



11th Symposium of the Study Group on Music and Dance of Oceania

Oceanic Networks of Music and Dance: Performing Continuities, Regeneration and Resonances Across Cultures

Honolulu, 4–6 June 2024

Hosted by East-West Center (Honolulu)

With support from University of Hawai‘i at Mānoa Music Department and University of Sydney Conservatorium of Music

PROGRAMME BOOK



**EAST-WEST
CENTER**



Music at Mānoa



**THE UNIVERSITY OF
SYDNEY**

Conservatorium of Music

Welcome

Aloha kākou,

It is my pleasure to welcome you all to the 11th Symposium of the ICTMD Study Group on Music and Dance of Oceania. Following postponements in 2020 due to the Covid-19 pandemic, we are once again aligning our symposium with the 13th Festival for the Pacific Arts and Culture. Our theme ‘Oceania Networks of Music and Dance: Performing Continuities, Regeneration and Resonances Across Cultures’ also connects to the FestPac theme ‘*Ho’oulu Lāhui* – Regenerating Oceania’. This is the first time our Study Group has held a hybrid symposium with full participation and attendance options both in-person and online. I am delighted to see the many contributions from across the broad region of the Pacific and Australia.

The Symposium runs across 3 days and is scheduled around FestPac events. Day 1 (4th June) includes a symposium opening, 3 sessions of presentations and an evening Reception. We will begin our symposium after lunch on Day 2 (5th June), to give participants the chance to attend the wa’a arrival for FestPac and/or view the livestream. Two sessions will follow and the day will end with a performance. On Day 3, we will have three sessions, followed by a closing performance, and an early finish so that symposium participants can attend the FestPac Opening ceremony that afternoon.

As Chair of the Study Group I extend thanks to the symposium committee who have collaborated to organize the programme – Meri Haami, Amanda Harris, Andrew Gumataotao, Reuben Brown, Brian Dietrich and especially Kirk Sullivan who has worked tirelessly behind-the-scenes on local arrangements. Thanks also to Ricardo Trimillos for local support. The Study Group is grateful to the East-West Center for hosting the symposium and supporting the hybrid set up – thanks especially to Eric Chang, Ana Reidy and Hung Wen. Appreciation is also extended to the performers who have offered their musical performances to the program – to Klare KuOlga who is launching her new album at our Reception, to Mita Idea, including Sontok Diway, Nunung Puhay, Haluko Rupi, Goldy Wang and others, and to the Inyjalarrku (mermaid) group from Goulburn Island, including Rupert Manmurulu, Renfred Manmurulu, Jenny Manmurulu, Tamia Fejo, Reuben Brown and Isabel O’Keeffe. Thanks must also be extended to the late Barbara Smith for generously funding the Music and Dance of Oceania Travel Award (MDOTA) which has supported travel for a number of Indigenous Pacific Islander and Australian attendees and to the ICTMD Secretariat for their broader support of the symposium and further travel support for participants through the Young Scholars Fund. Additional support for the symposium has also been provided generously from the Music Department at University of Hawai’i at Mānoa and the Conservatorium of Music at the University of Sydney.

Most of all I wish to extend my appreciation to all the participants who have gathered in Honolulu and online for this symposium. I welcome you all to join in celebrating and advocating for the music and dance of Oceania.

Mahalo nui loa,

Georgia Curran, Chair ICTMD Study Group on Music and Dance of Oceania

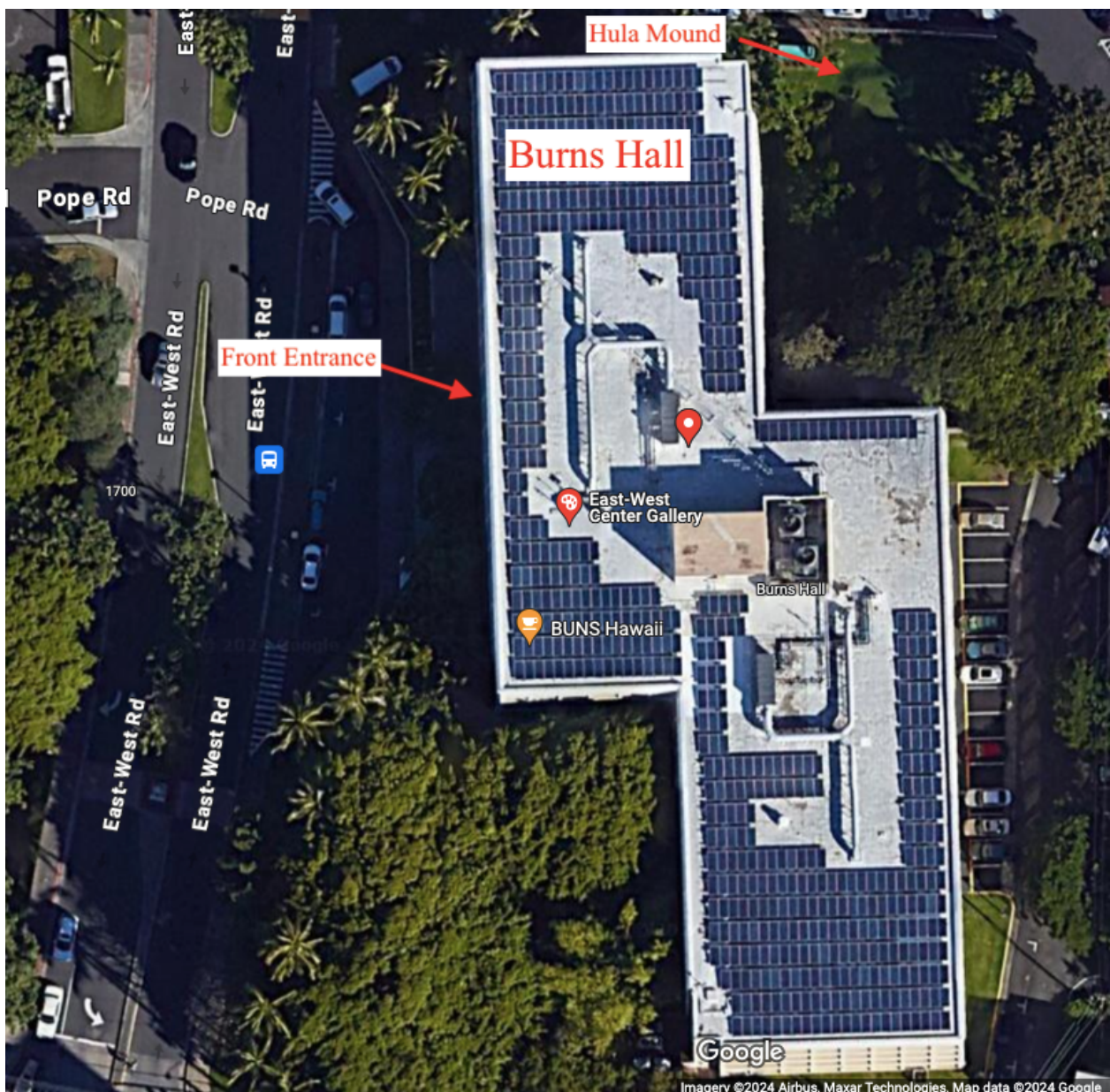
Symposium Registration and Venue information

To register for the symposium please go to the following link: sgmdo.eventbrite.com

