ICTM Study Group on Musics of Oceania
Circular No. 41

We welcome new member Birgit Druppel. See address below.

Report of the 24 August 1999 SGMO Business Meeting

The following members were present: Charles, Druppel, Flores, Kaepler, Konishi, Kurokawa, Lawrence, Moulin, Niles, Seyama, Simon, Smith, Stillman, Suwa, Wild, Witzleben, Yamada, Yamaguti.

1. The report of our last (1995) business meeting was read (from Circular No. 33).

2. Smith reported on the 19 August meeting of SG chairs, called by Study-Group Coordinator, Tilman Seebass, to inform the SG chairs of some policies set by the Board of Directors and his aims for the future.
   a. Seebass is interested in greater visibility for the study groups and encourages publication (he was pleased that some papers from our Hong Kong-1991 panel had been translated to Chinese and published in a scholarly journal in China).
   b. The new ICTM website for all study groups, http://ictm.cjb.net, is also accessible via Columbia University or Innsbruck University. Its purpose is to distribute knowledge of SG activities to the general public as widely as possible, but should not duplicate what is published in the ICTM BULLETIN. He proposed that postings (10-15 lines long) include a mission statement, when founded and number of members, and an updatable slot for circulars/newsletters or whatever the group wants to disseminate to the public-at-large about its activities (but activities of other bodies, even if of interest to study-group members, cannot be posted). It should not be used as a forum. Regarding posting the number of members, Smith noted that there are times when it is impossible to know the correct 'official' number of SGMO members because, though she keeps up-to-date on newly joining members, when one fails to pay ICTM dues and automatically loses SG membership, there is a delay in her learning about it.
   c. A SG is not permitted to organize an ICTM World Conference session of papers or a panel without submitting a proposal for it to the Program Committee for review/acceptance; however it may hold a business meeting or a 'working session' (for informal discussion). A SG is free to determine the content for its separate meetings (such as SGMO's meeting on 26 August).
   d. A person who is not a member of ICTM but whose expertise is relevant to the SG's activities at a particular meeting may be invited to participate as a 'guest', but not for more than two occasions; anyone interested in further participation should join ICTM.
   e. Tilman wants to coordinate memberships of all study groups for statistical purposes, noting that some SG members' research specialties (as stated in the ICTM DIRECTORY) do not match those of the SG.
   f. Suggestions for themes for the next World Conference will be welcomed by the Program Committee.
   g. The remainder of the meeting was devoted to discussion, the most significant to the SGMO being copyright, privacy, etc. in website postings. No Specific guidelines emerged from the discussion. (Smith reported that, of the SGMO members who had responded to a recent questionnaire, by a margin of more than 3 to 1, they preferred that information about their publications be disseminated by e-mail to the study group rather than posted on the web.)

3. The mission statement that Smith was asked to submit for web posting in advance of this meeting (and without time to consult with the SGMO membership) was circulated, discussed and, in general, approved. As updated to include the 1999 meeting, it has been re-submitted to read as follows:
The Study Group on Musics of Oceania is an informal association of scholars within the ICTM who share interests in the study of the musics of Oceania. They meet when opportunities arise to discuss their research, and periodically exchange information through an internal newsletter. At present, there are no dues or formal qualifications to join the group beyond significant interest in Oceania. Special meetings have been held in Australia in 1988 and 1995, Germany in 1993, and Japan in 1999; and informal gatherings have been held on other occasions such as at the Pacific Festival of Arts in Tahiti in 1985, Townsville in 1988, Rarotonga in 1992, and Samoa in 1996.

Also, Stephen Wild's name and address as Chair-Elect have been added for long-term posting, and a brief description of our 26 August sent for short-term posting.

Suggestions/criticisms may be sent to Smith for circulation to the entire SGMO membership.

4. Stillman explained the general nature of the discography/videography proposed as a SGMO project. It was accepted in principle and scheduled for discussion of format, etc. at the 26 August meeting.

5. Wild extended an invitation to the SGMO to meet in Canberra in September 2001 in conjunction with a major celebration of the 40th anniversary of IATSIS and the Institute's moving into a new building. For the IATSIS celebration, there will be activities such as Indigenous performances, exhibitions and cultural tours. The SGMO is one of several scholarly organizations being invited to hold meetings in conjunction with the anniversary events. The invitation was accepted with enthusiasm. (Precise dates, etc. will be circulated as they become available.)

