



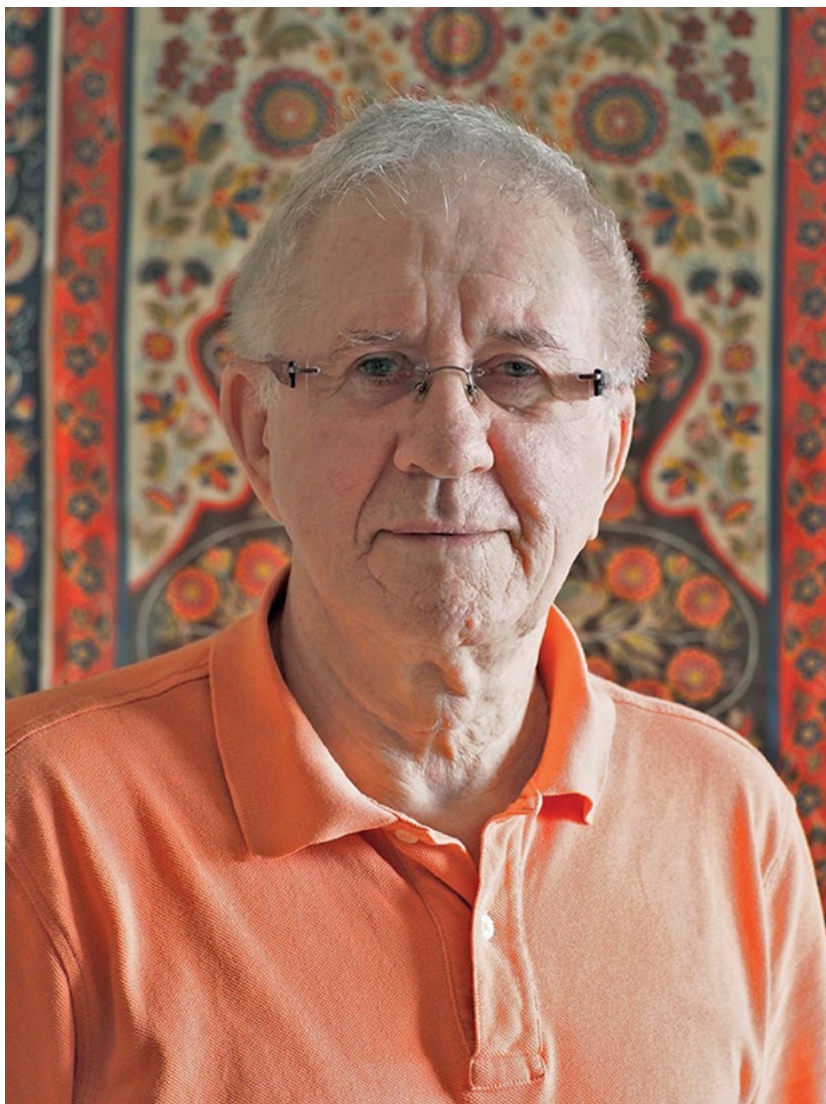
EDITED BY
KIRSTY GILLESPIE,
SALLY TRELOYN
AND DON NILES

A DISTINCTIVE VOICE IN THE ANTIPODES

ESSAYS IN HONOUR OF STEPHEN A. WILD

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Stephen A. Wild

Source: Kim Woo, 2015

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Study Group on Music and Dance of Oceania.

Aboriginal and Torres Strait Islander people are advised that this book contains images and names of deceased persons. Care should be taken while reading and viewing.

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In addition, we would like to thank the following. Keola Donaghy originally prepared the Study Group mailing list, minus Stephen, to allow us to communicate about the *festschrift*, while keeping it a surprise. Svanibor Pettan and Brian Diettrich both contributed introductory chapters that complement our own efforts. Carlos Yoder jumped at the opportunity to tap into the resources he has at the Secretariat to delve into Stephen's International Council for Traditional Music (ICTM) involvement.

All three of us co-editors have had previous experience as authors and editors with ANU Press. We all agreed that it was the perfect place for such a publication because of Stephen's long-term involvement with The Australian National University. We were thrilled when this became possible.

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And thank you, Stephen, for giving us a wonderful reason to gather, talk, and celebrate.

Kirsty Gillespie
Sally Treloyn
Don Niles

Foreword

Svanibor Pettan

Dear Stephen,

It is both a pleasure and an honour to be in a position to write these introductory lines for your festschrift. In addition to your scholarship, you continue to inspire me with your humane wisdom and true gentlemanly behaviour, and in particular with your genuine dedication to the aims and goals of the International Council for Traditional Music (ICTM). The high standards of your scholarship are recognised both nationally and internationally, and your role in raising the profile of Aboriginal music studies is an undisputable fact. These examples of excellence, reflected in your leading positions and awards, are described elsewhere in this book. Allow me then to proceed with this introduction in a more personal way, with a focus on your contribution to the leading international scholarly association in the field of traditional music and dance throughout our encounters.

The many years of your active ICTM membership naturally led to the point when in 1988 you succeeded Alice Moyle as the Council's representative for Australia, just as you also succeeded her in a research position at the Australian Institute of Aboriginal and Torres Strait Island Studies in Canberra. The transition was marked by an important difference: while Dr Moyle served the Council in the capacity of a Liaison Officer (1975–88), you immediately upgraded the level of representation to that of a National Committee and served as its Chair for a decade (1988–98).

Just a year later, in 1989, you joined the Executive Board as an Ordinary Member during the 30th ICTM World Conference in Schladming, Austria—the very first world conference I attended. You remained on the Board until the 34th World Conference in Nitra, Slovakia, in 1997.

During your services to the Board, you made a major breakthrough and brought the 33rd World Conference to Australia for the first and so far the only time in the Council's history. This world conference, hosted by The Australian National University in Canberra in 1995, remains in my mind as a model for a superbly organised, large-scale scholarly event. I remember being deeply impressed by your organisational wizardry, and your kind and gentle behaviour towards every delegate who approached you, despite your multiple duties. This encouraged me to approach you too, to wholeheartedly congratulate you, the Chair of the Local Arrangements Committee, for the success of the event. This was our initial encounter, and I have a vivid remembrance of it. The *rom* Aboriginal ritual of diplomacy, to which you exposed the delegates over the course of several conference days, was living proof of your deep respect for Australian Indigenous peoples and their cultures, and also a model of cooperation between practitioners and researchers that would perfectly fit into what we nowadays term 'applied ethnomusicology'. A couple of decades later and with the same level of enthusiasm and respect, I still use my filmed documentation of the *rom* and the publication on the topic that you edited in 1986.

