

COMPANION BOOKLET FOR A COMPACT DISC

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Aboriginal Sound Instruments



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Map showing the localities and areas (large letters) mentioned in the text

The areas marked on the map of the continent of Australia represent linguistic groupings made by Dr A. Capell in his *Linguistic Survey of Australia* (1963, Canberra: Australian Institute of Aboriginal Studies). (For maps showing in detail the geographical distribution of sound instruments, see Moyle 1974:358–411.) Geographical details of these regions are as follows:

- A Arid zone (Western Deserts in Western Australia).
- C Central and South Central (interior Northern Territory to the Great Australian Bight).
- D Murray–Darling Basin (interior New South Wales and South Queensland).
- E Eastern Coastal Plain (Townsville, Queensland, to Hunter River, New South Wales).
- G Gulf Country (Northern Territory border to Gilbert River, Queensland, including adjacent islands).
- K Kimberleys, Western Australia, and north-west into Northern Territory (Roebuck Bay, Western Australia to Victoria River, Northern Territory).
- L Lakes and central Queensland riverine (South Australian coast and north into Queensland).
- N Arnhem Land, northern and coastal regions of the Northern Territory including adjacent islands (north of Victoria River, Northern Territory, and east to the Queensland border).
- S South east coast and riverine (Hunter River, New South Wales, to mouth of Murray River, Victoria).
- W West, south-west coast and riverine (Roebuck Bay, Western Australia, to Esperance Bay, Western Australia).
- Y Cape York and North Queensland (Gilbert River to Townsville, Queensland, including adjacent islands).

Introduction

Inevitably, a large part of this disc consists of singing. Australian Aboriginal music is primarily vocal music. Aboriginal melodies are produced by voices, each one an instrument in a sense with a recognisable *timbre* of its own. The aim here, however, is to draw attention to the sounds heard in accompaniment to Aboriginal singing; to non-vocal sounds musically employed as part of the total song performance.

It could be said that matters of only secondary importance in the musical culture of Australian Aboriginal people are emphasised on this disc. It is maintained, nevertheless, that for a proper appreciation of Aboriginal music, and especially of its rhythms, such matters demand close attention.

A ‘sound instrument’ is by definition a means of producing non-vocal sounds.¹ By far the greater number of sound instruments employed by Australian Aboriginal people are those used in accompaniment to singing. A few are sounded alone and then mainly for ritual purposes. The only instrument of the latter kind to be heard on this disc is the Cape York signalling whistle (Track 17).

Music notations provided in these notes are intended as a guide to listening and as a means of describing sounds heard. They may be found useful as a teaching aid. Student listeners to this disc are advised to practise making their own notations.

The sound instruments featured are from field recordings collected at a number of different localities in northerly parts of Australia (*see* map). With few exceptions they are used in accompaniment to dance or corroboree songs. Most of them are *idiophones* (paired sticks, boomerang clapsticks, hand slapped on lap — *cf.* Plate 1, etc.); there is one *membranophone* (the hand-beaten, single-headed skin drum from Cape York, Queensland); and, apart from the signalling whistle mentioned above, the only Australian *aerophone* presently in use by Australian Aboriginal people, is the end-blown wooden or bamboo tube or ‘trumpet’, generally known as the didjeridu (Plate 3).

The recordings from which these short samples are selected were made on informal occasions with no restrictions placed on attendance. The contributors represent many different language groups. Most of them are men.

No claim is made here to have included on this disc every type of sound instrument known to Australian Aboriginal people. Since first reported in the early days of European settlement (Tench 1793:289) some instruments have become obsolete. For instance, sounds made through hollow wooden tubes to ‘lure’ bush turkeys or to ‘decoy’ emus, are no longer heard. Other sounds, more specifically their means of production, are kept secret. Necessarily excluded therefore are sounds such as those of ritual bullroarers, probably the most widely distributed of all Australian Aboriginal sound-producing instruments.

1. For certain effects a didjeridu player may employ ‘voiced’ or vocalised sounds. Unlike the vocal sounds of a singing voice, these are blended with — or superimposed upon — the didjeridu’s characteristic aerophonic (‘lip-buzzed’) sounds.



Plate 1: From a drawing entitled 'Arrangement of audience at a corroboree, the males in the front row' (Roth 1897, figure 293, plate XV). Members of this 'audience' include the music-making group, towards which the dancers' movements on the corroboree ground are directed. Men with boomerang clapsticks lead the singing. The women pictured here may be singers; one appears to be striking her lap in accompaniment, one hand gripping the wrist of the other.



Plate 2: Painting by William Berak (d. 1903), one of the Woiworung Aborigines of the Yarra River district, Victoria. In the foreground are two standing men singing and beating boomerang clapsticks. Seated women are also singing and beating on rug-covered laps. Incidental drawings include children at play, one beating sticks together. (Photographed in the Ballarat Art Gallery 1973 and reproduced here by permission of the Honorary Secretary G.K. Sutton.)

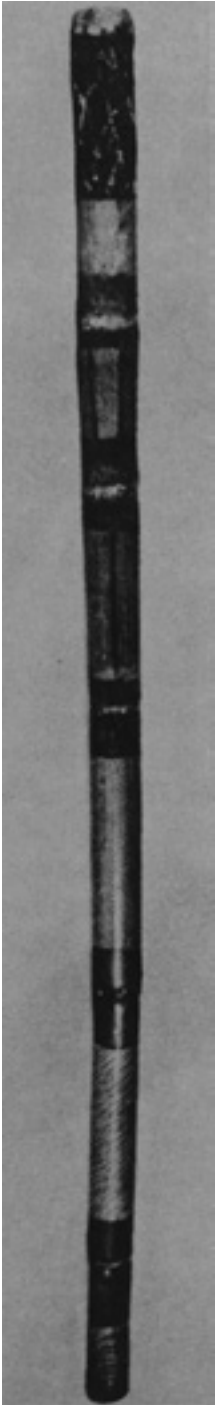


Plate 3: A bamboo 'trumpet' or didjeridu. This specimen was collected in northern Australia in 1879, that is, before the word 'didjeridu' was in circulation. In the first written report on this instrument, seen at Raffles Bay, Coburg Peninsula, the Aboriginal name for a small bamboo tube was given as *ebroo* (T.B. Wilson 1835, *Narrative of a Voyage Round the World*, 1835). Measurements: Length 115cm. Proximal end — external diameter: 3.9cm. Distal end — external diameter: 5cm. (Photograph courtesy of the Museum für Völkerkunde, Berlin. Cat. No. VI 2277)



Plate 4: Paired boomerang clapsticks. Curved wooden blades in use on Mornington Island, 1966. Upper ends are painted white with two bands of dark red. Measurements: lengths (full curve) 55.5cm and 58.2cm. Width (max.) 6.5cm. In beating, tapered ends are brought together simultaneously, or the extremities of one clapstick are made to strike those of the other in rapid alternation to produce a rattled effect.

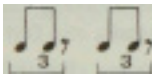
Most Aboriginal sound instruments are made from wood. Other traditional materials, to be found in certain regions and used only by certain groups, include bamboo (for some didjeridus), reeds (for short signalling whistles), seeds and seed pods (for dancers' rattles), dried leaves (for tying to dancers' limbs), possum skins (for rolling into bundles, or for covering women's laps prior to being slapped with one hand; *cf.* Plate 2) and lizard and wallaby skins (for stretching across the end of a short hollow log as a drum head).

The workmanship required for instrument-making ranges from a minimal shaping of one end of a short stick gripped in the hand, to the meticulous paring and chipping of a crescent-shaped boomerang blade, matching pairs of which are struck and rattled together in accompaniment to some types of singing (Fig. 1 and Plate 4).

Apart from the search for the right type of wood, few Aboriginal sound instruments take long to make. In a day or less a singer may fashion his own pair of song sticks, carving them to the required length and shape (Plate 5 and Fig. 2 and 3) or a didjeridu player will select a hollowed branch, chop it down, remove the bark covering and smooth the surfaces. The hollowing-out process, due in the first place to the malformed, 'piped' branch, then continued by nesting termites, will be finished off with a pointed stick, a fire-stick, or by sluicing it through the water. After whittling down the mouth end and moulding it with beeswax or resinous gum obtained from trees, the player can test his instrument within the space of about two hours. The testing is usually done in the presence of the singer whom the didjeridu player will accompany. The same player may have two or more instruments varying in length (and therefore pitch) selecting one to suit the voice, and the songs, of a particular singer. In some places it has been found that a sawn-off length of piping, or the tail shaft of a land rover, can be substituted for a wooden or bamboo tube.

The names of sound instruments vary from one Aboriginal language to another. Many of them have been listed elsewhere (Moyle 1974:762–87).

Used in these notes, merely for convenience, are descriptive terms such as 'paired sticks', 'boomerangclapsticks', 'stick on ground', 'lap-slapping', etc. Terms such as 'singles', 'doubles', 'A-type', 'B-type', have been coined to distinguish different kinds of song accompaniment.

'Singles' are percussive or beating sounds which occur at a moderate tempo; 'doubles' are twice as fast as 'singles'. Bursts of rapid beating — faster than 'doubles' — are called here 'tremolos' or 'rattled' beats. Percussive beating patterns in which there is a short gap of silence after every pair of 'doubles' , are referred to here as 'separated doubles'.

Curved blades of paired 'boomerang clapsticks' are gripped in the centre, one in each hand, extremities facing. Song accompaniments in 'singles' or 'doubles' result from the simultaneous rapping or clattering together of the extremities of each blade; 'rattled' effects are produced by bringing extremities together in rapid alternation by rotary movements of the wrist (Fig. 1).

As a rule, 'A-type' didjeridu accompaniments are heard in western Arnhem Land, 'B-type' didjeridu accompaniments in eastern Arnhem Land. Though these accompaniments vary according to song types, the chief difference between them is in the sounding of an upper or overblown tone, an octave or more (usually a tenth) above the lower or 'drone' tone, a feature of all eastern Arnhem Land accompaniments classed as 'B-type'.

Didjeridu is an onomatopoeic word used mainly by non-Aboriginal people. It appears to have originated in the Darwin district, early in the twentieth century. It may have been derived from the sound of droning rhythms used in accompaniment to some types of western Arnhem Land singing. The syllables *di-dje-ri-du* are not unlike those of practising 'mouth sounds' made by some of the performers in this region (Track 13e).²

2. See also p.19, footnote 1.



Figure: 1 Aboriginal singer with boomerang clapsticks.

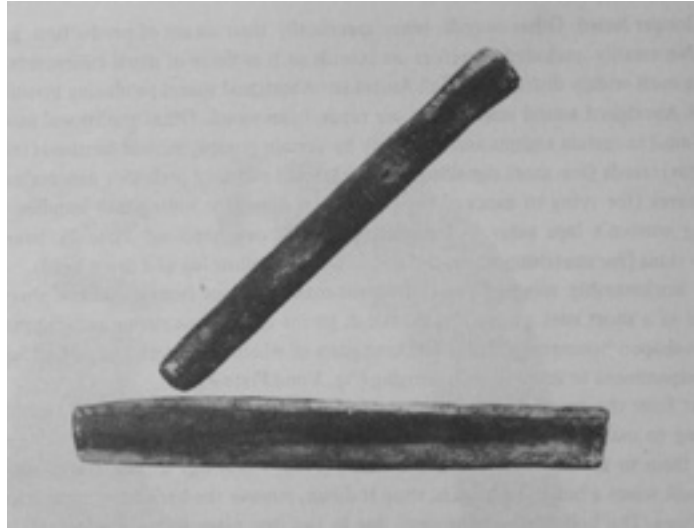


Plate 5: Paired sticks. The sticks pictured here are from north-east Arnhem Land. The striker is thinner and more rounded than the larger struck stick. The latter has a flattened surface scratched with short lines. Measurements: striker — length 32cm, width (at centre) 3.5cm, thickness 2cm; larger stick — length 36.5cm, width (at centre) 8.4cm, thickness 2.5cm.

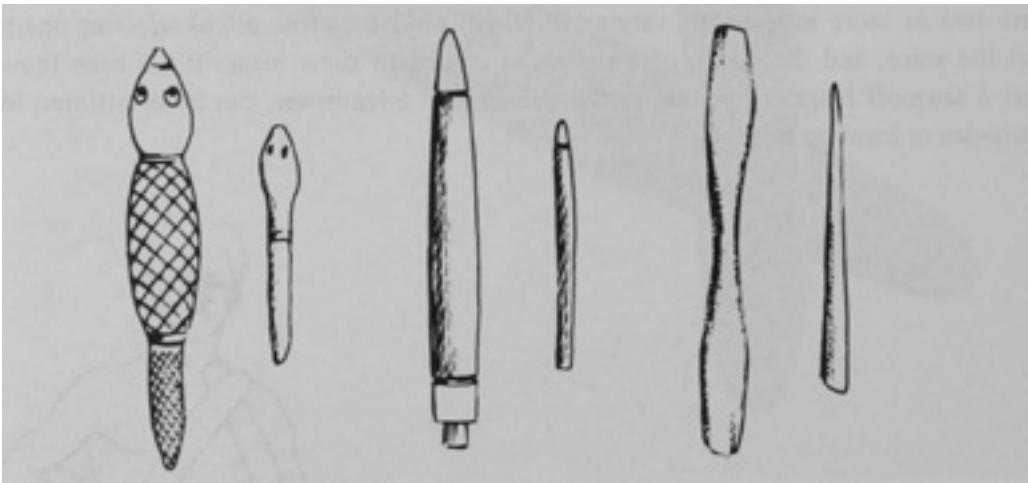


Figure 2: Paired sticks. The specimens pictured here were in use by singers at Oenpelli (1962) and at Borroloola (1966). The subject of the songs (which were also accompanied by a didgeridu) is represented in the shape of the larger stick. (i) Blue tongue lizard (guri); (ii) Part of the wild onion (mandane (k)); (iii) yam (garbarda). [(i) from a notebook drawing by an Aboriginal man; (ii) and (iii) drawn from photographs taken by Alice Moyle.]



Figure 3: Aboriginal singer with paired sticks.

