Polynesian Dances of Bellona (Mungiki) Solomon Islands

Recordings by Jane Mink Rossen and Hugo Zemp— Notes and photographs by Jane Mink Rossen

I. DANCE OF HEAVEN

COVER DESIGN BY RONALD CLYNE

SIDE A:

THE *SUAHONGI*

1. (I)   *Na huatanga 'eha*   (17:30)
2. (II) *Na ngiba*   (6:50)
3. (III) *Te hakatamatama*   (3:23)

SIDE B:

1-3. *Mu'aabaka pati*	(2:40)
1. The *taki* by Takiika	(1:25)
2. The introductory *pati* by Sa'engeika	(1:25)
3. The introductory *pati* by Tupuimatangi	(2:10)
4. *Maiko hakapaungo,* a - d	(2:50)
5-6. The *papa* of the deities	
5. The ancient introductory song	(3:27)
6. Dance songs, a - g	(4:38)
7. Dance [of] heaven, a - e	(2:00)
8. *Hakatenge,* a - d	(3:45)

A second publication of field recordings from a vital song tradition which makes use of the sounding board. According to oral history, some of this dance music was brought from an ancestral Polynesian island home from whence these people migrated to Bellona at least six centuries ago. Many Polynesian musical traditions were lost at the beginning of the twentieth century, before sound recordings were possible.

Cover photo: *Mako ngangi,* B7 (the endings, *Ooho!*)
Photo: Bellona, 1974

Polynesian Dances of Bellona (Mungiki) Solomon Islands

Recordings by
Jane Mink Rossen and Hugo Zemp—
Notes and photographs by Jane Mink Rossen

DESCRIPTIVE NOTES ARE INSIDE POCKET

Polynesian Dances of Bellona (Mungiki) Solomon Islands

**Notes and photographs by Jane Mink Rossen,
recordings by Jane Mink Rossen and Hugo Zemp.***

The Solomon Islands became a British Protec-
torate in 1893 and an independent member of the
British Commonwealth in 1978. Bellona is located
at the southeastern end of the archipelago. The
Solomon Islands as a political entity is a very
recent phenomenon. Formerly, the islands had not
necessarily any strong ethnic or political unity.
Over seventy languages are spoken, most of them
Melanesian, by a population of 200,000. A few of
the smallest outlying islands, like Bellona, are
populated by Polynesians.

Bellona and neighboring Rennell, which share the
same language and culture, are raised atolls
with steep coral cliffs. Isolated from other
islands (Guadalcanal is 130 miles away), Rennell
and Bellona are eight hours journey from each other
by canoe. This means of transport is still
common although the seas can be treacherous.

Bellona, (Mungiki to its own people) was con-
verted to Christianity in 1938 by a Rennellese
who had attended a Seventh Day Adventist school
on another of the Solomon Islands. (The larger,
more accessible and desirable islands of Central
Polynesia had been converted a century earlier.)
There were less than 450 people on Bellona at that
time, living by subsistence agriculture in
scattered family homesteads located near their
gardening lands. The economic, social and re-
ligious aspects of life were integrated in a sys-
tem which remained relatively stable until after
World War II. In 1947 the first outsider came to
live on Bellona, a missionary (from the Solomons).
According to his concept of a Christian life, the
people moved into a single village with a church
at its center. But this was not a tolerable situ-
ation for them and six villages were established
along the 10-kilometer length of the island. These
are still the villages of today; some 700 people
live in three Seventh Day Adventist (SDA) villages,
three villages belonging to the South Sea Evan-
gelical Church (SSEC) and one Baptist
village. Another 200 Bellonese live and work in
Honiara, on the island of Guadalcanal, for longer
or shorter periods.

Traditional singing and dancing was forbidden
by the churches from the start; this is a position
which they still maintain. Thus people born

***** The recordings were made in Honiara (the capital
of the Solomons) in 1974, during field work for
the Danish Folklore Archives (JMR) and the Centre
National de la Récherche Scientifique, Paris (HZ).
The master tape was prepared at the Dept. of Eth-
nomusicology of the Musée de l'Homme in collabor-
ation with the C.N.R.S. Thanks are warmly exten-
ded to Jason Giusanga and Torben Monberg for
translations of the song texts.

after 1935 did not hear the songs performed,
except upon rare occasions which aroused indigna-
tion, and they did not learn them. Many people
now realize that their cultural heritage has been
denied in this way. But cultural consciousness
is growing along with independence, and the govern-
ment is doing much to encourage traditional music
and dance. In 1976 a cultural center was built
on Bellona with government aid, which consists
of an old-style house with dancing grounds in front,
and here a group practices the traditional dances
and songs, despite continuing church censure.

