

Table of Contents

Acknowledgments	11
Music Worlding in Palau: An Introduction	15
Meaningfulness	17
Music Worlding	19
Intensity	24
Atmospheres	29
This Book	33
Music Worlding in Palau	34
Music Worlding in Palau: The Background	38
1 Latmikaik's Children and Their Music	53
Palau	56
North Atlantic narratives of Palauan history	61
Meaningfulness	64
Schmitz on Meaningfulness	66
Surfaceless: Beyond the Binaries	69
Musical Meaning Musical Meaningfulness	74
Musical Meaningfulness and Atmospheres	78
2 Vaguely Specific: Resonant Historicity with Chesóls	85
Chesóls Meaningfulness	88
Suggestions of Motion	90
Sound's History Lives on	93
Intensity: A Closer Look	96
Musical Meaningfulness as Latently Historical	97
Conclusion	100
3 Listening with the Dancing Body: Ruk and Movement's Inciency	105
A Sense of Klebelau: Going through the Motions	107
The Body Complex and Sound	110
Schmitz and the Threshold	111
Preacceleration Suggestions of Motion	112
The Dance of the Not-Yet in New Phenomenological Perspective:	
Suggestions of Motion in Palauan Ruk	115
Body percussion	118

Group shouts	120
Rhythmic layering and densification	121
Conclusion: The Body in Sound and Motion	123
4 “Rak, Where Is He Now?” Presence Present	129
Present, Presence, Meaningfulness	131
Omengeredákl	133
Sense Effects Presence Effects	139
Music, Meaning, and Meaningfulness	141
Meaningfully Present	144
5 Resonance: Co-Becoming with Sound	149
Ngerulmud 2006: The Mother Bat	150
Resonance	152
Resonance: Conceptual Implications	156
Revisiting the Mother Bat	157
Conclusion	158
6 Of Magic and Meaningfulness: Chelitákl Rechuódel and the Felt-bodily Dimensions of Spiritual Practice	163
Magic Olái	165
Present-day Magic	168
Magically Meaningful	170
Conclusion	175
Glossary	181
Bibliography	183
Index	203

List of Maps, Illustrations, Sound Examples and Tables

<i>Map</i>	
Map 1	Political map of Palau 10

Illustrations

- Figure 1 Bai ornament in Ngril as documented by Augustin Krämer during the Hamburg South Seas Expedition. (Krämer 1929b, double plate 26) Krämer's description: "A depiction 'of the singer Goldegól, who came from Nggeiangél to the south on the old kaberuóg boat with his baskets full of songs to help build the dock of Ngarekamáis (right), left Ngarekobasáng.'" (KETC 2017c, 41) 14
- Figure 2 Bai ornament in Gurdmaū (Ngardmau) as documented by Augustin Krämer during the Hamburg South Seas Expedition. (Krämer 1929b, double plate 14) Krämer's description: "[T]o the left the Pleiades which the god steers, to the left of his head a figure resembling a nose clamp = the crab gamáng, to the left of it a pair of fire tongs = the angle gogádu, far upper left (right angle) bar aikngot, below aingúkl (the 3 "fire stones)." (KETC 2017c, 63) 52
- Figure 3 An illustration of the story of Chuab. Gable detail of the Belau National Museum bai at Koror. Photo by author. 59
- Figure 4 Unidentified crew members and brass band of the German *MS Condor* on a visit in Palau in 1911. From the collection of Dieter Klein, Düsseldorf (Germany). 62
- Figure 5 Unidentified Palauans with an accordion. Undated (but most likely from the first decade of the 20th century). From the collection of Dieter Klein, Düsseldorf (Germany). 63
- Figure 6 Bai ornament in Galáp (Ngaraard) as documented by Augustin Krämer during the Hamburg South Seas Expedition. (Krämer 1929b, double plate 16) Krämer's description: "The terrible singer, right Ngardórok, left Ngarsúl, right center dance platform with men in women's skirts performing the ruk dance, far left the singer, who when his wife (left of him) came, went away with her, after which the remaining also left before the performance was finished and complained." (KETC 2017c, 82) 84
- Figure 7 Bai ornament in Ngardmau as documented by Augustin Krämer during the Hamburg South Seas Expedition. (Krämer 1929b, double plate 23) Krämer's

