

Contributors

Katelyn Barney is a senior lecturer in the Aboriginal and Torres Strait Islander Studies Unit at the University of Queensland. She is also an Australian Learning and Teaching Fellow. Her research focuses on pathways to research higher degrees for Aboriginal and Torres Strait Islander students, collaborative music research with Indigenous Australian performers, and teaching and learning approaches in Indigenous Australian studies. She is managing editor of the *Australian Journal of Indigenous Education* and edited the book *Collaborative Ethnomusicology: New Approaches to Research between Indigenous and Non-Indigenous Australians*.

Dan Bendrups is a member of the Research Education and Development team, Graduate Research School, La Trobe University, and adjunct senior research fellow at the Sir Zelman Cowan School of Music, Monash University. He was previously deputy director (research) at Queensland Conservatorium, Griffith University, and was the inaugural chair of the International Council for Traditional Music (ICTM) Regional Committee for Australia and New Zealand. His primary research interest is ethnomusicology in the Pacific and Latin America, and he has published extensively on the musical heritage of Easter Island.

Eileen Kemarr Bonney is a health worker, interpreter, translator, and cross-cultural consultant. Her first language is Alyawarr, and she is a traditional owner of Tyaw country, the subject of Chapter 4. She is also responsible for Artetyamper through her mother. She is currently the chair of the Ampilatwatja Health Centre Aboriginal Corporation.

Reuben Brown is a research associate at the University of Melbourne on an Australian Research Council (ARC) Discovery project 'Hearing Histories of the West Pilbara', and a research affiliate with the ARC Centre of Excellence for the Dynamics of Language. Reuben's recently awarded PhD (University of Sydney) is titled 'Following Footsteps: The *Kunborrk/Manyardi* Song Tradition and Its Role in Western Arnhem Land

Society'. For the PhD, he collaborated with ceremony leaders from the communities of Gunbalanya and Warruwi in the Northern Territory to return archival recordings from the 1948 American Australian Expedition to Arnhem Land, and document diverse song repertoires from the Top End region, analysing their significance as part of funeral and reburial ceremonies, exchange ceremonies, cultural festivals, and informal events involving visitors. His interests include the role of Indigenous performance as a site for social and political change, repatriation studies and the reuse of archival recordings, the relationship between language and song, and performance ethnography as a way of understanding intercultural encounter.

Georgia Curran is a research associate at the Sydney Conservatorium of Music on an ARC Linkage project 'Vitality and Change in Warlpiri Song'. She received her PhD from The Australian National University in 2010. Her doctoral thesis examines the place of songs and ceremonies in the contemporary lives of Warlpiri people living in Yuendumu, Central Australia. This research was part of another ARC Linkage Project 'Warlpiri Songlines: Anthropological, Linguistic and Indigenous Perspectives', led by chief investigators Nicolas Peterson, Mary Laughren, and Stephen Wild; key collaborators Jeannie Nungarrayi Egan and Thomas Jangala Rice; and many other Warlpiri people. Over the last few years, Georgia has continued her work in Yuendumu, publishing two book compilations of *yawulyu* songs in collaboration with Warlpiri women. Her current research interests include Aboriginal song language and poetics, oral traditions and cultural change, intergenerational transmission of song, and community-led revitalisation of musical practices.

Brian Diettrich is senior lecturer in ethnomusicology at Victoria University of Wellington, New Zealand, and he is currently chair of the ICTM Study Group on Music and Dance of Oceania. His research and publications focus on music of Oceania and especially Micronesia, and he is a co-author of *Music in Pacific Island Cultures: Experiencing Music, Expressing Culture* (Oxford University Press, 2011). Brian has undertaken research in the Federated States of Micronesia, in Chuuk, Pohnpei, and Kosrae, with communities of the central Caroline atolls, and among Micronesian migrant communities in Hawai'i. Brian previously taught music at tertiary and secondary levels in the Federated States of Micronesia.

Naomi Faik-Simet is a dance researcher with the Institute of Papua New Guinea Studies and specialises in research on Papua New Guinea's traditional and contemporary dance. For the last 15 years, Naomi has conducted research on Papua New Guinea traditional dance in local and new performance spaces, such as shows and festivals. Such issues include the traditional and contemporary status of dance in a changing Papua New Guinea context. She has published the results of this work in local and international journals. Naomi holds a BA in performing arts and a BA (Honours) in literature from the University of Papua New Guinea. She is also Papua New Guinea's Liaison Officer for the International Council for Traditional Music and a member of the World Dance Alliance – Asia/Pacific and World Alliance for Arts Education.

Kirsty Gillespie is senior curator (anthropology) at the Museum of Tropical Queensland and a member of staff at James Cook University, Townsville, Australia. She received her PhD from The Australian National University in 2008 for research into the music of the Duna people of Papua New Guinea (PNG). Kirsty is the author of *Steep Slopes: Music and Change in the Highlands of Papua New Guinea* (ANU E Press, 2010) amongst other publications. Since 2007 Kirsty has worked with the people of the Lihir Island Group, PNG, on a cultural heritage programme as they experience large-scale gold mining. In 2013 she co-curated the exhibition *Musical Landscapes of Lihir* at the University of Queensland (UQ) Anthropology Museum. Kirsty is also an honorary fellow at the Centre for Social Responsibility in Mining, Sustainable Minerals Institute, UQ.

