



STUDY GROUP ON MUSIC AND DANCE OF OCEANIA

Newsletter, April 2024

From the Chair...

Our upcoming Symposium is fast approaching – I’m looking forward to seeing many of you in Honolulu in early June! Please see included in this newsletter the latest program with the line-up of presenters and a number of exciting performances to look forward to. Registration details have been circulated (also included in this newsletter) – please try to register as soon as possible, and by 15th May for an early discount.

Also drawing your attention to the latest information on the exciting ICTMD World Conference to be held in Aotearoa in January 2025. This is a very important event for our Oceania region and I know many of you have submitted proposals for papers, workshops and performances which will make for a very rich and entertaining world conference.

This newsletter includes news and announcements from many of our members and reports on activities since our last newsletter in September 2023. I also could not resist the opportunity to include a short review of the fabulous book ‘Murli la: Songs and Stories of the Tiwi Islands’ by Ngarukuruwala Women’s Group with Genevieve Campbell. Please do consider these newsletters as an opportunity to share these kinds of informal reviews which don’t necessarily have a place in traditional academic publications avenues – it is great to keep up-to-date with the publications and resources being created in the region.

Georgia Curran
(Sydney, Australia)

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

Our Study Group holds an online monthly seminar series in which we hear from members of our group about various aspects of research on music and dance across the Oceania region. Since our last newsletter, we have enjoyed a number of presentations from across this region. In the latter part of 2023, we heard from Reuben Brown, Rupert Manmurulu, Renfred Manmurulu, Jenny Manmurulu and Tamia Fejo on ‘Understanding ceremonial exchange at Indigenous festivals’ and Rita Seumanutafa-Palala on ‘Relationships, Reciprocity and Reflections: A Samoan approach to Ethnomusicology’.



Reuben Brown (top), Renfred Manmurulu and Tamia Fejo (bottom) presenting in October 2023.



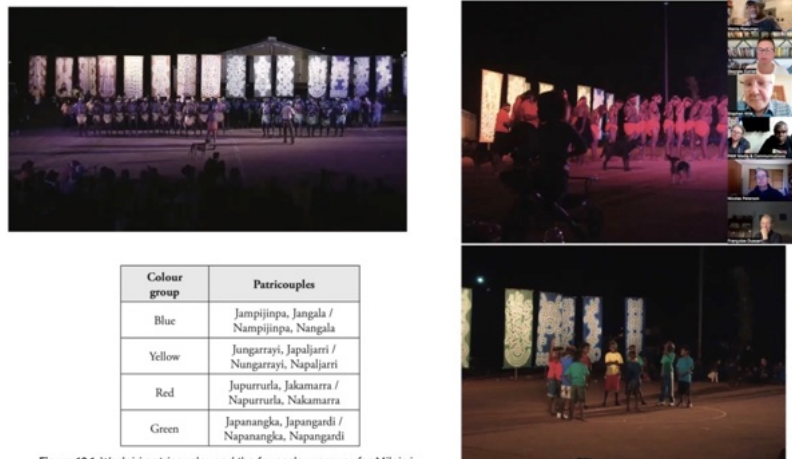
Rita Seumanutafa-Palala presenting in November 2023.

The 2024 SGMDO Seminar series began in February with a presentation from Steven Gagau and Jodie Kell on ‘Responding to Archival Collections Through Song’. In March, we heard from a panel of presenters who have contributed to the recent project on ‘Vitality and Change in Warlpiri Songs’ – Georgia Curran, Valerie Napaljarri Martin, Simon Japangardi Fisher, Nicolas Peterson, Linda Barwick, Mary Laughren, Myfany Turpin, Petronella Vaarzon-Morel, Françoise Dussart, Stephen Wild, Pawu Wanta Jampijinpa Patrick and Yukihiro Doi. In April, Tanya Volentras presented on ‘The Tā and Vā of Sound, Music and Performance’.



