

Hīmene: A Hybrid Product of Intercontinental Cross-Relations

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Abstract

The article deals with the creative process and musical performance as an organic entity taken from its environment, which was brought to a new one within new circumstances. I do prefer to take this entity as an organic and living thing because it is man-made and it has always-variable outcomes. It is attached with the tradition. Tradition, no-matter how newly invented is has to deal with the interpretation of the past. It can be modified according to personal interests and perspectives. Music is just one element of it. It is based on the product itself that eventually projects definitions for the outsider rather the psychological state of participating together. The article focuses especially on Tahitian and Hawaii hīmene because of the virtual monopoly that Protestant missionaries exercised over musical practices in those particular regions whose doctrines of pedagogy were more effective than Catholics and Anglican missionaries at the end of the nineteenth century.

Keywords: Hīmene, tradition, hybridity, rū'au, tārava, Christianity, missionary, hymn

Introduction

The word hīmene is the Hawaiinized form of the English word hymn. Ethnomusicologists use the word for all of the Pacific Islands' hymnal songs. The term hīmene had by 1900 come to be used for secular songs as well and even for 'any song not used for hulas' (Pukui and Elbert, 1986). Further qualification by the term *haipule* (religious) specifies the Christian hymn.

According to Mac Lean (1986) and Zahn (1996) the Christianisation process in Oceania appeared in form of Christian missionaries that have tended vigorously discourage or forbid performance of traditional dances and songs in those lands. Such prohibitions, however, have varied considerably according to areas, missions and religious orders, with Catholics tending to be somewhat more "tolerant" (Kunst 1994:81). The process was linked with European imperialism and colonialism. After the ghastly inhuman Second World War the process ended up with the term "globalism" what I would prefer to use the term as monopolism. On the other hand, Colonization process created new dimensions to its own evolution inside the new environment. The aim was to impose and glorify the old European heritage.

In the words of Linda Tuhiwai Smith² : "Imperialism still hurts, still destroys and its reforming itself constantly. Indigenous peoples as an international group have had to challenge, understand and have a shared language for talking about history, the sociology, the psychology and the politics of imperialism and colonialism as an epic story telling of huge devastation, painful struggle and persistent survival (Smith, 1999).

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² Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (1999)

After World War's policy, the globalization (monopolization) process created a single domain where all diversities of these indigenous traditions are put, blended into one, sold through well-commercialized Western European and American companies. The trade system is mainly based on the rule mechanism of the capital of those indigenous traditions. The Western trade system re-introduced some "old" dances and ceremonies throughout the merchandize system. They seemed to be disappeared because of the laws ruled by the colonialists that prohibited them since early 17th century. With the proliferation of these old genres attracting more tourists created open sphere for consumption and this is how they continued to operate despite prohibitions of the Church. In this context there is plenty of documentation that helps us to explore the products from this distant area.

In these cross-relations, religion is one of the reasonable practices, a kind of weapon, used for colonization and / or monopolization that are connoted with tradition. It gives certain direction of West's Knowledge, which is, needless to say, systematic gathering of scientific data where we can find information of indigenous peoples' music. In fact, the introduction of Christianity brought new musical concepts and London Missionary Society³ (hereafter, LMS) is one of most prominent organizations worked excessively throughout the area.

In fine, with the introduction of Christianity many new musical concepts were gained power in those lands, which helped widespread acceptance of Christian beliefs. New musical genres combined pre-contact musical concepts into Western popular forms, such as *hīmene* in East Polynesia and other parts of Oceania.

It is clear that a researcher investigating indigenous people's rituals must participate during their activities in daily life sharing common belief. He/she also must interact together with the locals in one body and soul letting to observe and to be observed. This process will avoid creating "the Other" and let some spirits connect each other. Only then we may find similarities of human-made activities and their universal meanings. Although I couldn't participate the ceremonies in Polynesian islands lively thanks to the Internet, Audio CD's and many books and articles that projected enough data and space for investigation helped me to improve the method of technical analysis of music examples rather than the putting locals under the microscope. Most of all, I do not want to give certain definitions of these musical outcomes gaining the power of outsider.

Hīmene is the natural result of imperial colonization, which will be examined throughout this study as an organic product put under the microscope and being investigated how it behaves inside the new environment. It will be analysed in terms of intercultural elements with a comparative and relativistic method using some studies of related fieldworks.

