ABORIGINAL SONGS FROM THE BUNDJALUNG AND GIDABAL AREAS OF SOUTH-EASTERN AUSTRALIA

by

MARGARET JANE GUMMOW

A thesis submitted in fulfilment of the requirements for the degree of Doctor of Philosophy

Department of Music

University of Sydney

July 1992
VOLUME TWO
### APPENDIX 1

LIST OF SONGS IN THE SAMPLE

# denotes a musical transcription has been done by me and is in Appendix 4.

* denotes this song is on the cassette tape. For more details see Appendix 5.

<table>
<thead>
<tr>
<th>Song No. (S)</th>
<th>Recordist</th>
<th>Date</th>
<th>Place</th>
<th>Singer</th>
<th>Title (Titles here are as they appear in the archival documentation)</th>
<th>Tape ID.</th>
<th>Text No. (T)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>M. Calley</td>
<td>1955</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Shaking Leg Djanggara Song</td>
<td>LAI178A (1)</td>
<td>1a</td>
</tr>
<tr>
<td>2*</td>
<td>M. Calley</td>
<td>1955</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Shaking Chest, Burun</td>
<td>LAI178A (2)</td>
<td>2</td>
</tr>
<tr>
<td>3*</td>
<td>M. Calley</td>
<td>1955</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Juwa [Yawaha]</td>
<td>LAI178A (3)</td>
<td>3</td>
</tr>
<tr>
<td>4*</td>
<td>M. Calley</td>
<td>1955</td>
<td>Woodenbong</td>
<td>Donnelly &amp; T. Clareson [Close]</td>
<td>Barara Abanji</td>
<td>LAI178A (4)</td>
<td>4</td>
</tr>
<tr>
<td>5#</td>
<td>M. Calley</td>
<td>1955</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Mundala Mundala</td>
<td>LAI178A (5)</td>
<td>5</td>
</tr>
<tr>
<td>6#</td>
<td>M. Calley</td>
<td>1955</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Two-Up</td>
<td>LAI178A (6)</td>
<td>6</td>
</tr>
<tr>
<td>7#*</td>
<td>M. Calley</td>
<td>1955</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Two Cheeky Girls</td>
<td>LAI178A (7)</td>
<td>7</td>
</tr>
<tr>
<td>8*</td>
<td>M. Calley</td>
<td>1955</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Pigeon Call One Note [Initiation Song]</td>
<td>LAI178A (8)</td>
<td>8</td>
</tr>
<tr>
<td>9**</td>
<td>M. Calley</td>
<td>1955</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Mundala Mundala</td>
<td>LAI178A (9)</td>
<td>5</td>
</tr>
<tr>
<td>12#</td>
<td>M. Calley</td>
<td>1955</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Old Man Sees Two Lovers [Mt Wellington Lookout]</td>
<td>LAI178A (12)</td>
<td>10</td>
</tr>
<tr>
<td>13</td>
<td>M. Calley</td>
<td>1955</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Blind Man's Song</td>
<td>LAI178A (13)</td>
<td>11</td>
</tr>
<tr>
<td>14</td>
<td>M. Calley</td>
<td>1955</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Lost Man</td>
<td>LAI178A (14)</td>
<td>12</td>
</tr>
<tr>
<td>15#</td>
<td>M. Calley</td>
<td>1955</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Going to New England</td>
<td>LAI178A (15)</td>
<td>13</td>
</tr>
<tr>
<td>16</td>
<td>M. Calley</td>
<td>1955</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Gumbaingga (Gumbaingga) Song With Swear Words</td>
<td>LAI178A (16)</td>
<td>14</td>
</tr>
<tr>
<td>18</td>
<td>S. Wurm</td>
<td>1955</td>
<td>Woodenbong</td>
<td>T. Clareson [Close]</td>
<td>Secret Love</td>
<td>LAI178A (18)</td>
<td>16</td>
</tr>
<tr>
<td>Song No.</td>
<td>Recordist</td>
<td>Date</td>
<td>Place</td>
<td>Singer</td>
<td>Title</td>
<td>Tape ID</td>
<td>Text No.</td>
</tr>
<tr>
<td>---------</td>
<td>-----------</td>
<td>------</td>
<td>-------</td>
<td>--------</td>
<td>-------</td>
<td>---------</td>
<td>----------</td>
</tr>
<tr>
<td>19</td>
<td>S. Wunn</td>
<td>1955</td>
<td>Woodenbong</td>
<td>T. Clareson</td>
<td>Complicated Relationships I</td>
<td>LA1178A (19)</td>
<td>17</td>
</tr>
<tr>
<td>20</td>
<td>S. Wunn</td>
<td>1955</td>
<td>Woodenbong</td>
<td>T. Clareson</td>
<td>Complicated Relationships II</td>
<td>LA1178A (20)</td>
<td>18</td>
</tr>
<tr>
<td>21#</td>
<td>B. Gibbons</td>
<td>1965</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Two-Up</td>
<td>LA53A (1)</td>
<td>6</td>
</tr>
<tr>
<td>22</td>
<td>B. Gibbons</td>
<td>1965</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Old Mrs Bisetti</td>
<td>LA53A (2)</td>
<td>19</td>
</tr>
<tr>
<td>23</td>
<td>B. Gibbons</td>
<td>1965</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Gamilaroi Song</td>
<td>LA53A (3)</td>
<td>1a</td>
</tr>
<tr>
<td>24</td>
<td>B. Gibbons</td>
<td>1965</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Crow</td>
<td>LA53A (4)</td>
<td>20</td>
</tr>
<tr>
<td>25</td>
<td>B. Gibbons</td>
<td>1965</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Travelling Man</td>
<td>LA53A (5)</td>
<td>13</td>
</tr>
<tr>
<td>26</td>
<td>B. Gibbons</td>
<td>1965</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Shake-a-Leg</td>
<td>LA53A (6)</td>
<td>21</td>
</tr>
<tr>
<td>27</td>
<td>B. Gibbons</td>
<td>1966</td>
<td>Coraki</td>
<td>J. Morgan</td>
<td>Light From Mountain</td>
<td>LA434B (31)</td>
<td>22</td>
</tr>
<tr>
<td>28</td>
<td>B. Gibbons</td>
<td>1966</td>
<td>Coraki</td>
<td>J. Morgan</td>
<td>Casino Spree</td>
<td>LA434B (32)</td>
<td>23</td>
</tr>
<tr>
<td>29</td>
<td>B. Gibbons</td>
<td>1966</td>
<td>Coraki</td>
<td>J. Morgan</td>
<td>Tracking Friend</td>
<td>LA434B (33)</td>
<td>24</td>
</tr>
<tr>
<td>30</td>
<td>B. Gibbons</td>
<td>1966</td>
<td>Coraki</td>
<td>J. Morgan</td>
<td>Boy Whistles at Girl</td>
<td>LA434B (34)</td>
<td>25</td>
</tr>
<tr>
<td>31*</td>
<td>B. Gibbons</td>
<td>1966</td>
<td>Coraki</td>
<td>J. Morgan</td>
<td>Island to Mainland</td>
<td>LA434B (35a)</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>[Song Sung to Babies]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>B. Gibbons</td>
<td>1966</td>
<td>Coraki</td>
<td>J. Morgan</td>
<td>Island to Mainland</td>
<td>LA434B (35b)</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>[Song Sung to Babies]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>B. Gibbons</td>
<td>1966</td>
<td>Coraki</td>
<td>J. Morgan</td>
<td>Island to Mainland</td>
<td>LA434B (36a)</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>[Song Sung to Babies]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>B. Gibbons</td>
<td>1966</td>
<td>Coraki</td>
<td>J. Morgan</td>
<td>Island to Mainland</td>
<td>LA434B (36b)</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>[Song Sung to Babies]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>B. Gibbons</td>
<td>1966</td>
<td>Coraki</td>
<td>J. Morgan</td>
<td>Island to Mainland</td>
<td>LA434B (36c)</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>[Song Sung to Babies]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>B. Gibbons</td>
<td>1966</td>
<td>Coraki</td>
<td>J. Morgan</td>
<td>Island to Mainland</td>
<td>LA434B (36d)</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>[Song Sung to Babies]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>B. Gibbons</td>
<td>1966</td>
<td>Coraki</td>
<td>J. Morgan</td>
<td>Island to Mainland</td>
<td>LA434B (36e)</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>[Song Sung to Babies]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>B. Gibbons</td>
<td>1966</td>
<td>Coraki</td>
<td>J. Morgan</td>
<td>Song Item</td>
<td>LA434B (37)</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>[Bubumanyeh Buyeh]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>B. Gibbons</td>
<td>1966</td>
<td>Coraki</td>
<td>J. Morgan</td>
<td>Song Item</td>
<td>LA434B (38)</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>[Unidentified]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40#*</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1964</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Crow</td>
<td>LA3392A (1)</td>
<td>20</td>
</tr>
<tr>
<td>41#*</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1964</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Journey To Wagam Birban (Main Road)</td>
<td>LA3392A (2)</td>
<td>13</td>
</tr>
<tr>
<td>42**</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1964</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Mundala Mundala</td>
<td>LA3392A (3)</td>
<td>5</td>
</tr>
<tr>
<td>Song No.</td>
<td>Recordist</td>
<td>Date</td>
<td>Place</td>
<td>Singer</td>
<td>Title</td>
<td>Tape ID</td>
<td>Text No.</td>
</tr>
<tr>
<td>---------</td>
<td>------------</td>
<td>-------</td>
<td>-------</td>
<td>--------</td>
<td>-------</td>
<td>---------</td>
<td>----------</td>
</tr>
<tr>
<td>47</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1964</td>
<td>Woodenbone</td>
<td>Donnelly</td>
<td>Shake-a-Leg, Marbikiny</td>
<td>LA3392A</td>
<td>1a</td>
</tr>
<tr>
<td>48#</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1964</td>
<td>Woodenbone</td>
<td>Donnelly</td>
<td>But Grandfather, I've Got My Own Two Feet</td>
<td>LA3392A</td>
<td>7</td>
</tr>
<tr>
<td>49#</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1964</td>
<td>Woodenbone</td>
<td>Donnelly</td>
<td>Mt Wellington Lookout</td>
<td>LA3392A</td>
<td>10</td>
</tr>
<tr>
<td>51</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1964</td>
<td>Woodenbone</td>
<td>Donnelly</td>
<td>Gambling</td>
<td>LA3392A</td>
<td>6</td>
</tr>
<tr>
<td>52</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1964</td>
<td>Woodenbone</td>
<td>Donnelly</td>
<td>Donkey [Duncan]</td>
<td>LA3392A</td>
<td>30</td>
</tr>
<tr>
<td>53</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1964</td>
<td>Woodenbone</td>
<td>Donnelly</td>
<td>On The Main Road</td>
<td>LA3392A</td>
<td>22</td>
</tr>
<tr>
<td>54</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1964</td>
<td>Woodenbone</td>
<td>Donnelly</td>
<td>On The Main Road</td>
<td>LA3392A</td>
<td>22</td>
</tr>
<tr>
<td>55</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1964</td>
<td>Woodenbone</td>
<td>Donnelly</td>
<td>On The Main Road</td>
<td>LA3392A</td>
<td>22</td>
</tr>
<tr>
<td>56</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1964</td>
<td>Woodenbone</td>
<td>Donnelly</td>
<td>King Bobby's Song</td>
<td>LA3392A</td>
<td>31</td>
</tr>
<tr>
<td>57</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1964</td>
<td>Woodenbone</td>
<td>Donnelly</td>
<td>Djurlul</td>
<td>LA3392A</td>
<td>13</td>
</tr>
<tr>
<td>58</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1965</td>
<td>Woodenbone</td>
<td>Donnelly</td>
<td>Balukan's Grave</td>
<td>LA3392A</td>
<td>11</td>
</tr>
<tr>
<td>60</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1965</td>
<td>Woodenbone</td>
<td>Donnelly</td>
<td>Balukan's Grave</td>
<td>LA3392A</td>
<td>11</td>
</tr>
<tr>
<td>63</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>Donnelly</td>
<td>Two-Up or Gambling School</td>
<td>LA3392B</td>
<td>6</td>
</tr>
<tr>
<td>64</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>Donnelly</td>
<td>Old Mrs Bissetti</td>
<td>LA3392B</td>
<td>19</td>
</tr>
<tr>
<td>65</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>Donnelly</td>
<td>Unidentified</td>
<td>LA3392B</td>
<td>1a</td>
</tr>
<tr>
<td>66</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>Donnelly</td>
<td>Crow</td>
<td>LA3392B</td>
<td>20</td>
</tr>
<tr>
<td>67</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>Donnelly</td>
<td>Journey To Wagam Birbany</td>
<td>LA3392B</td>
<td>13</td>
</tr>
<tr>
<td>68</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>Donnelly</td>
<td>Shake-a-Leg [extremely low recording level]</td>
<td>LA3392B</td>
<td>32</td>
</tr>
<tr>
<td>69*</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>Taylor</td>
<td>Unidentified Item [Binjalal]</td>
<td>LA3391B</td>
<td>33a</td>
</tr>
<tr>
<td>70</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>Taylor</td>
<td>Unidentified Item [Square Dance Song]</td>
<td>LA3391B</td>
<td>34</td>
</tr>
<tr>
<td>Song No.</td>
<td>Recordist</td>
<td>Date</td>
<td>Place</td>
<td>Singer</td>
<td>Title</td>
<td>Tape ID</td>
<td>Text No.</td>
</tr>
<tr>
<td>---------</td>
<td>-----------</td>
<td>-------</td>
<td>-------------</td>
<td>--------</td>
<td>--------------------------------------</td>
<td>---------------</td>
<td>----------</td>
</tr>
<tr>
<td>71</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Taylor</td>
<td>Unidentified Item</td>
<td>LA3391B (3)</td>
<td>34</td>
</tr>
<tr>
<td>72</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Taylor</td>
<td>Unidentified Item</td>
<td>LA3391B (4)</td>
<td>34</td>
</tr>
<tr>
<td>73</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Taylor</td>
<td>Unidentified Item</td>
<td>LA3391B (5)</td>
<td>34</td>
</tr>
<tr>
<td>74</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Taylor</td>
<td>Unidentified Item</td>
<td>LA3391B (6)</td>
<td>34</td>
</tr>
<tr>
<td>75</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Taylor</td>
<td>Unidentified Item</td>
<td>LA3391B (7)</td>
<td>35</td>
</tr>
<tr>
<td>76*</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Williams</td>
<td>Unidentified Prayer For Healing</td>
<td>LA3391B (8)</td>
<td>36</td>
</tr>
<tr>
<td>77</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Williams</td>
<td>Prayer For Healing</td>
<td>LA3391B (9a)</td>
<td>36</td>
</tr>
<tr>
<td>78</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Williams</td>
<td>Prayer For Healing</td>
<td>LA3391B (9b)</td>
<td>36</td>
</tr>
<tr>
<td>79</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Williams</td>
<td>Prayer For Healing</td>
<td>LA3391B (9c)</td>
<td>36</td>
</tr>
<tr>
<td>80</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Williams</td>
<td>Prayer For Healing</td>
<td>LA3391B (9d)</td>
<td>36</td>
</tr>
<tr>
<td>81</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Williams</td>
<td>Prayer For Healing</td>
<td>LA3391B (9e)</td>
<td>36</td>
</tr>
<tr>
<td>82</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Williams</td>
<td>Prayer For Healing</td>
<td>LA3391B (9f)</td>
<td>36</td>
</tr>
<tr>
<td>83</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Williams</td>
<td>Prayer For Healing</td>
<td>LA3391B (9g)</td>
<td>36</td>
</tr>
<tr>
<td>84</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Williams</td>
<td>Prayer For Healing</td>
<td>LA3391B (9h)</td>
<td>36</td>
</tr>
<tr>
<td>85</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Williams</td>
<td>Prayer For Healing</td>
<td>LA3391B (9i)</td>
<td>36</td>
</tr>
<tr>
<td>86</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Williams</td>
<td>Prayer For Healing</td>
<td>LA3391B (9j)</td>
<td>36</td>
</tr>
<tr>
<td>87</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Williams</td>
<td>Prayer For Healing</td>
<td>LA3391B (9k)</td>
<td>36</td>
</tr>
<tr>
<td>88</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Williams</td>
<td>Prayer For Healing</td>
<td>LA3391B (10)</td>
<td>36</td>
</tr>
<tr>
<td>89</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Williams</td>
<td>False Start Ownership of Emus</td>
<td>LA3391B (11a)</td>
<td>37</td>
</tr>
<tr>
<td>90</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Williams</td>
<td>Ownership of Emus</td>
<td>LA3391B (11b)</td>
<td>37</td>
</tr>
<tr>
<td>91</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Williams</td>
<td>Ownership of Emus</td>
<td>LA3391B (11c)</td>
<td>37</td>
</tr>
<tr>
<td>92</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Williams</td>
<td>Ownership of Emus</td>
<td>LA3391B (11d)</td>
<td>37</td>
</tr>
<tr>
<td>93</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Williams</td>
<td>Ownership of Emus</td>
<td>LA3391B (11e)</td>
<td>37</td>
</tr>
<tr>
<td>94</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Williams</td>
<td>Ownership of Emus</td>
<td>LA3391B (11f)</td>
<td>37</td>
</tr>
<tr>
<td>95</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Williams</td>
<td>Ownership of Emus</td>
<td>LA3391B (11g)</td>
<td>37</td>
</tr>
<tr>
<td>96</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Williams</td>
<td>Ownership of Emus</td>
<td>LA3391B (11h)</td>
<td>37</td>
</tr>
<tr>
<td>97</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Williams</td>
<td>Ownership of Emus</td>
<td>LA3391B (12a)</td>
<td>37</td>
</tr>
<tr>
<td>98</td>
<td>B.&amp;H. Gevtenbeek</td>
<td>1966</td>
<td>Woodenbone</td>
<td>C. Williams</td>
<td>Ownership of Emus</td>
<td>LA3391B (12b)</td>
<td>37</td>
</tr>
<tr>
<td>Song No. (S)</td>
<td>Recordist</td>
<td>Date</td>
<td>Place</td>
<td>Singer</td>
<td>Title</td>
<td>Tape ID</td>
<td>Text No. (T)</td>
</tr>
<tr>
<td>-------------</td>
<td>-------------------</td>
<td>-------</td>
<td>---------------</td>
<td>--------------</td>
<td>---------------------------------------</td>
<td>-------------</td>
<td>-------------</td>
</tr>
<tr>
<td>99*</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1966</td>
<td>Woodenbong</td>
<td>C. Williams</td>
<td>Pigeons Sing Man To Sleep</td>
<td>LA3391B</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(13a) 8</td>
<td></td>
</tr>
<tr>
<td>100</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1966</td>
<td>Woodenbong</td>
<td>C. Williams</td>
<td>Pigeons Sing Man to Sleep</td>
<td>LA3391B</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(13b) 8</td>
<td></td>
</tr>
<tr>
<td>101</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1966</td>
<td>Woodenbong</td>
<td>C. Williams</td>
<td>Ownership of Emus</td>
<td>LA3391B</td>
<td>37</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(14)</td>
<td></td>
</tr>
<tr>
<td>102</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1966</td>
<td>Woodenbong</td>
<td>C. Williams</td>
<td>Unidentified II</td>
<td>LA3391B</td>
<td>38</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>[Nah Wangga Libaw]</td>
<td>(15)</td>
<td></td>
</tr>
<tr>
<td>103</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1966</td>
<td>Woodenbong</td>
<td>C. Williams</td>
<td>Banjinah</td>
<td>LA3391B</td>
<td>39</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(16a) 8</td>
<td></td>
</tr>
<tr>
<td>104</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1966</td>
<td>Woodenbong</td>
<td>C. Williams</td>
<td>Unidentified III</td>
<td>LA3391B</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>[Nguruh Wandehn Ngay]</td>
<td>(16b) 8</td>
<td></td>
</tr>
<tr>
<td>105</td>
<td>B.&amp;H. Geytenbeek</td>
<td>1966</td>
<td>Woodenbong</td>
<td>C. Williams</td>
<td>Unidentified III</td>
<td>LA3391B</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>[Nguruh Wandehn Ngay]</td>
<td>(17)</td>
<td></td>
</tr>
<tr>
<td>106</td>
<td>M. Oakes</td>
<td>1962</td>
<td>Lismore</td>
<td>J. Morgan</td>
<td>Island To Mainland</td>
<td>LA1066A (5)</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>[Song Sung to Babies]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>107</td>
<td>M. Oakes</td>
<td>1962</td>
<td>Lismore</td>
<td>J. Morgan</td>
<td>Unidentified</td>
<td>LA1066A</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>[Young Man Follows Woman]</td>
<td>(6a)</td>
<td></td>
</tr>
<tr>
<td>108</td>
<td>M. Oakes</td>
<td>1962</td>
<td>Lismore</td>
<td>J. Morgan</td>
<td>Unidentified</td>
<td>LA1066A</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>[Young Man Follows Woman]</td>
<td>(6b)</td>
<td></td>
</tr>
<tr>
<td>109</td>
<td>M. Oakes</td>
<td>1962</td>
<td>Lismore</td>
<td>J. Morgan</td>
<td>Unidentified</td>
<td>LA1066A</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>[Young Man Follows Woman]</td>
<td>(6c)</td>
<td></td>
</tr>
<tr>
<td>110</td>
<td>M. Oakes</td>
<td>1962</td>
<td>Lismore</td>
<td>J. Morgan</td>
<td>Casino Spree</td>
<td>LA1066A</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(7a)</td>
<td></td>
</tr>
<tr>
<td>111</td>
<td>M. Oakes</td>
<td>1962</td>
<td>Lismore</td>
<td>J. Morgan</td>
<td>Casino Spree</td>
<td>LA1066A</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(7b)</td>
<td></td>
</tr>
<tr>
<td>112</td>
<td>M. Oakes</td>
<td>1962</td>
<td>Lismore</td>
<td>J. Morgan</td>
<td>Casino Spree</td>
<td>LA1066A</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(7c)</td>
<td></td>
</tr>
<tr>
<td>113</td>
<td>M. Oakes</td>
<td>1962</td>
<td>Lismore</td>
<td>J. Morgan</td>
<td>Casino Spree</td>
<td>LA1066A</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(7d)</td>
<td></td>
</tr>
<tr>
<td>114*</td>
<td>M. Oakes</td>
<td>1968</td>
<td>Lismore</td>
<td>L. Roberts</td>
<td>Roberts' Corroboree Song</td>
<td>LA1066A (1)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>115</td>
<td>M. Oakes</td>
<td>1968</td>
<td>Lismore</td>
<td>L. Roberts</td>
<td>Unidentified</td>
<td>LA1066A (2)</td>
<td>42</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>[Part of a Northern Rivers Corroboree Song With 28 Sections]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>M. Oakes</td>
<td>1968</td>
<td>Lismore</td>
<td>L. Roberts</td>
<td>Crying For Traveller</td>
<td>LA1066A (3)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>117</td>
<td>M. Oakes</td>
<td>1968</td>
<td>Lismore</td>
<td>L. Roberts</td>
<td>Unidentified</td>
<td>LA1066A (4)</td>
<td>43</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>[Guinea Fowl and Crocodile]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>118</td>
<td>M. Oakes</td>
<td>1968</td>
<td>Casino</td>
<td>C. Taylor</td>
<td>Bundjalung Song</td>
<td>LA1066A (8)</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>[Raymond Duncan]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>119</td>
<td>M. Oakes</td>
<td>1968</td>
<td>Casino</td>
<td>C. Taylor</td>
<td>Bundjalung Song</td>
<td>LA1066A (9)</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>[Raymond Duncan]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>120#</td>
<td>M. Oakes</td>
<td>1968</td>
<td>Casino</td>
<td>C. Taylor</td>
<td>Square Dance Song</td>
<td>LA1066A (10a)</td>
<td>34</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>121#</td>
<td>M. Oakes</td>
<td>1968</td>
<td>Casino</td>
<td>C. Taylor</td>
<td>Square Dance Song</td>
<td>LA1066A (10b)</td>
<td>34</td>
</tr>
<tr>
<td>Song No. (S)</td>
<td>Recordist</td>
<td>Date</td>
<td>Place</td>
<td>Singer</td>
<td>Title</td>
<td>Tape ID</td>
<td>Text No. (T)</td>
</tr>
<tr>
<td>-------------</td>
<td>-----------</td>
<td>-------</td>
<td>--------</td>
<td>-------------</td>
<td>------------------------------------</td>
<td>----------------</td>
<td>--------------</td>
</tr>
<tr>
<td>123#</td>
<td>M. Oakes</td>
<td>1968</td>
<td>Casino</td>
<td>C. Taylor</td>
<td>Java</td>
<td>LA1066A (12)</td>
<td>6</td>
</tr>
<tr>
<td>124</td>
<td>M. Oakes</td>
<td>1968</td>
<td>Casino</td>
<td>C. Taylor</td>
<td>Djanggalbili - Shaking Leg</td>
<td>LA1066A (13)</td>
<td>46</td>
</tr>
<tr>
<td>125</td>
<td>M. Oakes</td>
<td>1968</td>
<td>Casino</td>
<td>C. Taylor</td>
<td>Djanggalbili - Shaking Leg</td>
<td>LA1066A (14)</td>
<td>46</td>
</tr>
<tr>
<td>127</td>
<td>M. Oakes</td>
<td>1968</td>
<td>Casino</td>
<td>C. Taylor</td>
<td>Djanggalbili</td>
<td>LA1066B (16)</td>
<td>39</td>
</tr>
<tr>
<td>129</td>
<td>M. Oakes</td>
<td>1968</td>
<td>Lismore</td>
<td>L. Roberts</td>
<td>Djanggalbili [Roberts' Corroboree Song]</td>
<td>LA1066B (18)</td>
<td>43</td>
</tr>
<tr>
<td>131</td>
<td>M. Oakes</td>
<td>1968</td>
<td>Lismore</td>
<td>L. Roberts</td>
<td>Song Item [Part of a Song With 28 Acts]</td>
<td>LA1066B (20)</td>
<td>42</td>
</tr>
<tr>
<td>133</td>
<td>M. Oakes</td>
<td>1968</td>
<td>Lismore</td>
<td>L. Roberts</td>
<td>Song Item [Part of a Song With 28 Acts]</td>
<td>LA1066B (22)</td>
<td>42</td>
</tr>
<tr>
<td>134</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Lismore</td>
<td>W. Oakes</td>
<td>Aboriginal Language Song</td>
<td>LA1176A (6)</td>
<td>47</td>
</tr>
<tr>
<td>135</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Cabbage Tree Island</td>
<td>H. Cook</td>
<td>Farewell Song</td>
<td>LA1176A (7)</td>
<td>48</td>
</tr>
<tr>
<td>136</td>
<td>J. Gordon</td>
<td>1968</td>
<td>CTI</td>
<td>H. Cook</td>
<td>Yugilbar Song</td>
<td>LA1176A (8)</td>
<td>49</td>
</tr>
<tr>
<td>137</td>
<td>J. Gordon</td>
<td>1968</td>
<td>CTI</td>
<td>H. Cook</td>
<td>Whistling at Girl</td>
<td>LA1176A (9)</td>
<td>25</td>
</tr>
<tr>
<td>138</td>
<td>J. Gordon</td>
<td>1968</td>
<td>CTI</td>
<td>H. Cook</td>
<td>My Blood Ran Cold</td>
<td>LA1176A (10)</td>
<td>41</td>
</tr>
<tr>
<td>139</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Lismore</td>
<td>F. Roberts</td>
<td>Leave Home</td>
<td>LA1176B (11)</td>
<td>41</td>
</tr>
<tr>
<td>140*</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Lismore</td>
<td>F. Roberts</td>
<td>Corroboree Item [Part of a Corroboree With 13 'Acts']</td>
<td>LA1176B (12)</td>
<td>42</td>
</tr>
<tr>
<td>141*</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Lismore</td>
<td>F. Roberts</td>
<td>Corroboree Item [Part of a Corroboree With 13 'Acts']</td>
<td>LA1176B (13)</td>
<td>42</td>
</tr>
<tr>
<td>142*</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Lismore</td>
<td>F. Roberts</td>
<td>Corroboree Item [Part of a Corroboree With 13 'Acts']</td>
<td>LA1176B (14)</td>
<td>42</td>
</tr>
<tr>
<td>143*</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Lismore</td>
<td>F. Roberts</td>
<td>Corroboree Item [Part of a Corroboree With 13 'Acts']</td>
<td>LA1176B (15)</td>
<td>42</td>
</tr>
<tr>
<td>144</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Lismore</td>
<td>F. Roberts</td>
<td>Cave Dwellers</td>
<td>LA1176B (16)</td>
<td>50</td>
</tr>
<tr>
<td>Song No. (S)</td>
<td>Recordist</td>
<td>Date</td>
<td>Place</td>
<td>Singer</td>
<td>Title</td>
<td>Tape ID</td>
<td>Text No. (T)</td>
</tr>
<tr>
<td>-------------</td>
<td>----------------</td>
<td>----------</td>
<td>--------------</td>
<td>-----------------</td>
<td>------------------------------------</td>
<td>---------------</td>
<td>--------------</td>
</tr>
<tr>
<td>145*</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Shake-a-Leg</td>
<td>LA1176B</td>
<td>1a</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(17)</td>
<td></td>
</tr>
<tr>
<td>146</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Corroboree</td>
<td>LA1176B</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(18)</td>
<td></td>
</tr>
<tr>
<td>147#</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Quail and Flying Squirrel</td>
<td>LA1176B</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(19)</td>
<td></td>
</tr>
<tr>
<td>148#</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Crow</td>
<td>LA1177A</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(1)</td>
<td></td>
</tr>
<tr>
<td>149**</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Two-Up</td>
<td>LA1177A</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(2)</td>
<td></td>
</tr>
<tr>
<td>150#</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>G'father and Two Girls</td>
<td>LA1177A</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(3)</td>
<td></td>
</tr>
<tr>
<td>151*</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Song in Gamilaroi [Maringgu]</td>
<td>LA1177A</td>
<td>28</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(4)</td>
<td></td>
</tr>
<tr>
<td>152**</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Woodenbong</td>
<td>C. Taylor</td>
<td>Square Dance Song</td>
<td>LA1177A</td>
<td>34</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(5)</td>
<td></td>
</tr>
<tr>
<td>153</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Woodenbong</td>
<td>C. Taylor</td>
<td>Raymond Duncan</td>
<td>LA1177A</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(6)</td>
<td></td>
</tr>
<tr>
<td>154*</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Woodenbong</td>
<td>C. Taylor</td>
<td>Two-Headed Threepence</td>
<td>LA1177A</td>
<td>51</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(7)</td>
<td></td>
</tr>
<tr>
<td>155</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Woodenbong</td>
<td>C. Taylor</td>
<td>Tumbler</td>
<td>LA1177A</td>
<td>44</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(8)</td>
<td></td>
</tr>
<tr>
<td>156</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Woodenbong</td>
<td>C. Taylor</td>
<td>My Cousin</td>
<td>LA1177A</td>
<td>35</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(9)</td>
<td></td>
</tr>
<tr>
<td>157</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Woodenbong</td>
<td>C. Taylor</td>
<td>Amy Johnson</td>
<td>LA1177A</td>
<td>52</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(10)</td>
<td></td>
</tr>
<tr>
<td>158</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Woodenbong</td>
<td>C. Taylor</td>
<td>Amy Johnson</td>
<td>LA1177B</td>
<td>52</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(11)</td>
<td></td>
</tr>
<tr>
<td>159</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Baryulgil</td>
<td>E. Gordon</td>
<td>Song in Bandjalang [Bandjalang] I</td>
<td>LA1219A</td>
<td>53</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(3a)</td>
<td></td>
</tr>
<tr>
<td>160</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Baryulgil</td>
<td>E. Gordon</td>
<td>False Start</td>
<td>LA1219A</td>
<td>53</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(3b)</td>
<td></td>
</tr>
<tr>
<td>161</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Baryulgil</td>
<td>E. Gordon</td>
<td>Song in Bandjalang [Bandjalang] II</td>
<td>LA1219A</td>
<td>54</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(4)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(5)</td>
<td></td>
</tr>
<tr>
<td>163#</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Baryulgil</td>
<td>K. Gordon</td>
<td>First See White Man [Mt Wellington Lookout]</td>
<td>LA1219A</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(6)</td>
<td></td>
</tr>
<tr>
<td>164</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Baryulgil</td>
<td>K. Gordon</td>
<td>Gumbaingga [Gumbainggi]- Poor Man</td>
<td>LA1219A</td>
<td>56</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(7)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(8)</td>
<td></td>
</tr>
<tr>
<td>166**</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Baryulgil</td>
<td>K. Gordon</td>
<td>Two-Up</td>
<td>LA1219A</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(9)</td>
<td></td>
</tr>
<tr>
<td>167</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Baryulgil</td>
<td>K. Gordon</td>
<td>Girl Watcher</td>
<td>LA1219A</td>
<td>58</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(10)</td>
<td></td>
</tr>
<tr>
<td>168</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Baryulgil</td>