Like any other scholarly society, ICTM experienced several ups and downs in its seven-decades-long history. In the course of the first decade of the twenty-first century, I recall a couple of sensitive situations, in which your wisdom and brave actions significantly contributed to the well-being of the Council. Back in 2001, you were just elected Vice President, and while also serving as Chair of the Oceania Study Group (now Music and Dance of Oceania), you agreed to take over the responsibilities of the General Editor of the *Yearbook for Traditional Music*. Stephen the Superman? Most certainly, Stephen as a capable and responsible colleague, scholar, and leader, who readily offered the best of his abilities to support the Council when there was a need for it. At that same 36th World Conference in Rio de Janeiro, Brazil, in 2001, I was co-opted to the Executive Board, to replace Anthony Seeger, who succeeded Dieter Christensen as Secretary General. From then on, I was in a position to communicate more often with you and to learn from you and other colleagues on how to cherish the Council.

At the 38th World Conference in Sheffield, UK, both of us—you as a Vice President and I as Chair of the Programme Committee—expressed interest in succeeding Anthony Seeger in his role of Secretary General. I readily supported the wish of you, as my senior and much respected colleague, to serve first in this capacity, and you did it well in the course of the next five-and-a-half years, from 2006 to mid-2011. During that period, you permanently housed the ICTM archive, earlier travelling from one previous Secretariat to the next, in the National Library of Australia. This and a few other trips to your country, as well as our pedagogical and conference cooperation, made me develop a very positive attitude towards Australia. The joint efforts that you and Lee Anne Proberts, on behalf of the Secretariat, and Wim van Zanten, as Programme Chair, invested in the success of the 40th World Conference in Durban, South Africa, are exemplary of your sincere dedication to the aims of the Council.

At the 41st World Conference in St John's, Canada, I gave up my vice presidency to become Secretary General, just as you did years before. At that conference, you were elected Vice President for the second time. At the 44th World Conference in Limerick, Ireland, where the Council will celebrate its 70th birthday, you will experience one of the rare roles that you haven't experienced in the ICTM so far: that of a (Co-)Chair of the Programme Committee.

I have no doubts that the entire scholarly community involved in the study of traditional music and dance worldwide, including the entire ICTM membership, recognises and cherishes your contribution. A respected scholar and true gentleman, you knew well how to present your arguments convincingly, but without being pushy—something that added to your reputation as a well-balanced leader. As your successor in the role of Secretary General, I wish to add that it was a true privilege to learn from you and that my gratitude and best wishes will be forever with you and with the entire team involved in the creation of this well-deserved festschrift.

Svanibor Pettan
Secretary General
International Council for Traditional Music

Preface

Brian Diettrich

Over the past decade, ethnomusicologists have continued to offer new insights into the music and dance of Oceania, a region of profound cultural and musical diversity. Yet ethnomusicology publications about Oceania are generally dispersed according to specific research issues in music and dance, or following particular international publishers and locations. This book presents an opportunity to bring together current research by leading scholars of the region while in celebration of a distinguished ethnomusicologist and former Secretary General of the International Council for Traditional Music (ICTM).

The influence of Stephen Wild is widely acknowledged internationally. Through his research and publications, his teaching and mentorship, and his leadership within ICTM as past Secretary General and Vice President, Stephen has contributed locally to the study of Indigenous musics in Australasia and Oceania, but also globally to the advancement of ethnomusicology. His influence includes a long-standing advocacy for Indigenous music and musicians, and his past work within the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), for example, demonstrated a model of support for Indigenous communities and their musical heritage. Stephen's contributions to ethnomusicology therefore address the importance of responsibility in scholarship and the significance of our relationships with whom we work. In addition to these influences Stephen also held the position of Chair of the Study Group on Music and Dance of Oceania (formerly the Study Group on the Musics of Oceania) from 2001 to 2005, and under which the Study Group undertook a number of significant initiatives, including a symposium at AIATSIS in Canberra, Australia, in 2001. As current chair of the Study Group, I am delighted to preface this book in celebration of Stephen's contributions to ethnomusicology and to the region. The chapters and

tributes in this volume demonstrate that Stephen's influence continues to offer many critical themes for scholarly reflection, just as members of the Study Group continue to follow his example of an ethnomusicology in close dialogue with and in support of our surrounding communities.

The Study Group on Music and Dance of Oceania is an informal association of scholars within the ICTM, a non-governmental organisation in formal consultative relations with UNESCO and widely represented internationally. The Study Group was first proposed in 1977, and across subsequent decades it has held a leadership role in music and dance scholarship about the region. The term 'Oceania' in the Study Group is inclusive of Australia, and Stephen's research specialty in Indigenous Central Australian musics and Arnhem Land musics has made a significant impact on the group and the discipline. This book marks the fourth publication of the Study Group, and I commend the excellent work of authors and editors for their commitment to the project from its inception. As Chair, I welcome this volume's new contributions to ethnomusicology, as well as its consideration of one of the field's transformational figures.

Brian Diettrich

Chair

Study Group on Music and Dance of Oceania

Stephen A. Wild: A Distinctive Voice in the Antipodes

Kirsty Gillespie, Sally Treloyn, Kim Woo and Don Niles

Stephen Aubrey Wild was born in January 1941 in Fremantle, the maritime heart of Perth in Western Australia. His mother remembered hearing the five o'clock steam siren of the Fremantle docks from her maternity bed in hospital when Stephen was born. This might explain his wanderlust in the earlier part of adult life.

Second among four siblings, Stephen grew up in the Perth suburb of Swanbourne. His love of music began as a child, both at home and at church. Music featured prominently in the Wild family. Grandfather Wild was choir master and church organist in a Melbourne Methodist church before his migration to Perth. Stephen's father played the harmonica, and two of Stephen's siblings also played the piano.

Encouraged by his supportive parents, Stephen won a Western Australia Department of Education scholarship to study music and history at the University of Western Australia (UWA). University life agreed with him, and not only was he exposed to a plethora of concepts and personalities, he also enjoyed a good range of musical activities on campus, including choirs and stage singing.

In addition, UWA student life brought him into contact with students from Asian countries, many of whom were studying under the Colombo Plan scholarship programme. The summer of 1964 saw him joining a student tour of some of the Colombo Plan countries—namely Indonesia, Singapore, and Malaysia—to sample the cultures of those lands. This tour whetted his appetite for learning more about non-European societies.

