STUDY GROUP ON MUSIC AND DANCE OF OCEANIA

Newsletter, May 2023

From the Chair…

I am looking forward to seeing many of you (both in-person and virtually!) at the upcoming 47th ICTM World Conference in Ghana. There are lots of interesting papers and sessions scheduled and it will be exciting to join together in such an exciting part of the world! Please note that our Study Group business meeting will also be held during the conference. I encourage anyone who cannot attend to send through a notes about any matters they would like raised.

I also want to draw your attention to the note about the upcoming SGMDO symposium in 2024 which we plan to hold at the same time as 13th Festival for the Pacific Arts and Culture in Honolulu. Details will be announced in coming months as well as a Call for Papers.

Thank you to all members who have shared news and updates. As always it is such a pleasure to put together this newsletter with all the reports on the incredibly rich activities and research going on across the Oceania region.

All the best,

Georgia Curran
(Sydney, Australia)

Upcoming 47th ICTM World conference, Legon, Ghana, 13th - 19th July 2023

Many of our study group members will be attending and presenting at the upcoming conference at the University of Ghana, Legon in July. Amidst an otherwise exciting agenda, panels and papers of particular interest for our study group members interests in the Oceania region are listed below.

Day III. Saturday, 15th July 2023

IIIA02 Ecomusicology and Performance 1 (Chair: Myfany Turpin) [CC1]
9:00 Clint Bracknell 'Performing Noongar Song on Country
9:30 Sudiipta Dowsett 'Milpirri Eco-Somatics: Hip-Hop and Warlpiri Embodied Senses of Place'
10:00 Georgia Curran 'Warlpiri Women's Ceremonies About Fire and Rain: Australian Aboriginal Songs as Repositories of Biocultural Knowledge'

IIIA02 Ecomusicology and Performance 2 (Chair: Georgia Curran) [CC1]
11:00 Sebastian J. Lowe 'Breathing With a River'
11:30 Payi Linda Ford, Linda Barwick and Allan Marett 'The Contemporary Power of Performing Ancestral Country-Based Traditions'
12:00 Myfany Turpin 'The Potency of Vocal Production in Central Australian Aboriginal Society'

IIIE02 [CC1]
17:00 Meri Haami 'He Whiringa Hīnaki: A Kaupapa Māori Ecomusicological Framework Using Te Awa Tupua'

Day VI: Tuesday 18th July 2023

VIA09 [INHUBB1]
9:00 Kirk E. Sullivan 'Sounding the Diaspora: The Homeland Imaginary in Popular Cook Islands Song

VID07 [AS106]
14:30 Bo Yang 'The Pūtōrino from New Zealand: Approaches to the Analysis and Meaning of an Instrumental Sound'

