

STUDY GROUP ON MUSIC AND DANCE OF OCEANIA

Newsletter, November 2019

From the Chair...

It is with great pleasure that I present to you the latest newsletter of the ICTM Study Group on Music and Dance of Oceania. This issue includes an overview of Study Group activities at the 45th ICTM World Conference, held in Bangkok, Thailand from 11–17 July of this year. The Study Group was represented well at the conference, and I enjoyed catching up with many of you during the event.

I am grateful to Don Niles for authoring an article in this newsletter on the recent passing of Hans Fischer. Fischer's research on music of Papua New Guinea, as well as to Oceania more broadly, are well known to scholars internationally. His *Sound-producing Instruments in Oceania*, for example, has been an essential reference work in Pacific ethnomusicology. Our thanks to Don for providing a reflection on Fischer's important contributions over many years of work.

This newsletter also includes several items for celebration. I extend our congratulations to Kirsty Gillespie and Dan Bendrups for the publication of their new books; both are described in this issue. We also offer congratulations to Keola Donaghy and the Institute of Hawaiian Music, University of Hawai'i Maui, for the recent winning of their Nā Hōkū Hanohano Award. Moreover, Stephen Wild was given the special recognition of honorary membership of ICTM at the Bangkok conference, with the nomination read by Don Niles during the general assembly. Don has kindly included the text of the nomination in this newsletter. I also wish to thank Jane Moulin, Ric Trimillos, and Don Niles for contributing research updates to this issue. Although the call for papers has now closed, at the end of the newsletter I have included information about our upcoming 10th Study Group Symposium, "Performance Pathways: Movements, Circuits, and Voyages across Oceania" to be held in Honolulu in June 2020. We have received an outstanding response to the symposium from regular and new members, and more information will be available as plans develop.

With thanks to all contributors,

Ngā mihi nui,

Brian Diettrich

In Memoriam: Hans Fischer (1932-2019)

By Don Niles

Ethnologist Hans Fischer was born in 1932 and passed away in August this year. Fischer (often known as Peter) began his fieldwork in Papua New Guinea in 1958, particularly in what is today Morobe Province, and was a pioneer in his use of a tape recorder for fieldwork. He wrote major monographs on the Watut, Angan groups in Morobe on the border with the Eastern Highlands, and especially the Wampar of the Markham Valley, about whom he also edited a multivolume series. Fischer also wrote on the participants and work of the Hamburger Südsee Expedition (Hamburg South Seas Expedition), 1908–10, the relation between anthropology and National Socialism, and edited key textbooks on ethnology. Much more about him and his life can be found in his reflections over a half century of engaging with ethnology (2001). Some Study Group members might remember meeting him at the celebrations in 2000 to mark the centenary of the Berlin Phonogramm Archive.

Yet for ethnomusicologists, if Fischer wrote no other book than his dissertation, his essential contribution to studies in Oceania would be unquestioned. His 1956 dissertation was *Schallgeräte in Ozeanien*. It was published in 1958 in German under the same title; a reprint appeared in 1974. In the late 1970s, as a new graduate student in ethnomusicology, I first encountered this work. Even with my limited abilities to read German, I recognised the key importance of this study and felt it must surely reach a wider audience, particularly in the Pacific. Luckily, I was able to make that happen after moving to Papua New Guinea. The Institute of Papua New Guinea Studies first published an English translation in 1983 (as *Sound-producing Instruments in Oceania*). This was followed by a corrected and expanded revised edition in 1986, especially noteworthy because of the inclusion of maps, trying to locate the multitude of place names mentioned in the book. The importance of the work was also recognised by Mervyn McLean, and the Archive of Māori and Pacific Music at the University of Auckland sponsored a translation about the same time. The translator then wrote a lengthy review of our 1983 publication (Sperlich 1984), and I replied to some of his criticisms (Niles 1985). A book over 25 years old at the time was already receiving an amazing amount of attention.

And now, 63 years after its appearance as a dissertation, does Fischer's work still deserve attention as anything more than a quaint antique mentioned in a footnote? If you are serious at all about organology in the Pacific, it must be part of your essential texts. While not based on Fischer's own fieldwork (which would come later), he makes a very close, thorough examination and interpretation of published and unpublished printed sources, and museum artefact collections. The insightful text is illustrated by 487 drawings by Fischer himself, made from all these sources. Because of his knowledge of the subject matter and his artistic skills, he is often able to highlight important features in these drawings that might otherwise be overlooked in photographs. Yet perhaps his most noteworthy contribution is his uncanny ability to provide thoughtful insights into distributions, relationships, uses, origins, etc., over a wide area of the Pacific.

Of course, there are numerous more recent studies that give further details about instruments and their uses in many parts of the Pacific (some of them by Fischer himself). But these are usually focused on a specific group or a rather narrow region. There remains no other book that considers the region as a whole. Indeed, it has served as an inspiration for me to attempt an updated study focused on instruments in Papua New Guinea, supported by hundreds of photos. Technology and much lower printing costs enable such a possibility, but it is still a tremendous undertaking and so far remains unfinished. But even if our book is completed, Fischer's brilliant *Sound-producing Instruments* will remain a true classic in ethnomusicology: quite an extraordinary accomplishment for a 24-year-old author.

