OCCASIONAL PAPERS IN PACIFIC ETHNOMUSICOCOLOGY

No. 3, 1994

DEPARTMENT OF ANTHROPOLOGY
UNIVERSITY OF AUCKLAND
This volume is the third in a series of data-oriented publications on Pacific ethnomusicology. The Papers are intended for material too long or specialised for publication elsewhere, in such fields as music ethnography, analysis, descriptions of recorded collections and archiving. Contributions are welcome, and prospective authors should contact the Editor before submitting a manuscript.

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First published 1994

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ISSN 1170-7941
ISBN0-908689-29-2
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This is the report of a survey conducted in the southern Marquesas Islands in 1989 as part of the Territorial Survey of Oceanic Music funded jointly by UNESCO, the Institute of Polynesian Studies (La‘i‘e, Hawai‘i) and the University of Auckland.

Additional funding was provided by the University of California Interdisciplinary Humanities Center, a University of California Humanities/Social Sciences Research Grant, and a grant for Pacific Music Research from Hawai‘i Loa College (Kane‘ohe, Hawai‘i). Research time for the preparation of the collection catalogue was made possible by a Fellowship at the East-West Center in Honolulu and the generous support of the East-West Center Foundation.

This report presents background information on the field project and a summary of the survey findings. Musical transcriptions are included for illustrative purposes.
INTRODUCTION

PROJECT DESCRIPTION

This volume is the report of a recording project undertaken in 1989 as part of the Territorial Survey of Oceanic Music (TSOM). The project, initiated in response to the TSOM Executive Committee's urgent call for musical documentation in the archipelago, grew out of two primary concerns: 1) there were very few recorded examples of music from the Marquesas, and 2) nearly seven decades had passed since the only ethnomusicographic study of the music by E. S. Craighill Handy in 1920-21. The field survey sought to address these immediate needs and, moreover, to involve and train Marquesans in the important work of recording and documenting the music of their communities.

The documentation resulting from this survey includes field recordings of all known extant genres and a five-volume catalogue providing detailed information about the audio collection, including the Marquesan song texts for all vocal examples. It is the most comprehensive collection of Marquesan music to date.

At the request of representatives of the cultural organisation Motu Haka in the southern islands (where most of the material was recorded), the originals of all audio recordings were deposited with the Archive of Maori and Pacific Music at the University of Auckland. Two copies of all recorded examples were sent to the Marquesas. These recordings document the musical life of Marquesans at a particular point in time and demonstrate quite clearly that Marquesans today retain distinctive musical traditions — traditions of crucial importance to our understanding of the history and development of Marquesan music and to our knowledge of related Polynesian musical systems.

BACKGROUND

The Marquesas Islands are a chain of 12 high, volcanic islands lying approximately 930 miles (1500 kms) north-east of Tahiti (Fig. 1) and encom-
Figure 2. Tahiatatua Kahueinui of Taaoa, Hiva Oa.
passing a combined land area of 492 square miles (1300 square km), less than half the size of Luxembourg. Six of the 12 islands are inhabited by a total population of 7358 residents, almost 95% of whom claim Polynesian descent.\(^2\) Annexed by France in 1842 and today part of French Polynesia (an overseas territory of France governed by the Territorial Assembly in Papeete, Tahiti), the Marquesas officially bear the name bestowed upon them in 1595 by the Spanish explorer Mendana.\(^3\) To islanders, however, the homeland remains *Te Fenua 'Enata* (‘The Land of Men’).\(^1\)

The islands fall into a windward and leeward grouping distinguished not only in relation to the path of the southeast trades, but also by pronounced differences in language and subtle cultural variations. Commonly referred to as the southern and northern islands, respectively, the two groups are defined by drawing a line between Hiva Oa and the islands to the north-west (Fig. 3). The islands of Hiva Oa, Fatu Hiva, and Tahuata comprise the principal islands of the southern group: the inhabited northern islands include Nuku Hiva, Ua Pou, and Ua Huka.\(^5\)

Marquesans throughout the archipelago share a common musical system, although language variance between north and south results in different terminology for some genres. In addition, a history of physically separated valleys and recurrent inter-tribal conflict fostered relatively detached communities and reinforced valley specificity in some cultural practices. In the performing arts, this tendency is evident in song and dance repertoire, performance practices, costumes, and musical instruments.

Marquesans in general view the southern islands as the repository of ancient musical practice, and this insider evaluation was an important factor in deciding to narrow the focus for a TSOM field project to the southern group. Practical matters of time constraints, transportation links and project schedule also contributed to the final decision to concentrate on a detailed documentation of the three inhabited southern islands. The recording of a major festival on Nuku Hiva helped to round out the collection by providing representative samples of northern island performances.

For over two centuries, visitors to the Marquesas have left brief descriptions of musical instruments and musical performances that offer important information for tracing Marquesan music and dance history. However, detailed documentation and study of the music has been limited to E. S. Craighill Handy’s ethnography *Native Culture in the Marquesas* (1923) and a short work by Handy and Winne entitled *Music in the Marquesas Islands* (1925). Ralph Linton’s *Material Culture of the Marquesas Islands* (1923) contains important information about musical instruments, and an article on chant texts by Samuel Elbert (1941) addresses the poetry of the chants and love songs, although not the music. Before the survey, aural documentation of actual performances was available only on four
Figure 3. The Marquesas Islands. Division of the archipelago into northern and southern groups.
commercial recordings and in a small number of private collections dating from 1940 (see Moulin 1991:606-8 for a complete list).

The effects of decades of devastating depopulation, Tahitian cultural hegemony, and missionary suppression of the arts are reflected in the reports of early 20th-century researchers who stated “No one can show how any of the dances were actually done” (Handy 1923:304) and described the music as a “museum piece” (Elbert 1941:53). Recordings from the 1960s and 1970s, however, reveal that these traditions were maintained — albeit on an apparently private level for many years. In those cases where traditional music and dance were performed publicly, information about the performances was not widely disseminated. The rest of French Polynesia had little knowledge of these traditions and, in a time when the arts were heavily dominated by Tahitian culture, expressed little interest.

The 1980s, however, marked a new era that combined steady population growth, increased feelings of Marquesan cultural identity and pride, and church acceptance of traditional music and dance. Given this transformed social climate, it is not surprising that the present field report differs significantly from the earlier ones. The 1989 survey documents a dynamic and involved music and dance culture, one that is in many ways poised on the threshold of an exciting period in the history of Marquesan performing arts. Dance groups are active once again in villages where there was a previous hiatus in performance for as long as eight years; Marquesan chants and dances are now included in large church-sponsored celebrations; newly-composed religious songs in traditional style are encouraged by the Bishop, Msg. Guy Chevalier, and performed in the Taiohae Cathedral; and the cultural organisation Motu Haka has successfully presented three major archipelago-wide arts festivals (hosted by Ua Pou in 1987, Nuku Hiva in 1989, Hiva Oa in 1991), thereby laying the foundation for ongoing events intended primarily for Marquesans.

The survey recordings reveal a strong and rich musical heritage from the past infused with life through contemporary performance. This repertoire of traditional material (mea kakiu) stands proudly next to more modern compositions (mea hou) drawn from a variety of Marquesan and non-Marquesan sources. The survey audio collection and accompanying documentation testify to the diversity and vitality of contemporary Marquesan artistic expression.
DETAILS OF THE SURVEY

OUTLINE OF ACTIVITIES

One of the main purposes of the survey was to document all extant musical genres — traditional and contemporary, sacred and secular, indigenous and imported. The resultant collection from the southern islands encompasses a wide variety of material: chants associated primarily with dance, chants occurring as part of the storytelling tradition (ha‘akekai), children’s songs, genealogies, laments, lullabies, topical chants that document important events and people, traditional chants no longer performed in their original context (e.g., war, launching a canoe, calling the wind god), demonstrations of musical instruments, new compositions in traditional or quasi-traditional style, religious music of the Catholic and Protestant churches, dance and entertainment music of Tahitian origin, examples of pan-Pacific popular songs, and contemporary music of the only dance band in the southern islands. As such, the recordings embody the core of southern Marquesan musical performance and afford an excellent overall portrait of musical practice in the late 1980s.

Most traditional Marquesan chants include the potential for a movement component. Indeed, Marquesan performing arts so closely interweave music and movement that the documentation of dance genres and dance music was an integral part of the survey work.

Some recordings are of elicited performances done specifically for the purpose of survey recording. Many of these examples draw upon the expertise and knowledge of respected elders and represent specific cultural knowledge and understanding not shared by the community in general. Elicited recordings also allowed for the inclusion of items that usually occur spontaneously in the private lives of the islanders (e.g., laments, genealogies, storytelling, game songs). Other recordings document the ongoing musical life of the villages at a variety of planned public events. Such performances demonstrate community knowledge and provide important contextual information about music and dance performance.

Community performances, as large group music and dance presenta-
tions, are not an everyday occurrence in the Marquesas. Rather, such performances are found in connection with occasional events of significant community importance. Because they involve large numbers of performers and weeks of preparation, they are not easily duplicated outside of the event itself. In recognition of this fact, the initial phase of the survey was timed to coincide with the 1989 Festival of Marquesan Arts (Te Matava'a no te Henua 'Enana), organised by Motu Haka and held in Taiohae, Nuku Hiva. Bringing together musicians and dancers from throughout the island chain, the festival provided the necessary community motivation to organise large-scale performances and to stimulate event-specific chant composition. Without such an event, undoubtedly certain items would not have been recorded or would have been represented only by atypical, individual, elicited performances.

