



Finding aid

BELFRAGE_H02

**Sound recordings collected by
Hugh Belfrage, 1991 - 1992**

Prepared April, 2017 by BS
Last updated 14 June 2017

ACCESS

Availability of copies

Listening copies are available. Contact the AIATSIS Audiovisual Access Unit by completing an [online enquiry form](#) or phone (02) 6261 4212 to arrange an appointment to listen to the recordings or to order copies.

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SCOPE AND CONTENT NOTE

Date: 1991 - 1992

Extent: 11 sound cassettes (ca. 60 min. each): analogue, mono.

Production history

These recordings were collected by linguist Hugh Belfrage between 18 December 1991 and 17 January 1992 at Borroloola and Wandangula in the Northern Territory, Australia. They are the second series of recordings made by Belfrage as part of an AIATSIS grant entitled Preservation, School Use and Grammatical Study of Garawa Stories. The recordings document texts and songs by Garrwa and Yanyuwa men and women. Speakers and performers include Isaac Walayungkuma, Eileen McDinny, Laura Rory, Natty Miller, Nancy Hoosen, Jemima Miller, Gladys George, Gerry Brown, Dinny McDinny, Jimmy Pyro, Gordon Lancedon, Roger Charlie, Don Rory, Annie Isaac and Rachel McDinny.

The recordings were deposited at AIATSIS by Hugh Belfrage on 20 October 1993.

RELATED MATERIAL

Important: before you click on any links in this section, please read our [sensitivity message](#).

See also BELFRAGE_H01 (further Garrwa and Yanyuwa recordings collected by Hugh Belfrage). Transcriptions of several of the songs and texts on field tapes 15 and 19 are held in the AIATSIS Library, see MS 3162, notebook 2, pp 27-30 and 35-69, as well as reworked texts of 'Moon and Curlew' and 'Nguwalili and Yakal' (the latter with English glosses). For a complete listing of related

material held by AIATSIS, consult our [online catalogue](#), Mura®. To conduct a search of available audio finding aids, please [click here](#).

ARCHIVIST'S NOTE

The field tapes in this collection were arranged by Hugh Belfrage and are not in chronological order. There are no field tapes numbered 14 or 21.

This finding aid was compiled from information provided by Hugh Belfrage and audition sheets prepared by AIATSIS staff. Timing points may be slightly out depending on the technologies and procedures in place at the time the recordings were auditioned.

ITEM LIST

Archive number	Field recording number	Description
012525	13	Restricted men's Jarida songs, possibly in Warlpiri, Pitjantjatjara and Gurdanji, sung by Isaac Walayungkuma at Borrooloola RESTRICTED – MEN ONLY .
012525, 012526	15	Yanyuwa Ngabaya and informal songs performed by Eileen McDinny, Laura Rory, Natty Miller, Nancy Hoosen, Jemima Miller and Gladys George at Wandangula, continued from field tape 4 from collection.
012527	16	Yanyuwa and Garrwa Brolga ceremony performed by Gerry Brown, Dinny McDinny, Jimmy Pyro and Gordon Lancedon in front of men, women and children at Borrooloola.
012527, 012528	17	Second and third nights of Yanyuwa and Garrwa Brolga ceremony performed by Gerry Brown, Dinny McDinny, Jimmy Pyro, Gordon Lancedon, Roger Charlie and others at Borrooloola.
012528	18	Oral history interview in Garrwa and English with Isaac Walayungkuma at Borrooloola.
012529	19	Brolga story in English told by Don Rory; stories in Garrwa told by Don Rory, including Crow and Eagle, childbirth practices, Yakal and Nguwalili (Moon and Curlew), Bikiki (bush plum), Mundungu (short-necked turtle), recorded at Borrooloola.
012529	20	Garrwa and Yanyuwa songs for fun dances and song for Rrumburriya clan performed by Dinny McDinny at Wandangula.
012530	22	Restricted women's songs performed by Annie Isaac (a Yanyuwa woman who was given the songs by people from the south of Borrooloola), Eileen McDinny, Natty Miller, Jemima Miller, Laura Rory, Nancy Hoosen and Rachel McDinny RESTRICTED - WOMEN ONLY .
012531	23	Yanyuwa ngadiji and island songs performed by Eileen McDinny, Jemima Miller and Dinny McDinny with explanations by Nancy Hoosen and Eileen McDinny, recorded at Wandangula.
012532	24	Yanyuwa island songs performed by Eileen McDinny, Jemima Miller and Natty Miller with explanations by Nancy Hoosen and Rachel McDinny, recorded at Wandangula.
012533	25	Yanyuwa island songs performed by Eileen McDinny and Jemima Miller with explanations by Rachel McDinny, recorded at Wandangula.

ITEM DESCRIPTIONS

012525/Field tape 13, Field tape 15

Performer/speaker(s):	Isaac Walayungkuma, Eileen McDinny, Laura Rory, Natty Miller, Nancy Hoosen, Jemima Miller and Gladys George
Personal subject(s):	
Subject keywords:	Music - Musicians - Composers and songwriters, Music – Vocal, Music - Instruments - Wind – Didjeridu, Music – Musicology, Technology - Stone - Percussion and abrading
Language/people:	Warlpiri language (C15) (NT SF52-04), Pitjantjatjara language (C6) (NT SG52-11), Gurdanji / Kurdanji / Gudanji language (C26) (NT SE53-07)
Places:	Borrooloola (North NT SE53-03), Wandangula (North NT SE53-03)
Recording quality:	Fair

