

Study Guide

'Are'are Music

and

Shaping Bamboo

by Hugo Zemp

With a supplement of 2013 to the original
booklet published in 1993 and included in the
VHS cassette package distributed as the *Society
for Ethnomusicology Audiovisual Series no. 1.*



Contents

'ARE'ARE MUSIC

The Filmmaking Process	5
Structure and Contents	9

Prelude

THE FEAST	9
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Part I: 'au, Music for Bamboo Instruments 10

PANIPE ENSEMBLES	10
SOLO BLOWN BAMBOOS	17
BEATEN BAMBOOS	19

Interlude

WATER GAME	21
------------	----

Part II: 'o'o, Slit Drum Music 21

Part III: nuuha, Songs 23

WOMEN'S SONGS	23
MEN'S SONGS	25
FINAL CREDITS	29

SHAPING BAMBOO

The Film Making Process	31
STRUCTURE AND CONTENTS	32
LOOKING FOR BAMBOO	33
MAKING 'AU TAHANA PANPIPES	34
MAKING 'AU PAINA PANPIPES	36
NOTES	39
REFERENCES	39
FINAL CREDITS	39

2011 Supplement	41
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Introduction

During my first fieldwork in the Solomon Islands in 1969–70, I worked for the first few months with anthropologist Daniel de Coppet, who introduced me to many aspects of 'Are'are culture. Using a Beaulieu 16mm camera we shot the film *'Are'are Maasina*, in which I collaborated as sound recordist. At the end of his fieldwork in September 1969, Daniel de Coppet left me the 16mm camera and some rolls of unused film. I took advantage of these to shoot the rushes for two short films. One of them, *Danses polynésiennes traditionnelles d'Ontong Java*, shot during a brief two-week stay in the atoll which is part of what anthropologists call the Polynesian Outliers, shows a number of songs and dances. The other, *Bambous soufflés, bambous frappés*, shot with the 'Are'are, includes a short sequence on the making of a large set of panpipes for the ensemble 'au paina, the playing of this ensemble and the solo playing of stamping tubes by 'Irisipau (who was to be the principal protagonist of the two films presented here).

Having this camera on the spot without being able earlier to learn properly how to use it—and with only some knowledge of the notions of still photography to help me in the evaluation of the framing, of light and depth of field—the resulting rushes showed all the faults of a beginner, including over-use of the zoom lens. Work with a professional editor used to dealing with ethnographic films subsequently allowed me to discover the principles of cinematographic editing.

These two short nine-minute films were not distributed. *Bambous soufflés, bambous frappés* was replaced by the two films presented here which have much greater depth and which are better filmed. Despite all its cinematographic faults, *Danses polynésiennes traditionnelles d'Ontong Java* remains an interesting document for dance

specialists and can be consulted at the film library of the CNRS Audiovisuel.

Planning to return for further fieldwork in the Solomon Islands in 1974, I decided to use film in a more appropriate way. Not having had the chance to take a course in a film school, or of gaining any formal training in film-making, I hired a 16mm camera in Paris (at that time light-weight camcorders were not available), and with help and advice from the ethnologist and filmmaker, Dominique Lajoux and some practical exercises which I carried out under his critical guidance, I learned the rudiments of cinematographic technique. I was thereby able to film *'Are'are Music* and *Shaping Bamboo* during my field trips in 1974–75 and 1976–77.

Seventeen years after the beginning of the shooting and thirteen years after the completion of the editing of these two films, it can hardly be said that the writing and publication of this study guide has been quick. But better late than never! If I was not keen to undertake this task earlier, it was essentially for two reasons. Firstly, the very limited distribution of the films (usually arranged by myself for my university teaching) hardly encouraged spending much time and effort on producing an accompanying booklet. And secondly, unlike the distributors of ethnographic films in the United States, the producer and distributor for these films, the Audiovisual Service of the Centre National de la Recherche Scientifique in France, made no provision for the publication of study guides to accompany each film. It was necessary for me to wait for the establishment of the Audiovisual Series of the Society for Ethnomusicology to offer the possibility of this publication.

Writing a study guide for films made so many years ago is not an easy task. The recollection of some details concerning production and post-production may be blurred or modified, and even more important, my cinematographic procedures have since evolved, and I have made other

films which I consider more successful from a technical, conceptual and aesthetic viewpoint. For a filmmaker, whether he is making films of fiction, documentaries or scientific films, the last work he has done is often the one he prefers.

Research with the 'Are'are

The 'Are'are people live in the southern part of Malaita in the Solomon Islands (in Melanesia). During the 1970s the population numbered between 8,000 and 9,000. In earlier times the majority of the people inhabited small hamlets in the mountainous interior of the island, and some lived on the edge of the lagoons of the south-west and of the Mara Masika Passage, the strait which separates Small Malaita from the main island. Since colonial times, many villages have been established on the coast.

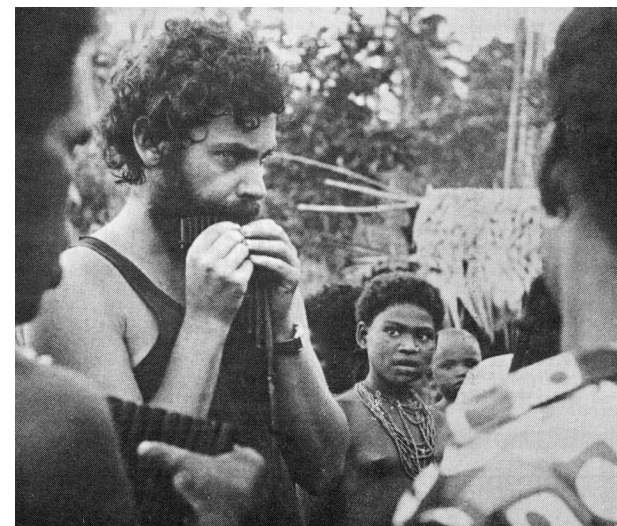
The traditional economy consists essentially of the shifting cultivation of tubers (taro, yams and sweet potatoes), the breeding of pigs for ceremonial festivities and fishing on the coast. Colonization introduced the production of copra for export and the breeding, on a small scale, of cattle.

Culturally homogenous, the country of the 'Are'are can be systematically divided into two principal zones whose traditional political organization diverges: the south where the hereditary chiefs come from, and the north, where "big men" emerge through their actions, gathering around them friends and relatives, and increasing their prestige by giving funeral feasts in which food, shell money and music are exchanged. The "big men" from the north and from the south are referred to by the same term, *aaraha*.

This two-fold division is also reflected in the distribution of musical types: in the north, there is only one type of vocal music for men (divination song), while in the south there are three others (paddling song, pounding song, song with beaten bamboos). Among the four types of panpipe ensembles found, one (*'au keto*) is only played in the north.

The traditional religious practice was the ancestor cult. During my first stay in the country between 1969 and 1970, at least 90% of the population were Christian, about half of them belonging to the South-Sea Evangelical Church, a fundamentalist church with Baptist allegiance, and the other half divided between followers of the Catholic Church and the Melanesian Church (of Anglican origin). The followers of the Catholic and Melanesian Churches continued to perform traditional music. They participated in the traditional funeral festivities and panpipe ensembles could be heard at the inauguration of a church, a dispensary or a school. Attempts were also made to introduce selected elements of traditional music into church service. On the other hand, the members of the SSEC, following the directives of the expatriate missionaries and Melanesian pastors, condemned all traditional music as "devil music," the spirits of the ancestors being described by them as "devils." As a result, for all their music the followers of the SSEC had only Protestant hymns of American origin and the songs which some ethnomusicologists have called "Panpacific Pop," of neo-Polynesian inspiration, accompanied by guitar and ukulele.

This popular music, which the young 'Are'are sang, usually in pidgin English (the lingua franca of the Solomons) but also occasionally in the 'Are'are language, was widely spread through the radio. From a musical viewpoint these compositions had no features that were specifically 'Are'are or characteristic of the Solomon Islands. The 'Are'are were very conscious that the musical style of the religious hymns and of these secular songs was imported, and called them *nuuha ni haka* or *'au ni haka*, "song of the whites" or "music of the whites." On the other hand, the different types of traditional music, each with its own name, were generally described collectively by the expressions "music of custom" or "songs of custom" (*'au* or *nuuha ni tootoraha*), or even more simply as "music of the land (of the ancestors)," *'au ni hanua*.



Playing with a 'au *tahana* panpipe ensemble at the festival in honor of 'Are'are Paramount Chief Arika Nono'ohimae Eerehau, at Kiu village. Photo BSI (British Solomon Islands) News Sheet, no. 21, 1974.

During the 1970s, when these two films were shot, the music enjoyed by the majority and widely distributed through the radio, consisted of the cowboy songs of Australia, a local variant of the Country and Western style. In the request programs on local radio, which satisfied the wishes of those who knew how to write in English, the Beatles were also frequently heard. In 1969 the Solomon Islands radio station only devoted a quarter of an hour a week to traditional music and oral literature.

If during my work in the Solomon Islands, and in my two films, I devoted myself exclusively to traditional music, it was for reasons of urgency and solidarity with the traditional musicians.

The former British Solomon Islands Protectorate includes six main islands and about 100 smaller ones. The total population is relatively small (less than 150,000 in 1969), but it is characterized by great cultural and linguistic variety. Depending

upon the linguistic criteria used, there are between 70 and 100 distinct languages. There are perhaps as many musical cultures. The most urgent task then was to document and study the traditional music before certain genres disappeared or were radically transformed. New genres, such as church and popular music, are also changing, but it is easier, at the time when we wish to study it, to find historical recordings, thanks to the production of records, to the archives of the missions and especially to the radio.

In common with the traditional musicians, I did not want to increase the standing of acculturated music. This music, secular and religious, had no need of support: it was already sufficiently sustained by the prestige attached to everything that came from Europeans (political, economic, educational and religious domination). In order to be able to study traditional music, I had to show unambiguously that I was on the side of those who performed it. I could not be a neutral observer. I chose the "side of custom" (*po'o ni tootoraha*) at the expense of the "church side" (*po'o ni sukuru*); this was a precondition necessary to gain the confidence of the traditional musicians.

Today, now that the inventory of different musical genres used by the 'Are'are is complete, it would be interesting to document and study the present situation, with the interactions, conflicts and eventually the intermingling between traditions and popular music. A new film project, for which I have unfortunately not yet found the financial resources, will be devoted to this. See the 2013 supplement, p. 41. -HZ

This is not the place to review the history of my research with the 'Are'are, except perhaps to make two points: the reasons why I suddenly went to the Solomon Islands, after having done my original field work in West Africa, and the reasons why the classification of musical types has such an important place in the film. During an anthropology seminar in which I presented my results on the music of the Dan (Ivory Coast),

the anthropologist Daniel de Coppet suggested that I should hear the sound recordings which he had made during a two-year period of fieldwork in the Solomon Islands. Enthused by the beauty of the music and complexity of the polyphony, and intrigued by the titles of the musical pieces, which suggested the existence of a music imitating the sounds of both nature and culture, I decided to accompany him on his next field trip.

When I arrived amongst the 'Are'are, Daniel was on his second stay; he spoke the language perfectly, having completed a manuscript dictionary, and introduced me to its grammar. He had already spoken to the 'Are'are leaders about my forthcoming visit, and a few days after my arrival, the 'Are'are brought me a large folder containing a wad of paper on which the names for the musical types were written out in their language. They also made me a list with the names of the villages where I should go to be able to record the best musicians. In this procedure there was a concern for comprehensiveness which I tried to satisfy by publishing a complete inventory of all the musical types, in written form, on three 33 rpm records, three CDs and in the film.

For reasons of space it is not possible here to summarize the research undertaken on the ethnography and ethnomusicology of the 'Are'are. The ethnographic context is analyzed in various publications by Daniel de Coppet: the ceremonial exchange (1968), the funeral cycles (1970a), the money and the symbolism of numbers (1970b), the first contacts with the navigators of the sixteenth century (1973), their ideas about gardens (1976), about pigs (1977) and about death (1981; Barraud, Coppet, Iteanu and Jamous, 1984). A work which we wrote together (Coppet and Zemp, 1978) is a photographic study of 'Are'are society, with oral literature translated from the 'Are'are language complementing the information provided by the pictures, and including an ethnographic and ethnomusicological text written by the two co-authors.

Several books are available in English on the immediate neighbors of the 'Are'are: on the Sa'a in the south (Ivens, 1927) and on the Kwaio in the north (Keesing, 1977, 1978, Keesing and Corry, 1980).

For the music of the 'Are'are, study of the first two mentioned of my articles below, published in English in *Ethnomusicology*, seems essential for a deeper understanding of the musical concepts shown in the two films:

- "Are'are Classification of Music Types and Instruments" (1978) examines the indigenous taxonomy that I took as a framework for the film *'Are'are Music* and provides a semantic analysis of the terminology.

- "Aspects of 'Are'are Musical Theory" (1979) explains the notions of intervals, of melodic segmentation and polyphonic organization. It also contains a detailed analysis of all the musical terms (notably the vernacular terms translated with English subtitles, like "equiheptaphonic seconds" whose appearance on the screen often gives rise to exclamations of incredulity amongst the spectators).

- Another article, "Melanesian Solo Polyphonic Panpipes" (1981) is more particularly devoted to the making and the music of a single 'Are'are instrumental type (scene 8 in this film), with comparisons of instruments coming from other Melanesian regions.

- A fourth article in English, "Melanesia, 6: Solomon Islands" (1980), written for a dictionary, includes no new elements concerning 'Are'are music, but provides some information on the music characteristics of the island of Malaita (presented in much more detail in two French articles, 1971a and 1972a), and a few brief notes on the music of the peoples speaking Papuan languages in the northern Solomon Islands and a Polynesian language on the Ontong Java atoll.

Another article, “Echelles équiheptaphoniques des flûtes de Pan chez les 'Aré'aré (Malaita, Iles Salomon)” (1973), although written in French, is easily accessible to English readers, since it is published in the *Yearbook for International Folk Music Council*. The reading of pitch measures and intervallic calculations of panpipe tuning does not require a deep knowledge of the French language. This study concentrates on the equiheptaphonic scale, dividing the octave into seven equidistant degrees as well as on the difference between the equiheptaphonic second and the major second which coexist in 'Are'are music.

Other publications in French are probably less available to readers in the United States and other English speaking countries. They include:

– “Instruments de musique de Malaita, I & II” (1971, 1972a), which provides an inventory of all the musical instruments known on Malaita island. The article also shows how in the geographical distribution of its instruments the island of Malaita can be divided into two parts corresponding to a linguistic division, and how the spatial arrangement of musicians reflects the polyphonic organization of the music for panpipe ensembles.

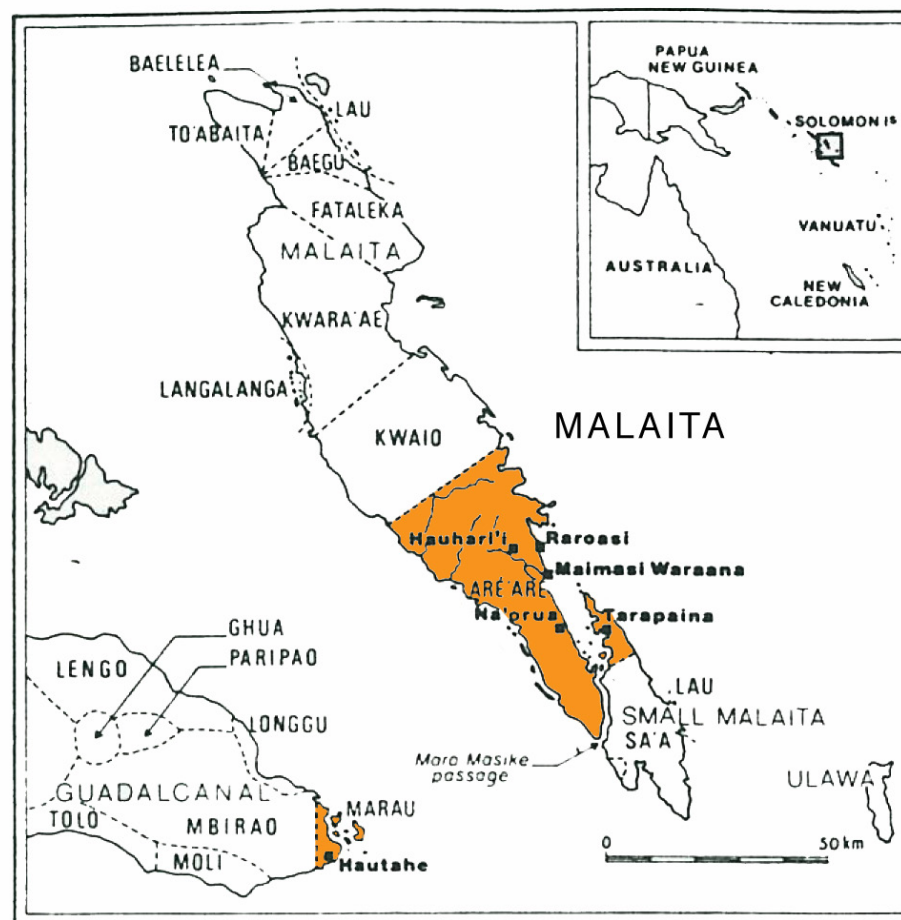
– “Fabrication de flûtes de Pan aux Iles Salomon” (1972b) is devoted to the manufacture of panpipes by the 'Are'are, compared to the manufacture described in the literature for the northwestern Solomon islands.

– “Deux à huit voix: Polyphonies de flûtes de Pan chez les Kwaio (Iles Salomon)” (1982) analyses the polyphony of a panpipe ensemble of the Kwaio people, the 'Are'are's northern neighbors. The structure of this two- to eight-part polyphony (certainly a record in Melanesia and probably in many other regions of the world) can be compared to the organization of the two- to four-part polyphony used by the 'Are'are.

The discography presented at the end of this booklet includes records of 'Are'are music, as well as those devoted to the traditional music of other Melanesian people in the vicinity.

See the 2013 supplement, p. 41. -HZ

Figure 1: Map of Malaita and Guadalcanal showing the territory of the 'Are'are and the territories of the other peoples living on the islands.



'Are'are Music

The Filmmaking Process

FIRST SHOOTING (JANUARY-MARCH 1975)

The most elaborate music, which is also considered the most important music by the 'Are'are, is that for panpipe ensembles. It would be inconceivable to make a film without this music, which is the most specific. The 'Are'are use four types of ensemble (while other people in the Solomon Islands only use one or two), with the widest repertoire. Like the slit drum ensembles, the panpipe ensembles play essentially for commemorative funeral feasts. Generally one type of panpipe ensemble, sometimes two — but never all four — appears at a feast, and a slit drum ensemble performs if the village has one. In the north of the 'Are'are country where I stayed most, there is no vocal music during these feasts.

As already explained, in 1969 I collaborated, as sound recordist, in the film *'Are'are Maasina* made by Daniel and Christa de Coppet. This film was devoted to the festivities for the launching of a boat made by the 'Are'are, which followed the pattern of the commemorative funeral feasts and included the playing of a panpipe ensemble *'au tahana* and a slit drum ensemble. It seemed pointless to remake a film on one feast, even if I were to devote more space for music, since at all events there would only be one type of panpipe ensemble (or two at most), and at best one ensemble of slit drums. Being struck by the great richness and diversity of musical types, I thought it would be better to complete an inventory, as I had done in three LP records.

During my second field trip, between June 1974 and March 1975, the Audiovisual section of the



Filming the *'au paina* panpipe ensemble at Hauhari'i village, 1975. Photo Ada Zemp-Martinkus.

