



STUDY GROUP ON MUSIC AND DANCE OF OCEANIA

Newsletter, September 2021

From the Chair...

I am happy to present to you the latest newsletter of the ICTM Study Group on Music and Dance of Oceania. I trust this message finds all of you safe and healthy as we continue to grapple with global uncertainty.

Our newsletter begins with condolences as we mark the passing of Barbara B. Smith, one of our founding members and the longest-serving chairperson of the Study Group. Barbara was a tireless supporter of the Study Group for more than forty years, and she was a friend and colleague to many. In this issue we reflect on her personal and professional influence. Our newsletter also marks the passing of performer and scholar Richard Nunns, who was a leader in the revitalisation of traditional Māori instruments in Aotearoa. Our sympathy goes out to all families and friends.

Notwithstanding the challenges of this year, there is much to communicate and celebrate. This issue reports on our 10th Symposium, held in April of this year as an online event, and which afforded an unprecedented number of global participants. Also included in this issue: research activities, awards, and many new publications. Our collective thanks go to those who took time to share updates on their work.

This newsletter marks the end of my term as chair of the Study Group. We will elect a new chairperson later this year, and details about the nomination and election processes are included in this issue (p. 15). I have enjoyed leading this group and working with all members over the past six years. Highlights for me include the 9th Symposium on Guam (held concurrently with the 12th Festival of Pacific Arts and Culture) and our first fully online symposium earlier this year, which brought wide global participation. The Study Group had strong involvement at the Limerick (2017) and Bangkok (2019) World Conferences, and members came together for two book publications in recent years—edited volumes for Stephen Wild in 2017 and for Adrienne Kaeppler in 2021. Support for Pacific Island and Indigenous Australian participants in the Study Group and ICTM was strengthened by The Music and Dance of Oceania Travel Award, approved in 2017. I appreciated getting to know all of you better over the years through our regular communications and projects. I extend my thanks to Keola Donaghy for his continued support in managing our email list and the website. The Study Group continues to be an influential association within ICTM and a unique regional organization in ethnomusicology. I look forward to working with the group into the future and assisting with its contributions to our region and to ICTM.

With sincere thanks and warm wishes to all members,

Brian Diettrich
(Wellington, New Zealand)

In Memoriam: Barbara B. Smith (1920–2021)

Reflections by Don Niles, Adrienne Kaeppler, Ric Trimillos, and Brian Diettrich

Barbara B. Smith passed away on Saturday 3 July 2021 in Honolulu. In this section Don Niles, Adrienne Kaeppler, Ric Trimillos, and Brian Diettrich reflect on her impact personally and professionally.

by Don Niles

I believe I first met Barbara Smith in 1977 at the International Musicological Society congress in Berkeley, where I met so many established researchers working in the Pacific. I was a graduate student in ethnomusicology at the University of California, Los Angeles. But later in the same year I travelled to Honolulu just prior to the hosting of the IFMC world conference there. I wanted to talk to people about my wish to possibly do music research in Papua New Guinea or somewhere in the Pacific. Where better to do so than in Honolulu? There I had a better opportunity to talk with Barbara, Adrienne Kaeppler, Ric Trimillos, and others. Everyone was very encouraging to me. I remain bewildered as to why I didn't stay on for the 1977 IFMC conference that Barbara was so much involved in organising. Consequently, I wasn't one of the pioneers that proposed a study group focussed on Oceania then. But Barbara and I remained in contact, and I began to receive communications from her that led to the three-page, first *ICTM Study Group on Oceania Circular* (30 July 1984). For me, this was my beginning with the Study Group and with increasing communications with Barbara; both were always very much intertwined.

Barbara's long term as chair, 1983–2001, saw her produce 44 such circulars, and they were always very welcome to me in Papua New Guinea: through them and thanks to Barbara, I was connected to other people researching music/dance in the Pacific, and that meant a great deal to me since I was seldom able to see any of them. Because members of the Study Group were scattered all over the world, getting together for meetings/symposia was hard and expensive, but not impossible. Somehow, I managed to get to all four symposia during her term (1988, 1995, 1999, 2001). The last, upcoming symposium with Barbara as chair (15–16 September 2001) was highlighted in her final newsletter (10 August 2001). Some of us had contributed to a festschrift honouring Barbara, and we planned to present it to her at the event as a surprise. Less than a month after that newsletter and a week before the event, however, 9/11 changed everything dramatically, and many study-group members could not travel to Canberra. Luckily Barbara was able to be there, and we could honour her contribution to the Study Group.

Other chairs succeeded Barbara, of course, but she set the high standards of the Study Group to keep in contact with each other, tell each other about our activities, share information, and always respect each other, even through disagreements. No longer chair, Barbara still continued to communicate about all sorts of things, on and off the study-group list. When she stopped attending ICTM conferences, I realised how much I missed her smiling, welcoming face at these events. Things weren't quite the same.

Barbara was never formally my teacher, rather she taught me much by her examples of dedication, professionalism, and humility. For over forty years, she provided guidance, reflection, and friendship. She certainly had a "long and amazingly wonderful life," as she put it. I'm so glad that I glimpsed a part of it.

by Adrienne Kaeppler: A Tribute to Barbara Barnard Smith—Teacher, Colleague, and Friend

Barbara was such an inspirational and helpful person. Even before I took her classes (just someone knocking at her door, so to speak) she helped me find a *samisen* and Japanese dance teacher (before such classes were taught at the University of Hawai'i. Then, as a student, I was in the first *gagaku* ensemble, which turned out to be not just playing music, but learning much more. This was just an outside interest as I was in the Anthropology Department. But when she taught her first class, I became more interested and inspired to study more widely. She was interested in everything—from building furniture to surfing—which rather matched my own eclectic interests. Our conversations were just so fun and rewarding!

When I decided to write my Ph.D. on the rather far out subject of using linguistic analogies to study movement in Tonga (where little was known at the time about their music or dance) it didn't phase her a bit! Indeed, she was the most helpful of anyone on my committee ranging from commas to concepts! How can I ever thank her enough?

She continued to work with me during my many years at Bishop Museum from reading my papers to supporting my publications and this continued after I moved to the Smithsonian. She always welcomed me during my yearly visits when we spent a few hours together, including my very last one in 2019. The year-long symposium and performances across 2020 were a jewel in her crown with so many of her remembrances of so many occasions and colleagues. It really was an eye-opener to experience such a wide range of friends and colleagues. What a wonderful legacy she has left us!

by Ric Trimillos: *Barbara B. Smith: A Woman for Hawai'i*

Barbara appears as a giant of a figure who impacted many communities in Hawai'i; her openness and wide range of interests gave her entrée to them.

Much of her engagement focused on social relevance and involved proactive responses to a need. She established Hawaiian music classes at the University of Hawai'i some three decades before Hawaiian Studies came to be. In response to the lack of instructional materials on Hawai'i, she produced the first hula instructional film: *kumu* Eleanor Hiram teaching *hula kahiko* "Ula no Weo." (1961). The signal contribution recognized by the Hawaiian community is her editorship of the *Queen's Songbook* (1999), the annotated anthology of compositions by Queen Lili'uokalani for which the Hawaiian Music Hall of Fame inducted her into its honour roll in 2019.

As advocate, she responded to the need for indigenous leadership in Pacific and Asian arts by creating training programs at the East-West Center. She even went to court to testify as an expert witness that the *'uli'uli* as a traditional musical instrument could not be copyrighted. As a patron with considerable capacity she quietly supported many individuals and cultural organizations, ranging from the mainstream Honolulu Symphony to prominent cultural institutions including the Bishop Museum as well as giving unsolicited and unannounced cash gifts to local culture workers who were in need.

While many honour this Barbara as the persona writ large, it is the memory of Barbara as *mitmensch* I also hold. For me and others these memories include the longboard surfer Barbara at her surfing spot Bowls off Magic Island, the koa woodworker Barbara Smith producing driftwood sculptures, the astonishing "Babs" (as we called her behind her back) ordering double scotches at the old Tropics Restaurant, the *kolohe* BBS commenting on the maleness of her Melanesian water drum, and the punctual Miss Smith whose hosted receptions specified and adhered to a beginning time and an ending time. *Aloha poina 'ole*, Barbara Barnard Smith.

by Brian Dietrich: *The Legacy of Barbara B. Smith*

Over the course of forty-four years Barbara was the mainstay of the Oceania Study Group: she was involved in all aspects of the group, she generously supported our activities, research, and members, and she worked to keep us connected. Her passing in Honolulu in July prompts us to reflect on her long and influential life, but also on the history of the Oceania Study Group and of ICTM, and how we engage with art, culture, and with each other globally.

