

STUDY GROUP ON MUSIC AND DANCE OF OCEANIA

Newsletter, November 2018

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 contains news of recent awards and research projects, and records a number of new publications about music and dance in the region. In particular I want to congratulate founding members Barbara Smith and Ric Trimillos for their respective awards that honour their individual contributions to ethnomusicology over many years. A special inclusion in this newsletter is a detailed report about the 6th Melanesian Arts & Culture Festival (MACFest), held from 1-10 July of this year in Honiara, Solomon Islands. I want to thank Irene Karongo Hundleby, ICTM Liaison Officer for Solomon Islands, for this detailed, personal reflection on the festival, in addition to the wonderful images provided.

As mentioned in the previous issue, our newsletter is only possible from the contributions of members, and I want to thank everyone who offered items to include. I encourage members to send in reports of projects, fieldwork experiences, and regional events, in addition to the publications of individual members. The inclusion of these items makes valuable contributions to understanding and advocating for music and dance of Oceania.

With thanks and congratulations to all contributors,

Sincerely,

Brian Diettrich

General News from Members

News from Hawai'i

by Ric Trimillos

The Hawai'i Arts Alliance has named **Barbara Smith** (University of Hawai'i Professor Emerita) as its Alfred Preis Honoree for 2019 which "recognizes an individual for longtime dedication to the arts and culture in our state." The announcement further states, "Barbara's work has impacted our islands for over 50 years. She was pivotal in starting the MA and PhD programs in Ethnomusicology at the University of Hawai'i, and she played a key role in helping the East-West Center to become the institution it is today. Many may not know that Barbara was the first woman to perform [Japanese] bon dance drumming in Hawai'i, and that she has a deep passion for the cultures of Micronesia and other Pacific Island communities." In the 22 years of the Award, Barbara is the first awardee whose accomplishments reflect broad diversity, including the Pacific and Asia as well as "the West." She will be honored on January 26, 2019 at the hotel Halekulani. On June 10, 2019 Barbara celebrates her 99th birthday.

The Society for Ethnomusicology has honored **Ric Trimillos** (University of Hawai'i Professor Emeritus) by establishing The Ric Trimillos Annual Meeting Travel Award, which provides travel subventions for SEM annual meetings. President Gregory Melchor-Barz states, "We could think of no one more worthy of this honor. You are, after all, a rock star." (!) The Award was announced at the SEM 2018 meeting in Albuquerque, New Mexico.

The **Hawaiian Music Hall of Fame**, an organization for the history and perpetuation of Hawaiian music, presents a monthly series of free evenings of Hawaiian music and dance titled "Waikiki by Moonlight." Its purpose is to re-invigorate the Hawaiian music presence in the tourist area (where it has declined sharply in the past three decades) and to give local residents a reason to return to Waikiki. Its 2018 series celebrated the history and musical contributions of the Farden family, singer-composer Sol Bright, singer Alfred Apaka Jr, musician-composer Kahauanu Lake, kumu hula master Maiki Aiu, and musician Israel Kamakawiwo'ole; one program featured three generations of Hawaiian steel guitar performers and a second presented mele pana, songs of specific places. Included below are three promotional images for "Waikiki by Moonlight."

Waikiki by Moonlight
SERIES VOL 2
2018

FEBRUARY 10 Saturday
TIME: 8:00-9:00PM

featuring **AARON MAHI, GEORGE KUO,
AND GREG SARDINHA**
EMCEE: KIMO KAHOANO

FREE ADMISSION

VENUE: **HULA MOUND
ON KŪHIŌ BEACH**
LOCATED UNDER THE BANYAN TREE ACROSS
FROM THE HYATT REGENCY WAIKIKI

Waikiki by Moonlight
SERIES VOL 9
2018

SEPTEMBER 23 SUNDAY
TIME: 7:00-8:00PM

**THE LEGACY OF THE STEEL GUITAR WITH
ALAN AKAKA**
FEAT. BOBBY INGANO, ALEXIS, PONO AND HŌ'AILONA

FREE ADMISSION

**HYATT REGENCY WAIKIKI
PUALEILANI ATRIUM**
(GROUND FLOOR)

~ DINE WITH THE ARTIST ~
\$80 RESERVATIONS ONLY
CALL (HMHOP) 808-226-0600 BY SEPTEMBER 21, 2018
Buffet dinner, valet validation, reserved show seats, NB Lani' Eho CD and hosted by Kuulpo Kumukahi.

