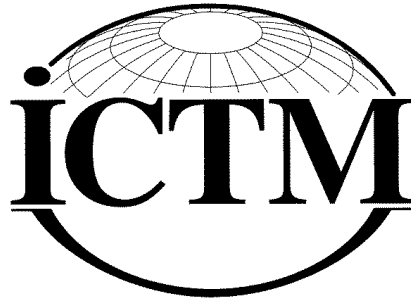




STUDY GROUP ON MUSIC AND DANCE OF OCEANIA

Newsletter, September 2022

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.

The Study Group also produced a festschrift volume 'Oceanic Music Encounters - the Print Resource and the Human Resource: Essays in Honour of Mervyn McLean, edited by Richard Moyle (2007, Research in Anthropology and Linguistics Monograph No. 7) which included many chapter contributions from study group members.

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.

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Report on the 46th ICTM World Conference

by Georgia Curran

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.



Participants in the Study Group of Music and Dance of Oceania's business meeting at the 46th ICTM World Conference, NOVA University, Lisbon, Portugal, 25th July 2022. Front row L-R: Rupert Manmurulu, Georgia Curran, Reuben Brown, Renfred Manmurulu, Patrick Savage. Back row L-R: Kati Szego, Keola Donaghy, Stephen Fox, Kirk Sullivan, Don Niles, Ricardo Trimillos, Brian Diettrich, Mayco Santaella. On screen attending virtually (clockwise from top left): Kirsty Gillespie, Amanda Harris, Gisa Jähnichen, Jane Moulin.

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 (Waruwi 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: Inyjalarrku Manyardi (Indigenous song and dance from Waruwi, 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 Barnecutt (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 Waruwi, 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)



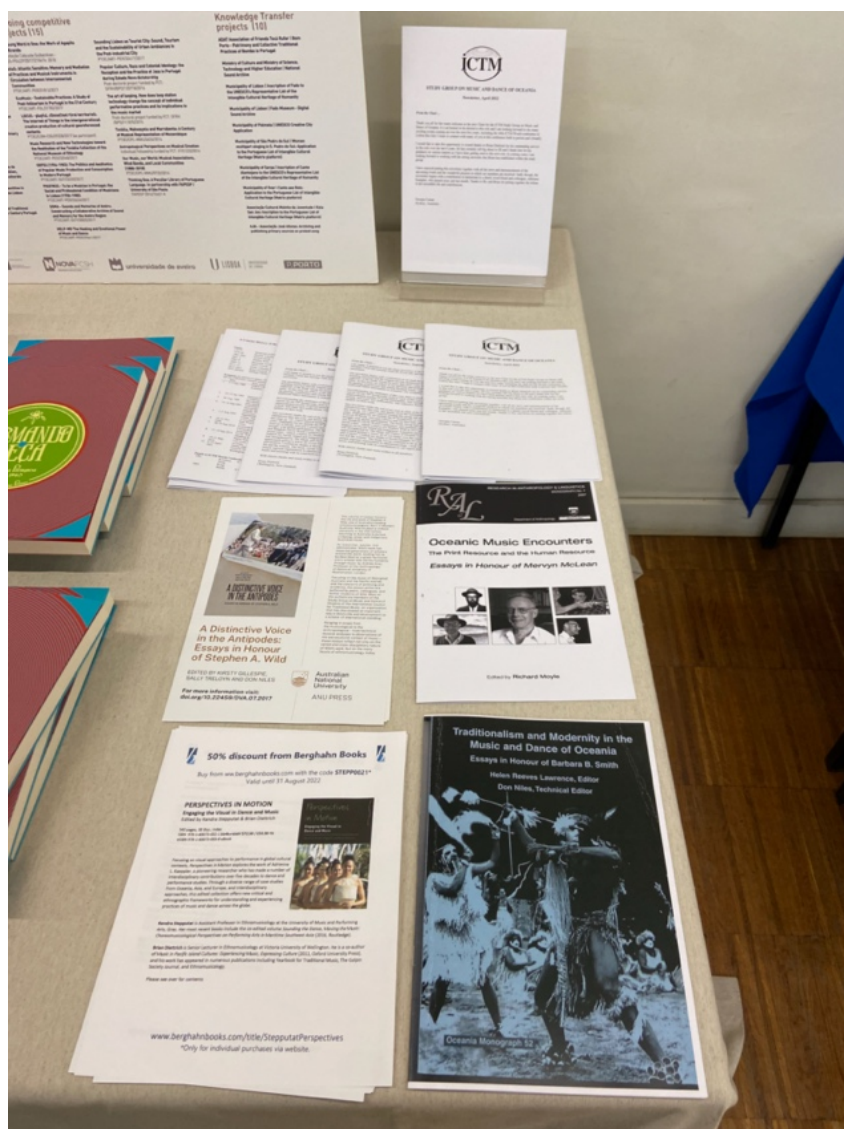
(L-R) Keola Donaghy and Stephen Fox presenting on 'Sounding Community Resilience and Recovery: Hawaiian Music during the Covid-19 Pandemic' (Photo: Brian Diettrich)



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 Waruwu, 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.