Notes on the recordings

Contents of disc

Among the field-recorded samples of sound instruments selected for inclusion on this disc are some elicited separately for demonstration purposes (these are marked with an asterisk). Others are to be heard only with their associated songs.

SIDE 1

- *Track 1a–c (50 secs). Boomerang clapsticks, Lombadina, W.A., Beagle Bay, W.A., recorded 1968.
- *Track 2a (57 secs). Boomerang clapsticks, Yuendumu, N.T., recorded 1967. (Notation 1).
- Track 2b (1 min, 41 secs). Voice and boomerang clapsticks, Yuendumu, N.T., recorded 1967. Three song items (*Walukulangu*). (Notations 2 and 3).
- Track 3 (1 min, 16 secs). Voices and boomerang clapsticks, Broome, W.A., recorded 1968. One song item (*Nyindi nyindi*). (Notation 4).
- Track 4a (47 secs). Voices and boomerang clapsticks, Broome, W.A., recorded 1968. Two song items (*Nurlu* from Paddy Djaguwin's country). (Notation 5).
- Track 4b (40 secs). Voice and boomerang clapsticks, Beagle Bay, W.A., recorded 1968. One song item (*Nurlu* from Paddy Djaguwin's country).
- Track 5 (1 min, 21 secs). Voices and boomerang clapsticks. Roper River, N.T., recorded 1963. Two song items (*Yarangindjirri*). (Notation 6).
- Track 6 (1 min, 3 secs). Voice and boomerang clapsticks, Yuendumu, N.T., recorded 1967. Two song items (children's songs, *Tjukutjuku* and Old Man). (Notations 7 and 8).
- Track 7 (54 secs). Voice and boomerang clapsticks, Borroloola, N.T., recorded 1966. Two song items (*Galwangara*). (Notation 9).
- Track 8 (1 min, 13 secs). Voice and boomerang clapsticks, Mornington Island, Gulf of Carpentaria, Qld, recorded 1966. Two song items (River Cod, Dingo). (Notations 10 and 11).
- Track 9 (1 min, 22 secs). Voice and boomerang clapsticks (stick-against-weapon), Aurukun, Qld, recorded 1966. Two song items (Slow and Fast Wallaby). (Notations 12 and 13).
- Track 10 (1 min, 36 secs). Voices and rasp, La Grange, W.A., recorded 1968. Two song items (*Dyabi*). (Notations 14 and 15).
- *Track 11 (1 min, 26 secs). Seed pod rattles; skin drum, Mitchell River, Qld, recorded 1966.

- Track 12 (1 min, 36 secs). Voices with seed pod rattles, skin drum and stick-against-hollow log (tin substitute), Weipa, Qld, recorded 1966. One song item (*Dinghy*). (Notation 16).
- *Track 13a (1 min, 15 secs). Didjeridu (A-type accompaniment with mouth sounds), Borroloola, N.T., recorded 1966. (Notation 17).
- *Track 13b (58 secs). Didjeridu and st/dj³ (B-type accompaniment with mouth sounds), Borroloola, N.T., recorded 1966. (Notation 18).
- *Track 13c (28 secs). Didjeridu and st/dj (B-type accompaniment with mouth sounds), Groote Eylandt, Gulf of Carpentaria, Qld, recorded 1964. (Notation 19).
- *Track 13d (42 secs). Didjeridu (A-type accompaniment with voiced overtone), Delissaville, N.T., recorded 1968. (Notation 20).
- *Track 13e (1 min). Didjeridu (A-type accompaniment with mouth sounds), Kununurra, W.A., recorded 1968.
- *Track 14a (30 secs). Didjeridu and st/dj (B-type accompaniment), Numbulwar, N.T., recorded 1964.
- Track 14a cont'd (40 secs). Voice, paired sticks, didjeridu, Numbulwar, N.T., recorded 1964. One song item (Possum). (Notation 21).
- *Track 14b (18 secs). Didjeridu and st/dj (B-type accompaniment), Numbulwar, N.T., recorded 1964.
- Track 14b cont'd (25 secs). Voice, paired sticks, didjeridu, Numbulwar, N.T., recorded 1964. One song item (Mailplane). (Notation 22).
- Track 14c (19 secs). Didjeridu and st/dj (B-type accompaniment), Numbulwar, N.T., recorded 1964.
- Track 14c cont'd (1 min, 43 secs). Voice, paired sticks, didjeridu, Numbulwar, N.T., recorded 1964. One song item (Brolga). (Notation 23).
- Track 14d (35 secs). Voice, stick on board, didjeridu, Numbulwar, N.T., recorded 1964. One song item (*Garrarda*). (Notation 24).
- Track 14e (1 min, 28 secs). Voice, paired sticks (also stick on ground stick), didjeridu, Groote Eylandt, Gulf of Carpentaria, Qld, recorded 1964. One song item (South East Wind). (Notation 25).
- Track 15a (1 min. 12 secs). Voices, paired sticks and didjeridu, Derby, W.A., recorded 1968. One song item (*Wongga*). (Notation 26).
- *Track 15b (53 secs). Didjeridu and st/dj (Dingo howls), Wyndham, W.A., recorded 1968.
- Track 15c (1 min, 19 secs). Voice, paired sticks and didjeridu, Oenpelli, N.T., recorded 1963. One song item (Curlew). (Notation 27).
- *Track 15d (32 secs). Didjeridu and f/dj (B-type), Yirrkala,⁴ N.T., recorded 1963. (Notation 28).
- Track 16 (2 mins, 55 secs). Voices, paired sticks, hand-against-lap, Derby W.A., recorded 1968. Two song items (*Balganya*). (Notation 29).
- *Track 17 (2 mins, 2 secs). *Wintjinam* (bamboo) whistle and interview, Weipa, Qld, recorded 1966.
- Track 18 (1 min, 38 secs). Voices, paired sticks (large), Groote Eylandt, Gulf of Carpentaria, Qld, recorded 1964. One song item (Fruit). (Notation 30).

3. st/dj represents the striking of a small stick by the didgeridoo player against the tube of his instrument; f/dj represents the flicking of the fingernail against the tube (Track 15d).

4. Though from Yirrkala, north-east Arnhem Land, the player was in Sydney at the time of recording.

Track notes

In the following annotations, characteristic instrumental sounds will be discussed, mainly in relation to the song performance as a whole.

It is not easy to either recognise Aboriginal standards of music performance, or to decide whether contributing elements are rhythmically in or out of phase, but if song words are clearly audible, consistent relationships usually are to be found between the vocal and instrumental parts of any song performance.

In didjeridu-accompanied singing, it is important to recognise that singer and didjeridu player may sometimes take time to fully establish a rhythm.

It is also important to realise that corroboree performances provide participants with an opportunity not only to exhibit skills, but to learn them and adapt them to specific performances. Spoken communications between singer and his didjeridu accompanist, shouted directions from dancers to dancers and dancers to musicians, would seem to be proof enough of this.

Track 1 : Boomerang clapsticks

Lombadina, W.A. The demonstrator begins with 19 beats ('singles') followed by two sustained rattles or 'tremolos'. This is repeated. Eight 'singles' are then followed by a final 'tremolo', the latter surging in vigorously and almost overtaking the eighth beat.

Lombadina, W.A. The same player, a male member of the Bard language group, is heard again.

Undisturbed by his friend's comments and laughter, he demonstrates 'singles' followed by faster beats, the latter occurring in pairs with gaps between ('separated doubles'). The first beat in each pair is accented.

During this second demonstration there is also some speech: 'All right — when they finish'; and, to demonstrate the 'finish', the player again sounds the prolonged rattle.

(In this region, 'tremolo' or rapid beating sounds are called *djarralil*. They usually commence and terminate the dance item, or, as the player expressed it, 'when they [the dancers] come out and when they finish'. For short sideways steps (*lala*), the singers with their boomerang clapsticks would produce *djarralil* beats of shorter duration. That is to say, the 'tremolos' would not last as long.)

The above recordings were made indoors.

Beagle Bay, W.A. Remi Balgalai, a Djaberdjaber-speaking man of over 80 years of age, demonstrates here the boomerang clapsticks rattle, calling out at the same time, his own pronunciation of the term (*djarralil-la*), Remi's clapsticks, recorded out-of-doors, sound lower-pitched and more resonant than the Lombadina pair, the latter made from the Irrgil tree (*Hakea* sp., probably *Hakea lorea*, commonly referred to as the corkwood tree).⁵

Track 2: Boomerang clapsticks

Yuendumu, N.T. Again a different quality of boomerang sound is produced in this out-of-doors recording at Yuendumu. Dinny Djabaldjari demonstrates beating techniques, giving the name of each in his own language (Walbiri). The first is a prolonged 'tremolo' followed by a single clap. Announcing a sequence of 'separated doubles' as *dimpil* (*dimpil*) *pinytya*, the player proceeds to demonstrate this twice (Notation 1). Then, after naming the technique *pingkangu*, he again beats 'separated doubles' but quieter, and at a slightly slower speed (approximately 98).

⁵ Information courtesy of Curator, Western Australian Herbarium.

Following a request to sound slow beats Dinny says *pakani ka*. As he beats, he says *kudjalu?* (like that?).

The Walbiri term for the last long tremolo, well-executed especially towards the end, is announced (not clearly) as *pikirinyika*.

Yuendumu, N.T. In the second part of Track 2, the same man, sings three items from a *pulapa* (open song and dance series) called *Walukulangu*⁶. The boomerang clapstick accompaniment throughout is in ‘doubles’. The gradual change from half to third-beat values which occurs towards the end of the first item is not unusual.

In the three *Walukulangu* song items in Track 2b, a consistent relationship has been noted between each ‘string’ of sung syllables and the number of accompanying percussive beats. In the first *Walukulangu* item there are 6 ‘doubles’ (and ‘separated doubles’) to each repetition of the song text which, for present purposes can be referred to as a 16-syllable string. In the second and third *Walukulangu* items there are 7 ‘doubles’ (and ‘separated doubles’) to an 18-syllable string. In the notations each syllable string is marked with an encircled number.

Syllables occupy long and short tones (‘longs’, ‘shorts’). In this track it will be noted that sung tones of longer duration terminate each subdivision of the syllable string.

When attention is given to the boomerang clapstick beats in their rhythmic relation to these syllabic strings, it will be noted that one beat synchronises with the first short syllable in each subdivision, that is with the syllable following each terminal ‘long’.

The third item in this track, closely similar to the second, concludes with two tremolos (*pilirinjika*), the first of these being notably prolonged (Notations 2 and 3).

Track 3

Broome, W.A. This item is from a dance song series called *Nyindi nyindi*.⁷ The leading singer (and boomerang clapper) is a woman, Lisa Labie of the Garadjari group.

Women in Kimberley regions of Western Australia take an active part with men in open performances of singing and dancing. Lisa is joined in the Broome performance by two other Garadjari women and two men.

At the conclusion of the singing, a woman complained that one man was not singing in tune (Notation 4).

Track 4

Broome, W.A.; Beagle Bay, W.A. This track includes three song items belonging to the same *nurlu* (*nolo*), a name used north of Broome in Dampier Land to denote open dancing accompanied by boomerang clapsticks.

The first two items are sung by two Yawur men, Paddy Djaguwin and Jimmy James (Notation 5); the third by Remi Balgalai (*cf.* Notes on Track 1c above).

The three men, all of them octogenarians, were (in 1968) living on the Dampier Land peninsula at places about 120km apart. The song belonged to the ‘country’⁸ of one of the singers, Paddy Djaguwin.

6. The word means ‘belonging to fire’. Briefly, the story connected with the series, as told by the singer, runs as follows: ‘A man is sitting in his camp singing a corroboree. He rests, then goes off hunting to obtain a meal for his old father, Walugalang’. The singer said that there is also a closed (*panpa*) version of the story, songs associated with which would not be sung by women, nor would the accompaniment be provided by boomerang clapsticks. In the open dance, the singer said, women would join in the singing with the men, adding their own lap-slapping accompaniment to the men’s boomerang clapsticks accompaniment.

7. In Garadjari, *ninydyi ninydyi* refers to the small sticks, with wooden shavings as connected tassels (*ilylyi*), used by dancers as head-dress decoration. A similar term is used for didjeridu-accompanied dance songs formerly belonging to Wadjagin and Larakia groups (Elkin 1955: 146–47).

8. The ‘country’, or site, is called mararr and is situated across the bay from Broome in Yawur country.


The melodic mode of this particular *nurlu* ranges over an octave and more and, despite differences in the two performances, is recognisably the same in each.

The general style of the clapstick beating is similar in each of the two performances, ‘separated doubles’ changing to rattles or tremolos, the latter also serving as a terminal device. Remi’s item has a different set of song words and, due to repetitions of parts of the full syllabic string, is of longer duration.

The voice of the Beagle Bay singer is strong and vigorous. The melodic contour in this latter performance includes a rising interval near the commencement which extends into the upper octave level. This well-practised old singer was doubtless aware that, unless he lifted his voice in this way, the descending curve of the mode would land him into a region too low in pitch for his own vocal comfort.

Track 5

Roper River, N.T. The items announced as *Yarangindjirri* belong to a non-secret series performed as part of a circumcision ceremony known in eastern Arnhem Land as *Mandiwa* (*Mandiwala, Marndiella*). During the ceremony, when these songs are sung, hair belts would be placed on the young boys. This performance by two Roper River men of the Wandarang group was volunteered informally, and in the presence of women and children.

The patterned termination of the boomerang clapstick beats  together with the repeated call, *u:wi u:wi* are notable features in the *Yarangindjirri series*.⁹ There are no clapstick tremolos in this series (Notation 6).

Track 6

Yuendumu, N.T. These play songs by two Walbiri boys aged about nine or ten years were accompanied by full-sized boomerang clapsticks, grasped in the centre with some difficulty by small pairs of hands.

(a) The first singer announces that he will sing about a small bird:

<i>djugudjugu balu</i>	<i>kana yunbani</i>	<i>ngadjinlulu</i>
a small species of bird	(will) sing	I

He then proceeds to accompany his own song with loud boomerang claps, four to each repeated string of 11 (or 12) syllables. On reaching the end of the song item, he attempts the terminal tremolo, supplementing the result with voiced sounds and tongued trills (Notation 7).

