

STUDY GROUP ON MUSIC AND DANCE OF OCEANIA

Newsletter, April 2020

From the Chair...

I am happy to present to you the latest newsletter of the ICTM Study Group on Music and Dance of Oceania. This issue comes at a difficult time for many across the globe as we undergo challenging circumstances as a result of COVID-19. Under lockdown here in Wellington, I have enjoyed corresponding with many of you over the past few weeks. I trust this newsletter finds all of you safe and healthy. One outcome of the virus outbreak was the need to postpone our 10th Symposium, originally scheduled for 13–15 June in Honolulu. Further details on the Symposium and its postponement are included on page eight.

This newsletter begins with condolences as we mark the passing of four influential artists, scholars, and leaders of Pacific music and dance: Pulefaasisina Palauni ‘Brownie’ Mariota Tuiasosopo, Lawrence Foana’ota, Coco (Jean) Hotahota, and Mamie Louise Kimitete. Our sympathy goes out to all families, as well as those who knew and worked with each of these elders. I also thank members who kindly offered articles on each of these individuals. On behalf of the Study Group I extend our condolences to Kuki Tuiasosopo (ICTM Liaison Officer, American Samoa) on the passing of his father, who is remembered fondly by many members of the Study Group.

The remainder of our newsletter is replete with events, research activities, celebrations, and new publications. My thanks to all members who were willing to share updates with us. Several new publications are included in this issue, and we offer a special congratulations to Kevin Fellezs on the release of his new book, *Listen but Don’t Ask Question: Hawaiian Slack Key Guitar across the TransPacific* (Duke, 2019).

I’m sure everyone will join me in thanking those who took time to share articles and updates for this issue.

Wishing everyone good health,

Ngā mihi nui,

Brian Diettrich

In Memoriam: Pulefaasisina Palauni ‘Brownie’ Mariota Tuiasosopo (1937–2020)

By Kuki Tuiasosopo (ICTM Liaison Officer, American Samoa)

Pulefaasisina, known among his friends and colleagues as Brownie, graduated from Punahou High School in 1956. He received his Bachelor of Science degree from the University of Oregon, and a Master of Arts degree in Pacific Island Studies from the University of Hawai‘i at Mānoa. Pulefaasisina began working for the American Samoa Government in 1962 when he was hired at the Governor’s office as an assistant to Governor Rex Lee, followed by six more appointed governors and two locally elected governors. During his early years at the government, he chaired the American National Red Cross Pacific Division, The Bicentennial Committee, the Arts Council of American Samoa, Director of WVUV Radio Station, and he was instrumental in developing the Jean P. Haydon Museum, and for many years was the American Samoa delegate to the South Pacific Conference. Pulefaasisina was selected as Secretary General of the South Pacific Commission (with its headquarters in Noumea, New Caledonia) from 1986 to 1989. A year earlier, he was bestowed the High Chief Title of Pulefaasisina in his mother’s village of Amanave. Upon returning home from New Caledonia, he took on a second career in education and was hired as an institutional planner for the American Samoa Community College (ASCC) with a special mandate to develop the Samoan and Pacific Studies Program at the college. This became a reality in 1992, and he was appointed the first director of the program. The Samoan and Pacific Studies Program (SAMPAC) continued its development as a research component for the Pacific at the American Samoa Community College with an interdisciplinary curriculum, and the last project he completed before he left ASCC in 2005 was the plans of what would later become the Samoan Studies Institute. In 2005, he was selected by his county to become senator of the legislative of American Samoa until he retired from public service in 2008.

Among his many accomplishments in the community was the establishment of the national choir in 1972 known as the American Samoa Arts Council Choir. The choir traveled extensively throughout the Pacific representing American Samoa at South Pacific Festivals, and toured Hawai‘i and the West Coast Mainland. In the early 1980s, during the South Pacific Conference hosted by the American Samoa Government, Pulefaasisina conducted a mass choir in performing the national anthems of Pacific nations, and including those of the United States, Great Britain, France, New Zealand, and Australia. This performance was highly praised by Governor Coleman, Pacific Leaders, and the community. As a music scholar he helped plan the Territorial Survey of Oceanic Music, organized through the Archive of Māori and Pacific Music at the University of Auckland. He taught Samoan traditional music, Samoan ancient history, Samoan choral music, Pacific history, and a Samoan music workshop at the American Samoa Community College. He organized a large collection of recorded oral history of Samoa including traditional chants that are now housed at the Samoan Studies Institute at the American Samoa Community College. These recordings are available for students to study Samoan history and culture at ASCC.

Pulefaasisina was a lay preacher for the Congregational Church of Jesus in Samoa (CCJS) since 1968, until he was ordained a minister of the church in the summer of 2000. He loved his church and remained faithful, sharing the word of God until he was unable to due to his declining health. He dedicated his life to teaching music at his church and refining the voice of the choir for the sole purpose of glorifying God. He shared God given talent with young people, investing the gift of music in their lives, shadowing them until they were mature enough to lead. Many of them are now music directors in their respective churches including Flo Wendt, Julia Foifua, Larry Purcell, Merita Leleu and Sina Tilo to name a few. At home, Pulefaasisina shared his love of music with his children and many of those whom he called his own. His son, Kuki Tuiasosopo (ICTM Liaison Officer, American Samoa), is the first Samoan ethnomusicologist and chairman of the Fine Arts Department at the American Samoa Community College, where he teaches music, drama, and speech.