CNRS sent me a camera and film stock for the last three months of my stay in the Solomon Islands. Between January and March 1975 there were no feasts happening amongst the 'Are'are and therefore no performances by panpipe or slit drum ensembles. Solo instruments had become very rare and they were replaced by the guitar, which was more fashionable amongst young people. The obliquely held bundle panpipe *'au ware* and the mouth zither *'au pasiawa*, played traditionally for love magic, respectively by one

man and one woman, were no longer used. Very few men still knew how to play the *'au ware*, and already, during my field trip in 1969–70 I had not encountered a single woman who knew how to play the mouth zither *'au pasiawa*; (for the disc I was obliged to record a man playing). The panpipes with an irregular arrangement of tubes were no longer played during the harvesting of almonds, and only the name “bamboo of the tradewind (season)” (*'au ni aau*) recalled this use. The transverse flute *'au porare* was no longer

played except by a few men in the southern region. Only the vertically held bundle panpipes *'au waa* and the stamping tubes *'au ni mako* had remained fairly popular and continued to be played for entertainment.

Given this situation I had to make a choice between giving up making a film and compiling a filmed inventory of all the musical types, but outside their functional contexts. I chose the latter alternative. The absence of social context, especially in the scenes with panpipe ensembles, bothered me (and still bothers me) enormously. That is why, when I was able to return in 1976–77 to complete the shooting, I filmed some parts of a commemorative funeral feast, in which a panpipe ensemble (*'au paina*) is briefly seen in its proper context, and I integrated this scene in the prelude entitled “The Feast.” However, having taken part in several feasts during my first trip of 1969–70, as well as in 1974 and 1977, and having also often recorded musicians out of context, I can affirm that the playing outside the normal social context alters neither the content nor the musical form. Apart from the absence of the noisy atmosphere and of the people around the musicians, recording out of context is not altogether a disadvantage: the musicians chose the best players from amongst themselves, and each piece of music was rehearsed several times before they agreed to be recorded or filmed. During a feast beginners and less proficient musicians are not excluded from the ensemble (with good reason, since performing during a feast is the usual procedure for apprenticeship), and so the quality of playing is often less good.

Having insufficient film stock and not knowing whether I would be able to return in the near future to complete the film (although I hoped to do so), I decided to at least complete the survey of the instrumental music and to leave the vocal music for a later second shooting.

Unlike a film showing a musical event, such as a feast, the scenes in an inventory film do

not follow chronological order. To underline the catalogue character of the film, I decided to separate each genre by a numbered subtitle. Working intensively in 1974–75 on indigenous theories and having discovered in 'Irisipau (with whom I was living) a practicing musician who was at ease with nearly all the musical instruments, who had an enormous knowledge of theory having reflected deeply on the terminology, and who was acquainted with the myths on the origins of the instruments, I asked him to present a short introduction to each musical type for the film. His knowledge of the customs in general and of the music in particular was respected by everyone. It was not for nothing that he had been chosen by the political and traditional 'Are'are leaders as the first “Custom teacher” in a Custom School where he taught in 'Are'are language the myths, customs, genealogies and music.

Having a limited stock of film, I was afraid of using too much of it on verbal explanations and not having enough left for the music. So I asked 'Irisipau to be brief and to concentrate all that he wanted to say. As we had been working for several months on musical taxonomy and conceptions, he proposed quite naturally what he had spoken to me about during earlier work sessions and to repeat what we had formalized together. Of course, he did not serve me the classification and all the concepts on the intervals and polyphonic organization on a “silver platter:” these concepts were elicited according to the methodology of cognitive anthropology.² Before shooting each verbal explanation, I asked him what he wanted to say, and as my stock of film dramatically diminished, I pleaded with him each time: “shorter, shorter!” Sometimes he wrote out in 'Are'are language the text that he proposed to present and showed me the paper. Trying to recall what he had written, he sometimes hesitated, especially during the first filmed sequences (made in the order of the generally structure of the film, that is to say, beginning with the ensemble *'au tahana*).

During the shooting of his explanations no one else was present except my sound recording assistant and myself on the camera. He did not address us, since we knew what he was going to say, but an unknown and invisible audience. This artificial, “professorial” situation bothered me during shooting and bothers me still when I see the film³

EQUIPMENT

The equipment consisted of an Eclair ACL 16mm camera, with three 60m magazines giving 5 minutes coverage each, and a Stellavox SP 3 stereo tape recorder with quartz generated pilot track. I filmed mainly with two fixed lenses: a 10mm wide angle and a standard lens with a focal length of 25mm. A Honda generator, bought on the spot, provided the electricity to recharge the batteries. When it broke down I had to make a two-day journey there and back to charge the batteries at the station of a Catholic Mission.

The camera which belonged to the Audiovisual Department of the CNRS had to serve several researchers and filmmakers, and was not available to me during the first six months of my nine months field trip in 1974–75. It was sent to me only for the last three months. It included an electronic clapperboard, a small bulb which lit up each time the switch was pressed and simultaneously a bleep was recorded by the tape recorder linked to the camera by means of a cable. This should allow one to locate the beginning of each shot for synchronizing image and sound in editing, but because of a fault in the soldering of the synchronization cable, a short circuit resulted in the camera bulb remaining lit. I realized that the viewfinder was brighter than usual; but because of my lack of experience with this type of camera, I did not recognize the problem immediately. Involved in the excitement of the action I thus shot several rolls before, feeling increasingly ill at ease, I took out the synchronizing cable in order to continue filming with a hand-held clapperboard. I sent the first

rolls to be developed in France and when two months later I was in the capital of the Solomon Islands to take the return plane, I received a telegram to say that all the first rolls were blackened and that there were no images!

Because the cables were insufficiently isolated, I quickly abandoned the idea of using a mobile microphone, especially since my assistant, not being an experienced boom operator, could not manage to hold the boom without moving his fingers and thus adding interference noise. I therefore placed two cardioid microphones on a tripod (one a condenser microphone which often broke down because of the dampness in the air and the other a dynamic microphone; in editing a single track was used), and I regulated the level of the sound recording and asked the assistant to start up the tape recorder (we see him for a brief moment in Shot 56). If the sound source was very weak and the mechanical noise of the camera likely to become a problem, I used two shotgun microphones on a tripod. This was necessary, for example, when filming the bundle panpipes or the women's singing.

SECOND SHOOTING (JANUARY – APRIL 1977)

On my return from the field trip, Jean-Christian Nicaise, an editor from the CNRS Audiovisual department, made an initial assembly of the rushes at which I was present each day. This provisional editing included all the types of instrumental music with the corresponding commentaries of 'Irisipau, except for the slit drum ensemble and the panpipe ensemble 'au *taka'iori* panpipes (whose images had been spoiled by the camera's short-circuiting).

A copy on super 8 format of this assembly allowed me to present these first results to the 'Are'are during my next mission. I made several projections in the villages, with the generator used to charge the camera batteries providing the electrical current. This was the occasion for a

feast, because we could not invite so many people from the surrounding villages (some people had to spend all day walking to attend) and play the panpipes (even on a screen) without eating pork and taro puddings with coconut. These projections were greeted with enthusiasm but also with cries and tears when a person who had died since the shooting appeared on the screen. For me to be able to show and see again these images on a stretched out white sheet in a village in the evening, under the open sky, was amongst the most beautiful and moving memories of my stay on the island. The first projection took place during a meeting of all of the political and traditional 'Are'are leaders (*aaraha*), and thanks to this projection I was able not only to continue the shooting but also my research amongst the 'Are'are.

In fact the central government of the Solomon Islands asked me to teach for a two-week workshop organized by UNESCO and intended for Melanesian trainees (from the Solomon Islands, New Caledonia, the New Hebrides—which are now called Vanuatu—and Papua New Guinea). However the provincial council of Malaita Island refused to grant me a permit for research, for reasons which were not explained in the letter of refusal. But after having shown the provisionally edited version of the film to the 'Are'are leaders, the latter met without my being present to discuss the matter, decided to write a letter to the provincial council of Malaita and to the central government, demanding that I receive authorization to continue my research and filming. We agreed a date to organize the shooting of the sequences of vocal music and of the two instrumental ensembles which I had to film again. A commemorative funeral feast took place a few days later and a political meeting, bringing together the chiefs from the south, had been programmed, in the course of which I was able to film the traditional pounding of the taro accompanied by singing.

As for the paddling song, Tahuniwapu, the only singer-helmsman who knew the songs with the traditional words invoking the ancestor-sharks,⁴ told me that there were no longer any great canoes. In fact the journeys between the islands which the 'Are'are used to undertake in earlier times, had been stopped by the central government because of the dangers. Moreover, the boats belonging to the government and the Chinese, as well as the boat built by the 'Are'are themselves, had made canoe journeys on the high seas unnecessary. To go along the coast, to navigate in the lagoons, or to go up a river, small canoes holding between two and six people were sufficient. However, one large canoe was still in good condition, even if it had no prow and no stern. In order to preserve on film an image conforming to custom, the 'Are'are leaders wanted to restore this canoe, and we agreed on a date for the shooting.

FINAL EDITING

Before talking about the aesthetic choices in editing, something should be said about the strategy for shooting musical pieces (cf. Zemp 1988). I have always filmed musical pieces complete in a single shot; the relatively short duration of instrumental pieces and of women's songs facilitates this. For the close-up shots of instruments played solo or for women's songs in which only two people were in the frame, I used the camera on a tripod in order to obtain a stable image (as I had done for 'Irisipau's explanations). Having available only a light tripod of the amateur type without a fluid head, I was not able to make pans, and so the shots were always necessarily in fixed frame. For the instrumental ensembles (panpipes and slit drums), and for the men's songs (which included numerous other participants, as well as the two singers), I filmed with the camera on my shoulder and was therefore able to do pans or tracking shots. For aesthetic reasons, I decided not to use the zooming facility when, in the course of the second shooting, I had at my disposal a zoom lens, and so I used this lens

only in situations which did not allow a change of fixed-focus lens.

When a panpipe ensemble is playing, the musicians always rehearse a piece softly before playing it at normal volume, two or four times according to the type of ensemble. If the musicians do not know a piece well, this rehearsal serves to correct errors and to obtain better cohesion in the ensemble playing. If the musicians are of a good standard, it would not even be necessary to do this rehearsal, and yet they always do it, playing the piece at a low volume level to the very end. I filmed these rehearsals (although I had not recorded them for the publication of the records), and it seemed interesting to me to include them in the editing. This provided me with the occasion to show at the beginning of each piece a shot in which the complete panpipe ensemble could be seen within the same framing.

In the shooting I had filmed each instrumental piece several times, in order to have some choice available during the editing. Usually I wanted to reproduce a piece in a single shot, and in order to avoid the change of shot systematically occurring during the silences between the performances of a piece, more often than not I continued to film the first notes of the following performance before stopping the camera. In editing, I then cut after the first chord (cf. for example the cuts between Shots 55-56 or 58-59 or again Shots 61-63). In the fixed-angle shots of pieces played by solo instruments, when it came to editing, I cut within a piece (for example between static shots 101-102, 123-124, etc.).

This manipulation in editing—which is no doubt questionable for those ethnomusicologists who only recognize the value of a pure research document—led to an unexpected discovery concerning the stability of the tempo. In editing several pieces of music in which a trio of women play stamping tubes (scene 10), I was able to keep the sound of one shot and to post-synchronize the

images from another shot. It is true that the pieces were short (about 40 seconds), but the stability of the tempo is nevertheless remarkable. In percussion music like this, out of sync of a single image (one twenty-fifth of a second) can very clearly be perceived.

The women's songs, of short duration like the static shots instrumental pieces, are filmed in fixed shot and left this way in editing (except for one song taken from two shots, Shots 187-188). For the men's songs, which are much longer, I preferred to use a mobile camera and to keep the sequence shots in editing (Scenes 19 and 20). For the canoe song, it was not possible for me to change my position inside the canoe, and in order to vary the angles in editing, I inserted filmed images in playback (cf. the description affecting scene 17).

During shooting I systematically filmed several pieces played by each musical type (four pieces in the case of the panpipe ensembles). Seeking advice from ethnomusicologists about the number of pieces to keep in editing, my director of research suggested "the maximum." This was no doubt good advice since, to satisfy the need of documentation for music that is little known, it is better to use four pieces of music than one. In any case, I would have found it a pity to keep in the film a single piece of each musical type and to store the unused rushes of other pieces in cans which nobody would ever open again. But the requirements for documentation are not necessarily the same as those for the public presentation of a film. I decided finally to keep three pieces of each panpipe ensemble, and two pieces of each type of singing (only one for the pounding song), the vocal music being much longer than the instrumental pieces. Despite this compromise, the film is still very long, much too long for one continuous projection (although sometimes when I subsequently presented the film in its entirety I was surprised how few spectators left the room before the end).

I also wished, since the initial project, to make a short version in addition to the long version. For financial reasons (a very costly 16 mm internegative of the first editing of 150 minutes would have been necessary), the short version was never made. Now that the distribution is effected essentially in the form of DVDs, the making of a short version seems less necessary. The chapters and minute timing of the shots recorded in this booklet will allow the viewer to choose the sequences that he or she wishes to shorten, omit, repeat, or see another time.

I made in 2011 a short version of 88 minutes of the French version distributed by CNRS, and in 2012 of the English version (not distributed yet).

THE STRUCTURE AND CONTENTS OF 'ARE'ARE MUSIC: GENERAL STRUCTURE

The film comprises three sections which correspond to the three main categories of 'Are'are music, together with a prelude and interlude. Each type of music distinguished by the 'Are'are is announced with a separate heading, numbered 1 to 20. In order to avoid confusion between the numbering of the types of music shown in the film and the numbering of scenes for the requirements of analysis, I have given letters rather than numbers to the first scenes of the prelude.

Prelude: The Feast

- Scene A Arrival of the guests and preparation of the food
 Scene B The pigs
 Scene C The Melanesian oven
 Scene D Meal and playing of a panpipe ensemble

Part I: 'au, Music for Bamboo instruments

Panpipe Ensembles

- Scene 1 'au tahana Panpipe Ensemble
 Scene 2 'au keto Panpipe Ensemble
 Scene 3 'au taka'iori Panpipe Ensemble
 Scene 4 'au paina Panpipe Ensemble

Solo Blown Bamboos

- Scene 5 'au porare Transverse Flute
 Scene 6 'au waa Bundle Panpipe
 Scene 7 'au ware Bundle Panpipe
 Scene 8 'au ni aau Panpipe

Beaten Bamboos

- Scene 9 'au pasiawa Mouth Zither
 Scene 10 'au ni mako Stamping Tubes

Interlude

- Scene 11 kiro ni karusi Water Game

Part II: 'o'o, Slit Drum Music

- Scene 12 'o'o mouta Solo Slit Drum
 Scene 13 para ni 'o'o Slit Drum Ensemble

Part III: nuuha, Songs

Women's Songs

- Scene 14 roorowera Lullaby
 Scene 15 nuuha iisisuu Love Song / Complaint
 Scene 16 aamamata Funeral Lament

Men's Songs

- Scene 17 nuuha aana hote Paddling Song
 Scene 18 kana Divination Song
 Scene 19 nuuha aana rapaha Pounding Song
 Scene 20 kiro Song with beaten Bamboos

Scene-by-scene analysis

DISC 1

TITLES AND INTRODUCTORY TEXT

- Shot 1 00:00:12
 On the edge of Takataka Bay, view of some of the houses in the village of Maimasi Waraana. This image, taken from a slide, serves as the background to
 - the name of my employer and producer of the film: CNRS (National Center for Scientific Research)
 - the title 'Are'Are Music
 - the scrolling text:

A comprehensive inventory of the twenty types of traditional music of the 'Are'are people on Malaita, filmed in the Solomon Islands in 1975 and 1977.

This film was conceived with the collaboration of the musicians. The explanations present 'Are'are musical concepts in condensed form.

A first version of half of the documentary, filmed in 1975, was viewed in December 1976 by the 'Are'are Council of Chiefs which decided in session to give its accord and support to continue filming in 1977.

The 'Are'are Council of Chiefs, headed by Paramount Chief Ariki Nono'ohimae 'Eerehau, decided that this film benefits the 'Are'are people, not only by making their music known abroad, but also by contributing to education in their schools.

PRELUDE: THE FEAST

- Shot 2 00:01:30
Card: Prelude: The Feast

SCENE A. ARRIVAL OF THE GUESTS AND PREPARATION OF THE FOOD

- Shot 3 00:01:32
 Same place as Shot 1. Pan shot showing some of the houses in the village of Maimasi Waraana and the platform erected for the commemorative funeral feast, from which will be suspended the strings of shell money offered by the guests at the feast.

- Shot 4 00:01:47
 Arrival of the canoes for the feast.

- Shot 5 00:01:57
 Presentation of the root vegetables brought by a group of guests. The presenter is 'Aitohua, a singer in scene 20 at the end of the film.
 Subtitle: **Offerings of food by invited people.**

- Shot 6 00:02:28
 The root vegetables are collected and carried away.

- Shot 7 00:02:33 Shot 8 2:42
 Men grating coconuts.

- Shot 9 00:02:51 Shot 10 3:34
 Women preparing small puddings of taro and grated coconut, wrapping them in banana leaves before putting them in the oven to cook.
 Subtitle: **Puddings of tubers and grated coconut for the oven.**

- Shot 11 00:03:43 Shot 12 3:49
 The arrival in single file of a group of guests, bringing a live pig and shell money, threaded with vegetable fibers on leafy sticks.
 Subtitle: **Offerings of shell money (funeral feast).**

We hear the sound of a slit drum ensemble greeting the arrival of the pigs and then the sound

of a group of a panpipe ensemble *'au paina*. The pictures in Shots 11-13 are rather out of focus, but the bringing of the shell money is an essential part of commemorative funeral feasts, which is why these pictures have been kept.

Shot 13 00:04:12

A man attaches the shell money to the transverse bar of the platform.

SCENE B. THE PIGS

Shot 14 00:04:19

The pigs, tied to stakes, waiting in the shade beneath a roof, before being sacrificed.

Shot 15 00:04:33

Shot 16 00:04:37

According to tradition the pigs are strangled (the Christians cut their throats).

Shot 17 00:04:40

The pigs' bristle is burned, then scraped off with shells.

Shot 18 00:04:48

Shot 19 00:04:57

Two moments from the cutting up of a pig.

Shot 20 00:05:01

View of part of the village with people.

SCENE C. THE MELANESIAN OVEN

Shot 21 00:05:09

Shot 22 00:05:20

Shot 23 00:05:32

Shot 24 00:05:42

Shot 25 00:05:51

Shot 26 00:05:59

Shot 27 00:06:11

Shot 28 00:06:29

Shot 29 00:06:41

Shot 30 00:06:49

Young people take quarters of pre-cooked meat from the fire (Shot 21). White-hot stones are spread out (Shot 22), while other men bring large banana leaves to cover the heated pebbles (Shot 23). The quarters of pre-cooked meat are put on the leaves (Shot 24), then covered with a new layer of leaves (Shot 25), upon which hot stones are placed with bamboo tongs (Shot 26). Then comes a new layer of leaves (Shot 27), a new layer of meat (Shot 28) and a cover of leaves (Shot 29) fixed with sticks (Shot 30). The oven is complete and the meat will continue to cook for several hours.

SCENE D. MEAL AND PLAYING OF A PANPIPE ENSEMBLE

Shot 31 00:06:59

Communal meal. On three rows of leaves spread out lengthwise, the guests eat the cooked pork, the vegetables and the puddings.

Shot 32 00:07:19

Photograph of Ariki Nono'ohimae Eerehau, Custom Chief of the 'Are'are.

Shot 33 00:07:23

The guests resting. The sound of a panpipe ensemble *'au paina*, added by mixing, anticipates the following shot.

