

Bibliography of Works Dealing with PNG Highlands Chanted Tales, Grouped by Language Areas

1. Duna (Southern Highlands Province)

Haley, Nicole. 2002. *Ipakana Yakaiya: Mapping Landscapes, Mapping Lives*. Unpublished Ph.D. thesis, Australian National University.

[for Duna *pikono* tales, see volume 1 Chapter 4. Other oral performance genres are also discussed at length]

Rumsey, Alan. 2005. See Section 5 below.

[includes discussion of Duna *pikono* performance]

Sollis, Michael 2007. *Musical-Lingual Interplay in a Papua New Guinea Sung Story*. BA honours thesis, School of Archaeology and Anthropology, Australian National University.

---- forthcoming. Tune-tone relationships in sung Duna *Pikono*. To appear in *Australian Journal of Linguistics*.

Stewart, Pamela J. and Andrew Strathern. 2000. Naming Places: Duna Evocations of Landscape in Papua New Guinea. *People and Culture in Oceania* 16:87-107.

[includes discussion of *pikono* and other Duna expressive genres]

---- 2000. *Speaking for Life and Death: Warfare and Compensation among the Duna of Papua New Guinea*. Senri Ethnological Reports 13: National Museum of Ethnology, Osaka, Japan.

[includes discussions of *pikono*]

---- 2002. *Remaking the World: Myth, Mining, and Ritual Change among the Duna of Papua New Guinea*. Washington D.C. and London: Smithsonian Institution Press.

[includes discussions of *pikono* and other Duna expressive genres]

---- 2002. See Section 5. below.

[includes discussion of *pikono* on pp.135-145]

---- 2003. Introduction. In *Landscape, Memory and History: Anthropological Perspectives*, eds. Pamela J. Stewart and Andrew Strathern, pp. 1-15. Sterling, Virginia and London: Pluto Press.

[includes discussion of *pikono*]

---- 2005. Duna *Pikono*: A popular contemporary genre in the Papua New Guinea Highlands. In *Expressive Genres and Historical Change: Indonesia, Papua New Guinea, and Taiwan*, eds. Pamela J. Stewart and Andrew Strathern, Chapter 3. For the Anthropology and Cultural History in Asia and the Indo-Pacific Series. London: Ashgate Publishing.

Strathern, Andrew and Pamela J. Stewart. 2002. See Section 5. below.

[see pp. 49-52, Sung Ballads from the Hagen and Duna Areas of the Highlands of Papua New Guinea.]

---- 2004. *Empowering the Past, Confronting the Future. The Duna People of Papua New Guinea.* For the Contemporary Anthropology of Religion Series. New York: Palgrave Macmillan. [includes discussions of *pikono* and other Duna expressive genres]

2. Enga (Enga Province)

Lacey, Roderic. 1975. Oral Traditions as History: An Exploration of Oral History among the Enga of the New Guinea Highlands. Unpublished Ph.D. thesis, University of Wisconsin. [The Enga chanted tale genre known as *tindi pii* is discussed throughout this text. Chapter 1 includes a translation of the opening section of a *tindi pii* performance]

Wiessner, Polly, and Akii Tumu. 1998. *Historical Vines: Enga Networks of Exchange, Ritual and Warfare in Papua New Guinea.* Washington: Smithsonian Institution Press. [*tindi pii* is discussed on pp. 25-27]

3. Huli (Southern Highlands Province)

Goldman, L. and Michael Emmison. 1995. Make-believe play among Huli children: performance, myth and imagination. *Ethnology* 34 (4): 225-255. [the use of *bi te* genre in children's make believe play]

Goldman, L. and Michael Emmison. 1996. Fantasy and double-play among Huli children of Papua New Guinea. *Text* 16 (1): 23-60. [structuring fantasy play speech with *bi te* genre]

Goldman, L. 1998. *Child's Play: Myth, Mimesis and Make-Believe.* Oxford: Berg. [includes discussion of *bi te* as performed by adults, and the use of *bi te* intonational patterns by Huli children in the course of their imaginative play]

