Chapter 1

Dialogues on music and archives: a tribute to Linda Barwick

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In 2021, a conference held at the University of Sydney celebrated dual achievements: the growth of the Pacific and Regional Archive for Digital Sources in Endangered Cultures (PARADISEC) archive to a collection holding 100 terabytes of language and music recordings from small languages of the world,[1] and the retirement of PARADISEC's inaugural director, Linda Barwick, after a distinguished career.[2] Key themes from the conference, "Hearing the Ancestors", resonated with Barwick's scholarship and with PARADISEC's guiding principles.[3] In this book, we bring together a collection of chapters developed out of these themes that contribute to three broad topics: dialogic archiving; knowing music and song through analysis; and dialogic futures. These topics were articulated by keynote speaker Nick Evans, whose chapter "Keeping time" also lends its title to the book. In this opening chapter to *Keeping Time*, we present a snapshot of Barwick's career, an overview of the impact of Barwick's scholarship, and a summary of the chapters. This volume was prepared by the four editors who are colleagues of Barwick's, and some of whom are former students. The editors are from the fields of music, linguistics and history, reflecting Barwick's influence across multiple disciplines.

1 The PARADISEC collection has more than doubled in size since then, now holding 220 terabytes.

2 Many of these presentations can be viewed at the PARADISEC YouTube channel https://tinyurl.com/2s45xvtm.

3 There are nine principles, which include findability and transparency. The set of nine principles are described at https://tinyurl.com/2e5ekpj2.

A summary of Linda Barwick's career

Having lived in various parts of regional New South Wales in her early years, from the age of 14 Linda Barwick grew up in Adelaide among a community of Italian immigrants.[4] This, as Barwick reflected in an interview with James Henry (2019), sparked an interest in the language and culture that she developed through a Bachelor of Arts (Honours) dissertation on Italian song at Flinders University, graduating with first-class honours and the University Medal in 1980. This would also lead Barwick to postgraduate study at Flinders University and research in Italy in the 1980s, producing a PhD thesis titled "Critical perspectives on oral song in performance: the case of 'Donna Lombarda'", supervised by Antonio Comin (Italian dialectology, Flinders) and Catherine Ellis (ethnomusicology, Elder Conservatorium of Music) (Barwick 1985). Barwick has continued research in Italy throughout her career, studying the *maggio* tradition in the Garfagnana region of Tuscany, with fieldwork from 1991–2007, supported by a range of project grants.[5] She also worked on the related *komedya* (popular theatre) tradition in Burgos and Vigan in the Philippines between 1993 and 1995.[6] In recent years Barwick has continued her engagement with the Garfagnana region and *maggio*, presenting on aspects of the formal structures of *maggio* sung theatrical verse,[7] and participating in several online forums, including on the sustainability and revival of the tradition.[8]

Much of Barwick's career has been dedicated to First Nations music and musicians in Australia. Needing the expertise of an ethnomusicologist to support her graduate studies in the 1980s, Barwick met Catherine Ellis and subsequently took classes at the Centre for Aboriginal Studies in Music. There Barwick undertook her first formal tertiary study in music, with Ellis and Pitjantjatjara Elders among her teachers. After graduating with a PhD from Flinders in 1986 Barwick then joined Ellis at the University of New England as a research associate and then research fellow on a project, "Style and structure in Central Australian Aboriginal Music". This resulted in three meticulous documentations of ceremonial recordings with Antikirinya, Arrernte, Pitjantjatjara, Luritja and Yankunytjatjara people

4 Barwick shared insight into her early experience in New South Wales and South Australia in an interview with James Henry: Henry 2019.

5 Including: "Music of the Maggio" (Australian Research Council (ARC) Large Grant (Pilot)), 1992; "Sung Popular Theatre in Tuscany and the Australasian region" (ARC Large Grant).

6 "Performance-Based Investigation of Komedya Popular Music Theatre in the Philippines" (ARC Institutional Grant), 1994–95.

7 See, for example, an abstract for a presentation on *maggio* that can be viewed at https://tinyurl.com/3z43sfw8.

8 A recording of a 2020 presentation on the sustainability of *maggio* by Linda can be viewed at https://youtu.be/y7OMZ6uDJK8.

made between 1933 and 1986: one, a documentation of Ellis's collection of field recordings (Barwick 1987b) and another, a documentation of multimodal fieldwork records from a multidisciplinary team of researchers titled "Group project on Antikirinya women, 1966–68 expeditions: secondary documentation" (1991b). This includes a 531-page document index to the primary documentation (of more than 14 ceremonies), transcripts of the language, music and dance, and a digital database using the HyperCard application. She also co-published an article on women's song knowledge (Ellis and Barwick 1989b).

During this time, Barwick identified organisational principles of First Nations music in Australia that have since been found well beyond the region of Ellis and Barwick's study. Concepts such as "text line reversal" – where a text made of two parts has the reverse order in subsequent iterations – "melodic contour" (Ellis and Barwick 1987), and "point of fit" – places in a song where the melodic and rhythmic–textual boundaries coincide – have been found to be fundamental to the musical traditions of people across much of inland Australia (Gummow 1992; Hercus and Koch 1997; Keogh 1995; Mackinlay 1998; Turpin 2015; Treloyn 2017).

