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Songs that pull:

jadmi junba from the Kimberley region of northwest Australia.

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Abstract

Junba is a public genre of dance-song indigenous to the Kimberley region of northwest Australia. This thesis focuses on repertories of junba songs that are composed by and known to Ngarinyin people who live in the northcentral and western regions of the Kimberley, focusing on a repertory of junba songs (in a style referred to as jadmi) by the prolific contemporary Ngarinyin/Miwa composer and performer Scotty Nylgodi Wolagmorra Martin. The thesis examines how the musical principles that underlie the composition and performance of jadmi type junba songs arise from and intersect with cosmological beliefs and social practices of contemporary Ngarinyin people.

A fundamentally intersubjective and interdependent relationship between ancestral and living beings in the Ngarinyin world is central to the origins of the junba genre. Drawing on my understanding of Ngarinyin beliefs, gained during a period of fieldwork between 2000-2002, and on recent anthropological research, I investigate how patterns of interaction that are laid down by ancestral beings are manifested in song conception – in a mutual ‘pull’ between composers and the song-giving spirits of their deceased relatives. This ‘pull’ is shown to draw in wider groups of people through song transmission and performance, maintaining and re-invigorating connections between people and country.

The musical analysis places junba within the context of music from neighbouring regions. It establishes where the regional musical systems coincide and diverge, and investigates previous research on the issue of ‘irregularity’ and variation in compositional and performance practice. Through detailed analysis of Martin’s compositional and performance procedures, focusing on the construction of song texts, rhythmic modes, and melodic contour, and the ways that these are combined, I show that ‘irregularity’ and variation in musical processes are vital mechanisms for the ‘pull’ that permeates meaningful interactions between spirits, living people, and country in the Ngarinyin world.
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Preliminary note

This thesis contains the names of several Ngarinyin and Wunambal people who have passed away in recent times. While each of these people wished to be named in this thesis, it should be noted that speaking their names in the presence of Ngarinyin and Wunambal people might cause distress. Therefore, should this research be discussed with Ngarinyin and Wunambal people, sensitivity should be exercised.
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<table>
<thead>
<tr>
<th>Consonants</th>
<th>Vowels</th>
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<tr>
<td><strong>g</strong></td>
<td><strong>a</strong></td>
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<tr>
<td><strong>as in English ‘good’</strong></td>
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<td><strong>as in American English ‘Carla’</strong></td>
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<td><strong>as in American English ‘morning’</strong></td>
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<tr>
<td><strong>rr</strong></td>
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<tr>
<td><strong>trilled r as in Scottish English ‘Harry’</strong></td>
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PART 1. Introduction.

Chapter 1. Background to research on junba.

This thesis is about junba, a public genre of dance-song indigenous to the Kimberley region of northwest Australia. It will focus on repertories of junba songs that are composed by and known to Ngarinyin people who live in the northcentral and western regions of the Kimberley. More specifically, it will investigate a repertory of junba songs, in a style referred to as jadmi, by the prolific contemporary Ngarinyin/Miwa composer and performer Scotty Nyalgodi Wolagmorra Martin. The thesis examines how the musical principles that underlie the composition and performance of jadmi type junba songs arise from and intersect with cosmological beliefs and social practices of contemporary Ngarinyin people.

In discussing this intersection between music and broader social and cultural matters, I focus particularly on how junba creation and performance mobilises a ‘pull’ between living and spirit beings – how it is that junba songs are songs that pull. In the Ngarinyin world, ancestral and living beings are fundamentally intersubjective and interdependent. Recent anthropological research has been preoccupied with manifestations of this belief in contemporary Ngarinyin social life. The most extensive study is that of anthropologist Anthony Redmond (2001a, 2001b), who identifies an attribute of mobility as the ‘common ground’ for all known things, including people, animals, plants, places and ancestral beings. He finds that mutually dependent intention and action create an alternating shift of motivation and energy between individual agents. In this ‘alternating disequilibrium’, relationships are mobilised, articulated and re-invigorated. In the case of the relationship between living and spirit beings, intention and action manifest in a mutual ‘pull’.

I am interested in how this pull is manifested in junba, with regard to:

- Song conception – the transmission of songs from the spirits of the composer’s deceased relatives to the living composer; and
- Song performance – the transmission of songs between people in the living world, including the relationship between performers and the beings that they represent.
By looking at how ‘pull’ is manifested in the fine detail of performance practice – in dance, singing, and percussion techniques, and in the construction and combination of song texts, rhythm and melody – I will show how the musical system and the cosmological system from which it springs are mutually reinforcing. I will show how, in performance, the active pull between living and spirit beings draws in wider circles of living people, as well as the country and ancestral beings with which they are associated. Thus, this thesis will use musical analysis to engage with social and cosmological processes and to explore the ways in which musical processes are vital mechanisms of ancestral power.

The musical structure of junba requires that I engage with a broader body of previous research on songs from regions that neighbour the Kimberley. This includes research on songs from Central Australia and the Western Desert (to the south and southeast), with which junba songs share many characteristics, as well as research on songs from the Daly region (to the northeast). Ray Keogh found that Nyigina nurlu songs from the western Kimberley exhibit a ‘Central Australian style’. One aim of my analysis is to determine the extent to which junba songs also exhibit characteristics of Central Australian and Western Desert songs, and to explore the intersection of characteristics that are distinct to junba with Ngarinyin cosmology.

A second aim of my analysis is to respond to one of the key issues raised in research on songs from both the Central Australian/Western Desert and northern Australian regions – namely, the issue of variation in musical structure. Researchers have found that, far from being anomalous, apparent ‘irregularities’ in compositional process and performance point towards underlying principles of organization that stem from social, cosmological and aesthetic conventions and concerns. In research of this type, musical analysis brings to the surface the social, political and aesthetic preoccupations of the composer/performers. Highlighting the importance of analysis in this task, Allan Marett (2005) writes, with regard to wangga songs from the Daly region of northern Australia, ‘analysis ... provides our best methodological tool for isolating significant (and signifying) moments of performance’ (Marett 2005:6). I adopt this approach in this thesis. My musical analysis will address the following:

- How song texts are constructed,
- How song texts are brought together with rhythmic patterns and rhythmic modes,
• How melodic material is constructed,
• How melodic material is brought together with rhythmic text, and
• How composers and performers shape and combine textual, rhythmic and melodic elements in order to fashion the mechanisms that pull people, people and spirit beings, people and animals, people and ancestral beings, and people and country, together.

This introductory chapter is in seven parts. Part 1.1 provides geographical and historical background to research on *junba*. Part 1.2 introduces the principal subgenres of *junba*, outlining the distinguishing characteristics of their dance paraphernalia. Part 1.3 provides an overview of contemporary knowledge of *junba* and gives an account of my fieldwork and methodology. Part 1.4 provides a summary of the structural characteristics of *junba* songs, and describes the structure of one of Martin's *jadmi* songs. Part 1.5 outlines other song genres that are performed by Ngarinyin people. Part 1.6 provides a background to previous musicological research on *junba*, and identifies key issues in research on Central Australian and Western Desert songs. Part 1.7 provides a chapter synopsis.

1.1 Geographical and historical background to research on *junba*.

Geographical background.

The Kimberley region, in northwest Australia, is bounded to the north by the Timor Sea, to the south by the Great Sandy Desert, to the east by the Victoria River, and to the west by the Indian Ocean. The land is dominated by ranges that feed several major river systems, and the coast is dotted with islands and is defined by large tides. The region is the traditional country of many language groups, including Wunambal, Gambere, Miwa, Gwini, and Wilawila in the north, Miriwung and Gajerong in the northeast, Worrorra in the northwest, Ngarinyin in the northcentral area, Gija and Wurla in the east, Umida, Unggarrang, Warrwa, Unggumi, Nyigina, and several others in the west, and Gooniyandi, Walmajarri, Jaru, Kukatja, and several others in the south. The approximate location of the traditional country of these groups is indicated in Figure 1.1. For further detail, see McGregor (1996).
The *junba* genre, which is also referred to as *balga* in some areas, is indigenous to the broad area of the north, northcentral and eastern Kimberley, indicated by the shaded area in Figure 1.1. The remainder of the region has song genres that are cognate with *junba*. These will be discussed below.

**Figure 1.1 Map of the Kimberley region and several main language groups, indicating the region to which *junba* is indigenous.**

My research is focused on the *junba* repertories that are known by the Ngarinyin, Wunambal and Worrorra people with whom I worked during my fieldwork, which was undertaken between 2000 and 2002. During this time I lived in the town of Derby in the western Kimberley, and conducted research there and in the communities of Mowanjum, Imintji, Kupungarri, Dodnun, and Maranbabidi (see Figure 1.2).

---

1 The geographical outline and approximate locations provided here are from McGregor (1996:ix). Some languages and dialects have been omitted, and orthographic changes have been made.
Chapter 1. Background to research on junba.

Figure 1.2 Map indicating approximate location of primary places in which research was conducted.  

While junba is not indigenous to the western Kimberley, where Derby and Mowanjum are located, many people who perform junba have lived in these places, permanently or seasonally, since the mid-twentieth century. A detailed historical account of the non-indigenous impact on the northcentral region is provided by Mary-Anne Jebb (2002). The movement of people away from their traditional lands began in the early 1900s with non-indigenous pastoral settlement (which shifted people towards pastoral stations) and continued in the 1960s and 70s with the movement of people away from the pastoral stations and towards towns (Jebb 2002:1).  

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2 As with Figure 1.1, the geographical outline and approximate locations of language groups in this map are from McGregor (1996:ix). Some languages and dialects have been omitted, and orthographic changes have been made. The approximate location of towns is from Jebb (2002:xiv-xxv).  
3 This movement was prompted by the introduction of equal wages for indigenous and non-indigenous workers in 1969, coupled with the introduction of welfare and the changing social and economic requirements of the people affected by these changes (Jebb 2002:1-3; see also Dann and K. Shaw 1999).
The early years of the pastoral industry were punctuated by deliberate campaigns to arrest and gaol men who were perceived to pose a threat to it, and, in the 1930s and 40s, by raids on groups of people to remove those who were suspected of having leprosy. Scotty Martin, whose jadmi repertory is the focus of this thesis, was involved in one such removal in 1949, when he was about nine years of age. Martin, who was born near Kalumburu in the north Kimberley, was living in the bush around King Edward River and the region of the present day Theda Station (Martin, p.c. 21 June 2002), an area with which his parents were traditionally linked (see Redmond 2000:639). Jebb reports that in 1949

a small group of suspects was chained to the pine tree outside Mount Elizabeth homestead camp, and young Scotty Martin was handed to the manager’s wife, Theresa Lacy, to save him from the walk to Mount House where the truck [to the Leprosarium near Derby] met patrols … (Jebb 2002:152-153).

Martin is pictured below with Maisie Jodba, the lead woman singer of his repertory and his wife.

Figure 1.3 Scotty Martin and Maisie Jodba.
Chapter 1. Background to research on *junba*.

Today, the indigenous country of *junba* performers falls under the laws of the Commonwealth Government of Australia, the Western Australian State Government, and the Local Governments of the Derby/West Kimberley Shire, and the Wyndham/East Kimberley Shire. The main towns in the Kimberley region are Broome, Derby, Fitzroy Crossing, Halls Creek, Wyndham and Kununurra, and the economy is principally based on mining, retail, tourism, construction, pearling, manufacturing, and agriculture (Government of Western Australia 2006). In the 2001 census, indigenous people made up some 47.3% of the population, with a median age of 21, compared to the median non-indigenous age of 40 (Ibid.), reflecting higher rates of both birth and death. Indigenous people are primarily employed in the tourism, agricultural/pastoral, and mining industries.

Martin worked in the pastoral industry throughout his career, becoming head stockman of Mount Elizabeth Station. Today he is Chairman of the Dodnun Community, on the Mount Elizabeth Station pastoral lease, in the traditional clan estate of *Ngorungoru* (Sand Frog) Ngarinyin people. In December 2003, it was determined in the Federal Court that indigenous people held Native Title to this area, along with a large portion of the north Kimberley region. Central to this decision is that, while many people today reside away from their traditional country, they maintain strong ties with it, through frequent travel between communities and family members. Redmond, who provided expert anthropological evidence in the Native Title case, has discussed this in detail, identifying an intrinsic ‘mobility’ of communities, as identity is formed and connection to country is maintained and created (see Redmond 2001a:33). *Junba* – its conception, composition, performance and transmission – is enmeshed in this mobility and central to connections between people and place.

**Historical background.**

The performers with whom I worked maintain that *junba* has its origins in the activities of ancestral beings in the *lalarn* (Dreaming) creative period. Repertories are given to composers in dreams by the spirits of deceased relatives, and may later have songs that the composer has composed while awake added to them. The ancestral and spirit origins of *junba* will be discussed at length in Chapter 2.
Nevertheless, there are published reports that postulate that *junba* arrived in various parts of the Kimberley in relatively recent times. Ian Crawford (2001), for example, suggests that the Gwini composer Kumburr may have been the first to introduce *balga* (another term used to refer to *junba*) to the northern Kimberley in the 1930s. Crawford suggests that Kumburr may have learnt the style from people from other regions of Western Australia when on Rottnest Island, some 3000 kilometres south:

The Aboriginal inmates of the prison, who were thrown together, came from all over the State [Western Australia], including the desert, the south-west and the Pilbara where different Aboriginal traditions prevailed. We know that they shared their cultural experience: for instance, they participated together in songs and dances at Rottnest. The *Balga*, as introduced by Kumburr to the northern Kimberley, may have its origins in the songs of other Aboriginal prisoners. ... On his return, Kumburr was to compose many more songs and dances of the *Balga* type (Crawford 2001:158-159).

Contrasting this account, senior Ngarinyin people with whom I worked explained to me that this composer – whom they identified by the names ‘Gambo’ and ‘Jerregorl’ – had two *balga* (i.e., *junba*) repertoires, one of which he was already performing before he travelled south to prison. There is also substantial published evidence that *balga* was in other areas of the Kimberley prior to this. The Gajerong man Grant Ngabidj, for example, describes how at the time of the Forrest River massacres, which occurred in 1924, people gathered for performances of *balga* in the region of Forrest River, in the northeast Kimberley, at a place called Doraman (B. Shaw 1981: 108).

Earlier than this, Jack Sullivan, who was born in 1901, describes a *junba* referred to as ‘Larrungga’ that was performed at Argyle Station in the eastern Kimberley when he was a child. This *junba* was said to be from Queensland and to belong to a man called Boxer (B. Shaw 1983:58; see also B. Shaw 1986:80).

---

4 There was an Aboriginal prison on Rottnest Island from 1839 into the 1930s. Two photographs that were taken on Rottnest Island, appearing in Watson (1998: 145, 148), feature Aboriginal men who are said to be from the Kimberley painted up for dance.

5 Crawford (2001) writes that Kumburr returned to Kalumburu ten or fifteen years after he was sent south in 1919 or 1920, suggesting that *balga* was introduced to Kalumburu, in the northern Kimberley, sometime between 1930 and 1935.

6 See Swain (1993:233-242) for further historical information on Boxer.
Crawford also suggests that *junba* 'with long ngadadi' (a type of headcap that characterises *jadmi* type *junba*) first came to Gwini people in the region now occupied by Kalumburu (see Figure 1.2, above) from outside the region in the early 1900s. He recounts a story told to him by Dolores Cheinmora in which some men, Cheimora’s uncle included, had drifted away on their raft, having gone fishing, and had not returned for a year, causing people to think that they had died. They eventually returned, bringing back *junba*:

The men brought back a new song, [of a type called] *junba*, with long ngadadi [paper-bark head-dress], and a canoe which had a head like an emu.

They also brought back the words ‘Tee-ank yoo’ and ‘Hello.’ They did not call the name of the country where they had been. This was before the mission was established [Crawford’s parentheses] (Crawford, citing Cheinmora, 2001: 161).

Crawford explains that whilst the words ‘tee-ank yoo’ and ‘hello’ are clearly English, the canoe with the emu-head would be Malay. He explains that it was common for the Indonesian trepangers to take indigenous men for work, transporting them from one part of the coast to another and to Macassar (Ujung Padang) as crew-members. He suggests that, since the men referred to by Cheinmora were away for a year, it is possible that they made such a voyage, implying that the men may have got the songs from another part of the coast.\(^8\)

The earliest detailed examination of *junba* performance was by the German anthropologist, Andreas Lommel, who, as a member of a Frobenius Institute expedition, conducted research with Wunambal (‘Unambal’) people in the region of Kunmunya in 1938 and 1939. Results of this were published in German in 1952 (for an English translation, see Lommel 1997 [1952]). Lommel found that ‘medicine men’ or *banman*,\(^9\) may also be composers, and described their ability to interact in dreams with spirits of the dead, from whom they receive songs and dances (Lommel 1997)

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7 Trepang is sea cucumber (bêche-de-mer). This is harvested by Macassan seafarers on the northern Kimberley coast and further east into Arnhem Land.

8 The idea that the men, thought to be dead, traveled by water to bring songs to their living relatives, echoes the basic idea of song-conception in which spirits of deceased relatives come from the west (the sea) to show living relatives songs (see Chapter 2).

9 Elsewhere in this thesis ‘*banman*’ will be spelt ‘*barnman*’ consistent with its current spoken form.
[1952]:62-65). Lommel also provides a detailed description of a performance stretching over several nights, transcriptions of 38 song-texts with glosses, and several photographs of dancers applying ceremonial paint and designs, of dance paraphernalia, and of the singing ensemble. The performance he describes is of a repertory of the balga type (referred to by Worrorra people as galinda) by the Worrorra composer, Alan Balbangu. Petri and Worms, writing in 1968, also describe dance paraphernalia that is used in balga type junba (for English translation, see Petri and Worms 1998:40).

As noted, in contrast with the findings of Shaw and Crawford, Ngarinyin people maintain that junba has always existed in the north and northcentral Kimberley. My fieldwork provides an extensive record of the Ngarinyin, Worrorra and Wunambal junba repertories known by Ngarinyin people living in the northcentral and western Kimberley in 2000 – 2002. Details of this research will be discussed in Part 1.3, below.

1.2 Subgenres of junba.

While the anthropologist Anthony Redmond has discussed performances of one junba repertory in detail (see below), the most detailed musicological work on junba has been done by Linda Barwick and Allan Marett, who recorded and documented danced performances of several junba repertories at Bijili, near Dodnun, and Maranbabidi, in 1997 – 1999. This work resulted in the publication of encyclopaedia articles (Barwick 1998; Marett 1998, Grove Music Online) and a CD with extensive documentation (Barwick 2003b). This research distinguishes two principal subgenres of junba, on the basis of distinct dance paraphernalia: jadmi, the primary focus of this thesis, and balga (see Marett Grove Music Online). A third type of junba, referred to as gulowada, is identified by Redmond and the senior Ngarinyin man, David Mowaljarlai (Redmond and Mowaljarlai 2000:348). As jadmi and balga type junba repertories are more frequently performed, however, these form the main focus of my research.

10 A summary of my fieldwork is provided in Appendix 9.
Chapter 1. Background to research on junba.

**Jadmi type junba.**

In *jadmi* type *junba*, dancers wear tall paperbark head-caps referred to as *ngadarri*, bound together with string referred to as *yilgal*. These sometimes have *wulgudugudu* (bulrushes) protruding from the top, which may have white cockatoo feathers and a bird’s head shape attached to them. The dancers also have leaves (*yidminjal*) tied to their knees and elbows, and their bodies are painted with red ochre (*bilji*), mixed with kapok (*ladmi*), and white ochre (*ornmal*). A photo of the late Dicky Tataya, one of the principal dancers of Martin’s *jadmi* repertory, is reproduced below, next to a diagram drawn by the senior Ngarinyin man, Paddy Neowarra, illustrating these elements of dance paraphernalia.

**Figure 1.4 Jadmi dance paraphernalia.**

![Diagram of Jadmi dance paraphernalia](diagram.png)

NGADARRI (paperbark headcap), wrapped in YIRRGAL (string).

WULGUDUGUDU (bulrushes), with feathers and bird head shape at top.

RED OCHRE (*bilji*) mixed with kapok (*ladmi*), and white ochre (*ornmal*).

YIDMINJAL (leaves) attached to upper arms and below the knee joints with YILGAL (string).

Adapted from K. Shaw 2003:90.

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11 Michael Jackson observes that the Warlpiri name of a conical hill, north of Warlarla in Central Australia is ‘Ngardarri’, and that this hill is said to be the ‘bound hair or ceremonial headdress of an ancestral hero’ (Jackson 1998:1).
The term *jadmi* is sometimes replaced by either of the terms *jodmolo* or *ngodben*. Which of the terms is used depends on the origin of the repertory in question. Repertories by Ngarinyin people (amongst others) are generally referred to as *jadmi*, whereas those by Miwa, Gwini and Gambere people, to the north, may be referred to as *ngodben*. Martin, who has a connection with both Ngarinyin and Miwa language groups, refers to his own repertory as *jadmi*, but it has also been explained to me that, because of Martin's Miwa association, it is also considered to be *ngodben*. Further research must be done into the usage of the term *jodmolo* – some people maintain that 'jadmi' is a 'short way' of saying 'jodmolo', while others suggest that the songs that they refer to are also 'different' in some way.

**Balga type junba.**

In *balga* type *junba* dancers carry frameworks of wood, woven with string, referred to as *waranggi*, and/or large rounded boards referred to as *balmara*, bearing paintings that relate to the subject matter of the songs that they accompany, woven around the outside with coloured wool (see below). Redmond examines the performance of a *balga* repertory by the Worrorra composer, Wati Ngyerdu, focusing on the way that 'places move' through the use of a particular *balmara* dance board which depicts a place known as Mejerren (Redmond 2001a, 2001b).

---

12 Keogh (1990:34-35) describes a similar *wanggararra* ‘thread-cross’ used in *nurlu*. 
Figure 1.5 *Balga* dance paraphernalia.


As for jadmi type junba, multiple terms – jerregorl, galinda, or balga – are used to refer to balga type junba. Like the terms jadmi, jodmolo and ngodben, usage of the terms jerregorl, galinda, and balga are regionally specific. Repertories by Worrorra people are referred to as galinda, and repertories by Ngarinyin people and others are referred to jerregorl and balga. The term balga is also used in some regions to refer to all junba: speaking of the junba belonging to a composer referred to as Daylight, Jack Sullivan in the eastern Kimberley noted that ‘[t]here were four altogether of the same kind of corroboree, called Balga to the west and Djunba to the east’ (B. Shaw 1983: 58).13

Jadmi/jodmolo/ngodben and jerregorl/galinda/balga type junba repertories are also distinguished by their musical structure (see Part 1.4, below).

1.3 Fieldwork and methodology.
In the course of my fieldwork with senior Ngarinyin, Wunambal and Worrorra people, 53 junba repertories (23 of the jadmi/jodmolo/ngodben type, 24 of the jerregorl/galinda/balga type, and 6 of the gulowada type) attributed to 35 different composers were documented. Data collected on these repertories provide the basis of my understanding of junba represented in this thesis, and include transcriptions of song texts from the repertories (422 song texts in total), recordings of performances (see Appendix 1), documentation on the history of the origins and performances, and documentation of stories about song conception. While the majority of the 53 documented repertories are no longer performed, detailed descriptions of body designs and choreography were given for several of them. The key ways in which dance was addressed were by diagrams and explanatory illustrations prepared by senior Ngarinyin men, Paddy Neowarra, Jimmy Maline, and Scotty Martin.

The performers considered the process of documenting repertories, and the resulting package of data, to be a valuable resource. Transcribed texts were referred to in order to trigger memories of additional texts that had been temporarily forgotten. This process was referred to as ‘waking up’ songs that had not been performed in recent times. On two occasions a large number of singers, led by senior Ngarinyin men

13 Marett has also noted that this usage is employed in the eastern Kimberley (p.c. Marett, March 2006).
Chapter 1. Background to research on *junba*.

Jimmy Maline and Paddy Neowarra, sat down to record the accumulated songs of particular repertories (see Figure 1.6, below). Many copies of these recordings are currently in circulation amongst the performers.

**Figure 1.6 Singing and recording Balbangu’s Garlgudada galinda and Bungguni’s jadmi at Yabagudi (Derby marsh), 25 March 2002.**

The documented repertories are tabulated in Figures 1.7 – 1.9. They have been separated into three groups, each of which represent one of the three different subgenres of *junba*: jadmi/jodmolo/ngodben (Figure 1.7), balga/jerregorl/galinda (Figure 1.8), and gulowada (Figure 1.9). Included in these tables is the following information:

i. A unique identification number for each composer.

ii. The name of the composer.

iii. The composer’s language group(s).

iv. The composer’s clan country and, where possible, the totemic species and moiety (*Wodoi* or *Jun.gun*) with which the clan country is associated (see Chapter 2). This information is set out in the format ‘[clan]: [totemic species], [moiety]’.\(^{14}\)

v. The *junba* ‘type’.

vi. A unique identification number for each repertory.

vii. The repertory type.

\(^{14}\) The totemic species and moiety association of each country is from Redmond (2001a: 141-142).
viii. The name of the repertory or other word(s) by which it may be identified.

ix. The number of songs documented for each repertory.

It is common for composers to 'mix' (nambarr) their repertories together, and to collaborate in mixing their repertories with that of another composer. Such repertories are marked with an asterisk (*) in the tables.

Transcriptions of each of the song-texts in the jadmi/jodmolo/ngodben and jerregorl/balga/galinda repertories are set out in Appendices 7 and 8.
Chapter 1. Background to research on \textit{junba}.

### Figure 1.7 \textit{Jadmi/jodmolo/ngodben} composers and repertories.

<table>
<thead>
<tr>
<th>Composer ID</th>
<th>Composer</th>
<th>Language group</th>
<th>Clan, totemic species, moiety.</th>
<th>Repertory Type</th>
<th>Name</th>
<th>No. of sgs</th>
</tr>
</thead>
<tbody>
<tr>
<td>01AB</td>
<td>Balbangu, Alan Worrorra Ongorrungo</td>
<td>01AB Jadmi</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>02JB</td>
<td>Buliyali, Jambo Ngarinyin Warrgalingongo: Wattle, \textit{Jun.gun}</td>
<td>02JB Jadmi</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>03MB</td>
<td>Bungguni, Mick Wunambal Landarrangarri: Kapok, \textit{Wodoi}</td>
<td>03MB Jadmi Badun jala</td>
<td>41*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>04MD</td>
<td>Dorngalal, Mick Ngarinyin Brejeeral: Pink Hibiscus, \textit{Wodoi}</td>
<td>07MD Jadmi</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>05PG</td>
<td>Gulalawala, Pompey Ngarinyin, Worrorra Brejegal: White Cockatoo, \textit{Wodoi}</td>
<td>08PG Jadmi</td>
<td>2</td>
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<tr>
<td>06TG</td>
<td>Gumban, Topsy Ngarinyin Jarnungarri: Grasshopper</td>
<td>09TG/AM Jadmi</td>
<td>3*</td>
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<tr>
<td>07M</td>
<td>Marrulbanda-bandha Miwa, Gunin Dawuwigongo: \textit{Jun.gun}</td>
<td>10M Ngodben</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>08SM</td>
<td>Martin, Scotty Nyalgodi Wolagmorrara Ngarinyin, Miwa Brewwargu: Eagle-Hawk’s Nest, \textit{Jun.gun}</td>
<td>11SM Jadmi/ Ngodben</td>
<td>31</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>10AN</td>
<td>Nyamilyid, Alec ? Minidngarri</td>
<td>12AN Jadmi</td>
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<td></td>
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<tr>
<td>11TN</td>
<td>Nyaningggun, Toby Ngarinyin Warringarri</td>
<td>13TN Jadmi</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12PN</td>
<td>Nyawarra [Neowarra], Paddy Ngarinyin Galarrangarri: Rain, \textit{Wodoi}</td>
<td>14PN Jadmi</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15AW</td>
<td>Wirrijangku, Alec Ngarinyin Wodongarri: Spotted Nightjar, \textit{Wodoi}</td>
<td>17/18AW Jadmi</td>
<td>34*</td>
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<tr>
<td>17WW</td>
<td>Wundalmanja, Wilson Kudbin Wilawila Ganarriya</td>
<td>20WW Jadmi</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19AW</td>
<td>Wurumalu, Alec Ngarinyin, Wunambal Bremangurei</td>
<td>22AW Jadmi</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20LY</td>
<td>Yudmora [Utemorrah], Lorrie Wunambal Gandiwal</td>
<td>23LY Jadmi</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Total number of songs:** 151

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\(^{15}\)Jebb (2002:110) refers to a “Toby Naninggoort” in reference to a story about the infamously cruel stockman and pastoral leaseholder Jack Carey who, Jebb reports, worked north of the Leopold Ranges from 1915 to 1929 (see Jebb 2002:75-77).
Figure 1.8 *Jerregorl/balga/galinda* composers and repertories.

<table>
<thead>
<tr>
<th>Composer ID</th>
<th>Composer</th>
<th>Language group</th>
<th>Clan, totemic species, moiety.</th>
<th>Repertory ID</th>
<th>Repertory type</th>
<th>Name</th>
<th>No. of Sgs</th>
</tr>
</thead>
<tbody>
<tr>
<td>01AB</td>
<td>Balbangu, Alan Worrorra</td>
<td>Ongorrongo</td>
<td>24AB Galinda</td>
<td>Garlgudada</td>
<td>33</td>
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<td></td>
</tr>
<tr>
<td>22D</td>
<td>Dawungamen Unknown</td>
<td>Unknown</td>
<td>26D -</td>
<td>-</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24J</td>
<td>Jerregorl (female) Gambere</td>
<td>?</td>
<td>Jerregorl</td>
<td>-</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26MG</td>
<td>Garradada, Manila Wilawila, Wunambal</td>
<td>Leyo</td>
<td>31MG Jerregorl</td>
<td>-</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27GG</td>
<td>Gunjili[17], Joogi George Ngarinyin</td>
<td>Jilindingarri: <em>Wodoi</em></td>
<td>32GG Jerregorl</td>
<td>-</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29PL</td>
<td>Babinda, Paddy Wilawila</td>
<td>[Gandiyal]</td>
<td>34PL/47LY Jerregorl</td>
<td>Wunduli,</td>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20LY</td>
<td>Yudmora [Utemorrah], Lorrie Wunambal</td>
<td>[Gandiyal]</td>
<td>Jerregorl</td>
<td>Bayerra</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>08SM</td>
<td>Martin, Scotty Nyalgodi Wolagmorra Ngarinyin, Miwa</td>
<td>Brewargu: Eagle-Hawk’s Nest, <em>Jun.gun</em></td>
<td>36SM Jerregorl</td>
<td>-</td>
<td>12</td>
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</tr>
<tr>
<td>31WN</td>
<td>Ngyerdu, Wati Worrorra</td>
<td>Ormogongo</td>
<td>37/38WN Galinda Wunaliirr</td>
<td>Gulai darra</td>
<td>46</td>
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<td></td>
</tr>
<tr>
<td>33NW</td>
<td>Warrwa, Nipper Ngarinyin</td>
<td>Mandarrngarri</td>
<td>42NW Jerregorl</td>
<td>-</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34SW</td>
<td>Woluguja, Sam Worrorra</td>
<td>Jilan</td>
<td>43SW Galinda</td>
<td>Gumalama, Baler shell.</td>
<td>26</td>
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<tr>
<td>35SW</td>
<td>Wunanggi, Spider Ngarinyin</td>
<td>Minidngarri</td>
<td>44AW Galinda</td>
<td>-</td>
<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19AW</td>
<td>Wurumalu, Alec Ngarinyin, Wunambal</td>
<td>Bremangurei</td>
<td>45AW Jerregorl</td>
<td>-</td>
<td>1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Total number of songs** 264

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16 Emandi had a second repertory, said to be in ‘desert language’. The type of this *junba* is currently unknown.

17 Gunjili may be pictured in photo of a group of men on a chain gang held by the Battye Library (21051P). Jebb (2002:43) notes that a man referred to as ‘Kuntjilli’ is identified in the photo.
Chapter 1. Background to research on junba.

Figure 1.9 Gulowada junba composers and repertories.

<table>
<thead>
<tr>
<th>Composer ID</th>
<th>Composer</th>
<th>Language group</th>
<th>Clan, totemic species, moiety.</th>
<th>Repertory ID</th>
<th>Repertory type</th>
<th>Name</th>
<th>No. of sgs</th>
</tr>
</thead>
<tbody>
<tr>
<td>02JB</td>
<td>Buliyali, Sambo</td>
<td>Ngarinyin</td>
<td>Warrgalingongo: Wattle, Jun.gun</td>
<td>48SB</td>
<td>Gulowada</td>
<td>-</td>
<td>0</td>
</tr>
<tr>
<td>10AN</td>
<td>Nyaninggun, Toby</td>
<td>Ngarinyin</td>
<td>Warringarri</td>
<td>49TN</td>
<td>Gulowada</td>
<td>-</td>
<td>0</td>
</tr>
<tr>
<td>15AW</td>
<td>Wirrijangu, Alec</td>
<td>Ngarinyin</td>
<td>Wodongarri: Spotted Nightjar, Wodoi</td>
<td>50AW</td>
<td>Gulowada</td>
<td>Minyin badawud bangang</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>51AW</td>
<td>Gulowada</td>
<td>Captain Cook</td>
<td></td>
</tr>
<tr>
<td>34SW</td>
<td>Wunanggi, Spider</td>
<td>Ngarinyin</td>
<td>Minidngarri</td>
<td>52SW</td>
<td>Gulowada</td>
<td>-</td>
<td>0</td>
</tr>
<tr>
<td>19AW</td>
<td>Wurumalu, Alec</td>
<td>Ngarinyin, Wunambal</td>
<td>Brremangurei</td>
<td>53AW</td>
<td>Gulowada</td>
<td>-</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total number of songs</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>718</td>
</tr>
</tbody>
</table>

As noted at the outset of this thesis, the musical analysis that I will present centres on the jadmi repertory of Scotty Martin. There are a number of reasons for this.

Firstly, the analysis of compositional and performance principles depends on having a substantial number of songs, to establish the nature of text structure, rhythmic mode, and melodic contour, and the structural principles that guide the combination of these elements. My analysis of Martin’s repertory is based on 31 songs. Of the 53 repertories documented, only six have such a substantial number of songs (see Figures 1.7 – 1.9, above):

1. Martin’s jadmi repertory (Repertory 11SM), comprising 31 songs;
2. The combined jadmi repertory (Repertory 03-06MB) of the Wunambal composer, Mick Bungguni (Composer 03MB), comprising 41 songs.
3. The combined jadmi repertory (Repertory 17/18AW) of the Ngarinyin composer, Alec Wirrijangu (Composer 15AW), comprising 34 songs.
4. The galinda repertory (Repertory 24AB) of the Worrorra composer, Alan Balbangu (Composer 01AB), comprising 33 songs.
5. The jerregorl repertory (Repertory 35JM) of Jeffrey Manggoladmorra (Composer 30JM), comprising 25 songs.

18 My predominant research interest during fieldwork was jadmi/jodmolo/ngodben and jerregorl/galinda/balga type junba repertories, due to the fact that these are considered to be the two principal forms of junba. Consequently, relatively few gulowada junba song texts were documented. While the number of gulowada repertories reflects Ngarinyin, Wunambal and Worrorra knowledge at the time of fieldwork, the number of documented texts does not.
5. The combined *galinda* repertory (37/38WN) of the Worrorra composer, Wati Ngyerdu (Composer 31WN), comprising 46 songs.

6. The *galinda* repertory (Repertory 43SW) of the Worrorra composer, Sam Woluguja (Composer 34SW), comprising 26 songs.

Martin’s *jadmi* repertory has been chosen because his is currently frequently performed, always led by Martin himself. There is, moreover, an extremely high level of structural consistency in Martin’s performance practice. By contrast, Wirrijangu’s repertory is led by a number of different performers, all of who consider themselves to be primarily dancers rather than singers. This, together with the fact that the repertory is performed with dance only infrequently, contributes to a degree of structural ‘looseness’. The repertories of Bungguni and Balbangu present an even higher level of variability as songs recorded in the sample were generally performed by only one or two singers, rather than a large group of approximately 15 or more people, and were not accompanied by dance. Furthermore, to my knowledge, these repertories have not been performed with dance for a considerable period of time.

Most importantly, Martin is the only one of the composers in this list who is still living. My research has benefited immensely from close and ongoing consultation with him, and from his interest in taking part in the research. Thus, while Manggoladmorra’s and Ngyerdu’s repertories are well-known and performed by a large group of people, the opportunity to work closely with Martin has been regarded as invaluable.

1.4 Structure of a *jadmi* song item.

In Figure 1.10 below, a transcription of a single performance of one of Martin’s songs is provided. I will now outline the basic features of the musical structure of this song, in order to introduce the reader to this type of music and to establish a broad view of song structure, which will be investigated in fine detail in Chapters 4–11. The performance from which this transcription comes can be heard on the CD in Appendix 10 (see track 1).

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Note that while the performances of Manggoladmorra’s repertory that I recorded were by only two singers (Martin and Jodba), the repertory is said to be widely known and frequently performed in Kalumburu in the northern Kimberley. Ngyerdu’s repertory is frequently performed by Ngarinyin and Worrorra people.
Chapter 1. Background to research on junba.

Figure 1.10 The basic structural features of jadmi songs: Martin’s Song 1 (Barwick 2003b [LB1999]: track 1, item ii).
Text.

Each song in a repertory has a unique, relatively short, text cycle, which is repeated throughout the song performance. In the song transcribed above, the text cycle is ‘gurreiga narai binjirri / gurreiga narai binjirri / ngadarri jagud binjirri / ngadarri jagud binjirri’. It can be seen that the text cycle is interrupted at one point in the song. This is an important feature of junba musical structure, which will be taken up in Chapter 4. The only variation in song text structure from performance to performance is in the number of repetitions of the text cycle that are performed.

Rhythm.

Every time the text cycle is repeated, it has an identical syllabic rhythmic setting – that is, it is performed isorhythmically. The rhythmic setting of the text cycle is also identical every time the song is performed.

Beating accompaniment.

The isorhythmically-set text is accompanied by a regular percussion accompaniment, which comprises clapsticks (indicated with the symbol x) played by the song leader (in this case Martin), and handclapping (indicated with a circle), performed by men and women. Women may alternatively perform lapslapping in time with the handclapping. These techniques will be described in Chapter 2.

As indicated in the transcription, the beating accompaniment briefly halts approximately mid-way through the song. This break in the beating accompaniment occurs in all jadmi songs, and has a cuing function that affects melody and the dance choreography (see Chapter 2).

Melody.

The melody of the song comprises three large descents, each of which is followed by a period of level movement on a tonic pitch. The first descent has a range of a tenth or an eleventh (moving from the pitch f to C or pitch e to C), and the second is shorter, with a range of an octave (moving from pitch c to pitch C). The third descent is like the first with a range of a tenth or an eleventh. These two types of descent – long and short – are performed in a particular order. This will be discussed in more detail in Chapter 10. My notation methodology will also be discussed in Chapter 10.
It can also be seen from the melodic transcription that men singers (♀) begin each descent (first the song leader ‘solo’, followed by others ‘tutti’), and are later followed by the women (♀) who sing an octave higher than the men and complete the period of level movement on the tonic pitch.

As with the textual and rhythmic components of the song, there is an extremely high level of consistency in the melody of songs from performance to performance. The only variation is in the relative range of the long and short descents, and in the number of descents that are performed (descents are added onto the performance to accommodate the accompanying dance).

**Variability between junba repertories.**

The textual, rhythmic, beating accompaniment, and melodic characteristics set out above for one song hold not only for other songs in Martin’s *jadmi junba* repertory, but also for all *jadmi/jodmolo/ngodben* type *junba* repertories, with the exception of the specific ranges of long and short melodic descents, which may vary from repertory to repertory.

*Jerregorl/galinda/balga* type *junba* repertories are distinct from *jadmi/jodmolo/ngodben* type repertories in two main ways. Firstly, while the beating accompaniment in *jadmi* ceases for only three or so beats at a time, in *jerregorl/galinda/balga* type *junba* songs, it ceases for entire descents. Secondly, while there are ‘long’ and ‘short’ descents in *jadmi*, in *jerregorl/galinda/balga* each descent begins on the same pitch, and typically contains a brief ascending-descending contour. Finally, a particular clapstick rhythm is also used in *jerregorl/galinda/balga* repertories, which is never used in *jadmi* type repertories (see Chapter 5).

Alice Moyle makes a distinction between *balga* and *junba* on the basis of instrumentation, suggesting that paired boomerangs are used in the performance of *junba* and ordinary clapsticks in the performance of *balga* (A. Moyle 1978:4). There

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20 The only exception to this is Manggoladmorra’s *jerregorl* repertory (Repertory 35JM; see Appendix 8), which uses the *jadmi* type *junba* clapstick pattern. This corresponds to the *jadmi* style dancing that is referred to in its song texts, and that, as Martin has explained to me, accompanies the repertory.
are two inconsistencies in this summary, however. Firstly, Moyle’s approach of classifying song genres according to instrumentation, developed in her PhD dissertation (Moyle 1974), is misapplied here because the use of paired boomerangs in the performance she recorded is extremely rare – extensive inquiry with senior Wunambal, Ngarinyin and Worrorra people suggests that boomerangs have never, to their knowledge, been used. Secondly, Moyle includes ‘dyuanbanya’ as an alternative word for balga (A. Moyle 1978:4). ‘Dyuanbanya’ is literally junba (‘dyuanba’), followed by a feminine gender suffix (‘-nya’).

1.5 Other song genres performed by Ngarinyin people.

Several other song genres are also performed by Ngarinyin people. These will now be outlined.

Figure 1.11 Jack Dann’s Marangi Nangga ‘Sunrise Dancers’, rehearsing wangga and lirrga at Myall’s Bore.  

Many junba singers, including Martin, also sing wangga and lirrga songs. These are usually performed before performances of junba, and, during my period of fieldwork, were frequently used by the late Jack Dann, to ‘train’ children in dancing. Wangga and lirrga are performed by one or two singers who also play clapsticks. They are also accompanied by the didjeridu, which, in this region, is unique to these types of song.

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21 This corresponds to the fact that galinda (Moyle’s example of ‘dyuanbanya’ is a galinda song by the Worrorra composer, Wati Ngyerdu) is considered be a ‘female type’ of balga (see Redmond and Mowaljarlai 2000).

22 Jack Dann, Jimmy Maline, and Sammy Walker (singers), and Wallace Midmee (Didjeridu). Women dancers led by Rita Lay-lay Dann and Mabel King; men dancers led by Samson Morlumbun.
Wangga and lirrga have been passed into the Kimberley from the Daly region to the northeast in the Northern Territory – something that appears to have occurred relatively recently, perhaps since the 1940s. Marett has identified many of the songs performed by Dann in training sessions at Myall’s Bore in February and March 2001, finding that the majority of them can be traced back to the Walakandha repertory from Wadeye (Port Keats) (see Marett 2005:Chapter 10) in the Daly region. It should also be noted that, while particular songs are identified by people at Wadeye as either wangga or lirrga, Ngarinyin people often appear to treat these two types of song as a single genre (see also Marett 2005:218). Marett also finds that structural elements of lirrga have been mixed into wangga songs performed by Ngarinyin people (Marett 2005: 229).

Another genre that has been introduced to Ngarinyin people from outside the Kimberley region is yirami. Whereas wangga and lirrga come from the northeast, senior Ngarinyin people with whom I worked explained that yirami has come from the south, and, like wangga and lirrga, has been introduced in relatively recent times (Wama and Neowarra, 1 March 2002).23

In contrast to junba repertories, which are initially given to composers in dreams, and wangga and lirrga which have been introduced from another region, other types of song, including wolungari/wunganyin and songs with an ‘increase’ or ‘poison’ function are said to have ‘always existed’, having been handed down from ancestral beings and transmitted through living generations. Wolungari, together with another type of song referred to as wunganyin, is used for circumcision ceremonies and is performed throughout the night. Due to the sensitive nature of this ceremony, no recordings are available for analysis. However, it is clear that there are two distinct types of song performed and that these correspond to distinct dance movements.24 Based on discussion with performers, these correspond to the two types of song (wolungari and wunganyin).25 Other types of song used for circumcision have come

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23 See Appendix 2: MD200233, CD 1 of 1, tracks 1, 2.
24 I was asked by the mothers of some boys who were to be circumcised to record one such ceremony at Imintji, so that they could have a record of it. After this was done however the tapes were, according to their wishes, handed directly to the mothers, and not kept for further analysis.
25 While some element of restriction appears to surround the songs and dances, performers were willing to discuss them and inquired whether I might be able to source old recordings of them so that they
in, in more recent times, from other areas, including *wangga* and *lirrga* from Wadeye (see above), *ngarrungarru* from the south, and *mandiwa*, *wurdi*, and *yawulji* (Neowarra, 29 January 2002).²⁶

Songs that have the function of increasing certain natural elements, such as rain (*gulingi* songs) and food (*mangarri* songs), as well as those which are considered ‘poison’ or ‘dangerous’, are also said to have existed forever. ‘Poison’/‘dangerous’ songs, include *jirimbi*, which will give people sores, and *yarrindi*, which can be used to both heal and kill people (Neowarra, 29 January 2002).²⁷

*Gulowada* ‘love songs’, as distinct from *gulowada* type *junba*, often have a function of encouraging interaction between particular people, and, in contrast with the genres discussed above and ‘dreamt’ *junba*, they can be made up spontaneously ‘with the head’. Several of the women that I worked with were skilful composers of *gulowada*, ‘making up’ songs in my presence on several occasions. Unlike *junba*, while some *gulowada* ‘love songs’ are open to both men and women, some are restricted to women. There may also be some that are restricted to men. Other genres of ‘love song’ identified by Neowarra include *wijiji*, *walbiri*, *nganbajarra*, and *yilbinji* (Neowarra, 29 January 2002).²⁸

Finally, a genre of dance-song referred to as *mawiya* was performed in the course of my research. While *mawiya* songs are said to have been performed in Kunmunya in the 1930s and 40s, details of their origin are not presently clear. *Mawiya* songs are sung by men and women, but are danced only by women. Eleven different *mawiya* songs were documented in the course of my research, primarily with Jack Dann. These are accompanied by unique dances, and refer to subjects such as ‘chopping oysters off rocks’, a black snake referred to as *walaridi*, and soft, jelly-like skin and flesh. On the completion of this song, gifts, such as necklaces and handkerchiefs, should be offered to the performers. In the *mawiya* dance pictured in Figure 1.12, which accompanied a song about a canoe, the women swayed in unison from side to side to refresh their memories for future performances. Photos of *wolungarri* dances can be found in Doring (2000).

²⁶ See Appendix 2, MD200213, CD 1 of 1, tracks 10, 11.
²⁷ See Appendix 2, MD200213, CD 1 of 1, track 19.
²⁸ See Appendix 2, MD200213, CD 1 of 1, track 1.
side, in time with the clapstick accompaniment, which was performed by the lead singer (Jack Dann).

**Figure 1.12 Women dancing in a mawiya rehearsal at One Mile Dinner camp.**

![Image of women dancing](image)

c.20 July 2001, dancers led by Mabel King (front) and Rita Laylay-Dann (back). Photo Sally Treloyn.

### 1.6 Background to musicological research.

The earliest musicological work on *junba* was carried out by Alice Moyle who in 1968 recorded and documented songs from several Kimberley genres as part of a survey of north Australian music. The results of this work are contained in several descriptive works (A. Moyle 1974, 1977, 1978). Included in A. Moyle’s published sample is a *junba* song from the repertory of the Worrorra composer Wati Ngyerdu (see Figure 1.8, Composer 31WN), and two *junba* songs performed by Wadi Boyoy, a Miriwung singer living in Kununurra. Other researchers that have recorded *junba* songs include Crawford in the 1960s, Keogh in 1985, and Redmond in the 1990s.

Keogh’s research into the *nurlu* genre from the western Kimberley is by far the most extensive study of a genre that is regionally and structurally related to *junba* (Keogh 1989, 1990, 1995, 1996). Keogh’s analysis is based on a repertory of *nurlu* songs from the western Kimberley, referred to as *Bulu*. This was performed by two Nyigina
Chapter 1. Background to research on \textit{junba}.

speakers – George Dyunggayan, the composer, and his brother Paddy Roe. Keogh suggests that Aboriginal people equate several genres with \textit{nurlu}, which is performed by speakers of Nyigina, Warrwa, Yawuru, Jugun, Nyumbarl,\footnote{Note that McGregor refers to this language group as Ngumbarl (see Figure 1.1).} Jabirr Jabirr and Nyul Nyul (see Figure 1.1, above). Among these ‘cognate genres’, Keogh identifies \textit{junba} (referring to it as ‘\textit{dyunba}’). This equivalence has been substantiated in discussions that I have had with Ngarinyin people, who consider \textit{nurlu} to be ‘like’ \textit{junba}. Other cognate genres identified by Keogh include \textit{ilma} performed by Bardi speakers, \textit{maru} performed by Garajarri speakers, and \textit{juju} by Walmajarri and Mangala speakers (see also Keogh 1990). \textit{Balga}, which, as noted above, may be used in place of the term ‘\textit{junba}’, can also be added to this list, as can terms used to refer the sub-genres of \textit{junba} (see Part 1.2, above).

Keogh identifies a number of characteristics that are shared by the cognate genres (see Keogh 1990:53):

i. The genres are performed by both men and women;

ii. They are received from spirits in dream;

iii. They are accompanied with pairs of boomerang clapsticks or ordinary clapsticks;

iv. They have songs that are accompanied by dancing.

In his doctoral thesis, Keogh (1990) draws on an extensive body of research on Central Australian and Western Desert music, to establish a model for studying \textit{nurlu}.\footnote{The primary research that Keogh draws upon includes: Ellis’s work on Aranda music, which is based on data collected by T.G.H. Strehlow (1971; see also 1955) (Ellis 1964 and 1965); Ellis’s and Ellis and Barwick’s work with Pitjantjantjara and related language groups (Ellis 1967, 1968, 1970, 1980, 1984, 1985; Ellis and Barwick 1987, 1988; Barwick 1989); the work of McCardell (Pritam) at Cundeelee (Western Desert) (McCardell 1976, Pritam 1980a); and that of Tunstill, primarily with Pitjantjantjara people (1987).} Keogh (1990) locates \textit{nurlu} from the western Kimberley within a ‘Central Australian style’, which he defines on the basis of several structural characteristics (see Keogh 1990:117-118). While \textit{junba} also shares these characteristics, it is indigenous to a region that is geographically distinct from the western Kimberley and, while \textit{junba} performers also perform songs from genres that originate with Central Australian/Western Desert groups (such as \textit{yirami}, see Part 1.5, above), they also perform \textit{wangga} and \textit{lirrga} songs, which originate to the northeast in Wadeye. As
stated at the outset of this chapter, one of the major aims of this thesis is to show how junba musical style relates to and differs from that of Central Australian/Western Desert repertories, and to consider how it also embodies characteristics of song genres from northern Australia. My investigation of this will draw on the research on Central Australian style songs addressed by Keogh, as well as research published subsequent to his thesis.\(^{31}\)

A fundamental premise of all recent research on isorhythmic Central Australian style music is that melody and text/rhythm, and, in some cases, text and rhythm, are fundamentally independent structures.\(^{32}\) Much analysis has been concerned with how these structures are brought together in the moment(s) of composition/performance according to several, often competing, principles.

A second significant area of research investigates the modal organization of rhythm and its correlation to text, ritual action, and ceremonial context. The work by Ellis and Barwick (1987, 1988), Barwick (1989, 1990), Keogh (1990) and Turpin (2005), which investigates this issue with regard to Central Australian style repertories, corresponds to a larger body of work on northern Australian music, by Barwick (2003a, in press) and Marett (2005) on lirrga and wangga from the Daly region.\(^{33}\)

Research on music of both regions investigates the ways in which rhythm is used by composer/performers to foreground musical and cultural concerns.

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31 This includes the work of Ellis and Barwick (Ellis, Barwick and Morais 1990; Barwick 1990, 1995, 2005; and Ellis 1992, 1997), Turpin (2005), and Keogh himself, who published further work on Bulu nurlu (1995, 1996). Research by other authors on Central Australian and Western Desert repertories, such as R. Moyle (1979, 1986, and 1997) on Pintupi, Alyawarra and Kukatja repertories, and Wild (1979) on Warlpiri Yam purlapa, will also be included in the discussion, but as this work does not directly address the same issues as those explored by Ellis, Barwick, Tunstill, McCardell (Pritam), Keogh, and Turpin, it will be drawn upon only where it offers relevant data on musical structure and performance contexts.

32 The independence of melody and text/rhythm was noted in the earliest detailed analytical work on Central Australian music, namely that by Strehlow (1955) on Arandic songs. Strehlow (1955) found that there is no 'fixed' relationship between melody and text and consequently presents the melody ('tonal pattern') and syllabic rhythm of the text separately (Strehlow 1955:37-38). As Barwick (1989) points out, this view is supported by performers' ability to 'perform either [element] in isolation ... [by] [h]umming the melodic outline or tapping out the rhythm of the words', as well as by performers' terminology (see Ellis, Ellis, Tur and McCardell 1978:74-6) (Barwick 1989:14).

1.7 Synopsis of Chapters and Appendices.

The thesis consists of five main parts:

- Part 1 is this introduction (Chapter 1).
- Part 2 (Chapters 2 and 3) establishes the cosmological context of jadmi composition and performance.
- Part 3 (Chapters 4 – 7) discusses previous research on Central Australian style and northern Australian music and locates junba within this context.
- Part 4 (Chapters 8 – 11) focuses on the musical structure of Martin’s jadmi repertory.
- Part 5 (Chapter 12) draws the findings of each of the previous four parts together, to provide a musical ethnographic account of the principles that underlie jadmi junba composition and performance.

I will now outline the function of each chapter and each appendix in this thesis, and the methodologies employed in them.

Part 2. Ethnographic introduction to junba.

Chapter 2 provides an ethnographic account of the origins, conception, transmission, and performance of junba. It identifies the ancestral beings that pervade junba in the present day. These include:

- Wodoi (the Spotted Nightjar) and Jun.gun (the Owlet Nightjar), who represent the moiety system in the Ngarinyin world and who created the wurnan system of exchange along which junba travels;
- Gurranda (the Brolga), who is considered to be the original composer of jadmi type junba; and
- Spirit beings (burrunguma), who give composers junba songs and dances, and who are embodied through the performance of them.

My own ethnographic findings are supported by the anthropological analysis of the Ngarinyin world conducted by Anthony Redmond (2001a, 2001b). I draw in key cosmological concepts explored by Redmond in my presentation of an ethnography of jadmi composition and performance. These concepts include the fundamental ‘asymmetry’ and ‘alternating disequilibrium’ that lies at the core of the moiety system.
and *wurnan* exchanges, and the ‘assertion of difference against a background of similarity’ that pervades ancestral and living worlds. A core observation in my analysis is that a mutual ‘pull’ between living and spirit agents pervades song conception and continues in song transmission and performance.

Chapter 3 examines each of the 31 song-texts in Martin’s *jadmi* repertory. Four categories of named song-subject are identified:

- Animals and dance paraphernalia;
- Spirit beings and actions;
- Places; and
- Natural phenomena.

These categories frame my discussion of the strategies employed in the texts and their accompanying dances to embody the cosmological concepts raised in Chapters 2. I explore the specific role that these strategies have in pulling together agents of different classes of being.

**Part 3. *Junba* in the context of music from neighbouring regions.**

The focus of the remainder of the thesis is on the strategies that are employed within musical structure to embody the cosmological concepts discussed in Part 2. In Chapters 4 – 7 I establish the analytical antecedents for this examination, by identifying and reviewing the approaches in previous research on Central Australian and Western Desert music. Here I position the basic structure of *jadmi* in relation to Central Australian and Western Desert style repertories and, where relevant, in relation to northern genres. I first address text (Chapter 4), then rhythm (Chapter 5), then melody (Chapter 6), and finally the relationship between text, rhythm and melody (Chapter 7). In Chapter 7 special attention is given to research on variation and ‘irregularity’ in the ways that textual, rhythmic and melodic structures are brought together.

**Part 4. Musical analysis of Martin’s *jadmi* repertory.**

Chapters 8 – 11 are a detailed analysis of the rhythmic (Chapters 8 and 9) and the melodic (Chapters 10 and 11) performance of text in Martin’s *jadmi* repertory. Chapter 8 first identifies a system of minimally varied text patterns, and then a system of minimally varied rhythmic modes. Chapter 9 investigates the interaction between
these two systems. It also identifies the principles that guide the rhythmic performance of text, and explores the choices made by Martin in the process of his composition and performance.

Chapter 10 identifies a regular method of melodic construction and differentiates the two dominant contours that occur in the performance of all but one of Martin’s jadmi songs. Chapter 11 shows how these are brought together with different text structures, and identifies the mechanisms by which melody expands and contracts to accommodate texts with different structures. As in the examination of the rhythmic setting of texts, I focus here on the principles that guide melodic setting and underlie Martin’s choices. In the final section of Chapter 11 I summarise the analytical findings of Chapters 4 – 11 and I consider the impact that the choices that guide the rhythmic and melodic performance of texts have on performance practice.

Part 5. Conclusion.
Chapter 12 brings together the ethnographic findings presented in Part 2 (Chapters 2 and 3), with the musical analytical findings presented in Parts 3 and 4 (Chapters 4 – 11). In this concluding chapter ethnographic findings are drawn upon to identify some broader principles that underlie Martin’s compositional and performance choices. I make a significant finding with regard to the function of variation and irregularity in musical practice, based on an identification of the role that jadmi songs – songs that ‘pull’ – have in Ngarinyin cosmology, in the contexts in which they are performed, and, in the case of this thesis, in the contexts in which they are researched and represented.

Appendices.
Appendix 1 provides a complete list of recordings made in the course of my fieldwork.

In Appendix 2, the recordings cited in the body of the thesis are annotated, and provided with a summary of their contents.

Appendices 3 – 6 provide material relevant to Martin’s jadmi repertory:
Chapter 1. Background to research on junba.

- Appendix 3 provides transcriptions of each of Martin’s jadmi texts, as well as transcriptions of my discussions with performers about each one.
- Appendix 4 collates the analytical units used in Chapters 4 – 11 to describe the musical structure of Martin’s jadmi songs, and provides a transcription of a performance of each of his 31 songs.
- Appendix 5 provides a discussion of the order in which songs are performed in junba repertories, based on an analysis of several danced performances of Martin’s repertory and discussions with performers.
- Appendix 6 provides transcriptions of discussions with Martin and other performers of his jadmi repertory, covering topics including song-conception, composition, transmission, performance practice, dance, and musical structure and terminology.

Appendices 7 – 9 pertain to the broader body of junba repertories that were the focus of my research:

- Appendix 7 provides transcriptions of song-texts from each of the jadmi/jodmolo/ngodben type repertories documented in the course of my research (see Figure 1.7, above).
- Appendix 8 provides transcriptions of song-texts from each of the jerregol/balga/galinda type repertories (see Figure 1.8, above).
- Appendix 9 provides an account of the fieldwork, undertaken between 2000-2002, upon which this thesis is based.

Finally, Appendix 10 is a Compact Disc that contains a performance of each of Martin’s songs (each which is transcribed in Appendix 4) and musical excerpts that illustrate basic analytical concepts. These will be referred to throughout the discussion of musical structure presented in Parts 3 and 4 (Chapters 4 – 11).
PART 2. Ethnographic introduction to junba.

Chapter 2. Ethnography of Ngarinyin junba composition and performance.

The purpose of this chapter is to provide an ethnography of Ngarinyin junba composition and performance. The discussion is primarily focused on the interaction between living people, spirits, ancestral beings, animals, and country in the Ngarinyin world, and how these interactions are manifested in performance. In the course of this discussion I will draw on ethnographic data that came out of my fieldwork and will also draw on anthropological research by Anthony Redmond (2001a, 2001b).

The chapter is in three parts. Part 2.1 provides an introduction to the origins of jadmi, drawing on Redmond’s account of creative processes and relationships in the ancestral world. It will explore key ways in which ancestral beings and their actions are presented in dance in the living world. Part 2.2 draws on the cosmological concepts identified in Part 2.1 in order to discuss jadmi song-conception and to address the interdependence of the living composer and spirit beings, who are considered to be the original composers of jadmi repertories. Mutual acts of ‘pulling’ are identified as central to the transmission of songs from spirit to composer. Part 2.3 discusses the transmission and performance of junba in the living world, showing first how the ‘pull’ between agents in song-conception continues in the preparation for performance, in actual performance, in transmission to other performing groups, and in the movement of the junba within the wurnan system of exchange. I will then focus in on the physical interaction of agents within the dance space, within the singing ensemble, and within musical form, investigating how in performance these elements correspond to interactions and processes observed in the broader Ngarinyin cosmos.

2.1 Ancestral origins of junba.

Junba is inextricably tied to a moiety system that pervades every aspect of the Ngarinyin world. The behaviour of the ancestral beings that represent the moiety system, namely Wodoi (the Spotted Nightjar) and Jun.gun (the Owlet Nightjar), permeates the creative social lives of people. I will first discuss aspects of the moiety
system and its ancestral origin, and examine how it pervades the performance and composition of junba. I will then discuss a third ancestral bird, Gurranda (the Brolga), which is also central to the jadmi type of junba. This part of the discussion will make it clear that ancestral beings and living performers are fundamentally intersubjective in that the former provide the precedent for the actions and appearance of living performers, who, by enacting this precedent, manifest the ancestral beings and their creative actions in living bodies and present-day creative activity.

**Wodoi (the Spotted Nightjar) and Jun.gun (the Owlet Nightjar).**

The moiety system: Wodoi, Jun.gun and the individual.

Underpinning the Ngarinyin/Wunambal/Worrorra world is the attribution of all known things to one of two exogamous but interdependent moieties: ornod ‘bone’ and amarlad ‘dust’ (see Redmond 2001a:29-30, 125-126).¹ Pairs of animals such as Wodoi (the Spotted Nightjar) and Jun.gun (Owlet Nightjar) designate the moieties. Other pairs of animals that designate the ornod and amarlad moieties are Gurranda (Brolga) and Banad (Bush Turkey [Australian Bustard]), and Walamba (Red Plains Kangaroo) and Yara (Grey Hill Kangaroo). Among the things attributed to the moieties are animals, as indicated by these animal-pairs, as well as clan estates, to which people have patrilateral ties. The region comprises at least 67 clan estates, referred to as dambun by Ngarinyin people (see Redmond 2001a:139; see also, Blundell and Layton 1978, Blundell 1980).²

Redmond points out that the animal pairs that represent the moieties are ‘(often minimally) contrastive’ (Redmond 2001a:125). That is, they are different varieties of the same type of animal (i.e., Wodoi and Jun.gun are both nightjars, but Wodoi is the Spotted variety and Jun.gun is the Owlet variety) – they are ‘same but different’.

The fundamental complementarity within the moiety animal pairs – the relationship of ‘same but different’ – permeates the moiety division in society. While people

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¹ See Redmond 2001a: Chapter 4, for a more extensive discussion of these moieties.
² Clan estates are referred to as gura by Wunambal people, and dambina by Worrorra (see Redmond 2001a:139). In Figures 1.7 - 1.9 in Chapter 1, each of the junba composers documented in the course of fieldwork is listed, indicating to which clan estate they belong to and, where there is available data, with which totemic species and moiety this estate is associated.
typically have the same moiety as their father it is in fact the moiety affiliation of the mother that determines the moiety affiliation of the child. Children may belong to the same moiety as their father but they must take the opposite moiety to that of their mother. If there is a conflict between these two principles, it is the latter that will prevail. Thus, if a woman belongs to the Wodoi moiety, her children must belong to the Jun.gun moiety. Because Wodoi people commonly marry Jun.gun people, and vice versa (the details of this will be discussed below), it is common for the child to have the same moiety (‘skin’) as her/his father (see Redmond 2001a:125). Redmond suggests that:

The moiety division ... can best be understood as the creation of affinal complementarity as a fundamental symbolic obviation of the processual constitution of the embodied human psyche. The “splitting” of self from not-self, “own skin” from “other skin”, child’s world from mother’s world ... is an operation which constitutes identity itself... (Redmond 2001a:136).

Redmond shows that this ‘originary relationship’ between the child and mother is ‘socially elaborated as a necessity for differentiation’, and that ‘subsequent social gradations are dependent upon mobilisation of the fissionary energy generated at this first great Split’ (Redmond 2001a:371). In marriage, for example, while a person from a Wodoi clan will usually marry a person from a Jun.gun clan, in same-moiety marriages ‘the vector of exchange is considered to be along a line which gives primary salience to the clan of the woman who gives birth to a man’s wife rather than to the wife’s father or brother (waya), who, of course, are of the opposite moiety like a man’s wife’ (Redmond’s italics) (Redmond 2001a:179). This ‘mobilisation’ also pervades the system known as wurnan by which objects and ceremonies (including junba repertories) are shared between clans.

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3 Redmond identifies this pattern by looking at cases of ‘same skin’ marriages (i.e., Wodoi – Wodoi or Jun.gun – Jun.gun), wherein the child takes the opposite moiety to his/her mother as well as the father (see Redmond 2001a:125).

4 This is not simply a case of a man marrying a woman whose mother is of the opposite moiety to his own. It also relates to kin relationships that exist within and between clans. See Redmond (2001a:Chapter 4, 4.1.2, and Chapter 5).
**Wodoi, Jun.gun and the wurnan system of exchange.**

_Wodoi_ and _Jun.gun_, the ancestral beings, created the _wurnan_ system of sharing.⁵ Redmond describes this process in terms of ‘collectivising’ and ‘differentiating modes’ of action (see Redmond 2001a:129). First, as indicated in the following description of _Wodoi_ and _Jun.gun_’s actions given to me by Paddy Neowarra, _Wodoi_ and _Jun.gun_ work together, stealing sacred objects from another ancestral being, so that they can be shared out with others:⁶

> [These two bloke [Wodoi and Jun.gun] went and robbed that, what you call, secret stick from Wilbalmo. ... [T]hey bin put that _wurnan_. ... [T]hey stole it [the stick] from Wilbalmo, took it to that mob what had a big meeting up there [Dududungarri near Pantijan Station]. And this bloke bin follow em behind, came out there and “too late”, we bin tell him. “We bin steal this thing and hand it over to this mob here. We got to make _wurnan_ out of it. Too much selfish, keep it for yourself in that cave all the time”, they tell him. ... So they bin take that _wurnan_ and they bin make a big meeting up here then, longa Dududungarri. (Neowarra, 9 December 2001).⁷

As Redmond observes, once Wilbalmo has been dealt with, ‘the actions of the moiety heroes become a struggle between themselves’ (Redmond 2001a:129). This “differentiating mode”, through which other Ngarinyin social institutions, such as moiety exogamy, come into being (Ibid.) is manifested in continual fights and acts of violence and retaliation between the moiety heroes.

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⁵ The _wurnan_ system has been discussed by several researchers, including Blundell and Layton (1978), Blundell (1980), Akerman (1979), Deakin (1978), and Redmond (2001a), and also referred to (though not necessarily as _wurnan_) in earlier research by Elkin in 1927-28, Capell, McCarthy (see McCarthy 1939:435-436), and Kaberry (1939). Objects, such as pearl shell, shields, spears, spear tips, clothes, and ochres, many of which are involved in the performance of _junba_, move along the _wurnan_. Deakin, for example, found that cassette tapes, dances, headgear, and coloured wool for _balga_, came and/or went from Kalumburu according to the _wurnan_ (see Deakin 1978:157-159). However, it is also well established that marriage practices are also embedded in the _wurnan_ (see Blundell and Layton 1978, and Redmond 2001a).

⁶ In this and other transcriptions of speech by indigenous speakers I will transcribe kriol words according to the orthography that I have employed for indigenous words (see Orthography, above). Commonly occurring words include ‘bin’, which typically indicates past tense, ‘longa’, which indicates ‘at’ or ‘in’, and ‘bela’, which indicates ‘fella’ (or person). It should also be noted that ‘he’ is used to refer to both male and female genders. For further information on Kimberley kriol, see http://coombs.anu.edu.au/WWWVL/Pages/AborigPages/LANG/WA/4_7_2.htm, accessed 12 February 2006.

⁷ See Appendix 2: DAT200130, CD 1 of 2, tracks 19, 20.
Similarly, in the social world of the wurnan, objects and ceremonies are typically passed between clans of opposite moieties (Redmond 2001a:179), suggesting that ancestral and present-day transactions each manifest one stage of a ‘collectivising’ and ‘differentiating’ process. Redmond’s analysis shows, however, that both ‘differentiating’ and ‘collectivising’ modes of action are manifest in present-day wurnan transactions. While a junba repertory held by a Wodoi clan normally will be passed to a Jun.gun, and vice versa, Redmond finds that this is not always the case (see Redmond 2001a:179). Rather, an underlying process guides the exchanges and relationships between clans that are created and maintained by the wurnan. This can be compared to that which forms the moiety identity of children, and that which determines marriage exchanges. Sharing objects and ceremonies on the wurnan draws on ‘the same principle of creating relatedness through internal differentiation that propels the first act of self-constitution, the breaking of the symbiotic maternal bond’ (Redmond 2001a:372).

Redmond makes the point that this moiety relationship is not ‘symmetrical or “equal”’, as Blundell and Layton (1978) have previously suggested. Redmond compares the pattern of exchange to that in the New Guinea Highlands described by Strathern as a situation of ‘alternating disequilibrium’ (Redmond 2001a:129), formed when ‘the locus of need [and desire, see Redmond 2001a:178, 371] shifts back and forth between moieties, exchanging the roles of giver and receiver’ (Redmond 2001a:129). In the stories that tell of fights between Wodoi and Jun.gun, Redmond locates a continuum of provocation between the two – Jun.gun attacks Wodoi but Wodoi provokes Jun.gun, but Jun.gun did something to cause this provocation, and so on. In wurnan exchanges, objects/ceremonies that are needed and desired pass, either directly or eventually, from Wodoi to Jun.gun, and Jun.gun to Wodoi.

Needs and desires are not enough, however, to mobilise the alternating disequilibrium through which identity and relationships are formed. Redmond explains that ‘difference has to be socially created to elicit relationships’ (Redmond 2001a:138), and that ‘[t]he creation of this sense of difference against a background of similarity is something which requires continuous human interaction and effort’ (Redmond 2001a:136). The physical effort of Wodoi and Jun.gun to challenge each other, and, in
the present world, the effort that goes into marriage exchanges, and into the gathering and creation of objects and ceremonies to pass between clans on the *wurnan*, exemplifies this. In the following discussion I will examine references to *Wodoi* and *Jun.gun* in the body of the *junba* dancer, showing how this relationship is also manifested in the 'human interaction and effort' required to paint and be painted. I will then look at how *junba* repertories are shared along the *wurnan*, investigating how the effort, inspired by need and desire, that goes into this allows relationships between people and country to be created and maintained.

**Wodoi, Jun.gun and the body of the *junba* dancer.**

In performances of *jadmi* type *junba*, dancers are painted with particular ochres and designs that represent *Wodoi* and *Jun.gun*. All dancers are said to be painted with both red and white ochre. *Wodoi* is represented by *bilji*, red ochre, and *Jun.gun* is represented by *ornmal*, white ochre. Redmond notes that red ochre is 'symbolic of blood, fleshy meats and vengeance' and white ochre is 'symbolic of appeasement, water and life-giving forces' (Redmond 2001a:130). While there is a seeming paradox here, in that *Wodoi* is also *ornod* (bone), associated with white, and *Jun.gun* is also *amarlad* (dust), associated with red (Ibid.) (see Figure 2.1, below), this, as Redmond suggests, expresses 'the quality of interdependence and emergence from a common ground which is critical to the social gestalt of the moiety relationship' (Redmond 2001a:130).

**Figure 2.1 Associations of *ornmal* white ochre, and *bilji* red ochre (based on Redmond 2001a:130-132).**

<table>
<thead>
<tr>
<th>Moiety</th>
<th>Represented by</th>
<th>Represents</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Wodoi</em></td>
<td>Red ochre (<em>bilji</em>)</td>
<td><em>Ornod</em> 'bone' = white</td>
</tr>
<tr>
<td><em>Jun.gun</em></td>
<td>White ochre (<em>ornmal</em>)</td>
<td><em>Amarlad</em> 'dust' = red</td>
</tr>
</tbody>
</table>

Redmond points out that in *wolungarri* ceremonies (see Chapter 1, Part 1.5), *Wodoi* (red) totems are sprayed with white, and *Jun.gun* (white) with red, as if a *Wodoi* person applies a part of himself to the *Jun.gun* person, and vice versa (Redmond
2001a:133-4). Redmond finds that underlying this interdependence are the ancestral acts of Jun.gun that spilled Wodoi blood which then became red ochre, but that, at the same time, it was Wodoi's attack that prompted Jun.gun's action, which covered Jun.gun in Wodoi's blood. Thus, the application of paint in wolungarri ceremonies, founded in the provocative series of actions that led to the spilling of Wodoi's blood, also embodies the continual alternating disequilibrium based on mutual need and desire within the moiety system.

While it is unclear whether the same technique guides the application of paint in the preparation of jadmi, the use of both red and white on all dancers indicates the presence of Wodoi in the Jun.gun person, and vice versa, and invokes the concept of 'same but different', and the fundamental complementarity and interdependence of the moieties.

_Wodoi and Jun.gun in choreography: Galanbangarri ('warm-up') songs, birrina ('public') dance-songs, and enerrngarri 'big' dance-songs._

In the course of my research, three distinct types of song were identified in _junba_ repertories. The first of these types, referred to as _galanbangarri, galagalany, gorogoro, or woiwoinangga_ by Ngarinyin people (and _warami_ by Gija people), is performed before the dancing begins and accompanies the painting up of dancers. They are, however, also performed throughout the performance, alternating with other types of song. These songs will be discussed in Part 2.2 in relation to the interaction between the composer, performers and spirit beings.

The second type of song is accompanied by dance and is referred to as _birrina_. _Birrina_ dance-songs are glossed as 'public ones', referring to the fact that all the dancers may participate in the dance. Repertories have either one or two _birrina_ dances, each of which is performed to a number of different songs. Each _birrina_ dance involves the emergence of dancers (see Figure 2.2, below) from either edge of the wurawun bough screen, on the western (gularr) side of the dance space (see Part 2.3, for a detailed description of the performance space).
In a typical *jadmi birrina* dance, the two mobs are literally ‘split’ by the *wurawun* bough screen and represent the *Wodoi* and *Jun.gun* moieties (represented by blue and red in Figure 2.3, below). These mobs move in two or three lines over the *bororru* ‘dance ground’ towards the singing ensemble who sit on the opposite, eastern (*ngurlamu/ngurlami*) side of the *bororru* dance ground. When the dancers reach the front of the *bororru* the two lines curve around and typically either *nambarr* ‘mix up’ or cross over. If they cross over, they return to behind the *wurawun* still in lines, often exiting on the opposite side to that which they entered.
If the two lines nambarr ‘mix up’, they either all return to one side of the wurawun, or split again into two ‘mobs’, one exiting on the left side and one on the right. Often two dancers, one from either side (i.e., Wodoi and Jun.gun) will dance behind the others at this point ‘pushing’ or ‘mustering’ them back to the wurawun. When the song is repeated (as is usually the case) the dancers typically enter from the opposite side of the wurawun to which they entered in the first instance (i.e., the dancers that emerge in the first dance from the Wodoi side will emerge from the Jun.gun side on its repeat). These ‘public’ dances clearly enact the interdependent relationship between the moieties, and illustrate a continuum of collectivising and differentiating modes of interaction, as the moieties, represented by the dancers, mix with, then emerge from, each other.8

8 Martin’s jadmi repertory has in it two birrina dances, which will be discussed in more detail in Chapter 3.
The third type of junba song is referred to as enerrngarri, glossed as ‘big ones’. These are easily distinguished from birrina ‘public’ dance-songs, in that they typically have unique choreography, and the dancers embody particular spirit beings, animals, and/or ancestral beings. Wodoi and Jun.gun often feature in these dance-songs. Some enerrngarri dances feature ‘crossings over’ and ‘mixing’ similar to those of the birrina songs, but they are usually more elaborate. In the enerrngarri dance that accompanies Song 1 ‘biljin gwiya’ in the jadmi repertory ‘Mirrirri Nginja’ (Repertory 04MB, see Appendix 7) by Mick Bungguni (Composer 03MB), for example, the two lines of dancers emerge from behind the wurawun bough screen and then circle several times around two fires that are set either side of the bororru dance ground. As shown in Figure 2.4, Wodoi circles the fire on the left and Jun.gun circle the right. The Wodoi and Jun.gun lines then split away from their fires, cross the bororru, approach the opposite fire, and circle it. They then circle around the front of the bororru, crossing over each other, before returning to the wurawun. As in the birrina ‘public’ dances, this choreography illustrates a continuum of ‘collectivising’ and ‘differentiating’ modes of interaction, as the moieties mix with then emerge from each other. Neowarra explained to me that this dance represents how Wodoi and Jun.gun made the wurnan, thus underlining this interpretation.
Other *enerrngarri* dance-songs involve just one or two dancers. This is the case in all of Martin’s *jadmi* repertory, to be discussed in Chapter 3. Martin described nine different *enerrngarri* dances for his *jadmi*, one of which (Song 9, ‘*bumarlad burad bindirri* / *wurrurru umbad ga wene*’) describes one of the ancestral fights between *Wodoi* and *Jun.gun*. *Jun.gun* (‘*bumarlad*’) begins the dance in the middle of the dance ground, sitting down, ‘cleaning up his place’. *Wodoi* (‘*wurrurru*’) peeps out from one side of the *wurawun*, then emerges from the other side, moves towards *Jun.gun* and ‘picks a fight with him’. They both dance forward, and then back to the *wurawun*. As explained above, these fights evoke ‘alternating disequilibrium’ as

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9 *Jun.gun* represents to *amarlad* moiety. Here ‘*amarlad*’ is sung as ‘*bumarlad*’ (see Chapter 3).
Wodoi and Jun.gun assert their needs and desires and establish their difference from one another but, at the same time, their interdependence. The actions of Wodoi and Jun.gun in this dance similarly embody a mobile relationship articulated by premeditation, attack, then interaction.

Finally, enerrngarri dance-songs generally refer to interactions between particular agents, such as the fight between Wodoi and Jun.gun described above. They also depict these actions in a relatively mimetic way, contrasting the more generic birrina dance. In Appendix 5 I provide an account of song order in junba performances, identifying two patterns in the order with which birrina and enerrngarri dance-songs are performed:

1. A series of birrina dance-songs, followed by a series of enerrngarri songs;
2. A series of birrina dance-songs, followed by a series of alternating birrina and enerrngarri dance-songs, always ending the performance with an enerrngarri dance-song.

It might be suggested that the shift from birrina dances to enerrngarri dances in a performance, and, in some performances, the subsequent alternation between them, represents a movement through ‘collectivising’ and ‘differentiating’ modes of relationship. The ‘collectivising’ large ensemble and standardised group choreography of the birrina dances, which are the same regardless of song subject, contrast with the enerrngarri dances in which one or two ‘differentiated’ dancers emerge, to represent particular beings and events, which are also distinguished as the subjects of the corresponding song texts.

The label ‘enerr’ is significant in this regard. Coate and Elkin (1974) find that ened (also anerr) means ‘great, master, lord, boss, superior’, as well as ‘parent’ (Coate and Elkin 1974:212), evoking a correlation between the relationship between enerrngarri dances and the ‘first great Split’ of the child from mother in which there is an ‘assertion of difference against a background of similarity’. If we regard enerrngarri dances as embodying specific ancestral acts in a semi-literal way, and birrina dances as embodying these in a more abstract way – as if representing the ubiquity of the ancestral acts of Wodoi and Jun.gun in present day social structure – it might be said that the contemporary social structure and roles enacted in birrina dances ‘split off’ from the enerr/parent acts of Wodoi and Jun.gun.
Again an apparent paradox emerges here. While song order and the size of the dancing ensemble suggests that *enerrngarri* dances split from *birrina* dances, the ‘parent’ role of *enerrngarri* dance in relation to the *birrina* dances suggests that *birrina* dances split from the *enerrngarri*. Far from being paradoxical, however, I suggest that this reflects the fundamental complementarity between moieties, and between ancestral and present creative activity identified by Redmond. This also clearly exemplifies Redmond’s point that ‘[t]he creation of this sense of difference against a background of similarity is something which requires continuous human interaction and effort’ (Redmond 2001a:136). In this case the relationships referred to in the performance are mobilised by the physical and intellectual effort of the dancers, as they alternately combine with and differentiate themselves from others.

The movement of *junba* on the *wurnan*: ‘Places that move’.

*Junba* repertories spread out over large areas of country along the *wurnan* routes. Neowarra explains that ‘*junba ...* used to travel in the *wurnan*. *Junba ...*, *jadmi* or *jerregorl*, *galinda*, ... *gulowada*, everything used to travel – they follow the *wurnan*’ (Neowarra, 9 December 2001).\(^\text{10}\) Redmond has shown how by moving *junba* on the *wurnan* between groups, the relationships between clans and between clans and country are ‘re-charged, re-invigorated by actual practices of sharing’ (Redmond 2001a: 190). To show this Redmond examines the performance of a song from Wati Ngyerdu’s *Wanalirri galinda junba*\(^\text{11}\) and the ancestral stories related to the place Mejerren that is referred to in the song. The significance of references to places in *junba* songs is discussed in Chapter 3 (see Part 3.3). While the places named are not limited to those associated with the patrilineal clan country of the composer and/or performers, they are deeply enmeshed in the relationships between people and country.\(^\text{12}\) With regard to Ngyerdu’s repertory, Redmond finds that Mejerren is mobilised and animated ‘from the co-presence of other living bodies in an interdependent dialogue, giving and taking parts of these bodies into itself which in turn avails country an ability to move’ (Redmond 2001a:376). An example of this

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\(^\text{10}\) See Appendix 2: DAT 200130, CD 1 of 2, track 19.

\(^\text{11}\) See Appendix 8, *Jerregorl/galinda/balga* texts: Repertory 38WN (Song 8 ‘Mejerren’).

\(^\text{12}\) In other northern Australian performance traditions, named places are typically directly related to the clan country of the performer(s). See, for example, Dhajwangu *manikay* (Toner 2001, Chapter 7).
mobilisation in performance is the way in which the painted boards (carried on dancers’ shoulders in galinda/jerregorl/balga type repertories [see Chapter 1, Figure 1.5]) are animated through the actions of the dancers:

The song-boards depicting the python-wrapped twin peaks [Mejerren] having being transported from a neighbouring community on the back of a Toyota, were mounted on the shoulders of the dancer in much the same manner that the Wanjina [see Part 2.2, below] are said to carry caves on their shoulders. As the dancer stamped across the ground, the twin peaks shook and shuddered, tilting first in one direction and then another. The body of the dancer is the medium through which the image of place becomes animated and infused into the “stomping ground”. The clouds of dust arising from the dancer’s feet obscured the actual point of contact between the dancer’s body and the ground, lending the impression that the dancer is moving through a red haze, or even walking on clouds. Clusters of green leaves at the knee and elbow joints add to the flickering, kinetic image of the body. Mejurrin [Mejerren] became present in a dance ground several hundred kilometers away from its actual physical incarnation (Redmond 2001a:133-134).

The movement of Mejerren is thus activated by both an ability ‘to move’ as well as an ability to ‘be moved’ by the actions of ancestral beings and kin. As Redmond eloquently puts it: ‘place only gains its power through the ability to move, through becoming thoroughly imbued with an intentionality that is characteristic of both living and ancestral beings’ (Redmond 2001a:376).

Redmond furthermore finds that the power of country to move entails an ability ‘to “move” its kin [living people] into action, whether of grieving, composing new songs or finding child-substances within its embrace’ (Redmond 2001a:376). There is a mutual provocation of desire to give between kin and country – ‘that ideal state of alternating disequilibrium’ (Redmond 2001a:377). These ‘movements’ of people, as they feel and grieve for country and kin, conceive and compose songs, and conceive children, will be discussed in Part 2.2 below.
The spread of *junba*: the case of the Balbangu’s *Garlgudada galinda* and the Gija/Wurla ‘Bedford Downs Massacre’ *junba*.

In the final part of this discussion I will outline the range over which *junba* repertories spread, focusing on one repertory that has spread into distinct language groups. The purpose of this is to point towards the way in which the spread of *junba* on the *wurnan* allows receiving groups to maximise ‘creativity of mythic thought’, by creating locally significant meanings and relationships.

It is common for *junba* repertories to travel beyond the Ngarinyin and Worrorra worlds into other more linguistically and culturally distinct regions (see also Redmond 2001a:179). In the course of my fieldwork, I have documented the country over which many *junba* repertories have moved. Some repertories are said to have travelled as far north as Port Keats (Wadeye) in the Daly region of northern Australia, and as far southeast as Port Headland in the Pilbara region of the Western Desert. When repertories travel between different language groups, and over greater periods of time, this movement has the potential to ‘overlay’ meaning in dramatic way.¹³

Alan Balbangu’s *Garlgudada galinda* (Composer 01AB, Repertory 24AB) was composed in the 1930s in the regions of Munja (government ration station at Walcott Inlet) and Kunmunya (Presbyterian mission at Camden Harbour). It was first performed near Kunmunya and Andreas Lommel provides an early account of one of these performances, as well as glosses for 38 of its texts (see Lommel 1997 [1952]). Twenty-eight of the texts that were transcribed by Lommel in 1938-39, together with an additional five texts from the same series, were recalled by senior Ngarinyin and Wunambal people with whom I worked in 2000-2002 (see Appendix 8). Paddy Neowarra explained that he and Jimmy Maline were children when the repertory was ‘handed over’ to Wunambal and Ngarinyin people at place called Yulgululuwarra on the Glenelg River (between Munja and Kunmunya), during a wet season/‘holiday time’ gathering (Neowarra and Wama, 1 March 2002).¹⁴ From there they took it

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¹³ Not all repertories travel in this way. Some are said to have ‘stopped in one place’, including Scotty Martin’s *jadmi* repertory.

¹⁴ See Appendix 2: MD200233, CD 1 of 1, tracks 1, 2.
between Munja and Pantijan (see Figure 2.5). Neowarra and the late Paddy Wama then indicated that it travelled in three main directions:

1. Ngarinyin people, who were also performing it at Munja, took it in a southerly direction, to Napier Downs Station and Kimberley Downs Station (where there were large gatherings of people from many language groups). They handed it over to Nyigina people at Liveringga Station who took it to Derby, and to other places including Myroodah Station and Nerrima Station. From this region *yirami* songs were taken back to Munja.

2. Wunambal people, together with Ngarinyin people, took it northeast to Kalumburu (the Spanish Benedictine Mission near Napier Broome Bay) and from there are said to have taken it to the region of Forrest River (to the southeast), and Wyndham town. Speculation was also voiced that it might have subsequently moved further east to Carlton Hill Station, Newry Station, and Legune Station, as far northeast as Port Keats in the Daly region, and as far southeast as Texas Downs and Ord River Stations in the eastern Kimberley.

3. Ngarinyin people from the region of Beverley Springs, who were also present at Pantijan, took the *junba* to Mt House Station, Bedford Downs Station and Turkey Creek.

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15 Balbangu is said to have died soon after this on the jetty at Munja. It has been suggested to me that he had a premonition of his impending death and this is why he decided to pass the repertory on.

16 It is unclear whether this was a direct exchange of *junba* for *yirami*. Nonetheless, on this occasion, *junba* performers learnt *yirami*.
Balbangu’s *galinda* has thus apparently moved through several cultural groups some with distinct languages (Worrorra, Ungarinyin, Nyigina, Gija, and, possibly, Murrinh-patha, for example).

What happens to these repertories once they are traded away? There is some evidence that Balbangu’s repertory is related to a Gija/Wurla repertory, performed by people from Bow River Station, Crocodile Hole and Turkey Creek, referred to as the Bedford Downs Massacre *junba* or ‘*Marnem marnem dillib benuwarrnji*’ (Fire fire burning bright). According to Peggy Patrick, the repertory was brought ‘from the west’ with a group of people who had travelled there for ceremony (Patrick n.d.:4). Frances Kofod reports that it was found (see Part 2.2, Song-conception) by a ‘*clever man* [i.e., *barnman* composer] who spoke Wurla and lived at Kimberley Downs Station (Kofod n.d.:5). This is one of the places through which Balbangu’s repertory is said to have passed, and, indeed, is one of the places that the composer Alec Wirrijangu (Composer 15AW), who led the repertory after Balbangu’s death, lived. Also, ten of the fourteen texts transcribed by Frances Kofod (see further below) are clearly similar.
to those in the Worrorra and Ngarinyin repertories attributed to Balbangu. Furthermore, as distinct as most of the glosses are (to be discussed below), some do share subject matter. While *junba* repertories frequently exhibit one or two texts that are similar to those in other repertories, this degree of overlap is so unusual as to suggest that the Bedford Downs Massacre *junba* may constitute a Gija/Wurla tradition that stems from Balbangu’s original repertory.

While the glosses I documented with senior Ngarinyin people are generally consistent with those documented by Lommel, the glosses provided for the portion of the Gija/Wurla repertory documented by Kofod contain some striking differences. In the Worrorra and Ngarinyin versions there is a general preoccupation with coastal phenomena such as tides, the experience of the composer receiving songs from the spirits of deceased relatives (see Part 2.2, Song-conception) and particular local landmarks and places. By contrast, while many of the glosses for the Gija/Wurla version also refer to the coast, they predominantly refer to the experience of a group of Aboriginal people who were deceived, poisoned and killed by non-Aboriginal pastoral workers on Bedford Downs Station. In this version, the spirit activities referred to are those of the murdered people. One of the texts that occurs in all three versions is set out in Figure 2.6, below, in order to exemplify this.

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17 Kofod’s transcriptions appear to be based on spoken rather than sung versions. Further transcription with performers is needed to clarify the sung versions of individual words. Also, linguistic analysis may show to what extent these texts are Gija and Wurla, and to what extent they confirm a Worrorra/Ngarinyin origin.
### Figure 2.6 Comparison of three versions of Balbangu’s ‘Bajiji’ galinda song.

<table>
<thead>
<tr>
<th>Version</th>
<th>Transcription</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>Worrorra, according to Lommel 1997(1952).</td>
<td>passidszes dschenauan dschenauan bang</td>
<td>‘Allan [the composer] is floating through the air on his wandering and sees beneath him the passage between the small islands off the mission’s landing-place. (dschenauan = small island)’. (Lommel 1997[1952]:80)</td>
</tr>
<tr>
<td>Worrorra, according to Neowarra (10 December 200118)</td>
<td>bajiji jenawan bang</td>
<td>bajiji = ‘gap’ [passage], referring to Whirlpool Pass, between Yalun (Cone Bay) and Wotjulum — near Hidden Island. jenawan = ‘hill’ [island] bang = ‘one’.</td>
</tr>
<tr>
<td>Gija/Wurla (Kofod n.d.).</td>
<td>Bayijiji jinaa junanyba’ngaa … [repeated]</td>
<td>‘The good looking young men eat the food with the strychnine. The word “bayijijijinaa” is derived from English “poison”. “Junanyba” means “fall down and die”’ (Kofod n.d.:22).</td>
</tr>
</tbody>
</table>

While the Worrorra glosses for the text, collected respectively by Lommel and by me, both refer to a particular island and water passage (albeit possibly in slightly different locations), the Gija/Wurla gloss by Kofod describes the poisoning of a group of men. Lommel describes a water passage (passidzes) between small islands (dschenauan) ‘off the mission’s landing-place’. Neowarra identified bajiji (Lommel’s ‘passidzes’) as a water passage at a place called Whirlpool Pass between Yalun (Cone Bay) and Wotjulum mission (near Hidden Island), and jenawan (Lommel’s ‘dschenauan’) as a hill or island.

According to Kofod, by contrast, the Gija version begins with ‘Bayijiji jinaa’ ‘derived from English “poison”’. Bayijiji corresponds to Neowarra’s bajiji and Lommel’s passidzes; -jinaa corresponds to my jenawan and Lommel’s dschenauan).  

