



Traditional Songs of the WESTERN TORRES STRAITS South Pacific

Recorded and Annotated by
WOLFGANG LAADE

ETHNIC
FOLKWAYS RECORDS
FE 4025



TRADITIONAL SONGS OF THE WESTERN TORRES STRAITS,
SOUTH PACIFIC

1. War song from the legend of Kuia (MABUIAG). Singer: Bana Kris.
2. *Pipi* or war dance song (MURALAG). Singer: Madu Paul. The singer drums on a kerosene drum.
3. *Kawaladi*, Kuia's war dance song (MABUIAG). Singers: Kame Paipai and Jimmie Luffman. This is one of the old war or head-hunting dance songs whose origin is ascribed to Kuia, Mabuia's legendary war hero.
4. *Kawaladi*, another war dance song (MABUIAG). Singer: Missi MacFarlane Mam. The text of this song is only made up of boasting.
5. Death dance after a fight (MURALAG). Singer: Madu Paul.
6. Song from folk tale (MURALAG). Singer: Madu Paul. In the story legendary culture heroes and fairies hold a big dance.
7. Song from the folk tale of Waubin (KERIRI). Singer: Madu Paul.
8. Song from the folk tale of *dogai* Saurkeke (MABUIAG). Singers: Jimmie Luffman and Manesse Bani, with drum.
9. Song in praise of mythical hero Tagai. The song belongs to the *kwod* or men's assembly place. (MURALAG). Singer: Madu Paul.
10. Magic turtle hunting song (MURALAG). Singer: Madu Paul.
11. *Krarau sagul* (mask dance) song (KERIRI). Singer: Wiz Nawia drumming on plastic bucket.
12. *Krarau sagul* song (MURALAG). Singer: Sailor Miskin with drum.
13. *Krarau sagul* song for *Baiag tim*, a fish mask. Singers: Jimmie Luffman and Manesse Bani, with drum.
14. *Kulai kuiku kab*, Crocodile dance (MABUIAG). Singer: Jimmie Luffman with drum.
15. *Kulai kuiku kab*, second dance song (MABUIAG). Singer: Bob Lee.
16. *Kulai kuiku kab*, third dance song (MABUIAG). Singer: Jimmie Luffman.
17. *Kulai kuiku kab*, fourth (final) dance song. (MABUIAG). Singers: Bob Lee, Kame Paipai, Refu Dugui. With drum.
18. *Umana*, prelude to a dance (NARUPAI). Singer: Madu Paul. *Kab* was the social dance performed by men and accompanied by singing and drumming.
19. *Kab* chant (MABUIAG). Singer: Missi MacFarlane. This is the first song of *Baiwan sagul*, the waterspout dance.
20. *Kab* chant for the entry of the dancers (MURI). Singer: Anu Ara.
21. *Kab* chant for the entry of the dancers (WESTERN ISLANDS). Singers: mixed chorus of about a dozen men and women with about the same number of drums.
22. *Kab* song (MABUIAG). Singers: Kame Paipai, Jimmie Luffman. The song describes the cutting of bamboo for the building of a house.
23. *Kab* song (KERIRI). Singer: Madu Paul.
24. *Kab* song (MURI). Singer: Mose Dau.
25. *Kab* song (PAREMAR). Singer: Jessie Pearson.
26. Dance song from the South Pacific, probably from Rotuma (MABUIAG). Singers: Mrs. Kelam Wop, Jimmie Luffman and Manesse Bani.
27. Dance song from the South Pacific, probably from Rotuma (MABUIAG). Singers: as in No. 26.

DESCRIPTIVE NOTES ARE INSIDE POCKET

©1977 FOLKWAYS RECORDS AND SERVICE CORP.
43 W. 61st ST., N.Y.C., U.S.A.

WARNING: UNAUTHORIZED REPRODUCTION OF THIS
RECORDING IS PROHIBITED BY FEDERAL LAW AND SUBJECT TO
CRIMINAL PROSECUTION.

Traditional Songs of the WESTERN TORRES STRAITS South Pacific

COVER DESIGN BY RONALD CLYNE

Cover: Torres Straits mask,
Collection of the Museum für Volkerkunde, West Berlin

TRADITIONAL SONGS OF THE WESTERN TORRES STRAITS, SOUTH PACIFIC

**Recorded in 1964 with a grant of the
Australian Institute of Aboriginal Studies
by Wolfgang Laade. Text: Wolfgang Laade.**

The Torres Strait islands are situated between the Cape York Peninsula, Australia's northeastern corner, and the south coast of Papua New Guinea. The southern and western islands are continental in character, hilly, and must be considered a continuation of the Great Dividing Range. The northernmost islands are flat and swampy like the neighbouring Papuan coast. The central islands are mere cays and atolls with scanty vegetation. The eastern group is volcanic and boasts a lush vegetation and abundant fertility. On this record only the southern and western islands are represented.