From 1991 to 1995 Barwick held a Queen Elizabeth II Research Fellowship at the University of Sydney and continued research on *maggio*, *komedya* and central Australian song. These years also saw the development of an enduring and productive collaboration with Allan Marett, then senior lecturer in music at the University of Sydney, studying *wangga* and *lirrga* from the Daly region. Barwick pursued this research and teaching, with various positions and projects at the University of Sydney and University of Hong Kong. She supervised and taught students across a broad range of topics, including serving as co-supervisor of the PhD dissertations on First Nations music by Ray Keogh (1990), Greg Anderson (1993) and Margaret Gummow (1994), from three diverse parts of Australia.

Between 1997 and 2003 Barwick additionally undertook numerous research consultancies, such as with the Balkanu Cape York Development Corporation and the Goldfields Land Council. As a senior research fellow at the University of Sydney in 1997, and between 2001 and 2002, Barwick extended her focus to public performance genres in the Kimberley region,[9] while continuing work on central Australian and Daly genres.[10] It was during this time that Barwick also

9 "Public performance genres of the northern and eastern Kimberleys" (ARC Large Grant), 1997–1999.

10 "Kaytetye, Ngardi and Warumungu: effective representation of word meaning in Aboriginal languages" (ARC Large Grant), 2000–2002; "An ethnomusicological study of *lirrga*, a genre of public dance song from northwest Northern Territory" (ARC Large Grant), 2001–2003.

had a particular focus on setting up a digitisation pilot program, a stepping-stone towards PARADISEC (see further below).[11]

Barwick has since had an illustrious career at the University of Sydney, retiring as professor in 2020 and taking up a position as professor emerita. Additionally, Barwick is a fellow of the Australian Academy of the Humanities, a research affiliate of the Research Unit for Indigenous Language at the University of Melbourne, and also of the Rediscovering the Deep Human Past Laureate Program at the Australian National University and was previously a research affiliate of the ARC Centre of Excellence for the Dynamics of Language. In 2019 Barwick was a Leverhulme Visiting Professor at SOAS, University of London (see chapter by Widdess in this volume), and in 2020 was appointed adjunct professor at Kurongkurl Katitjin Centre for Indigenous Research and Education at Edith Cowan University. In 2022 Barwick was made a Member in the General Division of the Order of Australia for her significant service to the preservation and digitisation of cultural heritage recordings.

Across her almost 40 years of research, Barwick undertook significant field research and collaborations through much of the continent. In central Australia, she accompanied linguists David Nash and Jane Simpson to record and document Warlpiri and Warumungu songs at Alekarenge and Tennant Creek in 1996. At Alekarenge she recorded Warlpiri songs performed by a group of men led by Engineer Jack Japaljarri, with Joe Bird Jangala and Tommy Driver Jupurrula, Charlie Driver Jupurrula, Colin Rice Japaljarri, Alfie Brown Jungarrayi, Donald Thomson Jakamarra, Mundy Japaljarri, Timothy Dickenson Japangardi. She then recorded *yawulyu* performed by a group of women: Irene Driver Nungarrayi, Fanny Napurrurla, Ada Dickenson Napurrurla, Mary Napurrurla, Annabelle Nakamarra, Marjorie Limbiari Nangala-Napurrula, Lillian Napangardi, Peggy Napangardi, Jessie Rice Nungarrayi, Edna Brown Nungarrayi, Nancy Jones/Downes Nungarrayi, Gladys Nangala, Agnes Nangala and Maggie Green Nampijinpa. She has continued to work on these recordings with the community and in collaboration with linguists and anthropologists (Curran, Barwick et al. 2019; Curran, Martin et al. 2024; Walker Napurrurla, Barwick et al. 2024).

11 "Quadriga audio system for research archive of Asia-Pacific region sound recordings" (ARC Large Infrastructure and Equipment Funding Grant), 2003.

Figure 1.1 Linda Barwick working with the late Fanny Walker Napurrurla at Alekarenge, with linguist Mary Laughren (in pink) and Napurrurla's daughters (right). Photo: Myfany Turpin, 2010.

Near Tennant Creek they recorded Warumungu women's songs performed by Kathleen Fitz Napanangka, Eileen Nelson Napanangka, May Foster Napanangka, Edie Narrurlu, Edith Graham Nakamarra, Christine Narrurlu and Jean Napangarti. Barwick continued to work closely with these women and in 2000 *Yawulyu Mungamunga,* a CD and documentation of Warumungu women's songs was released by Festival Records and Papulu Apparr-kari Language and Culture Centre (Barwick 2000a). This was a groundbreaking collaborative release in having both a community and commercial publisher, where the performers directed which songs to include on the CD, where they would be recorded, and how they wished to present themselves and their songs to outsiders. The performers hold the copyright and royalty proceeds are returned to the community. Anthropologist Kimberley Christen writes that the CD:

> became a source for performative innovation, and was held up as an exemplary model of what Judy Nakkamarra, one of my Warumungu collaborators, defined as "culture work" – those daily activities that ensure the reproduction of Warumungu tradition. (Christen 2006, 416)

Since then, numerous First Nations groups have collaborated with academics furthering this model of collaborative publication of traditional music; for both

outsiders and as a learning aid for younger community members (Turpin and Ross 2004; Barwick, Birch and Williams 2005; Turpin and Ross 2013; Gallagher, Napangardi et al. 2014; 2017; Campbell, Long et al. 2016; Morais, Martin et al. in press).