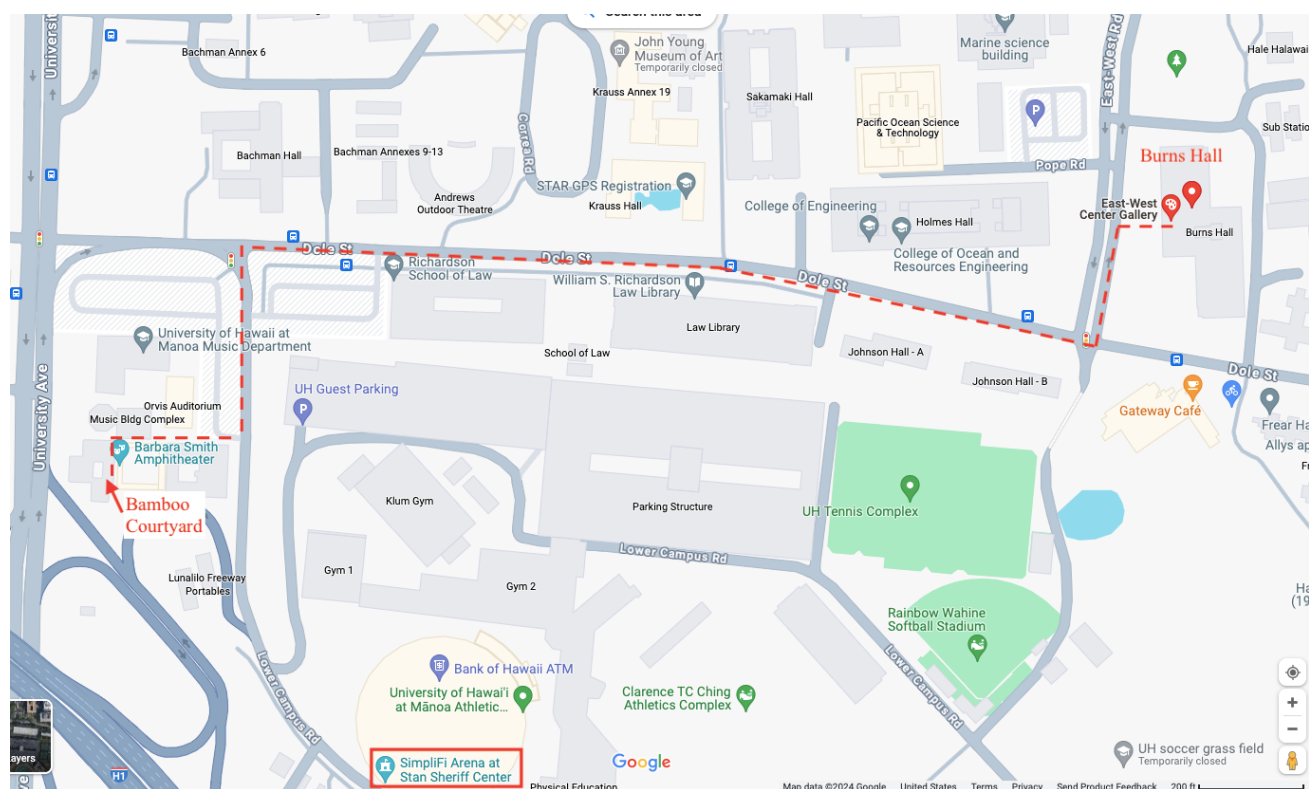
The zoom link for online attendance will be sent to registered participants. Please contact Georgia Curran (georgia.curran@sydney.edu.au) or Kirk Sullivan (kirkesullivan@yahoo.com) if you have any questions. A fee waiver code is also available for participants who would like to attend but cannot pay the registration fee.

The Symposium will be held at Burns Hall, East-West Center, Honolulu, with performances in the grassed areas outside this building (see locations marked on Map 1). The Symposium Reception will be held at the University of Hawai'i at Mānoa Music Department's Bamboo Courtyard (see Map 2). The location for the FestPac Opening Ceremony is also marked on Map 2.

Map 1



Map 2



Study Group on Music and Dance of Oceania

The Study Group on Music and Dance of Oceania (SGMDO) is an informal association of scholars within the ICTMD. Since 1977 the Study Group has contributed widely to new research and publications on the music and dance of the region. The idea of the Study Group formed at the 1977 conference of the (then) International Folk Music Council in Honolulu, and the group has since met when opportunities arise to discuss research, exchange information through a biannual newsletter, and since 2022 share research via an online seminar series. Study Group meetings have been held in Australia in 1988, 1995, 2001, 2010; Germany 1993; Japan in 1999; Palau in 2004; Hawai'i in 2006; Papua New Guinea in 2014; Guam in 2016, and the most recent symposium held online in 2021. Other informal gatherings have also been associated with the Festival of Pacific Arts and the Melanesian Arts Festival and in conjunction with other scholarly societies, as well as during ICTMD world conferences. Members of the Study Group have published the following books: *Traditionalism and Modernity in the Music and Dance of Oceania* (2001), *Oceanic Music Encounters: the Print Resource and the Human Resource: Essays in Honour of Mervyn McLean* (2007), and *A Distinctive Voice in the Antipodes: Essays in Honour of Stephen A. Wild* (2017). Members also collaborated on the publication of *Perspectives in Motion: Engaging the Visual in Dance and Music* (2021). An overview of the Study Group's history has been published by Barbara B. Smith, Brian Diettrich and Kirsty Gillespie, in *Celebrating the International Council for Traditional Music: Reflections on the First Seven Decades*, edited by Svanibor Pettan, Naila Ceribašić, and Don Niles, 310–316. Ljubljana: University of Ljubljana Press and International Council for Traditional Music, 2022.

SGMDO website: <http://ictmusic.org/studygroup/oceania>

Symposium Programme

DAY 1

Tuesday 4th June

Symposium Opening (Chair: Georgia Curran)	
9:00am – 10:00am	<p>Oli – Noenoe Zuttermeister Lewis, Kumu Hula Hula – Maka’ala Perry</p> <p>Welcome</p> <p>Ann Hartman, Director of Professional Development and Dean of Education, EWC Peter Arnade, Dean UH/Mānoa College of Arts, Languages and Letters (CALL) Ricardo Trimillos, UH/Mānoa Ethnomusicology Professor Emeritus Georgia Curran, Study Group on Music and Dance of Oceania Chair Kirk Sullivan, Local Arrangements Coordinator</p>

COFFEE BREAK 10:00am – 10:30am

Session 1. Indigenous ways of knowing, hearing and learning (Chair: Nardi Simpson)		
10:30am – 12:30pm	Meri Haami	<i>He Whiringa Māramatanga</i> : Indigenous Māori Music, land, and healing
	Andrew Gumataotao	Listening for Hinemlo, Sounds Of Rice and Healing in Chamorro and Carolinian Communities in the Marianas
	Jacinta Tobin	<i>Ngura barayagai</i> “Song belonging to Country”
	Rita Seumanutafa-Palala	Samanoa: A Samoan Approach to Ethnomusicology

LUNCH 12:30pm – 1:30pm

Session 2. Place and cultural practice (Chair: Andrew Gumataotao)		
1:30pm – 3:30pm	Joseph Keola Donaghy	Silent But Never Silenced: Creating a protective soundscape on Maunakea
	Junichiro Suwa	Performative Interactions, Public Accessibility and Cultural Survival Strategy of Mwerlap-Speaking Community in Espiritu Santo, Vanuatu [online]

	Jodie Kell, Rachel Djíbbama Thomas, Joy Garlbin, Lena Djábbiba, Rona Lawrence	<i>Balawurlwurl – Nja-kamarrang</i> : Cyclone Monica and the Strengthening of Country through song [online]
	Chun-bin Chen	To Sing in Pairs: Austronesian Chant among Taiwan’s Indigenous Peoples

