

Reviews

of the syncretism between Javanism and Islam through a number of revealing examples, which include an analysis of resistance at attempts to orient the Demak Mosque (Java's most iconic example of syncretic religious architecture) towards Mecca. The final chapter takes the unremarkable kampung guard post – an urban form that exists on the margins of monumental architecture according to Kusno – to provide rich insight into the development of urban sovereignty and citizenship from the revolutionary period (1945-9) to the present. The guard post, or *gardu*, is the opening into the often unseen kampung world that houses the poor urban majority in Indonesia and Kusno astutely locates it as the architectural vehicle into an understanding of the graduated and changing nature of sovereignty in urban Indonesia

*The Appearance of Memory* is very much a revisionist work that deftly manages a plethora of knowledge and detail about the Indonesian city to provide new insight into its dynamics. The book is full of pithy summations that deftly capture well developed themes in Indonesian sociological studies, but, more importantly, it contextualizes these themes through insightful analysis of architectural forms.

Robbie Peters  
University of Sydney

*Re-counting Knowledge in Song: Change Reflected in Kaulong Music*

By Birgit Drüppel  
Boroko, Port Moresby  
Institute of Papua New Guinea  
Studies. 2009.  
Pp: lvi + 324 + CD  
Price: K20.00

This is the first monograph by music scholar Birgit Drüppel, and the tenth in the Apwitihire monograph series of the Institute of Papua New Guinea Studies, a series devoted to music research in that country. The book is introduced by editor Don Niles, who provides a comprehensive placement of Drüppel's work in the context of other research in the New Britain region. This introduction is a testament to Niles' own impressive level of scholarship, and is very informative for the reader, with nine pages of references at the end that support research enquiry across not only music but linguistics, archaeology, art, anthropology and history. The comprehensive nature of the editorial introduction provides the perfect setting for Drüppel's text, which is a meticulous work of scholarship presented in painstaking detail, drawing on doctoral fieldwork undertaken in 1992 that resulted in a dissertation in 1998.

Chapter One begins with an interesting but very brief discussion of Drüppel's approach to the terms 'tradition', 'custom' and 'culture', the purpose of which is simply definition. The chapter also introduces

the Kaulong to the reader, as a language group, and as a term given to bush-dwelling Arawe people by the coastal people of the area, thus highlighting some of the complexities in understanding Papua New Guinea (PNG) in ethnic, linguistic, and geographical terms (Arawe culture itself comprising 'three different Austronesian language groups' as Drüppel informs us on p.6). Drüppel provides interesting diagrams showing where the people of her fieldwork village of Au and surrounding hamlets lived in relation to each other at the beginning and the end of her fieldwork year, thus illustrating the flexible and shifting approach to habitation in the area. In Chapter Two Drüppel delves a little further into a description of the way of life of the Kaulong in the pre-European era.

Chapter Three marks the beginning of Drüppel's examination of Kaulong musical practices, with a short chapter devoted to vocal music which describes the genres of *lauwin* (storytelling that can include songs), *ulekngin* ('lullabies'), *poko khopal* (hand games), *lurngin hoin* (topical songs) and incantations for various purposes, concluding with some general comments on the characteristics of Kaulong vocal music. Text transcription, translations, and musical notations (in typical Western notation) are provided for all the examples discussed. Chapter Four is an overview of Kaulong solo instrumental music which is played exclusively on aerophones, otherwise known as wind instruments: *lawi* (raft panpipes), *laresup* and *lasevarut* (bundle panpipes), and *lapilue* (end-blown flute)—instruments that are often played in a programmatic way (that is, to tell a story, or depict an event or a character) and that can act as speech surrogates to express what otherwise remains unspoken. The descriptions are detailed and include diagrams, tuning charts, notations and photos. Documentation of jew's harp and conch shell playing, and of children harnessing the sounds of beetles' wings, also feature in this section.

By far the longest chapter is Chapter Five, with over one hundred pages devoted to vocal-instrumental music, the length indicative of the most common type of music-making for the Kaulong. This chapter could have also included dance in its title, as it documents the different kinds of *lurngin* ('singsing' in Tok Pisin, one of the official national languages of PNG and the language in which most of Drüppel's research was undertaken) which are complete performance events with particular ritual contexts. Endogenous forms are presented first in this chapter, and these are *singsing asun* (for transactions in pork), *singsing laosang* (to encourage the growth of plants and animals), *singsing takhayikngin* (essentially for sociality amongst hosts and guests) *singsing sasaukngin* (to entice ghosts on the occasion of a death). *Singsing* that originate from the Kaul-speaking area of the coast (*singsing sasungin*, sung as part of a young male's initiation ceremony, and *singsing evit*, sung for entertainment) are then briefly discussed, followed by the *singsing* acquired by the Kaulong through trade (*singsing tumbuan*, being the masked performances common in many parts of New Britain and New Ireland, and *singsing sia*, a form said to originate from the Siassi area, an important element

of which is the headdress). Drüppel describes the contexts for all these *singsing* performances within this chapter and they are well illustrated in photographs. In this chapter, further descriptions of instruments appear, such as the 'kundu' and 'garamut' drums—instruments that are used here as accompaniment rather than having a solo role as is the case in some other parts of PNG.

