New Member

We welcome Dr. Cynthia B. Sajnovsky to our Study Group. Please note her address on page 3 of this Circular and add it to the list of members distributed with Circular No. 15.

ICTM Meeting in Schladming, Austria, 23-20 July 1989

So far, only Rosser has expressed the hope that members of our Study Group can get together during this World Conference. Of course, Christensen will attend in his capacity of Secretary General and Trimillos plans to attend in his capacity as member of the Executive Board. If other members do plan to participate/attend and would like to meet informally, I suggest you contact one of these three (I do not plan to attend).

Other Forthcoming Events of Potential Interest to Members

The 4th International Symposium of the Pacific Arts Association is to be held in Honolulu, 6-12 August 1989. (The sponsors are the Honolulu Academy of Arts, Bishop Museum, Office of Hawaiian Affairs, East-West Center, Hawaii Museums Association, Native Hawaiian Culture and Arts Program, Center for Pacific Islands Studies of the University of Hawaii, and Hawaii Loa College.) Reeves (now Helen Reeves Lawrence—congratulations, Helen!) and two other ICTM-SGMO members have expressed interest in an informal gathering with other members of our Study Group who may attend. The conference, titled "Artistic Heritage in a Changing Pacific," is clearly within our sphere of interests—especially the section on "Performing Arts." The other sections are "Role of the Museum in a Changing Pacific" (chaired by Kaeppler), "Visual Arts," and "The Future of Pacific Arts." The section on the performing arts is co-chaired by Moulin and Faustina Rehurer (Director of the Belau Museum). A call for papers appeared some time ago in the PAA newsletter; people who are not members of PAA may also participate. A form provided by Moulin for proposing papers and/or panels in the performing arts section is enclosed. Members with access to FAX are encouraged to use that means of communication for their response (to meet—or at least, to come close to meeting—the stated deadline). Smith will welcome news of our members participation/attendance to arrange such an informal meeting in conjunction with this Symposium.

The 14th Annual Pacific Islands Studies Conference of the University of Hawai'i at Manoa (co-sponsored by the Honolulu Academy of Arts) is currently scheduled for 2-4 November 1989 in Honolulu. The proposed topic is "Images of the Pacific in Film and Video"; the purpose is to critically examine film and video images of the Pacific and the impact these images have had in the Pacific and beyond. The Center for Pacific Island Studies is updating its 1986 Guide to Films about the Pacific Islands to accompany the conference. Information on new films/videos (and/or corrections to the 1986 version) will be appreciated. Write to: the Center for Pacific Islands Studies, University of Hawai'i at Manoa, 1890 East-West Road, Moore Hall 215, Honolulu, Hawai'i 96822 USA. Also you are welcome to inform Smith if you plan to attend this conference and would like an informal meeting of our members to be arranged.

CORAIL (Coordination pour l'Océanie des Recherches sur les Arts, les Idées et les Litteratures) will hold a multidisciplinary colloquium in Noumea, 2-3 November 1989. For information, write: Dr. Francine Tolron, 3, Rue Charbonнеaux, Noumea, New Caledonia.
Follow-up of Our Meeting at Deakin University

Abstracts of the papers by Lawrence and Rossen are included on the last page of this Circular.

News of Members

Kaeppler has reviewed the several events that involved members of our Study Group that took place in Australia in August-September 1989 for the PAA Newsletter.

Kelsey has been designated a candidate in the Fulbright-Hays Doctoral Dissertation Research Abroad Program. Congratulations! The proposed dissertation title is "An Insider-Outsider Assessment of the Cycle of Music Performances During One Year in a Papua New Guinean Village." The field work will be undertaken in coordination with the Institute of Papua New Guinea Studies.


Lawrence, following suggestions at our Deakin meeting, has written a short paper, 'Guidelines for researchers in the Pacific', which deals with practical aspects but not the ethical side of research, in advance of conducting an extensive survey over the next two years or so.

R. Moyle now holds a regular (his previous position was for a specified period) Lectureship in Ethnomusicology in the School of Music (with 50% commitment to the Department of Anthropology) at The University of Auckland. Congratulations! He has been designated Editor of a forthcoming issue of The World of Music.

Nero convened a symposium and presented the overview paper on art and politics at the February meeting of ASAO in San Antonio, Texas, which included papers on Rotuma and Pohnpei. (ASAO will meet in Hawai'i next year. Do any members of our Study Group, besides Nero, plan to attend?)

Other News


R. Moyle's Traditional Samoan Music can be ordered from Auckland University Press, University of Auckland, Private Bag, Auckland, New Zealand. The price (postage paid) is NZ$75.00 or US$45.00.
Souvenir videos of the Fifth Festival of Pacific Arts can be purchased for $A90.00 in BETA or VHS from Murrie Television Pty. Ltd., M.S.O. Box 5483, Townsville QLD 4816 Australia. A festival book called Arts of the Pacific is available for A$10.00 from Patricia Turner, Festival Director, 5th Festival of Pacific Arts., P.O. Box 720, Townsville QLD 4810 Australia. The documentation of the Festival (written report, official film, audio recordings and photographs) will be housed at the National Library in Canberra.