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18 See Appendix 2: DAT200131, CD 2 of 2, track 38-42.
19 Neowarra notes that their should be a second ‘leg’ or part to this text, however, it was not recalled during the period of research.
20 Note that while Kofod identifies ‘Bayijiji jinaa’ as a single word in her gloss, in her song text transcription it is divided into two, at the place where the equivalent segment is also divided into two in the transcriptions by Lommel and myself.
21 A comparison of Neowarra’s version with the Gija/Wurla version transcribed by Kofod indicates that there are two more syllables in the latter. The rhythmic settings of these texts – ry q ry ry-ry-q (Neowarra) and q ry ry-q ryry-ry-q (Gija/Wurla, see Neminuwarlin Performance Group n.d.: track 7) – also indicate some differences. The main differences are as follows: stress is allocated to different
Such ‘metamorphosis’ of meaning in junba repertories, as they move into different regions, is also hinted at by Hilton Deakin, who conducted fieldwork in Kalumburu in the northern Kimberley in the 1970s. Deakin describes changes in a balga that was passed from Kalumburu and came back some eight months later. He writes:

There was a significant but small change in the cycle. ... In the song texts the word tjuari [a type of spirit] had been dropped and tjimi-tjimi [another term for a type of spirit] substituted. When the owner re-presented the cycle at Kalumburu before it went on its way, he did not change the word back to the original. The metamorphosis from contrived history to legend was being made, and the next step to the myth would not be long in the making (Deakin 1978: 207).

Redmond’s analysis shows that performances of junba by groups directly related to the places and ancestral beings that are referred to in songs ‘mobilise’ and are ‘mobilised by’ the places and ancestral beings with which the performers interact, and with which they share desire and intentionality. My analysis of the movement of Balbangu’s galinda junba into a region that is distinct in several cultural and historical ways has shown that such travelling junba repertories provide material with which groups can articulate and enact their own specific local mythological/creative agenda.

The Bedford Downs Massacre junba has been adapted into a stage production and has been performed at major festivals in Australia. In an introduction to this production, senior performers have expressed an agenda of educating a non-Aboriginal audience about the massacre, with the hope that interaction between Aboriginal and non-Aboriginal Australians would benefit. Freddie Timms, the Chairman of the Jirrawun Aboriginal Art Corporation (a co-presenter of the stage production), for example, explains:

This performance tells an important story. White people should know what they did to black people, shot them down. ... Some syllables in the first word, which is sung as ‘bajiji’ in both versions; and, two beats are added to the Gija/Wurla version.
people might understand what happened. I think that knowing this story will help Aboriginal people and white people to understand each other so that we will all come to be friends and look after things together. I hope that people will learn to respect our culture and not just walk past (Timms n.d.:3).

It might therefore be suggested that, just as places, ancestral beings, and the spirits of deceased relatives are mobilised by and mobilise people in junba performances, indicating a fundamental intersubjectivity between and interpenetration of the ancestral world, place, and the present world of living people, there is also an attempt to penetrate the distinct worlds of their non-Aboriginal audience here and to potentially mobilise meaningful interaction (i.e., ‘not just walk past’).

**Gurranda (Brolga).**

While all Ngarinyin junba repertories are tied to the actions of the ancestral birds Wodoi and Jun.gun and the social structures that they put in place, jadmi junba, the variety of junba that forms the primary focus of this thesis, is also specifically associated with the ancestral bird Gurranda, the Brolga. The exclusive relationship between the brolga and jadmi is underlined by Martin, who explains: ‘Any song from the brolga would be a jadmi. … [Y]ou don’t have a song from a brolga like those totem ones [i.e., jerregorl/ba/ga/inda type junba]’ (Martin, 8 November 2001).23

The brolga, along with banad, the bush turkey, represent the opposite moieties, but it is brolga alone that pervades the dancing, singing, and composition of jadmi type junba.24 While some aspects of the body paint and choreography embody Wodoi and Jun.gun, other forms of dance paraphernalia and aspects of choreography embody the actions of the brolga. The voices of the singers, and the large range of melodies, are associated with the voice of the brolga, and, in one of Martin’s jadmi songs there is

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22 In the Ngarinyin world, the ancestral Brolga being is manifested in the contemporary times in brolga birds. Thus, when people refer to brolgas, at least in relation to junba, they are referring to both the ancestral being Brolga, and the living bird. For this reason, after this point I will use only lower case – ‘brolga’.

23 See Appendix 2: DAT200126, 8 November 2001, CD 1 of 1, track 1.

24 Some jadmi repertories, such as Wirrijangu’s contain songs that refer to banad – the bush turkey – however, these repertories also refer to gurranda – the brolga.
evidence that composition is also associated with the brolga (see Chapter 3). The way in which jadmi dancers embody the actions of the brolga will be described in detail in Chapter 3, in relation to Martin’s jadmi repertory. The point that I wish to make here is that this embodiment further exemplifies the interpenetration between the living world and other classes of being. In this case, the bodies of the dancers and the voices of the singers ‘merge’ with that of the brolga ancestral being, as well as the bird seen today. In performance, the brolga, as well as Wodoi and Jun.gun, is co-present with the bodies of the performers.

Having introduced the ancestral beings and actions that are central to the origin of the junba genre, I will now discuss the way in which repertories are conceived in the present time.
2.2 Song-conception.

Spirits of deceased relatives, referred to as *burrunguma* (singular form, *anguma*) are said to be the 'real' composers of *junba*. The songs that they compose are shown to living composers in dreams in which the spirit(s) takes the composer to a place where the *junba* is performed by a larger group of *burrunguma*, as Neowarra explains:

[T]hat spirit come right up here and he talking to him [the composer] right up here, and you and me can’t see him. Only he [the composer] can see him. And when he [the spirit is] talking, this bela [the spirit] can talk loud but you and me can’t hear him. But he’ll [the composer will] listen to him, just like a telephone kind of thing. And he’ll [the composer will] get up and “I better go” he’ll tell us, “he [the spirit] keep going”. He [the composer has] got to meet him [the spirit] there [in Dulugun]. Come out. Two bela both gone. Or sometimes they go underground. Show him [the composer] all the *junba*, everything. Everybody [all the *burrunguma*] there now. All the people what bin pass away before. They all dance bilonga [for/before] him (Neowarra, 9 December 2001).²⁵

The composer then brings the repertory into the living world where he may add to it songs that are ‘made up’ following the principles established in the dreamt corpus. In this part of the chapter I will discuss the relationship between living and ancestral worlds as revealed by how *burrunguma* deceased relatives interact with the living composer, showing how the conception of a song resonates with the conception of a baby-spirit (which is also associated with the *anguma* aspect of living people). In doing this I will show how the complementarity and interdependence of the living and ancestral worlds also pervades the events surrounding song-conception and composition.

I will first give an account of the role and agency that *burrunguma* have in the process of song-conception, looking at why they are motivated to contact the composer and their role in the transmission of songs to the composer. I will then give an account of the role and agency of the composer and show that the mutual ‘desire’ and ‘need’ that

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²⁵ See Appendix 2: DAT200130, CD 2 of 2, track 38.
is fundamental to the moiety system also permeates the relationship between the spirits and the composer.

As discussed in Part 2.1, a continual alternating disequilibrium brought about by mutual desire and lack, and a continual effort to assert difference, energises the sharing of objects on the *wurnan*, and thus re-invigorates meaning and relationships with country. I will explore ways in which the spirits and composers fulfil, at least temporarily, their mutual desire, and will introduce the notion of 'pulling'. I will also explore the role that *galanbangarri* ‘warm-up’ type songs have in this process, and will show how the living and spirit worlds become co-present in performance.

The second part of this discussion will explore resonances between song-conception (which is articulated by the interaction of the composer and ‘deceased’ spirit) and baby-conception. Finally, I will outline the role that *Wunggurr*, the King Python and source of creativity in the Ngarinyin world, has in song creation.

2.2.1 Interaction of *burrunguma* (the spirits of deceased relatives) and the living composer in song-conception.

The ‘desire’ of *burrunguma*: sorrowing (*marrarri*) and longing for kin and country.

*Burrunguma* reside in *Dulugun*, an island off the western coast – identified as Champagny Island. They travel on the incoming tide, and/or on a seabreeze referred to as *yalanggarr*, to visit their living relatives and to show them *junba*. Neowarra explains:

> Yalanggarr [the seabreeze is] coming up from that side [the west], Dulugun mindimindi. ... [The spirits] travel on that one. They all come from Dulugun see. ... They walk on top saltwater too. ... He [the spirit] come back to give you the songs or he want to try and visit their families or something like that. That's what they come back for. Sometimes they bring back *junba*. To show ... one of his

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26 See, for example, Neowarra, 9 December 2001 – Appendix 2: DAT200130, CD 2 of 2, track 33.
family or might be his uncle, or might be his nephew’ (Neowarra, 9 December 2001).27

The wanderings of burrunguma are frequently described in junba songs, and in the stories that elaborate the meaning of the songs. They evoke a strong sense of the feeling marrarri ‘to sorrow’ that the spirits hold for their kin and country. Song 4 ‘yalanggarr wijanangga marrarri wudmangara’ from Flora Walkerbier’s balga-type junba called Dulugun (see Appendix 8, Repertory 40FW), for example, refers to two girls who feel the special kind of wind ‘yalanggarr (seabreeze) wijanangga (different)’ which makes them feel ‘marrarri’ ‘sorry for their country’. They travel on the yalanggarr to an island, so that they can see it. This song, and an explanation of it by the senior Gija man, Mick Jowalji, set out below, highlights the deep sorrowing, longing and needfulness of the two burrunguma girls:

Saltwater, island, two bela [the two girl-spirits] bin go to ... that two bela Wurrawurra, name Wurrawurra, two bela girl. ... that yalanggarr wijanangga. “He [the breeze] look nice, beautiful, make sorry feeling, we better go back country”, two bela bin say. “He look different” – yalanggarr wijanangga. Wijanangga - that different that wind. ... That two girls bin go, name wurrawurra. “Now me and you go longa nother island there, me and you go longa top, me and you can look back look im country”, two bela bin tell themselves. ... Two bela bin go back now, they bin say, “yalanggagu wijanangga. Me two bela bin get proper sorry for country” (Jowalji, 20 September 2001). 28

Jowalji goes on to explain that the composer, Flora Walkerbier, held that the two girls had thought of her, and that this is how and why she was given the song.

This intense longing has, no doubt, something to do with the fact that burrunguma are usually relatives of the composer. The anguma that took Martin to show him his jerregorl junba, in the early 1970s, and then his jadmi in 1973 was his mamingi – his mother’s father (see Redmond 2000:640). Deakin similarly gives a similar account of

27 See Appendix 2: DAT200130, CD 2 of 2, track 37.
28 See Appendix 2: DAT200118, CD 1 of 1, tracks 1-5.
a Gwini man who also received songs from his parents’ parents’ generation – in this case people of his father’s father (Deakin 1978:206).

The role of *burrunguma* in transmission of *junba* to the living composer: *mawarra* (stranger) and *nyambalag* (sticking, staining).

The composer is said to witness performances of the *junba* by the *burrunguma* over the period of about a week. In these dreams, he is taken by *burrunguma*, and sometimes another type of spirit referred to as *agula*, to *Dulugun* or a place associated with it. He is considered a ‘stranger’ (*ngulmud* or *mawarra*) to the country that he is in, as well as to the country referred to in the repertory. As Jack Dann explained:

\[
\text{That *junba* *jumanjuman*}^{29} \quad \text{[junba composer]} \quad \text{he know all that *burranguma*}^{30} \quad \text{[spirits] what there} - \text{he can call them by name. He stranger for that *junba*, *ngulmud*. They [the spirits] got to sing it for im for might be for one week. *Burranguma* come every time pick im up. Just like he [the composer] fly when he dream. *Arrungun* \text{jarrwad erdman burranguma birri agula, mardu edendan arrungundi} - \text{‘Agula lift im up take im, travelling on top, in the air, show im all that *junba*. Where they [the spirits and composer] land, well that’s the place they show im that *junba*. The main place where all the *burrangama* stop. … *Dorrgai* [an island near *Dulugun*], now. That’s where you enter through, and on the other side – that’s where everybody meets (Dann, 24 June 2002).}^{31}
\]

The *junba* is said to be imprinted in the composer’s *ni* ‘mind’ and *ninimi* ‘memory’\(^{32}\) in the form of a *niyarra* or *rinyarinyi*, glossed by Martin and Jilbidij as ‘idea’ (Martin and Jilbidij, 3 April 2002).\(^{33}\) This imprinting has been described in a number of ways by senior Ngarinyin people, including as a process of making an indelible ‘stain’:

\[
\text{When a composer visits *Dulugun*, the island of the dead, in order to find new songs and dances, the tune sticks to his mind like a stain, it}
\]

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30. *Burranguma* and *burrunguma* are both used as plural forms of *anguma*.
31. See Appendix 2: DAT200233, CD 1 of 1, track 6.
33. See Appendix 2: DAT200210, CD 1 of 1, track 1-2.
can’t be forgotten – we say *nyambalug* (Mowaljarlai and Redmond 2000:348).

The process is also often described as ‘like making a recording’.

The agency of the spirits in this process is foregrounded in stories about song-conception. On one occasion, when I began to refer to song-conception as ‘song-finding’, the late Dicky Tataya (who, as previously noted, was one of the main performers of Martin’s *jadmi* repertory) corrected me, saying ‘you don’t find it [the *junba*], he [the *anguma*] put it in your *ni* [mind]’ (D. Tataya, 8 June 2002). By staining the composer with the *junba*, the *burrunguma* set in motion a course of action that may lead, via performance of the *junba* and its spread on the *wurnan*, to a re-invigoration of the country that is meaningful to them – country that they feel ‘sorry’ for and long for. At the same time, however, the fulfilment of the spirits’ agenda requires human agency and the active involvement of the composer.

The ‘desire’ of the composer: *dawul* ‘to listen, learn’, ‘to love, to lust, to like’.

The process of song-conception is commonly referred to as ‘he bin *dawul* that *junba*’. The co-verb *dawul* is glossed ‘to listen and learn’ by the people with whom I worked. It also, however, means ‘to love, to lust, to like’ (see Coate and Elkin 1974:125), suggesting that the act of listening and learning involves active desire on the part of the composer to receive the *junba*.

This agency is expressed in a number of other ways, including in descriptions that emphasise the effort of the composer. Martin explained, for example, that in order to conceive a song, you ‘*ni juman anjumanga* … you pick that song in your mind’ (Martin, 20 February 2002).

Lommel’s account of how the first Wunambal *barnman* (referred to here as a *miriru*) came to be also refers to the ‘longing’ of the living person towards his deceased relatives:

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34 See Appendix 2: DAT200230, CD 1 of 1, track 8; see also Appendix 6: Transcription, DAT200230.
35 See Appendix 2: DAT200230, CD 1 of 1, track 8.
36 See Appendix 2: MD200225, CD 1 of 1, track 6.
37 *Barnman* are often composers. Balbangu, who is recognised as being a *barnman* (see also Lommel and Mowaljarlai 1994) visited the composer Wati Ngyerdu. Mick Bungguni, also a noted *barnman*,...
The first miruru man was “Walngamari”. Walngamari’s father had died. The father … had gone to Dulugun and stayed there. The son longed to see his father and called for him incessantly. Then the father came to him in a dream and took his soul with him into the realm of the dead (Lommel 1997:63).

The interaction of burrunguma spirits and the composer.

In the following section I will examine the way that interaction between the living and spirit worlds is energised by mutual desire, and will identify and explore forms of ‘effort’ that are integral to this process.

Biyu ‘radar, magnet’, biyobiyo ‘following’, and rid- ‘to pull’.

Another type of spirit, referred to as agula, is also involved in the song-conceiving process. Agula are considered malevolent ‘tricksters’ and are instrumental in the deception and death of people. In some descriptions of the song-conception process agula are responsible for the transportation of the composer in his dream to the burrunguma, assisting his travel by ‘pulling’ him with a sort of power beam called a biyu, usually glossed as a ‘radar’ or ‘magnet’. The agula protects the composer on the biyu, and it is this that allows him to move back and forth between the living and spirit worlds. Descriptions and usage of the biyu are dominated by forces of pulling and being pulled, as well as references to biyobiyo, or biyowa, ‘following’ or ‘tracking’. These concepts are central to the conception of songs. Speaking of Martin’s jadmi Song 18 ‘buyu minya redbendinga/biyubiyo menmurangi’, in which ‘buyu’ refers to the biyu radar/magnet, ‘redbendinga’ to the pulling force (i.e., ‘red-’ is from the verb ‘rid-’, ‘to pull’ [see Coate and Elkin 1974:451]), and ‘biyubiyo’ refers to the action ‘to follow’39, Martin explains:

That’s, words say buyu minya redbendinga ‘you pull that string back’, biyobiyo [biyubiyo] menmurangi ‘you follow that string along

who composed four repertories of jadmi songs, has visited Paddy Neowarra and showed him several songs. This is not always the case, however. Martin’s mamingi, for example, was not a composer/barnman but rather a noted dancer (see Appendix 2: DAT200210, CD 1 of 1, track 9).

38 Song 15 ‘wandi biyuguyugu wandi winjama riga’ from Wati Ngyerdu’s Gulai Darra galinda repertory, for example (see Appendix 8: Repertory 37WN), refers to an agula that ‘whispered’ in the ear of Captain James Cook (who is attributed with the British discovery and subsequent colonisation of Australia) to kill Yagan, a Nyoongar resistance leader from southern Western Australia who was shot in 1833.

where he lead you – to that place where you want to go’ (Martin, 8 November 2001).40

Thus, the composer is not just pulled, but he also follows, as if the composer and the spirits, who want to give composers songs because they long for contact with their family and country, make an effort to interact. Further underlining this complementarity, the identity of the speaker in this text is ambiguous. In this discussion I have assumed that the spirit pulls the composer. It is also possible, however, that the composer is pulling himself along, and following, the biyu.

Song conception thus relies on the distinct but complementary and interdependent actions of the composer and spirits embodied in the mutual desire of marrarri ‘sorrow’ and dawul ‘to listen, learn, love, lust and like’, as well as their cooperation to pull and/or be pulled and follow. These themes recur in the processes by which the composer prepares the junba for performance by transmitting it to other people in his community, in the way that these people, particularly the lead women singers, learn it, in the way that it is transmitted to a larger audience, and in the way that it spread according to the wurnan system of exchange. These forms of transmission will be discussed in Part 2.3. First, however, it is necessary to return to a discussion of the galanbangarri ‘warm-up’ songs in order to show how these songs are instrumental in pulling together the burrunguma and the composer.

Galanbangarri ‘warm-up’ songs and the pulling together of spirit and living worlds. Galanbangarri ‘warm-up’ songs have a key role in the interaction of the spirit and living worlds. Firstly, the texts of galanbangarri songs often describe the interaction of the burrunguma and composer from the perspective of the composer and/or the burrunguma, and, in doing so, invoke the longing/pulling/following between them. The text of the galanbangarri song from Bobby Wundhalmanja’s jadmi repertory (Repertory 19BW), ‘dawuluwulu wulolong bani / jaimani raiwan banga’, for example, refers to a ‘stranger’ (the composer) travelling through soft sandy country

40 See Appendix 2: DAT200126, CD 1 of 1, track 7.
('wulolong') to dawul ('dawuluvulu'), which, as noted above, refers to the longing and desire attached to the process of listening and learning junba (Neowarra, 21 January 2001). Other songs, such as the galanbangarri song from Wirrijangu’s Jalarrimirri jadmi (Repertory 17AW), ‘mawala mawani jirarra bangaa /mawala duwaluwa yurra bangaa’, for example, refer to the experience of the composer. In this song, the composer moves through smoke, fog or mist (often referred to in relation to the journey to Dulugun) to a place where he sees the spirits of his deceased relatives sitting down to sing junba.

Like many repertories, Martin’s jadmi has two galanbangarri songs, and both of these refer to interaction with burrunguma. These will be discussed in Chapter 3, Part 3.2.

Statements about the role of galanbangarri ‘warm-up’ songs also indicate that they have an important role in the interaction of spirit and living worlds. Neowarra, for example, has compared them to the recorded songs that are played before a country music show, to draw in the crowd (Neowarra, 7 April 2002). Martin has explained that the purpose of one of his galanbangarri songs is to ‘make the rest of the people come along … when they hear me singing’ (Martin, 20 February 2002). The recorded songs played before the country music concert can be viewed as a record of a performance in another context, invisible but present in the current performance. Similarly, in so far as the galanbangarri songs typically refer to the performance by the burrunguma, they too are a record of a performance in another context, also invisible but present. Furthermore, just as the recorded country music builds anticipation of the immanent manifestation of the ‘show’, the galanbangarri songs can be seen to herald the manifestation of the spirit world performance in the living world, and the embodiment of the spirits in the living dancers, as they pull the spirit and living worlds together.

Green branches are used in several situations to negotiate the interaction between the spirit world from the living world. For example, when a composer receives a song in

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41 Said to be the country of Jalarrimirri (after whom one of Wirrijangu’s jadmi repertories – Repertory 17AW ‘Jalarrimirri’ – is named), near King River, between Drysdale River (Kalumburu) and Umbbulgari (Forrest River).
42 See Appendix 2: MD200201, CD 1 of 2, track 6.
43 See Appendix 2: DAT200214, CD 2 of 2, track 5.
44 See Appendix 2: MD200224, CD 1 of 1, track 15.
dream, green branches are used to screen to his eyes from seeing his deceased relatives (Redmond 2001a:120; see also Lommel 1997:63). They are also used on the dance ground, in the living-world performance, screening the dancers who embody deceased relatives from the singers (see Part 2.3, below). ‘Galanba’ literally means ‘dark green’ (see Coate and Elkin 1974:222), suggesting that galanbangarri songs, along with the singing ensemble, which is also sometimes referred to as ‘galanbanangga’, may have a purpose similar to the green branches.

Finally, the coincidence of galanbangarri songs with the application of paint and designs to the dancers is also significant. As discussed in Part 2.1, as wohungarri dancers are painted, Wodoi and Jun.gun becomes co-present with the body of the dancer. The galanbangarri songs that accompany the painting of junba dancers similarly ‘sing’ together the living and spirit performers. The living singers and dancers and the spirit performers are co-present. The living performers embody the spirits, and the spirits are the recognisable ancestors of the living performers. A finer analysis of this will be given in Part 2.3.

2.2.2 Song-conception and baby-conception.

The processes of song-conception and baby-conception are closely related. Both circulate around the mutual dependency of living people and spirit beings. The baby-spirit, like the spirit of the deceased relative who gives the composer songs, is referred to as ‘anguma’, often glossed as a person’s ‘shadow’. In this section I will tease out some correlations between the two processes, and in the process shed additional light on aspects of the nature of song-composition, and the interaction between the composer, living performers, and song-giving spirits.

Redmond explains that, while the father ‘finds’ and ‘hunts’ baby-spirits, which, like song-giving spirits, are referred to as anguma, the baby-spirit is autonomous in that it also ‘leaps out’ onto its father, from a waterhole or hunted animal, and lodges itself into a soft part of him (specifically, the soft recess above the sternum) (Redmond 2001a:151). Similarly, while the composer is instrumental in ‘finding’ songs, the junba is in a sense thrust onto the composer by the spirits, who ‘stain’ his ni (mind) with its niyarra (idea).
Just as the unwitting father is ‘seized’ by the *anguma* baby-spirit, so too the unwitting composer appears to be seized by *burrunguma* relatives. Martin, for example, did not know he was a composer until he was approached by the spirit of his mother’s father (see Redmond, citing Martin, 2000:640). An excellent example of this is the way in which a man (Bruce Nelji) found the *Dulugun junba* repertory (Repertory 40FW), before handing it over to Flora Walkerbier. This man is said to have been out tracking and hunting a kangaroo. Just as he was about to launch his spear at it, a spirit tapped on the shoulder saying, ‘Hey! that’s not a kangaroo, that me. I got culture here to give you – this *Dulugun* right now’ (Jowalji, 20 September 2001).45 One of the painted boards used in this repertory illustrates this event (see Figure 2.7). Nelji is said to have handed the songs over to Walkerbier, who already held a *jadmi* repertory and another *balga* type repertory referred to as *Iliji*,46 because he did not know the meaning of the songs.47

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45 See Appendix 2: DAT200118, CD 1 of 1, track 13.
46 *Iliji* was found when a bull, acting strangely, repeatedly appeared and hung around the composer’s camp. The bull is said to be a spirit who soon after gave her songs.
47 Barwick notes a similarity between this and the seizing of boys for circumcision (p.c. Barwick, February 2006).
Redmond makes several significant points that further illustrate the interrelatedness of song-finding and baby-conception. The father/baby-spirit relationship is fundamentally intersubjective within the Ngarinyin kinship system; a man is as much his father’s father as his father’s son (see Redmond 2001a:152). This ‘merging’ of the living man with his father’s father, is also manifested in performance in which, as described above, the living dancers embody the burruguma of their grandparents’ generation.

The baby-spirit and its father inflict wounds on one another (Redmond 2001a:152). Baby spirits are often conceived when a father is out hunting or fishing, and a person will often be said to bear a scar where the animal that it resided in was harmed by the father. Conversely, as noted above, the baby-spirit lodges itself in the father’s body. Related to this, Redmond suggests that the word mara ‘to find’, which is used in relation to both song-conception and baby-conception, also means ‘to see’ in the sense of ‘to hit with light’ (Coate and Elkin, 1974:348) and ‘to kill’ (see Redmond 2001a:153). This notion of reciprocal violence resonates with the continual fights between the ancestral moiety heroes, Wodoi and Jun.gun, which, as Redmond found, demonstrates a founding principle of asserting difference against a background of similarity that highlights the fundamental complementarity of the moiety system. As
already shown, this relationship is painted onto the dancers and is enacted in their actions within the dancing ensemble.

Redmond extends his analysis to the experience of people remembering names. He observes that here 'the sense of “finding” is a conflation of active and passive modalities in which the person is actively seeking for the name but the name must also make itself heard by the listening recipient' (Redmond 2001a:154). In Chapter 3, ‘named’ song subjects, in Martin’s jadmi repertory will be examined, in light of this significance.

2.2.3 Wunggurr (the King Python and source of creativity).

Underlying the creative activity of living people, the spirit world, country, animals, and ancestral beings in the Ngarinyin world, is another creative power, referred to as Wunggurr, the Rock Python. Redmond (2001a) explains that the power of Wunggurr is manifested in all things, as distinct from the related creative acts of Wanjina creative beings, which are locally manifested in cave paintings:

... Wanjina, being named and localised “spirits of place”, are held to belong to specific areas of country and have narratives which describe their travels and encounters in the Larlan [ancestral creative period] and how they happened to become the ancestral beings for particular patrifilial groups. Wunggurr, on the other hand, is a more diffuse life force animating and underlying the particular manifestations of its power which find expression in all species of things including the Wanjina. (Redmond 2001a:204).

In this section I will provide an account of the nature of the power of Wunggurr, and explore some aspects of its manifestation in song-conception and baby-conception. I once again draw on Redmond’s work, which provides a detailed and multi-level examination of the centrality of Wunggurr in the Ngarinyin world (see Redmond 2001a:Chapter 7).

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48 This resonates with my experience of people’s efforts and successes in recalling songs, with their attached names, events and memories, which had not been ‘spoken’ or sung for many years: frequently, the ability to recall songs is attributed to some active other agent such as the presence of the anguma spirit of the composer.
Wunggurr resides in water. Redmond observes that it is most concentrated in the permanent waterholes of the area, but underlies the entire country and the sea in a more diffuse way. Landscape features, especially islands in fresh and salt water, are believed to be visible undulations of the snake body of Wunggurr (Redmond 2001a:284).

Wunggurr also manifests in water phenomena, such as tidal movement and phenomena such as waves and whirlpools associated with it. These manifestations point towards the danger associated with Wunggurr power. Redmond also refers to a number of other manifestations, including an exceptionally deep rock-hole in the Hunter River in Jibilingarri clan country, which is said to contain a ‘very powerful Wunggurr which is able to “suck planes out of the air”’ and has in it a “rock trapdoor” … which could open up and “swallow you forever”’ (Redmond 2001a:285).

Wunggurr, residing in water-holes, is also directly associated with baby-spirits who launch themselves onto parents from these waterholes. Redmond identifies a term ‘wulu’, which was said by a senior Ngarinyin person to refer to “colour seen in water when a man finds dream for baby”. Related to this, Redmond notes that, along with rainbows, this ‘spectral dispersion of light in the water’, is regarded as a particularly ‘powerful embodiment(s) of wunggurr’ (Redmond 2001a:296). The child concerned will then take its name from this particular conception site (see Redmond 2001a:295). This emphasis on ‘personalisation of the landscape’, is further embedded in the practice of referring to particular clan countries by particular kin terms (see Redmond 2001a:297). At this point an inextricable link can be seen between conception, birth, and the life of a child, on the one hand, and the creative power of Wunggurr in country on the other. When a baby-spirit leaps from the body of Wunggurr into the body of the parent it carries the country and totemic species associated with the Wunggurr from which it is born, and continues to do so throughout her/his life as a living person. Redmond identifies a cyclical continuum of relationships that links Wunggurr, the baby-spirit anguma, and the living person, with the Wanjina beings, which are inextricably linked to a person’s ‘Wunggurr place’ (conception site). The living person ‘[r]etraces, [s]peaks to, [is] [b]uried with’ and, in death, is ‘identified

49 As noted in Chapter 1, the coast and islands of the Kimberley region are defined by extreme tidal movement.
with the *Wanjina*, which ‘joins with’ the power of the *Wunggurr*, to make rain which ‘replenishes’ the *Wunggurr* power, and thus enables the conception of more children (Redmond 2001a:155). Highlighting again the ongoing qualities of interdependence and mutual agency traced in this chapter, this cosmological life cycle also moves in the opposite direction, as *Wunggurr* ‘begets’ *Wanjina*, *Wanjina* ‘begets’ the living person, the living person ‘hunts’ the *anguma* baby-spirit, which ‘re-enters’ the water of its *Wunggurr* place, after its living human body dies (Redmond 2001a:155).

*Wunggurr* is also inextricably linked with the power of composers to compose songs and that of *barnman* to heal. Most composers are also said to be *barnman*. The *Wunggurr* snake is said to insert some aspect of itself within these people. This substance is often referred to as *gurlanji* (quartz stones) and described as being cold ‘like ice’ (see also Redmond 2001a:287), but when it is within the composer/*barnman* it is said to be soft and malleable, reflecting the watery manifestation of *Wunggurr* (see also Redmond 2001a:288). It is into this matter, within the body of the composer, that songs may be imprinted or stained, much like the baby-spirit sticks to a soft part of the parent. In Chapter 3, songs in Martin’s repertory that refer to these aspects of the intersection between composer and *Wunggurr* will be discussed.

In the final part of this chapter, I will examine the way in which *junba* is transmitted and performed, and the way that people talk about these things. This discussion will point towards the strategies used by people in these processes to express and create meaning in relation to each other, other groups of people, spirit beings, animals, ancestral beings, and country.
2.3 Performance practice and terminology.

This final part of the chapter is in three sections. I will first examine the way in which the *junba* songs, ‘conceived’ by the composer from *burrunguma* spirits, are transmitted to others in the living world. I will then look in more detail at the dancing ensemble and the spatial structure of the dance ground. I will examine the role of the singing ensemble, singing, and percussion accompaniment, and will explore expressions used to describe aspects of musical structure.

2.3.1 Transmission in the living world: composer – spouse – community – *wurnan* partners.

In Part 2.2 the process of song-conception (i.e., transmission from spirit to composer) was characterised as a process by which the complementary desires of the spirits (*marrarri* ‘to sorrow’ for country and kin) and the composer (*dawul* ‘to listen to, to learn, to lust, to love, to like’ the *junba*), interpenetrate each other through the mutual effort of pulling and following (*biyobiyo*), associated with the *biyu* (radar/magnet). These words are also used to articulate the process by which *junba* songs are learnt by other people in the community, as they prepare them for performance, as well as the process by which other groups at a performance, such as *wurnan* partners, learn the songs.

Descriptions of the way that singers learn *junba* songs frequently refer to *biyobiyo* ‘following’. One such explanation by Martin (SM), his wife and lead woman singer for the repertory, Maisie Jodba (MJ), and another singer, Alec Jilbidij (AJ), is transcribed below. It clearly describes how everyone follows Martin, how, within this, Jodba follows Martin, and how the other women-singers follow her:

SM: That composing business probably takes about a week... you got to do it yourself. Whenever people come in they’ll pick it up from you.

MJ: I follow him.

SM: Follow every word.

MJ: Plenty of people, they follow me. All the girl you know, they follow im me.
AJ: They got to listen for two, three days, then they got a corroboree now
(Jilbidij, Jodba, and Martin, 3 April 2002).\(^5\)

Jilbidij’s point – that it is only after performers have listened for two or three days that the \textit{junba} can be performed (‘they got a corroboree now’) – foregrounds the effort required, not just of the composer, but also of the community, for the \textit{junba} to be realised. It also points towards an extension of the relationship of interdependency and interpenetration that underlies the relationship between spirits and composers in the song-conceiving dream to the wider living community. That is, in order for the \textit{junba} to be performed, thereby allowing the spirits’ desires for country and kin to be fulfilled, the effort of a group of living performers is required.

This relationship is also extended to \textit{wurnan} partners. In his dream, the composer is a ‘stranger’ \textit{mawarra} to the \textit{junba}, and (often) to the country in which it is being performed. The people who gather to witness his performances in the living world take this position and are referred as the \textit{mawarra balanggarra} or \textit{ngulmud balanggarra} (‘stranger mob’). Just as the composer is said to \textit{dawul} ‘to love, lust, like’ and ‘to listen, to learn’ the \textit{junba} in his dreams, so too does this living ‘stranger mob’ \textit{dawul} – desire, listen to and learn – the \textit{junba}. In the description of this process transcribed below, again by Martin (SM), Jodba (MJ), and Jilbidij (AJ), Martin summarises this continuum. Jilbidij describes the process of listening and learning as \textit{lai}, a word evoking a similar sentiment of longing and needfulness as ‘\textit{dawul}’, as well as a sense of wilfulness, means ‘to like, to desire, to want, love, will’ (Coate and Elkin 1974:307):

\begin{quote}
SM: The stranger mob, they always can sit down just listen and watch those people ... . [T]hey got to practice before, they was training on that \textit{junba}. That’s the mob got to sing it. They’ll probably do it there for a week or something, long enough to get learned. ‘Til they pick it up. Then they all join together. ... From \textit{burrunguma} come to me, and from me [to] the mob that I gonna sing for them, and those \textit{mawarra} [stranger] they gonna all listen, they pick it up from us.
\end{quote}

\(^5\) See Appendix 2: DAT200210, CD 1 of 1, track 3.
Just as the people in the community pick up the songs from Martin and sing with him, the mawarra balanggarra (stranger mob) also eventually sing with the original performers. Once the composer is happy that they have the junba right, they can take the repertory away and potentially pass it to yet another group, repeating the process in the ‘same’ way. Martin describes this process:

The first camp [on the first night of the junba performance], they might have a first dance … . [T]hey still learning, them mawarra [strangers]. They still going with them [the performing group] until they gotta learn, really. If they really know, really, all them strangers, them mawarra, they’ll say, “Well, come along and sing it with us” [to] whoever bin composed that song. So, when he hears all that mawarra, they got the right way of singing it, right way tune, he tell em, “Right, that all to you mob now”, and they’ll do the same thing to that other mob again, if they come into it (Martin, 3 April 2002).52

In doing this, the junba moves over the country into related clans as well as into potentially distinct cultural groups (see Part 2.1).

Redmond finds that the power of place, its meaningfulness and ability to create, is related to its ability to move and be moved. As outlined in Part 2.1, one of the ways that this occurs is through the spread of junba, and through the desire, intentionality and effort of the human and ancestral beings that mobilise it. In Part 2.2 this relationship of desire and effort was shown to also exist in the process of song conception. In Part 2.3, we have seen how agents in the transmission of junba repertories – from burrunguma to composer to spouse to community – also form relationships with one another, based on interdependency and intersubjectivity, mobilising the junba and its incumbent ancestral beings through country.

51 Jilbidij’s statement ‘Lai bururruru birri’ indicates that the singers are men (bururruru means ‘men’, see Coate and Elkin 1974:108). Jodba, however, is quick to note that women ‘wongaya’ are also involved. See Appendix 2: DAT200210, track 3.
52 See Appendix 2: DAT200210, track 6.
2.3.2 Dynamics of the performance space.

Earlier in this chapter I suggested that the living dancers embody the burrunguma spirits who first performed the junba for the composer. I will now examine this relationship in more detail, setting out the format of junba performance spaces, and the way in which performers interact within it. This discussion will lead into a focused examination of the positioning of the singing ensemble, roles within it, the performance of percussion accompaniment, and the participation of wurnan partners.

The diagram in Figure 2.8 reproduces that in Figure 2.2 and identifies the main physical elements of a typical junba performance space. It was developed with performers in order to document the choreography of junba repertories. This diagram will now be used to explore terminology related to dance and the dance ground.

Figure 2.8 The junba performance space.
The central space is referred to as the bororru ‘dancing ground’. At one side (see top edge of the bororru) is the wurawun ‘bough screen’, comprising branches and leaves propped over and around a wooden frame. The wurawun is positioned to the west and on the opposite side of the bororru to the singing ensemble, which is referred to most commonly as the ngalanyba-birri. West is the direction of Dulugun where burruguma reside. Behind the wurawun, the ‘dancing mob’ (dunburrwan or dunbaburrwan) prepare for the dance and paint up. Around the ngalanyba-birri, but leaving a gap, sits the mawarra balanggarra (the stranger mob). Throughout the song performance, which lasts several hours (or, in the case of ‘old days’ performances, many nights), the dancers emerge from behind the wurawun and move towards the singers and strangers, and then retreat back to the wurawun. In doing this, the burruguma that the dancers enact move from Dulugun towards their living relatives, and then retreat.

Redmond investigates the social and intergenerational role of the bororru ‘dance ground’. He focuses on the screening effect of the wurawun and how generations ‘merge’ around it in a way that resonates with the Ngarinyin kinship system. Citing Elkin, Redmond points out that, by applying ‘the same term to people of succeeding generations’ in the Ngarinyin kinship system, alternate generations as well as ‘all people agnatically related in each of these “lines of descent”’ are merged (Redmond, citing Elkin, 2001a:92). The capability of the kinship system to allow ‘conflation’ of generations is also realised on the dance-ground. Redmond points out that older men and women tend to be the singers, and their children’s generation form the core of the dancers. Thus, the idea that a person is as much his father’s son as his father’s father is foregrounded in the dance as the singers’ children enact their deceased relatives – who are the children’s father’s fathers.53

Redmond also compares the wurawun to the screening function of rambarr mother-in-law/son-in-law relationships, around which social space is organised (Redmond

53 Contemporary jadmi performance are danced only by men. However, senior performers have explained to me that, in the ‘old days’ women would dance behind their brother-in-law. It is also common in galinda and balga type junba performances, for women to dance on the sides of the main dance ground, holding small green branches.
In the *junba* performance space, the cosmological space between living and past generations is negotiated:

[T]he bough screen is that behind which the spirit world, the power-laden world of deceased ancestors, is concealed. The dancers emerging from it are seen as embodiments of these ancestral spirits. These screens are vegetal, moveable and temporary and it is their quite contingent positioning on the dance ground which organises the social and aesthetic space around it and the living. The dancers who emerge from behind it are figured as the beings who are able to be summoned by the inter-generational travelling, that is to say time-travelling, *barnman* ("composer/healer") who thus energises the ground of the living with the "playing" of the dead. ... The generational screen in the kinship field (the dance ground where the dramas of human relationship are played out) has similar properties in the sense that it is moveable, i.e., it is relative to the generation of the people who are using it to define their relationships and it can be used ... to conflate (move) generations together for some purposes (Redmond 2001a:119-120).

As noted above, *galanbangarri* 'warm-up' songs, literally 'dark green' songs, also have an important function in the negotiation between living and spirit worlds.

Fires may be lit on either side of the *bororru*. While these throw light on the main part of the dance ground, their placement, between the singers and the *wurawun* bough screen, brings about a merging of the dancers and *wurawun* out of which they come. The fires and their effect on visibility can thus be seen to screen the merging of generations, and the merging of the living and spirit worlds. Redmond also draws attention to the fact that, just as in everyday life mothers-in-law cannot look at sons-law, and vice versa, in his/her dream the composer cannot look directly at the deceased relatives: ‘his eyes are downcast and covered by green branches until he recovers from the “shock” and is able to look up and observe the dances performed for him by the dead relative’ (Redmond 2001a:120; see also Lommel 1997:63). Similarly, in some *junba* dances, dancers emerge from behind the singers, as if returning to *Dulugun*. In these cases, the singers must turn their heads down and not look at the *burrunguma*. Another application of this principle is the fact that the
singers and *mawarra* ‘strangers’ are not supposed to look at two senior law people (*manambarra jolmon*). These people, one male and one female, stand slightly forward, either side of the *ngalanyba-birri*, on the edge of the *bororru*. The *manambarra jolmon* have a mediating role between the spirit and living worlds; the man *manambarra* addresses the men, and the woman *manambarra* addresses the women, elaborating on the songs and dances, and stating the purpose of the *junba*.

Martin explained:

> He stand up with *yamolba* – *woomera* [spear thrower] – on the side, stand up with his one leg – give them bit of advice, who composed that song, how long that song bin go on for, who we going to sell it to you mob. Remember, you go to do the right thing – even the girls. Must be his wife you know. *Manambarra* girls – he\(^5\) do the same thing talking to the girls. You just take what they hear. (Martin, 8 June 2002).\(^5\)

Pervading the merging of generations and classes of being in *junba*, is a constant pulling/following between the spirit world and living world, represented by the dancers and singers respectively. This motion is precipitated by the longing of the *burrunguma* as they move towards living relatives, and the desire of baby *anguma* to be conceived, as well as the *dawul* or *lai*, ‘longing’ and ‘desiring’ of the singers and strangers, for the *junba*, and their practice of ‘following’. This pulling and following, is facilitated by a *biyu*, discussed above in Part 2.2, which is said to be present in the dance ground. In some dances this is represented by a fishing line, stretched between the singers and the *wurawun*, along which spirits pull themselves.\(^6\)

\(^{54}\) ‘He’ is used to refer to feminine gender as well as masculine.

\(^{55}\) See Appendix 2: DAT200230, CD 1 of 1, track 9.

\(^{56}\) It is possible that the *biyu* is projected on the dance ground in all songs, even when it is not physically represented. On the occasion of preparing dance diagrams for Martin’s repertory, Martin first noted that there have to be two lines drawn, connecting the *wurawun* to the *ngalanyba-birri*, and that the dancers dance within these (see Appendix 6, DAT200230).
2.3.3 The ngalanyba-birri (singing ensemble). *Ngalanyba* (singing).\(^{57}\)

In this discussion I will introduce indigenous expressions that refer to or describe aspects of musical structure and sound. Many of these were elicited, often with a demonstration following. The terms and descriptions that emerged point towards a conception of musical sound as a highly polysemous entity that is inextricably bound into the Ngarinyin cosmos. Neowarra suggested that these kinds of words are ‘big words’, ‘in the back’ of ‘plain’ ‘outside’ language-words that are not commonly used).\(^{58}\)

The role of the lead woman.

The positioning of people within the *ngalanyba-birri* ‘singing mob’ also points towards an interaction with the spirit world. Redmond explains that song-conception involves a ‘fragmentation’ of the self, that requires people around the composer bring him back to a state of coherence by touching and rubbing him (Redmond 2001a:358). That is, in order to fully return from his interaction with the *burrunguma*, the composer relies on living people, especially family members, to draw him back.

Redmond observes that, in performance, this is continued in the close proximity of the composer’s wife to the composer, to the point where she often lies her head on his back (Redmond 2001a:358). It is also evident in the way that the songs are transmitted to the composer’s partner, and then to the wider community, in the way that performances are prepared, as well as in performance itself. The performance role of the ‘lead woman’ was explained by Martin as follows:

> [The] lead woman has to sit down with the *jumanjuman* [composer]. Whatever time I song, he [she] grab it so that other girls in the background ... [can] hear her singing so they’ll follow that same word and meaning (Martin, 20 February 2002).\(^{59}\)

\(^{57}\) *Ngalany* is the verb ‘to sing’, and *-ba* is an iterative suffix (p.c. Thomas Saunders January 2006).

\(^{58}\) Neowarra suggests that there are in fact three kinds of words:

Big word you mean. ... You got two kinds of words. Three kinds of words in that Ngarinyin you know. ... We got two of it but we couldn’t get three. We using this... like a outside, like a English you know? Use it the plain ones and they got the big words in the back. Well, we got it the same. (Neowarra, 9 December 2001, see Appendix 2: DAT200130, CD 1 of 2, track 27.).

Further research into this would no doubt shed even more light on the nature of song and singing in the Ngarinyin world.

\(^{59}\) See Appendix 2: MD200225, CD 1 of 1, track 4.
The lead woman – in Martin’s case Jodba (his wife) – follows Martin, and picks up the tune (‘grabs it’) so that other girls, further back in the ensemble – further away from the bororru and thus the spirit world – can also follow. Both Martin and Jodba, thus, have an active role in motivating and mobilising the following/pulling between the living and spirit worlds. This role is also manifested in the specific forms of voicing, melodic structure, and percussion accompaniment.

Melodic contour: langgan ‘throats’ and biyobiyo ‘following/pulling’.
The jadmi tune comprises a series of large descents, each of which is followed by a period of level movement on a tonic pitch. Martin describes the range of this tune in terms of three langgan (‘throats’, or registers): arrangun ‘top’ (arrangu is ‘top’, Coate and Elkin 1974:44), balaga ‘middle’ (‘balagan is ‘fifty-fifty, equal share’, Coate and Elkin 1974:59), and alya or alye ‘bottom’ (‘underneath, below’, Coate and Elkin 1974:15, 16). A voice such as Martin’s, which is considered to be a ‘big throat’, can perform in all three ranges and is said to be like that of a brolga – the central ancestral antecedent of jadmi type junba (see Part 2.1, above). The composer begins the song in the arrangun ‘top’ throat, moves through the balaga ‘middle’ throat, and then just before or during the alya ‘bottom’ section, the women join in, singing the same pitches as the men, but usually an octave higher. At this point the women are said to ‘lift up the tune’ and biyobiyo – that is, to follow or track the tune (see also A. Moyle 1974:154, who identifies the related term biyowa ‘to follow’ or ‘to track’ for this section of the tune). Jack Dann explained to me, ‘wongayu biyobiyo biyangi budmenya, they [the women – wongayu] can start pull im, take im along’. The term biyobiyo, as discussed in Part 2.2, is also associated with the interdependent ‘pulling’ together of the composer and the spirits.

60 ‘Biyowa’ may be seen to comprise biyo, similar to biyu (the radar/magnet), followed by –wa, an iterative suffix (p.c. Thomas Saunders, January 2006).
Chapter 2. Ethnography of Ngarinyin junba composition and performance.

Figure 2.9 Vocal terminology and melodic contour.

Men

\textit{Arrangun} ‘top’ \hspace{2cm} \textit{Biyobiyo}; Women

\textit{Balaga} ‘50-50, middle’ \uparrow 8ve

\textit{Alya} ‘underneath, below’

At this point the tune is said to be ‘handed over’ to the women. They continue until the song-leader (usually the composer) begins a new large descent. In many cases, the pitch from which this descent begins is the pitch that was sung by the women, as if, in pulling the tune along, they also cue a new section of the melody. It might be said that, like the \textit{wurawun} bough screen around which the ‘merging’ of generations (in the bodies of the dancers) is organised, the interaction between the lead woman singer and lead male singer is organised around the \textit{biyobiyo} section, where there is a ‘merging’ of the pitch, voices, and, most importantly, of their pulling/following roles.

Figure 2.10 Heterophony and the roles of men and women singers.

Men

\textit{Arrangun} ‘top’ \hspace{2cm} \textit{Biyobiyo}, Women \rightarrow Men

\textit{Balaga} ‘50-50, middle’ \uparrow 8ve

\textit{Alya} ‘underneath, below’

Furthermore, at the commencement of the \textit{biyobiyo} section, a small portion of the preceding descent is sometimes repeated by the women, in a short ascending and descending contour (see, for example, Appendix 4, Song 2). Neowarra has described
this contour as a ‘rainbow’ (Neowarra, 9 December 2001), pointing perhaps towards an underlying association between this part of the tune and the Wunggurr (King Python) creative power, which underlies all creativity. During this ‘rainbow’, the men sing in their alya ‘bottom’ range. ‘Alye’, according to Coate and Elkin (1974:15, 16), means ‘underneath, below’, which may relate to the subterranean omnipresence of Wunggurr. Moreover, Neowarra’s reference to a ‘rainbow’ may draw an association between the heterophony between the women and men (i.e., the ‘splitting’ and ‘doubleness’ of the melodic line), and their interdependent pulling/following roles, with wulu – the spectral diffusion of light in water, which, as discussed in Part 2.2, is connected with particularly powerful Wunggurr locations. The term balaga used to refer to the ‘middle voice’ may also be significant in this regard, defined by Coate and Elkin as ‘fifty-fifty, equal share’.

The women’s biyobiyo section is also related to a distinctive feature of the percussion accompaniment – each song performance is accompanied by a clapstick and clapping and/or lapslapping accompaniment. In certain descents, the clapsticks, played by the composer, stop towards the end of the balaga (middle) and alya (low) sections of the descent, and recommence approximately three beats later, shortly followed by the biyobiyo by the women. As the following explanation by Martin and Jodba suggests, the women take their cue for the last descent in the performance from these breaks in the clapstick accompaniment. The following transcription is from a discussion, between myself (ST), Martin (SM), Jodba (MJ) and Jilbidij (AJ), about the length of the biyobiyo section, and how Jodba knows when to complete the singing:

SM: That sort of gives me the break, that’s little bit drop down, cuts off there, girl take over, and when they drop down, so I’ll pick it up – give them a break.
ST: How far do you know to go on that last one [sic]?
MJ: I know, I listen to him, this one [gestures to clapsticks].
SM: I give them signal.
MJ: If it two times, stop, all right, that last one, last one I follow him then.
SM: Got to be two, and that last one’s got to be last.

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61 See Appendix 2: DAT200130, CD 1 of 2, track 28.
Chapter 2. Ethnography of Ngarinyin junba composition and performance.

AJ: Biyobiyo –
MJ: Biyobiyo – we follow im last one.
ST: Two?
SM: Two – that bondorra got to stop two times, and the girl, all the woman will know. That third one come, that will be the last one for them to pick it up and take it along until they finish it off. (Jodba and Martin, 3 April 2002).62

Significantly, the dancers, having emerged from the wurawun bough screen, also stop during the cessation of the clapsticks, moving off only when they recommence precisely, or close to where, the women’s biyobiyo begins. It appears that it is therefore the mutual effort of the composer and women-singers that ‘pulls’ the dancers forward, just as it is the combined effort of the father and mother that brings children into being.63

Because the most skilful women singers sit around the composer, in the centre of the ngalanyba-birri ‘singing ensemble’, while other women singers sit behind them, the biyobiyo ‘pull/follow’, which is started by the front performers, is passed back through the group, extending the social world into which the dancers move. Furthermore, after several nights of performance, as described above, the mawarra balanggarra ‘stranger mob’ may also join in, expanding the singing ensemble, and thus, provoking a direct connection between them and the burrunguma.

The term biyobiyo (in slightly different forms, but with similar meanings) is used in several other contexts. For example, it is used in reference to unison within a large group of singers:

SM: Balanggarra biyobiya – balanggarra is a group of people and they all singing perfect, whole lot.
ST: [What does biyobiya mean?]
MJ: Follow

62 See Appendix 2: DAT200210, CD 1 of 1, track 8.
63 Redmond suggests that it is the male’s singing and clapsticks ‘which elicit the dancers from behind the screen just as it is the hunting of the father which finds his child’s conception spirits’ (Redmond 2001a:121). The women’s biyobiyo, however, also has an important role in this.
SM: Follow that same tune (Jodba and Martin, 20 February 2002).\textsuperscript{65}

*Biyobiyo* is also used with reference to trying to recall a song or tune. Martin said ‘*biyobiyo* – that means you following im up – following that word or tune or whatever’ (Martin, 20 February 2002).\textsuperscript{66}

Several other terms refer to melodic contour, including: *yarrij* (‘to go down’, Coate and Elkin 1974:292) which refers to descending pitch; *yerri buwebu* glossed as ‘you come down a bit’; *burai* (literally, ‘to lift, to raise, to lever’ – Coate and Elkin 1974:103), which refers to rises in pitch, both at the commencement of a new descent and within the descent; and *burai wuninga* ‘lift im up a bit’.

Melody, text/rhythm and the moiety system: *wulag* ‘taste’, *marrarri* ‘sorrow’, and *ornod* ‘bone’.

Melody and text/rhythm components of *junba* songs are also associated with the moiety system. Melody is associated with the idea of taste, *wulag*, and particularly a ‘sweet’ taste.\textsuperscript{67} Performance of a ‘good tune’ is referred to as *marrarri buma* ‘you sorrow’, pointing directly to the strong feeling that pervades the interaction of living people and the spirits of their deceased relatives. Significantly, both taste and sorrow are associated with fat (see Redmond 2001a:132),\textsuperscript{68} which is associated with white ochre (see Redmond 2001a:131-133), which, as discussed in Part 2.1, above, is associated with the *Jun.gun* moiety. On the other hand, Barwick has noted that text and rhythm are associated with *ornod* ‘bone’ which represents the Wodoi moiety (Barwick Fieldnotes [from conversation with David Mowaljarlai], 4 May 1997:7).

Melody and text/rhythm are therefore attached to the moiety system and embedded with the fundamental complementarity and interdependence within it. *Wodoi* is represented by *bilji* (red ochre) and *Jun.gun* is represented by *ornmal* (white ochre).
(Redmond 2001a:130). However, *Wodoi*, being ‘bone’, is suggestive of white (suggestive of white ochre which represents *Jun.gun*), and *Jun.gun*, being ‘dust’, is suggestive of red (suggestive of red ochre which represents *Wodoi*) (Redmond 2001a:130). Melody, being associated with taste and sorrow, is associated with white ochre representative of *Jun.gun*. However, as noted, *Jun.gun*, associated with *amarlad* ‘dust’ is also suggestive of red ochre, and thus *Wodoi* (see Figure 2.11, below). Text/rhythm is associated with *ornod* ‘bone’, and thus, *Wodoi*. However, as noted, bone, being white, is suggestive of white ochre and thus *Jun.gun*. Thus, like body paint, melody and text/rhythm also embody the fundamental interdependence and complementarity of the moieties.

**Figure 2.11 Associations of melody and text/rhythm ornamal white ochre, and bilji red ochre (based on Redmond 2001a:130-132).**

<table>
<thead>
<tr>
<th>Moiety</th>
<th>Represented by</th>
<th>Represents</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Wodoi</em></td>
<td>Red ochre (<em>bilji</em>)</td>
<td><em>Ornod</em> ‘bone’ = white, suggesting <em>Jun.gun</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Text/rhythm, <em>ornod</em> ‘bone’.</td>
</tr>
<tr>
<td><em>Jun.gun</em></td>
<td>White ochre (<em>ornmal</em>)</td>
<td><em>Amarlad</em> ‘dust’ = red, suggesting <em>Wodoi</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Melody (wulag taste, <em>marrarri</em> sorrow).</td>
</tr>
</tbody>
</table>

**Percussion.**

*Bondorra* (clapsticks).

Clapsticks are commonly referred to as *bondorra* or *gan.gan*, but are also referred to as *galinggarra* and *ganbarg*, which are said to be terms used by *wangga* singers and *waringarri* (eastern) people. The clapsticks are played by the song leader, who is typically also the composer of the repertory. I have been told that they can also be played by one or two of the ‘skilful women’ singers in a core group that sits around the composer.
Bondorra are made from various types of wood, including: wararri and gamba (types of wood found in hill country); wunburregun (a type of wood found in jungle-country); banamad (a type of wood that has yellow flesh); wunggarran (ironwood); warrgali (wattle tree); and anggurrun (woolly butt tree). These woods are said to produce a preferred loud and ‘bright’ sound, which is referred to as denden murrun. This may be related to the verb den (‘to kindle’), perhaps pertaining to a spark, or flash of light, which often features in song-conception and child conception (see, for example, Coate 1966). The expression ‘jedben biribabi’ is used to direct the singer to ‘hit that stick hard’. In Part 2.1, it was described how Wodoi and Jun.gun stole sacred boards from Wibalmo to create the wurnan. Redmond notes that when Wilbalmo discovers that his workshop had been broken into, he ‘takes a boomerang and hurls it at the Iron Wood tree with all his might, “hit ‘em that engrain [sic], he split ‘em. Then that mayangarri bin stand up himself”’ (Redmond 2001a: 196). Redmond continues that ‘[t]his Iron Wood is said to be what human bodies become after death so the creation of sacred objects from its body is the creation of life-giving fragments, some of which retain the shadow of Wibalma’s [Wilbalmo’s] dangerous, vengeful anger, from the violent splitting of a dense unity’ (ibid.:196). Significantly, the playing of bondorra (often made of iron wood) ‘hard’ (‘jedben biribabi’) in junba, for the wurnan, can be said to ‘retain the shadow of Wibalma’s [Wilbalmo’s] dangerous, vengeful anger…’ (Ibid.:196). Also, by using ironwood bondorra, the composer draws spirits towards him with ‘what human bodies become after death’. Such objects, Redmond notes, are ‘life giving’, they ‘stand up by ‘imself’.69 Playing bondorra therefore involves a ‘splitting’ away from a creative source, born out of vengeance, but, like the wurnan, also involves the merging of ancestral and living worlds. This echoes the experience of the composer who, as noted above, experiences

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69 This story may relate to an account by Petri and Worms of creation beliefs of the Bardi people in the western Kimberley. Petri and Worms describe a ‘tree of life’, from which sacred objects were carved, referred to as bandara (Petri and Worms 1968 [1998]:32). Allowing for linguistic and orthographic differences, this may be related to the word bondorra. Petri and Worms indicate that boomerangs were carved from the bandara tree and hurled high across the Dampier Peninsula and the King Sound beyond. In a mighty flight, they circled in opposite directions hundreds of kilometres in the air. Every time they touched the ground or the water, they formed hill, coast, islands, bays and riverbeds. Then they came back to their starting point and lay down either side of the Bandara tree (Petri and Worms 1968 [1998]: 33).

Petri elsewhere, links the story to one he recorded with Ngarinyin people, ‘According to the Ungarinyin the snake Ungud [Wunggurr] rose as demiurge out of the depths of the ocean and, hurling his boomerang in a circular orbit, caused the landmass to emerge out of the salt water’ (Petri 1954: 100f., cited in Petri and Worms 1968 [1998]: 34).
'fragmentation' in his dream but is then 'rejoined' through the dependency and touch of his family, and the singing of junba.

*Dobadoba* (clapping) and *mondorrgi* (lapslapping).
The main body of the singing ensemble executes one of two types of body percussion, *dobadoba* (clapping) or, if female, *mondorrgi* (lapslapping). *Mondorrgi* involves a woman sitting with legs outstretched, crossed at the ankles. She cups one hand gripping the wrist of that hand with her other hand. With this she claps the hollow space formed at the junction of her crossed legs resulting in a deep thudding sound. *Dobadoba* (hand clapping) is usually also performed with cupped hands, which gives a deep thudding sound. These thudding sounds, merge with the sound made by the striking of the dancers feet on the ground. Because the dancers move forwards then back over the dance ground, the proximity is perpetually mobile, articulating the pull and follow that characterises the interaction of the *burrunguma* and singers.

**Tempo:** *Banngunngarri* 'slow' and *Manamanangarri* 'quick'.

Two tempi are used in all junba repertories. These are referred to by relative terms:

1. *Banngunngarri* or *abalannngarri*, songs. *Banngun* means ‘to go cautiously, slowly, steadily’ (Coate and Elkin 1974:72)

Songs are performed in pairs, one slow and one quick, alternating throughout the performance (see Appendix 5: Song Order). These tempi may relate to different tides: slow songs are like the neap tide, *abalam marduma* – glossed as ‘tide coming up slowly’; quick songs are like the spring tide, *gurangurra doba mi* – glossed as ‘the wave coming and can’t stop coming and getting the rocks’ (Martin, 20 February 2002). These expressions may embody associations between the composer and the Wunggurr creative snake. As noted in Part 2.2, the composer has inside him *gurlanji* (quartz stones), which are said to be from the body of Wunggurr, and Wunggurr is present in water phenomena such as tides. Furthermore, let us not forget that the

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70 Lap-slapping is also performed in Central Australia and the Western Desert (see, for example, Ellis Grove Music Online).
71 See Appendix 2: MD200225, CD 1 of 1, track 7.
travels of *burrunguma* are facilitated by the direction in which the tide moves. Thus, expressions such as *gurangurra doba mi* ‘the wave coming and can’t stop coming and getting the rocks’ might refer to an impending meeting of *Wunggurr* power and spirit beings (‘the wave coming up’) with the *Wunggurr* creative core of the composer (‘and can’t stop coming and getting on the rocks’) (see also Redmond 2001a:288-289). This connection is evoked in Martin’s texts, to be discussed in Chapter 3.

**Conclusion.**

The aim of this chapter has been to establish the fundamental principles that underlie the composition and performance of *jadmi junba*, drawing on ethnographic data that arose in the course of my fieldwork, complemented by the extensive anthropological analysis and research provided by Redmond (2001a). The origins, conception, and performance of *junba* have been explored in relation to originary principles laid out by ancestral beings, and in relation to a fundamental interrelatedness between ancestral, spirit, and living worlds. A ‘pull’ that pervades *junba* conception, performance and transmission has been seen to be a key mechanism in the creation, maintenance, and expression of relationships between spirits and people, and, thus, between spirits, people and country. In Chapter 3 I will turn to the song texts in Martin’s *jadmi* repertory and will identify strategies that are used in them, and in their accompanying dances, that articulate the cosmological concepts that have been raised in this chapter.
Chapter 3. Ethnography of song texts and dances in Martin's jadmi junba repertory.

The purpose of Chapter 3 is to provide an overview of Martin's jadmi repertory and to identify strategies in his song texts that are used to embody key cosmological concepts identified in Chapter 2. This discussion will cover all of Martin's jadmi song texts and will be structured around four categories of subject that emerge from them: animals and dance paraphernalia,1 spirit beings and their actions, natural phenomena, and places, as set out in Figure 3.1. I have adopted this strategy for several reasons, including the fact that, as discussed in Chapter 2, the act of naming subjects invokes a powerful interaction between the namer and the named. The importance of naming is reflected in the regular and prominent position in which named subjects are placed in the texts: throughout this chapter we will see that texts consist of two parts, each of which (in almost all cases) begins with the noun that names the subject of the song.

In Figure 3.1, I have indicated each named subject, given a brief account of its meaning based on glosses offered by performers, and enumerated the songs in which the subject is named.

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1 The reason that these are grouped together will be explained below.
## Figure 3.1 Song topics named in Martin’s *jadmi* repertory.

<table>
<thead>
<tr>
<th>Category</th>
<th>Song word</th>
<th>Gloss</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animals and dance paraphernalia</td>
<td>gurreiga, gurranda</td>
<td>broliga (Grus rubicicornis)</td>
<td>1, 2, 12, 14</td>
</tr>
<tr>
<td></td>
<td>ngurdungurdu</td>
<td>bulumbulu, ibis (straw-necked ibis,</td>
<td>19, 29</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Threskiornis spinicilla).</td>
<td></td>
</tr>
<tr>
<td></td>
<td>bumarlad</td>
<td>amarlad moiety, associated with Jun.gun</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(owllet nightjar, Aegotheles cristata).</td>
<td></td>
</tr>
<tr>
<td></td>
<td>wurruuru</td>
<td>Wodoi (spotted nightjar, Eurotopus</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td></td>
<td>guttatus).</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ngadarri</td>
<td>headcap made from bark of the paperbark</td>
<td>1, 2, 12</td>
</tr>
<tr>
<td></td>
<td></td>
<td>tree (<em>wulun</em>, Melaleuca leucadendron).</td>
<td></td>
</tr>
<tr>
<td></td>
<td>jimalad</td>
<td>kapok (silky wool from the pods of the</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td></td>
<td>kapok bush, Cochlospermum fraseri).</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ngeyninjilba</td>
<td>ngurinjal, porcupine (echidna,</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tachyglossus aculeatus).</td>
<td></td>
</tr>
<tr>
<td></td>
<td>wunbalu</td>
<td>a type of fish (type unknown).</td>
<td>23</td>
</tr>
<tr>
<td>Spirit beings and their actions.</td>
<td>buyu</td>
<td>biyu, radar, magnet.</td>
<td>13, 18, 24</td>
</tr>
<tr>
<td></td>
<td>red-</td>
<td>rid-, to pull.</td>
<td>13, 18, 24</td>
</tr>
<tr>
<td></td>
<td>biyubiyo</td>
<td>biyubiyo, to follow/track.</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>jadajada</td>
<td>to lead, to show.</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td>Milinjilinja</td>
<td>name of an agula near Munja.</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>garrai</td>
<td>a cry ‘my son’ by an anguma.</td>
<td>4, 28</td>
</tr>
<tr>
<td></td>
<td>gamalingarri</td>
<td>stranger bloke</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>gangunjai</td>
<td>warrior.</td>
<td>21</td>
</tr>
<tr>
<td></td>
<td>biyende</td>
<td>a baby.</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>barjibarni</td>
<td>a request ‘get up’ spoken by an agula.</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>gura</td>
<td>the ‘camp’ of an agula.</td>
<td>27</td>
</tr>
<tr>
<td>Places</td>
<td>Burruna</td>
<td>Burrunungu, a hill near Wyndham and next</td>
<td>31</td>
</tr>
<tr>
<td></td>
<td></td>
<td>to Nangulmad (related to Adolphus Island).</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Borangarla</td>
<td>a marsh area near Wyndham.</td>
<td>19, 29</td>
</tr>
<tr>
<td></td>
<td>Malinjunu</td>
<td>Umbilgari country.</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>Yawulyawulp</td>
<td>country in the region of CockburnRanges.</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>Darrarru</td>
<td>Cockburn Ranges (prob. Mt Cockburn North),</td>
<td>8, 25</td>
</tr>
<tr>
<td></td>
<td></td>
<td>where Wyndham Rd and the Pentecost River</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>cross.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Won.gil</td>
<td>a range near the Kununurra turn-off (poss.</td>
<td>8, 30</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mt Cockburn South).</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nangulmad</td>
<td>scrubby country in Wyndham area.</td>
<td>30, 6</td>
</tr>
<tr>
<td></td>
<td>Garlumburrul</td>
<td>Kalumburu.</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Bayembarru</td>
<td>Beyembarr, country, west of Kalumburrul.</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Junbarri</td>
<td>a hill next to the sea at Port Warrenderr</td>
<td>4, 28</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(poss. Port Warrenderr Hill).</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Linjirri</td>
<td>a place in the east (ngurlami) country.</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>Bilinginji</td>
<td>country past Wyndham and Kununurra.</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td>Wurnman</td>
<td>a hill next to Glenroy Station.</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td>balara</td>
<td>open place.</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>ngurlami</td>
<td>east (direction).</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>gulad</td>
<td>west (direction).</td>
<td>7</td>
</tr>
<tr>
<td>Natural phenomena</td>
<td>garangurra</td>
<td>saltwater.</td>
<td>3, 22, 11</td>
</tr>
<tr>
<td></td>
<td>lalanggarra,jowulwada</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>gurlanji</td>
<td>tidal wave.</td>
<td>5, 11</td>
</tr>
<tr>
<td></td>
<td>yumowulanda</td>
<td>wet, boggy ground (yomolyomol, ‘damp,</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>wurrrrruru</td>
<td>water going back.</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>barlawarla</td>
<td>middle of the water.</td>
<td>3</td>
</tr>
</tbody>
</table>
3.1 Jadmi songs about animals and dance paraphernalia.

Six different animals are referred to in Martin’s repertory (see Figure 3.1). These include four types of bird – the brolga (*gurreiga* or *gurranda*) and the ibis (*ngurdungurdu*), which are both marshland birds, the owlet nightjar (*bumarlad*), and the spotted nightjar (*wurrurru*) – as well as a type of fish (*wunbalu*), and the echidna (*ngeyinjil*). Dance paraphernalia, including the *ngadarri* (conical paperbark headcap), *ladmi* (kapok applied to the *ngadarri* and dancers’ bodies), and a *jinala* (a spear), is also named in songs that refer to the brolga and for this reason I have grouped animal and dance paraphernalia song subjects together.

Marshland birds.

Merging of birds/ancestors and people/performers.

By far the single most frequently occurring song subject in the repertory is the brolga, referred to in five different songs. This reflects the centrality that the brolga has to the origins of *jadmi* type *junba*. This close association is reflected in the thematic content and structure of these texts. The texts of Songs 1 and 2, for example, which are set out in Figure 3.2 below, draw a parallel between the actions of the brolga (*gurreiga* in Song 1 and *gurranda* in Song 2), and the movement of *ngadarri* headcaps worn by the dancers: Song 1 refers to a brolga (*gurreiga*), picking and preening (*narai*) his feathers, and dancing (*jagud*) with *ngadarri* headcaps; Song 2 refers to the brolga (*gurranda*) as well as headcaps (*ngadarri*) walking in a line (*wayurlambi*).

**Figure 3.2** Texts, Song 1 ‘*gurreiga/ngadarri*’ and Song 2 ‘*gurranda/ngadarri*’.

<table>
<thead>
<tr>
<th>Song</th>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>gurreiga narai binjirri</em></td>
<td><em>ngadarri jagud binjirri</em></td>
</tr>
<tr>
<td></td>
<td>brolga, picking/preening</td>
<td>headcaps, dancing</td>
</tr>
<tr>
<td>2</td>
<td><em>gurranda wayurlambi</em></td>
<td><em>ngadarri wayurlambi</em></td>
</tr>
<tr>
<td></td>
<td>brolga, walking in a line</td>
<td>headcaps, walking in a line</td>
</tr>
</tbody>
</table>

Parallelism in the structure of these texts suggests that the movement of the headcaps, and thus the dancers, and the action of the brolgas, is isomorphic. Each line in the texts of Songs 1 and 2 consists of a noun followed by a complex verb. In both songs

---

2 Barwick also finds that in *Warumungu Mungamunga* songs, parallelism in the placement of words ‘invites consideration of their connection or equivalence’ (Barwick 2005:14).
the noun in Text-line A is that for ‘brolga’ (gurreiga and gurranda, respectively), and in Text-line B the noun is ngadarri (the conical paperbark headcap characteristic of jadmi dancers). In both lines of Song 1 the complex verbs consist of a coverb, followed by the inflected verb binjirri. While the precise meaning of binjirri is unclear, it might be glossed as ‘you affect those two’ (p.c. Thomas Saunders, January 2006). In text-line A, binjirri is preceded by the coverb narai, which refers to the act of picking and preening by the brolga. In Text-line B, binjirri is preceded by the coverb jagud, which refers to the dancing motion of the dancers wearing the headcaps. By juxtaposing the preening/picking action narai with the dancing action jagud in this text, and linking both to the inflected verb binjirri, a parallel is drawn between the preening movement of the brolgas and the dancing action of the headcaps. Similarly, in Song 2, both lines comprise a noun, gurranda (brolga) and ngadarri (headcaps), followed by the inflected verb wayurlambi, which is glossed as ‘walking in a line’. Again, ancestral and living subjects are juxtaposed and coupled with identical movement.

The embodiment of the brolga in the living performance can also be seen in the physical movement of the living dancers in both songs. Martin explains that ‘they [the dancers] all can dance in a line because all those brolga walk in a line’ (Martin, 8 June 2002), indicating that the brolgas provide a precedent that enables present-day performers’ actions. The diagram in Figure 3.3, and the other diagrams that will be presented in this chapter, are based on diagrams that were prepared with Martin in June 2002 (see Appendix 6). This is the primary birrina ‘public’ dance in Martin’s repertory and is used for most of the other birrina songs in the repertory, with the exception of songs that refer to the ibis (ngurdungurdu), to be discussed below. In this dance the dancers move from behind the wurawun bough screen and dance forward in three lines to the front of the bororru dance ground. The dancers pause when the clapsticks, played by the composer/song leader cease. The places where they pause, based on Martin’s advice, is indicated with the symbol *.

---

3 Coate and Elkin indicate that jagud is a noun, meaning ‘stomach, “innards”, belly, womb, (also a bag, an embryo)’ (Coate and Elkin 1974:156). This corresponds to Redmond’s analysis of the ngadarri headcaps, as being the maternal receptacle out of which the baby-spirits, embodied in the dancers, spring (see Part 3.2, below).

4 See Appendix 2: DAT200230, CD 1 of 1, track 2.
Merging of birds, ancestors, and places with the performance group.

**Figure 3.4 Text, Song 31 ‘gurreiga/Burruna’**.

<table>
<thead>
<tr>
<th>Song</th>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>31</td>
<td><em>gurreiga yawurrug budma</em></td>
<td><em>Burruna yawu laluma</em></td>
</tr>
<tr>
<td></td>
<td>Can you hear that brolga?</td>
<td>Burrunungu, standing up by itself.</td>
</tr>
</tbody>
</table>

Song 31 ‘*gurreiga/Burruna*’, draws a connection between the brolga and a hill near Wyndham called Burrunungu, referred to in the song text as *Burruna*. In the first line, *gurreiga yawurrug budma* ‘Can you hear that brolga?’, an *anguma* spirit draws Martin’s attention to a brolga singing out. The second line, *Burruna yawu laluma* ‘Burrunungu, standing up by itself’, names Burrunungu. Just as the movement of the headcaps parallels the actions of the brolgas in Songs 1 and 2, juxtaposition of the
actions of the brolga with the actions of the hill Burrunungu in this song, suggests that a similar close relationship exists between the brolga and the place.

A story transcribed by Bruce Shaw told by the Gajerong man, Grant Ngabidj, suggests, moreover, that Burrunungu is the brolga. In Ngabidj’s story, the ancestral beings, ‘Brolga’ and ‘Turkey’, which in the northeast Kimberley represent the two moieties, have a fight. After the fight, they turned from men into hills. Brolga turns first into a place transcribed by Shaw as ‘Burrunungun’ and identified as Adolphus Island near Wyndham, and then into the birds that people see today.

This is a story about Burrunungun, Adolphus Island, the country for the brolga. Brolga, gurrandalang, said, ‘I’ll go lead. Gotim my children, all my kid.’ But Turkey, djamud [the mallee fowl or bustard] said, ‘Oh no no no. I go lead. Gotim mine two kid. By an by you feller get drowned’. So Turkey went ahead and Brolga became angry. He took up one shovel spear and threw it, catching that bloke in the back bone. And when the Brolga killed Turkey in that way they turned into stone, hills. You can see the big rocks not very far out to sea with Brolga behind and Turkey leading. One has a hole like a window which was made by the shovel spear when it hit Turkey. At the end of the ngaranggani [the Dreaming] those blackfellers turned into birds, every one (Ngabidj, cited in B. Shaw 1981:125).

Significantly, while the dance that accompanies Song 31 ‘gurreiga/Burruna’ is similar to that for the other brolga songs (see Figure 3.3, above), the dancers emerge from the wurawun bough screen in a single mob, rather than separating into three lines. Martin explains this as follows:

They all got to be in a group then, in there [near the wurawun]. All dance, all group again, and they got to go out [i.e. leave the bororru] in a group again. (Martin, 8 June 2002).5

The dancers’ bodies move in unison. Emerging from the west and the sunset, their combined silhouette might be seen to invoke the hill Burrunungu[n] as if it shifts over

5 See Appendix 2: DAT200230, CD 1 of 1, track 4.
the bororru dance ground towards the singers. This image is also evoked in the gloss provided by Martin for the second line of the song, *Burruna yawu laluma*, ‘Burrunungu, standing up by itself’ – Burrunungu[n] stands up by itself on the dance ground. The suggestion that Burrunungu[n] is enacted on the dance ground resonates with Redmond’s analysis of the movement of the place Mejerren in performances of Ngyerdu’s *Wanalirri galinda junba*. In Ngyerdu’s *junba*, Mejerren is depicted on a painted dance-board which ‘sways and tilts’ on the shoulders of a dancer, whereas, in Martin’s Song 31, Burrunungu[n] is formed by the body of dancers. Furthermore, because the antecedent of Burrunungu[n] is an ancestral brolga man, the dancers embody not only the brolga bird and the place Burrunungu[n], but also this ancestral man.

**Merging of country and dance ground.**

**Figure 3.5 Text, Song 19 ‘ngurdungurdu/Borangala’ and Song 29 ‘ngurdungurdu/Borangala’.*

<table>
<thead>
<tr>
<th>Song</th>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td><em>ngurdungurdu jagarra birndi</em> ibis, dancing/playing around</td>
<td><em>Borangala jagarra birndi</em> Wyndham marsh, dancing/playing around</td>
</tr>
<tr>
<td>29</td>
<td><em>ngurdungurdu jod borrama</em> ibis, dancing/walking</td>
<td><em>Borangala jod borrama</em> Wyndham marsh, dancing/walking</td>
</tr>
</tbody>
</table>

Songs 19 and 29 refer to another type of marshland bird, the *ngurdungurdu* (ibis). In these songs, the bird merges with the dancers, and a place with which they are associated, namely a marsh area near Wyndham referred to as Borangala, merges with the dance ground.

As in the songs already discussed, the closeness of these relationships is invoked by the structure of the texts. Again, each line comprises a noun, followed by a complex verb. In both songs the first text-line begins with the noun *ngurdungurdu* (ibis) and the second text-line begins with the noun *Borangala* (marsh near Wyndham). In Song 19 the complex verb, *jagarra birndi*, is glossed as ‘dancing’, ‘playing’ and ‘mucking’ around.6 In Song 29 the complex verb, *jod borrama*, is glossed as ‘dancing’ or ‘walking around’. In the dance that accompanies these songs, to be discussed below,

---

6 ‘Mucking around’ is an expression used to refer to behaving in a carefree, casual manner.
the dancers dance/walk/muck/play around on the dance ground, kicking up dust, in a way that parallels the way in which ibises splash around in the water and mud of Borangala. Thus, the dancers embody the ibises and the dance ground embodies the country associated with the ibises – the marsh Borangala.

**Merging of spirit world and living performance.**

In all dances and songs, the living performers are not only enacting birds, their originary ancestral forms, and their associated places, but they also enact the spirits of their deceased relatives, who performed the songs and dances for the composer in his dream. As established in Chapter 2, as the dancers emerge from the wurawun bough screen and the sunset, which is also the direction of Dulugun, home of the burnunguma spirits, they are pulled and pull along the dance ground towards the living world of the singers and the mawarra balanggarra ‘stranger mob’ surrounding them. These dancers are at once the spirits of the singers’ deceased relatives, and the singers’ children, suggesting, as Redmond pointed out, a merging of generations and orders of being on the dance ground and in the bodies of the dancers.

The song texts also effect the merging of spirit and living performer. Firstly, the identity of the speaker in the texts is not limited to the anguma who shows Martin the songs in dream. The words may be those of another spirit or person that the anguma is re-enacting for the composer. In the living world, these words become the words of the composer and singers, and are presented as a re-enactment of the actions of the burnunguma. Secondly, many texts appear, on the basis of the glosses provided by performers, to provoke the living singers, and the wider audience. It is as if the burnunguma seek to include living participants in the action they describe, through the use of questions or self-reflective dialogues. In Song 31, for example, the question directed in the dream from anguma to composer is gurreigayawurrug budma ‘Can you hear the brolga singing out?’ (see Figure 3.4). This in turn becomes a question directed by the singing group to the wider audience, directing the audience to the brolga aspect of the dancers. Since singing and the singers’ voices are attributed to the brolga this question is therefore also self-reflexive.
This is also the case in the remaining two ‘brolga’ songs to be discussed, Songs 12 and 14.

### Figure 3.6 Texts, Songs 12 ‘gurreiga/ngadarri’ and 14 ‘birreinjin/gurreiga’.

<table>
<thead>
<tr>
<th>Song</th>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td><em>gurreiga jumanjuman jerderde</em></td>
<td><em>ngadarri jala ladmiladmi jala gala burringga</em></td>
</tr>
<tr>
<td></td>
<td>brolga made the song himself</td>
<td>headcap, kapok, look at him</td>
</tr>
<tr>
<td>14</td>
<td><em>birreinjin ngurru gagai burringgu ngume</em></td>
<td><em>gurreiga jinala ninya gagai nindirri</em></td>
</tr>
<tr>
<td></td>
<td>I thought it was a man, calling out over there</td>
<td>it was a brolga, spear, calling out</td>
</tr>
</tbody>
</table>

In the first line of Song 12 an *anguma* spirit exclaims, *gurreiga jumanjuman jerderde* ‘That brolga [*gurreiga*] made that song himself’, and then, *ngadarri jala ladmiladmi jala gala burringga* ‘he’s got that *ngadarri* [headcap], he’s got that *ladmi* [kapok], have a look at him’. Not only does the brolga have dance paraphernalia associated with living people (*ngadarri* headcaps, and *ladmi* kapok), but it also composes (*jumanjuman*) songs, an act normally attributed to *burrunguma* and living composers.

In Song 14, the *anguma* describes how he/she mistook the brolga for a man singing out, *birreinjin ngurru gagai burringgu ngume* ‘I thought it was a man, calling out over there’, but *gurreiga jirna/a ninya gagai nindirri* ‘it was a brolga, spear, calling out’. This text clouds the distinction between brolga and man as the speaker sings words that express its misperception of the brolga/man. Again, the ambiguity of the image continues in the living performance – the *anguma* dissolves the separation of brolga and man for the composer. When the composer sings the words, this dissolution is in turn presented to his own audience.

The second line of Song 14 associates a spear (*jinala*), which is normally associated with human beings, with the brolga. While the significance of this is unclear, it may relate to the notion that the brolga provides the precedent for the actions of *jadmi* performers. The performers’ actions are shaped by those of the brolga, in a way that resonates with the process of baby-conception in which a child is ‘marked’, often as the result of having been speared in its animal form. This also resonates with the process of song-conception in which the *anguma* spirit and song ‘stains’ the composer.
Emergence.

It might be said that Borangala and Burrungu[n], the two places referred to in Songs 19, 29, and Song 31, emerge in the dance ground, through being mobilised by the actions of the dancers and the content and structure of song texts. This emergence of the places from the merged bodies of the dancers echoes the processes identified by Redmond whereby identity and relationships are created and maintained through a splitting of the self from the other and by the alternation of collectivising and differentiating modes of interaction.

These processes can be seen most clearly as the dancers emerge from the wurawun bough screen, and move forward from darkness into the light. Here, the living person component of the dancer becomes more familiar to the singers as he emerges, or splits away, from his ancestor-merged body. That is, the individual living man comes out of his dancing persona and becomes recognisable to his relatives in the singing ensemble.7 Parallelling this, ngadarri headcaps, worn by the dancers, evoke the ‘emergence’ of the baby-spirit from its parent. Redmond observes that the caps, made of paperbark, ‘evvoke at once the restorative wrappings around the bones of the dead and the maternal receptacles ... from which the child emerges’. Thus, Redmond finds that the dancers ‘emerge’ not only as deceased spirit burrunguma from the wurawun, but also as baby-spirit burrunguma through ‘individual protuberance from the conical tube of wulun [paperbark] on each dancer’s head’ (Redmond 2001a:362-363). This association between headcaps and the mother is reinforced in Song 1 (see Figure 3.2), in which jagud in the second line ngadarri jagud binjirri ‘headcaps, dancing’, also refers to ‘stomach, “innards”, belly, womb, (also a bag, an embryo)’ (Coate and Elkin 1974:156).

The way that the dancer continually advances towards and then retreats from the singers throughout the performance manifests the continual effort that Redmond found is required for difference to be articulated. Part of the merged body ‘splits off’ as the dancer advances but then re-merges as it retreats. Not only is difference

7 Only men dance jadmi style junba. In some galinda and balga type repertories, such as Ngyerdu’s Wanalirri galinda and Lalbanda’s Bayerra balga, women dance on the side of the dance ground, waving small bunches of leaves. The senior Ngarinyin people with whom I worked also described how in ‘early days’ performances a particular woman relative would dance behind each man.
between the emerging and merged bodies asserted, but so too is their relationship. Dancing within, stepping out of, and then retreating back into the merged body, the emergent living person foregrounds his relationship to deceased relatives, ancestral beings and places, from all of which he springs.

The choreography of the dance that accompanies these songs also illustrates patterns of collectivising and differentiating modes of interaction. As discussed in Chapter 2, one edge of the wurawun screen represents Wodoi and the other Jun.gun. Thus, the two distinct lines and ‘skins’ of society emerge from a combined group. The ngurdungurdu (ibis) birrina dance that accompanies Songs 19 and 29, illustrates this most clearly. This dance has a different form from the brolga birrina dance, and reflects the distinctive behaviour of this species of bird. Martin explains:

Say for gurreiga narai binjirri, they all can dance in a line because all those brolga walk in a line. See those ngurdungurdu when they fly around, see they got to be crossed’ (Martin, 8 June 2002).8

As can be seen from Figure 3.7, below, two lines of dancers emerge from the wurawun and cross over in the middle of the bororru. Once they reach the front, they move back to the wurawun, down the middle of the dance ground. Two dancers, one from each line, ‘push’ them back into a mob as they return to the screen. As in the brolga birrina dance, when they re-emerge, the lines appear from the opposite side of the wurawun to that from which they first emerged. This alternating pattern of differentiation, first crossing and then ‘mixing up’, then emerging from the ‘side’/‘skin’ of the other, is a clear assertion of difference against a background of similarity and shared identity. The crossing over and mirroring movements in this dance illustrate the fundamental complementarity and interdependency of the moieties,9 as does the structure of texts, in which distinct agents intersect through being juxtaposed with their parallel actions.

8 See Appendix 2: DAT200230, CD 1 of 1, track 2.
9 Barwick describes an almost identical structure in the performance of Yawulyu Mungamunga dances, which are also organised by moiety and entail the same crossing over and re-emergence from the opposite side of the bough screen (Barwick 2005:10).
Finally, different aspects of the merged dancer are foregrounded by the juxtaposition of songs that have a common subject but are differentiated by some form of minimal contrast. The most striking way in which this is done is through the juxtaposition of songs that are considered to be ‘mates’. Instances of these ‘mate’ song pairs in Martin’s repertory are listed in Appendix 5 (see Figure A5.2). Songs 1 and 2 form one such ‘mate’ song pair. It is common for these to be performed together, first Song 1 and then Song 2 (see also Appendix 5). In doing this, the dancers emerge from behind the wurawum bough screen in several minimally varied ways, including:

1. In two tempos (Song 1 is slow and Song 2 is fast);
2. With two ways of referring to brolgas (gurreiga in Song 1 and gurranda in Song 2); and,
3. With a shift of reference to picking/preening and dancing (Song 1) to movement in a line (Song 2).
Songs 12 and 14 are also a ‘mate’ song pair. In this case, a description of the brolga’s singing, dancing and compositional ability (Song 12) is juxtaposed with a realisation that the subject is not a man but is, in fact, a brolga: the brolga emerges from the singing, dancing, and composing, man.

*Wodoi* (spotted night jar) and *Jun.gun* (owlet nightjar).

Figure 3.8 Text, Song 9 ‘bumarlad/wurrurru’.

<table>
<thead>
<tr>
<th>Song</th>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>bumarlad burad bindirri</td>
<td>wurrurru umbad ga wene</td>
</tr>
<tr>
<td></td>
<td><em>Jun.gun</em>, cleaning his camp</td>
<td><em>Wodoi</em>, [he] push him out</td>
</tr>
</tbody>
</table>

Nowhere is the notion of the self splitting from the other, and both the self and other emerging from common ground, more clearly articulated than in the ancestral stories of *Wodoi* and *Jun.gun*. While *Wodoi* and *Jun.gun* acted together to form the *wurnan*, it is differentiation between them that activates the movement of objects along the *wurnan*, and thus invigorates the creation and maintenance of relationships between different places and groups of people (see Chapter 2.1). Differentiation requires continual effort, which, as Redmond points out, is reflected in the continual fights between *Wodoi* and *Jun.gun*.

One of these fights is the subject of Song 9. In this song, *Jun.gun* (the owlet nightjar) is referred to as *bumarlad*, and *Wodoi* (the spotted nightjar) is referred to as *wurrurru*. The first line of the song, *bumarlad burad bindirri*, describes *Jun.gun* cleaning up his camp. In the second line, *wurrurru umbad ga wene*, *Wodoi* approaches *Jun.gun* and picks a fight with him (he ‘push him out’). The dance that accompanies this is of the *enerrngarri* (big/parent) type. As set out in Figure 3.9, *Jun.gun* (*bumarlad*) begins the dance in the middle of the dance ground, sitting down, ‘cleaning his camp’. *Wodoi* (*wurrurru*) peeps out from one edge of the *wurawun* bough screen, before emerging from the other side. He moves towards *Jun.gun*, they both dance forward, and then both dance back to the *wurawun*.

---

* Bumarlad comes from *amarlad* ‘dust’, the moiety represented by *Jun.gun*. Wurrurru substitutes *Wodoi*, perhaps to fill an additional rhythmic unit in the text.
While this dance suggests that it is *Wodoi* who asserts difference from *Jun.gun*, as it is he who picks the fight, fights between the two are mutually motivated (see Chapter 2). One bird acts in retaliation or vengeance for something the other has done, providing the precedent for the fundamental mutual interdependence of the moieties and invoking the fundamental 'alternating disequilibrium' that characterises their interaction in the living world.

**Other animal songs.**

Two other songs name animals. Song 23, which refers to a type of fish, *wunbalu*, is a *galanbangarri* 'warm up' song and as such is instrumental in the process by which *burrunguma*, the living composer, and living performers interact. For this reason it will be discussed below in Part 3.2, 'Spirits and spirit actions', rather than here.
The other song, Song 15, the text of which is set out below, refers to and echidna – *ngurinjal (ngeyinjil)* – wandering in open plain country.

**Figure 3.10 Text, Song 15 ‘ngeyinjilba/balara’.*

<table>
<thead>
<tr>
<th>Song</th>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td><em>ngeyinjilba ngeyinjil mana</em></td>
<td><em>balara wawidh ngawana</em></td>
</tr>
<tr>
<td></td>
<td>that porcupine [echidna]</td>
<td>open plains country</td>
</tr>
</tbody>
</table>

The dance to this song, which is of the *enerrngarri* (big/parent) type, describes a man/*anguma* following the tracks of the echidna, until he finds it, hits it, and then dances away with it, cradling it in his arms (see Figure 3.11).

**3.11 Dance, Song 15 ‘ngeyinjilba/balara’.*

In Chapter 2 we discussed the process of baby conception whereby a parent hunts and sometimes kills an animal from which an *anguma* baby-spirit leaps out and clings to
the parent. As Redmond has pointed out, baby-conception thus involves reciprocal staining of both baby and parent. A similar process can be observed in these dances as the hunter tracks and approaches the echidna, hits it and kills it, before it becomes a part of him as they travel together, the hunter cradling it. The actions of the two distinct agents are, as in the case of baby conception, complementary, and they exhibit a pattern of fluctuation between collectivising and differentiating modes of interaction: the hunter follows the echidna, focusing on its tracks, before the echidna becomes a part of the hunter. Furthermore, the choreography is similar to that of the Wodoi and Jun.gun dance, in that one agent seeks out the other, asserts its difference from it in an act of violence, before the two move off together.

