

bamboo was indeed *kaho*, with or without the suffix '*papalagi*.' However, the dictionary also includes the word *kofe* (1907: 65), where it is defined, not as 'bamboo,' but as 'the native flute, played with the nose.' Several specimens collected in the late nineteenth century are of bamboo, which permits an addition to Tregear and Smith's dictionary entry: 'the native flute, *made of bamboo*, played with the nose.' This is confirmed by Harold Williams' Niue vocabulary (1893: 23), which gives *kofe* as 'reed,' 'bamboo,' and, by extension, the flute. If the nomenclature elsewhere in western Polynesia formerly applied also on Niue (and the area is generally accepted as a homogeneous culture bloc [Burrows 1941]), it appears possible that in the nineteenth century the term for both bamboo and the nose flute was *kofe*. One can only hypothesize as to the reason for the discontinuation of the word '*kofe*' in the twentieth century. The type of bamboo known as *kofe* may itself have died out and been replaced by the *kaho*, for there seems no obvious reason why Europeans should have introduced a new strain of bamboo if the existing species was flourishing. Alternatively, the flutes known as *kofe* may have been introduced and of a type of bamboo previously unknown on Niue; with the eventual deterioration of these flutes, the name also passed out of use.²

It appears unlikely that a change in name would have occurred without a change in one or more aspects of the instrument itself. This change appears to have been gradual, as witness the presence of both '*kaho*' and '*kofe*' in the 1907 dictionary; alternatively, the former term may have been collected by Smith and the latter supplied by Lawes. The date when the name of the

instrument changed from *kofe* to *kilikihoa* is not known. Here, too, it is presumed that the change was precipitated by alterations to the instrument's physical properties.³

The most common placement of holes on the museum specimens is for the blowing aperture to be within one centimetre of the closed end, and for two finger-holes to be located at positions approximately 50 % and 60 % respectively along the instrument's length. Variations to this pattern include four specimens with a single finger-hole at the open end, and two specimens with three finger-holes lying close together (see Fig. 2). The absence of a uniform spacing of the finger-holes, expressed either as a proportion of the total length or in real distance, might suggest that the tunings would have differed from one instrument to another. Further, the absence of evidence of changes to tunings, by the plugging of existing holes and re-drilling of additional ones, might suggest that the instruments were not fashioned so as to fit a preconceived individual or national tuning system. A comparison of the tunings of four specimens, however, indicates similarities in both intervals and pitches.

A comparison of the tunings of three specimens from the National Museum of Victoria (Nos. X2647, X2698, X2648), one from the Auckland War Memorial Museum (No. 25755), and the instrument currently played by Talaiti reveals the following ascending intervals between their four pitches:

M2 + m2 + m2 (X2647, X2698)

M2 + M2 + m2 (X2648, Talaiti)

m2 + m2 + M2 (25755)

A single-hole specimen at the National Mu-

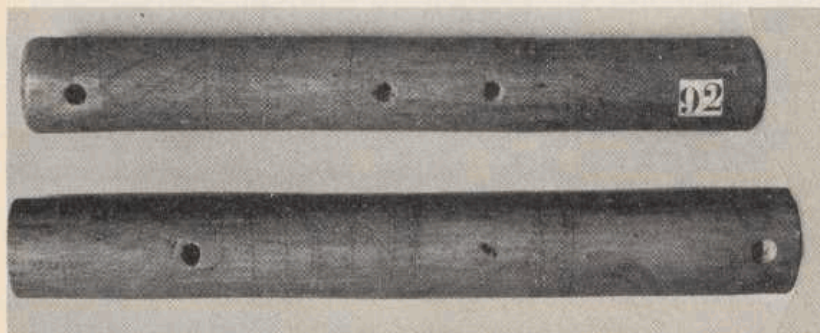


Fig. 2: Two Niuean flutes at the National Museum of Victoria; upper: X2646 (length: 208 mm); lower: X2647 (length: 215 mm).

2 This theory may be tested by an examination of the cell structure of bamboo specimens in museums, should it be practicable to remove a fragment for microscopic analysis.

3 The present form of bamboo on Niue is a variegated form of *bambusa vulgaris* (Sykes 1970: 234); its date of introduction is not known.