(b) The second singer announces in Walbiri that he will sing about a broken boomerang:

<i>gudja</i>	<i>ngadjulu</i>	<i>kapina</i>	<i>yunbani</i>	<i>gudjagu</i>
right	I	will	sing	like this

<i>‘old manbulu</i>	<i>rilygibardini</i>	<i>kali’</i>
‘old man	broken in two boomerang’	

He is urged on by another [*yunbaga* (sing!)] .

Some skill in boomerang clapstick beating is displayed in the briefly attempted terminal rattle and, at the conclusion, approval is expressed [*nyura* (right!)] (Notation 8).

9. See also, *Songs from the Northern Territory*, Aboriginal Studies Press, CD 5, Track 2.

Track 7

Borrooloola, N.T. Two items from a *Galwangara* dance series are sung here by the owner, Jerry Brown Wirramumu, a Yanyula man.

In each item of this series a sudden stoppage of the accompanying sound instruments will be noted. During dancing this ‘arrest’ occurred not only in the sound instruments accompaniment but in the dancing as well, those taking part coming to a halt and standing motionless before the boomerang clapstick accompaniment was resumed.

Singing continued without interruption. In Yanyula, an ‘arrest’ of this kind is called *bawadji* (Notation 9).

In Track 16 of this CD a similar effect is brought about by the cessation of stick beating and lap-slapping accompaniments.

Track 8

Mornington Island, Gulf of Carpentaria Qld. River Cod (Notation 10) and Dingo (Notation 11) are sung by Lindsay Roughsey, leading singer of the Lardil group on Mornington Island. It will be noted here that his boomerang clapstick accompaniments are audibly lighter in effect, being executed by thinner, more sharply-angled, instruments. Boomerangs are called *wangal* by people in this region (Plate 4).

Panting sounds which normally would be made by the dancers, are effective in the Dingo item.

Track 9

Aurukun, Qld. The sound instrument heard with these two Wallaby songs is of the stick-against-weapon type. In place of a pair of boomerang clapsticks, the singer, Paddy Yintuma, beats a stick against a boomerang. Traditionally, these *wanam* or initiatory items would have been performed during large, ceremonial meetings in a region adjacent to the Holroyd River, the northerly limit in Queensland of boomerangs.

The accompaniment of Slow Wallaby consists of simulated tremolos and slow beats,¹⁰ each section of the song terminating with percussion alone (Notation 12).

Appropriately enough, the percussive beats in the second item are at a faster rate,¹¹ each section ending with a vocal sound descending in pitch. Two single raps are again heard as a terminating device (Notation 13).

Vocal and instrumental terminations, comparable to those of the Fast Wallaby song, mark much of the ceremonial singing in parts of western Cape York.

Track 10

La Grange, W.A. These two rasp-accompanied items, Windmill and Goodbye Mandabulu, belong to a class of songs known in west Kimberley districts and at La Grange, W.A. as *dyabi* (or *djabi*).¹² The first refers to a windmill at Wallanee Plains (Notation 14), the second to a station hand who is leaving his job to go east (Notation 15).¹³ The songs are sung by two Garadjari men. Rasp and scraper pictured here (Plate 6) were made in 1968 by a man in Broome.

10. Both ‘slow’ and tremolo beats were called *ititang* by the singer.

11. Called *at-a-mayan*. ‘Loud’ beats (slow or fast) were called *at-a*.

12. Rasp-accompanied ‘Tabi’ singing has been recorded in the Pilbara district by C.G. von Brandenstein (1969:28–31).

13. The following is a translation from the Karierra language of ‘Goodbye Mundabullangana’, recorded by C.G. von Brandenstein.

‘Goodbye Mundabullangana
I have been here a long time
But now must leave my country

If I go east it might be for good —
A stand of dead trees on the Yule
Moans in a line round the pool.’

Track 11

Mitchell River, Qld. Demonstrated in this track by two Kokomindjen (Yiriyoront) men are:

Bunches of segmented seed pods, threaded together on a string and held suspended in the hand; and

A skin drum. The head of this particular drum was made of rubber from a tyre inner tube. In response to enquiries it was said that there were 'no goannas'. At Mitchell River, drum heads are normally of lizard skin, not of wallaby skin. Both instruments in this track are sounded during singing and dancing in the 'island' way. The skin drum, observed in Cape York by D.F. Thomson in the late 1920s, has been associated with the 'hero cults' of the Crocodile in the north-east of the Cape York Peninsula and the Sea Gull in the north-west (*cf.* Plate 7).

Track 12

Weipa, Qld. At the commencement of this performance, singers (with seed rattles) and the drummer are to be heard approaching from a distance. This is the usual practice prior to dances of this kind. It will be noted that Dinghy, or Boat on Batavia River, is performed in a style totally unlike the traditional singing of Cape York. This song performance is recognised by Australian Aborigines in North Queensland as being in the 'island way'. As a quasi-European style, it probably entered north-eastern Australia, via Torres Strait, sometime in the nineteenth century when western Pacific Islanders, familiar with Christian hymn singing, first began to travel abroad as missionaries.

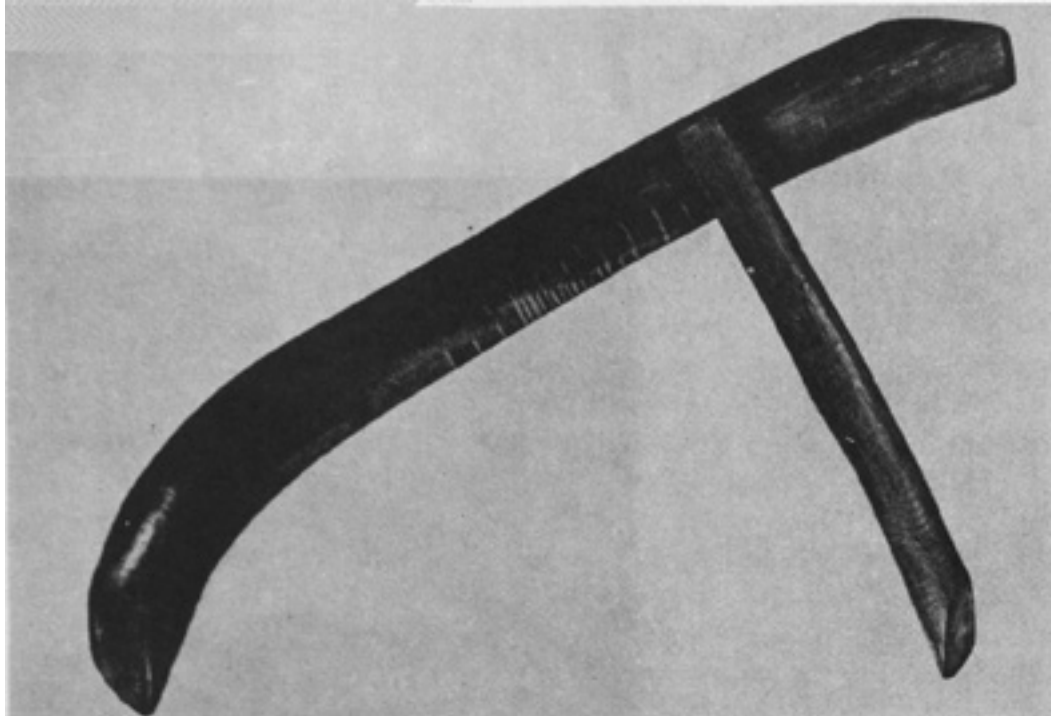


Plate 6: Rasp. Rasp sounds are produced by scraping the smaller of a pair of sticks over notches cut in a larger stick. The notched stick is held vertically, the upper end resting near the armpit. The rasp is sounded only in accompaniment to non-dancing songs called *dyabi* (*cf.* notes for Track 10). Notches are cut for a similar purpose on the edges of spear throwers (*mirru*).



Plate 7: Skin drum. Skin drums (membranophones) are used by Australian Aboriginal people only in Cape York, North Queensland. Drummers may also stand and sing while accompanying dance songs. (Photograph by Alice Moyle, Kowanyama 1966.)

Plate 8: West Arnhem Land didjeridu player. The rim at the proximal end is held against the player's lips by the right hand. The instrument is also supported midway by the left hand, or on the left wrist. One leg of the seated player may be out-stretched, in which case the distal end of the instrument may also be supported by the upturned foot (Fig. 4). (Photograph Alice Moyle, Oenpelli 1962.)

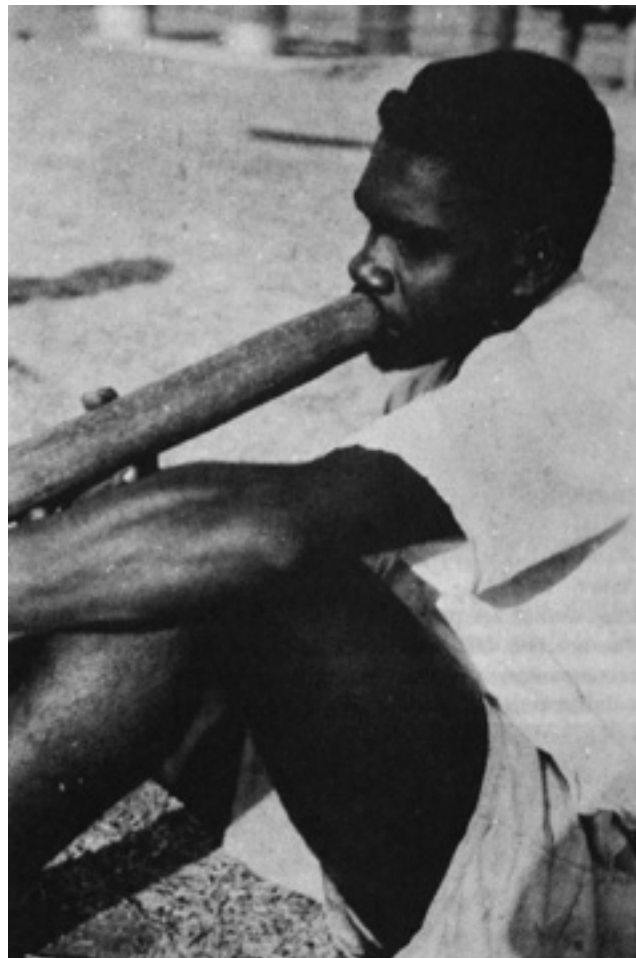




Figure 4: Showing didgeridoo grip and 'stance' of a west Arnhem Land player.

The seed pod rattles heard here are shaken by singing and dancing men wearing grass skirts. The skin-drum beater stands nearby. The only seated player is the two-handed stick beater, his 'instrument' (in this case an empty tin) resting on the ground in front of him. He waits, a stick in hand as the item progresses, entering with a loud patterned rhythm towards the end of the dance.

The whistlers heard in this recording are young Aboriginal girls in the audience. They signal their appreciation (and their presence) in this way to the dancers who are mostly young men.

Drum beats are regular throughout (Notation 16). There is no 'roll' here as in the Mitchell River demonstration (Track 11b).

Track 13

(13a) *Borrooloola, N.T.* The didgeridoo heard here in demonstration measured 175cm in length (distal diameter approximately 7.5cm, proximal diameter 3.5cm).

It was made by the song owner, a Nunggubuyu man from the eastern Arnhem Land coast who had spent most of his life inland at Mainoru, N.T. (*see map*).

The player belongs to a territory further to the north-west and to a group known as the Majali, centred at Bamyili (Beswick). During the sounding of the rhythmic drone, rapid intakes of breath (sniffs) can be heard. The demonstration concludes with a series of 'mouth sounds'. These are rhythmical practicing sounds, syllabic patterns useful as a form of musical communication between singer and his didgeridoo accompanist. A didgeridoo player may learn a particular style of accompaniment by first hearing the singer make these sounds, or he may be directed in this way as to the type of accompaniment the singer may now require following some change in a dance song series (Notation 17) (Plate 8 and Fig. 4).

(13b) *Borrooloola, N.T.* The second sample of didgeridoo playing is by a woman, Jemima Wimalu, who belongs to the Mara group at Ngukurr. Not only is Jemima able to perform A-type accompaniments but, as she demonstrates here, she is also practised in playing didgeridoo accompaniments of the B-type. It will be noted in her demonstration that the rhythmic patterning incorporates an overblown or 'upper' tone about an eleventh above the 'drone'; also that voiced effects, which mingle with the aerophonic or blown tones of the didgeridoo, enrich some of the lower tones. Other characteristic B-type effects include: (a) a commencing staccato sound (other players may produce more than one, compare Track 15d); (b) a following sustained and 'trilled' sound; and (c) a terminal 'upper' tone.

Tempo is controlled by beating a stick against the didjeridu tube. Mouth sounds demonstrated by Jemima are also accompanied by a beating stick (Notation 18).

(13c) *Groote Eylandt, Gulf of Carpentaria, Qld.* The next sample of B-type didjeridu playing is by a Warnindilyaugwa man, Charlie Banaya, of Groote Eylandt.¹⁴

The upper tone here is about a tenth above the drone tone. This brief sample is divided into two parts by the appearance of a 'hotted overtone',¹⁵ also by a diversion in the rhythm (Notation 19).

During singing, this diversion would normally take place during a formal break in the vocal part, a break which is in fact determined by the words of the song. The words may announce a change of events such as a feather falling from the wing of a flying eagle, a spear slipping from a fighter's spear-thrower, a red-legged bird dropping the leaves she is carrying, etc. Following these words the accompanying sound instruments (sticks and didjeridu) proceed alone with a 'break' or disconnection which effectively punctuates a Warnindilyaugwa song.

The didjeridu-and-stick continuity which forms the basis of this demonstration, follows a pattern known in the Enindilyaugwa language as *yimenderra*. This accompaniment pattern consists of two stick beats to each *drrl drrla* ('mouth sound') pattern. Both elements in this pattern are of equal duration.

The style of didjeridu accompaniment demonstrated by the Groote Eylandt player in this band is to be contrasted with another style (Track 14c), in which almost continuous use is made of the overblown or 'upper' tone.