<td>K. Gordon</td>
<td>Taking Children To Doctor</td>
<td>LA1219A</td>
<td>59</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(11a)</td>
<td></td>
</tr>
<tr>
<td>169</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Baryulgil</td>
<td>K. Gordon</td>
<td>Taking Children To Doctor</td>
<td>LA1219A</td>
<td>59</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(11b)</td>
<td></td>
</tr>
<tr>
<td>170</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Baryulgil</td>
<td>E. Gordon &amp; K. Gordon</td>
<td>Drinking Wine</td>
<td>LA1219A</td>
<td>60</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(12)</td>
<td></td>
</tr>
<tr>
<td>Song No. (S)</td>
<td>Recordist</td>
<td>Date</td>
<td>Place</td>
<td>Singer</td>
<td>Title</td>
<td>Tape ID</td>
<td>Text No. (T)</td>
</tr>
<tr>
<td>-------------</td>
<td>-----------</td>
<td>------</td>
<td>-------</td>
<td>--------</td>
<td>-------</td>
<td>---------</td>
<td>-------------</td>
</tr>
<tr>
<td>171#</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Baryulgil</td>
<td>K. Gordon</td>
<td>Two Young Women Courting</td>
<td>LA1219A (13)</td>
<td>7</td>
</tr>
<tr>
<td>172#</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Baryulgil</td>
<td>K. Gordon</td>
<td>Tree Falls on Pineapples</td>
<td>LA1219A (14)</td>
<td>20</td>
</tr>
<tr>
<td>173</td>
<td>J. Gordon</td>
<td>1968</td>
<td>CTI</td>
<td>H. Cook</td>
<td>My Blood Ran Cold</td>
<td>LA1219B (15)</td>
<td>41</td>
</tr>
<tr>
<td>174#</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Mundala Mundala</td>
<td>LA1219B (16)</td>
<td>5</td>
</tr>
<tr>
<td>175</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Song in Gamilaroi [Maringgai] [this song is part of two different songs]</td>
<td>LA1219B (17)</td>
<td>28 &amp; 5</td>
</tr>
<tr>
<td>176*</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Mr O'Givie</td>
<td>LA1219B (18)</td>
<td>61</td>
</tr>
<tr>
<td>177*</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Raymond Duncan</td>
<td>LA1219B (19)</td>
<td>30</td>
</tr>
<tr>
<td>178*</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Gambling Song [Governor Song]</td>
<td>LA1219B (20)</td>
<td>62</td>
</tr>
<tr>
<td>179</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Mt Lindsay</td>
<td>LA1219B (21)</td>
<td>63</td>
</tr>
<tr>
<td>180#</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Mt Lindsay</td>
<td>LA1220A (1)</td>
<td>63</td>
</tr>
<tr>
<td>181</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Mountains and Car</td>
<td>LA1220A (2)</td>
<td>22</td>
</tr>
<tr>
<td>182</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Old Mrs Bissetti</td>
<td>LA1220A (3)</td>
<td>19</td>
</tr>
<tr>
<td>183#</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Lullaby</td>
<td>LA1220A (4)</td>
<td>64</td>
</tr>
<tr>
<td>184#</td>
<td>J. Gordon</td>
<td>1968</td>
<td>Belwood Mission</td>
<td>H. Buchanan</td>
<td>Two-Up</td>
<td>LA1220A (9)</td>
<td>6</td>
</tr>
<tr>
<td>185#</td>
<td>J. Sommerlad</td>
<td>1970</td>
<td>Tenterfield</td>
<td>D. Donnelly</td>
<td>Crow</td>
<td>LA1957A (1)</td>
<td>20</td>
</tr>
<tr>
<td>186#</td>
<td>J. Sommerlad</td>
<td>1970</td>
<td>Tenterfield</td>
<td>D. Donnelly</td>
<td>Balancing Rock</td>
<td>LA1957A (2)</td>
<td>10</td>
</tr>
<tr>
<td>187</td>
<td>J. Sommerlad</td>
<td>1970</td>
<td>Tenterfield</td>
<td>D. Donnelly</td>
<td>Old Mrs Bissetti</td>
<td>LA1957A (3)</td>
<td>19</td>
</tr>
<tr>
<td>188#</td>
<td>J. Sommerlad</td>
<td>1970</td>
<td>Tenterfield</td>
<td>D. Donnelly</td>
<td>Lullaby</td>
<td>LA1957A (4)</td>
<td>64</td>
</tr>
<tr>
<td>189#</td>
<td>J. Sommerlad</td>
<td>1970</td>
<td>Tenterfield</td>
<td>D. Donnelly</td>
<td>Dunoon Boxer-Two-Up</td>
<td>LA1957A (5)</td>
<td>6</td>
</tr>
<tr>
<td>190</td>
<td>J. Sommerlad</td>
<td>1970</td>
<td>Tenterfield</td>
<td>Donnelly &amp; Sommerlad</td>
<td>Mundala Mundala</td>
<td>LA1957A (6)</td>
<td>5</td>
</tr>
<tr>
<td>191</td>
<td>J. Sommerlad</td>
<td>1970</td>
<td>Tenterfield</td>
<td>D. Donnelly</td>
<td>Shake-a-Leg</td>
<td>LA1957A (7)</td>
<td>1a</td>
</tr>
<tr>
<td>192</td>
<td>J. Sommerlad</td>
<td>1970</td>
<td>Woodenbong</td>
<td>L. Roberts</td>
<td>Leaving Home</td>
<td>LA2142A (1)</td>
<td>41</td>
</tr>
<tr>
<td>193</td>
<td>J. Sommerlad</td>
<td>1970</td>
<td>Woodenbong</td>
<td>L. Roberts</td>
<td>Blood Drops</td>
<td>LA2142A (2)</td>
<td>42</td>
</tr>
<tr>
<td>194</td>
<td>J. Sommerlad</td>
<td>1970</td>
<td>Woodenbong</td>
<td>L. Roberts</td>
<td>Cave People Whistle</td>
<td>LA2142A (3)</td>
<td>50</td>
</tr>
<tr>
<td>195</td>
<td>J. Sommerlad</td>
<td>1968</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Wegarn</td>
<td>JS1A (1)</td>
<td>20</td>
</tr>
<tr>
<td>196</td>
<td>J. Sommerlad</td>
<td>1968</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Dunoon Boxer</td>
<td>JS1A (2)</td>
<td>6</td>
</tr>
<tr>
<td>197</td>
<td>J. Sommerlad</td>
<td>1968</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Mrs Bissetti</td>
<td>JS1A (3)</td>
<td>19</td>
</tr>
<tr>
<td>Song No.</td>
<td>Recordist</td>
<td>Date</td>
<td>Place</td>
<td>Singer</td>
<td>Title</td>
<td>Tape ID</td>
<td>Text No.</td>
</tr>
<tr>
<td>---------</td>
<td>-----------</td>
<td>-------</td>
<td>------------------</td>
<td>--------</td>
<td>---------------------------------</td>
<td>-----------</td>
<td>----------</td>
</tr>
<tr>
<td>198</td>
<td>Sommerlad</td>
<td>1968</td>
<td>Woodenbone</td>
<td>Donnelly</td>
<td>Shaking Leg-Gungari Song</td>
<td>JSIA (4)</td>
<td>1a</td>
</tr>
<tr>
<td>199</td>
<td>Sommerlad</td>
<td>1968</td>
<td>Woodenbone</td>
<td>Donnelly</td>
<td>Mandala</td>
<td>JSIA (5)</td>
<td>5</td>
</tr>
<tr>
<td>200</td>
<td>Sommerlad</td>
<td>1968</td>
<td>Woodenbone</td>
<td>Donnelly</td>
<td>Woolool Woolool</td>
<td>JSIA (6)</td>
<td>10</td>
</tr>
<tr>
<td>201</td>
<td>Sommerlad</td>
<td>1968</td>
<td>Tenterfield</td>
<td>Donnelly</td>
<td>Moonbi</td>
<td>JSIA (7)</td>
<td>13</td>
</tr>
<tr>
<td>202</td>
<td>Sommerlad</td>
<td>1968</td>
<td>Tenterfield</td>
<td>Donnelly</td>
<td>Lullaby</td>
<td>JSIA (8)</td>
<td>64</td>
</tr>
<tr>
<td>203</td>
<td>Sommerlad</td>
<td>1968</td>
<td>Tenterfield</td>
<td>Donnelly</td>
<td>Mandala</td>
<td>JSIA (9)</td>
<td>5</td>
</tr>
<tr>
<td>204</td>
<td>Sommerlad</td>
<td>1970</td>
<td>Heathcote State Park</td>
<td>Donnelly</td>
<td>Stony Gully</td>
<td>JSIB (10)</td>
<td>62</td>
</tr>
<tr>
<td>205</td>
<td>Sommerlad</td>
<td>1970</td>
<td>Heathcote State Park</td>
<td>Donnelly</td>
<td>Wogarn (Crow)</td>
<td>JSIB (11)</td>
<td>20</td>
</tr>
<tr>
<td>206</td>
<td>Sommerlad</td>
<td>1970</td>
<td>Heathcote State Park</td>
<td>Donnelly</td>
<td>Woolool Woolool</td>
<td>JSIB (12)</td>
<td>10</td>
</tr>
<tr>
<td>207</td>
<td>Sommerlad</td>
<td>1970</td>
<td>Heathcote State Park</td>
<td>Donnelly</td>
<td>Dunoon Boxer</td>
<td>JSIB (13)</td>
<td>6</td>
</tr>
<tr>
<td>208</td>
<td>Sommerlad</td>
<td>1970</td>
<td>Heathcote State Park</td>
<td>Donnelly</td>
<td>King Bobby's Song - Mrs Bissett</td>
<td>JSIB (14)</td>
<td>19</td>
</tr>
<tr>
<td>211</td>
<td>Sommerlad</td>
<td>1970</td>
<td>Heathcote State Park</td>
<td>Donnelly</td>
<td>Mt Lindsay, Edinburgh Castle, The Beehive</td>
<td>JSIB (17)</td>
<td>22</td>
</tr>
<tr>
<td>212</td>
<td>Sommerlad</td>
<td>1970</td>
<td>Heathcote State Park</td>
<td>Donnelly</td>
<td>Rory Williams' Song</td>
<td>JSIB (18)</td>
<td>65</td>
</tr>
<tr>
<td>213</td>
<td>Sommerlad</td>
<td>1970</td>
<td>Heathcote State Park</td>
<td>Donnelly</td>
<td>Rory Williams' Song</td>
<td>JSIB (19)</td>
<td>65</td>
</tr>
<tr>
<td>214</td>
<td>Sommerlad</td>
<td>1970</td>
<td>Heathcote State Park</td>
<td>Donnelly</td>
<td>Rory Williams' Song</td>
<td>JSIB (20)</td>
<td>65</td>
</tr>
<tr>
<td>215</td>
<td>Sommerlad</td>
<td>1970</td>
<td>Heathcote State Park</td>
<td>Donnelly</td>
<td>Long Johnny Song</td>
<td>JSIB (21)</td>
<td>66</td>
</tr>
<tr>
<td>216</td>
<td>Sommerlad</td>
<td>1970</td>
<td>Heathcote State Park</td>
<td>Donnelly</td>
<td>Bill Parkins</td>
<td>JSIB (22)</td>
<td>67</td>
</tr>
<tr>
<td>217</td>
<td>Sommerlad</td>
<td>1970</td>
<td>Heathcote State Park</td>
<td>Donnelly</td>
<td>Bill Parkins</td>
<td>JSIB (23)</td>
<td>67</td>
</tr>
<tr>
<td>218</td>
<td>Sommerlad</td>
<td>1970</td>
<td>Heathcote State Park</td>
<td>Donnelly</td>
<td>Lament</td>
<td>JSIB (24)</td>
<td>68</td>
</tr>
<tr>
<td>219</td>
<td>Mathews</td>
<td>1964</td>
<td>Yarragoo</td>
<td>Little</td>
<td>Two-Up</td>
<td>LA1015A (1)</td>
<td>6</td>
</tr>
<tr>
<td>220</td>
<td>Mathews</td>
<td>1965</td>
<td>Wollongong</td>
<td>Little</td>
<td>Two-Up</td>
<td>LA1016B (5)</td>
<td>6</td>
</tr>
<tr>
<td>221*</td>
<td>Mathews</td>
<td>1975</td>
<td>Moree</td>
<td>Binge</td>
<td>Weeping Mother</td>
<td>LA3796A (1)</td>
<td>69</td>
</tr>
<tr>
<td>222</td>
<td>Sharpe</td>
<td>1977</td>
<td>CTI</td>
<td>Cook</td>
<td>Getting A Bride</td>
<td>FT 1A (1)</td>
<td>76</td>
</tr>
<tr>
<td>223*</td>
<td>Willoughby</td>
<td>1977</td>
<td>Woodenbone</td>
<td>Donnelly</td>
<td>Unyoke Bullocks</td>
<td>LA4744A (1)</td>
<td>70</td>
</tr>
<tr>
<td>224</td>
<td>Willoughby</td>
<td>1977</td>
<td>Woodenbone</td>
<td>Donnelly</td>
<td>Shake-a-Leg [King Bobby's Shake-a-Leg]</td>
<td>LA4744A (2a)</td>
<td>31</td>
</tr>
<tr>
<td>Song No.</td>
<td>Recordist</td>
<td>Date</td>
<td>Place</td>
<td>Singer</td>
<td>Title</td>
<td>Tape ID</td>
<td>Text No.</td>
</tr>
<tr>
<td>---------</td>
<td>-----------</td>
<td>--------</td>
<td>-------------</td>
<td>--------</td>
<td>--------------------------------------------</td>
<td>-------------</td>
<td>----------</td>
</tr>
<tr>
<td>225</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Shake-a-Leg [King Bobby’s Shake-a-Leg]</td>
<td>LA4744A (2b)</td>
<td>31</td>
</tr>
<tr>
<td>226</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Shake-a-Leg [King Bobby’s Shake-a-Leg]</td>
<td>LA4744A (2c)</td>
<td>31</td>
</tr>
<tr>
<td>227</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Shake-a-Leg [King Bobby’s Shake-a-Leg]</td>
<td>LA4744A (2d)</td>
<td>31</td>
</tr>
<tr>
<td>228</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Old Mrs Bissetti</td>
<td>LA4744A (3a)</td>
<td>19</td>
</tr>
<tr>
<td>229</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Old Mrs Bissetti</td>
<td>LA4744A (3b)</td>
<td>19</td>
</tr>
<tr>
<td>230</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Old Mrs Bissetti</td>
<td>LA4744A (3c)</td>
<td>19</td>
</tr>
<tr>
<td>231</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Old Mrs Bissetti</td>
<td>LA4744A (3d)</td>
<td>19</td>
</tr>
<tr>
<td>232</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Old Mrs Bissetti</td>
<td>LA4744A (3e)</td>
<td>19</td>
</tr>
<tr>
<td>233</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Old Mrs Bissetti</td>
<td>LA4744A (3f)</td>
<td>19</td>
</tr>
<tr>
<td>234</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Old Mrs Bissetti</td>
<td>LA4744A (3g)</td>
<td>19</td>
</tr>
<tr>
<td>235</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Old Mrs Bissetti</td>
<td>LA4744A (3h)</td>
<td>19</td>
</tr>
<tr>
<td>236</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Old Mrs Bissetti</td>
<td>LA4744A (3i)</td>
<td>19</td>
</tr>
<tr>
<td>237</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Old Mrs Bissetti</td>
<td>LA4744A (3j)</td>
<td>19</td>
</tr>
<tr>
<td>238</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Old Mrs Bissetti</td>
<td>LA4744A (3k)</td>
<td>19</td>
</tr>
<tr>
<td>239</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Old Mrs Bissetti</td>
<td>LA4744A (3l)</td>
<td>19</td>
</tr>
<tr>
<td>240</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Old Mrs Bissetti</td>
<td>LA4744A (3m)</td>
<td>19</td>
</tr>
<tr>
<td>241</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Old Mrs Bissetti</td>
<td>LA4744A (3n)</td>
<td>19</td>
</tr>
<tr>
<td>242</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Gambling</td>
<td>LA4744B (4)</td>
<td>6</td>
</tr>
<tr>
<td>243</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Crow</td>
<td>LA4744B (5)</td>
<td>20</td>
</tr>
<tr>
<td>244</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Quail and Flying Squirrel</td>
<td>LA4744B (6a)</td>
<td>13</td>
</tr>
<tr>
<td>245</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Quail and Flying Squirrel</td>
<td>LA4744B (6b)</td>
<td>13</td>
</tr>
<tr>
<td>246</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Quail and Flying Squirrel</td>
<td>LA4744B (6c)</td>
<td>13</td>
</tr>
<tr>
<td>247</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Quail and Flying Squirrel</td>
<td>LA4744B (6d)</td>
<td>13</td>
</tr>
<tr>
<td>248</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td></td>
<td>LA4744B (6e)</td>
<td>13</td>
</tr>
<tr>
<td>249</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Raymond Duncan</td>
<td>LA4745A (1a)</td>
<td>30</td>
</tr>
<tr>
<td>250</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Raymond Duncan</td>
<td>LA4745A (1b)</td>
<td>30</td>
</tr>
<tr>
<td>251</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Raymond Duncan</td>
<td>LA4745A (1c)</td>
<td>30</td>
</tr>
<tr>
<td>Song No. (S)</td>
<td>Recordist</td>
<td>Date</td>
<td>Place</td>
<td>Singer</td>
<td>Title</td>
<td>Tape ID</td>
<td>Text No. (T)</td>
</tr>
<tr>
<td>-------------</td>
<td>-----------</td>
<td>-------</td>
<td>-----------</td>
<td>-------------------</td>
<td>---------------------------</td>
<td>---------</td>
<td>--------------</td>
</tr>
<tr>
<td>252</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Raymond Duncan</td>
<td>LA4745A (1d)</td>
<td>30</td>
</tr>
<tr>
<td>253</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Raymond Duncan</td>
<td>LA4745A (1e)</td>
<td>30</td>
</tr>
<tr>
<td>254</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Raymond Duncan</td>
<td>LA4745A (1f)</td>
<td>30</td>
</tr>
<tr>
<td>255</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Raymond Duncan</td>
<td>LA4745A (1g)</td>
<td>30</td>
</tr>
<tr>
<td>256</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Raymond Duncan</td>
<td>LA4745A (1h)</td>
<td>30</td>
</tr>
<tr>
<td>257</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>False Start</td>
<td>LA4745A (2)</td>
<td>5</td>
</tr>
<tr>
<td>258</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>Donnelly &amp; Oakes</td>
<td>Mundala Mundala</td>
<td>LA4745A (2a)</td>
<td>5</td>
</tr>
<tr>
<td>259</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>Donnelly &amp; Oakes</td>
<td>Mundala Mundala</td>
<td>LA4745A (2b)</td>
<td>5</td>
</tr>
<tr>
<td>260</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>Donnelly, Willoughby &amp; Oakes</td>
<td>Mundala Mundala</td>
<td>LA4745A (2c)</td>
<td>5</td>
</tr>
<tr>
<td>261</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Mundala Mundala</td>
<td>LA4745A (2d)</td>
<td>5</td>
</tr>
<tr>
<td>262</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>Donnelly, Willoughby &amp; Oakes</td>
<td>Mundala Mundala</td>
<td>LA4745A (2e)</td>
<td>5</td>
</tr>
<tr>
<td>263</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>Donnelly, Willoughby &amp; Oakes</td>
<td>Mundala Mundala</td>
<td>LA4745A (2f)</td>
<td>5</td>
</tr>
<tr>
<td>264</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Mundala Mundala</td>
<td>LA4745A (2g)</td>
<td>5</td>
</tr>
<tr>
<td>265</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Mundala Mundala</td>
<td>LA4745A (3a)</td>
<td>5</td>
</tr>
<tr>
<td>266</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Mundala Mundala</td>
<td>LA4745A (3b)</td>
<td>5</td>
</tr>
<tr>
<td>267</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Mundala Mundala</td>
<td>LA4745A (3c)</td>
<td>5</td>
</tr>
<tr>
<td>268</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Mundala Mundala</td>
<td>LA4745A (3d)</td>
<td>5</td>
</tr>
<tr>
<td>269</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>Donnelly &amp; Willoughby</td>
<td>Mundala Mundala</td>
<td>LA4745A (3e)</td>
<td>5</td>
</tr>
<tr>
<td>270</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>Donnelly, Willoughby &amp; Oakes</td>
<td>Mundala Mundala</td>
<td>LA4745A (4a)</td>
<td>5</td>
</tr>
<tr>
<td>271</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Mundala Mundala</td>
<td>LA4745A (4b)</td>
<td>5</td>
</tr>
<tr>
<td>272</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>Donnelly, Willoughby &amp; Oakes</td>
<td>Mundala Mundala</td>
<td>LA4745A (5a)</td>
<td>5</td>
</tr>
<tr>
<td>273</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Mundala Mundala</td>
<td>LA4745A (5b)</td>
<td>5</td>
</tr>
<tr>
<td>274</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>Donnelly &amp; Willoughby</td>
<td>Mundala Mundala</td>
<td>LA4745A (6a)</td>
<td>5</td>
</tr>
<tr>
<td>275</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>Donnelly, Willoughby &amp; Oakes</td>
<td>Mundala Mundala</td>
<td>LA4745A (6b)</td>
<td>5</td>
</tr>
<tr>
<td>276</td>
<td>A. Willoughby</td>
<td>1977</td>
<td>Woodenbong</td>
<td>Donnelly &amp; Willoughby</td>
<td>Mundala Mundala</td>
<td>LA4745A (6c)</td>
<td>5</td>
</tr>
<tr>
<td>Song No. (S)</td>
<td>Recordist</td>
<td>Date</td>
<td>Place</td>
<td>Singer</td>
<td>Title</td>
<td>Tape ID</td>
<td>Text No. (T)</td>
</tr>
<tr>
<td>-------------</td>
<td>-----------</td>
<td>------</td>
<td>-------</td>
<td>--------</td>
<td>-------</td>
<td>---------</td>
<td>-------------</td>
</tr>
<tr>
<td>277</td>
<td>H. Creamer</td>
<td>1977</td>
<td>Old Koreelah Station</td>
<td>M. Boyd</td>
<td>Keinjan [Geynyan] Woman Song</td>
<td>LA5040A (1)</td>
<td>71</td>
</tr>
<tr>
<td>278</td>
<td>H. Creamer</td>
<td>1977</td>
<td>Old Koreelah Station</td>
<td>M. Boyd</td>
<td>Song [Leo's Song]</td>
<td>LA5040A (2)</td>
<td>72</td>
</tr>
<tr>
<td>279</td>
<td>H. Creamer</td>
<td>1977</td>
<td>Old Koreelah Station</td>
<td>M. Boyd</td>
<td>Song [Leo's Song]</td>
<td>LA5040B (3)</td>
<td>72</td>
</tr>
<tr>
<td>280</td>
<td>H. Creamer</td>
<td>1977</td>
<td>Cawonga</td>
<td>M. Boyd</td>
<td>Song [Mt Warning Song]</td>
<td>LA5041A (1)</td>
<td>73</td>
</tr>
<tr>
<td>281</td>
<td>H. Creamer</td>
<td>1973</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Governor Song</td>
<td>B A (1)</td>
<td>62</td>
</tr>
<tr>
<td>282</td>
<td>H. Creamer</td>
<td>1973</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Doonoon-Two-Up</td>
<td>B A (2)</td>
<td>6</td>
</tr>
<tr>
<td>283</td>
<td>H. Creamer</td>
<td>1973</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Two Young Women and Grandfather</td>
<td>B A (3)</td>
<td>7</td>
</tr>
<tr>
<td>284</td>
<td>H. Creamer</td>
<td>1973</td>
<td>Lismore</td>
<td>L. Roberts</td>
<td>Northern Rivers Song [this is a mixture of two songs]</td>
<td>B A (4)</td>
<td>41 &amp; 42</td>
</tr>
<tr>
<td>285</td>
<td>H. Creamer</td>
<td>1973</td>
<td>Lismore</td>
<td>L. Roberts</td>
<td>Corroboree Song</td>
<td>B A (5)</td>
<td>41</td>
</tr>
<tr>
<td>286</td>
<td>H. Creamer</td>
<td>1973</td>
<td>Woodenbong</td>
<td>C. Williams</td>
<td>Leo's Song</td>
<td>C A (1)</td>
<td>72</td>
</tr>
<tr>
<td>287</td>
<td>H. Creamer</td>
<td>1976</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Duncan's Song About Cars</td>
<td>A A B (1)</td>
<td>22</td>
</tr>
<tr>
<td>288</td>
<td>H. Creamer</td>
<td>1976</td>
<td>Woodenbong</td>
<td>D. Donnelly</td>
<td>Mundala</td>
<td>A A B (2)</td>
<td>5</td>
</tr>
<tr>
<td>289</td>
<td>H. Creamer</td>
<td>1978</td>
<td>Texas</td>
<td>H. Charles</td>
<td>Gumur Buovani</td>
<td>T A (1)</td>
<td>74</td>
</tr>
<tr>
<td>290</td>
<td>H. Creamer</td>
<td>1978</td>
<td>Texas</td>
<td>H. Charles</td>
<td>Gumur Buovani</td>
<td>T A (2)</td>
<td>74</td>
</tr>
<tr>
<td>291</td>
<td>H. Creamer</td>
<td>1978</td>
<td>Texas</td>
<td>H. Charles</td>
<td>Gumur Buovani</td>
<td>T A (3)</td>
<td>74</td>
</tr>
<tr>
<td>293</td>
<td>H. Creamer</td>
<td>1981</td>
<td>Tooloom Falls</td>
<td>M. Boyd</td>
<td>A Sad Song</td>
<td>U.B. (1)</td>
<td>75</td>
</tr>
<tr>
<td>294</td>
<td>S. Wild</td>
<td>1979</td>
<td>Mt Taylor ACT</td>
<td>T. Thomas</td>
<td>Two-Up</td>
<td>LA forthcoming A (3)</td>
<td>6</td>
</tr>
<tr>
<td>295</td>
<td>M. Gunnow</td>
<td>1985</td>
<td>CTI</td>
<td>D. Cook</td>
<td>Getting a Bride</td>
<td>FT 1 A (1)</td>
<td>76</td>
</tr>
<tr>
<td>296</td>
<td>M. Gunnow</td>
<td>1985</td>
<td>CTI</td>
<td>T. Rhodes</td>
<td>Horse and Its Rider</td>
<td>FT 1 B (2)</td>
<td>77</td>
</tr>
<tr>
<td>297</td>
<td>M. Gunnow</td>
<td>1985</td>
<td>Evans Head</td>
<td>M. Cowlan</td>
<td>Coming Home to Father's Country</td>
<td>FT 4 A (1)</td>
<td>78</td>
</tr>
<tr>
<td>298</td>
<td>M. Gunnow</td>
<td>1985</td>
<td>Evans Head</td>
<td>M. Cowlan</td>
<td>Coming Home to Father's Country</td>
<td>FT 4 A (2)</td>
<td>78</td>
</tr>
<tr>
<td>299</td>
<td>M. Gunnow</td>
<td>1985</td>
<td>Evans Head</td>
<td>M. Cowlan</td>
<td>Song Sung About A Baby</td>
<td>FT 4 A (3)</td>
<td>80</td>
</tr>
<tr>
<td>300</td>
<td>M. Gunnow</td>
<td>1985</td>
<td>Evans Head</td>
<td>M. Cowlan</td>
<td>Cobra - Wood Worm</td>
<td>FT 4 A (4)</td>
<td>81</td>
</tr>
<tr>
<td>301</td>
<td>M. Gunnow</td>
<td>1985</td>
<td>Evans Head</td>
<td>M. Cowlan</td>
<td>Cobra - Wood Worm</td>
<td>FT 4 A (5)</td>
<td>81</td>
</tr>
<tr>
<td>302</td>
<td>M. Gunnow</td>
<td>1985</td>
<td>Evans Head</td>
<td>M. Cowlan</td>
<td>Lost Kid</td>
<td>FT 4 A (6)</td>
<td>82</td>
</tr>
<tr>
<td>Song No.</td>
<td>Recordist</td>
<td>Date</td>
<td>Place</td>
<td>Singer</td>
<td>Title</td>
<td>Tape ID</td>
<td>Text No.</td>
</tr>
<tr>
<td>---------</td>
<td>-----------</td>
<td>------</td>
<td>----------</td>
<td>---------</td>
<td>--------------------------------------</td>
<td>---------</td>
<td>----------</td>
</tr>
<tr>
<td>303</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Evans Head</td>
<td>M. Cowlan</td>
<td>Lost Kid</td>
<td>FT 4B (7)</td>
<td>82</td>
</tr>
<tr>
<td>304</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Evans Head</td>
<td>M. Cowlan</td>
<td>Coming Back to Father's Country</td>
<td>FT 4B (8)</td>
<td>78</td>
</tr>
<tr>
<td>305</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Evans Head</td>
<td>M. Cowlan</td>
<td>Coming Back to Father's Country</td>
<td>FT 4B (9)</td>
<td>78</td>
</tr>
<tr>
<td>306</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Evans Head</td>
<td>M. Cowlan</td>
<td>Coming Back to Father's Country</td>
<td>FT 4B (10)</td>
<td>78</td>
</tr>
<tr>
<td>307</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Evans Head</td>
<td>M. Cowlan</td>
<td>Cobra - Wood Worm</td>
<td>FT 4B (11)</td>
<td>81</td>
</tr>
<tr>
<td>308</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Evans Head</td>
<td>M. Cowlan</td>
<td>Mentions the Cook Family At CTI</td>
<td>FT 5A (1)</td>
<td>79</td>
</tr>
<tr>
<td>309</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Evans Head</td>
<td>M. Cowlan</td>
<td>Song About Brother and Sister</td>
<td>FT 5A (2)</td>
<td>83</td>
</tr>
<tr>
<td>310</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Evans Head</td>
<td>M. Cowlan</td>
<td>Tipperary</td>
<td>FT 5A (3)</td>
<td>84</td>
</tr>
<tr>
<td>311</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Evans Head</td>
<td>M. Cowlan</td>
<td>Tipperary</td>
<td>FT 5A (4)</td>
<td>84</td>
</tr>
<tr>
<td>312</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Evans Head</td>
<td>M. Cowlan</td>
<td>Cobra Snake - Yambah</td>
<td>FT 5A (5)</td>
<td>81</td>
</tr>
<tr>
<td>313</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Evans Head</td>
<td>M. Cowlan</td>
<td>Cobra Snake - Yambah</td>
<td>FT 5A (6)</td>
<td>81</td>
</tr>
<tr>
<td>314</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Evans Head</td>
<td>M. Cowlan</td>
<td>Cobra Snake - Yambah</td>
<td>FT 5A (7)</td>
<td>81</td>
</tr>
<tr>
<td>315</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Evans Head</td>
<td>M. Cowlan</td>
<td>Cobra Snake - Yambah</td>
<td>FT 5A (8)</td>
<td>81</td>
</tr>
<tr>
<td>316</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Evans Head</td>
<td>M. Cowlan</td>
<td>Song Sung by Girl's Father</td>
<td>FT 5A (9)</td>
<td>85</td>
</tr>
<tr>
<td>317</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Evans Head</td>
<td>M. Cowlan</td>
<td>Mother and Father Fighting</td>
<td>FT 5A (10)</td>
<td>86</td>
</tr>
<tr>
<td>318</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Evans Head</td>
<td>M. Cowlan</td>
<td>Unidentified V</td>
<td>FT 5B (11)</td>
<td>87</td>
</tr>
<tr>
<td>319*</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Tooloom Falls</td>
<td>M. Boyd</td>
<td>Leo's Song</td>
<td>FT 7A (1)</td>
<td>72</td>
</tr>
<tr>
<td>320</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Tooloom Falls</td>
<td>M. Boyd</td>
<td>Leo's Song</td>
<td>FT 7A (2)</td>
<td>72</td>
</tr>
<tr>
<td>321**</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Casino Road</td>
<td>M. Boyd</td>
<td>Aunty's Song About Mt Warning</td>
<td>FT 7A (3)</td>
<td>73</td>
</tr>
<tr>
<td>322</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Casino Road</td>
<td>M. Boyd</td>
<td>Woman Being Tied Down By A Spell</td>
<td>FT 7B (4)</td>
<td>75</td>
</tr>
<tr>
<td>323</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Casino Road</td>
<td>M. Boyd</td>
<td>Woman Being Tied Down By A Spell</td>
<td>FT 7B (5)</td>
<td>75</td>
</tr>
<tr>
<td>324</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Heavens Open</td>
<td>FT 8A (1)</td>
<td>88</td>
</tr>
<tr>
<td>325</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Belle of the Ball</td>
<td>FT 8A (2)</td>
<td>89</td>
</tr>
<tr>
<td>326</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Tribal Fight</td>
<td>FT 8A (3)</td>
<td>90</td>
</tr>
<tr>
<td>327</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Bonalbo</td>
<td>E. Walker &amp; U. Walker</td>
<td>Manager at Cherbourg</td>
<td>FT 8B (4)</td>
<td>91</td>
</tr>
<tr>
<td>328</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Shake-a-Leg</td>
<td>FT 8B (5)</td>
<td>92</td>
</tr>
<tr>
<td>329</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Square Dance Song</td>
<td>FT 8B (6)</td>
<td>34</td>
</tr>
<tr>
<td>330**</td>
<td>M. Gummow</td>
<td>1985</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Crow</td>
<td>FT 8B (7)</td>
<td>20</td>
</tr>
<tr>
<td>Song No. (S)</td>
<td>Recordist</td>
<td>Date</td>
<td>Place</td>
<td>Singer</td>
<td>Title</td>
<td>Tape ID</td>
<td>Text No. (T)</td>
</tr>
<tr>
<td>--------------</td>
<td>-----------</td>
<td>-------</td>
<td>---------</td>
<td>---------</td>
<td>-------------------------</td>
<td>----------</td>
<td>--------------</td>
</tr>
<tr>
<td>331</td>
<td>M. Gummow</td>
<td>1986</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Shake-a-Leg</td>
<td>FT 9A (1)</td>
<td>1b</td>
</tr>
<tr>
<td>332</td>
<td>M. Gummow</td>
<td>1986</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Gungari Jack</td>
<td>FT 9A (2)</td>
<td>93</td>
</tr>
<tr>
<td>333</td>
<td>M. Gummow</td>
<td>1986</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Belle of the Ball</td>
<td>FT 9A (3)</td>
<td>89</td>
</tr>
<tr>
<td>334</td>
<td>M. Gummow</td>
<td>1986</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Tribal Fight</td>
<td>FT 9A (4)</td>
<td>90</td>
</tr>
<tr>
<td>335</td>
<td>M. Gummow</td>
<td>1986</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Manager at Cherbourg-Mr Lisko</td>
<td>FT 9A (5)</td>
<td>91</td>
</tr>
<tr>
<td>336</td>
<td>M. Gummow</td>
<td>1986</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Two-Up</td>
<td>FT 9A (6)</td>
<td>6</td>
</tr>
<tr>
<td>337</td>
<td>M. Gummow</td>
<td>1986</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Heavens Open</td>
<td>FT 9A (7)</td>
<td>88</td>
</tr>
<tr>
<td>338</td>
<td>M. Gummow</td>
<td>1986</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Being Chased to Wulul Wululni</td>
<td>FT 9B (8)</td>
<td>10</td>
</tr>
<tr>
<td>339</td>
<td>M. Gummow</td>
<td>1986</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Being Chased to Wulul Wululni</td>
<td>FT 9B (9)</td>
<td>10</td>
</tr>
<tr>
<td>340</td>
<td>M. Gummow</td>
<td>1986</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Square Dance Song</td>
<td>FT 9B (10)</td>
<td>34</td>
</tr>
<tr>
<td>341</td>
<td>M. Gummow</td>
<td>1986</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Itch Corroboree [Binjarah ]</td>
<td>FT 10A (1)</td>
<td>33b</td>
</tr>
<tr>
<td>342</td>
<td>M. Gummow</td>
<td>1986</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Itch Corroboree [Binjarah ]</td>
<td>FT 10A (2)</td>
<td>33b</td>
</tr>
<tr>
<td>343</td>
<td>M. Gummow</td>
<td>1986</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Being Chased to Wulul Wululni</td>
<td>FT 10A (3)</td>
<td>10</td>
</tr>
<tr>
<td>344</td>
<td>M. Gummow</td>
<td>1986</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Being Chased to Wulul Wululni</td>
<td>FT 10A (4)</td>
<td>10</td>
</tr>
<tr>
<td>345</td>
<td>M. Gummow</td>
<td>1986</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Being Chased to Wulul Wululni</td>
<td>FT 10A (5a)</td>
<td>10</td>
</tr>
<tr>
<td>346</td>
<td>M. Gummow</td>
<td>1986</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Being Chased to Wulul Wululni</td>
<td>FT 10A (5b)</td>
<td>10</td>
</tr>
<tr>
<td>347</td>
<td>M. Gummow</td>
<td>1986</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Gurun Gurun - Song Sung to Babies</td>
<td>FT 10A (6)</td>
<td>8</td>
</tr>
<tr>
<td>348</td>
<td>M. Gummow</td>
<td>1986</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Gurun Gurun - Song Sung to Babies</td>
<td>FT 10A (7)</td>
<td>8</td>
</tr>
<tr>
<td>349</td>
<td>M. Gummow</td>
<td>1986</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Gurun Gurun - Song Sung to Babies</td>
<td>FT 10A (8)</td>
<td>8</td>
</tr>
<tr>
<td>350</td>
<td>M. Gummow</td>
<td>1986</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Square Dance Song</td>
<td>FT 10A (9)</td>
<td>34</td>
</tr>
<tr>
<td>351</td>
<td>M. Gummow</td>
<td>1986</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Square Dance Song</td>
<td>FT 10A (10)</td>
<td>34</td>
</tr>
<tr>
<td>352</td>
<td>M. Gummow</td>
<td>1986</td>
<td>Bonalbo</td>
<td>E. Walker</td>
<td>Crow</td>
<td>FT 10B (11)</td>
<td>20</td>
</tr>
</tbody>
</table>
APPENDIX 2
SONGS OMITTED FROM THE SAMPLE

The following lists Bundjalung songs which have been omitted from the sample.

