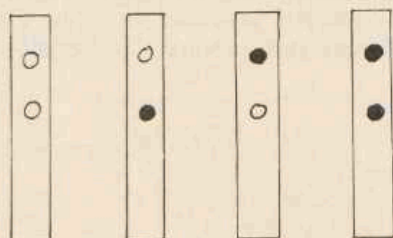


seum of Victoria (No. X2646) produces two pitches a Major second apart.

The sample is too small to permit comment on the significance of the coinciding of intervals on two occasions. However, the possibility of sheer chance, at least among the National Museum of Victoria specimens, is reduced by the closeness of their actual pitches. These, together with those for the other two flutes, are as follows (the pitches being an octave higher than shown):



Representing highest to lowest from left to right, these pitches are obtained by the following sequence of fingerings (the open end of the flute lying below the lower of the two holes as depicted); a solid circle indicates a closed hole:



The flute is blown with one nostril, the thumb of the hand not operating the finger-holes blocking the other nostril (see Fig. 1). Three references exist to a double nose flute; the first followed the visit to Niue in 1848 by the Reverend George Turner: "The have wooden flutes as musical instruments, they are single and double, resembling those of the ancient Egyptians, only shorter, and are blown with the *nostrils*" (1861: 468). The second reference arises from Hood's visit to Niue in 1862: "The only instrument we saw was a double flute, like that of the ancient Egyptians, which they play with the *nostrils*, the performer presenting a most grotesque appearance" (Hood 1863: 22-23).

The third reference is contained in an annotation accompanying two specimens in the Museum of Mankind, Sidney, (Catalogue No. 1938 10-1 90a & b) possibly collected by J. R. B. Lister in 1891: "Wooden nose flutes, hollowed wooden tubes stopped with a wooden plug at one end with two small holes in each flute . . . one for each nostril." Double nose flutes are not reported elsewhere in Polynesia, and the absence of corroborating evidence from Niueans or museum specimens suggests that the instrument was exceptional.

The sole remaining *kilikihoa* on Niue belongs to Talaiti, an elderly man living in Vaiea village. During a survey of traditional Niuean music made in 1984, my co-worker, Mrs Fifita Talagi, and I visited Talaiti and interviewed him on the subject of his flute. A summary of this interview is presented below.

Like Talaiti himself, Talaiti's mother had been the island's only flutist in her day.<sup>4</sup> He recalls sitting beside his bed-ridden mother, watching and listening to her play. Both his parents died when he was quite young, and Talaiti's own interest was aroused when he borrowed from school a European recorder. While playing it, he recalled his mother's *kilikihoa*, which he had kept on her death, and began experimenting with it, playing most evenings until the time of his marriage. After a hurricane destroyed Talaiti's house, and the *kilikihoa* was lost, he made his own first specimen, which he still possesses. He says that it took a long time before he became accustomed to the new instrument, and that the compositions he now plays are those he learnt from his mother. Copying his mother's practice, Talaiti rinses the flute in hot water after use, to discourage any insect crawling into it. He recalls asking his mother on one occasion what useful purpose the flute served. Her reply was simply that it kept her happy while she was house-bound. When asked the origin of the flute on Niue, Talaiti's mother said that the legendary woman Mataginifale possessed the first flute. While Mataginifale was living at Avatele beach, her time was occupied in two activities – making bark cloth and making *kilikihoa*. Mataginifale later voyaged to Tonga, where, it is said, she introduced the instrument to the Tongans.

4 The only early account (Thomson 1902: 120) to mention the gender of the flute player describes her as a "weird old" lady, who, as part of the welcome to a British Admiral and his entourage, "whipped a nose-flute from the bosom of her nightgown, and blew soft notes upon it with one nostril . . ."