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1. Message from Chair

After a busy conference season toward the end of last year, I'm happy to share with you this first edition of the Regional Committee Newsletter for 2017. Many thanks to Jared (Secretary) for compiling the newsletter.

I'm especially delighted to announce the appointment in February this year of a new Executive Committee member, who will represent our 'sister' organisation New Zealand Musicological Society. **Wendy Eikaas-Lee** is pursuing her PhD in the Department of Music, University of Otago, New Zealand, focusing on the social and musical implication for Nepalese festivals held in Singapore. An educator in her field for over 15 years, Wendy has taught at primary, secondary and professional levels, and teaching is one of the ways in which she shares her passion in ethnomusicology. Her ethnomusicological interests include festivity music, Asian music diaspora, anthropology of music, musical instruments and performing arts. Welcome Wendy!

- Catherine Grant (Chair)

2. Member activities



Over the past couple of years, **Genevieve Campbell** has been involved in an innovative project collaborating with Tiwi musicians. It resulted in an album *Ngiya Awungarra. I am here, now*, which was recorded across 2015 and 2016 and sought to create a body of new work based on traditional Tiwi songs. Using ethnographic recordings taken between 1912 and 1981 (and repatriated to the Tiwi community from the Australian Institute for Aboriginal and Torres Strait Islander Studies, Canberra in 2010), the musicians involved created a series of "duets" in which a second track was recorded and mixed with an old recording, resulting in a contemporary re-

engagement with the song, the (deceased) singer and the recording itself. The project involved 8 (non-Tiwi) instrumental musicians from Sydney and Melbourne, 4 Senior song-men and song-women, and the Strong Women's group, from Bathurst and Melville Islands. It was recorded on the islands as well as in a recording studio in Sydney, with musicians travelling between both locations.



The songs were chosen for their musical and poetic quality as well as their cultural, emotional and historical significance to the Elders. For example, one track sees a musician sing with (a recording of) her deceased father, who is singing to name her at her naming ceremony in 1954. In another, a current senior song-man sings a ceremonial news-telling song about going to Canberra to reclaim the archived recordings. Accompanying him are snippets of those recordings, including the identification notes of archivists and researchers recorded on each tape.

All Tiwi songs are sung in the first person and present tense, making each iteration current and unique to the moment of its performance; hence the title "I am here, now". The CD is organised from dawn, through the mid-day and into dusk, to follow the time of day referred to in the text, with the natural bush sounds recorded on the islands moving across the day as a cushion to each track.

Reclaiming the recordings in this way has been highly significant and important to the senior Tiwi artists involved in this project and the Tiwi community as a whole. While the copyright to the recordings is held by the (white) researcher (or their heirs in the case of their being deceased), the intellectual, artistic and moral rights are owned by the Tiwi Traditional Owners. During the course of repatriating the recordings it has become more and more important to Tiwi community leaders that these recordings are "re-claimed" in an artistic and cultural sense as well as by having them physically returned. The recorded voices have become an active part of current Tiwi song practice.



Additionally, in the middle of the recording project, the musicians involved in the project were invited to perform in the Speigeltent at the Sydney Festival 2016. Tiwi+Jazz incorporated the old recordings, played through the auditorium sound system, so the singers, instrumentalists and the ancestors became co-performers. While improvisation is central to the group's practice, loosely following the structure of the album means the whole work can be performed as a thematically connected piece. Genevieve notes that, "both through the CD and live performance, we're bringing the recordings (and, through their voices, the

ancestors themselves) into the space as co-performer, creating a personal connection and transmission of experience between them and all of us – past and present".

More information can be found at <http://www.ngarukuruwala.org/sydney-festival-2016> and a stream of the album at <https://soundcloud.com/undercovermusic/sets/ngarukuruwala-ngiya-awungarra> . (Secretary note: I was listening to this while compiling the newsletter, and it's beautiful stuff!)

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Members of the Aceh Gayo Lues people from the Indonesian province of Aceh perform a saman song-dance, which has been recognised by the United Nations for its Intangible Cultural Heritage.