	<u>Restricted men's Jarida songs, possibly in Warlpiri, Pitjantjatjara and Gurdanji, sung by Isaac Walayungkuma at Borrooloola.</u> <u>20:55 - Yanyuwa Ngabaya and informal songs performed by Eileen McDinny, Laura Rory, Natty Miller, Nancy Hoosen, Jemima Miller and Gladys George at Wandangula, continued from field tape 4 from the collection.</u>
00:00	Archive announcement.
00:13	Hugh Belfrage introduces the tape as Field Tape 13 and identifies Isaac Walayungkuma performing Jarida Songs.
00:35	Hugh Belfrage asks the performer "do you want to say what song it is?" and the performer asks Hugh if he's ready to record.
00:46	Song item 1- features two voices in performance and a tapped accompanying beat . The primary vocal part comprises a narrow pitch class set organised around repetitive rhythmic patterns of varying lengths. These phrases are grouped into three sections of varying length in the following scheme 2,3,5. Sections 1 and 2 end with a distinctive low frequency vocal articulation reminiscent of Didjeridu followed by a short whispered refrain common to many Aboriginal song forms. The secondary vocal part is more textural, less distinctly rhythmic or melodic.
02:36	Hugh Belfrage sets up the recorder and asks the performer to introduce the song.
02:41	The performer sings and 'stomps' an accompanying beat. Song features extended rhythmic phrases repeated with variation. These phrases are grouped into four sections of varying length in the following scheme 3,2,2,1. The last phrase of each group ends with a distinctive low frequency vocal articulation reminiscent of Didjeridu.
04:16	Song item 3 - the vocal style is similar to the previous song but the beat in contrast is faster, creating the perception of halved note values (quavers to crotchets for example) in relation to the vocal part. Phrases are grouped into three sections of varying length in the following scheme 3,3,1. As in the case of Song item 2 the last phrase of each group ends with a low frequency vocal articulation reminiscent of Didjeridu.
05:30	Recording interrupted after an interjection from an unknown man speaking in language.
05:33	Song item 4 – features two vocal parts for the most part in unison. There are some

	instances of canonic imitation at the beginnings of phrases. Each phrase concludes with the primary vocal part unaccompanied. The phrases are grouped into two sections of varying length in the following scheme 3, 4.
07:04	Hugh Belfrage exclaims “Ok it’s ready.”
07:13	Song item 5 – bears a striking similarity to song item 4. It features two voices and employs similar pitch material and rhythmic patterns. Phrases are grouped into two sections in the following scheme 4, 4. Additionally it contains some of the features of earlier items including Didjeridu style vocal articulation and the whispered refrain once at the conclusion of the song.
08:42	Song item 6 - this song item comes straight in after a break in the tape without introduction. It appears to be a partial repeat performance of song 5. The 1 st section is the same but the performance concludes at the end of the 1 st phrase of section 2.
09:34	Song item 7 as in the case of song item 4 features two vocal parts that for most part are in unison. The song structure differs from earlier items in that the phrases are shorter in length but greater in number arranged in the following scheme 7,6. Didjeridu style vocal articulations conclude phrases 5 and 7 in section 1 and phrases 4, 5 and 6 in section 2.
11:54	Song item 8 represents a departure from previous items in terms of the basic rhythmic cells. The short note value is reduced in duration in the ‘short/long’ pattern. The approximate difference is as a semiquaver to a triplet quaver, when compared to the previous song items.
13:02	Hugh Belfrage says “Ok it’s ready.” Performers speak in language. Hugh says “that tape’s on. You want that donut? ... you’s ready” and then the performance of song item 9 begins. This song stands apart in that it is a continuous structure. Where previous songs consist of 2, 3 or 4 sections this song comprises one group of 8 phrases.
14:48	Song item 10 features two vocal parts in unison for the most part with a tapped rhythmic pulse for accompaniment. Heavy high frequency distortion mars much of this recording.
17:38	Song item 11 features two vocal parts in unison for the most part with a tapped rhythmic pulse for accompaniment. Heavy high frequency distortion mars much of this recording.
18:08	Song item 12 features two vocal parts in unison and a tapped rhythmic pulse in accompaniment. The structure of the song is binary - two sections of 4 and 3 phrases respectively.
19:29	Song item 13, like song item 9 is in one continuous section comprising 6 phrases.
20:40	False ID.
20:47	Archive announcement.
20:55	Collector’s announcement “This is Hugh Belfrage field tape 15. This is the ‘Nobi’ song continued ... do that verse again.”
21:16	Song item 14 features massed women’s voices with percussive pulse based accompaniment comprising stomping, clapsticks and hollow log drum. Pitch material conforms to the pentatonic mode and the arrangement of voices presents a broad harmonic spread. Structurally the song falls into two sections as defined by the doubling of the frequency of the pulse (corresponding to 22:21 on the tape).
23:25	Variation on song item 14 at slower tempo.
25:39	Tape cuts in on another variation of song item 14. The tempo is faster – somewhere between the first version and the previous version.
27:37	Tape cuts in on another variation of song item 14.

29:43	Tape cuts in on discussion between singers in language against which two of the women continue to sing. A high frequency wailing sound can be heard in the background (possibly a dingo?).
30:16	Tape skips to another variation of song item 14 – female voices are more dominant.
31:17	Discussion between singers in language.
31:29	Tape skips to part of the same song. Vocal element is the same with slight changes in inflection but the pulse of the percussion accompaniment, as in the case of Song item 14 is doubled in frequency.
32:34	Tape cuts in on another variation of song item 14 with the slower original pulse value.
34:50	Discussion between singers. One voice sings a melodic line from the song by way of demonstrating a technique perhaps or by way of suggesting what might be performed next. The others gradually join in until the texture becomes full and the pulse becomes strong.
37:16	Short fragments performed. Material represents a significant departure from the previous set of songs.
37:42	Tape cuts in on the last phrase of song fragment.
38:05	End of 012525

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012526 / Field tape 15

Performer/speaker(s):	Eileen McDinny, Laura Rory, Natty Miller, Nancy Hoosen, Jemima Miller, Gladys George
Personal subject(s):	Eunice (?), Rachael (?)
Subject keywords:	Music - Musicians - Composers and songwriters, Music – Vocal, Music - Instruments - Wind – Didjeridu, Music – Musicology, Technology - Stone - Percussion and abrading
Language/people:	Yanyuwa / Yanuwa language (N153) (NT SE53-04)
Places:	Wandangula (North NT SE53-03), Papua New Guinea (PNG)
Recording quality:	Fair

