

2nd February, 1968

Dr. Benjamin Suchoff,
The Bela Bartok Archives,
333 East 79th Street,
NEW YORK, N.Y. 10021

Dear Dr. Suchoff,

Thank you for your kind and encouraging reply to my queries. Since receiving your letter of 4th December there have been two interruptions to the normal flow of work: the University has been in vacation and we have suffered a general postal strike. A long-awaited booklet, containing some of my music notations, has only just arrived and now I am able to ~~enclose~~^{send} it with this letter. The tape copy of selections from my north Australian recordings has been posted to you ^{also} under separate cover.

The information in your letter and the offprint of your paper on computer applications has opened up new vistas. I look forward very gratefully to carrying on my analyses and cataloguing of Australian Aboriginal songs in the light of your valuable advice and assistance.

Among the excerpts notated in the ~~enclosed~~^{forwarded} booklet, there will be enough material to demonstrate the variety of song styles, even in this one region we call the 'N' Area. There is still a great mass of recordings to be sorted and transcribed. One of our chief concerns now is to find younger people interested enough to carry on with a task which, at the present stage at any rate, seems to be without end.

As to the extent and nature of 'contamination' in Australian Aboriginal music we can at present only guess. No thorough study of this kind has been attempted; nor will it be possible until all available recordings, which have greatly increased since the Australian Institute of Aboriginal Studies commenced in 1961, have been adequately classified.

I am especially interested in the possibility of the extracted "string interval sequences" and their rhythmical counterparts. In order to produce these in sufficient quantity something less than "exact" notations will, I feel, be necessary. On the other hand until significant criteria can be confidently recognised all notating efforts must be nothing short of maximum.

Looking forward to hearing from you again,

With kind regards,

Yours sincerely,



SONGS FROM THE NORTHERN TERRITORY, AUSTRALIA

(See map on p. 64)

The notations in relation to the tape recording ($3\frac{3}{4}$ i.p.s.)
(P086-91)

SIDE ONE

1. Gunbalang Gossip Song
Excerpt from the original notation. Vocal part is to be heard 13 seconds after the commencement of the recorded sounds. (Oenpelli)
2. Brolga (Caution. Turn back volume here.)
Vocal part is to be heard about 10 seconds after the commencement. The notation of this item is practically complete. (Rose River)
3. Djatpangarri, a fun song about the supply ship "Cora". An excerpt from the original notation. (Milingimbi)
4. Curlew
An excerpt from the original notation. Vocal part is to be heard about 12 seconds after the commencement. (Groote Eylandt)
5. Dugong
An excerpt from the original notation. Vocal part is to be heard about 14 seconds after the commencement. (Groote Eylandt)

SIDE TWO

- 6a. Dog
Only one verse notated. The first syllable "ba" is not clearly audible. (Yirrkala)
- 6b. Two Men
The vehicle melody is quite probably non-Australian, though the words are in the language spoken by the singer and her north east Arnhem Land group. The original melodic source has not yet been ascertained. (Milingimbi)
7. Djarada
Only the first item of this women's "Love-magic" series has been notated here. (Beswick)
- 8a. Dance Chants
The notation commences with the second chant, i.e. after the first series of calls. (Darwin)
- 8b. This is the fifth chant in the above series, sung and 'danced' by young school boys from Bathurst and Melville Islands. The notation may be followed immediately after hearing the bi-labial trilled effects which conclude No. 4. (Throughout this recording the voices of talkative onlookers are clearly audible!)