

STUDY GROUP ON MUSIC AND DANCE OF OCEANIA

Newsletter, September 2016

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 edition includes a report on our symposium that was held jointly with the Pacific History Association conference in May on the island of Guam. My thanks to all who attended and made it a successful and enjoyable gathering. In this newsletter I am pleased to also report on the impressive achievements, publications, and the latest research updates by our members. This work attests to the continuing impact of the Study Group in the music and dance of the region, and there is much to celebrate from our members. The newsletter also includes the call for papers for the ICTM World Conference to be held in Limerick, Ireland in July 2017. I have heard from a number of members about intentions to participate, and I encourage anyone planning to attend to get in touch. It would be fantastic for the Study Group to have representation at the upcoming World Conference.

I look forward to corresponding with you all in coming months!

Sincerely,

Brian Diettrich

Study Group Activities

9th Symposium of the Study Group

By Brian Diettrich

The ICTM Study Group on Music and Dance of Oceania held a symposium that was organized jointly with the Pacific History Association (PHA) conference from 19-21 May on the island of Guam. Our organizing theme of *Performing the Past, Sustaining the Future* closely aligned with that of the PHA: *Mo'na: Our Pasts Before Us*. There was good interest in the symposium by members of the Study Group, and in addition to presentations by regular members, two of the sessions offered special panels by invited Chamorro performing artists. These sessions brought an opportunity for the Study Group to engage with local practitioners and scholars in the host community. Our thanks to Michael Clement, Ojeya Cruz Banks, and Dâkot-ta Alcantara-Camacho for organizing and leading these sessions, and for sharing with us their perspectives on Chamorro music and dance. In addition to our symposium schedule a few Study Group members presented separately at PHA sessions, while others took part in the symposium but did not present a paper. The excellent keynote address by Katerina Teaiwa was a highlight of the conference, and the talk brought attention to research across disciplines and especially in the arts. As chair, I acknowledge and thank the organizers of the Pacific History Association conference, Anne Perez Hattori and James Viernes, for accommodating the Study Group and making us feel so very welcome on Guam. The symposium directly preceded the 12th Festival of Pacific Arts, and I enjoyed conversations with a number of members during the festival, at dawn for the arrival of the Micronesian canoes, socially in between events, and under the sun while recording performances. My thanks to everyone who took part in the events on Guam and made it a memorable gathering of the Study Group. *Si yu'os ma'âse'!*

Overview of the Symposium

The opening ceremony of the meeting was held on the morning of Thursday 19 May at the University of Guam, where the group Inetnon Gef Pâgo offered welcoming music and dance performances. At the Hyatt, the first ICTM presentations occurred in session two, but before this, in session one, Study Group member Judy Flores presented the paper *Visualizing History: Connecting Communities to Their Heritage* as part of the session "Building Heritage in Oceania."

The first Study Group session appropriately focused on Chamorro music and was a panel entitled "Kantan Chamorrta" organized by Michael Clement (Jr). In addition to a paper by Michael, guest panellists and performers Ray Barcinas, Teresita Flores, and Anne Rivera spoke of their experiences with Chamorro music and offered some examples of *kantan chamorrta*.

"Kantan Chamorrta", Clement, Michael (Jr), moderator.

- Clement, Michael (Jr). *Jonny Sablan and the Birth of Modern Chamorro Music*.
- Panellists: Clement, Michael (Jr), Ray Barcinas, Teresita Flores, and Anne Rivera.

Following this, conference session three offered presentations on both Hawaiian and Māori musics, moderated by Brian Diettrich:

- Trimillos, Ricardo D. *Hawaiian and American Pasts Fronting a Native Hawaiian and a Globalized Present: Reworking Harold Arlen's "Over the Rainbow" by Israel Kamakawiwo'ole*.
- Karini, Angela. *Nurturing Tribal Culture Through Song: What's My Harmony?*

The second day of the conference (Friday 20 May) brought Study Group presentations in conference session four, moderated by Adrienne Kaeppler:

- Diettrich, Brian. *Musical Imperialism and the Indigenous Imaginary in Nineteenth-Century Micronesia*.
- Andrews, Courtney-Savali. *Classical Polynesia: An Emerging Musicians' Class and the Development of the Shakespearean Samoan Comic Opera in Apia (1880-1930)*.
- Clement, Michael (Sr). *Tracing the Roots of the Guam Dance of Montezuma and its Relevance to Las Danzas de Moros y Cristianos*.