(L-R) Renfred Manmurulu, Mahesh White-Radhakrishnan, Rupert Manmurulu, Georgia Curran and Reuben Brown following the Inyjalarrku manyardi workshop. Photo courtesy of Georgia Curran.



(L-R) Renfred Manmurulu, Rupert Manmurulu, Reuben Brown and Marin Naruse perform together at the 46th ICTM World Conference Closing Ceremony. Photo: Brian Diettrich.

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.



The inaugural SGMDO seminar presented by Genevieve Campbell on 'The interconnection between Tiwi song culture and death in the context of artistic creativity, cultural maintenance and community health'. Screenshot taken by Georgia Curran.

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 awarded an Honourable Mention from the ICTM Article Prize Subcommittee for her article 'Kinetic Soundscapes'. 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 "Awaiāulu '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.

Adrienne Lois Kaeppler

1935 - 2022



A Celebration of Her Life and Legacy

Sunday, September 4, 2022

4:00 pm – 6:00 pm

Orvis Auditorium, Music Department,
University of Hawai‘i at Mānoa

Program

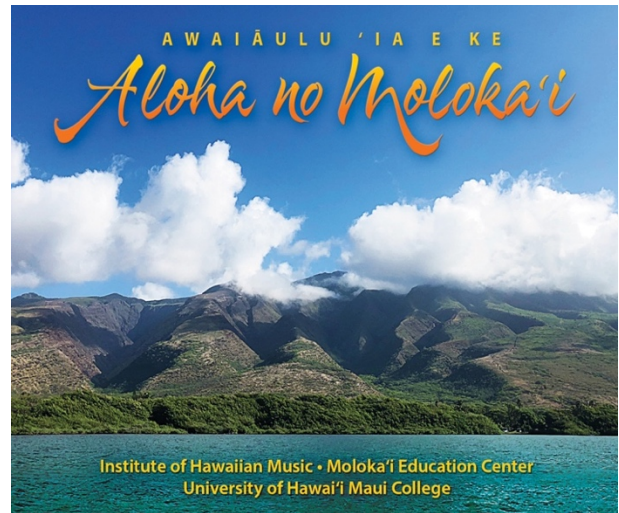
Welcome & Remembrance	Dr. Ricardo Trimillos
Adrienne & Ethnomusicology	Ethnomusicology, Music Department, University of Hawai‘i at Mānoa
Oli & Hula.....	Kumu Hula Noenoealani Zuttermister,
(<i>Sam Pua Ha‘aheo tradition</i>)	Kumu Hula La‘akea Perry, ‘Olapa Maka‘ala Perry
Adrienne & Bishop Museum	Eric Komori Anthropology Department, Bishop Museum
Japanese Court Music	<i>Hawai‘i Gagaku Kenkyukai</i>
“Hyōjō no Etenraku”	Mika Shamoto Hill, Director; Darin Miyashiro, Sam Schank, Alan Shamoto, Blake Shimabukuro, Carilyn Shon
Adrienne & East-West Center...	Karen Knudsen, Director, Office of External Affairs (ret.), East-West Center
Korean Dance	Mary Jo Freshley, Dance Department, University of Hawai‘i at Mānoa;
“Puk Chum”	Halla Huhm Korean Dance Studio
(<i>Halla Huhm tradition</i>)	
Adrienne’s Legacy.....	Dr. Patrick Kirch
to Anthropology	Department of Anthropology, University of Hawai‘i at Mānoa
Video of Tongan Lakalaka	Video greeting by Queen Nanasipau‘u
performed to honor Adrienne	Tuku‘aho
at her Festschrift launch, 2021	
Closing remarks.....	Dr. Ricardo Trimillos

Reception on the lanai
Please join us for light refreshments.

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 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 "Awaiāulu 'Ia E Ke Aloha no Moloka'i," and featured recordings by eight IHM students on the island of Moloka'i. 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. "Moloka'i 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 Moloka'i."

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 Hawai'i 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. Kimberly 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 Waruwu, 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>





Ripple Effect rocking Sydney, Petersham Bowling Club, 2nd October. Photo: Georgia Curran.