Pulefaasisina Palauni ‘Brownie’ Mariota Tuiasosopo was the youngest of nine siblings. He passed away peacefully on 13 January 2020 in Hillsboro, Oregon surrounded by his wife and children. He was 82 years old. He is survived by his wife of 55 years, Mrs. Cecilia Faatupuagaotamaliioalosina Kaisa Tuiasosopo, 12 children, 33 grandchildren, and 10 great grandchildren. His memorial service was held in Oregon, and his body was flown immediately to American Samoa with his wife and children. He was honoured with a traditional Samoan protocol of a funeral of a high ranking chief and a two-day wake and church service. He was laid to rest beside his parents, grandparents, and ancestors at the family cemetery on his ancestral land of Ifiloa in the village of Fagatogo. Pulefaasisina left a legacy of public service of over fifty years to the people of American Samoa and the Pacific Community.



Pulefaasisina Palauni ‘Brownie’ Mariota Tuiasosopo (image courtesy of Kuki Tuiasosopo)

In Memoriam: Lawrence Foana’ota OBE (1951–2020)

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

Lawrence Foana’ota OBE was best known to ICTM members and affiliates as the long serving Director and Curator of Solomon Islands National Museum (SINM) and as a leader who championed Indigenous cultural development and Solomon Islands heritage and the arts. Lawrence was born in Maluu, Toa’ba’ita, North Malaita, Solomon Islands in 1951. Despite a deep connection to his village home in North Malaita, much of his life projects and work commitments were primarily based in Honiara, the capital of Solomon Islands. Following a lengthy illness, he left this life on 3 March 2020.

In 1967 Lawrence Foana’ota began his education at King George VI School in Honiara and he received his Cambridge School Certificate in 1970. In 1972, art teacher Les Tickle recommended him for the pivotal position of trainee curator at the new government institution, the National Museum—previously named the Honiara Museum. Honorary curator, Lindsay Wall and other founding committee members, Jim Tedder, Tom Russell and Geoff Dennis appointed Lawrence as assistant curator. In 1973, Lawrence began work with Anna Craven, the museum’s first paid curator. Following initial government red tape, Craven managed to organize overseas training for an aspiring young Lawrence, and in 1975 he completed a Museum Management Certificate at the East-West Center’s Culture Learning Institute in Hawai’i. Years later, Lawrence would modestly say to me, that he accidentally fell into this work, and he was just lucky the way the winds had blown. I chuckled at his comments. Those that personally knew him would agree that Lawrence possessed a humble and gentle demeanor, however, he was also an astute and imaginative scholar – a North Malaitan who was born to lead.

In the 1980s Lawrence Foana’ota began his study in anthropology and archaeology at Auckland University, and in 1983 he became the first Solomon Islander to graduate as an archaeologist. Reflecting on Foana’ota’s time in Auckland, my father Peter Hundleby fondly recalled that he developed a firm friendship with archaeologist Roger Green who had been instrumental in organizing Lawrence’s university study. Green became a close confidant, mentor and advisor throughout Foana’ota’s academic and professional career. In 1992 Foana’ota went on to study a master’s degree, specializing in museology at James Cook University in North Queensland and he completed his thesis in 1994.

Following each period of study, Foana’ota returned to Honiara and continued his work at the National Museum and with the Solomon Islands Museum Association to educate, to encourage discussion, and to promote the cultural and natural history of Solomon Islands. As Foana’ota (2007)¹ stated himself, it is important to understand, that prior to the National Museum, “the idea of bringing together artifact collections representing different and diverse cultures and societies under one roof was a new phenomenon for the Indigenous population of the islands... the idea did not exist to have one building where these items were displayed for the public to see and have access to them.” Foana’ota went on to become the National Museum’s longest serving director. In the years following, SINM education and cultural preservation efforts included a museum shop, published *kastom stori* collections and journals, multiple development projects, a cultural village representing various provincial architectures, a research reading room, and national arts, music and dance festivals.

Over his many years of museum service, Foana’ota also served as President of the Pacific Islands Museum Association and as Adjunct Research Fellow with the School of Anthropology, Archaeology and Sociology, James Cook University in Townsville, Australia. Lawrence’s commitment went above and beyond the norm. Anthropologist David Roe noted that during the ‘tensions’ (Solomon Islands civil unrest in the early 2000s), Foana’ota housed in his own home many museum cultural items that were at risk of theft or damage—a responsibility that considerably

¹ Stanley, Nick, ed. 2007. *The Future of Indigenous Museums, Perspectives from the Southwest Pacific*. Berghahn Books, New York.

risked his own personal safety. In June 2009, thirty-seven years after his first appointment, Foana'ota was duly appointed Officer of the Order of the British Empire, for his service to the National Museum and to the community.

In 1988, Foana'ota delivered a paper at the ICTM's 8th Colloquium called "Documentation of Music and Dance in the South Pacific and its use in the Living Tradition", held in Townsville, Australia. Members who attended will recall his discussion of the MABO project, a collaborative project between the National Museum of the Solomon Islands, the National Archives, the Solomon Islands Broadcasting Corporation, and Osaka University.² This project was designed to document music and dance of all Solomon Islands cultures and to empower Solomon Islanders to share their arts practices and their cultural knowledge. Instigated by Foana'ota while he was Chairman of the Cultural Arts and Entertainment Committee, performing groups were brought to Honiara for performances, and these performances were audio and video recorded. This project came at a critical time—ten years post-independence—when Solomon Islanders were re-evaluating their identities and developing regional self-awareness. Significantly, these projects helped to influence a cultural performance resurgence across many Solomon Islands provinces. Lawrence's paper discussing MABO was later published in the 1992 conference proceedings edited by Alice Moyle.³ Foana'ota also attended the Sixth Symposium of the Study Group on Music and Dance of Oceania held at the East-West Center in Honolulu from 19 to 21 November 2006, where he led the KVVU Panpipe and Dance Company, a performing group from Santa Isabel-Solomon Islands, in a performance and discussion session. This meeting coincided with the 51st Annual Meeting of the Society for Ethnomusicology. Following this visit, KVVU donated the large panpipes to the University of Hawai'i Music Department. Furthermore, these instruments were loaned to the Music Instrument Museum in Arizona for its opening exhibition in 2010. The popularity of these instruments has led to loan renewals ever since. In a recent personal communication Barbara Smith noted: "Lawrence's contribution to knowledge and appreciation of Solomon Islands' culture continues for Americans as well as for those of his own country."

