
Introduction

Engaging the Visual in Dance and Music

Brian Diettrich and Kendra Stepputat

Young women standing in parallel rows gently turn their wrists inward. Smiling toward the audience, some follow their choreographed gestures with a spontaneous tilt of their heads to the side, the quick movement accentuated by the white feathers in their hair. Beside them, men take part with more vigorous actions as they turn and step in time with knees bent. The attire of the performers marks them of place and people, with skin anointed in fragrant coconut oil, and their voices reverberating with song in structured harmonies. The sung and danced lyrics – their ‘poetry in motion’ – make links between the ancestral past and present-day contexts of community. Spectators watch, some in novel admiration, and others with a watchful gaze of past knowledge and experience. This includes those who have learned the dance and those who can speak and write its history. Drawing meaning from dance offers many perspectives, the seen and unseen in an amalgamation of the senses, but with a broader acknowledgement of people, place, identity and global flow. These visions reflect back on our own experiences as embedded in the cultural movements around us.

‘Seeing is believing’, so the old saying goes. But seeing is never final; instead, it is a fluid domain of social meaning. We therefore reiterate the equally relevant saying, ‘don’t judge a book by its cover’ (Walker and Chaplin 1997: 16). The physical act of vision is only one domain of seeing. Vision also encompasses a broader palate of knowing, questioning, perception and reflection. The chapters in this book explore a diverse range of visual understandings of dance and music in diverse contexts, just as they engage closely with the work of Adrienne Lois Kaeppler, one of the foremost scholars of Pacific dance and art. The specific context above that opens this chapter extends from imagery of Tongan dance performances, watched and discussed between Adrienne Kaeppler and Brian Diettrich at the Twelfth Festival of Pacific Arts, held on Guam in May 2016

(Figure 0.1.). The movements of the Tongan dancers in the performance above, as well as the imagery of the observing dance anthropologist, offer an appropriate point of departure to begin this volume, which focuses closely on the visual meanings of dance and music but also on the depth of scholarship crafted over five decades by Adrienne Kaeppler. *Perspectives in Motion* echoes the title of Kaeppler's 1993 book on Tongan dance, *Poetry in Motion*, just as it also references how authors of the present volume have expanded upon Kaeppler's scholarship in new directions over time. With this introduction we foreground our consideration of visual engagements with performance, just as we account for Kaeppler's impact on studies of dance and culture more broadly.

Engaging the Visual

The premise of engaging the visual prompts questions about the study of visual culture and its intersection with dance and music. How do we critically understand the visual in music and dance, and what visual cultural paradigms have scholars deployed for recognized and novel analyses? How might reconsidering visual analyses in music and/or dance offer new forms of insight into cultural practices but also prompt broader conversations about culture and politics, community and agency? Moreover, how might scholars employ new tools and methodologies for reflecting and communicating music and dance practices visually? In order to encompass such an expansive and open scrutiny into these questions,



Figure 0.1. Tongan dancers perform at the Twelfth Festival of Pacific Arts on Guam.
Photograph by Brian Diettrich, May 2016.

this book brings together thirteen case studies on practices of dance and music. The chapters collected here offer a diversity of perspectives as they explore new insights into the meaning of visual culture in dance and music.

The examination of the visual in this book comes within a renewed shift toward the senses across diverse fields of study, within established frameworks and in new emerging pathways (Howles 2003; Le Breton 2017). At one level vision signifies basic perception concerned with the processing of complex phenomena undertaken alongside the other senses. As Walker and Chaplin (1997: 18–19) have noted, perception is complex and multilayered, as they describe with examples of synaesthesia, mental images and afterimages. Seeing as basic perception and observation is intricately tied to knowledge, as Jenks (1995: 1) commented about research in visual studies: ‘looking, seeing and knowing have become perilously intertwined.’ Understanding perception in dance and music has been most fully explored in emerging studies of phenomenology. Drawing on Maurice Merleau-Ponty and Edmund Husserl, Harris Berger (2009: 5), for example, has explored phenomenology for music and dance, to investigate ‘the relationships between the person and the text, performance, practice, or items of expressive culture’. An early approach by Sheets-Johnstone (1979) focused on the perception of what is visible in dance, exploring the differentiation between objects in motion and movement itself. Such questions underscore the importance of experience in performance, and these in turn expand the meaning of how we understand consciousness.