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Hans Fischer in Gabsongkeg village, Wampar speakers, Morobe Province, Papua New Guinea, 1997 (photo: Bettina Beer).



Hans Fischer's Butoba tape recorder in the Banir River area, Safeyoka speakers, Morobe Province, Papua New Guinea, 1958. The gun to the right of the recorder was because of ongoing fighting in the area (photo: Simon and Wegner 2000:146).

45th ICTM World Conference

By Brian Diettrich

Members of the Oceania Study Group participated in the 45th ICTM World Conference, held at Chulalongkorn University in Bangkok, Thailand from 11–17 July 2019. The Study Group and the music and dance of Oceania were represented well throughout the conference, with interesting papers and discussion groups, and a lively business meeting. The conference also included wonderful performances by the Wulanggu Dance Group—one of the highlights of the conference. Moreover, Stephen Wild was recognised with honorary membership in ICTM, with the nomination read by Don Niles at the general assembly. Below is a summary of activities that focused on music and dance of Oceania for each day of the conference, and followed by a selection of images.

Thursday, 11 July

- “Processes of Choral Composition and Transmission in the Cook Islands”
Kirk Sullivan (University of Hawai‘i at Mānoa)

Friday, 12 July

- “Voyager’s Musical Gift for the Cosmos: Expectations and Perceptions from Papua New Guinea”, Don Niles (Institute of Papua New Guinea Studies)
- “The ‘Ukulele in Guitar-players’ Hands”, Kati Szego (Memorial University of Newfoundland)
- “Places in Song: Indigenous Musical Practices of Knowing and Experiencing Environments in the Western Pacific”, Brian Diettrich (Victoria University of Wellington)

Saturday, 13 July

- Business Meeting of the Study Group on Music and Dance of Oceania [see separate minutes]
- General Assembly. Oceania related matters comprised: Nomination of Stephen Wild for honorary ICTM membership, with nomination read by Don Niles [see later in this newsletter]; Don Niles elected as Vice President; Brian Diettrich elected as Ordinary Member.

Monday, 15 July

- Plenary 1 (Theme 2: Music, Dance and Sustainable Development): Digital Environments of Indigenous Song: Approaching Music Vitality and Sustainability in the Twenty-First Century (Chair: Anthony Seeger):
 - “New Worlds of *Junba*: The Role of Digital Tools in the Resurgence of *Junba* Practice in the Kimberley”, Sally Treloyn, John Divilli, Lloyd Nulgit, Pete O’Connor, Rona Charles (University of Melbourne)
 - “Musical Dialogues with the Archives: The Use of Song Recordings to Inform *Manyardi* Ceremony of Western Arnhem Land”, Reuben Brown (University of Melbourne), Isabel O’Keeffe (University of Sydney), Jamie Milpurr (University of Melbourne), Renfred Manmurulu, Rupert Manmurulu, David Manmurulu, Jenny Manmurulu (University of Melbourne)
 - “*Jadmi Junba*: A Revitalised Genre of Dance-Song from the Kimberley”, Johnny Divilli, Pete O’Connor, Lloyd Nulgit (University of Melbourne)
- “Trip Report Solomon Islands” [Film], Andrew Murphy (A Tree with Roots Music)
- “*Ngiya Awungarra*—I Am Here, Now: Bringing the Recorded Voices of Tiwi Ancestors Back into the Recording Studio”, Genevieve Campbell (University of Sydney)

Performance: Wanjina Wunggurr Dances of Northern Kimberley, Northwestern Australia
Wulanggu Dance Group (The University of Melbourne)

Tuesday, 16 July

- “Transborder Flows and Movements of Chinese Music Performance in Colonial New Zealand: Social Action and Confluence in a Nineteenth-Century Gold Mining Context”, Henry Johnson (University of Otago)
- “Music Sustainability, Social Justice, and Human Rights”, Catherine Grant (Griffith University)
- “The Guitar and Hawaiian Renaissance: History, Genres, and Taste Communities”, Matthew Allen (Wheaton College)

Wednesday, 17 July

- “From Volleyball Court to Pacific Village: Transnational Communities of Practice and the Construction of Cultural Space in Auckland, New Zealand”, Michelle Williams (University of Auckland)
- “Community Making through Music and Dance: A Case of “Music Community” of the Ogasawara Islands, Japan”, Masaya Shishikura (Tokyo Institute of Technology)

Images from the Conference



Participants in the Oceania Study Group business meeting at the 45th ICTM World Conference, Chulalongkorn University, Bangkok, Thailand. From L–R, Front: Michelle Williams, Brian Diettrich, Don Niles, Ric Trimillos; Back: Linda Burman-Hall, Henry Johnson, Genevieve Campbell, Andrew Murphy, Raymond Ammann, Kirk Sullivan, Junko Konishi, Masaya Shishikura, Isobel Clouter, Kati Szego, Stephen Wild, Catherine Grant, Made Mantle Hood, Judy Mitoma (photo by Kim Woo).