Responding to Archival Collections Through Song
Jodie Kell and Steven Gagau and the PNG Peroveta Singers of Canberra

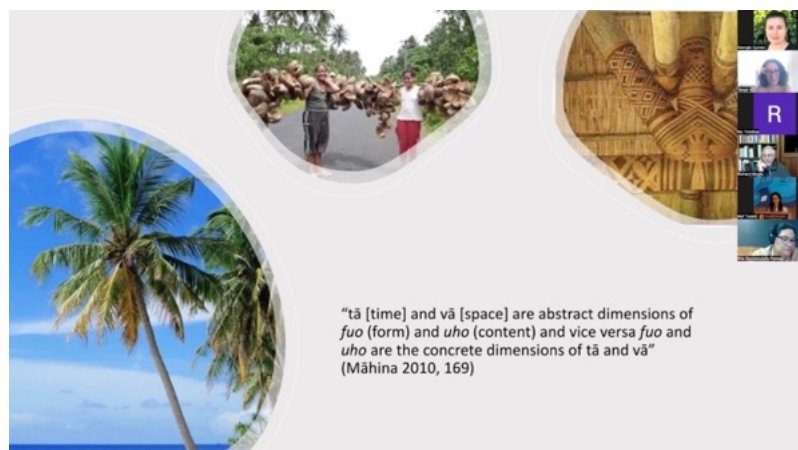
Jodie Kell, Steven Gagau and the PNG Peroveta Singers of Canberra presenting to the SGMDO online group in February 2024.



Colour group	Patricouples
Blue	Jampijinpa, Jangala / Nampijinpa, Nangala
Yellow	Jungarrayi, Japaljarri / Nungarrayi, Napaljarri
Red	Jupurrurla, Jakamarra / Napurrurla, Nakamarra
Green	Japanangka, Japangardi / Napanangka, Napangardi

Figure 10.1. Warlpiri patricouples and the four colour groups for Milpirri.

Stephen Wild, Pawu Wanta Jampijinpa Patrick and Yukihiro Doi presenting on Milpirri, March 2024.



“tā [time] and vā [space] are abstract dimensions of *fuo* (form) and *uho* (content) and vice versa *fuo* and *uho* are the concrete dimensions of tā and vā” (Māhina 2010, 169)

Tanya Volentras presenting on the Tā and Vā of Samoan music and performance in May 2024.

Recordings of these seminars are available on our Study Group of Music and Dance of Oceania website with presenters' details should you wish to follow up with any questions or comments. If you are interested in presenting a seminar in the second half of 2024, please email georgia.curran@sydney.edu.au. The seminars will commence again in July due to a break in June for our symposium.

Upcoming: 13th Festival for the Pacific Arts and Culture

The 13th FestPac will take place in Hawai'i from 6-16 June with most events in Honolulu. Dr Aaron Salā is the festival director. The theme for FestPac 2024 is *Ho 'oulu Lāhui – Regenerating Oceania* following on from the cancellation of FestPac 2020 due to the global pandemic. Many updates have now been made to the FestPac website with details of the array of events, information about delegations and related activities available at

<https://www.festpachawaii.org/>.

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

Our Symposium is only a few weeks away! A big thanks to our Symposium Committee: Meri Haami, Andrew Gumataotao, Amanda Harris, Reuben Brown, Brian Diettrich, Georgia Curran and Kirk Sullivan (Local Arrangements Co-ordinator) for their work in putting together an engaging program and contributing to the preparation for the event. Thanks also to the East-West Center for hosting and the University of Hawai'i at Mānoa Music Department and Sydney Conservatorium of Music for their support. Please remember to register with the details in the flyer below. Our program has now been finalised and details are available below, as well as on the Study Group on Music and Dance of Oceania website. Please also note that we will hold a Study Group welcome meeting on Day 2, 12:45 – 1:45pm in the Symposium room at Burns Hall, East-West Center. All are welcome and it will be an important meeting for discussing plans for the upcoming ICTMD world conference in Wellington, Aotearoa/New Zealand, amongst other topics.



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**

Hosted by the East-West Center with support from the Music
Department, University of Hawai'i at Mānoa and the Sydney
Conservatorium of Music, University of Sydney

Dates: 4th – 6th June 2024 Location: Burns Hall, East-West Center, Honolulu

Registration link: sgmdo.eventbrite.com. See program details at: <https://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>Suzanne Vares-Lum, President, East-West Center Peter Arnade, Dean UH/Mānoa College of Arts, Languages and Letters (CALL) Ricardo Trimillos, UH/Mānoa Ethnomusicology Professor Emeritus Georgia Curran, Study Group of 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
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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, Dundee 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. (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	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	Taiwanese Indigenous Group performance – details TBC

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
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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 outside 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 Warruwi in the Northern Territory of Australia. Lead singers Rupert Manmurulu and Renfred Manmurulu sing songs</p>

	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
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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

Upcoming: ICTMD 48th World Conference in Wellington, Aotearoa/New Zealand

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. Proposals were due last month and the program committee is currently reviewing these to develop what will undoubtedly be an exciting program with good representation from the Oceania region including presentations, workshops and performances as well as local-based interactive experiences, with particular emphasis on Māori and Pacific music and dance.

