

1933

EXAMPLE 10.—Incantation, from Vahitahi (Record 19, 2-5).

$\text{♩} = 160$

KA HU-NA E! KA HU-NA MO-KO I TE PU-FA-NA KA TI-TI-RI MO-KO

KI TE A-TE-A, MO-KO I, MO-KO I, MOK! MO-KO I, MO-KO I, MOK!

(SHOUTED) HIA! TATA IHO A, TATA IHO A, TE VAERO I MOKO! HU-U-U-U!

Example 52 is another incantation from the Tipara ceremony. Successive stanzas exorcise evil spirits to the north, to the south, towards the sea, towards the interior, to the east, and to the west.

Example 11 is a fire-making chant from Reao. Originally used during the process of making fire by rubbing sticks, it is said to be used now, since European methods have supplanted that process, in a figurative, erotic sense. Stimson's translation, eliminating repetitions, follows:

Rub, rub my fire! Hold it while it ignites, hold up the tinder, hold it while it bursts into flame. My sacred fire! Rub, rub my fire!

Cover, cover up my fire! Covered over with sand, well protected from the mist-laden fogs from the sea. A shallow place where the earth is spilled over upon the oven, the oven called Sanctified-blood-oven, the oven of Ruanuku. Cover, cover up my fire!

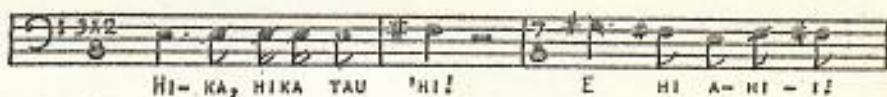
Scrape out the oven here, scrape out! Place the food on the food-trays. Placed hither on the food-trays. I arise, I stand up, I spring over to the right, I've commenced to leap, to spring over!

Oh! My bird lifting up its legs (leaping lightly)! My bird which flies up lightly! Lifting up its legs, lifting up its legs, turning, looking to the south, facing around to the north. Oh! My bird which arises lightly, my bird which flies up lightly! Lifting up its legs!

Example 12, also from Reao, is the "Prayer of the Sea-turtle" (*Pure no te honu i te moana*). The following explanation is taken from the expedition's notes: "The above charm to ensure a catch of a turtle was given before going out. The canoe was turned over and a lighted torch waved under it to warm it, and the prayer given."

Similar in function to Example 12 is an *oaua* recorded from Fagatau. It is described as a chant to coax fish to come and be caught. Musically it is so like the *tuatan* (Example 39) that a separate transcription is hardly necessary. The first words, "Anau e anau!" are chanted slowly, rising a minor third on the second syllable. The body of the chant is rapidly intoned on this upper pitch. At the end the first words are repeated, beginning

EXAMPLE 11.—Incantation, from Reao (Record 46, 3-17).



HI- KA, HIKA TAU 'HI! E HI A- HI - I!



TAU HI-KA TAU A- HI, HAU TI-KA TAU A-HI, MAU TU-TU.



MAU RA-GA RA-GA, MAU FA-KA- KA, MAU TE YAHUGA, TAU AHI TAPU



HIKA, HIKA TAU A- HI! TAU HIKA TAU A- HI!



PO-KI,POKI TAU 'HI! E HI A-HI, PO-KI,POKI TAU AHI



PO-KI,POKI TAU A-HI, MA-GA-RO HU-RI, MASARO TU A-TE-A



TOGANA-UMI MAI TAI TUA-RA-GA HENU-A



HURI HI-A KI TE UMU RA,TOTO UMU TA-PU, TA UMU A RUANU-KU



PO- KI,POKI TAU AHI, PO-KI,POKI TAU A' 0- - -



KA HUKU TE UMU NE-I KA HUKU NEI, KA HUKU TE UMU NEI,

EXAMPLE 11.—Incantation, from Reao (Record 46, 3-17).—Continued.

