

STUDY GROUP ON MUSIC AND DANCE OF OCEANIA

Newsletter, June 2015

From the Chair...

2015 has been a busy year so far for members, with this mid-year newsletter bursting with activities and information. I hope you enjoy the many contributions that members have sent in here. In particular I'd like to extend my congratulations to Barbara Smith, our founding Chair, who recently celebrated her 95th birthday. I'm sure all members join me in send our best wishes your way, Barbara!

The ICTM World Conference to be held in Astana in July is almost upon us, but this is not the only major event coming up. Please find within information about our next study group symposium, scheduled for May 2016 in Guam, in association with the Pacific History Association, and just before the Festival of Pacific Arts.

On a personal note, for me it has been a year like no other, with my partner and I welcoming our son Max into the world in January. We look forward to introducing Max to members in Astana in July!

Kirsty Gillespie



Study Group activities

ICTM World Conference in 2015

As members will know, the ICTM World Conference for 2015 will be in Astana, Kazakhstan in July. I am pleased to report that our study group will be well represented, with two special panels, **Pacific Mobilities I** and **Pacific Mobilities II**, in addition to several individual papers. Member Tony Lewis will also be premiering his documentary entitled *Garamut Making in Baluan*.

Please come along to the **SGMDO business meeting** if you are attending the conference.

The preliminary program is available now, but please check the final program for times and venues.

<http://www.ictmusic.org/ictm2015/programme>

We will have an **information booth** for our study group this year; please bring along items display, such as recent publications, posters, flyers etc. Do note however that the booth will be unattended some of the time.

Early Notice: SGMDO Symposium 2016

By Brian Diettrich

The ICTM Study Group on Music and Dance of Oceania will be holding a symposium to coincide with the 12th Festival of Pacific Arts on Guam in May 2016. Discussions with colleagues on Guam pointed to the obvious connections between the Study Group and the Pacific History Association (PHA), which is holding its conference just before the festival. After exploring various options I am happy to report that the SGMDO symposium will be held together with the PHA meeting on Guam. This will allow for greater visibility for the study group and our research, and the ability to engage closely with a wide range of Pacific specialists. The symposium will take place within the period of 19-21 May, during the PHA meeting dates. Forthcoming details, including the official call for papers and information, will be posted to our mailing list by July to coincide with the PHA announcement. The Festival of Pacific Arts will begin on 22 May, allowing members to stay on for the festival events. I hope many of you will consider attending!

<http://www.guamfestpac2016.com>

For questions, please contact: brian.diettrich@vuw.ac.nz

General news from our members

Barbara Smith celebrates her 95th birthday

By Ric Trimillos

On 10 June Barbara celebrated her 95th birthday. A small group of her former students organized a quasi-surprise birthday luncheon. The surprise was the presence of her two nieces from California. Barbara continues to be active; she is currently editing field recordings collected in Micronesia in the 70s. She is a contributing member of the ethnomusicology program at the University of Hawai'i and a major participant in the Honolulu cultural community. The gathering was a time to celebrate her life and her wide range of accomplishments.

Happy birthday, Barbara, and congratulations!

New Audio Reviews Editor for ICTM Yearbook

Kirsty Gillespie is honoured to be appointed the new Audio Reviews Editor for the *Yearbook for Traditional Music*. She takes over the position from Byron Dueck on July 1st, with the 2016 volume to be her first. If you have any recordings or know of any new releases that should be considered for review, please send Kirsty an email (k.gillespie@uq.edu.au).

Vale Jack Body

By Jennifer Shennan

We are very sad to report on the passing of Jack Body, composer, teacher, mentor and friend to many, who, after a long illness, died in Wellington on Sunday 10 May 2015.