In the Bellonese socio-economic system, a man
strives, by diligence in gardening and fishing,
to produce abundant harvests in order to distribute
them to others. He is accorded prestige for his
generosity, whereas stinginess is derided. The
distribution ceremony, called the manga'e, was
at the core of this traditional system. It was
performed on the dancing grounds located in front
of every house, and was followed by festivities
consisting almost entirely of singing and dancing.
The dances, performed only on these occasions, were
accompanied by a rhythm instrument called the papa
(sounding board).

After the distribution ceremony, the dances were
performed in a certain order. Among the first
dances were the most important ritual dances, the
suahongi and the papa on this record. If the group
decided to continue the dancing further, the
sounding board would first be desacralized and the
following musical events were secular. A large
repertoire of these existed, including the dances
on this record, the women's dance and games (FE 4273),
tangi laments and many others. (A book on this
tradition is to be published by the National Museum
of Denmark).

Dancing was a man's art in traditional Bellonese
society and prestige was accorded for this skill,
as it was for skill in composition of the songs
and dances and for other valued skills (such as
gardening, fishing, performance of rituals, etc.).
Dancing was done by the singers themselves in a
kind of combined art form. A large group was and
is considered best; most of the guests at a feast
would participate in the dancing.

The mu'aabaka pati, beginning side B of this
record, is one of the exceptions to the rule that
only men danced; in it women both dance and sing.
This event was held for the wife of a lineage
elder or hakahua. Bellona had no single chief,
but the firstborn son in each lineage could receive
the title hakahua if he possessed the other qual-
ities deemed desirable in the Bellonese scheme of
values.

THE MUSIC

According to oral tradition, the ancestors of
the people of Bellona and Rennell came in two canoes
from a mythical homeland called 'Ubea, 24 genera-
tions ago. ('Ubea may be Uvea or Wallis Island
west of Samoa). Eight clans were established by
the original immigrants, eight couples, only two

of which survived to the present day, the descendants of Taupongi and Kaitu'u.

The settlers from 'Ubea brought their songs and dances with them. The songs are thus a kind of living history, relating events through the generations. This treasure is rapidly being lost because young people do not learn the songs. The Bellonese language is also changing swiftly today, English and Pidgin English words replacing Bellonese, so that the songs become less and less understandable. However, the language of the poetry used in songs is exceedingly difficult to begin with, full of obscure ancient words and expressions, references, and double meanings. Those songs brought from 'Ubea are in an ancient language which is no longer intelligible at all. Persons with especially good memories for the old songs and lore are thus the scholars of this culture. Often such persons also compose songs, even today, and many older people now keep handwritten books of stories and song texts which they learn from others, particularly such learned elders. There is a growing interest and respect for these historic traditions among the Bellonese, to which my work is also a contribution, for these recordings are copied and housed in the Solomon Islands for future generations,(and the Danish Folklore Archives).

Songs are composed in traditional song types for important events, and the composer is remembered, his or her name being part of the song title. For example, the pese by Kaitu'u (te pese a Kaitu'u) is a song of the type called pese "clapping"songs, composed by Kaitu'u, one of the original immigrants who came to Bellona 24 generations ago; te 'ungu pati a Paul Sa'engeika is an introductory pati song composed by a lineage elder still living today.

The traditional music of Bellona is vocal music, often accompanied by clapping or entirely unaccompanied, the sounding board (papa) being used for dances. A leader and group is the usual configuration, call/response patterns between the two being common. Sometimes this relationship is elaborated into part-singing such as drones, canonic counterpoint, and a special polyphonic form heard in the suahongi on side A of this record, where the leader and group sing entirely different pieces of music simultaneously. Speech-song, common elsewhere in western Polynesia, is also used in this music (e.g. the beginnings of the pieces on side A and B4, and in B as well).

There is also constant variation, implemented by improvisation, where individuals sing different melodic variations simultaneously, a form of polyphony called heterophony. Other types of variation employed are:

-Syllabic ornamentation.
Vowels are constantly changed and prolonged, sometimes making the text difficult to follow (e.g. B1 to 3 and many others). The vowels e and a may be prolonged by adding a glide, so that they are changed to eye and awa. More than two vowels of a kind signifies a prolonged tone. At the ends of phrases a may be sung as o (shown in the following texts by the symbol a̱ or å).