After decades of work with Pacific music—including pioneering research in Micronesia, Barbara was influential in the founding of the Study Group during the IFMC World Conference in Honolulu in 1977. Later, after she became chair of the group in 1983 (following Ric Trimillos), she would become its longest-serving chairperson, succeeded by Stephen Wild in 2001. Within those years Barbara was known by Oceanic scholars internationally for her regular 'circulars', which she mailed across the globe. As chair, she helped lead the first four symposia, in 1988, 1995, 1999, and 2001, and other gatherings and business meetings at conferences and festivals. In 2001 at the 4th Symposium in Canberra, Study Group members acknowledged Barbara's contributions with a festschrift that brought together scholars from across the globe. After her term as chair, Barbara

would continue to work closely within the group for the next twenty years, enthusiastically taking part in symposia in 2004 (Palau) and 2006 (Honolulu), in business meetings in 2004 (China) and 2005 (Sheffield); by distance, she supported with the 9th symposium on Guam in 2016. In order to further support Indigenous scholars, she generously agreed to initiate the Music and Dance of Oceania Travel Award in 2017. After the postponement of our 10th Symposium in 2020 (planned to coincide with her 100th birthday celebration in Honolulu) members instead gathered with Barbara and many others online across the year. In April 2021 Barbara participated in the online 10th Symposium, and in the virtual launch of *Perspectives in Motion: Engaging the Visual in Dance and Music*. Barbara co-authored (with Brian Dietrich and Kirsty Gillespie) a history of the Study Group to be published in a forthcoming volume celebrating the history of ICTM. Alongside her dedication to Oceania, Barbara was closely involved with the broader council. She was a member of the IFMC since the 1950s, and she served on the Executive Board. She was the chairperson of local arrangements for the 1977 World Conference in Honolulu, and her generous philanthropy positively impacted ICTM for decades. The Council awarded her an Honorary Membership in 2013.

I consider myself fortunate to have worked closely with Barbara. She was an informal mentor during my Masters and PhD degrees at the University of Hawai‘i at Mānoa (long after her official retirement), and later I knew her as a close colleague, co-author, and a friend who shared an enthusiasm and advocacy for Micronesia. I have fond memories of the years I worked closely with her to disseminate her 1963 Micronesian field recordings and materials; our discussions over each track of music, her fieldnotes, and her experiences traveling in the region during the ‘Trust Territory’ days were always inspiring. Other fond memories include research travels with her and others at ICTM events in China, the UK, and Micronesia. Like many, I also knew Barbara from her editorial work, and which was ‘next-level’ for all who experienced it. In later years, often weekly emails came from her on all manner of topics, including always helpful advice. When I visited Honolulu, she always had files of research threads for me to consider. I enjoyed receiving regular communications from Barbara, often with anecdotes from her fascinating life in ethnomusicology.

Barbara is remembered fondly for her long dedication to the arts and culture within Oceania and across the world. I join members in celebrating the “long life well lived” of Barbara Barnard Smith—an extraordinary global citizen!

Select Publications of Barbara B. Smith

Note: for a detailed overview of Barbara’s work up until 2001, see: Traditionalism and Modernity in the Music and Dance of Oceania: Essays in Honour of Barbara B. Smith, edited by Helen Reeves Lawrence and Don Niles, technical editor (University of Sydney 2001).

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- Instruments, 5. Modern Trends; Polynesia: 1. Introduction, 3. Easter Island, 4. French Polynesia, Bibliography. In *The New Grove Dictionary of Music and Musicians*, Vol. 8, edited by Stanley Sadie. London: Macmillan.
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With Don Niles and Helen Fairweather (formerly Reeves Lawrence) and with festschrift; Canberra, 2001 (courtesy Don Niles)



Faculty portrait from 1960 (University of Hawai‘i at Mānoa)



In Palau, 2004 (courtesy Pat Couvillon)



Meeting in New Caledonia, 2000 (courtesy Mary Jo Freshley)



With Adrienne Kaepler and Lawrence Foana’ota; Palau, 2004 (courtesy Pat Couvillon)



Demonstrating the *ngaok* (Palauan flute); Bishop Museum, Study Group Tour in Honolulu, 2006 (courtesy Brian Diettrich)



With Brian Diettrich in Palau, 2004 (courtesy Pat Couvillon)



With Ricardo D. Trimillos in Honolulu, 2012 (courtesy Ricardo Trimillos)



Viewing a *bai* (meeting house) in Palau, 2004 (courtesy Pat Couvillon)

In Memoriam: Richard Nunns (1945–2021)

by Brian Diettrich

Richard Nunns was the foremost performer and researcher of traditional Māori instruments (*taonga puoro*), to which he was committed decades of his life. An established jazz musician and wind player in his early years, Richard worked closely with Māori composer and performer Hirini Melbourne (1949–2003) and carver Brian Flintoff in what became the late-twentieth century revival of Māori instruments in New Zealand. Under the name Haumanu, the trio travelled across Aotearoa playing on marae (meeting houses), learning from elders, and disseminating information in community workshops. This collaboration brought the expansive range of Māori instruments—known across the twentieth century mostly as silent museum objects—into the public and listening consciousness of New Zealand. In part because of Richard’s commitment, today *taonga puoro* are part of the sonic identity of Aotearoa, heard by next generation players in schools and universities, radio and films, in new musics and community events. Richard was inquisitive, kind, and

humorous, and widely praised for his playing skill with any and all types of wind instruments. He travelled internationally to research within museums and to collaborate with artists globally. Richard's awards and recognitions include: a Queens Service Medal, an Artist Laureate of the Arts Foundation of New Zealand, member of the New Zealand Music Hall of Fame, and an honorary doctorate by Victoria University of Wellington. Richard collaborated with long-time Study Group member Allan Thomas (1942–2010) in new research about Māori instruments, including an article in the *Yearbook for Traditional Music* (2005) and in the award-winning book *Te Ara Puoro: A Journey Into the World of Māori Music* (2014). He is featured in Paul Wolfram's film *Voices of the Land: Ngā Reo o te Whenua* (2014).



Hirini Melbourne (left) and Richard Nunns (right) playing *taonga puoro* in 1992. Ngā Puna Waihanga: Records. Ref: PA1-q-1310-3349/12 (courtesy of the Alexander Turnbull Library, Wellington, New Zealand).

Select Publications and Major Recordings

1994. *Te Ku Te Whe: The Woven Mat of Sound*. Hirini Melbourne and Richard Nunns. CD. Rattle Records.

2001. "Te Ara Puoro: The Pathway of Sound." *Voices: A World Forum for Music Therapy* 1(3). Online: <https://voices.no/index.php/voices/article/view/1606/1365>.

2003. *Te Hekenga-ā-rangi*. Hirini Melbourne and Richard Nunns with Aroha Yates-Smith. CD and DVD. Rattle Records.

2005. with Allan Thomas. "The Search for the Sound of the Pūtōrino: "Me Te Wai E Ututu Ana". *Yearbook for Traditional Music* 37:70-79.

2006. *Te Whaiiao (Daylight). Te Ku Te Whe Remixed*. Richard Nunns and Hirini Melbourne. CD. Rattle Records.

2008. *Karekare: Te Reo o Te Whenua*. Paddy Free and Richard Nunns. CD. Dubmission Records

2011. *Te More*. Whirimako Black, Richard Nunns. CD. Rattle Records.

2013. “Taonga Puoro and Peka Mākarini's Bugle.” In *Kia Rōnaki: The Māori Performing Arts*, edited by Rachael Ka'ai-Mahuta, Tania Ka'ai, and John Cornelius Moorfield, 179–190. Auckland: Pearson.

2014. with Allan Thomas. *Te Ara Puoro: A Journey Into the World of Māori Music*. Nelson, NZ: Craig Potton.

2014. *Mahi*. Richard Nunns and Various performers. CD. Rattle Records.