ROURAU TE KAI NEI ROURAU-A MA-I, ROURAU MAI NEI
 ROURAU-A MA-I KA TU VA-U NEI, KA TU,
 KA TU VAU NE-I, KA TU KA HIKITAU AI MAUI,
 KA HIKI, KAU KA HIKI TAU AI KA-TA-U, KA HI-KI!
 O - HO TA-KU MA-KU E! PE-KE TA-KU MANU
 PE-KE, PE- KE KIRITI KO-I-A TE VAE VA-E
 KI-RI-TI KOI-A TE VA- E VA- E, RI- U E,
 RI- U KI TO-SA E, RI- U, A RI-U KI TO-KE-RA-U
 O - TAKU MA-NU E PE-KE, PEKE TA- KU MANU E
 PE-KE, PE-KEKIRI-TI KOI-A TE VA-E VAE, KIRITI KOIA TE

EXAMPLE 11.—Incantation, from Reao (Record 46, 3-17).—Continued.

VA- E VA- E E RI- U, E RI-U KI TO- GA, E
 RI- O- HO TA- KU MANU E, PEKE TAKU MANU E,
 PEKE, PE-KE KIRITIA KOI-A TO VA-E VA- E.

again a minor third below the main level. On the last syllable the voice falls away in a *portamento*. Stimson's translation of the words shows the function of this incantation:

Come! come to the shore, come! (or) Chant the spell! Chant the spell on the shore, chant the spell!

O Dolphin, come! O Porpoise, come, arise to the surface of the wide sea, chant the spell that they arise to the surface of the wide sea; that the porpoise rise visibly above the sea-level, that it come to its deep-sea haunts; that it swim hither, that you come straight hither to the land, to your house, to the place where your navel was cut.

Chant the spell, chant the spell on the shore, chant the spell!

The examples of incantations are varied in musical character. No common type appears in them, though they are all rather simple or vague in tonality, and, as might be expected, show no trace of European influence.

DANCE MUSIC

INTRODUCTION

Music and dance go together in the Tuamotus, as perhaps everywhere. In the essential component of rhythm, they may be described as two varieties of the same thing—play with measured time units to express and stimulate emotion. In the Tuamotus, as there is music without dancing, there are some dances without music. These are accompanied only by stamping or clapping. But the usual dance accompaniment is song.

Music to some of the slower dances is very similar to types of music already discussed. (Compare, for example, the *oro* given as Example 7 with the *haka* given as Example 17.) But there is a type of music which occurs only with rapid dances. It has a characteristic melodic movement, with wide intervals. In the discussion of tonality (p. 71) this is called the

EXAMPLE 12.—Prayer of the Sea-turtle, from Reao (Record 44, 2-9).

HE MA-NAVA, HE MANAVA, HE TO-TO-KO, HE TOTO-KO HE FANO

MAI KORU-KA KI RU-KI, HE FANO MAI KORU-KA KI RARO, TE HO-A

I= A, TUA O A= TE-A TE HE-A TE PUNA HE-I,

TENA, TE-NA TENA, TE-NA TE PUN¹, TEI A TAKA RU-MA TAKE-RO

TE PU-NA, TE-I A TA-KA-RU-MA TA-KE-RO TE PUN¹

KOTA-HA U-MA-HE- A TE MA-NU PU-TA I- TA KA-I RE-RI

KA-TU TO-TI-RA KA-U-RA-KA HUMA I-O MARU MA KI KI TE TIRO I

O MA-TA I RAGIA NATARA KI TE NUKUTARI - - - - - E I - - - -

"leap scale" type, to distinguish it from the "step scale" type which is more widely used. These leap intervals have such a distinctive character that music of this type can be identified without hesitation after hearing only a few notes. In some of the records of these "leap scale" dance songs, there is a perceptible break of the voice from a chest tone on the main level to a head tone on the higher notes. Though it can not always be detected from the records, it is Emory's impression that this is the usual way of singing the leap intervals. Breaking the voice in this way is characteristic of Polynesian vocalization.

