From the Chair…

I am pleased to present the latest newsletter of the ICTM Study Group on Music and Dance of Oceania. I hope this message finds you all safe and well and enjoying the relative freedoms after the last two years of pandemic restrictions. I really enjoyed connecting with so many of you at the 46th ICTM world conference in Lisbon in July. What a privilege to hear so many wonderful papers and enjoy and participate in the music-filled workshops and concerts!

Our newsletter begins with a message from Richard Moyle to mark the passing of renowned ethnomusicologist Mervyn McLean and honour his contributions to Pacific music studies. Also included are reports on our study group's activities at the 46th ICTM world conference as well as other research activities, awards and new publications. Thank you to those who have taken the time to share updates.

Please also note that abstract proposals for the 47th ICTM world conference to be held in Ghana next year are due by 10th October. Additionally, this newsletter includes an early notice to save the date for the upcoming FESTPAC to be held in Honolulu in 2024. Our Study Group intends to hold our next symposium in the days directly following.

All the best to you all,

Georgia Curran
(Sydney, Australia)
In Memoriam: Mervyn McLean (1930 - 2022)

Mervyn Evan McLean passed away on 8th July 2022 aged 92. In this section Richard Moyle reflects on his contributions to studies of Pacific performing arts and specifically Māori music.


Mervyn McLean, long time teacher at the University of Auckland and founder of the Archive of Maori and Pacific Music, died in July 2022.

Few Study Group members can claim to have known personally the Society for Ethnomusicology's founding figures -- Alan Merriam, Bruno Nettl, William Malm, David McAllester -- as Mervyn did while spending a year at Indiana University, where he also learn the basics of audio archiving from Frank Gillis and George List. With a sympathetic and influential colleague back at Auckland University, in the person of the Maori scholar and linguist Bruce Biggs -- the two shared a love of Maori chant and each had amassed substantial recordings in need of preservation -- the groundwork for a music archive was laid. Initially funded piecemeal each year, the archive's collection and reputation grew steadily to the point where Mervyn had a permanent position within the Anthropology Department and the archive had its own dedicated premises, staff and operating budget. It has never looked back.

A successful application in 1983 for UNESCO funding for a Territorial Survey of Oceanic Music had two lasting results. Several Study Group members, including Amy Stillman, Jane Moulin, and I undertook surveys; a total of 10 studies were completed, results published, and the archive holdings boosted significantly.

Challenged for several decades by failing eyesight, but never daunted, Mervyn continued to champion the cause of making recordings of Maori music accessible to Maori. To that end, he co-published with Margaret Orbell annotated collections of known genres of chant in a book format large enough for several people to read simultaneously. A librarian's nightmare, perhaps, but a performer's dream. He also secured curation of government-funded collections of early recordings, published detailed catalogues of them, and sent a free copy to every public library in the country.

Mervyn was Aotearoa New Zealand's first ethnomusicologist, and by example facilitated the spread of the study to other universities in the country.
For his tireless recording of Māori music and wide publicising of the subsequent research results, he will be remembered with gratitude within Aotearoa New Zealand. For the meticulous documentation underpinning his publications, he is admired within the academy. And for his foresight and sheer doggedness to found a pre-eminent repository of Pacific performing arts, his achievements constitute an enduring legacy.

Mervyn is survived by Anne, his wife for 58 years, and family.

Moe mai, moe mai rā e te rangatira. Sleep well, esteemed chief.

**Selected bibliography of Mervyn McLean**

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<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Journal/Book</th>
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<td>1964g</td>
<td>Transcriptions of authentic Māori chant, Pt. 3.</td>
<td><em>Te Ao Hou</em> (March), 30: 38-42.</td>
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<tr>
<td>1965f</td>
<td>Transcriptions of authentic Māori chant, Pt. 9.</td>
<td><em>Te Ao Hou</em> (September), 56: 40-41, 43.</td>
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1977e Ozeanien. *Sohlmans Musiklexikon* (Sweden), 4: 785-88. [In Swedish].

1978a *Oseania.* *Otava* (Finland), 4: 520-22 [Finnish translation of 1977e above].

1978b New Zealand Archive: XIII. Maori resources in the Archive of Maori and Pacific Music. *Archifacts* [Wellington], (n.s) 4 & 5: 82-89.


1979a Towards the differentiation of music areas in Oceania. *Anthropos*, 74: 717-36.