Plaudits

Congratulations to Emeritus Professor Linda Barwick who has recently received prestigious Sir Bernard Heinze Memorial Prize for her outstanding contribution to music in Australia.

A very well deserved award indeed! See more information at: <https://finearts-music.unimelb.edu.au/about-us/news/musicologist-linda-barwick-receives-sir-bernard-heinze-memorial-award>

Meri Haami will undertake a Short-Term Fellowship with Yale University at the Institute of Sacred Music 'He Whiringa Māramatanga: Indigenous Māori music and healing'— see report from Meri below with details of her project. Well done Meri – we are all looking forward to hear what you do with this fellowship!

Congratulations also to the recipients of the Music and Dance of Oceania Travel Awards (from funds generously donated to our Study Group by Barbara Smith): Rita Seumanutafa-Palala, Clare KuOlga Meere, Andrew Gumataotao, Jenny Manmurulu, Rupert Manmurulu and Tamia Fejo have received travel support to attend our Oceania Symposium in Honolulu – well done to all!

And more congratulations to Meri Haami who has received a Young Scholars award from the ICTMD which will assist with her travel costs to Honolulu for our symposium as well!

General News from Members

From Kirsty Gillespie

Kirsty Gillespie recently returned from two weeks in Port Vila, Vanuatu, recording the Bislama language. This work is part of the Australian Government funded, ANU-based project Modelling Pacific Creole Languages. The aim of the project is to design mobile language translation apps for the languages Tok Pisin, Solomons Pijin, and Bislama, with all recordings set to be archived in PARADISEC at the end of the project.



Photos by David Koara and Hugo Noy

From Jennifer Shennan

In 1974, Allan Thomas, after extended studies of gamelan music and related traditions in Cirebon, West Java, brought to New Zealand a many-centuries old bronze-keyed gamelan ensemble of instruments. The gamelan, later named *The First Smile*, was used in Allan's ethnomusicology studies and teaching at Victoria University of Wellington for the next 35 years. This was the first gamelan to arrive in New Zealand but there are now 12 ensembles based at universities in Wellington, Christchurch, Dunedin, the Indonesian Embassy and other sets that are privately owned.

2024 thus marks 50 years since the arrival of *The First Smile* in Aotearoa New Zealand. To celebrate that a series of monthly seminars and workshops on music & dance traditions of Asia and the Pacific are being offered from The Long Hall in Roseneath, where *The First Smile* is now housed. There will be discussion and illustration of dance experiences from many of the Pacific Arts Festivals attended by Allan Thomas and Jennifer Shennan (in Suva 1972, Rotorua 1976, Port Moresby 1980, Townsviile 1988, Apia 1996, Noumea 2000, Pago Pago 2008, Honiara 2012). Particular reference will also be made to fieldwork in dance practice and context of Tokelau, Banabans in Rabi, and both West and East Futuna.

In a further seminar series in Wellington, the focus will shift to Asian dance practices and related literature of Bali, of Burma Myanmar, Kerala India, and Bharata Natyam both in India and within New Zealand.

For comparative purpose, sessions reconstructing dance compositions from Italian Renaissance and French Baroque will be offered. There will also be an opportunity to visit the archival holdings of historic dance manuscripts and books, as well as the extensive photograph collection of Pacific Arts Festivals by Julia Brooke-White, housed in the Alexander Turnbull Library.

A large collection of books and papers relating to Pacific music and dance practice and festivals from the library of Jennifer Shennan and the late Allan Thomas has recently been gifted to Pacific Dance Aotearoa in Auckland, where director Sefa Enari will make the material available to interested parties.