Jack's enthusiasm for musics of the world, particularly Indonesia and later China and Cambodia, led him to work with minority peoples, always encouraging and supporting their own aspirations and talents. Not strictly an ethnomusicologist, his intrepid spirit of adventure nonetheless meant he undertook fieldwork on numerous trips. His own imaginative compositions were always fresh with ideas, and his willingness to assist other composers both in New Zealand and in Asia, became legendary. The numerous cds recorded under Jack's direction of Wai-te-ata Music Press include many examples of indigenous music of Indonesia and China, and are a lasting legacy. An extensive set of his papers, scores and recordings are held in the Alexander Turnbull Library.

A book, *Jack! Celebrating Jack Body, composer*, edited by Jennifer Shennan, Gillian Whitehead and Scilla Askew, has been published by Steele Roberts and is available through their website.

A public memorial service was held for Jack in Wellington on 24th May. Heartfelt condolences are extended to those amongst our membership, and beyond, who knew and loved Jack.

Junko Konishi & Howard Charles' collaborative work on a Palauan songbook and CD

By Junko Konishi

Junko Konishi, at Okinawa Prefectural University of Arts (OPUA), printed a book entitled *Utahong 50 Selected Derrebechesiil: Japanese-influenced Palauan songs* in March, 2014, as a result of the research project "Collection and Analysis of Japanese-influenced Palauan songs: from the view point of ethnomusicology and linguistics". The research started in 2011 with the support of a linguist Daniel Long and Grant-in-Aid for Scientific Research. Konishi selected 50 lyrically and/or musically Japanese-influenced Palauan songs which she could identify through recorded materials and compare with lyrics that had been collected by Howard Charles and his students at Palau Community College (PCC), and then transcribed them in staff notation. Konishi also asked for a Japanese translation from Humiko Kingzio, an Okinawan-Palauan who lives in Koror, and then translated it into English (Photo 1). The book was declared the "First Palauan song book with musical notes" by Tia Belau, a local newspaper.

Howard Charles' most notable contribution for this project is his recording of 15 songs, which were selected from this book. He recorded them in a studio in Palau. Prior to recording, he also visited elders and researched these songs, especially the meaning and pronunciation of the Japanese words of the lyrics.

The book and CD were presented by Palauan First Lady Debi to the Japanese Empress and Emperor who visited Palau in April. When they arrived, most Palauan radio stations were playing a song "Natsukasi Hurusu" ("Our memorable old nest", or "Letter from the air") and the whole CD to show their hospitality.

Prior to publishing, we had a symposium at PCC supported by Palauan institutions and community in 2012 (Photo 2). In January 2015, Charles visited OPUA to give lectures and concerts for the students (Photo 3) and also for members of the Okinawa Palau Friendship Club who had spent time in Palau before World War II (Photo 4). Konishi invited them and arranged a symposium with Charles on the project at the Okinawa branch meeting of Tôyô Ongaku Gakkai (The Society for Research in Asiatic Music); many members of this society are also members of ICTM (Photo 5).

In return, Konishi gave a lecture on the project for PCC students in March (Photo 6). The book and CD were donated to PCC, Belau National Museum, the Public Library and related institutions and individuals. The book is not for sale but the PDF format version can be downloaded from the following site (now limited to SGMDO members):

https://onedrive.live.com/redirect?resid=C76C136554A6786B!5080&authkey=!AA7GRr-IWQ_Es08&ithint=file%2cpdf

Konishi will send a CD to anyone who would like one; please send a message to Junko Konishi (ejkonis@gmail.com).