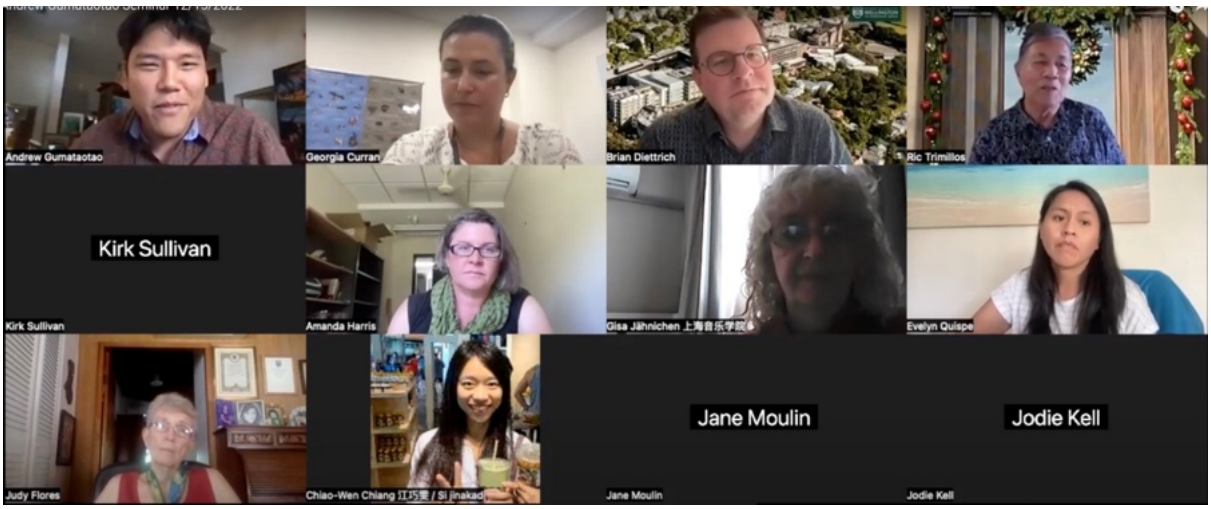
Day VII: Wednesday, 19th July 2023

VIIA01 [CCAUD]
8:30 Eric Wittersheim and Monika Stern 'Music Collectives and the Spirit of Independence in the Republic of Vanuatu'

Please also note our study group business meeting will be held on Tuesday 18th July at 1pm (Ghana, GMT in CC4). It will be good to see many of your there. There will also be a zoom attendance option for those of you who are not in Ghana, though the time differences with most of Oceania region are quite difficult. If you cannot attend you are welcome to send through a note about any matters to Georgia Curran georgia.curran@sydney.edu.au. An agenda will be circulated a week before the meeting.

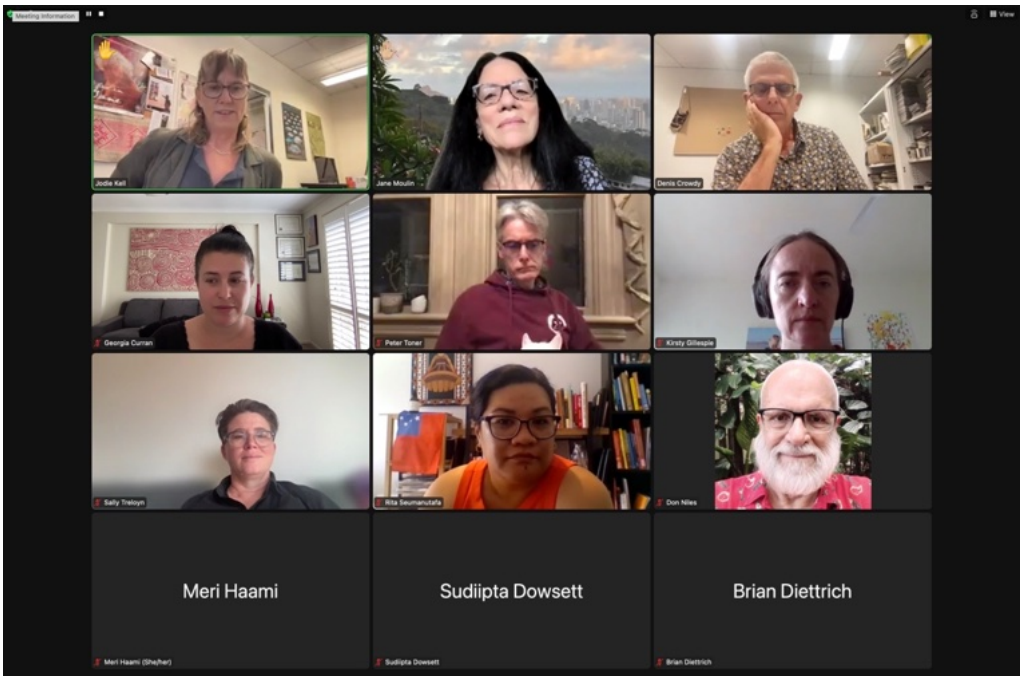
SGMDO monthly online seminar series

Since our last newsletter our study group members have joined together for a breadth of online seminars. Speakers have shared their various research on aspects of music, song and dance from across the Oceania region. In 2022, Kirsty Gillespie and Irene Karongo Hundleby presented on 'The Marson Collection of Musical Instruments at the Queensland Museum: A living collection?'. Andrew Gumataotao gave the final seminar for 2022 with his presentation on 'Fieldwork Through Filmmaking: Listening To Narrative Medicine in 'Tahdong Marianas'.



