ASCH MANKIND SERIES AHM 4216

MUSIC FROM SOUTH NEW GUINEA

RECORDED AND ANNOTATED BY WOLFGANG LAADE

ASCH MANKIND SERIES AHM 4216

1. Badra of Mari and Djarai.
2. Badra of Mari and Djarai.
3. Badra of Mari and Djarai.

Side I

4. Modern dance song from Dumir.
5. Badra songs from Yauga.
6. War song from Buzi.
7. Harvest dance song from Buzi.
8. Harvest dance song from Buzi.
9. Badra song from Buzi.
10. Badra song from Buzi.
11. Badra song from Buzi.
12. Badra song from Buzi.
13. Hunting song from Buzi.
14. Song from Dumir.
15. Old song from Buzi.

1. Burari (flute) solo.
2. Burari (flute) solo.
3. Burari (flute) solo.)

Side II

4. Darombi (jew's harp) solo.
5. Tataro (bundled panpipe) solo.
6. Modern dance song from Buzi.
7. Modern dance song by a Paroma man.
8. The language of Dumir.
9. The Owera language.
10. Old song from the Oriama River.
11. Harvest song from Buzi.
12. Badra song from Sigabadr.
13. Slow badra song from Sigabadr.

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COVER DESIGN BY RONALD CLYNE

PHOTO BY WOLFGANG LAADE

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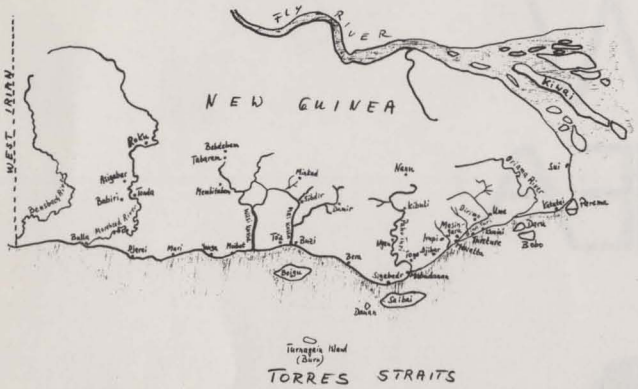
MUSIC FROM SOUTH NEW GUINEA

Recorded in 1964 by Wolfgang Laade,

with a grant of the

Australian Institute of Aboriginal Studies.

Notes and photographs by Wolfgang Laade.



South New Guinea, the area between the Fly River and the border of West Irian, is one of the least explored portions of the world's largest island. Gunnar Landtman did ethnographic research on the Kiwai islands and, mainly, at Mawatta, at the mouth of the Bina Turi. E. Riley covers much the same ground. F. E. Williams worked a small area north of the Wasi Kassa. The rest of this vast portion of Papua is ethnographically unknown although it seems to have played an important role in the past as a region of constant migrations.

When working on the Torres Strait islands from 1963-1965, I took the close neighborhood of the Papuan coast as an opportunity to visit some coastal villages. My recording there was incidental but gives nevertheless an impression of the traditional music of that area which has never before been recorded. I would, indeed, have liked to inquire for the many songs the texts of which Landtman has collected in 1910 and published in his "The Kiwaians of British New Guinea," and I am convinced that the descendants of the old Mawattans at Mabudauan and Tureture would still have known a good many of them. But this would have required additional time and efforts.

The southern Papuan coast is completely flat—the only little elevation being the hill on which the village of Mabudauan is now located: it is 160-200 feet high and considered to be the far northern end of the Great Dividing Range which runs from Tasmania in the south across eastern Australia and the western Torres Straits. Mabudauan means "little Dauan," and from there one can see Dauan in the southwest. The granitic peak of this island, 800 feet high, is the highest elevation in the area and forms a second-last link with the chain of the Great Dividing Range.

It is a strange sight to look from the top of this hill upon the endlessness of the tree tops of New Guinea extending boundlessly in the northern direction with a striking evenness and flatness. The coast is fringed with an interminable belt of mangroves which without interruption runs from the Fly River (and is continuing eastward) to the far west. A number of rivers and creeks carry their muddy waters down into Torres Straits. Behind the mangroves there is grass and bushland, good gardenland for the people. But in the rainy season large portions of it are flooded and turned into swamps which dry up only for a few months of the year.

The inhabitants of the Papuan coast can roughly be divided into four larger groups: The Owera (a Kiwaian language) speaking people east of the Paho Turi (turi=river), Mabudauan included; the Agab speaking group between the Paho Turi and the Mai Kassa (kassa=river) which are centered around the villages of Buzi and Sigabadr on the coast and around Kibul and Ngau on the middle of the Paho Turi; there is an unidentified group of languages between the Mai Kassa and the Morehead River; west of the Morehead River live the so-called Tuger.