For further details: jennifershennan@xtra.co.nz

From Clare Meere

Born in the Nebilyer valley in the Western Highlands province of Papua New Guinea, adopted and raised in Australia. Klare KuOlga's life has been one of finding identity, purpose and belonging within two cultures. Her search for identity began when she travelled to Port Moresby to study traditional and contemporary music at the National Arts School now the Faculty of Creative Arts at the University of Papua New Guinea. Klare found this experience deeply enriching which gave her the motivation to apply for further studies at the Canberra School of Music studying Jazz. This was the first time Klare began to write, create, and experiment with other musicians. The music was 'Acid Jazz' which focused on strong funk grooves, with guitar and bass line parts sounding familiar to a James Brown gig, punchy horn lines and songs delivered in *Tok Pisin* with singing styles from Papua New Guinea. So, this is where it all began, trying to find the connections to identity, belonging and purpose!

Today Klare is a professional musician, singer-songwriter, performer, and music educator and has just begun her PhD candidature at the Sydney Conservatorium of Music/Sydney University. Klare's research will be based on '*How Papua New Guinea women are redefining traditional cultures in contemporary music practice.*' Her research will involve a collaborative recording project working with PNG women in Cairns/Australia and in Papua New Guinea.

Klare KuOlga will launch her new album 'Breathe' at our Oceania Symposium Reception at 6pm on 4th June 2024 in the 'Bamboo Courtyard' at the Music Department of University of Hawai'i at Mānoa.



From Meri Haami

My project, 'He Whiringa Māramatanga: Indigenous Māori music and healing' was accepted for a Short-Term Fellowship with Yale University at the Institute of Sacred Music. This study aims to gather international archival material of customary Māori music knowledge and analyse these legacies using Kaupapa Māori methodologies for the acceleration of Māori well-being. I will be going on this fellowship next year.

From Myfany Turpin

The [Indigenous Music](#) series, Sydney University Press, welcomes proposals for studies of traditional and contemporary Indigenous performing arts of First Nations cultures around the world. There are two new releases from the Indigenous Music Language and Performing Arts Series, Sydney University Press on Warlpiri performance traditions:

[Vitality and Change in Warlpiri Songs](#), edited by Georgia Curran, Linda Barwick, Valerie Napaljarri Martin, Simon Japangardi Fisher and Nicolas Peterson, and, [Yuupurnju: A Warlpiri song cycle by Henry Cooke Anderson Jakamarra](#) with Jerry Patrick Jangala, Steven Dixon Japanangka, Wanta Steven Patrick Pawu-Kurlpurlurnu Jampijinpa, Carmel O'Shannessy and Myfany Turpin.

Another Australian release is [Yaru! Gudjal learners guide and dictionary](#) by William Santo, Alex Anderson, Cassy Nancarrow and Myfany Turpin. This was launched in Charters Towers, Queensland, in the heart of Gudjal Country in October 2023. \$AUS34.95. The book features new songs in the Gudjal language created by Elder William Santo in partnership with his daughter and granddaughter, as well as ICTMD member Myfany Turpin and music students from Sydney Conservatorium of Music in 2022:



Gudjal song-writing workshop at Sydney Conservatorium of Music October 2022



Yaru! (Hello!) was launched in Charters Towers, QLD October 2023, which opened with a performance by Gudjal dancers led by Juran Mitchell.

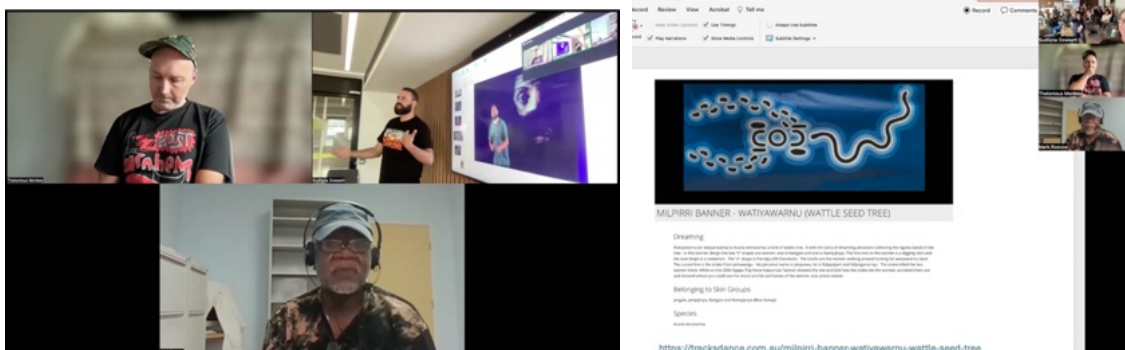


Singing at the launch of *Yaru!* by the authors (William, Myfany and Cassy) and Gudjal artists (William, Shakira and Keisha).