Atlas of Micronesia by Bruce G. Karolle is available from the Micronesian Area Research Center, University of Guam, UOG Station, Mangilao, GUAM 96923 USA. The price (including postage) is US$21.95.

The Anthropology Department at the University of California-Irvine is preparing to conduct cross-cultural studies of intergenerational relationships in Micronesia. Micronesian and Western researchers will collaborate in both research design and field research. For further information write: Dr. Karen Nero, Field Director, Department of Anthropology, University of California, Irvine, CA 92717, USA.

The University of Hawaii Press and the Center for Pacific Islands Studies announce a new scholarly journal, The Contemporary Pacific, to be devoted exclusively to current issues in Melanesia, Micronesia, and Polynesia. Key topics include cultural movements and preservation of culture.

**Typos and Spelling**

Apologies for inverting the sequence of initials for The Asia Pacific Dance Alliance in Circular No. 15. Of course, it should have been APDA.

The spelling of Hawaii/Hawai'i is currently undergoing change (to include the glottal stop). Inconsistencies here (and undoubtedly in future issues) result, at least in part, from following the spelling used in various announcements.

**Membership and Address Update**

Several members included in the list distributed with Circular No. 15 are in arrears with their ICTM dues, but with the hope that they will take immediate steps to become current, their names will be retained here until the next Circular.

Add to present list: Cynthia B. SAJNOVSKY, Ph.D.

From June 1989: use Jane MOULIN's permanent (i.e., Honolulu) address.

Please send items of interest for the next Circular to: Barbara B. Smith, Music Dept., Univ. of Hawaii'i, 2411 Dole St., Honolulu, HI 96822, USA.

P.T.O. for abstracts from Deakin Meeting
POET-SINGERS AND TRANSMISSION ON MUNGIKI, SOLOMON ISLANDS

Jane Mink Rossen

Didactic techniques used by the people of Mungiki for songs and dances will be discussed in this presentation, along with the effects of music festivals upon the repertoire. Poet-singers have always played an important role as the scholars and historicans of their society. In addition to organizing dance performances, men skilled in poetic composition and dancing were leaders in the society as, along with abilities in farming and fishing, these valued skills were significant factors in determining social status.

At the present time, when the local missions still forbid traditional performances of dancing and singing, music festivals provide the main raison d'être for keeping the dances alive. Transmission is affected by this situation in many ways, both positive and negative. When organizing performances for music festivals, the programs planned consist exclusively of dances. The observers at festivals do not understand the heterometric poetry of the local language, and prefer dances with dramatic rhythms. Genres with tranquil dynamics are omitted, such as the song sessions and the dances performed by women, which means that they are neither performed or transmitted and, as the final consequence, are being lost.

Traditional didactic techniques are important today in teaching songs and dances to young men who did not hear performances when they were growing up, but wish to perform at festivals. The concept pungotu, which means 'to practice songs', and the special 'practice melodies' used will be illustrated by tapes of several practice modes. Two different modes are used when teaching the popular huaa mako dance songs: one for the dance movements and another for the words. In 1933 the Templeton Crocker Expedition recorded dance songs that were unrecognizable as such because they were sung in a practice mode in which both melody and rhythm were altered.

CULTURAL TRANSMISSION IN THE PERFORMING ARTS OF POLYNESIA:
THE ROLE OF THE INDIVIDUAL IN GROUP PERFORMANCE

Helen Reeves Lawrence

The purpose of this paper is to investigate the role of the individual in transmitting cultural information concerning music and dance performance within the community, and to examine the ways in which the individual may influence or direct group performance. The examples selected for discussion are from the atoll of Manihiki in the northern Cook Islands, central Polynesia.

On Manihiki, choreographed dance and singing, both accompanied and unaccompanied, are generally undertaken as group activities, and instrumental music is always performed by a group of musicians, its purpose being to accompany dancing or singing.

Broadly speaking, music and dance performances are viewed by Manihiki people as being enjoyable group activities which are essential components of community life. They serve to strengthen cultural identity for it is through music and dance performance that Manihiki people not only maintain and reinforce their own beliefs about the culture but are also able to communicate to outsiders some aspects of their culture which they consider to be characteristically Manihikian. The performance is a demonstrated statement about what it means to be Manihikian and Manihikians take pride in the knowledge that their music and dance is stylistically different from those performed by islanders from the southern group of the Cook Islands.

The outsider, seeing and hearing a practised performance, may be aware of the physical separation of dancers, singers or instrumentalists within the overall group, but he or she is usually unaware of any particular individual performance with the group. On appearance, one may conclude that the individual is therefore unimportant to the final performance or that the individual is only important insofar as he/she is a member of the group.

This, however, is not the case, for the role of the individual is of utmost importance in transmitting and utilising the cultural information required before such a performance may take place. The composer, the choreographer, the drum maker, the costume designer and the leading dancers, singers and instrumentalists, are all individuals without whom the group would not be able to perform as a group.

This paper seeks to demonstrate the significant parts which individuals play and uses, by way of illustration, particular types of unaccompanied song (himene tuki) and drum dance (hupahupa). It traces the ways in which these are learned within the community and, in so doing, presents evidence as to which individuals are being relied upon for the transmission of cultural information.