COFFEE BREAK 3:30pm – 4:00pm

Session 3. South-Asia Pacific Connections (Chair: Ricardo Trimillos)		
4:00pm – 5:30pm	Yuan-Yu Kuan	Negotiating Austronesia: Taiwan’s Cultural Diplomacy in the Pacific and Indigenous Engagement Through the Performing Arts
	Mayco A. Santaella	Echoes Across Oceans: Reproducing and Localizing Renditions of Hawaiian Music in the Nusantara Region
	Michael Clement Snr.	Dandan, Dunde and the Matua musical bow of the Marian Islands

Reception (Location: UH Music Department, Bamboo Courtyard)	
6:00pm – 7:00pm	<p>Light refreshments and entertainment</p> <p>At our Reception Klare KuOlga (Soul – Singer – Songwriter) will launch her new album – Breathe – and perform some of these new songs. These songs are about providing inspiration to preserve our planet as a sacred place and finding hope and empowerment through peaceful and positive interactions. The music is a melting pot of contemporary Jazz, Soul, RnB, together with languages, instruments, and nuances from her native homeland of Papua New Guinea.</p> <p>(See: https://klarekuolga.com/)</p>

DAY 2

Wednesday 5th June

The Wa'a arrival of canoes at Kualoa Regional Park will take place from 6:00am – 8:00am

A formal ceremony to follow from 10:00am – 1:30pm (by FestPac invitation only)

Symposium participants are welcome to watch the livestream of these events from the Symposium room at East-West Center.

Please note that no lunch will be provided.

12:45 – 1:45pm	Study Group on Music and Dance of Oceania Meeting – all welcome
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Session 4. Change, adaptation and continuity in Pacific performance practice (Chair: Kirk Sullivan)		
2:00pm – 4:00pm	Kirsty Gillespie	Pacific Creoles in Performance: the use of Tok Pisin within local language verbal art forms [online]
	Emmanuel Daniel	Christianity and the Indigenization of Taibubu – A Cultural Transformation among the South Fly People of Papua New Guinea
	Livai Manafri	How Melanesian Artists Reinterpret Traditional Cultural Forms to Create New Expressions [online]
	Brian Diettrich	Listening for Sovereignty: Song and Politics in a Post-War Pacific Territory

COFFEE BREAK 4:00pm – 4:30pm

Session 5. Exhibitions and Events in Cultural Vitality and Exchange (Chair: Brian Diettrich)		
4:30pm – 6:00pm	Celine Coderey	Ancestral Energy: a photo reportage of the 14th Marquesas Festival of Arts
	Junko Konishi, Chiao-Wen Chiang & Shan-Hua Chien	2023 Precious Recordings Online Exhibition: Sound Memories of Past Palau
	Tai Chun-Chia	The Island in the Continent: Southern California Pacific Islanders Performance of Genealogy in the Jam Sessions at the Pacific Island Ethnic Art Museum

Performance (Lanai on grassed area in front of Burns Hall)

6:15 –
6:45pm

The day will end with a performance from Taiwanese Indigenous group, Mita Idea, with performers Sontok Diway, Nunung Puhay, Haluko Rupi, Goldy Wang, and others. They will demonstrate an Amis call-and-response polyphonic singing known as *macacadaay*, which literally means “to interconnect.” This complex musical style showcases how an individual can both stand out and blend beautifully with the rest of the group, reflecting the ethos of Amis society. In Amis culture, collaboration and mutual support within and between individuals and the age-grade system of different cohorts, known as *kapot*, underpin a resilient and harmonious community.

DAY 3
Thursday 6th June

Session 6. Colonial histories and decolonisation of archival collections (Chair: Reuben Brown)		
9:00am – 10:00am	Lennart Ritz	Revisiting the Pacific-Collections of the Berlin Phonogram Archive from the German Colonial Period (1904 - 1915) [online]
	Jakob Claus	From Hermetic Knowledge to Shared Histories. Colonial Music Recordings from Micronesia

COFFEE BREAK 10:00am – 10:30am

Session 7. Connections across the Black Pacific and Beyond (Chair: Meri Haami)		
10:30am – 12:00pm	Amanda Harris and Nardi Simpson	Past and Present Australian-Oceanic Musical Exchange through Festivals of the Pacific
	Ajiboye Timothy Kayode	Oceanic Networks of Music and Dance: Performing Continuities, Regeneration and Resonances of Osun Osogbo Festival in Nigeria [online]
	Reuben Brown, Jenny Manmurulu, Rupert Manmurulu, Renfred Manmurulu, Tamia Fejo and Isabel O’Keeffe	Manyardi encounters across land and sea

LUNCH BREAK 12:00pm – 1:00pm

Session 8. Women’s music in Oceania (Chair: Amanda Harris)		
1:00pm – 2:30pm	Susan Jacob	Femcees "Keeping it Local": Female Gender Expression in Hawai‘i Hip Hop
	Clare KuOlga Meere	Sing Sing Meri (Finding Equality in Popular Music)
	Georgia Curran, Enid Nangala Gallagher, Marlette Napurrurla Ross and Samantha Napaljarri Watson	So they can keep it and carry it on: Intergenerational transmission of Warlpiri women’s songs at the Southern Ngaliya dance camps

Closing Performance (Shaded grassy area behind Burns Hall, the ‘Hula Mound’)	
2:45pm – 3:15pm	<p>Inyjalarrku manyardi – mermaid ceremony from Goulburn Island, Australia</p> <p>Performed by Rupert Manmurulu, Renfred Manmurulu, Jenny Manmurulu, Tamia Fejo, with Reuben Brown and Isabel O’Keeffe</p> <p>The Inyjalarrku (mermaid) singers and dancers are part of the Yalama and Ngurtikin clans from the community of Waruwi in the Northern Territory of Australia. Lead singers Rupert Manmurulu and Renfred Manmurulu sing songs handed down to them from their father, the late David Manmurulu, and their grandfather George Winunguj. Tamia Fejo learned to dance Inyjalarrku from her grandmother Jenny Manmurulu and is an emerging dance leader for her community. Reuben Brown and Isabel O’Keeffe are Balanda (non-Indigenous) music researchers who have collaborated with the Manmurulu family and other singers and dancers from the region for over 10 years. In this performance Inyjalarrku ceremony leaders follow in the footsteps of their elders, sharing manyardi across cultures and inviting participants to dance Inyjalarrku manyardi</p>

The Opening Ceremony for the 13th Festival for the Pacific Arts and Culture

4:00 PM - 9:00 PM

T.C. Ching Athletics Complex

1105 Lower Campus Road, Honolulu

Abstracts

Session 1. Indigenous ways of knowing, hearing and learning

He Whiringa Māramatanga: Indigenous Māori Music, land, and healing
Meri Haami (Tū Tama Wāhine o Taranaki)

Within the national context of Aotearoa New Zealand, music theory has been primarily associated with western music notation, harmony, and tonality (Haami, 2022; Ka'ai-Mahuta, 2010; Nunns, 1993). However, Indigenous Māori music contains unique key elements of its own musical theories through forms such as waiata (songs), karakia (prayers), ruruku (incantations), haka (posture dances), pūrākau (stories), whakapapa (genealogies) and many more, which are all integral within Māori lifeways and represent Māori creative expressions. Through examining Indigenous Māori musical knowledge systems and worldviews there emerges conflicts and adaptations for how traditional western definitions of music may be confining for Māori creative expression due to colonisation. Māori creative expressions are legacies informed by distinct tribal, genealogical, environmental, historiographic, and intergenerational elements culminating towards its sound, practice, and pedagogies (Burgess & Painting, 2020; Gifford, 2021; Haami, 2022; McRae, 2017; Smith, 2019; Wilson, 2010). This presentation aims to draw on Indigenous Kaupapa Māori methodologies to discuss how decolonising and re-indigenising Māori music theories and practices for Māori creative expressions can enable pathways to accelerate Māori well-being. Kaupapa Māori methodologies draw on mātauranga Māori (Māori knowledge) with a metaphysical base that is distinctly by Māori for Māori focused on using anti-colonial frameworks (Eketone, 2008; Pihama, 2015; Smith, 2017; Smith, 1999). This critical discussion looks to examine unique Māori tribal pedagogies of waiata (songs) transmission and how these examples illustrate the significance of ancestral Indigenous customary knowledge systems rooted in Indigenous lands as being both ancestors and teachers of Indigenous music.