In all of the areas in which Barwick has worked, she has developed the next generation of researchers of Indigenous song, in the case of central Australia, supervising the PhD of Myfany Turpin (Turpin 2005), and supporting early career research by Georgia Curran. Likewise, Barwick has leveraged research to support the next generation of singers. The training of younger community members as singers has been an increasing concern for Aboriginal peoples across central Australia, as the number of people who know their traditional songs has declined (Barwick, Laughren and Turpin 2013). This led to several collaborative research projects with Indigenous organisations, some of which Linda Barwick has led,[12] and others in which she has been involved in various ways from adviser, transcriber, digitiser to mentor.[13]

Collaborating with Allan Marett, Lysbeth Ford, and others, from the early 1990s Barwick also undertook work in the Daly region including fieldwork and analytical studies in Daly musical styles *wangga*, *lirrga*, *malkarrin* and *djanba*. This early work produced significant audio collections (Marett and Barwick 1997; 1997–1999), a CD publication of *wangga* songs of Alan Maralung published by Smithsonian Folkways (Marett and Barwick 1993) and an expert report for the 1998 Kenbi Land Claim.

A range of papers elaborated on the rich musical and innovative musical heritage and practices of the Daly (e.g., Barwick 2002; 2005b; 2011; Barwick, Marett et al. 2007; Bailes and Barwick 2011). Major outputs include the Wadeye Song Database (Barwick, Walsh et al. 2009) and the massive volume with Marett and Ford, *For the Sake of a Song: Wangga Songmen and Their Repertories* (Marett, Barwick and Ford 2013), with accompanying CDs, representing 20 years of research in the region (Marett, Barwick and Ford 2016). This body of work includes attention to processes of recording (e.g., Marett and Barwick 2003) and the circulation of recordings in communities (Barwick 2017) as a topic of research. As with her work in central Australia, here Barwick also supported emerging researchers, in particular Alberto Furlan, Joe Blythe and John Mansfield.

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12 "Vitality and Change of Warlpiri songs at Yuendumu" (ARC LP160100743), 2016; "Re-integrating Central Australian community cultural collections" (ARC LP140100806), 2014.

13 "Arrernte women's Dreaming songs" (Screen Australia grant), 2014; "Mapping the diversity of Aboriginal song: social and ecological significances for Australia" (ARC FT140100783), 2015.

In the Daly, Barwick's prioritisation of relationships and intergenerational knowledge transmission in research again emerged as core to the research endeavour, in the context of collaborations with Linda Payi Ford, Ford's family and Marett. Ford, Barwick and Marett reflected on how personal relationships, embedded in processes of collaboration and reciprocity, underpinned the documentation of ceremonies for Payi Linda Ford's mother (Ford, Barwick and Marett 2014). The continuation of this reciprocity underpinned ceremonies since, in 2018 at the Dharma Transmission Ceremony for Allan at the Sydney Zen Centre, and at the conference in honour of Barwick from which this volume emanates.

Figure 1.2 Celebrating Linda Barwick at the 2021 "Hearing the Ancestors" conference at the University of Sydney. From left (in room): Nick Thieberger, Myfany Turpin, Amanda Harris, Sally Treloyn, Allan Marett, Linda Barwick, Jodie Kell and Georgia Curran; from left (on screen): Emily Tyaemaen Ford and Payi Linda Ford. Photo: PARADISEC.

Related to this work, from the mid-2000s, Barwick and Marett, together with many other scholars, including Murray Garde, Nick Evans, Isabel O'Keeffe, Bruce Birch and Reuben Brown, carried out extensive research in western Arnhem Land, supported by ARC funding and a Hans Rausing Endangered Languages Documentation Programme (ELDP) Major Project Grant. This work produced recordings and documentation of numerous genres, including *jurtbirrk* (Barwick, Birch and Williams 2005), *kun-borrk* and *manyardi.* It also had as a focus the auditioning of past recordings with singers today to enrich the record and reconnect collections with living communities, and the relational status of research on song.[14] As elsewhere, Barwick supervised and supported graduate researchers through this work, supervising PhD research by Brown (2016) and O'Keeffe (2016).