All of the Vahitahi dances recorded in the collection were given as part of the Tipara ceremony. The spear exercise in the *tumiro*, which was mentioned in connection with the chant exorcising the evil spirit Moko, shows a form of ceremonial exercise which borders on dancing. Yet at feasts and other entertainments there is dancing which appears to have no ceremonial significance.

Dancing, like singing, is usually done by groups. When Tuamotuan culture was still undisturbed there was a formal dance costume consisting of a wreath of leaves, a garland of coconut leaf, and a dance skirt of coconut leaf. Nowadays part of this costume, or even all of it, is often replaced by a European substitute or regarded as obsolete.

HURIHURI VAKA

A typical beginning for dance entertainments is the *hurihuri vaka*. Literally the words mean "rock the canoe," but their connotation is rather that of the American phrase, "break the ice." That is, the *hurihuri vaka* is a warming-up exercise and a summons to the dance. During the Tipara ceremony witnessed by the expedition, the dancers rushed through the village brandishing spears and stopped at intervals to chant and dance. This was a prelude to the rest of the dancing, at the place of assembly.

The *hurihuri vaka* given as Example 13 shows the characteristic leap intervals, fifths and once an octave above the main level. The form of the

EXAMPLE 13.—Hurihuri Vaka, from Vahitahi (Record 34, 1-6).

KA- KO-RI KO-I-NA E HU-RI TURA-GA MA-NA- HUNA, KAKO-

RI KAKO-RI HI! KA KORI KO-I-NA E HURI KI RUGA MANAHUNA,

KAKORI, KA-KORI KA KA HI! HU - - -] KA - KO-RI KO-I-

-NA E HU-RU KI RU-GA TURA- GA MA-NA-HU- NE A HI !

EXAMPLE 38.—Chant of Glory, from Fagatau (Record 39, 39-end).—Continued.

TU-, HO TE PA-RI- NU- KU TU KIA RO- GO

E KA TU A YAH PO-HE, HE-KE A- TU- - U - - U - - E.

ENLIVENING CHANTS

The chants called *tuatau* exemplify still another social function of music. The expedition's notes explain: "When people become discouraged, lazy, etc., the *tuatau* is chanted to restore their courage and energy. Not used to rouse fury and courage in war." Example 39 is a *tuatau*. The words refer to the gods Rogo and Ru, and to Ru's feat of propping up the sky with posts to make space between sky and earth.

ANNOUNCEMENT OF TURTLE CATCH

The "Toinoino no te Honu," Example 40, is described in the notes of the expedition as follows:

The *toinoino* is an announcement. A man goes through the village chanting this when he sees that someone is coming in with a turtle. The name of the successful hunter, the name of the turtle (male or female) is thus made known.

In the announcement of the name of the successful hunter, this chant partakes of the function of the chants of glory. But in the announcement of the catch itself there is a different function. It is a news bulletin. Besides imparting the news of the catch, it calls the people together for the ceremony held on these occasions. The chanter is, for the moment, a herald or town crier.

Musically this chant is very similar to the "Marau no te Fara," (Example 50) from Reao, at the other end of the archipelago. Its tonality is extremely simple. It is sung almost entirely on a single pitch, varied only by occasional slight rises and by falling *portamentos* at the end of the main divisions. The *toinoino* is much more rapidly enunciated than the Reao song; in fact, the patter of syllables in it is among the most rapid in the entire collection. At the beginning, some of them (*tiritiri tiritiri, tarara,*

EXAMPLE 39.—Enlivening Chant, from Fagatau (Record 56, 22-34).