-Rhythmic displacement. This is less common in dance songs, but can be heard in B2, the introductory pati by P.Sa'engeika, where the singing is purposely slower than the clapping accompaniment, especially at the ends of phrases, creating a tension between the two. In B6 a to g,the accompaniment speeds ahead of the singing.

-Melodic variation, mentioned above, is employed in many or most of the songs, producing the characteristic polyphonic sound of this music. A deep intermittent drone is sometimes sung by one or more persons in the group, as in the dance songs of B6 and the suahongi, in which other parts are also sung.

-Ornamental vocal technique is most pronounced in songs with free rhythm, such as some ritual songs on FE 4273.

-Special endings are characteristic of this music, such as exclamations or shouts, e.g. ending the suahongi on side A and B7. The songs of B4 each end with a falling tone, the short dance songs of B6 culminate in a shout, and those of B8 have a characteristic sudden ending.

SIDE A: THE SUAHONGI   (Figure 1)

Background: Belived to have been brought to Bellona with the first immigrants, the suahongi may already have been a revered old dance on the island of its origin. Thus its age must be more than 600 years. (The history of ballet is considered to be 350 years

Figure 1   Suahongi(Ngiba, A2). Dancers in lines and the men who clap.

at most). The text, in the ancient language of 'Ubea, is almost completely unintelligible today, except for occasional words. Suahongi may mean "to circle or hover like sharks, to go around in a circle" (Elbert, 1975).

The suahongi is at the heart of Bellonese culture and is of immense historic significance. Although it has been forbidden for the past forty years by the Christian churches, both the words and the dance are vividly remembered by the old people, and Bellonese who watch a performance today are still moved - old people involuntarily move their arms with the gestures, and children do likewise, delighting in imitation. Laughter can be heard in this recording, because the dance is also amusing, especially in division II, which contains some of the most spectacular dancing.

Using speech-song and various kinds of polyphony, the suahongi is sung by the dancers with no musical accompaniment. Of special musical interest is a highly unusual form of polyphony, in which two different pieces of music are performed simultaneously. These are disparate in text as well as in melody, rhythm and form. Musical transcriptions, analysis, and the full text of the suahongi are published in ETHNOMUSICOLOGY (Rossen, 1978).

Complex in structure, the suahongi has three main divisions: the huatanga (danced in a circle), the ngiba and the hakatamatama (both danced in lines). The suahongi brought from 'Ubea consisted of only the first two, the third having been added in the fourth generation after the immigration by Iho of the Iho or Taupongi clan. (The hakatamatama, which means "to rejuvenate", was performed only by members of that clan.)

The suahongi also contains pese "clapping" songs, six of which were part of the suahongi from 'Ubea. One, the first, was composed by Kaitu'u upon discovery of Rennell and Bellona. It tells of the dangers of the journey and the beloved landmarks of the new island homes. A translation is published in ETHNOMUSICOLOGY (Rossen, 1978).

Four leaders are required for a suahongi performance; a dance leader and assistant (formerly the priest-chief and his assistant), and two persons who pese - clap. The dance leader is the person to begin the suahongi, the main musical passages of the first division, and each verse of the final division. (There is a special term, ngangi, for starting and leading group singing in this way.) The persons who clap (pese) lead the pese songs of the first division and the ngiba of division II.

1. Division I contains 30 huatanga and the pese, which are coordinated with huatanga 3-6 and 8-13. That is, they are sung together in what we might call "double" singing. While the circle of dancers sing the huatanga, the pese leaders stand in the center where they clap (pese) as they sing. Huatanga means "singing", and these are also called huatanga 'eha, 'eha meaning "to be many, most", this being the longest of the three divisions.

The performance: Honiara, Sept. 12, 1974. Jason Giusanga is the dance leader, Momoka and Tepuke lead the pese.

Call and response begins the suahongi in an introduction with speech-song phrases which is sung twice (1:06).

Then the pese by Kaitu'u commences and the group joins in, the whole sequence being 3:47 minutes in duration. At this point the "double" singing may sound a bit confusing, but it helps if one keeps in mind that five verses of the pese are followed by a chorus, oie, and this unit is coordinated with one huatanga which is sung twice. The pese is weaker and can be recognized by its accompaniment of steady clapping and the chorus, which trails off in the pause following each huatanga. The chorus, oie, is heard four times. In this performance the leaders of the pese were asked to stand near the right-hand microphone, instead of within the circle as prescribed, because the spatial organization which would be evident to an observer cannot otherwise be reproduced aurally.

