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Title:

[Review of the book Yurntumu-wardingki Juju-ngaliya-kurlangu Yawulyu: Warlpiri Women's Songs from Yuendumu recorded by Georgia Curran and Jeannie Nungarrayi Egan; produced by Georgia Curran]

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Treloyn, Sally. Audio Review. Yurntumu-wardingki Juju-ngaliya-kurlangu Yawulyu: Warlpiri Women's Songs from Yuendumu: Songs and Stories by Warlpiri Women from Yuendumu. 2017. Batchelor Institute Press. Recorded by Georgia Curran and Jeannie Nungarrayi Egan. Annotated by various. Produced by Georgia Curran. 112-page book with notes in English. Colour and B/W photographs, musical notations, map, glossary, bibliography, QR codes. 4 CDs and 1 DVD. CD 1, 15 tracks (29:06); CD 2, 11 tracks (30:09); CD 3, 22 tracks (53:44); CD 4, 15 tracks (47:36). DVD, 4 tracks (44:03). Recorded in the field in 2006.

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This book, set of four compact discs, and digital video disc, is the most recent addition to multimedia documentation of songs and associated stories, designs and dances of a genre from Central Australia known as *Yawulyu*. Compiled and edited by linguist Georgia Curran, with transcriptions by Barbara Napanangka Martin, Georgia Curran, Mary Laughren, Teresa Napurrurla Ross and Tess Napaljarri Ross, and linguistic and musical analysis by Mary Laughren and Myfany Turpin, the publication comprises extensive and rich audio-visual documentation of *Yawulyu* from language speakers and long-term collaborators of their communities.

Yawulyu, also known as *Awelye*, celebrate the activities of Dreaming ancestors, and are composed, held and performed by women across a diverse and vast range of Central Australian communities and language group areas. It is one of the major ceremonial dance-song genres of Australia. Accordingly, numerous repertoires have been the subject of major anthropological, ethnomusicological and linguistic studies, including *Awelye Akwelye* from Kaytetye women from Arnerre (Turpin and Ross 2003) and *Yawulyu Mungamunga* from Warumungu women in (Papulu Apparr-kari Aboriginal Language and Culture Centre, Barwick and Simpson 2000). This latest contribution, *Yurntumu-wardingki Juju-ngaliya-kurlangu Yawulyu*, provides recordings and detailed collaborative and interdisciplinary documentation of a further four repertoires: Minamina (15 songs), Watiyawarnu (11 songs), Warlukurlangu (22 songs) and Ngapa (15 songs) from the large Warlpiri community of Yurrampi or Yuendumu. It is preceded by the volume *Jardiwanpa Yawulyu* (also from Yuendumu) by Curran, Peggy Nampijinpa Brown and Coral Napangardi Gallagher (2014).

As with these previous publications, the present volume is a model of documentation and features extensive and immaculately presented rhythmic and text transcriptions with free translations, accompanied by audio recordings. Across four chapters, each focusing on a distinct *Yawulyu* repertoire, the authors deploy multiple textual devices, including expansions or glosses by multiple singers and speakers, editorial notes, and captions, that layer meanings and meaningfulness. Generous space is dedicated to each of the 73 songs, and each chapter begins with stories in Warlpiri language and translated into English by appropriate knowledge holders that explain the origins of the repertoire in the ancestral Dreaming. Each song and its package of documentation can be heard on the accompanying compact discs, or alternatively by scanning a QR code with a mobile application. Pictorial documentation of ceremonial action, dances, and items, and related animals, plants, and other natural features, and the accompanying DVD that provides edited video footage of a performance of *Yawulyu*, further render the song information with context. As a package the volume will undoubtedly serve as an important resource for members of the Yuendumu *Yawulyu*-holding community and their families, authorised by the transcribed words, recorded voices, and images of knowledgeable custodians and holders of the tradition.

For those familiar with Central Australian song practice, and Indigenous Australian dance-song and ceremony more broadly, the thoughtful curation of layered textual and audio-visual sources invokes the iridescent and multivalent nature of Central Australian Indigenous song. For those encountering *Yawulyu* for the first time, detailed introduction to the publication and a section 'How to read and listen to the songs' provide basic information on the structure and sound of Central Australian songs, and thus the tools to appreciate their beauty and complexity through listening and viewing the accompanying DVD. Curran, the authors and publishers, have achieved a publication that provides invaluable multidisciplinary

documentation of an important genre and repertoires, and also gestures towards the aesthetic, artistry and power of singers and the ceremony that they carry.

A particular achievement of the publication is the standard that it sets for intercultural collaboration in the production of song documentation for academic and community benefit. Curran et al meticulously document the collaborative process and decisions made in the course of several workshops that gave rise to the publication. The transparent discussion of this collaborative process, together with extensive acknowledgements, dedications, and captions that attribute authorship and knowledge to individual and communal owners, evidence a volume firmly based upon rigorous attention to the sensitivities and requirements of intercultural research collaboration. The subsequent critical reflection on the preparation of the publication with regards to cultural property, ownership and rights, provides an additional layer of insight and rigour that will be invaluable to other scholars seeking to produce outputs that contain representations of Indigenous cultural knowledge for community and broader public use (Curran, Carew and Martin 2019). The volume serves as a model for applied ethnomusicological and linguistic research outputs that seek to provide high quality documentation of song traditions, that privilege multiple voices and perspectives, and that contribute to the aspirations of communities.

References

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