



STUDY GROUP ON MUSIC AND DANCE OF OCEANIA

Newsletter, September 2024

From the Chair...

It was so wonderful to see many of you in Honolulu in June for the 11th Symposium of the Study Group on Music and Dance of Oceania and the 13th Festival of the Pacific Arts and Culture. It certainly was two weeks filled with engaging discussions, performances, presentations, and the general fun of the lively festival atmosphere! There are many reports in this newsletter from Study Group members which give a snapshot of some of the diverse and rich experiences during this exciting time!

The 48th ICTMD World Conference to be held in Wellington, Aotearoa New Zealand in January 2025 is a major upcoming event for our Study Group members. It has been over 30 years since a world conference was held in the Oceania region! The programme is filled with many rich presentations, performances, workshops and films including a good number from across the Pacific and Australia. Links to the programme and conference website are in this newsletter. I'm looking forward to seeing many of you there!

Our newsletter begins in Memorium for Jane Mink Rossen, an early member of our Study Group who made important contributions to the scholarship on Pacific music and dance. Thanks to Don Niles for putting together the tribute to Jane for this newsletter – it is inspiring to read of her rich career and to have compiled a list of her publications.

Thanks to all who have sent through reports on activities and publications and especially to Brian Diettrich for capturing many of the moments of our Symposium on camera for us all to enjoy in this newsletter.

Georgia Curran
(Sydney, Australia)

In Memoriam: Jane Mink Rossen (1932–2024)

Jane Mink Rossen passed away in July this year aged 94. Don Niles has compiled the following section to honour her life and contributions.

Jane Mink Rossen was born in New York in 1932, and passed away in July 2024 at the age of 91. She studied anthropology at Goddard College (Vermont) and botany at Columbia University (New York) in the US. She met her future husband in the US, got married in 1955, and moved to Mexico in 1959, where they lived for two years. Her husband, who was Danish, then wanted them to move to Denmark. Jane loved the unknown, so they moved to Copenhagen, where she spent most of her life.

In 1964, she began working as a research fellow at the Danish Folklore Archive, where she was invited by Poul Rovsing Olsen to study recordings of songs from Bellona and Rennell, Polynesian Outliers in the Solomon Islands. Recordings in the archive were made beginning in 1958 by anthropologist Torben Monberg, linguist Samuel H. Elbert, and psychologist Rolf Kuschel. With support from the Danish Council for Research in the Humanities from 1970 to 1973, Jane wrote a manuscript on Bellona songs. She later remarked that Rovsing Olsen taught her all that she knew about analyzing music, and very much felt the loss with his sudden passing in July 1982, when he was president of ICTM.

While Jane could analyze the sounds of the recordings, she very much missed interacting with and learning from the performers. With grants from the Danish Council for Research in the Humanities, the Faculty of the Humanities (University of Copenhagen), and the Danish Folklore Archive, she undertook her own research in the Solomons in 1974 and again in 1977. Part of her initial field research was in collaboration with ethnomusicologist Hugo Zemp.

Her work began with individuals living in Honiara before she moved to Bellona (Mungiki) itself. Most people had become members of the Seventh-day Adventist Church or the South Seas Evangelical Church beginning in 1938, and these churches did not allow their members to perform traditional dances. Nevertheless, Jane sought and received permission from the churches allowing people to help in her research. She focused her work on Bellona because traditions were remembered better there. But despite the permissions received, she later learned that some individuals were banned from church for assisting her. Her research in the Solomons was later supplemented by visits from key tradition-bearers to Denmark in the early 1980s.



Between 1975 and 2001, Jane published widely on many aspects of Bellonese music and dance, describing performances she recorded, as well as historical recordings going back to the Templeton Crocker Expedition of 1933. Her research on earlier recordings plus her own fieldwork formed the basis of a doctoral dissertation in 1987 from the University of Copenhagen. She notes in her dissertation: “I hope that the Bellonese people will find a way to bring their own historical art and wisdom to this modern world, and tap the strength which comes from having one’s own culture.”

Jane also released two discs on Folkways, with wonderfully detailed notes, including song texts in the vernacular and English. In another article, she collaborated with her sister, Margot Mink Colbert, in movement analysis of Bellonese dance. Her writings and recordings remain essential documentation of Bellonese traditions and are of great significance to work on traditions in other Outliers.

After the Danish Folklore Archive, Jane worked at the University of Copenhagen as an assistant professor and research fellow in musicology until 1992. She was a committed member of ICTM, was active in the early years of the Study Group on Music of Oceania (now, Music and Dance of Oceania), and participated in the 1988 ICTM Colloquium, “The Documentation of Music and Dance in the South Pacific and its Use in the Living Tradition,” held in Townsville, Australia, and organized by Alice Moyle. Jane was deputy chair of the ICTM Danish National Committee in the early 1980s and an active board member. She also contributed to the founding of the Study Group on Music and Gender (now, Music, Gender, and Sexuality) with Barbara L. Hampton in the late 1980s.

In addition to her research in Bellona, Jane worked with important historical material from the synagogue in Copenhagen. She and Uri Sharvit published on this topic in 2006 in a book and CD.

Ethnomusicologist Eva Fock remarked that “Jane was an important contribution to the Danish ethnomusicological environment.” Her major contribution to ethnomusicology in the Pacific is also without question.

(Note: this brief contribution relies heavily on Jane’s writings, relevant websites, and information from Eva Fock and Jane’s daughter, Anita Mink. The list of publications tries to be complete, but is almost certainly not.)

