

STUDY GROUP ON MUSIC AND DANCE OF OCEANIA

Newsletter, April 2022

From the Chair...

Thank you all for the warm welcome as the new Chair for the ICTM Study Group on Music and Dance of Oceania. It is an honour to be elected to this role and I am looking forward to the many exciting events coming up over the next few years, including the 46th ICTM World conference in Lisbon this July! I hope to connect with many of you at this conference both in person and virtually.

I would like to take this opportunity to extend thanks to Brian Diettrich for his outstanding service in this role over the last 6 years. He has certainly left big shoes to fill and I thank him for his guidance on various matters as I have been getting used to this new role. In coming years, I am looking forward to working with the strong networks that Brian has established within the study group.

I have enjoyed putting this newsletter together with all the news and announcements of the upcoming events and the wonderful projects in which our members are involved. Sadly though, the newsletter begins with a contribution in memoriam to a dearly loved friend and colleague, Adrienne Kaepler, who passed away just last month. Thanks to Ric and Brian for putting together the tribute to her incredible life and contributions.

Georgia Curran
(Sydney, Australia)

In Memoriam: Adrienne Lois Kaeppler (1935 - 2022)

Adrienne L. Kaeppler passed away on Saturday 5th March 2022. In this section Ric Trimillos and Brian Diettrich reflect on her extraordinary contributions and share some personal memories.

Adrienne Lois Kaeppler was born in Milwaukee, Wisconsin on 26 July 1935 and departed peacefully on 5 March 2022 in Washington DC at age 86. She established an international reputation as a Pacific Islands scholar and advocate in a number of fields, including anthropology, museology, ethnochoreology, and ethnomusicology. Her considerable international network benefitted the ICTM Study Group on Music and Dance of Oceania (SGMDO) directly and indirectly through her constant advocacy for the Pacific and for the relevance of music and dance in the study of culture. Her 319 publications encompassed a wide range of topics and reached a variety of publics—the scholar-academic through monographs, e.g. *Hula Pahu* (1993), the area generalist through catalogs, e.g. *Artificial Curiosities* (1978), and the layperson through performance guides, e.g. *Polynesian Dance* (1983). She was a visionary, a role model, a scholar, a teacher, a colleague, and a friend. We wish to remember her through a combination of reportage and personal recollection.

Adrienne was a visionary, who worked toward things as they could be, and should be. Her tenure as ICTM President was marked by the increasing internationalization of ICTM World Conferences, with meetings in Vienna (2007), South Africa (2009), Newfoundland (2011), and Shanghai (2013). She saw the need for a greater presence in Central Asia as a way to grow ICTM. At her urging and during her Presidency, planning resulted in the historic first meeting in Central Asia, the 2015 World Conference in Astana, Kazakhstan. She was visionary in other endeavours. She embarked on a four-year collaborative tapa barkcloth conservation project at the Smithsonian that brought Pacific Islander tapa makers together with scholars and museum conservators. Although often described as an ethnochoreologist, her own self-definition was “an anthropologist who uses music and dance as data.” She frequently reminded us that in her world of the Pacific (and Asia) music and dance exist together. In the Tongan Ensemble at the UH Music Department she taught both the song and the dance, and required students to do both. When ICTM finally adds “Dance” to its organizational title, Adrienne’s vision will have become ICTM’s shared vision.