Another important goal of the survey was to interest Marquesans in documenting their own communities. Two co-workers were actively involved with all phases of the field project and were instructed in interviewing and documentation techniques, song text transcription, and cataloguing procedures. On Hiva Oa, where research time was significantly longer, the co-worker also received instruction in and assisted with audio and video recording. This training is of benefit both to the co-workers themselves and to the traditions they continue to document.

TIMETABLE

The field survey extended from June 19 to August 20, 1989. An initial two-day layover in Papeete allowed time to make official courtesy visits, secure initial housing arrangements, and renew former contacts with Marquesan immigrants from the southern group. Departure by air for the Marquesas was on June 21, 1994.

Six days of pre-festival time in Taiohae were devoted to meeting with governmental, religious, and cultural officials, contacting performers and group leaders from throughout the archipelago, attending and recording rehearsals, and interviewing festival organisers. The three-day festival Te Matava'a no te Henua 'Enana, held on June 28-30, was recorded in its entirety. Onward travel to the southern islands after the festival was with the returning dance delegations aboard the French military ship Dumont d'Urville.

In all, eight weeks were spent in the Marquesas, including approximately four weeks on Hiva Oa and two and a half weeks on Fatu Hiva. Transportation schedules and an active calendar of musical events on Hiva Oa reduced the Tahuata trip to only two days, but allowed sufficient time to record a total of 80 songs from two Tahuata villages. A three-day
stopover in Papeete on the return trip was filled with additional research and courtesy calls to report on the project’s findings.

PERSONNEL

Primary Researcher for the survey was Jane Freeman Moulin, now Associate-Professor of Ethnomusicology at the University of Hawai‘i at Manoa. Two Marquesan co-workers, engaged after arrival in the islands, were recommended by community leaders. Mr Robert Te‘ikitaautua LeBronnec of Atuona, Hiva Oa was involved with all aspects of the interviewing and documentation process on the islands of Hiva Oa and Tahuata. Even after the completion of the survey, he has continued the important work of recording and documenting Marquesan music.

Mr LeBronnec was unable to travel to Fatu Hiva, and Mrs Paloma Gilmore Ihopu kindly agreed to serve as co-worker on that island. As song leader and accompanist for the Catholic church in Omoa, as well as a former dancer in the village dance group, she brought the special perspective of a performer to the project.

RECORDINGS AND DOCUMENTATION

Survey documentation includes audio and video recordings, photographs, written information gathered in the islands, an audio demonstration tape, an extensive catalogue of transcribed song texts, tape logs, and recorded interviews.

The collection includes approximately 50 hours of audio recordings, more than 34 hours of video recordings, 468 still photographs in both colour and black-and-white, and approximately 20 hours of non-transcribed, taped interviews. Supplementary written information consists of such items as the official opening speech for the Taiohae festival, staff notation for the musical portions of the Marquesan mass, text for the mass celebrating 150 years of Catholicism in the islands, and the complete text transcription of an entire Atuona performance for the festival.

An 80-minute demonstration audio tape, prepared from the survey recordings, contains examples of all extant genres of Marquesan music from the southern islands. This tape and accompanying explanatory notes are available from the Archive of Maori and Pacific Music, University of Auckland.

A five-volume, 616-page catalogue documents 748 musical examples and contains 96 pages of detailed tape logs for the audio collection. Eight copies of the catalogue were sent to the Marquesas; additional copies are
available at the Archive of Maori and Pacific Music, the Hawai‘i-Pacific Collection of Hamilton Library at the University of Hawai‘i at Manoa, and the East-West Center in Honolulu.

Audio recordings were made in stereo on 90-minute Maxell XLII-X chrome tape. Equipment included a Sony TCD5PROII tape recorder with two Crown GLM-100 PH-1 microphones, a back-up Sony WM D6C recorder with a Sony ECM-909 stereo microphone, and an Olympus VX-802 video camera.

Recordings were made in the southern villages of Atuona, Puamau, Hanaiapa, Taaoa, Omoa, Hanavave, Vaitahu, and Hapatoni. Each item from these villages is documented and indexed according to: song type, performer(s), recording location, recording date, tape number, and first line of text. The catalogue provides song texts for almost all of the southern island recordings; an index for each village provides access to the collection through any of the above six fields. Although peripheral to the southern-island focus of the survey, the pre-festival period on the northern island of Nuku Hiva allowed adequate time to record, secure song texts, and complete preliminary documentation of religious events in the principal village of Taiohae as well as the rehearsals and performances of the Taiohae dance group. This material is also included in the catalogue.

All festival performances were recorded on both audio cassette and 8 mm VHS video cassette (NTSC system). Festival recordings total approximately 10 tape hours and contain the presentations of all participating Marquesan delegations (Taiohae, Hatiheu, Ua Pou, Ua Huka, Atuona, Puamau, and Fatu Hiva) and invited groups representing Rapa Nui and the Tuamotu Islands. Additional video documentation includes rehearsals for the festival, Keu ‘Evanerio church plays, rehearsals and performances for the Ko‘ina Rare Bastille Day celebrations, a Protestant song gathering, and some of the arranged audio recording sessions.

The originals of the audio recordings and copies of all other field materials, apart from the taped interviews, are housed with the primary sponsoring organisation, the Archive of Maori and Pacific Music. Videotapes were duplicated and transferred to PAL format for archival purposes. Taped interviews, the original videotapes, and cassette copies of the audio recordings are in the researcher’s collection in Honolulu.

A complete set of the audio recordings was sent to the Hiva Oa section of Motu Haka to serve as a resource for local communities and to form the foundation for a small library at the Mayor’s office in Atuona. In addition, the mayors’ offices in Atuona (Hiva Oa), Omoa (Fatu Hiva), Vaitahu (Tahuata), and Taiohae (Nuku Hiva) each received a copy of the recordings made on their respective islands. Copies of all recordings of religious music were sent to Monseigneur Guy Chevalier at the Catholic Mission in Taiohae.
ORTHOGRAPHY

Marquesan is the primary language spoken in the islands, although French is the official language of instruction in the schools. Marquesan is essentially an oral language, and there is at present no standardisation of the written form. The problem of orthography is further complicated by the fact that the cultural organisation Motu Haka, the church, and Polynesian linguists all espouse different systems for indicating glottal stops and vowel length, while the typical Marquesan does not employ diacritical markings at all. In addition, phonemic vowel length in Marquesan, already less standardised than in some other parts of Polynesia and often determined by desired emphasis and word placement within the sentence, may be subject to alteration in the musical context. Whereas diacritical markings for specific music and dance terminology were confirmed and are indicated by an inverted comma denoting the glottal stop (e.g., tape'a) and a macron over the vowel denoting lengthening (e.g., pū), song texts were left as transcribed by the co-workers — that is, without diacritical markings.

Dialectical differences between the northern and southern islands result in differing vocabulary for some music and dance genres and certain musical instruments. Where the northern equivalent is known, I have provided it, followed by (N). All other terms should be considered specific to the southern islands until further work in the north is completed. Where there is alternative terminology within the southern group, the specific island or valley name is indicated after the term.

The plural of Marquesan words is not formed by adding an “s.” This practice is retained here in the writing of Polynesian words inserted in the English text. The plurality of a noun is, however, distinguishable within the context of the English sentence.

French law requires that all citizens show an acceptable French first name on their passports and legal documents. Consequently, most Marquesans have an “official” French name followed by a Marquesan personal name, the latter often being the one most commonly used in daily interactions. Although Marquesans generally write the family name first, personal names are here written to conform with the Western convention of writing the family name last.

ACKNOWLEDGMENTS

In addition to the funding agencies mentioned above, I should like to express my warmest appreciation to several individuals: to the elders of the villages of Atuona, Puamau, Taaoa, Hanavave, Omoa, Vaitahu and
Hapatoni who came forth to share their knowledge so that both Marquesans and non-Marquesans might come to understand the beauty of Marquesan traditions; to the cultural organisation Motu Haka (Hiva Oa Section) for lending its name, support and a 4-wheel-drive vehicle to the project; to Atuona mayor Guy Rauzy and Omoa dance group director Joseph Toua Tetuanui for facilitating contacts in their communities and for their warm hospitality; to Louis Frébault for help in handling the important logistical details and for his seemingly endless patience, enthusiasm, and good humour; to Lucien Ro'o Kimitete and his wife Deborah for pre-trip information and on-site assistance in Taiohae; to Mervyn McLean, Lester Monts and Barbara B. Smith for their helpful guidance, warm encouragement, and ongoing interest in the work; and to all of the people of Hiva Oa, Fatu Hiva, and Tahuata who helped in countless ways.

A very special word of thanks goes to Monseigneur Guy Chevalier, who kindly corrected and translated the religious texts for songs recorded at the various events of the Catholic church. His assistance was invaluable, both during the survey period in the Marquesas and during the subsequent preparation of the catalogue.

The fine work of co-workers Robert Te’ikitautua LeBronnec and Paloma Gilmore Ihopu merits special commendation. Their personal dedication to the project was extraordinary, especially in the face of very long hours and far too much work for the restricted period of time. The extremely large number of song texts and amount of accompanying information presented in the catalogue are the direct result of their effort and commitment.