	<u>Eileen McDinny, Laura Rory, Natty Miller, Nancy Hoosen, Jemima Miller, and Gladys George sing informal songs</u>
00:00	Archive announcement.
00:14	Tape cuts in on song item 15 after about 20 seconds the singing trails off and the performers have a short discussion in language.
00:45	Tape cuts in on another rendition of song item 15 (3 phrases) again followed by a short discussion in language (1:25)
01:46	Another rendition of song item 15 (2 phrases) followed by a discussion / explanation in language.
02:47	Another rendition of song item 15 (2 phrases) followed by a discussion / explanation in language – some laughter.
03:45	As a part of the discussion the opening refrain of song item 15 is sung softly (half voiced) by individual performers as if by way of demonstration.
04:06	The performers strike up another rendition of the song (2 phrases) followed by a short discussion in language.
04:54	Another rendition of song item 15 (2 phrases) followed by a discussion / explanation in language. The words “snake” and “frog” can be heard in English.
06:29	Tape cuts in on another rendition of song item 15 (2 phrases) again followed by a short discussion in language (1:25).
07:19	Another rendition of song item 15 (2 phrases) followed by a discussion / explanation in language.
08:19	Another rendition of song item 15 (2 phrases) followed by a discussion / explanation in language with some use of English to explain the meaning of the song - “island song” “boy” “ladies” “facing this way.”
11:32	Tape cuts in on conversation between Hugh Belfrage and the performers. It’s revealed that the song we are about to hear was created just “the other night ... around Christmas.”
11:57	The singers perform Song item 16 (“Christmas”) for Hugh Belfrage. This song features multiple voices in harmony with a percussive pulse and is distinguished from earlier songs by it’s slow stately tempo.
12:40	Another rendition of song item 16. This version includes a high soprano register octave doubling of the main vocal line for the first phrase. As the song finishes one of the performers asks “so what do you reckon?”
13:25	Another rendition / variation on song item 15. This version is sung at a lower pitch than earlier renditions.
14:25	Hugh Belfrage asks “What’s this one? Same one is it?” The singers perform

	another version of song item 15. This performance is quite strident compared to earlier versions and the tempo is a little faster. Recording marred by distortion due to levels peaking.
15:42	Discussion in English and in language between Hugh Belfrage and the performers about the meaning of the song.
16:17	Tape cuts in on another rendition of song item 15. As the performers stop singing one of the ladies asks another to “make smoke please.” Discussion ensues in which Hugh Belfrage mentions running into “Eunice” in a shop and chatting about her trip to New Guinea.
17:04	Another performance of song item 15 after which one of the singers asks Hugh Belfrage “Good song?” Hugh agrees and then the ladies break off into a discussion in language.
18:03	Another performance of song item 15 after which one of the singers says to Hugh Belfrage “You’ve got three songs now.” A discussion ensues as to whether it’s three or only two. Hugh says “It doesn’t take you long to make a song.” One of the performers explains the creative process “We just think about when someone talk and that same word.”
19:27	Mid conversation the singers burst into another rendition of song item 15 interrupted (by one of the performers) mid-way through the first phrase.
20:32	Hugh Belfrage IDs this song item as “Rachel’s Song” The melodic profile and phrase structure is the same as song item 15 but the voices are in unison.
21:39	Hugh Belfrage IDs this song item “This is the song for the lady in the shop - Eunice.” This song item musically replicates Rachel’s Song but has different lyric content (see Book 2 of Belfrage’s field notes which offers some translation of the song’s lyrics MS 3162).
22:56	This song, referred to in Hugh Belfrage’s field notes as “Mosquito Song” like the previous item replicates the musical framework of Rachel’s Song to tell a different story. This song was inspired by Hugh Belfrage’s remark sometime earlier that the women’s singing, heard from a distance sounded like mosquitoes (see field tape report sheet - BELFRAGE_H02-012525_fts2).
23:28	Hugh Belfrage asks “What’s the word for mosquito?” and one of the ladies replies ‘mondo.’
23:36	The singers perform another rendition of the Mosquito Song followed by a discussion in language and English.
24:56	The singers perform another rendition of the Mosquito Song followed by a discussion including some translation into English of the song text including “We’re happy someone’s coming . . . tonight or tomorrow.”
25:52	One of the women sings comically in a high register and everyone bursts into laughter.
26:04	The singers perform the song again. Hugh Belfrage asks “What’s that one?” and one of the ladies replies “Mosquito” to which Hugh responds “Ah, same one.”
26:32	The performers begin the song again with one of the women singing an octave above the others but they break off and begin again in unison. Discussion follows in which the women individually offer playful renditions of the melody with different lyric treatments.
27:34	The women speak in English about making a new song.
27:57	They begin to sing individually, inventing lyrics and applying them to the melody. They laugh at each other’s offerings and then begin to sing together in a more structured way.
30:27	Archive end announcement.

30:36	End of 012526
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012527/Field tape 16

Performer/speaker(s):	Gerry Brown (jungkayi), Dinny McDinny, Jimmy Pyro, Gordon Lancedon, Roger Charlie and others
Personal subject(s):	
Subject keywords:	Stories and motifs – Brolga, Music – Musicology, Music - Musicology – Ethnomusicology, Ceremonies, Dance – Ceremonial, Music - Instruments – Percussion, Music - Analysis - Vocal
Language/people:	Garrwa / Garrawa / Garawa language (N155) (NT SE53-08), Yanyuwa / Yanuwa language (N153) (NT SE53-04)
Places:	Borrooloola (North NT SE53-03)
Recording quality:	Fair

	<u>Yanyuwa and Garrwa Brolga ceremony performed by Gerry Brown, Dinny McDinny, Jimmy Pyro, Gordon Lancedon and Roger Charlie and others in front of men, women and children at the Yanyula town camp in Borrooloola</u>
00:11	Archive announcement.
00:21	Tape ID.
00:38	Performance of song for Brolga dance. The performance involves a group of voices with percussion including rattles and clapsticks. The music alternates between a sung chorus with a tremolo wooden percussion accompaniment followed by a short interlude of stomping and thence an even shorter section consisting of chanting and whooping. Each musical interlude follows this structure unless otherwise indicated.
01:16	Break in music – muted voices can be heard speaking in language.
01:25	Music recommences.
02:06	Break in music – more animated voices can be heard speaking in language.
02:33	Music recommences.
03:16	Break in music – animated voices can be heard speaking in language.
03:32	Music recommences.
04:15	Break in music – animated voices speaking in language and coughing can be heard.
04:29	Music recommences.
05:14	Break in music – conversation in English between Hugh Belfrage and one of the men present in which Hugh asks “How come you’re not dancing?” and the man responds “I just set it up.”
05:29	Music recommences (conversation continues over the music).
07:20	Break in music – voices can be heard speaking in language.
07:26	Music recommences.
08:21	Break in music – voices can be heard speaking in language and the crying of a baby or a young child can be heard momentarily.
08:47	Music recommences.
09:30	Break in music – voices can be heard speaking in language along with much coughing. Hugh Belfrage asks “What’s this bloke doing George?”
09:48	Music recommences but this time the structure differs from that outlined earlier (see 00:38). In the first section the vocal chorus is accompanied by a metric rhythm (rather than a tremolo). The rapid tremolo on sticks is transferred to the second section which also features low frequency vocal growls. The third section comprises a chanted chorus accompanied by a metric percussion rhythm building