Performers: 12 men in all.

In other words, the pese is heard mainly on the right channel, both here and in the following.

In the second passage (5:20), called te ngongotuu, six ancient pese are sung, following a tranquil introduction (1:01). These pese may be recognized by their clapping accompaniment as well as by being the lower of the two parts. They are short songs, each sung several times, in a responsive exchange between the two singers, and each is coordinated with a single huatanga sung twice. These parts come together rhyhmically with the fourth pese, when a vigorous dance rhythm is begun by the group.

The remaining 8:22 minutes of division I has a flowing continuity. Some huatanga are repeated, some are variations, but with constantly changing themes. Some of the huatanga have clapping accompaniment and/or speech-song phrases, some are responsive, and some have polyphonic singing. Exclamations and shouts mark major changes and endings. Excitement rises towards the end of the division, climaxing with a shout, after which the dancers form lines in preparation for the ngiba to follow.

-2. Division II (6:50), consists of seven ngiba, each sung twice. The first two of these form a musical unit with antiphonal and polyphonic singing. Having an unusually long melodic phrase composed of five or six continuous lines of text, each is begun by the pese leaders with clapping, and is then taken up by the group. In the interlocking phrases which result, individuals stop for breath when necessary and come in again with renewed strength. Canonic counterpoint, heterophonic singing, and intermittent drones (in which a deep tone is repeated beneath the melodic line) are heard in the singing. In the last five ngiba the dancing is spectacular and the lines may be heard to advance jumping, ending each time with a shout.

-3. Division III (3:23). The hakatamatama has nine verses, each beginning with a melodious solo by the dance leader; only the last is repeated. The first four verses are variations forming a continuous musical unit. The fifth verse begins a rhythmic sequence which continues to the end of the suahongi, ending with repetition of the lowest note and the ngibau, a mightly shout of OOOOHO! The last word is 'aue - "thanks".

3

This is the only division of the suahongi considered to have sacred qualities, because in it the old deities are named, such as the sky god Tehu'aingabenga. (For information about these deities see "The Religion of Bellona Island", Torben Monberg, 1966).

SIDE B

1 to 3, MU'AABAKA PATI (Figure 2)

The mu'aabaka was an event held in honor of a woman by her husband, when they were well established and mature in years, the wife of a lineage elder (hakahua). It was the honored wife who led the slow, dignified dancing, while a second leader was at the end of the line of dancers. These leaders were called mako mu'a "dance ahead or first" and mako mungi "dance behind".

A complex dance event, the mu'aabaka includes six song types, sung in a specific order. (Only three are retained in many of today's performances.) The first two were formerly danced by women only, the men joining in afterwards and the pati might continue all day. In this performance, both men and women participate, but the men are more numerous and dominate the singing.

Only two introductory song types are heard on this record. First the taki mu'aabaka, accompanied by the sounding board, and then the'ungu pati, "introductory pati" songs accompanied by clapping in a fast tempo (pese bingibingi). Dancing begins in a line, led from behind the house; when the line proceeds far enough around the dancing grounds, the leader says taka hungi "turn the ring", and the line joins into a ring, continuing to sing and gesture.

First the manga'e distribution would be performed early in the morning, after which the mu'aabaka pati began. The women wear ha'u "wreaths" of leaves in their hair as well as other decorations.

White River, Guadalcanal, July 6, 1974. 15 men and 8 women. Leaders: Sikohuti and Noapu'a. Momoka and Wesley Toopue beat the sounding board in the taki.

1 - Te taki a Takiika Teikangongo (Mata'ubea)	The taki by Takiika (of Mata'ubea lineage)

The composer is buried at Angaiho, Bellona. In the song he honors a house built at Mata'ubea by his son, Teika'ungua (who lived in the 18th generation). The song leader beats the papa.

Te hange naka 'oke tangi te ngau na'a ahe,ie. (5)	The house is completed with a hundred leaf panels, ie. (sung 5 times).
Sikitia tee manga'e ataiho ma te hange;(2) te ai tu'u ka hakatonu.	A celebration feast completed reflecting splendor as does the house; and he hwo built it will be blessed (by the deity).

Figure 2   Mu'aabaka pati, B1-3 (okeoke ending)

(The song is repeated).