It should also be noted that this song is distinct from the others that refer to animals, in that it is associated with balara open desert country. Martin has suggested that it may be related to country around Bililoona, in the southern Kimberley (Martin, p.c. 11 February 2002). Apart from Song 15, and Song 9, which refers to Wodoi and Jun.gun, all other animal songs are directly associated with water and the coast. The fish referred to in Song 23 is obviously associated with water, and the brolga and ibis are associated with marshland and the coast. Song 15 might therefore be read as one manifestation of the way that Ngarinyin people assert difference from southern and inland groups. By including a reference to open desert country performers are reminded, perhaps, of the difference between the desert animals and country, and the animals and associated country that characterise Ngarinyin country. The fact that the echidna can be found in both regions might foreground an element that is shared; the ‘differentiating’ reference to another region is balanced with a ‘collectivising’ reference to shared resources.

3.2 Jadmi songs about spirit beings and actions.

Spirits are implicitly present in all songs, due to the fact that they are the original composers of the songs, and the fact that living performance re-enacts a performance done by these spirits. Many songs, however, specifically name spirits and/or their actions. In Part 3.1, I showed how the spirit and living worlds are drawn together by a lack of clarity surrounding the identity of the speaker and self-reflexive dialogues. I will now focus on the dynamics of this interaction with reference to the concepts of pulling, following, and the desires that motivate these efforts.
Chapter 3. Ethnography of song texts and dances in Martin's *jadmi junba* repertory.

_Biyu* ‘radar/magnet’, *rid-* ‘to pull’, and *biyobiyo* ‘to follow/track’.

At the core of the merging of living people and spirit beings are complementary and reciprocal forces that energise agents to become close to and then separate from each other. This motion allows the relationship between the agents, and their differences, to be articulated, defined and redefined. In Chapter 2 I argued that one of these forces, namely the mutual pulling between *burrunguma* and the living composer, and between the *burrunguma* dancers and the singers, is one of the ways that spirit and living worlds interact with one another.

Figure 3.12 Texts, Songs 13 ‘redmala/buyu’, 18 ‘buyu/biyubiyo’, and 24 ‘Wurnman/buyu’.

<table>
<thead>
<tr>
<th>Song</th>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td><em>redmala</em> <em>redmalingga</em></td>
<td><em>buyu</em> <em>mana</em> <em>redmalingga</em></td>
</tr>
<tr>
<td></td>
<td>pulling, pulling</td>
<td>that <em>biyu</em> [radar/magnet], keep pulling</td>
</tr>
<tr>
<td>18</td>
<td><em>buyu</em> <em>minya</em> <em>redmendinga</em></td>
<td><em>biyubiyo</em> <em>menmurangi</em></td>
</tr>
<tr>
<td></td>
<td>this <em>biyu</em> [radar/magnet], you pull</td>
<td>you follow this</td>
</tr>
<tr>
<td>24</td>
<td><em>Wurnman galuna</em></td>
<td><em>buyu</em> <em>redbende</em></td>
</tr>
<tr>
<td></td>
<td>Wurnman [hill next to Glenroy Station], come</td>
<td><em>biyu</em> [radar/magnet], pulling</td>
</tr>
</tbody>
</table>

Songs 13, 18, and 24 refer to the action of pulling. Each song utilises words based on the verb *rid-* ‘to pull’, which in songs becomes *red-*.. These songs also refer to the *biyu*, sung as *buyu* – glossed as a ‘radar’ or ‘magnet’ – which is used by spirits, to pull themselves between the living world and *Dulugun* – the island of the dead.

Song 24, which was made up by Martin (i.e., not received from *burrunguma*), refers to an event in which a man, having drunk too much alcohol, became lost in the bush around Wurnman (Glenroy Station) for several days. The ‘horrors’ and absence that he experienced are attributed to an *agula* who sang out from Wurnman (*Wurnman galuna*), and pulled him away with a *biyu* (*buyu redbende*).

While the man in Song 24 is the victim of an *agula*, in Songs 13 and 18 ambiguity surrounds the identity of the speaker. This suggests that a mutual pulling action is executed by the spirits and the composer. The text of Song 13, *redmala redmalingga*/
buyu mana redmalingga, seems to be an instruction to ‘keep pulling’ the biyu. Song 18 contains an instruction both to ‘pull the biyu’ – buyu minya redmendinga – and to follow it – biyubiyo (biyobiyo ‘to follow’) menmurangi. These texts reflect the mutual effort associated with the biyu – while the spirit uses the biyu to pull people away, the person must also pull along and follow it, to get, as Martin has explained, ‘to the place where you want to go’ (Martin, 8 November 2001). This mutual effort is also reflected in the enerrngarri ‘big/parent’ dance that accompanies these songs (see Figure 3.13). The burrunguma dancers emerge from the screen and pull themselves, with their arms over their heads, along the biyu, strung as a fishing line between the wurawun screen and singers. As already shown in Chapter 2, the singers – particularly the women singers – have an active role in pulling them forward.

Figure 3.13 Dance, Song 13 ‘redmala/buyu’ and Song 18 ‘buyu/biyubiyo’.

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11 See Appendix 2: DAT200126, CD 1 of 2, track 7.
Figure 3.14 Text, Song 26 ‘gura/jadajada’.

<table>
<thead>
<tr>
<th>Song</th>
<th>Text line A</th>
<th>Text line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td>gura ngonda barnu where your country?</td>
<td>jadajada wummerringa biyobiyo gunmerringa you lead the way, I’ll follow you along.</td>
</tr>
</tbody>
</table>

Song 26 also refers to the act of biyobiyo ‘following’, and to the complementary act of leading – jadajada (‘to lead’, Coate and Elkin 1974:153). This song, given to Martin in a dream by his grandfather, refers to a barnman (‘witchdoctor/doctor bloke’) who approaches a sick man laying on the ground, and asks him, gura ngonda barnu ‘where’s your camp [gura]?’, and then adds, jadajada wummerringa ‘you lead the way’, biyobiyo gunmerringa ‘I’ll follow you’.

This is an enerrngarri ‘big/parent’ dance and begins with the sick man lying in the middle of the bororru. The ‘doctor bloke’ comes from the wurawun, stands looking for him, then dances to him, kneels and, by laying his hand on his belly, transfers his Wunggurr power to the man, thus healing him. They then dance forward and back to the wurawun, the doctor ‘following’, and at the same time being ‘led’ by the man.12

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12 This echoes with the process by which the composer receives songs in dreams (i.e., while lying in the ground) from burrunjuma.
Chapter 3. Ethnography of song texts and dances in Martin’s *jadmi junba* repertory.

Figure 3.15 Dance, Song 26 ‘gura/jadajada’.

Figure 3.16 Text, Song 7 ‘gulad/Milinjilinji’.

<table>
<thead>
<tr>
<th>Song</th>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td><em>gulad jala winya garigari bamiyanga</em></td>
<td><em>Milinjilinji gawarru geyi janbarne</em></td>
</tr>
<tr>
<td></td>
<td>go west into the sunset, paddling along</td>
<td><em>Milinjilinji</em> <em>(agula)</em>, singing out from a cliff*</td>
</tr>
<tr>
<td></td>
<td>you come this way</td>
<td></td>
</tr>
</tbody>
</table>

Song 7 similarly refers to the interaction between two agents, in this case an *agula* spirit called Milinjilinji and a group of men in a boat. Again their interaction is based on mutual effort. Milinjilinji summons the men (*Milinjilinji gawarru geyi janbarne* ‘Milinjilinji [agula], singing out from a cliff’) and the men paddle themselves to the west (presumably to *Dulugun*, the island of the dead) where the *agula* wants them to
go (*guladjala winya garigari bamiyanga*, ‘go west into the sunset, paddling along you come this way’).\(^{13}\)

The dance that accompanies this song is an *enerringarri* ‘big/parent’ one, and is danced by two men, one emerging from either side of the *wurawun* bough screen. They stand level with each other and dance forward to the front of the *bororru* (dance ground), performing a paddling action with their arms. Finally, they turn back and return to the screen. Like the *biyu* dance for Songs 13 and 18, the dancers in Song 7 appear to be pulled forwards by the singers who articulate the words of the *agula*. Exemplifying the mutual interdependence of the living and spirit worlds in the performance, in this case the dance ground inverts the normal relationship between the living and spirit worlds as the living singers execute the ‘pulling’ normally associated with the spirit world.\(^{14}\)

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\(^{13}\) This song, which was ‘made up’ by Martin rather than being received by him in dream, was composed at Munja, where Martin had accompanied some tourists and the manager of Mt Elizabeth Station on a fishing trip. While the others went fishing in a boat, Martin stayed on the bank, fishing by himself. He heard Milinjilinji calling out to the men.

\(^{14}\) Strikingly, the singing ensemble may be referred to by the same name as the ‘warm-up’ type songs, *galanbangarri*, which, as discussed in Chapter 2, can also be glossed as ‘dark green’ ones, pointing towards an association between the singing ensemble and the *wurawun* (the entrance to Dulugun and a screen between the living and dead).
Chapter 3. Ethnography of song texts and dances in Martin’s jadmi junba repertory.

Figure 3.17 Dance, Song 7 ‘gulad/Milinjilinji’.

Yearning, desire, and sorrowing.

In Chapter 2 I showed that the pulling between living and spirit beings is often motivated by strong desire and longing to interact with relatives and country. These sentiments are explicit in four songs – Songs 4, 28, 21 and 22 –, the first two of which (Song 4 and 28) enact a close relationship between mother and son, and the second two of which (Songs 21 and 22) enact a close relationship between friends.

Songs 4 and 28 are ‘mate’ songs, both of which refer to the anguma of the mother of (the late) Dicky Tataya, one of the main dancers for Martin’s jadmi.
Figure 3.18 Texts, Song 4 ‘garrai/Junbarri’ and Song 28 ‘Junbarri/garrai’.

<table>
<thead>
<tr>
<th>Song</th>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td><strong>garrai walangarrangga</strong></td>
<td><strong>Junbarri ga winya ngendangarrama</strong></td>
</tr>
<tr>
<td></td>
<td>My son, I’m crying for you.</td>
<td>What’s this place, Junbarri? I came to the wrong place.</td>
</tr>
<tr>
<td>28</td>
<td><strong>Junbarri gayi janburne</strong></td>
<td><strong>garrai garrai walyangga</strong></td>
</tr>
<tr>
<td></td>
<td>You bin call out to me longa Junbarri</td>
<td>My son, my son, I’m crying</td>
</tr>
</tbody>
</table>

In the dream that gave rise to Song 4, the *anguma* was heard lamenting *garrai walangarrangga*, ‘My son, I’m crying for you’. Finding that she was at Junbarri (a hill next to Port Warrender), and that her son was not there, she says *Junbarri ga winya* ‘what’s this place Junbarri?, *ngendangarrama* ‘I came to the wrong place’.

The intensity and deep longing of the *anguma* is underlined by the fact that, according to Martin, the mother failed to contact Dicky in her first song (Song 4) and then composed another – ‘she [had] tried a couple of times, that first one [did not work], so she tried it a different way’ (Martin, 4 April 2002). In Song 28, it becomes apparent that Tataya had called out for his mother. His mother sings, ‘You bin call out to me longa Junbarri’. In one discussion about this text, Martin suggests that it was Tataya who found his mother. Substituting *gayi* (call out), in Song 28, with *mara* ‘to find’, Martin explained, *Junbarri mara janburne* ‘my son, you bin find me longa Junbarri’ (Martin 8 February 2002).

Another ‘mate’ song pair, consisting of Songs 21 and 22, describes a strong connection between two *burrunguma*. Both *burrunguma* are referred to by Martin as ‘warriors’, and are themselves ‘mates’ or friends.

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15 See Appendix 2: DAT200212, CD 1 of 1, tracks 10-11.
16 See Appendix 2: MD200216, CD 1 of 1, track 8.
Figure 3.19 Texts, Song 21 ‘gangunjeyi/ngurra’ and Song 22 ‘lalanggarra/gamalingarri’.

<table>
<thead>
<tr>
<th>Song</th>
<th>Text line A</th>
<th>Text line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>gangunjeyi wana marr giyangga</td>
<td>ngurra burlanyi ge wa giyangga</td>
</tr>
<tr>
<td></td>
<td>who are you [warrior]? What are you looking for?</td>
<td>slippery ground [‘this must be close to Dulugun’], what you singing out for?</td>
</tr>
<tr>
<td>22</td>
<td>lalanggarra mandaj yiwa [/ngawa]</td>
<td>gamalingarri ganyagu murdamura giyanggerri</td>
</tr>
<tr>
<td></td>
<td>going across the saltwater</td>
<td>stranger bloke, where you been?/what you go over there for?</td>
</tr>
</tbody>
</table>

The two wandering warriors are looking for each other in these songs. Martin explains that they had been searching for food when one warrior became weak and had to lie down (Martin, 8 November 2001).\(^{17}\) He sings out for his mate. The first line of Song 21, gangunjeyi wana marr giyangga ‘who are you? what are you looking for?’, is a questions asked of the weak man by a third person/anguma. In the second line ngurra burlanyi refers to sliding on slippery ground. Such slippery ground is associated with the journey to Dulugun (the island of the dead), which is no doubt related to the weak state of the mate, perhaps close to death.

In Song 22 the stronger mate seems to have found his weak friend, after travelling over saltwater (lalanggarra). This is again a reference to Dulugun, which is separated from the mainland by saltwater. His friend is addressed as gamalingarri ‘stranger bloke’, in accordance with terms of address and description applied to people who are visiting Dulugun. This friend asks him ganyagu murdamura giyanggerri ‘what you go over there for?’. There is a sense that the strong warrior has somehow rescued his weaker friend from death. It should be noted, however, that there is considerable ambiguity in the texts as to who exactly is talking, who is looking for whom, and who found whom. This blurring of distinction enhances the interdependence and mutual desire of the mates to find each other. Furthermore, because Martin sings these texts in the living world, this ambiguity is extended to the relationship between himself and the anguma who showed him the song, as if the ‘mate’ relationship of the warriors provides the precedent for the interaction between anguma and composer.

\(^{17}\) See Appendix 2: DAT200126, CD 1 of 2, track 7.
In the *enerrngarri* ‘big/parent’ dance to this song, one of the mates stands on the *bororrru*. A second man comes from behind the *wurawun*, stands near it for a while, and looks for his mate, singing out ‘*gagagai!*’ (an exclamation used to get someone’s attention). He then dances up to his mate on the *bororrru* and they dance back to the *wurawun* together. Like the dance to Song 9 ‘*bumarlad/wurrurru*’ (the *Wodoi* and *Jun.gun* song) and Song 15 ‘*ngeyinjilba/balara*’ (the echidna song), which have a similar format, the dance illustrates a separation then merging of the two agents, as well as complementary action – in this case the mutual longing for their ‘mate’.

**Figure 3.20 Dance, Song 21 ‘gangunjeyi/ngurra’ and Song 22 ‘lalanggarra/gamalingarri’**.
**Galanbangarri** ‘warmup’ songs, **dawul** (to listen/learn, desire) and the **yalanggarr** (seabreeze).

The yearning expressed by spirits for relatives resonates with the process of **dawul** (to listen, learn and desire) which, together with ‘pulling’ and the associated **biyobiyo** ‘following’ or ‘tracking’, is instrumental in the transmission of songs and dances from **burrunguma** to composer, from composer to other performers in his community, and from them to new groups of performers, according to the **wurnan** (see Chapter 2, Part 2.2). **Dawul** is a central theme of many **galanbangarri** songs, along with **yalanggarr**, the seabreeze on which **burrunguma** travel. Martin has in his repertory two **galanbangarri** songs, which I will now discuss.

**Figure 3.21 Text, Song 17 ‘Linjirri/ngurlami’**.

<table>
<thead>
<tr>
<th>Song</th>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td><em>Linjirri</em> <strong>nawul gambarna</strong>&lt;br&gt;<em>Linjirri,</em> <strong>dawul</strong> [listen/learn/desire] over there</td>
<td><em>ngurlami</em> <strong>nawul gambarna</strong>&lt;br&gt;<em>ngurlami,</em> <strong>dawul</strong> [listen/learn/desire] over there</td>
</tr>
</tbody>
</table>

The text of Song 17, set out below, refers to people from the **ngurlami** sunrise/eastern side of Ngarinyin country, and Linjirri, a place within **ngurlami** country. The **ngurlami** people are a **mawarra balanggarra** (stranger mob), who are witnessing a **junba** performance. Martin explains that the expression **dawul gambarna** or **dawul bijinga**, ‘**dawul** [listen/learn] over there’, is pronounced ‘half way up’\(^{18}\) as **nawul gambarna**:

\[
\text{nawul gambarna} - \text{it should say} \text{dawul bijingi} \text{in the language, ... you got it half way up there, but he should say} \text{ngurlami dawul gambune}. \text{‘See all that ngulmud all that mawarra [stranger] people’, that’s how he talking, when they [the burrunguma] singing that song for them people, we got to put them there to have a look at that junba, like that, that’s how those word said. ... ‘That’s the ngurlami people, from sunrise. That’s the mob bin have a look at that. We}
\]

\(^{18}\) Martin frequently referred to altered pronunciations of words as being ‘half way up’. This applies to both the alteration of spoken words in song, and to the mispronunciation of indigenous words (such as the names of people) by non-indigenous speakers.
show this mob, this mob all the stranger. You look at that person over there dancing’ (Martin, 4 April 2002).19

Figure 3.22 Text, Song 23 ‘wunbalu/Bilnginji’.

<table>
<thead>
<tr>
<th>Song</th>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td><em>wunbalu marra mawane</em></td>
<td><em>Bilnginji yawa nanburru</em></td>
</tr>
<tr>
<td></td>
<td>A fish in the moonlight</td>
<td>Bilinginji, leaves moving/water rippling</td>
</tr>
</tbody>
</table>

The other *galanbangarri* song in Martin’s repertory, Song 23, also refers to an action associated with spirits. As discussed in Chapter 2, the *yalanggarr* seabreeze makes the spirits *marrarri* ‘to sorrow’ for their kin and country and assists them in their journeys to visit them. Song 23 refers to seeing a type of fish (*wunbalu*) under the water in the moonlight20 (*marra mawane*) at Bilnginji, to the east or northeast of Wyndham, and rippling water and rustling leaves, through which a *yalanggarr* breeze, has moved:

a seabreeze came, like wind blowing a tree (*yawa nanburru*);
*yawanbuwun* - ‘see all that leaf moving now already’ that how the language mean. Instead of saying *yawanbuwurrun, yawa nanburru*.
See he go half way up again. Which ever way that tune choose to sing that way. *Yalanggarr* we call it. *Gandiyad. Burrunguma* travel now, in the night or day or whatever (Martin, 4 April 2002).21

As in Song 17, the key word that refers to spirit actions is obscured by being pronounced in song ‘half way up’. The phrase *yawan buwun*, which Martin glosses as ‘see all that leaf moving now already’, signifying the *yalanggarr* breeze, is pronounced as *yawa nanburru*. Whether this practice, of obscuring words associated with spirit beings is deliberate or not, it resonates with a similar practice in many Aboriginal songs.22

19 See Appendix 2: DAT200212, CD 1 of 1, track 5.
20 This may be related to *wulu* which has been identified by Redmond as spectral refraction in water associated with baby-conception, and is said to be evidence of particularly powerful *Wunggurr* presence (see Chapter 2, Part 2.2). This will be discussed in more detail in Part 3.4, below.
21 See Appendix 2: DAT200212, CD 1 of 1, track 8.
22 In the *wangga* song ‘*Rak Badjalarr*’, for example, *Rak Badjalarr* (North Peron Island), an island of the dead, is performed as *Rak-ba djalarr* in Batjamahl language, repositioning the spoken stress and thus obscuring the meaning of the word (see Marett 2005).
Anguma and agula spirits, the living performer, and the audience.

Figure 3.23 Text, Song 20 ‘biyende/barij’.

<table>
<thead>
<tr>
<th>Song</th>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>biyende jilaj wunmara</td>
<td>barij barni barij barni jundu wunmara</td>
</tr>
<tr>
<td></td>
<td>you carry that little one</td>
<td>you get up, put im on your shoulder and carry im along</td>
</tr>
</tbody>
</table>

In the discussion so far, emphasis has been placed on the interdependent and intersubjective nature of interactions between spirits and living people, on their motivations and efforts, and on their methods of interacting. In performances of Song 20 ‘biyende/barij’ a strong emphasis is placed on the juxtaposition, or overlaying, of contrasting orders of being. Martin identifies an explicit and deliberate effort on the part of the burrunguma to imitate other beings – in this case, agula spirits. He explains how he saw burrunguma spirits ‘dressed up’ like agula spirits, wearing masks that imitate their appearance:

ST: In that *biyende jilaj wunmara* and you have the two *agula* come out in the dance
SM: That’s *burrunguma*.
ST: *Burrunguma* not *agula*?
SM: Yeah. Reason is that, because the *burrunguma* is dressed up with the mask.
ST: The *burrunguma* in the dream had on *agula* mask?
SM: *Burrunguma* is a kind of spirit, but that’s the way they bin dressed up. They just an ordinary person like you and me. *Agula* is different. That’s the way that song is, that’s how you got to dress like that. They had the masks.
ST: They were pretending to be *agula*.
SM: Yo [yes] (Martin, 20 February 2002).23

The text refers to a baby *biyende*, and two *agula* spirits, referred to by performers as Mr and Mrs Agula. In the first line of the text Mr Agula instructs Mrs Agula to *biyende jilaj wunmara* ‘you carry that little one’. In the second line he says *barij barni barij barni jundu wunmara* ‘you get up’, and *jundu wunmara* ‘put im on you shoulder carry im’

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23 See Appendix 2: MD200224, CD 1 of 1, track 20.
along'. Just as *burrunguma* spirits imitated *agula* spirits in Martin’s dream, these words are those of an *anguma* imitating an *agula*.

In the living-world performance the ‘doubleness’ of the actors in the song is further emphasised. Mrs Agula begins on the dance ground, sitting down with a baby – represented by a doll – in a coolamon (receptacle used for carrying food, babies, and so on). Mr Agula, wearing an *agula* mask, peeps out from one side of the *wurawun*, then emerges from the other, dancing towards Mrs Agula. Mrs Agula gets up and the two dance forward, circle around and return behind the *wurawun*. More than for any other dance, in this dance the performers emphasise the interaction between the spirit and the living world by provoking reactions from their audience. Firstly, Mrs Agula is acted by a man dressed as a woman who adopts provocative mannerisms, such as lifting his skirt when he sits down. The overlaying of the man acting the role, who is recognised by audience, with the persona of an *agula*, dressed as a woman, invokes strong reactions of amusement and hilarity from the audience. Secondly, Mr Agula, acted by another man known to the audience but wearing a mask, darts towards the audience, provoking fear-tinged screams from children, as well as hilarity.

The overlaying of the living world personas of these dancers, with the beings that they enact, draws the audience into the spirit/living world interaction experienced by the performers. This dance is almost always performed at the end of the night, and, with its intensified energy and audience participation, marks a climax to the event (see Appendix 5 for an account of song order in *junba* performances). It is not accidental that the final dance-song in a performance is the one that most strongly emphasises the ‘doubleness’ of the performance, as if this marks out the boundary between, as well as the intersubjectivity of, the spirit world of the performance with the everyday world that follows it.24

24 The act of Mr Agula seeking out his baby may also relate to the acts of the father picking up the *anguma* baby-spirit in baby-conception (see Chapter 2).
Figure 3.24 Dance, Song 20 ‘biyende/barij’.

Figure 3.25 Text, Song 27, ‘bunganja/gura’.

<table>
<thead>
<tr>
<th>Song</th>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>27</td>
<td>bunganja binya mara bunganane</td>
<td>ngurra winya gabijala gura winya ngayanangga</td>
</tr>
<tr>
<td></td>
<td>Who this bloke I bin find here?</td>
<td>You fellows got nothing to do with this place, this should be my place.</td>
</tr>
</tbody>
</table>

Like Song 20 ‘biyende/barij’, Song 27 ‘bunganja/gura’ presents the point of view of an *agula* spirit. Martin composed this song after an experience that he, along with Jodba and Tataya, had when on the way to a Kimberley Land Council meeting at Crocodile Hole (in the northeast Kimberley). Jodba explained that they were travelling at night. When they found a camping place they saw a number of lights, which frightened them. These were attributed to an *agula*:
Chapter 3. Ethnography of song texts and dances in Martin's *jadmi junba* repertory.

MJ: One river we wanted to camp, everywhere light we find im now, and we bin frightened. All night we bin travelling.

SM: We had to camp at [the] Wyndham/Gibb River turn-off.

DT: That thing bin give us fright, ... *agula* might be. (Jodba, Martin and D. Tataya, 8 February 2002).

Martin's song refers to the reaction of the *agula* to their arrival:

*Bunganja binya* – ‘who this fella?’ *bungunja binya mara bungane,*

that mean *mara bungane* – ‘who that bloke I been find here?’ …

*Ngurra winya gabijala* – ‘you bloke have nothing to do with this place’. *Gura winya ngayanangga* – ‘it’s my country’ (Martin, 8 February 2002).

As in Song 20, this text and the story behind it emphasise the interactions of living people with *agula*, as does its dance, which similarly features a dancer wearing an *agula* mask.

3.3 *Jadmi* songs about place.

It was explained in Chapter 2 that relationships between people and country are re-invigorated by the sharing of *junba* repertoires between clans according to the *wurnan* system of exchange. Redmond argues that the very act of sharing and performing *junba* enables places to be moved. In Chapter 2 I also argued that the pulling dynamic between spirit and living world, manifested in performance and conception, is fundamental to the formation and maintenance of relationships with place. In this section of the chapter, through a close examination of song texts and their associated dances, I will investigate how the interaction between spirits and living people in performance mobilises places.

Thirteen different places are named in Martin’s repertory in fourteen different songs. Eight of these have already been discussed above (Songs 19, 29, 24, 31, 23, 17, 4, 28). A further five (Song 6, 8, 16, 25, and 30) will now be discussed. Following this, the significance of the locations of all named places in the repertory will be considered.

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25 See Appendix 2: MD200226, CD 1 of 1, track 6.
26 No diagram was prepared for this dance.
Spirit beings and the mobilisation of places.

In my analysis of Songs 31, 19, and 29 (see Part 3.1) I showed that the emergence of place rests upon the merging of the living performer and dance ground with the ancestral beings and places that they embody. I will now show how the texts of Songs 6, 8, 16, 25, and 30 enable spirits to articulate their relationships with places, call out to them, and thus draw the composer’s attention to them, thereby pulling places into motion in the course of performance.

Figure 3.26 Text, Song 16 ‘gura/Yawulyawul’.

<table>
<thead>
<tr>
<th>Song</th>
<th>Text line A</th>
<th>Text line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>gura winya gala winya Malinjunu gayi buma</td>
<td>Yawulyawul gala winya Malinjunu gayi buma</td>
</tr>
<tr>
<td></td>
<td>That country, have a look; Malinjunu singing out.</td>
<td>Yawulyawul, have a look; Malinjunu singing out.</td>
</tr>
</tbody>
</table>

In Song 16 two geographically distinct places in the northeast Kimberley, Yawulyawul, country around the Cockburn Range, and Malinjunu, country in the region of Umbulgari, are juxtaposed. Martin has explained that in his dream a spirit belonging to Malinjunu, sang out to people belonging to Yawulyawul. This spirit, Martin suggests, probably belongs to both countries. The gloss ‘Malinjunu singing out’, illustrates the nature of this ‘belonging’, in that it is not just the spirit that calls out, but Malinjunu itself. While detailed discussion of this text proved difficult, it is clear that the spirit defies the topographic limits of distance and connects the two countries, by having one sing out to the other. It might be said that this text also appeals to the audience to see Yawulyawul – gura winya gala winya ‘That country, have a look’, Yawulyawul gala winya ‘Yawulyawul, have a look’ – and to hear Malinjunu – Malinjunu gayi buma ‘Malinjunu singing out’. As in the brolga songs discussed in Part 3.1, singers take on the voice of the ancestral and/or spirit agent(s) that is witnessing the event being referred to.

All of the songs that name places are performed with the birrina ‘public’ dance, discussed earlier with reference to the brolga songs (see Figure 3.3). In my discussion of Songs 19 and 29, I suggested that Burrungenu[n] and Borangala emerge onto or into the dance ground through the movement of dancers. It is therefore possible that, in performances of Song 16, audiences see the dancers as Yawulyawul, and hear the singers as Malinjunu. As the dancers move towards the singers, Yawulyawul moves
towards Malinjunu. Just as in the dream the two places defy distance and interact, as
the spirit calls out from one to another, so too do they in performance, as the
composer and singers similarly sing out from their embodiment of Malinjunu to the
dancers’ embodiment of Yawulyawul.

Remembering that the movement of the dancers over the ground and the act of
singing is permeated by notions of interdependent effort and mutual pulling it might
be said that Yawulyawul and Malinjunu are mobilised on the dance ground through
the mutual, interdependent actions and efforts of dancers and singers.

Figure 3.27 Text, Song 8 ‘gura/Darrarru’.

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>8</strong> gura jala Wan.gil gaya</td>
<td>Darrarru jala</td>
</tr>
<tr>
<td>Oh, that country is Wan.gil there</td>
<td>Darrarru that</td>
</tr>
</tbody>
</table>

Song 8 also describes interaction with and between two distinct places, through the
activities of spirits and through performance in the living world. In the dream that
gave rise to this text, a spirit was travelling in the region of Wan.gil, a range in the
region of the Cockburn, Erskine and Tier Ranges, and Darrarru, possibly Mt
Cockburn North. These places, while distinct, are in the same region, and are said to
be ‘joined onto’ one another. The text, which is spoken by the spirit in the dream and
by the composer and singers in living performances, appeals on the one hand to the
composer, and on the other to the audience, to see both places ‘joined onto’ one
another: *gura jala Wan.gil gaya* ‘Oh, that country is Wan.gil there’, *Darrarru jala*
‘Darrarru that’. This is also the only song in the repertory that is performed with text-
line reversal (see Chapter 11), which reinforces the mutuality of the interaction
between the places.

Figure 3.28 Text, Song 30 ‘Nangulmad/gura’.

<table>
<thead>
<tr>
<th>Song</th>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>30</strong></td>
<td><em>Nangulmad jala</em></td>
<td><em>gura wula wendu jala</em></td>
</tr>
<tr>
<td></td>
<td>Nangulmad here</td>
<td>here the stranger country</td>
</tr>
</tbody>
</table>
Chapter 3. Ethnography of song texts and dances in Martin’s juemi junba repertory.

Song 30 brings forth Nangulmad, a tract of scrubby country near Wyndham: *Nangulmad jala*, ‘Nangulmad here’. Martin explains that the role of the song is to ‘remind people where the song comes from’ (see Appendix 3). The fact that this song, like Song 8, has an unusual repetition pattern in its text structure (see Chapter 11), may signal its importance. The second line *gura wula wendu jala*, ‘here the stranger country’, refers to the process of song transmission, described in Chapter 2. The composer is considered a *mawarra* ‘stranger’ in the dream in which he is shown the songs, then, in performance the *mawarra balanggarra* ‘stranger mob’ sit around the singers and receive the repertory according to the *wurnan*. Thus, the line *gura wula wendu jala*, ‘here the stranger country here’, can be seen to draw the attention of the visiting mob to the ‘stranger’ country of Nangulmad, which is referred to in the song and which emerges in the dance, but, mutually, the singers might be seen to be introducing the approaching Nangulmad, represented by the dancers, to the ‘stranger mob’ who are receiving the songs and dancers.

**Figure 3.29 Text, Song 6 ‘Nangulmad/jurdu’.

<table>
<thead>
<tr>
<th>Song</th>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
</table>
| 6    | *Nangulmad jala jurdu manggaya*  
Nangulmad this, dust floating in wind | *jurdu manga Wan.gil-gaya*  
dust floating in wind, this Wan.gil |

Song 6 ‘*Nangulmad/jurdu*’ also refers to Nangulmad, the scrubby area near Wyndham (see Song 30), as well as Wan.gil, the hill in the region the Cockburn, Erskine and Tier Ranges (see Song 8). The first line, *Nangulmad jala jurdu manggaya* ‘Nangulmad this, dust floating in wind’, draws attention to Nangulmad, and to a cloud of dust, floating as if in a willy-willy. The second line links Nangulmad to Wan.gil, via the dust/willy-willy: *jurdu manga Wan.gil-gaya*, ‘dust floating in wind, this Wan.gil’. In a discussion about this song, Martin explained that Wan.gil was the country for some old people who had passed away. The connection between Wan.gil and the dust/willy-willy is therefore significant because clouds of dust, mist, and smoke often occur in stories about journeys to Dulugun – the island of the dead. Also, dust rises from the dance ground, from the stamping motion of the dancers as they emerge from the *wurawun* screen and move towards the singers. Thus, the lines *jurdu manga Wan.gil-gaya*, ‘dust floating in wind, this Wan.gil’, may draw the audience’s attention to the dust raised by the dancers, foreground the fact that they embody the
spirits of deceased relatives, and provoke the audience to view these dancers, emerging from the dust (which is itself mobilised country), as Wan.gil. The first line, *Nangulmad jala jardu manggayya* ‘Nangulmad this, dust floating in wind,’\(^{27}\) suggests that the dust, from Wan.gil, has moved into Nangulmad, and, as the movement of spirits is associated with pulling and being pulled, again the pulling together of places is evoked. Whereas Song 8 (referring to Wan.gil) and Song 30 (referring to Nangulmad) were both given to Martin in dreams, Song 6 was made up by him. Thus, just as the *anguma* in Martin’s dream pulls Malinjunu to Yawulyawul in Song 16, in Song 30 it is Martin who pulls Nangulmad (from Song 30) to Wan.gil (from Song 8).

**Figure 3.30 Text, Song 25 ‘wololu/Darrarru’**.

<table>
<thead>
<tr>
<th>Song</th>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td><em>wololu wunbanera/ba ngiyengge</em> After dark, I bin come out here</td>
<td><em>Darrarru gala wunbiga</em> Darrarru, look over there</td>
</tr>
</tbody>
</table>

Song 25 is another song that Martin ‘made up’, rather than dreamt. Like Song 8, Song 25 refers to Darrarru (Mount Cockburn North). Martin composed this song when he and other performers were flying into Kununurra at night, *wololu ba ngiyengge* ‘after dark, I bin come out here’. Approaching Kununurra, Martin saw Darrarru, noting that it was the only ‘brightness’ in the landscape.\(^{28}\)

The ability that the composer has to fly through the air, accompanied by spirits, to witness the *junba* performances that he receives, was noted in Chapter 2. In these journeys vast distances are covered and the composer is said to see the places that are pointed out by the spirits and referred to in the songs. In Song 25 it appears that Martin, flying in an aeroplane,\(^{29}\) takes on this role for his fellow travellers, appealing to them to look at Darrarru, *Darrarru gala wunbiga* ‘Darrarru, look over there’.

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\(^{27}\) This wind may be related to *yalanggarr* sea breeze on which spirits of the dead travel.

\(^{28}\) Darrarru was probably bright and glowing due to a reflection from the sunset in the west, suggesting a reference to Dulugun (the island of the dead) where spirits reside.

\(^{29}\) Redmond has observed that ‘[r]avelling by flying through the air is always associated with *Wunggurr* power’ (Redmond 2001a:289). Composers also travel on the body of *Wunggurr* (see Chapter 2.2). Keogh also identifies flight as a key component of the conception of *nurlu* songs in the western Kimberley (Keogh 1990).
The geographical location of places named in Martin’s *jadmi* repertory.

The approximate locations of the 13 places that are referred to in Martin’s repertory are marked on the map in Figure 3.30, below. The question to be asked now is what underlies the places that are named in Martin’s songs – why are some places named and not others? As the majority of places named in Martin’s songs are clearly not in his own clan country (as noted in Chapter 2, Part 2.3.1), what significance do they hold? While further research into the connection that Martin has with the named places would be revealing, several preliminary points can be made.

Figure 3.31 Map indicating approximate locations of places named in Martin’s repertory.
The majority of the places referred to in Martin’s repertory are in the east and northeast Kimberley: Yawulyawul (the country in the region of the Cockburn Ranges); Darrarru and Wan.gil (hills in the region of the Cockburn Ranges); Borangala (marshland near Wyndham); Nangulmad (scrubland in Wyndham area); Burrunungu (hill near Wyndham – perhaps Adolphus Island); Bilnginji (country past Wyndham and Kununurra, perhaps Miriwung country); Malinjunu (in Umbulgari country); and Linjirri, which is a place in the ngurlami (eastern/sunrise) side of Ngarinyin country.

Several factors may contribute to Martin’s preoccupation with eastern locations. Firstly, as previously mentioned, it is Martin’s view that all jadmi style junba comes from the sunrise side or east of Ngarinyin country. Martin explained that the purpose of that song was to remind people of its ngurlami sunrise side/eastern origin. It is possible that all of these eastern and northeastern places point to this origin.  

Secondly, marshland and seaside birds, particularly the brolga (gurreiga, gurranda), are central to the origin of jadmi. There is solid evidence that Burrunungu near Wyndham, which is referred to in Song 31 ‘gurreiga/Burruna’, is the site ‘Burrunungun’ (Adolphus Island) that the ancestral Brolga man turned into in the creative period (see Chapter 2).  

Finally, during Martin’s career as a stockman, he frequently drove cattle to Wyndham, and in doing so would have become very familiar with the region. This familiarity has continued in more recent years as Martin has travelled to the region for Kimberley Land Council meetings (see, for example, Song 27, above).  

Barwick similarly finds that in Warumungu Mungamunga songs, the northeastern origin of mungamunga spirits and songs is invoked by song references to blacksoil plain country (Barwick 2005:12-15). Preliminary observation of the other jadmi repertories documented (see Appendix 7), furthermore suggests that reference to these places is common in jadmi repertories. Borangala, for example, is referred to in three songs in Wirrijangu’s Jalarrimirri repertory, and in one song from Nyaninggun’s repertory; Darrarru (a hill in region of the Cockburn Ranges) is referred to in one of Wirrijangu’s songs; Malinjunu (in Umbulgari country) is referred to Wunganggu’s repertory; and Burrunungu is referred to in one of Bungguni’s and one of Yudmora’s songs.
Of the four places referred to in Martin’s repertory that are not in the east or northeast, three refer to the places associated with the spirits who composed the songs. Firstly, Song 10 ‘Garlumburru/Beyembarri’, the text of which will be discussed in Part 3.4, below, refers to *burnunguma* from Kalumburu (Garlumburru), amongst who may have been Martin’s parents. Kalumburu is also very close to the ancestral country of Martin’s father who, like Martin, belongs to the Brrewargu (Eagle Hawk’s Nest) clan, in the region of Theda Station (see Redmond 2000:369-370).

Secondly, Songs 4 and 28 refer to Junbarri, which is a hill next to Port Warrender, to the west of Kalumburu. Junbarri is in country that is associated with the *anguma* who composed the songs – the mother of the late Dicky Tataya (see Part 3.2, above). Tataya’s mother belonged to the Barrarrungarri clan, which is associated with land to the west of the King Edward River not far from Port Warrender (see Redmond 2000:639).

The remaining place referred to in the repertory, Wurnman (Song 24), is a hill near Glenroy Station, in the south. While the association between this place and the *agula* referred to in the text is unclear, we know that the man that who was dragged away by the *agula* in this song was working at Glenroy Station at the time.

Thus, it is clear that named places are related not only to the ancestral origin of the genre but also to the spirits from whom Martin received the songs, and thus also to their descendants – the living performers.

### 3.4 Jadmi songs about natural phenomena.

The final category of song subject that I will discuss is that of natural phenomena. In Chapter 2 it was established that *Wunggurr* (the king python) is fundamental to all creative activity in the Ngarinyin world. *Wunggurr* are present in a number of natural phenomena, and particularly in water phenomena and the danger and natural disasters associated with phenomena such as tidal waves, whirlpools, and so on. *Wunggurr* is also associated with baby-conception and song-conception, namely in the fact that composers are said to have some aspect of *Wunggurr* within them in the form of *gurlanji* (quartz stones). In this final section of the chapter I will investigate how song
texts about water phenomena reflect the relationship between the composer, composition and Wunggurr.

In several of the songs that I have discussed already, saltwater crossings and tidal currents are associated with death and the journey to Dulugun (the island of the dead) (see Songs 21, 22, and 7). Wunggurr is said to reside in these water phenomena and, as already explained in Chapter 2, is often said to be the cause of deaths by drowning. Song 11 ‘gurlanji/jowulwada’ relates Wunggurr to the drowning of people.

Figure 3.32 Text, Song 11 ‘gurlanji/jowulwada’.

<table>
<thead>
<tr>
<th>Song</th>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>gurlanji ngonda ngadmangu</td>
<td>jowulwada lada mangi</td>
</tr>
<tr>
<td></td>
<td>what are we going to do about this tidal wave?</td>
<td>when is this saltwater (jowulwada) going to go down?</td>
</tr>
</tbody>
</table>

This song was made up by Martin, from a story told to him by his parents, which refers to an event in which a group of people, including Martin’s parents, were trying to get to their home at Kalumburu. When they came to Camden Harbour, on the northwest coast, they found that the way had been made impassable by a high tide. The people wonder, gurlanji ngonda ngadmangu ‘what are we going to do about this tidal wave?’, jowulwada lada mangi ‘when is this saltwater (jowulwada) going to go down?’.

Martin, in the excerpt transcribed below, explains that an ‘old fella’ who was a ‘bit of a barnman bloke’ had a special relationship with this Wunggurr and spoke to it. The Wunggurr lay on its back, giving the appearance of a sand bank. The people started to cross on the sand but when they got halfway, the Wunggurr snake turned over and many people drowned:

Lots of people wanted to get across and go to Kalumburu. That’s what I heard that story, they told me – my mother and father told me. And, that water was real real full. And one witchdoctor bloke, one old fella, and that’s his country, that’s his Wunggurr country. Just along, somewhere along Camden Harbour, somewhere along there. But he was a bit of a barnman bloke, that old fella, you know. And he probably [i.e., is said to have] had a talk with that Wunggurr, snake, and he made that snake just lay on his back. And, as they saw that water, they seen a sort of white sand, where they can get across,
but it wasn’t sand. That’s right. When they got part of the way, in the middle, that’s when that snake turn over, like that and all just drowned (Martin, 8 November 2001).\textsuperscript{32}

Martin, subsequently, made up another song that refers to this same group of people. Martin explained, with reference to Song 10 ‘Garlumburru/Bayembarri’, that the spirits approached their home, Kalumburu, but found that it was closed to them in some way (Garlumburru mudmardamardama), so they had to go around the ‘back way’ (warleya burreni), via Beyembarr country (Bayembarri) in the east.

**Figure 3.33 Text, Song 10 ‘Garlumburru/Bayembarri’.

<table>
<thead>
<tr>
<th>Song</th>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Garlumburru mudmardamardama</td>
<td>Bayembarri warleya burreni</td>
</tr>
<tr>
<td></td>
<td>Kalumburu, can’t go in there</td>
<td>Beyembarr, go around the back way</td>
</tr>
</tbody>
</table>

Song 11 refers not only to the danger associated with the water, Wunggurr, but also to the interaction of the composer with Wunggurr. In this song, and others to be discussed below, the body of the composer is enveloped in water, just as the people in Song 11 were drowned/swallowed by it.

**Figure 3.34 Text, Song 3 ‘barlawarla/garangurra’.

<table>
<thead>
<tr>
<th>Song</th>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>barlawarla waiba mowane</td>
<td>garangurra garabarli ngunburne</td>
</tr>
<tr>
<td></td>
<td>tidal wave hitting the rocks</td>
<td>I’m in the middle of the water now; this water is right around me, see</td>
</tr>
</tbody>
</table>

Song 3 refers to a tidal wave (barlawarla) throwing water onto the rocks (waiba mowane). The speaker is standing in the water, saying ‘I’m in the middle of the water (garangurra) now; this water is right around me, see’ (garabarli ngunburne).

**Figure 3.35 Text, Song 5 ‘gurlanj/wururrururruru’.

<table>
<thead>
<tr>
<th>Song</th>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>gurlanj ngonda ngadmangu</td>
<td>wururrururrurru yumuwulanda yumuwulanda</td>
</tr>
<tr>
<td></td>
<td>what are we going to do about this tidal wave?</td>
<td>tide has gone back, revealing rocks and mud</td>
</tr>
</tbody>
</table>

\textsuperscript{32} See Appendix 2: DAT200126, CD 1 of 2, track 4.
Song 5 shares one line with Song 11 – *gurlanji ngonda ngadmangu*, ‘what are we going to do about this tidal wave?’ In Song 5, however, the tidal wave retreats (*wururrururrurru* – ‘tide has gone back now’), revealing rocks and leaving wet mud (*yumowulanda yumowulanda*).

In the glosses for Songs 11, 3 and 5, the speaker is placed in the middle of the action: ‘what are we going to do...?’ (Song 11 and 5) and ‘*I’m* in the middle of the water now’ (Song 3). The use of a first person pronoun, at least in the glosses, brings about ambiguity around identity of the speaker – to whom does ‘*I*’ refer?, the singer, the song giving spirit, or some other actor in the song? (see also Marett 2005). In this way, the *burrunguma* who first performed the songs for Martin in his dreams is drawn closer to Martin and other living singers, who sing it in the living world. Given the significance of water phenomena in relation to *Wunggurr*, and the connection between *Wunggurr* and the creative ability of the composer, I suggest that this ambiguity also effects a merging of the body of the composer with that of *Wunggurr*, as he is placed directly in the action – *in* the water – *in Wunggurr*.

At the same time as referring to the composer being ‘consumed’ by (i.e., surrounded in the water/body of) *Wunggurr*, these texts also gesture towards the presence of *Wunggurr* *within* the composer. The word *gurlanji* in Song 11 is glossed by Martin as ‘tidal wave’. *Gurlanji*, also means quartz stone in Ngarinyin, and it is this substance that is said to be inserted within the composer, and that receives the imprint of songs. Thus, *Wunggurr* consumes the composer, and the composer consumes *Wunggurr*, reflecting a fundamental interpenetration and intersubjectivity of the living composer with an ancestral creative power.

In Song 3 the word *garabarl*, in the line *garangurra garabarl ngunburne* ‘*I’m* [in the] middle [of the] water now, this water right round me, see’, refers to a ‘tidal mark, like two colours on a tin, a definite dividing line’ (see ‘*garaburl*’ in Coate and Elkin 1974:235). The body of the composer, surrounded by water, evokes the meeting and merging of the creative power of the *Wunggurr* with the creative power and potential of living people. The notion that a ‘tidal mark’ on the composer’s body manifests the

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33 Redmond also draws a connection between *gurlanji* and *Wunggurr* in relation to this song (2001a:288-289).
meeting point and intersection of ancestral creative power and living power, resonates strikingly with the notion of the staining of the composer by the song. The immersion of the composer’s body suggests that, as in baby-conception, this staining is mutual. Thus, the composition of songs involves not just a mutual interdependence of the composer and the burrunguma spirits of deceased relatives, but also mutual interdependence of the composer and Wunggurr.³⁴

Conclusion.

The purpose of this chapter has been to explore the strategies used in Martin’s texts and dances in order to articulate and embody the broader cosmological concepts discussed in Chapter 2. In Chapters 8–11 I will investigate strategies in the musical structures of Martin’s jadmi songs that also embody these concepts. In order to do this, I must first in Chapters 4–7 provide an introduction to the musical structure of jadmi and contextualise it in within the broader tradition of research into Central Australian, Western Desert, and Western Kimberley music.

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³⁴ Song 23, discussed in Part 3.2, also refers to the intersection of Wunggurr and the composer. It describes a fish seen under rippling water, in the moonlight. The rippling water may refer to Wunggurr’s presence, particularly as this is a galanbangarri ‘warm-up/dark green’ song, which refers to the song-conceiving process. The reflections of moonlight in the water, however, may also point to a particular concentrated Wunggurr presence. Redmond has observed that the ‘spectral refraction’ in water, referred to as wulu, is attributed to particularly powerful Wunggurr presence, and associated with the conception of babies.
PART 3. *Junba* in the context of music from neighbouring regions.

Chapter 4. Analysis of text structure in isorhythmic Central Australian, Western Desert, Kimberley, and northern Australian music.

The following discussion of text is in two sections. In Part 4.1 I will examine the structure of song-texts. First, I will explain the way in which ‘text cycles’ are performed, focusing particularly on ways in which *junba* departs from Central Australian musical style. Second, I will discuss the ways in which text cycles have been defined and analysed by researchers of Central Australian musical style, with regard to the relationship between melody and text/rhythm. I will highlight ways in which song text structure in *junba* differs from that in Central Australian style music, based on research by Ellis, Barwick, Tunstill, Pritam (McCardell), as well as R. Moyle, and in *nurlu*, based on Keogh’s research. I will also note elements that *junba* song text structure shares with northern musical styles, as described by Barwick (2003a) and Marett (2005). In Part 4.2 I will look at Keogh’s analysis of formulas in *Bulu nurlu* song text construction, and outline the relationship between this and my approach to Martin’s *jadmi junba* song texts, to be taken up in Chapter 8.

In order to illustrate the elements discussed here, I will refer to the three transcriptions set out below in Figures 4.1, 4.2 and 4.3: Figure 4.1 is a song item from *inma Mamu*, performed at Cundeelee, transcribed by Antony McCardell (1980a:29). Figure 4.2 is a *Bulu nurlu* song performance, transcribed by Keogh (1990:257-258). Figure 4.3 is a reproduction of the transcription of a typical *jadmi* song performance first set out in Chapter 1. I will refer to Figure 4.3 throughout the chapter in order to outline the basic organisational principles of *jadmi junba*. 
Figure 4.1 *Inma Mamu*, Verse 1 song item (appearing in Pritam [McCardell] 1980a:30, Transcription 2).

Transcription 2

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Mamu verse 1(4).10* A2313acc 02:12***

TEXT
\[ n' anpi luna npilu lani mamu n'i n'i luma luma \]

phrases 1  2  3

\[ x x x x x x x x x x x x x x \]

single sticks beaten on the ground

notated G G\# MM\#168

\[ k k \]

group (no solo)

Sva alta + bassa

Sva bassa only

\[ x x x x x x x x x x x x x x \]

\[ x x x x x x x x x x x x x x \]

\[ x x x x x x x x x x x x x x \]

- Mamu verse, Warburton Ranges version:
\[ manpi luma npilu yulani mamu \[ \] \[ \] \[ \] \[ luku pu pu \]

\[ x x x x x x x x x x x x x x \]

* = verse 1, fourth attempt, i.e. third repetition of same verse. Verse 10 is a reprise of verse 1.

** Archive Tape Number (Aust. Inst. of Aboriginal Studies)

*** time location in minutes and seconds
Figure 4.2 Bulu nurlu Verse 16, performance i. (adapted from Keogh 1990:257-258).
Figure 4.3 Song 1 ‘gurreiga/ngadarri’, Martin’s jadmi junba (see Appendix 3, Song 1, LB1999/tr.2[iii]; Appendix 10: CD, track 1).
4.1 Cyclic song text structure and its subdivisions.

Text Cycles.

In the Central Australian style, songs comprise a relatively short text that is repeated throughout the song item. Following Barwick (1989:18), Keogh (1990:119), and Ellis (1992:47), I refer to this as a ‘text cycle’.1 The text cycle of inma Mamu Verse 1 (Figure 4.1) is ‘nyanpi/unyanpilulanyi mamunyinyi lumaluma’ (Pritam [McCardell] 1980a:17), that of Bulu nurlu Verse 16 (Figure 4.2) is ‘barril yarramanydyina raydimirri yimanayana dyilabumirri’ (Keogh 1990:162), and that of Martin’s jadmi Song 1 (Figure 4.3) is ‘gurreiga narai binjirri gurreiga narai binjirri ngadarri jagud binjirri ngadarri jagud binjirri’ (Audio Example: see Appendix 10, CD track 32).

The relationship between the beginning and ending of song performances and the beginning and ending of text cycles, and ‘fade-outs’.

In the inma Mamu example (Figure 4.1) the performance begins with the final word of the text-cycle (‘lumaluma’) and ends part of the way through the same word (‘luma’). As was first observed by T.G.H. Strehlow (1955:39) for Aranda song items, it is usual for song items in the Central Australian style to begin and end at a place other than at the boundaries of the text-cycle (i.e., not at the beginning or end of the text-cycle) (see also Keogh 1990:121), and it is also not uncommon for song performances to begin and end part of the way through a word. Pritam (McCardell), for example, finds that the singing of all Western Desert song items, including that presented in Figure 4.1, ‘fades out’ (Pritam [McCardell] 1980a:20). Barwick similarly finds that singing fades out at the ending of Antakirinya and Yankunytjatjara Yamipura song items (Barwick 1990:66), as does Wild (1979) for Warlpiri Yamipurlapa song items.2

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1 Tunstill uses the term ‘textual cycle’ (1987:125); R. Moyle uses the term ‘word group’ (R. Moyle 1979:77); Ellis elsewhere uses just ‘text’ or ‘song text’ (see Ellis 1985:90, for example), as do Ellis and Barwick (1987, 1988), and Barwick (1990, 1995); McCardell (Pritam) (1980a:15) generally uses the term ‘rhythmic cycle’, defined as a ‘sequence of syllable or song text [that] repeats cyclically’ and on the basis of rhythmic characteristics.

2 While all Central Australian style items tend to end with a ‘fade out’, there is more of a tendency for song items in some Central Australian style repertoires to begin from a major structural textual boundary (such as the beginning of the text-cycle or a text line [defined below]) more than others. For example, Akwele awelye song items performed by Kaytetye women always commence from the beginning of the text cycle (Turpin p.c. November 2005). Based on the recordings in Barwick et al 2000, yawulyu Mungamunga song items performed by Warumunga women appear to begin either at
This is also the case in *nurlu*. While the first word of the text cycle in the *Bulu nurlu* example (Figure 4.2) is ‘*barril*’ and the final word is ‘*dyilabumirri*’, this performance begins part of the way through the third word ‘*raydyimirri*’ at ‘*dyimirri*’ and ends part way through the final word ‘*dyilabumirri*’ at ‘*dyilabu*’.

Successive performances of the same song in both Central Australian style repertoires and *Bulu nurlu* tend to begin at different places in the text cycle. For example, in a second performance of the *Bulu nurlu* song transcribed by Keogh (see Figure 4.4), the singing begins with the second word ‘*yarramanodyina*’. Performance i (Figure 4.2) begins part of the way through the third word ‘*raydyimirri*’ at ‘*dyimirri*’.

**Figure 4.4 Bulu nurlu Verse 16, performance ii, excerpt (adapted from Keogh 1990: 257-258).**

By contrast, *junba* song performances always begin with the first word of the text cycle, and end at the end of a text line. For example, in the *junba* song set out in Figure 4.3, the song begins with a full statement of the text cycle ‘*gurreiga narai binjirri ... ngadarri jagud binjirri*’, and ends at ‘*binjirri*’ (the final word of both text lines).

Finally, Central Australian style and *nurlu* performances end with a ‘fade out’ – there is no clear final word. Even the *Yawulyu Mungamunga* songs performed by Warumungu women, and the *Awelye Akwelye* songs performed by Kaytetye women, which begin at the beginning of the text-cycle or text line, end with a fade out. By the beginning of the text-cycle or at the beginning of a text line, as do Alyawarra songs and Kukatja songs from Balgo, transcribed by R. Moyle (1986, 1997). By contrast, Pitjantjatjara song items, such as those from the *imma Nyiinyii* series performed by people from Indulkana (CASM 1982), and the *Langka* song items documented by Ellis (1985: 210-213), frequently begin mid-line and even mid-word, as do Pintupi songs transcribed by R. Moyle (R. Moyle 1979:79).
contrast, junba song clearly end at the end of a text line (defined below) and if multiple people are singing, the ensemble usually stops together. The clapstick accompaniment finishes on the following beat, clearly marking the end of the song performance (see Figure 4.3, for example) (Audio Example: see Appendix 10, CD track 33).

How the text cycle is repeated: breath intakes and 'breaking'.

In Central Australian style repertories, as well as nurlu and junba, the text cycle repeats throughout the song performance. This can be seen in each of the three examples set out in Figure 4.1 – 4.3. The inma example (Figure 4.1) comprises approximately three repetitions of the text cycle. The nurlu example (Figure 4.2) comprises approximately four to five repetitions of its text cycle. The junba example (Figure 4.3) comprises approximately six to seven text cycles. The number of times a text cycle is repeated is dependent on a number of factors including melodic requirements (Ellis 1985:103), the length of the text cycle, and ceremonial activity, such as painting-up and dance (these are discussed in Chapters 6 and 7, below). These factors can lead to significant variation in the number of text cycles in a song performance.

In the inma example the text cycle repeats uninterrupted throughout the performance. Frequently in Central Australian style song performances, however, one or more syllables are omitted when the performer(s) take a breath. Ellis (1964:191), for example, provides an example of this in a transcription of a performance of the Aranda Gura (bandicoot) song of Bulja (see Figure 4.5), placing the syllable that is omitted in brackets (see box). As exemplified by Ellis's transcription, when a breath is taken in Central Australian song performances the rest that accompanies the breath has the same duration as the omitted syllable.3 Thus, even when a breath is taken, the repetition of the text cycle, as far as the performers are concerned, is uninterrupted (see also Tunstill 1987:126 and Turpin 2005:124).

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3 In Part 4.2 will show that text cycles are performed isorhythmically. That is, every time the text cycle is repeated it has an identical syllabic rhythmic setting.
By contrast, Keogh finds that in one third of the Bulu nurlu songs that he analysed the text cycle is interrupted in some way. He refers to this as ‘breaking’ the text cycle (Keogh 1990:207). These occurrences probably relate to the context in which Keogh’s sample was recorded. Keogh finds that in some of these cases, the text cycle is only half a beat out (Ibid.). Analysis of his transcriptions, however, shows that it may be two beats or more out. In these cases, when the singer takes a breath he interrupts the repetition of the text cycle. Nurlu is conventionally performed by a group of singers and accompanied by dance, and there is therefore a need for strong rhythmic and
textual unisonic performance. However the performances in Keogh’s sample were performed by only one singer and were not danced (Keogh 1990: 16-18). As Marett (2005) has shown in his research of wangga songs (from the Daly region of Northern Australia), there is a reduced need for unisonic performance when songs are not accompanied by dance and are removed from their ceremonial context. He finds that song texts regularly vary in the Ma-yawa and Bunggridj-Bunggridj wangga repertory which were rarely, if ever, performed in ceremony: ‘text phrases may be added or omitted, the order in which text phrases appear may change, and word order … may be reworked’ (Marett 2005:200). In Bulu nurlu, the text structure has also been affected by the performance context, in this case, resulting in a ‘loosening’ of the repetition of the text cycle. The fact that the performers appeared to have trouble remembering some of these songs (see Keogh 1990:16-18) may also contribute to this loosening.

In other instances in Bulu, however, the text cycle is ‘broken’ in a more systematic way. In these cases the singer ‘jumps’ to ‘the beginning of one of the text lines within the cycle and continue[s]… to sing that line in his head while taking the breath’ (Keogh 1990:206-207). This is shown in a performance of a second Bulu nurlu song (Verse 1, performance i) set out in Figure 4.6 (Keogh 1990:215-218). The text cycle of this is ‘wanydyalmirri yinganydyina mindi yarrabanydyina’ (Keogh 1990:92). It can be seen from this that the performer takes a breath part of the way through the word ‘yinganydyina’, after ‘yingany-’. Following Keogh’s explanation of these ‘breaks’ it can be assumed that, rather than omitting the end of this word (‘-dyina’) while taking a breath and then continuing with the next word ‘mindi’ (as in the Aranda example transcribed by Ellis [see Figure 4.5]), the singer omits ‘-dyina’ (marked in brackets [see Figure 4.6]) but then jumps to the first word of the text cycle ‘wanydyalmirri’. This is difficult to see because the singer also omits part of ‘wanydyalmirri’ – the portion ‘wanydyal-mi’ (also marked in brackets) – as he continues his breath intake. He does not start singing, until the final syllable ‘rrri’.

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4 Barwick (1995:99) provides a detailed summary of evidence that unisonic performance is a guiding aesthetic in the performance and structure of Central Australian songs (see Chapter 6).
In *jrunba*, there is rarely a need to omit syllables in order to take a breath. This is because male and female singers generally alternate through the song performance. On the occasion that more breath is needed, and there is only one person singing, as in Ellis’s Aranda example (see Figure 4.5, above) syllables are omitted without disrupting the text cycle. However, distinguishing *jrunba* from Central Australian style songs, in every song performance the text cycle is clearly recommenced one or more times in the course of the performance in a manner that is not unlike the ‘jump-breaking’ described by Keogh. In the example set out in Figure 4.3, the text cycle is
performed once in full ‘gurreiga narai binjirri gurreiga narai binjirri ngadarri jagud binjirri ngadarri jagud binjirri’ but the second performance of it ends half way through (‘gurreiga narai binjirri gurreiga narai binjirri’), and then ‘jumps’ back to the beginning of the cycle (‘gurreiga narai binjirri gurreiga …’)

(Audio Example: see Appendix 10, CD track 34). Such ‘jumps’ occur in every *junba* song performance

Keogh suggests that, while further investigation is required, ‘breaking’ in *Bulu nurlu* may be a significant feature of western Kimberley performance practice that distinguishes it from the Central Australian style (Keogh 1990:207). The convention of recommencing text cycles in *junba* song performances appears to corroborate this finding for the northcentral Kimberley too. It must also be noted, however, that while the text cycle recommences in every *junba* song performance, in the majority of song performances in Keogh’s sample (two thirds) the repetition of the text cycle is unbroken and uninterrupted (Keogh 1990:207) and is performed in the Central Australian style. Whether the ‘breaking’ of text cycles in Keogh’s *Bulu nurlu* sample points towards a significant stylistic distinction between Kimberley and Central Australian musical styles or not remains unclear. With regard to *junba*, however, the treatment of the text cycle is distinct from the Central Australian style in three clear ways:

1. While performances of Central Australian songs and *nurlu* may commence and end at a number of different points in the text cycle, *junba* song performances *always* commence from the same point in the text cycle and *always* end at the end of a text line;
2. While Central Australian style performances end with a fade out, *junba* performances have a clearly defined ending;
3. While the repetition of the text cycle is uninterrupted in performances of Central Australian songs, in *junba* the text cycle is stopped and recommenced at least once in every song performance.

In the sample of 422 songs that forms my description of *junba* (see Appendices 7 and 8), only three songs conform to the Central Australian model rather than to that

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5 Except on the rare occasion that the singers breathe, in which case they leave one or more syllables out.
exhibited by other **junba** songs. In performances of these three songs: the text cycle is repeated uninterruptedly throughout the song performance; the text ends with a ‘fade out’; and there is no clear ending to the singing which, consequently, may end mid-text line. Furthermore, the relationship between the text cycle, together with its rhythmic setting (see Chapter 5), and the melody (see Chapter 6), is also unlike all other **junba** songs (see Chapter 7). While these features are strikingly unusual in the **junba** genre, they are all typical features of Central Australian style.

In order to locate and understand the distinctive characteristics of **junba** song texts, it is useful to look towards song text structure in repertories and genres to the northeast of the Kimberley. In this instance, the three main characteristics of **junba** that distinguish it from the Central Australian style can also be found in a genre of song that **junba** performers in the north and northwest Kimberley have adopted from northeasterly groups, namely **wangga** and **lirrga**. Male singers of **junba**, including Scotty Martin, also sing **wangga** and **lirrga** (see Marett 2005).\(^6\) **Wangga**, **lirrga** and **junba** share certain features, including those that distinguish **junba** from Central Australian style. While **wangga** and **lirrga** sometimes include some cyclical text, they are usually through-composed, and sections of strophic text are separated by instrumental sections (see Marett 2005, for **wangga**, and Barwick 2003a, for **lirrga**). Thus, the boundaries of the song text are very clear. Likewise, in every **junba** song performance the singing begins at the beginning of the text cycle, ends at a meaningful boundary, and the text cycle is recommenced at least once, providing a strong sense of the boundaries of the text cycle. Furthermore, several repertories comprise songs that have in them two different text cycles. These song items begin with several repetitions of one text cycle and then move onto several repetitions of a second text cycle.\(^7\) This further supports the view that while **junba** texts are performed cyclically, they are also strophic, unlike texts performed in the Central Australian style.

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\(^6\) The way in which **wangga** is performed varies significantly from its source in the Daly region. Marett (2005) finds that the features of particular **wangga** and **lirrga** songs are ‘often modified beyond the point of recognition’ in North and Western Kimberley (2005:218).

\(^7\) For **jadmi**/**jodmolo**/**ngodben** repertories, see Appendix 7: Repertories 13TN (Toby Nyaninggun) and 17AW (Alec Wirrijangu). For **jerregor**/**galinda**/**balga** repertories, see Appendix 8: Repertory 24AB (Alan Balbangu), 32GG (George Gunjili), 35JM (Jeffrey Manggoladmorra), 39AN (Aeroplane Nungulngunda), and 40FW (Flora Walkerbier).
By contrast, in Central Australian style songs, song performances routinely begin and end at a number of different points in the text cycle, the text cycle repeats throughout the song performance, and the performance ‘fades out’ so it is not clear on what word the singing ends. Due to these characteristics the boundaries of the essential text unit of the song are unclear. Thus, while song performances in junba and the northern wangga style appear to clearly frame their texts, in Central Australia meaningful boundaries in the text are unclear.

Other similarities between the performance of text in junba and northern genres have to do with the construction of song texts and their relationship to spoken language, and to the way that rhythmic setting supports or obscures meaning. I will discuss these in Parts 4.2 and Chapter 5.

Defining and subdividing of text-cycles.

The problem of defining text-cycles.

For the reasons outlined above, in Central Australian style songs and in nurlu, it is relatively difficult to define the text cycle of a song. This is compounded by the fact that musicologists rarely have enough confidence in their linguistic ability to segment texts on the basis of text morphology, as observed by Turpin (Turpin 2005: 168). Analytically, however, it is useful for the text of a song performance to be clearly identified and segmented. Unless this is done it is virtually impossible to describe the relationship between melody, text, and rhythm. Researchers have consequently turned to a number of different musical criteria to identify the boundaries of Central Australian text cycles. Keogh (1990) summarises these approaches: by breath intakes; by reference to the melody; and by reference to text repetition patterns (see ‘text lines’ below) (Keogh 1990:119). The later of these is perhaps the most straightforward way to define text cycles. For example, if the text of a song performance has the pattern AABBAABBAABBAABB, or even BAABBAABBAABBA, it can be said to have a text cycle AABB or BBAA. In order to determine which of these forms is correct, however, the researcher has to turn to text morphology and/or the performer for meaning and the structural significance of particular parts of the text.
This approach can be applied to most *junba* texts. In Martin’s *jadmi junba*, all but one text features internal repetition in the form AABBAABB and so on. For example, the text of the song performance set out in Figure 4.3, above, begins: [A] gurreiga narai binjirri [A] gurreiga narai binjirri [B] ngadarri jagud binjirri [B] ngadarri jagud binjirri [A] gurreiga narai binjirri [A] gurreiga narai binjirri [B] ngadarri jagud binjirri. On the basis of the composer’s statements about meaning, it can be said that each text cycle can be said to begin with AA (which also is the point at which each song begins) and end with BB. In *junba* songs that do not have this structure, I have used performers’ statements to define text cycle boundaries, along with the convention that songs begin at the beginning of the text cycle and the text cycle is recommenced one or more times in the course of the song item.

**Text lines.**

As well as identifying text-cycles, researchers also identify smaller analytical units in order to describe the relationship between text, rhythm and melody. Following Barwick (1989), I refer to these as ‘text lines’. The A and B subdivisions of the texts identified above occur on the level of ‘text lines’. Elsewhere these are referred to as ‘text phrases’ (see Ellis 1984, Keogh 1990, Marett 2005, for example).

When text cycles exhibit the internal repetition discussed above, the boundaries of text lines can be easily defined. Barwick (1989:18), for example, finds that some *inma Ngintaka* text-cycles have the form AABB. As stated above, this is the form exhibited by all but one of Martin’s texts. Barwick terms this a ‘doubled text’, in which AA and BB are each referred to as a ‘text line pair’ (Barwick 1989: 18). In this case ‘text line pairs and text lines are both defined by internal repetition of the textual material’ (Barwick 1989:18).

When internal repetition does not occur, as in the *inma Mamu* and *Bulu nurlu* examples (Barwick 1989:18 terms these ‘undoubled texts’), as with the definition of text cycles, other criteria must be applied. Researchers employ criteria such as rhythmic criteria, linguistic criteria, and statements by performers to define text line boundaries in these instances (see Keogh 1990: 122). As I will show in Chapter 5, text lines can be independent from rhythmic units. Furthermore, in Chapter 7 I will show that melodic patterning may transgress rhythmic patterning and coincide with textual
patterning. Therefore, it is important to define text lines independently of rhythmic criteria. Because of the frequency with which doubled structures occur in Martin’s repertory and the detail of performers’ statements, however, neither rhythmic criteria nor any other are needed in my analysis. Each of the text lines in Martin’s *jadmi* repertory is indicated in Appendix 4.

**Text segments.**

Barwick refers to ‘meaningful text strings’ that fall within text lines in both *inma Ngintaka* (1989) and *Yamiwara* (1990), suggesting a further possible subdivision of some text lines. I will refer to these as ‘text segments’. These are discussed in more detail in Chapter 5 below.

**Words.**

While there has been little morphological analysis of song texts by musicologists, several researchers further subdivide song texts into ‘words’ (for example, Strehlow 1971 in Aranda songs; Keogh 1990 and 1996 in *Bulu nurlu*; Tunstill 1995 in Pitjantjatjara songs; and Turpin 2005 in Kaytetye songs). In my analysis I also subdivide text lines into parts that will be referred to as ‘words’, in order to examine the principles underlying song text construction and rhythmic performance (see Part 4.2, and Chapter 5, below). However it should be noted that while these appear to largely coincide with morphological divisions, I have generally not defined ‘words’ on the basis of any linguistic methodology. Rather the ‘words’ that I identify have been arrived at in extensive consultation with Martin and Jodba, and other *junba* performers and reflect meaningful segments of text lines.

### 4.2 Formulaic construction in song texts.

Research has been done on song text construction in Central Australian style repertories, by Turpin (2005) on Kaytetye *Akwelye awelye* songs, and by Keogh on *Bulu nurlu* (Keogh 2005). In this section of the chapter, I will discuss Keogh’s approach to *Bulu nurlu* song texts, in order to contextualise my analysis of song text construction in Martin’s *jadmi junba* (see Chapter 8).

---

8 In *Yamiwara* Barwick refers to these as ‘meaningful text phrases’.
Keogh (1990) seeks to determine the processes that underlie the construction of song texts, and their retrieval by composers in the moment of performance. He discusses the high incidence of word repetition between songs in the light of theories of 'formulaic construction' in Serbo-Croation epic (Lord 1960) and Old English epic (Foley 1980a, 1980b). Following Parry's work on Heroic poems, Keogh poses a system of analysing the 'ready-made phraseologies' or 'formulas', defined as 'a group of words which is regularly employed under the same metrical conditions to express a given essential idea', in song-texts (Keogh 1990:67-76, after Foley 1980b: 487-488). Keogh adopts Lord's notion of the 'formulaic expression', defined as 'a line or half line constructed on the pattern of formulas' (Lord 1960: 4), to examine how various patterns are set up 'that make adjustment of phrase and creation of phrases by analogy possible' (Lord 1960:37). He also adopts Lord's notion of 'systems', which are groups of formulaic expressions, based on metrical patterns within which there are common 'word-boundary patterns' and 'syntactic patterns', and that have one part of the line or half-line in common, with the rest substituted.

Keogh finds that while Bulu murlu texts can be viewed in terms of this 'formulaic' construction, the repertory exhibits high instance of variability: four formulaic systems (set out in Figure 4.7, below) account for 48% of all text lines. Each of these systems consists of a complete text line and ends with a recurring verb; the substitutable part occurs at the beginning of each line. Of the four systems, two consist of a verb pre-stem comprising two syllables (the substitutable part) followed by an inflected verb and two consist of a word, varying in the number of syllables and grammatical class, followed by an inflected verb.
Chapter 4. Analysis of text structure in isorhythmic Central Australian, Western Desert, Kimberley, and northern Australian music.

Figure 4.7 Formulaic systems in *Bulu nurlu* (based on Keogh 1990:71-72, Examples 3.2 and 3.3).

<table>
<thead>
<tr>
<th>Substitutable portion.</th>
<th>Recurring Verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>larra v4</td>
<td>yindina</td>
</tr>
<tr>
<td>ngangal v5</td>
<td></td>
</tr>
<tr>
<td>mindi v1</td>
<td>yarrabanydyina</td>
</tr>
<tr>
<td>dyidi v2</td>
<td></td>
</tr>
<tr>
<td>buyurr v7, 9</td>
<td></td>
</tr>
<tr>
<td>bandirr v12</td>
<td></td>
</tr>
<tr>
<td>murda v17</td>
<td></td>
</tr>
<tr>
<td>malara malara v8</td>
<td>yimanayana</td>
</tr>
<tr>
<td>raydyimirri v16</td>
<td></td>
</tr>
<tr>
<td>wanydalmirri v1</td>
<td>yinganydyina</td>
</tr>
<tr>
<td>guwararrirarri v2</td>
<td></td>
</tr>
<tr>
<td>nganbalinbal v2</td>
<td></td>
</tr>
<tr>
<td>marrarri/barrarri v6</td>
<td></td>
</tr>
<tr>
<td>malanydyingana v7</td>
<td></td>
</tr>
<tr>
<td>larndymirri v9</td>
<td></td>
</tr>
<tr>
<td>girridinydymirri v10</td>
<td></td>
</tr>
<tr>
<td>burarrirarri v10</td>
<td></td>
</tr>
<tr>
<td>burarrri v12</td>
<td></td>
</tr>
<tr>
<td>bandirrmirri v17</td>
<td></td>
</tr>
</tbody>
</table>

As Keogh points out, Foley has shown that the high incidence of formulas in Serbo-Croatian epic, based on syllabicity and internal structure, operates within a rigid metrical structure. The Old English ‘alliterative line’ on which Beowulf is constructed, however, depends much less on syllabicity and internal structure. Because stress patterns and alliteration between lines remain constant, a verbal formula is formed in which there is ‘a lexical core or kernel at a stressed position and … a looser (and therefore more variable) aggregation of material forming a shell’.
Foley concludes that this allows a ‘lower percentage of classically defined formulas and a higher index of variability among systems’ (Keogh 1990:75, after Foley 1980a:120).

Taking this approach, one of the ways that Keogh explains variability in the *Bulu* song texts is by identifying their ‘lexical core or kernel’. Specifically, he finds that while the actual form of verbs may vary in *Bulu* songs (resulting in a high number of formulaic systems), only six different verb roots occur in the entire sample. Thus, he
suggests that 'it is the roots of inflected verbs which are the lexical core of formulaic
construction' (Keogh 1990:75).

Martin's jadmi song texts appear to be constructed with a different system featuring
even more variability in lexicon, but more regularity in syllabic structure. In the
sample of 61 different text lines, 11 portions of text account for only 38% of the text
lines, and all but one of these only occurs within a single song. Also, while Bulu song
texts are constructed around a lexical core (a limited number of verb roots), in
Martin's repertory, syllabic structure patterns, formed by the number of syllables in
each word in a text line, constitute a 'core' (four syllabic structure patterns account
for 56 of 61 [92%] text lines) around which texts are structured. I will discuss these
patterns in detail in Chapter 8.

Conclusion.

The analytical categories established here will be used to describe text structure in
Martin's jadmi repertory throughout Chapters 8 – 11. In Chapter 5 rhythmic structure
will be discussed and the observation that the cyclical performance of text in junba is
distinct from that in Central Australian style songs will be built upon, leading to an
investigation of the relationship between melody, text and rhythm in Chapter 7.

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9 There is higher instance of repetition of nouns at the beginning of text lines in multiple songs.
However, compared to recurring verbs in Bulu, this still exhibits high variability. Eleven nouns account
for 46% of text lines.
Chapter 5. Analysis of rhythm in isorhythmic Central Australian, Western Desert, Kimberley, and northern Australian music.

In research of Central Australian style music, the analysis of rhythm is centred around syllabic rhythm – the rhythm with which the syllables of the text cycle are enunciated. A persistent characteristic of Central Australian style music is that every time a text-cycle is repeated it has an identical rhythmic setting. The term ‘isorhythm’ is used to describe this convention (see Ellis, 1963, 1968, 1983, 1985; Keogh 1990:122, for example). Isorhythm characterises nurlu texts as well as junba texts and is perhaps the most significant factor that distinguishes Central Australian style music, and nurlu and junba, from northern Australian genres such as lirrga, wangga, and manikay.¹

The text cycle, together with its isorhythmic pattern is referred to as the ‘text/rhythmic cycle’ (see Keogh 1990:158). The text/rhythmic cycle of Inma Mamu Verse 1 (Figure 4.1, above), Bulu nurlu Verse 16 (Figure 4.2, above), and Martin’s junba Song 1 (Figure 4.3, above), is set out in Figure 5.1, below. The text/rhythmic cycles of all songs in Martin’s jadmi repertory are set out in Appendix 4.

¹ While isorhythm does occur in these genres, it is never applied throughout entire songs (see Marett 2005:91). This appears to correlate with the fact that while texts may have some cycling of textual material they are essentially strophic and not cyclical in the way that texts in the Central Australian style are.
Figure 5.1 Text/rhythmic cycles.


![Rhythm pattern]

nyanpi- lu-nyan- pi- lu- la- nyi mamu- n- nyi luma- lu-ma

**Bulu nurru,** Verse 16 (transcription from Keogh 1990:92, 215-218).

![Rhythm pattern]

wanydyalmi - rri yi- nganydyi- na min-di ya - rra-bany - dyi- na

**Martin’s jadmi junba,** Song 1.

![Rhythm pattern]

Because their relationship is fixed, text and rhythm can be treated as two facets of one structure (see also Pritam [McCardell] 1980a; Ellis and Barwick 1987; Barwick 1989:13; Barwick 1990:61-62; Barwick 1995; Keogh 1990, 1995). At the same time, the boundaries of textual and rhythmic analytical subdivisions of the text/rhythmic cycle may either coincide or not coincide. In Part 5.1 I will outline how researchers, for the purpose of melodic analysis, subdivide the rhythmic aspect of the text/rhythmic cycle into ‘rhythmic segments’ and ‘rhythmic cells’, and how these relate to textual units (text cycles, text lines, text segments, words) identified in Chapter 4, above.

Various researchers – primarily Ellis, Barwick and Keogh – have also taken another approach to rhythm, along side that which will be discussed in Part 5.1, which identifies how various aspects of rhythm, such as tempo, beating accompaniment, and syllabic rhythm, are combined in different repertories and genres, and how these combinations relate to text morphology and syntactic patterns (Keogh 1990), dance
(see Ellis and Barwick 1987; Barwick 1989; Ellis, Barwick and Morais 1990), and aesthetics (Barwick 2005). Barwick (2005), in her most recent work on Warumungu yawulyu Mungamunga songs, has termed these assemblages of rhythmic elements, 'rhythmic modes'. This is clearly influenced by a larger body of research on rhythmic mode in northern Australian genres, foregrounded in the work of Barwick (2003a, in press) on the Marri-Ngarr 'Church lirrga' repertory, and Marett (2005) on wangga from the Daly Region, which also corresponds to earlier work by Margaret Clunies Ross and Wild (1982, 1984), Steven Knopoff (1992), Greg Anderson (1992, 1995), and Peter Toner (2001) on various Manikay repertories from Arnhem Land. I will discuss this research in Part 5.2.

5.1 Subdivision of the text/rhythmic cycle into rhythmic units.

The syllabic rhythmic component of the text/rhythmic cycle is referred to by Ellis and Barwick (1987:43, 48) and Keogh (1990:158) as a 'rhythmic pattern'. As set out in Figure 5.2, the rhythmic pattern is commonly subdivided into two levels: 'rhythmic segment' and 'rhythmic cell'. The identification of these by different researchers will be discussed below.

Figure 5.2 Hierarchical subdivision of rhythmic pattern.

<table>
<thead>
<tr>
<th>Term adopted in this thesis</th>
<th>Terms used by other researchers.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythmic segment</td>
<td>Rhythmic Segment (Barwick 1989)</td>
</tr>
<tr>
<td></td>
<td>Isorhythmic unit (R. Moyle 1979)</td>
</tr>
<tr>
<td></td>
<td>Rhythmic phrase (Keogh 1990)</td>
</tr>
<tr>
<td></td>
<td>Phrase (Pritam [McCardell] 1980a, Tunstill 1987)</td>
</tr>
<tr>
<td></td>
<td>Musical phrase (Tunstill 1995)</td>
</tr>
<tr>
<td>Rhythmic cell</td>
<td>Rhythmic cell (Pritam [McCardell] 1980a, Keogh 1995)</td>
</tr>
<tr>
<td></td>
<td>Beating cell (Barwick 1989)</td>
</tr>
<tr>
<td></td>
<td>Cell (Barwick 1995)</td>
</tr>
<tr>
<td></td>
<td>Foot (Turpin 2005)</td>
</tr>
</tbody>
</table>
Rhythmic Segments.

Like text lines, rhythmic segments are often defined on the basis of internal repetition in the rhythmic pattern of the text/rhythmic cycle. For example, the text/rhythmic cycle of the *Inma Nyiinyii* song ‘tjiwa mantal-ka’ (see text transcription, Tunstill 1995:72, Text 14), recorded by A.M. Ellis (CASM 1982, Verse 17) comprises three statements of a single rhythmic segment, as set out in Figure 5.3. Ellis and Barwick (1987) identify this as a second level of isorhythm (Ellis and Barwick 1987: 48; see also Keogh 1990:123, R. Moyle 1979:77), below that of the text/rhythmic cycle.

**Figure 5.3 Two levels of isorhythm. Inma Nyiinyii, Verse 17 (text transcription, Tunstill 1995:72).**

```
Rhythmic pattern
\[\text{Rhythmic Segments}\]
\[tji-wa man-ta-l ka.- \text{nintja tjalytjalytja - ku mai rungka-ni} \quad x x \quad x x \quad x x \quad x x \quad x x \quad x x \]
```

Internal repetition can also occur in pairs of rhythmic segments. For example, the rhythmic pattern set out in Figure 5.4 comprises two different rhythmic segments, each of which is repeated before moving to the next (see Ellis 1966:42-43).

**Figure 5.4 Internal repetition defining multiple different rhythmic segments (example adapted from Ellis 1966:43, Figure 11).**

```
Rhythmic Segment a
\[||: \text{d-d-d-d-d.}\]
Rhythmic Segment b
\[||: \text{d-d-d-d-d.}\]
```

The rhythmic patterns of other songs, such as the *inma Mamu* and *Bulu nurlu* songs (see Figures 4.1 and 4.2), however, do not feature internal repetition. Pritam (McCardell), in fact, suggests that this is ‘the norm’ in the Western Desert (Pritam [McCardell] 1980a:16). In such cases, other criteria must be used to determine...
Chapter 5. Analysis of rhythm in isorhythmic Central Australian, Western Desert, Kimberley, and northern Australian music.

boundaries. The boundaries identified by Pritam (McCardell) and Keogh for these are indicated in Figure 5.5, below.

Figure 5.5 Single-level isorhythm.


Rhythmic segment (RS) a RS b RS c

nyanpi- lu-nyan-pi- lu - la-nyi Mamunyi-nyi lu-ma-lu-ma

x x x x x x x x x x

**Bulu nurlu**, Verse 16 (from Keogh 1990:162, Example 5.5).

Rhythmic segment (RS) a RS b RS c RS c

barril ya - rramany- dyina ray-dyi -mirri yi -mana- yana dyi-la-bu-mirri

x x x x x x x x x x

Pritam (McCardell) (1980a) uses a combination of criteria to define the rhythmic segments (he uses the term 'phrase') in the *Mamu* example, including melody, vocal stress, breaths, text, and long durations (Pritam [McCardell] 1980a: 16-17). However, as Keogh (1990:123-124) observes, his primary criteria appear to be melody and text. Concerning the use of melodic criteria, Keogh points out that when defining units for the purpose of examination of the relationship between melody and text/rhythm, it is necessary to define text/rhythmic units independently from melodic units, and vice versa, in order to avoid circularity (see Keogh 1990: 124, 134). Furthermore, given that the identification of rhythmic boundaries is also done in order to examine the relationship between text and rhythm, it is also sensible, as Marett points out in his analysis of *wangga* (Marett 2005:91), to define rhythmic units independently of textual units.

Ellis (1983) finds that rhythmic segments in *inma Langka* are defined by rhythmic criteria, namely by the occurrence of a relatively long duration at the end of the rhythmic segment (Ellis 1983:138). Keogh applies this same method to identifying
rhythmic segment boundaries in the *nurlu* example, set out above in Figure 5.5, above.

In Martin’s *jadmi junba*, text/rhythmic cycles comprise two, four, six, or eight rhythmic segments. These are set out in Appendix 4. By far the most common number of rhythmic segments in a text/rhythmic cycle is four (see also Appendix 4). In total there are 152 rhythmic segments in Martin’s 31 song texts. These can be easily defined by the occurrence of patterns of internal repetition, and the occurrence of relatively long durations. For example, the text/rhythmic cycle of Song 1, ‘*gurreiga/ngadarri*’ set out in Figure 5.6, below, consists of four statements of a single three-beat rhythmic segment (Audio Example: see Appendix 10, CD track 35).

**Figure 5.6 Rhythmic segments defined by internal repetition in Martin’s *jadmi junba*, Song 1.**

When the text/rhythmic cycle does not consist of internal repetition, long durations define the boundaries of rhythmic segments. For example, in Song 5, ‘*gurlanji/wururrururu*’, set out in Figure 5.7, below, the text/rhythmic cycle comprises two different rhythmic segments: one consisting of three beats (*d. = one beat*), \( \text{\#} \quad \text{\#} \quad \text{\#} \quad \text{\#} \quad \text{\#} \quad \text{\#} \quad \text{\#} \quad \), and one consisting of two beats, \( \text{\#} \quad \text{\#} \quad \text{\#} \quad \text{\#} \quad \text{\#} \quad \text{\#} \quad \). Labelling these ‘a’ and ‘b’ respectively, the text/rhythmic cycle has the form a+a+b+a+b+a (Audio Example: see Appendix 10, CD track 36).
Barwick finds that, in *inma Ngintaka*, rhythmic segments ‘are marked by the coincidence of a long note of a dotted crotchet or more with the end of a meaningful text string’ (Barwick 1989:18). Ellis similarly finds that, in *inma Langka*, rhythmic segments coincide with text lines (Ellis 1983:138). Similarly, in Martin’s *jadmi junba*, text lines coincide with rhythmic segment boundaries. For example, in Song 1 ‘gurreiga/ngadarri’, each rhythmic segment coincides with one text line.
Furthermore, as in *inma Ngintaka*, rhythmic segment boundaries may also fall mid-line and again appear to coincide with text segments. For example, in the B text line of Song 5 ‘*gurlanji/wururrururu*’, each of the two text segments, ‘*wururrururu*’ and ‘*yumolanda yumolanda*’, coincides with a rhythmic segment.

Figure 5.9 Rhythmic segments defined by long durations in text line B of Martin’s *jadmi junba*, Song 5.

As noted above, Keogh also defines rhythmic segments in *Bulu nurlu* on the basis of the occurrence of a long duration. Following Barwick (1989), he also finds that these coincide with ‘the end of a word in a text’ (Keogh 1990:163). Keogh refers to this unit as the ‘text phrase/rhythmic segment’. There is, however, an important difference between Keogh’s analysis and that of Barwick. Keogh appears to define his ‘text phrase’ unit purely on the basis of rhythmic criteria, thus suggesting that text segments and rhythmic segments in *Bulu nurlu* always coincide.

While Keogh finds that the structural units of text segment and rhythmic segment are inconsequential in the relationship between text/rhythm and melody in *Bulu nurlu*, such a distinction is important in *junba*. In Martin’s *jadmi junba*, while text line boundaries always coincide with rhythmic segment boundaries, text segments do not necessarily coincide with rhythmic segments – a single rhythmic segment may consist of two text segments. For example in Song 7 ‘*gulad/Milinjilinji*’, the B line, *gulad jala winya garigari bamiyanga*, comprises two text segments, *gulad jala winya* (‘we go west’) and *garigari bamiyanga* (‘paddling, you come this way’), but only one

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2 Glosses for song texts were discussed in Chapter 3. For a collation of transcriptions of discussions of song texts, see Appendix 3.
rhythmic segment, as set out Figure 5.10. This will become an important factor in my analysis of the relationship between text/rhythm and melody in Chapter 11.

**Figure 5.10 Independence of text segments and rhythmic segments in Martin’s *jadmi junba*, Song 7, text line B.**

![Diagram of rhythmic and text segments](image)

The independence of textual and rhythmic structure is widely reported and reflected in findings that rhythmic settings may manipulate the semantic content of words in performance by contradicting spoken stress with sung rhythm (see for example, Strehlow 1933:197 and 1947a:xx, Tunstill 1995). In genres such as *wangga* from northern Australia it is usual for semantic units to be marked with long rhythmic durations, to enhance comprehensibility (see Marett 2005:198). Marett shows, however, that rhythm is also used to obscure meaning by manipulating the placement of long durations (see ‘*Rak Badjalarr*’, Marett 2005:189).

**Rhythmic cells.**

Pritam (McCardell) (1980a), Keogh (1990, 1995), Barwick (1989, 1995), and Turpin (2005), divide rhythmic segments into smaller units, which I will refer to as ‘rhythmic cells’ (see Figure 5.2, above, for other terms).

Rhythmic cells are generally defined in relation to the beating accompaniment (described below in Part 5.2). In each case, the boundaries of the units are determined by recurring syllabic rhythmic patterns in relation to the beating accompaniment. For example, Barwick, who refers to these units as ‘beating cells’ (1989:18) and later just ‘cells’ (1995:101), finds that in *inma Ngintaka*:}
Rhythmic segments consist ... of either two or three beating cells, which are organised around accompaniment beats, with the percussive stroke falling in the second half of a cell (Barwick 1989:18).


Barwick provides the following diagram to illustrate the subdivision of the *inma Ngintaka* text/rhythmic structure into text line pairs and text lines (see Chapter 4), rhythmic segments, and beating (rhythmic) cells.

**Figure 5.11 Rhythmic structure in *inma Ngintaka*, Verse 29, text line A (Barwick 1989:17, Figure 6).**

The same criteria define rhythmic cells in *junba*. Rhythmic cells in each of the rhythmic segments in Martin’s songs are identified in Appendix 4. These rhythmic segments comprise from two to six rhythmic cells, and, as indicated in Figure 5.12, below, the clap beat (indicated with the symbol \(\bigotimes\)) falls on either the beginning of the first syllable of the cell, in the middle of it, or on the second syllable.
Chapter 5. Analysis of rhythm in isorhythmic Central Australian, Western Desert, Kimberley, and northern Australian music.

Figure 5.12 Rhythmic cells in Martin’s *jadmi junba* repertory.

<table>
<thead>
<tr>
<th>Rhythmic Cell</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Rhythmic cell 1" /></td>
</tr>
<tr>
<td><img src="image3" alt="Rhythmic cell 3" /></td>
</tr>
<tr>
<td><img src="image5" alt="Rhythmic cell 5" /></td>
</tr>
<tr>
<td><img src="image7" alt="Rhythmic cell 7" /></td>
</tr>
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<td><img src="image9" alt="Rhythmic cell 9" /></td>
</tr>
<tr>
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<td><img src="image15" alt="Rhythmic cell 15" /></td>
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<td><img src="image17" alt="Rhythmic cell 17" /></td>
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<td><img src="image19" alt="Rhythmic cell 19" /></td>
</tr>
<tr>
<td><img src="image21" alt="Rhythmic cell 21" /></td>
</tr>
</tbody>
</table>

The role of rhythmic cells in analysis.

Rhythmic cells are used in analysis in two ways: in the analysis of melody, and in the analysis of text.
Role of rhythmic cells in the analysis of melody.
In Chapter 7 I will examine the preoccupation of researchers with how melodies expand and contract to accommodate particular relationships with text/rhythmic structures. Barwick (1989, 1995) and Keogh (1995) use rhythmic cells to measure structural units in the melody, and to describe the limits and nature of this expansion and contraction (Keogh 1995:47; Barwick 1995: 101-104). This approach will be taken up in Chapters 10 and 11 in my analysis of Martin’s jadmi.