The Torres Strait islanders are considered to be Melanesians although there are local traditions about immigrations of light skinned people from the east and from the west which may indicate that Polynesian and Indonesian canoe crews or shipwrecks may have reached the islands and settled there. There is a total population of about 8,000 now living scattered over the islands. There are two distinct languages, one (probably of Papuan origin) spoken only in the eastern group (Murray, Darnley and Stephens islands) while another is spoken by the inhabitants of the other groups.¹ The western islanders (Mabuiag, Badu) are held to represent the "classical" Torres Straits culture and language of the western type. The southern islands show a considerable influence from their Australian aboriginal neighbours with whom they had frequent peaceful and warlike contacts.

The island culture was based on extensive gardening wherever this was possible, fishing and hunting of dugong and turtle. The families were grouped into a number of "totem" clans which again were divided into two large moieties. Initiation of the boys into manhood, headhunting and the men's assembly place, the *kwod*, with the skull tree or skull house, played a great role in men's social life.

Songs were associated with ritual and social life. There were magic incantations to bring rain or to stop winds, to bring turtle or dugong to the hunter. Ceremonial dances were associated with war and headhunting, the elaborate funeral ceremonies, turtle hunting and agricultural events. Various masks were used by the dancers representing fish, birds,

crocodiles or spirits of the dead. The ceremonial mask plays were called *sagul*. The secular dance par excellence throughout Torres Straits was called *kab* (*kab eri* = to dance). These dances had mostly a cyclic form. They started with a sung prelude in moderate tempo. Then followed a chant with a descending chromatic line with faster drumbeats while the dancers approached from behind the *waus*, i.e., the grass screen behind which they prepared for the dance. Then followed a number of dance songs accompanying the dances of the group. In a final section with fast drum beats the dancers of the *kab* showed their skill in alternating solos. These dances could also have themes in accordance with which also the *kab* dancers chose certain dancing paraphernalia, head dresses, etc. The headdress most widely used in the *kab* was the *deri*, beautifully made of the white feathers of the reef heron.

There were also songs accompanying a variety of plays and games but in the western and southern island groups these are long forgotten.

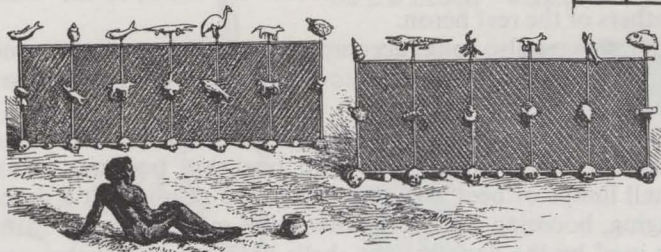
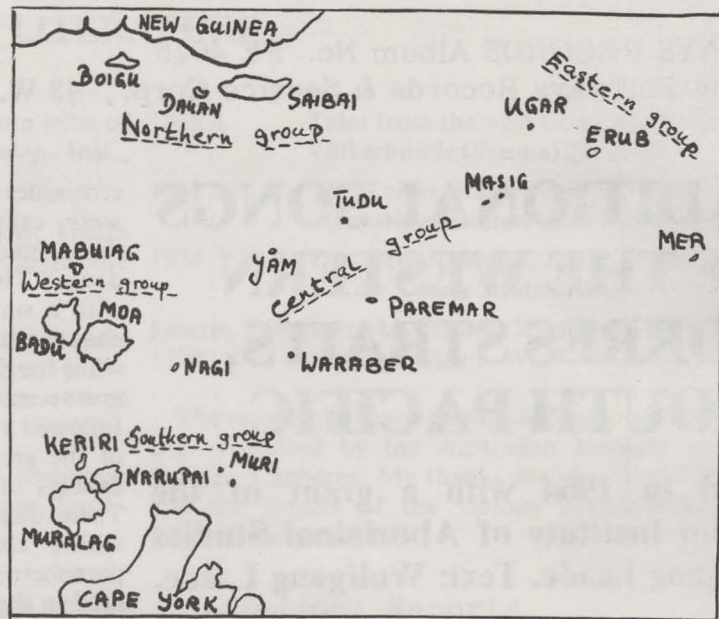
The islanders had few musical instruments. First and foremost the waisted drum with one skin (*varanus* skin). Small lumps of bees wax attached to the skin lend it a deep, ringing, booming sound. Bundle rattles made from nut shells are used by the dancers. Sea shells have formerly been used for hand rattles, rattling belts, knee bands, etc. The old wooden slit clapper is now very rarely seen. Flutes and jews harps have practically disappeared. In the recordings many singers used any suitable object at hand for drumming, very often a tobacco tin box, a plastic bucket or simply the wooden floor on which they were sitting, because a drum was not always at hand.