In the study of imagery, a focus on the visual also implies a critical lens toward society and culture. In *Vision and Visuality*, Foster (1988: ix) offered an early differentiation between vision as a ‘physical operation’ and visuality as ‘social fact’ and a ‘discursive determination’. With these important delineations, Foster (ibid.) articulated ‘how we see, how we are able, allowed, or made to see, and how we see this seeing or the unseen therein’. As Walker and Chaplin (1997: 22) subsequently put it, ‘visuality is vision socialized’. In the field of visual anthropology, scholars have maintained long-standing interests in art and objects, photography and film, but this work has increasingly considered ‘the inescapable entanglement of the visual in all areas of life’ (Banks and Ruby 2011: 16). Scholars have also interwoven new methods of critical analysis of visual culture together with new applied and activist research (Pink 2011). This current and expanded critical terrain offers new insights about visual culture across boundaries, transnationally and transculturally (Banks and Ruby 2011; Mirzoeff 2006), and across disciplinary lines. Writing with a node toward geography, for example, Schlottmann (2017: 7495) has examined ‘visual practices of appropriating (spatial) reality and established ways of looking at the world – by society, cultural and social groups, or disciplines’. Sand (2012: 91), commenting from an Art History lens, ‘asks us to look differently at familiar objects but also to turn our gaze on objects resistant to the traditional methods of our discipline’. Such studies offer new applications

of visual modes of engagement that also open new critical terrain with which we expand upon in this volume.

Modernity has taken to heart that to see is to represent, and in turn, representing is a powerful means of seeing the world. From this then we understand that seeing is partial, 'a fracture, a bi-partition, a splitting of the being' as Lacan noted (2002 [1977]: 127) or perhaps a partial truth, to follow Clifford and Marcus (1986). Representation has been a rich area of exploration for visual culture and its theorization. The influential discourses unfolded in the work of Foucault and Lacan offered new understandings and cautions about modes of seeing, through the ocularcentrism of Western modernity (Jenks 1995), to comprehending the power of seeing through such scopic regimes as the panopticon (Foucault 1979). In this way, we are challenged to account for the role of the observer alongside that of the observed. For dance and music, a focus on the visual elements offers a staging ground to explore how performance might reinforce and/or resist such occurrences. Moreover, representation is closely allied to the power of seeing in a broader history of the visualization of music and dance. In early ethnographic projects, for example, the recording of images of Others was a powerful tool of representation alongside sound recording. For example, Pink (2006: 5) has described how the Torres Strait Island Expedition of 1898 – one of the earliest large expeditions to include technology of still and moving images as well as sound – documented and portrayed Indigenous practices with a focus on visualizing dance. From the earliest period of technological development, capturing and displaying the moving body has been central to not only the representation of movement but to critical methodologies of seeing as research. In a scopic agenda intertwined with colonialism and racial ideas of both 'civilized' and 'primitive', scientists sought modes of visual documentary to record and portray 'primitive others' (ibid.). The rise of visual technology alongside the sonic expanded upon earlier efforts in print media and was closely aligned to what Mirzoeff (2002: 474) has called 'visual colonialism'. Deducing from this historical (mis)use of the visual, clearly an awareness and incorporation of different, culturally framed modes of seeing and understanding dancing bodies is needed in contemporary research (also see Schneider 2013).