Report on the 10th Symposium: *Connecting Oceania Through Music and Dance* and Launch of *Perspectives in Motion: Engaging the Visual in Dance and Music* by Brian Diettrich

The 10th Symposium of the ICTM Study Group on Music and Dance of Oceania was held online from 9–12 April 2021. This was the first time that the Oceania Study Group met in a fully online format. Following the postponement of our 2020 meeting in Honolulu (to be held in connection with FESTPAC and the 100th birthday celebration for Barbara Smith), members expressed strong interest in meeting virtually to carry forward the planned 2020 programme. The newly reorganized symposium was entitled *Connecting Oceania Through Music and Dance* and took advantage of the online format as a virtual gathering place. The event was organized as a collaboration between the New Zealand School of Music—Te Kōkī, at Te Herenga Waka, Victoria University of Wellington, the Ethnomusicology Programme and Music Department of the University of Hawai‘i at Mānoa, and the East-West Center (Honolulu), where Eric Chang and his team expertly managed our online interactions.

With a wide range of time zones involved the programme was organized into short sessions across each day. Although a necessity due to COVID, the online format was a success by all accounts, and despite some minor technical glitches, we were able to connect the region virtually in ways not previously possible. An open, cost-free registration—thanks to generous support from Barbara Smith—provided an accessible symposium that brought in a large number of participants, with some 160 people registered for the event and an average of 50 attendees on each day. A recorded video of the full symposium will be linked to the Study Group website for future viewing.

The programme of the 10th Symposium represented new research that engaged closely with contemporary issues in music and dance. The programme offered representation from across the region, with connections to Tuvalu, French Polynesia, Palau, American Samoa, Papua New Guinea, Hawai‘i, Guam, the Federated States of Micronesia, Solomon Islands, Māori music in Aotearoa, Australia, Taiwan, Malaysia, and globally. The opening of the symposium on Day One sounded the connections between Aotearoa and Hawai‘i. An opening recitation called “Karakia Oro” performed by Tāmihana Katene in Wellington sounded the connecting vibration made tangible through *taonga puoro* (Māori instruments) and as played on *pūtorino*. Aaron Salā in Honolulu followed, voicing connections from Hawai‘i with *pule* and *mele*. Opening comments followed from Richard R. Vuylsteke (East-West Center), Jane Freeman Moulin (Professor of Ethnomusicology, University of Hawai‘i at Mānoa), Sally Jane Norman (Director, New Zealand School of Music—Te Kōkī), and Brian Diettrich. Day One consisted of two papers sessions. “Performance and Listening Experiences” was chaired by Ric Trimillos with papers by Kati Szego, Jess Marinaccio, and Irene

Karongo Hundleby. The second session, “Historical Consciousness in Music and Dance”, was chaired by Keola Donaghy, with papers by Amy Stillman, Judy Flores, and Michael Webb.

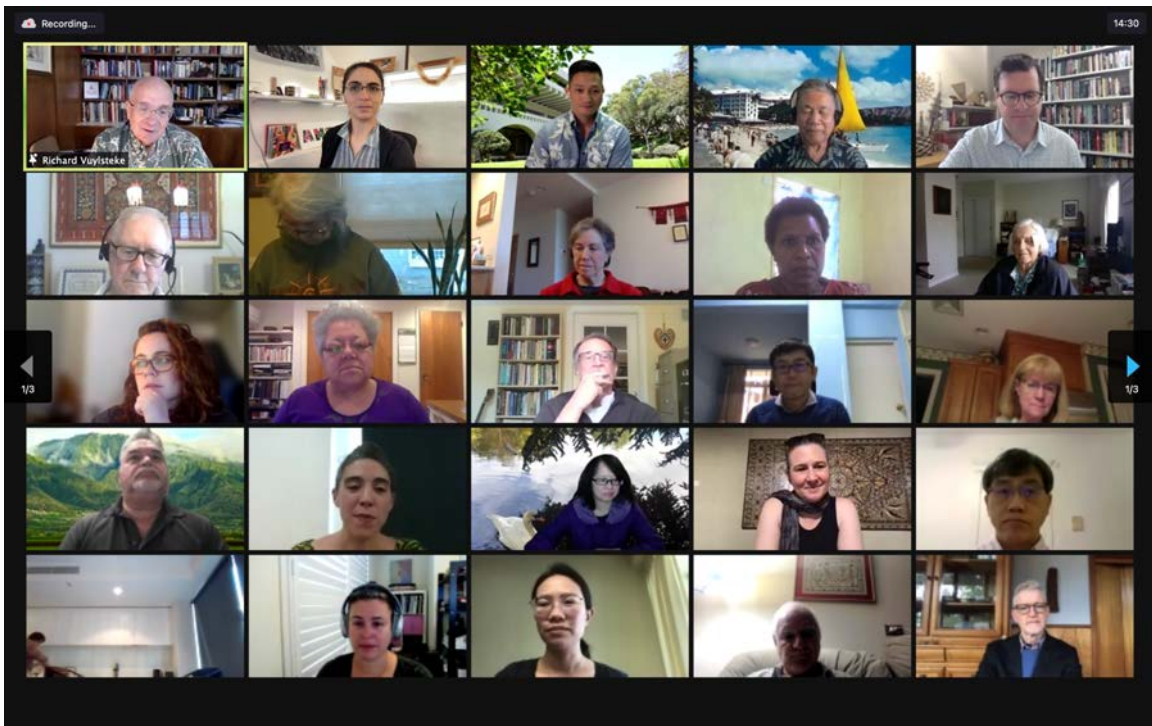
Day Two opened with a performance from Australia by Otto Jungarrayi Sims and introduced by Georgia Curran. The session “Indigenous Relationships with Place: Aotearoa and Australia” was chaired by Cathy Grant with papers by Meri Haami, Genevieve Campbell, and Georgia Curran. As a link with the original 2020 planned events, a panel addressed the pioneering work of Barbara Smith in Micronesia, chaired by Adrienne Kaeppler and with papers by Birgit Abels and Simeon Adelbai, Junko Konishi, and Brian Diettrich. This was followed by “Moving Across Boundaries in Music and Dance”, chaired by Kirk Sullivan, with papers by Jun'ichiro Suwa, Chun-bin Chen, and Gisa Jähnichen.

Day Three opened with an instrumental performance by Rob Thorne called “Karanga Pūtātara ki Whanganui-ā-Tara” (The Call of the Trumpet at Wellington). Day Two was focused on two roundtables: the first, called “Community and COVID-19: Perspectives from Oceania” was chaired by Brian Diettrich and Ojeya Cruz Banks with presentations by Kuki Tuiasosopo, Naomi Faik-Simet, Goenda Turiano-Reea, and Rob Thorne. The second roundtable, called “Asia-Pacific Modernities: Cultural Solidarities, Connections and Boundaries”, was chaired by Mayco Santaella, with short papers by Yuan-Yu Kuan, Masaya Shishikura, Mayco Santaella, Don Niles, Stephen Wild, and a response by Ric Trimillos.

Through a joint effort between members of the ICTM Oceania and Ethnochoreology Study Groups, Day Four focused on the launch of a new book published in celebration of Adrienne Kaeppler, an enthusiastic member of both study groups and past President of ICTM. *Perspectives in Motion: Engaging the Visual in Dance and Music*, edited by Kendra Stepputat and Brian Diettrich, addresses Adrienne’s contributions for over five decades of scholarship. Contributors include: Nanasipau‘u Tuku‘aho, Kati Szego, Kendra Stepputat, Egil Bakka, Judy Van Zile, Jane Freeman Moulin, Mohd Anis Md Nor, Don Niles, Brian Diettrich, Irene Loutzaki, Ojeya Cruz Banks, Elsie Ivancich Dunin, Kirsty Gillespie, Irene Karongo Hundleby, Ricardo Trimillos, Adrienne L. Kaeppler, and Jess Marinaccio. Hosted by Brian and Kendra, the programme brought together scholars, colleagues, and friends of Adrienne from across the globe and featured comments by book authors as well as statements by Catherine Foley and Salwa El-Shawan Castelo-Branco. Noenoelani Zuttermeister in Hawai‘i chanted *mele oli* to begin the event for Adrienne. Participants from Tonga included Mary Lyn Fonua and family and HM Queen Nanasipau‘u, who recorded a personal address to Adrienne and a new performance of the *lakalaka*, ‘Aho e tuē, ‘aho e mavava (Day of Cheering, Day of Applauding), danced at Nuku‘alofa for the book launch.