	to a single whoop of voices. This pattern is repeated three times.
11:47	Break in music – voices, including children can be heard speaking in language.
12:09	Music recommences briefly and we hear two cycles of the third section from the previous interlude.
12:25	Break in music – animated voices can be heard speaking in language.
13:02	Archive announcement – end of side A of field tape 16.
13:12	Tape ID Field tape 17 – 2 nd night of the Brolga dance.
13:38	Music commences.
15:54	Break in music.
16:08	Music recommences - the first section is ‘lead’ by a single voice before the others join in the chant as before.
17:08	Break in music – conversation in language can be heard.
17:32	Music recommences – as in the previous interlude the first section is ‘lead’ by an individual singer and then the full group joins in.
18:21	Break in music – voices speaking in language can be heard.
18:26	Music recommences.
19:17	Break in music – voices speaking in language can be heard.
19:25	Music recommences.
20:07	Break in music – voices speaking in language can be heard.
20:17	Music recommences.
21:00	Break in music – voices speaking in language can be heard along with heavy coughing and throat clearing.
21:09	Music recommences.
22:06	Music cycles straight back into a repeat without a break. In this instance the solo vocal part at the beginning is extended.
22:50	Break in music – voices speaking in language and laughter can be heard.
22:58	Music recommences – again the solo vocal part at the beginning is extended.
23:42	Break in music – voices speaking in language can be heard.
23:44	Music recommences – again the solo vocal part at the beginning is extended.
24:28	Music cycles straight back into a repeat without a break. Again the solo vocal part at the beginning is extended.
25:25	Break in music – voices speaking in language can be heard.
25:36	Music recommences.
26:26	Break in music – voices speaking in language can be heard.
26:55	Music recommences.
27:53	Break in music – voices speaking in language can be heard.
27:59	Music recommences and we’re presented with significantly different material for the first time in the Brolga Ceremony. The vocal chant has a different melodic profile and rhythmic structure and the percussion accompaniment is a steady ‘swung’ pulse. This interlude is also in one section rather than the three contrasting sections that have characterised the musical episodes up to this point.
29:22	Break in music – voices speaking in language can be heard.
29:42	Music recommences and presents another variation on the vocal chant this time based on the repetition of a single motivic cell.
30:10	Break in music.
30:45	Break in recording.
30:51	Tape ID: Hugh Belfrage IDs the tape as the “3 rd night of the Brolga Dance” and also states “I think this is the main night.”
31:08	Tape cuts in on music featuring vocal chant, clap sticks and other percussion

	effects along with what sounds like a microtonal wind instrument.
33:27	Break in music - voices speaking in language can be heard.
33:45	Music recommences.
34:44	Break in music - voices speaking in language can be heard.
34:52	Music recommences.
36:02	Break in music - voices speaking in language can be heard.
36:13	Music recommences.
36:56	Break in music - voices speaking in language can be heard.
37:09	Music recommences.
38:12	Break in music - voices speaking in language can be heard.
39:28	Break in recording.
39:32	Tape cuts back in voices speaking in language.
39:47	Music recommences.
41:38	Break in music - voices speaking in language can be heard.
42:05	Music recommences.
42:30	Break in music - voices speaking in language can be heard.
42:37	Break in recording.
42:39	Tape cuts back in on music. Hugh Belfrage IDs the tape "this is about two hours later after tea."
43:24	Break in recording.
43:26	Tape cuts back in on music.
44:19	Break in music - voices speaking in language can be heard.
45:01	Break in recording.
45:03	Tape cuts back in on music.
45:08	End of 012527.

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012528/Field tape 17

Performer/speaker(s):	Gerry Brown (jungkayi), Dinny McDinny, Jimmy Pyro, Gordon Lancedon, Roger Charlie, Isaac McDinny and others
Personal subject(s):	Daisy McDinny, Mali McDinny
Subject keywords:	Stories and motifs – Brolga, Music – Musicology, Music - Musicology – Ethnomusicology, Ceremonies, Music - Analysis – Vocal, Sport – Rodeos
Language/people:	Garrwa / Garrawa / Garawa language (N155) (NT SE53-08), Yanyuwa / Yanuwa language (N153) (NT SE53-04)
Places:	Borrooloola (North NT SE53-03),
Recording quality:	Fair

	<u>3rd night of Yanyuwa and Garrwa Brolga ceremony performed by Gerry Brown, Dinny McDinny, Jimmy Pyro, Gordon Lancedon and Roger Charlie and others in front of men, women and children at the Yanyula town camp in Borrooloola. The recording also features a short interview with Isaac McDinny.</u>
00:04	Archive announcement.
00:13	Tape cuts in on music featuring ‘massed’ male voices and clapsticks.
00:41	Break in music – voices can be heard speaking in language.
00:48	Music recommences.
01:25	Break in music – voices can be heard speaking in language.
01:30	Music recommences.
02:16	Break in music – voices can be heard speaking in language.
02:32	Music recommences.
03:09	Break in music – voices can be heard speaking in language.
03:34	Break in recording.
03:37	Tape cuts back in on music.
04:23	Break in music – voices can be heard speaking in language.
04:25	Music recommences.
05:13	Break in music – voices can be heard speaking in language, laughter also.
05:39	Music recommences.
06:38	Break in music – voices can be heard speaking in language.
07:03	Music recommences.
07:50	Break in music – voices can be heard speaking in language.
08:49	Amidst the voices in conversation, a single voice can be heard softly singing the melody of the chorus.
09:23	Music recommences.
10:22	Break in music – voices can be heard speaking in language.
10:53	Music recommences.
11:46	Break in music – voices can be heard speaking in language.
12:22	Music recommences.
13:04	Break in music – voices can be heard speaking in language.
13:46	Break in recording.
13:51	Tape cuts back in on music.
14:38	Break in music – voices can be heard speaking in language.
14:58	Break in recording.
14:59	Tape cuts back in on music.

