"SAMOAN IDENTITY THROUGH MUSIC COMPOSITION: THE AGONY OF ASKING"

BY

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CONTENTS

Part 1: Thesis

Abstract……..3

Acknowledgements…….5

Chapter 1 - Tasi: Introduction / Amataga……..7

Chapter 2 - Lua: Samoan Music: Definition and Context……...36

Chapter 3 - Tolu: Revolving Identity…….…….…….50

Chapter 4 – Fa: Community of Individuals…….60

Chapter 5 - Lima: Musika – Performance, Reflection and Annotations……..68

Chapter 6 - Ono: Conclusions……105

Bibliography……...111

Part 2: Musika

Scores and Chord Guide Charts…….119

Musika in pictures……..304

Appendix (Score)……..…….……313

- Audio / Multimedia for this submission are attached via CD / DVD

Abstract

In this thesis, Samoan music and identity are woven together and expressed simultaneously through new composition, critical reflection, and performance. This thesis explores creative practice in both Samoa and New Zealand, and it engages with critical insights in order to produce a body of new creative work in music. Through these efforts, this thesis contributes a new original understanding for how to articulate Samoan identity in current musical composition.

In Samoa, cultural practices exist alongside global influences. These are found in song, language, contemporary music and dance in a variety of social contexts, and it is in this space of crossing boundaries where I explore my own identity as a Samoan-born, New Zealand composer, and a broader Samoan communal identity. The two contexts of my journey in Samoa and New Zealand offer sustained influences on my compositions both as a professional musician and educator. They provide very different expectations and cultures that I have negotiated, and have formed the basis of my creative work in this thesis. Adapting the Pasifika-centred framework of Epeli Hau'ofa in "Our Sea of Islands" (1993), in this thesis I provide a personal blueprint for a Samoan interpretation of creative practice in music, based on close readings and interpretations of concepts in new music composition.

Through this work I deconstruct my own colonial past to rise above cultural stereotypes, and instead move towards finding connections with local-based styles and values of music. In doing so, my creative output offers an original voice as a composer that is firmly based in Samoan realities, just as it extends to experiences and with a diversity of musical practices. Through my creative work I offer unique musical spaces and mediums that expresses my Samoan identity, in both music and culture. In this way, new composition is a means of navigating and negotiating musical creativity.

As I have discovered, I am not the only one moving in and out of these contexts as a Samoan musician and composer. I have worked together, alongside other Samoan composers such as Natalia Mann (based in Queensland, Australia), Metitilani Alo (based in Dunedin, New Zealand), Igelese Ete (based in Fiji) and Maori artists such as

Riqi Harawira (based in Kaitaia, New Zealand) and artist BJ Natanahira (based in Kaitaia) sharing ideas and engaging in discussions around process of creativity and identity.

In creating our own musical voices, we also take control of the forms and shapes used to express our identities musically and culturally. As Thomas Turino points out in *Music as Social Life (2008)* this is about navigating and negotiating our identity according to the spaces we move within, and the music we associate with through composition and performance.

This is that journey.

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Firstly, I want to thank my wife Margot for standing by me this whole journey. Our career choices and need to explore opportunities has taken us to many places along with our three young children. It has been a tough, challenging pathway with so many opportunities for me to call it quits, or for us as a family to re-prioritize our lives, but she has stuck by me all this way. Thank you so much for your love and support.

To my three children Carolena, Noah and Opeloge Ah Sam. They are the joy of my life and they kept giving me energy to continue with this challenge. At times when I wanted to give up, their love, hugs, laughter and musical expressions nourished and kept inspiring my soul.

I want to acknowledge my mother Apulu Le'emo Ah Sam for her love, courage and support. Mum, has forever redefined my perception of unconditional love with her selfless support of me and my crazy journey. Your strength is unmatched by anyone else I know, and given me resilience to keep pushing myself. Thank you to my father Lautafi Faoa for a childhood full of nurturing and being a constant supporter during my high school years.

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Finally, I want to thank God in heaven that I was born as a Samoan person and musician, allowing me the opportunity to go on such a fulfilling life-changing journey. He has guided me even when I did not want to listen. I have battled away against depression and suicide during my life journey in my many roles as a son, husband, friend, colleague and father. Yet he kept giving me strength and reminding me in his special way that what lies ahead is joy, peace and love beyond my understanding.

Chapter 1 - Tasi

Introduction / Amataga

This doctoral project is located against the backdrop of Samoan musical, creative, and cultural elements within a New Zealand context. It aims to explore an artistic space where Samoan music meets and interacts with non-Samoan musical elements, to create a unique musical expression of my identity as a Samoa born composer and performer. Through this research, I will offer a unique insight into the Samoan music compositional landscape, within which I practice and exist. I also aim to provide reflection on performance aspects within a particular context, the space where Samoan musicians that I interact with and work alongside, compose, explore, rehearse and perform. This project will query the types of music composed and performed by Samoan composers and musicians, comparing their compositional work in New Zealand, with some reference to the music scene in Samoa. The title of my thesis, "Samoan Identity Through Composition and Performance Practice: The Agony of Asking", draws inspiration from the late Samoan poet Lemalu Tate Simi and his poetic work *Identity*, transcribed below:

Educate yourself enough so you may understand
The ways of other people, but not too much
That you may lose your understanding of your own
Try things palagi (white man)
Not so you may become palagi
But so may see the value of things Samoan
Learn to speak Samoan, not so you may sound Samoan
but so you may feel the essence of being Samoan
Above all
Be aware and proud of what you are
So you may spare yourself
The agony of those who are asking
"What am I?"

The poem *Identity* expresses the inner struggles that I face having been educated in a Western context, and spending majority of time outside of Samoa, yet holding strongly to aspects of Samoan identity, language, values and cultural aspects. The poem refers to pride, joy, challenges of fusion and 'fitting in' as a Samoan person, and in my case as a musician, without losing a sense of self, a sense of worth or a sense of growth.

In this thesis, my journey includes process of defining the topic, the inspiration, goals and context within which I live out my life as a Samoan-born New Zealand composer and musician. This identity includes understanding concepts such as Fa'aSamoa (the Samoan way of doing things, of being and expressing oneself). The ideal of Fa'aSamoa has been applied, practised and expressed both positively and negatively in modern Samoan-New Zealand contexts. This journey is a personal expression of musical identity, my own sense of what it means to be Samoan within the context I currently practice. Thus, a foundational idea of my research assumes that my current cultural and social background plays a crucial role in defining my position, and leading to how I interpret information, explore musical concepts, challenge ideas and express my own compositional voice.

According to Gallaugher, "the meaning of music in the lives of human beings … not only reflects but also shapes and constructs our social and political identities" (2002:357). In Samoan context, this comment could not be truer in that our daily lives are an inspiration from which the rhythms and actions of the sasā (seated dance) flow.

As a child growing up in Samoa I accumulated the actions and energy of the fa'ataupati (slap dance). I adapted the grace of my mother's elegant way of communicating, dancing, and the memories triggered by the beautiful smell of the frangipani. The bright and welcoming hibiscus flower, is a symbol embraced by both male and female, enveloping and binding the community. I feel empowered in the fa'alupega (lineage) of my ancestors, my matai (chief) title and knowledge of the Samoan language allows me to understand the nuances that would otherwise be misunderstood and lost in translation. In exploring and rethinking this idea, I will consider compositional identity when exploring my own work as a Samoan-born

musician, and how my work, both practical and ethical, reflects my position within the Auckland-Samoan community.

In addition to Samoan musical elements, this project explores the art of music fusion as used by composers and musicians to express their identity. These are musical works and concepts developed through education, experimenting and performance within various musical and cultural contexts in New Zealand. These contexts are measured and played out against a variety of backgrounds such as the church, popular music, jazz, cultural festivals and traditional music contexts that are vital to Samoan people and communities in Auckland.

Throughout my research, I employ the term 'fusion' for my compositional explorations. I apply this term for my own particular approach because it provides a sense of freedom in the approach, defining a particular perspective, whilst holding on strongly or rejecting cultural norms. It also suggests an unknown quality, and for my work it represents a collaboration that is unreserved within intimate cultural background and life experiences.

Ethnomusicologist Anderson Sutton explores similar issues around ‘fusion’ in his writings about contemporary Korean music (2011), stating, “In Korea, music identified as “fusion,” with very exception, combines elements conceived to be “Korean” with others that are (or may be) conceived to be “not Korean.” As such it is a kind of intentional cultural impurity, and hence, to some, a cultural problem.” (Sutton 2011:4). Similarly, in contexts closer to home the idea of fusion and issues around authentic representation of culture and identity is challenged by Thomas Tarurongo Wynn in his article “Culture, Identity and the Brown Economy” (Wynn 2016). In his article, Wynn challenges how tourism and the “brown economy” has paved the way for cultural practices that has long been accepted as authentic, yet through further research is discovered to be borrowed and fused into the psyche and cultural practices of Pacific artists in the last century. Such dilemmas are best expressed by his final words in the article:

> To maintain an equilibrium concerning the evolution of cultural improvements to appease our guests so they will continue to market for us and return again

> and again versus the authenticity of our tradition and cultural norms/values. We confront a dilemma (Wynn 2016).

I have had about three commissions in the last two years where I had been requested a Pasifika influenced work from an authority on Samoan and Pasifika music perspective, yet when I completed the works and present it, it has been returned with requests such as:

"put more log drums in it"

"to develop it more"

"make it more percussive"

From my view, such comments suggest that what I composed was not authentic enough, a colonialist view and opinion influenced by the public perception of Pasifika and Samoan music rather than the authentic.

One of the main challenges I explore as a composer working to fuse together Samoan and non-Samoan musical elements. How do I bring together the beautiful simplicity of authentic Samoan music into the modern context that I now exist in without being constantly challenged about why it is simple? Developing authentic Samoan style/influenced music in my own voice is not about what the world wishes to hear, but more about authenticity of musical elements (simple or otherwise) and how that is expressed in the work of the composer. Will he or she who assess ad critique my compositions understand authentic Samoan or Pasifika music styles enough to fully grasp the cultural, personal and innate meaning of the music?

This is a typical reaction and opinion that is formed about the perceived fusion of Samoan and non-Samoan musical elements in modern contexts. I intend to highlight this issue and answer such 'problems' through my own writing and composition that lies 'betwixt and between' and in the 'third space' of cultural work (Bhabha 1994).

As part of my work I analyse the way fusion reflects my identity as a Samoan born composer, musician and performer in various roles. Sutton (2011) refers to an 'intentional cultural impurity', but I will outline reasons why fusion in current musical practice, serves to represent 'purity' more. Against the background of my own personal experiences as well as the works of other respected Samoan composers, I

create a body of work that contributes to a musical space that is Samoan in perspective, approach, expression, meaning, practice and influence, extending itself outward in new innovative ways. Where relevant to musical performance and artistic expression, I refer to non-musical aspects of Samoan culture such as values, everyday life experiences, approach, dance and language. These non-musical elements are central to the compositional process, inspiration, practice, application and performance and all other musical aspects are secondary. I explore these experiences and ideas through ethnographic work, including interviews and discussions about these particular topics with Samoan musicians and Non-Samoan composers practising in New Zealand.

My work with others has focused on how composers distinguish themselves in social action through issues of musical style, cultural context, social environment and more. How do circumstances select for one genre over another, and influence the decisions made in the process of composition? How does the music we compose and perform engage and create a sense of community and reflect identity? These are important in understanding Samoan music contexts within the New Zealand scene, from traditional compositional practice to modern expressions of artistic preference.

An important element of the 'bigger picture' within Samoan and Pasifika context warrants exploration of siva (dance) and music together. Is application, visual presentation and performance secondary to 'the compositional process' in Samoan music practice or inseparable? How is that reflected in my own journey and processes, as well as through the work of fellow Samoan composers practising in New Zealand? I seek to clarify any differences and similarities between my compositional practice and the ideas of 'absolute' music where priority is given to the process rather than the end product or outcome. This aspect is driven by expectations, fear of failure, fashion trends and a personal desire to express oneself through the music composed and performed.

To understand and contribute to the way "Samoan music" is viewed, practised, performed and valued from both inside looking out and outside listening in. In particular I want to focus on the influence on Samoans in general, Samoan musicians and artists as well as Western music goers. The last ten years has seen an increase in

the number of Samoan and Pasifika musicians more focussed on exploring, performing and accepting their own Samoan identity. Their journey and processes will provide insight, challenges and support to my own sense of identity as a Samoan-born composer.

Although I believe that 100% authenticity is rooted in the lived experience of being Samoan and growing up in Samoa. One cannot dismiss the fact that non-Samoan musicians make their own connections to Samoa and develop inspiration for Pasifika influenced compositions in a variety of ways. These can develop out of friendships, holidays in Samoa or being a part of cultural groups at school have a valid insight into an aspect of Samoa that gives them the opportunity to express that understanding, passion and knowledge through music composition and performance.

Literature Review

A number of past sources have investigated Pacific and Samoan music, and described music genres and styles (Burrows 1940, Moulin 1996, Neuenfeldt 2007, Henderson 2010, Diettrich, Moulin, Webb 2011). Richard Moyle's *Traditional Samoan Music* (1988) as well as *Polynesian Music and Dance* (1991) alongside Jacob W Love's *Samoan Variations* (1991) form a foundation of works on traditional Samoan music. Mervyn McLean's writes about a number of Polynesian music, including composition process in *Weavers of Song* (1999). Other researchers have explored composition and the place of the composer from Pacific perspectives (Thomas 1990, 1998; Kempf 2003). These works provide an understanding of Pacific music through the lenses of largely Western writers, but as Samoan scholar Lilomaiava-Doktor (2009) suggests, despite efforts and arguments for having Pacific Islanders' perspectives as being useful, the landscape, opinions, research and expressions remain mainly European-Western influenced. My research intends to counterbalance this issue from a Samoan perspective.

A number of important sources in Pacific Studies are also important to my study for some of the crucial issues concerning tradition. In his book *Oceanic Art,* Nicholas Thomas wrote about cultural production that "the most regrettable stereotype concerning tribal societies is the idea that indigenous knowledge is dominated by the reproduction and perpetuation of tradition. This would deny the interpretation and

innovation always present in Pacific cultures" (1995:36). This is a point made in both Mallon's *Against Tradition* (2010) and Wendt's *Towards a New Oceania* (1976). A Samoan notion of "tradition" is probably best encapsulated by the concept of Fa'aSamoa. This refers to a set of cultural practices and values, Fa'aSamoa is regularly contested and reformulated to suit the needs of those who practice it. As an example, church music in the Pacific challenges the concept of tradition and some cultural practices, banned or lost as a result of the missionaries asserting their ways. Some older practices have been celebrated and recovered, in a concentrated effort by the current Head of State, Tamasese.

During the early stages of my PhD research journey in 2013, I had the privilege of sitting down for a coffee with Sean Mallon who at the time was Senior curator of the Pacific collection at Te Papa National Museum in Wellington. Sean and I shared about the original shock reaction we both to Albert Wendt's objection to the use of the word tradition. We also reflected on the many debates and opinions that have been shared since in both an academic space and community space and the process that eventually resulted in the removal of the word 'tradition' from all Pacific exhibitions at Te Papa National Museum of New Zealand.

Thomas Fritz (2013) talks about the "dock-in" model of music. Culture and cross-cultural perception as a way of describing how different human music cultures intersect and interact. "Docking into and "out of" a set of musical and cultural characteristics or features that are universally assumed influences the way we interact with the various contexts we move in and out of. This is an important aspect of my compositional journey, because I will be using Samoan language and text in some works, as well as fusing dance aspects into the musical performance of Musika. The question then becomes how do I prepare and allow my audiences to "dock-in" and experience the ideals and emotions behind each work without the prior knowledge and history that is otherwise important to engaging and understanding new music? It is important to give the audience context and just enough information that allows them to connect with the music and interpret it in their own way, based on the structure and musical them I present at the start for each piece.

Perhaps part of the challenge is around clarifying the use of the terms traditional and customary. Is it a question of labelling the composer by the work they compose, rather than defining their work by the place or period in which they lived? When I think about interviewing a composer of traditional Samoan pese (song) here in Auckland, am I not also saying that his work may be labelled customary to this life we currently live in and express as our music? This is an important area to negotiate in my journey as I think back to the life-changing objection to 'traditional' voiced by Albert Wendt in Sean Mallon's 'Against Tradition' (2010). Similarly, the music I compose at a particular time may be the traditional practice of that era, or it may simply be signposts that reflects the non-musical influences informing the inspiration and expression of a particular piece of music at that particular time.

One of the most inspiring frameworks that has motivated my journey comes from Tongan academic Epeli Hau'ofa. In *Our sea of islands* (1994), he explains how "Europeans and Americans – asserted imaginary lines across the sea, making the colonial boundaries that confined ocean peoples to tiny spaces for the first time. These boundaries today define the island states and territories of the Pacific" (1994:153). Hau'ofa used the term *Ocean peoples* because "our ancestors, who had lived in the Pacific for over two thousand years, viewed their worlds as "a sea of islands" rather than as "islands in the sea" (1994). This local Pacific-focused perspective is important for establishing the perspective I wish to express through my music. It is the same ideal that drives current fellow Samoan musicians in my research. Composing and performing Composing and performing music that accurately expresses our view rather than colonialist views of our music is a crucial aspect of my process. It is a view also shared by an increasing awareness in the Performing Arts at the National University of Samoa (NUS). I spoke at NUS on 19 July 2016, about music as identity and the need to develop that musical skill and talent to further enhance the music curriculum and practice across schools, villages, churches and arts festivals, such as the annual Samoana Jazz Festival and the Teuila Cultural & Arts Festivals. Like Hau'ofa's notion of "our sea of islands", Samoan and Pasifika music identity must be driven by Samoan music composers through composition, practice, and performance. As I have experienced when commissioned to compose a work of a "Pasifika" influence and style, my music has been challenged with comments such as "we would like more log drums in the work please". Our perspective and positionality

must provide the basis for moving forward, as the lives we experience and live as Samoans and Pasifika people is innate and deeply rooted in our being.

Thomas Tarurongo Wynne writes about the "brown economy" and the "Disneyfication" of indigenous tourism in a recent article (2013), where he reminds us of the challenges of authenticity faced by both Hawai'i and Cook Islands music and dance cultures and performers. Current debate centres around the Disney film *Moana,* in which some characters in the film are seen by Pasifika people as 'stereotypical' and 'racist' in their representation. Similar concepts as Wynne found concerning is a growing number of "cultural performers" who spend several nights a week, singing and performing Cook Island dances without understanding any of the language or words they are dancing to, but simply do it because it is part of a resort's cultural night. I find the concept of the "brown economy" useful, as it asserts us taking control of our cultural practices, with particular focus on music in my journey.

On the related subject of globalisation, Veit Erlmann has posited the concept of 'aesthetic community' in which social formations exist without the anchor of rigid structures nor tied to any defining cultural definitions or historical truths. Therefore, the existence of 'aesthetic communities' are not necessarily marked by any set beginnings or endings, but more often start as trends or floating ideas that flow in and out with the changes of time itself. This seems an important context to recognise from my experience as a judge of the Vodafone Pacific Music Awards (NZ) in the past three years. The VPMA is an example of the many fashions and genres that Pasifika artists have adopted as their expression of self and identity, often changing with the trends and fashions of time.

Another set of issues that is fundamental to my work is the tension between the individual and society. According to Ruskin and Rice, "the individual musician occupies a seemingly paradoxical position in ethnomusicology" (2010:299). I feel an association to this because my story is of classic tension between the individual and concept of community in Samoan culture, where communal living, existence, culture, ownership of land/titles/music has been challenged by the romantic European notion of individuality. Ruskin and Rice also suggest that ethnomusicologists tend to stray towards the study of individual musicians because they rely on individual musicians

who are sometimes (but not always) among the most exceptional individuals in a given musical community. This is also affected by the pressures faced by many communities stemming from the many avenues and influences of globalization and "deterritorialization" as Arjun Appardurai (1990, 1991) suggests, and the complexities faced by individuals and groups within a system of "world music" as Samoan musicians face within the context of Fa'aSamoa. The practice of individual success, finding fame and fortune in the music industry as an individual is at odds with the Samoan approach of community and family. It is perhaps finding a balance between the individual artistic drive and a consciousness fuelled by cultural expectations and upbringing. In my research I will seek to emphasize the agency and voices of individual composers, as I describe my own creative practice.

Context and connectedness are of particular importance in discussing Samoan music composition and identity in Auckland, New Zealand. With the acceleration of communication technology, Samoans in New Zealand are no longer considered a diaspora, but are more transnationals. Although there is a constant local debate in attitudes of who is more Samoan and what is more purely Samoan between Samoans living in New Zealand and Samoans living in Samoa, the fact is that the two are more connected today than they were in the 1906s and 1970s where Samoans were part of a growing minority. Now there are more Samoans living outside of Samoa, and as Rouse (1991:14) suggests, they are effectively becoming a "single community through communication capabilities – continuous circulation of people, money, goods & communication". How does this instant connectedness through skype, text messages, Facebook, emails and Instagram challenge or contribute to my search for Samoan music identity in composition and performance?

James Clifford describes the idea of indigenous articulations saying, "I do not think we can arrive at a core list of essential indigenous features" (Clifford 2001: 472). Instead, Clifford uses the term "Indigenous commuting" as a way of describing the various negotiations within political, cultural, economic and social contexts. In this sense, I once believed indigeneity was more of a 'fixed' concept of belonging. However, as Clifford suggests, it is a multi-level sense of application of the term where one negotiates space, location social and other life contexts. Some of the interesting issues for discussion are around indigeneity by location, social spaces, by

diasporic situations, through language space and through one person or groups experiences versus another. For example, the concept of circulation as explored by Chapman (1978) in the Solomon Islands looks at binary oppositions between home and away, village life and city life, visiting and return as well as desire and nostalgia. This is an important Pacific regional reminder of the significance of positionality and understanding, my existence and comfort, in both New Zealand and Samoan contexts.

I have witnessed some of this very changing nature of culture and identity through the decisions made to not use the cultural and customary framework of Fa'aSamoa in the cases of two funerals. This decision was driven by economics, the cost of Fa'aSamoa is so high that families in poverty or struggling cannot keep up with culture and therefore the customary practices that we are often proud of, are being determined by a wider variety of factors. However, the situation moved me to consider, what is the cost of Fa'aSamoa? I know the costs and way it is applied is due to the generations who evolve Samoan cultural practice from the iē toga (fine mats) as gifts to money and food. But where do I draw the line in a musical sense when my own Samoan people, my own family, are shying away from Fa'aSamoa and its cultural practices.

My position and the exploration of my own creative practice will form an important part of my research. One challenge is positioning myself either in the privileged position of being in control of the music, being central to the context of the research, yet challenging myself to also have an outside perspective, in particular with the help of interviews. In my own journey, I will add that talking with others is a powerful tool in not only hearing what Samoan musicians want to say, but "how" we want to say it or express ourselves musically, from our own first-hand experiences as Samoans as opposed to outsiders looking in and assuming how we make music.

Some of my recent compositional work has also informed my continuing research and process. From composing music for various New Zealand and Australian groups and artists, as well as festivals and events around New Zealand and in Samoa, has allowed me to trial ideas and gauge the reaction of particular audiences to the type and ideas I wish to compose and express.

Composition and Creativity

The final musical expression of this doctoral project is through the composition and performance of a stage work called *Musika*. It is a musical and physical expression of all the elements that are a part of my unique voice as a practising Samoan composer and musician. *Musika* draws from the Samoan fa'afiafiaga (ahow or to show) which is term given to a complete combination of Samoan entertainment often structured as:

- Ulufale (entrance)
- Laulausiva (introduction)
- Pese o le aso (song of the day)
- Ma'ulu'ulu (action song – slow expressive group dance)
- Fa'ataupati (slap dance often performed by males)
- Sasā (seated slap dance drawing actions from everyday life)
- Taualuga (finale – where a chosen female (taupou) or male (manaia) will dance the finale dance – often chosen from a family of significance to that performance, group or context)
- Ulufafo (exit)

Musika will explore and develop this structure to include the influence of Western music concepts and instrumentation.

An important element of this thesis is to look at composition as the process of creativity and understanding around inspiration and origin, and especially within Samoan contexts. The tusipese (songwriter/composer) or faipese (song maker/music director) in Samoan culture occupies various roles and holds a special place in particular with customary Samoan songs. This person's role in Samoan history and society is important. In addition, the church music composer too holds a special place in the community, and is seen as being tasked with bringing the community closer to God through music and writing songs that are worthy of praising the Lord. How is that role viewed, expressed and embraced in a modern global world that often champions the music of outside cultures rather than our own?

Popular music Samoan composers and musicians writes songs of love, war, money and modern social contexts, and it is important to show how I integrate or reject these ideas into my creative process. The compositional process will be a crucial part of this

research. It is of particular interest to look at the way other Pacific artists approach their work, their ethics, their morals, their motivation, the emotional, social and cultural link to their artistic expression and the final product. In this sense, having a Samoan approach to this thesis and compositional portfolio will give greater meaning to the body of work.

An important aspect of this project will reflect on the works of other composers that face similar issues and challenges on how they express culture and identity into their musical compositions and performances. These include composers and works, such as Poulima Salima (Samoan) in *Anamua* (2015), Igelese Ete (Samoan) in *Malaga*, Opetaia Foa'i (Niuean) in *Te Vaka* (a Pasifika fusion group), Prolific Samoan songwriter Jerome Grey (Samoan), Metitilani Alo (Samoan), Natalia Mann (Samoan), Tinifuloa` Grey (Samoan singer/songwriter in Los Angeles, USA), Henry Fesulua'i (Traditional Samoan composer in Auckland) and Charles Royal (Māori). These individuals and works, input and experiences have provided background for this PhD project, providing important and first-hand musical accounts of what happens within the contexts where Samoan and other Pacific and indigenous composers work. It is part of a social imaginary (Anderson 2011) that is expressed, filtered, embraced, received or rejected by firstly Samoan audiences, and within a wider New Zealand music industry and audience.

I have experienced many forms of compositional, performance and musical fusion and influences that have shaped music often termed "Samoan" or "Pasifika". Some have been fantastic, and some can be best described as "tokenism". For example, inserting two patē (log drums) into an orchestra or choir and then pronouncing that the complete work is Samoan in origin and presentation, can be more of a musical "flavouring" such as inserting 'exotic' sounds into European works.
My thesis investigates how to achieve a musical fusion that is linked more closely with Samoan music and ideas. More importantly, whether Samoan or not, the use of language and pronunciation must be of the utmost importance. I prescribe to the belief that our language defines us, my language allows me to access the finer details about who I am as a Samoan (being a fundamentally oral culture) that would otherwise be lost in translation. Even words in a book are not quite 100% in representing the essence of someone's Samoan identity and grasp of their culture. You can share an

experience through text, but lose the meaning without an understanding of grammar, nuances, intonation and more.

In addition to art music composition, the emergence and success of Pacific popular music styles has informed my work, because of their tremendous influence on society and culture. An example is the group Te Vaka who have fused Pasifika sounds, chants, language, rhythms with popular music and other western music sounds. Festivals and cultural events are also increasingly important contexts for Pacific music and new composition (Mackley-Crump 2015). Festivals can be a vehicle for Pacific Arts and Music to develop and be expressed in many forms and sounds. For example, I was involved in the very first "Classical Polynesia" stage at Pasifika Festival. Although there was a lack of interest in classical music at the time, it sparked the desire to explore Samoan, Pacific and Western musical ideas in various contexts and in fusion.

I also found inspiration for my work in customary Samoan music and dance, popular Samoan songs, for example by the prolific singer songwriter Jerome Grey and several Samoan popular and folk bands such as Five Stars, Penina o le Tiafau. I am also moved by the music from a wide range of composers like Chick Corea, George Benson, Beethoven, Rachmaninov, Ravel, Bach and the modern works of composers such as Brenton Broadstock, John Rimmer, and John Psathas. Although some of these may seem obvious to Western musicians and composers, these names are not so obvious from a Samoan musical and cultural perspective, and my project is as much about that Samoan viewpoint as it is about academia.

Pacific Musicians and Advocacy

A final but important part of my compositional inspiration comes from the experience of working with other Samoan musicians in various contexts in New Zealand and Samoa. In this section I refer to moments and discuss incidents, successes, and challenges to background some of the writing I intend to present in this thesis. Of particular importance to me are the Samoa teacher's college performance videos and recordings from the 1970s. I find inspiration in listening to and watching recordings of the performers who became our overseas ambassadors of Samoan music and dance in the 1960s and 1970s. They played a big role in changing the face of modern Samoa

pese (song) and siva (dance) with the growth of tourism. As part of my research I will be bringing together the cultural, social, and musical ideas from a wide variety of sources and individuals into my thesis and into my music composition.

This research has sought to advocate for other new and emerging Pacific artists, and by sharing my experience and articulating questions that need a variety of possible outcomes, which includes the building of a Samoan composition and musical space. One of the important questions is defining what musical, cultural and social elements contribute to the building of a Samoan compositional and musical identity? What of any that exists already in Samoan musical context within New Zealand can be analysed and used a source for further music exploration? Specifically, what elements of Samoan music can I draw upon as part of my compositional identity?

From a cultural perspective, the work I composed will be a combination of musical, visual, and dance fusion. Samoan music and dance experiences are only complete when the visual aspect of the performance is incorporated. For example, smiling during a performance is a crucial part of the beauty of the siva (dance), while following the movements of your hands with your eyes are essential in achieving elegance and grace in a siva. The role of the fuataimi (conductor) is an important part of the make-up of my work, and an area of fusion where Western conducting and Samoan conducting techniques can meet and co-exist dynamically.

The other important part of fusion is being able to create a distinctive identity is through the use of Samoan rhythmic patterns, instruments mixed with Western sounds and percussion instrumentations. The difference between this context and others where tokenism might be an adjective is that meaningful fusion stems from an in-depth understanding of the rhythms, the melodies, contexts and the instruments used and not simply because one is trying to convince the funding body of their worth and broad multi-cultural emersion. These are some of the more obvious musical traces that underline the identity of *Musika*.

Composer Yara el-Ghadban (2009) suggests that there has always been a myth about the longevity of Western Art Music, which has continued to enjoy favourable support regardless of some public opinion and perceived marginality. This challenges Western

Art music institutions and what is perceived through funding as being celebrated or omitted as acceptable knowledge in what we can term "serious" music.

> It also suggests that race and social background often has more of an impact on a composers' chances of succeeding in competitions or in a position of note at a Western Music Institution rather than his/her experience regardless of the field in which they were acquired. This leaves the budding young composer in a "liminal' state where they fit into neither professional or apprentice identity (Yara el-Ghadban 2009:146).

Like el-Ghadban, I find that working cross-culturally creates a liminal state of composition, and I will explore this challenge through my written and creative work. Post-colonialist attitudes, representation and hierarchy in Western Art Music is very much alive for many Samoan and Pacific musicians. As an example, many Samoan and Pasifika composers are frustrated by the double standard we are judged by. Standards that are out of touch with our reality and removed the reasons behind why we compose and perform music within our communities. Yet I find that to be even considered in the same sentence (and class) as those who play the game – I must let go of some of the things that define my identity as a Samoan born composer and musician. These issues are related to series of questions that I will explore musically.

I also find Gayatri Spivak's notion of "intellectual identitarianism" to be an interesting expression of that same issue of never really being able to break out of a stereotype cast based on either gender, race, culture or a consistent link to origins that are considered by many as second or third-world in living standards. Whose standards do we measure these by? How can we understand the standards derived out of Samoan musical culture and context, or imposed upon Pasifika musical context by people with no real grasp of Samoan and Pasifika musical culture? As a result, this journey has become an important process in the creating and developing of a specifically Samoan compositional space where by the rules, the process and the expression of our identity as Samoan composers are outlined with reference to several cultural and musical elements.

These challenges will be important and explored through music and visual in my work *Musika*. There is much that audiences assume about musical styles, cultures and artists and I find that an interesting aspect of composition. How do I engage with

these issues, play on them, challenge them and to use those as ways of articulating change, manipulating expectations and asserting excitement through musical stage performance? I wish to articulate and express my musical voice as a Samoan composer in a meaningful way, from a Samoan perspective allocating all others to the role of "influence" and Samoan musical elements as the central part of that identity.

Through my art, how do I relate better to my own people, how can I give back to my own people, in particular the younger generation of potential musicians who see music as a vehicle for their own identity and as a means of expressing Samoa to the world? Part of the answer to this lies in understanding how cultural and musical communities interact and exist in traditional and modern Samoan contexts (Mallon 2010). More importantly, what are the tools that we collectively use to explore and express these issues and musical ideas?

Community and Concepts

These concerns lead to questions and challenges such as varying versions of what is and is not Samoan? Is Fa'aSamoa an "imagined community" (Anderson 1979)? How does that act as a background to what we practice as "Samoan musicians" in New Zealand and in Samoa? How does that reflect our identities through our practice and music? How do I address cultural and musical challenges that arise in the process? Anderson also looks at the ideas of Nation, Nationality, and Nationalism, as ever changing and moving concepts. What does a Samoan music social imaginary sound or look like? Anderson (2006) suggests in *Imagined Communities* that it is a community of people who have never met each other but prescribe and identify themselves with characteristics that are imagined to be the same ones that the rest of his or her fellow citizens from that country also prescribe to. Charles Taylor suggests that social imaginaries are ways that people imagine their social existence and how they fit together with others (Taylor 2004).

A critical framework of my ideas includes the major concept brought forward by Anderson: the concept of nation, nationality, and nationalism as an ever-changing and moving one, and how this related to the case of Samoa. This links with Charles Taylor's idea of the social imaginaries that people and musicians or artists construct

within their own minds or contexts is a way of fitting in to their social networks or boundaries. These are some of the issues Samoan-born musicians/composers face regularly in the process of performance, composition, as researcher, or conductor, and as a teacher. New Zealand-born Samoans also experience various stages of social and political consciousness within their community and assume a different sense of Samoan identity. Through discussions with my fellow Samoan composers, it is clear that only some elements of a perceived Samoan national identity are common. These elements include church music, old songs lyrics, the use of instruments such as the pate (log drum), fala (flax mat), foafoa (conche shell), lali (wooden bell), body percussion (fa'ataupati). Other aspects represent a sense of imagined communal identity which is distinctive to New Zealand Samoans, Australian Samoans, and others who have adapted to their new musical environment in their own unique way although all remain strongly linked through family, village and sporting ties. All our composers within this discussion feel a strong sense to remain closely connected to the community through their journey of music regardless of their individual goals. This gives them the right to feel a strong sense of pride and comfort, as they move forward from one project to the next knowing that somehow, they are connected to other Samoans they never met.

The sense of dual identity plays an important role in Pacific communities, for the changing face of Nation, Nationality and Nationalism. In New Zealand, we have Samoans born in Samoa and migrated to New Zealand whose sense of nationalism is very different in some aspects to the nation of New Zealand born Samoans some forever trying to ensure that society is aware of the difference between them and the "fobby" Samoans from the islands. There are also the most historically, culturally or socially conscious New Zealand born Samoans whose search for their true "nationality" through learning the language, the culture, the dances, the arts places them again, in an ever-changing place within Samoan culture and identity within the Pacific.

The concept that we are accumulative beings, each taking experiences with us from one context to the next is an important idea to express. For example, I recently worked with the Auckland Wind Orchestra, and what I experienced with is new knowledge that I take forward with me to Samoan, New Zealand, Tongan, Jazz,

Classical contexts I may work with in the future. My experiences in Samoa as a Samoan person and musician are then part of my journey that I undertake in the coming few weeks as a music teacher, a Samoan composer, and more.

This is a battle I constantly face when I am moving back and forth between Samoa and New Zealand within a musical context and professional musical roles that I am thrust into. I am named after my grandfather, Apulu Opeloge who together with his brother and some of his immediate cousins, brother composed and compiled the biggest volume of religious music in Samoan history. In that path, I have always been compared to him, expected to live up to particular expectations, compose certain types of music, dealt with various pressure placed on me, whenever I am in Samoa or working within my Samoan community here in NZ and people even assumed that I will have certain behavioural traits from him. To me, my grandfather is my "historical consciousness". Similarly, many Samoan musicians feel the weight of their ancestors in particular within a church context, to do well and not to bring shame to their families.

These relationships between the social and the musical are important elements to explore in this journey. Jane Freeman Moulin offered an opinion that "scholars today readily accept that the act of making music are intimately bound to the political, economic, and cultural setting of a particular time and place-meaning that the context for musical performance is constantly redefined in reference to the larger social matrix" (1996:128). Many of our successful Pasifika (Pacific) artists in NZ and around the world who make it big in the operatic space tend to do the same, which is to be Samoan, but not too Samoan that it damages their image and some unfortunately use Samoan repertoire and Pacific repertoire when it only suits their image and promises financial support. The Samoan Musical community of composers and musicians is crucial to my journey. They are the tools for bringing together and building a Samoan musical space. Young Samoan composer Metitilani Alo living in Dunedin made a comment that I believe expresses some of this social imaginary on which Samoan identity and perceived similarities and links are built upon through the church.

> I think one of the main features of a Samoan compositional space is the Hymn. As Samoans, we must never forget that our country is founded on God and for

> that I firmly believe that the reworking and composition of traditional hymns be a major part of a Samoan compositional space" (Vodafone Pacific Music Awards, June 2018).

Church music and religion is the most powerful example of modern Samoan identity, sense of worth, duty, culture, family tradition and social imaginary that connects the majority of Samoans throughout New Zealand, Australia, Samoa and around the world.

How can I change the view that Samoan music is dominated by outside 'world music' and sounds to Samoan music being the central form and having other styles as the apparent "influences"? This is similar to the concept in Hauofa's *Our Sea of Islands* (1994), in which the shift of focus becomes the difference between isolation and connection. How can I successfully assert that the view of Samoan music, the development of further authentic and meaningful Samoan and Pasifika trends in musical production and performance must come from within the Samoan community musicians and composers?

Through my thesis and composition, I compare and share my expressions of Samoan musical identity with fellow composers in New Zealand. There is a need here to understand one's history and cultural background in order to move forward. To fully grasp the values and ideas shape the process of composition or performance. This is explored in a poetic and nostalgic book *To Thine Own Self be True* by former Deputy Prime Minister of Samoa, Retzlaff, Telefoni Misa (2006). His work reflects upon the imagery, smells and the practices that are a connection to Samoan culture and life. From composer to performer, as a Samoan male, as a community-minded person, as a father, as a listener and arranger of music, how do I express these various roles with sincerity of being. Thus, there is an importance in allowing the music I write and perform to present a pure and honest account of who I am as a person within the various contexts I exist.

An important larger significance of this project is connecting with the transnational identity of Samoan and Pacific Islanders today. This research will discuss how transnational Samoan musicians living in NZ maintain a strong relationship with their homeland of Samoa and through this continue to claim a strong sense of Samoan

identity and justification of that musical identity. How does that relationship and close connection support the development of modern Samoan musical identities? To discuss this, I refer to four categories of Samoan musicians: (i) born in Samoa and living in Samoa (ii) born in Samoa and living in New Zealand (iii) born in New Zealand and living in New Zealand (iv) born in New Zealand and living in Samoa. How and to what extent is there a single Samoan community now amongst those belonging to the above categories? Are there identifiable, definable differences between these four and what are other if any more categories within this transnational relationship? In cultural performance of music and dance, our sense of single community or imagined community is centred around structure of performance, the types of songs we sing, the meaning and intention of our performances.

I will explore the idea of a community of individuals, made up of like-minded people, musicians who share the same experiences as I have. In doing so, are we forming our own community of individual musicians and composer? One that is determined not by culture, age, race, religion nor the type of music we compose. Instead, a community that is bound together by the processes, the challenges and approach we take in exploring and expressing the music that represents our identities. This is a similar challenge presented earlier by James Clifford on negotiating indigeneity.

As a young man, I watched grandfather reinforce the ideas of community as I grew up with through his work within the church in Samoa as a pianist, composer, director and arranger. How does my current practice challenge those ideals of community, yet act to link me to other individuals who think the same way, bringing us together as a particular community of individuals. The power of music brings communities and people together. How does the music I compose and perform serve the community that I exist within? Music is a vehicle and a tool for my journey for outlining, defining and re-interpreting the community within which I belong, breaking through war, culture, hatred, racism, stereotypes and more, to find a common place in our existences.

Lilomaiava-Doktor describes transnationalism as the process by which immigrants build social fields that link their country or origin and their country of settlement. He goes on to term these immigrants as ‘transmigrants’ (1994:1-2). It is important to

understand the experiences of transnational Samoan musicians in New Zealand to develop a clearer picture of both context and musical identity. How will my own search for musical identity stand to benefit or engage the community I live in and interact with? Through my compositions; in conception, process, practice and performance, how can I genuinely produce a musical or stage performance that is a true representation of Samoan musical and dance practice within a New Zealand context and relevance?

It is important to look at the vast differences in cultural practices and interpretations of what it takes and means to be a "Samoan" for a New Zealand born Samoan and a Samoan person who has migrated to New Zealand. The imagined community that is Fa'aSamoa (the Samoan Way) and Samoan music is a collective of many cultural experiences and musical practices based on a way of life that is seemingly obvious to most but very different for others. How is my sense of being Samoan, who exists away from Samoa filtered and presented through my musical performance of Samoan music and Samoan influenced music?

A very important part of my journey in the PhD is informed by the experience of working alongside Samoan and Pasifika musicians also wrestling with similar questions of identity through their music. The journey to feeling comfortable with their voice as a composer and musician that is both unique and true to their sense of Samoan or Pasifika identity. Having judged both Polyfest and New Zealand Pacific Music awards, I have come to realise that there are many artists coming to grips with this question and sharing my own journey and exploration of identity through musical composition will be of great interest and use for all whether they agree or disagree. One of the important issues that arises from both music events is that of language or lyrics. The use of Samoan text is an obvious way of embracing Samoan identity but there are often difficulties around pronunciation because it determines how Samoan audiences relate to your music and whether or not it is accepted or rejected.

There are many Samoans today who believe that they do not need to know how to speak Samoan in order to be Samoan. That may be the case in a general context but I do believe language represents a balance of power assumed about a person's intelligence from their use of Samoan language. I have also seen many non-speaking

Samoans who readily turn their back on a Samoan conversation, deeming it to be negative based on a lack of understanding. Instead, they miss out on the nuances of Samoan language that is crucial to say an inside joke, a cultural aspect or ideas related to old and customary stories and practices.

I take great care in choosing the Samoan text I use in the music I am composing, hoping that it crosses generational differences in language, but modern enough to not be out-dated in performance.

The broader significance of my proposal is found in the fact that Auckland is the biggest Polynesian city in the world with not just Samoans but other Island nations and their practising musicians all co-existing and creating music and arts in the space or similar space. This means my research and journey is unmatched with regards to resources, audiences and musicians working within a Samoan or Pasifika space. One only has to look at the types of projects funded by CreativeNZ and other Arts funding sources to get a sense of the enormous number of Samoan composers, musicians, choreographers, writers and more that are active. That also suggests that there is a strong Samoan and non-Samoan community receiving this material and interacting with the musicians and composers in a way that is productive and inspiring for both sides of the stage. Some of the biggest events in the world that champions Pasifika and Samoan music and arts are held in Auckland and throughout NZ such as the ASB Polyfest. To push our Samoan sound and characteristics beyond being labelled "exotic", as "being influenced by" but instead to "influence other musical styles" and to give our general Samoan community a deeper connection to our musical practices and performances that are sometimes lost in fusion, or dominated by other musical cultures.

Methodology

My research will involve two areas of methodology: 1) creative (compositional) practice and 2) ethnographic and archival research.

My creative practice has focused on the composition of a work that draws its name from the term as Fa'amusika (deriving from the Samoan word Fa'aliga – 'to show' or 'a show') combined with the term musica simply meaning music for performance. I

have called it *Musika,* meaning music in Samoan allowing for the context and boundaries to be music but without the restrictions of naming a specific genre or style. Each scene has a special cultural and musical significance in my journey of exploring personal, musical and cultural identity. It then brings together a cohesive and meaningful form of expression that best represents my voice as a Samoan born composer and musician living in NZ and travelling around the many musical contexts of the world.

Each scene and piece composed will explore specific aspects of this journey through compositional process, practice, performance and academic discussions with other Samoan musicians and composers. For example, the idea of "traditional" versus the use of the term "customary" and the way such terms affect or imply the progressive or non-progressive nature of musical practices and performance of Samoan music primarily in New Zealand.

Ethnographic research and interviews with Samoan and indigenous musicians and composers are about how they relate to the world around them, through music with audiences. Ethnographic research, with its deep roots in ethnomusicology, will allow me to interact closely with other individuals and bring together their voices, along with my own positionality. How does composition and performance experience contribute to musical identity? These interviews are crucial to the project because they are the direct link to and reflection on the current practice of Samoan musicians composing and performing their music as part of the expression of their identity. It draws an inside picture of the challenges, the background and the musical decisions made around processes of composition, themes, ideas, culture and performance practice. It is the background that hosts the modern sounds of Samoan music identity and performance. As part of my research I also observed other performances and explore relevant themes in the scholarly literature, and especially that inform my creative practice.

I also decided to put myself through a "reverse interview" process. This is where I put myself under pressure to answer questions about my research, in a controlled environment. This process is the result of having given several radio and media interviews in the last 18 months and realising that, the answers I give under pressure,

are sometimes different from the answers I would express, given 5 minutes to process. Why is that? Which answers are deeply rooted and therefore natural and real, and which answers are part of a formula and process that I think to be what I believe in?

In planning and composing music and writing staging directions for MUSIKA, the following are some of the ideas and themes that I explore:

1) *Musika* is a musical-type performance that is about identity. It explores the social, cultural, musical and personal challenges I have faced in my life through music, dance and performance.
2) It have a particular angle and influence from Samoan music and dance fused with elements of Western music and practice that influence me the most as a composer and musician. These influences range from Jazz, Classical, Gospel, Pop, Contemporary and Samoan music and Siva (dance).
3) Engages with issues of Identity, Racism, Community & Unity (Imagined Community). I have deliberately chosen to not focus on ethnicity as I believe it still carries a strongly colonialist tone that stems from its' historical use to differentiate between 'us' and 'them'.
4) Love & Family: Siva (Siva Mai) - Ma'ulu'ulu (Women's action dance) with a modern twist, perhaps fused
5) Religion & Faith – spirituality in music, identity in the church and challenging the church musically for the loss of culture due to banning of traditional practices?
6) Culture and Ideas of traditional ownership. How do we view ourselves, our Samoan-ness, individually and collectively?
7) Political & Social Upheaval (the context of which we live in and the effects on our confidence and death).

A final performance was a part of this project, and a point of difference in this work is that the musicians involved will become a physical part of what happens on stage. This means that orchestral musicians will be involved in dance as well as playing their instrument on stage. I believe that the interweaving of the 'player' and the 'dancer' with the 'singer' will contribute to the sense of community expressed within the

MUSIKA context, as well as creating a fluid performance, symbolising the idea of fusion.

The various Samoan customary elements that I will draw from include:

- Sasa (celebration of rhythm, life activities and identity through those actions and the source of the actions)
- Instrumental fusion (drums, body percussion, voices, dance, western instruments)
- Singing/Voices (pese o le aso concept from traditional Samoan song/pese)
- Comical aspect of performance often led by a Fa'aluma (literally means front person, but more a playing the "fool" type role).
- Fa'ataupati (male slap dance) incorporated into the Sasā so it flows)

As part of my research methodology I will also make use of Pacific-inspired methodologies for my ethnographic work. In 2013, I attended a seminar and discussion *'Reflections on the development of Pacific research methods'* led by Dr Tamasailau Suaalii-Sauni at Victoria University Pacific studies department. It was about two particular styles or types of Pacific research methods in Academia. They are as follows: 1) Talanoa Methodology and 2) Faafaletui Methodology.

The term talanoa meaning 'to talk' in Samoa also holds meaning in Tongan, Fijian and other talker to speak purely from the heart. 'Tala' meaning story and 'Noa' in Tongan means no particular direction and this gives some reference to the idea that Talanoa is an unstructured interview; a conversational of storytelling. 'Noa' in Maori also has reference to being prophane. Talanoa as a methodology sets itself apart from other Western conversational or interview based methods from due to the focus on the relationship between interviewer and interviewee and the various cultural aspects surrounding and underpinning the talanoa (Otsuka 2006). Cultural aspects of respect, language and behaviour and I will add 'experience' as an important of this.

'Fa'afaletui' in Samoan means a gathering of chiefs, this suggests some issues around what that means and how it can be applied and interpreted in a setting where the researchers are non-chiefs and therefore not necessarily hold a position or level of

cultural understanding required to make it work. This is an interesting point for me having become a chief over a year ago and finding indeed that the links and connections, points of entry into certain circles of information have become more readily available. This is a compositional technique employed by writer and director Nathaniel Lees in his new work called "Fale Sa" where the process is drawn from the traditional function of chiefs in Samoan villages with regards to collaborating and hierarchy each contributing to the creative process. It is a work that is being performed as part of the Auckland Arts Festival 2015.

Development of both methods was partly a reaction to Western methodology that were sometimes seen as insensitive or inappropriate or not successful in acquiring the information sought. The use of the term talanoa in a pilot project in 2006 found that the term 'talanoa' had a positive effect on the way the interview subjects viewed the research being done. The use of Samoan/Pasifika specific language helped to decolonize and to empower the process and the people involved. This is a perspective I aim to achieve within a musical context amongst other Samoan musicians through this journey. Personally, I believe talanoa is particularly important with its inclusive nature for Samoan people, not exclusive as in the nature of a one-on-one interview. This allows for a collective scan of knowledge and not a reliance on the view of one individual to represent those of his or her community. I make use of these methodologies closely in my research.

An important part of this journey is focussed around acceptance. It is not the main motivator but it is an important part of my experience into both main contexts of my life. I wish to create and find a musical space where I have the ability and freedom to express a unique and meaningful voice in composition and performance practice. This underlying purpose will manifest itself in the creative process of composition, rehearsal, engaging and performance of *Musika* as the visual, sound and verbal representation of my research. According to Albert Wendt's in *Towards a New Oceania* (1976:49) *"*In the final instance, our countries, cultures, nations, planets are what we imagine them to be. One human being's reality, is another one's fiction. Perhaps we ourselves exist only in each other's dreams." Reflecting on this journey and research through music writing, composition and practice, perhaps we ourselves exist only in each other's music.

Summary

In summary, through my research and creative practice I wish to positively influence musical, social, cultural and racial attitudes that I have experienced in my own musical journey and observed in the journey of other Samoan composers and musicians. The application of Samoan music within NZ education and performance circles needs to be taken more seriously rather than seen as "cultural" or "exotic" presentations. This refers to both non-Samoan musicians/audiences as well as Samoans who need to deconstruct the myth that has been retold about how Western music knowledge is superior and more valuable than their own.

The musical identity and practice of Samoan culture takes pride in the way music and dance represents all aspects of life. It is both experience and expression that enforces a strong and meaningful sense of Samoan identity in music. It is hoped that other Samoans will see the true value of their own music, within various contexts as awareness grows and being authentic become more desirable. The modern world champions mainstream pop, others attempt to convince us of what Pasifika is meant to sound like. My goal is for a community of Samoan musicians and composers, to lead the way in how our music is expressed and maintain the values around it even as we push the boundaries of what is traditional, customary and modern,

Our collective hope expressed in our initial discussions is that other Samoan composers (and others facing similar challenges) feel empowered to assert their authority of knowledge that is theirs. That is because they have lived the life of a Samoan person and musician. In doing so, take control of that musical space, style and knowledge which is uniquely Samoan. This is a journey of my, and our participation in the development of new music traditions and customs in composition and performance that may resonate with Samoan and non-Samoan composers and musicians around the world.

Through the final performance and thesis, I hope to arrive at a point where the various musical, cultural and social tensions I am challenged by each day, can find a space where they can co-exist harmoniously in the representation of my identity as a

Samoan-born composer. My research and exploration through composition is based around identity in musical composition and practice. It is the exploration of Samoan musical identity and the fusion of that lived musical existence together with various influences that I have encountered, rejected, and incorporated with meaning.

Chapter 2
Samoan Music: Definition and Context

It was a cold Sunday afternoon, sitting in the back of an old brown Hillman Hunter. I was aware only of the fact that I was excited about being in a new country. I had just left Samoa, my beloved country of birth, and arrived in Auckland, New Zealand with the promise of a better education and more opportunities. It was 1st March 1987, and it was a journey that shaped my search for identity as it has for so many young Pasifika. Fast forward twenty-nine years, and I find myself still facing the unknown, yet with so many experiences that contributed to the development of my identity thus far.

The name Samoa, from Sa ('sacred') and Moa ('centre'), means 'Sacred Centre of the Universe'. The country of Samoa (formerly Western Samoa until 1997) is an archipelago of nine islands at the centre of the south-west Pacific island groups, surrounded by (clockwise from north): Tokelau, American Samoa, Tonga, and Wallis and Futuna. The nine islands of Samoa are Apolima, Manono, Fanuatapu, Namu'a, Nuutele, Nuulua, Nuusafee, Savai'i (the largest, at 1,708 sq km) and Upolu (second largest, at 1,118 sq km). Five of these islands are uninhabited. Samoa joined the Commonwealth in 1970, Samoa's population according the 2013 census was 190,000.

Samoa has had a long and complicated history with New Zealand, stemming from its colonial administration from 1914 to 1962. Samoa's close association with New Zealand stems from the large population of Samoans in the country. In 2011 this transitional focus was evident when Samoa advanced their clock by one day to move west of the international date line and thus be in the same time zone as New Zealand and Australia. Samoans continue to play significant roles in the cultural industries. For example, Samoans boast rugby stars, Hollywood film stars, and celebrated academics. Samoans also have forged international profiles in the performing arts. It is in the context of music primarily, where my research takes place.

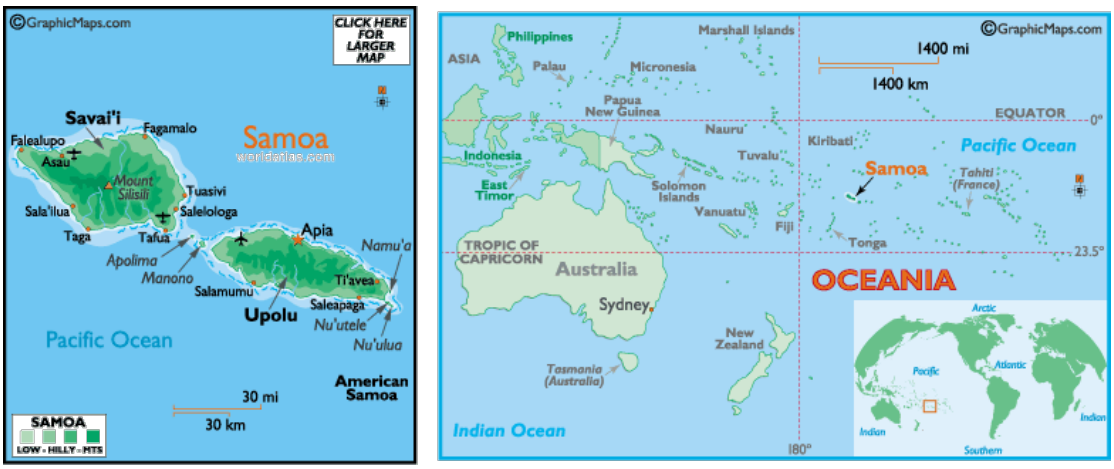


Figure 2.1. Map of Samoa and its location in Oceania.

It is important to note that Samoa is part of a multi-cultural Pasifika (Pacific) region boasting many levels of nationalities and identities. Therefore, at one level my reference to Samoa and Pasifika as one in the other must be taken with an informed and careful understanding. I am intensely akin to Samoa and my whole being to core practices an innate expression of identity that can only be formed from being born in Samoa. At the same time, I am strongly affiliated to my brothers and sisters that span the vast Oceanic highways of the Pacific.

My search for identity and voice as a composer in my research has strong linkages to Samoa. In recent years, I have been connected to Samoa daily, regularly through media and technology such as Facebook, email, text messages, messenger, skype all through the touch of a button and the aid of a screen. In this sense, I am not part of a Diaspora that are disconnected from my roots and homeland, but part of the broader and fluid transnational identity first detailed by Linda Basch in 1995 in her *Islands in the City*. In this work Basch explored how West Indian migrants residing in the United States are generally informed by the political leaders in detail of affairs "at home" and identify numerous ways migrants can—and need to—remain involved "at home" by participating in elections, investing in local business, sponsoring projects for the good of "the nation," and informing their relatives of world affairs. Writing specifically for the Pacific, Epeli Hau'ofa reminded us that the Ocean that is so vital for Pacific peoples does not isolate us, but connects and brings us even closer together as Pasifika people (1994, 1998). For most Samoans living in New Zealand, connections with their families, colleagues and friends in Samoa are a vital part of

everyday life. In my own networks, I maintain a strong link to Samoa with regular visits to work with the National Police band, National University of Samoa, the Samoana Jazz Festival, and the National Orchestra of Samoa.

At the start of this research, one of the most difficult issues was coming to terms with my positionality: my place and how I belong or fit into the research space of a Samoan born-NZ composer. Between 2014 - 2017, I travelled back to Samoa on multiple occasions for research, and which I hoped would help me answer some of these questions. The various experiences in Samoa in different contexts included working with the Samoan Police Band, Samoan National Orchestra, Workshops & Talks at the NUS (National University of Samoa), and the various Cultural and Arts Festivals such as Teuila and Samoana Jazz Festival. The work during this research reminded me of my roots, my cultural connection to not only the music, but the land, the village, and the people I grew up in as a young child. In particular, visiting the burial grave of my Grandfather Apulu Opeloge who is the starting point of it all for me was a powerful emotional experience that reminds me daily about who I am and where I have come from. These experiences also remind me of the colonialist mindset that some Samoan musicians still carry with them today, and a by-product perhaps of years of an education system and social acceptance of Western music being superior and more important in their 'progress' than their own music. It challenged my thinking more about how to change the perception amongst my own people, and about how having more knowledge of Pasifika music would mean in a larger world picture. It is important to clarify that my view is not against Western musical styles, but rather it is about reminding my own people that Samoan music (traditional and other) is crucial to establishing, finding, and expressing *our* identity. What form that may be is determined by the individual or group's circumstances, but it needs to be an important part of our musical identity and journey into a future that faces many challenges in a global context.

Figure 2.2. With members of the Quintet that accompanied me to the Samoana Jazz Festival in Samoa and American Samoa in 2015. From right to left: Jo Walker (tenor saxophone), Hannah Elise (bass), Siosaia Folau (vocals), Dexter Stanley-Tauvao (drums).

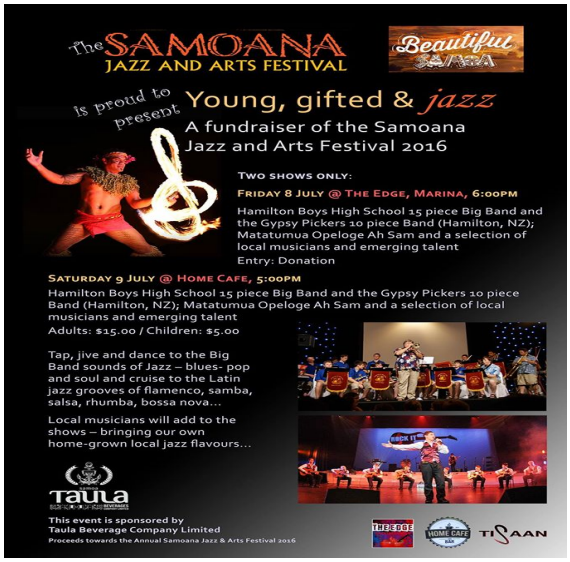


Figure 2.3. A flyer for a fundraising concert towards the 2016 Samoana Jazz Festival, and showing the connections being made regularly between Samoan and New Zealand based groups and artists.

The ground-breaking experience for my journey within an Auckland context happened in 2014, when I was invited to join two other Samoan composers to come up with three musical interpretations of Len Lye's Tusalava piece from 1926. The work had music originally composed for it, but the music and score was lost. Len Lye has a strong historical connection to Samoan and Pasifika Arts, and James Pinker from Auckland City Council created this project to rekindle some of those creative links through Lye's work 'Tusalava'. The feedback, discussion and process of this project was a great source of courage and motivation for me. After the showing of all 3 soundtracks with the film, I was pleasantly surprised and proud to find that the majority of the comments made about my piece was that there was a strong sense of Samoan culture, music and identity. The piece 'Matagofie' (beautiful) which is a part of MUSIKA is about highlighting the beautiful things about Samoan culture that our modern community and society have started to drift away from. It was intimidating to have my music compared to the music of my fellow composers in the project, but it was a joy to feel like I was on the right track towards achieving my own voice as a Samoan born-NZ composer with what was seemingly becoming a clear and distinctive voice.

Figure 2.4. From left to right: Poulima Salima, Faiumu Matthew Salapu (aka Anonymouz), and Opeloge Ah Sam in conversation with James Pinker, co-curator of Len Lye: Agiagiā. Photo credit: Anna Rae:

Below is an article from Auckland Art Gallery Review by Rhana Devenport of the evening and performances.

> Matatumua Opeloge Ah Sam, Poulima Salima and Matthew Faiumu Salapu aka Anonymouz are all strongly connected to Mangere and Sāmoa. Their scores were remarkably different in mood and approach and as each were played, the visual reading of the film shifted profoundly. It was an extraordinary experience. Matatumua Opeloge Ah Sam's score is joyous and energised; it begins with the beating of the fala (mat in Sāmoan) a sound element that remains present throughout the composition. Ideas about weaving and organic flow, and the positive themes of life, growth and development that Opeloge Ah Sam read in the film informed his treatment. A vocal enters the score in the final stage; the word is matagofie (beautiful). In contrast, Poulima Salima created a dark soundscape that concentrates on his interpretation of the destructive elements that enter the film. It begins with a sample of a projector sound over the titles and soon launches into a work of brooding symphonic beauty. Poulima spoke about Lye being 'light years ahead of 1929' and this drove his own urgency to expand his approach and push himself into new compositional terrain, what he described as 'pushing sound design as landscape'. Finally, Matthew Faiumu Salapu drew on his three modes of working: composer, hip-hop producer and sound engineer, to create a complex spatial work. Faiumu Salapu echoed Lye's scratching of celluloid (in his later films) with audio scratching while gathering in Maori, Samoan and Australian Aboriginal instruments. The didgeridoo, for example, was present throughout the entire piece at a very low frequency and it was only in the final moments that its sound became audibly distinctive. Faiumu Salapu spoke about how Lye extended the parameters of available technology and that his own intensive engineering of site recordings that he made in Sāmoa was a way to honour and continue this strategy. All three composers spoke about being true to Lye's stellar imagination and uncompromising and tireless approach to experimentation and the testing of boundaries (Devenport, Auckland Art Gallery http://www.aucklandartgallery.com/page/new-compositions-tusalava).

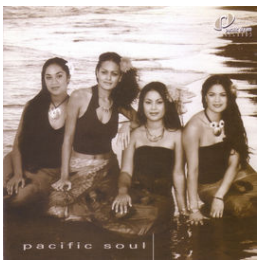
The feedback and environment surrounding our preparations, the rehearsals, recordings and presentation of the 'Tusalava' project are important to understand. In digging deeper into the influences, the expectations, freedom, limitations of Samoan and Pasifika music making, we get a clearer picture of the growth, acceptance, challenges and development that is happening in Auckland, New Zealand. It is important to note that this work became part of the Tūrangawaewae: Art and New Zealand Exhibition at Te Papa National Museum March – December 2018. This is significant for me because it gives me a sense of affirmation that my expression of my Samoan Identity through music composition has been acknowledged within this National Museum context.

Questions about Definitions

The New Zealand on Air website defines New Zealand music as "music made by New Zealanders", where "made" means recorded and performed by a New Zealander, and furthermore where "New Zealander" means a person of New Zealand citizenship or residency. There are many challenging points about this definition, one of which is that it does not reference the difference between music as "performed", or "composed" by "New Zealanders". For example, from this definition does it mean therefore that Bach becomes "NZ music" once recorded and performed by a New Zealand citizen? Moreover, there is the question of cultural firsts. This definition overlooks the importance of Māori music in New Zealand culture and context, suggesting instead that it is "anything recorded or performed" by a someone who has become a New Zealand citizen just last week. These questions provide a useful beginning to consider that is New Zealand music, and how definitions are furthermore strongly influenced by the commercial music industry. Like the styles of New Zealand reggae or New Zealand Hip-Hop, there is an assumption that identity is not necessarily about the cultural context or origin of a music, but the definition given to a person who has become nationalised into a location and community, i.e "New Zealander."

These questions intersect with challenges that I have struggled with for a long time: the sense of identity that stems from "Pasifika Rap and Hip-Hop", and Samoans identifying with Reggae and Bob Marley more than with Jerome Grey, or the Five Stars from Samoa. More recent groups like 'Jamoa Jam' and 'Pacific Soul' have

revived old Samoan pese (songs) in a contemporary style and has seen an awakening in more young people connecting with old songs.



Pacific Soul Jamoa Jam

Fig. 2.5 and Fig. 2.6 features the covers of the most successful albums by these contemporary Samoan groups Pacific Soul and Jamoa Jam.

Two contemporary Samoan soul groups that changed the landscape and context within which the younger generation of the early 2000s were able to engage, listen and enjoy old Samoan songs in a modern expression and sound.

In addition, Polyfest Secondary Festival that attracts a crowd of 90,000 every year has also played a hug role in young people re-connecting with their dances, songs and language, while other non-Pasifika students have also found Polyfest to be a fantastic way to learn more about Pacific cultures and contexts. At the same time, having many contexts where Pasifika music and dance is celebrated, shared and expressed in a variety of ways has both its merits and dangers. For example, Jon Jonassen, from Brigham Young University, Hawaii in his 2008 "Art and Culture: The Cook Islands", brings to light the dangers of 'cultural-plagiarism' as experienced by Cook Island drums and drumming often mistaken and misled as Tahitian. As a result, a theory has grown from the Polynesian Cultural Centre (Hawaii) that led to Tahitian drumming being credited with drum names and rhythms rather than Cook Island drumming. In this case and others in Pacific music and dance, questions of identity and authenticity play a heightened role in cultural and musical debates. In discussing ethnic boundaries, Fredrik Barth suggests that ethnic groups and cultures, allows us to believe that any boundary maintenance is unproblematic (Barth. Ethnic Groups and Boundaries.1969). Yet, in our modern and globally driven world, those boundaries will become less and less definitive and less clear for mixed race groups of individuals to live within, and exist peacefully without questioning their own values.

The focus of this view becomes the ethnic boundary that defines the group, not the cultural practices that it encloses. This of course refers to social boundaries, though they may have territorial counterparts. If a group maintains its identity when members interact with others, this entails criteria for determining membership and ways of signalling membership and exclusion. Ethnic groups are not merely or necessarily based on the occupation of exclusive territories; and the different ways in which they are maintained, not only by a once-and for-all recruitment but by continual expression and validation, need to be analysed. What is more, the ethnic boundary canalizes social life – it entails a frequently and complex organization of behaviour and social relations. The identification of another person as a fellow member of an ethnic group implies a sharing of criteria for evaluation and judgement.

Ethnic groups can have several cultures within which they practice, from music, arts, weaving, sports, dance etc. It is the similarities of those practices that provide the ethnic groups with their collective sense of identity and boundaries from which they differentiate themselves from other groups. To use a modern rugby and sporting reference, the French rugby team are known to have "flare" as well as being "unpredictable", while the Samoan and Tongan rugby teams are perceived as being the "hardest hitters or tacklers" in world rugby. Furthermore, how do Olympic athletes feel about the opening parade and the values, image or part of their cultures that assumed on display at the opening ceremony.

The broader question then, is identity or indigeneity defined by situation, context or location, rather than point of origin and place of birth? Is our sense of who we are determined by environmental influences we grow up with and the connections that we have access to physically and emotionally? Does this make the transnationalism concept an important one to understand further with regards to Samoan musicians living in Auckland, New Zealand?

In this space of thought and perception, I find useful the term "indigenous commuting" used by James Clifford in his Indigenous Articulations (2001) with reference to Kanaks movement and negotiations of indigenous identity and language amongst New Caledonia's white and Pacific-mix populations. Clifford describes his travels and interactions with one of the Kanaks movement chief spokesman, Jean-

Marie Tjibaou who was relatively comfortable in a variety of social contexts. However, Tjibaou "deeply believed that a continuous relationship with a place – it's ancestors, history, and ecology – was necessary if Kanaks…were to find breathing room in the contemporary world" (Clifford 2001:469). This assertion of the importance of continuous relationship highlights an ongoing social issue that exists between Samoan born New Zealanders and New Zealand born Samoans. It is a type of "us" versus "them" debate that encompasses various social, cultural and political aspects in the life of a Samoan person looking to find themselves in modern social context.

Clifford uses the term "Indigenous Commuting" as a way of describing the various negotiations within political, cultural, economic and social contexts. Clifford's description of Tjibaou's circumstances underlines the main issue that Pasifika people like myself negotiate every day. The concept of circulation was also explored by Chapman (1978) in the Solomon Islands, and where he looked at dual opposition between connections with home and away, village life and city life, visiting and return as well as desire and nostalgia. The idea too of being in the centre as opposed to being on the edge of society or social circles is something that I believe is a big important issue for the Pacific region in general – one that affects how New Zealanders see themselves or Australians who refuse to accept that they too by location are Pacific Islanders.

Finally, what gives Samoans, Tongans, Fijians and Cook Islanders the right to claim the centre of attention in the Pacific from the neighbouring island nations of the Pacific region? I recall vividly in 1996 when I returned to Samoa for the very first time since I left in 1987, as our plane began to descend into Faleolo airport, I felt a strange sensation of excitement that I had not expected – one I could not justify followed soon after by flowing tears that I could not stop. It was like my mind, heart, soul, body were experiencing surges of opposing emotions about being back in Samoa. I can only now compare it to the feeling I have when I have of seeing my wife and kids after being away from them and missing them for many days while I am away on work. In this sense, before I embarked on my research I believed indigeneity was more of a 'fixed' manner of belonging, which was challenged by the explorations of space and location by Clifford. In a similar manner, I believed that my ethnicity or

cultural identity as a Samoan born New Zealand musician was also fixed. Yet both culture and ethnicity are challenged by Fredik Barth and others in discussions of boundaries that define ethnicity. Barth suggests that it has become more difficult for individuals of mixed race to define and exist within their ethnic boundaries, continually blurred by the drive towards a global community. Barth believes that it is not necessarily the cultural practices that happen within the community, but it is how the values behaviours practiced by communities that define their ethnic boundaries.

Questions of how far the concept of indigeneity can be stretched as an identity can change the context, as well as connotations of the term that are both desired and rejected. In general, it is used to refer to first people belonging to a land or space and accepted as being prior to colonialism. However, Clifford explores fluent or rather fluid aspects of indigeneity that casts many doubt in my own mind of how I can review my own sense of belonging and ethnicity as a Samoan born New Zealander, and challenges how I plant the roots of the indigenous me whether it is by land, by history, by culture or by memory.

Clifford sums up these points by writing, "I do not think we can arrive at a core list of essential indigenous features" (Clifford 2001: 472). Instead he suggests that it is the articulation of the many elements that determine indigeneity which is seen as crucial to understanding the context within which it exists. It is based on the assumption that cultural traditions will continue to be re-invented, remade and re-constituted from one generation to the next, and this is similar to Sean Mallons' view of tradition (2010). It is an aspect of our ethnicity that continues to evolve and move with time like how Fa'aSamoa is negotiated and challenged by current and older generations of Samoans practising it in Auckland today.

I have dual citizenship in both Samoa and New Zealand, although I travel more regularly on my New Zealand passport. In this sense, my identity and the definition of the music I compose and perform to reflect my sense of self is already categorized by the passport I hold. Similarly, an interesting aspect of how others view my identity reveals itself in various contexts, like when I am in Samoa, I am often viewed as a New Zealand Samoan, as opposed to when I am in New Zealand (with my brown skin - particularly in classical music circles), I am viewed as a Samoan. I have also been

confronted by the perceptions that I am too Kiwi to be a Samoan when in Samoa, and too brown to be a Kiwi when in New Zealand.

To define Samoan Music and practices, it is important to become aware of the two main musical experiences and contexts within which Samoan musicians are composing, rehearsing, performing and existing. "Samoan music" now expresses a strong influence of Western music genres, styles, and elements particularly from Rn'B, Hip-Hop, Reggae, Classical, Gospel and Jazz. It also maintains a more customary function and existence amongst various sections of Samoan communities both in Samoa and in New Zealand.

It is in New Zealand context however, where I will discuss and explore the idea of Samoan music, with the conversation of various musicians and artists.
It is important to mention here that part of the decision to focus on the New Zealand context of Samoan music is a result of my own experience where Samoan born and New Zealand born Samoans sometimes differ in opinion of what is important, how to interpret Fa'aSamoa (the Samoan way), how to promote and develop musical talent and fulfil potential in Samoa. An example of this challenge comes from a statement by the Samoan National Orchestra administrators and sponsors suggestion that their preference would be for a Palagi (a westerner) to work with the orchestra to develop its identity.

This is a comment that frustrates me because it seems a confirmation that colonialist ideals and influence remains strong in Samoa. This attempt to define and contextualise Samoan music in the context and period of this study poses many challenges presented by global influence, change in values, needs, fashion and ultimately society. Therefore, I would like to suggest that Samoan music today is a *social imaginary*. That is, we like to imagine how we stand together as collaborating, socially conscious Samoan composers, musicians and artists. Yet, the challenges of the new world dictate that economics plays an important role in decision making process within the arts space of any country or culture or community.

A challenging questioned was posed during my initial research: "If I wasn't doing a PhD on Samoan music identity, what of this would I still consider to be important?

What of this research would I still use with sincerity of being in the various roles I work in from as a Samoan born musician, composer, performer, as community-minded person, a parent, Samoan chief and more? My consideration of this question opened the following notions that frame my work:

- Language – balance of power assumed about each person's intelligence from their use of language – John & his dad's relationship.
- Reverse Interview – how do I react and respond to questions under pressure about my music? Are they the real answers?
- Accumulative beings – you take each experiences with you on your journey. Eddie's comment. You enter a different context – and you bring Samoa with you - & you take a bit of that experience after too as part of your ideas/being.
- Community of individuals – like-minded people who share the same experiences – you form your own community – that's beyond culture, age, drama – it's about the people not religion, the type of music they perform or compose. Spread around the world.
- Papa (my grandfather) reinforced the ideas of community and church music (Samoa) – etc – whereas I challenge all of those.
- The power of music – brings communities and people together. Music is the vehicle and tools for my journey – breaks through war, death and hatred.

These are various contexts that provide boundaries, dictate practices, drive trends and define meaning in music to various communities that exist and live within New Zealand. This is the context within which I must redefine my Identity, find my own voice as a Samoan born New Zealand composer and express those emotions and feelings of belonging accordingly.

Within the varying influences and interpretations of identity, ethnic and cultural negotiations and musical environments, I must first understand my own place in the world in order to have perspective. That leads to having a goal driven by the need to express myself authentically through music composition and performance both within

measured and non-existent boundaries. The essence of it all comes from meaningful and informed fusion rooted in a musical space that is uniquely my own.

Chapter 3 - Tolu

Revolving of Identity

From a personal perspective, my identity at the start of this journey is the culmination of many aspects of my life. It stems from the way I view myself musically, emotionally and physically to the way others view who I am, what I represent, their assumptions, my social circle, environment and cultural practices. Two perspectives that weave their way through every aspect of my life and identity, changing, adapting and evolving every day and every year. At the beginning of this journey, my ideas of self and my identity were fixed to a notion that I came to realise was dated. I had to make a complete shift in my thinking, practice and understanding upon reading Sean Mallon's *"Against Tradition" 2010.* Mallon's essay challenged my view when he described his experience of hearing Samoan scholar and writer Albert Wendt object to the word tradition. Growing up in Samoa, my understanding of the word tradition and way I connect with it, refer to it and use it was almost sacred. I dare not challenged anything that was labelled as *'traditional'* because to me, it encompasses rules, theories, practices and ideals that had served my people well for centuries, and therefore must not be challenged.
This chapter is an exploration and charting of the collapse of my traditional concept of identity, and the rebuilding of a more evolving, more connected and realistic representation of who I am as a Samoan born, New Zealand composer.

Musically, the music I compose, choose to perform, the events I perform at and the music I reject are indications of my identity. Cultural and personal expectations I worry about such as ensuring my children have a sense and understanding of their Samoan identity, that I take care of my parents in particular during their retirement and final years determine the employment and social decisions I make. My relationship with the church through my faith, with my friends, the people I work with and people whom respect and disrespect me all play a role in the shaping on my sense of identity over the years.

Growing up in Samoa, I realised that I was part of the cultural and social interactions and practices that shaped our Fa'aSamoa *(the Samoan way)* of doing things. For

example, you never walk through a room where elders or chiefs are seated on the ground level, you never hit your sister as a brother's relationship to his sister is sacred, Sunday is a day of rest where you go to church and not work and a Sasā *(Seated Slap Dance)* has rhythmic patterns that are particular to its performance. One of the most interesting topics of talanoa *(conversation)* among Pasifika *(Pacific)* artists and musicians I work with, is centred around ideas of how we express our culture, our sound and stories in modern society so that it makes sense and meaningful.

In my own life and journey, many aspects of my walk and experiences make up my identity, allowing me the opportunity to negotiate, challenge, accept and express myself within the various musical, cultural and social contexts within which I move. The main aspects are listed as follows which I will explore and attempt to describe in the process of this chapter.

- My Samoan culture (Fa'aSamoa – *Samoan way of life or doing things*) – the way I choose to relate and engage with my Samoan context
- As the grandson of a well-known and respected Samoan church musician
- As a Samoan born male working and practising music in New Zealand
- As a father, husband and man in both my family and society
- As a living and practising Christian in a world full of Politically Correct and "Inclusivity"
- As a son to my parents, and the expected personal and cultural responsibilities that are linked in
- As a Samoan chief
- As a teacher within the school and community that I practice in

Identity can be elaborated and expressed as 'Strands of Identity' as suggested by Erik Erikson who theorised the connection of identity to the various stages of a human being's life.

(Approx. ages) Stage & Psychosocial crisis	Significant relations	Psychosocial modalities	Psychosocial virtues	Maladaptations & malignancies
(0-1) Infant Trust vs mistrust	Mother	to get, to give in return	hope, faith	sensory distortion withdrawal
(2-3) Toddler Autonomy vs shame and doubt	Parents	to hold on, to let go	will, determination	impulsivity compulsion
(3-6) Preschooler Initiative vs guilt	Family	to go after, to play	purpose, courage	ruthlessness inhibition
(7-12) School-age child Industry vs inferiority	Neighbourhood and school	to complete, to make things together	competence	narrow virtuosity inertia
(12-18) Adolescent Ego-identity vs role-confusion	Peer groups, role models	to be oneself, to share oneself	fidelity, loyalty	fanaticism repudiation
(20-45) Young adult	Partners, friends	to lose and find oneself	love	promiscuity exclusivity

Intimacy vs isolation		in a another		
(30-65) Middle aged adult Generativity vs self-absorption	Household, co-workers	to make be, to take care of	care	overextension rejectivity
(50+) Old adult Integrity vs despair	Mankind or "my kind"	to be, through having been, to face not being	wisdom	presumption despair

Erikson's ideas on how we grow up as create identities.

This approach lends itself more to the individual and links to developmental stages of a person's life. The truth is, we live our lives in not just one context, but within many that are determined by (in this case) musical as well as social, cultural, personal and more that make up strands of identity we carry, integrate, engage, breakaway from, conform and connect with throughout our lives.

Firstly, my Samoan culture and Fa'aSamoa – *Samoan way of life or doing things* – the way I choose to be, and how I relate and perceived through my actions within my Samoan cultural context. Fa'aSamoa as a cultural idea is a Social Imaginary which I am constantly challenging and negotiating my way through each day in relation to traditional and modern expectations and practices. A cultural example of this can be found in the way many Samoans living in New Zealand choose to practice and apply their cultural identity to social events such as funerals, weddings and unveilings. Modern times with its socio-econmic challenges has forced many Samoans in Samoa and New Zealand to adapt and adopt new means of interacting, giving or contributing to cultural events. As example, fifty years ago, the exchange of gifts was mainly centred around fine mats *(pictured)* at weddings and funerals. However. Modern practice has placed more value on monetary gifts and other goods such as foods.

Fig. 3.1 (Samoan ie-toga/fine mat pictured here worn by dancer Elaine Ward in a concert performance called We are Pasifika I composed and directed with the Manukau Symphony orchestra 2013)

The ie-toga itself has not lost any value as a result, and perhaps gained value due to it's not rare appearance in some cultural contexts and events.

As the grandson of a well-known and respected Samoan church musician, *Apulu Opeloge (pictured below)* I grew up with many expectations placed and assumed of me from birth. Many elders or Samoans who knew my grandfather would regularly comment *"I hope you can play the piano like your grandfather since you are named after him"*. Looking back, I find myself feeling a sense of resignation to the possibility that perhaps, there was never going to be any other option nor path for me except one in music, as a result.

Fig. 3.2 (My grandfather Apulu Opeloge)

As a Samoan born male working and practising music in New Zealand, I can never get away from the stereotypes assumed of me because of my heritage and brown skin. The beginning of this journey was sparked by a very interesting concept which was challenging at first, but now I realise gave me the freedom to step out and explore it. When I would travel to Samoa for vacation or work, I would often find that Samoans in Samoa would refer to means a Kiwi-Samoan or sometimes *'Fiapalagi'* – a wannabe white person. However, when returning to New Zealand, there was no mistaking my brown skin and the fact that I was always stereotyped and categorized as a Samoa living in New Zealand.

Part of the motivation behind this thesis is inspired by the Pasifika poet and historian Albert Wendt who commented *"Creating our own literature helps us define ourselves in our own terms"*. This is an important statement in that it provides perspective to a topic that is very subjective and often debated about through many theories by scholars and academics worldwide. Our own literature translates itself to my own music helps me define myself in my own terms. Part of this literature first requires the deconstructing of colonialist influences and attitudes that are still widespread today. The very completion of this journey of realisation, exploration and identity depends on

a colonialist process that requires my expression through this PhD being affirmed and deemed worthy by persons who will never understand the what it is like to be a Samoan-born New Zealand composer, without ever encountered any of the challenges I have faced through racism, through colonialism, through biased attitudes in order to find my own voice in the musical contexts within which I move and practice.

A different angle to this dilemma presented itself when I moved to the Far North of New Zealand where it is predominantly Māori in population. I wanted to fit in, but still stay strong in my own sense of identity as a Samoan male and musician. We had decided to write/compose a school musical that was meaningful to the school's community and students, which requires a deeper understanding of various social connections in Kaitaia. I relied heavily on my friend and script writer Mr BJ Natanahira to guide me through any processes or cultural protocols that we needed respect. During the process of writing and rehearsing *HOPE,* BJ and I would often talanoa *(talk)* and discuss each other's processes, approach and sense of identity that we brought from our disciplines into the project. This project required us both as artists to express and represent a community's sense of identity, their hopes and real-life challenges. It required research, understanding and knowing a particular type of speech, feel, emotion, community vibe and more, in order to truly create a work that belonged to the Far North of New Zealand.

Fig. 3.3 Poster of HOPE the Musical. The musical storyline, music and ideas were related to the communities of Kaitaia and the Far North. It had an identity that we had to respect and represent, as well as shape into the context of a stage musical and the demands of such a production.

BJ mentioned that he once came across two comments that really challenged his thinking and thought process. One was by NZ artist Ralph Hotere who said *"I'm an artist who happens to be Maori"*. BJ also made this insightful comment:

"*What interests me the most with regards to my own style of art is that my work is a true reflection of who I am. Without even trying to be intellectual or purposeful in applying my identity into my art forms, it naturally expresses itself. Putting aside Maori motifs that I often use, the flow of my work and tone of its message looks and sounds like me".*

BJ Natanahira. (August 2018)

Samoan-New Zealand harpist Natalia Mann articulated a context and situation that I am very familiar with as a Samoan born-New Zealand composer. In a recent conversation, Natalia commented:

"I've been educated in European musical culture and mastered the Western European harp. My Polynesian side searches beyond that for something which resonates at a different level. Practically I search for a way to apply my western training into a Polynesian context. Not through re-appropriation but via an essence, a way. The art of tāonga puoro is a big pointer. Experimentation and exploration are primary motivators in my artistic practice. I like to think of this as navigation, connecting me to my ancestors travelling wide expanses under the sun and stars."

My own work and expression through musical performance and composition is the product of how I apply my Western Music training, and education to my Samoan music and cultural knowledge and identity. The expression of that fusion of the two aspects of my everyday life and musical journey results in the music I compose for no other purpose than to express my voice as a composer. An example of such work is my Samoan-Jazz fusion piece called 'Tupulaga Samoa' *(Samoan generation).* It

incorporates Samoan text, a message of hope, the use of Samoan instruments and Western instruments and applies the connection of rhythm between Samoan fa'ataupati *(slap dance)* and the rhythms of the composed music during the solo section. This work can be viewed through this Youtube link for further understanding of this idea in performance. https://www.youtube.com/watch?v=COP4kyQIYtg 'Tupulaga Samoa – Opeloge Ah Sam'.

As I come to the final few weeks of this exploration of identity, it has become more about what I choose as the things that express me rather than the things that don't. It has been about being brave enough to walk my own pathway, even it means alienation from the social or cultural circles I once craved. The way others interpret, assume or stereotype me through various modern social media such as Facebook or real life social encounters all contribute to the negotiating of self. In this sense, I would like to suggest that all human beings derive their sense of identity from three sources that I would express as:

1 – *Perceived Identity* – Is the Identity that others assume, stereotype or perceive about who we are as individuals.
2 – *Articulated Identity* – is the Identity that we choose to express, own and articulate as individuals within any context we exist and move within.
3 – *Cultural Identity* – refers to the cultural (traditional, modern, religious, behavioural, values etc) contexts that we are a part of, (some stemming from birth) therefore influencing us. It is also important though to understand that as individuals, we too have the power to influence the cultures that we exist and navigate our way through life.

This is also to say that as a Samoan born-New Zealand composer, I have enjoyed the ability and freedom to not only decide my identity, but to negotiate and determine the environment, contexts and social situations in which I express myself. In the *Social Imaginary* that is expressed by Anderson, I have complete control of self with regards to the Identity that I live and express within the freedom and limitations of the world I exist within.

Fa'aSamoa therefore to me is no longer a concept that I adhere to, but rather, it is the home base from where I ground my beliefs, values and culture that I carry with me as I navigate my way through life and music.

From the anger and frustration of Sean Mallon's *'Against Tradition'* I have learnt to become comfortable with a more revolving sense of identity. This idea that in one context I need to dress a certain way, express my thoughts with a measured approach, has also allowed me the strength to stand up against injustice without fear of burning bridges or losing "important links" to important people. I now strongly believe I hold my own destiny in my hands, I know who I am. I understand my place in the world and more importantly, I feel at peace with how I represent and express that in the music I compose and perform.

Chapter 4
Community of Individuals

The place of the individual within a community is a crucial question for my research, as a composer working within Samoan family and artistic contexts. Such a query about the individual and community involves separate perspectives from both Western and Samoan contexts. This chapter examines these issues and how they relate to and support my overall research question.

From a Samoan perspective, there is a cultural and social conflict between the notion of individualism and a sense of duty and belonging to community. From a Samoan matai (chief) standpoint, the many and the individual are nothing without the village. In contrast, in the Western community, an individual's career goals, hopes, and dreams are centred more around him or herself, rather than that of a community or extended family. There is therefore a conflict in these perspectives, and this plays an important role in shaping the Samoan cultural and personal environment. For me, this conflict influences the circle and context within which I exist, but it has also taught me that my traditional notion of community, as perhaps based elsewhere, is different in shape and form.

An important consideration for this conflict is the movement of people abroad, and communities in diaspora and of transnationalism. These two encompassing ideas and the movement that they imply, give contextual meaning to the lives we live today as Samoans in New Zealand, travelling back and forth regularly to Samoa, as well as the exchange of musical ideas. In this regard I explore ideas presented by other Samoan colleagues that offer the concept that community is perhaps not defined by people alone, but by the music I compose and the various contexts that I perform in. This presents a different view, based on music, and provides an alternative to ideas of belonging within a group. So how do I as an artist find a place where I am comfortable with a sense of belonging, and how is this expressed through my music as a composer? This chapter takes up these questions in order to understand how they relate to my work.

Definitions

The word community functions as what Susan Star and James Griesemer call a "boundary object" (Star and Griesemer 1989, 393), something fluid, adaptable, and robust enough to weave together different discourses and worlds. An everyday term in civic, religious, and internet contexts, community also serves as a specialized term in multiple disciplines, including sociology, ecology, linguistics, education, and writing studies. The Oxford English Dictionary (2012) highlights that, over six centuries of use, the word community tends to signify a locale or locus of interaction and/or to mark some type of unity, commonality, sharing, or integration. Shelemay (2011) challenges us to rethink the boundaries, function and the way we belong or reject certain communities we move in and out of. Similarly, the term community in this context gives me and my Samoan musicians and artist colleagues the opportunity to redefine it through our own interpretation and perception.

Community and indeed society has a way of positioning the individual within that context based on a set of stereotypes, ideas, beliefs and categories. An example of this is when I travel to Samoa, I am often treated as a New Zealander. The residents there converse with me differently and have assumptions that include being a New Zealand-born Samoan based on various situations such as my achievements, for example my English speech and perceived fluidity of accent. Hidden in that is a colonialist ideal of foreign knowledge being more valuable than our own local Samoan knowledge and contexts. Something that exists in Western musical contexts where in my experience, Samoan or Pasifika music has long served under the label 'cultural' or 'traditional' (Mallon 2010). In a context where Western music is viewed as more intellectual and more complex, therefore deemed more valuable and esteemed in its place in society, Pasifika music and sounds are wrongly labelled, and many critics or musicians overlook the importance of a 'musical essence' or the 'essence' of the music as higher value or revelation beyond musical structure, complexity or purpose.

As previously implied, I am not kiwi enough—too brown-skinned to be a New Zealander, and therefore treated according to the assumptions held by others in society. This sense of identity and culture is skin deep, based on appearance and I have found that it is not until I perform my music or speak English that people begin to change their perception. This concept is evident in the situation where one is on a blind date where before you meet, you might talk on the phone to organise the date

ahead, yet when you meet, the voice you heard on the phone and you formed an assumption about, does not match the person standing in front of you. In this space, I struggled for many years where I felt safe momentarily and belonged for a period of time, until an inevitable situation would arise where reality reminds you that in actual fact, things change and as a result, your sense of belonging to a social or musical context disappears. My research has allowed me to reflect on these ideas and how they influence my creative work.

It is important to remember that Pacific Islanders have longed travelled and encountered each other's cultures long before the modern Western assumptions of isolation or the growth of music and cultural festivals (Hau'ofa 1993). These visits and encounters amongst our own Pasifika peoples with each other played an important role in creating and reinforcing identities within broader communities. Sharing our music, dances, and crafts with each other reminds us who we are, provides glimpses of what is possible, and can reinforce or breakdown stereotypes that outsiders, and our own people, build about each other. The individuals that attend these modern-day festivals such as the Teuila Festival, Samoana Jazz Festival, Miss Samoa Pageant (all in Samoa) and the ASB Polyfest in Auckland (the biggest Pasifika cultural festival of its kind in the world) play an important role as performers and audiences in shaping Culture, Identity and Communities as a result of their engagement (Mackley-Crump 2015). Some of these communities of practice and thought may last until the next festival happens where the current ideals are challenged by more current and new ideologies about how we as Pasifika people should be expressing our cultures and identities as communities or as individual artists.

In a traditional sense, before the missionaries arrived in Samoa, the notion of the individual was already a prominent part of Pasifika culture where the matai (chief) ruled. A matai title is passed down through families and the respect was often gained through the individual chief's achievements, which then reflected positively or negatively on his (now also hers) village or 'aiga (family). Similarly, Jon Jonassen in his online essay "The Cook Islands: Art and Culture" (2018) suggests a similarity between this Pasifika practice and that of the heroic period of Ancient Greeks around 1200 BC.[1] Recent issues in Samoa include land title disputes that resulted from the

[1] See here: http://www.ck/culture.htm

Land Titles Registration Act of 2008 caused controversy and fear that Samoan land titles now risk being sold to foreign investors by the Government. This would be a huge blow to the individuals, families and villagers who have owned these lands for decades through family and matai title-based ownership. It is important to mention here that many matai (chief) titles were created in the late 1990s to allow more people to vote in the general elections. The issue with that in a more traditional setting is that those titles, are not necessarily linked to Samoan history or lineage, but viewed by some as simply 'made up' purely for the purpose for the elections. That presents its own problem of these particular titles and their individual holders being displaced when the traditional sense of community or Fa'aSamoa come together. This is the most obvious example of this dilemma of community and individuals as both serving and opposing each other in function and purpose.

Creating Community

The general customary meaning of community in Samoa is where people live together in an easily identified location or area, often attached to a matai title and family name. That has now stretched through globalization to mean individuals who are studying, teaching, exploring, performing and interested in the same topic, exploring similar questions or research and engaged in the composition and performance of similar music. In this case, meaning music that is composed and performed in reflection of Samoan or Pasifika styles. Some important questions that I ponder in this context are:

How are these communities defined?

Who belongs to those community?

How does one become a member of a community?

Why the need for more elaborate and more specific communities?

I believe these modern communities are being created and defined by the need to cater to a widening sense of culture and identity stemming from a world that is pressuring individuals to be "themselves". This either leads to isolation or the formation of a social imaginary type of community, achieved through modern online media and means of communication such as Facebook.

From my perspective and during my PhD research I have come across a few musicians who are working in a similar context and pursuing musical goals that align

with my own. That is, fusing Samoan musical elements, ideas and sounds together with other musical styles we studied and learnt from Western culture. These musicians have all become successful in their own professional and personal right, and in doing so form a small community of individuals who identify themselves as Samoans or New Zealanders with strong connections and Samoan roots giving them reason, meaning, and belonging. These individuals are summarized below:

- Metitilani Alo (Samoan composer and singer currently studying and performing at Otago University in Dunedin with his Gospel Album 'Fa'afetai le Atua' 2018)
- Natalia Mann (Samoan harpist and songwriter/composer with strong links to the Turkish music scene as well as having been the harpist for the New Zealand Symphony Orchestra. Natalia released an album called 'Pasifist' 2011)
- Igelese Ete (Samoan composer and performer currently teaching at the University of the South Pacific in Fiji, known for his works 'Malaga' and his choral work on the recent Disney film 'Moana')
- Poulima Salima (Samoan composer currently working as a composer and teacher in Auckland, known for his stage musical 'The Factory')
- Matthew Faiumu Salapu (Samoan composer and arranger currently working in Auckland and successfully completed many fusion projects with the the Auckland Philharmonia Orchestra)
- Bill Urale aka King Kapisi (Samoan-New Zealand hip-hop artist who rose to fame with his hugely influential and popular hit 'Screems from the old plantation' in 2000. He was a massive influence on me personally from hearing it in Melbourne, Australia during a time where I was just beginning to challenge the way I express my identity in music composition)

These artists provide examples of Samoans negotiating concerns of individuality and community in their work. In each case, a modern, globalized society has challenged our more traditional and generally safer concept of identity. With so many new music influences from around the world, it has become harder for Individuals today to truly discover their genuine sense of self. Other artistic practices that have given people other ways of expressing their identity include the Samoan 'tatau' or tattooing. Regardless of the origins of the Samoan tattoo being up for debate, the traditional

application and receiving of the Samoan tattoo sets it apart from any other traditional practice in the world. This in itself gives it a special identity.

Fig. 4.1 Samoan tatau being performed in the traditional way by a tufuga

So how do we as Samoans fit together as a community of musicians, artists, and individuals? Must we fit into a community in order to feel Samoan based on the more traditional concept of belonging? Ruskin and Rice (2012) in the study, 'The Individual in Music Ethnography', suggest that the biggest challenge is to reconcile these opposing ideals. In my creative practice, I have examined the roles of musical individuals as mentioned, but also the concept of multiple communities in music. These are the communities from which one begins his or her journey, whether it be Samoan, Classical Western Music context, or Jazz, but also the community that they create, whether co-incidentally, purposefully, or both, and through their journeys and goals as musicians seeking out their artistic voices. The *process* of finding and creating community is essential.

Eddie Muli'aumaseali'i who is a very successful International Samoan baritone made the comment to me that "the world is our community – what we do is our art, our audience is the world" (We are Pasifika Concert. Oct.2013). This expresses very accurately the change in perception and attitudes from a village-based community to the modern global sphere where anything is possible. Perhaps in this modern take on Samoan community, individual identities, our perception, attitudes and reactions to our current context is the new measuring point of who we are, where we belong, and why.