The native term Tuger is applied to the large group of people from the Keraki north of the Wasi Kassa to the Marind-anim in southern West Irian. The latter are the cause of the existence of so many small fragments of tribes and languages: they were the dreaded head-hunters who almost annually during the time of the northwest winds (from December to March) came to raid the villages on the coast and in the interior and even on the closest Torres Strait islands. They were finally checked by joint actions of the Dutch and the British towards the turn of the century. By then they had already decimated many of the tribes of the area. The fact that patrol officers found the region between Wasi Kassa and the lower Morehead River uninhabited may be ascribed to the constant Tuger raids. Buzi, where most of our recording was done, was founded in 1897 as a police post to hold the Tuger in check, and there the remnants of several tribes were collected and settled.

LANGUAGES

We know very little about the people and the history of this district. It seems, however, that at least a portion of the coastal population is of non-Papuan origin and this seems to hold true particularly of the people living east of the Paho Turi, the original Mawattans (today the people of Mabudauan and Tureture) and the island population of Daru ard Parema. That nowadays they speak a Kiwaian language does not contradict their foreign origin. An old tradition of Mawatta tells that their ancestors were discovered by a "bush man" near the mouth of the Oriama river. He took them to his village in the interior and there the six strangers took native women as wives.

After living inland for some time they founded the first village of Mawatta at the mouth of the Oriama river. Around 1800 two brothers, Gamea and Kuki, caused a split of the population, and while the former with his followers settled on the western bank of the Bina Turi mouth, at a new place called Mawatta (or Katau), the latter with his party established the village of Tureture east of the rivermouth. A hundred years later the inhabitants of (new) Mawatta moved further westward to the mouth of the Paho Turi on the western side of which, on the elevation described above, they founded the village of Mabudauan.

The original inhabitants of the island of Daru, the almost legendary Hiamu, seem to have been related to the Torres Strait islanders (this is supported by fragments of their language found in songs collected by Landtman). Suffering from repeated attacks by the Kiwai islanders they finally left their island, sailed southward and settled the southern Torres Strait islands which then were still uninhabited. Daru was subsequently populated by people from Tureture and other coastal tribes.

Mission influences on the Papuan coast goes back to 1871 when the London Missionary Society placed some New Caledonian "evangelists" on the Torres Strait island of Dauan. In the following years they tried to christianize from these headquarters the coastal Papuans east of the Paho river. They were soon assisted by some trained Torres Strait islanders. But the actual influence exercised by these mission teachers reached hardly more than skin-deep. The best visible influence of the European contact is the use of frocks by the women and of shirts and shorts (or lavalavas, loincloths of Melanesian fashion) by the men, and these gifts of civilisation are often obtained from the Torres Strait islanders who since long use to bargain old clothing for a bunch of bananas, a heap of yams, or a drum.

Owing to mission influence, the traditional formal ceremonies have disappeared but magic and sorcery still linger on. As regards sorcery, the coastal people say, "We must know it because we need it against the bush people (the tribes of the interior). They are experts in sorcery." Thus sorcery is kept up as a means of self-defence. Magic is still practiced and reaches from harmless garden charms to magical healing.

Economically, the people still live entirely on their garden produce consisting of varieties of yam, cassava, sweet potatoes, sugarcane, bananas, coconuts, etc. Fish is caught with fish poison in the lagoons of the swamps and speared on the reefs offshore at low tide. Occasionally a hunter may kill a wallaby, a wild pig, or a cassowary. A few domesticated pigs are held in some villages. Dugong and turtle hunting do by far not play the same role as in the Torres Strait islands.

THE MUSIC

With the old ceremonies a whole repertory of songs has disappeared (unless, with Landtman's texts at hand, something can still be collected amongst the former Mawattans at Mabudauan and Tureture).

What has remained is mainly the badra (also spelled badara), the traditional dance par excellence of the people west of the Paho Turi. It was even known beyond the former Dutch borders and was also the characteristic dance of the Tuger. The dancers are dressed with grass skirts or bast frocks, decorations made of palm leaf are hanging down their bodies. A typical headdress is the sagaia: on a wooden ring (which is put on the head) a feather is fixed on a long quill which during the dancing is wagging over the dancer's forehead. Or a long branch of palm leaves is tied to the back of the dancer and, highly overtopping his head, swinging up and down with the dancing movements. The dancers stand in a dense cluster, the drummers in their middle, and merely move their torsos elastically up and down by swings of their hips with a springy motion in their flexed knees. Men and women dance in a mixed group. Simple as the badra may seem, it appears to have an almost hypnotic effect. This is even enhanced by the "swingy" quality of many of the songs of which our collection contains some typical examples. Badra is danced at social occasions and the celebration of holidays. Formerly, especially on the Tuger side, it was also performed before going to war. Badra has not yet become "old-fashioned" and is still danced by young and old people, and on the recordings the ear-piercing voices of little children can be heard mingling with those of the old men.