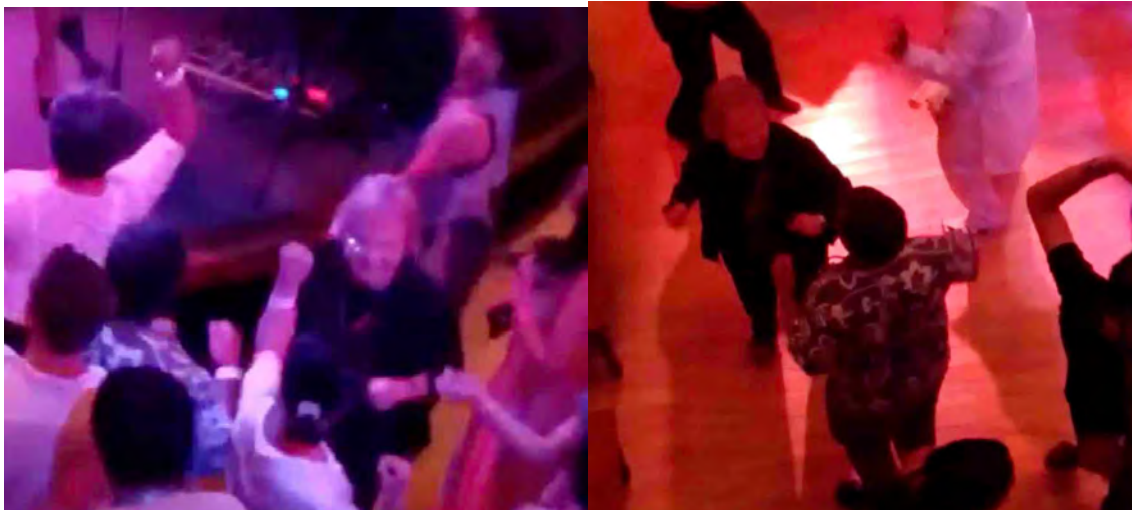
Adrienne provided a role model and established an archetype. She was one of the pioneers for gender equality. Her ICTM presidency from 2005 - 2013 was historic: she was the first woman, the first Pacific Island specialist, and the first ethnochoreologist to be elected to this office. She also achieved several “firsts” at the Smithsonian Institution, her home for some four decades. In 1980 she became its first female curator and later the first woman department head (anthropology). She led by example, giving recognition to indigenous voices and positioning herself as supporter of native specialists. In her classes, she encouraged the experiences and knowledges of indigenous and heritage students in ways that validated their backgrounds. In her research indigenous voices were framed as authoritative. Her signal work *Hula Pahu* (1993) included hula masters Namaka Bacon, Eleanor Hiram, Edith McKenzie, and Kau’i Zuttermeister, among others. She was also scholar-advocate, contributing to the initiative and the documentation that secured the designation of the Tongan dance *lakalaka* as a Masterpiece of the Oral and Intangible Humanity by UNESCO in 2003.

As an interdisciplinary, global scholar, Adrienne was widely recognized and honored for her work within the Pacific and beyond. In 2003 she received the prestigious Frigate Bird Award by the Pacific Arts Association for her lifetime contribution to and excellence in the study of Pacific Arts. In 2006 she was invited to deliver the Seeger Lecture for the 51st Annual Meeting of the Society for Ethnomusicology in Honolulu. Her memorable presentation, which included live hula performances by Hau‘olionalani Lewis and Ululani Zuttermeister, was subsequently published in *Ethnomusicology* (Kaeppler 2010). Also in 2010 She presented the Distinguished Lecture for the Association for Social Anthropology in Oceania and the Smithsonian Secretary’s Distinguished Research Lecture Award. In 2015 she was granted an honorary member of the ICTM, and in 2019, the Smithsonian Institute recognized Kaeppler as one of its leading women of science. For her contributions to the study of Tongan culture, in 1997 she was awarded the Silver Jubilee

Anniversary Medal by King Tāufa‘āhau Tupou IV, and in 2015 she was invested with the Royal Order ‘Commander of the Royal Tongan Household Order’ during the royal honours ceremony for the coronation of King Tupou VI. HM Queen Nanasipau‘u generously wrote the foreword to an essay collection presented to Kaeppler in 2021 and in which she remarked on Adrienne’s long contributions to Tongan arts: “She has been faithful in sharing her deep understanding of Tongan dance and arts as vital expressions of our history and culture” (Tuku‘aho 2021, xi).

We remember Adrienne as a colleague always eager to engage in discussion, debate, and new research ideas, but also willing to assist, especially young scholars. Many members of the Oceania SG will identify Adrienne as a close mentor. Even amid her complex schedule of global travel and project commitments, she was generous with her time and always willing to assist with research queries and projects. Over the course of her long career, Adrienne was a regular presence at ICTM conferences and Study Group symposia. She supported presentations related to the Pacific, especially from students, and her hand was always raised in the question time, followed by discussion and advice over coffee, drawing on her decades of experience and knowledge. As one of its earliest and most active members of the SG and across the breadth of her long and wide-ranging career, Adrienne was an enthusiastic advocate of the Study Group on Music and Dance of Oceania, its activities, and its members.