6. With Kaeppler acting as Chair, Wild was elected by acclaim to a new position, Chair-Elect. He will become Chair at the meeting in 2001.

7. Other matters were postponed until the 26 August meeting so Charles (who was to depart Hiroshima immediately because of a family emergency at home) could present his report on recent musical developments in Palau (Belau).

Report of the 26 August SGMO Meeting

The meeting, condensed to one day to avoid conflict with many of the members' homeward flight schedules, was held in a meeting room of the Hotel Hokke Club with refreshments for mid-morning and mid-afternoon breaks provided by members (mostly those of the host country) and a fine concluding dinner arranged by Seyama at a nearby restaurant. Preliminary arrangements were expertly handled by Yamada. High quality special presentations and extensive perceptive discussion in a friendly atmosphere resulted in a memorable meeting.

The following members were present: Druppel, Flores, Kaeppler, Konishi, Korokawa, Lawrence, Niles, Seyama, Simon, Smith, Stillman, Tai, Wild, Yamada.

The meeting began with each member in turn briefly reporting their recent and/or forthcoming work in Oceanic music and dance, and sharing information on recent activities of other scholars and scholarly organizations with interests related to ours. The significance to the field of the volume on Australia and the Pacific Islands (1998) in The Garland Encyclopedia of World Music was discussed (including that, at the insistence of Kaeppler who was dismayed by the poor quality of photo
reproductions, the publisher had trashed all copies of the first printing not already distributed--to contributors, series subscribers, reviewers and for sale--and had issued a second printing with good quality photo reproduction).

Addressing the theme of new video resources, Lawrence screened portions of a reissue on video of one of the earliest documentary films from the South Pacific, and Wild portions of a recent ceremony. Members discussed and compared them, noting what these resources can contribute to knowledge about the performances and the impact of the filming (choice of what is filmed, camera angles, etc.) on how an event is perceived and understood. Later, some short video clips of stick dances of Okinawa and Yap were screened and discussed. Though some stick-beating patterns were found to be similar, other differences in other aspects make cultural borrowing seem quite unlikely. There was a general consensus that there has been too little cross-cultural analysis of stick dances--and of stick dances and martial arts--and that more such study is needed.

The range of contents and formatting of the data for the website discography/videography was discussed in detail. (See separate heading below for Stillman's post-meeting report, guidelines for contributors, draft for website posting, and request for input.)

Konishi reported on the YADAM project for music and dance of Yap, and Flores on recent findings and her analysis of the Chamorro kantan chamorrita. Tai reported on the planning of "WASSHOI! 2000"--The UNESCO World Performing Arts Festival for the UN International Year for the Culture of Peace--to be held in Sakai and Osaka in July (see below under heading for future festivals). The information then available on the Pacific Festival of Arts scheduled for New Caledonia, 23 October - 3 November 2000, was shared (see below for post-meeting information from Ammann).

It was agreed that what had been announced as one theme for this meeting, Research in the Next Millennium, for which we had too little time to discuss adequately, will be a major theme of the meeting in Canberra in 2001. Wild welcomes additional suggestions from members.

The New SGMO Project for Web Posting (submitted by Stillman)--Please Study and Send Feedback to Stillman at: <akstill@umich.edu> or fax: 1-734-665-5461 or snailmail: 2845 Whippoorwill Ln. Ann Arbor, MI 48103, USA

Oceania Music and Dance: Sound Recordings, Film/Video Recordings, and Multimedia CD-ROMS.

REPORT

At the business meeting of the ICTM SGMO held during the 35th World Congress of the ICTM in Hiroshima on August 24,1999, members voted to undertake the compilation of a discography, film/videography and list of multimedia resources on Oceanic music and dance, as a Study Group project. Amy K. Stillman volunteered to coordinate the project and to set up and maintain the compilation on a website at the University of Michigan; Stillman's offer was accepted by SGMO.