The Kiwaian equivalent is a dance called mado which is traditionally performed in the darimo or long-house (as in the famous Sido myth) while badra is danced in the open. But the badra has also found its way to the eastern coastal tribes and was at least also known at Mawatta.

The badra songs have widely spread: the dancers of Sigabadr which I recorded, sang badra songs from the whole area between the Paho Turi and the Morehead river. Likewise at Buzi songs from the whole western region are known and sung, even if the texts cannot be understood. Example 3a of our recordings was a favorite song at Buzi although the text is in a Tuger language and unintelligible to the Buzians. The reason is that the tunes, simple as they may appear, are the essential part of the songs, and many texts consist only of two or three words with interspersed vowels like "a" and "e" or syllables like "ya", "ye" and "we".

There are two kinds of badras, the medium and the slow ones. Particularly the latter (see examples 2b, 5a, 28) tend towards a type of elastic syncopation (which sometimes even enters the drumming sporadically), ♫. ♫., etc., which almost reminds of Hungarian music (the Scotch snap appearing too stiff for a comparison). In others, a real "swing" is created by the drum beat being slightly faster than the metre of the song as can be heard in examples 11 and 12. In

the first instance 26 drum beats stand against 20 of the song, in the second 28 against 20,-- a remarkable feature, indeed. Both, the syncopation and the "swing", create this elastic, springy tension which makes the dancers move in the way described above. It was noticed that even in listening to the play-backs the listeners, squatting on the ground, automatically fell into the swinging motion of their torsos corresponding to the drum beats, and this holds true also for the portions in which there was no drumming.

The tunes of the badra songs range from melodies based on two notes only (ex. 5c) to pentatonic songs. The triad with major or minor third forms an important structural basis of many badra tunes. In fact, their most characteristic feature, apart from their rhythmic peculiarities, is their triadic or "fanfaric" character. The effect of this is striking when at the time of a perfect calm a man comes back from the bush to the village singing a badra song on the top of his voice his singing being heard long before he is emerging from the trees. The ambitus of the songs ranges from the third to the octave.

To the traditional repertory belong also the war songs, some of which were sung before going to war while others were sung when returning with head-trophies.

Another group of old songs (which also is still known even to children) is the song for the festive harvest. This was celebrated in the month of August. One of the singers described, "One man starts and puts a big heap of food (called gūm) into a 'fence'; he puts sticks around it. He calls other people. Then they go and get more food. They put the food all along the path which leads from the village to the wall (this is the main entrance of Buzi village). They invite another village and have a big feast. They dance around these heaps of food." There is considerable competition in supplying as much food as possible and showing the biggest pile of yams, sweet potatoes, cassavas, coconuts and bananas. It is a time of surplus but not only families and clans compete with each other, even villages invite each other mutually for a big feast and dance at which the display of an immense quantity of food is a main feature. On these occasions dances were held but there are also other songs (like ex. 26) which were sung without dancing.

After the turn of the century a new dance type originated in the Torres Strait islands which in the western island language is called sagul, or, in English, "island dance". After the missionaries, particularly the zealous Samoan mission teachers of the latter part of the 19th century, had banned all traditional singing and dancing but encouraged Polynesian dancing, the creation of the "island dances" some kind of a reaction against the foreign dances. Much of the choreography of the early "island dances" is based on European military drill, sports, etc., but has also incorporated elements of Melanesian and Polynesian dancing style. It seems that something quite of its own has developed from these beginnings. The "island dances" have musically and choreographically undergone remarkable changes and developed not only local but even individual styles in Torres Straits.

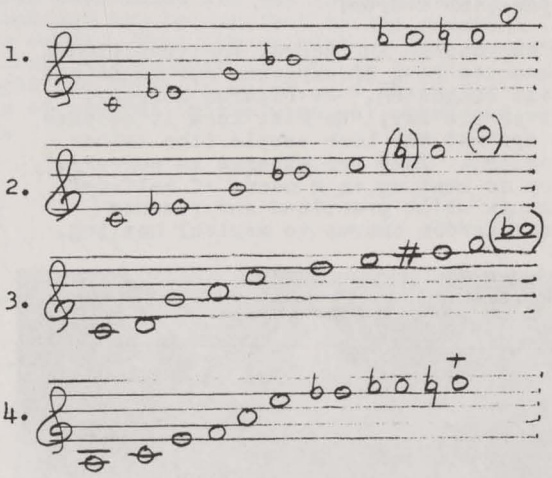
This type of modern group dancing (groups of men and groups of women alternating) was adopted by the Papuans of the neighboring coast from the island of Parema in the east to the villages of Mari and Djarai in the west.

Most songs of the Papuans sound, however, very different from those of the islanders. The striking feature of many Papuan songs is their "minor" mode, i.e. the use of the minor third which is unknown in Torres Straits. The modern Papuan dance songs range, in fact, from tunes which are directly developed from the traditional style to tunes of pure Torres Straits type. The latter can mainly be found in the eastern portion of the area concerned. While in the Papuan music singing is normally accompanied by drums only, in the modern group dances also rattles (bundles of hollow nutshells) are used like in the Torres Strait islands.