Reference list: Burgess, H., & Painting, T. K. R. (2020). Onamata, Anamata: a Whakapapa perspective of Māori futurisms. In A. Murtola., & S. Walsh (Eds.). *Whose Futures?*, (pp. 206-234). ESRA. —Eketone, A. (2008). Theoretical underpinnings of Kaupapa Māori directed practice. *MAI Review*, 1. —Gifford, J. (2021). “Ngā pakiaka a Te Rēhia, ka tipua i te ao rangatahi” *An Intersectional Analysis of Kapa Haka and Healing for Rangatahi Māori*. Victoria University of Wellington – Te Herenga Waka, Wellington. https://openaccess.wgtn.ac.nz/articles/thesis/_Ng_pakiaka_a_Te_R_hia_ka_tipua_i_te_ao_rangatahi_An_Intersectional_Analysis_of_Kapa_Haka_and_Healing_for_Rangatahi_M_ori/14413955. —Haami, M. (2022). *He Whiringa Muka: The Relationship between the Whanganui River, Marae, and Waiata*. Victoria University of Wellington - Te Herenga Waka. https://openaccess.wgtn.ac.nz/articles/thesis/He_Whiringa_Muka_The_Relationship_between_the_Whanganui_River_Marae_and_Waiata/19294628/1. —Ka'ai-Mahuta, R. (2010). *He Kupu tuku iho mō tēnei reanga: A critical analysis of waiata and haka as commentaries and archives of Māori political history*. Auckland University of Technology, Auckland. https://openrepository.aut.ac.nz/bitstream/handle/10292/1023/Kaai_MahutaR.pdf?sequence=3&isAllowed=y. —McRae, J. (2017). *Maori Oral Tradition: He Korero no te Ao Tawhito*. Auckland University Press. —Nunns, R. (1993). McLean and Orbell 'Traditional Songs of the Maori' (Book Review). *Ethnomusicology*, 37(1), 122–123. —Pihama, L. (2015). Kaupapa Māori theory: Transforming theory in Aotearoa. In L. Pihama., & K.

Southey. (Eds.). *Kaupapa Rangahau: A Reader*, (pp. 7-17). Te Kotahi Research Institute, University of Waikato. —Smith, G. H. (2017). Kaupapa Māori Theory: Indigenous Transforming of Education. In T. K. Hoskins., & A. Jones. (Eds.). *Critical Conversations in Kaupapa Māori*, (pp. 79-94). Huia Publishers. —Smith, L. (1999). *Decolonizing Methodologies: Research and Indigenous Peoples*. Zed Books. —Smith, T. (2019). *He Ara Uru Ora: Traditional Māori Understandings of trauma and Well Being*. R. S. Tinirau & C. Smith. (Eds.). Te Atawhai o Te Ao. https://www.teatawhai.maori.nz/images/downloads/He-Ara-Uru-Ora_web.pdf. —Wilson, C. (2010). *Ngā hau o tua, ngā ia o uta, ngā rere o tai: Ngā rerenga kōrero, kīanga, kupu rehe, whakataukī, whakataukāki, pepeha hoki o Whanganui - A Whanganui reo phrase book: Sayings, phrases & proverbs*. Te Puna Mātauranga o Whanganui.

Listening for Hinemlo, Sounds Of Rice and Healing in Chamorro and Carolinian Communities in the Marianas

Andrew Gumatoatao (Georg-August Universität)

The relationship between musical/oral-based knowledge, medicinal practices and sound-based ways of knowing in the Mariana islands have long persisted throughout generations amid colonization and overwhelming environmental transformations such as forest deforestation, access prevention to fishing grounds due to ongoing military activities in the region. In this presentation I work through how community based knowledge can act as a means to critique and engage with historiographical practices via ethnographic fieldwork in ways that rematriate knowledge from authoritative text-based histories to communities of origin. In order to discuss this, I will examine concepts of listening, vibration, sound, and notions of bodily practices through particular case studies from fieldwork such as the storied chant of Lālai Fā'i as well as Carolinian chant and dance practices. This presentation will aim to open up possibilities for listening attentively to the sonic ties and movements of Pacific Island communities among local stewardship efforts and global contexts.

Ngura barayagai “Song belonging to Country”

Jacinta Tobin (University of Sydney)

Kombumerri scholar Mary Graham (2008) states “Aboriginal logic maintains that there is no division between the observing mind and anything else: there is no ‘external world’ to inhabit. “In our Aboriginal knowledge of this communication, we create favourable outcomes for Country and Waters, when performing culture. Darug people always understood this power. We have ceremonies that connect Parramatta to the South Pacific Ocean through the eel’s migration. This is the Songline for the eel at Parramatta, (known as the place where the eels make themselves). In these modern times we can still connect to Country and its water ways through the power of performance by strengthening connection between the Oceanic people and Australia’s original people. Every performance that is done with right intentions for certain creatures makes a positive effect. In the context of the Western framework dominating our landscapes, indigenous people around the World are taking our power back by making transformative change through performance. In my PhD practice-based research I am taking that power back through performance responding to climate change and regeneration of the environment through song and right intent. I will share this practice in a

performance of recovered traditional songs from Greater Sydney. . Graham, M. “Some thought about the philosophical underpinning of Aboriginal Worldviews” The Australian Humanities Review, Issue 45, November 2008.

Samoana – a Samoan approach to Ethnomusicology

Rita Seumanutafa-Palala (University of Melbourne/ Pacific Island Creative Arts Australia)

Samoana – a Samoan approach to Ethnomusicology PRESENTER: Rita Seumanutafa-Palala University of Melbourne, Pacific Island Creative Arts Australia (PICAA) This seminar presents a Samoan approach to the ethnomusicological study of *pese o le fa’aulufalega* (songs for a church opening event) in the migrant Samoan communities of Aotearoa (NZ) from ca.1960 to 2014. Through the development and implementation of a Samoan conceptual framework ‘Samoana’, cultural values and principles such as *fa’aaloalo* (respect), *mamalu* (dignity), *fesuia’iga* (reciprocity) and *vā* (the relational space between) have guided important aspects of this study, which include data collection methods, interpretation and analysis of data, and the dissemination of key findings to community. Key findings and the significance of the study will highlight the contribution that this research makes to the discourse around indigenous research approaches, music resilience and sustainability and *pese Samoa* (Samoan song). In true Samoan style, this seminar also welcomes attendees to engage and interact in a session of knowledge-sharing through *pese* (song) and *siva* (dance).