(13d) *Delissaville, N.T.* As this sample has no overblown or 'upper' tone, it will be called a *Wongga* A-type accompaniment after the associated dance song. Such accompaniments are distinguished from those of A-type accompaniments *per se* by additions of sustained tones emanating from the player's own vocal cords. In this sample, voiced 'nasals' are hummed by the player at about a tenth above the fundamental. Voicing mingles here with blown, or aerophonic, tone resulting in a peculiar vibrant quality, or 'rich reedy chord'¹⁶ (Notation 20).

(13e) *Kununurra, W.A.* The *Wongga* playing here, by a man of the Djamindjung group from further north in the Northern Territory, is less sustained, and more rhythmic, than that in the preceding sample. Voiced tones mingle less noticeably than in the previous sample with the fundamental tone.

In the 'mouth sounds' which follow, prolonged vowel-endings will be noted. These practise syllables (*di-da-ru*) and others like them, probably gave rise to the word 'didjeridu'.¹⁷

Track 14

(14a) *Numbulwar, N.T.* In sections a–c in this track, the didjeridu is heard alone in demonstration, then again with voices in its normal song-accompanying role.

The B-type accompaniment for the Possum (*yirrkijj*) song, as played by Mungayana, bears little resemblance to previous samples. And it will be noted that the upper didjeridu tone, only a ninth above the drone, closely approximates the pitch of the higher of the two vocal tones. Throughout the second of the three sections into which this song item is divided, the didjeridu player follows the rise and fall of the vocal part. Possum is sung here by Rimili (Nunggubuyu language, Nunggagarlu clan). The words of the song, found

14. Warnindilyaugwa is the name for all the people on Groote Eylandt, as well as for those of a particular clan.

15. T.A. Jones. *The Art of the Didjeridu*, LP. disc. Wattle Ethnic Series, D4, Side A, Band 1. Example 5.

16. Jones, *loc. cit.* Side A, Band 3, Example 2.

17. In *The Australian Aboriginal* (1925), with reference to the 'didjeridoo', Herbert Basedow writes that 'the operator blows into the end...with a vibratory motion of the lips, and at the same time splutters into the tube indistinct words which frequently sound like "tidjarudu, tidjarudu, tidjarudu"' (p.375).

'by the old people', refer to the possum's tail from which fur is coming out, his eating and handling of the fruit (*wurlbawuya*).

After the didjeridu's final overblown tone, the voice finishes the song item without accompaniment. Unaccompanied vocal terminations of this kind are characteristic of many Nunggubuyu clan songs described as 'old' (Notation 21).

(14b) *Numbulwar, N.T.* In this demonstration of a didjeridu song accompaniment, the upper tone is employed rapidly throughout with subtle effect. The player, Magun, has considerable expertise.¹⁸ Two clearly-sounded voiced tones (pharyngeal type) herald the conclusion of the demonstration.

The Mailplane song item which follows is sung by Mungayana (Nunggubuyu language, Nundhirribala clan), who is also a fine didjeridu player (Track 14a). The words of Mailplane refer to the take-off and noise of departure. A Nunggubuyu modification of the English word, 'Goodbye' is among the song words.

As in the Possum song (Track 14a), the item concludes with the unaccompanied singing voice (Notation 22).

(14c) *Numbulwar, N.T.* This didjeridu demonstration, again by the Nunggubuyu player, Magun, is a virtuoso display rather than a replica of the song accompaniment that follows. Compared with the accompaniment for Mailplane, the upper tone receives clearer emphasis and there is an abundance of voice-enriched tones at the lower pitch. Embellishments of this latter kind are particularly notable at the commencement of Magun's accompaniment to the Brolga song which immediately follows (Notation 23).

The rhythmic precision of interrelated vocal and didjeridu parts and the synchronising of didjeridu patterns with the soft, trilling Brolga calls, as executed by the singer, Nyamulu, demonstrate well-practised, admirable musicianship. Nyamulu belongs to the Ngalmangalmi clan and is one of several outstanding Nunggubuyu Brolga singers. Three members of the same clan have already contributed Brolga songs on another CD.¹⁹

The verbal refrain for this particular song consists of one word, *ngirringabandirrinj*, translated as 'she [the brolga] was dancing all night until dawn'. In other parts of the song there are references to a stand of paperbark trees (*wugugandarrwala*) and to special sites frequented by this large grey bird also known as the Native Companion or Australian crane. Such places are of special significance to Aborigines of this region.

(14d) *Numbulwar, N.T.* Magun's didjeridu accompaniment for the *Garrarda* song follows the singer with ease and grace. With judicious use of 'voiced' didjeridu tones, he is able to give colour and character to a relatively simple style of B-type accompaniment. It will be noted that two triplet figures in the didjeridu part correspond with each quadruple measure of the song.

The singer's loud, percussive beating (in 'separated doubles') is produced with a stick against a large flat board lying on the ground. *Garrarda* is about a man 'a long time ago in the Dreaming', who danced from this place to other sites called *Jirrira* and *Wurrurra*. The plover bird sang (*birrg birrg*) as he watched the dancing man (Notation 24).

The singer is Larrangana (Nunggubuyu language, Murrungan clan).

(14e) *Groote Eylandt, Gulf of Carpentaria, Qld.* Two didjeridus are to be heard in this section of Track 14. During the performance the player suddenly stops, takes up another instrument which produces a tone of different pitch, and continues the

18. Magun is to be seen on the archival film entitled 'Eight Aboriginal Songs with Didjeridu Accompaniment' (8.6), Australian Institute of Aboriginal Studies, Canberra. It is now issued by Aboriginal Studies Press (AIATSIS) as a DVD entitled *Eight Aboriginal Songs — Groote Eylandt*.

19. *Songs from the Northern Territory*, Aboriginal Studies Press, CD 2.

accompaniment. This change was made because, as the player said afterwards, the orifice of the first instrument did not fit his mouth properly. Pitch, apparently, was not the point at issue, nor does the resulting drop of about a tone in the latter part of the didjeridu accompaniment seriously affect the Warnindilyaugwa singer's pitch (Notation 25).

The 'tune' or mode of this *Mamariga* (South East Wind) song is attributed to an Aboriginal man who once lived in northern Groote Eylandt.

The song words refer to the south-east wind and to the women of a related clan. During the song break, which occurs after words translated as 'cloud covering them against the wind', it will be noted that the didjeridu alters the pattern of the rhythm.

The didjeridu player, Gula, belongs to the moiety or 'side' of the Warnindilyaugwa community which is sometimes referred to as 'The Bara (West Wind) side'. Stick beating CD is by the singer and a man seated beside him (Fig. 5). Song performances on Groote Eylandt are usually characterised by a clatter of different kinds of stick percussion, paired sticks held in the hand, stick against ground-stick, usually a spear-thrower lying on the ground, and stick against didjeridu.

Track 15

(15a) *Derby, W.A.* A 'mouth sound' cue, with beating sticks, is to be heard at the commencement of this *Wongga* song. It is given by the singer (a Wadjagin man from further north in the Northern Territory) to his young accompanist at Derby.

The young player then produces a continuous A-type blowing pattern. The absence of audible 'voiced' tones and pauses, which distinguish the *Wongga* A-type accompaniment in Track 13d, will be noted.

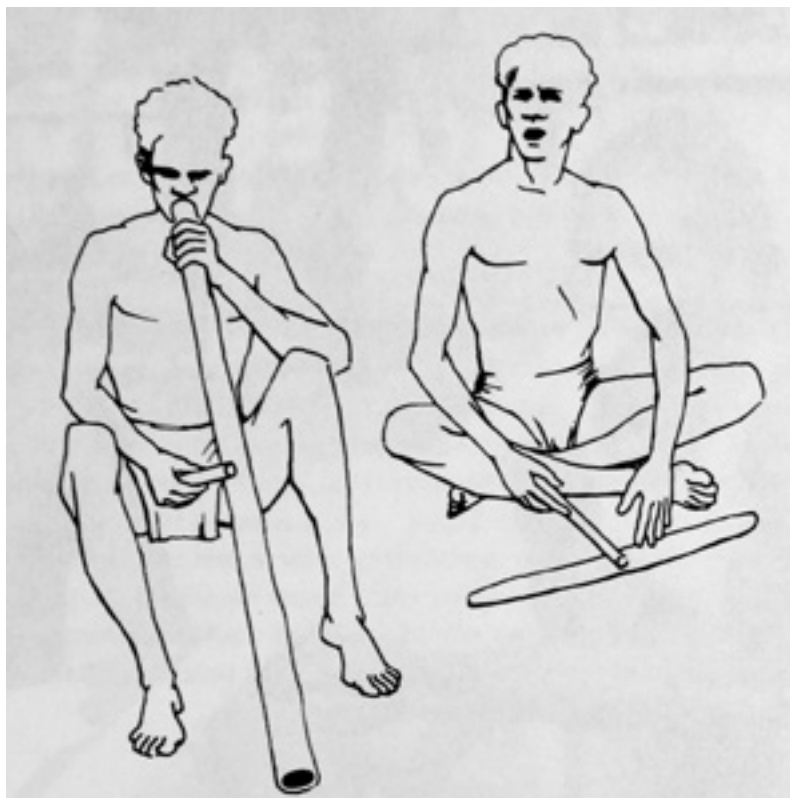


Figure 5: Groote Eylandt percussion. Multiple idiophonic sounds are produced by Groote Eylandt performers with paired sticks or the beating of a small stick on a ground stick; and by the didjeridu player beating as he blows, a small stick against the tube of his instrument.



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Plate 9: North-east Arnhem Land didgeridoo player and singer with beating sticks. The didgeridoo is supported by one hand near the proximal end. The other hand is free either to beat the instrument with a small stick, or to tap or flick with fingernail, as here. In this region, the distal end of the instrument rests on the ground. Traditionally it was placed in a bailer shell for resonance (Fig. 6). A box or bucket is now used for this purpose. (Photograph by Alice Moyle, Milingimbi 1963.)

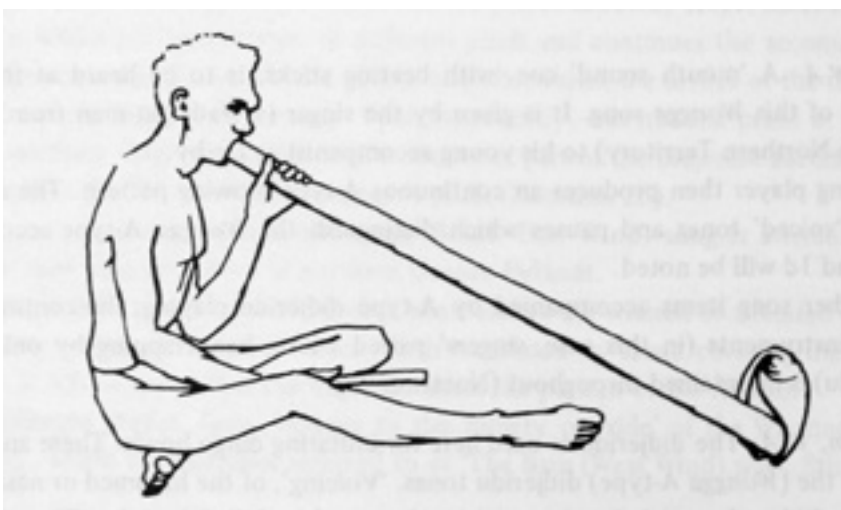


Figure 6: Showing didgeridoo grip and 'stance' of an eastern Arnhem Land player. Bailer shell were used traditionally, for resonance.

(15b) *Wyndham, W.A.* The didjeridu is used here for imitating dingo howls. These are superimposed on the (*Wongga* A-type) didjeridu tones. ‘Voicing’ of the hummed or nasal kind is clearly audible; also stick beating against the wooden didjeridu tube. The player is Wally Ambalgari, a Miriwung speaker.

(15c) *Oenpelli, N.T.* The A-type didjeridu accompaniment for this Curlew (*gurrwiluk*) item is distinguished by regular accents coinciding with a perceptible rise in the pitch of the drone.

Gaps between separable sections in the vocal part are filled, as in the *Wongga* singing at Derby (Track 3a), by continuous stick beating and didjeridu blowing (Notation 27).

The chief singer is a Gunwinggu man.

(15d) *Yirrkala, N.T.* Demonstrated here is B-type didjeridu playing in what might be called the ‘classic’ Brolga style. It is typical of accompaniments to Brolga as sung by men of the Djapu-speaking group from the region around bordering Caledon Bay, north-east Arnhem Land. The didjeridu player belonged to the Gumatj-speaking group at Yirrkala.

In essence, the ‘classic’ Brolga accompaniment consists of successions of short and long sounds. The short sound is a clear, ‘voiced’ tone; the longer sound is a fundamental or ‘drone’ tone. The metric value of the longer sound is usually three beats as against one single beat for the shorter sound. There are innumerable rhythmic variants to didjeridu accompaniments for Djapu Brolga songs. The audible tapping sounds are those made by the player’s finger against the wooden tube (*cf.* Plate 9, Notation 28).

Track 16

Derby, W.A. The sound instrument used in accompaniment to these two items from a *Balgan* or *Balganya* dance series,²⁰ are paired sticks and lap-slapping. The paired sticks are sounded by Wadi Ngyerdu (Worora language) and his male assistants; the lap-slapping is by a group of female singers who follow, or ‘track’ (*biyowa*), the voices of the stick-beating male singers. A feature of this combined percussive accompaniment is the ‘arrest’ (Notation 29). This was previously described in relation to the *Galwangara* items accompanied by boomerang clapsticks at Borrooloola, in 1966 (Track 7). As in *Galwangara*, *Balgan* dancers remain still when the percussive ‘arrest’ occurs.

Track 17

Weipa, Qld. The repeated word *ithati*, heard first on this band, refers to a small bamboo whistle 17cm in length and about 1cm in diameter. The pitch produced by this small end-blown pipe is approximately 840 cycles. The whistle is no longer in use.

The chief speaker here is Sam Kilndan, a Linngiti man, who made the instrument for the purposes of recording its sound (Plate 10).