MUSICAL INSTRUMENTS

Whereas instrumental music in the neighboring Torres Straits is virtually extinct (with the exception of some flute music having survived on the Murray islands in the extreme east) it is still fully alive in New Guinea. On the Papuan coast the dárombi or jew's harp is still a favorite instrument of the unmarried lads. It is played only by them because the instrument is believed to arouse erotic passion and to attract women. The playing of the young lads is, however, surprisingly uniform and simple. That this is not the local style, but rather decline becomes evident if we hear our recording No. 19: there the dárombi is brilliantly played by an elderly man (the taboo is no longer strong; but neither children nor women are allowed to play the dárombi).

A favorite with the youths is also the longitudinal flute without mouthpiece. It is cut from cane and one fingerhole is applied roughly a hand's breadth above the lower end. This is done without any measuring and the result is quite accidental. But I found that the number of possible scales on the flutes is limited to four (about a dozen instruments were tested):



The notes in brackets were never used.

This flute which in Agab is called burāri and in Owera túru, sounds most brilliantly if it is made from the cane called pater which is thinner and lighter. And it sounds heavier and less flexible if made from the thicker upi us. The latter can be heard in ex. 17. On the flutes, song tunes are always played, of course, with instrumental ornamentation. But in fact the variations develop so far from the original tune that the latter can hardly be recognized. The interrelation between the vocal and the flute music has still to be studied with a greater number of recordings, particularly made for this purpose: i.e. with

parallel recordings of corresponding vocal and flute tunes. From a first impression we can only state that the flute music has a wider ambitus than a song normally has; it shows a less regular formal structure and metre and sometimes (ex. 16) has rapid figures which do not exist in the local singing.

The favorite time for flute playing is the "fine weather time", i.e. the perfectly calm days of the rainy season when the sound of the instrument can be heard over a considerable distance. Also the strains of the flute are said to arouse amorous desire in the hearts of the girls. Therefore the burāri is only played by the unmarried lads.

A bundled panpipe (unknown east of the Paho Turi) was found at Buzi. It is called tátaro. A number of pipes, usually about 6-8, of no fixed size are cut from the slender stalks of the patēr cane and lashed together. The result is more or less unpredictable and there is not much tuning after the pipes have been cut to different lengths granting higher and lower notes but no definite scale. As the instrument is bundled the pipes cannot be touched with the lips and the player just blows across the openings, thus producing the tender sound of an aeolsflute rather than that of a normal syrinx of raft fashion. The tátaro therefore is exclusively used as an instrument for self-entertainment.

The instrument which normally accompanies the singing and the dances is the slender hourglass-shaped drum with a wooden handle which is called búrubur in Agab and gama in Owera. On one end is glued the skin of a large watersnake which can be found in the lagoons of the swampy country. One or three small lumps of beeswax are applied to the center of the drumskin for the "tuning" of the drum. This can take many hours or even days during which the wax is removed again and again and its size and position on the drumskin modified while it is held soft and continually kneaded with fingers which are slightly moistened with the greasy perspiration from the forehead and nose. The result aimed at is the terrific booming sound which long ago gave rise to the episode of the drum which, in the famous Sido myth, called the name of the girl Sagaru during a dance. Although there are only regular drum beats, with an occasional tattoo at the end of a song, the resounding voice of the búrubur adds quite a particular sound to the Papuan music. The drums are not all locally made; they are often obtained by barter from the tribes further inland, the so-called "bush tribes". The bodies of the drums are blackened and polished with coconut oil. Simple bands with triangles are carved around both ends of the drums and form the only decoration.

The art of making the gagōma (see Haddon, Reports of the Cambridge Expedition..., vol. IV, p. 278, fig. 239) is lost. The open end of this type of drum was shaped like an animal's mouth, and it was decorated with feathers, seashells and rattling nutshells. Once Mawatta was the center of its production and from there the gagōmas were traded to every island of Torres Straits.

The rattles made from and named after the hollowed out kulap nuts (entada scandens) which in a bundle are lashed together on coconut fibre strings, and the bamboo slit-clapper which can be heard in Ex. 4 are adopted from the Torres Strait islanders and only used in modern dances. The rattle is invariably used but the bamboo clapper very rarely. The badra dancers of Mari and Djarai used slender clapping sticks (see ex. 1-3).