1. The Theory and Function of Hymns and Hymnody in Western Europe

Due to the missionary activities to the area the chapter will deal with the Western Christian hymn repertory (Catholic and Protestant). In order to understand the *hīmene* as a genre more precisely it is important to understand its original form. To this point the word hymn means a piece of regular versification sung stanza by stanza to recurring tune, by the people in the course of service of worship. The Oxford English Dictionary calls it "a song of praise to God". New Grove Encyclopaedia determines as "(from Greek *hymnos*) a term of unknown origin but first used in ancient Greece and Rome to designate a poem in honour of a God.

³ Missions were successfully established beginning in 1871 with the London Missionary Society; the other main churches arrived shortly thereafter: The Methodists in 1875, the Catholic Church in 1881, the Anglican Church in 1891 and the Seventh-Day Adventists in 1908.

In the early Christian period the word often, though not always, used to refer to praises sung to God, as distinct from 'psalm'⁴. The Western and Eastern (Byzantine) Churches developed widely differing hymn traditions.

According to LMS archives the Anglo-Protestant Hymn and Hymnody in English Church is divided into two main categories. The first one is the English hymn before the Wesleyan revival or Ancient Hymn, and the second one is the modern English hymn. The English hymn before the Wesleyan revival or Ancient Hymn starts with the Reformation with the Lutheran impulse in c.1553. According to New Grove: "Coverdale's *Ghostly Psalmes and Spirituall Songs* were based on the Wittenberg hymnbooks, but they had little popular appeal and were banned by Henry VIII in 1546. Translations of Latin hymns from the Sarum Breviary and elsewhere were issued in primers for private use at this period; and Cranmer, in an early draft for the Book of Common Prayer, included 26 Latin hymns in the daily Offices. When he translated the services into English for the Prayer Book of 1549, however, all hymns were omitted, presumably because of the shift towards Calvinism under Edward VI. Only the *Veni creator spiritus* survived, in the Ordination Service (published separately in 1550): it remains there to this day, with the later translation of Bishop Cosin added in 1662" (New Groves Online.)

The modern English hymn period starts at early 18th Century with the hymns of John Wesley and his brother Charles. This was a new era in the history of the English hymn, in which words and tune were alike aimed to arouse the emotions of religiously awakened congregation (ibid.)

Victorian church history has four main divisions: the Oxford movement; Ritualism and Ceremony; relations with the Roman Catholic Church; and social responsibility that give direction to hymns as well as the religious poetry. Within the church, hymns were used in the great doctrinal controversies of the Early Church: both heretics and the orthodox took advantage of the literally propagandistic qualities of song. Songs are more widely repeated than sermons, and more memorable than any tract. Another function of hymns appears in 18th Century during the discoveries of new territories far beyond Europe. These territories were named as Australia and Oceania by British imperial explorers. To describe introduced Christian hymns, these hymns were transliterated the English term *hymn* into a Tahitian form, *hīmene*.

Catholic musical practices remained confined to the Catholic churches, and did not become part of musical activities in the wider community. According to Amy Ku 'uleialoha (Stillman, 1996): "While song forms and melodic character in secular songs are based largely on Protestant hymn models, subsequent performance styles in secular song have come to be combined with Protestant hymn repertoire, thus illuminating the mutual impact each domain has exercised on the other."

Christianization process in the islands of Pacific makes the modification process artificial. For example, the regions, which are nearby, have common methods of participation. It is like Christian elements observed in Muslim practices at late 18th Century in Bulgaria.

⁴ (Lat. *Psalmus*; Gk.. *Psalmos*). According to Oxford Music Dictionary, psalm is an ancient Near Eastern or ancient Egyptian sacred poem exhibiting the following main characteristics: a theocentric subject, short bifurcated units of literary construction, and parallelism of clauses (*parallelismus membrorum*, 'thought rhyme'); or a setting of such a poem to music. The Greek World itself, used in the Septuagint for the book of *Psalms*, and in the New Testament, referred properly to a song with plucked string accompaniment (Elsewhere in antiquity it referred also to the movement of the fingers in plucking strings, or to the sound of string instruments). In later usage, the Word referred loosely to a metrical or non-metrical sacred poem or song.