Lawrence Foana'ota's commitment to knowledge is evident in the more than sixty papers and articles he wrote. The great majority of these have been published either in professional journals or in proceedings from conferences, seminars, or workshop. He consistently advocated for Indigenous museums, and communicated the issues they faced, and he was especially dedicated to heritage sustainability, from the environment to the arts. Foana'ota was also adept at coordinating people, facilitating groups, and building networks. Aside from his many Solomon Islands' projects and collaborations, Lawrence was a stalwart for SINM visiting researchers and academics, and a cornerstone contact for enquiring minds—a researcher who will be warmly remembered for his kindness, generosity, and traditional knowledge expertise. Until he suffered a stroke a few years ago, you could regularly find him seated under the sunshade in front of the museum main offices, engrossed in conversation, and still as passionate about conservation and preservation of our cultures, music, and the arts as he'd ever been.

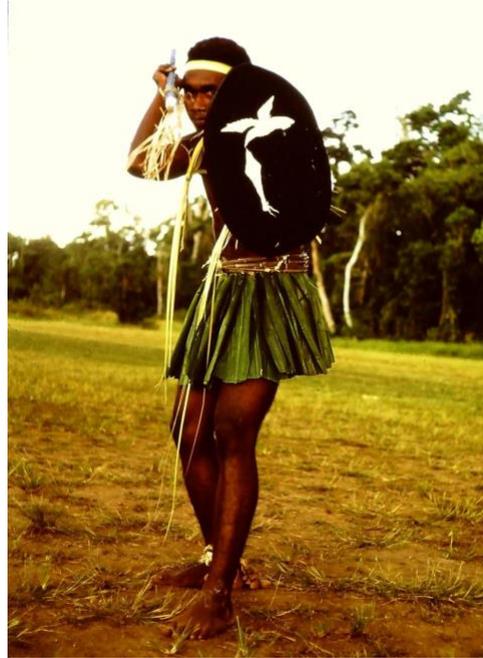
Anthropologist and good friend Ian Frazer recalls: "Lawrence had a deep attachment to his home in North Malaita and he will be well remembered there." Certainly, North Malaitans and Solomon Islanders could not be more proud of his shining example – his perseverance and dedication to our Solomon Islands community was exemplary. For us, Foana'ota was a pioneer, a wise and respected elder with a steady vision, whose legacy will continue to steer the way for our future generations.

² Its name is an acronym of *Museum, Archives, Broadcasting, Osaka*.

³ Moyle, Alice Marshall, ed. 1992. *Music and Dance of Aboriginal Australia and the South Pacific: The Effects of Documentation on the Living Tradition*. Oceania Monographs series No. 41. Sydney: University of Sydney.



Lawrence Foana'ota OBE (image courtesy of Irene Karongo Hundleby)



Lawrence Foana'ota as a high school student; photo taken by his art teacher, ca. 1970 (image courtesy of Irene Karongo Hundleby).



(L-R) Adrienne Kaeppler, Barbara B. Smith, Lawrence Foana'ota at the 9th Festival of Pacific Arts, Palau in 2004 (photo by Pat Couvillon).

In Memoriam: Coco (Jean) Hotahota (1941–2020)

By Jane Freeman Moulin

I write to announce that Coco (Jean) Hotahota passed away from cancer at the age of 79 on 8 March 2020. Tahiti's most famous choreographer and dance group director, Coco started the group Temaeva in 1962 and regularly participated in the annual Heiva for decades. In fact, he had already started preparations to take Temaeva to the Heiva once again this July. On March 9, 2020, Tahiti honoured him with an all-day and into-the-evening wake that drew many of Tahiti's dancers and top dance groups to To'ata, the venue where he so often performed with his group.

See here: <https://www.youtube.com/watch?v=JcxWZs9PWkA>. The video of the funeral the following day at the Urania cemetery in Pirae is very interesting and appears at the bottom of the page at this link: https://www.tahiti-infos.com/Coco-rejoint-la-troupe-des-immortels_a189424.html?TOKEN_RETURN

He is known and lovingly remembered as a staunch advocate for his culture, one who used music and dance to voice his observations of the world and Tahiti's place in it. Believing strongly in the importance of tradition, he was nevertheless always open to seeing how the ideas of today might align with this tradition to create something meaningful and powerful for the population, for the youth, and for the Temaeva family. Storied as a strict disciplinarian with a strong vision of what he wanted and expected, his outbursts at anything less were legendary. But behind that insistence on high standards and his practice of pushing his dancers to the max, were also the laughs, a font of wisdom, and the ability both to convey his love of *'ori tahiti* and to instil in all of his dancers the knowledge that they were part of something important and infinitely beautiful. With so many years of directing this group, he has literally touched the lives of generations of young dancers. I feel fortunate to have learned *'ori tahiti* under Coco, to have danced with Temaeva, and to have shared so many hours over the years talking about dance with him. He was probably the most creative person I have ever met. I remember vividly sitting in his living room at his former home in Mama'o, reading aloud major sections of the draft of my dance book for his comment and approval. But I remember especially warmly a recent visit to his home in Mataiea, the place where he found peace in the countryside, maintained his *fa'a'apu* (farm), lived in contact with nature, and fed the *puhi* (eels) in the stream as if they were cherished children.