Andrew Guamataotao presenting for the Oceania study group in December 2022.

To begin the 2023 series, Denis Crowdy spoke on 'Music ecosystems, data ecologies and the value of music in the context of developing livelihoods' based in his fieldwork in Papua New Guinea. In March, Sam Curkpatrick presented on research he is undertaking with collaborators Wanta Jampijinpa Pawu and Hery Susanto on 'From unknown to known: interpreting cultural difference through Warlpiri ngurra-kurlu and Indonesian Pancasila'.



Denis Crowdy presents to the Oceania study group in February 2023.

In April, Meri Haami presented on ‘He Whiringa Hīnaki: A Kaupapa Māori ecomusicological framework’ and in May, Peter Toner shared his research on ‘Who Sings with Whom and Why? Understanding Yolngu Socio-Musical Networks’.

Meri Haami presents on ‘He Whiringa Hīnaki’ to the Oceania study group in April 2023.

Peter Toner presents to the Oceania study group on Yolngu socio-musical networks in May 2023.

Our next speaker in the series is Jessica Schwartz presenting on ‘Radiation Sounds and Remembering Justice’ on her research in the Republic of the Marshall Islands.
Date/time: 8th June 9:00am (Sydney/Melbourne/Brisbane AEST, Port Moresby PGT), 11:00am (Auckland/Wellington NZDT), 7th June 13:00pm (Honolulu, HST), 16:00pm (Los Angeles, San Francisco, PDT)
**Please note that this seminar will be presented 2 hours earlier than the usual time to accommodate Pacific Time.*

In July we will not have a seminar as many of us will be busy with the ICTM 47th World Conference. Speakers scheduled for the rest of 2023 are listed below and topics and other details will be circulated via our email list.

August – Jodie Kell and Ripple Effect Band
September – Sally Treloyn and collaborators
October – Reuben Brown, Rupert Manmurulu and Renfred Manmurulu

November – Rita Seumanutafa
December – Steven Gagau and Jodie Kell (Toksave podcast)

Please note that recordings of these seminars are available on our Study Group website at http://ictmusic.org/studygroup/oceania. If you are interested in presenting as part of this online seminar series please email Georgia Curran: georgia.curran@sydney.edu.au.

Early notice: 13th FESTPAC, Honolulu

The 13th Festival for the Pacific Arts and Culture will take place in Honolulu in 2024 with the theme 'Ho'oulu Lāhui: Regenerating Oceania' from 6th - 16th July 2024. Aaron Salā is the festival director.

Early notice: 11th Symposium for the Study Group on Music and Dance of Oceania, Honolulu

The next SGMDO Study Group Symposium will be held in Honolulu in June 2024 to coincide with the 13th Festival for the Pacific Arts and Culture (FESTPAC). Planning for this symposium is currently underway. Please stay tuned for further information regarding dates and themes. A Call for Papers will be sent out in August with abstract submissions due in October.

Plaudits

The Music and Dance of Oceania Travel Award (MDOTA) Committee are pleased to announce that travel funds have been awarded to Meri Haami to travel to the ICTM's 47th World Conference at the University of Ghana, Legon in July. Meri will be presenting her paper 'He Whiringa Hīnaki: A Kaupapa Māori Ecomusicological Framework Using Te Awa Tupua'. Congratulations Meri!

Congratulations to Emeritus Professor Linda Barwick AM for her inclusion as a Member in the General Division of the Order of Australia, recognising her significant service to the preservation and digitisation of cultural heritage recordings.