As Chair of the Oceania Study Group I extend thanks to collaborators on the programme committee, Irene Karongo Hundleby and Reuben Brown, for work extending from the 2020 event. The Study Group is grateful to local arrangements advisors Eric Chang and Ric Trimillos, and to the staff at the East-West Center (Honolulu), for seamlessly transferring our gathering to virtual format. We extend our sincere thanks to everyone at the East-West Center for agreeing to host our symposium online. Thanks also to our parent organization, ICTM and its Executive Board, for their support. A warm appreciation to Tāmihana Katene, Aaron Salā, Otto Jungarrayi Sims, and Rob Thorne for offering their performance skills to the symposium. The Study Group acknowledges Barbara Smith for supporting this meeting and allowing us to hold an open registration. We also note our gratitude to the New Zealand School of Music—Te Kōkī, at Te Herenga Waka, Victoria University of Wellington and the Ethnomusicology Programme and Music Department of the University of Hawai‘i at Mānoa, for their cooperation. For the book launch on Day Four, a special thanks is due Kendra Stepputat, Noenoelani Zuttermeister, Salwa El-Shawan Castelo-Branco, Catherine Foley, HM Queen Nanasipau‘u, Mary Lyn Fonua and all performers from Tonga, for their assistance and participation. As Chair, I wish to convey my heartfelt thanks to all participants—presenters, chairs, performers, and listeners—for enthusiastically supporting our programme and for bringing greater advocacy for the music and dance of Oceania.

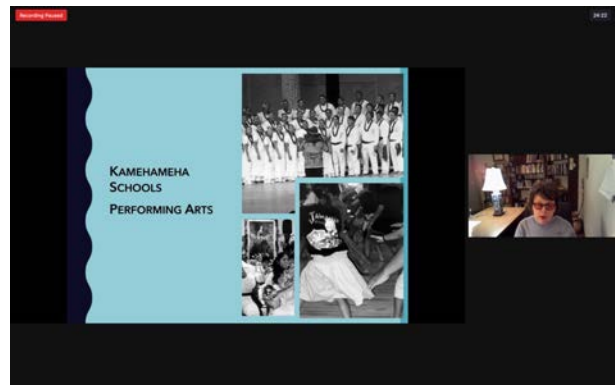
Images from the 10th Symposium (courtesy of East-West Center, Honolulu)



Day One of the 10th Symposium



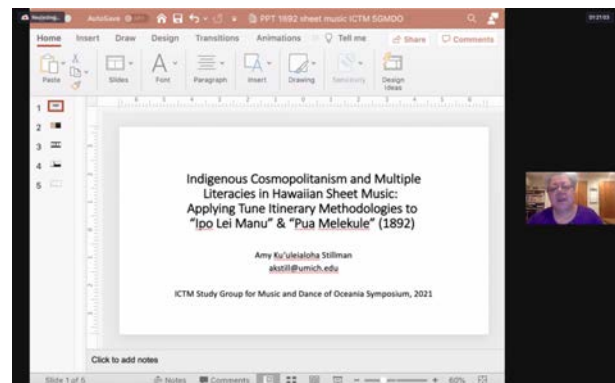
Ric Trimillos chairing the first session



Presentation by Kati Szego



Presentation by Irene Karongo Hundleby



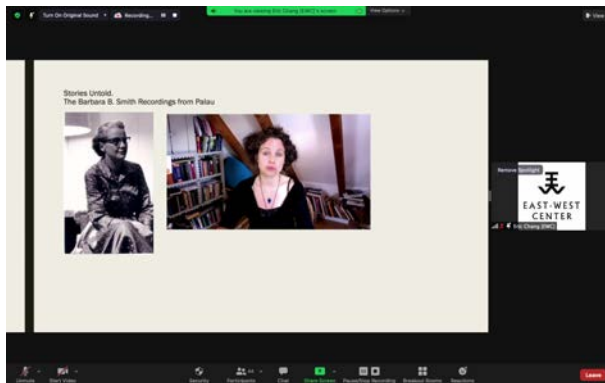
Presentation by Amy Stillman



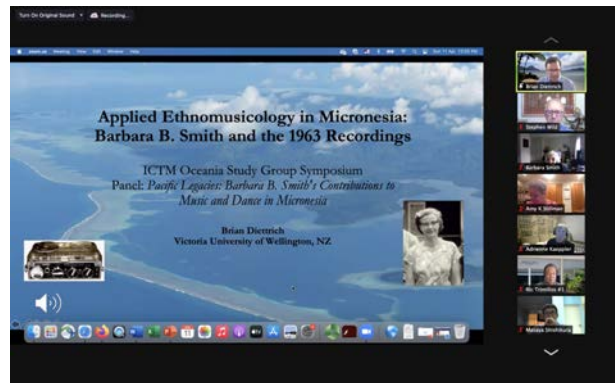
Presentation by Jess Marinaccio



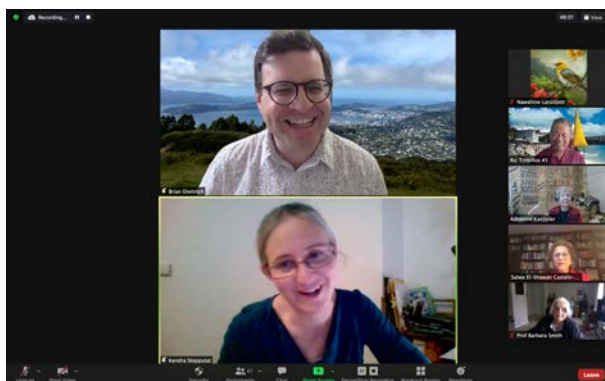
Presentation by Don Niles



Presentation by Birgit Abels



Presentation by Brian Diettrich



Brian Diettrich and Kendra Stepputat co-host the Book Launch on Day Four



Comments to Adrienne by Salwa El-Shawan Castelo-Branco



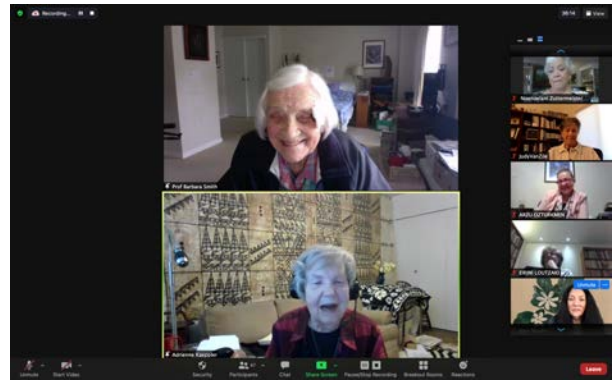
Eric Chang at the Book Launch, Day Four



Mele Oli by Noenoelani Zuttermeister



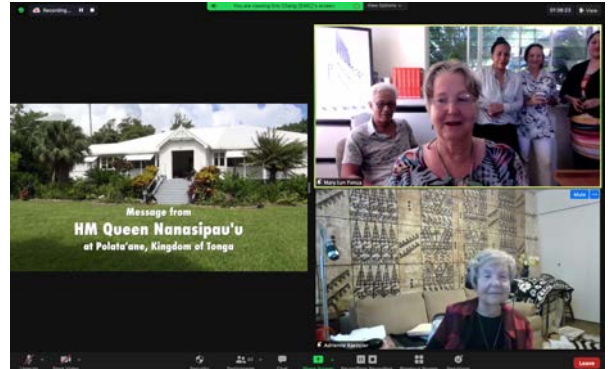
Ojeya Cruz Banks Greets Adrienne, Day Four