In September 2016, Monash University hosted an interdisciplinary conference and series of events focused on the performing arts Indonesia's Aceh region. The conference theme was "Exploring Aceh's Culture to Foster Sustainable Development", and keynote speakers were invited from the disciplines of ethnomusicology, anthropology, history, politics and economics, and included anthropologist Professor John Bowen (Washington University), Aceh historian Prof Anthony Reid (ANU) and Acehnese textile expert Professor Barbara Leigh (University Technology Sydney). Co-convenor, Monash ethnomusicologist Professor Margaret Kartomi noted that, "ICCE Aceh at Monash was the first international conference to highlight Aceh's unique music, dance, visual and textile arts, as well as Aceh's remarkable post-tsunami, post-conflict recovery since the devastation of 2004-2005".

Other Aceh related events included "Transmemorabilia," a solo exhibition by famous Acehnese painter Mahdi Abdullah; an exhibition of Keuneubah Aceh (Treasures of Aceh); an Acehnese Film Festival; and a well-attended public concert of music and dance by a visiting troupe from Monash's sister university, Syiahkuala University in Aceh.

"The concert of brilliant musicians and dancers from Aceh exemplified some of the papers presented, as did the film festival, the Music Archive of Monash University (MAMU) exhibition of Acehnese musical and material arts, and Acehnese artist Mahdi Abdullah's potent exhibition of beautiful realist and surrealist paintings," said Professor Kartomi. The events were funded by Monash Arts, the Indonesian Embassy and Consulate-General for Victoria, the Indonesian and Acehnese governments, and private donors.

3. Member publications

Below, some information about recent publications by ICTM-ANZ members:

- Professor **Henry Johnson**, along with fellow Otago faculty member Dr. Ian Chapman, released their edited collection, *Global Glam and Popular Music Style and Spectacle from the 1970s to the 2000s*, through Routledge. The book is the first to explore notion of style and spectacle in glam music performance from the 1970s onwards, and an international

perspective. It features a whole section on global perspectives of glam, with many interesting contributions from several parts of Asia, as well as Brazil, Australia and New Zealand (<https://www.routledge.com/products/9781138821767>).

- In addition, along with fellow ICTM member Dr. **Oli Wilson, Henry** has also had a journal article published: ‘Music Video and Online Social Media: A Case Study of the Discourse Around Japanese Imagery in the New Zealand Indie Scene’. *Sites: A Journal of Social Anthropology & Cultural Studies* 13 (2) (2016): 163–186 [ISSN 1179-0237]
- Dr. **Gay Breyley**, along with Iranian ethnomusicologist Dr. Sasan Fatemi, released their book *Iranian Music and Popular Entertainment: From Motrebi to Losanjelesi and Beyond*. As the title suggests, the book explores two key forms of Iranian popular music, and represents the bringing together of extensive ethnographic fieldwork by the authors. It presents for the first time in English musical transcriptions, analysis and lyrics that help to illustrate the complexity of their histories. An extract of this book was also highly commended at the recent IASPM-ANZ conference publication awards (<https://www.routledge.com/products/9780415575126>).
- In addition **Gay** has had a couple of further publications: ‘Between the Cracks: Street Music in Iran’, *Journal of Musicological Research* 35:3, 72-81; and ‘From the “Sultan” to the “Persian Side”’: Jazz in Iran and Iranian jazz since the 1920s’, in Bruce Johnson, ed, *Jazz and Totalitarianism* (London and New York: Routledge), 297-324.
- **Jennifer Newsome’s** recent outputs include:
 - ‘Collaboration and Community-Engaged Practice in Indigenous Tertiary Music Education: A Case Study and Model from South Australia’, *COLLeGIUM* 21 (Applied Ethnomusicology in Institutional Policy and Practice), pp. 121-141;
 - A biography of Dorothy Leila Rankine, published in the Australian Dictionary of Biography (<http://adb.anu.edu.au/biography/rankine-dorothy-leila-18148>);
 - Presented the paper ‘Impacts of Neoliberalism in Higher Education: A Case Study in Indigenous Music Education from South Australia’ at the 5th International Symposium of the International Council for Traditional Music Study Group on Applied Ethnomusicology, held in Sydney, Nove Scotia.