These papers were followed by three presentations in conference session six, moderated by Ricardo Trimillos:

- Lin, Fang Chen. *Safeguard or Segmentation? A Conversation on the Definition of Law and Sovereignty of Community in the Legal System of Intangible Cultural Heritage*.
- Konishi, Junko. *The Micronesian Marching Dance Transmitted to Okinawa: Recollecting and Reconstructing Memories and History in the Northern Mariana Islands*.
- Shishikura, Masaya. *A Chain of Songs in Distance: Musical Translation between Micronesia and Ogasawara*.

The final Study Group contribution for Friday was conference session seven, a special panel called "Chant in Guåhan and Across the Pacific", moderated by Ojeya Cruz Banks and Dâkot-ta Alcantara-Camacho. This session brought together esteemed Chamorro performing artists to discuss their work and their role in the community, as well as the state of Chamorro music and dance. The panellists included Leonard Iriarte (recognised as "Master of Chamorro Chant"), Vince Reyes, Brandon Lee Cruz, Eva Aguon Cruz, and Heidi Quenga. A lively discussion with members of the audience followed a question-and-answer session from the panellists.

The final day of the conference (Saturday 21 May) opened with a keynote address by Katerina Teaiwa and entitled: *Transdisciplinary Approaches to Pacific Pasts [Presents and Futures]*. This was followed by conference session eight, a panel entitled: "Afro-Diasporic Women Artists on History and Blackness in the Pacific." This panel brought together Study Group and PHA members, with ethnomusicologist Alisha Lola Jones acting as moderator and respondent. This panel was particularly memorable for its creative approaches to the theme, with the incorporation of performance, poetry, imagery, and film.

- Teaiwa, Teresia. *Mela/Nesian Histories, Micro/Nesian Poetics*.
- Andrews, Courtney-Savali. *Black Music Matters in the Pacific: A Comparative Musical History of Afrocentric Religious and Social Movements in New Zealand from the Fisk Jubilee Singers to D'Angelo*.
- Cruz Banks, Ojeya. *Tâno/Land* (with film showing)
- Enomoto, Joy. *Salt Wounds: Art Making in the Black Pacific*.
- Jones, Alisha Lola, respondent.

In conference room four Adrienne Kaeppler presented *Encountering Tonga Via Photographs* during the session "Photographing the Pacific."

The Study Group held its business meeting at midday on Saturday (please see separate minutes).

The final presentations, in conference session nine, were moderated by Brian Diettrich:

- Kaeppler, Adrienne L. *Tradition, An Ongoing Process: Exploring Tongan Lakalaka and Brassbands*.
- Schwartz, Jessica [in absentia] and read by Ingrid Ahlgren. *Composing Against Elimination: Musical Friction in the Marshallese Diaspora*.

The Closing ceremony of the conference at the Hyatt Ballroom included a fascinating *bilembaotuyan* ensemble performance by Sunidu Pasifika. Most members gathered socially on Saturday evening for the conference dinner held at Jeff’s Pirates Cove in Talofoto.

Images from the Symposium



Opening ceremony performance by Inetnon Gef Págo.



L-R: Courtney-Savali Andrews, Angela Karini, Brian Diettrich, Ricardo Trimillos.



L-R: Hisae Takamine, Adrienne Kaeppler, Judy Flores, Junko Konishi.



L-R: Kirk Sullivan, Michael Clement (Sr), Michael Clement (Jr).



Michael Clement (Jr) presenting *Jonny Sablan and the Birth of Modern Chamorro Music*.



Guest panellists and performers (L-R) Teresita Flores and Anne Rivera at the session “Kantan Chamorrta.”



Opening song by (L-R) Ojeya Cruz Banks and Dâkot-ta Alcantara-Camacho at the session “Chant in Guâhan and Across the Pacific” (with Heidi Quenga in background).



Guest panellists (L-R): Leonard Iriarte and Heidi Quenga at the session “Chant in Guâhan and Across the Pacific.”



Masaya Shishikura presenting *A Chain of Songs in Distance: Musical Translation between Micronesia and Ogasawara*.



Opening performance by panellists (L-R) Teresia Teaiwa, Courtney-Savali Andrews, Ojeya Cruz Banks, Alisha Lola Jones, and Joy Lehuanani Enomoto at the session “Afro-Diasporic Women Artists on History and Blackness in the Pacific.”