(L-R): Don Niles, Ric Trimillos, Masaya Shishikura (photo: Brian Diettrich)



(L-R): Brian Diettrich, Kim Woo, Masaya Shishikura, Stephen Wild (photo: Brian Diettrich)



(L-R): Peter O'Connor, Lloyd Nulgit, Sally Treloyn, John Divilli, and Tony Seeger (photo: Brian Diettrich)



(L-R): Isabel O'Keeffe, Renfred Manmurulu, Rupert Manmurulu, Reuben Brown and Tony Seeger (photo: Reuben Brown)



John Divilli and Sally Treloyn sing and Peter O'Connor and Lloyd Nulgit dance junba at a feature concert for the conference (photo: Reuben Brown)



Presentation by Genevieve Campbell (photo: Brian Diettrich)



Presentation by Junko Konishi (photo: Brian Diettrich)



Presentation by Dan Bendrups (photo: Brian Diettrich)



Presentation by Kirk Sullivan (photo: Brian Diettrich)



Presentation by Brian Diettrich (photo: Clare Suet Ching Chan)



Discussion at the Oceania Study Group business meeting (photo: Brian Diettrich)



Stephen Wild accepting honorary ICTM membership, after nomination by Don Niles (Photo: Brian Diettrich)



(L-R): Reuben Brown, Rupert Manmurulu, Isabel O’Keeffe and Renfred Manmurulu prepare for a performance of Inyjalarrku (mermaid) ceremony at a feature concert for the conference (photo courtesy of Reuben Brown)

Nomination of Stephen A. Wild for honorary ICTM membership

By Don Niles (as read out at the General Assembly of the 45th ICTM World Conference)

I wish to propose Stephen A. Wild for Honorary Membership of the Council.

Most notably, Stephen has served ICTM as Secretary General (2006–11), Vice President (2001–5, 2011–15), Ordinary Member of the Executive Board (1989–97), Editor of the *Yearbook for Traditional Music* (guest editor, 1995; general editor, 2001–5), Chair of the Study Group on Musics of Oceania (2001–5), Convener of the 33rd World Conference in Canberra (1995), and first Chair of the National Committee for Australia (1988–97).

As Chair of the Study Group on Musics of Oceania, he convened their fourth symposium (2001), and as Secretary General, their seventh symposium (2010). He also contributed to the Study Group’s festschrift celebrating Barbara Smith (2001), who served as chair for many years. In 2017 the Study Group honoured Stephen himself with a festschrift, *A Distinctive Voice in the Antipodes: Essays in Honour of Stephen A. Wild*, presented to him at the world conference in Limerick.

Stephen oversaw three world conferences as Secretary General: Vienna (2007), Durban (2009), and St. John’s (2011). His term as Secretary General saw the establishment of a number of new Study Groups and the first two Regional Committees, involvement in JSTOR’s Current Scholarship Program, and the archiving of Council materials in the ICTM Archive at the National Library of Australia.

Amongst his last activities as Secretary General in 2011, Stephen was co-convener of the twenty-first colloquium on musical expression of loss and bereavement, and co-edited the resulting

volume (2013). He previously participated in the eighth colloquium (1988) and contributed to the resulting publication (1992).

Stephen was a member of the Programme Committee for the 1993 World Conference in Berlin. In 1995, he was chair of the Local Arrangements Committee for the only World Conference to be held in Australia. He subsequently served on Programme Committees for the World Conferences in Vienna (2007), Durban (2009), and St. John's (2011). He was co-Programme Chair for the 2017 World Conference in Limerick.

Throughout his academic career, spanning well over a half century, Stephen has focused on Australian Aboriginal music and dance. He is a leading scholar on this subject, publishing books, editing collections of articles, and writing numerous articles. From 1978 to 2000, he held various positions at the Australian Institute of Aboriginal and Torres Strait Islander Studies, after which he took up a full-time position at the Australian National University, retiring as a Senior Research Fellow in 2014.

He has twice served as president of the Australian Musicological Society (1986–88, 1996–98), been elected a Fellow of the Australian Academy of Humanities (1996) and honoured with the Centenary Medal of Australia for services to Australian Indigenous Studies (2001), and received the Don and Joan Squire Award for Voluntary Services to Musicology in Australia (2011).

As an outstanding contributor to the work of the Council and a leading world scholar in the study of Indigenous Australian music and dance, I am honoured to recommend Stephen A. Wild for Honorary Membership of the ICTM.

General News from Members

From Jane Moulin

Jane Moulin and the University of Hawai'i Music Department recently welcomed the Honorable Heremoana Ma'ama'atuaiahutap (Minister of Culture and the Environment for French Polynesia), the Honorable Didier Poidialiwane (Minister of Culture for New Caledonia), and Mr. Fabien Dinard, (Director of the Conservatoire Artistique de la Polynésie française) to the Mānoa campus in September 2019. During their visit they were warmly greeted by the UH Chamber Singers under the direction of Dr. Jace Sablan, observed classes in hula with *kumu hula* Noenoelani Zuttermeister and the Chamber Wind Ensemble with Dr Jeffrey Boeckman, and met with the Dean of Arts & Humanities, the Director of Pacific Studies, and the Chair of the Music Department to discuss possible upcoming international projects.

