

Polynesian Songs & Games from Bellona (Mungiki)

ETHNIC FOLKWAYS RECORDS FE 4273



Solomon Islands

Recordings, notes and photographs by Jane Mink Rossen



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SIDE A

1. Canoe hauling songs (2:35)
2. Mako hakasaunon (2:00)
3. Singing games a, b, c (2:45)
4. Singing game, Resurrection (2:06)
5. Women's dance (3:47)
6. Introductory song (0:54)
7. Introductory song (1:29)
8. Tattooing song (5:04)

SIDE B

1. Maghiiti (1:45)
 2. Maghiiti (4:22)
- Clapping songs (pese)
3. Na hua a na sa'a (8:30)
 4. Tau baalogha (2:10)
 5. Mako ngenge (2:43)

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DESCRIPTIVE NOTES ARE INSIDE POCKET

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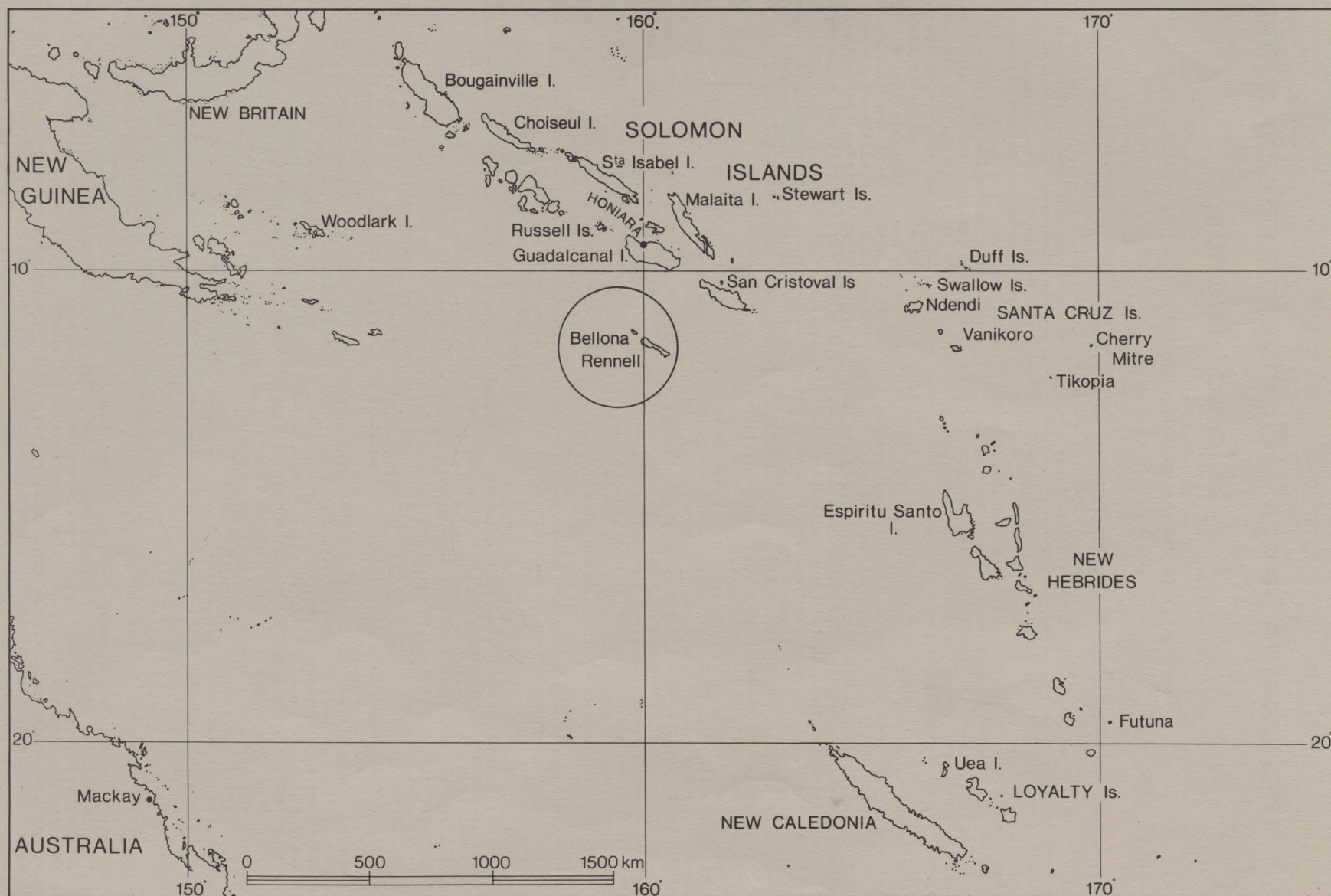
SOLOMON ISLANDS

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Recordings, notes and photographs by Jane Mink Rossen, Danish Folklore Archives*

INTRODUCTION

Bellona and Rennell are neighboring raised atolls with steep coral cliffs, south of the Solomon Islands chain. They share the same Polynesian language and culture. Bellona is ten miles long and two miles wide, Rennell is fifty miles long. Together they have about 2000 inhabitants.