Barbara Smith and Adrienne Kaeppler



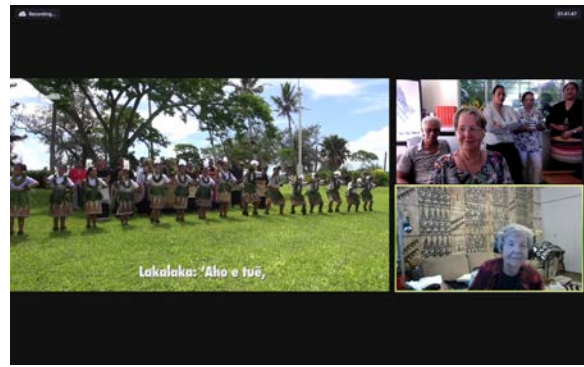
Judy Van Zile Greets Adrienne Kaeppler



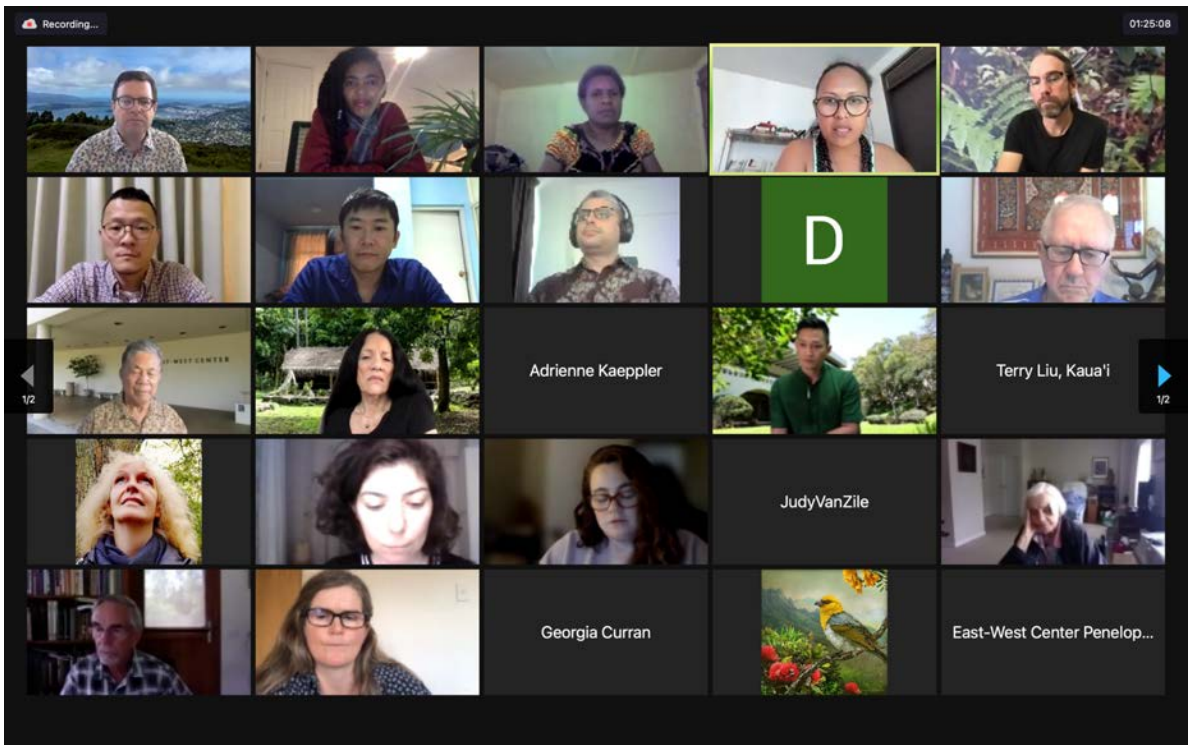
Pesi and Mary Lyn Fonua Greet Adrienne from Tonga and Introduce HM Queen Nanasipau'u



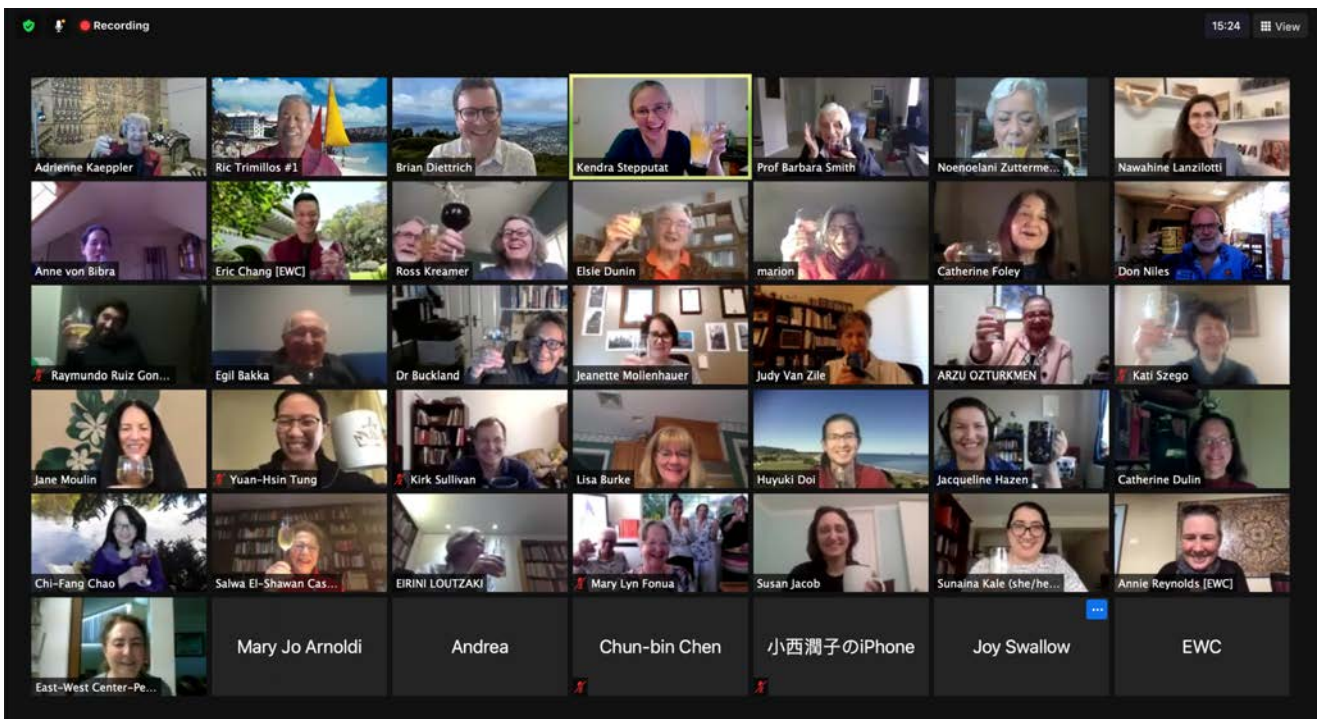
HM Queen Nanasipau'u Speaks about Adrienne's Contributions to Tonga



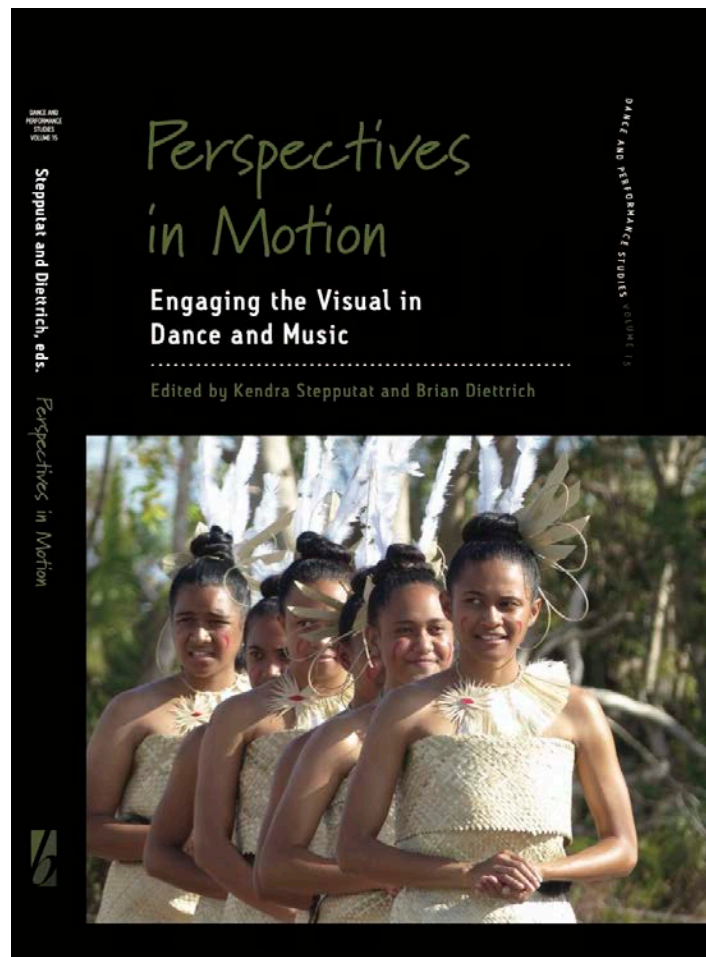
Lakalaka Performance from Tonga



Day Three Roundtable (top row): “Community and COVID-19: Perspectives from Oceania”



Raising a Glass to Adrienne after the Toast by Ric Trimillos on Day Four



Cover of *Perspectives in Motion* (Berghahn Books 2021)
Launched on Day 4 of the 10th Symposium

New Chair for the Study Group: Nomination Process and Election

The ICTM Secretariat has agreed to manage the nominations process and the election for the next Study Group chair. To participate in the process, members must be in good financial standing with ICTM. The process will follow the timeframe below:

Call for Nominations: Open until 18 October
Election: 25 October–15 November (3 weeks)

Please send nominations for Chair (including self-nominations) to the following email address (monitored by Carlos, Executive Assistant): oceania_elections@ictmusic.org

Thanks to all in advance for participating in the election process!