Shot 34 00:07:29

Panpipe ensemble *'au paina*, comprising eight musicians arranged in two rows (cf. scene 4). A young girl is crouched in the middle, having a kind of stereophonic listening position for the two parts of the polyphony.

Shot 35 00:08:19

The same ensemble, seen through a wide-angle lens. Pan across the platform, with young people on it, to the verandah of a house where 'Irisipau, the musician who is to be the guide throughout

the film, is sitting.

Subtitles: **During such a feast, there is music.**

We 'Are'are people of Malaita have: 'au, music for bamboo instruments; 'o'o, slit drum music; nuuha, vocal music.

Part I: 'au, Music for Bamboo Instruments

Shot 36 00:08:46

Card: Part I: **Music for bamboo instruments – 'au**

Shot 37 00:08:54

Shot 38 00:09:39

'Irisipau continues his explanations:

Subtitles: **Each piece of instrumental music has a title. The titles of certain pieces created in the past are not known anymore. Nor is the name of the composer. Certain pieces are composed based on all kinds of sounds: a bird calling, a woman lamenting a death, people working, the sounds of the forest. Other pieces are named according to the way they are played. We have two types of bamboo instruments: blown bamboos and beaten bamboos. Slit drums are also beaten. Among the blown bamboos, there are two types: solo instruments and ensemble instruments.**

PANPIPE ENSEMBLES

Shot 40 00:09:59

Shot 41 00:10:03

Shot 42 00:10:11

Shot 43 00:10:17

Shot 44 00:10:20

Shot 45 00:10:23

Shot 46 00:10:29

Shot 47 00:10:36

Shot 48 00:10:43

'Irisipau continues his explanations (Shots 40 to 48), with inserted images illustrating his talk: guests at the feast (Shot 41), a woman with a necklace of shell beads (Shot 42), a man with a diadem of shells (Shot 43), women bringing the shell money (Shot 44), the meal (Shot 45), men in

front of the platform (Shot 46), an old woman with ornaments on her nose and ears (Shot 47).

Subtitles: Panpipe ensembles do not play at odd moments, but only at feasts when many people gather together. The people who come to the feast put on their ornaments, the women, the men too, and they offer shell money. We prepare food for everyone, and after the meal, the musicians begin to play. People watch and listen and are pleased with the music which is the ornament of the feast. The music strikes directly to people's hearts. There are four kinds of panpipe ensembles: 'au tahana, 'au paina, 'au keto, 'au taka'iori.

SCENE 1: 'AU TAHANA PANPIPE ENSEMBLE

Shot 49 10:54

Card: 1. Ensemble of 4 Panpipes - 'au tahana

Shot 50 10:58

'Irisipau presents a panpipe from the 'au tahana ensemble.

Subtitles: The 'au tahana is the oldest of our panpipe ensembles. Each instrument has 14 tubes. Their lower ends are closed. These two ends, extending beyond the node, protect the instrument. All intervals are equal. They are called *rapi 'au* (lit. "twin bamboos").

Shot 51 11:34

CARD with written text.

Subtitles: The basic scale of panpipe ensembles is equiheptaphonic, the octave being divided into 7 equidistant pitches. The equiheptaphonic second, which is slightly smaller than the major second of the Western tempered scale, is called in 'Are'are: *rapi 'au*, "twin bamboo."

Shot 52 11:53

Shot 53 12:08

'Irisipau continues by showing the octave (Shot 52), the harmonic ornaments at the equiheptaphonic second obtained by blowing simultaneously into two neighboring tubes, and

the technique of pulsating blowing (Shot 53). Subtitles: One, two, three (etc.). The eighth tube makes the octave. We do not blow each tube separately like this. We play two tubes at once producing a second. We don't play a steady tone, like this: We blow with pulsating breath. Because we play many harmonic seconds and large intervals, the 'au tahana is the most difficult of all the panpipe ensembles.

Shot 54 00:13:10

'Irisipau describes the two-part polyphonic playing, each part being doubled at the octave: Subtitles: Four men play in two parts: *pau ni 'au* (main part) and *aarita'i* (second part). The instruments for the two parts are identical. The smaller instrument is an octave (*aano suri*) apart from the larger one. The players of the two parts face each other. First we practice each piece softly, then play it out loud twice through.

Shots 55 to 63: playing of the ensemble 'au tahana. The four musicians are filmed in front of 'Irisipau's house in Raroasi.

Shot 55 00:13:47

Shot 56 00:15:02

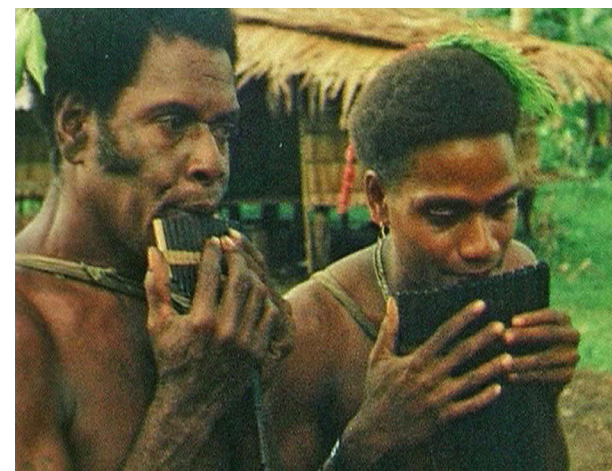
Shot 57 00:16:18

The piece entitled:

Subtitle: "POLISHING SHELL BEADS"

The piece was composed following the rhythm of polishing shell beads on a stone.

In Shot 55 (00:13:47), the four musicians rehearse the piece softly. Shot 56 (00:15:02) shows first the two musicians playing the main part *pau ni 'au* (performed by Ooreana and Kinipa'ea), then a panoramic shot of the two players of the *aarita'i* ('Irisipau and Warahane). In the background we see Waiwaimai, the sound assistant wearing headphones. Return to a panoramic shot with the two players of the *pau ni 'au*. Repetition of the piece in Shot 57 (00:16:18) showing 'Irisipau playing the *aarita'i* part.



Scene 1: 'au tahana Panpipe Ensemble. Two musicians playing the same polyphonic part, in parallel octaves, on a large and small panpipe.

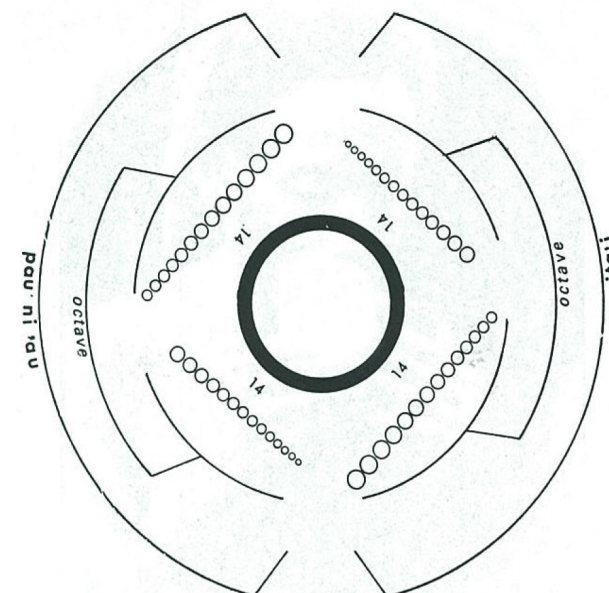


Fig. 2 - 'AU TAHANA PANPIPE ENSEMBLE. Arrangement of instruments during performance (seen from above). The player of the smallest instrument is always found on the right hand side of the musician playing the same polyphonic part on the larger instrument (this diagram, like figures 3-7, is taken from Zemp 1972a).

Shots 58 to 60. Piece entitled:

Subtitle: "THE COCK"

In Shot 58 (00:17:36), the four musicians rehearse the piece. Shot 59 (00:18:29) shows 'Irisipau playing the *aarita'i* part. Shot 60 (00:19:35) shows the two *pau ni 'au* players.

Shots 61 to 63. Piece entitled:

Subtitle: "BLOWING ALL AROUND" (the pipes)

Cf. the transcription of this piece, which uses all the pipes of the instrument, hence its title, given in Zemp (1979:40)

In Shot 61 (00:20:24), the four musicians rehearse the piece. Shot 62 (00:21:43) begins with the two players of the *pau ni 'au* and pans towards the two players of the *aarita'i*. In Shot 63 (00:22:58) Warahane plays the small instrument of the *aarita'i*.



Scene 2: 'AU KETO PANPIPE ENSEMBLE

SCENE 2. 'AU KETO PANPIPE ENSEMBLE

Shot 64 00:24:08

Card: 2. Ensemble of 6 Panpipes — 'au keto

Shot 65 00:24:12

Shot 66 00:24:44

'Irisipau presents the instruments of the 'au keto ensemble.

Subtitles: The 'au keto ensemble comprises instruments with 7 or 8 tubes. All intervals are equal: These are thirds (*hoa ni 'au*). Six musicians play in three parts: *too 'au*, *maa ni 'au*, *rihe*. The *too 'au* and the *rihe* have some tubes the same length. The *maa ni 'au* and the *rihe* or the *too 'au* together produce equiheptaphonic seconds.

Shots 67 to 73

Performance of the 'au keto ensemble, filmed at Raroasi (the names of the musicians are given in the credits at the end).

Shot 67 00:25:31

Shot 68 00:27:48

The piece entitled:

Subtitle: "ENDING TWICE"

Cf. the transcription of the cadential formula of

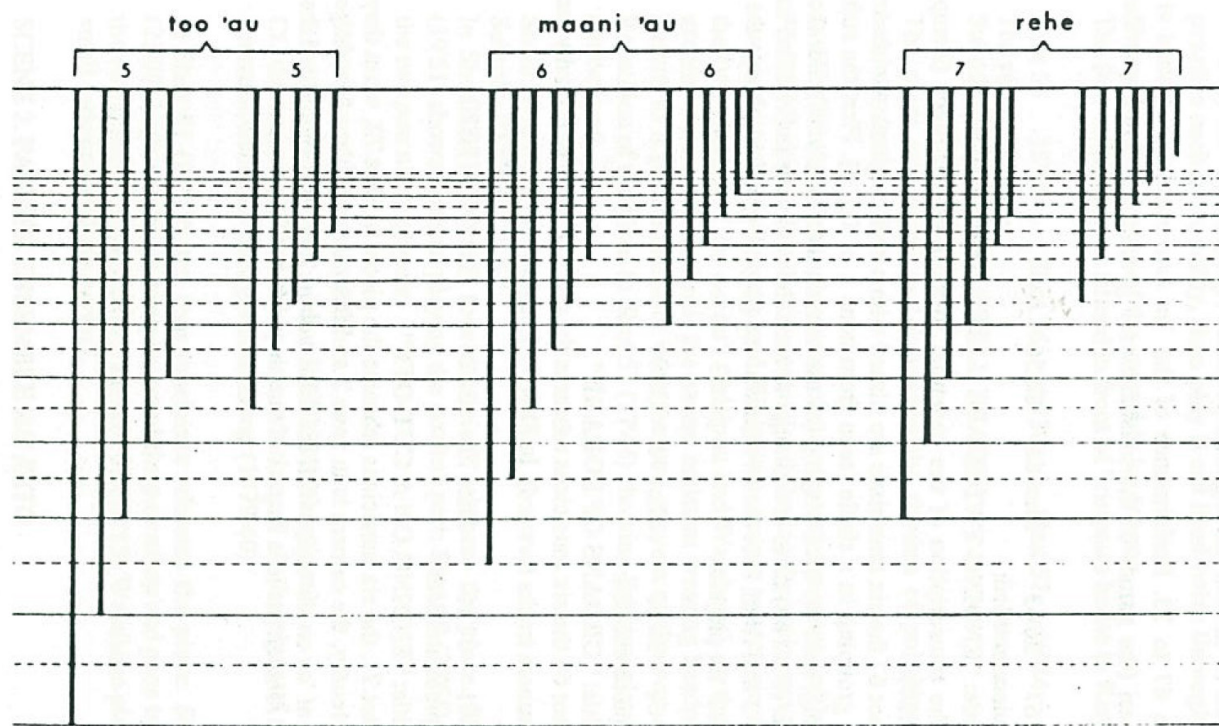


Fig. 3 - 'AU KETO PANPIPE ENSEMBLE. Diagram of the pipe lengths.

this piece (Zemp 1979:20).

In Shot 67 the six musicians are filmed with a high-angle shot to show their grouping in a circle (seen from zone 1 of fig. 4). First the soft playing, then the loud playing (as the camera tracks forward). For the repeat (Shot 68) there is a change of axis: the camera is now placed in zone 2 and films first the two *maa ni 'au* players and then pans to the two *too 'au* players.

Shot 69 00:29:09

Shot 70 00:32:02

The piece entitled:

Subtitle: "GROANS OF PORARE"

In Shot 69 the six musicians rehearse the piece, then play it loudly (as the camera tracks forward).

In Shot 70 a repeat.

Shot 71 00:33:45

Shot 72 00:34:27

Shot 73 00:35'23

The piece entitled:

Subtitle: "ENDING ON A CUT-OFF"

In Shot 71, the six musicians rehearse the piece.

In Shot 72, when they play loudly, the camera is in zone 2 and frames the player of the large *maa ni 'au* on the right, with the little *maa ni 'au* in the middle and the large *rehe* on the left. Repeat of the piece in Shot 73.

SCENE 3. 'AU TAKA'IORI PANPIPE ENSEMBLE

Shot 74 00:36:13

Card: 3. Ensemble of 10 Panpipes – 'au taka'iori

Shot 75 00:36:18

Shot 76 00:36:51

Shot 77 00:38:20

Shot 78 00:39:51

'Irisipau presents the instruments of the 'au *taka'iori* ensemble.

Subtitles: In the 'au *taka'iori* ensemble 10 men play in four parts: *hoo, pai 'au, rihe sii, rihe puri*. All intervals are equal: a third, a third, a third (Shot 75). This instrument here, *hoo*, has four tubes. This one here, *pai 'au*, has five tubes. The *hoo* and the *pai 'au*

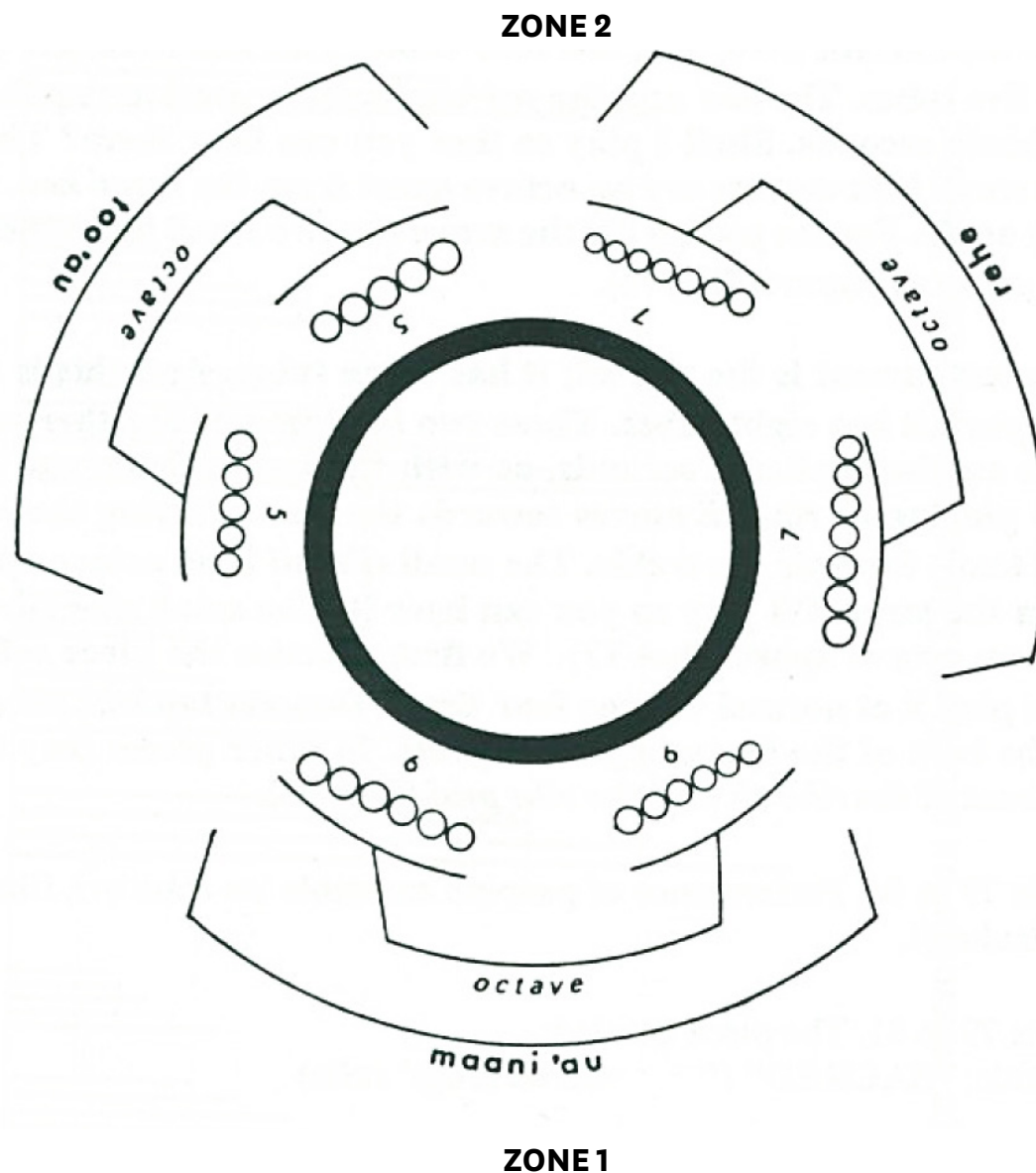


Fig. 4 - 'AU KETO PANPIPE ENSEMBLE. Diagram of the spatial arrangement of the instruments during performance (seen from above). The main zones indicating the camera positions are numbered 1 and 2.

together produce equiheptaphonic seconds. Shall I play so that you can hear them? These two small instruments are an octave apart from the large *hoo*. I'll play again. For the *pai 'au* it's the same: the two small instruments are an octave apart (Shot 76). This instrument is the *rihe sii*; it has seven tubes. And this is the *rihe puri*, it has eight tubes. These two instruments together produce equiheptaphonic seconds, as with the *hoo* and the *pai 'au*. The playing of *rihe sii* moves towards the bass. Playing the *rihe puri* tends towards the treble. The small *rihe sii* is an octave apart from the large. I'll play so you can hear it. The small *rihe puri* is also an octave apart (Shot 77). We first practice the piece softly, then play it at normal volume four times. Dancers tap leaf parcels to the beat of the *hoo* and *pai 'au* parts. In other pieces they tap the beat of the *rihe sii* and the *rihe puri* (Shot 78).

Shots 79 to 86. Performance of panpipe ensemble 'au *takai'ori*, filmed in Hauhari'i.

Shots 79 to 81. The piece entitled:
Subtitle: "SACRED" (from sacred frogs' calls)

Shot 79 00:40:20

Shot 80 00:42:31

Shot 81 00:43:27

Cf. the transcription of this piece given by Zemp (1979:47). This piece is of the *rehe* type: that it is to say it begins with the two instruments *rehe* and *suri 'au* which play the two melodic parts, while another instrument with four tubes (*hoo*) plays a single pitch and the *pai 'au* with five tubes plays alternately an equiheptaphonic second higher and lower than the *hoo* (cf. Zemp 1979:28). Note that in the published transcription of this piece (Zemp 1979) the *rehe sii* and *rehe puri* panpipes are referred to by their alternative names *rehe* and *suri 'au*. The rhythmic accompaniment, provided by striking leaf parcels, follows the regular rhythm of the *pai 'au* and the *hoo*.