15:42	Break in music – voices can be heard speaking in language.
15:50	Break in recording.
15:52	Tape cuts back in on voices speaking in language.
16:22	Music recommences.
17:08	Break in music – voices can be heard speaking in language.
17:52	Music recommences.
18:31	Break in music – voices can be heard speaking in language.
19:11	Music recommences.
19:58	Break in music – voices can be heard speaking in language.
20:25	Music recommences.
21:12	Break in music – voices can be heard speaking in language.
21:31	Music recommences.
22:20	Break in music – voices can be heard speaking in language.
22:46	Music recommences.
23:28	Break in music – voices can be heard speaking in language.
23:51	Music recommences.
24:38	Break in music – voices can be heard speaking in language.
25:03	Music recommences.
25:46	Break in music – voices can be heard speaking in language.
26:09	Music recommences.
26:52	Break in music – voices can be heard speaking in language.
27:04	Music recommences (faster tempo).
27:50	Break in music – voices can be heard speaking in language.
28:26	Music recommences (variation 2 of chant).
29:15	Break in music – voices can be heard speaking in language.
29:26	Music recommences (tempo faster still).
30:13	Break in music – voices can be heard speaking in language.
30:26	Music recommences.
31:01	Break in music – voices can be heard speaking in language.
31:15	Music recommences (some distortion due to level peaks) as the intensity of the ritual increases the music becomes continuous.
32:11	Break in recording – the field tape report sheet states “ceremony finished immediately after this tape ran out.”
32:13	Archive announcement – “end of field tape 17 continuing with field tape 18.”
32:18	Tape ID Hugh Belfrage speaking with Isaac McDinny.
32:47	Isaac McDinny talks in language about working at Bubbabunna Station and his family.
35:09	Hugh Belfrage mentions rodeo riding.
35:50	Hugh Belfrage asks Isaac McDinny what sort of work he used to do on the station.
37:07	Isaac McDinny mentions his sister and his grandfather.
38:05	Isaac McDinny explains that he and his sister Dinny McDinny share the same father but have different mothers. Isaac’s mother’s name is Daisy and Dinny McDinny’s mother is Mali.
38:42	End of 012528.

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012529/Field tape 19

Performer/speaker(s):	Don Rory, Dinny McDinny
Personal subject(s):	
Subject keywords:	Stories and motifs – Brolga, Stories and motifs - Eagles / hawks / crows, Reproduction - Childbirth – Midwifery, Stories and motifs
Language/people:	Garrwa / Garrawa / Garawa language (N155) (NT SE53-08)
Places:	Borrooloola (North NT SE53-03), Wandangula (North NT SE53-03)
Recording quality:	Fair

	Don Rory tells Dreaming stories - including the story of the Brolga, the Eaglehawk and Crow, Moon and Curlew, Bush Stone Curlew, Bikiki (bush plum), and Short-necked turtle. Dinny McDinny performs songs for children's dances.
00:06	Archive announcement.
00:14	Tape ID.
00:34	Don Rory tells the Brolga Dreaming story in the Garrwa language.
01:12	Break in recording.
01:17	Recording resumes.
04:35	Break in recording.
04:47	Tape ID.
04:54	Don Rory tells the Eaglehawk and Crow Dreaming story in the Garrwa language.
06:03	Tape ID.
06:09	Don Rory talks in language about traditional child birth.
07:20	Hugh Belfrage asks "do they go by themselves or with another woman?" Don Rory replies "two women."
10:55	Break in recording.
10:59	Tape ID.
11:13	Don Rory tells the Yakal and Nguwalili (Moon and Curlew) Dreaming story in the Garrwa language.
11:49	Don Rory imitates the call of the Bush Stone Curlew.
12:07	Don Rory again imitates the call of the Bush Stone Curlew.
13:23	Break in recording.
13:25	Story continues.
14:42	Break in recording.
14:47	Tape ID.
15:05	Don Rory tells the Bikiki (bush plum) story in the Garrwa language.
21:15	Break in recording.
21:23	Tape ID.
21:32	Don Rory tells the Short-necked turtle story in the Garrwa language.
22:25	Archive announcement end of field tape 19.
22:33	Tape ID.
23:01	Dinny McDinny performs songs for children's dances. The first of the set is 'Malkuri' dance (spelling taken from Hugh Belfrage's field tape report sheet.
25:21	Break in music - voices can be heard speaking in language.
25:35	Music recommences.
26:45	Break in music - voices can be heard speaking in language.
26:57	Break in recording.

27:01	Tape cuts back in on music.
27:11	Break in music - voices can be heard speaking in language.
27:16	Music recommences.
27:50	Break in music - voices can be heard speaking in language.
28:01	Dinny McDinny performs the 'Indiana' song at the request of the children who are gathered.
32:19	Dinny McDinny performs the epic Rrumburriya Kujika (song cycle) which has its origin at Manangoora.
48:43	Break in recording.
48:45	Hugh Belfrage asks "where's he up to now?" He seems to be asking how far along the songline Dinny McDinny is at this point in his performance. Dinny tells Hugh Mungugarinda(?).
49:25	Dinny McDinny's performance of the Rrumburriya Kujika continues.
53:48	Archive end announcement.
53:57	End of 012529.