During his senior undergraduate years, Stephen discovered his passion for musicology and research. In 1963, he obtained a Teacher's Certificate from Claremont Teachers' College in Western Australia and he also submitted a BA (Honours) thesis on Stravinsky at UWA. He then went on to a Master of Arts study at the UWA School of Music in 1965–66, while also teaching at Applecross High School in Perth. He was to become the first higher-degree-by-research graduate from the School of Music.

Although Stephen was to complete his master's thesis on the English composer E. J. Moeran in 1967 at UWA (and published in 1973), his outlook on future academic studies changed before then when he encountered such inspiring academics as Wilfrid Mellers and Elizabeth May, both visiting lecturers at UWA at the time. Mellers in particular made him question the then common Eurocentric foci of musicological research in Australia, urging him to study Australian Aboriginal music as a future direction. Meanwhile, when he was a graduate student in historical musicology, May introduced him to ethnomusicology and collaborated with Stephen for his first research project on Australian Aboriginal music in 1965, resulting in his first academic publication (May and Wild 1967). Particularly inspirational for him was *The Anthropology of Music* by Alan Merriam (1964). With encouragement from Merriam himself, Stephen was eventually compelled to 'travel half way around the world to study ethnomusicology with its author' (Wild 1982: 91).

Such travel meant going by ship to the Panama Canal, followed by flights to Miami and Detroit, and finally by car, eventually arriving at Indiana University in Bloomington, USA, in late 1966. It was a financially challenging undertaking for him, but with steadfast support from his parents, he embarked on his grand journey. By working in Indiana University's Archives of Traditional Music (1966–67), he was soon able to support himself while undertaking preparatory study of anthropology there. During 1967–69, he became a Teaching Assistant in the Department of Anthropology at Indiana University.

The period between 1969 and 1973 saw Stephen travelling between the US and Australia for his doctoral research in Central Australia as well as a teaching stint at Monash University in Melbourne, where he was also on the Board of their Centre for Research in Aboriginal Affairs.

He began PhD studies at Indiana University in 1972, completing his dissertation in 1975 (Wild 1975). Between 1973 and 1978, he taught at City University of New York and Indiana University, and was also co-organiser of a conference at Temple University in Philadelphia in 1977—seemingly the first among many conferences that Stephen would help organise.

Stephen returned to Australia in 1978 to work at the Australian Institute of Aboriginal Studies (presently, Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS)), succeeding Alice Moyle, the first Research Officer in Ethnomusicology. He would work there until 2000, holding various positions, such as Research Fellow, Deputy Principal, Director of Research, Editor of *Australian Aboriginal Studies*, and Director of Publishing (Koch 1999). These activities and his research on Indigenous Australian musics are highlighted below. During this time he also organised a number of conferences and events, including a *rom* ceremony in Canberra as part of an exhibition of art and craft from north-central Arnhem Land (1982). He also was on the organising committee for AIATSIS's 40th anniversary conference, held in 2001. Except for a visiting position at the University of Illinois in 1983, his work focused on Australia, particularly developing a long association with the Musicological Society of Australia: serving on the National Committee (1979–80, 1985–86, 1988–99) and as Chair of the ACT chapter (1982–87); editing its journal, *Musicology Australia* (1984–89); serving as President (1986–88, 1996–98); and convening annual general meetings (1980) and a conference (1987). Stephen held his first position at The Australian National University (ANU) in May–June 1985, when he was Visiting Fellow. He continued to serve on various committees concerning Aboriginal issues and the organisation of national and international conferences.

After serving as co-editor and then editor of the Society for Ethnomusicology's Special Series (1977–81), Stephen was elected as a member of its Council (1980–88). Following a visiting position at the University of Washington (1987–88), Stephen returned to Australia again. His involvement with ICTM increased significantly at this time, as described below. In 1990, he held a visiting position at the University of Queensland.

Stephen met his life partner, Kim Woo, near the end of 1990 in Canberra. Among their many shared interests, such as authors, cartoonists, and views on politics, it is their big common interest in traditional music that has enabled Kim to understand Stephen's passion for ethnomusicology. Since they began their life's journey together in 1991, Kim has been a staunch supporter of Stephen's active role in the promotion of ethnomusicology.

From 1990 to 2000, Stephen was a Sessional Lecturer at School of Music, ANU. After more than two decades at AIATSIS, in 2000 he then took up a full-time position at ANU, where he remained until his retirement in 2014. During this time he worked in various positions, such as Graduate Convenor, Visiting Fellow, Head of Musicology, and finally Senior Research Fellow. Between 2008 and 2010, he was a member of the academic committee of the Research Institute of Ritual Music in China at Shanghai Music Conservatory. In addition to his work at ANU, Stephen was also Honorary Associate at the Sydney Conservatorium of Music, University of Sydney, 2011–13.

Stephen served as a Board Member for *Australasian Music Research*, the journal of the Centre for Studies in Australian Music at the University of Melbourne, 1995–2004, and he continued to be involved in the organisation of numerous national and international music conferences, such as that for the International Musicological Society (2004).

He was elected a Fellow of the Australian Academy of Humanities in 1996. In 2001, he was honoured with the Centenary Medal of Australia for services to Australian Indigenous Studies, and in 2011 received the Don and Joan Squire Award for Voluntary Services to Musicology in Australia.

The following tripartite division of Stephen's academic life corresponds well with some of the highlights he himself noted in a 2015 public lecture (Wild 2015).

Stephen Wild and Indigenous Australian music

From the earliest years of his career, Stephen Wild has made important contributions to the study of Australian Aboriginal music and the ceremonial and social contexts in which it is performed and made.

His primary research interests lie in musics of Central Australia and north-central Arnhem Land. His early fieldwork and study centred on the various public and ceremonial genres indigenous to Warlpiri peoples in the northwestern region of Central Australia. Distinguishing his work from that of Australian colleagues in the 1960s and 70s was the cultural anthropological lens, developed through his training under Alan Merriam and the USA school, with which he approached Warlpiri musical life. Blending his emergent anthropological understanding of musical activity with insights gained from processes of transcription and analysis, Stephen's doctoral dissertation (1975) and related articles made important contributions to understanding of the role of ceremony in the changing lives of Warlpiri peoples (Wild 1972), cosmology, social identity and meaning (Wild 1977–78, 1984, 1987, 1990, 1994), and land claims (Peterson et al. 1978). He continued this approach in his research into the ceremonial traditions of a musical world quite distinct from that of Central Australia: that of Anbarra clan peoples in north-central Arnhem Land, with a special focus on the Djambidj series (Wild 1986; Clunies Ross and Wild 1981, 1984). Stephen's blended approach has been pivotal in shaping an Australian ethnomusicology that is relevant to international developments in the field and that continues today to rely on the analysis of sound structures, sociocultural contexts, and underlying cosmological principles to understand Aboriginal musical worlds.