Barwick also carried out extensive work in Western Australia, beginning in the later 1990s. Collaborating with Marett on the ARC project "Public performance genres of the northern and eastern Kimberleys", Barwick did fieldwork in Derby, Bijili and Maranbabidi, and further to the north-east in Kununurra and Wyndham. This work produced significant recordings of Wandjina – Wunggurr Junba, under the direction of master singers including Scotty Nyalgodi Martin (Barwick, Marett and Ngarinyin Aboriginal Corporation 1998–1999; Barwick 2003) that continue to be used in the region today. This work in part advanced that of Ray Keogh, whose research on *nurlu* from the west Kimberley Barwick supported as co-supervisor and by finalising elements of his work following his untimely death in 1993. Keogh's work on *nurlu*, which is a cyclical and isorhythmic dance-song genre, flows clearly from Barwick's analytical findings in relation to central Australian song, and provides a significant bridge in the understanding of musical process – particularly the generation of melodic contour in relation to text/rhythm – between Central Australian practice and group-performed songs of the far north-west (Keogh 1995). Always attentive to the next generation of researchers, Barwick introduced Treloyn to the field in 1999 on a fieldtrip to record *jadmi* and *jerregorl junba* with Scotty Nyalgodi Martin, and prepare liner notes for a CD in collaboration with the Ngarinyin Aboriginal Corporation (Barwick 2003; Marett and Barwick 2003). Barwick later served as co-supervisor to Treloyn's PhD dissertation on Martin's *jadmi junba* (Treloyn 2006).

Elsewhere in the continent, Barwick contributed significant knowledge and analysis to Diane Bell's study of songs of Hindmarsh Island (Bell 1998) and was a consultant working with Ngadju, Mirning, Noongar and other people in the Western Australian Goldfields in 1998 and 1999. In her *Preliminary Report on Song and Language in the Goldfields Region* (Barwick 1999), Barwick noted musical

14 See Brown, O'Keeffe et al. in this volume.

connections between peoples of the Esperance–Goldfields region and Country, the presence of the Wanji-wanji travelling song (Turpin Yeoh and Bracknell 2020) and continuing memories of singing practices. This report contributed to a number of Native Title claims in the Esperance–Goldfields region. Since then, Barwick has been a mentor and collaborator with Noongar ethnomusicologist Clint Bracknell on two ARC grants investigating the relationship between songs, Country and archival recordings pertaining to the Noongar region.[15]

Also across such diverse and expansive musical and linguistic settings, Barwick saw the need and potential for new technologies and equipment for recording, preserving recordings, and creating access to collections. As new technological tools became available, Barwick was an early adopter, becoming known among her PARADISEC colleagues as the gadget queen. She used Hypercard, an early software databasing system that allowed the linking of media and text, developed databases to track records, and saw the possibilities in new recording equipment for preservation and access.

In the early 2000s it was clear to Barwick and other colleagues that something needed to be done to preserve audiotapes made during fieldwork dating back to the 1950s. Many of these tapes were created by retired or deceased researchers and were stored in filing cabinets, homes or in university archives. The immediate task was to ascertain how many tapes could be found, and in what condition, in order that a project could be proposed to digitise them and to develop an accessible archive. Barwick assembled a group of people to support writing funding applications, and, in 2002 succeeded with an Australian Research Council Linkage, Infrastructure and Facilities grant for a one-year project to create the Pacific and Regional Archive for Digital Sources in Endangered Cultures (PARADISEC). This funded an audio specialist (Frank Davey) and an administrator (Amanda Harris) who began work on digitising what would be 500 hours of tape in that year. It was due to Barwick's skill at negotiating the university system and at pulling together an impressive list of chief investigators that this initial project succeeded and was followed by other grants that have ensured the continuation of PARADISEC, celebrating its 20th year in 2023. As can be seen from her list of publications (see Appendix A online), she also has a number of collections in PARADISEC, practising what she advocates.

Barwick was instrumental in dialogues that established the National Recording Project for Indigenous Performance in Australia (NRPIPA) in 2004. This is a

15 "Restoring on-Country performance: song, language and landscapes" (ARC IN200100012), 2020–2022; "Mobilising song archives to nourish an endangered Aboriginal language" (ARC IN170100022), 2017–2019.

consortium of researchers and Aboriginal and Torres Strait Islander performance groups active since 2002, conceived at a symposium convened by Marcia Langton, the late M. Yunupingu and Allan Marett, and now led by Payi Linda Ford and Aaron Corn. The NRPIPA assists Indigenous people in Australia to record, document and securely archive their music and dance traditions. Barwick also led the establishment of the Sydney University Press book series "Indigenous Music of Australia", and was the series editor until 2019. In this role, Barwick oversaw numerous recordings and monographs on Australian First Nations music to publication. The present volume is also part of this series, the title of which is now "Indigenous Music, Language and Performing Arts".

In 2017 the NRPIPA became a Study Group of the Musicological Society of Australia (MSA) and is open to community stakeholders and other professionals with interests in maintaining and revitalising First Nations music and dance. The MSA now has a dedicated student prize for the best presentation on an Indigenous music topic and the NRPIPA holds a symposium as part of the MSA conference. The book series and role of the NRPIPA with the MSA are indicative of how Linda Barwick has played a significant role in shifting the place of First Nations musics in musicology from "a fringe concern to a central touchstone of music research

Figure 1.3 Linda Barwick (second from right), dancing for the launch of the Research Unit for Indigenous Arts and Cultures, University of Melbourne (Southbank), with Lauren Gower (back far left), Delilah Ngarlingarli (front left), Payi Linda Ford (front centre), Ruth Singer (back left), Emily Ford (back centre) and Kathryn Marsh (front right). Photo: Jared Kuvent, University of Melbourne/ Wilin Centre for Indigenous Arts and Cultural Development, 2017.

in Australia" (Bracknell and Barwick 2021, 75). As an adviser and contributor to workshops and the launch of the Research Unit for Indigenous Arts and Cultures at the Wilin Centre for Indigenous Arts and Cultural Development at the University of Melbourne since 2017, Barwick has further extended this reach and impact.