Georgia Curran has also been recently awarded the University of Sydney's Robinson Fellowship to continue her research with Warlpiri people in Central Australia on a three-year project 'Holding on to Warlpiri songs: Supporting intergenerational transmission of music and culture'.

Expressions of Interest in HDR Scholarship at University of Sydney

A PhD or Doctor of Musical Arts scholarship will soon be advertised at the University of Sydney. This scholarship aims to provide financial assistance to a PhD or DMA student undertaking research as part of an ARC Discovery Project *Resonant histories of musical encounter in Australia* led by Dr Amanda Harris. This project aims to understand Australia's cultural past by situating histories of musical encounter in the nation's Oceanic location and colonial history. It aims to apply collaborative, intercultural and interdisciplinary approaches drawing on historical, musicological and ethnographic methods to reveal musical encounters as sites for understanding history.

Applications will be invited from high-quality research students with background in music history/musicology or in cultural history with a focus on music/sound. The PhD/DMA or Masters student will work with a small team with expertise in cultural history, musicology,

cross-cultural histories, gender history and will have opportunities for supervision by Dr Amanda Harris and other members of the Sydney Conservatorium of Music or wider University of Sydney Academic staff.

The HDR project is expected to relate to the larger ARC-funded study through an in-depth examination of a specific topic (to be developed by the student and the supervisory committee). Projects should target topics relevant to musical and sound worlds across class and cultural boundaries. Topics should be linked to the project's focus on musical networks and cultural exchange in Australia or in its region at any point in history or the present, and might focus on:

- Musical encounters and exchange in the larger Oceanic region
- Specific cultural or regional musical practices (especially Indigenous, Pasifika, or migrant practices)
- Histories of major and minor cultural institutions
- Other musical or sound worlds focused on place or networks of exchange

To discuss further or express interest in applying for this scholarship, please contact: amanda.harris@sydney.edu.au

General News from Members

PARADISEC

On April 27th, PARADISEC (Pacific and Regional Archive for Digital Sources in Endangered Cultures celebrated its 20-year Anniversary with an event at Verge Gallery at Sydney University. PARADISEC safeguards records in more than 1,350 of the world's languages, with a particular focus on the Pacific, and works to connect these records of cultural heritage with members of speaker communities. The event featured dancers from the Solomon Islands, Darug singer Jacinta Tobin and a commissioned piece in response to archival materials by taleialani, as well as a Pacific Feast.

Response to archival materials by Taleiani.

Solomon Islands Sydney Girls dance group

Jodie Kell

Jodie Kell from the University of Sydney works with the Ripple Effect Band from Western Arnhem Land. They performed at WOMADelaide in March, meeting musicians from around the world. They enjoyed meeting Papua New Guinean singer-songwriter Danielle Morgan who was making her WOMADelaide debut as the first woman to win ABC Radio Australia's 2022 Pacific Break competition as well as the artists from Small Island Big Song.

Ripple Effect Band have also released a song, Waláya in the Ndjébbana language. Music video: https://www.youtube.com/watch?v=8MsFfMwMWLo

Ripple Effect Band at WOMADelaide.

Ol Sing Blong Plantesen (Jaap Timmer)

Wantok Music has just released a wonderful album with Salvesen songs that emerged from the years of South Sea Islanders' indentured labor in the cane fields of Queensland from the 1860s to the turn of the century. This release highlights the exuberant a cappella singing of Pacific Islanders and offers a glimpse into the surprising reach of African American spirituals in the late nineteenth century. Digital download includes a PDF version of the 80-page richly illustrated and researched companion book. Hardcover copies of the book are also available for purchase: https://wantokmusik.bandcamp.com/album/ol-sing-blong-plantesen

Kirsty Gillespie

Following on from her years of work documenting languages in song, in November 2022 Kirsty completed a Graduate Certificate in General and Applied Linguistics and took up a position within the Linguistics group of the College of Asia and the Pacific at the Australian National University in Canberra. Based in Brisbane, Kirsty works to record, transcribe and translate the Pacific creole languages of Tok Pisin (PNG), Solomons Pijin (Solomon Islands) and Bislama (Vanuatu). The 3 year project, headed by Distinguished Professor Nicholas Evans, is funded by the Australian Government Department of Defence and aims to produce language resources and language automation tools to help people learn and communicate in these languages.