Ric shares some personal memories of Adrienne. *When I began graduate study at the University of Hawai‘i in 1962, Adrienne was one of my first friends. As our careers followed similar trajectories that included international conferences, panels, and consultancies for various governments, we evolved a tradition. Wherever we were in the world we checked out the discos and dance halls— Germany, Jamaica, Korea, Kazakhstan, Poland, Slovakia, etc. Our most memorable “dance triumph” was during the 2013 ICTM World Conference in Shanghai. The farewell party was at a German Hofbräuhaus with a Filipino band playing great music (globalization!), but to an empty dance floor. Obviously everyone was trying to act dignified and professional on the final night (!). Adrienne said to me, “this music is too good to waste” and gave me the high sign. So we went out on a deserted dance floor and began to dance; within 30 seconds we were inundated by a flood of eager (but previously shy) dancers. As the “plus one” I was shunted off to the side while a variety of Chinese colleagues who shall remain nameless took turns dancing with Madame la Presidente Adrienne!*



Brian’s earliest memories of Adrienne are from his PhD days at the University of Hawai‘i at Mānoa. *In addition to her regular visits to Honolulu, Adrienne was always approachable and supportive of me at conferences, and in my earliest research presentations while a student. Adrienne was also welcoming mentor at ICTM conferences and SG Symposia, but also within the broader world of Pacific Studies. Some of my fondest memories of Adrienne, however, come from her enduring presence at the Festival of Pacific Arts, which she regularly attended for decades and thoroughly enjoyed with friends and colleagues. With a careful and critical perspective, Adrienne could be found giving her full attention to performances, but she was always there to support*

performers and cultural groups. At the 2016 Festival of Pacific Arts on Guam, and after the 9th Symposium of the SG, I spent several days of the festival with Adrienne and her long-time friend Mary Jo Freshley. I was looking for a rental car to get around the performance spaces on the island, and Adrienne and Mary Jo were looking for a driver, and thus we formed a happy partnership to navigate the festival! At the Tongan performances, sitting in the front row next to Adrienne, I have happy memories of Adrienne, not only as dance anthropologist at work, but of Adrienne as cultural advocate, encouraging and discussing work with performers before and after, and sharing her decades of wisdom.



With the passing of Adrienne Kaeppler, we remember her as our mentor, colleague, and friend, and as someone who made an extraordinary impact within the study of music and dance in Oceania across the past half-century. We say aloha to our dear friend through a Hawaiian proverb: *Welina e Adrienne, he noio 'a'e 'ale no ke kai loa!* (Greetings to Adrienne, the tern that treads upon the waves of a distant sea).

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Adrienne with Barbara B. Smith and Mary Jo Freshley at the 9th Festival of Pacific Arts, Palau in 2004 (photo courtesy Pat Couvillon)



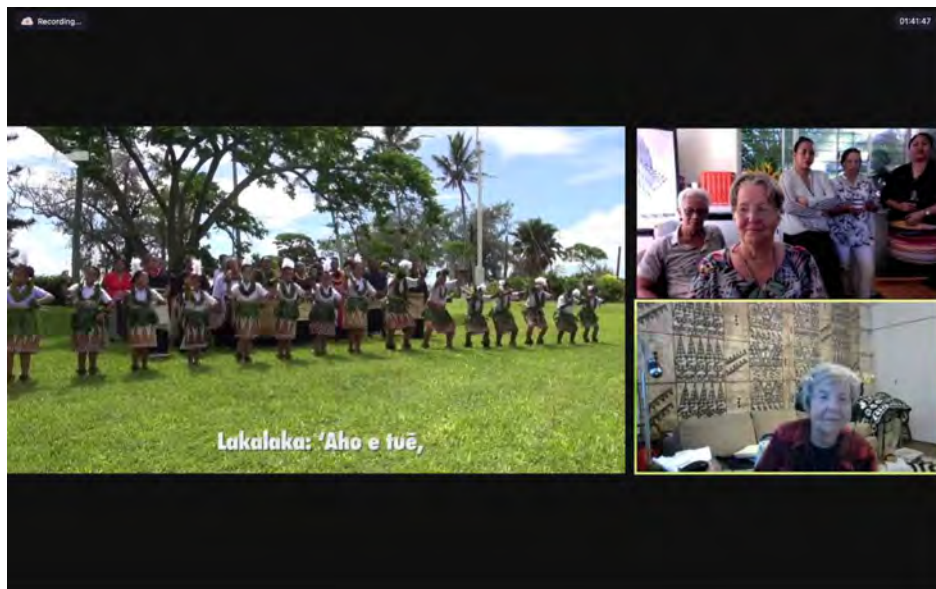
Adrienne with Study Group members enjoying performances at the 9th Festival of Pacific Arts, Palau in 2004 (photo courtesy Pat Couvillon)