Traditional group singing was always heterophonic. Beyond a mere unisono the singers intentionally aimed at a greater colouring of the tunes by singing in heterophony, octaves apart, each voice introducing its own variations and ornaments to the basic tune. To increase the sound spectrum the inclusion of one of more female voices with their particular timbre was much liked. In 1964 it was already impossible to get a larger group of singers together. But the examples sung by more singers show the heterophonic tendency. All songs recorded with soloists should in fact be sung by a group in heterophony.

The parts of Torres Straits represented here comprise the western and southern island groups. It is intended to publish materials from the northern and eastern groups at a later date.

In both, the western and southern islands, very few people could be found who in their earlier years had taken an interest in their own cultural heritage. Moreover, these island groups were very early exposed to European influence. In the 19th century the southern islands were the scene of many a shipwreck and their inhabitants have repeatedly killed or taken to their camps shipwrecked people. Consequently they had to suffer several severe punitive expeditions conducted from the military post established on the tip of the Cape York peninsula in 1868. Mabuiag had one of the earliest headquarters and stores of a pearlsheller, and in 1871 a mission station was established there. Haddon worked on Mabuiag in

¹It is the so-called "estern language" of Torres Straits. Hence the islands where its different dialects are used are sometimes collectively called the "western islands."



Wau in Parama (from W. W. Gill).

TORRES STRAITS



Torres Straits Canoe.

Photo: W. Laade



Torres Strait island dancer with deri headdress



Mabuag: Death dancer (markai)

Alfred C. Haddon

1898 and wrote (1904: vi): "For about thirty years the natives have been more or less under mission influence, with the result that most of them are professed Christians. For a somewhat greater space of time this island has been one of the head-quarters of pearl-shellers, and consequently the natives have had considerable intercourse with Europeans. All the men, except the very oldest, are conversant with English, and there has been a rapid change in the social life of the people. We were but just in time to record the memory of the vanished past."

The songs and dances documented on this disc are no longer performed. Most of the dances disappeared around the turn of the century at the latest. Haddon still could see a few performed for him. Many of the songs of this disc were probably sung for the last time when the recording was done. The few singers were individuals who had taken an exceptional interest in their cultural heritage. They had learned the songs from their fathers, uncles, grandfathers or other old men who in their turn were keen in transmitting these cultural goods to a younger generation. Most of the singers have passed away since the recordings were made. They represented perhaps a last generation with some interest in their cultural and musical heritage. Thus the documentation was made in the last possible moment. Very few of the old songs have been learned by younger people and sometimes found their way into a modern dance based on a traditional theme (in 1964 Saibai, Badu and Murray islands had war dances based on local traditions. In all of them traditional songs and dance steps were incorporated to some extent).

THE RECORDINGS

1. War song from the legend of Kuiam (MABUIAG). Singer: Bana Kris (ab. 68).

The legend of Kuiam is Mabuiag's great oral tradition (see Haddon 1904, Laade 1967, Lawrie 1970). Kuiam was a mainland aborigine of great magical powers. He had such a violent temperament that he was banned from his home. He went to Mabuiag and settled there. In a fit of rage he killed his mother and then went to the Papuan coast to kill people and take their heads to soothe his troubled emotions. He became the war hero of the Mabuiag men and left them a powerful war charm which was supposed to make them invincible.

When Kuiam had killed his mother he sailed northward to fight and kill. When he reached the last island off the Papuan shores he climbed its hill. He looked over the wide-stretching flat New Guinea coast, lifted his spear-thrower and, holding it by its hook with his forefinger, held the spear-thrower in various directions while he sang this song. The spear-thrower suddenly bent down and pointed into a certain direction where rising smoke indicated the presence of a village. Then Kuiam knew where he had to go and which people he was to destroy.

1st verse: *Wa, ngau mui taka Mawata gawata,*
Yes, my fire there (in the) Mawat swamps,

nitui kawa.
I set fire here.