MUSICAL INSTRUMENTS

TRADITIONAL MUSICAL INSTRUMENTS

The history of Marquesan music, from earliest Western contact up through most of the 19th century, reveals a prevalent use of single-membrane drums, shell trumpets, and body percussion in large-scale public events. Beginning in the last two decades of the 19th century, however, French legislation, church censure, and Tahitian cultural hegemony all exerted powerful influences that contributed to the gradual fading of traditional music and a corresponding decline in musical instruments. Field
workers remaining in the Marquesas for several months during the 1920s and 1930s, for example, never saw Marquesan drums played, although they noted the use of hand claps to accompany chant. Indeed, it was not until the 1980s that the sounds of drum, shell trumpet, and body percussion were once again established as a desired norm for important performance occasions.

Some instruments formerly used for private amusement have disappeared from use only recently. These include: the bamboo mouth flute *vivo* (*kipokohe* on Fatu Hiva), the single-reed aerophone *puhakahau*, and the nose flute known on Fatu Hiva as *kohepuru* and *pūkohe*. Elders who had been proficient on these instruments passed away during the 1980s, apparently without transmitting their knowledge of these traditions. Another relatively recent loss appears to be the mouth bow *tita'apu*, which was played on Fatu Hiva in the 1930s. In the entire three southern islands we found no one who had ever personally played any of these instruments, although older residents on Fatu Hiva said that they had heard them frequently in their youth. They also mentioned an important speech-like use of these instruments for intimate communication.

Two chordophones are referred to in the literature. The ‘shell lyre’ *kiko’ua* mentioned by Linton (1923:408), however, appears to be a translation error. Dordillon defines *kiko’ua* as “esp. de coquillage lyre (harpe ventrue)” (1904:158). This is a type of shell known as the lyre shell, not a shell lyre.

The second chordophone was the mouth bow. Described as “practically obsolete” in 1920-21 (Linton 1923:408), this instrument has now disappeared from use. A 64-year-old Fatu Hiva resident remembered the mouth bow *tita'apu* as an instrument about 18 inches (457 mm) long, made from a branch of hard wood such as guava or *tu'u*, and tied with a thin sennit cord. The *tita'apu* was played by holding the instrument to the mouth and tapping the cord lightly and rapidly with a coconut rib. Although considerably shorter than the 42-inch (1067 mm) specimen described by Linton (*ibid.*), this appears to be a Fatu Hiva version of the same instrument.

Traditional sound producers in current use include an idiophone, single-head membranophones, and aerophones, with membranophones and aerophones as the dominant categories in both numbers of instruments and frequency of their use. These sound producers exhibit varying degrees of integration into contemporary life. The jews harp, for example, hovers on the verge of extinction (the survey located only three elderly women of Fatu Hiva origin who knew how to play this instrument), but other instruments — such as hand-struck membranophones, wooden trumpets, and shell trumpets — have experienced a resurgence in popularity and are included once again in large group presentational dance performances.
IDIOPHONE

The sole traditional idiophone in use today is a jews harp, regarded as an instrument for private amusement and intimate communication.

1. *tioro* (Fatu Hiva; also *tita‘apu* or *tita‘a kohe*, Fatu Hiva)\(^{13}\) - a bamboo jews harp with an unattached lamella, approximately \(\frac{3}{4}\) " (19 mm) wide and 9-10" (229-254 mm) long (Fig. 4).

![Bamboo jews harp](image)

Figure 4. Bamboo jews harp (*tioro*; also *tita‘apu* and *tita‘a kohe*).

MEMBRANOPHONES

Membranophones are played with the fingers and palms of both hands and are used to accompany song and dance. In large presentations they also may be beaten to fill in the time between individual compositions with simple, repeated patterns, thereby supplying a continuity in sound to the overall performance. Whereas ancient Marquesans had at least 16 terms to denote different kinds of single-membrane drums (Linton 1923:403), the general term for drum, *pahu*, today applies to all sizes and functions.

1. *pahu* – a cylindrical, hand-struck, single-membrane drum with a footed base. Unlike the early specimens that have sharkskin heads attached with distinctive, complex lashings of handmade sennit, modern drums use metal rims (or less frequently, wooden rims) and commercial rope to attach a goatskin membrane (Figs 5-7). Dimensions are not standardised; the Fatu Hiva drum depicted in Fig. 5 is a representative mid-range size (32\(1/4\) inches high and 12\(1/4\) inches drumhead diameter [818 mm high and 317 mm diameter]). Some drums are open cylinders; most have a closed resonating chamber and are made of local hard woods such as *tou* (L. *Cordia subcordata*) (Fig. 6).
Figure 5. Single-membrane drum \textit{(pahu)}. Fatu Hiva.

Figure 6. Single-membrane drum \textit{(pahu)}. Atuona, Hiva Oa.
Figure 7. Single-membrane drum (*pahu*) in the cathedral at Taiohae, Nuku Hiva during the Festival of Marquesan Arts (June, 1989).

Figure 8. Old single-membrane drum (*pahu kohau*). Puamau, Hiva Oa.
2. **pahu kohau** - an historical drum still used in Puamau, Hiva Oa. The drum measures 23\(\frac{1}{4}\) inches (597 mm) in height and 12 inches (305 mm) in diameter and has no carving aside from the telltale rows of horizontal grooves that are a persistent feature in museum examples of Marquesan drums. The drumhead, originally secured with sennit to a ring attached at the uppermost part of the base (the holes for which are clearly visible in Fig. 8), is now a goatskin membrane affixed by a metal rim and simplified, modern lashings. A footed base holds the externally rounded resonating chamber approximately 7 inches (178 mm) off the ground; it was not possible to examine the internal construction.

**AEROPHONES**

Traditional aerophones include two kinds of trumpet, plus a number of sound-producers regarded as children's toys. The word *pu*, which is onomatopoeic for the sound produced, figures prominently in the names of several traditional instruments played with the mouth (see also *pukohe*, *puhakahau*, and *tita'apu* above). When used by itself, the term generally refers to shell trumpets, although one children's toy also bears this same name.

1. **ki** - a child's bamboo whistle without finger holes.

2. **kikohepuru** - formerly a bamboo nose flute (Handy 1923:311-12), but now a child's whistle made from a hollow branch of the *pititu* (L. Ricinus) bush.

3. **pinao** - a leaf whizzer made from a folded strip of coconut or banana leaf and two pieces of coconut midrib (Fig. 9). Informants mentioned that there was a chant associated with spinning the *pinao*, but no one could recall it.

4. **pu** - a shell trumpet that Marquesans further identify as *pu'i'u* (end-blown Cassis), *putona* (side-blown Triton), or *putupe* (a smaller, unidentified end-blown shell). These instruments announce the beginning and end of important performance events, enliven music and dance presentations with a spontaneous layer of musical elaboration, and play along with the drums between individual compositions. More than one shell trumpet may sound simultaneously; more frequently, players alternate, overlapping their entrances when a continuous sound is desired.

5. **pu** - a leaf oboe made from one or more strips of banana leaf rolled into a tube with a slight conical shape.

6. **pu 'akau** (*pu rohoti*, N) - a wooden trumpet consisting of a tapered cylinder and an adjustable bamboo mouthpiece. A representative modern example measures 28 inches (711 mm) long, flaring from 5 to 8 inches (127 to 203 mm) in diameter (Fig. 10). The bell end of the instrument is open; the other end is solid except for a small hole to insert the mouthpiece (a length of bamboo, 8-14 inches (203-356 mm) long and
Figure 9. Leaf whizzer (*pinao*). Omoa, Fatu Hiva.

approximately 1-1\(\frac{1}{4}\) inches [25-32 mm] in diameter). The player holds the bamboo to the mouth with the right hand, and the left hand supports the body of the instrument in a horizontal position. Formerly these trumpets were carried in canoes and used to communicate with those on shore; today they are used at music and dance performances, sounding at the beginning and end of presentations and between individual compositions. Their penetratingly loud sound makes them less acceptable than shell trumpets as an accompaniment to chant. Older Marquesans credit this instrument with a speech-based communicative power, although young players no longer practice or seem aware of this former use of the instrument.

In addition to the objects listed above, there is a hand whistle that imitates the call of the *kuku*, a small dove. Cupped hands are clasped at right angles with the thumbs side by side, and the player blows into the small gap between the two thumbs, altering the pitch by raising and lowering the fingers of the top hand. Although usually blown by children as a form of amusement, the Puamau delegation employed this hand whistle in their performance for the Festival of Marquesan Arts (1989).
IMPORTED MUSICAL INSTRUMENTS

The importation of song and dance genres has brought a corresponding influx of non-Marquesan musical instruments. These instruments are present across the spectrum of Marquesan musical performance and are used for dance accompaniment, for entertainment music, and as an accompaniment to religious songs (at church events in the community and in worship services).

IDIOPHONES

Imported idiophones include the wooden slit-drum, tin-can drum, bamboo slit-drum, and spoon rattle. In addition, there are two bamboo instruments, a scraper and a gong, that are tentatively included in this category of imported instruments until further research can be undertaken into their origins and history.

The most prominent imported idiophones are those that accompany the large group, Tahitian-style dancing known as tapriata/tapiriata, a dance style that has been performed in the Marquesas since the 1880s. Although these dances originally were accompanied only by double-membrane ta'iparau/tariparau drums, contemporary practice follows that of Tahiti, where tō'ere slit-drums are an indispensable part of the drumming ensemble. A typical
ensemble in Tahiti includes three to‘ere, a fa‘atete (single-membrane drum), and a double-membrane pahu, but drumming groups in the Marquesas are considerably more flexible in size and instrumentation (see Figs. 14 and 15).