Stephen's impact extends beyond the examination of musical and ceremonial traditions. At the then Australian Institute of Aboriginal Studies (AIAS) in 1976, Stephen applied his expertise in sound archives gained through his time as a graduate student at Indiana University's Archives of Traditional Music and his insight into Australian Aboriginal song and dance to promote ethnomusicological research at the Institute until his move to ANU in 2000. Following on from Alice Moyle as Research Director and then Member of AIATSIS, he both cemented the public significance of ethnomusicological research in Australia and promoted Australian Aboriginal music and musicians through extensive recording and documentation, the publication of multiple major journal articles, numerous important book chapters, reviews of major works, encyclopaedia entries, and as editor or co-editor of three books and three journals. His activities and outputs raised awareness of not just Aboriginal Australian musical traditions, but also opened critical discourse about the role of archives and public institutions in preserving them.

Stephen mobilised knowledge of Indigenous Australian musical worlds beyond traditional scholarly audiences. He harnessed knowledge of the social and diplomatic power of Aboriginal song and ceremonial action to impact the broader Australian public and our appreciation of the significance of both Aboriginal creative forms and archives. Notable is his facilitation of the four-day *rom* ceremony of diplomacy by Anbarra people, said to be the first performed outside of Arnhem Land, at AIAS in Canberra in 1982, at which several thousand people were in attendance (Wild 1986). Such a legacy continued through his career at AIAS/AIATSIS, and in his role as member of the steering committee for the National Recording Project for Indigenous Performance in Australia.

Through his work with leading academic organisations and his many presentations and publications, Stephen promoted recognition of Australian Aboriginal music, and the state of ethnomusicology in Australia, on the international stage paving the way for new generations of scholars. His commitment to encouraging emerging researchers in the field of study was unerring, offering generous and enthusiastic support to young scholars—his students and those of others—at international conferences and meetings. This extended to his ensuring intergenerational continuity of research engagement with Warlpiri communities in particular, through his role in supporting the appointment of Wanta Jampijinpa Pawu-Kurlpurlurnu (Steven Patrick) (son of Stephen's key Warlpiri collaborator in the 1970s, Jerry Jangala) as a Discovery Indigenous Fellow at ANU and ensuring that a new generation of ethnomusicologists were trained to continue his work.

Reflecting on his early student life, Stephen has always felt grateful to his parents for their strong support to pursue higher education, and to his alma mater, the University of Western Australia, for giving its students an excellent but free education. In 2014, in honour of his late parents he made a donation to the university to establish the Eileen and Aubrey Wild Music Research Travel Scholarship (www.music.uwa.edu.au/students/prizes/the-eileen-and-aubrey-wild-music-research-travel-scholarship) to enable graduate students in the UWA School of Music to travel for research purposes. The first award of this scholarship was made in March 2015, coincidentally to a graduate student in Aboriginal music research.

Throughout his career, Stephen ensured that ethnomusicologists in Australia and the national institutions to which they subscribe apply a critical reflexive gaze to their respective engagements with Aboriginal

and Torres Strait Islander peoples. As an active member and President of the Musicological Society of Australia, he instituted important ethical instruments of recognition of Australia's first peoples and reconciliation in the operation of the Society, achieving the mandating of the Welcome to Country and forming the Indigenous music think tank. His contributions to understanding the sociocultural significance of Aboriginal music, the place of Australian ethnomusicology in the international arena, and the ethical responsibilities of researchers, archives, and public ethnomusicology, leave a legacy that will serve the field into the future.

Stephen Wild at ANU

After a brief period as Visiting Fellow in 1985, Stephen Wild's substantial career at ANU started in 1990 when he began working as a Sessional Lecturer at the School of Music (i.e. engaged just for a 'session' or semester of teaching at a time). During this time, Stephen was based at AIATSIS nearby, where he held a number of senior positions, as described above. Stephen was to maintain this sessional lecturing arrangement for 10 years; until 2000, when he finished at AIATSIS and moved across to ANU on a more permanent basis. He took on a number of roles, firstly as Graduate Convenor (2000–01, 2006–11), briefly as Acting Head of Musicology (May–December 2002), Visiting Fellow (2001–11), Senior Research Fellow (2012–14), and finally Associate Professor and Distinguished Artist in Residence in the School of Music of the College of Arts and Social Sciences.

At an undergraduate level Stephen taught the long-standing course 'Music in Indigenous Australian Society', a course Kirsty Gillespie was to take with Stephen in 1997 (when it was known as 'Music, Culture and Society A (Aboriginal)'). It was, for Kirsty, her first introduction to ethnomusicology as a potential career, one she went on to embrace (she was to return to tutor this course for Stephen in 2006, almost 10 years later, while a PhD student). Stephen's gentle and thoughtful manner of teaching this course fostered a great respect amongst students for the traditions of ancestral Australia, while at the same time challenged students' perception of a white Australia, its history and their place in it. The 1990s was a time of great progress (and in some quarters, fear) around native title in Australia, and class time with Stephen was a place in which students could ask frank questions and raise concerns about how such developments could affect

them and their world as they experienced it. His teaching went beyond music to its intersection with critical contemporary issues—learning with Stephen was a true university education.

At the postgraduate level Stephen made a significant contribution as Graduate Convenor, co-ordinating the graduate student seminar and managing the interests of the graduate student cohort. His supervision in principal and associate supervisor roles was broad and extended across the campus and in a number of cognate disciplines such as anthropology and history. In total, from 1993 until 2016, Stephen supervised 26 Honours, Masters, and PhD theses. His willingness to work with students from a variety of academic backgrounds and different parts of the university was testimony to his collaborative spirit and support of students. As a research thesis supervisor or co-supervisor, he would provide his students not just academic guidance but often pastoral support. The latter is particularly important for his international students. In Stephen's view, academic life is not just about one's own study, it also entails the advancement of scholarship in the field through mentorship and personal support to the next generations.

It was Stephen's commitment to Indigenous Australian music, however, particularly to the Warlpiri people with whom he worked over a lifetime, that was his academic home, and towards the end of his time at ANU he was finally able to engage a student, Yukihiro Doi, who would work with the Warlpiri and continue his legacy (and who has contributed photographs to this volume).