In contemporary spaces, engaging the visual requires commitments to tracking imagery across performances, media, technology and in new contexts. Writing in 2011, Grau and Veigl (2011: 6) pointedly note that 'never before has the world of images changed so fast'. This changing ground has only accelerated in subsequent years. The analysis of visual culture has inherently moved toward multisensorial modes of description and comparison, long examined in areas such as photography (Edwards 2012, 2015; Lynteris and Stasch 2019) and film (Chion 1994; Jenssen 2005) but also with the cultural saturation of visual production through personal devices such as smartphones (Blaagaard 2013) and of course in social media (Shipley 2015). With the gradual move from formerly specialized

equipment to everyday devices and practices, the continuity of visual production seems everywhere. In this new world of personal media, events of music, dance or theatre take on new lives through virtual imagery and visual experiences. Such new circumstances necessarily require additional perspectives for research. Moreover, as images move and transform across the globe at instantaneous speed and in numerous reconfigurations, they give rise to new questions of representation and ethics in access and consumption, in contexts such as museum exhibits and online events. Grau and Veigl (2011: 1), for example, have commented on ‘the rise of the image as a virtual, spatial image – images that appear capable of changing interactively or even “autonomously” and formulating a lifelike, all-embracing audiovisual and sensory sphere where temporal and spatial parameters can be altered at will’. For Grau and Veigl (*ibid.*: 11), these new frontiers of visual culture prompt a focus on a reformulation of visualization, not merely image creation but now a ‘translation of the invisible into the visible’. All of these formulations of visual culture offer new underlying questions about ‘what images are and what they do, how they function and what effects they have’ (*ibid.*: 6).

Visual Approaches to Dance and Music

Within ethnomusicology, research has historically focused on audible structure and has been closely linked to sound analysis (Titon 2008), and notwithstanding a small number of valuable studies that have explored visual elements of musical practice (Feld 1976; Kaeppler 1996; Killick 2014; Wade 1998). But work in music has also begun to challenge prior sound-centric domains. Predominantly in the field of music cognition, several important publications have focused on the visible aspects of sound-making, manifest in movement by musicians (e.g. Godøy and Leman 2010; Gritten and King 2011; Lesaffre, Maes and Leman 2017; Veroli and Vinay 2018). More recently subsumed under the term choreo-musicology, studies in ethnomusicology have engaged with movement as a visual expression and important aspect of music making (e.g. Clayton 2007; Downey 2002; Mason 2017; Nor and Stepputat 2017; Van Zile 1988). Helena Simonett (2014: 119), referencing earlier periods of work, has stated that the ‘antivisual’ approach to previous studies in ethnomusicology deepened the ‘fragmentation of the sensory experience’ and has its foundations in ‘the long intellectual history of dualistic thinking within Western philosophical and scientific discourses’. This dualism explains the separation of the visual and the auditive in prior ethnomusicological and ethnochoreological research. Working against this dualism, Simonett’s work with Indigenous communities of Mexico asks for more holistic sensorial frameworks for understanding relationships to environment (Simonett 2014; also see Ingold 2011 and Helmreich 2010). In accordance with such ideas, the authors of this volume address the visual in music and dance as a complement to sonic and performative experiences across research methods and within diverse cultural contexts.

Comparable to the auditive focus in ethnomusicology, dance scholarship has placed much more focus on visual elements, often overlooking other sensorial domains. Exceptions include work by Grau (2011) and contributions to the ethnochoreology symposium dedicated to the topic of ‘dance and the senses’ (Stepputat 2017). Hannah (1979: 75), in exploring the communicatory aspect and arguing for dance as ‘a whole complex of communication symbols’, noted how ‘even without being extraordinary, motion has the strongest visual appeal to attention’. Not surprisingly, dance being primarily a visual art, a great deal of the methods in dance research have focused on the gathering of visual data of human movement, whether through notation, recording or emerging technologies (Hutchinson Guest 1998; Sparti and Van Zile 2011). These efforts at capturing a performance have underscored the importance of temporality in dance research.

