by the evidence of Feld's "soundscapes," we should add *ecophony* or "sounding with the environment," which appears to be sometimes mimetic, but sometimes quasi-contrapuntal. Ecophony in this sense is reminiscent of Stravinsky's use of the word *symphony* to mean simply "sounding together" rather than a classical European orchestral form, as in his memorial piece for Claude Debussy, *Symphonies of Wind Instruments*.

Let me go back a bit on this review-voyage, this curving around and down the Melanesian crescent, to mention *The Coast of the Western Province, Papua New Guinea* (Jecklin Disco, 1993), a CD recorded 1963-1964 by Wolfgang Laade. Living on the equatorial, northern side of the Torres Strait, the peoples of the Trans-Fly region were first recorded by the Australian photographer Frank Hurley in 1921, on cylinders (which this reviewer wants to relocate). A photograph of Hurley shows him "recording a concert" in which the physical details of traditional village life look little affected by culture-contact. Laade worked forty years later on the coast of this extensive region, where considerable contact had taken place with the Torres Strait islanders--a longer-aculturated people owing to missionaries and the pearling industry. The booklet gives useful indications of the disruptions the area has since suffered, including efforts to stamp out head-hunting from the end of the nineteenth century. Laade's fieldwork represents a kind of salvage ethnomusicology, which is, and was then in the 1960s, just as important as the urgent variety. Laade is also alert to the probable transience of popular styles, and he has intelligently included some modern "island dances" of the so-called guitar or "string band" kinds, known in parts of Papua New Guinea as *lokal musik* (see Webb 1993).

Moving southeastwards, after Papua New Guinea we come to the Solomon Islands, now known to have been originally occupied by proto-Papuan peoples from ca. 30,000 B.P., of whom there are pockets surviving as far east as the Santa Cruz group. Most of the present populations, however, are descendants of the more recent Austronesian migrations. The Solomon Islands is a jewel in the diadem of Oceanic polyphony, with myriad facets and colors. One finds areas of rich instrumental variety and development, within the limits of the natural resources and neolithic technology, while in other areas the music may be almost exclusively vocal. This is shown in the CDs recorded by Hugo Zemp, *Polyphonies des Îles Salomon (Guadalcanal et Savo)* [Polyphonies of the Solomon Islands, Guadalcanal and Savo] (Le Chant du Monde, 1990) and *Îles Salomon: Ensembles de flûtes de pan 'Aré'aré* [Solomon Islands: 'Are'are panpipe ensembles] (Le Chant du

Monde, 1993). The music of Savo is almost entirely vocal, in a Papuan language, and perhaps because of proximities and diffusion, now seems to be musically structured in an Austronesian way

The political boundary between Papua New Guinea and the Solomon Islands obfuscates the existence of a suite of archipelagoes from the Admiralties down through Buka and Bougainville (all of which are parts of Papua New Guinea), and then on through what one sees on the maps as the Solomon Islands. It is perfectly valid to think of all these islands as one great, mainly Austronesian archipelago, or as the northern region of Island Melanesia (the southern region being Vanuatu and New Caledonia), as distinct from quasi-continental New Guinea. (As for Fiji, many reference works say it is “physically” Melanesian but culturally Polynesian, so it does not fit into this review; yet Fiji was indeed a traditional culture pivot, see below.) In this region the matter of island-to-island proximities is and was important for cultural diffusion, yet this is complicated by the presence on these high islands of two types of peoples: those of the “salt water” (coastal) and “man-bush” (interior). The well-known *kula* trading-ring (as in Malinowski’s classic *Argonauts of the Western Pacific*) possibly has echoes in the phenomenon of “musical tours” mentioned in the Zemp-recorded CDs.

