

Book and Media Reviews

The Contemporary Pacific, Volume 25, Number 2, 417-433
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or tossed in jail when they begin to become too effective at mobilizing support or engaging audiences, especially international onlookers. However, I appreciated the urging of these authors to reframe the violence and exploitation of Indonesian colonialism as a matter of how and why West Papuans continue to pursue merdeka and sovereignty in spite of these conditions.

Both authors are frank about the obvious constraints on long-term, contiguous ethnographic research in West Papua—the fact that foreign researchers are almost never granted formal permits required by the government, for one thing. Nonetheless, neither book can be criticized on the grounds that there are incredible challenges to doing sustained ethnographic research in West Papua. That the field of West Papuan studies could use more in-depth investigations of the everyday lives of West Papuans, either by indigenous scholars, foreign scholars, or in some kind of collaboration, takes nothing away from these excellent contributions. Politics, even when not including the threat of detention or the imprisonment or death of informants, always shapes the kinds of research questions asked and answers pursued.

Both of these books present fascinating contributions to the study of West Papuan freedom dreams, and I hope that as scholars analyze recent events, fresh violence, and new brandings of indigenous organizations as “terrorist” groups, they take seriously the creative insights presented by Kirksey and Rutherford. Two are especially resonant: Massacres do not end the world of merdeka (Kirksey, 54) and,

“Acts of violence, both ordinary and sovereign, always presume an evaluating gaze” (Rutherford, 101).

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Music in Pacific Island Cultures: Experiencing Music, Expressing Culture, by Brian Diettrich, Jane Freeman Moulin, and Michael Webb. New York: Oxford University Press, 2011. ISBN 978-0-1997-3340-8; 224 pages, illustrations, maps, references, index, CD. Paper, US\$29.95.

Music in Pacific Island Cultures consists of over 200 pages of text and, for students and other newcomers to regional acoustic traditions, generously and helpfully includes a CD with forty-nine tracks. It should be noted that this book is another volume in the Global Music Series edited by Bonnie C Wade and Patricia Sheehan Campbell, who have recently done a great deal to bring a heightened appreciation for global musical diversity and change in the form of these readily readable books. Produced as a tool for teachers and students of musics of the world, the Global Music Series consists of some twenty-five volumes. Some of the works focus on theoretical and methodological topics—such as Wade’s *Thinking Musically* (third edition, 2012) and Campbell’s *Teaching Music Globally* (2004)—but most volumes refer to well-defined areas, for example, *Music in Turkey* (Eliot Bates, 2010); *Music in Bali* (Lisa Gold, 2004); and *Music in Central Java* (Benjamin Brinner, 2007). The current volume appears to sit nicely

within both of these traditions. On the website for the series, worksheets with specific questions for each volume can help teachers assess student progress. Tackling the music of a region as culturally variable and diverse as the Pacific in one volume risks superficial treatment and overgeneralizations. Yet the three authors are well-established ethnomusicologists with extensive knowledge of their research areas. They position themselves and their work in a fairly detailed preface, and throughout the volume they present examples from their personal experience. This approach encourages a familiarity and trust between the reader and the authors that will well support students' use of this text.

Interestingly, and significantly contributing a truly "regional" feeling to the whole, the book's overarching structure is not organized in the usual separations of the cultural regions of the Pacific (Melanesia, Polynesia, and Micronesia); instead, the five chapters address topics that chronologically reflect the history and development of Pacific music: diversity in Pacific Island musics, the place of music within colonial experiences, musical expressions of the sacred, the global flow of musical traditions, and the performance and representation of regional identities. Nevertheless, within each of these topical areas, the familiar culture regions return. Dietrich discusses these topics for Micronesia, Moulin for Polynesia, and Webb for Melanesia. Throughout the text, many "activities" encourage the reader to listen to the audio examples on the CD to develop an acoustic understanding of the musical themes presented in the text. The suggested

activities are at various levels—some ask the reader to listen actively and others require readers to perform a modest analysis.

Chapter 1, "Diversity in Pacific Islands Musics," deals with what is generally referred to as the "traditional" music of the Pacific. However, this chapter does not so much provide an introduction to such music as identify a number of facets and concepts that are common features of Pacific Islands music, for instance, the presence of hidden messages in song texts. Chapter 2, "Music and Colonial Experiences," explores musical and choreographic innovations resulting from encounters with colonial powers. Chapter 3, "Musical Expressions of the Sacred," examines the interplay of music and belief systems. Surprisingly, only a few non-Christian musical practices are included. Chapter 4, "Music and Global Flow," addresses further musical developments resulting from contact with foreign cultures. This chapter draws attention to musical styles and instruments that are today considered typical for the Pacific, including stringbands, polyphonic singing, and the ukulele. The final chapter, "Music, Performance, and Representation," looks at presentations of Pacific music for tourists as well as in arts and world music festivals.

The five chapters of the book present selected topics with which the authors are familiar. Importantly, the authors did not set out and do not claim to provide a comprehensive presentation of Pacific music and its history over the last 150 years. Still, as mentioned earlier, it is hard to avoid problematic generalizations when

covering such a culturally diverse area. For instance, men's houses do not exist across all of Melanesia (28), and references to Melanesian dances as multi-art ceremonies (29) might be correct for many or most dances in some regions, but in others (for example, south Vanuatu) this formulation would not be correct. In some passages I felt that further attention could be paid to the ways in which contemporary music and dance are not necessarily tied to colonial experiences (39).

For the most part, however, the authors have avoided erroneous generalizations, and their remarkable efforts succeed in representing the musics of the Pacific Islands in an interesting and well-explained manner. Far from remaining on the surface of the topics, they regularly offer deep insights and well-chosen examples. This volume is a handy and valuable learning tool for scholars of world musics and especially for anyone seeking an excellent foundation for understanding the musical cultures of the Pacific.

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Noho Hewa: The Wrongful Occupation of Hawai'i. Documentary, 81 minutes, DVD, color, 2009. A Kuleana Works Production. Produced and directed by Anne Keala Kelly. Available at <http://www.nohohewa.com>. Rental US\$3.99; purchase personal US\$50.00, institutional US\$249.00.

In her 1997 essay "Writing in Captivity," Native Hawaiian scholar,

poet, and activist Haunani-Kay Trask supported the conviction that "the best art is political" and that art ought to be "unquestionably political and irrevocably beautiful at the same time." As she affirmed the inseparability of art and politics for Hawaiians living under US colonial rule, Trask asserted that the reverse also holds true. The experience of watching—and teaching—filmmaker and journalist Anne Keala Kelly's documentary, *Noho Hewa: The Wrongful Occupation of Hawai'i*, supports Trask's assertion. If "the best art is political," *Noho Hewa* exemplifies how the best forms of political resistance can be unquestionably artistic and irrevocably beautiful at the same time. This makes the independently funded *Noho Hewa*—recipient of the Hawai'i International Film Festival award for best documentary in 2008 and the Prix Spécial du Jury at the Festival International du Film Documentaire Océanien in 2010—a powerful text to teach in classrooms centered on American, Hawai'i, Hawaiian, or Pacific history and politics, as well as in courses more broadly concerned with colonialism or poetics and aesthetics.

As an English professor at the University of Hawai'i, I teach *Noho Hewa* in courses that range from Freshman Composition, to Introduction to Literary Studies, to the graduate-level Theories in Cultural Studies in Asia/Pacific. I regularly include this film because it teaches students important lessons about their location—in Hawai'i, in the Pacific, in the United States—in a way that also allows them to understand the potent interrelations among art, on-the-ground activism, reportage, analysis,