HRH Nanasipau'u and Adrienne Kaeppler observing the dancers at the 2017 *Asian Pacific Dance Festival, Honolulu* (courtesy of Eric Chang)



HM Queen Nanasipau'u Speaks about Adrienne's Contributions to Tonga, 10th SG Symposium, 2021



Lakalaka Performance from Tonga for Adrienne, 10th SG Symposium, 2021

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Upcoming 46th ICTM World Conference, NOVA University, Lisbon, Portugal, 20th - 27th July 2022

The ICTM will hold their first ever hybrid world conference opening up opportunities for participation and attendance from across a broad region of the globe. There is strong representation from our study group across the conference in a number of panels and individual presentations. See the [Preliminary Conference Programme](#) for further details.

A few sessions of particular interest for members are:

Dialogical Approaches to Archival Practices in Indigenous Australia (Chair: Reuben Brown) Day II 22nd July, 9 - 10:30am, Speakers: Genevieve Campbell, Jacinta Tipungwuti, Amanda Harris, Matt Poll, Reuben Brown, Isabel O'Keefe, Rupert Manmurulu, Renfred Manmurulu, Jakelin Troy and Linda Barwick.

Roundtable - Currents from Distant Shores: The Legacy of Historical Asian Trade with North Australia in Indigenous Song and Dance (Speakers: Marcia Langton, Anthea Skinner, Brian Djangirrawuy Garawirtja and Aaron Corn), Day III 23rd July, 9 - 10:30am

Decolonial Practices and Sound Archives II (Chair: Fulvia Caruso), Day III 23rd July, 11am - 1pm, Speakers include: Peter Toner, Vicky Barnecutt and Don Niles.

Performed Responses to the Pandemic, Day III 23rd July, 11 - 1pm, Speakers include: Keola Donaghy and Stephen Fox

Vernacular Music Pedagogies, Day VI 26th July, 9 - 10:30 Speakers include: Naomi Faik-Simet

Intergenerational Transmission and Re-imagining archives in Indigenous Australia (Chair: Sally Treloyn), Day VI 26th July, 9am - 10:30am, Speakers: Jodie Kell, Enid Gallagher, Yamurna Oldfield, Sally Treloyn, Matthew Martin, Rona Charles, John Divilli, Payi Linda Ford, Emily Ford and Chloe Ford.

Pacific Islander Musics Day (Chair: Masaya Shishikura) Day VII 27th July, 11 - 12:30pm, Speakers: Huang Wang, Qifang Hu, Brian Diettrich and Ricardo Trimillos.

Ritual- and Faith-Connected Communities, Day VII 27th July, 11 - 1pm Speakers include: Georgia Curran

Please also note that the Study Group for Music and Dance of Oceania Business Meeting will be held at 13:00 on Day V, Monday 25th July (VC01) with a virtual option also available for those of you who are unable to travel to Lisbon.

Upcoming online workshop: Following the Trade Routes, 4th - 5th May 2022

The Kimberley Aboriginal Law and Cultural Centre (KALACC) in collaboration with the Australian National University, South Australian Museum and Sydney Conservatorium of Music, is convening a research translation workshop to create new understandings of cultural economics and trade routes in the Kimberley region, Central Australia and South Australia, including trade of material and ceremonial items, songs and ceremonies, as well as modes of cultural governance. A number of our study group members are involved including Myfany Turpin, Richard Moyle, Georgia Curran and Sally Treloyn. The workshop will be held online with video link from a number of locations including Broome, Adelaide, Fitzroy Crossing and Yuendumu.