In 2013, I gave a guest lecture at Victoria University of Wellington where I made the comment that 'Perhaps, we only exist in each other's music'. Perhaps the

definition of our identity and our sense of belonging no longer relies solely on land titles, place of birth, or the community we live in. Instead perhaps our identity relies increasingly on more hands-on achievements and applications such as our place of work, social circles, or simply our immediate families. When my family moved to Kaitaia in 2017 for a new job in an area I had no affiliation with both musically or culturally, but a year later and I find myself feeling attached and identifying myself as a Far Northerner resident. Every time I travel away for work or holidays, I return to Kaitaia with feelings of "I'm so glad I'm home," which I believe is a result of my sense of home and identity being connected to my wife and our three children. They are now my identity and as a result, it matters not where we live or reside anymore according to our passports or birth certificates, but instead my personal Identity is tied in with the people I love.

These points of identity are important anchors in my creative practice. In a musical context, the type of music I compose and perform will represent my individual identity and the community or context to which I belong to at a particular given time. Meaning therefore that my musical Identity is expressed within the music I write and perform, changing and evolving from theme to inspiration to context over time, as I too as an individual change my views, interpretation, and perceptions of the world around me and how I fit into it.

In summary, one of the challenges that face individual Samoan or Pasifika composer-musicians in New Zealand and around the world, is what binds us together and allows us to engage and belong to a community. Once again, the perceived isolation as previously asserted by Western theorists about the Pacific region, becomes our strength and space within which we create and perform. As we find our own musical space, voice and learn to adapt our professional context with our personal and cultural sense, we become unique and distinctive as a community of Samoan and Pasifika musicians negotiating the global world we exist and practice within from our own perspective, and with confidence and control. As non-musical elements such as politics and social demands threaten to displace us, our musical intent and perspective as practising Pasifika artists bring us tighter together. In essence, we have created through exploration and performance practice our own 'Social Imaginary' as Pasifika musicians and artists who are able to move in and out of Pasifika and Western

musical contexts with ease as a result of understanding the individual qualities we bring into each engagement.

Chapter 5 - Lima

Musika: Performance, Reflection and Annotations

The performance of MUSIKA, held on 27 May 2017 at Windsor Park Baptist Church, in Mairangi Bay, Auckland was composed and choreographed on the Samoan concept of fa'afiafiaga (fiafia or Samoan entertainment) as an artistic framework. One of the initial questions I needed to explore was how does a Samoan fiafia (celebration) serve as a starting point for compositional ideas and help develop a fitting approach to the performance of Musika?

In Samoan music and cultural practice, musika ma le siva (music & dance) go together, and are not separate elements of a Samoan customary performance. This meant that Musika, also needed to explore those customary practices through not only in music and dance but also in the visual aspects of performance. This included the colourful and bright attire and accessories such as the sei (flower on the ear) as seen in figure 1 below.

Figure 5.1. Pictured left to right: Theresa Sa'o, Candice Franklands & Gina Williams backstage before the start of the Musika recital. The dancers and musicians explored ideas of fusion from Arabic and Samoan dance contexts not only in hand movements, rhythm and costumes.

During my research, I was fortunate enough to engage in performance, conversation and discussion with some of Samoa's most experience and talented performers. For example, Eddie Muli'aumaseali'i is one of Samoa's earliest Operatic success stories in New Zealand and overseas. He now resides in Melbourne Australia and travels to Europe and around Australia regularly to perform in many lead roles as a baritone in demand. Eddie spoke of Pasifika artists as "accumulative beings, taking each experience with you on your journey".

For Eddie performance was like entering, engaging, and exiting a different context, where you bring and/or take with you a bit of Samoa resulting from each interaction and experience. Australian composer Brenton Broadstock also commented during a class workshop in August 2004 that "each piece we compose, is a signpost of that time frame" that we can look back to during our journey and reminds us of who we were at that particular time in our lives.

The process and end result of this journey are of equal importance in providing a representation of my identity and voice as a Samoan born-New Zealander composer and musician. To truly understand this expression of music identity, I needed to return to Samoa to contextualize the origins and inspirations of Musika, from that process of reliving childhood memories that sparked a passion, to the process of composing, rehearsing and presenting this performance of Musika to a new audience.

One of the challenges I needed to explore and make a decision on early revolved around how to engage the audience with material that was sometimes confronting on many levels. How do I present an idea that the audience can connect to in their own way, rather than dictating to the audience how they should feel? My composition supervisor and I made the decision that it would more listener-friendly to give space to the audience members to find her or his own way into the music and performance. This made the beginning crucial in making the audience feel welcomed into the musical space, rather than stand back and judge it without really becoming involved in the experience. The contextualizing video filmed in Samoa for this purpose is included in the DVD presented with this Thesis.

The need to achieve balance between simplicity and complexity of the experience was crucial on many levels. I needed the audience to experience the essence of the beauty of simplicity in Samoan music and dance, through an experience that was ultimate very foreign to many in the audience.

The following is an annotated account of the process involved in bringing together of conflicting issues resulting from acculturation, a dual sense of identity, racial attitudes, a variety of influences, and to intent express Musika in an enjoyable, musical and expressive way. Questions about how music reflect our lives, and therefore represent who we are as people within a particular context provide the canvas for the exploration of cultural and musical ideas in Musika.

I have been fortunate to have had opportunities to trial musical ideas through performances of some sections of Musika. This has allowed time to reflect upon their impact, reception and levels of success (or lack of) in the last eighteen months. I had hopes of Musika bringing people and communities together. In this case, a community of individuals that can share and associate with the experiences and themes explored and reflected upon throughout my life. It is important to note here that this is a life experience, not simply a research undertaken out of interest, but rather, the creation was process that I have lived and breathed all my life.

In an interview with Gareth Watkins, New Zealand-Greek composer John Psathas talked about inspiration as not simply being an idea, but "something that is going to change you as a person, so that when you come out at the end of it, you will have been transformed by the experience… it requires something very deep within you to do it" (December 2011). This was especially poignant to me as it drew me closer to the possibility of understand why it is that music is such an important part of my life experience. This form of connection was a crucial inspiration for my own work as a Samoan born New Zealand composer as I hope to break free from expectations. I aimed to come out of this research with a strong sense of meaning, pride and understanding of what it is that drives and provides me with the essence of my compositional and performance identity.

Figure 5.2. Photo taken at the sound check of Musika before the recital performance.

Musika: Overview of Performers:

LEADS: Leila Alexander & Saia Folau

CHOIR**:** Choir is made up of around 20 singers from Windsor Park Church (Mairangi Bay) and friends who made the commitment to join the performance.

BAND/ENSEMBLE:
Drums – Dexter Stanley-Tauvao
Bass – Hannah Elise
Jonathan Rickard – Guitar
Richard Breed – 1st Trumpet
Pete Mumby – 2nd Trumpet
Helen Crook – 1st Violin
Fleur Knowles – 2nd Violin

Jon Tan – Trombone
Jo Walker – 1st Tenor Saxophone
Jesse Liyu – Percussion
Priscilla Scanlan – Flute
Kunli Zhang – Clarinet
Rachael Sumner – French Horn
Alp Semiz – 2nd Tenor Saxophone
Opeloge Ah Sam – Piano / Conductor

DANCERS:
Theresa Sa'o, Gina Williams, Candice Falklands (Siva Mai)
Sophie Katavich and Tiffany Yeung (Expectations)
Olivia Just, Leonard Folau (Here beside you)

Reflections on the Composition

Crucial aspects of the composition, rehearsal, and performance of Musika had to do with my positionality, context and presentation. I also set out to challenge my performers and their own sense of identity, but also to provide the audience with a musical space where they feel safe to engage with the various themes and their accompanying performance. I asked the performers to dress formally and smart, but in whatever outfit they found as comfortable and representative of who their own identity. It was interesting to note that some found the concept too confronting and struggled to step out of the normally expected concert dress. Ironically as in much of the twists and turns of this project, in attempting to remain "normal" in a context that asks for individuality, we are exposed. This was a constant challenge I confronted through recent years in both musical and cultural communities.

As a composer, I wanted to dispel the negative stereotyping that currently exists and that suggests that a performance within an orchestral setting, must have log drums, or girls dancing in coconut bras to qualify as Pasifika. It is not about the product presented, but the reasoning behind it that requires a new educational approach. Sounding or being musically Samoan or Pasifika has nothing to do with the

instruments being used or the people playing those instruments, but more to do with whether the performance has captured the essence of what it means to be Samoan.

It is thus about the meaning behind the music, and the context from which it draws its inspiration, its rhythms, melodies and stories, the process of learning, sharing, understanding and rehearsing the music from its origins to fusion, from inspiration to context. In his article, *Cultural Identity and the Brown Economy* Thomas Wynne (2016) addresses this issue of our Samoan and Pasifika performers who have been seduced into carrying ideas and meaning about their own cultural practices that are misleading and uninformed.

For example, the decision to use only 1 patē (log drum) in Musika was an easy one as the connection is through the sound, rhythmic patterns and the music, rather than a tourist-inspired fantasy. The sound of the patē is a deep connection to my youth that conjures up memories of family, culture, village and customs.

Prior to the recital performance, there was a different order of performance for the pieces, but due to a change in venue, I had to change the order of scenes to suit the logistical aspects of the new venue. However, upon completion and with time to reflect, I have realized that the order at which the recital was performed was perfect. Some people also commented that the order of performance had a bi-cultural element to it, with the first half being a more orchestral setting and instrumentation, and the second half with more dance and band elements.

Early on in the creation process, we decided that is was important for the audience and for PhD purposes that this journey is contextualized at the beginning. This would then lead into the musical scenes that are representations of the various aspects of my journey that shape my identity musically, culturally and socially.

One of the issues that prevails throughout my own life and experiences is the challenges of racial attitudes. I was careful to not let this be so confronting that it distracted people away from the music itself, and the way I expressed that not only on stage, but in the program notes. This was a fine line to tread and stay close to. I wanted people to understand the frustrated and angry response to racism in the music,

but it needed to be set up so that each audience member is given the opportunity to engage the work without fear.

There is an old and outdated belief that Western knowledge and culture is far superior, or required in order to make progress. The belief that to have prestige and be seen as more important in our lives required taking on a more western and European sense of what is important and what is valued. This is a process I have had to challenge as through this PhD project, and as I began to deconstruct a very colonialist system of education and beliefs that my parents were forced to endure.

Instead, this journey has allowed me the chance to explore my own and relevant truths, modern realities, social perception and contexts that reconstruct my context. This was about redefining who I am as a person, and aligning that with the musical voice of my compositions and performance.

A constant challenge to this journey was the idea that sometimes, to make progress, we must leave something behind. To re-invent myself, I needed to lose a part of the old me. Travelling to Samoa to film and contextualize the recital, gave me the opportunity to reaffirm the things that will never change, regardless of influences, progress or new musical ideas that I engage with in the future. Upon reflecting back on my recital, some of our discussion was about the quality of recording and performances on the day with regards to accuracy and whether we captured the essence of each piece. As a resulted, I decided to re-record some of the pieces, make some changes in instrumentation as well as the medium from live to MP3 or in studio to try, and capture the essence of each work in as many ways possible so that whoever reads these annotations and listens to the music will hear and understand the connection.

Finally, at the root of it all, Musika is about celebration and about simply the joy of making music and performance. In the circumstances where I have had the chance to trial out some music ideas over the years, I have thoroughly enjoyed the process of composing, rehearsing and performing the music from Musika and sharing in the feedback and engagement I get from live audiences and fellow musicians who have come across the music. In the end, I hope that my and our absolute joy and love of performing music and expressing ourselves, came through clearly in the recital,

because this I believe is at the core of what music means to me. It is also a part of the essence of what I believe makes Samoan music Samoan.

MUSIKA

The Agony of Asking - 'Who am I?'

Identity through music Composition & Performance

(in 11 Musical Scenes)

PhD Recital by Opeloge Ah Sam

[Victoria University, Wellington]

Saturday, May 27th - 2.30pm

Windsor Park Baptist, Mairangi Bay, Auckland.

cover image - Fresh water cave pools at Piula, Samoa

SCENE 1 - Origins, Positionality (Perspective) & Context

SCENE 1B - **'Matagofie'** is signposting the beginning and current state of this ongoing journey of Samoan identity through music composition & performance. From a small village in Samoa called Faleasi'u, to a cold wet day in Auckland on March 1st 1987 when I first arrived in New Zealand, to today. **'Talofa & Welcome - thank you for your support'**

SCENE 2 - **'Relentless Challenges'** - The intensity and unsettling nature of this work in 5/4 is an emotional representation of the challenges I have encountered in the form of racism & betrayal. From the embarrassment of losing a role due to complaints that I was the 'wrong colour & look to be standing in front of an orchestra' to walking into a retail store with my wife where she often gets great service, while I am followed under assumption and suspicion. I am the go-to guy when it comes to diversity, but not the right person to be in charge. Betrayal is deeply hurtful when it is least expected, and it has shaped part of who I am forever. Relentless is also about building the confidence and strength to overcome both challenges in a variety of ways and contexts from positive reaction, to negative confrontation.

SCENE 3 - **'Omai - Individual vs Community'** - The very undertaking of this study represents the pursuit of an individual goal, but hopefully one that family and community can share in when successful. How does one negotiate the challenges of being rejected or accepted by their community and society, and tensions that arise in daily interactions, situations & circumstances.

SCENE 4 - **'Rhythms of MUSIKA'** - Bringing together many of the musical influences, elements and materials that have begun to represent my voice as a musician. These include improvisation which links with the often spontaneous nature of Samoan and Pasifika music in a variety of contexts, and the distinctive sound of the Patē (log drum) which conjures up images of tropical island settings.

SCENE 5A - **'Somewhere my Lord'**
Exploration of the role the Church, God and Faith plays in my identity. Somewhere my Lord is an expression of the toughest times in my life, which included feeling disillusioned by the church, and reaching out to God through musical prayer.

SCENE 5B - **'Hey Now'** - Is celebrating the joy of music as a means of connecting to God, to others and acknowledgement of a style of music that gave me my faith, and enjoyment of church back.

SCENE 6 - **'Soundtrack of Life'**
Is a transitional upbeat track that is about having the freedom to keep the music playing, continue the narrative, instead of taking unnecessary breaks in life. This is symbolic in that music is a constant and consistent part of my daily routine from whistling at work, to singing in the car, always composing in my head when I move from one context to the next and tapping my fingers or feet all the time.

Figure 5.3. First page of the recital program notes from Saturday, 27 May 2017.

SCENE 7 - **'Expectations'** - As a teacher, educator and lifelong learner - my expectations of who I am, what I need and want to be is a strong influence on how I interact with the world. It contributes to shaping my identity as a son, husband, father and member of society. This also explores cross-cultural and multidiscipline expressions of identity - stemming from Samoan cultural practice where music goes hand-in-hand with dance & rhythm. This is a modern expression of my expectations (with lyrics being improvised during today's performance) that when you are prepared in life, we all hold the ability to achieve amazing things spontaneously, and put ourselves in a position to say 'yes' to any opportunity that may arise suddenly or without warning.
(Dancers Tiffany Yeung & Sophie Katavich / advisor Hana Tipa)

SCENE 8 - **'Love'** - The search for love has shaped our lives, relationships, emotional states and interactions with others around us - When I became a father, I discovered a love I never knew was possible. The journey of finding love takes us through loneliness, bliss, betrayal, friendships, revenge and of course, finding my true love.

SCENE 9 - **'Siva Mai'** - Explores the simplicity, grace and beauty of customary Samoan siva (dance). Siva Mai also looks at how fusion in dance & music has been influenced by globalisation. 'Siva mai' is about breaking down uninformed assumptions and stereotypes that sexualize Pasifika and other dance cultures. Musically, 'Siva Mai' employs rhythmic patterns, simple melodies and a strong harmonic centre that brings together 2 dance cultures through the adaptation of tempo, and the pure joy of dance. (Dancers : Theresa Marie Sao, Candice Falkland & Gina Williams - also on vocals)

SCENE 10 - **'Death & Loss'** - Death comes to us at the most unexpected of times. 'Aua e te tagi' translates to "Do not cry", expressing the emotions of loss and death. The text comes from a poem my mother wrote to mourn the loss of her father and my first music teacher, Papa Opeloge. It also speaks of trusting in God that although we have lost in life, we might also experience new beginnings and gain experiences from which we move forward stronger, and more determined.

SCENE 11 - **'Tupulaga Samoa'** - The finale is the work that best represents my current musical identity as a Samoan born, New Zealand musician and composer. The use of Samoan text which talks of hope and caring for our children so that they may grow to become amazing adults, also incorporates strong Samoan elements of rhythm, body percussion and the joy of connecting to other people through musical expression.

MUSIKA - is the reconciliation of ongoing conflicting issues of identity as a Samoan born New Zealand composer expressed through music composition & performance.

* A big thank you to all my friends and colleagues who have offered their time & talents to sing, dance and perform for this recital - in particular - Olivia Just & Rory Sutherland for their time & help behind the scenes.

* Thank you also to my close friends, family, students (past & present) who make my life a joy to live

* Thank you Carole Legendre Beziac, Siosaia Folau & Leila Alexander for your passion & huge contributions.

* Thank you to my two caring and expert supervisors for their patience, guidance and their expectations that inspires me - Brian Diettrich for challenging my ideas, and encouraging me when all looked lost a few years ago - and John Psathas for inspiring me and allowing me to feel ok about what and who I am in my music, and teaching me that every piece is an important experience in our journey.

* Big hugs to my family, my wife Margot for her constant and ever present support, our beautiful children who have changed me, putting things into perspective and hopefully making me a better person.

* To Grant Harris, Jo Cheyne & the team here at Windsor Park Baptist for your prayers & this beautiful venue.

* To my parents for their support and love, especially my mum, this is for you mum. Alofa tele ia oe.

* I dedicate this to my grandfather, Apulu Opeloge - my first and forever the most important music teacher I ever had.

This Journey has been a truly life changing experience, thank you for making it special today through your time and support

Fa'afetai tele lava / Thank you very much

Figure 5.4. Second page of the recital programme notes for Saturday, 27 May 2017

Musika: Annotated Programme and Reflections

2.10pm – Doors open to the audience
2.20pm – Scene 1a

SCENE 1A (Context video)
The Context video with all the recorded in Samoa begins to play. It outlines the context where this journey was inspired and took place in the lead up to the completion of this PhD, giving greater insight into the modern expression of my voice as a Samoan-born New Zealand composer and musician. Ensemble musicians will enter stage and take their positions with 3 mins left in the video. (house lights stay down) – When all seated and video is complete, Saia and Leila (leads) will take their positions on stage followed by Opeloge. (approximate time – 2.47pm)

SCENE 1b – "Matagofie" (live version)

Leila & Saia (vocals)

Welcome, Context & Positionality:
The two sections of this opening sequence are about welcoming the audience into the musical space within which I explore this musical identity and exist. The first part which is provided here by the video filmed in Samoa, is about providing the audience with a context of where things began, the inspiration and the why my journey has been this way. The final part to this scene is about providing positionality and vision. The music of "Matagofie" is a story in itself with three sections that represent space, progress and vision. The final section of the piece changes key to signify a moving from the origins represented in the start where simplicity is the essence of the beauty in Samoan music and performance. This is designed to allow the listener space to come in and engage with the experience that is about to begin. The final section that starts with E-flat major chord moving up by step is a representation of change and the need to have a vision, the need to evolve. At the very start of this journey, I truly believed those that called for the term 'traditional' to be banned and removed from Pasifika terminology were missing the point. As the research and my experiences have evolved, I have come to understand that tradition still has a place in the

expression of our identity, to provide the basis from I can go out explore, define and express my identities in whatever context and situation I may find myself.

“Matagofie” expresses in Samoan text, the customary essence of simplicity and elegance that many find challenging to duplicate without an innate connection to Samoan life and culture. I believe this quality is only achieved naturally and without musical training because it does not come from knowing the techniques or musical styles, but it is because the music only sounds a particular way when the performer has the experienced behind him or her that informs the expression. This is why it was also important to take my two leads (Leila and Saia) to Samoa before the recital. I wanted them to smell the frangipani in Samoa, to see for themselves what Samoans do on a Sunday, how they get to work, how they share, interact and practice their culture and beliefs with the world.

The melody and harmonic progression needed to reflect this, while at the same time giving permission to move on and explore. The small choral like version of “Matagofie” is sung on the introduction video by the National University of Samoa music students, and then later transferred into the Musika and more modern version sung by the 2 leads Leila and Saia during the recital. This again provides a visual representation of progress and change, from Samoa to New Zealand, from choral to orchestral. It also points to a fusion of styles in which we find a mixture of classical soprano and male jazz and rn’b/soul singer bringing together the various influences of music at play in this journey.

This scene is crucial in setting up the rest of the recital and the musical themes to follow. The audience need to feel ok to engage this new music, and to feel ok to enjoy it or reject it having been given the opportunity to understand it.

Approximately 6-7 minutes. At the end of Matagofie, Saia and Leila take a bow and exit stage. At this time, audience will be given a chance to read the text in the recital program and absorb it’s meaning and context. Opeloge will cue the start of Scene 2 – Relentless Challenges

Performance Reflection:
“Matagofie” achieved the musical and social space it aimed to provide for the audience to engage with Musika. There were some minor performance issues with

rhythm and dynamic shapes (3mis 6 secs) that could have really added to the direction of the music towards the arrival point before the final change. The decision was made to omit the cymbal roll at 3mins and 50 secs and give the audience more time and space to prepare for the final change of mood and progression. An important point of discussion here was to consider that with with progress, there is always something gained, but in the process, there is always something that is lost.

SCENE 2 – "Musika Relentless Challenges"

Full Band & Ensemble – no vocalists
Soloists (Richard on trumpet, Jon on trombone, Alp on tenor saxophone, Dexter on drums)

Approximately 12 minutes

Relentless Challenges explores rhythmically many of the challenges I have faced on my journey as a Samoan born-NZ musician. From racism to fighting against inequality, assumptions or concepts and policies built on colonialist attitudes. The music scene and context has many challenges, with lots of possibilities to either negotiate a relatively stress-free journey by adjusting your identity to fit in the status quo, or continue to walk your own path that is against the norm, and against the system that dictates which style of music or formal music knowledge is more valued than others. What music is considered "exotic" and "cultural" as opposed to simply being the music of Samoa, or Tonga or Fiji. Similarly, it is often amalgamated into the concepts and explorations of the difference between the labels "immigrants" and "ex-pats"?

For some Pasifika artists and musicians, we need to decolonize much of what we ourselves, have been convinced to be "Pasifika" or "brown". Like the idea of coconut bras for the girls that perform in tourist shows, Thomas Wynne Tarurongo challenges us in his article "Cultural Identity and the Brown Economy". Part of this process I believe is to rethink how missionaries and Christianity drove several cultural changes we now struggle to undo or to revive.

This scene highlights aspects of the context within which I have explored, researched, composed and perform this work. When professional organizations attempt to dictate to a Samoan/Pasifika musician the terms and the definition of what a “Pasifika” piece should look and sound like, then you are facing attitudes steeped in colonialist assumptions of how the wider community of non-Pasifika artists can sometimes interpret Samoan music and arts and is, or is not.

It is an expression of the frustration, the anger, the determination to carve out a musical landscape that accommodates the rethinking and decolonization of our own music expressions.

Some points to note in the score are at bar 141, where the ensemble are playing short accented quavers in pairs against each other representing frustration, which is supported and contrasted by the drums pattern running across creating a sense frantic tension that builds right throughout the work.

Bar 159 in the strings represents a crucial aspect of this frustration against the challenges faced in my journey. The nature of the string parts here is a representation of the very fleeting moments of rest and shelter from the chaos that we sometimes discover. However, the length of this section (2 bars) represents the reality that often amongst the pain, hurt and frustrations we face, the moments of tranquility and clarity are often short and rare.

At the very start of the process for Relentless, I had envisioned that the final performance would include a Samoan fa’ataupati (male slap dance). The rhythmic challenge of finding Samoan dancers willing to take on 5/4 for 6 – 7 mins was difficult and so I decided in a last gasp effort, to travel to Samoa to find a choreographer willing to take it on. I did require that choreographer to understand what I am wanting to achieve, but to have no fear as well as having an innate connection to Samoan siva (dance) that I believe is hard to find in New Zealand born Samoan dance choreographers. Without this, I would not have been able to provide performance insight into the original idea for Relentless which calls on the rhythms and visual presentation of the fa’ataupati.

Performance Reflection:
The originally intended tempo was not achieved in the performance. This was probably a result of many factors that include the nature of a relentless 5/4 count for a big ensemble that had only rehearsed together two times before the recital. In our discussions, we also talk through the idea of removing some of the repeat sections in the middle part of the work that stumble the build towards various arrival points in the piece. All agreed that the drum part was solid and steady to provide an excellent platform for the other parts to work on as well providing an excellent solo section that maintained the five right through a variety of changes.

I was relatively happy with the decision to omit much of what I was going to express in the programme notes about the challenges I faced through racism and colonial attitudes I face as a composer. I think this continued the audience friendly nature of the recital to allow people to understand and process the issues themselves and not be forced to confront them. Musika is about throwing up ideas and themes, and letting the audience connect in their own way, which is a much more powerful, engaging and less threatening.

One of the motivations for this stems from various experiences where I would be commissioned for a Pacific style/influenced composition, only to be challenged by the orchestra or ensemble or group about 'why there is only 1 patē (log drum) in the work'. The stereotypes of having six log drummers dressed in traditional flax costumes and perhaps some young women in coconut bras is more representative of "Pacific" are well and truly alive. This again highlights the need for Pasifika musicians and composers to create and control a musical space that is more aligned to the cultural representation of our people, by our people, and in doing so, educating the world about the values we hold, the expectations we place on our music and performance practice so that others may respect it.

After Relentless – Leila & Saia will return to stage – Leila will introduce the next piece which explores how we exist, cope and interact with our communities as individuals. How do we negotiate the challenges of having to conform to fit in, or to undertake an individual journey like this PhD in search of an individual voice as a musician, and in doing so (in the eyes of some) rejecting cultural norms and creating tension within my own circle of existence.

SCENE 3 - "Musika Omai"

Full ensemble (except guitar & bass) Leads – Leila & Saia (vocals)

Community and the Individual: In the year 2000, I left Auckland and my parent home for the very first time to continue my studies, alone in Melbourne Australia. Some commented that I was a fiapalagi (want-to-be white person) by leaving my church, my parents and my family to search for something that was an individual goal. I was seen as greedy and not conforming to a life of being a church musician and remaining in a comfortable context.

Benedict Anderson writes about the idea of nationality or nationalism as commanding profound emotional legitimacy. This speaks very strongly to me because my journey to identity and finding my place within the communities I move in and out of, exist in is indeed a very emotional one. I wear my heart on my sleeve which in many situations is powerful, and yet in others it can be seen as foolish or too aggressive. It also assumes that nation, as a term and social concept is in fact imaginary. In Samoa, the imagined community exists in many forms. One for however has done more to determine cultural norms, divide families and villages, push the boundaries and re-defined the way generations of Samoans reject, accept or express their identities. I am talking about Fa'aSamoa *(The Samoan way).* Fa'aSamoa is an imagined community. As Anderson mentions, many will never eve meet each other: "yet in the minds of each, lives the image of their communion" (Anderson 2006).

The imagined community of how we belong and practice Fa'aSamoa is made more complex today with the surge of technology. Some may say it has made communication and swapping of ideas easier and more instant and up-to-date. However, social media for example has also created a community of uninformed, uneducated practitioners of Fa'aSamoa who are expressing their opinions and ways of doing things to a wide and ready waiting audience of Samoans waiting on every change of fashion and style that comes along every two weeks.

These challenges are a crucial aspect of my journey because in the process, I have determined that my version of what it means to be a Samoan that belongs to

Fa'aSamoa and the way I express my Samoan-ness is very different from other Samoans I assumed felt the same way.

Within this work of Omai, I also explore a lonely realization that in saying I am searching for my identity and my voice as a composer, I am also accepting that I no-longer belong 100% to the traditional Samoa I grew up in. Traditional was replaced by customary at New Zealand's Te Papa museum and this had a profound effect on me. These issues are examined in Albert Wendt's assertion of traditional being a "terrible word" (Mallon 2010). After confronting these ideas, I found myself belonging to a fantasy I had lived all my childhood, facing the frightening emergence of the identity that needed to evolve in order to keep up with the world and to break free from the constricts of colonial thinking and times. Omai is about the individual trying to negotiate his or her own sense of identity and acceptance of who they are, and the space within which they exist.

When Omai finishes - Leila & Saia exit stage & lights will fade a little – the following poem will appear on screens.

Performance Reflection:
There are many aspects of this work that was pleasing in the performance. The choice to use both Samoan and English text was both representative of the bi-cultural identity of this journey throughout. It was also important to have two soloists who are influenced by opposite styles of music such as opera, and soul and jazz voice. This too represented the very nature of my journey where it is a constant changing of identity, language, thinking, choices and behaviour to suit the context and situation. Perhaps I needed to create a stronger over-arching melodic or rhythmic link from start to finish to counter the number of small melodic and harmonic themes introduced throughout the work. It's important to note however, the many changes and elements also represent a sense of never really feeling completely at ease within any of the contexts I move within. When I fly to Samoa, I feel like I have arrived home, yet when I travel to New Zealand, I feel that I was away for too long from my home. The chorale type vocal parts at the beginning and towards the end is a representation of the community that I long to be a part of. The questions presented in the middle section of rhythmic drive through the congas and the uneasy harmonies of the soloists

are the constant reminders of the uncertainty. I am too Kiwi to be Samoan born, yet when in New Zealand – there is no mistaking my Samoan identity and the Pacific Islander tag because of my brown skin.
Note that there is another MP3 recording of Omai included in the audio presentation for this PhD. If gives a more choral-like setting of the same piece with Eddie Muli'aumaseali'i on baritone as soloist.

After Omai – The following poem by Samoan poet Lemalu Tate Simi will appear on the screen. Audience will be given around 30 -45 seconds to read through it and absorb it. After 45 seconds, poem will fade out slowly from the screen to allow the audience to concentrate on the music.

SCENE 4 – "MUSIKA - Rhythms of Musika"

Full Band Ensemble –
SOLOS – Priscilla (flute), Jonathan (Guitar),
Opeloge (piano), Jo (Saxophone) Dexter (Drums)
Approximately 15 mins

"Identity"
Educate yourself enough so you may understand the ways of other people
But not too much that you may lose your understanding of your own
Try things palagi, not so you may become palagi
But so may see the value of things Samoan
Learn to speak Samoan, not so you may sound Samoan
but so you may feel the essence of being Samoan
Above all, be aware and proud of what you are
So you may spare yourself the agony of those who are asking
"What am I?"
(by Lemalu Tate Simi)

Scene 4 is inspired by the poem “Identity” above by Lemalu Tate Simi. “Identity” expresses many of the daily challenges I face as a Samoan born composer in New Zealand. It also highlights some of the issues surrounding modern expressions and validation of Samoan identity. From the music we love, to the music we reject, from the influences that nourish us, to the influences that drown us. It is a musical representation of all the various influences we face in life. How some make sense and some sound ridiculous, how some work out, and others do not. The solo section is how we take these many ideas in life, and work out through our own way, how we can either adapt or reject the many influences we come across. The final part brings together all these explored ideas into some coherent and positive space where I express my voice as a Samoan born musician in a structured and multi-layered experience. Again, rhythm or beat (through the drum kit) is what ties it all together.

In the process of composition and trialing out various ideas of this work, I was confronted with the claim that the customary Sasā (seated dance) rhythm on the log drum or fala (flax mat) is from a military background. This suggests that one of the most prominent rhythmic patterns in Samoan music and dance is in fact of colonial influence. However, the variations to this rhythm which lead to think otherwise, are directly linked to activities like the rowing of the traditional Samoan paopao (canoe) or fautasi (figure 5).

Figure 5.5. A fautasi (long racing canoes) comes in towards the finish line in Apia during the Independence Day races, and a feature of the week of celebrations.

This work is also about the challenges I face when engaging context and culture. In terms of context, I have discovered my own sense what it means to be Samoan is very different from others. The influences that affect us are very different and therefore our expressions of who we are will look and sound different. In the process, I realized my own hypocrisy in that I was challenging the idea of Samoan hip-hop and reggae as being claimed to "who we are", yet pushing my own agenda that included jazz and classical influences. This situation also forced me to think about my own positionality in the context I exist within and practice my music. Do I express my music and ideas from a position of authority, or as a practitioner or simply as a member of the scene and public reacting to what is happening around us?

It is also important to be aware of the types of musicians "out there" in the scene: For example, those who:

- simply out to make money
- who see their purpose as being preservers of a particular musical practice
- who use their music to protest and to make a social point
- that want their music to contribute to shaping of a culture

It is important to note that the log drum rhythm throughout the piece is a representation of the role of music in my life. It is constant and consistent, always motivating me, pushing me and a part of both my ups and downs. This is what the log drum represents. The use of the log drum itself is a representation of the constant that is my heritage as a Samoan, which is my positionality from which I engage with the world and measure my response. This work is also about finding my space from which I can express my musical identity without fear, without doubt, and without the constraints of purity as championed by some musical contexts or the uneducated copy and paste of those simply out to make a name or fortune without caring about the cultural significance of the music they are fusing together.

Performance Reflection:

In reflecting Scene 4 (Rhythms of Musika), I was pleased in the various rhythmic ideas that were thrown up at the audience and eventually fused to make a more coherent work that is again brought together by the drum kit beat and rhythm.

In terms of the solo sections of this work, there is a sense that each solo section structure needed to allow for more shape and continuous build-up. In the current form of this work, the solo section returns to a starting point for a repeat build up in the hands of each soloists. However, in our post recital meeting, we talked about the idea of shaping the complete solo section so that there is a more effective and obvious arrival point at the end of all the solos. This work also highlighted the need to think about balance between strings and brass and percussion as it develops. There was some imbalance in the recital due to microphones not picking up the strings as much as we had hoped.

At the end of the piece – lights will fade slightly – the following images will appear on screen. Let each image stay on screen for about 10 seconds each – When final image shows - Leila, Saia & choir will enter stage and take their positions. At this point, Opeloge will begin with the piano introduction to "Somewhere my Lord" which is the first part of Scene 5.

Figure 5.6. Image screened during Musika Performance.

Figure 5.7. Image screened during Musika Performance.

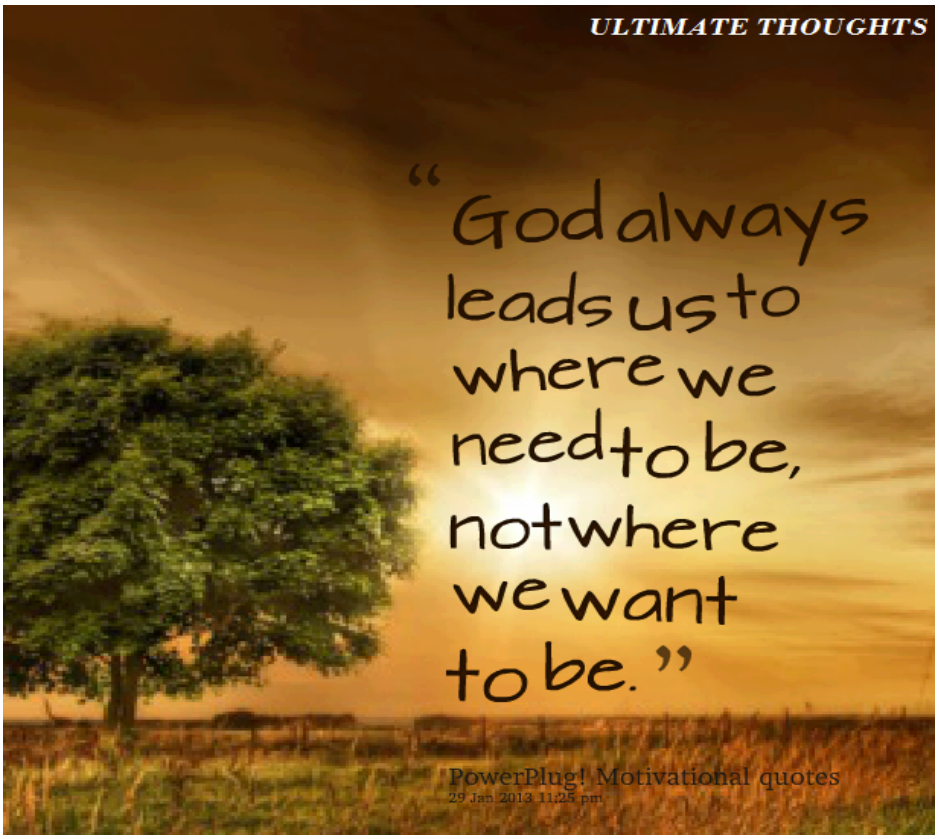


Figure 5.8. Image screened during Musika Performance.

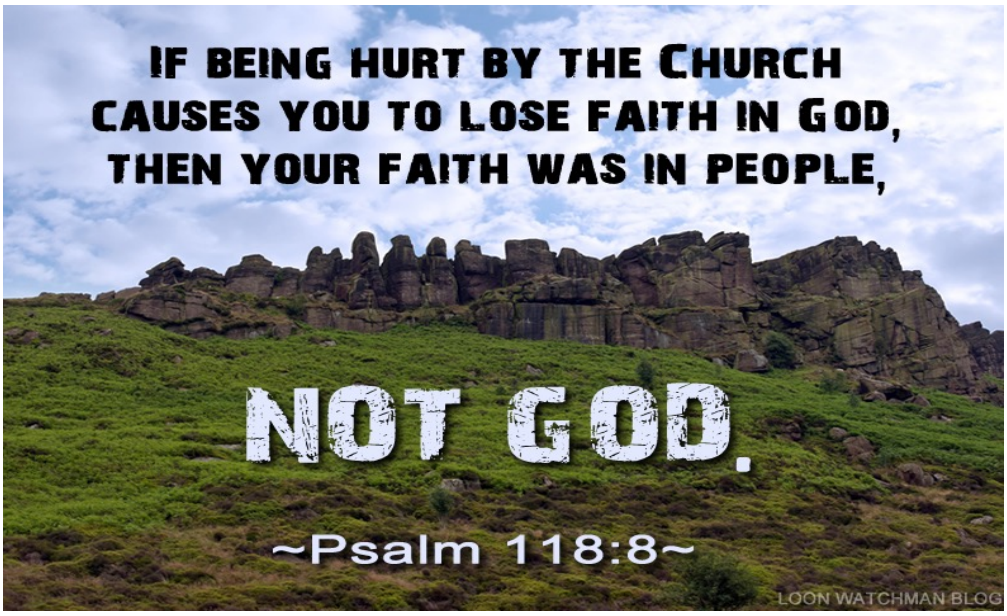


Figure 5.9. Image on screen during Musika Performance.

SCENE 5a – "Musika – Faith, Somewhere my Lord" Saia, Leila, Piano & Choir

(4 mins)
At end of Somewhere my Lord – Opeloge will cue in start of "Hey Now" - with Dexter on drums.

Somewhere my Lord is performed from a chord chart/guide. Prayer is a personal communication and connection to God. Therefore, it is important that for everyone who gets to perform this prayer, the interpretation of the lyrics and chords must also be personal to them. It is a reflection, but also a personal moment between he/she and God.

SCENE 5b – "Musika– Hey Now"

Saia, Leila, Full Band/Ensemble & CHOIR (6 mins)

My journey of faith has challenged my world and shaped me into the person I am today. Through various times in my life, God, the church and my own walk in faith has occupied a big part of my search for my place in this world. One of the most life-changing moments came when I sought the advice of one of my church ministers, asking him for guidance in a time where I felt betrayed by the church, where I wanted to give up God, hated the church, and what it stood for. He replied by challenging me to think about whether the actions of some people within the church, equated to the actions and wishes of God. This was crucial in my rethinking of my stance, by realizing that in fact, the choices people were making that affected my faith, were in fact not Christian like or God-like at all. Somewhere my Lord is also about the comfort and power of prayer. In a time when I lived alone in a foreign country, I found many circumstances where I needed the comfort of my faith. Even to this day where there are constant challenges thrown at me as a father, husband and in particular son, I have needed to be strong and to understand more what my faith means to me, and how I interact with the world around me in my faith.

One of the most difficult issues that I have confronted with the church has been the clash between culture and religion. I believe that some of the applications of church in Samoan communities has led to poverty, to families breaking up, to people losing their identity in an attempt to keep up appearances within church settings. Furthermore, I have found the idea of church being responsible for the banning and loss of several Samoan cultural practices difficult to accept. This has for some time made the idea of going to church very challenging, as it seems like supporting the institution that is responsible for the loss of many of our culture's practices and shaped many of our people's sense of identity through colonial ideologies.

Perhaps the most poignant challenge for me has been the battle against depression for over two years. It has been some of the most challenging times in my life. I have survived two suicide attempts, and worked hard to keep life normal while working to support my family, trying to be a good husband and father. The struggle of finding my identity, has woven itself deeply into the search for a reason to continue. Somewhere my Lord represents the application of the evolving identity into performance practice. The piece itself is only presented as a Chord Chart & Lyrics, with the performers

given the freedom to express their own way of praying and connecting to God into their performance of this work. Spontaneity and Individualism is therefore of utmost importance in this work, with the freedom of interpretation allowed through providing only a chordal structure that could be substituted or added to.

My faith, my walk with God and the challenges of where it may lead me, has been and still is a significant part of my journey to find my identity.

Hey Now is about finding a musical style (gospel which has a strong influence on my enjoyment of church today) and expression that I can use to connect to youth. One of the sad things about churches today is how our youth have been seduced by the glittering lights, the star-worshipping bands within modern church contexts. I wanted to use a similar musical language to engage the youth that have left the more traditional churches to consider a way of giving back to their religious roots.

I have also use Samoan and English text in Hey Now, again highlighting the bi-cultural nature of everyday life for me. Throughout this journey, a new battle of languages has also emerged. This is to do with my children who are part Samoan, New Zealand, Dutch, Indonesian, Chinese and more. I am working to ensure that they are able to speak Samoan so that they may find the opportunity later in life to connect more easily to their Samoan heritage and culture.

As HEY NOW is playing - DANCERS for Expectations need to be by the side of stage (Sophie & Tiffany)

At end of Hey Now – Opeloge will acknowledge members of the Choir & Ensemble musicians - then CHOIR & ENSEMBLE will exit stage

Performance Reflection:
On reflection, 'Somewhere my Lord' and 'Hey Now' feel like true representations of the emotional aspect of my journey in faith. The energy and joy of Hey Now also typified the sense of achievement I feel when I am with my children who are aged 7, 6 and 4. In tough times, I turn to the emotional and harmonic uncertainty of Somewhere my Lord as a way of reflecting and questioning my own processes in life. Somewhere

my Lord was originally composed for solo tenor, but I chose to re-arrange it for solo soprano and contemporary male voice in an attempt to find more emotion in the pairing of sound quality as well as harmonies.

The duet between classical soprano and contemporary male voice I believe worked really well in Somewhere my Lord, highlighting again the nature of my bi-cultural contexts alongside the use of English and Samoan language. Hey Now in this performance was a few singers short of the power and delivery I intended, but the energy within the music itself shone through.

When 'Hey Now' ends, choir exits alongside Saia and Leila. At this point, musicians will help with the changing of the stage by taking their music stands with them, while the stage helpers take care of the rest. As the stage is being cleared – musicians that remain will count into the next piece.

SCENE 6 – "MUSIKA–Soundtrack of Life"
(Approximately 5 mins)

Solos: Jonathan (guitar), Jo (Saxophone)
Band left on stage will be made up of: Jonathon (guitar), Dexter (drums) Jo (sax)

The dilemma at this point of the recital was whether or not to take an interval break. The decision to continue through the stage change came when I reflected on the fact that in my life, music is non-top. It is what picks me up when feeling down, it is the rhythm I walk and groove to, the music I think to, the music I aspire to write, to perform and to compose. It is everywhere in my world – so it makes sense that the switch over from the ensemble setting to the smaller band set-up flows with music rather than a break. I also believed that with new music performances, it was important not to break the audiences' engagement of the performance at that stage. Instead, it was necessary to keep pushing on while they are in the headspace and musical space to keep concentrating and focusing on the rest of the recital. (As an

aside, when at work, my colleagues often comment on my constant whistling, singing, humming or general joyous nature. It was a good reminder of the importance of music in my daily life).

When "Soundtrack of Life" finishes – (cued out by Hannah & Dexter – when stage is ready for the next performances). Saia (vocals), Sophie and Tiffany (dancers) will enter stage and take their positions.

Performance Reflection:
Soundtrack of Life was a fun and unusual way to link the two sections of the recital and facilitate the change in setting. However, it kept the flow going for the performance without forcing the audience and musicians to restart again after a break. The tempo of the piece was about right, perhaps only need a more written lead line for the saxophone or guitar to achieve a better musical structure and shape. The bass line composed as the basis of the piece is energetic and non-threatening allowing the audience to relax briefly during the changeover.

For the next scene, the poem "Expectations" will appear on the screen for the audiences to read. Give them time to read it and digest its content.

EXPECTATIONS
(Poem by Opeloge Ah Sam)

When expectations weigh heavily on your shoulders,
Let it not dampen your spirit
Let it not take away your innocence that allows you to judge with a clear heart
Let it instill determination into your mind and not weariness in your feet.
Expectations can defeat an army of soldiers
Let it not stall your progress
Let it not take away your initiative, stripping you of clear vision
Let it be a guide for your soul and not stumbling blocks in your foundation.

Expectations can show you the way
But let it not cloud your path
Instead, inspire you to surpass all the challenges ahead of you
Let it not disable your walk in life, nor shade you from the light
Expectations are both positive and negative – it depends on how they are received, understood, explored and manifest in our daily lives as human beings.
Let your own expectations of self be the yardstick to judging your success, and not the tainted opinions of others
Know that only you can fulfil and satisfy your expectations
Expect nothing from the mercy of others
Be gracious upon receiving the unexpected
And expect nothing more than to be happy within your heart

During Expectations - Leila will need to be backstage - getting ready for the next 2 pieces. Opeloge will cue the beginning of the backing track for Expectations for the dancers and Saia.

SCENE 7 -- "Expectations" (with MP3 track)

Dancers (Houston, Tiffany, Sophie) & Saia (vocals)
Approximately 5 mins

An important aspect of this work was the improvised lyrics and vocals by Saia. It draws from the poem Expectations, but I gave the lead singer instructions to improvise and make up the lyrics on stage as the piece developed. The main theory behind this approach was that in life I believe, one of the biggest lessons I learnt was that the old belief that opportunities will present themselves when the time is right for us, began to not make sense. Instead, I began to understand that in fact, you always need to be ready and prepared, to grab the opportunities that come by every day, every week. However, in order to do that, we need to be prepared, and to be prepared, we need to have the right and positive expectations of ourselves, our abilities and our goals in order to be in a place to take those opportunities. Self-doubt is a huge

obstacle to many people's achievements and progress. As a teacher too, I believe 150% in the power of having and placing high expectations on my students to live up to.

Performance Reflection:
Looking back, I believe that the improvised vocal part perhaps needed more guidance. This was because I believe there were moments in the music that needed to match the lyrics, the dance and the overall sentiment of the text. Generally, the overall performance was a success with elements of Samoan dance woven into the contemporary dance style that Sophie & Tiffany had choreographed with my guidance. One of the challenges we had to overcome was that our main dancer became very ill a few days out from the recital and we were left with two dancers who adjusted very well and very quickly to the change. The change in numbers did not really affect too much other than the spacing on stage and perhaps visual balance. I also believe that the idea to have an MP 3 track rather than live performance of the piece was less distracting for audience which engages them with the dance and lyrics more.

At the end of Scene 7, Saia acknowledges dancers and they exit stage. Leila and Saia return to stage and stand at opposite ends of the front of stage pausing for silence before beginning.

SCENE 8 -- "Musika– Love Here beside you"

(with MP3 track), Saia (vocals), Jo (Saxophone) & Leonard backing vocals)
Approximately 4 mins

This scene is important in the "feel" of the recital and expression of the strengths behind this journey of Musika. My belief is that love really does conquer all and as in the bible from 1 Corinthians 13 : 13 And now these three remain: faith, hope and love; but the greatest of these is love. The past two years have been challenging for me personally, going through depression and coming out of having suicidal thoughts. The three main things that I believe pulled me through were my faith, music and the

most enduring and strongest of all is the love of my kids and my wife. This makes this scene a crucial part of my journey and this piece which I composed for my wife a huge part of my PhD.

Dialogue will start between Saia and Leila before 'Here beside you' is performed. With a playful and flirting approach.

Leila – You know, you don't need someone to complete you, you only need someone to accept you, completely.

Saia - Love is like a fart, if you have to force it, it's probably shit.

Leila – Did you know, the brain is the most outstanding organ, it works 24 hours a day, 365 days a year from birth until you fall in love.

Saia – My dear heart, please stop getting involved in everything, your job is to pump blood, that's it (Perhaps looking away from Leila – pep-talk to herself).

Saia continues (turning to Leila) – Lets flip a coin, heads I'm yours, tails you're mine.

Leila - surprised by Saia's "simple minded ideas" – Roses are red, violets are blue, if you believe in true love, all the very best to you.

Leila walks off stage – not very happy with what has happened - LEILA remains backstage Saia - Love has many forms, brings various challenges, much happiness, failed us, betrays us, as well as finding us...

Performance Reflection:
One of the most crucial aspect of Samoan Fa'afiafiaga (entertainment) is laughter, comedy, a bit of light adult humour. The short but precise dialogue I have written before the duet starts is therefore an important aspect of this scene. Love is serious but also fun and cheeky in its expression and engagement.
The live performance of Here Beside You at the PhD recital was effected by the illness of two of my backing vocalists. This resulted in needing to use a backing track

and one other vocalist to harmonize the lead voice. I have therefore decided to complete a proper studio recording of 'Here beside you' to submit with this folio to give a more accurate expression of the song's intentions. As a work of emotional expression, 'Here beside you' is a strong example of simplicity being the essence of saying something powerful and meaningful in a simple, effective way. I think this is captured well in the studio recording I completed for submission for the PhD folio.

As 'Here beside me' comes to an end, Gina, Candice & Theresa are standing by backstage ready to go one for next scene) At the end – Saia will acknowledge Leonard & Olivia who then exit stage. Saia will take his place at a band mic for the next scene. Before piece starts – Just check that stage is all clear or wires & obstacles to dancers

SCENE 9 – "MUSIKA–Siva Mai"

Dancers: (Gina, Candice, Theresa), Saia (vocals)
Band: (Dexter) Drums, (Jo) Saxophone, (Jon) Guitar, Piano

Approximately 5 - 6 mins

'Siva Mai' is intended to provide the highlight of the Recital/Performance. It is a strong representation of my exploration of musical ideas outside of Samoan music and dance, as well as acknowledging the graceful simplicity of Samoan siva (dance). It brings together the various elements of music and dance that link Samoa to Arabic (in this setting). They are:

- Tempo
- The graceful movements of the hands
- The connection of the Samoan style melody to a more characteristic Arabic tonality and scale
- Lyrics and the articulation of the lyrics
- The beauty of colour and the physical presence of the dancers.

With this piece, I wanted to explore and express connections in an already global world of arts and music. It also challenges the sexualized dancers from the Pacific and Arab world often referred to as “exotic”, “sexy”, and by other terms. In this track and this scene and piece, we discussed and reflected upon the ideas that although the musical aspect may be seen as simple, the experience itself of the work, is very complex and filled with a variety of cultural, dance and musical assumptions and expectations, filtered through individual personalities in the audience. We had started the concept with a scored piece, however as the two cultures (Arabic & Samoan) met, exchanged, learnt and shared ideas, it became obvious that the more traditional sense of developing a work through improvisations, following musical and dance moments guided only by rhythm, feel and melody. Hence the development of Siva mai over the following months heading into the recital was purely based on feel and rhythm as we added and changed and adjusted with every rehearsal.

Performance Reflection:

On reflection, this work became the most talked about performance of the recital. I received the most feedback, comments and reactions from this work alone than any other in my recital. This was very satisfying as I was hoping that Siva mai would make the biggest impact in carrying the main compositional and performance message of this journey. Comments ranged from being surprised to excitement, to thrilling to “totally unexpected, yet totally fitted together perfectly”. The willingness of my dancers in the first place to explore the ideas I shared with them in dance and do something they had never done before, provided much of the success of this particular piece. During the performance itself, it felt like all the ideas and fusion questions that seemed ridiculous at the start, were all fused together in an expression of music and dance that felt just right. It was a very enjoyable experience to see it unfold and to experience the reaction and feedback of the audience.

Majority of this live performance was built around ‘feeling’ and ‘improvisation’ where the musicians and dancers understood the structure and general direction of the music. However, the music that happens in real time is also improvised enabling a strong musical and emotional interaction between the musicians and dancers. This is similar to many cultural performances practices but the improvised and spontaneous nature of this performance derives from Samoan cultural and performance practice and approach to music.

At the end of Siva Mai - lights fade slightly and the slide below (figure 10) will appear on screens (for about 20 - 30 seconds) – I want the audience to get into a reflective and sombre mind-set before the next scene.

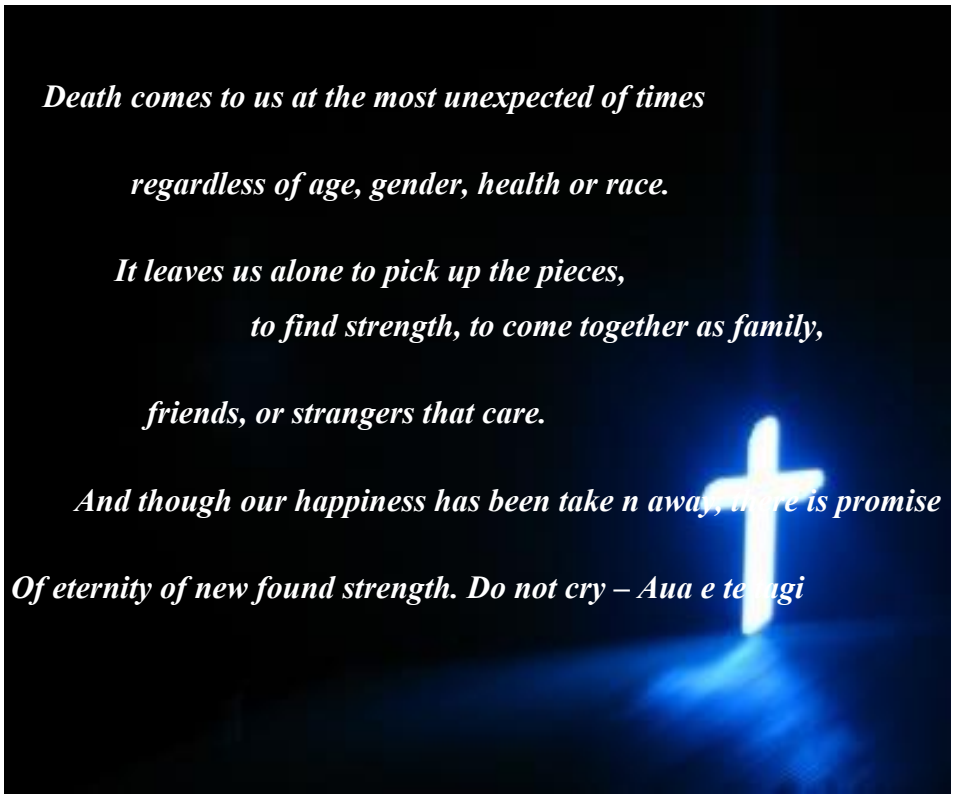


Figure 5.10. Image screened during Musika performance. The text is a reflection I wrote.

After some time to read this, Leila will walk to the front of stage, as Opeloge and Jo take their places at piano and with saxophone.

SCENE 10 - "Musika – Loss "Aua e te tagi"

Jo (Saxophone), Leila (Solo soprano, Opeloge (piano)
Approximately 3 mins and 30 seconds

Aua e te tagi (Do not cry) represents much of the personal challenges I have needed to overcome in the last two years of this project. Coming out of depression has required a lot of personal battle, therapy, support of my wife and children, and learning to accept loss within each context. Loss also needs the understanding of what, why and how to make progress and achieve healing. Aua e te tagi references the reliance on hope, acceptance and the guidance of God to bring us through the difficult times. Choosing Samoan text and language was crucial to the overall 'feel' of the piece, and to allow the music an opportunity to represent the overall meaning before the literal. The text comes from a poem my mother wrote about the loss of her own father in 1982, which was a significant event for us as a family.

Opeloge will start 'Aua e the tagi' - During this piece - Musicians for finale need to be backstage preparing to go on (Richard - trumpet & Jono – tromb, Jo – saxophone & Saia – vocals). After Aua e te tagi, Opeloge will use one of the cordless microphones to speak about the final piece, and to thank the audience one more time. Need to ensure that the Flax mat / Log drum is with Dexter (drummer) before starting the final piece.

Performance Reflection:

On reflection, "Aua e te tagi" which was originally meant to be the finale for the recital, was better in this place and not at the end. The discussion was mainly around what piece to end with centered around what mood, or what impression did I want to send the audience away with. In the end, I wanted the audience to walk away feeling good, and feeling reflective in a positive manner rather than sad or down. I also took into account that after a concert of completely new music, it was important to send the audience out feeling upbeat and hopefully humming the final tune rather than having to figure things out from a work that would have been emotionally draining or contextually demanding. Aua e te tagi as a work carries a lot of emotion for me and in hindsight, the change of instrument from cello to saxophone was not the most successful decision to support this. I have also decided to re-record Aua e te tagi in two different versions, as well as hand in the link to the performance of Aua e te tagi by the Auckland Philharmonia Orchestra which was a fantastic opportunity for me to hear the work in a different setting.

There are two other recorded versions of 'Aua e te tagi' presented as part of my composition folio. The reason for this is because I was exploring several ways of expressing the same emotional connection and depth in this piece. As a result, I have an orchestral version with the Auckland Philharmonic Orchestra and a modern studio version (on the audio CD) that I hope to release in the near future.

At the end of Aua e te tagi, Leila will take a bow and exit the stage. Musicians for final work "Tupulaga Samoa" will enter stage as Opeloge is speaking – thanking the audience for their support and acknowledging important individuals to this journey so far. When Opeloge is at the piano, he will firstly check that Dexter has the log drum or flax mat set up for the start. He will then begin Tupulaga Samoa (Generation or reference to youth of Samoa)

SCENE 11 – "Musika – Tupulaga Samoa"

Saia (vocals), Band, with SOLOS – Jo (saxophone), Jon (Tromb) Richard (trumpet), Opeloge (keyboard), Dexter (drums)

In this work, each soloist was asked to research or look into an element of Pacific music that they could bring into their solo to make this work authentic but also allows the ability for any new musician to connect to the work in their own experience or way. This could be simply through knowing a Samoan friend, or having visited Samoa and bringing that experience and knowledge into their solo. My link into this particular solo was body percussion and rhythm, and therefore it was important for me to incorporate this into my own piano solo during the performance.

I believe that "Tupulaga Samoa" is the best example of the musical language or voice I currently identify with the most as a Samoan born, New Zealand musician who has influences in classical, Samoan language and sound, jazz and more.

Performance Reflection:

Tupulaga Samoa was well received and it really ended the recital in an upbeat and happy mood. When I was invited to take my band to the Samoana Jazz Festival in American Samoa and Samoa in 2015, I decided to take several originals. It was nervous experience as many of my own people (Samoans) had not really heard my original music and I was nervous about the reception of the musical fusion I was trying to produce and achieve. In the end, it was a fantastic experience because Tupulaga Samoa and a shorter jazz version of Relentless from Scene 2 was really well received by the other participating artists, as well as Samoan audiences. This gave me the confidence to explore and express my own musical voice more in the past two years. The solos of the instrumentalists were really interesting to listen to and to hear the fusion they had attempted and achieved between their own sound and Samoan musical elements. I think this was successful too because many of the musicians performing at my recital (about 75%) have performed my music before, or were familiar with my style and my musical language, and I believe as a result aiding the whole recital and performance being more cohesive. In general, at the end of Tupulaga Samoa, It was not relief that I felt, but I felt pride. This was a fantastic result and proof for me that I had chosen the right work to end with, but also that I am feeling more comfortable with my own voice as a Samoan born, New Zealand composer and musician.

One of the most important aspects of the compositions that I wanted to achieve was finding the right balance and appropriateness in the language and text I used. One of the issues we talked about was how language was also a symbol of power structures or hierarchy in Samoan context, or in non-Samoan contexts between parent and child. In this sense, I wanted to try and keep this accessible for both a young Samoan person, a Samoan chief, a Samoan church minister or parent without preference of one over the other through obvious use of particular words. As a result, keeping the text minimal was crucial, much like in jazz where Miles Davis was once quoted saying *"It's not the notes you play, it's the notes you don't play".* Stripping the text down to a minimum is a tribute to both the importance of language in Samoan culture and the role of simplicity as the essence of musical Identity and Performance in Samoan contexts. One of the most endearing aspects of Samoan Fa'afiafiaga (entertainment) is comedy and laughter. As a result, the comical light relief dialogue

leading up to ‘Here beside you’ is a representation of this, with the cheeky-naughty sense of humour and topic being very deliberate. Samoan sense of humour in entertainment and in life is very cheeky, naughty and borders at times on insensitive.

It is important to note that we were unable to perform two other pieces on the Recital day due to musician and performer availability. However, I did manage to get the work ‘We are Pasifika/Tula’i Samoa’ and ‘So I know’ performed and recorded during the time of this PhD journey through other fortunate opportunities with the New Zealand Symphony and the Manukau Symphony Orchestra in 2013.
Tula’i Samoa (also known as We are Pasifika) which is a more classical/western styled expression of the sentiments and ideals behind Tupulaga Samoa. This work was performed with the help of a small group of musicians from the New Zealand Symphony Orchestra and the Pasifika Choir at the University of Victoria, Wellington in 2013. The score presented here is from the ‘We are Pasifika’ Concert presented by the Manukau Symphony Orchestra where I had the honour or composing and conducting the performance of Tula’i Samoa / We are Pasifika. The context of this concert as a Pacific expression of orchestral music is the reason for the temporary change of title and adjustment of the text to include a wider range of Pasifika voice.

The second of these works is ‘So I know’ which is a work I am emotionally attached to for its meaning and representation of the most challenging part of this journey. Having attempted and survived suicide and now on the recovery trail from three years of depression, this piece has helped me to express, let go, find perspective and engage those challenging times through music and song. The lyrics are reflective of the questions and endless possibilities that doubt and depression can bring.

In summary, the music I have composed for this PhD portfolio represents a range of stylistic and artistic elements that express my compositional voice. The various influences on me as a musician are woven into each piece, yet the idea was to maintain a very strong and obvious Samoan-ness in each work. This was achieved through the use of some Samoan instruments, Samoan rhythmic and dance elements, the articulation of musical essence through simple yet meaningful connections which is evident in traditional Samoan music.

Important Note: In the unlikely event that the included DVDs of my Recital and Performances of my Folio compositions are missing, here is a list of links to each relevant DVD video in order.

Video # 1: https://youtu.be/7memQF0knXk
Video # 2: https://youtu.be/0tqhftK_cQo
Video # 3: https://youtu.be/ICfF7yJqQN0
Video # 4: https://youtu.be/ROYB8Ykp-3E (Samoan context Version of Scene 1 'Matagofie' & Scene 2 'Relentless')
Video # 5: https://youtu.be/COP4kyQIYtg (Original version of 'Tupulaga Samoa')
Video # 6: https://youtu.be/yrP1ZDGnAe8 ('Matagofie' from Scene 1 filmed in its most casual yet authentic setting in Samoa – where music is a part of everyday life)

Chapter 6 - Ono
Conclusions

Identity is a lifelong and evolving expression of ourselves. It is the combination of time, context, mental health, family and upbringing, emotional state of mind, environment, social trends, cultural, musical and religious traditions and practices that contribute to the music we listen to, that we imagine, compose and perform. For me, identity through music is an expression of who I am. To understand others and other artists, we must first understand ourselves in the context within which we exist and negotiate our way through the world. If we are honest and connected, then the music we compose will be an accurate reflection of our lives, that then allow others with similar or different experiences to connect to or see contrasts to their own sense of identity.

In this thesis, I have explored these ideas, through both academic reflection and creative music composition. Throughout my doctoral research, much of the scholarship I read has aligned, broken down, and helped to rebuild my artistic belief structure in the way I see the world, and how it sees me. Some of the most inspiring of past writing for me has been by Pasifika authors. Epeli Hau'ofa's *Our Sea of Islands* (1994) gave me new insight and understanding on the difference between colonialist and Pasifika perspective, and about connectivity and isolation. In addition, Albert Wendt's *Towards a New Oceania* (1976) outlined a vision that needed to be rediscovered by many Pasifika people oppressed into believing that their future lay solely in Western ideals of success and identity. In more critical and theoretical scholarship, Charles Taylor's *Modern Social Imaginaries* (2002) and Benedict Anderson's *Imagined Communities* (2011) provide insights in order to understand and begin to manipulate the social and environment space that Pasifika composers exist within. For me this allows me to carve my own place as a Samoan-born New Zealand musician with confidence and pride.

Other work has provided critical reflection on more specific issues. Sean Mallon's *Against Tradition* (2010) for example challenged me to deconstruct my own belief system which was deeply rooted in traditional concepts of identity in Samoa. Michael Field's *Mau, Samoa's struggle for Freedom* (1991) gave me the motivation and resilience to keep going on this journey, to do justice to my ancestors who all

suffered in their own struggle for freedom, to build the road I now walk on to continue the fight. The reflections about connectivity and movement in James Clifford's *Diaspora* (1994) and Sa'iliemanu Lilomaiava-Doktor's *"Samoan Transnationalism: Migration and Transnationalism* (2009) offer a means to understand some of the differing perspectives and debates that long existed between New Zealand born and Samoa born Samoans, and for me, they ask how one might shape an artistic voice between these two connected worlds. This work also provided insight into why Samoans living in various parts of the world relate to their families and communities in Samoa differently from how I relate to my family and community in Samoa. This is one of the readings and concepts that encouraged me to travel back to Samoa to film a background story that related to this PhD journey to provide context to anyone that reads it, and to retrace the steps of my early life that contributes to my current identity. Thomas Fritz's *"The Dock-in Model of Music Culture and Cross-cultural Perception"* (2013) provided me with the blueprint to reorganise and conceptualize my three models of Identity mentioned in Chapter 3 as Perceived, Articulated and Cultural Identities. Perceived being the Identity that others assume or stereotype about us. Articulated is the most powerful Identity because it is the me, or the you that we choose to express, in our own terms, as individuals regardless of the contexts we move in and out of. Cultural Identity refers to the traditional, modern, religious, behavioural, values and contexts that we are a part of, (mostly stemming from birth) therefore influencing us deeply until challenged. It is also important though to understand that as individuals, we too have the power to influence and manipulate the cultures that we exist in, and navigate our way through life.

Thomas Turarongo Wynn wrote a powerful article in the Cook Island news during called *Cultural Identity and the Brown Economy* (2016) and reignited my passion to ensure that the knowledge we pass onto our children and Pasifika youth is accurate, authentic and true to our cultural history.

During one of our discussions as student and supervisor, John Psathas asked me to consider this question with regards to my journey and the truth that I was seeking: *"If you weren't doing a PhD – what of this would still be important to you, that you would still use in your life of music composing and as a Samoan born musician"?* Upon reflection, the answer is all of it. The journey I have taken thus far through a PhD process would have still taken place in my life, the only difference would be the

language I choose to express this in, the boundaries of appropriateness would be pushed wider and the time frame may have differed. Perhaps most of all at the end, I would not need to go through a seemingly colonialist process to have my personal journey of identity confirmed and approved by people who will never understand what it is like to be in my shoes as a brown skinned, male Samoan born-New Zealand musician. This became a double-edged sword up where on one side there was a sense of achievement to be secured through success, and yet a loss of why with regards to knowing that this will happen anyway and in due time.

Upon reflection, this journey has been a personal success for me as a Samoan-New Zealand composer and musician. It has provided me with various challenges that I have needed in order to formulate, negotiate and express my own voice as a musician in the many contexts that I exist within.

One of the over-arching issues started in the when my supervisor Dr Brian Diettrich handed me the reading 'Against Tradition' by Sean Mallon (2010) that would change my world. Albert Wendts' objection to the term 'traditional' forced me to deconstruct every belief and normality I had grown up with, and begin the journey of decolonising the world I had gotten used to. This would eventually lead me to the understanding and acceptance that identity and traditions, were both aspects of our being that needed to evolve. This was crucial in order for human beings and artists to not only to keep up and stay connected with the world, but to forge ahead and find our own place, however uncomfortable or challenging a perspective that might be. This led to the exciting prospect of being free of all social boundaries, but instead finding characteristics and personal inspiration that allowed me to move in and out of a variety of contexts with ease. One of the most challenging aspect of my journey has been to reconcile the differences between the me in Samoa, and the person that I am in New Zealand, as a teacher, as a father, as a Samoan matai (chief) and more. No longer did I fear this challenge, but saw an opportunity to build my own space, voice and identity as a musician and composer, adapting and rejecting to the expectations and stereotypes society long held for me.
Inevitably, this allowed me to engage and control one of my biggest fears as a Samoan musician and composer. The fear of acceptance or rejection. With a new sense of identity, the fear of acceptance has become irrelevant in my journey. I now

understand that all the elements contributing to my voice, will never completely fulfil the requirements expected of me by social groups with colonialist, racist, stylistic or cultural agendas. Part of the deconstructing phase required of me to render irrelevant concepts and labels such as ethnicity. The first reason for this is that the term 'ethnicity' I believe has a colonialist and divisive history where it was and continues to be used to differentiate "us" and "them". Secondly, finding my own voice as a composer and musician is about breaking down boundaries that allow me to flow freely between my worlds as a Samoa, Pasifika, New Zealand and Global citizen.

This also meant understanding better and expressing the same musical ideas in two different contexts to highlight some of the similarities and differences in approach, cultures, attitudes and interpretations of the meaning of music through different cultural and contextual lenses. In the DVDs provided, you will see the difference between Scenes 1 (Matagofie), Scene 2 (Relentless) in Samoa, in contrast to their performance and expression. It was an insightful articulation of some of the aspects and elements contributing to the issues I explore regularly as a musician and composer. They include approach, meaning, expression, connection and interpretation.

In essence, Thomas Fritz's dock-in model of Music Culture and Cross-cultural perception (2013) provides an example of how one could manoeuvre her or himself in and out of various musical and cultural contexts. It is the idea that in order to evolve and fit into the many cultural and musical contexts we exist in, we must learn, master and express characteristics or features that are both stereotypical as well as new.
I hope that through this presentation, other young Pasifika musicians and composers may find the strength to push ahead and discover their own personal and musical truth with confidence. As a result, I was able to address the need to develop my own skills as a composer, music director, pianist, teacher and performer in order to create the music that would be authentic in its representation of my voice. This included accepting that sometimes, the best music we can make and use to express ourselves through, is the type of music that only happens in a particular moment that is created by spontaneity and improvisation.

My sense of justice, correct or not has gained insight through the music I composed

for Musika. I made and continue to develop an emotional state of mind that supports the meaning of the music, and not necessarily to express my anger or objection to social or cultural injustices I see in the world. That change in perspective has been healing and productive.

One of the earlier issues that both my supervisors and I addressed and debate centred around the term 'simplicity'. It was the need to express the meaning and quality of depth in Samoan music and dance performance, something I believe is attainable only by being Samoan without the risk of being rejected by the biased hierarchy of Western and Cultural music scenes. In the end, we were able I believe to accurately express this quality as the 'essence' rather than the simplicity of the music.

Perhaps one of the most enduring challenges in my journey has been around the practice of musical and cultural fusion. From my various experiences and roles that have included being a judge of the ASB Polyfest (the biggest of its type in the world) and a judge of the Vodafone New Zealand Pacific Music Awards in the previous four years. I have had the privilege of witnessing various interpretations and expressions of musical and dance fusion with Pasifika music and dance elements at various levels of performance. It gave me the insight and confidence to understand and then compose pieces like 'Siva Mai' in Musika (Arabic and Samoa dance origins) as well as 'Tupulaga Samoa' (fusing Jazz and Improvisational rhythms into Samoan dance rhythms). It is important to once again make reference to Epeli Hau'ofa's perspective that it is our sea of islands, meaning that music I have attempted to compose is first and foremost Samoan in their concept, inspiration and perspective, with Western, Jazz or Arabic music as simply influences rather than the main focus.

As I neared the completion of this part of my journey as a musician, I became increasingly frustrated about the process that lay ahead. Having gone through a decolonisation process that ranged from language used, change in perspective, and deconstruction of long-held traditional ideals, I was now faced with a frightening possibility. That is, I would need to go through a seemingly colonialist process of having my compositional voice and musical identity as a Samoan born New Zealand composer and musician affirmed and certified by a body of system that will never understand what it is means, nor what it is truly like to walk in my brown skin and

engaging the world through my unique cultural lenses.

Finally, I have always known the power of music and a great believer in its ability to heal, to change lives and to transform our being even only for mere minutes during a performance. In this aspect, I was able to turn to music to save my life and keep pushing in my journey during the three years I suffered depression. In times when I wanted to end it all, music and all the joy it brings through knowing my place in the musical world, gave me the strength to hold on and to hope. My name is Opeloge Ah Sam, I am a Samoan born New Zealand composer with three beautiful children, a loving and supporting wife, and a voice as a composer and musician that I am proud of. After years of enduring the agony of asking who, how, where, why, what and when? I now simply look forward to engaging in various projects and compositions that open the door to new opportunities, in new contexts and add new meaning to my musical journey.

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MUSIKA

Score & Guide Charts

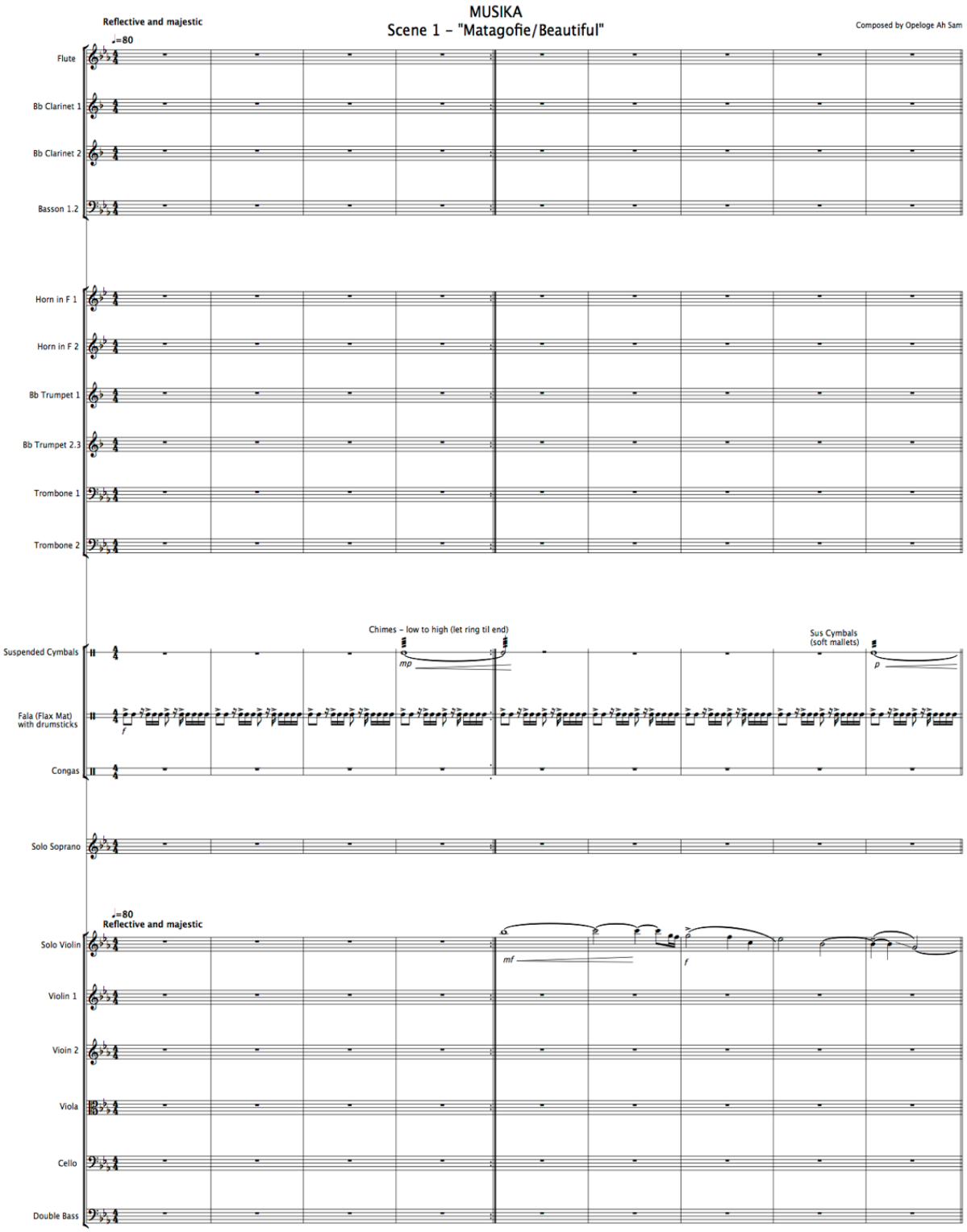
Composed by OPELOGE AH SAM

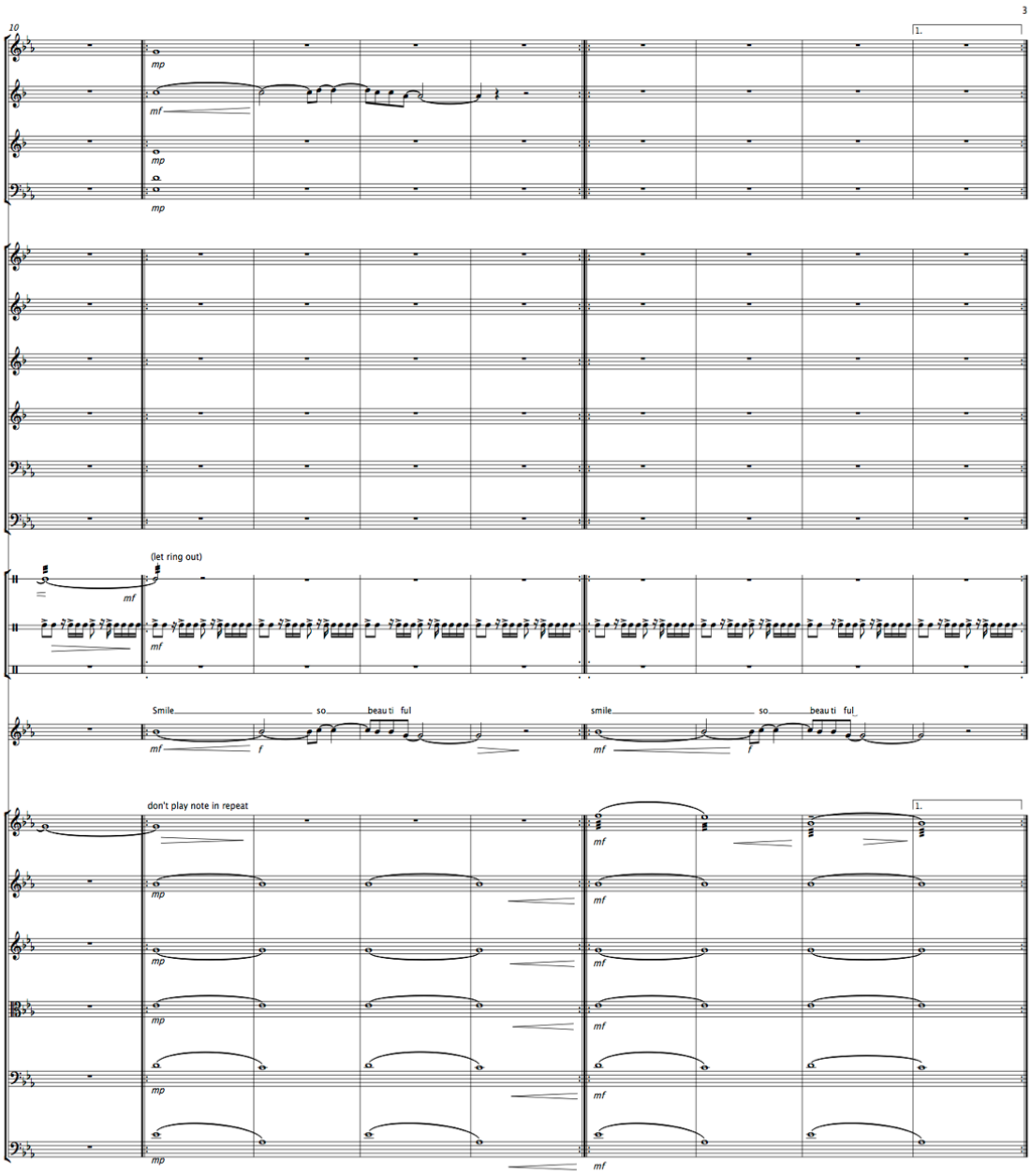
MUSIKA

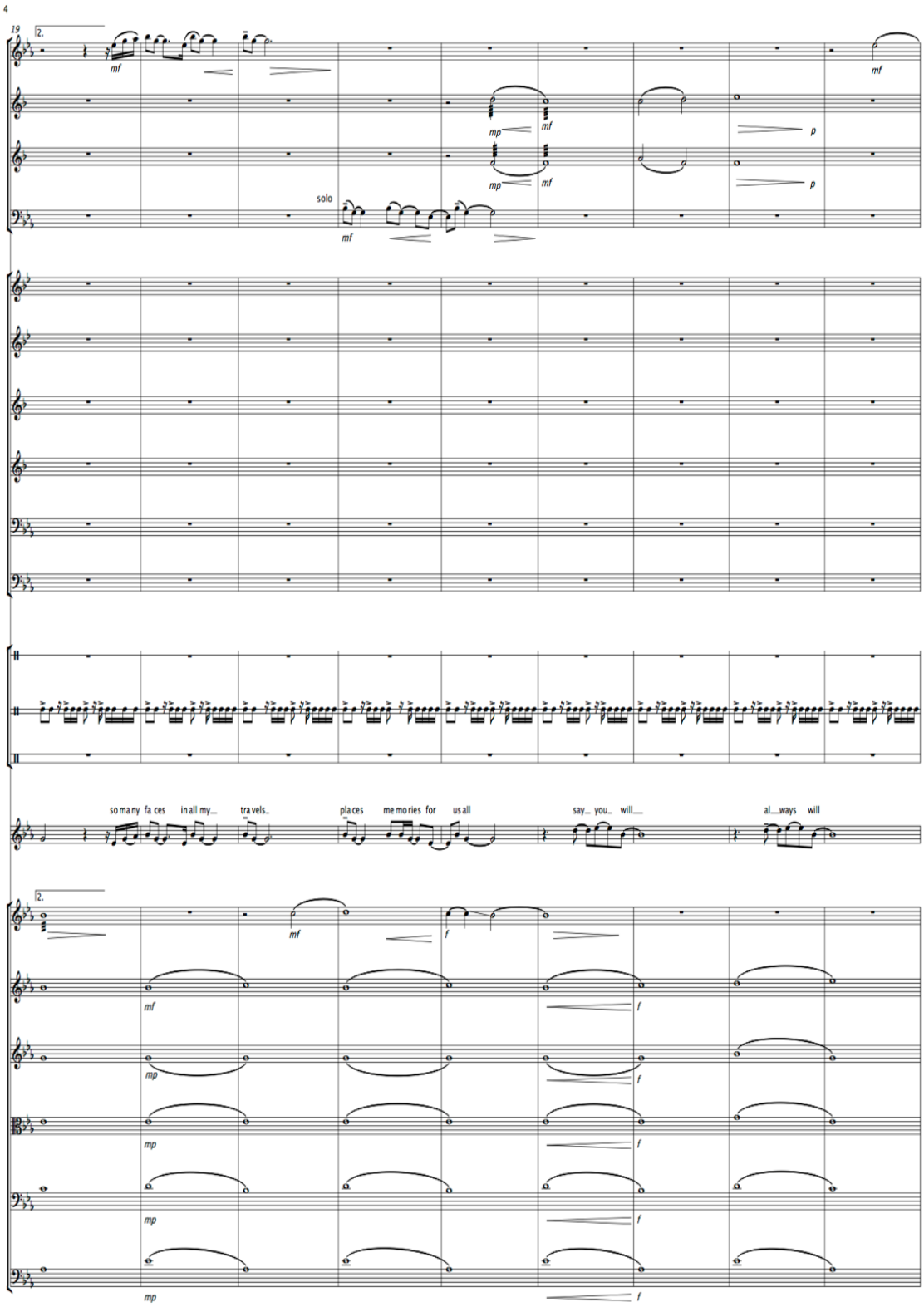
Scene 1

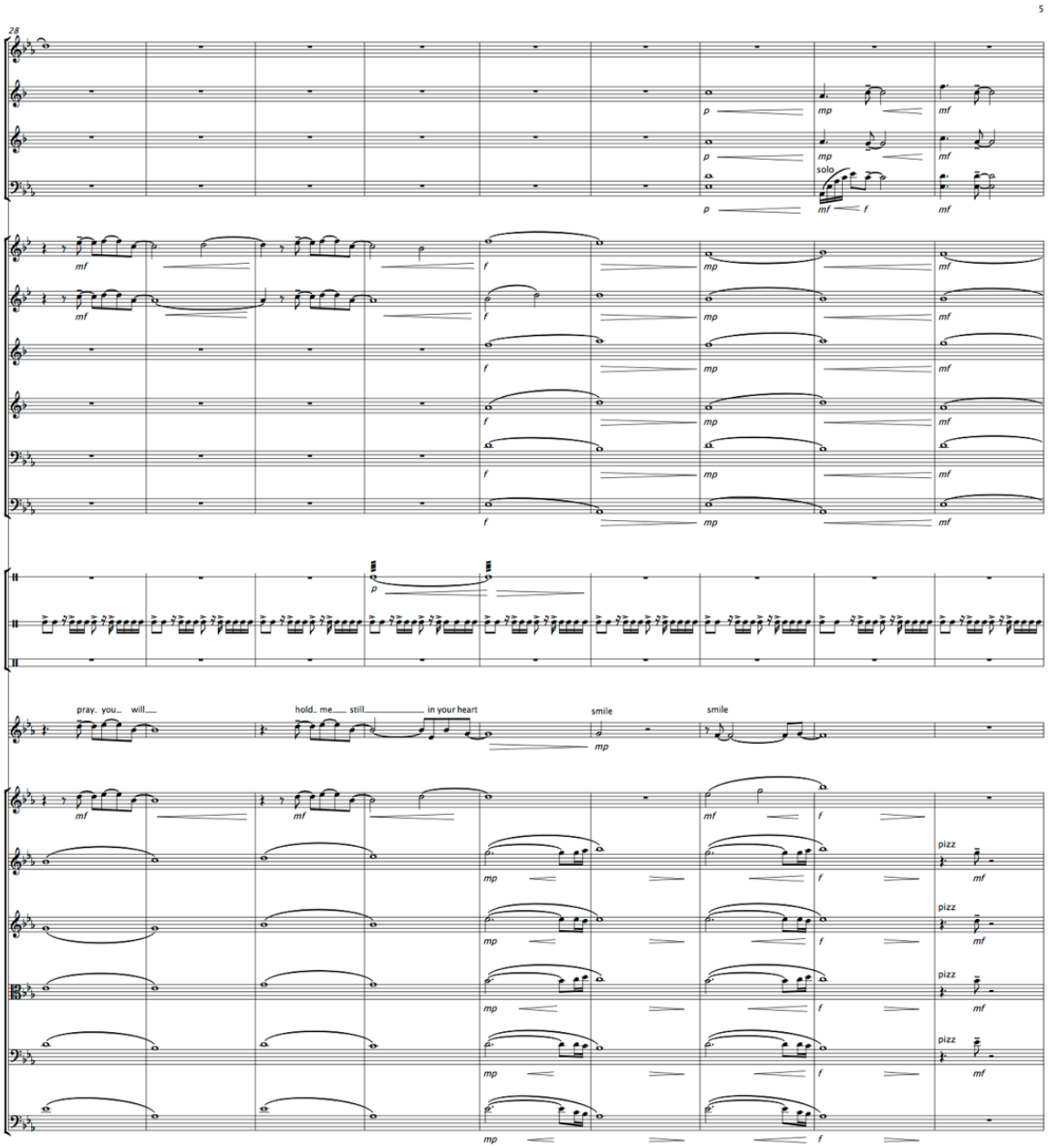
Matagofie / Beautiful

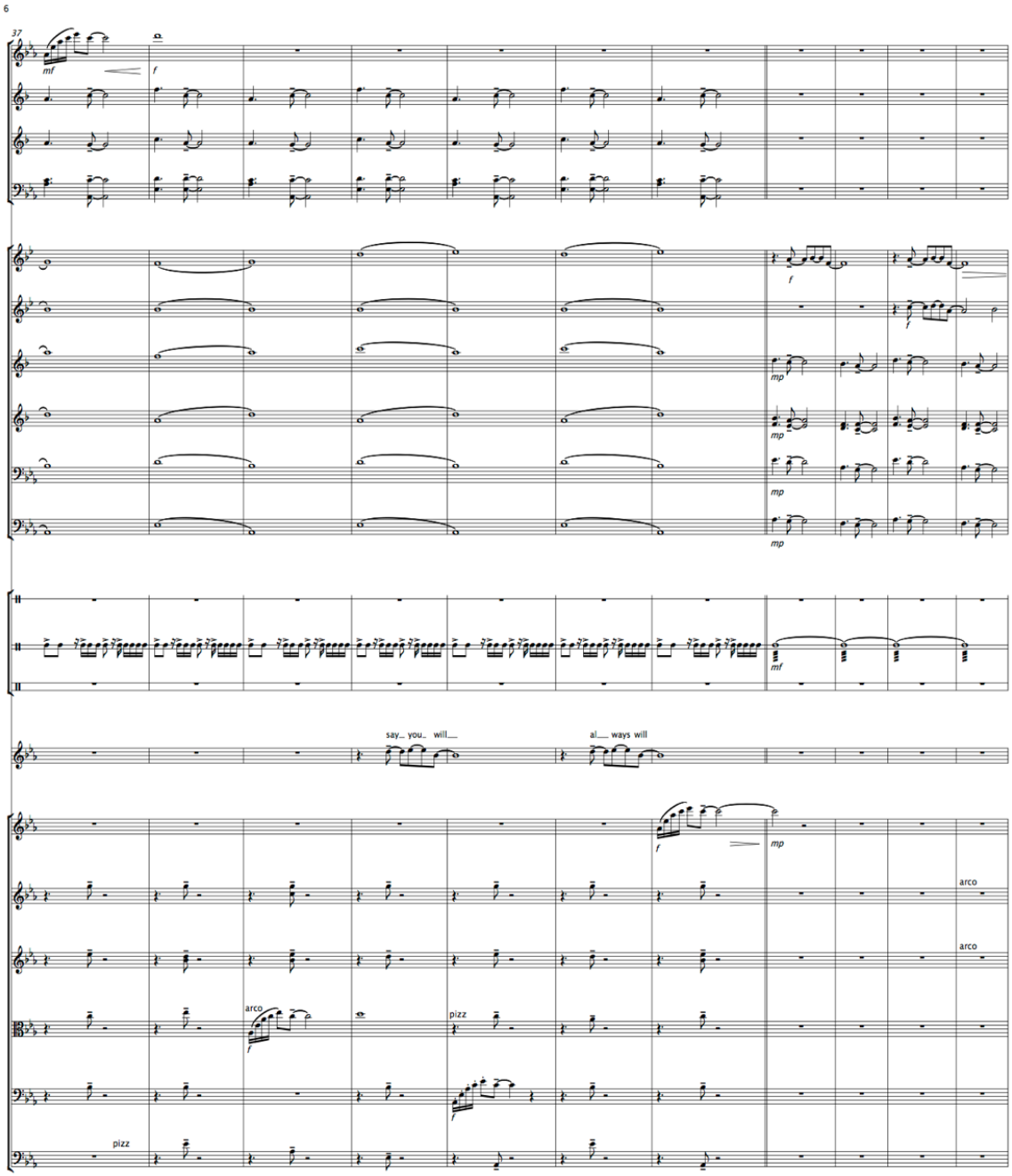
Composed by OPELOGE AH SAM

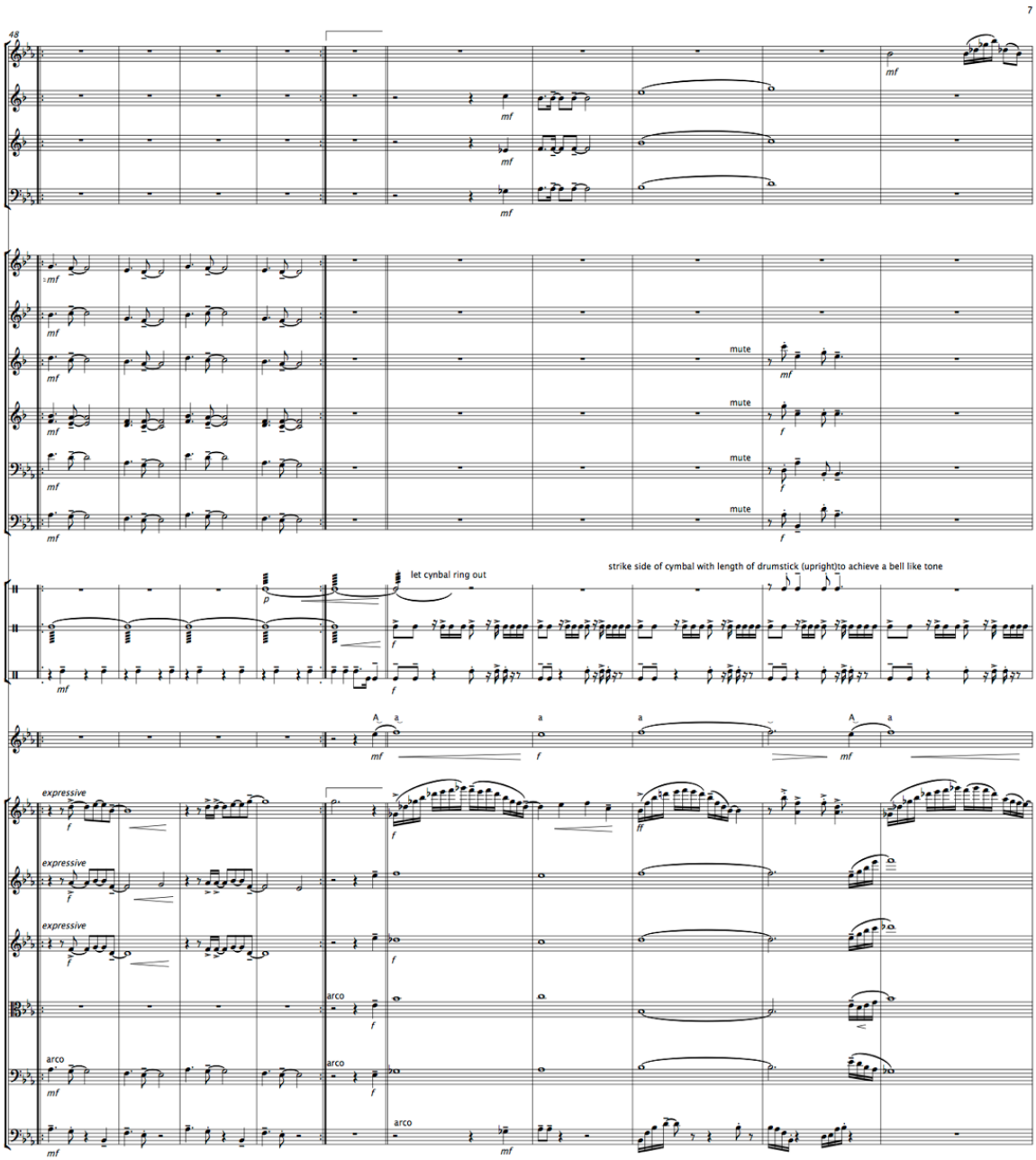


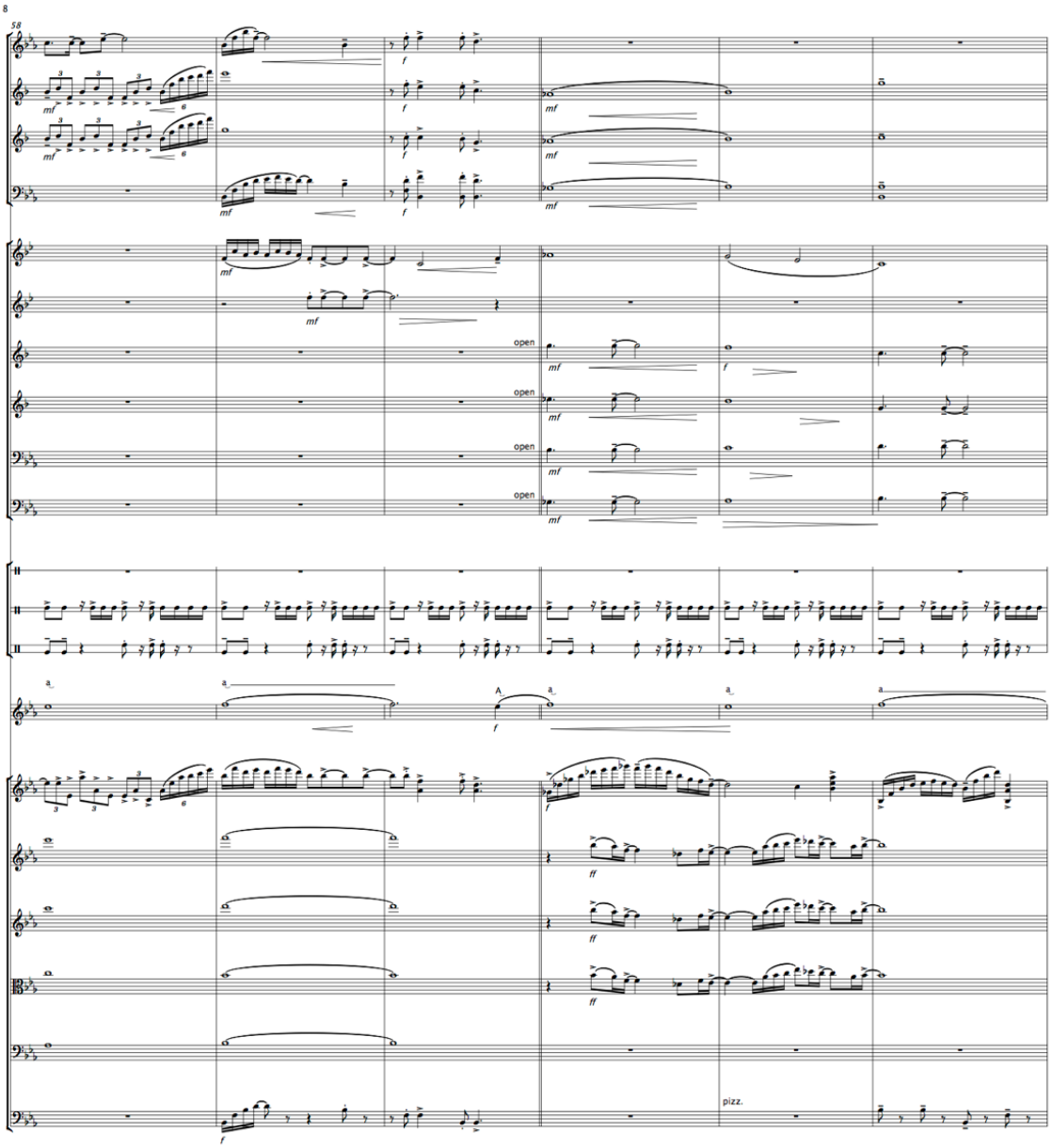

10
3
1.
mp
mf
mp
mp
(let ring out)
mf
mf
Smile so beau ti ful
smile so beau ti ful
mf
f
mf
f
don't play note in repeat
1.
mf
mp
mf
mp
mf
mp
mf
mp
mf
mp
mf

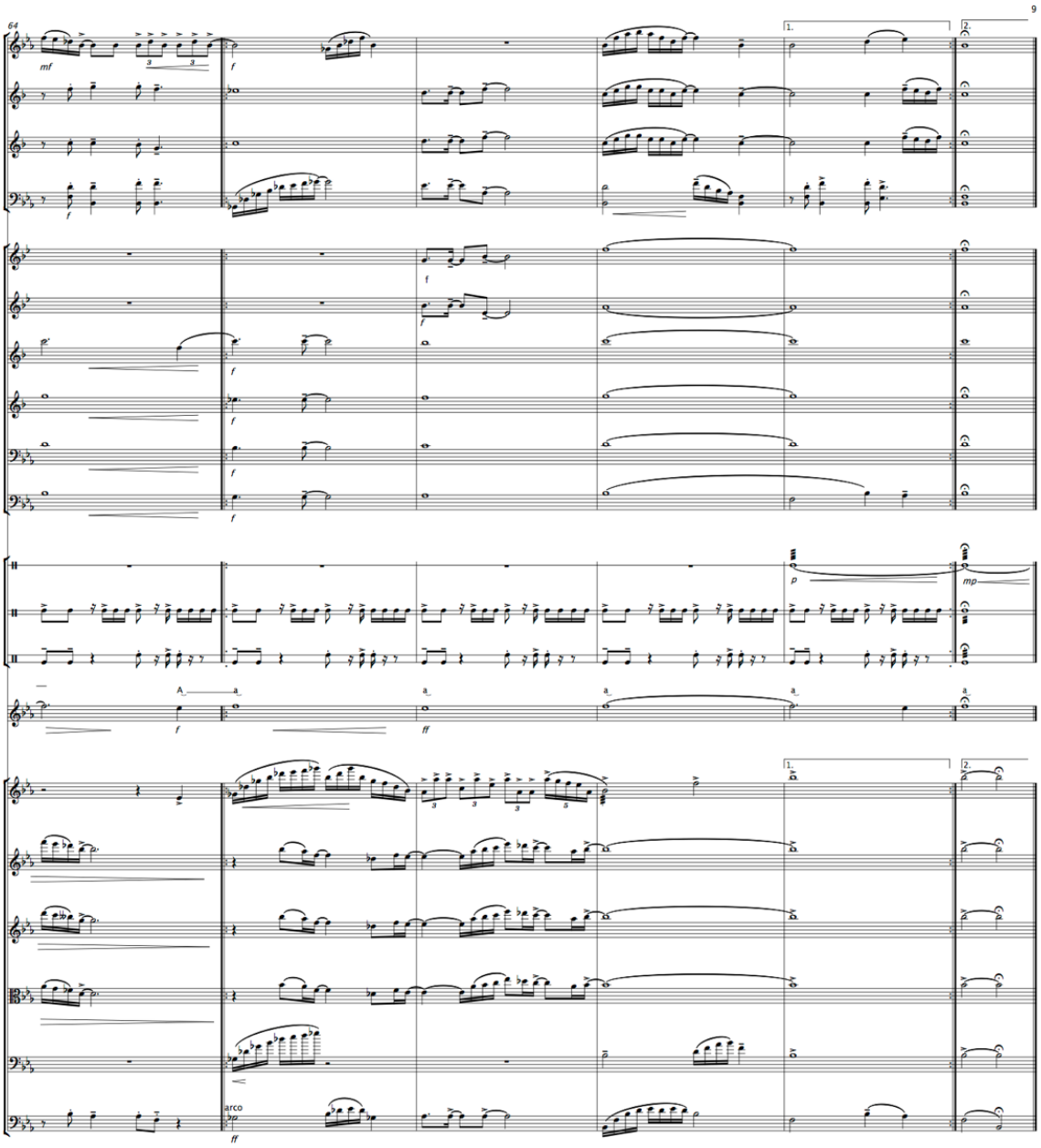

4
19
solo
so many fa ces in all my... travels.. pla ces me mo ries for us all say... you... will... al...ways will


5
28
solo
pray. you... will....
hold.. me.... still..... in your heart
smile
smile
pizz
pizz
pizz
pizz


6
37
mf
f
mp
mf
say_ you_ will___
al___ ways will
arco
pizz


7
48
mute
let cynbal ring out
strike side of cymbal with length of drumstick (upright)to achieve a bell like tone
expressive
arco


8
58
mf
f
open
A
ff
pizz.