2 - Te 'ungu pati a Paul Sa'engeika (Ngikobaka)	The introductory pati by Paul Sa'engeika (of Ngikobaka lineage)

Sa'engeika composed this song about his beach settlement at 'One. After he had prepared, levelled and completed it, as cyclone destroyed everything - knocked down the house and the coconut trees after all his work.

There is a double meaning in verse 3 (which is a common occurrence in poetry as well as in other formalized communication), hakapange meaning both lying down as branches touching the ground, and a place waiting for "presents" of fish, etc.

The group sings polyphonically, intervals of a minor third and major second predominate, and both of these are heard together at the ends of verses 2 and 3. The singing is slower in tempo than the clapping, particularly at verse endings.

Te matangi mouto'o na mamata, hinake, eei	The wind is so cunning watches as it rises at, eei
ki toku aba tiingi,nã ee.	around my marked-out beach area, ee.
(hakahoki)	(Repeat)
Na 'utongi e au, ki oku niu ghape, eei	I marked out the area for my yellow-leaved coconuts, eei,
na mata sisinga i na, ee.	they were looked at with admiration,ee.
(hakahoki)	(Repeat)
Tangi ai ki te 'ao, toku aba hakapange, eei	Mourning at the break of dawn, my area, waiting to be active, eei,

ma toku okiokinga, ee.   and my resting place,
                          ee.
(hakahoki)   (Repeat)

3 - Te 'ungu pati a   The introductory pati by
Tupuimatangi   (the deity) Tupuimatangi

The composer being a deity, the song was given through a medium. This translation is only tentative, as the words are ancient.

Toku baka te takuaa ngenga   My canoe is a turmeric porpoise
te peau tu'u o te moana   the whitecaps rise from the sea
eie ea ei   eie ea ei

(Umenge:)   (Chorus:)
E ahe, nei, hunasi ki   Drenched on the way
Mungaba, ee.   to Rennell, ee.
(hakahoki)   (Repeat)

O hoe mungi e au toku baka   I'm steering at the stern of my canoe,
hetengeki 'uinga i katea o,   lightning stretches (over the horizon) on the right (the side with no outrigger),
eie ea ei   eie ea ei
(Umenge)   (Chorus)
(hakahoki)   (Repeat)

O hakauta ngu oku ngaa 'eha   I put my two big sails aboard,
teengaa 'ua e tu'uta iba o   the one called "rain" with nine overlapping (panels)
eie ea ei   eie ea ei
(Umenge)   (Chorus)
(hakahoki)   (Repeat)

B4 MAKO HAKAPAUNGO   DANCE IN THE STYLE OF PAUNGO (with fighting clubs)

(Figure 3)

Leader: Jason Giusanga.

This was the only dance to be performed before the manga'e distribution. Paungo is an ancient place name, probably for San Cristobal island. It is an energetic dance performed with fighting clubs in hand, and with no accompaniment other than the singing.

The introductory song ('ungu) begins with a leader - group response, and it ends with a speech-song phrase and a shout.

The dance songs (huaa mako) are each repeated and have endings which stop short with a falling note on the word nei "here, now". The sound of the dancers' feet may be heard as they advance in lines, with a vigorous step, hop, while swinging their clubs. The singing in c) begins with the polyphonic interval of a major second, an interval which may sound unfamiliar to listeners with a musical background exclusively in Western European art music.

a) Te 'ungu   The introductory song
Nginga iooii, tuku teenei
nginga iooii, tuku teenei
ko tangi te ngonga, ngingei
ko tangi ki ngoto, ngingei
niu pongeponge tangi te ngonga, ngingaiooi,
oi kangusia, oi kami au. Ia, ooho!

b) Te huaa mako   The dance song
(Umenge:) Tongo ma, tukua   (Chorus)
          tukua taea taea taa.

/:Ika ma sikasika ai.
Unguhia niu tongonga (2)
te ika ki tou henua oa,
te ika babange ki tou henua, :/ (Repeat from Ika)

c) Te huaa mako a Kumingau   The dance song by Kumingau (of Nuku-angoha lineage)

Te mano...
(Umenge:) Tongo ma, tukua,   (Chorus)
          tukua taea taea taa.
/:Te mano ku he'e kai na nei   The thousands of fruits were not eaten here,
ku manga seu ki te ngangi   but just blown to
nei,   the sky,
ku manga seu ki te ngangi   but just blown to the
nei, eea,   sky, ea
ku manga tutuku, pe te   falling down like this
maalu hanga :/   pandanus grove, here.
nei.