Sam talks of the traditional use made of the whistle, and of the signals blown during *Wintjinam* (male initiation). *Ithati* was blown both as a danger signal to warn ritual leaders of the approach of unwanted persons (including women) and also to announce the arrival of young boys prior to their initiation.²¹

20. *Balgan* and *Balganya* are Worora terms for a type of dance and its associated songs; *Balga* (or *Palga*) is the term used by Wunambal and Ngarinyin speakers for the same type of performance (Verbal communication from Albert Barunga (Worora), May 1973). The name given to the *Balgan* series represented here was ‘Little Boys Lost’.

21. The recording was obtained for the writer at Weipa (1966) by E.C. Butler, then Superintendent of the Weipa Mission, North Queensland.



Plate 10: Wintjinam whistle. Blown by Sam Kilndan, a Linngiti man at Weipa. On Track 17 of this CD he is to be heard talking about this small bamboo whistle, made especially for the recording. (Photograph by W. Johnstone, Weipa 1966.)

Track 18

Groote Eylandt, Gulf of Carpentaria, Qld. The instruments accompanying the song on this track are large paired sticks, one measuring 38cm in length, the other 44cm. They are sounded by the elder Nunggubuyu man, Hindu, who leads the singing. The voice of the younger singer, Rimili, follows him throughout in canon-like imitation. The slow stick beats continue after the singing has stopped, preserving the calm, meditative atmosphere already established (Notation 30).

This item, and others in the series not reproduced here, are attributed to Belawrr, one of the non-secret names of a mythical 'hero' who brought the knowledge about his own ceremonies from Groote Eylandt to Ritharngu country on the mainland. The words of the song item refer to a species of fruit (*mana-ngatu*) which is a Dreaming of the Nunggarrgalu clan. On Groote Eylandt this song series is called Agudalya.

The recorded samples selected for this CD are from field recordings on reel-to-reel tape recorders made by the writer over a period of about six years (1962–1968). Those recorded before 1964 were made with a Butoba tape recorder; those recorded after this date were made with a Nagra 111 and a Beyer 100 microphone. Funding for the entire project over this period was provided by the Australian Institute of Aboriginal Studies.

Acknowledgments

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- NOTE: These recordings have also been issued as CDs.
- 1970 *Songs from Yarrabah (North Queensland)*. Aboriginal Studies Press, Canberra.
- 1978 *Aboriginal music from Australia*. UNESCO collection 'Musical Sources', Philips 6586 034.

Tape catalogue details

Tape catalogue details of source tapes held by the AIATSIS Audiovisual Archive. The listing shows the archive tape numbers (eg.e.g., LA2692b) from audio collections MOYLE_A03, 04, A07, A08, 10, 17 and from the special edited collection of 5” reels created from original field tapes (eg.e.g., AM185b:III–V) in audio collection MOYLE_A21.

- Track 1: a–b. (LA2674b, 25:20, 3, 26:30ff, 6–7. AM175B:V) Boomerang clapsticks: George Warrb (Bard).
c (LA2677a, 39:00, 13.) Boomerang clapsticks: Remi Balgalai (Djaberdjaber).
- Track 2: a. (LA2648a, 15:40ff, 5–8. AM154A:III) Boomerang clapsticks: Dinny Djabaldjari (Walbiri).
b. (LA2648a, 13:50ff, 24. AM154A:II–III) Singer: Dinny Djabaldjari (Walbiri).
- Track 3: (LA2702b, 33:50, 3. AM210B:V) Leading singer: Lisa Labie (Garadjari).
- Track 4: a. (LA2672a, 37:05ff, 8–9. AM171A:V–VI) Singers: Paddy Djaguwin and Jimmy James (Yawur).
b. (LA2677a, 41:05, 2. AM180B:VIII) Singer: Remi Balgalai (Djaberdjaber).
- Track 5: (LA1388a, 6:52ff, 5–6. AM61B:VIII) Singers: Jeff Mitjundurr and Roger Ganbukbuk (Wandarang).
- Track 6: a. (LA2650b, 19:20, 7. AM158A:IX) Singer: Peter Djagamara (Walbiri).
b. (LA2650b, 18:05, 5. AM158A:VIII) Singer: Teddy Djabangari (Walbiri).
- Track 7: (LA2609b, 32:00ff, 3 4. AM143A:II) Singer: Jerry Brown Wirramumu (Yanyula).
- Track 8: (LA2605b, 61:15ff, 32–33. AM130A:VII–VIII) Leading singer: Lindsay Roughsey (Lardil).
- Track 9: (LA2598a, 23:10ff, 2–3. AM111A:III–IV) Singer: Paddy Yintuma (Wikupurr).
- Track 10: a. (LA2674a, 56:20, 22. AM175A:IV) Singer: Andy (Garadjari).
b. (LA2674a, 51:30, 19. AM175A:III) Singer: Bronco (Garadjari).
- Track 11: a. (LA2603b, 50:50, 13. AM125A:VIII) Seed rattle: Harry Barney (Kokomindjen).
b. (LA2603b, 52:38, 15. AM125A:IX) Drum: Kenny Jimmy (Kokomindjen).
- Track 12: (LA2598b, 58:00, 7. AM112B:V) Weipa dancing group.
- Track 13: a. (LA2608b, 11:00, 3. AM138B:IV) Didjeridu: Dick (Majali).
b. (LA2607b, 14:35, 7. AM135A:I) Didjeridu: Jemima Wimalu (Mara).
c. (LA2513b, 36:40ff, 25–26. AM100A:V) Didjeridu: Charlie Banaya (Enindilyaugwa).
d. (LA1143b, 33:25, 4. AM164B:IV) Didjeridu: Harry Ferguson (Wogadj-Manda).
e. (LA2699b, 23:35ff, 8, 9b. AM201B:VII, VIII). Didjeridu: Major Raymond (Djamindjung).
- Track 14: a. (LA2516a, 9:25, 13. AM72A:I) Singer: Rimili (Nunggubuyu); Didjeridu: Mungayana (Nunggubuyu).
b. (LA2516a, 30:23, 12. AM72B:I) Singer: Mungayana (Nunggubuyu); Didjeridu: Magun (Nunggubuyu).
c. (LA2514a, 61:50, 6. AM68A:VII) Singer: Rankin Nyamulu (Nunggubuyu); Didjeridu: Magun (Nunggubuyu).
d. (LA2514b, 7:58, 13. AM68B:IV) Singer: Larrangana (Nunggubuyu); Didjeridu: Magun (Nunggubuyu).

- e. (LA2513b, 19:57, 14. AM99B:VI) Singer: Malgarri (Enindilyaugwa);
Didjeridu: Gula (Enindilyaugwa).
- Track 15: a. (LA2678b, 49:20, 13. AM183B:III) Singer: Arthur Toby Langgin
(Wadjagin); Didjeridu: Raymond (Worora).
b. (LA2701a, 44:55, 11. AM207A:IV) Didjeridu: Wally Ambalgari
(Miriwung).
c. (LA1383a, 21:25, 4. AM45A:VIII) Singers: Paddy Merrdjal and Neville
Barandara (Gunwinggu); Didjeridu: Edward Warrbuku Nabanardi
(Gunwinggu).
d. (LA1388b, 8:26, 3. AM63B:III) Garmali (Gumatj).
- Track 16: (LA2679a, 5:55ff, 4–5. AM184A:I) Leading singer: Wadi Ngyerdu (Worora).
Track 17: (LA4746a, 00:55, 2:15ff) Bamboo whistle etc: Sam Kilndan (Linngiti).
Track 18: (LA2512a, 00:18, 1. AM95A:VII) Singers: Hindu and Rimili (Nunggubuyu).

Please note that the references to side and track refers to the original vinyl discs. These have now been digitised. The following table shows the corresponding CD tracks and the text numbers.

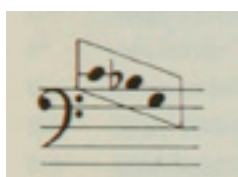
CD track	Notation no.	Original vinyl disc side and band	Title of notation
1	1.	Side 1 Band 2a	Boomerang clapsticks, Yuendumu, NT 1967
2.	2	Side 1 Band 2b, item 1	Waḷukuḷangu, Yuendumu, NT 1967
2.	3.	Side 1 Band 2b, item 2	Waḷukuḷangu, Yuendumu, NT 1967
3.	4	Side 1 Band 3	Nyindi Nyindi, Broome, WA 1968
4.	5.	Side 1, Band 4a, item 1	Nurlu from Pad dy Djaguwin's Country, Broome, WA 1968
5.	6.	Side 1, Band 5, item 2	Yarangindjirri, Roper R., NT 1963
6.	7.	Side 1, Band 6a	Tjukutjuku, Yuendumu, NT 1967
6	8.	Side 1, Band 6b	Old Man, Yuendumu, NT 1967
7	9.	Side 1, Band 7, items 1 and 2	Galwangara, Borroloola, NT 1966
8.	10.	Side 1, Band 8a	River Cod, Mornington I., Qld. 1966
8.	11	Side 1, Band 8b	Dingo, Mornington I., Qld. 1966
9.	12.	Side 1, Band 9a	Slow Wallaby, Aurukun, Qld. 1966
9.	13.	Side 1, Band 9b	Fast Wallaby, Aurukun, Qld. 1966
10.	14.	Side 1, Band 10a	Dyabi: The Windmill at Wallanie Plains, La Grange, WA 1968
10.	15.	Side 1, Band 10b	Dyabi: Goodbye Mandubulu, La Grange, WA 1968
12.	16.	Side 1, Band 12	Dinghy or Boat on Batavia River, Weipa, Qld. 1966.
13.	17	Side 2, Band 1a	Didjeridu: A-type accompaniment, Borroloola, NT 1966
13.	18.	Side 2, Band 1b	Didjeridu: B-type accompaniment, Borroloola, NT 1966
13.	19.	Side 2, Band 1c	Didjeridu: B-type accompaniment, Groote Eylandt, NT 1964
13.	20.	Side 2, Band 1d	Didjeridu: A-type accompaniment with voiced overtone, Delissaville, NT 1968
14a.	21.	Side 2, Band 2a	Possum (yirrkij), Numbulwar, NT 1964
14b.	22.	Side 2, Band 2b	Mailplane, Numbulwar, NT 1964
14c.	23.	Side 2, Band 2c	Brolga (gurdarrgu), Numbulwar, NT 1964
14d.	24.	Side 2, Band 2d	Garrarda, Numbulwar, NT 1964
14e.	25.	Side 2, Band 2e	South East Wind (mamariga), Groote Eylandt, NT 1964
15a.	26.	Side 2, Band 3a	Wongga at Derby, Derby, WA 1968
15c.	27.	Side 2, Band 3c	Curlew (gurrwiluk), Oenpelli, NT 1963
15d.	28.	Side 2, Band 3d	Didjeridu, (recorded at) Sydney, NSW 1963
16.	29.	Side 2, Band 4	Balganya, Derby, WA 1968
18.	30.	Side 2, Band 6	Fruit (mana-ngatu), Groote Eylandt, NT 1964

Music Notations

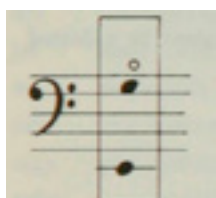
Symbols and Abbreviations

Pitch

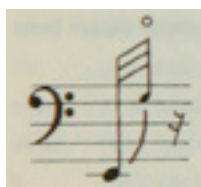
In the following notations the aim has been to choose symbols to represent pitches in their relation to $A^4 = 440\text{cps}$. In some cases — to avoid the use of ledger lines, accidentals and other notational devices — there have been pitch transpositions and, inevitably, simplifications. The notations were made (aurally) from tape dubbings of the original field tapes.



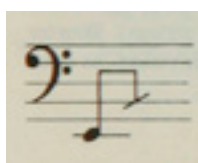
Encased symbols descending in pitch. These represent an inventory of the pitches used in the notation. Modifications are added (e.g. upward and downward arrows). The inventory appears only once and is not reproduced at the beginning of each staff as in the case of a 'key signature'. The selection of pitch symbols has not been made with a view to presenting this music as conforming to the theoretical demands of 'key' (see Notation 24).



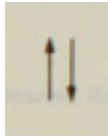
Inventory of notated pitches sounded in a didjeridu accompaniment. The upper tone is represented as a harmonic (see Notations 18–19, 21–25, 28).



Fast upward slur executed by the didjeridu player from the drone pitch to the overblown or upper tone (see Notation 22).



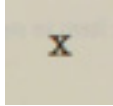
The second symbol here denotes the articulatory release at the conclusion of a rhythmical didjeridu pattern (see Notation 19).



(a) Upward and (b) downward pointing arrows signify pitches heard as (a) sharper and (b) flatter (by less than a semitone) than the pitch represented in the notation (see Notations 4, 10).



Gliding between two notated tones, after and before one notated tone (see Notations 13, 16, 27).



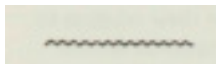
A sound of indefinite pitch (see Notations 5, 7–8, 11).



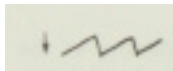
A voiced tone produced by the didjeridu player (see Notations 17–20).



A voiced tone of ‘pharyngeal’ or guttural quality produced by the didjeridu player (see Notations 22, 24, 28).

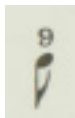


Periodic modification of pitch as in a prolonged voiced pharyngeal trill produced by a didjeridu player (see Notation 18).



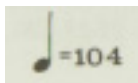
Rasped sounds with arrow representing the initial impact of the two rasp components (see Notations 14–15).

‘Time signatures’, tempo

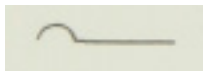


Denotes 9 durational values, each equivalent to an eighth note or quaver, not especially grouped in threes.

(Compound triple time, e.g. three beats, each one equivalent to a dotted quarter note, or crotchet, would be represented as $\frac{3}{4}$)



Tempo expressed in terms of a metronome figure.



Modification of the notated tempo. The sign corresponds to *meno mosso* (see Notation 21).

Bar lines

The placement of bar lines is, as a rule, *after* the ‘longs’ (i.e. the longer tones — or substituted ‘rests’ — which occur at the ends of syllable strings). Shorter lines are placed after ‘longs’ which occur as part of the syllable string. As used in these notations, bar lines do not imply accentuation.