SPONSORS: HAWAIIAN MUSIC HALL OF FAME, HAWAIIAN MUSIC WALK OF FAME, LEGACY TREES,
KALAMA O'IANA FOUNDATION, HYATT REGENCY WAIKIKI



Voices of the Rainforest
by Steven Feld

Voices of the Rainforest, a 90 minute film by **Steven Feld** will have its first previews in November 2018, including at the SEM meeting in Albuquerque).

This project began as a 1991 CD concert of a day in the life of the Bosavi rainforest and its inhabitants in Papua New Guinea, showcasing how the work, leisure, and ceremonial music of Bosavi people is inspired by and performed with the sounds of their forest home. Twenty-five years later, the concert was recomposed at George Lucas' Skywalker Sound in immersive 7.1 cinema surround, now the soundtrack for this film. In addition to 1976-1999 archival images, a 2018 return to Bosavi provided opportunity to film in collaboration with Bosavi villagers. It also provided opportunity to listen to local concerns about the present state and fate of the rainforest. The film joins the concert to documentary to engage these issues.

Through 2019 the film will tour campuses and festivals and have both theatrical (7.1 or 5.1 sound) and educational (stereo 2.0 sound) release. A return to present the film in Papua New Guinea and the Pacific region is planned for August and September 2019. Inquiries and bookings through wafeki@cybermesa.com

News from Naomi Faik-Simet

Dance ethnologist at the Institute of Papua New Guinea Studies and a PhD candidate at the University of Auckland, **Naomi Faik-Simet** has returned to Papua New Guinea to conduct her doctoral research. After a presentation at the Institute on 29 August, she travelled to East New Britain province. Questions she hopes to explore include: How do the teaching and learning practices of the indigenous Buai system relate to contemporary scholarship on creativity? What is the creative knowledge that a Tena Buai elder holds? How is this knowledge transferred to a Buai initiate? She plans to return to Auckland in February.

News from Karl Neuenfeldt

Karl Neuenfeldt is researching pearling industry songs in Australia and is keen to hear from any other researchers who have come across any references to them in their Oceania work. There are sizeable communal and recorded repertoires in Broome, Darwin and Torres Strait but there are other areas that were/are part of the pearling workers' and their communities' 'crew cultures'. For example, pearl farming is an important industry in Polynesia and elsewhere and there may be songs in communities or in existing recordings. Karl Neuenfeldt is at: phd-productions@hotmail.com

Report on the 6th Melanesian Arts & Culture Festival (MACFest)

1-10 July 2018, Honiara, Solomon Islands

by Irene Karongo Hundleby (ICTM Liaison Officer, Solomon Islands)

In early July, the six of us (my brothers, sisters and I), arrived home in Honiara to celebrate the 6th Melanesian Arts and Culture Festival (MACFest) the lokal way, with our Honiara-Solomons family. We smiled at each other as we relived the all-too-familiar humid and dusty drive from Henderson Airport into the bustling town. Throngs of people lined the sidewalks from KGVI (King George VI High School area) to Point Cruz in central Honiara. Chitter chatter stori rang through the marketplaces and betel nut stands:

“Waswe, bae iu go lo festaval?” (Will you be going to the festival?)

“Wat pipol iu laek fo lukim?” (Which country do you want to see perform?)

“Bae iu go lo town grounds or wea ia?” (What venue are you going to?)