New Book Publication

by Stéphanie Geneix-Rabault and Monika Stern

We are pleased to announce the upcoming release of an edited volume in French dedicated to Pacific music and entitled: *Quand la musique s'en mêle dans le Pacifique Sud. Enjeux et perspectives*. This book presents several chapters authored by members of the Oceania Study Group. It is scheduled for late 2021 by L'Harmattan in the *Cahiers du Pacifique Sud Contemporain* collection.

Edited by Stéphanie Geneix-Rabault and Monika Stern. Contributors: Aurélie Condevaux, Denis Crowdy, Georges Cumbo, Brian Diettrich, Jane Freeman Moulin, Stéphanie Geneix-Rabault, Soufiane Karim, Elatiana Razafimandimbimanana, Monika Stern, Éric Wittersheim.



The evocation of the music from the Pacific still gives rise to exotic and stereotypical images in social representations. Whether it is tamuré, hula, pilou, or haka, some dances and the music that accompanies them have deeply permeated the musical studies carried out in the region. However, Pan Pacific pop, string bands, kaneka or jawaiian music remain very little documented in French literature. The same is true for hip-hop and Pacific reggae, which have been very popular in the region for several decades. In this collective book, music serves as a starting point for questioning current social dynamics such as the meaning of musical creation and production, the role of digital technologies in their circulation and dissemination, professionalization or commoditization, and finally their transformation into socio-political issues. With Oceanic music as a common thread, the authors use composite experiences to create a dialogue between various musical approaches and situations, from the creation of the *Fête de la Musique* in Vanuatu, to the rise of the 'ori Tahiti in Japan, and the Oceanian hip-hop evoked here for the first time in a university context. Some chapters raise questions about music legislation, law and intellectual property, while others examine the status of musicians and the interdependencies between the formal and informal sectors. Finally, significant attention is given to the place of digital and other mass media that allow music to circulate or immortalize events such as festivals. The authors invite us to discover the musical dynamics of spaces such as Guam, New Caledonia, Papua New Guinea, Tonga and Vanuatu.

Plaudits

ICTM Article Prize, *Honourable Mention*

by Brian Diettrich

Recently announced at the 2021 ICTM General Assembly as part of the 2021 ICTM Prizes, the Article Prize Committee awarded an Honourable Mention to co-authors Georgia Curran, Linda Barwick, Myfany Turpin, Fiona Walsh, and Mary Laughren, for their article: “Central Australian Aboriginal Songs and Biocultural Knowledge: Evidence from Women’s Ceremonies Relating to Edible Seeds”, published in the *Journal of Ethnobiology* in 2019. The article prize committee (Brian Diettrich [chair], Clare Chan, Tyler Yamin) commented how “the article opens up new methodologies for exploring connections and synergies between Indigenous knowledge and the sciences” and that “the co-authors offer avenues of collaborative research with Indigenous communities and advocacy for Indigenous song knowledge.” Congratulations to the co-authors and collaborators!



Georgia Curran and Enid Nangala Gallagher



Linda Barwick, Mary Laughren, with Fanny Napurrurla Walker and other Warlpiri women



Myfany Turpin with Warlpiri women from Willowra

General News from Members

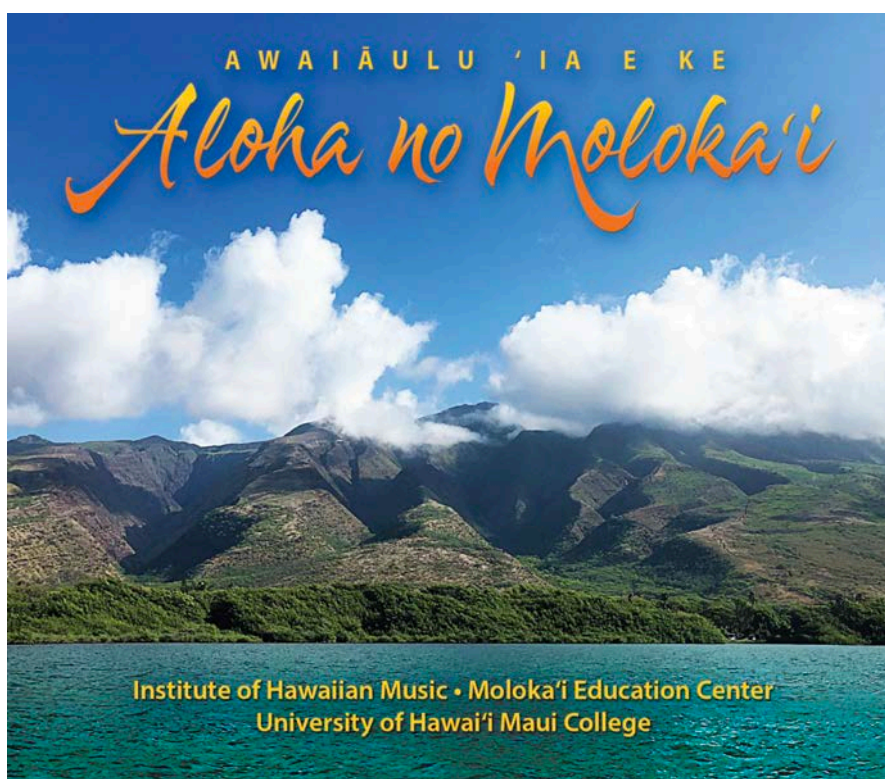
New CD Released by Moloka‘i Students in the University of Hawai‘i Maui College Institute of Hawaiian Music.

by Keola Donaghy

The first cohort of students from the island of Moloka‘i in the University of Hawai‘i Maui College Institute of Hawaiian Music have released a compilation CD. *Awaiāulu ‘Ia E Ke Aloha Nō Moloka‘i* (Bound Together By Love For Moloka‘i) featuring nine recordings, seven of which are original compositions by the students.

“We are incredibly proud of this accomplishment by our Moloka‘i students. Their dedication and perseverance during trying times was amazing,” said Keola Donaghy, assistant professor of music and faculty coordinator for Institute of Hawaiian Music and music studies at UH Maui College. “We had to take our class online until it was safe to resume in-person classes, and once we did, we were able to complete the composition of their mele and recording of their release before their graduation.”

The new *Awaiāulu ‘Ia E Ke Aloha Nō Moloka‘i* is available online via Mele.com. Prior Institute of Hawaiian Music compilation CDs have been recognized with two Nā Hōkū Hanohano Awards—the [Compilation Album of the Year](#) for the 2015 release *Aloha ‘Ia Nō ‘O Maui* and [Hawaiian EP of the Year](#) for *He Lani Ko Luna, He Honua Ko Lalo*. Graduates of the Institute of Hawaiian Music have also recorded and released CDs that have been nominated for Nā Hōkū Hanohano Awards.



Compilation CD *Awaiāulu ‘Ia E Ke Aloha Nō Moloka‘i*
(image courtesy of UH Maui College Institute for Hawaiian Music)



Participants in the New Compilation CD: Back row (L-R) Natalie Sambajon, Kelly Kaawa Richardson, Lehiwahiwa Ritte, Valerie Temahaga; Front row (L-R) Po‘okela Napoleon, Keakaokalani Kaiama, Daniel Pelekai, Jr., Institute for Hawaiian Music Director Keola Donaghy, Kauai Kapuni Manera, Shaye Lauifi

From Richard Moyle

Richard sends word that he recently completed the following lectures and presentations:

“Song documentation” in the course “Song words and music across cultures” (E-lecture: Sydney Conservatorium of Music).

“Idealised Mortals and Communicative Spirits: Performative Reactions to Death on Takū, Papua New Guinea” (Music, Mortality and Ritual Symposium, Durham University)

“The Day the Music Died” (New Zealand Musicological Society Annual Conference, Auckland University).