2nd verse: *Wa, ngau amdidi kamdidia.*
Yes, my sexual organs.

"Amdidia kamdidia" must be old words which are no longer used and understood. Some old people had explained the meaning of the song to our singer.

2. *Pipi* or war dance song (MURALAG). Singer: Madu Paul (over 60). The singer drums on a kerosine drum.

The *pipi* was danced when the warriors returned on their canoes from a successful fight or headhunting raid. When they approached the shore, mother, sister or sweetheart of a successful warrior rushed into the water, grabbed the head of the enemy he had slain and started dancing the *pipi*, the bloody trophy in their hands. This song was once sung when the men with their Moa allies returned from a fight against Badu.

Wia, Badu ya upi kupar kupar aria.
(Exclamation) Badu ya knife ? ? ?

Most of the text is no longer understood (which is one of the reasons why the songs mean so little to younger people). *upi* here is the bamboo knife used to cut the heads of slain enemies off.

3. *Kawaladi*, Kuiam's war dance song (MABUIAG). Singers: Kame Paipai (born 1909), Jimmie Luffman (born 1899), Manesse Bani (born 1901), with drum.

This is one of the old war or headhunting dance songs whose origin is ascribed to Kuiam, Mabuiag's legendary war hero.

Pöikainu pöikainu kazi e kawayá ririma sasabi
? ? child, e ? ? ?
son

<i>Sarabaria</i>	<i>muaraka</i>	<i>Waibenia</i>	<i>Waiben</i>	<i>e.</i>
Saraba (is a	(mura kawa?	Waiben	Waiben	<i>e.</i>
rock behind	all islands?)	(= Thursday		
Widul island)		island)		

(See Haddon 1904: 72 and 302).

4. *Kawaladi*, another war dance song (MABUIAG). Singer: Missi MacFarlane Mam (over 70). The singer had been given the name of the first British missionary in Torres Straits, Samuel MacFarlane. Missi Mam was the oldest living Mabuiag islander.

The text of this song is only made up of boasting. The successful warriors say: the slain enemies may now turn into *karbai* (reef heron) and *kua* (crow). Souls of dead warriors often appear in the shape of birds. The rest of the old text is no longer understood.

Karbai kua kua abawara kabawara pitayi urur aba kua kua abawara kabawara.

5. Death dance after a fight (MURALAG). Singer: Madu Paul (as 2).

The dance was performed by men representing the slain enemies dancing without their heads. The heads of the dancers were covered by feathers fastened round their necks and shoulders. The song refers to a fight of the Moa men with



Broken shell trumpets (syrinx aruanus) on a former sacred spot.

Photo: W. Laade



Pipi dance. Kubin village, Moa.

Coconuts cut into the shape of the heads are used in this reproduction of the old headhunting dance. Old photograph.



Thursday island: Sawfish dance in 1898

Alfred C. Haddon: Reports of the Cambridge Expedition to Torres Straits. Vol. V, 1904.



Thursday island : Sawfish dance in 1898

the Central islanders. The people having remained in the village do not know that their war party has been destroyed. Now the spirits of the slain come and let them know. They sing and dance and are joined by the village people who make friends with them. Then they tell: so-and-so whom you see dancing here and so-and-so whom you see dancing here,—they were killed in Gebar by the Tudu men. (The men from Tudu in the Central islands were the most dreaded warriors in the Straits).

This dance evidently served as a public announcement of losses in a fight.

Bigalkai taguia (wai) tidemin¹ e a (twice) a gub arema.²
Killed down biters e a a wind blowing.

(Repeated from the beginning, then ending:)
a iii wa wa wa wa wa³.

¹The singer translated thus and explained that the first word is in "spirit language." ²*gub arema* — "wind blowing" (in the branches of a palm tree) means: a *kudu* (owl) is calling. The owl is one of the birds whose call announces death.

³Exclamations. The singer commented: "All the ghosts jump now (with the rhythm of these exclamations) and go inside hole," i.e., they stop dancing, run and disappear through a hole in the ground.

6. Song from a folk tale (MURALAG). Singer: Madu Paul (as 2).

In the story legendary culture heroes and fairies hold a big dance. Komusar (the spotted cat shark of the reefs) is also present and sings the following song.

Komusar Komusar dabia wia dabia wia.

The singer explained "dabia wia" is "a part in the canoe: Komusar he is down there."