1. ama pakapaka - a bamboo scraper consisting of nine bamboo strips affixed with tapa and string to a wooden frame (approximately 14 inches high by 11 inches wide [356 mm by 279 mm]). One long side of the roughly rectangular frame is extended to form a handle. The instrument is held across the front of the body, with the left hand on the handle; the right hand scrapes across the bamboo strips with a stick (Fig. 11). This instrument was used as part of the accompaniment for the Puamau presentation at the Festival of Marquesan Arts (1989).

2. kohe - a bamboo slit-drum played by small boys for their own enjoyment (Fig. 12). The boys imitate the Tahitian drumming patterns performed by adults.

3. tini - a tin-can “drum” hit with two sticks (kerosene cans and large cracker tins make convenient instruments). These dropped out of use decades ago in Tahiti, where they were replaced by the membranophone fa‘atete in the 1950s. Some Marquesan villages still use them.
4. tō'ere (tōkere, Puamau) – wooden slit-drums based on Tahitian models. Most Marquesan examples are of medium size (25-30 inches [635-762 mm] long) and are played with one stick (Fig. 13). Rosewood, mi'o (L. Thespesia populnea), is a favourite wood for these instruments.

5. tuita – a spoon rattle played by either inserting the handles of two metal spoons in the neck of a bottle and shaking the bottle, or by holding two spoons loosely in one hand and hitting them against the thigh with the other hand. This is a frequent ad hoc accompaniment to the informal singing of pan-Pacific popular songs.

An elderly woman in Atuona mentioned a former use of bamboo stamping tubes. She also described an unnamed idiophone made from a length of bamboo with a hole cut in one end, saying that the instrument was struck with a stick as the player covered the hole with one finger and then released it to change the “sound” [pitch?]. This is probably the bamboo gong I observed in the Puamau drumming ensemble for the 1989 festival performance, but did not have the opportunity to examine at close range. This instrument appeared to be approximately 20 inches (508 mm) long and 3 inches (76 mm) in diameter. It was held in a vertical position by a standing player and hit with one stick (Fig. 14).

Figure 12. Bamboo slit-drum (kohe). Omoa, Fatu Hiva.
Figure 13. Wooden slit-drum (*tō'ere*). Omoa, Fatu Hiva.

Figure 14. Musicians at a Puamau delegation rehearsal for the Festival of Marquesan Arts, June 27, 1989. Taiohae, Nuku Hiva.
CHORDOPHONES

Chordophones include the guitar (kīa), an occasional ‘ukulele and two locally-made instruments, the ‘ukarere and the tura. All of these are used to accompany pan-Pacific popular songs, the usual form of impromptu social entertainment. The guitar and ‘ukarere also accompany choreographed ‘aparima dances from Tahiti as well as tamure partner dances in ‘ori tahiti (Tahitian dance) style. In some valleys, guitars are occasionally played in church—particularly for charismatic and youth services.

1. kīa - guitar. Acoustic six-string instruments are the most popular type of guitar; only three electric guitars were observed in the southern islands, and these were all played by members of the dance band Hiti Marama in Atuona, Hiva Oa.

2. tura - an ad hoc one-string bass constructed from a fuel can, a long stick, and a nylon cord. The cord, attached to one end of the stick and the centre of the can top, is pulled taut (by placing the free end of the stick on the top of the can near the edge and holding the stick in a vertical position) and plucked with one hand. The pitch is varied by pulling backwards on the stick to create more tension on the string.

3. ‘ukarere - a locally-made, 4-string, long-necked, fretted instrument carved from a single piece of mi’o (L. Thespesia populnea) or tou
(L. Cordia subcordata) wood. A representative example is 24 inches (610 mm) long and 5 inches (127 mm) wide. The elongated body has a 1\(\frac{1}{8}\)-inch (29 mm) sound hole opening on the back and a goatskin membrane held in place by a metal ring affixed over the 4-inch (102 mm) diameter, bowl-shaped resonating chamber carved into the front of the instrument. A movable bridge sits directly upon the membrane; the nylon strings are attached to frontal pegs. A variety of tunings are employed by Marquesan players, with one popular one being: c\(^1\), f\(^1\), a\(^1\), d\(^1\).

**MEMBRANOPHONES**

Imported membranophones were already established in the Marquesas by the 1880s. Then, as now, their use reflected patterns established in Tahiti and associated with new songs and dances brought in from the capitol. The history of these 20th-century imported drums deserves in-depth study, both because of their interesting incorporation of text-based rhythmic patterns in the Marquesas and because of the potential information the Marquesan instruments afford regarding the earlier use of these drums in other parts of French Polynesia.

1. *fa'atete* - a Tahitian single-membrane drum played with two sticks (Fig. 16). It is used in some, but not all, villages to replace the tin-can drum in *tapriata* accompaniment.

2. *pahu 'umerere* - a variable pitch double-membrane drum apparently similar to one used on Bora Bora and Ra'iatea (in the Society Islands) during the 1920s and 1930s.\(^{16}\) The Marquesan version was described as a drum with a cord attached to one membrane. The other end of the cord was tied to the toe of the player, who could alter the sound of the drum by pulling on the cord. The *pahu toi* (toi 'pull'), described by an Atuona man as a drum for which one “pulls” a cord, may be a variant term for this same drum. No existing specimen of the instrument was observed during the survey period.

3. *tariparau* (also *ta'iparau*) - a double-membrane drum played with one stick and used to accompany both *tapriata* and *aparima* dancing.

4. *ohopehope* (also *umerere* and *kapetuhe\(^17\))* - all onomatopoeic names supplied for a locally-made snare drum played in the village of Puamau. The drum, 18\(\frac{1}{4}\) inches (470 mm) in diameter and 10\(\frac{3}{4}\) inches (267 mm) in height, had two thin cords stretched across one of its two goatskin membranes. The drum is suspended on a cord slung over the player’s head and one shoulder and hit with two sticks (see Fig. 14).

**AEROPHONES**

Two imported aerophones enjoyed widespread popularity in the Marquesas in earlier years:

1. *fira toi* - accordion. Reflective of Tahitian musical practice of the time, the *fira toi* was an apparent favourite in the 1870s (Eyriaud des
Vergnes 1877:55) and remained so throughout the 1920s and 1930s. It is no longer played today.

2. *fira* (also *fira fafa*) - harmonica. The *fira* was probably introduced in the 1880s; by the 1920s and 1930s it was a popular instrument in even remote villages. Its use today is restricted to those elders who play it to recall the songs of their youth. In an apparent transfer of traditional concepts and usage to a modern instrument, one woman in Omoa, Fatu Hiva mentioned that the *fira fafa*, like the *pūhakahau*, could be used for communication by "speaking" into the instrument.

Brass bands are conspicuously absent from French Polynesian life, especially in comparison with other Polynesian cultures such as Tonga and Samoa. Thus, the complete lack of bands in the Marquesas is a reflection of a larger national picture. The only band in the Territory is the French military band *Régiment d'Infanterie de Marine du Pacifique* (RIMAP), which very rarely travels to the Marquesas—and only for occasions of Territorial importance, such as the celebration of 150 years of Catholicism in the islands (1988).
ELECTROPHONES

Electric guitars were used by the one live dance band observed in the southern islands, an Atuona group called *Hiti Marama*. The group also included a synthesiser and electronic drum set.

Electronic keyboards appear in connection with religious events, but this use is rather restricted. The Catholic church in Omoa, Fatu Hiva regularly uses a keyboard (called the *orgue* ‘organ’) in church services. The Taiohae group performing at the Keu ‘Evanerio church plays in Atuona, Hiva Oa brought an electronic keyboard with them and used it to accompany song and dance and to provide background music for their dramatic presentation.

MUSIC AND DANCE GENRES

Marquesans divide their music and dance into 1) *mea kakiu* (‘ancient things’) and 2) *mea hou* (‘new things’). On Hiva Oa, *mea kakiu* is further defined as music performed “before the arrival of the Catholic sisters” (1885). Although this Marquesan terminology implies a differentiation based on time, the real distinction is between those things considered “Marquesan” and everything else. Consequently, some 20th-century compositions may, on one level, be considered *mea kakiu* if they conform to a traditional style, whereas imported musical forms — whatever their age — are not included in that classification. The following discussion takes this into account, grouping music and dance genres as traditional, indigenous forms and modern, imported ones. A third category of survey recordings clusters around songs specifically for children, but embraces both older compositions in Marquesan language and style as well as newer, Western-influenced songs sung in Marquesan or French. Because of certain transitional characteristics in some of the older songs and a lack of clear indication as to their placement in indigenous classification, I have grouped all children’s songs together in a separate section following the discussion of adult genres.
Traditional music and dance are represented by several extant genres. Despite some variation between northern and southern terminology for classifying the repertoire, there are several generally recognised types performed throughout the archipelago. In addition, there are some compositions in traditional style that do not fit neatly into specified categories, but rather exist as individual pieces in their own right. Examples of such compositions are given under the heading "Miscellaneous".

The role of movement in traditional Marquesan music performance merits a study of its own. Initial research indicates that indigenous distinctions between dance and music genres are not based on simply the presence or primacy of movement. Also, there is evidence that Marquesan conceptualisations of what constitutes dance may not be the same as those found elsewhere in Polynesia. The survey findings regarding movement are preliminary, but there are important points that emerge from this initial work.

First, poetry, music, and dance are highly integrated and often inseparable elements from a Marquesan perspective. The contrast of this approach with a Western perspective is evident in vocabulary and word usage. A putu, for example, is defined by Marquesan tradition as the totality of words, musical sound, and choreographed group movements. One does not recite a putu or chant a putu or dance a putu; one putus a putu.