The annual FIFO (Festival International du Film Documentaire Océanien) will take place on February 1-9, 2020. The acclaimed film festival, which includes related events such as the Oceanian Television Conference, Digital Encounters, an Oceanian Fiction Night, and practical training workshops, is held at Te Fare Tauhiti Nui (Maison de la Culture) in Pape'ete, Tahiti and features outstanding new films from the Pacific.

Jane has returned to teaching after a 6-month return fieldwork period in French Polynesia. Research activity included: the presentation of four public lectures on Marquesan music and two lectures on Tahitian music and dance; a visit to the Marquesas Islands and the renewal of contacts with long-term co-workers and friends from the 1989 TSOM Survey in the Marquesas Islands; ongoing research on Marquesan church music and Tahitian perspectives on multi-dimensional performance; consulting on the music for the film *Patutiki*; preliminary work on Tuamotuan laments and 'ukulele for senior citizens; and participation as a dancer with Heiragi in the 2019 Heiva des Écoles performances. Moulin reports: "Tahiti is always such a stimulating and musically vibrant environment for me. It is inspiring to be surrounded by so many people who are passionate about performative culture, and the music and dance continue to astound me. This year's Heiva performances were *incredible*—with large groups of up to 180-200 dancers, interesting choreography, large and vibrant musical groups, and amazingly beautiful costumes. The participation of so many young people bodes well for the future of the arts, and the level of

technical skill and artistic creativity they display in all of this is absolutely mind-boggling.” She has been invited back by the Université de la Polynésie française in February 2020, a special study session will bring together a small working group of invited singers, directors, cultural specialists, and scholars for a project on *hīmene tārava*.



Contemporary performance by a Marquesan troupe in Pape‘ete (March 2019)



Lecture (March 2019)



Seeing this drum in a small Ua Huka museum prompted many questions. The answer in response to “Where did this come from?” was “We found it up in the valley.” Could this be a remnant from a Festival of Pacific Arts? Note: There was a Marquesan delegation that attended the festival in Tahiti in 1985 (photo: March 2019)



Televised TNTV performance for the Heiva and Heiva backstage (June 2019)



The influx of Japanese dancers reflects an ever-growing fascination with 'ori tahiti in the Land of the Rising Sun (June 2019)



With 1989 co-worker Paloma Gilmore Ihopu in the mountains above Omoa, Fatu Hiva (March 2019)



Welcome by cultural experts in Omoa, Fatu Hiva (P. Gilmore Ihopu, G. Ihopu, S. Vaki, J. Moulin, M. Vaki) (March 2019)

New Book by Kirsty Gillespie and Launched in Papua New Guinea

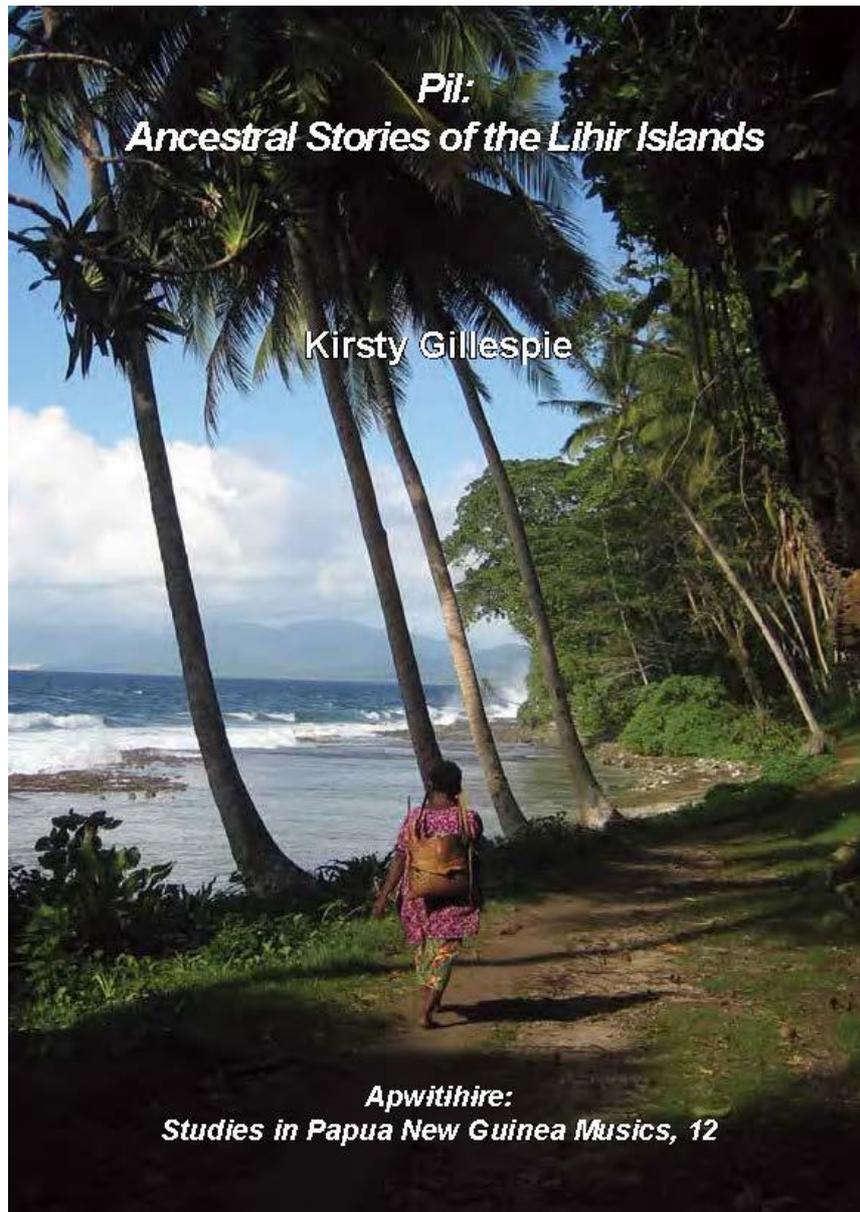
A new book by Kirsty Gillespie has been launched in Papua New Guinea. *Pil: Ancestral Stories of the Lihir Islands* is a collection of seven *pil* stories in Lihir and English, with an introductory essay by Kirsty on the genre, which includes songs as part of the narrative. The stories were collected between 2008 and 2010 and were recorded, transcribed, and translated in collaboration with the Lihir Cultural Heritage Association. The book was published by the Institute of Papua New Guinea Studies in 2018 and is the 12th volume in the series *Apwitihiire: Studies in Papua New Guinea Musics*. The recording of the stories was funded by the Firebird Foundation for Anthropological Research and Lihir Gold Ltd; funding for the printing of the book was received from Newcrest Mining Ltd.