How did this Polynesian culture come to lie so far from the main Polynesian centers? According to tradition, their ancestors came in two canoes from a mythical homeland, 'Ubea, 24 generations ago. 'Ubea may be Uvea or Wallis Island west of Samoa.

The Solomon Islands have a population of 197,000 (according to the 1976 census), most of whom speak Melanesian languages. A few of the smaller peripheral islands are Polynesian. The official language in the Solomons is English (the vernacular is Pidgin English) as the Solomons have been a British Protectorate since 1893. Rennell and Bellona lie 130 miles south of Guadalcanal Island, where the capital, Honiara, is located. Both the language and other cultural aspects of Bellona and Rennell seem to have been under some Melanesian influence.

These recordings were made on Bellona Island and on Guadalcanal, where Bellonese and Rennellese people come to work for wages. On Rennell and Bellona, people could live self-sufficiently from agriculture and fishing. The traditional economic system depends upon a fine balance of human and natural resources and upon sharing the produce of the land. But the culture has been changing rapidly and money economy is encroaching, with results which cannot be foreseen, least of all by people who have never lived in the capital under a money economy, never experienced its problems of human alienation and cultural dissolution.

Because of their isolated location and inaccessibility, conversion to Christianity took place relatively late compared with the main Polynesian Islands, in 1938. Thus there are still a considerable number of people alive who were brought up within the framework of the traditional culture. The musical traditions of pre-contact time are not forgotten as they are on Hawaii and Tahiti, for example, and provide a glimpse of vanished Polynesian musical culture, albeit with possible Melanesian influence.

However, the performance of traditional songs, and particularly of dances, has been forbidden by the churches (Seventh Day Adventist and South Seas Evangelical Mission) since World War II. For this reason many songs have been forgotten and the musical culture is about to be lost, for the songs have not been practiced and the young people who grew up under Christianity do not learn them. Fortunately the churches are now beginning to realize that people cannot be denied their historical identity and church members were permitted to participate in these recordings.

THE MUSIC

Composing, dancing and singing were valued arts in the traditional culture and individuals were given recognition for these skills. Songs were composed for important events and the composer was remembered, his or her name being part of the song title. There are many song types, most of which were composed and performed by men and thus the songs on this record are sung and composed by men. Women concentrated

their artistic creativity in a limited number of song types, for example *pese*, as one on B, band 5, was composed by a woman. Dancing was done by men almost exclusively, although there have been particular women in history remembered as outstanding choreographers and composers of dance songs. It is said that the women's dance on side A, band 5, was originally composed and danced by women, but only men perform it now.

Many song texts are ancient and barely understood today and some songs, like the women's dance, are in a language which is archaic and totally incomprehensible. In general it is true that the poetry of songs uses many ancient expressions, so the composer or the person with a particularly good memory for songs is a scholar in the culture. Many middle aged people now keep handwritten books of song texts and stories in which they write down songs learned from others, especially the more learned elders. There is, thus, still an intense local interest in traditional music, and several people own and use cassette tape recorders for this purpose, despite pressing economic needs of every kind. My work was accepted as a contribution to the recording of this historical art, and I would consider it well done if it serves as an incentive for some scholar from Bellona or Rennell to continue the job, in the same way as my colleagues in other fields of anthropology (fortunately, we have the benefit of much related work done here) wish to encourage future local anthropologists to work within their own culture.

In the traditional culture, distribution feasts were held frequently, and singing and dancing played an all-important role in the ensuing festivities. When a man harvested a large crop he did not keep it for himself, but held a feast where he invited people to whom he had outstanding obligations and gave them each a share of the harvest. If a man held frequent feasts and gave away much food, then his reputation would increase, for he would be considered a man who did much for the people. This fact would be mentioned in songs composed in his honor.