Don Niles, 24th September 2024

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Report on the 11th Symposium of the ICTMD's Study Group on Music and Dance of Oceania, Honolulu, 4-6 June 2024

By Georgia Curran



Study Group participants at the 11th Symposium of the SGMDO.

Our Study Group held their 11th Symposium in Honolulu between 4th-6th June this year. Our members met together at the East-West Centre for three days of incredible presentations, performances and lively discussions. The last symposium for our Study Group was held online in 2021 (convened by Brian Diettrich) making this the first time our Study Group has met face-to-face for a symposium since 2016. The Symposium was planned to align in timing with the 13th Festival for the Pacific Arts and Culture and many of our symposium participants went on to join the festival in the days following.

Our Symposium began with a welcome, including oli and hula from Noenoe Zuttmeister Lewis and Maka'ala Perry (Photo to right: Brian Diettrich). Day 1 included sessions on 'Indigenous ways of knowing, hearing and learning', 'Place and cultural practice' and 'South-Asia Pacific Connections'. At the evening Reception event, symposium participant, Clare Meere, under her performance name Klare KuOlga, launched her new album – Breathe – a melting pot of contemporary Jazz, Soul, RnB, together with languages, instruments and nuances from her native homeland of Papua New Guinea.



Day 2 began after lunch as symposium attendees joined the early morning Wa'a arrival of canoes for FestPac (both in person at Kualoa Regional Park on Oahu's northern shore and via livestream). Sessions for the day focused on 'Change, adaptation and continuity in Pacific performance practices' and 'Exhibitions and Events in Cultural Vitality and Exchange'. The day ended with a performance from Taiwanese Indigenous group Mita Idea, who demonstrated an Amis call-and-response polyphonic singing known as *macacadaay*, literally meaning 'to interconnect'. Many of our members joined in the dancing which concluded this performance.



Taiwanese Indigenous Group Mita Idea. Photo: Brian Diettrich

The final day of the symposium included sessions on ‘Colonial histories and decolonisation of archival collections’, ‘Women’s music in Oceania’ and ‘Connections across the Black Pacific and Beyond’. To close the symposium the Inyjalarrku (mermaid) singers and dancers from Waruwi community in the Northern Territory of Australia shared their *manyardi* with symposium attendees and invited participants to join in to dance outside on the grass outside the Hale Hālāwai at the East-West Center (see their report later in the newsletter). Many of us then went on to attend the 7-hour grand spectacle of the Festpac Opening Ceremony!

Huge thanks go to the Symposium Local Area Co-ordinator Kirk Sullivan for his tireless efforts to pull everything together and good spirits throughout! Thanks also to the Program Committee Amanda Harris, Meri Haami, Andrew Gumataotao, Reuben Brown and Brian Diettrich for all their contributions to developing the program and various other support over the three days. Eric Chang and team at East-West Center provided exceptional technical support and thanks must also go to the University of Hawai‘i Music Department and Sydney Conservatorium of Music for financial support.



Meri Haami presenting on ‘He Whiringa Māramatanga: Indigenous Māori Music, land and healing. Photo: Brian Diettrich.



Keola Donaghy presenting on ‘Silent but never silenced: Creating a protective soundscape on Maunakea’. Photo: Brian Diettrich.



Tai Chun-Chia presenting on ‘The Island in the Continent’ with some of her research collaborators in front row. Photo: Brian Diettrich.



Jakob Claus presenting on ‘From Hermetic Knowledge to Shared Histories. Colonial Music Recordings from Micronesia’. Photo: Brian Diettrich.



Chiao-Wen Chiang presenting on the ‘2023 Precious Recordings Online Exhibition: Sound memories of past Palau’. Photo: Brian Diettrich.



Susan Jacob presenting on ‘Femcees “Keeping it local”: Female Gender Expression in Hawai‘i Hip Hop’. Photo: Brian Diettrich.



(left-right) Georgia Curran, Marlette Napurrurla Ross, Samantha Napaljarri Watson and Enid Nangala Gallagher presenting on ‘Intergenerational transmission of yawulyu at Southern Ngaliya dance camps. Photo: Brian Diettrich.



Emmanuel Daniel presenting on ‘Christianity and the Indigenization of Taibubu’. Photo: Brian Diettrich.



(top left – to bottom right) Livai Manafri, Kirsty Gillespie, Richard Moyle, Don Niles and Evelyn Quispe attend the symposium online. Photo: Brian Dietrich.



Renfred Manmurulu (left) and Rupert Manmurulu (right) on campus at University of Hawai'i at Mānoa. Photo: Reuben Brown.



(left to right) Ricardo Trimillos, Mayco Santaella and Brian Dietrich



EWC lift group selfie (from back left Andrew Gumataotao, Samantha Napaljarri Watson, Georgia Curran, Enid Nangala Gallagher (front right) Mayco Santaella, Rita Seumanutafa-Palala, Ricardo Trimillos, Jane Moulin, Junko Konishi and Michael Clement. Photo: Rita Seumanutafa-Palala



(left-right) Georgia Curran, Enid Nangala Gallagher, Jacinta Tobin, Marlette Napurrurla Ross, Cindy and Samantha Napaljarri Watson. Photo: Georgia Curran.

Reports on the Music and Dance of Oceania Travel Award

The Music and Dance of Oceania Travel Award (MDOTA) was established from a generous donation from by Barbara B. Smith. This award is intended to support Indigenous scholars from across the Pacific and Indigenous Australia to attend Study Group Symposiums and World Conferences. Please see reports from recipients of the MDOTAs who were supported for their travel to Honolulu to attend our Symposium in June.