The purpose of this project is twofold. First, it is intended to document the production of resources available on music and dance traditions of indigenous peoples of Oceania (including the Pacific Islands, New Zealand, and Australia).
Second, the availability of the compilation on a website is intended to promote awareness among ethnomusicologists and music fans, especially outside Oceania, of sound, moving-image and multimedia resources available on Oceanic music and dance traditions. While some resources are currently available through international distribution channels, most are overwhelmingly local productions marketed primarily for local consumption. This project thus draws upon the familiarity and expertise of SGMO members to bring these resources to wider attention.

SGMO members in good standing are asked to contribute entries from your areas of expertise and/or interest. Especially crucial will be the submission of information on local products and producers. Members are asked to submit contributions to Stillman via email: akstill@umich.edu While email is preferred as it eliminates the need to rekey information, members without convenient email access may also fax to Stillman at 734-665-5461 in the United States, or mail to: Amy K. Stillman, 2845 Whippoorwill Ln., Ann Arbor, MI 48103.

The compilation will be selective, reflecting the discretion of contributors. It will also include brief annotations that may be evaluative, or at least describe the range of contents (e.g., presence or absence of liner notes, etc.). The website is organized in three sections: a discography, a film/videography, and a list of multimedia resources. Within each section, entries are organized by geographic area.

GUIDELINES FOR CONTRIBUTORS

1. Items must be commercially available. We are not including unpublished items in archival collections at this time.

2. Please use the following format for citations:
   Title [underlined], performed by <name of artist>. Record company, catalog number [date, or n.d. if no date is indicated or known]. Format [LP, CD, cassette, film--35mm or 16mm, video--including country format e.g. NTSC, PAL, SECAM, CD-ROM, DVD]

3. Mention in a brief annotation: whether liner notes are included, whether texts and/or translations are included, name of compiler/editor, optional evaluation of content (please be mindful of avoiding even the hint of libel), optional evaluation of sound/visual quality. Although evaluative assessments are optional, they can be helpful to guiding users to resources appropriate to their purposes.

4. Whenever possible, provide contact information for publishers, including: name, address, telephone number, fax number, email address, website address. A separate list of publishers sources will be included on the website.

5. Contributors are asked to suggest geographic area or sub-area designations for items submitted.

6. Items on this list will include those devoted to indigenous peoples' "traditional" music and dance, as well as "hybrid" traditions that reflect indigenous choices in fusing multiple influences.

(continues on next page)
The purpose of this project is to compile and maintain a listing of media resources on music and dance traditions of indigenous peoples in Oceania, including the Pacific Islands, New Zealand, and Australia (and excluding island Southeast Asia). It includes lists of sound recordings, moving-image recordings (i.e., film and video), and multimedia CD-ROM resources. Entries include items produced and marketed locally, as well as resources distributed through wider regional and international channels.

This compilation is a project of the Study Group on the Musics of Oceania (SGMO), a subgroup of the International Council for Traditional Music. All entries are selected by members of the Study Group who have firsthand knowledge of locally-produced resources. In this way, the SGMO is demonstrating--and documenting--the vitality of indigenous musical production throughout this region. This project thus aims to promote awareness among ethnomusicologists and music fans, especially outside Oceania, of sound, moving-image, and multimedia resources available on Oceanic music and dance traditions.

This list is divided into three lists: sound recordings (in a variety of formats including CD, LP, and cassette), film and video recordings, and multimedia CD-ROMS. Within each section, items are arranged by geographic region. Descriptive annotations are provided by Study Group members, who are identified in a separate List of Contributors. Every effort is made to provide contact information for publishers as well.

Resources included here represent both indigenous people's "traditional" music and dance, as well as "hybrids" that reflect indigenous choices in fusing multiple influences.

DISCUSSION AND FEEDBACK REQUESTED

The Introduction to be posted on the website was drafted by Stillman in consultation with Smith. It includes language on one problematic point that was not discussed in Hiroshima, thus your input and feedback is requested before this Introduction is posted on the website.

The issue has to do with the criteria of "indigenous peoples" in the first sentence, and "indigenous peoples' 'traditional' music and dance, as well as 'hybrids' that reflect indigenous choices . . . " in the fourth paragraph. While the discussion in Hiroshima was clear on including the range of "popular" and "worldbeat" musics as well as more "traditional" musics, the discussion did not specifically consider limiting the listing to musical traditions of indigenous peoples in Oceania.