1) Five songs recorded by the linguist Terry Crowley: one Djanggalbili song sung by Lyle Roberts at Lismore in 1973 (LA3222A 00:30 (1); and four songs sung by Bert Walker at Tabulam in 1974 (LA3225B 45:49 (1-4)). These have not been included due to problems of locating Crowley to ask for permission to copy his recordings.

2) One song recorded by the linguist Nils Holmer: Corroboree Song sung by Bill Turnbull at Coffs Harbour in 1964 (LA1755A 17:25 (4)). These have not been included due to problems of locating Holmer to ask for permission to copy his recordings.

3) Several songs recorded by Margaret Sharpe: one Two-Up song sung by Bill Turnbull at Brisbane in 1966 (LA570A 31:38 (1)); and a song about Being Tied Up And Going To Heaven recorded at Woodenbong in 1965 (LA586A 47:38 (1-3)). These were located too late in the final stages of this project to be included. In 1977 Sharpe recorded Dick Donnelly singing several songs and Lyle Roberts singing Getting A Bride song. These are not, however, available at the AIATSIS archive (Sharpe pers. comm. 1991). They have not been included in the sample due to problems locating documentation. Also, in 1989 Sharpe recorded several songs by Millie Boyd in relation to a project concerning the environmental impact of land and land rights at Fingal, funded by Aboriginal Legal Aid. These have not been included as they were recorded too late for inclusion in this project. They are currently the most recent recordings of Bundjalung songs.
4) Approximately ten songs recorded by Gummow of Mary Cowlan at Gundurimba, near Coraki, in 1985 have not been included due to technical difficulties and poor recording quality (FT 6).

5) Recordings by Sommerlad from the NPWS archives (S195-218) are also available at the AIATSIS on LA2141A).
APPENDIX 3

SONG TEXTS

Introduction

This appendix comprising song texts and contextual information is divided into two parts: Part 1 - List of Texts; and Part 2 - Song Texts and Contextual Information.

In Part 1, details of the 93 texts from the sample of 352 songs are listed. The following details are listed for each text:

1) Text number and title, for example, Text 1a: Shaking Leg Djanggara Song [Maragingyi - Gamilaroi]. The title of the text is usually the title which is most frequently given by the singer or recordist. Any details which I have added to the title for identification purposes are in square brackets.

2) The total number of songs with this text and the song category/categories as established in Chapter 3, for example, (7 - Shake-a-Leg).

3) The songs, listed by number, that have this text. For example, S 1 23 47 65 145 191 198. Song numbers followed by #, for example, S 5#, denotes that this song has been musically transcribed by me and is in Appendix 4.

4) Details concerning whether the text is structured (ie. has been examined by me in conjunction with others), pasted from Sharpe (ie. first drafts of texts from manuscripts by Sharpe), or has not been transcribed, for example, TNU = text not undertaken. In addition, details of whether any musical transcription or analysis that has been undertaken are given. When more than one draft is available I have included all of them except where one draft is more detailed or clearer than the others; all available drafts are listed, however, under sources.
The following abbreviations are used below:

A = Analysis
M = Musical transcription available in Appendix 4
S = Song(s)
TNU = Text not undertaken
TP = Text pasted from Sharpe
TS = Text structured

It must be noted that throughout Appendix 3 recording details can be located via the song numbers in Appendix 1.

Part 2 of Appendix 3, Song Texts and Contextual Information, is intended as a resource file. It is not designed to be definitive, but its compilation was necessary in order to organise and become familiar with information relating to the sample. The amount of information given for each text may vary considerably depending on the information available from the performer and the amount of time I have spent compiling information. For each of the 93 texts in Part 2, there are five headings:

a) **Appearances in Sample** - Lists the song number, singer and title of the song. For example, S1 D Donnelly Shaking Leg, *Djanggara* Song. These details can also be found in Appendix 1 under the song number.

b) **Text Transcription** - Transcriptions of texts are given under this heading. The amount of detail for each transcription varies for each text, depending on the amount of time I have spent on the text in question. Some texts I have worked on with reference to Geytenbeek and Sharpe, and have been able to structure them with reference to the musical structure. In addition, some texts have been transcribed and structured by Barwick. (These texts are noted as TS in Part 1). In these texts words included in round brackets may be omitted in a performance, whereas words included in square brackets separated by a slash indicates that one element must be sung. Due to the aims and size of this project I have not been able to work on every text. Some drafts of texts, therefore, have been pasted from manuscripts by Sharpe. (These texts are noted as TP in Part 1.) This was necessary to make access to this information easier for
future research. At this stage there are some texts which have not been transcribed. (These are referred to as TNU in Part 1.)

c) Notes - This heading includes details concerning what the text transcription represents. It must be noted that in some cases, such as T5, the text given includes all performances of the song, whereas in other cases, such as T8, specific songs have been transcribed. In other cases, due to lack of time, only one version of the song has been transcribed, such as T42. In addition, any analysis, and important features about the recording or identification of particular songs, are given under this heading.

d) Contextual Information - Includes any information given by the singer or recordist. Where possible, a gloss and translation of the text is also given.

e) Sources - Lists the sources used for the text transcription and translation as well as other available sources relating to the text.
Part 1. List Of Texts

# indicates a musical transcription has been done by me and is in Appendix 4.

Text 1a: Shaking Leg Djanggara Song [Maragingyi - Gamilaroi]
(Total 7 - Category - Shake-a-Leg)
S 1 23 47 65 145 191 198
TSA

Text 1b: Shake-a-Leg
(1 - Shake-a-Leg)
S 331
TNU

Text 2: Shaking Chest, Burun
(1 - Burun)
S 2
TS

Text 3: Juwa [Yawahr]
(1 - Yawahr)
S 3
TS A

Text 4: Barara Abanji
(1 - Yawahr)
S 4
TS A

Text 5: Mundala
(30 - Yawahr)
S 5# 9# 42# 146 174# 175 190 199 203 257 258 259 260 261 262 263# 264# 265#
266# 267# 268# 269# 270# 271# 272# 273# 274 275 276 288
TS M A

Text 6: Two-Up
(17 - Sing-You-Down)
S 6# 21# 51 63 123# 149# 166# 184# 189# 196 207 219 220 242 282 294 336
TS M A

Text 7: Grandfather and Two Girls
(5 - Sing-You-Down)
S 7# 48# 150# 171# 283
TS M A

Text 8: Pigeon Call One Note/Island To Mainland/Song Sung To Babies
(14 - Blessing For Babies/Healing Songs/Initiation Songs/Sites and Dreamings Songs)
S 8 31 32 33 34 35 36 37 99 100 106 347 348 349
TS A

Text 9: Pre-Contact Song
(2 - Sites and Dreamings Songs)
S 10 11
TNU
Text 10: Mt Wellington Lookout
(12 - Sites and Dreamings Songs)
S 12# 49# 163# 186# 200 206 338 339 343 344 345 346
TS M A

Text 11: Blind Man's Song
(7 - Sites and Dreamings Songs)
S 13 57 58 59 60 61 62
TP

Text 12: Lost Man
(1 - Public Events Songs)
S 14
TNU

Text 13: Going to New England
(11 - Increase Songs/Public Events Songs)
S 15# 25 41# 67 147# 201 244# 245# 246# 247# 248#
TS M A

Text 14: Gumbaingga [Gumbainggir] Song With Swear Words
(1 - Other)
S 16
TNU

Text 15: Old Man Not Shakes Hands With Girl
(1 - Public Events Songs)
S 17
TNU

Text 16: Secret Love
(1 - Public Events Songs)
S 18
TNU

Text 17: Complicated Relationships I
(1 - Public Events Songs)
S 19
TNU

Text 18: Complicated Relationships II
(1 - Public Events Songs)
S 20
TNU

Text 19: Old Mrs Bissetti
(20 - Sing-You-Down)
S 22 64 182 187 197 208 228 229 230 231 232 233 234 235 236 237 238 239 240
241
TNU

Text 20: Crow
(11 - Sing-You-Down/Sites and Dreamings Songs)
S 24 40# 66 148# 172# 185# 195 205 243 330# 352
TS M A
Text 21: Shake-a-Leg  
(1 - Shake-a-Leg)  
S 26  
TNU

Text 22: Light From Mountain  
(7 - Public Events Songs/Sites and Dreamings Songs)  
S 27 33 34 35 181 211 287  
TP

Text 23: Casino Spree  
(5 - Public Events Songs)  
S 28 110 111 112 113  
TP

Text 24: Tracking Friend  
(4 - Public Events Songs)  
S 29 107 108 109  
TP

Text 25: Whistling At Girl  
(2 - Public Events Songs)  
S 30 137  
TP

Text 26: Bubumanyeh Buyeh  
(1 - Corroboree Songs)  
S 38  
TNU

Text 27: Unidentified I  
(1 - Corroboree Songs)  
S 39  
TNU

Text 28: Maringgu  
(8 - Kawahr)  
S 43 44 45 46 151 175 209 210  
TS A

Text 29: Shaking Leg - Wayal Wayal  
(1 - Shake-a-Leg)  
S 50  
TNU

Text 30: Raymond Duncan  
(13 - Sing-You-Down)  
S 52 118 119 153 177 249 250 251 252 253 254 255 256  
TS A

Text 31: King Bobby's Song  
(5 - Shake-a-Leg)  
S 56 224 225 226 227  
TNU
Text 32: Shake-a-Leg
(1 - Shake-a-Leg)
S 68
TNU

Text 33a: Binjalah
(1 - Yawahr)
S 69
TS

Text 33b: Itch Corroboree [Binjarah]
(2 - Yawahr)
S 341 342
TNU

Text 34: Square Dance Song
(12 - Yawahr)
S 70 71 72 73 74 120# 121# 152# 329 340 350 351
TS MA

Text 35: Lonely Cousin
(2 - Public Events Songs/Sites and Dreamings Songs)
S 75 156
TP

Text 36: Prayer For Healing
(13 - Healing Songs)
S 76 77 78 79 80 81 82 83 84 85 86 87 88
TS

Text 37: Ownership Of Emus
(11 - Sites and Dreamings Songs)
S 89 90 91 92 93 94 95 96 97 98 101
TS MA

Text 38: Unidentified II [Nah Wangga Libaw]
(1 - Other)
S 102
TS MA

Text 39: Banjinah
(3 - Yawahr)
S 103 127 292
TS

Text 40: Unidentified III [Nguruh Wandeihn Ngay]
(2 - Other)
S 104 105
TP

Text 41: Roberts' Corroboree Song
(10 - Shake-a-Leg)
S 114 116 128 130 138 139 173 192 284 285
TS A
<table>
<thead>
<tr>
<th>Text Number</th>
<th>Title</th>
<th>Genre</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>42</td>
<td>Northern Rivers Corroboree</td>
<td><em>Yawahr</em> (<em>Sorcery Songs</em>)</td>
<td>S 115 131 132 133 140 141 142 143 193 284</td>
</tr>
<tr>
<td>43</td>
<td>Guinea Fowl and Crocodile</td>
<td><em>Public Events Songs</em></td>
<td>S 117 129</td>
</tr>
<tr>
<td>44</td>
<td>Tumbler</td>
<td><em>Sing-You-Down</em></td>
<td>S 155</td>
</tr>
<tr>
<td>45</td>
<td>Unidentified IV</td>
<td><em>Other</em></td>
<td>S 122</td>
</tr>
<tr>
<td>46</td>
<td><em>Djanggalbili - Shaking Leg</em></td>
<td><em>Shake-a-Leg</em></td>
<td>S 124 125 126</td>
</tr>
<tr>
<td>47</td>
<td>Aboriginal Language Song</td>
<td><em>Other</em></td>
<td>S 134</td>
</tr>
<tr>
<td>48</td>
<td>Farewell Song</td>
<td><em>Public Events Songs</em></td>
<td>S 135</td>
</tr>
<tr>
<td>49</td>
<td>Yugilbar Song</td>
<td><em>Public Events Songs</em></td>
<td>S 136</td>
</tr>
<tr>
<td>50</td>
<td>Cave Dwellers</td>
<td><em>Sites and Dreamings Songs</em></td>
<td>S 144 194</td>
</tr>
<tr>
<td>51</td>
<td>Two-Headed Threepence</td>
<td><em>Sing-You-Down</em></td>
<td>S 154</td>
</tr>
<tr>
<td>52</td>
<td>Amy Johnson</td>
<td><em>Public Events Songs</em></td>
<td>S 157 158</td>
</tr>
</tbody>
</table>
Text 53: Song in Bandjelang [Bundjalung] I
(2 - Corroboree Songs)
S 159 160
TP

Text 54: Song in Bandjelang [Bundjalung] II
(1 - Other)
S 161
TP

Text 55: Song in Bandjelang [Bundjalung] III
(1 - Other)
S 162
TP

Text 56: Gumbaingga [Gumbainggir] - Poor Man
(1 - Public Events Songs)
S 164
TP

Text 57: Jaw Breaker
(1 - Jaw Breaker)
S 165
TP

Text 58: Girl Watcher
(1 - Public Events Songs)
S 167
TP

Text 59: Taking Children To Doctor
(2 - Healing Songs/Public Events Songs)
S 168 169
TP

Text 60: Drinking Wine
(1 - Public Events Songs)
S 170
TP

Text 61: Mr Ogilvie
(1 - Sorcery Songs/Public Events Songs)
S 176
TS A

Text 62: Gambling Song - Goverman Song
(3 - Sing-You-Down/Public Events Songs)
S 178 204 281
TS A

Text 63: Mt Lindsay
(2 - Public Events Songs/Sites and Dreamings Songs)
S 179 180#
TS M A
Text 64: Lullaby
(3 - Lullaby)
S 183# 188# 202
TS MA

Text 65: Rory Williams' Song
(3 - Public Events Songs)
S 212 213 214
TNU

Text 66: Long Johnny Song
(1 - Other)
S 215
TNU

Text 67: Bill Parkins
(2 - Public Events Songs)
S 216 217
TNU

Text 68: Lament
(1 - Public Events Songs)
S 218
TNU

Text 69: Weeping Mother
(1 - Corroboree Songs)
S 221
TS

Text 70: Unyoke Bullocks
(1 - Djinjana/Sites and Dreamings Songs)
S 223
TNU

Text 71: Keinjan [Geynyan] Woman Song
(1 - Sites and Dreamings Songs)
S 277
TP

Text 72: Leo's Song
(5 - Corroboree Songs/Sites and Dreamings)
S 278 279 286 319 320
TS A

Text 73: Mt Warning Song
(2 - Sites and Dreamings Songs)
S 280 321#
TS MA

Text 74: Gumur Buoyani
(3 - Sites and Dreamings Songs)
S 289 290 291
TNU
Text 75: Woman Being Tied Down By A Spell
(3 - Corroboree Songs)
S 293 322 323
TP

Text 76: Getting A Bride
(2 - Public Events Songs)
S 222 295
TS MA

Text 77: Horse And Its Rider
(1 - Public Events Songs)
S 296
TP

Text 78: Coming Home To Father's Country
(5 - Public Events Songs/Sites and Dreamings Songs)
S 297 298 304 305 306
TP

Text 79: Mentions The Cook Family At Cabbage Tree Island
(1 - Public Events Songs/Sites and Dreamings Songs)
S 308
TP

Text 80: Song Sung About A Baby
(1 - Public Events Songs)
S 299
TP

Text 81: Cobra - Wood Worm
(7 - Hunting Songs/Public Events Songs)
S 300 301 307 312 313 314 315
TP

Text 82: Lost Kid
(2 - Sites and Dreamings Songs)
S 302 303
TP

Text 83: Song About Brother and Sister
(1 - Public Events Songs)
S 309
TP

Text 84: Tipperary
(2 - Public Events Songs)
S 310 311
TP

Text 85: Song Sung By Girl's Father
(1 - Public Events Songs)
S 316
TP
Text 86: **Mother and Father Fighting**  
(1 - Public Events Songs)  
S 317  
TP

Text 87: **Unidentified V**  
(1 - Other)  
S 318  
TP

Text 88: **Heavens Open**  
(2 - Djingan/Sites and Dreamings)  
S 324 337  
TP

Text 89: **Belle of the Ball**  
(2 - Public Events Songs)  
S 325 333  
TP

Text 90: **Tribal Fight**  
(2 - Corroboree Songs)  
S 326 334  
TP

Text 91: **Manager At Cherbourg**  
(2 - Public Events Songs)  
S 327 335  
TP

Text 92: **Shake-a-Leg**  
(1 - Shake-a-Leg)  
S 328  
TP

Text 93: **Gungari Jack**  
(1 - Corroboree Songs)  
S 332  
TNU
Part 2. Song Texts And Contextual Information

Text 1a: Shaking Leg Djanggara Song [Maragingyi - Gamilaroi]

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>D. Donnelly</td>
<td>Shaking Leg Djanggara Song</td>
</tr>
<tr>
<td>23</td>
<td>D. Donnelly</td>
<td>Gamilaroi Song</td>
</tr>
<tr>
<td>47</td>
<td>D. Donnelly</td>
<td>Shake-a-Leg, Marbikinyi</td>
</tr>
<tr>
<td>65</td>
<td>D. Donnelly</td>
<td>Unidentified</td>
</tr>
<tr>
<td>145</td>
<td>D. Donnelly</td>
<td>Shake-a-Leg</td>
</tr>
<tr>
<td>191</td>
<td>D. Donnelly</td>
<td>Shake-a-Leg</td>
</tr>
<tr>
<td>198</td>
<td>D. Donnelly</td>
<td>Shaking Leg - Gungari Song</td>
</tr>
</tbody>
</table>

b) Text Transcription

1 migamohrli jaramarahgah
   jenangarango marijibehnyi
   ngaro manbaralo
   ah wanja wandabajabah
   jinangarango marijibehnyi
   ngaro manbaralah(bah)
   (wanja wandabajah)
   brrr

2 ah ngaro manbaralahbah
   wanja wandabajabah
   jilangarango marijibehnyi
   ngaroh manbaralahbah
   wanja wandabajabah
   milahgah lay
   milah yulbelay
c) Notes

The above transcription is a working draft of S 145. I have not worked on other songs with this text. The textual repetition pattern of S 145 is 1 2 1 2 1. The last line of section 1 occurs only on the last occurrence of section 1.

d) Contextual Information

Calley has described this song as "a *djanggara, shaking leg song which was brought in along the trade routes from the *Gamilaroi country farther west" (Calley Woodenbong 1955 LA1178A). The singer usually describes this as a *Shake-a-Leg from the *Gamilaroi area; on one occasion, however, he stated that this song was from the *Gungari area.

Song 145:

JG: Now Mr Donnelly that brrr, that was the end of a section was it?
DD: Oh yes. That liven the people up you know like.
JG: Oh it's to liven the people up?
DD: Yeah ... so the people can see 'em comin' this way, the people that's goin' to do the dance, they do that. The one's that sittin' watching 'em well they know there's somthin' comin' see (Gordon Woodenbong 1968 LA1176B).

e) Sources

The above transcription of S 145 has been transcribed by Gummow with the assistance of Barwick.
Text 1b:  Shake-a-Leg

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>331</td>
<td>E. Walker</td>
<td>Shake-a-Leg</td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken.

c) Notes

According to the singer there is more of this song, but he was not able to remember the entire song. From listening to this song it is apparent that this text could possibly be part of Text 1a; it is difficult to be certain, however, as at this stage a transcription of the text has not been undertaken. Also, the singer had not sung this song for many years and may have changed some of the text.

d) Contextual Information

According to the singer, Eric Walker, this Shake-a-Leg song is from the Gungari area. He described this as a Gungari leg corroboree from near New England and Glen Innes.

e) Sources

Nil.
Text 2: Shaking Chest, Burun

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>D. Donnelly</td>
<td>Shaking Chest, Burun</td>
</tr>
</tbody>
</table>

b) Text Transcription

(gah) barambo nyulayo

c) Notes

The above text is repeated throughout the song.

d) Contextual Information

Calley describes this song as "a Burun, shaking chest song in the Bundjalung language from round about Woodenbong" (Calley Woodenbong 1955 LA1178A). According to Eric Walker of Bonalbo, the dance to this song was performed by men only and involved shaking their chests while they stood in a circle (Walker pers. comm. 1985).

e) Sources

The above text has been transcribed by Barwick.
Text 3: Juwa [Yawahr]

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>D. Donnelly</td>
<td>Juwa [Yawahr]</td>
</tr>
</tbody>
</table>

b) Text Transcription

1  (ah) ganbaranyi ganmaleh
2  (ga) giya oro giyandago

c) Notes

In S 3 the text is repeated. The textual repetition pattern of S 3 is 1* 1 2 1 1 2 1 2 1 2 1 2 1 2 1 1 2 1 2 1 2 1 2 1 2 1* 1*.

* denotes that the last syllable of the line is lengthened.

d) Contextual Information

Calley has described this as "a Yawahr, a corroboree proper, a group dance in the Bundjalung language" (Calley Woodenbong 1955 LA1178A).

e) Sources

The above text has been transcribed by Barwick.
Text 4: *Barara Abanji*

a) **Appearances in Sample**

<table>
<thead>
<tr>
<th>Song</th>
<th>Singers</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>D. Donnelly &amp; T. Close</td>
<td><em>Barara Abanji</em></td>
</tr>
</tbody>
</table>

b) **Text Transcription**

1. *(nga)* *barah ararbanyih ngayah*

2. *wulguh uranguhngi*

c) **Notes**

The textual repetition pattern of S 4 is 1 2 1 1 2 1 2 1 2 1 2 1*.

* denotes that the last syllable of the line is lengthened.

d) **Contextual Information**

Calley has described this as "the third part of this corroboree, sung by Dick Donnelly and Tom Close" (Calley Woodenbong 1955 LA1178A). It is not clear if Text 3 and Text 4 are parts of one particular corroboree and/or *Yawahr*.

e) **Sources**

The above text has been transcribed by Barwick.
Text 5: Mundala

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>D. Donnelly</td>
<td><em>Mundala</em> Mundala</td>
</tr>
<tr>
<td>9</td>
<td>D. Donnelly</td>
<td><em>Mundala</em> Mundala</td>
</tr>
<tr>
<td>42</td>
<td>D. Donnelly</td>
<td><em>Mundala</em> Mundala</td>
</tr>
<tr>
<td>146</td>
<td>D. Donnelly</td>
<td>Corroboree</td>
</tr>
<tr>
<td>174</td>
<td>D. Donnelly</td>
<td><em>Mundala</em> Mundala</td>
</tr>
<tr>
<td>175</td>
<td>D. Donnelly</td>
<td>Song in Gamilaroi - mix with Maringgu (see under Text 29)</td>
</tr>
<tr>
<td>190</td>
<td>D. Donnelly &amp; Sommerlad</td>
<td><em>Mundala</em> Mundala</td>
</tr>
<tr>
<td>199</td>
<td>D. Donnelly</td>
<td><em>Mundala</em></td>
</tr>
<tr>
<td>203</td>
<td>D. Donnelly</td>
<td><em>Mundala</em></td>
</tr>
<tr>
<td>257 - 276</td>
<td>D. Donnelly (&amp; Willoughby &amp;/or Oakes)</td>
<td><em>Mundala</em> Mundala</td>
</tr>
<tr>
<td>288</td>
<td>D. Donnelly</td>
<td><em>Mundala</em></td>
</tr>
</tbody>
</table>

b) Text Transcription

1. *mundalah* *mundalah*(*ya*)bah *mundangarala* *yinyubah* [this line sung 3 times]
   *mundalah* *mundalah*(*ya*)bah *mundangarala* (*ah*/*gah*)

   [above 4 lines may be repeated a variable number of times before proceeding to next line and section 2]

   *mundangarala* *yinyubah*

2. *gahmulayi* *lamu* *lah*(ba *wulul* *wulah* *layinyubah*
   *gahmulayi* *lamu* *lahba* *bungah* [*bungah* (*ah*/*gah*)/*bungah* *layinyubah*]

   [The above 2 lines are sung 3 times. The 2nd time the 2nd line ends with *layinyubah*]

   *bungah* *bungah* *layinyubah*

   [then return to section 1 and repeat entire song or finish after the third word of second line]

c) Notes

The above text transcription represents all versions of this text in the sample. This text is discussed in detail in Chapter 4, Musical Analysis.

Songs optionally insert the syllable *ya* into the text at the point indicated by round brackets.
S 5 - the textual repetition pattern is 1 1 2 1.
S 9 - the textual repetition pattern is 1 2 1.
S 42 - the textual repetition pattern is 1 1 2 1.
S 146 - the textual repetition pattern is 1 2 1.
S 174 - the textual repetition pattern is 1 2 1. The words "wulul wulul" are sung as "woro woro".
S 175 - in this song the singer mixes the text with Text 28 - Maringgu. He begins with Text 28 and sings section 1 and then part of section 2. Just before the last line of section 2 he makes a comment, and then sings the last line of section 2 of Text 5. Then he returns to the beginning of section 1 of Text 5 and finishes the song. The textual repetition pattern is Text 28, 1 2 Text 5 last line of 2 1.
S 190 - the text for the first performance of section 2 is unclear as the singer, John Sommerlad, a non-Bundjalung singer, is not familiar with the text. The textual repetition pattern is 1 1 2 1 2 1.
S 199 - the textual repetition pattern is 1 1 2 1.
S 203 - the textual repetition pattern is 1 1 2 1.
S 257-276 is a teaching session. There are many stops and starts as the singer explains the song to the recordists. This is discussed in detail in Chapter 4.
S 288 - the textual repetition pattern is 1 2 1.

d) Contextual Information

It is not clear which language area this song is from. The singer was not able to translate and usually stated that it was from the Gungari area near the New England region; on a few occasions, however, he stated that the song was from the Gamilaroi area. Calley and Donnelly have both described this song as a Gungari Yawahr which was brought into the Bundjalung area from the Gungari area by Bessie Comet.
According to Eric Walker, Bessie Comet lived at Tabulam approximately around the 1940s and 1950s (Walker pers. comm. 1985). The linguist Margaret Sharpe has suggested that the text may comprises words with no semantic meaning (Sharpe pers. comm. 1985).

e) Sources
The above text has been transcribed with reference to an inventory of song words compiled by Geytenbeek (1963-7: 84) and in association with Sharpe (1985b: 21).
Text 6: Two-Up

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>D. Donnelly</td>
<td>Two-Up</td>
</tr>
<tr>
<td>21</td>
<td>D. Donnelly</td>
<td>Two-Up</td>
</tr>
<tr>
<td>51</td>
<td>D. Donnelly</td>
<td>Gambling</td>
</tr>
<tr>
<td>63</td>
<td>D. Donnelly</td>
<td>Two-Up or Gambling School</td>
</tr>
<tr>
<td>123</td>
<td>C. Taylor</td>
<td>Juwa</td>
</tr>
<tr>
<td>149</td>
<td>D. Donnelly</td>
<td>Two-Up</td>
</tr>
<tr>
<td>166</td>
<td>K. Gordon</td>
<td>Two-Up</td>
</tr>
<tr>
<td>184</td>
<td>H. Buchanan</td>
<td>Two-Up</td>
</tr>
<tr>
<td>189</td>
<td>D. Donnelly</td>
<td>Dunoon Boxer - Two-Up</td>
</tr>
<tr>
<td>196</td>
<td>D. Donnelly</td>
<td>Dunoon Boxer</td>
</tr>
<tr>
<td>207</td>
<td>J. Sommerlad</td>
<td>Dunoon Boxer</td>
</tr>
<tr>
<td>219</td>
<td>J. Little</td>
<td>Two-Up</td>
</tr>
<tr>
<td>220</td>
<td>J. Little</td>
<td>Two-Up</td>
</tr>
<tr>
<td>242</td>
<td>D. Donnelly</td>
<td>Gambling</td>
</tr>
<tr>
<td>282</td>
<td>D. Donnelly</td>
<td>Dunoon-Two-Up</td>
</tr>
<tr>
<td>294</td>
<td>T. Thomas</td>
<td>Two-Up</td>
</tr>
<tr>
<td>336</td>
<td>E. Walker</td>
<td>Two-Up</td>
</tr>
</tbody>
</table>

b) Text Transcription

1. (ah beh/ngah beh/ah) galahnibuh gaali ganngah
2. ring leaderngi mahjangeh
3. penny keeperngi managerngi
4. manager wayjahah Yulgilbana Schoolgu
   biggest gambling schoolgu
   news ganngayahu Dunuhn Boxeryugah
   nyahbigugah yeh ngaligahn
   fair play ngarelah
   two up up up
   ngi julu/milelah
   losernigibeh yanah ngali yanahbah
   Queenjuanna Brambagu motorcaringi

c) Notes

The above text transcription is of S 149. The textual repetition pattern is -

1 2 3 1 2 4 1* 1 2 3 1 2 4.

* denotes this phrase is interrupted with speech.
d) Contextual Information

This song was composed by Jack Barron and describes the gambling game of two-up in which two pennies are spun in the air and bets are laid on whether they fall heads or tails. It concerns George Slabbin at Dunoon. Every time there was a game of two-up Slabbin would pick up the pennies. The person who picked up the pennies had to be paid and Slabbin refused to let anyone else have a turn at picking them up. Jack Barron was watching Slabbin and made this song about it. Donnelly has explained how Barron used this song as a warning to Slabbin and what would happen if Slabbin did not take any notice of this warning:

DD: Well, he runned him down. He shouldn't be doin' what he was doin', you know ... He said, "I'll steady this man now. I'll sing him," you see. It's the only way to steady him. He steadied him down all right. Because everybody knew then round about Baryulgil and different other places. I got the song and I sung it in different places about George Slabbin see. Well they runned him down that song. Well, that's what they used to do years ago to quieten a person down if he was doing a thing what he shouldn't do.

AW: And the person, like George couldn't go back to Jack and ... tell him off or anything?

DD: Oh no, because he sing him again.

AW: He didn't get angry or anything?

DD: ... If he sing you, well, you gotta quieten down. See they was head of the tribe, see. These fellas, older people you must take notice of older people. Because the young people couldn't be doin' things, you know what I mean? Mustn't be bossin' the old people. See. That time if you do, well they take you up there then way up in the [inaudible] death. You understand me? If a young people start disturbing the old people and not doin what they should, you know what I mean? Not lookin' after the old people, well, they say, "You better go up here." Well they said, "What are you going to do?"

"If you don't keep quiet or do the thing ... what the people want you to do here, we'll put you up there. Because you're a bad man. We get rid of you," see. Death for that man. Well George was frightened now. Better take notice of this. He gave the pennies to somebody else now. Jack can have them (Oakes and Willoughby Woodenbong 1977 LA4744B).
A translation of the text is:

(ah beh/ingah beh/ah) galahnibubeh ngali ganngah
indeed this one we listen

ring leaderngi mahjangeh
ring leader master

penny keeperngi managerngi
penny keeper manager

manager wayjahah Yulgilbana Schoolgu
manager Baryulgil School

biggest gambling schoolgu
biggest gambling school

news ganngayabu Dunuhn Boxeryugah
news to hear Dunoon Boxer

nyahbigugah yeh ngaligahm
to see and we

fair play ngarelah
playing

two up up up
two up up up

ngi juluhmilelah
yes looking down on

loserngibeh yanah ngali yanahbeh
loser go we go

Queensjulanna Brabagu motorcaringi
Queensland Brambah to motor car in

A gloss of the text is:

Then hear this fellow again, then hear this fellow again.