The visual communication of dance is dependent on time and thus of fleeting quality. Buckland (1999: 6) noted the resulting and inherent ‘difficulties of textualization’ stemming from the ‘ephemerality of dancing’. Such features are also inherent in performance more broadly, which inspired Phelan (1993: 146) to state that ‘performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations: once it does so it becomes something other than performance’. And while Phelan saw disappearance, and thus invisibility, as a fundamental quality of performance, much dance research has invested instead in visualizations, in modes of capturing and preserving imagery, as a means of interpretation, but also in projects of preservation and heritage (e.g. Buckland 1999; Dunin 2015; Nor, Dunin and Von Bibra Wharton 2008). Although visual approaches play an important role in the capturing and analysis of dance, fewer publications address visual aspects connected to the culture and the elicitation of visual knowledge systems. An example of an edited volume on the topic are the 2004 proceedings of the ICTM Study Group on Ethnochoreology – in which several papers engage with the topic ‘Visible and Invisible Dance’, focusing on elements of cultural interpretation and symbolism in human movement (Dunin and Von Bibra Wharton 2008) – but also Farnell (2011), focusing on the dancing body in visual culture.

Another example is Adrienne Kaeppler’s work on hula, in which, according to her, the dancer is mostly a storyteller, the dance being ‘a visual extension and enhancement of sung poetry based on complex hand and arm movements’ (Kaeppler 2011: 88). This storytelling element is visual, yet it is often a hidden element for some onlookers who may not be familiar with the stories and the culturally prescribed bodily movements. Kaeppler quoted travel writer Robert Louis Stevenson (cited in Kaeppler 2011: 88), who in 1900 wrote dismissively about hula and without cultural knowledge that ‘The hula . . . is surely the most dull of man’s inventions’. Kaeppler’s writing, particularly about Hawaiian and Tongan dances, has offered foundational explorations of visual knowledge in Pacific performance contexts. In another example, Sally Ann Ness examined *sinulog*, a

ritual practice from the Philippines, and with a focus on the change of emphasis on different senses depending on the context under which it is performed (Ness 1995: 2). She contrasted historical descriptions of *sinulog* as community ritual with those choreographed and performed annually in a competitive parade. In tracing how the visual aspects became the main medium in the individual ritual at the cost of the tactile and audible elements of the community practice, Ness addressed the change of visuality from the dancer's gaze and visual connection to the addressed deity to the focus on visual impressiveness for parade audiences (ibid.: 4–5). This work thereby captures a shift of focus in *sinulog* from the 'seeing' to the 'being seen'. In still another example, Hilary Vanessa Finchum-Sung (2012: 396) has written about the visuality of the Korean genre called *kugak* ('national music') – performances in which 'a sight-sound partnership has been and continues to be integral to performances'. In examining the contemporary experimental quality of *kugak* and its manifestation in performance events, video, photographs, staging and other imagery, Finchum-Sung (ibid.: 421) provides a case study of not only how visual aspects shape sound but the importance of visual cultural sensation in the contemporary musical practices of Korea. The case of Korean *kugak* suggests the importance of context and artistry in the sensorial landscape in diverse dance and musical practices. For her, and more generally applicable, a visual focus implies 'the socio-cultural, political, and historical implications of something that can be seen or witnessed at a particular point in time' (ibid.: 398). Yet another area of visual research is addressed by Nahachewsky (2017), who explores the use of the eyes in Ukrainian dance, differentiating between staged, choreographed performance and participatory social dancing. Among other elements, he explores the shift in the communicatory meaning of eye contact – for instance, from agreeing about the use of space between fellow performers in participatory dance – towards establishing a connection with an audience.