This kind of fluidity (interconnections) can also be observed in the Ottoman era religious practices where the Byzantine and Arabic elements are knitted together. So, in general it is right to say that these elements are not static inside their environment; they flow throughout the territorial boundaries carrying meaningful characterizations of particular biological foundations. It is about men – human species who carry them with more sophisticated aim, ideologies (or mission) in order to proliferate the vaccine to cure infected organisms.

The elements that travel intercontinentally have differential character due to the distance and total change of geographical disposition. We know that no touch had been made since 18th Century with the inhabitants of Pacific. Introducing harmonies and melodies of hymns brought by Christian clerks was a real change of the genre. The locals with completely different belief and traditional background adopt the newly arrived style and modified it according to the interests of the group members. In general, hymns were largely accepted by those indigenous peoples but that created ultimately new and unique new genres. Now and then it became one of the most important music styles in Pacific islands, mainly in Tahiti and Cook Islands as well as Hawaii and other Polynesian areas.

1.1 Tahitian Hīmene

The seeds of the pre-Christian period of Tahitian performance will occur in a very different way. According to some indigenous audio examples, it appears that Tahitians displayed aptitude for performance of hymns, perhaps because of their prior acquaintance with sailors' song(s) over span of thirty years before the arrival of missionaries.

By the late 1830's, the term *hīmene* covered all choral singing, Christian or not. It adjectivally specifies choirs (*pūpū hīmene*) and describes events (like *tāta'ura'a hīmene*⁵) in which choral singing is a major component. According to book entitled *Weavers of Song*: "The earliest accounts of hymn singing in Tahiti show that, as in other areas, missionaries began by teaching hymns with European tunes. From 1818 onwards, hymnals were printed in Tahiti using printing presses brought in by Robert Bourne and William Ellis. In conformity with standard hymnbook practice, they were printed with textual metres indicated, and with English tune names from tune books of the period. There is no question that it was English tunes that were initially taught and learned both in Tahiti and adjacent Cook Islands." (McLean, 1999)

On the other hand the diction of secular *hīmene* fused Victorian sentimentality with Hawaiian poetry. The song followed the verse-refrain alternation of gospel hymns. The compositions were performed unaccompanied by glee clubs, which frequently engaged in friendly competition. The Kamehameha Schools, whose annual musical contest begun in 1921 features competition during its annual convention, institutionalized this choral tradition. With the proliferation of *hīmene* genre by the end of 19th and beginning of 20th century in Pacific islands many hybrid genres appeared as a constant change music making process.

On the south, missionaries in New Zeland, faced with the continuing inability of early congregations to sing European hymn tunes, were forced to compromise by allowing hymn singing to traditional *waiata* tunes, a practice which may have originated in communities where knowledge of Christianity was gained from converts rather than missionaries. Documented cases of hymn singing to native airs show practice to have been widespread in the 1840's and to have lasted at least until 1880. However, while such singing was allowed, it was not encouraged. In the book of Mervyn McLean 'Weavers of Song' (1999: 434) there is an extraordinary example of Maōri hymn, which is sung by Henare Toka of Ngāti Whātua tribe in 1963. According to McLean, the tune stated by the singer has been adapted soon after the introduction of Christianity. She claims that, it is the best known of all Maōri hymns sung today to a completely different modern European tune.

⁵ A choral competition

Statements in early missionary and travel literature confirm the use of standard hymn tunes. John Davies began a mission school with 18 scholars in 1812 and by 1813 he had composed some hymns in Tahitian and introduced singing and prayers into the schools. Singing was also added to the “native worship catechizing exercises.” In Tahiti, the origins of the new style may not at first have been discernible, or hybrids could have been sung which combined elements of the indigenous *hīmene* style with European melodies. Lambert & Lambert refer to a hymn as sung very prettily in parts to the tune of “Just before the battle mother” [1863] with the men “keeping up a sort of bass drone.” Edward Lucatt so admired a Huahine song he heard that he took the trouble to obtain the words. To his surprise, he found that both the words and the tune derived from a sailors’ captain song “Round the corner Sally!”



