relationships within Oceania at large. For decades, archaeologists, linguists, ethnologists, botanists, physical anthropologists, historians, and others have been working on the manifold relationships of Pacific peoples. The people themselves are also interested in their origins and, when they meet together at festivals and the like, eagerly discuss such questions. The potential for music and dance to contribute to the origins debate could well exceed that of other disciplines, especially as so little has been done to date. Two tasks lie ahead. One is to fill areal and other gaps in information, especially in places where little or no field work has been carried out. The other is to make productive scholarly use of the wealth of information that has already been accumulated.

This volume of Garland has been promoted by its editors as a model for future work in the area. On the whole, although it is the product of a great deal of work by many people, one hopes the call will not be heeded. As a vehicle for organizing information, the book is innovative but, as I have tried to show, it obscures relationships. The challenge now is to put Humpty Dumpty back together again.

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The interaction between sounds and spirits is a complex and integral aspect of life for the Waxei people from the East Sepik Province of Papua New Guinea. Yamada explains these relationships through sound in this translation from Japanese of his revised PhD thesis, originally published in 1991. It is the latest in the excellent Apwitihire series from the Institute of Papua New Guinea Studies Music Department.

After basic background information on the Waxei, chapter 1 contains detailed explanations of wept songs, possession of men and bamboo flutes by spirits, and the complex system of behavior and response linked to grudge relationships across generations and clans. Chapter 2 then presents an “ethno-classification” of the different spirits and attempts to describe their cognition by the Waxei. The next two chapters describe and analyze songs related to two particularly significant spirits involving human voices and ensemble bamboo flute playing. Chapter 5 draws the material together to summarize ways in which human and spirit activities are inextricably linked, and the importance of song and sound as a medium for such communication.
A number of appendixes detailing clan origin myths, stories of two principal spirits in the vernacular, kinship terminology, fauna and flora, and a general glossary are of assistance to the reader throughout the work.

Yamada explicates significant aspects of Waxei music through detailed analyses of wept song, the speech of a man possessed by a spirit, the rhythms as a result of a length of bamboo possessed by a spirit, and two songs. The most obvious comparison to this work in PNG music is Steven Feld’s *Sound and Sentiment: Birds, Weeping, Poetics and Song in Kaluli Expression* (Philadelphia: University of Pennsylvania Press, 1982), in which the sound world of the Kaluli people is described and analyzed. Yamada’s extraction of the concept of “sway” can be compared to Feld’s discussion of “lift-up-oversounding.” Although the concept of “sway” is not developed here to the same extent, both are important aesthetic textural principles in the music of the societies studied and have vital extramusical parallels in social structure. *Songs of Spirits* demonstrates that sound, spirits, and living and dead human beings are closely linked concepts for the Waxei, and that the various utterances of the soundscapes they inhabit form a complex part of daily activity. The insights demonstrate the fundamental importance of not only describing musical difference and social context, but of attempting to gain an understanding of the music through an interpretive construction of music theory.

The language of many societies in Papua New Guinea is integrally tied to concepts that are translated as myths or spirits in languages such as English. This social and linguistic bifurcation of the “real” and the mythical or spiritual can present difficulties with the translation of discussions and songs where this kind of separation is simply not made and language, spirits, and myths are intertwined. The detail of the author’s “thick description” that accompanies these translations in association with the rigorous ethnographic detail helps to overcome such difficulties.

In the final paragraph of the book the uncertainty of life and the prospects for change are posited as essential premises behind the meanings and practices of the songs described. Perhaps then, future studies of this nature will need to consider other sounds as part of the sonic ethnography—stringband music or the ubiquitous PNG popular music cassette for example—and ways in which these are incorporated (or not) into the fabric of Waxei life. Yamada has provided a platform for further studies that might consider the rapidly changing world of the Waxei.

Although *Songs of Spirits* might be described as principally ethnomusico-logical in focus, the musical analysis is confined to particularly relevant sections and should not put off those without a background in music notation or analysis. There is a clear textual explication, which can be very effectively used in conjunction with the accompanying compact disk. This gives the reader an appropriate aural context, presents an opportunity to attempt to hear the spirit voices described, and allows a detailed examination of the musical transcrip-
tions. This is the first time a compact disk has been included with an IPNGS Music Department publication, and while the issue of access has favored cassettes in the past, this situation is rapidly changing as CD players become much more widespread. The publication of ethnomusicological works of such quality at such prices is remarkable, given the current financial difficulties faced by the Institute of Papua New Guinea Studies, and considerable credit is due to Don Niles in facilitating the stream of publications produced under difficult conditions. While most likely most useful for ethnomusicologists, Yamada’s work should be part of the library of anyone interested in the nature of PNG society.

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Cathy Small’s book, Voyages, describes how Tongan overseas migration has changed Tonga and what it means to be Tongan. The book focuses on the members of one family from the village of ‘Olunga (a fictional name), some of whom emigrate to the United States. Small organizes her account into four sections: Departures (from Tonga), Arrivals (in the United States), Returns (to Tonga), and Travels Ahead. This work is distinctive among studies of Tongan overseas migrants in that it tells about the lives of the same people, both before and after their migration to the United States. Readers see them in Tonga before they migrate, and encounter them again in the United States as they make their way with new jobs, new homes, and new ways of relating, both to those that came with them, and those they left behind. Those in the United States help other Tongans to immigrate. They send money (remittances) back to family members to help them fulfill their ritual and social obligations to kin, the church, and the village, and to build a new home to which some of them may someday return. Finally, Small takes her readers back to Tonga with her friends for the celebration of the centennial of the Catholic Church in ‘Olunga. There they see what has happened to the family members and other villagers who stayed behind, and learn how they feel about their lives and about those who have left. Readers vividly experience how intensely crowded the village is when many who have gone overseas return for this celebration. They also see how the returnees have pride of place in the celebration, in the dances they perform for the king, and in their invitations to the feast of one hundred polas (feast trays). Returnees are honored as village members who are prominent and respected because they have given generously to their village.

As Small notes, most studies of immigration focus exclusively on the immigrants in their new country. Moreover, researchers who focus on