From Clare Meere - THE ALOHA SPIRIT

This was my first time to present a paper at an International Symposium and the first trip to the beautiful islands of Hawaii. I simply cannot express in words the 'Aloha Spirit' I felt and experienced from colleagues, friends, and members of my Faith network in Hawaii. Mahalo!

On the first night of the Symposium, I was absolutely thrilled to Launch my new album – Breathe, with two wonderful local musicians in the Bamboo Courtyard at the Music Department of the University of Hawaii. The evening was a remarkable success to the end of a full first day of interesting and inspiring presentations.

I had the bounty of being able to perform my second Launch concert at the National Bahá'í centre with a full band, a film crew, and the privilege to perform to a packed house. The concert was well received by local audiences.



On the last day of the Symposium, I presented an auto-ethnographic presentation at the 'East West Centre,' utilizing the artforms of storytelling and song within a PowerPoint presentation. My discussions were centred on how women were finding *equality* in popular music. I began with a personal reflection on my own story, sharing the narrative of belonging to three tribes in the Nebilyer Valley in the Western Highlands of Papua New Guinea, adopted to two Australians and growing up



in middle class Australia. I then sang an original song written with my relatives in Papua New Guinea called 'Ma Naka,' a song of returning home and finding identity. The song was sung in the local dialect *Temboka* and *Tok Pisin*. The discussion then focused on equality from a Bahá'í perspective sharing quotes on the principal of the *equality of men and women* and then sharing my personal experiences of finding equality in a challenging Australian music industry. The last day of the Symposium was also marked by the arrival of traditional canoes and the start of Fest PAC 2024. All I can say is 'WOW', it was such an amazing and a once in a life time experience to be in Hawaii surrounded by the family of Pacific Island nations, hearing their songs, stories, dances, and seeing their craft and artwork -I will never forget this experience. Finally, thank you tremendously Barbara Smith for enabling me to attend this important Symposium and thank you to all the organisers of this event. Mahalo Tru!

From Andrew Gumataotao

During the most recent ICTMD SGMDO symposium, I had the opportunity to share my ongoing research under the project, *SoundKnowledge: Alternative Epistemologies in the Western Pacific Island Worlds*. This project allowed me to travel throughout the Mariana islands for field research in multiple island locales — namely the islands of Guåhan (Guam), Saipan, Luta (Rota), Tinian, and the Northern islands collectively known as Gåni. In my symposium presentation entitled, *Listening for Hinemlo, Sounds Of Rice and Healing in Chamorro and Carolinian Communities in the Marianas*, I shared my work with a Chamorro chant gathered by Auntie Frances Sablan that traces the storied practice of rice cultivation in the Marianas. I also talked about my work with understanding and theorizing the Carolinian community’s relationship to the Mariana Islands through the framework of archipelagic listening. In my analysis, I focused on how the chants and dances practiced by Carolinians offer a significant story of place-making in the Marianas, stemming from their ancestral atolls in the outer Islands of Chuuk and Yap. I argue that Carolinian place-making is not a simple case of diasporic communities, but rather a site of chanting self-determination through celestial navigation, as well as chanting within colonial contexts. Another noteworthy mention of my work thus far is the short film entitled, *Tradewinds* by Mighty Island, which was featured in the FestPac Film Program. The musical group Tradewinds, which I am a member of, performs a mixture of CHamoru songs with jazz-infused original compositions. *Tradewinds*, the short film produced by local film collective Mighty Island, tells the profound story of CHamoru jazz pianist Patrick Palomo. Following FestPac, I presented at a workshop in Mainz, Germany, entitled the “Anthropology of Music”, with keynote scholar Martin Stokes. Alongside my doctoral work, I am also engaging in preliminary provenance research of museum collections in Germany and Spain with the hopes of creating opportunities for community access in my home islands. In November, I will attend the Early Career Workshop in Ethnomusicology organized by the Austrian National Committee of ICTMD, which will be hosted by the University of Vienna. I would like to give my sincere gratitude and thanks to the Barbara Smith Travel Award. The many travels that I list here wouldn’t have been possible without this generous source of funding and support. This support has allowed me to maintain relationships with Pacific Communities back home.



Andrew Gumataotao presenting to an audience in Mainz.

From Rita Seumanutafa-Palala

In June I presented my paper ‘Samoana: A Samoan Approach to Ethnomusicology’ at the 11th SGMDO Symposium *Oceania Networks of Music and Dance: Performing Continuities, Regeneration and Resonances Across Cultures* held at the East-West Centre, UH Manoa campus in Honolulu, Hawai’i. It had been ten years since I last presented and attended an ICTMD event in-person, so I am grateful for the SGMDO online seminar series over the last two years, which has helped me return to my doctoral study at the University of Melbourne. I also attended FestPAC for the first time and was blown away by the mixture of cultural performances, kava and talanoa sessions and fashion shows. A key moment was soaking in the powerful words of Pasefika poets from the Aotearoa delegation such as Daisy Lavea-Timo, Karlo Mila, Selina Tusitala-Marsh and Zach Soakai. A reminder of the importance of the spoken word in Pasefika cultures. A final event during my stay in Honolulu was an archival research session. Here, I accessed Samoan audio recordings and api pese (song books) at the Bishop Museum Library and Archives. I am extremely grateful for the Music and Dance of Oceania Travel award for the financial support. Thank you also to the SGMDO committee and community for your support and encouragement.