Kirsty's first international field trip for the project was to Port Vila, Vanuatu, in early April this year, where she made several hours of recordings of Bislama working alongside ni-Vanuatu linguist Ricky Taleo. Kirsty is also recording speakers of these languages at home in Brisbane and is happy to know of any native speakers who would like to be recorded as part of the project.

Kirsty sets up for recording in the Pacific Languages unit at the University of the South Pacific.

Speaker David Seresere being recorded outside the Vanuatu Cultural Centre.

On 24th March Kirsty also gave a talk in the Music and Society seminar series of the Institute of Australian and Chinese Arts and Culture at the University of Western Sydney entitled 'Ethnomusicology and Entanglement in Lihir, Papua New Guinea' based on her book chapter in *The Routledge Companion to Ethics and Research in Ethnomusicology*. You can access more information about the talk via this link: https://www.westernsydney.edu.au/iac/music_and_performing_arts/music_in_society/music_in_societywebinar_4 and a recording has been uploaded onto YouTube: https://www.youtube.com/watch?v=VAAjEHSbIuQ.

Kirsty continues her research interest in code-switching between Pacific languages and how that manifests itself in performance traditions.

Genevieve Campbell

I've just started in the role of Community Development Officer in a project being run through Red Cross, funded by Northern Territory Families and Community Services. It's a pretty silly title, which I'm hoping to be able to change. My role is to work with the Tiwi Strong Women's group as they become an incorporated organisation, and to lead the set-up of the (working title) Milimika Culture Centre at Wurrumiyanga Bathurst Island. This will be a community meeting place and a venue for song, dance, weaving, story-telling and art, as well as a place to enable public access to the recorded archive of Tiwi song material. I'm here on the island for 18 months to act as a conduit between the women and external stakeholders, and to support them as they sit as cultural advisors to program development in the family support services. The goal is to embed Tiwi knowledge systems in to the frameworks for ongoing culturally appropriate and meaningful projects and also to work towards the women's group taking on the ongoing management of the Centre.

Also I'd love to add a small plug for a lovely book I've had the privilege of collaborating on with the women; *Murli la – Songs and Stories of the Tiwi Islands.* This brings together 43 of the women's songs, in Tiwi language with translations made by them into English. The texts are accompanied by

images of place, people and artwork that connect with the subject, country and custodians of the songs. It also presents (as far as we know) the first Tiwi map to remove the colonial place names that usually overlay the islands, to show only the Tiwi places that are sung in the old songs and told in the old stories. A QR code links to many of the songs, and we hope non-Tiwi readers will listen as they read. The book has already become a useful tool for young Tiwi singers who are seeking it out to learn to sing some of the songs themselves.

The book can be purchased online or in good bookshops. If you purchase through the Indigenous Literacy Foundation you are supporting their great work too. All royalties go to the women's group.

Genevieve and the Strong Women at the community launch on Bathurst Island, December 2022.