Session 2. Place and cultural practice

Silent But Never Silenced: Creating A Protective Soundscape on Maunakea

Joseph Keola Donaghy (University of Hawai‘i Maui College)

This paper will discuss the creative and strategic use of silence by the *kia‘i* (protector) of Maunakea during confrontations with state and county law enforcement officials in 2019 over the proposed construction of a massive telescope on the mauna’s (mountain) summit. During this time, the area occupied by *kia‘i* to prevent the passage of large vehicles (known as the *ala kūpuna*) featured a dynamic soundscape that included regular speeches, protocol ceremonies, prayer, and music and dance performances. The *kia‘i* also embraced the power of silence during their confrontations with law enforcement, whose behavior frequently intended to provoke a response from the *kia‘i*. The *kia‘i* response included both silence and non-violent direct action that is culturally rooted in Hawai‘i and throughout the Pacific. The author will discuss conversations with *kia‘i* leaders, musicians, composers, and other participants of the Maunakea movement and how silence was deliberately and strategically used to oppose the state’s attempts to silence the voices of Kānaka ‘Ōiwi and their supporters on the mauna and by doing so created a safe environment for all *kia‘i*.

Performative Interactions, Public Accessibility and Cultural Survival Strategy of Mwerlap-Speaking Community in Espiritu Santo, Vanuatu

By Jun’ichiro Suwa (Hirosaki University)

Leweton Community is an urban settlement locating less than two kilometers away from the Santo airport and downtown Luganville. Leweton is originated from a piece of old coconut plantation claimed by a Merelava woman from the Banks Islands for medical treatment. One

of her sons, with a help from his *wantoks*, developed the land into a theme park of their precontact traditional life. Leweton is acronym of the homelands of original residents, as it welcomes tourists with the live folk dances. The dancers also perform in the tourist facilities in weekends and occasionally perform for reception at the airport. The Leweton community performs three *kastom* dance pieces: Water Music/Drumming, which is developed from women's play in the water, and Women's Dance and Men's Dance, which are choreographed after native songs survived the black birding. These dances are performed for domestic cultural events to represent the traditional culture of Torba Province. This presentation will focus upon the dancers' activity in Leweton *kastom* dances in order to discuss how complex postcolonial assemblages are sealed in sound and dance experiences to interact in the migrant communal actants' accessibility in public agents and strategy of cultural survival. • The role of Festivals of the Pacific and other international events as a forum for exchange of culture in the past and present • Relationships between place and cultural practice in public performance • The role of music and dance in shaping cross-cultural encounters • The relationship between music and language diversity and cultural exchange at festivals • Archival returns and their role in regenerating performance and exchange • Indigenous/Oceanic methodologies in local and extra-local contexts • Diasporic connections and practices • Responses to climate change and regeneration of the environment through song • Other themes related to research on music and dance in the Oceania region

Balawurlwurl – Nja-kamarrang: Cyclone Monica and the Strengthening of Country through song

Jodie Kell (University of Sydney), Rachel Djibbama Thomas, Joy Garlbin, Lena Djábbiba, Rona Lawrence (Ripple Effect Band)

Currently in Maningrida, Western Arnhem Land, an innovative group of musicians are breaking ground as the first women from their community to take up instruments and form a rock band, the Ripple Effect Band (REB). The band has composed a series of songs about the 2006 Cyclone Monica, the most severe cyclone to cross the Australian coast. These include a rock song, an orchestral composition in collaboration with the Darwin Symphony Orchestra and a choral work performed at the Sydney Opera House by a 400-voice choir singing in Ndjébbana language. On the afternoon of April 24, the cyclone was heading directly toward Maningrida, so *junggay* (cultural manager), Lena Djabíbbba called out to the *djómi* water spirits who dwell in a sacred site on the beach of Maningrida. They swam out to the mouth of the river, the water swirling black with their bodies, to stand up to the mighty wind and send her away. In creating and performing these works, the women of REB are the first to sing of *djómi* and to sing as *djómi* expressing connection to the spirits and centring traditional understandings of the ownership of and responsibility for land.

To Sing in Pairs: Austronesian Chant among Taiwan's Indigenous Peoples

Chun-bin Chen (Taipei National University of the Arts)

Taking the irairaw chant of Pinuyumayan people (one of Taiwan's sixteen Austronesian-speaking ethnic groups) as an example, I explore the versification and antiphonal singing of an Austronesian genre and examine how it performs social and ritual functions. James J. Fox uses the term "speaking in pairs" in his edited volume (1988) to refer to the parallelism in the ritual languages of eastern Indonesia. Similar examples of parallelism in versification that feature synonymous words and alliteration can be found in the Pinuyumayan irairaw and even in Hawai'ian hula songs. The irairaw is sung by members of the men's house in a call-and-response manner, for alleviating bereavement grief and celebrating the beginning of a new year. The principles of seniority are emphasized in the chanting through the division of the vocal parts, and therefore the chanting helps to maintain the Pinuyumayan age-set system and to promote solidarity among village members. By examining relationships between text and music, between vocal parts, and between performance and function in this paper, I expect to better understand "the pattern which connects" (Gregory Bateson 1979) in ritual music, and to provide a clue to a cultural connection between Taiwan and other Austronesian areas.

Session 3. South-Asia Pacific Connections

Negotiating Austronesia: Taiwan's Cultural Diplomacy in the Pacific and Indigenous Engagement Through the Performing Arts

Yuan-Yu Kuan (Graduate Institute of Musicology, National Taiwan University)

The term "Austronesia," coined by linguist Fr. Wilhelm Schmidt in 1899, and its application have evolved significantly in their narratives. Taiwan's recent embrace of this concept, starting in the late 20th century and supported by linguistic and archaeological research (Bellwood 1985; Blust 1999), aimed to counter the political influence of the People's Republic of China by foregrounding Taiwan's unique cultural identity, particularly the connection between its Indigenous population and Pacific Islanders. This fostered the emergence of "Austronesian diplomacy," characterized by institutionalized events such as the Austronesian Cultural Festival in Taitung, East Taiwan (1999-2016), and Republic of China's involvement in the Festival of Pacific Arts and Culture (FestPac) since 2004. However, not only has the selection process for Taiwan's official delegates in FestPac faced criticism, but the adoption of "Austronesian" as a cultural marker has also sparked debates within Indigenous communities. This paper problematizes the concept of "Austronesia" by examining its diverse interpretations by Indigenous performing artists in Taiwan. I explore how these artists interact, articulate, and (re)contextualize "Austronesia," highlighting the concept's evolving nature beyond a static label. I argue that it has transformed into a dynamic platform for negotiation, where Indigenous Taiwanese continually assert their cultural sovereignty while circumventing government intervention and challenging established narratives.

Echoes Across Oceans: Reproducing and Localizing Renditions of Hawaiian Music in the Nusantara Region

Mayco A. Santaella (Sunway University)

Hawaiian music gained widespread global appeal following its introduction to the United States in the early 20th century, popularly identified by the integration of the steel guitar and the ukulele into diverse musical ensembles across the world. By the 1950s, Hawaiian music enjoyed wide popularity in Southeast Asia, particularly given developments in the film and music industries, prompting the demand for musicians and ensembles both locally and internationally. Its multifaceted dissemination and adaptation took place within cosmopolitan urban centers and local communities in marginal regions, each cultivating distinct approaches and resignifications. This paper investigates localized renditions, interpretations, and impacts of Hawaiian music within the Nusantara region. First, it scrutinizes Southeast Asian representations of Hawaiian music within popular culture, discussing the renowned George de Fretes & His Royal Hawaiian Minstrels. Originating from Maluku, this ensemble achieved widespread recognition in Europe whilst developing musical and performative standards for musicians in Indonesia. Additionally, the analysis looks at the 1950 P. Ramlee film "Aloha" produced by the renowned Shaw Brothers studio in Singapore, which showcased Malay interpretations of Hawaiian music during that period. Secondly, the presentation delves into indigenous renditions of Hawaiian music as performed and embraced in Maluku, eastern Indonesia. The region's Hawaiian-style bands became "ethnic music" (*music etnik*) and enjoy wide popularity, contributing to Ambon's popular music scene. The music accompanies *katreji* dances, influenced by ballroom dance genres introduced during the Dutch colonial era, reflecting a fusion of local aesthetics and practices. Lastly, the presentation explores intersecting platforms and shared conventions that validate the adoption, reinterpretation, and sustained presence of Hawaiian music within these regional contexts. Examining parallels with *keroncong* music and newer indigenous genres such as *karambangan* from Central Sulawesi illustrates commonalities of new compositions and local forms. Adoptions and reinterpretations emphasize indigenous elements and local creativity as expressions of the "local genius" (*kearifan lokal*) through both performance and composition. Such articulations not only signify shared traits across maritime Southeast Asia but also establish connections bridging the region with the Pacific Islands.