64
9
mf
f
1.
2.
p
mp
A
ff
arco

MUSIKA

Scene 2

Relentless Challenges

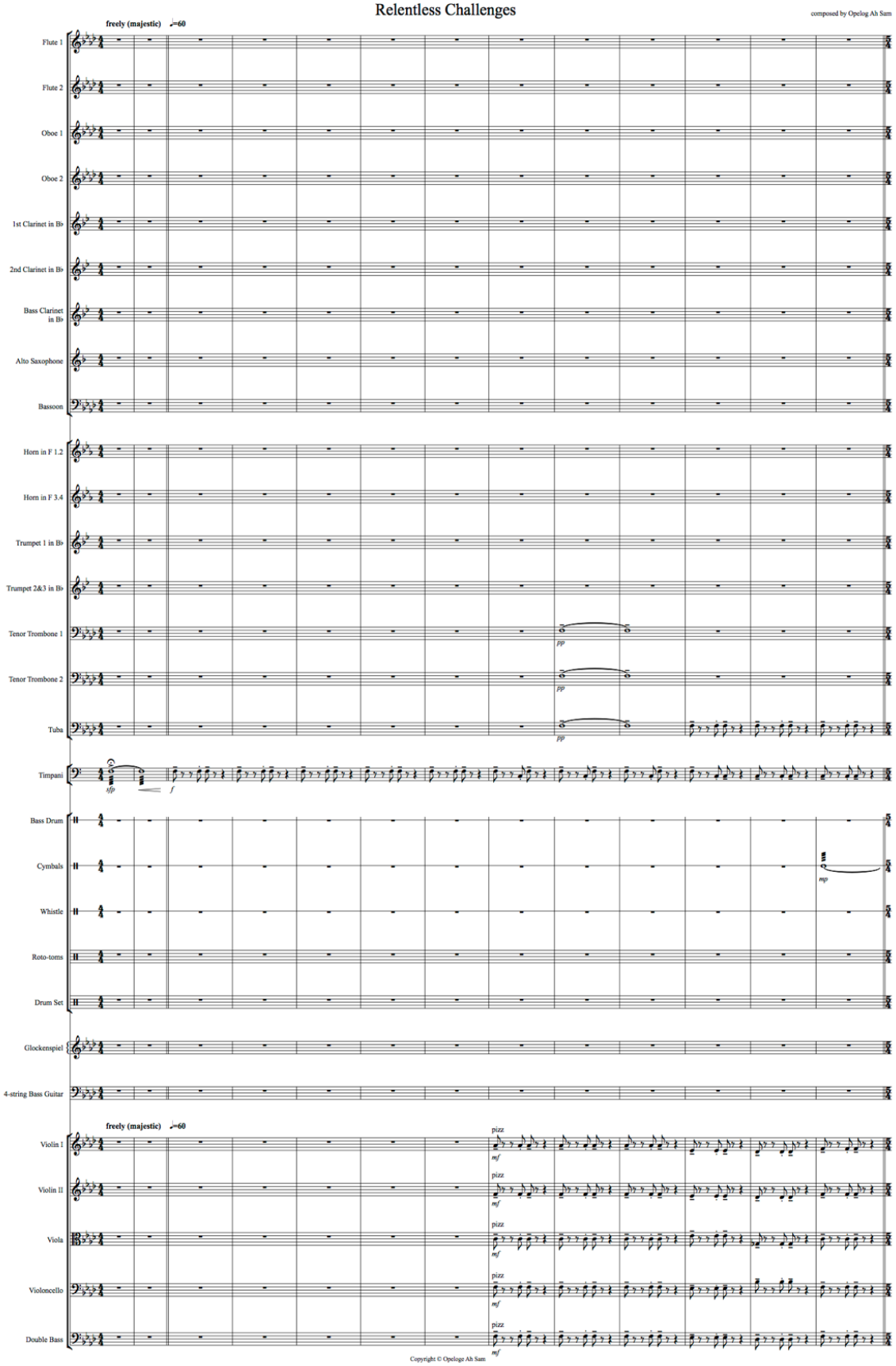
Composed by OPELOGE AH SAM

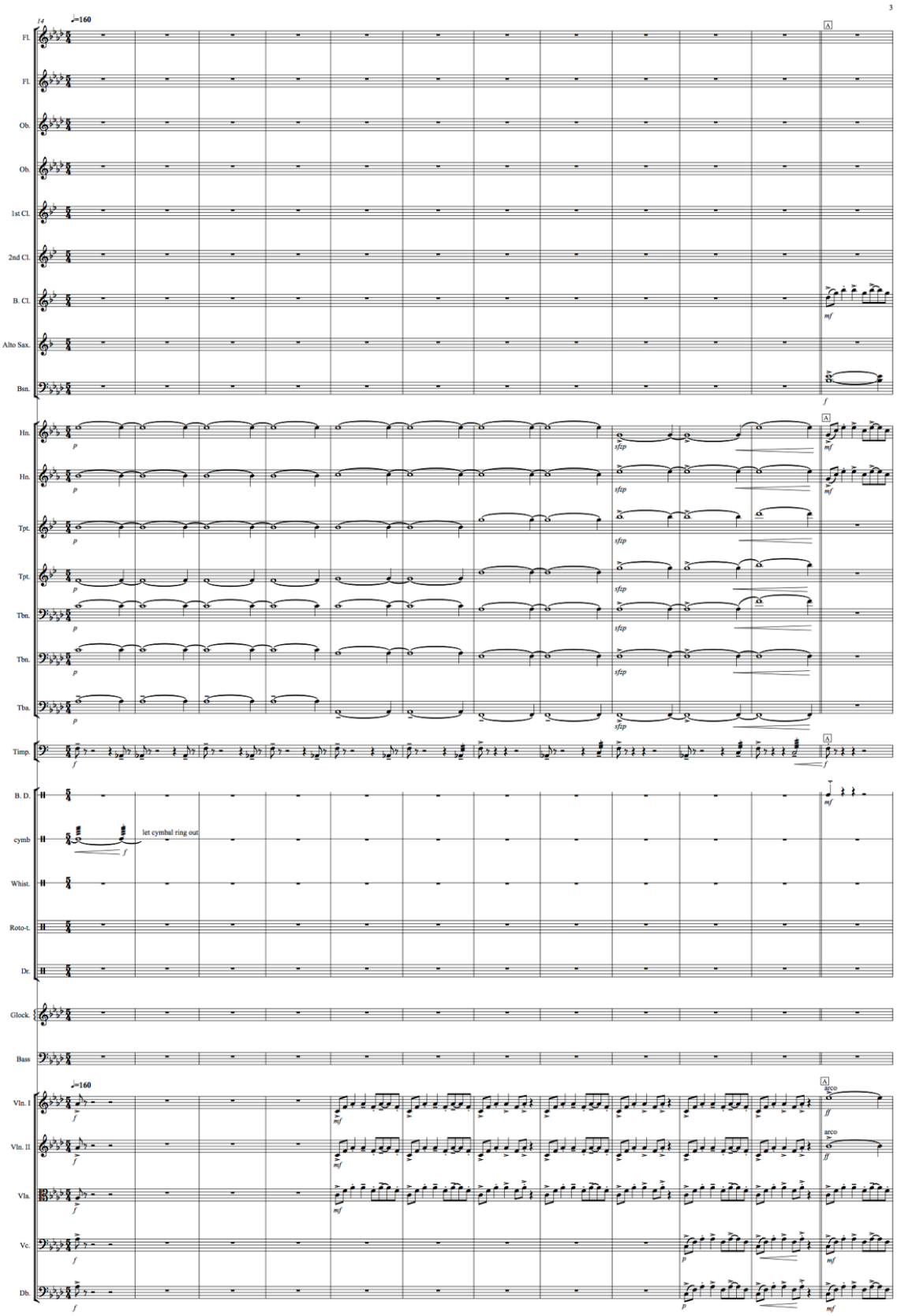
MUSIKA

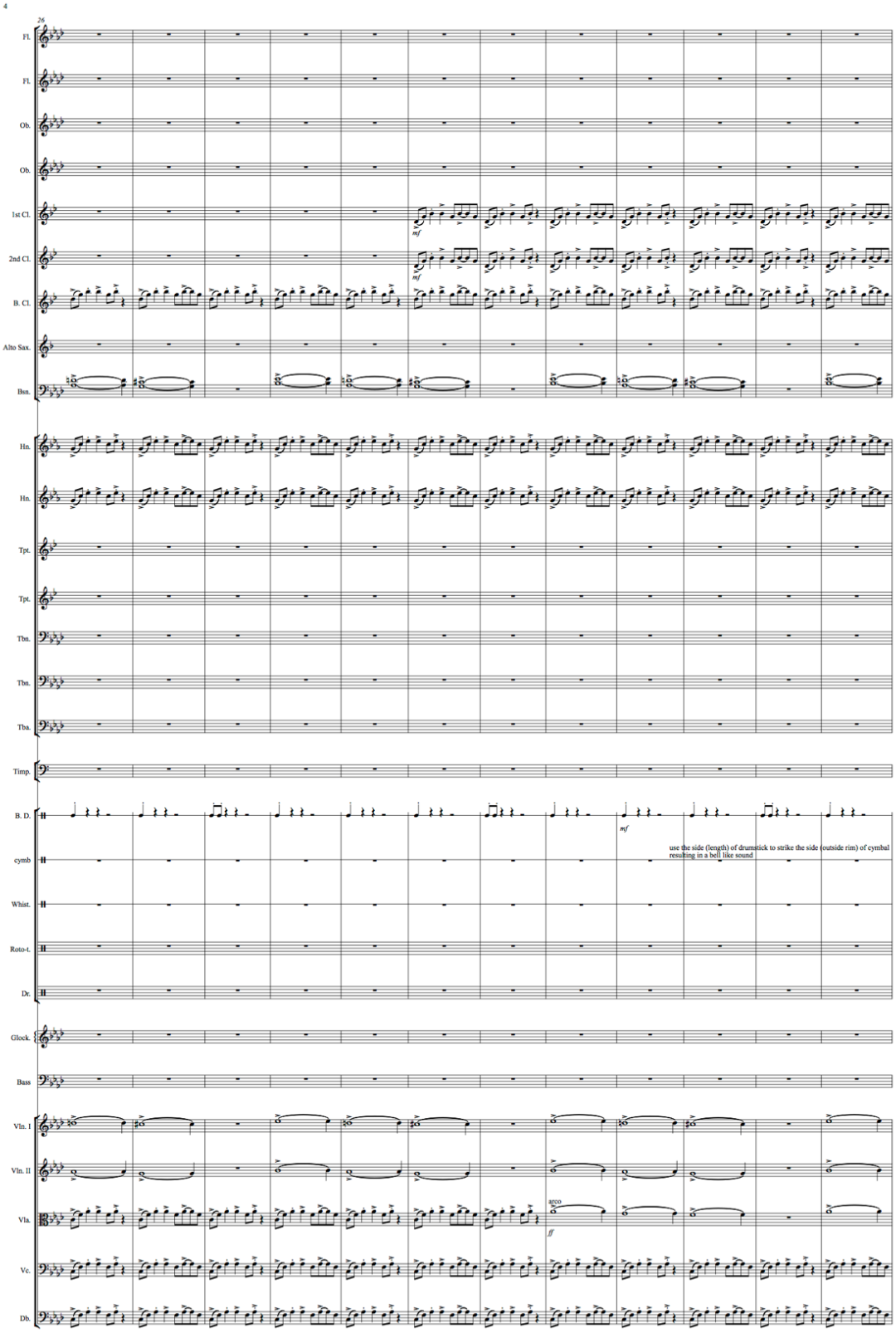
Scene 2

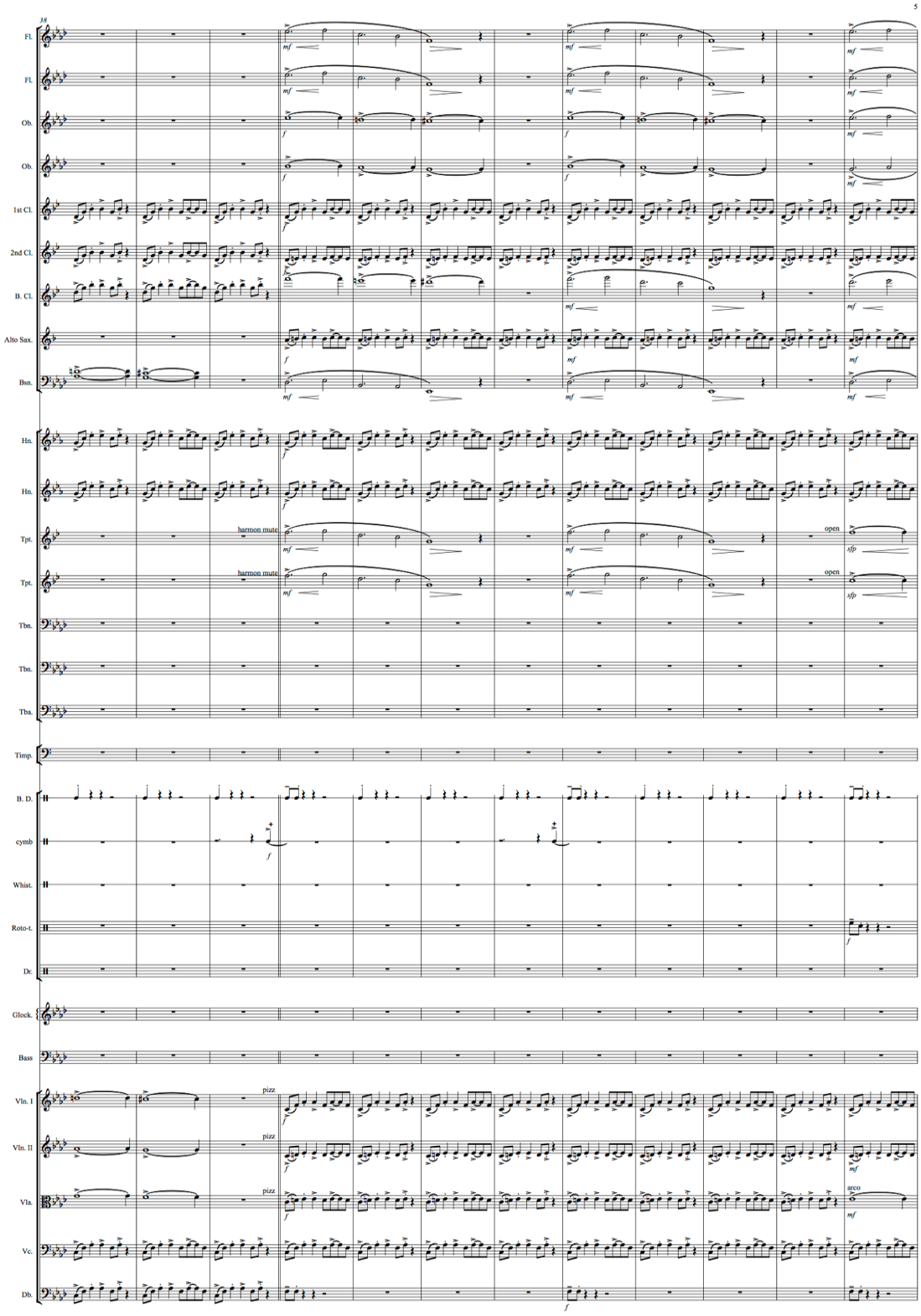
Relentless Challenges

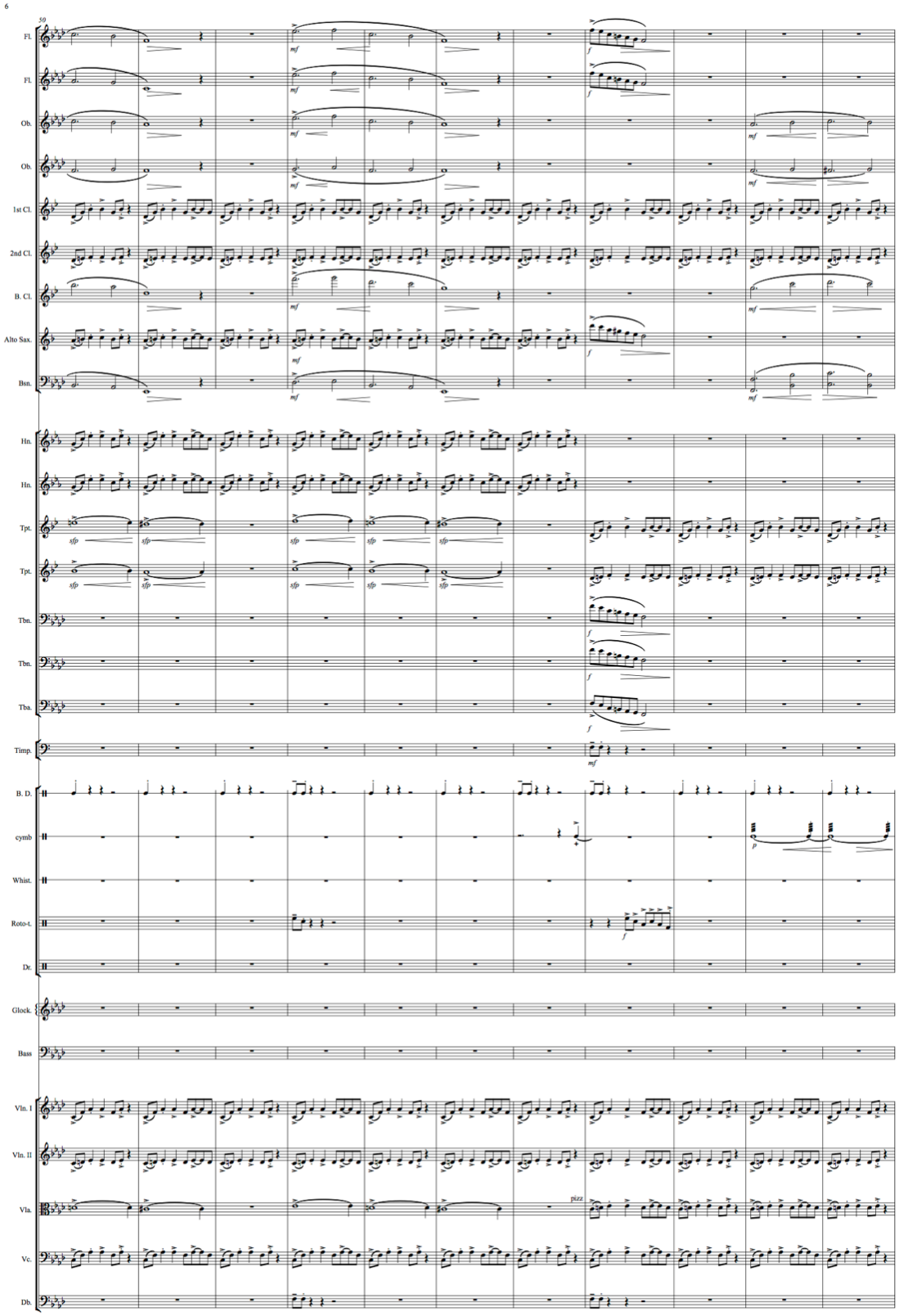
composed by Opelog Ah Sam

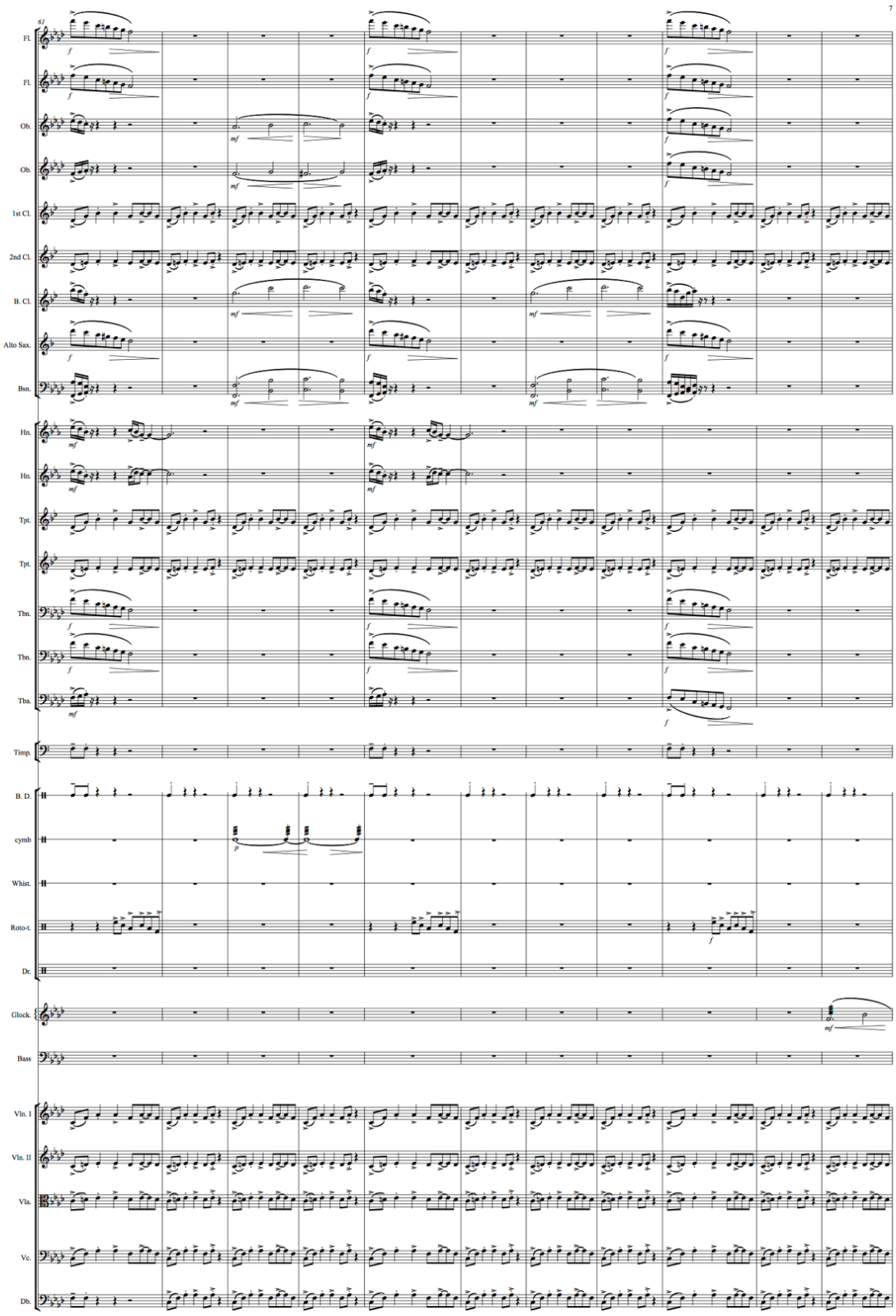


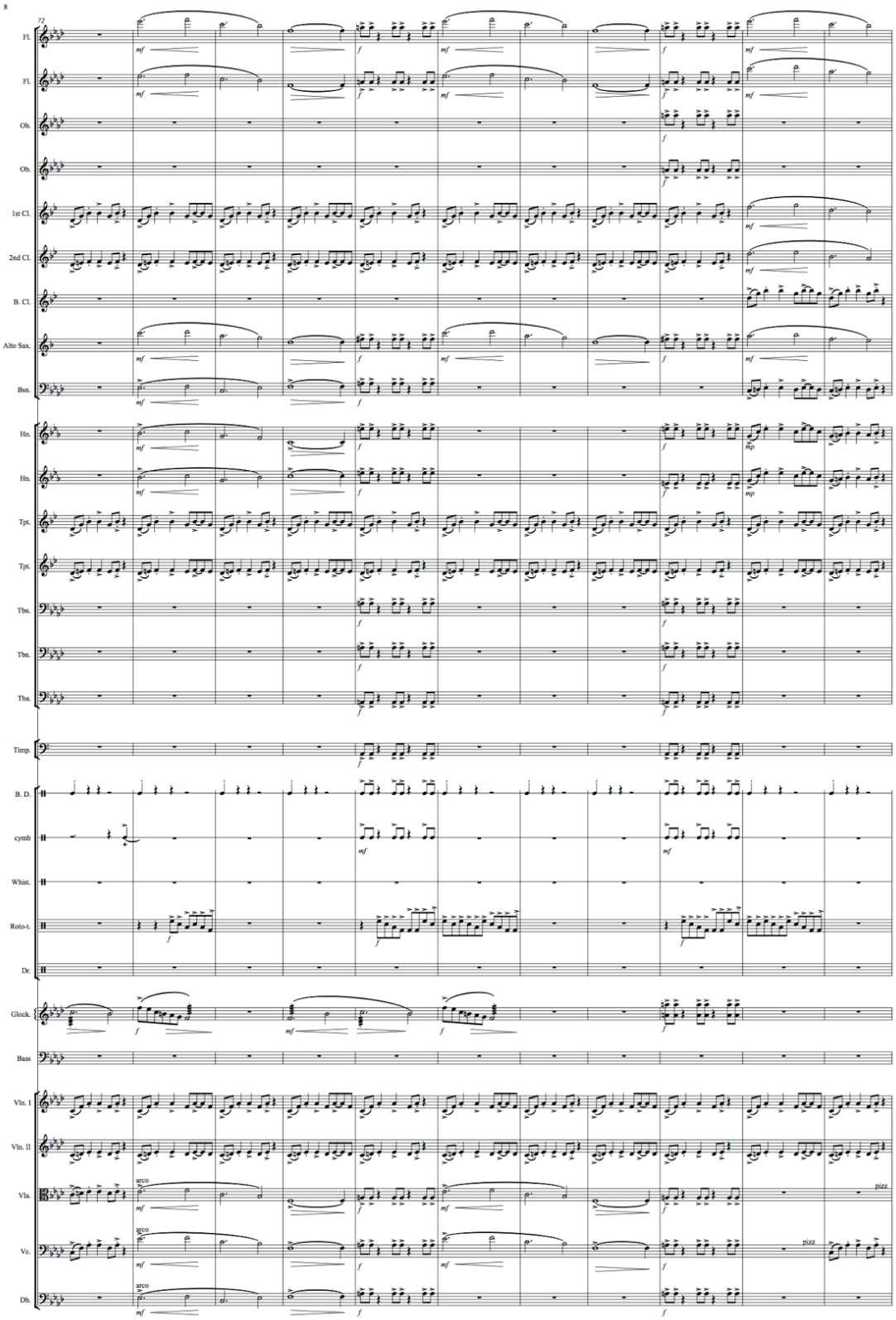

3
14
♩=160
Fl.
Fl.
Ob.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Alto Sax.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Timp.
B. D.
cymb
let cymbal ring out
Whist.
Roto-t.
Dr.
Glock.
Bass
♩=160
Vln. I
Vln. II
Vla.
Vc.
Db.
arco
arco

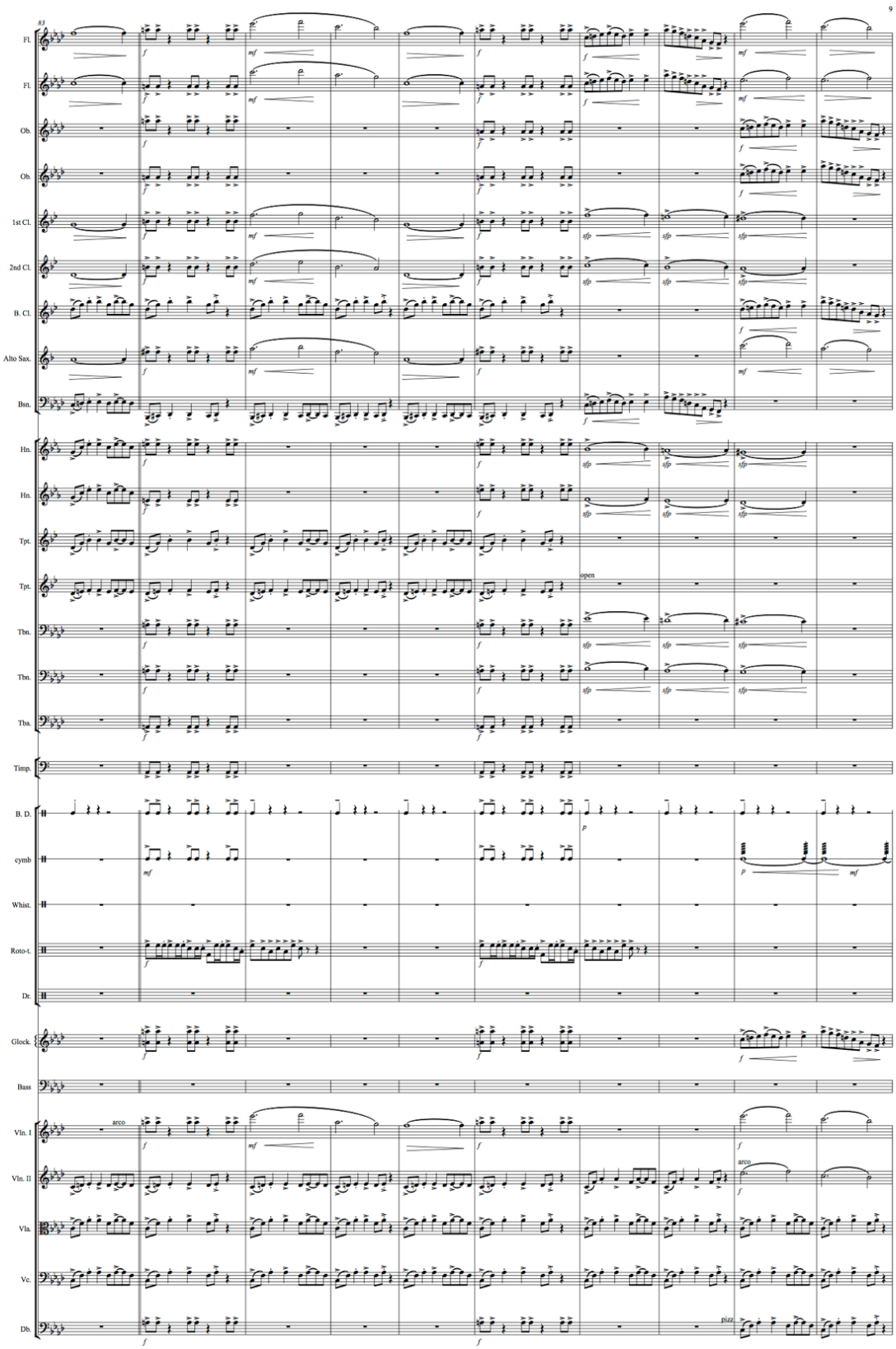

4
26
Fl.
Fl.
Ob.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Alto Sax.
Bsn.
mf
mf
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Timp.
B. D.
cymb
Whist.
Roto-t.
Dr.
mf
use the side (length) of drumstick to strike the side (outside rim) of cymbal resulting in a bell like sound
Glock.
Bass
Vln. I
Vln. II
Vla.
Vc.
Db.
arco
ff

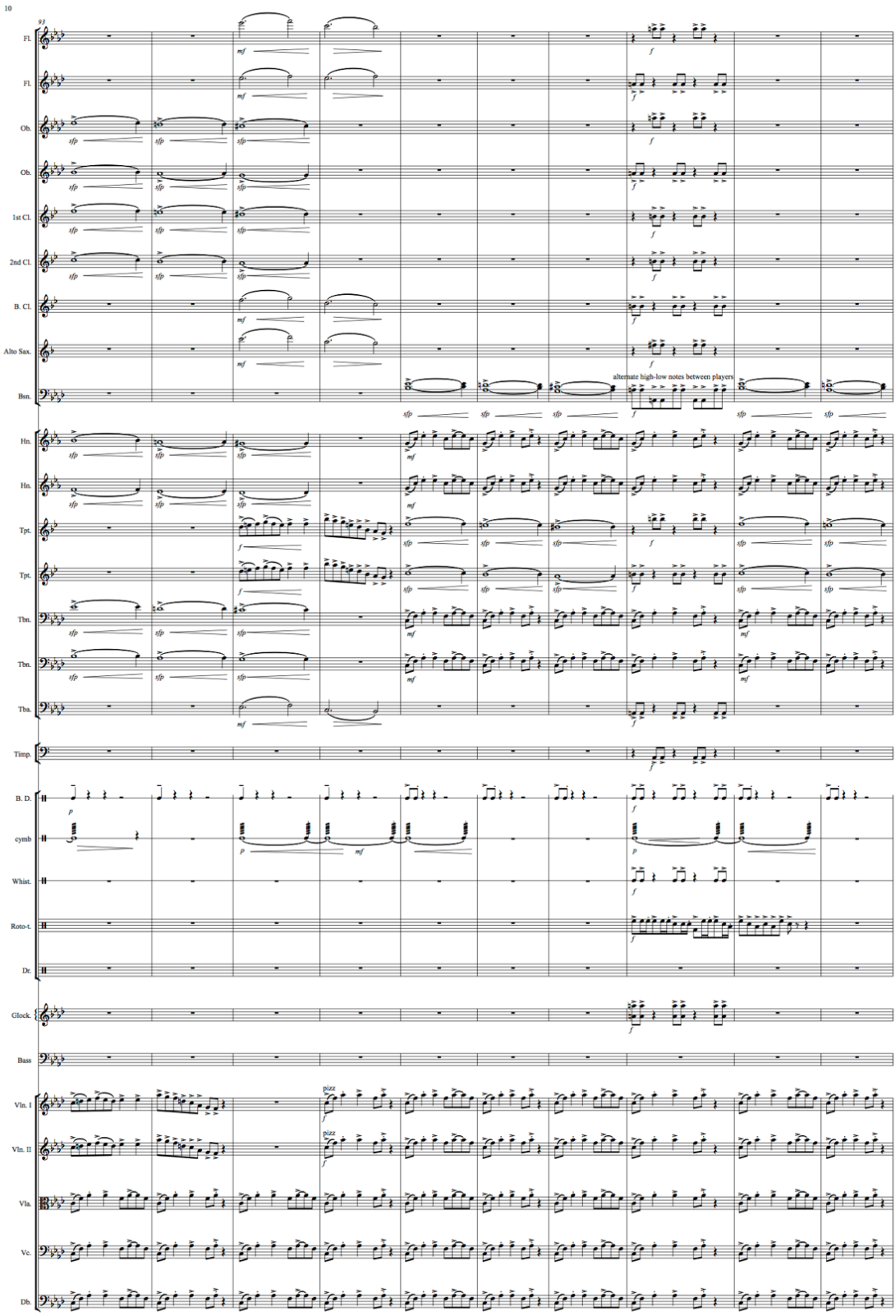

38
5
Fl.
Fl.
Ob.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Alto Sax.
Bsn.
Hn.
Hn.
Tpt.
harmon mute
open
Tpt.
harmon mute
open
Tbn.
Tbn.
Tba.
Timp.
B. D.
cymb
Whist.
Roto-t.
Dr.
Glock.
Bass
Vln. I
pizz
Vln. II
pizz
Vla.
pizz
arco
Vc.
Db.

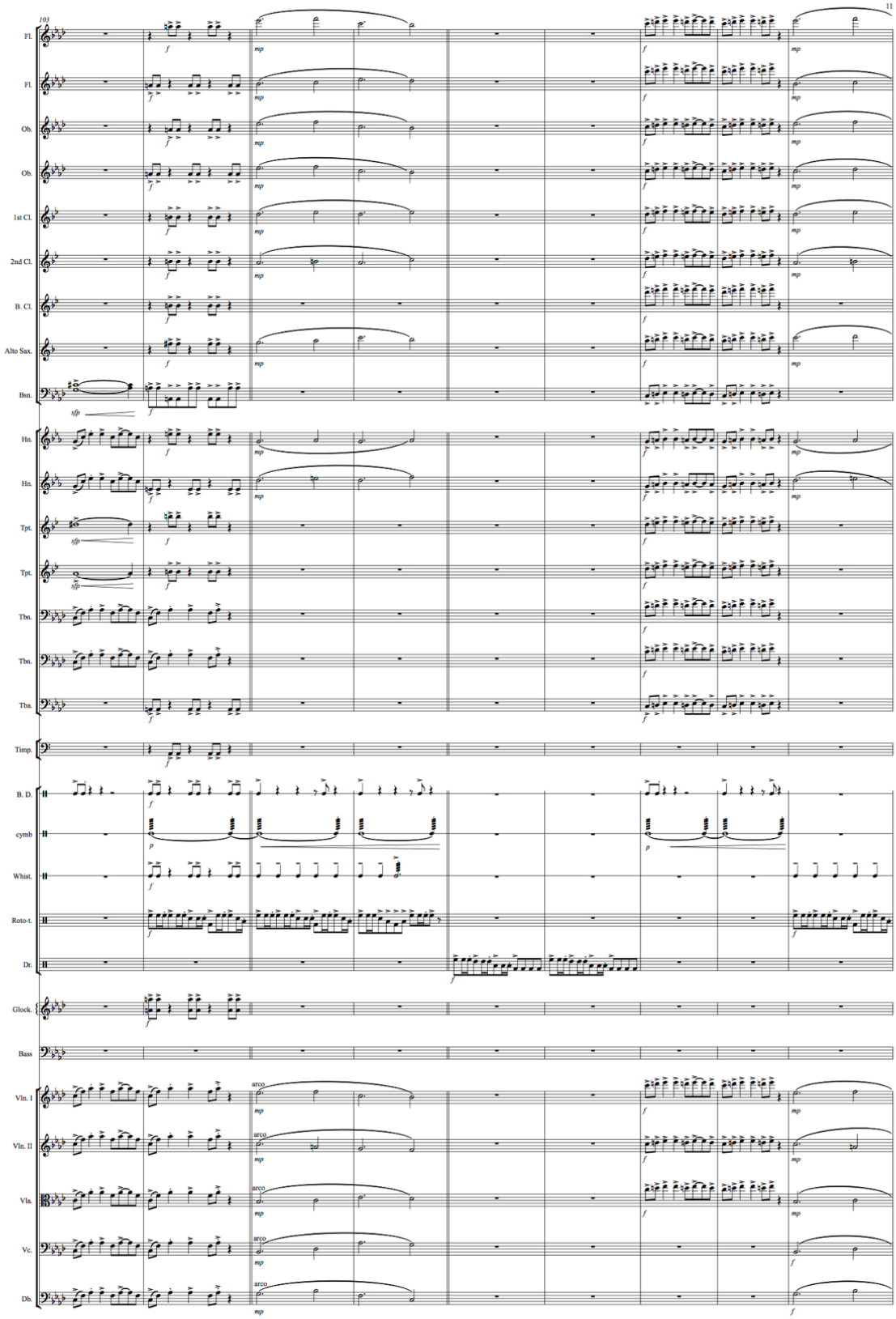

6
50
Fl.
Fl.
Ob.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Alto Sax.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Timp.
B. D.
cymb
Whist.
Roto-t.
Dr.
Glock.
Bass
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz

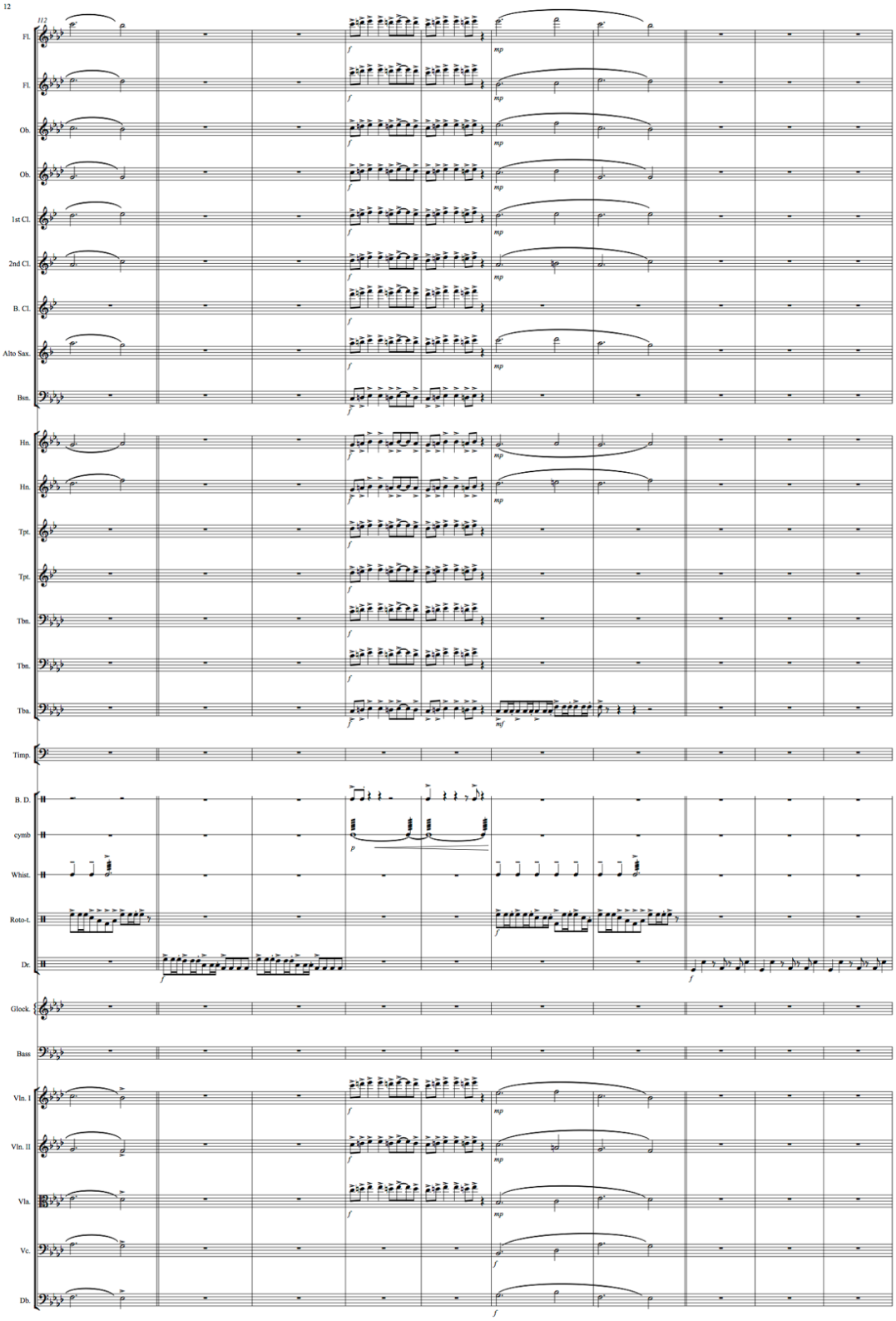

61
7
Fl.
Fl.
Ob.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Alto Sax.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Timp.
B. D.
cymb
Whist.
Roto-t.
Dr.
Glock.
Bass
Vln. I
Vln. II
Vla.
Vc.
Db.

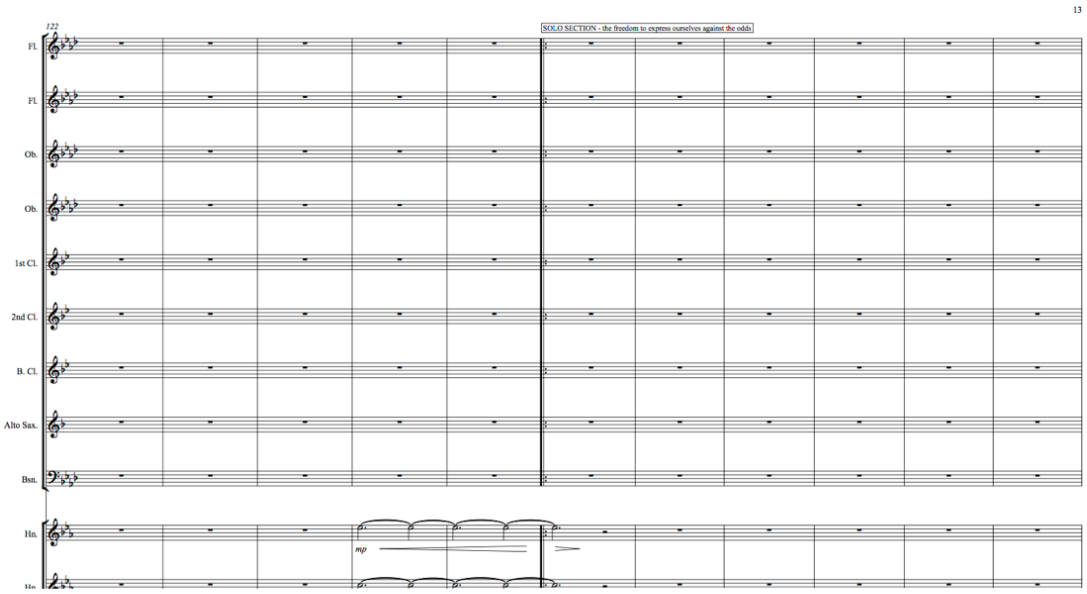

8
72
Fl.
Fl.
Ob.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Alto Sax.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Timp.
B. D.
cymb
Whist.
Roto-t.
Dr.
Glock.
Bass
Vln. I
Vln. II
Vla.
Vc.
Db.
arco
arco
arco
pizz
pizz

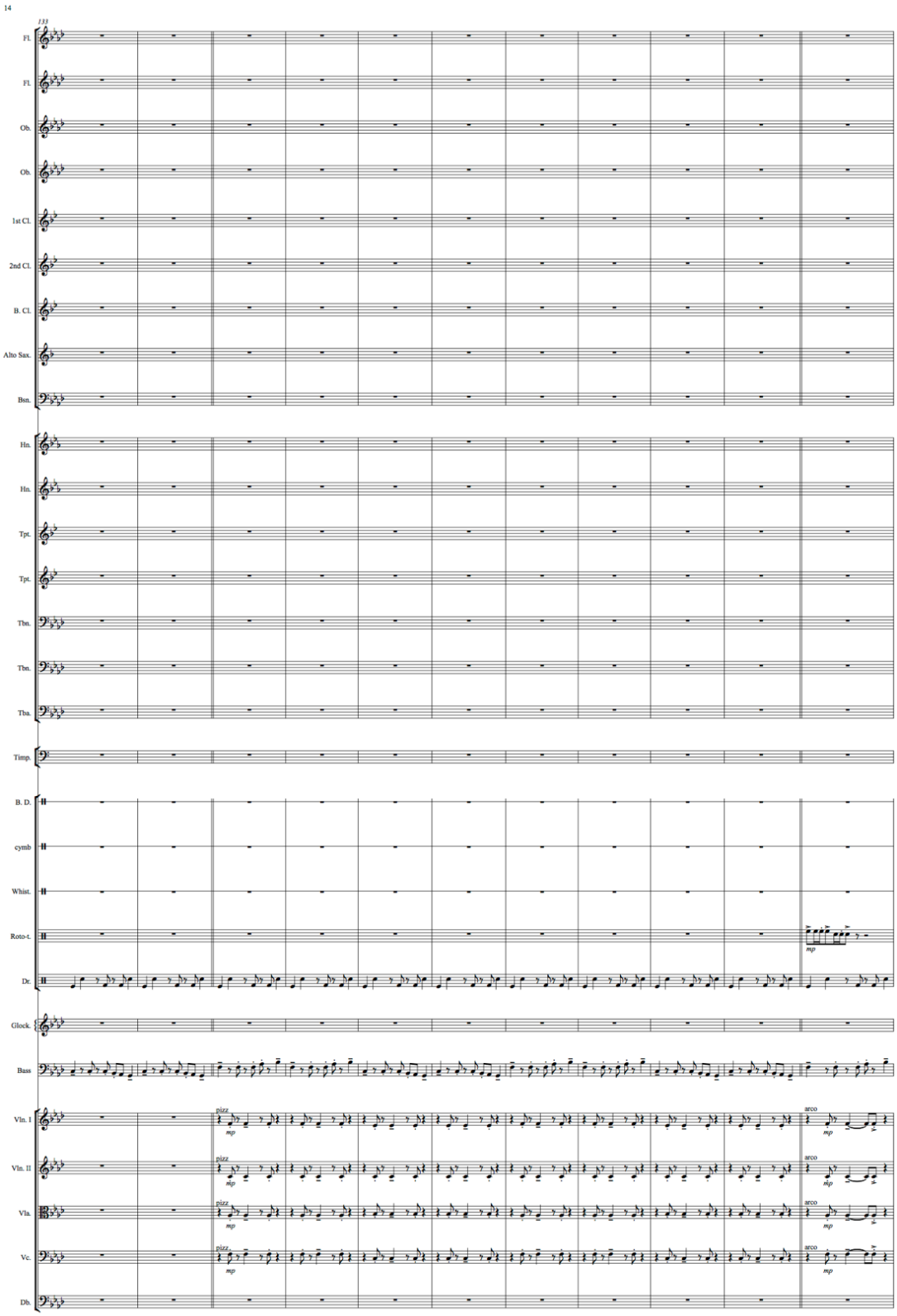

9
83
Fl.
Fl.
Ob.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Alto Sax.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
open
Tbn.
Tbn.
Tba.
Timp.
B. D.
cymb
Whist.
Roto-t.
Dr.
Glock.
Bass
Vln. I
arco
Vln. II
arco
Vla.
Vc.
Db.
pizz.

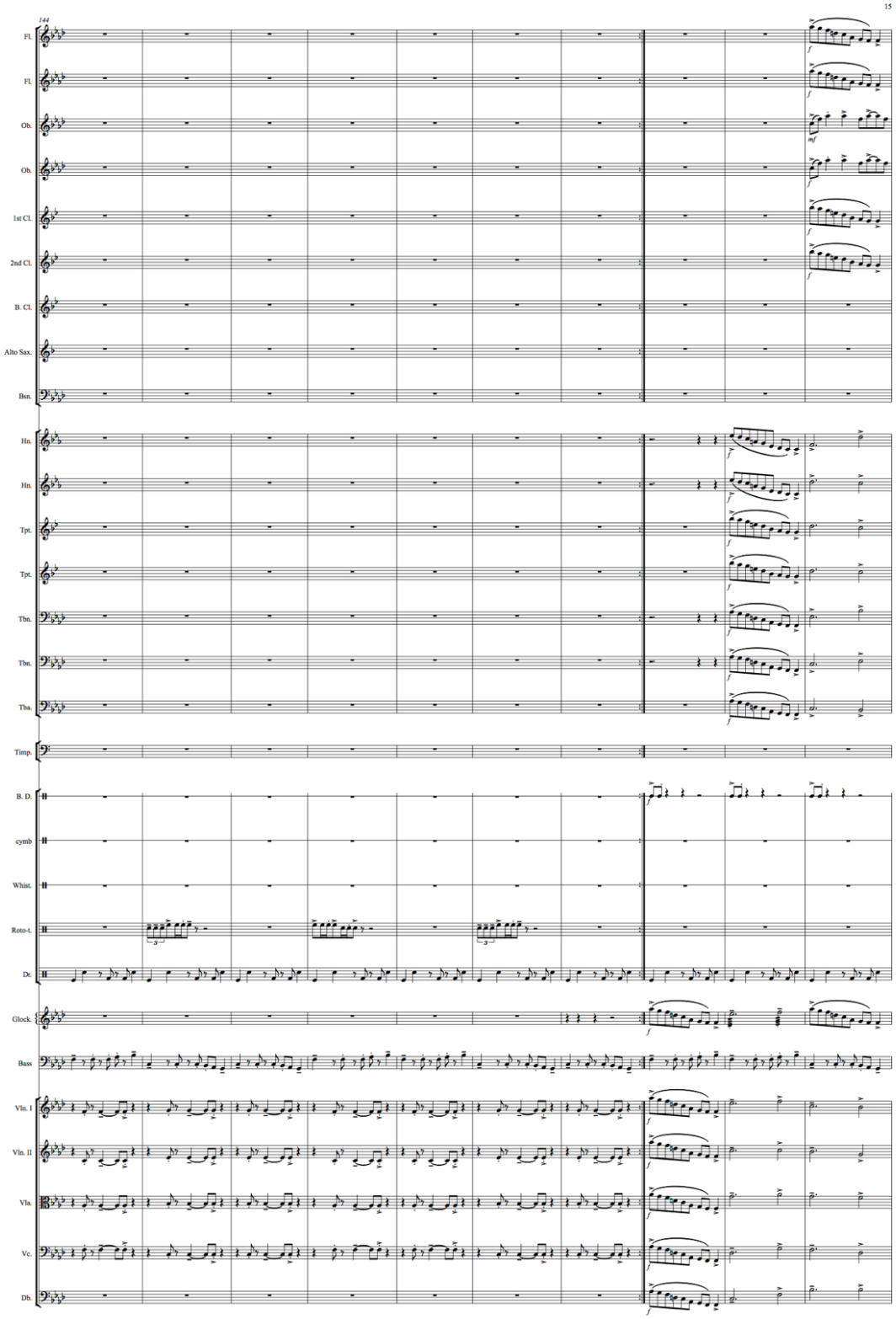

10
93
Fl.
Fl.
Ob.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Alto Sax.
Bsn.
alternate high-low notes between players
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Timp.
B. D.
cymb
Whist.
Roto-t.
Dr.
Glock.
Bass
Vln. I
pizz
Vln. II
pizz
Vla.
Vc.
Db.

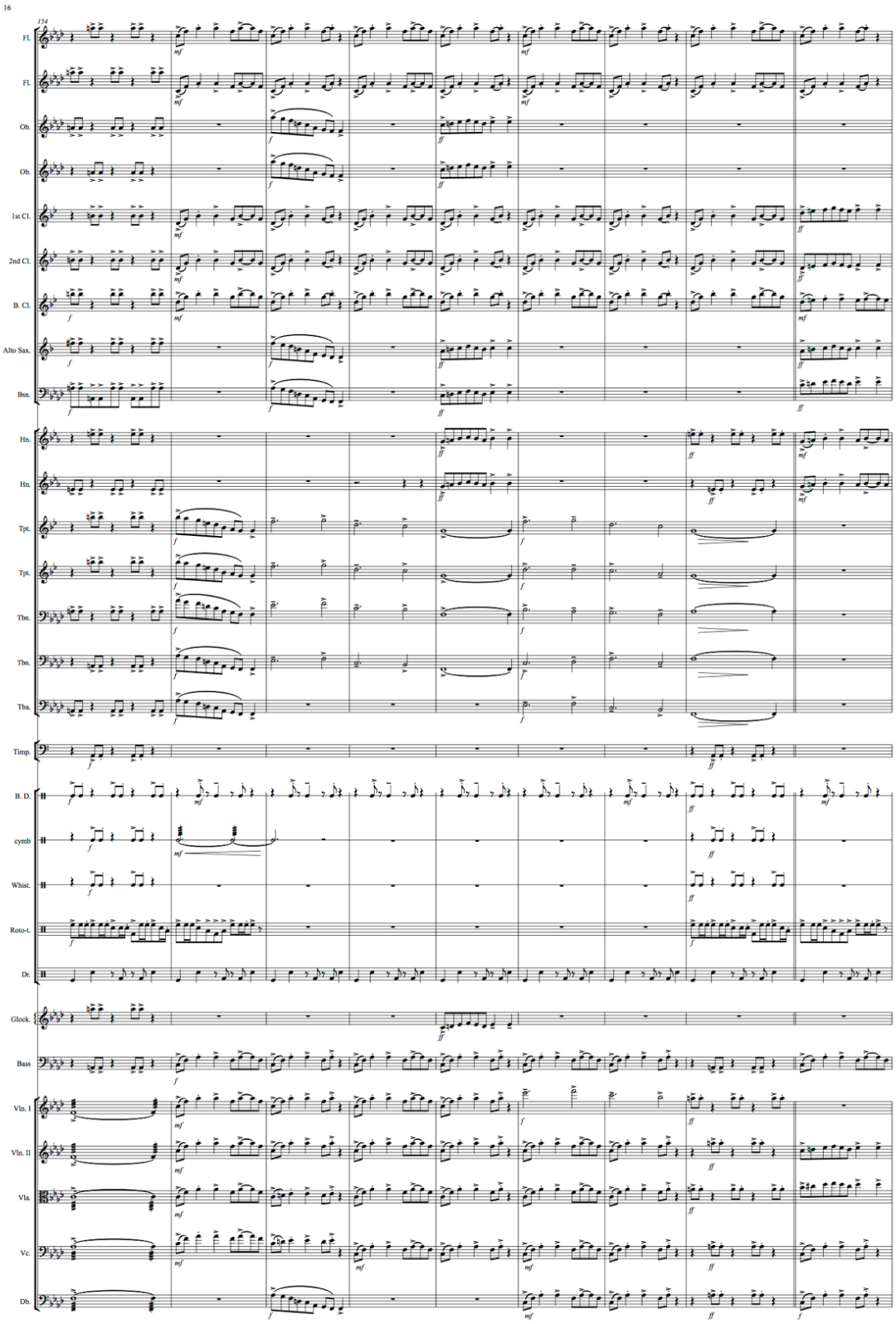

103
11
Fl.
Fl.
Ob.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Alto Sax.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Timp.
B. D.
cymb.
Whist.
Roto-t.
Dr.
Glock.
Bass
Vln. I
Vln. II
Vla.
Vc.
Db.
arco

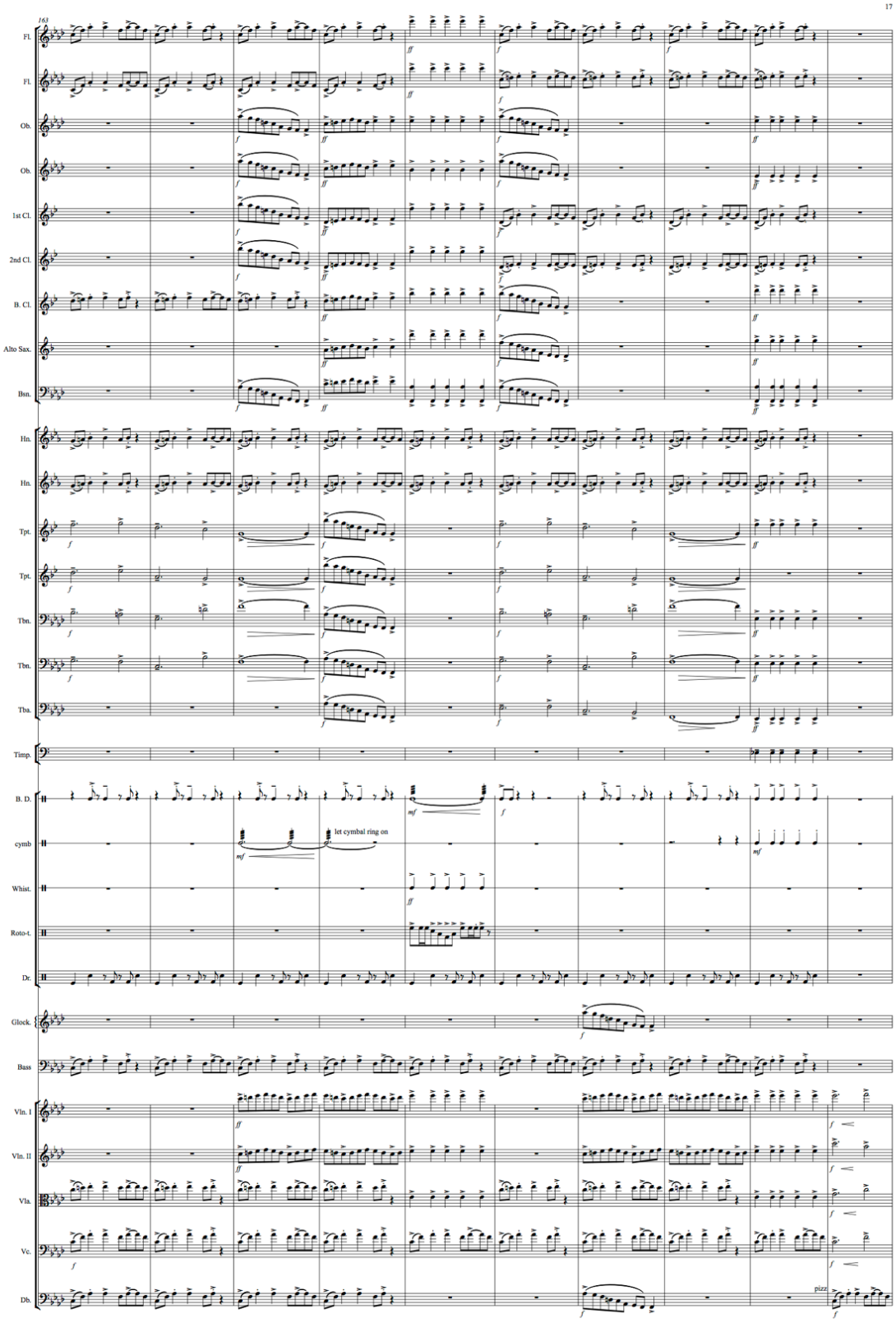

12
112
Fl.
Fl.
Ob.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Alto Sax.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Timp.
B. D.
cymb
Whist.
Roto-t.
Dr.
Glock.
Bass
Vln. I
Vln. II
Vla.
Vc.
Db.

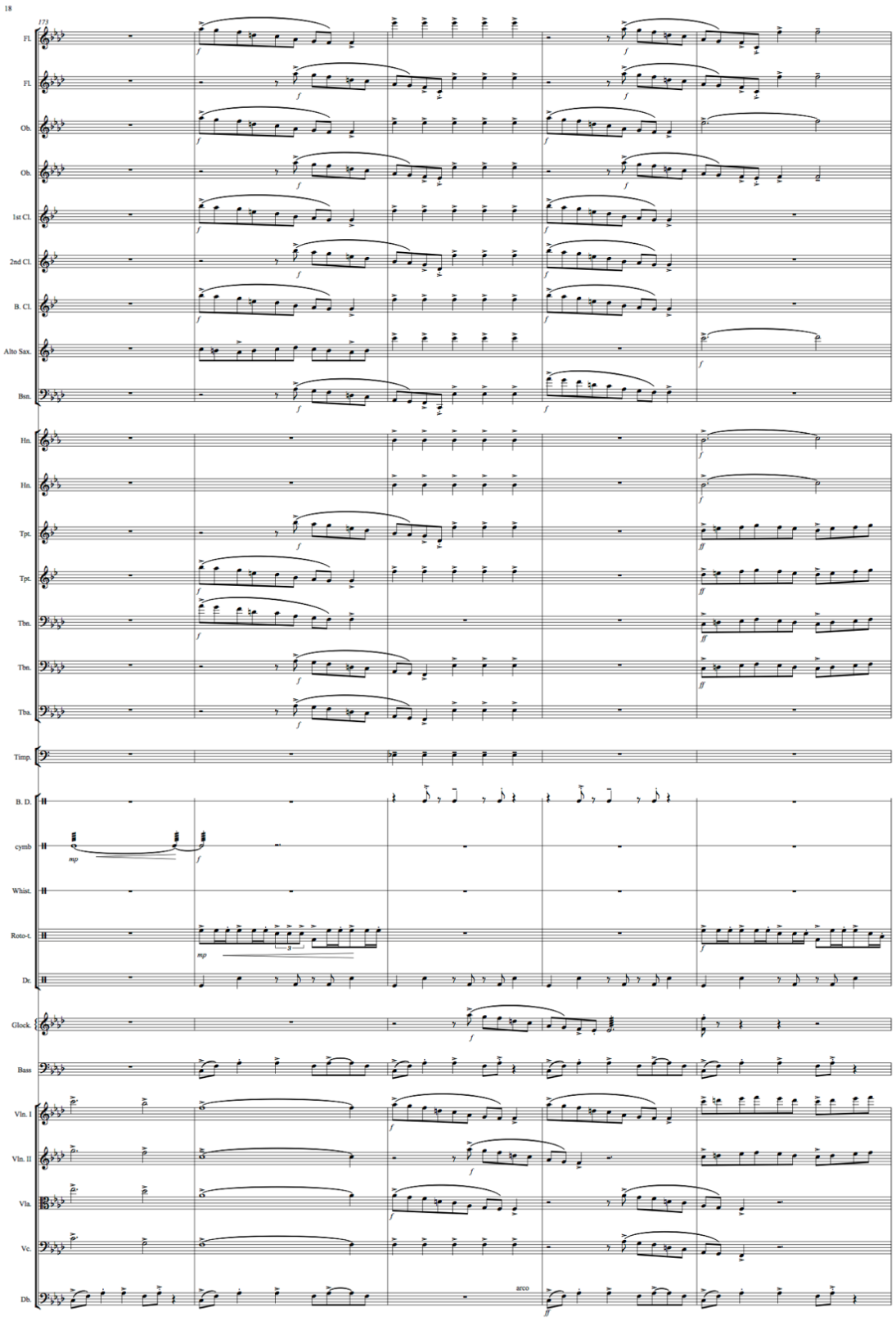

13
122
SOLO SECTION - the freedom to express ourselves against the odds
Fl.
Fl.
Ob.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Alto Sax.
Bsn.
Hn.
mp

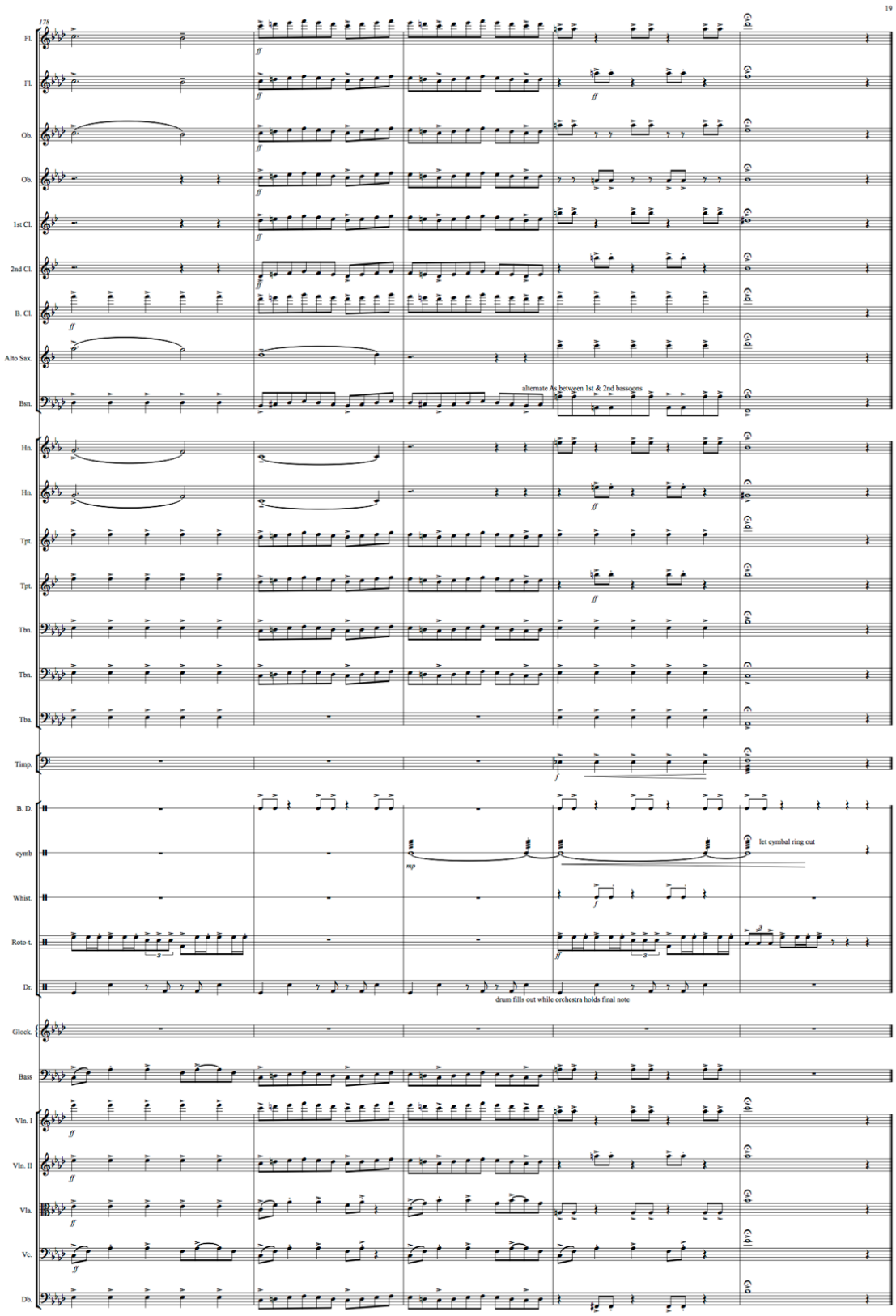

14
133
Fl.
Fl.
Ob.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Alto Sax.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Timp.
B. D.
cymb
Whist.
Roto-t.
Dr.
mp
Glock.
Bass
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz
mp
arco
mp


15
144
Fl.
Fl.
Ob.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Alto Sax.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Timp.
B. D.
cymb
Whist.
Roto-t.
Dr.
Glock.
Bass
Vln. I
Vln. II
Vla.
Vc.
Db.


16
154
Fl.
Fl.
Ob.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Alto Sax.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Timp.
B. D.
cymb
Whist.
Roto-t.
Dr.
Glock.
Bass
Vln. I
Vln. II
Vla.
Vc.
Db.


17
163
Fl.
Fl.
Ob.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Alto Sax.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Timp.
B. D.
cymb
let cymbal ring on
Whist.
Roto-t.
Dr.
Glock.
Bass
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz.


18
173
Fl.
Fl.
Ob.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Alto Sax.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Timp.
B. D.
cymb
Whist.
Roto-t.
Dr.
Glock.
Bass
Vln. I
Vln. II
Vla.
Vc.
Db.
arco


19
178
Fl.
Fl.
Ob.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Alto Sax.
Bsn.
alternate As between 1st & 2nd bassoons
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Timp.
B. D.
cymb
let cymbal ring out
Whist.
Roto-t.
Dr.
drum fills out while orchestra holds final note
Glock.
Bass
Vln. I
Vln. II
Vla.
Vc.
Db.

MUSIKA

Scene 3

O mai (Community vs Individuality)

composed by OPELOGE AH SAM

Individual VS Community

MUSIKA Scene 3

O ai 'ea / Who is

composed by Opeloge Ah Sam

♩ = 60

Flute

Clarinet in B♭

mp

Tenor Saxophone 1

Tenor Saxophone 2

Horn in F

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone

Cymbals

use side of drumstick to strike the side of cymbal
aim is to get a "bell-like" effect

mp

Drum Set

Congas

Soprano Solo

I na fa'a lo go lo go mai i a te a 'u ou te

f

Solo Tenor

Le fa na u I na O ma i

mf *f*

♩ = 60

Violin 1

mp *mf* *ff* *mf*

Violin 2

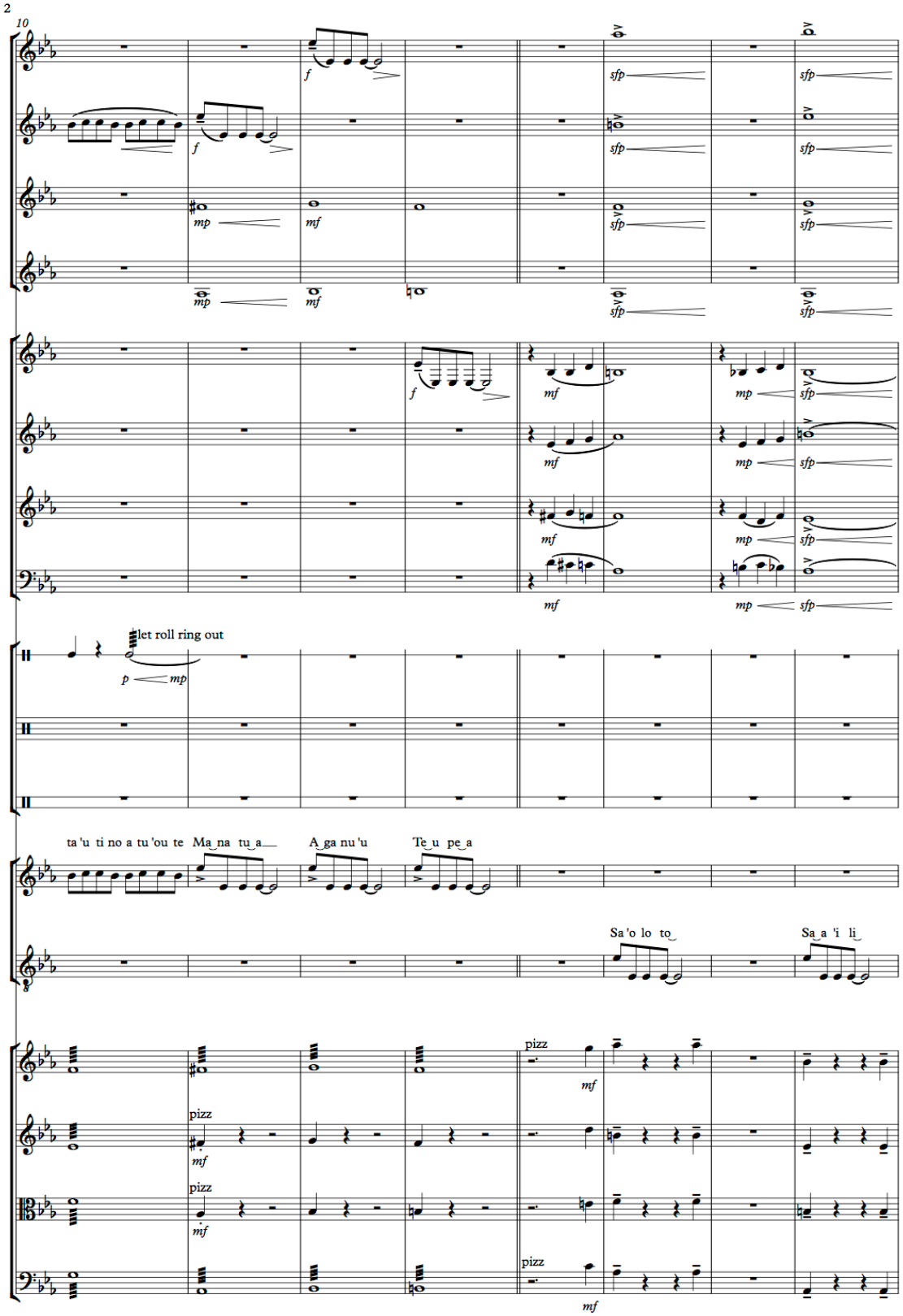
mp *mf* *ff* *mf*

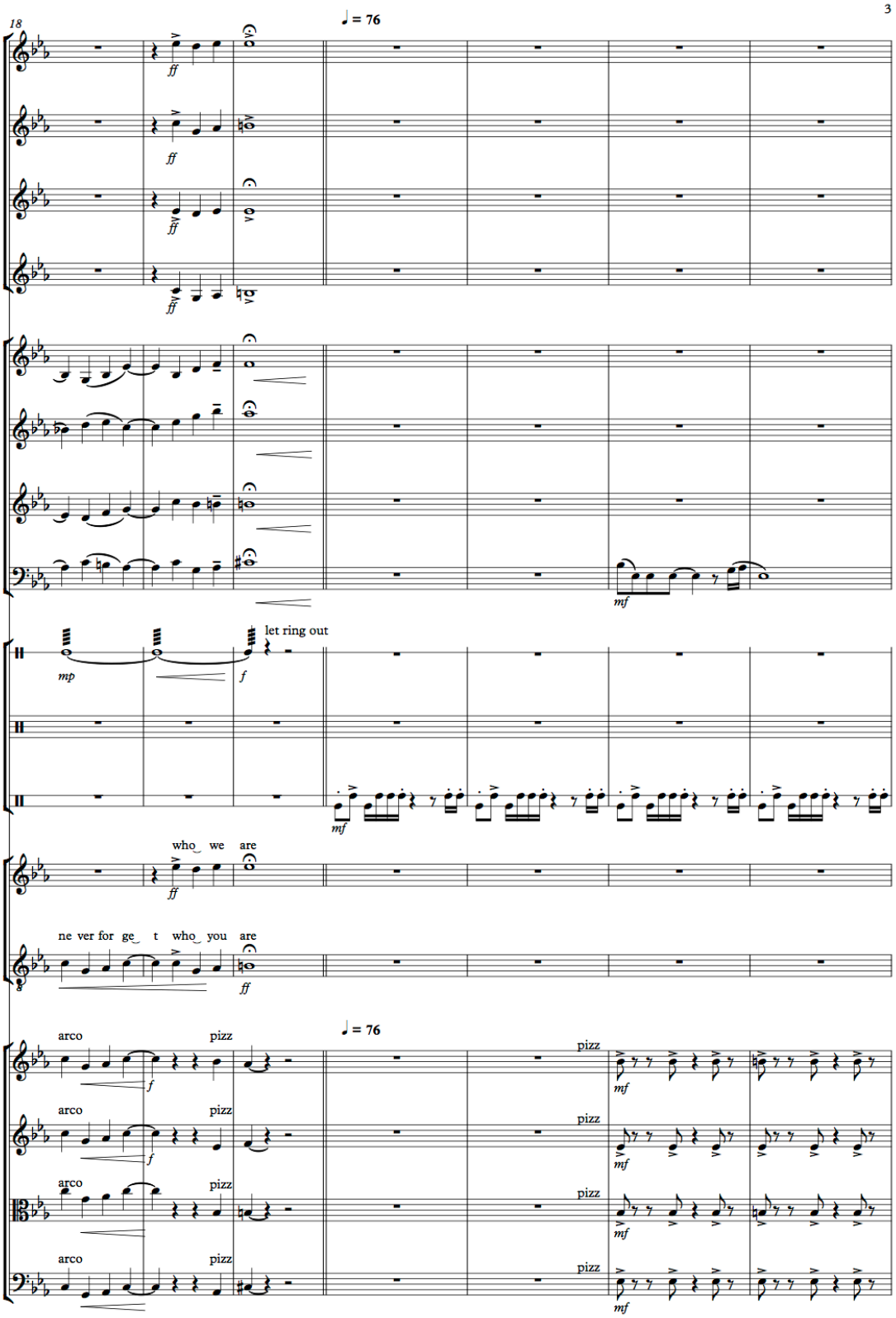
Viola

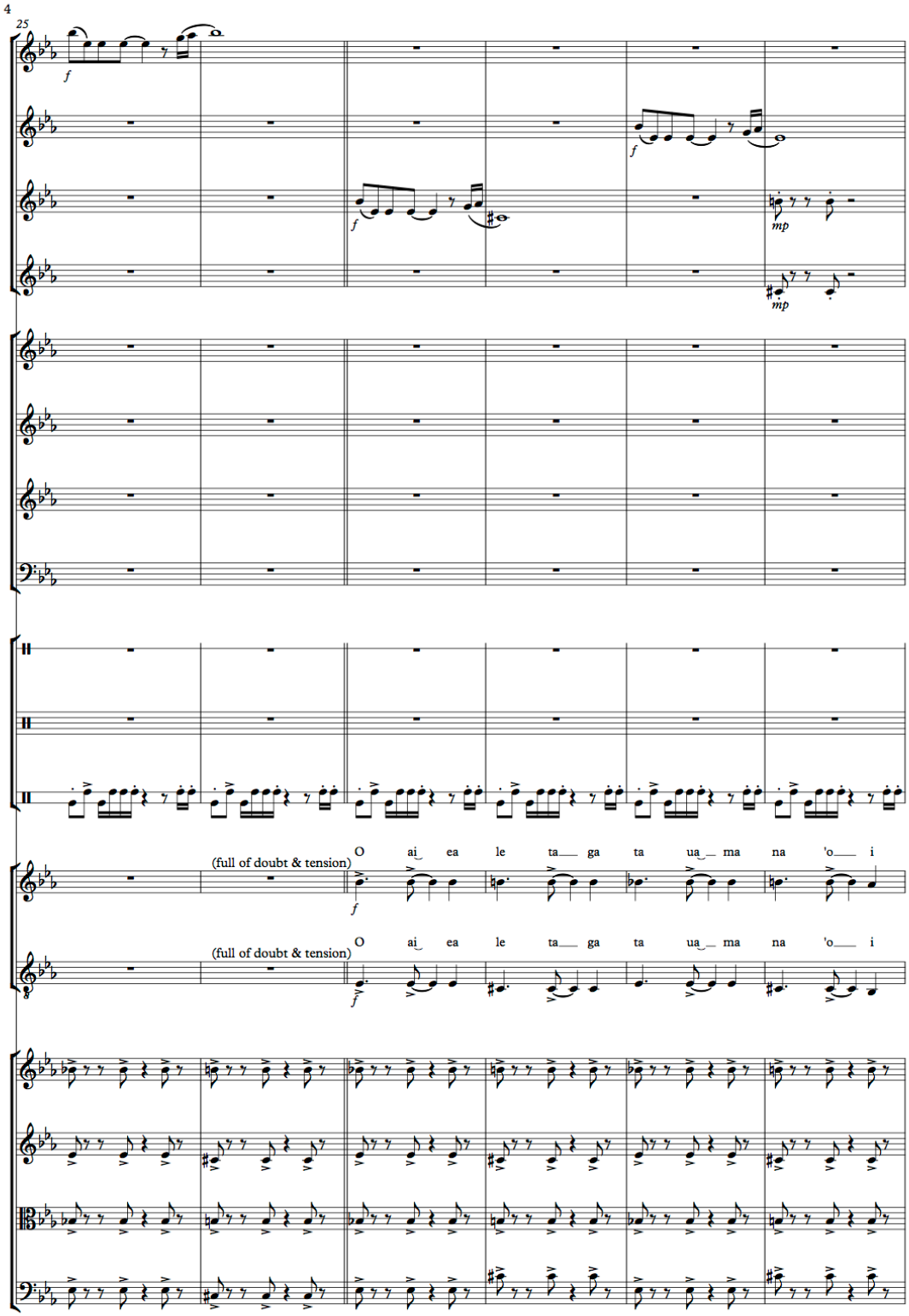
mp *mf* *ff* *mf*

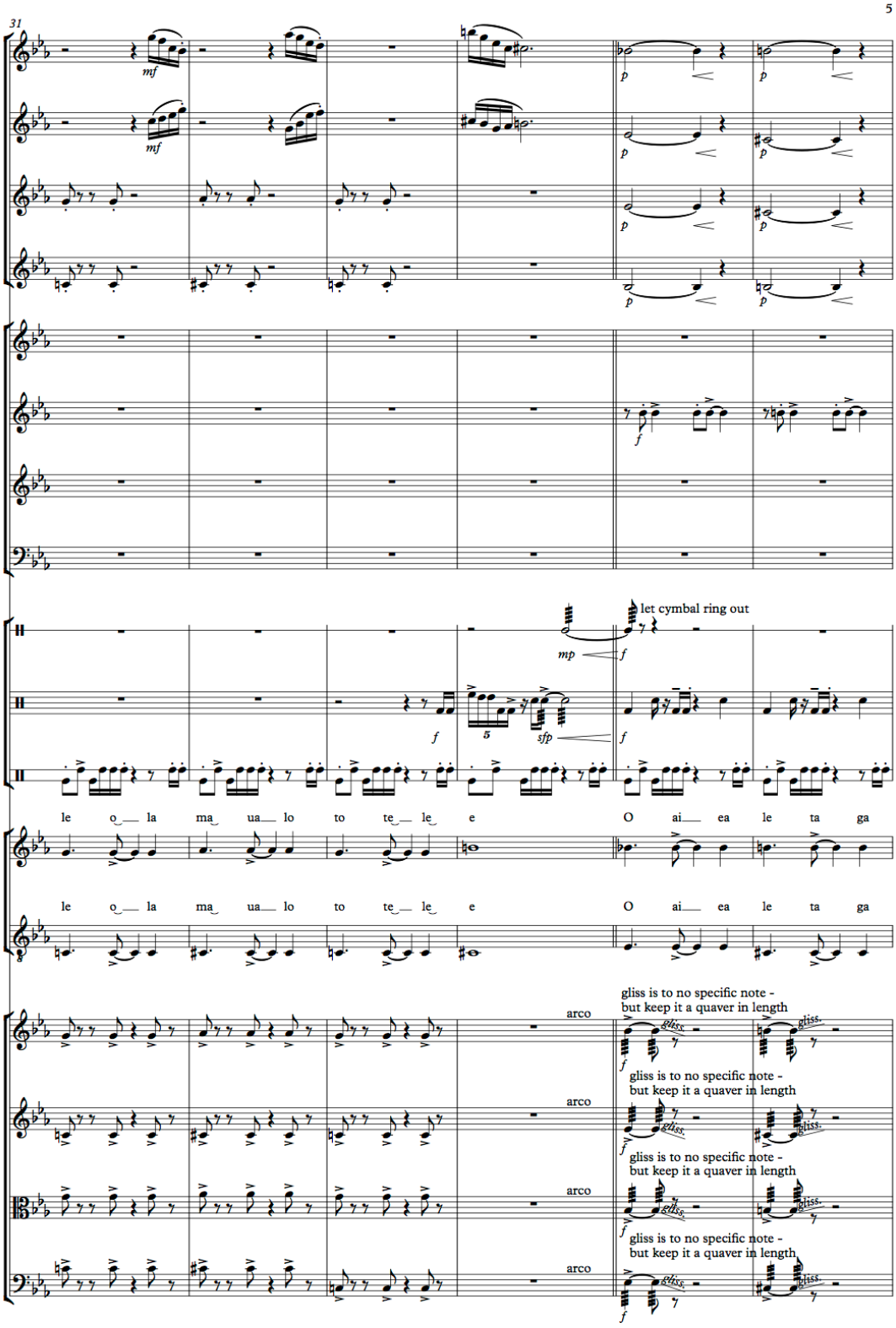
Violoncello

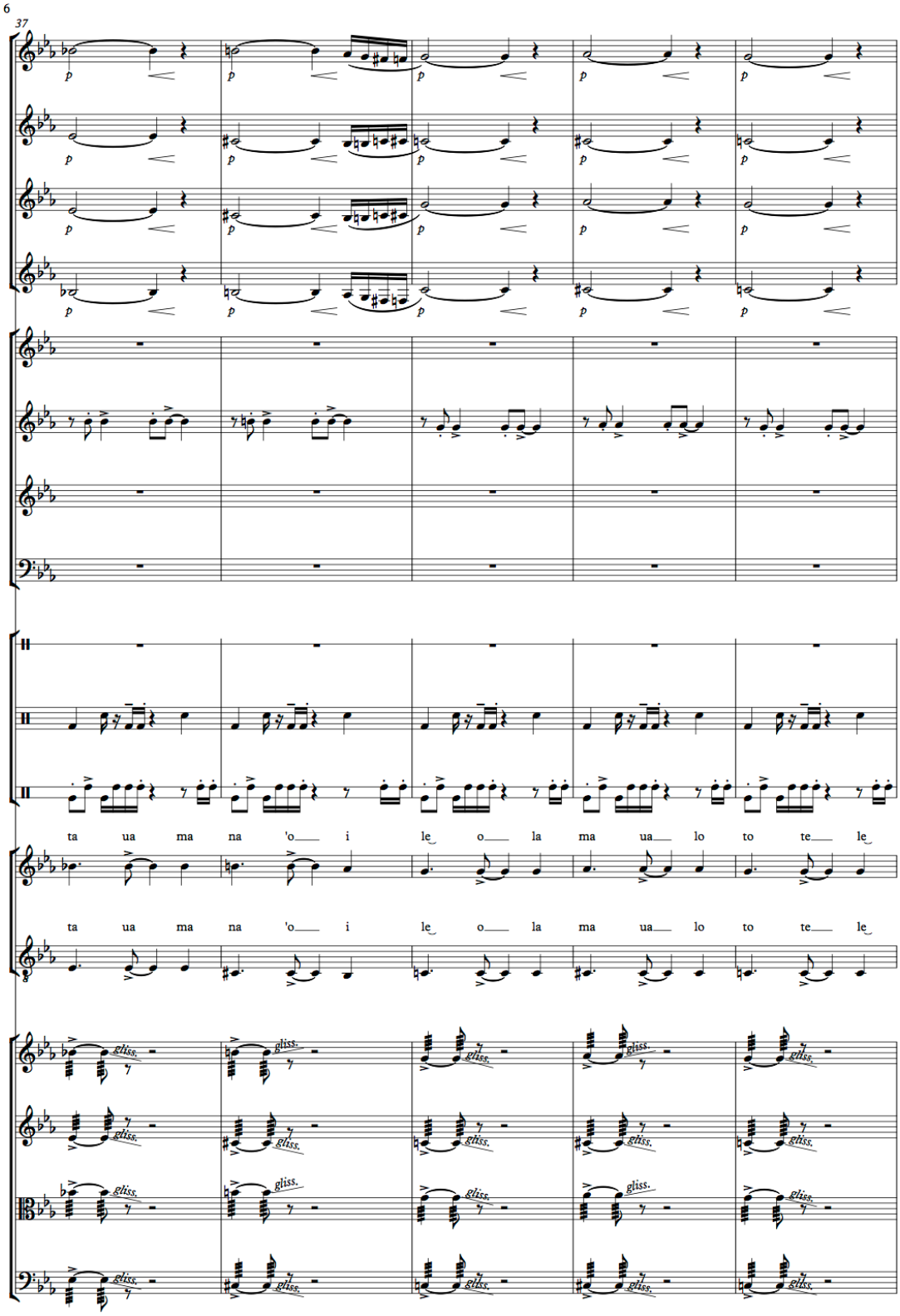
mp *mf* *ff* *mf*

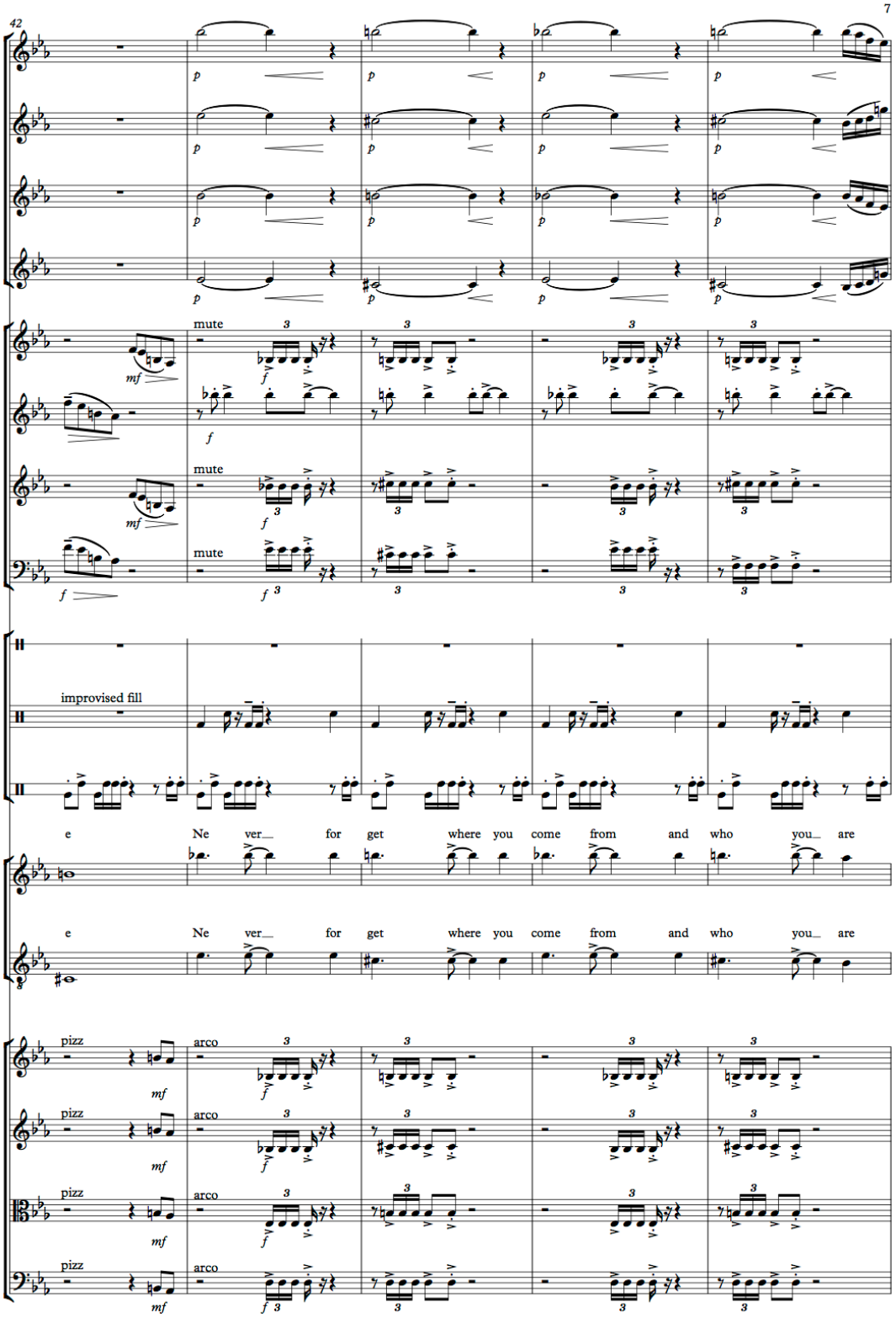

2
10
let roll ring out
ta 'u ti no a tu 'ou te Ma na tu a A ga nu 'u Te u pe a
Sa 'o lo to Sa a 'i li
pizz
pizz
pizz
pizz