Coco (Jean) Hotahota (image courtesy of Jane Moulin)

In Memoriam: Mamie Louise Kimitete (1939–2020)

By Jane Freeman Moulin

On March 25, 2020, Mamie Louise Kimitete, another important cultural figure of French Polynesia, passed away at the age of 81 following a long illness. Of Marquesan origin (Hatihe'u, Nuku Hiva), she grew up on Tahiti and danced briefly with Madeleine Mou'a as a teenager. Her marriage brought her to the Big Island of Hawai'i, where she lived for several years (and apparently was a drinking buddy of Iolani Luahine) before returning to Tahiti upon her husband's death. She was a critical figure in the early years of the Conservatory, personally pushing for a codification of dance steps (several of which bear Hawaiian names) and directly infusing these into the dance lessons she taught, starting in the 1980s. The changes, initially very shocking to Tahitians, were eventually embraced and came to modify the whole look and practice of contemporary "traditional" Tahitian dance. Given the COVID-19 crisis, a large community ceremony was not planned, but the Conservatory mourns her as a woman who followed "a path of love and light, the path of giving oneself to others, the path of sharing."

Postponement of the 10th Symposium

By Brian Diettrich

The Oceania Study Group was to hold its 10th Symposium in Honolulu, from 13–15 June, and called "Performance Pathways: Movement, Circuits, and Voyages across Oceania." The programme was organized to coincide with the 100th Birthday Celebration for Barbara Smith and the 13th Festival of Pacific Arts in Honolulu. The programme had thirty-one presentations, involving about forty people (with co-presentations, as well as representatives from performance groups and some invited scholars from Pacific countries). A draft of the Programme from early March is found here: http://ictmusic.org/sites/default/files/Draft%20Programme%20SGMDO%20Symposium%20Now%20Postponed_0.pdf

On 5 March, in consultation with our local arrangements committee following the postponement of the 13th Festival of Pacific Arts because of COVID-19, and after communications with presenters, I made the decision to postpone the symposium, to be rescheduled with the Festival of Pacific Arts. Subsequently, many ICTM events have been postponed, with the full list found here: <http://www.ictmusic.org/story/ictm-activities-postponed-or-cancelled-due-covid-19-pandemic>

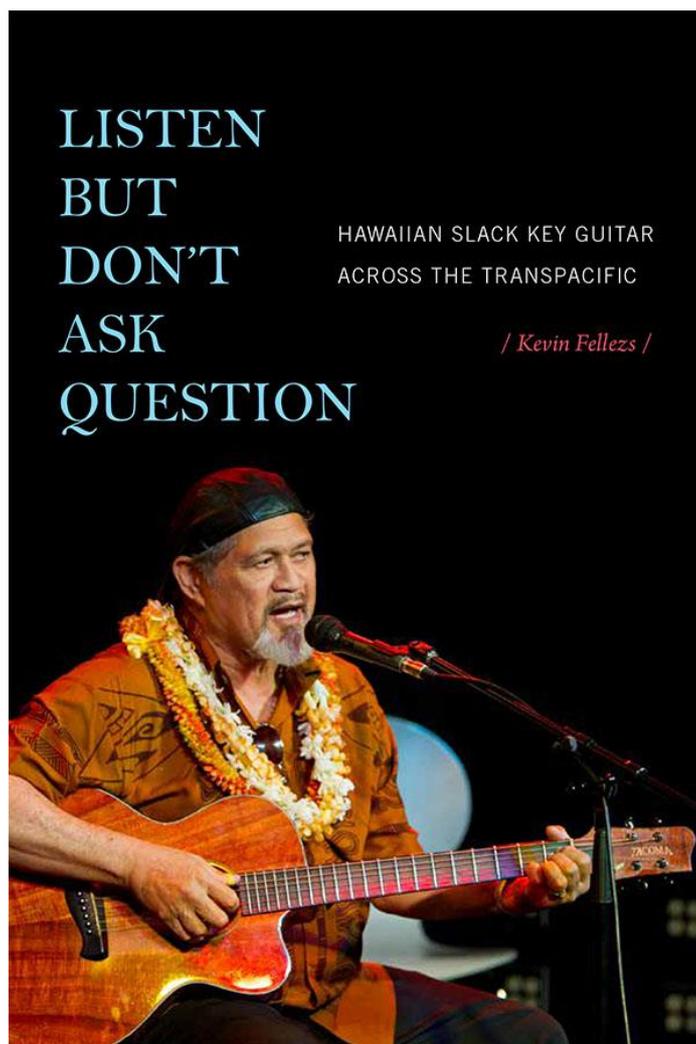
On behalf of the Study Group I thank our dedicated local organizers, Ric Trimillos and Eric Chang, for their tremendous work in enthusiastically planning for our welcome at the East-West Center in Honolulu. I also want to offer a special thanks to the East-West Center for its generous support for the Study Group. My thanks also to my co-members of the programme committee, Irene Karongo Hundleby and Reuben Brown, for all of their assistance in developing the programme. Although the postponement came with much regret, I am hopeful that we will be able to meet in future alongside the Festival, and many members have expressed similar enthusiasm looking ahead to 2021. Currently, the Festival is scheduled for 18–27 June 2021, and the Study Group is exploring possible dates to hold the Symposium, and depending on how things develop for international travel and gatherings. As Chairperson, I wish to thank all members for their strong interest in the work of the Study Group, and I look forward to gathering with many of you in future.