In Shot 79 the piece is rehearsed softly first, while the male and female dancers remain in their places; then the piece is played loudly twice. At



Scene 3: 'au *takai'ori* panpipe ensemble

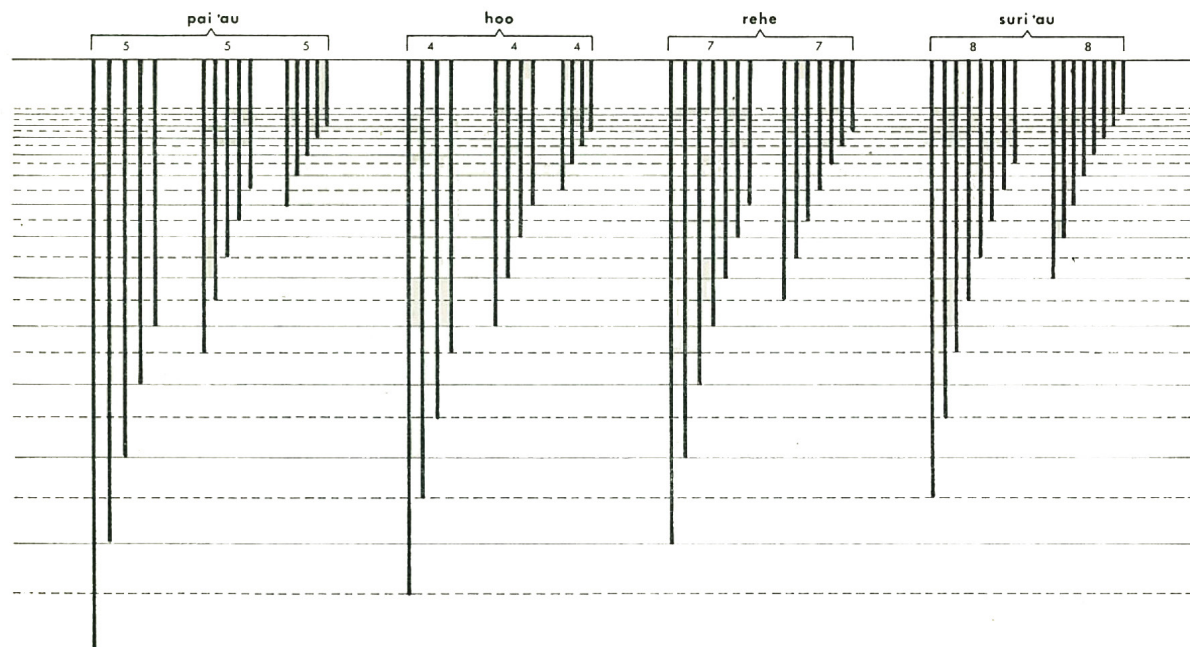


Fig. 5 - 'AU TAKA'IORIPANPIPE ENSEMBLE. Diagram of the pipe lengths.

the beginning of the shot, the camera, in zone 1, is first directed towards row B, then pans towards row A. At the moment when the musicians begin to play the piece loudly, the camera swings back and shows rows A and B, between which the dancers advance. At the end of the shot, the camera tracks forward on row B. In Shot 80, when the musicians play the piece for the third time loudly, the camera is situated in zone 2 and films row A. In Shot 81 the camera is again in zone 1 and frames row B, and at the end there is a close-up of the player of the largest pai 'au.

Shot 82 00:44:21
 Shot 83 00:45:58
 Shot 84 00:46:11
 Shot 85 00:46:48
 Shot 86 00:47:31

Piece entitled:
 Subtitle: "MOTH"

This piece belongs to the *maa ni 'au* type, that is to say it begins with the two instruments *pai 'au* and *hoo* which play an ostinato (cf. Zemp 1979:28). The beating of the leaf parcels follows the rhythm of this ostinato on the *pai 'au* and *hoo*.

Shot 82 shows the two rows seen from zone 1, while the musicians first rehearse the piece and then play it loudly for the first time. In Shot 83, the camera is closer. Shot 84 begins with a close-up of the little boy playing the small *hoo* with four tubes; (out of frame, he kicks a dog that is whining, then he laughs); then the camera pans to row B. We then see, in the foreground, in profile, the player of the largest *pai 'au* instrument: this is 'Irisipau, a son of Warousu, who has the same name as the musician who is the main protagonist of this film. In Shot 85, the same 'Irisipau is seen from the front, and the camera successively shows close-ups of all the musicians in row B. In the final repeat of the piece (shot 86), the camera (situated in zone 2) is directed towards row A, then it pans towards row B at the end.

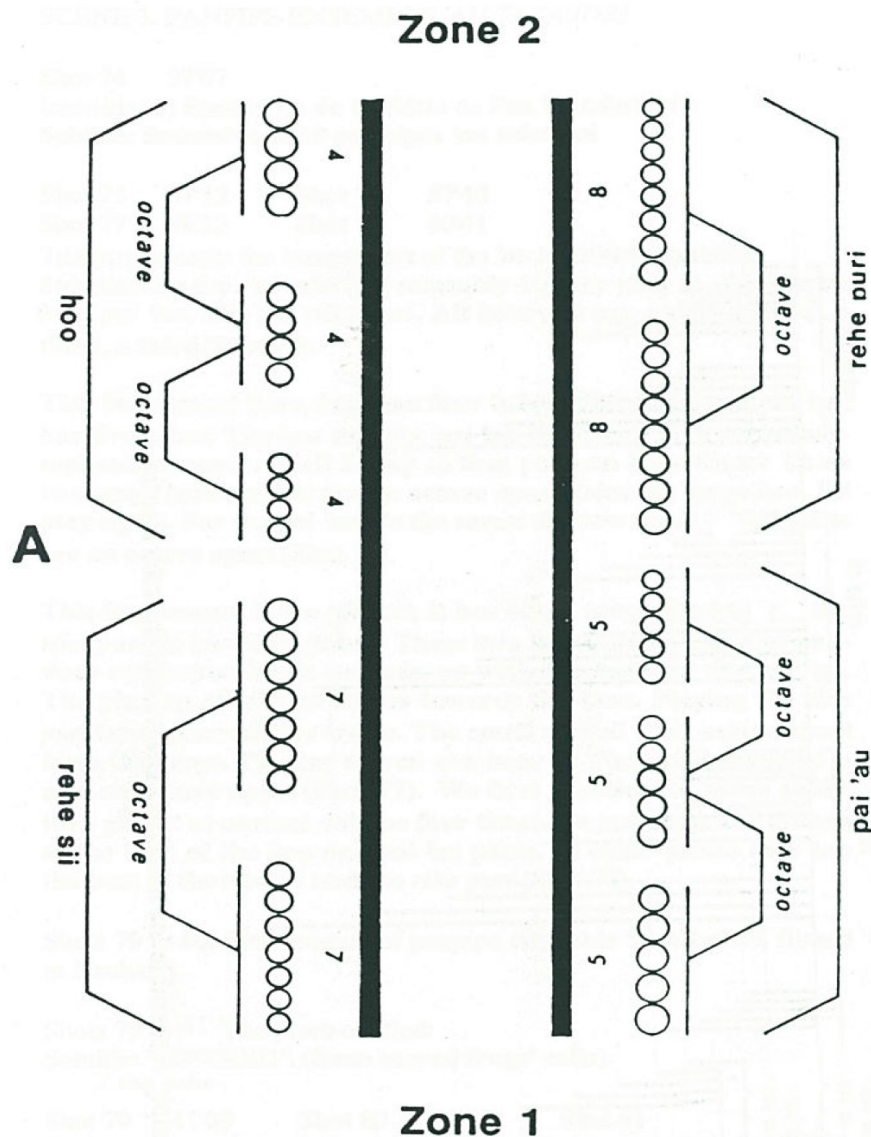


Fig. 6. - 'au *taka'iori* panpipe ensemble. Diagram of the arrangement of the instruments during playing (seen from above). The two rows of musicians facing each other are marked by letters A and B, while the principal zones, indicating the camera positions, are numbered 1 and 2. To facilitate the identification of the polyphonic parts, the description of the cinematographical shots refers to those letters and numbers.

SCENE 4. 'AU PAINA PANPIPE ENSEMBLE

Shot 87 00:48:23

Card: 4. Ensemble of 8 panpipes – 'au paina

Shot 88 00:48:27

Shot 89 00:49:24

'Irisipau presents the instruments of the 'au paina ensemble.

Subtitles: In the 'au paina ensemble, the first tube is not blown. There are three kinds of interval: the third, the equiheptaphonic second, and the major second (*hari 'au*). Major second, equiheptaphonic second, third, equiheptaphonic second, third, major second, equiheptaphonic second. One, two, three, four, five: the sixth tube is an octave apart from the first. We play equiheptaphonic seconds.

Eight men play in two parts: *pau ni 'au* (main part) and *aarita'i* (second part). Each part is played on four instruments of different sizes: *kii*, *aaripoe*, *rara ni hero*, *kikimeo*. With the *kii*, the tubes are blown one by one. It isn't possible to play harmonic equiheptaphonic seconds, because the tubes are too large. With the *aaripoe* one can play harmonic equiheptaphonic seconds. The *rara ni hero* is blown with pulsating breath. The same is true for the *kikimeo*.

Shots 90 to 96. Playing of the panpipe ensemble 'au paina, comprising eight musicians arranged in two rows corresponding to the two parts of the polyphony, each part being played by four musicians in four different registers in successive octaves. Filmed in Raroasi.

Shot 90 00:50:28

Shot 91 00:52:35

The piece entitled:

Subtitle: "FUNERAL LAMENT BY 'OKO'OHIMANE"

Cf. the transcription of this piece given by Zemp (1979:42), and the sung version in scene



Scene 4 : 'AU PAINA PANPIPE ENSEMBLE. The four musicians playing the same polyphonic part in octave parallels on four panpipes of different sizes.

16 of this film. In Shot 90, seen from zone 1, the eight musicians rehearse the piece. On the right the row of musicians playing the *pau ni 'au* part begins the piece; on the left the row of *aarita'i*. Tracking forward to the *aarita'i*. In Shot 91 the repeat is filmed from zone 2 with a pan from the *pau ni 'au* row towards the *aarita'i* row.

Shot 92 00:53:38

Shot 93 00:54:40

Shot 94 00:55:51

The piece entitled:

Subtitle: "SHOUTS WHILE CARRYING POSTS FOR A HOUSE IN KUKUKU"

In Shot 92, the eight musicians, viewed from zone 2, rehearse the piece. In Shot 93, Namohani'ai, playing the *aarita'i* part on the small instrument called *kikimeo*, sings ("weeps") his part at times. To assert his attachment to tradition, he often goes naked in daily life, and always during feasts. In Shot 94 the four musicians playing the *pau ni 'au* seen from zone 1.

Shot 95 00:57:05

Shot 96 00:58:47

The piece entitled:

Subtitle: "GROANS OF KENIOHI'A"

In Shot 95, the eight musicians, viewed from zone 2, rehearse the piece. At the moment when they start playing loudly, tracking along the *pau ni 'au* row. In Shot 96, the *aarita'i* row.

SOLO BLOWN BAMBOOS

Shot 97 00:59'39

Card: Solo blown bamboos

Shot 98 00:59:42

'Irisipau speaks.

Subtitles: Solo blown bamboos aren't played at feasts, but for the personal pleasure of the musician.

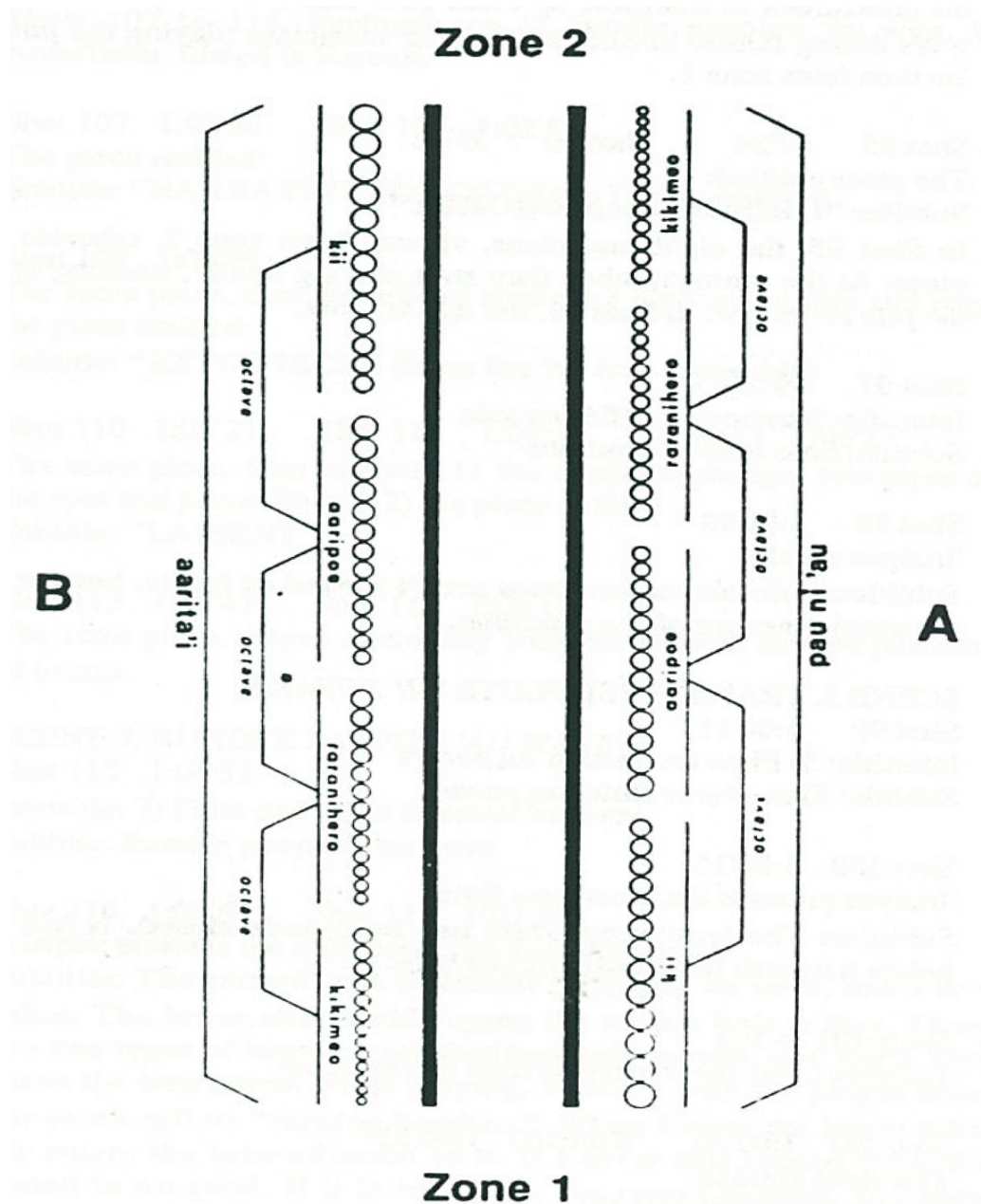


Fig. 7. - 'AU PAINA PANPIPE ENSEMBLE. Diagram shows the position of the instruments during performance (viewed from above). The principal zones indicating the position of the camera are numbered 1 and 2.

SCENE 5. 'AU PORARE TRANSVERSE FLUTE

Shot 99 00:59:55

Card: 5. **Transverse flute – 'au porare**

Shot 100 00:59:59

'Irisipau presents the transverse flute:

Subtitles: **The transverse flute has both ends closed.****It has two holes: a mouth hole and a finger hole.**

Shots 101 to 105

Teararae plays the transverse flute in Tarapaina.

Shot 101 01:00:15

Shot 102 01:00:39

The piece entitled:

Subtitle: **"THE EAGLE"**

Shot 103 01:00:58

Shot 104 01:01:25

The piece entitled:

Subtitle: **"THE OWL"**

SCENE 6. 'AU WAA BUNDLE PANPIPE

Shot 105 01:01:37

Card: 6. **Bundle panpipe – 'au waa**

Shot 106 01:01:42

'Irisipau presents the vertically held bundle panpipe.

Subtitle: **There are two kinds of bundle panpipes: the first, 'au waa, has seven tubes. The eighth tube is interchangeable. Both ends are wide open.**

Shots 107 to 114. Performance of bundle panpipe 'au waa, by Nono'ikeni, filmed in Raroasi.

Shot 107 01:02:07

Shot 108 01:02:34

The piece entitled:

Subtitle: **"NARRATIVE SONG" (of the Kwaio people)**

Shot 109 01:03:10

The same piece, then Nono'ikeni changes a pipe on the spot and plays the piece entitled:

Subtitle: **"KETO PIECE" (from the 'au keto ensemble)**

Shot 110 01:04:05

Shot 111 01:04:35

Shot 112 01:05:12

The same piece, then in Shot 111 the musician changes two pipes on the spot and plays (Shot 112) the piece entitled:

Subtitle: **"LAMENT"**

Shot 113 01:05:29

Shot 114 01:06:04

The same piece, played alternately with and without marked pulsation of breath.

SCENE 7. 'AU WARE BUNDLE PANPIPE

Shot 115 01:06:38

Card: 7. **Bundle panpipe – 'au ware**

Shot 116 01:06:41

Shot 117 01:07:14

'Irisipau presents the obliquely held bundle panpipe.

Subtitles: **The second type of bundle panpipe, 'au ware, has 3 or 4 tubes. The lower end is wide open: the mouth hole is tiny. There are two types of interval: equiheptaphonic second, and third. One turns the instrument while playing, which is why the people from the south call it: "turning bamboo." When I blow the lower tube, air enters the tube adjacent to it. If I cover this second tube, the sound is no good. If it is left open, the sound is good. If I blow here, air enters the 2 adjacent tubes. If I cover these two tubes, the sound is no good. If they're left open, the sound is good.**

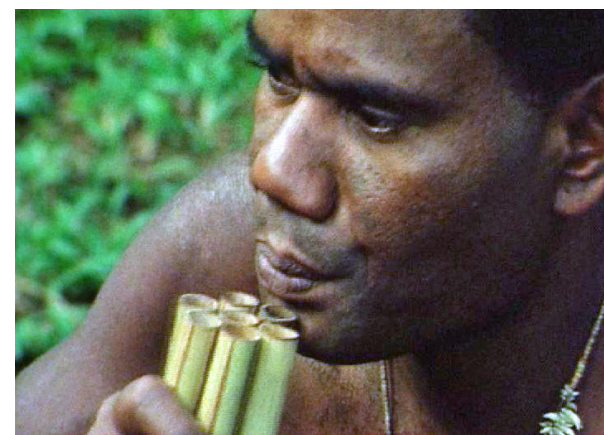
Shots 118 to 119. Piai plays the bundle panpipe 'au ware in Tarapaina.

Shot 118 01:08:01

Alternating instrumental playing and wordless singing, the musician performs the piece entitled:



Scene 5: 'AU PORARE TRANSVERSE FLUTE



Scene 6: 'AU WAA BUNDLE PANPIPE



Scene 7 'AU WARE BUNDLE PANPIPE

Subtitle: "THE PARROT"

Shot 119 01:09:27
The piece entitled:
Subtitle: "LAMENT"

SCENE 8. 'AUNIAAU PANPIPE

Shot 120 01:10:30
Card: 8) Panpipe – 'au ni aau

Shot 121 01:10:34
Shot 122 01:11:26

'Irisipau presents the solo played panpipe. Subtitles: **As with ensemble panpipes, the 'au ni aau has one row of tubes. The lower ends are closed. The tubes are not ordered by decreasing size, but irregularly. These two tubes are tuned at the octave. These two are also tuned at the octave. These three produce equiheptaphonic seconds. These two also. These two produce a third. This particular instrument has seven tubes, but the number of tubes can vary by region. When the almonds are ripe, a man climbs the almond tree and calls people with his panpipe to pick them. A man may also play it to announce his arrival in a village.**

Shots 123 to 128. Manemaetara playing a panpipe 'au ni aau in Takataka.