Gisa Jähnichen obtained her Magister (Bachelor's and Master's) in musicology and regional studies on Southeast Asia from Charles University Prague, a PhD in musicology from Humboldt University of Berlin, Germany, and completed her university lecturer thesis (Habilitation) in comparative musicology at the University of Vienna, Austria. Currently, she is professor at Shanghai Conservatory of Music and distinguished professor at Guangxi Arts University, China. She has dedicated her academic career to diverse research areas, such as organology, migration of music cultures, and preservation issues of local music cultures on which she has published numerous articles in the past 20 years. She is the chair of the ICTM Study Group on Musical Instruments and the chief editor of *Studia Instrumentorum Musicae Popularis*.

Henry Johnson is professor at the University of Otago, New Zealand. His research interests are in island studies, Asian studies, and ethnomusicology, and he has carried out field research in a number of island cultures in Europe, Asia, and Australasia. His books include *The Koto: A Traditional Instrument in Contemporary Japan* (Hotei, 2004), *Asia in the Making of New Zealand* (Auckland University Press, 2006; co-edited), *Performing Japan: Contemporary Expressions of Cultural Identity* (Global Oriental, 2008; co-edited), *The Shamisen: Tradition and Diversity* (Brill, 2010), and *The Shakuhachi: Roots and Routes* (Brill, 2014).

Adrienne L. Kaeppler is curator of Oceanic ethnology at the National Museum of Natural History of the Smithsonian Institution, Washington, DC. She has carried out extended fieldwork in Oceania and extensive research in museums, especially on collections from the voyages of Captain Cook. She has published widely on museum collections and on the visual and performing arts of Oceania. Her research focuses on the inter-relationships between social structure and the arts, especially dance, music, and the visual arts. In the July 2015 Tongan coronation honours, Adrienne was invested as a Commander of the Tongan Royal Household Order.

Elizabeth Mackinlay is an associate professor in the School of Education at the University of Queensland, where she teaches Indigenous education, gender studies, and arts education. Liz is currently involved in a number of different research projects, which include the politics and pedagogies of Indigenous Australian studies in primary and tertiary education contexts, programmes for mentoring Indigenous pre-service teachers, critical auto-ethnography and decoloniality, and feminism in higher education. Liz is currently co-editor of the *Australian Journal of Indigenous Education*.

Jane Freeman Moulin is professor of ethnomusicology and chair of undergraduate studies in music at the University of Hawai'i at Mānoa (UHM). She holds a BA in music (cum laude, UHM), MA in ethnomusicology (UCLA), and PhD in ethnomusicology (UCSB). A singer with the *pupu hīmene* of Papara district and former dancer with Tahiti's top professional dance troupes (Te Maeva, Tahiti Nui, and the touring company The Royal Tahitian Dancers), she has participated in five years of prize-winning performances at the Heiva i Tahiti. Publications include *The Dance of Tahiti* (1979), *Music of the Southern*

Marquesas Islands (1994), and the co-authored *Music in Pacific Island Cultures: Experiencing Music, Expressing Culture* (2011), as well as journal and encyclopaedia articles on the music and dance of French Polynesia. Recent research includes changing pedagogical approaches for Tahitian dance, theatre branding in post-Renaissance Hawai'i, and the role of olfactory sensation in Polynesian dance.

Richard Moyle's research outputs on the Pacific include monographs on Samoan and Tongan music, four bilingual volumes of oral tradition, and an ongoing series on the music, language, and belief system of the Polynesian outlier of Takū. His contribution to the chapter in this book is based on four years of fieldwork in Central Australia between 1974 and 1982, resulting in a further trilogy of monographs. Retired, he is currently honorary research professor, Centre for Pacific Studies, at the University of Auckland, and adjunct professor, Queensland Conservatorium of Music, Griffith University.

Don Niles is acting director and senior ethnomusicologist of the Institute of Papua New Guinea Studies, where he has worked since 1979. He is interested in research and publication on all types of music and dance in Papua New Guinea, including traditional, popular, and Christian forms. The author/editor of numerous books, articles, and audiovisual publications on various aspects of music, dance, and archiving, Don also edits the Institute's music monograph series (*Apwitihire: Studies in Papua New Guinea Musics*) and journal (*Kulele: Occasional Papers in Pacific Music and Dance*). He is a vice president of the International Council for Traditional Music and former editor of their journal, the *Yearbook for Traditional Music*. He is also honorary associate professor at The Australian National University. In 2016, he was invested as an Officer in the Order of Logohu.

Svanibor Pettan (PhD, University of Maryland) is professor and chair of the ethnomusicology programme at the University of Ljubljana, Slovenia. Initiator and first chair of the ICTM Study Group on Applied Ethnomusicology, he authored and edited studies in various formats, addressing minorities, conflicts, and education. His more recent publications include a film with a study guide, *Kosovo through the Eyes of Local Romani (Gypsy) Musicians* (Society for Ethnomusicology and University of Ljubljana, 2015), and the *Oxford Handbook of Applied Ethnomusicology*, which he co-edited with Jeff Todd Titon (Oxford

University Press, 2015). He serves as president of the Cultural and Ethnomusicological Society Folk Slovenia and Secretary General of the International Council for Traditional Music.