Overview of Barwick's scholarly impact

Barwick's scholarly contributions over close to four decades have been widely influential in ethnomusicology, field linguistics, archiving theory and practice, and adjacent fields. Her most widely cited publications continue to impact approaches to the documentation of music and languages and to shape methodological approaches to understanding music and working cross-culturally. Barwick's work broadens the reach of academic research by fostering genuine, reciprocal, long-term collaborations with communities of speakers, singers and cultural custodians in many parts of Australia, Italy and the Philippines. Barwick has continued to develop this work in recent award-winning publications that extend these fields in new directions, with a particular emphasis on collaborative work with both custodians of the musical traditions she writes about and with colleagues and former students with whom she has formed long-term collaborative working relationships (Barwick, Green, Vaarzon–Morel and Zissermann 2019; Harris, Barwick and Troy 2022b; Curran, Barwick et al. 2019). Here we discuss some of the key areas of influence of Barwick's work since her earliest publications in the 1980s, and explore directions other scholars have taken her work in recent years, before summarising the influences of her scholarship on the authors whose chapters appear in this volume.

In ethnomusicology, the transcription of music practised in oral traditions and not routinely notated was an interest of some of Barwick's earliest scholarship. Barwick published a series of articles grappling with how historical transcriptions should be interpreted and music transcription as method, including the tantalisingly titled "Transcription as deflowering" (Barwick 1988) and another that theorised different ways of "knowing song" – through analysis or through performance (Barwick 1990), drawing on her own practices of transcribing and analysing songs of central Australia (Ellis and Barwick 1987; Barwick 1989). At the heart of this work were questions about what can, and cannot, be understood about musical performance through notation. As Barwick wrote in 1988:

> Anyone concerned with what might be termed historical ethnomusicology, the application of ethnomusicological procedures to documents of now vanished musical performances, recognises that the documents do more than simply record those overtly signalled musical performances; they also embody

> documentary performances by the transcribers. Both these performances need to be taken into account in assessing and understanding the document. (Barwick 1988, 35)

Present in Barwick's early theorisation of analysis is attention to questions of representation in ethnomusicology (Barwick 1989; 1990). Her attention to matters of authority and agency of First Nations singers in guiding analysis and, equally importantly, the importance of approaching analysis not as a pursuit of truth but rather as a process of listening cross-culturally, continues to be relevant and influential in the field (Knopoff 2003; see also Treloyn and Onus this volume). These themes continue in Barwick's most recent collaborative work with Ngarigu linguist Jakelin Troy, in which Troy and Barwick perform a "creative re-interpretation" of a song notated in 1834 by re-contextualising it and stripping it of the piano accompaniment added by the original transcriber (Troy and Barwick 2020).

Barwick's exploration of methods of transcription and music analysis has influenced many musicologists who have followed. The work of transcribing large corpora of songs enabled findings about song repertories that opened up understandings of the formal features of Aboriginal song practices. For example, Barwick's early work in collaboration with Catherine Ellis on understanding structural relationships of fast and slow rhythmic patterns across central Australian song cycles was brought to bear on Marri Ngarr songs from the Daly region of the far north of the continent in Barwick's work in the early 2000s. The analytical work across song traditions enabled her to make comparative findings across different songs in these distant parts of the continent in reference to the work of others in the Kimberley (Treloyn), the songs of Anbarra (Wild and Clunies Ross) and Rembarrnga (Anderson) people in central and south-central Arnhem Land and in *manikay* songs of north-east Arnhem Land (Toner and Knopoff) (Barwick 2002), as well as the Kimberley and Daly (Barwick 2011).

Other scholars have built on Barwick's theorisation of transcription and approaches to comparative analysis. Her work on rhythmic patterns has informed research in the field of text-setting, an area at the interface of music theory and phonology. Turpin (2007) and then Turpin and Laughren (2013) find that syllable quantity is encoded in rhythmic duration, and that word boundaries have a preferred alignment with metrical units (bars, or what are called "dipods" in poetics). Similarly, a recent article by Sleeper and Basurto (2022) explored the relationship of melody and linguistic tone alignment. In a 2003 article Treloyn explored the broader relevance "beyond the discipline of musical analysis" of Barwick's style of musicological analysis, suggesting it opens up possibilities for tracing "relationships between creative processes active in the moment of performance" and the "patterns

and rules" of musical convention (Treloyn 2003, 208). In the same year, Knopoff drew on Barwick's early theorisations in a comparative interrogation of music analysis in understanding First Nations music and Western art music (Knopoff 2003). Katelyn Barney applied Barwick's insights on the value of transcription and analysis to developing methodologies for collaborative research with First Nations women performers of contemporary music (Barney 2004). In work on the multimodal nature of song, Turpin and Nigel Fabb (2017, 209) extended Barwick and Ellis's advocacy for both musical analysis and suspending analytical thinking in their exploration of cognitive complexity and the possibilities of accessing "the experience of Ancestral power".