Role of rhythmic cells in the analysis of song-texts.
Keogh (1990) also uses rhythmic cells to investigate the patterning that underlies the performance of Bulu texts. This relates to his investigation of principles that underlie formulaic systems discussed above in Chapter 4.

Keogh finds that six different rhythmic cells, some with variant forms, occur in the duple metre, and three, again some with variant forms, occur in the triple metre (Keogh 1990: 169-170), as set out in Figure 5.13, below. Keogh defines metre on the basis of beating accompaniment patterns (discussed below in Part 5.2). Keogh also finds that particular cells are restricted to the beginning, middle or end of the text line: [C]ells are found either in one position only (cells 1 and 2 are found only at the beginning of text lines, while cell 6 is found only at the end), or at the beginning and middle of text lines (cells 3 and 4), or in the middle and at the ends of text lines (cell 5) (Keogh 1990:170).
Figure 5.13 Rhythmic cells and metre in *Bulu nurlu* (Keogh 1990:169-170, Tables 12 and 13).

Table 12. Rhythmic cells in duple metre and occurrences in *Bulu*.

<table>
<thead>
<tr>
<th>rhythmic cell</th>
<th>occurrences</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>beginning of line</td>
</tr>
<tr>
<td>1</td>
<td>o</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>3 (a)</td>
<td>23</td>
</tr>
<tr>
<td>3 (b)</td>
<td></td>
</tr>
<tr>
<td>3 (c)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>5 (a)</td>
<td></td>
</tr>
<tr>
<td>5 (b)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
</tr>
</tbody>
</table>

Table 13. Rhythmic cells in triple metre and occurrences in *Bulu*.

<table>
<thead>
<tr>
<th>rhythmic cell</th>
<th>occurrences</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>beginning of line</td>
</tr>
<tr>
<td>7 (a)</td>
<td>10</td>
</tr>
<tr>
<td>7 (b)</td>
<td></td>
</tr>
<tr>
<td>8 (a)</td>
<td></td>
</tr>
<tr>
<td>8 (b)</td>
<td></td>
</tr>
<tr>
<td>8 (c)</td>
<td></td>
</tr>
<tr>
<td>9 (a)</td>
<td></td>
</tr>
<tr>
<td>9 (b)</td>
<td></td>
</tr>
</tbody>
</table>

Turpin (2005) similarly finds regular relationships between metric feet (which Turpin equates with rhythmic cells), and rules that determine sound patterning and word placement in Arandic songs (Turpin 2005:168). In Martin’s *jadmi junba*, as in *Bulu nurlu*, particular rhythmic cells are used in particular metres (see Chapter 9).
Furthermore, some rhythmic cells only occur at the beginning of the rhythmic segment and/or in the middle of the rhythmic segment, and others at the end. It can be seen from Figure 5.14 that, in the $\frac{8}{8}$ and $\frac{8}{6}$ metres (see Chapter 8, Part 8.2), one cell is used at both the beginning and in the middle of rhythmic segments, and in the $\frac{5}{8}$ metre, three cells are used in these positions. In all metres, other cells, in all but one case, are restricted to the beginning, middle, or end of the segment.

3 In Martin's *jadmi junba* particular rhythmic cells correlate more precisely with 'rhythmic modes' – to be defined in Part 5.2, below, and to be discussed in detail in Chapters 8 and 9.
4 Note that four rhythmic segments (see Appendix 3, Song 3, text line B, and Song 11, text line B) are omitted from this analysis because they have atypical rhythmic settings. These are discussed in Chapter 9.
Figure 5.14 Positioning and occurrence of particular rhythmic cells in rhythmic segments in Martin’s *jadmi junba*.

<table>
<thead>
<tr>
<th>Metre</th>
<th>Rhythmic Cell</th>
<th>Position and occurrence.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Beginning</td>
</tr>
<tr>
<td>6/8</td>
<td></td>
<td>40</td>
</tr>
<tr>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>3/8</td>
<td></td>
<td>70</td>
</tr>
<tr>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>2/4</td>
<td></td>
<td>16</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td></td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

| Total | 140 | 128$^5$ | 140 |

$^5$ Note that 12 rhythmic segments comprise only two rhythmic cells, and therefore have cells only in the beginning and ending positions.
Keogh also finds that: there is a relationship between the syllabic length of text lines and their duration measured in beats (i.e., rhythmic cells); the number of syllables in each beat is restricted to two or three syllables; and, the last beat of the line comprises only two syllables (Keogh 1990:172). Turpin (2005) similarly finds that there is a relationship between the rhythmic setting of text lines and the number of syllables in the speech word and number of speech words in the text line in Kaytetye songs (Turpin 2005:149). See also R. Moyle (1979: 81-89), who identifies regularities between the number of ‘isorhythmic units’ (i.e., rhythmic segments) and ‘word group’ (i.e., text cycle) structure in Pintupi songs.

In Martin’s jadmi, there is a relationship between the number of syllables in text lines and their length measured in rhythmic cells and beats (see Chapter 9). Furthermore, there is also a direct correlation between the syllabic structure patterns of text lines, referred to in Chapter 4, and the overall syllabic length of text cycles, with particular rhythmic modes. This is discussed in more detail in Part 5.2, below.

Keogh suggests that the uniformity of rhythmic cell construction, together with the regular relationship between syntactic patterns and metrical structure, is significant in the construction and maintenance of song texts in two ways. Firstly, following Ong (1982:34), he suggests that ‘rhythmic patterning in oral cultures is part of a complex system for the retention and retrieval of ideas’ (Keogh 1990: 172). Secondly, he suggests that the composer refers to the ‘rigid metrical/rhythmic matrix’ that underlies the entire repertory, in order to ‘retrieve’ textual material (1990:172). This line of analysis is taken up in my analysis of the performance of text in Martin’s repertory, and is the focus of Chapters 8 and 9.

Turpin (2005) finds that the rhythmic performance of songs reflects particular semantic meanings associated with dance (Turpin 2005:149). This suggests that the rhythmic performance of song texts is governed by a matrix of textual as well as ‘extra-aural’ principles. In Chapter 9 we will see that this is also the case in Martin’s jadmi repertory. The correlation between syllabic structure patterns and rhythmic modes interacts with a number of other conventions governing rhythm (see Part 5.2 below). These include: preferences for one manifested form of a syllabic structure.
pattern and its associated rhythmic mode over another; aesthetic preferences determining breath intake; and, ‘extra-aural’ factors surrounding particular songs (such as ‘mate’ song relationships).

5.2 Rhythmic mode in Central Australia/Western Desert and Northern Australia.

The approach to rhythm discussed in Part 5.1 is primarily concerned with the measurement of rhythmic patterns to which song texts are set, and the way that these are performed. Researchers, however, have also engaged in another approach to analysing rhythm, focusing on different types of beating accompaniment and their relationship with syllabic rhythm, metre, and tempo, finding that various combinations of these elements, which often have indigenous terminology, are organised modally within repertories. Barwick (2005) and Turpin (2005) have applied the term ‘rhythmic mode’ to these combinations, responding to a larger body of work on northern repertories, by Barwick (2003a, in press) and Marett (2005), as well as Steven Wild and Margaret Clunies-Ross (1982, 1984), Greg Anderson (1992, 1995), Steven Knopoff (1992) and Peter Toner (2001). The work of Barwick (2005) and Turpin (2005), however, also builds on a longer history of work on modally organised rhythm in Central Australian style repertories primarily by Barwick and Ellis, who identified ‘text styles’ on the basis of indigenous terminology, beating accompaniment, tempo, and particular syllabic rhythms (Ellis and Barwick 1987, 1988; Barwick 1989, 1990; Barwick, Ellis and Morais 1990), and also by researchers who have identified different types of beating accompaniment in relation to syllabic rhythm, including R. Moyle (1979), Wild (1979a), McCardell (Pritam) (1976, 1980a, 1980b), and Keogh (1990).

6 The relationship between the concept of ‘rhythmic mode’ identified in Aboriginal song and that applied to 12th and 13th century polyphony in Western music, or tala in Indian music, has not yet been examined in detail. Marett (2005), however, has drawn attention to the possibility that modal organization of rhythm in Northern Australia, which is particularly complex in northeast Arnhem Land where there has been direct and prolonged contact with Indonesian seafarers, may correspond to a broader system of musical organization that would position north Australian music at ‘the southeastern end of a vast continuum of music that bases its rhythmic organization on rhythmic modes and includes Arabic iqaa’at, Indian tala, and the many forms of cyclical rhythm found throughout Indonesia’. He asks ‘[i]s it possible that such studies might eventually reveal continuities in the rhythmic organization of music that sweeps from the Middle East, through India, Southeast Asia, and Indonesia to the northern shores of Australia?’ (Marett 2005:208).
This part of the chapter is in four parts. I will first discuss evidence of the modal organization of rhythm in Central Australian style repertories and northern Australian repertories, respectively. I will then compare elements of these and use them to provisionally position junba in relation to these genres. Rhythmic mode in Martin’s jadmi junba will be discussed in detail in Chapters 8 and 9.

Modal organization of rhythm in Central Australian style repertories.

Ellis and Barwick (1987) find that performers differentiate two styles of song in inma Ngintaka, based, primarily, on beating accompaniment. The ‘slow’ style, referred to as puriny, is generally performed with no beating accompaniment. By contrast, the ‘fast’ style, referred to as wala, is accompanied by a ‘lively beating accompaniment’ (Ellis and Barwick 1987: 50) (see Figure 5.15, below). These styles are also characterised by particular proportional durations in the syllabic rhythm (Ellis and Barwick 1987: 50-51, 1988: 295). In order to show this, Barwick and Ellis (1987, 1988) compare settings of the same texts in both styles. The patterns ‘conserve the distribution of long and short notes, but the durations of the long notes in the “slow” pattern are halved in the “fast” pattern’ (Barwick and Ellis 1988: 295).

Figure 5.15 The puriny and wala style – one text set in both styles (from Ellis and Barwick 1987:51, Figure 3, Example 1).

| Puriny | || : ♪ | ♬ ♬ ♬ ♬ ♬ : || : ♬ ♬ ♬ ♬ ♬ : || |
| Wala   | || : ♬ | ♬ ♬ ♬ ♬ ♬ : || : ♬ ♬ ♬ ♬ ♬ : || |

Barwick (1989) further identifies two types of wala ‘fast’ styles in inma Ngintaka, and refers to them as ‘fast’ and ‘very fast’. These are distinguished on the basis of the rate with which clapsticks are struck in relation to the syllabic rhythm: texts in the ‘fast’ style are ‘accompanied by optionally subdivided beats with a period of from three to six quavers of the vocal rhythm’; the ‘very fast’ style is ‘accompanied by evenly accentuated beats with a period of two quavers’ (Barwick 1989:19).
This distinction can be applied broadly to Central Australian repertories, in which *puriny* and *wala* are relative terms. For example, the ‘fast’ and ‘very fast’ *wala* text styles, both of which have a beating accompaniment, roughly correspond to two beating accompaniment styles discussed by Ellis, Ellis, Tur and McCardell (1978), referred to as *puriny* (‘slow’) and *wala* (‘fast’), respectively: *timpil puriny* (lit. sticks slow) refers to ‘Slow beating, i.e. usually beating every 6\textsuperscript{th} quaver of the rhythmic pattern [i.e. the syllabic rhythm] instead of every third quaver’, while *timpil wala* (lit. sticks fast) refers to ‘Quick beating, i.e. the normal beating falling every three quavers’ of the syllabic rhythm (Ellis, Ellis, Tur and McCardell 1978:74, 79).

Ellis, Barwick and Morais (1990) also identify comparable styles in a women’s ceremony performed at Indulkana: the ‘fast even’ style (equivalent to the *Ngintaka* ‘very fast’ *wala*) and the ‘fast uneven’ style in which the first beat of each pair of clapstick beats is much weaker than the second (equivalent to the *Ngintaka* ‘fast’ *wala*) (Ellis, Barwick and Morais 1990:110). They also identify an unaccompanied style (equivalent to the *puriny* style). Ellis, Barwick and Morais (1990) also focus on
the role of these styles in ceremonial activity, examining their correlation with
painting up for dance and particular dance movements (see Ellis, Barwick and Morais

Similarly, Turpin (2005) identifies two rhythmic modes in Kaytete Akwelye awelye
songs, on the basis of two tempo bands: ‘slow’ (MM 112-152) and ‘fast’ (MM 126-
160) (Turpin 2005:118-119). Turpin also finds that these correlate with particular
textual features (the ‘slow’ style is used for texts with fewer syllables and beats than
those for which the ‘fast’ style is used), as well as ceremonial contexts (the ‘slow’
songs are performed without dance, whereas the ‘fast’ style is). The ‘fast’ rhythmic
mode can be further differentiated by the metrical relationship between the
accompaniment and the syllabic rhythm. Turpin observes that, while these elements
are metrically aligned in most songs, in two fast songs they have a polyrhythmic
relationship (Turpin 2005:117).

Barwick also identifies two rhythmic modes in Yawulyu Mungamunga songs
performed by Warumungu women, identified by indigenous terminology, and
characterised by distinct syllabic rhythms. The two rhythmic modes are referred to as
warlinginjji and kulumpurr, glossed by performers as ‘slow one’ and ‘fast one’,
respectively. Barwick explains that songs in the warlinginjji (slow one) style begin
with a single short note, followed by longer notes, while songs in the kulumpurr (fast
one) style begin with two short notes, followed by longer notes, as set out in Figure
5.17 (see Barwick 2005, and Barwick 2000: sleeve notes). As with Ngintaka and
Akwelye, these correlate with particular dance and ceremonial contexts, as well as a
broader aesthetic preference for juxtaposing minimally varied musical elements that
pervades creativity (see Barwick 2005), to be discussed below.

Figure 5.17 Rhythmic modes in Yawulyu Mungamunga by Warumungu women

<table>
<thead>
<tr>
<th>Rhythmic mode.</th>
<th>Syllabic rhythm.</th>
</tr>
</thead>
<tbody>
<tr>
<td>warlinginjji ‘slow’</td>
<td>♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩</td>
</tr>
<tr>
<td>kulumpurr ‘fast’</td>
<td>♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩</td>
</tr>
</tbody>
</table>

(Song 22) (Song 23)
In this case, tempo (measured by the rate of the beating accompaniment), the presence/absence of clapstick accompaniment, and particular clapstick patterns, do not further differentiate rhythmic modes. However, it can generally be said that, in other Central Australian style repertories, these are important factors that characterise rhythmic modes.

As shown in Figure 5.16, Barwick (1989) distinguishes two *wala* (fast) styles in *Ngintaka*, on the basis of the relationship between the beating accompaniment and syllabic rhythm. Pritam (McCardell) (1976, 1980a, 1980b), similarly, distinguishes two beating accompaniment patterns in Western Desert song items on the basis of their relationship with the syllabic rhythm. Pritam (McCardell) identifies two beating accompaniments in Western Desert repertories, referring to them as the ‘regular’, ‘straight’ pattern, and the ‘triple’, ‘lopsided’ pattern, transcribed initially as 

\[ \begin{array}{c|c|c} \hline \ & \ & \hline 1 & 2 & 3 \\ \hline \end{array} \]

(Pritam [McCardell] 1980b:39). Keogh (1990) also identifies duple and triple metre accompaniment patterns in the *Bulu nurlu* repertory, performed by handclapping, lapslapping, and boomerang clapsticks (Keogh 1990:181-182). Like Barwick and Ellis, he also identifies indigenous terminology for these: *dyirrm* is a duple metre pattern, formed when the clapstick beats evenly divide the clapping into two; *dyirrm* is a triple metre, formed when the clapsticks divide the clapping in the pattern 

\[ \begin{array}{c|c|c} \hline \ & \ & \hline 1 & 2 & 3 \\ \hline \end{array} \]

Distinguishing Pritam’s sample from Keogh’s, however, is the fact that the accompaniment in *Mamu* (analysed by Pritam [McCardell]) appears to be performed in unison. Thus, while the clapping marks the boundaries of metric units in the *Bulu* clapstick accompaniment, the sticks in *Mamu* are undifferentiated. Pritam instead turns to the syllabic rhythm to define the boundaries of his metrical units. While song items are often accompanied by only one pattern, Pritam finds that it is not uncommon for the two patterns to alternate within a single song item (Pritam [McCardell] 1980b:43). Based on the relationship between these alternating patterns and the syllabic rhythm, Pritam postulates that the lopsided pattern is not iambic, as the 

\[ \begin{array}{c|c|c} \hline \ & \ & \hline 1 & 2 & 3 \\ \hline \end{array} \]

transcription suggests, but that it is trochaic, with the short beat falling

Like the Bulu nurlu repertory examined by Keogh, the Warlpiri Yam purlapa examined by Steven Wild (1979, 1984) is accompanied by clapsticks as well as clapping. Like Keogh, Wild identifies a ‘triple’ metre on the basis of clapstick subdivisions of clap beats (see Wild 1979:8). Unlike the Bulu nurlu and inma Mamu samples, however, this is the only metre used in Wild’s purlapa sample. Wild does, however, identify several vocal metres (Wild 1979:7-8), suggesting that the metrical relationship between the accompaniment and syllabic rhythm takes a number of forms.

While further research is needed to determine the role of metre in Mamu and the Warlpiri Yam purlapa, the fact that accompaniment patterns correlate in particular and varied ways with syllabic rhythm, metre, and, in some cases, tempi, it can be be said that underlying rhythm in these repertories is a modal system.

Perhaps the most detailed description of accompaniment patterns is that by R. Moyle (1979) in 26 Pintupi repertories. As is the case with the inma Mamu and Yam purlapa, however, further research is needed to compare these repertories to those of Ellis, Barwick, Keogh, and Turpin, primarily because of the multitude of criteria that he uses to identify distinct accompaniment types. R. Moyle identifies 20 different patterns in the 26 repertories, taking into account the presence/absence of accompaniment, the alignment of beating with the articulation of syllables, accents or stress in the accompaniment, metrical alignment between the accompaniment and syllabic rhythm, and the rate at which the beating accompaniment is performed (see R. Moyle 1979:42-43). These patterns, which also take into account the relationship between the accompaniment and syllabic rhythm, can be grouped as follows:

i. Unaccompanied.

ii. Undifferentiated even beating (transcribed as ♩ and ♩).

iii. Undifferentiated even beating but the accompaniment beats fall slightly before or after the syllabic rhythm.
iv. Undifferentiated even beating but the rate of the beating increases or decreases in the course of the song item.

v. Differentiated even beating, in which ‘single beats alternate loud and soft’ (transcribed as ↓).

vi. Triple beating in which the first beat is often louder than the second (transcribed as ♩♩).

vii. Tremolo.\(^7\)

R. Moyle finds that only one repertory (*tjatiwanpa*), which is considered to be of non-Pintupi origin, uses a single pattern. The majority of repertories feature even undifferentiated beating, and many of these also feature the triple pattern and songs that are unaccompanied. Six of the 26 repertories also feature a change in the rate at which the undifferentiated beating is struck (see R. Moyle 1979: 42-43, Figure 8). He also identifies several terms for various clapstick playing styles (see R. Moyle 1979:35), which may correlate with these patterns.

Neither Keogh, Wild or Pritam (McCardell) focuses on the role of the patterns that they identify in dance, or their correlation with broader ceremonial context. While he does not address the subject for all repertories, R. Moyle does observe correlations between increases in tempo with particular dance movements and calls. Speaking of the *tjatiwanpa* ceremony he observes that the ‘dancing consisted of two types of actions, the point of change coinciding in most cases with the change in boomerang beating rate’ (R. Moyle 1979:13).\(^8\)

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\(^7\) This is also described by Pritam (McCardell) 1980:44, and Ellis 1964:36.

\(^8\) R. Moyle also makes some broad statements on the ceremonial context of accompaniment types: Certain types of accompaniment rhythm are peculiar to men’s restricted series; these include changes of rhythm in mid-item, beating slightly before or after sung notes (i.e. never coinciding exactly), and ... more complex accompaniment to melody ratios. By contrast, those series of a social nature ... tend to contain more simple accompaniment rhythms. (R. Moyle 1979:43).

He also observes that men’s singing involves ‘more complex accompaniment’ than women’s and mixed gender performance (R. Moyle 1979:170). It is possible, however, that R. Moyle’s results in this regard however are coloured by his participation in the sample, and that he is more aware of the complexity and nature of men’s songs that that of women.
Finally, both Turpin and Wild find that the beating accompaniment is halted for a relatively short period during each song item (see Turpin 2005:125, Wild 1979:transcriptions). In both cases this cessation appears to have an important structural role, occurring at a major structural melodic boundary (see Chapter 7, below).

**Rhythmic mode in northern Australian repertories.**

I will now discuss research into rhythmic mode in several northern Australian repertories. As is the case in research into Central Australian style repertories, the diversity of elements that define rhythmic modes in different northern repertories has led to diverse analytical approaches. Indeed, Barwick (p.c. September 2005) suggests that the elements that define rhythmic mode may be used by different groups to 'mark' themselves in relation to one another. Thus, the purpose of my discussion is to provide a general picture of some of the elements that researchers have found to define the modal organization of rhythm in different repertories.

Rhythmic modes in Central Australian style songs are generally defined by various combinations of tempo, beating accompaniment and syllabic rhythm. While the same or similar elements define rhythmic mode in northern repertories, the latter generally feature more tempo bands, more beating accompaniment patterns, a greater range of syllabic rhythm categories, and some additional elements.

Barwick (2003a), for example, who was the first to use the term ‘rhythmic mode’, identified four rhythmic modes in the repertory of 17 Marri Ngarr ‘Church lirrga’ songs from Wadeye (Port Keats) in the Daly Region of North Australia, composed by Pius Luckan and Clement Tchinburur. As set out in Figure 5.18, below, these are defined on the basis of combinations of tempo, measured on the basis of the rate of the beating accompaniment (Barwick 2003a:70-71), which correlate with particular syllabic metres. Barwick identifies four tempo bands, referred to as ‘slow’ (MM 45-65), ‘moderate’ (MM 79-94), ‘fast’ (MM 108-133), and ‘fast doubled’ (MM 255-274). Performers apply the term rtarzi verri ('rough step') to the fast and fast doubled tempo bands, and kiyirri verri ('slow step') to the slow and moderate tempo bands. They also apply additional terms, titir kinmi wayini 'clapsticks go on top', and titir...
kindjerryit ‘clapsticks drag’, to distinguish the ‘fast’ tempo band from the ‘very fast’
tempo band, and the ‘moderate’ band from the ‘slow’ band, respectively (Barwick
2003a:71). Barwick, furthermore, finds that these tempo bands correlate with distinct
metric types in the syllabic rhythms. Texts in the fast doubled tempo band always
have a triple metre accompanied by two clapstick beats per triple text unit (i.e., three
against two). These correlations are set out in the following table. Barwick (in press)
identifies additional terminology for clapstick patterns used in particular rhythmic
modes, which are characterised by ‘even’, ‘gapped’ and ‘interlocking’ patterns.

Figure 5.18 Rhythmic modes and correlation with text metre in Marri Ngarr
lirrga Songs (adapted from Barwick 2003a:71, Figure 2).

<table>
<thead>
<tr>
<th>Tempo band (MM)</th>
<th>Text metre</th>
</tr>
</thead>
<tbody>
<tr>
<td>255-274</td>
<td>Polyrhythmic fast triple</td>
</tr>
<tr>
<td></td>
<td>‘Fast doubled tempo band’</td>
</tr>
<tr>
<td>108-133</td>
<td>Polyrhythmic fast triple</td>
</tr>
<tr>
<td></td>
<td>or Polyrhythmic slow triple</td>
</tr>
<tr>
<td></td>
<td>‘Fast tempo band’</td>
</tr>
<tr>
<td>79-94</td>
<td>Simple duple</td>
</tr>
<tr>
<td></td>
<td>‘Moderate tempo band’</td>
</tr>
<tr>
<td>45-65</td>
<td>Simple slow triple</td>
</tr>
<tr>
<td></td>
<td>‘Slow tempo band’</td>
</tr>
</tbody>
</table>

Marett (2005) identifies rhythmic modes in his study of four wangga repertories, also
from the Daly region: the Walakandha and Ma-yawa repertories from Wadeye, and
Barrtjap’s and Lambudju’s repertories from Belyuen. As in lirrga, Marett finds that
tempo bands are important in defining rhythmic modes in wangga. First, however, he
finds that two categories of rhythmic mode are distinguished on the basis of whether
beating accompaniment is present or absent. He refers to accompanied modes as
‘measured’ and unaccompanied modes as ‘unmeasured’. While a similar criterion is
used to differentiate ‘styles’ in inma Ngintaka (i.e., the ‘slow’ style is unaccompanied,
whereas the ‘fast’ style is accompanied), the unaccompanied mode in wangga is
distinct from that in Central Australian repertories. While there is no metrical beating
accompaniment in the inma Ngintaka and Pintupi songs, the songs are performed

9 Marett (2005: 207) finds that the same underlying principles define lirrga and wangga.
10 Marett (2005:207) also observes that Barwick has also identified an unmeasured mode in the Marri-
Ngarr lirrga repertory.
metrically because metricality is implied by the isorhythmic performance of the texts and tempo is generally maintained. By contrast, the unaccompanied mode in wangga songs are ‘unmeasured’ and metrically free. Marett (2005) describes the appearance of this mode in a performance of ‘Yendili No. 2’ from the Walakandha wangga repertory: ‘the text is delivered in rhythm close to that of everyday speech. ... [T]he meter is unconstrained by regular clapstick beating’ (Marett 2005:96).

Marett finds that the measured rhythmic modes are differentiated by several distinct tempo bands: ‘slow’ (MM 55-65/64-69), ‘slow moderate’ (MM 99-107), ‘moderate’ (MM 110-120), and ‘fast’ (MM 119-125/126-144/133-142/268-288). As in the lirrga repertory, these are further differentiated by clapstick patterns, and metre.11

Both lirrga and wangga song items comprise a number of sections, some of which are instrumental, consisting of didjeridu and clapsticks, and others that are vocal, in which there is also singing. Both Barwick, for lirrga, and Marett, for wangga, comment on variable tempo and clapstick patterns between sections. Barwick (2003a), for example, finds that, in the Marri Ngarr lirrga:

There are clear and consistent distinctions in tempo ... between the vocal sections and the instrumental sections. Not infrequently, instrumental sections employ a quite different clapstick pattern or tempo band from the vocal sections they follow. Even in those cases where the same style of clapstick accompaniment continues throughout both vocal section and instrumental section, during the instrumental sections there is a slight but consistent and measurable slowing of the tempo, even further slowed when sticks and didjeridu perform the ending pattern [the final instrumental section including formulaic didjeridu and stick patterns used to cue the end of the item] (Barwick 2003a:73).

Marett additionally identifies instances of the use of two rhythmic modes within individual wangga song items. For example, in a performance of ‘Walakandha

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11 Marett (2005) observes metre on the basis of how beats are grouped by text phrases (see analysis of ‘Be Bangany-nyaya’ from Barrtjap’s repertory, for example [Marett 2005:173-174]; other examples include ‘Watjen Danggi’ from the Ma-yawa repertory and ‘Yenmilhi’ from the Walakandha repertory [Marett 2005:151]).
Ngindji’ from the Ma-yawa repertory, Marett finds that the performer shifts from a measured rhythmic mode to the unmeasured one (Marett 2005:141).

Marett (2005) comments at length on the role of rhythmic modes in articulating connections to country, cosmology and their association with mood (2005:204). Both Marett (2005) and Barwick (2003a) explore the correlations between rhythmic mode and dance. Barwick, for example, explains:

When dancing to Lirrga songs, different types of movement are used to accompany vocal sections and instrumental sections. Vocal sections are usually accompanied by travelling movements in time with the clapstick beating (men travel across or around the dance ground, while women typically travel around the periphery of the dance ground). During the instrumental sections, both men and women usually dance ‘on the spot’, again in time with the clapstick beating: the men perform a stamping movement, usually with one leg ..., while the women mark the beat by crisp movements of the arms and upper body, sometimes accompanied by a swivelling action of the feet, which do not leave the ground. (Barwick 2003a:73).12

Barwick (2003a:81) and Marett (2005, Chapter 9) also point towards evidence of rhythmic modes in manikay repertories from Arnhem Land, in analysis by Wild and Clunies-Ross (1982, 1984) on the Djambidj repertory belonging to Anbarra people from central Arnhem Land, Anderson’s work on the Murlarra repertory from the Rembarrnga clan from south central Arnhem Land (1992, 1995), Knopoff’s work on songs from northeast Arnhem Land (1992), and Toner’s work on repertories belonging to Dhalwangu people, also from northeast Arnhem Land (2001). Anderson, for example, distinguishes nine ‘types’ (1992, 1995) of songs on the basis of first differentiating measured and unmeasured modes, then distinguishing different measured modes in the basis of tempo and clapstick patterns. As set out in Figure 5.19, below, he finds that six criteria define these types. In the first place, he

12 Marett finds that the change from one mode to another in the ‘Walakandha Ngindji’ from the Ma-yawa repertory is ‘made possible by the fact that he [the singer] was not constrained by ceremonial imperatives to produce strong unison or facilitate strong unisonal dancing’ (Marett 2005:141).
distinguishes two categories of song performance on the basis of ‘metricality’ between the clapsticks, didjeridu and vocal rhythm: the relationship between clapsticks, didjeridu, and vocal rhythm can be said to be *djalkmi* (ordinary way), when each component is metrical aligned; when there is no metrical alignment between the components, the relationship is said to be *ngarkana* (or bone) (Anderson 1995:14).\(^3\)

As in Barwick’s analysis of *lirrga* and Marett’s of *wangga*, Anderson also finds that several measured modes can be identified by the combination of metre (the *djalkmi* style occurs in duple and triple metres), tempo bands (there are three tempo bands, referred to as slow, moderate and fast) and clapstick patterns (Anderson 1995:14-16)(see also Marett 2005:207). Additionally, Anderson finds that the number of clapstick ‘sections’ in a particular part of the performances\(^4\) characterises particular ‘types’.

**Figure 5.19 Rhythmic modes in *Murlarra manikay* songs (Figure 3: Combinations of musical elements in *Murlarra* songs, Anderson 1995:16).**

<table>
<thead>
<tr>
<th>Type</th>
<th>Metricality</th>
<th>Metre</th>
<th>Tempo</th>
<th>Number of Part 2 clapstick sections</th>
<th>Main clapstick pattern</th>
<th>Variant clapstick pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Djalkmi</td>
<td>duple</td>
<td>fast</td>
<td>4</td>
<td>II:: J J J J::ll</td>
<td>II:: - - - -::ll</td>
</tr>
<tr>
<td>2</td>
<td>Djalkmi</td>
<td>duple</td>
<td>moderate</td>
<td>4</td>
<td>II:: J J J J::ll</td>
<td>II:: J J- -::ll</td>
</tr>
<tr>
<td>3</td>
<td>Djalkmi</td>
<td>duple</td>
<td>moderate</td>
<td>4</td>
<td>II:: J J J J::ll</td>
<td>II:: J J- -::ll</td>
</tr>
<tr>
<td>4</td>
<td>Djalkmi</td>
<td>triple</td>
<td>fast</td>
<td>4</td>
<td>II:: J J J J J J J J J J J J J::ll</td>
<td>II:: J J- - - - -::ll</td>
</tr>
<tr>
<td>5</td>
<td>Djalkmi</td>
<td>duple</td>
<td>fast</td>
<td>5</td>
<td>II:: J J J J J J J J J J J J J::ll</td>
<td>II:: J J J J J J J J J J J J J::ll</td>
</tr>
<tr>
<td>6</td>
<td>Djalkmi</td>
<td>triple</td>
<td>fast</td>
<td>5</td>
<td>II:: J J J J J J J J J J J J J::ll</td>
<td>II:: J J J J J J J J J J J J J::ll</td>
</tr>
<tr>
<td>7</td>
<td>Djalkmi</td>
<td>duple</td>
<td>slow</td>
<td>5</td>
<td>II:: J J J J J J J J J J J J J::ll</td>
<td>II:: J J J J J J J J J J J J J::ll</td>
</tr>
<tr>
<td>8</td>
<td>Djalkmi</td>
<td>duple</td>
<td>slow</td>
<td>various</td>
<td>II:: J J J J J J J J J J J J J::ll</td>
<td>not applicable</td>
</tr>
<tr>
<td>9</td>
<td>Ngarkana</td>
<td>free</td>
<td>not applicable</td>
<td>not applicable</td>
<td>J J J J J J J J J J J J J::ll (continuous ungrouped crotchets)</td>
<td>not applicable</td>
</tr>
</tbody>
</table>

\(^3\) Marett (2005) points out that, whereas the unmeasured mode in the *wangga* repertories is characterised by the absence of clapsticks and free metre, in this *manikay* repertory, the unmeasured mode is characterised by non-alignment of metre (Marett 2005:207).

\(^4\) As indicated in Figure 5.19, Anderson finds that seven of the nine ‘types’ use two clapstick patterns (referred to as ‘Main’ and ‘Variant’) in distinct sections of the performance. Marett (p.c. October 2005) suggests that, because the Main and Variant patterns always occur in fixed combinations, they do not constitute distinct rhythmic modes, suggesting that only one rhythmic mode occurs in each song item. This is in contrast to *wangga*, in which multiple rhythmic modes can occur in single song items, discussed below.
Toner also identifies nine different modal assemblages in his analysis of rhythmic organization in *manikay* repertories performed by the Dhalwangu clan from Northeast Arnhem Land (Toner 2001:82-100) (see Marett 2005:207 for a detailed comparison with *wangga* and *lirrga* rhythmic modes). Toner takes as his starting point not musical criteria but rather categories named by singers (Toner 2001:83). Consequently, while some such as ‘*bulnha*’ and ‘*yindi*’ can be described quite easily in comparable musical terms (‘*bulnha*’, for example, is ‘Slow’ [20-30bpm], has a continuous unbroken clapstick beating accompaniment [i.e. it is ‘even’], and *ngarkana* metricality), others, such as ‘*bantja*’, which comprises many clapstick patterns, and ‘a bewildering variety of forms’, are not so easy to describe (Toner 2001:89). Consequently, as Marett (2005:207) points out, comparison of Toner’s findings with his own is not straightforward. Furthermore, Toner’s sample is based on multiple repertories performed by Dhalwangu clan, and thus his findings cannot be compared with those of Barwick, Marett or Anderson, whose studies are based on particular repertories, without further examination of his results. Nevertheless, Marett finds that the differentiation of two unmeasured modes, and 26 different beating patterns within the measured songs across a range of tempos, suggests modal organization of rhythm.

Most recently, Barwick (Barwick, Birch and Williams 2005; Barwick, Birch and Evans in preparation) has identified four rhythmic modes in Iwaidja *jurtbirrk* songs from Minjalang (Croker Island), based on the combination of two tempo bands and four vocal metres. As set out in Figure 5.20, songs in the faster tempo band (MM 108-120) are often referred to as *burrudarri* and mostly use a $\frac{9}{8}$ or $\frac{13}{8}$ metre (see Barwick, Birch and Williams 2005:8), and songs in the slower tempo (approximately MM 95), often referred to as *buruwangka* (Barwick, personal communication, November 2005), tend to use a $\frac{3}{4}$ or $\frac{4}{4}$ metre (Ibid.). While Barwick’s sample comprises songs from four composers, one composer, David Minyimak, with a repertory of 20 songs, uses all four rhythmic modes (Barwick, Birch and Evans in preparation).

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15 Toner describes this as ‘a non-metrical relationship between the clapstick accompaniment, didjeridu, and vocalist’ (2001:84). He compares this to *ngarkana*, described by Anderson.
Figure 5.20 Rhythmic modes in Iwaidja *jurthirrk* songs from Minjalang (Croker Island) (based on Barwick, Birch and Evans in preparation, and Barwick p.c. November 2005).

<table>
<thead>
<tr>
<th>Tempo band, indigenous term.</th>
<th>Metre (relationship between sticks and syllabic rhythm).</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fast (MM 108-120), <em>burrudarri</em></td>
<td>$\frac{9}{8}$</td>
</tr>
<tr>
<td>Slow (MM 95), <em>buruwangka</em></td>
<td>$\frac{3}{4}$</td>
</tr>
</tbody>
</table>

Comparison of rhythmic mode in Central Australian style and North Australian repertories.

In comparing the modal organization of rhythm in Central Australian repertories, with those in northern repertories, I will draw attention to three factors:

1. The number of rhythmic modes in repertories;
2. Variation of the elements that define rhythmic modes within song items;
3. The performance of identical texts in multiple rhythmic modes, in consecutive song items.

The number of rhythmic modes in repertories.

While rhythmic modes in Central Australian style repertories appear to be restricted to two or three per repertory, repertories of *wangga* described by Marett have up to nine (see Lambudju’s *wangga* repertory), and the *Mularra manikay* repertory from central Arnhem Land described by Anderson also has at least nine. The greater number of rhythmic modes in northern repertories is related to the greater number of elements and variables that contribute to their definition, as compared to the relatively limited number of elements in Central Australian style repertories (as well as *Bulu nurlu*). For example, up to five elements can be seen to define rhythmic modes in the *Mularra manikay* repertory as described above (metricality, metre, tempo, number of clapstick sections in a particular section of the song performance, and clapstick patterns – see Figure 5.19) whereas only up to three appear to define Central Australian style rhythmic modes (beating accompaniment, syllabic rhythm and tempo). The elements that define rhythmic modes in northern repertories also appear to have a greater range
of possibilities than in Central Australian style, resulting in a greater number of combinations. For example, whereas northern repertories frequently have up four tempo bands, it appears that Central Australian style repertories have only two or three. Also, while only up to three beating patterns are identified in Central Australian style repertories, the northern repertories typically feature more. Anderson, for example, identifies up to six different patterns in the *Murlarra manikay* repertory.

**Variation of the elements that define rhythmic modes within song items.**

The primary factors that define rhythmic mode are tempo, beating accompaniment patterns and syllabic rhythm. It can generally be said that, within individual song items, variation of these elements (i.e., the cessation of clapsticks, and the changes in the rate at which the accompaniment is performed, for example) typically has a role in marking formal sections in the song items, but that it is less common in Central Australian repertories than in northern Australian repertories. That is, the descriptions of Central Australian repertories by Ellis and Barwick suggest a high degree of consistency in the way that song items are performed in either the ‘slow’, ‘fast’ or ‘very fast’ styles. Similarly, *Akwelye awelye* song items examined by Turpin are either ‘slow’ or ‘fast’, and metrically aligned or polyrhythmic, *Mungamunga yawulyu* song items examined by Barwick (2005) are either ‘slow’ or ‘fast’, and *Bulu nurlu* song items examined by Keogh (1990) are either ‘duple’ or ‘triple’. Where variation can be observed, such as in *Akwelye awelye* and *Yam purlapa* in which the accompaniment is halted in particular sections of each song item and in Pintupi repertories where there is a change the rate at which the accompaniment is performed, it appears to correspond to major structural boundaries in the song item and/or accompanying dance. Perhaps the least structurally significant variation occurs in *inma Mamu* — Pritam finds that two accompaniment patterns, duple and triple, alternate relatively freely throughout particular song items. He acknowledges, however, that he has not been able to identify the principles that underlie the use of the distinct patterns. This, together with the fact that only some songs are performed in this way, suggests that it may reflect a level of the formal structure not immediately obvious to the analyst.

Variation of clapstick patterns, tempo, and text metre is much more common in North Australian repertories. Both Barwick (2003a) and Marett (2005) comment on the
frequency of changes in these elements between instrumental and vocal sections in *lirrga* and *wangga* song items, respectively, and both comment on the correlation between this and dance styles. *Manikay* song items from Arnhem Land also feature frequent shifts in clapstick patterns (see Figure 5.19, for example, in which several *Murlarra manikay* ‘types’ use two clapstick patterns), and this again correlates with formal sections in the song item and/or accompanying ritual action.

The performance of identical texts in multiple rhythmic modes, in consecutive song items.

In both Central Australian style and northern repertories song texts can be performed in different rhythmic modes in consecutive song items. Barwick (2003a) finds that this has an important role in the listener becoming aware of principles underlying the structure of music, such as tempo bands: ‘The pairing of items in different tempo bands is one of the main ways in which learners become aware of the importance of this dimension of performance’ (Barwick 2003a:81). She observes that in Central Australia, where it has been observed by Ellis (1968:38), T.G.H. Strehlow (1971:26), McCardell (Pritam) (1976:139-140), Wild (1984:193), and Ellis and Barwick (1984:41-57), the term *kampa kutjupanyi* ‘to burn or to ripen’, which is glossed as ‘turn im over’ or ‘show the other side’, is used to ‘describe this and other instances of paired songs exhibiting minimal variation’ (Barwick 2003a:81). Barwick (2005) also explores instance of this, in terms of an aesthetic of ‘parataxis or juxtaposition’ in Warumungu *Mungmungga yawulyu* which ‘engages the learner/listener in constructing meaning and forming relationships in relation to the songs’. Barwick suggests that:

By presenting episodes side-by-side without explicit explanation of the relationships between them, the leaders of a Central Australian ceremony allow the learner or listener to construct by induction his or her own increasingly precise sense of the underlying being, story or ethos (Barwick 2005: 3).

Barwick (2005) shows that this aesthetic pervades many aspects of Warumungu ceremony, including choreography, and the moiety system.

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16 Ellis and Barwick (1987:51) also suggest that attention is deliberately drawn to some aspect of the musical structure through *kampa kutjupanyi*.
While the juxtaposition of minimally varied musical elements is widespread in Aboriginal Australia (see Barwick 2003a:82), Barwick finds that it takes different forms in different genres and regions. As noted, in Central Australia an identical text may be performed in different rhythmic modes in sequential song items. In Warumangu Mungamunga yawulyu songs, as well as junba, slow and fast songs alternate throughout the performance and, while it is uncommon for identical texts to be performed in different rhythmic modes in junba (as observed by Barwick), pairs of songs, considered to be ‘mates’, are thematically related and often fall into slow/fast pairs. northern Australian manikay song subjects are also performed in multiple rhythmic modes. For example, Anderson finds that the subject ‘Stringybark’ is performed in three ‘Types’ (i.e., rhythmic modes) (Anderson 2005:16). Maret has found that this also occurs in wangga repertories, however Barwick (2003a) observes that it is ‘rare’ for ‘systematic tempo variation’ to be highlighted in wangga during performances (Barwick 2003a: 82). This is perhaps due to the fact that the number of rhythmic modes used to perform a song is limited by the ceremonial and social context of the repertory, as Marett shows, relating to the connection between particular modes and particular dance styles. Marett relates a discussion with a wangga performer in which he was told that

in the early days of the Walakandha wangga repertory, it was a common practice for singers to vary songs ... [by performing multiple rhythmic modes], even during ceremonies. The reason why songs are no longer sung in multiple rhythmic modes is clearly related to the reason why one style of dance is used; namely, because this repertory of wangga was established expressly to unite the language groups associated with it, issues of performability overrode all other considerations. There was little incentive to maintain a complex rhythmic modal practice if dancers could not maintain the associated dance styles (Marett 2005: 132-133).

By contrast, the Ma-yawa wangga repertory, an older wangga repertory that has been supplanted by the Walakandha repertory as the main repertory (see Marett 2005:135), is ‘no longer constrained by the social forces that apply to the Walakandha repertory’, and features performances in multiple rhythmic modes.

17 See also Clunies Ross and Wild (1984:17) in relation to the Djambidji manikay repertory.
Thus, while there is considerable diversity in the way that rhythmic modes are defined in all repertories and genres, there are some general features of rhythmic mode that distinguish repertories in the Central Australian style from those in northern Australia. In summary, while tempo, beating accompaniment and syllabic rhythm define rhythmic modes in both broad regions (in most cases), generally, the northern repertories have more tempo bands, more beating accompaniment patterns, and a greater range of syllabic rhythms than those exhibited by Central Australian style repertories. Consequently, repertories in northern Australia also have a larger number of rhythmic modes associated with them than repertories in the Central Australian style repertories.

Furthermore, while the elements that define the rhythmic mode of a song item are varied within song items in both Central Australian style and northern repertories, usually in relation to the formal structure of the song item, it appears to be much more common in northern genres than Central Australian style genres.

Finally, elements of musical structure, including rhythmic mode, are contrasted in sequential song items in repertories from both regions. As shown by Barwick (2003a), however, while this corresponds to a ‘principle of tying together a sequence of songs by structured textual and musical variation’ (Barwick 2003a: 82) that is widespread throughout Australia, the way that this is achieved, at least in terms of rhythmic mode, varies between different regions and genres. Barwick points out that ‘[i]t seems likely that integrated analysis of dance style, tempo and rhythmic mode would point to further commonalities in sequencing of different tempi and performance styles in ritual organisation’ (Barwick 2003a:82). I therefore suggest that before distinctions between Central Australian style and northern repertories can be drawn on the grounds of variability, these elements must be further researched.

**Rhythmic mode in Martin’s *jadmi* repertory.**

The modal organization of rhythm in Martin’s *jadmi* repertory will be discussed in detail in Chapters 8 and 9. As in many Central Australian style repertories as well as northern repertories, songs can also be placed into groups on the basis of the rate of
the beating accompaniment in all junba repertories. In junba there are two tempo bands, and indigenous terminology exists for these. The beating accompaniment typically consists of clapsticks as well as clapping/lapslapping and even duple and short-long triple beating patterns are defined by the relationship between the clapsticks and clapping. The ‘duple’ pattern occurs in every junba repertory. However, the triple pattern occurs in the galinda/jerregorl/balga type junba repertories, but never in repertories of the jadmi/jodmolo/ngodben type. Thus, Martin’s jadmi repertory comprises ‘slow’ and ‘fast’ songs, all of which are accompanied by an even duple beating accompaniment.

Furthermore, in Martin’s jadmi junba, two slow and two fast rhythmic modes are differentiated by the metrical alignment between the accompaniment and the syllabic rhythm (see also Turpin’s analysis of metrically aligned and polyrhythmic fast Akwelye awelye songs, and R. Moyle’s differentiation between accompaniment patterns that have distinct metrical relationships with the syllabic rhythm in Pintupi songs), and the alignment between each beat of the accompaniment and the articulation of particular syllables.

Thus, Martin’s jadmi junba uses four rhythmic modes (audio examples of these will be referred to in Chapter 8). This suggests that it may have a system of modal rhythmic organization more like those of northern repertories than those of Central Australian style repertories. However, the components that define this system of rhythmic modes are typical of Central Australian style rather than northern Australian repertories: like many Central Australian repertories, it exhibits only two tempo bands (banngunngarri ‘slow’ and manamanangarri ‘fast’), and one clapstick pattern, the beats of which are either in a metrically aligned or polyrhythmic relationship with the syllabic rhythm (as in the ‘fast’ Akwelye awelye songs examined by Turpin) and either coincide directly or fall slightly before or after the syllabic rhythm (as in Pintupi repertories examined by R. Moyle). Thus, it appears that the repertory may be influenced by the number of rhythmic modes that are used in other northern repertories, including wangga and lirrga, which are also performed by Martin, but these are arrived at in the manner of Central Australian rhythmic modes, with relatively limited defining elements.
Conclusion.

In this chapter, I have outlined two approaches to rhythmic analysis. Firstly, ways that the rhythmic aspect of text/rhythmic cycles are subdivided in research of Central Australian style and Kimberley region songs were discussed. Secondly, the ways in which rhythmic modes are defined in Central Australian style and Kimberley region songs, as well as in repertories of a broader northern Australian region, were outlined.

The first approach yields categories that are crucial to the understanding of the relationship between melody and text/rhythm in isorhythmic songs in Central Australian style songs (this will be discussed in Chapters 6 and 7, below), and provides important tools for the examination of melody and its relationship to text/rhythm in *junba* (see Chapters 10 and 11), as well as to the examination of the processes that underlie song text construction (see Chapters 8 and 9).

The second approach, namely the examination of modal forms of rhythmic organisation, is necessary to a study of *junba* in two ways. Firstly, in Chapter 8, I will identify and describe the system of rhythmic mode in Martin’s *jadmi junba* repertory, drawing together approaches to rhythmic analysis developed in relation to both Central Australian style music and northern repertories. Secondly, following Keogh’s finding that the relationship between particular metres and rhythmic cells in *Bulu nurlu* has a role in the construction of song-texts, in Chapter 9 I will show that the system of rhythmic modes in Martin’s repertory is also related to song text construction. Chapter 9 will also focus on the choices that Martin makes that determine how these elements are brought together.

Central Australian style song-series are associated with particular ancestral beings. The *mayu* (‘scent’, ‘taste’, and ‘essence’) of these ancestors is present in each song, particularly in the melody, which performers often say is ‘the same’ in every song within a series. While *mayu* is a Pitjantjatjara term, equivalent terms and similar associations are reported widely in the Central Australian/Western Desert region (see, for example, R. Moyle 1979:79,102; Turpin 2005:122). Each song in a song-series is typically based on the same series of pitches. Following Strehlow, who referred to this series of pitches as a ‘tonal pattern’ (see Strehlow 1955:37-38 and 1971:40), analysts often extract this purely melodic component of the musical structure from its various textual/rhythmic settings (see Barwick 1989:15).

All songs in each *nurlu* and *junba* song series are also usually based on the same series of pitches. Ungarinyin speakers use several terms to describe melody, including *wulag*, which is also glossed as ‘taste’. As discussed in Chapter 2, this may associate melody with the moiety system. The usage of *wulag* differs from the Central Australian use of *mayu*, however, in that while *mayu* represents a specific ancestor or ancestors, *wulag* is also used to refer to a particular melodic quality. *Junba* singers strive to achieve a ‘sweet taste’ or *wulag-di*. Two other terms also used to refer to melody are *niyarra* and *rinyarinyi*. Both of these are glossed as ‘idea’ and refer to the conceptual origin of the melody in the composer’s dream. As discussed in Chapter 2, in his/her dream, the ‘idea’ *niyarra* of the *junba* ‘sticks’ *nyambalag* to the composer’s mind *ni*.

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2 Turpin (2005) considers possible motivations for the high polysemy of the Kayteyte term *ikwe*, which equates to the Pitjantjatjara term *mayu*, drawing attention to the connection between things that taste bad and smell bad, and things that smell good and taste good, and that taste, smell and melody are all things made with the mouth (Turpin 2005:122).
3 This resonates with reference to melody amongst Yanyuwa speakers. MacKinlay and Bradley (2000) find that ‘[t]he term for the tune of a song is called *ngalki*. ... The term *ngalki* is often prefixed by a descriptive marker which marks to perceived quality of the performance or a person’s opinion of the tune which is associated with a song’ (MacKinlay and Bradley 2000:4).
4 Keogh also reports the use of the term *niyarra*, meaning ‘tune’ or ‘taste’, in reference to a Nyigina/Garadyarri *nurlu* repertoire (Keogh 1990:28-29).

While each song in each Central Australian style and Kimberley repertory has a melody that is ‘the same’ as all other songs in that series, there are differences in the way that this single tonal pattern is performed from song to song. These are evident in:

1. The shape of the melody in the overall song performance. I will use Barwick’s (1989) term, ‘melodic form’, to refer to this contour; and
2. The length of time spent on particular pitches in the melodic form (see also Turpin 2005:121).

The following discussion is in two parts, corresponding to these two levels: In Part 6.1 I will discuss melodic form, and in Part 6.2 I will look at how melodic forms are subdivided into smaller analytical units to allow the analyst to describe expansion and contraction. The purpose of this is to establish a framework with which to describe the melodic shape of jadmi junba song items.

The purpose of Chapters 6 and 7 is also to set up a discussion of the way that melody and the processes that underlie the melodic setting of text/rhythm allow the composer/performer to manipulate musical form to foreground musical and textual elements, and creative procedures, as discussed in relation to rhythmic mode and song text construction in the conclusion to Chapter 5, above. The work of Barwick (1989, 1990, 1995, 2005) and Ellis (1985, 1992, 1997) is central to this.

6.1 Melodic form.

Two dominant characteristics of melodic form in Central Australian style songs are:

2. A period of ‘level movement’ on the lowest pitch of the tonal pattern, usually at the end of the song performance. This pitch is referred to as the ‘tonal center’ or

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5 See also Ellis (1963:88, 1964:55, 1966, 1992:55), Strehlow (1971:32), May and Wild (1967:216-217), Pritam (McCardell) (1980a:18), R. Moyle (1979:168), Kartomi (1984: 61). Strehlow also suggests that descending contours are carried into non-indigenous song forms performed by Aranda speakers: ‘In the Creed, the “chords” at the beginning of each Article are pitched higher than towards the end; and all voice descend to a lower register at the conclusion’ (Strehlow 1971:32-33).


Both of these characteristics also dominate melodic form in nurulu as well as other Kimberley genres, including junba (see Keogh 1990:182, 1995:42; A. Moyle 1978:6-10).

The melodic form of most Central Australian song items comprises at least one descent and one period of level movement on the tonic. The melodic form in a women’s ceremony recorded at Indulkana in northern South Australia by Ellis, Barwick and Morais (1990), and the melodic form in Arabana performances of the inma Urumbula series, described by Ellis (1983:140, see also 1985), for example, consist of just a descent followed by a period of level movement on the tonic. Figure 6.1 provides a basic illustration of this melodic form.

Figure 6.1 Outline of a melodic form consisting of a descent followed by a period of level movement on the tonic.

Ellis and Barwick (see 1987, 1988, and Barwick 1989) identify a similar melodic form to this in the inma Ngintaka series, consisting of a descent followed by a tonic period, preceded by a period of ‘level centric movement in the upper pitch area’ (Barwick 1989:15), as set out in Figure 6.2, below. This is one of three melodic forms that occur in inma Ngintaka, and is referred to by Barwick (1989) as a ‘linear melodic form’. As set out in Figure 6.2, this form may also comprise two descents.

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6 R. Moyle (1997) describes a melodic form that consists of a period of level movement in the upper octave followed by a period of level movement in the lower octave. Ellis (1965:127) similarly describes a melodic form that comprises movement in an upper octave and its repetition in the lower octave, with no ‘linking’ descent. These, however, appear to be unusual.
Figure 6.2 Outline of a melodic form consisting of level movement in an upper pitch area, followed by descent and a period of level movement on the tonic.

(a) 1-descent form.

(b) 2-descent form.

Cyclical melodic form.

By contrast, the melodic form of many song-items can be described as ‘cyclical’. The outlines that set out in Figures 6.1 and 6.2(a) are both performed cyclically in Agharrina songs, as described by R. Moyle (1986:156-157) (see Figure 6.3). Following Pritam (McCordell) (1980a) I will refer to each repeated melodic unit as a ‘melodic cycle’. The cyclical form labelled (b) also occurs in Warlpiri Yam purlapa song items (see Wild 1979, 1984, 1986) and in Bulu nurlu (see Keogh 1989, 1990, 1995). In each of these cases, however, the melodic cycle is performed only twice.

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7 R. Moyle identifies the descent, followed by the tonic period, as a ‘melodic nucleus’ (R. Moyle 1986:156).
Figure 6.3 Outlines of two cyclical melodic forms.

(a)

(b)

Turpin describes a cyclical melodic form in Kaytetye Akwelye songs, which can broadly be said to consist of repetitions of the (a) form set out in Figure 6.3, preceded by an introductory period, as set out in Figure 6.4, below. Turpin distinguishes between melodic cycles on the basis of the length of the level tonic period which is shorter in the first cycle than in the ‘internal’ cycles (i.e., those not at the beginning or the end) and in the final cycle (see also Part 6.2, below). Turpin finds that the introductory period and particular cycles are unaccompanied.

Figure 6.4 Melodic form in Kaytetye Akwelye song items, based on Turpin 2005:122-125).

All junba song items have a cyclical melodic form, consisting of at least three melodic cycles (see Chapter 10). Each melodic cycle consists of a descent, followed by a period of level movement on a tonic pitch, transcribed as middle C (C₃), as set out in Figure 6.5, below. It can be seen from the figure that the descent occurs in a

‘long’ form, commencing from a 3rd above the upper tonic (\(\frac{5}{3}\)\(^{8}\)) (Audio Example: see Appendix 10, CD track 37) as well as a ‘short’ form, which commences from the upper tonic (\(\frac{5}{3}\)) (Audio Example: see Appendix 10, CD track 38). Similarly to the Kaytetye songs examined by Turpin, the beating accompaniment is suspended in some cycles. However, in jadmi this cessation of the accompaniment is relatively brief, compared to the Kaytetye songs in which entire cycles are unaccompanied. In jadmi the cessation is led by the composer/song leader, and indicates that the next melodic cycle to be performed will begin with the ‘long’ descent (this is discussed further in Chapter 10). The use of the alternate pitches indicated in this figure (*) will also be discussed in Chapter 10.

Figure 6.5 Outline of melodic cycle form in Martin’s jadmi junba.

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\[\text{Figure 6.5 Outline of melodic cycle form in Martin’s jadmi junba.}\]

\[\text{\'long' descent}\]
\[\text{\'short' descent}\]
\[\text{tonic}\]

The number of melodic cycles in both Central Australian style and Kimberley song items relates to accompanying ritual action (such as preparing ceremonial objects, painting body-designs, and so on). Barwick and Ellis (1988), for example, find that a cyclical melodic form in inma Ngintaka is used to extend performances in order to accommodate accompanying dance (Barwick and Ellis 1988:296). By contrast, the number of ‘melodic cycles’ in performances that are not accompanied by ritual action is limited, such as in the Warlpiri Yam purlapa and Bulu nurlu, which, as noted above, consist of only two melodic cycles. Discussion of these by Wild (1979a, 1984, 1986) and Keogh (1990), respectively, indicate that they were not, or generally not,

8 The long form often also has an f pitch, a 4th above the upper tonic. This how is an ornamental pitch.
9 These will later be referred to as the ‘Type 1’ and ‘Type 2’ descents, respectively.
accompanied by dance. In Chapter 10, I will show that while *junba* song items have in them at least three melodic cycles, performances accompanied by dance usually consist of significantly more cycles (up to nine in the available sample), than those that are not.

**Octave equivalence.**

The shape of *jadmi junba* descents can also be viewed in terms of Central Australian melodic forms. In the melodic form of *inma Yamiwara* (see Barwick 1990), the pitch material at the beginning and ending of the melodic form (referred to by Barwick as the two ‘external sections’) is generally the same, separated by an octave, as set out in Figure 6.6, below.  

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**Figure 6.6 Octave Equivalence in melodic cycles, exhibited by *inma Yamiwara* (Barwick 1990:69, Figure 2, modified).**

![Octave Equivalence Diagram](image)

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Barwick finds that in cyclical performances, either one or both of these may be omitted (Barwick 1990:68). Furthermore, Barwick finds that some singers delay returning to the upper octave at the beginning of a new melodic cycle, sometimes leaping up the octave part of the way through the melodic cycle (Barwick 1990:69). Barwick suggests that ‘[b]oth these features indicate that there is a concept of octave equivalence, so that [the external melodic sections] … are considered “the same” by at least some singers’ (Barwick 1990:69).

Similar to the *Yamiwara* descent, the beginning and ending of melodic cycles in *jadmi junba* melodic cycles consists of the same pitch material separated by an octave.

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10 The *inma Yamiwara* melodic form is also discussed by Tunstill (1979) and Ellis (1985, 1997, see also transcriptions in 1964).

11 ‘Melodic Sections’ are defined in Part 6.2.
A similar melodic concept occurs in the ‘transposing cyclical melodic form’ of *inma Ngintaka* (see Barwick 1989). This consists of ‘successive downward transpositions of ... the tonal pattern [in part or in its entirety]’ and when the transpositions fall below the singers’ range, they jump up the octave (Barwick and Ellis 1988:297). Barwick suggests that ‘[t]his characteristic descent may here be thought of as abstracted from an absolute pitch placement and from the stretches of level centric movement that frame it in the other melodic forms’ (Barwick 1989:16). It is therefore possible that the concept of octave equivalence extends to other intervals, as long as the intervalllic relationships within the tonal pattern are maintained. A similar process to this can also be seen to underlie the melodic construction of *jadmi* descents, and will be discussed in Chapters 10 and 11.

Despite these similarities, *junba* melodic forms differ in several ways from those in Central Australian songs. Firstly, in Central Australian style song items, it is common for the final repetition of the melodic cycle to be transposed down an octave, as set out in Figure 6.7. See, for example, Keogh (1990:126-128), for a discussion of this in Pintupi *yumpu* songs (from R. Moyle 1979), and Pritam (McCardell) (1980a:16), who finds that it occurs in all but about 12 of approximately 2000 song items in his sample of Western Desert songs. This does not appear to occur in *Bulu nurlu* repertory, however, nor is it common in *junba*. Only three of the 422 *junba* songs that I have heard exhibit this feature. Strikingly, these are the songs that also have a cyclical text structure that is closely related to that in Central Australian music (see Chapter 4).

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12 It should be noted, however, that Udo Will and Ellis, who find that there is ‘restricted application of octave ratios and hence no octave generalization’ in Central Australian music, based on analysis of frequencies in sung performances, may disagree with this finding (Will 1997:12; see also Will and Ellis 1994, 1996, and Ellis 2005. See also Ellis’s early related work on ‘arithmetic scales’ in Central Australian song, Ellis 1964, 1965).

13 It also occurs in: Aranda songs examined by Ellis (1964:298), in the *inma Ngintaka* repertory described by Barwick and Ellis (1988:296; 1987:52), and in *Agharringa* and Kukatja songs examined by R. Moyle (1986; 1997:51-52).
Departures from Unison.

Secondly, departures from unison appear to be common in Central Australian style songs. While early research characterises Central Australian style singing as typically 'monophonic' or 'semi-unisonal' (see Wild 1984:194, after A. Moyle 1974:240), there is in fact high instance of departure from unison. Barwick (1995) identifies evidence of this in research of Central Australian and Western Desert song by Ellis (1963, 1964, 1984, 1985), R. Moyle (1979, 1986), Tunstill (1987) and McCardell (1976) (Barwick 1995:95-97), ranging from 'accidental' departures from unison which are considered 'error' (see also Turpin 2005:121), to 'acceptable' departures from unison including 'raised pitch when an individual re-enters after a breath', and 'overlapping' between pitch areas, to 'more extreme examples of heterophonic practice' when groups of singers are spatially separated.

Perhaps one of the most common forms of departure from unison occurs at the boundaries between melodic cycles, as one or more singers begin a new melodic cycle while others continue the preceding one. This 'overlapping' frequently occurs as the song leader cues the commencement of a new descent. For example, in the transcription of an Agharringa song item reproduced below (see R. Moyle 1986:157), it can be seen that while the final two beats of the first melodic cycle are being performed, a new melodic cycle begins.
Barwick (1995) examines instances of ‘gross melodic disagreement’ between male and female singers in a mixed-gender performance of the women-owned *Kungka kutjara* series, finding that it ‘constitutes an implicit challenge [by the men] to the women’s authority’ (Barwick 1995:103). While he does not attribute it to a challenge of authority, Wild also finds high instance of ‘polyphony’ between men and women in Warlpiri *Yam purlapa* song items, and high instance of polyphony generally, contrasting it with the general picture of central Australian music as ‘predominantly monophonic’ as described by A. Moyle (Wild 1984:194; see transcriptions in Wild 1979).

By contrast, the boundaries between melodic cycles in *jadmi* are typically clearly defined and seldom have any ‘overlap’. This is perhaps due to two main factors:

1. The commencement of each new melodic cycle in *jadmi junba* is strongly and clearly led by the songleader/composer;

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14 Note that R. Moyle (1986) separates the period of level movement by a solo voice at the beginning of this song item from the melodic cycle (‘nucleus’).
2. The period of level tonic movement at the end of each descent (the *biyobiyo* section – see Chapter 2) is strongly and clearly led by the lead female singer, an octave higher than the men, and appears to be of a measured length (see Chapter 10).

It should also be noted that the relatively strophic form of text in *jadmi* song items means that, in contrast to Central Australian style song items, performers all know that the period of tonic will end, and a new descent will begin, at a text line boundary (see Chapter 7). Within melodic cycles, the only place where voices diverge is in the tonic period, where the singing is taken over by the women. Here, as noted in Chapter 2, the women may briefly reiterate the end of the descent.

In summary, melodic form of *jadmi junba* song items can be described in terms used to describe Central Australian melodies. Like many Central Australian melodic forms, *jadmi junba* melodies are cyclical, with a capacity to extend the song item to accommodate accompanying ritual action, and each melodic cycle comprises the basic components of descent and a period of level movement on a tonic pitch. There is also evidence of octave equivalence in melodic forms in both styles.

However, stylistic differences, such as the absence of downward octave transposition in the final melodic cycle of the song item in *junba*, distinguish the Kimberley song items from Central Australian ones. Perhaps the most distinct stylistic difference between *junba* and Central Australian style songs relates to performance practice and texture. The texture of Central Australian style melodies is characterised by departures from unison, such as ‘overlaps’ between melodic cycles, and deliberate melodic disagreement. In *junba*, melodic texture is characterised much more by unison, relating to an aesthetic of *biyobiyo* (‘pulling/following’) explored in Chapters 2 and 3.

### 6.2 Subdivisions of melodic form.

In the introduction to this chapter, I noted that melody in Central Australia and the Desert bears the *mayu*, essence, taste and scent, of the ancestral being with which the song series is associated. By fitting melody together with text and rhythm in the correct way, the power associated with this ancestral being and its actions can be
accessed (see Ellis 1985). Approaches to examining how melody and text/rhythm fit together will be discussed in Chapter 7. In order to do this, however, melodic forms must first be subdivided into smaller analytical units.

As with text and rhythm, a number of different terms are used to refer to subdivisions of melodic form. Following Ellis, Barwick and Keogh, I will use the term ‘melodic section’. Several criteria are used by researchers to identify melodic sections, including:

1. Recurrent melodic contours and pitch areas.
2. Upward leaps in pitch.
3. Ornamentation.
4. Text/rhythm.
5. Breath intakes.
6. Statements by performers.

No single method of defining subdivisions of melodic forms can be applied to all repertories. As Barwick (1989) points out in relation to the principles that govern the relationship between melody and text/rhythm (to be taken up in Chapter 7), “rules” that hold true for one song series or the music of one community can rarely be applied outside of it’ (Barwick 1989:13). Thus, the purpose of this discussion is to set out how subdivisions are defined, with the intention of establishing a framework with which to subdivide jadmi melodic forms in Chapters 10 and 11.

Adopting divisions defined by Tunstill (1979, 1987), and also adopted by Barwick (1990), Ellis (1992: 46, 66) defines melodic sections in Amiwara, performed by Aranda people recorded by T.G.H. Strehlow (1957-1960) and transcribed by her in her early research (see Ellis 1964: 69-109). The melodic sections are defined on the basis of recurrent contours and pitch areas, which are also marked by upward leaps in pitch, breath intakes, and ornaments. This subdivision is set out in Figure 6.9, with each melodic section numbered and labelled: ‘Melodic Section 1’, ‘Melodic Section 2’, and so on (see also Barwick 1990:68-69). There is an upward leap in pitch at or shortly after the boundary between each melodic section, a breath at the end or shortly before the end of each melodic section, and an ornament which in this case take the form of ‘anticipatory slides’ (see Ellis 1992), at the end of each melodic section. On
the basis that it comprises the entire range of the tonal pattern, Ellis also refers to Melodic Section 2 and 3 as the ‘main descent’.

Figure 6.9 Melodic Sections in *inma Yamiwara* (Ellis 1992, Figure 1).

Barwick (1990), who focuses on performances of this song series by Antikirinya and Yankunytjatjara women who refer to it as ‘Yamiwara’ (see Barwick 1990:62 for details of recordings), further subdivides Melodic Section 2 into two parts, which she labels ‘Melodic Section 2a’ and ‘Melodic Section 2b’ (see Figure 6.10, below), on the basis of pitch area (c to A, and F to C) and ‘certain recurrent features in the way texts are fitted onto the melody’ (Barwick 1990:68) (see Chapter 7, below).

Figure 6.10 Division of *Yamiwara* Melodic Section 2 into parts a and b. Barwick 1990:68, Figure 2.

Turpin, similarly, finds that melodic sections in Kaytetye songs are defined by breath intakes and recurrent melodic contours (Turpin 2005:123-125), as set out in Figure 6.11, below. Turpin’s approach stands out, however, in that it does not distinguish descending sections from the level tonic period at the bottom of each descent, treating each descent + tonic as a single melodic section. Each of these melodic sections are distinguished by either the presence or absence of beating accompaniment and the
relative duration of the level tonic period. Turpin labels these melodic sections sequentially and according to these characteristics. Consequently, while the approach of Barwick, Ellis and Tunstill, reflects the cyclical structure of melodic form (a song item might have the structure MS1 + MS2 + MS3 + MS1 + MS2 + MS3 and so on, for example) Turpin's labelling reflects a strophic form.

**Figure 6.11 Melodic Sections in Kaytetye Akwelye** (based on Turpin 2005: 125, Figure 5.4).

![Figure 5.4 The five melodic sections in the Akwelye melodic contour](image)

In other series it appears that while the entire melodic form can be divided into melodic sections on the basis of recurrent contour and pitch area, just one particular melodic section is consistently marked by additional criteria such as a breath and/or an ornament. Ellis (1983), for example, identifies three melodic sections in the *inma Langka* melodic form according to recurrent contour and pitch area. Ellis notes: ‘The first moves to the upper tonic, the second is a descending passage and the third moves to the lower tonic’ (Ellis 1983:139). She then finds that Melodic Section (MS) 2 (corresponding to the ‘main descent’ – MS 2 and MS 3 – of the *inma Amiwarra* form set out in Figure 6.9, above) is identified ‘either through the use of a pronounced slide into the first note [i.e., an ornament], and/or through obvious break for breath immediately prior to the section’ (Ibid.). MS 2 is similarly distinctly marked in a number of other series, including *inma Urumbula* in which MS 2 is marked (as in *inma Langka*) by an ornament and/or a breath (Ellis 1983:140), and *inma Ngintaka*, in which the main descent (i.e., the single descent in one-descent forms, and the second descent in two-descent forms) is the only melodic section that is usually marked with a breath (see Barwick 1989:15; Ellis and Barwick 1987:51). Also, comparing his analysis of Warlpiri *Yam purlapa* songs to Ellis's of *inma Langka*, Wild (1986) finds
that one section ('level 1') is comparable to Ellis's MS 2, on the basis that it also stands out in being consistently marked by a breath and an upward leap in pitch (Wild 1986:68). This, however, as Wild points out, is not the descending section of the melodic form.

One of the reasons that Ellis focuses on the MS 2/main descent is because she finds that, in contrast to other melodic sections, it exhibits a regular relationship with the text/rhythmic cycle (I will discuss this in more detail in Chapter 7). Because of this, Ellis suggests that it holds the key to the recognition of the mayu (essence/scent/taste) associated with the song series (see Ellis 1985)\(^{15}\). Should this be the case, it is possible that the consistent and distinct marking of MS 2, with ornaments and/or breaths, is done to cue the performers so that unison and correct interlocking of all elements can be achieved and thus enable the mayu to be recognised.

While this may be the case, Barwick (1989) finds that non-melodic criteria should not be the sole criteria used to define melodic sections, partly in response to Tunstill (1987) who subdivides the melodic forms of Ngiyari/Langka (inma Langka), as well as Amiwara and Nyiinyii, solely on the basis of breath intakes, which he finds are always followed by a rise in pitch (Tunstill 1987:126). Tunstill finds that most songs have at least two internal breath intakes, delimiting a 'central breath group'. He finds, however, that that this criterion is less useful than pitch, and identifies an 'essential melodic unit', defined by repetition of pitches, within the central breath group, which exhibits more regularity with the accompanying text/rhythm (Tunstill 1987:127). As set out in Figure 6.12, below, this corresponds to Ellis's MS 2.

\(^{15}\) Several researchers have looked beyond melody to determine what defines mayu. McCardell (Pritam) (1976, 1980a), for example, finds that the 'Mamu melody ... has much in common with the most commonly used walupurrku melody, [and that]... at least 25 walupurrku verses ... are consistently used in more than just one ancestral song series. ... The same melody; different totemic ancestors' (Pritam [McCardell] 1980a:21; see also McCardell [Pritam] 1976:241). Given this he asks whether mayu can be defined on purely melodic grounds, if at all (see also Barwick and Ellis 1987:46).
Keogh (1990) also stresses the importance of not allowing non-melodic criteria to override melodic criteria when defining melodic section boundaries. He finds that melody should not be defined solely on the basis of text/rhythmic criteria, showing that R. Moyle’s subdivision of melody in Pintupi Tingari songs on the basis of text/rhythm (see R. Moyle 1979) leads to a circular analysis of the relationship between the two components of melody and text/rhythm (Keogh 1990:135-140).

Keogh turns to statements made by the singer Paddy Roe to subdivide the Bulu nurlu melody. Keogh (1990:182) describes this process:

I elicited several vernacular expressions describing the melodic structure of Butcher Joe’s nurlu. In order to ascertain the point in the melody which each Nyigina expression referred to, I sang through the nurlu melody a number of times. When I had reached particular point in the melody, Paddy Roe would stop me, and give the vernacular expression which best described that part of the melody.

Due to the fact that there is a close similarity between the melodic form of Butcher Joe’s and Dyunggay’s nurlu, I have drawn upon those expressions in this analysis of the Bulu melody (Keogh 1990:186).
In doing this, Keogh identified three melodic sections, defined by contour and pitch area. As set out in Figure 6.13, each melodic cycle comprises three sections: ‘Section I’ comprises a descent from a 3rd above the upper tonic to the upper tonic, ‘Section II’ descends to the lower tonic and ‘Section III’ comprises repetition of the lower tonic (see Keogh 1990:183).

Figure 6.13 Sectionalisation of Bulu nurlu melodic form (Keogh 1990:182-183, Figures 5.9 and 5.10, adapted).

In contrast to the melodic sections identified by Ellis (1985) and Tunstill (1987) in Langka-Ngiyari/Langka (see Figure 6.12), Keogh finds that penultimate melodic section (Section II) includes an initial fall to the tonic (V, , ), followed by a reiteration of the final two main tones ( , ). Ellis’s ‘MS 2’ and Tunstill’s ‘essential melodic unit’, by contrast, end directly after the initial fall to the tonic (see Figure 6.12, above).

Also contrasting with the Central Australian examples, Keogh does not refer to ornamentation or breaths to define these sections. Based on Ellis’s finding that ornaments have a much more important structural role in choral singing, compared to solo singing in which they have a more decorative role (see Ellis 1963:91; Ellis 1966a:148), I suggest that the lack of structural ornamentation in Bulu nurlu is not a
stylistic feature of western Kimberley song, but rather a reflection of Keogh’s sample which was not accompanied by dance, and was performed by only one or two singers. These performances, thus, had little need for structural markers.

Following Keogh, in Chapter 10 I will subdivide Martin’s *jadmi* melodies into melodic sections on the basis of statements by performers. Unlike Keogh’s repertory, this repertory is frequently performed with a large ensemble and accompanied by dance, and this is reflected in the high instance and extremely high consistency of the use of ornaments. I will show that the melodic sections defined by statements by performers are also defined by recurrent melodic contour and pitch, as well as ornaments that mark the end boundary of every melodic section. Unlike Central Australian style song items, breath intakes do not have a role in marking melodic subdivisions within melodic cycles, due to the alternation of male and female voices throughout the song item (men breathe when women sing, and vice versa).  

**Conclusion.**

In Part 6.1 we saw that the *junba* melodic forms are distinguished from those of Central Australian style songs primarily by clearly defined boundaries between melodic cycles. By contrast, Central Australian style melodies feature higher instance of departure from unison. While this is the case, in Part 6.2 we have seen that at their ‘core’ is a melodic section that is clearly marked with an ornament and/or breath, that has a regular relationship with the text/rhythm (to be examined in Chapter 7, below) and that is said to bear the essence of the melody and associated ancestor. This is another way in which minimally varied musical elements are juxtaposed, as discussed by Barwick (2002) (see Chapter 5, above), to highlight underlying concerns of the composer/performer. In Chapters 10 and 11 I will examine the construction of *jadmi* melodies in detail and in terms of the pervading aesthetic of juxtaposing minimally varied melodic material.

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16 The need for breath does have an impact on the rhythmic mode with which a song is performed, however, and thus the rate at which melody is performed (see Chapter 9).

A significant amount of research has looked at the relationship between melody and text/rhythm in Central Australian music, and in Western Kimberley nurulu, showing that, while they are independent (see Strehlow 1955:37, Barwick 1989, for example), there is a rich matrix of underlying principles that guide how they are brought together by the performer/composers.¹ In the following discussion, I will outline basic structural principles and consider aesthetic principles and preferences that guide this relationship, establishing the terms and theoretical framework for the examination of the relationship between melody and text/rhythm in Martin’s jadmi repertory to be carried out in Chapter 10 and 11. I will also return to the question of how musical structure and principles of organization are deployed and manipulated in order to juxtapose minimally varied musical elements and thus foreground other principles and elements that guide performance.

7.1 Points of fit in text/rhythm/melodic structures.

In Central Australian style songs, as well as nurulu, text/rhythmic cycles are repeated, uninterrupted, throughout each song item. In Chapter 4, I showed that song items may commence from a number of different points in the text cycle, and end on a number of different points. As set out in Figure 7.1, below, we can see that each new melodic cycle in this performance of inma Nyiinyii Verse 13 begins with a different word in the text cycle: Melodic Cycle 1 begins with ‘lyulkulu’, Melodic Cycle 2 with ‘nyanpinyi’, and Melodic Cycle 3 with ‘yurpirc’. This is common in Central

¹ Exceptions to this include: Wild (1984) who finds that in Warlpiri Yam purlapa ‘textual strings, melodic rhythms, and accompaniment patterns are freely matched with the melodic descent’ (1984:194; see also Wild 1986:68); and, Tunstill (1987) who finds that in inma Nyiinyii there is no fixed relationship between the central breath group and the text/rhythm structure. Instead Tunstill finds that this is governed by an absolute length of time of approximately eight seconds (1987:127). Barwick (1989) points out, however, that there is some variability in the length of time of this section. Furthermore, preliminary investigation of the relationship between irregularities in the text/rhythm cycle and melodic form do suggest some patterns of regularity (see Treloyn 1998).
Australian style song items, and Keogh finds similar freedom in the relationship between melody and text/rhythm in *Bulu murlu* (Keogh 1995:43).

**Figure 7.1 The relationship between melodic cycles and text/rhythmic cycle in *Inma Nyiinyii*, Verse 13, item 3 (text by Ellis, from CASM 1982:19).**

Barwick (1989), however, finds that there is at least one point in each song item where major melodic, rhythmic and textual structural boundaries coincide (see Barwick 1989:19). In the case of *inma Langka*, discussed by Ellis (1985:104), the boundaries of MS 2 coincide with a complete text/rhythmic (T/R) cycle, as illustrated in Figure 7.2, below. Barwick identifies these points of coincidence as ‘points of fit’.

**Figure 7.2 Points of fit in *inma Langka*, as described by Ellis (1985).**
In *inma Ngintaka* there are three melodic forms – linear, cyclical and transposing cyclical (see Barwick 1989, Ellis and Barwick 1987). Melodic cycles in both the linear and cyclical forms may comprise either one or two descents. Barwick (1989) finds that texts with a doubled structure (i.e., AABB, see Chapter 4, above) are set to the two-descent melodic cycle, and have two points of fit. As set out in Figure 7.3, in these settings, it usual for one text line pair (AA or BB) to coincide with the first descent and for the other text line pair to coincide with the second descent. Thus, in one song item the first descent may coincide with AA but in the next it might coincide with BB (Barwick 1989:19-20; see also Barwick and Ellis 1987:49-50). Barwick and Ellis (1987) refer to this as ‘text line reversal’. This is common in Central Australian music (see, for example, R. Moyle 1979:100, Ellis 1997).

**Figure 7.3 Points of fit in *Inma Ngintaka* (Barwick 1989, Figure 9, adapted) – text line reversal.**

![Diagram of possibilities for placement of doubled texts on two-descent melodies](image)

In *junba*, unlike in Central Australian style songs, the beginning of *every* melodic cycle coincides with the beginning of a text/rhythmic cycle (Audio Example: see Appendix 10, CD track 39). As discussed in Chapter 4, the text/rhythmic structure is interrupted and recommenced one or more times in the course of the song item. This is done so that the beginning of each melodic cycle coincides with a text/rhythmic cycle boundary (see Figure 7.4). The exception to this are the three songs that exhibit Central Australian style text and melodic features (see Chapters 4 and 6). Furthermore, in approximately half of Martin’s songs, each melodic section coincides
with one text line, as set out below. This, and exceptions to this pattern, are discussed in detail in Chapter 11.

Figure 7.4 Points of fit in Martin’s *jadmi*.

**Point of fit at the beginning of each melodic cycle.**

<table>
<thead>
<tr>
<th>Melodic cycle (‘long’)</th>
<th>Melodic Cycle (‘short’)</th>
</tr>
</thead>
<tbody>
<tr>
<td>AABBAA…</td>
<td>AABBAA…</td>
</tr>
</tbody>
</table>

**Point of fit at the beginning of each melodic section.**

<table>
<thead>
<tr>
<th>Melodic cycle (‘long’)</th>
<th>Melodic Cycle (‘short’)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MS  MS  MS  MS  …</td>
<td>MS  MS  MS  MS  …</td>
</tr>
<tr>
<td>A   A   B   B   A…</td>
<td>A   A   B   B…</td>
</tr>
</tbody>
</table>

7.2. Expansion and contraction of melody to accommodate text/rhythmic cycles.

Barwick (1989) explains that ‘[t]he fitting of the various texts onto the melody … can be considered to revolve around the[se] central points of structural coincidence’ (Barwick 1989:19). As shown in Figure 7.2, in *inma Langka* MS 2 always coincides with one text/rhythmic cycle. MS 2 is therefore set to either three or four rhythmic segments (see definition in Chapter 5) depending on the length of the text/rhythmic cycle. MS 2 must therefore expand and contract to accommodate the additional text/rhythmic material, from song to song (see Ellis 1985:104).

In *inma Ngintaka* expansion and contraction also occurs within song items. As shown in Figure 7.3, in settings of doubled texts, the first descent in the song item is set to one text line pair (AA or BB) and the second descent is set to the other text line pair. When the A and B lines are of different lengths, the descent would have to expand or contract, from the first to the second descent, to accommodate this difference. In *jadmi junba*, expansion and contraction of the melody also occurs between songs, and within song items. This is discussed in detail in Chapter 11.

Both Barwick (1995), in her analysis of *inma Kungka Kutjara*, and Keogh (1995), in his analysis of *Bulu nurlu*, identify particular pitches within melodic sections that are
repeated and/or omitted so that expansion and contraction can be achieved. They both subdivide melodic sections into smaller analytical units, on the basis of the regular placement of pitches in relation to the beating accompaniment. These units, comprising one or two different pitches, are referred to as ‘melodic cells’, and are labelled according to the pitch/es that they contain (see Barwick 1995: 101; Keogh 1995:47). This is preceded by Barwick’s earlier (1990) identification of specific individual pitches that are repeated to achieve this expansion and contraction in the women’s version of inma Yamiwara. This approach will be followed in my analysis of the expansion and contraction of melodic sections in Martin’s repertory, in Chapter 11.

7.3 Aesthetic principles and preferences guiding the relationship between melody and text/rhythm.

Analysis of the relationship between melody and text/rhythm rarely makes findings that are as apparently straightforward as those that Ellis (1985) made for inma Langka (i.e., that MS 2 coincides with one text/rhythmic cycle, of three or four rhythmic segments). More commonly, there is some variability in the structural levels at which melody coincides with text/rhythm. Ellis (1985:108), for example, finds that in other Central Australian style series, such as Amiwara (Yamiwara), two organisational principles are at work: while MS 2 often coincides with a text/rhythmic cycle, it has a maximum length of four rhythmic segments. Thus, when the text/rhythmic cycle comprises more than four rhythmic segments, the melodic section ends before the end of the text/rhythmic cycle.

Such variability in the way that melody interlocks with text/rhythm is common, and is, moreover, often more complicated than this. Barwick (1989), for example, finds that in inma Ngintaka one particular melodic section can interlock with the text/rhythmic structure on three different levels: text lines, segments, and beats (Barwick 1989:21-22). Similarly, while melodic sections in Martin’s jadmi usually coincide with text lines, in particular circumstances, they transgress text line boundaries and coincide with text segment/rhythmic segments.

\[2\] In Chapter 6 we saw how Ellis divides the inma Yamiwara melodic form into four melodic sections. Here, she views MS 2 and MS 3 as a single melodic section.
Several conditions relate to the overriding of one principle of organization with another. In Ellis’s analysis of MS 2 in *inma Yamiwara* referred to above, for example, there is a shift in organisation from coincidence on the level of text/rhythmic cycles to coincidence on the level of rhythmic segments, prompted by the fact that MS 2 appears to have a maximum length. Several researchers have similarly found that apparently ‘regular’ principles of organisation are overridden by minimum, maximum, or preferred lengths (see for example, R. Moyle 1986, Barwick 1990, Keogh 1995 and Turpin 2005). This also occurs in *junba*, and will be discussed in Chapter 11.

R. Moyle (1986) argues that the need for breath is the main factor that overrides ‘regular’ organisational principles in *Agharringa* songs. Other factors that relate to aesthetic preferences and broader cultural concerns are also at work, however. Barwick (1989) suggests that the practice of varying the principles that organise performance exemplifies a common aesthetic that is central to Aboriginal society, and serves to preserve musical systems. She finds that variability in the way that melody relates to the text/rhythmic structure is an example of ‘one very common modality of variation: the application of different criteria in deciding significant structural boundaries’ (Barwick 1989:19). One effect of this is that ‘apparent ‘irregularities’ perceived on one level point towards and maintain regularities on other levels of the text/rhythmic hierarchy, and facilitate the maintenance of the musical form by conserving ‘the most important elements of each system’ (Barwick 1989:27). Here Barwick follows on from Peter Sutton’s suggestion that ‘contradictions’ and ‘irregularities’ ‘may themselves be systematic and integral to a society’s means of self-maintenance … and [it] is the dialectical interplay of both regularities and irregularities which constitutes the system’ (Barwick 1989:27, after Sutton 1987:88). This clearly relates to Barwick’s more recent examination of juxtaposition and parataxis in Aboriginal music, discussed in Chapter 5 in relation to rhythmic mode.

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3 R. Moyle (1986) suggests that, in instances when the melodic cycle in a particular *Agharringa* melodic form is extended beyond the rhythmic textual cycle boundary, it does so because the singing should extend for an ‘optimal duration’ before the singers take a breath (R. Moyle 1986:167).
Ellis (1997) agrees with Barwick, suggesting that the practice of text line reversal (see Figure 7.3, above) is a deliberate technique used to make the structure of the music 'ambiguous', thereby causing the participant to become aware of other underlying principles of organisation. Referring to the women's version of inma Yamiwara, as examined by Barwick (1990), Ellis notes:

In Pitjantjatjara music ... there is clear evidence of the use of structural ambiguity for the purpose of compelling the student to look past the obvious structure being memorised in order to understand 'the other side' of that structure. Examples of this are numerous: a couplet of text may be linked to the fixed melody initially with line A at the opening of the melody, then a repeat performance may show how the structure must be renegotiated if line B is placed at the opening (Ellis 1997:60, after Barwick 1990:70).4

In a 1992 paper, in which she discusses deliberate manipulation of levels of the musical structure in inma Yamiwara by performers to highlight aspects of the underlying structure of the music for non-indigenous students,5 Ellis describes this as a process of 'foregrounding' (Ellis 1992:49). Undoubtedly this concept is related to Ellis's earlier reference to 'iridescence' in Central Australian style music: 'The process whereby the ... patterning is broken up by the placement of different types of accents... . Which of this overlapping series of patterns is perceived is determined by which parameter the attention is focused upon' (Ellis 1984:168, see also 1985). I will take up the term 'foregrounding' in my examination of the principles that guide the way that Martin brings together melody and text/rhythm in Chapters 11.

Conclusion.

Melody and text/rhythm are brought together according to a rich matrix of structural conventions and aesthetic principles. Performance/composition springs from this

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4 This is supported by Barwick's finding that text line reversal in inma Ngintaka is deliberate (1989:20, 50), and by R. Moyle (1979), who notes higher instance of text line reversal in a restricted version of a Pintupi women's song than an open version (R.Moyle 1979:100).
5 Ellis (1992) shows that a large proportion of items in the performance have a unique setting, suggesting that various levels of the text/rhythmic structure are organising the performance. However, one form, used in the opening two items of the performance, and whenever a new text is performed or whenever there is any confusion in the singing, has a relatively straightforward setting in which each melodic section corresponds to one text cycle (Ellis 1992:47-48).
matrix, on the basis of conventions and choices made by the performers that correspond to a broader matrix of social and cultural concerns. Central to this in Central Australian style songs is the practice of ‘foregrounding’, and its outward manifestation as a preference for ‘irregularity’, in which different levels of the musical structure are highlighted through techniques such as text line reversal and interlocking the melody with different levels of the text/rhythmic structure. These practices are equally dominant in the construction and mapping of melody in the *jadmi junba* tradition, and will be explored in detail Chapters 10 and 11. First, in Chapters 8 and 9, I will return to the rhythmic performance of text, and will conduct a detailed investigation of the construction of texts and rhythmic mode in Martin’s *jadmi* repertory, and of the choices that Martin makes that determine how these elements are brought together.
PART 4. Musical analysis of Martin’s jadmi repertory.

Chapter 8. Text and rhythm in Martin’s jadmi repertory: structure and analytical units.

The purpose of this chapter is to define the aspects of text structure and rhythm that will be used in Chapter 9 to explore principles that underlie the rhythmic performance of texts in Martin’s jadmi repertory.

Chapter 8 is in two sections, in which text structure and rhythm will be treated separately. As previously discussed, this is necessary in order to avoid circularity in analysis of how they relate to one another.

In Part 8.1, song-texts will be examined in two sections, each of which looks at a different level of their structure: text-lines and text-cycles. As described in Chapter 4, the structure of text-lines and text-cycles is invariant. The examination looks at three factors that will be shown in Chapter 9 to influence their rhythmic performance:

i. The pattern exhibited by the syllabic length of words of each text-line;

ii. The relative frequency with which these patterns occur in the entire repertory of 62 text-lines; and,

iii. How these patterns are combined in entire text-cycles.

In Part 8.2, rhythm will be examined. As noted in Chapter 5, the rhythmic setting of texts is also invariant (i.e., texts are performed isorhythmically). The investigation of rhythm in this chapter will focus on the occurrence of rhythmic modes in these rhythmic settings.

8.1 Song-text structure.

Text-lines.

Before examining the syllabic structure of individual text-lines, it is necessary to define some analytical terms to describe their structure.
Each text-line is divided into two or more words on the basis of Martin’s dictation and explanation (rather than as the result of informed linguistic analysis – see Chapter 4).

The length of each word is measured on the basis of the number of syllables in it. The structure formed by the number of syllables in each word in a text-line is termed ‘syllabic structure’. For example, the syllabic structure of the text-line *gurreiga narai binjirri*, is $3 (gu+rrei+ga) + 2 (na+rai) + 3 (bin+ji+rri)$.

Patterns that recur in syllabic structures throughout the repertory are termed ‘syllabic structure patterns’. For example, many syllabic structures comprise only three- and two-syllable words (see, for example, *gurreiga narai binjirri*, above) – this is identified as the syllabic structure pattern 3:2. Just four patterns account for 57 of the 62 text-lines in the repertory, as set out in the table below.

**Figure 8.1 Four recurrent syllabic structure patterns and their occurrence.**

<table>
<thead>
<tr>
<th>Syllabic structure pattern</th>
<th>Description.</th>
<th>No. of text-lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>3:2</td>
<td>Primarily 3- and 2-syllable words, beginning with a 3-syllable word.</td>
<td>27</td>
</tr>
<tr>
<td>2:4</td>
<td>Primarily 2- and 4-syllable words.</td>
<td>17</td>
</tr>
<tr>
<td>4:3</td>
<td>Primarily 4- and 3-syllable words.</td>
<td>11</td>
</tr>
<tr>
<td>2+3</td>
<td>A 2-syllable word followed by a 3-syllable word.</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>57</strong></td>
</tr>
</tbody>
</table>

From this it is clear that the 3:2 and 2:4 patterns account for the majority of the repertory (44% and 27%, respectively). The 4:3 and 2+3 patterns occur less frequently (in 18%, and 3%, respectively).