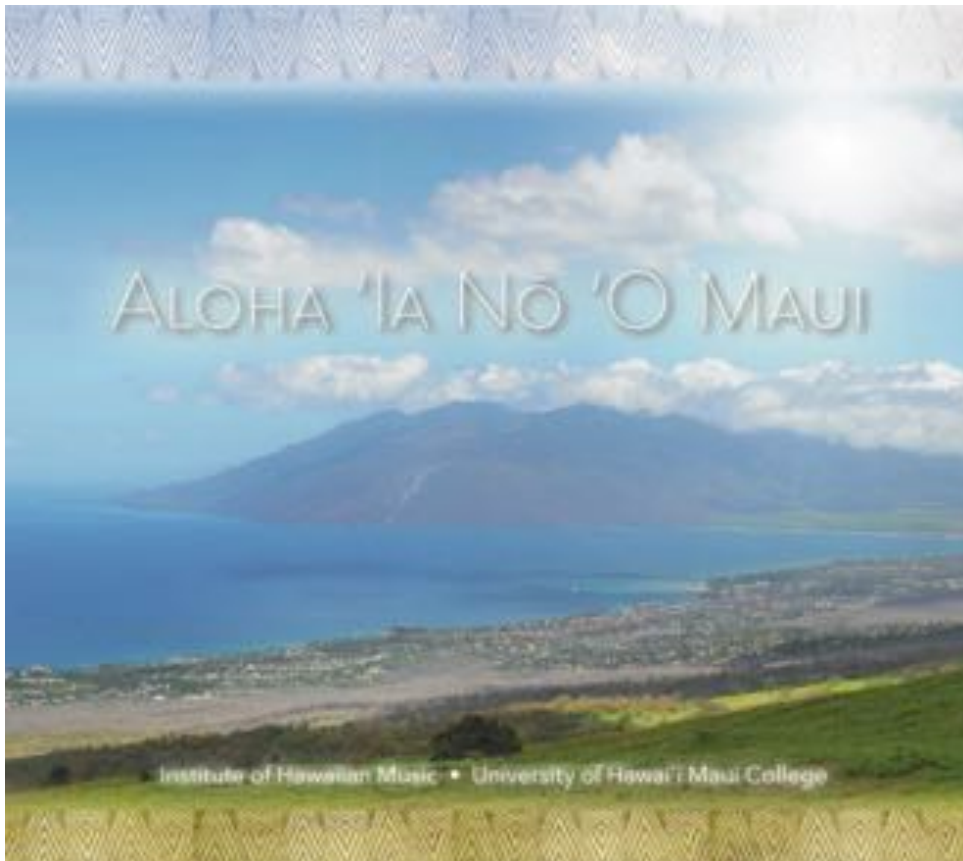
Closing ceremony *bilembaotuyan* performance by Sunidu Pasifika at the Hyatt Ballroom.



Enjoying the festival performances after the conference (L-R): Ricardo Trimillos, Eric Chang, Clare Chan Suet Ching, Brian Diettrich (photo from Clare Chan Suet Ching)

Plaudits

Congratulations to Keola Donaghy for recent achievements and honours. Keola recently received tenure and promotion to Assistant Professor at University of Hawai‘i Maui College. In addition, the CD project “Aloha ‘Ia Nō ‘O Maui” (see picture below) produced by Keola for the Institute of Hawaiian Music (University of Hawai‘i Maui College) was selected as the 2016 Compilation Album of the Year at the Nā Hōkū Hanohano Awards in May. Finally, Keola and his music program at the Maui College received a \$2.5 million US Department of Education Federal grant for renovations and curriculum development. A description of the award story is found here: <http://mauinow.com/2016/08/29/uh-maui-college-awarded-3-7-million-in-federal-grants/>.



Album cover for the 2016 CD “Aloha ‘Ia Nō ‘O Maui” produced by Keola Donaghy.



Keola Donaghy and performers involved with the CD “Aloha ‘Ia Nō ‘O Maui” (2016). Back row (L-R): Robin Leihuanani Keali‘inohomoku, Kalani Librando Souza, Dr. Keola Donaghy, Patti Kuwaye, Vernon Kaluna Ka‘aihue. Front row (L-R): Meaghan Owens, Hollis Lee, Kiana Kamake‘e‘āina Reece, Dennis Chong-Imamura.