The music of Bellona is vocal music or song, with instruments or clapping used only for accompaniment. The main instrument is the sounding board, used for dances (side A, bands 5-7). Although the musical materials are limited, they are used to great effect through constant variation within a song, implemented by individual improvisation. Four types of variation are employed:

- Melodic variation: this can produce polyphony when individuals sing different melodic variations simultaneously, as in the game 'ant pinching' (side A, band 3) and *na hua a na sa'a* (side B, band 3).
- Syllabic ornamentation: vowels are constantly changed and prolonged, sometimes making the text difficult to follow (as in side A, band 7). For example, *e* and *a* may be prolonged by adding a glide so that they become *eye* and *awa*. At the ends of phrases *a* may be sung as *o* (in the following texts the symbol *ā* or *ā* is used for this). More than two vowels of a-kind signifies a prolonged tone.

*The master tape for this record was prepared at the Danish Folklore Archives, Copenhagen, where the collection is preserved.

I wish to extend my thanks to all the singers and, in addition, to those who prepared the texts and translations (Torben Monberg, Taupongi, Jason Giusanga, Tepuke and the late John Sanga.)

- Ornamental vocal technique: in this tradition there are names for ornamental patterns or vibrations of the voice, such as hakapopongee, ending ee with a shake (used for saka, side A), singing 'straight' or on a level tone (to'o hakatootonu), to swing back and forth (okeoke) and many more. But this art is being forgotten today.

- Rhythmic displacement between the basic rhythm of the accompaniment and the rhythm of the singing: for example, in mako hakasaunoni (side A, band 3), the clapping is somewhat ahead of the song rhythm and this produces a tension which heightens the interest of the very regular rhythm of the introductory song.

The ritual songs on side B illustrate the ornamental vocal technique. Extra vowels are added constantly to the texts. The hua a na sa'a (side B, band 3) illustrates both polyphonic and ornamental singing style, and shows how both of these increase as the singers warm up in the course of this long song, 8½ minutes in duration. Towards the end even the tonal area tends to increase.

Special endings are characteristic in this musical tradition. On side A, songs on bands 1, 2, 6 and 7 end with shouts, as does the first song on side B. Also on side B, two of the ritual clapping songs (pese) have special endings (side B, bands 4 and 5).

Side A presents first two work songs (band 1), then singing games and dances from the feasts (bands 2-5) and finally a tattooing song (band 8).

Side B presents ritual songs.

SIDE A: Songs, games and dances.

SIDE A, Band 1. Canoe hauling songs.
Singers: 16 men. Bellona, 1 August 1974.

These are two of a series of songs which were sung while hauling a canoe from the forest where it had been carved out, down a trail to the sea. The singing is unaccompanied except for the noise of the big canoe dragging through the high grass and bumping over logs laid across the trail to make the pulling easier. Just as the second song begins the sound of an unusually heavy rainfall can be heard.

The ancient tukubaka (te tukubaka tuai)
Solo: Takiika.

The words of this song are ancient and not understood today. Baka means canoe, tuku to put it into the sea. The song is for lowering the canoe by rope down a cliff, and actually should be sung later. The word hano, heard frequently in the song, means go.

The ngangibaka by Tu'ukiteika (te ngangibaka a Tu'ukiteika)

Solo: Paul Sa'engeika

Ngangibaka means heavenly canoe. The composer, Tu'ukiteika, was a son of the district god, Tehu'aingabenga, and the song was given through a medium.

The sacred canoe has super- Te baka tapu te hai ao
natural strength.

(Chorus:) Ee unga ee, Ee unga ee, ee unga ee
ee unga ee.

(Repeat)

At its keel the fish are Tona ngango te ika e
spread (in abundance). kena o.

(Chorus) Ee unga ee, ee unga ee

(Repeat)

Arriving (to swim) under A'u ke ngango ai te
the canoe. baka o.

(Chorus) Ee unga ee, ee unga ee

SIDE A, Bands 2-5. Singing games and dances performed at traditional feasts.

The festivities after traditional feasts included ritual dances followed by a long session of singing games, dances and songs which might continue for several days. This was called saumakinga, which means to continue long. The following songs belong to that part of the program. Many dances are accompanied by the sounding board (papa, meaning flat), as in band 5 (cover photo). Such feasts have not been held since the 1940's.

SIDE A, Band 2.

Mako hakasaunoni (mako means dance, Saunoni may be a place name.) (S.H. Elbert 1975, "Dictionary of the Language of Rennell and Bellona".)



Figure 1

mako hakasaunoni

12 men dance and sing, led by Paul Sa'engeika. Hand clapping. Bellona, 6 August 1974. (Fig. 1)

The mako hakasaunoni is a gesture dance. Two introductory songs ('ungu) and nine huaa mako were sung at the time, but only one of each is included here.