The five remaining text-lines in the corpus of 62 text-lines exhibit syllabic structures that are not clearly based on one of the four patterns. Each of these is unique to a single text and is referred to as a Non-pattern syllabic structure.
Figure 8.2 Non-pattern miscellaneous syllabic structures.

<table>
<thead>
<tr>
<th>Syllabic structure</th>
<th>Description</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non-Pattern</td>
<td>Miscellaneous</td>
<td>5</td>
</tr>
</tbody>
</table>

Each of the four patterns, 3:2, 2:4, 4:3, and 2+3, will now be examined in more detail to show that two syllabic structures, one a manifestation of the 3:2 pattern and the other a manifestation of the 2:4 pattern, occur much more frequently in the repertory than any other.

The 3:2 syllabic structure pattern.

Of the 27 text-lines that exhibit the 3:2 pattern, 15 (56%) comprise eight syllables and have the syllabic structure, 3+2+3. This is the most common manifestation of the 3:2 pattern and accounts for a significant proportion (24%) of the entire repertory.
Chapter 8. Text and rhythm in Martin’s *jadmi* repertory: structure and analytical units.

**Figure 8.3 3+2+3 manifestation of the 3:2 syllabic structure pattern.**

<table>
<thead>
<tr>
<th>Text-line (Song, line)</th>
<th>3 syllables</th>
<th>2 syllables</th>
<th>3 syllables</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 1A gurreiga</td>
<td>narai</td>
<td>binjirri</td>
<td></td>
</tr>
<tr>
<td>2 1B ngadarri</td>
<td>jagud</td>
<td>binjirri</td>
<td></td>
</tr>
<tr>
<td>3 5A gurlanji</td>
<td>ngonda</td>
<td>ngadmangu</td>
<td></td>
</tr>
<tr>
<td>4 17A Linjirri</td>
<td>nawul</td>
<td>gambarna</td>
<td></td>
</tr>
<tr>
<td>5 17B ngurlami</td>
<td>nawul</td>
<td>gambarna</td>
<td></td>
</tr>
<tr>
<td>6 9A bumarlad</td>
<td>burad</td>
<td>bindirri</td>
<td></td>
</tr>
<tr>
<td>7 9B1 wurrurruru</td>
<td>umbad</td>
<td>ga wene</td>
<td></td>
</tr>
<tr>
<td>8 11A gurlanji</td>
<td>ngonda</td>
<td>ngadmangu</td>
<td></td>
</tr>
<tr>
<td>9 15B balara</td>
<td>wawidh</td>
<td>ngawana</td>
<td></td>
</tr>
<tr>
<td>10 20A biyende</td>
<td>jilaj</td>
<td>wummarra</td>
<td></td>
</tr>
<tr>
<td>11 23A wunbalu</td>
<td>marra</td>
<td>mawane</td>
<td></td>
</tr>
<tr>
<td>12 23 B Bilnginji</td>
<td>yawa</td>
<td>nanburru</td>
<td></td>
</tr>
<tr>
<td>13 25B Darrarru</td>
<td>gala</td>
<td>wunbiga</td>
<td></td>
</tr>
<tr>
<td>14 28A Junbarri</td>
<td>gayi</td>
<td>janburne</td>
<td></td>
</tr>
<tr>
<td>15 31B Burrura</td>
<td>yawu</td>
<td>laluma</td>
<td></td>
</tr>
</tbody>
</table>

The remaining 12 text-lines that exhibit the 3:2 pattern will be referred to as Non-3+2+3 3:2 syllabic structures. Unlike the 3+2+3 manifestation, most are unique to a single text-line (1.5% of the repertory). Only two structures occur more than once: 3+2+2+3 occurs three times (5% of the repertory) (see Song 12, line A; Song 6, line A; and, Song 27, line A); 3+2 occurs twice (3% of the repertory) (see Song 8, line A; and, Song 30, line A).

Note that the pattern upon which a syllabic structure is based is determined by observing reduplication and partial reduplication. This is indicated in the table by parentheses. In Song 12 line A, *gurreiga jumanjuman jerderde* (3+4+3), the 4-syllable word *jumanjuman*, comprises reduplication of *juman*, suggesting the syllabic structure 3+[2+2]+3, which clearly exhibits the 3:2 pattern (see also Song 12, line B,
Chapter 8. Text and rhythm in Martin's jadmi repertory: structure and analytical units.

and Song 22, line B). Song 5, line B, conforms to the 3:2 pattern by partial reduplication. The five-syllable word wururrururu, has the form wururu+rruru – where –rruru is reduplicated. The structure 3+2 is formed, indicating the 3:2 pattern (see also Song 7, line B, Milinjilinji).

Figure 8.4 Non-3+2+3 manifestations of the 3:2 syllabic structure pattern.

<table>
<thead>
<tr>
<th>Text-line</th>
<th>Text-line and syllabic structure.</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 syllables</td>
<td>Primarily 3- and 2-syllable words.</td>
</tr>
<tr>
<td>6 A</td>
<td>Nangulmad jala jurdu manggaya</td>
</tr>
<tr>
<td>8 B</td>
<td>Darrarru jala</td>
</tr>
<tr>
<td>5 B</td>
<td>wururu + ruru yumowulanda yumowulanda 2 [3] 2 +2 [3] 2 +2</td>
</tr>
<tr>
<td>7 B</td>
<td>Milinji + linji gawarru geyi janbarne</td>
</tr>
<tr>
<td>12 A</td>
<td>gurreiga jumanjuman jerderde 4[2+2]</td>
</tr>
<tr>
<td>12 B</td>
<td>ngadarri jala ladmiladmi jala gala burringga 4[2+2]</td>
</tr>
<tr>
<td>14 A</td>
<td>birreinjin ngurru gagai burringgu ngume</td>
</tr>
<tr>
<td>14 B</td>
<td>gurreiga jinala Nina gagai nindirri</td>
</tr>
<tr>
<td>31A</td>
<td>gurreiga yawurru budma</td>
</tr>
<tr>
<td>22B</td>
<td>gamali +ngarri ganyagu murdamurda giyanggerri 4[2+2]</td>
</tr>
<tr>
<td>27 A</td>
<td>bunganja binya mara bungane</td>
</tr>
<tr>
<td>30A</td>
<td>Nangulmad jala</td>
</tr>
</tbody>
</table>

The 2:4 syllabic structure pattern.

Fourteen of the 17 text-lines that exhibit the 2:4 pattern have a syllabic structure that can be expressed as 4+4: each text-line exhibits a word-boundary after four syllables and after eight syllables, in the form 2+2+2+2, 2+2+4 or 4+2+2. Like the 3+2+3 form of the 3:2 pattern, 4+4 is the most common manifestation of its pattern, it is the only

1 Song 9 line B has the form 3+2+1+2. This syllabic structure is regarded as conforming to the 3+2+3 manifestation of the 3:2 pattern, regardless of the additional division of the final three-syllable word.

2 In ‘Yumowul’, ‘mowul’ is sung as ‘mol’, reflecting the underlying form ‘yomol’ – ‘damp, wet, boggy’ (Coate and Elkin 1974:300). ‘-anda’ is a suffix. Thus, I represent the syllabic structure of ‘yomowulanda’ as 2+2.
form to comprise eight syllables, and accounts for a large proportion (12 of 62, approximately one fifth) of the text-lines in the entire repertory.

Figure 8.5 4+4 manifestation of the 2:4 syllabic structure pattern.

<table>
<thead>
<tr>
<th>Text-line</th>
<th>Text.</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 syllables</td>
<td>4 syllables</td>
</tr>
<tr>
<td>6B</td>
<td>jurdu manga Wan.gil gaya</td>
</tr>
<tr>
<td>8A</td>
<td>gura jala Wan.gil gaya</td>
</tr>
<tr>
<td>11B</td>
<td>jowulwada lada mangi</td>
</tr>
<tr>
<td>22A</td>
<td>lalangarra mandaj nyiwa</td>
</tr>
<tr>
<td>13B</td>
<td>buyu mana redmalingga</td>
</tr>
<tr>
<td>18A</td>
<td>buyu minya menmurangi</td>
</tr>
<tr>
<td>18B</td>
<td>biyu +biyu redbendinga</td>
</tr>
<tr>
<td>30B</td>
<td>gura wula wendu jala</td>
</tr>
<tr>
<td>16A³</td>
<td>a gura winya gala winya</td>
</tr>
<tr>
<td></td>
<td>b Malinjunu gayi buma</td>
</tr>
<tr>
<td>16B</td>
<td>a Yawul +yawul gala winya</td>
</tr>
<tr>
<td></td>
<td>b Malinjunu gayi buma</td>
</tr>
<tr>
<td>27B</td>
<td>a ngurra winya gabijala</td>
</tr>
<tr>
<td></td>
<td>b gura winya ngayanangga</td>
</tr>
<tr>
<td>26B</td>
<td>a jada +jada wunmerringa</td>
</tr>
<tr>
<td></td>
<td>b biyo +biyo gunmerringa</td>
</tr>
</tbody>
</table>

Non-4+4 manifestations of the 2:4 pattern occur extremely infrequently in the repertory. Each is unique to a single text-line (1.5 % of the repertory).

³ Four of the text-lines (Song 16, line A and B; Song 26, line B; and, Song 27, line B) comprise not one but two of 4+4 structures. These are also regarded as examples of the 4+4 manifestation. They are divided into two segments of eight syllables, labelled a and b, respectively.
Chapter 8. Text and rhythm in Martin’s jadmi repertory: structure and analytical units.

Figure 8.6 Non-4+4 manifestations of the 2:4 syllabic structure pattern.

<table>
<thead>
<tr>
<th>Text-line</th>
<th>Text.</th>
</tr>
</thead>
<tbody>
<tr>
<td>7A</td>
<td>gulad jala winya garigari bamiyanga 2 2 2 4f2+2j 4</td>
</tr>
<tr>
<td>20B</td>
<td>barij barni barij barni jundu wunmara 2 2 2 2 3</td>
</tr>
<tr>
<td>21 B</td>
<td>ngurra burlulanyi ge wa giyangga 2 4 1 1 3</td>
</tr>
<tr>
<td>26A</td>
<td>gura ngonda barnu 2 2 2</td>
</tr>
<tr>
<td>28B</td>
<td>garrai garrai wala ngiyangga 2 2 2 3</td>
</tr>
</tbody>
</table>

In summary, while text-lines with 3:2 or 2:4 patterns occur frequently in the repertory, each pattern has:

i. One manifestation (3+2+3 and 4+4, respectively) that accounts for the majority of text-lines with the pattern and for a significant proportion of the entire repertory; and,

ii. Various other manifestations (referred to as Non-3+2+3 and Non-4+4, respectively) that occur relatively infrequently in the repertory.

Figure 8.7 The relative frequency of 3+2+3 and 4+4, and various Non-3+2+3 and Non-4+4 manifestations of the 3:2 and 2:4 syllabic structure patterns.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>3:2</td>
<td>3+2+3</td>
<td>27%</td>
<td>Frequent</td>
</tr>
<tr>
<td></td>
<td>Various Non-3+2+3</td>
<td>each 1.5 – 5%.</td>
<td>Infrequent</td>
</tr>
<tr>
<td>2:4</td>
<td>4+4</td>
<td>19%</td>
<td>Frequent</td>
</tr>
<tr>
<td></td>
<td>Various Non-4+4</td>
<td>each 1.5 %</td>
<td>Infrequent</td>
</tr>
</tbody>
</table>

4 Three of the Non-4+4 syllabic structures include a three-syllable word at the end of the line (Song 20, line B; Song 21, line B; and, Song 28, line B). This is unusual in 2:4 text-lines, which I have defined as comprising just two- and, sometimes, four-syllable words. However, Martin’s explanation of the meaning of these text-lines and two of the 3:2 text-lines (Song 6, line A, and, Song 27, line A) implies a division into two segments. In each case, the second text segment in the text-line has the structure 2+3, regardless of the underlying pattern. The pattern with which the text-line is associated (3:2 or 2:4) is determined by the structure of the first segment, which either has the form 3+2 (3:2 pattern) or comprises only two-syllable or two- and four-syllable words (2:4 pattern).
Syllabic structures that exhibit the 4:3 and 2+3 patterns, and those classified as Non-pattern/miscellaneous, also occur infrequently in the repertory. Each of these will now be examined.

The 4:3 syllabic structure pattern.

4:3 syllabic structures have one of three forms: 4+3+2, 4+3+3, or 3+4. These manifestations occur four, three, and four times, respectively – relatively infrequently in the repertory (6%, 5% and 6% of the repertory, respectively), compared to 3+2+3 3:2 and 4+4 2:4 syllabic structures.

Figure 8.8 Text-lines with a 4:3 syllabic structure.

<table>
<thead>
<tr>
<th>Syllabic structure</th>
<th>Text-line</th>
<th>Text-line</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>4+3+3</td>
<td>3 B</td>
<td>garangurra</td>
<td>garabarl</td>
</tr>
<tr>
<td></td>
<td>10 A</td>
<td>Garlumburru</td>
<td>mud + marda</td>
</tr>
<tr>
<td></td>
<td>10 B</td>
<td>Bayembarri</td>
<td>warleya</td>
</tr>
<tr>
<td></td>
<td>21 A</td>
<td>gangunjeyi</td>
<td>wana marr</td>
</tr>
<tr>
<td>4+3+2</td>
<td>19 A</td>
<td>ngurdungurdu</td>
<td>jagarra</td>
</tr>
<tr>
<td></td>
<td>19 B</td>
<td>Borangala</td>
<td>jagarra</td>
</tr>
<tr>
<td></td>
<td>15 A</td>
<td>ngeyinjlba</td>
<td>ngeyinja</td>
</tr>
<tr>
<td>3+4</td>
<td>2A</td>
<td>gurranda</td>
<td>wayurlambi</td>
</tr>
<tr>
<td></td>
<td>2B</td>
<td>ngardarri</td>
<td>wayurlambi</td>
</tr>
<tr>
<td></td>
<td>13A</td>
<td>redmala</td>
<td>redmalingga</td>
</tr>
<tr>
<td></td>
<td>25A</td>
<td>wololu</td>
<td>ba ngiyengge</td>
</tr>
</tbody>
</table>

The 2+3 syllabic structure pattern.

Only two text-lines, belonging to the same song, exhibit the 2+3 pattern. I have determined that these text-lines exhibit a unique pattern because of the syllabic length.

5 Like the Non-3+2+3 3:2 text-lines, text-lines conform to the 4:3 pattern by partial reduplication. In Song 10, line A, the word mudmardamardama comprises reduplication of marda (mudmarda+mardama). The line has the structure 4+[3+3], typical of the 4:3 pattern.

6 Like 3:2 text-lines, syllabic structures conform to this pattern regardless of additional word boundaries. Song 21, line A, begins with a four-syllable word, followed by a two-syllable word, wana, and a one-syllable word, marr – 2+1. The boundary after three-syllables (after marr), means that this is also treated as an example of the 4:3 pattern.
of the entire text-cycle, which is exceptionally short in relation to the rest of the repertory. While other text-lines also comprise five syllables (see 3+2 in Song 8, line A, and Song 30, line A), this is the only text-cycle where both text-lines comprise five syllables. The syllabic length of the Song 24 text cycle (20 syllables) is therefore exceptionally short. The next shortest text-cycle in the series is 28 syllables (Song 2). Clearly, this pattern occurs infrequently in the repertory (3%).

**Figure 8.9 Text-lines with a 2+3 syllabic structure.**

<table>
<thead>
<tr>
<th>Text-line</th>
<th>Syllabic structure</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 syllables</td>
<td>3 syllables</td>
<td></td>
</tr>
<tr>
<td>24 A</td>
<td>Wurmman galuna</td>
<td>2 (3%)</td>
</tr>
<tr>
<td>24 B</td>
<td>buyu redbende</td>
<td></td>
</tr>
</tbody>
</table>

**Non-pattern.**

The five Non-pattern text-lines have syllabic structures that do not clearly exhibit one of the four patterns. In all but one instance, these are unique to a single song and, thus, also occur infrequently in the repertory.

**Figure 8.10 Non-pattern syllabic structures.**

<table>
<thead>
<tr>
<th>Text-line</th>
<th>Text.</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>3A</td>
<td>barlawarla waiba mowane 4 2 3</td>
<td>1 (2%)</td>
</tr>
<tr>
<td>4A</td>
<td>garrai wala ngarrangga 2 2 3</td>
<td>1 (2%)</td>
</tr>
<tr>
<td>4B</td>
<td>Junbarri ga winya ngendangarrama 3 1 2 5</td>
<td>1 (2%)</td>
</tr>
<tr>
<td>29A</td>
<td>ngurdungurdu jod borrama 4 1 3</td>
<td>2 (3%)</td>
</tr>
<tr>
<td>29B</td>
<td>Borangala jod borrama 4 1 3</td>
<td></td>
</tr>
</tbody>
</table>

The occurrence of all syllabic structures in the repertory is tabulated below. In summary, two syllabic structures, the 3+2+3 manifestation of the 3:2 pattern and the 4+4 manifestation of the 2:4 pattern, occur much more frequently than any other syllabic structure in the entire repertory.
Figure 8.11 The occurrence of syllabic structures in the repertory.

<table>
<thead>
<tr>
<th>Structure</th>
<th>Pattern</th>
<th>Text-lines</th>
<th>Number</th>
<th>% of repertory</th>
</tr>
</thead>
<tbody>
<tr>
<td>4+3+3</td>
<td>4:3</td>
<td>3B, 10A, 10B, 21A</td>
<td>4</td>
<td>6%</td>
</tr>
<tr>
<td>3+4</td>
<td>2:4</td>
<td>2A, 2B, 13A, 25A</td>
<td>4</td>
<td>6%</td>
</tr>
<tr>
<td>4+3+2</td>
<td>4:3</td>
<td>19A, 19B, 15A</td>
<td>3</td>
<td>5%</td>
</tr>
<tr>
<td>3+2+2+3</td>
<td>3:2</td>
<td>6A, 12A, 27A</td>
<td>3</td>
<td>5%</td>
</tr>
<tr>
<td>3+2</td>
<td>2+3</td>
<td>8B, 30A</td>
<td>2</td>
<td>3%</td>
</tr>
<tr>
<td>2+3</td>
<td>2+3</td>
<td>24A, 24B</td>
<td>2</td>
<td>3%</td>
</tr>
<tr>
<td>4+1+3</td>
<td>N-P</td>
<td>29A, 29B</td>
<td>2</td>
<td>3%</td>
</tr>
<tr>
<td>3+3+2</td>
<td>3:2</td>
<td>31A</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>3+2+2+2+2+2+3</td>
<td>2:4</td>
<td>12B</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>3+2+2+3+2</td>
<td>3:2</td>
<td>14A</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>3+2+3+2+2+4</td>
<td>3:2</td>
<td>22B</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>3+3+2+2+3</td>
<td>3:2</td>
<td>14B</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>3+2+1+3+1+3</td>
<td>3:2</td>
<td>5B</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>3+2+3+2+3</td>
<td>3:2</td>
<td>7B</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>2+2+2+2+2+2+4</td>
<td>2:4</td>
<td>7A</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>2+2+2+2+2+2+3</td>
<td>3:2</td>
<td>20B</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>2+4+1+1+1+3</td>
<td>3:2</td>
<td>21B</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>2+2+2</td>
<td>2+2+2+3</td>
<td>26A</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>2+2+2+3</td>
<td>2+2+2+3</td>
<td>28B</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>4+2+3</td>
<td>N-P</td>
<td>3A</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>2+2+3</td>
<td>2+2+3</td>
<td>4A</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>3+1+2+5</td>
<td>3+1+2+5</td>
<td>4B</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td>62</td>
<td></td>
</tr>
</tbody>
</table>

Text-cycles.

So far, text-lines have been examined individually. However, text-lines are never performed in isolation - every song text comprises two different text-lines, which I have labeled A and B.

Homogeneous and Heterogeneous pattern texts.

As set out in Figure 8.12, below, in approximately a third of the texts (10 of 31, 32%), the A and B text-lines have an identical syllabic structure and thus exhibit the same syllabic structure pattern. These will be considered ‘homogeneous pattern’ texts. The
remaining texts (21 of 31, 68%) exhibit different syllabic structures in their A and B text-lines. In five of these, while the A and B text-lines have different syllabic structures, they exhibit the same syllabic structure pattern. These will also be considered ‘homogeneous pattern’ texts. In the remaining 15 texts, the A and B text-lines have different syllabic structures and exhibit different syllabic structure patterns. These will be considered ‘heterogeneous pattern’ texts. In total, approximately half of the texts in the repertory (16 of 31, 52%) are ‘homogeneous pattern’ and half (15 of 31, 48%) are ‘heterogeneous pattern’. 

7 In Chapters 10 and 11, in my examination of the melodic setting of texts, homogeneity and heterogeneity will be determined on the basis of the outward syllabic structure of the text-lines, rather than their underlying patterns. The five texts that consist of text-lines with different syllabic structures but identical patterns that are considered ‘homogeneous’ here will, thus, later be classified as ‘heterogeneous’.
### Figure 8.12 Homogeneous and heterogeneous pattern texts.

<table>
<thead>
<tr>
<th>Text-cycle Type</th>
<th>Same syllabic structure</th>
<th>Same syllabic structure pattern</th>
<th>Song</th>
<th>Syllabic structure and pattern</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Homog.</td>
<td>✓ ✓</td>
<td>1</td>
<td></td>
<td>3+2+3 (3:2)</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>✓ ✓</td>
<td>9</td>
<td></td>
<td>3+2+3 (3:2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>✓ ✓</td>
<td>17</td>
<td></td>
<td>3+2+3 (3:2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>✓ ✓</td>
<td>23</td>
<td></td>
<td>3+2+3 (3:2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>✓ ✓</td>
<td>2</td>
<td></td>
<td>3+4 (4:3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>✓ ✓</td>
<td>10</td>
<td></td>
<td>4+3+3 (4:3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>✓ ✓</td>
<td>19</td>
<td></td>
<td>4+3+2 (4:3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>✓ ✓</td>
<td>29</td>
<td></td>
<td>4+1+3 (N-P)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>✓ ✓</td>
<td>18</td>
<td></td>
<td>2+2+4 (2:4)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>✓ ✓</td>
<td>24</td>
<td></td>
<td>2+3 (2:3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>✓ ✓</td>
<td>31</td>
<td></td>
<td>3+3+2 (3:2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>✓ ✓</td>
<td>16</td>
<td></td>
<td>2+2+2+2+4+2+2 (2:4)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>✓ ✓</td>
<td>12</td>
<td></td>
<td>3+4[2+2]+3 (3:2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>✓ ✓</td>
<td>14</td>
<td></td>
<td>3+2+2+3+2 (3:2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>✓ ✓</td>
<td>5</td>
<td></td>
<td>3+2+3 (3:2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>✓ ✓</td>
<td>26</td>
<td></td>
<td>2+2+2+2 (2:4)</td>
<td></td>
</tr>
<tr>
<td>Heterog.</td>
<td>× ×</td>
<td>11</td>
<td></td>
<td>3+2+3 (3:2)</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>× ×</td>
<td>13</td>
<td></td>
<td>3+4 (4:3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>× ×</td>
<td>25</td>
<td></td>
<td>3+4[1+3] (4:3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>× ×</td>
<td>30</td>
<td></td>
<td>3+2 (3:2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>× ×</td>
<td>3</td>
<td></td>
<td>4+2+3 (N-P)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>× ×</td>
<td>15</td>
<td></td>
<td>4+3+2 (4:3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>× ×</td>
<td>20</td>
<td></td>
<td>3+2+3 (3:2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>× ×</td>
<td>28</td>
<td></td>
<td>3+2+3 (3:2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>× ×</td>
<td>27</td>
<td></td>
<td>3+2+2+3 (3:2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>× ×</td>
<td>22</td>
<td></td>
<td>4+2+2 (2:4)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>× ×</td>
<td>21</td>
<td></td>
<td>4+3[2+1]+3 (4:3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>× ×</td>
<td>4</td>
<td></td>
<td>2+2+3 (N-P)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>× ×</td>
<td>8</td>
<td></td>
<td>2+2+2+2 (2:4)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>× ×</td>
<td>7</td>
<td></td>
<td>2+2+2+2+4 (2:4)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>× ×</td>
<td>6</td>
<td></td>
<td>3+2+2+3 (3:2)</td>
<td></td>
</tr>
</tbody>
</table>
Half of the homogeneous pattern text-cycles (8 of 16, 50%) comprise two text-lines with the 3:2 pattern. The remaining homogeneous pattern text-cycles comprise 2:4, 4:3, 2+3, or Non-pattern text-lines.

**Figure 8.13 The patterns in homogeneous pattern text-cycles.**

<table>
<thead>
<tr>
<th>Pattern</th>
<th>Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>3:2</td>
<td>1, 5, 9, 12, 14, 17, 23, 31</td>
</tr>
<tr>
<td>2:4</td>
<td>16, 18, 26</td>
</tr>
<tr>
<td>4:3</td>
<td>2, 10, 19</td>
</tr>
<tr>
<td>2+3</td>
<td>24</td>
</tr>
<tr>
<td>N-P</td>
<td>29</td>
</tr>
<tr>
<td>Total</td>
<td>16</td>
</tr>
</tbody>
</table>

Leaving aside for now Songs 3 and 4, which comprise a Non-pattern syllabic structure, heterogeneous pattern text-cycles comprise either:

i. A 3:2 pattern and a 2:4 pattern; or

ii. A 4:3 pattern, together with a 3:2 pattern or a 2:4 pattern.

**Figure 8.14 The patterns in heterogeneous text-cycles.**

<table>
<thead>
<tr>
<th>Pattern 1</th>
<th>Pattern 2</th>
<th>Song-text</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:3</td>
<td>2:4</td>
<td>6, 7, 8, 11, 20, 22, 27, 28, 30</td>
<td>9</td>
</tr>
<tr>
<td>3:2</td>
<td>4:3</td>
<td>15, 25</td>
<td>2</td>
</tr>
<tr>
<td>2:4</td>
<td></td>
<td>13, 21</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td>13</td>
</tr>
</tbody>
</table>

As set out in Figure 8.15, the patterns that are combined in each heterogeneous pattern text are minimally varied: the patterns have one syllabic length in common and one in contrast with each other.
Figure 8.15 Minimal variation in heterogeneous text patterns.

<table>
<thead>
<tr>
<th>Combination</th>
<th>Text patterns</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3:2 + 2:4</td>
</tr>
<tr>
<td>2</td>
<td>2:4 + 4:3</td>
</tr>
<tr>
<td>3</td>
<td>4:3 + 3:2</td>
</tr>
</tbody>
</table>

Syllabic length of text-cycles.
The overall syllabic length of a text-cycle affects its rhythmic performance. Any text-cycle that comprises more than 42 syllables is treated in a particular rhythmic way, regardless of the syllabic structure of its text-lines. The syllabic length of each text is tabulated below, with those in excess of 42 syllables marked with a box.

Figure 8.16 The syllabic length of text-cycles.

<table>
<thead>
<tr>
<th>Song-text</th>
<th>Syllabic length of text-cycle</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>64</td>
</tr>
<tr>
<td>7</td>
<td>54</td>
</tr>
<tr>
<td>12, 27</td>
<td>52</td>
</tr>
<tr>
<td>14</td>
<td>50</td>
</tr>
<tr>
<td>22</td>
<td>48</td>
</tr>
<tr>
<td>26</td>
<td>44</td>
</tr>
<tr>
<td>5, 20, 21</td>
<td>42</td>
</tr>
<tr>
<td>10</td>
<td>40</td>
</tr>
<tr>
<td>3, 4, 6, 19</td>
<td>36</td>
</tr>
<tr>
<td>15, 28</td>
<td>34</td>
</tr>
<tr>
<td>1, 9, 11, 17, 18, 23, 29, 31</td>
<td>32</td>
</tr>
<tr>
<td>13, 25</td>
<td>30</td>
</tr>
<tr>
<td>2</td>
<td>28</td>
</tr>
<tr>
<td>8</td>
<td>26</td>
</tr>
<tr>
<td>24</td>
<td>20</td>
</tr>
<tr>
<td>30</td>
<td>13</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>31</strong></td>
</tr>
</tbody>
</table>
8.2 Rhythmic mode.

In the second section of this chapter the occurrence of rhythmic modes in the repertory will be investigated. Four rhythmic modes will be identified on the basis of how text is combined with tempo, as defined by the beating accompaniment.

Before examining the rhythmic modes, we need to first define and describe tempo and syllabic rhythm.

**Tempo.**

All songs are performed with a beating accompaniment that comprises clapping (clap-beats) and clapsticks (clapstick-beats). The clapsticks are struck at twice the rate of the clapping (see Figure 8.17), forming a duple metre. Each clapstick/clap-beat followed by a clapstick-beat (\( \otimes + x \)) is defined as a beating cell. This beating pattern is continuous throughout each song, except where it is suspended for short periods as a cueing device (see Chapter 10). This accompaniment is common to all jadmi junba songs and many jerregorl/balga/galinda junba songs.

**Figure 8.17 Beating accompaniment.**

<table>
<thead>
<tr>
<th>Clapstick beats</th>
<th>( x )</th>
<th>( x )</th>
<th>( x )</th>
<th>( x )</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clap beats</td>
<td>( O )</td>
<td>( O )</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beating cells</td>
<td>[ ]</td>
<td>[ ]</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Tempo is measured from the rate of the clap beats. Two tempos are used in the series. In Ungarinyin, songs in these tempos are referred to as banngunngarri (slow songs) and manamanangarri (fast songs). These will be referred to as slow and fast following Barwick (1989:19). In the slow tempo, clapstick-beats occur at approximately 92 to 98 clap beats per minute and in the fast tempo at approximately 112 to 122 clap beats per minute (see Appendix 10: CD tracks 1 [Song 1] and 2 [Track 2], for examples). The fast tempo is thus approximately 1.33 times faster than

---

8 The clapstick beats are represented with the symbol \( x \) and the clapping beats with the symbol \( O \). In musical examples the coincidence of the clapping and clapstick-beating will be indicated with the symbol \( \otimes \).
the slow tempo and the slow is approximately 0.66 times slower than the fast. Only one tempo (slow or fast) is ever used in each song. This is the case for all *jumba* repertories.

There are also Ungarinyin terms used specifically for the tempo of the clap-sticks (as opposed to the clapping). Slow clapsticks are referred to as *biribabi*, and fast as *birijbirij* (see, for example, Martin, 20 February 2002).

**Syllabic rhythm.**

The term ‘syllabic rhythm’ refers to the rhythm with which syllables are enunciated in song. Three metres are used in syllabic rhythmic patterns in the repertory. Before identifying these, I need to first define the analytical terms that are used to describe syllabic rhythm.

The example in Figure 8.18 illustrates a common syllabic rhythmic setting, with its beating accompaniment. Key analytical units are marked. In Appendix 4 I have identified these analytical units for all texts in the repertory.

---

9 Song recordings made in a casual setting, where the focus was on demonstration and documentation of song-texts, tend to have slower or more relaxed tempi than those in danced performances.

10 See Appendix 2: MD200224, CD 1 of 1, track 16. Neowarra (9 December 2001) also provided additional terms for clapstick patterns – see Appendix 2: DAT200130, CD 1 of 2, tracks 27 and 29.
Each song has a unique text that is repeated throughout the song performance as a text cycle. This is performed isorhythmically. That is, every performance of a text has an identical syllabic rhythmic setting. The text cycle and its rhythmic setting is referred to as a text/rhythmic cycle (see Chapter 5).

Each text/rhythmic cycle can be divided into smaller rhythmic units, as follows. Each text/rhythmic cycle comprises a number of rhythmic segments. The end boundary of each rhythmic segment is defined by a relatively long duration (see Chapter 5). In general, a single rhythmic segment corresponds to a single text-line, although in a small number of cases they comprise two rhythmic segments (see Appendix 4).

Each rhythmic segment may be subdivided into rhythmic cells. Rhythmic cells are defined by patterns of repetition within each rhythmic segment, and regular recurrence in settings of other texts.

Each rhythmic segment may also be subdivided into beating cells. In Figure 8.18, above, there are three beating cells in each rhythmic segment. Other rhythmic segments may comprise from two to six beating cells (see Appendix 4).

In the example presented in Figure 8.18, the beating cells and rhythmic cells have a regular relationship – each rhythmic cell begins and ends slightly before the beating cells. This, however, is not the case in every text/rhythmic cycle. For example, in the example in Figure 8.19, below, two beating cells occur in the place of one rhythmic cell.

Figure 8.19 Alternate relationship between beating cells and rhythmic cells.

Beating cells

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
|\[\text{red- mala red- ma-ling- ga :||: buyu mana red- ma-ling- ga :||}\]

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>

Rhythmic cells

Metre.

The metre of a syllabic rhythmic setting is determined by how it is segmented by beating cells. As noted earlier, three different metres are used in the repertory. These are:

i. Simple duple;

ii. Simple triple;

iii. Compound duple.

Examples of each are set out in Figure 8.20.

Figure 8.20 Examples of three metres in syllabic rhythmic settings.

Simple duple metre (see Appendix 10: CD, track 10 [Song 10]).

Beating cells

\[ \begin{array}{cccccccc}
\odot & x & \odot & x & \odot & x & \odot & x \\
\hline
\end{array} \]

Syllabic rhythm

Simple triple metre (see Appendix 10: CD, track 18 [Song 18]).

\[ \begin{array}{cccccccc}
\odot & x & \odot & x & \odot & x & \odot & x \\
\hline
\end{array} \]

Compound duple metre (see Appendix 10: CD, track 17 [Song 17]).

\[ \begin{array}{cccccccc}
\odot & x & \odot & x & \odot & x & \odot & x \\
\hline
\end{array} \]

Two aspects of how syllabic rhythmic patterns in these metres combine with the beating accompaniment will now be examined:

i. Whether anacruses are used or not; and

ii. Whether the alignment of syllables and clapstick beats is ‘strict’ or ‘loose’.
The combination of these elements, with tempo and metre will be used later to identify rhythmic modes.

**The use or non-use of anacruses.**

In each syllabic rhythmic setting, the boundaries of rhythmic cells and beating cells either coincide, or the rhythmic cell begins and ends slightly before the beating cell begins and ends (see Figure 8.21).

**Figure 8.21 Coincidence/non-coincidence of rhythmic and beating cells.**

**Coincidence.**

Beating cells

\[
\begin{array}{ccc}
\otimes & X & \otimes & X & \otimes & X \\
\end{array}
\]

**Non-coincidence.**

Beating cells

\[
\begin{array}{ccc}
\otimes & X & \otimes & X & \otimes & X \\
\end{array}
\]

In all instances where the boundaries of rhythmic cells and beating cells do not coincide, there is an anacrusis into each beating cell. On this basis, two types of syllabic rhythmic pattern can be distinguished: Anacrusis and Non-Anacrusis.

All syllabic rhythmic patterns in the compound duple metre and simple triple metre exhibit the Anacrusis pattern, as set out in Figure 8.22.
Chapter 8. Text and rhythm in Martin's *jadmi* repertory: structure and analytical units.

Figure 8.22 Syllabic rhythmic patterns with an Anacrusis pattern.

**Compound duple.**

```
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
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<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
```

Conversely, syllabic rhythmic patterns in the simple duple metre always exhibit the Non-Anacrusis pattern: that is, the boundaries of rhythmic cells and beating cells *do* coincide.

Figure 8.23 Syllabic rhythm with a Non-Anacrusis pattern.

**Simple duple.**

```
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
```

Strict or loose alignment of syllables and clapstick beats.

In each syllabic rhythmic setting, syllables have either a strict relationship with the clapstick-beat, or one that can be described as 'loose'. While in 'strict' settings the relationship between syllables and the clapstick-beat never changes, in 'loose' settings
it may vary – syllables may fall slightly before or on, or slightly after or on the clapstick beat. These two styles will be referred to as strict and loose alignment.

**Figure 8.24 Alignment between syllables and the clapstick beat.**

**Strict alignment.**

![Diagram of strict alignment]

**Loose alignment.**

![Diagram of loose alignment]

Settings in the simple triple metre always exhibit strict alignment. That is, the relationship between syllables and the clapstick beat never changes. The syllabic rhythm and the beating accompaniment have a strict polymetric – three against two – relationship throughout the setting.

**Figure 8.25 Simple triple metre: Strict alignment.**

![Diagram of strict alignment in simple triple metre]

In contrast, syllabic rhythmic settings in the compound duple metre always exhibit loose alignment. The relationship between syllables and the clapstick-beats may
change – syllables may be performed slightly earlier than or coincide with the clapstick-beat.

**Figure 8.26 Compound duple metre: Loose alignment.**

In addition, a characteristic of rhythmic patterns in the compound duple metre is syncopation at the end of most rhythmic segments. The syllabic rhythmic pattern creates a tripartite division of two clapstick-beats over the last two beating cells (circled in Figure 8.27). This may be perceived in two ways – as polyrhythm, or, as an extension of loose alignment, described above.

**Figure 8.27 Syncopation in rhythmic segments with a slow compound duple metre.**

While syncopation also occurs in syllabic rhythmic settings with other metres (see, for example, the final rhythmic cell of each simple duple rhythmic segment [Figure 8.23, above]), in these cases, a second metre is not suggested.

Like those in the simple triple metre, the majority of syllabic rhythmic settings in the simple duple metre maintain strict alignment with the beating accompaniment. In these settings, syllables coincide with the clapstick beat.
In one single song (Song 24), however, a syllabic rhythmic setting with the simple duple metre occurs with loose alignment between syllabic rhythm and the beating accompaniment. In this setting, the relationship between syllables and the clapstick beat changes, falling either on or just after the clapstick-beat. Although unique, this one case is significant in the definition and identification of rhythmic modes, discussed below.

The definition of rhythmic mode.

Four rhythmic modes can be identified in the repertory according to the interplay of tempo and the three characteristics of syllabic rhythm described above: metre; the use or non-use of anacruses; and whether the alignment between syllables and clapstick-beats is strict or loose. Only one rhythmic mode can be performed in each song.11

---

11 This convention holds, to my knowledge, for all junba repertories. In the case of Martin’s repertory, two formal constraints, or other conventions, may influence the convention. Firstly, only one tempo is performed in each song. We will see in the following discussion that two rhythmic modes are slow and two are fast. According to this rule, one might imagine that the two slow rhythmic modes (one of which has an Anacrusis pattern and one of which has a Non-Anacrusis pattern) could be combined in the same song, or the two fast rhythmic modes (again, one of which has an Anacrusis pattern and one of which has a Non-Anacrusis pattern). Both of these scenarios are prevented, however, by a second convention, that text-lines are performed with strict isorhythm. Because of this, coupled with the doubled structure of all but one of the texts, an Anacrusis pattern and a Non-Anacrusis pattern cannot be performed in the same song.
The way in which the elements combine is set out in Figure 8.30. As indicated, the elements are combined in only four ways. Each combination is identified as a rhythmic mode, numbered 1 to 4.

**Figure 8.30 Combinations of tempo, metre, the use/non-use of anacruses, and strict/loose alignment.**

Interestingly, while the elements might be combined, theoretically, in other ways, these four combinations present a system of three interrelated minimal pairs on the basis of the three elements: tempo pairs on the horizontal axis; anacrusis pairs on the vertical axis; alignment pairs diagonally. Each rhythmic mode shares one characteristic with each of the others.

I will now describe each of the rhythmic modes, in turn.

**Rhythmic Mode 1: Slow compound duple rhythmic mode.**
Rhythmic Mode 1 combines the slow tempo with the compound duple metre, and uses the Anacrusis pattern (see above), and loose alignment (see above). I refer to this as the *Slow compound duple rhythmic mode* (Audio Example: see Appendix 10, CD track 40).
Figure 8.31 Slow compound duple rhythmic mode.

M.M. \( \frac{\text{J}}{\text{J}} = \text{c.92 (slow)} \)

\[ \begin{array}{cccccccc}
| & | & | & | & | & | & | \\
\text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\
\end{array} \]

Rhythmic Mode 2: Slow simple duple rhythmic mode.

Rhythmic Mode 2 combines the slow tempo with the simple duple metre, and uses the Non-Anacrusis pattern (see above), and strict alignment (see above). I refer to this as the Slow simple duple rhythmic mode (Audio Example: see Appendix 10, CD track 41).

Figure 8.32 Slow simple duple rhythmic mode.

M.M. \( \frac{\text{J}}{\text{J}} = \text{c.92 (slow)} \)

\[ \begin{array}{cccccccc}
| & | & | & | & | & | \\
\text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\
\end{array} \]

Rhythmic Mode 3: Fast simple triple rhythmic mode.

Rhythmic Mode 3 combines the fast tempo with the simple triple metre, and uses the Anacrusis pattern (see above), and strict alignment. I refer to this as the Fast simple triple rhythmic mode (Audio Example: see Appendix 10, CD track 42).

Figure 8.33 Fast simple triple rhythmic mode.

M.M. \( \frac{\text{J}}{\text{J}} = \text{c.112 (fast)} \)

\[ \begin{array}{cccccccc}
| & | & | & | & | & | \\
\text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} \\
\end{array} \]
Rhythmic Mode 4: Fast simple duple rhythmic mode.
Rhythmic Mode 4 combines the fast tempo with the simple duple metre, and uses the Non-Anacrusis pattern (see above) and loose alignment. I refer to this as the *Fast simple duple rhythmic mode* (Audio Example: see Appendix 10, CD track 43). Only one text is performed in this way.

Figure 8.34 Fast simple duple rhythmic mode.
M.M. \( \frac{J}{J} = c.112 \) (Fast)

\[
\begin{array}{cccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & :||: & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot
\end{array}
\]

\[
\begin{array}{cccccccc}
\otimes & x & \otimes & x & \otimes & x & \otimes & x & \otimes & x
\end{array}
\]

Conclusion.
In summary, the syllabic structure of most text-lines exhibits one of four patterns and that these are combined to form two types of text cycle: those that comprise text-lines that exhibit the same pattern (homogeneous pattern texts), and those that exhibit different patterns (heterogeneous texts).

Heterogeneous pattern texts fall into two groups: those that comprise a 3:2 and a 2:4 pattern, and those that comprise a 3:2 pattern, a 2:4 pattern, or Non-pattern syllabic structure, and a 4:3 pattern.

We have also seen that some text-cycles have an entire syllabic length that is exceptionally great.

In addition, four rhythmic modes have been identified on the basis of how tempo, metre, the use or non-use of anacruses, and alignment of syllables with the clapstick-beat, are combined in performance.

These analytical categories will form the basis for my investigation of the rhythmic setting of texts in Chapter 9.
Chapter 9. Text and rhythm in Martin’s *jadmi* repertory: the rhythmic performance of text.

This chapter investigates principles that underlie the rhythmic performance of Martin’s *jadmi* texts. The chapter is in two parts. In the first, I will examine a correlation between particular syllabic structure patterns and the four rhythmic modes. In the second part of the chapter I will investigate other factors that underlie the rhythmic performance of texts, focusing in on the choices made by Martin in the process of composition and performance. Each of Martin’s 31 *jadmi* songs will be examined in this chapter. Recordings of these can be heard on the accompanying disc in Appendix 10 (see Appendix 10.1 for a track listing).

9.1 Correlation between syllabic structure patterns and rhythmic modes.

I will argue that there is a correlation between each of the patterns 3:2, 2:4, 4:3, and 2+3, and each of the four rhythmic modes. In summary:

i. The 3:2 pattern is associated with the slow compound duple rhythmic mode;
ii. The 4:3 pattern is associated with the slow simple duple rhythmic mode;
iii. The 2:4 pattern is associated with the fast simple triple rhythmic mode; and,
iv. The 2+3 pattern is associated with the fast simple duple rhythmic mode.

3:2 pattern: Slow compound duple rhythmic mode.

The slow compound duple rhythmic mode is used to perform most 3:2 text-lines. For example, Song 1, text-line A, has a 3:2 syllabic structure pattern. As set out in Figure 9.1, this is performed with the slow compound duple rhythmic mode.

Figure 9.1 3:2 pattern: slow compound duple rhythmic mode (Example, Song 1 text-line A).

<table>
<thead>
<tr>
<th>Beating accomp.</th>
<th>☒ ☒ x x ☒ x ☒</th>
</tr>
</thead>
<tbody>
<tr>
<td>Syllabic rhythm</td>
<td>‾‾‾ ‾‾‾ ‾‾‾ ‾‾‾ ‾‾‾</td>
</tr>
<tr>
<td>Text</td>
<td>gu rrei - ga nara i bı̀n - ji- rri</td>
</tr>
<tr>
<td>Syllabic structure</td>
<td>3  2  3</td>
</tr>
<tr>
<td>Pattern</td>
<td>3:2</td>
</tr>
</tbody>
</table>

*Slow compound duple rhythmic mode.*

*Song 1, text-line A.*
The rhythmic modes with which all 3:2 text-lines are performed are tabulated below. While the slow compound duple rhythmic mode is most commonly used (in 16 of 27 cases), the fast simple triple and slow simple duple rhythmic modes are also used. Why this is the case will be shown later.

**Figure 9.2 The rhythmic modes with which 3:2 text-lines are performed.**

<table>
<thead>
<tr>
<th>Rhythmic Mode</th>
<th>3:2 Text-lines</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Slow simple duple</td>
<td>15B</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>27</td>
</tr>
</tbody>
</table>

**2:4 pattern: fast simple triple rhythmic mode.**

The fast simple triple rhythmic mode is used to perform most 2:4 text-lines. For example, Song 18, text-line A, has a 2:4 syllabic structure pattern. As set out in Figure 9.3, this is performed with the fast simple triple rhythmic mode.

**Figure 9.3 2:4 pattern: fast simple triple rhythmic mode (Example, Song 18 text-line A).**

Fast simple triple rhythmic mode.

*Song 18, text-line A.*

Beating accomp.  

\[
\begin{array}{cccccc}
\otimes & \times & \otimes & \times & \otimes & \times \\
\end{array}
\]

Syllabic rhythm  

\[
\begin{array}{cccc}
\text{buyu} & \text{minya} & \text{rebdendi} & \text{-nga} \\
\end{array}
\]

Text  

2 2 4

Pattern  

2:4

The rhythmic modes with which all 2:4 text-lines are performed with are tabulated below. While the fast simple triple rhythmic mode is most commonly used (in 12 of 17 cases), the slow compound duple and slow simple duple rhythmic modes are also used.
Chapter 9. Text and rhythm in Martin’s jadmi repertory: the rhythmic performance of text.

Figure 9.4 The rhythmic modes with which 2:4 text-lines are performed.

<table>
<thead>
<tr>
<th>Rhythmic Mode</th>
<th>Text-lines</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Slow compound duple</td>
<td>6B, 8B, 11B, 30B</td>
<td>4</td>
</tr>
<tr>
<td>Slow simple duple</td>
<td>21B</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>17</td>
</tr>
</tbody>
</table>

4:3 pattern: slow simple duple rhythmic mode.

The slow simple duple rhythmic mode is used to perform most 4:3 text-lines. For example, Song 10, text-line A, has a 4:3 pattern. As set out in Figure 9.5, this is performed with the slow simple duple rhythmic mode.

Figure 9.5 4:3 pattern: slow simple duple rhythmic mode (Example, Song 10 text-line A).

`Slow simple duple rhythmic mode.
Song 10, text-line A.`

Beating accomp. `⊗ X ⊗ X ⊗ X`

Syllabic rhythm `ngurdungurdu ja-garra birn-di`

Text Pattern `4 3 2` `4:3`

The rhythmic modes with which all 4:3 text-lines are performed are tabulated below. While the slow simple duple rhythmic mode is most commonly used (in 7 of 11 cases), the slow compound duple and fast simple triple rhythmic modes are also used.

Figure 9.6 The rhythmic modes with which 3:2 text-lines are performed.

<table>
<thead>
<tr>
<th>Rhythmic Mode</th>
<th>Text-lines</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fast simple triple</td>
<td>2A, 2B, 25A</td>
<td>3</td>
</tr>
<tr>
<td>Slow compound duple</td>
<td>3B</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>11</td>
</tr>
</tbody>
</table>
2+3 pattern: fast simple duple rhythmic mode.
The fast simple duple rhythmic mode is used to perform both 2+3 text-lines. For example, Song 24, text-line A, has a 2+3 pattern. As set out in Figure 9.7, this is performed with the fast simple duple rhythmic mode.

Figure 9.7 2+3 pattern: slow simple duple rhythmic mode (Example, Song 24 text-line A).

9.2 Rhythmic performance of text-cycles.
To understand why many text-lines are not performed with the rhythmic mode with which their pattern is usually associated, the structure of the entire text-cycle must be taken into account.

As shown in Chapter 8, there are two types of text-cycle:
i. Homogeneous pattern text-cycles comprise text-lines that exhibit the same pattern;
ii. Heterogeneous pattern text-cycles comprise text-lines that exhibit different patterns.

Homogeneous pattern text-cycles.
The correlation between patterns and rhythmic modes holds for almost every homogeneous text-cycle, as set out in Figure 9.8. The two exceptions, Songs 12 and 14, indicated in parentheses, will be examined later.
Chapter 9. Text and rhythm in Martin’s jadmi repertory: the rhythmic performance of text.

Figure 9.8 Rhythmic modes associated with homogeneous pattern text-cycles, and the rhythmic mode performed.

<table>
<thead>
<tr>
<th>Pattern</th>
<th>Associated rhythmic mode</th>
<th>Songs</th>
<th>Performed rhythmic mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>3:2</td>
<td>slow compound duple</td>
<td>1, 5, 9, 14, 17, 23, 31</td>
<td>Slow compound duple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[12, 14]</td>
<td>[Fast simple triple]</td>
</tr>
<tr>
<td>2:4</td>
<td>fast simple triple</td>
<td>16, 18, 26</td>
<td>fast simple triple</td>
</tr>
<tr>
<td>4:3</td>
<td>slow simple duple</td>
<td>2, 10, 29</td>
<td>slow simple duple</td>
</tr>
<tr>
<td>2+3</td>
<td>fast simple duple</td>
<td>24</td>
<td>fast simple duple</td>
</tr>
</tbody>
</table>

Heterogeneous pattern text-cycles.

Because heterogeneous pattern text-cycles comprise two syllabic structure patterns, they are associated with two rhythmic modes. However, as set out in Figure 9.9, in each instance only one rhythmic mode is used. In all but one case (Song 25), one of the two rhythmic modes associated with the text is used. A choice is made – either the A text-line or the B text-line has to be performed in a rhythmic mode with which it is not usually associated. The rhythmic mode used is marked in bold. The rhythmic mode with which Song 25 (marked in italics) is performed relates to a convention that guides the performance of particular lexical items within its text, to be discussed below. At this stage of the analysis, two heterogeneous texts (Songs 3 and 4), which comprise one or more Non-pattern lines are excluded from the analysis.
Chapter 9. Text and rhythm in Martin’s jadmi repertory: the rhythmic performance of text.

Figure 9.9 The rhythmic modes with which heterogeneous texts are performed.

<table>
<thead>
<tr>
<th>Song</th>
<th>Pattern</th>
<th>Associated rhythmic modes.</th>
<th>Performed rhythmic modes.</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>4:3</td>
<td>Slow simple duple.</td>
<td>Slow simple duple.</td>
</tr>
<tr>
<td></td>
<td>3:2</td>
<td>Slow compound duple.</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>4:3</td>
<td>Slow simple duple.</td>
<td>Fast simple triple.</td>
</tr>
<tr>
<td></td>
<td>3:2</td>
<td>Slow compound duple.</td>
<td></td>
</tr>
<tr>
<td>13, 21</td>
<td>4:3</td>
<td>Slow simple duple.</td>
<td>Slow simple duple.</td>
</tr>
<tr>
<td></td>
<td>2:4</td>
<td>Fast simple triple.</td>
<td></td>
</tr>
<tr>
<td>6, 8, 11, 30</td>
<td>3:2</td>
<td>Slow compound duple.</td>
<td>Slow compound duple.</td>
</tr>
<tr>
<td></td>
<td>2:4</td>
<td>Fast simple triple.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:4</td>
<td>Fast simple triple.</td>
<td></td>
</tr>
</tbody>
</table>

One principle governs the choice between rhythmic modes. Before examining this principle, it is first necessary to recount some of the findings of Chapter 8.

In Chapter 8 we saw that heterogeneous pattern text-cycles comprise either:

i. A 4:3 pattern, together with a 3:2 pattern, a 2:4 pattern, or a Non-pattern syllabic structure; or,

ii. A 3:2 pattern and a 2:4 pattern, where one has the 3+2+3 or 4+4 form, and the other a Non-3+2+3 and Non-4+4 form.

I will now refer to these as Group 1 and Group 2 heterogeneous pattern text-cycles, respectively (see Figure 9.10, below).

The relative frequency with which patterns and their manifestations occur in the entire repertory was also examined in Chapter 8. We saw that:

i. The 3:2 and 2:4 patterns occur more frequently than the 4:3 pattern and the 2+3 pattern; and,

ii. The 3+2+3 and 4+4 manifestations of the 3:2 and 2:4 patterns, respectively, occur much more frequently than any other manifestation of the 3:2 and 2:4 patterns (and any other syllabic structure).
Of the 13 heterogeneous pattern text-cycles set out in Figure 9.9 above, 11 comprise one text-line with a pattern or syllabic structure that occurs more frequently than the other:

i. In the Group 1 text-cycles, the 3:2 pattern and the 2:4 pattern syllabic structure occur more frequently than the 4:3 pattern.

ii. In the Group 2 text-cycles, one of the patterns has the frequently occurring 3+2+3 or 4+4 form, and one has an infrequently occurring Non-3+2+3 or Non-4+4 form.

The two exceptions to this pattern (Songs 7 and 12), and the two texts that comprise a Non-pattern text-line (Songs 3 and 4), will be examined later.

**Figure 9.10 The relative frequency of patterns that occur in heterogeneous pattern text-cycles.**

<table>
<thead>
<tr>
<th>Group</th>
<th>Frequency</th>
<th>Song-texts</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequent</td>
<td>Infrequent</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>3:2</td>
<td>4:3</td>
<td>15, 25</td>
</tr>
<tr>
<td></td>
<td>2:4</td>
<td></td>
<td>13, 21</td>
</tr>
<tr>
<td>2</td>
<td>4+4 2:4</td>
<td>Non-3+2+3 3:2</td>
<td>6, 8, 22, 27, 30</td>
</tr>
<tr>
<td></td>
<td>3+2+3 3:2</td>
<td>Non-4+4 2:4</td>
<td>20, 28</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The principle that governs which rhythmic mode will be performed is as follows. The **rhythmic mode associated with the pattern or syllabic structure that occurs least frequently in the repertory overrides that associated with that which occurs most frequently.** This occurs in all but one case (Song 25), which will also be considered later.

**Group 1 (4:3 + 2:4 or 3:2) heterogeneous pattern text-cycles.**

In Group 1, without exception, the rhythmic mode associated with the 4:3 pattern, slow simple duple rhythmic mode, overrides that which is associated with the 2:4 or 3:2 patterns (fast simple duple or slow compound duple, respectively). As shown, the 4:3 pattern occurs less frequently than the 2:4 and 3:2 patterns.
For example, in Song 15 the 4:3 pattern is paired with the 3:2 pattern. The rhythmic mode associated with the 4:3 text-line completely overrides that associated with the 3:2 text-line and the entire text is performed in the slow simple duple rhythmic mode.

**Figure 9.11 Infrequently occurring ‘4:3: Slow simple duple rhythmic mode’ overrides frequently occurring ‘3:2: Slow compound duple rhythmic mode’ (Song 15).**

---

In Songs 13 and 21 the 4:3 pattern is paired with the 2:4 pattern. In both text-cycles, the rhythmic mode associated with the 4:3 text-line completely overrides that associated with the 2:4 text-lines (fast simple triple) and the entire texts are performed in the slow simple duple rhythmic mode.
Figure 9.12 Infrequently occurring ‘4:3: slow simple duple rhythmic mode’ overrides frequently occurring ‘2:4: fast simple triple rhythmic mode’.

Slow simple duple rhythmic mode.

Song 13.

Beating accomp.  
\(\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\times\time
Figure 9.13 Infrequently occurring Non-3+2+3 ‘3:2: slow compound duple rhythmic mode’ overrides frequently occurring 4+4 ‘2:4: fast simple triple rhythmic mode’. Song 6, Song 8, and Song 30.

In Songs 20 and 28 Non-4+4 2:4 syllabic structures are paired with the 3+2+3 3:2 syllabic structure. The rhythmic mode associated with the Non-4+4 2:4 syllabic structure (fast simple triple) completely overrides that associated with the 3+2+3 3:2 syllabic structure (slow compound duple), and the entire text is performed in the fast simple triple.
Figure 9.14 Infrequently occurring Non-4+4 ‘2:4: fast simple triple rhythmic mode’ overrides frequently occurring 3+2+3 ‘3:2: slow compound duple rhythmic mode’. Songs 20 and 28.

Three text-cycles, Songs 3, 7, and 11, include text-lines that exhibit patterns that occur with equal frequency in the repertory. One of these (Song 7) is treated in a particular way due to the exceptionally great syllabic length of its text-cycle. This will be discussed later. In Song 3 and 11, however, while only one rhythmic mode can be performed, I will argue that there is a clear attempt to perform the rhythmic modes associated with both patterns contained in the texts.

As set out in Figure 9.15, Song 11 comprises both the 3+2+3 3:2 structure and the 4+4 2:4 structure, both of which occur frequently, and Song 3 comprises the 4+3+3 4:3 structure and a 4+2+3 Non-pattern structure, both of which occur infrequently.

Figure 9.15 Songs with patterns of equal frequency: Songs 11 and 3.

<table>
<thead>
<tr>
<th>Song-texts</th>
<th>Equal frequency.</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>3+2+3 3:2 (Frequent)</td>
</tr>
<tr>
<td>3</td>
<td>Non-pattern (Infrequent)</td>
</tr>
</tbody>
</table>
In Song 11, set out in Figure 9.16, the 3+2+3 3:2 text-line is performed, as expected, with the slow compound duple rhythmic mode. This overrides the fast simple triple rhythmic mode, conventionally associated with the 4+4 2:4 text-line. The entire text is performed in the slow compound duple rhythmic mode.

**Figure 9.16 Song 11: 3+2+3 ‘3:2: slow compound duple’ and 4+4 ‘2:4: fast simple duple’.

![Figure 9.16 Song 11: 3+2+3 ‘3:2: slow compound duple’ and 4+4 ‘2:4: fast simple duple’](image)

However, syncopation in the rhythmic setting of the 2:4 text-line (indicated in Figure 9.16) clearly suggests a simple triple metre that is characteristic of the fast simple triple rhythmic mode with which the 2:4 text-line is conventionally associated.

Song 3 comprises a Non-pattern syllabic structure is paired with a 4:3 pattern, associated with the slow simple duple rhythmic mode. For reasons that I will explain later, the Non-pattern syllabic structure is associated with the slow compound duple rhythmic mode. This overrides the 4:3 text-line and the entire text is performed in the slow compound duple rhythmic mode.
Figure 9.17 Infrequently occurring Non-pattern syllabic structure (slow compound duple RM) and infrequently occurring ‘4:3: slow simple duple rhythmic mode’. Song 3.

Slow compound duple rhythmic mode.

Song 3.

\[
\begin{array}{c}
\text{barla-warla waiba mowane :||: gara-ngu-ra ra-ra-barl ngunburne} \\
4 \quad 2 \quad 3 \quad 4 \quad 3 \quad 3
\end{array}
\]

Again, however, a second rhythmic mode is suggested by syncopation. Syncopation in the rhythmic setting of the 4:3 text-line (indicated in Figure 9.17) clearly suggests the simple duple metre that is characteristic of the slow simple duple rhythmic mode, with which the 4:3 text-line is conventionally associated.

I suggest that the syncopation in Song 3 and Song 11 signals an attempt to perform the rhythmic modes associated with both text-lines, within the confines of the convention that only one rhythmic mode may be performed in each song.

Given this, we must ask why, in both songs, the slow compound duple rhythmic mode is dominant.

Unlike the fast simple triple and slow simple duple rhythmic modes, the slow compound duple rhythmic mode has an inherent characteristic that allows it to suggest the metres that characterise other rhythmic modes.\(^1\) Specifically, the factor of loose

---

\(^1\) We might also look at the fact that the text-lines associated with the slow compound duple rhythmic mode in both Song 3 and Song 11 also occur other songs, with the same rhythmic setting. The A text-line of Song 11, _gurlanji ngonda ngadmcingu_, also occurs in Song 5, which is also performed in the slow compound duple rhythmic mode. Both text-lines of Song 3, _barlawarla waiba mowane_ and _garangurra garabarli ngunbune_, also occur in Wirrijangu’s repertory (see Appendix 7).
alignment (see Chapter 8), and its extension by syncopation, allows the slow compound duple rhythmic mode to suggest other metres.²

As set out in Figure 9.18, the rhythmic pattern of the slow compound duple rhythmic mode is manipulated to suggest a simple triple metre, characteristic of the fast simple triple rhythmic mode, by extending, via syncopation, loose alignment between syllables and the clapstick-beat.

Figure 9.18 The manipulation of slow compound duple rhythmic mode, by extending loose alignment via syncopation, to suggest the simple triple metre that characterises the fast simple triple rhythmic mode.

Similarly, as set out in Figure 9.19, in Song 3, I suggest that the rhythmic pattern of the slow compound duple rhythmic mode is manipulated to suggest the simple duple metre, characteristic of the slow simple duple rhythmic mode.

² Significantly, while the other two characteristics of syllabic rhythm (the use/non-use of anacruses and tempo) can be seen to prevent the slow compound duple rhythmic mode from being performed with either the slow simple duple or fast simple triple rhythmic modes, this characteristic, which is also the only feature that differentiates the slow compound duple rhythmic mode from both the slow simple duple and fast simple triple rhythmic modes, facilitates a mediation between them. Referring to the depiction of the four rhythmic modes of a system comprising three interrelated minimal pairs, the factor of loose alignment provides the link between rhythmic modes that are otherwise diametrically opposed by the factors of the use/non-use of anacrusis and tempo.
Figure 9.19 The manipulation of slow compound duple rhythmic mode, by extending loose alignment via syncopation, to suggest the simple duple metre that characterises the slow simple duple rhythmic mode.

Other factors that influence the performance of texts.

Nine texts have been partially excluded from our analysis so far. These texts, and the condition that has excluded them from the analysis so far, are tabulated in Figure 9.20.

Figure 9.20 Exceptions to the ‘Infrequent overrides Frequent’ principle.

<table>
<thead>
<tr>
<th>Songs</th>
<th>Condition</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Comprise one or more Non-pattern text-lines.</td>
</tr>
<tr>
<td>4</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Performed with rhythmic modes associated with neither A or B line.</td>
</tr>
<tr>
<td>7, 12, 14, 22, 27</td>
<td>Performed with rhythmic modes that contradict the ‘infrequent overrides frequent’ principle.</td>
</tr>
</tbody>
</table>

Three additional factors explain the rhythmic performance of each of these texts.

These principles are as follows:
1. Line-initial words that occur in multiple songs are always performed with same rhythmic pattern – Anacrusis or Non-Anacrusis (see Chapter 8).
2. Extra-musical relationships between songs affect their rhythmic performance.
3. Text-cycles that have an exceptionally great syllabic length are performed in the fast simple triple rhythmic mode, regardless of their syllabic structure.

The first two principles are demonstrated by the three texts that comprise one or more Non-pattern text-lines, Songs 3, 4 and 29, and the single heterogeneous text, Song 25, that uses a rhythmic mode that is not associated with either of its text-lines. The third principle is demonstrated by Songs 7, 12, 14, 22 and 27. These will now be investigated.

**Line-initial words that occur in multiple songs are always performed with same rhythmic pattern.**

In Songs 3, 4 and 29, the line-initial word of each Non-pattern text-line occurs in another song. In Chapter 8, we saw that the slow compound duple rhythmic mode and fast simple triple rhythmic mode have the Anacrusis pattern, and the slow simple duple and fast simple duple rhythmic modes have the Non-Anacrusis pattern. Each Non-pattern text-line is performed with a rhythmic mode that has the same pattern (Anacrusis or Non-Anacrusis) as the other setting of the word. That is, when the other setting is in the slow compound duple rhythmic mode or the fast simple triple rhythmic mode, the Non-pattern line is performed with the slow compound duple rhythmic mode or the fast simple triple rhythmic mode. When the other setting is in the slow simple duple or fast simple duple rhythmic mode, the Non-pattern line is performed with the slow simple duple or fast simple duple rhythmic mode.

This principle is consistent throughout the repertory. Every line-initial word that occurs in more than one rhythmic mode occurs only in rhythmic modes that have the Anacrusis pattern (slow compound duple and fast simple triple). Each of these words is tabulated in Figure 9.21.

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3 Only the line-initial word *buyu* occurs in both Non-Anacrusis rhythmic modes (Song 24: Fast Simple duple and Song 13: Slow simple duple). This word, however, also occurs in an Anacrusis rhythmic mode (Song 18: Fast simple triple and Song 26: Fast simple triple). Sufficient evidence exists to suggest that the Non-Anacrusis performances (i.e., those in the fast simple duple and slow simple duple
While there is not enough data to show that the same principle can be applied to words performed in rhythmic modes with the Non-Anacrusis pattern, in the following analysis of Non-pattern text-lines I will assume that it can be.

The line-initial words in the Non-pattern text-lines of Songs 3, 4, and 29 are set out in Figure 9.22.

**Figure 9.22 Line-initial words in Non-pattern text-lines.**

<table>
<thead>
<tr>
<th>Song</th>
<th>Line-initial words.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A</td>
</tr>
<tr>
<td>3</td>
<td>barlawarla</td>
</tr>
<tr>
<td>4</td>
<td>garrai</td>
</tr>
<tr>
<td>29</td>
<td>ngurdungurdu</td>
</tr>
</tbody>
</table>

**Song 4.**

The line-initial words of Song 4 are *garrai* and *Junbarri* (see Figure 9.23, below). These also occur in Song 28 (also set out in Figure 9.23). As set out, Song 28 comprises a 3+2+3 3:2 text-line and a Non-4+4 2:4 text-line, both of which are associated with Anacrusis pattern rhythmic modes – slow compound duple and fast simple triple, respectively. As shown above, this text is performed in the fast simple triple rhythmic mode because of the infrequent overrides frequent principle. Song 4 is
also performed in a rhythmic mode with the Anacrusis pattern – the fast simple triple rhythmic mode. Why this rhythmic mode is used, rather than the slow compound duple rhythmic mode (the other rhythmic mode with the Anacrusis pattern) will be revealed in a second stage of the investigation of this text, below.

**Figure 9.23 Song 4: The performance of Non-pattern texts.**

*Fast simple triple rhythmic mode.*

Song 4.

```
garrai wala ngarrangga :||: Junbarri ga winya ngendangarrama  
N-P 2 3 1 2 5  
```

*Fast simple triple rhythmic mode.*

Song 28.

```
JJunbarri gayi janburne :||: garrai garrai wala ngiyangga  
3 2 3 2 2 3 
```

**Song 29.**

The line-initial words of Song 29 are *ngurdungurdu* and *Borangala* (see Figure 9.24). These also occur in Song 19 (see also Figure 9.24). As set out, Song 19 comprises two 4:3 lines and is, as expected, performed in the slow simple duple rhythmic mode which has the Non-Anacrusis pattern. Song 29 is also performed in the slow simple duple rhythmic mode. Why this is used, rather than the fast simple duple rhythmic mode (the other rhythmic mode with the Non-Anacrusis pattern) will be revealed below.
Figure 9.24 Song 29: The performance of Non-pattern texts.

Slow-simple duple rhythmic mode.

Song 19.

Slow-simple duple rhythmic mode.

Song 29.

Song 3.
The line-initial word of the Non-pattern line in Song 3 is *barlawarla* (see Figure 9.25). This word, and in fact the entire text, also occurs in another repertory performed by Martin – the Jalarrimirri jadmi junba of Alec Wirrijangu (Repertory 17AW, see Appendix 7). With one exception which I will not consider here, line-initial words that occur in both Martin's and Wirrijangu's songs exhibit the same pattern, Anacrusis or Non-Anacrusis. In this case, *barlawarla* is performed in Wirrijangu's repertory in the Anacrusis patterned slow compound duple rhythmic mode. Martin's setting of the text is also set in this rhythmic mode.
Figure 9.25 Common texts and rhythmic settings in Martin’s and Wirrijangu’s song-series (1).

Wirrijangu

Slow compound duple rhythmic mode.

Song 2.

\[
\begin{array}{c}
\times \times \times \times \times \times \times \times \\
\end{array}
\]

Barla-warla waiba nowa-na :||: gara-ngu-rra ga-ra-barl ngunburne

4 2 3 4 3 3

Martin

Slow compound duple rhythmic mode.

Song 3.

\[
\begin{array}{c}
\times \times \times \times \times \times \times \times \\
\end{array}
\]

Barla-warla waiba mowane :||: gara-ngu-rra ga-ra-barl ngunburne

4 2 3 4 3 3

N-P 4:3

Song 25.

Song 25 is the single heterogeneous pattern text-cycle in which the rhythmic mode performed is associated with neither the A nor B text-lines. This text comprises a 4:3 text-line, associated with the slow simple duple rhythmic mode, and a 3:2 text-line, associated with the slow compound duple rhythmic mode (see Figure 9.26).

According to the infrequent overrides frequent principle, we might expect the text to be performed with the slow simple duple rhythmic mode. The text, however, is performed with the fast simple triple rhythmic mode – not associated with either text-line.
Figure 9.26 The rhythmic performance of Song 25.

Fast simple triple rhythmic mode.

Song 25.

\[ \begin{array}{cccccccc}
\times & \times & \times & \times & \times & \times & \times & \times \\
\end{array} \]

\[ \begin{array}{cccccc}
\hat{m} & \hat{m} & \hat{m} & \hat{m} & \hat{m} & \hat{m} \\
\end{array} \]

wo\-lu\-ba\ ngiyengge :|: Darrarru gala wunbiga

3 1 3
3 2 3
4:3
3:2

I suggest that the text is performed in this way because the line-initial word Darrarru in Song 25, also occurs in Song 8, with an Anacrusis pattern.4

Figure 9.27 Line-initial words in Song 8 and Song 25.

Slow compound duple rhythmic mode.

Song 8.

\[ \begin{array}{cccccccc}
\times & \times & \times & \times & \times & \times & \times & \times \\
\end{array} \]

\[ \begin{array}{cccccc}
\hat{m} & \hat{m} & \hat{m} & \hat{m} & \hat{m} & \hat{m} \\
\end{array} \]

gura ja\-la Wan.gil ga\-ya :|: Darra-ru ja\-la

2 2 2 2
3 2
4+4 2:4

Fast simple triple rhythmic mode.

Song 25.

\[ \begin{array}{cccccccc}
\times & \times & \times & \times & \times & \times & \times & \times \\
\end{array} \]

\[ \begin{array}{cccccc}
\hat{m} & \hat{m} & \hat{m} & \hat{m} & \hat{m} & \hat{m} \\
\end{array} \]

wo\-lu\-ba\ ngiyengge :|: Darrarru gala wunbiga

3 1 3
3 2 3
4:3
3:2

I would argue that the fast simple triple rhythmic mode is chosen over the slow compound duple rhythmic mode (both of which have the Anacrusis pattern), because the 3:2 pattern of the B line, which is associated with the slow compound duple rhythmic mode, occurs more frequently than the Non-pattern syllabic structure of the

4 'Darrarru' also occurs in Wirrijangu's Jalarrimirri repertory, in Song 14 (see Appendix 7). This is also performed with an anacrusis pattern.
A line. Should the slow compound duple rhythmic mode be performed, the ‘infrequent overrides frequent principle’ would be contradicted – according to the principle, the slow compound duple rhythmic mode should be overridden by the slow simple duple rhythmic mode. Thus, the other Anacrusis rhythmic mode, fast simple triple, is used.

Extra-musical relationships between songs affect their rhythmic performance. Theoretically, each Non-pattern text-line may be performed with two of the four rhythmic modes – those that have the Anacrusis pattern (slow compound duple and fast simple triple) or those that have the Non-Anacrusis pattern (slow simple duple and fast simple duple). The rhythmic mode that is used relates, in each case, to an extra-musical factor that influences how texts are performed.

Song 4. Songs with a common origin. Song 4 may be associated with either the slow compound duple or fast simple triple rhythmic mode. As shown, the fast simple triple rhythmic mode is used. I suggest that the fact that Song 4 and Song 28 have the same dream-origin (see Chapter 3) explains why this is the case. The fact that these songs have the same tempo reflects this shared origin. Because Song 28 is in the fast tempo (see Figure 9.23, above), I suggest that Song 4 will also be in the fast tempo. Because the other Anacrusis pattern rhythmic mode is slow, the fast simple triple rhythmic mode is used in Song 4.

Song 29. Songs that occur in other repertories. It has been shown that Song 29 may be associated with either the slow simple duple or the fast simple duple rhythmic mode. Texts that occur in multiple repertories typically have the same rhythmic setting. This convention explains why the Song 29 is performed in the slow simple duple rhythmic mode. The text of Song 29 is almost identical to one that occurs in Wirrijangu’s jadmi repertory. As set out below, just one word (added to the B text-line of Wirrijangu’s text) differentiates the two texts.
Figure 9.28 Common text and rhythmic setting in Martin’s and Wirrijangu’s repertories (2).

[Wirrijangu, Repertory 17AW]  
Slow-simple duple rhythmic mode  
*Song 8*

```
★ X ★ X ★ X ★ X ★ X ★ X ★ X
ngurdungurdu jod barra - ma :||: Borangala manbela jod barra - ma
4 1 3
Non-pattern
```

[Martin]  
Slow-simple duple rhythmic mode  
*Song 29.*

```
★ X ★ X ★ X ★ X ★ X ★ X ★ X
ngurdungurdu jod borrarra - ma :||: Borangala jod borrarra - ma
4 1 3
Non-pattern
```

As noted, the text of Song 3 also occurs in Wirrijangu’s repertory, as set out above. These are also performed with the same rhythmic mode (see Figure 9.25, above).

Text-cycles that have a particular syllabic length are performed in the fast simple triple rhythmic mode, regardless of their syllabic structure.

The final factor that influences the rhythmic performance of texts relates to the overall syllabic length of text cycles. Seven text-cycles have a syllabic length that exceeds 42 syllables (see Chapter 8, Figure 8.15 ‘The syllabic length of text-cycles’). Every one of these is performed in the fast simple triple rhythmic mode, regardless of their syllabic structure. This principle overrides the association between particular patterns and rhythmic modes, and the principle that infrequent structures will override frequent ones.
Underlying this is the fact that singing in junba is not interrupted to take a breath, rather men and women alternate particular sections of the melody, allowing each other to take a break (see Martin, 3 April 2002).\footnote{See Appendix 2: DAT200210, CD 1 of 1, track 8; see also Appendix 6: Transcription, DAT200210.}

Song 12 and Song 14 each comprise a 3:2 pattern in both of their text-lines. We would expect these to be performed in the slow compound duple rhythmic mode, like each of the other homogeneous text-cycles. However, as set out below, these are both performed in the fast simple triple rhythmic mode. This is because of the overall syllabic length of their text-cycles, 52 and 50 syllables, respectively.

**Figure 9.29 Syllabic length overrides correlation in homogeneous text-cycles.**

**Fast simple triple rhythmic mode. Song 12.**

\[
\begin{align*}
gurreiga & \text{jumanjuman jerdede :||: ngada-ri} \text{ ja-la ladmiladmi} \text{ ja-la gala burringga} \\
3 & \text{[2+2]} \quad 3 & \text{2} & \text{[2+2]} & \text{2} & \text{2} & \text{3} \\
3:2 & & 3:2 \\
\text{[Text-cycle syllabic length = 52 syllables.]} \\
\end{align*}
\]

**Fast simple triple rhythmic mode. Song 14.**

\[
\begin{align*}
birreinjin & \text{ ngurrungagai burranggu ngume :||: gurreiga jinala ninya gagai nindirri} \\
3 & \text{2} & \text{2} & \text{3} & \text{2} & \text{3} & \text{2} & \text{2} & \text{3} \\
3:2 & & 3:2 \\
\text{[Text-cycle syllabic length = 50 syllables.]} \\
\end{align*}
\]

Song 22 and Song 27 both comprise a Non-3+2+3 3:2 text-line, associated with the slow compound duple rhythmic mode, paired with a 4+4 2:4 text-line, associated with the fast simple triple rhythmic mode. According to the principle that infrequent will override frequent, we might expect these texts to be performed in the slow compound duple rhythmic mode, associated with the Non-3+2+3 3:2 text-lines. However,
because these have an overall syllabic length of 48 and 52 syllables, respectively, these are performed in the fast simple triple rhythmic mode.

**Figure 9.30 Syllabic length overrides ‘infrequent overrides frequent’ principle (1).**

Finally, Song 7 comprises a Non-3+2+3 3:2 text-line and a Non-4+4 2:4 text-line. Both of these structures occur infrequently in the repertory. According to the model established by Song 3 and Song 11, we might expect that there would be an attempt to perform both the slow compound duple and fast simple triple rhythmic mode in this song. However, as set out below, the entire text is set to the fast simple triple rhythmic mode. This is because the text-cycle has an entire length of 54 syllables.
Figure 9.31 Syllabic length overrides ‘infrequent overrides frequent’ principle (2).

Conversely, Song 24 has an exceptionally short text-cycle, consisting of only 20 syllables. Underlining the association between particular rhythmic modes and the length of text-cycles, this is the only text performed in the fast simple duple rhythmic mode.

Conclusion.
In this chapter, I have shown that underlying the performance of all texts in Martin’s repertory is a correlation between particular text structures and particular rhythmic modes. In many cases, however, text is performed with a rhythmic mode with which it is not usually associated. In these cases, other principles affect the rhythmic performance of texts. The most dominant principle emerges from the performance of text-cycles that comprise text-lines that are associated with two rhythmic modes. In these songs a choice must be made: one text-line and its associated rhythmic mode must override the other. The primary principle that guides this choice is that the rhythmic mode associated with the less frequently occurring structure overrides that associated with the more frequently occurring structure. Given that one of the primary aims of ensemble *junba* performance is for the entire group to closely follow the song-leader, maintaining textual and rhythmic unison (see Chapters 2 and 7), this choice appears to be counterintuitive. That is, this performance aesthetic would surely be more easily achieved should the composer choose the text structure/rhythmic mode

---

6 The only text-cycle that is shorter, is that of Song 30, consisting of only 13 syllables. This, however, unlike all other text-cycles, is undoubled (see Chapter 11).
association which occurs more frequently in the repertory, and with which the 
performers are thus more familiar. Furthermore, in two songs the text structures occur 
with relatively equal frequency and there is an attempt to perform the rhythmic modes 
associated with both structures. Again, this choice is not guided by a priority of 
simplifying performance – one rhythmic mode is elaborately manipulated by 
syncopation. The principles that guide these choices will be discussed in the 
conclusion to the thesis. First, in Chapters 10 and 11 I will turn to the melodic setting 
of texts.
Chapter 10. Melody in Martin’s *jadmi* repertory: structure and analytical units.

The purpose of this chapter is to identify a pattern of construction that underlies melody in all performances of Martin’s *jadmi* songs. In Chapter 11 this model will be used to examine the melodic setting of rhythmic text. The precedents for the analytical divisions and terms in Central Australian style musics, to be used in these chapters, were discussed in Chapters 6 and 7.

Each song performance comprises a number of descents, each of which is followed by repetition of the tonic, which is the lowest pitch of the descent.

**Figure 10.1 Basic melodic contour of song performances.**

In Part 10.1, I will show that in each song performance there are two types of descent and will examine their cellular construction. In Part 10.2 I will show that in some performances, a regular method of melodic construction which I call the cadence-core pattern, is applied to both types of descent. I will show that, in others, an irregular method of melodic construction is exhibited in one of the types.

10.1 Internal structuring of melodic descents.

**Pitches.**

The majority of descents are made up of a series of pitches as set out in Figure 10.2. Other pitches are also used but these are auxiliary and are not included in this
diagram. In my transcriptions and analyses all pitches are transposed so that the pitch of the tonic, which is repeated at the bottom of each descent, is middle c.¹

**Figure 10.2 Pitch in descents.**

![Pitch in descents diagram](image)

Key: pitch that is sometimes omitted; * alternate contour.

**Type 1 and Type 2 descents.**

In every song there are two types of descent, one of which begins on a higher pitch than the other. I will now refer to these as Type 1 and Type 2 descents respectively. Type 1 descents begin on either the highest pitch e,² or on the c below (see Figure 10.2). Type 2 descents begin on this c or on the A below (see also Figure 10.2).

In every performance, Type 1 and Type 2 descents alternate, beginning and ending with a Type 1 descent (see Figure 10.3).³ In many cases, the song begins by repeating the Type 1 descent. The descent type structure of song performances in Martin's repertory can thus be expressed as \[1 + |: 1 + 2 + :|| 1\]. As shown by Figure 10.3, there is a fixed relationship between the order of Type 1 and Type 2 descents and the number of descents in a performance. When the Type 1 descent is repeated at the

¹ This practice allows performances at different pitches to be compared. Pitch does change from performance to performance (see Appendix 4), but intervallic relationships appear to remain the same.

² Pitches from middle C to the B above are indicated in upper case letters (C, D, E, F, and so on). Pitches from the c above middle C upwards are indicated with lower case letters (c, d, e, f, and so on). This system has been used, rather than an established system such as the Helmholtz, which would indicate the lower octave c’ – b’ and the upper octave as c” – b”, because the melody (as transcribed) comprises pitches in only two octaves, easily distinguished by upper and lower case letters.

³ The number of descents in a song performance may be affected by extra-musical factors, such as dance. When performances are not accompanied by dance they usually comprise only three or four descents. By contrast, when they are accompanied by dance they often comprise five or six descents, and sometimes seven, eight, or nine.
beginning of the performance, there is an even number of descents (4, 6 or 8). When the Type 1 descent is not repeated, the number of descents is odd (3, 5, 7 or 9).

Figure 10.3 The order of descent types and number of descents in song performances.

| Order of descent types, [1 +] ||: 1 + 2 + :|| 1 | No. of Descents. |
|---------------------------------------------|-----------------|
| 1 + 1 + 2 + 1                              | 4               |
| 1 + 1 + 2 + 1 + 2 + 1                      | 6               |
| 1 + 1 + 2 + 1 + 2 + 1 + 2 + 1              | 8               |
| 1 + 2 + 1                                  | 3               |
| 1 + 2 + 1 + 2 + 1                          | 5               |
| 1 + 2 + 1 + 2 + 1 + 2 + 1                  | 7               |
| 1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 + 1          | 9               |

Sectionalisation of descents.

Type 1 and Type 2 descents are subdivided on the basis of a division suggested by Martin. Martin identified three sections in each Type 1 descent. These sections, indicated in Figure 10.4 below, correspond to the three registers or langgan (throats) discussed in Chapter 2: arrangun (top), balaga (middle) and alya (low).4

i. The arrangun (top) register is from the beginning of the descent (e), down a third to c, an octave above the tonic.

ii. The balaga (middle) register is from c, an octave above the tonic, down a sixth to E, a third above the tonic.

iii. The alya (bottom) register is from F, a fourth above the tonic, to C, the tonic.5

I will refer to these as melodic section (MS) 1, 2, and 3, respectively.

As discussed in Chapter 2, the repetition of the tonic following each descent, which Martin includes in the alya (bottom) register, is also referred to as the biyobiyo

---

4 As discussed in Chapter 6, Keogh also draws on divisions suggested by performers to subdivide the Bulu nurlu descent (see Keogh 1990: 183-188).

5 Note that there is some overlap of pitch range between these ‘throats’, pointing to the terraced contour of melody to be discussed below.
'following/tracking' section. At this point, women may sing the tonic an octave higher (c) than the men (C).

Although not explicitly discussed with Martin, the fact that Type 2 descents comprise the lower part of the Type 1 descent allows us to sectionalise Type 2 descents on the basis of Martin's description of the Type 1 descent. Type 2 descents comprise just the balaga (middle) section (melodic section 2) and the alya (bottom) section (melodic section 3), as set out in Figure 10.4.

**Figure 10.4 Martin's langgan ‘throats’ in the Type 1 and Type 2 descent.**

**Type 1 descent.**

arrangun (top), MS1  balaga (middle), MS2  alya (bottom), MS3

![Type 1 descent notation]

**Type 2 descent.**

balaga (middle), MS2  alya (bottom), MS3

![Type 2 descent notation]

Key: □ pitch that is sometimes omitted; * alternate contour.

Turning now to a division of descents based on melodic contour, Figure 10.5 shows that, leaving aside the alternate contour (i.e., the pitches marked with * in previous
examples), each descent comprises a series of smaller terraced descents, the beginning of each of which is defined by a small rise in pitch.

**Figure 10.5 Smaller terraced descents within Type 1 and Type 2 descents.**

**Type 1 descent.**

\[
\begin{array}{c}
\text{\textbf{V}} \\
\text{\textbf{\textbackslash}} \\
\text{\textbf{\textbackslash}} \\
\text{\textbf{\textbackslash}} \\
\text{\textbf{\textbackslash}} \\
\text{\textbf{\textbackslash}} \\
\text{\textbf{\textbackslash}} \\
\text{\textbf{\textbackslash}} \\
\text{\textbf{\textbackslash}} \\
\end{array}
\]

**Type 2 descent.**

\[
\begin{array}{c}
\text{\textbf{\textbackslash}} \\
\text{\textbf{\textbackslash}} \\
\text{\textbf{\textbackslash}} \\
\text{\textbf{\textbackslash}} \\
\text{\textbf{\textbackslash}} \\
\end{array}
\]

Key: \[\square\] pitches that are sometimes omitted.

As indicated by Figure 10.6, looking at the Type 1 descent, Martin’s *arrangun* (top) register (Melodic Section 1) corresponds to the first of these, his *alya* (bottom) register (Melodic Section 3) corresponds to the last. The *balaga* (middle) register (Melodic Section 2), however, comprises two of the small terraced descents. In my analysis, these are referred to as Melodic Section 2a and Melodic Section 2b.
Type 1x, Type 1y, Type 2x, and Type 2y descent forms.

Underlying Forms.

In Chapter 11 I will show how melodies expand and contract to accommodate text. A single pattern of melodic construction underlies this process. In order to examine melodic expansion and contraction, I have identified descent forms that exhibit this pattern in the most basic way. I call these models 'underlying forms'.

The pattern of melodic construction to which I refer is best understood in terms of the way that adjacent melodic sections in the underlying forms relate to one another. In order to demonstrate this, I will now examine pitch and contour more closely.

The Type 1 and Type 2 underlying forms are set out in Figure 10.7. As can be seen, Melodic Sections 2a, 2b and 3 each occur in two forms, resulting in two Type 1 and two Type 2 underlying forms. These are labelled Type 1x and Type 1y, and Type 2x and Type 2y. Each melodic section is divided into smaller melodic units, referred to as melodic cells. The definition of these will be discussed below.
Melodic Cells.

Melodic cells are labelled according to the pitch(es) in each rhythmic cell. In the underlying forms, melodic cells occur either at the beginning, middle or end of a melodic section. I refer to these as Introductory, Core, and Cadential cells, respectively. In labelling melodic cells, I indicate both their pitch(es) and position.

Each melodic section in an underlying form comprises three melodic cells – an Introductory cell (Intro), followed by a Core cell (Core), followed by a Cadential cell.
(Cad). As noted, these three melodic cell/melodic section forms provide the basis for all other contours.

As can be seen from Figure 10.7, Introductory cells are characterised by a rise in pitch from the final pitch of the preceding melodic section. Introductory cells also characteristically begin and end on the same pitch. This is the case in MS 1 and MS 2a of all the Type 1 descents, and in every melodic section of the Type 1x and Type 2x descent forms. This pitch is identified as the dominant pitch of the cell. An auxiliary pitch, higher than this, is usually performed, but, as noted earlier, this is not central to the analysis that will be undertaken here and is not indicated in the cell label. The only Introductory cells that are not level occur in MS 2b [c-G] and MS 3 [A-F] of the Type 1y and Type 2y descent forms. In these cases there is a descent in pitch. These cells are nonetheless identified as Introductory because they are marked by a rise in pitch from the preceding melodic section.  

Core cells are characterised, without exception, by a descending contour from one pitch to another.

Cadential cells are characterised by either a slurred movement between pitches (see MS 1, MS 2a, and MS 3 in all descents in Figure 10.7) or a fast microtonal tremolo from F to the E which I have indicated as (F)E~ (see MS 2b in all descents in Figure 10.7). These patterns of movement only occur in Cadential cells.

The Cadence-Core pattern.
The relationship between adjacent melodic sections is in almost all cases characterised by the following pattern, suggested by the terraced melodic structure: each Core Cell takes its pitch and contour from the Cadential Cell of the preceding melodic section. I refer to this as the Cadence-Core pattern.

---

6 In MS 1, the Introductory cell marks a rise in pitch from the dominant tone of the previous descent.
7 F is in brackets because it is an auxiliary pitch.
Figure 10.8 Underlying form of the Type 1x descent: Cadence-Core pattern.

As illustrated in Figure 10.8, in the Type 1x descent:

i. The pitch and contour of the Cadential cell of MS 1 [c_A], is taken up in MS 2a, in the Core cell [c-A];

ii. The pitch and contour of the Cadential Cell of MS 2a [A_F], is taken up in the Core cell of MS 2b [A-F];

iii. The pitch and contour of the Cadential cell of MS 2b [(F)E~] (a tremolo on E, involving F), is taken up in the Core cell of MS 3 [F-E].

iv. Women often sing MS 3 an octave higher than the male performers, [e_c]. The Cadential cell of MS 3 is then taken up in MS 1 in the next Type 1 descent, wherein the Core cell has the form e to c, [e-c].

Figure 10.9 Underlying form of the Type 2x descent: Cadence-Core pattern.

In the Type 2x descent, set out in Figure 10.9:

i. The pitch and contour of the Cadential Cell of MS 2a [A_F], is taken up in the Core cell of MS 2b [A-F];

ii. The pitch and contour of the Cadential cell of MS 2b [(F)E~] (a tremolo on E, involving F), is taken up in the Core cell of MS 3 [F-E].
iii. The cadential cell of MS 3, performed an octave higher (see above) [e–c], is taken up in the Core cell of MS 1 in the next Type 1 descent, [e–c].

The only place within a descent where this pattern is disrupted is, as set out in Figure 10.10, between MS 2a and MS 2b in Type ly and Type 2y descent forms. The pattern described above is applied everywhere in these except between MS 2a and MS 2b: the Cadential cell of MS 2a is not taken up in the Core cell of MS 2b. The Cadential cell of MS 2a [G–c] comprises an ascent from G to c, while the Core cell of MS 2b [c–G] descends from c to G. In these descent forms, MS 2a and MS 2b exhibit what I call an irregular method of melodic construction.

Figure 10.10 Underlying form of the Type ly and Type 2y descents: disruption of the Cadence-Core pattern.

10.2 The combination of melodic descents within the song item.

Every song performance comprises both Type 1 and Type 2 descents. These are performed in the order [1 +] ||: 1 + 2 + :|| 1. We have identified two forms of each descent type, labelled Type 1x, Type ly, and Type 2x, and Type 2y. In practice, these are combined in the following ways:
1. The Type 1x descent is used with the Type 2x descent;
2. The Type 1y descent is used with the Type 2x descent;
3. The Type 1y descent is used with the Type 2y descent.