♩ = 132

HA-HA-E-RE TUA-TU- A I O RO-GO, HA-HA-E-RE TUA-TU-A

I O RO-GO KI-MI A-KE RO-GO KI TO-NA TUPURAGA E NI-U,

A A-RO-NE-A, A A- RA- RA NI-HO TO-TO

AU- I, AU-A, TE- NA O-RU- A RA, ARI-KI TAPU I TE

TOK! TO-KO, E TOKO NA RU KI RUGA I MA-U- GA RA

FA-KA-I-RI KI RU-GA I TE-RA RA-I TE KO-TI-A E'NE-KE,

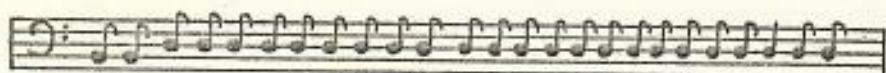
E TE- PE, E KA-U A-RI- KI RO - - TU-RU-TU-RU KO TE

RA- GI E TA-HA-TA KO ROGO- MA-I- HI-TI A-PU-A-PU E TUPOU,

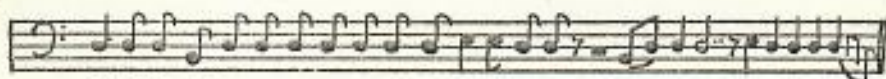
E A-HU-RU A HA-KA- TE- RE E FAKA - E- HE A RU-GA

KE RA TE A- HO O TA-XU A-RI-KI E, KO HE-NU-A KU- RA

EXAMPLE 39.—Enlivening Chant, from Fagatau (Record 36, 22-34).—Continued.



HENU- A KURA KI TE HAU RERE TA-HAGA, KO MARAMA KITE HAU PO-KI-A,



TU-RAGA, TE HA-U O TE TU-PU-A, E HIRO E KA MO-E MOE I TE FARE

tarara) have something of the character of nonsense syllables. They are chanted largely for their sound, as a noise to rouse the people. Yet none of the words are meaningless.

SUMMARY: MUSICAL FUNCTIONS

Although this collection is one of the richest ever made of primitive music, it can not be considered exhaustive. The lack of a chanted genealogy has been mentioned. It seems probable that war songs formerly existed, and may still exist. Words of a children's chant to the man-of-war bird were collected, but without music. A lullaby has been reported from as near as Tahiti, though it is not certain that the song, or even this use of music, is of native origin. Names of kinds of songs collected in the western Tuamotus and Fagatau total 42. Some of them express differing local usages; thus *teki* in the west is *tehitaki* in Fagatau. Others have overlapping meanings; thus the *kitoo* is one kind of *patakutaku*. The length of the list indicates, nevertheless, that the variety of native music exceeds that of the samples given here.

Recognizing that there probably are, or were, kinds of songs not even mentioned in this study, the following list summarizes the social functions of Tuamotuan vocal music as shown in examples recorded or heard by the expedition. Some of these functions are clearly established by the data already given; others are inferred.

1. Stimulating and expressing emotion in the performers, and imparting it to the listeners. The emotion may be religious exaltation, as in the creation chant and song of the sacred red bird; grief, as in the laments; longing or passion, as in the love-songs; joy in motion, sexual excitement, and a variety of other emotions, in the dances; exaltation of the ego in the chants of glory; stirring to new courage and vigor, as in the enlivening chants; and doubtless others.
2. Imparting magical potency by incantations.

EXAMPLE 40.—Announcement of Turtle Catch, from western Tuamotus (Record 50, 47-52).

♩ = 160

TO-INO-I-NO E ! TIRI-RI, TI-RI-RI, TARA-RA, TA-RA-RA,
 HE-U-E- A HU-A-KI-A MA-I A-I : TE TU-MU O TO-GARE-VA !
 HE PUGA NU-I, HE PU-GA I-TI, E-I KA-U MA-RA-HI, E-I KA-U PO-U,
 E- I MA-RO REVA, E- I MA-RO TA-KAI, TA-KAI, TA-KAI!
 A-I TAGA-TA I RA-VE, A- I TA-U-A- I, I-KA NE-I, HE I-KA NU-I,
 HE I-KA RAU TE MA-TAU NA RUHA-TU! HU-E-HU-E A TU PERA NO
 FATIA TE PEKAU O MATARIKI! E E TU-TU TO-I-NO- I- NO I TE
 HO-PU TA I-RI- I- RI TE HO- U- RU E E KO-RU-I-RU- I
 NA GE-NE-GE-NE FA-KA- TA-KA-TA-KA KAI MA TA- PU-A !