7. Song from the folk tale of Waubin (KERIRI). Singer: Madu Paul (as before).

Fishing on a sandbank between Muralag and Narupai the legendary hero Waubin was caught by the rising tide and drowned, Pitakulani (Hammond rock) springing up from his body.

Beniba o dada surumaia urimaia
Standing o in the middle of the sandbank tired

dada maita.
in the middle of my belly.

8. Song from the folk tale of *dogai* Saurkeke (MABUIAG). Singers: Jimmie Luffman, Manesse Bani (as 3), with drum.

Saurkeke is a *dogai*, a supernatural female being. *Dogais* are of ugly appearance, live on hills and normally do no harm to humans. Saurkeke fell in love with a man. Once she approached him floating hidden under a drifting tree trunk (see Haddon 1904, Lawrie).

Napai ngapa, ngapa nga baltaipa nga,
Towards me coming, coming (I wonder) who floating who,

nga wa? Kain gatia doke doke doke teribu teribu e,
what is this? With the low tide ? ? ? ? ? e.

The singer did not understand the last words: "The may be *dogai* language."

9. Song in praise of mythical hero Tagai. The song belongs to the *kwod* or men's assembly place. (MURALAG). Singer: Madu Paul (as 2).

Tagai, the long armed giant, and his short mate Kang were made by Kuiam to procure for him the turtle shell he needed to make his famous war charm. Tagai and Kang later became a constellation on the sky. During their canoe voyage in the Torres Straits they came to a place where the sea was very deep. There Tagai put his long arms in the water and in perfect timing pushed the canoe ahead with his elbows. (See Haddon 1904, Lawrie, Laade 1974).

Usaria¹ midema, usaria kurul-geta ngapa nidiza
On usalai paddle, on usalai-tide elbows coming in
rhythmic movement

girer pa gulai tiemipa, ngang mipa yabia urtieipa!
playing canoe slowly (who could stand in my way!)
(= paddling)

Yabia ngana mipa yabia urtieipa nie nie wo wo.

¹In ordinary language *usalai*, the westward running tide.

10. Magic turtle hunting song (MURALAG). Singer: Madu Paul (as before).

The giant sea turtle is hunted during its mating season when the mating animals can be seen floating on the surface of the sea. The song calls the turtles to come closer to the canoe where the hunter is ready with his harpoon.

Ibibi kula o o o o ngai siai kula.
Floating stone o o o o I stand (like) rock.
(The turtle is meant)

11. *Krarau sagul* (mask dance) song (KERIRI). Singer: Wiz Nawia (58), drumming on plastic bucket.

Krar was the name of the masks in the southern islands. The particular *krar* of this dance had the wooden figure of a white cockatoo on top of it.

Ngana imau e Dzangai-ta we.
Me find e Dzangai-at we.

Means: try to find me at Dzangai (a place on Keriri island).

12. *Krarau sagul* song (MURALAG). Singer: Sailor Miskin (ab. 54), with drum.

Introductory song of a mask play sung while the first dancer appeared from behind the *waus* or screen. The text is "old language" and no longer understood.

Pata patia patia o randa randia nanamaio patia.

13. *Krarau sagul* song for *Baiag tim*, a fish mask (MABUIAG). Singers: Jimmie Luffman, Manesse Bani (as 3). With drum.

Song for a mask dance (*krarau sagul*). The mask was made from turtle shell, had long jaws and represented a fish called *baiag*. With all its feather and rattling seed decoration the mask was called *baiag tim*. The dance was of ceremonial nature. See Haddon 1904: 343.

Baiaḡ tim gar ina wa ina wa e ya Wa ina wa e a
 Baiaḡ tim gar here yes here yes e ya yes here yes e a
 ngau baiaḡ tim gar ina wa e a.
 my baiaḡ mask gar here yes e a.

Kutal mazia wa baud apia yoti singe yoti a
 Name of a small yes waves swelling (the crocodile) a
 spot on Ormon
 Reef drags itself
 to the sea)

Kutal mazia wa.

14. *Kulai kuiku kab* — Crocodile dance (MABUIAG).
 Singer: Jimmie Luffman (as 3), with drum.

The *kulai kuiku* (head) *kab* (dance) was performed with a big crocodile (*kodal*) mask. It belonged to the *Kodal augad*, i.e., the crocodile clan. But members of this clan were not allowed to perform it themselves “because the crocodile is holy to us,” as the singer put it. If a man married a girl from the *kodal augad* he got the right to perform this dance. *Kodal augad* members did the accompanying singing. *Kulai kuiku* is the name of the mask (*kuiku* = head). This is the introduction of the *kulai kuiku kab* sung when the dancer appeared on the dancing place and went into the *motau* (a large mat forming a sort of a shelter — the “green room” — on one side of the dancing field. Like the *waus*).