In a text propagating the need to not only notate, analyse and store dance but most importantly, to keep it actively practised in order to preserve it, Kaeppler (2017: 430) states that 'music and dance are multifaceted phenomena that include, in addition to what we see and hear, the "invisible" underlying systems of sound and movement recognised by specific cultures, the processes that produce both the system and the product, and the sociopolitical contexts in which they are embedded'. In her scholarship, Kaeppler has focused on both the 'visible' and 'invisible', offering insights and perspectives that have influenced research into dance, art and culture (Kaeppler 1996, 2010).

A Scholar of Dance and Art in the World

By way of offering visual perspectives on dance and music, the chapters in this volume are centred on the long-standing work of Adrienne Lois Kaeppler (born 1935), one of the foremost scholars of dance.¹ A scrutiny of the 318 research

contributions that comprise Kaeppler's list of publications included in this book reveals a scholar with a rich legacy of significant contributions in depth and breadth to multiple fields of knowledge. Her corpus of research extends from her 1961 Master's thesis from the University of Hawai'i on Melanesian masks, to her 2019 contributions in the reprinted edition of *Songs and Poems of Queen Sālote* (2019) and additional essays in print during the completion of this book. Adrienne Kaeppler has offered pioneering contributions to anthropology, dance ethnology, ethnomusicology, museum and archival studies, art history, Pacific history, as well as speciality research in Polynesia, and with particular emphasis on Tonga, Hawai'i, and Rapa Nui, among other areas. Among her numerous books, encyclopaedia work, edited

volumes, articles and chapters, Kaeppler has been a tireless reviewer of new research and willing to engage in critical debates on approaches, theories and interpretations. Her work has also included public engagement with research through popular publications such as museum catalogues but also in public exhibits internationally. Through her considerable research contributions, Adrienne Kaeppler is one of the most influential scholars of dance and performance across the second half of the twentieth century and early twenty-first century.

A brief overview of her international affiliations, awards and publications offers further insights into her career. In addition to her long-standing position as Curator of Oceanic Ethnology at the Smithsonian Institute in Washington D.C., Adrienne Kaeppler has held positions at the Bernice P Bishop Museum (Honolulu), the University of Hawai'i, the University of Maryland (College Park) and Queen's University in Belfast, Northern Ireland. She has been affiliated with museums and cultural institutions across the Pacific region and internationally. Kaeppler has been influential in the development of the International Council for Traditional Music (ICTM) in her leadership roles as Vice President (2001–2005) and President (2005–2013). She has been an active member of both the ICTM Study Groups on Ethnochoreology and on Music and Dance of Oceania



Figure 0.2. Adrienne L. Kaeppler at the 27th Symposium and 50th anniversary celebration of the ICTM Study Group on Ethnochoreology, Irish World Academy of Music and Dance, University of Limerick, 2012. Photograph by Mehmet Öcal Özbilgin.

for several decades, contributing significantly to the development and recognition of both areas. In addition to her individual book awards, in 2003 Kaeppler received the prestigious Frigate Bird Award by the Pacific Arts Association for her lifetime contribution to and excellence in the study of Pacific Arts. For her contributions to the study of Tongan culture, in 1997 she was awarded the Silver Jubilee Anniversary Medal by King Tāufa'āhau Tupou IV, and in 2015 she was invested with the Royal Order 'Commander of the Royal Tongan Household Order' during the royal honours ceremony for the coronation of King Tupou VI. She has given numerous distinguished lectures and keynote addresses, including the Charles Seeger Lecture for the Society for Ethnomusicology (2006), the Distinguished Lecture for the Association for Social Anthropology in Oceania (2010) and the Smithsonian Secretary's Distinguished Research Lecture Award (2010). In 2019, the Smithsonian Institute recognized Kaeppler as one of its leading women of science.