The leader sits in the center and claps while the men stand in a circle and gesture during the 'ungu. The huaa mako are short circle dances ending with a shout; the men circle, swinging their arms and clapping.

The ancient introductory song (te 'ungu tuai)

This song is ancient and not understood.

The huaa mako from Rennell.

Poaka ee, poaka kae poaka

Poaka ee, poaka kae poaka

Iaa poaka mai te, iee poaka mai moano,

Iee poaka mai basa. (Repeat)

Poaka means pig in other Polynesian languages but this meaning is not recognized on Bellona, where there are no pigs. The song is considered unintelligible but may be ancient or refer to a one time introduction of one or more pigs to Rennell by other Polynesians.

SIDE A, Bands 3-4. Singing games.

In the days before contact with the outside world singing games were played by children or by adults and children. Foreign games have gained popularity in more recent times and the old games are seldom played by children today. On these recordings four of the old games are performed by eight men and two children.

These games are ancient, said to date back to the earliest generations on Bellona, the time of the culture heroes. The words are not understood with certainty today by the Bellonese. All translations are tentative. The translations are from a longer article about games on Bellona written by Rolf Kuschel, "Games on a Polynesian Outlier Island" (1975, Journal of the Polynesian Society 84:25-66).

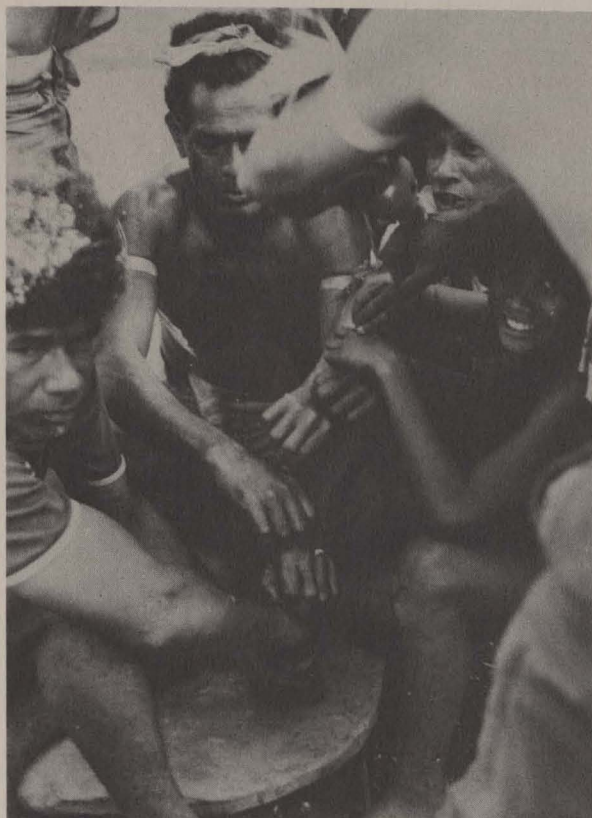


Figure 2

'ant pinching'

SIDE A, Band 3. (Three games).

8 men and 2 children. Bellona, 30 July 1974.

a) Ant pinching (kubikubi ngoo'ata) (Fig. 2)

Solo: Haman Songo'ungi

The players stand and kneel in a circle, each with one hand in the center; the bottom hand lies closed upon the ground (or on the sounding board). Each hand in the pile 'pinches' the hand below with thumb and index finger, that is, holding the skin on the back of the hand. All sing the following, sometimes pinching the underlying hand a little harder than necessary at the last word:

Pinching ant,

Pass up, how many times?

Pass up, three times!

Spread out, spread out!

Kubikubi ngoo'ata

'Aabake hia?

'Aabake tongu!

Hohonga, hohonga!

(Kuschel, opus cit.p.38)

On the last word (hohonga) the bottom hand is spread out flat upon the ground. The song is sung eight times as each hand is spread out in turn, until all the hands lie flattened in a heap. From the fourth verse on, members of the group begin singing melodic variations and the song becomes polyphonic. Gusts of wind can be heard in the microphone in verse two, at the end and also in the two following games.

b) Pounding (tuki)

This game follows immediately after the last and is much the same. The players now heap their fists on top of each other, the bottom fist on the ground.