The excitement and anticipation was palpable. We Solomon Islanders are curious people, especially when it comes to cultural performance. Perhaps it is that in our own country we can enjoy great diversity in languages, dance, art and cultural performances. Whatever the case, every local, able person we knew made an effort to attend the festival on at least one of the performance days and many returned on consecutive days as family and work commitments allowed.

A lively program of activities, sights and sounds at MACFest were delivered across many venues including the National Art Gallery, Crafts Market Centre, High Court Grounds (Town Grounds), Melanesian Village (the main site of the Pacific Arts Festival in 2012), Panatina grounds and Solomon Islands National University (SINU) campus. Performance groups travelled from member countries Papua New Guinea, Vanuatu, Fiji, New Caledonia and Solomon Islands and from the participating areas of Indonesia, Timor Leste, Taiwan, and Australia. In addition to the performing arts (traditional and contemporary music, dance, and theatre), there was a focus on Oceanic arts (including weaving, pottery, carving, tattooing, fire-walking, traditional healing), the literary arts (poetry, story-telling, history), and visual arts (photography, painting, fashion). Participants waved small hand-held flags to celebrate their own national identity or to support other national groups as they wandered through each venue. The colourful explosion of kastom (cultural) dress, the variety

of fabrics and textures were astounding. Of particular note were the exquisite array of carvings, woven artefacts, prints, and other art available for sale at the visual arts stalls. The smell of island cuisine curries and home kaikai (local Solomon Islands foods) permeated the atmosphere and overwhelmed the senses as we too navigated our way through the pressing crowds from stage to stage and to food and arts stalls.



Main stage attendees at the Panatina Grounds, 6 July (Image by Kira Hundleby, 2018)



Patient crowds waiting for the next performance at Melanesian Village Venue (Photograph by Irene Karongo Hundleby, 2018)



Festival stall displaying bilum bags (photograph by Kira Hundleby, 2018)



Festival stall displaying masks and carvings (photograph by Tony Hundleby, 2018)

Over the course of the festival, it surprised us how few non-Solomon Islands residents were visible as participants. Aside from the obvious media presence and performing groups visiting from other countries, approximately 90% of festival attendees appeared to be a cross-section of local Honiara residents and Solomon Islanders. Nonetheless, the local crowds were attentive and enthusiastic, and they embraced the festival with fervour.

Undoubtedly, the busiest day was Friday 6th July – a public holiday to observe Solomon Islands independence from British governance (7 July 1978). Following a special 40th Anniversary commemoration held in the early morning at Lawson Tama Stadium, many Honiara families took the opportunity to venture out together to festival venues. My siblings and I travelled in convoy with our Tete (Mum) Lucy Bakale and twenty members of our local Malaitan family. Every performance was noteworthy for their individual styles, personalities, and distinct group dynamics and charisma. In the Melanesian Village, the crowd sat and watched with intrigue as Vanuatuan orators delivered a mysterious magic show. Meanwhile, expert carvers from across Melanesia handled chainsaws to create sculptures incorporating traditional and contemporary designs. Later in the afternoon, on the main stage, a Honiara based heavy-metal band moshed out with their solid chunky riffs while screaming traditional Kwara'ae lyrics in a distinctly Malaitan ramo (warrior) style. This performance struck a chord with local crowds and generated great laughter and applause as some attendees spontaneously broke into kastom dance.

We were particularly captivated by the Taiwanese performances. While outsiders wondered about the inclusion of people from Taiwan in the festival, every local person we spoke with seemed genuinely accepting of their connection to our regional group. Several commented to me that the Taiwanese thought of themselves as Melanesian, “so why not? Who are we to question?” Tete commented, “I am so happy to see the Taiwanese. This is my first time to see them, all the other island groups I have seen before.” A large crowd waited expectantly on the grass in front of the main stage at Panatina Grounds to witness the sixteen tribal representatives in full costume. Their voices soared, and each song culminated in thunderous applause.