General News from Members

New Book by Kevin Fellezs:

Listen but Don't Ask Question; Hawaiian Slack Key Guitar across the TransPacific.
(Duke University Press, 2019)

Performed on an acoustic steel-string guitar with open tunings and a finger-picking technique, Hawaiian slack key guitar music emerged in the mid-nineteenth century. Though performed on a non-Hawaiian instrument, it is widely considered to be an authentic Hawaiian tradition grounded in Hawaiian aesthetics and cultural values. In *Listen But Don't Ask Question* Kevin Fellezs listens to Kanaka Maoli (Native Hawaiian) and non-Hawaiian slack key guitarists in Hawai'i, California, and Japan, attentive to the ways in which notions of Kanaka Maoli belonging and authenticity are negotiated and articulated in all three locations. In Hawai'i, slack key guitar functions as a sign of Kanaka Maoli cultural renewal, resilience, and resistance in the face of appropriation and occupation, while in Japan it nurtures a merged Japanese-Hawaiian artistic and cultural sensibility. For diasporic Hawaiians in California, it provides a way to claim Hawaiian identity. By demonstrating how slack key guitar is a site for the articulation of Hawaiian values, Fellezs illuminates how slack key guitarists are reconfiguring notions of Hawaiian belonging, aesthetics, and politics throughout the transPacific.



From Jane Moulin

On 7 February 2020, Jane Moulin was an invited speaker at the special day-long conference entitled “Chant, danse, art oratoire en Polynésie française: l’évolution des valeurs liées au corps,” held at the Université de Polynésie Française in Tahiti and jointly organized by researchers from UPF and the University of Lausanne (Switzerland).

At the invitation of the Société des Études Océaniques (SEO), Moulin also presented a public lecture on Marquesan musical instruments at the Musée de Tahiti et des Îles. “When I saw the guest list—which included a “who’s who” of French Polynesia’s dance group directors, musicians, orators, and cultural officials—I have to admit that initially I was a bit intimidated! However, it turned out to be an absolutely *fantastic* occasion for a really interesting dialog and the sharing of recordings, history, practices, and ideas. The most touching moments for me were when a group of Marquesan elders burst out in song at the end, and SEO president Vahi Tuheiava Richaud wrote to say ‘The Marquesan ladies who were present were so natural and so much involved in your conference that the rari was sung with great emotion and so spontaneously. A great moment of Polynesian confidence and generosity when we feel accepted and understood in our souls.’”

While in Tahiti, Moulin also met with the Minister of Culture Heremoana Ma‘ama‘atu‘aiahutapu and Conservatory Director Fabien Mara Dinard to extend an offer from the University of Hawai‘i to be part of the *Nā Leo o Hawai‘i*, an international choral festival honoring the choral legacies of Hawai‘i and Polynesia. The festival will take place on Saturday, 27 March 2021 at the historic Kawaiaha‘o Church in Honolulu. Conservatory singers will participate also in a one-week residency at UH.



L-R: Minister of Culture Heremoana Ma‘ama‘atu‘aiahutapu, Dr. Jane Freeman Moulin, and Conservatory Director Fabien Mara Dinard. This photo represents three generations of TEMA EVA dancers who performed *‘ori tahiti* under the leadership of the late choreographer and dance group director Coco Hotahota.

From Steven Feld

Steven Feld returned to Papua New Guinea in December 2019-January 2020 to screen *Voices of the Rainforest* at the University of Papua New Guinea. The presentation was generously organized jointly by Don Niles of the Institute of Papua New Guinea Studies and UPNG Anthropology Chairman and Professor Linus digim'Rina. The audience included some proud Bosavi attendees presently living in Port Moresby. The film was later screened multiple times in Bosavi villages for local communities, now collaborating on the production of a followup film, *New Voices of the Rainforest*, which features Bosavi's *gita gisalo* string band music that has emerged in the last 25 years. Streaming, classroom rental, and institutional site licenses are now available from the distributor, Documentary Educational Resources at <https://store.der.org/voices-of-the-rainforest-p1025.aspx>. A Deluxe Edition publication is also available from DER featuring a 150 page photobook, 25th anniversary 2nd edition CD, and BluRay disc with the film in 7.1 and 5.1 surround sound, as well as stereo. All proceeds benefit the Bosavi Peoples Fund, aiding local initiatives in Bosavi. For further information see here: <https://www.voicesoftherainforest.org>.

From Denis Crowdy

Denis Crowdy, Amanda Watson (ANU), Heather Horst (Western Sydney Uni) and Cameron Jackson (Mobimedia) have published a new article on work around mobile phones and music: <http://bellschool.anu.edu.au/experts-publications/publications/7525/ib-202007-local-music-sharing-mobile-phones-melanesia>.

Extending from Crowdy's ARC Linkage grant, "Music, Mobile Phones and Community Justice in Melanesia", an app he developed presenting written, musical and spoken word testimony from survivors of the Biak massacre in West Papua is now available for Android phones: https://play.google.com/store/apps/details?id=net.m3dev.byak&hl=en_US

From Genevieve Campbell

A major performance scheduled to take place in Darwin in March was cancelled due to COVID-19, but will be to rescheduled for 2021. The project brings together young and old Tiwi singers in a journey from the deep past, incorporating the voices of deceased ancestors singing through archival recordings and introducing some young emerging Tiwi singers who are presenting their ancestors stories through contemporary forms. The project was/is called "Ngarukuruwala: Yoi!". More information is found here: <https://www.offtheleash.net.au/features/music/2020/02/sounds-tiwi?fbclid=IwAR0k5ff25X2dIIdG9BB0ad-LDite7ppBNgQ8Sij6BsG5Do1VAgwI3SUigio>

A new article posted by the University of Sydney in March, called "Saving a Language in Song", and about Genevieve's ongoing work with Tiwi elders is found here: <https://www.sydney.edu.au/news-opinion/news/2020/03/12/saving-a-language-through-song.html?fbclid=IwAR15c9rAwTUazW9pP3jTA3wzW3btIhP5X-k2qgIigr4P7GZWrnWgJDATZvA>.