During his time at ANU, Stephen championed the disciplines of musicology (and ethnomusicology) in an environment that was predominantly and historically performance-focused. At the time of his appointment as a Sessional Lecturer, the Canberra School of Music was (with the Canberra School of Art) one half of the Canberra Institute of the Arts; by the time he retired, the School of Music had become fully integrated with ANU, as part of the College of Arts and Social Sciences. These years were a time of considerable upheaval within the School, and Stephen's continuous presence throughout this time was marked by his characteristic grace and diplomacy. His appointment as ICTM Secretary General, bringing the ICTM Secretariat to Canberra and to ANU, was a triumph in the promotion of music scholarship in Australia.

Stephen Wild and ICTM

Stephen Wild began his ICTM membership in 1969, the year he also started doctoral research in Central Australia. But it would not be until he returned to Australia from overseas studies in 1988 that his serious involvement with ICTM would begin. This engagement can be divided into two periods of increasing intensity, 1988–98 and 2001–15.

This first period began when Stephen became the first Chair of the newly established ICTM National Committee for Australia in 1988. Alice Moyle had been the Liaison Officer for Australia (1975–88), but the Musicological Society of Australia (MSA) then became ICTM's National Committee for Australia. The MSA designated a committee to liaise with ICTM with Stephen as Chair. Stephen had just concluded his first term as MSA President and was joined on the committee by Alice Moyle, Allan Marett, and Linda Barwick (*Bulletin of the International Council for Traditional Music* 73 (October 1988): 7). He served as Chair until 1997.

Even more significant for his increasing involvement in the governance of ICTM, Stephen was elected as an Ordinary Member of the ICTM Executive Board in 1989, and served two four-year terms until 1997. During this period, he was a member of the Programme Committee for the 1993 World Conference in Berlin and convened the 1995 World Conference in Canberra, which featured a *rom* ceremony. He then guest edited the 1995 *Yearbook for Traditional Music*, which focused on the themes of that conference.

The year 2001 began the second period of his involvement, which increased at a dizzying pace. He became the third Chair of the Study Group on Musics of Oceania, as it was called at the time, and hosted their fourth symposium at AIATSIS. In the same year he was elected ICTM Vice President and became General Editor of the *Yearbook for Traditional Music*, coinciding with his move to ANU. He concluded as Chair, Vice President, and General Editor in 2006, however, when he succeeded Anthony Seeger as ICTM Secretary General, undoubtedly the most active and demanding ICTM role there is.

Stephen served as Secretary General until 2011, with Lee Anne Proberts as ICTM's Executive Assistant. This period saw the establishment of a number of new study groups, the first two Regional Committees, the ICTM Archive at the National Library of Australia in Canberra (see online guide

at: nla.gov.au/nla.ms-ms10017), and ICTM's involvement in JSTOR's Current Scholarship Program. During this time, Stephen also convened in Canberra the seventh symposium of the Study Group on Music and Dance of Oceania (2010) and was co-convenor of the 21st ICTM colloquium on the musical expression of loss and bereavement (2011), the last conference he hosted in Australia as Secretary General. Stephen oversaw three world conferences as Secretary General: Vienna, Austria (2007); Durban, South Africa (2009); and St John's, Newfoundland, Canada (2011), when the Secretariat was officially transferred to Ljubljana, Slovenia, with Svanibor Pettan as Secretary General. From 2011 to 2015, Stephen was elected to the Executive Board as a Vice President.

Stephen continues to contribute to the governance of the ICTM through his membership on various Executive Board committees, including chairing one concerning a planned publication series. Because of his long involvement at the highest level of the management of ICTM, Stephen is frequently consulted on all manner of issues concerning the Council. His broad knowledge of Council matters and individuals, calm intellect, and concern and respect for the well-being of all involved continue to make him an invaluable consultant, confidante, colleague, and friend of anything to do with ICTM affairs.

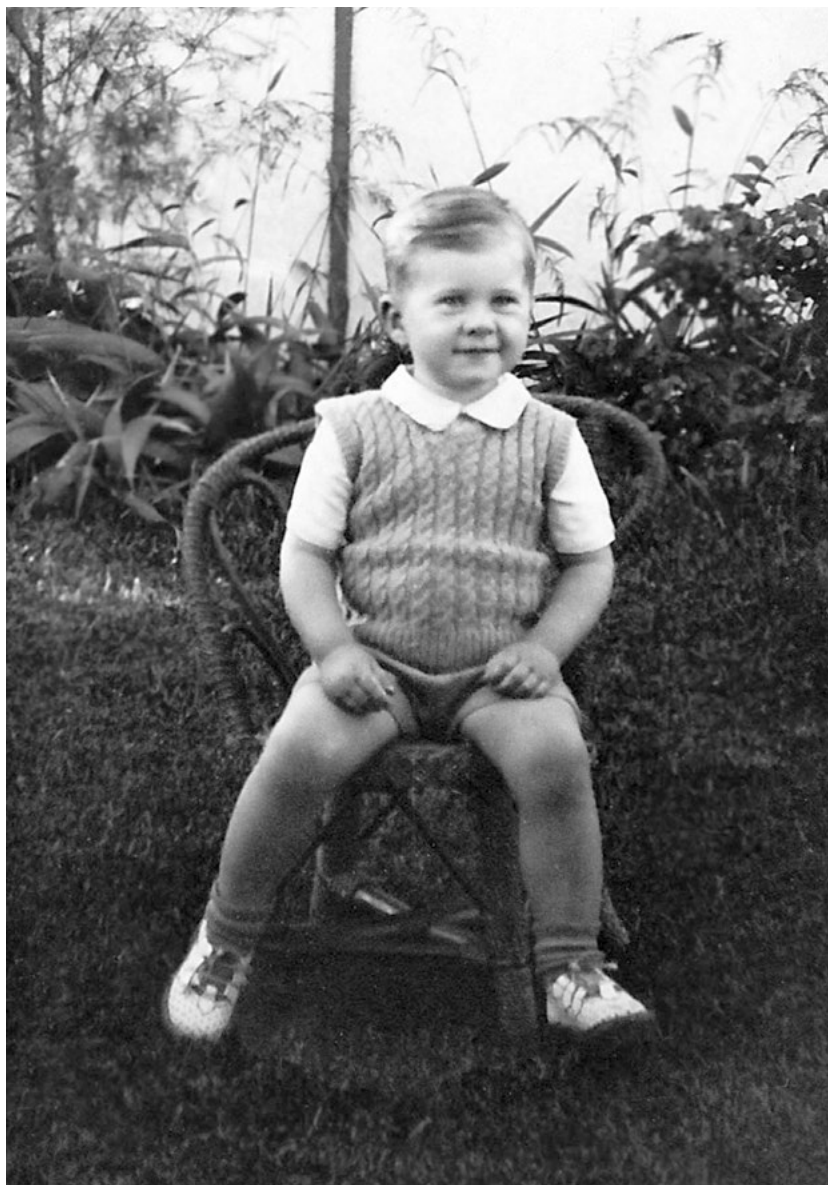
Stephen and Kim now reside in Sydney, where they continue to be active connoisseurs of the arts and to travel the world, enjoying all the cultural—musical—diversity it has to offer.