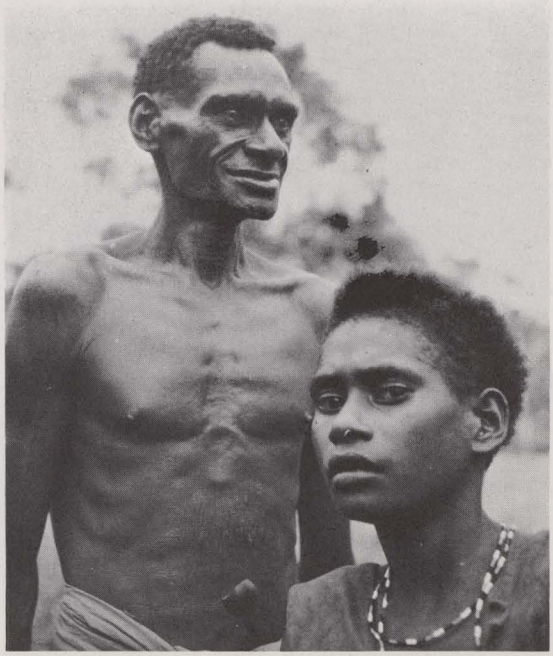
THE PERFORMERS

The main performers on the recordings from Buzi are:

AMADU, about 50 years old. Leading singer and composer of badra songs. An outstanding musician on burāri (flute), tátaro (bundled panpipe) and darombi (jew's harp). Also composer of modern dance songs in "island style". His solos played on any of the instruments are marked by an unique personal style and exceptional virtuosity with which no other soloists could vie.

GUIGA, about 50 years old. From Dumir, now living at Buzi. This blind old man is an outstanding singer with an excellent knowledge of traditional songs. He is also a good jew's harp player.

YABBA, about 45 years old. A leading man at Buzi. Good knowledge of traditional songs. Composer of several badra songs and a number of modern dance songs.



At Buzi also the young people, boys and girls and even children who were present at the recording sessions, joined into the singing whether old or new songs were sung. Every young man in Buzi is able to play the burāri (flute) and the darombi (jew's harp).

The badra songs of Mari and Djarai, Yauga and Sigabadr were recorded during actual dances and there were no particularly outstanding singers.

THE RECORDINGS

1. Badra of Mari and Djarai, recorded during actual dance at Buzi. The people of Mari and Djarai had come to Buzi following an invitation to take part in the festive celebration of the opening of a new medical aid post. Badra and modern dances were performed (nos. 1-5 were recorded on this occasion). This badra was danced by a mixed group with drums and clapping sticks. The Buzi people later gave me the texts of the songs but were unable to translate them. Normally each badra song is repeated after an interruption. Thus a new song is usually started after singing the preceding one twice.

2. Badra of Mari and Djarai, slow. Performed by the same group. We hear the second singing of a song and then the commencement of the next one.

3. Badra of Mari and Djarai. Same group. Again the repetition of a song and the start of the next one are given here. The first song is in Tuger language. It has also become a favorite of the Buzians. The text of the second song is said to be

   Ira ira bira soge muba soge ya

   but it is difficult to place the beginning words in the musical transcription as they sound extremely distorted.

4. Modern dance in "island fashion" from Dumir. Performed by visitors from Dumir. This dance is specially composed for the use of the bamboo slit-clapper. This is a piece of bamboo about 2 inches thick which at one end is closed by the internode. It is once cut lengthwise making the separated halves clap against each other. Some dancers use kulap rattles.

5. Badra from Yauga, three songs. The dances at Buzi were over at about 3 o'clock in the morning and most people went to sleep. Only a few men remained chatting on the village square. It was about half an hour later when suddenly a drum started booming again and the voices of two men joined in new badra songs: these two men were visitors from Yauga and for another hour or so they entertained themselves dancing badra to the sound of their own voices, a drum and the clattering of an empty kerosine drum beaten with a stick. This recording has caught the whole atmosphere of this early morning badra which, incidentally, did not in the least disturb the sleepers.

   a) slow badra song.

   b) badra song based on a diminished triad. In the course of the singing an additional sixth is introduced at the points of emotional climax.

   c) a very primitive tune consisting only of two notes. Again at the climax an additional fourth is added to the basic third.

6. War song from Buzi, performed by a group of men, led by Guiga. Tunggi was a great warrior. The song says: "The fight is over. We have slain the enemies. We have taken their heads." This was originally sung by the returning men as a message to the women in the village.

7. Harvest dance song, was originally danced round the gūm or pile of food. From Buzi. Sung by the same group. The text could not be understood by the singers because "The song is too old."

8. Harvest dance song of the same type. Performed by the same group. The text of this song is also unintelligible.

9. Badra of Buzi. Sung by the same group. The text is:

   Kute ya o ubugia o kute ya kut numo obogia.

   This means: "I shall go to the bush at night and if I find a wallaby or pig I will come back." This is a song about hunting.

10. Badra from Buzi, sung by the same group. The text runs:

Taim e taim o Dara taim o.

A man named Dara worked in his garden cutting wood for a fence. Another man came along and saw him. He went back to the village and made this song about Dara.