The Tiwi Strong Women's Group presented at PULiiMA Indigenous Language and Technology Conference in Darwin in August 2019, and were part of presentations at the Conference and at the adjunct Indigenous Women in Language event.



The Tiwi Strong Women's Group performing at the closing ceremony of the PULiIMA Indigenous Languages and Technology Conference, Darwin Convention Centre, August 2019. L-R: Frances Therese Puruntatameri, Mary Elizabeth Moreen, Nola Tipungwuti, Regina Kantilla, Gregoriana Parker, Callista Kantilla, Concepta Orsto and Francis Orsto guitar (image courtesy of Genevieve Campbell).

From Don Niles

The Institute of Papua New Guinea Studies has several new initiatives and projects to report:

As reported by Steven Feld elsewhere in this newsletter, the Institute of Papua New Guinea Studies collaborated with the University of Papua New Guinea to arrange a showing of his film *Voices of the Rainforest* on 17 December 2019, right at the start of his return visit to Papua New Guinea.

On 25–27 November 2019, Niles and IPNGS Music Archivist Gedisa Jacob attended a workshop in Sydney for the project [True Echoes: Reconnecting Cultures with Recordings from the Beginning of Sound](#), which aims to reconnect some of the earliest recordings from the Pacific with descendants of those who performed them. Led by the British Library, participants in attendance also included representatives from Australia and Vanuatu. Since the beginning of the year, much of the initial research on the early Papua New Guinea recordings has focussed on a collection of five cylinders made by anthropologist Bronislaw Malinowski during his pivotal work in the Trobriand Islands, 1917–18. Niles had the chance to visit SGMDO colleagues in Sydney, such as Stephen Wild, Kim Woo, Michael Webb, and Tony Lewis.



Participants in the True Echoes workshop, Sydney (photo courtesy of Don Niles)

Funding from the Papua New Guinea Government's Public Investment Programme during 2019 enabled the Institute to undertake a number of projects, including the upgrading of our facilities for our audiovisual studio to enable the digitisation of materials in our collection. This has involved outfitting an existing, unused office to accommodate the needs of our Music Technician, installing acoustic tiles, purchasing appropriate furniture, obtaining equipment to assist with digitisation, etc. Many other planned activities, particularly those involving further maintenance of our office space or travel, are on hold, as staff have been working at home since 24 March 2020 because of concerns over the covid-19 pandemic. This will probably continue until at least early June.

The IPNGS Dance Researcher, Naomi Faik-Simet, has been on study leave at the University of Auckland since March 2017. We hope she will be able to submit her dissertation this year to complete requirements for her PhD.

From Richard Moyle

Richard gave a two-day workshop "Ethnographic Interviewing" at the Queensland Conservatorium Research Centre, Griffith University, was discussant at group research presentations, and lectured "Love your Leftovers" in August 2019.

In August 2019 the Indigenous community invited Richard back to Ampilatwatja camp in Central Australia, the location of 18 months fieldwork in 1977–78, to discuss repatriation of field materials.

From Adrienne Kaeppler and Mary Lyn Fonua

On 10 September 2019 in Nuku'alofa, Tonga, the reprinted book *Songs & Poems of Queen Sālote* (Reprinted 2019, Vava'u Press) was launched. The event coincided with the 40th anniversary of Vava'u Press (1979–2019) in Tonga. The book, first released in 2004 and edited by Elizabeth Wood-Ellem, presents the artistic compositions of Queen Sālote (1918–1965) and includes text in Tongan and English. Queen Nanasipau'u, Adrienne Kaeppler, and Melenaite Taumoefolau gave presentations about the book based on their contribution to the volume (see Recent Publications, this Newsletter), and Tupou Tertiary Institute performed a wonderful medley of Queen Salote's compositions. Information about the launch is found here:

<https://matangitonga.to/2019/09/15/queen-salotes-masterpieces-reprinted>



Tupou Tertiary Institute performers, present a medley of Queen Salote's songs at the Tanoa Hotel, Nuku'alofa, Tonga, on 10 September 2019 (image courtesy of Linny Folau / Matangi Tonga)



Adrienne L. Kaeppler (centre) with Pesi and Mary Lyn Fonua (owners Vava'u Press Ltd.), Nuku'alofa, Tonga (image courtesy of Linny Folau / Matangi Tonga).



Queen Nanasipau'u (Presenter), Adrienne L. Kaeppler (Presenter) and Dr Melenaite Taumoefolau (Translator/Presenter) sign copies at the launch, Nuku'alofa, Tonga (image courtesy of Linny Folau / Matangi Tonga).



HM Queen Nanasipau'u (Presenter), Adrienne L. Kaeppler (Presenter) and Dr Melenaite Taumoefolau (Translator /Presenter) sign copies at the book launch, while Mrs Kate Riechelmann holds a copy of the book; Nuku'alofa, Tonga (image courtesy of Linny Folau / Matangi Tonga).