From the Mampurulu family - Inyjalarrku ceremony leaders travel to Hawaii for SGMDO symposium and Festpac, following in footsteps of elders 45 years ago

In June 2024 Inyjalarrku ‘mermaid’ ceremony group travelled to Hawaii to perform *kun-borrk/manyardi* public ceremony from western Arnhem Land as part of the 13th Festival of Pacific Arts and Culture (Festpac) and the Symposium *Oceanic Networks of Music and Dance: Performing Continuities, Regeneration and Resonances Across Cultures* at University of Hawai’i, Manoa. The group’s travel was supported by the Music and Dance of Oceania Travel Award and Reuben Brown’s Australian Research Council Discovery Early Career Research



Award (DECRA) Project ‘Understanding ceremonial exchange at Indigenous Festivals’. In a proud moment for the Waruwi community of Arnhem Land, the group performed with countrymen including Karrbarda ‘long yam’ ceremony group to lead the Australian delegation in the epic opening ceremony of the Festival. You can watch a video of the performance here [Australia at 6:50:30]:

<https://www.youtube.com/live/ARNkXzPyzpc>



Over at the University of Hawaii, Karrbarda and Inyjalarrku groups combined once more for a performance for Symposium attendees on the lawn outside the East West Centre at the University of Hawai'i Manoa. This was followed by a presentation by Rupert Manmurulu, Renfred Manmurulu, Jenny Manmurulu, Tamia Fejo, Reuben Brown and Isabel O'Keeffe on 'Manyardi encounters across land and sea', highlighting continuity in the performance and cultural exchange of *kunborrk/manyardi* internationally. Rupert and Renfred spoke of how their grandfather George Winunguj travelled to the UK, Europe, USA

and South Africa in the 1970s with the Adelaide Quintet, in the same era that Bongolinj-Bongolinj singers Djoli Laiwanga, didjeridu player David Blanas and dancers David Gulpilil and Dick Plummer toured overseas with the Aboriginal Artists Agency. One such performance by Bongolinj-Bongoolinj group took place just meters away at the Newman Centre, University of Hawaii, as part of an Australia Day reception at the Consul-General William Rowe's residence in Honolulu, 1979. You can watch the performance and read more about the history here:

<https://www.nfsa.gov.au/latest/rare-footage-david-gulpilil-dancing-1979>. Thanks to the ICTMD's Study Group on Music and Dance of Oceania's Music and Dance of Oceania Travel Award for supporting this significant occasion and collaboration.

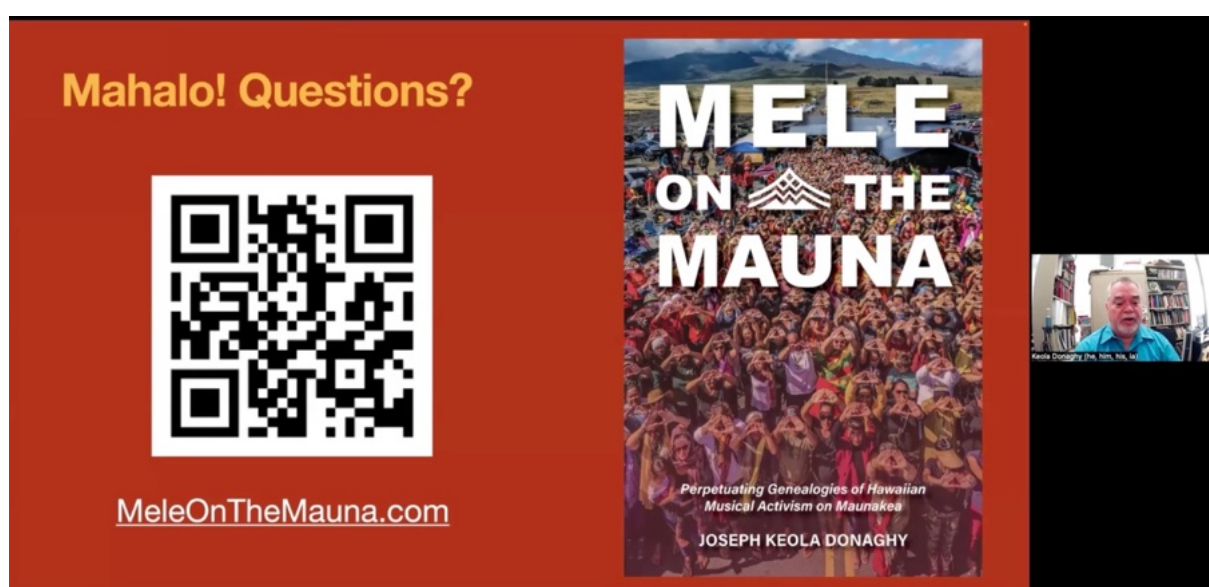


**Inyjalarrku 'mermaid' and Karrbarda 'long yam' ceremony groups in Honolulu.
Photo: Reuben Brown**

Report on the Study Group on Music and Dance of Oceania online seminar series

Our Study Group holds an online seminar series in which we hear from members of our group about various aspects of research on music and dance across the Oceania region. Recordings of these seminars are available on our Study Group of Music and Dance of Oceania website (<https://www.ictmusic.org/studygroup/oceania>) with presenters' details should you wish to follow up with any questions or comments. If you are interested in presenting a seminar for our Study Group, please email georgia.curran@sydney.edu.au.

We had a few months hiatus from these usually monthly seminars following our Symposium. Recently Keola Donaghy (University of Hawai'i Maui) presented to this group on his new book *Mele on the Mauna* and is now available online for those who missed it. In November, Barbara Glowczewski from the Centre National de Recherche Scientifique (CNRS, France) is scheduled to present on *Barbara Nakamarra Gibson, a Warlpiri ritual custodian from the Tanami desert* discussing the process of dreaming new songs to add to old repertoires. Please stay tuned for further details which will be communicated via email.