Barwick's theorisations of analysis have also been extended beyond the Australian context, influencing Kirsty Gillespie's (2010) approach to transcribing the music of Duna songs from Papua New Guinea, and Tony Lewis's work (2018) on using musical analysis to become a Garamut player in Baluan, Papua New Guinea. The theoretical aspect of Barwick's contribution to assessing the ongoing value of transcription and analysis to musicology and ethnomusicology is also the subject of a section of the present volume – "Knowing through analysis", in particular in the chapters by Treloyn and Onus, and by Sorce Keller.

Combining her musicological expertise with training in linguistics, Barwick has collaborated throughout her career with linguists in work on Indigenous songs in Iwaidja (Barwick, Birch and Evans 2007), Warumungu (Barwick and Turpin 2016), Warlpiri (Curran, Barwick et al. 2019), Murrinh Patha (Barwick, Marett et al. 2007) and Mawng (Barwick, O'Keeffe and Singer 2013) languages. Beyond this collaborative work, Barwick's insistence that song is a distinctive and vital medium for studying language has influenced the practice of many linguists around the world. Her 2005 "Musicologist's Wish List" published in *Language Documentation and Description* continues to be widely cited by linguists alongside later work furthering the discussion of songs in language documentation (Barwick 2012). Linguists and musicologists have used some of Barwick's articles (2005c, 2012) as a starting point to call for language analysis attentive to song, as in Michael Walsh's 2007 "Australian Aboriginal song language: so many questions, so little to work with", Myfany Turpin and Lana Henderson's call for field linguists to record song (2015), and Lundström and Svantesson's 2022 book *In the Borderlands between Song and Speech*. Scholarship blurring the lines between musicology and linguistics has drawn on Barwick's interdisciplinary work in focusing on Noongar song (Bracknell 2017a; 2017b), Kun-barlang songs (O'Keeffe 2016), and in work further afield on Gaelic (Sparling, MacIntyre and Baker 2022), the Chicahuaxtla Triqui language of Mexico (Elliott 2020), and comparative analysis of South Indian Carnatic and Irish singing traditions (Radhakrishnan 2019). The influence of this

work has even extended to studies of the relationship between tonal languages and instrumental music in Laura McPherson's argument that linguists should pay attention to the music played on the balafon (a West African xylophone) in order to understand the tonal Sambla language, and Meyer's (2011) work in the field of "talking musical instruments". Barwick's attentiveness to both music and language informed numerous contributions to the understanding of the communicative potential of music across cultural experiences. In an early article "Knowing through analysis" (1990), Barwick considered the nature of her experience of listening to and analysing central Australian women's music, finding it dynamic and innovating, as well as bringing her experience as a listener/analyser into relation to the experience of performers (Barwick 1990, 60; see Treloyn and Onus in this volume).

Reaching beyond the First Nations context in Australia, Barwick drew out Cross's notions of "semantic indeterminancy" (Cross 2009, 192) and "floating intentionality" (Cross 2007, 655) to consider the communicative and social efficacy of music in diverse and heterogeneous communities, first providing guidance to linguistics researchers (2012) and later in the context of performance and pluriculturality (2018). In the later work, Barwick considered how performers of *maggio* use performance to reference multiple identities and cultural positions (2018), allowing for an inclusive approach to difference and even tensions within and between performers and audiences:

> While Cross (2008) refers to the semantic indeterminacy of instrumental music, that is, music without words, I would argue that performance WITH words can enable a similar effect. Providing an arena for representation of intercultural tension that is displaced to familiar yet distant times and places allows for plural interpretations and responses. The frame of performance affords a broad sense of containment and resolution without specifying the tensions or rivalries. (Barwick 2018)

These themes continue to inform contemporary scholarship, as evidenced by contributions by Cross and by Treloyn and Onus, in this volume.

Marett and Barwick's (2003) article "Endangered songs and endangered languages" has informed the development of further methodological frameworks, such as parts of Ghil'ad Zuckermann's (2020) *Revivalistics*. Marett and Barwick's work has influenced these kinds of methodological considerations across the fields of language documentation, linguistics, musicology and cultural revitalisation, and importantly has also fed into discussions about processes of creating and accessing repositories for the safeguarding of song and language recordings, and involving community members in research (Treloyn and Emberly 2013; Treloyn,

Martin and Charles 2016; Treloyn, Charles and Nulgit 2013; Bracknell 2019a; Campbell 2012; 2017). Through Barwick's contributions, attention to the contexts of recordings when seeking to understand song has become almost standard. See, for example, work by Genevieve Campbell, whose PhD Barwick also supervised (Campbell 2014).

