

References

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Lokal Musik–Lingua Franca Song and Identity in Papua New Guinea. By Michael Webb. Boroko: The National Research Institute, 1993. xxii + 272 pp. PNGK7.50.

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Lokal Musik–Lingua Franca Song and Identity in Papua New Guinea is an exploration into the use of Tok Pisin (TP) text in popular songs being produced by Papua New Guinean musicians and how these song texts themselves are contributing to and helping to define political and social identity in PNG.

The music discussed is drawn primarily from the guitar-based bands which are producing cassette recordings in PNG. A few single performers are also observed. The TP texts generously spread throughout

the book are well-translated and given thorough documentation and explanation.

Webb draws his direct experience with PNG song from his years spent growing up there (his father working with SIL) as well as being a music educator in the country from 1982-1988. One of the appendices contains a list of 716 TP songs he has consulted for this study. Webb himself has done the TP translations into English.

Because the nature of this study is with song text, there is little comment given to the actual melodic, harmonic, and rhythmic structure of PNG popular song. Non-musicians need not be frightened away thinking there will be staves of musical notation and technical musical discussion they know nothing about. While there are melodic transcriptions scattered throughout the book, their presence is sufficiently explained in prose that the reader can continue with the flow of the book even if unable to read the music. However, the transcriptions do highlight the discussion and are very helpful in giving a better feel for the overall effect of the relation of text to music.

The book is divided into three parts, after the editor's preface by Don Niles, the author's preface, and the introductory chapter. Part One, covering two chapters, is titled 'Music, Social Organization, and Identity.' Many colourful examples of song texts are cited illustrating how TP song expresses sentiments on matters ranging from local to international concerns. The point is made that TP song plays an important part in fostering ideas of unity in post-independence PNG, as it has a nationwide appeal

and market. Also in this section is an interesting chapter discussing origins and developments of some musical groups and also the effect recording technology and recording studios have had on the formation and sound of some of these new bands.

Part Two, 'Syncretic Elements in Postcontact Music,' includes two chapters. This is the most musically technical of the three parts, but still readily accessible to the non-musician. The discussion is on the various musical borrowings that have moulded current PNG music (e.g., western musics such as country-western, rock'n'roll, blues, and specific western recording artists, etc.; traditional "tumbuna" music; Christian music; etc.). Also discussed are the integration of these forms by various musicians, and, with the use of TP texts, how they create a distinctive PNG style. Here, a very helpful classification of PNG text/music types is outlined with four major types and sub-categories within each, then a discussion of these types with examples.

Part Three is titled 'Three Case Studies in Lingua Franca Song: A Topic, a Singer, a Studio.' The topic is 'Meri Wantok: Social Change and the Portrayal of Women in Tok Pisin Song,' as Chapter 6 is titled. Song texts are chosen which illustrate the changing role of women and their place in PNG society, as well as male attitudes towards it all.

Chapter Seven is an interesting case study of a street musician in Port Moresby, Kauboi, who has evidently created a market for his recordings by expressing, in TP, the realities of urban life in PNG. The entire

cassette of 'Kauboi Traim Tasol' has been transcribed and translated into English and included in the chapter. Webb makes the point that the tremendous success of this album shows "...the status of TP as a viable, rich, and vibrant mode of discourse..." (p.178).

The Pacific Gold Recording Studios, and a look at some of the TP songs produced by them, are the focus of Chapter Eight. Throughout the book, many references are cited regarding the effect the recording studios themselves and technology in general have had on the rise of popular bands in post-independence PNG. However, this final chapter goes into detail about Pacific Gold's recording philosophy, their marketing techniques (including a discussion of cassette covers), and examples of some Pacific Gold songs produced in TP which are extremely popular and illustrate experiences from urban PNG life.

The conclusion states the intent of the book is to draw comparisons "...between the PNG situation and situations elsewhere..." (p.229). The book seemed most helpful, though, as a synthesis of PNG postcontact music and the way TP can respond to the challenges presented by that music. Just as postcontact PNG music is an incorporation and refashioning of many different elements, so TP is in a position to stand alongside these changes and adapt with them. As Webb concludes, "...there seems to be a remarkable correlation between transformation in music and language. Both are in a strong position to mark identity and embody cultural change" (p.233).

The book is well laid out and for the most part, easy to read. There are few typographical errors, and in only a few cases is the reader left wondering exactly what point is being made. Overall, the book is easily comprehensible. Anyone interested in the use of TP in PNG and how TP responds to social changes, as well as those looking to learn more about the history, current role, and range of popular band music in the country, should find *Lokal Musik* interesting and informative.

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The Phonology-Syntax Connection. Ed. by Sharon Inkeles and Draga Zec. Chicago: University of Chicago Press, 1990. xv + 428 pp. US\$74.75 (cloth); \$34.50 (paper).

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The claim that phonology can refer to syntax is probably noncontroversial by now. It is commonplace for rules to refer to constructs such as compounds, stems, and affixes. For example, a vowel can be deleted after another vowel only if the first vowel is the final segment in the stem. Rules can also refer to classes such as nouns or verbs. While it is clear that phonological rules must have access to some syntactic information, however, the question arises as to whether phonological rules have access to

all syntactic information. This question is answered in the negative within the theory of Prosodic Phonology; the papers in this volume, from a conference held at Stanford University in May 1988, represent in large part reactions to this theory.

In Prosodic Phonology a phonological string is broken up into prosodic units which are constructed on the basis of the syntactic structure of the string. The prosodic units exist on a number of levels, generally including phonological words, clitic groups, phonological phrases, intonational phrases, and utterances. Phonological rules refer to these prosodic units, not to the full syntactic structures. In Prosodic Phonology, then, phonological rules make indirect reference to syntactic structure. This theory is generally more constrained than a theory that allows direct access to the entire syntactic structure.

The majority of the nineteen papers in this volume are intended to support Prosodic Phonology by showing that there is no need for the greater power possessed by a theory that allows direct access to syntactic structures. For example, Hyman in 'Boundary Tonology and the Prosodic Hierarchy,' Kenstowicz and Kisseberth in 'Chizigula Tonology: The Word and Beyond,' and Selkirk and Shen in 'Prosodic Domains in Shanghai Chinese' present detailed analyses of particular languages in which the application of postlexical rules is properly constrained by Prosodic Phonology. Nespor in 'On the Separation of Prosodic and Rhythmic Phonology' shows that prosodic hierarchy interacts with the metrical grid to ac-