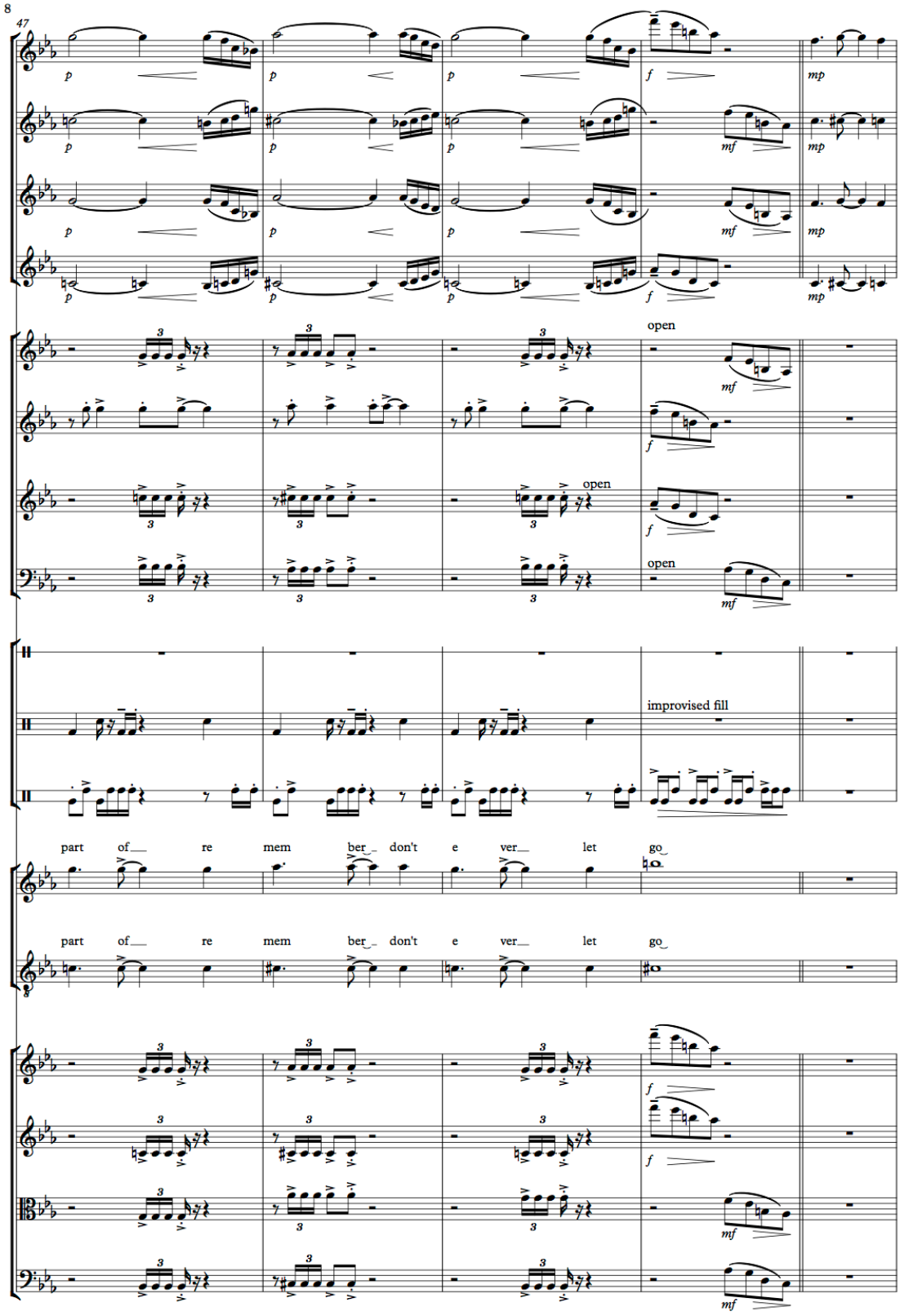

3
18
♩ = 76
let ring out
who we are
ne ver for ge t who you are
arco
pizz
♩ = 76

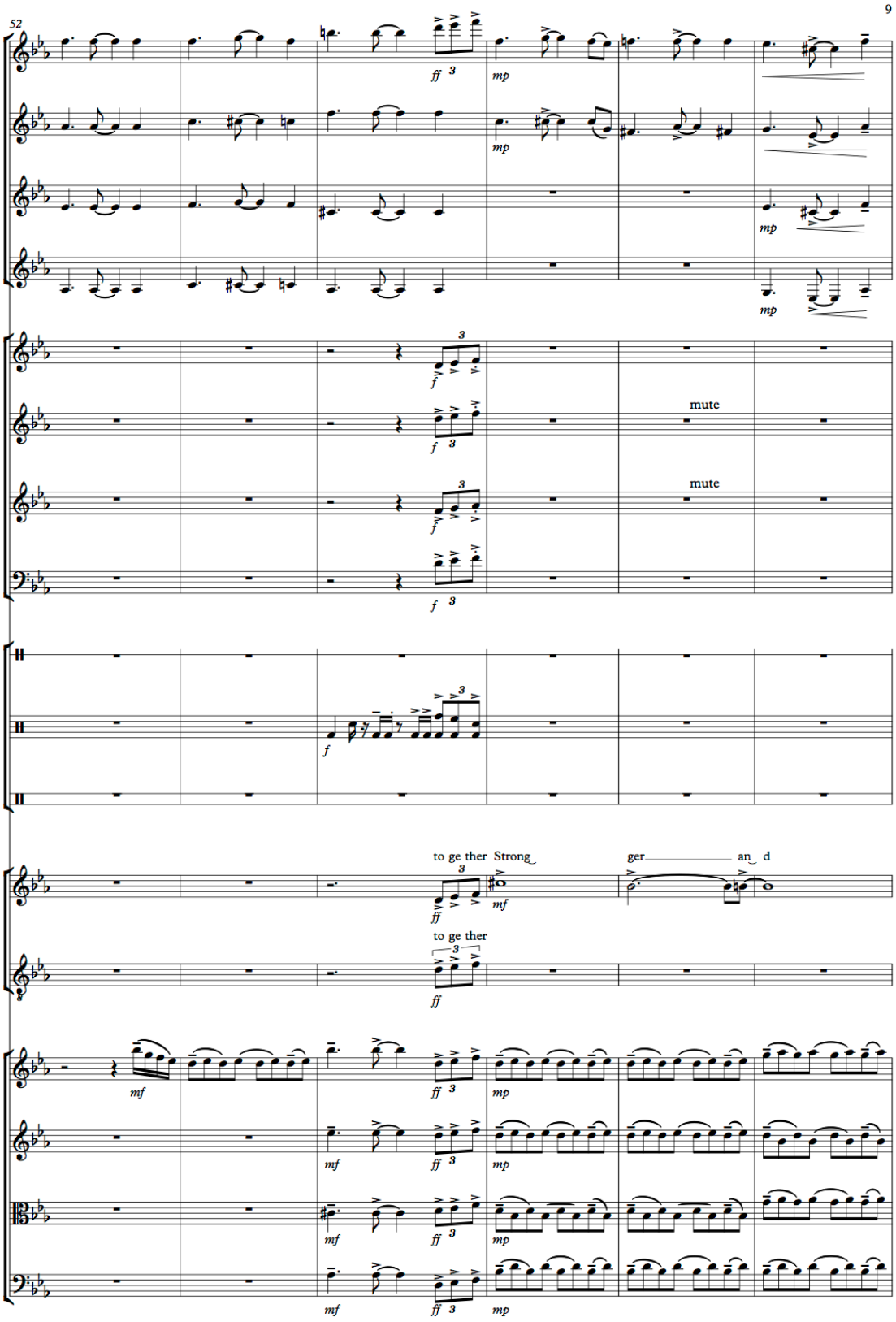

4
25
f
f
f
mp
mp
(full of doubt & tension)
O ai ea le ta ga ta ua ma na 'o i
f
(full of doubt & tension)
O ai ea le ta ga ta ua ma na 'o i
f

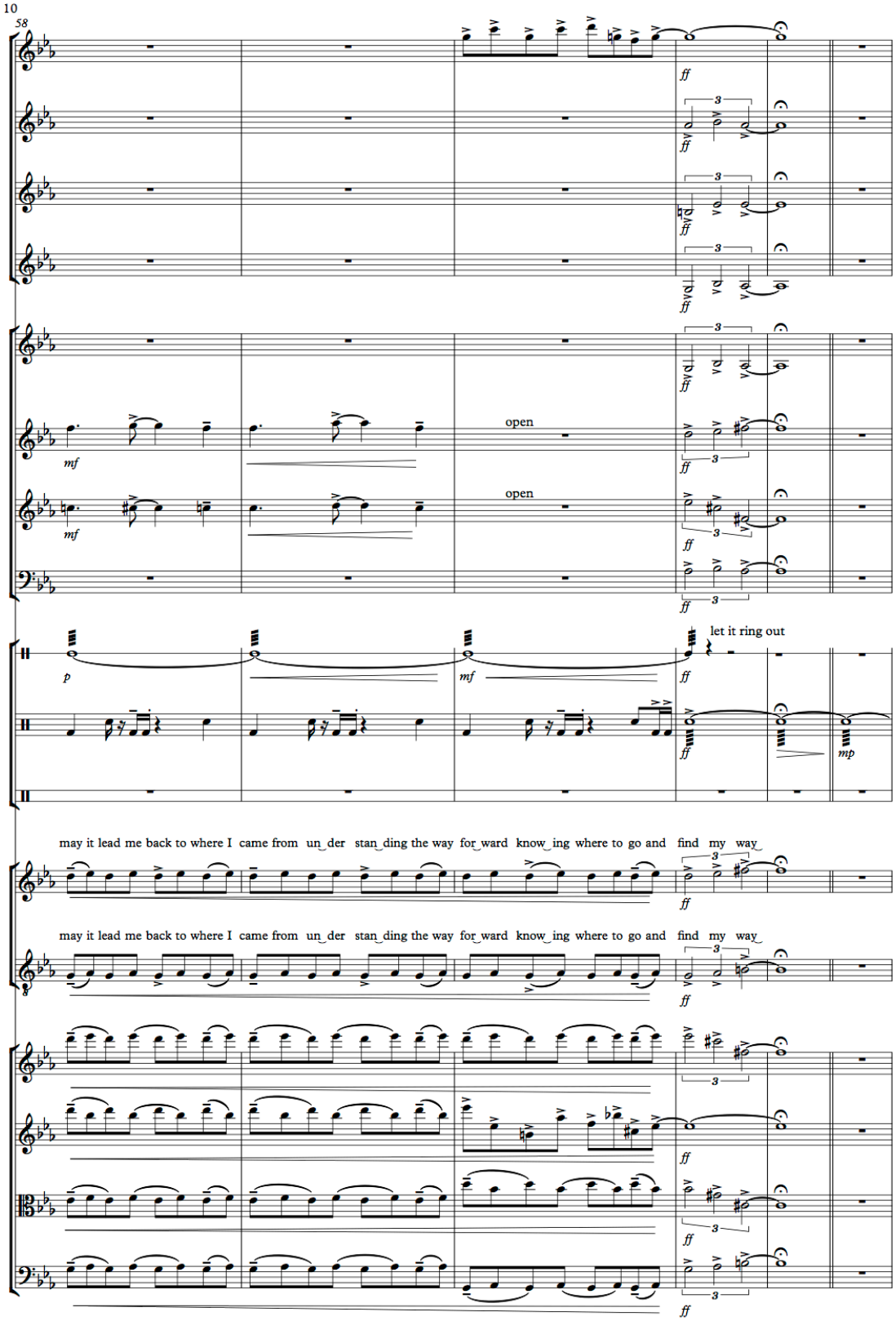

5
31
mf
mf
p
let cymbal ring out
mp
f
sfp
le o la ma ua lo to te le e O ai ea le ta ga
le o la ma ua lo to te le e O ai ea le ta ga
arco
gliss is to no specific note -
but keep it a quaver in length
gliss.

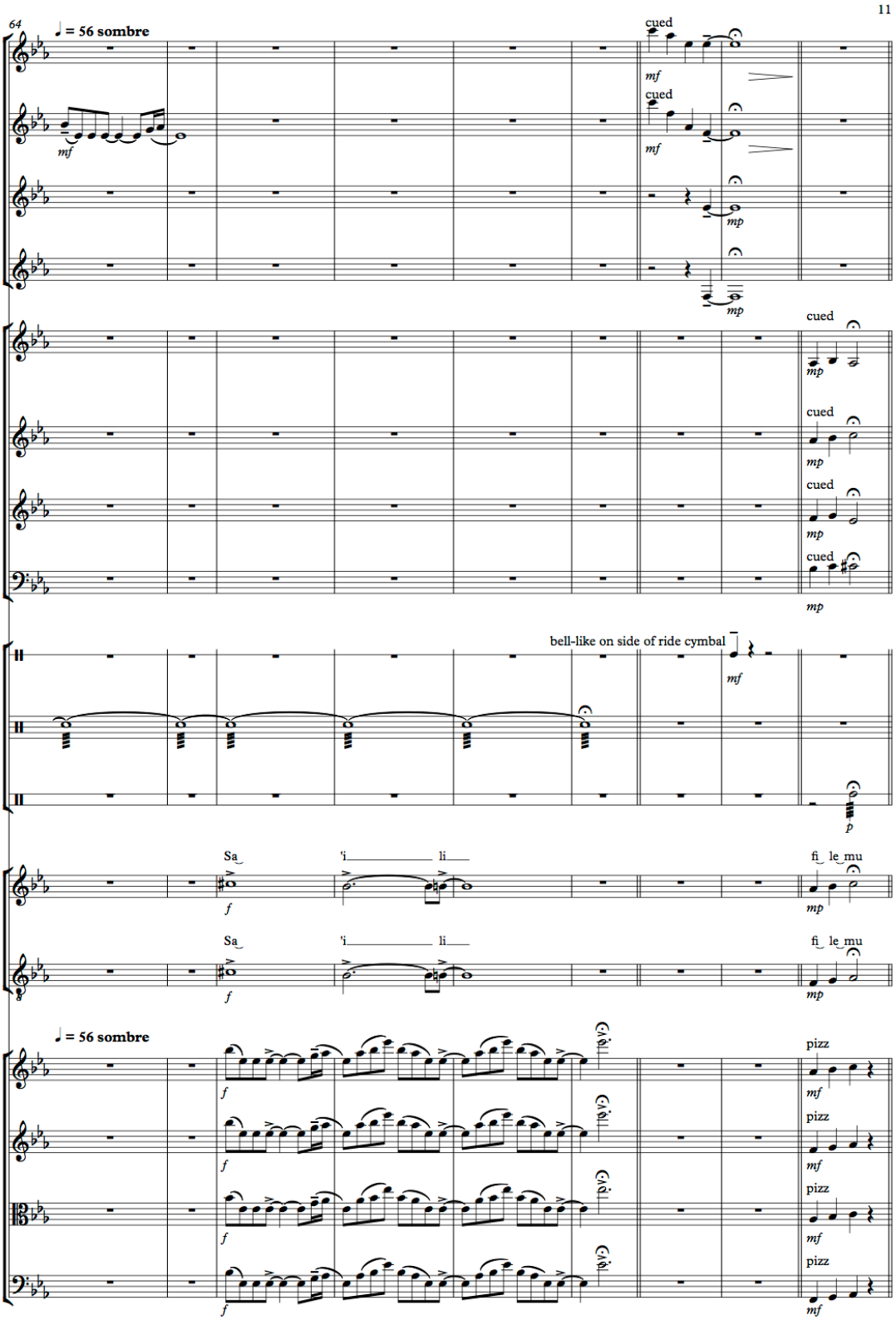

6
37
p
ta ua ma na 'o i le o la ma ua lo to te le
ta ua ma na 'o i le o la ma ua lo to te le
gliss.

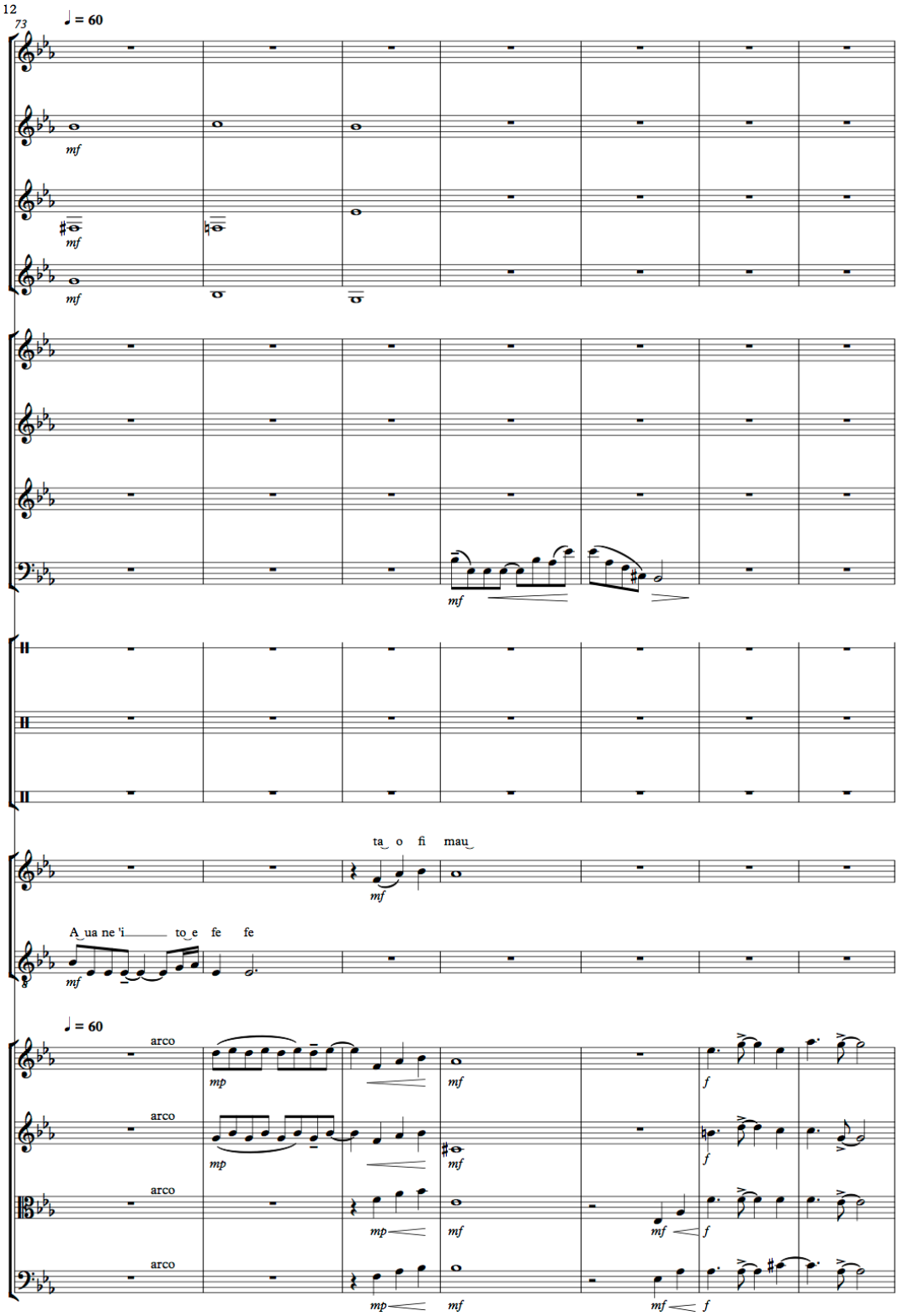

42
7
mute
mute
mute
improvised fill
e Ne ver_ for get where you come from and who you_ are
e Ne ver_ for get where you come from and who you_ are
pizz
arco
pizz
arco
pizz
arco
pizz
arco

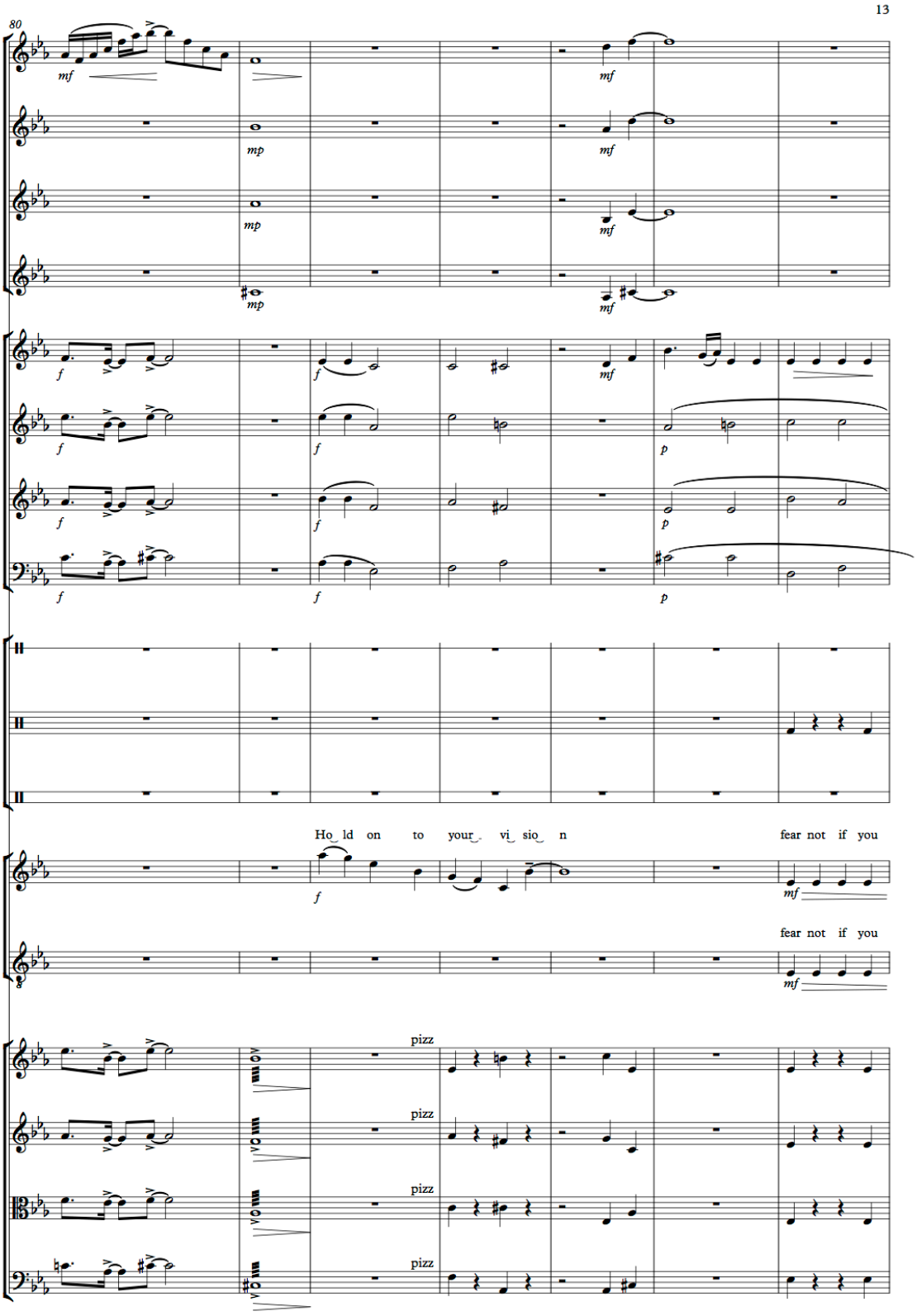

8
47
open
open
open
improvised fill
part of re mem ber don't e ver let go
part of re mem ber don't e ver let go

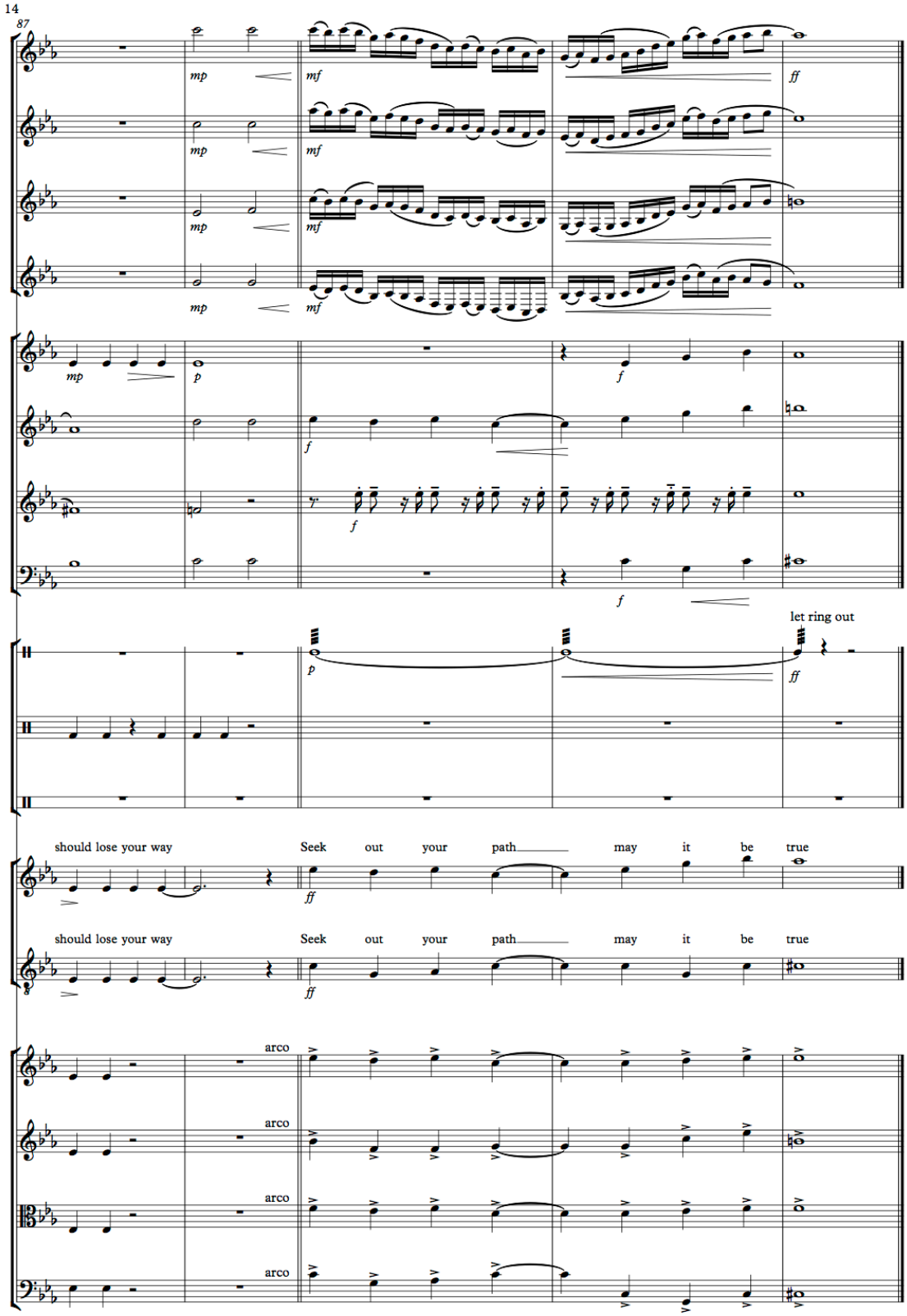

52
9
ff
mp
mp
mp
f
f
mute
mute
f
f
to ge ther Strong
ger an d
mf
to ge ther
ff
mf
ff
mp
mf
ff
mp
mf
ff
mp
mf
ff
mp


10
58
open
open
let it ring out
may it lead me back to where I came from un_der stan_ding the way for_ward know_ing where to go and find my way
may it lead me back to where I came from un_der stan_ding the way for_ward know_ing where to go and find my way


11
64
♩ = 56 sombre
cued
mf
mp
bell-like on side of ride cymbal
p
Sa
'i
li
fi
le
mu
f
pizz


12
73
♩ = 60
mf
ta o fi mau
A ua ne 'i to e fe fe
♩ = 60
arco
mp
mf
f


13
80
mf
mp
mf
f
p
Ho ld on to your vi sio n
fear not if you
pizz

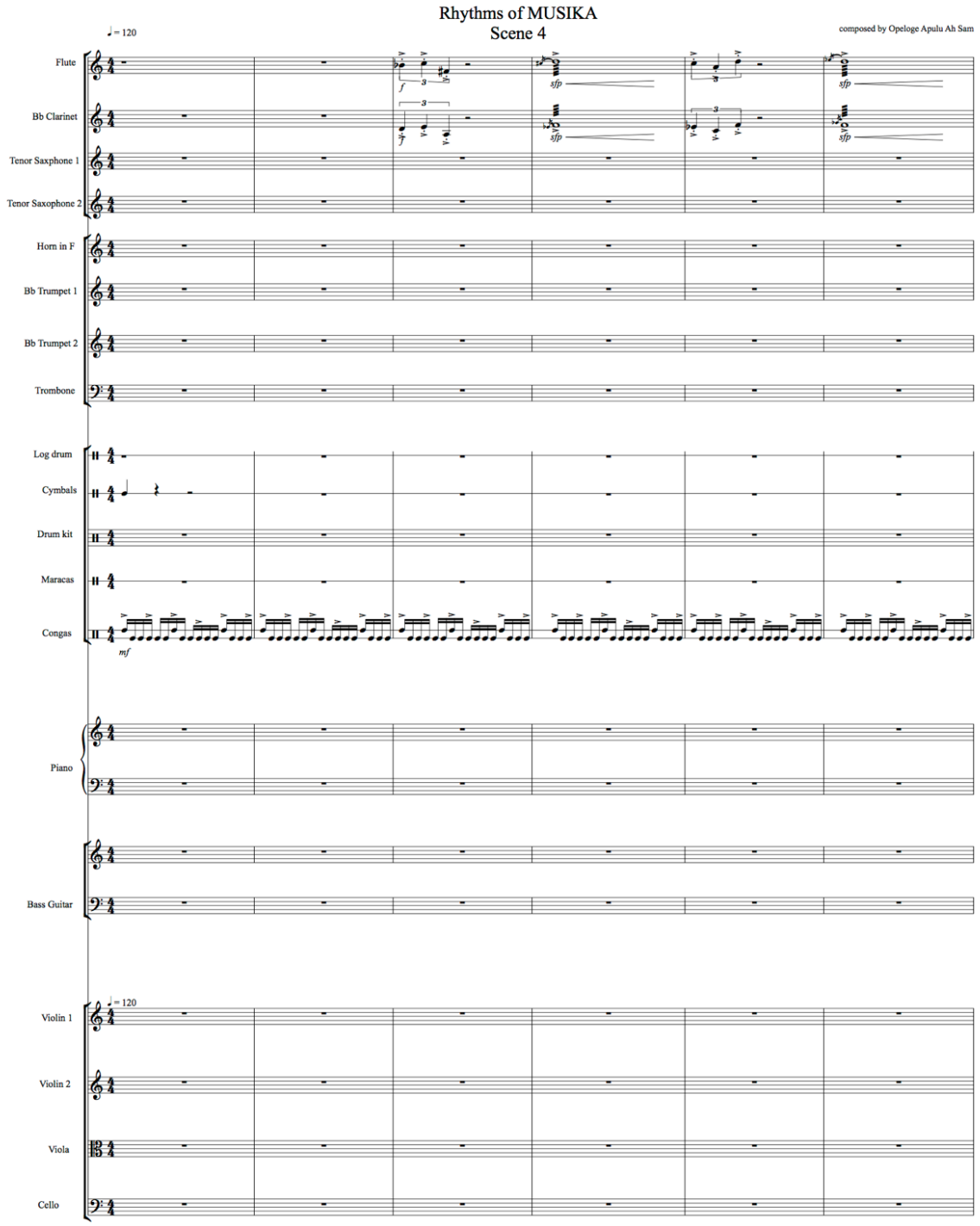

14
87
mp
mf
ff
p
f
let ring out
should lose your way
Seek out your path may it be true
arco

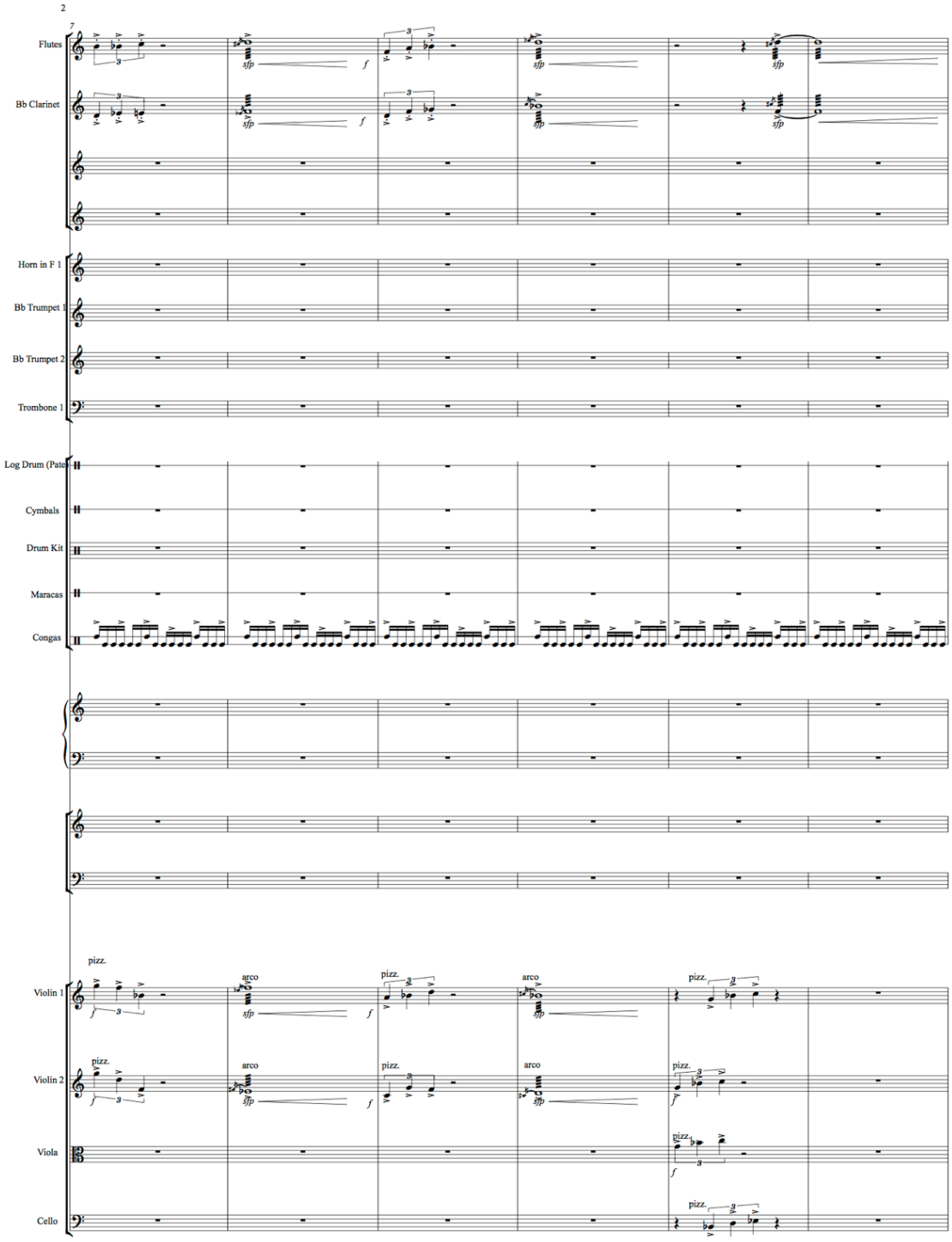
MUSIKA

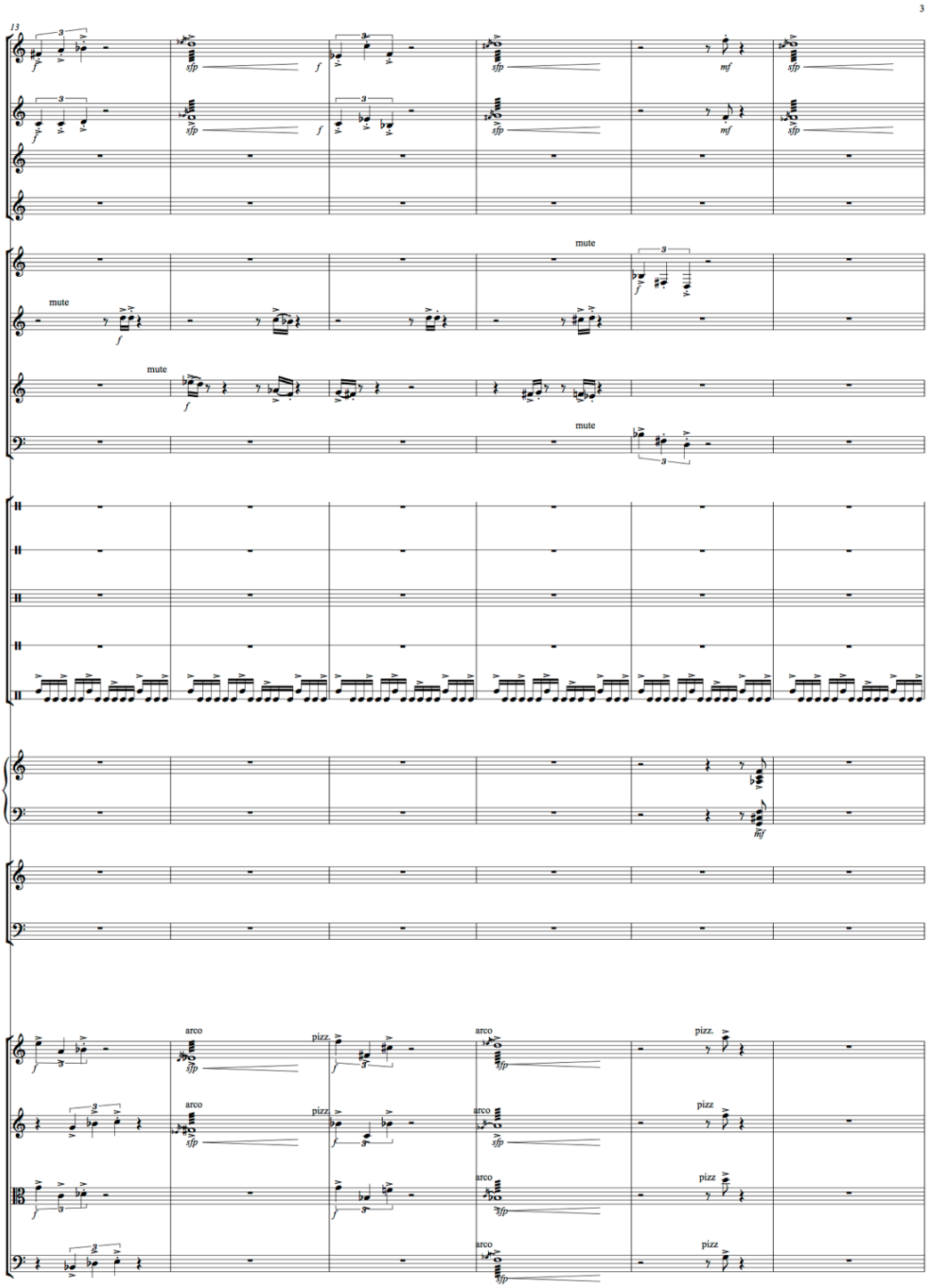
Scene 4

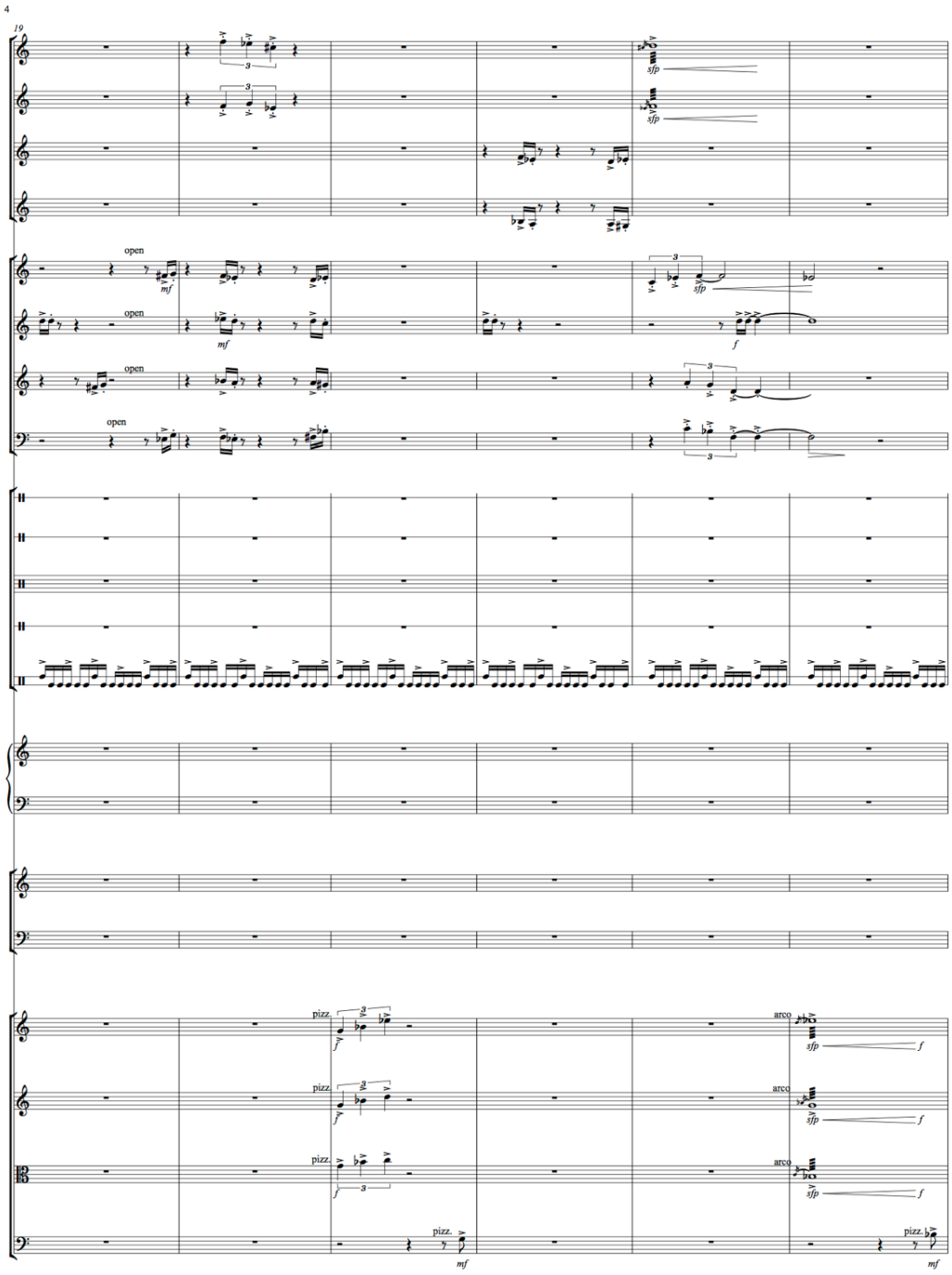
Rhythms of Musika

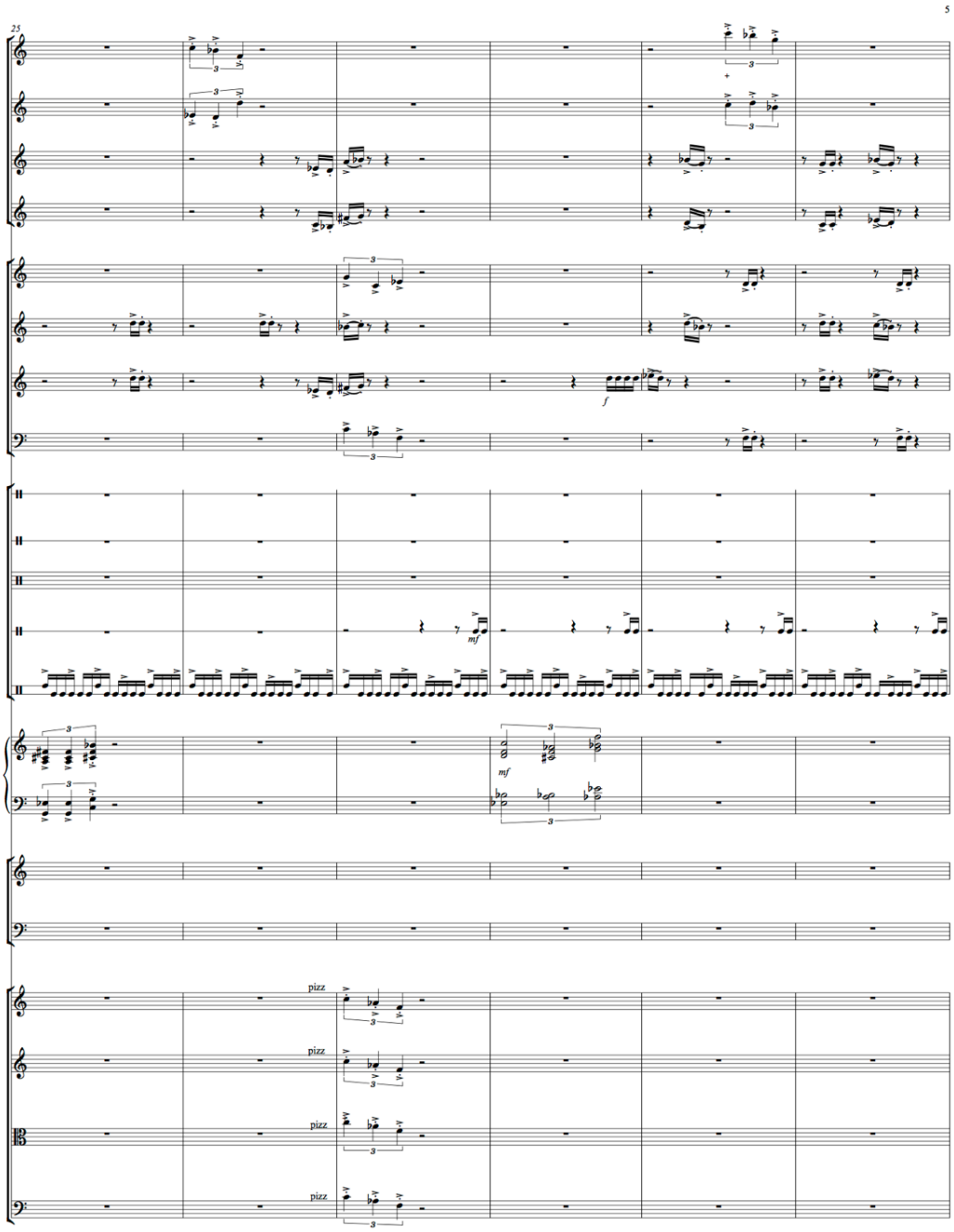
composed by OPELOGE AH SAM

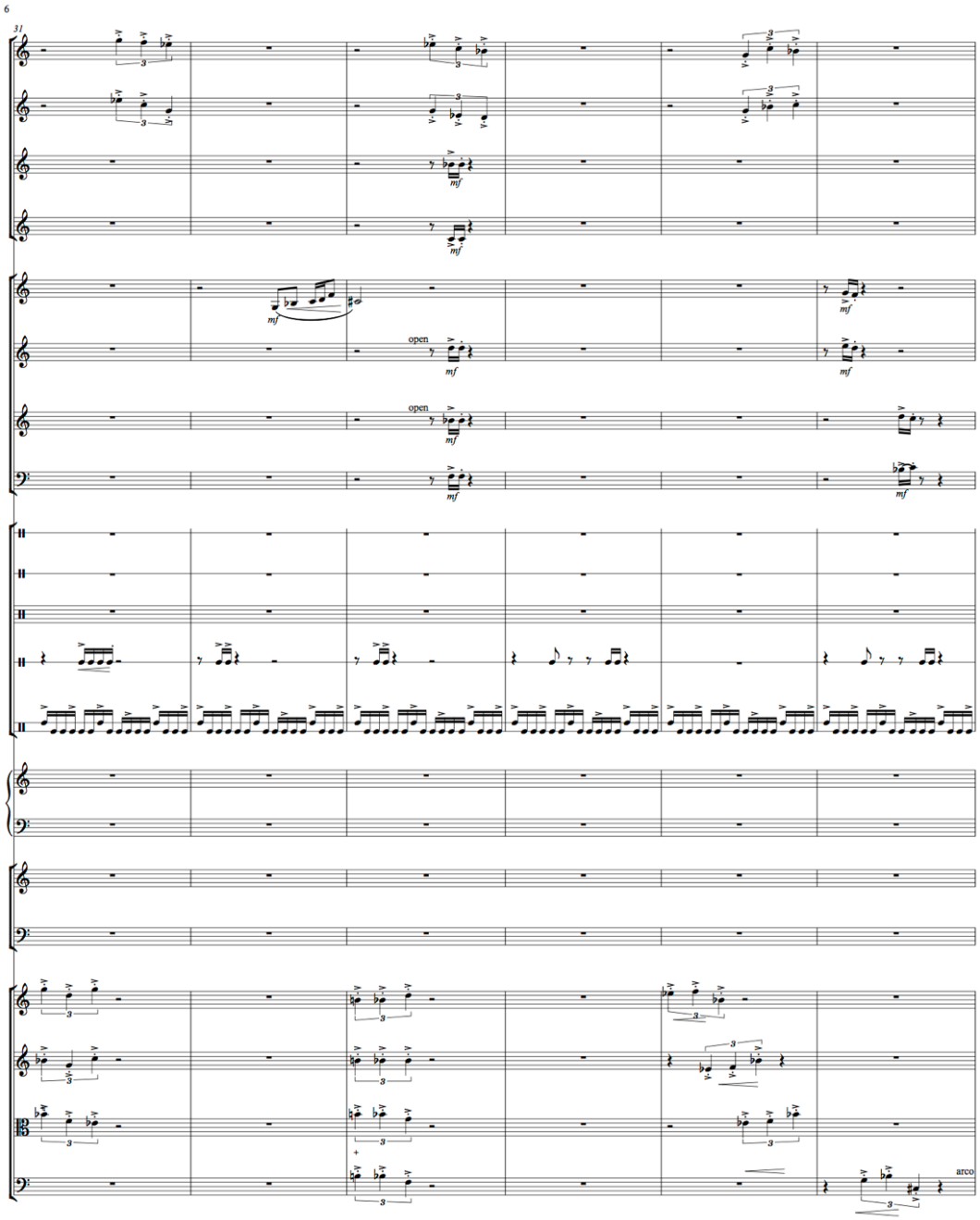


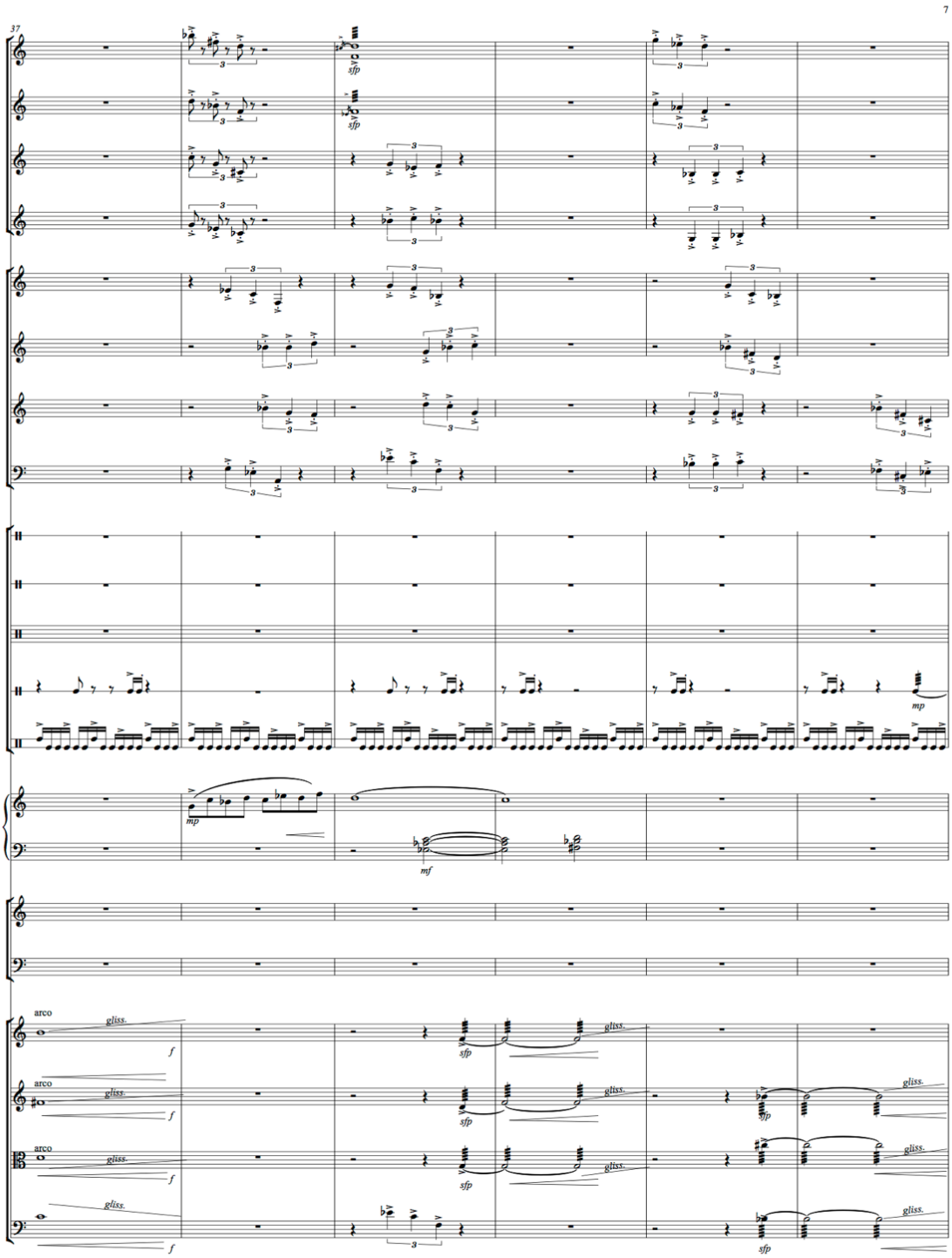

2
7
Flutes
Bb Clarinet
Horn in F 1
Bb Trumpet 1
Bb Trumpet 2
Trombone 1
Log Drum (Pate
Cymbals
Drum Kit
Maracas
Congas
Violin 1
Violin 2
Viola
Cello
pizz.
arco
sfp
f

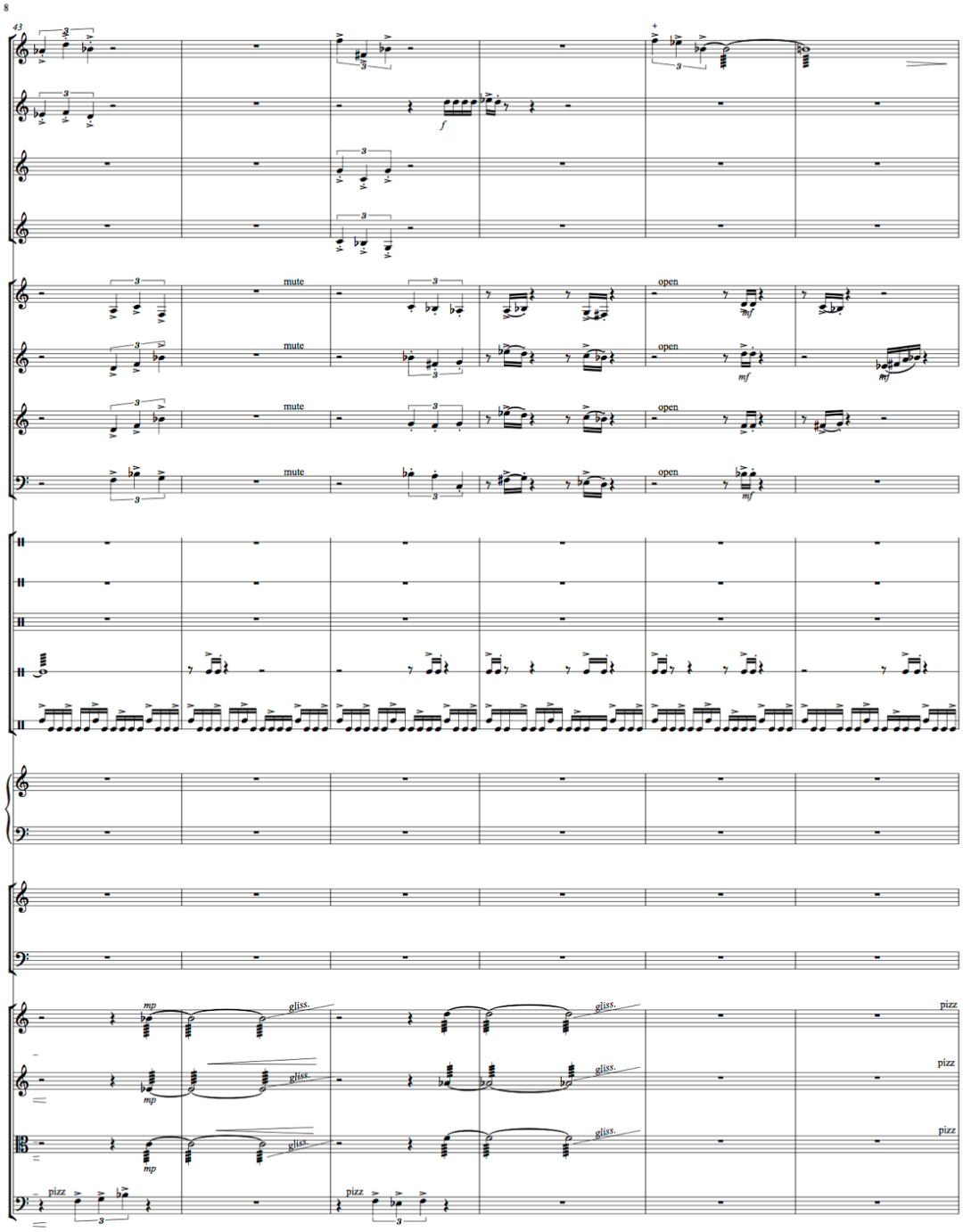

3
13
mute
mute
mute
mute
arco
pizz.
arco
pizz.
arco
pizz
arco
pizz
arco
pizz
arco
pizz

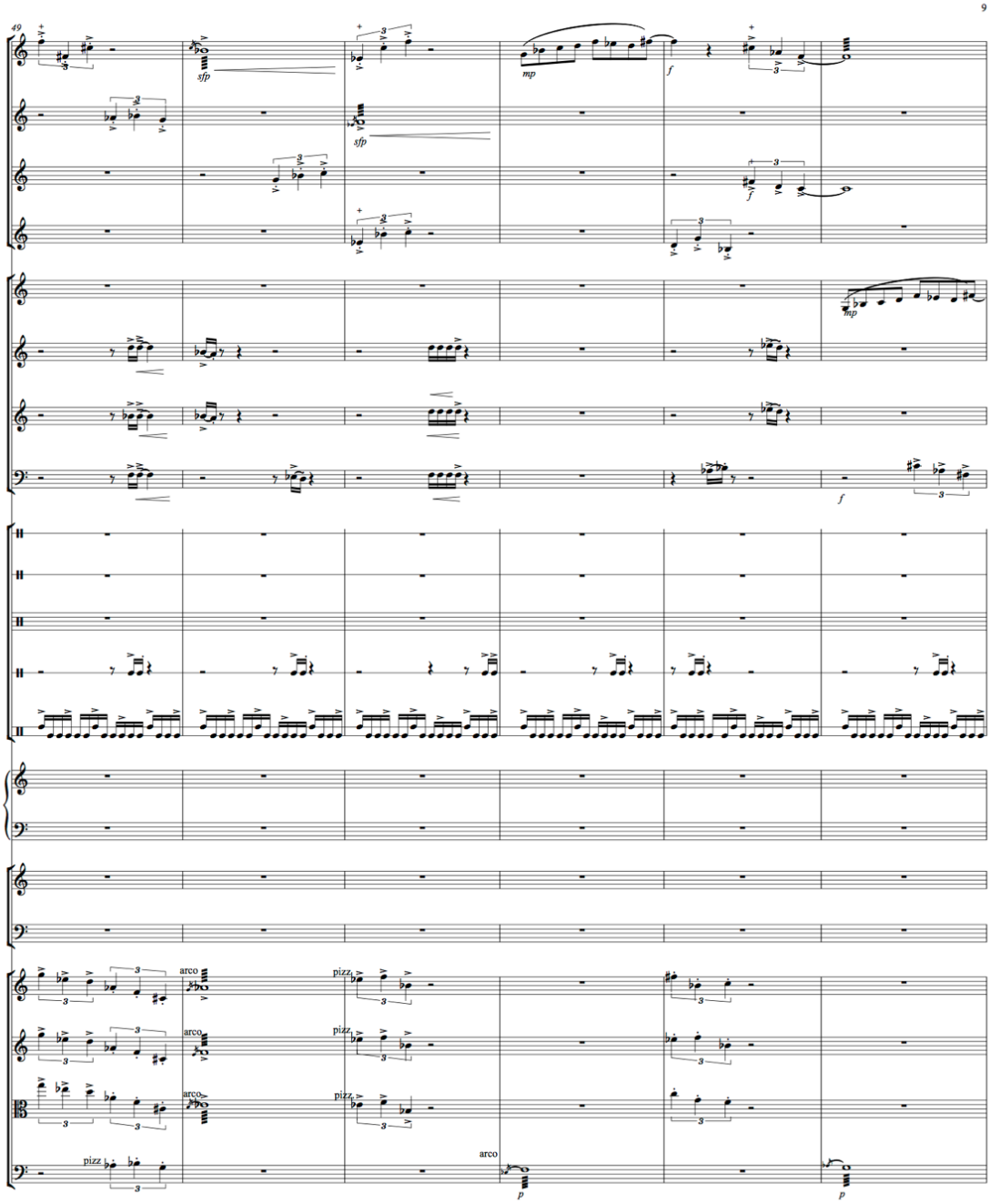

4
19
sfp
sfp
open
mf
open
mf
open
open
sfp
f
pizz.
f
pizz.
f
pizz.
f
pizz.
mf
arco
sfp
f
arco
sfp
f
arco
sfp
f
pizz.
mf

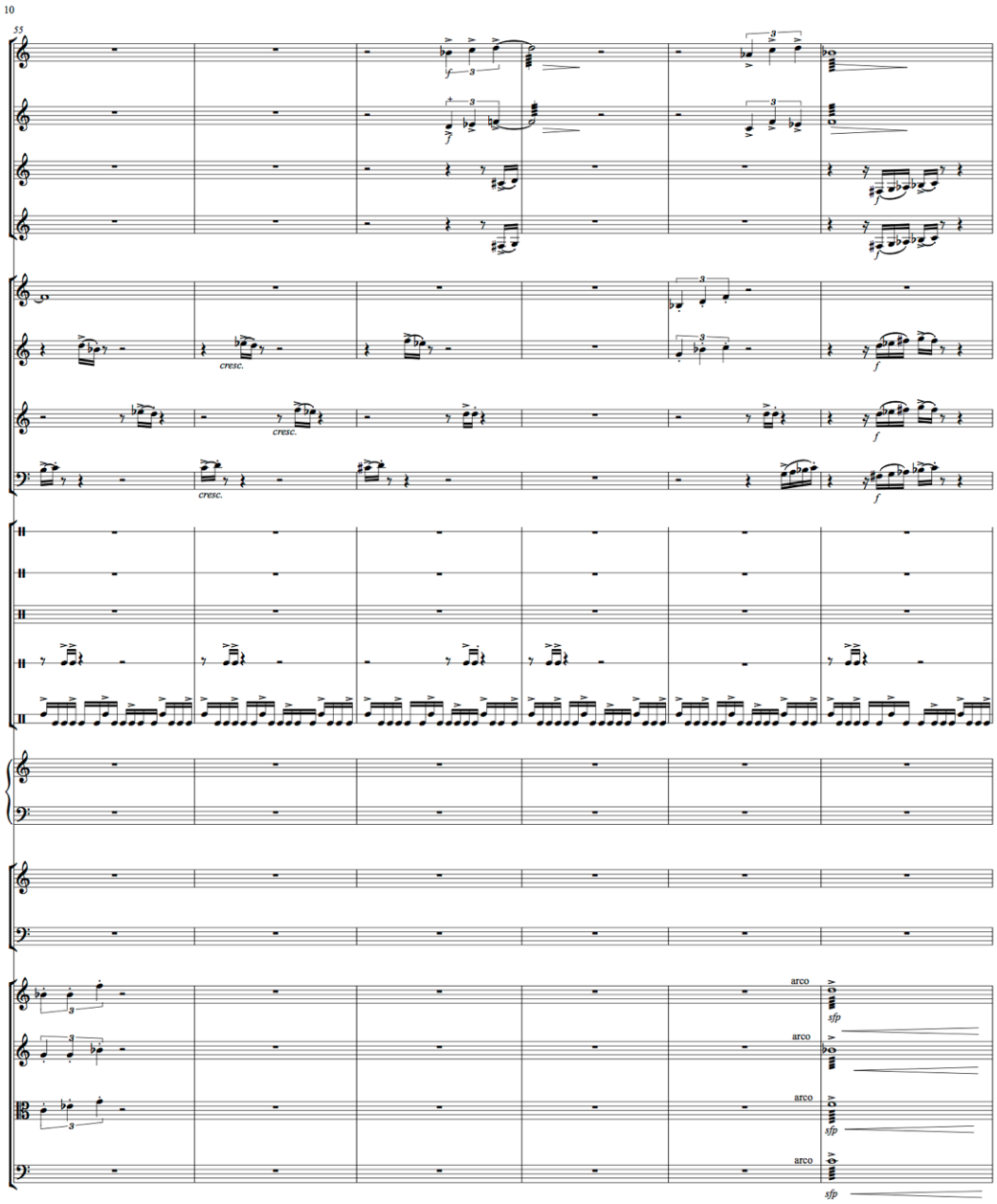

25
5
f
mf
mf
pizz
pizz
pizz
pizz

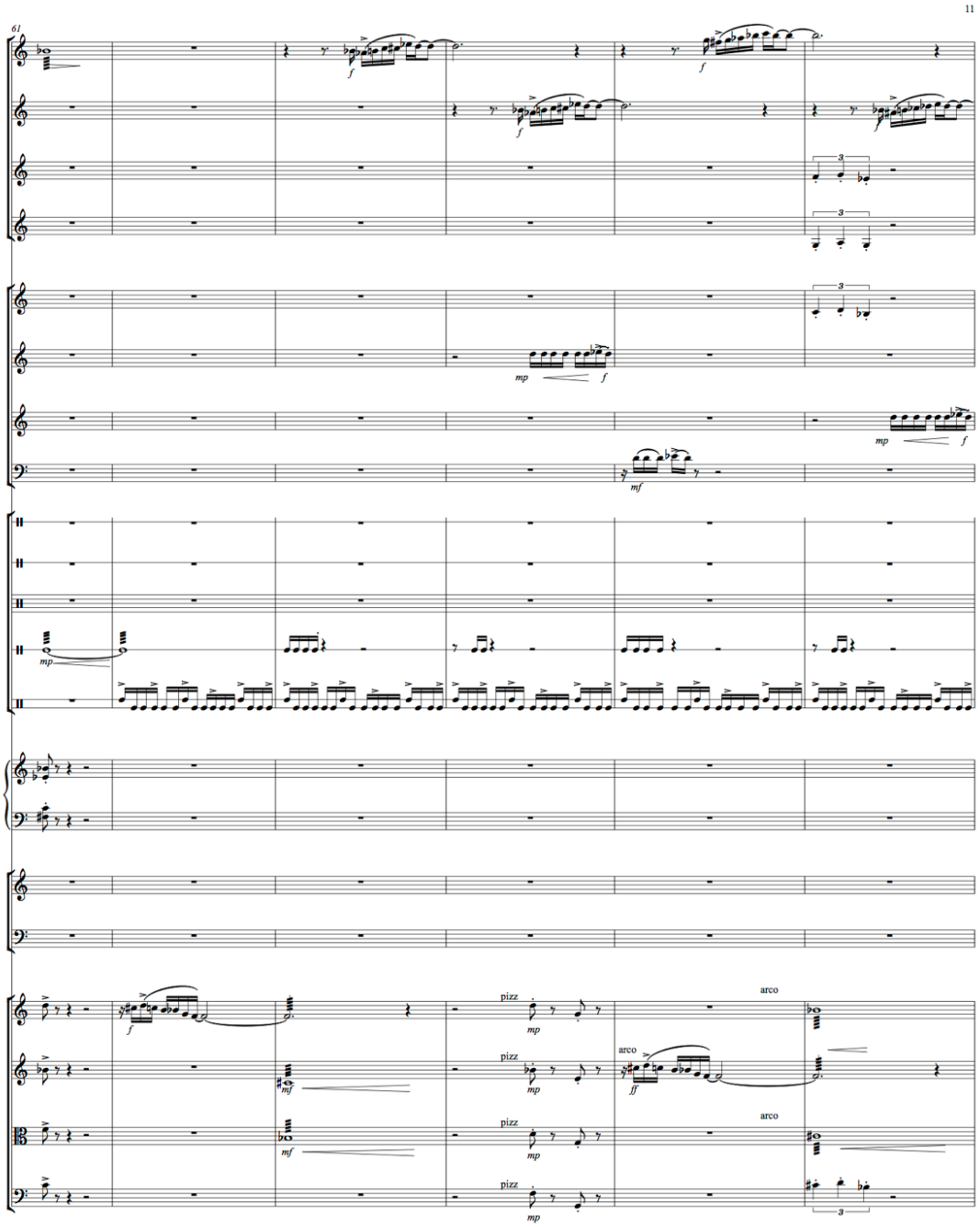

6
31
mf
open
open
arco

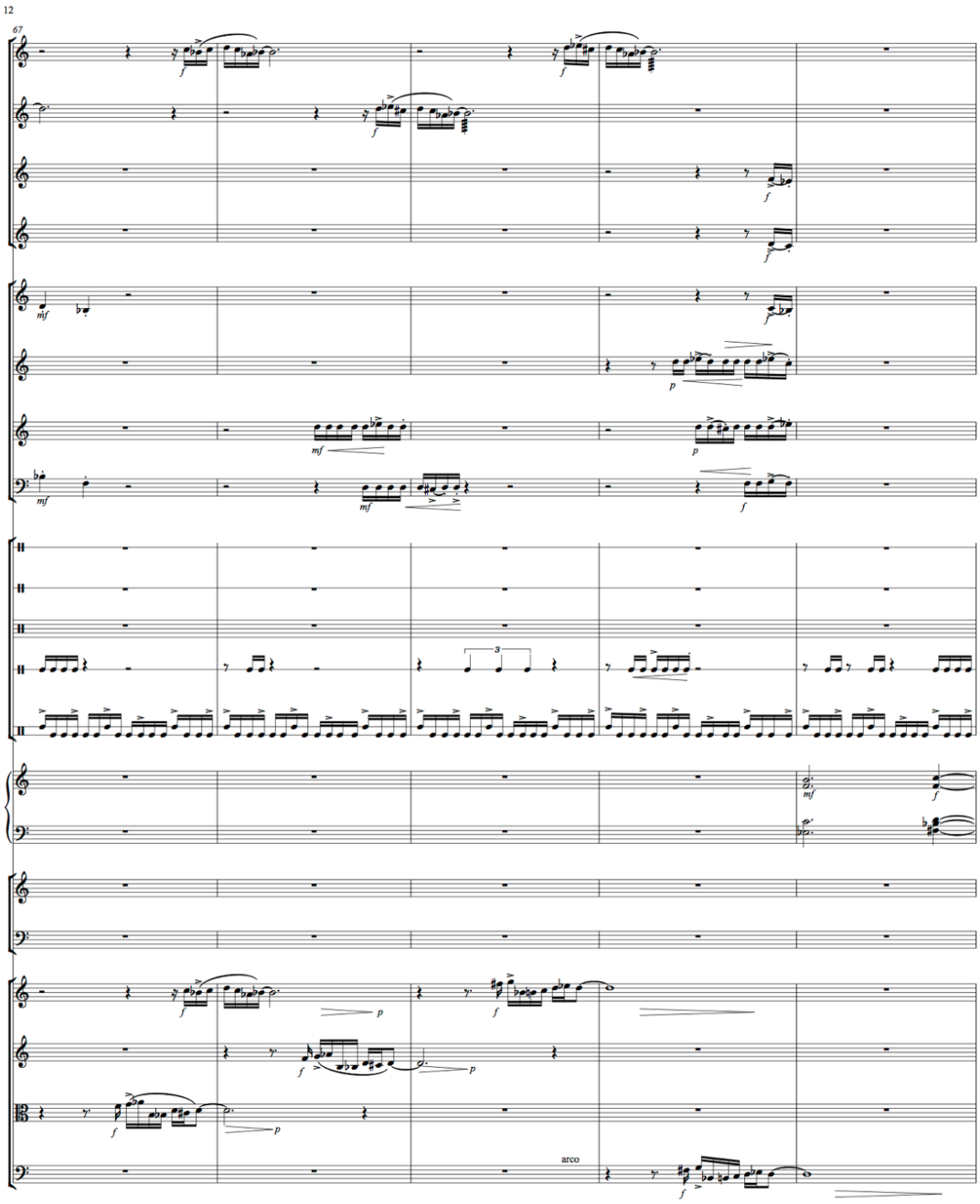

7
37
sfp
mp
mf
arco
gliss.
f

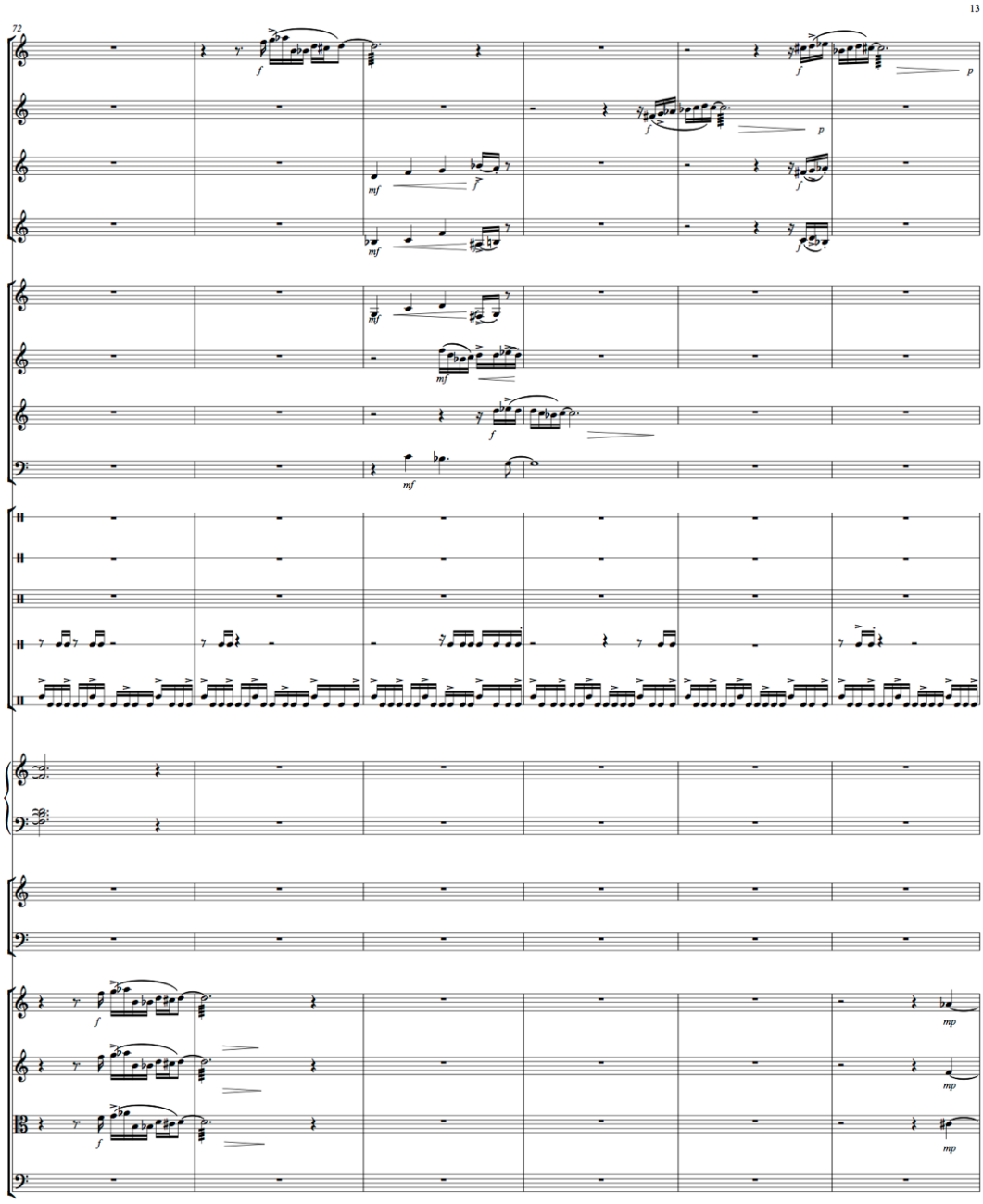

8
43
mute
open
mute
open
mute
open
mute
open
mp
gliss.
gliss.
pizz
mp
gliss.
gliss.
pizz
mp
gliss.
gliss.
pizz
pizz
pizz

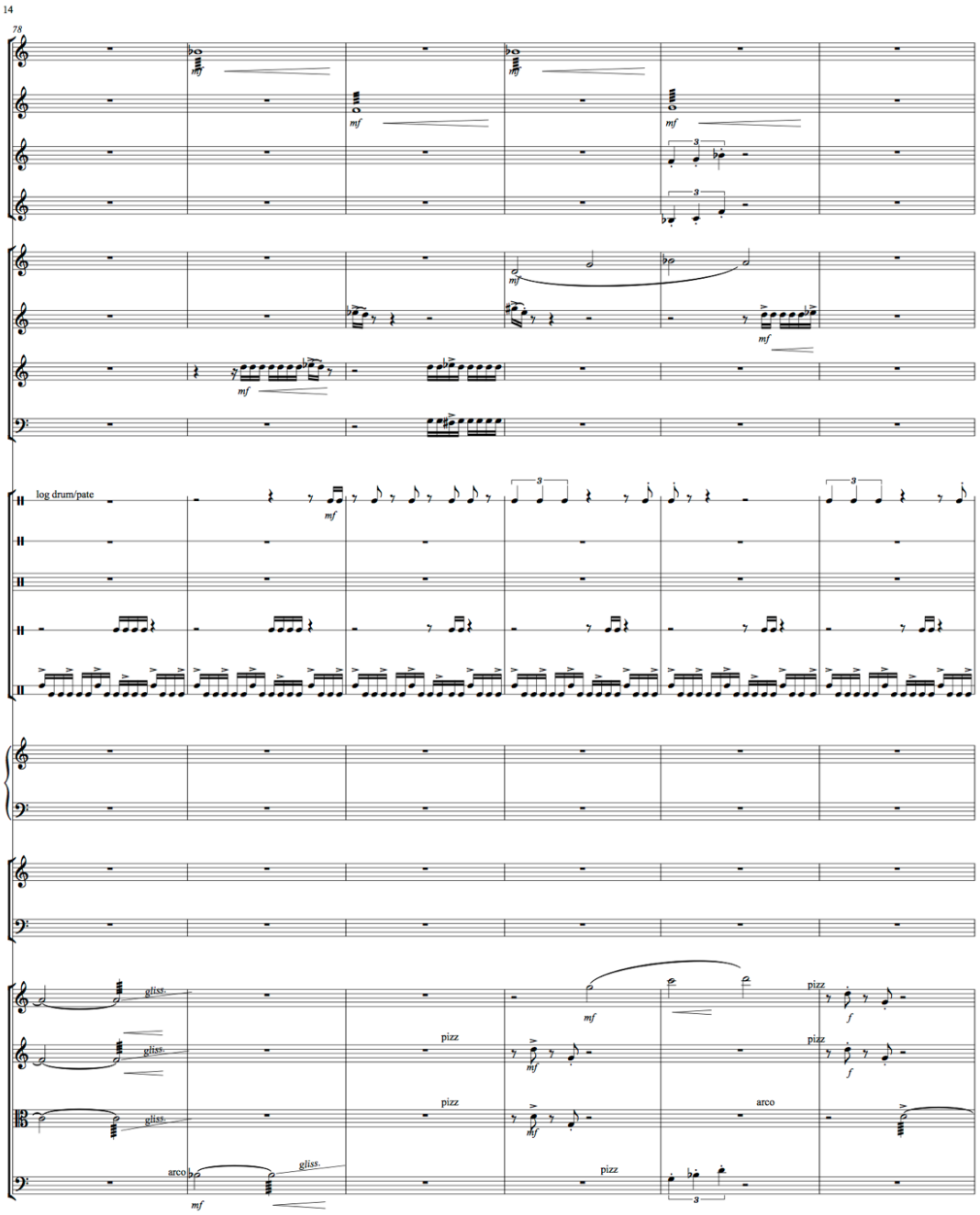

49
9
sfp
sfp
mp
f
f
mp
f
arco
pizz.
arco
pizz.
arco
pizz.
pizz.
arco
p
p

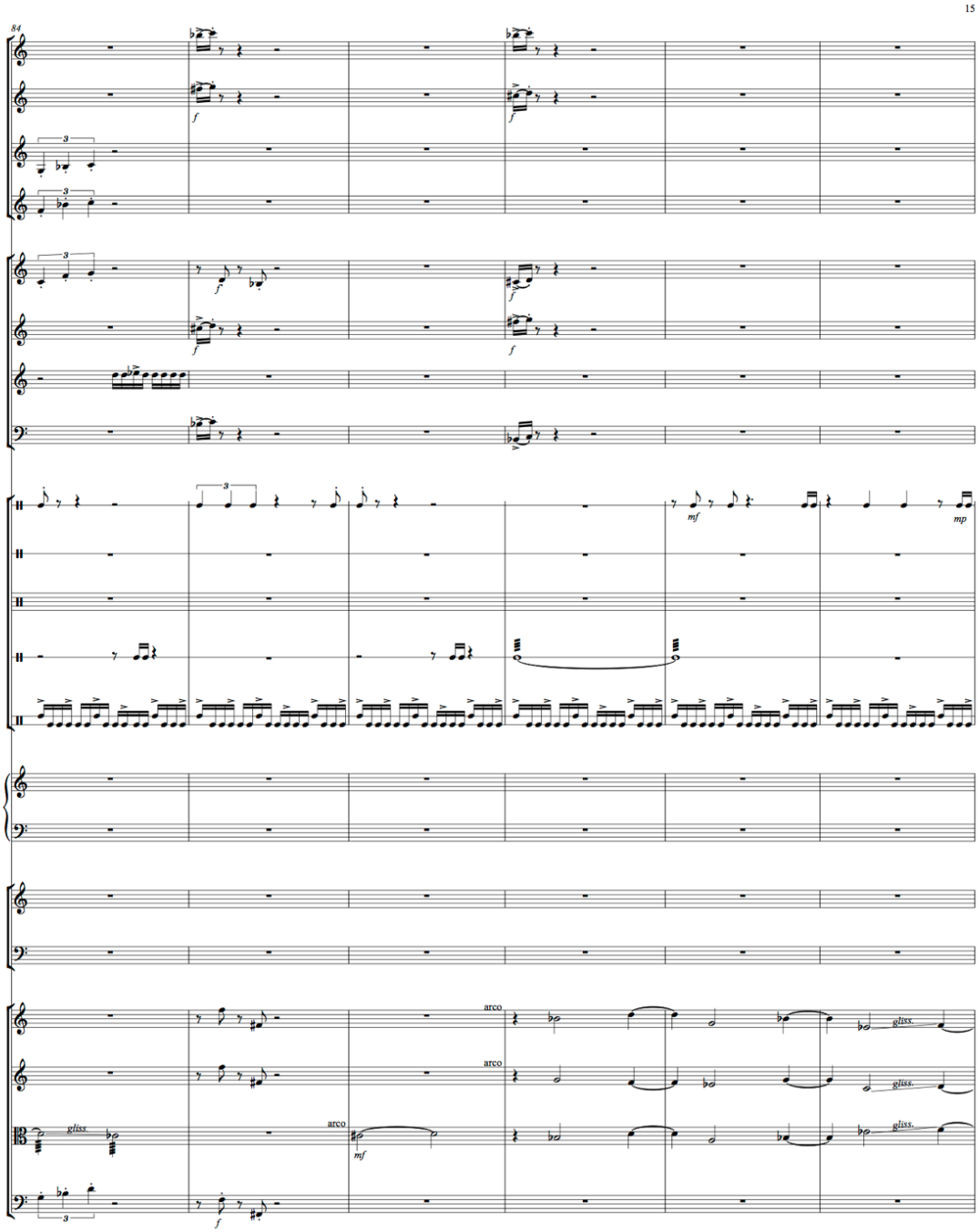

10
55
cresc.
cresc.
cresc.
arco
arco
arco
arco
sfp
sfp
sfp

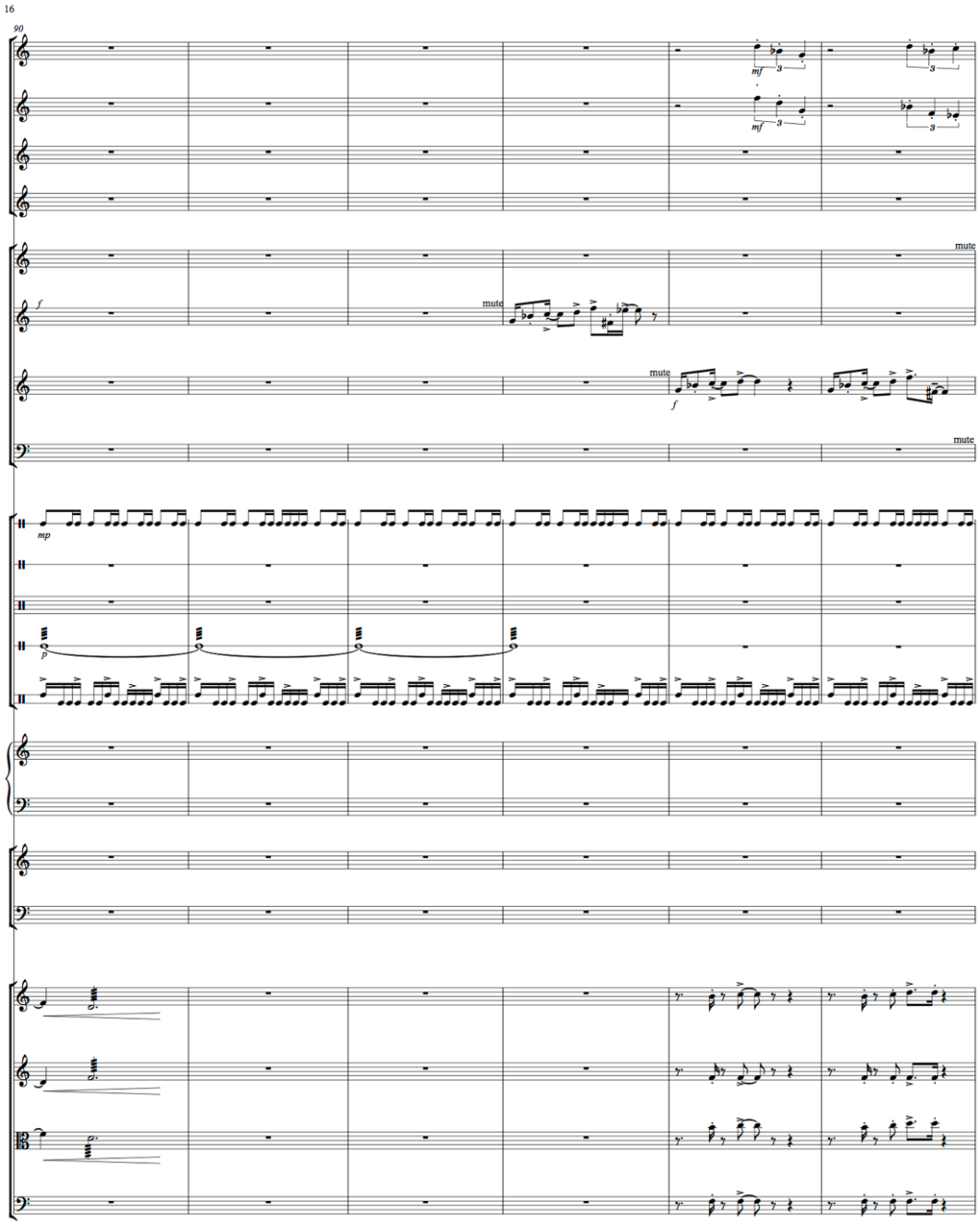

11
61
f
mp
mf
pizz
arco
ff

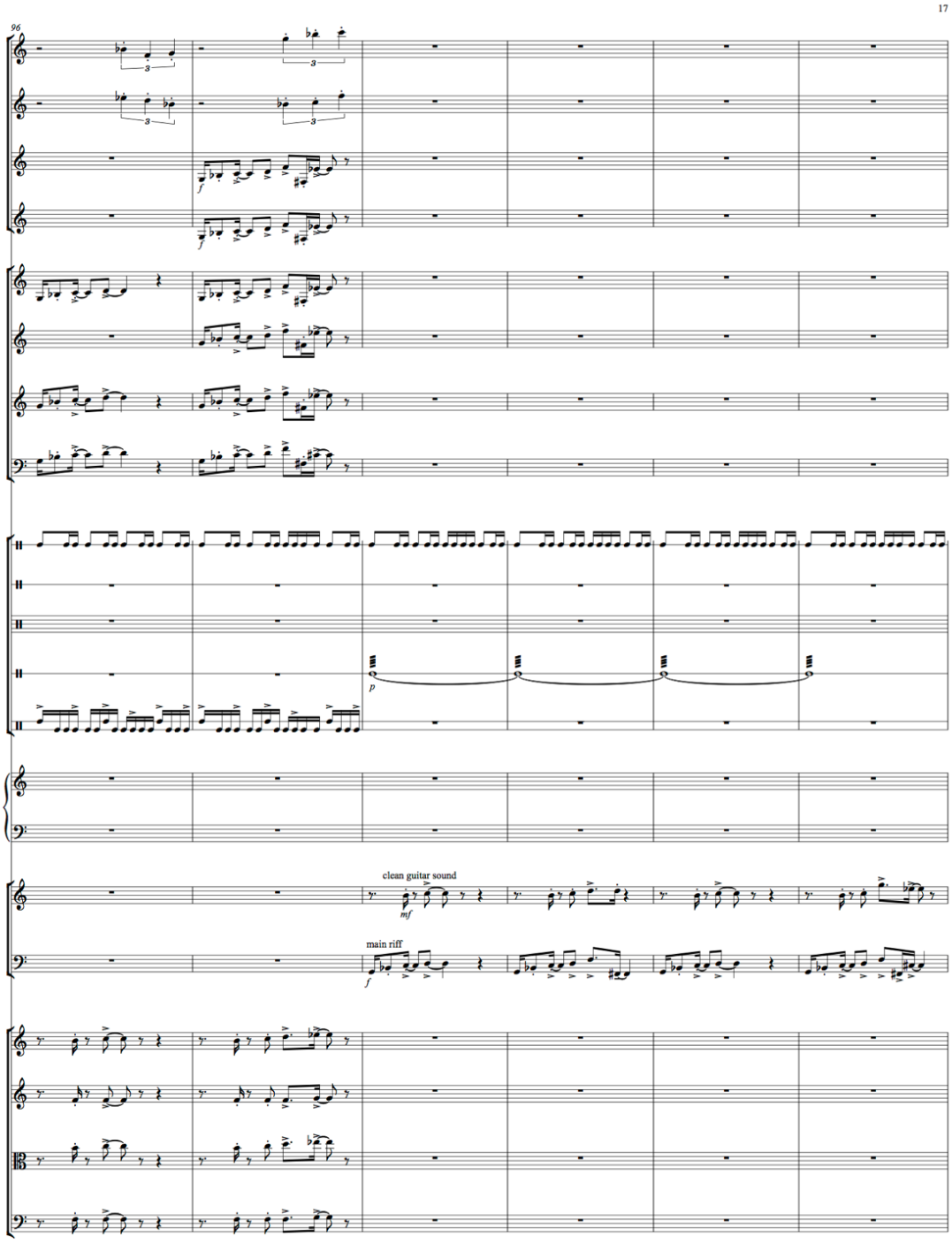

12
67
arco

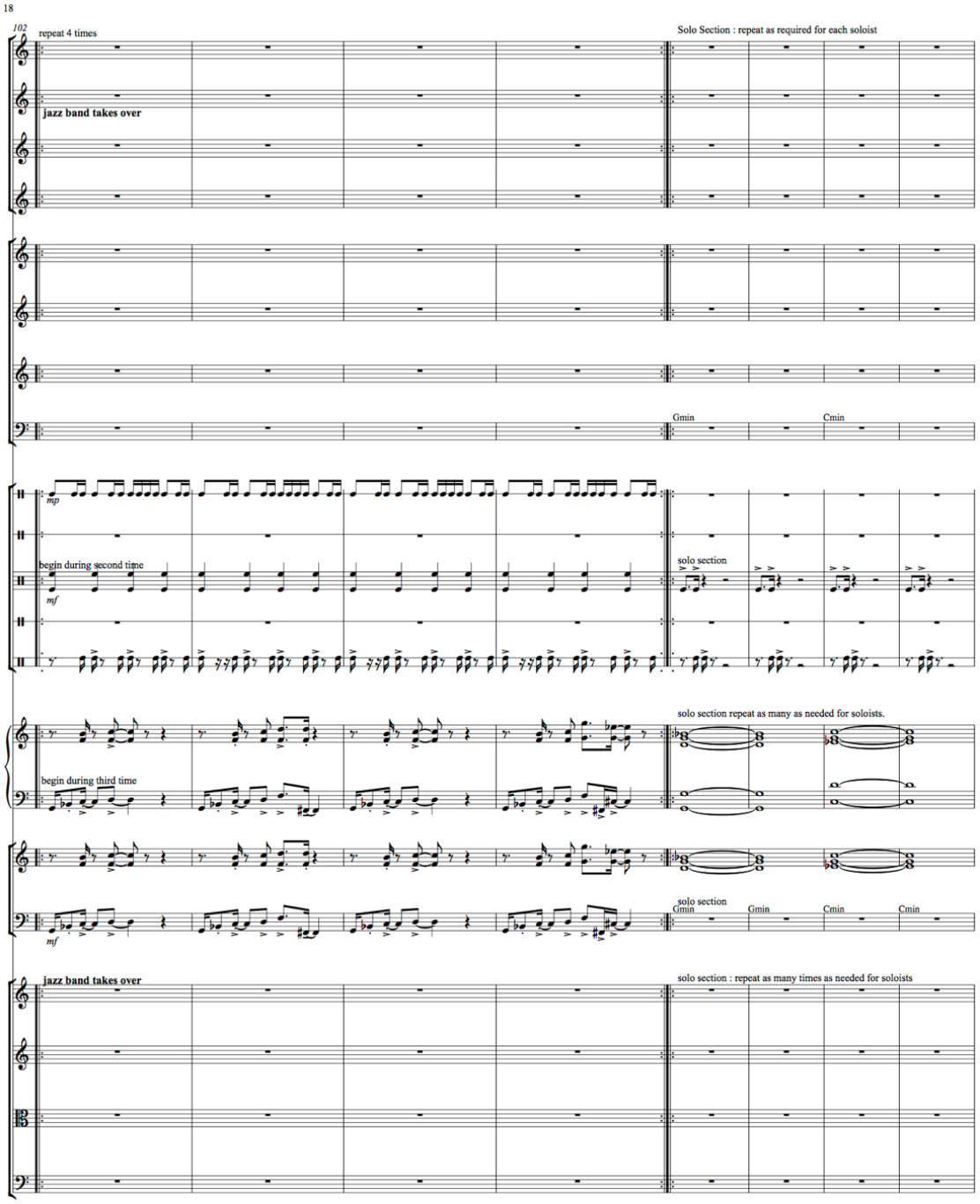

13
72
f
p
mf
f
mf
f
mf
mf
f
mf
f
mp
mp
mp

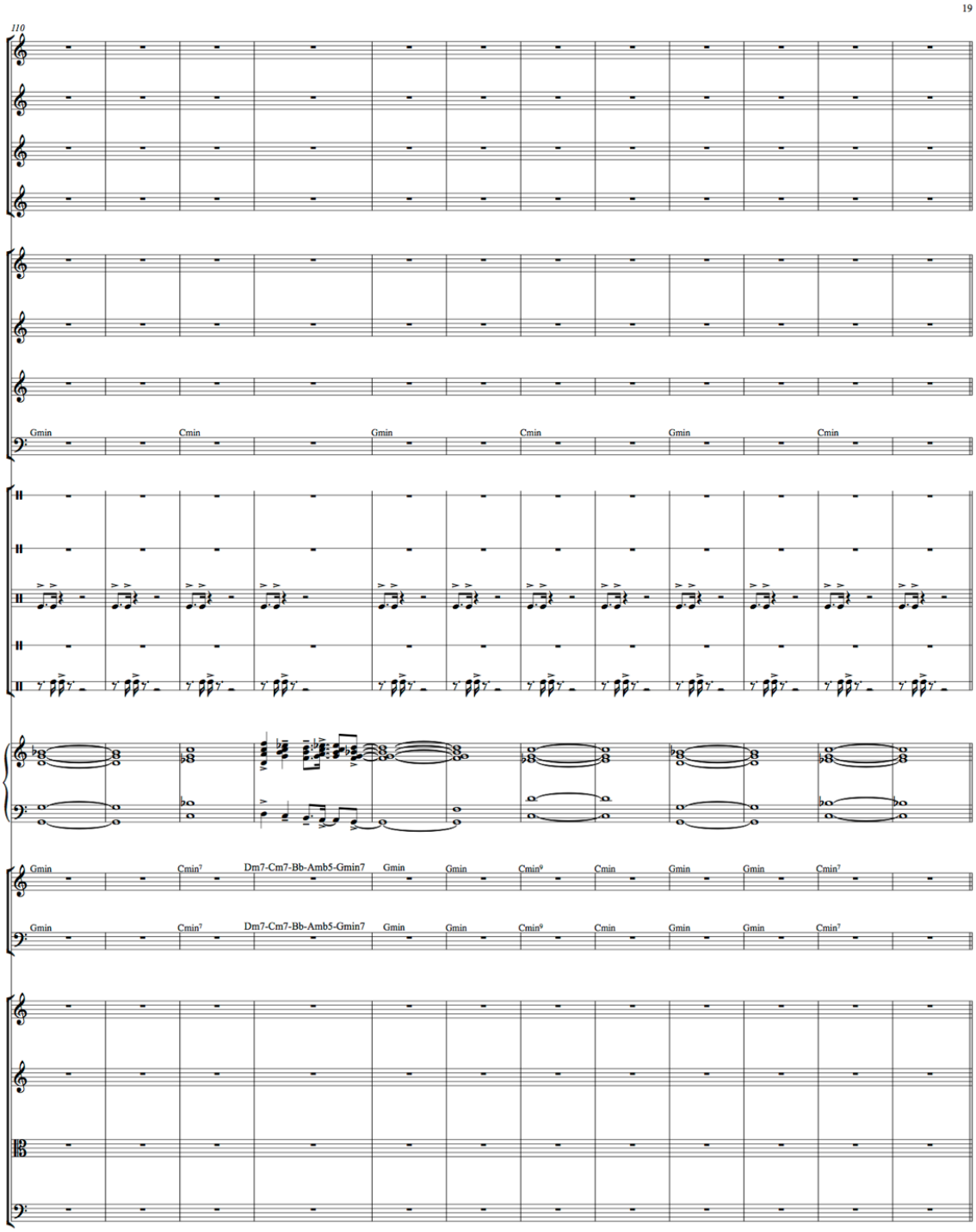

14
78
log drum/pate
gliss.
pizz
arco

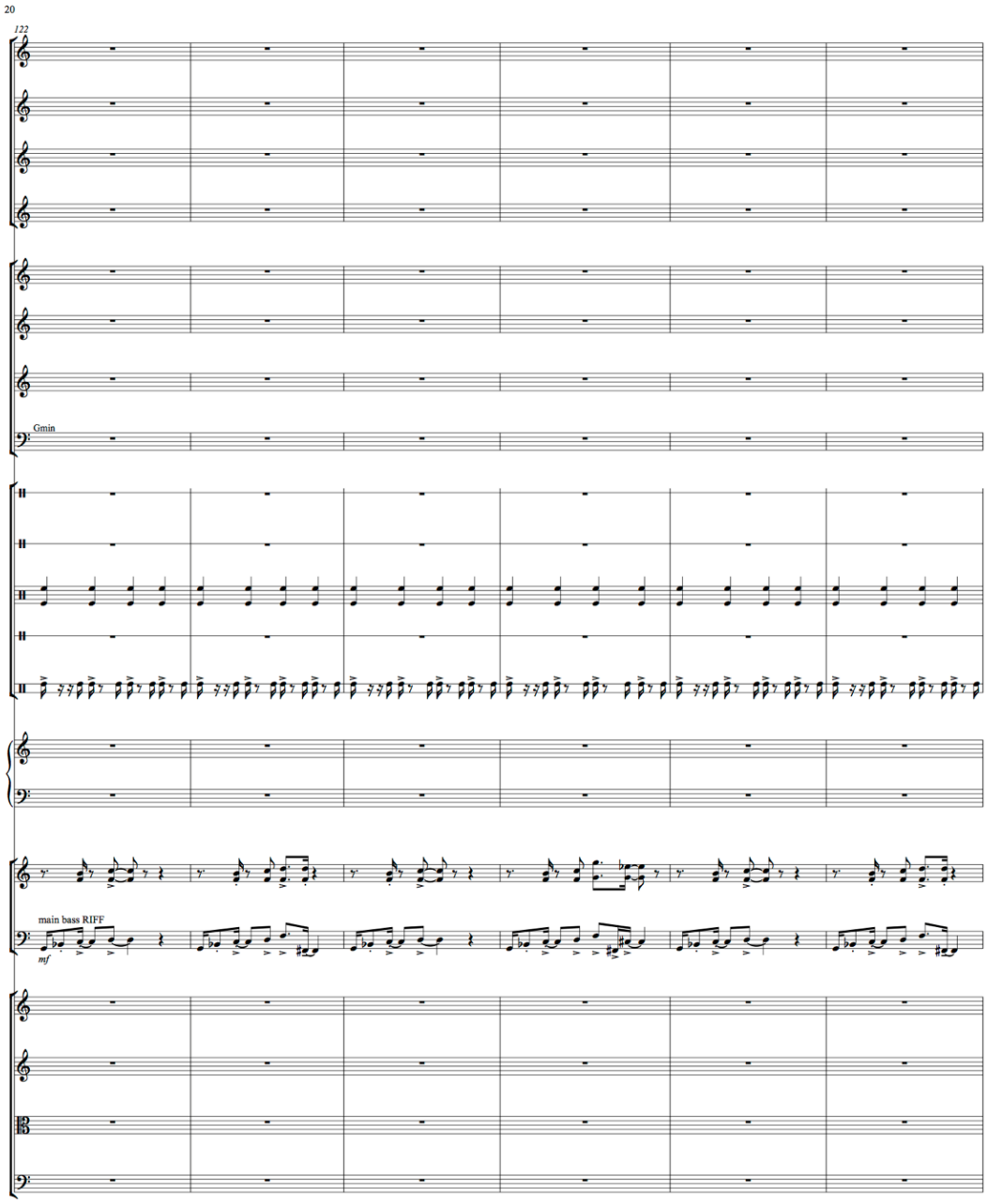

15
84
f
mf
mp
arco
gliss.