The ring leader, the master, the penny keeper, the manager.

The Dunoon Boxer.

Sent a letter to the Baryulgil School

Yes to the biggest gambling school, to hear the news.

To see if we will get fair play,
Playing two-up up up

Yes, looking down on the loser.

Then go, let's go to Cherbourg in Queensland in a motor car.

e) Sources

Text 7: Grandfather and Two Girls

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>D. Donnelly</td>
<td>Two Cheeky Girls</td>
</tr>
<tr>
<td>48</td>
<td>D. Donnelly</td>
<td>But Grandfather, I've Got My Own Two Feet</td>
</tr>
<tr>
<td>150</td>
<td>D. Donnelly</td>
<td>Grandfather and Two Girls</td>
</tr>
<tr>
<td>171</td>
<td>K. Gordon</td>
<td>Two Young Women Courting</td>
</tr>
<tr>
<td>283</td>
<td>D. Donnelly</td>
<td>Two Young Women and Grandfather</td>
</tr>
</tbody>
</table>

b) Text Transcription

1. (gah yah gah/gah/ah) yagam gali wanghai (nga)nyah [ga(li)/gan] jinang girur
   gawandiyah

   larigan larigan windindiyah yahndindiyah

   [Section 1 may be repeated before proceeding to section 2]

2. (gahi/ah) yanah ngali galah gaji ngali gimbalit(gah) ngaygahliyah

   (ah) gubil ngali giyalehn(gah) nganyah matengehran

   [After Section 2 the singer may either repeat section 2 or return to section 1.
    The song may finish at the end of section 1 or the end of section 2.]

c) Notes

The above text transcription represents all versions of this text in the sample. This text is discussed in detail in Chapter 4, Musical Analysis.

S 7 - there is an interruption due to recording difficulties. The textual repetition pattern of the song is 1 1 2 2 1 1.

S 48 - the textual repetition pattern is 1 1 2 2 1 1.

S 150 - the singer constantly speaks between phrases to explain the song. The textual repetition pattern is 1 1 2 2 1 1.

S 171 - the textual repetition pattern is 1 2 1 2.

S 283 - the singer constantly interrupts with explanations of the text. The textual repetition pattern is 1 1 2 1 1.
d) Contextual Information

This song, about two young women, was composed by Jimmy Biggle of Wanell, at the junction of Dubb Creek with the Clarence River. Calley has described this as a gossip song. I have categorised this as a Sing-You-Down song. Donnelly knew the two women from Tabulam who are described in the song. He described the two teenage women in the song:

They used to always trouble the old grandfather to go to different places, different towns. Anyhow, ... he used to let 'em go sometime whenever they asked him a second time, a third time ... but he said, "Oh you got to yenah, you got to stop tonight" he said, "You can't go because I don't want you to go every night." Anyhow, kep' on asking him and he said "All right, you can go ... you better go."

And the next week he started to sing this song about them (Gordon Woodenbong 1968 LA1177A).

Donnelly stated that there was a big dance to this song which was performed in the two-up ring.

1 yagam gali wangah nganyah gali jinang girur gawandiyah
   not this your my this foot smooth/even? gawa -break
   gawang - mother's brother
   gahwahn - lagoon, swamp

   larigan larigan windindiyah yahndindiyah
   larrikin? to wait? ta take/bring

2 yanah ngali galah gaji ngali gimbaligah ngaygahliyah
   let's go this way here(visible) we distant whispering

   gubil ngali giyalehngah nganyah matengehrgan
   ? we were telling my mate

A gloss of the text is: It's not your foot grandfather, it's mine. I can go wherever I want. Me and my mate go this way and we had a good talk. (Note recurrence of same or similar words in Text 13).

e) Sources

The above text is from Geytenbeek (1963-7: 85). The translation and gloss are from Sharpe (1987: 16-17).
Text 8: Pigeon Call One Note/Island To Mainland/Song Sung To Babies

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>D. Donnelly</td>
<td>Pigeon Call One Note [Initiation Song]</td>
</tr>
<tr>
<td>31-37</td>
<td>J. Morgan</td>
<td>Island to Mainland [Song Sung to Babies]</td>
</tr>
<tr>
<td>99</td>
<td>C. Williams</td>
<td>Pigeons Sing Man To Sleep</td>
</tr>
<tr>
<td>100</td>
<td>C. Williams</td>
<td>Pigeons Sing Man To Sleep</td>
</tr>
<tr>
<td>106</td>
<td>J. Morgan</td>
<td>Island to Mainland [Song Sung to Babies]</td>
</tr>
<tr>
<td>347</td>
<td>E. Walker</td>
<td>Gurun Gurun - Song Sung to Babies</td>
</tr>
<tr>
<td>348</td>
<td>E. Walker</td>
<td>Gurun Gurun - Song Sung to Babies</td>
</tr>
<tr>
<td>349</td>
<td>E. Walker</td>
<td>Gurun Gurun - Song Sung to Babies</td>
</tr>
</tbody>
</table>

b) Text Transcription

Song 8

1  (gah) bubimahni wulunju mihnibihleh bubimahni

2  gah bubimahni wulunju bubimahni wulunju

   [line 1 is sung again- twice]

   [line 2 is sung again- once]

   [line 1 is sung again - once]

Song 31

gadigah yunahn yunahn

gawngangirgan [buyumu?/bubimahn?] balbaligahn

gadigah yunahn yunahn

   [the above 3 lines are repeated before proceeding to the next line]

mihnibihleh bubimahni wulunju

mihnibihleh bubimahni wulunju
Song 99

*bubimahni wululunju* *bubimahni*

*bubimahni wululunju*

*mihnibihlef bubimahni*

*bubimahni wululunju* "that"

*gadigah yunahn yunahn*

*gawngangirgan*

*guugugabaligahn*

*bulugugah yunahn yunahn*

*gawngangirgan*

*guugugabaligahn*

*gadigah yunahn yunahn* "that's all"

c) Notes

The above transcriptions are of three songs from this text.

S 8 - the textual repetition pattern is 1 2 1 1 2 1.

S 31-37 are all fragments of one performance of the song. The singer explains the song between each fragment. Only the first fragment of the performance, ie. S 31 has had the text transcribed.

In S 99, after the singer sings part of the text she says "that" and then continues singing the next part of the song which has a different text.

S 100 is only a fragment of S 99.

S 106 is only a fragment and has the same text as part of S 31. In this performance the only contextual information given is that it was sung by the singer's grandmother when he was a baby.

S 347, 348 and 349 were performed by Eric Walker who had not sung the song for many years. He stated that he had forgotten a lot of the songs and was looking forward to listening to more of the old recordings so that he could remember more songs. He had heard Morgan's performance of this song on tape and since then had remembered
about the song. The text of these performances differ from the above text. I have not worked further on these three performances.

d) Contextual Information

This song has been sung by four different singers who give three different types of contextual information. S 8 is performed by Donnelly and described by Calley:

This song was sung by the women around the campfires while the young men were away in the bush undergoing the tests associated with the *kibura* degree of initiation. *Wululun* is the wonga pigeon. *Bubimanyi* means getting sick of it. In the spring the wonga pigeon calls incessantly on one note and the song refers to the monotony of its call. *Mihnibihleh* is the name of a place (Calley Woodenbong 1955 LA1178A).

S 99 and 100 were performed by Charlotte Williams who stated that it "was sung by two women over a sick man to put him to sleep until the clever man returned from a hunt, and would be available to heal the man" (Geytenbeek 1963-7:83). It was witnessed by her when she was a young girl, about the year 1880. She stated that the women were singing and praying, calling out to the pigeon who had power like a god. *Bubimahni* means take the breath out of him, let him come round, he will be alright. *Wululunju* refers to the pigeon action and *mihnibihleh* means "steady it (the sick man's breathing)".

S 31-37 and 106 were performed by Jim Morgan who described this as a very old song and some of the song words belong to a lost language. Morgan associates this song with when the Aboriginal people were travelling from island to island before they arrived on the mainland of Australia. It mentions a man who is travelling. He is a stranger on an island and as he goes into the undergrowth he disturbs the birds and they fly around him and twitter as they are all scared of him. According to Morgan, the most important aspect of this song was associated with his grandmother. When he was a baby and began to learn to walk, early every morning as soon as he got up his grandmother used to pick him up and stand him on his feet. Then she would massage him all over, starting from the legs and going all over the body. Then she would sing this song which was used as a kind of blessing. As she massaged him she would talk to him and say,
These arms, let them be strong. When you grow up you're going to be a good man. You're not going to do anything that's wrong and you're not going to be wicked because if you're going to be wicked you won't live long. Somebody will kill you. So you've got to be very good. And you're not going to forget about these things that I'm tellin' ya (Gibbons Coraki 1966 LA434B).

Then she would blow into his ears and say,

Let these ears be opened. Can you hear me? Listen to me (Gibbons Coraki 1966 LA434B).

According to Morgan, in the old days the grandmothers of all the boys would sing and give advice to the boys and it was like a kindergarten stage of the initiation. Children were not allowed to grow up without knowing right from wrong.

\[ \text{gadigah} \quad \text{yunahn} \quad \text{yunahn} \]
\[ \text{here over there} \quad \text{lay down} \quad \text{lay down} \]

\[ \text{gawngangirgan} \quad [\text{buyunu?/bubimahni?}] \quad \text{balbaligahn} \]
\[ \text{breath?} \]

\[ \text{mihnibihleh bubimahni} \quad \text{wululunju} \]
\[ \text{a strange land, not my land} \]

Gloss of the text: Something (presumably the baby) is lying down. Something that could possibly be referring to breathing. A stranger in a strange land.

e) Sources
The above transcriptions are from the following sources: S 8 is from Geytenbeek (1963-7: 83); S 31 has been transcribed with reference to Sharpe (1985b: 8 and 1987: 17-18) and Geytenbeek (1963-7: 83); and S 99 has been transcribed with the assistance of Barwick and with reference to Sharpe (1985b: 8 and 1987: 17-18) and Geytenbeek (1963-7: 83). The translation and gloss are from Geytenbeek (1963-7: 83) and Sharpe (1987: 17-18).
Text 9: Pre-Contact Song

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>T. Close</td>
<td>Pre-Contact Song [Wollington's Lookout]</td>
</tr>
<tr>
<td>11</td>
<td>T. Close</td>
<td>Wollington's Lookout</td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken.

c) Notes

The text of the song mentions the words "Gamilaroi" and "Wulul wulul".

d) Contextual Information

This song is described by Calley as referring "to Wollington's Lookout between Sandy Hill and Bonalbo. This mountain is known as Wulul wulul" (Calley Woodenbong 1955 LA1178A). This is the same mountain as Mt Wellington Lookout.

e) Sources

Nil.
Text 10: Mt Wellington Lookout

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>D. Donnelly</td>
<td>Old Man Sees Two Lovers [Mt Wellington Lookout]</td>
</tr>
<tr>
<td>49</td>
<td>D. Donnelly</td>
<td>Mt Wellington Lookout</td>
</tr>
<tr>
<td>163</td>
<td>K. Gordon</td>
<td>First See White Man [Mt Wellington Lookout]</td>
</tr>
<tr>
<td>186</td>
<td>D. Donnelly</td>
<td>Balancing Rock</td>
</tr>
<tr>
<td>200</td>
<td>D. Donnelly</td>
<td>Woolool Woolool</td>
</tr>
<tr>
<td>206</td>
<td>D. Donnelly</td>
<td>Woolool Woolool</td>
</tr>
<tr>
<td>338</td>
<td>E. Walker</td>
<td>Being Chased to Wulul Wululni</td>
</tr>
<tr>
<td>339</td>
<td>E. Walker</td>
<td>Being Chased to Wulul Wululni</td>
</tr>
<tr>
<td>343</td>
<td>E. Walker</td>
<td>Being Chased to Wulul Wululni</td>
</tr>
<tr>
<td>344</td>
<td>E. Walker</td>
<td>Being Chased to Wulul Wululni</td>
</tr>
<tr>
<td>345</td>
<td>E. Walker</td>
<td>Being Chased to Wulul Wululni</td>
</tr>
<tr>
<td>346</td>
<td>E. Walker</td>
<td>Being Chased to Wulul Wululni</td>
</tr>
</tbody>
</table>

b) Text Transcription

(gah/ah) yehbehbeh girehrbu ngay gajingay  
jahnajahn gimihn gimihn gubilbun wild beller ginggijan  
yaburmani nyahningay wagalgil gilahgu galahyingay gawarehn  
ngulung buranibeh malung giri ngayalehn  
gundehjang ngay nyahliyah bajagumiliyah  
guganu birmanu(ga) Wulul Wululnu  

[the whole song is repeated]

c) Notes

The above transcription represents all performances by Donnelly and Gordon.

S 12 -the recording starts half way through the first word.

d) Contextual Information

This song is about a significant site or djurbil, Mt Wellington Lookout, or Wulul Wululni at Tenterfield. This djurbil belonged to Dick Donnelly's father who was a clever man. The song was composed by Jimmy Biggle. Calley has described this song:

On this mountain there is a djurbil, three stones piled on top of one another ... [The song] refers to an old man watching near this djurbil. He sees a pair of lovers and feeling ashamed moves away through the shadows (Calley Woodenbong 1955 LA1178A).
According to Kenneth Gordon, this song describes how in the early days an Aboriginal man first saw a white man. He was so shocked at the pale colour that he ran all the way from Tabulam through the bush and he did not stop until he got to Mt Wellington Lookout at Tenterfield. Only when he got into a cave there did he look back (Gordon Baryulgil 1968 LA1219A).

According to John Sommerlad this song was sung at some stage for the arrival of Queen Elizabeth II in Australia (Sommerlad Tenterfield 1970 LA1957A).

\begin{verbatim}
yehbehbeh girehrbu ngay gajingay
indeed shy I here in sight I
jahnajahn gimihn gimihn gubilbun wild beller ginggijan
standing about strange/funny
yabur mani nyahningay wagalgil gilahgu galahyingay gawarehn
one wallaby saw I surface over there here I ran
ngulung buranibeh malunggiri ngayalehn
forward released/removed shadow/shade saw
gundehjang ngay nyahliyah bajagumiliyah
over there more I to see verb to

guganu birmanu Wulul Wululnu
from cave from Mt Wellington Lookout
\end{verbatim}

c) Sources

The above text transcription is from Geytenbeek (1963-7: 85). The translation is by Sharpe.
Text 11: Blind Man's Song

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>D. Donnelly</td>
<td>Blind Man's Song</td>
</tr>
<tr>
<td>57</td>
<td>D. Donnelly</td>
<td>Djurbil</td>
</tr>
<tr>
<td>58</td>
<td>D. Donnelly</td>
<td>Balukahn's Grave</td>
</tr>
<tr>
<td>59</td>
<td>D. Donnelly</td>
<td>Balukahn's Grave</td>
</tr>
<tr>
<td>60</td>
<td>D. Donnelly</td>
<td>Balukahn's Grave</td>
</tr>
<tr>
<td>61</td>
<td>D. Donnelly</td>
<td>Balukahn's Grave</td>
</tr>
<tr>
<td>62</td>
<td>D. Donnelly</td>
<td>Balukahn's Grave</td>
</tr>
</tbody>
</table>

b) Text Transcription

`jinggehn jinggehn gayeh gahnamanganyeh`
repeat

galug? nganah(?)

(n)gayilinda nyeng danyurung neh(?)
gala yaburbeh ngadjuh
this one-Indeed(?) 1-erg(?)
buhiyiyeh gana yaburbeh ngadjuh
pulled one-Indeed 1erg(?)
buhiyiyeh garandang balehn
pulled
gada gadagang balehn
said
nggayurul g/balehn bundeh bunubihli.
said
gajinggehn ngajinggehn gayeh ganameng - he want to know what I
going to do now what's going to happen to me you see
jingga jinggehn gayeh gansmanganyeh gawuguranah
gayilinda jah yillindi - yillindi and tahmung are both together two
mountains
tahmandi danyurungah
gala yaburbeh ngajuh
buhiyiyeh - buhyi means pull you see
gana yaburbeh ngajuh
buhiyiyeh garandang balehn - that .. like cracking now
gadadah - (Gird) to be loud, noisy;
debshing ba- to make noise by percussion

gada (hard d) balehn ga doba debshing balehn
Hard d implies it is /r/, not phoneme /d/)

(ng)gayurul balehn gundeh bulumbi - gundeh bulumbihli)
said distant in sight

that like something roaring back there - you go along a
creek you hear something roaring back - you say what's that
roaring back there? gundeh bulumbihli!
(distant in sight roaring?)
jingga j据击(jinggehn jy/balumbi) you used to often talk about
it now. Ngayilinda (yew) ngayagey? .. what's going to happen to me
what will happen now? what's the use of all the rousing you shouldn't have went
there ... something gonna happen to you now. You shouldn't have went
and taken that place you see. marawancy you see. ... it's true enough, he went blind.
c) Notes

The above text and translation is a copy of a working text from Sharpe (1987: 20-21). I have not done further work on this text.

S 58-62 is one performance where the singer interrupts with explanations of the song.

d) Contextual Information

Calley described this song:

Billy Nichol went to look for gold on a mountain near Baryulgil - Darmundjur. The djurbil, [or site of significance] did not belong to him and as a result of his trespass he was haunted in his dreams by two golgun [supernatural women]. He finally went blind. He composed this song about this incident (Calley Woodenbong 1955 LA1178A).

According to Donnelly, Nichol went to the djurbil on the mountain where there was a grave. There was gold either in the grave or near it. Nichol said to his wife that they should go and try to get the gold. He went there, but he should have taken someone with him who had been through the traditional laws. He went up there and started digging to get the gold out. As soon as he started to dig he heard a funny noise in the scrub which gave him a fright; something told him he was not to take the gold. Then he heard kangaroos coming from all over the place. He had a rifle with him and he started shooting at the kangaroos, but he could not hit any of them. This gave him such a shock that he left the place and never went back. When he told his wife what had happened she said to him that he should not have gone there because all the old men knew about the djurbil and he must not interfere with someone else's djurbil. He eventually went blind as a punishment for what he had done. He visited Donnelly and taught him this song that he had composed about this incident (Geytenbeek Woodenbong 1964 LA3392A).

e) Sources

The above text is from Sharpe (1987: 20-21).
Text 12: Lost Man

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>D. Donnelly</td>
<td>Lost Man</td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken.

c) Notes

Part of the song was not recorded due to a technical problem with recording equipment.

d) Contextual Information

Calley has described this song:

Noel Cavanah went to visit his son-in-law Harry Carpmore, outstation manager at 14 mile. On the way back he went off his head and took to the bush. His son-in-law offered 30 pound reward to the man who found him, dead or alive. Billy Nichol, though half blind, found him but refused the reward. He composed the following song to commemorate the incident (Calley Woodenbong 1955 LA1178A).

e) Sources

Nil.
Text 13: Going To New England

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>D. Donnelly</td>
<td>Going to New England</td>
</tr>
<tr>
<td>25</td>
<td>D. Donnelly</td>
<td>Travelling Man</td>
</tr>
<tr>
<td>41</td>
<td>D. Donnelly</td>
<td>Journey To Wagam Birbany (Main Road)</td>
</tr>
<tr>
<td>67</td>
<td>D. Donnelly</td>
<td>Journey To Wagam Birbany</td>
</tr>
<tr>
<td>147</td>
<td>D. Donnelly</td>
<td>Quail and Flying Squirrel</td>
</tr>
<tr>
<td>201</td>
<td>D. Donnelly</td>
<td>Moonbi</td>
</tr>
<tr>
<td>244-248</td>
<td>D. Donnelly</td>
<td>Quail and Flying Squirrel</td>
</tr>
</tbody>
</table>

b) Text Transcription

1  (ah/gah) [yanah ngali galah/galahyi yanah ngali/galahyi anu ngali] main road
   dibaw jurah bulah wanah
   wulbilehn wanyi gayi ngali nganyah yirbung galangan
   [section 1 may be repeated before proceeding to section 2]

2  (galah/gah) gahrgu babargu(ga) New Engaland gujahng
   Wagam Birabanggungi(ga) Muhnbilihngagu
   [section 2 may be repeated before either returning to section 1 or ending the song]

c) Notes

The above text transcription represents all versions of this text in the sample. This text is discussed in detail in Chapter 4, Musical Analysis.

S 15 - the textual repetition pattern is 1 1 2 2. At the beginning the singer changes the order of the words and sings "yanah ngali galah ".

S 25 - the textual repetition pattern is 1 1 2 2 1 1 2 2 1 1.

S 41 - the textual repetition pattern is 1 1 2 2 1 1. At the beginning the singer changes the order of the words and sings "yanah ngali galah ". These are the same words as Text 7.

S 67 - was recorded at an extremely low level and is almost inaudible.

S 147 - the textual repetition pattern is 1 1 2 2 1 1. The singer interrupts phrases with speech.

S 201 - the textual repetition pattern is 1 1 2 2 1 1.
S 244-248 is one performance interrupted by speech. The textual repetition pattern is 1 2 2 1 1 2 2.

d) Contextual Information

We, me and my cousin, go by the main road and are careful not to lose our way to New England to *Wajam Birabung* (the name of a place where there are many flying squirrels, *Wajam - Flying squirrel Birabung - plenty*) and *Muhnbiilhn* (the Moonbi Range).

e) Sources

The above text transcription is from Geytenbeek (1963-7: 84). The text gloss is from Sharpe (1987: 4).
Text 14: *Gumbaingga [Gumbainggir] Song With Swear Words*

**a) Appearances in Sample**

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>D. Donnelly</td>
<td><em>Gumbaingga [Gumbainggir] Song With Swear Words</em></td>
</tr>
</tbody>
</table>

**b) Text Transcription**

Text not undertaken.

**c) Notes**

Nil.

**d) Contextual Information**

Calley describes this song as "a *Gumbaingga [Gumbainggir] song containing swear words*" (Calley Woodenbong 1955 LA1178A).

**e) Sources**

Nil.
Text 15: Old Man Not Shakes Hands With Girl

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>T. Close</td>
<td>Old Man Not Shakes Hands With Girl</td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken.

c) Notes

Nil.

d) Contextual Information

Stephen Wurm describes this as a "song in Bundjalung about an old man who does not want to shake hands with a girl". Wurm recorded four examples at the end of the recordings made by Calley (Calley Woodenbong 1955 LA1178A).

e) Sources

Nil.
Text 16: Secret Love

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>T. Close</td>
<td>Secret Love</td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken.

c) Notes
Nil.

d) Contextual Information

Wurm states that this is "another song in Bundjalung composed by the same old man about forbidden relation between a girl and a young man" (Calley Woodenbong 1955 LA1178A). This text has the same composer as Text 15; the name of the composer, however, is not given.

e) Sources
Nil.
Text 17: Complicated Relationships I

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>T. Close</td>
<td>Complicated Relationships I</td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken.

c) Notes

Nil.

d) Contextual Information

Wurm states that this is "another song by the same composer about complicated relationships" (Calley Woodenbong 1955 LA1178A). The name of the composer is not given.

e) Sources

Nil.
Text 18: Complicated Relationships II

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>T. Close</td>
<td>Complicated Relationships II</td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken.

c) Notes

Nil.

d) Contextual Information

According to Wurm this is "another song by the same composer on the same subject" (Calley Woodenbong 1955 LA1178A). Unfortunately the name of the composer is not given.

e) Sources

Nil.
Text 19: Old Mrs Bissetti

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>D. Donnelly</td>
<td>Old Mrs Bissetti</td>
</tr>
<tr>
<td>64</td>
<td>D. Donnelly</td>
<td>Old Mrs Bissetti</td>
</tr>
<tr>
<td>182</td>
<td>D. Donnelly</td>
<td>Old Mrs Bissetti</td>
</tr>
<tr>
<td>187</td>
<td>D. Donnelly</td>
<td>Old Mrs Bissetti</td>
</tr>
<tr>
<td>197</td>
<td>D. Donnelly</td>
<td>Mrs Bissetti</td>
</tr>
<tr>
<td>208</td>
<td>D. Donnelly</td>
<td>King Bobby's Song - Mrs Bissetti</td>
</tr>
<tr>
<td>228-241</td>
<td>D. Donnelly</td>
<td>Old Mrs Bissetti</td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken.

c) Notes

S 228-241 is one performance of the song with explanations given by the singer throughout the song.

d) Contextual Information

This song was composed by King Bobby, leader of the Aboriginal group at Baryulgil. It was performed as a Sing-You-Down song. It concerns Mrs Bissetti, a publican's wife at Lionsville, near Baryulgil during the gold rush in the early 1900s. King Bobby made this song after Mrs Bissetti refused to give him a free drink. Donnelly has described the song and its context:

Anyhow, one day the gold mine broke out in Lionsville. Anyhow they said now, Aborigines said, now somebody said to them, "Oh they're going to build a pub up here at Lionsville"...

Anyhow, ... the pub had opened up there for anyone ... They nearly all shifted up there. They was twelve mile away from this Yugilbar Station.

All the Aborigines nearly lived around the pub up at Lionsville. Anyhow, he [King Bobby] got in with this Tom Bissetti. He was an Italian. Anyhow, Tom Bissetti start to sing the song for him, our song what I am to sing to you now and different other songs. Oh, he got right in with Tom Bissetti then. Whenever he wanted a drink, Old Tom used to give it to him, you see.

"Free drink for you ah Bob," he would say. One day he felt a bit thirsty and he knocked at the door. Who came out but Mrs Bissetti.

"What do you want, Bob?"

"Oh I want a nobbler, wirim ". Wirim - that means woman. Anyhow, "I'm not giving you no more drinks," she said. "You go home to your own camp, now, go on Bob. You're not goin' to get no more drink," you see.
Anyway, do Aborigines harm one time ago, used to sing him, and old Bobby went back to the camp. He says, "She's very funny ... She's not going to give us no more drink" he said.
Told the people at home. Oh yeah and he went back to his camp now and he made a song (Sommerlad Tenterfield 1970 LA1957A).

e) Sources

Nil.
Text 20: Crow

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>D. Donnelly</td>
<td>Crow</td>
</tr>
<tr>
<td>40</td>
<td>D. Donnelly</td>
<td>Crow</td>
</tr>
<tr>
<td>66</td>
<td>D. Donnelly</td>
<td>Crow</td>
</tr>
<tr>
<td>148</td>
<td>D. Donnelly</td>
<td>Crow</td>
</tr>
<tr>
<td>172</td>
<td>K. Gordon</td>
<td>Tree Falls on Pineapples</td>
</tr>
<tr>
<td>185</td>
<td>D. Donnelly</td>
<td>Crow</td>
</tr>
<tr>
<td>195</td>
<td>D. Donnelly</td>
<td>Wogarn</td>
</tr>
<tr>
<td>205</td>
<td>D. Donnelly</td>
<td>Wogarn (Crow)</td>
</tr>
<tr>
<td>243</td>
<td>D. Donnelly</td>
<td>Crow</td>
</tr>
<tr>
<td>330</td>
<td>E. Walker</td>
<td>Crow</td>
</tr>
<tr>
<td>352</td>
<td>E. Walker</td>
<td>Crow</td>
</tr>
</tbody>
</table>

b) Text Transcription

[The song may begin at the 1st line or the 3rd line of section 1. It may also begin at the 1st line of section 2] The complex structure of this song is discussed in detail in Chapter 4.

1A \( (ahlah\ neh/nya\ ngah)\ wulbinibeh\ nganyi(gah)\ wulbinibeh\ nganyi(gah)\ \\
\quad \text{wagahndu\ ganggal\ gijujinyigah} \)

[the above 2 lines may be repeated several times before proceeding to the next line]

B \( \text{gila\ nyula} \)

\( \text{waya\ wayuhng\ [manegah/malehn]} \)

\( \text{gila\ nyula} \)

\( \text{jinang\ nyarehng\ malehn} \)

[\( \text{jinang\ nyarehng/[gila\ nyula]} \)]

\( \text{waya\ wayuhng\ [mane(gah)/malehn]} \)

\( \text{gila\ nyula} \)

\( \text{jinang\ nyarehng\ malehn} \)

\( \text{waya\ wayuhng\ malehn} \)

[the singer may repeat the first section, from the beginning, before proceeding to the second section]
2A  (ah) jimbalbung bahgalehn(gah) jimbalbung bahgalehn(gah)
yilngihn yilngihn jabur jabur gandahgah

[the above 2 lines may be repeated several times before proceeding to the
next line]

B  mungalah
debey debehru ngigah
mungalah[guh/gah]
debey debehru ngigah
mungalah
debey debehru ngigah
mungalah
bigibayu(yu)(guh)
debey debehru [nging/ngay]

[The singer may repeat section 2 or return to section 1. The song may end at
the end of section 1 or section 2]

c) Notes

The above text transcription represents all versions of this text performed by Donnelly.

This text is discussed in detail in Chapter 4, Musical Analysis.

S 24 - the textual repetition pattern is 1 B A A B 2 A A B.
S 40 - the textual repetition pattern is 1 A B A A B A B A A B 1 A A B.
S 66 - was recorded at an extremely low level and is almost inaudible.
S 148 - the textual repetition pattern is 1 B A A B 2 A A B.
S 172 - the singer, Gordon, only knew the second section of the song and said that it
was about felling pineapples. He leaves out two lines of 2B in this performance. The
textual repetition pattern is 2 A A B.
S 185 - the textual repetition pattern is 1 B A A B 2 A A B.
S 195 - the textual repetition pattern is 1 A B 2 A A B. The singer only sings half of
the first line of 1A at the beginning of the song.
S 205 - the textual repetition pattern is 1 B 2 A A B.
S 243 - the textual repetition pattern is 1 B A A B 2 A A B 1 A A B. The singer interrupts the song several times with explanations of the text.

S 330 - was performed after the singer, Walker, had listened to recordings of the song. He had not performed the song for many years. He sings 1 A A and then half of A before proceeding to B. He finishes in confusion towards the end of B and says "something like that. I just don't know. I just lost that part there". He sings "gijuhnyjunehghah" and "gijuhnjumu" on the second line in place of "gijujunyghah".

S 352 - the singer, Walker, speaks part of the text and then states that he can not remember any more of the song.

d) Contextual Information

According to Donnelly, this song, which concerns the crow, was very old. He learnt it from his mother when he was 6 or 7 years old. He stated that the crow was often feared because it may be an enemy disguised as a crow and it could come to catch you. Donnelly stated:

Now one time years ago the Aborigine warrior used to go huntin'. Well, every time they kill a possum, they kill enough, say they'd get about half a dozen, now they'd say well "I'll cook these now". First thing they'd go to a big gum tree shade and they'd cook it there. Round the possum, they'd be laying down belly up waiting for the possum to cook. Well that's where he seen this wagan flyin' over him, see. He must have thought "Hello, what's going to happen here?" You see they was very frightened of wagan one time ago. Wuyun [supernatural powers] might come in wagan or come in to something to catch him, you see. Wuyun [supernatural powers] wayangali [clever man or doctor] they'd go in, walk or catch somebody in some other way. Might be a possum or something you see. Anyhow, he must have been watching this crow and he must have thought it was a mean man and make a song about this fella you see. That's how he made the song. He must have been flying around (Geytenbeek Woodenbong 1965 LA3392A).

On several occasions, particularly in the later recordings Donnelly did not mention the supernatural aspects of this song, but only described the song as being about a crow who was annoying a man while he was cooking a possum. A translation of the text is:
Section I describes a man who was out in the bush cooking a possum and the crow came to see where the smoke was coming from. The crow was making a lot of noise. The man watched the crow fly around and around and then fly away. Then he decided to make a song about the crow and sing about how loud he was. The second section of text is something about a plover and a pineapple tree being felled and the pineapples being smashed.

e) Sources

The transcription, translation and gloss have been done in association with Sharpe (1985b: 1-2, 19, 1985d: 4-6 and 1987: 2) and with reference to an inventory of song words by Geytenbeek (1963-7: 84).
Text 21: Shake-a-Leg

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td>D. Donnelly</td>
<td>Shake-a-Leg</td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken.

c) Notes

There is a recording problem and part of this song is recorded at double speed.

d) Contextual Information

Donnelly describes this song as a Shake-a-Leg.

e) Sources

Nil.
Text 22: Light From Mountain

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>27</td>
<td>J. Morgan</td>
<td>Light From Mountain</td>
</tr>
<tr>
<td>53</td>
<td>D. Donnelly</td>
<td>On The Main Road</td>
</tr>
<tr>
<td>54</td>
<td>D. Donnelly</td>
<td>On The Main Road</td>
</tr>
<tr>
<td>55</td>
<td>D. Donnelly</td>
<td>On The Main Road</td>
</tr>
<tr>
<td>181</td>
<td>D. Donnelly</td>
<td>Mountains and Car</td>
</tr>
<tr>
<td>211</td>
<td>D. Donnelly</td>
<td>Mt Lindsay, Edinburgh Castle, The Beehive</td>
</tr>
<tr>
<td>287</td>
<td>D. Donnelly</td>
<td>Duncan's Song About Cars</td>
</tr>
</tbody>
</table>

b) Text Transcription

Song by Raymond Duncan - naming mountains

sh jalngah munggalah
chlns/bright (verb)
bahmin/1 yun.galah (ryan,gahla?)
(prob. go)
wanagahn giralah gehreh
cone (?) (prob. over there not in sight, present tense)
bugalgunu yilagagnu
good-
gugagah nu nguohn (??? all through)
gehnunu bu Goalgunjunu Balahmu Bujurguhamunu
(demonstrative?) Beehive Mt-from Glass Mt-from Mt Barnsy-from
Yaljambugunu
Mt Lindsey-from
yilagah maleh yan.gahla yanil(?)
where to-for cause/that go ?
repeat
gehru maleh gurryguna
sh jalngjalngey etc.
shiney/bright

c) Notes

The above text transcription is a copy of a working text from Sharpe (1987: 3). I have not worked further on this text.