Example 1: Round the corner Sally! Sailor’s song

Pembroke & Kingsley, who heard *hīmene* singing in 1870, believed many of the tunes to be European origin “but completely nativized that their authors would scarcely have recognized them.” And Edward Reeves who visited Tahiti 25 years later, was in no apparent doubt of the same: “The charming music performed in French native church at Papeete, with its queer fugues and intervals, and the additional appearance of genuineness caused by the fact that it has never been notated, but is transmitted by ear from choir to choir, from generation to generation of young native voices, is simply *mélange* of French and English missionary hymn tunes and men-o’-war men’s song.”

There are two principle-indigenized styles of *hīmene*, known respectively as *hīmene rū’au* and *hīmene tārava*. Amy Ku’uleialoha Stillman extracts the summary of the stylistic comparison below from the extensive analysis of the two genres in a doctoral dissertation on the subject:

RŪ’AU	TĀRAVA
Slow tempo	Quick tempo
Sterotyped melodic contours	Patter recitation
Formulating cadential patterns	Unison tonic at ends of stanzas
Fixed melody	Fixed melody
Homophonic chordal harmonies	Triadic harmonies with interacting parts
Major Tonality	Major tonality
2/4 or 4/4 metre	2/4 or 4/4 metre
2-5 parts (informally named)	5-7 named parts in Windward Islands 7-10 named parts in Leeward Islands
Strophic and verse/chorus form	Strophic form
Sung in church and most have hymn-book texts	Religious <i>tārava</i> chronicle sung at prayer meetings and have biblical texts Secular <i>tārava</i> have biblical texts
Solo woman leader	Solo woman leader grunting from men Ostinatos

Table 1: The comparison of *hīmene rū’au* and *hīmene tārava* styles.

Most rŭ'au are settings of hymns in the Tahitian hymnal, with fixed texts and melodies, slow tempo and a style of harmonizing, which, although contrapuntal, distinguishes them from tārava.

1.1.1 Hīmene Rŭ'au

This orally transmitted singing style combines stereotyped melodic motion and formulaic cadential patterns among basically three-four vocal parts. One part is usually doubled with the lowest root voice.

The musical score for Example 2 is in 2/4 time. The first system, labeled 'Chorus', shows a piano accompaniment with a treble and bass staff. The second system starts at measure 6 and continues the piano accompaniment.

Example 2: Hīmene rŭ'au

According to the example 2 given above, there is clear resemble to the English hymn tune. Stillman's 1889 and later designates the choral as manifestation of an "old way of singing" owing to the association of the musical style with Protestant hymn texts that predate 1880. The disturbing effect of the Dominant – Subdominant quarrel avoids the clear classical harmonic temperament. In the example above there is quite significant appearance of anticipated E – G interval where the metric pulsation loses its ground of the static flow that creates a sort of syncopised harmonic meter. We can see that at the end of second bar and at the beginning of the third and at the end of the 10th bar together with the beginning of the 11th bar.

The musical score for Example 3 is in 2/4 time. The first system shows a piano accompaniment with a treble and bass staff. The second system, labeled 'Chorus', shows a piano accompaniment with a treble and bass staff, including first and second endings.

Example 3: Hīmene rŭ'au with bass gourd in ostinato⁶ fashion.

⁶ In Italian language the word means obstinate; a persistent musical phrase or rhythm.

Example 4: Hīmene rū'au in three line polyphonic design.

Another example of five-part hīmene rū'au transcribed by E. R. Pritchard in 1889 shows similarities to another transcription made by the same author, which Stillman has identified as rū'au. The “grasping bass” rhythmic drone, although characteristic rather of tārava as currently performed, occurs in some present-day rū'au in which men perform the bass notes by blowing into a gourd.

In the example given above that demonstrates hīmene rū'au with bass gourd has fragmentation of the formulaic stanzas as $[(3+2)+(4+3)] \times 2$ that creates irregularity at bar dispositions. The usual standards of Christian hymns are based on 2 and 4 bar stanzas. Here we can see it easily this notion in the Example 3. Although there seems to have a quadratic barring system, the irregularity occurs at the second stave 14th bar where the Dominant chord appears on the weakest beat at the end of the bar and continues to prolongs itself throughout the next bar's first beat.

Example 5: Hīmene tārava: beginning of a Windward Island tārava ‘Solomona e’ transcribed by Amy K. Stillman.