1980g Music and culture history in Oceania. In F. John Thompson Jnr. (ed.), *The 5th Festival of Asian Arts*. Hongkon: The Urban Council, pp. 142-47. [In English and Chinese].


1990a The Archive of the Maori and Pacific Music: Twenty years on. *Archifacts* [Wellington], 1:40-44.


2013 [and Margaret Orbell]. Traditional songs of the Maori. Auckland: Auckland University Press.

Members of the Study Group on Music and Dance of Oceania participated in the 46th ICTM World Conference, held at NOVA University, Lisbon, Portugal, 21st - 27th July. The study group was well represented throughout the conference with many papers and discussions both in-person as well as delivered virtually by those unable to travel to Lisbon. We also held a productive hybrid business meeting with many participants in the physical room and a number attending virtually. The meeting began with reflections on the heavy loss of members in the past year. Alongside last year's passing of Barbara B. Smith, an active member of ICTM and the Study Group as well as a former chair from 1983 - 2001, the group has also this year felt the significant passing of another active ICTM and Study Group member, Adrienne Kaeppler (1935 - 2022), as well as other esteemed colleagues Osamu Yamaguchi (1939-2022) and Mervyn McLean (1930- 2022). At the business meeting the group also discussed plans for future conferences and the next Study Group symposium to coincide with the Festival for the Pacific Arts and Culture (FESTPAC) in Honolulu in 2024 (following postponement from 2020) and for which Study Group member Aaron Salā is festival director. At the wider conference, delegates participated in a workshop on the Inyjalarrku manyardi 'mermaid songs' from Warruwi, Goulburn Island in northern Australia led by Rupert Manmurulu, Renfred Manmurulu and Reuben Brown, who also did an impromptu collaborative performance at the conference closing ceremony with Marin Naruse from Amami Island in Japan. The Study Group also celebrated the publication of a chapter on the 'ICTM Study Group on Music and Dance of Oceania' authored by the late Barbara B. Smith, Brian Diettrich and Kirsty Gillespie, in the book launched at the conference opening ceremony, *Celebrating the International Council for Traditional Music: Reflections on the First Seven Decades* (2022), edited by Svanibor Pettan, Naila Caribašić and Don Niles. Below is a summary and some photos of the activities which focused on music and dance of Oceania on each day of the conference.
**Friday, 22nd July**
Panel session: 'Dialogical Approaches to Archival Practices in Indigenous Australia' (Chaired by Reuben Brown), including papers:

- Genevieve Campbell, Jacinta Tipungwuti, Amanda Harris, Matt Poll (University of Sydney) 'Animating Cultural Heritage Knowledge through Songs: Museums, Archives, Consultation and Tiwi Music'
- Reuben Brown (University of Melbourne), Rupert Manmurulu and Renfred Manmurulu (Warruwi School) "Remix!: Sustaining Dialogues between Past and Present in the Manyardi Song Tradition of Western Arnhem Land'
- Jakelin Troy, Linda Barwick and Amanda Harris (University of Sydney) 'Dialogic Processes in Renewing Ngarigu Performance Practice from the Manuscript Sources'

Workshop: Injalarrku Manyardi (Indigenous song and dance from Warruwi, Australia - Rupert Manmurulu (singer/arawirr, didjeridu), Renfred Manmurulu (singer/dancer) and Reuben Brown (research collaborator/dancer)

**Saturday, 23rd July**
Roundtable: Currents from Distant Shores: The Legacy of Historical Asian Trade with North Australia in Indigenous Song and Dance (Co-Chairs: Aaron Corn and Peter G. Toner), Panellists: Marcia Langton, Anthea Skinner, Brian Djangirrawuy Garawirrtja and Aaron Corn (University of Melbourne)

- Peter G. Toner (St. Thomas University) 'History, Sociality, and Archival Collections: A North Australian Case Study'
- Vicky Barneccut (British Library) and Don Niles (Institute of Papua New Guinea Studies) 'True Echoes: Reconnecting Papua New Guinea Communities to Early Cylinder Recordings'
- Catherine Grant (Griffith University) 'Music, Human Rights and Cultural Sustainability'
- Keola Donaghy and Stephen Fox (University of Hawai'i Maui College) 'Sounding Community Resilience and Recovery: Hawaiian Music during the Covid-19 Pandemic'

**Monday, 25th July**
Business meeting of the Study Group on Music and Dance of Oceania [see minutes separately on website]