Awailau kassa wa e nguzu lag e
 Pelicans' creek yes e my home e) twice

Ubiri-kubiri Ubiri-kubiri du sina du du sina du) twice

The female crocodile speaks : Pelican Creek is my home. Ubiri — kubiri is the name of the crocodile in a folk tale of Buzi on the Papuan coast (see Laade 1968 and 1974).

The members of the crocodile clan in the islands have always entertained relation and occasional visits with the crocodile clan members of the Papuan coast. The meaning of *du sina du* is unknown.

15. *Kulai kuiku kab*, second dance song (MABUIAG).
 Singer: Bob Lee (67).

The song refers to the story of the varanus Waleku who once brought the fire from New Guinea to the islanders (see Haddon 1904, Laade 1974, Lawrie). The crocodile was the only one on Nelgi island who owned fire but he would not share it with anyone else. Therefore people sent different animals to New Guinea to procure fire from a woman called Pösipös. Most animals failed and returned being unable to swim against the heavy seas. The varanus Waleku managed to reach New Guinea, get the fire and take it back to the island.

All dance songs are given here in a short version. During the actual dance they are repeated as long as the dancers want.

Mui taig mata nui a. Kanara dangal urui a
 Fire has only he a. Death adder a toothed animal a
 tabu kaza taiar mina aikusa sewa aikusa ie mina aikusa ie.
 snake-coil throw true ? ? ? ie true ? ie.
 real real

16. *Kulai kuiku kab*, third dance song (MABUIAG). Singer:
 Jimmie Luffman (as 3), with drum.

In this part of the dance the *karuma tapi* steps and movements were used. *Karuma tapi* is a technical term of dancing. With *karuma tapi* the movements of a large swimming varanus were imitated.

At low tide the top of this particular spot on Ormon or Long Reef looks like the back of a huge crocodile, the waves washing over it.

17. *Kulai kuiku kab*, fourth (final) dance song.
 (MABUIAG). Singers: Bob Lee, Kame Paipai, Refu Dugui.
 With drum.

In this final dance again the *karuma tapi* steps and movements were used.

Kutal maza-ka yawar böi ulaika. Kole ngalpa
 Kutal maza-to travelling it is coming. Everybody we
 (We all)

turikau gizu algaipa.
 axe's point, sharpen.
 edge

18. *Umana*, prelude to a dance (NARUPAI). Singer: Madu
 Paul (as 2).

Kab was the social dance performed by men and accompanied by singing and drumming. The dance began with a prelude, *umana*, which was sung and drummed without dance.

Dza palue dza palue, a tugumeda e dzagadz
 Things put away, things put away a put it in e behind comes
 (Many things — put them away)

gubapa Nagi uzi rid radu mina nita
 wind from Nagi (an island) comes bone broke really you
 (are like)

markai lag. Ngöi warup palapapanu lag buiapa.
 spirit home. We drum beating place light (fire)-to.

The words of the song are intelligible but their meaning is no longer understood.

19. *Kab* chant (MABUIAG). Singer: Missi MacFarlane Mam
 (as 4).

This is the first song of *baiwan sagul*, the waterspout dance. Spirits of the dead were believed to travel in waterspouts climbing up and down in them. In the dance an object representing the waterspout was carried by the dancers: a piece of wood shaped like a slightly bent knife. On its upper end was an umbrella-like decoration with short tassels hanging down from it. The pointed lower end pierced the small wooden model of a dugong or turtle. The dance was usually performed in October-November, “when the wind changed”: this is the turtle mating season and at the same time the main turtle hunting season.

In this first dance of the *kab* the men stood on an eleg “like *karbai*,” i.e., like reef herons.

The text runs *Yo piapi Piapi* means the whirling of the waterspout splashing water and foam around.

This type of chant accompanied the entry of the dancers after the sung prelude.

20. *Kab* chant für the entry of the dancers (MURI). Singer: Anu Ara (35) from Keriri, and some women. The singer drums on a plastic bucket. The song is in the Muri (Mount Adolphus island) language.

This is the chant which usually accompanies the entry of the dancers. It is a chromatically descending line. When a singer reaches the lower limit of his vocal range he continues on the highest note possible to descend again. Thus there is a continual overlapping of voices descending and restarting with a high note as can be seen in the next example which is such by a chorus.