Barwick's field-opening scholarship in the field of archival studies re-imagined what cultural heritage repositories might look like, focusing on making primary recordings available both for the purposes of re-usable research and for speaker communities to access and use in teaching, documenting and developing their cultural heritage. Barwick's work in this field has taken both applied and theoretical forms. Her key publications are complemented by the largely unseen labour of ensuring her own recordings are well organised and thoroughly conserved in accessible archives, and in long-term collaborative work on the creation of both local and international archival infrastructure. Most notably, Barwick was co-founder of the digital language and music archive PARADISEC (Barwick 2005a; Barwick and Thieberger 2006; Thieberger and Barwick 2012; Thieberger, Harris and Barwick 2015), a world-class digital archive that has now been running for more than 20 years. She was also the inaugural president of and only Australian representative in the Digital Endangered Languages and Musics Archives Network (DELAMAN). This major international effort built on more localised work supporting communities to establish their own community-controlled archival sites, especially Wadeye Knowledge Centre (Barwick, Walsh et al. 2009; Barwick 2017).

Barwick was part of a team that digitised the audio recordings at the Wadeye Aboriginal Languages Centre (WALC). She explored new ways of making recordings available, using the free and commonly used iTunes software to present local recordings. In addition to her prodigious publication outputs, she has made substantial collections of primary records, described, organised and housed in accessible repositories: for example, the Western Arnhem Land Song Project (WALSP) data collection, housed at the Endangered Languages Documentation Program in 2012 (Barwick, Evans et al. 2012), the Philippine collection in PARADISEC (Barwick 1995) and other Italian recordings in PARADISEC.[16]

Barwick also led a project in collaboration with the Central Land Council, "Re-integrating Central Australian community cultural collections LP140100806, 2016–2019", which connected First Nations people with their cultural records, facilitated visits to archives, development of the Central Land Council Photo

16 https://tinyurl.com/5den55nw; https://tinyurl.com/mthkx6fy.

Database and produced 17,564 digitised files (5.92 terabytes) of analogue audio, video, image and text (Barwick, Green et al. 2019).

In her 2004 article "Turning it all upside down… Imagining a distributed digital audiovisual archive" Barwick re-imagined archives as distributed and widely accessible repositories, where cultural records would not be locked away in order to preserve them but would be both safeguarded and accessible. This has become one of her most highly cited articles, referenced by authors writing in French, Spanish, Dutch and English. It has become one of the pieces of core literature in efforts to expand thinking in music archiving and practices of return of cultural heritage, such as in Carolyn Landau and Janet Topp Fargion's 2012 special issue of the journal *Ethnomusicology*, in which contributing authors drew on Barwick's discussion of "cultural heritage communities" to call for a "more equitable ethnomusicology" across communities as diverse as London's Somali community, gospel singing communities in Los Angeles, and British Moroccan communities (Landau and Topp Fargion 2012). Barwick's work on archiving and co-authored publications on PARADISEC with Nick Thieberger also frames a number of the chapters in the recent *Oxford handbook of musical repatriation* (Gunderson, Lancefield and Woods 2018).

Outline of this volume

The chapters in this book are divided into three themes. The first, Dialogic archiving, focuses on multidirectional ongoing dialogue between archives, communities and researchers. The second theme, Music and song: knowing through analysis, explores the role of analysis in understanding performance practices. The third theme, Dialogic futures, explores contemporary uses of recordings in social action and new creative work.

Dialogic archiving begins with Nick Evans's chapter, which describes how practices of dialogic archiving keep archival materials safe across time, allowing us to interrogate, understand and value musical time, and to keep archival materials in circulation by bringing them back into relationship with speaker communities, thus informing music making in the present time. Next, Nick Thieberger asks what it means to be a responsible researcher in the digital age. Thieberger outlines the scope of language and musicological fieldwork materials that should be available in archives, but are generally not, and so he emphasises the ongoing need to find, digitise and make these materials accessible. An extreme example of recordings that have been inaccessible for some time are wax cylinder recordings made in the early 20th century. In a project led by the British Library, digital versions of some of these recordings were returned to various parts of Melanesia, as described

in Grace Koch's chapter. Continuing the theme of access to archival materials, and developing the dialogue between the archive and the current community, Catherine Ingram notes the importance of community engagement with archival materials, perhaps facilitated by the researcher, but recognising that the dialogue between members of the source community and the archival collections enriches both. As the connection between the community and the archive grows, so does the community's ability to control and inform the use of the archival materials.

While archival materials locate performance in a past that can be construed as "true" or "authentic", there is clearly a need to interpret that past and to make allowances for change over time, as discussed in Curran and Martin's chapter, where they observe how traditional protocols surrounding Warlpiri cultural knowledge are reconsidered and renegotiated in new contexts. These contexts can also extend to diaspora populations, no longer living in the community's heartland; Harris, Gagau, Temu, Kila and Kila show that speaker communities are constituted not just by those present in a village of origin, but by a larger group of interconnected members of the diaspora. Just as historical records have been dispersed across the world, so have community members joined an international diaspora that remains engaged in cultural practices of the past.