While the number of descents in a song may vary from performance to performance, each time a song is performed it uses the same combination of descent forms. The first two combinations, which I will refer to as the Type 1x/Type 2x and Type 1y/Type 2x melodic contours, respectively, are used in 30 of 31 of the songs, as set out in Figure 10.11, and will be considered to be the two primary contours in the repertory. The third combination – the Type 1y/Type 2y – contour is used in only one song.

**Figure 10.11 Descent form combinations.**

<table>
<thead>
<tr>
<th>Contour</th>
<th>Songs</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type 1x/Type 2x</td>
<td>4, 5, 6, 7, 8, 11, 12, 14, 16, 18, 20, 21, 22, 25, 26, 27, 28, 30, 31</td>
<td>19</td>
</tr>
<tr>
<td>Type 1y/Type 2x</td>
<td>1, 2, 3, 9, 10, 13, 15, 17, 19, 23, 29</td>
<td>11</td>
</tr>
<tr>
<td>Type 1y/Type 2y</td>
<td>24</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>31</td>
</tr>
</tbody>
</table>

**Type 1x/Type 2x contour: strict application of the Cadence-Core pattern.**

In the songs that use the Type 1x/Type 2x contour, every Core cell is based on the Cadential cell of the preceding melodic section. As shown in Figure 10.12, for this group of songs the regular method of construction, the Cadence-Core pattern, is strictly applied in both descent types.

---

8 Refer to Appendix 10.2, which comprises a recording of each of these songs. A track listing is provided in Appendix 10.1.
Figure 10.12 The Type 1x/Type 2x melodic contour: strict application of the Cadence-Core pattern.

Structure of song performance = |1x +| ||: 1x + 2x + :|| 1x.

Type 1x

<table>
<thead>
<tr>
<th>Descent</th>
<th>MELODIC SECTION 1</th>
<th>MELODIC SECTION 2a</th>
<th>MELODIC SECTION 2b</th>
<th>MELODIC SECTION 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type 1x</td>
<td>Intro Core Cad</td>
<td>Intro Core c-A</td>
<td>Intro Core A-F</td>
<td>Intro Core F</td>
</tr>
<tr>
<td></td>
<td>e</td>
<td>c</td>
<td>A</td>
<td>F</td>
</tr>
</tbody>
</table>

Type 2x

<table>
<thead>
<tr>
<th>Descent</th>
<th>MELODIC SECTION 2a</th>
<th>MELODIC SECTION 2b</th>
<th>MELODIC SECTION 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type 2x</td>
<td>Intro Core Cad</td>
<td>Intro Core A-F</td>
<td>Intro Core F</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>A</td>
<td>F</td>
</tr>
</tbody>
</table>

Type 1y/Type 2x contour: disruption of the Cadence-Core pattern.

By contrast, in songs that use the Type 1y/Type 2x contour, the Cadence-Core pattern is always disrupted between adjacent melodic Sections MS 2a and MS 2b in the Type 1 descent. As set out in Figure 10.13, the Cadence-Core pattern is applied to MS 2b of the Type 2x descent but not the Type 1y descent.
Because the listener expects the Core cell of MS 2b in the Type 1 descent to take the pitch and contour of the Cadential cell of MS 2a, when this does not occur, attention is drawn to the otherwise regular cadence-core method of melodic construction. At this point, we should remember that Martin identifies the adjacent melodic sections MS 2a and MS 2b (that is precisely those melodic sections where the methods of construction switch between regular and irregular), as a single section – the *balaga* (middle) section, as set out in Figure 10.14, below. I suggest that, while his explanation primarily refers to register (i.e., *arrangun, balaga, and alya* are the terms used to refer to his three *langgan* or ‘throats’), it also points to the key structural point of melodic contour. It is in this *balaga* (middle) section that attention is most explicitly drawn, via minimal variation of the melodic contour, to the fundamental principle of melodic construction: namely, the Cadence-Core pattern.

Supporting this, as discussed in Chapter 2, Coate and Elkin provide the gloss ‘fifty-fifty, equal share’ for the word *balagad* (Coate and Elkin 1974: 59). I suggest that the way in which the two methods of melodic construction alternate in the *balaga* section
resonates with this definition – there is an ‘equal share’ of the two methods of melodic construction as Type 1y and Type 2x descents alternate through the song performance.

Figure 10.14 Minimal variation in the Type 1y/Type 2x contour: coincidence of *balaga* (middle) section and disruption of the Cadence-Core pattern.

As noted, a third melodic contour, Type 1y/Type 2y, is used in only one song (Song 24). In this song there is disruption of the Cadence-Core pattern in both types of descent, as set out in Figure 10.15.
Figure 10.15 Type 1y/Type 2y contour: disruption of the Cadence-Core pattern throughout.

**Structure of song performance** = [1y + ] ||: 1y + 2y + :|| 1y.

**Type 1y descent.**

<table>
<thead>
<tr>
<th>Descent</th>
<th>MELODIC SECTION 1</th>
<th>MELODIC SECTION 2a</th>
<th>MELODIC SECTION 2b</th>
<th>MELODIC SECTION 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type 1y</td>
<td>Intro Core Cad</td>
<td>Intro Core c-A</td>
<td>Intro Core c-G</td>
<td>Core (F)E~ A-F</td>
</tr>
<tr>
<td></td>
<td>e-c</td>
<td>c</td>
<td>c-G</td>
<td>F-E</td>
</tr>
</tbody>
</table>

**Type 2y descent.**

<table>
<thead>
<tr>
<th>Descent</th>
<th>MELODIC SECTION 2a</th>
<th>MELODIC SECTION 2b</th>
<th>MELODIC SECTION 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type 2y</td>
<td>Intro Core Cad</td>
<td>Intro Core (c-G)</td>
<td>Core (F)E~ A-F</td>
</tr>
<tr>
<td></td>
<td>c-A</td>
<td>c-G</td>
<td>F-E</td>
</tr>
</tbody>
</table>

**Conclusion.**

We have seen that each song performance comprises a series of melodic descents, each of which is followed by a period of level movement, and that there are two types of descent (Type 1 and Type 2), which alternate throughout every song performance. Each type of descent occurs in two forms. One form (the x form) exhibits the regular Cadence-Core method of construction throughout its contour. The other form (the y form) exhibits an irregular method of construction wherein the Cadence-Core pattern is disrupted.

The majority of songs have a Type 1x/Type 2x melodic contour, in which the Cadence-Core pattern is strictly applied in both types of descent. In all but one of the remaining songs, a Type 1y/Type 2x melodic contour is used.

This understanding of melodic form will be used in Chapter 11 to examine the melodic setting of text in Martin’s repertory.
Chapter 11. Melody and text/rhythm in Martin’s jadmi repertory: the melodic performance of text.

Chapter 11 is concerned with the relationship between the melodic contours set out in Chapter 10 and the structure of the 31 texts in Martin’s jadmi repertory. The investigation is in two parts. In Part 11.1 I will identify the ways in which melodic contour responds to different text structures. I will outline correlations between the melodic contours and syllabic structures, defined in Chapter 8. Then, following previous research on songs from the Central Australia and the Western Desert, I will show in detail how one of these melodic contours expands and contracts in order to accommodate texts with different beating structures.

Barwick (1989, 1995) has found that the relationship between melody and text in Central Australian inma song-series is governed by an aesthetic preference for ‘irregularity’ that is fundamental to Aboriginal social activity (see Chapter 7). In Part 11.2 I will investigate this preference in Martin’s repertory, showing how it guides the ways in which melody responds to text structure. The ways in which this preference is enacted in melodic contours will be explored. While details of pitch structure differ between songs in different rhythmic modes, the entire repertory is based on the same melodic principles, and multiple performances of songs have the same melodic setting, almost without exception. I have therefore chosen to demonstrate these principles by comparing songs in a single rhythmic mode.

In the final part of the chapter (Part 11.3) I will summarise the analytical findings of Chapters 4-11.

A recording of each of Martin’s songs referred to in this chapter is included in Appendix 10 (a track listing is provided in Appendix 10.1). Corresponding transcriptions can be found in Appendix 4.
11.1 Melodic response to text structure.

In our investigation of the rhythmic setting of texts in Chapter 9, four syllabic structure patterns (3:2, 2:4, 4:3, and 2+3) were identified and texts were classified as homogeneous or heterogeneous on the basis of whether their A and B lines exhibit the same or different syllabic structure patterns. The homogeneity and heterogeneity of texts also comes into play in the melodic setting of texts. In this case, however, this factor is determined on the basis of syllabic structures, rather than the underlying syllabic structure patterns. As set out in Figure 11.1, in ten texts, the text-lines have an identical syllabic structure. These will be referred to as homogeneous syllabic structure texts. In the remaining 21 texts, the text-lines have different syllabic structures. These will be referred to as heterogeneous syllabic structure texts.

Additionally, when it comes to the setting of texts to melody, beating structure also comes into play. In approximately half of the texts (16 of 31) both the A and B text-lines have a fixed length of three beats. As set out in Figure 11.1, texts of this type are referred to as ‘3-beat texts’ in this study. Each of the remaining 15 texts consists of combinations of two-, three-, four-, five-, and six-beat text-lines, where neither or only one of the text-lines consists of 3-beats. These are referred to as ‘Non 3-beat texts’.

Figure 11.1 also shows that all ten of the homogeneous syllabic structure texts, together with a further six of the heterogeneous syllabic structure texts, have ‘3-beat’ beating structures. The remaining 15 texts, all of which have heterogeneous syllabic structures, have ‘Non 3-beat’ beating structures.
Chapter 11. Melody and text/rhythm in Martin’s jadmi repertory: the melodic performance of text.

**Figure 11.1 The beating and syllabic structure of text-cycles.**

<table>
<thead>
<tr>
<th>Text-cycle type</th>
<th>Beating structure</th>
<th>Song</th>
<th>Syllabic structure and pattern</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Homogeneous.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Identical syllabic structure in A and B lines;</td>
<td>‘3-beat’ (i.e., 3 beats in both text-lines)</td>
<td>1</td>
<td>3+2+3 (3:2)</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td></td>
<td>9</td>
<td>3+2+3 (3:2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>17</td>
<td>3+2+3 (3:2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>23</td>
<td>3+2+3 (3:2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2</td>
<td>3+4 (4:3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>10</td>
<td>4+3+3 (4:3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>19</td>
<td>4+3+2 (4:3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>29</td>
<td>4+1+3 (N-P)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>18</td>
<td>2+2+4 (2:4)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>24</td>
<td>2+3 (2:3)</td>
<td></td>
</tr>
<tr>
<td>Different syllabic structure in A and B lines;</td>
<td>‘Non 3-beat’ (i.e., neither, or only one, of the text-lines consist of 3 beats).</td>
<td>31</td>
<td>3+3+2 (3:2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>11</td>
<td>3+2+3 (3:2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>13</td>
<td>3+4 (4:3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>25</td>
<td>3+1+3 (4:3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3</td>
<td>4+2+3 (N-P)</td>
<td>(6)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>15</td>
<td>4+3+2 (4:3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>16</td>
<td>2+2+2+2+4+2+2 (2:4)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>12</td>
<td>3+4[2+2]+3 (3:2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>14</td>
<td>3+2+2+3+2 (3:2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>3+2+3 (3:2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>26</td>
<td>3+2+2 (2:4)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>30</td>
<td>3+2 (3:2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>20</td>
<td>3+2+3 (3:2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>28</td>
<td>3+2+3 (3:2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>27</td>
<td>3+2+2+3 (3:2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>22</td>
<td>4+2+2 (2:4)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>21</td>
<td>4+3[2+1]+3 (4:3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>4</td>
<td>2+2+3 (N-P)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>8</td>
<td>2+2+2+2 (2:4)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>7</td>
<td>2+2+2+4[2+2]+4 (2:4)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>6</td>
<td>3+2+2+3 (3:2)</td>
<td></td>
</tr>
</tbody>
</table>
In Part 11.1.1, drawing on ‘3-beat’ texts, I will outline correlations between the two primary melodic contours identified in Chapter 10 –Type 1x/Type 2x and Type 1y/Type 2x – and syllabic structure. I will show that which contour is used in the melodic setting varies according to the homogeneity and heterogeneity of text-cycle syllabic structures. In Part 11.2, drawing on ‘Non 3-beat’ texts, I will show how the Type 1x/Type 2x contour expands and contracts to accommodate texts with different beating structures.

11.1.1 Melodic contour and syllabic structure (3-beat texts).

In Chapter 10 we saw that the Type 1x/Type 2x and Type 1y/Type 2x contours account for 30 of the 31 songs. Which melodic contour is used to perform a text is determined, in most cases, by the homogeneity or heterogeneity of its syllabic structure.

The melodic contour used to perform each 3-beat text is tabulated in Figure 11.2. It can be seen from this that:

i. a majority (eight of twelve, 66%) of the texts set to the Type 1y/Type 2x contour are homogeneous (Songs 1, 2, 9, 10, 17, 19, 23, and 29).

ii. a majority (two of three, 66%) of the texts set to the Type 1x/Type 2x contour are heterogeneous (Songs 11 and 31).¹

¹ At this stage of analysis only 3-beat texts are taken into account, within which there is only a small sample of heterogeneous texts. A larger sample substantiates the finding that heterogeneous texts are performed with the Type 1x/Type 2x contour. The remaining 15 texts in the repertory are Non 3-beat and all have heterogeneous structures. In Part 11.2, below, we will see that these are also performed with the Type 1x/Type 2x contour.
### Figure 11.2 Homogeneous and heterogeneous 3-beat texts and melodic contour.

<table>
<thead>
<tr>
<th>Melodic Contour</th>
<th>Syllabic structure and pattern</th>
<th>Homogeneous/ Heterogenous</th>
<th>Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type 1y/Type 2x</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>B</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3+2+3 (3:2)</td>
<td>3+2+3 (3:2)</td>
<td>Homogeneous</td>
</tr>
<tr>
<td></td>
<td>3+2+3 (3:2)</td>
<td>3+2+3 (3:2)</td>
<td>Homogeneous</td>
</tr>
<tr>
<td></td>
<td>3+2+3 (3:2)</td>
<td>3+2+3 (3:2)</td>
<td>Homogeneous</td>
</tr>
<tr>
<td></td>
<td>3+2+3 (3:2)</td>
<td>3+2+3 (3:2)</td>
<td>Homogeneous</td>
</tr>
<tr>
<td></td>
<td>3+4 (4:3)</td>
<td>3+4 (4:3)</td>
<td>Homogeneous</td>
</tr>
<tr>
<td></td>
<td>4+3+3 (4:3)</td>
<td>4+3+3 (4:3)</td>
<td>Homogeneous</td>
</tr>
<tr>
<td></td>
<td>4+3+2 (4:3)</td>
<td>4+3+2 (4:3)</td>
<td>Homogeneous</td>
</tr>
<tr>
<td></td>
<td>4+1+3 (NP)</td>
<td>4+1+3 (NP)</td>
<td>Homogeneous</td>
</tr>
<tr>
<td></td>
<td>3+4 (4:3)</td>
<td>2+2+4 (2:4)</td>
<td>Heterogeneous</td>
</tr>
<tr>
<td></td>
<td>3+1+3 (4:3)</td>
<td>3+2+3 (3:2)</td>
<td>Heterogeneous</td>
</tr>
<tr>
<td></td>
<td>4+2+3 (NP)</td>
<td>4+3+2 (4:3)</td>
<td>Heterogeneous</td>
</tr>
<tr>
<td></td>
<td>4+3+2 (4:3)</td>
<td>3+2+3 (3:2)</td>
<td>Heterogeneous</td>
</tr>
<tr>
<td>Type 1x/Type 2x</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>B</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3+2+3 (3:2)</td>
<td>4+2+2 (2:4)</td>
<td>Heterogeneous</td>
</tr>
<tr>
<td></td>
<td>3+3+2 (3:2)</td>
<td>3+2+3 (3:2)</td>
<td>Heterogeneous</td>
</tr>
<tr>
<td></td>
<td>2+2+4 (2:4)</td>
<td>2+2+4 (2:4)</td>
<td>Homogeneous</td>
</tr>
<tr>
<td>Type 1y/Type 2y</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2+3 (2:3)</td>
<td>2+3 (2:3)</td>
<td>Homogeneous</td>
</tr>
</tbody>
</table>

In all settings of 3-beat texts, each text-line is set to one melodic section comprising a single three-beat rhythmic segment, as set out in Figure 11.3, below. Figure 11.3 also shows that, because the text-cycle AABB recommences at the beginning of the Type 2 descent (see Chapter 7.1 ‘Points of fit and text-line reversal’), Melodic Section 2b is set to text-line B in the Type 1 descent, and text-line A in the Type 2 descent. Because both the A and B lines of 3-beat texts comprise three beats, MS 2b has the same beating length in the Type 1 and Type 2 descents.
Figure 11.3 Relationship between melodic sections and text-lines in songs with 3-beat texts.

<table>
<thead>
<tr>
<th>Descent Type</th>
<th>MS 1</th>
<th>MS 2a</th>
<th>MS 2b</th>
<th>MS 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>3-beat RS</td>
<td>3-beat RS</td>
<td>3-beat RS</td>
<td>3-beat RS</td>
<td></td>
</tr>
<tr>
<td>Type 1</td>
<td>A</td>
<td>A</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>Type 2</td>
<td>A</td>
<td>A</td>
<td>B</td>
<td></td>
</tr>
</tbody>
</table>

While the beating length of MS 2b remains the same in the Type 1 and Type 2 descents in 3-beat songs, the text to which it is set changes – in the Type 1 descent, MS2b is set to the B text-line, while in the Type 2 descent, MS2b is set to the A text-line. Thus, in settings of homogeneous texts (wherein the A and B lines have word boundaries in the same position) the melodic cells of MS 2b share the same relationship with word boundaries in the Type 1 and 2 descents. In contrast, in settings of heterogeneous texts (wherein the A and B lines have word boundaries in different positions) the relationship between the melodic cells of MS 2b and word boundaries changes, from the Type 1 descent to the Type 2 descent. This can be seen by zeroing in on MS 2b, represented in Figure 11.4.

Figure 11.4 The mapping of MS 2b melodic cells and syllabic structure in 3-beat texts.

**Homogeneous texts.**

<table>
<thead>
<tr>
<th>Descent</th>
<th>Text-line</th>
<th>MS 2b melodic cells.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Introductory</td>
</tr>
<tr>
<td>Type 1</td>
<td>A</td>
<td>3-syllables</td>
</tr>
<tr>
<td>Type 2</td>
<td>B</td>
<td>3-syllables</td>
</tr>
</tbody>
</table>

**Heterogeneous texts (e.g., Song 11).**

<table>
<thead>
<tr>
<th>Descent</th>
<th>Text-line</th>
<th>MS 2b melodic cells.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Introductory</td>
</tr>
<tr>
<td>Type 1</td>
<td>A</td>
<td>3-syllables</td>
</tr>
<tr>
<td>Type 2</td>
<td>B</td>
<td>4-syllables</td>
</tr>
</tbody>
</table>
This distinction will be discussed in more detail later (in Part 11.2). However, here it is important to note that it appears to be related to which melodic contour – Type 1y/Type 2x, or Type 1x/Type 2x – is used. As shown, homogeneous texts are predominantly performed with the Type 1y/Type 2x contour, and heterogeneous texts with the Type 1x/Type 2x contour. As summarised in Figure 11.5, this pairs homogeneous texts with heterogeneous melodic contours (i.e., in the Type 1y/Type 2x contour, melodic form shifts from ‘y’ to ‘x’), and pairs heterogeneous texts with homogeneous melodic contours (i.e., in the Type 1x/Type 2x contour, melody remains in the ‘x’ form in both Type 1 and Type 2 descents).

**Figure 11.5 The correlation between melodic contours and text structures.**

<table>
<thead>
<tr>
<th>Text syllabic structure</th>
<th>Melody</th>
</tr>
</thead>
<tbody>
<tr>
<td>Homogeneous</td>
<td>Type 1y/Type 2x (heterogeneous)</td>
</tr>
<tr>
<td>Heterogeneous</td>
<td>Type 1x/Type 2x (homogeneous)</td>
</tr>
</tbody>
</table>

Six songs (Songs 3, 13, 15, 18, 24, and 25) are not governed by the identified correlation. The performance of these is governed by a second convention that links particular melodic contours and particular syllabic structure patterns. Each of these songs comprises a 4:3, 2:4 or 2+3 pattern. Looking back at Figure 11.2, it can be seen that:

i. Texts that include a 4:3 pattern always use the Type 1y/Type 2x contour (see Songs 2, 3, 10, 13, 15, 19, and 25);

ii. Texts that include a 2:4 pattern always use the Type 1x/Type 2x contour (see Songs 11 and 18), unless a 4:3 pattern is also in the text (see Song 13);

iii. The only text that includes 2+3 patterns (Song 24) is also the only text to be performed with the Type 1y/Type 2y contour.

**11.1.2 Melodic contour and beating structure (Non 3-beat texts).**

All Non 3-beat texts are heterogeneous. These are, accordingly, performed with the Type 1x/Type 2x contour. In Part 11.2.1 I will describe how this contour expands and

---

2 In the entire repertory, 14 texts include a 2:4 syllabic structure pattern. Thirteen (93%) of these are performed with the Type 1x/Type 2x contour.
contracts to accommodate texts with different beating structures. In Part 11.2.2 I will show how the Cadence-Core pattern is used to achieve these adjustments.

**Expansion and contraction of the Type 1x/Type 2x melodic contour.**

The underlying forms set out in Chapter 10 are based on the texts with two 3-beat text-lines – the melodic settings of 3-beat texts consist of melodic sections that have in them three beats. In settings of Non-3+3 texts, however, all of which comprise at least one non-3 beat text-line, melodic sections range in length from two to five beats. Therefore, the underlying form must expand and contract. I will now identify which melodic cells are added to and removed from the Type 1x/Type 2x underlying form to achieve this.

As noted in the introduction to this chapter, the entire repertory is based on the same melodic principles and I will therefore demonstrate these with songs in a single rhythmic mode. Because songs in the slow compound duple rhythmic mode best demonstrate the principles, this examination will focus on these settings. Four Non 3-beat songs are performed in the slow compound duple rhythmic mode – Songs 5, 6, 8 and 30.

**Two-, four- and five-beat melodic sections.**

The beating structures of Songs 5, 6, 8 and 30 are set out in Figure 11.6. Note that while Song 6 has a conventional doubled AABB text-cycle structure, Songs 5, 8 and 30 each have structures that are either unique or uncommon in the repertory:

i. In Song 5, the A text-line is cropped in each Type 2 descent;

ii. In Song 8 the order of the text-line pairs is reversed (AABB becomes BBAA) after the first Type 1 descent;

iii. Song 30 has an undoubled (AB) structure.

These structures are unconventional, not only in this repertory but in all the jadmi junba repertories studied, and will be discussed below.
Chapter 11. Melody and text/rhythm in Martin’s jadmi repertory: the melodic performance of text.

Figure 11.6 The beating length of rhythmic segments in Non 3-beat slow compound duple rhythmic mode songs.

<table>
<thead>
<tr>
<th>Song</th>
<th>Text-cycle structure.</th>
<th>Beating structure</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>A</td>
</tr>
<tr>
<td>5</td>
<td>AABB</td>
<td>3 beats</td>
</tr>
<tr>
<td></td>
<td>A]ABB (Text-line cropping)</td>
<td>2 beats</td>
</tr>
<tr>
<td>6</td>
<td>AABB</td>
<td>2 beats + 2 beats</td>
</tr>
<tr>
<td>8</td>
<td>AABB</td>
<td>3 beats</td>
</tr>
<tr>
<td></td>
<td>BBAA (Text-line reversal)</td>
<td>2 beats</td>
</tr>
<tr>
<td>30</td>
<td>AB (Undoubled)</td>
<td>2 beats</td>
</tr>
</tbody>
</table>

Figure 11.6 shows that each text-cycle comprises a combination of two- and three-beat rhythmic segments. The distribution of rhythmic segments to melodic sections in settings of these texts is set out in Figures 11.7 and 11.8.

Figure 11.7 Distribution of rhythmic segments in melodic sections in Non 3-beat slow compound duple Type 1x descents.

<table>
<thead>
<tr>
<th>Song</th>
<th>Melodic Sections.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>MS 1</td>
</tr>
<tr>
<td>5</td>
<td>3 beats</td>
</tr>
<tr>
<td>8 [AABB]</td>
<td>3 beats</td>
</tr>
<tr>
<td>6</td>
<td>n/a</td>
</tr>
<tr>
<td>8 [BBAA]</td>
<td>n/a</td>
</tr>
<tr>
<td>30</td>
<td>n/a</td>
</tr>
</tbody>
</table>
Figure 11.8 Distribution of rhythmic segments in melodic sections in Non 3-beat slow compound duple Type 2x descents.

<table>
<thead>
<tr>
<th>Songs</th>
<th>Melodic Sections</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>MS 1</td>
</tr>
<tr>
<td>5</td>
<td>n/a</td>
</tr>
<tr>
<td>8 [BBAA]</td>
<td>n/a</td>
</tr>
<tr>
<td>6</td>
<td>n/a</td>
</tr>
<tr>
<td>8 [AABB]</td>
<td>n/a</td>
</tr>
<tr>
<td>30</td>
<td>n/a</td>
</tr>
</tbody>
</table>

The distribution of rhythmic segments to melodic sections is guided by a single principle: if the melodic section coincides with a three-beat rhythmic segment, then the melodic section consists of just this rhythmic segment (see Figure 11.7, MS 1 and MS 2a in Songs 5 and 8[AABB], MS 2b in Song 8 [BBAA] and MS 3 in Songs 8 [AABB], 8 [BBAA], and 6; Figure 11.8, MS 3 in Song 8 [BBAA] and 6). However, if the melodic section coincides with a two-beat rhythmic segment, either the melodic section is omitted (see Figure 11.7, MS 1 in Songs 6, 8 [BBAA], and 30; Figure 11.8, MS 2a in all songs), or it includes two rhythmic segments. In these cases, the melodic section consists of a two-beat rhythmic segment followed by another two-beat rhythmic segment (2 beats + 2 beats) (see Figure 11.7, MS 2a in Songs 6 and 8 [BBAA], MS 2b in Songs 8 [AABB] and 6; Figure 11.8, MS 2b in Songs 8 [BBAA] and 6); or a two-beat rhythmic segment followed by a three-beat rhythmic segment (2 beats + 3 beats) (see Figure 11.7, MS 2a and Song 30, MS 2b in Songs 5 and 30; Figure 11.8, MS 2b in Songs 5 and 30). These melodic sections consist of four and five beats, respectively. The only exception to this principle is MS 3, which may comprise just a two-beat rhythmic segment (see Figure 11.7 and 11.8, Songs 5 and 30).³

³ This exception is clarified by settings in the fast simple triple rhythmic mode. These show that MS 3 comprises two beats only when the second rhythmic segment comprises three or more beats (i.e., 2 beats + 3 beats, 3 beats + 3 beats, or 2 beats + 4 beats). When the second rhythmic segment comprises only two beats, both rhythmic segments are set to MS 3.
Melodic cells in two-, four- and five-beat melodic sections.

When a melodic section consists of three beats its form is identical to that of the underlying form. However, in four-beat settings one cell must be added, in five-beat settings two cells must be added, and, in two-beat settings one cell must be removed. I will now identify the cells that are added and removed in these instances.

**MS 2a.**

The four- and five-beat settings of MS 2a are set out in Figure 11.11, below the three melodic cells of the underlying form. It can be seen from this that:

i. In both the four- and five-beat settings, one additional cell, labeled as the pitch ‘+c’, is inserted between the Introductory and Core cells;

ii. In the five-beat setting, a second additional cell, labeled as the pitch ‘+A’, is inserted between the Core and Cadential cells.

Figure 11.9 MS 2a: the underlying form and four- and five-beat settings.
MS 2b.

The four- and five-beat settings of MS 2b are set out in Figure 11.10, below the underlying form. It can be seen from this that:

i. In both the four- and five-beat settings, one cell, ‘+ G F’ (in the Type 1x descent) or ‘+ A F’ (in the Type 2x descent), is inserted between the Introductory and Core cells; and,

ii. In the five-beat setting, a second additional cell, ‘+ F-E’, is inserted between the Core and Cadential cells.

Figure 11.10 MS 2b: the underlying form and four- and five-beat settings.

Underlying form.

Four-beat settings
(2 beats + 2 beats).

<table>
<thead>
<tr>
<th>Intro</th>
<th>Core</th>
<th>Cad.</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>G-F</td>
<td>(F)E~</td>
</tr>
</tbody>
</table>

Songs 6 and 8 [BBAA].

Five-beat settings
(2 beats + 3 beats).

<table>
<thead>
<tr>
<th>Intro</th>
<th>Core</th>
<th>Cad.</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>G-F</td>
<td>(F)E~</td>
</tr>
</tbody>
</table>

Songs 5 and 30.
MS 3.

As set out in Figure 11.11, below, in two-beat settings of MS 3, the Core cell of the underlying form is removed.

**Figure 11.11 MS 3: the underlying form and two-beat settings.**

**Underlying form.**

<table>
<thead>
<tr>
<th>Intro</th>
<th>Core</th>
<th>Cad</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>F-E</td>
<td>E-C</td>
</tr>
</tbody>
</table>

**Two-beat setting**

<table>
<thead>
<tr>
<th>Intro</th>
<th>Cad.</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>E-C</td>
</tr>
</tbody>
</table>

**Songs 5 and 30**

**Expansion and contraction by application and reapplication of the Cadence-Core pattern.**

As shown in Chapter 10, the Cadence-Core pattern is strictly applied throughout the Type 1x/Type 2x contour. I will now show that the cells that are added to MS 2a and MS 2b (+c and +A, and +G_F and F-E, respectively) are generated by reapplying this pattern, and that the removal of the Core cell from MS 3 (F-E) is done in such a way as to maintain the pattern.

The way in which the Cadence-Core pattern is used can be seen most clearly in Type 1x descents which, unlike the Type 2x descents, do not omit MS 1 or MS 2a (see Figures 11.7 and 11.8, above). For this reason I will demonstrate the principles through an examination of these descents. The single difference between the Type 1x and Type 2x descents in this regard will be discussed in detail below in Part 11.2.

The way in which the Cadence-Core pattern is used to expand the underlying form is most clearly seen in MS 2b. For this reason, I will examine MS 2b first, and then
show how this process is also applied in MS 2a. Following this, I will examine the contraction of MS 3.

The Non 3-beat Type 1x/Type 2x underlying form: Variant Cadence-Core pattern.

I will first describe the underlying form of Non-3+3 Type 1x/Type 2x contour because it differs slightly from that used in 3-beat settings, which provided the examples in Chapter 10. As set out in Figure 11.12, below, in both the Type 1x and Type 2x descents of the Non 3-beat underlying form, the Core cell of MS 2b has the form G-F rather than A-F, exhibited by the same cell in the 3-beat underlying form.

I explain this as follows. As we know, MS 2a and MS 2b have a Cadence-Core relationship. In the 3-beat underlying form, the Core cell of MS 2b reiterates the pitch and contour of the Cadential cell of MS 2a. Although the MS 2b Core cell is modified in the Non 3-beat underlying forms, I argue that this relationship is nonetheless retained because the G-F cell still reiterates the descending contour and pitch F of the MS 2a Cadential cell. I refer to this as a Variant Cadence-Core pattern. This is a key to understanding how melodic irregularity is achieved in these settings and will be discussed later in Part 11.2.
In four- and five-beat settings of MS 2b, the cell +G_F is inserted between the Introductory and Core cells, while, in five-beat settings, a further cell +F-E is inserted between the Core and Cadential cells (see Figure 11.10, above).

As set out in Figure 11.13, below, the +G_F cell is generated by reapplying the Cadence-Core pattern that lies between MS 2a and MS 2b. Like the Core cell of MS 2b (G-F), this cell takes its contour and pitch from the MS 2a Cadential Cell (A_F).
That is, the Cadence-Core pattern is reapplied to MS 2a and MS 2b to generate the additional cell +G_F.

**Figure 11.13 Generation of the +G_F additional cell by reapplying the Cadence-Core pattern between MS 2a and MS 2b in four- and five-beat settings.**

<table>
<thead>
<tr>
<th></th>
<th>MS 2a</th>
<th>MS 2b</th>
</tr>
</thead>
<tbody>
<tr>
<td>Song 6</td>
<td>B</td>
<td>A</td>
</tr>
<tr>
<td>Song 8 [AABB]</td>
<td>A</td>
<td>B (2)</td>
</tr>
<tr>
<td>Song 5</td>
<td>A</td>
<td>B (2+3)</td>
</tr>
<tr>
<td>Song 30</td>
<td>B</td>
<td>B (3)</td>
</tr>
<tr>
<td>3-beat RS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2-beat RS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2- / 3-beat RS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intro</td>
<td>Core</td>
<td>Intro +</td>
</tr>
<tr>
<td>c</td>
<td>c-A</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>A_F</td>
<td>G_F</td>
</tr>
</tbody>
</table>

The second additional cell +F-E (added to five-beat settings) is generated by reapplying the Cadence-Core pattern that lies between MS 2b and MS 3. However, here the Cadence-Core relationship is anticipated. As set out in Figure 11.14, the additional cell +F-E anticipates the Cadential cell of MS 2b – (F)E~. Consequently, both the additional and Cadential cells provide the pitch and contour for the Core cell of MS 3 – F-E.

**Figure 11.14 Generation of +F-E additional cell according to Cadence-Core pattern between MS 2b and MS 3 in five-beat settings of MS 2b.**

<table>
<thead>
<tr>
<th></th>
<th>MS 2b</th>
<th>MS 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Song 5</td>
<td>A</td>
<td>B (2)</td>
</tr>
<tr>
<td>Song 30</td>
<td>A</td>
<td>A (2)</td>
</tr>
<tr>
<td>2-beat RS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3-beat RS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Underlying form</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intro +</td>
<td>Core +</td>
<td>Cad.</td>
</tr>
<tr>
<td>A + G_F</td>
<td>G-F</td>
<td>(F)E~</td>
</tr>
<tr>
<td></td>
<td>F-E</td>
<td>F [ F-E ] E_C</td>
</tr>
</tbody>
</table>
MS 2a.

As shown above (see Figure 11.9), in four- and five-beat settings of MS 2a, the cell +c is inserted between the Introductory and Core cells, and, in five-beat settings, a further cell +A is added between the Core and Cadential cells.

In the Type 1x underlying form, the Core cell of MS 2a (c-A) reiterates the Cadential cell of MS 1 (c_A). As set out in Figure 11.15, in four- and five-beat settings of MS 2a, the Core cell also takes this form (c-A). Because MS 1 is omitted (see Figure 11.7, above), the additional cell +c, is generated by reapplying the Cadence-Core pattern between MS 2a and the section of the melodic cycle that comprises repetition of the tonic (by which MS 2a is directly preceded). As shown in Chapter 10, the repetition of the tonic cadences on the pitches C (men) and c (women). The additional cell, +c, reiterates the c pitch and contour of the women’s cell, c.

Figure 11.15 Generation of the +c additional cell by reapplying the Cadence-Core pattern between MS 2a and the preceding tonic section in four- and five-beat settings.

The second additional cell +A (added to five-beat settings) is generated by reapplying the Cadence-Core pattern between MS 2a and MS 2b. Like the additional cell +F-E in MS 2b, this cell anticipates the Cadence-Core relationship. As set out in Figure 11.16,
the additional +A cell joins with the Cadential cell of MS 2b (A_F) and both provide the pitch and contour for the Core cell of MS 2b (A-F).

**Figure 11.16 Generation of the +A additional cell in five-beat settings of MS 2a, by reapplication of the Cadence-Core pattern between MS 2a and MS 2b.**

<table>
<thead>
<tr>
<th></th>
<th>MS 2a</th>
<th>MS 2b UF</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Song 5</strong></td>
<td>B (2+3)</td>
<td></td>
</tr>
<tr>
<td><strong>Song 30</strong></td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td><strong>2-beat RS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intro.</td>
<td>+</td>
<td>Core</td>
</tr>
<tr>
<td>[c]e</td>
<td>c-A</td>
<td>A</td>
</tr>
<tr>
<td><strong>3-beat RS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intro.</td>
<td>Core</td>
<td>Cad.</td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>A-F</td>
</tr>
</tbody>
</table>

**MS 3.**

As shown, in settings of MS 3 that comprise only two beats, the Core cell of the underlying form is omitted (see Figure 11.11, above). Because the Core cell is omitted, we might expect that the Cadence-Core pattern between MS 2b and MS 3 would be disrupted. However, the cell is omitted in such a way that the pattern still applies. In the underlying form of the Type 1x descent, the Core cell of the underlying form, F-E, reiterates the Cadential cell of MS 2b, (F)E~ (see Figure 11.10, above). In the two-beat form, the progression of the cells F to E_C (F to E_C) retains this pattern, as set out in Figure 11.17, below.
Chapter 11. Melody and text/rhythm in Martin’s jadmi repertory: the melodic performance of text.

Figure 11.17 Application of the Cadence-Core pattern between MS 2b and MS 3 in two-beat settings of MS 3 (when the MS 3 core cell, F-E, is removed).

<table>
<thead>
<tr>
<th>Song 5</th>
<th>MS 2b UF</th>
<th>Song 30</th>
<th>MS 3</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MS 2b</td>
<td></td>
<td>B (2)</td>
<td>A</td>
</tr>
<tr>
<td>UF</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Song 30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3-beat RS</td>
<td>MS 2b UF</td>
<td>2-beat RS</td>
<td>MS 3</td>
</tr>
<tr>
<td>Intro</td>
<td>Core</td>
<td>Cad.</td>
<td>Intro</td>
</tr>
<tr>
<td>A</td>
<td>G-F</td>
<td>(F)E</td>
<td>F</td>
</tr>
</tbody>
</table>

11.2 Preferences guiding the response of melody to text.

In Part 11.1 we have seen that melodic contour responds to both syllabic structure and beating structure. In Part 11.2 I will show that a preference for melodic irregularity guides these responses, even to the extent that the melodic setting of texts is made more complicated and, in some instances, the structures of texts are manipulated.

Preference for irregularity.

Type ly/Type 2x contour.

In Chapter 10 we saw that the Type ly/Type 2x contour is characterised by disruption of the regular Cadence-Core method of melodic construction in Type ly descents, and introduction of an irregular method of construction. This is set out again in Figure 11.18, below. The two forms of melodic construction are contrasted as the Type ly and Type 2x descents alternate.
Chapter 11. Melody and text/rhythm in Martin's jadmi repertory: the melodic performance of text.

**Figure 11.18 The Type 1y/Type 2x contour: disruption of the Cadence-Core pattern.**

Structure of song performance = [1y +] ||: 1y + 2x + :|| 1y.

Type 1y descent.

<table>
<thead>
<tr>
<th>Descent</th>
<th>MELODIC SECTION 1</th>
<th>MELODIC SECTION 2a</th>
<th>MELODIC SECTION 2b</th>
<th>MELODIC SECTION 3</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Intro Core Cad</td>
<td>Intro Core Cad</td>
<td>Intro Core Cad</td>
<td>Intro Core Cad</td>
</tr>
<tr>
<td>Type 1y</td>
<td>c</td>
<td>c-A</td>
<td>G-c</td>
<td>F</td>
</tr>
</tbody>
</table>

**Type 2x descent.**

<table>
<thead>
<tr>
<th>Descent</th>
<th>MELODIC SECTION 1</th>
<th>MELODIC SECTION 2a</th>
<th>MELODIC SECTION 2b</th>
<th>MELODIC SECTION 3</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Intro Core Cad</td>
<td>Intro Core A-F</td>
<td>Intro Core A-F</td>
<td>Intro Core E_C</td>
</tr>
<tr>
<td>Type 2x</td>
<td>c</td>
<td>c-A</td>
<td>A-F</td>
<td>E_C</td>
</tr>
</tbody>
</table>

This melodic contour occurs with homogeneous syllabic structure texts, with two three-beat text lines.

Non-3-beat Type 1x/Type 2x contour.

Two methods of melodic construction are also contrasted in a further 16 songs – all of the Non 3-beat settings. In Part 11.1 we saw how MS 2b expands in Non 3-beat Type 1x descents by reapplication of the Variant Cadence-Core pattern between MS 2a and MS 2b (see Figure 11.13, above). As was shown, the Cadential cell of MS 2a (A_F) is reiterated by the additional cell in MS 2b (G_F). I will now compare these Type 1x settings of MS 2b, with those in Type 2x descents, showing that the way in which the Cadence-Core pattern is used to expand MS 2b differs between the Type 1x and Type 2x descents.

Like MS 2b in the Type 1x descent, in the Type 2x descent MS 2b expands by reapplication of the Cadence-Core pattern between MS 2a and MS 2b. However, there is one significant difference. As set out in Figure 11.19, below, in Type 2x descents, the Cadence-Core pattern is reapplied in its conventional form rather than its Variant form. That is, A_F is reiterated as A_F (also set out in Figure 11.19).
Figure 11.19 Reapplication of the Variant Cadence-Core pattern in MS 2b in Type 1x and Type 2x descents.

**Type 1x descents.**

<table>
<thead>
<tr>
<th></th>
<th>MS 2a</th>
<th>MS 2b</th>
</tr>
</thead>
<tbody>
<tr>
<td>3-beat RS</td>
<td>Intro Core</td>
<td>Intro + Cad</td>
</tr>
</tbody>
</table>
|            | C c-A A_F      | A G_F G-F F-E |}

As in the Type 1y/Type 2x contour, the two forms of reapplication (Variant and conventional) are repeatedly contrasted as the Type 1x and Type 2x descents alternate throughout each song performance, as set out in Figure 11.20, below.
In 28 songs (90% of the repertory), two forms of melodic construction are repeatedly contrasted throughout each performance, indicating a preference for melodic irregularity. In the Type 1x/Type 2x contour the regular Cadence-Core method of construction is contrasted with an irregular form in which the Cadence-Core pattern is disrupted. In the Non 3-beat Type 1x/Type 2x contour, two methods of reapplying the Cadence-Core pattern (the regular conventional method and the variant method) are contrasted.

The impact of the preference for irregularity on how melody responds to text structure.

In Part 11.1 of this chapter we saw how melodic contour responds to different text structures. It might therefore be expected that the changes to melodic contour are made to facilitate the performance of texts. However, as shown in Part 11.2 above, melodic contour is also guided by a preference for melodic irregularity. I will now show that this preference guides the relationship between text and melody even to the extent that the melodic setting of texts is made more complicated and that, in some instances, text structures are adjusted.
How irregularity in the Type 1y/Type 2x contour complicates the melodic setting of homogeneous texts.

In order to show how the Type 1y/Type 2x contour (see Figure 11.18, above) complicates the performance of homogeneous texts, several findings must be reviewed:

1. In all 3-beat songs, each text-line is set to one melodic section, and MS 2b is set to either text-line A or text-line B depending on whether the Type 1 or Type 2 descent is being performed (see Figure 11.3).

2. In the Type 1x/Type 2x contour, MS 2b is identical in both types of descent – the Cadence-Core pattern is strictly applied throughout both descents (see Chapter 10, Figure 10.12). By contrast, in the Type 1y/Type 2x contour the pattern is disrupted in MS 2b of the Type 1y descent (see Figure 10.13).

3. In settings of homogeneous texts, the boundaries of each word share the same relationship with the MS 2b melodic cells in both Type 1 and Type 2 descents (see Figure 11.4).

On the basis of these practices, we might expect that homogeneous texts would be performed with the Type 1x/Type 2x contour, where MS 2b is identical in both the Type 1x and Type 2x descents. If this were the case, the mapping of pitch and syllabic structure would be identical from descent to descent, facilitating unisonic melodic performance within the ensemble.

As we know, however, the reverse is the case. Homogeneous texts are performed with the Type 1y/Type 2x contour and, consequently, a single syllabic structure is mapped onto the two different forms of MS 2b.

Thus, while melodic contour responds to text structure, as previous research into Central Australian and Western Desert music has shown, melody and isorhythmic text are independent. Furthermore, these components of musical structure are brought together in ways that do not simplify performance. Rather, by using the Type 1y/Type 2x contour, the performance of homogeneous texts is made more complicated. The implications of this, coupled with the findings of Chapter 9 with regard to the rhythmic setting of texts, will be returned to in Chapter 12.
How irregularity in the Type 1x/Type 2x contour complicates the performance of Non 3-beat texts.

In settings of Non 3-beat songs the preference for irregularity complicates performance even to the extent that some text structures are manipulated:

Every Non 3-beat Type 2x descent begins with an expanded form of MS 2b – either a four- or a five-beat setting (see Figure 11.8). It is through the contrast of this with the expansion of MS 2b in the Type 1x descent that melodic irregularity is achieved. Thus, in order to achieve irregularity and foreground the cadence-core pattern in the way described, MS 2b must expand in both descents.

In Part 11.1 we have seen that MS 2b expands in Type 2x descents when it coincides with a two-beat rhythmic segment. In these instances, the following rhythmic segment, of two or three beats is included in the melodic section, which, consequently, comprises either four or five beats.

Songs 6, 8 [BBAA] and 30, each begin with a two-beat rhythmic segment. Thus, as we expect, the following rhythmic segment is incorporated into MS 2b, which is expanded in the manner that achieves melodic irregularity.

Songs 5 and 8 [AABB], however, each begin with a three-beat rhythmic segment. In such cases, we would expect the setting of these to be identical to the underlying form and reapplication of the Cadence-Core pattern would not be necessary. However, if this were the case, melodic irregularity, in the form that I have identified, would not be achieved. I will now show that melodic irregularity is achieved in these songs.

Thirty of Martin’s 31 songs have a doubled AABB structure. This is by far the most common text structure in junba repertories. In both Songs 5 and 8, this structure is adjusted so that the first rhythmic segment comprises only two beats. This then requires that MS 2b expand (as is ‘naturally’ the case in Songs 6, 8 and 30), and, consequently, the Cadence-Core pattern is reapplied in a way that achieves melodic irregularity.
Song 5 comprises a three-beat A text-line (*gurlanji ngonda ngadmangu*) and a five-beat B text-line (*wururrururu yumowulanda yumowulanda*). Every time the A line is performed it is set to a three-beat rhythmic segment, except in its first statement at the beginning of Type 2 descents. As illustrated in Figure 11.21, at the beginning of each Type 2 descent, the first word of the A text-line – *gurlanji* – is omitted, leaving *ngonda ngadmangu* which is set to a two-beat rhythmic segment (Audio Example: Appendix 10: CD track 5, Song 5; see Appendix 4: Song 5 [transcription]).

**Figure 11.21 Song 5: cropping of text-line A.**

**Type 1x descents.**

![Text-line A 3-beat rhythmic segment.](image)

**Type 2x descents.**

![Text-line A [cropped] 2-beat rhythmic segment.](image)

Song 8 comprises a three-beat A text-line (*gura gula Wan.gil gaya*) and a two-beat B text-line (*Darrarru jala*). In the first descent of each song performance, these are performed AABBAABB and so on. In every other song in the repertory, each subsequent descent has the same structure, AABBAABB and so on. However, as set out in Figure 11.22, in every performance of Song 8 the text-cycle (AABB) undergoes text-line reversal and each descent from the second onwards has the structure BBAABBA and so on. That is, these descents begin with the B text-line, which comprises only a two-beat rhythmic segment (Audio Example: Appendix 10, CD track 8; see Appendix 4: Song 8 [transcription]).
Figure 11.22 Text-line reversal in Song 8.

Descent 1 (Type 1x).

Text-line A          Text-line B
\[ \begin{array}{cccccc}
\circ & \times & \circ & \times & \circ & \times \\
\end{array} \]

\[ \begin{array}{cccccc}
\text{gura ja-la Wan.gil} & \text{ga-ya} & | & | & | & | \\
2 & 2 & 2 & 2 & | & | \\
\end{array} \]

Descent 2, 3, 4 and so on (Type 1x and Type 2x).

Text-line B          Text-line A
\[ \begin{array}{cccccc}
\circ & \times & \circ & \times & \circ & \times \\
\end{array} \]

\[ \begin{array}{cccccc}
\text{Darra-rru ja-la} & | & | & | & | & | \\
3 & 2 & 2 & 2 & 2 \\
\end{array} \]

In Song 5 and 8, the changes to the conventional text structures mean that each Type 2x descent begins with a two-beat rhythmic segment, rather than a three-beat rhythmic segment. Consequently, the following rhythmic segment is incorporated into the melodic section. MS 2b thus comprises five-beats and the Cadence-Core pattern is applied in such a way that, as shown in this chapter, two ways of reapplying the Cadence-Core pattern are contrasted – melodic irregularity is achieved.4

Thus, while the Type 1x/Type 2x melodic contour expands and contracts to accommodate different beating structures as in Central Australian and Western Desert songs, marking a striking distinction to these, isorhythmic text is also manipulated to accommodate melodic contour – namely, to accommodate a preference for melodic irregularity. As in the Type 1y/Type 2x settings of homogeneous 3-beat texts,

---

4 The only other unusual treatment of text occurs in Song 30. This is the only text with an undoubled structure (AB). Should the text of Song 30 be doubled (AABB), it would have an identical setting to that of the Song 8 [AABB]. In Song 8 we see text-line reversal is used in order to achieve melodic contrast. In Song 30 this is achieved by undoubling the text.
simplification of the performance is overridden by a preference for irregularity, leading to extraordinary textual manipulation and an elaborate complication of the melodic setting of texts.

11.3 Assessment of musical features of Martin’s jadmi repertory in relation to its regional context.

The structural units that underpin Martin’s jadmi repertory.

Text and rhythm, Chapters 4, 5 and 8.

Chapters 4 and 5 provided the antecedents established in previous research of Central Australian and Western Desert music to divide and describe isorhythmic text. In these discussions it was shown that, like in Central Australian and Western Desert music, each jadmi song comprises a relatively short text that is repeated isorhythmically throughout the song performance. Unlike Central Australian and Western Desert style music, however, it was shown that the texts are contained in a strophic form, reminiscent of northern styles, in which the boundaries of the text cycle are clearly defined – song items always begin and end at major structural boundaries, and the text-cycle is recommenced at least once during each song item.

Keogh’s approach to the formulaic construction of text in Bulu nurlu, in which he identified a high level of variability organised around a ‘lexical core’ of a limited number of verb roots, was also outlined. Following an observation that junba repertories appear to exhibit an even higher level of variability, in Chapter 8 I showed that at the heart of the construction of Martin’s jadmi text-lines are four syllabic structure patterns (3:2, 2:4, 4:3 and 2+3). These four patterns were shown to be combined in performance to form both homogeneous pattern texts (texts comprising two identical patterns) and heterogeneous pattern texts (texts comprising two different patterns). The majority of heterogeneous texts were shown to be based on the juxtaposition of two minimally varied patterns, as set out below.
In Chapter 5 I also outlined the antecedents in previous research for the identification of rhythmic modes in Central Australian, Western Desert and Northern Australian repertories, identified some basic differences in the modal organization of rhythm in both regions, and located Martin’s system of rhythmic modes within this context. It was shown that while Martin’s jadmi uses four rhythmic modes, similar to northern repertories, these are formed on the basis of a limited number of defining components, as in Central Australian repertories.

In Chapter 8 it was shown that these four rhythmic modes are also minimally varied, each comprising one element in common with, and two elements distinct from, each of the others.

Figure 11.23 Minimally varied heterogeneous text structures.

<table>
<thead>
<tr>
<th>Combination</th>
<th>Text patterns.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3:2 + 2:4</td>
</tr>
<tr>
<td>2</td>
<td>2:4 + 4:3</td>
</tr>
<tr>
<td>3</td>
<td>4:3 + 3:2</td>
</tr>
</tbody>
</table>

Figure 11.24 Minimally varied rhythmic modes.

Slow tempo.

Anacrusis pattern.

Non-Anacrusis pattern.

Fast tempo.
Melody, Chapters 6 and 10.

In Chapter 6 I placed melodic form in jadmi in the broader context of Central Australian and Western Desert songs, showing that, like them, melodic forms in jadmi are cyclical and have a capacity to expand and contract, through the addition and subtraction of melodic cycles, to accommodate accompanying ritual action, such as dance. I also identified a distinct stylistic difference between jadmi and Central Australian style performances, finding that jadmi is characterised much more by melodic unison and an effort to closely follow the song-leader/composer. Departures from this were shown to be limited to deliberate regular heterophony between the women and men at the end of each melodic cycle. I also showed, as Ellis and Barwick have found in Central Australian repertories, that ornamentation, specifically minimally varied ornamentation, is a key structural marker for particular sections of the melodic contour.

In Chapter 10 the melodic contours in Martin’s jadmi were explored in detail. A single dominant pattern of melodic construction – the Cadence-Core pattern – and two primary melodic contours – the Type 1x/Type 2x contour (in which the regular Cadence-Core pattern is applied throughout), and the Type 1y/Type 2x contour (in which the Cadence-Core pattern is interrupted in alternating descents) – were identified. As in the components of text structure and rhythmic mode that underpin Martin’s compositional style, melody was also shown to be characterised by minimal variation: in the alternation of Type 1 descents (which usually have a range of a tenth) with Type 2 descents (which usually have a range of an octave); and, in the alternation of the regular method of melodic construction with an irregular method.

Figure 11.25 Minimally varied melodic contours.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>
The rhythmic and melodic setting of text, Chapters 7, 9 and 11.

The analysis of the rhythmic and melodic setting of texts in Martin’s *jadmi* repertory presented in Chapters 9 and 11, respectively, has shown that, as in Central Australian and Western Desert music, text structure, rhythmic mode and melodic contour are independent structures: while they exhibit regular relationships and correlations with one another, they also vary independently.

In Chapter 9 a regular correlation between four text patterns and four rhythmic modes was identified.

Figure 11.26 Text pattern/rhythmic mode correlations.

<table>
<thead>
<tr>
<th>Text pattern</th>
<th>Rhythmic mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>3:2</td>
<td>slow compound duple</td>
</tr>
<tr>
<td>2:4</td>
<td>fast simple triple</td>
</tr>
<tr>
<td>4:3</td>
<td>slow simple duple</td>
</tr>
<tr>
<td>2+3</td>
<td>fast simple duple</td>
</tr>
</tbody>
</table>

However, many text-lines were shown to be performed with a rhythmic mode other than that with which they are associated.

In Chapters 10 and 11 it was shown that melody varies independently of text when the text consists of only one text structure (i.e., the Type ly/Type 2x contour is used to perform homogeneous syllabic structure texts), and that text varies independently of melody when the text consists of two text structures (i.e., heterogeneous structure texts are set to the Type 1x/Type 2x contour).

Figure 11.27 Melodic contour/text structure correlations.

<table>
<thead>
<tr>
<th>Melody varies independently of homogeneous text.</th>
<th>Text</th>
<th>Melody</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>........................</td>
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</tr>
<tr>
<td></td>
<td>........................</td>
<td>........................</td>
</tr>
<tr>
<td>Heterogeneous text varies independently of melody</td>
<td>Text</td>
<td>Melody</td>
</tr>
<tr>
<td></td>
<td>........................</td>
<td>........................</td>
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<td></td>
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</tr>
</tbody>
</table>
The choices that determine the melodic and rhythmic delivery of text complicate the performance – namely, the achievement of unison within the ensemble.

The primary factor that leads text-lines to be performed in rhythmic modes with which their structure is not normally associated, is the structure of entire text-cycles. In Chapter 8 we saw that in homogeneous pattern texts, both text-lines exhibit the same syllabic structure pattern and are therefore associated with the same rhythmic mode. In heterogeneous pattern texts, however, the text-lines exhibit different syllabic structure patterns and these are associated with two different rhythmic modes. Thus, a choice must be made – one text-line and associated rhythmic mode must override the other. In Chapter 9 I showed that in 13 of the 14 heterogeneous pattern texts, the structure that occurs least frequently in the repertory overrides that which occurs more frequently (see Chapter 9, Part 9.2). Because an ideal of performance practice is the achievement of unison, we might intuitively expect the reverse to be the case, and that the structure that occurs more frequently in the repertory would be chosen. Instead, Martin chooses a combination with which the performers are less familiar.

Figure 11.28 Infrequent overrides frequent principle.

<table>
<thead>
<tr>
<th>Infrequent</th>
<th>Frequent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text structure</td>
<td>Text structure</td>
</tr>
<tr>
<td>Rhythmic mode</td>
<td>Rhythmic mode</td>
</tr>
</tbody>
</table>

Performance is complicated by Martin’s choices, even in texts where the structures occur with relatively equal frequency. As usual, the rhythmic mode associated with one text-line must override another. However, pointing towards a fundamental interdependence of rhythm and text, the rhythmic setting is manipulated with elaborate syncopation to suggest the rhythmic mode that corresponds to the second text-line, again complicating performance for the wider ensemble.
With regard to melody, should facilitation of unison in melodic setting be the primary goal, we would expect a single melodic pattern to be used to perform the single structure in homogeneous structure texts, and two melodic patterns to be used to perform the two patterns in the two structures in heterogeneous structure texts (i.e., the Type 1x/Type 2x contour would be used for homogeneous structure texts, and the Type 1y/Type 2x contour would be used for heterogeneous structure texts). However, as shown, the reverse is the case.

As discussed in Chapter 10, this melody/text arrangement points towards a preference for melodic irregularity in Martin's compositional/performance style – a finding that places *jadmi* in the broader context of research into Central Australian and Western Desert music established by Ellis, Barwick, and continued by Keogh in the western Kimberley (see Chapter 7). I showed that this is never more the case than in the performance of heterogeneous structure texts that have a Non 3-beat beating structure. In these, as shown in Chapter 11, the Type 1x/Type 2x contour must expand and contract to accommodate different isorhythmic text structures. We saw that the regular Cadence-Core method of construction is applied and reapplied to achieve this expansion and contraction (see Chapter 11.1).

We also saw that a variant form of the Cadence-Core pattern is introduced and contrasted with the regular form in these settings, once again achieving melodic irregularity. Then, we saw that in order to achieve this in songs with particular structural characteristics, unconventional text structures are employed, again complicating the performance with structures with which the performers are unfamiliar. As shown in Chapter 7, in Central Australian and Western Desert practice, isorhythmic text is, without exception, structurally pre-eminent, and melody expands and contracts to accommodate it. The most significant finding in my analysis in relation to previous research, is that, in some instances (exemplified by Song 5), text-lines are in fact cropped to achieve a particular melodic setting. Thus, while independent, in this repertory text and melody are also fundamentally *inter*dependent. This marks an extraordinary shift *away* from Central Australian and Western Desert practice.
The question that must now be asked is, why? Why complicate performance and the ensemble's efforts to achieve and remain in textual, rhythmic and melodic unison with one another? An answer to this will be presented in the final chapter of the thesis.
PART 5. Conclusion.

Chapter 12. Conclusion: Songs that pull.

The aim of this thesis has been to examine the principles that underlie the composition and performance of jadmi type junba songs. In this concluding chapter I will tie together the ethnographic findings of Chapters 2 and 3 with the findings of the musical analysis presented in Chapters 4 – 11. My primary concern is to show why it is that Martin chooses complicated rather than simple solutions, when determining the rhythmic and melodic performance of texts. I will first review the issues that arose in the ethnographies provided in Chapters 2 and 3. I will then revisit the findings of the analytical chapters, and then draw the two approaches together.

12.1 Ethnographic issues.

In Chapters 2 and 3 I identified cosmological concepts that are central to the origin of the junba genre and its composition and performance. I also identified elements of the song texts of Martin’s jadmi repertory that embody these concepts. This part of the thesis was preoccupied with the intersubjectivity of the different classes of being – ancestors, spirits, living beings, animals (associated with ancestral beings), and country.

In Chapter 2 I showed that the actions of three ancestral beings – Gurranda (the brolga), Wodoi (the spotted nightjar) and Jun.gun (the owlet nightjar) – are central to the origins of the composition and performance of the jadmi junba genre. These beings provide the precedent for the appearance, actions, and sound of living performers and are, moreover, manifested in the living world when living performers enact this precedent. Following Redmond, I also showed that the ancestral birds Wodoi and Jun.gun are themselves fundamentally interdependent, and that by moving through collectivising and differentiating modes of behaviour, they continually articulate their difference from one another against a background of similarity. Their perpetual fights, induced by mutual desire and need for something of the other, provoke an alternating disequilibrium and form a fundamental asymmetry, which
Redmond has shown to pervade multiple aspects of Ngarinyin social life, including the relationship between moieties, the ‘splitting’ of the child from the mother, marriage exchange, and the sharing of objects and ceremonies according to the *wurnan*. Junba repertories and their attendant ceremony form part of this system of exchange. Extending Redmond’s analysis of the symbolism attached to the ochres used to paint the bodies of dancers, I identified three indigenous categories of *junba* song – *galanbangarri* ‘warm up’, *birrina* ‘public’ and *enerrngarri* ‘big/parent’ – and investigated references to *Wodoi* and *Jun.gun* within these. In this way I was able to show how the interaction of dancers in the latter categories of song invokes the fundamental interdependence of *Wodoi* and *Jun.gun* and the persistent asymmetry and alternating disequilibrium of the moiety system. Building on Redmond’s work, which showed that the human effort and interaction involved in the act of sharing *junba* songs on the *wurnan* enables relationships between people and country to be re-invigorated and places to be mobilised, I traced the spread of one particular repertory, and compared three transcriptions of one of its songs in order to establish the potential of repertories to mobilise locally meaningful relationships and agendas through the adaptability of texts and their interpretation.

In the second part of Chapter 2, I showed how, as the composer comes into contact with the spirits of his/her deceased relatives, the fundamental asymmetry and alternating disequilibrium formed by efforts of opposing agents to fulfil mutually felt desire for something of the other also pervade the process of song-conception: spirits are motivated by *marrarri* ‘sorrow’ for country and kin, and composers are motivated by a desire to *dawul*, ‘listen to’, ‘learn’, ‘love’ and ‘lust after’, the *junba*. Efforts by the spirits and composer to fulfil their desires are manifested in a mutual pulling together of their beings. A willingness to *rid-* ‘pull’ and ‘be pulled’, and to *biyobiyo* ‘follow/track’ and ‘be followed/tracked’, is central to this process. *Galanbangarri* ‘warm up’ songs were shown to be instrumental in achieving this interaction. I also looked at baby-conception – another instance in which human beings interact with the spirit manifestation of people – showing how the notion of following and tracking in song-conception resonates with the mutual wounding of father and baby-spirit, as well as with notions of finding and being found, and of naming and being named. The power and manifestations of *Wunggurr*, the King Python and source of all creativity
in the Ngarinyin world, were also explored and the penetration of the composer by *Wunggurr* was identified as central to his/her ability to conceive songs.

In the final part of Chapter 2 I set out how these cosmological concepts are manifested in transmission of the *junba* from the composer to his spouse, to the community, and to *wurnan* partners. I also located the presence of concepts such as *dawul* (listen/learn/love/lust), *biyobiyo* (follow), and *rid-* (pull), in the interaction of composer and spirits, and in descriptions of song-transmission. I also investigated the influence of these concepts on performance, looking first at the dynamic relationship between the *dunbaburrwan* ‘dancing ensemble’ and the *ngalanyba-birri* ‘singing ensemble’, and then at indigenous expressions used to describe the roles and practices of the singers. It was found that voicing, vocal range, and aspects of melody, rhythm, and percussion accompaniment are all tied up in broader conceptions of the ancestral and spirit-world origins of *junba*. Among the most significant findings were:

1. That Martin describes the *jadmi* melodic contour by reference to vocal range (*langgan* ‘throat’);
2. That women singers have a specific role in pulling and following (*biyobiyo*) particular sections of *jadmi* melodic contours;
3. That the association of text/rhythm with *ornod* ‘bone’ and melody with *wulag* ‘taste’, suggesting a connection with the moiety system, and hence with what Redmond described as ‘the quality of interdependence and emergence from a common ground which is critical to the social gestalt of the moiety relationship’ (see Redmond 2001a:130).

In Chapter 3 references to the cosmological concepts raised in Chapter 2 were identified in Martin’s *jadmi* song texts. I structured this discussion around the four categories of named animals, dance paraphernalia, spirit beings and actions, and places and natural phenomena. These subjects were found to occur in regular and prominent positions in song texts (at the beginning of text-lines) and to reflect the significance of ‘naming/being named’ as an act that requires a mutually interdependent and intersubjective action between the naming agent and agent being named. I identified several strategies that pull distinct agents together in the song texts, the most significant of which is the juxtaposition in the two parts of the song
texts of minimally varied agents. This was shown to also invoke the notion of 'same but different' that is central to the moiety system, as well as the 'splitting' of the child from the mother, marriage exchange, and the act of sharing objects according to the *wurnan*.

Other strategies that I identified in song texts include: the use of questions and self-reflexive dialogues that draw the listener into the action described in the text; a lack of clarity around the identity of the speaker; a high instance of polysemous words; and the screening or obscuration of meaning. These techniques, together with the choreography of the dances, were shown to enact a continually shifting interrelationship between the living performer, ancestral beings and animals, spirit beings, and places, as different agents are pulled and pull themselves together, and merge into and emerge from the bodies and voices of the performers. Through these strategies, song articulates the fundamental mutual interdependency and alternating asymmetry that is inherent in relationships between moieties, people, and country in the Ngarinyin world.

**12.2 The rhythmic and melodic performance of text.**

In line with previous research of Central Australian style songs, text, rhythm and melody in *jadmi* were found to be fundamentally interdependent structures in that they exhibit regular relationships but also vary independently. In the case of rhythm and text, while a given rhythmic mode commonly maps onto a particular text pattern, there are examples where the same text pattern is performed with a rhythmic mode other than that which is expected. In the case of melody and text/rhythm, when a text has in it only one pattern, two different melodic patterns are used to perform it (i.e., melody varies independently of text), whereas when a text has within it two distinct text patterns, a single melodic pattern is adapted to both (i.e., text varies independently of melody). In both cases, the choice that Martin makes is the one that most complicates, rather than simplifies, performance.

With regard to the rhythmic setting of text, in songs where a single rhythmic mode must accommodate two text patterns, Martin chooses the text pattern/rhythmic mode
association that occurs least frequently in the repertory, and which is least familiar to the performing ensemble. The more simple solution would be to select the text pattern/rhythmic mode association that occurs most frequently in the repertory and with which the ensemble is most familiar.

With regard to the melodic setting of text/rhythm, in songs where the melody is mapped onto a single text pattern, the more simple solution would be to set it to a single melodic pattern. This is not however the case. The single text pattern is set to two different melodic patterns, which alternate from descent to descent. Moreover, in songs where the melody is mapped onto two different text patterns, the simple solution would be to use one melodic pattern for the first text pattern and the other melodic pattern for the second (given that Martin has two melodic patterns available to him). Again, this is not the case – a single melodic pattern is mapped onto both of the text patterns.

Thus, rather than simplifying the performance, Martin appears to map melody onto text in such a way as to foreground irregularity, either in the melody or in the text. When the text is regular and uses only one pattern, two melodic patterns are used. When the melody is regular and uses only one pattern, two text patterns are used.

Moreover, in songs where there are two different text patterns but Martin is forced to employ the regular melodic pattern in order to generate additional melodic material, he appears to manufacture irregularity in the melody by contrasting the ‘regular’ melodic pattern with a variant form. Then, in an act that complicates performance in perhaps the most extreme way and which also marks a most dramatic departure from Central Australian style songs\(^1\), Martin manipulates the structure of text itself so that this contrastive melodic pattern can be achieved.

The ways that elements combine – to define text patterns, rhythmic modes, and melodic patterns – suggest that minimal contrast is fundamental to the musical system; text patterns, rhythmic modes, and melodic patterns are all defined by

\(^1\) As explained in Chapter 7, in Central Australian repertories, text is a rigid structure that is accommodated, without exception, by melody (see also Chapter 11).
patterns of minimal contrast. The ways in which texts are structured and patterns are deployed suggest that the repertory has been systematically designed in order to force choices about how songs will be rhythmically and melodically performed.

The question that arises from these findings is why? What principle is so influential – in the fundamental design of the musical system, and in the rhythmic performance of text as well as the melodic performance of text/rhythm – that it authorises an increase in the potential for error within the ensemble, and, in the case of melodic setting, ultimately ratifies the manipulation of text structure? I will seek my answer to this question in the ethnography of composition and performance presented in Chapters 2 and 3.

12.3 Songs that pull.

In Martin’s texts the juxtaposition of minimally contrastive agents is a key tool for the pulling together of ancestral beings, animals, spirit beings, living people, as well as places. As noted in Part 12.1, above, in performance this technique invokes the notion of ‘same but different’ that Redmond identified as central to the moiety system, the splitting of child from mother, marriage exchange, and the act of sharing objects, and, thus, to the re-invigoration of relationships between people and country that come out of these processes.

It is my view that the strategies underlying Martin’s compositional process also invoke these concepts. Martin’s preference for irregularity complicates performance and thereby enhances his pulling role as the song-leader, as the ensemble is forced to follow him more closely (biyobiyo). This is more than just a structural ‘echo’ of a process that is embedded in broader cosmology and society – it is a process that actively increases polarity of difference between knowing and learning.\(^2\)

Thus, the preference for irregularity in Martin’s compositional process, the minimal variation in the components upon which his system is based, and the principles that

\(^2\) This echoes findings by Tunstill with regard to the inclusion in, but eventual ‘deception and exclusion’ of women from, Pitjantjatjara men’s ceremonies (Tunstill 1987: 124).
guide the negotiation of this system, are integral to the process of transmission – to the creation of cumulative mutual relationship of 'pull and follow' from the spirits (who are the original composers of the repertory), to Martin (the composer/song-leader), to his wife Jodba (the lead woman-singer), to the other singers, and potentially to wurnan partners. Irregularity and disequilibrium in song creation and performance is thus central to the mobilisation of country and to the re-invigoration of relationships between people and country.

The cosmological associations of melody and text/rhythm substantiate this finding. In Chapter 2 I showed how these elements of musical structure are also enmeshed in the moiety system: text/rhythm is associated with ornod ‘bone’ and melody is associated with wulag ‘taste’. Like the ochres used to paint the bodies of dancers – red ochre (bilji) represents the Wodoi moiety but its symbolism suggests the Jun.gun moiety, and white ochre (ormmal) represents the Jun.gun moiety but its symbolism suggests the Wodoi moiety – the coming together of these musical elements embodies the interdependency of the moieties. As pointed out above, the most striking feature of Martin’s compositional process, when compared to the broader context of isorhythmic songs from Central Australia, the Western Desert and the Western Kimberley, is that, while melody expands and contracts to accommodate text structure, in Martin’s repertory text structure is also ultimately overridden in order to accommodate melodic variation. The cyclical isorhythmic structure of the text/rhythm is disrupted, the textual integrity broken by omission of an element, in order to achieve a contrastive melodic pattern. This is something that never happens in Central Australian and Western Desert music, where the strict cycling of the text/rhythm is always preserved (see Chapter 7). In jadmi, while melody and text/rhythm vary independently (as in Central Australian and Western Desert music), one cannot be said to completely override the other. Melody is shaped by text/rhythm, and text/rhythm by melody – like the moieties, text/rhythm and melody are fundamentally interdependent. It seems that the musical system is designed to create a fundamental asymmetry that, as in the moiety system, motivates interaction between ‘same but different’ agents.

In the case of the rhythmic performance of text, the musical system seems once again designed to create asymmetry in order to inspire interaction – when one rhythmic
mode adapts to two different text patterns. The rhythmic modes are themselves minimally varied – each mode shares one element and contrasts two elements with each of the others. Thus, when a text pattern is performed with a rhythmic mode with which it is not normally associated, the text pattern is itself performed in a minimally varied way. By minimally varying the relationship between text patterns and rhythmic modes, Martin causes these musical elements to emerge from a common ground, their difference articulated against a background of similarity. In the moiety system, manifestations of similar patterns of emergence and articulation between Wodoi and Jun.gun maintain and create relationships between people, and between people and country: when the child splits from the mother, in marriage exchanges, and when Junba repertories are shared on the wurnan. In jadmi musical performance, this emergence and articulation are enabled by the composer/song-leader’s musical choices for irregularity, which energise a pull by reinforcing the leading role of the composer/song-leader and the following role of the larger singing ensemble. Such processes are central to the process of song-transmission and essential in wurnan acts of sharing.

In the course of this thesis’s examination of the principles that underlie the composition/performance of jadmi repertories, I have shown that musical structure not only embodies ancestral creative processes but also has a role in the continuation of that power in the present world, and in the way that people relate to one another and to country. My approach is preoccupied with the intersubjectivity of different classes of being, ancestral beings, animals, spirit beings, living people, and country. I have shown how jadmi songs agents are pulled and pull between these worlds so that they overlap, merge, and emerge. Musical analysis has shown how the pull of songs, necessary for their transmission from spirit, to composer, to other singers, and to country, is ensured by compositional/performance practices.

Finally, let me return to the issue of the role that detailed musical analysis might have in the broader field of ethnographic musicology. I contend that the findings presented here underline the importance of musical analysis and point, furthermore, towards its fundamental value to other ethnography-oriented disciplines. This contention is based on my findings that musical processes have functional roles in the manifestation and
empowerment of cosmological beliefs in the social lives of performers, and that acts of analysis allow us to gain some understanding of the way in which this manifestation and empowerment is an active process brought about by the creative effort of living composers and performers.

Just as *junba* pulls together worlds, classes of being, and places that are conventionally separated by Western epistemologies, the awareness of Martin’s creativity that I have gained through the analysis presented in this thesis has re-invigorated a pull between another set of conventionally separated domains – the Ngarinyin musical world, and the non-indigenous performance and analytical tradition from which I came. This pulling process began during my fieldwork, perhaps most acutely when I sang with Martin’s ensemble, when I was ‘pulling’ alongside the other women singers. It has continued as I have grappled with the ideas presented in this thesis. *Jadmi* songs are songs that pull within the Ngarinyin world, and, through fieldwork and the integrated analysis of musical and ethnographic processes that underlie their composition/performance, they are also songs that pull outside of it.
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Songs that pull:

jadmi junba from the Kimberley region of northwest Australia.

Sally A. Treloyn

VOLUME 2

A thesis submitted in fulfilment of the requirements for the degree of
Doctor of Philosophy (PhD)

Department of Music, University of Sydney
March 2006
Appendix 1. Table of recordings.

This appendix provides a list of recordings made during fieldwork undertaken between 2000 and 2002. This includes:

i. A unique identification for each recording, beginning with DAT, AT, MD, or DV, depending on the recording medium.

ii. The date on which the recording was made.

iii. The location in which the recording was made.

iv. Summary details of the contents, including performers, speakers and so on.

In total 78 DAT recordings, 28 AT recordings, 43 MD recordings, and 22 DV recordings, were made.

The names of people have been abbreviated in the list as follows:

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<th>Name</th>
<th>Abbreviation</th>
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Appendix 2. Contents of selected recordings.

Appendix 2 provides summaries of the contents of the recordings cited in the text of the thesis. The table contains the following data:

- **DAT or MD identification number.**
- **CD number.** Each field recording has been transferred to CD. Some recordings were transferred to one CD and others to two. This number indicated whether the CD is number 1 of 1, 1 of 2, or 2 of 2.
- **Track number.** Each CD is divided into tracks, distinguishing song items from discussion.
- **Track duration.**
- **Song item.** In this column song items (i.e., individual performances of particular songs) are identified with the unique identification number of the repertory to which they belong, established in Figures 1.7-1.9 (see Chapter 1), and a Song number. This column can be cross-referenced with Appendices 7 and 8, which provide transcriptions of junba song-texts in the sample.
- **Discussion topics.** This column provides a summary of the topics discussed in each track. The identification tools employed in the Song item column will also be employed here.

The recordings that are summarised are tabulated overleaf. Selected transcripts and summaries of discussion from the recordings made with Scotty Martin and other performers of his repertory can be found in Appendix 3 and Appendix 6.
## Table of summarised recordings.

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<td>General discussion about remembering songs - reference to girl needing to 'turn back' for MJow to remember songs.</td>
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<td>Biographical information about Alan Balbangu and his Garlgudada galinda (composer 02AB); 2.38 Rep24AB, Sg14 'bibiyal'.</td>
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<td>Description of dance ground; wodoi and jun.gun dancers.</td>
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<td>Dancing and handling Rep24AB over at Pantijan; movement of Junba on wurman; how Wodoi and Jun.gun made the wurman</td>
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<td>Rep24AB, Sg15 'gurrrawaliwalil' text and choreography.</td>
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<td>Rep24AB, Sg15 'gurrrawaliwalil' text and choreography; discussion of slow and fast bondorra (clapsticks), and patterns - discussion of 'big words'</td>
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<td>Clapstick patterns; melody 'wulag', 'marrari burmo', ascending, descending pitch etc.; 'big words' - reference to three kinds of words</td>
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<td>Terms for melodic contour, including rainbow simile; women's role.</td>
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<td>Melodic comparison of Reps17AW and 06MB.</td>
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<td>Melodic contour continued; demonstration of AW's 50AW gulowada tune.</td>
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<td>Rep51AW - melodic contour.</td>
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<td>Learning songs and stories as a child in the bush.</td>
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<td>Rep 24AB, Sg16 'Yilimbirri'.</td>
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<td>Gulingi song.</td>
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<td>Gulingi (rain) songs; mangarri (food) songs (wuwulawuwula).</td>
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<td>Wuwulawuwula song.</td>
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<td>Mangarri (food)/ wuwulawuwula songs (aka bendemenya songs); dangerous songs (jirimb songs, such as the wijingarri, native cat, song - spit from the singer causes sores); songs to heal or kill.</td>
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<td>Mebudu (Kangaroo) song; the origin of different genres (while junba which must be dreamt/made up, others are handed down); Wodoi and Jun.gun made junba; story about 2 crows.</td>
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<td>Terminology for dancing; 2:10 dance paraphernalia, making yirrgal out of Kurrajong trees.</td>
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<td>Dance paraphernalia cont.; painting up 'dunda gudmire'; brolga head on headcap to show people that the jadmi is from the brolga.</td>
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<td>PNeo's drawings of junba dancers; 1:10 wodoi and jun.gun and jadmi, same paint but different choreography; 2:20 painting up, white red white, or red white red (either way).</td>
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<td>Melodic contour (arrangun, balaga, alyi, biyobiyo [women]), three main parts; 2:35 wurawun construction (2:35); composer and wife sit together; jumanjuman and the lead woman.</td>
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<td>Lead woman has to sit with jumanjuman, and others follow her; ngalanyba-birri; positioning of mawarra; time of day when junba is performed (wananarra, afternoon time)</td>
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<td>Song-conception, the experience of the composer; ni juman anjumanga 'you pick up that song in your mind'.</td>
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<td>Slow and quick tides/ slow and fast songs; wunggurr in the water, gurlanji (snake and tidal wave).</td>
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<td>Cyclone Tracy song in Martin's jerregorl repertory (Rep26SM).</td>
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### Appendix 2: Contents of selected recordings.

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<td>Bungguni's and Wundhalmanja's repertoires (mixed); Garadada's repertory; Yanggarrei's repertory; Lalbana's repertoires</td>
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<td>Lalbana's repertory (stopped in Mowanjam); Manggoladmora's wudba murubud (Bigge Island); 3:32 ilma and nurlu 'mean junba'</td>
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<td>Terminology: top, middle and low voices; tune - niyarra, rinyarinyi (idea); voice qualities continued.</td>
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<td>Spirits, wurnan, and living people; composer as mawarra. Rep 37/38WN and the wurnan.</td>
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<td>Wolungarri; history of junba relative to Wolungarri; layout of ngalanyba-birri (offsider, ensemble, mawarra).</td>
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<td>Positioning of men and women singers; the way that mawarra learns; layout of dance ground; 3.45 the role of galanba waiting for the dancers to get ready; dance paraphernalia.</td>
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<td>Association between jadmi, brolgas and marshland; bush turkey (amarlad/jun.gun), brolga (ornod/wodoi); men and women's parts in singing, giving each other breaks (breaths); biyobiyo following and cuing with sticks.</td>
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<td>Sg1 birrina diagram cont.; ngurdungurdu birrina dance (diagram); 5:25 relationship between choreography and action of birds.</td>
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<td>Relationship between clapsticks and dancers; Sg2 'gurranda' choreography; Sg3 'barlawarla' (no dance, can be used as a gorogoro); Sg4 'garrai' (birrina 1); Sg5 (birrina 1); Sg6 (birrina 1); Sg8 (birrina 1); Sg10 (birrina 1); Sg11 (birrina 1).</td>
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<td>Sg23 (gorogoro); Sg25 'wololu' (birrina 1); Sg27 (birrina 1); Sg28 (birrina 1); Sg29 (birrina 2); Sg30 (birrina 1, 'to remind people where the song came from'); Sg31 ' (birrina 1 'in a group'); enerngarri dances (Sg7, 10)</td>
</tr>
<tr>
<td>DAT200230</td>
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<td>6:38</td>
<td>Enerngarri dances cont. (Sg13, Sg15, Sg18, 20)</td>
</tr>
<tr>
<td>DAT200230</td>
<td>1 of 1</td>
<td>6:31</td>
<td>Enerngarri cont. (Sg21, Sg22, [Sg24 (birrina 1)], Sg26; song-conception</td>
</tr>
<tr>
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<td>6:39</td>
<td>Song-conception; composition.</td>
</tr>
<tr>
<td>DAT200230</td>
<td>1 of 1</td>
<td>7:13</td>
<td>Song-conception, family spirits 'put im in your mind'.</td>
</tr>
<tr>
<td>DAT200230</td>
<td>1 of 1</td>
<td>5:47</td>
<td>Manambarra Jolmon</td>
</tr>
</tbody>
</table>
## Appendix 2. Contents of selected recordings.

<table>
<thead>
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<th>DAT200233</th>
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<th>4:32</th>
<th>Singing terminology</th>
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</thead>
<tbody>
<tr>
<td>DAT200233</td>
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<td>2</td>
<td>6:13</td>
<td>Singing terminology; tempo; voices, range; voice quality</td>
</tr>
<tr>
<td>DAT200233</td>
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<td>3</td>
<td>6:44</td>
<td>Terminology for working out the tune; ensemble practice (biyobiyo)</td>
</tr>
<tr>
<td>DAT200233</td>
<td>1 of 1</td>
<td>4</td>
<td>6:53</td>
<td>Ensemble practice (women’s role), biyu and biyobiyo; transmission from composer to wife, then to other singers.</td>
</tr>
<tr>
<td>DAT200233</td>
<td>1 of 1</td>
<td>5</td>
<td>6:21</td>
<td>Composing, song-conception (burranguma); barnman, gurlanji.</td>
</tr>
<tr>
<td>DAT200233</td>
<td>1 of 1</td>
<td>6</td>
<td>6:42</td>
<td>Clarity of vision in song-conception, recording analogy; burranguma and spirits; wurawun and Dorrgel.</td>
</tr>
<tr>
<td>DAT200233</td>
<td>1 of 1</td>
<td>7</td>
<td>6:43</td>
<td>Song-conception and baby-conception; song types (galanba), standardised dance of birlina</td>
</tr>
<tr>
<td>DAT200233</td>
<td>1 of 1</td>
<td>8</td>
<td>7:01</td>
<td>Enerrngarri; comparison of Bunuba junba with Ngarinyin.</td>
</tr>
<tr>
<td>DAT200233</td>
<td>1 of 1</td>
<td>9</td>
<td>6:22</td>
<td>Junba cognates in neighbouring regions, including nurulu.</td>
</tr>
<tr>
<td>DAT200233</td>
<td>1 of 1</td>
<td>10</td>
<td>5:37</td>
<td>Early junba repertories; distinction between balga and junba.</td>
</tr>
<tr>
<td>DAT200233</td>
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<td>11</td>
<td>2:06</td>
<td>Performance practice; terminology for ensemble practice.</td>
</tr>
</tbody>
</table>
Appendix 3. Martin's *jadmi* song texts.

Appendix 3 provides a collation of discussions with Martin and other performers, about each of his 31 *jadmi* songs.

The excerpts presented here are taken from seven recordings, listed below. Transcripts of discussion about other topics in these recordings can be found in Appendix 6.

<table>
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<tr>
<th>Recording</th>
<th>Researcher</th>
<th>Location</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>LB DAT1999/4</td>
<td>Linda Barwick</td>
<td>Dodnun</td>
<td>15 May 1999</td>
</tr>
<tr>
<td>LB DAT1999/6</td>
<td>Linda Barwick</td>
<td>Dodnun</td>
<td>16 May 1999</td>
</tr>
<tr>
<td>ST DAT200126</td>
<td>Sally Treloyn</td>
<td>Dodnun</td>
<td>8 November 2001</td>
</tr>
<tr>
<td>ST DAT200212</td>
<td>Sally Treloyn</td>
<td>Derby</td>
<td>4 April 2002</td>
</tr>
<tr>
<td>ST MD200216</td>
<td>Sally Treloyn</td>
<td>Derby</td>
<td>8 February 2002</td>
</tr>
<tr>
<td>ST MD200224</td>
<td>Sally Treloyn</td>
<td>Derby</td>
<td>20 February 2002</td>
</tr>
<tr>
<td>ST MD200225</td>
<td>Sally Treloyn</td>
<td>Derby</td>
<td>20 February 2002</td>
</tr>
</tbody>
</table>
Appendix 3. Martin's jadmi song texts.

Song 1 'gurreiga/ngadarri'

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>guerreiga narai binjirri</td>
<td>ngardarri jagud binjirri</td>
</tr>
</tbody>
</table>


SM: That representing that brolga. Them words is all mixed, whatever song is used for Ngarinyin side, whatever song is used for Wunambil side.

... Picking the feathers off the brolga, when he picking feather off himself. Probably standing under a tree or something and picking a louse off his body.

... You've probably seen those ones where they're dancing and they've got a headcap on em, that's ngadarri they call em.

... Jagud - dance

... LB: Do you always start with these ones?
SM: Yeah that's for practice, that's the one ... first.
LB: That's a sort of warmup one.
SM: Yo.

2. ST DAT200126 (SM = Scotty Martin, ST = Sally Treloyn).

SM: Pretty simple story.
ST: That's just about the brolgas sitting their picking their feathers maybe. Then those headcaps doing the dance.
SM: Yep. That ngadarri the headcap eh.
ST: Those brolgas, ... are they just birds or are they spirits?
SM: Yea, they the bird but they spirit you know for this jadmi? Any song from the brolga would be a jadmi. So you won't go, you don't have a song from brolga like
those totem ones you know what I mean like Mowanjum and all them mob, what they got there.

ST: They're not brolga ones?
SM. No, that's different.

3. ST DAT200230

Description of dance, see Appendix 6.
Song 2 ‘gurranda/wayurlambi’

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>gurranda wayurlambi</td>
<td>ngardarri wayurlambi</td>
</tr>
</tbody>
</table>

SM: That's still representing that brolga, but you get different song say the quick one and slow one. ... *Gurranda wayurlambi* - that's brolga's walking in line; *ngadarrri wayurlambi* – that's the paperbark headcap.
LB: So it's like the dancers are being brolgas, they're dancing like brolgas
SM: That's right.

2. ST DAT200230
Description of dance, see Appendix 6.
Appendix 3: Martin's *jadmi* song texts.

**Song 3 ‘barlawarla/garangurra’**

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>barlawarla waiba mowane</td>
<td>garangurra garabarl ngunburne</td>
</tr>
</tbody>
</table>

1. **LB DAT1999/4 (SM = Scotty Martin).**

SM: When you're in the middle of the ocean or somewhere so that *barlawarla waiba mana* that's the tidal wave came along and saw ... you know [DT: knocking you all over the place] how the wave's rolling and rolling and rolling and keep hitting? *Garangurra garabarl ngunburne*, that's mean it went round your body, that water was right round your body. Say I was a person standing in the middle of the water and the wave came along, I'm singing out to you mob, I say "Oh I'm middle water now, this water right round me, see". *Garangurra* - That's the sea itself. Say it's water got a bit of froth in it you know when it's rolling along? You might find a soapy sort of stuff in it you know.

That's most of this song anyway is made of sea, on low ground, seaside. I composed that thing from that place you see. We were out there working out there [at Manja or Manjuwa, gardiya (non-Aboriginal) name Walcott Inlet].

2. **ST DAT200126 (SM = Scotty Martin, ST = Sally Treloyn).**

SM: Well that's, say the person might have been rowing with the dinghy or with the outboard or something. Well probably the tidal wave came along and you keep rowing the dinghy. That *waiba balawarla waiba mana*, see he was middle of the sea *garangurra garabu ngunburne*. That tidal wave was right round him, as he was rowing or with a outboard or something. That's how that word is meaning, like that.

ST: And that tides coming up?


3. **ST DAT200212 (SM = Scotty Martin).**

SM: *Garangurra garaba nganburne* - say I was just standing in the middle of the water, that water just came around me. *Waiba mowane* – that means it bin throw the water into the rocks.
4. ST DAT200230

Description of dance, see Appendix 6.
### Song 4 ‘garrai/Junbarri’

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>garrai walangarrangga</td>
<td>Junbarri ga winya ngendangarrama</td>
</tr>
</tbody>
</table>

1. **LB DAT1999/4 (LB = Linda Barwick, SM = Scotty Martin, DT = Dicky Tataya).**

SM: His [DT’s] mother, *garrai walangarrangga*, "My son, I'm crying for you, I'm looking for you." That Junbarri that's the country.

DT: That Port Warrender.

SM: That's a hill that's right on the middle of the sea next to the sea.

LB: Whose country?

SM: Well that's only that song made on that hill on the sea, for his mother. His mother passed away and in that dream he was crying for his son. So he was looking for his son. "That's where I'm going, I'm looking for you, I'm crying away".

...  

_Garrai walangarrangga_ - crying away. He got Wunambal mix in there too, "What I'm doing here?" that's what the old lady said; _Junbarri ka winya_ - she went to the wrong place "I'm your mother, where are you my son?"; _winya_ - what I'm doing here; _Junbarri ka winya_ - you probably asking, "What's this place here?"

2. **ST DAT200126 (SM = Scotty Martin, Sally Treloyn).**

SM: That’s all Dicky for mother. His spirit came back. He said, ‘My son I’m crying’. _Garrai walangarrangga_, that _garrai_ mean my boy, _walangarrangga_, I’m crying. _Junbarri_ that’s where the country is down here somewhere, I never even seen it but it’s still on the song anyway. _Walangarrangga_, I’m crying for you, my spirit came back, I’m looking for you. Where are you my son?’. That’s what the word said. That’s the word.

ST: Did you find that song? Or Dicky?

SM: I found the song.
3. ST DAT200212 (SM = Scotty Martin).
SM: garrai walangarrangga - I’m crying; Junbarri – that’s the country, down Walcott way. Port Warrender; ga winya – that’s the country I’m going to; ngendangarrama – what am I doing over here, I cam to the wrong place, I thought my son was over there.

4. ST DAT200230
Description of dance, see Appendix 6.
Appendix 3. Martin’s *jadmi* song texts.

**Song 5 ‘gurlanji/wururrururru’**

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>gurlanji ngonda ngadmangu</td>
<td>wururrururru yumowulanda yumowulanda</td>
</tr>
</tbody>
</table>


SM: *Gurlanji ngonda ngadmangu*, that’s in Wunambal again, what are we going to do with this tidal wave? *Wururrururru* - say you’re walking in a bit of a ridge sort of a country you know, with a bit of rock in it? Say the water might’ve went back and you’re walking over, a bit of resting water or something like that; *Yumalanda yumalanda* - that one tide im just moving back slowly, im moving back.

LB: So that bit of rock is just sticking out of the water.

SM: Yeah you know half of it, or tide leave or something like that. One what's a name but those song made in different places. It's still the same place at Walcott Inlet. Words mixed again, Wunambal whole lot.

2. ST DAT200126 (SM = Scotty Martin).

SM: That *gurlanji ngonda ngadmangu*, ‘what are we going to do with this tidal wave? *Wururrururru*, ‘seems that the tide gone back now’. *Yumolanda yumolanda*, that’s all that mud, all the wet mud. You know, tides just gone out and probably bog right down to your knee or whatever. … What I remember old people used to have all that *jadmi* song, I don’t know who composed it but I heard it, you know rivers and saltwater, wave and bit of saltwater mud, all the same way. I didn’t copy the song but I just made the song myself. And the same sort of tune, whatever old people, someone composed it, but it’s the same way of tuning that *jadmi* song, and that’s how I pick that song up by tuning it the same way again.