4. 2016 conference reports

Conferences for our three sister organisations – MSA, NZMS, and IASPM-ANZ – were held at the end of 2016. In the second newsletter last year, we reported on activities from the MSA conference in Adelaide. Here are brief reports from IASPM and NZMS.

Narelle McCoy, IASPM representative, reported back from the IASPM conference: “On 8th December, there was an informal meeting of a small number of ICTM-ANZ members who attended the IASPM-ANZ conference in Mackay. Members chatted and compared future projects over a convivial glass of wine or two. The IASPM-ANZ conference in Mackay was a first for the CQ University Ooralea and proved a steaming success with its backdrop of cane fields and tropical bushland. There was a diverse range of papers presented with topics of interest ranging from Indigenous community music making in Central Australia to performative spaces in detention. Several ICTM-ANZ members will be attending both the IASPM conference in Kassel, Germany in June and the ICTM conference in Limerick, Ireland to be held in July 2017.”

Wendy Lee, NZMS representative, provided an overview of ICTM-related activity at the NZMS conference: “The NZMS annual conference took place on 19 to 20 November 2016 at the Conservatorium of Music, University of Waikato. Some of the papers presented by ICTM members include ‘*The Most Subtle Device of Satan*’: *Contesting Bodies and Performance Futures in the Nineteenth-Century Pacific* (Brian Diettrich) and *Music Notation for Traditional Maori Instruments: An ecological paradigm* (Martin Lodge and Horomona Horo). The conference was

small and personal, and the synergy and interaction amongst attendees was really great. The members look forward to the upcoming combined MSA-NZMS conference in 2017.”

5. 2017 Conferences

A key conference opportunity for members this year is the ICTM World Conference in Limerick, Ireland, in July; IASPM will also hold its world conference this year, at the end of June in Kassel, Germany.

The ICTM conference in Limerick marks the 70th anniversary of the Council, and a number of anniversary roundtable presentations are being planned. ICTM-ANZ RC member Jeanette Mollenhauer, a PhD candidate at the Sydney Conservatorium, will be taking part in a panel hosted by the Study Group on Ethnochoreology on Saturday July 15th at 11am. The panel will focus on Maud Karpeles, one of the founders of the ICTM (or IFMC as it was then known). As part of the preparation, Jeanette has been undertaking archival research of the ICTM archives held by the National Library in Canberra. She reports, “it was amazing to work my way through the boxes of correspondence and other items so that I, along with my fellow panellists, can relate the story of Dr. Karpeles and her vision for research into dance and music”.

Immediately following the conference, the “Music, Education and Social Inclusion Study Group” will be inaugurated under the auspices of the ICTM. The event – a symposium – will take place at the School of Oriental and African Studies (SOAS) in London, 20-21 July, and feature researchers, academics and practitioners from a variety of geographical and disciplinary contexts. The call for papers is now closed.

Regionally, early December 2017 will see three conferences held in New Zealand that will be of interest to RC members:

- Firstly, in Wellington, the IASPM-ANZ conference will be held from 4-6 December, with the theme “mixing pop and politics”. It is being hosted by Massey University and proposals are due by 1 June. See <http://iaspm.org.au/call-for-papers-2017-iaspm-anz-conference-mixing-pop-and-politics/>
- Immediately following this, also at Massey, the Cultural Studies Association of Australasia will hold its annual conference (6-8 December) with the theme “cultures of capitalism”. Proposals are due by 1 August. See <http://csaa.asn.au/2017/01/13/cfp-csaa-conference-2017-cultures-capitalism/>
- Finally, from 8-10 December, the joint MSA/NZMS conference will be hosted at the University of Auckland. This year’s theme is centred around “performing histories”. Proposals are due by 15 May. See http://msa.org.au/Main.asp?_Auck2017&FormID=218