Dunde and the Matua musical bow of the Mariana islands

Michael Clement, Sr. (RFT-Micronesian Area Research Center, University of Guam Dandan)

After exhaustive research on the origins of the Chamorro musical bow of the Mariana Islands of Western Micronesia, under the name belembau tuyan, it appears that this name was pinned on the instrument by the European missionaries during the years 1668-1760; but current research strongly suggests that the name of the Chamorro musical bow is derived from either the term dandan, something that makes a musical sound, or its synonym dunde, musical bow or song in the Sadan Toraja language of Central Sulawesi. The transfer of this term and, presumably, the instrument itself, is dated approximately to the years 700-1000 CE and the migration from Sulawesi to the Marianas which has been confirmed by Chamorro DNA analysis.

Session 4. Change, adaptation and continuity in Pacific performance practice

Pacific Creoles in Performance: the use of Tok Pisin within local language verbal art forms

Kirsty Gillespie (Australian National University)

The Pacific is a highly linguistically diverse region, particularly Melanesia. This linguistic diversity, alongside distinct colonial histories, has led to the rise of Pacific creole languages. Popularly known as pidgin languages, Tok Pisin (Papua New Guinea), Solomons Pijin (Solomon Islands) and Bislama (Vanuatu) are now recognised as creole languages; they are increasingly the first languages of people in these countries. These Pacific creoles have come to dominate informal everyday language in Melanesia, and inevitably appear within local language use, giving rise to concerns about the future of local languages and their art forms. What does the prevalence of Pacific creole languages in everyday life mean for verbal performance traditions, especially those with improvised or non-fixed texts, and/or which incorporate spoken/conversational language in their forms? This paper looks at the role, function and effect of Tok Pisin in one such performance tradition, the sung narrative form *pil* from the Lihir Islands in New Ireland Province, Papua New Guinea, in order to address some of these questions and concerns.

Christianity and the Indigenization of Taibubu – A Cultural Transformation among the South Fly People of Papua New Guinea

Emmanuel Daniel (Institute of Papua New Guinea Studies)

Taibubu is a dance genre from the South Fly District of Western Province. It was introduced and adopted there, and has had an enormous influence on cultural practices within the area. *Taibubu* came about during two important periods: 1. 19th century pearl-shell labour trade in Thursday Island (Torres Strait) 2. London Missionary Society (LMS) work in the 1900s. Research on the *taibubu* (or *taibobo*) dance genre from the Torres Strait Islands shows that *taibubu* may have ultimately come from the Rotuma (Fiji) dance called *tautonga*. This is suggested in the style of dancing, and with separate groups of dancers and seated instrumentalists. *Taibubu* influenced most of the indigenous dance genres within the different groups in the South Fly. My presentation will discuss the influence of Christianity on traditional dance, and how *taibubu* was indigenized during the 19th century through the pearl-shell labour trade and LMS movement. These elements had a profound effect on the language, choreography, costumes, and rituals used in the area. I will articulate facts from different studies on *taibubu*, in addition to offer my own insights as a performer and researcher of this dance culture.

How 21st Century Arts and Culture through Dance and Music Are Shaping a Contemporary Melanesian Way

Livai Manafri (Institute of Papua New Guinea Studies)

The theme "Rebuilding My Melanesia for a Common Destiny" explores the transformative role of 21st-century arts and culture through dance and music in shaping a contemporary

Melanesian Way. This paper argues that Melanesian music and dance serve as catalysts for fostering unity, resilience, and a shared vision for the future amidst common challenges faced by diverse peoples of Melanesia. Drawing upon the rich tapestry of Melanesian history, this study investigates how artists reinterpret traditional cultural forms to create new expressions reflecting the region's complex realities. Through an interdisciplinary approach encompassing visual arts, music, dance, literature, and performance, Melanesian artists bridge the gap between tradition and modernity, infusing innovation with cultural continuity. The term "Contemporary Melanesian Way" refers to a dynamic cultural framework that celebrates the region's diversity while promoting solidarity and dialogue. Artists navigate this framework to convey narratives of collective memory, social change, and diverse experiences, fostering community cohesion and identity expression. Furthermore, the paper advocates for recognizing and celebrating Melanesia's cultural heritage as a means to foster unity and resilience. By emphasizing arts and culture's role in fostering understanding and reconciliation, this research contributes to the collective pursuit of a shared destiny among Melanesian communities. The paper aligns with themes such as relationships between place and cultural practice and adaptation in Pacific performance practices. By addressing these themes, it offers insights into how arts and culture shape contemporary Melanesian identities and futures.

Listening for Sovereignty: Song and Politics in a Post-War Pacific Territory
Brian Diettrich (Victoria University of Wellington)

The social capacity of music to impact political life has been examined in many global contexts, including across the Pacific over time. Few studies, however, have examined the impact of song in the former United Nations Trust Territory of the Pacific Islands (TTPI), the most expansive region of U.S. colonial administration in the Pacific and known otherwise as Micronesia. While the TTPI was one of the most colonially researched regions of the entire Pacific, few sources provide documentation about music or dance during this period. However, in investigating a number of still unpublished sources, both print and recorded sound, we can newly approach the TTPI through audio experiences and in Micronesian voices. In this paper I listen for sovereignty in past recordings and publications from the TTPI. I ask what was the role of music for Micronesians during the contested American colonial administration, and how might we critically understand recorded examples within colonial encounters? I ask how Micronesians expressed ideas of sovereignty under U.S. colonialism, and how can we conceptualise these voices within a Micronesian insistence on the efficacy of sung forms? In this paper, I contend that song played a critical role in shaping Micronesian voices and ideas on the cusp of regional movements of self-determination.

Session 5. Exhibitions and Events in Cultural Vitality and Exchange

Ancestral Energy: a photo reportage of the 14th Marquesas' Festival of Arts
Celine Coderey (National University of Singapore)

My presentation will be an ethnographic - photo and video based - reportage illustrating and examining the 14th Matava'a, Marquesas' festival of arts, taking place 16th-20th December 2023 in the island of Nuku Hiva, in the Marquesas. Started in 1987 under the initiative of the cultural association Motu Haka and supported by the Bishop Le Cléac'h, the Matava'a has

ever since represented the pillar of the cultural revival. It aims to support the revalorization of different forms of art that Christian missionaries and colonial administration silenced for hundred years. At the core of the event will be the dances delegations coming from the 6 islands of the archipelago created around the theme Auii Tupuna, “Ancestral Energy.” The weaving of music, chants, body moves and costumes offers the local and international audience a multisensorial experience that speaks about tensions between ancient knowledge and contemporary life, seek for authenticity and desire to innovate, valorization of each island’s peculiarity and strengthening of the archipelago’s unity and difference from Tahiti. The phenomenon expands well beyond the temporal and spatial boundaries of the festival itself with entire families and communities being involved in preparation of the costumes, transport units being activated to ensure the timely transfer of people across the archipelago, youth spending time consulting the elderly to make sure to incorporate their wisdom in the dances, ad hoc music and artistic events being initiated alongside the official program, offering a space for alternative voices to be heard.