Georgia Curran and Myfany Turpin

A three-day workshop was held in Alice Springs between 12-14 April 2023 and brought together twenty-five Kaytetye and Warlpiri people to share biocultural knowledge and resources. The workshop was part of a broader collaborative project between Myfany Turpin and Georgia Curran (Sydney Conservatorium of Music), Charles Darwin University, Batchelor Institute, ecologists, and Kaytetye and Warlpiri communities to explore Kaytetye and Warlpiri plant, animal and ceremonial knowledge. The relevance of Indigenous ceremonial practices to scientific knowledge was brought out by project ecologist Fiona Walsh in her recent collaborative article on termite pavements. The workshop allowed attendees to explore ways to support the intergenerational transfer of such knowledge and practices. A look at the different types of resources created by Central Australian Indigenous communities over the past few decades, including plant and animal books, videos, and posters, laid a foundation to create new resources that will assist in teaching younger generations about country and ceremony. This cross-cultural project represents a new collaboration between Kaytetye and Warlpiri communities centered on the exchange of teaching and learning resources. By the end of the three days, the Warlpiri group had begun a video series on seed harvesting and the Kaytetye group had drafted a bush medicine poster.

Participants highlighted the need for songs in language to assist in the teaching of cultural knowledge. Sydney University students Evelyn Quispe and Bridey Lea assisted in running the workshop.

Indigenous biocultural knowledge workshop participants, Batchelor Institute, Alice Springs, N.T.

Richard Moyle

In November, at the invitation of the Kimberley Aboriginal Law and Culture Centre, Richard returned to Balgo (Western Australia) where he and Linden lived for two years in the 1970s, together with fellow ethnomusicologist and linguist Myfany Turpin, who drove the round-trip 1700 km of outback roads between Alice Springs and the community. At Balgo Richard met with senior residents and repatriated some 300 hours of audio recordings, as well as photos, field notes and a recently digitised copy of his 1997 book *Balgo: the musical life of a desert community* (https://onesearch.library.uwa.edu.au/view/delivery/61UWA_INST/12475709720002101).The invitation was prompted in part by Richard's earlier presentation to Aboriginal custodians at a virtual workshop "Following the Trade Routes" which referenced trade in songs and ceremonies, a process active at Balgo during the fieldwork years. The visit also followed an invited return in 2019 to another of Richard's and Linden's Australian fieldwork locations in the 1970s. Both visits resulted in the repatriation of field materials, as well as the establishment of ongoing lines of communication.

Richard Moyle with elders at the documentation handover.

Richard Moyle with Mr Brown at the Pound at Balgo.

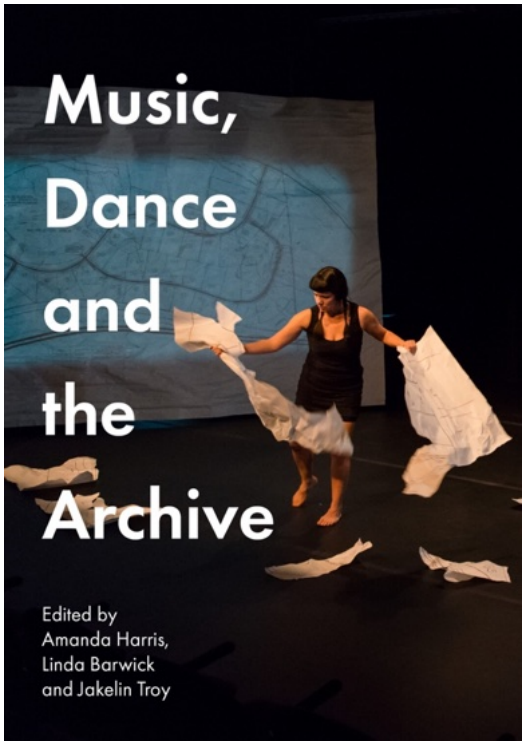
Richard presented on "The field and the artefact" to the 'Exploring Ethnomusicology' class at the Sydney Conservatorium of Music, September 2022.

He also presented a paper called "Straddling the fence" in the 2023 ASAO conference in the session Archiving, Preserving and Sharing Ethnographic Information for the Future. The paper addresses his experiences as both a researcher and a (former) archive director, sometimes wearing both hats while in the field, responsible variously for inputting and outputting the contents of cultural collections. Alongside identifiable patterns sit ironies and stark contrasts of both philosophy and practice.