	description: “[R]uk dancers with galéped clubs in the hands; far left the galíd Golongil [...] in whose honor the dance occurred.” (KETC 2017c, 62)	104
Figure 8	Waveform of 0’12”-0’22”, Video example 1, two-dimensionally displaying time (horizontal axis) and acoustic intensity (vertical axis). G = group (i.e., all dancers shouting/singing); BP = body percussion.	119
Figure 9	Waveform of 0’04”-0’12”, Video example 1, two-dimensionally displaying time (horizontal axis) and acoustic intensity (vertical axis). G = group shout (i.e., all dancers shouting/singing); BP = body percussion.	120
Figure 10	Bai ornament in Galáp (Ngaraard) as documented by Augustin Krämer during the Hamburg South Seas Expedition. (Krämer 1929b, double plate 14) Krämer’s description: “[T]he woman who guides the Pleiades; left the rock Gogibērāmes with the 2 trees, then following on at right the stone pier Gades a galíd, at the head of which the woman guide sits, enchanting / charming the Pleiades, the star constellation to the left of the heavens’ guide Derungúl’lau (center), to the right the constellation gogádu, named after the fire tongs, as that tool forms an angle; behind him Derungúl’lau the jar-shaped gongau, far right the large star gomeráed, to the left of the woman guide her son, who is scaring her, so that her hair turned white, to the right of her a half moon.” (KETC 2017c, 56)	128
Figure 11	Bai ornament in Keklau as documented by Augustin Krämer during the Hamburg South Seas Expedition. (Krämer 1929b, double plate 11) Krämer’s description: “[T]he spirit in Ilëtemú; left Ngardmau with flying fox, house with spikes, to the right cave of the mother and she herself, center: a man with Gólei and fishing nets, finding the bowl with the stomach, right Gólei, high spirited people.” (KETC 2017c, 60)	148
Figure 12	Bai ornament in Ngabuked as documented by Augustin Krämer during the Hamburg South Seas Expedition. (Krämer 1929b, double plate 1) Krämer’s description: “[T]he Gomsaubukl magic, left Ngeaur, right Nggeian-gel, under the palms the sea with the following fishes	

	from left: 2 gadéng (shark), 1 tungg, kemedúkl, 1 kilérs re komedáol, 1 gadéng l bial.” (KETC 2017c, 50)	162
Figure 13	Bai ornament in Koror as documented by Augustin Krämer during the Hamburg South Seas Expedition. (Krämer 1929b, double plate 6) Krämer’s description: “[T]he land Bigáket, the food land [...], left women dancing, right men, center the sea as divider. The women most clearly show the begel [...] as stimulants.” (KETC 2017c, 117)	174

Sound Examples

Chapter 1

Sound example 1	E-Reberbong. Chesóls chanted by Wilhelm Rengiil, Koror/Palau, recorded by the author on 14 February 2005.	54
-----------------	---	----

Chapter 2

Sound example 2	Chesóls, chanted on the occasion of a Women’s Conference in Koror/Palau, recorded by the author in the early 2000s.	86
Sound example 3	Chesóls, chanted by Rengulbai Ruluked (* around 1900 in Melekeok) on 28 Septem- ber 1963. Recorded by Barbara B. Smith.	89

Chapter 3

Video example 1	Ruk, performed by dancers from Ngaraard dur- ing the Olechotel Belau Fair 2012. o’00”-o’58”. Recorded by Simeon Adelbai, September 2012.	117
-----------------	--	-----

Chapter 4

Sound example 4	Omengeredákl/keredekiil, performed by Lucy Orrukem (*1907 in Koror), Cheluil (*1894 in Airai), Diratuchoi (*1904 in Koror), Risong (*1903 in Melekeok) and Dilliaur (* 1902 in Peleliu) on 20 September 1963 in Koror/Palau. Recorded by Barbara B. Smith.	135
-----------------	---	-----

Table

Table 1	Rough visual presentation of attacks (x) over time per part, o’00”-o’57” of Video example 1. C = clapping; s = stomping; g = group shouts/singing; <i>m</i> = mesuchokl (soloist).	121
---------	---	-----



Map 1 Political map of Palau