Upcoming online workshop: Field Research and the Covid-19 Pandemic in the Asia-Pacific Region, 2nd - 3rd May 2022

The Sound Knowledge team at the University of Göttingen, Germany will hold this online workshop with contributions from many study group members.

Please note registration via the link on the flyer below is required by 25th April.

Full programme to be circulated by email.



ONLINE WORKSHOP

FIELD RESEARCH AND
THE COVID-19 PANDEMIC IN
THE ASIA-PACIFIC REGION:
BUILDING NEW KNOWLEDGE
THROUGH MUSIC AND SOUND

ORGANIZED BY THE
SOUNDKNOWLEDGE TEAM

May 2nd & 3rd 2022

Attendee Registration Open until April 25th

Against the backdrop of the COVID-19 pandemic, this two-day workshop will bring together music scholars, researchers, and stakeholders of the Asia-Pacific region to discuss the ever-shifting nature of ethnographic fieldwork, its impact on emerging scholarship and communities with whom we work, and its ethical implications.

Register here
Workshop Registration
<https://bit.ly/36DOozf>

Learn more about *SoundKnowledge* on our website
<http://soundknowledge.uni-goettingen.de>

 SOUND KNOWLEDGE
International Centre for Ethnomusicology
and Music Technology Studies

Early notice: 47th ICTM World conference, Legon, Ghana, July 2023

As was announced last year at the Ordinary General Meeting of the General Assembly of ICTM, the 47th ICTM World Conference will be held in Legon, Ghana. It would be good to have strong representation from our study group at this conference so please begin preparing ideas for panels and individual presentations.

Early notice: 13th FESTPAC, Honolulu, 6th-16th June 2024

For the many who were disappointed with the cancellation in 2020 we are looking forward to the 13th FESTPAC in Honolulu in 2024. Aaron Salā has been named festival director.

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

This is an opportunity for our members to meet up more regularly and share ideas about the research we are doing across the Oceania region in an informal and friendly environment. 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 by email.

Plaudits

The Music and Dance of Oceania Travel Award was established by our prior Chair Brian Diettrich with a generous bequest from Barbara B. Smith. The Committee would like to announce that the fund will be used to support Rupert Manmurulu to attend the 46th ICTM World Conference in Lisbon this July. Rupert will travel from his home in the remote community of Waruwi on Goulburn Island, in the west Arnhem region of northern Australia to present a paper titled 'Remix!: sustaining dialogues between past and present in the *manyardi* song tradition of western Arnhem Land' alongside Reuben Brown, Isabel O'Keefe and his brother Renfred Manmurulu.

Two PhD candidates from the University of Hawai'i at Mānoa have completed their dissertations on topics in the Pacific:

Kirk Sullivan produced the study "Music and Diaspora: a Relationship of the Homeland and Diasporic Cook Islander Population." SGMDO members on his committee are Adrienne Kaeppler and Ric Trimillos.

Aaron Salā's dissertation is entitled, "'The Beauty of Hawai'i Through Your Eyes': the genealogical Consciousness of Edwin Mahi'ai 'Mahi' Copp Beamer." Ric Trimillos is dissertation advisor.

At Victoria University of Wellington - Te Herenga Waka, **Meri Haami** has completed her dissertation titled ['He Whiringa Muka: The Relationship between the Whanganui River, Marae, and Waiata](#) (open access link) supervised by Brian Diettrich and Mike Ross.

