

Book and Media Reviews

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region that is never static and where climate change, tangentially referred to for Banaba and Mota, will surely be a growing arbiter of future patterns of migration and perhaps of non-return. Perhaps in an ideal world, the authors will themselves be mobile and return to query “whatever happened to . . . ?”

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Community Music in Oceania: Many Voices, One Horizon, by Brydie-Leigh Bartleet, Melissa Cain, Diana Tolmie, Anne Power, and Mari Shiobara. 2018. Honolulu: University of Hawai'i Press. ISBN hardback: 978-0-8248-6700-3, vi + 319 pages, figures, index. Hardback, US\$72.00.

Community music making is deeply embedded in societies across the globe. Involving participatory song and instrument playing, comprised of a wide variety of musical genres, and central to public, social events, musics of community are also specific to culture, place, and people. An admittedly broad category, the idea of “community music” poses questions about how it is defined: What is a community and what is its relationship to music?

The eighteen chapters in this new volume offer a varied range of practices deemed community music. Individual authors approach these case studies from the perspectives of music education, music therapy, ethnomusicology, and performance. The editors divide the chapters into three parts, the first about “Main-

taining and Evolving Traditions,” the second, “Broader Social Justice Considerations and Interdisciplinary Intersections,” and the third, “Connecting Community Music to Teaching and Learning Contexts.” The music explored throughout the book includes a wide variety of types, such as: Japanese folk song, Japanese shakuhachi (bamboo flute), digitized historical recordings from Tuvalu, a music festival in Beijing, music in Aotearoa/New Zealand early childhood education, Xinyao music (from Singapore), Catholic Church music in East Timor, bands in Singapore, choirs in Australia, the “Queensland conservatorium saxophone orchestra,” and other interesting examples. Such an assortment of musics necessitates a discussion of how community music is framed within the volume and perhaps in relation to the literature, and yet, the book provides little reflection on what community music means for the project as a whole. The editors state that “this edited volume does not seek to engage in the problematic task of synthesizing these themes in a reductionist manner, but rather aims to produce an intricate and illuminating picture that collectively highlights the diversity of practices, pedagogies, and research currently shaping community music in the Asia Pacific” (9). With only three of the introductory chapter’s nine pages devoted to the book’s framing and with only three sources included in the chapter’s references, readers instead would have benefitted from a grounding in and guidance to what is intended by the term “community music.” The book’s subtitle, “Many Voices, One Horizon,” hints at an intended sense of cohesion for the

volume, but given the eclectic range of topics and themes, readers will need to do their own work to draw out broader meanings from the volume. Notwithstanding the book's invocation of "one horizon," a view of the horizon is very much conditioned on one's specific orientation, local perspective, and situation.

The essays in the book explore community music across a wide geographical area, including Asia, Australia, and the Pacific. From the outset, readers of *The Contemporary Pacific* might expect a volume entitled *Community Music in Oceania* to emphasize music making within the nations and societies encompassed within the areas of Polynesia, Micronesia, Melanesia, and Australia. In this book, however, Oceania stands in for what might otherwise be called the Asia-Pacific region. Out of seventeen chapters (not including the introduction), four chapters examine music in the Pacific Islands, with a focus on Tuvalu, Fiji, and Aotearoa/New Zealand (including Māori music), another six chapters focus on or link to Australia (two of those on Indigenous Australian musics), and the remaining seven chapters explore case examples in East and Southeast Asia (Japan, China, Singapore, Malaysia, and Taiwan). The introduction (chapter 1) provides few insights into how the book specifically expands knowledge of Oceania or how the term is conceptualized within the project. Curiously, the book's index does not include the term Oceania; however, rather than a sign of its widespread usage throughout the volume, this is a result of its absence. Chapter 1 instead makes reference to the Asia-Pacific region, noting, "We

wrestled with what we meant by 'Asia Pacific' and where we would draw our boundaries (if at all)" (2). The introduction further states that "we settled on the idea that the Asia Pacific could include, but was not limited to, East Asia, South and Southeast Asia, and Oceania" (2). With no further explanation, the title of the book is perplexing. That said, the individual chapters do expand knowledge of communities and musics in Oceania, particularly in Australia and a few Pacific Island examples, and below I select several of these that may be of interest to readers of this journal.

Chapter 3, by Te Oti Rakena, describes a former music digitization project that involved transferring historical cassette recordings of music from Tuvalu through the Archive of Māori and Pacific Music at the University of Auckland. Drawing on ideas of conservation and heritage, the author frames such projects involving sound recordings as a form of cross-cultural reciprocity. Chapter 5, by Jennifer Cattermole, explores sigidrigi, a genre of Fijian popular music and a type of music making that is easily understood as community based. Cattermole describes different modes of musical learning and teaching music in Fiji, with a focus on learning "by doing it" (62). In Chapter 7, Karyn Paringatai helpfully discusses pedagogies involving Māori music, with a focus on waiata (song) and haka (posture dance), their transformation over time through colonization, and recent musical learning at the University of Otago. In a well-crafted essay (chapter 10), Julie Rickwood considers the social and political possibilities of community music making by

exploring experiences of reconciliation, exchange, and the “creation of common ground” in Australia (133), with a focus on “The Big Sing in the Desert.” In chapter 11, Anne Power, Brydie-Leigh Bartleet, and Dawn Bennett explore service learning in the arts. This chapter reports on the successes of service programs linked with Indigenous Australian communities. Drawing on Indigenous perspectives of learning, the authors discuss reflections and collaborations that emerged from these arts projects. In chapter 12, David Lines investigates the importance and implications of arts projects in early education and specifically reports on an arts program initiative within three early childhood centers in Auckland. In a thorough and interesting study (chapter 17), Naomi Cooper describes the process of learning within community choirs across Australia, with a focus on visual, aural, and physical techniques used by choir directors.

Space precludes a full overview of the contents of the book, but the additional chapters will spark interest for readers looking to understand the varied relationships between communities and music. This collection of essays demonstrates how music making draws people together, and thus it reflects on the importance of participation in the arts. Having these case studies assembled into one volume provides readers with a glimpse into the dynamic potential of music within societies.

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In the Absence of the Gift: New Forms of Value and Personhood in a Papua New Guinea Community, by Anders Emil Rasmussen. New York: Berghahn, 2015. ISBN hardback: 978-1-78238-781-7; ISBN paper: 978-1-78920-806-1, vii + 199 pages, figures, tables, notes, bibliography, index. Hardback, US\$135.00; paper, US\$34.95.

If Everyone Returned, the Island Would Sink: Urbanisation and Migration in Vanuatu, by Kirstie Petrou. New York: Berghahn, 2020. ISBN hardback: 978-1-78920-621-0, vii + 204 pages, figures, tables, notes, bibliography, index. US\$120.

During 1987, when living in a Chambri settlement within the town of Wewak (Papua New Guinea, East Sepik Province), we conversed with a university-educated accountant based in Port Moresby. We asked him how, as a successful migrant, he managed his relationships with those of his Chambri kin still intimately tied to their home villages. John said that he rarely visited his kin at home or in Wewak, seeking to avoid their myriad requests for money and other forms of assistance. Yet, periodically he did return—in this instance, to augment his niece’s first Communion celebration. On arrival, he held an all-night beer party for the older men of Chambri Camp, all loosely defined as relatives. John began by thanking them for the help that enabled him to become a success. Accepting his thanks, they congratulated him for showing appropriate deference to his seniors with his “little present” of beer—taken as a placeholder for further expressions of