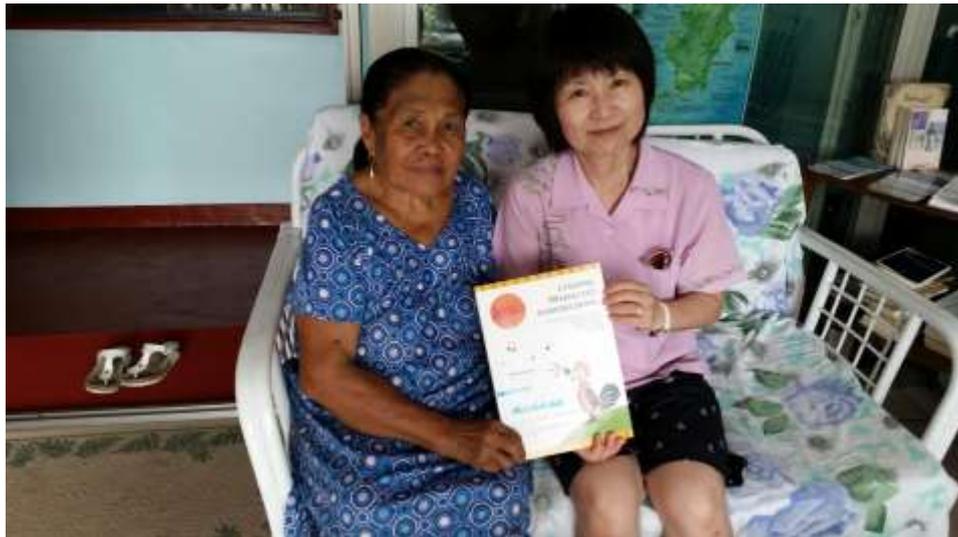


Photo 1: Humiko Kingzio & Konishi



Photo 2: Minister of Community & Cultural Affairs (at the time) Faustina K. Rehuher-Marugg



Photo 3: Charles' lecture at OPUA



Photo 4: Symposium of Okinawa branch meeting of Tôyô Ongaku Gakkai (TOG)



Photo 5: With Okinawa Palau Friendship Club



Photo 6: PCC students looking at *Utahong*

Research Updates

Brian Diettrich undertook a series of community workshops and presentations in the Federated States of Micronesia during November and December 2014, and including at the Akoyikoyi Cultural Center and Xavier School (in Chuuk) and at the College of Micronesia, National Campus (on Pohnpei). Brian also undertook research on the island of Kosrae, which has remained without major study for decades but has undergone a series of recent cultural revivals in music and dance.

Adrienne L. Kaeppler will be in Tonga for a month of fieldwork focused on the performances during the Coronation events of the new King and Queen, Tupou VI and Nanasipau`u (June 12 - July 18).

Recent Publications

Papua New Guinea in *The Grove Dictionary of Musical Instruments*

By Don Niles, *Institute of Papua New Guinea Studies*

The Grove Dictionary of Musical Instruments, edited by Laurence Libin, was published at the end of 2014, exactly thirty years after the first edition, edited by Stanley Sadie. The second edition consists of five volumes.

SGMDO members have contributed significantly to the second edition. Don Niles coordinated entries for the New Guinea area and contributors are as follows:

Vida Chenoweth: *pepuqyáámma*

Neil Coulter: *nrwit*

Birgit Drüppel: *laosang, lapilue, laresup, lasevarut, lasikakung, lawi*

Edward Gende: *kuakumba, gambamingi, pumingi*

Kirsty Gillespie: *galamit, karkaripaluok, kundur, pilipe, tawil, tootoo*

John Kelsey: *ehat wanggal*

Tony Lewis: *lolop*

Don Niles: *ari, bullroarer, degegado, garamut, huf, ilib, kandara, kio, kundu, launut, leaf oboe, leaf whizzer, mambabores, nama, nditing, pedasuh, pingoru, secret flutes, sede, sob, sologa, sosom, stamping tube, susap, taur, tor, unguni, voice modifiers, xylophone*

Jacqueline Pugh-Kitingan: *gawa, gulupobe, hibulu baralu*

Robert Reigle: *voice modifiers*

Regis Stella: *bekuru, kowi, makau taposa, tsutsubini*

Gordon Spearritt: *abuk waak, kamikaula, mi, wabi kain, wakan, Yumanwusmangge*

Michael Webb: *bembu ben, tidir, tinbuk*

Paul Wolfram: *garamut, kundu*

Yoichi Yamada: *kunu bogonim*

Some of these are separate entries; some are combined with others in a more generic entry. Also, some of the articles are new contributions, while others are revisions of entries from the first edition.