In the example 4 we find present-day three-part hīmene rū'au, as transcribed by Stillman. It is numbered as Hymn No.262 according to the Tahitian hymnal. The squared phrases' chordal functions present similar rhythmical motion. It appears always at the end of the bar on the weakest beat when the chord sustains itself to the next bar respectively. Technically, this is syncopation of the rhythmical frame. The major second interval⁷ that appears on the second stave first square as G and A are quite prominent intervals that construct the harmony and this is so typical for many performances of some secular songs in Papua New Guinea's Bosavi.

Here the subject has to deal with the imitated European harmony that does not fit to the rhythmical mould. It is possible that some 4/4 meters might be reduced to 2/4 or some 2/4 meters been increased to 4/4 vice versa. For that reason affecting the subdivisions of phrases into sections or motifs such changes would merely be doubling or halving units and would not alter the fact that the music does not move in pairs or units. Now in the melody Europeans are not naturally syncopation-minded, as has been thought. But the locals of Tahiti are, whatever may be the natural rhythms of their varied languages. This predisposition in melody may be the result of an unconscious abstraction carried over from their mode of singing techniques of pre-contact era's music styles, which are mainly based on speech like rhythmical punctuations of the words. At any rate, syncopation in the rhythm can be easily observed in the melody. Multiplying them with rhythmically predisposed harmonic materials create unique result where even the dance may have appeared.

1.1.2 Hīmene Tārava

Hīmene tārava (hymns that lie horizontally) are performed in a multipart style of stanzas in which named vocal parts are fully texted, rhythmically punctuated or melodically decorative. Common features of tārava over the past hundred years or more, as extracted from Stillman's post 1870 travel accounts, are a lead women's solo joined by the chorus, a rhythmic grunting bass men's part, a high textless solo part and a final sustained unison at the end of the strophe. Also mentioned in most accounts are the multi-part structure and drone-like bass. Western harmonization (but not functional harmonic progressions) results on the combination of the vocal parts. The following example (example 6), is a nine part hīmene tārava where we can see the clear punctuated rhythmical units on 2,4,6,7 and 8th lines.

1 e he ha he e e ha he e
 2 e tu hi a to ti no i te fa-i-to rā tē-nā i mu-a ia o-e e-to-rumu-me-ra tei pa-ta hi ama-i
 3 u-e rā Be-le-ta-ta-ra tera-ve a te A-tu-a e
 4 Be-le-ta-ta-ra tera-ve a te A-tu-a e tu hi a to ti no i te fa-i-to rā tē-nā i mu-a ia o-e e-to-rumu-me-ra tei pa-ta hi ama-i na Da-ni e-la e-tā-ta-ra e
 5 ha ha he he he he ha ha ha he he he ha
 6 tē-nā i mu-a ia o e e na Da-ni e-la e-tā-ta-ra i e he
 7 tera-ve a te A-tu-a te ti no i te fa-i-to rā tē-nā i mu-a ia o-e mu-me-ra tei pa-ta hi ama-i na Da-ni e-la e-tā-ta-ra
 8 te A-tu-a e tu hi a to ti no i te fa-i-to rā tē-nā i mu-a ia o-e e-to-rumu-me-ra tei pa-ta hi ama-i na Da-ni e-la e-tā-ta-ra
 9 etc.

Example 6: The beginning of the second stanza of “Te ‘oa ‘Beletara”; a hīmene tārava, as performed by the parochial group Siloama, parish of Moera’I Rurutur (Pupu Hīmene no Rurutu 2 1980:A2). Transcription by Amy K. Stillman.

⁷ The interval is major ninth. This is its inversion to a smaller interval.

In the example 6 given above, Stillman provides a dozen tables with different sets of current names and others of names from published sources. Shared features of all sets are a central stratum dedicated to text declamation (*parauparau*, lit. speaking), a lower bass stratum, which includes rhythmic punctuation (*hā'ū*, lit. beautifying). Some writers give the Tahitian names of the vocal parts, which vary, however, from district to district and have also changed over time. Comparing with *hīmene rū'au*, *hīmene tārava* has quicker tempo with pattern recitation. At the end of the stanzas there are unisons. In general the harmony is based on triadic relationship. But there are also major seconds, which are squared on the score at given passage that projects dissonant tension in major mould.