Kaeppler's influence has been considerable across multiple domains of scholarship, but here we emphasize selections of her work that we believe have been particularly meaningful. Perhaps one of her best-known theoretical contributions was her approach to structuralism through Pacific art, performance and culture, and appearing first in her doctoral thesis 'The Structure of Tongan Dance', from 1967. Kaeppler expanded and extended her ideas in several groundbreaking publications, including the articles, 'Tongan Dance: A Study in Cultural Change' (1970), 'Aesthetics of Tongan Dance' (1971) and especially 'Method and Theory in Analyzing Dance Structure with an Analysis of Tongan Dance' (1972). Ethnographically, she is best known for her in-depth scholarship on Tonga. In 1993, Vava'u Press in Nuku'alofa, Tonga, published a compilation of her work on Tongan dance as *Poetry in Motion: Studies of Tongan Dance* (1993), which sets out as a major compendium of her scholarship with the Kingdom up to that time. This was followed in 2012 by the book *Lakalaka: A Tongan Masterpiece of Performing Arts*, published with rich illustrations by Vava'u Press, and which explores this important genre of Tongan dances and sung speeches.

In addition to her pioneering work in Tonga, Kaeppler's commitment to Hawaiian art and performance is evident in her scholarship on *hula*, demonstrated across many publications but perhaps most evident in *Ha'a and Hula Pahu, Sacred Movements* (Hula Pahu, Hawaiian Drum Dances, Volume I, 1991). Her influence as a preeminent scholar of Oceanic music and dance was demonstrated by her editing of – with Jacob Love – *Volume 9: Australia and the Pacific Islands* (1998), part of the *Garland Encyclopedia of World Music* and still the most comprehensive single resource on the region. The Garland volume thoroughly presented types of dance and music across Oceania, and Kaeppler and Love brought together a vast cohort of individual scholars and practitioners to contribute to the project. In addition to this work on dance and music, Kaeppler's output on the aesthetics and history of the visual arts of Polynesia and broader Oceania resulted

in, among many publications, the major books: *The Pacific Arts of Polynesia and Micronesia* (2008), *Polynesia: The Mark and Carolyn Blackburn Collection of Polynesian Art* (2010), *Holophusicon – The Leverian Museum: An Eighteenth-Century English Institution of Science, Curiosity, and Art* (2011), and with Jo Anne Van Tilburg, *The Iconic Tattooed Man of Easter Island* (2019). Related to this is her important historical work on Pacific voyages, including her leadership role in the exhibition book *James Cook and the Exploration of the Pacific* (2009). Through her career at the Smithsonian Institution and earlier at the Bishop Museum in Honolulu, Kaeppler has collaborated with numerous international museums in organizing exhibitions and publishing exhibition catalogues, thereby advancing reflections of art and culture into the public consciousness. The breadth and depth of Kaeppler's scholarship have given rise to the studies that appear in this volume, in which authors reflect upon, extend, and challenge some of the themes and developments in her work, just as they offer new domains for future research.

Chapters in This Volume

In this volume, thirteen case studies build upon aspects of Kaeppler's work, in new explorations of music and dance. Several contributors – Judy Van Zile, Irene Loutzaki, Egil Bakka, Elsie Ivancich Dunin and Mohd Anis Md Nor – have shared a long scholarly history with Adrienne. They all have contributed chapters that not only present research in dance ethnology but also individually reflect on this long-time engagement with Adrienne's scholarly presence. Other authors in the volume build upon Kaeppler's writings and (critically) engage and expand her ideas and concepts, drawing on Kaeppler's ideas for new research approaches. Taken as a whole, the ensuing chapters represent a diverse range of analysis of visual culture, as applied to distinctive forms of expression, in past and present-day practice. In accordance with Kaeppler's research focus, a substantial portion of chapters in the book focuses closely on questions of dance and concentrate on case studies of Pacific Island cultures.