3. ST DAT200212 (SM = Scotty Martin).

SM: *gurlanji ngonda ngadmangu* – people was talking, *burrunguma*, they said ‘what are we going to do with this tidal wave’. *Wururrururru* – when the tide go back and you see all the rocks and everything. [this is in Wunambal language] *Yumolanda yumolanda* – so he left for that rocks there; that sea went back.
4. ST DAT200230

Description of dance, see Appendix 6.
Appendix 3. Martin's *jadmi* song texts.

### Song 6 ‘Nangulmad/jurdu’

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nangulmad jala jurdu manggaya</td>
<td>jurdu manga Wan.gil-gaya</td>
</tr>
</tbody>
</table>

1. **LB DAT1999/4 (SM = Scotty Martin).**

SM: That's in Wyndham area that. That *Nangulmad* is a country. *Nangulmad* is just like, something like big stick, scrub country you're walking ... ; *jurdu manggaya* - that's was you know how the wind blow, you find a big mob of dust like a smoke; *garagada wan.gil-gaya* that's Wan.gil, that's the country for some of the old people bin passed away, he part of Wyndham area; Nangulmad just like a country you walking in the bush. Wan.gil - he got a hill over there, Wyndham turnoff, I mean Kununurra turnoff. Range near the bitumen on the east side.

... 

SM: I found[this] at different time and different place. Probably driving along there, you look at the hill or anything, that's just come on your mind, probably make up song or something like that. Same with a bloke makin' record like old Slim Dusty and you're driving along you might find a good waterhole or gorge or something. Made a couple of years back, we haven't tried it yet [first time singing it].

Every one of the songs they all got the same dance. There's some with the story of that too.

2. **ST DAT200212 (SM = Scotty Martin, AJ = Alec Jilbidij).**

SM: *Nangulmad* – that’s in Wyndham, scrubby country; *Nangulmad jala* – this that country; *jurdu manggaya* – *jurdu manga* means, say if you see a big wind coming out of the dust blowing, you can see the dust floating, and that’s how he say *jurdu manga jurdu manga*.

AJ: like a willy willy.

SM: *jurdu manga* – that’s that *jurdu* now, that dust. *Wan.gil gaya* – that’s *Wan.gil* itself.
Appendix 3. Martin’s *jadmi* song texts.

3. ST DAT200230

Description of dance, see Appendix 6.
Appendix 3. Martin’s jadmi song texts.

Song 7 ‘gulad/Milinjilinji’

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>gulad jala winya garigari bamiyanga</td>
<td>Milinjilinji gawarru geyi janbarne</td>
</tr>
</tbody>
</table>

1. **LB DAT1999/4**

Notes by Linda Barwick (p. 17, ‘Kimberleys 99’ notebook).

*gulad* - west

*jala winya* - we go west

*garigari* - paddling along

*bamiyanga* - you come this way

*Milinjilinji* - name of person like *agula*

*gawarru* - looking at big hill, nowhere to grab on

*geyi janbarne* - where *agula* been calling out

2. **ST DAT200126 (SM = Scotty Martin).**

SM: That’s when we was down in Munja eh. Couple of young fellas went out with manager, Peter Lacey [manager of Mt Elizabeth Station], with an outboard. And they went up there to the freshwater where the Charnley goes into it. They went up there in the dingy [boat] and I was waiting on the bank holding my line for barros [barramundi fish] and I made that song for them young fellows now. I made that song myself. ... That *gulad*, sun down. *Garigari* means rowing along. *Milinjilinji* that’s – we were just talking about that spirit man, *malan*, or whatever it is, he was watching me from on top, outside of that cliff, where the river come into that saltwater. That *gawarru* that’s that big cliff. *(geyi janburne)*, where he was singing out.

3. **ST DAT200212 (SM = Scotty Martin).**

SM: *gularr jala* – that’s the sundown; *garigari bamiyanga* – sing out to somebody - you row along, come this way; *Milinjilinji* – that’s that *agula*, standing on top of the rocks; *gawarru* – is that cliff; *geyi janburne* – he was singing out, calling out. [All in Ngarinyin language]; *geyi janbarne* - where *agula* been calling out.
Appendix 3. Martin's *jadmi* song texts.

4. ST DAT200230

Description of dance, see Appendix 6.
### Song 8 ‘gura/Darrarru’

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>gura jala Wan.gil gaya</td>
<td>Darrarru jala</td>
</tr>
</tbody>
</table>

1. **LB DAT1999/4 (SM = Scotty Martin).**

SM: *Darrarru jala* - you're talking to a bloke "That hill over there see?"; *gura jala* - someone asking you, you call that name out; "Oh that's that place" you tell a bloke, like that *Darrarru* that's part of that area anyway, that all one. I composed all this song in about 1973, keep going, keep following up [with new ones]. Got this one quite a while ago now. We've done it everywhere.

2. **ST DAT200126 (SM = Scotty Martin, Sally Treloyn).**

SM: That's the same one come on to that *Wan.gil* again. That's the two, that *Darrarru*, that other side of Pentecost, and that joined onto the *Wan.gil*. That's the same song, different meaning, goes back to that same country again.

ST: This one, you start *gura jala Wan.gil*, but when you start up high again, you start with *Darrarru*, instead of *gura jala*. You turn it over.

SM: Which ever way the words you got to use. That's the way you got to go by your voice. Doesn't make any difference. ... I think the song meaning about the two hills, the first one is *Darrarru, Wan.gil* is nother hill, you know before you get to the bitumen, one on the side. The spirit went about.

3. **ST DAT200212 (SM = Scotty Martin).**

SM: *gura* – that's that camp; *gura jala* – that camp here; *Wan.gil gaya* – that's *Wan.gil* place; *Darrarru* – other side of Pentecost; *Darrarru jala* – *Darrarru* is over there.

4. **ST DAT200230**

Description of dance, see Appendix 6.
Appendix 3. Martin’s *jadmi* song texts.

Song 9 ‘bumarlad/wurrurru’

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>bumarlad burad bindirri</td>
<td>wurrurru umbad ga wene</td>
</tr>
</tbody>
</table>

SM: This one is going to be a difficult one isn't it. No it's simple enough to understand. I guess someone was telling you that people have skin like for *amarlad*, *ornod*? Did anyone - you heard that before? Yeah but *bumarlad* mean like me and Dicky and that mob we three of us anyway, so that mean *amarlad*, that's that little bird live in a hollow log, owl? And *wurrurru umbad ga wene* that's the *ornod*, like *burreno*, that's another different type of bird again, lives out in the flood rock every night. *Bumarlad burad bindirri* - he was cleaning his camp, he wanted to have a sleep. That *ornod* came along, that, what I was just saying, that other bird, *ornod*, came along and he wanted to fight him for that place, this poor little fella here what he was cleaning his camp. *Wurrurru umbad ga wene* that *umbad* mean he wanted to fight him for his little place what he been cleaning up. *Umbad* mean push him out of his place.

2. ST DAT200126 (SM = Scotty Martin).
SM: That *bumarlad burad bindirri* that’s that *jun gun, amarlad*, he was cleaning his camp. This *ornod* [wodoi] came along, and just made an argument about his camp. I think this other fella stole his place, where he shouldn’t have been. And he said ‘eh, you never done nothing about this place, and so I had to clean up and I want to make myself a home here see’. And that bloke pick up a stick and had a bit of fight with him. And that’s what that song’s about.

3. ST MD200224 (SM = Scotty Martin).
SM: See that *Jun gun* he was cleaning up his place – *bumarlad burad bindirri* – that bloke was raking up and cleaning up trying to make a home you know – clear place. And that *Wodoi* came and put up a fight for him. Real fun you know, make you laugh!
4. STDAT200212 (SM = Scotty Martin).
SM: Bumarlad – that Jun.gun; burad – daybreak; binjirri – he was cleaning up that place; wururru umbad ga wene – wodoi just came and whacked him over the head. Umbad ga wene – say you walk up and say ‘get out of my place’.

5. ST DAT200230
Description of dance, see Appendix 6.
Appendix 3. Martin’s *jadmi* song texts.

**Song 10 ‘Garlumburru/Bayembarri’**

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Garlumburru mudmardamardama</td>
<td>Bayembarri warleya burrani</td>
</tr>
</tbody>
</table>

1. **LB DAT1999/4 (LB = Linda Barwick, SM = Scotty Martin, PW = Paddy Wama, DT = Dicky Tataya).**

SM: That's in Kalumburu area; *mudmardamardama*.

PW: Keep away from that place; *Garlumburru mudmardamardama*

SM: People say you've got a sacred place there if you don't want to go, you know; *Mudmardamardama* is see we're not allowed to go in there; *Walya burrani* - they went around to it; *Bayembarri* that's the part of that same... [country] Wunambal side that's the ...[/battery runs out]

SM: *Garlamburru mudmardamardama* - that's mean you not allowed to go there; *Bayembarri walaya burrani* - that's they went round to that place, they didn't want to go there; *Bayembarri* – north. I'm just throwing a picture see, something like that place there, so they may not put a sign or something you're not allowed to go through there

DT: come round the back way

2. **ST DAT200126 (SM = Scotty Martin).**

SM: *Kalamburru mudmadamadama*, just like someone wanted to go in there see. And they didn't have permission to go in there. And, they went round and they might have found their way through there then. Say if you’ve gone. You have no one in the home or, probably knock on the door. But you have to wait for that bloke to come out, or whichever way.

3. **ST DAT200212 (SM = Scotty Martin).**

SM: *Garlamburru mudmurdamurdama* – they wasn’t sure to go in there – they went round it (Kalumburu). The spirits of the people who passed away from there. *Burrunguma* you know. *Mudmurdamurdama* – eh, say you might find a rough place or a place not open, you sort of stop back, you just can’t barge in. *Bayembarri* – that
Beyembarrri himself – Beyembarr that’s the way the Wunambal speak. Warleya burrani - they bin go around it in Beyembarr country.

4. ST DAT200230
Description of dance, see Appendix 6.
Appendix 3. Martin’s *jadmi* song texts.

**Song 11 ‘gurlanji/jowulwada’**

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>gurlanji ngonda ngadmangu</td>
<td>jowulwada lada mangi</td>
</tr>
</tbody>
</table>


SM: That’s a good one: *gurlanji* is the same tidal wave; *ngonda ngadmangu* what are we going to do with this tidal wave?; *jowulwada lada mangi* - when’s this saltwater going to get shallow? Tidal wave, when he going to go back you know, how we going to get it to be shallow, *jowulwada lada mangi*

DT: when you going to get shallow.

2. **ST DAT200126** (SM = Scotty Martin, ST = Sally Treloyn).

SM: That’s that mob in whatsisname, what’s this place, before I was born. Lot’s of people wanted to get across and go to Kalumburu. That’s what I heard that story, they told me – my mother and father told me. And, that water was real real full. And one witchdoctor bloke, that one old fella, and that’s his country, that’s his *wunggud* country. Just along, some where along Camden Harbour ... somewhere along there. But he was a bit of a *barnman* bloke, that old fella, you know. And he probably had a talk with that *unggud* [wunggurr], snake, and he made that snake just lay on his back. And, as they saw that water, they seen a sort of white/wide sand, where they can get across, but it wasn’t sand. That’s right. When they got part of the way, in the middle, that’s when that snake turn over, like that and all just drowned.

... 

ST: Have you ever heard of Lumiri?

SM: I think you got the right one, that’s the one. Ye. ... I made it up because I heard that story, as it went about, I heard all the people talking. I made it up. It’s in Wunambal because most Wunambal people got drowned there see, they was mixed [Ngarinyin and Wunambal]. My parents come from that way, really my father. My mother is Ngarinyin. My stepfather was Ngarinyin, what grew me up. My really father was really Wunambal, and my aunty was Wunambal. So I still can
understand and talk Wunambal. So most the time I grew up in Ngarinyin parents you know, families.

3. ST DAT200212 (SM = Scotty Martin).
SM: *Gurlanji ngonda ngadmangu* – what are we going to do with the saltwater, how are we going to get across. They could of started from *Munja* somewhere, they all walked back. I think that’s that same mob that said *Garlamburru mudmurdamurdama*. They wanted to go to *Kalumburu*. *Jowulwada lada mangi* – make this saltwater a bit shallow or something, they were talking to one spirit man.

4. ST DAT200230
Description of dance, see Appendix 6.
Appendix 3. Martin's *jadmi* song texts.

**Song 12 ‘gurreiga/ngadarri’**

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>gurreiga jumanjuman jerderde</td>
<td>ngadarri jala ladmiladmi jala gala burringga</td>
</tr>
</tbody>
</table>

1. **LB DAT1999/4 (LB = Linda Barwick, SM = Scotty Martin, DT = Dicky Tataya).**

SM: That's a good one. You got a lot of word in im there. *Gurreiga* is still the brolga. You probably heard it, you call in at one of the biggest billabong you know where all of this wild animal is, and you hear all sorts of noise for them birds where they're dancing and singing and whatever you know, well *jumanjuman* he's sort of bin made his own song, *jumanjuman jerderde*. See that brolga made his own song, he dance around. In Ngarinyin language, all one. That *ngadarri* it's a headcap eh. That *ladmiladmi jala bala burringga* say "that bloke bin paint himself, just try to have a good look at im" we say on English.

DT: That people got a paint, bin look imself, the mob gotta paint and dance.

SM: *Ladmiladmi* that's the paint. They usually put on old days, nowadays they have em things like a cotton wool or something. They paint imself with like a red paint first and they put that white paint and they put that thing on like cotton wool, that's that *ladmi* now they call im.

LB: *Ladmi* is the name of that white stuff that they used to stick on, that was like kapok or something?

SM: Yo. *gala purringga* that's mean have a look at im.

2. **ST DAT200126 (SM = Scotty Martin).**

SM: That's in Munja. He was making the song, that brolga is made the song. Something like a spirit he gave me that song see. He was *juman* that song. *Gala burringga* – have a look at that bloke over there, that's what the words said. Same as you talk to one bloke and he said 'hey, have a look at that bloke over there'.

3. **ST MD200224 (SM = Scotty Martin, MJ = Maisie Jodba).**
Appendix 3. Martin's *jadmi* song texts.

SM: He got one other one like that again [referring to Song 14]. That brolga was just like a person in that billabong. Two of them come from that one.

MJ: Munja.

... 

SM: That brolga he was *jumanjuman* himself – just like he was a composer. That’s how he gave me that song. And *ngadarri jala* – that’s the headcap. *Ladmi* where they paint himself. *Gala burringa* that mean ‘that bloke he painting up, have a look at him’.

4. **ST DAT200212 (SM = Scotty Martin, Maisie Jodba).**

SM: *gurreiga jumanjuman jerderde* – that brolga made that song himself; *ngadarri* – he had that *ngadarri*; *ladmiladmi* – he had that ladmi; *jala gala burringga* – someone was saying, oh, you look at that bloke over there he got ladmi and *ngadarri*. Just like he was a person.

MJ: stranger you know.

5. **ST DAT200230**

Description of dance, see Appendix 6.
Song 13 ‘redmala/buyu’

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>redmala redmalingga</td>
<td>buyu mana redmalingga</td>
</tr>
</tbody>
</table>


SM: Have you heard of that before? It's the oldest one. *Redmala redma, buyu mana redmalingga*. *Redmala redmalingga says* “Oh, see what's the story about that one, see, agula had something like a radar thing, take you to that place where they're finding all that song, somewhere in a big cave or something like that. *Redmala redmalingga*... say you pulling somebody with a rope or something that *buyu*, that's what they call that *buyu*, that's just like a radar, that's that thing to take you in that place where they get all the song. *Redmala* means that's just like you're pulling or drag something away or something like that.

LB: [mentions Song 18 ‘buyu/biyubiyu’]

SM: Yeah, that's that other one, mate for that one, that's that quick one.

2. ST DAT200126 (SM = Scotty Martin, ST = Sally Treloyn).

SM: Slow one. That *redmala redmalingga*, that’s keep pulling that string. I think that string is something like a magnet, you know like a radar or something to lead you to that place, to that Dulugun place? In that Dulugun place?

ST: Do all the songs involve Dulugun?

SM: Well, not really but, I saying, no matter what song you have, but he must be from that Dulugun. That’s where every song just comes out of that Dulugun.

ST: But you don’t have to go there.

SM: No no no. But Dulugun only meant for spirit, where the spirit live. If you ever find a song, whoever give you, so that’s how that song, you pick it up from the Dulugun.

3. ST DAT200212 (SM = Scotty Martin).

SM: *Redmala redmalingga* – one of those *buyu* – like that quick one – that really slow one, that supposed to be all the big mob dancing there. *Redmala* – pull im along. *Buyu mana redmalingga*.
4. ST DAT200230

Description of dance, see Appendix 6.
Appendix 3. Martin's *jadmi* song texts.

### Song 14 ‘birreinjin/gurreiga’

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>birreinjin ngurru gagai burranggu ngume</td>
<td>gurreiga jinala ninya gagai nindirri</td>
</tr>
</tbody>
</table>


SM: Still a brolga dance. *birreinjin ngurru ngume, gurreiga jirnala gagai nindirri.*

*Birreinjin* is just like a person, you and me; *birreinjin ngurru ngume* - I thought it was a person standing up in the billabong but it was that brolga; *gagai burranggu* - it was singing out and I thought it was a person; *ngume* - that mean "I thought it was the person". I thought it was a person singing out to me, it was sound like a person singing out. *Jirnala* mean the spear; *ninya* – him; *gagai nindirri* - he was calling out, see, like a person singing out "come here"

LB: What's the spear got to do with it?

SM: Well looking out from the far distance he was thinking that person was standing up with a spear there.

LB: Is this in a particular place?

SM: Same place again, in Walcott Inlet. There are lots of them there, I tell you.

LB: Lots of brolgas?

SM: Oh geeze, and geese, magpie geese and everything

LB: What sort of language is this one in?

SM: Wunambal

LB: So all the songs that seem to be about that Walcott Inlet country seem to be in Wunambal, is that right?

SM: Mm, but it really is that Worrorra country you know, but that song made out of Wunambal

MJ: Not in Worrorra

PW: Ngarinyin

SM: Ngarinyin or whatever is was down there anyway

MJ: Alkanymi Worrorra, dijan Manja, Ngarinyin

...
2. ST DAT200126 (SM = Scotty Martin).
SM: See that brolga was just like a person standing up? That *gurreiga jinala*, that *jinala* they call him – something like he had a spear or something. Standing up with a spear just like he was a person standing up. When I came up a bit closer I saw it was a bird.

3. ST MD200224 (SM = Scotty Martin).
SM: [This song] is from the same thing [as Song 12]. See, one was acting in a different way – see, that *ngadarri jala ladmladmi jala burringa* – he was painting up. And that *birreinjin ngurra nguma* – that *anguma* bin say ‘I thought he was a person’. [Either song can be performed first]

4. ST DAT200212 (SM = Scotty Martin).
SM: *birrenjin* – that’s the man; *ngurru ngume* – I thought he was a man; *gagai burranggu* – calling out *ngume*, I though he was a person; *birrenjin ngurru ngume* – I thought it was a man; *gagai burranggu ngume* – I thought it was a person calling out; *gurreiga* – it was a brolga; *gurreiga ninya* – that’s the brolga itself; *jinala* – he had a spear; we didn’t know that it was a person, we through it was a person calling out.

5. ST DAT200230
Description of dance, see Appendix 6.
Appendix 3. Martin's *jadmi* song texts.

Song 15 ‘ngeyinjilba/balara’

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>ngeyinjilba ngeyinjil mana</td>
<td>balara wawidh ngawana</td>
</tr>
</tbody>
</table>


SM: That's simple enough by this time.

DT: That one about porcupine

SM: Porcupine. You know those prickly little animals – *ngurinjal*. We pronounce it halfway see. Instead of saying "*ngurinjal*" that "*ngeyinjil ngeyinjil mana*" see.

DT: Ngarinyin dijan [this one].

LB: Special sort of Ngarinyin for singing is it?

SM: Sometime, yeah, see what make it hard, you can't really pronounce it with the Ngarinyin. Whatever song, well just like it connect onto the…. Mostly in the Wunambal language for most of the songs, but he still, people still understand what the Wunambal means and all those sort of things we still can understand it.

LB: So this whole song is it in Ngarinyin language?

SM: All mixed

…

SM: *mana* - where you can sit, the ground, im that ground

LB: So that song's about porcupine sitting on the ground?

SM: Yeah well you'll find him digging around for ant

DT: Ants

SM: White ants or whatever

LB: Ok so *mana* is 'ground'

SM: *Balara wawidh ngawana*, that's in open area, like plain, with no tree or anything

LB: That's where the porcupine likes to go

SM: Yeah they like [wan.gan] and antbed or whatever you know

LB: What's that *balara*?

SM: That's that country, open area

LB: What about *wawith*

SM: *Wawidh ngawana* - I bin go, walk into that place
Appendix 3. Martin's *jadmi* song texts.

... 

LB: Is this about a particular place?
SM: Not really, just to make the song for that open areas, and ... to make a song about that little brown animal (laughs)

LB: Is there a fast one that goes with this one?
SM: No

LB: Did you get this at the same time as some of the other ones?
SM: That's the oldest one

2. ST DAT200126 (SM = Scotty Martin).
SM: That's in desert. That's in desert country, eh. One person was looking for he was following this porcupine.

3. ST DAT200212 (SM = Scotty Martin).
SM: That's one old fellow from Desert, eh, porcupine, *ngeyinjilba*. *Ngeyinjilba ngeyinjil* – we call im *ngurinjal* – instead singing that *ngurinjal* – you just cut it to half way, he meaning *ngeyinjilba ngeyinjil* that *ngurinjal*. Two different name. *Balara* – that means on desert country, on open country. *Wawij ngawane* – I bin walk through that desert country, where no tree. I did go to that place, where no trees or shade.

4. ST DAT200230
Description of dance, see Appendix 6.
Appendix 3. Martin’s *jadmi* song texts.

**Song 16 ‘gura/Yawulyawul’**

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>gura winya gala winya Malinjunu gayi buma</td>
<td>Yawulyawul gala winya Malinjunu gayi buma</td>
</tr>
</tbody>
</table>


SM: That’s a good one. Got lots of words too, that one. That *gura*, *gura winya gala winya*, *Malinjunu gayi bama*. *Gura* mean the country; *gura winya gala winya* - you have a look at that country; that’s that *Malinjunu*, that's the country itself, that's in Umbulgari country; *gayi bama* - you sing out; *Yawulyawul*, that's the one part of that Wyndham area, that connect onto the one song.

DT: Mount Cockburn

LB: So that’s in that Cockburn ranges area too. So is that the name of another country?

SM: Yeah

LB: So Malinjunu and Yawulyawul are two different

SM: Two different countries, yeah, but the song that's connect onto that two countries. In a dream that agula was singing out to that country, calling out. Probably that was his country too anyway.

LB: Are Malinjunu and Yawulyawul near each other?

DT: No no no too far

SM: Malinjunu is near the Umbulgari but Yawulyawul near over here [points]

LB: So was the agula in one of those places and calling out to the other one?

SM: You, that Malinjunu was the boss for that two song. That agula was belong to Malinjunu and he was singing out to Yawulyawul country. He wanted to call the other mob.

2. ST DAT200126 (SM = Scotty Martin).

SM: That Malinjunu in Umbulgarri country that. I think most all those songs just mean about the country. That Yawulyawul other side of Wyndham. *Gura winya gala winya*, ‘this country, you have a look at this one’. Say you tell this bloke, ‘hey you have a look at this country’. You still pronounce it on Wunambul that one.
3. ST DAT200212 (SM = Scotty Martin).
SM: *Gura winya* – country here; *gala winya* – have a look at him; *Malinjunu* – that’s that country now; *gayi buma* – you sing out; *Yawulyawul* – that’s in Wyndham side.

4. ST DAT200230
Description of dance, see Appendix 6.
Appendix 3. Martin's *jadmi* song texts.

Song 17 ‘Linjirri/ngurlami’

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Linjirri nawul gambarna</td>
<td>ngurlami nawul gambarna</td>
</tr>
</tbody>
</table>

1. LB DAT1999/6 (SM = Scotty Martin, LB = Linda Barwick).

SM: It's singing about a country, *Linjirri* is part of a country. *Ngurlami* is south[west]. *Nawul gambarna* is just like you went in a stranger place, the south part of *Linjirri*, that's where the song came from. *Linjirri* is way over that side of Ngarinyin country, ask anybody they know it.

LB: Is this song still in Ngarinyin language

SM: Yeah

2. ST DAT200126 (SM = Scotty Martin).

SM: *Ngurlami* is sunrise. Say you bring a person and you put movie on, or video whatever. You know that olden days picture we used to have. You show them that sort of thing - make them sit down and have a look at that. Well that’s how those words say, *ngurlami dawul gambarna*. That *dawul [nawul]* mean that stranger bloke he gotta have a look at this thing.

…

3. ST MD200224 (SM = Scotty Martin, MJ = Maisie Jodba).

SM: *Galagalany* or you can say *galanbangarri*. [SM explains that these are quick and slow ways of saying the same word].

…

SM: It should be *Linjirri nawul binjirri ngurlami nawul gambana* – that’s supposed to be the *galanbangarri* [in Martin’s repertory] now.

MJ: Get ready everybody for dance.

SM: Say if I sing that one first one – people just painting up or something and make the rest of that people come along – you know when they hear me singing?. When everybody there together and when they finish painting up or whatever, so then I call [sing] that *gurreiga narai binjirri* [Song 1] or quick one [referring to Song 2 – that mate to Song 1] or whatever.
4. **ST DAT200212 (SM = Scotty Martin).**

SM: *Nawul gambarna* – it should say *dawul bijingi* in the language, same like that porcupine we just talking about, see you got it half way up there, but he should say *ngurlami dawul gambune*. See all that *ngulmud* all that *mawarra* people, that’s how he talking, when they singing that song for them people, we got to put them there to have a look at that junba, like that, that’s how that word said. See, That’s the *ngurlami* people, from sunrise. That’s the mob bin have a look at that. … We show this mob, this all the stranger. … You look at that person over there dancing. [Linbo – you look].

5. **ST DAT200230**

Description of dance, see Appendix 6.
Song 18 ‘buyu/biyubiyu’

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>buyu minya redbendinga</td>
<td>biyubiyu menmurangi</td>
</tr>
</tbody>
</table>

   SM: *buyu minya redbendinga*
   DT: *biyubiyu menmurangi*, that radar follow that thing along
   SM: That person might say "you pull that"; *minya* - you say something like, you ask me and I'll say "this is it".
   DT: This thing, this thing.
   SM: *redbendinga* that's mean, that's just like he was pulling it along
   DT: that thing dragging you along you know … along to that place now, *junba* ground
   SM: *biyubiyu menmurangi*, that's just like someone would say you can follow that along.

2. ST DAT200126 (SM = Scotty Martin).
   SM: That’s, words say *buyu minya redbendinga* ‘you pull that string back’, *biyubiyu menmurangi* ‘you follow that string along where he lead you to that place where you want to go’.
   ...

3. ST DAT200212 (SM = Scotty Martin).
   SM: *Buyu minya* – that *buyu* it’s here; *redbendinga* – pull along; *biyubiyu* – follow it along, dance along.

4. ST DAT200230
   Description of dance, see Appendix 6.
Appendix 3. Martin's *jadmi* song texts.

Song 19 ‘ngurdungurdu/Borangala’

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>ngurdungurdu jagarra birndi</td>
<td>Borangala jagarra birndi</td>
</tr>
</tbody>
</table>

1. LB DAT1999/6 (SM = Scotty Martin, PW = Paddy Wama, LB = Linda Barwick).
SM: *Ngurdungurdu* are those little ibis eh (PW: pelican), those little black whatsaname with white chest you know you get them. He must have been happy and just dancing for himself you know, that jagarra birndi, dancing.
PW: *ngurdungurdu* im jat peligan, peligan
SM: *Borangala*, that's part of Wyndham, that marsh, eh. That's where probably he was dancing.
LB: What language is this one in?
SM: Sounds like Wunambal eh. That's the first one, made near Wyndham. I've actually been droving over there, when I was a teenager. That's recorded on 1973.

2. ST DAT200126 (SM = Scotty Martin).
SM: He was playing around the swamp. See that brolga was there with him, that both of them was playing around in that swamp, in that billabong. Because they belong to billabong see, a dn that how that song was made out of that two birds. Wyndham marsh. Ibis and brolga.

3. ST DAT200212 (SM = Scotty Martin).
SM: *Ngurdungurdu, maningarri*, he always belong to swamp, muck around in billabong. *Jagarra biyindi* – mucking around in the water same like the *gurreiga jagud binjirri*; *Borangala* – open plain, marsh country, swamp there or billabong

4. ST DAT200230
Description of dance, see Appendix 6.
Appendix 3. Martin’s *jadmi* song texts.

**Song 20 ‘biyende/barij’**

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>biyende jilaj wunmara</td>
<td>barij barni barij barni jundu wunmara</td>
</tr>
</tbody>
</table>

SM: *Biyenda* mean the baby. *Jilaj wunmara* - you grab that coolamon [wooden dish], put it on your shoulder and carry that little one. Jilaj mean put it on your shoulder; *barij barni barij barni* - you get up and you come back to that *jilaj wunmara*; *jundu wunmara*. yeah that’s mean still the same, jundu that mean you still put it on your shoulder - *jilaj wunmara* meaning the same word
DT: Wunambal
SM: that’s the oldest one.

2. ST DAT200126 (SM = Scotty Martin).
SM: I think the spirit man had an argument with his wife. I think they both had argument – him and his wife or something. His missus walked off with the little kids. That’s how you always see Dicky [Tataya] follow [Paul] Chapman. See, he was trying to bring his wife back, with that little baby. *Biyende jilaj wunmara* – you carry that little one. *Barij barni barij barni* – you get up. *Jundu wunmara* – you put him on your shoulder, that strap,k and carry him along, that *biyende*. That *biyende* that little one now. I think that *biyende* they call im Wunambal - [in Ngariniyn ‘baby’ is] *yila*. ...

3. ST DAT200212 (SM = Scotty Martin).
SM: *Biyende* – little kid; *jilaj wunmara* – you grab that coolamon and carry that little one. *Barij barni* – you get up, we going. *Jundu wunmara* – you put that coolamon on the shoulder and carry him along. You *jilaj* him.

4. ST DAT200230
Description of dance, see Appendix 6.
### Song 21 ‘gangunjeyi/ngurra’

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>gangunjeyi wana marr giyangga</td>
<td>ngurra burlulanyi ge wa giyangga</td>
</tr>
</tbody>
</table>

1. **LB DAT1999/6 (SM = Scotty Martin, LB = Linda Barwick, DT = Dicky Tataya).**

SM: *Gangunjai* mean, who are you?; *[wana marr]*, what you looking for?

_Ngurra burulanyi_* - say you walk in a bit of slippery rock or bit of muddy ground or something you know, you slipping around? That's _ngurra burulanyi_. That's _ngurra_, that's just like you walking on the ground. *Ge wa giyangga*, why you were singing out for. He was a lost man that bloke, he's a warrior, singing out for his mate. He still found his mate in the end.

LB: Who is this warrior

SM: Well I haven't got a name of it, I just found that dream and I just

LB: Oh I see it's what you saw in that dream

SM: Yes. Looking for his mate and you will hear that fast one that will be his mate that will come to him there after. *Wana marr*: what are you looking for? Say you wandering around looking for something.

DT: and another mate ask you what you looking for, mate?

2. **ST DAT200126 (SM = Scotty Martin).**

SM: That's that warrior. There was the two wanderer. They was wandering around looking for a bit of food or something. And the one bloke got sick. He start to lay down and he couldn’t help himself out – he was so weak and he had no feed for 10 days or something like that. He's had nothing in his guts. … where they dance all the time, where one gotta lay down. one of his mates gotta comer back and try doctor him up and wake him up from sleep or whatever you know. Take him back home. That's how that song. *Gangunjai wana marr giyangga* – who you looking for? That's the other person asking. *Ngurra burlulanyi*, he said ‘this must be close to Dulugun, this must be close to Dulugun’. That _ngurra_, that's the country. *Ge wa giyangga* – what you singing out for? That person was keep asking him that question – that other
bloke, what left his mate. Well this fella might of say 'well I just looking for my friend because I lost him'.

3. ST DAT200212 (SM = Scotty Martin).
SM: Gangunjei – who you; wanamarr giyanagga - who you looking for? Ngurra – that ground; Ngurra – say in the marsh country or something like that, bit of slippery ground, burlulanyi, say you might be walking and you slide. He was looking for that person now; ge wa giyangga – what are you singing out for – they didn’t know he was singing out for his mate [explains that the dancer actually sings out, and that these are too burrunguma talking].

4. ST DAT200230
Description of dance, see Appendix 6.
Appendix 3. Martin's *jadmi* song texts.

### Song 22 ‘lalanggarra/gamalingarri’

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>lalanggarra mandaj nyiwa [/ngawa]</td>
<td>gamalingarri ganyagu murdamurda</td>
</tr>
<tr>
<td></td>
<td>giyanggerri</td>
</tr>
</tbody>
</table>

1. **LB DAT1999/6 (SM = Scotty Martin, DT = Dicky Tataya, LB = Linda Barwick).**

SM: You know what that *lalanggarra* is? *galanggarra*, yeah that's that ocean

DT: Led me across this saltwater

SM: He went across the saltwater; *gamalingarri* he was a stranger bloke; *ganyagu murdamurda giyanggerri*, and you go back to that *lalanggarra* again. *Lalanggarra mandaj nyiwa; mandaj nyiwa* - going across the saltwater; *ganyagu murdamurda giyanggerri* - why did you come over here; *ganyagu* - what for?; *murdumurda* - walk along, he came to that bloke what he was looking for him the first song, that warrior. He met his mate there.

DT: Met his little *agula* mate

SM: *Giyanggerri* - you tell the bloke "what did you go over there for?" or you can say them both way, you can say "where did you go?". Well just that sing was his mate by sung, just by dream. That one calling out that first record we play there with his mate just come across the saltwater… . He's a good dance, we'll put it on for you next time.

LB: The one that he's looking for is calling him a stranger

SM: Yo.

2. **ST DAT200126 (SM = Scotty Martin).**

SM: After he found that bloke, they went across the salt water. That *lalanggarra* they call him that saltwater again. *Gamalingarri* – that's that stranger bloke. He was leading his mate across the saltwater. *Murdumurdu giyenggerri* – ‘you walk along with me’, he told him.

3. **ST DAT200212 (SM = Scotty Martin).**
SM: Lalanggarra – saltwater; mandaj – cross over; gamali-ngarri – I’m a stranger bloke. Murdurmura giyanggerri – you the person walking up here, what you bin walking up here for? Ganyagu – what for you bin come?

4. ST DAT200230

Description of dance, see Appendix 6.
Appendix 3. Martin’s *jadmi* song texts.

**Song 23 ‘wunbalu/Bilnginji’**

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>wunbalu marra mawane</td>
<td>Bilnginji yawa nanburru</td>
</tr>
</tbody>
</table>

1. LB DAT1999/6 (SM = Scotty Martin, DT = Dicky Tataya, LB = Linda Barwick).

SM: *Wunbalu* is a fish
DT: Saltwater fish
LB: Special sort?

SM: I don't know what they call it really, but I know the blackfella name, that's a *wunbalu* they call it, what sort a *wunbalu* is, it can be any fish

*Marra mauwana* is like, say you looking at something under the shade or something, and that thing might come out in a bit of, you know, under the water I mean, you mightn't recognise that fish over there under the shade or something in a dark place, now that fish will just walk out to the sun bright, you know the sun beating on that water, well you probably will know that fish then, what sort of fish he is, that's all that *wunbalu marra mauwana*. I'm just saying the picture see… . Those animal can be in the water, under the dark shade or whatever, in a shady tree, so you mightn't recognise that thing. *Marra mauwana* is just like you lighting somebody, say you click the torch or something, that's the fish itself.

... Bilnginji - yeah, that's the country, the name of the country, past Kununurra way. I didn't find that place but, the song just made up by that hill

LB: Did you see it in that dream?
SM: Yeah. *Yawa nanburru* - I just like see a ripple on the water, it's settling down a bit, oh you must have a big wind or something, you have a wave on it you know and the wind start to settle down and the water can settle down too.

2. ST DAT200126 (SM = Scotty Martin).

SM: That *wunbalu* that fish you know. I don't know what sort of fish – I know the name but I haven’t seen that fish, lots of Kalumburu mob told me about *wunbalu*.
Saltwater. *Wunbalu marra mawane*. This fish, they must of seen it when the moon
was shine. Someone was standing up next to the bank and they saw this thing was shining, every time. You know how the fish play around. So the *wunbalu marra mawane*. The *marra* just like light. *Bilnginji yawu nanburru* – that *Bilnginji* nother side of wyndham. That’s where the bloke from there and where he saw the fish – that’s where the song come from there.

3. **ST DAT200212** (SM = Scotty Martin).

SM: *Wunbalu* – that’s that fish; *marra mawane* – that’s in moonlight time, they could see that fish there. *Bilnginji* – that’s in Wyndham side. *Yawa nanburru* – a seabreeze came, like wind blowing a tree – *yawanbuwun* – see all that leaf moving now already’ that how the language mean. Instead of saying *yawanbu wurrun, yawa nanburru*. See he go half way up again. Which ever way that tune choose to sing that way. *Yalanggarr* we call it. *Gandiyad. Burrunguma* travel now, in the night or day or whatever.

4. **ST DAT200230**

Description of dance, see Appendix 6.
Appendix 3. Martin's *jadmi* song texts.

Song 24 ‘Wurnman/buyu’

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wurnman galuna</td>
<td>buyu redbende</td>
</tr>
</tbody>
</table>

1. LB DAT1999/6 (SM = Scotty Martin).
SM: *Wurnman*, that's the name of the hill next to Glenroy station, that's one of the big hill there. See that agula bin sing out longa [NAME OF A MAN], he probably should have said "balu" but he said "galu" see, he pronounce it halfway up, say you're singing out to somebody say "come along". The word doesn't suitably for say "balu" see when you're singing that song, but you can say "Wurnman galuna", see that halfway into it.

2. ST DAT200126 (SM = Scotty Martin).
SM: That's where that [NAME OF MAN]. He got mad on us. He probably bin had too much. That was on festival time, during rodeo and. That's in Derby that. Anyway he went back. Glenroy he was working, nother side of Mt House. And he went mad all of a sudden cause he had horrors see. So I made that song about him. That Wurnman, other side of Glenroy hill. That biyu bin take him away.

3. ST DAT200212 (SM = Scotty Martin).
SM: Wurnman – name of that hill that is next to Glenroy. Galuna – look that hill Gordon Smith he took off from grog – he went mad – he was missing three days, never eat. Lucky we caught him up. The biyu pulled him.

4. ST DAT200230
Description of dance, see Appendix 6.
Appendix 3. Martin’s *jadmi* song texts.

**Song 25 ‘wololu/Darrarru’**

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>wololu ba ngiyengge/wunbanera</td>
<td>Darrarru gala wunbiga</td>
</tr>
</tbody>
</table>

1. **ST MD200216 (SM = Scotty Martin, MJ = Maisie Jodba, DT = Dicky Tataya).**

SM: *Wololu wunbanera. Darrarru gala wunbinga*

MJ: You gotta look.

SM: That *wololu*, late in the afternoon, *wololu wunbanera*, that late in the afternoon, that was after dark. Darrarru – that’s we can just see the Darrarru, that’s own brightness. And *Darrarru gala* you look at that Darrarru there. That’s what we just swinging round. I just come back from Groote Eylandt. I just came back with jet. We landed on Kununurra, so that night we changed jet and we just sat, came back to old airport here in Derby. So that’s what I found that song. I just made it lately, not in 1973. That must be about 20 years ago.

DT: Dance, we took junba up there [to a festival at Groote Eylandt].

MJ: Corroboree.

SM: Met up with all different sort of people. Must have been about 500 blokes in there from all over the place.

2. **DAT200212 (SM = Scotty Martin).**

SM: *Worlorlu ba ngiyengge* – that was late time, we bin land there that was in Kununurra from Darwin. That mean ‘I bin come out here night time’. *Darrarru gala wunbiga* – just have a look at that Darrarru over there, we bin swing around in the jet [Alec Jilbidij’s father’s country is Darrarru].

3. **ST DAT200230**

Description of dance, see Appendix 6.
Appendix 3. Martin’s *jadmi* song texts.

**Song 26 ‘gura/jadajada’**

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>gura ngonda barnu</td>
<td>jadajada wunmerringa biyobiyo gunmerringa</td>
</tr>
</tbody>
</table>

1. ST MD200216 (SM = Scotty Martin, DT = Dicky Tataya).
SM: That person was say “I’ll follow’ you along”. *Gura ngonda barnu* “where your country?” *jadajada wunmerringa* “you lead the way”.
DT: I’ll follow you along
SM: *biyobiyo wunmarringa* “I gotta follow you”, that person would say “I’ll follow you”. I got it on 1973, that’s when I first record it. Matthew dance on that, or Dicky dance on that, always. They all take a turn, or whoever want to dance. If Matt not there, then old Chapman. But he’s [Dicky is] the famous [dancer].

2. ST DAT200212 (SM = Scotty Martin).
[SM explains that one fellow is lying on the ground]

3. ST DAT200230
Description of dance, see Appendix 6.
Appendix 3. Martin's jadmi song texts.

Song 27 ‘bunganja/ngurra’

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>bunganja binya mara bungane</td>
<td>ngurra winya gabijala gura winja ngayanangga</td>
</tr>
</tbody>
</table>

1. ST MD200216 (SM = Scotty Martin, DT = Dicky Tataya, MJ = Maisie Jodba).
SM: *Bunganja binya* – ‘who this fella?’, ‘who you fella?’. *Bunganja binya mara bungane*, that mean *mara bungane* ‘who that bloke I been find here’. Any person will say, you or me or whoever, *ngurra winya gabijala* ‘you bloke have nothing to do with this place’.
DT: This my place.
SM: *Gura winya ngayanangga* – it’s my country. We went to Kununurra or Wyndham or Kununurra
DT: Crocodile Hole, KLC (Kimberley Land Council) meeting
MJ: One river we wanted to camp, everywhere light we find im now, and we bin frightened. All night we bin travelling.
SM: We had to camp at Wyndham/Gibb river turn off.
DT: That thing bin give us fright.
MJ: Too much fish
DT: *Agula* might be.
...
SM: It’s the reason that you – you see anything, must think in your mind. You must have a bit of ideas, whatever meaning and whatever song and whatever language, and that’s connect with the, in your mind. Put together. Same as you write about *gadiya* [non-indigenous] song. But I don’t write song in the paper I just think in my mind or whatever, and I just make a song on my own.
DT: *Gadiya* think in his mind too – what word he want to put.
SM: Every word that fits into that language that’s go with the English – that’s plain English straight out or plain language straight out. And they connect together. That’s how it works.
DT: Language lingo and English.
SM: Whatever language you explain, whatever it means, that still go with the English – that same sort of words that you follow with the English. That’s how it works.
2. STDAT200212 (SM = Scotty Martin, MJ = Maisie Jodba).
SM: Bunganja binya – who this bloke? Mara bungane – I bin find him. Gura winya ngayanangga – this should be my place, who this camping in my area? Ngurra winya gabi jala – you fellows got nothing to do with this.

[SM and MJ explain that this happened on the way to a Kimberley Land Council meeting at Crocodile Hole, King River. They saw cigarette lights and thought that they were agula so they moved camp] [It is explained that Alec Jilbidij and Jack Dann dance this, as well as Dicky Tataya who plays the agula – who comes out from a cave]

3. ST DAT200230
Description of dance, see Appendix 6.
Appendix 3. Martin’s *jadmi* song texts.

### Song 28 ‘Junbarri/garrai’

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Junbarri gayi janburne</td>
<td>garrai garrai wala ngiyangga</td>
</tr>
</tbody>
</table>

1. **ST MD200216 (SM = Scotty Martin, ST = Sally Treloyn).**

SM: His [Dicky Tataya’s] mother, this one here. *Junbarri mara janburne garrai garrai wala ngiyangga*. *Junbarri* is the country down the seaside, down here. *Garrai* just like you say, [my son] ‘my baby’, with the English you say — ‘my baby, I’m really sad for my son, I’m crying’. *Wala ngiyangge* that mean ‘I’m crying’. *Junbarri mara janburne* — that mean ‘my son, you bin find me longa that place where Junbarri country is, I seen you there’.


SM: Yeh, that’s related to that one I just gave you — that’s the same song.

2. **ST DAT200212 (SM = Scotty Martin, DT = Dicky Tataya).**

SM: *Junbarri* — that’s that country [DT’s mum was there]. She try a couple of times, that first one, so she tried it a different way [in this song]; *gayi* — you bin sing out to me; *garrai garrai* — my son, I’m crying, you bin sing out to me

3. **ST DAT200230**

   Description of dance, see Appendix 6.
Appendix 3. Martin's jadmi song texts.

Song 29 ‘ngurdungurdu/Borangala’

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>ngurdungurdu jod borrama</td>
<td>Borangala jod borrama</td>
</tr>
</tbody>
</table>

1. ST MD200216 (SM = Scotty Martin).
SM: Ngurdungurdu that whatsiname walking round the swamp – ibis – jod borrama – they was walking round the swamp, just walking round the swamp they usually do. Just a bit of billabong – they usually walk around the swamp. Borangala – that’s in the open space, in marsh country. And he come back to that ngurdungurdu jod borrama, he come back again.

2. ST DAT200212 (SM = Scotty Martin).
SM: Jod borrama – they was in the middle of the water, like duck or whatever. Mostly on Wyndham side; ngurdungurdu jagarra bindi – still the same song but different way of meaning.

3. ST DAT200230
Description of dance, see Appendix 6.
Song 30 ‘Nangulmad/gura’

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nangulmad jala</td>
<td>gura wula wendu jala</td>
</tr>
</tbody>
</table>

1. ST MD200224 (SM = Scotty Martin).
SM: *Nangulmad* – that’s near Wyndham, ch. *Gura wula wendu jala*. *Jala* means, that’s the language, that’s the meaning of that song. *Gura* that’s the country. *Wendu jala* – that’s the stranger country.

[Martin explains that he was given this in 1973 by his grandfather and that *burringuma* were doing this dance and song in his dream]

2. ST DAT200212 (SM = Scotty Martin).
SM: [The song words say] ‘Here, the *Nangulmad* here’. *Gura* – country; *wendu* – different place, that stranger country; *gura wula* – here the country here stranger country

3. ST DAT200230 (SM = Scotty Martin).
SM: [The purpose of this song is] to remind people where this song come from. That’s the story. All this *jadmi*, always come from that way, sunrise. Must be *Nangulmad* country or wherever, stranger country – *wendu* – that’s that stranger country. Wherever that song came from that’s that *juwarri [anguma]* bin find that place and find that song from there.

4. ST DAT200230
Description of dance, see Appendix 6.
Appendix 3. Martin's jadmi song texts.

Song 31 'gurreiga/Burruna'

<table>
<thead>
<tr>
<th>Text-line A</th>
<th>Text-line B</th>
</tr>
</thead>
<tbody>
<tr>
<td>gurreiga yawurrug budma</td>
<td>Burruna yawu laluma</td>
</tr>
</tbody>
</table>

1. ST MD200224 (SM = Scotty Martin).

[SM explains that he made this up about 5 years previous].

SM: Burrunungu that’s near Nangulmad again, that’s one part of that. That two hill in one area but they are separate place. I got it half way there – instead of saying ‘Burrunungu’, [I say] ‘Burruna yawu laluma’. Gurreiga yawurrug budma – you know how brolga sing and dance, every morning or afternoon, whenever you hear them. Well, that’s the meaning of that word, just like he’s singing song. Budma – say ‘you can hear that noise over there?’.

[SM was at Burrunungu in the dream and the brolga was in Borangala (marsh near Wyndham)].

Yawu laluma – just like a hill was standing on it’s own.

2. ST DAT200212 (SM = Scotty Martin).

SM: Yawurru – singing out, like he is making a noise; Burrunungu [Burruna] yala lama, them brolga bin standing up in that Burrunungu country, in Wyndham side, after they bin happy and singing and god knows what. That goes with that part of the Nangulmad.

3. ST DAT200230

Description of dance, see Appendix 6.
Appendix 4. Martin’s *jadmi* songs: analytical units and musical transcriptions.

Appendix 4 collates analytical units that are used in Chapters 4 – 11. The following data is provided for each of the 31 songs in Martin’s *jadmi* repertory:

- A summary of the textual and rhythmic structure of each song text.
- A table of multiple performances of each song, indicating the number and type of melodic descents that are performed, and the text-lines that are performed in each descent.
- A musical transcription of one performance of each song, representing a typical form. Recordings of these performances can be found in Appendix 10. Each transcription includes details of the recording, performers, and tonic pitch.¹

The recordings that will be referred to in this appendix, and in Appendix 5, are tabulated below.

<table>
<thead>
<tr>
<th>Recording</th>
<th>Researcher</th>
<th>Location</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>RK1985</td>
<td>Ray Keogh</td>
<td>Kalumburu</td>
<td>n.d. 1985</td>
</tr>
<tr>
<td>AR1997a</td>
<td>Anthony Redmond</td>
<td>Windjana Gorge</td>
<td>3 December 1997</td>
</tr>
<tr>
<td>AR1999</td>
<td>Anthony Redmond</td>
<td>Mowanjum</td>
<td>7 December 1999</td>
</tr>
<tr>
<td>LB1997</td>
<td>Linda Barwick</td>
<td>Bijili</td>
<td>3 May 1997</td>
</tr>
<tr>
<td>LB1999</td>
<td>Linda Barwick</td>
<td>Bijili</td>
<td>15-16 May 1999</td>
</tr>
<tr>
<td>ST2000</td>
<td>Sally Treloyn</td>
<td>Maranbabidi</td>
<td>15 September 2000</td>
</tr>
<tr>
<td>STMD200224</td>
<td>Sally Treloyn</td>
<td>Derby</td>
<td>20 February 2002</td>
</tr>
<tr>
<td>STDAT200229</td>
<td>Sally Treloyn</td>
<td>Bijili</td>
<td>7 June 2002</td>
</tr>
</tbody>
</table>

¹ As noted in Chapter 10, transcriptions have been transposed so that the tonic pitch is middle C to facilitate comparison and analysis. While the tonic pitch shifts from performance to performance, intervallic relationships in the melody appear to remain the same. Changes to the tonic pitch occur only rarely within a performance (i.e., not from song to song), and appear to be related to the presence or absence of dance, energy levels within the performance group, and the context of the performance. Changes of pitch from song to song within a performance are made only to accommodate the range of singers, or as the singers become tired.
Song 1 ‘gurreiga/narai’

Slow compound duple rhythmic mode.

Tempo: ‘slow’ = 92-98 beats per minute.

Beating structure = ‘3-beat’.

<table>
<thead>
<tr>
<th>Text/rhythmic cycle</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythmic Segments</td>
</tr>
<tr>
<td>Rhythmic Cells</td>
</tr>
<tr>
<td>Syllabic Rhythm</td>
</tr>
<tr>
<td>Text</td>
</tr>
<tr>
<td>Beating Accomp.</td>
</tr>
<tr>
<td>Syllabic Structure</td>
</tr>
<tr>
<td>Text-Lines</td>
</tr>
</tbody>
</table>

A

B

Text gu-rei - ga narai bin - ji - rri :||: ngada- rri jagud bin -ji - rri

\(3\) \(2\) \(3\)

\(3\) \(2\) \(3\)
<table>
<thead>
<tr>
<th>Performance</th>
<th>Song (item)/Track</th>
<th>No. of descents</th>
<th>Descent type (1 or 2)</th>
</tr>
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Bijili, 15 May 1999. Recorded by Linda Barwick, Scotty Martin (lead), Paul Chapman, Donald Dolon, Dicky Tataya, Morton Moore, Alec Jilbidij, Paddy Wana, Maisie Jodba (lead), Pansy Nulgit, Daisy Carlton, Dorothy Chapman, Jessie Man.gan. Tonic = approx. C# (semitone above middle C)

Song 1 'gurreiga/narai' (cont.)


\[ \text{gurreiga narai binjirri ngadarri jagud binjirri ngadarri jagud binjirri gurreiga narai binjirri gurreiga narai binjirri} \]

\[ \text{ngadarri jagud binjirri ngadarri jagud binjirri} \]

\[ \text{gurreiga narai binjirri gurreiga narai binjirri ngadarri jagud binjirri ngadarri jagud binjirri gurreiga narai binjirri gurreiga narai binjirri} \]

\[ \text{gurreiga narai binjirri gurreiga narai binjirri ngadarri jagud binjirri ngadarri jagud binjirri gurreiga narai binjirri gurreiga narai binjirri} \]

\[ \text{ngadarri jagud binjirri ngadarri jagud binjirri} \]
Song 2 ‘gurranda/ngadarri’

Fast simple triple rhythmic mode.

Tempo: ‘fast’ = 112-122 beats per minute.

Beating structure: ‘3-beat’.
Appendix 4. Martin’s jadmi songs: analytical units and transcriptions.

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Song 2 'gurranda/ngadarri (cont.).
Appendix 4. Martin's *jadmi* songs: analytical units and transcriptions.

Song 3 ‘barlawarla/garangurra’.

Slow compound duple rhythmic mode.

**Tempo:** ‘slow’ = 92-98 beats per minute.

**Beating structure:** ‘3-beat’.

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1 The syllables in ‘mowa’ may elide in performance, thus e e may become e-e.
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Appendix 4. Martin’s jadmi songs: analytical units and transcriptions.

Song 3 'barlawarla/garangurra' (cont.).

barlawarla waiba mowane barlawarla waiba mowane garangurra garabari ngunburne garangurra garabari ngunburne barlawarla waiba mowane

barlawarla waiba mowane garangurra garabari ngunburne garangurra garabari ngunburne

barlawarla waiba mowane barlawarla waiba mowane garangurra garabari ngunburne garangurra garabari ngunburne barlawarla waiba mowane

barlawarla waiba

barlawarla waiba mowane barlawarla waiba mowane garangurra garabari ngunburne garangurra garabari ngunburne barlawarla waiba mowane

barlawarla waiba mowane garangurra garabari ngunburne garangurra garabari ngunburne garangurra garabari ngunburne
Song 4 ‘garrai/Junbarri’

Fast simple triple rhythmic mode.

Tempo: ‘fast’ = 112-122 beats per minute.

Beating structure: ‘Non-3 beat’.

Text/rhythmic cycle

Rhythmic Segments

Rhythmic Cells

Syllabic Rhythm

garrai wa-la-ngarrangga :||: Junba-rrri ga winya ngendangarrama

Beating Accomp.

Syllabic Structure

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Appendix 4. Martin's Jadmi songs: analytical units and transcriptions.

Song 4, 'garrai/Junbarri' (cont.).

Appendix 4. Martin’s jadmi songs: analytical units and transcriptions.

Song 5 ‘gurlanji/wururrururru’

Slow compound duple rhythmic mode.

Tempo: ‘slow’ = 92-98 beats per minute.

Beating structure: ‘Non-3 beat’
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Appendix 4. Martin's jadmi songs: analytical units and transcriptions.
Song 5 'gurlanji/wururrurru' (cont.).

Appendix 4. Martin's jadmi songs: analytical units and transcriptions.
Song 6 ‘Nangulmad/jurdu’

Slow compound duple rhythmic mode

Tempo: ‘slow’ = 92-98 beats per minute.

Beating structure: ‘Non-3 beat’

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Song 6 ‘Nangulmad/jurdu’ (cont.).

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Song 6 ‘Nangulmad/jurdu’ (cont.).

Song 7 ‘gulad/Milinjilinji’

Fast simple triple rhythmic mode

Tempo: ‘fast’ = 112-122 beats per minute.

Beating structure: ‘Non-3 beat’
### Appendix 4: Martin's Jardmi Songs: Analytical Units and Transcriptions

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Song 7 'gulad/Milinjinji' (cont.)

Appendix 4. Martin's jadmi songs: analytical units and transcriptions.
Song 8 ‘gura/Darrarru’

Slow compound duple rhythmic mode

Tempo: ‘slow’ = 92-98 beats per minute.

Beating structure: ‘Non-3 beat’

---

Text/rhythmic cycle
Rhythmic Segments
Rhythmic Cells
Syllabic Rhythm
Text
Beating Accomp.
Syllabic Structure
Text-Lines

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Appendix 4. Martin's jardmi songs: analytical units and transcriptions.
Appendix 4. Martin's jadmi songs: analytical units and transcriptions.

Song 8 'gura/Darrarru' (cont.).

Song 9 ‘bumarlad/wurrurru’

Slow compound duple rhythmic mode

Tempo: ‘slow’ = 92-98 beats per minute.

Beating structure: ‘3 beat’.

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\text{Text-Lines:} \quad A \quad B
\]

\[
\text{Text:} \quad \text{buma-} \quad \text{rlad burad bindi-} \quad \text{rrri:||: wurru-} \quad \text{rru unbad ga} \quad \text{we-} \quad \text{ne}
\]

\[
\text{Beating Accomp.:} \quad 3 \quad x \quad 2 \quad 3 \quad 3 \quad 2 \quad 3
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\[
\text{Syllabic Structure:} \quad \text{\{\{\}\}\} \quad \text{\{\{\}\}\} \quad \text{\{\{\}\}\}
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Appendix 4. Martin's *jadmi* songs: analytical units and transcriptions.

Song 9 'bumarlad/wurrurru' (cont.).

Song 9 ‘bumarlad/wurruru’ (cont.).
Song 10 ‘Garlumburru/Bayembarri’

Slow simple duple rhythmic mode

Tempo: ‘slow’ = 92-98 beats per minute.

Beating structure: ‘3-beat’.

Text/rhythmic cycle

Rhythmic Segments

Rhythmic Cells

Syllabic Rhythm

Text

Beating Accomp.

Syllabic Structure

Text-Lines

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Bijili, 15 May 1999. Recorded by Linda Barwick, Scotty Martin (lead), Paul Chapman, Donald Dolon, Dicky Tataya, Morton Moore, Alec Jilbidi, Paddy Wama, Maisie Jodha (lead), Pansy Nulgit, Daisy Carlton, Dorothy Chapman, Jessie Man gan. Tonic = approx. C# (semitone above middle C)

Song 10 'Garlumburu/Bayembarri' (cont.).

Garlumburu mudmardamardama Garlumburu mudmardamardama Bayembarri warleya burri Garlumburu mudmardamardama Bayembarri warleya burri Garlumburu mudmardamardama Bayembarri warleya burri Garlumburu mudmardamardama Bayembarri warleya burri Garlumburu mudmardamardama Bayembarri warleya burri Garlumburu mudmardamardama Bayembarri warleya burri Garlumburu mudmardamardama Bayembarri warleya burri Garlumburu mudmardamardama Bayembarri warleya burri Garlumburu mudmardamardama Bayembarri warleya burri Garlumburu mudmardamardama Bayembarri warleya burri
Appendix 4. Martin's \textit{jadmi} songs: analytical units and transcriptions.

Song 11 'gurlanji/jowulwada'

Slow compound duple rhythmic mode

Tempo: ‘slow’ = 92-98 beats per minute.

Beating structure: ‘3-beat’
### Song 11 'gurlanji/jowulwada (cont.)

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Song 11 'gurlanjijowulwada (cont.)


Appendix 4. Martin's jadmi songs: analytical units and transcriptions.

Tonic = approx. C# (semitone above middle C)
Song 12 ‘gurreiga/ngadarri’

Fast simple triple rhythmic mode

Tempo: ‘fast’ = 112-122 beats per minute.

Beating structure: ‘Non-3 beat’.

Text/rhythmic cycle

Rhythmic Segments

Rhythmic Cells

Syllabic Rhythm

Text

Beating Accomp.

Syllabic Structure

Text-Lines

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Song 12 ‘gurreiga/ngadarri’ (cont.).

Appendix 4. Martin's *jadmi* songs: analytical units and transcriptions.

**Song 13 ‘redmala/buyu’**

**Slow simple duple rhythmic mode**

**Tempo:** ‘slow’ = 92-98 beats per minute.

**Beatings structure:** ‘3-beat’

---

**Text/rhythmic cycle**

**Rhythmic Segments**

**Rhythmic Cells**

**Syllabic Rhythm**

**Text**

**Beating Accompl.**

**Syllabic Structure**

**Text-Lines**

---

**Text/rhythmic cycle**

**Rhythmic Segments**

**Rhythmic Cells**

**Syllabic Rhythm**

**Text**

**Beating Accompl.**

**Syllabic Structure**

**Text-Lines**
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Appendix 4. Martin's jadmi songs: analytical units and transcriptions.

Song 13 'redmala/buyu (cont.).

Bijili, 15 May 1999. Recorded by Linda Barwick, Scotty Martin (lead), Paul Chapman, Donald Dolon, Dicky Tataya, Morton Moore, Alec Jilbidji, Paddy Wama, Maisie Jodba (lead), Pansy Nulgit, Daisy Carlton, Dorothy Chapman, Jessie Man.gan. Tonic = approx. C# (semitone above middle C)

LB1999, 14(i).
Appendix 4. Martin’s *jadmi* songs: analytical units and transcriptions.

Song 14 ‘birreinjin/gurreiga’

Fast simple triple rhythmic mode

Tempo: ‘fast’ = 112-122 beats per minute.

Beating structure: ‘Non-3 beat’
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Appendix 4. Martin’s jadmi songs: analytical units and transcriptions.

Song 14 ‘birreinjin/gurreiga’ (cont.).

Song 15 ‘ngeyinjilba/balara’

Slow simple duple rhythmic mode

Tempo: ‘slow’ = 92-98 beats per minute.

Beating structure: ‘3 beat’.

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Appendix 4. Martin’s *jadmi* songs: analytical units and transcriptions.
### Appendix 4. Martin’s jadmi songs: analytical units and transcriptions.

**Song 15 'ngeyinjilba/balara' (cont.)**

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Bijili, 15 May 1999. Recorded by Linda Barwick, Scotty Martin (lead), Paul Chapman, Donald Dolon, Dicky Tataya, Morton Moore, Alec Jilbidji, Paddy Wama, Maisie Jodba (lead), Pansy Nulgit, Daisy Carlton, Dorothy Chapman, Jessie Man.gan. Tonic = approx. C# (semitone above middle C)

LBI999, 16(i).

Song 15 'ngeyinjilba/balara' (cont.)
Song 16 ‘gura/Yawulyawul’

Fast simple triple rhythmic mode

Tempo: ‘fast’ = 112-122 beats per minute.

Beating structure: ‘Non-3 beat’.

Text: gura winya gala winya Malin- junu gayi buma :||: Yawulyawul gala wi-nya Malinju-nu gayi buma

Beating Accomp.: \( \ldots x \, \ldots x \, \ldots x \, \ldots x \, \ldots x \, \ldots x \, \ldots x \)
## Appendix 4. Martin's jadmi songs: analytical units and transcriptions.

### Song 16 ‘gura/Yawulyawul’ (cont.)

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Appendix 4. Martin’s jadmi songs: analytical units and transcriptions.

Song 16 ‘gura/Yawulyawul’ (cont.).

Song 17 ‘Linjirri/ngurlami’

Slow compound duple rhythmic mode

Tempo: ‘slow’ = 92-98 beats per minute.

Beating structure: ‘3-beat’.

Text
Linji- rri na-wulamba- ma :||: ngurla- mi na-wulamba- ma

Syllabic Structure
3 2 3

Text-Lines
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Bijili, 16 May 1999. Recorded by Linda Barwick. Scotty Martin (lead), Paddy Wama, Morton Moore, Dicky Tataya, Alec Jilbidij, Maisie Jodba (lead), Pansy Nulgit, Daisy Carlton. Tonic = approx. A# (tone below middle C)

Appendix 4. Martin's Jadmi songs: analytical units and transcriptions.

Song 17 'Linjirri/Ingurlami' (cont.).

Linjirri nawul gambarna Linjirri nawul gambarna ngurlami nawul gambarna ngurlami nawul gambarna Linjirri nawul gambarna

Linjirri nawul gambarna ngurlami nawul gambarna

Linjirri nawul gambarna Linjirri nawul gambarna ngurlami nawul gambarna ngurlami nawul gambarna Linjirri nawul gambarna

Linjirri nawul gambarna

---

Linjirri nawul gambarna Linjirri nawul gambarna ngurlami nawul gambarna ngurlami nawul gambarna Linjirri nawul gambarna

Linjirri nawul gambarna ngurlami nawul gambarna ngurlami nawul gambarna
Appendix 4. Martin's *jadmi* songs: analytical units and transcriptions.

Song 18 ‘buyu/biyubiyu’

**Fast simple triple rhythmic mode**

Tempo: ‘fast’ = 112-122 beats per minute.

**Beating structure: ‘3-beat’**

Text/rhythmic cycle

Rhythmic Segments

Rhythmic Cells

Syllabic Rhythm

Text

Beating Accomp.

Syllabic Structure

Text-Lines

---

A

B

---
### Song 18 ‘buyu/biyubiyu’ (cont.)

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Bijili, 16 May 1999. Recorded by Linda Barwick. Scotty Martin (lead), Paddy Wama, Morton Moore, Dicky Tataya, Alec Jilbidij, Maisie Jodba (lead), Pansy Nulgit, Daisy Carlton. Tonic = approx. A# (tone below middle C)
Appendix 4. Martin’s jadmi songs: analytical units and transcriptions.

Song 19 ‘ngurdungurdu/Borangala’

Slow simple duple rhythmic mode

Tempo: ‘slow’ = 92-98 beats per minute.

Beating structure: ‘3-beat’.

Text/rhythmic cycle

Rhythmic Segments

Rhythmic Cells

Syllabic Rhythm

Text

Beating Accomp.

Syllabic Structure

Text-Lines

A

B

ngurdungurdu jaga-rra birn-di :||: Borangala jaga-rra birn-di

4 3 2

4 3 2
### Appendix 4.

#### Martin's jadmi songs: analytical units and transcriptions.

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Appendix 4. Martin's jadmi songs: analytical units and transcriptions.

Song 19 'ngurdungurdu/Borangala' (cont.).

Bijili, 16 May 1999. Recorded by Linda Barwick. Scotty Martin (lead), Paddy Warna, Morton Moore, Dicky Tataya, Alec Jilbidij, Maisie Jodba (lead), Pansy Nulgit, Daisy Carlton. Tonic = approx. A# (tone below middle C)

LB1999, 21(ii).
Song 20 ‘biyende/barij’

Fast simple triple rhythmic mode

Tempo: ‘fast’ = 112-122 beats per minute.

Beating structure: ‘Non-3 beat’.
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Appendix 4. Martin’s jadmi songs: analytical units and transcriptions.

Song 20 'biyende/barij' (cont.).

\[\text{bıyende jilaj wunmara bıyende jilaj wunmara barij barni barij barni jundu wunmara barij barni barij barni jundu wunmara}\]

\[\text{bıyende jilaj wunmara bıyende jilaj wunmara barij barni barij barni jundu wunmara barij barni barij barni jundu wunmara}\]

\[\text{bıyende jilaj wunmara bıyende jilaj wunmara barij barni barij barni jundu wunmara barij barni barij barni jundu wunmara}\]

\[\text{bıyende jilaj wunmara bıyende jilaj wunmara barij barni barij barni jundu wunmara barij barni barij barni jundu wunmara}\]

\[\text{bıyende jilaj wunmara bıyende jilaj wunmara barij barni barij barni jundu wunmara barij barni barij barni jundu wunmara}\]
Song 21 ‘gangunjeyi/ngurra’

Slow simple duple rhythmic mode

Tempo: ‘slow’ = 92-98 beats per minute.

Beating structure: ‘Non-3 beat’.

[Text and rhythmic patterns illustrated]
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*Song 21 'gangunjeyi/ngurra' (cont.)*
Appendix 4. Martin’s jadmi songs: analytical units and transcriptions.
Song 22 ‘lalanggarra/gamalingarri’

Fast simple triple rhythmic mode

Tempo: ‘fast’ = 112-122 beats per minute.

Beating structure: ‘Non-3+3’
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Song 22 'lalanggarra/gamalingarri' (cont.).
Appendix 4. Martin's jadmi songs: analytical units and transcriptions.

Song 23 ‘wunbalu/Bilnginji’

Slow compound duple rhythmic mode

Tempo: ‘slow’ = 92-98 beats per minute.

Beating structure: ‘3-beat’.

[Diagram of rhythmic segments, cells, and syllabic structure with text and notation for wunbalu marra ma-wa-ne and Bilnginji ya-wa nanbu-rru]
**Song 23 ‘wunbalu/Bilnginji’ (cont.).**

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Appendix 4. Martin’s jadmi songs: analytical units and transcriptions.

Song 23 ‘wunbalu/Bilinginji’ (cont.).
Song 24 ‘Wurnman/galuna’

Fast simple duple rhythmic mode

Tempo: ‘fast’ = 112-122 beats per minute.

Beating structure: ‘3 beat’.

Text/Rhythmic cycle

Rhythmic Segments

Rhythmic Cells

Syllabic Rhythm

Text

Beating Accompl.

Syllabic Structure

Text-Lines

[Diagram showing rhythmic segments, syllabic rhythm, text, and text lines with notes and beaming for the rhythmic structure.]

Wurnman ga- lu- na :||: bu- yu redbende

2 3

A

B
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Bijili, 16 May 1999. Recorded by Linda Barwick. Scotty Martin (lead), Paddy Wama, Morton Moore, Dicky Tataya, Alec Jibidij, Maisie Jodba (lead), Pansy Nulgit, Daisy Carlton. Tonic = approx. A# (tone below middle C)

**Appendix 4. Martin’s jadmi songs: analytical units and transcriptions.**

*Song 24 ‘Wurnman/buyu’ (cont.)*

```
0  × × →
```

Wurnman galuna  Wurnman galuna  buyu redbende  buyu redbende  Wurnman galuna  Wurnman galuna  buyu redbende  buyu redbende

```
0  × × →
```

Wurnman galuna  Wurnman galuna  buyu redbende  buyu redbende  Wurnman galuna  Wurnman galuna

```
0  × × →
```

Wurnman galuna  Wurnman galuna  buyu redbende  buyu redbende  Wurnman galuna  Wurnman galuna  buyu redbende  buyu redbende

```
0  × × →
```

Wurnman galuna  Wurnman galuna  buyu redbende  buyu redbende  Wurnman galuna  Wurnman galuna  buyu redbende  buyu redbende

```
0  × × →
```

Wurnman galuna  Wurnman galuna  buyu redbende  buyu redbende  Wurnman galuna

```
0  × × →
```

Wurnman galuna  Wurnman galuna  buyu redbende  buyu redbende  Wurnman galuna  Wurnman galuna  buyu redbende  buyu redbende

```
0  × × →
```

Wurnman galuna

```
0  × × →
```

Wurnman galuna
Song 25 ‘wololu/Darrarru’

Fast simple triple rhythmic mode

Tempo: ‘fast’ = 112-122 beats per minute.

Beating structure: ‘3-beat’.

Text/rhythmic cycle

Rhythmic Segments

Rhythmic Cells

Syllabic Rhythm

Text

Beating Accomp.

Syllabic Structure

Text-Lines

A

B
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Appendix 4. Martin's "jadmi" songs: analytical units and transcriptions.

Song 25 "wololu/Darrarru" (cont.)
Song 26 ‘gura/jadajada’

Fast simple triple rhythmic mode

Tempo: ‘fast’ = 112-122 beats per minute.

Beating structure: ‘Non-3 beat’
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<th>Descent type (1 or 2)</th>
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Appendix 4. Martin's jadja songs: analytical units and transcriptions.

Song 26 4 gura/jadajada' (cont.).


Tonic = approx. G (fourth below middle C)
Appendix 4. Martin's *jadmi* songs: analytical units and transcriptions.

**Song 27 ‘bunganja/ngurra’**

**Fast simple triple rhythmic mode**

**Tempo:** ‘fast’ = 112-122 beats per minute.

**Beating structure:** ‘Non-3 beat’.
### Appendix 4. Martin's jadmi songs: analytical units and transcriptions.

<table>
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</table>
Appendix 4. Martin's jadmi songs: analytical units and transcriptions.

Song 27 'bunganja/ngurra' (cont.)

STDAT200229, CD2 tr.16

Bunganja binya mara bungane bunganja binya mara bungane ngurra winya gabija-la gura winya ngayanangga ngurra winya gabija-la

Gura winya ngayanangga

Bunganja binya mara bungane bunganja binya mara bungane ngurra winya gabija-la gura winya ngayanangga

Gura winya ngayanangga

Bunganja binya mara bungane bunganja binya mara bungane ngurra winya gabija-la gura winya ngayanangga ngurra winya gabija-la

Gura winya ngayanangga bunganja binya mara bungane bunganja binya mara bungane
Song 28 'Junbarri/garrai'

Fast simple triple rhythmic mode

Tempo: 'fast' = 112-122 beats per minute.

Beating structure: 'Non-3 beat'.

---

Text/rhythmic cycle
Rhythmic Segments
Rhythmic Cells
Syllabic Rhythm
Text
Beating Accomp.
Syllabic Structure
Text-Lines

---

Junbarri gayi janburne :||: garrai garrai wala ngiyangga

---

3 2 3

---

2 2 3

A

B
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<th>No. of descents</th>
<th>Descent type (1 or 2)</th>
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</table>
Appendix 4. Martin’s jadmi songs: analytical units and transcriptions.

STDAT200229, CD2 tr.18

Song 28: Junbarrigarri (cont.)

Junbarri gayi janburne Junbarri gayi janburne garrai garrai wala ngiyangga garrai garrai wala ngiyangga Junbarri gayi janburne

Junbarri gayi janburne garrai garrai wala ngiyangga garrai garrai wala ngiyangga

Junbarri gayi janburne Junbarri gayi janburne garrai garrai wala ngiyangga garrai garrai wala ngiyangga Junbarri gayi janburne

Junbarri gayi janburne

Junbarri gayi janburne Junbarri gayi janburne garrai garrai wala ngiyangga garrai garrai wala ngiyangga Junbarri gayi janburne

Junbarri gayi janburne garrai garrai wala ngiyangga garrai garrai wala ngiyangga Junbarri gayi janburne

Junbarri gayi janburne garrai garrai wala ngiyangga garrai garrai wala ngiyangga Junbarri gayi janburne
Song 29 ‘ngurdungurdu/Borangala’

Slow simple duple rhythmic mode

Tempo: ‘slow’ = 92-98 beats per minute.

Beating structure: ‘3-beat’.

Text/rhythmic cycle

Rhythmic Segments
Rhythmic Cells
Syllabic Rhythm
Text
Beating Accomp.
Syllabic Structure
Text-Lines

ngurdungurdu jod borra - ma :||: Borangala jod bo-rra - ma

4 1 3
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Song 29: 'ngurdungurdu/Borangala' (cont.)
Bijili, 7 June 2002. Recorded by Sally Treloyn. Scotty Martin (lead), Dicky Tataya, Maisie Jodba (lead). Tonic = approx. G (fourth below middle C)

Appendix 4. Martin's jadmi songs: analytical units and transcriptions.

Song 29 'ngurdungurdu/Borangala' (cont.)
Song 30 ‘Nangulmad/gura’

Slow compound duple rhythmic mode

Tempo: ‘slow’ = 92-98 beats per minute.

Beating structure: ‘Non-3 beat’
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</table>
Appendix 4. Martin’s jadmi songs: analytical units and transcriptions.

Song 30 ‘Nangulmad/gura’ (cont.).

Bijili, 7 June 2002. Recorded by Sally Treloyn. Scotty Martin (lead), Dicky Tataya, Maisie Jodba (lead). Tonic = approx. G (fourth below middle C)
Song 31 'gurreiga/Burruna'

Slow compound duple rhythmic mode

Tempo: ‘slow’ = 92-98 beats per minute.

Beating structure: ‘3-beat’.

Text/rhythmic cycle
Rhythmic Segments
Rhythmic Cells
Syllabic Rhythm
Text
Beating Accomp.
Syllabic Structure
Text-Lines

\[
\begin{align*}
\text{Text } & \quad \text{gurrei-ga yawurrug bud-ma :||: Burr- na yawu la - lu - ma} \\
\text{Beating Accomp.} & \quad \otimes \quad \times \quad \otimes \quad \times \quad \otimes \quad \times \quad \otimes \quad \times \\
\text{Syllabic Structure} & \quad 3 \quad 3 \quad 2 \\
\text{Text-Lines} & \quad A \quad B
\end{align*}
\]
### Appendix 4. Martin's *jadmi* songs: analytical units and transcriptions.

#### Song 31 'gurreiga/Burruna' (cont.)

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<td>tr.10</td>
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<td>2 AABBA AB</td>
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<td>3 AABBAAB</td>
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STDA200229, CD2 tr. 30

Appendix 4. Martin's jadmi songs: analytical units and transcriptions.

Song 31 'gurreiga/Burruna' (cont.).

Bijili, 7 June 2002. Recorded by Sally Treloyn. Scotty Martin (lead), Dicky Tataya, Maisie Jodba (lead). Tonic = approx. G (fourth below middle C)

(Transcription details and musical notation)
Appendix 5. Song order.

This appendix provides an account of the way in which songs are ordered in *junba* performances, focusing on six unelicited performances of Martin’s repertory. The account begins with a brief account of song order in Central Australian and Western Desert music, as well as *nurlu*, in order to highlight differences between these ordering practices in these regions and those in *junba*. This appendix is referred to, particularly, in Chapters 2 and 3. It has been excluded from the main body of the thesis in order that I can explore in detail factors governing the ordering of songs, without disrupting the main flow of my discussion of the broader cultural and cosmological significance of *junba* origins, composition and performance.

Song ordering in Central Australia, the Western Desert and the western Kimberley (*nurlu*).

Repertories of songs from Central Australia and the Western Desert, such as those of the *inma* genre, are typically based on a series of songs that outline the travels of ancestral beings (see diagrams by Ellis 1985, 1983; and Ellis and Barwick 1987, for example). Such repertories are frequently referred to as ‘song-lines’, or ‘song-series’. Keogh finds that in the *nurlu* genre, from the western Kimberley, repertories comprise one or more ‘lines’, each of which represents the songs and dance-songs received in a single dream experience (see Keogh 1990:31,32). George Dyunggayan’s *Bulu nurlu* repertory, for example, has in it two ‘lines’. One of these consists of eight songs that were shown to Dyunggayan by Bulu, the spirit of his deceased father. Similar to Central Australian song-series, these ‘lines’ describe the journey that Dyunggayan and Bulu undertook in a dream. Keogh was able to map this journey (Keogh 1990:41). A second ‘line’ was received by Dyunggayan at a later date. These songs do not, however, describe a single journey, but rather ‘isolated events and natural phenomena’ that Dyunggayan and Bulu experienced (Keogh 1990:42). Keogh observes that while the order with which the songs/dance-songs in the first line are performed appears to be fixed, the order of the second is not (Keogh 1990:42, fn25).
Song ordering in junba.

Junba repertories generally fit the description that Keogh gives for the ‘second line’ of the Bulu murlu repertory, in that they consist of relatively ‘isolated events and natural phenomena’. The songs, and song order, used in each of the six unelicited danced performances of Martin’s repertory, are set out in Figure A5.1. Details of these recordings, which were made by a number of different researchers (Ray Keogh [RK], Anthony Redmond [AR], Linda Barwick [LB], and myself [ST]), can be found in Appendix 4. While this preliminary tabulation suggests that the order in which songs are performed has a high degree of variability, song order is in fact highly structured and influenced by several factors, which I will now outline.

The most obvious ordering factor is that songs are typically performed twice, before moving to the next, as can be seen in Figure A5.1.

\[1\] The only junba performance that I have noted with a narrative structure is that of the Gija/wurla performance of the ‘Bedford Downs Massacre’ balga junba which, as discussed in Chapter 2, has been adapted for a non-indigenous audience (see Chapter 2).
Appendix 5. Song Order.

Figure A5.1 Song order in six danced performances of Martin’s *jadmi junba*.

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**Song-pairs.**

Songs in ‘mate’ song-pairs share subject matter, and have shared lexical content. These songs, referred to as ‘*junba mejerrri*’ (*junba* ‘two’ or ‘double’), complement each other, and present ‘two sides’ of the same story. There are five mate song-pairs in Martin’s repertory, set out in Figure A5.2, below.
Figure A5.2 Mate song-pairs in Martin’s jadmi repertory – slow songs (bold) and fast songs (italics).

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<th>Text</th>
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<td>gurreiga narai blnjirri :</td>
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<td>gurranda wayurlambi :</td>
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<tr>
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<td>gurreiga jumanjuman jerderde :</td>
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<td>birreinjin ngurr u ga giru buranggu ngume :</td>
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<tr>
<td>3</td>
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<td>redmala redmalingga :</td>
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<td>buyu minya redbendinga :</td>
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<td>4</td>
<td>21</td>
<td>gangunjai wana marr giyangga :</td>
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<td>lalanggarra mandaj nyiwa [ngawa] :</td>
</tr>
<tr>
<td>6</td>
<td>4</td>
<td>garrai walangarrangga :</td>
</tr>
<tr>
<td></td>
<td>28</td>
<td>Junbarri gayi janburne :</td>
</tr>
</tbody>
</table>

The songs also often have minimally contrasted musical features. As indicated in Figure A5.2, four of Martin’s song-pairs consist of one slow song (marked in bold) and one fast song. Barwick has found that ‘mate’ song pairs in the Warumungu yawulyu Mungamunga repertory have similarly complementary tempo relationships, subject matter and lexicon (see Barwick 2005).

With regard to the impact that mate song pairs have on song-order, Martin has told me that some song-pairs that comprise a slow and a fast song, such as Song-Pair 1 (see Figure A5.2), should be performed consecutively, beginning with the slow song. Figure A5.3 reproduces Figure A5.1, but here songs that belong to a mate song pair are indicated in bold. Those that occur consecutively with their ‘mate’ are indicated with a box. The figure shows that Songs 1 and 2 (Song pair 1, see Figure A5.2) are performed consecutively in three performances and that Songs 21 and 22 (Song pair 4, see Figure A5.2) are performed consecutively in one performance.
Figure A5.3 Song-pairs in six danced performances of Martin's *jadmi junba*.

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</table>

**Tempo:** \( \|: \text{Slow} - \text{fast} :\| \\

Another principle that guides song order is that slow and fast songs generally alternate, beginning with a slow song and ending with a fast song. In Figure A5.4 slow songs are indicated in bold and fast songs in italics. *Galanbangarri* 'warm up' type songs (marked with an asterix), which are always slow in Martin's repertory, sometimes work within this pattern but sometimes do not. In the latter case, departure from the slow-fast pattern results from the fact that these songs are used, as needed, to accommodate the time taken by dancers to prepare for each dance).²

² In Chapter 3, two songs (Song 17 and Song 23) were identified as the *galanbangarri* songs in Martin's repertory. Discussions with Martin and Jodba, however, indicated that Song 1 may also be used as a *galanbangarri* song (see AR1995 and AR1999). In the RK1985 recording Song 33, is also clearly used as a *galanbangarri* song in this performance. Because this recording became available after my fieldwork, I was not able to discuss it with Martin.
Figure A5.4 Slow (bold) and fast (italics) songs in six danced performances of Martin’s *jadmi junba* (*galanbangarri* songs marked with an asterix).

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**Song type:** *Galanbangarri* ‘warm-up’, *Birrina* ‘public’ and *Enerrngarri* ‘big’.

The final principle to be discussed has, perhaps, the greatest impact on song order. There are two types of dance-song in *junba* repertories: *birrina* ‘public’ and *enerrngarri* ‘big’ dance-songs. These are preceded by and interspersed with *galanbangarri* ‘warm up’ songs. It has been explained to me that in ‘old day’ performances stretching over a week or so, each night several *birrina* dance-songs would be performed and would followed by one, two or three *enerrngarri* dance-songs. Each night different *enerrngarri* dance-songs would be introduced, in a particular order. *Galanbangarri* songs would precede the danced performance, drawing people to the dance ground. It is said that a slow *galanbangarri* would be performed first, and then a fast one would be used towards the end of the performance for the ‘biggest’ of the *enerrngarri* songs, producing a crescendo in energy and excitement, as the tempo increases and dances become more exciting.
While I only witnessed *junba* performances stretching over one or two nights, this model is clearly evident in present day performances. Figure A5.5 shows that, leaving aside *galanbangarri* songs, the performances begin with *birrina* songs and move to *enerrngarri* songs. They briefly move back to a *birrina* song before returning to an *enerrngarri* song. The LB1997 performance, for example, features several *birrina* songs (Songs 4, 3, 24, 2, and 5) shifts to *enerrngarri* (Song 18), briefly back to *birrina* (Song 24), then ends on an *enerrngarri* (Song 20). The ST2000 performance moves directly from *birrina* songs (Songs 1, 2, 29) to an *enerrngarri* song (Song 20). It can thus be generally said that, leaving aside *galanbangarri* songs, performances of Martin’s repertory generally have the form:

1. \[||:B:: + E + B + ||: E :||\]; or
2. \[||:B:: + ||: E :||\]

Song 20 ‘biyende/barij’ appears to be treated as the ‘biggest’ *enerrngarri* song, occurring at the end of of all but one performance. As discussed in Chapter 3, this has a special significance in that the interaction of the living performers and audience and the deceased spirits present in the performance is strongly foregrounded.

---

3 Note that the classification of songs here is based on Martin’s statements. While there are some differences in how songs are classified as compared to how they are performed (i.e., some *enerrngarri* are performed as *birrina*), these do not discount the analysis here, because Martin is quite clear about what songs should be and patterns are clearly formed based on this classification.
Figure A5.5 Galanbangarri (g), Birrina (B) and Enerrngarri (E) songs in six danced performances of Martin’s jadmi junba.

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By examining several unelicited performances of Martin’s songs, and taking into account statements by junba performers, three primary factors have been shown to guide song order in contemporary junba performances: mate song-pairs, tempo, and song/dance-song ‘type’.

---

4 Songs 32, 33 and 34, in the RK1985 performance, came to my attention following my fieldwork. I have determined the type of these songs on the basis of their distribution and subject matter, however, consultation with Martin is needed to confirm the types assigned to these songs.

5 While Martin identified Song 27 as birrina song, it is here performed as an enerrngarri dance.
Appendix 6. Transcriptions of discussions with Martin and other performers of his *jadmi* repertory.

Appendix 6 provides transcriptions of discussions with Martin, together with other performers of his repertory, on subjects of song-conception, preparation for performance, and performance and transmission. Explanations of dance are also included (see, particularly, 9. DAT200230). The recordings transcribed in this appendix are listed below. In each transcription, the text is annotated with brief headings indicating the subject of discussion. Discussion transcribed in Appendix 3 has been omitted to avoid excessive repetition.

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1. DAT200126, CD 1 of 2, 8 November 2001. Scotty Martin (SM) and Sally Treloyn (ST) at Dodnun.

[Song 1 ‘gurreiga/ngadarri’]

[Connection between jadmi and brolgas]
ST: Those brolgas [referred to in Song 1], are they like, are they just birds or are they spirits?
SM: Yea, they the bird but they spirit you know for this jadmi? Any song from the brolga would be a jadmi. So you won't go, you don't have a song from brolga like those totem ones you know what I mean like Mowanjum and all them mob, what they got there.
ST: They're not brolga ones?
SM. No, that's different.
ST: Rightio, just jadmi. So what about that Imintji jadmi.
SM: That's a jorrogorl [SM is referring to Walkerbier’s Dulugun repertory]
ST: Ok, so the Imintji jadmi is different to the brolga?
SM: Yep, different, yep yep.

[Song-conception]
ST: Have you got a word for those spirits? not rai?
SM: No.
ST: Rai are those little ones
SM: O yea, those little ones.
ST: They're not agula?
SM: No, not them.
ST: What's that word, emalan?
SM: Emalan. Yea – emalan. You don't see em very much but he just comes in the night or even in the day, whenever you travel yourself [Martin is referring to anguma spirits]. So whenever you camp, so he'll give you the song. Just like a spirit. Can't even see it yourself but you would have heard on your dream.
… Whenever you hear that song, so you'll probably hear it morning and pick that song.
ST: You pick it up that way?
Appendix 6. Transcriptions of discussions with Martin and other performers of his jadmi repertory.

SM: Yea. So you start off with probably about ten song, he might give you. So from there that's all up to you, you know. You can just keep going with whatever you think in your mind. You can pick up that song yourself. ... Anything you see you can make a song about it.

ST: Like that, bit like that Slim Dusty makes them up.

SM: Yes, that's right. Like country song all this.

ST: Rightio. so ... once you get the plan, find you your own?

SM: That's right

[Terminology - tempo]

ST: So about that, I might ask you if you've got a word for slow, like language word for slow.

SM: That slow song, banngunngarri.

ST: And what about that fast, what I said before eh?

SM: Yea. manamanangarri.

ST: It means like hurry up eh?

SM: Yep. Well you can dance along quick see. That's how we say manamanangarri. Or same as you walk fast. That's still, you know, meaning that way.

ST: OK. So it relates to the dancing more than the singing?

SM: Yea.

ST: What about, because you've got fast songs and the you've got two types of slow ones.

[Mate song pairs]

SM: Yea ... if you've got a slow one. And you can pick up that same song and same meaning, you can pick up the quick one and so you can start off with another slow one - different song and you can do that same thing again with that other one.

ST: So each song has a mate?

SM: Yep.

ST: Is it like a mate?

SM: That's right.

ST: Do you use that word mate?

SM: Well two types of songs, slow ones and fast ones, we say mejerri.

ST: Mejerri
Appendix 6. Transcriptions of discussions with Martin and other performers of his jadmi repertory.

SM: Yea. Two.
ST: Double im up.
SM: Yea.
ST: What about those, I was just trying to say before that you've got fast ones and then you've got two types of slow ones. Like slow ones that are swung [demonstrates] and then straight ones [demonstrates].
SM: Yea. That the different one again. See what I mean?
ST: How is it, have you got a word for how it's different?
SM: No, just, there just separate songs for different places and different country, or different animals or whatever. That how what song composed about.

...

[Song 10 ‘Garlumburru/mudmardamardama’]

[Song 3 ‘balawarla/gurangurra’]

[Rhythmic patterns]
ST: Just thinking about that, about what I trying to say before about those rhythms changing, - you've got two slow rhythms. This one shifts halfway through [demonstrates].
SM: Yea, but you got to have changes. You know what I mean. You can't just sing one type of song. So you got to have another word so you (got to be with that nother.
ST: It's got to fit the words?
SM: Same with the song you know, you got to pick up another word.
...

[Terminology – melody]
ST: OK. You got a language word for “tune it up”?
SM: Arrangun they call him. Arrangun as you go up.
ST: Arrangun, and what about that, like when you go up and then you sort of get to that resting point.
SM: Yea. Then when you coming down arrangun and yarrij. ... That's how you come down.
ST: Rightio. And then right at the bottom you have that long
Appendix 6. Transcriptions of discussions with Martin and other performers of his *jadmi* repertory.

SM: Long stretch, that's right, yea.

ST: Long stretch. You got a word for that long stretch? … the women sort of look after that long stretch eh?

...

**[Song-conception]**

ST: Just wondering about the relationship between like the connection between the spirit that gives you the songs and what the songs are actually about. So you got this tide, this breeze comes up. Do spirits travel on that breeze?

SM: Yes. Yea,

ST: Song-giving spirits?

SM: Yea. … I think most of all them songs I just got it from my grandfather. That's how he gave it to me. In my dream you know. My mum's father. So when I came to … all these songs so I have to keep going with my own songs, see what I [was] taught in my idea.

...

**[Language of song-texts; connection between *jadmi* and marshland birds; place]**

SM: Those specially say the *jadmi*, it can be mixed language in it, see. Whatever the song is, it must be Ungarinyin or it must be Wunambal. But you never hear *jadmi* with Worrorra.

...

ST: Munja must be in Worrorra country?

SM: Yeh must be Worrorra country but that's where the songs came from. I think most of these *jadmi*, because the brolgas, magpie geese, and what they call this, pelican, and what the other little hooked nose little black bird.