Shot 123 01:11:51
Shot 124 01:12'0S
Shot 125 01:12:26

The piece entitled:
Subtitle: "MEO" (name of a bird)
Cf. the transcription of this piece given by Zemp (1981:401)
In Shot 125, the musician makes a slight mistake, indicating his error with a little smile in his eyes, while continuing to play.

Shot 126 01:12:52
Shot 127 01:13:22

The piece entitled:
Subtitle: "HORNBILL"

BEATEN BAMBOOS

Shot 128 01:13'52
Card: Beaten bamboos

SCENE 9. 'AUPASIAWA MOUTH ZITHER

Shot 129 01:13:55
Card: 9. 'au pasiawa Mouth zither

Shot 130 01:13:59
'Irisipau presents the mouth zither. Subtitles: **There are two kinds of beaten bamboos. The mouth zither is made of a bamboo tube open at both ends. The two strings are made from a single fiber wound around two knobs. Two bridges support the strings. If the bamboo is flexible, the bridges are unnecessary. The instrument is held between the lips. We beat the strings like this. This instrument is played for enjoyment.**

Shot 131 01:14:59
Shot 132 01:15:32
Teararae plays an untitled piece on the mouth zither.
Subtitle: ("UNTITLED PIECE")
The magical use of this instrument, traditionally played by women, has been lost. I could no longer find any women who knew how to play it. Teararae had not really mastered the instrument, but I nevertheless filmed him in order to be able to include this instrument in the filmed inventory.

SCENE 10. 'AUNIMAKO STAMPING TUBES

Shot 133 01:15:51
Card: 10) Stamping tubes – 'au ni mako



SCENE 8: 'AUNIAAU PANPIPE



SCENE 9: 'AUPASIAWA MOUTH ZITHER

Shots 134 to 139. 'Irisipau, in front of his house in Raroasi, playing stamping tubes.

Shot 134 01:15:56

'Irisipau emerges from his house, opens his bag and takes out two stones and the stamping tubes. As he places the tubes between his toes and between his fingers, the film's audience generally reacts with exclamations of surprise, and when he begins to play the first piece, they often applaud. In order to contrive this effect of surprise, I edited in 'Irisipau's explanations for this scene after and not before his playing.

The piece entitled:

Subtitle: "SHOUTS OF KAHE'ARAWA"

Shot 135 01:17:51

Shot 136 01:18:22

Shot 137 01:18:40

The piece, composed by 'Irisipau inspired by his wife's voice, and entitled:

Subtitle: "THE WEEPING OF HOU'ASIA"

Shot 138 01:19:32

Shot 139 01:20:22

The piece based on the melody of a divination chant and entitled:

Subtitle: "DIVINATION SONG"

In this piece, to the audience's surprise and to mine (since I had never seen this done before taking this shot), 'Irisipau gives a demonstration of another way of playing, knocking the tubes together for a moment instead of knocking them on the stones. Conscious of his effect, at the end he smiles with contentment.

Shot 140 01:21:16

Shot 141 01:21:34

Shot 142 01:21:52

'Irisipau presents the stamping tubes.

Subtitle: **Stamping tubes comprise 12 bamboo tubes. There are two ways to play them: in ensembles, or solo. The lower ends are closed. They are beaten against a stone. When a man plays them alone, he uses ten tubes and plays in three parts: *hoo* with his feet, *ke'etou* with**

his right hand, *aarita'i* with his left hand. In ensemble playing three people play in three parts: *ke'etou*, *aarita'i* and *hoo*. Each hand beats with two tubes at the octave. We play for enjoyment.

Shots 143 to 150.

Trio of women playing stamping tubes.

Shot 143 01:22:22

Shot 144 01:23:01

Shot 145 01:23:09

Shot 146 01:23:21

The piece entitled:

Subtitle: "DROP BY DROP"

In Shot 143, we first see *Li'eresi* playing the main part *ke'etou* then the camera tracks back to show the whole trio, on the right the *aarita'i* part (the second part, as in the panpipe ensembles), played by *Aarisi*, and in the middle the *hoo* part played by *Wasitarao*. At the beginning of the repeat of the same piece, Shot 144 shows in the foreground the player of the *aarita'i* part waiting for the start of the *ke'etou* part (out of frame); in the background is the *hoo* player. In Shot 145, another close-up of the *aarita'i* player, then in Shot 146 a cut to a shot of the whole group (with the same framing as Shot 143).

Shot 147 01:23:39

Shot 148 01:24:17

The same piece that 'Irisipau played solo (in Shot 138 and 139), entitled:

Subtitle: "DIVINATION SONG"

In Shot 147 we have first a close-up of the *aarita'i* player and then the camera travels back to take into frame on the right the *ke'etou* and on the left the *hoo*. When the same piece is repeated, in Shot 148, there is a change of angle with the *aarita'i* now on the left, the *ke'etou* in the middle and the *hoo* on the right.

Shot 149 01:24:55

Shot 150 01:25:16

Shot 151 01:25:25

Shot 152 01:25:33

The piece entitled:



Scene 10: AU NI MAKO STAMPING TUBES. Solo playing.



Scene 10: AU NI MAKO STAMPING TUBES. Trio playing.

Subtitle: "THE TURTLE"

Close-up of the *aarita'i* (Shot 149), then cutting to the *ke'etou* and then panning to the player's face (Shot 150), then cutting to the *aarita'i* player's face and then panning to the (gloomy!) face of the *hoo* player (Shot 151). When the piece is repeated, the group shot shows the *hoo* on the left, the *ke'etou* on the right and the *aarita'i* in the middle.

DISC 2

Interlude

Shot 153 00:00:10
Card: Interlude

SCENE 11. KIRO NI KARUSI WATER GAME

Shot 154 00:00:15
Card: 11) Water game – kiro ni karusi

Shot 155 00:00:19

'Irisipau presents the water game.

Subtitles: **Water games: when women or children bathe in the river, and they are content in the water, they amuse themselves by playing games. One moment they splash loudly, the next, more gently. Splashing makes lovely sounds, like bamboo instruments and slit drums. And in fact, the sounds of water games are classed between the sounds of bamboo instruments and those of slit drums.**

Shots 156 to 163. Women's water game in the river next to the village of Hauhari'i. After showing the film, the audience often asked where were the drums that they could hear. Unfortunately I framed these shots too narrowly and neglected to make a broader shot showing within the same frame the women in the water as well the absence of people on the river bank. There were of course no drums. 'Irisipau's last sentence, speaking of the slit drums and comparing their sound with the sound of the water game, may have misled the audience. In fact, of course, all the sounds of the water game are the result of hand clapping on the water and beneath the water.

Shot 156 00:01:04
Shot 157 00:01:15
The rhythm entitled:
Subtitle: "BEATING IN THREES"

Shot 158 00:01:40
Shot 159 00:01:57
Shot 160 00:02:12

This rhythm is named after the leaf parcels which men and women beat while dancing to the sound of the panpipe ensemble *'au takai'ori*.

Subtitle: "BEATING PARCELS OF LEAVES" (from *'au takai'ori* ensemble).

Shot 161 00:02:28
Shot 162 00:02:38
Shot 163 00:02:45

The rhythm entitled:
Subtitle: "BEATING TO AND FRO"

Part II: 'o'o, Slit Drum Music

Shot 164 00:02:58
Card: Part II: Slit drum music – 'o'o

SCENE 12. 'O'O MOUTA SOLO SLIT DRUM

Shot 165 00:03:04
Card: 12) Solo Slit drum – 'o'o mouta

Shot 166 00:03:08
Shot 167 00:03:28

'Irisipau presents a wooden slit drum and beats a rhythm intended to send a message.

Subtitles: **The slit drum is hollowed out of a tree trunk. We beat the male side. The solo played slit drum is used to send messages, like the piece I will play: "EVERYONE COME!"**

The signals beaten solo on a wooden slit drum are not based on the imitation of the spoken language (as is the case with most of the African talking drums), but consists of rhythms to which sense is arbitrarily attributed. The drum language



Scene 11: KIRO NI KARUSI WATER GAME



Scene 12: 'O'O MOUTA SOLO SLIT DRUM

of the Kwoma in New Guinea function on the same principles (cf. Zemp and Kaufmann 1969). On the other hand, as in the pieces of music for panpipe ensembles, the pieces played by the slit drum ensemble during the feast were composed according to the sound of nature and culture, including human speech. Here the primary function is a musical one and not a signaling one (it does not involve sending a message to the surrounding villages) even if the words are not neutral, and it might be thought that when the piece entitled "Words of *Rau'ahanua*" (Shot 175) is beaten, the musicians are establishing a link with that female culture hero who was originally an inventor of stone tools, and thus responsible for the making of slit drums. Another piece, composed by 'Irisipau in 1969, at the request of the political leaders, imitates the rhythm of the words "*Are'are Massina*" and thus celebrates the launching of the boat of that name (cf. the film of the same title). Warousu, the leader of the slit drum ensemble in Hauhari'i, shouts the words in alternation with the beating on his drum, before the other players take up the rhythm. If a piece does not include words, he shouts onomatopoeic sounds (like *teke teke rei*). Each piece of music is followed by the same ending piece. (For analyses of solo slit drum signals as well as of rhythms of ensemble pieces, see Zemp 1997).

SCENE 13. PARA NI 'O'OSLIT DRUM ENSEMBLE

Shot 168 00:03:45

Card: 13) Slit Drum Ensemble—*para ni 'o'o*

Shot 169 00:03:50

'Irisipau continues to speak:

Subtitles: **The slit drum ensemble plays for feasts while the pigs are carried in. But there are lots of other pieces. The 4 large instruments are arranged in a square: the *nunuha* facing the *tori*. The *suta* facing the *waramou*. The *tarai* ("who leads") is to one side. The *rikiriki* are beaten by children. We beat the small instruments with thin sticks, and the big ones with thick coconut branches.**

Shots 170-177 The playing of a slit drum ensemble filmed in Hauhari'i.

Shot 170 00:04:20

Close-up of Warousu, playing the slit drum *tarai* ("to lead"), then a pan across the four main drums.

The piece entitled:

Subtitle: "FOOD DISTRIBUTION"

Shot 171 00:05:02

Close-up of the largest slit drum, called *nunuha*, which in the ending piece has a rhythm different from the other drums and gives the terminating cue.

Subtitle: STANDARD ENDING PIECE

Shot 172 00:05:25

Close-up of Warousu; in the background we see several players around a *rikiriki* drum. The piece entitled:

Subtitle: "YELLING"

Shot 173 00:06:32

View of the four main drums, then a pan to Supamae, one of Warousu's sons who is playing the *tori* drum. At the end we see Supamae turn his head towards the *nunuha* player in order to better grasp his closing formula and to be able to end at the same time (he does the same each time when he is playing the Standard Ending piece).

Subtitle: STANDARD ENDING PIECE

Shot 174 00:06:53

First the camera remains on Supamae, then when the "Ending Piece" begins, it pans towards the *nunuha* player. The piece entitled:

Subtitle: "INVOKING ANCESTORS"

Followed by:

Subtitle: STANDARD ENDING PIECE

Shot 175 00:07:50

Close-up of Maheana playing the *suta* drum, then during the Standard Ending Piece the camera pans to Supamae on the *tori* drum. The piece entitled:

Subtitle: "WORDS OF RAU'AHANUA" (the mythical creator of drums) followed by:

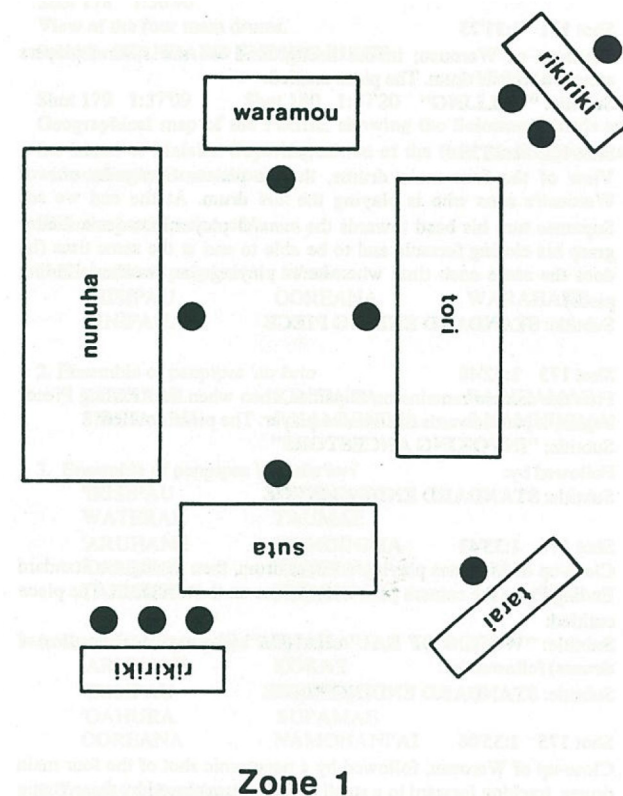
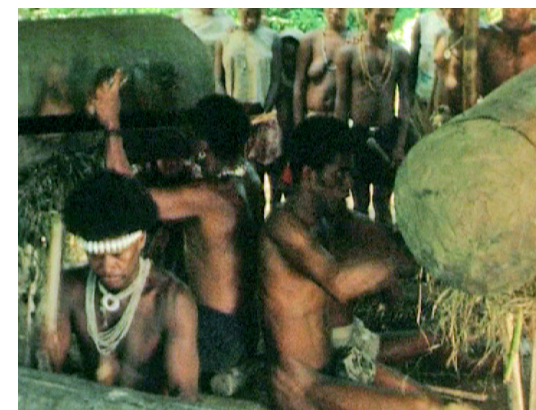


Fig. 8.: PARA NI 'O'O SLIT DRUM ENSEMBLE. Diagram showing the spatial arrangement of the instruments and of the drummers. All the shots were taken from zone 1.



Scene 13: *para ni 'o'o* Slit drum ensemble.

Subtitle: STANDARD ENDING PIECE

Shot 176 00:09:16

Close-up of Warousu, followed by a panoramic shot of the four main drums, tracking forward to a small *rikiriki* drum played by three young men.

The piece entitled:

Subtitle: "CARRYING A VICTIM"

Shot 177 00:10:04

View of the four main drums, then a pan across to a *rikiriki* drum, played here by three old men (and not by children who are learning, as was customary as 'Irisipau said). These men, who had been vigorous drummers in their youth, insisted on participating in the film even though they no longer had the strength to play the big drums.

Subtitle: STANDARD ENDING PIECE

Part III: *nuuha*, Songs

Shot 178 00:10:23

Card: Part III: VOCAL MUSIC – *nuuha*

Shot 179 00:10:29

Sitting under the verandah of the men's house of Warousu, 'Irisipau speaks.

Subtitles: **In our tradition singing is important for bamboo music. When a man composes a piece, he sings it first before playing it on the instrument. If the song doesn't work out on the panpipe, he doesn't make an instrumental piece from it. Beyond this, there exist songs tied to different circumstances, and thus we have seven types of songs. According to our custom, men's songs are forbidden to women. But women's songs are not forbidden to men. We don't sing in large groups: only 2 people sing at the same time. There are 2 parts as for the panpipe ensembles 'au *tahana* and 'au *paina*. Certain types of song may be sung by only one person, for example the love song, when the heart is happy.**

The 'Are'are like polyphony so much that they prefer to sing in two parts even those kinds of

song most often performed in other parts of the world by a single singer (for example the lullaby or the funeral lament). The comparison with panpipe music concerns not only the polyphony but also the fact that the melodies of the songs include no improvisation; only the words are more or less free, according to the circumstances of the song. In general it is the singer of the main voice *pau ni 'au* who sings the words, while the singer of the *aarita'i* sings with closed mouth or possibly just vowel sounds. In the canoe song, it is the helmsman in charge of the canoe who invokes his ancestors by singing the first part, and in the divination chant it is the diviner. In the pounding song where the function of the first singer is not to call personally to these spirits, the singer of the second part can take up again the words of the song if he wishes (Scene 19). In the case of women's songs, sometimes two singers alternate the words, or, in some passages, sing different words at the same time (Scene 16).

WOMEN'S SONGS

Shot 180 00:11:51

Card: Women's songs

SCENE 14. ROOROWERA LULLABY

Shot 1810 0:11:55

Card: 14. Lullaby – *roorowera*

Shot 182 00:11:58

'Irisipau speaks:

Subtitle: **There are 3 types of women's song. The first is the lullaby. A long time ago, lullabies were sung in imitation of the musical pieces of panpipe ensembles. The mother, father or grandmother sang while rocking a crying baby. That's how lullabies began.**

Shot 183 00:12:38

Sitting in front of the same house used for shooting 'Irisipau's explanations about the songs, a woman with her baby sings a lullaby. She is



Scene 14: ROOROWERA LULLABY

Sisiwa, 'Irisitapa's wife, who I had recorded in 1969 at 'Ainiyasi in the mountains. She was one of the few women who knew how to sing lullabies and especially funeral laments; this is why I had asked her to come to Hauhari'i, for the purposes of the film.

Subtitle: "THE SNAKE WOMEN"

I have no legs / to get up with you. / Don't cry! / I have no arms / to carry you in. / I have no breasts / to nourish you with. / Don't cry!

Shot 184 00:14:41

Sisiwa (on the right) sings with Nonohanapata a lullaby in two-part polyphony (which does not appear to have had a calming effect on the baby on this occasion).

Subtitle: (UNTITLED LULLABY)

Oh! don't cry, / my dear child! Sleep peacefully! / Mama has gone to fetch vegetables. / Papa is coming back. Oh! don't cry! My sweet little girl! / Papa has gone to the garden to work for you. / Mama has gone to fetch vegetables. / Mama has gone to fetch taro roots. / Sleep peacefully, tiny Siwahane'ia.

SCENE 15. NUUHA LISISUU LOVE SONG / COMPLAINT

Shot 185 00:17:17

Card: 15. Love Song/Complaint – *nuuha iisisuu*

Shot 186 00:17:20

'Irisipau speaks.

Subtitles: The love song is something new. When a young girl sings about a boy with whom she has flirted, oh! She spoils his renown! And the boy who sings about a girl he has flirted with does the same: he spoils the renown of that girl. In the past people simply sang panpipe tunes, because the custom was strict. There were no love songs. But if a girl or a boy sings about working, or about daily life, in accordance with custom, well, that's fine! Singing properly provokes no angry feelings. That's the way it is.

Shot 187 00:18:15

Shot 188 00:19:37

Two young women, Aarisi and Ii'eresi (who were seen elsewhere in the film playing stamping tubes, Shots 143 to 152), sitting on a fallen tree trunk, sing in the garden. Aarisi (on the right), sings the *pau ni 'au* part with the words.

