

translation on the album is not consistent, since the liner notes do provide the text for “Ilunikavi” in both languages (the English a rather loose translation of the Inuktitut). The only English-language text, “Still,” is a fairly obvious reference to the Björk album, with its imagery of “marrow still/sinew still/tendon still.” The materiality of the body is also referenced on other tracks: “Uvinik” (Human flesh) and “Ilunikavi” (We are blood / we are animals). References to the body are commonplace in the texts of traditional Inuit throat songs and other game songs, such as juggling songs.

There are other tracks, claimed as Tagaq’s original compositions, that are deeply rooted, if not directly identifiable, as “traditional.” “Surge” combines two traditional throat games, although the syllables of the second one, often identified simply as *hapapa*, sometimes transmogrify into *mamama*. “Seamless” and “Origin” are similarly very close to traditional throat songs, although the “hapapa” motif is sped up at times. The same motif is looped into a steady rhythmic underpinning in “Breather.” These appropriations are predictably somewhat controversial. The Inuit women who gathered in 2001 at the first Throat Singers Convention discussed the fact that throat singing was an art that they shared, and the ownership of this oral tradition (like many other indigenous musical genres) should be recognized as communal, not individual. The contemporary copyright law of modern nations does not recognize such group rights, although international agencies such as the World Intellectual Property Organization (WIPO) are struggling to articulate these issues.

Tanya Tagaq’s throat-singing technique is reliant on modern technology. Throat singing is traditionally a duet, with two singers facing one another at a close distance and performing recurrent patterns in a very tight canon (that is, the second vocalist in exact and immediate repetition of the first). Tagaq is a solo act, multitracking her own voice to constitute the canonic part in some cases, adding different layers of vocalization in others. The style of mixing used on her voice reflects, to my ears at least, an industry-defined feminization of the traditional vocal quality, although it is still a

fairly “exotic” human sound. Compared to other performances of “Qimiruluapik,” for instance, her track has more breathiness and less edge, perhaps bringing it closer to audiences’ expectations about the sound of a female voice.

Sinaa is, then, a sort of riff on the motifs that are commonplace within Inuit throat-singing cultures. The electronic manipulation, multitracking of new layers, and alterations of syllables, accompaniments, and sequences are the traces of a creative artist who builds on a unique network of experiences and memories. This is surely how traditions develop and revitalize. I am bothered, though, by the fact that a highly successful individual is collecting royalties for the use of a tradition that is regarded as shared property. As her career burgeons and further high-profile collaborations (with, for example, the Kronos Quartet) unfold, I hope that Tagaq will work with the Inuit women of Nunavik and Nunavut to resolve this issue.

Songs from the Second Float: Music from the Island of Takū. 2005. Recorded, compiled, and annotated by Richard Moyle. Ode Music, CD (1) MANU 2042.

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Richard Moyle has a long-standing relationship with Takū, an atoll in the far reaches of Papua New Guinea, over two hundred kilometers northeast of Bougainville. In the last decade, Moyle has produced a number of publications from his work on this atoll, including the collection of oral literature *Nā Kkai Takū: Takū’s Musical Fables*, published by the Institute of Papua New Guinea Studies in 2003, and the monograph *Songs from the Second Float: A Musical Ethnography of Takū Atoll, Papua New Guinea*, published by the University of Hawai’i Press in 2007. This CD of music recordings, released prior to the monograph, is a companion to it.

Featuring twelve tracks that span a range of song genres, the CD is an example of what Moyle calls “actuality recordings” (p. 1)—

recordings conducted *in situ* and including the sounds of community life on the atoll such as the crowing of roosters and bottles clinking. (Unfortunately, however, information on the recording equipment used is not provided.) The accompanying ten-page CD booklet is testimony to Moyle's comprehensive knowledge of Takū life and culture and in particular his interest in aspects of Takū language (at the time of writing, Moyle was completing a dictionary project for the language). Each song has been carefully documented in the language in which it is sung, with a line-by-line translation in English and an introductory paragraph describing the genre and often the significance of the text. Moyle also shows where certain song lines are repeated or revisited by numbering each song line and then repeating the relevant line number in brackets at the end of lines where it reappears. This allows the listener to follow along with the recording, though the meaning of this numbering is not explained in the booklet and may be initially perplexing to the reader. Where a translation is not possible due to the age of a song, Moyle marks it so, which in itself is valuable, drawing attention to the ongoing change in Takū musical life and language.

The high level of detail provided in Moyle's booklet reveals the complexity of Takū's social history. Although isolated in some sense, Takū has always been very much a part of the broader Pacific network, its cultural life incorporating influences from interaction with other Polynesian Outliers, parts of Papua New Guinea and the Solomon Islands, Australia, and the United States and reflecting trade relationships, colonial histories, plantation labor, and migrant experiences. Much of this outside influence is captured in the songs presented here. This is evident in the language used: Moyle explains that the lyrics "contain a mix of contemporary and archaic expressions, the odd English or Pidgin word, and the occasional phrase in deliberate imitation of the language of neighbouring atolls" (p. 1). External cultural influence can also be heard in introduced musical elements; the contemporary song form *lani* featured on track 8 is a good example of this, as it incorporates a vocal drone with its melodic line.

The notes are very informative for those

wanting to understand the musical forms more closely, with significant detail (considering the CD booklet's limited space) on the performance context for the recording, dance, and vocal styles. On the first page of the booklet, Moyle explains a very distinct feature of Takū vocal accentuation that features prominently on the CD, where syllables are pronounced with varying degrees of stress, first softly and then ending louder. This vocal style can be quite disorienting for the unattuned listener, so it is helpful to have this information on which to hang one's aural experience of the tracks.

As is the case with most Pacific Island cultures, song and dance are inextricably intertwined on Takū. Moyle goes to considerable effort to document dance movements when describing the genres profiled on this CD, and he includes five different photographs (most in color) in the booklet and inside the tray card that illustrate certain movements. However, the medium of audio CD simply cannot accommodate such bodily expression, and this may frustrate the dance researcher/ethnochoreologist. Hopefully video footage of Takū performances will be made available in the future, making this element of Takū cultural expression available to the outsider.

The importance of documenting the cultural practices of the people of Takū is strongly felt while experiencing this recording. Takū is a low-lying atoll under increasing threat of rising sea levels, and the islanders' relocation to neighboring Bougainville and elsewhere is already underway, with proceeds from this CD used to assist the community of Takū with this radical change to their lives. The threat posed by climate change is shining a spotlight upon the traditions of this and other low-lying atolls and islands, but it is important that as this occurs, cultures are not falsely reified or romanticized. One of the great things about Moyle's CD is that it presents Takū within a network of exchange and relation, firmly within the Pacific's "sea of islands" (to quote the late Epele Hau'ofa) and the wider world. In doing so, it highlights the culture of Takū as part of the heritage of humanity, a heritage that will be diminished when Takū itself is ultimately lost to the sea.

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