Goldman, L. 1998. A Trickster for all Seasons: The Huli Iba Tiri. In L. Goldman and C. Ballard (eds.) *Fluid Ontologies. Myth, Ritual and Philosophy in the Highlands of Papua New Guinea.* Bergin & Garvey, Westport, Connecticut, pp. 87-124. [reference to *bi te* appears on p. 111 and includes an example of translated text]

Lomas, Gabe. 1988. The Huli language of Papua New Guinea. Unpublished Ph.D. thesis, Macquarie University. [includes a transcription and linguistic analysis of a Huli *bi te* chanted tale (pp. 380-86) and a comparative analysis of textual patterning in *bi te* and two other Huli genres (pp. 386-88)]

Pugh, Jacqueline. 1975. Communication, Language and Huli Music: A Preliminary Survey. Unpublished B.A. Honours thesis, Monash University. [includes discussion of *bi te* among other musical genres]

Pugh-Kitingan, Jacqueline. 1981. An Ethnomusicological Study of the Huli of the Southern Highlands, Papua New Guinea." 3 vols. Ph.D. dissertation (Music), University of Queensland.

[an in-depth discussion of all Huli musical genres of the period, including musical transcriptions of *bi te* with text and translations, and analysis of these in relation to other Huli musical genres.]

- 1984. Speech-Tone Realisation in Huli Music. In *Problems & Solutions: Occasional Essays in Musicology Presented to Alice M. Moyle*, ed. Jamie C. Kassler and Jill Stubington, pp. 94–120. Sydney: Hale and Iremonger.
[a description of *bi te* is provided on p. 115]

Rumsey, Alan. 2005. See Section 5. below
[includes discussion of *bi te*]

Strathern, Andrew J., and Pamela J. Stewart. 1997. See Section 5. below
[includes discussion *bi te*, pp. 12-13.]

4. Melpa/Ku Waru (Western Highlands Province)

Niles, Don. 2004. Encapsulations of Indigenous Knowledge: ‘Chanted Tales’ from the Papua New Guinea Highlands. Paper presented at the Melanesian and Pacific Studies Conference on “Reframing Indigenous Knowledge Systems and Research Methods”, University of Papua New Guinea.
[includes an introduction to the Chanted Tales project as well as an analysis of a Ku Waru *tom yaya kange* performance]

- 2007 Sonic structure in Tom Yaya Kange: Ku Waru sung narratives from Papua New Guinea. In *Oceanic Music Encounters—The Print Resource and the Human Resource: Essays in Honour of Mervyn Mclean*, ed. Richard Moyle, pp. 109-22. Auckland: University of Auckland, Research in Anthropology and Linguistics Monographs.

Rumsey, Alan. 1995. Pairing and Parallelism in the New Guinea Highlands. In *SALSA II: Proceedings of the Second Annual Symposium about Language and Society, Austin*, ed. Pamela Silberman and Jonathan Loftin, pp. 108–18. Texas Linguistic Forum, 34. Austin: University of Texas.
[Compares aspects of *el ung* (‘arrow talk’) oratory and *tom yaya kange* chanted narrative; includes transcript and analysis of part of Melpa *kang rom* performance]

- 2001. *Tom Yaya Kange: A Metrical Narrative Genre from the New Guinea Highlands*. *Journal of Linguistic Anthropology* 11 (2): 193–239.

---- 2002. Aspects of Ku Waru Ethnosyntax and Social Life. In *Ethnosyntax: Explorations in Grammar and Culture*, ed. Nicholas J. Enfield, pp. 259–86. Oxford: Oxford University Press.
[Compares some aspects of the *el ung* (‘arrow talk’) and *tom yaya kange* (chanted narrative) genres and relates these to the more general Ku Waru emphasis on pairing]

- 2005. See Section 5. below.
[includes discussion of Ku Waru *tom yaya kange* and Melpa *kang rom*]

- 2006. Verbal art, politics and personal style in the New Guinea Highlands and beyond. In *Language, Culture, and the Individual: A Tribute to Paul Friedrich*, eds. C. O'Neil, M. Scoggin, and K. Tuite, pp. 319-46. Munich: Lincom.
- 2007. Musical, Poetic and Linguistic Form in *Tom Yaya* Sung Narratives from Papua New Guinea. *Anthropological Linguistics* 49:237-82.
- forthcoming. A metrical system that defies description by ordinary means. To appear in *A Journey through Austronesian and Papuan Linguistic and Cultural Space: Papers in Honour of Andrew K. Pawley*, eds. John Bowden and Nikolaus Himmelmann. Canberra: Pacific Linguistics.