General News from Members

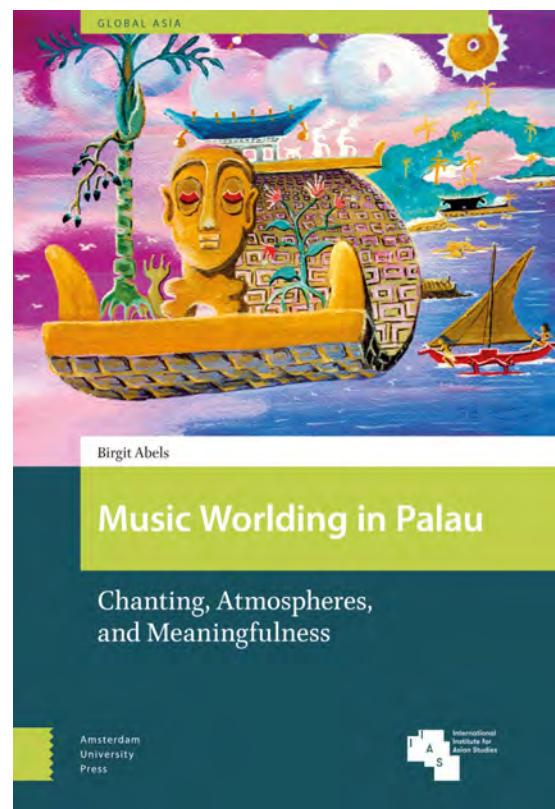
New open-access book from Birgit Abels

[*Music Worlding in Palau: Chanting, Atmospheres, and Meaningfulness*](#)

(Amsterdam University Press, 2022)

is a detailed study of the performing arts in Palau, Micronesia as holistic techniques enabling the experiential corporeality of music's meaningfulness—that distinctly musical way of making sense of the world with which the felt body immediately resonates but which, to a significant extent, escapes interpretive techniques. Drawing on long-term ethnographic research alongside Pacific Islander and neo-phenomenological conceptual frameworks, *Music Worlding* distinguishes between meaning(s) and meaningfulness in Palauan music-making. These are not binary phenomena, but deeply intertwined. However, unlike meaning, meaningfulness to a significant extent suspends language and is thus often prematurely considered ineffable. The book proposes a broader understanding of how the performing arts give rise to a sense of meaningfulness whose felt-bodily affectivity is pivotal to music-making and lived realities. *Music Worlding* thus seeks to draw

the reader closer to the holistic complexity of music-making both in Palau and more generally.



From Don Niles

Between 1898 and 1918, some of the earliest sound recordings from Papua New Guinea were recorded by British researchers. Staff at the Music Department of the Institute of Papua New Guinea Studies (IPNGS) are involved in a research project seeking to reconnect these early recordings with the descendants of the performers.

True Echoes: Reconnecting Cultures with Recordings from the Beginning of Sound is a three-year (2019–2022) collaborative project funded by the Leverhulme Trust and the UK Department for Business, Energy, and Industrial Strategy, in partnership with the British Library Sound Archive, IPNGS, and other institutions in the Pacific and the United Kingdom (<https://www.true-echoes.com/>). IPNGS is a national cultural institution focussed on research, under the National Cultural Commission and the Ministry for Tourism, Arts, and Culture. Between October 2021 and April 2022, four orientation and equipment training sessions by IPNGS staff, spread over two-day periods, have been held for the ten researchers engaged for this project. The orientation session gave them a detailed overview of the project, the history of early recording in Papua New Guinea, the collections of concern in the British Library, the collectors, the researchers on this project in London, the goals of the planned fieldwork, the equipment to be used, and the preparation of materials collected for subsequent archiving. The equipment session detailed the use of the equipment provided for the project.

The researchers are speakers of the ten languages spread over three provinces covered in the early recordings. For Central Province: Andrew Aiso (Mekeo language), Essau Goasa Homoka (Koita), Onu Kere (Motu), Fa’afongga Patekalani (Hula and Sinaugoro), and Napoleon Susub (Roro). For Milne Bay Province: Nuegu Billy (Wagawaga), linus digim’Rina and Niyawa John (Kilivila), and Alfred Faiteli (Tubetube). And for Western Province: Emmanuel Daniel (Kiwai). All the researchers are fluent in the language of their community, but due to the quality of the recordings, the sounds heard can be complex to interpret. Often the recordings are very noisy or cracked, so it may be difficult to hear the speaking or singing. But these old recordings are also invaluable cultural and historical documents for the country.

Some researchers have already completed their research and reports, others are writing, and some are just beginning. Once deposited at IPNGS, materials are shared with the British Library and catalogued.

Everyone involved in the project very much looks forward to learning what these early recordings mean to communities today, if they have relevance to people now, and what we can learn about the traditions they document, and the people who performed them.