Figure 3   Mako hakapaungo, B4.

5

d) Te huaa mako a 'Aasia
Te'aahitu (Hangekumi)

The dance song by 'Aasia
Te'aahitu (of Hange-
kumi lineage)

Ngua tu'u poo...

(Umenge:)   (Chorus)

/: Ngua tu'u poo ee aa ee,   Midnight, ee

hakatongahiti Mangokuna(2)   Mangokuna has become
                              estranged by outsiders
                              arriving

noho au o moe te 'One,ea   I stay and sleep at One,
                              ea,
toku he'e sabe ke moana:/   and do not know the
nei.   ocean (any longer)
                              now.

NOTES

Bellonese poetry is very difficult to translate
because of double meanings, eliptical grammar and
the special language of poetry using ancient words.
It should be emphasized that these translations are
only tentative, especially as stanzas which may
seem intelligible to the translator may not be
understood by the Bellonese, as is sometimes the
case. For example, song c) refers to a specific
event and the meaning could be different in that
context. Songs a) and b) are not intelligible.
The chorus is the same in songs b) to d).

5 and 6 TE PAPA HAI'ATUA   THE PAPA(PERFORMED)FOR THE DEITIES

(Figure 4)

The papa was the second dance event to be
performed at feasts, following the suahongi, and
it is accompanied by the instrument of the same
name. In the introductory song ('ungu), which is
comparatively slow, the men stand in a circle
around the sounding board and gesture in place.
This song has a curving melodic line and a poly-
phonic ending with three descending steps which
overlap (the intervals heard being a major second
and a minor third).

Thereafter many short dance songs are performed,
each dancer in turn seating himself at the soun-
ding board to lead a song.

5 - Te 'ungu tuai   The ancient introduc-tory song

This song is not understood.
Leader: Harry Mamata.

E tui kungaå te bolai ngingee tui kungaå åå,
a te bolai ngingee, tui kungåå åå,
(Repeat)   au tui kungaå.

Oe tui kungaå soa muoe a kopange hongau tui
kungaå,
a te bolai ngingee,tui kungaå.

Noko to'o tana ngou tako tulae, tui kungaå åå,
a te bolai ngingee, tui kungaå åå,
(Repeat)   au tui kungaå.

(Verse 2 is repeated).

Noko kake ko te ika te sengua, tui kungaå,
a te bolai ngingee, tui kungaå åå,
(Repeat)   au tui kungaå.

(Verse 2 is repeated).

O noko ake tana ika tengu sunga, e tui kungaå,
a te bolai ngingee, tui kungaå åå,
(Repeat)   au tui kunga.

Oe tui kungaå soa muoe a kopange hongau tui
kungaå,
a te bolai ngingee, tui kungaå åååå,
au tui kunga.

6 a-g Huaa mako   Dance songs

The leader begins the song (ngangi) and the
group joins in with a shout as they start to dance
and the accompaniment begins. In these fast,
vigorous dances, the men gesture as they run
(mako) and leap (ngenge "fly") around in a circle.
At the climax of each song one or more of the dan-
cers may jump onto the sounding board. In these
songs the sounding board accompaniment acceler-
ates, and because of this, only the unaccom-
panied first and last lines of text are slow
enough to be understood in most of the songs.

Figure 4   The papa (Huaa mako, B6)

a) Te huaa mako tuai   The ancient dance song

The text of this song is not understood.
A polyphonic interval of a minor third is
heard near the end of the song

Leader: Harry Mamata. Performers: 12 men.

Kona kona koi oe, kona kona koi oe,
bongi tuku ko bai songo matua,
bongi tuku ko bai songo matua,
angumia ki te sokesoke,
angumia ki te sokesoke.

b) Te huaa mako tuai   The ancient dance song

This song is performed twice, first led by
Elijah Pongi from Rennell and then by Teho.

Te ano ee, eia, popo kia hakanaoe.
Te ange niu, mange ki tai, ku aoe, ku aoe.
(Repeat first line)
(The song is repeated).

c) Te huaa mako a Hakasaohenua   The dance song by
                                  (the district deity)
                                  Hakasaohenua.

In this song, which was given through a medium,
the deity tells about his settlement, with its many
breadfruit trees. There are heaps of fish and
breadfruit for the kaba ritual.