Subtitle: *Don't embrace me while lying! / Don't kiss me while lying! / Man, you cannot please me! / Don't kiss me while lying! / Man, you cannot please me! / Don't wink at me! / Don't embrace me while lying! / in order to have my body! / so that I abandon myself to you completely! / Go back! Go back!*

SCENE 16. AAMAMATA FUNERAL LAMENT

Shot 189 00:20:20

Card: 16. Funeral Lament – *aamamata*

Shot 19000:20:25

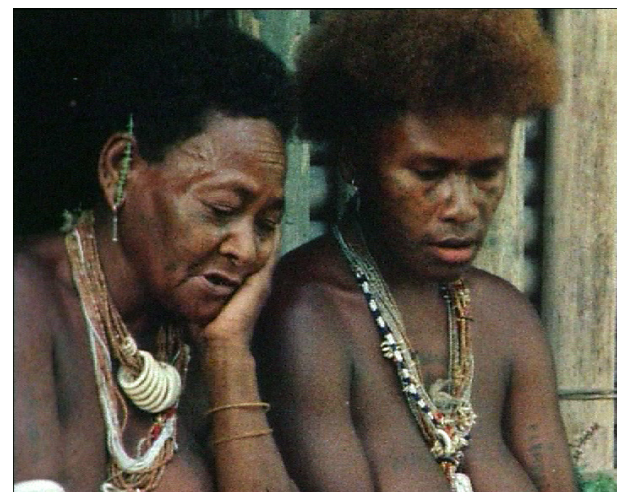
'Irisipau speaks.

Subtitles: In the olden days, funeral laments didn't exist. When someone died, there was only real weeping. Women wept, men too: nothing but real weeping. When Purukau invented the bundle panpipe *'au ware*⁵, the sound of the instrument was so beautiful that those who heard it became sad. That is when women began to imitate the instrument by singing in two parts. This is how they created the funeral laments. In the laments, women enumerate all the good things the deceased did for them. A sadness comes over them and they weep genuinely. Funeral laments began in this way.

According to tradition, funeral laments were sung after a death and during the first funeral rites (incineration or laying out in a canoe), in contrast to the commemorative funeral ceremonies which marked the end of mourning. But long after the death, two women were able to resume a song whose words had been made up especially for a deceased person. Some of these songs have remained in the repertoire and are known by the name of the women who composed them.



Scene 15: *Nuuha Iisisuu* Love Song/Complaint



Scene 16: *aamamata* Funeral Lament

Shot 191 00:21:29

The same two women who had performed the lullaby (in Scene 14) are sitting in front of the same house, singing a funeral lament in two parts. Nonohanapata, sitting on the left, sings the second part (*aarita'i*), with the words alternating sometimes with Sisiwa who sings the first part (*pau ni 'au*). We see their bodies gently swaying as in the lullabies.

Subtitle: "LAMENT BY 'OKO'OHIMANE"

Oh! my brother! / I couldn't even give you medicines! / I couldn't even arrange divination, nor sacrifice a pig for you, alas! / My beloved, if only I could have cured an illness, / that would have been fine. / Alas! It was the gun that killed you, in truth! / You weren't sick. / Alas! my beloved! / Alas! Puahanikini, my beloved! / Oh! the sun has set at midday! / You are stretched out here wearing your necklace! / We couldn't even prepare any medicines for you. / Alas! alas!

This two-part song has been taken up again in the repertoire for the panpipe ensemble 'au paina (cf. the piece of the same title, in Shots 90 and 91 on DISC 1).

Shot 192 00:23:36

The same two women sing another lamentation, with the same distribution of polyphonic parts.

Subtitle: "LAMENT BY MAHASIWA"

Oh! my dearest, alas! / You are no longer with me! / My whole heart, alas! / has broken! / Today, my dearest / is no longer with us! / Today, / we no longer see you. / Oh, my friend! / With whom else can I be friend the way I was with you?

MEN'S SONGS

Shot 193 00:25:53

Card: Men's Songs

SCENE 17. NUUHA AANA HOTE PADDLING SONG

Shot 194 00:25:59

Card: 17. Paddling Song – *nuuha aana hote*

Shot 195 00:26:02

'Irisipau speaks:

Subtitles: **Paddling songs are for people of the sea. When they leave on a voyage, they employ "Racing" magic. The helmsman sings, and he calls all the ancestor-sharks using "Racing" magic. He sings alone. In a second song, the man seated next to him sings the second part. The songs fortify the bodies of the paddlers. With "Racing" magic, the helmsman calls upon the ancestor-sharks to protect the canoe in the event of a storm or of wild sharks attacking the canoe. There are three kinds of song. The first is for the departure. The second for the long stretch on the open sea. The third when they draw near to their destination.**

Shot 196 00:27:24

Shot 197 00:28:18

Shot 198 00:28:29

Shot 199 00:31:43

Shot 200 00:31:54

In a large canoe with planks, propelled by twelve paddlers on the calm waters of the Maramasika Passage, between the main island of Malaita and the island of Small Malaita, Tahuniwapu, at the helm, sings an invocation to the ancestor-sharks (i.e., certain sharks which the 'Are'are believe to be the incarnation of their ancestors). The decorated prow and the stern were remade for this film, and the decorations, having magical power, are evoked in the two songs filmed here. When one of the men sitting near the helmsman cries out an invocation to an ancestor-shark and exhorts the paddlers, I preferred to translate the words that he shouted (subtitles in Roman characters) rather than the words of the song (in italics) which are in any case repeated, since the two cannot be translated simultaneously.

First I filmed the song in its entirety, lasting all of 5-1/2 minutes, with a 60 meter magazine, giving the stop signal at the end of the roll. The image, which I kept in editing (shots 196 and 198), unfortunately lacks depth of field because of inaccurate calibration on the zoom lens.⁶

Scene 17: *Nuuha aana hote* paddling song

Next, after putting the tape recorder in play-back position and asking the men to paddle in the same tempo, I returned to film the paddlers from the back (Shot 199)⁷, and I changed my place inside the canoe (Shot 197). Then I placed myself in a small canoe to film the paddlers from the outside (Shot 200).

Subtitle: DEPARTURE SONG

Go, Racer-of-the-seas! (name of an ancestor-shark)

4 blood-red porpoises! Racer-of-the-seas!

My own fish! Racer-of-the-seas!

4 superimposed porpoises! Racer-of-the-seas!

4 inlaid pearl-shell discs! Racer-of-the-seas!

My own fish!

To whom belongs "Racing" magic?

The magic of Slippery Woman!

Rapid-spitting Woman!

(List of names for the mythic woman who was the source of "Racing" magic.) The song continues, un-subtitled. Then:

Come to me! Make the canoe resound! Make the canoe race and roll! So we can stick our paddles into the sand! Like the eel in the river! Like the snake gliding in the forest! Leap like the flying fish! Glide! May the tubers roast on the beach before nightfall! May the food be distributed before nightfall!

(Invocation to an ancestor-shark:)

Push the stern of the canoe! Undulate like the bonito (fish)! Leap on the crest of the waves!

Spring to the front of the canoe! Strain like a hunting dog!

My own fish, hunts without stopping!

My own fish, grasps the prow!

My own fish, snake in the forest!

My own fish, race and undulate!

Don't splash, up front! We'll die from getting wet!

My own fish, race back and forth!

My own fish, races making the canoe resound!

My own fish, with the light gait of a young girl!

My own fish, races with anger!

My own fish, races making the canoe resound!

My own fish, garfish zips forward!

My own fish, rush like the garfish!

My own fish, undulate like the flying fish!

My own fish, jump like the flying fish!

My own fish, glide like the serpent!

My own fish, float like wood!

My own fish, push, that we arrive during

daylight!

My own fish, strike far away for me!

My own fish, may the sun not rise before we

arrive!

My own fish, here is land before my eyes!

My own fish, may he race back and forth!

My own fish, Racer-of-the seas!

Push the back of the canoe! Racer-of-the seas!

My own fish, Racer-of-the seas!

Such is the voyage by canoe! Strike at the back of the canoe! Push!!!

Shot 201 00:32:18

Shot 202 00:32:46

Shot 203 00:32:55

Shot 204 00:33:11

Shot 205 00:33:33

Shot 206 00:33:49

Shot 207 00:34:09

This canoe song is in two-part polyphony. As with the preceding song, I first filmed throughout the entire duration of a 60 meter magazine without changing the camera position, with a close-up of the helmsman singing the main voice and a pan towards the singer of the second voice sitting in front of the helmsman (Shots 202 and 204); here there is the same problem of lack of focal depth (already mentioned for the preceding song). Inserts, filmed in playback inside the canoe (Shots 201 and 205) alternate with views taken from a second canoe (Shots 203, 206 and 207). The literal translation of the words of this song is incomprehensible without lengthy annotations, which are impossible to put in the film in real time. This is why for the second song I decided to let the viewer see the images without burdening them with subtitles that might have remained obscure.

The two songs filmed here are different not only in the fact that they are sung solo or in two parts,

but also because of the rhythm of the paddles. In the first song the paddles knock more or less loudly against the side of the canoe when the men plunge them into the water; in the second song, the paddles are also struck outside the water on the edge of the canoe. The 'are'are distinguish between about ten different rhythms (*mani hote*, meaning literally "paddle pieces" or "pieces for paddling").

Subtitle: SONG FOR THE LONG STRETCH

(The text of the song invokes "Racing magic" by enumerating the parts of the canoe.)

SCENE 18. KANA DIVINATION SONG

Shot 208 00:34:18

Card: 18. Divination Song —*kana*

Shot 209 00:34:22

'Irisipau speaks. Towards the end of the shot, a slight panning shows Namohani'ai, giving a demonstration of the percussion rhythms which accompany the divination song, beaten with a stick on the wood of a bow. We saw Namohani'ai, a well-known diviner, playing the little panpipe in the 'au paina ensemble (Scene 4); he is the younger brother of Warousu, the leader of the slit drum ensemble (Scene 13).

Subtitles: **Among the four types of men's song, the divination song is the most important. It takes place inside a house, without lighting the fire. Why is the fire unlit? Because the diviner who sings invokes the ancestors, so they will show him the answers he seeks during the seance: the propitious day for a feast, or the cause of an illness. The ancestors show this to the diviner, and he sees it. The diviner sings the main part, and another man sings the second part. They beat with sticks the wood of a bow, and the men present "growl," so this will sound in accord with the divination song. Namohani'ai will show the way to beat the bow.**

(Namohani'ai says:)

The beating "Divide the wood" goes like this:

(demonstrates)

and the beating Tee like this:

(demonstrates)

Let's go! Once more the beating Tee, 'Irisipau!

(demonstrates, with 'Irisipau playing the second part)

Shot 210 00:35:52

A divination song, in which we hear the diviner Namohani'ai singing the main part (*kana*), while a second man sings the second part without words (*aape*), and other men growl (*nunuhia*). As 'Irisipau explains, the divination song is performed inside a house with all the lights out, in complete darkness. To reconstitute such a song in daylight or with artificial light would completely change its nature. Having attended several divination séances inside a house, I thought finally that in order to restore the total obscurity it would be better not to show any images at all and to leave the screen completely black. For the sound I used an extract from the complete recording of a divination séance which lasted five hours. Subtitles: **EXTRACT OF A SEANCE FOR THE ILLNESS OF KAWEA AHUNA**

I return like a tune to these words about Kaweaahuna, in truth! I return like a tune, Grandfather Pooramo of the place called Hiinori, Grandfather Narihamae, Grandfather Nukuaaria, I return like a tune, Grandfather Poromaimaki, I return like a tune: What will happen to your granddaughter? Six days hence, in truth! this woman, Kaweaahuna, will she die in the end? She is already lying down! Will we have to tie her wrists (after death), and make her funeral bier? In truth! six days hence, will we have to bury her? light the cremation fire? destroy her gardens? (sign of mourning), build her tomb? and weep for her gardens? In truth!
(For larger excerpts of this séance and comments by the diviner Namohani'ai, see Zemp 1995: 129-142).

SCENE 19. NUUHA AANA RAPAHA POUNDING SONG

Shot 211 00:37:41

Card: 19. **Pounding Song – nuuha aana rapaha**

Shot 212 00:37:45

'Irisipau speaks.

Subtitle: **The pounding song is sung by people from the south for a big feast. They pound taro roots, and the two men who began to pound beat a bamboo pole and sing in two parts. Many people come to pound and dance with joy.**

Shot 213 00:38:12

In a sequence shot of 4'36 we see Wa'ihata singing the first part and Rapeiasi (cf. Scene 17) singing the second voice of a pounding song. They strike up the song as they begin to pound the taro in the mortar. They then leave the pounding to other men, while they pick up a long bamboo pole from the ground and they each beat it with a stick. Men dance around the mortar with gestures that they say imitate the flight of the frigate bird, taking turns with each other to plunge the four pestles, two by two, into the mortar. This ritual pounding during a feast (the women pound the tubers only for everyday eating) took place in front of the Custom House in Na'orua, at the end of a customary and political gathering of the chiefs and "big men" from the southern part of the 'Are'are country.

Subtitle: **Dig in those pestles!**

You, who are standing close by!

This is for the great chiefs!

They like to hear it!

It's the custom of the children of Kanahata!

I am no stranger to it!

The mortar for 800 taros!

At Aawanapina, / at Pauriuuwo, / at Hurekepana,

/ at Tapiro'ua, / at Pirupirumato.

This is for the great chiefs!

The sons of chiefs /

from the point of Malaita!

(Enumeration of place names)

This is for the great chiefs!

The sons of chiefs!

The whole pile of food!

The areca nuts they gathered!



Scene 18: Kana Divination Song



Scene 19: Nuuha aana rapaha pounding song

The betel leaves they tore off!

Like giants!

***The sons of Tohemane, / the sons of Meemee'umu.
It is the custom / for the sons of chiefs / from the
point of Malaita.***

**SCENE 20. NUUHA AANA KIRO, SONG WITH
BEATEN BAMBOOS**

Shot 214 00:43:00

Card: 20. **Song with Beaten Bamboos – nuuha
aana kiro**

Shot 215 00:43:04

'Irisipau speaks.

**Subtitles: The songs with beaten bamboos, like
pounding songs, take place during big feasts
organized by the chiefs. Two men sing in two
parts, and four men each beat a large bamboo on
the ground. And lots of people, women and men,
beat a bamboo against one hand, like this:**

Shot 216 00:43 34 DISC 1

In the village of Maimasi Waraana, at the end of a commemorative funeral feast (cf. the first scenes of the film, DVD 1), a group of *kiro* goes up a little slope and stop in front of the chief's house before returning home. The two singers, 'Aitohua and Wa'iaru, being at the head of the group beat short bamboos against the palms of their hands; two men (and not four as 'Irisipau says) stamp longer bamboos on the ground, followed by a larger number of men and women beating the bamboos against the palms of their hands and/or holding tree branches. Two other men perform a dance symbolizing combat between the attackers (the dancer with a long pole) and the defenders (the dancer with a bow and arrow) of the village.

It should be added that the two singers, as well as the group that accompany them, come from a Catholic village, which explains why the women could participate by beating the bamboos in their hands. According to tradition, *kiro* was a ritual

song from which women were excluded, as is also the case with the music for panpipes or slit drums. During another feast in which I took part, the two singers were practitioners of the ancestor cult, and only men accompanied them in beating bamboos on the ground or against the hand.

Subtitles: ***Lead me to the village!***

Oh, I dance the kiro at 'O'tawasi!

Lead me to the village!

Oh Houramu, lead me!

Oh, I am in frenzy, at Uu'itahia.

Shot 217 00:47:26

At the beginning of the shot is a close-up of the two singers beginning another song in front of the chief's house. Then the camera tracks back to show in greater detail the rhythm of the pounding of two long bamboo tubes, one of which imitates the movement of digging sticks used in the gardens. I knew that the chief was going to interrupt the singing in order to pay the musicians. Because I wished to shoot only one sequence shot, and since I had at my disposal only five minutes of film, I arranged with the singers and the chief to give the signal for the end of the song. While framing the scene with my right eye in the view finder of the camera, I kept my left eye on the watch on my left arm, and after three minutes gave the signal to stop. As the chief came from behind I had to step back to have him in shot. He paid the musicians with the traditional money (shell beads threaded on a piece of string) and Australian dollar bills. Other people brought raw tubers and quarters of cooked pork, as well as a live pig.

To understand the chief's words, it is necessary to know that such payment of musicians is always part of a cycle of exchanges: for example if A goes to play or sing for a funeral feast organized by B and receives money and food, years later when A organizes the commemorative funeral in honor of his father or another relation, he must give back to B who has come to play, a part of what he had received before.



Scene 20: *Nuuha aana kiro*, Song with beaten bamboos

After the remuneration, the singers and their acolytes return and go back down the hill, to the same place where Shots 1, 3 and 4 at the beginning of the film were taken. When the *kiro* group arrived on the seashore, the 60 meters of film were finished and a few seconds were missing preventing filming of the true end of the musical event when the participants of the group threw the bamboos and branches into the sea.

I had filmed several songs in front of the chief's house. But it was not necessary to keep all of them for film editing. With the first sequence shot of 3'40 and the last of 5'00, I managed to show the actions and interaction of the different "actors" (singers, musicians, dancers, spectators and chief) with continuity and without cut-away shots. Of all the musical scenes in the film these two sequence shots are the ones which still satisfy me the most today. I would have liked to have filmed other 'are'are music in this way if circumstances had permitted it.

Subtitle: *Tomorrow morning, I'll go home!*

Oh, you, Nihopararia!

Oh, you, 'Iu!

I'll go home!

Beyond Su'upaita,

Beyond Uu'itahia,

(Enumeration of place names)

Subtitles: REMUNERATION OF THE MUSICIANS

This coconut, my brother 'Iu contributed towards it, and the sons (of the deceased), and all his brothers and children who live in this area without money, here at Maimasiwaarana. For the money which you, Wa'irua, and you, 'aitohua, offered to us, here is a gift in return! (Will someone take away this pig!)

FINAL CREDITS OF 'ARE'ARE MUSIC

Shot 218 00:52:46

Shot 21900:53:09

Shot 22000:54:39

Background for scrolling final credits

- Photo Ada Zemp-Martinkus, 1975

- Excerpts of the film

- Photo BSI (British Solomon Islands) News Sheet, no. 21, 1974.

Research, photography and sound

Hugo ZEMP

Ethnomusicology research of the C.N.R.S.

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Musée de l'Homme, Paris

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Edwin WAIWAIMAE

Editing

Jean-Christian NICAISE

Negative cutting

Simone JOUSSE

Mixing

H. CHASSAIN, François DIDIO

Explanations

'IRISIPAU

Teacher at the Custom School of Raroasi from 1970 to 1975

Performers

1. 'au *tahana* Panpipe ensemble

KINIPA'EA, OOREANA, WARAHANE, 'IRISIPAU

2. 'au *keto* Panpipe ensemble

P. KAMUINIMA, S. KAMUINIMA, KINIPA'EA, RARIHAMAE, RUKARAE, SIRIHAARU

3. 'au *taka'iori* Panpipe ensemble

HUTAI PURI, KOKA'I, NAMOINIMA, TAHISIKENI, TAUMAE, WATERAE, 'ARUHANE, 'IRISIPAU, 'IRISIPAU, 'OAHURA

4. 'au *paina* Panpipe ensemble

'ARUHANE, 'IRISIPAU, KOKA'I, NAMOHANI'AI
'OAHURA, OOREANA, SUPAMAE, WATERAE

5. 'au *porare* Transverse flute

TEARARAE

6. 'au *waa* Bundle panpipe

NONO'IKENI

7. 'au *ware* Bundle panpipe

PIAI

8. 'au *ni aau* Solo panpipe

MANEMAETARE

9. 'au *pasiawa* Mouth zither

TEARARAE

10. 'au *ni mako* Stamping tubes

'IRISIPAU

AARISI, II'ERESI, WASITARAO

11. *kiro ni karusi* Water game

AARISI, II'ERESI, OOKORAWA, PATA'ASIA, TOORUPONI,
WASITARAO, 'OKAARARAHE

12. 'o'o *mouita* Slit drum solo

'IRISIPAU

13. *para ni 'o'o* Slit drum ensemble

WAROUSU

HUTAPURI, KOKA'I, MAHEANA, SUPAMAE

14. *roorowera* Lullaby

SISIWA, NONOHANAPATA

15. *nuuha iisisu* Love song / complaint

AARISI, II'ERESI,

16. *aamamata* Funeral lament

SISIWA, NONOHANAPATA

17. *nuuha aana hote* Paddling song

TAHUNI WAPU, RAPEIASI

18. *kana* Divination song
NAMO HANI'AI, KAURA'I

19. *nuuha aana rapaha* Pounding song
WA'IHATA, RAPEIASI

20. *nuuha anna kiro* Song with beaten bamboos
'AITOHUA, WA'IARU

Many thanks to

Jean-Dominique LAJOUX, for his cinematographic advice,
Daniel de COPPET, with whom the researches on the 'Are'are
culture are made in close collaboration
the 'Are'are Council with the Paramount Chief Ariki Nono'ohimae
EEREHAUU
David KAUSIMAE, Member of Parliament, 'Are'are West district.