Writing encyclopaedia articles is always a challenging activity. I'd like to thank those who contributed to make the New Guinea articles more representative than ever before.

Other contributions to *The Grove Dictionary of Musical Instruments*

In addition to those mentioned above, most of whom are members of our study group, several other members contributed to this volume, including Raymond Ammann (various articles), Jane Mink Rossen (on the *te papa* and *kohe* of Bellona Island), Brian Diettrich (Micronesia Region), and Jessica Schwartz (Marshall Islands). Congratulations all!

Books

Circulating Cultures

A new edited volume entitled *Circulating Cultures: Exchanges of Australian Indigenous Music, Dance and Media* has been published. It is edited by Amanda Harris and contains contributions by our members Reuben Brown and Sally Treloyn. Here is the abstract from the website of publisher ANU Press:

Circulating Cultures is an edited book about the transformation of cultural materials through the Australian landscape. The book explores cultural circulation, exchange and transit, through events such as the geographical movement of song series across the Kimberley and Arnhem Land; the transformation of Australian Aboriginal dance in the hands of an American choreographer; and the indigenisation of symbolic meanings in heavy metal music. *Circulating Cultures* crosses disciplinary boundaries, with contributions from historians, musicologists, linguists and dance historians, to depict shifts of cultural materials through time, place and interventions from people. It looks at the way Indigenous and non-Indigenous performing arts have changed through intercultural influence and collaboration.

Free copies of the book can be downloaded here:

<http://press.anu.edu.au/titles/circulating-cultures/>

Spirit of Praise

The book, *Spirit of Praise: Music and Worship in Global Pentecostal-Charismatic Christianity*, edited by Monique Ingalls and Amos Yong, has just been published, by Pennsylvania State University Press

(<http://www.psupress.org/books/titles/978-0-271-06662-2.html>).

It includes a chapter by Michael Webb titled, 'Every Creative Aspect Breaking Out! Pentecostal-Charismatic Worship, Oro Gospel Music and a Millennialist Aesthetic in Papua New Guinea'.

Recent articles

Diettrich, Brian. 2015. Performing Arts as Cultural Heritage in the Federated States of Micronesia. *International Journal of Heritage Studies* 21(7): 660-673.

Lewis, Tony. 2015. Taporak's Travels: Paths of Transmission of a Piece of Music from a Remote Island Repertoire. *Journal of World Popular Music* 2 (1): 42-63.

Neuenfeldt, Karl. 2014/2015. 'I Wouldn't Change Skins With Anyone': Dulcie Pitt/Georgia Lee, A Pioneering Indigenous Australian Jazz, Blues and Community Singer. *Jazz Research Journal* 8(1&2): 211-231.

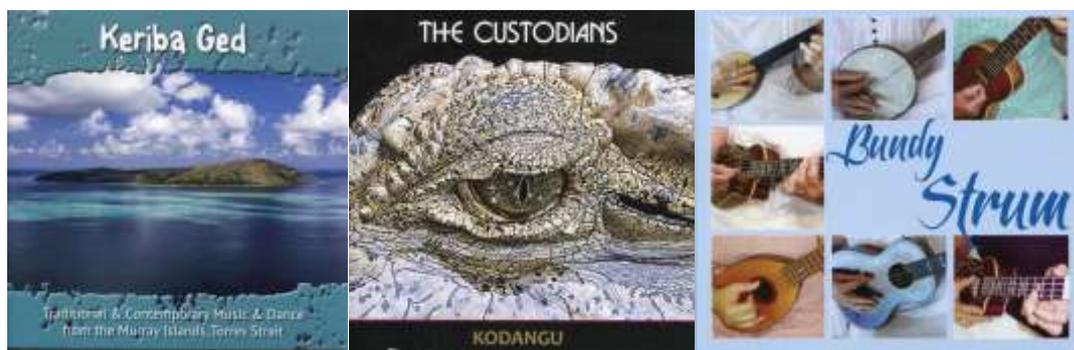
Recordings

Music co-produced by Karl Neuenfeldt, Will Kepa and Nigel Pegrum, Recorded on-location in Far North Queensland and at Pegasus Studios, Cairns, Queensland:

1. 'Keriba Ged: Traditional and Contemporary Music and Dance from the Murray Islands, Torres Strait' - Torres Strait Islander Community CD/DVD from the Murray Islands, home of the 'Mabo Decision' on Native Title in Australia. The CD/DVD is the twelfth funded by the Torres Strait Regional Authority as part of a music and dance audit of the region.

2. 'Kodangu' - Traditional and contemporary music from Mabuyag Island by members of the Bani extended family, whose eldest member, Dimple Bani, is the 7th generation hereditary chief of the Wagadagam tribe of Mabuyag. The songs and chants focus on historical events from Colonial to Native Title eras.

3. 'Makin' Whoopee' by Bundy Strum - Recordings from a seven member retiree ukulele and vocal band based in Bundaberg, Queensland.



Completed Theses

Melissa Cross. 2015. *The Forgotten Soundtrack of Maoriland: Imagining the Nation Through Alfred Hill's Songs for Rewi's Last Stand*. Masters Thesis, Victoria University of Wellington, NZ. The thesis explores the influence of Māori performance on early twentieth-century New Zealand music.

Conference papers

At a conference on 'Holy Mountains' (4-5 June 2014, University Innsbruck Austria) Raymond Ammann gave a paper on the volcano Yasur on the Island of Tanna with the title 'Nupu Yasuri, a volcano as birth place for dance and music' (Nupu Yasuri, Ein Vulkan als Geburtsstätte für Musik und Tanz).

ICTM-ANZ Regional Committee: What is it?

By Julie Rickwood

The ICTM-ANZ Regional Committee represents regional members at the ICTM. Membership includes music researchers who might also be members of NZMS, MSA, IASPM-ANZ and other ICTM Study Groups. The Regional Committee was established in 2009 in order to gather together interested music researchers from those associations and/or ICTM into a structure that might better facilitate communication.

While the ICTM-ANZ does not host an annual conference the conferences of the other associations provide opportunities for the ICTM-ANZ Regional Committee members to meet. This occurred in Dunedin with the NZMS and IASPM-ANZ conferences in 2014 and in Brisbane in 2013 with the MSA and IASPM-ANZ conferences. Future conferences might provide opportunities for symposia on traditional music to be included in conference programs as well as the annual general meeting of the ICTM-ANZ, as is the case at the IASPM-ANZ Conference to be held at the School of Music, Australian National University, in early December 2015. [Please see below for the call for papers.]

The regional committee is about membership. Past newsletters reflect good achievements such as the formal statement on Indigenous Australian music and dance ratified at the ICTM Meeting in 2011 at Newfoundland.

Contact Henry Johnson, Chair, (henry.johnson@otago.ac.nz) to find out more about the ICTM-ANZ Regional Committee or Julie Rickwood, Secretary, (julie.rickwood@anu.edu.au) to have your name added to the membership list.

Upcoming conferences and gatherings

Asia Pacific Dance Festival

The Asia Pacific Dance Festival will take place at the University of Hawai'i from 14-27 July, 2015. Full details, including ticketing information, workshops and classes (as well as information about the 2011 and 2013 Festivals) can be found at: <http://www.outreach.hawaii.edu/community/asiapacific/default.asp>.

ICTM World Conference 2015

The 43rd ICTM conference will be held in Kazakhstan from 16-22 July, 2015. The study group will be presented by two panels and several independent papers, an information booth, and we will also hold our annual business meeting during this time. For more information about the conference and to register online, please go to <http://www.ictmusic.org/ictm2015>.