Syllable strings

- ① ② ③ Encircled figures placed above the staff give the number of each succeeding string of syllables in a song item.
- ④x A partial syllable string following the full string numbered 4, etc. (see Notation 6).
- Ⓡs Refrain string or string of syllables regularly occurring in alternation with other syllable strings (see Notation 23).
- Ⓡ Calls, bird sound imitations, etc., which occur as part of the song item in regular alternation with syllable strings (see Notations 23–24).

Melodic divisions

I I¹ I² etc. Melodic divisions (descents) (Moyle, 1974:198).

Abbreviations

bcl	paired boomerang clapsticks
dr	skin drum
dj	didjeridu
f.	single female voice
f ²	two female voices
fgp	group of female voices
f/dj	finger flicked against the tube of the didjeridu
hcl	handclapping
h/g	hand, or held object, beaten on the ground (different from st/g, see below)
h/l	lap-slapping by female singers
jm	junior male voice
m	single male voice
m ²	two male voices
mgp	group of male voices
mfgp	group of adult (male and female) voices
sr	seed rattles
sts	paired sticks
st/g	a heavy stick beaten on the ground
st/gst	stick beaten on a stick lying on the ground
st/dj	stick beaten against the tube of the didjeridu
v	voice (in notations of the didjeridu part, this symbol represents voiced tones (various) introduced by the player while blowing)
V	intake of breath by the singer (breathtake)

Music notations

1. Boomerang clapsticks (Side 1, Band 2a)

♩ = circa 104

2. Wajukufangu (Side 1, Band 2b, item 1)

♩ = 103

yu-ra-tju-nu-tju-nu
ga-hu-ka-ri-nja wa-fu-ku-ta-yu yu-ra-tju-
nu-tju-nu-tju-nu-tju-nu ga-hu-ka-ri-nja wa-fu-ku-ta-yu
yu-ra-tju-nu-tju-nu-tju-nu-tju-nu ga-hu-ka-ri-nja wa-fu-ku-ta
yu-ra-tju-nu-tju-nu-tju-nu-tju-nu ga-hu-ka-ri-nja wa-fu-ku-ta-yu

Handwritten musical notation for two staves in bass clef. The first staff has a circled '1' and the second a circled '2'. Both staves contain rhythmic patterns with lyrics underneath: 'ya - ra fya - nu - fya - nu fya - ru - lu - ni - nya wa - lu - lu - lu - lu'.

3. Wajukufangu (Side 1, Band 2b, item 2)

Handwritten musical score for "Wajukufangu". It features a series of seven staves in bass clef. The first staff includes a tempo marking $\text{♩} = 108$, a key signature change to G major (G+G+G), and a dynamic marking *m.*. The score includes various rhythmic notations such as triplets and a "sch" (scolopendromus) symbol. Lyrics are written below each staff.

Handwritten musical score for a song. It consists of four staves of music. The lyrics are written below the notes. The first staff begins with the word 'bel' and a circled '1'. The lyrics are: 'ga-tur-da-la ya-na nji-nji nji-nji wa-na na ga-tur-da-la ya-na'. The second staff has lyrics: 'dya nji-nji nji-nji wa-na na a-gu-tur-da-la ya-na nji-nji nji-nji wa-na'. The third staff has lyrics: 'na a-gu ya-na dya nji-nji nji-nji wa-na na-a-gu-'. The fourth staff has lyrics: 'lu-da-la ya-na nji-nji nji-nji wa-na(na) na(ni)'. There are various musical notations including notes, rests, and dynamic markings.

5. Nurlu from Paddy Djaguwin's Country (Side 1, Band 4a, item 1)

Handwritten musical score for 'Nurlu'. It consists of six staves of music. The tempo is marked as $\text{♩} = 80$. The first staff has a circled '1' and the word 'bel' written below it. The lyrics are: 'dya-di-bir yan dya-rnba ya-wil bel dya-rna ga-'. The second staff has lyrics: '-ra-ra-wa dya-dya-dya ga-gay dya-di-bir yan dya-rnba ya-wil bel dya'. The third staff has lyrics: '-rna ga-ya-ra-ra-wa dya-dya-dya ga-gay dya-di-bir yan dya-rnba ya-'. The fourth staff has lyrics: 'wil bel dya-rna ga-ya-ra-ra-wa dya-dya-dya ga-gay dya-di-bir yan'. The fifth staff has lyrics: 'dya-rnba ya-wil bel dya-rna ga-ya-ra-ra-wa dya-dya-dya ga-gay dya!'. The sixth staff has lyrics: '-di-bir n dya-rnba ya-wil bel dya-rna ga-ya-ra-ra-wa dya-dya-dya ga- dya!'. There are various musical notations including notes, rests, and dynamic markings.

Handwritten musical score for the first system, featuring three staves of music. The lyrics are written in a non-Latin script, likely an Aboriginal language. The notation includes various rhythmic values and melodic lines.

6. Yarangindjirri (Side 1, Band 5, item 2)

Handwritten musical score for 'Yarangindjirri', consisting of multiple systems of music. The score includes tempo markings such as $\text{♩} = 140$, $\text{♩} = 110$, and $\text{♩} = 76$. It features various musical notations, including triplets, slurs, and dynamic markings like mf and pp . The lyrics are written in a non-Latin script. The score is divided into several systems, each with its own tempo and musical characteristics.

7. *Tjukutjuku* (Side 1, Band 6a)

$\text{♩} = 103$ (8 times)

tu-ku tu-ku pa-(du)-lu wa-na ri wi-ta rr.

Handwritten musical notation for 'Tjukutjuku'. It features a treble clef and a 4+2+2 time signature. The melody is written on a single staff with notes and rests. Below the staff, there are rhythmic markings: 'bcm', 'f', and 'p'. The lyrics 'tu-ku tu-ku pa-(du)-lu wa-na ri wi-ta rr.' are written above the notes. A circled 'X' is at the end of the piece.

8. *Old Man* (Side 1, Band 6b)

wal-ma-na-li ka-li-pa-dij-pi-tja-plu-my

wal-ma-na-li ka-li-pa-dij-pi-tja-plu-my

wal-ma-na-li ka-li-pa-dij-pi-tja-plu-my

wal-ma-na-li ka-li-pa-dij-pi-tja-plu-my

Handwritten musical notation for 'Old Man'. It consists of five staves. The first staff has a 5+7 time signature and the lyrics 'wal-ma-na-li ka-li-pa-dij-pi-tja-plu-my'. The second staff has the same lyrics. The third and fourth staves have circled numbers 1, 2, 3, and 4 above them. The fifth staff has circled numbers 5 and 6 above it. There are various rhythmic markings and notes throughout the piece.

9. *Gafwagara* (Side 1, Band 7, items 1 and 2)

$\text{♩} = 177$ m. (2) wei-ga gn-ma-la-mba

ga-li-ja ga-ji oa-anda ma-la-mba (2) wei-ga gn-ma-la-mba

Handwritten musical notation for 'Gafwara'. It features a bass clef and a tempo marking of $\text{♩} = 177$. The first staff has the lyrics 'm. (2) wei-ga gn-ma-la-mba'. The second staff has the lyrics 'ga-li-ja ga-ji oa-anda ma-la-mba (2) wei-ga gn-ma-la-mba'. There are rhythmic markings 'bcm' and 'f' below the staves.

The image shows a handwritten musical score for an Aboriginal sound instrument. The score is written on ten systems of two staves each. The notation includes notes, rests, and various performance markings such as 'ARREST' and '1st stem'. The lyrics are written below the notes in a phonetic script.

Lyrics:
ga - ci - gn ga - gi ba - and ma - la - mba
wai - ga
wa - ga gn - ma - la - mba
ga - ci - gn ga - gi ba - and ma - la - mba
wai - ga gn - ma - la - mba
ga - ci - gn ga - gi ba - and ma - la - mba
wai

Performance markings:
ARREST (mid. stem)
ARREST
ARREST
1st stem

10. River Cod (Side 1, Band 8a)

Handwritten musical score for 'River Cod' (Side 1, Band 8a). The score is written on six staves. The first staff features a tempo marking of $\text{♩} = 91$ and a dynamic marking of *m.*. A box containing the number '10' is written above the first staff. The lyrics are: (a) ga-bo-in ga-bo-in-mba. The second staff has a tempo marking of *bcl* and a time signature of $\frac{1}{4}$. The lyrics are: ga-bo-in ga-bo-in-mba nae-fin be-ze-nji nae-gan be-ze-nji. The third staff has a tempo marking of *bcl* and a time signature of $\frac{1}{4}$. The lyrics are: nae-gan be-ze-nji. The fourth staff has a tempo marking of *bcl* and a time signature of $\frac{1}{4}$. The lyrics are: nae-gan be-ze-nji. The fifth staff has a tempo marking of *bcl* and a time signature of $\frac{1}{4}$. The lyrics are: nae-gan be-ze-nji. The sixth staff has a tempo marking of *bcl* and a time signature of $\frac{1}{4}$. The lyrics are: ga-bo-in ga-bo-in-mba nae-gan be-ze-nji.

11. Dingo (Side 1, Band 8b)

Handwritten musical score for 'Dingo' (Side 1, Band 8b). The score is written on six staves. The first staff features a tempo marking of $\text{♩} = 117$ and a dynamic marking of *m.*. A box containing the number '11' is written above the first staff. The lyrics are: (m) Kwi. The second staff has a tempo marking of *bcl* and a time signature of $\frac{2}{4}$. The lyrics are: dja-ga-la ga-ze-nbi. The third staff has a tempo marking of *bcl* and a time signature of $\frac{2}{4}$. The lyrics are: dja-ga-la ku-nbe-nji. The fourth staff has a tempo marking of *bcl* and a time signature of $\frac{2}{4}$. The lyrics are: dja-ga-la. The fifth staff has a tempo marking of *bcl* and a time signature of $\frac{2}{4}$. The lyrics are: dja-ga-la. The sixth staff has a tempo marking of *bcl* and a time signature of $\frac{2}{4}$. The lyrics are: dja-ga-la.

(Boomerang's Melody)

h h h h h ga - ya - la
ya - es - mbi dya - ya - la ya - es - mbi dya - ya - la
es - mbi - nya dya - ya - la es - mbi nya dya - ya - la
ya - es - mbi dya - ya - la ya - es h h h h h h h h (mp) Kua:

12. Slow Wallaby (Side 1, Band 9a)

$\text{♩} = 102$

(waji) da - ya - ja ma - ga da - ni - nn
wa - ji - da - ya ma - ga da - ni - nn wii we - da - mat - be
mat - be - nn - ma waji - da - ya - ja ma - ga - da
waji - da - ya ja ma - ga da - ni - nn waji - da - ya - ja ma - ga
-ga da - ni - nn wii we - da - mat - be mat - be - nn - ma

*stick against one boomerang

wai-da-na ja ma-ga V ⑤ ge da-ni-na
wai-da-na ja ma-ga da-ni-na wis wa-da-ma-be ⑥
ma-bi-na-ma wai-da-ga ja ma-ga V ⑦
♩ = 128

13. Fast Wallaby (Side 1, Band 9b)

♩ = 153
st/ur
m. kv-najju mi-na ma-ŋa ge ka-
lki: ① ms-nn-pag kv-najju mi-ja ms-na-wa na-
wa: ② ms-nn-pag kv-najju mi-ŋa ma-ŋa ge ka-lki: - - -
③ ms-nn-pag kv-najju ④ ka-lki: ka-
♩ = 100
lki: ⑤ ms-nn-pag kv-najju mi-ja ms-na-wa na-
wa: ⑥ ms-nn-pag kv-najju mi-ŋa ma-ŋa ge ka-
-lki: ⑦ ms-nn-pag kv-najju ⑧
♩ = 100

14. Dyabi: The Windmill at Wallanie Plains (Side 1, Band 10a)

$\text{♩} = 164$

The image shows a handwritten musical score for a piece titled "Dyabi: The Windmill at Wallanie Plains (Side 1, Band 10a)". The score is written in bass clef and includes a tempo marking of $\text{♩} = 164$. The music consists of ten staves, each with a line of lyrics written in Aboriginal script above it. The first staff begins with a graphic of a windmill. The lyrics are:
m mn-sa gn-ya ba-ga-ya-ya-ya-du sa-lu
yu-sa je-sa ma-si ka-men no-lei di-na ma-nba-li
ka-di a-dya go-sa dya-den-den nja-yu ya-ya ma-in
ka-ya ba-ga-ya, ni-du-sa-lu, yu-sa je-sa ma-si
ka-mba, no-lei, di-na, ma-nba-li, go-di a-dya, go-sa, dya-den-den
dya-den-den nja-yu ya-ya ma-in ga-ya ba-ga-ya
na-du-sa-lu yu-sa je-sa ma-si ka-mba no-lei di-na
ma-nba-li go-di a-dya no-sa dya-den-den nja-yu ya-ya
yu-dya yu-dya-la ga-da dya-gon ga-sa-ndji ka-le-ndji ma-le
yu-sa yu-sa, wa-dya-sa, wan-du-ya, I-de-yu, yu-sa

15. Dyabi: Goodbye Mandubulu (Side 1, Band 10b)

M. *mp*

$\downarrow = 140 > 136$

rsp

rai krd-ba-ji me-ndu-bu lu yo-nja ja-de

je-nei la-ba kn-nda-di-gu wa-nja sa-gu kn-de a-dyu

mp

wa-ne-eba ya-ju v-mba-je-ta dyo-di me-nja krd-ba-ji

me-ndu-bu-lu ya-nja ja-de je-nei la-ba kn-da-di-gu wa-nja

sa-gu kn-de a-dyu wa-ne-eba ya-ju v-mba-je-ta dyo-di

dyo-di me-nja kv-ra-di kn-na kn-na

kn-na dyo-kr-ja wa-zen kv-er wa-nda nje-ndi nje-ndi ka-ebus

kn-en aji-ka-ty-ba kv-er woy-ga mn ka-tja-zi-nda

dyo-kr-ja (2) kv-ra-di kn-na kn-ma ma-ma

dyo-kr-ja wa-zen kv-er wa-nda nje-nei nje-ndi ka-ebus ka-en

(4)

* pitch falls less than a semitone in the course of the item

16. Dinghy or Boat on Batavia River (Side 1, Band 12)

The musical score is written in bass clef with a key signature of one sharp (F#) and a tempo of $\text{♩} = 100 <$. It consists of five systems of staves. The first system includes a graphic notation for a sound instrument at the top, followed by a vocal line and two accompaniment lines. The second system continues the vocal line with circled numbers 1 and 2. The third system continues the vocal line. The fourth system continues the vocal line with circled number 3. The fifth system continues the vocal line with circled number 4 and includes two accompaniment lines labeled 'SR' and 'DR'. The lyrics are written below the vocal line.