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Video restoration 2011
Jean-Christian Nicaise and Hugo Zemp

Shaping Bamboo

The Film Making Process

THE SHOOTING

Ever since my first fieldwork in the Solomon Islands, I had been interested in the making of panpipes. In several villages I observed the manufacture of instruments for the four types of ensembles and of instruments used for solo playing (Zemp 1972b, Zemp 1981), and I bought newly made panpipes for the Musée de l'Homme (Zemp 1972a). I even filmed a short sequence (of which 3 minutes remained after editing), showing the manufacture of a large panpipe for the 'au paina ensemble (*Bambous soufflés, bambous frappés*). In each case the maker took his measurements from old instruments, either with a plant fiber applied to the exterior of the pipes, or with a rigid stem introduced inside the pipes (Zemp 1972b). The question of knowing how originally, when there were not yet any models, panpipes could have been tuned to such an artificial scale, dividing the octave into seven equidistant degrees, remained unanswered.

I had been told that in earlier times some makers knew how to take their measurements from the human body, but I found nobody to do this. At the end of my second field trip a small amount of film was left which I wanted to use to shoot the process of tying the pipes together, so that with this research footage, I would have a visual record to assist me in a written description. I therefore asked 'Irisipau, with whom I was working at the time, to tie up the tubes of a panpipe for the 'au tahana ensemble. He took some bamboo tubes, and to my amazement, cut them without reference to an older instrument, instead taking the

measures from his arm and his fingers. Although he knew very well that this was exactly what I had been seeking for a long time, he had concealed his knowledge until that moment. Having no more film and being at the end of my stay, I had to postpone until later the project of making a film of this, and we agreed to meet again during my next trip.

Two years later, I was staying in the village of Hauhari'i, where 'Irisipau came to join me. We decided to go and look for some bamboo on our return from a commemorative funeral feast in a coastal village. This provided the opportunity to begin the film with a journey by canoe, introducing the audience to the geographical environment in which the 'Are'are live.

Having as always a very limited stock of film, it was necessary from the start to draw up a detailed plan for the shooting. In any case, there was of course no question of filming the manufacture of all the instruments of every panpipe ensemble. Even with an inexhaustible supply of film, that would have been absurd. The pointless repetition of the same actions would risk drowning the crucial stages of the process and at the same time boring the viewer. It seemed to me sufficient to film in its entirety the manufacture of two instruments belonging to two different ensembles, which are distinguished by their different scales, size and binding, and to film partially two other instruments tuned an octave higher or lower.

I chose first to film the manufacture of a panpipe for the 'au tahana ensemble, because of its equiheptaphonic scale and because of its binding, which is done with a single long plant fiber; (the instruments for the 'au keto and 'au taka'iori ensembles have the same scale divided between two instruments which make up a pair, as well as the same type of binding). Secondly, I chose the manufacture of a large panpipe for the 'au paina ensemble, which shows another tuning (pentatonic scale) another type of binding

(with sticks) and another way of making a pipe (by joining together two halves in the case of the longer pipes).

Wishing to work in peace while he was making the panpipes, 'Irisipau decided to work at the verandah of Warousu's men's house, overlooking the village. 'Irisipau usually worked alone, with occasional help from Supamae, one of Warousu's sons. I now regret having filmed only the technical process of manufacture and not having kept some film to shoot scenes of what was happening around: the everyday life in the village, the children who were bathing in the river and whose cries were sometimes heard, the visitors who came to see how the work was going, the pauses to chew betel leaves and areca nut and the conversations between 'Irisipau and Supamae, his assistant, when he was present (which was rare). This would have made the film more lively, while still retaining its technical value in describing the making and tuning of panpipes.

THE EDITING

The editing was done immediately after that of 'Are'are Music, by the same editor, Jean-Christian Nicaise, and I was present throughout during the sessions. In a film on the making of a musical instrument, the editing necessarily follows chronological order. The only problem was to present all its stages, in a comprehensible way, while showing the fastidious work without boring the spectator with pointless repetitions. For reasons explained above, I had already in shooting carried out a kind of "editing in camera," carefully selecting the crucial stages in the manufacturing process. But it was still necessary to make some stringent cuts. After showing the essential stages in the making of a large panpipe for the 'au tahana ensemble, it was unnecessary to show more than the tuning of a few of the small tubes in the higher octave, showing later how it differed from the making of an instrument for the 'au paina ensemble.

For this last sequence I wondered how to present the order of making and assembling the largest instrument for this ensemble of eight panpipes of four different sizes. I finally struck on the idea of animating graphics based on diagrams previously published (Zemp 1972a and b), some of which are reproduced here in the commentary for scenes 1 to 4 of the film *'Are'are Music*. For reasons of analogy, I also made an animation showing the order of making panpipes for the *'au tahana* ensemble, although since it includes fewer instruments, this was not strictly necessary for an understanding of the manufacturing process.

When viewing the rough-cut, we were still frustrated by having seen so many bamboo pipes cut in all sorts of variations without being able to hear the music for these instruments. During the shooting I did not have enough film to include the first performance with the new instruments, and still less to include the adjustments in tuning which were made bit by bit during subsequent performances. In order to include nevertheless a sequence of playing for each of the two panpipe ensembles, I selected some shots from the rushes filmed during the preceding mission, which had not been used in the film *'Are'are Music*.

THE NARRATION

After observing the making of panpipes *in situ* on a number of occasions, and after viewing and reviewing the rushes and film during the editing process, the different stages were quite clear to me. However, the spectator who sees the film for the first time risks seeing only the repeated gestures of a man ceaselessly cutting bamboo tubes. Conscious at the time of the controversy, which still continues today, about commentaries that risk overburdening the image, and preferring for my part to have no commentary at all, it seemed nonetheless necessary to draw the spectator's attention to the essential stages, the different techniques of cutting and the procedures for tuning during the manufacture

of a panpipe. After asking myself the question whether each phrase was really essential, I then thought up a narration limited to the absolute minimum, which would not last more than seven minutes out of a total duration of thirty-five minutes; this seemed to me, and still seems, an acceptable compromise.

The original French text was translated and recorded by John Wright, a folk musician of British origin, who at the time was doing research on the jew's harp at the Département d'ethnomusicologie in the Musée de l'Homme.

VI. STRUCTURE AND CONTENTS

For the purposes of analysis the film is subdivided into scenes which are not indicated in the film itself.

Looking for Bamboo

- Scene 1. Canoe journey
- Scene 2. Walk in the forest
- Scene 3. Cutting bamboo from the grove
- Scene 4. Return to the village

Making 'au tahana Panpipes

- Scene 5. Measuring and cutting tubes for a large panpipe of the *'au tahana* ensemble
- Scene 6. Graphic animation (*'au tahana* ensemble)
- Scene 7. Measuring and cutting tubes for a small panpipe of the *'au tahana* ensemble
- Scene 8. Binding a large panpipe of the *'au tahana* ensemble
- Scene 9. Playing of the *'au tahana* ensemble

Making 'au paina Panpipes

- Scene 10. Graphic animation (*'au paina* ensemble)
- Scene 11. Measuring and cutting a large panpipe for the *'au paina* ensemble.

- Scene 12. Binding a large panpipe of the *'au paina* ensemble
- Scene 13. Playing of the *'au paina* ensemble

Scene-by-scene Analysis

CREDITS AND INTRODUCTORY TEXT

Shot 1 00:00:10
On the edge of Takataka Bay, the village of Maimasi Waraana (fixed still pictures as background).

TITLES: title and the introductory presentation:
SHAPING BAMBOO
A film about panpipe making among the 'Are'are people on Malaita, filmed in the Solomon Islands in 1975 and 1977.

with
'Irisipau

Supamae,
'Irisitapa'a
a film by
Hugo Zemp

This film was conceived with the collaboration of the musicians. Sequences of panpipe playing filmed in 1975 were viewed by the 'Are'Are Council of Chiefs, which decided in session to give its accord and support to continue filming in 1977.

The 'Are'are Council of Chiefs, headed by Paramount Chief Ariki Nono'ohimae 'Erehau, decided that this film benefits the 'are'are people, not only by making their music known abroad, but also by contributing to education in their schools.

LOOKING FOR BAMBOO

SCENE 1. CANOE JOURNEY

Shot 2	00:00:56
Shot 3	00:01:09
Shot 4	00:01:15
Shot 5	00:01:23
Shot 6	00:01:44
Shot 7	00:01:58
Shot 8	00:02:08
Shot 9	00:02:16

Along the northern shore of Takataka Bay (Shot 2) and the river Ro'apo'u. Mangroves near the mouth of the river (Shot 3). Four men paddle in a planked canoe (Shots 4-7). Arrival and disembarkation at the village of Hauhari'i (Shots 8-9).

This scene was shot in January 1977 after returning from a commemorative funeral feast in the village of Maimasi Waraana (cf. the scenes in the Prelude and Scene 20 of the film *'Are'are Music*). Three of the men in the canoe will go and look for bamboo tubes in the following scenes: these men are (from front to back) 'Irisipau, Supamae and 'Irisitapa'a. I had then been living for four months in the village of Hauhari'i, situated on the banks of the river Ro'apo'u, and 'Irisipau, who lived in another village, had agreed to give me enough of his time to film the making of panpipes. Supamae, an excellent panpipe player, the son of Warousu and the nephew of my host Namohani'ai (cf. the film *'Are'are Music*), returned to his village, while 'Irisitapa'a, another musician, was to stop at Hauhari'i before returning to his village further north. The pictures shot from a second canoe provide an opportunity to see the surrounding and fluvial countryside, as well as one of the two means of transport used in the 'Are'are country - the canoe (the other being walking, Scene 2). This first scene does not include any narration, so that the viewer has time "to enter into the film."⁸

Shot 10	00:02:45
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SCENE 2. WALK IN THE FOREST

Shot 10	00:02:46
Shot 11	00:02:50
Shot 12	00:03:03
Shot 13	00:03:09
Shot 14	00:03:16
Shot 15	00:03:22
Shot 16	00:03:44
Shot 17	00:04:02

Shot 10, showing the village of Hauhari'i (filmed as background from a slide), proved necessary in editing to make the link between the scene of the journey in the canoe and the scene of the forest walk.

'Irisipau and his friends 'Irisitapa'a and Supamae walk in the forest, on their way to looking for bamboo tubes higher up the mountain. Different stages of their journey in the forest are shown: a flooded path (Shot 11), a bridge of fortune (Shots 12-13), mud (Shot 14), a riverbed (Shot 15) and a hillside (Shots 16-17). Having endured many long walks in the forest, I could not stop myself shooting a close-up of a foot stuck in the mud and even made a slight detour to film a river crossing on a tree trunk.

The places where the forest had been cleared to make a garden (Shots 16-17) provide a more extended vista than does the thick forest itself. Shot 17 is a view overlooking Takataka Bay, from where we left by canoe.

On the soundtrack for Shots 14 and 15 we hear two men whistling in two parts a piece from the repertoire for the panpipe ensemble *'au paina*. The recording had been made during the taking of another shot, which was finally cut in editing. Walking in the forest, I often heard a man whistling a panpipe tune, immediately joined by another man whistling the second part. It seems valid therefore to add this sound to other images where the men's mouths are not seen. It was only at the mixing stage, when all the sound tapes were brought together for the projection of the picture



Scene 3. CUTTING BAMBOO FROM THE GROVE

on a screen, that I noticed an error which only very close scrutiny could reveal: the men walking in the river bed could not whistle in two parts because two of the three men were smoking. Narration: (Shots 17-18) **'Are'are people distinguish several species of bamboo which they use for house-building, cooking, also for carrying and storing water. Only two species, one of which grows in the mountains, are suitable for making panpipes.**

SCENE 3. CUTTING BAMBOO FROM THE GROVE

Shot 18 00:04:17
Shot 19 00:04:28
Shot 20 00:04:53
Shot 21 00:05:09

Arriving at the bamboo grove, the three men choose their bamboos, cutting them with machetes and removing the foliage. Narration: (Shots 20-21) **In the 'Are'are language, the verb which we translate by "to cut" designates the actions of felling trees with an axe, of chopping wood, and of cutting bamboo with a machete. To prevent damage to the bamboo nodes, the leaves are cut off in the direction in which they grow.**

SCENE 4. RETURN TO THE VILLAGE

Shot 22 00:05:25
Shot 23 00:05:34
Shot 24 00:05:46
Shot 25 00:05:57
Shot 26 00:06:35
Shot 27 00:06:44

The three men load the bamboo sticks on their shoulders and leave. When they arrive at the village they put the green bamboos on the roof of a house to let them dry. For reasons of editing we have included here Shot 23, which was actually made on another day when the three friends had gone to look for bamboo on another mountain. We notice that on this particular day there was a little

more wind. The picture of the arrival at the village (Shot 25) was shot at the side of Warousu's house, overlooking the village, where the following episodes of the panpipe making were later filmed. Narration: (Shot 27) **In the village the green bamboo will dry in the sun about ten days.**

MAKING 'AU TAHANA PANPIPES

SCENE 5. MEASURING AND CUTTING TUBES FOR A LARGE PANPIPE OF THE 'AUTAHANA ENSEMBLE

Shot 28 00:06:49

'Irisipau chooses the first bamboo to shape. Narration: 'Irisipau is one of the rare musicians who still know how to make new panpipes using measurements taken from the human body. Most of the other musicians take their measurements from existing instruments. The cubit is the measurement used for the first tube of the two large panpipes played in the 'au tahana ensemble.

Shot 29 00:07:26

Before continuing cutting, he cleans the outside of the node whose roughness impedes him. When the cutting has been done, he checks that the length of the tube corresponds exactly to a cubit. Narration: **The expression in the 'Are'Are language which designates this particular way of shaping bamboo means, in a larger sense, "to make panpipes." For it is "shaping" the bamboo that transforms it from raw vegetable material into a musical instrument.**

Shot 30 00:08:13

Then he cuts the lower extremity, several finger-widths below the node. Narration: **The lower ends of the tubes of a panpipe are closed by bamboo nodes. Since the two longest tubes tend to break when a panpipe is handled, they are cut a few finger-widths below the node. Thus it is the lower part, rather than**

the tube enclosing the column of air, which is exposed to breakage.

Shot 31 00:08:34

Shot 32 00:08:39

Shot 33 00:08:46

After cutting the lower end of the third tube below the node (Shot 32), he blows into the first two pipes to check their tuning; then he puts the third tube alongside the first two to assess its length and to cut the embouchure (Shot 33). We see in the first shots of this scene, as in the following shots, the particular way of holding the knife (here a machete blade without a wooden handle); this comes from the way stone tools, that were in use until the twentieth century, had been held. The left-hand holds the bamboo from below or above and turns it inwards, while the right hand pushes the knife down from above and in the opposite direction.

Narration: (Shot 33) **The width of the fingers is used to measure the difference in length of adjacent tubes. The tubes are very slightly conical. When the bamboo is shaped, the node is retained at the smallest diameter.**

Shot 34 00:09:21

Shot 35 00:09:52

Shot 36 00:10:59

He checks the sound of the first three tubes (Shot 34) and cleans the inside with a stem whose end has been frayed. Then with the width of his fingers he measures the difference in length between the second and third pipes and shortens the third (Shots 35 and 36).

Narration: **This technique of shortening very slightly a tube already shaped and of smoothing off the edge of the mouth-hole is called "shaving the bamboo" by the 'Are'are.**

Shot 37 00:11:12

Narration: **The first four tubes are now finished. To measure the fifth, 'Irisipau takes the fourth as his reference... then the third. The measurement of each new tube is taken in relation to the previous ones.**

Shot 38 00:12:05

Shot 39 00:12:22

Shot 40 00:12:28

'Irisipau continues cutting (Shot 38), then places the first eight pipes on his knees, using the widths of his fingers to check the difference in length of the neighboring tubes (Shot 40). Then he verifies that the eighth tube is twice as short as the first, blows into the two tubes to check the octave and then takes the eight tubes in his hand to play a melody, at low volume (Shot 40).

Each time I see the film I cannot help admiring the mastery with which 'Irisipau, when he arrives at the end of the eighth tube, manages to make it exactly half the length of the first and thus an octave higher, just by measuring the difference in length between each tube with his fingers, and by correcting the tuning of the equiheptaphonic second.

Narration: (Shots 38-40) The scale of this panpipe is equiheptaphonic, that is, the octave is divided into seven equidistant pitches. The intervals are slightly smaller than whole tones of the Western diatonic scale. As 'Irisipau says: "All the intervals look different: it begins with a large interval, then it diminishes progressively. But they will all 'hear' alike." The eighth tube, half the length of the first, is an octave above. 'Irisipau checks the tuning by playing a piece with the range of an octave.

Shot 41 00:13:19

'Irisipau cuts the twelfth tube and checks its sound.

Shot 42 00:14:34

After having made a temporary binding, he checks the tuning of the complete set of fourteen tubes.

Afraid (quite rightly) of not having enough film to shoot the way of making a temporary binding, I skipped this stage in the making of the instruments for the 'au tahana ensemble with less reservations, because the same type of stick-binding will be shown in Scene 12, which is concerned with the panpipes for the 'au paina ensemble.

Narration: A temporary binding holds the tubes in place while the new instrument is played during fine tuning. 'Irisipau notices that one of the tubes is tuned too low, and shortens it.

Shot 43 00:14:45

He shaves off the excess length of the tube and once again checks the tuning by playing a passage of the melody that includes this sound.

Shot 44 00:15:39

Shot 45 00:16:04

Shot 46 00:16:27

In the last three shots of the scene 'Irisipau cleans the inside of the tubes with water and a flexible and porous stem.

SCENE 6. GRAPHIC ANIMATION ('AU TAHANA ENSEMBLE)

Shot 47 00:16:40

This shot was made image by image, following the classical technique for cinematographic animation by Jean-Christian Nicaise (the film's editor) and by myself, using makeshift equipment.

Narration: The 'au tahana panpipe ensemble is made up of four instruments on which the musicians play a two-part polyphony: each part is doubled at the octave. We have just seen 'Irisipau make the first panpipe. After having played it a short while to check the tuning, he corrects the pitches and then makes a second instrument, using the measurements of the first. He and his assistant Supamae next play in two parts and, if necessary, he readjusts the tuning. Now, 'Irisipau is going to make the third panpipe, dividing in half the measurements of the first instrument. He measures the length on the outside of the tube, taking into account the thickness of the node.