11. Badra from Buzi, performed by a mixed group (including children) led by Amadu (with drum). Guiga and Yabba are among the singers. This song is composed by Amadu. Giri is a place name. The composer once dreamed he was at Giri and saw the Giri people standing and talking. In this song a terrific "swing" is created by the placing of 26 drum beats against 20 of the song.

12. Badra from Buzi. Another composition by Amadu performed by the same group. Mabun means white man. "This man he read in a book how some Papuans cooked a pig in an earth oven." Amadu dreamed the song. This is another example of metric complication: there are 28 drum beats against 20 in the song.

13. Song, sung by a party which killed a cassowary (dirima). They had cooked the cassowary in an earth oven and came back to the village singing this song as an announcement of their hunting success. Such success-announcing songs were an old custom. The text runs

Dirima pia wode kap me o piapia dirima pia.

(When sung many end "a"'s sound like "o"'s).

14. Song (without dance) from Dumir, sung by Yabba with drumming on a tobacco tin. The language is Agab, the language of Buzi.

Ine budua gilima bane ineya budua.

The singer explained the contents of this text as follows:

"I dream a little bit, go for another place. Big pigeon (bird) called gilim. Sometime dry time little bit water in well. Gilim drink him (it) empty. Another pigeon (bird), ko, come, say, 'Mate, you finish(ed) this water. What I gonna drink?' Gilima answer, 'Very sorry, mate. You come too late. All finished. I lucky'."

15. Old song from Buzi, in unknown language. Sung by Yabba. The song must be very old. The young listeners did not know it and laughed about it as it sounded strange in words and tune. It is indeed a very unusual sounding song. The singer explained: "No smoke morning-time. One o'clock open for smoke. Tell mate: 'I think we gonna smoke afternoon-time.'" The word sagpe (in the Torres Straits sugubau) means 'tobacco'. The singer ends with "esso", the Torres Strait islands word for "thank you" (also Ex. 14 is thus concluded).

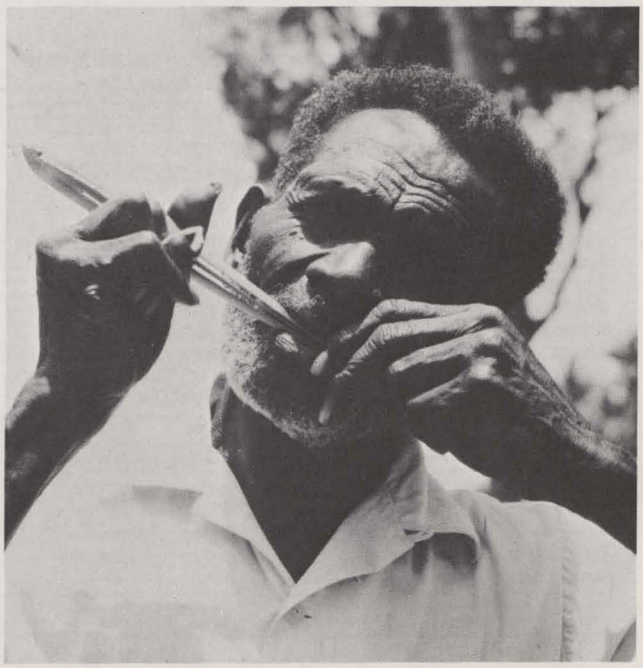
20'

16. Burāri (flute) solo, played by Subam (14 years old) from Buzi.

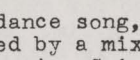
17. Burāri (flute) solo, played by Girao (21 years old) from Buzi. The harsh sound of the thick upi us flute can clearly be recognized and easily be distinguished from the thin patēr wood of the flute used in the next recording.

18. Burāri (flute) solo, played by Geawag (22 years old) from Buzi.

19. Dárombi (jew's harp) solo, played by Amadu. An unusually skilled performance which lies far beyond the jew's harp music usually heard. While the preceding recordings occasionally are disturbed by soft wind-blows, in this recording we can hear people moving about in the room.



20. Tátaro (bundled panpipe) solo, played by Amadu. As he had no patēr at hand he asked a child to bring some pawpaw stalks which he used quite successfully for the same purpose. The performance ends with the meaningless words lelam wir wir ngana wir wir (another tátaro performance of the same player ended with another set of unintelligible words).

21. Modern dance song, composed by Amadu. Performed by a mixed group headed by Amadu (with drum). Guiga, Yabba and some children were among the singers. Occasionally an additional percussion can be heard with  which is the unvariable accompaniment of the modern dances. It is produced on a kerosine drum beaten with two sticks. The kerosine drum has now replaced the original bamboo slit-drum which was of South Sea import and formerly used in the "island dances" of the Torres Straits. The Papuans have adopted the instrument and the rhythm from the Torres Straits islanders.

Ngana bazi bazi ngana bazi e bazi dada ngana genen iba ikob nagan djime a dada oba bazi ngana.