Audio is available via QR codes throughout the book, as well as bandcamp, <https://gudjal.au/>, and the PARADISEC archive to ensure access to the audio, which is crucial to the book and for learning Gudjal.

From Sudipta Dowsett

In March, Jennifer Biddle and I presented a hybrid panel discussion at the Big Trauma/Big Change conference hosted by the Big Anxiety Research Centre (UNSW), focused on Hip Hop as survivance, drawing on research undertaken through the ARC Linkage *project Indigenous Futurity: Milpirri as Experimental Ceremony*. Hip Hop’s capacity to engage disaffected youth, empowering voice and stance through somatic and rhythmic collectivising reach, has seen its up-take in contemporary performance to narrate complex intersections between colonial impact, violence and futurity; what Sicangu Lakota activist and rapper Frank Waln (2023) identifies as Indigenous resilience, decolonization, and youth empowerment ‘reclaiming identity in a public space’. This panel brought together Warlpiri Artistic Director of Milpirri, Wanta Steve Jampijinpa Patrick in-conversation with Hip Hop producer Monkey Marc in discussing how Hip Hop takes shape in the bilingual, bicultural, Warlpiri ceremony Milpirri to engage young people with tradition and (re)produce what Jampijinpa calls ‘*ngurra-kurlu*’, feelings of collective wellbeing, belonging and being. Yaegl Bundjalung multimodal artist Mitch King joined the discussion sharing his own experiences of using Hip Hop music and dance and theatre to engage with and connect to local oral history of, and Ancestral knowledge of, the Clarence River system, and his work mentoring youth through Hip Hop culture.



From Georgia Curran

In October 2023, Pintubi Anmatjere Warlpiri Media and Communications and Sydney Conservatorium of Music supported an music exchange which saw the Kintore Kungkas band travel to Sydney and two contemporary music students from SCM travel to Central Australia alongside SCM staff member Bree Van Reyk for music development workshops. The Kungkas had the opportunity for two gigs at the SCM Music Café and Marrickville Bowling Club supporting and also being mentored throughout the week by Ripple Effect Band from Maningrida in northern Australia.



Kintore Kungkas performing at Marrickville Bowling Club alongside Ripple Effect Band, October 2023.

Review: *Murli-la: Songs and Stories of the Tiwi Island, by the Strong*

By Georgia Curran

Murli-la by the Ngarukuruwala Women's Group with Genevieve Campbell, is a beautifully designed book which gives an outsider reader a comprehensive overview of Tiwi musical culture. These Tiwi song custodians can feel immensely proud to have created a book which respectfully holds high the deep history, the complexities of ongoing and changing features of song and the shifting musical contexts in the modern day. Published by the Indigenous Literacy Foundation, this book gives an insight into the vibrancy of Tiwi song, as kept going by this strong women's group. It is, as the book states "the culmination of many years, indeed many lifetimes of sung knowledge" (p.1).

The chapters in the first part of this book gives an overview of Tiwi life on Bathurst and Melville Islands, to the north of Australia, outlining the central role of song for Tiwi identity through connections to Ancestors and Country.

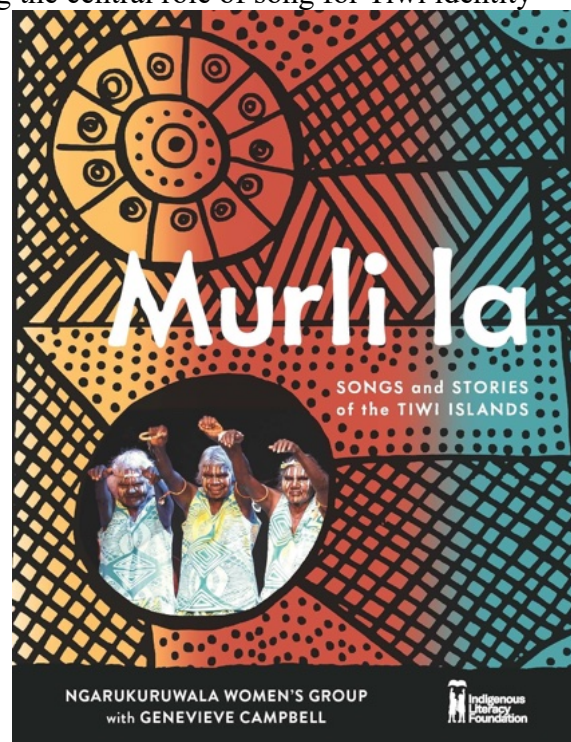
The overview of the history of missionisation of this region gives the reader an insight into the life histories of the main group of senior women that carry forward this song tradition today. The relative historical isolation of these island cultures from mainland Australia is also set forth, as are the main ceremonies in which these songs are sung: the Pukumani (relating to death) and Kulama (relating to spiritual, intellectual and personal growth).