Despite the opportunities for music diffusion available to salt-water peoples, all of whom had large ocean-going canoes at some point in their (pre)histories, the particularity of each region’s or island’s musical styles (or systems) seems to have its integrity. But we know little about cross-influence, about borrowings, about musical change and retention in the past, which resist reconstruction--except perhaps via song texts, using techniques such as lexicostatistics (but complicated by the use of special song-languages and numerous other factors), when there *are* song texts. Guadalcanal women’s songs on the Guadalcanal/Savo CD (tracks 8-14) have few words, mostly vowel vocalizations; Zemp suggests this may be in imitation of panpipe tones. In general, Oceanic songs are text-heavy--that is, little scraps of tunes are used over and over to sing a rich, long, constantly evolving text-- but here is an exception, and also one can remark the comparative lack of singing among the ‘Are’are (cf. Zemp’s *Musique ‘Aré’aré*, a 150-minute film that catalogues the twenty varieties of local classifications of music, presenting examples of the repertoire in each category, reviewed in Crowe 1987).

Laboratory measurements are often more readily made, and then interpreted, of instrumental music than vocal music. At the Musée de l’Homme in Paris, Zemp (with the collaboration of Jean Schwarz) made careful measurements of the scales employed by panpipe ensembles of Guadalcanal and Malaita. Perhaps the most unusual result was the determination that the

'Are'are consistently employ an equiheptatonic scale in much of their panpipe music. How did these people hear such a scale, or how did they find way to obtain it regularly? Is this a chicken-or-egg question, in that by following divisions of body measurements (based on the cubit in this case) the seven equal-step scale was the inevitable result? When Zemp arrived on Malaita, he found the last man who still knew how to do the traditional "sizing" procedures, the late 'Irisipau. All other panpipe makers simply copied the extant models, but apparently faithfully, else interchanges between ensembles would have had difficulties over tuning each to the other, or even within the one ensemble, if the manufacturing had not been standardized somehow. With Zemp's meticulous work, the traditional knowledge is restored and made available to everybody. a

The CDs recorded by Zemp are a joy to listen to for the intrinsic interest of the musical items and the excellence of the recordings. The booklets are models of clarity and detail, beautifully illustrated by a man with a true eye (in speaking of Zemp as photographer and also, elsewhere, as his own film cameraman) and by intelligent diagrams. They also contain valuable (indeed, essential) bibliographic and audiovisual references for an amateur to pursue the subjects.

A reader of these notes brought up in the Western tradition of equal-tempered scales, or even those who are used to "perfect" (Pythagorean) systems, might ask if the tunings found in the Solomons would sound weird. Not a bit of it. I have had the chance to play Zemp's recordings to many different audiences, and the music wins everyone's hearts at once. At a music conservatory, string players (so aware of intonation problems, and possibilities) accepted the "strange" scales as if they were completely natural. I think this says more about the basic artificiality of the typical Western modes, as canon, than anything else, for Westerners surely sing and play far more "in the cracks" than they are usually aware of. a

The pieces tend to be quite short and have picturesque titles ("The Groaning of Pora'ahu," for example, or "What a Mess, Boys!"), which, however, do not seem to Zemp to be onomatopoeic. The capacity for polyphonic musical "thinking" is brought to a high art, implying that a constellation of choices in the aural world have been made in the linear and vertical senses of pitch (aural space), not to mention the organization of the progression of time. The mental acts involved are stupefying by their complexity (including their social conditioning), in the way they have made magical musical webs of the most intricate interlocking aural relationships conceivable, in the context of the natural environment and available technologies. That is to say, this music evokes the infinite potential extensibility of human creativity, made finite only by particular local circumstances.

By contrast with the Solomons, Vanuatu appears to have little polyphony today, although much is known to have been lost (Crowe 1981). Singing in canon reappears in New Caledonia, and Fijians sing in parts, so if one persists in thinking of polyphony as a stage of cultural evolution, all the evidence here is against it. Polyphony does not have to wait for a certain cultural “development”; it appears and disappears along the routes of the Austronesian explorers, whose trajectories and voyaging calendars are now quite well known, at least in sufficiently clear outline (Irwin 1992). Neither does polyphony require diffusion. It can be (re)invented whenever a group simply decides to exploit certain ideas of tonal simultaneity, an idea that might come from observing birds in chorus or hearing humans chatter together from a distance, let us say, as much as through diffusion.

