We welcome four new members: Theodore Kwok, Steven Knopoff, Kevin Salisbury, and J. Lawrence Witzleben. Please add their addresses (on p.3) to the membership list.

The 31st World Conference of ICTM in Hong Kong in July

The interests of our Study Group were well represented at this conference with six papers on Oceania subjects (by Knopoff, Lawrence, Niles, Smith, Stillman and Wild); the panel on the Chinese and their musics in Oceania (with five of the above plus Kwok, Sajnovsky and one non-Study Group member)—(abstracts on p.4); and a Study Group meeting. Presentations on other subjects were made by Christensen, Laade, Simon, Trimillos and Witzleben. Yamaguti attended part of the conference and participated in the Study Group meeting; Kartomi was unable to attend.

The Study Group meeting (open to all conferees) began with further discussion of the panel. It was decided that, although further research on this subject will not be a Study Group project, the data generated for this session should be made available to others, possibly published as 'working papers'; Smith is exploring possibilities for this. After discussing possible interfacing with themes of future conferences, members accepted Simon's invitation to hold a research-oriented Study Group meeting at the Museum fur Volkerkunde in conjunction with the next ICTM conference (Berlin June 1993—exact dates not announced). The Museum holds extensive collections of materials (including sound recordings) from early German expeditions in the Pacific which will be made available to strengthen the historical dimensions of individual research work. Please start making plans to participate. The possibility (and problems of getting living accommodations and meeting place) of a Study Group meeting (two days?) in conjunction with the Festival of Pacific Arts (Rarotonga, 16-27 October 1992) was briefly discussed. Other items briefly discussed were from Thomas (re activities involving islanders' participation in, e.g. compiling biographies and videotaping—Yamaguti commented on camera angles used by Solomon islanders when videotaping, and Lawrence asked about follow-up in training islanders in care and maintenance of equipment); from Crowe (re LATOP); and from Meyers (re definition/boundaries of 'Oceania'—to be looked into by Trimillos). For other announcements and reports on current activities of members present see below. (Thanks to Stillman for taking the notes from which this is abstracted.)

News and Views of Members

Crowe thinks "a deeper level of discussion on what Pacific Ethnomusicology could attempt is needed because: (a) the phase of "territorial surveys" (cf. McLean) is now rounding out, and much of the detail is being filled in with local initiatives (cf. Vanuatu); and (b) there is a lack of problem-oriented cross-regional work. He is to write the entry on Vanuatu for the Garland Encyclopedia of World Music and reports that Jean-Michel Beaudet will do the New Caledonia entry.

Feld received the prestigious J.I.Staley Prize of the School of American Research. Congratulations, Steve! His "Voices of the Rainforest," RYKODISC USA, (1st ed. of PNG music) has sold c.10,000 copies (proceeds benefit the Bosavi people) and will be released in Europe, Asia and the Pacific by September. In 1992, he will return to PNG for research and also teach in the Dept. of Anthropology, University of Sydney.

Laade has completed a 400+ page systematic catalogue of his field recordings collected in Southeast New Britain during fieldwork for the Territorial Survey of Oceanic Musics. He will begin writing up his material upon his return to Europe.
Lawrence's "The Material Culture of Music Performance on Manihiki" was published (pp. 217-232) in Culture and History in the Pacific, Transactions No. 27 of the Finnish Anthropological Society (Suomen Anthropologinen Seura), 1990. She continues to work on her doctoral dissertation and is developing contacts among Polynesians residing in Australia.

McLean's The Structure of Tikopia Music has been published as No. 1 (1991) in Occasional Papers in Pacific Ethnomusicology.

Alice Moyle, the Editor, reports that the papers and proceedings of the ICTM Colloquium, held in Townsville, Australia in 1988 are to be published in the forthcoming Oceania Monograph No. 41. The title is Music and Dance of Aboriginal Australia and the South Pacific: The effects of documentation on the living tradition. The volume was scheduled to be available by August, 1991 from: The Secretary, Oceania Publications, Mackie Building, University of Sydney, NSW 2006 AUSTRALIA. (No price was given.)

Niles is involved in producing a new series of monographs, "Studies in Papua New Guinea Music"—the first already published and two in press. He is also working on identifying and locating historical and early recordings of Papua New Guinea musics. He is now ICTM Liaison officer for PNG.