Using his own fist as a pounder, Taupongi (who also leads the song) pounds upon the pile of fists to flatten the others, one by one. The verse is sung once for each fist to be flattened. At the last word of the verse, hohonga (or memeku at the end) the bottom fist opens upon the ground. When the song is repeated the next lowest fist is flattened and so on until all hands lie open, palm down in a pile.

c) Tap your faces (kini ou ta'e)

This game, played just after the preceding, was said to entail mock battles of the culture heroes with the crab and the spider. The players now turn to face each other in pairs and 'fight' by pointing and shaking their fingers at each other, first the thumbs, while singing:

Tap your faeces,

Tap your faeces!

Kini ou ta'e,

Kini ou ta'e.

The song is sung five times in all, first for thumbs, then index fingers, middle fingers, ring fingers and little fingers. In this way each finger in turn 'fights' with that of the opponent, amid much laughter from players and spectators alike. (For a slightly different account see Kuschel, opus cited, page 39.)

SIDE A, Band 4. The resurrection (te tingo mate) (Fig. 3).

Solo by Haman Songo'ungi, acting the role of an 'invisible spirit'. He runs half crouching and holds a piece of cloth over his head to signify his invisibility. The theme of the game is resuscitation of a recently dead person by a 'god' who blows life into his ear. The song expresses sorrow about the dead person.

Another person lies curled up on the ground playing 'dead'. In the game the 'spirit' first crouches behind a house and sings, then runs quietly up to the 'dead person' and pulls one of his legs out straight. Then he repeats the song. The following translation is only a suggestion as the song is almost incomprehensible to the Bellonese (Kuschel, opus cited, page 50).

The bones [of the dead person] lie neatly, 'oee!

Aaboi, aabo sua, 'oee!



Figure 3

'Resurrection'

The bones [of the dead person] lie neatly, 'oeē!

Aaboi, aabo sua, 'oeē!

The bones, 'oeē,
the real bones!

Sua, 'oeē, sua
mongimongi!

This is sung four times in all, twice before the legs are straightened and twice for the arms. After each song footsteps are heard and then one of the limbs being pulled out. But finally the 'deceased' is pulled up to a sitting position and the 'spirit' blows audibly into his ear, causing him to awaken. He sniffs and looks about in surprise, causing much laughter. Cicadas and birds sing in the background.

SIDE A, Band 5.

Women's dance (tau'asonga o na haahine)
10 men led by Momoka who beats the sounding board.
Honiara, 2 July 1974. (Cover photo)

This dance was said to have been done by women at the lake on Rennell in the distant past, but only men perform it now. It is so ancient that the words are incomprehensible and is said to be among the dances and songs done by the first immigrants to Bellona, or brought with them from 'Ubea. The dancers wear leaf head decorations.

The introductory song ('ungu) is accompanied by a characteristic rhythm on the sounding board (papa), five beats and a pause. The men stand in a ring around the papa and gesture. The group sings polyphonically in minor thirds.

The three following dances (huaa mako) are short and vigorous, the men move in a circle around the papa. (The first two of these were repeated during the actual performance, which is shortened here.) In the past there were some fifty different huaa mako songs for this dance, only three of which are remembered today. In the first huaa mako the major third is the most prominent interval, in the second and third fourths predominate, with some fifths in the third huaa mako. The dance closes with a responsive spoken ending.

SIDE A, Bands 6-8.

Singers: 11 men. Bellona, 31 July 1974.

These three songs were sung during a long session one evening and late into the night. Many introductory songs and tattooing songs were sung, of which three are presented here.

SIDE A, Band 6.

The introductory song by Tangokona (te 'ungu a Tangokona).

The soloist (Taupongi) also beats the sounding board. The rhythm is the same as that used in the 'ungu of the women's dance on band 6, five beats and a pause. This is called the tahua beat (taa tahua).

The text expresses the imagery which the tattooed body held for the Bellonese. The blue-black color of tattooed skin is likened to the color of the whale or porpoise and is described as 'shining darkness' which makes the whole island radiant. (See "From the Two Canoes" by Elbert and Monberg, 1965: Text 143.)

My sons are two 'utangei
whales, a sort of fish in
the vast sea.

Aku tama ko 'asoa 'utangei
hange ki he ika i te bao.

Eiea. [I] created, collected
[many descendants]!

Eiea. Hengue ngukuinā.

(Repeat)

Passed away in this abode,
radiant were the lands with
the shining darkness.

Kua maaua i te nuku nei,
maangama na henua poo eee.

Finished in this abode,
radiant were the lands with
the [shining] darkness.

Kua sikitiā i te nuku nei,
maangama na henua poo eee.

SIDE A, Band 7.

The introductory song, hakatu'utu'u, by Baiabe
(te 'ungu hakatu'utu'u a Baiabe).

Taupongi leads with the sounding board, the rhythm beaten is called the taki beat, taa taki.