Leader: Hanaika.

'Atia ko Nukutaheika,   Famous abode, Nuku-
                               taheika,
 toku nuku tapu tu'u moana.   my sacred abode stan-
                               ding by the sea.

'Ati toku nuku i te ika.   Lots of fish piled up
                               in my abode.
 (hakahoki)   (Repeat)

E ahe i te 'ungu mahea   Wind blows (through)
ahe ki te 'ungu mahea.   the top of the bread-
                               fruit trees.

E 'atia, 'atia aku kaba,   Storing, heaping up,
'atia, 'atia aku kaba.   (to make) my kaba
                               offerings.

'Atia ko Nukuta(heika)!   Famous Nukutaheika!

d) Te huaa mako tuai   The ancient dance song

This song is not understood, except that it may
tell of a plan to kill someone.
    Leader: 'Asia Tangosia.

Au mai tena punge, kaa taa
koia, koia, kona taa.

Uai tani puu uia, uai tani puu uia. (Repeat).

Atinga ua i nga hetaa, tinga ua i nga hetaa.
                               (Repeat).

A boi, boia ko na taa, boia, boia ko na taa.

e) Te huaa mako a Sa'o'angiki   The dance song by
    Tongoho'ou(Ngikobaka)   Sa'o'angiki
                                  Tongoho'ou(of Ngi-
                                  kobaka lineage)

This song is sung twice, first led by Polyn
Keiae and then by Niu Dick.
In fishing for flying fish, done at night by
torchlight, the fish are attracted by hammering on
the canoe side and calling phrases such as "a'u,
a'u, a'u" - "come, come, come"; "'oe! tehea koe?"
- "Say! Where are you?"

A drone is heard in the singing, the outstanding
interval being a major third.

'Angu te ika, e 'angu te ika,   Chase the fish,
ai ka labu te ika-a.   net flying fish, so
                                as to grab the fish.

E ko koe, ko baa'anga te   You should rouse the
ika, ngea ki te ika-a.   fish, talk to the
                                fish.

E ko koe, ko baa'anga te ika   You wake the fish,
kua ki te ika!   you found the fish!
(The song is repeated).

f) Te huaa mako tuai   The ancient dance song
    Leader: Momoka.

Te baka ee, ma'onu,
te baka mai soke, ia,
te baka mai Sakunga, heia.

Te baka soke, ke ma'onu
te baka soke, ke ma'onu
te baka mai Soke, ke.

g) Te huaa mako a Tupuimatangi   The dance song by
                                  (the deity) Tu-
                                  puimatangi

The interval of a major third is heard when the
group joins the singing.
    Leader: Jason Giusanga.

Aku kaba na tangi a ki hange   My kaba offering
                               is carried to the
                               house,
na ngiua, kau haka'aue,ee.   dedicated to the
                               gods, and I shout
                               (out) thanks,ee.

Ngibaua, te papa tau'aso,   The ngibau (Ooho)
                               is shouted, the
                               sounding board for
                               dancing(sounds),
ngaungea te papa, ki te koe.   the papa tells you a
                               lot.

Closing words of the papa: (leader) Tungou,
                           (group) Ia!

B7 MAKO NGANGI   DANCE (OF) HEAVEN
    (Cover photo: the endings, Ooho!)

A circle dance with the sounding board which
was performed only by elders. The songs are said
to be from 'Ubea and are not understood. All five
songs end with a shout, Ooho tuku! The dancers do
a complex series of gestures as they circle the
sounding board.
The first two songs are opening songs ('ungu).
They begin with an unaccompanied solo by the leader,
are longer, and have a melodic range which is great-
er than the following songs.
The last three songs are alike, and follow each
other without pause. An intermittent drone can be
heard in two of the songs, and heterophonic sing-
ing in several.

7

White River, Guadalcanal, July 6, 1974.
Performers: 12 men. Momoka beats the sounding
board.

a) Te maaua kooua tongitongi,
te maaua kooua tongitongi, tungooa!(Repeat)
tunnooa!
tau tukea kea kea, keakea keakea.(3)
Oooho tuku! Oooho!

b) Te pekou te peko peko hiingau, hiinootu!
(Repeat) hiinootu!
te pekau ooeeaa, te pekau ooeeaa, (3)
Oooho tuku! Oooho!

c) Oie, niu tongu oniu, oiee niu tongu oniu, (3)
Oooho tuku! Oooho!

d) Oie aiaa niinii baa, oie aiaa niinii baa, (3)
Oooho tuku! Oooho!

e) Aiaae aiaa bongo niu, ataae aiaa bongo niu (3)
Oooho tuku! Oooho!