From Birgit Abels

Starting in spring 2020, Prof. Dr. Birgit Abels will explore, together with her team, the sound knowledge of music in the Western Pacific Island World. Her five-year project, “Sound Knowledge: Alternative Epistemologies of Music in the Western Pacific Island World (SoundKnowledge)”, aims to rethink music in terms of the procedural knowledge inherent in and specific to music-making by exploring the latter as knowledge practices in Micronesia. This knowledge, formed in the performance of musical practice, may prove to be key to survival in the complex postcolonial predicament of Micronesia. The project will address the issues of climate change, social alienation and postcolonial trauma in specific parts of Micronesia by fleshing out the nature and dynamics of that knowledge both conceptually and ethnographically. The systematic analysis of music as knowledge will identify strategies to foster resilience in the face of these urgent crises. At the same time, it will offer a first-of-its-kind theorization of the procedural knowledge inherent in and specific to music-making. The knowledge of music is self-referential and forms multilayered connections and ruptures with pasts, presents and futures, surrounding orders of knowledge and other sensory registers in addition to the auditory. SoundKnowledge asks what Western Pacific musical practices know and how they know it, how music-making makes this knowledge operable and how humans mobilize upon this knowledge in coping with their life-world through music. The project, therefore, explores how music functions as an epistemic form that is distinct yet imbricated within its environment, often referred to as the proverbial power of music.

SoundKnowledge provides insights into the specific knowledge of Western Pacific music in its entanglement with pressing cultural and social issues of the early 21st century. In contributing to the theoretical debate on the knowledge of music, the project probes vital questions of knowledge resources and human futures. SoundKnowledge will also instigate change: In programmatic

collaboration with local institutions, the research results will be used toward the development of community action strategies.

The project operates based on three case studies and Abels' central, synthesizing study. The case studies will explore the procedural knowledge concrete music-making practices of the Western Pacific hold with a view to three pressing social and cultural issues in the region: 1) Climate change in the Federated States of Micronesia (FSM); 2) suicide, violence and social alienation in the Marshall Islands; and 3) (post-)coloniality in Guam. Abels' central study will synthesize the conceptual implications of the case studies and draw on and extend her longstanding fieldwork in Palau. It will trace the complex history of knowing through music in colonial and postcolonial Micronesia, and engage critically with the theoretical underpinnings, regional ramifications and methodological core issues expounded by SoundKnowledge. With this set of sub-studies, the project will open important vistas on the dynamics between the knowledge of music and the surrounding orders of knowledge the former stabilizes, destabilizes and reshapes.

From Ric Trimillos

Events and Projects from Hawai'i:

On 2 February 2020 the East-West Center Gallery (Honolulu) held the opening ceremony for the exhibition "Musical Instruments: sounds of the Asia Pacific," the first event in a year of celebrating the 100th birthday of Prof. Barbara Smith who was in attendance. Performances included an opening *oli* by Noenoelani Zuttermeister, Chamorro songs by MA student Andrew Gumataotao and Kiribati dances from the Polynesian Cultural Center. The exhibition features the Ethnomusicology Instrument Collection from the University of Hawai'i which was founded by Barbara Smith. PhD candidate and Study Group member Kirk Sullivan was part of the curatorial team. The exhibition runs until September 2020. Because of COVID-19 other events planned for the celebratory year are on hold.

The Royal Hawaiian Band premiered *The Dennis Kamakahi Medley*, a newly commissioned work from symphonic arranger and artist Matt Catingub on 29 February 2020 at the Queen Emma Summer Palace. It is a wind band arrangement of signature compositions by the late composer-performer Rev. Dennis Kamakahi (1953-2014), one of the prominent figures in the Second Hawaiian Renaissance. Kamakahi's father was trombonist with the Royal Hawaiian Band in the early years of Statehood.



Kiribati dance group at the opening of the EWC instrument exhibition (courtesy Ric Trimillos).



Andrew Gumataotao at the opening of the EWC instrument exhibition (courtesy Ric Trimillos).



Kumu Hula Noenoelani Zuttermeister chants at the opening of the EWC instrument exhibition (courtesy Ric Trimillos).



Royal Hawaiian Band director Clarke Bright (left) presents band score to David Kamakahi, son of Rev. Dennis Kamakahi and ‘ukulele recording artist (courtesy Ric Trimillos).

The Hawaiian Music Hall of Fame will honor its 2019 inductees on 6 November 2020 at the Halekulani in Waikiki. Those being honored are hula masters Pua Ha‘aheo (1885–1952) and Kau‘i Zuttermeister (1909–1994), steel guitarist David “Feet” Rogers (1934–1983), hymnody specialists Martha Hoku (1907–2004) and Leila Hoku Kiaha (1927–2006), historian Harry B. Soria Jr. (b. 1948), and performers of the legendary Hawaiian Room at the Lexington Hotel in New York City (1937–1966).

The Hawaiian Legacy Foundation (HLF) is developing a multi-year project based on the works of prominent Hawaiian musician and film maker, Eddie Kamae (1927–2017). The project “*To Teach the Children and their Families*” will produce a print and digital songbook designed for a multigenerational learning experience using music, stories and research from the Kamae Archive. The Archive contains films, raw footage, sound recordings and archival materials produced or collected by Eddie Kamae. The HLF was founded by the artist and his wife Myrna Kamae “to document, preserve and perpetuate the cultural heritage of Hawai‘i through music, film and video, educational programs, community outreach and archival work.” Barbara Smith, Adrienne Kaeppler, Ric Trimillos and Amy Ku‘uleialoha Stillman have consulted on various of its projects. See here: <https://www.hawaiianlegacyfoundation.org/>.