S 54 and 55 are fragments explaining the song after the performance of S 53.

d) Contextual Information

This song was composed by Raymond Duncan. According to the singer Jim Morgan, Duncan made this song when he was on a road and was not sure where he was. He was wondering if it was the road that went to Grafton. It was in the olden days with the gas lights and Grafton seemed to be all lit up. He saw the cables [presumably
electricity cables] and he thought that these must go back to the mountains in his own
country because there were so many legends connected to these mountains. In the song
he mentions the Crown Mountain, Edinburgh Castle and Mt Lindsay.
According to another singer, Donnelly, Duncan made this song when he was in
Grafton and he could see the lights of a motor car and did not know what it was. It
describes the glittering, shiny lights that were moving. He also mentions the mountains
from his own country.

e) Sources
Text transcriptions are available in Sharpe (1985b: 10 and 1987: 3).
Text 23: Casino Spree

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>J. Morgan</td>
<td>Casino Spree</td>
</tr>
<tr>
<td>110</td>
<td>J. Morgan</td>
<td>Casino Spree</td>
</tr>
<tr>
<td>111</td>
<td>J. Morgan</td>
<td>Casino Spree</td>
</tr>
<tr>
<td>112</td>
<td>J. Morgan</td>
<td>Casino Spree</td>
</tr>
<tr>
<td>113</td>
<td>J. Morgan</td>
<td>Casino Spree</td>
</tr>
</tbody>
</table>

b) Text Transcription

Raymond Duncan song

The morning after the night before - where is the cold fog coming from.

Yinjshgu galam yang-yiliman where-to this-vis fog - came (Note: yang-yiliman seems fairly clear to hear, but I do not have it recorded anywhere. However, a number of our dialect lists lack 'to come'. Smythe lists yang-as 'come', Yugambhir has waminy-. Possibly yang-yiliman is misheard for something beginning yanggiwa-.)

Repeat line

gahngunu      mal N. England
yonder out of sight that-vis N. England ?? ??
wawa wanmadaye (uncertain transcription)
dagan maliyah ---
fog? to cause

Dibagani yinahn yinahn wayu dagan yinahn
?-past def lay down ? fog? lay down

Wani yinang (could be yunahn, not yinahn; dt dial.)
Wuna valgidahn (different hearings)

Ngurahmunganygada yinahn/yinahn waybarar/unganyay(?)
sleep(?) lay down? fire-at

*Yina ngulidahnngawadi....ngubuyinahmi/nyi
lie down? I tomorrow/yesterday ?

(very uncertain transcription)

........ wak wak wak crows
darang yinuang/mi ngali wingehn ngaram nyula
tomorrow/ yesterday ?

very uncertain transcription)

(From Jim Morgan)

Another version of the same

He got up early in the morning, he didn't know where he was, and
he saw that there was a small fire, and he'd been just cold
around this fire always, and when he woke up it was the cold that
woke him up, and it was very foggy, he couldn't see anything at
all there, and he used his imagination, he was wondering where
all this mist and the fog came from, and he said oh it must come
from the New England, somewhere up there, wherever they do come
from, and then he thinks about the night spree then, and oh, this
is...here at Casino, and an at a town on the Richmond River, and
he remembers now/how he was in this spree, .. there was his
uncle, and his aunt and everyone, it must have been a real night
out (chuckle), and he sang about it and he says

gathye yindeghal eh(?!) dagan yengge yilimahn/wulimahn
onder-invist-past where-from? fog came

gehnunyu New Englandu ngubu gaban mahde
onder not in sight N. England-from yesterday ?

ginahm wanyak(?) weredbu

geba gaba... yunahn g(?!)idehnnay yabelidahn(?) wuna valgidahn

yunahn gada gindah waburah nga may
lay down ? fire-at I ?

Above version from ** to * - doesn't sound quite the same, but I
still can't make out enough to guess

repeat 1st line

begin again - retranscribed below
gayu ??? yanggewulimshn
begin tune 'and song again
gayu ....... yanggewulimshn
came
gahngunu New Englandu ngubu gabahnmadihn?
yonder-from N. Eng.-from yesterday?
gidimanyahw udabo
dagabani yunahngidahn ngay yangahlidahn ngagam? mar gidshn
lay down? I went? dog?? said
ngurahmjarangihndah waybarahngu ngay
asleep in trousers? fire-sat-from?
gahngunu ngalidahn ngay maringgu gid(?)ahnh ningahn ngi(nyi?)
yonder-from we-? I cold-instr ?
girgu(?) ..... wak wak wak wak
crow calls
baldu(?).....
called/said (i.e. crow called)
girggin mnnshngali etc. (possibly names relations, aunt, etc.)
gayu? ..... yanggaytilman that's the way it goes.

birds are wakking that I - that he awoke. He could hear these
birds and the crows, he could hear the sound of the song wak wak
wak, the crows calling you see, and er, darenggin, darenggin
wahnt that mean that we were all drunk that night (drunk become-
to), ngali, that's me, ngagliwengin (gawang uncle, -ngahn plural
relatives?) and my uncle, ngaruny nganyah (my aunt), even the
aunt uke in it ......
(I will be able to check these words further and get a better
transcription. Note that the two versions differ slightly.)
---------

c) Notes

The text transcriptions above are copies of working transcriptions from Sharpe
(1987: 10-12). I have not worked further on this text.
S 110-113 are one performance. The singer interrupts the song to explain the text.

d) Contextual Information

This song was composed by Raymond Duncan and describes a drinking spree at
Casino. He woke up early in the morning and he did not know where he was. He saw
there was a fire and he had been curled around the fire all night and the cold woke him
up. It was very foggy and he thought the fog was coming from the New England area.
Then he remembered the spree the night before at Casino, a town on the Richmond River, with his aunt and uncle. They had a real night out. The sound of the crow call "wak wak" is in the song as he woke when the birds were waking (Gibbons Coraki 1966 LA434B).

e) Sources

The above transcription is from Sharpe (1987: 10-12). Another transcription is also in Sharpe (1985b: 9-12).
Text 24: Tracking Friend

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>29</td>
<td>J. Morgan</td>
<td>Tracking Friend</td>
</tr>
<tr>
<td>107</td>
<td>J. Morgan</td>
<td>Unidentified [Young Man Follows Woman]</td>
</tr>
<tr>
<td>108</td>
<td>J. Morgan</td>
<td>Unidentified [Young Man Follows Woman]</td>
</tr>
<tr>
<td>109</td>
<td>J. Morgan</td>
<td>Unidentified [Young Man Follows Woman]</td>
</tr>
</tbody>
</table>

b) Text Transcription

(Keumara) Dusarow (Tracking Friend)

Gadigah yinahni ngehnyakun wopana
This is how he went by the truck

Gadigah yinahni ngehnyakun diman bek rya
This is how he went camping you can tell by yeri

Gah di wop aki wali gali wali gabum wala

Yinahni
diman bek rya

repited twice
c) Notes

The text transcription above is a copy of a working text from Sharpe (1985b:7 and 9).

I have not worked further on this text.

S 107-109 is one performance of the song. The singer interrupts to explain the text.

d) Contextual Information

This song was composed by Raymond Duncan and concerns two men who were good friends. Then a man came along from the Clarence area with his family and he had a beautiful daughter. When the family shifted back to the Clarence, the man's friend left him so he followed his tracks. He saw the track of the mate and realised he was following the man with the family. According to Morgan, the song says:

"This is the way he went I can tell by his tracks. This is where he camped I can tell by the fire". Then he said, "Oh poor old chapies I know where he's going to. He's gone up there after that girl. From there I suppose he'll go on down to the seaside to see the girls by the sea" (Oakes Lismore 1962 LA1066A).

e) Sources

Text transcription from Sharpe (1985b: 7 and 9).
Text 25: Whistling At Girl

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>J. Morgan</td>
<td>Boy Whistles at Girl</td>
</tr>
<tr>
<td>137</td>
<td>H. Cook</td>
<td>Whistling at Girl</td>
</tr>
</tbody>
</table>

b) Text Transcription

```
Text 25: Whistling

(old clap being done)

(defaults: whistle - kind of wolf whistle)

boy claps

girl walking along

who is she - wonders if a grown person whistle

who became blossom

yilihwana

gah yilihwana, bilinbilin

parrak

gawuggun bilehla weghah

yilihwana, bilinbilin

winyuguba

:)

gawuggun bilehla weghah

yilihwana, bilinbilin

parrak

gawuggun beautiful

girl

budarb wale

wayirigamango

wayirigamango

budalbingu wuggale

wugalo

wayirigamango

budalbingu wuggale

:)

& indefinite vowel as

& in car park

& gah over the wings

& bilinbilin paant

& gawuggun beautiful

girl

budarb wale

wayirigamango

i love you being

budarb wale

wayirigamango

winyuguba - whistle
```

c) Notes

The text transcription above is a copy of a working text of S 30 from Sharpe (1985b: 13). I have not worked further on this text.

S 30 - there is a gap in the recording of the song.
S 137 - the contextual information given for this song is the same as S 30. The singer could only remember part of the song, however, and its text contains the English words "come on dear come on", as well as some Bundjalung words.

d) Contextual Information

According to Morgan this song is very humorous and concerns a man who is lying down. He can hear someone whistling, like a wolf whistle. He looks around and sees a man whistling at a girl and realizes who he is whistling at. Then he made a song about this and called the man a green parrot as the whistling was similar to the bird.

e) Sources

Text transcription from Sharpe (1985b: 13).
Text 26: *Bubumanyeh Buyeh*

a) **Appearances in Sample**

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td>J. Morgan</td>
<td>Song Item [Bubumanyeh Buyeh ]</td>
</tr>
</tbody>
</table>

b) **Text Transcription**

Text not undertaken.

c) **Notes**

*Bubumanyeh buyeh* are the first words in the song.

d) **Contextual Information**

According to Morgan there were about 4 or 5 different verses to this song. Only part of the song is sung here, presumably the first verse. Morgan used to dance in this song when he was a boy. He stated that the dancers would be painted with white clay and red ochre. Everyone was painted differently. The song would be sung near a camp fire and beyond the light of the fire the dancers would be seen coming to the fire from all directions. Some of the dancers would be crawling and some would be just sneaking along. Then they would all get in a row and dance (Gibbons Coraki 1966 LA434B).

e) **Sources**

Nil.
Text 27: Unidentified I

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>39</td>
<td>J. Morgan</td>
<td>Unidentified I</td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken.

c) Notes

Nil.

d) Contextual Information

According to Morgan, some songs, like this one, were so fast that sometimes a mandolin or something (presumably some other instrument) was played with the song (Gibbons Coraki 1966 LA434B).

e) Sources

Nil.
Text 28: *Maringgu*

a) **Appearances in Sample**

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>43</td>
<td>D. Donnelly</td>
<td><em>Bungahn [Maringgu]</em></td>
</tr>
<tr>
<td>44</td>
<td>D. Donnelly</td>
<td><em>Bungahn [Maringgu]</em></td>
</tr>
<tr>
<td>45</td>
<td>D. Donnelly</td>
<td><em>Bungahn [Maringgu]</em></td>
</tr>
<tr>
<td>46</td>
<td>D. Donnelly</td>
<td><em>Bungahn [Maringgu]</em></td>
</tr>
<tr>
<td>151</td>
<td>D. Donnelly</td>
<td><em>Song in Gamilaroi [Maringgu]</em></td>
</tr>
<tr>
<td>175</td>
<td>D. Donnelly</td>
<td><em>Song in Gamilaroi [Maringgu]</em></td>
</tr>
<tr>
<td>209</td>
<td>D. Donnelly</td>
<td><em>Maringo [Maringgu]</em></td>
</tr>
<tr>
<td>210</td>
<td>D. Donnelly</td>
<td><em>Maringo [Maringgu]</em></td>
</tr>
</tbody>
</table>

b) **Text Transcription**

1. *(ah) maringgu(bah) yulbahnggubah gulgangdunyah janah janah
   maringgubah yulbahnggu(bah) jilinggu(nah)gah janah janah
   maringgu(bah) yulbahngguh gulgangdunyah janah janah
   maringgubah yulbahnggubah jilinggu(nah)gah
   (gahlah) jilinggungah janah janah

2. *bungahn bungahn dubah golgora golgaragandu*
   *bungahn bungahn dubah golgora golgara*

   [The song may end after the second line of section 2]

   *[gahlah] bungahn bungahn dubah golgora golgaragandu*
   *bungahn bungahn dubah golgora golgaragandu*
   *bungahn bungahn dubah golgora golgaragandu*
   *bungahn bungahn dubah golgora golgara*

   *ah golgora golgaragandu*

   [The singer may return to section 1 and finish the song on the second line of section 1.]

   [The last section of a performance always comprises only the first two lines of the section.]
c) Notes

The above text transcription represents every version of this text in the sample except for S175 which is discussed below. This text is discussed in detail in Chapter 4, Musical Analysis.

S 43-46 are two performances interrupted by speech. The textual repetition pattern is 1 2 and then the singer begins again and sings 1 2.

S 151 - the textual repetition pattern is 1 2 1.

S 175 - in this song the singer mixes the text with Text 5 - Mundala. He sings section 1 and then part of section 2. Just before the last line of section 2 he makes a comment, and then sings the last line of section 2 of Text 5. Then he returns to the beginning of section 1 of Text 5 and finishes the song. The textual repetition pattern is Text 28, 1 2 Text 5 last line of 2 1.

S 209 - the textual repetition pattern is 1 2 1.

S 210 - the textual repetition pattern is 1 2.

d) Contextual Information

The singer often stated that this song was from the same place as Text 5 - Mundala, ie. either from the Gungari area or the Gamilaroi area near the New England region. The singer did not know the meaning of the text and a translation is not possible.

e) Sources

Text transcription from Sharpe (1985b: 2 and 22).
Text 29: Shaking Leg - Wayal Wayal

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
<td>D. Donnelly</td>
<td>Wayal Wayal &quot;Steps&quot;</td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken.

c) Notes

Nil.

d) Contextual Information

Donnelly learnt this Shake-a-Leg song in Baryulgil. According to Geytenbeek it is not in the Gidabal dialect, but is possibly some other Bundjalung dialect (Geytenbeek 1963-7: 85).

e) Sources

Nil.
a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>52</td>
<td>D. Donnelly</td>
<td>Donkey [Duncan]</td>
</tr>
<tr>
<td>118</td>
<td>C. Taylor</td>
<td>Bundjalung Song [Raymond Duncan]</td>
</tr>
<tr>
<td>119</td>
<td>C. Taylor</td>
<td>Bundjalung Song [Raymond Duncan]</td>
</tr>
<tr>
<td>153</td>
<td>C. Taylor</td>
<td>Raymond Duncan</td>
</tr>
<tr>
<td>177</td>
<td>D. Donnelly</td>
<td>Raymond Duncan</td>
</tr>
<tr>
<td>249-256</td>
<td>D. Donnelly</td>
<td>Raymond Duncan</td>
</tr>
</tbody>
</table>

b) Text Transcription

1  
balagay balimahlah wubin wubindu

jumah bala yu [gah wigidbala yunyari

jambugah/beh jungal jungalbeh] gurihla jagundu

Mija Dangginda

2  
[ah/bah]buju lu jahndu jahndungi gah yeh

3  
gimi gimili jahndu gala mala

gimili jahndu nay

4  
gagah ngunu nyahla(bah) rambanu gahngunuh

5  
magilginu yunahnyo

c) Notes

The above transcription represents all performances by Donnelly. Performances by Taylor differ slightly but I have not worked on his performances.

S 52 - the textual repetition pattern is 1 2 2 3 4 4 5 1.

S 118-119 the recording quality is not good. I have not worked on these performances.

S 153 - the textual repetition pattern is 2 2 3 4 4 5 1 2 2 3 4 4 5 1. The singer, Taylor, leaves out various syllables and the vowel sounds are different due to a different dialect.

S 177 - the textual repetition pattern is 1 2 2 3 4 5 1. The singer interrupts with speech.

S 249-256 is one performance interrupted with speech. The textual repetition pattern is 2 2 3 4 4 5 5 1 2 2 3 4 4 5 5 5 1.
d) Contextual Information

This song was composed by Raymond Duncan and in it he describes himself. This song would have been sung as a Sing-You-Down song, except, as Duncan composed songs he decided to praise himself, rather than run himself down in the song. Donnelly described this song:

This Duncan he was a great song maker, see. Well, there was a certain tribe, a certain country see. Koreelah was old Duncan's land, you see. They said, well, "That's your run over there." "Where?" "Over Koreelah, see." Well, he must have thought to himself, "I'll make a song about this place," see. Well, in that song he's played himself up, what they done. How he lived over there see, where he was born ... Duncan the great man praises himself in the song ... Oh, he praised himself in the song. Oh no, he wouldn't run himself down. Poor old Duncan - he was a great man ... but you want to look out - you mustn't do things wrong while he was about ... because [he'll] sing you quick (Oakes and Willoughby 1977 LA4745A).

\begin{verbatim}
balagay balimahlah    wubin wubindu
he's looking from underneath    he's praising himself up now

jumah bala yu [gah wigid bala yunyari
wicked fella

jambugah/beh jungal jungalbeh] gurihla    jagundu
Koreelah    ground/country/run

Mija Dangginda
Mr Duncan

[ah/bah]bujiaru jahndu jahndungi gah yeh

gimi gimili    jahndu gala mala
looking around    scrub

gimili jahndu nay
looking around

gagah ngunu nyahla(bah) rambanu gahngunuh

magilginu yunahnyo
he's laying belly down (like a lizard - magil - lizard)
\end{verbatim}
A gloss of the text is: Duncan is lying down and looking around. He mentions what a marvellous fellow he is and describes himself as a wicked fellow (possibly because he is always watching people and making songs about them). Then he mentions his own country, the Koreelah district in southern Queensland, and describes what a fine place it is.

e) Sources

The above text transcription, translation and gloss have been done with reference to Sharpe (1985b: 24-27).
Text 31: King Bobby's Song

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>56</td>
<td>D. Donnelly</td>
<td>King Bobby's Song</td>
</tr>
<tr>
<td>224-227</td>
<td>D. Donnelly</td>
<td>Shake-a-Leg [King Bobby's Shake-a-Leg]</td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken.

c) Notes

S 56 was recorded with flat batteries.

S 224-227 is one performance of the song interrupted with explanations.

d) Contextual Information

Donnelly described this song:

Well, King Bobby was the head of the tribe ... Lionsville was about twelve mile away from Yugilbar Station where they were livin' then. Well, this Tom Bissetti, he built a pub up there see. And they said, "Hey, oh look, there's a man going to build a pub up there at Lionsville". There was a great gold rush there see. And this Tom Bissetti must have thought "Oh I'll make money while the gold is going good". Anyhow, all the diggers and that used to buy there ... Well, King Bobby went up there and got in with old Tom Bissetti, you see. And he used to sing him this song. This one. This is how he got round Tom Bissetti to give him a drink.

Old King Bobby used to shake his leg and Tom Bissetti said, "This is a wonderful man, this fella ... I better give him a nobbler, give him a drink. Get right up on the brandy"[said] Tom.

"Bob, sing me that song".

King Bobby's shakin' his leg and jumpin' around about and as long as he's got that bit of, you know, rum stuck into him, he's right.

Well, ... old King Bobby sung it to him that night, that much, that many times, old Tom Bissetti started to sing that song too, see. Every time he see King Bobby comin' he sing that song. It made old King Bobby ...[think]

"I can get a drink whenever I want it".

So, at the finish, all the people nearly shifted from Baryulgil and lived around the pub at Lionsville ... Well they're going to live up there at Tom Bissetti's because he had all the drink. They made a camp all around Tom Bissetti's pub (Willoughby Woodenbong 1977 LA4744A).
On another occasion when Donnelly was describing this song he stated:

Old Tom Bissetti used to be the old publican one time ago. So the old King Bobby used to be very fond of this man. So he used to stop with him there and he was the tail end of the wild tribe, this old King Bobby was. Anyhow, we used to, Old Tom Bissetti got in with him and he used to spin some good *Yawahr* song to old Tom. So Tom used to be very fond of this man ... This is that Italian. He used to sing that song beautifully just like old King Bobby used to sing it. That's the song that old Tom Bissetti learned from old King Bobby (Geytenbeek Woodenbong 1964 LA3392A).

It is not clear if the singer was referring generally to other songs that King Bobby sang or if Shake-a-Leg songs were one type of *Yawahr* song. This is discussed further in Chapter 3.

e) Sources

Nil.
Text 32: Shake-a-Leg

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>68</td>
<td>D. Donnelly</td>
<td>Shake-a-Leg</td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken.

c) Notes

This song was recorded at an extremely low level and is almost inaudible.

d) Contextual Information

The singer states that this song is another *Shake-a-Leg* song.

e) Sources

Nil.
Text 33a:  *Binjalah*

a) **Appearances in Sample**

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>69</td>
<td>C. Taylor</td>
<td>Unidentified Item [<em>Binjalah</em>]</td>
</tr>
</tbody>
</table>

b) **Text Transcription**

```
binjalah binjalah binjalah
bulba bulbayah bulyabulyaya gehyi buldara
eda bulyangaringa
binjalah binjalah binjalah
binjalah binjalah binjalah
binjalah bulba bulbayah bulyabulyaya gehyi buldara
eda bulyangaringa
binjalah binjalah binjalah
binjalah binjalah
binjalah bulbabulbaya bulyabulya
la donara gehyi gabulyagaringga
binjalah binjalah binjalah
binjalah bulbabulbaya bulyabulya da
dondara gehyi gabulya garingga
binjalah binjalah binjalah
```

c) **Notes**

This recording is bad quality and hence the above text of S 69 is a working draft.

d) **Contextual Information**

No contextual information is given by the performer.

e) **Sources**

The above text has been transcribed by Barwick.
Text 33b: Itch Corroboree [Binjarah]

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>341</td>
<td>E. Walker</td>
<td>Itch Corroboree [Binjarah]</td>
</tr>
<tr>
<td>342</td>
<td>E. Walker</td>
<td>Itch Corroboree [Binjarah]</td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken.

c) Notes

S 341 - the singer tries the song out, i.e. singing softly to remember the song before he sings it properly in S 342.

d) Contextual Information

According to Eric Walker this is a Bundjalung corroboree song. It was performed at night and the main actor, or dancer was a real clown. This was performed for children, by adults. It is about an itch. The man was supposed to have an itch and someone came to scratch him. The dancers come out scratching like a kangaroo. One man would lie down and have the itch and someone else would come along and scratch him. Then he would roll over and another man would come along and all of a sudden he would get the itch too. At the end of the dance all the men would dance and shake their legs, and scratch. They were all painted. This was only a short corroboree for the children (Gummow Bonalbo 1986 FT10A).

e) Sources

Nil.
Text 34: Square Dance Song

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>70-74</td>
<td>C. Taylor</td>
<td>Unidentified Item [Square Dance Song]</td>
</tr>
<tr>
<td>120-121</td>
<td>C. Taylor</td>
<td>Square Dance Song</td>
</tr>
<tr>
<td>152</td>
<td>C. Taylor</td>
<td>Square Dance Song</td>
</tr>
<tr>
<td>329</td>
<td>E. Walker</td>
<td>Square Dance Song</td>
</tr>
<tr>
<td>340</td>
<td>E. Walker</td>
<td>Square Dance Song</td>
</tr>
<tr>
<td>350</td>
<td>E. Walker</td>
<td>Square Dance Song</td>
</tr>
<tr>
<td>351</td>
<td>E. Walker</td>
<td>Square Dance Song</td>
</tr>
</tbody>
</table>

b) Text Transcription

1  
guwa nge wujal bula gandu mirung gabu ja ga
na ma yun de nga ya ba ya gu ngeh ba bung ih ya
we ya we ya we ya we ya we (ya we)
[section 1 is repeated]

2  
ng gaggal beyalehn bangas beyalehn nama nama
nama nama nama namalehn dinin dinin dinin dinin dinin dinin dinin dinin (dinin)
[section 2 is repeated]

3  
ng gadibu janibi gro gro ngadan
[bo/mo] bura bura bura bura bura bura (bura )buralehn gu- 
bul gubul gubul gubul gubul gubul gubul gubul gubul gubul (gubul)
[section 3 is repeated]

c) Notes

This text is discussed in detail in Chapter 4, Musical Analysis.

The above text is a transcription of S 152 performed by Taylor. Repeats of sections of this song and the texts of other performances by Taylor differ in regard to the number of times words are sung at the end of sections. I have not worked on the text of performances by Walker.

S 70-74 is interrupted several times as the tape is turned off and on. It is probably one performance of the song with section 1 being sung several times in between the tape being turned off. The textual repetition pattern is 1 1 2 2 3 3 1 1 1.
S 120-121 is one performance of the song interrupted with speech. The textual repetition pattern is 1 1 2 2 3 3.

S 152 - the textual repetition pattern is 1 1 2 2 3 3.

S 329 - the singer, Walker, stated that there was more to the song.

S 340 - the recording quality is distorted and as a result the text is unclear. The singer, Walker, stated that there was more of the song but he could not remember it.

S 350-351 are two performances of the song. The singer stated that he could only remember part of this song. The text is similar to the text above, but there are also several differences. I have not worked further on these songs.

d) Contextual Information

According to Cecil Taylor, this song was composed by Raymond Duncan sometime in the early 1900s. Barn dances and reels were often performed by Aboriginal people in their own communities away from the European dance halls. Taylor stated that often Aboriginal musicians would play western instruments such as the violin, piano accordion and mouth organ at these dances.

According to Eric Walker, in the old days the dancers were all painted up and danced near the light from the camp fire. One good singer, Howard Walker, sang while the women played the bulbi, possum skin drum. Eric Walker learnt this song and dance from two old sisters, one of whom was Ginny Brown who lived in Tabulam for a while. Walker thought, however, she was originally from near Kyogle.
A gloss of the text is as follows. Section 1 begins by saying that everyone is about to start dancing. Section 2 mentions something about cuddling your partner and section 3 mentions removing each others clothes. The text of the second part of each section involves the repetition of two syllables - "yawe" in the first section, "dinin" in the second section and "gubul" in the third section. According to Tayor the repetition of syllables at the end of each section is:

The sound of the feet ... They call it the hands up in the old time square dance ... and the noise is the foot. The sound they make with their foot kicking the floor (Gordon Woodenbong 1968 LA1177A).

e) Sources

The above transcription is copied from Gordon (1968a). The translation and gloss have been done with reference to Sharpe (1985b: 3 and 1987: 9), and field notes by Gummow.
Text 35: Lonely Cousin

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>75</td>
<td>C. Taylor</td>
<td>Unidentified Item [Lonely Cousin]</td>
</tr>
<tr>
<td>156</td>
<td>C. Taylor</td>
<td>My Cousin</td>
</tr>
</tbody>
</table>

b) Text Transcription

Cousin
Jack Barron

gayanj ninth gubur ginbe bugal'moh

wamanah nagawangyi gida'giu gayemah h

gubur ginbe bugal'moh

wamanah nagawangyi

n gulygyi gaya b gaya banga ranga ge

gulygyi gayangma gugugj

wilibi yilr walu u galangh


c) Notes

The above transcription is a copy of a working text from Sharpe (1985b: 6). Only part of the text has been transcribed. I have not worked further on this text. According to the singer, this song is in the Galibal dialect of Bundjalung.

d) Contextual Information

According to Cecil Taylor, this song was composed by Jack Barron. When he left Woodenbong and went to Queensland to work he left his cousin on his own. When he crossed the NSW/Queensland border gate he looked back and felt sorry for his cousin. In the song he mentions one of the mountains, Bungbung. (The English name for this mountain is not given.)

e) Sources

Text 36: Prayer For Healing

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>76</td>
<td>C. Williams</td>
<td>Unidentified [Prayer For Healing]</td>
</tr>
<tr>
<td>77-88</td>
<td>C. Williams</td>
<td>Prayer For Healing</td>
</tr>
</tbody>
</table>

b) Text Transcription

1. nguruh nganyi ganehla gaguhngngen
   malahye gundihre Womarahlen
   [Section 1 may be repeated before proceeding to Section 2]

2. wandahni yihmbalu burugahlu
   ngubahnggu
   [Section 2 may be repeated]

c) Notes

The above text from Geytenbeek is not a transcription of the song as sung, but a transcription of several words of the text. I have not worked further on this text.

S 76 - the textual repetition pattern is 1 1 2 2.

S 77 - 88 are performances of phrases of the song interrupted with explanations by the singer.

d) Contextual Information

nguruh nganyi ganehla gaguhngngen
shadow me is trying Older Brother(s)

malahye gundihre Womarahlen
in that powerful Power of God Himself

wandahni yihmbalu
when life is being chipped away with shaping - grinding, whittling

burugahlu ngubahnggu
hidden noise - he hit with his power ngadanggali
supreme spirit - being
The composer of this song felt that he was being killed by a spirit being. A gloss of the text is: a shadow was tying him and he is praying to Older Brothers for help and asking them for the power to rub off the evil.

e) Sources

Text transcription, translation and gloss from Geytenbeek (1963-7: 81).
Text 37: Ownership Of Emus

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>89</td>
<td>C. Williams</td>
<td>False Start [Ownership of Emus]</td>
</tr>
<tr>
<td>90</td>
<td>C. Williams</td>
<td>Ownership of Emus</td>
</tr>
<tr>
<td>91-96</td>
<td>C. Williams</td>
<td>Ownership of Emus</td>
</tr>
<tr>
<td>97-98</td>
<td>C. Williams</td>
<td>Ownership of Emus</td>
</tr>
<tr>
<td>101</td>
<td>C. Williams</td>
<td>Ownership of Emus</td>
</tr>
</tbody>
</table>

b) Text Transcription

1  (ah) Wayaw garahji yeh wayulgan
   yeh gaguhnga yeh gaguhnga yeh Wayaw
   [section 1 may be repeated]

2  gah nganibahdan munah ah janmari eh janmari
   yeh ngahibahdan ah munah
   [section 2 may be repeated]

c) Notes

The above transcription represents all performances of this text.

S 89 is a false start which finishes with the singer coughing.

S 90 - the textual repetition pattern is 1 1 2 2.

S 91-96 - the singer sings a phrase and then explains the text.

S 97-98 is one performance of the song interrupted with an explanation of the text. The textual repetition pattern is 1 2.

S 101 - the textual repetition pattern is 1 1 2 2.

d) Contextual Information

According to Charlotte Williams, this song describes how at Unumgar, east of Woodenbong, Wayaw’s older brother had two emus. When he died, Wayaw tried to catch the emus and keep them, but they escaped and headed west towards the Blue Sea, which was a waterhole owned by Yahbirahny, a spirit being. Ngadangkali, another spirit being sang this song to Wayaw to explain to him that the emus belonged to Yahbirahny and had only been lent to Wayaw’s brother. The emus had helped
Wayaw's brother become clever enough to help heal and protect his people. Wayaw spent three days in the Blue Sea waterhole and then returned home.

1. (ah) Wayaw garahji yeh wayulgan
   emu
   yeh gaguhnga yeh gaguhnga yeh Wayaw
   older brother

2. gah nganibahdan munah ah janmari eh janmari
   mine that loan loan
   yeh ngahibahdan ah munah
   mine that

A general gloss of the text is as follows. Section 1 mentions the emus and older brother. Section 2 mentions that the emus were only on loan.

e) Sources

Text transcription, translation and gloss from Geytenbeek (1963-7: 82).
Text 38: Unidentified II [Nah Wangga Libaw]

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>102</td>
<td>C. Williams</td>
<td>Unidentified II [Nah Wangga Libaw]</td>
</tr>
</tbody>
</table>

b) Text Transcription

1  

nah wangga Libaw

*mayah nyule gila* yehni wangga

[section 1 may be repeated several times before proceeding to section 2]

2  

nah ngarulnhn ngarulah

*mayah gubidahh* gila* h gubidahh*

[section 2 may be repeated several times before the song ends]

c) Notes

The above transcription is of S 102.

S 102 - the textual repetition pattern is 1 1 1 2 2 2.

d) Contextual Information

The singer did not give any contextual information relating to this text.

e) Sources

Text transcription from Geytenbeek (1963-7: 70).
Text 39: Banjinah

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>103</td>
<td>C. Williams</td>
<td>Banjinah</td>
</tr>
<tr>
<td>127</td>
<td>C. Taylor</td>
<td>Song From Woodenbong [Banjinah]</td>
</tr>
<tr>
<td>292</td>
<td>H. Charles</td>
<td>Banjinah</td>
</tr>
</tbody>
</table>

b) Text Transcription

Banjinah banjinah mali malehni
malehni mali banjinah buh banjinah

c) Notes

The above transcription has been done by Gummow and is of S 292. The singer speaks the text of the song and does not actually sing the song. I have not worked on other performances of this text.

d) Contextual Information

There is no contextual information available for S 103.

The singer, Cecil Taylor, introduced S 127 as a Woodenbong corroboree called Banjinah. It was performed for a meeting at the Casino Historical Society and danced by Herbert Charles and Rory Close.