Congratulations Keola!

New ICTM Liaison Offers for Pacific Nations

Study Group members have been influential in supporting the appointment of the following new ICTM liaison officers from Pacific Nations:

- Irene Hundleby (University of Otago) has been appointed as the ICTM Liaison Officer for the Solomon Islands.
- Gus Kohler (FSM National Office of Archives, Culture, and Historical Preservation) has been appointed as the ICTM Liaison Officer for the Federated States of Micronesia.

General News from our Members

Steven Feld will be a 2016-2017 resident fellow at Center for Advanced Study in Behavioral Sciences at Stanford University, USA, devoting a year both to drafting *Vocal Knowledge*, a book on the anthropology of voice in Bosavi, Papua New Guinea, and producing a 7.1 cinema surround remix of *Voices of the Rainforest*, originally a 1991 CD about Bosavi's interspecies ecology of sound.

Recent Publications and Outputs

New Books with Multiple Study Group Authors:

Ashley, Linda and David Lines, eds. 2016. *Intersecting Cultures in Music and Dance Education: An Oceanic Perspective*. Springer. Includes chapters by Jane Moulin, Ojeya Cruz Banks, and Brian Diettrich, among other authors.

Stevenson, Karen with Katerina Teaiwa, eds. 2016. *The Festival of Pacific Arts: Celebrating over 40 years of Cultural Heritage*. Suva: The University of the South Pacific Press. Includes chapters by Adrienne Kaeppler, Jane Moulin, Jennifer Shennan, Kirk Sullivan, and Geoffrey Colson, among other authors. The book was launched during the Festival of Pacific Arts on Guam.

Individual Publications

Bendrup, D. 2016. "Rapa Nui Rock: The Representation of Easter Island in Album Cover Art." In *Rapa Nui Easter Island: Cultural and Historical Perspectives*, edited by Ian Conrich and Hermann Mückler, pp.65-82. Berlin: Frank & Timme.

Bendrup, D. 2016. "Performing Trans-Pacific Identities: The Role of Music and Musicians in Interactions Between Easter Island and Chile." In *Transpacific Americas: Encounters and Engagements Between the Americas and the South Pacific*, edited by Eveline Durr and Philipp Schorch, pp. 27-41. London: Routledge.

Bendrup, D. and Weston, D. 2015. "Open Air Music Festivals and the Environment: A Framework for Understanding Ecological Engagement." *The World of Music* 4(1): 61-71.

Cruz Banks, Ojeya. 2016. "Tama Wātea: Integrating Perspectives into Dance Education: A Tertiary Example." In *Intersecting Cultures in Music and Dance Education: An Oceanic Perspective*, edited by Linda Ashley and David Lines, pp. 285-298. Springer.

Diettrich, Brian. 2016. "Virtual Micronesia: Performance and Participatory Culture in a Pacific Facebook Community." *Perfect Beat* 17(1):52-70.

Diettrich, Brian. 2016. "Cultural Disjunctures and Intersections: Indigenous Musics and School-Based Education in Micronesia." In *Intersecting Cultures in Music and Dance Education: An Oceanic Perspective*, edited by Linda Ashley and David Lines, pp. 33-48. New York: Springer Publishing.

Donaghy, Keola (with co-authors Mary Hermes, Phil Cash Cash, Joseph Erb, and Susan Penfield). 2016. "New Domains for Indigenous Language Acquisition and Use in the USA and Canada." In *Indigenous Language Revitalization in the Americas*. New York: Routledge.

Gillespie, Kirsty. 2016. 'We will not sit down': Exploring agency through Christian music at Lake Kapiago, Papua New Guinea. In *Christianity, Conflict and Renewal in Australia and the Pacific*, edited by Fiona Magowan and Carolyn Schwarz, pp. 215-231. Leiden: Brill.

Gillespie, Kirsty. 2016. "Musical Landscapes of Lihir: Exploring Performance and Place in a Museum Exhibition." *Perfect Beat* 17 (1): 9-24.

Kaeppler, Adrienne L. 2016. "Objectifying Pele as Performance, Material Culture, and Cultural Landscape." In *Engaging Smithsonian Objects through Science, History, and the Arts*, edited by Mary Jo Arnoldi, pp. 91-103. Washington, DC: Smithsonian Scholarly Press.