Toksav: 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 Vulaa/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/toksav-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/>

Hula Lekuleku re-enactment

Roge and Gulea Kila



Roge and Gulea Kila
Performing in response to
heritage recordings of Hula
language
True Echoes Project
17th October 2020

Leku leku is a ballad often about an event or a person, in this case a historical event. This song is about the loss of a warrior in a battle. Typically, there are many songs with that are referred to as leku leku. Language – Primary dialect is Kalo / Kwaipo, probably Kwaipo.



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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

Barnecutt, Vicky and Don Niles. 2022. Alfred Cort Haddon 1898 Expedition (Torres Strait and British New Guinea) Cylinder Collection (C80) – British New Guinea cylinders research document. British Library Board and Institute for Papua New Guinea Studies.

Barnecutt, Vicky and Don Niles. 2022. Daniels Ethnographical Expedition to British New Guinea 1904 Cylinder Collection (C62) Research Document. British Library Board and Institute for Papua New Guinea Studies.

Barnecutt, Vicky and Don Niles. 2022. Bronislaw Malinowski 1915 - 1918 Trobriand Islands, Territory of Papua Cylinder Collection (C46) Research Document. British Library Board and Institute for Papua New Guinea Studies.

Barwick, Linda, Sharon Huebner, Lyndon Ormond-Parker and Sally Treloyn. 2022. Reclaiming archives: guest editorial. *Preservation, Digital Technology & Culture* 50 (3-4): 99–104.

Brown, Reuben. 2022. Amanda Harris on representing Australian Aboriginal music and dance 1930 - 1970 [book review]. *History Australia* 19(3): 629–631.

Carr, James Revell. 2022. Listen but Don't Ask Question: Hawaiian Slack Key Guita across the TransPacific by Kevin Fellezs [book review]. *Music Library Association* 78(3): 426–428.

Corn, Aaron, Lee Amoroso, Anthea Skinner and Noémie Malengreaux. 2022. Fixing the Address: Slow Appraisal and the Making of the Centre for Aboriginal Studies in Music (CASM) Archive. *Preservation, Digital Technology & Culture* 50 (3-4): 131–138.

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.]

Crowdy, Denis, and Heather A. Horst. 2022 “We Just ‘SHAREit’: Smartphones, Data and Music Sharing in Urban Papua New Guinea.” *The Australian Journal of Anthropology* n/a (n/a). Accessed September 14, 2022. <https://doi.org/10.1111/taja.12444>. [early access available]

Diettrich, Brian and Judy Van Zile. 2022. In Memoriam: Adrienne Lois Kaeppler (1935–2022). *Bulletin of the International Council for Traditional Music* 149 (April):6–7.

Diettrich, Brian. 2022. In Memoriam: Adrienne Lois Kaeppler (1935–2022). *SEM Newsletter* 56(2):6–7.

Gillespie, Kirsty. 2022. Jessica Shwartz Radiation Sounds: Marshallese Music and Nuclear Silences [book review]. *Yearbook for Traditional Music* 54: 73–81.

Grant, Catherine. 2022. Music Sustainability, Human Rights, and Future Justice. In *The Routledge Companion to Music and Human Rights* (1st Edition), edited by Fifer, Julian, Angela Impey, Peter G. Kirchsclaeger, Manfred Nowak and George Ulrich. Routledge.

Hicks, Rachel Emerine. 2022. Performing difference, longing for 'home': Claiming ethnic identities to build national unity among urban Solomon Islands. *The Australian Journal of Anthropology* 33(2): 117–132

Huntsman, Judith. 2022. Celebrating Adrienne L. Kaeppler (1935–2022). *Journal of the Polynesian Society* 131(2): 107–112.

Kale, Sunaina Keonaona. 2022. Listen But Don't Ask Question: Hawaiian Slack Key Guitar Across the TransPacific by Kevin Fellezs [book review]. *Journal of the Society for American Music* 16(1): 120–123.

Kraemer, Daniela and Monica Stern. 2022. Re-territorializing the city: Youth and the productive role of reggae music in Vanuatu. *The Australian Journal of Anthropology* 33(2): 192–209.

Smith, Barbara B., Brian Diettrich, and Kirsty Gillespie. 2022. “ICTM Study Group on Music And Dance of Oceania.” In *Celebrating the International Council for Traditional Music: Reflections on the First Seven Decades*, edited by Svanibor Pettan, Naila Ceribašić, and Don Niles, 310–316. Ljubljana: University of Ljubljana Press and ICTM.

Treloyn, Sally, Rona Goonginda Charles and Pete Myadooma O'Connor. 2022. Dancing with the Devil (Spirit): How Audiovisual Collections Reveal and Enact Social and Political Agency in Dance and Song (A Case From the Kimberley). *Preservation, Digital Technology & Culture* 50 (3–4):

Stevenson, Karen. 2022. Remembering Adrienne L. Kaeppler (1935 – 2022). *Pacific Arts*. 22(1): 1–3.