A boy goes fishing with his little cousin. The elder one spears a big fish and the little one starts crying. So the elder one puts his spear back into the canoe and kisses the little boy to soothe him.

22. Modern dance song, composed by Kerai from Parema. Kerai is schoolteacher at Buzi. This song is in the Parema language. It tells of the buhere, spirit girls which the composer claims to have seen inside a big tree at Tŏz, a village on the neighboring Strachan Island.

23. The language of Dumir. This language is called idi daiag. Guiga talks about the legendary hero Kiba, the creator of the world, who also saved the people from a big flood. He became the hero of a cargo cult. Guiga warns the people not to wait for the promised gifts of the future but to go hunting and gardening every day and pursue the necessary tasks in order to make their living. In doing so they will never have to starve.

24. The Owera language of Mabudauan. Mabudauan was settled by a branch of the Mawatta people as late as the turn of the last century. A girl of 15 years of age talks about the events of the day. The Owera language sounds particularly soft from the many vowels it contains.

25. Old song from the Oriama river. Sung by Enossa Waiganna (64 years old) of Saibai, Torres Straits. The song belongs to a Papuan folk tale telling of some boys annoying their pet crocodile until it took them out into the sea from where it never returned. This song seems to give a good impression of the old musical style from east of the Paho Turi.

26. Harvest song (without dance and without drums) from Buzi, originally sung on the same occasion as nos. 7-8. This song belongs to the cassowary clan. Performed by Amadu with Guiga, Yabba and a group of children.

Sasa iran o dirima.

sasa = swim; dirima = cassowary. "The cassowary is swimming in the water." The actual meaning is: the cassowary clan is bringing great quantities of food and piling it up on the gūm.

27. Badra from Sigabadr, recorded during an actual dance performed by fifteen men with three drums. This sounds much less "swingy" than most of the badra songs from further west. The text is

O beres sikar sikar yambo abere sikar.

28. Slow badra song from Sigabadr, recorded on the same occasion. The short text runs O rambo wa. The tune has a striking similarity with ex. 2b.