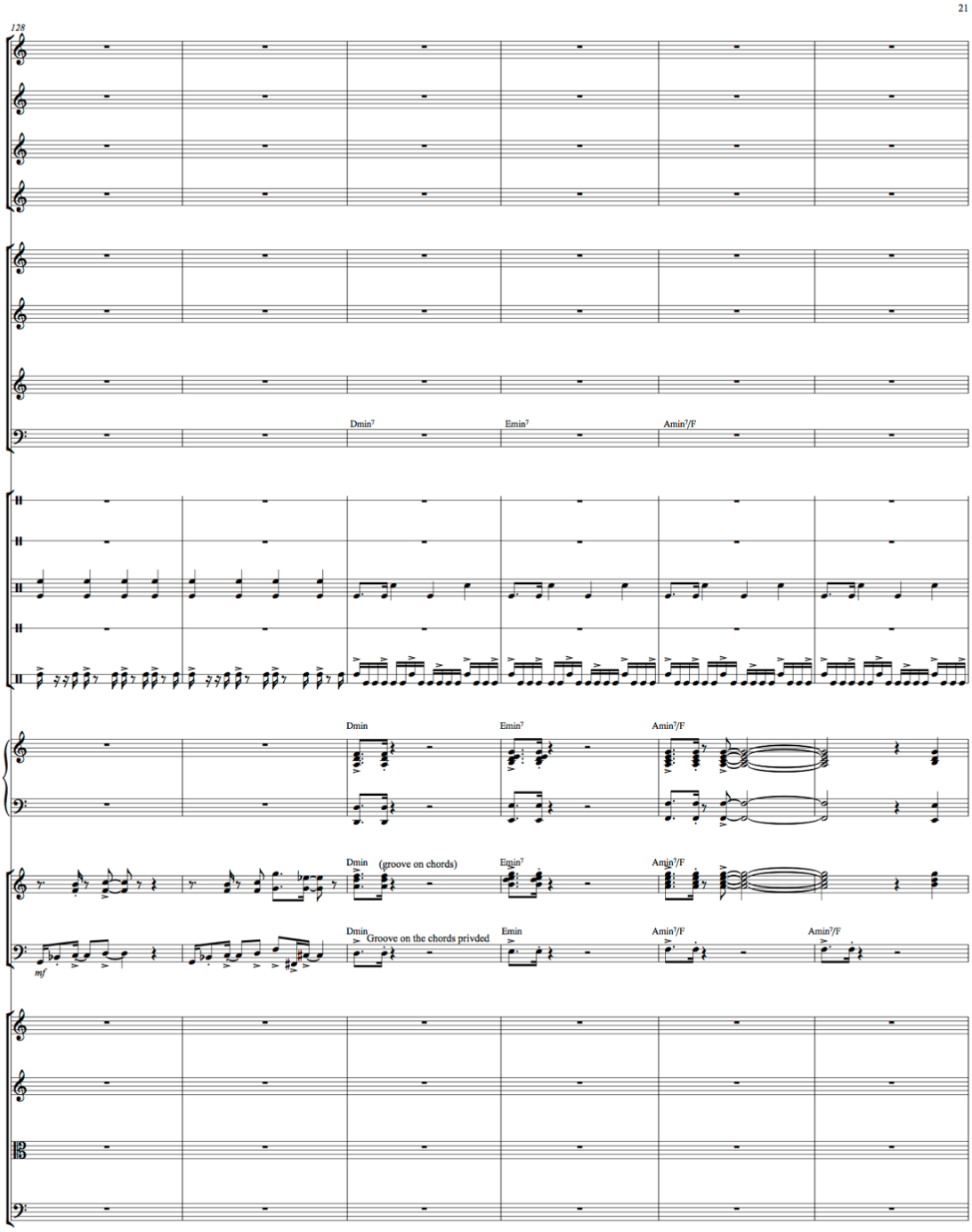

16
90
mf
3
f
mute
mp
p

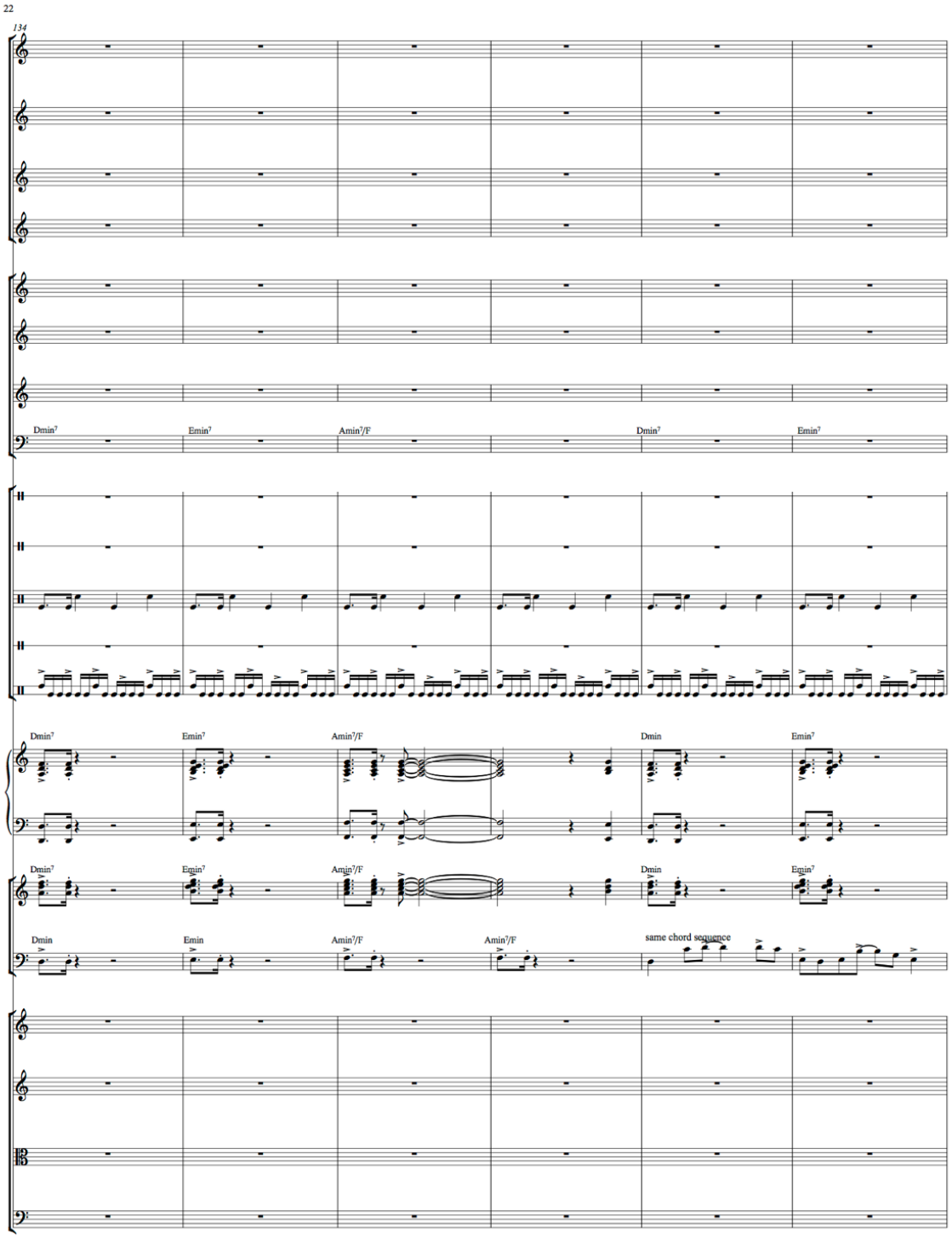

17
96
clean guitar sound
main riff

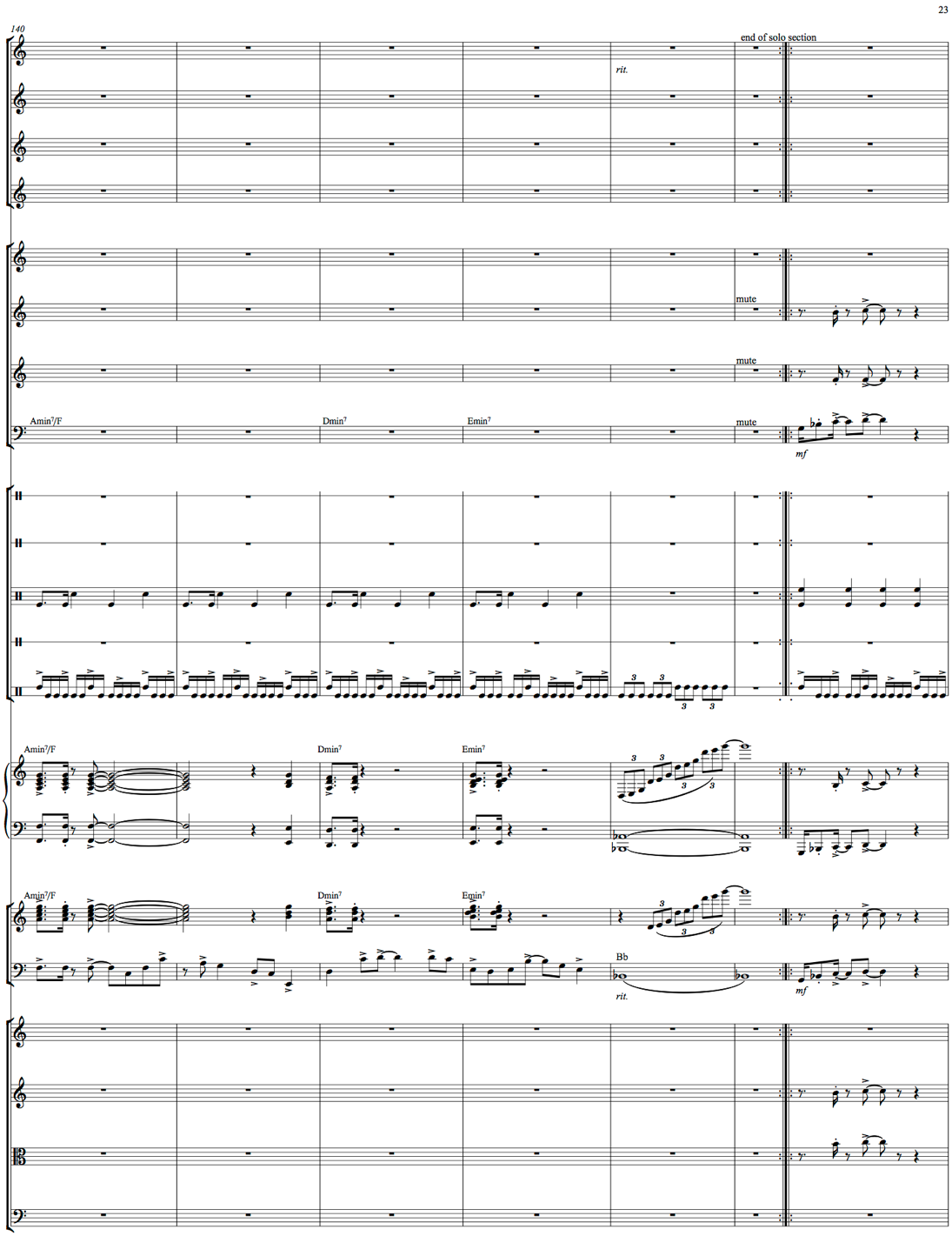

18
102
repeat 4 times
Solo Section : repeat as required for each soloist
jazz band takes over
Gmin
Cmin
mp
begin during second time
mf
solo section
solo section repeat as many as needed for soloists.
begin during third time
solo section
Gmin
Gmin
Cmin
Cmin
mf
jazz band takes over
solo section : repeat as many times as needed for soloists

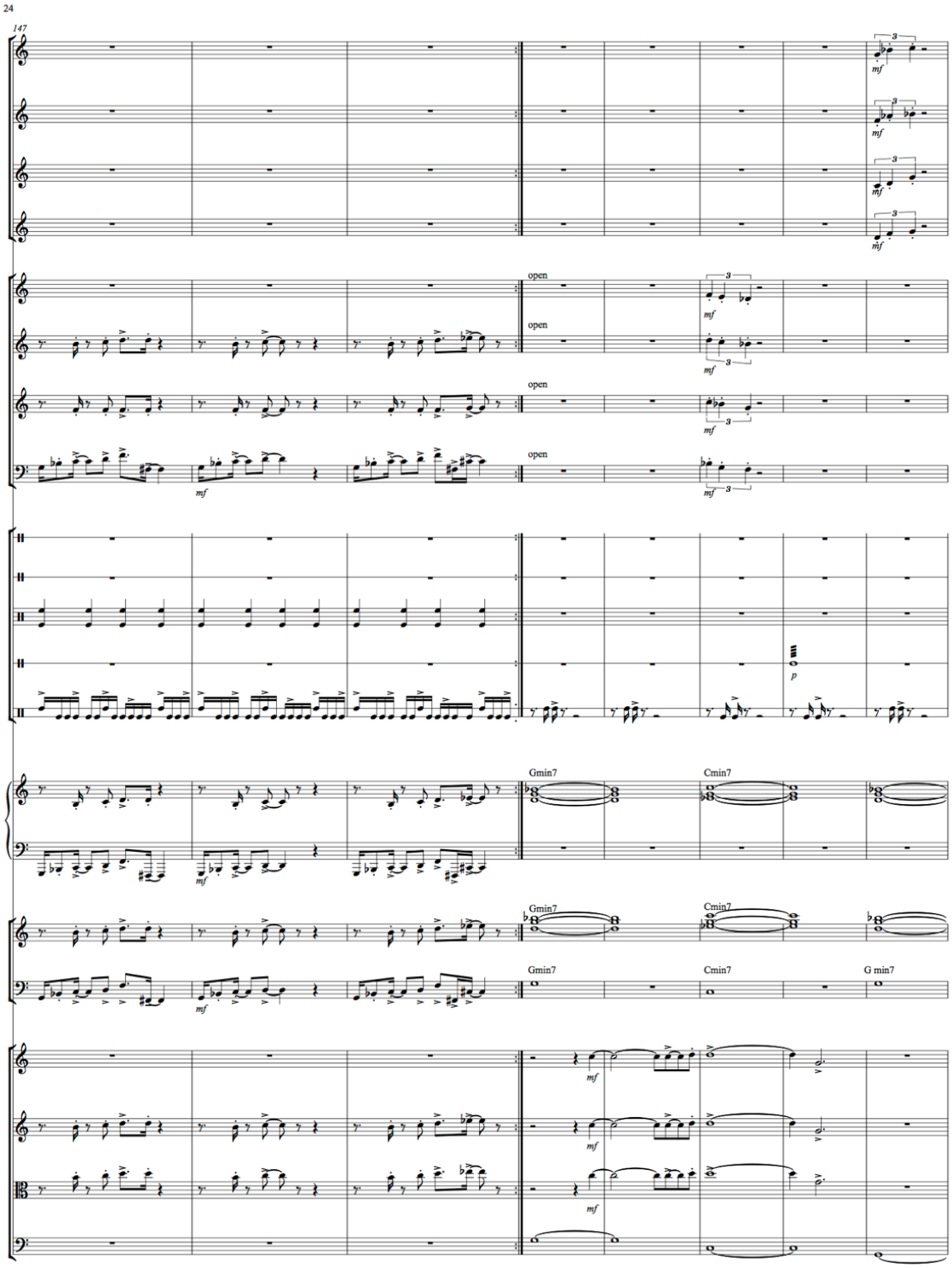

19
110
Gmin
Cmin
Gmin
Cmin
Gmin
Cmin
Gmin
Cmin7
Dm7-Cm7-Bb-Amb5-Gmin7
Gmin
Gmin
Cmin9
Cmin
Gmin
Gmin
Cmin7
Gmin
Cmin7
Dm7-Cm7-Bb-Amb5-Gmin7
Gmin
Gmin
Cmin9
Cmin
Gmin
Gmin
Cmin7

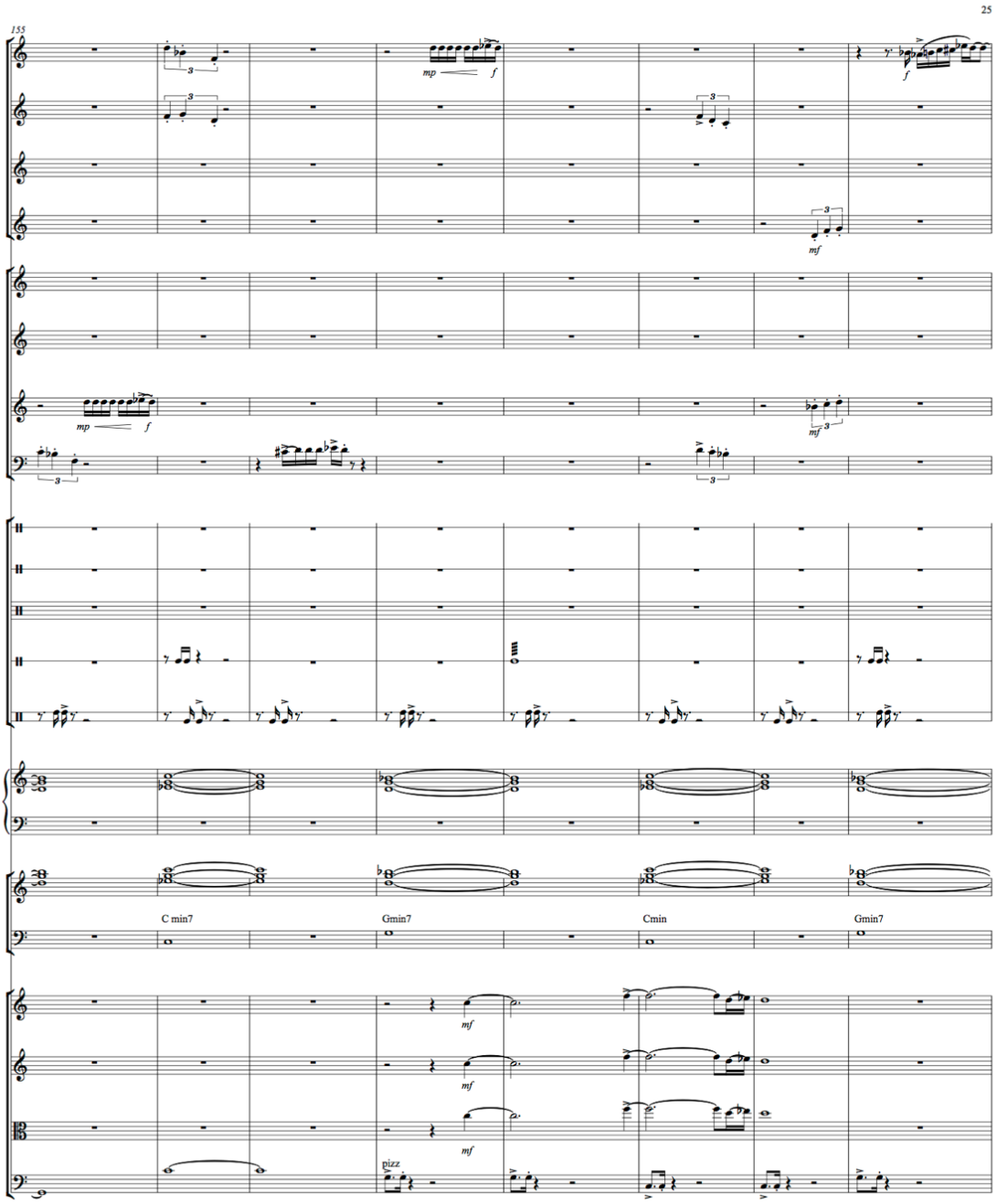

20
122
Gmin
main bass RIFF
mf

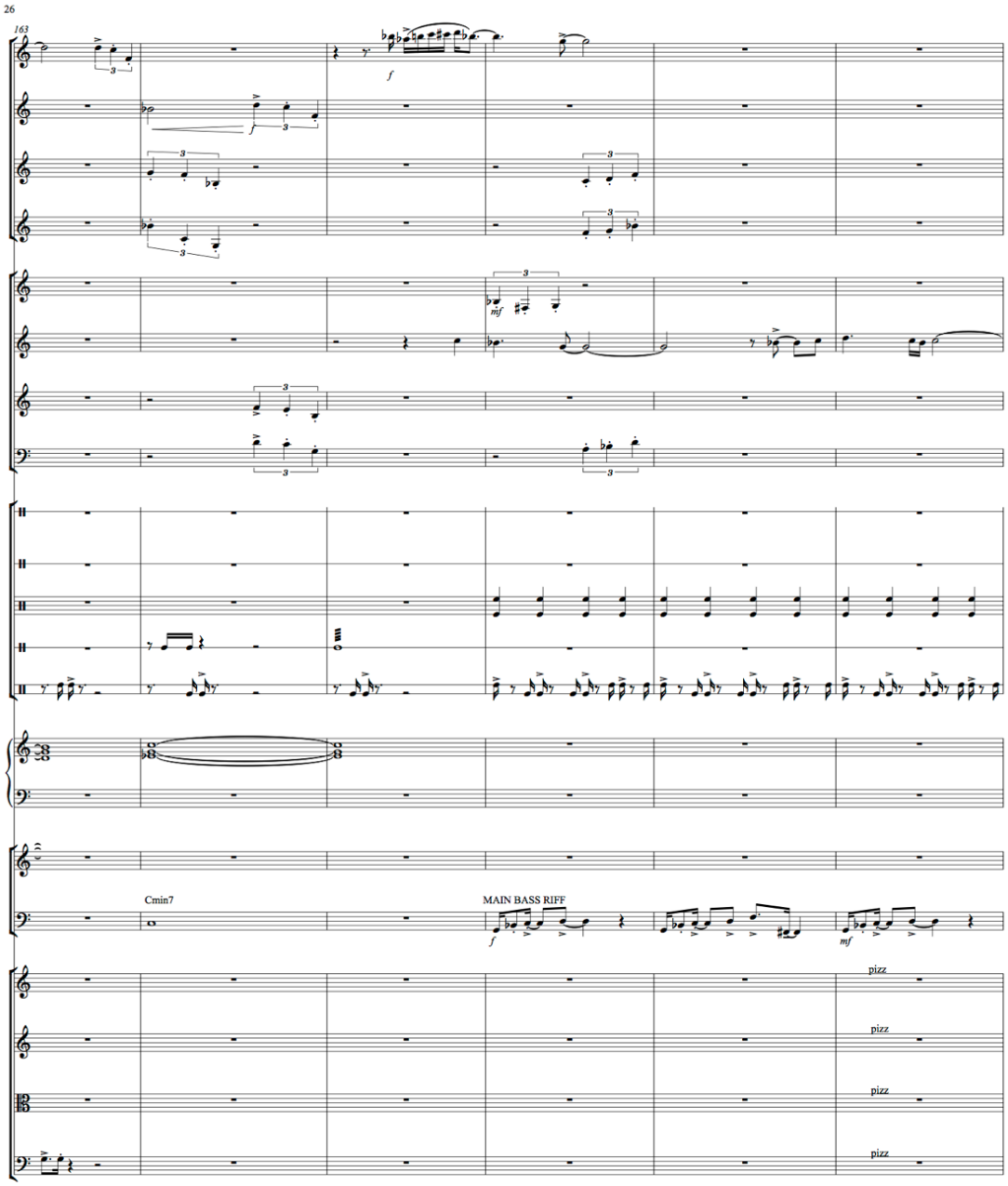

21
128
Dmin7
Emin7
Amin7/F
Dmin
Emin7
Amin7/F
Dmin
(groove on chords)
Emin7
Amin7/F
mf
Dmin
Groove on the chords privded
Emin
Amin7/F
Amin7/F

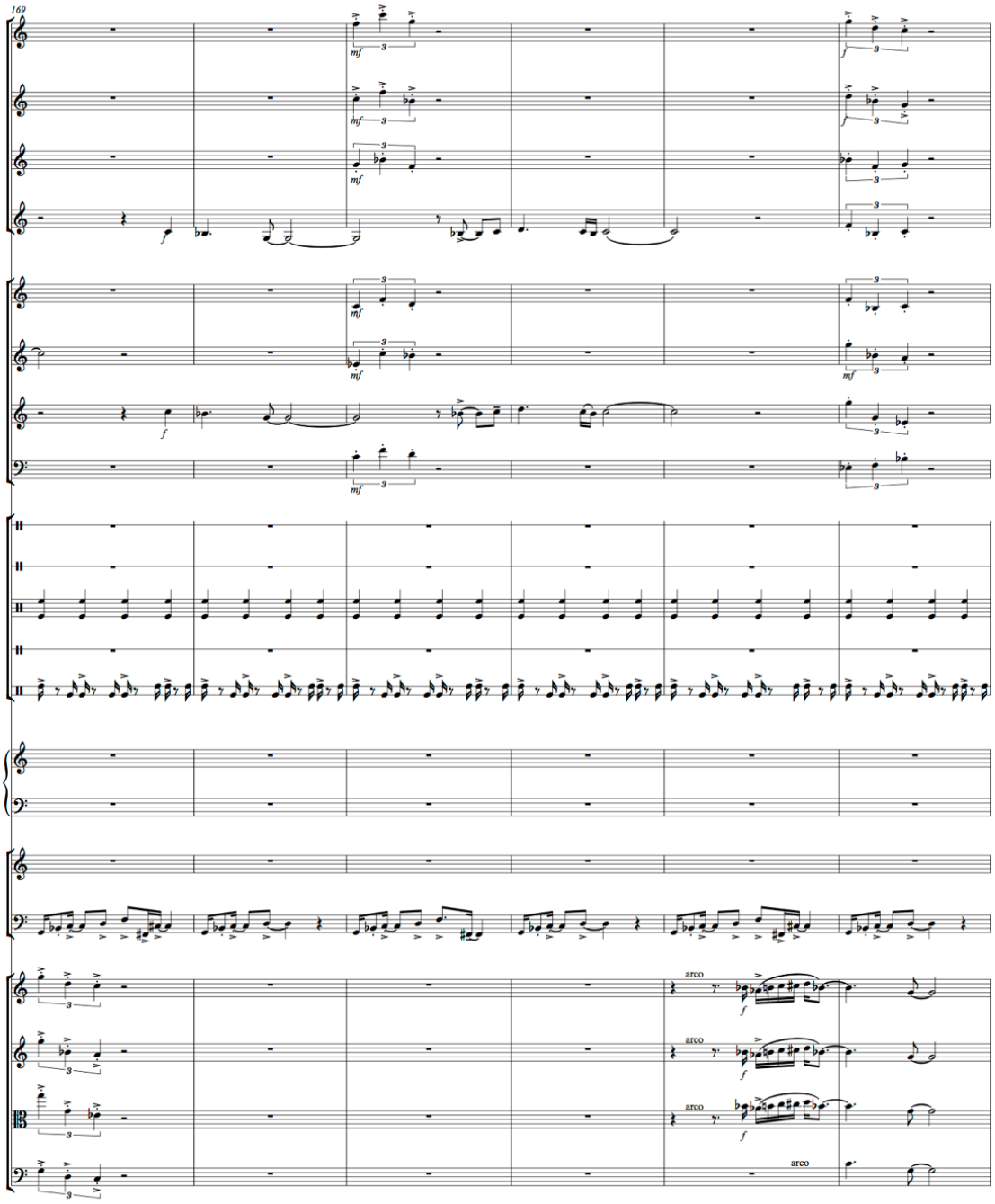

22
134
Dmin7
Emin7
Amin7/F
Dmin7
Emin7
Dmin7
Emin7
Amin7/F
Dmin
Emin7
Dmin7
Emin7
Amin7/F
Dmin
Emin7
Dmin
Emin
Amin7/F
Amin7/F
same chord sequence

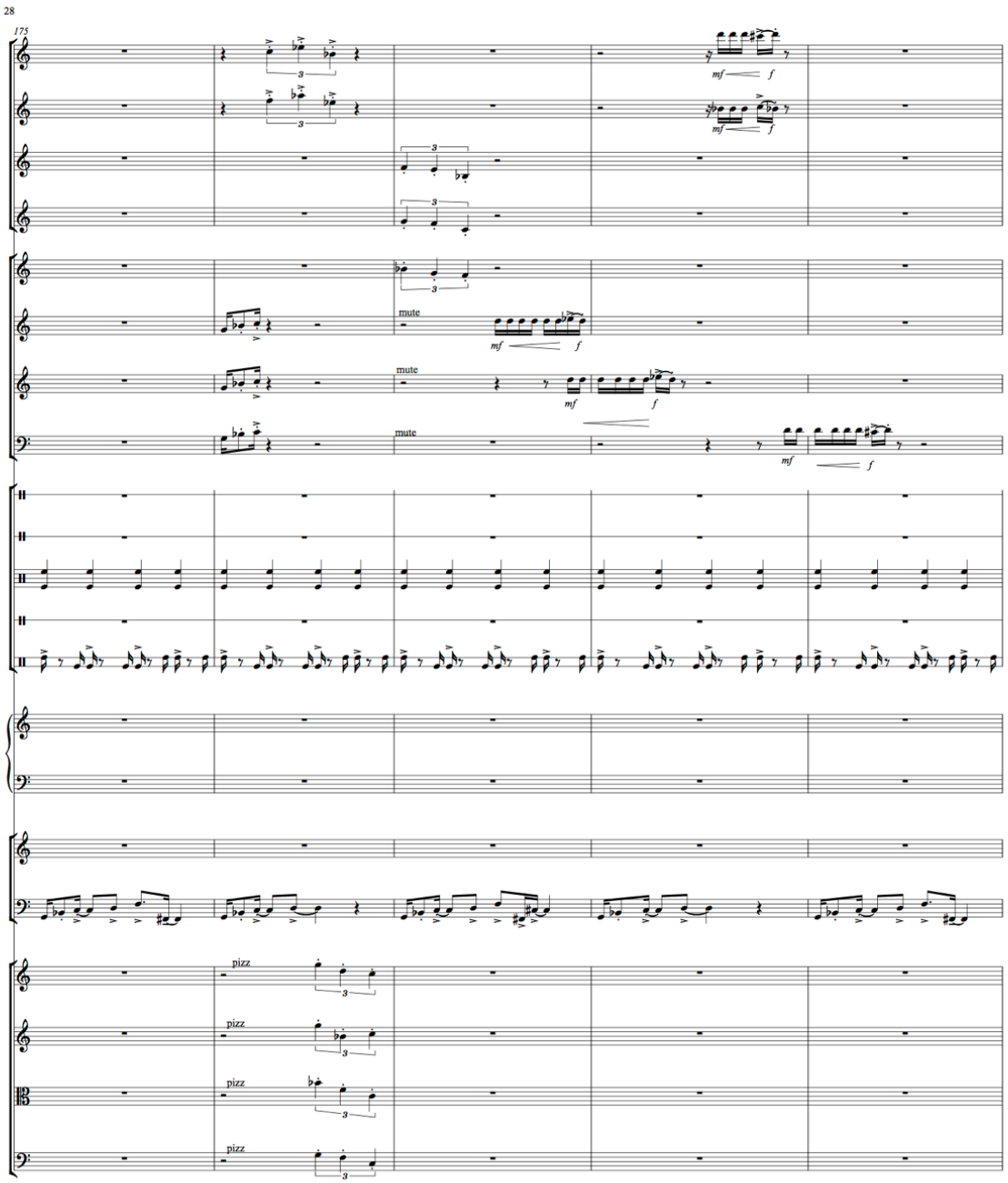

23
140
end of solo section
rit.
mute
mute
mute
Amin7/F
Dmin7
Emin7
mf
Amin7/F
Dmin7
Emin7
Amin7/F
Dmin7
Emin7
Bb
rit.
mf

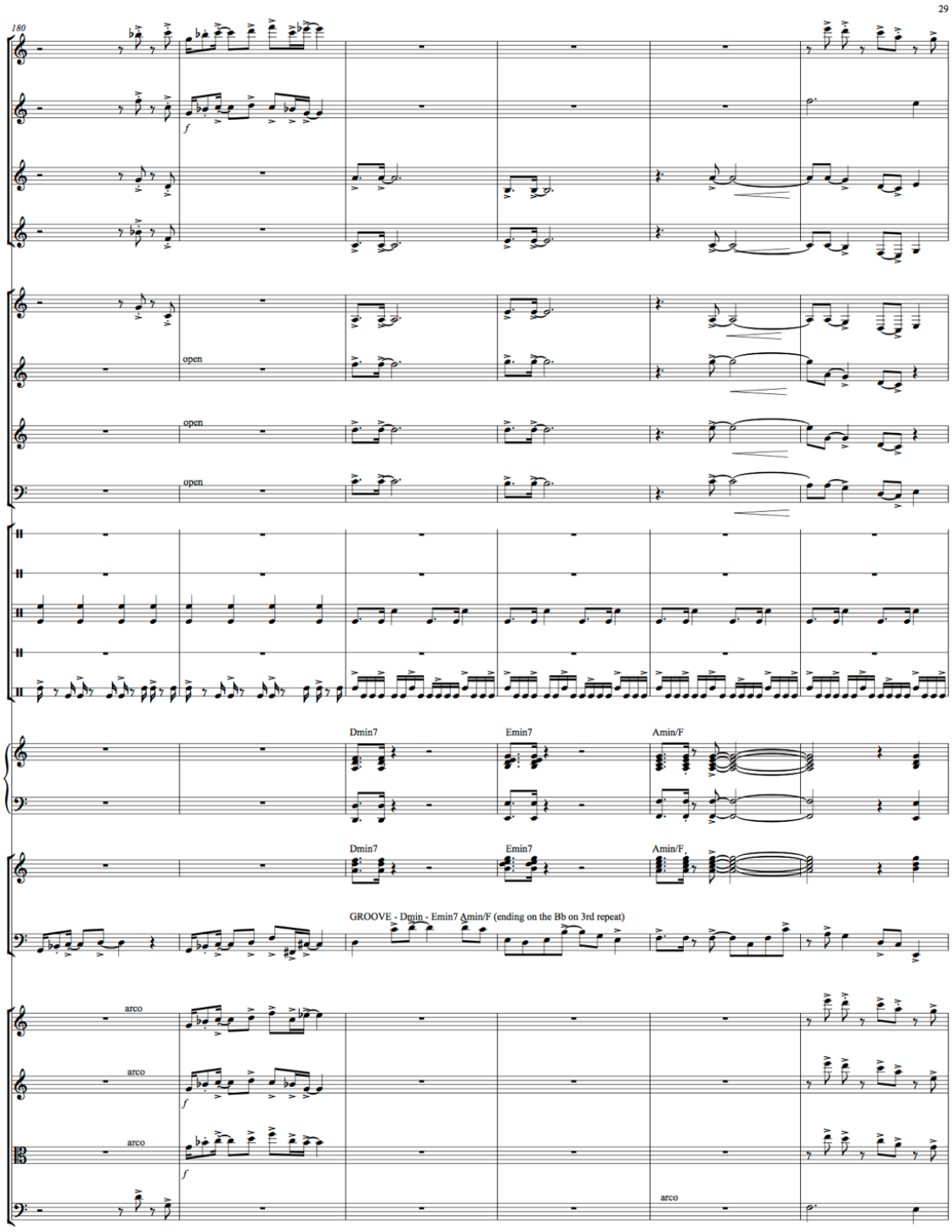

24
147
open
open
open
open
Gmin7
Cmin7
Gmin7
Cmin7
Gmin7
Cmin7
G min7

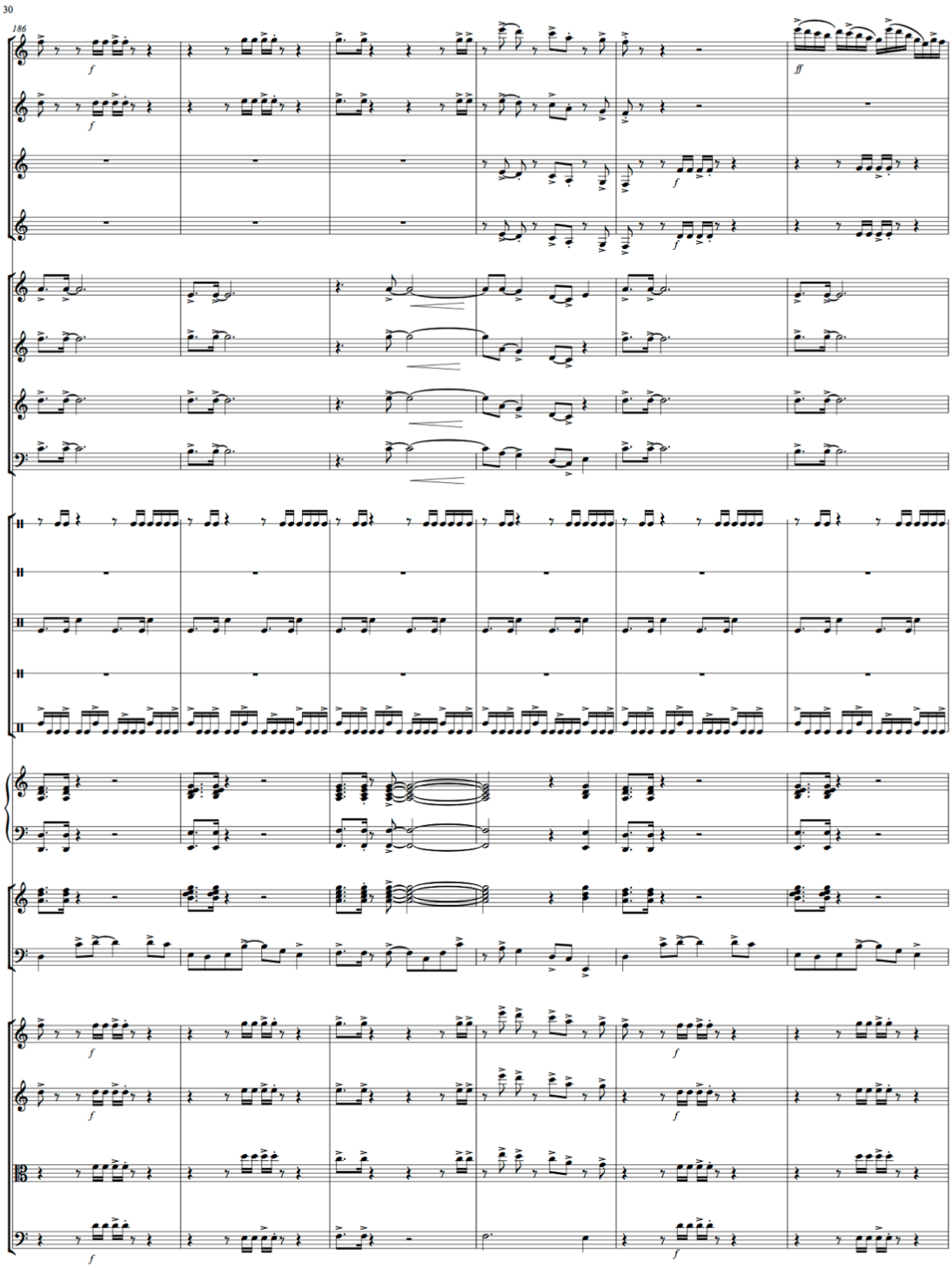

25
155
mp
f
mf
C min7
Gmin7
Cmin
Gmin7
pizz

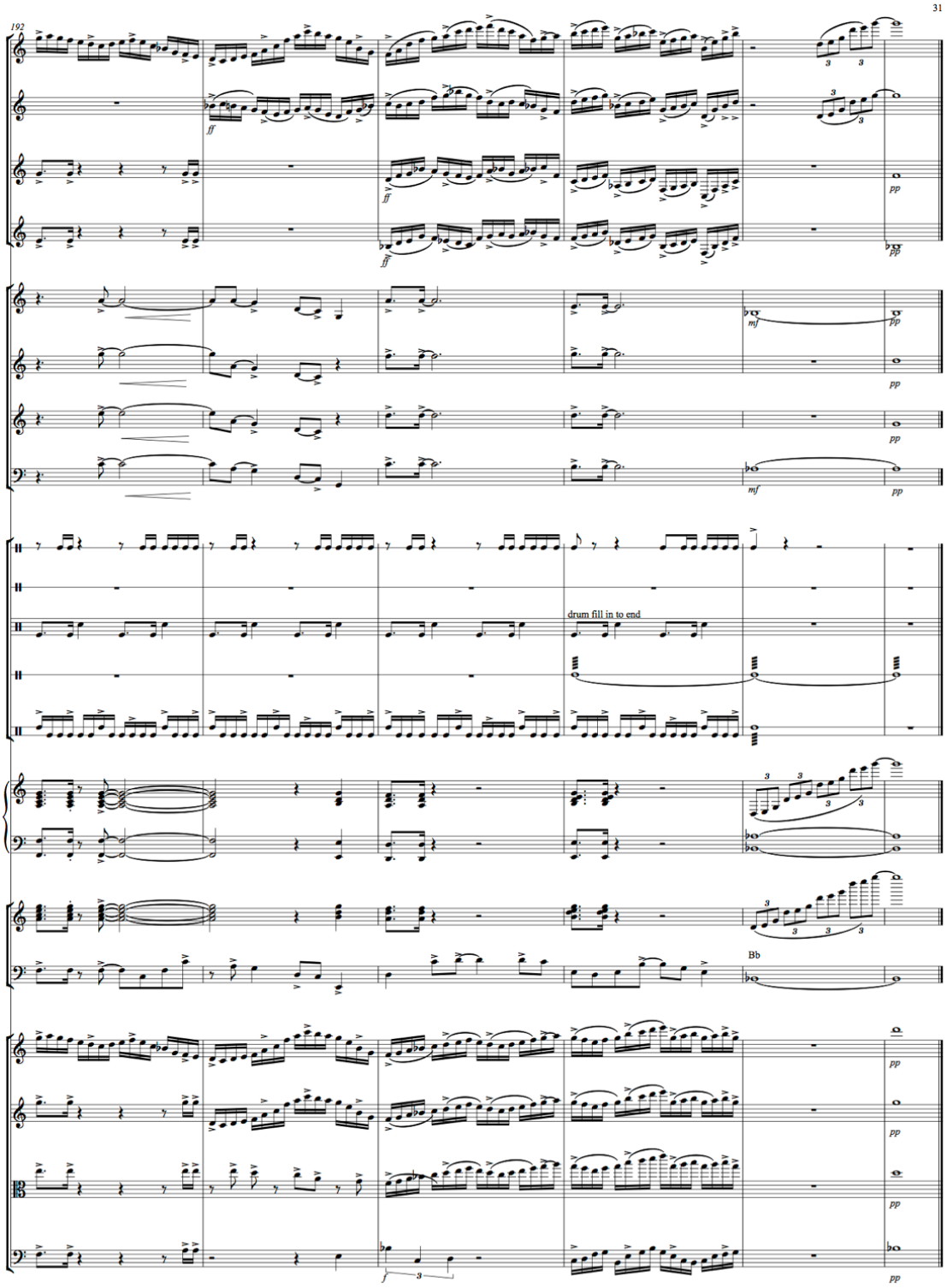

26
163
Cmin7
MAIN BASS RIFF
pizz
pizz
pizz
pizz


169
mf
f
arco


28
175
mf
f
mute
pizz


29
180
f
open
open
open
Dmin7
Emin7
Amin/F
Dmin7
Emin7
Amin/F
GROOVE - Dmin - Emin7 Amin/F (ending on the Bb on 3rd repeat)
arco
arco
arco
f
f
arco


30
186
f
ff


31
192
ff
ff
ff
pp
pp
pp
mf
pp
pp
mf
pp
drum fill in to end
Bb
pp
pp
pp
f
pp

MUSIKA

Scene 5A

'Somewhere my Lord' A Musical Prayer of Reflection

Chord & Lyrics

Music & Lyrics by OPELOGE AH SAM

<u>'Somewhere my Lord'</u>

A Musical Prayer of Reflection

* *SAIA (Solo tenor at recital) LEILA (Solo Soprano in Recital)*

Piano Intro – **Fmaj7/G**

Am E/G# Dm9 G

SAIA *Somewhere my Lord, you will show me, your light you*

Ab - G Cmaj7 - Fmaj7/G

shine on the world

Am7 E/G# Dm9 Ab G Cmaj7

LEILA - *Sometimes my Lord, I need you beside me, when I walk in the dark*

Fmaj7/G Am E/G# Am – Ab – Dmb5 - F/G

Soon I will see, the wonder of you

E/G# Gmin7 Dmin7

SAIA - *There are times, I will make mistakes*

Abmin7 Gdim7 - Fmaj7/G

LEILA - *there are moments when I am far*

Dmin9 G Dmin9 G

SAIA - *That's when I need you Lord Yes I do need you Lord*

E/G# Bdim

LEILA - *That's when I see you Lord*

Dmin/G **(Ab/Cmaj7 - C, Fmin - Emin/C, Db-C)**

SAIA - *When I am far, from you*

Instrumental - **Am E/G# Dm9 Ab - G**

Fmaj7/G **Amin7 E/G#** **(Am-Ab-Db-F/G - G7)**

CHOIR - *Soon I will see, the wonder of you*

Dmin/G

SAIA & LEILA (in free harmony) – *That's when I need –*

Abmin/C - C, Fmin - Emin/C, Db-C

You Lord

• One of the most enjoyable aspects of this piece from a performer's point of view is having the freedom to adapt, substitute, leave out or add parts to the performance as the moment and context required or inspired. The structure of the work is provided here in a chord chart and lyrics. In my walk of faith, prayer is a big aspect of practising your faith. When we pray, it is a very personal communication and conversation with God, hence it is important that each person who performs this prayer, has the opportunity to do so in his or her own way.

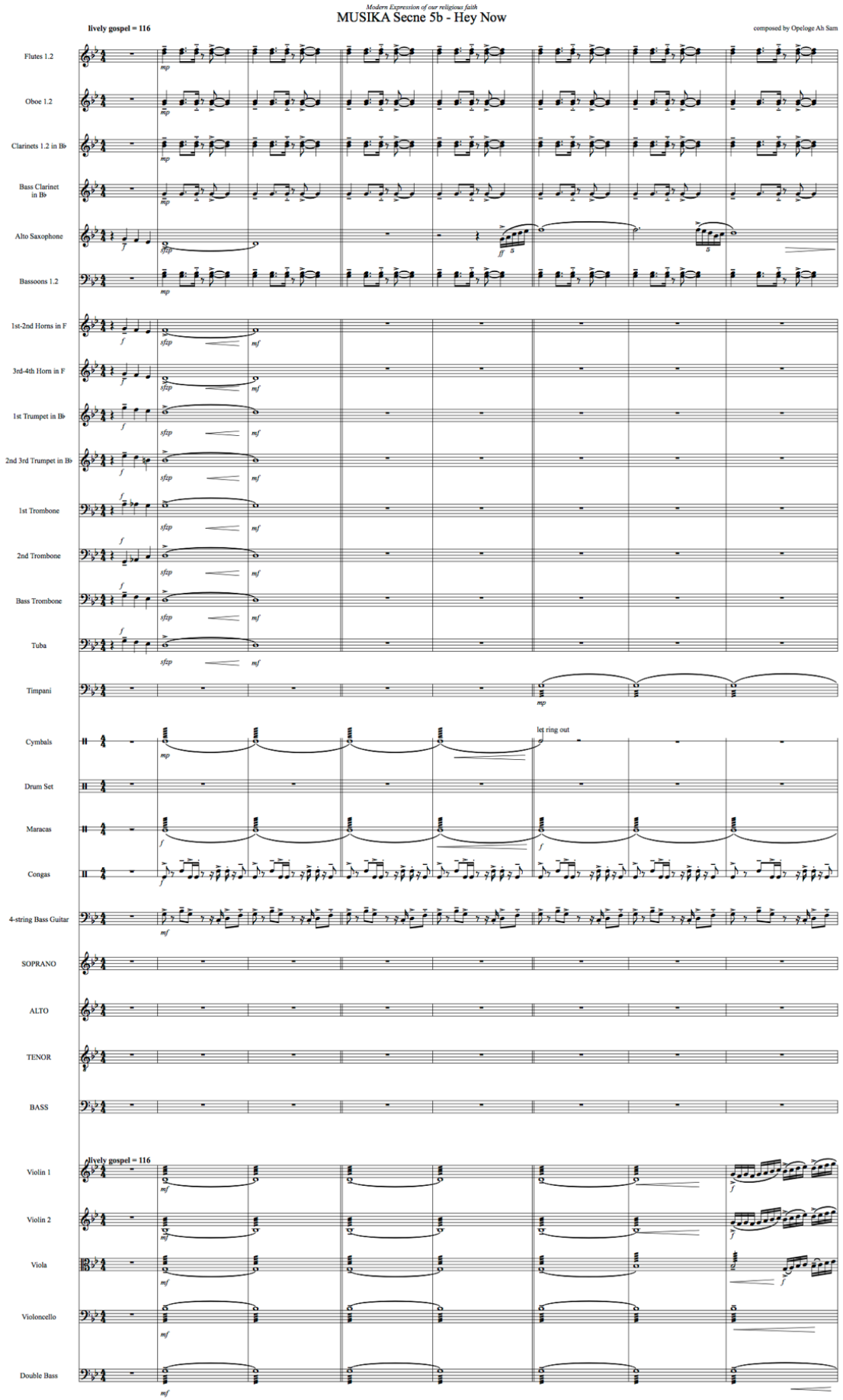
We have never performed this work the same way twice which is a link to the spontaneity and improvisational elements of Samoan music approach and application in a Fa'afiafiaga. Each time you perform in Samoan context, the energy and context of the performance draws out different elements of music and dance that we express at that particular time.

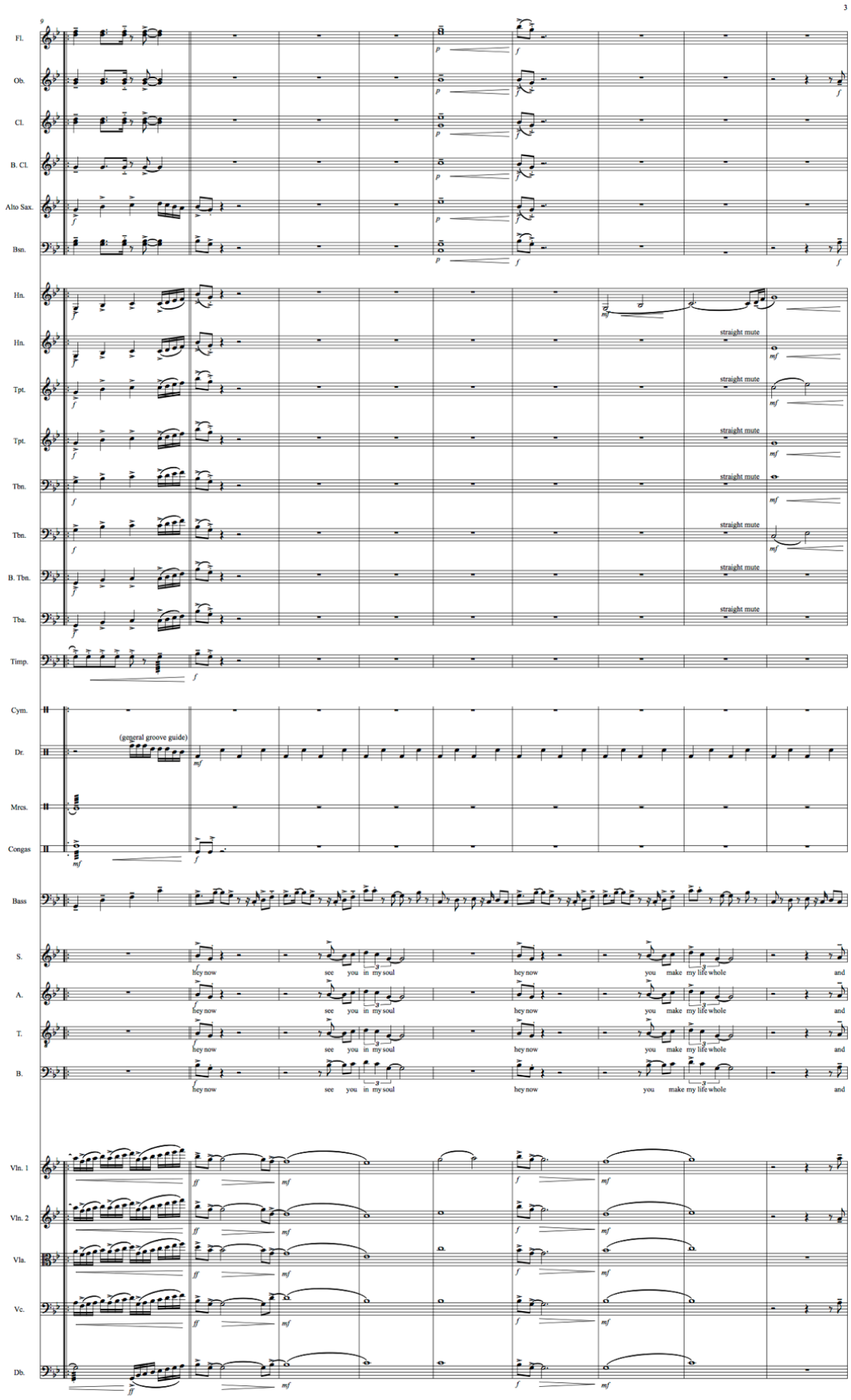
MUSIKA

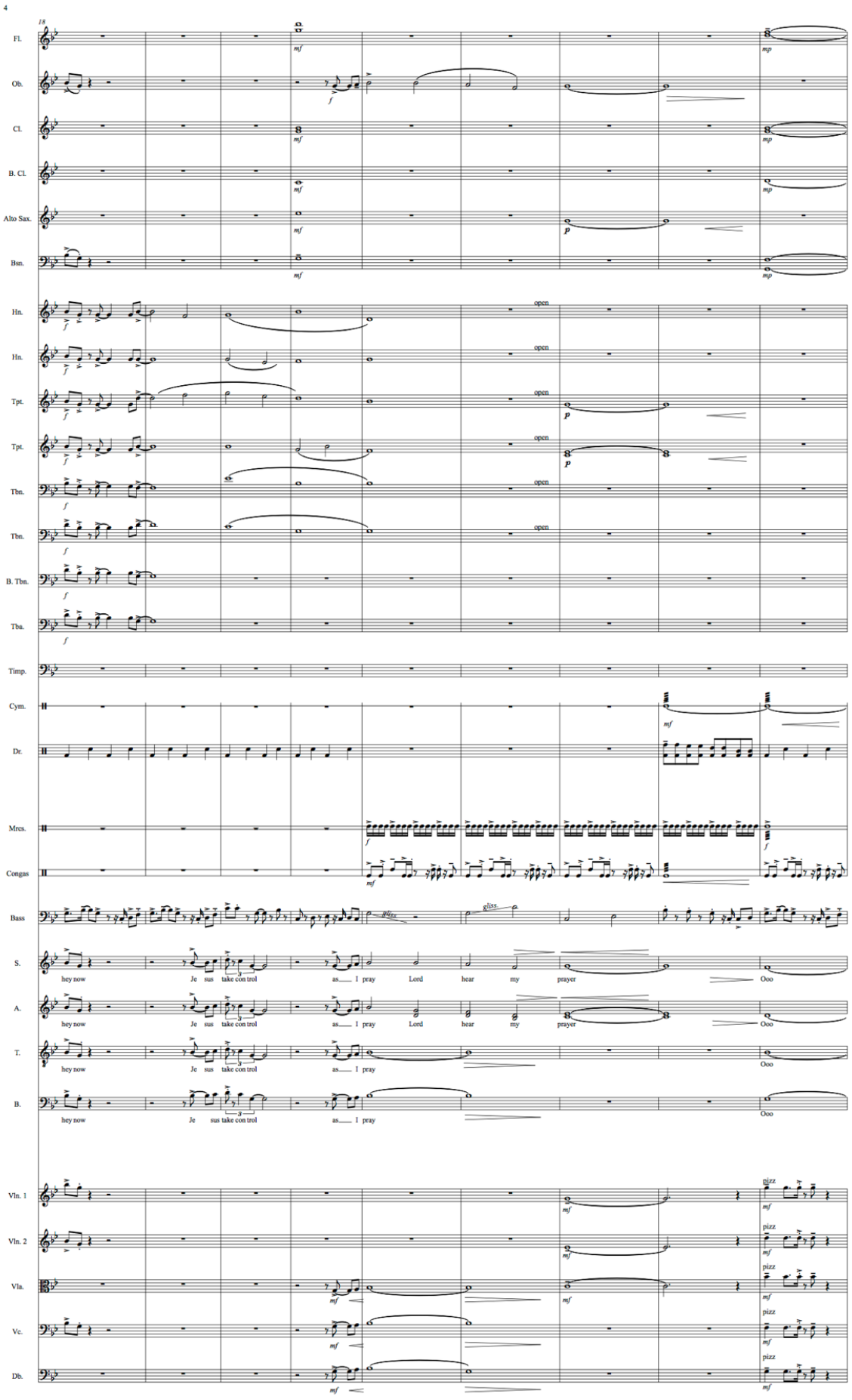
Scene 5B

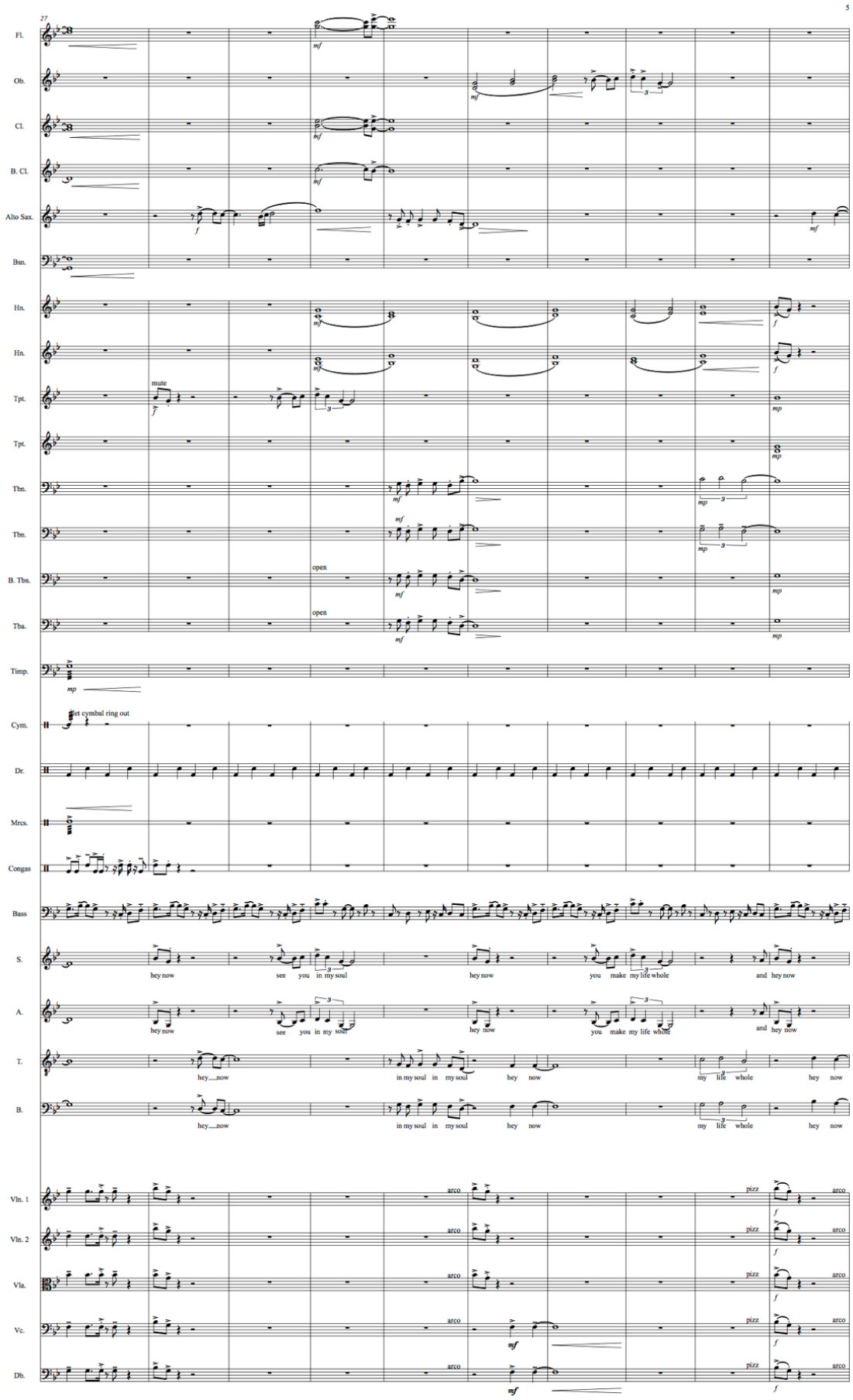
Hey Now (Expression of faith)

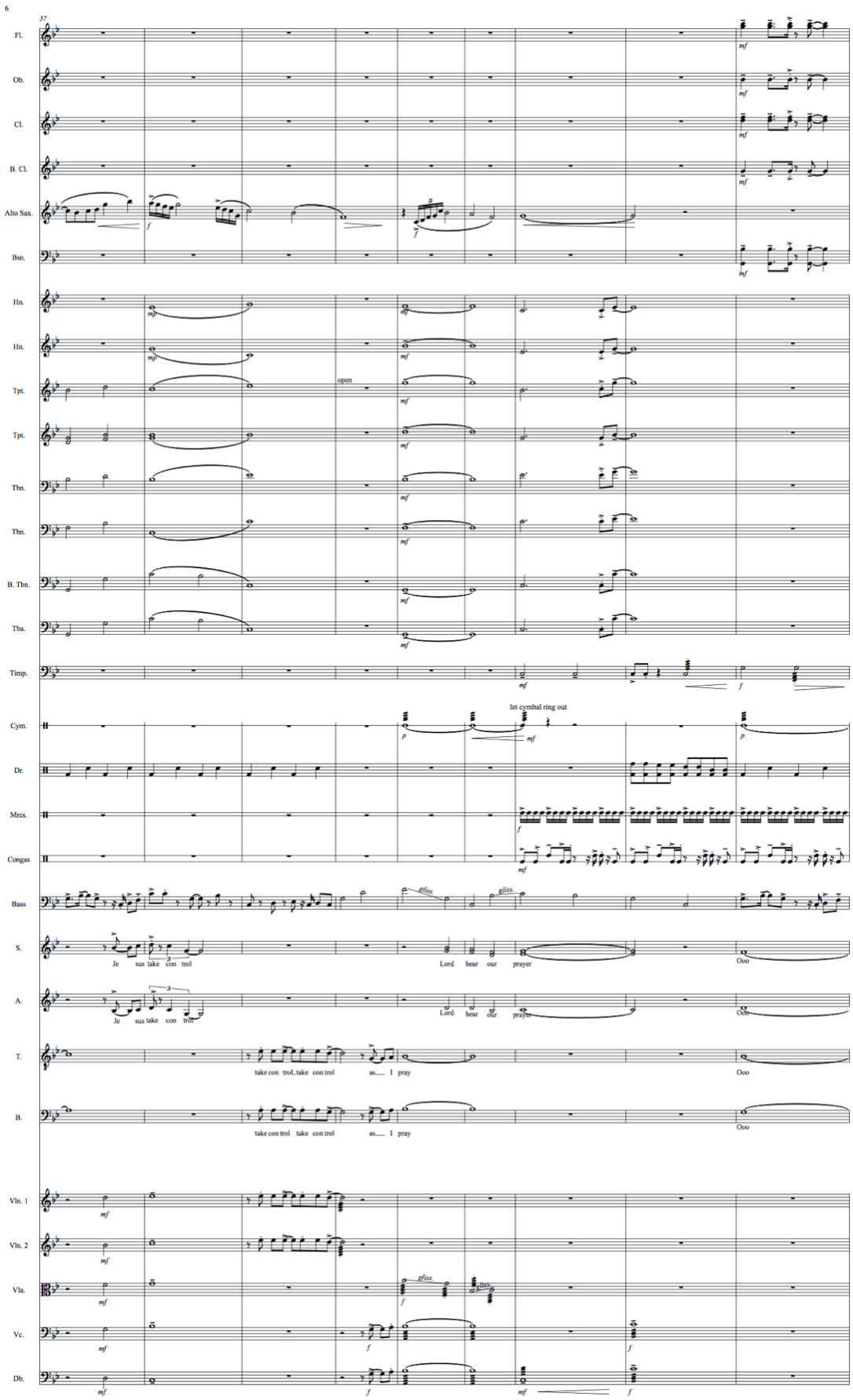
composed by OPELOGE AH SAM

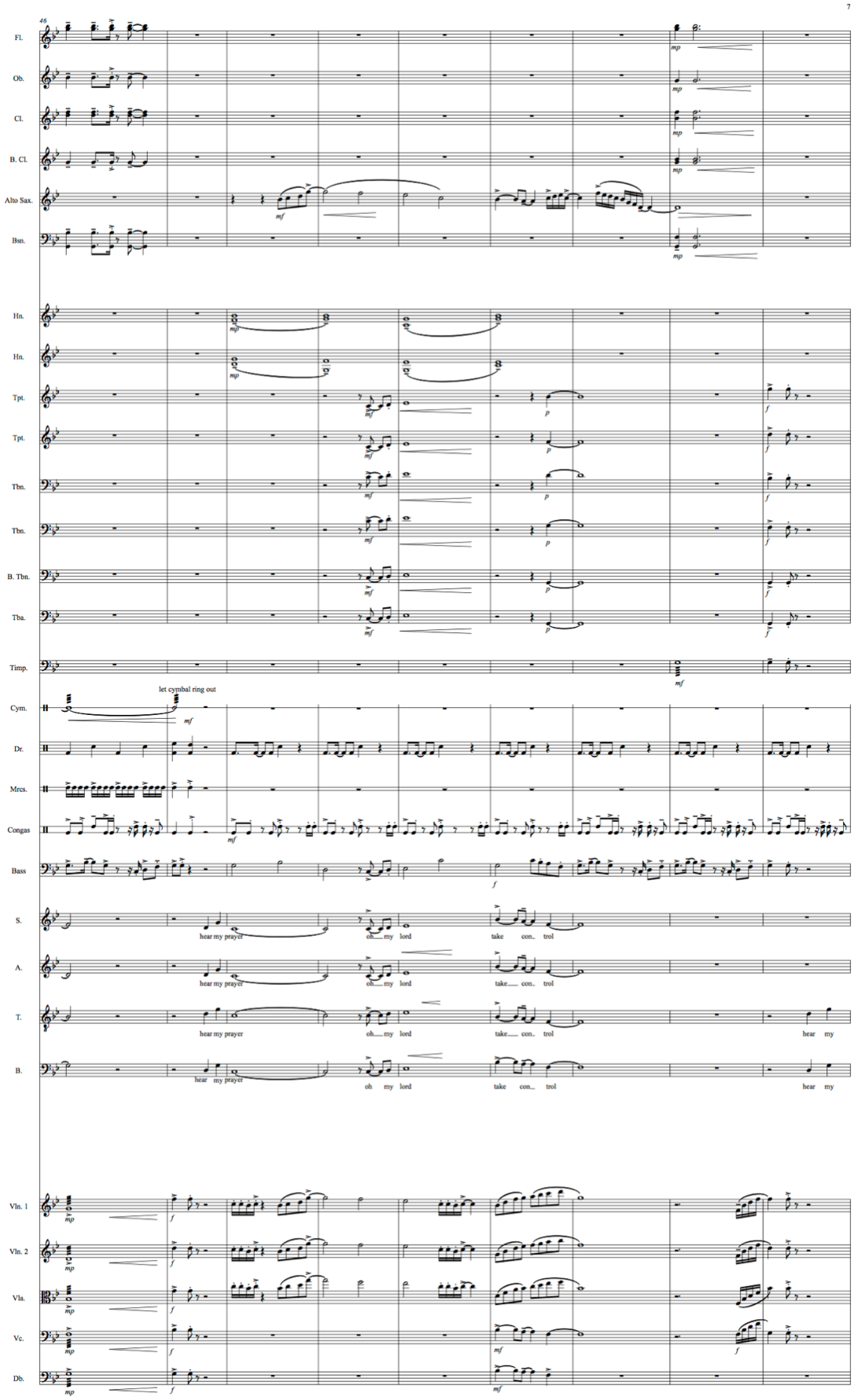

Modern Expression of our religious faith
MUSIKA Secne 5b - Hey Now
lively gospel = 116
composed by Opeloge Ah Sam
Flutes 1.2
Oboe 1.2
Clarinets 1.2 in B♭
Bass Clarinet in B♭
Alto Saxophone
Bassoons 1.2
1st-2nd Horns in F
3rd-4th Horn in F
1st Trumpet in B♭
2nd 3rd Trumpet in B♭
1st Trombone
2nd Trombone
Bass Trombone
Tuba
Timpani
Cymbals
let ring out
Drum Set
Maracas
Congas
4-string Bass Guitar
SOPRANO
ALTO
TENOR
BASS
lively gospel = 116
Violin 1
Violin 2
Viola
Violoncello
Double Bass

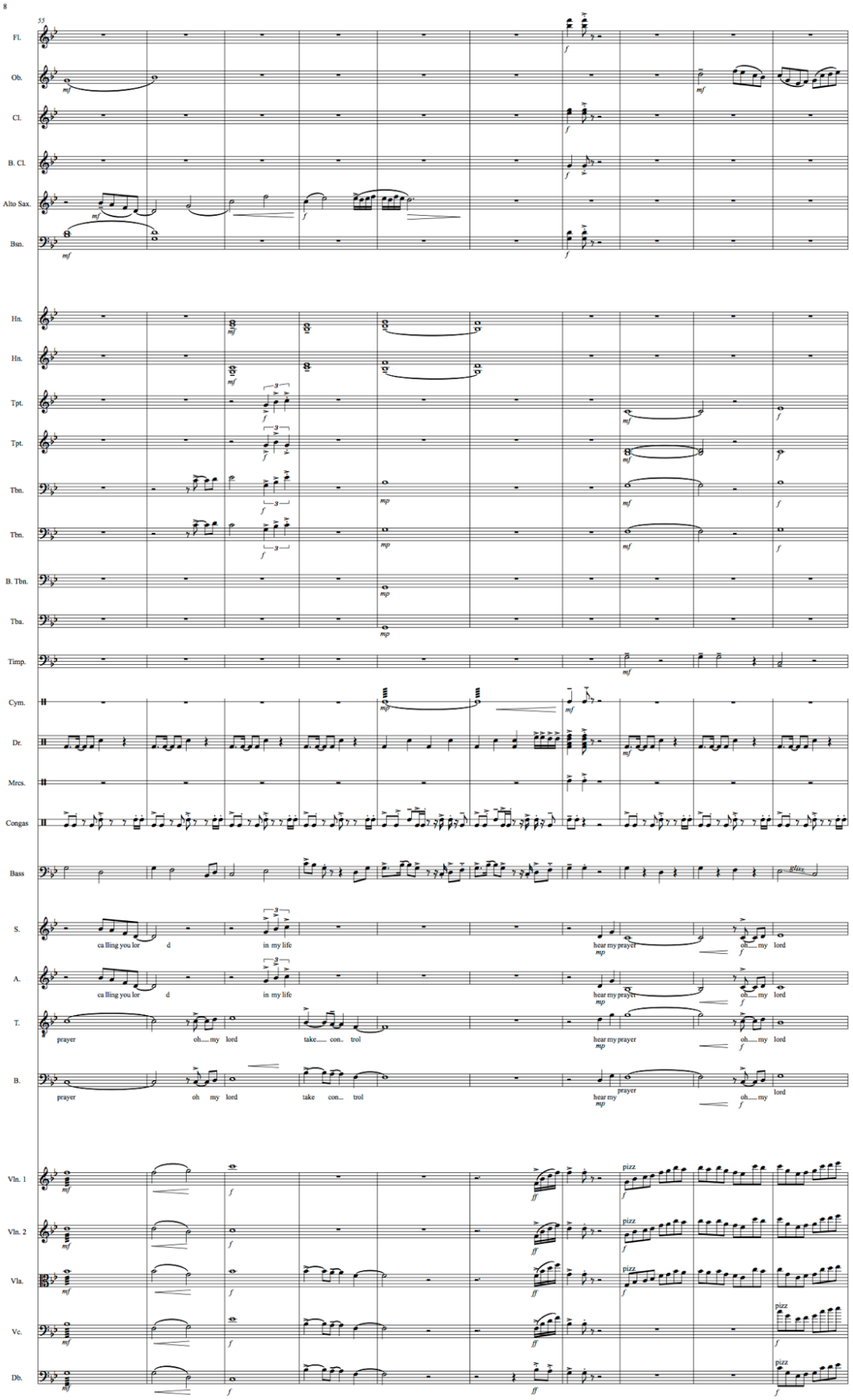

9
3
Fl.
Ob.
Cl.
B. Cl.
Alto Sax.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
straight mute
Timp.
Cym.
Dr.
(general groove guide)
Mrcs.
Congas
Bass
S.
A.
T.
B.
hey now
see you in my soul
hey now
you make my life whole
and
Vln. 1
Vln. 2
Vla.
Vc.
Db.

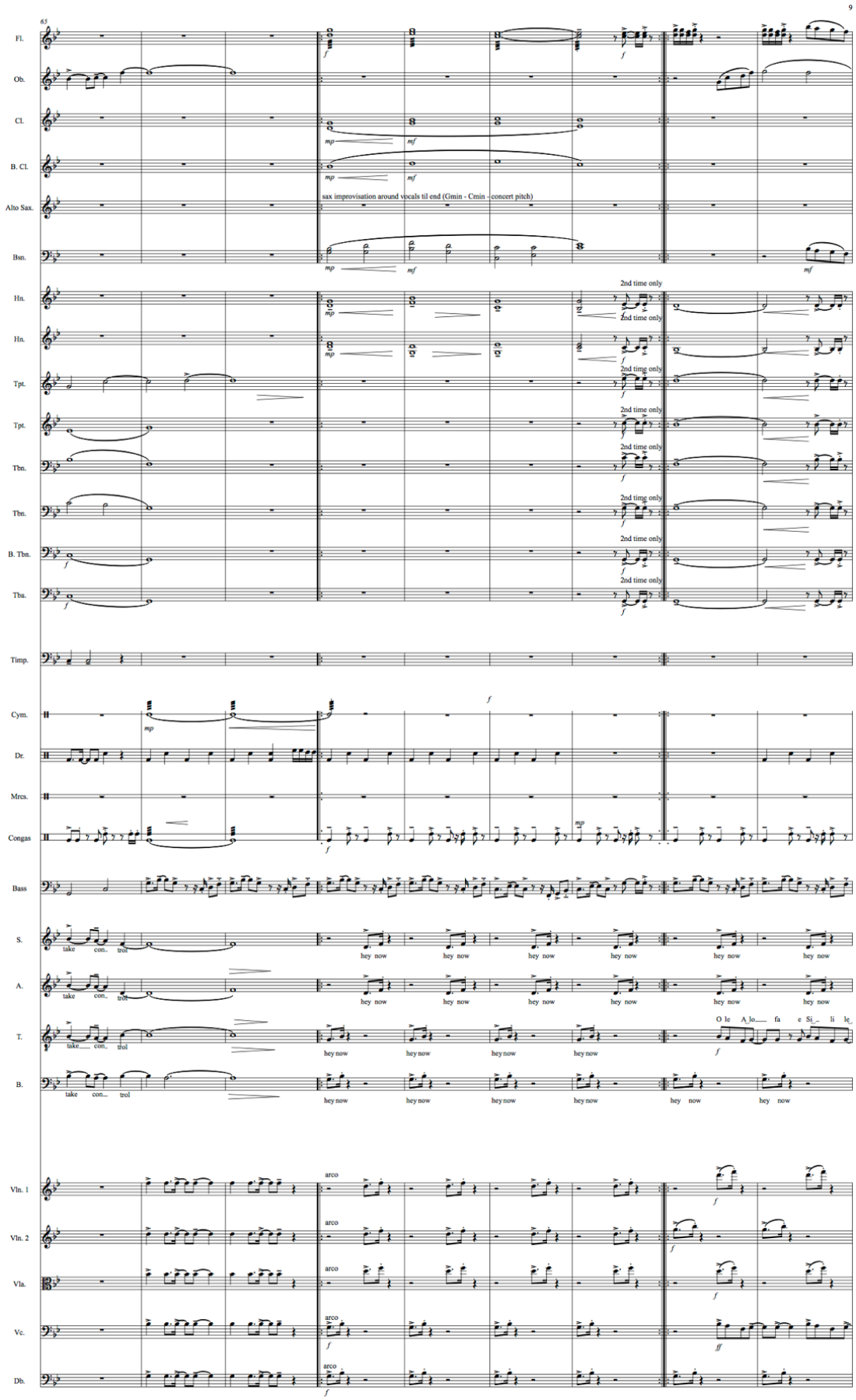

4
18
Fl.
Ob.
Cl.
B. Cl.
Alto Sax.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
Cym.
Dr.
Mrcs.
Congas
Bass
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
open
gliss.
hey now Je sus take con trol as I pray Lord hear my prayer Ooo
pizz

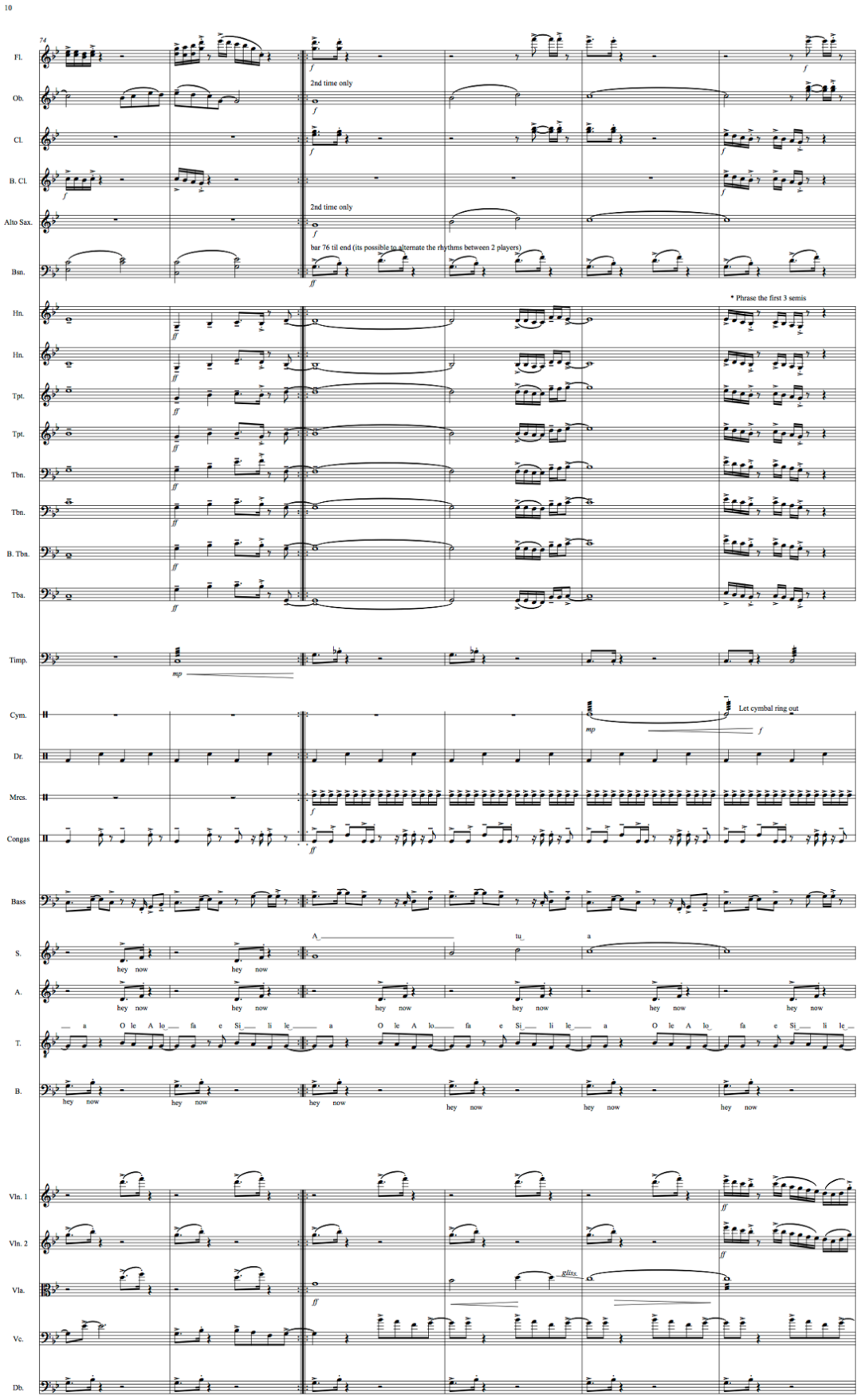

27
5
Fl.
Ob.
Cl.
B. Cl.
Alto Sax.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
Cym.
Dr.
Mrcs.
Congas
Bass
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mute
open
open
let cymbal ring out
hey now
see you in my soul
hey now
you make my life whole
and hey now
hey now
see you in my soul
hey now
you make my life whole
and hey now
hey now
in my soul in my soul
hey now
my life whole
hey now
hey now
in my soul in my soul
hey now
my life whole
hey now
arco
pizz
arco

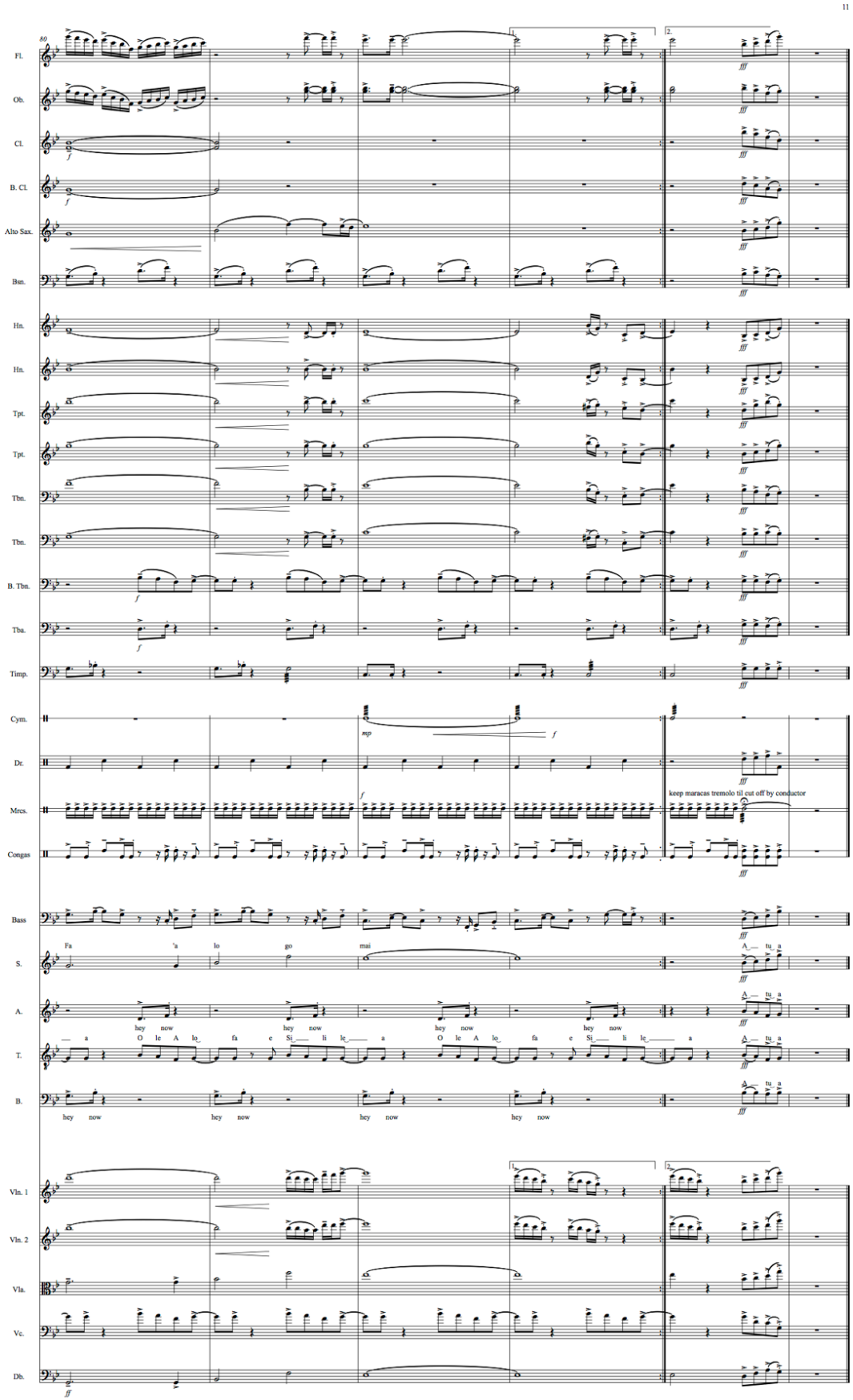

6
37
Fl.
Ob.
Cl.
B. Cl.
Alto Sax.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
Cym.
Dr.
Mrcs.
Congas
Bass
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
open
let cymbal ring out
gliss
Je sus take con trol
Lord hear our prayer
Ooo
Je sus take con trol
Lord hear our prayer
take con trol take con trol as I pray
Ooo
take con trol take con trol as I pray
Ooo


46
7
Fl.
Ob.
Cl.
B. Cl.
Alto Sax.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
let cymbal ring out
Cym.
Dr.
Mrcs.
Congas
Bass
S.
hear my prayer
oh my lord
take con- trol
A.
hear my prayer
oh my lord
take con- trol
T.
hear my prayer
oh my lord
take con- trol
hear my
B.
hear my prayer
oh my lord
take con- trol
hear my
Vln. 1
Vln. 2
Vla.
Vc.
Db.