Lyrics:
je- ndji je- ndji je- ndji wa-gar-
-ndji je ndji je>1 wa ho:
na 7-gan diwa-o (ha) ja dja-a dja:
ma-gul- na ma:
wa-ata ndra pa- ndra ar a na- na ndra de-g-gy

* notated 3 semitones lower than heard pitch

The image shows a handwritten musical score for Aboriginal Sound Instruments, consisting of five systems of notation. Each system includes a vocal line with lyrics and a corresponding instrumental line. The notation is in bass clef with a key signature of one sharp (F#).

System 11: Lyrics: "ti-tem ne-di go-mut". The instrumental line features a series of notes with a slur over the final two measures.

System 12: Lyrics: "da: a da no-mu-nu". Includes labels "SR" and "DR" on the left. The instrumental line has a "55" marking.

System 13: Lyrics: "ye-ndji ye-ndji wa-ge-ndji ye-ndji bi-ur". The instrumental line has a "60" marking.

System 14: Lyrics: "to ye-ge-ndji deus-a da dja dja". The instrumental line has a "65" marking.

System 15: Lyrics: "da dja dja". The instrumental line has a "70" marking.

The bottom system shows a continuation of the instrumental line with a "75" marking.

18. Didjeridu (Side 2, Band 1b)

$\text{♩} = 106$

70 cps

(tsgit dr-la) 3 times

(dre: la)

(dre: la)

4 times

(dre: la)

(dre: la)

(dre: la)

19. Didjeridu (Side 2, Band 1c)

♩ = 117

4 times

st/dj

(ac-ga-ic)

(ac-ga-ic)

(karr-tom tom)

(karr tom brll)

trm

brll tom

*notated after playback at slower than normal speeds

20. Didjeridu (Side 2, Band 1d)

♩ = 113

sts (pp) D

sts (pp) D

21. Possum (yirrkitj) (Side 2, Band 2a)*

$\text{♩} = 102$ m

sts

ye-ri-yu-rug-ga ye-ri ya-da ye-ri-yu-rug-ga ye-ri ya-da

ba-rra-ma nu-dia ye-ri-yu-rug-ga gowi-ri-wi-ri-ra ye-ri-yu-rug-ga

wur-ba wa-ya dhi-gi-rri-ri-ga-rra e-ya y-ya

* preceded by a demonstration of the didjeridu accompaniment

The image displays a handwritten musical score for Aboriginal Sound Instruments, organized into four systems. Each system consists of a vocal line and a rhythmic accompaniment line. The lyrics are written above the notes, and circled numbers indicate specific measures.

System 1: Lyrics: ra - ba ra - bij - ga - ra e - 70 7 - 7a (7) ma - nu - ra - ba - na - ra - ba e - 70 7 - 7a (8). The accompaniment features a steady rhythmic pattern of eighth notes.

System 2: Lyrics: ba - nu - dard - ba - nu - dard 70 7 - 7a (9) lu - mba - lu - mba - ga - ga (10) rda - (11). The accompaniment includes some triplet markings.

System 3: Lyrics: ba - ra - ma - nu - rda e - 70 7 - 7a rda - ba - ra - ba - nu - dard 70 7 - 7a (12). The accompaniment continues with rhythmic patterns.

System 4: Lyrics: un - nu - wi - rre e 70 7 - 7a ba - la - ra - ba - la - ra - ba - la 70 7 - 7a (14) ma - nu - rda - ma - nu - rda (15). The accompaniment shows a change in rhythm, with some rests.

22. Mailplane (Side 1, Band 2b)*

The musical score is written on four systems of staves. The first system includes a tempo marking of $\text{♩} = 118$. The notation consists of a didgeridoo line (top staff) and a vocal line (bottom staff). The lyrics are written above the vocal line. The score is divided into measures by vertical bar lines. The lyrics are:
wi-ri-ma-lhi-ga mi-ri-ri-
ma-la thi-ga^① wu-da ma-la da-ma-la la-ga - ma-ri mo-lu-ri-ri-lhi
ma-ga-ndi-ri-lhi-ri-lhi ma-lu-ri-ri-lhi-ri-lhi ma-ri - ma-ri-ri-ri-ri-ri-ri
-ma-la da - ma-la wi-ri-ri - ma - thi - ga - nja^② wi-ri-ri-ma - phi-gaj-wi-ri

* preceded by a demonstration of the didgeridoo accompaniment

** notated one octave lower than heard to avoid the use of leger lines

ma - lhi - ganj ma - lhu - rhi - rri - lhi - rri - lhi - rri - ma - lha - lhi - ga ¹ ma - da -

- ma - la do - ma - la ni - ra - ga - rra - la - ya - ma - ni - ra - ma - lhi - rra - ni - ra - ra -

garr - ha - ya - ma - ni - rri - rri - ma - god - bye - ma - ra - ma - yar - lar - la - ga - ra - da - ₂₀

- ma - la man - garr - di - ma - lhu - rhi - rri - lhi - rri - lhi ²⁵

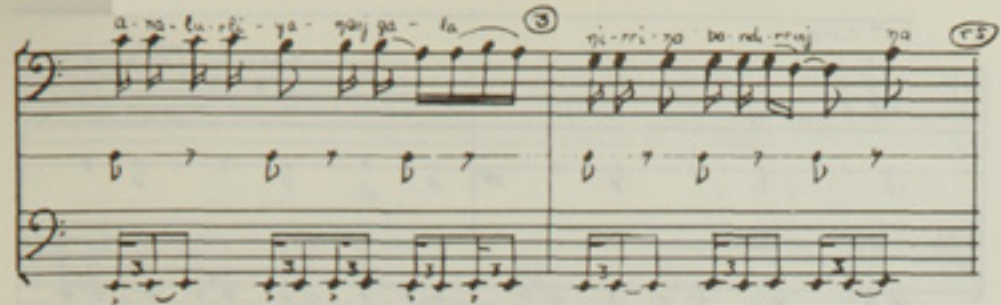
The musical score is written on four systems of two staves each. The top staff of each system contains a series of rhythmic marks (vertical lines with flags) and the lyrics. The bottom staff contains a series of rhythmic marks (vertical lines with flags) and some melodic notation (stems and beams). Measure numbers 1, 20, and 25 are indicated at the end of the first, third, and fourth systems respectively.

23. Brolga (gurdarrgu) (Side 2, Band 2c)*

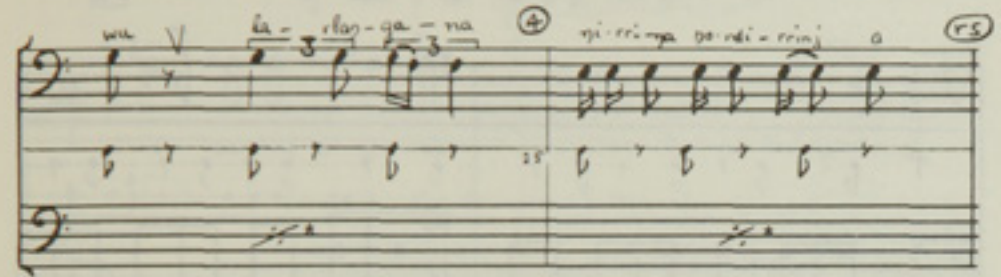
The musical score is written in bass clef with a 3/4 time signature. It consists of several systems of staves. The first system includes a tempo marking $\text{♩} = 104 < 108$ and a dynamic marking *sts*. The second system has a dynamic marking *(pp)*. The third system includes a dynamic marking *m.* and a first ending bracket labeled *I*. The fourth system includes a dynamic marking *p*. The fifth system includes a tempo marking $\text{♩} = 112 < 116$. The sixth system includes the lyrics *un - gu ga - nda - rrua - la* and a circled number 1. The seventh system includes the lyrics *gi - rri - ga - ba - ndi - rruj ga* and circled numbers 1 and 2. The eighth system includes the lyrics *un - gu ga - nda - rrua - la* and circled numbers 1 and 2. The score also features various musical notations such as slurs, accents, and dynamic markings.

* preceded by a demonstration of the didgeridoo accompaniment

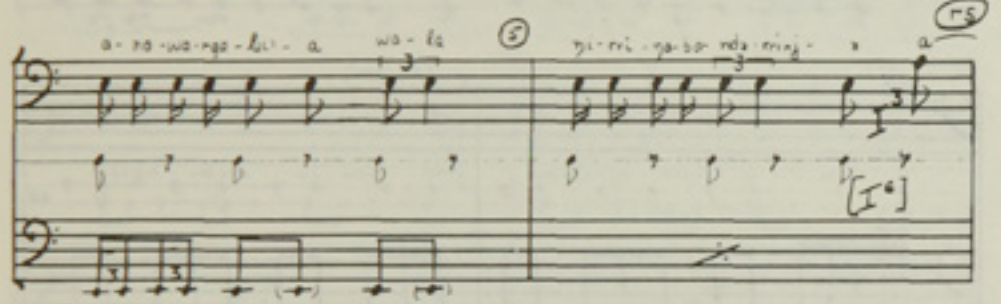
a-na-lu-ri-ya-ga-gaj-ga-la (3) gi-ri-ga ba-ndi-riinj ga (RS)



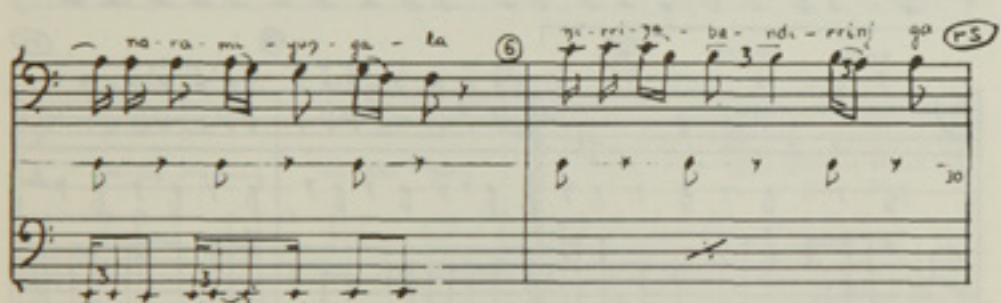
wa la-ran-ga-na (4) gi-ri-ga ba-ndi-riinj a (RS)



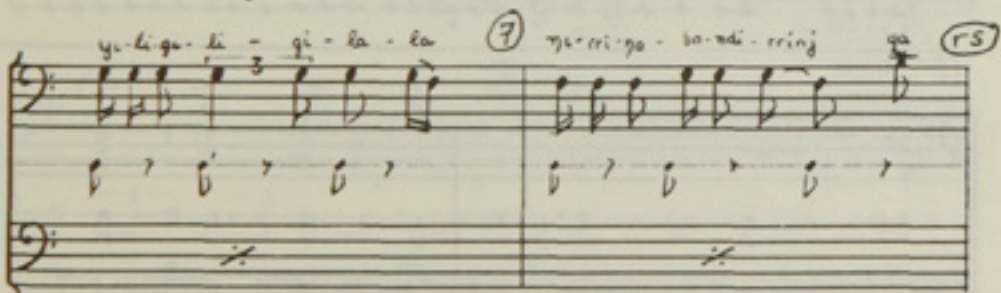
a-ra-wa-ga-li-a wa-la (5) gi-ri-ga ba-ndi-riinj a (RS)



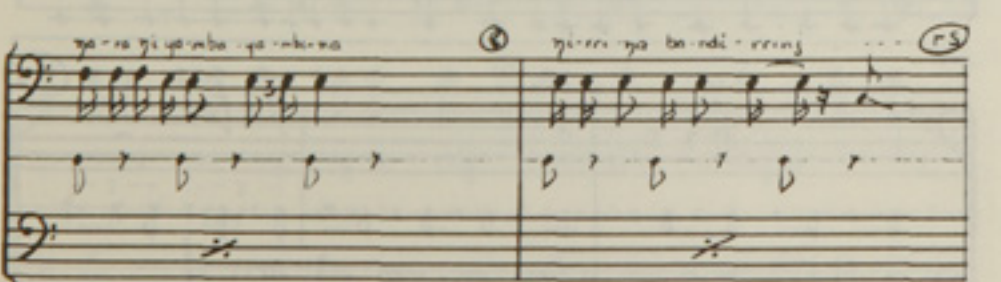
na-ra-mu-gu-ga-la (6) gi-ri-ga ba-ndi-riinj ga (RS)



yu-li-ga-li-gi-la-la (7) gi-ri-ga ba-ndi-riinj ga (RS)



ga-ra-gi-gamba-ga-nki-na (8) gi-ri-ga ba-ndi-riinj ... (RS)



*only partially similar

Handwritten musical score for Aboriginal Sound Instruments, page 56. The score is written in bass clef and includes vocal lines with lyrics and instrumental accompaniment.

1st time

Lyrics: *dung dung* (R) *a a no-ro-ri-yy-go fi* *gi-ri-ga-be-nd-riing* (R)

2nd time

Lyrics: *dung dung* (R)

*second section incomplete: see terminating refrain

24. Garrarda (Side 2, Band 2d)

Handwritten musical score for Garrarda (Side 2, Band 2d). The score is written in bass clef with a 4/4 time signature and a tempo of $\text{♩} = 144$. It consists of multiple systems of staves, including vocal lines with lyrics and instrumental accompaniment. The lyrics are: *ni-ra - ba - linj ar - daa - ba ni - wan - ya - ra ba - g - ta - la*, *bu - gal - wa - la ni - wan - yang na - bu - na - nagi ji - rra - ra*, *wa - rra - rra - wang ni - wan - yang*, and *ni - rra - ba - yang raj - ta - yang na - da - rra - yang da - rra - yang*. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mp* and *pp*. There are also circled numbers 1 through 5 indicating specific measures or phrases. The bottom right corner of the page contains the number 57.