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Stephen as an infant in the 1940s

Source: Kim Woo



Whittaker Cameron and Stephen at Laverton, Western Australia,
1969–72

Source: AIATSIS: WILD.S05.CS - 000007525



Alan Merriam, Stephen, and Elizabeth May, May 1972

Source: William Malm, Society for Ethnomusicology



With Elizabeth May, 1977

Source: William Malm, Society for Ethnomusicology



Recording during a *rom* ceremony at Maningrida, Northern Territory, 1982

Source: AIATSIS: WILD.S01.CN - N02828_02



Stephen, Eric Wilmot, and John Mulvaney at a performance of a *rom* ceremony in 1982

Source: AIATSIS: AIAS.015.CS - 000081291



Stephen making a presentation to Anbarra people at a *rom* ceremony in Canberra, 1995

Source: AIATSIS: AIATSIS.036.CS - 115749



Stephen at the launch of Gedda Aklif's *Ardiyooloon Bardi Ngaanka: One Arm Point Bardi Dictionary* (1999) at Acton House, Canberra, 18 March 2000

Source: AIATSIS: AIATSIS.063.CS - 126850



Participants in the ICTM Study Group on Music and Dance in Oceania symposium in Canberra, 2001: Barbara Smith, Jane Freeman Moulin, Raymond Ammann, Don Niles, Helen Reeves Lawrence, Stephen, Steven Knopoff, Grace Koch, Peter Toner, and Dan Bendrups

Source: AIATSIS: AIATSIS.084.CS - 000129224



Stephen, John Mulvaney, and Patricia Stanner at the launch of the W. E. H. Stanner display and finding aid, Canberra, 2001

Source: AIATSIS: AIATSIS.093.CS - 000131857



At home with Kim Woo in Canberra, 2001

Source: Don Niles



ICTM Executive Board meeting in Wuyishan, China, June 2002:
(back row) Krister Malm (President), Egil Bakka, Kelly Salloum
(Executive Assistant), Stephen (Vice President), Allan Marett, Svanibor
Pettan, Anthony Seeger (Secretary General); (front row) Tilman
Seebass, Tsukada Kenichi, Patricia Opondo, and Marianne Bröcker

Source: Trần Quang Hải



Stephen chairing a session at the ICTM World Conference in Fuzhou,
China, 2004, with Raymond Ammann, Jane Freeman Moulin, Michael
Clement, Ricardo D. Trimillos, Brian Diettrich, and Mohd Anis Md Nor

Source: Don Niles



Kirsty Gillespie and Stephen study the programme at the ICTM World Conference in Sheffield, UK, 2005

Source: Kirsty Gillespie



Jonathan Stock, Ho Ching-fen, Hwang Chiung-Hui, Anthony McCann, Chou Chien'er, Claudia Krueger, Mohammad Reza Azadehfars, Andrew Killick, and Stephen in Sheffield, UK, 2005

Source: ICTM Online Photo Gallery

A DISTINCTIVE VOICE IN THE ANTIPODES



Launching of the ICTM Secretariat at The Australian National University, Canberra, 2006

Source: Lee Anne Proberts



With Jerry Jangala at Lajamanu School, 2008

Source: Yukihiro Doi



With Jerry Jangala in Lajamanu, 2009

Source: Yukihiro Doi



With Wanta Jampijinpa Pawu-Kurlpurlurnu (Steven Patrick) at Charles Darwin University, during the 8th Symposium on Indigenous Music and Dance, 2009

Source: Julie Fairless



Wanta Jampijinpa Pawu-Kurlpurlurnu (Steven Patrick), Jerry Jangala, and Stephen at Lajamanu Longhouse, 2011

Source: Yukihiro Doi



Discussing old crayon drawings with Warlpiri Elders at Warnayaka Art Centre, 2011

Source: Yukihiro Doi



Checking the time with Lee Anne Proberts before leaving
Lajamanu, 2011

Source: Yukihiro Doi



Adrienne Kaeppler, Masaya Shishikura, Stephen, Aaron Corn,
and Gisa Jähnichen, St John's, Canada, 2011

Source: Don Niles



The transfer of the ICTM Secretariat: Lee Anne Proberts (Executive Assistant) and Stephen (Secretary General), from the outgoing Canberra Secretariat; Adrienne Kaeppler (President), Svanibor Pettan (Secretary General), and Carlos Yoder (Executive Assistant), from the incoming Ljubljana Secretariat, St John's, Canada, 2011

Source: Don Niles



Stephen with ICTM President Salwa El-Shawan Castelo-Branco,
Shanghai, 2012

Source: Don Niles



Three ICTM Secretaries General in Brisbane, Australia, 2013:
Svanibor Pettan, Stephen, and Anthony Seeger

Source: Svanibor Pettan



Stephen, Naila Ceribašić, Xiao Mei, Jean Kidula, J. Lawrence
Witzleben, Ricardo D. Trimillos, Anthony Seeger, Salwa El-Shawan
Castelo-Branco, Colin Quigley, and Svanibor Pettan in Shanghai, 2013

Source: Svanibor Pettan



ICTM Secretary General Svanibor Pettan, Vice President Stephen Wild, and Vice President Don Niles in Astana, Kazakhstan, discussing arrangements for the following year's World Conference, 2014

Source: Trần Quang Hải



In a selfie with Trần Quang Hải, Astana, 2015

Source: Svanibor Pettan



At the ICTM World Conference in Astana, Kazakhstan, 2015

Source: Trần Quang Hải

Festschrift Background and Contents

Kirsty Gillespie, Sally Treloyn and Don Niles

ICTM Study Group on Music and Dance of Oceania

The Study Group on Music of Oceania was proposed at the 1977 World Conference, held in Honolulu, and formally established two years later with Ricardo D. Trimillos as the first Chair (1979–83). Barbara Smith (1983–2001), Stephen A. Wild (2001–05), Raymond Ammann (2005–09), Denis Crowdy (2009–13), Kirsty Gillespie (2013–15), and Brian Diettrich (2015–17) have been Ric's successors.

The Study Group on Music and Dance of Oceania (SGMDO), as it is presently named, has held nine symposia in Australia (four times), Japan, Palau, USA, Papua New Guinea, and Guam. It sponsors panels and holds business meetings at ICTM World Conferences, issues publications, and has discussions of relevant issues whenever a number of its members are able to meet informally.