The launch was held in Lihir on Wednesday 18th September 2019. Kirsty travelled with her young family to Lihir for the event. Don Niles, editor of the volume, also participated. A whole morning was dedicated to the launch, with several performances by the local Jomokel Cultural Group, a blessing of the book by St. Ambrose Parish Priest, Father Peter Turukai MSC, and speeches by Kirsty, Don, and Newcrest Mining Ltd Lihir General Manager Mr Chris Jordaan. Joseph Pilai Ambo, one of the storytellers published in the book, told two short *pil* stories, supported by Peter Arau, Chairman of the Lihir Cultural Heritage Association. A highlight was a drama performance of a *pil* story by the Jomokel Cultural Group. The launch closed with a lunch shared by all present.

The book and audio of the stories can be downloaded for free at the following website:

<http://www.lihir.info/kastom/pil>

Printed copies can be ordered from ipngs.office@gmail.com



The *pil* book is launched. L-R are Felix Tavid (Newcrest), Martin Bangel and Lawrence Klamga (Lihir Cultural Heritage Association), Chris Jordaan (Newcrest), Peter Arau, Kirsty Gillespie, Peter Toelinkanut and Rosemary Tohielats (translators and members of the Lihir Cultural Heritage Association; Rosemary also a storyteller published in the book). Photo by Don Niles.



The book is blessed by Father Peter Turukai. (photo: Don Niles)



Performance by Jomokel Cultural Group (photo: Don Niles)



Don Niles, Kirsty Gillespie, her partner Artem Golev with their children Mila Goleva and Max Golev (photo: courtesy of Don Niles)

New Book by Dan Bendrups

Dan Bendrup's new book, *Singing and Survival: The Music of Easter Island*, has just been published by Oxford University Press. An exemplary investigation into music and sustainability, *Singing and Survival* tells the story of how music helped the Rapanui people of Easter Island to preserve their unique cultural heritage. Easter Island (or Rapanui), known for the iconic headstones (moai) that dot the island landscape, has a remarkable and enduring presence in global popular culture where it has been portrayed as a place of mystery and fascination, and as a case study in societal collapse. These portrayals often overlook the remarkable survival of the Rapanui people who rebounded from a critically diminished population of just 110 people in the late nineteenth century to what is now a vibrant community where indigenous language and cultural practices have been preserved for future generations. This cultural revival has drawn on a diversity of historical and contemporary influences: indigenous heritage, colonial and missionary influences from South America, and cultural imports from other Polynesian islands, as well as from tourism and global popular culture. The impact of these influences can be perceived in the island's contemporary music culture. This book provides a comprehensive overview of Easter Island music, with individual chapters devoted to the various streams of cultural influence from which the Rapanui people have drawn to rebuild and reinforce their music, their performances, their language and their presence in the world. In doing so, it provides a counterpoint to deficit discourses of collapse, destruction and disappearance to which the Rapanui people have historically been subjected. A paperback version is available from Oxford University Press making it more affordable to a wider audience.