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012530/Field tape 22

Performer/speaker(s):	Annie Isaac, Eileen McDinny, Natty Miller, Jemima Miller, Laura Rory, Nancy Hoosen, Rachel McDinny
Personal subject(s):	
Subject keywords:	Music - Vocal - Group – Female, Magic and sorcery - Love magic, Music - Instruments – Percussion, Music - Instruments - Percussion – Clapsticks, Music - Musicology - Ethnomusicology
Language/people:	Yanyuwa / Yanuwa language (N153) (NT SE53-04)
Places:	Wandangula (North NT SE53-03), Borrooloola (North NT SE53-03)
Recording quality:	Fair

	<p><u>Annie Isaac, Eileen McDinny, Natty Miller, Jemima Miller, Laura Rory, Nancy Hoosen and Rachel McDinny singing ‘Jibiji’ – secret women’s love songs, at Wandangula and Burrooloola, 10 January 1992.</u></p> <p>This recording is restricted to listening by women and authorised men only.</p>
00:00:03	Archive Announcement. Please note: timing points give indications of some of the words picked out by the auditioning personnel where possible, or as otherwise indicated. All spellings are approximate.
00:00:13	Song item 1 – female vocal group, tapping and clap stick accompaniment.
00:05:13	Pause in song.
00:05:16	Song item 1 resumes.
00:05:57	Song tempo decreases.
00:08:54	Song tempo increases.
00:11:54	Short pause in song.
00:11:56	Song resumes with slightly decreased tempo.
00:14:46	Song decreases in tempo.
00:16:07	Song tempo increases.
00:18:52	Song item 2 – female vocal group, some clap stick accompaniment.
00:21:33	Short pause in song.
00:21:35	Song item 2 resumes.
00:24:13	Tempo in song item 2 increases.
00:27:26	Tempo in song item 2 decreases.
00:28:46	Pause.
00:28:54	<u>Archive announcement – end of side 1, continuing with side 2 of field tape 22.</u> Continuation of Annie Isaac, Eileen McDinny, Natty Miller, Jemima Miller, Laura Rory, Nancy Hoosen and Rachel McDinny singing ‘Jibiji’ – secret women’s love songs, at Wandangula and Burrooloola, 10 January 1992.
00:28:58	Song item 3 – women’s vocal group, clap stick accompaniment (possibly a continuation of song item 2?).
00:30:16	Pause.
00:30:18	Song item 3 continues.
00:31:58	Short pause, then continuation of song item 3.
00:33:34	Short pause, then continuation of song item 3.
00:33:52	Short pause, then continuation of song item 3.

00:36:14	Short pause, then continuation of song item 3.
00:37:05	Short pause, then continuation of song item 3.
00:38:46	Tempo in song item 3 decreases.
00:40:22	Tempo in song item 3 increases.
00:41:03	Short pause, then continuation with song item 3.
00:41:45	Short pause, then continuation of song item 3.
00:44:05	Short pause, then continuation of song item 3.
00:44:53	Tempo in song item 3 decreases.
00:46:31	Change in key and rhythm of song item 3.
00:47:43	Short pause, very brief discussion in language.
00:47:50	Start of song item 4. Female vocal group, tapping accompaniment.
00:48:26	Short discussion in language.
00:48:32	Start of song item 5 – female vocal group, some sporadic tapping accompaniment.
00:51:17	Pause.
00:51:21	Start of song item 6 – female vocal group, clap stick accompaniment.
00:57:03	Short pause, then continuation of song item 6.
00:57:50	Brief discussion in language.
00:57:55	Song item 7, female vocal group, clap stick accompaniment.
00:58:38	“We’ve finished now”.
00:58:58	End of field tape 22.

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012531/Field tape 23

Performer/speaker(s):	Eileen McDinny, Jemima Miller, Dinny McDinny
Personal subject(s):	
Subject keywords:	Music - Vocal - Group – Female, Magic and sorcery - Love magic, Animals - Reptiles – Snakes, Music - Analysis – Vocal, Substance use - Smoking / Tobacco, Animals - Birds – Parrots, Stories and motifs - Trees
Language/people:	Yanyuwa / Yanuwa language (N153) (NT SE53-04)
Places:	Wandangula (North NT SE53-03), Borroloola (North NT SE53-03), Mornington Island (Qld Gulf Wellesley Islands SE54-01)
Recording quality:	Fair

	<u>Yanyuwa Ngadiji and Island songs performed by Eileen McDinny, Jemima Miller and Dinny McDinny with explanations by Nancy Hoosen and Eileen McDinny, recorded at Wandangula.</u>
00:14	Archive announcement.
00:48	Eileen McDinny, Jemima Miller and Dinny McDinny perform the Ngadiji song.
01:20	Song ends and the performers discuss the next item in language and English. Hugh Belfrage asks one of the performers if she's going to dance.
01:52	The next song begins – the first of a set of 'Island Songs.'
03:01	Song ends and Hugh Belfrage speaks to the women about what else they might perform.
03:31	Next song item begins.
04:34	Song ends and Hugh Belfrage asks Dinny McDinny about a song lyric referring to "four o'clock knock off time."
04:49	Performers launch back into the song.
05:20	Break in music - voices can be heard speaking in language.
05:36	Song begins.
06:15	Song ends - voices can be heard speaking in language.
06:35	Song begins.
07:10	Song ends – a single voice can be heard speaking in language.
07:12	Song begins.
07:49	Song ends - voices can be heard speaking in language. From time to time Dinny McDinny can be heard softly singing fragments of the songs melody amidst the conversation.
11:05	One of the women present directs the attention of the children to a snake. Hugh Belfrage asks whether the snake is poisonous.
11:55	Tape cuts in on Eileen McDinny, Jemima Miller and Dinny McDinny performing one of the 'island songs.'
12:56	Song ends - voices can be heard speaking in language.
13:13	Song resumes.
13:46	Song ends. Hugh Belfrage asks Eileen McDinny "What's that one about Eileen?" Eileen replies "That tree, you know?" Discussion in English about the tree and parrot.
14:25	Dinny McDinny and Jemima Miller begin to sing. Eileen McDinny yells "hey! Hey!" in protest and brings them to a stop.
14:35	They start the song again.
15:07	Song ends and conversation in language and in English about the 'big dance' with