- Kirk E. Sullivan (University of Hawai'i at Mānoa) 'Restoring the Sounds of the Past: Cook Islands 'Ute at the 1906 Christchurch Exhibition'

**Tuesday, 26th July**
Panel: Intergenerational Transmission and Re-imagining archives in Indigenous Australia (Co-chairs: Sally Treloyn and Reuben Brown)

- Jodie Kell (The University of Sydney) Enid Nangala Gallagher and Yamurna Napurrurla Oldfield (Yuendumu Community) 'Learning from the Ancestors: Warlpiri Women's Digital Learning Space'
- Sally Treloyn, Rona Charles and Pete O'Connor (University of Melbourne) 'Holding Junba: Archives and Design of a Database to Support the Revitalisation of a Kimberley Dance-Song Genre'
Wednesday, 27th July
Panel: Pacific Islands Musics (Chair: Masaya Shishikura)

- Brian Diettrich (Victoria University of Wellington) 'The Songs of Olap: Voicing Sovereign Trajectories across the Pacific Ocean'
- Ricardo D. Trimillos (University of Hawai'i at Mānoa) 'Island Loves and Landmarks: Songs from Hawai'i, Okinawa and Sulu'
- Georgia Curran (The University of Sydney) 'Ceremonial trade networks across Central Australia: Some Warlpiri perspectives'

(L-R) Reuben Brown, Renfred Manmurulu and Rupert Manmurulu, presenting on Inyjalarrku manyardi from Warruwi, Australia (Photo: Georgia Curran)

Don Niles (2nd from left) presenting on 'True Echoes: Reconnecting Papua New Guinea Communities to Early Cylinder Recordings' (Photo: Georgia Curran)

Cathy Grant (on screen) presenting virtually on 'Music, Human Rights and Cultural Sustainability' (Photo: Georgia Curran)

(L-R) Keola Donaghy and Stephen Fox presenting on "Sounding Community Resilience and Recovery: Hawaiian Music during the Covid-19 Pandemic" (Photo: Brian Diettrich)
Kirk Sullivan (left) presenting on 'Restoring the Sounds of the Past: Cook Islands 'Ute at the 1906 Christchurch Exhibition' (Photo: Brian Diettrich)

Brian Diettrich and Ricardo Trimillos with other panellists in the 'Pacific Islands music' panel (Photo courtesy of Brian Diettrich)

Oceania Study Group materials at the conference book display room. Photo: Brian Diettrich
From Reuben Brown, Rupert Manmurulu & Renfred Manmurulu

The Music and Dance of Oceania Travel Award set up by previous Chair Brian Diettrich in 2017, with generous funds from the late Barbara B. Smith, was able to assist Rupert and Renfred Manmurulu to travel to Lisbon from the remote community of Warruwi, on Goulburn Island in western Arnhem land, northern Australia. Alongside, Reuben Brown from the University of Melbourne, Rupert and Renfred presented a paper titled 'Remix!: Sustaining Dialogues between Past and Present in the Manyardi Song Tradition of Western Arnhem Land' as well as holding a participatory workshop on Inyjalarrku manyardi 'mermaid songs' which have been passed on to them from their father and grandfather. Workshop participants were able to hear Rupert and Renfred sing these songs, accompanied by arawirr 'didjeridu' and nganangka 'clapsticks' and participate in the men's and women's dancing. During the conference, the group met Marin Naruse from Amami Island, Japan and performed a cross-cultural collaboration of shimauta and manyardi for the conference Closing Ceremony.
SGMDO monthly online seminar series

These seminars have now been running since May and are an opportunity for our Study Group members to meet regularly and share ideas about the research we are doing across the Oceania region in an informal and friendly environment.

The inaugural seminar in this series was presented by Genevieve Campbell on 26th May and was titled 'The interconnection between Tiwi song culture and death in the context of artistic creativity, cultural maintenance and community health'. We have also had seminars presented by Georgia Curran and Linda Barwick (with contributions from Barbara Napanangka Martin, Judy Nampijinpa Granites and Lorraine Nungarrayi Granites) on 'Warlpiri women's Minamina yawulyu: Musical change from 1970s to 2010s'. Amanda Harris and Steven Gagau also presented on 'Dispersed recordings and diaspora communities - a case study of reconnecting with old recordings from Hula village PNG'. Recordings of these seminars are now available on our Study Group website.

If you are interested in presenting as part of this seminar series, please email a title and abstract to Georgia (georgia.curran@sydney.edu.au). News of upcoming speakers will be circulated via the Study Group email list.