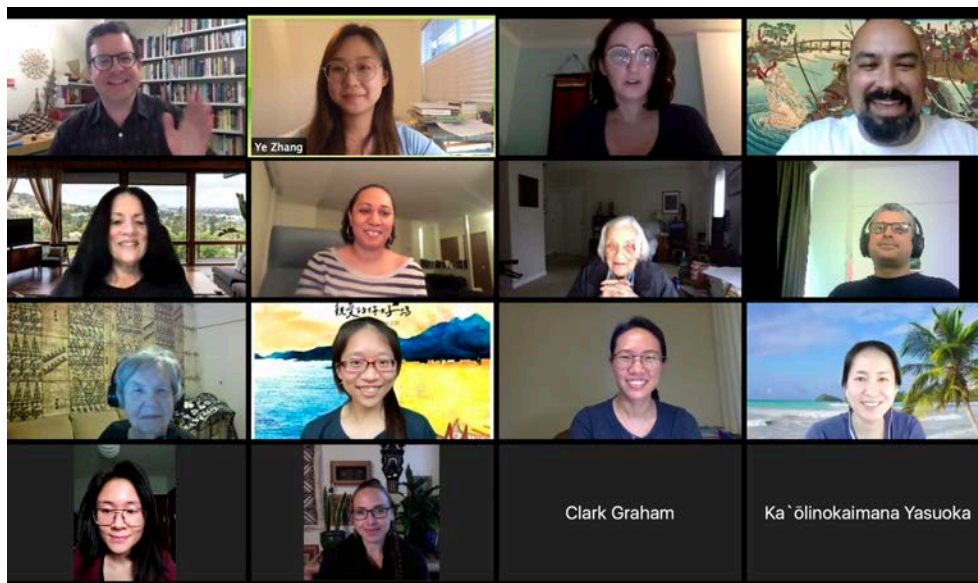
From Ric Trimillos

Yuan-yu Kuan (PhD UHM 2019) has been awarded a two-year post-doctoral fellowship at Academia Sinica (Taiwan) to continue research on aboriginal groups of Taiwan and their historical and current relationships with Austronesia and with Pacific Island cultures.

Andrew Gumataotao (MA UHM 2021) has received a doctoral fellowship to the Georg-August-University Göttingen as part of the European Research Council project “Sound Knowledge. Alternative Epistemologies of Music in the Western Pacific Island World.” He will be mentored by Birgit Abels. From Hagatna, Guam Andrew's graduate work at Hawai‘i was supported by a grant from the East-West Center.

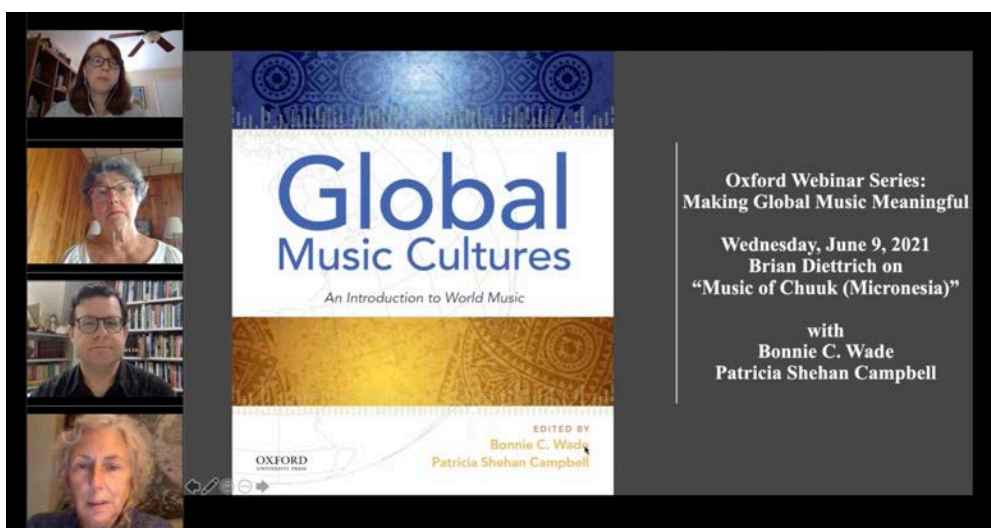
From Brian Diettrich

From 22–27 March 2021 Brian was the invited scholar for the 11th Annual “Words on Music” series at the University of Hawai‘i at Mānoa. This residency in Ethnomusicology is organized by the Ethnomusicology Association of postgraduate students at UH and was held online for 2021. As an graduate of the programme, Brian was delighted to return to UH virtually and work with current students and faculty. Brian’s presentations as part of the residency were entitled, “Insurgent Movements? Dance, Music, and the Power of Performance in Colonial Micronesia” and “Listening with the Land and the Sea in Oceania: Indigenous Expression at a Time of Climate Change.”



“Words on Music” series at the University of Hawai‘i at Mānoa, March 2021

Brian was the initial speaker in the new international series: *Global Music Cultures Webinar Series: Making Global Music Meaningful*, organized by Oxford University Press to coincide with the new book publication of *Global Music Cultures: An Introduction to World Music* (2020), and hosted by Bonnie Wade and Patricia Campbell. Brian’s presentation on 9 June was entitled, “Music in Chuuk (Micronesia): Music and Dance in a Sea of Islands.” More information on the series is found here: <https://pages.oup.com/he/us/global-music-series>



Presentation for *Global Music Cultures Webinar Series*, Oxford University Press.

Brian is leading a new collaborative research project called *Listening with Shell, Wood, and Fibre – Decolonisation through Musical Instruments*. The research team is exploring how contemporary musical instrument revivals have generated new spaces for decolonisation. *Listening with Shell, Wood, and Fibre* asks how current movements of instrumental making and playing in Aotearoa and the Pacific region have imagined decolonisation through sonic materiality and creativity. The international project involves collaborative and creative research with Māori and Pacific instrument makers, players, and composers and will include curated *wānanga* and performances in Wellington. The two-year project is funded by Te Herenga Waka / Victoria University of Wellington.

Upcoming Conference

Music in the Pacific World: Change and Exchange Through Sound and Memory
Dates: Thursday, 14 October to Sunday 17 October 2021

Members will be interested in the upcoming conference *Music in the Pacific World* held online and in Taiwan. The conference is organized by Jen-yen Chen (Taiwan) and David R. M. Irving (Spain) through the Study Group on the Global History of Music, of the International Musicological Society. Several ICTM Study Group members are taking part in the conference (see programme).

The full conference programme is found here:

<http://www.gim.ntu.edu.tw/ims-study-group-ghm2021-program/>

Registration:

<http://www.gim.ntu.edu.tw/ims-study-group-ghm2021-registration/>

Call for Proposals

from Judy Van Zile

Asia Pacific Dance Festival Conference
Ulana—To Weave or Knit
August 12-14, 2022
University of Hawai‘i at Mānoa and East-West Center

Proposal Deadline: November 1, 2021, 11:59 pm Hawaii Standard Time

Ulana, the creative act of weaving, concerns not only a product, whether a tangible object such as a woven mat or the intricacies of a performance piece, but also the process of realizing interconnections and layerings of knowledge, values, relationships, and place.

The Asia Pacific Dance Festival (APDF) Conference is held in conjunction with one of the premiere dance festivals in Hawai‘i. The APDF showcases the uniqueness and quality of dance, dancers, and choreographers from Asia and the Pacific with classes, performances, workshops, outreach to local communities in Hawai‘i, and ceremonial activities. (Visit outreach.hawaii.edu/apdf for more info.)

The 2022 APDF Conference will be hybrid in nature, and will include both in-person and virtual presentations. We welcome presentation proposals from scholars, dancers, performing artists, choreographers, performance-based activists, critics, writers, and arts administrators and organizers that reflect the APDF's focus on dance cultures of the Asia Pacific region that honor and value knowledge of what has come before, that which resonates in the present, and possibilities of what may come.

Presentations should constitute original, new research not previously presented or published. Priority will be given to proposals that address the conference theme of *Ulana*. Proposals for presentations of new, original research that does not address the theme may be accepted, depending upon time availability.

The following are formats for presentations:

- Individual papers
- Organized panels
- Roundtables
- Performances (indoors or outdoors)
- Workshops
- Lightning papers
- Other creative formats may be considered as long as they follow the basic guidelines articulated above

To see the full **Call for Proposals** go to: tinyurl.com/2022APDFCallForProposals

For a look back at our previous festivals, please visit: tinyurl.com/APDFHistory

To view the 2019 APDF Conference Guide, please visit:

tinyurl.com/2019APDFConferenceGuide

Questions about the Conference should be addressed to **APDF@hawaii.edu**

Recent Publications

The publications compiled below include individual articles as part of the special issue of *The Asia Pacific Journal of Anthropology* (2021) on “The Value of Ethnographic Research on Music” and the “Forum on *Voices of the Rainforest*” (by Steven Feld). Also included are chapters as part of the edited book *Perspectives in Motion: Engaging the Visual in Dance and Music*.