	mention of Mornington Island.
15:59	Song resumes.
16:30	Song ends.
16:47	Song resumes.
17:19	Song ends.
17:35	Song resumes.
18:08	Song ends - voices can be heard speaking in language.
18:18	Break in recording.
18:19	Voices speaking in language. Hugh Belfrage prompts the singers to begin "whenever you like."
18:29	Song begins.
19:03	Song ends.
19:13	Song resumes.
19:42	Song ends - voices can be heard speaking in language.
19:58	Song begins – in this rendition Dinny McDinny sings the first verse solo and then the others join in for the second.
20:29	Song ends – baby crying, woman sneezing.
21:01	Song begins – variation on the previous song but in this version Eileen McDinny's voice is more prominent.
21:33	Voices speaking in language. Eileen McDinny says in English to Hugh Belfrage "We'll sing Island song for you after." Hugh asks to hear love songs.
22:29	Song begins - voices accompanied by clapsticks.
22:54	Song ends – Eileen asks one of the children to come and join in the singing.
23:27	Song begins.
23:58	Song ends.
24:02	Song begins.
24:36	Song ends - voices can be heard speaking in language.
24:57	Song begins – this time Eileen leads.
25:31	Song ends - voices can be heard speaking in language. The singers ask Hugh Belfrage if they can listen to the recording.
25:53	Break in recording.
25:55	Eileen McDinny introduces the next song as "love song, island song." Voices can be heard speaking in language along with first Dinny McDinny and then Jemima Miller softly singing their parts (as if to themselves).
26:52	Eileen begins in full voice and the others join in on the song.
27:04	Eileen breaks off the song to hush the children.
27:09	Song continues.
27:48	Archive (end of side A) announcement.
27:53	Tape cuts in on voices speaking in language.
28:21	Song begins again.
28:51	Song ends - voices can be heard speaking in language.
29:24	Song begins.
30:11	Song ends - voices can be heard speaking in language. Eileen says to Hugh Belfrage "I'll explain tomorrow for you."
30:38	Break in recording.
30:39	Tape cuts back in on song.
31:03	Song ends – Jemima Miller asks Eileen McDinny if the song she has just performed is a love song. Hugh Belfrage asks if it's "women singing for men or men singing for women?" Eileen explains the meaning of the song.

33:11	Song begins again.
34:11	Song ends.
35:05	The women sing a variation of the song which applies a different textual rhythm to the vocal melody.
35:33	Song ends - voices can be heard speaking in language.
35:52	Song begins again.
36:24	Song ends – Nancy Hoosen and Eileen McDinny explain the meaning of the song in English.
38:25	Song begins again - Nancy Hoosen and Eileen McDinny explain the song is about a girl who is always crying for her boyfriend.
39:28	Song begins again.
39:59	Song ends – Further elucidation of the meaning of the song from Nancy Hoosen and Eileen McDinny in English.
41:22	The women perform a variation of the song with a slower tempo and extended note values.
42:28	Song ends – elucidation of the meaning of this version of the song from Nancy Hoosen and Eileen McDinny in English. The song narrative deals with estrangement and separation between a girl and her boyfriend.
43:52	Song begins again.
44:22	Song ends - voices can be heard speaking in language.
44:45	Song begins again.
45:18	Song ends - discussion in language and in English about the meaning of the song including details about tobacco being used as a gauge of girlfriend's feelings.
47:04	Song begins again.
48:02	Song ends – further elucidation in English from Nancy Hoosen and Eileen McDinny about the function of tobacco in the song's narrative.
48:24	Song begins again.
48:55	Song ends – elucidation in English from Nancy Hoosen and Eileen McDinny about song's meaning including a discussion about the two young lovers eloping.
50:16	Song begins again.
51:14	Song ends – further elucidation in English from Nancy Hoosen and Eileen McDinny about song's meaning including a visit to an old man, a swag and the plan to elope.
51:52	Song begins again.
52:35	Song ends – elucidation in English from Nancy Hoosen and Eileen McDinny about song's meaning and the dance attached to the song in which the performers enact the rolling of the swag and the waking of the boyfriend.
54:15	Song begins again.
54:56	Song ends – further elucidation in English from Nancy Hoosen and Eileen McDinny about performances of the song incorporating dance.
55:20	Archive end announcement.
55:29	End of 012531

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012532/Field tape 24

Performer/speaker(s):	Eileen McDinny, Jemima Miller, Dinny McDinny
Personal subject(s):	John Bradley, Andrew Scott
Subject keywords:	Music - Vocal - Group – Female, Music – Musicology, Magic and sorcery - Love magic, Gender relations – Courtship, Occupations - Pastoral industry workers - Drovers / Stockmen, Hunting – Dugong, Film - Film making
Language/people:	Yanyuwa / Yanuwa language (N153) (NT SE53-04)
Places:	Wandangula (North NT SE53-03), Borroloola (North NT SE53-03)
Recording quality:	Fair

	<u>Yanyuwa island songs performed by Eileen McDinny, Jemima Miller and Natty Miller with explanations by Nancy Hoosen and Rachel McDinny, recorded at Wandangula.</u>
00:05	Archive announcement.
00:14	Tape ID.
00:43	Tape cuts in on voices speaking in language.
00:49	Song item 13 begins (3 verses).
01:31	Song ends – discussion in English and in language about the songs meaning - Girls watching sailor.
03:32	Song repeated (2 verses).
04:01	Song ends – further explanation in English of the songs meaning.
04:21	Song repeated (2 verses).
04:52	Song ends - voices can be heard speaking in language.
05:15	Song repeated (2 verses).
05:44	Song ends – further discussion in English and in language about the songs meaning.
06:16	Song item 14 (2 verses).
06:44	Song ends – discussion in English and in language about the song’s meaning – women and girls hunting and man crawling through grass. Nancy Hoosen points out that the song is based on a true story.
07:59	Song repeated (2 verses).
08:29	Song ends – further explanation in English of the songs meaning.
09:17	Song item 15 (2 verses).
09:49	Song ends – explanation in English of the songs meaning – “you and your girlfriend have to run to that island and live there ... like paradise.”
10:45	Song repeated (2 verses).
11:15	Song ends – further explanation in English and in language of the song’s meaning.
12:28	Song item 16 (2 verses) – much slower tempo.
13:19	Song ends – explanation in English of the songs meaning – “... you don’t love me anymore – you love those other girls.”
14:26	Song repeated (3 verses).
15:08	Song ends – further explanation in language and in English of the song’s meaning.
16:25	Song item 17 (2 verses).
17:01	Song ends – explanation in English of the songs meaning – “I’ve got sore legs now ... you didn’t show me the right road to go to find my girlfriend.”
17:56	Song repeated (2 verses).
18:32	Song ends – further explanation in language and in English of the song’s meaning.