SINGING AND SURVIVAL

The Music of Easter Island



DAN BENDRUPS

Voyager Recording Reconnects with Kandingei Village, Papua New Guinea

By Don Niles

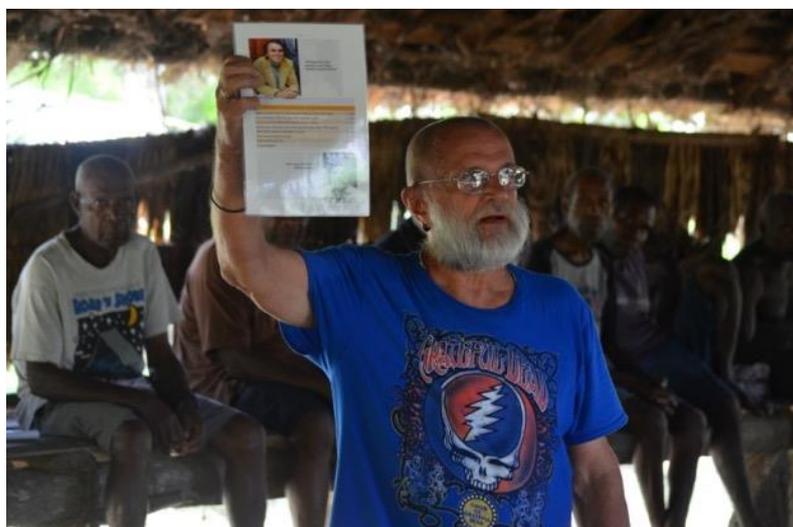
In August and September 1977, the US National Aeronautics and Space Administration launched the two Voyager spacecraft. Over the next 12 years, they sent back data, including stunning colour photos of Jupiter, Saturn, Uranus, Neptune, and their moons. Voyager are now the most distant objects sent by humans, now over 21.7 billion km from Earth. In case the spacecraft were found by some life forms in outer space, each carries a gold-plated, copper audiovisual disc, with 115 photos, greetings in over 50 languages, natural sounds, and 27 examples of music. The music examples were chosen to represent the diversity and magnificence of human creativity in sound. One example is of paired, bamboo flute music from the Nyaura clan of Kandingei village in East Sepik Province, Papua New Guinea. The Kandingei item was recorded by Robert MacLennan (1931–2013), an Australian doctor who at the time was a Specialist Medical Officer based at a district office. MacLennan loved the traditional music he was lucky enough to encounter. On 23 July 1964, he recorded the item that would end up on Voyager thirteen years later. MacLennan was always keen

to share such music. He passed on various recordings to ethnomusicologist Alan Lomax (1915–2002) for his Cantometrics project, who in turn sent them for the Voyager committee.

It was only in 1989 that MacLennan and I were able to work out what recording was actually sent on Voyager: the opening section of “Mariuamangi” of the Nyaura clan, as performed by Pranis Pandang and Kumbui. Hence, it was 12 years after the launching of Voyager that MacLennan finally learned which of his recordings was included. In 2017, Ozma Records issued a publication to celebrate 40 years since the launch of Voyager. While MacLennan had died four years earlier, the producers asked if the Institute of Papua New Guinea Studies (IPNGS) had any information about the PNG recording. Luckily I had written information from MacLennan that corrected the errors in a previous publication. I shared this with Ozma.

Ozma’s publication was *The Voyager Golden Record*: a beautiful book plus two CDs of the recordings (<http://www.ozmarecords.com>). I was also in contact with anthropologist Christiane Falck, who was conducting research in Kandingei and especially neighbouring Timbunmeli. She had been asked to contact me to learn more about Voyager and the disc with their recording. At the end of August this year, IPNGS Music Archivist Gedisa Jacob, Music Technician Balthazar Moriguba, and I travelled to Kandingei to explain as much as we could about Voyager and the recordings, and to present copies of the Ozma publication to each family identified through Falck’s enquiries.

While concerns remain over the unauthorised use of the recordings, there is also considerable pride that a recording of Nyaura music has been included on Voyager to celebrate the diversity and excellence of human musical creativity. But people also wonder how the PNG government can recognise their unique contribution to this amazing accomplishment of humanity. After all, this short recording not only represents the Nyaura, but also Kandingei village, East Sepik province, Papua New Guinea, and, most importantly, every one of us on this planet. This year, IPNGS received funds under the government’s Public Investment Program to be used for archiving and storage activities. While most of the funds will be used to improve facilities at IPNGS, the presentation of the recordings and reconnection of them with their owners are also very much part of our archive’s job.