According to Herbert Charles, S 292 describes how a man went to a mountain and hit a rock at a djurbil in the Rocky River area (Dick Donnelly's country). The man was trying to steal the djurbil, but the rock jumped out and hit the man. Banjinah means "hit him".

e) Sources

Text transcription by Gummow.
Text 40: Unidentified III [Nguruh Wandehn Ngay]

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>104</td>
<td>C. Williams</td>
<td>Unidentified III [Fragment] [Nguruh Wandehn Ngay]</td>
</tr>
<tr>
<td>105</td>
<td>C. Williams</td>
<td>Unidentified III [Nguruh Wandehn Ngay]</td>
</tr>
</tbody>
</table>

b) Text Transcription

30NG: nguruh wandehngay

nguruh wandeh(??

ngeh nyule ngadi makundi

ngeh nguruh wandeh ngay nguruh

nguruh wandeh ngay

nguruh wandeh wandehri (karbiliyeh??)

ngeh nyule ngadi ngah (??) makundi

w.. wundalih wakuy

wakuy ngali waku jurubn ngalah

.............. wa

kah wundeh nungkani ngarulingku

nguru wundalih wawuy

wawuy....alih wawuy karuny ngalah

ngahyu yankah

kakundehnunkahni ........

ngeh nguruh wandeh ngay nguru

nguruh wandeh ngay

nguruh wandeh wandiri (karbiliyeh??)

nyulehi ngadi yili (wangendiki??)
c) Notes
The above text is pasted from Geytenbeek (1963-7: 75-76). I have not worked further on this text. The recording quality is not good.

d) Contextual Information
The singer did not give any contextual information about the song.

e) Sources
Text transcriptions by Geytenbeek (1963-7: 75-76).
Text 41: Roberts' Corroboree Song

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>114</td>
<td>L. Roberts</td>
<td>Roberts' Corroboree Song</td>
</tr>
<tr>
<td>116</td>
<td>L. Roberts</td>
<td>Crying For Traveller</td>
</tr>
<tr>
<td>128</td>
<td>L. Roberts</td>
<td><strong>Djanggalbili</strong></td>
</tr>
<tr>
<td>130</td>
<td>L. Roberts</td>
<td><strong>Djanggalbili</strong></td>
</tr>
<tr>
<td>138</td>
<td>H. Cook</td>
<td>My Blood Ran Cold</td>
</tr>
<tr>
<td>139</td>
<td>F. Roberts</td>
<td>Leave Home</td>
</tr>
<tr>
<td>173</td>
<td>H. Cook</td>
<td>My Blood Ran Cold</td>
</tr>
<tr>
<td>192</td>
<td>L. Roberts</td>
<td>Leaving Home</td>
</tr>
<tr>
<td></td>
<td>[F. Roberts]</td>
<td></td>
</tr>
<tr>
<td>284</td>
<td>L. Roberts</td>
<td>Northern Rivers Song-this is a mixture of two songs - see also Text 42</td>
</tr>
<tr>
<td>285</td>
<td>L. Roberts</td>
<td>Corroboree Song</td>
</tr>
</tbody>
</table>

b) Text Transcription

1 A  
   gala gah ngay yanggalah  
   (brrr)
B  
   burugulah fijambah  

2 A  
   [ngaradeh umgalah ingaragondeh junggalah]  
B  
   wandayah burumbaleh  

c) Notes

The above transcription is from Sharpe (1985c: 2) and represents all performances of this text performed by Lyle Roberts. I have not worked on other performances.


* Denotes the beginning of a melodic descent.

S 116 - the textual repetition pattern is 1 *A B A A B A 2 *A B A A B A.

S 128 - the textual repetition pattern is 1 *A B A A B A brrr 2 *A B A A B.

In S 128 Lyle Roberts sings brrr between section 1 and section 2. He then describes this as a *Yawahr* song, but is also explaining about *Shake-a-Leg* songs. This recording was made by M Oakes in 1968 after the singer, Lyle Roberts, had listened to recordings of Cecil Taylor from Woodenbong. Oakes was asking Roberts about the *Shake-a-Leg* songs they had been listening to and Roberts described this song as a *djanggalbili* (*Shake-a-Leg*) and a *Yawahr*. Roberts states:
Well that's it, it goes for the *djanggalbili* and the corroboree, *Yawahr*. We call it a *Yawahr*. And that's come in the act, in that corroboree ... Brother Cecil Taylor it belongin' and a lot more Woodenbong people up there, and same at Tabulam, Coraki, Cabbage [Tree Island] they know that act. But, last time,[inaudible], before we do the act, *Yawahr*, we'll start off with a *djanggalbili*. That's what I just sang now (Oakes Lismore 1968 LA1066B).

S 130 - the textual repetition pattern is 1 *A B A A B A A B A A B A. The singer states there is more to the song. In S 130 Lyle Roberts states "I'll sing you my song, that I mentioned about brother Taylor in a *djanggalbili mala wela yawahr*. I'll sing ... *djanggalbiligal* (Oakes Lismore 1968 LA1066B).

S 284 is a mixture of text 42 and 41. The singer sings part of Text 42 and then sings Text 41. The textual repetition pattern of Text 41 is 1 *A B A A B A 2 *A B A A B A. Roberts states that this is a *djanggalbil song*. The sound quality of this recording is not clear enough to understand further descriptions given.

S 285 - the textual repetition pattern is 1 *A B A A B A 2 *A B A A B A *A B A A B A. The sound quality of this recording is not clear enough to understand the description given.

d) Contextual Information

According to Lyle Roberts, his father made this song. It describes how his father left his family at Wyrallah and Lismore to settle with his wife at Cabbage Tree Island. All his relatives missed him and cried. According to Frank Roberts, this song describes how when his father was leaving to go to Cabbage Tree Island, his blood turned cold as he thought about leaving his family.

e) Sources

Text 42: Northern Rivers Corroboree

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>115</td>
<td>L. Roberts</td>
<td>Unidentified</td>
</tr>
<tr>
<td>131</td>
<td>L. Roberts</td>
<td>Unidentified</td>
</tr>
<tr>
<td>132</td>
<td>L. Roberts</td>
<td>Song Item</td>
</tr>
<tr>
<td>133</td>
<td>L. Roberts</td>
<td>Song Item</td>
</tr>
<tr>
<td>140</td>
<td>F. Roberts</td>
<td>Corroboree Item</td>
</tr>
<tr>
<td>141</td>
<td>F. Roberts</td>
<td>Corroboree Item</td>
</tr>
<tr>
<td>142</td>
<td>F. Roberts</td>
<td>Corroboree Item</td>
</tr>
<tr>
<td>143</td>
<td>F. Roberts</td>
<td>Corroboree Item</td>
</tr>
<tr>
<td>193</td>
<td>F. Roberts</td>
<td>Blood Drops</td>
</tr>
<tr>
<td>284</td>
<td>L. Roberts</td>
<td>Northern Rivers Song - this is a mixture of two songs - see also Text 41</td>
</tr>
</tbody>
</table>

b) Text Transcription

1  *Ngeh gu mahr junggalah*

   *Ngeh gu mahr junggalah*

   *Nyungmay nayuh ngayuh*

   *Nyungmay nayuh ngayuh*

   [The above four lines are repeated before proceeding to *drrr* ]

   *drrr*

2  *Ngeh gir gir gir gir gir*

   *Na ngayah gir gir gir*

   *Gir gir gir nangayah wunah*

   *Ngeh gir gir ngir nangayah wunah*

   *Nangayah wunah nangayah gayileh nangayah gayileh babun wewah lehla wiyawan*

   *drrr*
The above text has been done with reference to Sharpe (1985b: 30-31 and 1987: 6-7, 9). This text is discussed in detail in Chapter 4, Musical Analysis. The above transcription is of S140-143. I have not worked on any other performances of this text.

d) Contextual Information

According to Pastor Frank Roberts Snr this song was performed by both men and women and it had a slow dance. Roberts stated:

FR: In the corroboree of course, there are 13 acts. There were 50 men and 40 women all painted up for corroboree - and [at the end of] each song the leader would just give a sort of drrr - just to give the sign to change their acts as he sang the other verse. And this continued on till the whole 13 acts was completed ... drrr means change. He couldn't whistle or give any indication with his hand, but just drrr ... (Gordon Lismore 1968 LA1176B).
On one occasion, when Roberts performed S 193 he stated that it was sung at a Northern Rivers corroboree and the first section, or act, described blood drops.

Roberts described this to Sommerlad:

JS: What would the first act be about then?
FR: Oh well, about the blood. Now the Bundjalung tribe at Wyrallah and Evans Head where our tribe - at their ancient ground and they had to go in once a year. Anyhow, I could show you, into a cave where the blood drip and now, lots wants to know where that blood come from. But they take their little children and their wives and old men in [something spoken fast in Bundjalung]. [Roberts sings the song.]
FR: ... Now that's a race or a tribe of Aboriginal in Australia that see the gumar. I'm a member of a gumar race. Me. In the mosaic law it was something similar to the Aboriginal laws, the blood. Moses said when you see the blood anywhere on the ground just put dirt over it. Nobody to walk across the blood (Sommerlad Woodenbong 1970 LA2142A).

e) Sources

The above transcription has been done with reference to Sharpe (1985b: 30-31 and 1987: 6-7 & 9).
Text 43: Guinea Fowl and Crocodile

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>117</td>
<td>L. Roberts</td>
<td>Unidentified [Guinea Fowl and Crocodile]</td>
</tr>
<tr>
<td>129</td>
<td>L. Roberts</td>
<td>Djanggalbili [Guinea Fowl and Crocodile]</td>
</tr>
</tbody>
</table>

b) Text Transcription

```
Lyle Roberts to Maj Oake
Alec William from Wardenburg

jahra, bilenda era, balenda

kabilela sinibalo
jani, nai, lan binibalu codey to,

we singin

ao, bilan bini balu

galugan a bini

galugan bini... oh lovely song their

jahugan bir, bir binga oh look my hat
```

c) Notes

The above text of S 117 is a copy of a working text from Sharpe (1985c: 4). I have not done further work on this text.

d) Contextual Information

According to Roberts this song concerns a guinea fowl and a crocodile.

e) Sources

Text transcription from Sharpe (1985c: 4).
Text 44: Tumbler

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>155</td>
<td>C. Taylor</td>
<td>Tumbler</td>
</tr>
</tbody>
</table>

b) Text Transcription

Tumbling for grog song

jabagibang mahnga wahnyi gayeh
(nyuma nyimang mahnga ..)
you-obj here not in sight past tense
bagalwang gidsahi jarang maba giwadshn/i
? said, told leg ? moved/looked
**gundehe buga/baga? wahlu gannah gundehbu
over there vis you listen-imper over there-vis-again

gundehe buga? wahlu gannah gundehbu
dagall ma wanyi gundieeh yiy.,waxe? dagay gauynba ..ehgu dabo
liyesi lyyi you/obj over there whiteman ? ? ?

ayanibagehni ye?

ya/ye big/nga bingwa ngawahni gayeh?

ye (n)yma yima manga wahnyi gayeh

badolonggidsahi jarang maba giwadshn/ - lend dawa , leg vis -tumbling

repeat from xx to *

some words clear: listen, said, you, you-obj, dagay (whiteman),
gundehbu, possibly jarang

The bits I can catch well imply warning the tumbler of the coming
whiteman, or telling him to listen.

c) Notes

The above text is a copy of a working text of S 155 from Sharpe (1987: 10). I have not
done further work on this text.

d) Contextual Information

According to Taylor this song was composed by Raymond Duncan some time between
1910 and 1915. It concerns one of his friends Finnegan. During this time a can of
beer usually cost threepence but Finnegan could have free beer because he could
tumble. On one occasion Finnegan's friends were leaving the pub, but Finnegan was
determined to have more beer so he began tumbling. The police were called and as soon as Finnegan had finished tumbling he was locked up because he had had too much to drink. This song was sung to warn Finnegan to stop drinking.

e) Sources

Text transcriptions are available in Sharpe (1985b: 4a-5 and 1987: 10).
Text 45: Unidentified IV

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>122</td>
<td>C. Taylor</td>
<td>Two-Up [Unidentified IV]</td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken.

c) Notes

On the archival documentation this song has been identified as Two-Up. The Two-Up song appears, however, after this song. The recording quality is too poor to identify the song or any of the contextual information given about the song.

d) Contextual Information

Nil.

e) Sources

Nil.
Text 46: *Djanggalbili - Shaking Leg*

a) **Appearances in Sample**

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>124</td>
<td>C. Taylor</td>
<td><em>Djanggalbili - Shaking Leg</em></td>
</tr>
<tr>
<td>125</td>
<td>C. Taylor</td>
<td><em>Djanggalbili - Shaking Leg</em></td>
</tr>
<tr>
<td>126</td>
<td>C. Taylor</td>
<td><em>Djanggalbili - Shaking Leg</em></td>
</tr>
</tbody>
</table>

b) **Text Transcription**

Text not undertaken.

c) **Notes**

S 125 is distorted and cut off at the end.

S 126 - it is not clear if this is a continuation of part of S 125.

d) **Contextual Information**

These three songs were performed for a meeting of the Casino Historical Society. The singer was Cecil Taylor and the dancers were Herbert Charles and Rory Close. Taylor introduced these three songs:

> Ladies and gentlemen the next song on the program is what we call a quick leg stroke. Now this was done all over the Commonwealth of Australia amongst our people. Now here tonight we've got pretty experienced [inaudible] So now to give you an idea what they used to have in the early days. Now this corroboree is very seldom seen today (Woodenbong 1968 LA1066A).

Unfortunately due to the recording quality it is not possible to hear everything that is spoken. These three songs are not identified by their performers as *Shake-a-Leg* songs. This recording was later played to Lyle Roberts of Lismore who stated that these songs were *djanggalbili*, or *Shake-a-Leg* songs.

e) **Sources**

Nil.
Text 47: Aboriginal Language Song

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>134</td>
<td>W. Oakes</td>
<td>Aboriginal Language Song</td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken.

c) Notes

The performer is non-Aboriginal.

d) Contextual Information

Oakes learnt this song from her grandfather, Henry Edwards, son of an early settler on the Manning River. Oakes did not know any contextual information relating to the song.

e) Sources

Nil.
Text 48: Farewell Song

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>135</td>
<td>H. Cook</td>
<td>Farewell Song</td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken.

c) Notes

Nil.

d) Contextual Information

According to Cook this song was over one hundred years old. It concerns a man who is rolling up his swag and wants to say goodbye to his girlfriend because he leaves.

e) Sources

Nil.
Text 49: Yugilbar Song

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>136</td>
<td>H. Cook</td>
<td>Yugilbar Song</td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken.

c) Notes

Nil.

d) Contextual Information

According to Cook this song concerns a girl. Her mother wanted her to come home to Tabulam, but she decided to stay in Yugilbar.

e) Sources

Nil.
Text 50: Cave Dwellers

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>144</td>
<td>F. Roberts</td>
<td>Cave Dwellers</td>
</tr>
<tr>
<td>194</td>
<td>F. Roberts</td>
<td>Cave People Whistle</td>
</tr>
</tbody>
</table>

b) Text Transcription

Cave dwellers.  

Lute Roberts

```

wunbinbani yitlahanggu
whistle Cave Dwellers-ang
wenger yengyo wafiy

wunbinbani yitlahanggu

yeng yeh genjju

gangi ganapja
Yame ngulgele ngufuye

Yengi ngam

ama de bilirbu laya jaju
joh
wenger weya xangi

wunbinbani yitlahanggu
yeh ngi ngi ngi

babar ying
bilirbu

babar ying bilirbu
lay yangi

wunbinbani yilela ngu

Yingi wangi

```

mal.  

```
ayi malad mani wuglu
malagan mani wanah mumaedhi
wanah wanah leke

ayi malagen mumaedhi
wanah wanah

```

mani wuglu

```  

yan sympatik (G)
c) Notes

The above text is a copy of a working text of S144 from Sharpe (1985b: 31-32). I have not worked further on this text.

d) Contextual Information

According to Pastor Frank Roberts this song was composed by his grandfather Dick McQuilty and concerns the area around Blue Knob and Uki. On several occasions McQuilty decided to go to Blue Knob prospecting for gold. During these trips he would enquire about the cave dwellers. Previously, white settlers near the mountains could hear the cave dwellers slam a door in the mountain. McQuilty was very curious about this and went to investigate. As he was going up the mountain he heard a whistle behind him and thought someone was following him to kill him and take his spirit. Although he could not see anyone he realised it was the cave dwellers. They whistled and coo-eced at him because they wanted to know what he was doing on their land. McQuilty composed this song about the experience.

Other Aborigines have also heard the cave dwellers when they went to the mountains to shoot the flying fox with the musket gun. According to Roberts they would often hear the cave dwellers call out:

Have enough! You shoot enough! Leave them alone! They're our property! (Gordon Lismore 1968 LA1176B).

e) Sources

Text 51: Two-Headed Threepence

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>154</td>
<td>C. Taylor</td>
<td>Two-Headed Threepence</td>
</tr>
</tbody>
</table>

b) Text Transcription

```
238 Mal bulah wujaramun gulimani dahne
magander duwemajawule dahne
reij manaba gu garamsejine dahne
"gabul bulah wujaramun gulimudahne."
```

c) Notes

The above text is a copy of a working text of S154 from Sharpe (1985b: 4a). I have not worked further on this text.

d) Contextual Information

This song was made by Duncan and concerns Billy Hill. Duncan knew that Hill was cheating at two-up and he sang this song to warn Hill that he might be caught. Taylor described how Duncan sang this song while Hill was travelling from Ngulumgar Station on the Richmond River, to Kyogle.

e) Sources

Text transcription from Sharpe (1985b: 4a).
Text 52: Amy Johnson

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>157</td>
<td>C. Taylor</td>
<td>Amy Johnson</td>
</tr>
<tr>
<td>158</td>
<td>C. Taylor</td>
<td>Amy Johnson</td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken.

c) Notes

Nil.

d) Contextual Information

According to Taylor, this song was composed by Raymond Duncan while he was at Grafton. It concerns Amy Johnson, the first woman to fly an aeroplane (Gordon Woodenbong 1968 LA1177A).

e) Sources

Nil.
Text 53: Song in Bandjelang [Bundjalung] I

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>159</td>
<td>E. Gordon</td>
<td>Song in Bandjelang [Bundjalung] I</td>
</tr>
<tr>
<td>160</td>
<td>E. Gordon</td>
<td>False Start</td>
</tr>
</tbody>
</table>

b) Text Transcription

[Omitted transcription due to image quality]

Mrs Gordon CM124

[Transcription of song]

S159: yolja diga yolja diga yolja diga
e yolndiga waybara do

-say mi dawn

Waybara do yoirjah agakik duga liyungah

mi gbaru quendiru ne maramunubangyi dumahyah

baluyah yugalani

[bahinangal do -]

S160: Iyang galumehna

[Omitted transcription due to image quality]

C) Notes

The text transcription above of S 159 is a copy from Sharpe (1985b: 14). This is a working draft of the text. I have not worked further on this text.

S 160 is a fragment sung after a pause at the end of S 159. It is not certain if this pause is due to technical difficulties with recording equipment or the singer pausing after singing.

d) Contextual Information

The singer stated that this song is about a corroboree. When she finished singing she stated that she forgot the song. It is not clear if she meant that she forgot the next part of the song, or was stating how surprised she was that she could sing this song because she thought she had forgotten it.

e) Sources

Text 54: Song in *Bandjelang* [Bundjalung] II

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>161</td>
<td>E. Gordon</td>
<td>Song in <em>Bandjelang</em> [Bundjalung] II</td>
</tr>
</tbody>
</table>

b) Text Transcription

\[
\text{Andit} \\
\text{nyanyangi gida kalingul jandul bilih yega} \\
yawarbalagi yoraya borin bakhniku \\
yeyburrani yanyangi \\
yanyangi gidabel dengul jandul bilih yega \\
yawarbalagi yoraya boryin \\
bakhniku oyebyrangi yanyangi gidabel
\]

c) Notes

The text transcription above of S 161 is a copy from Sharpe (1985b: 14). This is a working draft of the text. I have not worked further on this text.

d) Contextual Information

The singer had no idea what the song was about or its performance context.

e) Sources

Text 55: Song in Bandjelang [Bundjalung] III

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>162</td>
<td>E. Gordon</td>
<td>Song in Bandjelang [Bundjalung] III</td>
</tr>
</tbody>
</table>

b) Text Transcription


```
E: Song in Bandjelang [Bundjalung] III

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>162</td>
<td>E. Gordon</td>
<td>Song in Bandjelang [Bundjalung] III</td>
</tr>
</tbody>
</table>

b) Text Transcription

```

---

c) Notes

The text transcription above is a copy from Sharpe (1985b: 14). This is a working draft of the text. I have not worked further on this text as the singer was unsure of the meaning of the song and this is the only recording of this song in the sample.

d) Contextual Information

The singer had no idea what the song was about or its performance context.

e) Sources

Text 56: *Gumbaingga [Gumbainggir] - Poor Man*

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>164</td>
<td>K. Gordon</td>
<td><em>Gumbaingga [Gumbainggir] - Poor Man</em></td>
</tr>
</tbody>
</table>

b) Text Transcription

*Gumbaingga Song*

```
gurah nyay a gurah nyagigayi bohela-poor fella

man imo gumbanginggirany o ginda-

beh re nayonde

gurah ngwaniyaleh nyahn atmidusa windih-

bul gurah digurahgayelurahny gurahgurah-

iya gurah nyagigayi repeat
```

small repeats in parentheses

c) Notes

The text transcription above of S 164 is a copy of a working text from Sharpe (1985b: 15). I have not worked further on this text. The words "poor fella" can be heard in the song.

d) Contextual Information

The singer stated that this was a *Gumbaingga [Gumbainggir]* song about a poor man.

e) Sources

Text 57: Jaw Breaker

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>165</td>
<td>K. Gordon</td>
<td>Song in Gumbaingga [Gumbainggir] - Jaw Breaker</td>
</tr>
</tbody>
</table>

b) Text Transcription

Jaw-Breaker

Narrative: 'Ngulubu malabaga malabaga saw saw saw
nabiji u nabijin, raji muji muji
raji mangulj■ buugula

Singing: 'Giri giri giri giri giri muuguljani
nabandara u tahiji nyagambo muwagi
jah fluid fijihun wunbulani nocalani nahgu beh
nyabali juga (break) !!

Translation: Marabu giyani binyani yugu yugu negitrajinde
man gujubada l numir numir gajun
(more fast) bone

Gaju wabu rawijal jinda wa warliya
knowing she pile
Gabiduwijal

GabiDuWijal Giindi

Gindi giin rexmum binijadi

Jaramanda ber garawezi break

ja(h)igara wajal

Jinda wa warliya Gabiduwijal

Gabiduwijal giindi rexmum binijadi

Jaramanda ber garawezi

---

c) Notes

The text transcription above of S 165 is a copy of a working text from Sharpe (1985b: 15). I have not worked further on this text.
d) Contextual Information

The singer did not know the meaning of this song, but described it as a **Jaw Breaker**. It is similar to a tongue twister.

e) Sources

Text 58: Girl Watcher

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>167</td>
<td>K. Gordon</td>
<td>Girl Watcher</td>
</tr>
</tbody>
</table>

b) Text Transcription

TSb  Girl Watcher

ja dimanqalab ju-gilgan
yugumake girish wanga-
sky wanga-

nyulajang mahja wanga-
la
la
mula
magandimayage jakung yanggaljini
mula

yinje mula girish ba baringbim wanga-
la

wore

gilgilgay ngahililah
saying thinking

gilgilgay ngahililah

gayahba mangel gayahbu magandimayen

mure burego

wura wamjigaga gogulati wamonyd-

gil og

girahbu wajani ngulamani jak jak jak gayah-vb-

a ngulamangaba mibing ayubalshin

They

gugahba balehna yinjere yinjere gum

uwajal

watch 7 young girls

wanted me for himself - couldn't get

mibing - Neatly dressed

All people plenty

not 5. Fence

c) Notes

The text transcription above of S 167 is a copy of a working text from Sharpe (1985b: 16). I have not worked further on this text.

d) Contextual Information

This song was composed by Raymond Duncan and is about a man watching seven young girls. He wanted one for himself but could not get one.

e) Sources

Text 59: Taking Children To Doctor

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>168</td>
<td>K. Gordon</td>
<td>Taking Children To Doctor</td>
</tr>
<tr>
<td>169</td>
<td>K. Gordon</td>
<td>Taking Children To Doctor</td>
</tr>
</tbody>
</table>

b) Text Transcription

Taking the children to the doctor

dimangu

nyah bu jahng sa na mala nyah gu

sak - ajan' mara, mafa, kule - fre

nyah bu jahng mele ngu

medijinde banyah bu hog buh buh

yuln murun jijah winderi nyah bandi jahni

[insert transcription]

practically no vocal identity- but very much bandjaly


c) Notes

The text transcription above is a copy of a working text from Sharpe (1985b: 17). I have not worked further on this text. S 168 is a fragment and false start. The word "doctor" can be heard in the song.
d) Contextual Information

This song was composed by Raymond Duncan and describes taking the children to the doctor in the early days.

e) Sources

**Text 60: Drinking Wine**

*a) Appearances in Sample*

<table>
<thead>
<tr>
<th>Song</th>
<th>Singers</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>170</td>
<td>E. &amp; K. Gordon</td>
<td>Drinking Wine</td>
</tr>
</tbody>
</table>

*b) Text Transcription*

```
Come on dear come on
Come along with me piyakka yahba
you behere wi: me ni
M table we will go
B we we will drink
Come on dear come on

yi:ya un ama yi:bdan
yinigi:na brabadi:
(yi:li:gen) *yi: na*
ma:bja mabja mati:b
namanga:gi
(yi:li:gen) *yi: na*
mo:reng:na: wayba:
aburerens gani:jine:
halai:i

Come on dear come on
repeat &

M galakabu wai:jeng:ahka leidi gomji:nh
that ni: ko:ma: lusli:ke lady
mal:ij gai:na: listen
Come on dear come on to come

and warn me...
```

c) Notes

The text transcription above of S 170 is a copy of a working text from Sharpe (1985b: 18). I have not worked further on this text. This song is in English and *Bundjalung* and is one of the few songs that is not a solo performance.
d) Contextual Information

This song is about drinking wine.

e) Sources

Text 61: Mr Ogilvie

a) Appearances in Sample
Song   Singer       Title
176    D. Donnelly  Mr Ogilvie

b) Text Transcription
1   wulah wurbihnjuh(gah)  
dulubil(gah)
2   (gah) way way way  
    way way windehnbuh  
    dagamilibuh
3   (ah) nying nyong nying nyongguh  
    nying nyongguh  
    bawjarajagah wajiguh nying nyong

c) Notes
The above transcription is of S 176. Throughout the song the singer interrupts the singing with explanations of the text and then repeats a few words that he sang just before the speech. The song comprises three sections of text which are repeated throughout the song. The textual repetition pattern is: 1 2 3 2 1 1 2 3 2 2 1. As this is the only recording of this song in the sample it is impossible to establish if this is a fixed or flexible repetition pattern.

d) Contextual Information
This song was composed by King Bobby, one of the survivors of a massacre of a group of Aboriginal people at Baryulgil. The song describes the massacre led by a European settler, Ogilvie, after some Aboriginal people had killed some of his sheep. The singer described this as a very sad song. It describes how Ogilvie came with a rifle, and some people wrapped themselves in a blanket, or kangaroo hide (presumably so they would not be seen and shot).
wurbihnjugah - here he come again

dululbil - rifle

dagamilihbu - cloudy, foggy morning

bawjarah - white fella

wajigu - blanket

way - come

e) Sources

The above text transcription and translation has been done by Gummow with reference to Sharpe (1985b: 23).
Text 62: Gambling Song - Goverman Song

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>178</td>
<td>D. Donnelly</td>
<td>Gambling Song [Goverman Song]</td>
</tr>
<tr>
<td>204</td>
<td>D. Donnelly</td>
<td>Stony Gully</td>
</tr>
<tr>
<td>281</td>
<td>D. Donnelly</td>
<td>Goverman Song</td>
</tr>
</tbody>
</table>

b) Text Transcription

1. (beh) winimani ngalingi gaj [winimani winimani/wibimani ginimani]

   brok down mani stoni gali mijingeh

   gabahn mahjayuh

2. beh pound jilban note chek saburangih yangalah

3. rihdbala gala rihdbala Brady Grigg nganyah nyuwayinyeh

4. [behi/wehi] wanah gulgangali mali jum

5. banijima mangalingigah gamble ajingeh

c) Notes

The above transcription is the entire text of S 178. S 204 and S 281 both contain sections of text which are not sung in S 178 and have not been transcribed.

S 178 - the textual repetition pattern is 1 2 3 2 3 4 4 5 4 4 5 1.

S 204 - only part of the text has been transcribed. ? denotes the untranscribed section of text. The textual repetition pattern is: ? 1 1 2 3 2 2 3 4 5 4.

S 281 - only part of the text has been transcribed. ? denotes the untranscribed section of text. The textual repetition pattern is ? 1 2 3 4 5 4 4 5 ? 1.

d) Contextual Information

This song describes gambling at Stony Gully which was about six miles from Kyogle going towards Casino. At that time, during the earlier part of this century the gamblers would come with pounds, cheques and sovereigns. A manager was just about to be placed into Aboriginal missions. Before that, the Aboriginal people were free to do what they liked. According to Donnelly, the Aboriginal people were wondering what the manager would be like as he was going to be boss over the people. They were thinking that they would have to be very careful because the manager would punish
them if they did something wrong. Jack Barron made this song which describes the
 gambling and how they would have to be careful as a white fella would be watching
 over them and they should not be gambling on government ground.

1 (beh) winimani ngalingi gaj [winimani winimani/wibimani ginimani]
    win money  us  catch  win money  win money

brok down mani stoni gali mijinge
broke down money Stony Gully mission

gabahn mahjayuh
boss (could have been Alec Vesper)

2 beh pound jilban note chek saburangih yangalah
   pound silver note cheque sovereign

3 rihibala gala rihibala Brady Grigg nganyah nyuwayinyeh
  this Brady Creek my

4 [beh/weh] wanah gulgali mali jum
   don't talk this that

5 banijima mangalingigah gamble ajinge
   punish manager gamble

A gloss of the text is: Win the money. We broke down at Stony Gully. There were
 pound notes, silver, cheques and sovereigns. The gambling boss (it might have been
 Alec Vesper who won all the money) cleaned them out. Something about going to
 Brady Creek. Don't talk about all this gambling. The manager of the mission will
 punish us. (Part of the text that has not been transcribed mentions that now the white
 man, ie. the manager of the mission, is watching over us and we shouldn't be gambling
 on government ground, ie. the mission).

e) Sources

The above text transcription, translation and gloss have been done with reference to
Text 63: Mt Lindsay

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>179</td>
<td>D. Donnelly</td>
<td>Mt Lindsay</td>
</tr>
<tr>
<td>180</td>
<td>D. Donnelly</td>
<td>Mt Lindsay</td>
</tr>
</tbody>
</table>

b) Text Transcription

maribundibuh gahdiyah wahgahlah

ngeh wahn wahn baribundibuh gahdiyahgah

wahgahlah

ngeh wahn wahn wahn wahn

mh mh mh mh

dulumbeh ahlah ngeh gahn gahn

baribundibuh gahdiyahbah

wahgahlah

ngeh wahn wahn wahn wahn

ah forty mile away

ah gilah gahngimeh

gilah gahmubah

gi bamabehn gahdigah jaguh

marah barbaragah gahlaguh

c) Notes

The above text transcription represents all performances of this text.

S 179 - only part of the song is sung as the tape runs out.

d) Contextual Information

This song was composed by Alec Bond, a Bundjalung songman. According to the recordist Gordon, the song concerns Mt Lindsay. The singer Donnelly, and Hill, however, whose grandfather composed the song, both mention Mt Barney. Both of these mountains are on the NSW/Queensland border. According to Hill, his grandfather, Bond, took a mob of bullocks up to north Queensland. In those days they
used to drive them on foot. When he was about forty miles away he looked back and saw the mountain and started to feel lonely. Then he made this song.

*gila* - that over there

*marahr* - fine sky

*Bujurguhm* - Mt Barney

*Jalambuny* - Mt Lindsay

c) Sources

The above text transcription and translation have been done with reference to Sharpe (1985b: 29).
Text 64: Lullaby

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>183</td>
<td>D. Donnelly</td>
<td>Lullaby</td>
</tr>
<tr>
<td>188</td>
<td>D. Donnelly</td>
<td>Lullaby</td>
</tr>
<tr>
<td>202</td>
<td>D. Donnelly</td>
<td>Lullaby</td>
</tr>
</tbody>
</table>

b) Text Transcription

1  *milaw langgu gumbah gali yilayu(gah)* [this line sung 6 times]

[Section 1 is repeated before proceeding to Section 2]

2  *diwahgandumaleh maleh yumoni(gah)* [this line sung 6 times]

[Section 2 may be repeated before either ending the song or returning to Section 1]

c) Notes

The above transcription represents all versions of this text. In section 2 *yumanigah* is sometimes *yimanigah*.

The singer may leave out the syllables of the text in brackets ( ).

d) Contextual Information

The singer, Donnelly, heard this song when he was about twelve years old sung by his mother and other people. He has sung this song to his thirteen children to put them to sleep. A translation of the text is not possible. The singer stated that it was a very old song in an old language. After one performance he stated that the word for sleep was *buni*. It is not clear, however, if this word is in the same language as the language of the song. On another occasion he stated that he could not give any meanings of the words of the song.

e) Sources

Text 65:  Rory Williams' Song

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>212</td>
<td>D. Donnelly</td>
<td>Rory Williams' Song</td>
</tr>
<tr>
<td>213</td>
<td>D. Donnelly</td>
<td>Rory Williams' Song</td>
</tr>
<tr>
<td>214</td>
<td>D. Donnelly</td>
<td>Rory Williams' Song</td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken.

c) Notes

Nil.

d) Contextual Information

This song was composed by Rory Williams when he won 800 pounds on the horses some time in the 1920s. The song mentions that now he can leave Sydney town and go home to Queensland. He was feeling sorry and lonely in Sydney. He made the song up when he was lying in bed.

e) Sources

Nil.
Text 66: Long Johnny Song

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>215</td>
<td>D. Donnelly</td>
<td>Long Johnny Song</td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken.

c) Notes

Nil.

d) Contextual Information

This song was composed by Long Johnny.

e) Sources

Nil.
Text 67: Bill Parkins

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>216</td>
<td>D. Donnelly</td>
<td>Bill Parkins</td>
</tr>
<tr>
<td>217</td>
<td>D. Donnelly</td>
<td>Bill Parkins</td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken

c) Notes

Nil.

d) Contextual Information

This song was composed by Long Johnny and is about Bill Parkins. According to the singer, Parkins was 16 stone and 111 years old and a great corroboree man when he was drunk.

e) Sources

Nil.
Text 68: Lament

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>218</td>
<td>D. Donnelly</td>
<td>Lament</td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken.

c) Notes

Nil.

d) Contextual Information

According to the singer this song would be sung when you felt sorry or that no one likes you. It could possibly have been sung after someone died as the recordist asked if the singer could sing a song that was sung when someone died. The singer, however, described this song as being sung when you felt sorry and did not mention if it could have been sung after someone died.

e) Sources

Nil.
Text 69: Weeping Mother

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>221</td>
<td>L. Binge</td>
<td>Weeping Mother</td>
</tr>
</tbody>
</table>

b) Text Transcription

\[
galmanggey yangalah galmanggey yangalah  
galmanggey yangalah yalmanggey yangalah  
yalmayey yangalah  
galmanggey yangalah galmanggey yangalah  
yah yiwayah gunyah yu wayah  
galmanggey gumyeh galmanggey yangalah  
galmanggey yangalah galmanggey yangalah  
galmanggey  
galmanggey yiwah yiyah gunyah  
nyah gumyah galmanggey yangalah
\]

c) Notes

The above text is of S221.

d) Contextual Information

According to the singer, Leonie Binge, this is a corroboree song and was performed with a willow tree dance. A mother is weeping like a willow because the husband and wife have gone away. (Presumably the wife is her daughter.) She is weeping and swaying like a willow tree. While she is doing this girls and boys also dance. The girls dance around the boys who stand in a circle. The girls have willow leaves in their hands which they sway like a willow. Then they kneel and bow while they cry. Then people (presumably the boys) come and stand the girls up and comfort them. This was
repeated several times. The singer learnt this song in Lismore and at some time before 1970 it was performed by a group of Aboriginal performers who visited schools to perform to school children. A translation of the text is not available.

e) Sources

The above text transcription has been done with reference to Sharpe (1985c: 1).
Text 70: Unyoke Bullocks

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>223</td>
<td>D. Donnelly</td>
<td>Unyoke Bullocks</td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken.

c) Notes

Nil.

d) Contextual Information

The singer, Dick Donnelly described this song:

Now, there was a bullokey, he was an Aborigine, see ... he was a bullock driver, this man. I forget his name now. Just the other side of Kyogle town ... Just when you get down to that town you see that mill. That was the track one time, the bullokey's track. They used to bring logs and different other things over from different other place. This man, the bullock wagon got bogged there, right up to the axles, see. Well, he was floggin' them to try to get them out and he heard a noise from heaven. "Don't you do that". He heard a noise ... Well, that made him, you know, no good. He unyoked the bullock, see. "You mustn't do that, don't flog the bullock because he can't pull him out of that bog". Well, he went home and made a song ... He soon unyoked the bullock, let him go. He went home. He gonna pray. He heard the noise from heaven (Willoughby Woodenbong 1977 LA4744A).

A dance was made and performed with this song at Baryulgil. Donnelly used to perform the dance and learnt the song. Later he learnt the story of the song from Alec Vesper in Woodenbong.

dugumbaluh - noise from heaven

e) Sources

Nil.
Text 71: *Keinjan [Geynyan] Woman Song*

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>277</td>
<td>M. Boyd</td>
<td><em>Keinjan [Geynyan] Woman Song</em></td>
</tr>
</tbody>
</table>

b) Text Transcription

Song by Stan Williams' sister, a *Geynyan* Geinyon song her father sang. Only a few words transcribed.