Background to the festschrift

At the end of November 2013, Kirsty Gillespie (Study Group Chair), Neil Coulter, and Don Niles discussed what would be involved in organising a Study Group symposium in Papua New Guinea. At the time that eventuality seemed unlikely, so we considered other possible activities, and the idea of a festschrift was raised. After all, the Study Group had previously prepared festschriften to honour the contributions of Barbara Smith (Lawrence 2001) and Mervyn McLean (Moyle 2007).

Because of his long involvement in the Study Group and many aspects of ICTM, and his imminent retirement from ANU, Stephen Wild's name immediately came up as someone to honour in this way.

But the idea of a *festschrift* had to wait a bit. We did indeed host a Study Group symposium in Papua New Guinea, 17–19 September 2014: the eighth such symposium, held in conjunction with the Linguistic Society of Papua New Guinea, in Madang and Alexishafen. Our discussions about a possible *festschrift* for Stephen continued before, during, and after that symposium, especially during the business meeting where the idea was formally proposed and supported by the membership. Kirsty took the lead as editor, and by October 2014, Sally and Don had joined her. Kirsty had been a student of Stephen's; as an ethnomusicologist working in Indigenous Australia, Sally had particular insights into his work; and Don had known Stephen through various ICTM activities for quite some time. On 22 November 2014, Kirsty sent an email to all Study Group members (minus Stephen, of course), asking for those interested in the idea to send in abstracts of their intended contributions. We were delighted to receive a great many expressions of interest.

On 5 March 2015, we asked those who had submitted abstracts to write their chapters, with 30 September as a deadline. Considering a possible publisher, we thought a natural choice would be ANU Press, both because of Stephen's long and fruitful association with The Australian National University (ANU) and because of the Press's outstanding reputation as a traditional and electronic publisher. Later in March we received encouraging comments from ANU about the possibility of a *festschrift* being published with them. We envisaged launching and presenting the book to Stephen at the ICTM 44th World Conference, which was planned to take place in Limerick, Ireland, in July 2017. This seemed particularly appropriate as Stephen had accepted the position of co-Programme Chair for that meeting—one of the few roles in ICTM he had never taken on before—and would therefore almost certainly be in attendance.

Because it seemed we had a liberal timeline to work with and in order to encourage as much participation as possible, the deadline for submissions got pushed forward a number of times, with the final one being in January 2016. After receiving and reviewing the manuscripts, the editors grouped the submissions and wrote introductory sections to get the volume into a form that could be considered by ANU.

Submission to ANU for consideration of the manuscript took place in March 2016, and the highly positive and encouraging reports were received in September. Final versions of manuscripts were requested from authors by 31 October. By the end of 2016, most of the content was finalised, with only a few chapters still in the final stages of editing. Early 2017 saw the final edited manuscript, replete with photographic material, come together and be submitted to the Press.

Contents of volume

The title of this collection honouring Stephen Wild—*A Distinctive Voice in the Antipodes*—is drawn from his own essay celebrating the 50th anniversary of the journal *Ethnomusicology* (Wild 2006). While Stephen pondered whether there might be a distinctive voice in the ethnomusicology of Australia and New Zealand, we have turned his question into a statement of fact and applied it to him as someone who very much embodies such a distinctive voice through his writings, influence, and other academic activities. Further support for our appropriation of Stephen's 2006 title can be found in the frequency with which that article is cited in the contributions here.

The chapters submitted for Stephen's festschrift were written by scholars living in different parts of the world and with a diversity of backgrounds and interests. There is a similar diversity of approaches in the chapters themselves, both reflecting the state of ethnomusicological studies and also the range of Stephen's own concerns.

The chapters seemed to fall quite naturally into three groups, in spite of the inevitable overlap that makes neat divisions impossible. These divisions nicely mirror some of Stephen's own academic interests and passions.

Indigenous Australia

Understanding the musical traditions of Indigenous Australian peoples, including their relevance to all of Australian society, was a persistent feature of Stephen's career. Six contributions address aspects of this theme.

Stephen forged new ground in long-term, collaborative approaches to the study of Aboriginal song and dance through his early research in Lajamanu and extending to his tenure at the Australian Institute of Aboriginal and

Torres Strait Islander Studies. With a thick ethnographic and musical account of his own *mamurrng* ceremony in Gunbalanya, Reuben Brown's 'A Different Mode of Exchange: The Mamurrng Ceremony of Western Arnhem Land' provides a framework to understand both performative, ceremonial negotiations of intercultural relationships in western Arnhem Land today and the historically significant 1982 *rom* ceremony conducted by a group from Maningrida in Canberra in which Stephen played a key role (Wild 1986). In 'Warlpiri Ritual Contexts as Imaginative Spaces for Exploring Traditional Gender Roles', Georgia Curran revisits and responds to Stephen's relatively seldom noted piece on gendered and transgendered roles in the Warlpiri dance (Wild 1977–78) from a contrastive historical and social position, and demonstrates the currency of his early work to contemporary themes and issues in anthropology and ethnomusicology. Curran's piece also gestures towards Stephen's long history of research with Warlpiri elders (e.g. Wild 1984, 1987, 1994), including Jerry Jangala and his son Wanta Jampijinpa Pawu-Kurlpurlurnu (Steven Patrick), both of whom appear with Stephen in the collection of photos included in the volume.

Paying homage to Stephen's development of an approach to ethnomusicology in Australia that focuses on aesthetics, dance, sociocultural context, and deep cosmological significance, in hand with analysis of musical form, forged in his work with Margaret Clunies Ross on Anbarra clan *manikay* in northeast Arnhem Land (Clunies Ross and Wild 1984), Peter G. Toner's 'Form and Performance: The Relations of Melody, Poetics, and Rhythm in Dhalwangu *Manikay*' examines song versions in Dhalwangu clan *manikay* to show how contrastive 'versions' of song subjects are based on dance, poetics, a range of musical elements, as well as underlying ritual contexts. In 'Alyawarr Women's Rain Songs', Myfany Turpin, Richard Moyle, and Eileen Kemarr Bonney demonstrate the legacy of Stephen's blended musical-ethnographic approach on the studies of Central Australian musical traditions, deploying a rich musical and linguistic analysis to a women's *alvely* song series belonging to Alyawarr-speaking people in hand with translations of song texts. Following Stephen (Wild 1984), they find that musical systems embody aspects of the culture in which they are situated.