Keola Donaghy presenting on his new book *Mele on the Mauna*.
Screenshot by Georgia Curran.

Upcoming: ICTMD 48th World Conference in Wellington, Aotearoa/New Zealand, 9th – 15th January 2025.

The ICTMD world conference will return to the Oceania for the first time in 30 years! The 48th World Conference will be held in Wellington, Aotearoa/New Zealand from 9 – 15 January 2025. An exciting program with good representation from the Oceania region including many presentations, workshops and performances as well as local-based interactive experiences, many with particular emphasis on Māori and Pacific music and dance. See the developing programme at <https://easychair.org/smart-program/ICTMD2025/program.html> and conference website at <https://planmyevent.eventsair.com/ictmd-world-conference-2025/> for further details including registration.

Plaudits

Congratulations to all recipients of the Music and Dance of Oceania Travel Award which have recently been awarded to a number of Study Group members to support costs to attend the 48th ICTMD World Conference in Wellington. We are very pleased to announce that the following Study Group members have been supported with travel costs: Naomi Faik-Simet, Emmanuel Daniel,

Gesida Jacob, Bruno Tenakanai and Don Niles all from the Institute of Papua New Guinean Studies, and Rupert Manmurulu, Renfred Manmurulu, Jenny Manmurulu, Tamia Fejo and Damien Narul from Warruwi (Goulburn Island) in northern Australia. Well done to all!

Dr. Yuan-Yu Kuan has joined Prof. Andy Sutton as the second faculty member in the University of Hawai‘i at Mānoa’s Ethnomusicology Program. His research focuses upon intra-Pacific musical connections, particularly in relation to themes of Indigeneity, hybridity, and Austronesian cultures. He has held positions at National Tsing Hua University, National Dong Hwa University, and Academia Sinica in Taiwan. Given the name Kuauhoe by the Indigenous Hawaiian community, he is a member of Hālau Hula Ka No‘eau and assisted in a four-day hula workshop and concert (September 12–14) organized by the Indigenous organizations I Le‘a Ka Hula and the PA‘I Foundation. He is a 2019 alumnus of the UH-Mānoa Ethnomusicology Program.

General News from Members

From Keola Donaghy

SGMDO member and University of Hawai‘i Maui College Associate Professor Dr. Joseph Keola Donaghy has released his first book, “Mele On The Mauna: Perpetuating Genealogies of Hawaiian Musical Activism on Maunakea.” He documents and explores the role that musical performance and composition practice played in efforts to defend Maunakea against further desecration (in the form of the planned Thirty-Meter Telescope) and how these practices reflected the idea of kapu aloha that was prevalent among the kia‘i (protectors). In the book, he utilizes ideas and approaches from ethnomusicology, Hawaiian Studies, Native American Studies, Sound Studies, and Pacific Island Studies to explore various aspects of musical composition and performance “on the mauna.” Haku mele (Hawaiian language poets/composers) created new mele (Hawaiian poetry or song) at unprecedented levels, commercially releasing many of them with proceeds benefiting organizations providing support services and supplies to the kia‘i. *Mele On The Mauna* is published by Indiana University Press as part of their series “Activist Encounters in Folklore and Ethnomusicology.”

Donaghy was also awarded his seventh Nā Hōkū Hanohano Award at the Hawai‘i Academy of Recording Arts 47th Annual Nā Hōkū Hanohano Awards held in Honolulu on August 3, 2024. He is a member of the group Sandemonium which was honored with the “Contemporary Album of the Year” for their release, *A Tribute To Linda Ronstadt*.



(L-R): unknown presenter, Sandemonium singer Sandy Essman, Billy Gibbons (ZZ Top), Keola Donaghy, Gerard Gonsalves.

From PARADISEC

Several SGMDO members participated in the recent conference 'Recent advances in language documentation and archiving' jointly hosted by ELAR and PARADISEC in Berlin and hybrid online mode, 4-6 September 2024. The program featured many presenters working with the languages of Oceania over two parallel streams over three days, and keynotes by Takurua Parent

From the Université de la Polynésie française, Tahiti, and Valentina Vapnarsky, CNRS, EPHE & Université Paris Ouest, France. The conference site is available here: <https://langdoc.org/conference/>, and presentations are available on YouTube at: <https://www.youtube.com/@langdoc/playlists>

From Reuben Brown

My new monograph, *The Gift of Song: Performing Exchange in Western Arnhem Land* tells the story of the return of physical and digital cultural materials through song and dance. Drawing on extensive, first-person ethnographic fieldwork in western Arnhem Land, Australia, the book examines how Bininj/Arrarrkpi (Aboriginal people of this region) enact change and innovate their performance practices through ceremonial exchange.

<https://www.routledge.com/The-Gift-of-Song-Performing-Exchange-in-Western-Arnhem-Land/Brown/p/book/9781032106366?srltid=AfmBOor0pyv2MLILWsAJAMm6PGBwXvRxTitjJCtmXsybXrSR8KTphz3x>

Join us online or in person on 30 October for a public lecture by the Inyjalarrku 'mermaid' ceremony group including Jenny Manmurulu, Rupert Manmurulu, Renfred Manmurulu, Tamia Fejo, Alfred Gawaraidji from Arnhem Land in collaboration with Dr Reuben Brown. The lecture on sustaining Indigenous performance practices and languages will be followed by the launch of two books by Dr Ruth Singer and Dr Reuben Brown, introduced by Dr Murray Garde OAM and a performance by the Inyjalarrku ceremony group. Attendees will have access to a special event discount on these publications. For more information, see: <https://www.eventbrite.com.au/e/follow-your-alan-path-keeping-indigenous-languages-and-songs-alive-tickets-1014245073317?aff=oddtcreator>

From Augustine C. Kohler

Director of FSM Office of National Archives, Culture, and Historic Preservation (FSM NACH), Palikir, Pohnpei, Federated States of Micronesia

Report sent by Ashley Meredith

The FSM Office of National Archives, Culture, and Historic Preservation (NACH) leads the nation in research programming, works with each of the four states (Kosrae, Pohnpei, Chuuk, and Yap State) to implement and carry out State cultural priorities, collaborates with researchers across disciplines, and supports nationwide cultural events. At times NACH works in unison with researchers across disciplines. To strengthen our research program and collaboration with researchers, the FSM updated its research policy on January 12, 2024, see www.nach.gov.fm/research. NACH oversees permitting for all research projects.