2023 Precious Recordings Online Exhibition: Sound Memories of Past Palau

Junko Konishi (Okinawa Prefectural University of Arts), Chiao-Wen Chiang, (University of Hawai‘i at Mānoa) and Shan-Hua Chien (National Taiwan Normal University)

The National Taiwan Normal University Digital Archives Center for Music created “2023 Precious Recordings Online Exhibition: Sound Memories of Past Palau” in response to the 2023 World Day for Audiovisual Heritage of UNESCO to highlight the importance of audiovisual preservation and to promote the sharing of precious archival materials. This is a showcase of the fieldwork collection in Palau from 1965 to 1966 by the passing of ethnomusicologist Osamu Yamaguti (1939-2022) marking the first anniversary. During this time, he collected audiovisual materials including 56 reel-to-reel tapes with over 500 songs and recordings of more than a thousand tracks, as well as 29 reels of 8mm silent films, extensive field notes spanning thousands of pages, and nearly a thousand still images in color and black-and-white photographs, slides, and negatives. They became significant historical records for the study of traditional music in the region. In this paper, how the precious audiovisual assets of traditional Palauan music and dance has shared with the world commemorating the fruits of our happy triangular relationship in music preservation among Taiwan, Japan, and Palau is presented.

The Island in the Continent: Southern Californian Pacific Islanders’ Performance of Genealogy in the Jam Sessions at the Pacific Island Ethnic Art Museum

Tai Chun-Chia (University of California, Riverside)

From October 2022 to April 2023, a series of concerts called Jam Sessions—comprising island reggae concerts by six diasporic Islander groups—were showcased at the Pacific Island Ethnic Art Museum in Long Beach, California. This concert series was collaborated between *PIEAM*, the only Pacific-Indigenous-themed museum in the continental US, and *Island Block Network*, the Samoan-owned concert company in Southern California. These concerts celebrated ancestral wisdom in time cycles, complementing the museum exhibition,

REST, which challenged Western perceptions of time by reviewing the time concept in the Pacific ancestral lunar calendar. This presentation delves into how Jam Sessions allowed diasporic Pacific Islanders to reconnect with their genealogy via Black popular music and how PIEAM welcomes such contemporary cultural forms to embrace the diaspora into the Pacific lineage. Continuing the assertion of the diaspora's Indigeneity from Native Pacific cultural scholars (Diaz and Kauanui 2001), I introduce the concept of "continental islandness" to frame the diasporic Indigeneity, emphasizing Southern Californian Islanders' identity construction from their island heritage and the continental landmass, and subsequently manifest it through sound and performance. I argue that honoring the ancestors in the spiritual space with island reggae music is an expression of their Indigeneity in the diaspora.

Session 6. Colonial histories and decolonisation of archival collections

Revisiting the Pacific-Collections of the Berlin Phonogram Archive from the German Colonial Period (1904 - 1915)

Lennart Ritz (University of Göttingen)

I examine audio collections of the Berlin Phonogram Archive that were recorded while the German colonial period in the Pacific Islands, New Britain, New Ireland, and the Bismarck Archipelago. While I discuss the processing of the recordings in comparative musicology, I also research the creation and handling of the recordings with the help of travel diaries. This, however, only provides a one-sided perspective as it does not consider indigenous perspectives on the recordings, which are largely absent from the archival materials, besides the voices on the recordings itself. Most of them consist of solo or choir chants or were related to dances, however, many of the lyrics are unintelligible nowadays. Another problem is the profound colonial character of the recordings, with many resulting from repressive or violent ethnographic encounters with German researchers. I aim to present my findings on the history and circumstances of the recordings from the Hamburg South Sea Expedition (1908-1910), the Thurnwald Expedition (1907-1909), the German Navy Expedition (1907-1909), the Otto Dempwolff Collection (1906), and the Stephan Collection (1904). I wish to start a discussion on their value for communities and/or musical practices in the Bismarck Archipelago and the Pacific Islands. How do the historical recordings relate to the lived musical practices in the region?

From Hermetic Knowledge to Shared Histories. Colonial Music Recordings from Micronesia
Jakob Claus (University of Oldenburg)

In my media studies research project, I analyze how media technologies such as photography, note-taking, filming or phonography have contributed to the production of colonial knowledge during the period of German colonial rule in Oceania. Among other aspects, I look at the Hamburg South Sea Expedition (1908-1910) and its practices of sound and music recording in Papua New Guinea and Micronesia. Having traced the recordings in German

colonial archives, I am interested how these recordings are constructed as documents that circulate, are archived and were compared analytically. But what is missing from this archive-centered perspective is a reflect on on and an understanding of the actual voices and music that were recorded. On the one hand, German colonial ethnographers rarely documented the specific cultural context of the recordings, and on the other, there is only vague under-standing (both institutional and personal) of their historical cultural relevance and potential for Micronesians today. In my contribution, I would like to frame the recordings as “sensitive objects” that require an intermedial and intercultural approach, and to openly discuss what shared histories can be unearthed by reconstructing the “object biography” and reactivating historical recordings through collective listening. Rather than presenting finished research, I would like to propose a critical and situated exchange on historical recordings and discuss potential decolonial histories.

Session 7. Connections across the Black Pacific and Beyond

Past and Present Australian-Oceanic Musical Exchange through Festivals of the Pacific
Amanda Harris and Nardi Simpson (University of Sydney)

In an impassioned 1976 speech, Oodgeroo Noonuccal (Kath Walker) said that teaching and protecting Black cultures was “essential to the black peoples of the Pacific and the world, but also essential to those whites whose culture and customs consist of the upholding of colonialism, racism, paternalism, ignorance and apathy.” Walker’s connections with the Pacific began at the 1973 Niugini Arts Festival alongside Yolngu performers from the Aboriginal Theatre Foundation, and led her to call for an annual “Black Pacific Festival of Arts”. Indigenous musicians and dancers from wide-ranging parts of Australia have continued to feature in Pacific arts festivals from 1972 to today, creating opportunities for connection and re-connection with Black artists within Australia and through the wider Oceanic region. In this paper, we bring the past and the present into relation to look at how histories of political change can be illuminated by examining musical encounters across cultural and national boundaries. We draw on Oceanic historian Damon Salesa’s (2014) assertion that “Indigenous Pacific ways, histories, languages stand not in opposition to other great forces at work in the present - postcolonialism, development, globalisation, commercialisation - but are articulate with them, as well as with a deep and resonant past”.