Equipment training for researchers with IPNGS staff (photo by Tava Airika).



True Echoes researchers and IPNGS staff: Essau Goasa Homoka, Gedisa Jacob, Fa’afongga Patekalani, Don Niles, linus digim’Rina, Alfred Faiteli, Onu Kere, Niyawa John, and Balthazar Moriguba (photo by Jack Kopal).

From Richard Moyle

Richard will be presenting at the above mentioned 'Following the Trade Routes' workshop next month on 3-4th May:

2022 "Balgo in its prime? A street view account" Following the Trade Routes Research Project. Kimberley Aboriginal Law & Cultural Centre and the Australian National University.

He also has given two other recent presentations:

2022 "What do we do with all the material we never published?" Association for Social Anthropology in Oceania conference, Portland.

2021 "The year the Music Died." New Zealand Musicological Society, Auckland.

From Genevieve Campbell

I've recently been working with senior Tiwi song custodians, reading through the final drafts of a book of the women's songs. The book will contain texts and audio of songs composed over the past fifty years by the Strong Women's group, many passed down from the previous generation of Elders, and so the process of transcribing them into written form has been a slow and careful one. Over two weeks in March I worked with the songwomen in Wurrumiyanga, Milikapiti and Pirlingimpi, checking over the spellings of Tiwi language words in older and current forms as well as agreeing on their translations into English – not always an easy task! Our book "Murli la – songs and stories of the Tiwi Islands" will be published by the Indigenous Literacy Foundation, both as a resource for the Tiwi community and a celebration of the Strong Women's group and of the islands' art, culture and landscapes for a wider audience.



Genevieve with Marie Simplicia Tipuamantimmerri at Pirlingimpi.



Genevieve with Calista Kantilla and Francis Orsto at Wurrumiyanga.

From PARADISEC

[PARADISEC](#)'s digital archive now contains materials from 1,315 languages in 153 terabytes, 666 collections, and just under 15,000 hours of audio. Our [Soundscape](#) also provides a way of hearing items in the collection.

PARADISEC archivist Steven Gagau has worked with Jude Philp and Sydney University's Chau Chak Wing Museum to create the [Pacific Views exhibition](#) which features a range of our Pacific-based archival materials in this new exhibition. "Stunning historical photographs of Papua New

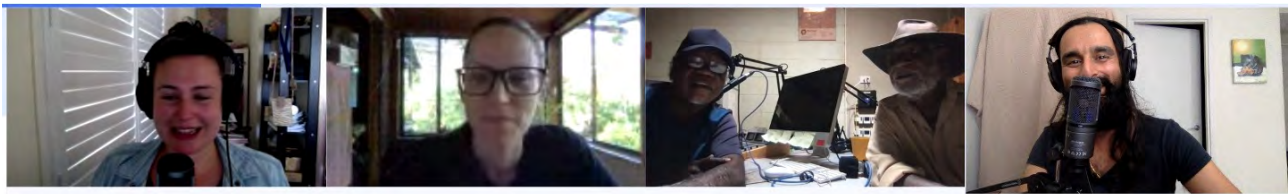
Guinea, Fiji, Tonga, Nauru and the Federated States of Micronesia are brought to life through the contemporary voices, songs and poetry of Pacific peoples." Steven Gagau also collaborated on an episode for the Museum's [podcast](#) *Object Matters* about the Pearson photographic albums of New Britain.

Jodie Kell has curated an [exhibition](#) about the Ripple Effect Band, an all women's rock band from Maningrida, northern Australia. To launch the exhibition band members Jodie Kell and Tara Rostron visited SCM where they also collaborated on an album with students and explored options for further study.

From Georgia Curran

Myfany Turpin, Georgia Curran, Linda Barwick (University of Sydney) and Payi Linda Ford (Charles Darwin University), alongside Rona Glynn-McDonald (Common Ground Inc.) and Glenn Wightman (Northern Territory Department of Natural Resources, Environment, the Arts and Sport) will begin a project on the role of Warlpiri and Kaytetye song in Central Australian biocultural knowledge, recently funded by an Australian Research Council Discovery Project (2022 - 2025). We will work with singers and knowledge holders to create resources for future generations.