This particular song belonged to a dance with the javelin (*kalák*) and spear-thrower. Its text is:

Wilmi tulma djiadji tulma.

21. *Kab* chant for the entry of the dancers (WESTERN ISLANDS), Singers: mixed chorus of about a dozen men and woman with about the same number of drums. Recorded in Mer, Murray islands, during a dance night.

The Murray islanders have preserved many old western island songs from the time when they had a mission teachers' training college (in the 1880s) which was attended by many western islanders. The Murray islanders ever since have a mixed repertory of local and western island songs.

This chant, like the previous one, is the type which accompanies the entry of the dancers. In this choral version the overlapping descending lines are noticeable. The text runs:

Göinau a kubia.
Torres St. Pigeon a flock.

The dancers are compared with a flock (kub) of Torres Strait pigeons (*göinau*).

22. *Kab* song (MABUIAG). Singers: Kame Paipai, Jimmie Luffman.

This is sung for a dance with the *deri*, the headdress made from the white feathers of the reef heron. The song describes the cutting of bamboo for the building of a house. It is a good example of the traditional heterophonic singing.

Ngat ina marap ina iltiaik a.
I here bamboo here cut it flat a.

23. *Kab* song (KERIRI). Composed by Willie Hammond, the singer's late father-in-law, from Keriri. Singer: Madu Paul (as 2), drumming on plastic bucket.

Lag Kiriari inu uzika lag gar inu uzika.
Place Keriri here lying place gar here lying.

Waia kole Kiriari inu uzika laga-nu.
(Exclamation) you all (see) Keriri here lying place-at.

The song texts are usually interspersed with vowels (a e o) which are meant to make the song sound "more beautifully." The word *gar* (oh, ah, or sorry) also is often used to fill in.

24. *Kab* song (MURI). Singer: Mose Dau (58), from Boigu. With drum.

The singer learned the song from old man "Rattler," the last Muri native who died in 1963 in Horn island. A green tree

frog can be heard for a moment in the background indicating that the recording was made during the rainy season.

Stima napun ngapa tu palan e ipiu laga-nu.
Steamer here comes smoking e (my) wife's place-at,

Muri-nu nipa e ngat iman e.
Muri-at staying e I see e (the steamer).

25. *Kab* song (PAREMAR). Singer: Jessie Pearson (born 1903), from Paremar.

The song was composed by the crew of the pearlshelling lugger "Namba Tu" (Number Two) which was made up of Paremar men. It was danced with the white *deri* feather headdress. The text is *Geigi weiwa*.

Geiga is the sun. The meaning is: the sun does not run as fast as our boat. The boat crew boast of their fast vessel.

26. Dance song from the South Pacific, probably from Rotuma (MABUIAG). Singers: Mrs. Kelam Wop (49, died 1964), Jimmie Luffman, Manesse Bani.

In the 1880s and 90s lugger crews from many parts of the South Pacific were brought to Torres Straits to work in the pearlshelling industry. At the same time zealous Samoan mission teachers placed on some Torres Strait islands started to suppress the traditional local songs and dances. The Torres Strait islanders then began adopting songs and dances from other parts of the Pacific which they were allowed to do. Besides Samoan sitting dances, the dances of Rotuma became the most popular. At the time of my visit they were still performed by the older women and men as an entertainment during weddings. Of this and the following song no texts could be obtained.

27. Dance song from the South Pacific, probably from Rotuma (MABUIAG). Singers: as in no. 26.

No text was obtained. Like the previous song this is probably one of the old Rotuma songs imported in the last decade of the 19th century.

Island names in local languages and English

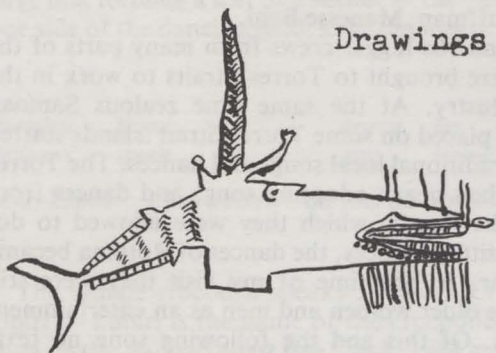
Badu	Mulgrave Island
Boigu	Talbot Island
Dauan	Mount Cornwallis Island
Dauar	one of the three Murray islands
Erub	Darnley Island
Gebai	Two Brothers Island
Keriri	Hammond Island
Mabuiag	Jervis Island
Masig	Yorke Island
Mawai	Wednesday Island
Mer	largest of the three Murray islands
Moa	Banks Island
Muralag	Prince of Wales Island
Muri	Mount Adolphus Island
Nagi	Mount Ernest Island
Narupai	Horn Island
Nelgi	Twin Island
Paremar	Coconut Island
Saibai	Saibai
Tudu	Warrior Island
Ugar	Stephens Island
Waier	smallest of the three Murray islands
Waraber	Sue Island
Warar	Hawkesbury Island
Yam	Turtle-backed Island