Report on workshop: Field Research and the Covid-19 Pandemic in the Asia Pacific Region

From Andrew Gumataotao

In early May 2022, the Sound Knowledge (http://soundknowledge.uni-goettingen.de/) project team held a workshop entitled Field Research and the Covid-19 Pandemic in the Asia Pacific Region: Building New Knowledge through Music and Sound. Workshop participants discussed a wide range of issues unique to the pandemic, especially how music and sound scholars altered field research practices resulting in new opportunities that transformed business as usual. Despite the disruption caused by the pandemic, almost all participants agreed that they are hopeful to return soon (and safely) to the field in a non-virtual format to experience people and music again. Select participants are in the process of publishing a themed journal issue in 2023.
Upcoming workshop: 'Music and Value: production, circulation, exchange and adaptation', Macquarie University, 10th -11th November 2022

From Denis Crowdy
The upcoming workshop on cultural property will be held at Macquarie University, funded by a grant from the Academy of the Social Sciences Australia, bringing musicians and other relevant stakeholders from Vanuatu to discuss diverse approaches to cultural property (focused on music). The workshop is organised jointly by CREDO (Aix Marseille University, France) and Macquarie University (Australia). The convenors are Monika Stern, James Leach, Jean-Pierre Sam, Stan Antas and Denis Crowdy.

Early notice: 47th ICTM World conference, Legon, Ghana, July 2023
Panel and paper submissions due for the world conference. Please make sure to submit by 10th October. It would be good to see strong representation from study group members and the Oceanic region.

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: Next Symposium for the Study Group on Music and Dance of Oceania
The next Oceania Study Group Symposium will be held in Honolulu in 2024 directly following FESTPAC. Please stay tuned for further information regarding dates and themes.

Plaudits
Congratulations to Kati Szego has been been awarded an Honourable Mention from the ICTM Article Prize Subcommittee for her article 'Kinetic Soundscales'. The award was announced at the Opening Ceremony of 46th ICTM World Conference in Lisbon on 21st July 2022 and will also be announced in the October ICTM Bulletin.

Brian Diettrich received the 2021 Research Excellence Award by Victoria University of Wellington, New Zealand. This university-level award recognises and rewards “remarkable achievements in research and scholarship conducted over the past five years and impact the work has achieved”. Brian accepted the award with his family at a ceremony on 2 June 2022 at Victoria University. Congratulations Brian!

The Institute of Hawaiian Music at the University of Hawai‘i Maui College was awarded its third Nā Hōkū Hanohano Award - Hawai‘i’s equivalent of the Grammy Awards. The program’s compilation release was entitled "Awaiaulu ‘Ia E Ke Aloha No Moloka‘i,” and featured recordings by eight IHM students on the island of Moloka‘i. Congratulations to all involved - see further information from Keola below.

Congratulations also to Courtney-Savali Andrews who has been named Assistant Professor of African American and African Diasporic Musics at Oberlin Conservatory.
General News from Members

From Ricardo Trimillos

On a sunny afternoon, Sunday 4 September 2022, friends and colleagues gathered at Orvis Auditorium, the Music Department concert hall at the University of Hawai‘i at Mānoa (UHM), to honor and celebrate Adrienne Kaeppler. Some friends came from the neighbor islands and from the mainland. The program included speakers representing the disciplines of ethnomusicology, dance ethnology, and anthropology and the institutions of the UHM Music Department, the UHM Department of Anthropology, the East-West Center, and the Bishop Museum. Performances reflected her engagement with Hawaiian mele kahiko, Japanese gagaku, and Korean dance. A video presentation of Tongan lakalaka and greeting from Queen Nanasipau'u concluded the program. An informal reception on Orvis lanai followed, with much talk story, reunions, and personal remembrances of Adrienne. The next day Adrienne returned to her O‘ahu home.

Program for the event to honor and celebrate Adrienne Kaeppler. Courtesy of Ric Trimillos.
From Keola Donaghy

On July 21 2022, the Institute of Hawaiian Music at the University of Hawaiʻi Maui College was awarded its third Nā Hōkū Hanohano Award - Hawaiʻi's equivalent of the Grammy Awards. The program’s compilation release was entitled "Awaiāulu ʻIa E Ke Aloha No Molokaʻi," and featured recordings by eight IHM students on the island of Molokaʻi. The two-year outreach to the remote island, beginning in Fall of 2019, was interrupted by the Covid 19 pandemic and forced online for about six months. But in late 2020, in-person classes resumed, the students selected or composed, arranged, and rehearsed their recordings, and traveled to Maui to record their release at IHM's state-of-the-art recording studio.