Sally Treloyn similarly draws on this legacy in 'Singing with a Distinctive Voice: Comparative Musical Analysis and the Central Australian Musical Style in the Kimberley', using musical analysis in hand with dance, performance context, and translations, to approach the intriguing use of Central Australian song forms in otherwise distinctly Kimberley-style

junba repertoires, and as an explicit response to Stephen's question about the current and future state of ethnomusicology in Australia: 'Where did the comparison go?' (Wild 2006). Focusing on Stephen's contribution to the ongoing task of decolonising musicology and ethnomusicology in Australia, Elizabeth Mackinlay and Katelyn Barney examine his legacy of a constitutionally recognised and mandated 'Welcome to Country' and the Indigenous music think tank within the Musicological Society of Australia (MSA) in 'Turning the Colonial Tide: Working towards a Reconciled Ethnomusicology in Australia'.

Pacific Islands and beyond

Reflecting Stephen's significant influence upon research across the broader Pacific region, particularly through his involvement with the SGMDO, a number of contributions to this volume focus on Pacific Islander musical traditions.

Brian Diettrich's chapter, 'Chanting Diplomacy: Music, Conflict, and Social Cohesion in Micronesia', opens the second section of this volume, 'Pacific Islands and Beyond'. Taking Stephen's work on *rom* (Wild 1986) as a departure point, Diettrich examines music as mediation in the Pacific region of Micronesia, specifically Chuuk State in the Federated States of Micronesia. Masaya Shishikura has another offering on the power of performance in forging social relationships; his chapter, 'Songs for Distance, Dancing to Be Connected: Bonding Memories of the Ogasawara Islands', considers the complex Pacific location of Ogasawara, Japan, with its European, Japanese, and Pacific Islander heritage, and how connectedness to a place marked by transience is forged through memory via performance. Shishikura's touching dedication to Stephen at the end of his chapter evokes his (and Stephen's) own experience of connectedness and memory.

As recognised by Stephen Wild in his 1984 publication (Clunies Ross and Wild 1984), music is often inseparable from dance, something that is reflected in the name change of the Study Group in 2007 to include dance, and something both directly and indirectly addressed in this volume. Shishikura's chapter is also a paper about dance; the following two chapters in this section focus primarily on dance performed in new performance contexts. Naomi Faik-Simet's chapter, 'The Politics of the Baining Fire Dance', describes a dramatic Papua New Guinean dance form well known for its elaborate costume and general spectacle,

and how its popularity has drawn it out of its original context into the complex arena of festivals and shows, bringing with it equally complex issues around ownership and politics. Jane Freeman Moulin's chapter, 'Touristic Encounters: Imag(in)ing Tahiti and its Performing Arts', on the other hand, considers how performance for touristic purposes, at least in the case of French Polynesia, may actually be in the interests of cultural sustainability.

The final two offerings in this section of the volume are chapters whereby the authors examine particular musical expressions from their own subjective standpoints as senior scholars reflecting upon their careers and how their scholarly and musical experiences have shaped them. Jill Stubington, in her chapter 'Heritage and Place: Kate Fagan's *Diamond Wheel* and Nancy Kerr's *Twice Reflected Sun*', speaks to a musical tradition that originates from beyond the Pacific, in particular contemporary Australian folk song with roots elsewhere, and reflects upon the significance of place in relation to identity in music. Closing this section, Ric Trimillos's chapter 'Living in Hawai'i: The Pleasures and Rewards of Hawaiian Music for an "Outsider" Ethnomusicologist', provides us with a heart-warming account of his friendship and collegial relationship with Stephen. Trimillos shares with us his own trajectory in becoming an ethnomusicologist living and working in Hawai'i, while also documenting two specific musical occurrences there (the Merrie Monarch Hula Festival and slack-key guitar in a recent film soundtrack). He reflects upon the significance of a career in ethnomusicology, and his afterword appropriately honours Stephen as a valued friend and colleague.

Archiving and academia

Involvement in academic concerns and various aspects of archiving have been recurring areas of interest to Stephen for many years, both in relation to his own work and the SGMDO events he has hosted. Six contributions further develop these concerns.

In 'Protecting Our Shadow: Repatriating Ancestral Recordings to the Lihir Islands, Papua New Guinea', Kirsty Gillespie discusses how century-old cylinder recordings from Lihir located in a Berlin archive stimulated local performance and discussion, leading to their repatriation and raising more general concerns over issues of cultural heritage. Gisa Jähnichen's contribution, 'The History of the 'Ukulele "Is Today"', considers evidence suggesting slightly different ideas about the origin of the 'ukulele in Hawai'i that challenge many of the oft-repeated stories about this

iconic instrument. Archives and resources, some only recently becoming available, are welcome documents for the communities concerned and are often able to provide a better understanding of important historical events.

“‘Never Seen It Before’: The Earliest Reports and Resulting Confusion about the Hagen Courting Dance’ by Don Niles taps into key written and photographic documents from early contact in the Papua New Guinea Highlands to explain apparent discrepancies in ethnographic writings of the time. Such archival materials reveal much about the contact situation as well as the genres being documented. In her chapter ‘Capturing Music and Dance in an Archive: A Meditation on Imprisonment’, Adrienne L. Kaeppler explores fundamental questions about music, dance, and archives. Two films from the 1930s and 1960s from different parts of Polynesia, and photos from a still earlier period, highlight her concerns over access, preservation, repatriation, and ultimately cultural identity.

Developing on ideas presented by Stephen in a 2015 lecture, Barbara B. Smith’s contribution ‘Some Comments on the Gradual Inclusion of Musics beyond the Western Canon by Selected Universities and Societies’ considers the gradual embrace of music outside the ‘Western canon’ by some American universities and academic societies from the 1950s onwards. Also drawing inspiration from the same article by Stephen that provided the title for this volume, in ‘Ethnomusicology in Australia and New Zealand: A Trans-Tasman Identity?’, Dan Bendrups and Henry Johnson overview ethnomusicological scholarship in Australia and New Zealand, concluding with insights into the development of a possible identity for such activities in the region.

The volume closes with a listing of publications by Stephen, information about the contributors, and an index.

On behalf of the authors and the Study Group on Music and Dance of Oceania, we bring together these papers to celebrate Stephen’s numerous accomplishments, a man recognised in a review of this volume by Andrée Grau, Professor of the Anthropology of Dance at University of Roehampton, London, as ‘a great facilitator and a scholar who serves humanity through music’. In doing so, we hope to not only draw attention to the significant role he has played in shaping the field of ethnomusicology in the region, but to provide a rich account of aspects of his life and career that may not be well known, and which form and also reflect our colleague, mentor, and friend, Stephen A. Wild.

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