8
55
Fl.
Ob.
Cl.
B. Cl.
Alto Sax.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
Cym.
Dr.
Mrcs.
Congas
Bass
S.
ca lling you lor d in my life hear my prayer oh my lord
A.
ca lling you lor d in my life hear my prayer oh my lord
T.
prayer oh my lord take con.. trol hear my prayer oh my lord
B.
prayer oh my lord take con... trol hear my prayer oh my lord
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz


9
65
Fl.
Ob.
Cl.
B. Cl.
Alto Sax.
sax improvisation around vocals til end (Gmin - Cmin - concert pitch)
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
2nd time only
Timp.
Cym.
Dr.
Mrcs.
Congas
Bass
S.
A.
T.
B.
take con.. trol
hey now
O le A lo fa e Si li le
Vln. 1
Vln. 2
Vla.
Vc.
Db.
arco




11
80
Fl.
Ob.
Cl.
B. Cl.
Alto Sax.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.
Timp.
Cym.
Dr.
Mrcs.
Congas
Bass
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
keep maracas tremolo til cut off by conductor
Fa 'a lo go mai
hey now hey now hey now hey now
— a O le A lo fa e Si — li le — a O le A lo fa e Si — li le — a
A — tu a
hey now hey now hey now hey now

MUSIKA

Scene 6 (transition guide music)

Soundtrack of Life

composed by OPELOGE AH SAM

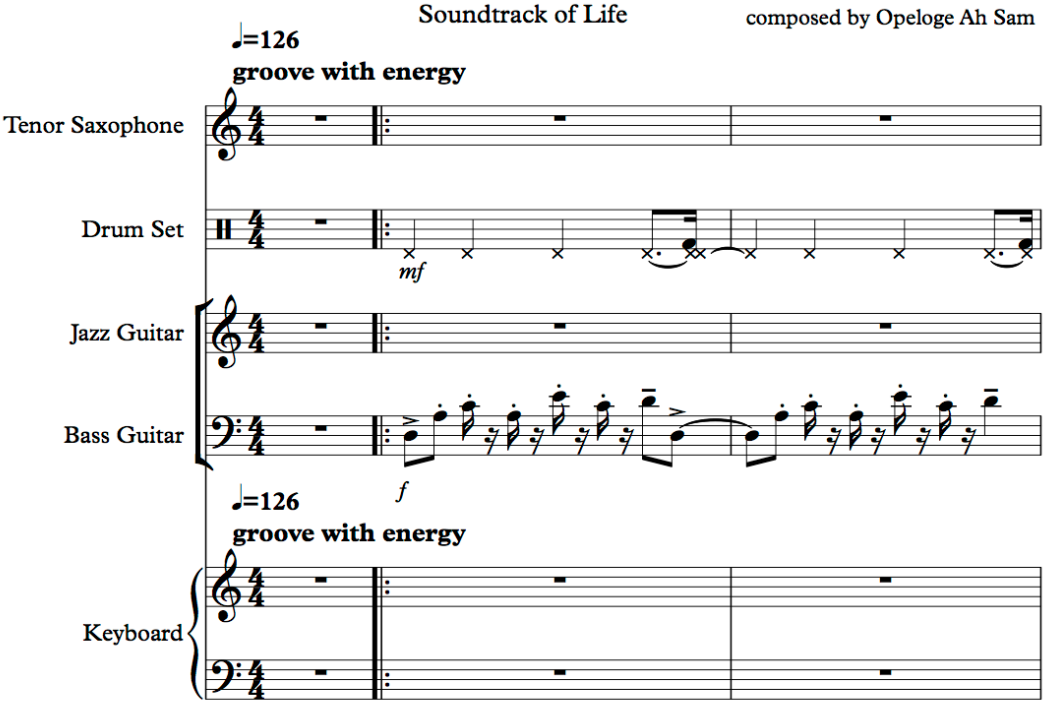
This is provided as a guide sheet for the soundtrack of life. This work is about music created and performed at the point of performance representing not only our daily lives, but capturing the moment through improvisation and each musician bringing their day and their life into the piece.

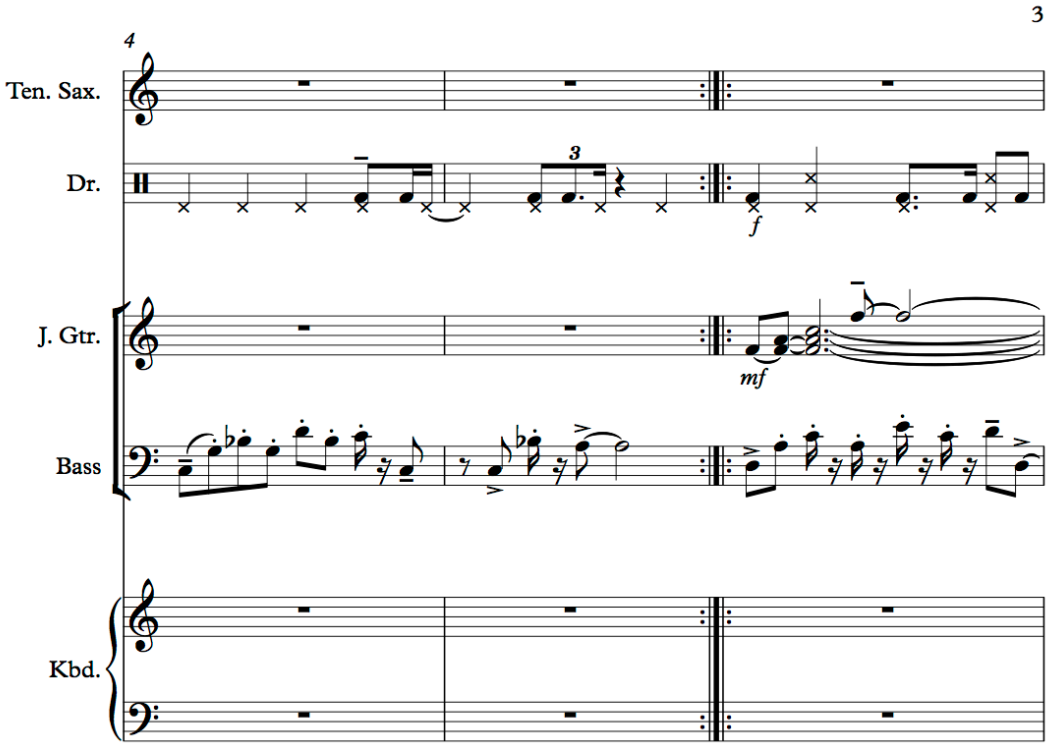
MUSIKA

Scene 6 (transition)

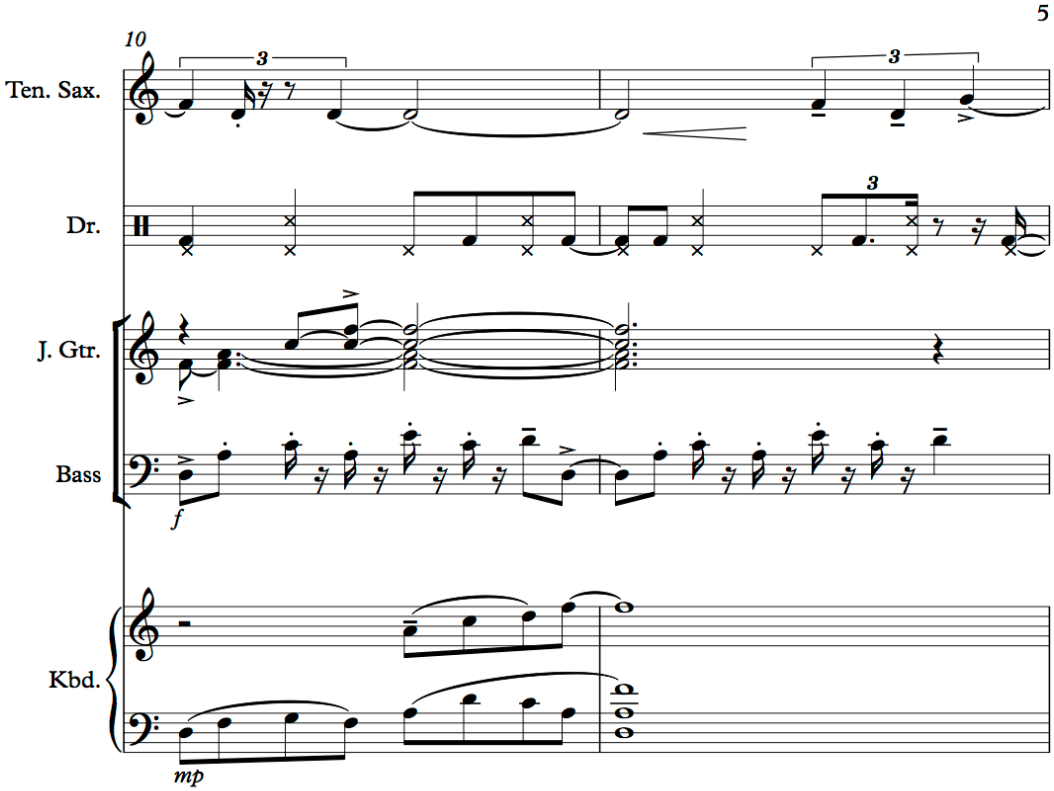
Soundtrack of Life

composed by Opeloge Ah Sam

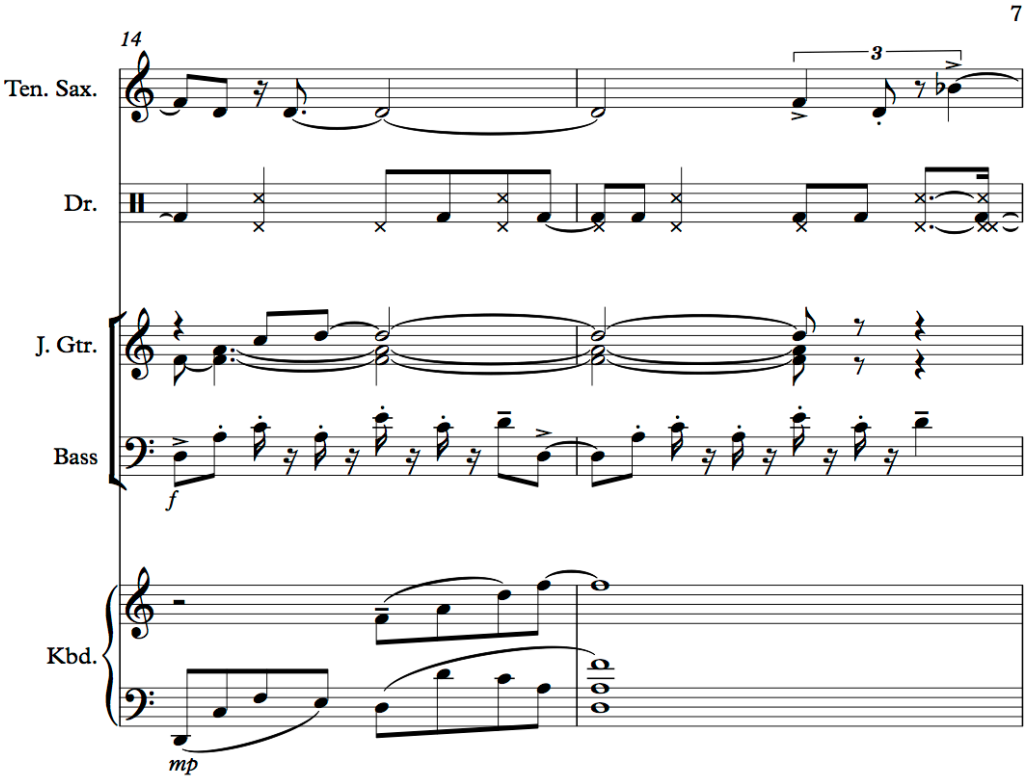


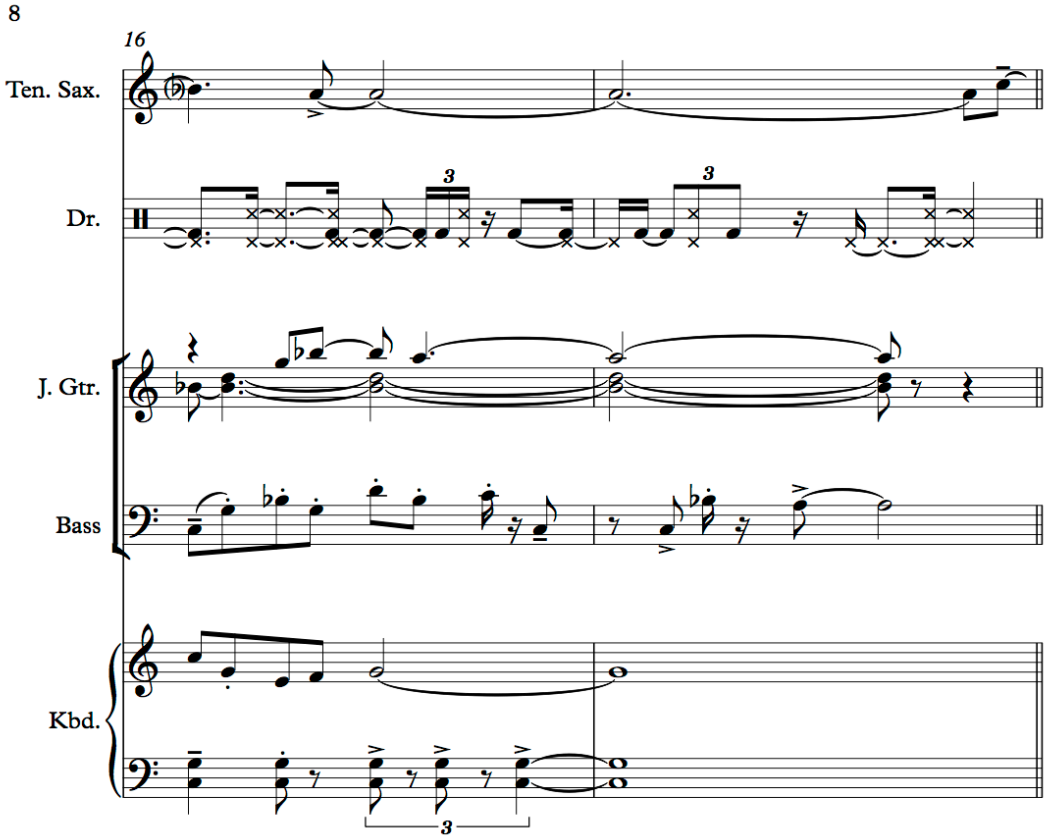

3
4
Ten. Sax.
Dr.
3
f
J. Gtr.
mf
Bass
Kbd.

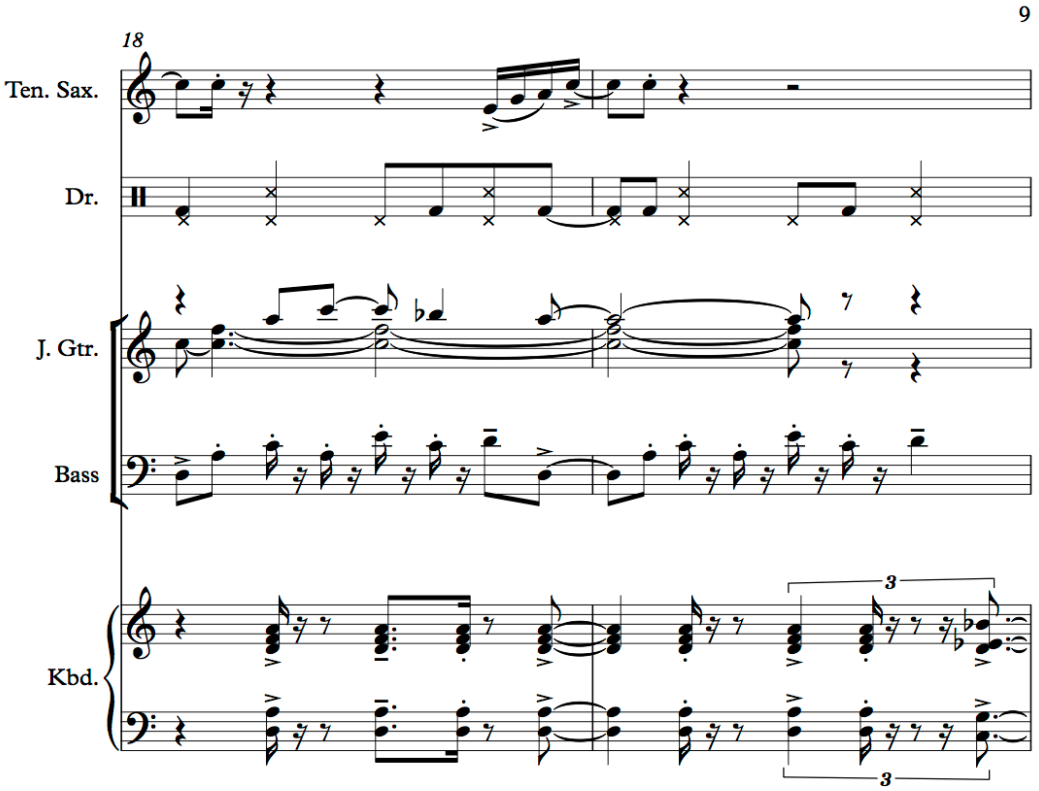

4
7
second time only
Ten. Sax.
f
Dr.
J. Gtr.
Bass
Kbd.

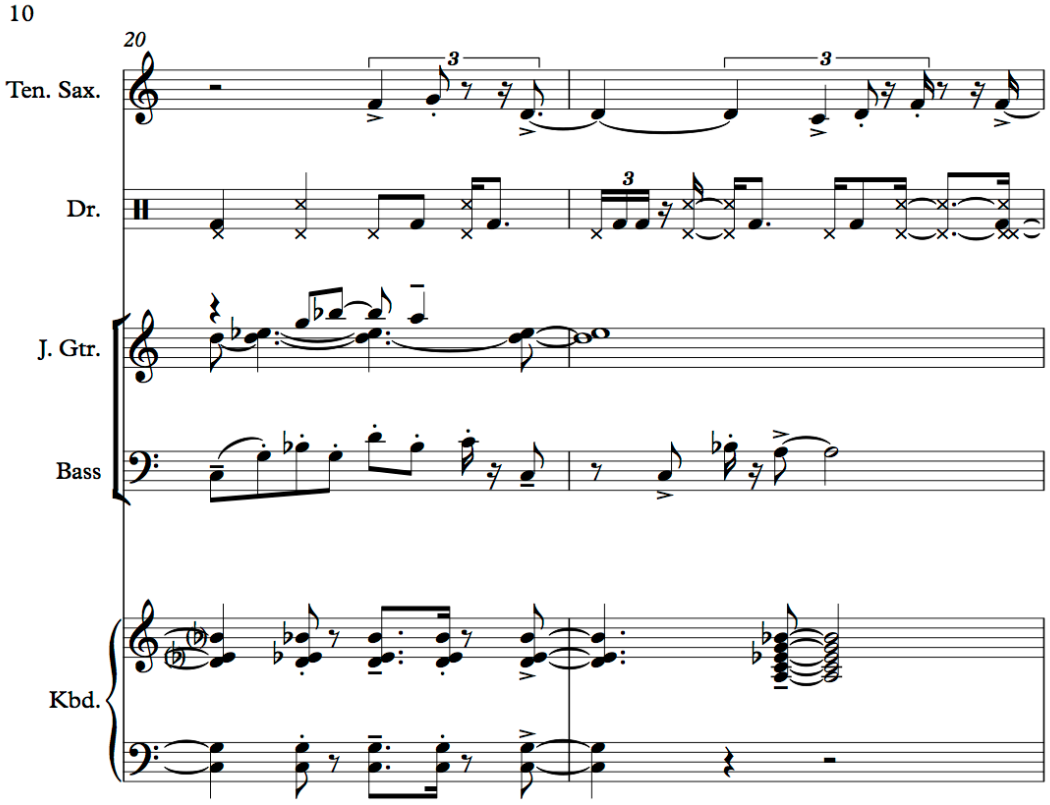

5
10
Ten. Sax.
Dr.
J. Gtr.
Bass
Kbd.
f
mp

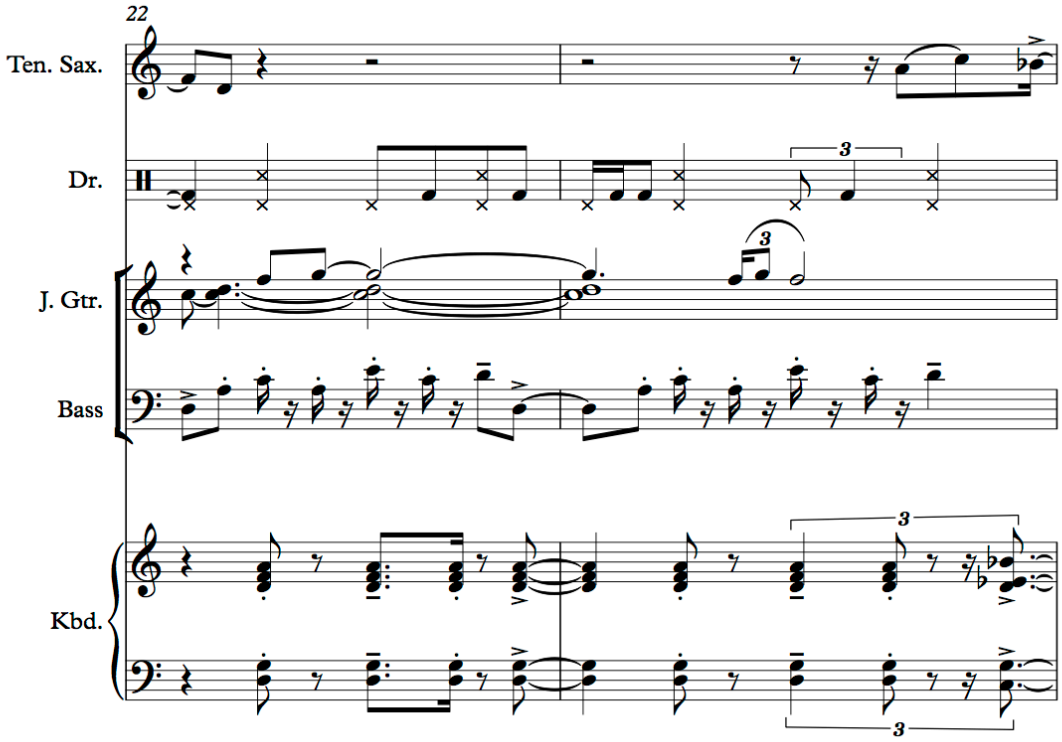

6
12
Ten. Sax.
Dr.
J. Gtr.
Bass
Kbd.

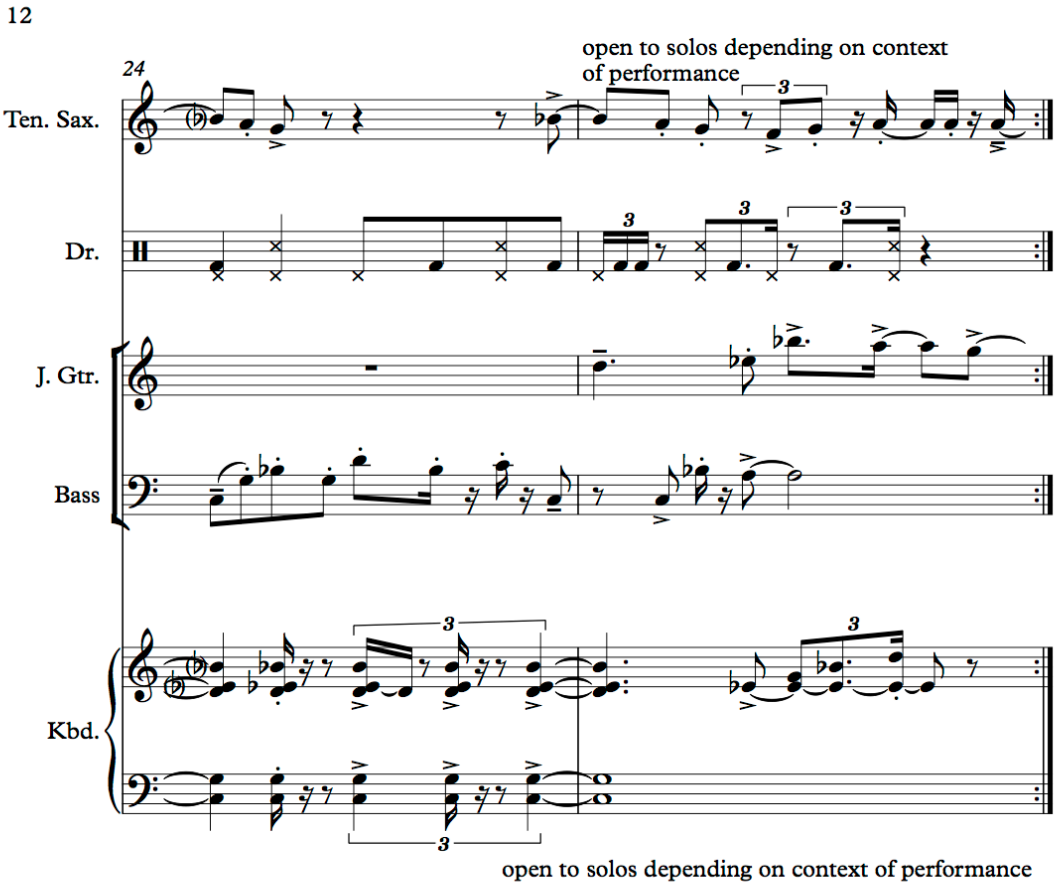

7
14
Ten. Sax.
3
Dr.
J. Gtr.
Bass
f
Kbd.
mp


8
16
Ten. Sax.
Dr.
J. Gtr.
Bass
Kbd.


9
18
Ten. Sax.
Dr.
J. Gtr.
Bass
Kbd.
3
3


10
20
Ten. Sax.
Dr.
J. Gtr.
Bass
Kbd.


22
Ten. Sax.
Dr.
J. Gtr.
Bass
Kbd.


12
24
open to solos depending on context
of performance
Ten. Sax.
Dr.
J. Gtr.
Bass
Kbd.
open to solos depending on context of performance

MUSIKA

Scene 7

Expectations

composed by OPELOGE AH SAM
choreographed by Sophie Katavich
Tiffany Yeung
and Opeloge Ah Sam

- Please refer to Audio CD and Annotations for Score Guide

MUSIKA

Scene 8

Here beside you / Love

composed by OPELOGE AH SAM

<u>Here beside you</u>

Chord / Chart guide

Intro – E, E/A

Vs 1

E E/A E E/A E

Here beside you, right here where I long to be

E/A E E/A E

Sayin' I love you, this heart that sets me free

E/A E E/A E

There I see you, is this what love supposed to be

E/A E E/A F#min B

Baby when I hold you, the thoughts inside of me are all of you

F#min B9 -

All for you

(saxophone improvisation)

Vs 2

E E/A E E/A E

Am I dreamin' am I really here with you

E/A E E/A E

Warmth deceiving, your touch rings loud and true

E/A E E/A E

Say you need me, today tomorrow I'll be with you

E/A E E/A

Soul searching deeply, this heart that beats for you

F#min B F#min B9

All for you, only you

(Saxophone Improvisation – over verse)

Outro

E E/A E E/A E

Dare not close my eyes, forever please be mine

E/A E E/A

Open my heart to you, right here

E (E/A – E)

Beside you *(repeat Outro with ad lib.)*

- Note that there are two different versions provided on AUDIO CD – again allowing for the artists performing the piece to bring in their own sense of love and expression of love into the song. This is a very personal piece for me as I had composed it also for my wife. Therefore, it was important for us that the way others performed it, was their own interpretation rather than the way I sang it to my wife.

MUSIKA

Scene 9

SIVA MAI (dance fusion)

composed by OPELOGE AH SAM

- Choreographed by Candice Franklands, Gina Williams, Theresa Sao with starting staging & direction vision provided by Opeloge Ah Sam

• It's important to note that actual performance of Siva Mai was performed using a chord guide chart. What happened on stage was an expression of the ideas we had been working in rehearsal and various runs. The score provided was not actually used and is markedly different from the final product mainly due to the cultural context of both musical styles (Samoan and Arabic). Once we became familiar and understood the dance movements, the melodic characteristics and emotional structure of both contexts, we were able to develop it and follow a lose guide on stage having only prepared the start & finish of the choreography.

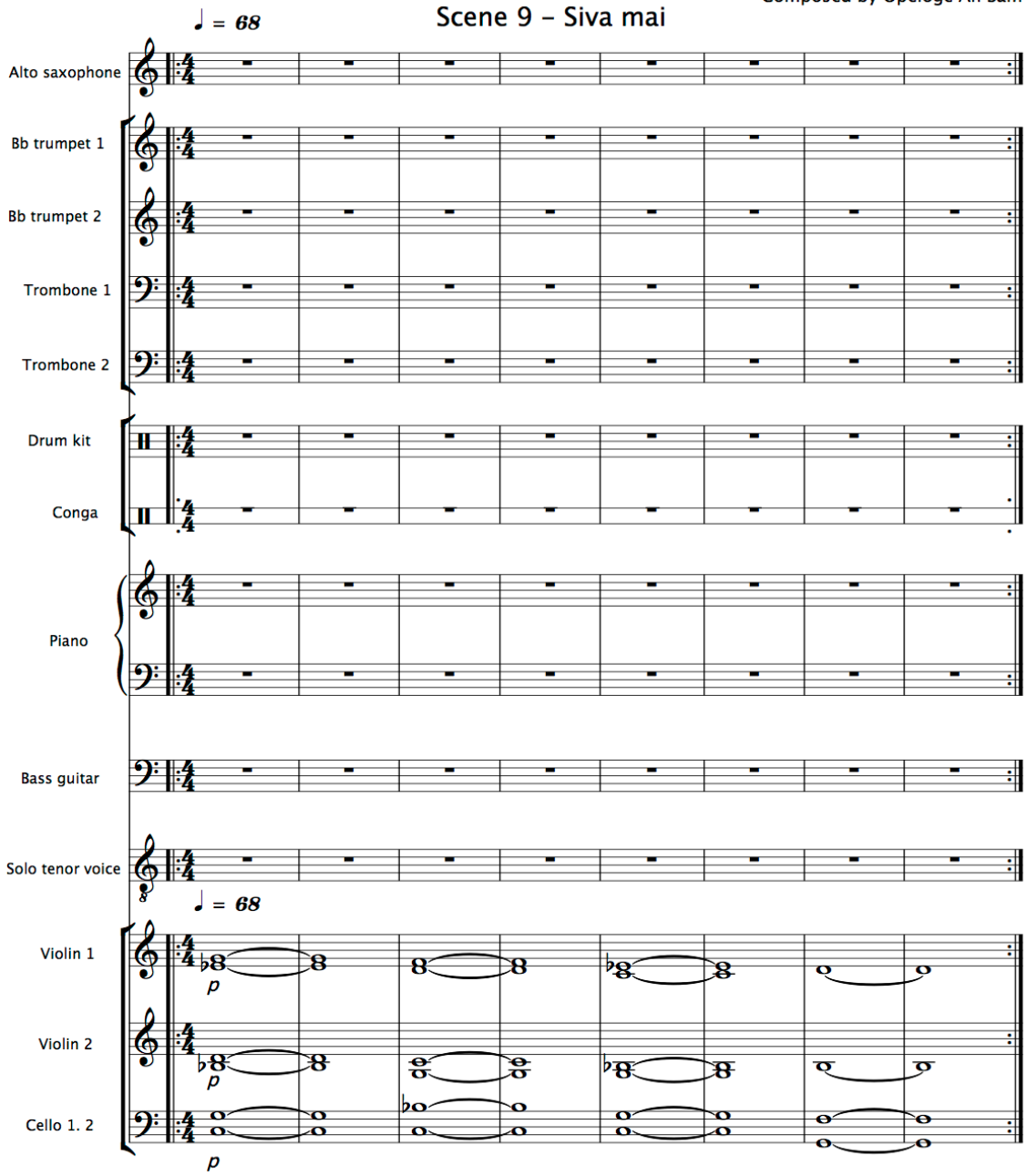
SIVA MAI

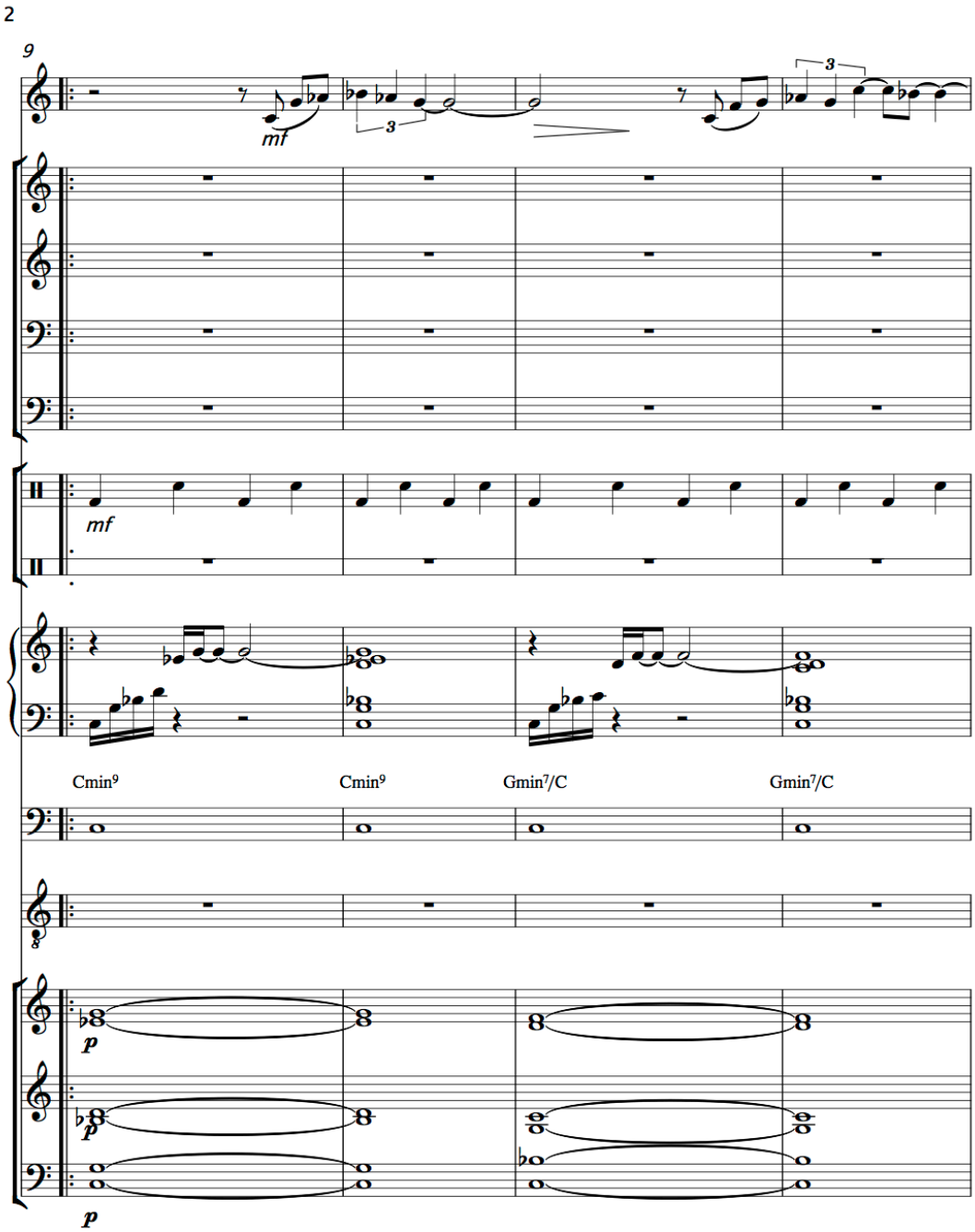
- **Possible performance structure**
- **FALA - flax mat OR Log drum - 16 hits Then -** PIANO/KEYBOARD starts intro (GUITAR echoes) -
- Cm7 – Bb/C – Cm7 – G7 **2nd X** - Sax plays tune
- **3rd X** - Gina sings lyrics / tune - Bass enters - Guitar continues lightly (atmospheric) -
- **4th X** - Sax comes back in - very lightly - Gina continues to sing - BASS & guitar continue lightly - DRUMS start cymbals work (lightly & build)
- **5th X** - Sax (lightly SOLO) - NO VOCALS here - DRUMS - cymbals work only At end of this repeat - HOLD on G7 for one bar - then Dexter (DRUMS) will count us into the *Saidi /drum beat* as Candice enters the stage
- **6th X** - Drums start (saidi - saxophone builds on SOLO) **7th X** - Continue building - with SAX solo & Drums
- **8 X** - Continue Build-up - Sax Solo begins to get more intense (guitar continues)
- **9 X** - SAIDI beat picks up - SAIA songs the vocals (tempo changes up slightly)
- **10 X** - continue build up - SAIA continues singing
- **11 X** - CONTINUE build up - SAIA continues singing - SAX & GUITAR take phrasing on solos - build up - at END Of this repeat - HOLD on G7 for one extra bar before next repeat -
- **12 X** - TEMPO DROP DOWN - (all 3 dancers dance together) - **13 X** - Continue the unwinding of the tempo/piece - saxophone keeps soloing
- (guitar shadowing it)
- **14 X** - LAST time through - Fala / Pate comes back in with SASA call of Tulolo - Nofo twice - THEN finish with pause on G7

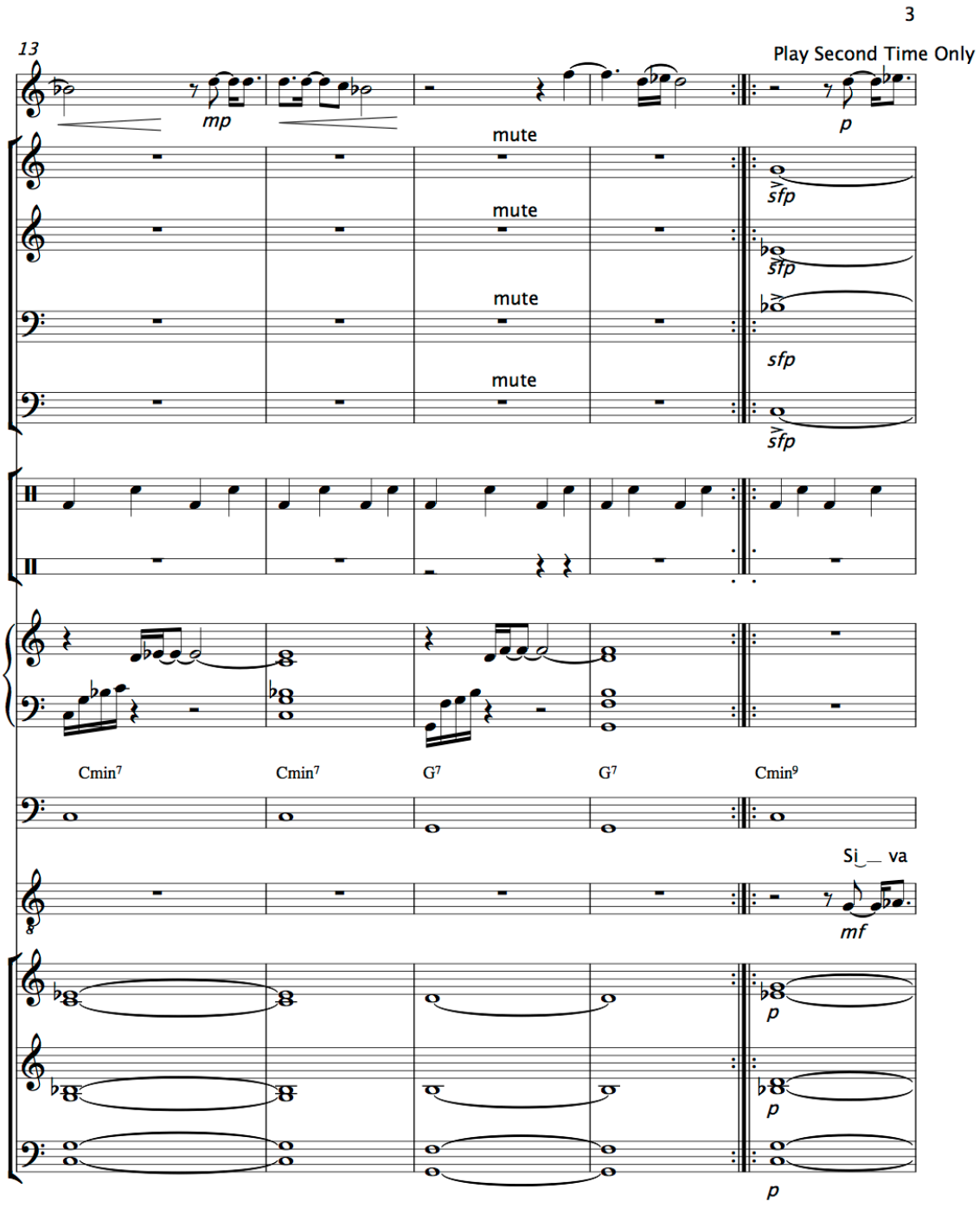
MUSIKA

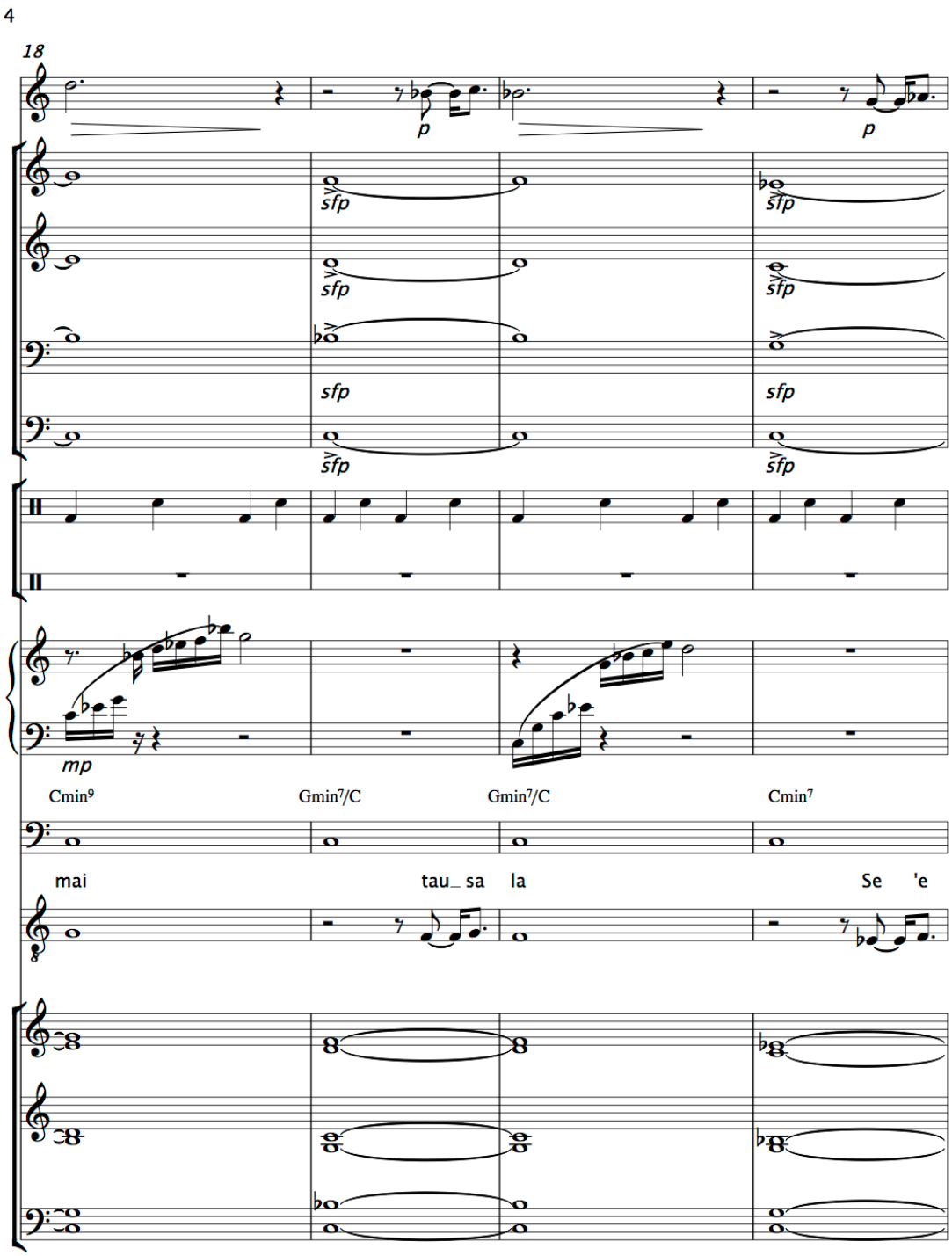
Scene 9 – Siva mai

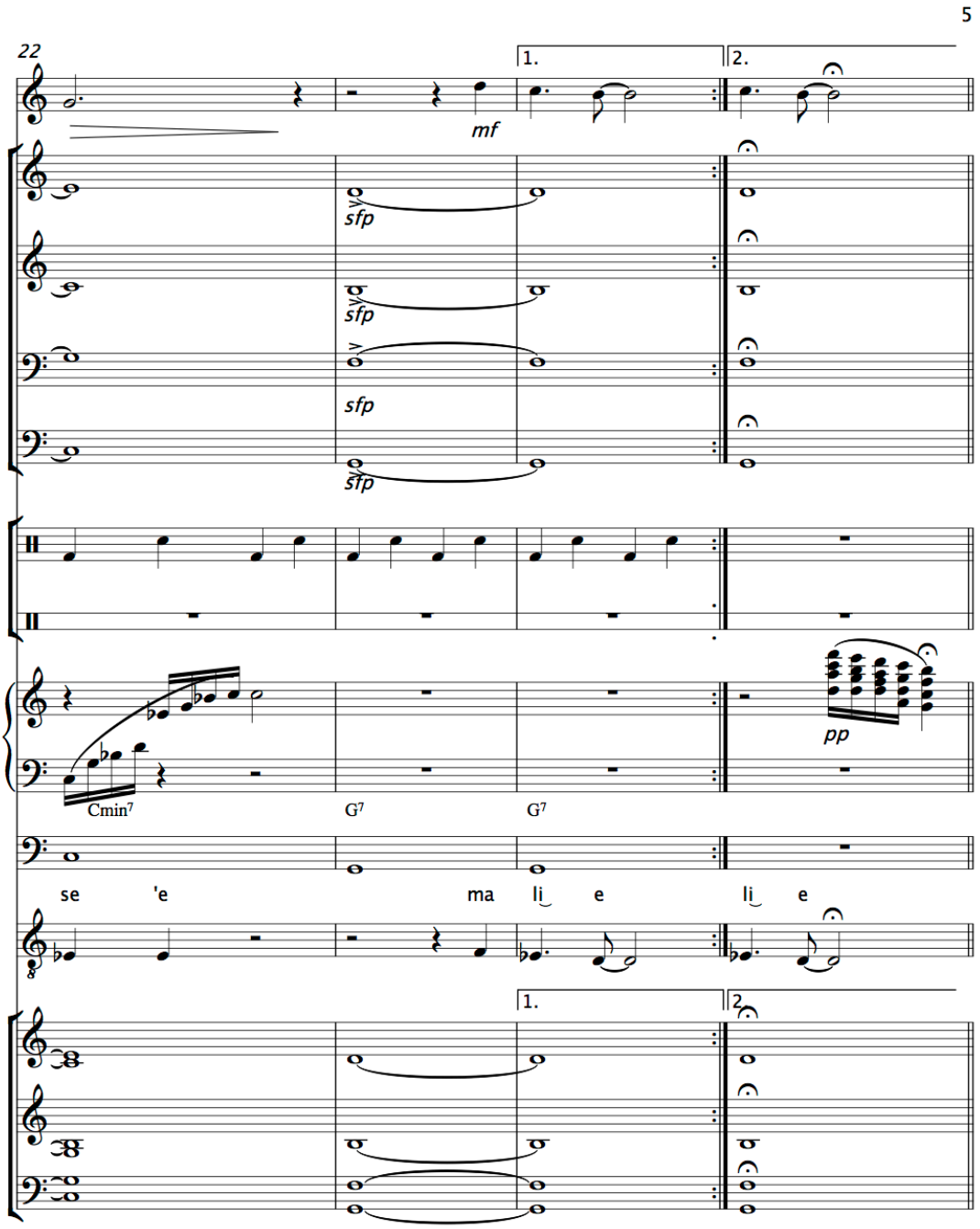
Composed by Opeloge Ah Sam

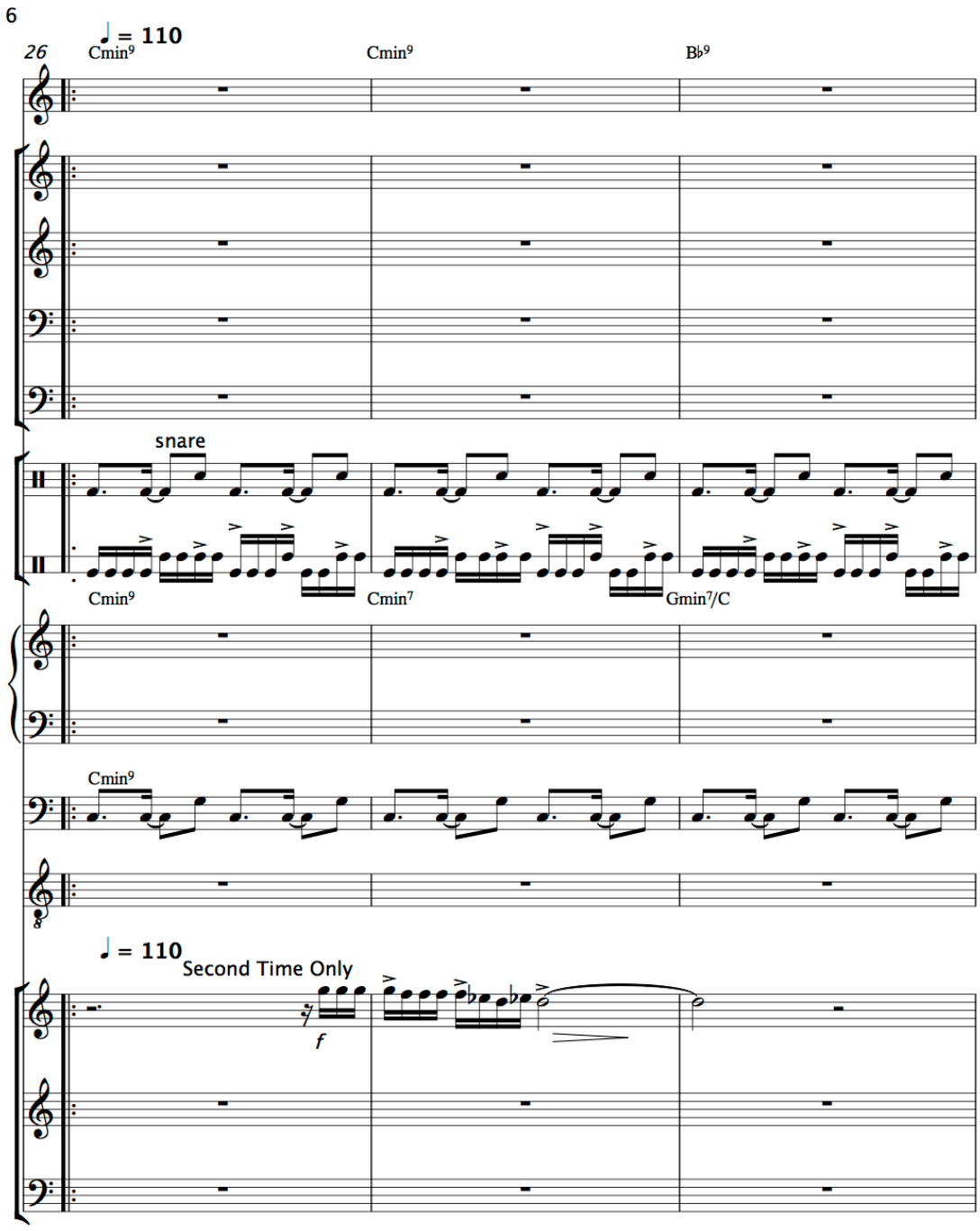


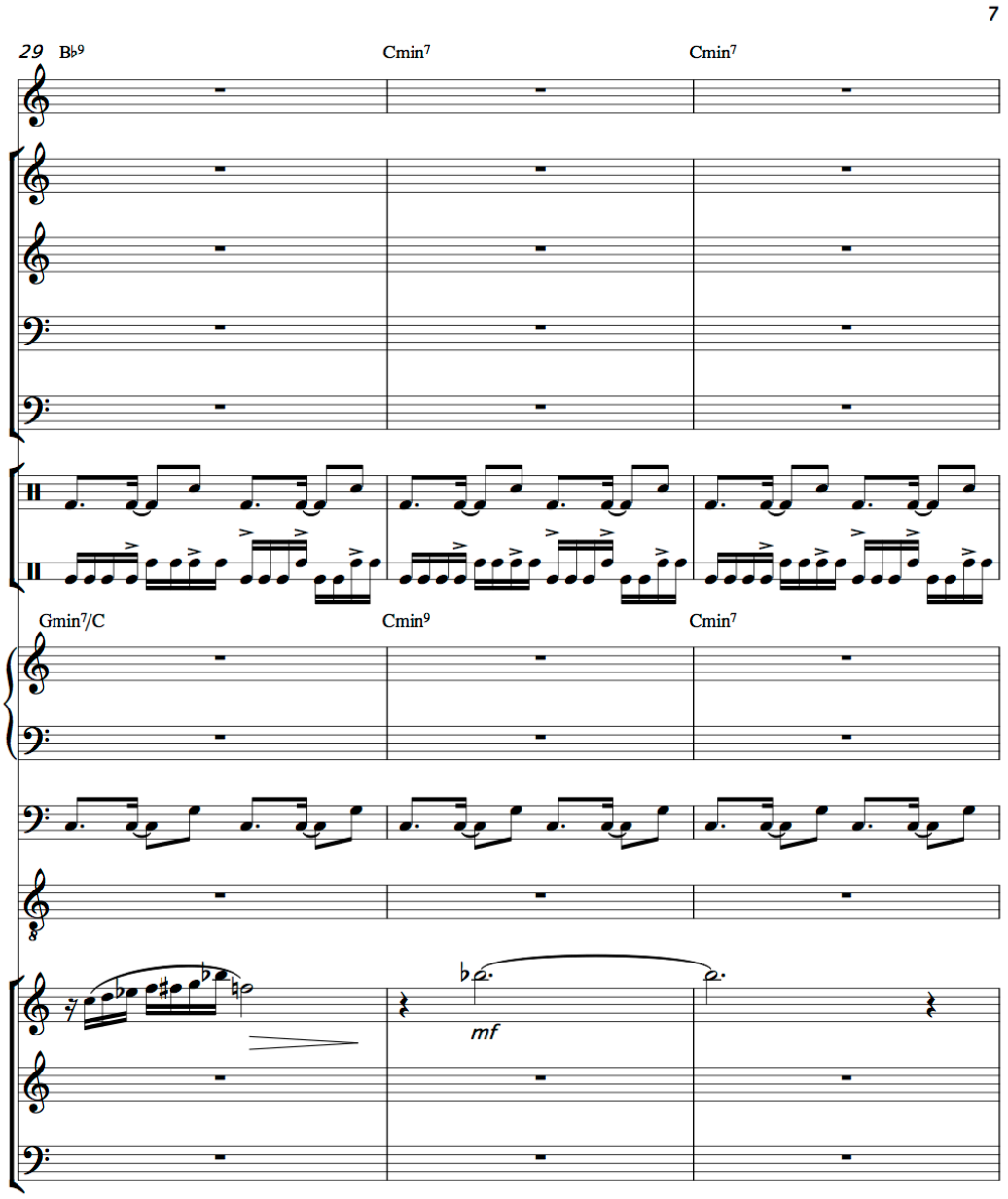

2
9
mf
3
3
mf
Cmin9
Cmin9
Gmin7/C
Gmin7/C
p
p
p

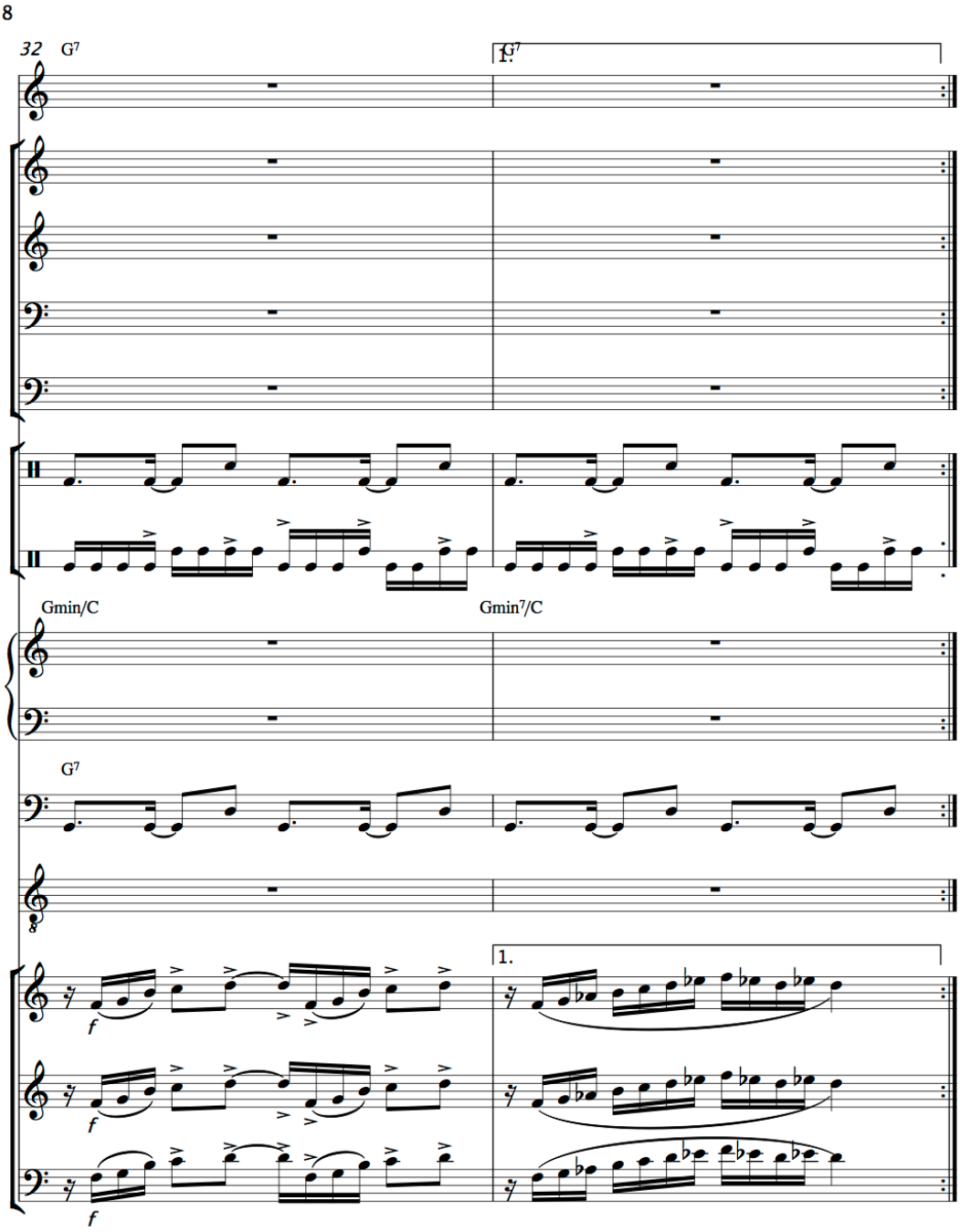

3
13
Play Second Time Only
mp
p
mute
mute
mute
mute
sfp
sfp
sfp
sfp
Cmin7
Cmin7
G7
G7
Cmin9
Si va
mf
p
p
p

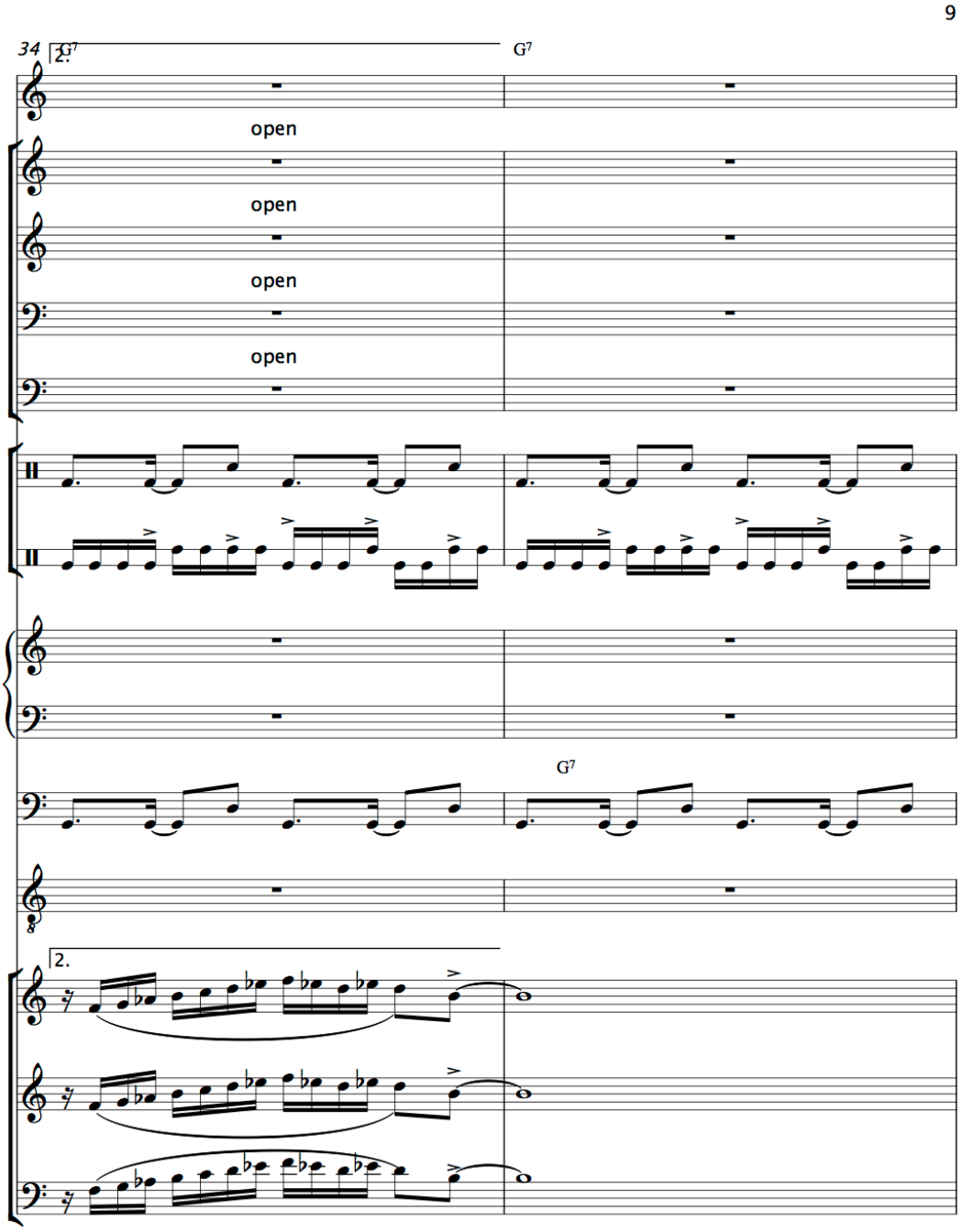

4
18
p
p
sfp
sfp
sfp
sfp
sfp
sfp
sfp
sfp
mp
Cmin9
Gmin7/C
Gmin7/C
Cmin7
mai
tau_ sa la
Se 'e

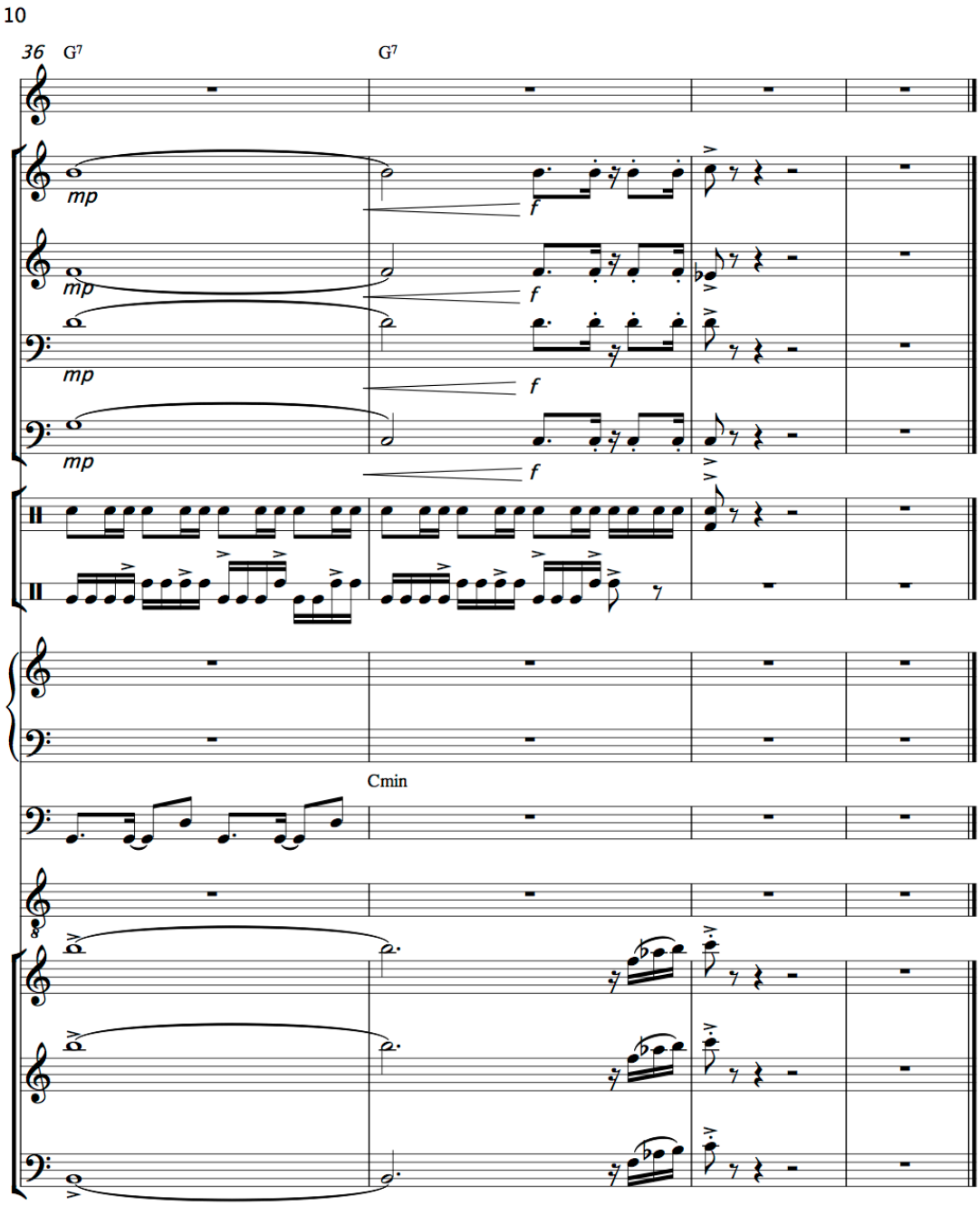

5
22
1.
2.
mf
sfp
sfp
sfp
sfp
pp
Cmin7
G7
G7
se 'e ma li e li e
1.
2.


6
26
♩ = 110
Cmin9
Cmin9
B♭9
snare
Cmin9
Cmin7
Gmin7/C
Cmin9
♩ = 110
Second Time Only
f


7
29
B♭9
Cmin7
Cmin7
Gmin7/C
Cmin9
Cmin7
mf


8
32
G7
1.
G7
Gmin/C
Gmin7/C
G7
1.
f
f
f


9
34
2.
G7
G7
open
open
open
open
G7
2.


10
36
G7
G7
mp
f
mp
f
mp
f
mp
f
Cmin

MUSIKA

SCENE 10

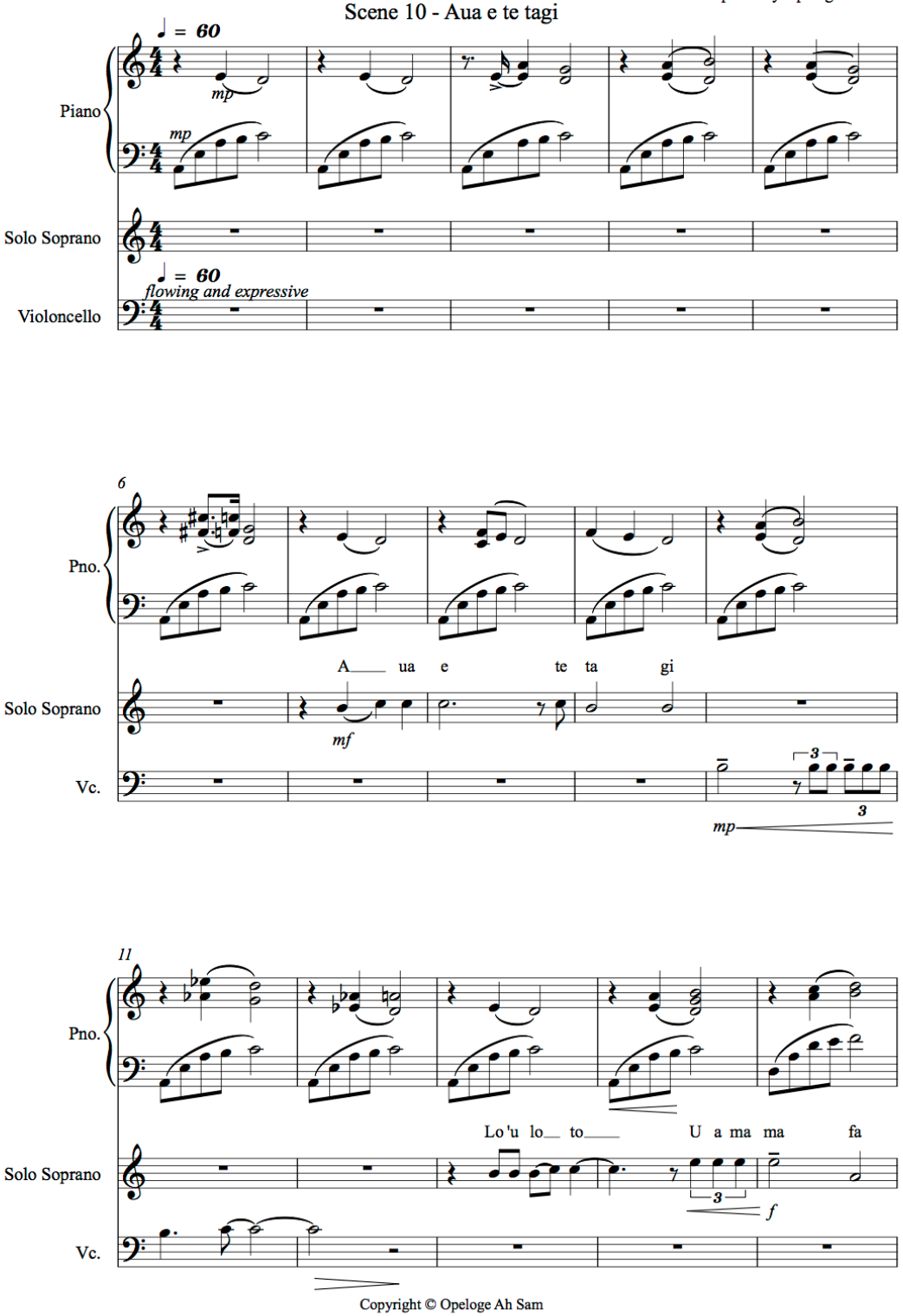
Aua e te tagi [Do not cry]

composed by OPELOGE AH SAM

MUSIKA

Scene 10 - Aua e te tagi

composed by Opeloge Ah Sam



16

Pno.

Solo Soprano

ma le ma li e

Vc.

mf

20

Pno.

Solo Soprano

O a i e a a fa i so na lo to

mf

Vc.

24

Pno.

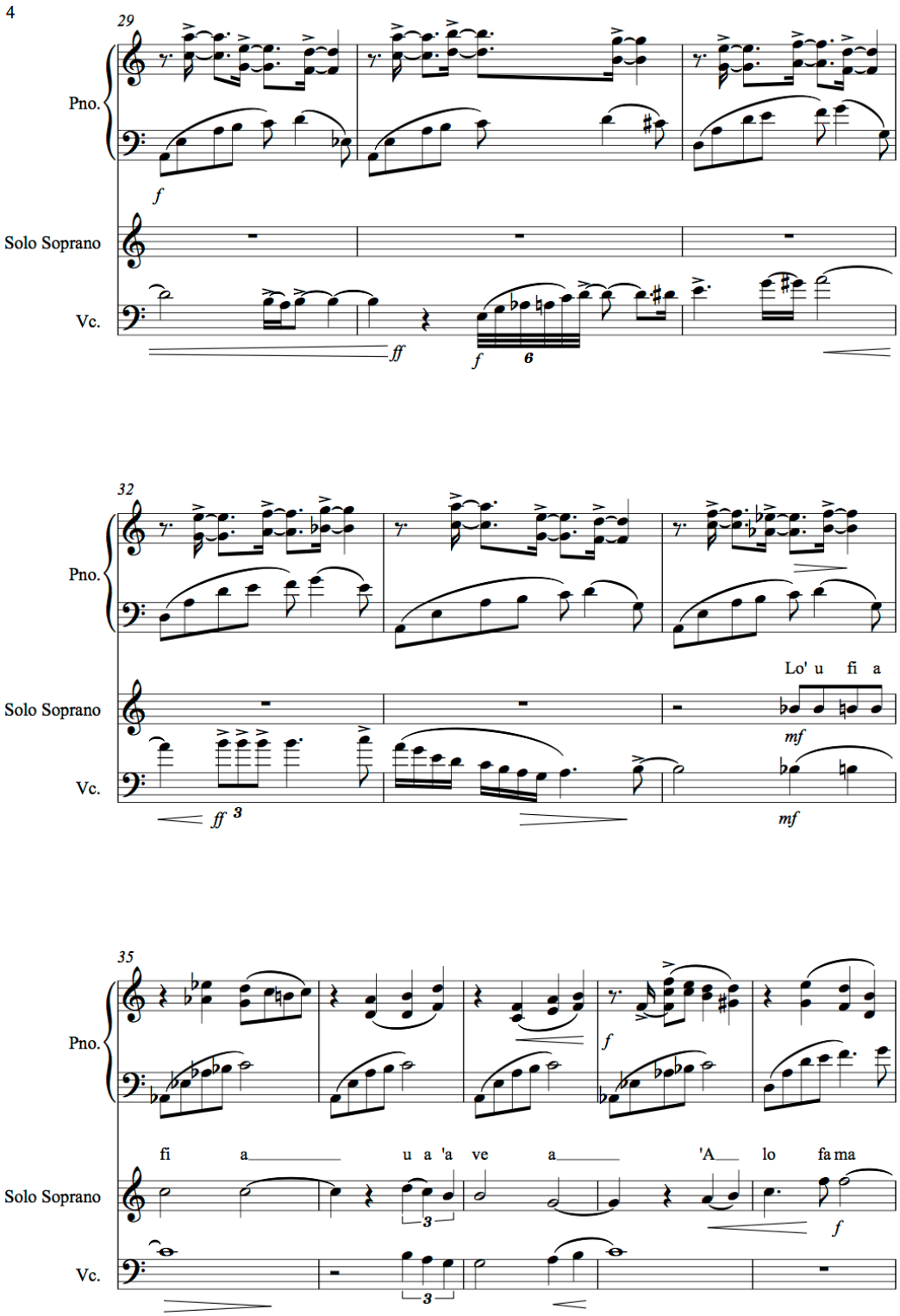
Solo Soprano

u a pu le pe a le ma tai po to

mf

Vc.

mf


4
29
Pno.
f
Solo Soprano
Vc.
ff
f
6
32
Pno.
Solo Soprano
Lo' u fi a
mf
Vc.
ff
3
mf
35
Pno.
f
fi a u a 'a ve a 'A lo fa ma
Solo Soprano
3
f
Vc.
3

40

Pno.

Solo Soprano

i u a ou va i va i Sa u la 'u pe le

ff *mp*

Vc.

mute

mf *mp*

45

Pno.

mp

Solo Soprano

I na a lu A e tu 'u pea o e i lo 'u fa tu

Vc.

51

Pno.

mf

Solo Soprano

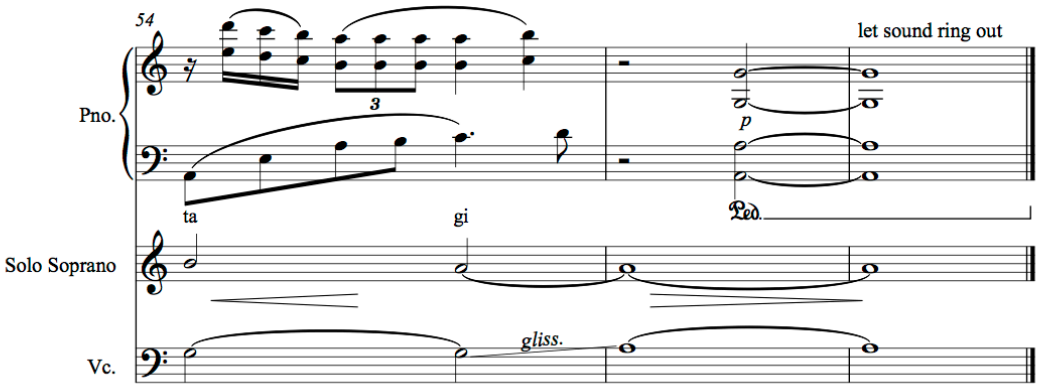
'A ua 'e te

mp

Vc.

f

6



‘**Aua e te tagi**’ – Orchestral version

MUSIKA

Scene 10

Aua e te tagi / Do not cry

composed by OPELOGE AH SAM

At the start - the timpanist & conductor play a vital role as they do in Samoan performance context in setting the mood and tone for the performance, getting all participants ready and energised about the performance

"Aua e te tagi" (Do not cry)
Lo'u loto (My soul)
Ua mamafa (is heavy)
ma le malie (and sad)
O ai ea (but whose)
a fai sona loto (will be done)
Ua pule pea (it is up to)
Le matai poto (the high chief in heaven/God)
Lo'u fiafia (my happiness)
Ua avea (has been taken away)
Alofa mai (love me)
Ua 'ou vaivai (I am weak)
Sau la'u pele, ina alu (go now my love)
Ae tu'u pea 'oe i lo'u fatu (but you will always be in my heart)
'Aua e te tagi (Do not cry)

MUSIKA
Scene 10 - Aua e te tagi

composed by Opeloge Ah Sam

Freely Adagio

♩=58 TEMPO

Piccolo
Flute
Flute
Oboe
Clarinet in B♭
Clarinet in B♭
Bass Clarinet in B♭
Bassoon

TEMPO

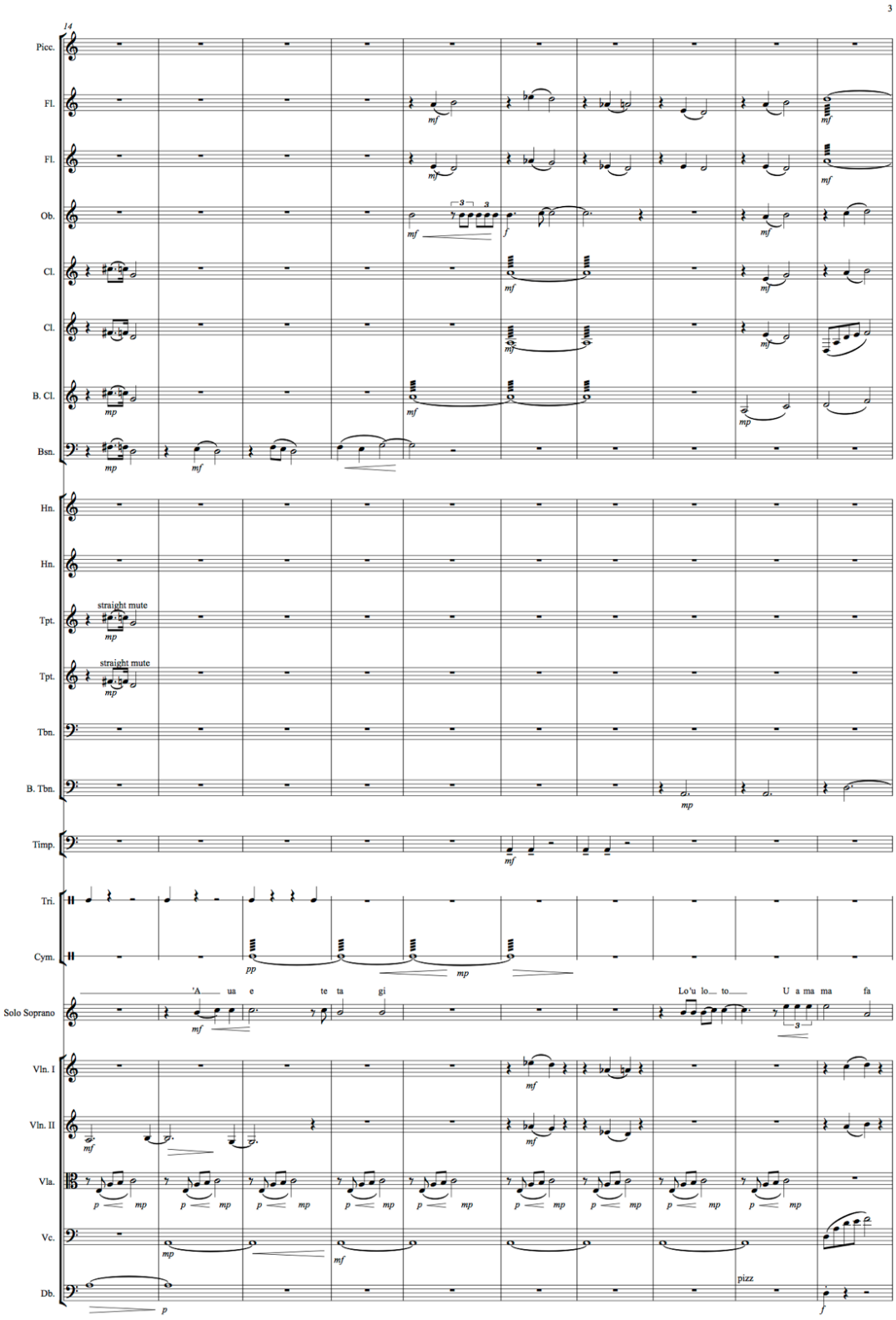
Horn in F
Horn in F
Trumpet in B♭
Trumpet in B♭
Tenor Trombone
Bass Trombone

Timpani
short quaver played on the conductors call of "NOFO"
Timpanist calls "TULOLO" for orchestra players to bow heads while 1st Timpani roll is played
Triangle
Cymbals

Solo Soprano
freely and chant like
Mu_a ia i na Mu a

♩=58

Violin I
Violin II
Viola
Violoncello
Double Bass


3
14
Picc.
Fl.
Fl.
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Tpt.
straight mute
Tpt.
straight mute
Tbn.
B. Tbn.
Timp.
Tri.
Cym.
Solo Soprano
'A ua e te ta gi
Lo'u lo to U a ma ma fa
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz

24

Picc.
Fl.
Fl.
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Tpt. (open)
Tpt. (open)
Tbn.
B. Tbn.
Timp.
Tri.
Cym.
Solo Soprano: ma le ma. li e — O a i e a a fa i so na lo to u a
Vln. I
Vln. II
Vla.
Vc. (pizz — arco)
Db.

33

Picc.

Fl.

Fl.

Ob.

Cl.

Cl.

B. Cl.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Timp.

Tri.

Cym.

Solo Soprano

pu le pe a le ma tui po to

Vln. I

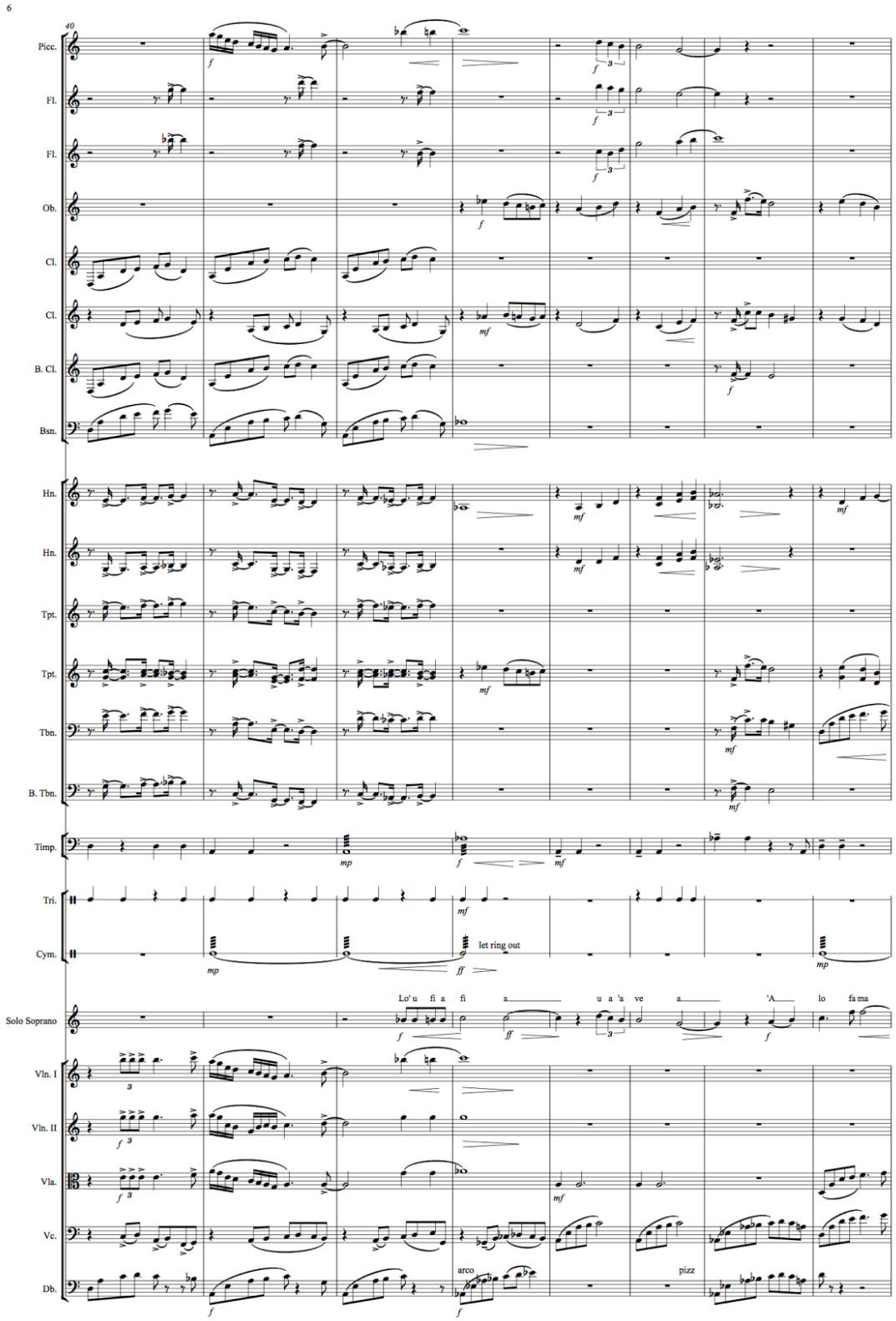
Vln. II

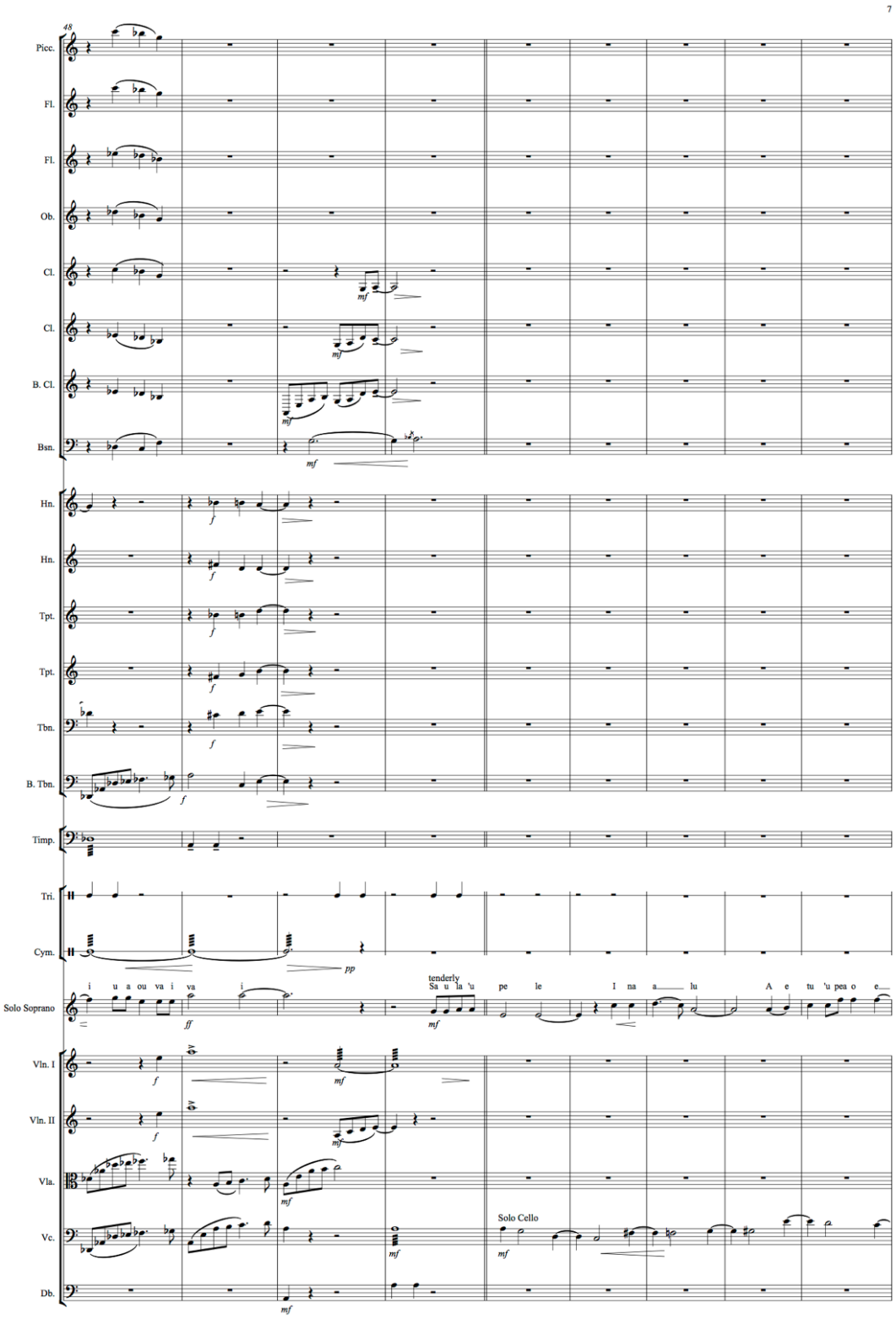
Vla.

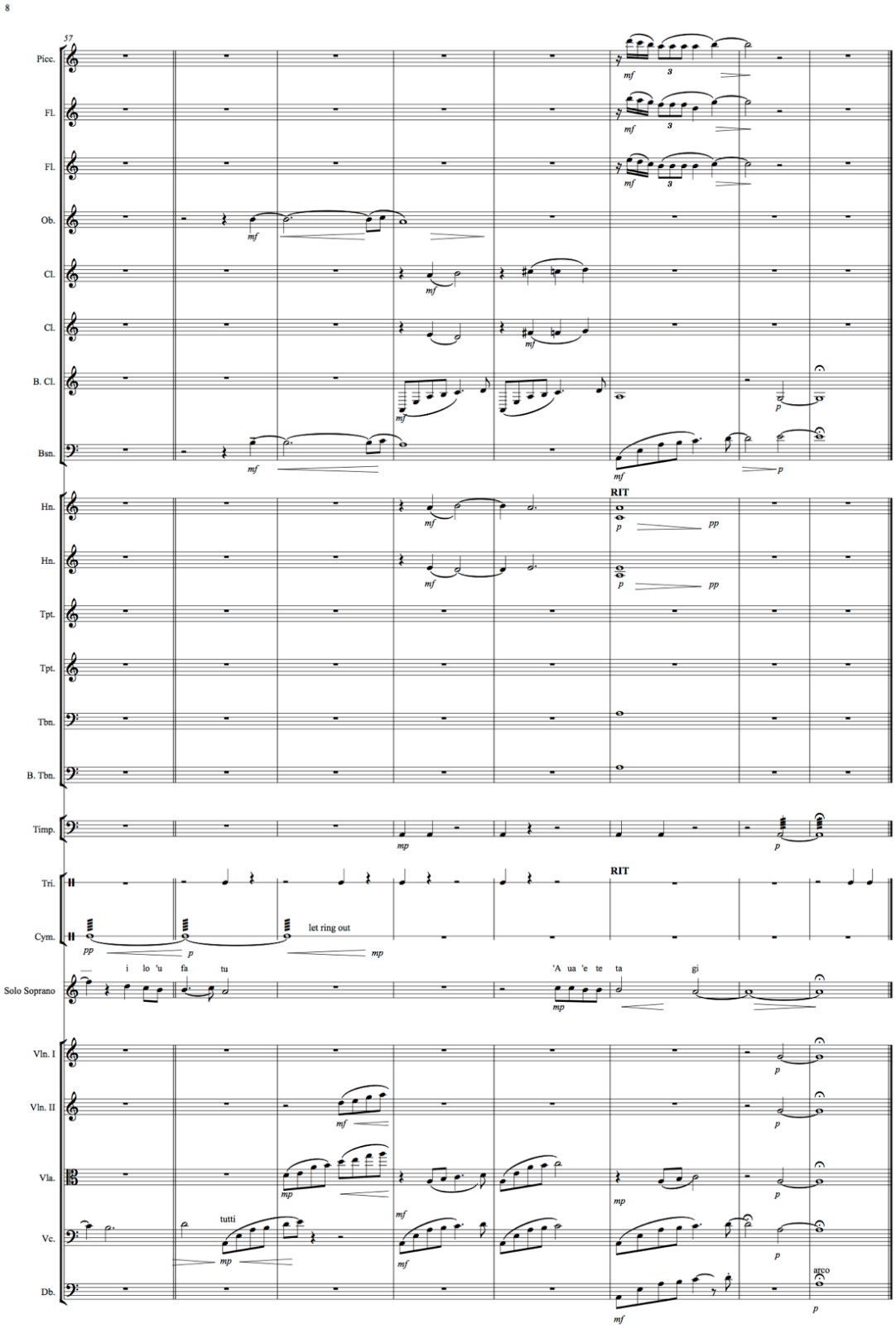
Vc.

Db.

pizz


6
40
Picc.
Fl.
Fl.
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Timp.
Tri.
Cym.
let ring out
Solo Soprano
Lo' u fi a fi a u a 'a ve a 'A lo fa ma
Vln. I
Vln. II
Vla.
Vc.
Db.
arco
pizz


7
48
Picc.
Fl.
Fl.
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Timp.
Tri.
Cym.
Solo Soprano
i u a ou va i va i
tenderly
Sa u la 'u pe le I na a lu A e tu 'u pea o e
Vln. I
Vln. II
Vla.
Vc.
Solo Cello
Db.