Considering the title of the book includes the word 'change', it is surprising to find that the final three chapters preceding the conclusion—chapters devoted to the impact of the German and Australian colonial encounter, the introduction of missions, and music post-Independence respectively—constitute a total of only forty-six pages. Drüppel has chosen to keep her descriptions of the vocal music of *kwaia* (the Tok Pisin term for 'choir') and the vocal-instrumental music of stringband separate to these categories as they appeared for the ancestral music of Kaulong in the book to this point. While any author is faced with certain structural decisions to satisfy written conventions, it is debateable whether such contemporary musical practices do sit so independently of the ancestral. This kind of compartmentalising of the 'traditional' and the 'modern' is, however, typical for much writing on the music of non-Western cultures.

It is great to have a compact disc of forty-five tracks included with the publication, to allow the reader to also hear what is being described verbally (as there are one hundred and sixteen examples, not all feature on the disc, but a representation of most genres does appear). These tracks were, Drüppel informs us, recorded on a Sony Walkman with 'ear microphones'. Although sound recording technology has developed significantly since the time of Drüppel's fieldwork, these recordings are certainly adequate in illustrating the genres under discussion.

Drüppel's work invites scholars of other disciplines, particularly anthropologists, to engage with the music of the Kaulong of Papua New Guinea. Often, music research is seen as something exclusive, only for people who are able to read music notation or have a certain experience of performance themselves. As cross-disciplinary approaches to research and teaching develop, texts like this have the capacity to reach out further than ever before, to those who are willing to listen.

Kirsty Gillespie  
Griffith University/The Australian  
National University

*CHEAP MEAT – Flap Food Nations  
In the Pacific Islands*

By Deborah Gewertz and Frederick  
Errington

University of California Press, 2010

Pp:x+213

Price: US\$21.95

This account of trade in lamb or mutton flaps is constructed around the authors' views that these are

being dumped on two Pacific island markets, Papua New Guinea and Tonga by New Zealand sheep-meat processors, hence flaps are 'trash' for traders, but 'treasure' for consumers. This account of lamb flaps as a trend in modern consumer choices in the Pacific link expresses concern that flaps are unhealthy food thus contributing to obesity. The authors argue that morally flaps should be banned in Tonga.

The aim of the text is 'to see material forces and processes in historically and culturally located contexts of meaning and purpose' (p.7) in order to provide a 'thick description' to support the argument that flaps should be banned as unhealthy by these two Pacific governments and by the New Zealand government.

Flaps are followed from farm producers in New Zealand to Papua New Guinean and Tongan purchasers. As the under-belly or brisket of a sheep or lamb carcass, flaps processed at freezing works in New Zealand, are packed into cartons and frozen ready for sale, mainly for export. The two major purchasing nations in the Pacific discussed here provide the market for New Zealand exporters – leaving aside other exports to Asia and the Middle East, and the whole live sheep export trade. (Australian exports are not considered.)

The authors begin their historical context to the sale of flaps with the European Economic Union's reduction in the 1970s of imports of meat, and dairy products from Australia and New Zealand. This came as a particular blow as over the previous 100 years, the New Zealand meat industry had developed the shipment of frozen meat carcasses to Europe. Meat processors responded in the 1980s by replacing the whole carcass trade by selling cuts such as legs, forequarters, chops, necks, flaps and, today lamb shanks priced according to the market; sales of sides of lamb (costing \$7 to \$12) diminished on the home market in the 1980s as consumers discriminated in their choice of cuts. Today a whole carcass or a side of lamb that is a popular centrepiece of barbecues must be specially ordered from a farmer or small freezing works. And 'colonial goose' made from lamb flaps rolled around a stuffing is less visible for an alternative Sunday roast than sausages or high priced lamb shanks. Choice of particular cuts of mutton or lamb in the supermarkets is up to consumers' tastes and disposable income. With the declining numbers of sheep being put through the freezing works in the new millennium, the trade in flaps is also diminishing. Tongans' tastes for fat will have to come from other sources.

The authors draw on their own field experiences and questionnaires administered in Papua New Guinea to provide that cultural context of the taste for fatty mutton and lamb flaps. They also sat in on a Heart Foundation seminar in Auckland discussing *povi masima*, or beef brisket (proceedings subsequently published by the Obesity Action Group 2009, edited by Elaine Rush). Analysis of the PNG respondents' reasons for purchasing cooked pieces of lamb flaps in the market ranged from good, cheap, tasty to convenient foods (p.101-105). No Tongans either in Auckland or Tonga were asked for their reasons. Opinions on why the Fijian government has banned