LITERATURE

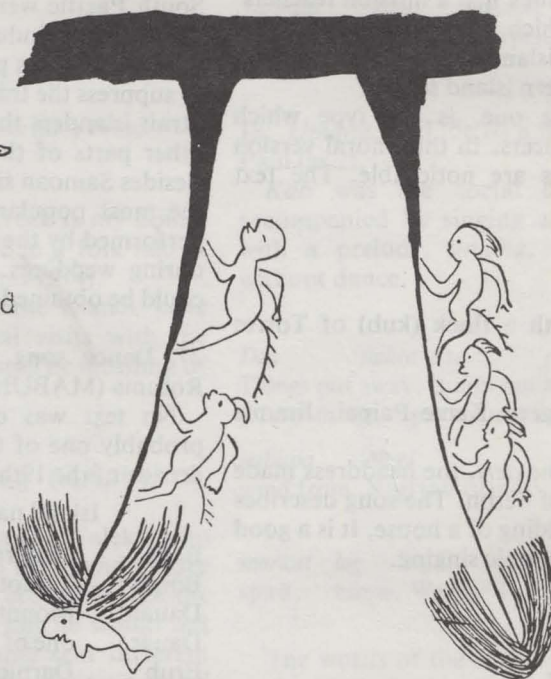
- | | |
|--|--|
| <p>Haddon, Alfred C.: The ethnography of the western tribe of
1890 Torres Straits. Journ. of the Anthrop. Inst.,
London 9: 297-440.</p> <p>1893 The secular and ceremonial dances of Torres
Straits. Internat. Arch. f. Ethnographie
(Leiden) 4: 131-62.</p> <p>1904 Reports of the Cambridge anthropological
expedition to Torres Straits. Cambridge. Vol. V:
Sociology, magic and religion of the western
islanders.</p> <p>Laade, Wolfgang: Further material on Kuia, legendary
1967 hero of Mabuiag, Torres Straits. Ethnos (Stock-
holm) 32: 1-6.</p> | <p>1968 a Tales from the west Coast of Papua. Archiv. f.
Völkerkunde (Vienna) 22: 26-37.</p> <p>1968 b The Torres Strait islanders' own traditions on
their origin. Ethnos (Stockholm) 33: 141-158.</p> <p>1974 Das Geisterkanu; Südseemythen und-märchen
aus der Torres Strabe. Kassel.</p> <p>Lawrie, Margaret: Myths and legends of Torres Strait. St.
1970 Lucia/Brisbane. With 7" disc.</p> |
|--|--|

The recordings heard on this disc were made during a field trip sponsored by the Australian Institute of Aboriginal Studies, Canberra. My thanks are also due to the chairmen and the singers of the various islands, who made this documentation possible.

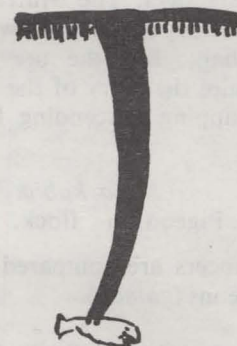
Drawings taken from A.C.Haddon: Reports



Tracing of a mask engraved
on a bamboo tobacco pipe



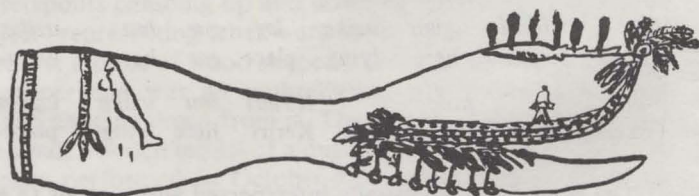
Drawing by Gizu of mūri on a waterspout (baiu);
the black cloud above is called baib and the spray below
sap Mabuiag



Object the dancers
held in their hands
in the Baiwan sagul
or Waterspout dance,
Mabuiag (see no.19)



Pictograph of drummer
and dancer, Pulū island.
(Haddon: Reports)



Drum with feather and
nutshell decoration
(Haddon: Reports)