Georgia Curran (with co-host Mahesh White-Radhakrishnan) has launched the [Music!Dance!Culture!](#) podcast series. Two podcasts feature First Nations artists from Australia: Episode 1, Part 1 features an interview with Yolngu producer and musician Arian Pearson, as well as a number of tracks from Yolngu musicians from East Arnhem land. Episode 3 features interviews with Wanta Jampijinpa Patrick, Jerry Jangala Patrick and Sudipta Dowsett discussing the Milpirri festival held in the Central Australian Warlpiri community of Lajamanu every two years. The episode includes hip hop tracks from the festival and Jangala singing the emu songs from his country.



Georgia with, (left to right) Sudipta Dowsett, Wanta Jampijinpa Patrick, Jerry Jangala Patrick and Mahesh White-Radhakrishnan (co-host).

Some recent publications of interest

Books

Abels, Birgit. 2022. *Music Worlding in Palau: Chanting, Atmospheres, and Meaningfulness*. Amsterdam: Amsterdam University Press.

Journal articles, book chapters and book reviews

Abels, Birgit. 2021. Sound Ties, 'Rising from the Depths of Brine and Regions of Fire Deeper Still': Knowing through Popular Music in the Western Pacific Island World. *Journal of World Popular Music*, 8(2): 236–254.

———. 2021. Keeping the Canoe on Course. *Performing Arts, Ecologies of Knowledge, and Etak*. *L'Uomo Società Tradizione Sviluppo*, 11(1).

Ammann, Raymond. 2021. A Cultural and Cognitive Approach to the Study of Melanesian Ritual Music. *L'Uomo Società Tradizione Sviluppo* 11(1).

Curran, Georgia and Calista Yeoh. 2021. "That is Why I am Telling this Story": Musical Analysis as Insight into the Transmission of Knowledge and Performance Practice of a Wapurtarli Song by Warlpiri Women from Yuendumu, Central Australia. *Yearbook for Traditional Music* 53: 45–70.

———2021. Representing Australian Aboriginal Music and Dance 1930–1970 by Amanda Harris [book review]. *Context* 47: 85–87.

Diettrich, Brian. 2021. Community music in Oceania: Many Voices, One Horizon by Brydie-Leigh Bartleet et al. [book review]. *The Contemporary Pacific* 33(2): 611–613.

Fellezs, Kevin. 2021. Hawaiian Musicians Sing the Soft, Sweet Songs of Sovereignty. *L'Uomo Società Tradizione Sviluppo* 11(1): 170–171.

Grant, Catherine, Brydie-Leigh Bartleet, Leah Barclay, Joseph Lamont and Sandy Sur. 2021. Intergrating music and sound into efforts to advance sustainable development goals in the Asia - Pacific: case studies from Indonesia, Vanuatu and Australia. *International Journal of Cultural Policy*. 1–14.

Hamill, Chad S. 2021. Listen but Don't Ask Question: Hawaiian Slack Key Guitar across the TransPacific by Kevin Fellezs [book review]. *Native American and Indigenous Studies* 8(2)...

Monson, Ingrid. Voice of the Rainforest: A Day in the Life of Bosavi Papua New Guinea (2nd Edition) produced by Steven Feld and Dennis Leonard [review]. *Ethnomusicology* 66(1): 204–206.

Moyle, Richard. 2021. The Pacific Festivals of Aotearoa New Zealand: Negotiating Place and Identity in a New Homeland by Jared Mackley-Crump [book review]. *Ethnomusicology* 65(2): 388-290.

Treloyn, Sally and Rona Goonginda Charles. 2021. Music Endangerment, Repatriation, and Intercultural Collaboration in an Australian Discomfort Zone. In *Transforming Ethnomusicology Vol II: Political, Social and Ecological Issues*. Edited by Beverley Diamond and Salwa El-Shawan Castelo-Branco. pp. 133 Oxford: Oxford University Press.

Turpin, Myfany, Calista Yeoh and Clint Bracknell. 2022. Wanji-wanji: The Past and Future of an Aboriginal Travelling Song. *Musicology Australia* 42(2): 123–147.