Sometimes two major seconds may have been interlocked (second square) creating even harsher dissonant sonority. The bar 4/4 bar meter is clear; without any syncopation neither in harmony nor in rhythmical phrasing. The form is strophic. The music starts with solo woman leader called *fa'aaraara* (to awaken), others in the chorus gradually join in by *haru* (catching) her melodic line. This process creates 'fugue-ing' like polyphonic outcome. Rhythmic punctuation consist of *hā'ūr* (grunting) line performed by men seated at the rear edge of the group where the function of the male participants are mainly based on sustaining the rhythmical material in ostinato fashion. Some men, either *marū* or *parauparau*, perform the text; some others who are taking the role as soloists, all of whom add melodic decoration, include *auerna* (to response), *marū teitei ni'a* (high above), *marū teitei i raro* (high tenor below) and *tuō* (to call) constitute the constructive principles of *hīmene tārava*'s melodic architecture. By one or more soloists called *perepere* (to soar), consists of contrasting high-pitched lines using vocals at the end of the stanza, all parts converge and hold on a unison tonic. Stanzas may have been repeated according to the need and desire of performers. This singing style is originated at Bible-study meetings, where repetition of biblical passages or paraphrases within the *hīmene tārava* framework served didactic purposes. In this context Biblical or religious texts contain two stanzas of unequal lengths. The first stanza, containing four or six lines is performed twice; the second stanza *harura'a* (grabbing) containing six or eight lines may be repeated as often as singers wish. On festive occasions, one *tārava* may last in an hour. A typical biblical *tārava* involves counterpoint among many vocal parts (see example 7).

2. Song – Text Relationship

There is clear distribution of phrases in staggered phrases moving over the drone. Its text in Rurutuan language alludes to Belshazzar's feast (Daniel 5: 1-31):

*'Oa rā'ō Beletatara
I re fa'atupura'a i te 'oro'a,
I te mau 'ohipa tana e rave
Te fare o te Atua e.
Na te Atua rā tā'iri noa mai
Te 'arai I roto iā'oe e.*

Belshazzar rejoices
At the great banquet,
At his deed he does
The Lord's house.
The Lord will punish
The pride within you.

*'Auē rā, Beletatara,
Te rave a te Atua e!
Tu 'uhia to tino I te faito rā
Tēnā i mua iā 'oe ē:
'Etoru numerā tēi patahia mai.
Na Daniela i tātara e.
E tātara Daniela
Te rahi e tēnā numerā e.*

Alas, Belshazzar!
The work of the Lord!
You are judged
By that which is before you:
Three signs are written.
Daniel will interpret them.
Interpret Daniel,
The meaning of those signs.

According to example 6, it is observable that the most important melodic contour is laying on the first and fifth line. When these parts are singing their melodies, the text is mainly based on vocals, like *ha* or *he* that have no meaning at all. The text lays on the second, third, fourth, sixth, seventh and eighth lines. The rest of the lines are rhythmically punctuated units. Nor melodic jumps neither melodic progression exist on those lines. As stating before, carrying the text on the rhythmical pattern are pre-contact applications that the locals use them in terms of colouring the musical outcome. We may find this usage of rhythmic wit vowels even earlier as the missionaries recorded their pure form shown in Example 7.

Example 7: Pe'e (Aitutaki; recorded by Mervyn McLean, 1967. QS18b.)

Considering the example given above, the rhythmical phrases are on quarter and eighth-valued notes combination. Diminishing those values half we find similarities with the rhythmical patterns in example 5 and 6 where the words are sung in pitched and punctuated rhythmical units. The difference arises on the *parlando*⁸ style, where the performers of *pe'e* do not have clear pitch but embrace some oral traditions and performs the music as an adjunct of story-telling. In the example given above it is about the strength of warriors at Vaipae village.

In the example 8 an illustration that portrays the general scheme of “Te’oa’ Beletatara”, a hīmene tārava, three main elements can be inferred respectively:

- 1) Musical entities beautifying the melody by using nonsense vocals like *hā* or *hē*;
- 2) Rhythmical units punctuation emphasized by the text;
- 3) Grunting male *ostinati*⁹. When these three elements are blended together, the resultant is indigenous; unique sphere of multiple variable layers creating a unification of tremendous universality. It is doubtless that this music includes complexities considering its evolution onto resemblance of natural environment due to the tradition that fits.

