cryptic, and emotionally moving (Juslin and Laukka 2003; Walsh 2007). In many cases, poetry and the verbal arts, like music and song, may be measured isochronously and performed in synchrony by multiple participants, meaning that in some key respects they resemble music.

7.3 Music in Language Documentation

Although music and song are not directly mentioned in some of the foundational texts of documentary linguistics, sung musical genres may be indirectly referenced by such titles as 'ritual speech event' or 'litany' (Himmelmann 1998: 179) or 'verbal art' (Woodbury 2003: 47). Documenting musical events when they occur (and when invited) falls squarely within language documentation's brief to be diverse and representative of as wide a range of language use as possible: 'documenters take advantage of any opportunity to record, videotape, or otherwise document instances of language use' (Woodbury 2003: 48). As form/meaning units, songs should be 'included in any complete language description' (Turpin and Stebbins 2010: 1). Because of music's ability to 'transform experience' (Mcallester 1971: 380), its integration into other realms of human activity (Cross 2007: 658), and its association with pleasure (Blood and Zatorre 2001), it is likely to be highly valued by collaborators within the speech community (Barwick 2006). Not all societies have instrumental music genres separate from vocal music (e.g. the traditional musical genres of Aboriginal Australia consist entirely of vocal music, some with instrumental accompaniment, but no genres of purely instrumental music). If present, instrumental music is likely to be valued just as highly by community collaborators as vocal music and dance.

Documenting music, dance, and the verbal arts may also yield interesting data for language documentation, suggest new directions of linguistic inquiry, or fill in gaps. For example, in documenting Iwaidja *Jurtbirrk* love songs, new domains of emotional vocabulary emerged, and the songs' frequent use of the first and second persons and directionals filled in some missing slots in Iwaidja verb paradigms that had proven next to impossible to elicit directly (Barwick, Birch, and Evans 2007; Evans, Chapter 8 below).

p. 172   Because of the likely significance for participants, working on song and music can be a great way to build relationships with collaborators and produce tangible outputs from your project in the form of CDs or videos of performances. In Wadeye, Northern Territory, the iTunes database we helped to create in the Wadeye Library and Knowledge Centre to provide a community access point to research results from various song documentation projects has been the most accessed collection in the library (Barwick et al. 2005; Nakata and Langton 2005). Song and music recordings may be used as a point of reference for future tradition bearers (Marett et al. 2006), and the emotional power of hearing the voice of deceased family members is often remarked on by users of archival recordings.

The efforts of communities and language documenters to record and document musical events may also contribute to an important record of human diversity. 'Many practices testifying to…cultural diversity…are no longer available outside the archives where our taperecorders have allowed us to freeze their images' (Mâche 2000: 475). The provision of secure archiving for recordings of music and dance may be an important motivation for community collaborators interested in music and dance.

It is clearly impossible to predict exactly the content, structure, and social and contextual meanings of the music and dance in any society. Linguists preparing for their first field trip may wish to prepare themselves by consulting previous research to ascertain whether there are any existing descriptions of performance genres in the area. Even so, because of the high value typically given to innovation and creativity in musical expression, the musical pieces and dances performed are likely to change over time, as new composers and performers make their contributions.