The image shows a handwritten musical score on aged paper, consisting of four systems of staves. Each system includes a vocal line with lyrics and a rhythmic line with notes and stems. The first system is marked with circled numbers 8 and 9. The second system is marked with circled numbers 10 and 11. The third system includes a treble clef staff with notes and a rhythmic line. The fourth system is marked with a circled 'R' and includes a treble clef staff with notes and a rhythmic line. The lyrics are written in a stylized script below the vocal lines.

ni - wan - ga - ra gi - ri - ra gi - ri - ra - wug ni - wan - ga - ra
ga - ra - ra wa nu - ra - ba - kri na - gi - ga - la - wug ni - ga - ri

25. South East Wind (mamariga) (Side 2, Band 2e)

$\text{♩} = 102$

M.

mf

1. 2.

na-la-gi-to-gi-le-ga-la-la-mirra-ga^① wa-ra-di-na-da-lya-gu-wi-ga-ga^②

wa-ra-da-mig-muri-da-wi-gag-ga^③ ra-mi-nu-wa-na-na'rra-rra-ga^④

a-ker-er-doy (wa-ra-da-ga-wu-ga)^⑤ na-la-gi-to-gi-le-ga-to-la-mirra-ga^⑥

wa-ra-di-na-da-lya-gu-wi-ga^⑦ na-mi-nu-ga-wa-ra-ga (wa-ga)^⑧

The image displays a handwritten musical score for Aboriginal Sound Instruments, consisting of six systems of music. Each system includes a vocal line with lyrics and a corresponding instrumental line. The tempo is marked as $\text{♩} = 104$. The lyrics are written in a phonetic script, and the music is organized into measures, with some measures numbered in circles (e.g., 3, 11, 13, 14, 15, 16, 17, 18). The score is written on a five-line staff with a bass clef. The lyrics for each system are as follows:

- System 1: *na-mi-rua bi-fa-na-ya (3a-ya) 3* *na-mu-ra-da-de-ga-na (mi-ya)*
- System 2: *na-lu-gi-lu-gi-lu-ga-la-la-mirra-ya 11* *na-mu-di-na-di-ya-ga-wi-ya-ya 13*
- System 3: *na-lu-gi-lu-gi-lu-ga-la-la-mirra-ya 13* *na-mu-di-na-di-ya-ga-wi 14*
- System 4: *na-mu-ba-ya-na 'ru-ba-ga-ya 15* *na-mu-na-gi-hu-na-ba-wu-ya 16*
- System 5: *na-mu-ba-ya-na (ya-ya) 17* *na-lu-gi-lu-gi-lu-ga-la-la-mirra-ya 18*
- System 6: *na-mu-mi-ga-mba 'ru-ru-wa 19*

The page number 60 is located at the bottom left corner.

26. Wongga at Derby (Side 2, Band 3a)

The musical score is written on six systems of two staves each. The top staff of each system is a bass clef staff with a treble clef-like shape at the beginning, containing a series of notes with stems pointing up. The bottom staff is a standard bass clef staff. The first system includes a tempo marking '♩ = 142' and a dynamic marking 'm. mpp'. The second system has a 'mouth sound' cue: 'dedaru dsda duin' dedaru dsda duin'. The third system has a similar cue: 'dsdaru dsda duin' dsdaru dsda duin'. The fourth system has a cue: 'gi-ua-ni-i-wv'. The fifth system has a cue: 'ja-ni-ga-ba ni-ni-wv ja-ni-gai-ma-ga-nei ga-nei ja-moi'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'm. mpp'.

* notated less than a semitone higher than heard

** by notating 2 sets of durational values for the dj an attempt has been made to describe the effect of rhythmic superimposition on the 'drone' tone

The image displays a handwritten musical score on aged paper, organized into six systems. Each system consists of three staves: a vocal line at the top, a middle staff with rhythmic notation, and a bottom staff with a slash indicating it is silent. The score is divided into two sections, labeled with circled numbers 1 and 2.

Section 1:

- System 1:** The vocal line begins with a circled '1' and a 'V' marking. It contains the lyrics: "wi-ah wi-ah-mi-ga-ba - ni-ah wi-ah - ni". The middle staff has rhythmic notation with stems and flags. The bottom staff is marked with a slash.
- System 2:** The vocal line is silent, marked with a slash. The middle staff continues with rhythmic notation. The bottom staff is marked with a slash.
- System 3:** The vocal line begins with a circled '2' and contains the lyrics: "ga-ah .ni-ah: wi-ah-mi-ga-ba". The middle staff has rhythmic notation. The bottom staff is marked with a slash.

Section 2:

- System 4:** The vocal line contains the lyrics: "-ni-ah: wi-ah-mi-ga-ba - ga-ah ga-ah ga-ah wi-ah: wi-ah-mi-ga-ba". The middle staff has rhythmic notation. The bottom staff is marked with a slash.
- System 5:** The vocal line begins with a circled '2' and contains the lyrics: "-ni-ah: wi-ah - ni". The middle staff has rhythmic notation. The bottom staff is marked with a slash.
- System 6:** The vocal line is silent, marked with a slash. The middle staff continues with rhythmic notation. The bottom staff is marked with a slash.

The image displays a handwritten musical score for an Aboriginal sound instrument, consisting of five systems of notation. Each system includes a vocal line with lyrics and a corresponding rhythmic line. The notation is written in a style that combines traditional musical symbols with rhythmic indicators.

System 1: The first system features a vocal line with lyrics: "- de - di : wv - da ga - mbi wv - da - de wv - da - mbi ga - de - ri di : wv - da - ni di". It includes a circled number 3 above the first measure and a circled number 4 above the last measure. The rhythmic line below has vertical stems with flags.

System 2: The second system has lyrics: "i - di di di" and "i di di di". The rhythmic line below shows a triplet of notes in the first measure, indicated by a bracket and the number 3.

System 3: The third system contains lyrics: "i di di e de" and "dei de - ri dei". It features a circled number 5 above the first measure and a circled number 3 above the second measure. The rhythmic line below has vertical stems with flags.

System 4: The fourth system has lyrics: "dei de - ri de -" and "ri de de de de - go". It includes a circled number 6 above the last measure. The rhythmic line below has vertical stems with flags.

System 5: The fifth system concludes with the instruction "[That's the end]". The rhythmic line below has vertical stems with flags.

27. Curlew (gurrwiluk) (Side 2, Band 3c)*

The musical score is written on five systems of staves. The first system shows a tempo of $\text{♩} = 58 < 106$ and includes a diagram of a didgeridoo with notes. The second system has a tempo of $\text{♩} = 104$. The third system contains the lyrics "ga-ai-na-me-na" and "ga-ai-me-na" with circled numbers 1 and 2. The fourth system contains the lyrics "ga-ai-be-na" and "ga-ai-me-na" with circled numbers 1 and 2. The fifth system is marked with a circled R and contains the lyrics "wuu". The score includes various musical notations such as triplets, slurs, and rests.

- * follows didjeridu demonstration (dingo howls)
- ** 2 perceptible pitches in fluctuating drone accompaniment

The image displays a handwritten musical score for Aboriginal Sound Instruments, consisting of six systems of staves. Each system includes a vocal line and a rhythmic accompaniment line. The notation is in bass clef, with some systems also featuring a treble clef for a specific instrument or voice part. The score includes various musical notations such as notes, rests, slurs, and triplets. Circled numbers 3, 4, and 5 are placed above certain measures, likely indicating specific sections or measures. The lyrics are written in a stylized script, possibly representing an Aboriginal language. The page number 66 is visible in the bottom right corner.

System 1: Bass clef, vocal line with notes and slurs, rhythmic line with slurs. Lyric: *ga-rai*

System 2: Bass clef, vocal line with triplets and slurs, rhythmic line with slurs. Lyric: *na ga-rai*

System 3: Bass clef, vocal line with triplets and slurs, rhythmic line with slurs. Lyric: *ga-rai ma ni ai ma*

System 4: Bass clef, vocal line with triplets and slurs, rhythmic line with slurs. Lyric: *ga-rai ma ni ma ga-rai ma ni ma*

System 5: Bass clef, vocal line with triplets and slurs, rhythmic line with slurs. Lyric: *ma ni ma da*

System 6: Treble clef, vocal line with notes and slurs, rhythmic line with slurs. Lyric: *wa*

The image displays a handwritten musical score for Aboriginal Sound Instruments, organized into five systems. Each system consists of two staves. The notation includes notes, rests, and various rhythmic markings such as slurs, triplets, and dynamic markings. The first system features a treble clef and a key signature of one flat. The second system includes a circled number '6' above the staff. The third system has a treble clef and includes markings like 'm (No. 2)' and 'm (No. 1)'. The fourth system starts with a tempo marking '♩ = 106' and includes a circled number '7'. The fifth system also includes a circled number '7'. The score is written in ink on aged paper.

28. Didjeridu (Side 2, Band 3d)

♩ = 02

H/2 p

29. Balganya (Side 2, Band 4)

The musical score is written on six systems of two staves each. The upper staff of each system is in bass clef, and the lower staff is in treble clef. The lyrics are written below the bass staff. The score includes various musical notations such as triplets, slurs, and dynamic markings like *m.*, *mp*, and *mf*. There are also some handwritten annotations like 'sta', 'p', and 'h/r'.

Lyrics (from top to bottom):
ma - na - li - fan wa - li ga - wad - ni
li - ga - mi - nba - bi - ndji
li - ma - na - li - fan wa - li ga - wad - ni li - ga - mi - nba - bi - ndji
li - ma - na - li - fan wa - li ga - wad - ni li - ga - mi - nba - bi - ndji
li - ma - na - li - fan wa - li ga - wad - ni li - ga - mi - nba - bi - ndji
ma - na - li - fan wa - li ga - wad - ni li - ga - mi - nba - bi - ndji

The image displays a handwritten musical score for Aboriginal Sound Instruments, consisting of seven systems of two staves each (bass and treble). The lyrics are written below the notes. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mp* and *mf*. The lyrics are:
1. *zi-ma-na - li - jan* *we-eb* *ga-wad-ni* *zi-na-me-nba-be-naji*
2. *zi-ma-na - li - jan* *we-eb* *ga-wad-ni* *zi-na-me-nba-be-naji*
3. *zi-ma-na - li - jan* *we-eb* *ga-wad-ni* *zi-na-me-nba-be-naji*
4. *zi-ma-na - li - jan* *we-eb* *ga-wad-ni* *zi-na-me-nba-be-naji*
5. *zi-ma-na - li - jan* *we-eb* *ga-wad-ni* *zi-na-me-nba-be-naji*
6. *zi-ma-na - li - jan* *we-eb* *ga-wad-ni* *zi-na*
7. *zi-ma-na - li - jan* *we-eb* *ga-wad-ni* *zi-na-me-nba-be-naji*

②

nda-wa-ni ga-ga - na - ku-wa ma-lbi-ee - noo-zi ga-ga-na

nda-wa-ni ga-ga - na - ku-wa ma-lbi-ee - noo-zi ga-ga-na ku-wa

d=78

③

da-taa-aa-nda-ta ga-ga-na - ku-wa na-ku-dja-nda-wa-ni ga-ga-na ku-wa

④

na-nda-ta ga-ga-na-ku-wa na-ku-dja-nda-wa-ni ga-ga-na-ku-wa ma-lbi-ee-nda-zi ga-ga

ga-ga-na-ku-wa na-ku-dja-nda-zi ga-ga-na-ku-wa

⑤

a-aa-aa-nda-ta ga-ga-na-ku-wa na-ku-dja-nda-wa-ni ga-ga-na-ku-wa ma-lbi-ee-nda-zi ga-ga-na-ku-wa

⑥

⑦

a-aa-aa-nda-ta ga-ga-na-ku-wa na-ku-dja-nda-wa-ni ga-ga-na-ku-wa ma-lbi-ee-nda-zi ga-ga-na-ku-wa

30. Fruit (mana-ngatu) (Side 2, Band 6)

$\text{♩} = 45$

na la ngu-ma-ma:

-a:

na-la ngu-ma - mu (maje:)

ba-gu wuj: wuj:

bla na-njij bu-ar-a bu-di:

bla na-njij buar - bua: - al bla-na-njij buar bu-ali:

na-tu de-ra-na-ibati:

na-lan dje-li-ma-na ba-faur dje-li-ma-na: na-la ngu de-ljuda-li-ja-na:

na-tu na-lan-ma(na):

na-lan buang bu-la na-njij bu-ra bual

na-tu dje-gu' dje-ga-rusta v lu-ban dje-re mi-ja na-lan

(da-la-gu-rai)

(lu-gu) ba-nja-rba:

dje-ks-ja-ma na-lan dje-la-ma-na: na-lan ba-faur:

Handwritten musical score for Aboriginal Sound Instruments, consisting of two staves and numbered measures 9 through 17. The notation includes notes, rests, and dynamic markings such as *mf* and *f*. The lyrics are written above the notes.

Measure 9: *fan - du - mu - mu:*

Measure 10: *ya - lu ma - ri wa lna: bayge - wuj - wuj -*

Measure 11: *ju: ya - lu ma - ri wa lna: dje - ge - ri dje - ge - ri: ya - lu da - lu - na*

Measure 12: *ya - lu ya - lu ma - ri: ya - lu ma - ri - ja - lu - ri - ja*

Measure 13: *- lu - ur: dje - ge - ri dje - ge - ri: ya - lu ma - ri - wa lna: ma:*

Measure 14: *dje - ge - ri dje - ge - ri: ya - lu ma - ri - wa lna: ma: dje - ge - ri dje - ge - ri:*

Measure 15: *ya - lu buer - buer da - lu - ju - na: ya - lu ga - ra - ra - ra na ni -*

Measure 16: *- buer - buer da - lu - ju - na: a - ju:*

Measure 17: *a - ju:*