The first section of the book with the heading 'Gaining Insights through Dance Visualizations' explores new ways of representing dance visually across four chapters. The chapters in this part all focus on analytical aspects of dance as structured movement, building on Kaeppler's writings in dance anthropology. In a study that engages closely with phenomenology, Kati Szego explores Hawaiian hula through experiments in participant visualizations of dance. Afterward, Kendra Stepputat's chapter demonstrates the possibilities that motion capture technology offers for accessing embodied knowledge, in order to understand dance as both structure and culture. In the following chapter Egil Bakka explores the continuing importance of movement transcription as a time-honoured methodology for dance scholarship. In the final chapter of this section, Judy Van Zile writes elegantly about a past dance project she undertook with Kaeppler, and in doing so offers a reflective case study of collaborative research.

In the second section, called 'Reconsidering Movement Structures', each author takes a different tact to understand dance as structured movement, following the influential writings of Kaeppler. Jane Freeman Moulin writes about approaches to understand the intersections between dance, sound and experience in French Polynesian performances by offering a new model of conceptualizing dance and music for the Pacific. Following this, Mohd Anis Md Nor expands on Kaeppler's critical ideas about movement in society in order to explore *igal* performances of the Sama-Bajau in East Malaysia. A third chapter of this section, by Don Niles, examines historical descriptions of courting in Papua New Guinea as cultural forms of structured movement in the past.

The third section of the book, entitled 'Music and Dance as Agency in Power Struggles', addresses the active social meaning embedded in music and dance practices and in examples of visual art and media. Brian Diettrich explores dance performances in Chuuk in the Federated States of Micronesia as practices of active resistance during the German imperial administration of Micronesia, and as visualized in one of the earliest moving images of Pacific dance. Irene Loutzaki studies the close links between music and politics in a study of dances and their interpretation undertaken by Greek politicians in various forms of media. In the following chapter, Ojeya Cruz Banks explores what she calls 'somatic decolonization' in the chanted performances by the Indigenous Chamorro people on contemporary Guam.

The penultimate section of the book, called 'Significance of the Tangible', offers chapters that chart the connections of dance and music to museum contexts and material culture, topics of long interest to Kaeppler. In a reflective chapter, Elsie Ivancich Dunin describes how two past and contrasting museum exhibits on Yugoslavian dance and performance attire charted new ideas that blurred boundaries between tangible and intangible culture. Next, Kirsty Gillespie examines the role of creativity and performance in a recent repatriation project undertaken with Indigenous communities in Northern Australia, and a study that addresses the significance of the museum and museum practices for cultural healing. Finally, Irene Karongo Hundleby investigates how ideas of the senses and connectivity in Solomon Islands music, dance and instruments weave together Indigenous concepts and worldviews.

Given the close links throughout the book with Adrienne's ideas, we thought it only proper that she be given the final word. In 'A Conversation with the Kupuna', Ricardo Trimillos offers a delightful interview with Adrienne conducted in 2018, in which they speak about the trajectories of her career and research. This is followed by a comprehensive list of Kaeppler's work, compiled by Jessica Marinaccio.

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search has focused on Indigenous music and dance in Oceania and especially in the Federated States of Micronesia. Among his publications is the co-authored book *Music in Pacific Island Cultures: Experiencing Music, Expressing Culture*. Brian is an executive board member of the International Council for Traditional Music (ICTM), and he chairs the ICTM Study Group on Music and Dance of Oceania. Brian formerly taught music in the Federated States of Micronesia.

Kendra Stepputat is Assistant Professor in Ethnomusicology at the Institute of Ethnomusicology, University of Music and Performing Arts Graz, Austria. She is currently Chair of the ICTM Study Group on Sound, Movement, and the Sciences. Her research topics include Balinese performing arts, in particular *kecak*, and *tango argentino* in European perspective. Special focus in her research is on choreomusical aspects of performing arts. She has published articles in the *Yearbook for Traditional Music*, *Asian Music*, and is editor of *Performing Arts in Postmodern Bali* (2013) and co-editor of *Sounding the Dance, Moving the Music* (2017).

Note

1. To avoid duplication, full references to Kaeppler's publications in this section are found in 'Publications by Adrienne L. Kaeppler' at the end of this book.

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