Core concepts central to Tiwi singing are set forth to give the reader an understanding before the presentation of the songs in the second part of the book. As stated, "The songs in this book have been written down, but they are not rigid.

Melodies, rhythms and words change a little as each new singer tells the story in their own way and for their own listeners. We hope these texts will be passed on to the next generations of Tiwi

singers, who will in turn compose their own songs, telling the ongoing story of Tiwi people, culture and Country" (p.41) The contexts in which the recordings were made prelude the Tiwi words and English translations for these songs. The recordings span numerous contexts including those captured in archival recordings over 100 years old, to more popular Tiwi songs regularly sung on the islands today. A QR code link allows the reader to listen to the songs as they are documented for the book allowing for them to serve as inspiration for contemporary and future Tiwi song custodians.

Murli-la is a strong testament to the productive working relationships between the Ngarukuruwala women's group and ethnomusicologist Genevieve Campbell who have collaborated to provide this impressively easy to follow overview of Tiwi musical life. The book's spectacular photographs illustrate the many contexts in which Tiwi song is performed be it evening sing-a-longs on the islands or grander staged performances in Australian cities. This book is a nice compliment to Genevieve Campbell's other recent book 'The Old Songs are Always New' published by Sydney University Press also in 2023.



Recent dissertations

Kamei, Chadwick Yukihiro. 2024. *Beyond Aloha 'Oe: Hawaiian Music in Hawai'i's Music Classrooms*. Boston University, Doctor of Musical Arts.

New Publications

Books

Curran, Georgia, Linda Barwick, Valerie Napaljarri Martin, Simon Japangardi Fisher and Nicolas Peterson. 2024. *Vitality and Change in Warlpiri Songs*. Sydney/Yuendumu: Sydney University Press & PAW Media and Communications.

Warlpiri songs hold together the ceremonies that structure and bind social relationships, and encode detailed information about Warlpiri country, cosmology and kinship. Today, only a small group of the oldest generations has full knowledge of ceremonial songs and their associated meanings, and there is widespread concern about the transmission of these songs to future generations.

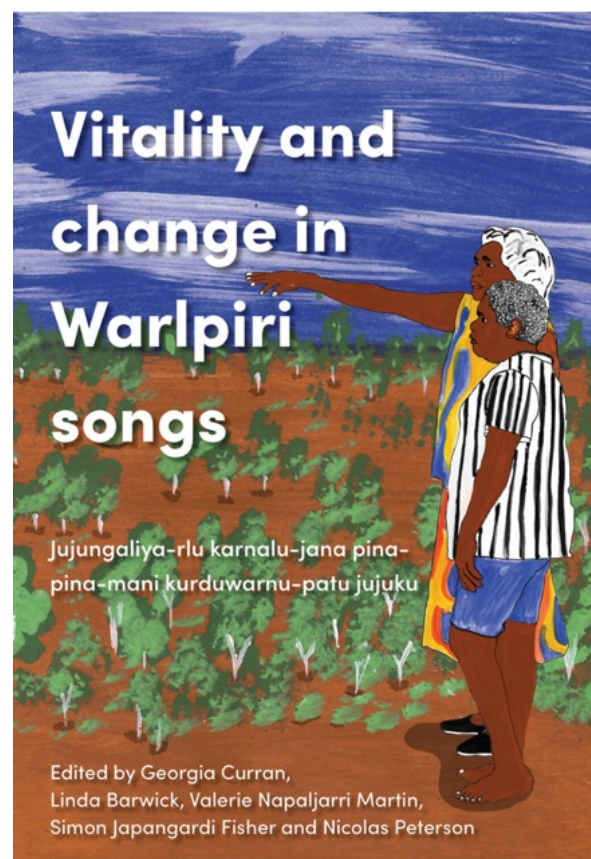
While musical and cultural change is normal, threats to attrition driven by large-scale external forces including sedentarisation and modernisation put strain on the systems of social relationships that have sustained Warlpiri cultures for millennia. Despite these concerns, songs remain key to Warlpiri identity and cultural heritage.