In general, there was a peaceful and happy atmosphere at each venue throughout MACFest. Performers and participants revelled in the chance to represent their communities. However, on one occasion we all had a giggle when a European visitor approached us to remark indignantly that the festival was poorly organised and that nothing ran to schedule. Furthermore, she found the festival schedule to be “absolutely inaccurate.” As upset and agitated as she was, our personal thoughts and comments were: “when in Rome do as the Romans do!” Certainly none of our family members were concerned about schedules or who was playing where or at what time. Since when have Solomon Islands’ programmes ever run to schedule? The bush telegraph operated in fine form, and the constant hum of chatter directed waves of exhilarated people from stage to stage throughout each day. This anguished visitor had not yet aligned herself with island time!

For Solomon Islanders, MACFest was an appropriate way to celebrate the 40th Anniversary of Solomon Islands Independence. Significantly, in our family households, evening conversations revolved around festival stories. Family members took turns to act out and describe the events and antics to our grannies and relatives who were unable to attend. These anecdotes elicited much fascination, entertainment, and joy. The 6th Melanesian Arts and Culture Festival was an opportunity for all of us – performers, participants, and families – to celebrate, share, and take pride in our identities, our cultures, and who we are as indigenous peoples of Oceania, the Pacific, and Asia. Barava gud tumas! So wonderful!

With thanks to my family – especially Corinne Hundleby, Kira Hundleby, Wyeth Chalmers, Tony Hundleby, Molly Wright and all the Bakale family.



At the festival: “PNG Thumbs Up!”
(photograph by Tony Hundleby, 2018)



Festival performer waiting patiently for his
photo to be taken (images for SBD \$2)
(photograph by Kira Hundleby, 2018)



Local Honiara boy looks on as media personnel
photograph a performer.
(photograph by Irene Karongo Hundleby,
2018)



Visiting performer at the Melanesian Village
(photograph by Kira Hundleby, 2018)



A performer practicing at the Melanesian Village (photograph by Kira Hundleby, 2018)



Family enjoying local cuisine and fresh coconuts (photograph by Tony Hundleby, 2018)



Shell money from Solomon Islands on display (photograph by Kira Hundleby, 2018)



Marching bands at Lawson Tama Stadium celebrate the 40th Anniversary of independence for Solomon Islands (photograph by Kira Hundleby, 2018)



Performers from Solomon Islands leave the Panatina Grounds by truck.
(photograph by Irene Karongo Hundleby, 2018)

For further articles and information about the 2018 festival see:

SIBC Online Website <http://www.sibconline.com.sb/macfest-opens-in-style/>

The Island Sun Website <http://theislandsun.com.sb/macfest-closes-today/>

6th Melanesian Arts and Culture Festival Website <http://macfest2018.com/dates/>

Recent Publications and Outputs

Abels, Birgit. 2018. "Music, Affect and Atmospheres: Meaning and Meaningfulness in Palauan Omengeredakl". *International Journal of Traditional Arts* 2:1–17.

Ammann, Raymond. 2018. "Middle Sepik Music and Musical Instruments in the Context of Melanesia." *Le Journal de la Société des Océanistes* 146:179-188.

Brunt, Shelley and Geoff Stahl (eds). 2018. *Made in Australia and Aotearoa/New Zealand*. London: Routledge. [with chapter contributions by Julie Rickwood and Oli Wilson, among others]:

From the Routledge website:

"*Made in Australia and Aotearoa/New Zealand: Studies in Popular Music* serves as a comprehensive and thorough introduction to the history, sociology, and musicology of twentieth-century popular music of Australia and Aotearoa/New Zealand. The volume consists of chapters by leading scholars of Australian and Aotearoa/New Zealand music, and covers the major figures, styles, and social contexts of pop music in Australia and Aotearoa/New Zealand. Each chapter provides adequate context so readers understand why the figure or genre under discussion is of lasting significance to Australian or Aotearoa/New Zealand popular music. The book first presents a general description of the history and background of popular music in these countries, followed by chapters that are organized into thematic sections: Place-Making and Music-Making; Rethinking the Musical Event; Musical Transformations: Decline and Renewal; and Global Sounds, Local Identity."