3. Securing united action in work, and cheering workers through their task.
4. Aiding memory through chanting songs of various lore. Incidentally, a device for aiding memory appears in the words of some songs. A stanza or division ends with a catch-word, significant chiefly as the opening word of the following stanza. This is shown in Example 1.
5. Announcing news, as in the *toinoino* chant.
6. Idle entertainment—in other words, pure esthetic enjoyment—through production and contemplation of patterns of time and tone.

Underlying all of these in greater or less degree is the general function of stimulating, expressing, and sharing emotion. This function is involved even in the work songs. According to the native way of thinking, something more than emotion—namely, mana or supernatural power—is conveyed in the incantations; but from the European point of view the function actually performed is still that of imparting emotion.

This general function of music in Tuamotuan culture is illustrated by a chance remark of Emory's, "The natives sing whenever they get excited," and by the incident he gave as an example. The boat with the expedition members aboard, feeling its way through the channel into one of the lagoons just before moonrise, ran upon a submerged coral head. Instantly a native girl passenger, who had been sitting on deck, sprang to her feet and began dancing and singing with improvised words, the gist of which was, "We're aground!"

The important place occupied by music in Tuamotuan life as a whole is shown in a letter written in 1854 by Father Moutiton,* one of the first missionaries to the area:

They are passionately fond of music. Squatted in a circle, or negligently couched here and there in their cottages, the women on one side and the men on the other, they spend whole days in singing in chorus. In many of the small islands this exercise, and the reading of the Bible, forms their only occupation.

* Moutiton, Father Albert, *Annals of the faith*, vol. 16, p. 329, 1855; *Annales de la propagation de la foi*, vol. 28, Lyon, 1855.

MUSICAL ELEMENTS

In the preceding section, Tuamotuan songs were considered in relation to their setting of community life. Analysis was confined to pointing out differences and similarities among the types of songs as classified according to function.

In this section, the songs will be analyzed into their various components of time and tone. Gaps will appear in this analysis, due to inadequate material or methods, but it is presented as sufficient to bring out most of the characteristics of Tuamotuan music, as distinguished from that of other areas, and particularly from the kinds of European music which the Tuamotuans have been hearing and using during the period of contact with Europeans.

TONE QUALITY

Little can be done in this study with the question of whether there is in the Tuamotus a characteristic vocal tone quality. Renunciation of this line of inquiry by no means indicates a feeling that it would not be fruitful. On the contrary, those who have heard Polynesian singing at first hand are often impressed by a tone quality that seems peculiar to these Pacific islands. Mr. Andrew Poepoe, Honolulu singing teacher trained in both Polynesian and European vocal methods, has made interesting inquiries on this point. So far, his methods have been those of the studio rather than the laboratory, but he is making a promising study of ways of analyzing and describing tonal differences which he already knows how to produce.

Phonograph records made with portable field apparatus such as that used in making the Tuamotuan collection are not adequate material for the study of tone quality. In some of the Tuamotuan records the quality is so altered that a man's voice has been taken for a woman's, and a woman's for a man's. More reliable reproduction of tone quality is one of the greatest benefits to be anticipated from the modern recording apparatus, such as the microphone, and translation of sound waves into light, which has been little used hitherto in the study of primitive music. Methods of analyzing sound waves have been highly developed. Their use in the study of Polynesian music would yield data sure to be valuable in a comparative study.

One instance of use of unusual tone quality for special emotional effect was observed by the expedition during the performance of the Tipara ceremony on Vahitahi. The chants to exorcise evil spirits were given in a low tone, "breathy" and mysterious. Now and then this was interrupted by weird squeaks and screeches. The sounds were so exactly what an American might make in telling a ghost story to children that the Caucasian observers had