Vitality and Change in Warlpiri Songs draws together insights from senior Warlpiri singers and custodians of these song traditions, profiling a number of senior singers and their views of the changes that they have witnessed over their lifetimes. The chapters in this book are written by Warlpiri custodians in collaboration with researchers who have worked in Warlpiri communities over the last five decades.

Spanning interdisciplinary perspectives including musicology, linguistics, anthropology, cultural studies, dance ethnography and gender studies, chapters range from documentation of well-known and large-scale Warlpiri ceremonies, to detailed analysis of smaller-scale public rituals and the motivations behind newer innovative forms of ceremonial expression.

Vitality and Change in Warlpiri Songs ultimately uncovers the complexity entailed in maintaining the vital components of classical Warlpiri singing practices and the deep desires that Warlpiri people have to maintain this important element of their cultural identity into the future.

See Q&A with editor Georgia Curran: <https://sydneyuniversitypress.com/blogs/news/q-a-with-georgia-curran-editor-of-vitality-and-change-in-warlpiri-songs>



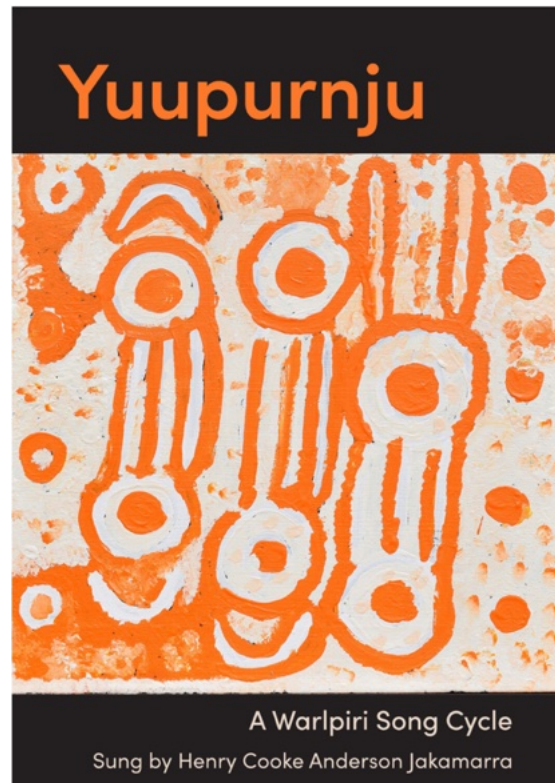
Cooke Anderson Jakamarra, Henry with Jerry Patrick Jangala, Steven Dixon Japanangka, Wanta Steven Patrick Pawu-Kurlpurlurnu Jampijinpa, Carmel O'Shannessy and Myfany Turpin. 2024. *Yuupurnju: A Warlpiri Song Cycle*.

Yuupurnju: A Warlpiri song cycle documents a ceremonial song cycle situated within the traditional *kurdiji* "shield" ceremony, as sung by Warlpiri Elder Henry Cooke Anderson Jakamarra at Lajamanu, Northern Territory, in 2013.

The song cycle relates to a women's *Jukurrpa* Dreaming narrative, and tells the story of a group of ancestral women on a journey across the country. Jakamarra performed the songs (recorded by Carmel O'Shannessy) to make them available to the Warlpiri community and the wider public.

Yuupurnju: A Warlpiri song cycle includes:

- the words of the songs in Warlpiri
- interpretation in English as given by the singer, Jakamarra, and Warlpiri Elders Jerry Patrick Jangala OAM, Wanta Steven Patrick Pawu-Kurlpurlurnu Jampijinpa and Steven Dixon Japanangka
- musical notation by musicologist Myfany Turpin
- photographs and illustrations for each song
- a foreword by two senior custodians, Jerry Patrick Jangala OAM and Wanta Jampijinpa.



The book has audio via QR codes and website, with associated video on the Pintupi Anmatyerr Warlpiri Media website. The book is also to be released as an ebook and Apple book.

Journal articles, book chapters and book reviews

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