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The Role of Festivals of the Pacific in Relation to Osun Osogbo Festival as a Forum for Cultural Exchange in the Past and Present

Ajiboye Timothy Kayode (Department of Music Technology, The Polytechnic, Ibadan)

The Pacific Islands region is known for its rich cultural heritage and traditional practices, which have been passed down from generation to generation. In recent times, the region has witnessed a revival of interest in its diverse cultural practices and a focus towards better understanding and appreciation of the region's cultural heritage. As part of this process, many festivals have been organized to celebrate the region's culture and traditions. This study examines the role of festivals of the Pacific in relation to the Osun Osogbo festival, held in Nigeria, which similarly has been used as a platform for dialogue and the exchange of culture between different cultures. Through this exchange, the festival has become an important symbol of cultural appreciation and understanding, and a platform for the preservation of African culture. The Osun Osogbo festival, which has been held annually since the 18th century is considered to be one of the most important festivals of the Yoruba people. A literature review was conducted which revealed that the Osun Osogbo festival is seen as an important symbol of cultural exchange between the Yoruba people and the rest of the world. The festival has been used as a platform for dialogue between different cultures and to showcase the traditional customs and beliefs of the Yoruba people. Furthermore, it is seen as a celebration of Yoruba culture and identity and a means of preserving and promoting African culture. It is also viewed as a form of tourism, attracting both national and international visitors to the town of Osogbo. The findings show that, in the past, the Osun Osogbo festival was used as a platform to facilitate cultural exchange between different cultures. This exchange was achieved through the sharing of music, dances, stories, and other forms of artistic expression. In recent times, the exchange of culture has been facilitated through the use of technology such as the internet, allowing for a greater reach and deeper cultural exchanges. Additionally, the festival has also been used to promote intercultural understanding and to build bridges between different cultures. In conclusion, it can be seen that festivals, like Osun Osogbo have played an important role in promoting broad global cultural exchange in the past and present.

Manyardi encounters across land and sea

Jenny Manmurulu (Warruwi), Rupert Manmurulu (Warruwi), Renfred Manmurulu (Warruwi), Tamia Fejo (Warruwi), Reuben Brown (University of Melbourne), Isabel O'Keeffe (University of Sydney)

In Australia and Oceania, cultural festivals are sites of reinvigoration of Indigenous cultural expression through performances that showcase old and new musical and dance styles (Corn and Gumbula 2004), regeneration of tradition and strengthening of community capacity (Bendrups 2008; Mackley-Crump 2016). They also provide opportunities to educate visitors and outsiders to the region and conduct intraregional travel, exchange and intergenerational transmission of knowledge. In this presentation/performance, Jenny Manmurulu, Rupert Manmurulu, Renfred Manmurulu, and Tamia Fejo—representing three generations of the Inyjalarrku 'mermaid' ceremony living in Warruwi community, Goulburn Island—will perform and analyse continuity and innovation of songs that have been dreamt across three generations of *warra arrapujpa* (songmen). Together with non-Indigenous/Balanda ethnomusicologist Reuben Brown, they demonstrate how these songs—belonging to a public-dance- song genre from western Arnhem Land called *manyardi*—have shaped cross-cultural encounters. These encounters can be traced from Arrarrkpi (Indigenous) trade with Macassan

seafarers from South Sulawesi and voyages to the Indonesian Archipelago since the 16th and 18th century (Macknight 1976), to international and national tours of *manyardi* with the Adelaide Quintet in the 1960s and 1970s by Inyjalarrku *arrapujpa* George Winunguj (grandfather of Rupert and Renfred), to performances in the past decade at festival and academic settings with other Indigenous ceremony leaders by current songmen and their late father David Manmurulu. As a new generation of Inyjalarrku ceremony leaders emerge, this presentation will reflect on Arrarrkpi methodologies of maintaining diverse and endangered song practices and conducting diplomacy through *manyardi*.

References: Corn, Aaron & Joe Gumbula (2004) 'Now Balanda Say We Lost Our Land in 1788': Challenges to the Recognition of Yolngu Law in Contemporary Australia. In Langton (ed) *Honour among Nations: Treaties and Agreements with Indigenous People*. Carlton, Vic: Melbourne Uni. Press. —Bendrups, Dan (2008) Pacific Festivals as Dynamic Contact Zones. *Shima: The International Journal of Research into Island Cultures* 2.1: 14–28. —Mackley-Crump, Jared (2016) From Private Performance to the Public Stage: Reconsidering 'Staged Authenticity' and 'Traditional' Performances at the Pacific Festival. *Anthropological Forum* 26.2: 155–76. —Macknight, Campbell (1976) *The Voyage to Marege: Macassan Trepangers in Northern Australia*. Carlton, Vic.: Melbourne Uni. Press.

Session 8. Women's music in Oceania

Femcees "Keeping it Local": Female Gender Expression in Hawai'i Hip Hop
Susan Jacob (University of Hawai'i at Mānoa)

Since beginning in 1970s New York, hip hop music has taken on global dimensions with various communities around the world adapting the genre to fit local values and aesthetics. In Hawai'i, the process of localization has created a hip hop culture that supports a distinctive local identity as evidenced through lyrical text, embodiment, and relationship to space while simultaneously celebrating the ethnic and racial diversity on the islands. While previous scholarship on Hawai'i hip hop music has explored some of these themes in works by male emcees (rappers), local femcees (female rappers) have essentially been excluded from the conversation. In this paper I explore the ways that Hawai'i femcees contribute to the localization of hip hop and the promotion of local values by analyzing the various ways that these musicians perform gender identity during live music events. In my analysis I pay special attention to how Hawai'i femcees engage in discourses supporting Hawaiian sovereignty and protection of land through lyrical text and how they engage their bodies in relationship to space in live performance settings. This paper will contribute to the growing scholarship on Hawai'i hip hop, adding a much-needed discussion on the connection between music and gender in Hawaii.

'SING SING MERI' (Finding Equality in Popular Music)

Clare Kuolga Meere (University of Sydney)

The issue of gender equality in Papua New Guinea has only recently become widely discussed and propelled by the work of local NGOs, community groups and the United Nations whose focus is on educational programs based on gender-based violence. As a contemporary Papua New Guinean musician, in this paper I will examine the participation of women artists in Papua New Guinea and the Pacific diaspora in the music industries across Australia and Papua New Guinea. Women's inclusion and representation worldwide in all aspects of music making and in the field of popular music, has been limited, and Wilson (2009) and Webb (1993) have highlighted the impact on the music industry of gender disparities. In this paper I offer four case studies of women artists based in Cairns/Australia and in Port Moresby/Papua New Guinea: Vivien Aisi; Mereine Masani; Danielle Morgan; and Klare KuOlga, considering how their individual stories shed light on the current scene of PNG women artists in the contemporary music scene. I explore questions of traditional and contemporary identities and how they influence each other in music making and challenge current cultural paradigms. The purpose of this paper is to bring light to new methodologies and practises and examine the challenges that are being explored by courageous Papua New Guinea women artists in the music industries in Oceania today.

'So they can keep it and carry it on': Intergenerational transmission of yawulyu at the Southern Ngaliya dance camps

Enid Nangala Gallagher (Yuendumu), Marlette Napurrurla Ross (Yuendumu), Georgia Nungarrayi Curran (University of Sydney) and Samantha Napaljarri Watson (Yuendumu)

Warlpiri *yawulyu* songs performed by women living in the Central Australian Tanami desert have been passed down through generations and are a key way in which women hold on to their strong cultural identity. Middle-aged and younger generations, however, have had very different lives to senior generations, marked by intensified social dynamics following settlement, engagement with westernised institutions and education, and the increasingly pressures of globalisation and subsequent rapid advances in technologies. This has set up challenges for intergenerational transmission as these factors have led to a significant decline in the opportunities to hold ceremonies – one of the main contexts for singing these songs. In 2010, we initiated the Southern Ngaliya dance camps which are held twice a year in an effort to create spaces to hold *yawulyu*, as a multimodal practice involving painting up with *kuruwarri* (body designs), dancing, singing, and surrounding storytelling. Yet many of the key senior women that led these events when they first started have now passed away and in recent years new song learners are facing difficulties in simulating the embodied ways in which their forebearers learned to sing and dance. Faced with this challenge, senior women are responding to these shifts in learning styles by developing new modes of 'embodied training' which simulate the mimetic, rather than analytic and explicit, focus on movement and repetition. This presentation will also have a performative and participatory component in which we demonstrate these new modes of teaching and learning this valued part of Warlpiri culture.