IASPM ANZ Branch Conference 2015

The IASPM-ANZ 2015 Conference Committee is encouraging the submission of abstracts for papers that could contribute to a traditional music symposium or stream. The CFP for the IASPM-ANZ 2015 Conference has just been extended to Sunday, 14 June. The details are as follows:

IASPM ANZ Branch Conference 2015: Popular Music, Stars and Stardom
School of Music, The Australian National University, Canberra, ACT
December 4th – 6th 2015

'Stars' manifest in popular music literally, conceptually and metaphorically through song lyrics, artist 'stage names' and in discourses of economic and/ or mainstream success (Hamlen Jnr., 1991; Holmes, 2004). Stars can be conceptualised as 'mythic constructs' (Shuker, 2005) 'other worldly' (McLeod, 2003) or associated with fantasy and escapism. As performers, 'stars' have been considered as 'manufactured' (Franck and Nüesch, 2007) and/ or 'authentic'

(Zuberi, 2001); as groups of individual artists, such as 'Superstar DJs' (Phillips, 2009), or the individual persona, such as 'Ziggy Stardust' (Grant, 2000). In recent years, popular music stardom is closely associated to reality television (Frith, 2007), a site of tension between influences of traditional auteur and public 'star maker' roles. The portrayal of popular music 'stars' on film varies between those in the foreground (Rock Star, 2001), in the background (20 Feet from Stardom, 2013) and those in supporting or 'behind the scenes' roles (Muscle Shoals, 2013). In a literal sense, astronomy research suggests a 'musical galaxy'; a black hole is heard 'singing' a B \flat , at 57 octaves lower than middle C, 'the lowest note in the universe' (Overbye, 2013). The universe may have its own 'soundtrack', a 'sonic composition that records some of the most dramatic events in outer space' (Levin, 2013).

If we consider popular music as a metaphorical universe, who or what are the planets, stars and constellations? In what ways do they align, traverse and orbit? We invite papers that consider the theme of popular music, stars and stardom from one or more of the following angles:

- Stars: musical, cultural, political biography
- Stardom: discourses of mainstream success, fandom, reception, memory
- The universe: popular music production, management, distribution
- Constellations: genre, tradition, locality, subculture, collaboration
- Galaxies: 'other worlds', spirituality, fantasy, iconicity
- Waiting for a Star to Fall: songs, lyrics and 'star' references
- Stellar performances: liveness, audiences, performance on film and television
- Selling stars: business models, economics, revenue streams
- Fading stars: success, career trajectories, ageing, posthumous canonisation
- Black holes: noise/ silence, the 'visible' and the 'concealed'
- Papers that address the overall theme beyond these angles will also be considered.

Abstracts: Please upload abstracts of 300 words in .docx or .pdf file format (with SURNAME_ANZ2015 as the file name) via the web form at the conference website: music.anu.edu.au/iaspm-anz-2015

Deadline: Sunday 14th June. Notification of acceptances: Friday July 17th 2015.
Conference website: music.anu.edu.au/iaspm-anz-2015

Island Music and Dance Conference - June 17-20, 2016, Naha (Okinawa)

The 12th International Small Islands Conference will be held in Naha (Okinawa) in June 17-20 2016 at the Okinawa Prefectural University of the Arts. The conference theme will be 'Island Music and Dance' and paper proposals will be invited on any aspect of this topic (traditional or modern).

A maximum of 20 minutes in duration and will be delivered in English. Proposals for panels will also be considered. A program of performances is also planned to accompany the event.

Conference co-ordinators are Professor Junko Konishi (Okinawa Prefectural University of the Arts) and Professor Philip Hayward (Southern Cross University).

Delegates will be invited to submit expanded versions of their papers for consideration for a themed double issue of *Shima: The International Journal of Research into Island Cultures* <www.shimajournal.org>.

The formal call for papers will be announced in September 2015, and details of the event will be published online at the SICRI website: <<http://sicri-network.org/>>

Informal inquiries can be submitted to prhshima@gmail.com in advance of the call.