Music in Pacific Island Cultures

Instructor’s Manual by Sarah H. Watts, Ph.D.

Chapter 2

Music and Colonial Experiences

(1) S, C/U  
Artifacts of Colonial Musical Influence

The authors launch Chapter 2 with a story of Chuukese musical performance, including a rendition of “My Country Tis of Thee” performed with a Chuukese text (Listen to Track 15). The use of this piece of music is indicative of a colonial past, a history touched by the cultural influences of outsiders. In order to further investigate colonial influences in Pacific Island cultures, learn to sing the Hawaiian pule, “E Ke Akua” and examine it as another possible musical representation of colonialism. See notation and Hawaiian text in Resource 2.1.

(2) S, C/U  
Myriad Influences

The authors share a quote from the missionary, Bollig, a German Catholic who lived and worked in Chuuk. Regarding the myriad musical influences manifested in Chuukese music, Bollig stated, “new, locally invented songs constantly appear among the Truk [Chuuk] people [. . .] The material for the melodies of new songs comes from all sides. Profane German songs, church songs, sailors’ songs, Japanese soldiers’ songs must yield scraps for the newborn” (p. 41-42). Using Bollig’s observations of the multifaceted influences and inspirations in Chuukese music, craft your own quotation that describes the myriad influences in your own musical engagement.

(3) AA  
Marching as Musical Movement

For many decades, Micronesians have been incorporating marching into their music performance vocabulary. In order to further explore marching as a musical movement endeavor, create an idea web that highlights uses of marching as musical movement in various settings. Use Resource 2.2 as a template.

(4) S, C/U  
Originality?
Chapter 2 discusses how Micronesians have incorporated music from all over the globe into their own meaningful musical expressions. This appropriating and this mingling of various musical influences begs the question: Is there any truly original musical expression? Think/Pair/Square/Share. (That is, contemplate the question individually, share ideas with one partner, share ideas in groups of four, and culminate in sharing with the entire class.)

(5) AA
Under Colonial Rule

Chapter 2 draws attention to musical expressions of the Pacific Island region and the relationship of those expressions to colonial influences. Conduct a brief research project that seeks to answer the following question: How does music function for peoples under colonial rule? Start your research in the Pacific Island region and then branch out — can you draw any comparisons with Pacific Islander experience?

(6) AA
Journal Entry

Imagine yourself in the region of Melanesia during the time of the Pacific War. Use various resources to craft a journal entry from the viewpoint of a Melanesian individual detailing your life experiences.

(7) S, C/U
Exposition or Exploitation?

On page 50 of the text, the authors describe ethnologist Richard Parkinson’s efforts to bring a contingent of Tolai individuals to the Berlin Colonial Exhibition. Was this a noble effort to inform the world of a rich cultural enclave or an opportunity to exploit indigenous culture? Explore your thoughts through a dialogic journal (See Resource 2.3).

(8) E, S
Celebrations

Create and illustrate a trifold brochure advertising Tahiti’s celebration of the Fête Nationale every July. Be sure to include information about the origins of the festival and how the festival is celebrated in uniquely Tahitian ways.

(9) S, C/U
To Sing

In Tahiti, the term *himene* carries the dual meaning of both “song” and “to sing.” Discuss the social and cultural implications of this multifaceted term.

(10) S, C/U
Gender Roles

The authors write that “socially constructed ideas of performance consider drumming a male activity in Tahiti. Consequently, few girls even show an interest in drumming [. . .] to date there is not one professional female drummer” (p. 67). Explore how socially constructed ideas of
gender and instrumental performance are present in contemporary Western musical cultures. Are flutes for girls and trumpets for boys? What gender lines exist, and are they being broken down? Investigate this phenomenon by surveying five friends and compiling a report of your findings.

(11) AA
Different Dances II

Continue your exploration of different manifestations of Pacific Island dance through a three-pronged comparison of Polynesian *hula*, Melanesian *tubuan*, and Tahitian *ote’a*. Use Resource 2.4 to guide your comparison.

http://www.youtube.com/watch?v=ngUCHEVN8ZY

http://www.folkways.si.edu/video/asia_pacific.aspx

http://www.youtube.com/watch?v=2QahgraRrYs
Resource 2.1

Artifacts of Colonial Musical Influence

“E Ke Akua”

Traditional Hawaiian *Pule*
Resource 2.2

Marching as Musical Movement

For many decades, Micronesians have been incorporating marching into their music performance vocabulary. In order to further explore marching as a musical movement endeavor, complete the idea web that highlights uses of marching as musical movement in various settings.
Resource 2.3

Exposition or Exploitation?

On page 50 of the text, the authors describe ethnologist Richard Parkinson’s efforts to bring a contingent of Tolai individuals to the Berlin Colonial Exhibition. Was this a noble effort to inform the world of a rich cultural enclave or an opportunity to exploit indigenous culture? Explore your thoughts through a dialogic journal, considering both sides of the situation.

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<tr>
<th>Exposition?</th>
<th>Exploitation?</th>
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Name ________________________________

Resource 2.4
Continue your exploration of different manifestations of Pacific Island dance through a three-pronged comparison of Polynesian *hula*, Melanesian *tubuan*, and Tahitian *‘ote’a*. Use the following diagram to guide your comparison.