Second, most traditional chants allow for the inclusion of movement — either spontaneous or choreographed. For example, the chanting of genealogies may be accompanied by juggling; solo declamatory chants may involve arm gestures and locomotion; and groups may enliven and elaborate their chanting with choreographed, specially-taught movement sequences that relate to the words of the song text. None of these, however, is considered dance in Marquesan thought.

Third, although Marquesans have a range of structured movements, only one specific set is distinguished as haka, a term translated as ‘dance’. Haka is marked by certain important elements: 1) extended arms; 2) a feeling of gentle verticality resulting from a repeated flexing and extending of the knees, in some cases combined with gentle hops performed in place, while turning around in a circle, or moving forward; and 3) a support of the weight primarily on one foot. A back and forth fluttering of the hands (as opposed to the rapid rotation of the wrist found in New Zealand Maori dance) may accompany haka. Significantly, Marquesan haka is much less grounded than the typical stance found so widely in Polynesian dance.

In keeping with Marquesan practice, the following discussion of tradi-
tional mea kaku does not divide genres into dance and non-dance categories. The word haka is used here in the Marquesan sense (i.e., to indicate movement incorporating the particular features delineated above). The word “dance” is broader in its application and encompasses both haka and non-haka movements; it is used to refer to structured movement in general.

DECLAMATORY CHANTS

Ha’anaunau (anaunau, Fatu Hiva; anaunau, N), tapatapa (Hiva Oa and Tahuata; N), mauta’a, and va’ahoa (also hoava’a; vakahoa, Puamau) are all unaccompanied, non-metrical chants in speech-dominated rhythm. Marquesans in 1989 found it difficult to make distinctions between these different types of chants and, in fact, occasionally used the terms interchangeably. Survey personnel spent considerable time going over these terms with the most knowledgeable people. While questions as to the differentiating qualities of these genres produced much debate, there was little consensus. This lack of clear agreement is not a recent development, however, for Handy also encountered overlapping terminology in the 1920s (1923:339-40).

Contemporary information appears to support one of Handy’s informants, who remarked that the va’ahoa and the mauta’a were different kinds of ha’anaunau (Handy field notes, File 3.6, Book 4, p.160). The survey conclusion is that the term ha’anaunau denotes a general style of declamation in speech-dominated rhythm that may cover a range of subject content, purpose, and context. When it is necessary to distinguish a particular subject or specific usage, Marquesans employ another, more precise name (e.g., va’ahoa).

Declamatory chants are most frequently performed by a solo male or female, although some examples include solo lines answered by a group response. At times the chanter employs definite pitch (generally a reciting tone or a main reciting tone with the m3 below it); at other times the text is delivered in heightened speech on tones of indefinite pitch; often there is a combination of the two.

In 1989, declamatory chants were an integral part of dance performances for both the Festival of Marquesan Arts and in presentations of Marquesan music for the Ko’ina Rare in Atuona. Ha’anaunau were also recorded in the context of story-telling, where chanted sections were woven into the fabric of the ha’ahekai (ha’akakai, N) stories related by the elders.

HAHI (MAVE, N)

Hahi are improvised, unaccompanied, solo chants performed by women to welcome guests arriving at important community events. They also are chanted outside of the church at weddings to declare genealogical
affiliations and are an important feature of formal music and dance presentations, where they serve as a spontaneous layer of aural and visual elaboration. During the survey period, *hahi* of a more informal nature were also chanted from the deck of a boat carrying departing dance groups and from the back of a pick-up truck that circulated throughout the village of Atuona immediately before a wedding.

Text content and subject matter vary, depending upon the occasion. Greetings, acknowledgements, affirmation of genealogical ties, or identification of the valley origin of the performers are typical of these improvised chant texts.

The *hahi* consists of short phrases of text in rapid parlando followed by a long sustained tone that terminates in a drawn-out descending glide (Ex. 1). The tessitura is high; the vocal production is tight and forced. Although the *hahi* is chanted by one person, frequently more than one woman performs *hahi* at a particular event. The women may alternate their chants, sometimes overlapping entrances so that one takes over when the other starts the final glide. At other times, there is no apparent effort to coordinate entrances, and the chants function as separate, unrelated lines in the overall texture.

*Hahi* chanting includes non-choreographed torso and arm movements that are an important visual aspect of *hahi* performance. The woman may repeatedly tilt her torso forward in a slow bow or walk around the performing area as she waves greenery in large sweeping gestures.

![Example 1. *Hahi*. Female member of the Atuona delegation to the Festival of Marquesan Arts. Taiohae, Nuku Hiva. (a, b #2111.2 June 30, 1989; c #2114.1 June 29, 1989).](image-url)
HAKA MANUMANU.

As implied in the name, the haka manumanu ('bird dance') is true haka 'dance' in the eyes of Marquesans. Elders fondly remember it as particularly beautiful but rarely performed. Atuona informants mentioned a performance in 1935 and then reported not seeing it again until the 1960s. On those occasions, the dance featured females who danced with extended arms and with feathers attached to the middle finger of each hand. Modern interpretations of this dance have been presented by northern island dance groups in recent years (beginning with the Festival of Marquesan Arts in 1989), but these “reconstructions” are viewed as non-authentic by southern islanders.

In the absence of a documented performance and in-depth information, it is impossible to attempt a detailed description of this dance. It is unclear whether the haka manumanu is one set music-and-dance composition or a particular style of dancing that may be performed to various musical compositions. We do know, however, that the haka manumanu performed by the Taiohae delegation for the Festival of Marquesan Arts in 1989 and videotaped as part of the survey documentation is an atypical performance, one described by choreographer Lucien Ro’o Kimitete as his “fantasy”. Although the text and manner of chanting were Marquesan, the Tahitian style drumming and the dance movements were far removed from traditional mea kakiu.

The date of the last Atuona performance suggests, however, that there are still southern islanders — either local residents or immigrants in Tahiti — who know this dance. Hopefully, they will encourage its performance in years to come.

MAHITETE

One specimen of a mahitete was recorded during the survey. This item, part of the festival presentation by the delegation from Puamau, Hiva Oa and identified only by the leader’s announcement, featured a mixed male-female group standing in a circle formation. They accompanied their chant with handclaps. The example is of special interest as the only 1989 recording of polyphonic part-singing in a traditional Marquesan genre (#3118, #3401). Completely level in contour except for those phrases in indefinite pitch, the chant was performed in two parts at the interval of a major second. The second part was added by a middle-aged female, respected in the valley for her fine voice and her knowledge of music and dance. The word mahitete was not known in other valleys, and in 1989 the genre in the southern islands appeared to be exclusive to the valley of Puamau. The inclusion of this term in the Dordillon dictionary (1904), however, may indicate that the genre was more widely performed during the late 19th century.
Mahohe (mahae‘u, N; also haka puka)

The mahohe is the well-known ‘pig dance’ of the Marquesas, a choreographed large-group composition performed in two or more columns stretching from the front to the rear of the performing area. Men perform strongly accented arm movements that mime activities such as making breadfruit paste, opening coconuts, or bathing in a stream. Movements may also be erotic in nature. Northern islanders say that the mahohe describes the actions of a pig. In Atuona, however, the group leader said that it is not the pig who does the action; rather, it is the dancers who make the sound of a pig as they mime actions of daily life. Marquesans attribute a Nuku Hiva origin to this dance, which may explain why only the northern term is given in Dordillon’s dictionary. Although also performed on other northern islands and on Hiva Oa in the south, Nuku Hivans are the generally acknowledged specialists in mahohe performance.

As the men act out the theme of the particular mahohe, columns of female dancers may move forward into the space between the male columns. Atuona women in 1989 remained standing with their hands on their hips, swaying gently their hips from side to side in rhythm with the underlying pulse. One informant said that it was people from Taiohae, Nuku Hiva who first did the mahohe in lines and with women at a July 14th celebration in the mid 1950s.

As they dance, the men perform sequences of rehearsed, non-lexical syllables that play on variations in vowel sound and rhythm. These vocables are delivered in what is well described as a strong, husky, rhythmic grunt; women do not vocalise. The desired sound is set deep in the throat and is one in which a definite rumbling of the voice is audible. Marquesans admit that this is extremely hard on the vocal cords.

A composition consists of one or more syllabic/rhythmic patterns, depending upon the length and complexity of the choreography. Patterns are generally repeated several times. An Atuona mahohe performed for the Festival of Marquesan Arts consisted of a sevenfold repetition of a single pattern (Ex. 2a); another mahohe by the same group employed two patterns (each repeated several times) arranged in A-B-A form (Ex. 2b):

An individual mahohe may be short in duration, but usually several compositions are strung together to make a typical performance. Performed in strong, duple metre at moderate to fast tempo, the mahohe may incorporate foot stamps and/or hand claps that arise from the choreographed gestures of the dance. There are no accompanying instruments.

Matatetau (Matatau, N.)

Matatetau are genealogies. Known today by only a few elders, matatetau are recited by a single person in rapid, rhythmic speech. Such recited genealogies also may be accompanied by juggling, where they are known as pei. The term pei refers to balls or small packets of breadfruit paste,
Example 2.

suggesting that chanters originally employed small, hand-sized packets of this food staple in their juggling. Sixty-year old informants reported using oranges, limes, ‘ama nuts, or small balls of pandanus leaves when they were young, saying that there were women who could juggle up to six items as they chanted. A mistake-free recitation allowed the chanter to proceed directly to a special juggling chant. The person who could recite perfectly both the genealogy and the juggling chant — without dropping anything — was treated to a special meal or other reward from the family.
**PUTU**

*Putu* are large group chants performed by an all-male or by a mixed male-female group, standing in an inward-facing circle formation around one or two male leaders. The genre is represented today by a small repertoire of pre-existing chants included in presentations calling for traditional music and dance. Although *putu* are performed throughout the archipelago, the men of Atuona, Hiva Oa are especially admired for their fine performances.