Masaya Shishikura is an ethnomusicologist, and a lecturer of international studies at Tokyo University of Social Welfare. He is currently conducting research entitled 'Music, Travel and Translation towards Trans-border Humanity'. Through several stories of travelling songs, this research explores the chains of humanity that transcend the boundaries of the nation, ethnicity, and religion. For this research, Masaya has been awarded visiting fellowships from the International Institute for Asian Studies, Leiden (2014), and the Jawaharlal Nehru Institute of Advanced Study, New Delhi (2015), where he also gave several lectures. Shishikura received an MA from the University of Hawai'i at Mānoa (2007) and a PhD from The Australian National University (2014).

Barbara B. Smith is emerita professor of music-ethnomusicology at the University of Hawai'i, where she established the ethnomusicology programme. Her goal that the study of music for her students contribute favourably to their self-respect, issues of identity, and a meaningful life led her to study the *koto*, *gayageum*, *zheng*, and the drumming for the Iwakuni bon dance tradition; to conduct fieldwork in Asia and the Pacific Islands (including an extensive survey of music and dance in Micronesia); and to be active in relevant scholarly and music education societies. She later served several of these societies including ICTM, where she was chair of the Study Group on Music and Dance of Oceania, and in 2013 was designated an Honorary Member.

Jill Stubington completed an arts degree with a music major at the University of Queensland in the mid-1960s. At Monash University she received training in ethnomusicology during her six years as research assistant to Alice Moyle, at the same time undertaking the first courses in ethnomusicology offered by Trevor Jones, Margaret Kartomi, Stephen Wild, and Reis Flora. She wrote her PhD thesis after fieldwork in northeast Arnhem Land. At the University of New South Wales, she broadened her research interest to include Australian traditional music and taught for some 20 years. Her introductory text on Australian Indigenous music, *Singing the Land: The Power of Performance in Aboriginal Life* (2007), examined research into Australian Aboriginal music during the period 1960 to 1980.

Peter G. Toner is a social anthropologist and ethnomusicologist at St Thomas University in Fredericton, Canada, with research interests focusing on music in relation to sociality, poetics, ritual, and cultural change. He has conducted two years of field research with Yolngu musicians in Arnhem Land in northern Australia, including doctoral research in Gapuwiyak, Northern Territory, on ritual music and sociality, and a postdoctoral project based on the digitisation and repatriation of hundreds of hours of archival music back to their Yolngu communities of origin. Since 2005 he has also conducted research on folk music and cultural identity in Atlantic Canada.

Sally Treloyn is a senior lecturer in ethnomusicology and intercultural research at the Faculty of Victorian College of the Arts and Melbourne Conservatorium of Music at the University of Melbourne. Sally's interest is centred on the performance traditions of the Kimberley and the Pilbara, and she conducts research on compositional processes as tools for managing changing social and economic environments in colonial Australia, technologies of collection, repatriation, and dissemination, and intercultural research collaboration in Australia. In 2016, Sally took up an ARC Future Fellowship for the project 'Singing the Future: Assessing the Effectiveness of Repatriation as a Strategy to Sustain the Vitality of Indigenous Song'.

Ricardo D. Trimillos is professor emeritus in ethnomusicology and Asian studies at the University of Hawai'i. Following studies at the University of Hawai'i, the Ateneo de Manila, and the University of Cologne, he completed the PhD at UCLA (1972) on the music of the Tausug of the southern Philippines. Recognised internationally, he has been consultant to a number of governments on arts and public policy. He served on the Executive Board of ICTM from 1977 to 1993. His publications, in three languages, concern the music of Muslim groups in the Philippines, Catholic folk music in the lowland Philippines, the traditional music of Japan, and Hawaiian music and dance. He deals with issues of ethnic identity, the arts and public policy, and gender in the arts of the Pacific and Asia. He performs and has taught *koto*, *gagaku*, *rondalla*, and *kulintang*.

Myfany Turpin (PhD) is a linguist and ethnomusicologist at the University of Sydney. She specialises in languages and music of central Australia and has published on song and ethnobiology, and has compiled a dictionary of Kaytetye. She currently holds an ARC Future Fellowship to investigate the relationship between words and music in Aboriginal song-poetry.

Kim Woo was born in Johor Bahru, Malaysia. He studied chemical engineering at the University of New South Wales in Sydney between 1971 and 1974, and graduated with a Bachelor of Engineering (Hons) degree. He later attended the Australian Graduate School of Management in 1988–89, where he obtained a Master of Business Administration degree. He has worked in a number of industries, including chemical processing, oil refining, and cable manufacturing, as well as in the Australian public service in a technical capacity. Now retired from full-time employment, he is a keen participant in consumer rights advocacy and environmental protection movements, while indulging in his passion for photography, visual art, and music.

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