Current ethnomusicological definitions of polyphony smack slightly, to me, of Eurocentrism. Arom (1985, 1991) points out the need for rhythmic idiosyncrasy of each of the parts in order to distinguish polyphony from, say, chordal singing (as in Christian hymns, which he sees as polyphonic in only a rudimentary sense): for as Bach composed polyphonically, so sing the Aka Pygmies of Central Africa and, it is evident above, so do many groups in the Solomons. It seems to me that exponents of polyphony need also consider coordination of *events* as much as results or artifacts, having isolatable, mutually interacting zones of definite pitch. It is a trifle bizarre that polyrhythmic music, as on drums, is set aside in another category because the degree of manipulation of pitches is considered, again, only rudimentary. To the extent in which polyphonists concentrate on tonal results they are avoiding basic implications of coordinated human acts, those that produce aural results not fitting neatly into a predetermined polyphonic tonal-object category. I always thought a strength of ethnomusicology was to go back to the fundamentals of human choice that lead to “repeatable” aural artifacts.

In *Vanuatu: Custom Music/Singsing-danis kastom* (Colln. AIMP-XXXIV, 1994), one may hear on track 19 the deliberate use of a countersong. It is a song sung more or less at the same time to “cover” another song with a text on taboo matters of concern only to initiates of the Qat Baruqu (rites of the culture hero/trickster Qat[u] around Maewo island, as elaborated in the style of Baruqu village). The combination here is at least reminiscent of a sort of quodlibet; and in Bach’s use of that form (so named *after* the event, let us note) in the *Goldberg Variations*, everyone says that it is polyphonic. Will a musicologist object that the two Qat Baruqu simultaneously performed songs were not composed with the *intention* of being sounded together? How can that be known? Is the conclusion taken (Eurocentrically, I should hazard) that it is an aleatoric combination? So what? Why would

that be a disqualification ? What about Stockhausen's *Zeitmasse*? Although these are not questions that can be quickly answered here, they instance some fundamental problems in the conduct of ethnomusicological analysis, especially regarding polyphony, for which Melanesia inspires reconsideration. Melanesia is grossly undervalued as a laboratory.

Coordination of events, gestural and aural, are indeed shown on the Vanuatu CD by extracts from two major rituals: the pig-killing ceremonies of Ambae, and the Qat Baruqu of Maewo. A major musical interest lies in the slit-drum ensemble music, here brought to a brilliant point of elaboration and presaging the deployment of such drums in Polynesia (famous in the Cook and Society Islands). The CD also has a range of individual solo singing styles that seems much more varied than elsewhere in the repertoire we have available. The song on track 17 has a text indicating an intention to set sail for "Mamalu," which one presumes is Fiji, but even if it were not, this is a rare and intriguing oral-tradition relic of the sort of voyages that took place three thousand years ago.

New Caledonia turns out to have remained musically richer than we thought was the case, after its dreadful colonial history, reappearing in public with the Melanesia 2000 Festival of 1975. Discs published in the early 1960s presented characteristic ways of singing "Christian choruses," but customary music was hidden--or presumed lost. The Kanaks may have felt there was no appreciation of their music to warrant performance before the overbearing *colons* and it were better kept private. A Kanak group came to the first South Pacific Festival of Arts at Suva in 1974 and performed various *pilou*, remarkable for the use of hissing, whistling, scraping sounds, but wordless and not evidently intoned as "singing."

Now, with *Chants Kanaks: Cérémonies et berceuses* [Kanak songs: Feasts and lullabies] (Le Chant du Monde, 1990), we can hear that this is and was not all. Beudet and Weiri present a limited number of items, and one hopes there will be more to come. The most remarkable are the trailing canons of a character reminiscent of Tibet, where the lead singer is paid homage by the echoing or following singer, endeavoring to keep pace but carefully a step behind, presumably out of respect. There is also an astonishing intoned, rapid genealogical discourse on track 1 that tests the boundaries of speech and song, not unlike the *tau* sequences in a formal Maori speech. One wonders if there is some kind of "latitude effect" at work, because from Erromanga in Vanuatu one has heard songs every bit like the *oriori* ("lullabies" to teach the children of chiefs) of the Maori, and here in New Caledonia, the music suggests it works as a functional underpinning for the consolidation of hereditary hierarchies, for chiefly systems are often absent in the north of Island Melanesia. It seems well established that New Caledonia was a southwestern terminus in Austronesian expansion, not proceeding to

New Zealand (Norfolk Island, intermediate, remaining a puzzle). The route from Erromanga to New Zealand took Austronesians two thousand years or so to traverse, via Eastern Polynesia and a migratory “return” southwestward. Wherefore these musical aspects so indicative one of the other, as if there had been diffusion, when the separations were of such order? However, Jean Guiart has recently discussed some curious elements that suggest prehistoric contact with the Maori may have occurred (1993), not yet supported by archaeology.