Kaeppler, Adrienne L. 2016. "Culture, Conservation and Creativity: Two Centuries of Polynesian Barkcloth." In *Made in Oceania: Proceedings of the International Symposium on Social and Cultural Meanings and Presentation of Oceanic Tapa*, edited by Peter Mesenthaler. Cambridge Scholars Publishing Ltd.

Kaeppler, Adrienne L. 2016. "Rapa Nui Rising." In *The Festival of Pacific Arts: Celebrating over 40 years of Cultural Heritage*, edited by Karen Stevenson with Katerina Teaiwa, pp. 165-181. Suva: University of the South Pacific Press.

Lewis, Tony. 2016. "The Evolution of Polpolot. Innovation and Continuity in a Baluan Song Form." *Malaysian Music Journal* 5/1 (June): 1-21.
<http://mmj.upsi.edu.my/index.php/mmj-vol-5-no-1>

Lewis, Tony. 2016. "Ethnomusicology, World Music and Analysis in African Music." *Australasian Review of African Studies* 37/1 (June): 95-117.
http://afsaap.org.au/assets/vol37no1june2016_lewis_pp95-117.pdf

Moulin, Jane Freeman. 2016. "L'univers de la Fête: une vision inspirée des premières descriptions des îles Marquises." [The World of Celebration: A View from Early Descriptions of the Marquesas Islands]. In *Mata Hoata, arts et société aux îles Marquises*, edited by Carol Ivory, pp. 166-189. Paris: Actes Sud and the Musée du Quai Branly.

Moulin, Jane Freeman. 2016. "New Pedagogical Approaches for 'Ori Tahiti: Traditional Dance for a Non-Traditional Generation.'" In *Intersecting Cultures in Music and Dance Education: An Oceanic Perspective*, edited by Linda Ashley and David Lines, pp. 135-157. New York: Springer Publishing.

Moulin, Jane Freeman. 2016. "Barbara B. Smith: Reflections on an Emerging Pacific." In *The Festival of Pacific Arts: Celebrating over 40 years of Cultural Heritage*, edited by Karen Stevenson with Katerina Teaiwa. Suva: The University of the South Pacific Press.

Schippers, H. and Bendrups, D. 2015. "Ethnomusicology, Ecology and Sustainable Music Cultures." *The World of Music* 4(1): 9-19.

Recent Conference Presentations:

Lewis, Tony, in collaboration with Therese Burton (University of New England). 2016. "The Tortoise, the Hare, the Soldier and the Islander: the Nomadic History of a Song." Paper presented at the 12th International Small Island Cultures (ISIC) conference, Okinawa Prefectural University of the Arts, Naha, Okinawa, June 2016.

Lewis, Tony. 2016. "Rhythmic Reference Points in Notated Form – Cognitive or Cultural?" Paper presented at the 4th Symposium of the ICTM Study Group on Multipart Music, Singapore, July 2016.

Calls for Papers

44th ICTM World Conference, Limerick, Ireland, July 2017

Dear Colleagues,

You are cordially invited to attend the 44th ICTM World Conference, which will be held from 13 to 19 July 2017 at the Irish World Academy of Music and Dance in Limerick, Ireland. The ICTM World Conference is the leading international venue for the presentation of new research on music and dance. Many new initiatives emerge at World Conferences and, perhaps even more crucially, discussion at these meetings helps us shape our ongoing work. A successful World Conference is a truly stimulating place to be and a chance to meet music scholars from all over the world.

Submissions:

The deadline for submitting proposals for individual papers, panels, film/video sessions, forums/roundtables, and workshops is 30 September 2016. Only one proposal per person is permitted. To send your proposal, please use the following online submission form:

<http://www.irishworldacademy.ie/ethnomusicology-special-events/ictm-world-conference/ictm-world-conference-call-for-paper/>

Please note that the only valid method for sending proposals is through the online submission form quoted above. Do not submit your abstract to the Programme Committee, the Local Arrangements Committee, or the Secretariat.

More information:

For more information, please see the complete Call for Papers

at <http://www.irishworldacademy.ie/ethnomusicology-special-events/ictm-world-conference/>.

Looking forward to seeing you in Limerick!

Kind regards,

Mohd Anis Md Nor and Stephen Wild,

Co-Chairs of the Programme Committee of the 2017 ICTM World Conference