Thus we shall not ignore its power on spirituality, supernatural agents and the power of metaphysical beliefs.

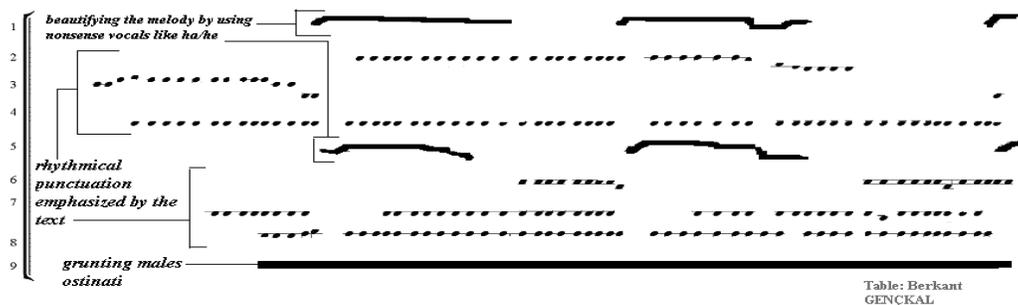


Table: Berkant GENÇKAL

Example 8: Illustration of Te’oa’ Beletatara, a hīmene tārava.

⁸ In Italian the word literally means speaking. In vocal music it means a directive fort he tone of the voice to approximate to the speech.

⁹ Plural form of the word *ostinato*.

2.1 Other genres related with hīmene in Oceania

On Rapa, Rumatarā and Rurutu *hīmene piana* (hīmene piano) denotes three-or-four part arrangements in note-against-note harmonization (*hīmene nota* in The Society Islands). *Piana* refers not to an instrumental accompaniment, but to islanders' conceptualization of the singing of hymns with keyboard accompaniment. *Hīmene ta'ata pa'ari* (old people's hymns), serves on Rapa for what elsewhere are called hīmene rū'au, which have already been mentioned before. Rapa islanders use the term *hīmene atiu* to denote The Cook Island's style of choral singing. Elsewhere in The Society Islands or Austral Islands, that style is called *hīmene tuki* or *hīmene raroto'a*.

Mangarevans classify hymns (hīmene) by language. *Īmene magareva*, Magarevan-language hymns (some of which appeared with melodic notation in 1908), are transmitted orally, and variants have developed due to their mode of proliferation. The melody that is sung of some concurs with the notated melody, and that of others matches the contour but not the rhythm or meter of notated melody. In some cases the melody that is sung and notated do not resemble each other. *Hīmene Tahiti* and *hīmene française* were introduced after 1960's. Those known on Mangareva are local versions of American gospel hymns and do not include the polyphonic choral singing associated with the Tahitian Protestant Church. *Īmene latino* are Gregorian chants, performed in the liturgy before the reforms of the Second Vatican Council.

2.3 Disposition of the members of the hīmene choir

In terms of interpreting the music and its outcome a comparative method done on this field may have been resulted with many critical conclusions. Considering the spectral contents of music from both sides carries analysis of the disposition of the choir members carries vital importance of the projected sound events.

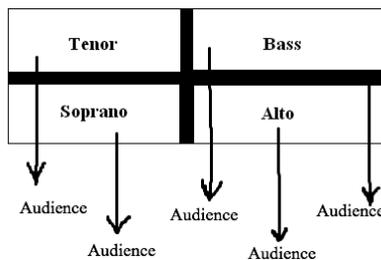


Figure A: Disposition of the choir in Western Europe.

In the figure A presented above there is a classical four-voice mixed choir disposition in which the tenors are left above, basses right above, sopranos left below and altos right below respectively. This disposition has been used for many centuries in Western world's churches and concert halls. In any case enriching the sound quality bears complex mechanism inside the infrastructure where the sound would have earned richer spectrum in sonority. The composers aimed to use their technical elements of music precisely according to the projection of the sound.