<https://www.crcpress.com/Made-in-Australia-and-AotearoaNew-Zealand-Studies-in-Popular-Music/Brunt-Stahl/p/book/9781138195691>

Diettrich, Brian. 2018. "Tracking Flutes on Nineteenth-Century Pohnpei: Queries about Instruments and their Movements in the Colonial Pacific." *The Galpin Society Journal* LXXI:207–220 (159, colour plate).

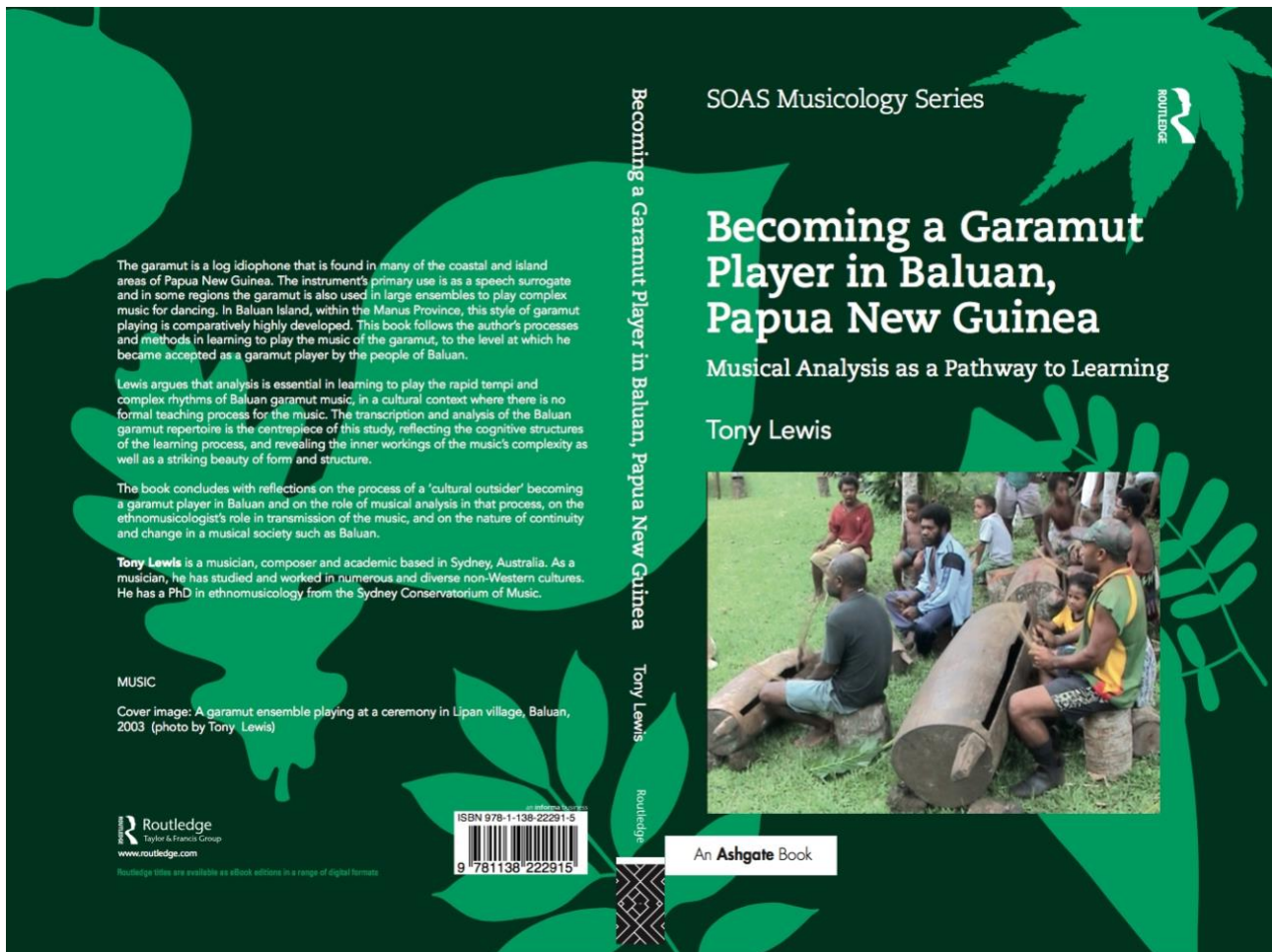
Diettrich, Brian. 2018. "Returning Voices: Repatriation as Shared Listening Experiences." In *The Oxford Handbook of Musical Repatriation* [online], edited by Frank Gunderson and Bret Woods. New York: Oxford University Press.