```
gama yinjigaya: gi:no:rangu
  I used to tell you I'm going to leave you someday
  and go to heaven
  we:yamabi:l heaven
  gi9dan I used to tell you
  g9enana:j: g9orangu " " over and over
  that's me
  djajgwanwu djajg9an gastis saliwa
  djaliwa
  I used to tell you I'm going to leave you someday
  and go back to heaven
```

c) Notes

The above text comprises some words of S277, and is copied from Cunningham (1966: 20).

d) Contextual Information

According to Millie Boyd this song was sung by Barbara Wickly, just before she died. This song was recorded at Old Koreelah Station and Boyd described how Wickly died among the trees there. Then she was carried back to her own country, by Boyd's great grandparents and buried on a ridge that was in *Geynyan* country, neighbouring the *Gidabal* country. Wickly sang this song to her nephew, Boyd's father just before she died. In the song she told her nephew, Euston Williams that she was going away from his company and she described how her life was going down and fading away (Creamer Old Koreelah Station 1977 LA5040A).

e) Sources

Text transcription from Cunningham (1966: 20).
Text 72:  Leo's Song

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>278</td>
<td>M. Boyd</td>
<td>Song [Leo's Song]</td>
</tr>
<tr>
<td>279</td>
<td>M. Boyd</td>
<td>Song [Leo's Song]</td>
</tr>
<tr>
<td>286</td>
<td>C. Williams</td>
<td>Leo's Song</td>
</tr>
<tr>
<td>319</td>
<td>M. Boyd</td>
<td>Leo's Song</td>
</tr>
<tr>
<td>320</td>
<td>M. Boyd</td>
<td>Leo's Song</td>
</tr>
</tbody>
</table>

b) Text Transcription

1  ye h ng y i gid a ba hlan gujundu bideh
   ye h ngay ah wa lbahlangi

2  ye h ngay ah dung ah lany i [Le vo /Le va]
   Le o ye h ngay ah dung ah (na)ny i

2' ye h ngay ah gu rin g bale hny ugu
   Le o ye h ngay ah dung ah (na)ny i

c) Notes

The above text transcription represents all versions of this text.

S 278 - the textual repetition pattern is 1 2 1 2. The last section is cut off as the tape runs out.

S 279 - the textual repetition pattern is 1 2 1 2.

S 286 - the textual repetition pattern is 1 2 2'.

S 319 - the textual repetition pattern is 1 2' 2 1. In section 2 the singer has changed the order of the words "Le vo Le vo" to "Le o Le va".

S 320 - the textual repetition pattern is 1 2' 2 2'. In section 2 the singer has changed the order of the words "Le vo Le vo" to "Le o Le va".
d) Contextual Information

This song concerns Leo, a *Gidabal* warrior and ancestral being. While Leo was away from his wife Dormarah he asked her to sing to him. He stated that if she sang the echo of her voice would travel to him and help him to win the war (Gumnow Tooloom Falls 1985 FT 7A). This song was danced by men and women and described by Boyd as a corroboree song.

e) Sources

The above text transcription has been done with reference to Sharpe (1985d: 11-12).
Text 73: Mt Warning Song

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>280</td>
<td>M. Boyd</td>
<td>Song [Mt Warning Song]</td>
</tr>
<tr>
<td>321</td>
<td>M. Boyd</td>
<td>Aunty’s Song About Mt Warning</td>
</tr>
</tbody>
</table>

b) Text Transcription

**Song 280**

1. ga balbanbal ganngah balbenbar
   ga balbenbal ganngah balbenbur
   ga balbenbal ganngah balbenbar
   ngayi ngayi

2. ga malayi nganyi malayih
   ga malayi nganyi malayih
   ga malayi hanyi malayih
   bilandiwani

3. ga ngulu gawalan bungih ih
   ga gundiganyi nyungbalu
   ga gundiganyi nyungbalu
   ga wawoy wawoy
   ga malayi nganyi malayih

**Song 321**

1. geh dariganyi bulbaluhr
   ga dariganyi bulbaluhr
   ga dariganyi bulbaluhr
   ga ngayi ngayi ngi

2. ga dariganyi bulbaluhr uhr
   ga balbanbal ganngah balbenbur
   ga balbenbal ganngah balbenbar
   ngayi ngayi
c) Notes

The above transcriptions are of the two performances of this text and have been done with reference to Sharpe (1985d: 13).

d) Contextual Information

Boyd has described how this song was sung at Mt Warning by her aunt after she died. She sang this song back to Jack Barron, who was alive and a songman at Woodenbong:

MB: And when he went back, they was already up at Unumgar Station - she only lived three days, she died and the song she sang - a sad song, about herself, about her own life - how it was taken by evil ways. You see, you dispel out the evil spirit, but we're not to do that. God give us holy spirit. When you're really Christian for the Lord, well, we used it to heal people. But this old [man] he knew the evil ways. He wanted to take the young human life, but that's not for him to use it that way.

MB: Lella Williams, she was a beautiful woman.

MG: Yes, and so when did she sing the song?

MB: After she died. You know the Aborigine's spirit never die. They come back, they give you the news of themselves of their lives. They sing song of their own lives of what's happening to them and the elder people listen, in the tribe they listen and they understand who did this and who did that and who didn't do this. Yes that's in those times, but today the young people wouldn't believe it. You see young people these days, in my time, my people, they don't believe it. I believe it
because it was given by God. All this business is given by God for them to use their spell and use it the holy way.

MG: And so she sang this song after she died.

MB: Yes, after she died, in four days she brought that song back to my grandfather, Jack Barron (Gummow Casino 1985 FT7A).

According to Boyd the song describes how her aunt was feeling discouraged with her life. She felt that she was being tossed around as if she was in a canoe and that she was unable to control it.

e) Sources

The above text transcriptions have been done with reference to Sharpe (1985d: 13-14).
Text 74: *Gumur Buoyani*

a) **Appearances in Sample**

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>289</td>
<td>H. Charles</td>
<td><em>Gumur Buoyani</em></td>
</tr>
<tr>
<td>290</td>
<td>H. Charles</td>
<td><em>Gumur Buoyani</em></td>
</tr>
<tr>
<td>291</td>
<td>H. Charles</td>
<td><em>Gumur Buoyani</em></td>
</tr>
</tbody>
</table>

d) **Contextual Information**

This song is about going to the seaside. A young boy was making his grandmother wait because he was playing around. He was busy chewing red gum from the tree to clean his teeth. She looked back and could not see him so she sang out this song to him to hurry. It was a long way to the seaside and she wanted him to hurry. The boy did not see a nimbin, a powerful creature who lived in the mountain, come along. The nimbin turned the boy into a rock. Today you can see the rock on the mountain.

Unfortunately the mountain is not named.
Text 75: Woman Being Tied Down By A Spell

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>293</td>
<td>M. Boyd</td>
<td>A Sad Song</td>
</tr>
<tr>
<td>322</td>
<td>M. Boyd</td>
<td>Woman Being Tied Down By A Spell</td>
</tr>
<tr>
<td>323</td>
<td>M. Boyd</td>
<td>Woman Being Tied Down By A Spell</td>
</tr>
</tbody>
</table>

b) Text Transcription

Si, ḍa ṣe báa ṣe ṣe, ṣe báa ṣe ṣe;

Na báa ṣe báa ṣe, ṣe báa ṣe ṣe;

My tullamung-zing

Gáwer ṣe báa ṣe báa

Júh nyala báyì báyì báyì

Dányi báw yikëhla yikëhla

Hin de

Lëgânamâ bëwù bëgârâfàfà, bëgârâfàfà, bëgârâfàfà;

Júh nyalëh báyì gàwà yëndù

Dányi báw yikëhla yikëhla

Ogâbëmah mëwù bëgârâfà

Júh nyalëh báyì gàpì yëndù, yëndù, yëndù,

Dányi gàlëhù gàdì gàdì bëmà

Dányi báyì gàlëhù bëm àjé;

Dëgë-ò? Àkà dëwà hú yëndù báyì gàpì?

Gay wùrèhba

Bùrèhba ìpìkë bìyì bìyì;

A gàpì, báyì bàyì bùgì bùgì bùgì;

Dányì bëwù yëndù.
c) Notes
The above text is a copy of a working draft of S 323 from Sharpe (1985d: 15-16). I have not worked on this text.

d) Contextual Information
According to Boyd this song is about her grandparents and great-grandparents. She stated:

MB: 'They're singin' out. My grandfather was singin' out. This is belong to the Geyman tribe - my great-grandparents, my grandmother ... That's up Warwick way. They belong to Warwick, but they brought that corroboree to Woodenbong ... This woman - fighting for her life you know. My grandmother and she put her hand out and ... she said,

"Brother ... get hold of me by the hand and lift me up put out of all this spell that's around my body" ...
All the spell was tied around her body. ... She was getting discouraged ... when she could hear that song ... to come and catch her (Gummow Casino 1985 FT7B).

The dance to this was described as a pretty corroboree where the dancers were painted black and white. There were seven dancers and one singer, Jack Barron, who lead the corroboree. One woman sat down in the middle and called out to her brother to hold her hand and pull her up out of the spell.

e) Sources
Text 76: Getting A Bride

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>222</td>
<td>D. Cook</td>
<td>Getting A Bride</td>
</tr>
<tr>
<td>295</td>
<td>D. Cook</td>
<td>Getting A Bride</td>
</tr>
</tbody>
</table>

b) Text Transcription

1. Yilah wahluyanbalehlle Yilah wahluyanbalehlle Gamigalgu
   To get me a dubay to ganjaliyah To get me a dubay to ganjaliyah

2. Don't forget me wah don't forget mewah wedding cakegu
   I'll bring you leg of a possum or a bear I'll bring you leg of a possum or a bear

3. Jarang nganyi yanganah jarang nganyi yanganah janajanangah
   Jarang nganyi yanganah janajanangah Jarang nganyi yanganah jana janangah

4. Yila munah yunalah Yila munah yunalah mala waybarah
   Yila munah yunalah Mala waybarah Yila munah yunalah Mala waybarah

c) Notes

S 222 - the textual repetition pattern is 1 2 3 4.
S 295 - the textual repetition pattern is 1 2 3 4 3.

d) Contextual Information

According to the singer this song was sung by some of his ancestors.

1. Yilah wahluyanbalehlle Yilah wahluyanbalehlle Gamigalgu
   where you are going where you are going to Evans Head
   To get me a dubay to ganjaliyah To get me a dubay to ganjaliyah
   woman to get married woman to get married

2. Don't forget me wah don't forget mewah wedding cakegu
   for
   I'll bring you leg of a possum or a bear I'll bring you leg of a possum or a bear

3. Jarang nganyi yanganah jarang nganyi yanganah janajanangah
   leg me bring leg me bring porcupine's
   Jarang nganyi yanganah janajanangah Jarang nganyi yanganah janajanangah
   leg me bring porcupine's leg me bring porcupine's
A general gloss of the song is: A man was being asked where he was going. He replied that he was going to Evans Head to find his bride and get married. His friend replied not to forget to bring him some wedding cake. Traditionally, a possum or a bear was given as wedding cake.

Two more performances of this song include:

1) One performed by Alexander Cameron who was from the Gumbainggir language area and recorded by John Gordon at Pippy Beach in 1968 (LA1176A 4). Cameron learnt this song in Chapman, a town on the Richmond River and stated that it was about his friend Bunny Cook going to Baryulgil, rather than Evans Head. Cameron's song is in English.

2) A performance by Lyle Roberts from Lismore and recorded by Margaret Sharpe in 1977. This performance is similar to Cameron's performance.

These two performances were located too late to be included in the sample of songs.

e) Sources

Text transcription, translation and gloss are by Sharpe and are in Sharpe and others (1985: 62).
a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>296</td>
<td>T. Rhodes</td>
<td>Horse and Its Rider</td>
</tr>
</tbody>
</table>

b) Text Transcription

In other side song by Tim Rhodes CTI

yandi yari

yandi yari wiyiminy

bulagamin nyahliyah

yaramandu bay bakwendo

horse - erg

bona laikanbo

nyamba gen gis goni tilie?

minyamanduwar manalda yu

naiye rider? yibo jonyahi ya man

jonyahi ngala

dumu dumandah gagah yah

dem

gijundah muguljari barginya

bun bili bili babawungakah

baungu

burahai bigimandulwar

native rider? yibo jonyahi wab gangi

gara
c) Notes

The above text is a copy of a working text from Sharpe (1985d: 18-19). I have not worked on this text.

d) Contextual Information

The singer stated that this song was about a horse and its rider.

e) Sources

Text 78: Coming Home To Father's Country

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>297</td>
<td>M. Cowlan</td>
<td>Coming Home to Father's Country</td>
</tr>
<tr>
<td>298</td>
<td>M. Cowlan</td>
<td>Coming Home to Father's Country</td>
</tr>
<tr>
<td>304</td>
<td>M. Cowlan</td>
<td>Coming Back to Father's Country</td>
</tr>
<tr>
<td>305</td>
<td>M. Cowlan</td>
<td>Coming Back to Father's Country</td>
</tr>
<tr>
<td>306</td>
<td>M. Cowlan</td>
<td>Coming Back to Father's Country</td>
</tr>
</tbody>
</table>

b) Text Transcription

1) S.217
   daryanah quabi yicagangah
   gosimep                          listen-imper
   gangah ganyi                    listen-imper (home)
   da jajakad da yanah yanah gala baygal
   stand-imper go-imper you imper this man
   galigi nyahla nyag gurumbha
   we see what you made?

2) S.218
   pay bugalaha banaah wanah jajahna
   go-imper                          dair
   stand-imper                      galawayah bu gabnibin
   yanah gawa gada jajahnibin
   go-imper
   pay bugalaha you know I

3) Come back to your father's place gobihny
   at gangah gubbi ngulbulgumbah    cant
   listen
   gangah 1 gay gale jiwah (lah) gangah
   bayang gan pay yah giiwah (lah) gangah
   go, I come listen-imper
   jin giihale pay nyahbi bulanih
   I to see
   bulagan mihri
   you all
4) S26-7 gay gorki gay angin gay gah deh

gala gay yahbi yang
galagunah quybin gala gurah muybin
i gay gah wanah gayi wanah wanah dmt
yangiweh gayah in loggh

(English)

gay galiru wanbeng eu matahin jagun

mang gah w-

deh wanah galay wanah wanah lan-

bui sad-in

c) Notes

The above texts are copies of working texts from manuscripts by Sharpe:

1) S 297 (Sharpe 1985d: 7)
2) S 298 (Sharpe 1985d: 7)
3) S 304 (Sharpe 1985d: 9)
4) S 305-306 (Sharpe 1985d: 10).

d) Contextual Information

This song was sung by Cowlan in 1985 when I took her to the Bundjalung National Park at Evans Head. This country belonged to her father and she had not been there for a while. It is probable that she was singing an old song in a new, or recent context.

e) Sources

Text transcriptions from Sharpe (1985d: 7, 9-10).
Text 79: Mentions The Cook Family At Cabbage Tree Island

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>308</td>
<td>M. Cowlan</td>
<td>Mentions the Cook Family At CTI</td>
</tr>
</tbody>
</table>

b) Text Transcription

```
Mary Cowlan

ETS so jahjami gurbiya gangah

S308 ah jahjami gurbiya gangah

T9 gangah wayangan wajigan gan

Wajigan means mother

Listen to the baby cry

My all wanting to eat to baby hungry

Yirambah yirahbi gundu'orah

White man (G)

that's Capt. Cook, tell the grandfruit for Capt. Cook

Gangah jahjami ya

Listen to the baby cry

Can the baby born that old Captain Cook

His old wife where is that man? Eh! That was young Captain Cook that take it from the shore, young Captain Cook today. Baby. Edward Cook

Gurbiya

Way yam melia

Wajigan is gone

now now Wyrallal
```

c) Notes

The above text is a copy of a working text of S 308 from Sharpe (1985d: 20).
d) **Contextual Information**

This song mentions the Cook family at Cabbage Tree Island. When Edward Cook was a baby at Cabbage Tree Island, according to Bundjalung people, Captain Cook and his wife adopted him.

e) **Sources**

Text 80: Song Sung About A Baby

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>299</td>
<td>M. Cowlan</td>
<td>Song Sung About A Baby</td>
</tr>
</tbody>
</table>

b) Text Transcription

```
agalbi yarah cock/an at same time
agal bi yurambam
a unyabagunah a ngyi = asleep

ki i bye by e my baby bye

jimbah ngyi (speak called out)
```

c) Notes

The above text is a copy of a working text of S 299 from Sharpe (1985d: 7).

d) Contextual Information

According to Cowlan, this song was sung while rocking the baby.

e) Sources

Text 81: Cobra - Wood Worm

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>300</td>
<td>M. Cowlan</td>
<td>Cobra - Wood Worm</td>
</tr>
<tr>
<td>301</td>
<td>M. Cowlan</td>
<td>Cobra - Wood Worm</td>
</tr>
<tr>
<td>307</td>
<td>M. Cowlan</td>
<td>Cobra - Wood Worm</td>
</tr>
<tr>
<td>312</td>
<td>M. Cowlan</td>
<td>Cobra Snake - Yambah</td>
</tr>
<tr>
<td>313</td>
<td>M. Cowlan</td>
<td>Cobra Snake - Yambah</td>
</tr>
<tr>
<td>314</td>
<td>M. Cowlan</td>
<td>Cobra Snake - Yambah</td>
</tr>
<tr>
<td>315</td>
<td>M. Cowlan</td>
<td>Cobra Snake - Yambah</td>
</tr>
</tbody>
</table>

b) Text Transcription

1) O yambah yambah gangah

---

Dululbi dululbi gangah

---

O yambah yambah gah tell

---

O yambah gangah dululbi

---

Dululbi gangah old fellow the

---

Qila nyuke nyah la de

---

Nyaha bulambi

---

S la bulambi out (out) you which

---

You singin
2) ah yambah rule galga... rumbugga

307)

s WAY

- listen, imp?

buyamara buyah how many young people?

wuhwar with mara who was

cobra cobra
teb buyah burjina gal
galgah galgal

dub series

chop imp)

buhwi breath

galgah galgah they eat of woman

Sunda are better eatin in winter they are 'clean' have no food in intestines. Perhaps it implies the season of fall.

3) 312 ah garabah dubulli yamazon

531

carpet snake

4) 335 o yamazon garubbi yamazon

531

carpet snake

5) 534

ah gunyahbu yamazon yangah bugah bu yamazon

Tal my? my indeed

my yamazon garagami yamazon shaved? obj my

my own snake shaved me where the boy is
c) Notes

The above texts are copies of working texts from manuscripts by Sharpe:

1) S 300-301 (Sharpe 1985d: 8)
2) S 307 (Sharpe 1985d: 10)
3) S 312 (Sharpe 1985d: 21)
4) S 313 (Sharpe 1985d: 22)
5) S 314 (Sharpe 1985d: 22)

d) Contextual Information

According to Cowlan this song was sung to help catch the wood worm or cobra, a freshwater worm which was good to eat.

e) Sources

Text transcriptions from Sharpe (1985d: 8, 10 and 21-22).
Text 82: Lost Kid

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>302</td>
<td>M. Cowlan</td>
<td>Lost Kid</td>
</tr>
<tr>
<td>303</td>
<td>M. Cowlan</td>
<td>Lost Kid</td>
</tr>
</tbody>
</table>

b) Text Transcription

1)

```
... gay yarahiti yahgi wacugah

... yarahiti yarasibha la yahgi

... yahgi

... surabmaah jahjami qisdui couldn't find

... sleep cause imper child-obj


... couldn't find the kid,

... he was taken by a family member.

... boi boi

... yehna... aid done
```

2)

```
... ganderlab yanganah jahjami: yangoah

... my child-obj later-imp

... yanganah: jahagan dibhi

... my boy

... yanganah jahagan gin god god god

... jahagan god god god

... hey, qai ti purnah, Hao no

... Suyawaurombin maunah yicrobin

... don't?

... maunah yicrobin maunah: god is able onka

... god god god

... say that qai ti ti done

... Is come

... seen that big foot
```
c) Notes

The above texts are copies of working texts from manuscripts by Sharpe:

1) S 302 (Sharpe 1985d: 8)
2) S 303 (Sharpe 1985d: 9)

d) Contextual Information

According to Cowlan, this song concerns a baby boy who was taken away by the fairies, or spirits. In relation to S 303 Cowlan stated that God was coming to punish the child's parents. God's footprint can be seen at Evans Head.

e) Sources

Text transcriptions from Sharpe (1985d: 8-9).
Text 83: Song About Brother and Sister

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>309</td>
<td>M. Cowlan</td>
<td>Song About Brother and Sister</td>
</tr>
</tbody>
</table>

b) Text Transcription

```
Song to show where the sister is

yo ganga nyumbah duwanyoni

me show intro

ngayu thinyah

baidi wanga nyumbah nyumbah lihai?

jahjah ngelumbah gayaby

na deh jajahah de

(description)
```

e) Notes

The above text is a copy of a working text of S 309 from Sharpe (1985d: 21).

d) Contextual Information

According to Cowlan, this song was sung to a man who had two sisters. One of the sisters was taken by a man and the song was sung to show the brother where his sister was.

e) Sources

Text transcription from Sharpe (1985d: 21).
Text 84: Tipperary

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>310</td>
<td>M. Cowlan</td>
<td>Tipperary</td>
</tr>
<tr>
<td>311</td>
<td>M. Cowlan</td>
<td>Tipperary</td>
</tr>
</tbody>
</table>

b) Text Transcription

Tipperary

Long long way to go

Yaligi manmi go a gumbanggu

Gyah jayayah mawan gyti

Gurantig ganyi wagan ganyi

Junijunigu

Mopoku? - For

Yin yebah gan gah - bah ganyah

For

Yaniwah gayah jurambah lai

Come for me

Yaniwah gayah jurambah wana

Come for me

c) Notes

The above text is a copy of a working text of S 310 -311 from Sharpe (1985d: 21).

d) Contextual Information

The singer did not give any contextual information.

e) Sources

Text transcription from Sharpe (1985d: 21).
Text 85: Song Sung By Girl's Father

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>316</td>
<td>M. Cowlan</td>
<td>Song Sung by Girl's Father</td>
</tr>
</tbody>
</table>

b) Text Transcription

```
[Text obscured due to transcription errors]
```

c) Notes

The above text is a copy of a working text of S 316 from Sharpe (1985d: 22).

d) Contextual Information

This song was sung by a father while he was waiting for his daughter.

e) Sources

Text 86: Mother and Father Fighting

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>317</td>
<td>M. Cowlan</td>
<td>Mother and Father Fighting</td>
</tr>
</tbody>
</table>

b) Text Transcription

S317 0 yanbaleh yan giwanay yan giwanehn

T86 yanbaleh yanbalehghah

ul weybar wagayal baawarab baawarab
fire (shut) with lead comat
I will hit you with this fire stick

S317 (cont)

T86 geya yan giwanehn wasa wanani

gala jahiam bigay
his child

c) Notes

The above text is a copy of a working text of S 317 from Sharpe (1985d: 22–23).

d) Contextual Information

According to Cowlan this song describes how a mother and father had a fight while their baby was under a blanket.

e) Sources

Text 87: Unidentified V

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>318</td>
<td>M. Cowlan</td>
<td>Unidentified V</td>
</tr>
</tbody>
</table>

b) Text Transcription

\[\text{ji} \text{ja} \text{gangah wamanyi wananyi} \]
\[\text{ganah ganah jijah yira janyi} \]
\[\text{drang ganah} \]
\[\text{wanahih} \]

---

c) Notes

The above text is a copy of a working text of S 318 from Sharpe (1985d: 23).

d) Contextual Information

The singer did not give any contextual information for this text.

e) Sources

Text 88: Heavens Open

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>324</td>
<td>E. Walker</td>
<td>Heavens Open</td>
</tr>
<tr>
<td>337</td>
<td>E. Walker</td>
<td>Heavens Open</td>
</tr>
</tbody>
</table>

b) Text Transcription

```
S 324

The heavens open 

The sky and earth shone with terror, like a great explosion.

gah gah gah gah gah gah gah gah gah

baby gundhi baby gundhi

baby gundhi baby gundhi

baby gundhi baby gundhi

nyatgundhi baby
```

c) Notes

The above text is a copy of a working text of S 324 from Sharpe (1985d: 1).

d) Contextual Information

According to Eric Walker this was a very serious spiritual song which was sung and danced by both men and women. It describes how God showed a man whose daughter had died, a glimpse of heaven and his daughter in heaven. He stated:

EW: Yeah, he was a clever man yeah. He was the man that made this, who sang this was name, corroboree like, made this. Oh yeah it puts something through you to think that there's something there. There is another meeting place, you know... There is life after death, like. Which a lot of people think when you die you're finished, you're dead and you're gone, but the Aborigines that was their belief. They knew that there was heaven up there somewhere... They knew that there was God... They knew that there was God in the three, you know the Father, Son and Holy Ghost. They had the names for them all, the Aborigines... this is the corroboree that they sing... Dugum Malehn yeah... It's about the heavens open. And in the same way, John, [inaudible] he didn't know what it was all about but God sent him there because he could give him a good glimpse of heaven and show him
what heaven goin' to look like. You know what I mean? And that's the same as this old man like - God, he showed him this ... see. This song *Dugum Malehn*. *Dugum* is something that explodes like. You know if you've got a gun like. Well he heard that up there.

... It's a real spiritual watsaname and then everybody starts you know. And then they brought you - like if you come when they have this corroboree and then you couldn't come to it and just walk straight up to it. Before you could come to it you'd have to get, you know, say about ten or fifteen yards, might be more, and a couple of elders, or a elder would come along, a woman like, ... you know. If there was a woman come along then they'd come and grab you and they'd take you up and sit you down in the place. You just couldn't come and just walk straight up because it was very serious, you know, sacred (Gummow Bonalbo 1985 FT8A).

c) Sources

Text transcription from Sharpe (1985d: 1).
Text 89: Belle of the Ball

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>325</td>
<td>E. Walker</td>
<td>Belle of the Ball</td>
</tr>
<tr>
<td>333</td>
<td>E. Walker</td>
<td>Belle of the Ball</td>
</tr>
</tbody>
</table>

b) Text Transcription

E. Walker  Sng 2  first

Eleh jajimani baga jugulaja bali

Sing 2

Bali

Jajimani baga jugulaja bali

Bali

Jajimani baga jugulaja ball

Bali

Repeat this next.

Bali

She hung behind wayban nyulagani tuganum ma.

Indeed... look for the object swinging. They don't swing it like what he means.

Wayban nyulagani tuganum fana.

They went into it. They pushed on her brow.

Nyulagani ma tugan. She hung on her brow.

From.
c) Notes

The above text is a copy of a working text of S 325 from Sharpe (1985d: 1-2).

d) Contextual Information

According to Walker, this song was made by Billy Nichol about a woman from the Gumbainggir area who was a great dancer. It describes a dance at Baryulgil where Nichol wanted to be the judge, but he could not judge the dancers because he was blind. This was a very humorous song and describes how the Bundjalung dancers were too heavy and almost fell over, while the Gumbainggir dancer was very good.

e) Sources

Text 90: Tribal Fight

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>326</td>
<td>E. Walker</td>
<td>Tribal Fight</td>
</tr>
<tr>
<td>334</td>
<td>E. Walker</td>
<td>Tribal Fight</td>
</tr>
</tbody>
</table>

b) Text Transcription

Eric Walker song about two tribes, how they met. They were going hunting and they ran into one another. In this corroboree you hear where they started fighting, you know, nulla nullas and sarung (killer boomerang), and bilahr (spear) and... And it did happen, I think it was between the Gumbaynggir and the Bundjalung, down towards Nymboida, some reckoning about Nymboida, somewhere back this way. I don’t know where they was coming back from, one tribe was from Nymboida, the other tribe was from up this way towards was’ name, ah, near Malena (??), not Malera though, they was going over towards was’name, anyway they met...

gawahn gawahn gawahn, gawahn birgahn gayi (Note prenasalising on word initial /g/)

b. beh ngah gawahn gawahn

gawahn gawahn birgahn gayi--

b. beh ngah duluubay be

ngau ganguhnhib bu banjileleni wen, gargubu gayi--

b. beh duluubayba ngau bu ganguhnhib ganyileni

ryiwan, gargugu (-gubu?) gayi

b. beh ngah gawahn gawahn

gawahn gawahn birgahn gayi--

c) Notes

The above text is a copy of a working text of S 326 from Sharpe (1987: 15).

d) Contextual Information

According to Walker this corroboree song concerns a tribal fight. When there was a dispute between two tribes they would finish the dispute by fighting out on a hill. They would not kill one another but they would have a serious fight. After this the dispute would finish. The dance was done by men who had shields and nulla nullas. When
one group put their shield up the other group hit them and then vice versa. After this one group would fall down and the other group would make smoke signals as a sign of victory (Gummow Bonalbo 1985 FT 8A).

e) Sources

Text 91: Manager At Cherbourg

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>327</td>
<td>E.&amp;U. Walker</td>
<td>Manager at Cherbourg</td>
</tr>
<tr>
<td>335</td>
<td>E. Walker</td>
<td>Manager at Cherbourg - Mr Lisko</td>
</tr>
</tbody>
</table>

b) Text Transcription

```
S'27 Mr

(soft) wah barambagaru

Tell Cherbourg to

Please Mr Lisko will you let me marry

jigamara don tec

If you don't let me marry mirogawin

(loud)

Don dormitory?