Richard has also done a 45-minute interview (in Samoan) on Radio 531 PMN January 13 2022, on the subject of the development of Samoan archival materials for contemporary use in multimedia creations and language acquisition.
https://www.facebook.com/watch/live/?ref=watch_permalink&v=478820940292092

Some publications of interest

New edited book
Harris, Amanda, Linda Barwick and Jakelin Troy. 2022. *Music, Dance and the Archive.* Sydney: Sydney University Press.



Music, Dance and the Archive reimagines records of performance cultures from the archive through collaborative and creative research. In this edited volume, Amanda Harris, Linda Barwick and Jakelin Troy bring together performing artists, cultural leaders and interdisciplinary scholars to highlight the limits of archival records of music and dance. Through artistic methods drawn from Indigenous methodologies, dance studies and song practices, the contributors explore modes of re-embodying archival records, renewing song practices, countering colonial narratives and re-presenting performance traditions. The book's nine chapters are written by song and dance practitioners, curators, music and dance historians, anthropologists, linguists and musicologists, who explore music and dance by Indigenous people from the West, far north and southeast of the Australian continent, and from Aotearoa New Zealand, Taiwan and Turtle Island (North America).

Music, Dance and the Archive interrogates historical practices of access to archives by showing how Indigenous performing artists and community members and academic researchers (Indigenous and non-Indigenous) are collaborating to bring life to objects that have been stored in archives. It not only examines colonial archiving practices but also creative and provocative efforts to redefine the role of archives and to bring them into dialogue with contemporary creative work. Through varied contributions the book seeks to destabilise the very definition of "archives" and to imagine the different forms in which

cultural knowledge can be held for current and future Indigenous stakeholders. *Music, Dance and the Archive* highlights the necessity of relationships, Country and creativity in practising song and dance, and in revitalising practices that have gone out of use.

Book chapters and journal articles

Bracknell, Clint. 2022. Reanimating 1830s Nyungar songs of Miago. In *Music, Dance and the Archive*, edited by Amanda Harris, Linda Barwick and Jakelin Troy, pp. 93–116. Sydney: Sydney University Press.

Bracknell, Clint. 2023. Old Dogs and Ice Ages in Noongar Country. In *Everywhen: Australia and the Language of Deep History*, edited by Ann McGrath, Laura Rademaker and Jakelin Troy, pp. 75–92. University of Nebraska Press and the American Philosophical Society.

Barwick, Linda. Songs and the Deep Present. In *Everywhen: Australia and the Language of Deep History*, edited by Ann McGrath, Laura Rademaker and Jakelin Troy, pp. 93–122. University of Nebraska Press and the American Philosophical Society.

Brown, Reuben and Solomon Nangamu. 2022. "I'll show you that manyardi": Memory and lived experience in the performance of public ceremony in western Arnhem Land. In *Music, Dance and the Archive*, edited by Amanda Harris, Linda Barwick and Jakelin Troy, pp. 15–38. Sydney: Sydney University Press.

Campbell, Genevieve, Jacinta Tipungwuti, Amanda Harris and Matt Poll. 2022. Animating cultural heritage knowledge through songs: Museums, archives, consultation and Tiwi music. In *Music, Dance and the Archive*, edited by Amanda Harris, Linda Barwick and Jakelin Troy, pp. 55–78. Sydney: Sydney University Press.

Chao, Chi-Fang. 2022. Bodies of representation and resistance: Archiving and performing culture through contemporary Indigenous theatre in Taiwan. In *Music, Dance and the Archive*, edited by Amanda Harris, Linda Barwick and Jakelin Troy, pp. 137–156. Sydney: Sydney University Press.

Curkpatrick, Sam. 2023. Soundings on a Relational Epistemology: Encountering Indigenous Knowledge through Interwoven Experience. *Journal of Intercultural Studies.* Ahead of print.

Curkpatrick, Sam and Wilfred, Daniel. 2023. Woven Together in Song: Collaborative Knowledge and the Creativity of *Raypirri*. *Journal of Intercultural Studies.* Ahead of print.