1. Should the group consider limiting the listing initially to music and dance traditions of indigenous peoples of Oceania?
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2. Colleagues from Australia, please help out here: is the term "indigenous" sufficient to reference the aboriginal peoples of Australia, or is the seemingly redundant phrase "indigenous peoples of Oceania and aboriginal Australia" necessary?

3. Whether or not the group decides to retain the criteria of "indigenous peoples", should the listing include resources produced by indigenous peoples who now reside outside of Oceania? (e.g., Samoans in Los Angeles)

4. Should the listing include resources on indigenous music and dance that are produced outside of Oceania by non-indigenous peoples? (e.g., Hawaiian music recorded in Holland by Dutch artists)

5. If the group decides to remove the criteria of "indigenous peoples" and include resources on music and dance within Oceania, should there be some way of distinguishing between resources of indigenous peoples and other [non-indigenous] residents in the area?

Members are asked to consider what uses the listing may serve for various groups of people who visit the list.

Other Past and Future Meetings and Festivals

Nineteen members--over one third of the total membership of the SGMO--contributed in their individual capacities to the ICTM 35th World Conference in Hiroshima. Plenary session papers were presented by Barwick, Marett, and Wild; other papers on Oceanic subjects by Kaeppler, Konishi, Kurokawa, Lawrence, Moulin, Niles, Stillman, and Suwa; Oceania-related sessions were chaired by Smith and Yamaguti (and some of those who presented papers in other sessions); papers on non-Oceanic subjects were presented by Johnson, Seyama, Simon, and Witzleben; Christensen and Yamada were involved in many aspects of the program.

An Austronesian Cultural Festival was held in Taitung, Taiwan, 26 June - 4 July by a consortium of the Aboriginal Taiwanese tribes to celebrate their relationships with peoples of the Pacific. It included performances by Aboriginal groups from Fiji, Guam, Hawai’i, Malaysia (Iban), New Zealand, Palau, and the Solomons.

The International Association for the Study of Popular Music met in Sydney in July. (I apologize for failing to get a precise list of presenters and titles of presentations relevant to music and dance in Oceania.)

The July 1999 meeting of Australian anthropologists included a session "Politics of Dance" with several papers relating to Oceania (information from former member Marshall-Dean, courtesy of Lawrence):
Kalissa Alexeyeff. "Clowning and cross-dressing: The performance of gender and sexuality in the Cook Islands"
Fiona Magowan. "The politics of Yolnyu ritual as spectacle: Renegotiating ancestral embodiment in the interstices between tradition and theatricality"
Rosita Henry. "Dancing into place: The Tjapukai Aboriginal Cultural Park and the Laura Dance Festival"
Julie Lahn. "Dancing with the devil: Conflicting Christianities in Torres Strait"
David Murray. "Haka fracas: The dialectics of identity in a contemporary Maori dance"
Deborah Bird Rose. "Dance and nomadology: A timely engagement with interval. BEAT/SYNCHRONICITY/INTERVAL/RHYTHM"
In October, the people of Rapanui welcomed the arrival of the Polynesian voyaging canoe, Hokule'a--celebrated as the first ship to arrive by non-instrument navigation since the canoes of Hotu Matua--with fine performances of chant and dance.

The 24th Pacific Islands Studies Conference at the University of Hawai'i (20-23 October 1999) with the theme "Out of Oceania: Diaspora, Community, and Identity" included several papers on the performing arts:
Kalisa Alexeyeff. "Tere Pati: The Performance of Cook Islands Sociality"
April Henderson. "Gifted Flows: Netting the Imagery of Hip Hop across the Samoan Diaspora"
Adria Imada. "Hula Queens and Cinderellas: On Tour in the American Empire"
Amy Stillman & Nancy Guy. "Tahitian Dance and its California Diaspora: An Ethnographic Portrait"

The World Festival of Sacred Music--The Americas (the first in the series of a global millennium project initiated by His Holiness the Dalai Lama) took place in Los Angeles, 9-17 October. The opening celebration included a performance by Halau O Kekuhi from Hawai'i together with members of three of its west-coast USA branches. In a later program, 'Voices of Our Ancestors', USA-resident performing groups presented music and dance from Hawai'i, Tahiti, Tonga, Samoa, New Zealand, Cook Islands, Marshall Islands, and Northern Marianas.