In the opening paragraph I mentioned “proximities” as important to the cultural ecologies of the grand archipelago of Island Melanesia. Writing a review like this is in itself a kind of migratory voyage. For an investment of some \$200 a reader can buy all the baker’s dozen of discs we have discussed. The hardest thing to do in music reviewing is to give the reader an idea of what the stuff actually sounds like. I have deliberately tried to minimize technical jargon in the hope that enthusiasm on *my* part will inspire readers to immerse themselves in the truly extraordinary world of Melanesian musics.

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1990 Recordings 1984-1987 by Jean-Michel Beudet and Lionel Weiri, text by Jean-Michel Beudet and Kaloonbat Tein, production by Agence de Développement de la Culture Kanak (Noumea). Colln. CNRS--Musée de l’Homme. 1 CD, Le Chant du Monde (Paris) LDX 274 909. (Illustrated 52 pp. booklet in French and English. Duration, 45 min 34 s)

The Coast of the Western Province, Papua New Guinea

1993 Recordings 1963-1964, text, and photos by Wolfgang Laade. Music of Man Archive. 1 CD, Jecklin Disco JD 655-2 (Jecklin Musikhaus, CH-8024 Zürich). (16 pp. booklet, notes in English. Duration, 62 min 37 s)

Îles Salomon: Ensembles de flûtes de pan ‘Aré’aré [Solomon Islands: ‘Are’are panpipe ensembles]

1993 Recordings 1974 and 1977, text, and illustrations by Hugo Zemp. Colln. CNRS--Musée de l’Homme. 2 CDs, Le Chant du Monde (Paris) LDX 274961-62. (92 pp. booklet in French and English. Total duration, 2 hr 10 min. New stereo recordings of items on earlier LPs, with additions)

Musik aus dem Bergland West-Neuguineas: Irian Jaya [Music from the mountainous region of Western New Guinea: Irian Jaya]

1993 Recordings ca. 1975, texts, and photos compiled and edited by Artur Simon. Vols. 1 and 2, 6 CDs, Museum Collection Berlin CD-20 (Abteilung Musikethnologie, Museum für Völkerkunde, Arnimallee 27, D-14195 Berlin). (180 pp. booklet, 22 music transcriptions, 22 photos, notes in German and English. Total duration [6 CDs], 6 hr 54 min 33 s)

Polyphonies des Îles Salomon (Guadalcanal et Savo) [Polyphonies of the Solomon Islands, Guadalcanal and Savo]

1990 Recordings 1974, text, and photos by Hugo Zemp. Colln. CNRS--Musée de l'Homme. 1 CD, *Le Chant du Monde* (Paris) LDX 274 663. (32 pp. booklet in French and English. Duration, 42 min 51 s. Republication of an earlier LP)

Vanuatu: Custom Music/Singsing-danis kastom [Nouvelles-Hébrides: Musiques coutumières]

1994 Recordings 1970s by Peter Crowe and colleagues, New Hebrides Oral Traditions Project, Northern District. Text and photos by Peter Crowe. 1 CD, VDE 796, Cohn. AIMP-XXXIV (Ateliers d'ethnomusicologie, Case Postale 318, CH-1211, Genève 25). (32 pp. notes in French and English. Duration, 62 min 56 s)

Voices of the Rainforest: Bosavi, Papua New Guinea

1991 Recordings ca. 1990, text, and photos by Steven Feld. 1 CD, Rykodisc RCD 10173 (Pickering Wharf Bldg. C, Salem, MA 01970). (30 pp. booklet, photos, notes in English. Duration of 11 linked tracks, 57 min 8 s)

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