Baiabe arrived in a driftaway canoe from Taumako (Duff Islands) in the 12th generation (12 generations ago). This song is said to be in the language of Taumako and not intelligible to the Bellonese.

Baiabe was welcomed when he arrived and a distribution ceremony was made for him. He composed and taught many songs and these are remembered, particularly by the descendants of families with whom he stayed.

The introductory songs are performed with gestures and the occasional claps in verses 2, 6 and 8 are part of the gestures. In singing the syllables of the text are ornamented.

1. 'E kao nie ubei noba supa nobe. Keiaao.
(Repeat)
2. 'Ie kao nie hoa. Hangahanga i paunguaa.
3. 'Eua ngo tuku hanohano eie, tale ka noho.
Ka noho e songo.
4. Ko hako sino moe angoba. 'Euao tumoi ngeua oo,
'io 'e hooio i toto ke songo.
5. Ko na ko bai hakatiu ko langu ghia ngebai.
Na ko taa ua supa naa.
6. 'Iee kao nie hoa. Hangahanga i paunguaa.
7. Te niu ma noba supa o nao ki o.
'Aee supo ku ngeko tuku i ngeko inoo.
8. Ko hako sino mongi souoa. Noba supa nobe, keiaooo.

SIDE A, Band 8. Tattooing song.

The saka by Mautikitiki (Te saka a Mautikitiki)
Solo by Joshua Kaipua, Solomon Teika beats the tattoo.
Saka were sung while a person was being tattooed to divert his mind from the pain. The accompaniment heard is the tapping of the tattooing needle with a stick in imitation of actual tattooing, a practice which was discontinued in the 1940's.

This ancient song is by the culture hero, Mautikitiki. In the song he is lashing a canoe together with Sina, who appears in tales as his mother or his sister.

Some of the expressions are so ancient that the song is hardly understood today. Translations of two versions of this song are published in Elbert and Monberg, opus cited, texts 42 A and B. U, used in the song, is a short form for the name Mautikitiki.

- 1.0 Tabai a kau noho ao, hoaeae. Ui.
(Chorus:) Eee no i teee ongo, kaa ongo
e nga ongo
E no hano ai eee, Ui. (Ui will go there, eee.)
E niu ngegeo ia Sina ngo
toku bakaââ. Ui, eee.
2. Ko Tupoki, kau manabaaââ, Ui.
(Chorus)
- 3.0 taghahia he anga ke mo abo, Ui.
(Chorus)
- 4.0 tu'ungia he tao manu he ngo, Ui.
(Chorus)
- 5.0 Tabai kaa takutia ee, Ui.
(Chorus)

SIDE B: Songs from rituals.

Bands 1 and 2, maghiiti.

These are unaccompanied religious songs with long series of repeated tones. The singing style is ornamented and almost without rests. The first song is from the harvest ritual for ngeemungi fruits (Haplolobus floribundus and Santiria). The small black olive-like fruits are rich in oil. (S. Christiansen 1975, "Subsistence on Bellona Island.") The second maghiiti is from the kaba ki hange ritual, a distribution of food for the district gods.

SIDE B, Band 1.

The maghiiti by Ha'utahi (te maghiiti a Ha'utahi)
Four men, Ma'itaki leads. Bellona, 22 July 1974.

This is a song of thanks for a plentiful harvest of ngeemungi fruits. Because ngeemungi is the god's gift to the composer, he makes a song of thanks.

Fruits put on here in the Uta ki ngoto na.
interior,
(Refrain:) aa ibo 'oo, Aa ibo 'oo, ibo 'oo.
ibo 'oo.

Fruits are put (on the trees) Uta ki Ngango ma Matangi
in the east and the west,
(Refrain) Aa ibo 'oo, ibo 'oo.
Pray for much ngeemungi, Taku ngeemungi 'eha,
(Refrain) Aa ibo 'oo, ibo 'oo.
(To) put on much fruit, Uta iho ke 'eha,
(Refrain) Aa ibo 'oo, ibo 'oo.
His fruit, I prayed for it. Tona hua noko taku e au.
My two helpers (religious Ngu'aku ta'otu'a
officials) and my two gods
(will) blow together
towards Matangi,
to Tetonusanga (the sky god). kia Tetonusanga.

Prayed for it.
Divided (the harvest)
among the people.

Prayed for it,
then shared among the
people, ee.
Heard that his coconuts
made much noise.
(not translatable), and
they made a big noise.
Its fruit made a big noise
It is fruiting, it is
fruiting.
It is coming!
Ooho!