Barbara Smith and Myrna Kamae (Executive Director, Hawaiian Legacy Foundation)

From Brian Diettrich

In November 2019 Brian was an invited participant at the Yale Institute of Sacred Music for the new project, “Sacred Ecologies, Expressive Culture, and Environmental Crisis.” This is a new multiyear initiative. This first consultation event in November brought together a select cohort of academics in ethnomusicology (with an ecomusicology focus), together with scholars in religious studies, ecology, and Indigenous studies. The consultation event was held 15–16 November in New Haven, Connecticut, USA. Brian’s presentation for the event focused on continued research on music, place, and environment in the Pacific, and was entitled, “Sacred Ecologies in Saltwater Places: Indigenous Song Knowledge at a Time of Climate Crisis”. This new initiative at Yale addresses the continued importance of new interdisciplinary research in music and ecology.

Recent Publications

Abels, Birgit. 2019. A Brief History of Brass Bands in Palau. *The World of Music (New Series)* 8(2).

Bendrup, Dan. 2019. Introduction: Brass Bands in the Pacific. *The World of Music (New Series)* 8(2). Introductory article for Special Issue: “Brass Bands in the Pacific,” edited by Dan Bendrup. See Articles by Moyle, Solomona and Bendrup, Kaeppler, Abels, and Bendrup and Cuttriss.

Bendrup, Dan and Stephen Cuttriss. 2019. Brass Band Music in the Cook Islands: A Biographical Account. *The World of Music (New Series)* 8(2).

Diettrich, Brian. 2019. “Returning Voices: Repatriation as Shared Listening Experiences.” In *The Oxford Handbook of Musical Repatriation*, edited by Frank Gunderson, Robert C. Lancefield, and Bret Woods, pp. 161–178. New York: Oxford University Press.

Fellezs, Kevin. 2019. Nahenahe (Soft, Sweet, Melodious): Sounding Out Native Hawaiian Self-Determination. *Journal of the Society for American Music* 13(4) [Special Issue: “Music, Indigeneity, and Colonialism in the Americas”]: 411–435.

Fellezs, Kevin. 2019. *Listen but Don’t Ask Question; Hawaiian Slack Key Guitar across the TransPacific*. Duke University Press.

Kaeppler, Adrienne. 2019. “Notation, Texts, Translations and Interpretations.” In *Songs and Poems of Queen Salote* [updated reprint], edited by Elizabeth Wood-Ellem, 342–397. Nuku`alofa, Tonga: Vava`u Press.

Kaeppler, Adrienne. 2019. “Queen Salote’s Poetry as Works of Art, History, Politics, and Culture.” In *Songs and Poems of Queen Salote* [updated reprint], edited by Elizabeth Wood-Ellem, 26–65. Nuku`alofa, Tonga: Vava`u Press.

Kaeppler, Adrienne. 2019. Tongan Brass Bands: An Expanding Tradition. *The World of Music (New Series)* 8(2):39–56.

Koch, Grace. 2019. “We Want Our Voices Back”: Ethical Dilemmas in the Repatriation of Recordings.” In *The Oxford Handbook of Musical Repatriation*, edited by Frank Gunderson, Robert C. Lancefield, and Bret Woods, pp. 195–214. New York: Oxford University Press.

Moyle, Richard. 2019. "The Banning of Samoa's Repatriated Mau Songs: An Unwelcome Outcome of a Welcomed Initiative." In *The Oxford Handbook of Musical Repatriation*, edited by Frank Gunderson, Robert C. Lancefield, and Bret Woods, pp. 491–502. New York: Oxford University Press.

Moyle, Richard. 2019. "We are like someone completely dead and lack a father, Your Excellency:' Bandsmen Sucking Up and Blowing Out in German Samoa." *The World of Music (New Series)* 8(2):13-26.

Moyle, Richard. 2020. "Celebrating and Enhancing a Virtual Past Through Singing: the Polynesian Community on Takū." *Performing History: Approaches to History Across Musicology*, edited by Nancy November, 103–115. Boston: Academic Studies Press.

Sala Seutatia Telesia Mata'utia Pene Solomona and Dan Bendrups. 2019. Exploring Samoan Brass Bands: Notes on their Development and Performance Practices after Independence. *The World of Music (New Series)* 8(2).

Sweetman, Lauren E., and Kirsten Zemke. 2019. "Claiming Ka Mate: Māori Cultural Property and the Nation's Stake." In *The Oxford Handbook of Musical Repatriation*, edited by Frank Gunderson, Robert C. Lancefield, and Bret Woods, pp. 701–722. New York: Oxford University Press.

Treloyn, Sally, Matthew Dembal Martin, and Rona Goonginda Charles. 2019. "Moving Songs: Repatriating Audiovisual Recordings of Aboriginal Australian Dance and Song (Kimberley Region, Northwestern Australia)." In *The Oxford Handbook of Musical Repatriation*, edited by Frank Gunderson, Robert C. Lancefield, and Bret Woods, pp. 591–606. New York: Oxford University Press.

Toner, Peter G. 2019. "Yolngu Music, Indigenous "Knowledge Centers," and the Emergence of Archives as Contact Zones." In *The Oxford Handbook of Musical Repatriation*, edited by Frank Gunderson, Robert C. Lancefield, and Bret Woods, pp. 655–676. New York: Oxford University Press.

Watson, Amanda H.A., Denis Crowdy, Cameron Jackson, and Heather Horst. 2020. "Local Music Sharing via Mobile Phones in Melanesia." *In Brief* 7 [2020]. Department of Pacific Affairs, Australian National University. Online: http://bellschool.anu.edu.au/sites/default/files/publications/attachments/2020-04/dpa_in_brief_watson_et_al_20207.pdf.