Wakalent that young one

If you don't want me to marry that old missy, would you let me marry that young one...
```

c) Notes

The above text is a copy of a working text of S 327 from Sharpe (1985d: 3).

d) Contextual Information

According to Walker this song was composed by Duncan. It concerns Mr Lisko, the manager of the mission at Brambah, or Cherbourg in Queensland. He sang this song to ask Mr Lisko if he could marry one of the girls from the dormitory on the mission.

e) Sources

Text transcription from Sharpe (1985d: 3).
Text 92: Shake-a-Leg

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>328</td>
<td>E. Walker</td>
<td>Shake-a-Leg</td>
</tr>
</tbody>
</table>

b) Text Transcription

The above text is a copy from Sharpe (1985d: 4). I have not worked further on this text.

c) Notes

The singer, Eric Walker stated that both boys and girls danced the Shake-a-Leg. While this song was being sung by Eric Walker, his wife Una Walker danced in the kitchen.

d) Contextual Information

The singer, Eric Walker stated that both boys and girls danced the Shake-a-Leg. While this song was being sung by Eric Walker, his wife Una Walker danced in the kitchen.

e) Sources

Text 93: *Gungari Jack*

a) Appearances in Sample

<table>
<thead>
<tr>
<th>Song</th>
<th>Singer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>332</td>
<td>E. Walker</td>
<td><em>Gungari Jack</em></td>
</tr>
</tbody>
</table>

b) Text Transcription

Text not undertaken.

c) Notes

The singer had not performed this for many years.

d) Contextual Information

According to Walker, this song is part of a *Gungari* corroboree. *Gungari Jack* was the main dancer and when he danced he could get down on the ground and shake his legs. Other men would also dance in this corroboree which was made by Raymond Duncan (Gummow Bonalbo 1986 FT9A).

e) Sources

Nil.
**APPENDIX 4**

**MUSICAL TRANSCRIPTIONS**

List of Musical Transcriptions

<table>
<thead>
<tr>
<th>Part.</th>
<th>Song Categories Identified By Bundjalung People</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Yawahr</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Musical Transcription No. (M)</strong></td>
<td>Text No. (T)</td>
</tr>
<tr>
<td>M1a</td>
<td>T 5: Mundala</td>
</tr>
<tr>
<td>M1b</td>
<td>T 5: Mundala</td>
</tr>
<tr>
<td>M1c</td>
<td>T 5: Mundala</td>
</tr>
<tr>
<td>M1d</td>
<td>T 5: Mundala</td>
</tr>
<tr>
<td>M1e</td>
<td>T 5: Mundala</td>
</tr>
<tr>
<td>M2a</td>
<td>T 34: Square Dance Song</td>
</tr>
<tr>
<td>M2b</td>
<td>T 34: Square Dance Song</td>
</tr>
<tr>
<td><strong>Sing-You-Down</strong></td>
<td></td>
</tr>
<tr>
<td>M3a</td>
<td>T 7: Grandfather and Two Girls</td>
</tr>
<tr>
<td>M3b</td>
<td>T 7: Grandfather and Two Girls</td>
</tr>
<tr>
<td>M3c</td>
<td>T 7: Grandfather and Two Girls</td>
</tr>
<tr>
<td>M3d</td>
<td>T 7: Grandfather and Two Girls</td>
</tr>
<tr>
<td>M4a</td>
<td>T 20: Crow</td>
</tr>
<tr>
<td>M4b</td>
<td>T 20: Crow</td>
</tr>
<tr>
<td>M4c</td>
<td>T 20: Crow</td>
</tr>
<tr>
<td>M4d</td>
<td>T 20: Crow</td>
</tr>
<tr>
<td>Musical Transcription No. (M)</td>
<td>Text No. (T)</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>--------------</td>
</tr>
<tr>
<td>M4e</td>
<td>T 20: Crow</td>
</tr>
<tr>
<td>M5a</td>
<td>T 6: Two-Up</td>
</tr>
<tr>
<td>M5b</td>
<td>T 6: Two-Up</td>
</tr>
<tr>
<td>M5d</td>
<td>T 6: Two-Up</td>
</tr>
<tr>
<td>M5e</td>
<td>T 6: Two-Up</td>
</tr>
<tr>
<td>M5f</td>
<td>T 6: Two-Up</td>
</tr>
<tr>
<td>M5g</td>
<td>T 6: Two-Up</td>
</tr>
<tr>
<td><strong>Lullaby</strong></td>
<td></td>
</tr>
<tr>
<td>M6a</td>
<td>T 64: Lullaby</td>
</tr>
<tr>
<td>M6b</td>
<td>T 64: Lullaby</td>
</tr>
<tr>
<td><strong>Part 2. Songs Not Covered In Categories Established By Bundjalung People</strong></td>
<td></td>
</tr>
<tr>
<td>M7a</td>
<td>T 13: Going to New England</td>
</tr>
<tr>
<td>M7b</td>
<td>T 13: Going to New England</td>
</tr>
<tr>
<td>M7c</td>
<td>T 13: Going to New England</td>
</tr>
<tr>
<td>M7d</td>
<td>T 13: Going to New England</td>
</tr>
<tr>
<td>M8a</td>
<td>T 63: Mt Lindsay</td>
</tr>
<tr>
<td>M9a</td>
<td>T 10: Mt Wellington Lookout</td>
</tr>
<tr>
<td>M9b</td>
<td>T 10: Mt Wellington Lookout</td>
</tr>
<tr>
<td>M9c</td>
<td>T 10: Mt Wellington Lookout</td>
</tr>
<tr>
<td>M9d</td>
<td>T 10: Mt Wellington Lookout</td>
</tr>
<tr>
<td>M10a</td>
<td>T 73: Mt Warning Song</td>
</tr>
<tr>
<td>Musical Transcription No. (M)</td>
<td>Text No. (T)</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>Gordon</td>
<td></td>
</tr>
<tr>
<td>M11a</td>
<td>T 34: Square Dance Song</td>
</tr>
<tr>
<td>M12a</td>
<td>T 6: Two-Up</td>
</tr>
<tr>
<td>M13a</td>
<td>T 30: Raymond Duncan</td>
</tr>
<tr>
<td>M14a</td>
<td>T 51: Two-Headed Threepence</td>
</tr>
<tr>
<td>Kartomi</td>
<td></td>
</tr>
<tr>
<td>M15a</td>
<td>T 64: Lullaby</td>
</tr>
<tr>
<td>Koch</td>
<td></td>
</tr>
<tr>
<td>M16a</td>
<td>T 11: Blind Man's Song</td>
</tr>
<tr>
<td>Sharpe</td>
<td></td>
</tr>
<tr>
<td>M18a</td>
<td>T 76: Getting A Bride</td>
</tr>
</tbody>
</table>
The Musical Transcriptions

The following signs appear in the musical transcriptions in parts 1 and 2.

Pitch

A pitch inventory appears at the beginning of each transcription. The lowest pitch is the tonic and all other pitches in the song are given.

For conformity some songs have been transposed. The relationship between the actual pitch and the transposed pitch appear at the beginning of each transcription. For example, d = c indicates that a song is notated a tone lower than actual pitch.

Vocal slides are indicated by the symbols / \ . The approximate pitch of the beginning or end of a vocal glide is indicated by /\() or \()\) .

The symbol \ indicates the approximate pitch of a note. The symbol ↑ indicates the pitch is slightly sharper, while ↓ indicates slightly flatter.

Vocal vibrato is indicated by the symbol ~ or ~ .

A treble cleff with an eighth indicates the song is notated an octave higher than sung.

Rhythm

Clapsticks (stks) and boomerang clapsticks (bcl) appear below the stave. The accompaniment is usually even beats and has been notated in full for the first two lines of a transcription. For example, \[\frac{\text{\CHECK}}{\text{\CHECK}}\] \[\text{\CHECK}\frac{\text{\CHECK}}{\text{\CHECK}}\frac{\text{\CHECK}}{\text{\CHECK}}\]. After this the symbol \[\text{\CHECK}\] and etc. are used to indicate that the beating continues unchanged throughout the song. After this the beating is notated only if there is a change in the rhythmic pattern.

Tempo

At the beginning of each transcription the tempo is indicated by a metronome marking. For example, \[\text{\CHECK} = 100\] indicates that there are 100 crotchet beats per minute.
Breath

A breath intake is indicated by the symbol '.

Text

It is not unusual for the singer to interrupt the text with speech to explain the meaning of the text, structure of the song or other aspects of the song. Speech usually occurs at the end of musical phrases and appears in round brackets. For example, (change step now).

Musical Analysis

In transcriptions which are discussed in Chapter 4, "Musical Analysis" numbers and letters have been used to indicate sections of text, musical sections and musical phrases. These appear at the beginning of the phrase or section. For example, 1a. A letter indicating a phrase that begins with an anacrusis may occur at the beginning of the anacrusis, that is, at the end of the line preceding the main part of the phrase. For example: ؛d → .

Line numbers are in round brackets at the end of a line. For example, (4) indicates the fourth line of the transcription.
Part I. Song Categories Identified by Bundjalung People
M1a. Text 5: Mundala.
M1b (continued).
M1c. Text 5: Mundata.
M1c (continued).

\[\text{a} \quad \text{gah-ma-ya-ly la-mu lah-bo wah (listen to that now)}\]

\[\text{b} \quad \text{gah-ma-la-ya la-mu lah-bo wah wah la-yin-ya-bah}\]

\[\text{b} \quad \text{gah-ma-la-ya la-mu lah-bo bu-nah bu-nah la-yin-ya-bah}\]

\[\text{b} \quad \text{gah-ma-la-ya la-mu lah-bo wah wah la-yin-ya-bah}\]

\[\text{b} \quad \text{gah-ma-la-ya la-mu lah-bo bu-nah bu-nah la-yin-ya-bah}\]

\[\text{b} \quad \text{bu-nah bu-nah la-yin-ya-bah}\]

\[\text{b} \quad \text{mun-da-la (change step again) wah}\]

\[\text{b} \quad \text{mun-da-la mun-da-la-bah mun-da-ra-ra la yin-ya-bah}\]

\[\text{b} \quad \text{mun-da-la mun-da-la-bah mun-da-ra-ra la yin-ya-bah}\]
M1d (continued).
M1e. Text 5: Mundala.

1a. 

1b.

1c.

1d.

1e. Mundala. (Now we get onto ghumula now)

2a.

2b.

2c.

2d.

2e. We'll come back on to Mundala in a minute. This is the change in the step see, oy. Ghumula you dance that way; Mundala you change again, step see. Now you listen. We start back on Mundala: we start it like this.
M1e (continued).

\( \text{gah-ma-la-yi} \) (Now we on gahmula now)

\( \text{bu-nagh} \text{ bu-nagh} \text{ bu-nagh} \text{ bu-nagh} \text{ la-yin} \) (Now, we going to get back to Mandele. Change step again. Now back us to mandele.)
M1e (continued).

1a

mu-n-da-leh mu-n-da-leh-boh (From us to them, [rough translation by mandible speech])

people dancing, you see. They dance one way, ay. Back to normal - change.

step again, do it the other way too. See, them two ay. - mandible.

Mo - what does that mean?

Bo - I don't know. That's a ganga song, that song now.

1a

mu-n-da-leh mu-n-da-leh-boh, mu-n-da-nga-ru-la yin-ya-boh

1b

mu-n-da-leh mu-n-da-leh-boh mu-n-da-nga-ru-la (mandible speech)

1a

mu-n-da-leh mu-n-da-leh-boh (you can type it. You can sing it when you're

going back ay. Well, you can say you caught something)

Dick Donnell)

1a

mu-n-da-leh mu-n-da-leh-boh mu-n-da-nga-ru-la yin-ya-boh

1b

mu-n-da-leh mu-n-da-leh-boh mu-n-da-nga-ru-la yin-ya-boh

1a

mu-n-da-leh mu-n-da-leh-boh mu-n-da-nga-ru-la yin-ya-boh

1c

mu-n-da-leh mu-n-da-leh-boh mu-n-da-nga-ru-la la ah

1b

mu-n-da-nga-ru-la yin-ya-boh (Now we going back onto yehmuda
M1c (continued).

now, changing step now. You gotta listen to the song back onto jhumale now.

2 a

yoh-mu-la-yi, la-ma lah-ba, sru-tal sru-tal lor-gin-pa-tshu

yoh-mu-la-yi, la-ma lah-ba bu-ngh bu-ngh-nya
M2a. Text 34: Square Dance Song.
M2b. Text 34: Square Dance Song.

\[\text{M2b. Text 34: Square Dance Song.}\]
M2b (continued).
M3a. Text 7: Grandfather and Two Girls.

(Staff notation and musical score)

This line is unclear due to static on the tape.

(your musical notation and transcription)
M3a (continued).
M3b (continued).
M3c. Text 7: Grandfather and Two Girls.

(it's not your best grandfather, it's mine) yaa-rab ngay-hi

you are my best grandfather, you think you are mine, but you are not.

I run where I want.

he must have been watching them.

we'll have a bit of a talk, you see.

ny-ga li ngag-ba-li ngag-yi ngag-li (ny-ga li ngag-ba-li - that makes...
M3c (continued).
M3d. Text 7: Grandfather and Two Girls.
M4a. Text 20: Crow.
M4a (continued).
M4a (continued).

\[ \text{(p:mU!lUoo)} \]
M4a (continued).
M4a (continued).

\[ \begin{align*}
\text{wa-ya wa-yuhng ma-ne-gedh} \\
\text{ny-ua-ka} \\
\text{ji-nung nya-rehng ma-lehn} \\
\text{wa-ya wa-yuhng ma-lehn}
\end{align*} \]
M4b. Text 20: Crow.
M4b (continued).

1. A
   wa-l-ki-ni-beh nga-nyi-yah wa-l-ki-ni-beh nga-nyi
   wa-n-ke-hu yung-yel gi-ju-ju-nyi-yah

2. B
   gi-la nyu-la
   wa-ya wa-yuhing ma-ne-yah
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   gi-la nyu-la
   wa-ya wa-yuhing ma-ne
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
   ji-ngang nya-rehung ma-leahn
   wa-ya wa-yuhing ma-leahn
   gi-la nyu-la
M4b (continued).
M4c. Text 20: Crow.
M4d. Text 20: Crow.
M4d (continued).
M4c. Text 20: Crow.

Yeah. There's more to it.

Like that. I just don't know. I just test that part more.
M5a (continued).

Two up up up ngi

ju-leh mi-leh lah

ku-ser-ngi boh ya-nah nga-li ya-nah

Queen-ju-kon ma Bum-ba-gu ma-tor-ca-ring
M5b (continued).
M5b (continued).

big post yom-bing shad-ga

rooms gan-nya-bi Du-nahb Bu-su-yu-yeh

nya-bi-yeh nga-li-yeh

their play ngahe-re-lah

two up up up nga

ju-lah-mi-leh-kh

lo-ser-nya-beh ya-nah nga-li ya-nah

Queen-ju-len-nna Brum-bo-ya ma-tor-ca-ring

[Music notation with text in a language that appears to be a mix of English and possibly a Native American language, with phrases like "yeh, bai-ju yoh nga-lyi-gohn" and "Du-nun Bax-er-yu oh".]
MSc (continued).
M5d (continued).

big-est yam-bing school - gu

news yam-nga - ku Bu-muh Bu-per.yi-yeh

nyah-bi-yuh-yeh yeh nga-li-yohn

four play nyah-re-coh

two up up up up ngi

ju-tuh ma-lo-leh

lower ngi - buh ya-nah nga-li ya-nah-leh

Queen yu-ten-na Bram-bon-yu mo-to-ca-ning
M5e (continued).

Queen-ju-lin-na Bra-ua-ya is a mon-te-ca-ri-ny.

bars slightly rushed at the end of phrase rather than a definite metre change.
Two-Up.

Ma-na-geh yea-geh-nya-ya Yut-gil-bah-na Schott-ya ah
big-yad gambling school-ya

News gan-nya-ya-ya Da-nishh Be-xer-ya

Nyah-bi-ya - yah nga-li-ya

Fair play ngh-re-leh

Two up up up up ah

Ju-bah-mi-leh-leh

Lo-ser-ni bah nga-uh-li yan-nah
M5f (continued).

Queen-se-bu-da Bann-ba-gu maa-tar-ca-rhngi.
Two-Up.

Da, da, da

Ga-lah ni-bo-boh ngal-ya yan-ya-ya

Ring re-da-reng jah jah jah

Pan-ry kee-po-po ma-nor-rej yah yah yah

Ga-lah ni-bo-boh ngal-ya yan-ya-ya ah

Boh Ga-lah ni-bo-boh ngal-ya yan-ya-ya

Ring re-da-reng jah jah jah

Ma-nor-rej wy jah jah Yul-ya ba-m School-ya

Big-ya-st yang-ling (They used to play at Bap-yul-ya)

Big-ya-st yang-ling school-ya

Nwas yan-ya-ya-bo-yah Du-nahin Box-er-yu-ya-ya

Nah da-ya yah ngal-ya-ya

512
M5g (continued).
M6a. Text 64: Lullaby.
M6a (continued).
M6b. Text 64: Lullaby.

Gum-bah ga-li yi-la-ya
Mi-low long-ya gum-bah ga-li yi-la-ya-long-ya
Mi-low long-ya gum-bah ga-li yi-la-ya-long-ya

Mi-low long-ya gum-bah ga-li yi-la-ya-long-ya

Gum-bah ga-li yi-la-ya (Once I walked around the fire, there's my lady singing this song)
Mi-low long-ya gum-bah ga-li yi-la-ya-long-ya

Mi-low long-ya gum-bah ga-li yi-la-ya-long-ya

Mi-low long-ya gum-bah ga-li yi-la-ya-long-ya

Mi-low long-ya gum-bah ga-li yi-la-ya-long-ya

Mi-low long-ya gum-bah ga-li yi-la-ya-long-ya

Mi-low long-ya gum-bah ga-li yi-la-ya-long-ya

Mi-low long-ya gum-bah ga-li yi-la-ya-long-ya

Mi-low long-ya gum-bah ga-li yi-la-ya-long-ya

Mi-low long-ya gum-bah ga-li yi-la-ya-long-ya
M6b (continued).
Part 2. Songs Not Covered In Categories Established

By Bundjalung People

(They start wondering now: We might get lost. You sure?)
M7b (continued).

1a

1b

2a

gahr-gu ba-hoo (yahr-gu baboo, we're gone up here now)

gahr-gu ba-ban-gu New En-ga-lond gah-dang

War-jan Bi-na-ban-g (That's where the flying squirrel is now)

War-jan Bi-na-ban-ga-nyg, Muhn-bi-bihno (Muhn-bi-bihno, that's where plenty of wood is)

Muhn-bi-bih-nya-gu

2b

Muhn-bi-bih-nya-gu ga-bah

Muhn-bi-bih-nya-ga ga-bah
M7c (continued).

(He said to his brother, you see. Eh, well we might get last brother if we go up this way, can, we'll follow this way he went, up to New England.)


War-jam is a thing, squirrel.)

M7d (continued).

\[\text{[Musical notation]}\]
M8a (continued).

\[ \text{M8a (continued).} \]

\( \text{[Music notation and text]} \)

\( \text{(that one)} \)
M9a. Text 10: Mt Wellington Lookout.
M9a (continued).
M9b. Text 10: Mt Wellington Lookout.

(Transcription and translation of the text is not possible due to the nature of the content and the quality of the image.)
M9b (continued).
M9c. Text 10: Mt Wellington Lookout.
M9c (continued).

\begin{musicexample}
\begin{music}
\begin{musicstaff}
\begin{musicfermata}
\begin{musicnote}
\begin{musicg}
\begin{musicg}
\end{musicg}
\end{musicnote}
\end{musicfermata}
\begin{musicfermata}
\begin{musicnote}
\begin{musicf}
\begin{musicf}
\end{musicf}
\end{musicnote}
\end{musicfermata}
\begin{musicfermata}
\begin{musicnote}
\begin{musicg}
\begin{musicg}
\end{musicg}
\end{musicnote}
\end{musicfermata}
\begin{musicfermata}
\begin{musicnote}
\begin{musicg}
\begin{musicg}
\end{musicg}
\end{musicnote}
\end{musicfermata}
\begin{musicfermata}
\begin{musicnote}
\begin{musicg}
\begin{musicg}
\end{musicg}
\end{musicnote}
\end{musicfermata}
\begin{musicfermata}
\begin{musicnote}
\begin{musicg}
\begin{musicg}
\end{musicg}
\end{musicnote}
\end{musicfermata}
\begin{musicfermata}
\begin{musicnote}
\begin{musicf}
\begin{musicf}
\end{musicf}
\end{musicnote}
\end{musicfermata}
\begin{musicfermata}
\begin{musicnote}
\begin{musicg}
\begin{musicg}
\end{musicg}
\end{musicnote}
\end{musicfermata}
\begin{musicfermata}
\begin{musicnote}
\begin{musicg}
\begin{musicg}
\end{musicg}
\end{musicnote}
\end{musicfermata}
\begin{musicfermata}
\begin{musicnote}
\begin{musicg}
\begin{musicg}
\end{musicg}
\end{musicnote}
\end{musicfermata}
\begin{musicfermata}
\begin{musicnote}
\begin{musicg}
\begin{musicg}
\end{musicg}
\end{musicnote}
\end{musicfermata}
\begin{musicfermata}
\begin{musicnote}
\begin{musicg}
\begin{musicg}
\end{musicg}
\end{musicnote}
\end{musicfermata}
\begin{musicfermata}
\begin{musicnote}
\begin{musicg}
\begin{musicg}
\end{musicg}
\end{musicnote}
\end{musicfermata}
\end{musicstaff}
\end{music}
\end{musicexample}
M9d. Text 10: Mt Wellington Lookout.
M9d (continued).
M10a. Text 73: Mt Warning Song.
M10a (continued).
Part 3. Musical Transcriptions By Other People
M11a. Text 34: Square Dance Song (Gordon 1968a: XX).

This song, with words and music, is attributed to Raymond Duncan, the aboriginal community leader who has been associated with the song and its performance.
M11a (continued).

(2) Two melodic portions in which the beat is shown as divided into two quavers were performed thus: \( \text{I} \text{I}_2 \text{r} \) with the second quaver stellar.

the effect being to throw additional emphasis on the metrical beat.

(b) Sung by Jimmy Little (Senior), Moruya, 1964. Tape ref: A1015a.

Allegro e ritmico
M13a (continued).

This is virtually the one song performed twice, with a partimento.

acting as connecting link between the song and its repetition. The
primary phrases differ only slightly from the corresponding phrase in the repetition
Although this is intentional. The only other difference is a small one involving
one note, marked with in verse 2. Indeed, considering the changes of key,
it is surprising that the repetition is so close to "verse 1."

(1) The tune is somewhat Haydnian, but the rhythms are surely aboriginal.
The rhythmic flow is very attractive, including one bar
of "3 4."

(2) The tune falls into two sections. The first and shorter is in compound time,
while the second, about double the length, is in duple time with a quite
different melodic curve. The motif

or its reverse is prominent in
this section. Nevertheless the tune hangs together well, the disparate elements
lending a dramatic, almost operatic, flavour. The character is formal
information is here quite unusually brief.

(3) The meaning given is rather vague. A Taylor gives the following
composer about himself. He lived on the ground that all was
looking about him from a place where he can hardly be seen. He thinks
of himself as a smart fellow and a wicked fellow. \"Taylor added that he (Duncan) roughly turned folk song from all other people into song.

(4) Verse apparently concludes appropriately with a reference to Kabele (his
workplace) and to \"Mister Duncan.\"

John Gordon June 1968.

THE DOUBLE-HEADED THREEPENCE

Song by Cecil Taylor. Recorded by John Gordon.

Key: F. Time: 4/4. Temp: 400 (distant)

Bars 1-2:

Chorus 1:

Bilikile u lu mub进而 u le munda za ne. Majinda, danu, djele wonde za nei. Ndo.

Chorus 2:


Chorus 3:

For second time see below:

In the repeats the differences are:

(a) Bar 2: that is limited to 4 bars.

(b) Bar 7: change in one word and in rhythm.

(c) Bar 17: change in one word and in rhythm.

Za gete gun.

This is a song by Raymond Duncan about Cecil Taylor's uncle Billy Hill, who lived in the headless threepence. He was in trouble with two people who fled to the bush, warning others about the threats from
M14a (continued).

...through St. John near Woodentong to Kyre. The same practice that for many
is moral is indeed, he says, understandable for our people. Mr. Taylor appeared to
say on the tape that Duncan includes familiar names from the area to which
Billy Hill belonged. Unumgar is mentioned, and perhaps should be written
as such in the song rather than in phonetics. There may be others.

(ii) Z is probably interdental 'd'. It occurs frequently in Mr. Taylor's
singing, particularly in "zu noi".

(iii) The almost exact repeat clearly shows that the constant rhythmic
changes are not the result of improvisation. My impression is that this
interactive song is given a careful performance.

(iv) The scale is the major scale, exactly fitting into the octave range
in the plagal version of "Amagor, Eto". These are European Aboriginal
characteristics: the use of unisonation and probably the changing
rhythms, which Duncan could have hardly absorbed, from "Amagor, Eto".
M15a (continued).
M15a (continued).
M16a. Text 11: Blind Man's Song (Koch).

djin-gehn nga djin-gehn bai-yay nga-na-ma ngan-yay-
djin-gehn nga

djin-gehn ngan-yay nga-na-ma nan-yay nga-wu-a-na-a nga-yil-di

nad-ja ang-ta mand-jo-o ro-neh ka-la-ya-bod-gweh ngad-yo

bu-yeh in-ka-la ya vo-behr ngad-jo bu-ye eng nga-ran-dan

ba-ien ga-dz-ga da-ba-en ba-ien gai-yu-ru ga-ie en
gun-de gu-num-bi

Sing one octave lower

1. Yilah wahlu yambalehia? Yilah wahlu yambalehia? Camigal-gu. To where you are going where you are going to Evans Head
get me a dubay to ganjaliyah. To get me a dubay to ganjaliyah.

2. Don’t forget me-wah, don’t forget me-wah, wedding cake-gu; for I’ll bring you leg of a possum or a bear.

3. Jarang nganyi yanganah, jarang nganyi yanganah, jana-jana-ngah. leg me bring leg me bring porcupine’s
Jarang nganyi yanganah, jana-jana-ngah. Jarang nganyi yanganah, jana-jana-ngah. leg me bring porcupine’s leg me bring porcupine’s

where that one lies where that one lies that camp-at
where that one camps that camp-at where that one camps that camp-at
The following lists the examples on the cassette tape. Examples on Side A are selections from Chapter 3, "Performance Ethnography of the Bundjalung (Including Gidabal)" and appear on the tape in the order they are discussed. They can be accessed via the text number. Side B comprises selections from Chapter 4, "Musical Analysis". Examples which are discussed in both Chapter 3 and Chapter 4 appear only on Side B in the order they are discussed in Chapter 4, "Musical Analysis". Some examples on Side A and most examples on Side B have musical transcriptions available in Appendix 4.

### List of Recorded Examples on the Cassette Tape

<table>
<thead>
<tr>
<th>Side</th>
<th>Song No. (S)</th>
<th>Musical Transcription No. (M)</th>
<th>Text (T)</th>
<th>Recordist and Tape ID.</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>3</td>
<td>---</td>
<td>T 3: Juwa [Yawahr]</td>
<td>Calley LA1178A (3) (3)</td>
<td>1' 26.5&quot;</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>---</td>
<td>T 4: Barara Abanji</td>
<td>Calley LA1178A (4) (4)</td>
<td>28.5&quot;</td>
</tr>
<tr>
<td></td>
<td>69</td>
<td>---</td>
<td>T 33a: Binjalah</td>
<td>Geytenbeck LA3391B (1) (1)</td>
<td>39&quot;</td>
</tr>
<tr>
<td></td>
<td>145</td>
<td>---</td>
<td>T 1a: Shaking Leg Djanggara Song [Maragingyi - Gamilaroi]</td>
<td>Gordon LA1176B (17) (17)</td>
<td>1' 6&quot;</td>
</tr>
<tr>
<td></td>
<td>114</td>
<td>---</td>
<td>T 41: Roberts' Corroboree Song</td>
<td>Oakes LA1066A (1) (1)</td>
<td>59&quot;</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>---</td>
<td>T 2: Shaking Chest, Burun</td>
<td>Calley LA1178A (2) (2)</td>
<td>1' 5&quot;</td>
</tr>
<tr>
<td></td>
<td>149</td>
<td>M5d</td>
<td>T 6: Two-Up</td>
<td>Gordon LA1177A (2) (2)</td>
<td>1' 30&quot;</td>
</tr>
<tr>
<td></td>
<td>166</td>
<td>M5e</td>
<td>T 6: Two-Up</td>
<td>Gordon LA1219A (9) (9)</td>
<td>37.5&quot;</td>
</tr>
<tr>
<td></td>
<td>184</td>
<td>M5f</td>
<td>T 6: Two-Up</td>
<td>Gordon LA1220A (9) (9)</td>
<td>30.5&quot;</td>
</tr>
<tr>
<td>Song No. (S)</td>
<td>Musical Transcription No. (M)</td>
<td>Text (T)</td>
<td>Recordist and Tape ID.</td>
<td>Duration</td>
<td></td>
</tr>
<tr>
<td>-------------</td>
<td>-------------------------------</td>
<td>-----------------------------</td>
<td>--------------------------------</td>
<td>----------</td>
<td></td>
</tr>
<tr>
<td>S 177</td>
<td>---</td>
<td>T 30: Raymond Duncan</td>
<td>Gordon LA1219B (19)</td>
<td>51.5&quot;</td>
<td></td>
</tr>
<tr>
<td>S 154</td>
<td>---</td>
<td>T 51: Two-Headed Threepence</td>
<td>Gordon LA1177A (7)</td>
<td>55&quot;</td>
<td></td>
</tr>
<tr>
<td>S 178</td>
<td>---</td>
<td>T 62: Gambling Song - Governan Song</td>
<td>Gordon LA1219B (20)</td>
<td>1' 5&quot;</td>
<td></td>
</tr>
<tr>
<td>S 8</td>
<td>---</td>
<td>T 8: Pigeon Call One Note/Island To Mainland/Song Sung To Babies</td>
<td>Calley LA1178A (8)</td>
<td>40&quot;</td>
<td></td>
</tr>
<tr>
<td>S 31</td>
<td>---</td>
<td>T 8: Pigeon Call One Note/Island To Mainland/Song Sung To Babies</td>
<td>Gibbons LA434B (35a)</td>
<td>33&quot;</td>
<td></td>
</tr>
<tr>
<td>S 99</td>
<td>---</td>
<td>T 8: Pigeon Call One Note/Island To Mainland/Song Sung To Babies</td>
<td>Geytenbeek LA3391B (13a)</td>
<td>34&quot;</td>
<td></td>
</tr>
<tr>
<td>S 183</td>
<td>M6a</td>
<td>T 64: Lullaby</td>
<td>Gordon LA1220A (4)</td>
<td>1' 22.5&quot;</td>
<td></td>
</tr>
<tr>
<td>S 223</td>
<td>---</td>
<td>T 70: Unyoke Bullocks</td>
<td>Willoughby LA4744A (1)</td>
<td>1' 05&quot;</td>
<td></td>
</tr>
<tr>
<td>S 165</td>
<td>---</td>
<td>T 57: Jaw Breaker</td>
<td>Gordon LA1219A (8)</td>
<td>39&quot;</td>
<td></td>
</tr>
<tr>
<td>S 221</td>
<td>---</td>
<td>T 69: Weeping Mother</td>
<td>Mathews LA3769A (1)</td>
<td>52&quot;</td>
<td></td>
</tr>
<tr>
<td>S 319</td>
<td>---</td>
<td>T 72: Leo's Song</td>
<td>Gummow FT 7A (1)</td>
<td>53&quot;</td>
<td></td>
</tr>
<tr>
<td>S 76</td>
<td>---</td>
<td>T 36: Prayer For Healing</td>
<td>Geytenbeek LA3391B (8)</td>
<td>1' 52&quot;</td>
<td></td>
</tr>
<tr>
<td>S 176</td>
<td>---</td>
<td>T 61: Mr Ogilvie</td>
<td>Gordon LA1219B (18)</td>
<td>1' 54.5&quot;</td>
<td></td>
</tr>
<tr>
<td>S 180</td>
<td>M8a</td>
<td>T 63: Mt Lindsay</td>
<td>Gordon LA1220A (1)</td>
<td>44&quot;</td>
<td></td>
</tr>
<tr>
<td>S 321</td>
<td>M10a</td>
<td>T 73: Mt Warning Song</td>
<td>Gummow FT 7A (3)</td>
<td>1' 30&quot;</td>
<td></td>
</tr>
<tr>
<td>Song No. (S)</td>
<td>Musical Transcription No. (M)</td>
<td>Text (T)</td>
<td>Recordist and Tape ID.</td>
<td>Duration</td>
<td></td>
</tr>
<tr>
<td>-------------</td>
<td>-------------------------------</td>
<td>------------------------</td>
<td>----------------------------------------</td>
<td>----------</td>
<td></td>
</tr>
<tr>
<td>S 9</td>
<td>M1b</td>
<td>T 5: Mundala</td>
<td>Calley LA1178A (5)</td>
<td>58&quot;</td>
<td></td>
</tr>
<tr>
<td>S 42</td>
<td>M1c</td>
<td>T 5: Mundala</td>
<td>Geytenbeek LA3392A (3)</td>
<td>2' 30&quot;</td>
<td></td>
</tr>
<tr>
<td>S 263-273</td>
<td>M1e</td>
<td>T 5: Mundala</td>
<td>Willoughby LA4745A (24)</td>
<td>3' 20&quot;</td>
<td></td>
</tr>
<tr>
<td>S 151</td>
<td>---</td>
<td>T 28: Maringgu</td>
<td>Gordon LA1177A (4)</td>
<td>1'</td>
<td></td>
</tr>
<tr>
<td>S 152</td>
<td>M2b</td>
<td>T 34: Square Dance Song</td>
<td>Gordon LA1177A (4)</td>
<td>1' 7&quot;</td>
<td></td>
</tr>
<tr>
<td>S 140-143</td>
<td>---</td>
<td>T 42: Northern</td>
<td>Gordon LA1176B (12-15)</td>
<td>1' 53&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rivers Corroboree</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>S 7</td>
<td>M3a</td>
<td>T 7: Grandfather and Two Girls</td>
<td>Calley LA1178A (7)</td>
<td>1' 15&quot;</td>
<td></td>
</tr>
<tr>
<td>S 171</td>
<td>M3d</td>
<td>T 7: Grandfather and Two Girls</td>
<td>Gordon LA1219A (13)</td>
<td>39&quot;</td>
<td></td>
</tr>
<tr>
<td>S 41</td>
<td>M7b</td>
<td>T 13: Going to New England</td>
<td>Geytenbeek LA3392A (2)</td>
<td>1' 9&quot;</td>
<td></td>
</tr>
<tr>
<td>S 40</td>
<td>M4a</td>
<td>T 20: Crow</td>
<td>Geytenbeek LA3392A (1)</td>
<td>2' 23&quot;</td>
<td></td>
</tr>
<tr>
<td>S 172</td>
<td>M4c</td>
<td>T 20: Crow</td>
<td>Gordon LA1219A (14)</td>
<td>20&quot;</td>
<td></td>
</tr>
<tr>
<td>S 330</td>
<td>M4e</td>
<td>T 20: Crow</td>
<td>Gummow FT 8B (7)</td>
<td>21&quot;</td>
<td></td>
</tr>
</tbody>
</table>