(Uta: the god puts the fruits on the trees.
Ta'otu'a: religious official who assumes the role
of a god or ancestor in religious rituals.)

SIDE B, Band 2.

The maghiiti by Tekehu, (te maghiiti a Tekehu)
Singers: 11 men led by Tupe'uhi. Bellona 25 July 1974.
Tekehu and his son were the only people left in his settlement, all others having died out. In this song he asks Tehu'aingabenga, the god of the district, to supply children. Tekehu lived in the 21st generation, three generations ago. The song was used in the kaba ki hange ritual. Several names for the district god are used in this song, three in the first verse.

1. I praise Hakamangukai, Kau oho Hakamangukai,
Temangukaiba, called Temangukaiba ko
Sprouted-from-Turmeric. Tupuitengenga.
Your splendour originates Tupu tou mangu i Manukatu'u
in Manukatu'u,
Propheied by Ngoto at Ngongongongo e Ngoto i
'Ubea, 'Ubea
Taken to Bellona to be Uta ki Mungiki ke ngo
worshipped. ngiua
(Chorus:) [We] institute our
district god, Uee aa eii
aio, tuku hakana, alaa. tuku hakana, alaa.
2. All your splendor put in a sacred canoe (Bellona),
The eastern abodes became Uta tou mangu i te
like Bellona in this way, baka tapu
The [gods] arrive over Na nuku Matangi hakaahu ai
the ocean, Ko moana nei hakaahu ai
[The island] Henuatai Ko Henuatai kua so'a.
was laid bare.
(Chorus)
3. All your splendor put in a sacred canoe (Bellona),
Bellona becomes a Uta tou mangu i te
pleasant place, baka tapu
The gods arrive over the Ko Mungiki nei ngotua
ocean, mai
The procession of gods Ko moana nei hakaahu ai
arrive at Mangani. Tu'u ki Mangani te ahenga
(Chorus)
4. I pray for two things, Ngua me'a e ngotu ai au
To Tehu'aingabenga: Te ma'ungi ki
for life Tehu'aingabenga
My counting (of good Taku sahenga songa i te au
things) pass from me
(To the god) for my Ke hakahoki ai toku sa'a.
ancestor to return it.
(Chorus)
5. Two of my prayers go Ngu'aku takunga hano ki
eastward matangi
To make the ancestors Ke angatu'u i toku 'atungau
my pathway (to the gods)
To arrive at
Tehu'aingabenga
To pray [for renewal of] Ke taku te hange kua 'oha
the house destroyed.
(Chorus)

Noko taku ai ngaa.
Tuha mai ngââ.

Noko taku ai ngaa,
kae tuha mai ngaa, ee.

Ngongo ki oku niu manga
ngai'i mai.
Na ahea mai ngaa, kae
ngegeo, oo.
E ngangana tona bai
E hua, e hua,

E siinga.
'Ooho.

6. I made seven kaba rituals, Tehu'aingabenga. I set a portion aside from it (the rite) (Also) my artifacts from Rennell My turbans in baskets taken here aboard a canoe. (Chorus)

Hitu aku kaba
hakamangukai
Tona penanga ngaki e au
Aku hai to'onga mai
Mungaba
Na uta oku ha'u tape
tanga

7. Pass the message to Tehu'aingabenga To make it sacred for Tehu'aingabenga To extract some fertility (life) for me Because my line is about to die out I pray for mercy for myself and my island. (Chorus)

Tuku te ngongongo No'apai
Ke tapu ki Tehu'aingabenga
Ke 'uia he ma'ungi ki ti au
Na'e au kua tengehukatasi
Kau onga ma taku 'amonga

(Final chorus:)

Ghaataungaaa ghaataungaaa, ghataunga kae ghataunga ee
ghataunga kae ghataunga, tuku te ngongongo kia No'apai
e ghataunga, alaa.

SIDE B, Bands 3-5, pese kanongoto.

These are clapping songs (pese) from the kanongoto harvest ritual. Pese were performed all night long (prior to Christianization) by men seated in two lines facing each other. The leader sat between the lines. Seven different kinds of pese were performed in a specific order, many songs of each type being sung. There were three main divisions of pese during the course of the night: introductory pese, hua tanga 'eha, and pese to summon dawn. One song from each division is presented here.

SIDE B, Band 3. Introductory pese.

Songs of the clans (na hua a na sa'a). 10 men, Joshua Kaipua leads. Hand clapping. Bellona, 20 August 1974.

