

*The Nose Flute Breathes Again, with Calvin Rore.* Original compositions by Calvin Rore, Epeli Hau'ofa, and Tora. Performances by Calvin Rore and various artists. Suva: Oceania Center for Arts and Culture, University of the South Pacific, 2005. ISBN AV-611; 1 compact disc, 14 tracks, 55:01 minutes, notes by Epeli Hau'ofa. US\$15.00.

This compact disk, released by the Oceania Center for Arts and Culture at the University of the South Pacific, Fiji, presents an interesting, eclectic, and imaginative range of contemporary musical possibilities for the nose flute, a traditional instrument historically found throughout Polynesia. The disk is a collaborative effort between composer-performer Calvin Rore and well-known writer and scholar Epeli Hau'ofa. Each of the fourteen tracks on the album features the nose flute performing with other instruments in a wide range of musical styles and textures. In the brief liner notes, Hau'ofa explains the limited usage of the nose flute today in Tonga and Hawai'i and his hope that the project will give the instrument "a new breath of life." This album is the first of its kind to feature the instrument in new compositions and is therefore an important contribution to the contemporary arts of Oceania. All tracks on the disk are original compositions by Rore; two are collaborative creations between Rore and Hau'ofa. According to the notes, the music was "inspired by the sounds of Oceanic music of another era."

In general, the compositions are characterized by evocative sounds, ambient textures, and some tech-

niques of minimalism. The eclectic quality of the music derives from the combination of the nose flute with various instruments including acoustic guitar, violin, didgeridoo, shell trumpet, mouth harp, recorder, electronic keyboard, as well as vocal textures and some percussion, especially shaker and drums. The resulting works were engineered by Newsounds Studio, as is evident by the inclusion of one or two performers' names in the notes for compositions with multiple instrumental tracks. Listeners may find that the nose flute, with its soft breathy sound, works well with some instrumental combinations but is perhaps slightly awkward with others. For example, the flute's delicate sound does not seem to blend as smoothly with the picking acoustic guitar (eg, track 7, "Ngoda"), as it does with the sustained sounds of strings (track 8, "Totorou") or didgeridoo (track 9, "Molatiro"). Due to the transparent and gentle sound of the flute, the unaccompanied solo sections are quite beautiful (eg, in tracks 5 and 9). While most tracks present the lyrical quality of the instrument, the flute is also effective in playing quick and ornamented melodic figures, such as in track 6, "Wainadoi It Is." The adjustment of a few minor details such as awkward internal transitions (in track 13) and abrupt and cut-off endings (eg, track 2) could have improved the overall quality of the album. The indigenous names of the compositions are quite interesting, but listeners may wish for further explanation beyond the few words offered.

Overall, this compact disk provides a wide variety of new and imaginative musical ideas for this rarely featured

instrument. The development of contemporary performing arts in Oceania would greatly benefit from more projects of this kind that seek to breathe a new voice into the vibrant performing traditions of the Pacific.

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*The Canoe is the People: Indigenous Navigation in the Pacific.* CD-ROM, 2005. Produced by the UNESCO LINKS program. ISBN 0-7903-06948-8; version 1.1, videos, stories, texts, images, diagrams, animations, maps, photos, glossary, museum references, book references. Free to libraries and educational institutions. [Editor's note: Māori version, *He Waka He Tangata* (2007), now also available.] Order from UNESCO Office for the Pacific States, Attention H Thulstrup, P O Box 615, Apia, Sāmoa. Tel: +685 24276, Fax: +685 22253/26593, e-mail: links@unesco.org

The interactive CD-ROM *The Canoe is the People* explores many facets of indigenous navigation in the Pacific. It developed from an earlier United Nations Educational, Scientific and Cultural Organization (UNESCO) program called Vaka Moana, which aimed to preserve the indigenous maritime heritage in the Pacific. *The Canoe is the People* responds to one of the goals of UNESCO's Local and Indigenous Knowledge Systems (LINKS) program ([www.unesco.org/links](http://www.unesco.org/links)): to revitalize the transmission of indigenous knowledge by strengthening the dialogue between elders and youth.

LINKS uses new information and communication technologies such as multimedia CD-ROMs to stimulate the interest and imagination of youth about their own knowledge systems. *The Canoe is the People* is thus designed primarily as an educational tool for Pacific youth with access to computers. An overview of canoe building, voyaging, and navigation encourages youth to learn more about their indigenous knowledge by revisiting their communities and renewing ties with their elders—a critical step in revitalizing the transmission of indigenous knowledge. To assist in this educational endeavor, the CD-ROM also includes important museum and book references.

For the intended audience, *The Canoe is the People* succeeds in providing an introduction to the technical skills and knowledge of canoe builders, sailors, and navigators in the Pacific. It offers a suite of videos, stories, images, diagrams, animations, maps, and photos for each of the five main components of navigation, which are accessible through the main menu. In "Beginnings," the user discovers both Islander and archaeological accounts of the first voyages of exploration and discovery. "Canoes and Sailing" explains the technical aspects of canoe design, construction, and sailing. "Becoming a Navigator" describes different ways in which apprentices learn and remember navigational knowledge, the intricacies of being initiated as navigators, and the social role of the navigator. This section also explains the role of women in navigation. "Navigating" provides an overview of the technical methods of navigation, including steering by the stars, sea, sun, and wind; knowing and

So what made Rore's music so special to his contemporaries? It seems to have been a rare combination of contrapuntal skill and expressive genius - the intellect blending seamlessly with the emotional. So why isn't he better known? Perhaps that's because recordings as good as this one are rarer than hens' teeth. The main meat of the disc though is an astonishing mass setting, famous as a technical tour de force even in Rore's lifetime. It's a parody mass, based on the Christmas motet *Praeter rerum seriem* by Josquin...but that's not the whole story. It also manages to qualify as a *cantus firmus* mass, where the tenor part of every movement sings the praises of Rore's employer, by slowly unfolding a tune he'd used before with a text praising his boss. *The Nose* is a whimsical family musical by Kit Goldstein Grant. After his nose jumps off his face and masquerades around St. Petersburg as a high-ranking official, Kovalyov is sent on a crazy journey to regain his sniffer and his social position. Based on Nikolai Gogol's beloved tale, *The Nose* entertains with Russian-flavored music and family-friendly humor, while featuring themes and lessons that resonate from Imperial Russia to modern-day America. After premiering at the Midtown International Theatre Festival, where it was nominated for Best Musical, *The Nose* has continued on to play at *The Nose Flute Breathes Again*, with Calvin Rore (review). Brian Diettrich. pp. 265-266. DOI: 10.1353/cp.2008.0024. View. Download. contents. Traditional Medicine of the Marshall Islands: The Women, the Plants, the Treatments (review). Nancy J. Pollock. pp. 268-270. DOI: 10.1353/cp.2008.0028. View. Download. contents. *Breathe Again*, Madrid. 549 likes · 44 talking about this. Un nuevo concepto de Metal en Castellano. See more of *Breathe Again* on Facebook. Log In. or. Create New Account. See more of *Breathe Again* on Facebook. Log In. Forgot account? When breathing out through the nose a sound is created. The mouth is the resonator. Similar to a mouth drum tone-heights and -colour can be changed with the tongue. What is a nose flute? The.. The term nose flute does not refer to the shape of the instrument, but to the way it is played. All instrument that are played with the nose are called nose flutes. The nose flut (or nose pipe) is an instrument from South America, South East Asia and Oceania and it is also a traditional Irish instrument. more. No review about this product has been written yet. 9 ratings exist without a text or these reviews are written in another language. more. less.