ST: Ibis

SM: Yeh. Those ones. They all from the seaside, they all live around the marsh or billabong or whatever. Well that's how them songs all represent all them animal in the seaside.

ST: When you were in court [Native Title] you said you got three songs, one for the brolgas and rivers and mountains, … and a third one for Kalamburu.
SM: Even that Darraru, on the Wyndham road there, Pentecost, even that Wan.gil, keep going up to bitumen way. That’s those songs there. All different places for different songs.

...

[Song 4 ‘garrai/Junbarri’]

[Song-conception and composition]

ST: When you find the song and wake up do you know if it’s slow or fast one?

SM: You got to have it in your mind. You have to fit it in between, every word, every meaning. See what its meaning and what language. What I think in my mind, so I put it in. Must be a different way of pronouncing it, so you got to fit that in. It really just go with the language, all those songs. Ngarinyin or Wunambal.

...

[Song 5, ‘gurlanji/wururrururu’]

[Song 7, ‘gulad/Milinjilinji’]

[Song 8, ‘Darrarru/gura’]

[Song 10, bumarlad/wurruru]

[Song 11, ‘gurlanji/jowulwada’]

[Song 12, ‘gurreiga/ngadarri’]

[Song 13, ‘redmala/buyu’]

[Song 14, ‘birreinjin/gurreiga’]
Appendix 6. Transcriptions of discussions with Martin and other performers of his *jadmi* repertory.

[Other repertories known by Martin]

I can sing both of those Mowanjum *junba*, this one for Donny Woluguja for father, I can sing that one. I can sing Wati Ngyerdu for song, Wanalirri – I can sing that right through. See least I bin up and down there see, I just picked it up in my mind as they sing along. So this probably have one in Turkey Creek but I don’t know you know? I can’t understand - I can’t pronounce it. But at least I understand what it meaning.

...

[Song 15, ‘ngyeinjilba/balara’]

[Song 16 ‘Malinjunu/Yawulyawul’]

[Song 17, ‘Linjirri/ngurlami’]

[Song 18, ‘buyu/biyubiyu’]

[Song 19, ‘ngurdungurdu/Borangala’]

[Song 20, ‘biyende/barij’]

[Song 21 ‘gangunjeiyi/ngurra’]

[Song 22, ‘lalanggarra/gamalingarri’]

[Song 23, ‘wunbalu/Bilnginji’]

[Song 24, ‘Wurnman/buyu’]

[Musical structure]

SM: As you go up, when you come down, when you tune it up, you got to pick that same song that what you bin start over – start over and do the same thing again. Well you drop down, and then go up again, and come down the same way again.
Appendix 6. Transcriptions of discussions with Martin and other performers of his *jadmi* repertory.

... 
SM: Whatever tune, whichever way, if you gotta sing that song, that’s how he goes. So if he says, singing long, that’s straight ahead, without changing, without changing the tune – he won’t sound good. That’s how you got to tune it up.

... 
SM: That *gurreiga narai binjirri*, you got to pick that same word to tune it up for the other second word. That’s how he goes, like that see. But if you just pick one song from the start, and you pick that nother second one, it won’t sound to good. See if I say [Sings] ‘gurreiga narai binjirri ngadarri jagud binjirri’. See. I got to have this ‘gurreiga narai binjirri gurreiga narai binjirri’, see I got to have it twice before I start on that second one.

... 
SM: Whatever you think about, different parts of meaning, different parts of word, different parts of meaning. That words come out of what you seen, that how the words fits into it. Say um, I got, Slim Dusty making a song about his road train. People used to drove cattle with the horse and things but he don’t have that anymore. So he have this big road train. He start singing about that road train for people from station what they bin droving the cattle say to Wyndham or Derby, or Broome, or whatever you know. And that’s what that word, all that words just fits into it, whatever song he think about, whatever people bin do before. It’s the same as that see. That’s how that song is about. [Probably referring to Slim Dusty’s song, ‘Droving by Train’].

... 
[terminology – melody] 
ST: Is there a language word for tune? 
SM: You mean a word for tune, *niyarra*. *Niyarra* just like you tuning a song or whatever. 
ST: Have you got words for high voice? 
SM: *Arrangu*. *Arrangu* means you gonna go up bit more fix the other tune, whatever top tune, or whatever. Low tune, *alya*. 
ST: Middle tune? 
SM: *Balaga*. 
2. MD200216, 8 February 2002, Scotty Martin (SM), Maisie Jodba (MJ), Dicky Tataya (DT), Sally Treloyn (ST), in Derby.

[Song 26, ‘gura/jadajada’]

[Song 25 ‘wololu/Darrarru’]

[Song 27 ‘bunganja/ngurra’]

[Song 28 ‘junbarri/garrai’]

[Song 29, ‘ngurdungurdu/Borangala’]

[Discussion about melody]
SM: Always got to change tune from when you start off. You know what I am saying? See, whichever that song you sing, see it must be got to change other tune on to it. It can be same meaning but it’s the way of the word you got to change the tune on to it.
Appendix 6. Transcriptions of discussions with Martin and other performers of his *jadmi* repertory.

3. MD200217, 11 February 2002, Scotty Martin (SM), Maisie Jodba (MJ), Sally Treloyn (ST), in Derby.

[Composition]
SM: Whichever way you pronounce it. That’s how it goes. You just have to go by the words. See, if I didn’t know how to make all this, compose all these songs, if I didn’t think in my mind, whatever meaning about those songs. See I wouldn’t sing any one of those songs, what meaning about. I got to think hard about what I got to think and what I have words for that songs, whatever meaning for it.

[Discussion about melodic variation in jadmi and jerregorl style repertories]

SM: [Speaking of his own jerregorl] That first one that we start off – that first mob – that’s that old one. I’ll just tune it up with that new one. See they both have the same tune, see, that old one and that new one.

ST: Do other jerregorl have the same tune or just your ones?
SM: Well, what jerregorl is they always have one you know same tune. Or different. Like other person might get another jerregorl, like this Wanalirri [Watu Ngyerdu’s galinda]. She [galinda is considered feminine] got different tune from mine. It’s still a jerregorl. Or that Donny father belong to [Sam Woluguja’s galinda]? It’s still got different tune but it’s still jerregorl.

ST: What about the jerregorl for Lorrie Yud [Yudmora]? Different tune?
SM: All the jorrorl but different tune. All this jadmi must be same tune – same sort of way but different meaning. You catch me what I’m saying. Jadmi is same tune but different meaning. [Whereas jerregorl have] different tune and different meaning.

[Song conception]

SM: In your dream you can see all those sort of things. … That was same time with that jadmi. That must have been that first one – that jadmi, I composed that in 1973. Well, this might have been before that jadmi, 72 or something. Old Mount Elizabeth Station.

ST: [Did] your grandfather give these to you as well?
SM: Yes, yes. That’s the first jerregorl song he gave me. Jadmi’s the second one. He just came and told me, ‘I’ll take you to that place’. So when I went to that place – I could hear all the people singing you know.

ST: [Asks what the difference between anguma and agula spirits is]
SM: Anguma like a spirit. They travel in the dark. Whenever dead body, we call them agula.

ST: The mob of people you could hear singing, were they anguma and agula mixed?
SM: Anguma.

MJ: Girl and boy mixed.
Appendix 6. Transcriptions of discussions with Martin and other performers of his jadmi repertory.

...

SM: wherever the *anguma* travel, well you can pick those songs up.
Appendix 6. Transcriptions of discussions with Martin and other performers of his jadmi repertory.

5. MD200224, 20 February 2002, Scotty Martin and Maisie Jodba, in Derby.

[Song 30, Nangulmad/gura]

[Song 12, gurreiga/ladmiladmi]

[Song 14, birreinjin/ngadarri]

[Song 31 ‘gurreiga/Burruna’]

[Song 9, ‘bumarlad/wurruru’]

[Discussion about galanbangarri ‘warm-up’ songs]

SM: Galagalany or you can say galanbangarri. [SM explains that these are quick and slow ways of saying the same word].

...  
SM: It should be Linjirri nawul binjirri ngurlami nawul gambana – that’s supposed to be the galanbangarri [in Martin’s repertory] now.
MJ: Get ready everybody for dance.
SM: Say if I sing that one first one – people just painting up or something and make the rest of that people come along – you know when they hear me singing?. When everybody there together and when they finish painting up or whatever, so then I call [sing] that gurreiga narai binjirri [Song 1] or quick one [referring to Song 2 – that mate to Song 1] or whatever.

...  
[Musical terminology]

ST: [ST asks about how Martin finds the right pitch to start on, does he ‘hum around’?]
SM: Biyobiyo that means that you following im up – following that word or tune or whatever.

...  
[Junba origins]

ST: Is that wulag the taste of the junba?
Appendix 6. Transcriptions of discussions with Martin and other performers of his jadmi repertory.

SM: yes, yes.

ST: [ST asks about the relationship between performances and ancestral power and origins]

SM: I remember someone told me – old days you know – this country was under water see, and no-one was even born and place wasn’t here, not even a building or anything. Well, according to that Wanjina, one place up that way, they had a biggest dance, Wanjina dance. They had a big celebrate. And that’s how that totem is. That’s where they started off. And whoever got that jerregorl first, whoever composed it, they went by that Wanjina where they had a big party and dance. That went from beginning and still going today. ... Say if we don’t have that – if we don’t have any sort of totem or culture, you know, well we never, haven’t got a Galaru [i.e., Wunggurr] – Galaru, you know, Wanjina? – we haven’t got Wanjina. That’s mean, just tell you like that that’s what the story is. You’ve got to have that because you belong to Wanjina. See those song and dance, everything that Wanjina gave us. And our body, that’s the power of it. See we got to have that otherwise we will be lost, without the culture.
...

[Terminology]
- Singing – yawurru
- Laughing – yej
- Crying – wardany
- Clapsticks: bondorra, galinggarra [SM explains that wangga performers use galinggarra], and garnbag.
- Clapping – doobadooba
- Lapslapping – mondorrgi
- Words for playing bondorra/clapstick patterns: birijbirij - fast even sticks; biribabi - slow even sticks; biriba or biribabi – slow uneven sticks (a pattern only used in jerregorl).

[Music-related phrases/descriptions]
- Gananggan mara oni – ‘recently he just found that song’.
- [Everyone singing perfectly together]:
SM: *balanggarra biyo biya.* *Balanggarra* is a group of people, and they all singing perfect, whole lot.

ST: [ST asks what *biyo* means]

MJ: follow.

SM: Follow that same tune.

• [ST asks about singing that is a bit out of time]

SM: *Yirraba arrun.* English mean ‘they missing a beat’.

MJ: New people you know, when they singing?

SM: *Yirraba* means ‘he wrong there’. Say for two, three people must be singing they all singing off the tune. *Arrun* that’s that tune now – they mixing that *junba.* They can’t pronounce it properly. Or whatever.

• [ST asks about how others join in singing after Martin has begun]

SM: *guro mingi* – that means, you say you have a practice first, warm up.

• [Expressions for melodic elements]

SM: *Arrungun* – high throat; come up; *wordulu* – low tune – come down.

...  
[At the end of the melodic cycle] they’ve got to go by me, they got to know when I ready to stop. That last time -the girls got to take over. All the girls take over.

ST: [ST asks about singing softly and quietly]

SM: *Yorlolu*.

• [Following the song leader]

SM: Whatever tune and whatever throat I singing, those girls got to go by me. If I got a low tune, those girls have to go a low tune again. And high tune, they got to follow.

• [ST asks about the unusual characteristics of ‘malaya/winyirinyiri’ from Wirrijangu’s repertory]

SM: The person that find that song, that’s how it come. He probably heard that *burrunguma* singing it that way, well he picked that song in his mind. That Jalarrimirri not bad a song that, good tune in it, always.

• [Taking a breath]

SM: *Ngarawun* – take a breath.

MJ: Wind, you know.

ST: [Asks about having to stop singing to take a breath]
Appendix 6. Transcriptions of discussions with Martin and other performers of his jadmi repertory.

SM: You always have time, whenever you go up hold your breath, whenever you come down – wordulu and arrungun.

• [Voice quality]
  SM: Langgan – that’s your throat. Langgan winiyangarri.
  MJ: Good throat.
  SM: Clean throat. Langgan wulwa – that bloke got a no good throat, say he had a cold sick or cough cough.

• [Clapstick patterns]
  SM: Say bondorra biribabi – that’s for that slow one. Bondorra birij birij buma – that’s that quick one.
  ST: [Asks about playing the clapsticks]

• [Singing loudly]
  SM: Jedben ngalanybabi [singing strong and accented].

• [Galanbangarri songs]
  SM: Guroguro lets people know they got to come into junba, if they want to see it.

• [Songtext length]
  SM: Adjia [short]; ananyi [long]

[Song topics]

• [Songs about country/places]
  SM: Dendawula – one word for every sort of song, jadmi dendawula jinda dendawula – he belongs to that place. Jinda – this song belongs to that place.
  ST: Jadmi dendawula jinda Nangulmad – this song belongs to Nangulmad
  SM: Yo [yes], you got him.

• [Songs about agula and anguma]
  ST: In that biyende jilaj wunmara and you have the two agula come out in the dance.
  SM: That’s burrunguma.
  ST: They’re burrunguma not agula?
  SM: No.
Appendix 6. Transcriptions of discussions with Martin and other performers of his jadmi repertory.

SM: Ye. Reason is that, because the *burrunguma* is dressed up with the mask.
ST: The *burrunguma* in the dream had on *agula* mask?
SM: No. Ye. *burrunguma* is a kind of spirit, but that’s the way they bin dressed up. That’s why I had to get that. … They just an ordinary person like you and me. *Agula* is different. That’s the way that song is, that’s how you got to dress like that. They had the masks.
ST: They were pretending to be *agula*.
SM: Yo.

[Travelling in the ‘old days’ for *junba*]

SM: I think those old days they used to. They used to walk place to place. See wherever the other group was. Other group of people like, like Meda. Must have been there – big mob. Well this mob with this *junba* or *jadmi* or whatever they took there. They show them people, learn them people. They could have it there for two-three days until they learn and those fellas they’ll pick the song and dance and they’ll do it and take it to the other mob. That’s how it goes.

…

MJ: Kunmunya corroborée [Balbangu’s *galinda*] they used to bring him. Holiday time you know. Right, longa Munja, they used to make corroborées longa bush. Pantijan they put him on, play there, take it Munja now.
SM: Just like *wurnan* they give it one another. Like this Wanalirri they had to give that song and totem to all that Turkey creek mob, and they got it up there now
Appendix 6. Transcriptions of discussions with Martin and other performers of his jadmi repertory.


[Dance paraphernalia]
- Dancing – dunburrwan ‘they dance’.
- ‘Junba dancing’ – junba dunburrwan, for both jadmi and jerregorl.
- Ngadarri and yirrgal. Wulgudugudu is stuck onto the ngadarri with bilji (red ochre). Feathers are attached to the top of the ngadarri.
- Yidminjal (leaves) are attached to elbows and knees. These can be dried out.
- Yirrgal (string) is made from the Kurrajong tree, and is used to tie on the leaves.
- The tassle attached to the front of the dancer’s naga (loincloth) is referred to by three names: yawuna, maambi, and wailburr.
- Dunda gudmire – ‘you blokes paint up now’.
- [The bird’s head on the top of the ngadarri is made out of wulgudugudu (bulrushes)]. SM: They make things like that so that they can show people that that songs made by brolga or ngurdungurdu.
- The bushes around the dancers’ knees and elbows signify jadmi type junba.

[Wodoi and Jun.gun in choreography and body paint]
SM: Wodoi goes first or Jun.gun goes first, finish that one song and grab that nother song for that Wodoi mob. You can have same sort of paint. People know Jun.gun how many are there, Wodoi, how many are there. Really, you supposed to have from top of his ngadarri run that ochre down, red one, right down to the body, and then put all those whatsiname – ladmi [kapok] – and ornmal [white ochre] on it. They look nice really with all that. … [Red ochre] ‘runs straight down the whole of the body, and the other ones run along the side. White paint, starts the same again, and that ladmi in between or whatever’. [Ladmi – kapok – is referred to as madugura].

[Melodic terminology]
- Arrangun – ‘top’.
- Balaga nangga – ‘coming down, in between. That middle’.
- Alyi – ‘that biyobiyo now, all the girls job to finish it off – that biyobiyo they call him’.
Appendix 6. Transcriptions of discussions with Martin and other performers of his \textit{jadmi} repertory.

[Performance space]
[The \textit{wurawun} comprises two poles, a rail and \textit{yidminjal} (leaves)].

[The role of the lead woman]
SM: Lead woman has to sit down with the \textit{jumanjuman} – whatever time I sing, he grab it so that other girls in the background – sitting with her so he can give them advice on the tune – they hear her singing so they’ll follow that same word and same meaning.

[Singing ensemble]
\begin{itemize}
  \item Singers - \textit{ngalanybabidi} – ‘whole lot singing there, girls and boys’.
  \item \textit{Burrurru wongai ngalanybabidi} ‘ girls and boys singing there, whole lot together’.
\end{itemize}

[Stranger mob]
SM: They got to watch first then they can learn – they got to be on the side or on the outside. \textit{Mawarra}.

[Performance space]
\begin{itemize}
  \item The \textit{bororru} is the space between the \textit{wurawun} and \textit{ngalanybabidi} – ‘in the middle’.
  \item \textit{Burrurru malga budma} – ‘all the boys that are dancing’ [behind the screen].
  \item The screen is in the west, and performances often happen when the sun is going down – \textit{wananarra} – that mean ‘afternoon time’.
  \item Fires [on either side of the \textit{bororru}] – \textit{winjangu}; ‘\textit{marra mindi} that’s that light’.
\end{itemize}

[Song conception]
\begin{itemize}
  \item Martin is a ‘stranger’ in the dreams in which he receives songs.
  \item Making a song up, as opposed to being given it by a spirit, might be referred to as \textit{ni juman anjumanga} – SM: \textit{ni} – that’s your mind – \textit{juman anjumanga} – ‘you pick up that song in your mind’.
  \item The \textit{burrunguma} that composer’s see in dreams are the real composers (\textit{jumanjuman}) of songs.
  \item Martin saw a ‘couple of people’ singing in his dreams and one of these was his grandfather.
\end{itemize}
[Tides and tempo]
Slow songs are like the neap tide – SM: ‘abalun marduma – tide coming up slowly’.
Fast songs are like the quick tide or the spring tide – SM: ‘gurangurra dooba mi – the wave coming and can’t stop coming and getting the rocks or whatever’. While the parallel between tempo and tides was suggested by me, SM agreed that it was an appropriate comparison – SM: That’s right – that sound really good – that’s how it goes. I think most of this jadmi song, quick one or slow one, they all come from the sea anyway.

[Wunggurr and water phenomena]
- Gurlanji [see Songs 5 and 11] are ‘just like that garangurra’ (i.e., saltwater).
- Gurlanji is also a name for a snake (i.e., Wunggurr).
- SM refers to the song about Cyclone Tracy in his jerregol repertory – SM: That’s one like Cyclone Tracey – gurlanji ... unggud, mardu biyangga – that unggud [Wunggurr] was travelling.
Appendix 6. Transcriptions of discussions with Martin and other performers of his jadmi repertory.

7. DAT200211, 3 April 2002, Scotty Martin (SM), Sally Treloyn (ST), MJ (Maisie Jodba), and AJ (Alec Jilbidij), in Derby.

[Melody/vocal range]
ST: How would you say those three different types of voice in language?
SM: *Arrangun* – top; *balaga* – that’s that middle; *alyi* that’s down the bottom.
ST: [What is a] language word for voice?
SM: Tune, you know, there’s only one word for that – *niyarra*. That’s the tune.
AJ: *Niyarra* means *rinyarinyi*.
ST: *Arrungun niyarra*.
MJ: On top.
SM: *Arrungun*, that the top tune, *balaga* middle tune, *alyi* right down the bottom.
SM: *Rinyarinyi* that idea, whatever you think, what tune you gonna call out.
MJ: This one follows this one.
AJ: All girl will be singing, we [the men singers] bin down, and all the girl up, they go *arrungun* [i.e., they jump up an octave]. Right, follow im boy, he bin go low, *alya*.
SM: Alldepends what tune suits them, you know – whatever they feel like, what ever they want to sing, if they want to sing middle one, or bottom one or top one. But I take three me.
ST: Big throat. What about clear singing?
SM: You can hear that sound more better and more clear and people can understand. The word is for that – *winiyangarri ngalanyba gudi* – ‘sing real good, clear’.
AJ: *Winiyangarri ngalanyba gudi*.
ST: [Asks about spirits in people’s throat]

[Song conception]
SM: I think must be something to do with them. Probably that family will take you to where *burrunguma* is and they want to give you the song. That song – you can pick their words, what sort of a tune they singing. So you have that in your mind and you sing the same as what they’ve taught you,
ST: They’re the one’s that have composed it?
SM: That’s right.
ST: They give you the *niyarra*, and *rinyarinyi*.
Appendix 6. Transcriptions of discussions with Martin and other performers of his *jadmi* repertory.

SM: Yo [yes].
AJ: that’s right.

[Singing]

ST: [Asks about tremolo, referring to the ‘shakes’ at the end of melodic section 2b].
SM/MJ/AJ: *Wulan medmirrangarri*
AJ: Shake im throat [AJ compares to the engine of a ‘motor car’].

[Song composition]

ST: [Asks how long, after being given a song in a dream, before SM sings a song to someone].
SM: Probably about a week – you got to get all that out in your mind – whatever song they gave you. You probably would rest in your bed and think every night. Collect every song and he [the composer] probably will come along and tell them [others in his community], ‘Oh, could everybody sit around the campfire or whatever, we’ll have a bit of sing a bit of song. I composed a bit of *jadmi* or *jerregorl* or whatever’. So come in there, if they’re willing to come – everybody happy.

[Singing]

AJ: [referring to tremolo] Just like the timing gone mad longa motor car, you gotta put back in the right place.
SM: What would make people get sick throat – you might have cold sick or whatever – that is the only thing that might get you into trouble.
AJ: Drink water all the time.

[Song composition and transmission]

SM: That composing business probably takes about a week anyway.
ST: Any help in that week?
SM: No, you got to do it yourself. Whenever the people come in, they’ll pick it up from you.
ST: Even Jodba?
MJ: Yeah, I follow him [SM].
SM: Follow the word
MJ: Plenty of people, they follow me, all the girl you know, they follow im me.
Appendix 6. Transcriptions of discussions with Martin and other performers of his \textit{jadm}i repertory.

AJ: They got to listen for two-three days, then they got a corroboree now.

ST: [Asks whether a message is sent to bring people into a performance].

SM: The stranger mob, they always can sit down just listen and watch those people what bin, they got to practice before, they was training on that \textit{junba}. That’s the mob got to sing it. They’ll probably do it there for a week or something, long enough to get learned. ‘Til they pick it up. Then they all join together.

ST: Dancing and singing?

MJ: Men too.

ST: [Asks how ‘strangers’ are referred to]


ST: Mob of them?

SM/MJ: Balanggarra, ngulmud balanggarra.

... 

SM: From \textit{burrunguma} come to me, and from me [to] the mob that I gonna sing for them, and those mawarra [stranger] they gonna all listen, they pick it up from us.

AJ: \textit{Lai bururrurru birri} – they learn.

MJ: Girl wongaya [too]

\textbf{[Song transmission and the wurnan]}

ST: These \textit{burrunguma}, do they mainly sing about their country?

SM: Yeah.

ST: [Do] songs go back to country that the songs are about – along the \textit{wurnan}?

MJ/SM: Yep, yep.

SM: That’s the \textit{wurnan}. Passes on to people to people.

ST: \textit{Burrunguma} make songs about country that is important to them, pass it on to someone who isn’t necessarily from that country (SM: that’s right), but them being \textit{burrurruru}, they pass it back to that country through the \textit{wurnan} (SM/MJ: yo, yo [Yes]). So they’re sort of using you like the mawarra (MJ/SM: yo [Yes]). \textit{Burrunguma} to you as the mawarra and then you pass it back there.

SM: That’s right. Get it this way. Say the people belong to \textit{Wanalirri}, and this old fella [Wati Ngyerdu] composed that country side, that song - \textit{Wanalirri} country. The reason, the reason that’s why he gave to them back, that just like \textit{wurnan}, because that \textit{junba} came from there. But he didn’t compose that one with the Ngarinyin
Appendix 6. Transcriptions of discussions with Martin and other performers of his jedmi repertory.

[language], but Worrorra. I think that burlunguma from Worrorra bin find that junba from Wanalirri. So they gave it to him – and he said ‘Oh well, that’s Ngarinyin junba. Oh, junba from Ngarinyin country’. And he was thinking – ‘Oh, no matter, I’ll make this wurnan, and give it back’.

MJ: They bin sell im.

ST: It stop there?

MJ: No, keep going, as long as that corroboree from that way, they bin sell him.

SM: Something like this ochre, shell, or this – people from seaside – pearl shell or whatever, you know that round one [baler shell]. They used to get these people from top end, and those people from top end they used to give ochre and naga and all those sort of things. That’s how the wurnan.

ST: So if people are passing junba what would come back?

MJ: Any king

SM: Whatever present is.

[Mawiya and wolungarri/wunganyin]

ST: Where did mawiya come from?

MJ: Kalumburu – to Munja.

SM: Wangga – that’s only come lately. They used to have wolungarri really. Wolungarri is part of Drysdale River. I think that wolungarri just meant for little kids.

SM: Lately this lot junba, wolungarri first.

ST: Wolungarri is older than junba


ST: Did burlurru make wolungarri up or [has it] always been there.

SM: Right from the beginning – history song that. Girls can’t sing it.

MJ: Girl we dance.

MJ: Wunganyin – both sing that girl and boy.

SM: Wolungarri only for dance.

MJ: Climb up tree when we sing im, they change im about, man, you know, when they sing. Nother man singing im, they sing, right change im, nother man singing.

SM: You take off in the morning.
Appendix 6. Transcriptions of discussions with Martin and other performers of his jadmi repertory.

[Song transmission and the wurnan]
SM: Anyway, the first camp they might have a first dance. They still learning, them mawarra. They still going with them until they gotta learn, really. If they really know, really, all them strangers, them mawarra, they’ll say ‘Well, come along and sing it with us’. Whoever bin composed that song, so when he [the composer] hears all that mawarra – they got the right way of singing it – right way tune, he tell em ‘Right, that all to you mob now’, and they’ll do the same thing to that other mob again if they come into it. They move onto to other place. They got to move where the feed is. Wherever they make the camp, they always make the dance there – never miss.

[Galanbangarri type dance-songs]
ST: [Asks about birrina songs]
SM: You can use that every night – just to bring all the people. [SM is referring to galanbangarri songs]. That’s the start of it. Sing with that birrina song first – keep going, might be about two or three songs. The idea is to give that people to finish with their painting, give them a bit of time. One bloke might go over there and ask them ‘You bloke finished?’. ‘Yeah, we’re ready now’ [the dancers reply]. That bloke will give the signal and will grab that one there gonna dance – first one to go on. They dance dance down to whatever big sort of a like that jadmi Nyandet [Dicky Tataya] and Matt [Matthew Martin] was dancing at the Picture Theatre – that witchdoctor bloke – that one will come out now, they’ll grab that birriina again.

[Dance paraphernalia]
- Feathers in top of the ngadarri are from the White Cockatoo – belngerr.
- The string around the ngadarri is yirrgal.
- The hair belt worn by the dancer is a maambi, made from the fur of a kangaroo.
- The leaves – yidminjal- worn by the dances is ‘supposed to be the white tree that grows beside the river, Winyan’.
- Ladmi [kapok] is rubbed in red ochre which consequently sticks to the dancer.
- Wulgudugudu [bulrushes] protrude from the top of the ngadarri.

[The spread of junba repertories]
SM: Holiday time [i.e., the ‘wet’ season] was the big time for junba.
Appendix 6. Transcriptions of discussions with Martin and other performers of his *jadmi* repertory.

MJ: We went Munja – right up Barnett – right up Gibb River – holiday time. Mount House, any corroboree he bin go there – only one place. But this one *Jalarrimirri* [Wirrijangu’s repertory]– right up Mt House.

SM: I heard that *Jalarrimirri* right up Landsdowne.

**[Melody]**

ST: [Asks asks about the level part of the tune].

SM: That sort of gives me the break. That’s little bit drop down, cuts off there, girl take over, and when they drop down, so I’ll pick it up, give them a break.

ST: How far do you know how to go on that last one?

MJ: I know, I listen to him, this one.

SM: I give them signal.

MJ: If it two times, stop, all right, that last one, last one I follow him then.

SM: Got to be two, and that last one’s got to be last.

AJ: *Biyobiyo*.

MJ: *Biyobiyo* – we follow im last one.

ST: Two?

SM: Two – that *bondorra* got to stop two times, and the girl, all the woman will know. That third one come, that will be the last one for them to pick it up and take it along until they finish it off.

MJ: First one, right, second one, right that last one.

SM: *Jadmi* is for say it’s for short distance, it’s to tune it up – to give people a bit of idea. [SM demonstrates with Song 1 ‘gurreiga/ngadarri’] That’s to give short distance, so you drag it bit more along from there then.

AJ: *Galinggarra* [clapsticks] stop, and dancers stop hold im too. *Galinggarra* going, dancers keep going too.

SM: I think that’s a rule for every *jadmi*.

MJ: *Jerregorl*. We don’t follow im right through that one. We stop whole lot, women and girl. *Jadmi* all right we follow im.

ST: Where that *bondorra* stops, you call that ‘short way’?

SM: *Bondorra modogurr* – sticks short way.

...
[Junba subgenres]

- SM: *Galinda* is sort of in the seaside but it’s still a *jerregorl* – it’s got the totem.
- *Gulowada* is not *junba*.
- *Jadmi* type *junba* can be referred to as *balga*.
- *Ngodben* and *jodmolo* are like *jadmi* but have a ‘different way of tune’.

[Martin’s grandfather]

Martin’s *mamingi* was not a composer but was a dancer.
8. DAT200212, 4 April 2004, Derby.

[Song 3 ‘barlawarla/gurrangurra’]

[Song 4 ‘garrai/Junbarri’]

[Song 5 ‘gurlanji/wururrururruru’]

[Song 6 ‘Nangulmad/jurdu’]

[Song 7 ‘gulad/Milinjilinji’]

[Song 8 ‘gura/Darrarru’]

[Song 9 ‘bumarlad/wururru’]

[Song 10 ‘Garlamburru/mudmardamardara’]

[Song 11 ‘gurlanji/jowulwada’]

[Song 12 ‘gurreiga/ngadarri’]

[Song 13 ‘redmala/buyu’]

[Song 14 ‘birreinjin/gurreiga’]

[Song 15 ‘ngeyinjilba/balara’]

[Song 16 ‘gura/Yawulyawul’]

[Song 17 ‘Linjirri/ngurlami’]
Appendix 6. Transcriptions of discussions with Martin and other performers of his jadmi repertory.

[Song-conception]
The burrunguma can bring a song from any place, they were all mixed. People can be passed away all over the state but they are all together.

[Song 18, ‘buyu/biyubiyu’]  
[Song 19 ‘ngurdungurdu/borangala’]  
[Song 20 ‘biyende/barij’]  
[Song 21 ‘gangunjei/ngurra’]  
[Song 22 ‘lalanggarra/gamalingarri’]  
[Song 23 ‘wunbalu/Bilnginji’]  
[Song 24 ‘Wurnman/buyu’]  
[Song 25 ‘wololu/Darrarru’]  
[Song 26 ‘gura/jadajada’]  
[Song 27 ‘bunganja/gura’]  
[Song 28 ‘Junbarri/garrai’]  
[Song 29 ‘ngurdungurdu/borangala’]  
[Song 30 ‘Nangulmad/gura’]  
[Song 31 ‘gurreiga/Burruna’]
9. DAT200230, 8 June 2002, Scotty Martin, Maisie Jodba, and Dicky Tataya, at Bijili.

Birriina dances.

[Birrina 1: Dance, Song 1 ‘gurreiga/ngadarri’]

[SM draws two lines on the diagram]

ST: This is in that birrina eh?
SM: This is the whole thing. That's in the clear spot in the middle [pointing within the two lines], you know, where they dance. You can put them dots there, all in the line there.

[SM directs ST to draw three vertical rows of dancers within the two lines – they come dancing forward from the back; directs me to put dots coming from behind the wurawun].

SM: When they finish up there [at the front near the singers] they all move back then, mixed up.

[Birrina 2: Dance, Song 19 ‘ngadarrri/Borangala’]
Appendix 6. Transcriptions of discussions with Martin and other performers of his *jadmi* repertory.

SM: Same way again, two lines, you can do it, I’ll just give you advice. You gonna run this mob in that way [SM gestures to ST to draw two diagonal lines of dancers who cross over in the middle of the dance ground] outside from this wall [*wurawun* bough screen] here, and they come out, like a circle there, come into that *bororrur* – first line. Right you do the other side round here again. They got to make a circle round here again [the dancers circle inwards near the singers], that two bela [one dancer from each line] to push this mob back see. Just draw a line there and put that two in the middle there. Right you can put a big mob group here, where they all push them back.

ST: When the sticks stop do they [the dancers] have to be at certain points in the *bororrur*?

SM: Yeah yeah. [SM indicates/explains that the sticks first stop before the lines meet (when the dancers are level), then after they have crossed, then when they reach the front of bororrur].

SM: This one is for *birrina* as well. Two *birrina* dances. If you don’t want to do this one [i.e., this dance] you can do the one all in a line [i.e., the brolga *birrina* dance (see Song 1)].

[ST asks what the difference between the two is]

SM: Say for *gurreiga narai binjirri*, they all can dance in a line because all those brolga walk in a line. See those ngurdungurdu when the fly around, see they got to be crossed. They copy that one see.

[ST goes through each of the *birrina* songs in Martin’s *jadmi* repertory, and SM indicates which of the *birrina* dances is used to accompany them]:

- Song 1 – *Birrina* 1 [i.e., the brolga *birrina*].
- Song 2 – *Birrina* 1; SM: *wayurlambi* – all in a line, reflects the shape of the dance.
- Song 3 – no dance, can be used as a *guroguro* [*galanbangarri*]
- Song 4 – *Birrina* 1
- Song 5 – *Birrina* 1
- Song 19 – *Birrina* 2

SM: He should have a quick one there eh, *ngurdungurdu wayurlambi Borangala wayurlambi*. Gotta a be a quick one. [Referring to a quick mate to Song 19] *Ngurdungurdu jod borrara*, they dance slowly first, they don’t come like that [Martin indicates that the dancers do not return to the *wurawun* bough screen in
Appendix 6. Transcriptions of discussions with Martin and other performers of his *jadmi* repertory.

Song 19. When you get that quick one [they go back – Martin indicates that the return to the *wurawun* with the quick quick song].

ST: So you come out on the slow one and go back on the quick one.

SM: Yo [yes], second round.

ST: So that quick one is like that *gurreiga* one – *ngurdungurdu wayurlambi*. What would the second leg be?

SM: *Borangala wayurlambi* – that’s all in line. That word is meaning all in line.

…

DT: Two times slow, two times quick one.

- Song 6 – no dance or *Birrina* 1
- Song 8 – no dance or *Birrina* 1
- Song 10 – *Birrina* 1
- Song 11 – *Birrina* 1
- Song 12 – *Birrina* 1
- Song 14 – *Birrina* 1
- Song 16 – *Birrina* 1
- Song 17 – no dance, *guroguro* [*galanbangarri*]
- Song 23 – no dance, *guroguro* [*galanbangarri*]
- Song 25 – *Birrina* 1
- Song 27 – *Birrina* 1 [note that this is performed as an *enerrngarri*]
- Song 28 – *Birrina* 1
- Song 29 – *Birrina* 2
- Song 30 –*Birrina* 1

SM: [The purpose of this song is] to remind people where this song come from. That’s the story. All this *jadmi*, always come from that way, sunrise. Must be Nangulmad country or wherever, stranger country – *wengu* – that’s that stranger country. Wherever that song came from that’s that *juwarri* [*anguma*] bin find that place and find that song from there.

- Song 31 – *Birrina* 1

SM: They all got to be in a group then, in there.

- Song 24 – *Birrina* 1
Appendix 6. Transcriptions of discussions with Martin and other performers of his *jadmi* repertory.

Enerrngarri ‘big’ dances.

[Song 3 ‘gulad/Milinjilinji’]

SM explains that one dancer comes from each side of the *wurawun*. They dance forward, level with one another, to the front of the *bororru*. They then turn and dance back to the *wurawun*. As they move, the dancers imitate a paddling action as if in a canoe. As with the *birrina* dancers, when the sticks stop, the dancers stop in particular places on the dance ground.
Appendix 6. Transcriptions of discussions with Martin and other performers of his jadmi repertory.

[Song 9 'bumarlad/wurrurru']

SM explains that one dancer representing Jun.gun sits down in the middle of the dance ground, cleaning up his camp. The other dancer, representing Wodoi looks out from one side of the bough screen, and then emerges from the other side. He dances forward to Jun.gun. Jun.gun gets up then they ‘wheel back’ returning to the bough screen.
SM explains that a fishing line (representing the *biyu*) is strung from the *wurawun* to the singers. A big mob of dancers emerge from the *wurawun* and move forward along the line. Then they have to dance back again along the line. They do this twice.
SM explains that an object shaped like an echidna is placed in the middle of the bororru. One bloke comes from behind the screen, looking around following the echidna’s tracks (see curved line), until he finds the echidna. He hits the echidna then
picks it up then dances with it. The porcupine is made from the roots of a Pandanus tree.

[Song 18 ‘buyu/biyubiyu’]

SM explains that this dance is like the dance to Song 13 ‘redmala/buyu’, except that only two dancers perform it (a large group of dancers perform Song 13). The dancers come from either side of the bororru and meet up on the string and then move forward along the biyu.
SM explains that a dancer, dressed as a woman (Mrs Agula) begins the dance sitting in the *balaga* (middle) of the *bororru*. Mr Agula, starting from behind the *wurawun*, looks out from the one side of the *wurawun* and then moves forward from the other side. He approaches the woman and they both move forward, wheel around at the front and then move together, back to the *wurawun*. 
SM explains that one dancer (warrior) stands in the middle of the dance ground. Another dancer comes out from one side of the wurawum and looks for him. He stands up near the front of the wurawum and sings out for his mate, dances towards him and the two of them dance back.
SM explains that in this dance, one dancer begins dance lying down on the dance ground. Another dancer – the *barnman/dancer bloke* – comes from behind the *wurawun* and ‘one bloke’ comes around and stands up, looking for him. He then dances to the laying down bloke, fixes him up, they dance forward and then round and back to *wurawun*.
Appendix 6. Transcriptions of discussions with Martin and other performers of his *jadmi* repertory.

**[Song-conception]**

SM: One bloke will come along and ask me ‘did you find a song?’ – I heard someone was saying, see. That’s in the English. In language – *nguru nginyi* ‘I heard something, I heard the word’, *jumbaga juman anjumanga* ‘what you bin *juman* junba?’

**[Offsiders]**

SM: The *jumba jumanjuman* can get up and dance, that’s the way it used to be old days. If he has an other bloke there singing.

ST: Did you ever think in terms of station manager and head stockman [the head aboriginal stockman is often referred to as the ‘offsider’ to the non-indigenous station manager, as is the substitute lead singer to the lead singer]?

SM: That would be go to the family side – his son, uncle or father, or even granny. If I’m not there well someone will take over. Not now, anybody [can be the offsider these days]. That’s how he went old days.

**[Similarity between the Song 26 ‘gura/jadajada’ dance and the ‘doctor’ dance from Walkerbier’s Dulugun repertory]**

SM: I think all these songs that I composed, I heard all those songs in Imintji – they bin copying me. See that biyende [Song 20 ‘biyende/barij’], I saw that dance in [Derby] Picture Theatre [performance in the outdoor area].

MJ: baby – how they bin copy

SM: similar that. They were copying me, copying these fellas. See they made up that song, after I got mine. All these songs that I composed, it’s nothing near someone else songs, you know what I’m saying. They all different.

**[Song-conception]**

ST: Where do *burrunguma* get songs from?

SM: It comes from the people that passed away – it comes from their spirits. They can do anything. Spirit man can do anything you know, whatever they bin passed away. They can find a song they can give it back to family what bin alive.

DT: Put it in your mind.

ST: In your *ni*.

DT: You don’t find it, he put it in your mind.
Appendix 6. Transcriptions of discussions with Martin and other performers of his jadmi repertory.

[Song transmission to mawarra (wurnan)]
SM: I never get around to that yet [selling his jadmi repertory on the wurnan]. I got no one to sell it to anyway. If I sell it to Wyndham mob, they wouldn’t know anything about it. They wouldn’t know for singing, they wouldn’t know the dance. They wouldn’t know where to start. In the old days what they used to do, they used to bring a big mob. They used to make them sit down there and make them sing for them, dance for them. Four-five days or whatever. They picked it up really quick, you know. No one will ever do it [these days]. Those fellows now, what gave that junba to those mawarra, they go back in their country wherever they live. And those mawarra mob, what they bin see that junba, and learn to sing and dance. That’s the mob showing the other mob now. Just keep going like that.

[The role of women in performance]
- SM explains that women dance on the sides of the dance ground in jerregorl.
- SM explains that the singers were predominantly women in the old days, lead by one man.
  ST: In the old days it was real strong at the bottom then?
  SM: That’s right that’s right

[Mananambarra jolman]
SM: He stand up with yamolba – woomera [spear thrower] on the side, stand up with his one leg – give them bit of advice: who composed that song; how long that song bin go on for; who we going to sell it to you mob; remember, you got to do the right thing – even the girls. Must be his wife you know. Manambarra girls – he do the same thing talking to the girls. You just take what they hear.’
[ST asks about the ‘number 4’ leg position]

[Offsider]
[ST asks SM if there is a term for the ‘offsider’ performer]
SM: mejerri ngalanyba gudi – ‘you two sing together’.

Appendices 7 and 8 provide transcriptions of song-texts that I have extracted from elicitation sessions. Translations have not been provided. The following symbols are used:

- :||:, indicating that segments within the texts are repeated.
- || indicating two unrepeated lines of texts (defined on the basis of discussion with performers and the occurrence of long rhythmic durations).
- | indicating a point at which the text commences, not at the beginning of the cycle.

Appendix 7 transcriptions of song texts from each of the 23 documented jadmi/jodmolo/ngodben repertories, set out in the table overleaf, with the exception of Martin’s texts which are provided in Appendix 3.
<table>
<thead>
<tr>
<th>Repertory ID</th>
<th>Name</th>
<th>Composer ID</th>
<th>Composer</th>
<th>Repertory Type</th>
<th>No. of sgs</th>
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<td>Balbangu, Alan</td>
<td>Jadmi</td>
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<tr>
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<td>-</td>
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<td>Buliyali, Jambo</td>
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<td>Badun jala</td>
<td>03MB</td>
<td>Bungguni, Mick</td>
<td>Jadmi</td>
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<td>Yaminggi</td>
<td></td>
<td></td>
<td>Jadmi</td>
<td></td>
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<td>06MB</td>
<td>Barngala</td>
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<td>Jadmi</td>
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<td>Wundalmanja, Bobby Wabi</td>
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<td>17WW</td>
<td>Wundalmanja, Wilson Kudbin</td>
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<td>Wurumalu, Alec</td>
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<tr>
<td>23LY</td>
<td>-</td>
<td>20LY</td>
<td>Yudmora [Utemorrah], Lorrie</td>
<td>Jadmi</td>
<td>7</td>
</tr>
</tbody>
</table>

Total number of songs: 151
Appendix 7. *Jadmi/jodmolo/ngodben* song texts.

**Repertory 01AB, Alan Balbangu’s *jadmi*.**

**Song 1**
danyai danyai redbanda :||: galimbi redbanda

**Song 2**
wilba wilbanji :||: mangalangala dawaj burrwani

**Song 3**
A song with a tune like ‘lirdmindimindi’ from Wirrijangu’s repertory [not recalled].

Reptory 02JB, Jambo Buliyali’s jadmi.

Song 1
garragu wolola bani :||: banadgu budmende medena

Song 2
bindi wudmangani mani mara


**Song 1.**
badun jala ngod malanga || nginjil ngaya marud bani

**Song 2**
malalan buna biwij mawani

**Song 3**
gurruba landadad ngaya wijalba manmurin gaya

**Song 4**
wodoi binyal barala binji || gundarr ngandalu barala binji

**Song 5**
wodoi ngandaba gundarran barna || wodoi ngandaba jililiny barna

**Song 6**
bayurru yurruna :||: walugarn gujina walugarn yirdbanda

**Song 7**
wunmarin bana yilal binjirri :||: maranda yilal binjirri

Reptory 04MB, ‘Mirrirri nginja’.

**Song 1**
biljin gwiya wad biyengge :||: yawonda nilin gwiya wad biyengge

**Song 2**
yadminjal burruna ruwad banerri :||: Burruna yawa nanbanga

**Song 3**
bundawun nginja mirri mowane :||: mirrirri nginja mirri mowane

Repertory 05MB, ‘Yaminggi’.

Song 1 [G]
galinbi ngawurru banga

Song 2
yaminggi dijad buda ngurruli yaminggi dijan gawane

Song 3
mamalad gunud binjirri :||: gurreiga mangarrgu daja baningga

Song 4
gura wurrilin.gu nawana burruna

Song 5
wijalanggu guraiyanga :||: yangadyangad gala dalarl biyengge

Song 6
bidimi wurnud biyengge :||: wunmarri magarr gumbiya

Repertory 06MB, ‘Barngala’.

Song 1
ngadarri ganan binjirri || gurreiga ganan binjirri || biljigu nganag mawane

Song 2
Darrarru wunbala luma :||: mamala yaward munbura

Song 3
bulumbulu jagad binji :||: ngawanu jagad binjirri

Song 4
gurreiga ngurru binjirri :||: bimarlad duwad mawane

Song 5
yu barngala :||: burala lirnburna

Song 6
gan.guri :||: yilbanerri

Song 7
Jalarrimirri wundila gawane :||: wundali ngawa dudba ngowane

Song 8 [Central Australian style, see Chapters 4 - 7]
gularra lawuna dawulan binji winjinji bairrang bani

Song 9
burrurru winya daji gamurrru ngonda

Song 10
linjirinjirina madabulbanga || bururrurrurruna madabulbanga

Song 11
bidmal burruna gura garlani

Song 12
bawura guraga langa wunbalan ngirri

Song 13
winjiwinjiwinjiwinji :|| gayandil bangga

Repertory 19BW, Bobby (Wabi) Wundhalmanja’s jadmi [combined in performance with Bungguni’s jadmi songs].

Song 1 [G]
dawuluwulu wulolong bani :||: jaimani raiwan banga

Song 2
mayarn barrana badada bana

Song 3
rawuluwuluna :||: nugul mirri yawul binji

Song 4
dima | gaduma :||: wawul garranai

Song 5
ngerrngerr embewei :||: jali mawana

Song 6 [Central Australian style, see Chapters 4 - 7]
dambulu ngundalu | jun.gun gabu || yumbalga gabu ||

Song 7
gurij bin.gu || gowul marra || lawud binji

Song 8
wayiilis ga melbun.ga

Song 9
gudai walawa dija || burrwan jalalai mawana

Song 10
birrirrinjula midba laruwa guba lirrinjinyina

Song 11
mayurrnga yurrguna :||: buramin bunggalayi

Song 12
lurra binjalal binjirri || bija | binjalal binjirri

Repertory 07MD, Mick Dorrngal's jadmi.

Song 1
wandal burru :||: jerre warani

Song 2
wundi nya barij buwanara :||: burrwa burrwani
Appendix 7. *Jadmi/jodmolo/ngodben* song texts.

**Repertory 08PG, Pompey Gulalawala’s *jadmi* repertory.**

**Song 1**

wala ridmana birrirri bani

**Song 2**

birrirri jilmana :||: gowulngarrindi yilmana

Repertory 09TG/AM, Topsy Gumbo and Alice Mengeren’s combined jadmi repertory.

Song 1
garragu jagarra bindi || garragu bindiyal gowani

Song 2
wiyurru gubinggarra :|| mararru wodoi manga lalumani

Song 3
gurrumbarranga ngarrarra
Repertory 10M, Marrulbandabanda’s ngodben.

No texts documented (said to be known in Kalumburu).
Repertory 11SM, Scotty Martin’s *jadmi*.

See Appendix 4.

Repertory 12AN, Alec Nyamilyid’s jadmi repertory.

No texts documented (said to be known in Kalumburu).

Repertory 13TN, Toby Nyaninggun’s *jadmi* repertory.

**Song 1**
badij ngowani Yirrai Yirrai

[segue]

badij ngowani mangalulu

**Song 2**
jadmi nangga Wilawila nangga

[segue]

jadmi nangga Borangala nangga

**Song 3**
bulubulu wai dangga minya

**Song 4**
garragu wololo bani :||: banadbi budmendemendena

**Song 5**
bindiwl mangani ngani mara
Repertory 14PN, Paddy Neowarra’s *jadmi*.

**Song 1**

wuraru gada ngurru danginda :||: burrarru manggada ngurru danginda

**Song 2**

galinjulinju marra gawane :||: gungalu mulami marra gawane

**Song 3**

wunggalu marra gawane :||: Malinjelinji marra gawane

Repertory 15JW, Walawadna’s jadmi.

Song 1
wanjulurru bidma mawududu mawane

Song 2
jindiwirriwi badi ngawani ngaya || wajawurru badi ngawani

Song 3
wanga wamalumaluna ganya burrudani

Repertory 16FW, Flora Walkerbier’s *jadmi*.

**Song 1 [G]**
juwarri wulala nguma :||: Barangala wirri nguma

**Song 2**
guwarri jala :||: guwarri mararr gambina

**Song 3**

**Song 4**
ngayanggana baribindi || gularryngarri mardamarda ngaya baribindi

**Song 5**
garragun jijandu bindi :||: ngayangga miyali minya
[Repertory 17/18AW, Alec Wirrijangu’s *jadmi* (combined ‘Jalarrimirri’ and ‘Kimberley Downs’ repertories)]

**Repertory 17AW, *Jalarrimirri jadmi.***

**Song 1** [G]
\[mawala mawani jirrarra banga :||
Segue
\[mawala duwala wayurra banga :||

**Song 2** [see Rep 11SM, Song 3]
barlawarla waiba nowana :||: garangurra garaburl ngunbune

**Song 3**
wunala wunad binjinga :||: waringala buurranangga

**Song 4**
jalarrimirri wiribud mana :||: ngurraya malaya wiribud mana

**Song 5**
jalarrimirri wiribud mana :||: ngurraya malaya yurruba mana

**Song 6**
gurgungurdu gurranggenya :||: barangala wana ruwaj marrana

**Song 7**
gurranda burra banerre :||: yawunganda yarug banda

**Song 8**
gurgungurdu jod barrama :||: barangala manbela jod barrama

**Song 9**
lalanggarra mondaj ngowanerri :||: barangala wana biya malalai

**Song 10**
nawudu yarrarri wudmangara :||: yila yila yila warungu baangara

**Song 11**
biyu biyu biyu marrarri wudmangara :||: wulanggu jayirra ngunmangara

**Song 12**
gulorugo waya wanere :||: garangurra rarrug buwanera

**Song 13**
wurruru wurangan bowangara :||: ganya ganya wurru wurangan bowangara

Song 14
Darrarru burad ngunmangara :||: mala mala woni burad ngunmangara

Song 15
malaya winyirinyiri lidmindimindi juwurrun bina

Song 16
galamburru wada ngunmangara :||:ngawudu yirrarri ngunmangara

Song 17
ngadarri jumanjuman jedede :||: gurreiga jumanjuman jedede

Song 18
gurranda jawurij juwangara :||: bora bora wana yawul ngara

Song 19
banad banad banad burarra ngunmangara :||: wulangu jaiirra ngunmangara

Song 20
mala mala woni burarr ngunmangara :||:nowadu biyangun ngunmangara
Repertory 18AW, Kimberley Downs jadmi.

Song 1 [E]
ngawalaj bungga || duraida mani

Song 2
burrei gala gala yawurrug budma :||: gurraga yidmaya yawurrug budma

Song 3
jilidmindi malala mawana :||: ngurraya dayirra dayirra mawana

Song 4
jilinyindi wana morololu wana :||: Medai nanba ngawane

Song 5
wada biyinggerre :||: Gelnggu mangarangi :||: waleyad mangarangi

Song 6
wadbanji | wadbanila :||: jun.gun bala wadbanila

Song 7
ngadarri biya ngunmangara :||: jun.gun jirri wandu wudmalug bayindara

Song 8
ngadarri wayalangga :||: bururru wayalangga

Song 9
bulumbulu jagad binji :||: ngawanu jagad binjirri

Song 10
jirrijirri wana wololu ngowulngara || borabora wanu wololu ngowulngara

Song 11
jalarrimirri yaraj biingga :||: wulgudugudu gairra biingga

Song 12
ngawudu biyangun ngunmangara :||: burrei galigali yuwana biya ngunmangara

Song 13
jun.gun burala burala binji :||: jurod juroda jurod mani

Song 14
ngawaj banji ngawaj banji :||: jun.gun ji yawurrurru baljara
Appendix 7. *Jadmi/jodmolo/ngodben* song texts.

Repertory 20WW, Wilson Kudbin Wundhalmanja’s *jadmi*.

No texts documented (said to be known in Kalumburu).

Repertory 21AW, Augustin Ondiya Wunganggu’s *jadmi*

**Song 1**
bunganja binya | yada burranggu :|| muru minya maji gala marrangu

Descent structure = AABAB…

**Song 2**
gura malinjunu gaya :||: gura darramal wanga

**Song 3**
gurru ngurru bindi ngurru :||: ngonda budme ngarru winya

**Song 4**
gurru ngurru bindi ngarru :||: ngonda budme ngarru winya

**Song 5**
gura winya galamburru gagayarra ganu jala :||: wululu gurrengga nunga gagayarra ganu jala

**Song 6**
wanga langura banjali gudngambun gajala winya :||: walawala jala ngiyanggangurru [...]

**Song 7**
wurrurru gujala biyangga binya :||: mangada dadgaj burranggu gala burringga

Repertory 22AW, Alec Wurumalu’s jodmolo.

Song 1
||: dinggi dinggi galwa gagai budmererri :||

segue

||: longonyi ngarrawu | garrai budmererri:||

Song 2
birrinjil manga | ngalarra || jalangurru wayirral manga

Song 3
gulabul | gaduba dabuna || walil malimali laiju ga

Repertory 23LY, Lorrie Yudmora’s *jadmi*

**Song 1** [G]
dangga wijan.ga wijan.ga jala :||: barin.gi jarri gawane

or

dangga winyanda :||: wijan.ga jala :||: barin.gi jarri gawane

**Song 2**
burrunangga burrunangga :|| gadinbi yawurruna jagud binji

**Song 3** [G]
lija wija bulu bindi || Burru[nu]nga baiba bindi

**Song 4**
garragi yangnya menjemenje bamiyanga || yirrawuna gaya borra jala

**Song 5**
gadungungu jala winya borra || yaminggi nura ngindirri

**Song 6**
ngayan nginjin.ga wunan bangerri :||: gunen.ga mara bungani

**Song 7**
jangga winyin.ga winyin.ga barin.gi jala gowane gadinbi yawurrunu jagud binji

In this appendix are transcriptions of song texts from each of the 24 documented *jerregorl/balga/galinda* repertories (see Appendix 7 for a key to symbols used).

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Total number of songs 264
Repertory 24AB, Alan Balbangu’s *Garlgudada galinda*.

**Song 1 [B]**
jidamal jidamal jidama :|| ngawanjung bangerre

**Song 2 [G]**
ngeyindilba ngeyindil manga :|| marrarri mawana duluri mawana

**Song 3 [B]**
ngawula wilanggu dawul banga

**Song 4 [B]**
ngaya wadiya wadiyan bangerre :|| ngaya dawula dawula bangerre

**Song 5 [E]**
jumanman jumanman banga || jumanerre juman banga

**Song 6 [E]**
mamaleyed | mamaleyed mana :|| mamalamalama mamaleyed mana

**Song 7 [B]**
bilnginji dilili ngaiban banga || mamanda gurrunggu ngaiban banga

**Song 8 [B]**
malbeya malba mawane :|| marrarri mawane duluri mawane

**Song 9 [E]**
yilaya ngamanja manjona || jidaiya wurawun bangerri

**Song 10 [E]**
ganjimal | ganjimal mana :|| ganjimal ganjimal mana

**Song 11 [B]**
mawalawa burrurruru banga :|| wanjarri bangarri nambad banga

**Song 12 [B]**
bajiji jenwan banga

**Song 13 [E]**
ruma rumanda :|| jindiwij jindiwij manenya

**Song 14 [G]**
bibiya langawuru bulai mowana

**Song 15 [E]**
||: gurrawaliwalil | manenya :||

[segue]

||: galimbirrina galimbirri wadwad bana :||
Song 16 [B]  
guwadarra dinbi marrarri gumangerri/ara :||: yilimbirri winyu

Song 17 [B]  
wijangulul ngurru banga ngurru banerre ngurru banbanga

Song 18 [B]  
dinbiyai balawala waiba mana wolanggai waiba mana

Song 19 [B]  
malbeya malbe mawane galeyia mawane malba mawane

Song 20 [E]  
milji daya dimag banga jumanmanerre jumanman banga

Song 21 [E]  
yilaya wurungun bangere jidayingga wurungun bangere

Song 22 [E]  
demaya wanggaya duluri wangga

Song 23 [B]  
gajida dorrgai yalanbanga

Song 24 [E]  
gaduba | gaduban janga :||: yilerra mana raiban janga

Song 25 [B]  
burad yin banga ngalei wangga

Song 26 [B]  
mamanda gurrunggu ngeyenban banga duluri mawana ngeyeban banga

Song 27 [E]  
garlgudada yirimbud mowona :||: yalanggani jowulja yirimbud mowona

Song 28 [B]  
gangya wadiya wadiyan bangerri ngaya dawula dawulan bangerri

Song 29  
galimbirrina galimbirri wadwad bana :||: gurrawalil walil manenya

Song 30 [E]  
galayia mana malba mana :||: malba yumalba mana

Song 31 [B]  
bilngiji gurrunggu ngeyinban banga mamanda gurrunggu ngeyinban banga
Song 32 [E]
malawani dulwan bangar :||: wanjarr bangar dulwan bangar

Song 33
yilimbirri marrarri mawane malbe mawane malba mawane marrarri mawane
Repertory 25B, Banjaldo’s *jerregorl*.

**Song 1**
balga ngala | barrangani

**Song 2**
milji daya dimag bangar

**Song 3**
rowurr ngana galiwad nangga :: manambarrga wayinba ngawana

Repertory 26D, Dawungamen’s *jerregarl*.

Song 1
wanjulurru bidma :||: mawududu mawani

Song 2 [see also Gunjili’s repertory]
yangarrangarra gorrgorr nyuma || wunembeyu gorrgorr nyuma


**Song 1**
jarragorl mana :||: gudaina ngogo binya balgogo

**Song 2**
malad luda :||: luda yani

**Song 3**
wunbai lawanda :||: wunbi lawanda

**Song 4**
didiwal liwin binji :||: madan | darrona

**Song 5**
wanjulurru bidma || mawududu mawane

**Song 6**
gudai walawa dija || burrwan jalalai mana

**Song 7**
jala[gu] lambina || jala[gu] wanbinji

**Song 8**
garrguda bulngarangara ||: Yilimbirri gudai gowana

**Song 9**
galinji galinji galinji ga | gura wei darrena ||: yamolyamol ngandan jina :||

**Song 10**
galinda wudubud wangga :||: gura weyindurru wudubud wangga

**Song 11**
Wunduli geiba gadmara :||: wuna wunananggu geiba gadmara

**Song 12**
Ngunburi digurra wunbane :||: malgarrana yaraba manga

**Song 13**
burra burranggalala :||: galinda jalmarrar yiragban.gani

**Song 14**
redmala rerramanga :||: gura yawana burru waninjirr mangi

**Song 15**
mundumirri balili gawana :||: Garrguwaluwalu ganga bablili gawana

**Song 16**
galinda yanga nunburra :||: burruwanggu yungurrug mangi

Song 17
bandayan ngawaliwali Buluriba dulwud wangga :||: jarramana galindagu burrok birrinyi

Song 18
gura wewun Dulugu wuduburr wangga :||: galinda dorro mowane

Song 19
Song about Wyndham Range [not recalled]

Song 20
bandawud ngalimbud gowana :||: mawurru waljuwa yawundana ngalging ngarra

Song 21
malan gani burani :||: gwi dalad nangga gani burani

Song 22
birririnjula midba larrwuwa || gudba lirrinji nyina

Song 23
juwarri dugud mala :||: gura yalambudba ngalilid wangga

Song 24
Wungalu galu galula :||: yaminggi yawurrug bani

Song 25
damilimali :|| nugu balgugu gudai walala

Song 26
rarrin.gi yanggimarra marra || barin.gi yangawa marramarra nunburra
Repertory 30E, Emandi’s *jerregorl*.

**Song 1**
wada | wadangga :||: juwalu wadangga

**Song 2**
jawijawingga malaya jawingga

**Song 3**
Dawijingongo gumbana ornod biyingga

**Song 4**
jibiliwa yarra mowane
Repertory 31MG, Manila Garradada’s *jerregorl*.

No texts documented (said to be known in Kalumburu).

Repertory 32GG, George (Jogi) Gunjili’s jerrregorl.

Song 1 [G]
||: gulindai linggurru wunbanerre :||

[segue]

||: jawuriba linggurru wunbanerre :||

Song 2
||: bulumbulu danuwa biyingge :||

[segue]

||: Ganabaju | danuwa biyingge :||

Song 3
yangarrangarra gorrgorr nyuma || wunembeyu gorrgorr nyuma

Song 4
beja gula dendawa ngamaringga

Song 5
binji binjirri bowad birrinyirri

Song 6
Dorrgoi yindiri mana

Song 7
ladawj jingala ladawj ngawani

Song 8 [E]
yawulya ngala burrgulij ngowani || Junbarri wa burrgulij ngowani

Repertory 33G, Gurayin’s ‘Garrwudawuda’ *jerregorl* repertory.

**Song 1 [E]**
garrwudawuda buraman juda wangga || Yilimbirrirruwa mayudayuda mana

[or]
garrwudawuda buraman juda yana || Yilimbirruwa yanga

**Song 2.**
jilinya | wai gumbana :|| yangana wai gumbune buluri wai gumbune

[repeat A first time only]

**Song 3**
||: ngaya ||: wala lijim banda :||: ngalagda ngawani

**Song 4**
moln.ga | gudurr mala :||: yawunji gudurr mala

**Song 5**
lawundu | marra budma :||: yawunji marra budma

**Song 6**
golmi | minjala nguluna :||

**Song 7**
gularri gularri luna :||: jalinbarra wairra mana

**Song 8**
ninjinan bada :|| jaljal luna

**Song 9**
walbawa walba walba || yinjida laidha wani

**Song 10**
milikinji minila || walbalba walbalba walbalba

Repertory 34PL/47LY, Paddy Lalbanda’s *Bayerra* and Lorrie Yudmora’s *Wunduli* – combined *balga* repertory.

**Song 1 [PL]**
bayirrai bayirrai yilabangi bayirrai :||: bayirrai balyangami bayirrai

**Song 2 [LY]**
uwanu gaya gai bumerri :||: yawujawijagu gai bumerri

**Song 3 [LY]**
bororru bininingge borra biyangge :||: biyilu wulangguwa gagaya binji

**Song 4 [LY]**
damarramarrangguwa gagaya biyindi :||: biyilu wulangguwa gagaya biyindi

**Song 5 [PL]**
gura minyali nguworja wola mowolan mangga

**Song 6 [PL or LY]**
gaya gayangama gaya gayangama :||: wulanggu gayingama

**Song 7 [LY]**
garrai garrai mara janbane :||: mawala ba biyangge

**Song 8 [PL]**
jinyindi garramal bai barramangi

**Song 9 [PL or LY]**
jindirril bangalalal bangal burlurru manga

**Song 10 [PL or LY]**
jalmarra ngandijigu walayad manga || meyendu wundulugu walayad manga

**Song 11 [PL or LY]**
malagu jidiga banjanbi wayaga midiwun bangla

**Song 12 [PL or LY]**
wuna wunengge boworra binji || gura wunengge boworra binji || wulmi wunengge boworra binji

**Song 13 [PL]**
yabana baninggarra boworra ngiyanggerri || yabana baninggarra jilanga ngiyanggerri

**Song 14 [PL or LY]**
ngaya gayali wunbale yanga || gura gayalai wunbale yanga
Repertory 35JM, Jeffrey Manggoladmorra’s *jerregorl* [*jadmi sticks*].

**Song 1**

lanbijala | orra nganggai :||: gardai bunarri gardai

**Song 2**

wonono | ngajudu manga :||: malarrga nalirra manga

**Song 3**

gulili wanara gardai :||: janbuli mulinga ngandai

**Song 4**

gaja | gujan menmurangi :||: gulili wanara gardai

**Song 5**

bulawula bulawula man.guna yarnba ngunburne | gurangurra yarnba manga

**Song 6**

danbala | buju birdi :||: gurlanji wunguja bila murdibi yangga

**Song 7**

gurlanji | gamurangirri :||: dawunbala buju bindi

**Song 8**

Wirriwrri baningga | jilinya werrengurru gundu mere

**Song 9**

birrigu nangga juwarri marra mawana | yowanda milbirrinbirri

**Song 10**

wurduwurdu ngawada wurru | ganinji mara mawane

**Song 11**

juwural marra | marawud bajaji wayana

**Song 12**

walanji wala borra bindi | wulanggu badi ngindida

**Song 13**

Budawun ngingga walarri bindi | guragu yirranga wurru

**Song 14**

Danbala | buju bindi :||: gurlanji wunggurr jabila mardu biyengge

[segue]

gurlanji | gamarangerri :||: Danbala | buju bindi

**Song 15**

buranu nyinyinde ngala :||: walandi walan duma geyi janburne

Song 16
balawiya :||: juuni dadba ngawane

Song 17
juwandu | mara ngunburne :||: Milinjilinji ngalanyba dawul ngunburne

Song 18
yawu jadama :||: burru linjurru bamana

Song 19
juwanu manja :||: balawiya jorrar manga

[segue]

juwanu manja :||: Yilimbirri jalban numa

Song 20
burreigalala :||: jadmi gala nariba bindi

[segue]

burreigalala :||: ngurdungurdu nariba bindi

Song 21
Unggumi ngarri :||: gularri walanba bindi

Song 22
ngamali | jiri galanga :||: juwalamarra yawanda barrananingga

Song 23
galale | womaru gada :||: jamilimilingga nganda

Song 24
langgarrin.garri :||: biwanambud wandurr wanga

[segue]

worumba | gawululumu :||: Dalawuna wirlba bindi

Song 25
binjili mangad munbunera :||: ngayani ganarri

Repertory 36SM, Scotty Martin’s jerregorl.

Song 1
murrurruru wari gudma || guranggu mungmiyad mara

Song 2
wunbala yirrai yirrai geyelnggu ngayanga wana

Song 3
bungunju marra barra ngundune :||: juwarri wurru juwarri walan bindirri

Song 4
burarr gala wani guranggu geyi ngami wuranggu geyi ngama

Song 5
winjagen gula gala wungnganerri gulanji yangarryangarr gawany birrinyirri

Song 6
Bulgumirri wona Borangala gamarangerri

Song 7
wunbara wungajerri buya buyengga :||: maralala buya biyengga

Song 8
jilinya manga laluma :||: winjawurru badi bindi

Song 9
jidi mindigula budawun marra budmara :||: lamarramarra marra budmara

Song 10
wurawun galali | jawurru gala bungarringga

Song 11
yaminggi wururruru wunbala ngawalangi :||: wurawu-gani ngani numa

Song 12
gala Yingananbu Yawulyawul wari budmara :||: Walngandanda jabula biyengga

[Repertory 37/38WN, Wati Ngyerdu’s ‘Gulai Darra’ and ‘Wanalirri’ galinda repertories]

Repertory 37WN, Ngyerdu’s Gulai Darra galinda.

Song 1 [G]
gulai darruwa :||: marra nginyi

Song 2
waranggarrarra ngalili gumbanerri || dalinba gumbanerri || yirrgal gumbinuwa

Song 3
Ngamun.gaya duluri wanggerri || Ngamun.gaya yawulwul winyerri

Song 4
Manaliyan were[rru] ngowadngerri || namanba binjirri

Song 5
bililinjirri gamowul rangerri || Manaliyan were[rru] ngowadngerri

Song 6
yamalin barin.gula :||: dambi mawalawa ngangunjangunjani

Song 7
birri jirrun.gala :||: wudngaran ngaranbina lida ngowuganyi

Song 8
mama lalulma yirrarra binjerri || jabila jiladbala yirrarra binjerri

Song 9
jadmina wurruru randawa gayangerri || baringgei wurruru randawa gayangerri || gamaliyuna randawa gangerri

Song 10
yirrij bindi | yirrij bindi :||: yawulngongo badi bindi

Song 11 [B]
jun.gun gawulalama || mumunda mumungerri || yaraba bowanerri

Song 12
wurruru mara garra :||: yirrgali mamarangi

Song 13
winja langguwa gowan birrinyerri || gurlanji yangarryyangarr gowan birrinyerri

Song 14
judu marldudu :||: gungala jedmala || mawan gunanerri || yariba gumbanerri

Song 15
wandi biyuguyugu wandi winjama riga

Song 16
manga laluma jindirra binjirri || gadima yirabowa

Song 17
biwi ridmilji :||: gayalang gayalang

Song 18
darrga gambina || mawalawa || yariba ngowanerri || biyaru ngowanerri

Song 19
jinbirin lawunda[l] jarrarra malawun balala ganganjai

Song 20
baringguya yamali baringguya yamali baringguya dambi[ma] mawalawa

Song 21
ngonngonjangon

Song 22
wadjili wadjili burarrga laluna wurriyal gangana

Song 23
jun.gun gawuluiuma:ll: meyendu mamanerri yariba ngowanerri

Song 24
birri jun.gala wungaranngaranbina lidai ngowuganyi

Song 25
galinda manai winjama ngarrana

Song 26
warra biyanggerri :||: walayad mamarangi

Song 27
wadba ningga bandi jaliwa liwa radbanga

Song 28
walaluna ngowal jida buranjiranji

Song 29
gangalei judmanda :||: junbela yirrurruru gowanerri

Song 30
walalwuna darra budmanerre

Song 31
dan.gu worrawarra :||: dan.gu ngandanggana

Song 32
yulumbu/lambuwa wadawada ngurra linji || yilin.gu/wulanggu dawul gananai

Song 33
bandi jaliwa lura radbanga || waidba lingguwe

Song 34
nganjirri worawora bawa langgudma

Song 35
wada biyinggerri manunggu/geyelnggu mamangerri

Song 36
dudu mardudu :|| gangelen jedmala ma gunanerri yariba gumanerri

Song 37
jala wurarra rurrganyi juwalume banba geyingerri

Repertory 38WN, Ngyerdu’s Wanalirri galinda.

Song 1
gubarrwardangu || balja gumbandangi || wurrei garnirri

Song 2
ninbin yawujbula wawa banginyi :||: wan.gal walawurra yirai gambani jidi gambini

Song 3
wanalirriwa yamowul yamowul || yamowul gambini

Song 4 [G]
bilnginji darrarru/ya || yawul[ul] mawul lulumala

Song 5
jalaworarra rudngeyen jalawa jamimid nganja || lalanggarra geyingerri beyinba geyingerri

Song 6
mawululu manga Bilnginji Darrarru yawul mawul lulumala

Song 7
lura ganinji gani jadmanga lura bangula

Song 8
Mejerren gala wala waniwa || burad galawoni gey gumanerri

Song 9
widja languwa gawan birrinyirri || gulanyi yangadyangad gawan birrinyirri

Repertory 39AN, Aeroplane Nungulngunda's *jerregorl*

**Song 1**
\[jalala wungana mulalai :\]

[segue]

\[jalala wangana iliji :\]

**Song 2**
Merrala manana budmana

**Song 3**
garri ngowane molon birrina

**Song 4**
\[Yirarri | delawun bangana :\]

[segue]

\[Burri delawun bangana :\]

**Song 5**
moralala wangga yirinda yunga dara

**Song 6**
garn.gi jirrawu rali

**Song 7**
Nalba geyewani nalba

**Song 8 [G]**
mayarrayarrana winyarroi

**Song 9**
\[jalarag bangana Ngayanggana :\]

[segue]

\[jalarag bangana winyarroi :\]

**Song 10**
beyu nganjinga jiyuwug biyangerrri

[segue]

beyu nganjinga wurrula wunbanerre

**Song 11**
malan birrindali yerringdal ngowanerre
Song 12
jwu roi mawala Wunderre

Song 13
ngaya ban bangana Yirraiyirru

[segue]

ngaya ban bangana Wiriwurru

**Repertory 40FW, Flora Walkerbier’s Dulugun balga.**

**Song 1**
Dorrgai yindirri mawanai

**Song 2**
barangala wari budma

[segue]
yirrai yirrai gowany budma :||

**Song 3**
unggud bulawila bowalagu manowa biyangga/erri

[segue]
gurra mrdumurda baiba ngaiyang[gaiya]garri

**Song 4**
yalanggarr wijanangga marrarri wudmangara

[segue]
gurra mrdumurda baiba ngaiyang[gaiya]garri

**Song 5**
balar wawij nguwana :||: guragu binya wawij nguwana

**Song 6**
juwarri woloia ngiya :||: bija barij bindi barij bindi

**Song 7**
ganyagul walali ngaya :||: bija barij bindi barij bindi

**Song 8**
bijili wawa babindi :||: balara wawij mawana

**Song 9**
jilinjil bolowolawa :||: jilinjil barangangdandi bowolawola

**Song 10**
yangguna mara marai :||: galaya winjingayerri

**Song 11**
yinjan diwa yarriba gowanerri :||: Ngamun.gaya yawulul birrinyirri

**Song 12**
Dulugun galali mara wungani :||: gawalu/rri wala miyana

Song 13
b/nyalimbana wana Burrurrungu walamba bindi

[segue]

b/nyalimbana wana ganjagu walambu bindi

Song 14
gawarru wala miyangga :||: mindi mindi gowan budma

Song 15
gamali bjuwu birriny[rr]i

Song 16
Galamburu waba bunnrrugu walanba bindi.

Repertory 41FW, Flora Walkerbier’s *Iliji balga*.

**Song 1**
maralala biya[yung] ngayanggerri

**Song 2**
maralala jarriba biyanggayerri

**Song 3**
namandi | rawun birrinyirri

**Song 4**
galala bariba ngayangayerri

**Song 5**
Iliji mululu wungana

**Song 6**
ngayanggana julurug bangana

**Song 7**
wingidirri julurrug bangana

**Song 8**
galamburru wana bururrugu walanba bindi[yirri]

**Song 9**
galamburru wana ganyaguy walanba bindi[yirri]

**Song 10**
Darrarru ngaya birrinyi rri

**Song 11**
Yawulyawul yarriba ngowanerri

Repertory 42NW, Nipper Warrwa's *jerregorl*.

**Song 1 [G]**
buludai mara nganbune

**Song 2**
g/budawun jaluba birrinyi
Reptory 43SW, Sam Woluguja’s ‘Gumalamala/Baler Shell’ *galinda*.

**Song 1**
ngayaga | ngaya ngaya :|| injiga ngaya ngaya

[descent structure A]ABAB…]

**Song 2**
gorrgorroma winjangung diwal manai || dorrgorromai jelgindaginda diwal manai

**Song 3**
gumarrangga | gumarrangga :|| midami jalai jelyilyir murda yana

**Song 4**
balar | gumbana wana :||: jadbirri birrina gumbana wana

**Song 5 [galanba]**
baranggud bangga bangga || marawi wanai || jelgindaginda yana

**Song 6**
bululu wanai | juwandu :||: bungada munduwa bunga malima

**Song 7**
gurrugurru | baningga :|| jilinya warrassa ngauma mirrai

**Song 8**
winjangalung | ngami dala || wurawun wana

**Song 9**
murdidi mana | gumalamala || jadmin gularra yana

**Song 10**
ngawula | wulanggu wanai || birrinjil bangga

**Song 11**
bilara bilara bilabu lural mana || yayirri wirri yana

**Song 12**
gumandamanda budmandamanda :||: gagai budmandamanda

**Song 13**
marra ...[?] jindidmindiya guwarru warrai mana

**Song 14**
biwinjil nurrai || dawinjil mana || yunanda wana mana

**Song 15**
dawinjal mana mara wirra mana bilnginji wirri

Song 16
waiyurrai|yurra mana || juwandu wanda mana

Song 17
mijami | jadmila yana || guyuyu warre yana

Song 18
wari | dari dana || barruwana

Song 19
wirrawun gala bamud miya miya wana || mabud guya wurrun gana bamud miya miya wana

Song 20
winbunggu | wurrurru wana || jadmila mila yana

Song 21
jumanda manda burrurru wana || jumanda wurrurru wana

Song 22
wanggun bima | wanggun bima :||: bilan laya laluma

Song 23
muduwada | muduwada mandada mana || juwandu wana yana

Song 24
guloru rudu gunmanga wana :|| gurreiga wurre yana

Song 25
marangga | marangga gayalu wana || jidangga jidangga gayalu wana

Song 26
burrululi gana jumanman mama gama/banga
Repertory 44SW, Spider Wunanggi’s balga/jerregorl

Song 1
wijarijari ngangu [G]

Song 2
ngurraya ngurraya manbibi birrinyirri

Song 3
ngurraya marrayanan | nganjarrri birrinyerri

Song 4
balawila winya ladawj ngawani

Song 5
winjari jawana ngawalala ngowani || bulun.gei wulu ngawalala ngowani

Song 6
bilain gayela gale wijanerri || enjen gayela gale wijanerri

Song 7
gurangurru dorrurrrama :|| gurangurru ngurrubai dorrurrarma

Song 8
muruli wayinba ngawani :|| biyo ngawani wayinba ngawani

Song 9
munumburru wei jaja biyu wudmangara

Song 10
maluwa mindi marrarri wudmangara

Song 11
juwarrigu mana yadagu munga miyad mayerri

Reperatory 45AW, Alec Warumalu’s *jerregorl*

**Song 1**
banja ngulalanji mangi || bud wangga budmarang gani
Appendix 8. *Jerregol/balga/galinda* song texts.

Repertory 46JW, Jamburrun (Albadi) Walawadna-Yanggarreiyu’s *jerregol*.

**Song 1**

jindiwirri badi ngawani || ngaya wajawurru badi ngawani

The following discussion provides a brief background to my research and outlines the main activities of the fieldwork upon which this thesis is based.

Upon completing an undergraduate degree in music performance in 1998, postgraduate research into *junba* dance-song from the northcentral Kimberley was first suggested to me by Marett and Barwick, who had established a relationship with the Ngarinyin Aboriginal Corporation in Derby. In May 1999, I accompanied Barwick on a trip to Derby and Dodnun, where Martin has lived and worked for much of his life (see Redmond 2000). Barwick, in collaboration with Martin, the Ngarinyin Aboriginal Corporation and the anthropologist Anthony Redmond, recorded and documented 24 of Martin's *jadmi junba* songs, and five songs of the *jerregorl* type, for the purpose of a CD (Barwick et al 2003). During this trip, I was able to learn from Barwick, who has extensive fieldwork and research experience in a broad range of Australian communities and regions, techniques of recording, transcribing and documenting song-texts in collaboration with indigenous performers, and meet the core group of performers of Martin’s repertory.

Based on this fieldwork experience, analysis, and preliminary research into Ngarinyin cosmology and cultural practices, a more extensive period of fieldwork was planned for 2000-2001. In consultation with Redmond and the Ngarinyin Aboriginal Corporation (NAC), it was decided that I would assist with the projects run by the Ngarinyin Aboriginal Corporation and in this way learn more about *junba*. This fieldwork began in August 2000. I returned to Sydney in August 2002. This period of fieldwork, stretching over two years, falls into three broad segments, which I will now outline.

**Fieldwork segment 1: August 2000 – December 2000.**

In the first segment of fieldwork I became acquainted with people, primarily through my role at NAC. This was facilitated by Tony Redmond, who I accompanied to Imintji and Dodnun, assisting with recordings for his anthropological research and preparation for Native Title hearings. I also recorded performances of *junba* and other

cultural events at Maranbabidingarri. Through October, November and December I was also able to spend substantial time with several junba singers, then based in Mowanjum, participating in casual junba singing and carrying out preliminary documentation of several repertories. During this time, a cassette recording said to be from the leprosarium near Derby, said to have been from the 1960s or 70s, was given to me by one of the singers, to make copies for distribution to others. These songs, from Sam Woluguja’s galinda, and the Bayerra jerregorl, attributed to Paddy Lalbanda and Lorrie Utemorrah, were also documented. I undertook a further trip to Dodnun, taking up materials (plywood sheets and wool) that Martin had requested for the preparation of dance boards, and to do administrative work for NAC. I also twice travelled to One Arm Point in the southwest Kimberley, to assess the possibility of researching ilma performed by Bardi people. However, due to the relative extensive contacts that I now had in Derby, and difficulties associated with establishing a new base and contacts, I decided to pursue research in my original location.


From January 2001 I began to work more closely with senior Ngarinyin elders, Jack Dann and Paddy Neowarra, assisting with the administration of an Australia Council grant for the performance and development of junba that they held with NAC. Neowarra organised a series of junba rehearsals conducted at Mowanjum, led by himself, Jimmy Maline and Dann. These were recorded and documented, and preliminary text transcriptions were made. Dann also organised several training sessions of wangga for his dance ensemble, Marangi Nangga ‘Sunrise Dancers’. These were primarily held at Myall’s Bore, a disused mustering area, near Derby. Marangi Nangga was established by Dann, to train young people in ‘culture’ and he associated it directly with their overall wellbeing, health and ensuring that the ‘stay out of trouble’ (see Dann and K. Shaw 1999).

Several other danced performed were also recorded and documented during this time:

• In June and July, Dann and I also collaborated to organise rehearsals and a public performance of mawiya, which had not been performed for several years. I was able to work closely with the female performers of these who held that we were ‘waking up’ the songs. The songs, which were rehearsed at the One Mile Dinner
Camp on the Derby marsh, were performed at the Derby Picture Gardens on 28 July 2001, along with the Dulugun junba repertory (composed by Flora Walkerbier), led by Mick Jowalji from Imintji, and wangga and lirrga.

- In June a two-day meeting was also held at Windjana Gorge organised by the Aruwarri Resource Centre in Derby, attended by people from Derby, Imintji, as well as Bunuba people from Janjuwa and other Fitzroy Crossing communities. Here the Ngarinyin/Gija Dulugun repertory (by Flora Walkerbier), led by Jowalji, was performed along with the Yilimbirri junba repertory, brought by Adam Andrews, a Bunuba composer from Janjuwa in Fitzroy Crossing. Shortly after this I travelled to Janjuwa, and gave Andrews copies of recordings that I made, but was unfortunately unable to do any detailed work with him on the repertory before he passed away.

- In July the annual Mowanjum Festival was held, and performances of two Worrorra junba repertories – Sam Woluguja’s galinda and Wati Ngyerdu’s Wanalirri galinda were organised by Woluguja’s son, Donny Woluguja. Martin, and a group from Dodnun, also travelled from Dodnun to this event to perform Martin’s jadmi repertory.

- In November Dann, Mabel King and Jimmy Maline, also organised a danced performance of the Bayerra jerregorl repertory at Myall’s Bore.

During this period the possibility of obtaining a research grant from AIATSIS was discussed with singers and an application prepared, based on their desire to document junba repertories that were remembered but no longer in use.


In late September 2001 funding for the AIATSIS project was received and close work with junba performers began, reviewing recordings and documenting texts. This work began with preliminary work with Wunambal elders Wilfred Goonack and Pudjawala Barunga on the Bayerra repertory, and with Dann on Wirrijangu’s Jalarrimirri jadmi repertory. I also travelled to Dodnun, and, working with Martin and his wife, Maisie Jodba, discussed his jadmi and jerregorl repertories and planned future visits, and undertook several trips to Imintji and one to Warrman (Turkey Creek), working with
Mick Jowalji on the *Dulugun junba* repertory, as well as her *Iliji* and *jadmi junba* repertories, for which Jowalji is considered the current ‘composer’ and leader.

Through December 2001, January 2002 and February 2002, Paddy Neowarra and I began detailed and regular work documenting all repertories that he could recall, their texts, recorded examples of them, and discussed dance choreography, body designs, composition and song conception. Through this, he recommended other people who might recall songs that he could not, and in the period of March to June, we also worked intensively with Jimmy Maline and Paddy Wama. Meeting several times a week, we established an extensive list of primarily Ngarinyin composers, and documented and recorded their repertories.

In the period February to April, I also worked in this way with Martin and Jodba, documenting Martin’s *jadmi* and *jerregorl* repertories, Balbangu’s *galinda* which Jodba recalled from performances at Kunmunya, as well as several other repertories including Wunambal repertories from Kalumburu known by Martin.

In the course of these months, both Neowarra and Martin brought along other senior people who had specialised knowledge of particular repertories. Alec Jilbidij, for example, recalled several Ngarinyin songs attributed to Toby Nyaninggun, and Nugget Tataya recalled many songs attributed to Aeroplane Nungulngunda.

The cumulative lists of composers and repertories documented in my period of fieldwork are provided in Chapter 1.
Appendix 10. Audio Examples.

10.1. Track Listing.

The contents of the CD in Appendix 10.2 (see inside back cover) are as follows:

<table>
<thead>
<tr>
<th>TRACK</th>
<th>ITEM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Song 1 ‘gurreiga/ngadarri’ (LB1999 tr.1, ii).</td>
</tr>
<tr>
<td>2</td>
<td>Song 2 ‘gurranda/ngadarri’ (LB1999 tr.2, i).</td>
</tr>
<tr>
<td>3</td>
<td>Song 3 ‘barlawarla/garangurra’ (LB1999 tr.3, i).</td>
</tr>
<tr>
<td>4</td>
<td>Song 4 ‘garrai/Junbarri’ (LB1999 tr.4, i).</td>
</tr>
<tr>
<td>5</td>
<td>Song 5 ‘gurlanji/wururrururu’ (LB1999 tr.5, i).</td>
</tr>
<tr>
<td>6</td>
<td>Song 6 ‘Nangulmad/jurdu’ (LB1999 tr.6, i).</td>
</tr>
<tr>
<td>7</td>
<td>Song 7 ‘gulad/Milinjilinji’ (LB1999 tr.7, i).</td>
</tr>
<tr>
<td>8</td>
<td>Song 8 ‘gura/Darrarru’ (LB1999 tr.8, i).</td>
</tr>
<tr>
<td>9</td>
<td>Song 9 ‘bumarlad/wururruru’ (LB1999 tr.10, i).</td>
</tr>
<tr>
<td>10</td>
<td>Song 10 ‘Garlumburru/Bayembarri’ (LB1999 tr.11, i).</td>
</tr>
<tr>
<td>11</td>
<td>Song 11 ‘gurlanji/jowulwada’ (LB1999 tr.12, i).</td>
</tr>
<tr>
<td>12</td>
<td>Song 12 ‘gurreiga/ngadarri’ (LB1999 tr.13, i).</td>
</tr>
<tr>
<td>13</td>
<td>Song 13 ‘redmala/buyu’ (LB1999 tr.14, i).</td>
</tr>
<tr>
<td>14</td>
<td>Song 14 ‘birreinjin/gurreiga’ (LB1999 tr.15, i).</td>
</tr>
<tr>
<td>15</td>
<td>Song 15 ‘ngeyinjilba/balara’ (LB1999 tr.16, i).</td>
</tr>
<tr>
<td>16</td>
<td>Song 16 ‘gura/Yawulyawul’ (LB1999 tr.17, i).</td>
</tr>
<tr>
<td>17</td>
<td>Song 17 ‘Linjirri/ngurlami’ (LB1999 tr.19, i).</td>
</tr>
<tr>
<td>18</td>
<td>Song 18 ‘buyu/biyubiyu’ (LB1999 tr.20, i).</td>
</tr>
<tr>
<td>19</td>
<td>Song 19 ‘ngurdungurdu/Borangala’ (LB1999 tr.21, ii).</td>
</tr>
<tr>
<td>20</td>
<td>Song 20 ‘biyende/barij’ (LB1999 tr.22, i).</td>
</tr>
<tr>
<td>21</td>
<td>Song 21 ‘gangunjeyi/ngurra’ (LB1999 tr.23, i).</td>
</tr>
<tr>
<td>22</td>
<td>Song 22 ‘lalanggarra/gamalingarri’ (LB1999 tr.24, i).</td>
</tr>
<tr>
<td>23</td>
<td>Song 23 ‘wunbalu/Bilnginji’ (LB1999 tr.25, i).</td>
</tr>
<tr>
<td>24</td>
<td>Song 24 ‘Wumman/buyu’ (LB1999 tr.26, i).</td>
</tr>
<tr>
<td>25</td>
<td>Song 25 ‘Darrarru/wololu’ (STDAT200229, CD2 tr.8).</td>
</tr>
<tr>
<td>26</td>
<td>Song 26 ‘gura/jadajada’ (STDAT200229, CD2 tr.10).</td>
</tr>
<tr>
<td>27</td>
<td>Song 27 ‘bunganja/ngurra’ (STDAT200229, CD2 tr.16).</td>
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<td>Description</td>
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<tr>
<td>28</td>
<td>Song 28 ‘Junbarri/garrai’ (STDAT200229, CD2 tr.18).</td>
</tr>
<tr>
<td>29</td>
<td>Song 29 ‘ngurdungurdu/Borangala’ (STDAT200229, CD2 tr.22).</td>
</tr>
<tr>
<td>30</td>
<td>Song 30 ‘Nangulmad/gura’ (STDAT200229, CD2 tr.26).</td>
</tr>
<tr>
<td>31</td>
<td>Song 31 ‘gurreiga/Burruna’ (STDAT200229, CD2 tr.30).</td>
</tr>
<tr>
<td>32</td>
<td>Text cycle (Song 1 [track 1], excerpt).</td>
</tr>
<tr>
<td>33</td>
<td>Complete text-lines at the beginning and ending of song items (Song 1 [track 1], excerpt).</td>
</tr>
<tr>
<td>34</td>
<td>Interruption and recommencement of the text cycle (Song 1 [track 1], excerpt).</td>
</tr>
<tr>
<td>35</td>
<td>Rhythmic segments defined by internal repetition – four statements of a single rhythmic segment (Song 1 [track 1], excerpt).</td>
</tr>
<tr>
<td>36</td>
<td>Rhythmic segments defined by internal repetition and/or long durations – 6 rhythmic segments in the form a+a+b+a+b+a (Song 5 [track 5], excerpt).</td>
</tr>
<tr>
<td>37</td>
<td><em>Jadmi</em> ‘long’ descent (Type 1).</td>
</tr>
<tr>
<td>38</td>
<td><em>Jadmi</em> ‘short’ descent (Type 2).</td>
</tr>
<tr>
<td>39</td>
<td>Points of fit in <em>jadmi</em> – the commencement of melodic descents and the beginning of text/rhythmic cycles (Song 1 [track 1], excerpt). Note: the beginning of each descent is highlighted by increased volume.</td>
</tr>
<tr>
<td>40</td>
<td>Slow compound duple rhythmic mode (Song 1 [track 1], excerpt).</td>
</tr>
<tr>
<td>41</td>
<td>Slow simple duple rhythmic mode (Song 10 [track 10], excerpt).</td>
</tr>
<tr>
<td>42</td>
<td>Fast simple triple rhythmic mode (Song 2 [track 2], excerpt).</td>
</tr>
<tr>
<td>43</td>
<td>Fast simple duple rhythmic mode (Song 24 [track 24], excerpt).</td>
</tr>
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Job Messages

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Gray Color Space:
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Text and Graphics Profile:

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Text: Pure
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Pantone Processing: Enabled
Interpolation Method: System Specified

PDL Settings:
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