Lewis, Tony. 2018. *Becoming a Garamut Player in Baluan, Papua New Guinea. Musical Analysis as a Pathway to Learning*. SOAS Musicology Series. London: Routledge.

From the Routledge website:

"The garamut is a log idiophone that is found in many of the coastal and island areas of Papua New Guinea. The instrument's primary use is as a speech surrogate and in some regions the garamut is also used in large ensembles to play complex music for dancing. In Baluan Island, within the Manus Province, this style of garamut playing is comparatively highly developed. This book follows the author's processes and methods in learning to play the music of the garamut, to the level at which he became accepted as a garamut player by the people of Baluan."

<https://www.routledge.com/Becoming-a-Garamut-Player-in-Baluan-Papua-New-Guinea-Musical-Analysis/Lewis/p/book/9781138222915>



Book cover for *Becoming a Garamut Player in Baluan, Papua New Guinea* (Lewis 2018)

Low, Andrea. 2018. "Against the Grain: Reading Photography From The Shadow Archive." *New Zealand Journal of History* 52(1).

Montagu, Jeremy. 2018. "Chapter 5: Oceania – The Islands of the Pacific." In *The Conch Horn: Shell Trumpets of the World from Prehistory to Today*, pages 101–148. Online: <http://www.jeremymontagu.co.uk/conch.pdf>

Moyle, Richard. 2018. "The Banning of Samoa's Repatriated Mau Songs." In *The Oxford Handbook of Musical Repatriation* [online], edited by Frank Gunderson and Bret Woods. New York: Oxford University Press.

Moyle, Richard. 2018. "Oral Tradition and the Canoe on Takū." *Journal of the Polynesian Society* 127(2):145–176.

Don Niles. 2018. "Find, Get, Use: Lessons from the Repatriation of Early Papua New Guinea Sound Recordings." *Asia-European Music Research E-Journal* 1(1).

Webb-Gannon, Camellia, Michael Webb, and Gabriel Solis. 2018. "The 'Black Pacific' and Decolonisation in Melanesia: Performing *négritude* and *indigénitude*." *Journal of the Polynesian Society* 127(2):177-206.

Webb-Gannon, Camellia and Michael Webb. 2018. "Sound tracks of the Black Pacific: Music, Identity and Resilience in Australian South Sea Islander Communities." *Pacific Dynamics* 2(1):35-44.

Webb, Michael and Camellia Webb-Gannon. 2018. "Rebel Music: The Protest Songs of New Caledonia's Independence Referendum." *The Conversation*. <https://theconversation.com/rebel-music-the-protest-songs-of-new-caledonias-independence-referendum-105580>.

Conferences:

Lewis, Tony. 2018. "A Cultural Outsider's Perspective on Ashanti Adowa – Cognitive and Cultural Variations". Paper presented at the 2nd Symposium of the ICTM Study Group on African Music at the University of Ghana, Legon (Ghana, West Africa), 10 August.