canoe. In these ways, visitors can come to better understand Oceanic cultures not only by looking at the exhibition, but also through personal, hands-on experience.

The presentation of objects is excellent in both parts of the exhibition; however, a large time gap exists between the prehistoric era and today. Except for Captain James Cook, very little attention is paid to the European occupation and influence in the Pacific from the seventeenth through the nineteenth centuries, or to that of the Japanese from 1914 to 1945. It seems ironic that an exhibition located in Japan and focused on the Pacific Islands would ignore the involvement of its own South Seas Bureau in Micronesia. Furthermore, some of the islands, especially those with elevations of only two to three meters, are confronted by the serious challenge of rising sea levels due to global warming. Further, in the Marshall Islands, some people still cannot return to their home islands because of radiation from the atomic bombs exploded there by the United States in the 1960s. These contemporary problems should have been mentioned in the second part of the exhibition to give visitors a fuller understanding of the real conditions of life there.

There are also some minor weaknesses in the exhibition. The artifacts are correctly identified in both English and Japanese; however, more information about where they came from, and a map showing these locations, would have been helpful because many visitors are not familiar with the place-names so may have difficulty perceiving their connections. More information about the materials from which the objects are made would also have been useful. For example, one label about a ritual stone ax does not provide the name of the beautiful green stone from which it is made or tell how a ritual ax differs from an ordinary ax. In addition, the explanations are written in too small a font for some elderly visitors to read them.

However, these are small problems and visitors do come away with a better understanding of the huge challenges early Pacific peoples faced as they migrated from island to island, not by accident but through their extensive knowledge and excellent skill in their own systems of navigation. The exhibition helps us to understand what it is to be a human being—a significant question in anthropology, and the reason the National Museum of Ethnology in Osaka chose *Vaka Moana* for its thirtieth anniversary.

MANAMI YASUI
Tenri University, Nara, Japan

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Guitar Style, Open Tunings, and Stringband Music in Papua New Guinea, by Denis Crowdy. Apwitihire: Studies in Papua New Guinea Musics, 9. Boroko, PNG: Institute of Papua New Guinea Studies, 2005. ISBN 978-9980-68-048-8; xix + 140 pages, maps, music examples in staff, tablature, and graph notation, figures, references cited, list of commercial recordings, index, and one compact disk. PGK20; for overseas order, contact IPNGS, Box 1432, Boroko 111, Papua New Guinea.

The Institute of Papua New Guinea Studies (IPNGS) continues to produce

important new works on the musical and cultural diversity found in Papua New Guinea. In this latest IPNGS publication, ninth in the series "Studies in Papua New Guinea Musics," Denis Crowdy presents a detailed examination of guitar playing, style, and tuning in select areas of the country. Crowdy draws on his extensive background in Papua New Guinea, as well as his experience as a guitar performer, in this thin (140-page) monograph, which is a revised version of his master's thesis. The strength of the work lies in its discussion of guitar techniques and playing from a guitarist's perspective, and from the detailed analyses of the instrument's music.

In the introductory chapter, Crowdy places his work within the larger body of literature on stringband and Papua New Guinea musics. Within the diversity of PNG stringband styles and using an approach that is "essentially musicological" (3), he examines tunings and guitar playing and their associations with distinct regional styles. Crowdy explains that he collected data both from commercial sound recordings of stringband music and from ethnographic fieldwork. The regions that he visited for the study include the Hood Lagoon area of Central Province and the northern area of Madang; in Port Moresby, he examined and recorded music from East New Britain and other areas. Before studying the music in detail, chapter 2 outlines some of the major historical developments in Papua New Guinea that led to the formation and popularity of stringband music in both village and urban contexts.

By far, the most extensive part of the book is chapter 3, titled simply "Analysis." Here Crowdy examines specific music examples in detail using different methods of notation, while linking guitar tunings and playing styles to specific regions. Although the corpus of musical examples analyzed is limited, the discussion does show linkages between guitar style and regional style. The end of the chapter is of historical interest and describes guitar styles from the 1960s in two villages, based on interviews with older musicians.

The musical analysis found throughout is strengthened by Crowdy's background as a guitarist and his experience in learning to play in specific stringband styles. Throughout the text, he includes narrative commentaries about his experiences that bring a welcome personal viewpoint to the book. Standard staff and tablature notations are included, but Crowdy also constructs a form of graphic tablature notation in three dimensions, which provides "a better view of the kinetics of guitar playing" (53). Indeed, the kinetic aspect is an important part of the analysis, and the graphs, by illustrating the guitar's fretboard, show the locations of selected pitches on the instrument, movements of the left hand, and the frequency and use of open strings. The resulting analysis of tunings and specific pieces shows clearly that in some tunings performers use certain fretboard positions, with selected melodic figures drawn from these positions.

Chapter 4 briefly describes the current social and cultural performance contexts of stringband music today, especially through celebrations and competitions observed by the author.

Crowdy discusses several ideas here that could be developed into future research projects, especially the representation and articulation of string band music as cultural heritage and "tradition" in Papua New Guinea today.

The inclusion of the compact disk is a welcome addition, as the four recorded examples coincide with those studied in detail in the text. Some readers, however, might expect a broader spread of recordings or at least additional performances to those included. Some readers might also question why the recorded performances all include singing, when the book regrettably makes no mention of song texts and does not include any text transcriptions or translations. Although the book is specifically about guitar style and instrumental music, the singing is prominent and an obviously essential aspect of the performances. Notwithstanding these minor points, readers will find Crowdy's text a welcome addition to the cultural and musical understanding of guitar playing and style in Papua New Guinea.

BRIAN DIETTRICH
College of Micronesia,
Federated States of Micronesia

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