Sajnovsky is exploring the resources of the Micronesian Research Center on Guam.

Salisbury is interested in discussing text/music interrelationships particularly looking at music structure from a linguistic perspective. (He suggests E-mail: K. Salisbury @aukuni.ac.nz.) [Smith apologizes for the typo of 'mako' as 'moko' in the last Circular.]

Simon is currently working on his Central Highlands material which is 'already historical'; he is compiling a series of 6 compact discs to be released by the end of this year.

Smith continues working on Micronesian musics. She was one of several ICTM Conference participants invited to the Post-Conference Symposium in Guangzhou and when asked to speak there, presented an abbreviation of her introduction to the Hong Kong panel and invited the Chinese scholars to share information, if any, on this subject in the Chinese language.

Stillman was awarded the Ph.D. by Harvard University in June. Her dissertation is titled: "Himene Tahiti: Ethnoscientific and Ethnohistorical Perspectives on Choral Singing and Protestant Hymnody in the Society Islands, French Polynesia." Congratulations, Amy!

Trimillos has been involved in media documentation of Hawaiian music generating c.120 hours of interviews and a one-hour television documentary entitled "Ku'u Home" that was aired in Honolulu. The booklet accompanying the cassette Na Mele Paniolo—Hawaiian Cowboy Songs has been revised.

Wild has become interested in contemporary forms of Australian Aboriginal musics; he is currently collecting commercially-produced cassettes of contemporary musics, and studying the development of media. He presented a short form of his Hong Kong paper in Guangzhou.

Witzleben is interested in traditional instrumental and vocal styles of Hawai'i.
Yamaguti has been involved with SIMS 1991, the Proceedings of which have just been published. He plans to begin surveying historical sources on Oceanic musics in Japanese and European languages.

Other News

The Australian Institute of Aboriginal Studies has been renamed as The Australian Institute of Aboriginal and Torres Strait Islander Studies.

Jon Jonassen's article, "'Atu,' Composing For The Modern Context" appears in Pacific Arts No. 3, January 1991.

PEACESAT, the teleconferencing service through which many discussions on Oceanic musics were held in the 1970s, is now back in operation.

Obituary

We regret to announce the death of Zaneta Ho'oululahui Richards (a.k.a. Cambra), Hawaiian chanter, teacher and scholar, who died of cancer in July. Study Group members are probably familiar with her contributions to The New Grove.

Addresses

Theodore KWOK

Kevin SALISBURY

Steven KNOPOFF

J. Lawrence WITZLEBEN

Responses Requested

To help in making plans for a future Study Group meeting, please send Smith, as soon as possible, a preliminary indication of your interest in and the likelihood of your attending a Study Group meeting held in conjunction with:

(a) The Festival of Pacific Arts in Rarotonga (1992)
(b) the next ICTM Conference in Berlin (1993).

FAX Number

The Music Department of the University of Hawai'i at Manoa now has a fax number through which Smith can be reached; however, because she is retired, it should be used only in case of emergency or great urgency. The FAX No. is: 808/956-9657.

For Next Circular, please send your responses to potential participation in future Study Group meetings and news and other information for the next Circular to Barbara B. Smith, Music Department, University of Hawai'i at Manoa, Honolulu, HI 96822 USA.
The Internationalization of Australian Aboriginal Music and Dance

Stephen Wild, Australian Institute of Studies, Australia

In recent years traditional and popular genres of music and dance have acquired international currency. It is becoming increasingly difficult to identify particular items as belonging especially to one tradition or another as they are exchanged across former cultural boundaries, influencing and being influenced by the receiving cultures. Although the phenomenon of intercultural influence is not new, the physical and cultural distances traversed is probably unprecedented. Traditional and popular styles are losing their geographical provenance and becoming internationalized.

The didjeridu is universally known and played as an Aboriginal musical instrument. In Australia it has become a universal symbol of Aboriginality. Yet only since World War II has the didjeridu been played or even known much outside a narrow strip across the north coast of Australia. The musical and extra-musical contexts have also been radically expanded.

Toome Staui Islands, Australia's other indigenous people, combined elements of traditional music, European church hymns and modern Polynesian music to produce what became known as 'Island music'. The original 'traditional' music virtually disappeared in the nineteenth century. 'Island dance' is a similar mixture of influences.