The meeting of ASAO (Association for Social Anthropology in Oceania) in Vancouver, B.C. Canada, 16-19 February 2000, will include a 'working session' on "Love Songs of the South Seas." For more information, contact Amy Stillman.

Wasshoi! 2000, World Performing Arts Festival 2000--the official UNESCO program event of The UN International Year for the Culture of Peace--will take place in Sakai and Osaka, Japan, 28 July - 6 August 2000. (To quote from the festival flier: Wasshoi! is a Japanese expression used at festivals to unite the will and emotions of the participants to achieve a common goal.) The extensive preparations include construction of venues appropriate to the performing arts to be presented. From Oceania, groups have been invited from Australia, Fiji, Hawai'i, Kiribati, New Caledonia, Samoa, Tahiti and Tuvalu.

The fifth international conference on Easter Island and the Pacific will be held in Kamuela, Hawai'i, 7-12 August 2000. For further information, contact: Pacific 2000, Easter Island Foundation, PO Box 6774, Los Osos, CA 93412 USA; or e-mail <rapanui@compuserve.com>

The Pacific Festival of Arts/Festival of Pacific Arts is scheduled to be held 23 October - 3 November in New Caledonia. Because of the recent change in status of New Caledonia within the French Republic, government reorganization has delayed detailed planning for the Festival. (See also below under News of Members: Ammann.)

Publications by Members

Vol. 40, No. 2 (1998) of The World of Music contains articles by four members of the SGMO three of which relate to Oceanic musics:
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Raymond Ammann. "How Kanak is Kaneka Music? The Use of Traditional Percussion Instruments in the Modern Music of the Melanesians in New Caledonia"

Karl Neuenfeldt. "Good Vibrations? The 'Curious' Cases of the Didjeridu in Spectacle and Therapy in Australia"

Don Niles. "The Conchshell Band as Preserver of German and Papua New Guinean Lutheran Traditions"

Howard Charles (arr.) "Belau er Kid" (Palau National Anthem) and (Joe Tutii Chilton & Charles, comp.) "In Forward Motion" (1998 Micronesian Games theme song). Cassette recording. (Available from Charles.)

Dorothy Kahananui Gillett (text and notation). The Queen's Songbook. Barbara Smith (ed.). Honolulu: Hui Hanai, 1999. Though intended primarily for use by Hawaiian choral groups, Gillett's essays and notes on Lili'uokalani's songs will be of interest to scholars. Available from Native Books, 1244 North School Street, Honolulu, HI 96817 USA or e-mail <nativebk@lava.net>. Hardbound US$48.00; paperbound US$35.00. Contact Native Books for shipping charges.


News of Members

Ammann, now engaged in a research project in Vanuatu, plans to be in New Caledonia for the Festival and offers the house (of which he is joint owner) a few kilometers from Noumea for SGMO members to meet. He will also provide some advice, etc.

MacKinlay was awarded by Ph.D. in 1998 by the University of Adelaide, after completing her work: "For Our Mother's Song We Sing: Yanyuwa Women Performers and Composers of A-nguyulnguyul." Congratulations, Dr. MacKinlay.

Calls for Papers for Publication

Popular Music and Society seeks papers on musical instruments, especially papers on convergence of technical, cultural and historical frameworks for a special issue. Deadline: 30 June 2000. For further information contact: Steve Waksman, Program in American Studies, 164 Upham Hall, Miami University, Oxford OH 45056 USA.

Paideuma. Mitteilungen zur Kulturkunde seeks articles that will widen its focus to include eastern Indonesia and Oceania. For information on manuscript submission, contact: Dr. Holger Jebens, Managing Editor Paideuma, Liebigstrasse 41, D-60323 Frankfurt am Main, Germany; email: <Paideuma@em.uni-frankfurt.de>

Address

Birgit DRUPPEL

Please send news to Barbara B. Smith, Music Dept., Univ. of Hawaii, 2411 Dole St., Honolulu, HI 96822 USA; email <barbaras@hawaii.edu>. Send comments on the web project to Amy Stillman; and suggestions for themes for 2001 meeting to Stephen Wild.