With some of NACH's key pillars of strength, observation, documentation, and implementation, NACH initiated its first ever nationwide ethnography project (Micronesian Ethnometeorology, supported by NPS). This project employs a methodology informed and designed in collaboration with the State Historic Preservation Offices (HPOs). It will be implemented by each of the HPOs. In addition to the national project, each of the HPO offices conducts its own priority survey and inventory projects as well as in collaboration.

Among the States' priorities include 1. Chuuk HPO's archaeological and marine surveys of potentially polluting wrecks (PPWs) with Major Projects Foundation (MPF) and University of Guam (UoG) and oil removal with Japan Mining Action Services (JMAS) in Chuuk Lagoon; 2. Yap HPO

continues to document ICH priority topics; 3. Pohnpei HPO recently completed an ethnographic survey offering a Pohnpeian account of sociopolitical organization in Pohnpeian culture. 4. Kosrae HPO recently completed two projects, (1) Japanese Era ethnographic and archaeological survey that captures Kosraean experiences and perspectives of the events and (2) ethnographic survey on Mahkontowe: A Micronesian Landscape (NPS Underrepresented Communities grant). Most recently, this historic preservation work contributed to the creation of the Mahkontowe Conservation Area in Kosrae State, singing, dancing, and oral history telling at FestPac as well as the MicroExpo.

Our collaborative projects include *A Pattern of Islands: Ethnography, Remote Sensing, and Community Archaeology in Kosrae and Pohnpei* (supported by National Endowment for the Humanities) with the University of Hawai'i and *SoundKnowledge: Alternative Epistemologies of Music in the Western Pacific Island World* (supported by the European Research Council) at the University of Göttingen in Germany. The Human Migration Patterns project explores Indigenous Islander perspectives of peopling Micronesia through ethnographic and archaeological surveys informed and designed with our communities to produce a Micronesian migration history. While the Migration patterns project takes a look at the past through Micronesian accounts and perspectives, the *SoundKnowledge* project explores sound as a cultural practice from the past and illuminates the present. The *SoundKnowledge* project approaches music-making as a knowledge practice that is a distinctly sonic and felt-bodily way of knowing. This novel approach to sound may offer insight into resilience and adaptation to post-colonial predicaments we face in Micronesia, including climate change, trauma, and social alienation.

These themes of resilience and adaptation were ever-present at the FestPac during June in Honolulu and the MicroExpo hosted by Chuuk in July. Both multi-day events brought together our island sisters and brothers in the same space and offered opportunities to connect and showcase our music and dances! These cultural and sonic expressions energized inter-island connections between the land, sea, history, culture, and family. Central to these projects and events are a focus on Indigenous Islander epistemologies and knowledge from the past that finds itself situated in the present. Our office's iterative framework explores that knowledge and how it is used in our contemporary lives.

From Sudiipta Dowsett

A new book *Representing Hip Hop Histories, Politics and Place* was released September 23, 2024, through Routledge Press co-edited by Sudiipta Dowsett, Dianne Rodgers, Lucas Marie and Grant Leigh Saunders. This long-awaited volume is the first edited collection to focus entirely on Hip Hop in Australia. Bringing together both scholarly and practitioner perspectives, across 11 chapters, contributors explore the diversity of identities, communities, practices, and expressions that make-up Hip Hop in Australia, including Emceeing/ music production, Graffiti and Breaking. The book showcases how Hip Hop is understood and lived across numerous settings in Australia, making important contributions to global Hip Hop studies and scholarship in related fields such as popular music, youth culture and First Nations Studies. “*Pirlapakarnu Cypher: Beyond Representing Place to Warlpiri Embodiments of Culture*” by Sudiipta Dowsett and Wanta Jampijinpa Pawu may be of interest to ICTMD members and will be available open access. Other chapters of interest to ICTMD include “*Hip-Hop, Activism and Other Stories (Herstory)*” by *Izzy Brown* including stories of Uncle K. Buzzacott the unofficial member of Izzy's activist Hip Hop crew, Combat Wombat, and “*‘Hip Hop Crim’ - A Discourse Analysis of Conscious First Nations Hip Hop Contesting Australia's Criminal Justice System*” by Biripi filmmaker and scholar, Grant Leigh Saunders. We will be having a book launch in Sydney later in the year and in Melbourne in early 2025 featuring live performances. A link to the book can be found here: <https://www.routledge.com/Representing-Hip-Hop-Histories-Politics-and-Practices-in-Australia/Dowsett-Marie-Rodger-Saunders/>.