19:05	Song item 18 (2 verses).
19:38	Song ends – explanation in English of the songs meaning – “... he might chase us.”
20:24	Song repeated (2 verses).
20:55	Song ends – further explanation in language and in English of the song’s meaning – young “good looking” girls wary of man who is following them.
22:09	Song item 19 (3 verses).
22:51	Song ends – explanation in English of the songs meaning – boys watching beautiful girl and talking amongst themselves about who might win her affections.
23:27	Song repeated (3 verses).
24:11	Song ends – further explanation in English of the songs meaning – boys admiring the girl with beautiful figure and “lovely black hair.” Hugh Belfrage asks the women to recite the words of the song in Yanyuwa.
26:07	The women offer a pre explanation of the song they are about to perform - a young man hurries home from mustering to shave before he sees his girlfriend.
26:39	Song item 20 (3 verses).
27:21	Song ends – further explanation in English of the songs meaning. Mention of John Bradley’s book from 2010 <i>Singing Saltwater Country</i> .
28:21	The women talk about ‘Jibiji’ (women’s secret love songs).
32:11	Archive (end of side A) announcement.
32:16	The women continue to discuss ‘Jibiji’ (women’s secret love songs) with Hugh Belfrage.
33:19	Song item 21 – solo female vocalist, singing and humming over conversation. Possibly restricted? – women only.
33:35	Song ends – conversation about love magic continues.
34:58	Tape cuts in on song item 21 (2 verses).
35:28	Song ends – explanation in language and in English of the song’s meaning – harpooning dugong.
36:07	Song repeated (2 verses).
36:39	Song ends – further explanation in English of the songs meaning.
37:06	Song repeated (2 verses).
37:35	Song ends - voices can be heard speaking in English and in language.
38:20	Song repeated (2 verses).
38:51	Song ends - conversation in English and in language.
39:45	Song repeated (2 verses).
45:59	Mention of the cameraman Andrew Scott and the film <i>Buwarrala Akarriya, Journey East</i> (1989).
51:44	Song item 22 (2 verses).
52:17	Song ends – explanation in language and English of the songs meaning – “They didn’t come when we blew that shell.”
53:06	Song repeated (2 verses).
53:40	Song ends – further explanation in English of the songs meaning.
54:35	Song repeated (2 verses).
55:08	Song ends – Eileen McDinny says “lotta’ songs.”
55:24	End of 012532.

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012533/Field tape 25

Performer/speaker(s):	Eileen McDinny, Jemima Miller, Rachel McDinny (explanations)
Personal subject(s):	Andrew Stone
Subject keywords:	Music - Vocal - Group – Female, Music – Vocal, Music – Musicology, Film - Film making
Language/people:	Yanyuwa / Yanuwa language (N153) (NT SE53-04)
Places:	Wandangula (North NT SE53-03), Borroloola (North NT SE53-03), Sir Edward Pellew Islands (NT Gulf Islands SD53-16)
Recording quality:	Fair

	<u>Yanyuwa island songs performed by Eileen McDinny and Jemima Miller with explanations by Rachel McDinny, recorded at Wandangula</u>
00:00	Archive announcement.
00:14	Tape ID.
00:29	Hugh Belfrage previews the recording session describing the following as informal songs.
00:37	Explanation in Language and in English of the following song item – ‘the circling plane.’
01:05	Song item 25 (2 verses) ‘The Circling plane.’
01:36	Song ends – further explanation in English and in language.
02:16	Song repeated (2 verses).
02:47	Song ends – further explanation in English and in language, general conversation and snacks.
04:43	Song item 26 (2 verses) ‘The Seagull.’
05:14	Song ends – explanation in English and in language, including discussion about the seagull’s nesting and eggs. Hugh Belfrage asks about lullabies and songs for children.
08:36	Song item 27 (1 verse) ‘I can see that hill.’
08:52	Song ends – explanation in English and in language including reference to the hill on south west island (Pellew islands) that is the subject of the song.
10:12	Song repeated (1 verse).
10:42	Song ends - voices can be heard speaking in language. The women decide to sing ‘Lullaby song.’
11:23	Song item 28 (2 verses) ‘Lullaby.’
12:01	Song ends – Rachel McDinny asks Eileen McDinny to sing the lullaby normally – “sing it like you always sing.”
12:17	1 verse of song item 28 repeated. The second part or verse of this rendition is distinct from the musical material featured in song item 28. This performance would seem to represent a fusion of 2 separate song items. This appears to be supported by the fact that the performances that follow are repeats and variations of this ‘second part’ which would seem to be a second lullaby “28a” as indicated in the field tape report sheet.
12:50	Song ends – explanation in English and in language including references to clan names.
13:39	Song item 28a repeated (1 verse).
13:54	Song ends – explanation in English – Nancy Hoosen talks about singing the song

	over and over to the baby until they fall asleep.
14:18	Song repeated (1 verse).
14:32	Song ends – Eileen speaks in language.
14:41	Song repeated (3 verses).
15:15	Song ends – conversation in English – Eileen McDinny asks Hugh Belfrage if the tape is on.
15:32	Song repeated (2 verses).
15:55	Song ends - voices can be heard speaking in language and in English.
16:16	Song repeated (1 verse).
16:31	Song ends – Eileen McDinny sighs wearily and Hugh Belfrage asks her if she'd like to “stop now.”
16:52	Break in recording.
17:11	Tape cuts back in on Song item 29 ‘There’s no water.’
17:31	Song ends – explanation in English and in language – Eileen McDinny offers a translation of the Aboriginal words for “nothing” (no water) and “dry.”
17:46	Song repeated (2 verses).
18:17	Song ends - voices can be heard speaking in language and in English. The women explain the story behind the next song. The story is based on an incident involving the cameraman Andrew Stone.
19:08	Song item 30 (2 verses) ‘That man fell over.’
19:38	Song ends – description in English of the incident where the cameraman Andrew Stone fell backwards over a log.
20:31	Song repeated (2 verses).
21:01	Song ends.
21:08	Break in recording.
21:11	Archive (end) announcement.
21:19	End of 012533.

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