"It was a magical but very trying experience," Donaghy explained. "Molokaʻi is challenged with its remoteness and limited travel and shipping options. When the pandemic hit, we considered suspending the program, but the students insisted: they not only wanted the program to continue but really needed it. In the end, I realized that we instructors needed it too."

The program’s trials and triumphs were the subjects of Donaghy’s presentation at the ICTM conference in Lisbon, Portugal, along with his colleague Stephen Fox. "I was watching the program on my computer from my hotel room and was floored. My phone exploded with texts from the students who had been watching from Molokaʻi."

The program is currently recruiting new students as the program begins face-to-face instruction again in Spring of 2023 - see https://www.hawaiipublicradio.org/the-conversation/2022-09-09/molokai-student-musicians-produced-an-award-winning-album-during-the-pandemic.

Keola Donaghy (centre) and students from the Institute of Hawaiian Music, University of Hawaiʻi Maui College. Photo courtesy of Keola Donaghy.
From Richard Moyle
Richard has given a number of talks over the past few months:

- "Balgo in its prime? A street view account" Following the Trade Routes Research Project. Kimberely Aboriginal Law and Cultural Centre and the Australian National University.
- "What do we do with all the material we never published?" Association for Social Anthropology in Oceania conference, Portland, US.
- "The field and the artefact". talk to Sydney Conservatorium of Music course Exploring Ethnomusicology, 7 September.

Richard has also given a recent radio interview on 531PMN - see https://www.facebook.com/watch/live/?ref=watch_permalink&v=478820940292092

From Michael Clement, Sr.
When Covid shut down tourism in Guam, cultural dance presentations at hotel dinner shows ceased. This was the public face of cultural dance in Guam and now it is missing. As Korean, Japanese, Russian and Chinese tourists begin to return, it will be interesting to see how the dance movement revives itself. On a personal level, I have officially stepped down from 25 years as a music teacher in the Guam public schools, urged on by open heart surgery one month ago.

From Georgia Curran
For Social Sciences Week, Georgia Curran and Mahesh White-Radhakrishnan were invited to give an online presentation on 'Podcasting as Ethnographic Fieldwork' featuring a number of live performances. The Manmurulu family participated in this event with a performance of Inyjalarrku manyardi transporting viewers and listeners to their home in Warruwi, Goulburn Island and carrying on themes explored in recordings for an podcast interview which will feature in a future Music!Dance!Culture! episode. In the podcast, listeners will hear a collaborative discussion with Reuben Brown and Rupert and Renfred Manmurulu and recorded performances of Inyjalarrku manyardi with explanations.

From PARADISEC
The Ripple Effect Band from Maningrida in the Northern Territory are an all-women's rock band who sing in five Aboriginal languages of the Western Arnhem and region. They work with University of Sydney PhD candidate Jodie Kell and will be touring NSW and Victoria, with performances in Northern NSW, Newcastle, Sydney, Castlemaine and Melbourne. Details here https://www.ripple-effect-band.com/shows
Toksave: Culture Talks podcast new episodes
PARADISEC podcasters Jodie Kell and Steven Gagau have published two new podcast episodes about the 1904 wax cylinder recordings made in the Vulaua/Hula region of Papua New Guinea, produced in partnership with the British Library True Echoes Project.

Available here on the PARADISEC website https://www.paradisec.org.au/toksave-podcast/
Also available here on the True Echoes website https://www.true-echoes.com/community-voices/paradisec/

Additionally, PARADISEC audio engineers Jodie Kell and Nick Fowler-Gilmore have published a blog about noise reduction that outlines their workflow. See https://www.paradisec.org.au/blog/2022/08/true-echoes-noise-reduction-on-early-sound-recording/

Amanda Harris and Steven Gagau present about their research on 'Dispersed recordings and diasporic communities – a case study of reconnecting with old recordings from Hula village PNG at the online SGMDO seminar series on 23rd September 2022.
Some publications of interest


Crowdy, Denis. 2022. Code Musicology: From Hardwired to Software. Critical Perspectives on Music and Society. Lanham: Lexington Books. [Although this is a more general work, it has some material gleaned from PNG fieldwork and development of apps in Melanesia.]