Don Niles discussing Voyager in Kandingei men’s house (photo by Christiane Falck)



Some of the recipients of the Voyager publication with anthropologist Falck and IPNGS staff (photo by Don Niles)

Celebrate Micronesia Festival (Honolulu, Hawai‘i)

By Brian Diettrich

On Saturday 11 May 2019 the Celebrate Micronesia Festival took place in Honolulu, Hawai‘i at the grounds of the Bernice P. Bishop Museum. The festival consisted of visual arts, food, displays from local institutions and schools, short film screenings, readings of new student poetry, and performances from Micronesian groups residing in Honolulu. The performances of music and dance (see images below) were presented by groups from the Northern Mariana Islands, Kosrae, Kiribati, Guam, as well as mixed groups of secondary-level school students from Palau, the Federated States of Micronesia, and the Marshall Islands. The festival marked the continuation of the Celebrate Micronesia Festival that has been held in Honolulu, formerly at the Honolulu Museum of Art, from 2014 to 2017. In 2019 the event was organized by Joakim ‘Jojo’ Peter and Mary Therese Hattori. With the passing of Peter in April of this year, the event was also reframed to celebrate Peter’s memory and his achievements as a scholar, cultural leader, educator, and civil rights activists for Micronesian in Hawai‘i. State Senator Glenn Wakai dedicated the festival to Peter in his opening remarks. The Celebrate Micronesia Festival has been an important space for Micronesian migrants in Hawai‘i to come together and celebrate culture and the arts together with the greater Honolulu community, and as a way to advocate for Micronesian migrants. Brian documented the festival and was joined there by Ric Trimillos and Eric Chang (East-West Center).



Kiribati performance group at the Celebrate Micronesian Festival, Honolulu (photo: Brian Diettrich)



Kosraean performance group at the Celebrate Micronesian Festival, Honolulu (photo: Brian Diettrich)

‘Taste of Yap Festival’ (Colonia, Yap, Federated States of Micronesia)

By Brian Diettrich

On 30 August 2019 the Yap Visitors Bureau held the ‘Taste of Yap Festival’, a one-day event that celebrated culture on Yap, presented to the local community and visitors. The event was held on the grounds of the Yap Living History Museum and included speeches, crafts, traditional food, tattoo (as part of the revival of Yapese tattoo practice), as well as music and dance performances that included *gamel* (bamboo dances) by Nimar Weloy and Rull, dances by the Yap Fijian Community, music by Yap Catholic High School, and including the presentation of colours and singing of the FSM national anthem. The Yap Living History Museum features traditional dancing grounds, community and men's houses, and other structures, and it has become an important community space in Colonia. While the Taste of Yap Festival was a much smaller-scale event than the annual Yap Day celebrations (1 March), the August event demonstrated the vibrancy of music and dance and the broader arts in Yap. Brian documented the festival while undertaking research in the four FSM states in August and September.



Bamboo dances (*gamel*) by performers from Nimar Weloy at the Taste of Yap Festival (photo by Brian Diettrich)



Bamboo dances (*gamel*) by performers from Rull at the Taste of Yap Festival (photo by Brian Diettrich)



Presentation of colours and the singing of the FSM national anthem ("Patriots of Micronesia") at the Yap Living History Museum, Taste of Yap Festival (photo by Brian Diettrich)

Notes from Hawai‘i

By Ric Trimillos

Aloha Festival

This year’s Aloha Festival in Honolulu (August 31 – September 28) celebrated the ‘ukulele as a cultural icon. The Festival parade (September 28) honored ‘ukulele artists of three generations.

Bishop Museum Exhibit

A new large exhibit will take place at the Bernice P. Bishop Museum in April 2020. The exhibit will feature Mekia Kealakai, a former bandmaster of the Royal Hawaiian Band, who designed the guitar in the 1920s for the Martin Guitar Company that was to become the Martin Dreadnought.

New British Library Project on Historical Pacific Sound Recordings

Summarized by Brian Diettrich with contribution by Isobel Clouter

A new project from the British Library focuses on historical sound recordings from the Pacific and will be of interest to Study Group members. Isobel Clouter (British Library) presented information about this new project at the Study Group business meeting in Bangkok. Detailed information about the project is found here: <https://www.bl.uk/press-releases/2019/july/british-library-project-breathes-new-life-into-earliest-recordings-of-pacific-cultures>, and is extracted below:

“A new project led by the British Library aims to reconnect a rich archive of early sound recordings of cultures from the Pacific region with the indigenous communities from which they originate. Funded by Leverhulme Trust and the Department for Business, Energy and Industrial Strategy (BEIS), *True Echoes: reconnecting cultures with recordings from the beginning of sound* will utilise recently digitised wax cylinder recordings that date from the late nineteenth and early twentieth centuries, and which represent some of the earliest uses of sound in anthropological research. ... Over the next three years the True Echoes project will work with cultural and research institutions in the region and in the UK to enhance the visibility and accessibility of these collections, ensuring that they are catalogued in ways that are accessible to the communities whose heritage they represent” (British Library Press Office, 2019).

The project is working together with the following regional institutions: Institute of Papua New Guinea Studies, Vanuatu Kaljoral Senta, Solomon Islands Archives and Museum, New Caledonia Tjibaou Cultural Centre, PARADISEC at the University of Sydney (the Pacific And Regional

Archive for Digital Sources in Endangered Cultures), Cambridge Museum of Archaeology and Anthropology, and the British Museum.