8
57
Picc.
Fl.
Fl.
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Timp.
Tri.
Cym.
Solo Soprano
Vln. I
Vln. II
Vla.
Vc.
Db.
RIT
RIT
let ring out
i lo 'u fa tu
'A ua 'e te ta gi
tutti
arco

MUSIKA

Scene 11

Tupulaga Samoa / Samoan Generations

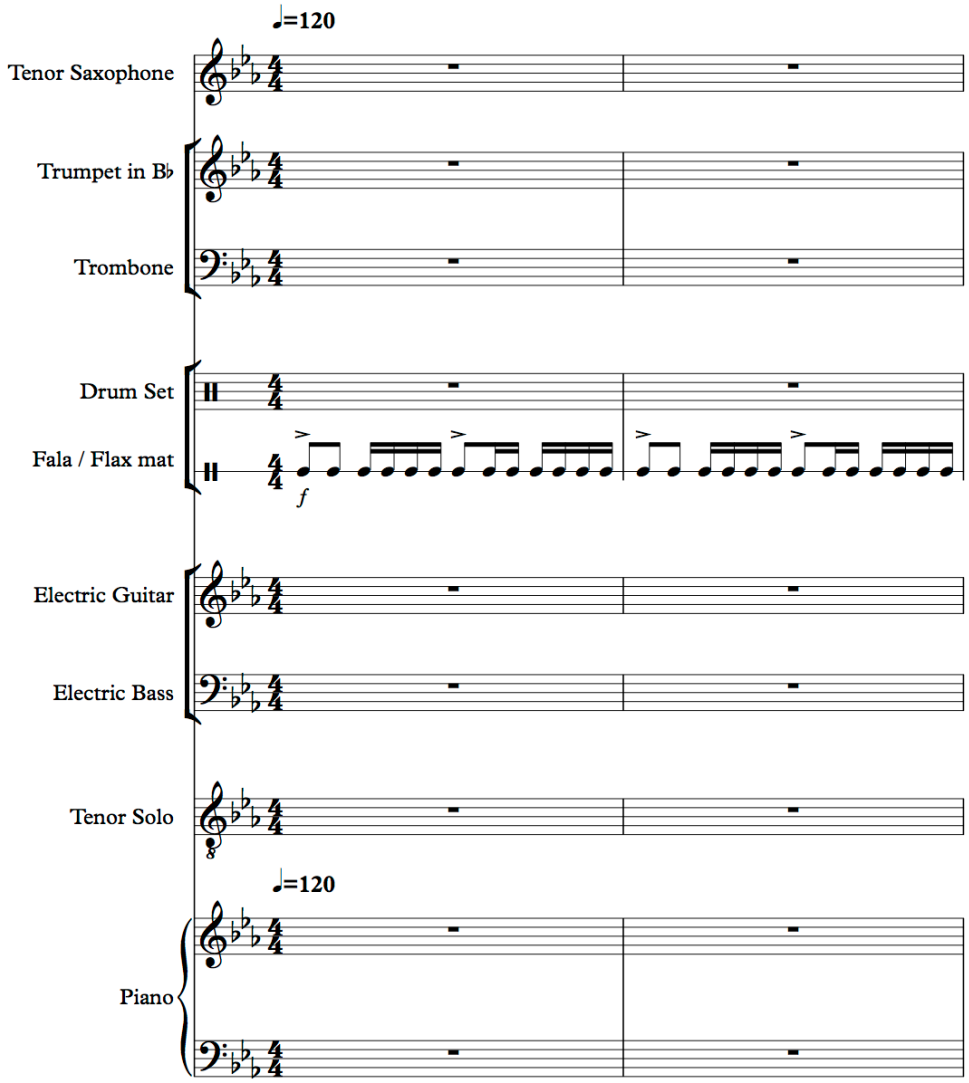
composed by OPELOGE AH SAM

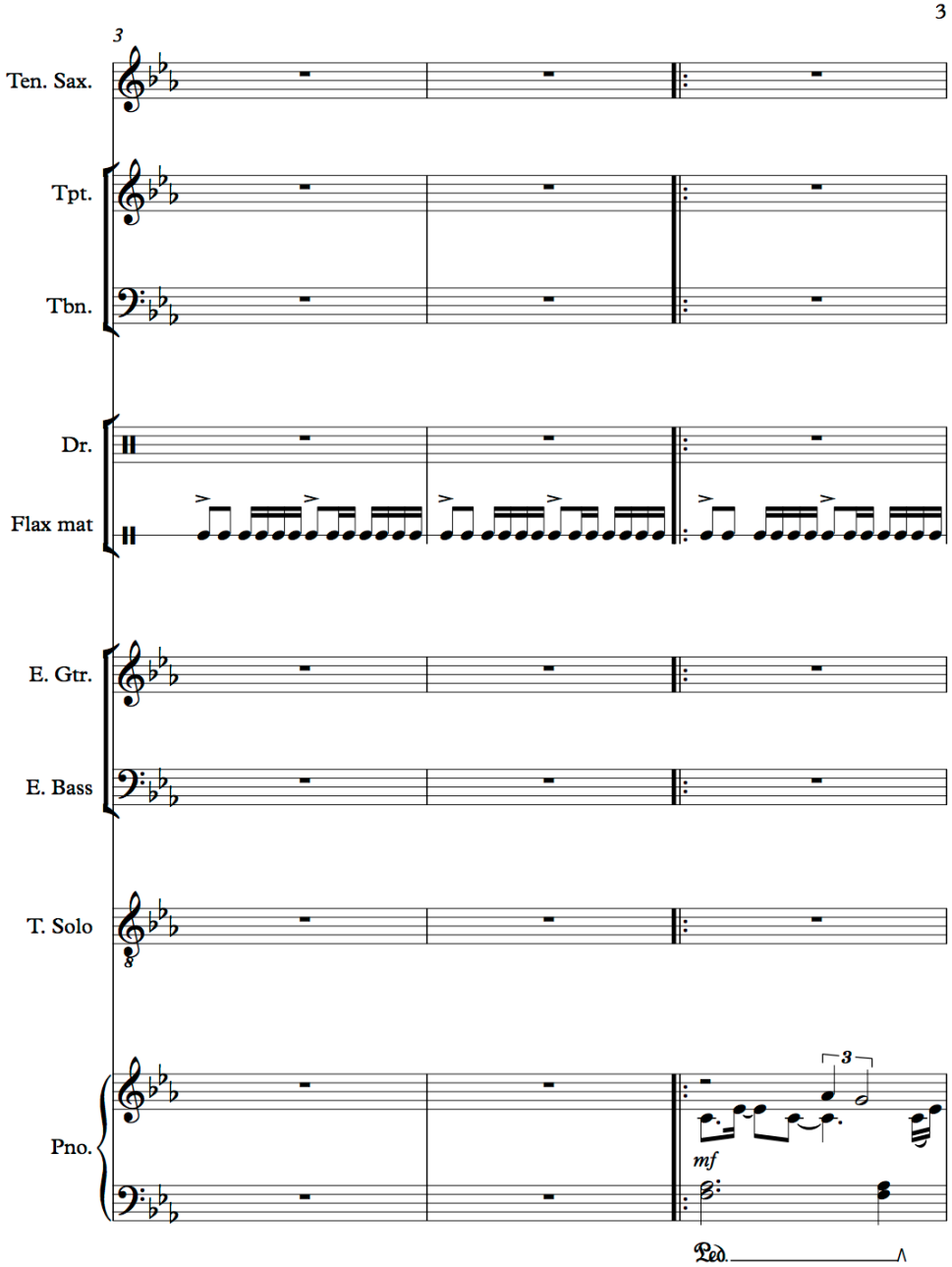
Chord chart is provided with this guide score. Tupulaga Samoa is about musicians of all backgrounds bringing what they know into this musical space and adapting their solo to form a meaning fusion between Samoan/Pasifika/Western etc music.

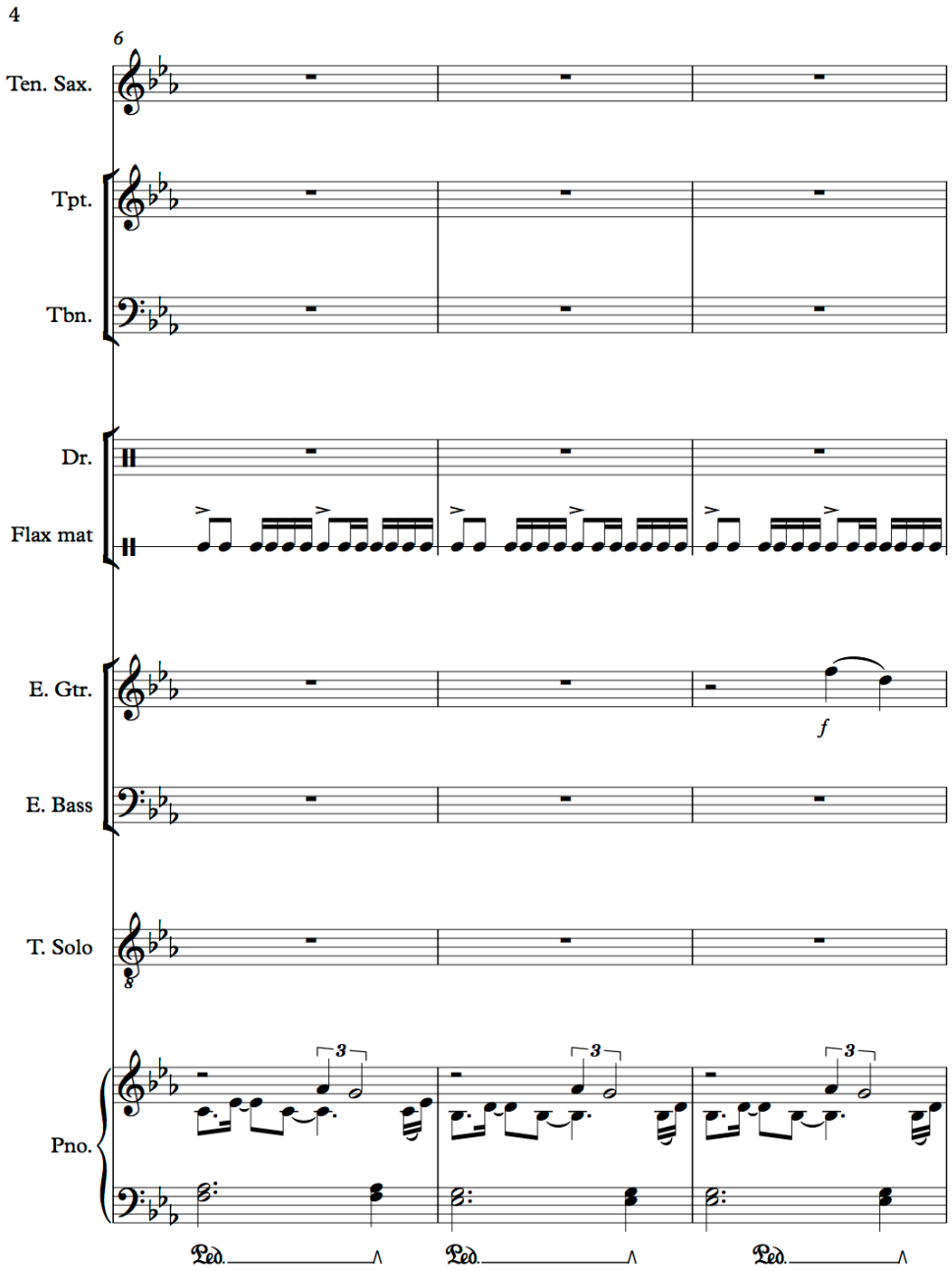
MUSIKA

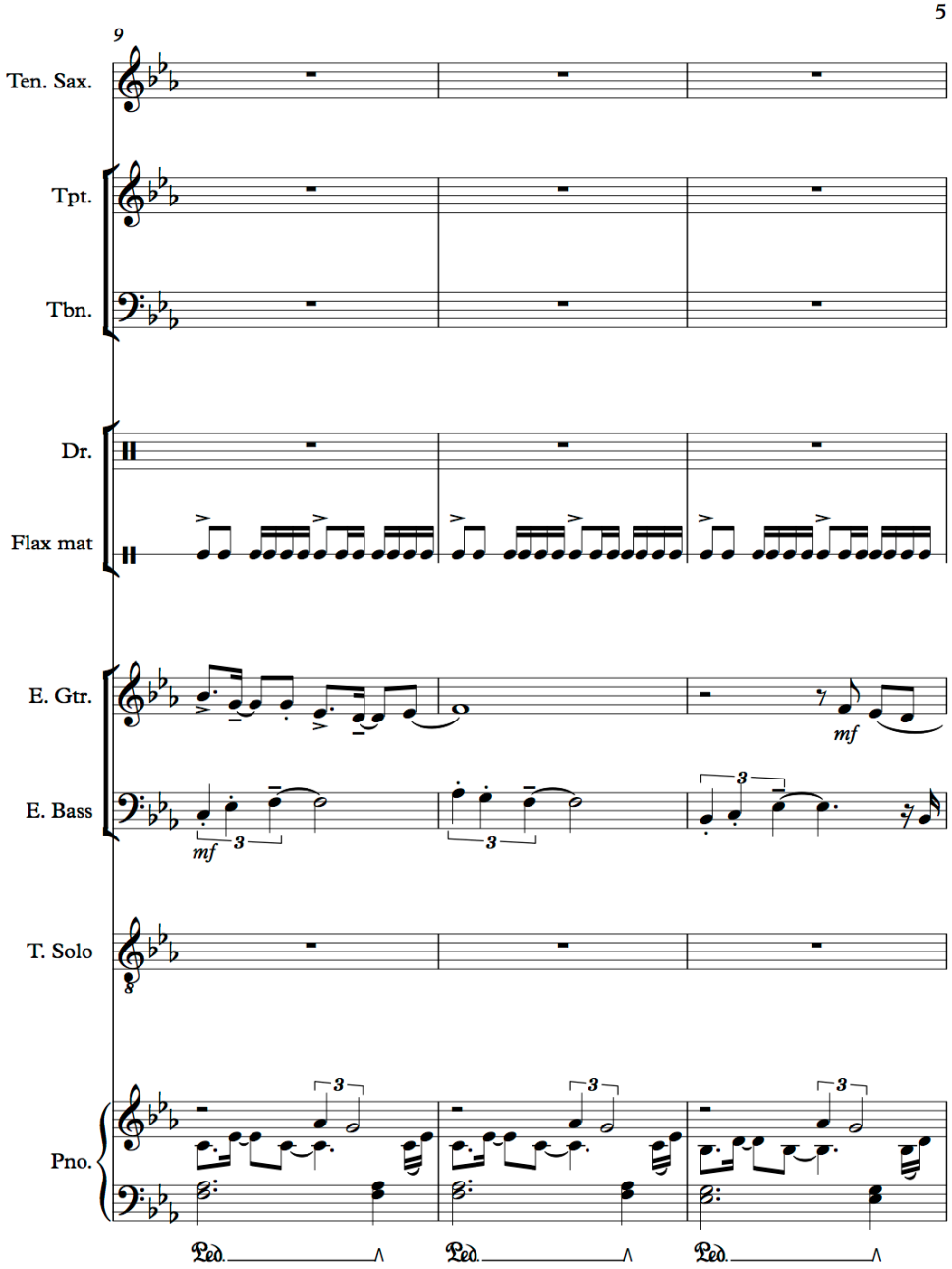
Scene 11 - Tupulaga Samoa

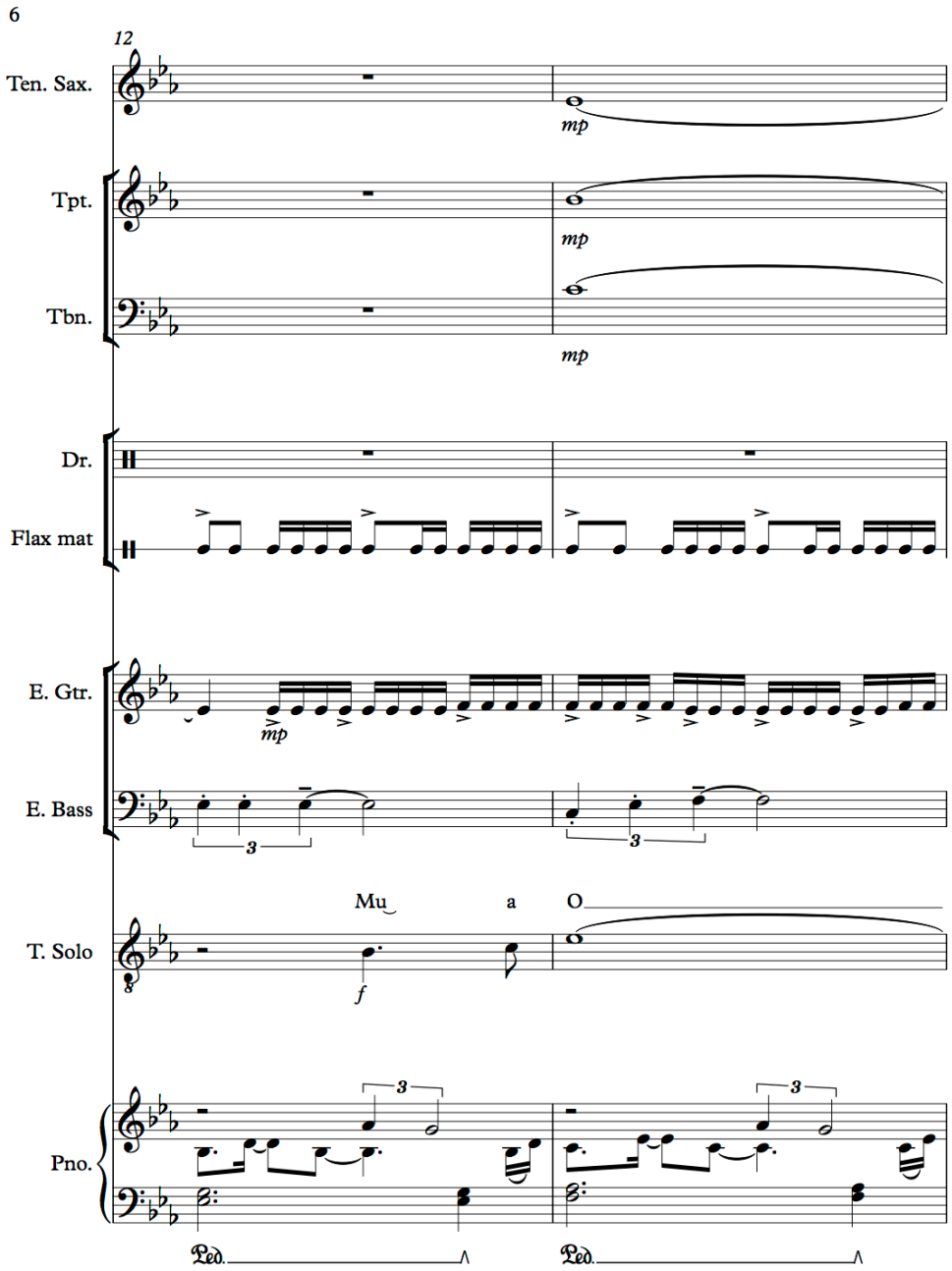
composed by Opeloge Ah Sam

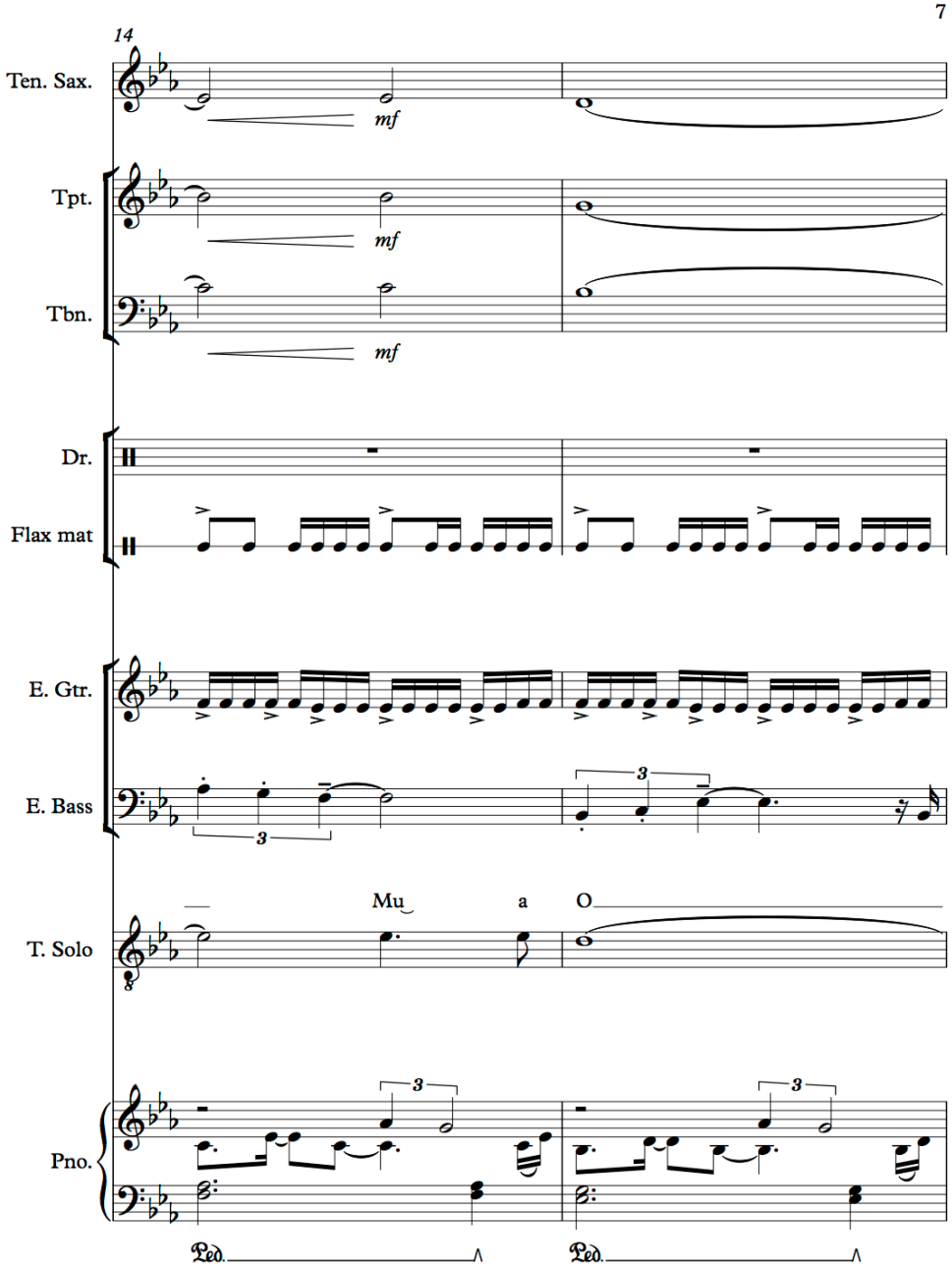


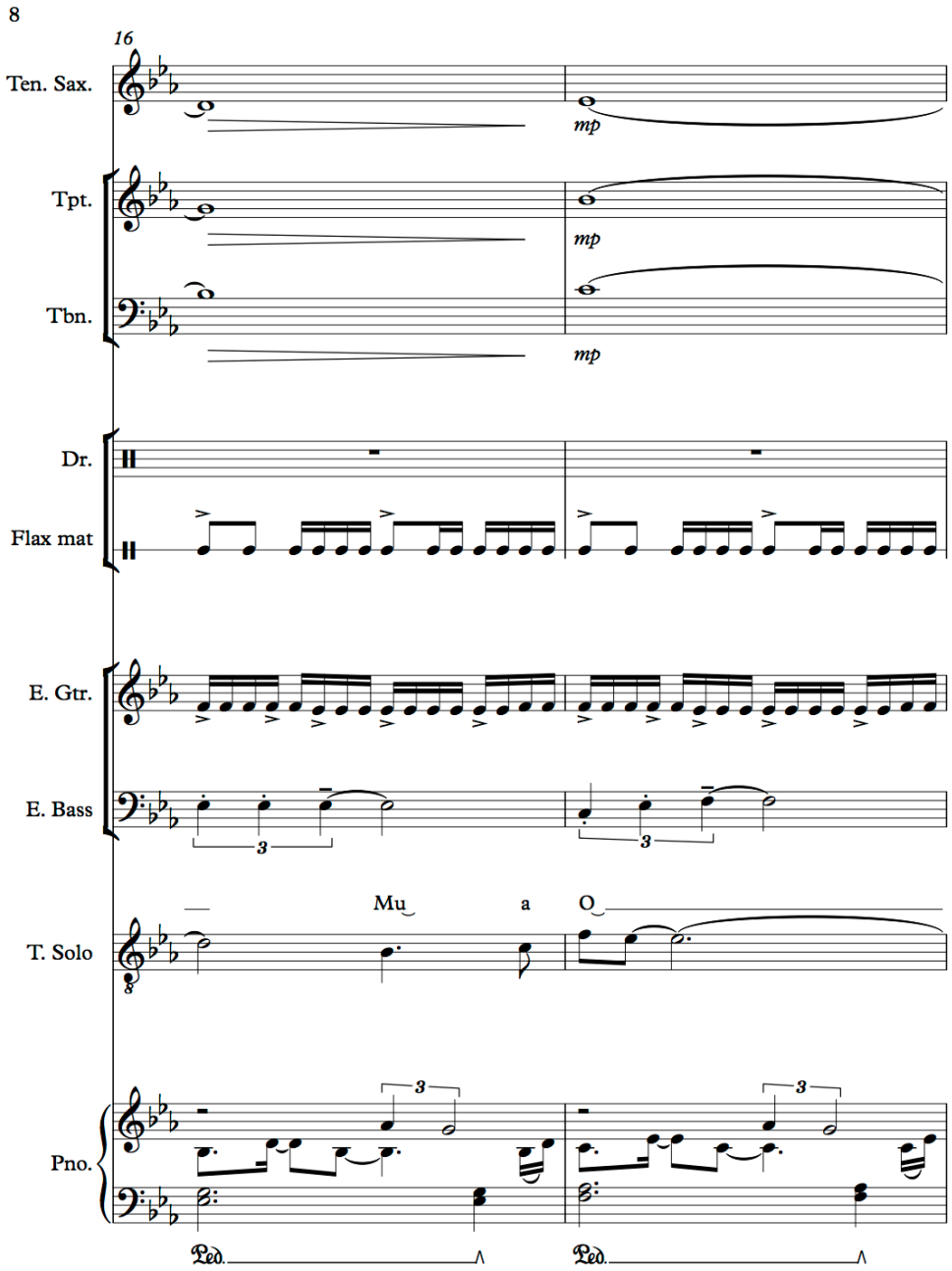

3
3
Ten. Sax.
Tpt.
Tbn.
Dr.
Flax mat
E. Gtr.
E. Bass
T. Solo
Pno.
3
mf
Ped.

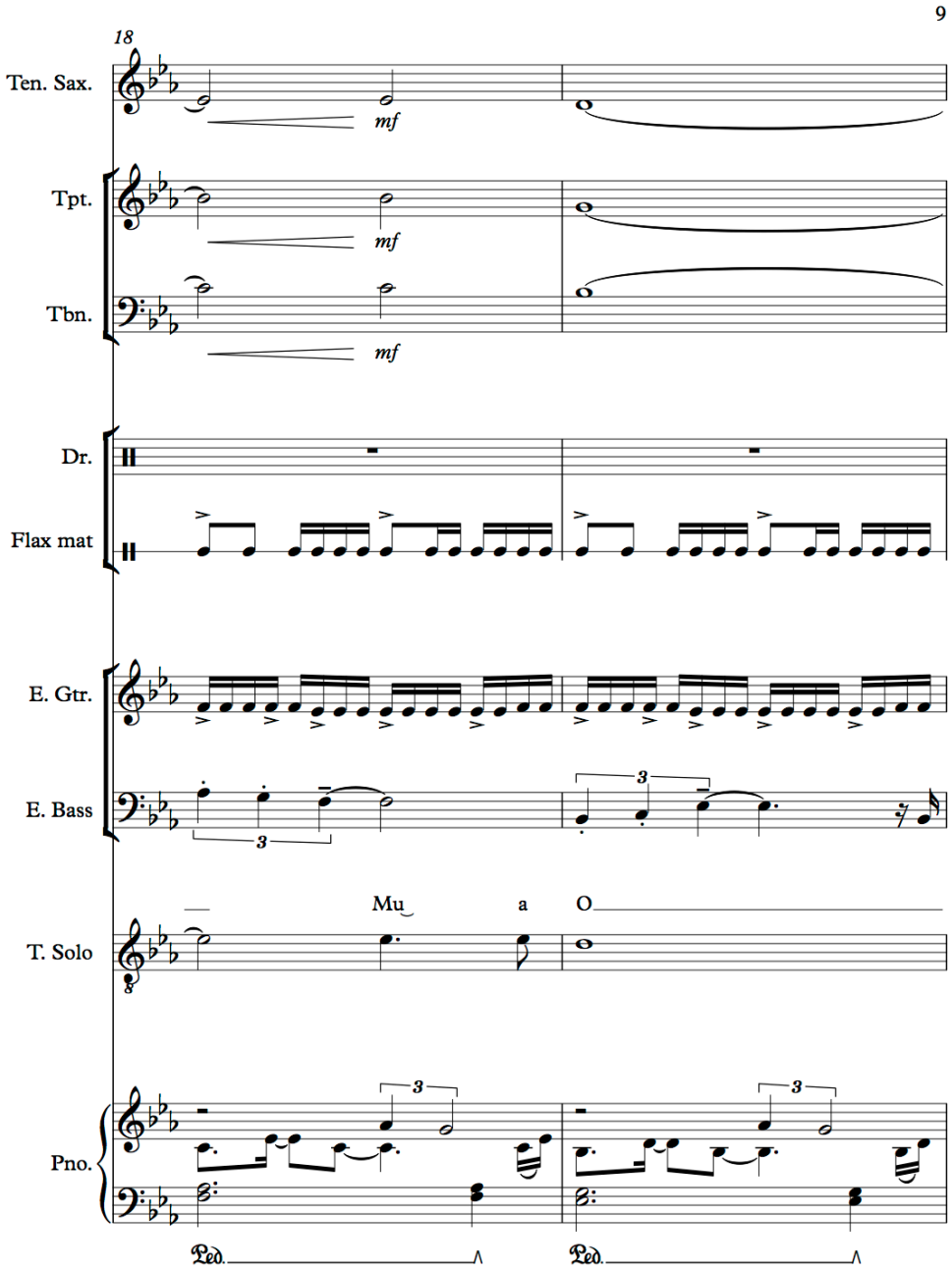

4
6
Ten. Sax.
Tpt.
Tbn.
Dr.
Flax mat
E. Gtr.
f
E. Bass
T. Solo
Pno.
3
3
3
Ped.
Ped.
Ped.

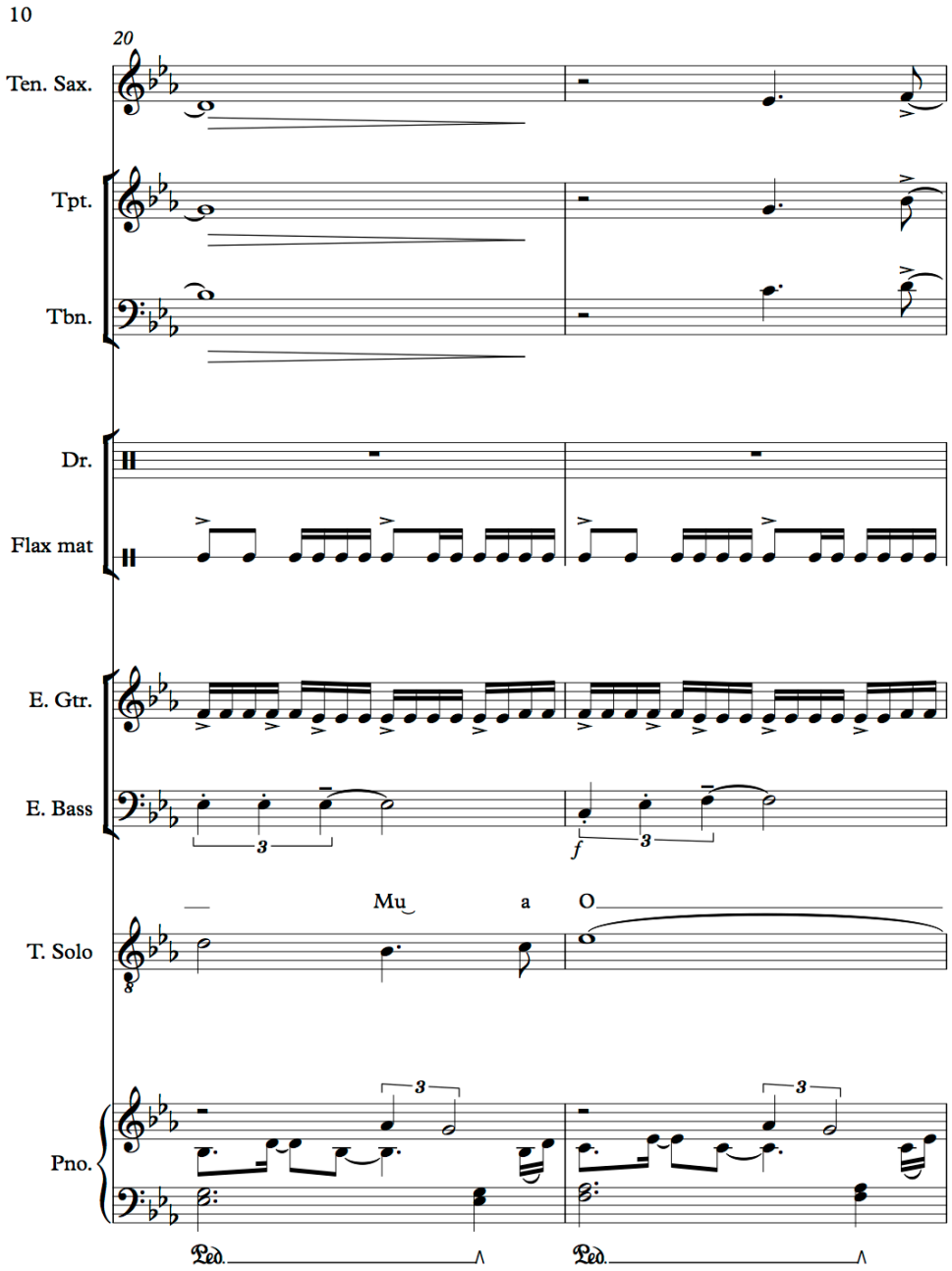

5
9
Ten. Sax.
Tpt.
Tbn.
Dr.
Flax mat
E. Gtr.
mf
E. Bass
mf
T. Solo
Pno.
Ped.
Ped.
Ped.

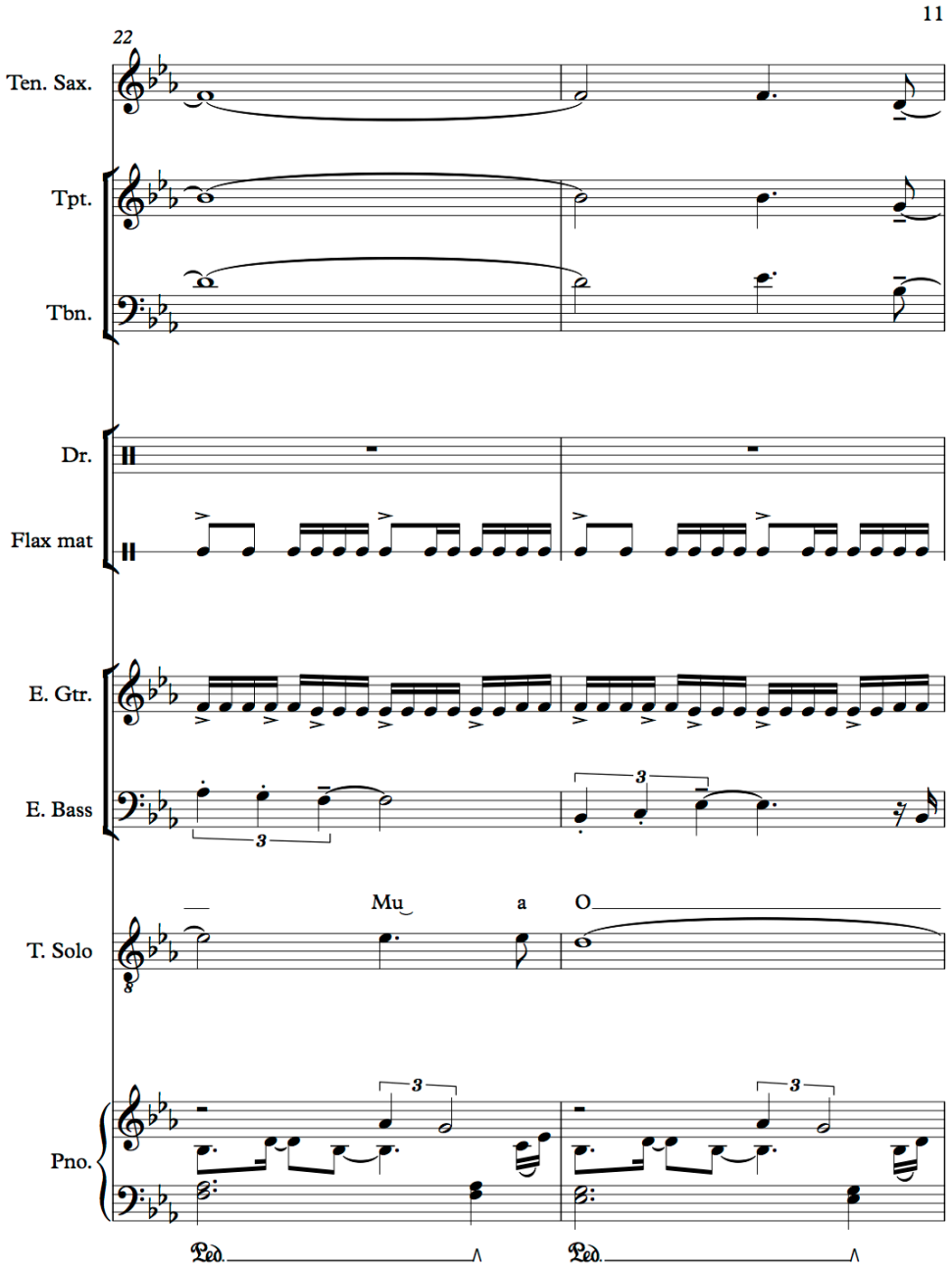

6
12
Ten. Sax.
mp
Tpt.
mp
Tbn.
mp
Dr.
Flax mat
E. Gtr.
mp
E. Bass
T. Solo
Mu
a
O
f
Pno.
Ped.
Ped.

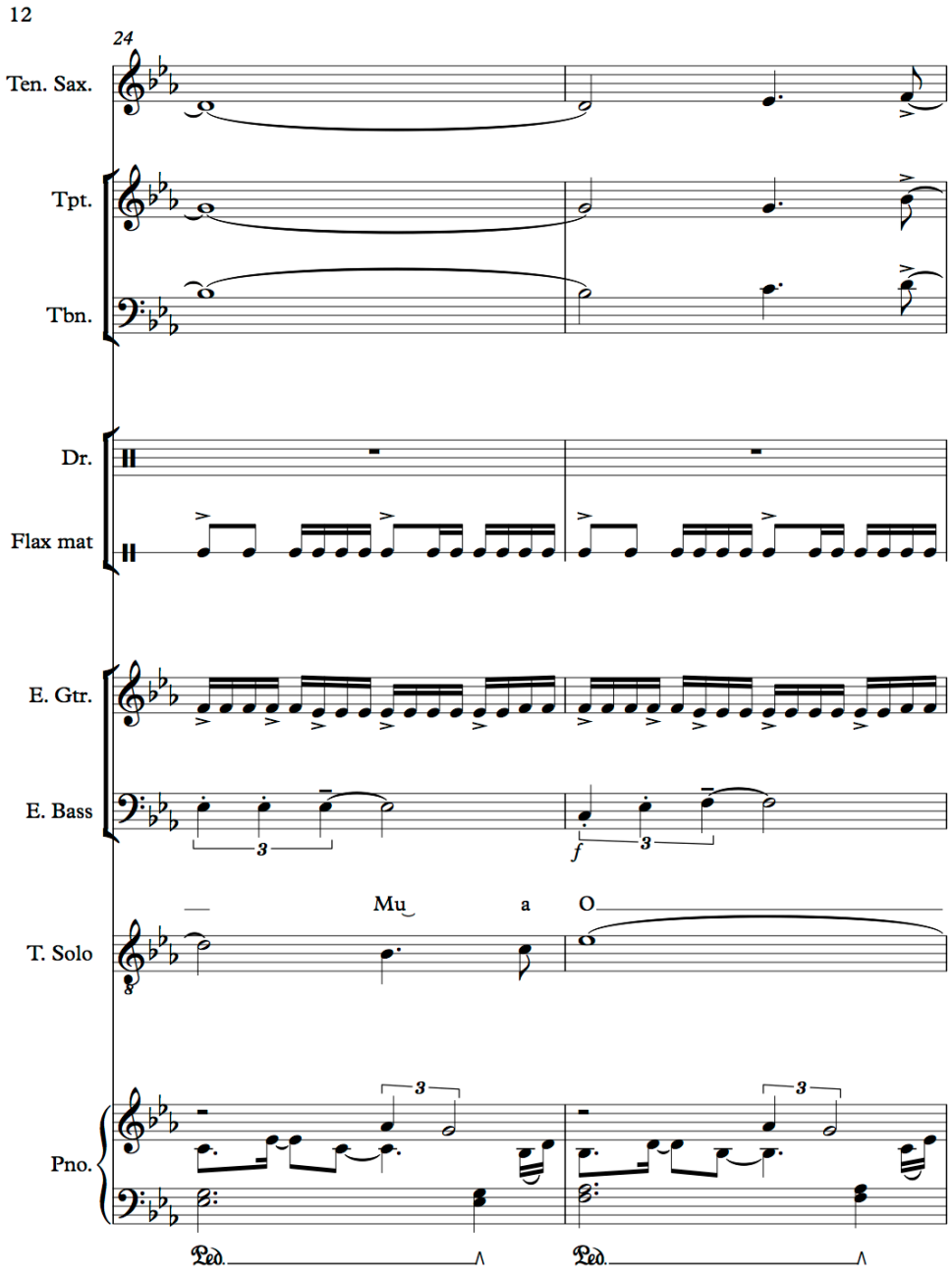

7
14
Ten. Sax.
mf
Tpt.
mf
Tbn.
mf
Dr.
Flax mat
E. Gtr.
E. Bass
3
T. Solo
Mu
a
O
Pno.
3
3
Ped.
Ped.

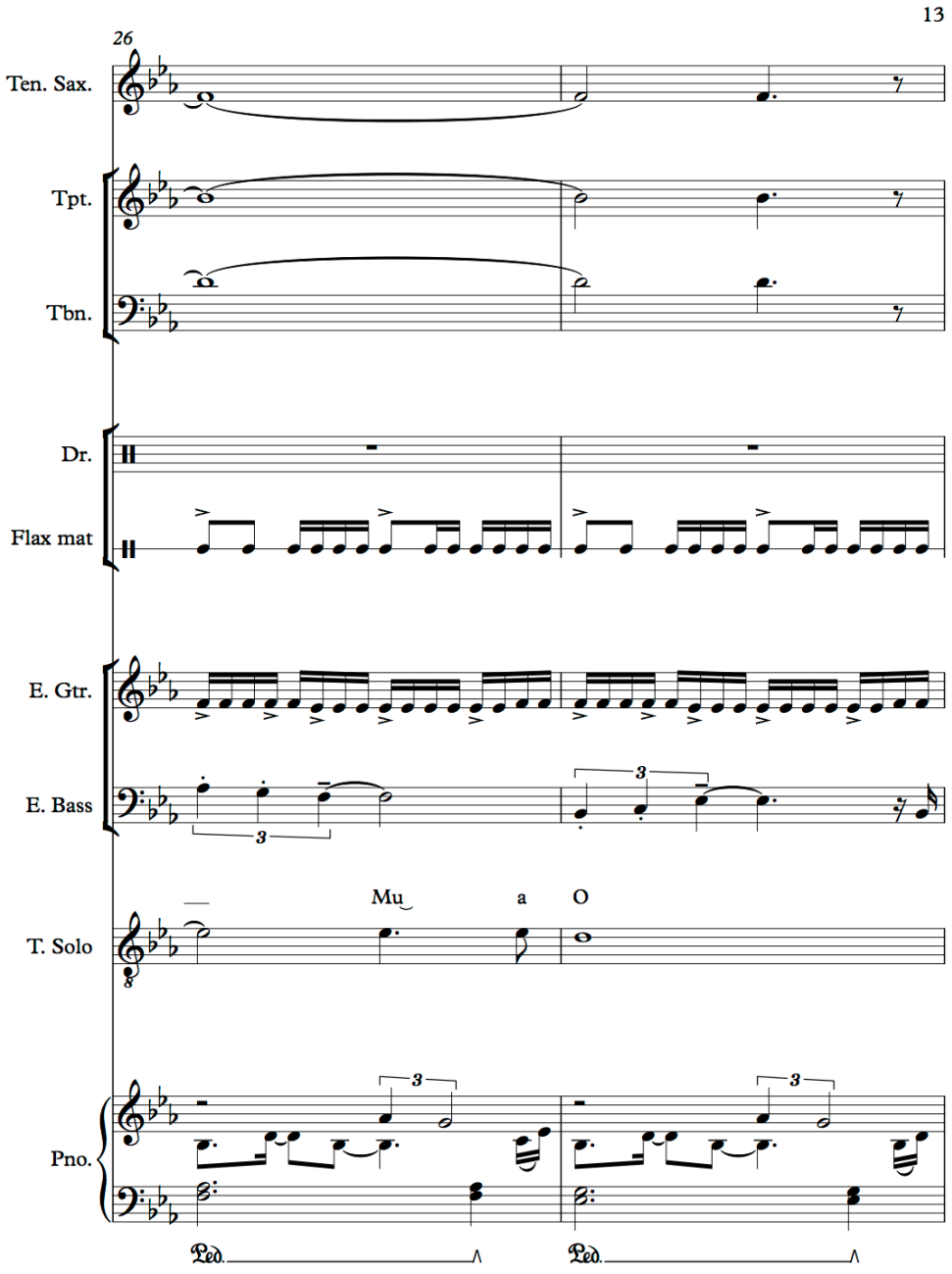

8
16
Ten. Sax.
mp
Tpt.
mp
Tbn.
mp
Dr.
Flax mat
E. Gtr.
E. Bass
3
3
T. Solo
Mu
a
O
Pno.
3
3
Ped.
Ped.

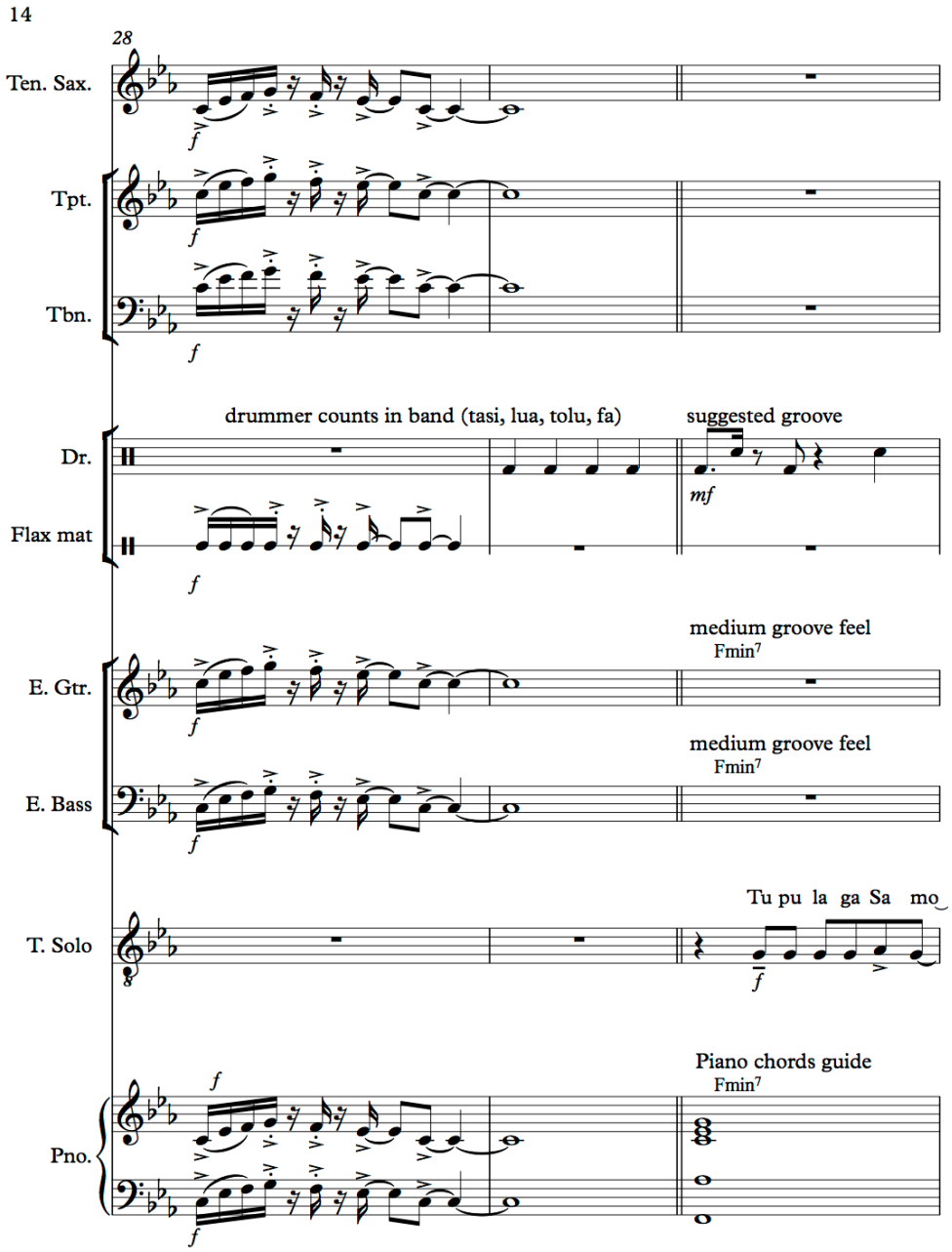

9
18
Ten. Sax.
mf
Tpt.
mf
Tbn.
mf
Dr.
Flax mat
E. Gtr.
E. Bass
3
3
T. Solo
Mu
a
O
Pno.
3
3
Ped.
Ped.

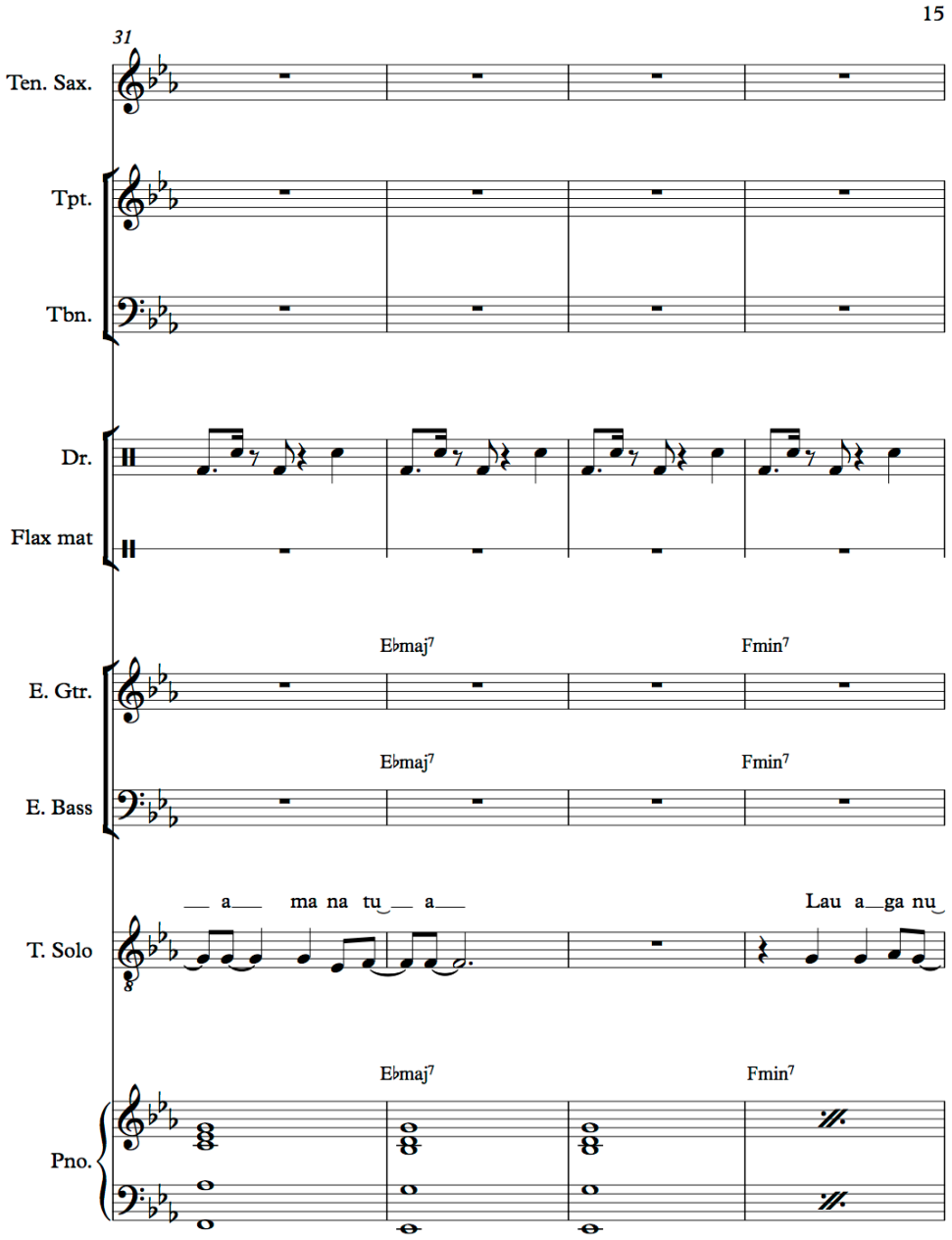

10
20
Ten. Sax.
Tpt.
Tbn.
Dr.
Flax mat
E. Gtr.
E. Bass
T. Solo
Mu
a
O
Pno.

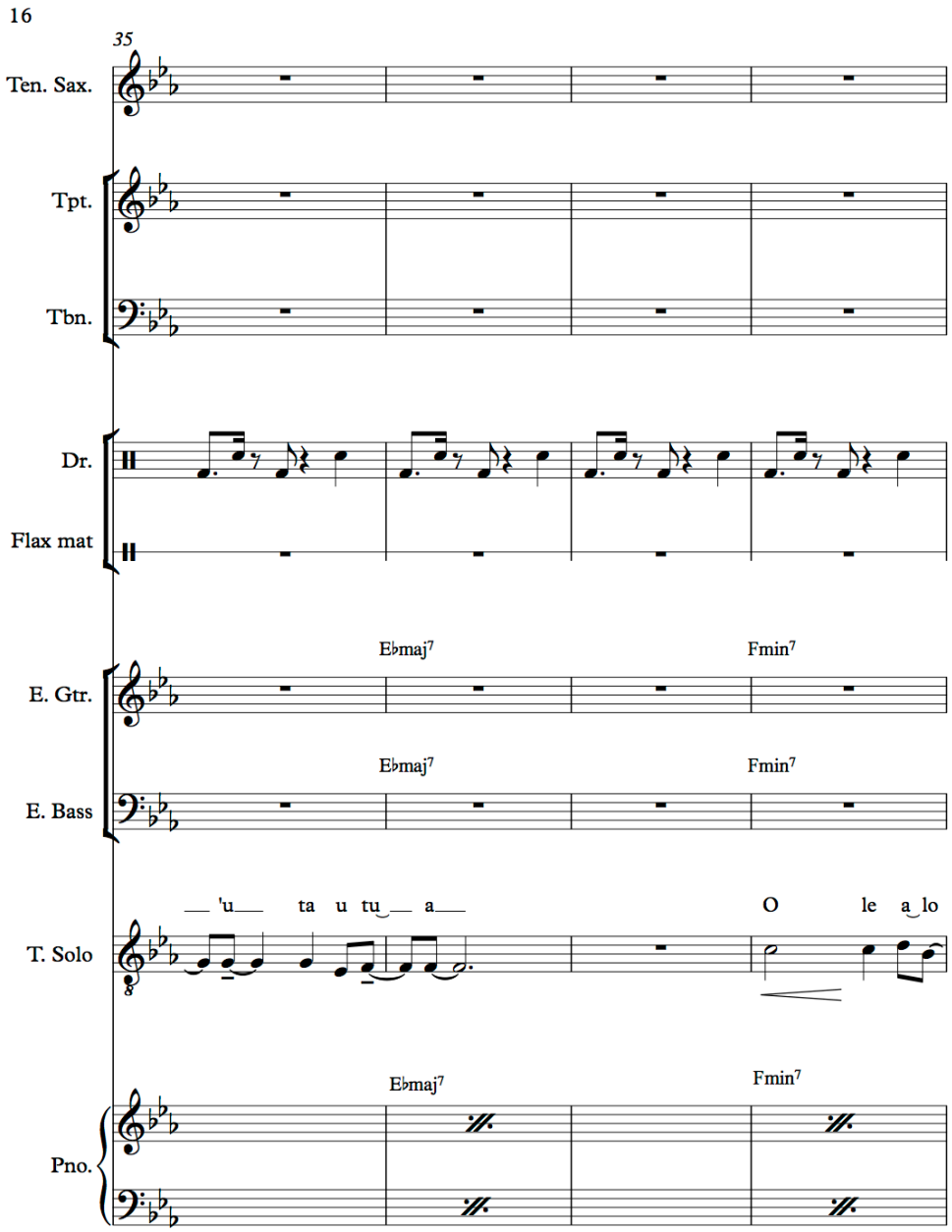

11
22
Ten. Sax.
Tpt.
Tbn.
Dr.
Flax mat
E. Gtr.
E. Bass
T. Solo
Mu
a
O
Pno.
Ped.
Ped.

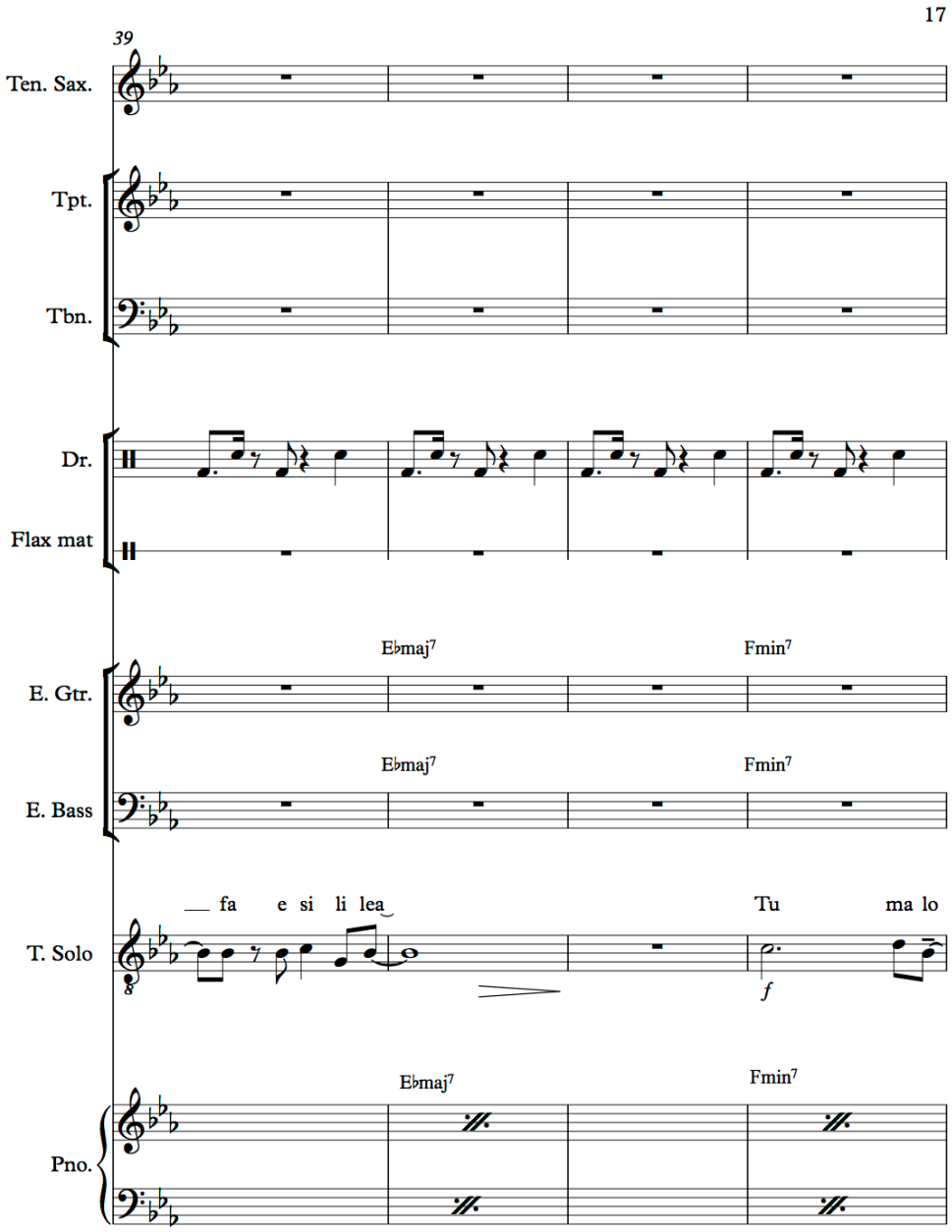

12
24
Ten. Sax.
Tpt.
Tbn.
Dr.
Flax mat
E. Gtr.
E. Bass
T. Solo
Mu
a
O
Pno.
Ped.
Ped.

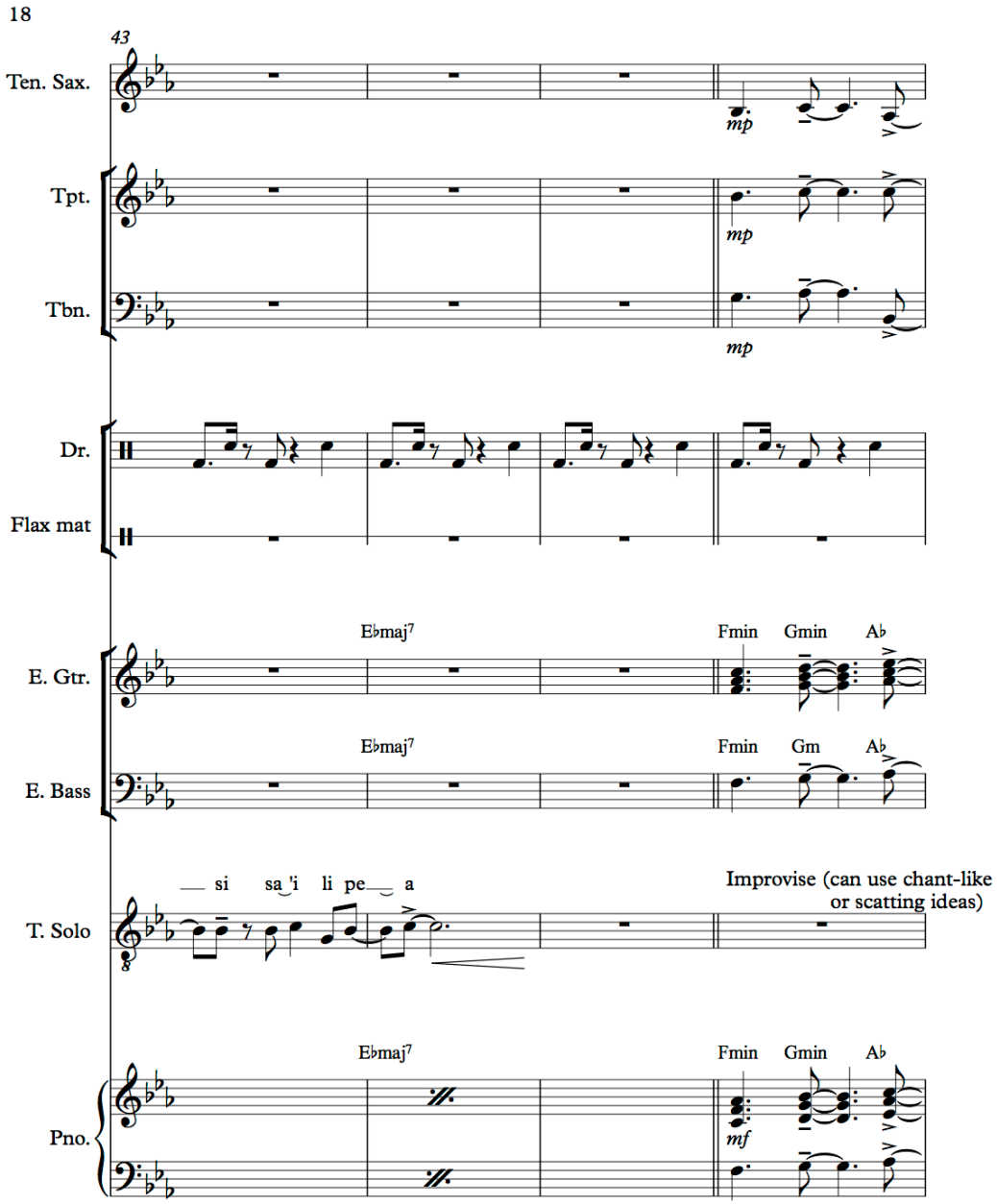

13
26
Ten. Sax.
Tpt.
Tbn.
Dr.
Flax mat
E. Gtr.
E. Bass
T. Solo
Mu
a
O
Pno.
Ped.
Ped.

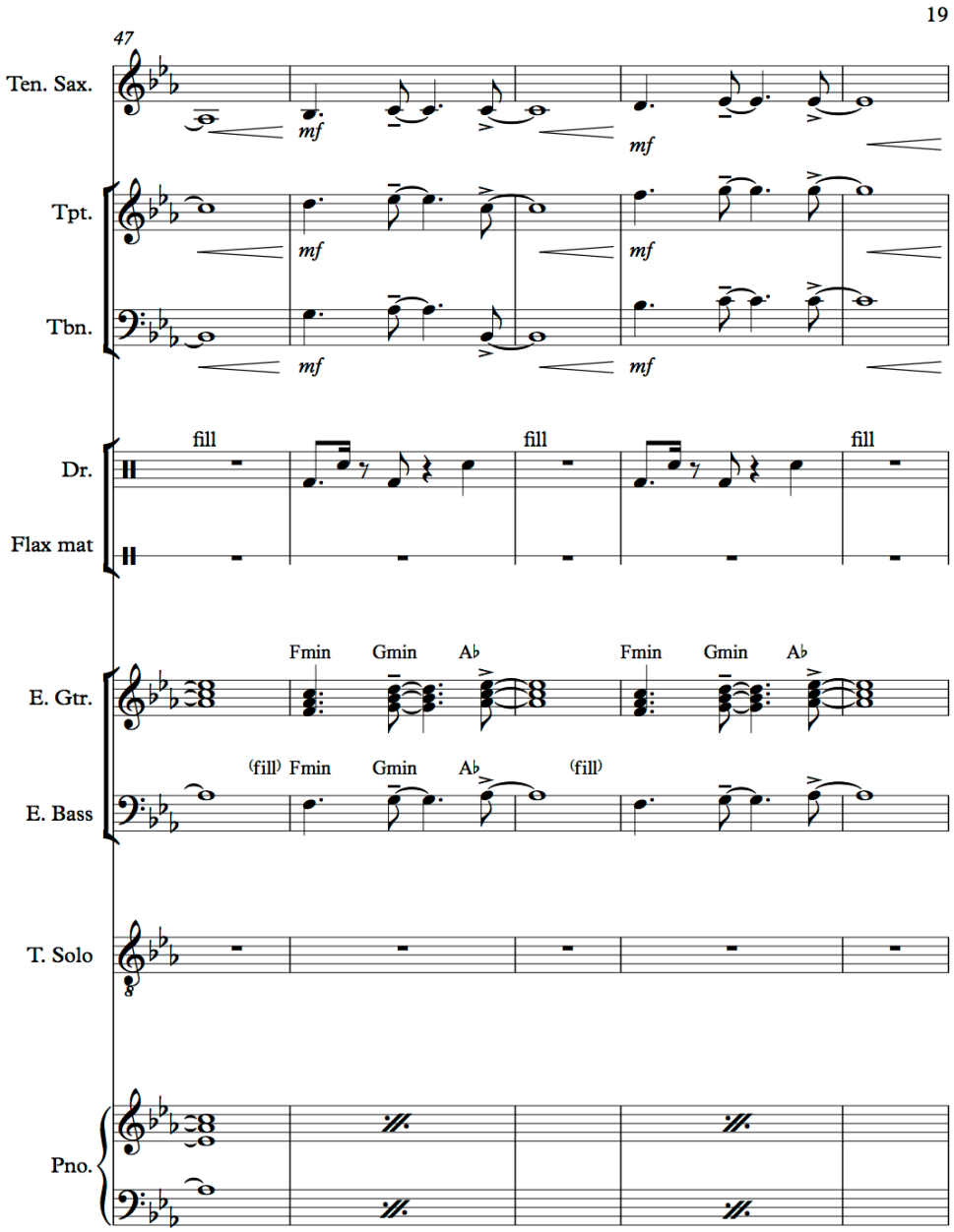

14
28
Ten. Sax.
Tpt.
Tbn.
drummer counts in band (tasi, lua, tolu, fa)
suggested groove
Dr.
Flax mat
mf
medium groove feel
Fmin7
E. Gtr.
medium groove feel
Fmin7
E. Bass
Tu pu la ga Sa mo
T. Solo
Piano chords guide
Fmin7
Pno.

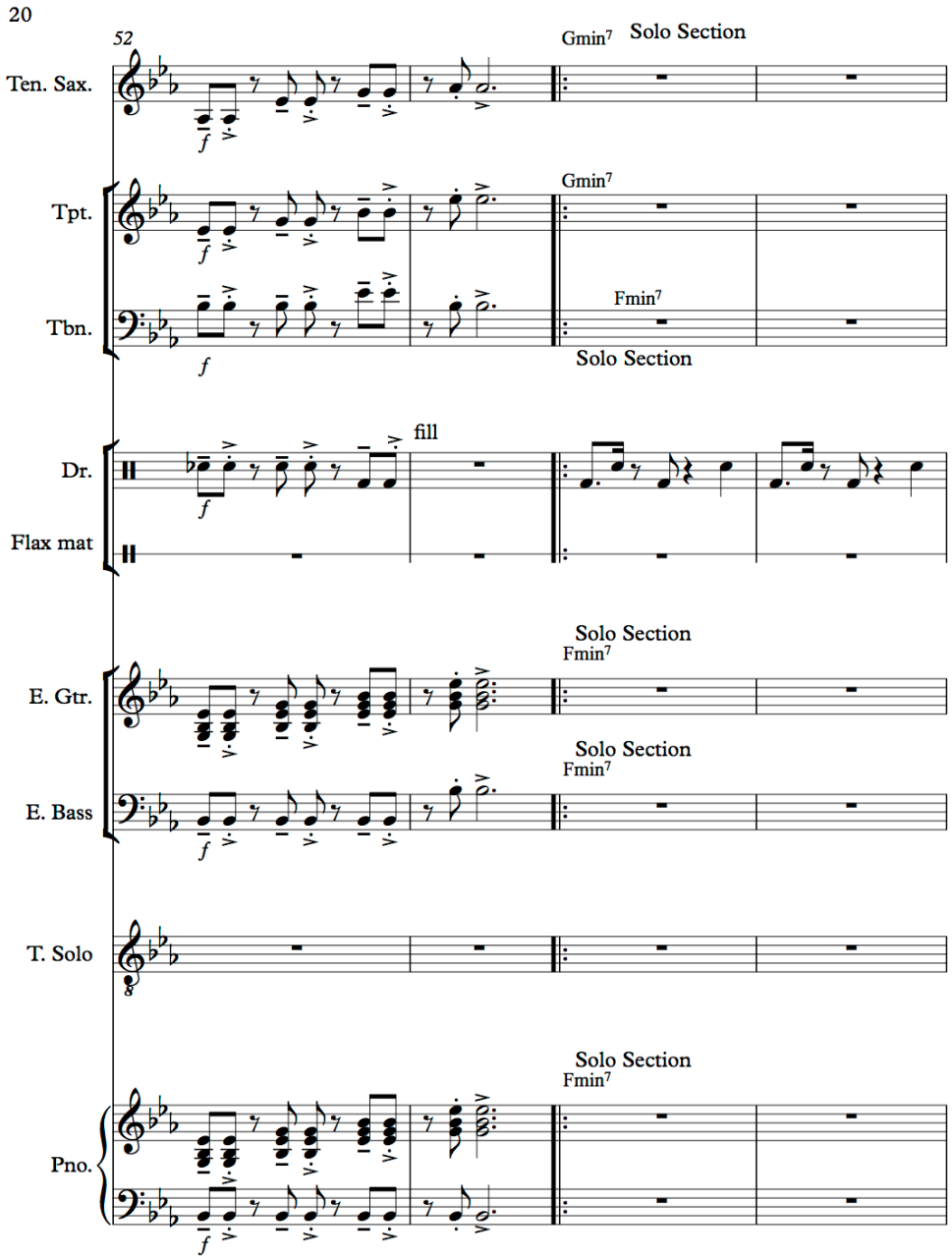

15
31
Ten. Sax.
Tpt.
Tbn.
Dr.
Flax mat
E. Gtr.
E. Bass
T. Solo
Pno.
E♭maj7
Fmin7
E♭maj7
Fmin7
__ a__ ma na tu__ a__
Lau a__ga nu__
E♭maj7
Fmin7

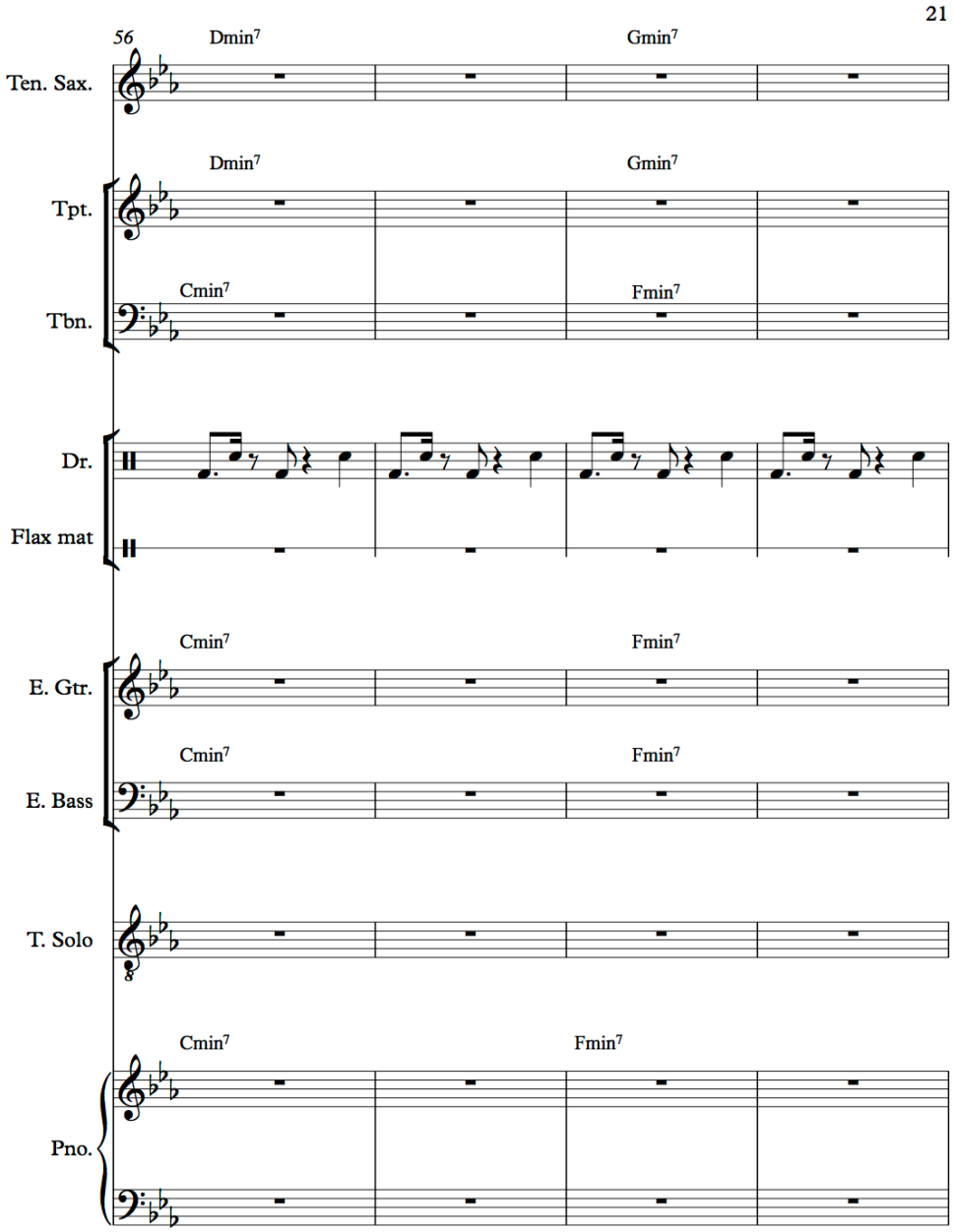

16
35
Ten. Sax.
Tpt.
Tbn.
Dr.
Flax mat
E. Gtr.
E. Bass
T. Solo
Pno.
E♭maj7
Fmin7
'u ta u tu a
O le a lo

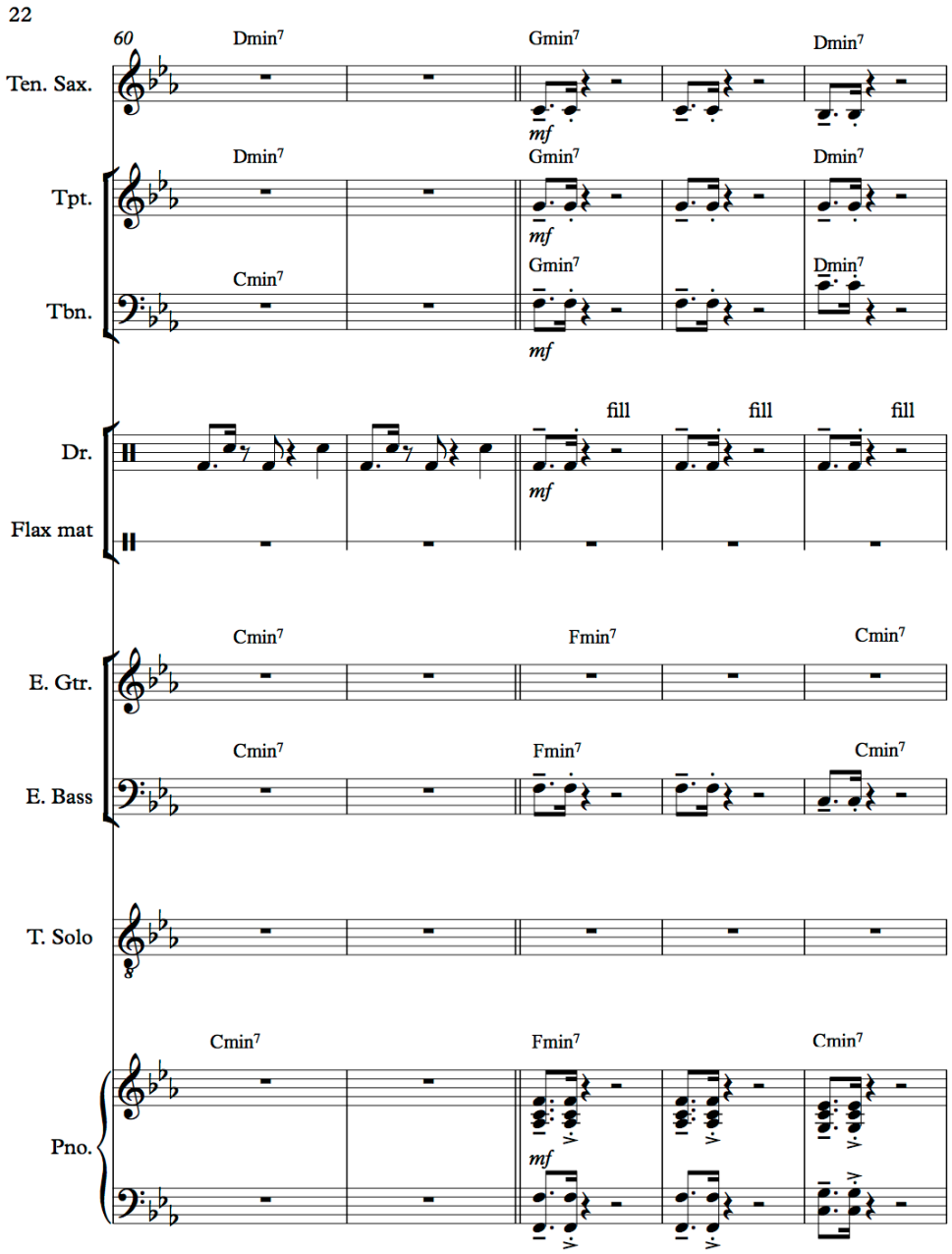

17
39
Ten. Sax.
Tpt.
Tbn.
Dr.
Flax mat
E. Gtr.
E. Bass
T. Solo
Pno.
E♭maj7
Fmin7
E♭maj7
Fmin7
fa e si li lea
Tu ma lo
f
E♭maj7
Fmin7

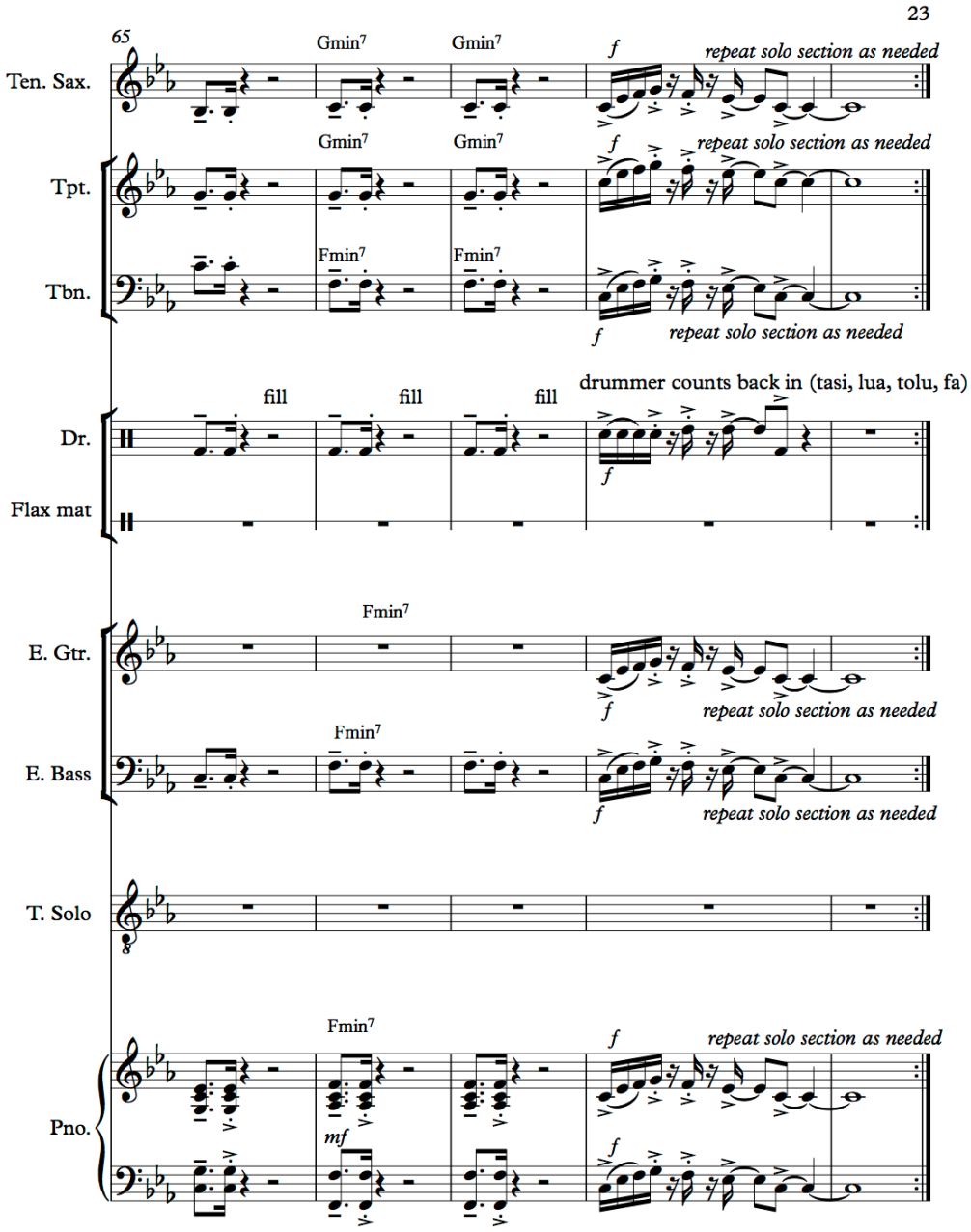

18
43
Ten. Sax.
mp
Tpt.
mp
Tbn.
mp
Dr.
Flax mat
E. Gtr.
E♭maj7
Fmin
Gmin
A♭
E. Bass
E♭maj7
Fmin
Gm
A♭
T. Solo
si sa 'i li pe a
Improvise (can use chant-like or scatting ideas)
Pno.
E♭maj7
Fmin
Gmin
A♭
mf

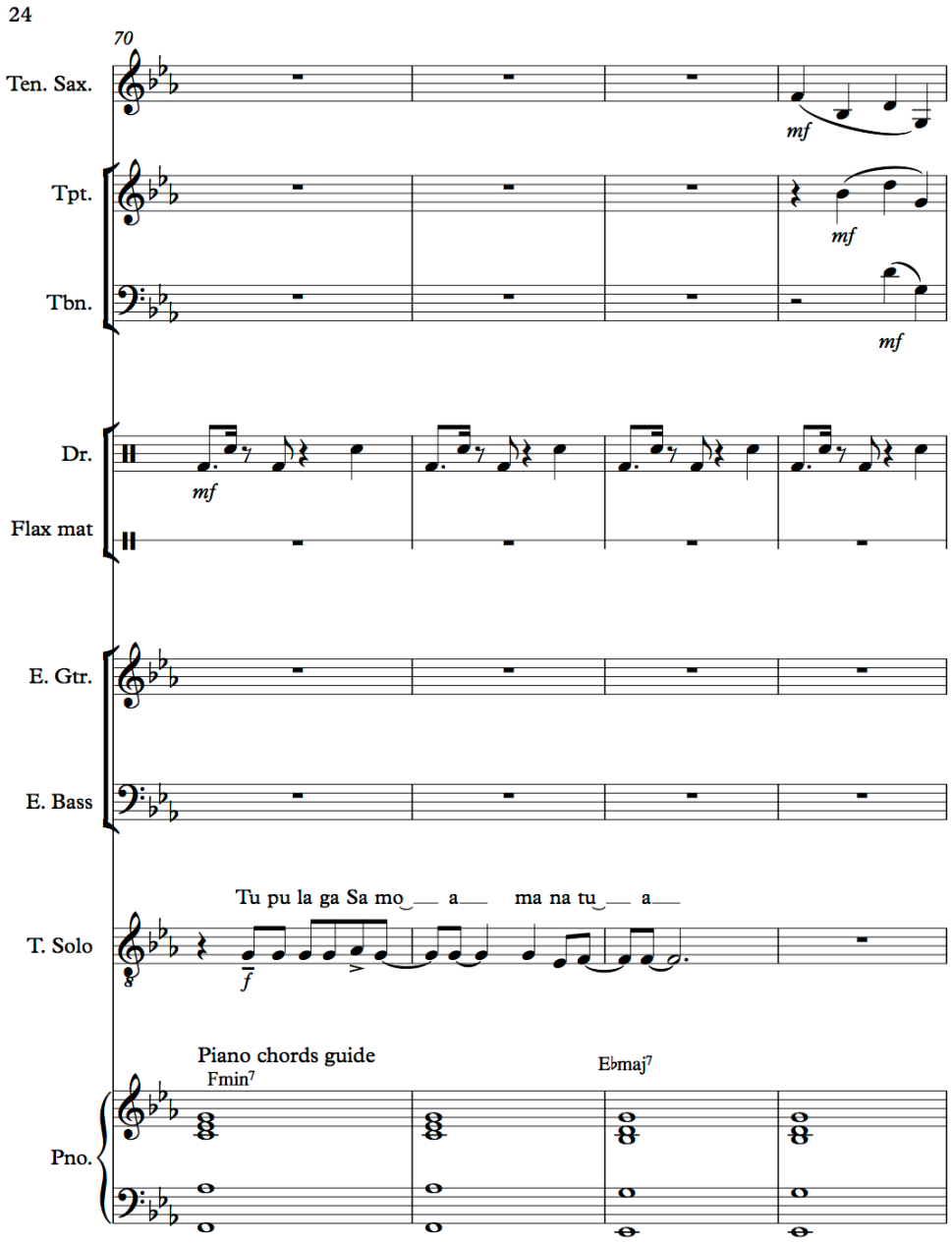

19
47
Ten. Sax.
mf
mf
Tpt.
mf
mf
Tbn.
mf
mf
Dr.
fill
fill
fill
Flax mat
E. Gtr.
Fmin
Gmin
A♭
Fmin
Gmin
A♭
E. Bass
(fill)
Fmin
Gmin
A♭
(fill)
T. Solo
Pno.

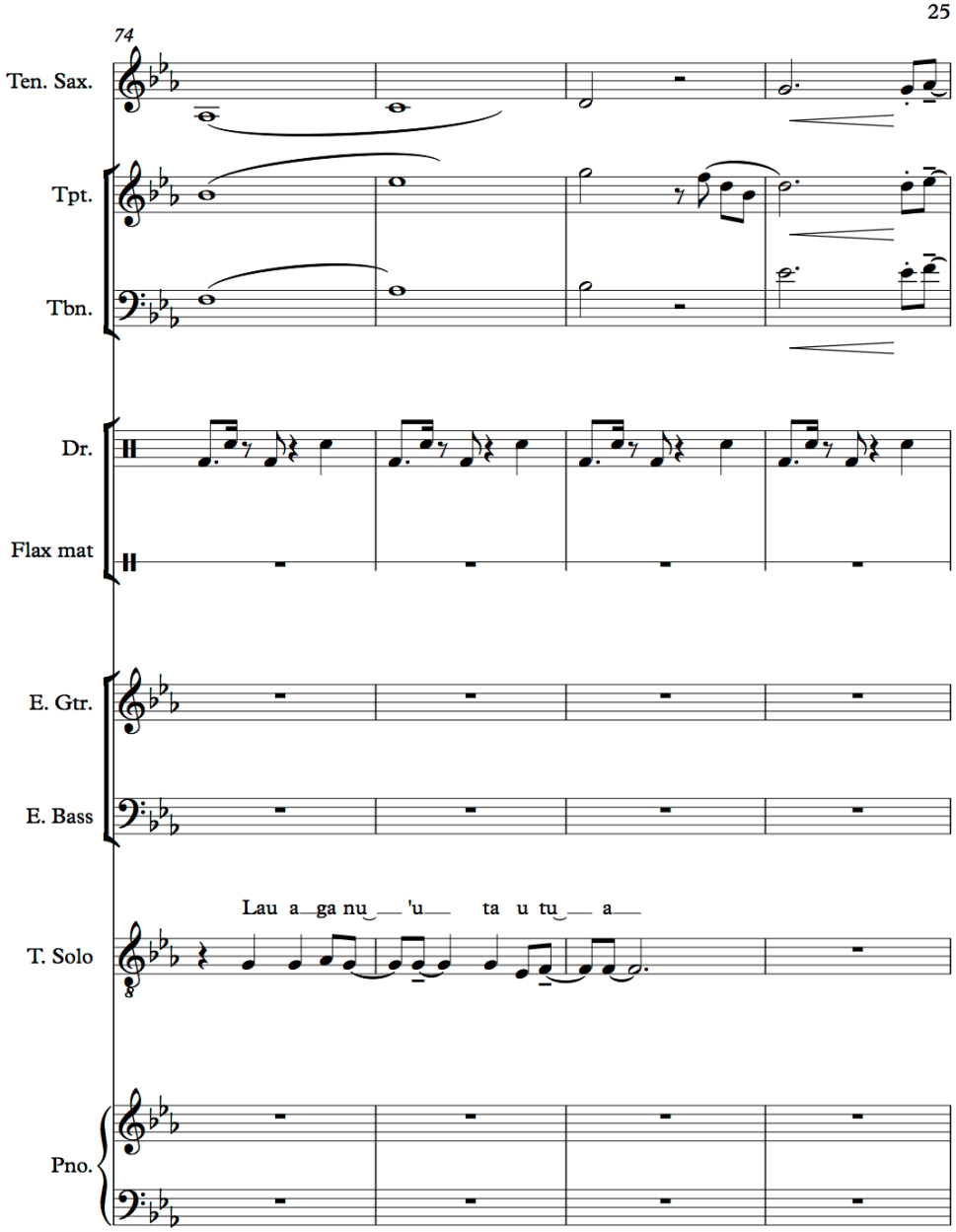

20
52
Ten. Sax.
Gmin7
Solo Section
Tpt.
Gmin7
Tbn.
Fmin7
Solo Section
Dr.
fill
Flax mat
E. Gtr.
Solo Section
Fmin7
E. Bass
Solo Section
Fmin7
T. Solo
Pno.
Solo Section
Fmin7

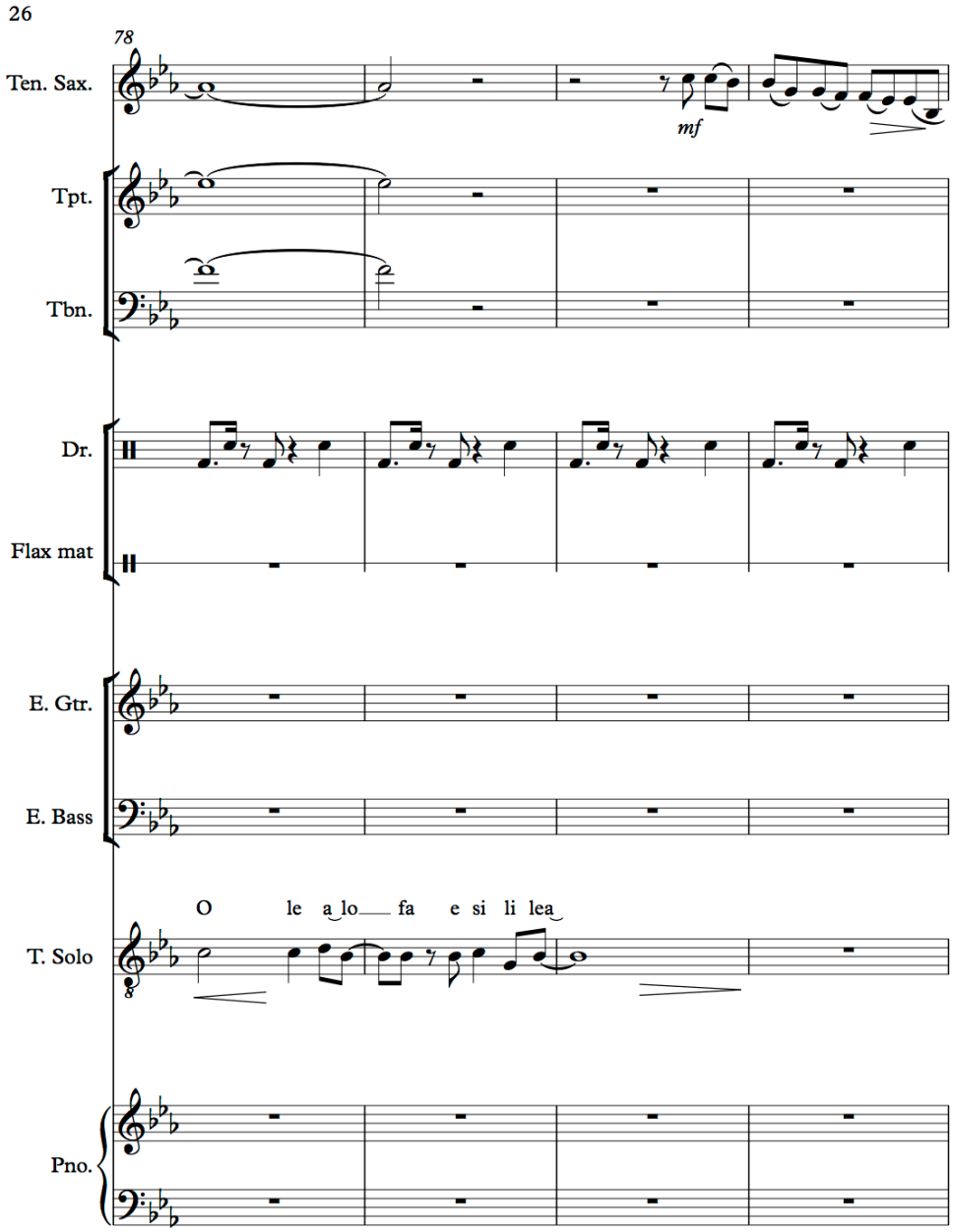

21
56
Dmin7
Gmin7
Ten. Sax.
Dmin7
Gmin7
Tpt.
Cmin7
Fmin7
Tbn.
Dr.
Flax mat
Cmin7
Fmin7
E. Gtr.
Cmin7
Fmin7
E. Bass
T. Solo
Cmin7
Fmin7
Pno.