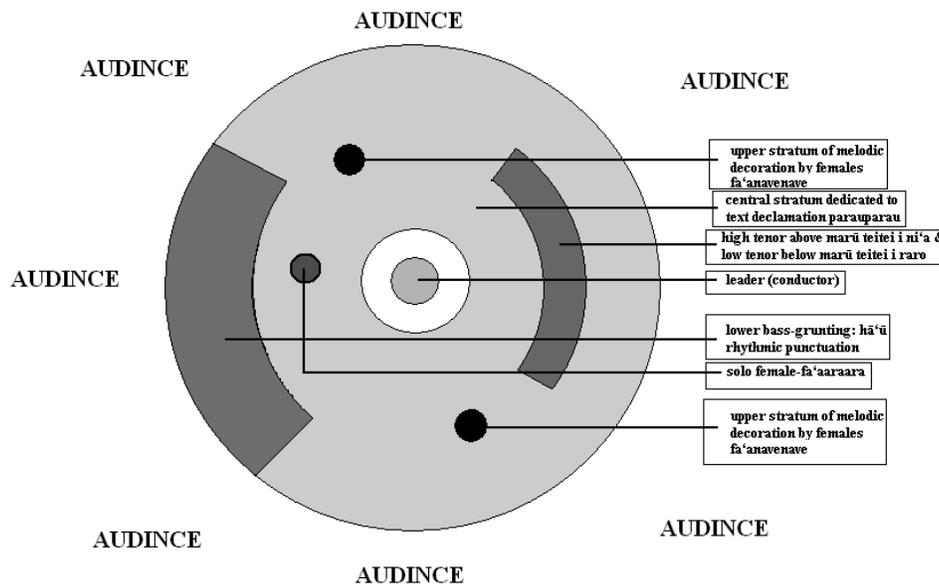


Figure B: Disposition of the tārava choir.

The next figure (B) presents the disposition of the hīmene tārava choir at Heiva outdoor activities for Tamarii Papara.

It is obviously that the disposition of both choirs has huge differences. In the disposition of the choir in figure A the stereophony is quite simple and monotypic and that is why it needs indoor design to enlarge the sound scope. In any case the audience hears more or less the same projection of the sound event. The Tahitian choir has a surround type of disposition where the audience is disposed around the circle shaped choir at outdoor. The sound of nature (birds, insects, wind and etc.) is inside the performance of the hīmene tārava. In this context Tahitian performance it is considered to be more exotic, exciting that bears more colors carrying universal meanings. Compared with the Western European choir we may assume that Christian practice is more eclectic in its nature that is bound indoor interpreting local values such as a worship of union of a group or groups. Contradictory to that, the hīmene choir appears to be more natural activity that encompasses larger auditorium and more humanly organized gathering where the relationship among performers and listeners are more interactive.

Conclusion

This study was strongly influenced by the French production of Arté's documentary film 'Les Autres Hommes' (The Other Man) by Michel Viotte realised in 2006. Thinking of elements that travel from a certain direction to a distant one let me search for a particular cell as a sort of nucleus that does not change its form but gives opportunity for a new form to come alive. In this context, the nucleus is a Western domain based religious vocal music. This music in strict sense, as it is performed in the West, is not what the process aimed to achieve, rather the way to explore the beauty of hybridity where the music is performed within the doctrines of tradition even though they may have newly been invented. This is a challenge for the performer not to loose her/his roots with the tradition letting the musical event change due to its environmental circumstance. Tradition deals with the recent tools of the past. According to Said (1993:3) he claims that:

Appeals to the past are among the commonest of strategies in interpretation the present. What animates such appeals is not only disagreement about what happened in the past and what the past was, but uncertainty about whether the past really is past, over and concluded or whether it continues, albeit in different forms, perhaps. This problem animates all sorts of discussions – about influence, about blame and judgment, about present actualities and future priorities.

In the words of Said, the real struggle of the past animates all kinds of problems of the recent creating illusionary landscape of future. A documentary shot in particular distant area aiming to explore the boundaries of humanity gives us definitions to reinterpret the past with recent tools in different forms. In this process of definition the challenge is identifying the past within the recent-time consciousness. It has always cultural, religious and ethnic discourses that bear all kinds of problems.

I think it is still hard to come to precise, concise and give particular direction of it. The subject is not about the 'contact' of the different worlds. Rather it should project the contrast of the intercultural language; a single language which has different connotations in meaning from this world to the other. 'The unknown' terrified both worlds because it was attached with same meaning applicable for each human being. And each human being is attached with "the unknown" no matter where and when she/he lives.

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