Plaudits

At the 2019 Nā Hōkū Hanohano (Hawaiian music awards) the Institute of Hawaiian Music at University of Hawai‘i Maui won the Hawaiian Extended Play Release of the Year award for its collection of original songs, “He Lani Ko Luna, He Honua Ko Lalo” (There is heaven above, and the earth below), produced by **Keola Donaghy** and Joel Katz. The Study Group offers a hearty congratulations to Keola and the Institute of Hawaiian Music!



Celebrating the Award: L-R: IHM Project Specialist Leihuanani Keali‘inohomoku, IHM Director Keola Donaghy, IHM students Kyoko Meinen, Marie Donaghy, Elaine Olson, and Max Angel (photo courtesy of Ric Trimillos).

Recent Publications

Bendrups, Dan. 2019. *Singing and Survival: The Music of Easter Island*. New York: Oxford University Press.

Cammi Webb-Gannon and Michael Webb, “More than a Music, It’s a Movement”: West Papua Decolonization Songs, Social Media, and the Remixing of Resistance. *The Contemporary Pacific* 31(2):309-343.

Diettrich, Brian, Jane Freeman Moulin, and Michael Webb. 2018. 太平洋岛屿文化中的音乐 [Music in Pacific Island Cultures]. Translation by Zhaoli Chen and Xiaoqian Liu; edited by Jianhua Guan. Nanjing: Phoenix Education Publishing, Ltd (by arrangement with Oxford University Press). [Note this is a translation of the 2011 book]

Gillespie, Kirsty. 2019. *Pil: Ancestral Stories of the Lihir Islands*. Apwitihi: Studies in Papua New Guinea Musics, 12. Institute of Papua New Guinea Studies.

Grant, Catherine. (2019). “Climate Justice and Cultural Sustainability: The Case of Etétung (Vanuatu Women’s Water Music).” *The Asia Pacific Journal of Anthropology* 20(1):42-56.

Media Spotlight on Ricard Moyle

A new article from *E-Tangata* focuses on the research of Richard Moyle. Called the “Singing Island” and authored by Kennedy Warne, the in-depth article describes Richard’s work with the people of Takū and the importance of music on the island. The article includes several beautiful images, and it highlights Richard’s latest book, *Ritual and Belief on Takū: Polynesian Religion in Practice* (2016). The full article is found here: <https://e-tangata.co.nz/reflections/the-singing-island/>

Public Lectures

The New Zealand School of Music Te Kōkī at Victoria University of Wellington hosted Study Group members for public research presentations focused on Pacific music in its lecture series, Music Forum:

“The Weave Within: North Malaitan Arts, Music and Culture in the Twenty-First Century”, 24 July 2019, by Irene Karongo Hundleby (ICTM Liaison Officer for Solomon Islands).

“Queerness and Hip Hop”, 7 August 2019, by Kirsten Zemke.

“Stories from the Islands: Documenting Sung Narratives in Lihir, Papua New Guinea”, 2 October 2019, by Kirsty Gillespie.



Irene Karongo Hundleby presenting at Music Forum in Wellington (photo: Brian Diettrich)



Kirsty Gillespie presenting at Music Forum in Wellington (photo: Brian Diettrich)

Upcoming Event: 10th Symposium of the Study Group on Music and Dance of Oceania



Performance Pathways: Movements, Circuits, and Voyages across Oceania

10th Symposium of the ICTM Study Group on Music and Dance of Oceania

Honolulu, 13-14 June 2020

The Study Group on Music and Dance of Oceania, an association of the International Council for Traditional Music, will hold its 10th Symposium in Honolulu in June 2020 at the East-West Center in cooperation with the University of Hawai‘i at Mānoa. The meeting will be preceded by a conference in celebration of the 100th birthday of Ethnomusicologist and Professor Emeritus Barbara B. Smith (held from 10–11 June), and both events will directly link with the 13th Festival of Pacific Arts, held in Hawai‘i (from 10–21 June). The symposium will allow participants to experience both of these events in Honolulu.

The theme of the symposium aligns closely with that of the 13th Festival: *E Kū i Ka Hoe Uli; a e Kohi i Ka Pale Kai / Take Hold of the Steering Paddle; And Press it Against the Boat’s Side (Steer free; steer your own course)*. The notion of performance pathways emphasizes the purposeful movement of peoples, musics, and dances across seas and lands, within Oceania and beyond. The notion of cultural ebb and flow is underscored in Indigenous knowledge and musical heritage in practices of mapping, voyaging, and wayfinding, in historical and contemporary exchanges of music and dance, as well as in broader cultural and political currents underpinned by performances throughout Oceania. Just as song and dance are carried in Pacific movements centered on revival, innovation, and creativity, both musicking and dancing are also a means of steering a course through social and political issues, including in cases of colonial trauma, social justice, and environmental advocacy. An emphasis on movement and motion also invites a renewed interest in the situatedness and place-making of performance in the region.

ICTM Study Group on Music and Dance of Oceania:
<http://www.ictmusic.org/group/music-dance-oceania>

13th Festival of Pacific Arts:
<http://www.festivalofpacificarts.com/about-festpac-2020>

Conference Celebration for Barbara B. Smith:
teriskillman77@gmail.com