There is no standardised text content among the different *putu* recorded. One example, a *putu* first documented by Handy (Handy and Winne 1925:42-43), is serious and honorific in nature; the remaining ones are light-hearted and sometimes mocking, with overt sexual references. The text consists of two to four short, well-defined sections that may be repeated in performance. Pieces tend to start in speech-determined rhythm, often performed responsorially, and finish with a strongly rhythmic section chanted in unison (Ex. 3).

*Putu* performers accompany their chant with handclaps and choreographed group movements. Although this choreography may involve arm, leg, and torso movements (sometimes relating to words in the text), none of the examples documented as part of the survey incorporated group movements that Marquesans consider *haka* (dance). The leader(s), however, performing improvised movements in the center of the circle, did include *haka*. Similarly, the small number of females who represent the *mo‘i* (girl) in the Atuona *putu* “*Mo‘i Poriri*” also used *haka* in performing their improvised movements.

**RARI (RU‘U, N)**

*Rari* are topical songs. For public performances they are chanted in unison by an all-female or mixed male-female group. In informal situations, they may be recited in rapid, rhythmic speech by a solo chanter. Earlier in this century, they were also adapted to instrumental performance on bamboo flutes, the single-reed *puhakahau*, and even the harmonica.

*Rari* are the most frequently performed of Marquesan traditional genres. The repertoire, which is much larger than that of other genres, embraces both the many old compositions still remembered by elders and songs newly created for contemporary community events. By referring to important visitors, significant occasions, the comings and goings of islanders, and well-known local love affairs, *rari* provide entertainment and record the history of the village in song.

Today, *rari* are a standard component of formal music and dance presentations, where they are performed by a seated group arranged in columns, a circle, or semicircle formation. Performers sit cross-legged, swaying gently from side to side in rhythm with the chant or accompany
ing their chant with symbolic hand and arm gestures that relate to the song text. Relaxed in tempo, dreamy in quality and sometimes described as melancholic in feeling, the *rari* displays a refined sense of poetry and a sophisticated use of metaphor and allusion.

The chants consist of several verses (*kio*), each of which is announced by a solo female voice, the *vehine veva'ò* (*vehine vava'ò*, N). Verses may be repeated immediately in performance, and some pieces may include a refrain (*'ave*). The gently-undulating melodies may span an overall compass of a P4 or P5, but tend to circle predominantly within an interval outlined by the tonal center and the third (either M3 or m3) below it.

**TAPE'A (TAPEKA, PUAMAU; ALSO KNOWN AS RIKUHI)**

The *tape'a* is frequently described as a kind of *rari*, confirming a relationship that is evident in certain features of the performance, including: the sitting position and use of hand and arm gestures; the undulating melodic lines and primary melodic movement within the compass of a third; the prominent, solo, female voice that may extend the compass to a P4 or P5; and dancer formation in a circle, concentric semicircles, or columns (usually with men in the periphery of the group). Despite these important connections, however, there are definite differences between the two genres.

Unlike the dreamy, relaxed feeling of the *rari*, the *tape'a* is lively, fast, and energetic, with handclaps often underscoring the basic, regularly-recurring pulse. Men enliven the performance with strongly-accented arm gestures and may punctuate the unison chanting with rhythmic grunts (both of which Marquesans consider elements of added erotic excitation).

The text of the *tape'a* is also different. Rather than the developed poetry of the *rari*, the *tape'a* consists of short lines of text followed by a brief refrain that normally includes the words "*rikuhe*" and "*rikuhi*" (thereby giving rise to the secondary name sometimes applied to this genre). The female who leads the verses may call out the names of important people in the audience, as both an honour and an acknowledgement of their presence. In the past, this public mention of a name in a *tape'a* meant that the person was obliged to provide the group with a cash gift.

Sometimes described as a piece "to end the *rari*," the *tape'a* signals the approaching end of a group’s performance. Although it may be followed by a song of thanks or a song to move group members out of the performing area, it often serves as the final song.

**UË TUPAAPA'U (FATU HIVA); ALSO PUHI NUI, UË PAHEVAHEVA (HIVA OA)**

All of these terms refer to laments in which one “cries for the dead.” One recorded *puhi nui* was a lament with a pre-composed text referring
to the legend of Apekua; recorded demonstrations of the "uē tupāpa‘u" were stylistically similar to the "puhi nui" but featured improvised texts. "Uē pahevaheva" was given as a third term, but was not differentiated from the previous two.

Recorded examples are characterised by stylised sobbing at phrase endings. Parlando phrases begin with an initial rise up to the main chanting pitch and end with numerous repetitions of a single sound (e.g., ‘e, ‘e, ‘e, ‘e or ‘u, ‘u, ‘u, ‘u or ke, ke, ke, ke).

These chants are the remnants of elaborate death and mourning rituals practised before the widespread acceptance of Christianity in the late 19th century. Today’s elders talk about attending abbreviated forms of these rituals when they were growing up, usually as all-night vigils with chants to mark specific hours during the night following a death. It was not possible to observe contemporary practices during the survey period. The fact that these chants are not widely known to those under the age of 50, however, would seem to indicate that mourning practices today may have changed considerably, at least in regard to their musical features.

MISCELLANEOUS

Some traditional chants and dances do not fall into clearly defined genres, but exist as individual pieces. One such example is an Atuona composition known as the "haka o te kuku" ('haka of the kuku', a small dove), which is based on the legend of Upe and Hina. The chant was given to Tahiatini Kaimuko in 1939 by her adopted father, Paikei, and then choreographed in 1989 for the Festival of Marquesan Arts. Another example drawn from a known legend related, in chant and movement, the story of how Mahuike brought fire to his people. It was performed by the Fatu Hiva delegation to the Festival.

In a similar way, the "haka pa’a’oa" ('dolphin haka') performed by the Atuona festival delegation defies typology. On the literal level, the song text speaks about spearing a dolphin. The dolphin, however, was merely a symbol for all of the other dance groups that Atuona intended to "spear" (i.e., defeat) at the festival. Another Atuona example falling under this miscellaneous heading is the "haka tuharara," an entrance haka used to excite the dancers and to move them forward into the performing area.

Some casual, solo chants of a personal nature were also hard to classify. One such chant was used for calling the wind. Although uttered by fishermen and voyagers in the early years of this century, it is now used by small children as they launch their home-made canoes or leaf "boats". They chant to Kakavehie (the god of navigators and fishermen, also known as ‘A’avehie) and then blow on the sails of their small vessels. Another chant, performed by young men who liked to impress women by jumping off a rocky point along the shore, was intended to give courage before leaping into a high sea.
MEA HOU: MODERN, IMPORTED GENRES

Imported music and dance are referred to as mea hou (literally, 'new things'). Throughout most of this century and up until the mid-1980s, it is these mea hou genres that dominated public performances in the Marquesas. Elbert, stating that the traditional genre rari was popular until about 1925, reported that, on Hiva Oa, "only four women could be mustered to form a rari team" for the visit of the Governor of French Oceania in 1935, and commented that Marquesan singing and dancing were entirely replaced by Tahitian forms (1941:54, 60). In fact, Marquesan forms were not completely lost, but Elbert's comment — made after spending 12 months in the archipelago in 1934-35 — provides an important indication of the extent to which imported genres overshadowed indigenous ones.

Indeed, the presence and frequent performance in the Marquesas Islands of the entire gamut of Tahitian music and dance reflect the strong musical influence that Tahiti exerts throughout French Polynesia. In essence, Marquesans adopted a complete music and dance system — musical instruments, music and dance genres, repertoire, music and dance style, song texts, playing techniques, and costumes — from their neighbours. It is a system very different from their own. Marquesan icons include haka movements performed by both males and females, a use of handclaps and single-membrane drums for rhythmic accompaniment, costumes of 'auti leaves, and monophonic chant; Tahitian performance calls for gender-differentiated dance movements, slit-drum ensembles, "grass" skirts (of pūrāu bark), and acculturated, guitar-accompanied songs.

Certain features of French Polynesian life serve to reconfirm Tahitian influence and maintain the transported system in a relatively intact manner. Repeated reinforcement of the Tahitian musical model, for example, is supplied by: frequent travel between the Marquesas and the capital in Papeete; Marquesans' need for cash employment, causing many to move to Tahiti and spend extended periods of time there; a strong and active Papeete-based recording industry that favours those forms of music popular in Tahiti and distributes them throughout the region; Territory-wide television and radio broadcasts that emanate from Papeete; and a general pervasiveness of Tahitian cultural, economic, and political hegemony (Moulin 1995).