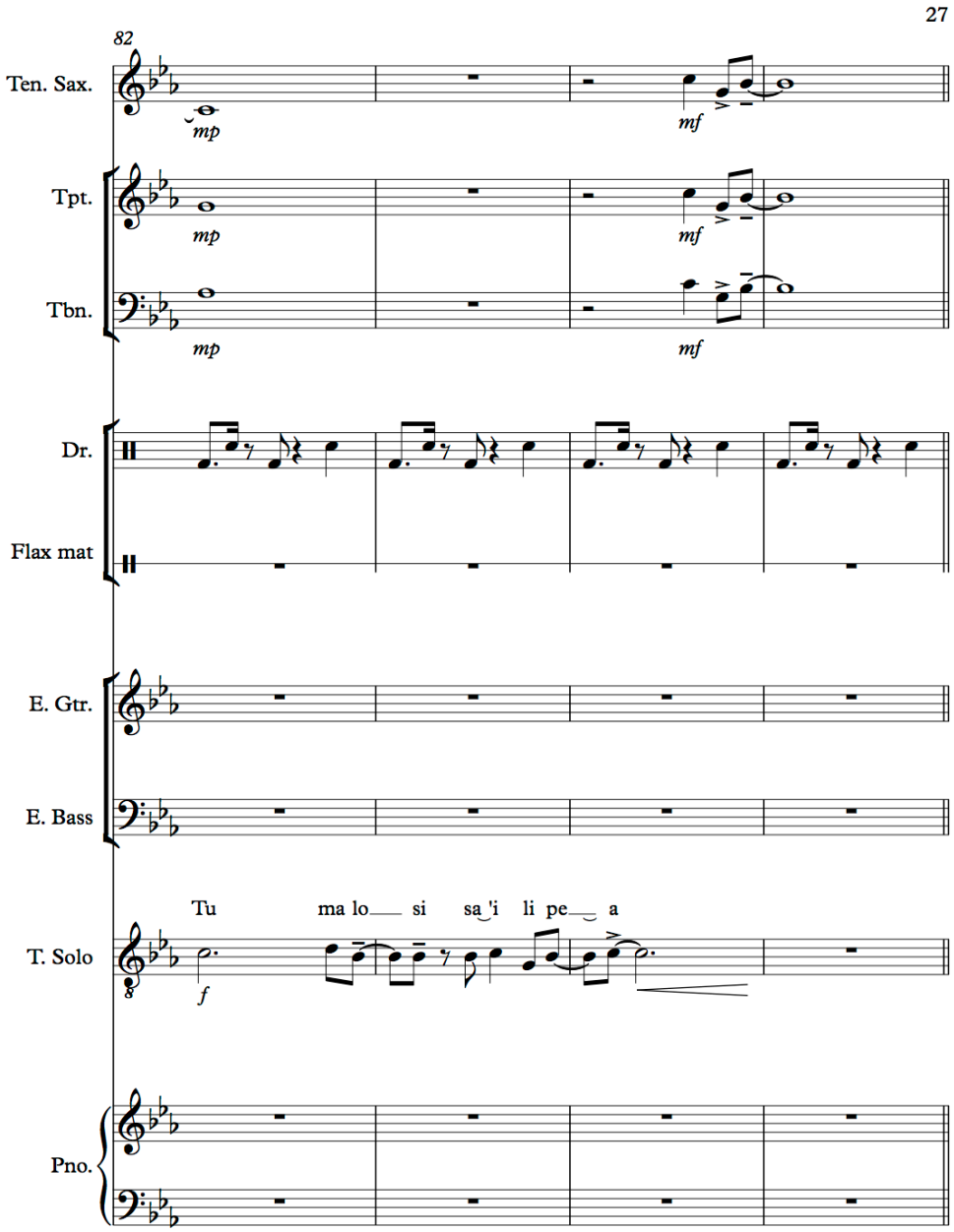

22
60
Ten. Sax.
Tpt.
Tbn.
Dr.
Flax mat
E. Gtr.
E. Bass
T. Solo
Pno.
Dmin7
Gmin7
Cmin7
Fmin7
mf
fill

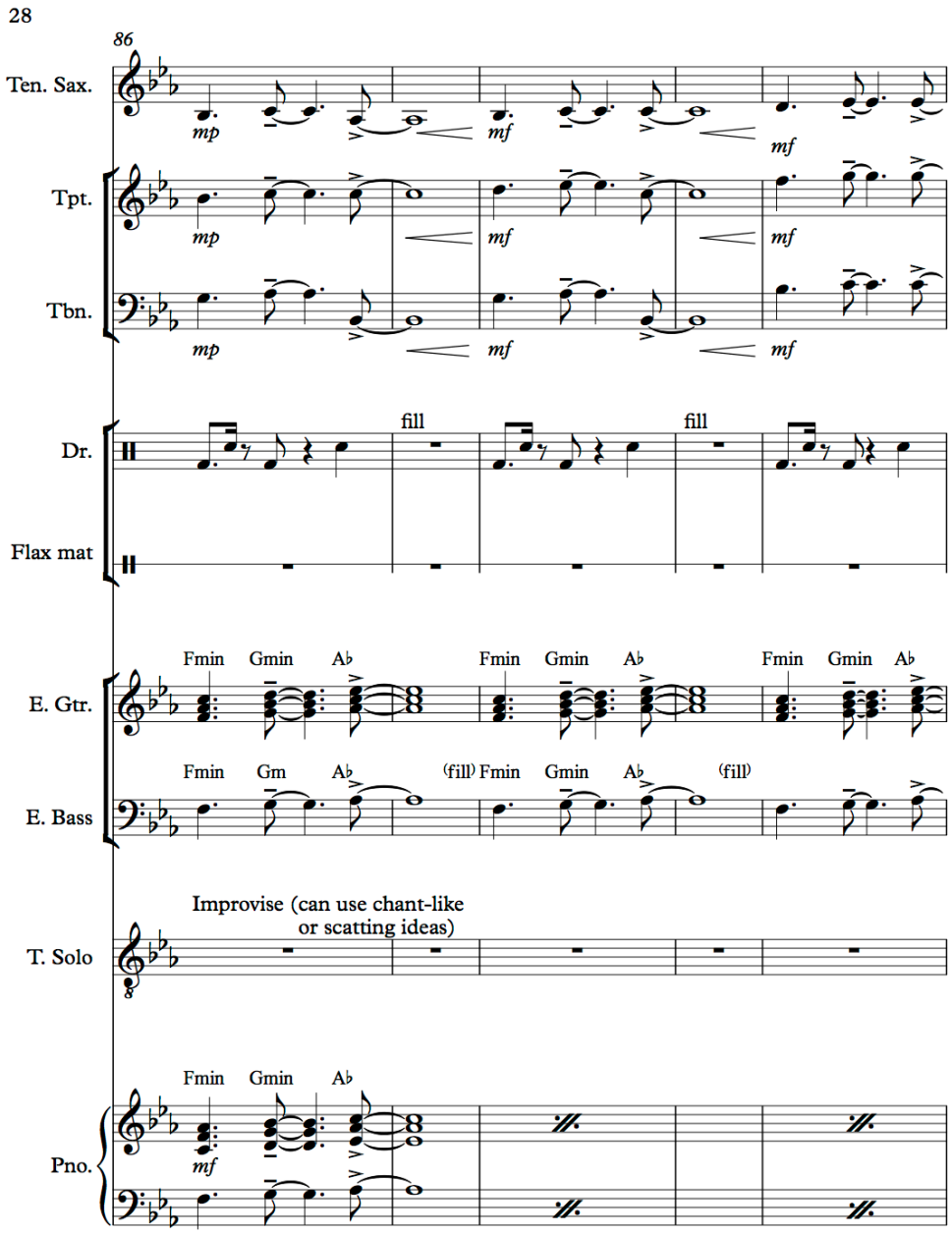

23
65
Ten. Sax.
Tpt.
Tbn.
Dr.
Flax mat
E. Gtr.
E. Bass
T. Solo
Pno.
Gmin7
Fmin7
f
mf
repeat solo section as needed
fill
drummer counts back in (tasi, lua, tolu, fa)

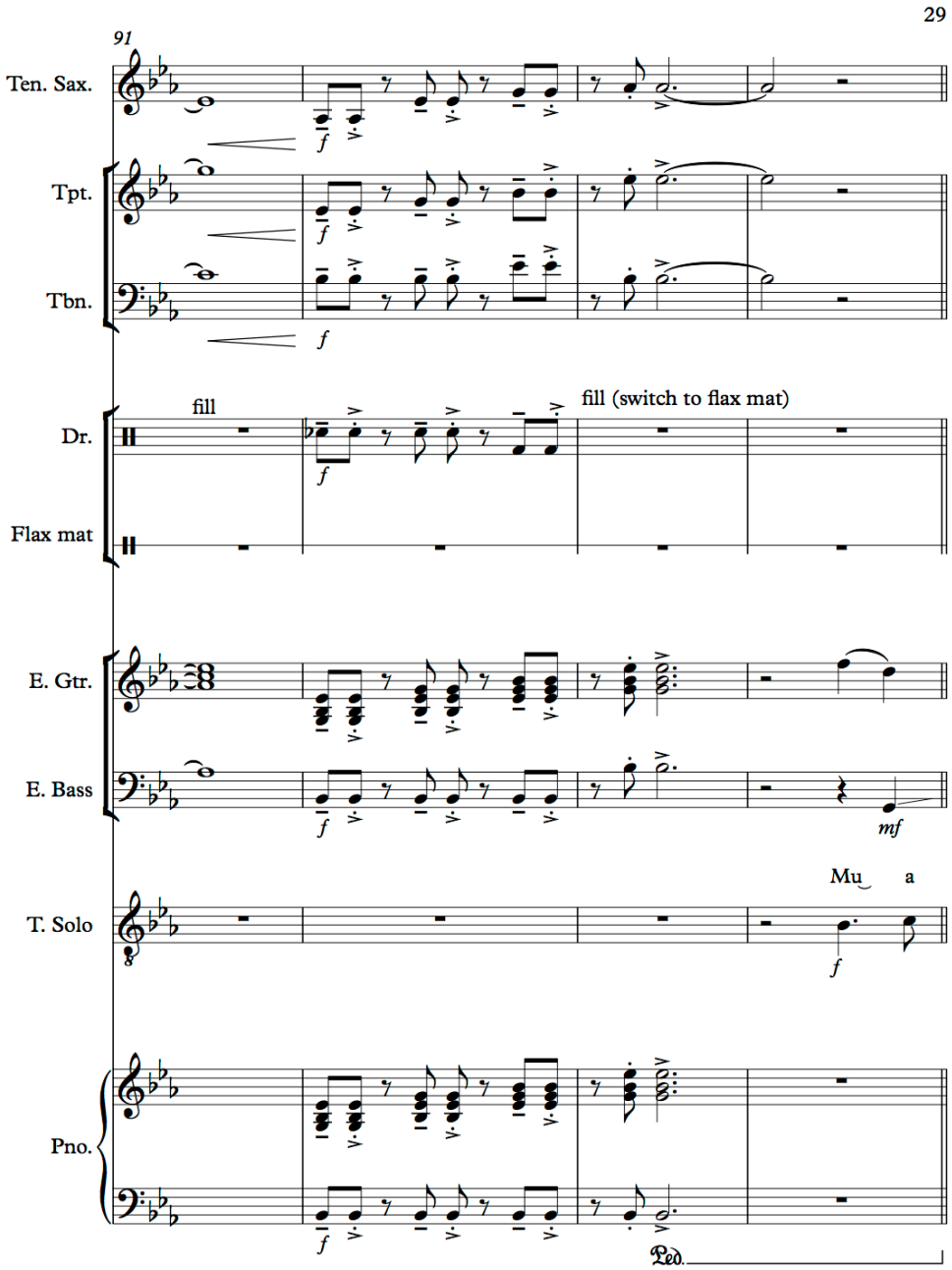

24
70
Ten. Sax.
mf
Tpt.
mf
Tbn.
mf
Dr.
mf
Flax mat
E. Gtr.
E. Bass
T. Solo
Tu pu la ga Sa mo a ma na tu a
f
Piano chords guide
Fmin7
E♭maj7
Pno.

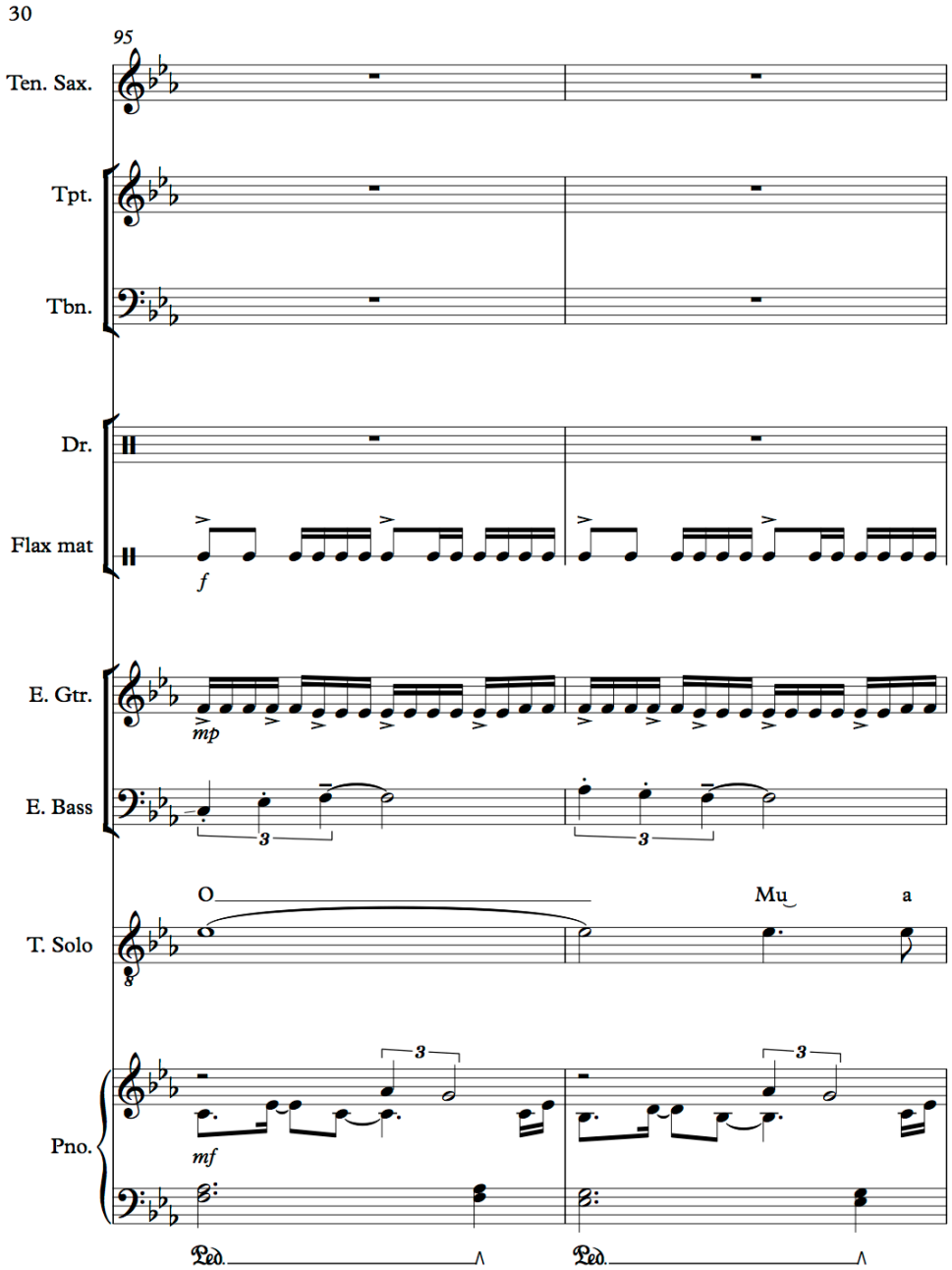

25
74
Ten. Sax.
Tpt.
Tbn.
Dr.
Flax mat
E. Gtr.
E. Bass
T. Solo
Lau a ga nu 'u ta u tu a
Pno.

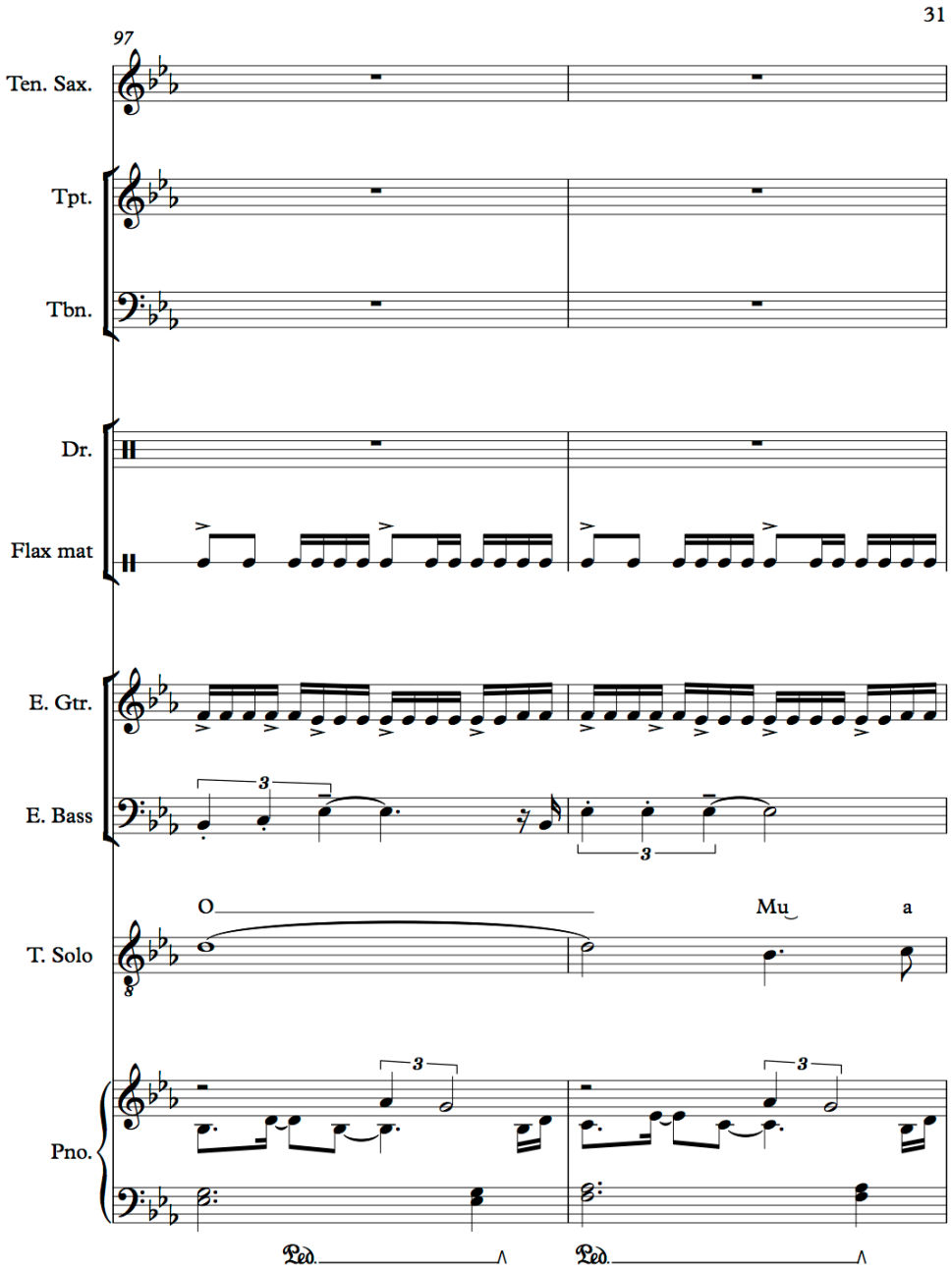

26
78
Ten. Sax.
mf
Tpt.
Tbn.
Dr.
Flax mat
E. Gtr.
E. Bass
T. Solo
O le a lo fa e si li lea
Pno.

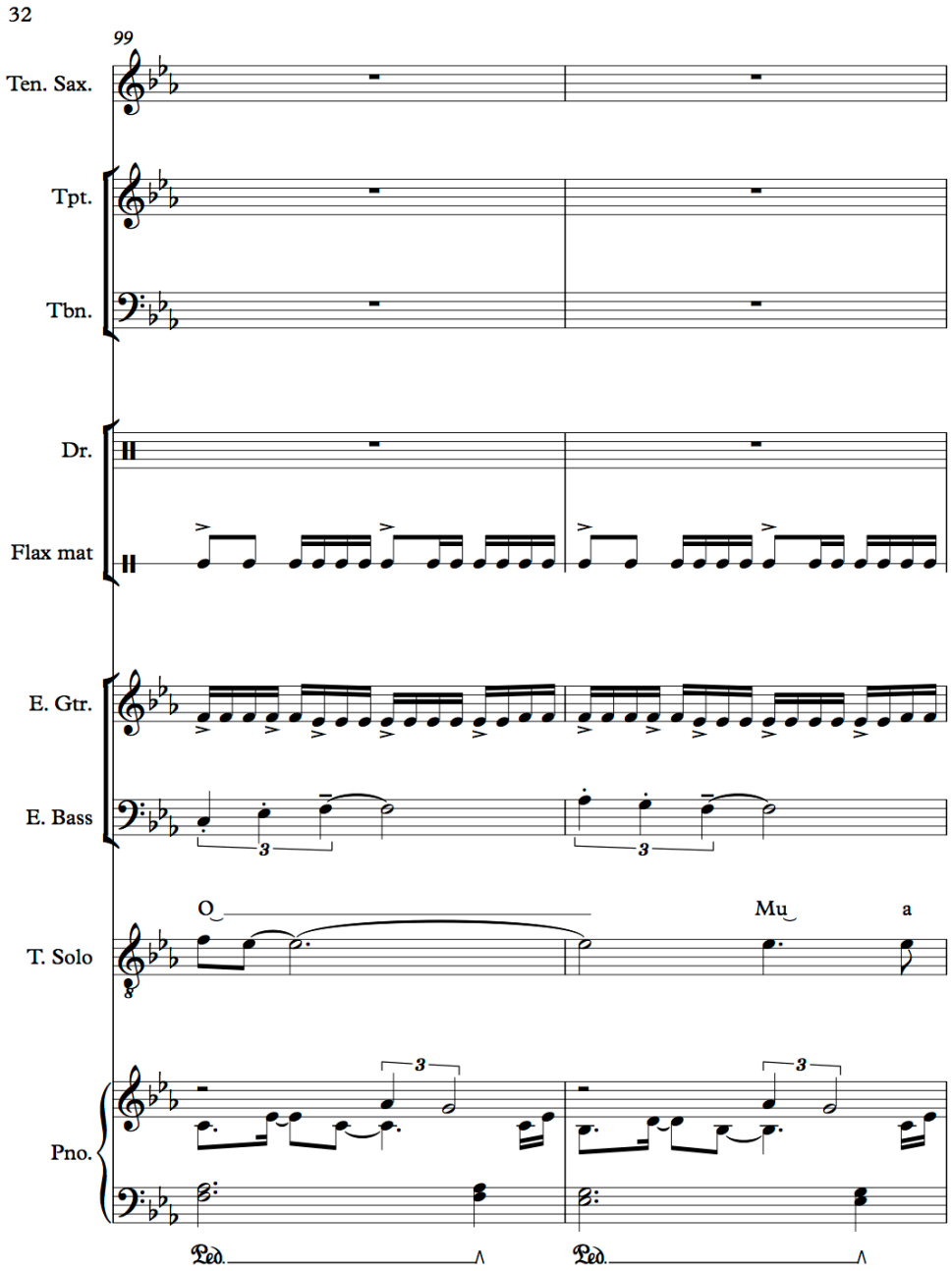

27
82
Ten. Sax.
mp
mf
Tpt.
mp
mf
Tbn.
mp
mf
Dr.
Flax mat
E. Gtr.
E. Bass
T. Solo
Tu ma lo si sa 'i li pe a
f
Pno.

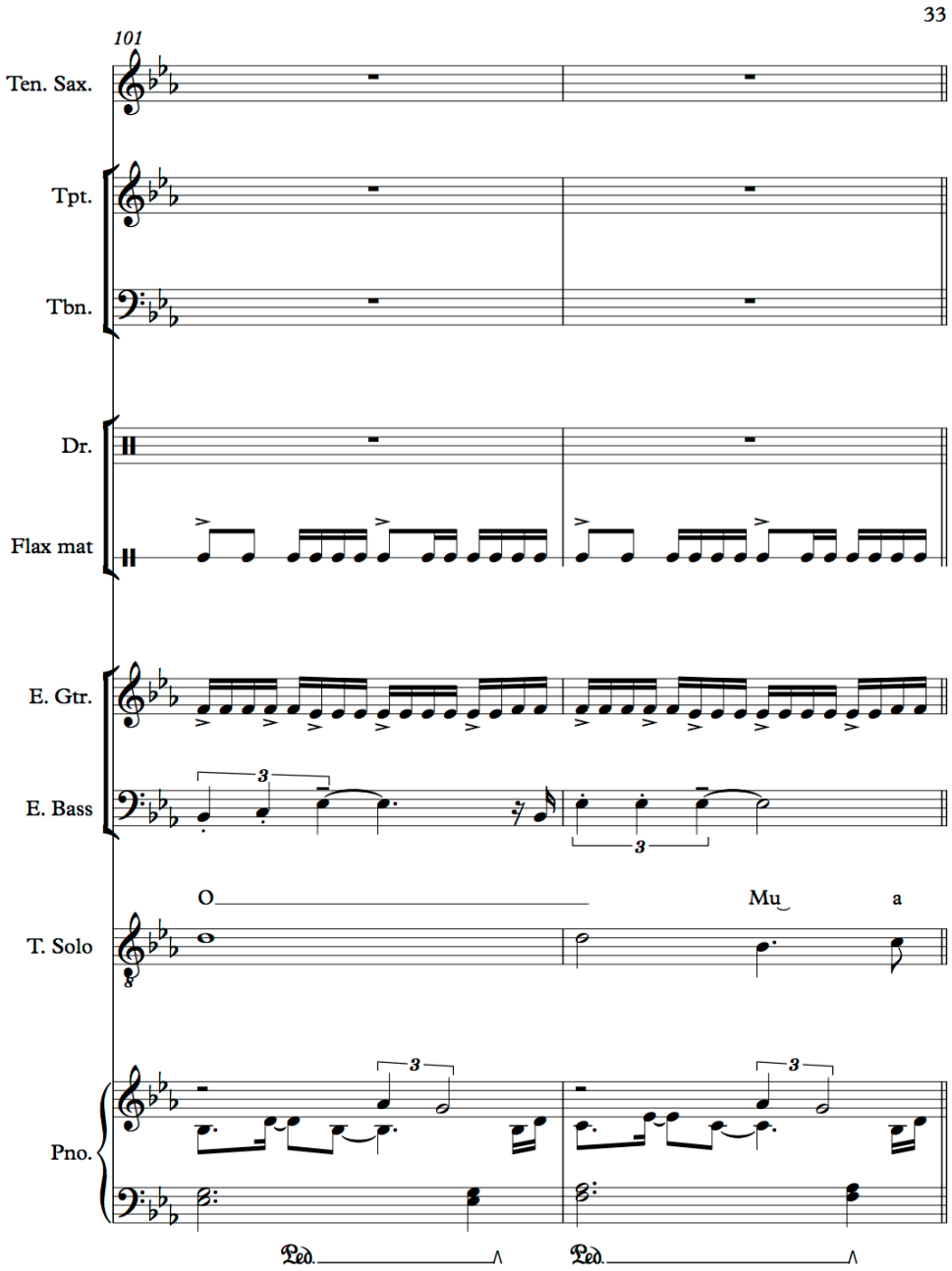

28
86
Ten. Sax.
mp
mf
mf
Tpt.
mp
mf
mf
Tbn.
mp
mf
mf
Dr.
fill
fill
Flax mat
E. Gtr.
Fmin Gmin A♭
Fmin Gmin A♭
Fmin Gmin A♭
E. Bass
Fmin Gm A♭
(fill) Fmin Gmin A♭
(fill)
T. Solo
Improvise (can use chant-like
or scatting ideas)
Pno.
Fmin Gmin A♭
mf

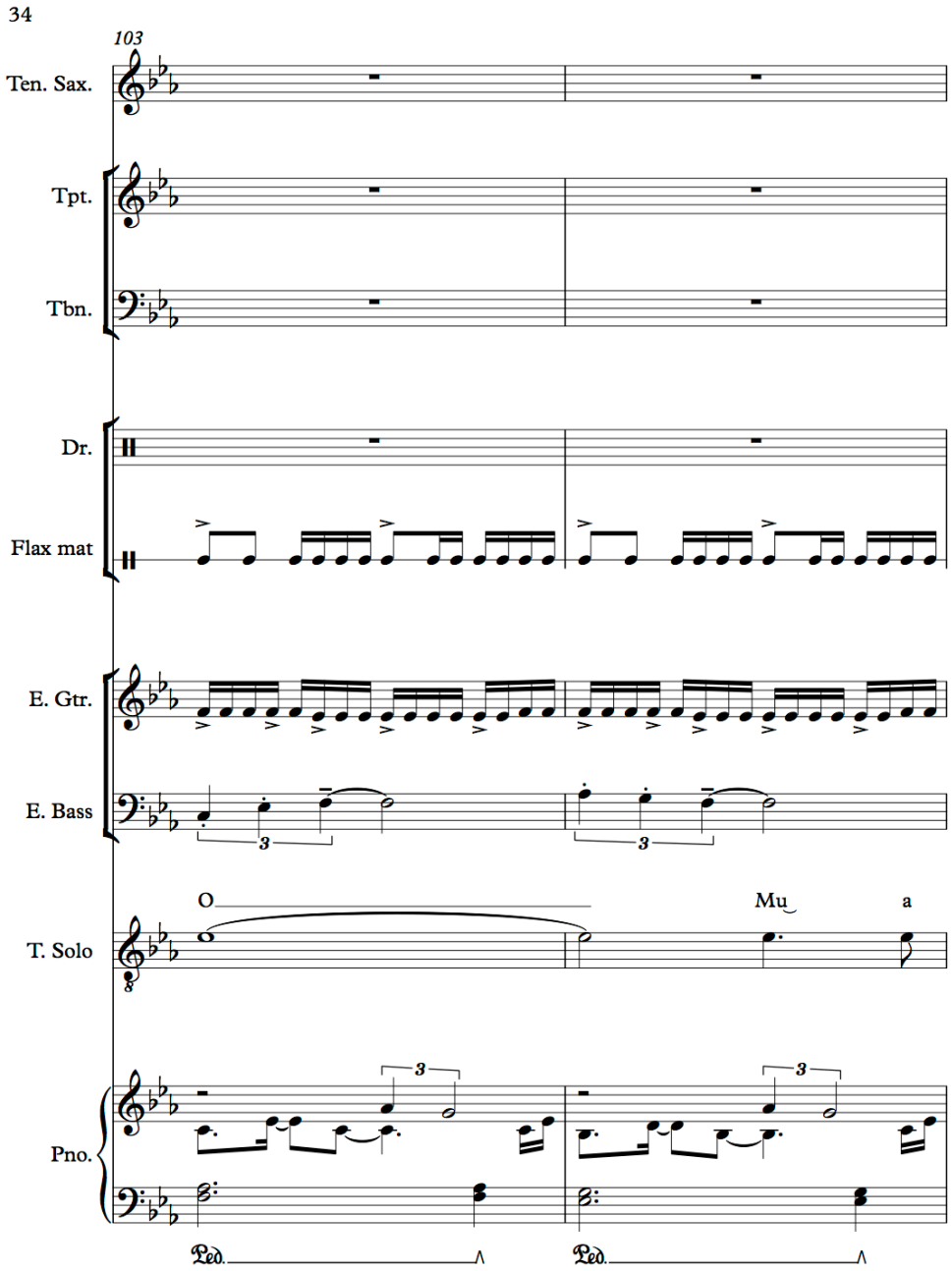

29
91
Ten. Sax.
Tpt.
Tbn.
Dr.
Flax mat
fill
fill (switch to flax mat)
E. Gtr.
E. Bass
T. Solo
Mu
a
Pno.
Ped.

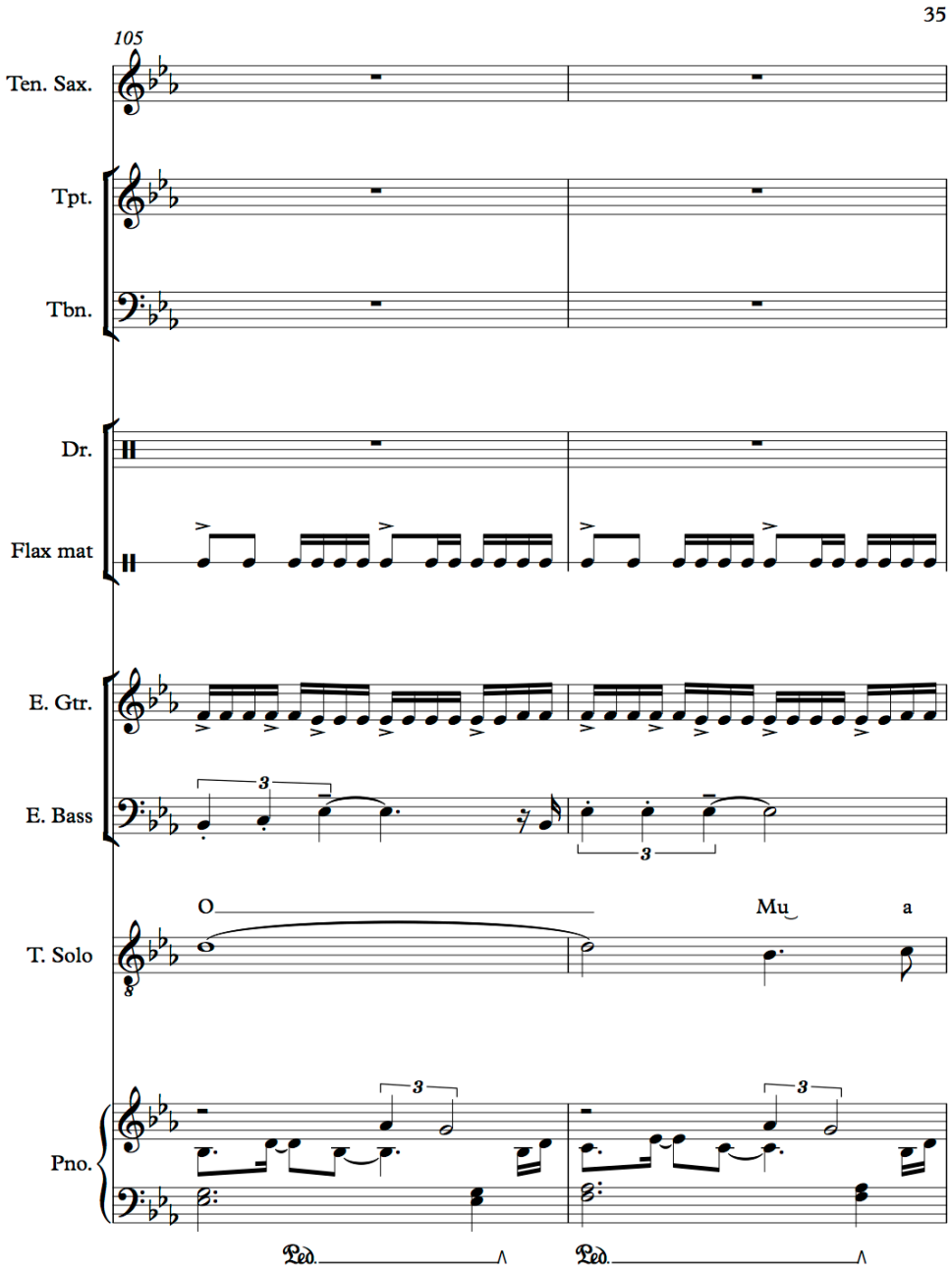

30
95
Ten. Sax.
Tpt.
Tbn.
Dr.
Flax mat
f
E. Gtr.
mp
E. Bass
3
T. Solo
O
Mu
a
Pno.
mf
Ped.

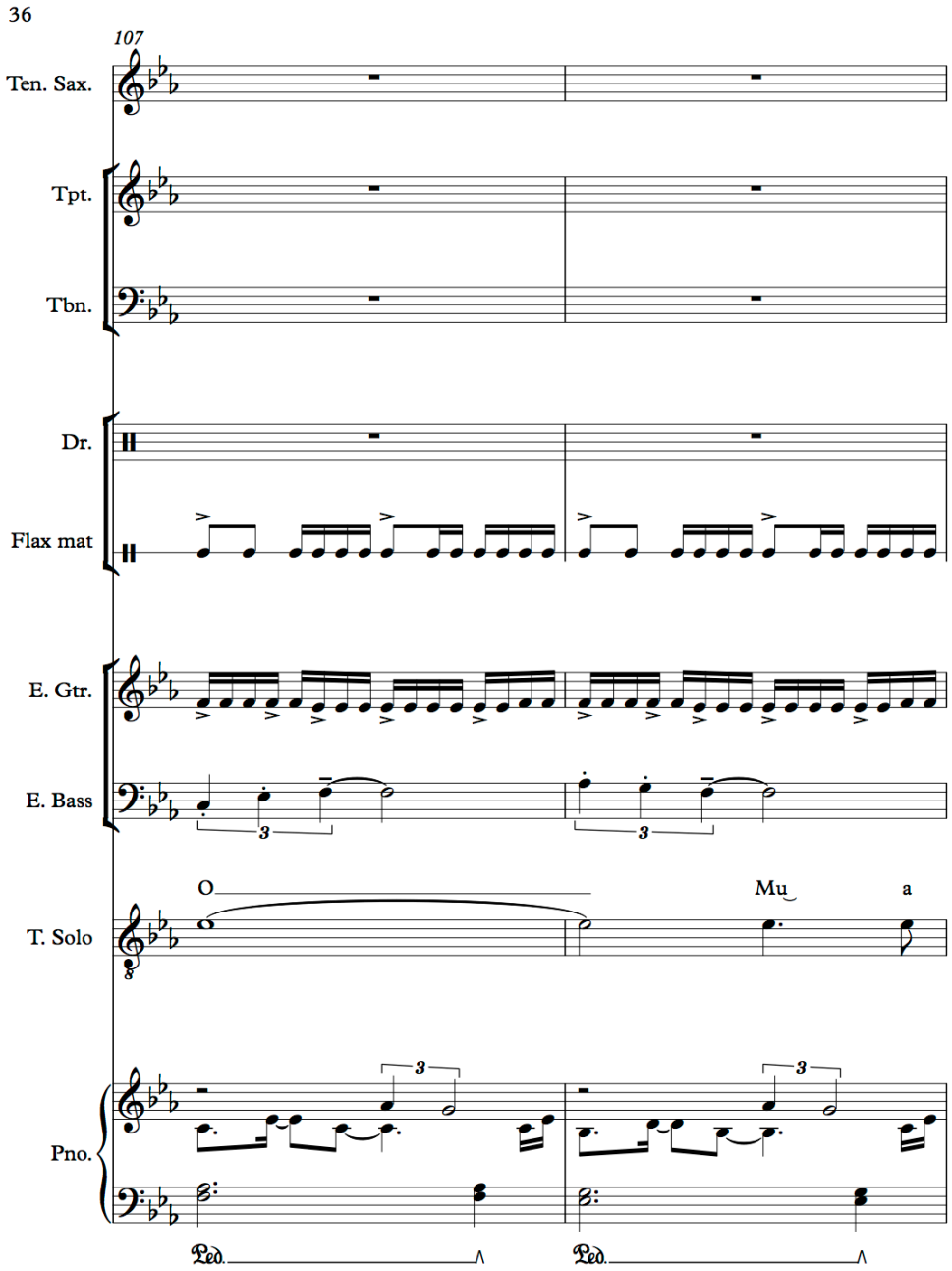

31
97
Ten. Sax.
Tpt.
Tbn.
Dr.
Flax mat
E. Gtr.
E. Bass
T. Solo
O
Mu
a
Pno.
Ped.
Ped.

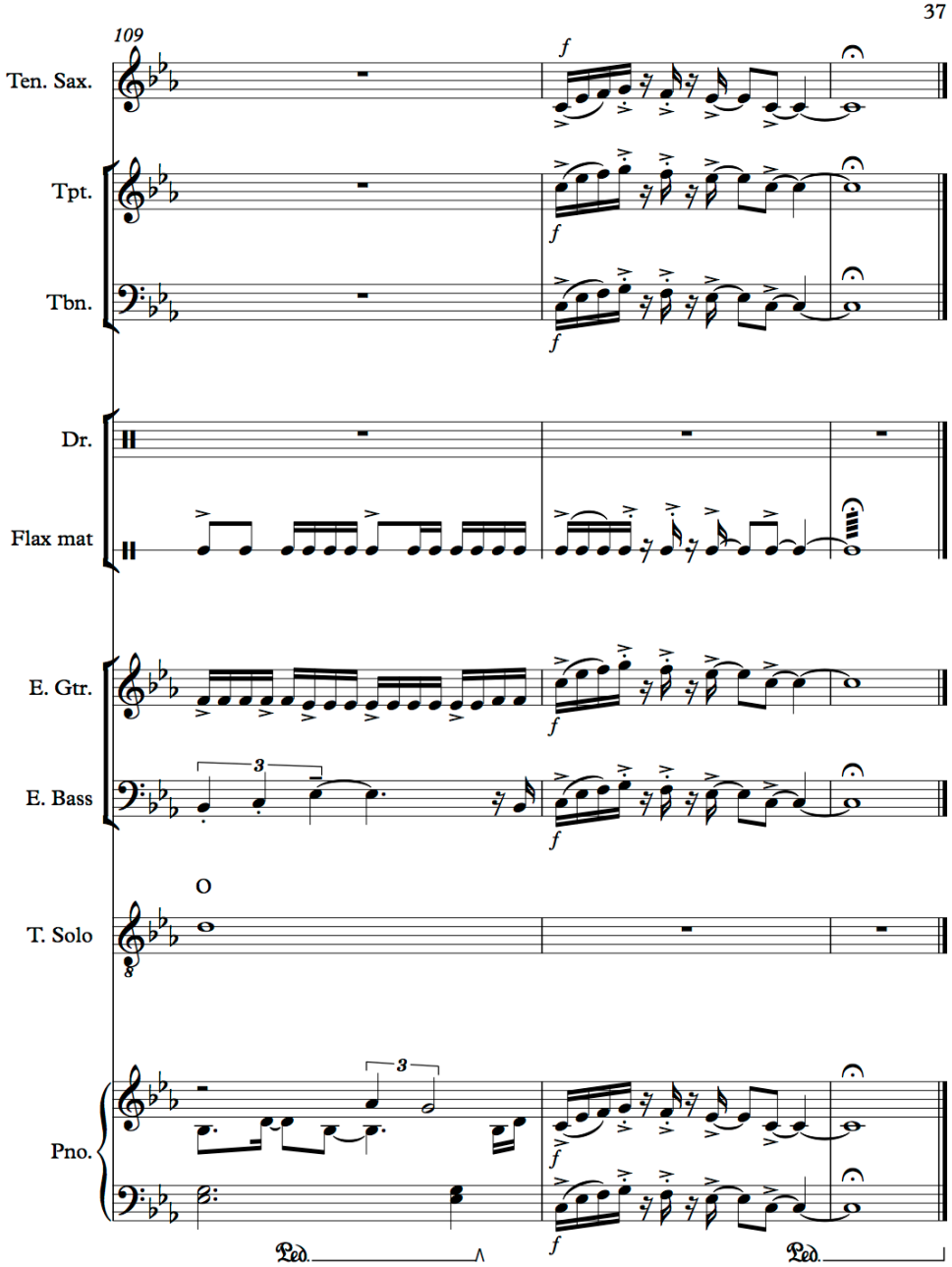

32
99
Ten. Sax.
Tpt.
Tbn.
Dr.
Flax mat
E. Gtr.
E. Bass
T. Solo
O
Mu
a
Pno.
Ped.
Ped.


33
101
Ten. Sax.
Tpt.
Tbn.
Dr.
Flax mat
E. Gtr.
E. Bass
T. Solo
O
Mu
a
Pno.
Ped.
Ped.


34
103
Ten. Sax.
Tpt.
Tbn.
Dr.
Flax mat
E. Gtr.
E. Bass
T. Solo
O
Mu
a
Pno.
Ped.
Ped.


35
105
Ten. Sax.
Tpt.
Tbn.
Dr.
Flax mat
E. Gtr.
E. Bass
T. Solo
O
Mu
a
Pno.
Ped.
Ped.


36
107
Ten. Sax.
Tpt.
Tbn.
Dr.
Flax mat
E. Gtr.
E. Bass
T. Solo
O
Mu
a
Pno.
Ped.
Ped.


37
109
Ten. Sax.
Tpt.
Tbn.
Dr.
Flax mat
E. Gtr.
E. Bass
T. Solo
O
Pno.
Ped.
Ped.

MUSIKA

So I know

A personal musical reflection

Composed by OPELOGE AH SAM

- This work is a musical reflection during a tough time in my life when I battled depression for over 3 years during my PhD journey as well as attempting suicide. 'So I know' is an expression of the power of music to heal, to reflect, to learn, to take away and to give us perspective in life.
  At the start of my struggles, depression and suicide was something I was embarrassed to talk about or acknowledge as being a part of my life. As time passed, I realized that it takes strength as a Pasifika male to acknowledge that we needed help and even more to accept it. 'So I know' is a very personal work that is a strong part of my identity and who I am today. It is a positive expression of the journey that I continue to walk.

<u>So I Know</u>
Chord Chart / Guide

Intro – Dm Am Dm Am Dm Am E – G#dim - Am
VS 1
Dm Am Dm Am
So I know, It doesn't always come my way
Dm7 Am Dm
But I know, You know that there is a way
Dm Am Dm7
Keep on tryin, You go on tryin
Em Dm/F G G#dim Am
Cause each time I wonder, Each time I wonder

(finish at end of verse after

VS 2
Dm Am Dm Am
So they say, Good-things-come-to-those-who-wait
Dm Am Dm Am
And you know, It never ever is too late
Dm7 Am Dm7
So keep on tryin, Go on finding
Em Dm/F G G#dim Am
Cause each time I wonder, each time I wonder

Solo - over intro progression only
Dm Am Dm Am Dm Am E-G#dim-Am (2 bars break)

Bridge
E7 Am7
So you reach, the sky
E7 Am7
And you wonder, ooh why
E7 Am7 F G – G#dim – Am7
Look around you, and remember…..

Repeat bridge with ad lib. or response
So you reach the sky
And you wonder why
Look around you & wonder why

VS 3

Dm Am Dm7 Am
So I know, there always is a better way
Dm Am
And – I –told – you – so
Dm7 Am
That I would see you here some day

Dm Am Dm7
Keep on flyin, don't stop tryin
Em Dm/F
Cause each time you wonder
G G#dim Am
Each time you wonder
Em Dm/F
Cause each time I wonder
G G#dim Am
Each time I wonder

WE ARE PASIFIKA
(Tula'i Samoa)

Bringing together a Community of Individuals

Composed by Opeloge Ah Sam

We are Pasifika
(Tula'i Samoa)

Composed by Opeloge Ah Sam

♩=62

"Mili mili" [vocal cues by conductor]

Flutes 1.2
Oboes 1.2
Clarinets 1.2 in Bb
Bass Clarinet in Bb
Bassoon 1.2
Horn 1.2 in F
Horn 3.4 in F
1st Trumpet in Bb
2nd Trumpet in Bb
Trombone 1
Trombone 2
Tuba
Timpani
Cymbals
Congas
Pate/Lali (Large log drum)
Piano
Soprano Solo [Daphne]
Soprano Solo [Rejieli]
Bass Solo [Eddie]
Choir
Violin 1
Violin 2
Viola
Violoncello
Double Bass

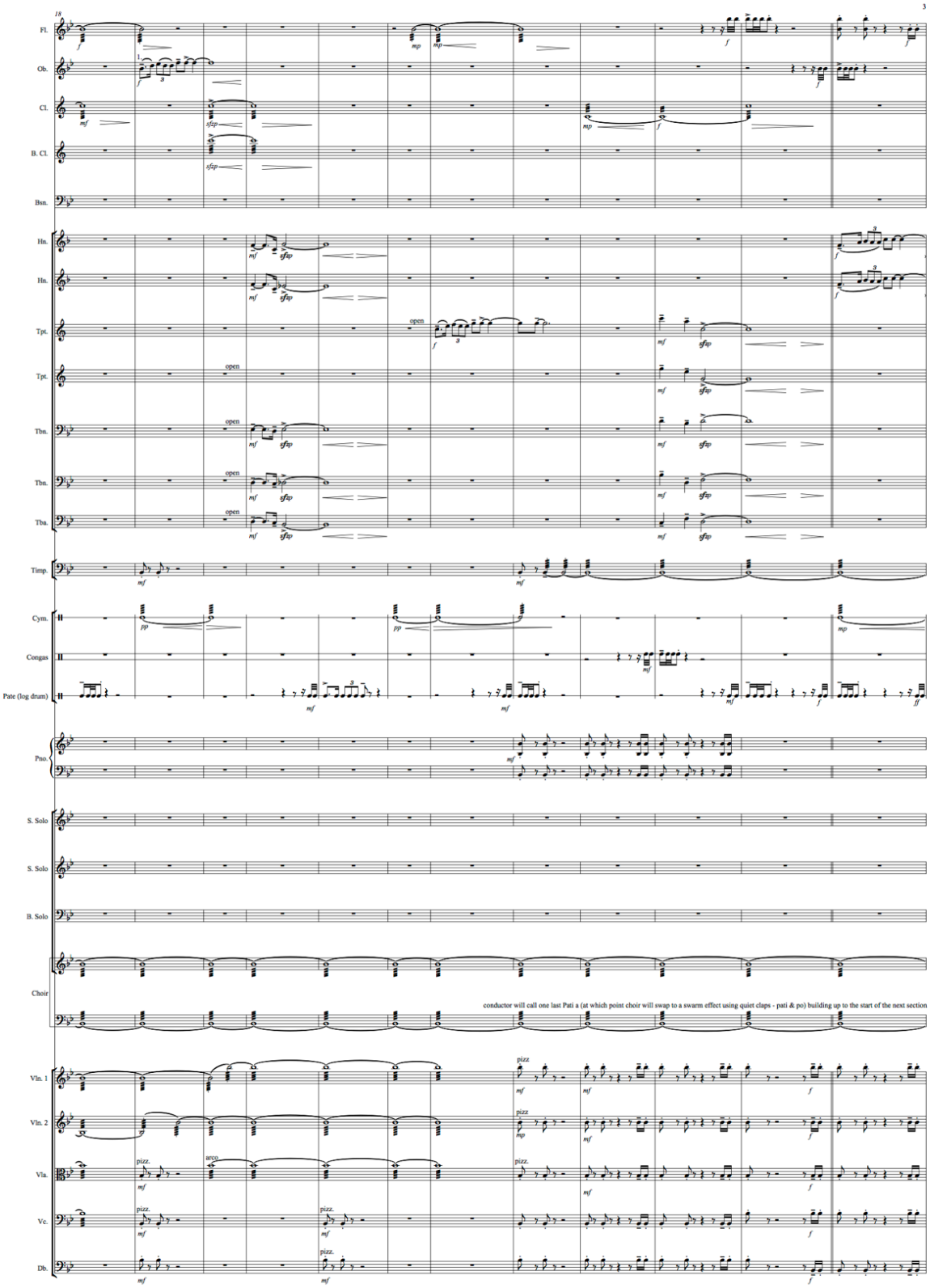
straight mute

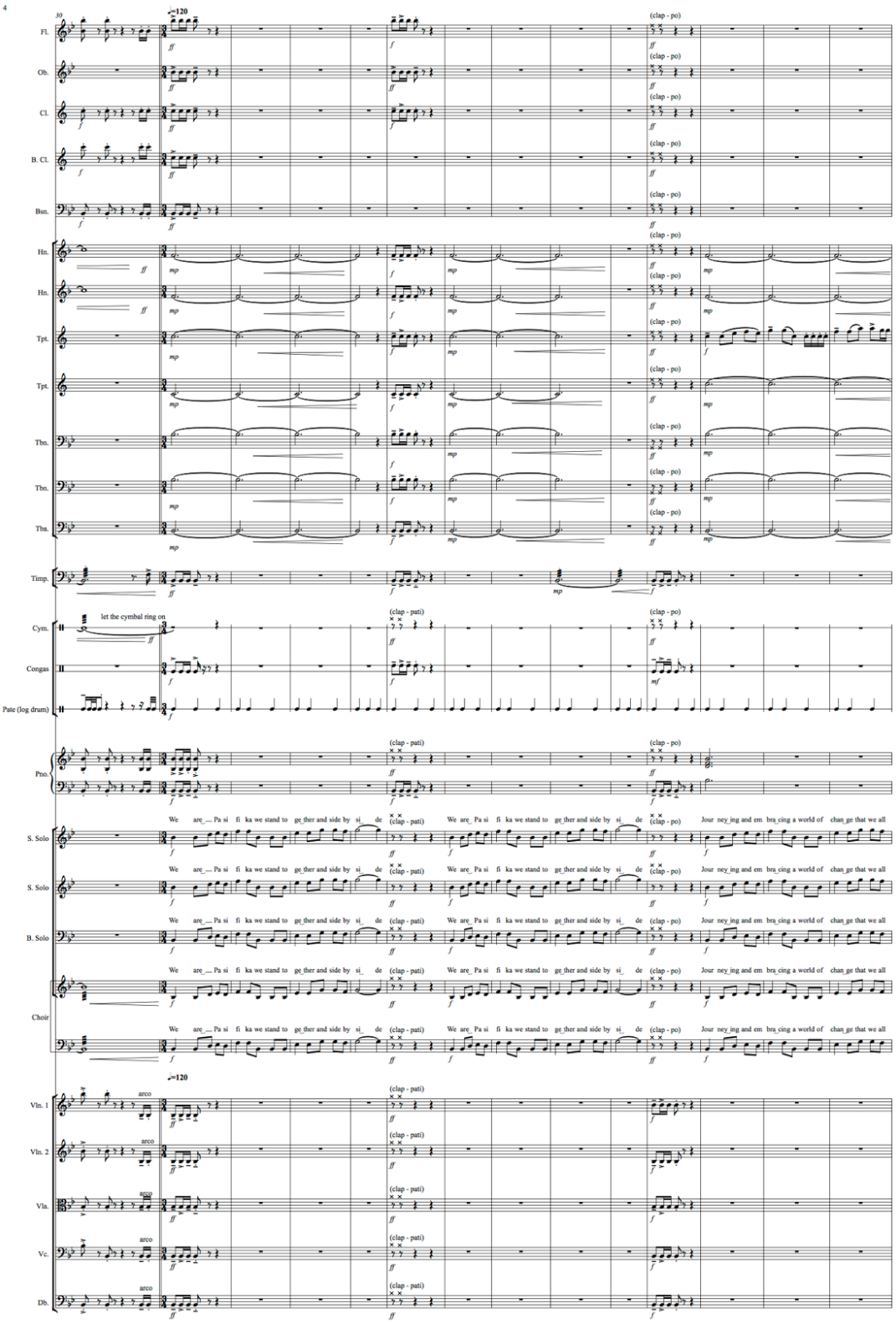
conductor will call "pati a" at a chosen moment throughout the introduction where the choir will perform the Pati/Rhythmic clapping

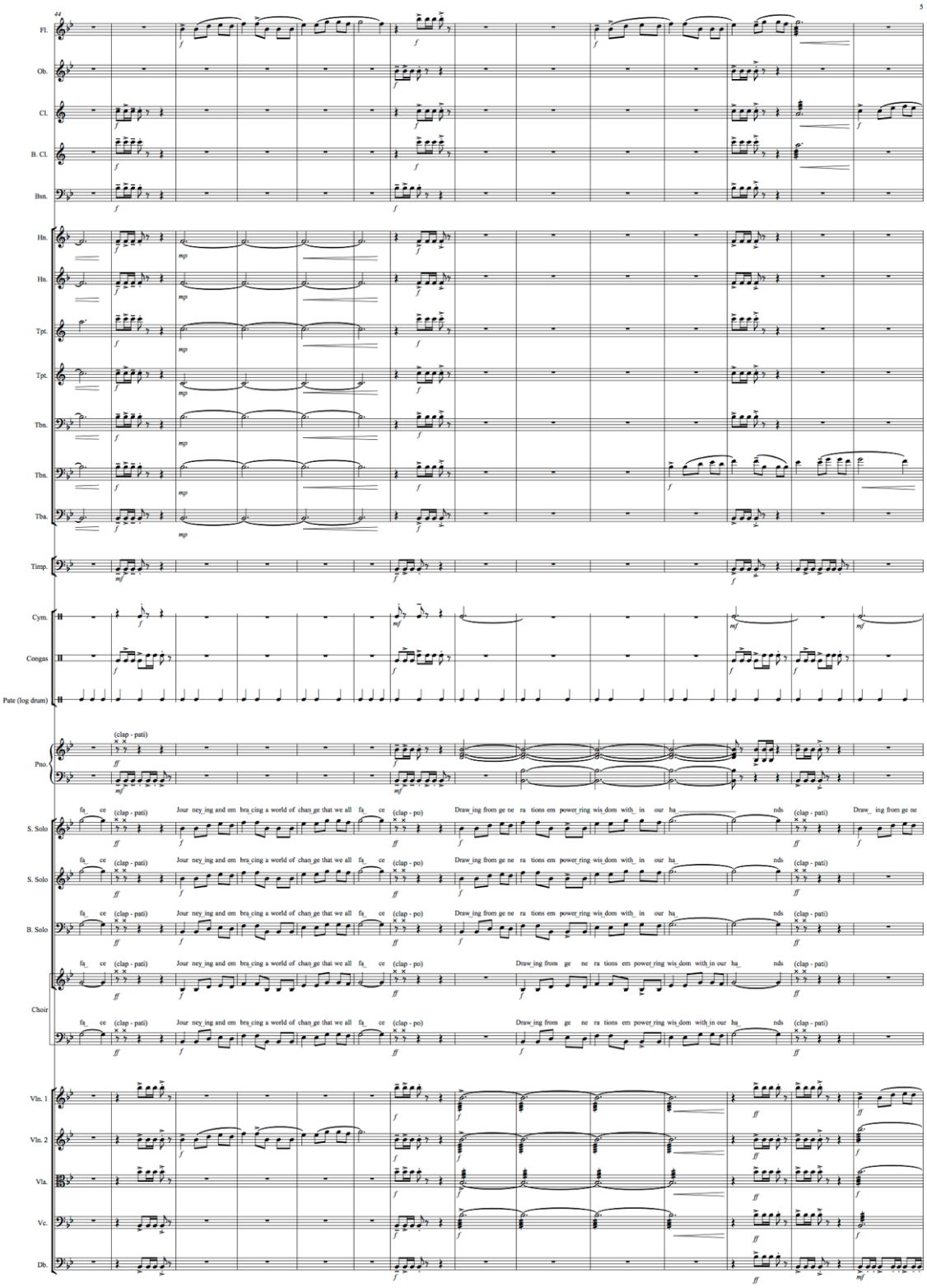
"Mili mili" (hands rubbing together - Samoan traditional technique for performance warm up)

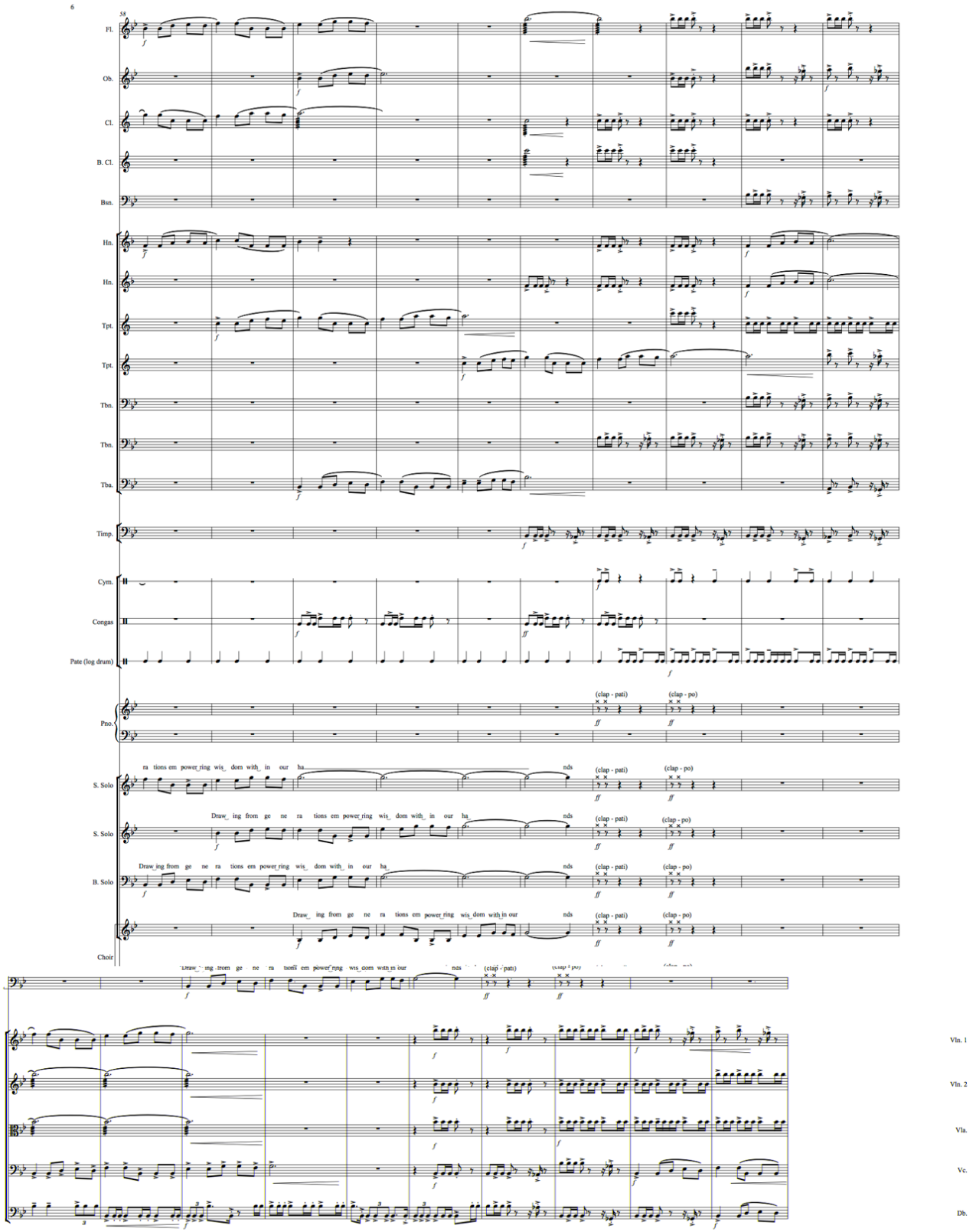
pizz.

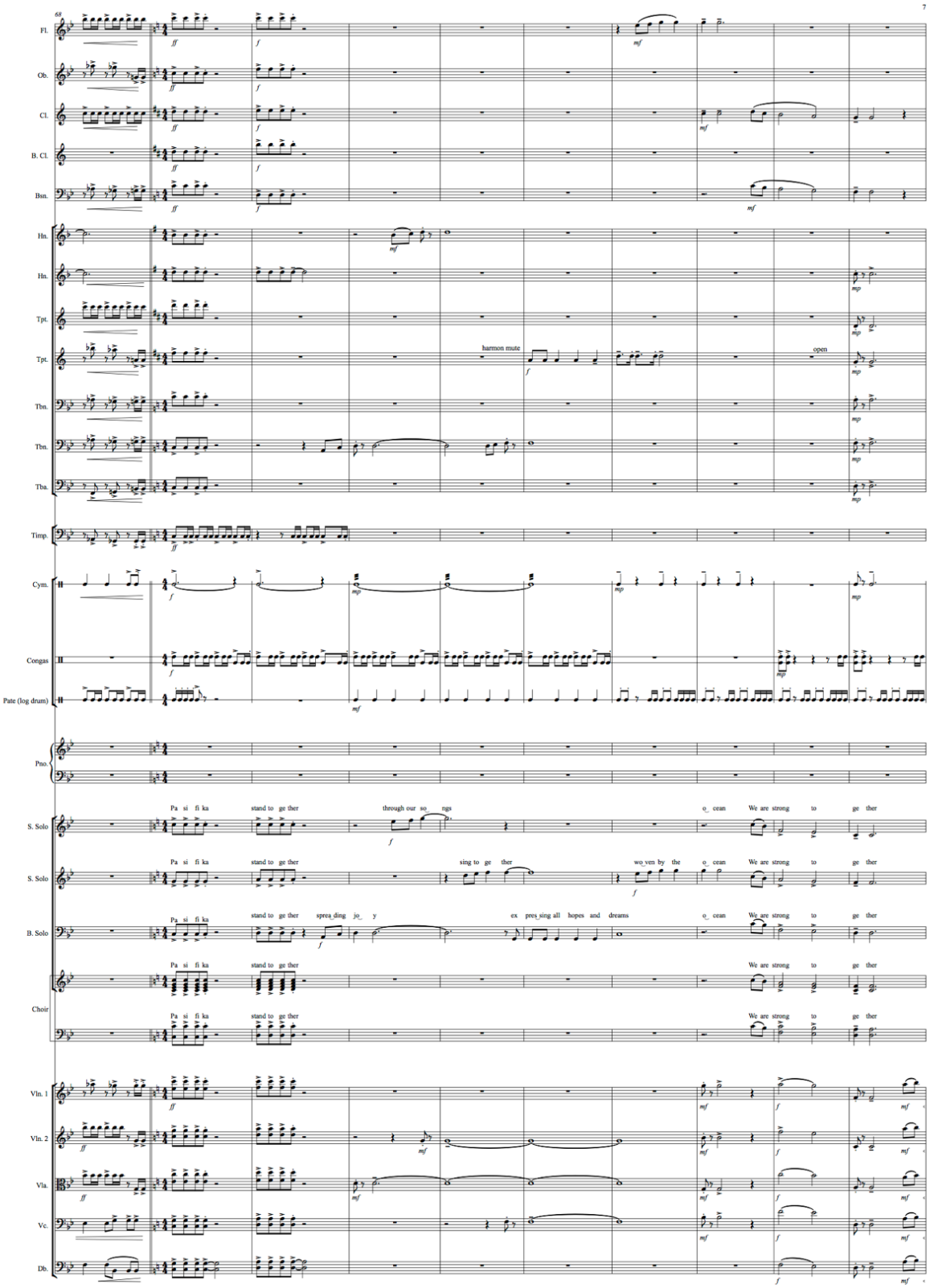
arco

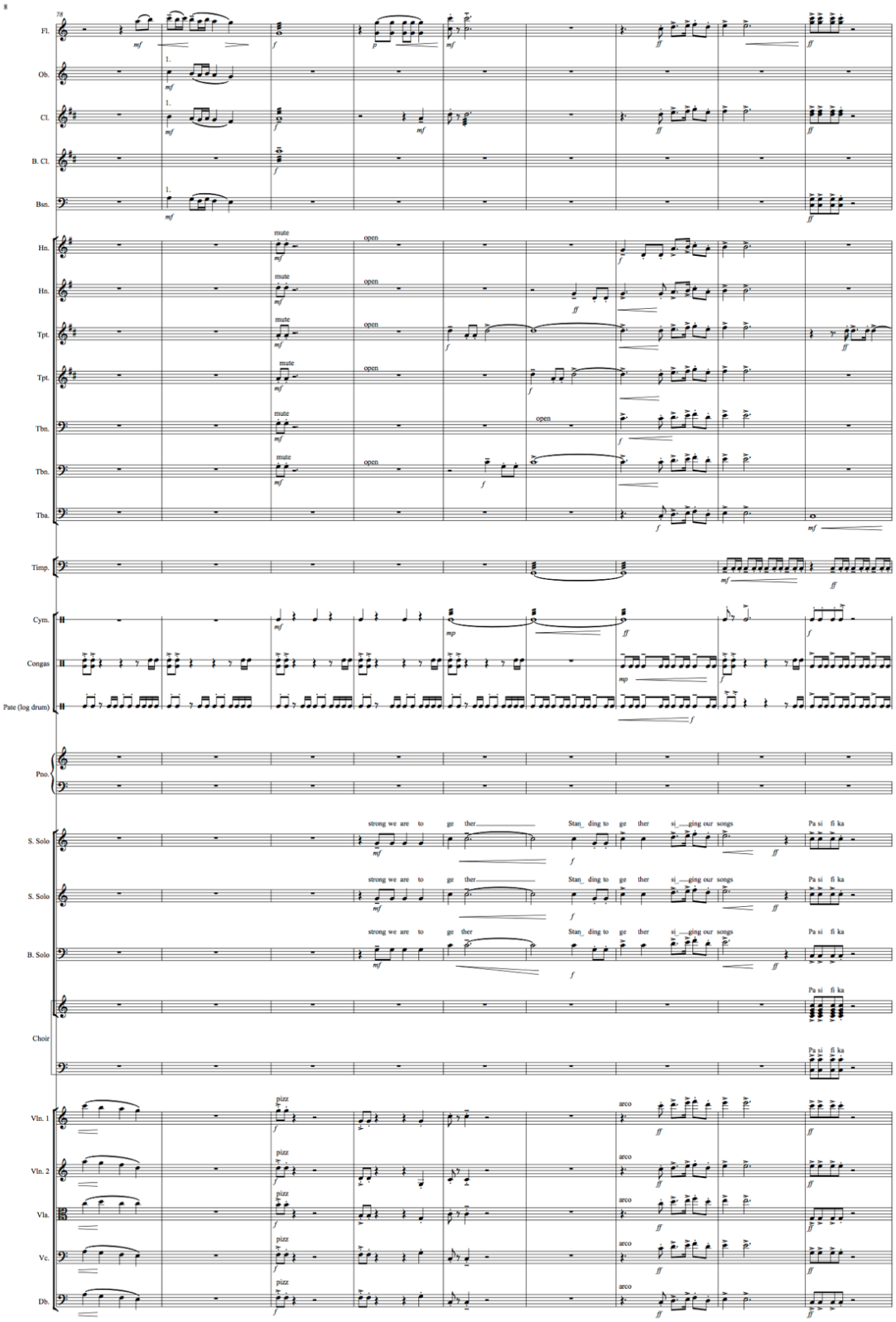

Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Timp.
Cym.
Congas
Pate (log drum)
Pno.
S. Solo
S. Solo
B. Solo
Choir
conductor will call one last Pati a (at which point choir will swap to a swarm effect using quiet claps - pati & po) building up to the start of the next section
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz.
arco
open

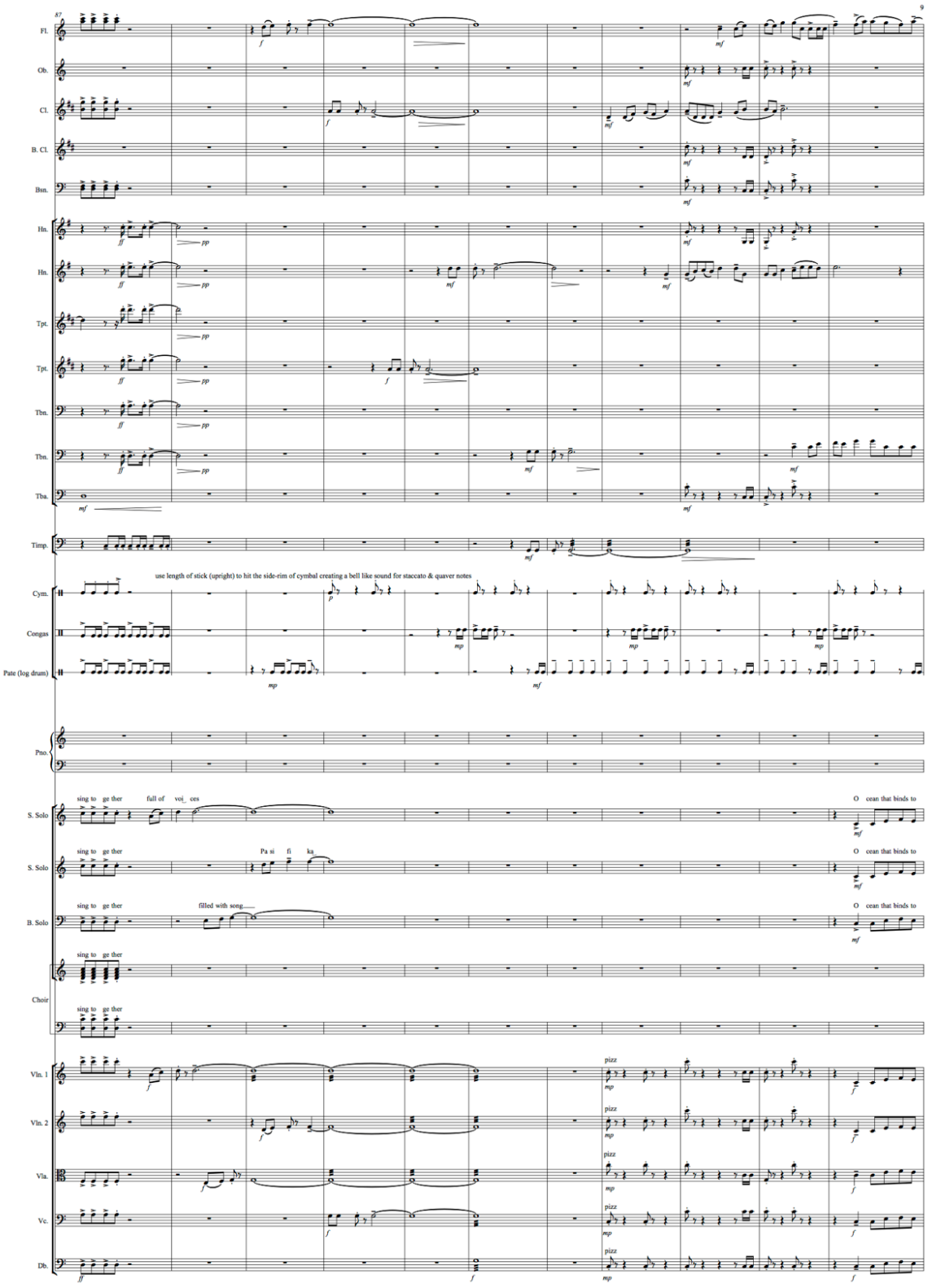

4
30
♩=120
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Timp.
Cym.
let the cymbal ring on
Congas
Pate (log drum)
Pno.
S. Solo
S. Solo
B. Solo
Choir
We are_ ... Pa si fi ka we stand to ge_ther and side by si_ de
We are_ Pa si fi ka we stand to ge_ther and side by si_ de
Jour ney_ing and em bra_cing a world of chan_ge that we all
(clap - pati)
(clap - po)
Vln. 1
Vln. 2
Vla.
Vc.
Db.
arco

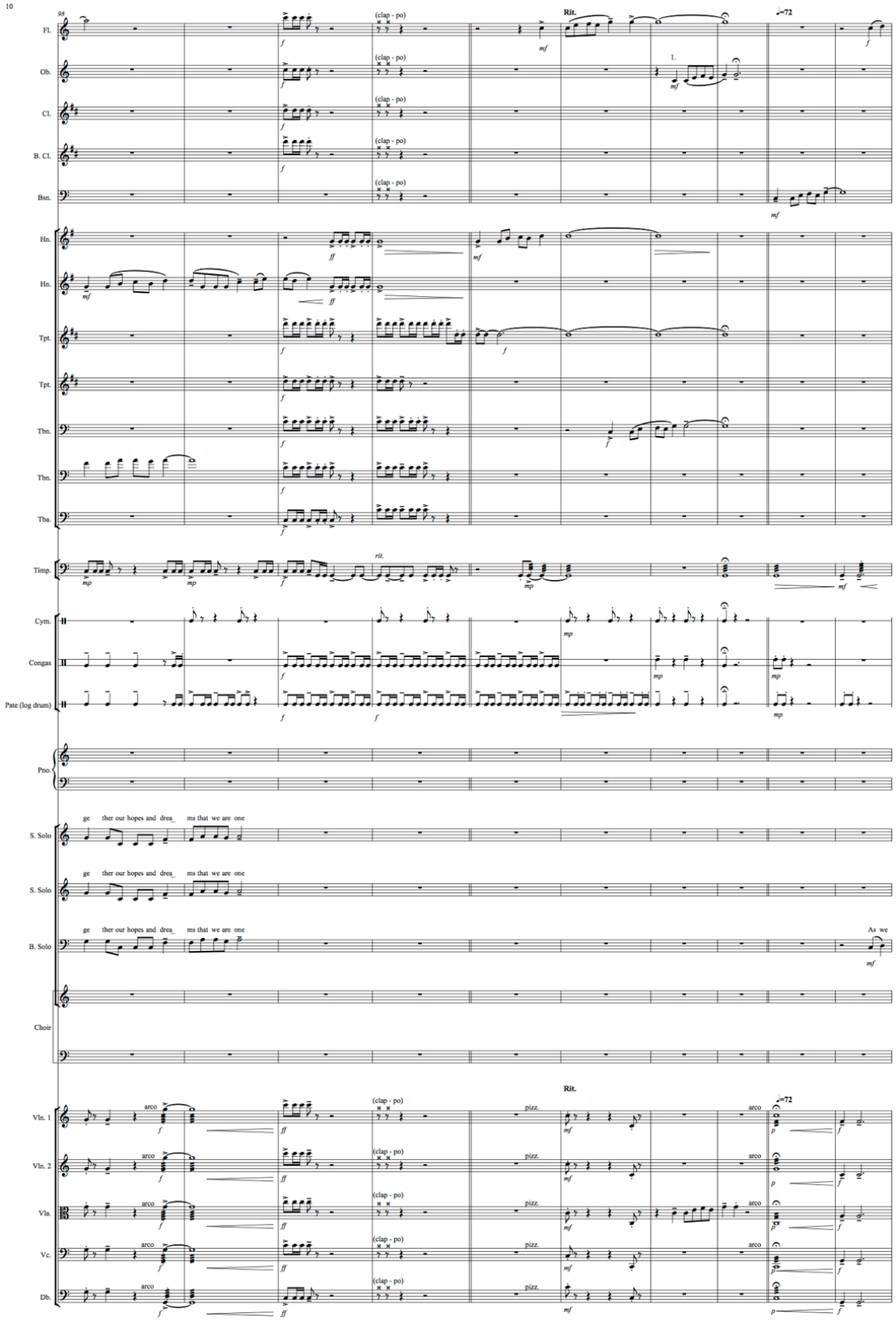

44
5
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Timp.
Cym.
Congas
Pate (log drum)
Pno.
S. Solo
S. Solo
B. Solo
Choir
Vln. 1
Vln. 2
Vla.
Vc.
Db.
(clap - pati)
(clap - po)
fa ce
Jour ney ing and em bra cing a world of chan ge that we all
Draw ing from ge ne ra tions em power ring wis dom with in our ha nds

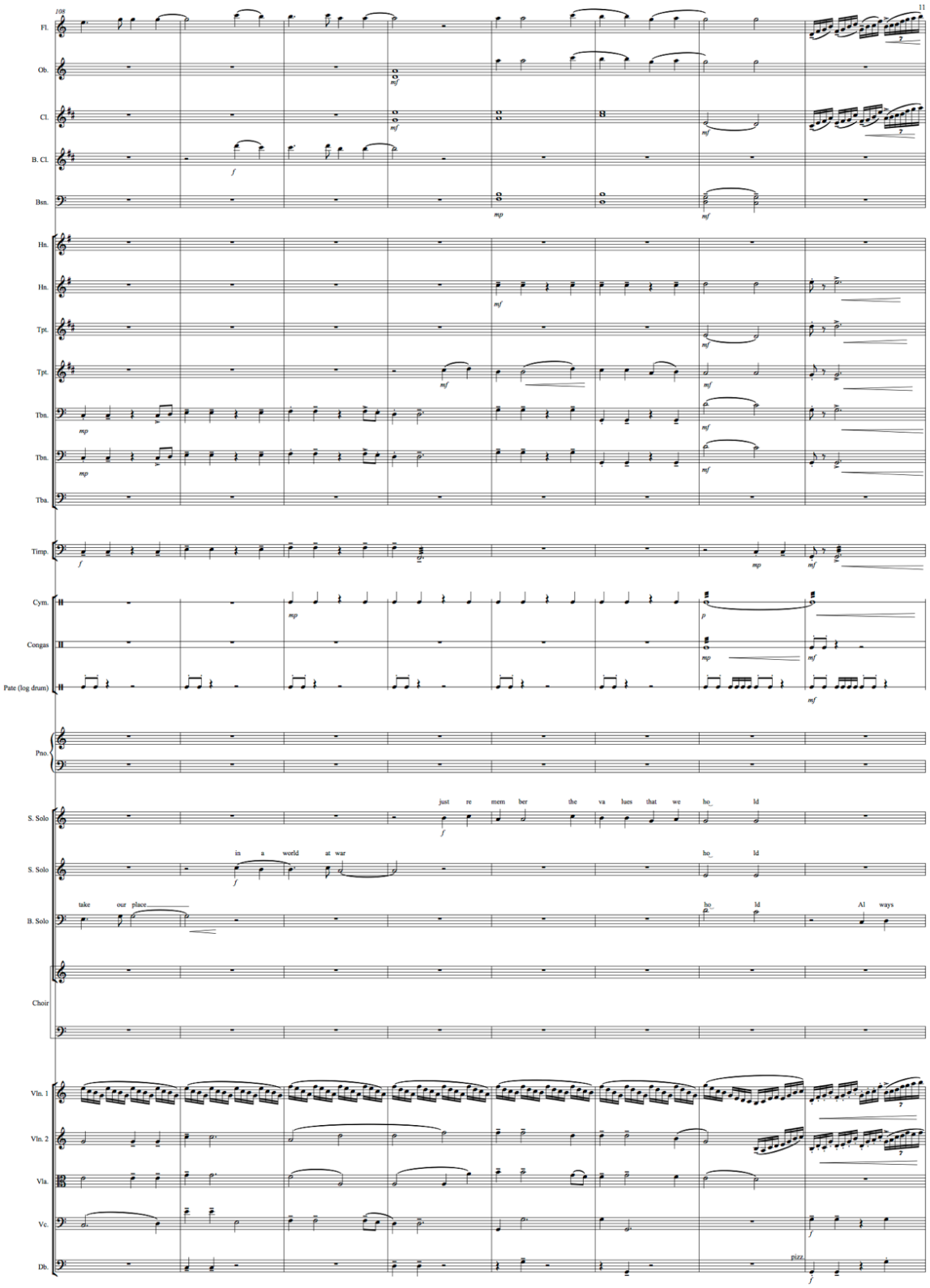

6
58
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Timp.
Cym.
Congas
Pate (log drum)
Pno.
S. Solo
S. Solo
B. Solo
Choir
ra tions em power ring wis dom with in our ha nds
Draw ing from ge ne ra tions em power ring wis dom with in our ha nds
(clap - pati)
(clap - po)
Vln. 1
Vln. 2
Vla.
Vc.
Db.

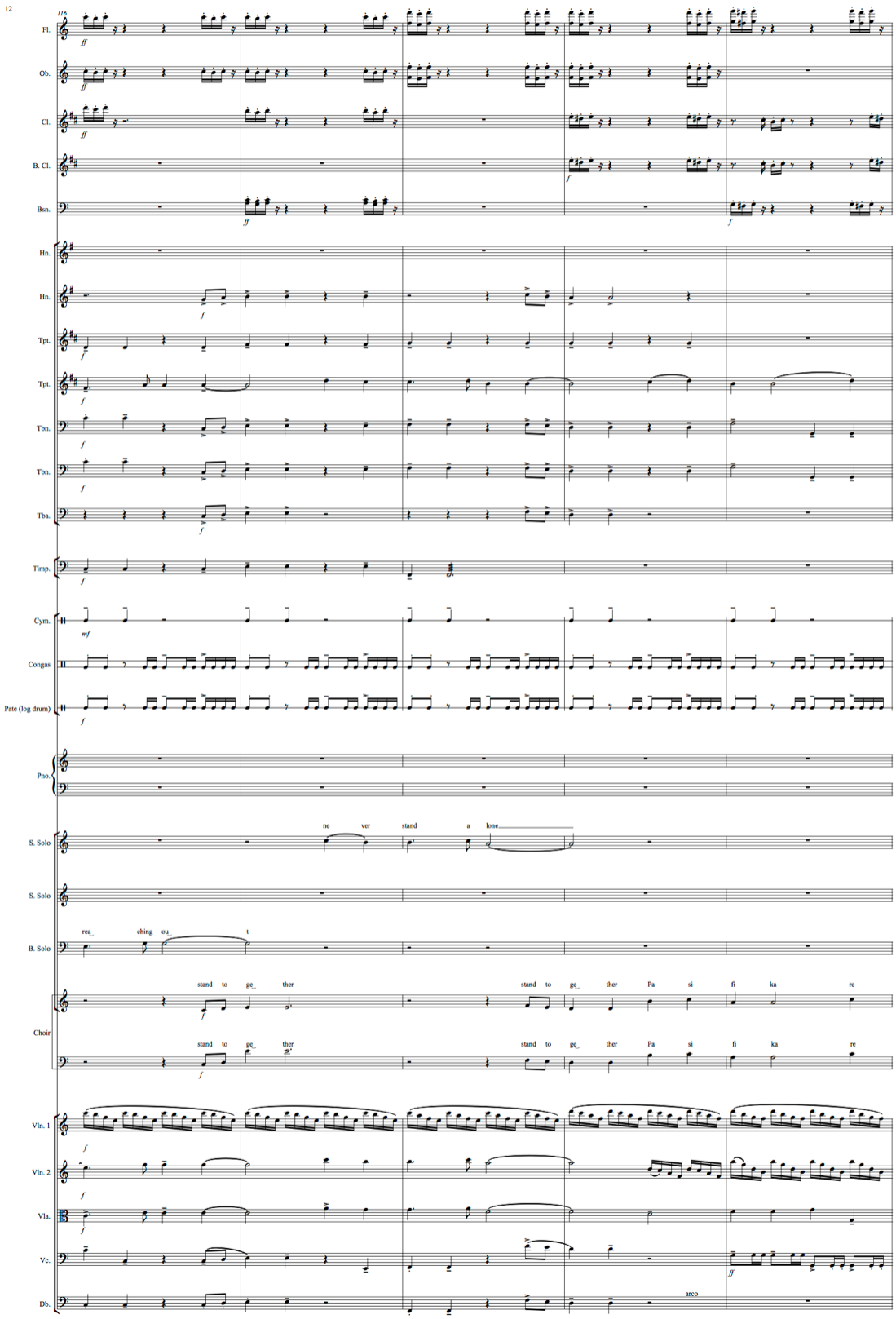

68
7
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
harmon mute
open
Tbn.
Tbn.
Tba.
Timp.
Cym.
Congas
Pate (log drum)
Pno.
S. Solo
Pa si fi ka stand to ge ther through our so ngs o_ cean We are strong to ge ther
S. Solo
Pa si fi ka stand to ge ther sing to ge ther wo ven by the o_ cean We are strong to ge ther
B. Solo
Pa si fi ka stand to ge ther sprea ding jo_ y ex pres sing all hopes and dreams o_ cean We are strong to ge ther
Choir
Pa si fi ka stand to ge ther We are strong to ge ther
Pa si fi ka stand to ge ther We are strong to ge ther
Vln. 1
Vln. 2
Vla.
Vc.
Db.

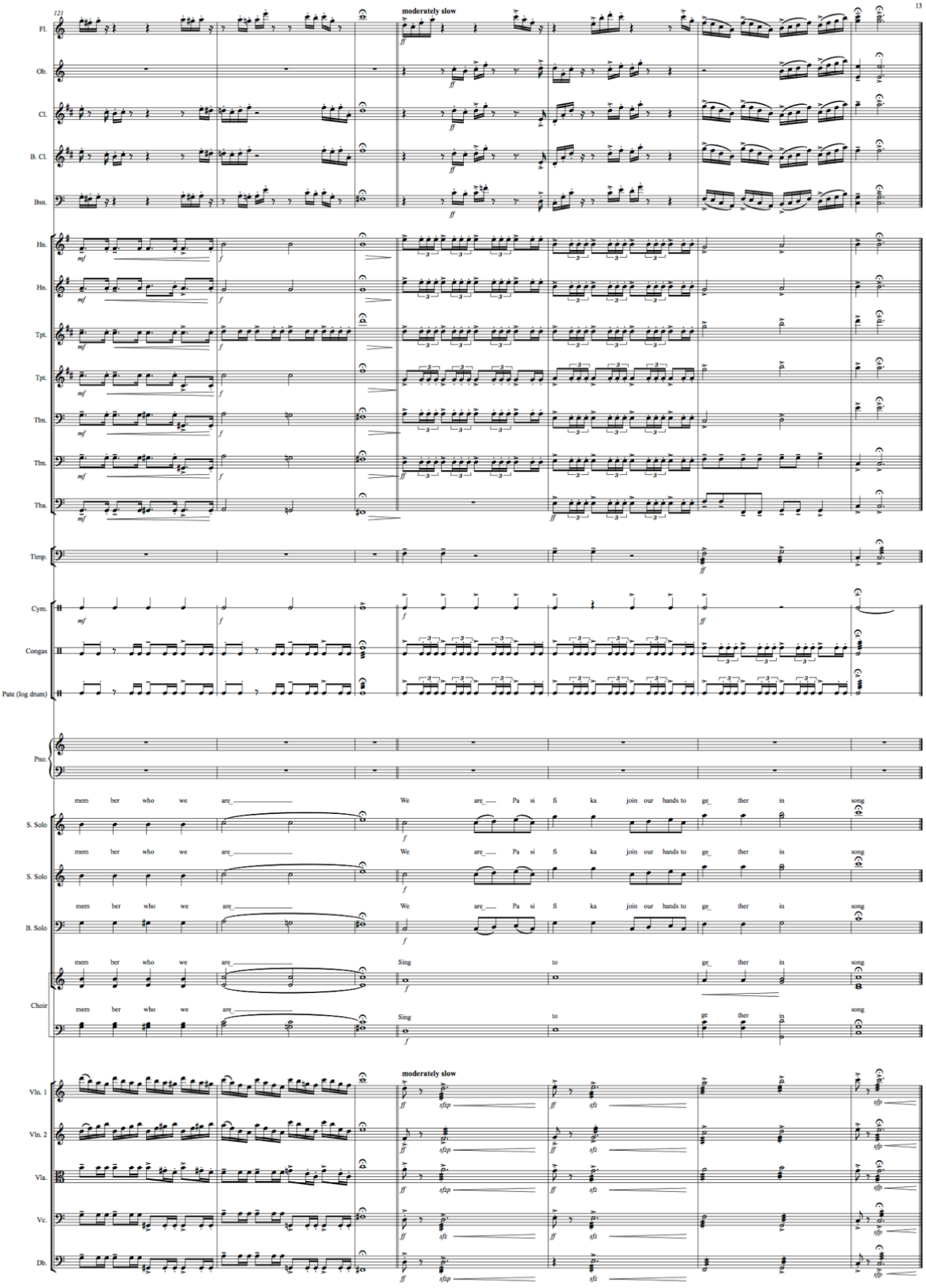

Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Timp.
Cym.
Congas
Pate (log drum)
Pno.
S. Solo
S. Solo
B. Solo
Choir
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mute
open
strong we are to ge ther
Stan ding to ge ther si ging our songs
Pa si fi ka
pizz
arco


Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Timp.
use length of stick (upright) to hit the side-rim of cymbal creating a bell like sound for staccato & quaver notes
Cym.
Congas
Pate (log drum)
Pno.
S. Solo
sing to ge ther full of voi_ ces
O cean that binds to
S. Solo
sing to ge ther Pa si fi ka
O cean that binds to
B. Solo
sing to ge ther filled with song
O cean that binds to
Choir
sing to ge ther
sing to ge ther
Vln. 1
pizz
Vln. 2
pizz
Vla.
pizz
Vc.
pizz
Db.
pizz


10
98
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Timp.
Cym.
Congas
Pate (log drum)
Pno.
S. Solo
S. Solo
B. Solo
Choir
Vln. 1
Vln. 2
Vla.
Vc.
Db.
(clap - po)
Rit.
1.
♩=72
rit.
ge ther our hopes and drea_ ms that we are one
As we
arco
pizz.


108
11
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Timp.
Cym.
Congas
Pate (log drum)
Pno.
S. Solo
S. Solo
B. Solo
Choir
Vln. 1
Vln. 2
Vla.
Vc.
Db.
just re mem ber the va lues that we ho_ ld
in a world at war
ho_ ld
take our place
ho_ ld
Al ways
pizz.


12
116
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Timp.
Cym.
Congas
Pate (log drum)
Pno.
S. Solo
S. Solo
B. Solo
Choir
Vln. 1
Vln. 2
Vla.
Vc.
Db.
ne ver stand a lone
rea ching ou t
stand to ge ther
stand to ge ther Pa si fi ka re
arco


121
13
moderately slow
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Timp.
Cym.
Congas
Pate (log drum)
Pno.
S. Solo
S. Solo
B. Solo
Choir
mem ber who we are
We are Pa si fi ka join our hands to ge ther in song
Sing to ge ther in song
Vln. 1
Vln. 2
Vla.
Vc.
Db.

MUSIKA - Recital in Pictures

Images from the Musika Recital, May 27th, 2017

Fig. 7.1(above) Photo taken of the ensemble performers at the Recital.

Fig. 7.2 (below) Ensemble performers backstage pre-recital

Fig.7.3 Jo Walker (saxophone) Jono Tan (trombone) during Tupulaga Samoa

Fig.7.4 Saia Folau (lead tenor) for Musika

Fig.7.5 Dancers for Siva Mai (left to right) Theresa Sao, Gna Williams and Candice Franklands

Fig.7.6 Gina Williams singing the first phrasing of Siva mai (Scene 9)

Fig.7.7 Dancers Tiffany Yeung and Sophie Katavich in starting pose for Expectations with Saia i=mprovising the lyrics drawn from the poem 'Expectations' composed as part of the work

Fig.7.8 Hannah Elise on bass guitar and Dexter Stanley-Tauvao on drums

Fig. 7.9 Recital violinists Helen Crook and Fleur Knowles

Fig. 8.0 Musika leads Leila Alexander (left) and Saia Folau (right)

Fig.8.1 Conducting the ensemble during the Recital

Fig.8.2 Members of the Mairangi Bay Baptist Church with some of Opeloge's friends helping out to sing 'Hey Now' at the Recital.

Fig. 8.3 The horn section at the Recital

Fig. 8.4 Opeloge Ah Sam conducting the Recital with Leila Alexander and Saia Folau (leads) here singing O Mai from Scene 3

Fig.8.5 above and Fig 8.6 below – the NUS Fale Samoa (National University of Samoa's Samoa House) where some of the Recital pieces (Scenes 1 & 2) were performed. This provided fantastic insight into contextual approach and cultural difference/similairities between music practice and performance in Samoa and New Zealand

Fig. 8.7 (above) Scene 1 – Matagofie in Samoa shows a more community based approach that is built on the same ideal in Samoan culture of the community supporting the individual.

Fig. 8.8 (above) Scene 2 – Relentless again approached with the added dance element that supports the cultural norm of music and dance always together. The dance routine as you will see on the DVD also expresses a different but dynamic rhythmic approach to Relentless.

APPENDIX

For MUSIKA scores / audio / video

1. MUSIKA Annotated Program and Reflections……..…….77 – 104
2. Score…….119
3. Scene 1 – 'Matagofie'……..120
4. Scene 2 – 'Relentless'……..129
5. Scene 3 – 'Omai'……..148
6. Scene 4 – 'Rhythms of Musika'……...163
7. Scene 5A – 'Somewhere my Lord'……..195
8. Scene 5B – 'Hey Now'……198
9. Scene 6 – 'Soundtrack of Life'……209
10. Scene 7 – 'Expectations'…….221
11. Scene 8 – 'Here beside you'……222
12. Scene 9 – 'Siva Mai'……225
13. Scene 10 – 'Aua 'e te tagi' (Trio)…..…….237
'Aua 'e te tagi' (Orchestral)……..243
14. Scene 11 – 'Tupulaga Samoa'…….251
15. Song – 'So I know'……..288
16. Composition – 'We are Pasifika'……291