Stewart, Pamela J. and Andrew Strathern 2002. See Section 5. below.
[for discussion of Melpa *kang rom* see pp. 122-135]

Strathern, Andrew. 1998. Highland Region of Papua New Guinea: Western Highlands Province: Melpa. In *Australia and the Pacific Islands*, ed. Adrienne L. Kaeppler and J. W. Love, pp. 516-22. The Garland Encyclopedia of World Music, 9. New York: Garland Publishing.
[contains information on *kang rom* including sample texts and translations]

Strathern, Andrew J., and Pamela J. Stewart. 1997. See Section 5. below
[includes discussion of Melpa *kang rom*, pp. 1-11]

---- 2000. Melpa Ballads as Popular Performance Art. In *Papers from Ivilikou: Papua New Guinea Music Conference & Festival (1997)*, ed. Don Niles and Denis Crowdy, pp. 76-84. Boroko: Institute of Papua New Guinea Studies and University of Papua New Guinea.

---- 2002. See Section 5. below.
[see pp. 49-52, Sung Ballads from the Hagen and Duna Areas of the Highlands of Papua New Guinea]

5. Comparative studies including discussion of chanted tale genres from two or more of the above language areas:

Rumsey, Alan. 2005. Chanted Tales in the New Guinea Highlands of Today: A Comparative Study. In *Expressive Genres and Historical Change: Indonesia, Papua New Guinea, and Taiwan*, ed. Pamela J. Stewart and Andrew Strathern. London: Ashgate Publishing.
[compares Ku Waru *tom yaya kange*, Duna *pikono* and Huli *bi te* with respect to the framing of narrated events in relation to the contemporary setting]

---- 2007. Musical, Poetic and Linguistic Form in *Tom Yaya* Sung Narratives from Papua New Guinea. *Anthropological Linguistics* 49:237-82.

Strathern, Andrew J., and Pamela J. Stewart. 1997. *Ballads as Popular Performance Art in Papua New Guinea and Scotland*. JCU, Centre for Pacific Studies Discussion Papers Series, No. 2.

(School of Anthropology and Archaeology, James Cook University of North Queensland).
[compares Melpa *kang rom*, and Huli *bi te*, Trobriands *yaulabuta* sung poetry and Scottish border ballads.]

Stewart, Pamela J. and Andrew Strathern 2002. *Gender, Song, and Sensibility: Folktales and Folksongs in the Highlands of New Guinea*. Westport, Connecticut, and London: Praeger.
[compares Duna *pikono* and Melpa *kang rom*, with particular focus on gender constructs and associated aesthetic sensibilities]

Strathern, Andrew and Pamela J. Stewart. 2002. The South-West Pacific. In *Oceania: An Introduction to the Cultures and Identities of Pacific Islanders*. Strathern, Andrew, Pamela J. Stewart, Laurence M. Carucci, Lin Poyer, Richard Feinberg, and Cluny Macpherson, pp. 11-98. Durham, N.C.: Carolina Academic Press. [See pp. 49-52, Sung Ballads from the Hagen and Duna Areas of the Highlands of Papua New Guinea.]

---- 2005. Introduction: Expressive Genres in Historical Change. In *Expressive Genres and Historical Change: Indonesia, Papua New Guinea, and Taiwan*, eds. Pamela J. Stewart and Andrew Strathern, Chapter 1. For the Anthropology and Cultural History in Asia and the Indo-Pacific Series. London: Ashgate Publishing.