The subject of religious music in the Marquesas is one that calls for continued work and in-depth study, both because of its extreme importance in the lives of the villagers and because of the variety in sacred music performed today. Almost 30% of the survey recordings are of religious music, reflecting the strong role the church plays in the life of the community. The overwhelming majority of Marquesans are Roman
Figure 17. Atuona delegation at the Festival of Marquesan Arts, June 30, 1989. Taiohae, Nuku Hiva.
Catholic (95% was the figure quoted in 1989), and the recordings document a variety of Catholic events, including: Sunday Mass on Nuku Hiva and the three southern islands; evening prayer services on the three southern islands; a charismatic meeting in Omoa, Fatu Hiva; meetings of the Rosary groups in Atuona, Hiva Oa; youth services in Omoa, Fatu Hiva and Vaitahu, Tahuata; the dedication of a renovated chapel in Taaoa, Hiva Oa; Mass for the opening of the Festival of Marquesan Arts in Taiohae, Nuku Hiva; and the Keu ‘Evanerio church plays performed for Assumption in Atuona, Hiva Oa.

In the southern islands there are also Protestant churches in the villages of Atuona (Hiva Oa), Vaitahu (Tahuata), and Omoa (Fatu Hiva), a legacy of the 19th-century Hawaiian missionaries sent to the Marquesas by the American Board of Commissioners for Foreign Missions to counter the presence of French priests in the islands. The small number of people who worship at these churches tend to be Marquesan descendants of these Polynesian missionaries, Tahitians (who are predominantly Protestant), Marquesans who have married Tahitians, or Marquesans who lived in Tahiti for many years and changed church affiliation while there. Recordings of Protestant events included Sunday services at both churches and an evening prayer meeting in Atuona, Hiva Oa.

Several elders chose to begin their recording sessions with a hymn, and these are included in the survey recordings. In addition, an arranged group recording session in the village of Hapatoni, Tahuata featured two Tahitian — and one Marquesan — language hīmene tārava, providing examples of the hīmene tārava formerly sung throughout the archipelago by both Protestants and Catholics.

Even sacred music tends to be filtered through Tahiti, however, since centralised church administration in Papeete seems to favour an outward flow from Tahiti rather than direct contact between France and the periphery of the Territory. This is evident in the types of religious music recorded as part of the survey. In the Marquesas, the broad category hīmene pure embraces a number of different musical styles, including: standard hymns (in Marquesan for Catholics; in Tahitian for Protestants), contemporary religious songs in popular style (used for youth services and charismatic meetings), multi-part polyphonic songs (hīmene tārava) imported from Tahiti, a musical setting of the Ordinary of the Mass in Marquesan that incorporates Polynesian-influenced melodies (composed by a Tahitian), and newer crossover genres wherein secular genres of traditional Marquesan chant are set with religious words.

In both the sacred and secular realms, there are small but recognisable differences in performance between the music and dance originals that come from Tahiti and the Marquesan adaptations thereof. However, most of these variations from Tahitian practice arise from factors related to the
transmission process rather than as the result of conscious and intentional change. Some differences are attributable to the time-lag involved in new ideas reaching the outer islands (i.e., in some cases contemporary Marquesan performance allows us a glimpse of older Tahitian practice); others are due most probably to inaccurate or incomplete transmission of the repertoire. Nevertheless, the source remains immediately identifiable, both because of close adherence to the original and because this model contrasts so strongly with traditional Marquesan music and dance forms.

Imported genres, whether sacred or secular, are considered *mea hou* ('new things'). Even though the Marquesan term stresses an age distinction — new versus old — it is important to realise that there is little "new" about many of these genres. References to the *tapriata* dance, for example, can be traced back more than 100 years; the first Marquesan hymn book, containing the texts for 33 hymns, was printed in 1869 (*Na Himene Haamanu*). Nevertheless, to Marquesans today these genres are distinct, external, and definitely not to be confused with Marquesan music and dance.

Survey work in the southern islands documented current Marquesan performance of the following imported music and dance genres:

**Aparima**

‘Aparima are group dances in which primarily symbolic arm and hand gestures highlight the meaning of a sung text and provide a supplementary narration in movement. Accompanied by guitar or ‘*ukarere*, most Marquesan ‘aparima songs are well-known tunes from Tahiti, sung with improvised parts and either Tahitian or Marquesan words.

**Haka Koke**

Contemporary descriptions attribute a Tahitian origin to this dance. The use of *haka* in the name, however, as well as the description provided by Handy in the 1920s (1923:306), raise the possibility that this term was applied earlier to an indigenous form of dance. Today, the dance is known only on the island of Fatu Hiva, where its performance features a nonsense text sung to an acculturated melody. The song is repeated several times as the dancer jumps from an open to a crossed position while travelling backward.

**Himene ‘Eka‘Eka ‘Entertainment Song’ (Himene ‘A‘a Nui ‘Road Song’, Fatu Hiva)**

These are chordophone-accompanied pan-Pacific popular songs, the type of song used for ‘aparima dancing as well as informal music-making. Some
are local compositions, but most himene 'eka'eka are drawn from a large, shared repertoire widely known throughout French Polynesia. The languages employed (Tahitian, Marquesan, French, Tuamotuan, Rarotongan, Hawaiian, and occasionally New Zealand Maori and English) reveal the varied origins of these tunes. The term 'road song' comes from the association of these songs with the young people who sit along the road in the evening, playing the 'ukarere/guitar and singing the hours away with their friends. In non-dance contexts, ad hoc instruments such as the one-string bass (tura) and spoon rattles (tuita) may join in.

HIMENE PURE

This is a category of song determined by textual content rather than stylistic features. In its broadest usage, the term embraces all church songs — Western hymns, local compositions in Western hymn style, contemporary religious songs in Western popular style, sung portions of the Mass, himene tārava (see below), and even such crossover compositions as a rari or a tape'a set with a sacred text.

Religious music, called himene pure, is vocal music. As with most other Marquesan music performed in public, the singing of religious songs is a group event. Parts are improvised and sung with the strong and full-voiced quality prevalent throughout French Polynesia. Himene pure are generally performed a capella, although on some occasions the voices may be accompanied by guitar or electronic keyboard. The Catholic church in Omoa, Fatu Hiva, was the only one in the archipelago to feature an electronic keyboard (known as the orgue 'organ') for regular church services. Guitars were also used in the church in this valley for youth services and charismatic meetings. Once brought into the church, however, these specific instruments are no longer played for entertainment "out on the road."

Protestants use a Tahitian-language church service, the Tahitian Bible, and Tahitian-language hymns contained in the Tahitian Buka Himene. In contrast, Catholic services are in Marquesan; the hymns are sung in Marquesan and are not notated. If a new song is introduced, words are typed or handwritten for the occasion. Until very recently, only the four Gospels had ever been translated into Marquesan. In 1993, almost 200 years since the arrival of the first missionary (1797), the translation of the entire Bible was finally completed. The eventual publication of this Bible as a standardised text may possibly favour the creation of indigenous hymns and other forms of himene pure in the years to come.

HIMENE TĀRAVA

Multipart, polyphonic, Tahitian songs with a Biblical text are performed on a regular basis primarily by the small population of Protestants. The songs are sung in both Sunday services and Bible study meetings.24 Himene
tārava singing may also include hīmene raroto'a, a related form of polyphonic song from Rarotonga, Cook Islands (via Tahiti).

Hīmene tārava were formerly sung by both Catholics and Protestants in the Marquesas. However, intensely competitive, all-night contests between villages on the island of Fatu Hiva fuelled divisiveness and fights, prompting the Catholic church to ban the contests. Additionally, with current efforts by the Catholic church to promote a Marquesan expression in religious music, hīmene tārava have largely fallen out of practice among Catholic Marquesans.

HIVINAU

The Marquesan hivinau, as recorded in Atuona, Hiva Oa, is different from its Tahitian counterpart in two important ways. First, Marquesans do not incorporate text, whereas one of the characteristics of this genre in Tahiti is a chanted text with a distinguishing group response (‘āhiri ‘ā ha’aha’a). Second, the drumming pattern employed by Marquesans is one used for solo/invitational dances in Tahiti — not for hivinau. The circle-formation, the idea of sharing a short ‘ori tahiti partner dance, and the drumming ensemble accompaniment are, however, retained in the Marquesan version. The Atuona hivinau(s) observed employed a single circle with alternating male and female dancers rather than the typical Tahitian double circle formation.

PĀʻōʻā

The Tahitian pāʻōʻā has three distinguishing elements: 1) a seated mixed male-female group who hit their knees or the floor in rhythm with the underlying pulse, 2) a standing leader who delivers a line of text that is answered by the unison group, 3) a solo or male-female couple who rise from the group and perform an improvised dance using ‘ori tahiti movements (see tapriata below). Although the Marquesan rendition is called pāʻōʻā it shares none of these features. It is, rather, the equivalent of Tahitian solo and invitational dancing. In an important departure from current Tahitian practice, Marquesan drummers employ a marked acceleration in tempo so that the drumming and dancing become increasingly faster and more exciting throughout the length of the piece.

TAPRIATA (ALSO TAPIRIATA)

This is the dance known as ‘ōte’a in Tahiti. It is a large group dance for a mixed male-female group arranged in same-gender lines stretching from the front to the rear of the performing area (Fig. 18) or for an all-male or all-female group. Performed to the accompaniment of a slit-drum ensemble, the dance incorporates the gender-specific, lower torso movements known as ‘ori tahiti (Tahitian dance). ‘Ori tahiti calls for rapid circular
Figure 18. The Fatu Hiva delegation performs a *tapriata* at the Festival of Marquesan Arts, June 30, 1989. Taiohae, Nuku Hiva.
hip movements for females and a repeated opening and closing of the knees for males (both movements performed with flexed knees). On the island of Fatu Hiva, the survey found strong patterns of intergenerational continuity in specific tapriata dances. This is noteworthy primarily because it contrasts so strongly with a Tahitian emphasis on creativity and constant change. There is also some preliminary evidence in the Marquesas that appears to link the arm movements of these dances with alphabetical symbols that may have originated in semaphore.

