Good news for our study group! Planning is underway to hold our first meeting in Australia in 1988—at Deakin University in Victoria for three days beginning 3 September (immediately following the IMS Symposium in Melbourne—see Circular No. 7). Victoria is quite close to (and readily accessible from) Melbourne which should be desirable in both scheduling and financing for members who go to Australia for the Festival of Pacific Arts and/or the IMS Symposium. Florian Messner is making local arrangements for us.

Last month, as many of our Study Group members who attended the annual Society for Ethnomusicology meeting as could meet during one dinner break, discussed our future meeting. Dieter Christensen was helpful in explaining the differences of ICTM’s study groups, national committees, symposia, etc. Ours is the only study group that is defined regionally (rather than topically), and it would seem desirable that, in addition to our current news-sharing activities, we choose a topic on which to focus at our meetings—a topic to which our collective efforts will accomplish more than our individual efforts. Two broad topics (within which many specific topics could be selected for specific meetings, for specific papers, or by specific members) were proposed for consideration:

(a) Transmission of Culture in (and/or through) the Performing Arts, and
(b) Patronage in the Performing Arts.

It seems important to choose a broad topic soon, so I request that you respond on the enclosed form—if possible before 1 February 1987.

Recent Conference with Papers on Musics of Oceania:

The 31st Annual Meeting of the Society for Ethnomusicology was held in Rochester NY, 15-19 October 1986. Adrienne Kaeppler gave a paper, "The Social Structure of Music and Dance in Tonga," in the session on Power, Stratification, and Change; Dieter Christensen chaired a session on Area Studies: Music in Polynesia in which the following papers were given: "Research in Mungiki and Mungaba" by Jane Mink Rossen, "Reconstruction and Re-creation in Mangarevan Music" by Amy Stillman, and "The Music of the Hawaiian Drum, Pahu" by Elizabeth Tatar. Other members of the Study Group who attended the meeting (some of whom made presentations not specifically oceanic in focus) were: Chenoweth, Feld, Kartomi, Keali’inohomoku, Kennedy, Lee, Robertson, Smith, and Trimillos.

Publications by Members:

Riwain: Papua New Guinea Pop Songs, compiled by Michael Webb and Don Niles, has been published in 1986 by U.P.N.G. Goroka Teachers' College and the Institute of Papua New Guinea Studies. Intended—apparently primarily—for instructional use of beginning guitar students, the book presents the texts with indications for guitar accompaniment of 50 well-known songs together with two cassette recordings of their performance. The melodies are not transcribed. Song texts in Tok Pisin are not translated; those in local languages are translated to English.
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The Tradition Bearers: The Fourth Festival of Pacific Arts, a video documentary with emphasis on the Hawaiian contingent, directed by Summer Banner, will be shown in the 1986 Hawai'i International Film Festival.

Request for Information (submitted by Amy Stillman):

Charles E. King's Book of Hawaiian Melodies (the so-called Blue Book) was published in some 22 editions between 1917 and 1948. It seems that many editions underwent slight modification in contents, and especially in the first 10 years, a song could come and go within one or two editions.

For an indexing project of published Hawaiian song collections, I have located ten editions of King's "Blue Book" in libraries in Hawai'i and Boston (1917, 1920, 1921, 1923, 1925 [6th and 7th editions], 1933, 1934, 1945, 1948). I would appreciate hearing from readers who may either own or know of copies other than those I have seen. Mahalo.

Members Activities:

Margaret Kartomi is currently Visiting Professor at the University of California at Berkeley.

From Vida Chenoweth (abbreviated by BBS):

This was my tenth season as International Consultant in Ethnomusicology for the Summer Institute of Linguistics and Wycliffe Bible Translators. Our program for 1986 was our most ambitious. My time is divided between lecturing at Wheaton College and field work with SIL/WBT. The keenest of our ethnomusicology students may choose to train overseas as summer interns in a program accredited through Wheaton College which gives them a realistic view of how an ethnomusicologist can contribute to the Lord's work. Our task is to hear and appreciate what other cultures do in the way of music-making and to inspire the writing of new songs from the islands people's own unique way of making music that gives praise from the heart—the deepest human expression is not through a foreigner's language and music but through one's mother tongue.

Three of this year's students assisted in checking no less than 8 analyses begun at Wheaton in the classroom. They were also responsible for teaching a course in music notation to the Rotokas people of the North Solomons—not pitches, scales and symbols as we Westerners know them, but based upon musical features the Rotokas people themselves use. The course was held in a native village and was warmly appreciated. The students' final project involved collecting songs from the mainland of Papua New Guinea for next year's class to analyze.