These verses were composed by the seven original settlers who came to Bellona in the beginning, according to tradition. Each composed one verse, and each founded one of the original seven clans, only two of which survive today. Half of the words are non-Bellonese and the text is a symbolic picture of the past rather than directly understandable. Part of the text is translated in Elbert and Monberg 1965, opus cited, text 71, and we see images of the voyage and landmarks of the new islands to which the settlers found their way in two canoes.

In this recording the cicadas in the background are unusually strong.

(First chorus:)

E uoie, e uoa
Ae hinangango hinangango Ie ieeiaa aaa
hai pe se ngupe taau hinangango ue.

1. Kau huatia te baa ke 'ati pana
na'e au e 'hua ki Sanibaghea
kau huatia te nuku hotu ho'ou
o Ngatonga ma Sina hototaina

(Chorus:)
Oiaeboea, aeboa
Ae hinangango hinangango Ie ieeiaa aaa
hai pe se ngupe taau hingangango ue.

2. Te anga i Sanibaghi e matanga ki te tai ngohie.
Uia. Motu i sangusangu e moe Sanabaghi
ma te hakaake
(Chorus)

3. Tengetenge iho, tuu ki te 'one
maomaota te ongo i Soghogheno. E 'aohia
ma masake.
(Chorus)

4. 'Utusia bai kangu kae toka sokesoke
mo'o tongo na. Te bai ka hungangei sua
makangingi pe se bai tongo
(Chorus)

5. Tau anee ma saku tahaa
mai aba taa hunahunasia e te ngakena.
Soa atu tabioe i te sungu e 'aohia ma masake.
(Chorus)

6. Te mainge i Sanibaghi matanga ki te tai
ngosongoia. Soa kingikingitia tonga na'e
ke mangu te tokengau.
(Chorus)

7. Tau 'anga'anga ma ngua ta henua, ngua ngoto mai sese
taungengua noho maotu Tou hakapo'ongea.
Ngongotu ki Mungiki ke ngo ma'ungi
kae tangi tangata soa mate.
(Chorus)

SIDE B, Band 4. Pese (clapping song).

Hua tanga'eha is the second division of pese during the night, including the tau baalogha and three other kinds of pese. Many songs of each kind would be performed, together taking more than half the night.

Tau baalogha (tau is a short form for taungua, meaning song, baalogha means to make noise). The chorus is sung as a canon by the two lines of singers. The leader sings the verses against this chorus, which does not stop for the verses, producing a kind of polyphony which is a unique feature of ancient music from Rennell and Bellona (also used in the suahongi, the most important ritual dance of these islands).

The pese by Hakamahegeto (te pese a Hakamahegeto). Six men led by Taupongi and Paul Sa'engeika.

Bellona, 17 August 1974. The composer is a woman.

Only the first verse and the chorus are given here. The full text is published in Elbert and Monberg 1965, opus cited, text 201.

[At] evening, compassion
prolonged engulfs my body
cutting short by breath.
(Chorus:) Iei mountain
ei mountain.

Ahiahi te 'angoha a tata
e ganga i tino
'ui'ui manaba.
Iei ongo ui
ei ongoo.

The chorus starts before the verse ends. There is a special ending: Te motu kai au. Uoi! (meaning ending).

SIDE B, Band 5. Pese (clapping song).

Pese to summon dawn (pese baapai ki te 'ao). In this final division of pese, sung at the break of dawn, the very last are the mako ngenge (mako means dance, ngenge to jump, leap, swing). There is one dancer who does not sing with the group, but swings a dancing stick and, at the end of each verse, gives a shout called hakaouoe. (This is done by Haman Songo'ungi, Fig. 4.) "Thanks" ('aue) is said after this final song and the kanongoto ritual is closed with the word nanoba, to which the group replies, Ia.

The ancient mako ngenge (te mako ngenge tuai).

11 men led alternately by Paul Sa'engeika and Joshua Kaipua. Bellona, 25 July 1974.

The meaning is unintelligible to the Bellonese.

1. Toooooia toiooioa toooooia toiaioiato.
(Repeat) Ououououa

2. Masekaba masemase kaba iii ase kaba tapu.
(Repeat) Ououououa

3. Ako sina akoako sina iii ako sina oti.
(Repeat) Ououououa

4. Aki ona akiaki ona iii aki ona oti.
(Repeat) Ououououa

5. Ngau bango bango seka uka
ngobango seka uto seka utooo.
...Boletuio. Uuii tuse.
Ouououa. Ouououa.
'Aue. 'Aue. (Thanks. Thanks.)
Nanoooba. Ia.



Figure 4

mako ngenge