Curran, Georgia and Enid Nangala Gallagher. 2023. Yawulyu Mardukuja-patu-kurlangu: Relational Dynamics of Warlpiri Women's Song Performance. *Journal of Intercultural Studies.* Ahead of print.

Curran, Georgia and Françoise Dussart. 2023. 'We don't show our women's breasts for nothing': Shifting purposes for Warlpiri women's public rituals – *yawulyu* – Central Australia, 1980s – 2020s. *Studies in Religion/Sciences Religieuses.* Published OnlineFirst.

Diettrich, Brian. 2022. The Persistence of Sung History-Making in Oceania. *The Journal of Pacific History* 28(2): 97–115.

Harris, Amanda, Linda Barwick and Jakelin Troy. Embodied Culture and the Limits of the Archive. In *Music, Dance and the Archive*, edited by Amanda Harris, Linda Barwick and Jakelin Troy, pp. 1–13. Sydney: Sydney University Press.

Harris, Amanda, Tiriki Onus and Linda Barwick. 2023. Performing Aboriginal Rights in 1951: From Australia's Top End to Southeast. *Australian Journal of Politics and History.* Early View.

Kell, Jodie and Cindy Jinmarabynana. 2022. Mermaids and cockle shells: Innovation and traditiona in the "Diyama" song of Arnhem Land. In *Music, Dance and the Archive*, edited by Amanda Harris, Linda Barwick and Jakelin Troy, pp. 157–183. Sydney: Sydney University Press.

Moyle, Richard. 2023. A Tribute to Mervyn Evan Mclean 1930–2022. *Journal of the Polynesian Society*, 131 (2): 111–116.

Moyle, Richard. In press. The Year the Music Died. In *Music, Society, Agency,* edited by Nancy November. Cambridge, Cambridge Scholars.

Pawu, Wanta Jampijinpa and Sam Curkpatrick. 2023. Gift to One Another: Interpreting Songlines Through the Relational Dynamics of *Kuruwarri*. *Journal of Intercultural Studies.* Ahead of print.

Schultz, Marianne. 2022. Authenticity and illusion: Performing Māori and Pākehā in the early twentieth century. In *Music, Dance and the Archive*, edited by Amanda Harris, Linda Barwick and Jakelin Troy, pp. 117–136. Sydney: Sydney University Press.

Schwartz, Jessica. 2022. Listening to Radioactive Rubble: Vocal Decay, Gender, and Nuclear Ruination in the Marshall Islands. *Twentieth Century Music* 19(2): 200–208.

Simas, Rosy. 2022. The Body is an Archive: Collective memory, ancestral knowledge, culture and history. In *Music, Dance and the Archive*, edited by Amanda Harris, Linda Barwick and Jakelin Troy, pp. 79–92. Sydney: Sydney University Press.

Thieberger, Nick, and Linda Barwick. 2022. Customary song in Christian clothing. *Uane nore nodei lanengoc - Penser les langues - Thinking about languages. Actes de la 11e Conférence de Linguistique Océanienne. Proceedings of the 11th Conference on Oceanic Linguistics, COOL11.*, edited by Anne-Laure Dotte et al., Presses Universitaires Nouvelle Calédonie, pp. 206–27.

Treloyn, Sally, Rona Goonginda Charles. 2022. Don't Be Like Jebarra: Reconsidering the Ethics of Ethnomusicological Practice in an Indigenous Australia Context. In *The Routledge Companion to Ethics and Research in Ethnomusicology,* edited by Stock, Jonathon, P.J. and Beverley Diamond, pp. 140 – 151. New York: Routledge.

Turpin, Myfany. 2022. End Rhyme in Aboriginal Sung Poetry. In Sykäri V. & Fabb N. (eds.) 2022. *Rhyme and Rhyming in Verbal Art, Language, and Song.* Helsinki: Finnish Literature Society, pp. 213-228.