It was especially refreshing to learn that the Baining people, whose songs were collected last year, had since then composed at least 10 new songs expressing their Christian faith.
As an active member of an interdisciplinary project called ODMT (Osaka Daigaku Minami Taiheiyod Koryo Keikaku = Research and Exchange Program of Osaka University with the South Pacific Region), I have been engaged in the following activities:

1) 1982 April - May; preliminary survey trip, in which I, representing the whole university, visited institutions and individuals in Micronesia, Polynesia and Melanesia in an attempt to set forth appropriate objectives of the project particularly in favor of the demands of the peoples of Oceania. As a result, I was successful in assigning musicology a place integral to the whole project.

2) 1984 May; organizing a colloquium "Papua New Guinea and Japan: toward a better relationship through academic programs" (including participants from the University of Papua New Guinea).

3) 1985 April; organizing a colloquium "Traditionalism and modernism in South Pacific societies" (including a participant from the University of the South Pacific).

4) 1985 November - December; an ethnomusicological fieldwork "Documentation of various forms of sonic communication among the Mali, Bisis and Chambri (East Sepik Province, Papua New Guinea)" as a subdivision of the project consisting of ten teams. The team comprised of four members; YAMAGUCHI Osamu, FUJITA Takanori (graduate student in ethnomusicology at Osaka University), Pius J. WASI and Thomas WAEKI (both, students in music, National Arts School, Papua New Guinea). In making decisions as to the area(s) to be studied as well as the co-researchers to be involved in, the suggestions provided by the Institute of Papua New Guinea Studies (especially by Don NILES of its Music Department) were taken into consideration. The team was divided into two: 1) YAMAGUCHI and WAEKI, who stayed among the Mali of the Bisis language group -- as a result of this research with the uncontacted group, the Mali is now understood as above-mentioned rather than the Mali and the Bisis forming different language groups: and 2) FUJITA and WASI, who stayed among the Dogwi of the Bisis language group (often simply referred to as the Bisis) and among the Chambri. Duplication of the audio and video tapes has been submitted to the Institute; the field documentation to accompany the tapes and photos are in the process of editing into the computerized data-base at Osaka University.

5) 1985 June; editing the first publication of the research results directed to the Japanese public "Fresh lights from the south" (Tokyo: Kodansha), which consists mainly of color photos taken by the members of the ten teams as well as of essays by the team leaders; the title of the essay by YAMAGUCHI "People, things, sounds, and music: a sonic culture in East Sepik Province, Papua New Guinea" (in Japanese).

6) 1985 July; organizing an international symposium "Fresh lights from the south: results and prospect of the joint researches" (including participants from Australia, Fiji, Indonesia and Papua New Guinea).

A series of publications and lectures have been and will be undertaken not only for the Japanese public but also for the benefit of the peoples of Oceania and Indonesia, although it may take some time before we attain this objective.
Some Publications of Possible interest:

VAN ARSDALE, Kathleen O.
(Note: This entry submitted by Peter Crowe who offers the following comments: this is a minor thesis based on a mere 12 days of fieldwork in 1979, and relying on the extensive anthropological researches of Dr. Peter Van Arsdale, the author's husband, in 1973-74. It is a first work on an ethnomusicologically unknown region, and for that novelty alone has importance.)

HAMNETT, Judith D. (comp.)
(Note: Descriptions of the 658 films and videocassettes—all considered to be instructional—are basically from the suppliers' catalogues. BBS wonders if there is enough interest among members of our Study Group to attempt to share annotations and evaluations of and music-dance components by those who may have seen the films?)

Address Changes:

Dorothy Sara LEE
Carol E. ROBERTSON

(Temporary Change)
Dr. Margaret J. Kartomi

PLEASE RETURN THE QUESTIONNAIRE and send items of interest to:
Barbara B. Smith
Music Department
University of Hawaii at Manoa
2411 Dole Street
Honolulu, HI 96822
USA
ICTM Study Group on Music of Oceania  
QUESTIONNAIRE FOR CIRCULAR NO. 8

Please fill in and return before 1 February 1987 to:
   Barbara B. Smith
   Music Department
   University of Hawaii at Manoa
   2411 Dole St.
   Honolulu, HI 95822
   USA

Of the suggested topics for collective work by our study group, I would prefer:
   ___(a) Transmission of Culture in (and/or through) the Performing Arts
   or
   ___(b) Patronage in the Performing Arts
   or
   ___(c) a subject not proposed, namely:______________________________

Comments are welcome (whether to argue or elaborate or whatever):

For advance purposes (not requiring a firm commitment) I plan to attend the
first ICTM Study Group on Music of Oceania meeting in Victoria, Australia
beginning 3 September 1988:
   yes____  no____  can't say yet____

Name:__________________________
(Address if changed or to be amended: ____________________________)