**UTE**

Marquesans elders fondly remembered *'ute* sung during their youth, when these hybrid Tahitian drinking songs were very popular. One Fatu Hiva woman also played an instrumental rendition of this essentially vocal form on her harmonica. Marquesan *'ute* recorded were very different from Tahitian examples of the last 30 years, and it is not known whether this reflects a Marquesanisation of the form or the remnants of an older Tahitian performing style.

**CHILDREN’S SONGS**

Children's songs include music performed by children as well as music performed especially for children by adults. Recorded examples include traditional chants in Marquesan and acculturated songs with French or Marquesan texts.

There are two striking features of the children's songs heard in the southern islands during the survey period: 1) a marked loss of material since earlier in this century, and 2) a scarcity of children's songs in the Marquesan language. Adults mentioned chants that they knew in their youth for accompanying string games, playing with the leaf whizzer, and practising the sling shot, but found it difficult to recall them. Of the many chants to accompany the string games popular in the 1920s (Handy 1925), only two are still known.

Children learn French songs at school but, when asked to sing in Marquesan, will often perform a church hymn or imitate a song they heard the teenagers and young adults perform at community dance rehearsals. Consequently, adults in the 55+ age group are the main repositories of Marquesan-language songs intended for children.

The survey examples of children’s songs are primarily lullabies and game songs. Although there is no word for lullaby in Marquesan, there are songs that are sung when rocking a child to sleep. Eight different compositions were recorded, and the most widely known is presented here (Ex. 5). Songs to accompany play included three chants for string
games (Ex. 6) (including two for games with a button whizzer), an adult chant now used by children for releasing small leaf sailboats (see p.40), and five examples of *pipine*, a game song for playing the equivalent of “eeny, meeny, miney mo.” One Tahuata school teacher also demonstrated two short examples of prose composed with the specific purpose of teaching her preschool class selected vowel sounds. Acculturated examples, typical of the songs learned in school, included items sung in French, Marquesan, and modified Tahitian.


Summary

This survey of music in the Marquesas Islands includes aural, visual, and written documentation of music and dance in the southern portion of the archipelago. As such, it provides an important body of information that illuminates understanding about historical practice as well as contemporary performance and serves as a foundation for both comparative studies and future work in the Marquesas. There is a need to document northern island practice as well. Although much of the information gathered in this survey applies to the island chain as a whole, differences between north and south are evident and should be explored. Of particular note are those northern examples that are new creations demonstrating intentional innovation in music and dance, a creativity that perhaps finds a fertile field in the less conservative northern islands.

The timing of the survey was fortuitous and coincided with local desires to: 1) insure transmission of traditional culture to Marquesan young people, and 2) make that culture better known to the outside world. The fact that survey recordings would be properly stored in the Archive of Maori and Pacific music, taking their place next to those of other Pacific Islanders, was an important consideration for both cultural leaders and performers when agreeing to participate in the survey.

Marquesans of the present and the future, as well as all people interested in Marquesan culture, are immeasurably indebted to those whose voices sound from these recordings. They have shared their knowledge and talents, and the beauty of Marquesan music shines forth, rich in meaning and dignity. It is hoped that, in its modest way, this collection will help to ensure that a uniquely Marquesan voice will continue throughout the years to come.
Figure 19. *Te Tau Tapuna*. From left to right: (top) Tahiahe‘upo‘o Nahe‘ekua (b. 1924), Mautu‘u Putatutaki (b. 1915), Uma Teiefitu (b. 1908), (middle) Napoléon Rapo Gilmore (b. 1908), Mauopuhe Vakiteaofitu Kamia (b. 1918), Tahiamomo (Tahiautuupo‘o) Kamia (b. ?1923), (bottom) Rebeka Hoka Te‘ikite‘upupuni (b. 1918), Tōhohina Tauavaihau (b. 1923).
NOTES

1 See pp. 12-13 for complete details regarding collection contents and the distribution of copies.

2 Residents of the Marquesas Islands represent slightly less than 4% of French Polynesia's total population of 188,814. The most recent census provides the following population breakdown for the Marquesas: Polynesians, 6982; Europeans, 355; Asians, 25; and "others," 7 (Institut Territorial de la Statistique 1988:II, 19).

3 The complete name was Las Marquesas de Mendoza, given in honour of Mendaña's patron Don García Hurtado de Mendoza, the Marquis de Cañete and Viceroy of Peru.

4 This is the southern islands' term; the northern equivalent is Te Henua 'Enana.

5 Place names given here correspond with the official French spellings and appear without diacritical markings. In the absence of a standardised orthography, alternate spellings and word divisions are found (e.g. Hiva'oa, Fatuiva, Nukuhiva, 'Uapou, and 'Uahuka). There is variation in pronunciation as well; the initial glottals of 'Uapou and 'Uahuka and the "h" in Fatu Hiva are not sounded by all speakers. Villages where recordings were made are pronounced as follows: Taioha'e, 'Atuona, Puama'u, Hanaiapa, Ta'a'oa, Hanave, Vaitahu, and Hapatoni.

6 Life expectancy for Marquesans from 1916-25 was only 16.5 years for men and 15.6 years for women (Rallu 1990). From an estimated high of 78,650-90,750 in the late 18th century (Sodter 1988:12), the number of Marquesans had dropped to only 2094 for the entire archipelago by 1926 (Rollin 1974:274).

7 For example, the village of Atuona, Hiva Oa had no dance group or local dance performances for the July 14th Bastille Day celebrations (Ko'ina Rare) from 1981 until 1989.

8 In the Marquesas, catalogues were distributed to: Lucien Ro'o Kimitete for presentation to Motu Haka; the southern island chapter of Motu Haka in Atuona; the mayors of Atuona, Omoa, and Vaitahu; Monseigneur Guy Chevalier, Bishop of the Marquesas Islands; co-workers Robert Te'ikitautua LeBronnec and Paloma Gilmore Ihopu.

9 Copies sent to Nuku Hiva are now housed in the Pa'evi'i Centre de Documentation des Marquises in Taiohae.

10 Performances by Marquesan immigrants living on Tahiti during the 1970s were accompanied by only by hand claps, and the dance director had no knowledge of earlier drum use. It is also worth noting that the Marquesan delegation to the Festival of Pacific Arts in 1985 commissioned drums especially for this event, since there were none available on the island of Ua Pou.

11 This is further confirmed by the Marquesan term that Dordillon provides immediately thereafter — e pukava kiko'ua (pukava 'shell').

12 Linton uses the word utete to describe the mouth bow (1923:408), although Dordillon defines this term as a jews harp (1904:286). Dordillon also lists the terms tioro and tita'apu as 'jews harp' (1904:265), and both terms are still in use today. The contemporary use of the same word (tita'apu) for both
the mouth bow and jews harp may provide a clue to understanding the possible blending of terminology by Linton’s informants.

13 One woman now living on Hiva Oa said that she distinctly remembered the terms *tita‘apu* and *tita‘akohe* from her youth on Fatu Hiva and wondered if Fatu Hiva people had not changed the name over the last 50 years. All three terms are valid ones, however, and reflect a plurality in terminology that was already evident around the turn of the century. Dordillon, for example, lists *tioro, tita‘apu* and *utete* as jews harps (1904:265). *Tita‘a*, defined in Dordillon as a kind of tapa beater, is apparently used here to convey the idea of striking. *Pu* is a generic term for musical instruments, and *kohe* means ‘bamboo’.

14 The village of Omoa, Fatu Hiva is the only one where imported instruments were observed in the church. These included an electronic keyboard, guitars, and tambourines. At the cathedral in Taiohae, rehearsals for the opening mass of the Festival of Marquesan Arts included a *pahu* for rhythmic accompaniment (see Fig. 7).

15 See Moulin 1979 for a detailed description of the Tahitian instruments used as models by Marquesans.


17 This may be a deformation of *kaputuhe* (Dordillon 1904:151).

18 *Mea tehito* is another term given by Robert Suggs as a generic label applied to traditional customs and artifacts in the northern islands during the 1950s (pers. comm.). I did not hear this term in 1989, however, and do not know to what extent this difference in terminology reflects a change in vocabulary or simply north-south language differences.

19 The dance director and older informants stated that female dancers should balance on the balls of their feet in a squatting position as they sway their hips.

20 All male groups are the norm in Atuona, Hiva Oa. Mixed groups perform in Puamau, Hiva Oa and on the northern island of Ua Huka.

21 These Tahitian songs were formerly sung by both Catholics and Protestants, but are now discouraged by the Catholic church in its effort to promote the Marquesan language and Marquesan musical expression in sacred music.

22 The present Bishop for the Marquesas, Msg. Guy Chevalier, is highly supportive of indigenous Marquesan culture, and some interesting examples of cross-over genres have appeared in recent years, such as a *ru‘u nota* ‘notated *rari*, a song in *rari* style fitted with religious words (#1343), and a *putu* with a text relating to the Biblical story of Esther (#1350). The appearance of the *putu* (traditionally associated with obvious sexual overtones) in this context is a particularly interesting example of adaptation.

23 For a detailed description of dance traditions as practised in Tahiti, see Moulin (1979).

24 This is in contrast to Tahiti, where *hīmene tārava* are not considered appropriate for performance in the church itself. In Tahiti, *hīmene tārava* with religious texts are generally restricted to Bible study meetings (*tuaro‘i*) that take place in special meeting halls.
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