Today Aboriginal music and dance range from that which has probably changed little in the 200 years since European settlement of Australia began, to urban rock music. Traditional or urban rock music is made by Aborigines, played by Aborigines, expresses Aboriginal experience, and is intended primarily for an Aboriginal audience. There is interesting music and dance in between these two extremes, as the fusion of traditional and international contemporary styles created by the Aboriginal Islander Dancer Theatre and the fusion between traditional central Australian music and Western music created by the Centre for Aboriginal Studies in Music at Adelaide. The most common international musical styles adopted by Aborigines are country music and gospel, in which there are composition traditions of several generations. Reaching back to the nineteenth century is an Aboriginal tradition of the Australian bush ballad and bush dance carried from the English and Irish folk traditions by early European settlers to Australia.

In the last decade or so the process of internationalization of Aboriginal music and dance has extended to international marketing. This latest aspect of internationalization is likely to put significant pressure on more traditional musicians and dancers to modify and package their repertoires to conform to the requirements of the international market place. The extent to which Aboriginal music and dance can be presented in the international areas and still retain traditional qualities is an important and difficult issue.

CHRISTIAN HYMNODY IN OCEANIA

Chair: Stephen Wild

Prolegomenon to a Comparative Investigation of Protestant Hymnody in Polynesia

Amy K. Stillman, Harvard University, USA

Christian hymn-singing plays an important role in the daily life of Polynesian societies, and Protestant hymnody is widely acknowledged as a major historical influence on present-day Westernized music genres. However, both the contemporary practice and the historical foundations of Protestant hymnody in Polynesia remain little-documented. An understanding of the nature of Protestant hymnody and the origins of its repertory is urgently needed in order to advance historical studies of music in this region.

Contemporary performance traditions of hymnody differ from one island group to another, even in areas evangelized by the same missionary society. Some differences can be attributed to musical strategies pursued by missionaries, while other differences resulted from reformulations of musical materials by the islanders themselves.

In this paper I propose to survey musical aspects of Protestant evangelization in Polynesia, and point out directions for future research on this topic.

POLYNESIAN HYMNOLOGY IN POLYNESIA

Chair: Don Niles, Institute of Papua New Guinea Studies

The Internationalization of Polynesian Hymnody

Don Niles, Institute of Papua New Guinea Studies

At the end of the nineteenth century, Christian evangelism brought missionaries to Papua New Guinea. Along the southern coast of the country, London Missionary Society workers banned many forms of traditional music and dance. Many of the LMS missionaries were from parts of Polynesia – especially Cook Islands, Samoa, Niue, etc. As a way of introducing Bible stories and providing a substitute for banned traditional expression, they introduced Polynesian-style hymns, today called 'poveta aonola' ('prophet songs') in the Melanesian language, spoken around the capital, Port Moresby.

The introduction of poveta aonola popularly attributed to a Raratongan (Cook Islands) missionary named Ruokoa (1846-1903). Today such songs are a vital part of church life, a key component of church creativity, and an important inspiration for contemporary secular forms, especially stringband music.

This paper will examine the origins of poveta aonola through oral and written accounts, its place in Christian ritual, the geographic distribution of such forms, musical structure, and the transformation of a Bible story to a proveta text. Contrasts will also be drawn with the more conventional four-part homophonic hymns called aonola.

PANEL

The Chinese and Their Music in the Pacific

A Panel Organized by

The Study Group 'Music of Oceania'

Co-Chairs: Margaret Kartomi and Barbara Smith

This panel will focus on a largely neglected component of the music in the contemporary Pacific. It will survey: (a) the presence and kinds of Chinese music and dance in various parts of Oceania and Southeast Asia, and what from what parts of China they were introduced, changes in them since their introduction, and who performs and who enjoys hearing and watching them today; and (b) what kinds of music and dance residents of Chinese and Polynesian ancestry perform and what kinds they listen to and watch. It will also consider past and present effects of some aspects of Chinese identity on the viability of Chinese performing arts in these islands.

Participants and their topics (in order of presentation): Barbara Smith, overview; Theodore Kwok, Hawaii; Amy Stillman, Tahiti; Cynthia Sajnovsky, Guam; Don Niles, Papua New Guinea; Helena Lawrence and Stephen Wild, Australia; Kyle Heide, Philippines, Margaret Kartomi, Indonesia.