Changing contexts for songs linked to place is also the topic of the second section of the volume, Music and song: knowing through analysis. The first chapter by Richard Widdess takes us to the Newar people of Nepal and their dāphā song tradition. He traces the history of the tradition and shows the novel uses of songs as part of, quoting Barwick, the "never-ending flow of knowledge, forms and practices into new contexts".

The multidisciplinary analysis of the Buffalo Sacrifice Song of the Hakhun, a minority group of North India, by Reis Flora, Khithong Hakhun, Stephen Morey and Jürgen Schöpf is a compelling example of the complex interlocking of dance, singing and percussion laid out through musical and linguistic analysis. The combination of singing and percussion is unusual in this region; although no longer performed, the Buffalo Sacrifice Song is regarded by the community as a once culturally important event. Moving back to Australia, Jennifer Green and Myfany Turpin, drawing on musical, linguistic and ethnographic analysis, argue that in the Arandic languages of central Australia, what constitutes "singing" in contrast to other forms of vocal practices such as "talking" and "humming", is markedly different from what it is in English.

Marcello Sorce Keller surveys the receding role of musical transcription in ethnomusicology and interrogates what exactly transcription is, its various methods (notation), what it can and cannot do, and its relevance in an era when audiovisual

recording is commonplace. Genevieve Campbell with Yikliya Eustace Tipiloura work with archival recordings from the Tiwi Islands in the 1960s and then add to that collection with contemporary performance, further enriching the archival record. The allusive nature of much song text requires interpretation, and archival song is full of potential, waiting for the right listener, in this case the late Yikliya Eustace Tipiloura.

Bringing the themes of this section together, Sally Treloyn and Tiriki Onus consider the question asked by Barwick 34 years ago: "What can one 'know' about any sort of music by means of musical analysis?" (Barwick 1990). They consider the vexed role transcription and analysis have played in ethnomusicology, where they "operate in the shadows of colonialism", and yet can also be tools of a constantly evolving "way of relating to the music". They suggest that a focus on the artists, their musical systems, and relationships, as has been demonstrated by Barwick, can resist a discourse of loss and endangerment and assist in music sustainability.

The final theme, Dialogic futures, has six chapters that focus on performance and uses of recordings as social action. Bracknell shows how subtitled Noongar karaoke mobilises new instruments and technologies to support the circulation of endangered language and song practices and encourage community engagement. This puts language use back in the hands of the community building towards self-determination in revitalisation efforts.

In their chapter on Tjendji (Fire) and Tjerri (Sea Breeze), Payi Linda Ford and Allan Marett draw out the reciprocal relationship between all beings and the world more broadly, and the role of performance in reminding us of that relationship. They make a plea for this view that sentience exists beyond humans to inform mainstream society in order to develop a deeper ecological sense, especially important in the climate emergency we now face.

Bringing an international and new disciplinary lens to Barwick's contributions to our understanding of the potential of music, including dance and other modes of expression, for communication across cultural experience and for social cohesion, Ian Cross describes song as social action, recording associations with Country, and forming bonds. He explores music's key status as both emblem and engine of First Nations cultural identity in Australia. In this context, music establishes social relations and is the warrant for action, land holding and inheritance.

Jodie Kell and Tara Rostron show how, in West Arnhem Land, a women's rock band is using the intercultural space of popular music to compose, record and perform its members' perspectives on cultural and social issues. They analyse two of the band's love songs, arguing that the inspiration and intention of these songs

is to influence perceptions of the role of women in relationships and negotiate greater agency for women. Brown, O'Keeffe, Singer, Manmurulu, Manmurulu and Manmurulu describe practices of intergenerational transmission of song and dance through the Mawng expression *arrungpayarrun ta alan* (we'll follow their path). The authors reflect on their collaborations over a 15-year period in fostering intergenerational *manyardi* performance and research, following the paths of senior ceremony leader for *Inyjalarrku* – the late Nawamut David Manmurulu – and of collaborator, scholar and friend, Linda Barwick. Finally, Jaky Troy's chapter takes us into the dialogic future by working through a record of a song written for parlour piano performance in 1834, capturing a local song from the "Menero". Working with Linda Barwick to recover what the original song may have been, in a kind of musicological archaeology, the song now has a new life.

Keeping Time: Dialogues on music and archives in honour of Linda Barwick

Edited by Nick Thieberger, Amanda Harris, Sally Treloyn and Myfany Turpin

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We acknowledge the traditional owners of the lands on which Sydney University Press is located, the Gadigal people of the Eora Nation, and we pay our respects to the knowledge embedded forever within the Aboriginal Custodianship of Country.

Contents

Note on cultural sensitivity

Readers are advised that this book contains the names and images of people who have passed away.

Note on terminology

Contributions to this volume come from authors representing diverse disciplinary and cultural contexts. The language and terminology in the volume reflect this diversity. Wherever possible, terms that reference particular First Peoples groups and communities are used. But collective terms for First Nations and First Peoples vary from chapter to chapter. Collective terms include "Aboriginal", typically for First Peoples of mainland Australia, "Torres Strait Islanders" for First Peoples of the Torres Strait, "Indigenous" and "First Nations", typically used to refer to First Peoples globally, though sometimes nationally.

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