

It is, however, possible to make some generalizations as to the types of contexts in which music can be expected to occur. Crucially, the interactive nature of musical behaviour means that it is likely to occur in interpersonal contexts. The use of music in caregiver/infant interactions, including lullabies and children's songs, appears to be ubiquitous in human societies (Trehub 2003), as does its use in entertainment, courtship, and religious or ritual occasions (Cross 2007).

Recording in any of these domains is likely to involve issues of privacy and/or intellectual property. Music, songs, dances, and poetry are defined as 'works' under international copyright law (see Newman, Chapter 19 below), and researchers have an ethical responsibility to acknowledge the moral and legal rights of musicians and performers under both traditional and international law, and to align our research and archiving methodologies to support and not interfere with traditional means of knowledge maintenance and transmission (Janke and Quiggin 2006; Seeger 1992; 2001; 2005).

p. 173 It is advisable to record information about who has rights and interests in music, preferably before making any recording. Bear in mind that traditional law may classify rights and ownership in quite different ways from western knowledge institutions. For example, in some Australian song traditions, only the song owner or ceremonial leader has the authority to explain a song, although others may well be entitled to sing it and to have a say in whether or not it is documented (Ellis and Barwick 1988; Marett et al. 2006). Taking advice on these matters is likely to provide some lively conversations, as well as helping you to manage your data and any future publication of it appropriately.

### 7.3.1 Documenting song texts

With knowledge of the language, linguists are in an excellent position to work on song texts, but as I have discussed elsewhere (Barwick 2006), there are some common pitfalls. It may be necessary to work with a group of people rather than a single individual in documentation of song texts. It is advisable to be alert to different interpretations and not to assume that there is a single correct form or interpretation of a song text (Walsh 2010) (see Meyerhoff et al., Chapter 5 above for a discussion of variation in language performance). It is very common for repetition patterns or special song words to be omitted during spoken elicitation of song texts. There may also be elements of improvisation or allowable change between performances of the same song. Phonetic changes, sometimes apparently deliberate, are common and numerous other features of song language have been documented by linguists and musicologists (Dixon 1980; Hercus and Koch 1995; Koch and Turpin 2008; Marett 2000; Turpin and Stebbins 2010; Walsh 2007). In Australia, it is not uncommon for songs to include words in several different languages (e.g. one Murriny Patha *Malgarrin* song our team documented as part of the Murriny Patha Song project contains words in the Kimberley languages Djaru and Gija, as well as English: Barwick et al. 2006). Other songs may include or even entirely consist of words in 'spirit' languages (Marett 2000; O'Keeffe 2010), as is the case in the Mawng *Inyjalarrku* repertory of David Manmurulu (Apted 2010; Manmurulu et al. 2008). It has often been suggested that the metrical stability of some song and poetic forms may lead to the preservation of archaic words or linguistic forms, but song-specific phonetic changes and the frequently cryptic and allusive semantics may make it very difficult to isolate and identify such archaic forms (Koch and Turpin 2008; Turpin 2005; 2007a; 2007b; Walsh 2007).

### 7.3.2 Suggestions for discussions about music

Linguistic documentation can be invaluable to musicology, and more broadly to studies of human diversity, because of the opportunity to interact directly with tradition bearers in their own language in recording discourse about music and allied performance arts. Here are some suggested areas for discussion, many of which arise from or relate to the points previously mentioned.