The *Lajamanu Women's Ceremony: Keeping Yawulyu Strong* (2021-2024) supported Lajamanu Warlpiri women to work with Yuendumu women (Lorraine Nungarrayi Granites, Maisy Napurrurla Wayne, Enid Nangala Gallagher) to record and transcribe local *Yawulyu* songs, and document corresponding stories and *kuruwarri* (body designs) to build capacity for intergenerational knowledge transfer. In September this year we finalised the outcomes of the project delivering the *Lajamanu Wardingki Mardukuja-Patu-Kurlangu Jukurrpa Warlpiri-Patu-Kurlangu Yawulyu* poster representing twelve Warlpiri women's ceremonial body designs. Accompanying the poster is a set of digital *Yawulyu* song playlists and a *Yawulyu* database deposited in the Warnayaka Art & Aboriginal Cultural Corporation that includes new song recordings, photographs, artworks of *kuruwarri* body designs and repatriated archival Warlpiri women's song recordings and photographs from AIATSIS collections, Tracks Dance archives, Jennifer Biddle's early AIATSIS (then AIAS) recordings.



L-R: Lynette Napangardi Tasman, Agnes Napanangka Donnelly, Myra Nungarrayi Herbert, Jennifer Biddle, Judy Napangardi Martin checking poster draft in Lajamanu.

Research Team: Judy Napangardi Martin, Myra Nungarrayi Herbert, Lorraine Nungarrayi Granites, Maisy Napurrurla Wayne, Denise Napangardi Robertson, Lynette Napangardi Tasman, Agnes Napanangka Donnelly, Enid Nangala Gallagher (Translator) in conjunction with Warnayaka Art & Aboriginal Cultural Corporation, with Jennifer Biddle (Advisor) and Sudipta Dowsett (Project Coordinator), UNSW, *emLAB*, BARC, Art, Design & Architecture.

With support from: Audrey Nakamarra Baker, Annette Nampijinpa Patrick, Valerie Napanangka James-Patterson, Nickita Nangala Kelly, Zena Nangala Kelly, Matrina Nangala Robertson, Laura Nakamarra Doolan, Ruth Nangala Jigili, Bidy Nungarrayi Long, Bidy Napangardi Raymond; Tracks Dance Company; Lajamanu Learning Centre, Batchelor Institute; Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS); Lajamanu Baptist Church; Pacific and Regional Archive for Digital Sources in Endangered Cultures (PARADISEC), Sydney University Conservatorium of Music; The Ethnographic Media Lab (*emLAB*), BARC, UNSW; Gumbayngirr Graphics. With thanks to: Louisa Erglis, Georgia Curran, Linda Barwick, Mark Roscoe, Monkey Marc, Talah Laurie, David McMicken, Tim Newth, Stephanie Williams.

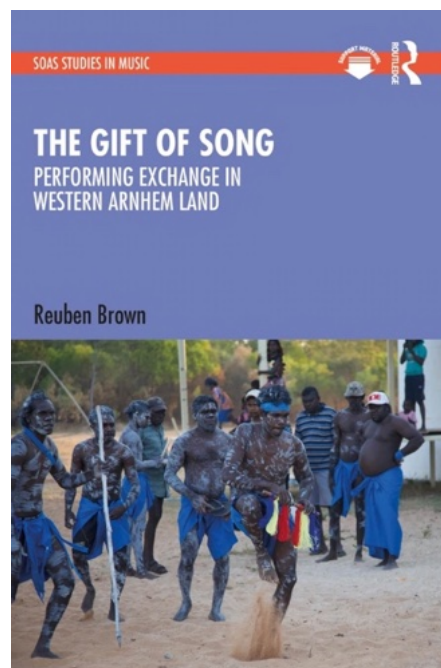
Poster inspired by Willowra *Yawulyu Kuruwarri* posters: Morais, M., Turpin, M., Helen Morton and Willowra community. 2020. *Yawulyu Kuruwarri 1 & 2*. Posters featuring 24 Warlpiri women's ceremonial body designs used at Willowra in 1981-82. Drawn by Megan Morais. Batchelor Institute and the University of Sydney. *Lajamanu Women's Ceremony: Keeping Yawulyu Strong* receives funding through the Australian Government's Indigenous Languages and Arts program. The project was funded partially by the Australian Government through the Australian Research Council's Linkage funding scheme (LP190100552).

New Publications

Book monographs

Brown, Reuben. 2024. *The Gift of Song: Performing Exchange in Western Arnhem Land*. New York: Routledge.

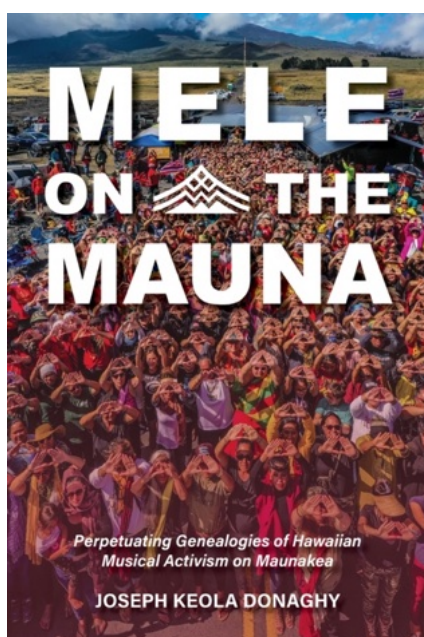
The Gift of Song: Performing Exchange in Western Arnhem Land tells the story of the return of physical and digital cultural materials through song and dance. Drawing on extensive, first-person ethnographic fieldwork in western Arnhem Land, Australia, Brown examines how Bininj/Arrarrkpi (Aboriginal people of this region) enact change and innovate their performance practices through ceremonial exchange. As Indigenous communities worldwide confront new social and environmental challenges, this book addresses the questions: How do Indigenous communities come to terms with legacies of taking and collecting? How are cultural materials in digital formats received and ritualised? How do traditional forms of exchange continue to mediate relationships? Combining ethnomusicological analysis and linguistically and historically informed ethnography, this book reveals how multilingualism and musical diversity are maintained through *kun-borrk/manyardi*, a major genre of Indigenous Australian song and dance. It retheorises the core anthropological concept of 'exchange' and enriches understanding of repatriation as a process of re-embedding tangible objects through intangible practices of ceremony and language.