Cruz Banks, Ojeya. 2021. “Lalāi: Somatic Decolonization and Worldview-Making through Chant on the Pacific Island of Guåhan.” In *Perspectives in Motion: Engaging the Visual in Dance and Music*, edited by Kendra Stepputat and Brian Diettrich, 214–228. New York: Berghahn Books.

Cruz Banks, Ojeya. 2021. “I Dance for the Dead | The Blue and Black in the Pacific: A Eulogy for Teresia Teaiwa.” *Journal of Critical Stages* 23 (June): <https://www.critical-stages.org/23/i-dance-for-the-dead-the-blue-and-black-in-the-pacific-a-eulogy-for-teresia-teaiwa/>

Curran, Georgia and Mahesh Radhakrishnan. 2021. “The Value of Ethnographic Research on Music: An Introduction.” *The Asia-Pacific Journal of Anthropology* 22(2–3):101–118.

Curran, Georgia and Otto Jungarrayi Sims. 2021. “Performing Purlapa: Projecting Warlpiri Identity in a Globalised World.” *The Asia-Pacific Journal of Anthropology* 22(2–3):203–219.

- Diettrich, Brian. 2020. "Music in Chuuk (Micronesia): Music and Dance in a Sea of Islands." In *Global Music Cultures: An Introduction to World Music*, edited by Bonnie C. Wade and Patricia Campbell, 54-71. New York: Oxford University Press.
- Diettrich, Brian. 2021. "Disturbing Bodies: Danced Resistance and Imperial Corporeality in Colonial Micronesia." In *Perspectives in Motion: Engaging the Visual in Dance and Music*, edited by Kendra Stepputat and Brian Diettrich, 179–196. New York: Berghahn Books.
- Diettrich, Brian and Kendra Stepputat. 2021. "Introduction. Engaging the Visual in Dance and Music." In *Perspectives in Motion: Engaging the Visual in Dance and Music*, edited by Kendra Stepputat and Brian Diettrich, 1-15. New York: Berghahn Books.
- Digim'Rina, Iinus S. 2021. "The Value of Listening, and Really Listening ..." *The Asia-Pacific Journal of Anthropology* 22(2–3):232–234.
- Dowsett, Sudipta Shamalii. 2021. "Sampling Ceremony: Hip-hop Workshops and Intergenerational Cultural Production in the Central Australian Desert." *The Asia-Pacific Journal of Anthropology* 22(2–3):184–202.
- Feld, Steven. 2021. "Voices of the Rainforest and Gifts that Keep on Giving." *The Asia-Pacific Journal of Anthropology* 22(2–3):220–228.
- Fisher, Daniel. 2021. "A Movie for Your Ears." *The Asia-Pacific Journal of Anthropology* 22(2–3):241–244.
- Geneix-Rabault, Stéphanie and Monika Stern, eds. 2021. *Quand la musique s'en mêle dans le Pacifique Sud. Enjeux et perspectives*. Paris, L'Harmattan, Cahiers du Pacifique Sud Contemporain.
- Geneix-Rabault, Stéphanie, Anne-Laure Dotte, and Suzie Bearune. 2020. "Heeun-kot, "singing together": An Anthem with a Melody of "Common Destiny" for New Caledonia?". *Mots. Les Langages du Politique* 124(3):25-41.
- Gillespie, Kirsty. 2021. "Creativity and Ceremony in the Repatriation of King Ng:tja." In *Perspectives in Motion: Engaging the Visual in Dance and Music*, edited by Kendra Stepputat and Brian Diettrich, 244–254. New York: Berghahn Books.
- Hundleby, Irene Karongo. 2021. "The Weave Within: Being, Seeing and Sensing in Barasili – Solomon Islands." In *Perspectives in Motion: Engaging the Visual in Dance and Music*, edited by Kendra Stepputat and Brian Diettrich, 255–278. New York: Berghahn Books.
- Jowsey, Tanisha. 2021. "On a Boulder in the River." *The Asia-Pacific Journal of Anthropology* 22(2–3):249–251.
- Kantilla, Calista and Genevieve Campbell. 2021. "Interweaving Voices: Ampiji the Rainbow Serpent." Sydney Environment Institute, University of Sydney, 7 July. Online: https://sei.sydney.edu.au/opinion/interweaving-voices-ampiji-the-rainbow-serpent/?fbclid=IwAR1guw6NBSmqB_6dFW3ISszNsS8HPiQDPj554u63_5VOSS8ZskdD0Tz0T WI

- Leach, James and Monika Stern. 2020. "The Value of Music in Melanesia. Creation, Circulation, and Transmission under Changing Economic and Intellectual Property Conditions." In the *Oxford Handbook of Economic Ethnomusicology*, edited by Timothy Taylor and Anna Morcom. New York: Oxford.
- Marinaccio, Jess, comp. 2021. "Publications by Adrienne L. Kaeppler." In *Perspectives in Motion: Engaging the Visual in Dance and Music*, edited by Kendra Stepputat and Brian Diettrich, 293–316. New York: Berghahn Books.
- Morais, Megan Jones. 2021. "Documenting the Dreaming: Designs and Songs of the Present, in the Past, for the Future." *The Asia-Pacific Journal of Anthropology* 22(2–3):119–139.
- Moulin, Jane Freeman. 2021. "The Dancer's Voice: The Dancing Body as Sound Made Visible." In *Perspectives in Motion: Engaging the Visual in Dance and Music*, edited by Kendra Stepputat and Brian Diettrich, 109–137. New York: Berghahn Books.
- Moyle, Richard. 2020 "Keeping it in the family: Ancestral Talkback on Takū." In *Spirit Possession and Communication in Religious and Cultural Contexts*, edited by Caroline Blyth, 119-134. Routledge.
- Moyle, Richard. 2021. Review of *The Pacific Festivals of Aotearoa New Zealand: Negotiating Place and Identity in a New Homeland* by Jared Mackley-Crump. 2015. Honolulu: University of Hawai'i Press. *Ethnomusicology* 65(2):388-390.
- Ng, Nicholas. 2021. "Engaging with a Genre in Decline: Teochew Opera in Western Sydney." *The Asia-Pacific Journal of Anthropology* 22(2–3):162–183.
- Niles, Don. 2021. "Courting as Structured Movement in the Eastern Highlands of Papua New Guinea." In *Perspectives in Motion: Engaging the Visual in Dance and Music*, edited by Kendra Stepputat and Brian Diettrich, 158–178. New York: Berghahn Books.
- Niles, Don. 2021. "Steven Feld and the Institute of Papua New Guinea Studies." *The Asia-Pacific Journal of Anthropology* 22(2–3):229–231.
- Rice, Tom and Steven Feld. 2021. "Questioning Acoustemology: An Interview with Steven Feld." *Sound Studies* 7(1): 119–132.
- Russell, Maureen [with Don Niles]. 2019. "The Music Archive at the Institute of Papua New Guinea Studies." *Music Reference Services Quarterly*, 22:4, 209-220.
- Stefanoff, Lisa. 2021. "Iconicities of Immersion After *Voices of the Rainforest*." *The Asia-Pacific Journal of Anthropology* 22(2–3):235–240.
- Stepputat, Kendra and Brian Diettrich, eds. 2021. *Perspectives in Motion: Engaging the Visual in Dance and Music*. New York: Berghahn Books.
- Stern, Monika and Jean-Pierre Sam. 2021. "Après la catastrophe, la musique. Le cas du festival humanitaire Vanuatu Wan Voes Kivhan", In *Lieux de mémoire sonore. Des sons pour survivre, des sons pour tuer*, edited by Luis Velasco Pufleau and Laetitia Atlani-Duault, pp.107-135. Paris: Éditions de la Maison des sciences de l'homme.

- Stern, Monika. 2021. "Getting Our Voices Heard: Radio Broadcasting and Secrecy in Vanuatu", In *Sound Communities in the Asia Pacific: Music, Media, Technology*, edited by Lonán Ó Briain and Min Yen Ong, 15–31. New-York, London: Bloomsbury.
- Stern, Monika. 2020. "A la recherche d'une méthode d'analyse pour des chants monodiques du Vanuatu." *Musurgia* 27(1):9-34.
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- Telban, Borut. 2021. "Sensing the Acoustics of a New Guinea Rainforest." *The Asia-Pacific Journal of Anthropology* 22(2–3):252–254.
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