SCENE 7. MEASURING AND CUTTING A SMALL PANPIPE FOR THE 'AU TAHANA ENSEMBLE

Shot 48 00:17:36

Shot 49 00:17:45

Shot 50 00:17:59

Shot 51 00:18:14

Shot 52 00:18:56

'Irisipau measures the length of the first tube on the instrument that he has just finished; then he bends the plant fiber in half, thus obtaining the length required for the first tube on the little panpipe tuned an octave higher (Shot 48). He applies the measure to a bamboo and first cuts the embouchure (Shots 49 and 50). We then see him doing the same thing for a shorter tube (Shot 51). Meanwhile, his friend Supamae polishes the embouchures on a stone (Shots 51 and 52).

Narration: (Shots 51 and 52) Supamae polishes the upper edge of the tubes of the second large panpipe so the musicians won't cut their lips on the edge of the mouth holes.

When the fourth panpipe is finished, 'Irisipau and his friends play a number of pieces of music to check and adjust the tuning. For although the human body provides the measurements for the length of the tubes, the final judge of tuning remains the ear.

SCENE 8. BINDING A LARGE PANPIPE OF THE 'AU TAHANA ENSEMBLE

Shot 53 00:19:48

Shot 54 00:20:02

Shot 55 00:20:14

Shot 56 00:20:24

Narration: 'Irisipau begins the permanent binding which is twined from vine fibers. To begin with, the stick and fiber binding, which is temporary, keeps the tubes in place (Shot 53). Once several rows of new twining hold them together, the temporary binding is cut off (Shots 55 and 56).

Shot 57 00:20:29
Trying out the holding position and the playing facility of the panpipe and continuing the binding.

Shot 58 00:21:00
Short of film stock I was not able to include the binding process in its entirety. As I had brought away the new instruments, I filmed this shot after returning to France so that I would still be able to show a completed binding.
Narration: **Panpipes are stored above the hearth in the house, which explains their smoky black patina.**

SCENE 9. PLAYING OF THE 'AUTAHANA ENSEMBLE

Shot 59 00:21:06
Shot 60 00:21:30
Shot 61 00:22:09
Four musicians playing the piece entitled “Drop by Drop.” According to custom this piece was played twice. Shot 59 is a close-up of 'Irisipau playing the second part of the polyphony (*aarita'i*) on the large panpipe. In Shot 60, the frame is enlarged and alongside 'Irisipau we see Aruhane, who is playing the same polyphonic part on the small instrument. Seen from behind, the player of the large *pau ni 'au*. In Shot 61, when the piece is repeated, the camera turns behind 'Irisipau's back to frame the two players of the *pau ni 'au* part opposite, while 'Irisipau remains on the right-hand side in the frame.

This scene, like the equivalent scene concerned with the playing of the *'au paina* ensemble, had been filmed two years earlier, during the shooting of the film *'Are'are Music*. Since the instruments at that time had a black patina, it was necessary in the narration for Shot 58 to explain the difference in color.

MAKING 'AU PAINA PANPIPES

SCENE 10. GRAPHIC ANIMATION ('AUPAINA ENSEMBLE)

Shot 62 00:23:08
Narration: **The *'au paina* ensemble includes eight panpipes on which the musicians play a two-part polyphony; each part is quadrupled at the octave. The scale here is pentatonic. The longest tube of each instrument — indicated by dashes on the diagram — is never blown: in the case of the larger panpipes, this tube is gripped beneath the left arm so the musician can maintain a good hold on the instrument. 'Irisipau first makes one of the two instruments called *rara ni hero*, a bit longer than a cubit. Then he makes a second one of the same size. He and his assistant play them in two parts, and having adjusted the tuning by ear, he makes the two *aaripoe* twice as large, tuned an octave below, and the two *kikimeo*, twice as small, tuned an octave above. He is now preparing to make a *kii*, one of the ensemble's two largest instruments, by doubling the length of the tubes of an *aaripoe*.**

SCENE 11. MEASURING AND CUTTING A LARGE PANPIPE FOR THE 'AUPAINA ENSEMBLE

Shot 63 00:24:24
Using a plant fiber, 'Irisipau measures the second tube of an *aaripoe* instrument, doubles the length and looks for two tubes to assemble a single pipe sounding at the lower octave.
Narration: **The first four tubes of the largest panpipe are longer than any of the sections between the nodes of the bamboo. This means that these tubes must be made from two pieces of bamboo, inserted one inside the other.**

Shot 64 00:25:24
Shot 65 00:25:47
Shot 66 00:26:02
Shot 67 00:26:15

Shot 68 00:26:24
Shot 69 00:26:28
Shot 70 00:26:35
Cutting the two tubes to fit together.
Narration: **The end of the upper section to be inserted is reduced in diameter around the outside, while the corresponding end of the lower section must be wrapped for reinforcement, before its inner diameter can be enlarged by scraping.**

Shot 71 00:26:40S
Shot 72 00:26:49
Shot 73 00:26:56
Shot 74 00:27:12
Shot 75 00:27:30
Shot 76 00:27:49
'Irisipau scrapes the inside of the nozzle (Shots 71-72), cleans the tube with a reed and with water (Shot 73), then cleans the tube which is open on each side while Supamae blocks one end with his hand (Shot 74). Then 'Irisipau fits the two parts together to make a single tube (Shot 75) and applies the glue (Shot 76).
Narration: **This glue, extracted from the fruit of the *parinarium* tree, of the *rosasae* family, is also used to caulk canoe planks.**

Shot 77 00:28:10
Shot 78 00:28:27
Shot 79 00:28:35
To complete the fitting together, he knocks the joined up tube on a stone; this probably reminds him of the playing of stamping tubes, since he beats out a rhythm, smiling. 'Irisipau checks the sound of the fitted-together tube, and with Supamae who takes the corresponding tube for the smaller instrument, he verifies the octave.

To make a tube from a single piece of bamboo between two nodes, this time he does not use a plant fiber measure, but places the bamboo directly on to the tube tuned an octave above and doubles the measurement.



Scene 11: Measuring and cutting a large panpipe for the 'au paina ensemble.

SCENE 12. BINDING A LARGE PANPIPE FOR THE 'AUPAINA ENSEMBLE

Shot 80 00:28:53

All the tubes for the larger instrument are put down in order on the ground. 'Irisipau bends a strip of bamboo in two and introduces the two largest tubes between the two branches of the bent stick.

Narration: The first binding of the instrument played in 'au paina ensembles is permanent. This stick, bent in the form of a U, guarantees a more secure fastening than the unreinforced twining as used for instruments of the other ensembles.

Shot 81 00:29:19

Shot 82 00:29:45

Shot 83 00:30:19

Shot 84 00:30:50

Shot 85 00:31:05

After fitting the twelfth tube, he ties the instrument together with plant fiber (Shot 83), reinforces the fixing with criss-cross binding (Shot 84) and breaks the two ends of the stick which overlap (Shot 86).

SCENE 13. PLAYING OF THE 'AUPAINA ENSEMBLE

Shot 86 00:31:43

Shot 87 00:32:16

Shot 88 00:32:46

Eight musicians play twice through the piece entitled "The Pig's Squealing." Shots 86 and 87 show the four musicians who are playing the second part of the polyphony (*aarita'i*). For the repeat, Shot 89 shows all eight musicians, with the *pau ni 'au* rank on the right hand side.

FINAL CREDITS OF THE FILM *SHAPING BAMBOO*

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'Au tahana Panpipe ensemble

'IRISIPAU, KINIPA'EA, OOREANA, WARAHANE

'Au paina Panpipe ensemble

'ARUHANE, 'IRISIPAU, KOKA'I, NAMOHANI'AI

'OAHURA, OOREANA, SUPAMAE, WATERAE

Many thanks to

Jean-Dominique LAJOUX, for his cinematographic advice,
Daniel de COPPET, with whom the researches on the 'Are'are culture are made in close collaboration
the 'Are'are Council with the Paramount Chief Arika Nono'ohimae
EEREHAUU

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Video restoration 2011

Jean-Christian Nicaise and Hugo Zemp

NOTES

1. *Sukuru*, pidgin English for “school,” is used by the Melanesians of the Solomon Islands to mean Missions and Church, the first schools being founded by Christian missionaries.
2. The surprise and even incredulity which some spectators have expressed after the projection of the film is due in part to the fact that only the results and not the work of elicitation itself is shown in the film. Many westerners, including even some ethnomusicologists, are doubtful that musicians from a society without writing could elaborate such coherent musical concepts. I recall, however, that Steven Feld, who had studied with the Kaluli people of Papua New Guinea a system of thought comparable, although different in detail since it related to music that was essentially vocal and not instrumental as in the case of the ‘Are’are, told me that an eminent elder colleague had questioned the results of our research and had suggested that we had invented them. Speaking for myself, and without prejudging the imaginative faculties of Steven Feld, I must say that in addition to the terminology involving, for example, the equiheptaphonic second or the polyphonic organization in two, three or four parts, it would also have been necessary to invent the interval and polyphonic styles which went with this terminology; and this would have exceeded my capacity for invention. In the 1970s, our interest in classifications and indigenous theories was no doubt in the air, following work done in cognitive anthropology. Many works published by other researchers have, moreover, shown that the level of elaboration of musical concepts amongst the Kaluli and the ‘Are’are are not at all exceptional.
3. This is the reason why in my later films I sought other means of allowing the expression of the native word.
4. In 1969 I recorded the singing of a helmsman who, having become a Catholic, omitted to invoke the shark-ancestors; this recording, published in disc form, was criticized by those of the ‘Are’are who had remained faithful to their ancestor cult.
5. Here ‘Irisipau refers to a myth concerning the origins of musical instruments (cf. Coppet and Zemp 1978:12).
6. In this sequence I used a zoom lens so that I could change the focal length without having to change lens.
7. A slight difference in the rhythm of the paddlers’ movement between the pictures and the sound recording necessitated some post-synchronization in Shot 199 which was not very successful; (the editor only kept the noise of the paddle strokes on the edge of the canoe and mixed between these strokes the noise of the water recorded in his bathroom).
8. A television producer to whom I presented this film liked the pictures at the beginning but, noticing the absence of narration, asked me why the film had not been finished...

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1973b. *Fataleka and Baegu Music, Malaita, Solomon Islands*. One 33 t./30 cm disc. Unesco Collection - Musical Sources, Philips 6586018.

1974. *Musique de Guadalcanal, Solomon Islands*. One 33 t./30 cm disc. Ocora-IFMC, OCR 74.

1978a. *Polyphonies des Iles Salomon (Guadalcanal et Savo)*. One 33 t./30 cm disc.

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2011 Supplement

RESTORATION

While preparing the distribution of the English version for DER, I asked the CNRS *Images*—the new name of CNRS *Audiovisuel*—to restore the films. It appeared that the 16 mm prints were heavily damaged and completely irrecoverable, as they are almost black. There was no budget to make a new video scanning directly from the color negatives, and anyhow the negatives were probably also damaged. The only solution was to start from former analogical video transfers. The CNRS technician charged with the restoration, Jean-Christian Nicaise, is the very same one who edited the films over two periods between 1976 and 1979.

In the eighties, the 16 mm prints were transferred on analogical video, first on U-Matic which was later copied on U-Matic SP, later on BETA or BETA SP. Thus there were at least two or three generations of analogical copies, which explains the loss of quality. It is particularly frustrating, as the originals had been shot in 16 mm. The latest BETA cassettes were copied on DVCAM and put on Final Cut Pro for the restoration.

The images of the English version of *'Are'are Music* were more damaged than those of the French one; that is the reason why the technician worked on the French version, covering the French subtitles with English ones over black boxes. He corrected the strong magenta dominant and also used a method to diminish the fast flickering of “snow” and to slightly increase its sharpness. At each cut between two shots, the splice of the 16-mm negative editing was visible; 2 to 5 frames had to be cut out. I shortened many shots, made a new sound mix, cutting out pre-echo, and worked on finer adjustments of the color.

Being aware of the bad quality of optical sound in 16 mm films, especially regrettable for music, I had insisted since the beginning on showing the films with a *double-band* projector, i.e. a second reel of a perforated magnetic sound simultaneously rolling with the celluloid reel of the images. In the eighties, the video scanning of my 16 mm films was made in the audiovisual department of a University which did not have the necessary equipment to scan the magnetic sound of the double band. Unfortunately, it resulted not only in a greatly reduced sound quality of the original *Stellavox* recordings and in additional background noise of optical sound, but also in an increased scratching sound as repeated projections occurred during the time before the video transfers could be made.

CHANGES SINCE THE SEVENTIES

In the introduction of the study guide published in 1993, I briefly mentioned the reasons why I studied and filmed exclusively traditional 'Are'are music, and wrote about the situation of Christian religious and international pop music. I developed the topic in the introduction to my book (1995: 9-21). At the end of the sixties and in the seventies, there was a fundamental break between two categories of music. The first was *'au ni tootoraha*, “music of the custom”, called also *'au ni hanua*, “music of the land (of the ancestors)”, respectively *nuuha*, “song”, in place of *'au* if singing was dominant. The second type, *'au ni haka*, “music of the white people” (or *nuuha*, “song”) designated international pop and Christian hymns. The term used for white people is *haka*, literally “ship”, as the whites came by ship to the islands. Thus the pop songs with guitar or ukulele accompaniment (Panpacific pop), sung by young people in pidgin or even in 'Are'are language, were considered to be foreign, “coming by ship”.

During that period, there were no attempts to create new music with old instruments like, for instance, panpipes. In the 1993 edition of the study guide, I wrote about a new film project to document “the interactions, conflicts and eventually the intermingling between traditions and popular music”. I did not find the financial resources for a fourth fieldwork period, and got involved with other projects. It would have been interesting, and still is, to look if and which main characteristics of traditional 'are'are music making have been kept or modified (equiheptatonic scales, contrapuntal polyphony, dissonant equiheptatonic seconds played simultaneously, pulsating blowing of panpipes, slowing down at the end of pieces, etc.).

Today, the internet allows us to get a glance at new panpipe playing right from the late 20th and early 21st centuries. In the classroom, the film *'Are'are Music* could be discussed in relation to modern transformations of music for concerts and festival shows, but also for village cultural events. New ensembles appeared, combining different instrument types and new organological inventions, using conventional Western scales and harmonies, folkloristic costumes and stage choreography.

On YouTube there are many clips on new Solomon Islands panpipe music, and in particular of two 'Are'are groups who made successful tours in Australia, Europe and America. A few links:

Narasirato Pan Pipers

<http://www.youtube.com/watch?v=FMspIsLEOvY>

<http://www.youtube.com/watch?v=mPZ4p1jOzT4>

<http://www.youtube.com/watch?v=J4IX8Wnv67o>

Wasi Ka Nanara Pan Pipers

<http://www.youtube.com/watch?v=COZce2ZKRhY>

<http://www.youtube.com/watch?v=t1mWPDkzBew>

10th Pacific Festival of Arts in American Samoa, 2008

http://www.youtube.com/watch?v=_YptIQSdWME

Pan Pipes from Santa Isabel (island of the Western Solomons)

http://www.youtube.com/watch?v=_JabkmOAJOE

Lady Pan-pipers in the Solomon Islands? (Sisters of the Church of Melanesia)

<http://www.missionandjustice.org/lady-pan-pipers-in-the-solomon-islands/>

**ADDITIONAL REFERENCES CONCERNING TRADITIONAL 'ARE'ARE MUSIC
BY HUGO ZEMP**

1994. *Iles Salomon. Musique 'aré'aré / Solomon Islands. 'Are'are Panpipes Ensembles*. 2 CDs, booklet in French/English, 90 p., Collection CNRS/Musée de l'Homme. Le Chant du Monde LDX 274961.62.

This 2-CD set presents stereo recordings of the panpipe ensembles which can also be found in the film *'Are'are Music* (older mono recordings are on the 1971 and 1972 LPs).

1995a *Iles Salomon: Musiques intimes et rituelles 'aré'aré / Solomon Islands: 'Are'are Intimate and Ritual Music*. 1 CD, booklet in French/English, 112 p., Collection CNRS/Musée de l'Homme, Le Chant du Monde CNR 274963.

This CD presents stereo recordings of all the other musical genres which can also be found in the film *'Are'are Music* (older mono recordings are on the 1973 LP).

1995b. *Ecoute le bambou qui pleure: récits de quatre musiciens mélanésiens ('Aré'aré, Iles Salomon)*. Paris, Gallimard (L'aube des peuples), 219 p.

Four musicians tell life stories, myths and other narratives about music. The introduction describes the history of the research, discusses traditional music in the modern life of the seventies, and presents the narrators. In the annex, samples of three translation modes: morpheme-by-morpheme translation, ethnographic translation with all repetitions, and the final translation kept in the book. The four

narrators, who are main figures in the films, are:

- 'Irisipau, who comments each musical type, plays in the 'au tahana and 'au taka'iori panpipe ensembles, and plays the solo stamping tubes. He is also makes panpipes;

- Warousu, 'big man' of north 'Are'are, a specialist in 'au takai'ori panpipes, and lead drummer;

- Namohani'ai, his brother, who plays and sings in the 'au paina panpipe ensemble;

- Tahuniwapu, 'big man' of southern 'Are'are, helmsman and main singer of the paddling song, organizer of the pounding song.

1996 "The/An Ethnomusicologist and the Record Business," *Yearbook for Traditional Music*, vol. 28: 36-56.

The article discusses my experience as researcher and editor of a record series about different cultural groups, and in particular with the 'Are'are people.

1997 "Composer et interpréter des rythmes : Musique et langage tambouriné chez les 'Aré'aré", *Cahiers de Musiques traditionnelles* 10: 192-235 (with musical transcriptions and sonagrams).

Pieces for slit drum ensembles have titles, as do all pieces of instrumental music.

Narratives relate the origin of the composition, its iconic links with the natural or human environment. Once the composer of a slit-drum piece has found the rhythmical motif, he chooses one of three basic forms, repeats it, in some cases varies it, and combines the rhythmical segments following a strict order. Some pieces of ensembles reproduce a few words, sometimes anecdotal, and without any intention to send messages. Unlike the music played at a feast, pieces of drum language are struck on a single instrument. Signs identifying localized genealogies are composed, like pieces for drum ensembles, of sounds linked to the natural environment. On the other hand, signs transmitting specific messages—the announcement of a death, a theft or an interdict broken—bear no relationship to spoken language, but directly symbolize the concept they represent. (A French article of 1969, mentioned in the References of the 1993 SEM Study Guide about another Melanesian drum language, has recently been translated into English: Hugo Zemp and Christian Kaufmann, "Towards an Automatic transcription of Melanesian 'Drum Languages' [a Kwoma Example, Papua New Guinea], *Kulele* 4: *Occasional Papers on Pacific Music and Dance*, Institute of Papua New Guinea Studies, 2010).

1998 "Bundle Panpipes of the Solomon Islands", in: *The Garland Encyclopedia of World Music*, vol. 9 (Australia and the Pacific Islands): 398-401. Eds.

Adrienne Kaeppler and Jacob Love. New York: Garland. (With musical transcriptions and sonagrams).

The article analyses the music of one of the two bundle panpipes in use in 'are'are: the obliquely blown one with four tubes. This exceptional instrument—probably unique in the world, known only among three neighboring peoples of the island of Malaita—allows polyphonic playing with overtones.

ACKNOWLEDGMENTS AND CREDITS

Guide written by: Hugo Zemp

Translated from French by: Frank Dobbins, Goldsmiths College, University of London

Color photos: Hugo Zemp

Map and diagrams: Jean Laurent, Musée de l'Homme, Paris

Initial edition published as:

No. 1 in the Audiovisual Series of the Society for Ethnomusicology

Series Editor: John Baily

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DVD edition:

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Designed and assembled by: Frank Aveni and Carolyn Wirth

The 2-DVD set 'Are'are Music + Shaping Bamboo is available from

Documentary Educational Resources

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