B8 HAKATENGE   TO MAKE A LINE

Men's dances with the sounding board. Most of
these dances are so ancient that the words are no
longer understood and the composers' names have
been forgotten.
    The first two songs are introductory songs
('ungu), in which the dancers gesture in place,
standing in a curved line. Characteristic poly-
phonic intervals are heard in the singing, first
a minor third and fourth, then a major third,
while major seconds are heard again and again.
    The last two songs are dance songs with char-
acteristic chanted lines in speech-song, during
which the dancers close in around the sounding
board with four fast steps called tengetenge (to
walk or run fast). The endings of these songs are
unusual in being quite sudden.

    White River, Guadalcanal, July 6, 1974.
    Performers: 12 men. Jason Giusanga beats the
sounding board.

a) Te 'ungu tuai   The ancient introduc-
                            tory song

    Aieeaa ngooaa mau aa, ngooaa noko kia 'anguna,
noko kia 'aanguna
e hiti ou bai kae tu kau ngoo, eae tu kau oo,
tu kau oo.
(Repeat)

    Aieeaa ngooaa mau aa ngooaa, tasi tou 'ungu tasi
tou mata
tasi tou tino, tasi tou, mai kae tahi tahi mai
aaeee
tu kau oo,tu kau oo.
(Repeat).

b) Te 'ungu a Sau'eha   The introductory song
                            by Sau'eha

    Te ika na iho mai   A fish came down from the
'angunga (2)   reef,
(Repeat)

    na hiti, hiti hinaiho   it slips, slips away
nei, ee.   downward (in the ocean)
                            here, ee.

hiti kii koo, somo kii koo. (It) appears far
                             away, slips away
                             to afar!
(Repeat)

NOTES
    Composed about 1959 by Sau'eha from the Tau-
pongi clan. The wrod iho (verse 2) has two mean-
ings: the Iho clan as well as "down".

c) Te mutu nga'a te iho nei! The mutu fish points
                              down here now!
(Repeat)
    na 'angu'angu kau tango   I chase it, (try to)
iiiaee   net it, iiiaee.
hiti kii koo, somo kii   (It) appears far
koo.   away, slips away to
                              afar!
(Repeat)

d) Te huaa mako tuai mai   The ancient dance song
    'Ubea   from 'Ubea

    Niaa too, oo'oo 'ea'aee, oo'oo 'ea'aee,
taku mai honga-u ee, mungi ke ke mai,
/:tenge bai tenge bai:/(5)
too kii na kua pou pou, too kii na kua pou pou.

(The song is repeated).

e) Te huaa mako tuai mai   The ancient dance song
   'Ubea   from 'Ubea

    Ngupe ngupe 'amo, i kau tena bai te bai tenge (2)
(Repeat)
ee nii nii ee nii nii,
/:tanga bai tanga bai, tanga bai tanga bai:/ (2)
too kii na kua pou pou, too kii na kua pou pou.

SELECT BIBLIOGRAPHY - DISCOGRAPHY

Elbert, Samuel H. "Dictionary of the Language
    of Rennell and Bellona." Language and Culture
    of Rennell and Bellona Islands: Vol.III.
    Copenhagen, 1975.

Elbert, Samuel H., and Torben Monberg. "From the
    Two Canoes." Language and Culture of Rennell
    and Bellona Islands: Vol.I. Honolulu and
    Copenhagen, 1964.

Kuschel, Rolf. "Animal Stories from Bellona
    Island." Language and Culture of Rennell and
    Bellona Islands: Vol.IV. Copenhagen, 1975.

Monberg, Torben. "The Religion of Bellona Island."
    Language and Culture of Rennell and Bellona
    Islands: Vol.II. Copenhagen 1966.

"Polynesian Songs and Games from Bellona (Mungiki),
    Solomon Islands." Ethnic Folkways Records
    FE 4273, 1976. Jane Mink Rossen, recordings
    and commentary.

Rossen, Jane Mink. "The Suahongi of Bellona
    Island; Polynesian Ritual Music." ETHNOMUSICOL-
    OGY 1978, 22:397-439.

_____   "   "Bellonese Musical Concepts
    and Points of Conflict with the Church."
    Antropologiska Studier (Stockholm, 1978).