Donaghy, Joseph Keola. 2024. *Mele on the Mauna*. Bloomington: Indiana University Press.

In the summer of 2019, a group of *kia'i*, or protectors, made up of *kānaka 'ōiwi* (Native Hawaiians) and their allies came together to prevent the construction of the Thirty-Meter Telescope (TMT) on the dormant volcano Maunakea.

In *Mele on the Mauna*, Joseph Keola Donaghy explores how music, and especially *haku mele*, or Hawaiian language composers, played a crucial role in this defense. Musicians flocked to the mauna (mountain) to perform for the *kia'i* and a worldwide audience via social media. *Haku mele* created new songs at unprecedented levels, releasing many commercially with proceeds benefiting organizations providing support services and supplies to the *kia'i*. This book features over 30 of the author's interviews with individuals who participated in musical activities connected with this movement, including *kia'i* and their supporters, composers, musicians, and community leaders. Donaghy explores Indigenous Hawaiian concepts and theories like *mana* (power), *mo'okū'auhau* and *pilina* (genealogy and relationships), *kapu aloha* (philosophical code of conduct), and *aloha 'āina* (love of land, patriotism), and western academic concepts like connectedness and community building, poetics, sound(ing) and silenc(e/ing), conflict, and creativity.



Mele on the Mauna illuminates how music played a powerful role in building solidarity, inspiration, and activism, reveling in the most contentious confrontations about protecting Maunakea and the outpouring of musical performances and creativity that occurred.

Edited Books

Curran, Georgia and Mahesh White-Radhakrishnan (eds). 2024. *Supporting Vulnerable Performance Traditions: Keeping It Going in Contexts of Continuity and Change*. New York: Routledge.

Dowsett, Sudipta, Dianne Rodgers, Lucas Marie and Grant Leigh Saunders (eds). 2024 *Representing Hip Hop Histories, Politics and Place*. New York: Routledge.

Thieberger, Nick, Amanda Harris, Sally Treloyn and Myfany Turpin (eds). 2024. *Keeping Time: dialogues on music and archives*. Sydney: Sydney University Press.

Journal articles and book chapters

Brown, Reuben, Isabel O’Keeffe, Rupert Manmurulu, Renfred Manmurulu and Jenny Manmurulu (2024). ‘Remix!’: continuity through innovation in the manyardi song tradition of western Arnhem Land (Chapter 7). In *Supporting Vulnerable Performance Traditions: Keeping it Going in Contexts of Continuity and Change*, edited by Curran, Georgia and Mahesh White-Radhakrishnan. New York: Routledge.

Brown, Reuben, Isabel O’Keeffe, Jenny Manmurulu, Renfred Manmurulu, Rupert Manmurulu 'Arrungpayarrun ta alan ‘We’ll follow their path’ (2024). In *Keeping Time: dialogues on music and archives*, edited by Thieberger, Nick, Amanda Harris, Sally Treloyn and Myfany Turpin. Sydney University Press.

Claus, Jakob: Stimmen hören. Wissenspraktiken und restitutive Optionen kolonialer Tondokumente. In: Zeitschrift für Medienwissenschaft, Jg. 16 (2024), Nr. 2, S. 20-32. DOI: <http://dx.doi.org/10.25969/mediarep/23151>. Link to open access version: <https://mediarep.org/entities/article/2fb4408f-a147-499a-a2a0-d2f273a929fc> (In German)

Curran, Georgia and Mahesh White-Radhakrishnan, with contributions from Lillis O’Laoire, Catherine Ingram, Nicholas Ng and John Napier. 2024. Contemporary issues of continuity and change for vulnerable performance traditions (Chapter 1). In *Supporting Vulnerable Performance Traditions: Keeping it Going in Contexts of Continuity and Change*, edited by Curran, Georgia and Mahesh White-Radhakrishnan. New York: Routledge.

Curran, Georgia, Peggy Nampijinpa Brown, Lorraine Nungarrayi Granites and Valerie Napaljarri Martin. 2024. ‘So they can keep it and carry it on’: Shifting modes of song transmission and learning of Warlpiri women’s *yawulyu*. In *Supporting Vulnerable Performance Traditions: Keeping it Going in Contexts of Continuity and Change*, edited by Curran, Georgia and Mahesh White-Radhakrishnan. New York: Routledge.

Curran, Georgia and Valerie Napaljarri Martin. 2024. Shifting cultural protocols in the Southern Ngaliya Warlpiri region. In *Keeping Time*, edited by Thieberger, Nick, Amanda Harris, Sally Treloyn and Myfany Turpin. Sydney: Sydney University Press.

Dowsett, Sudipta and Wanta Jampijinpa Pawu. 2024. *Pirlapakarnu* Cypher: Beyond Representing Place to Warlpiri Embodiments of Culture. In *Representing Hip Hop Histories, Politics and Place*. New York: Routledge.

Haami, Meri. 2024. Te Awa Tupua: Indigenous Music Analysis for Waiata Pedagogies. In *Decolonising and Indigenising Music Education: First Peoples Leading Research and Practice*, edited by Te Oti Rakena, Clare Hall, Anite Prest and David Johnson, pp. 39–54. New York: Routledge.