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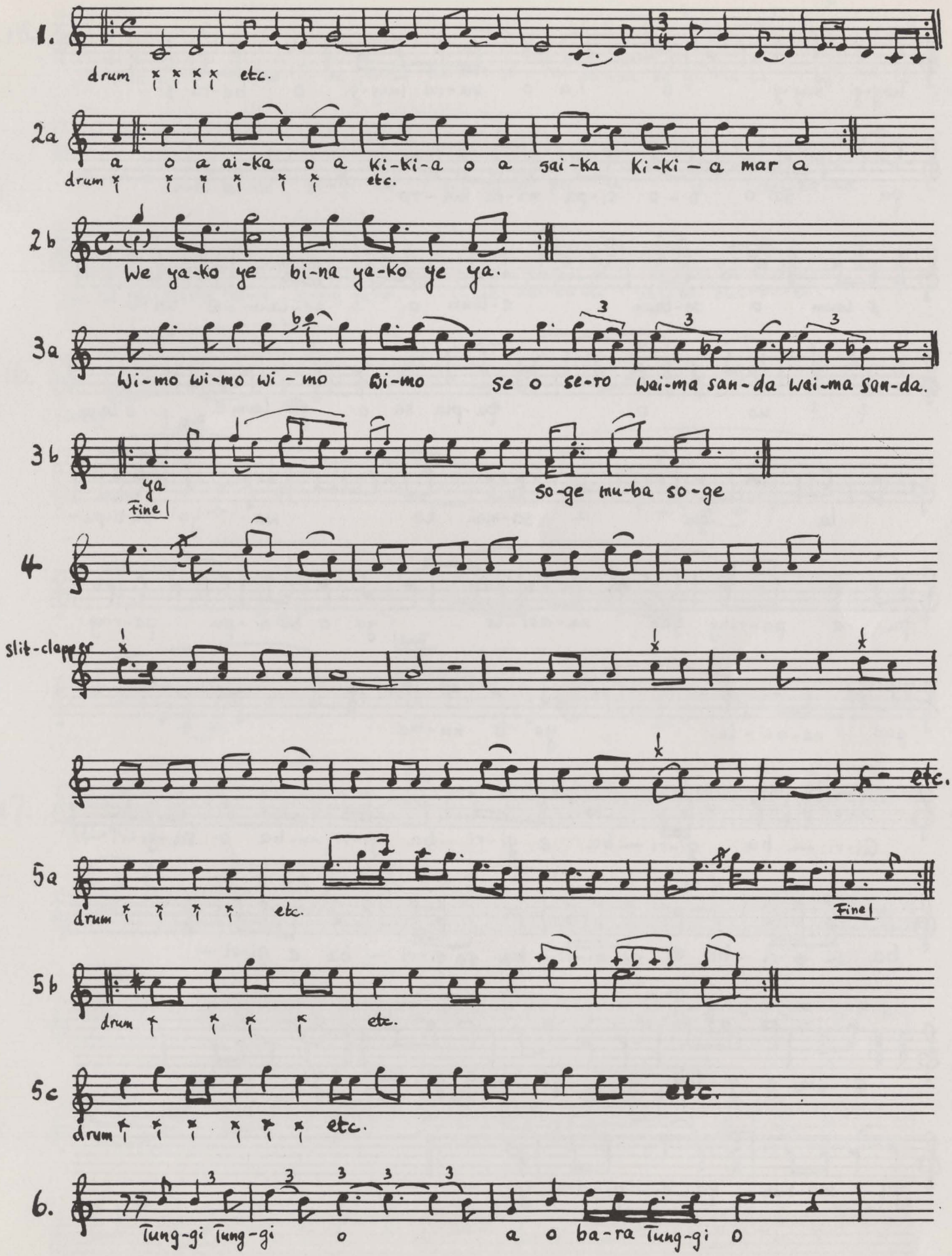
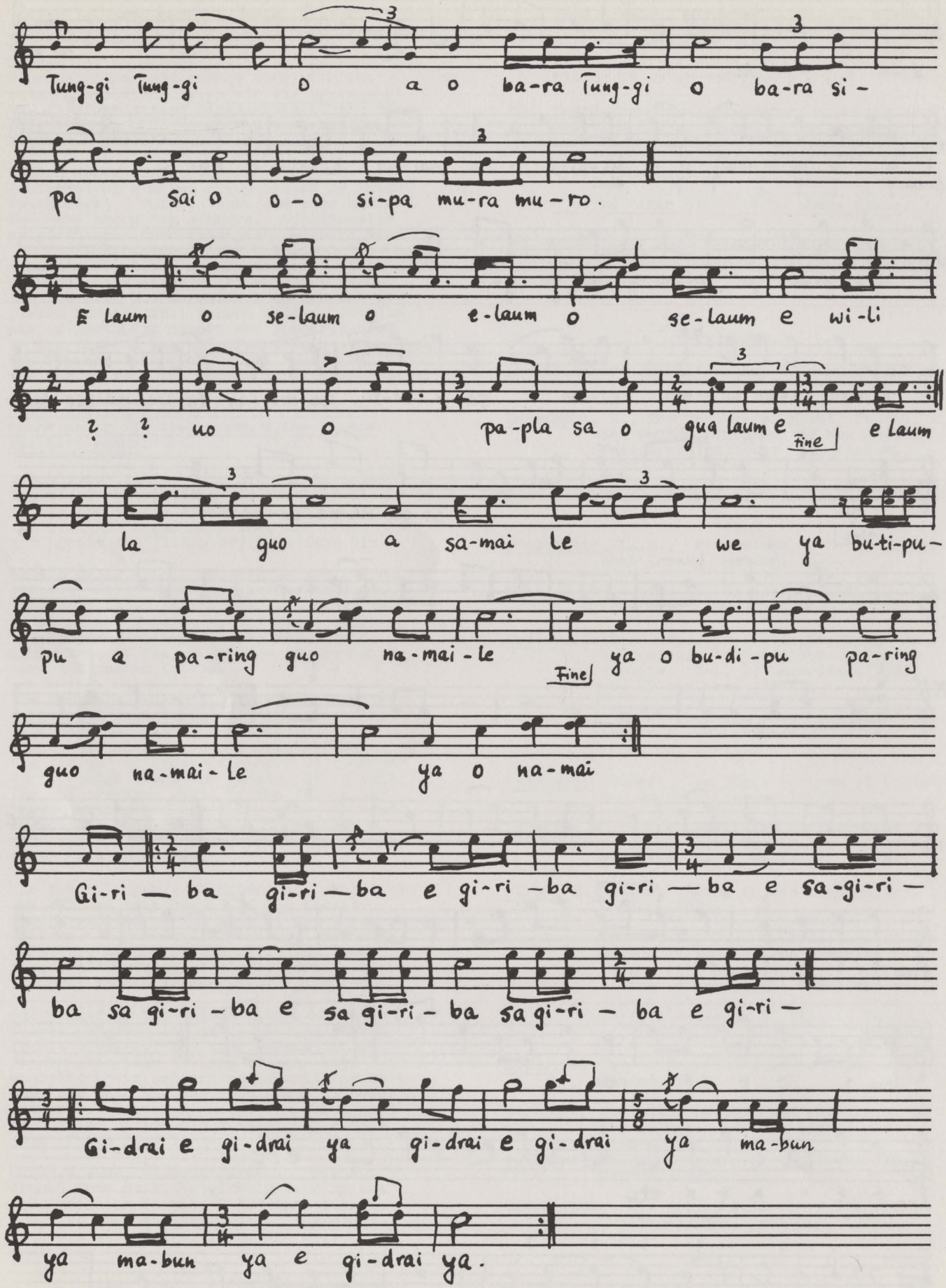
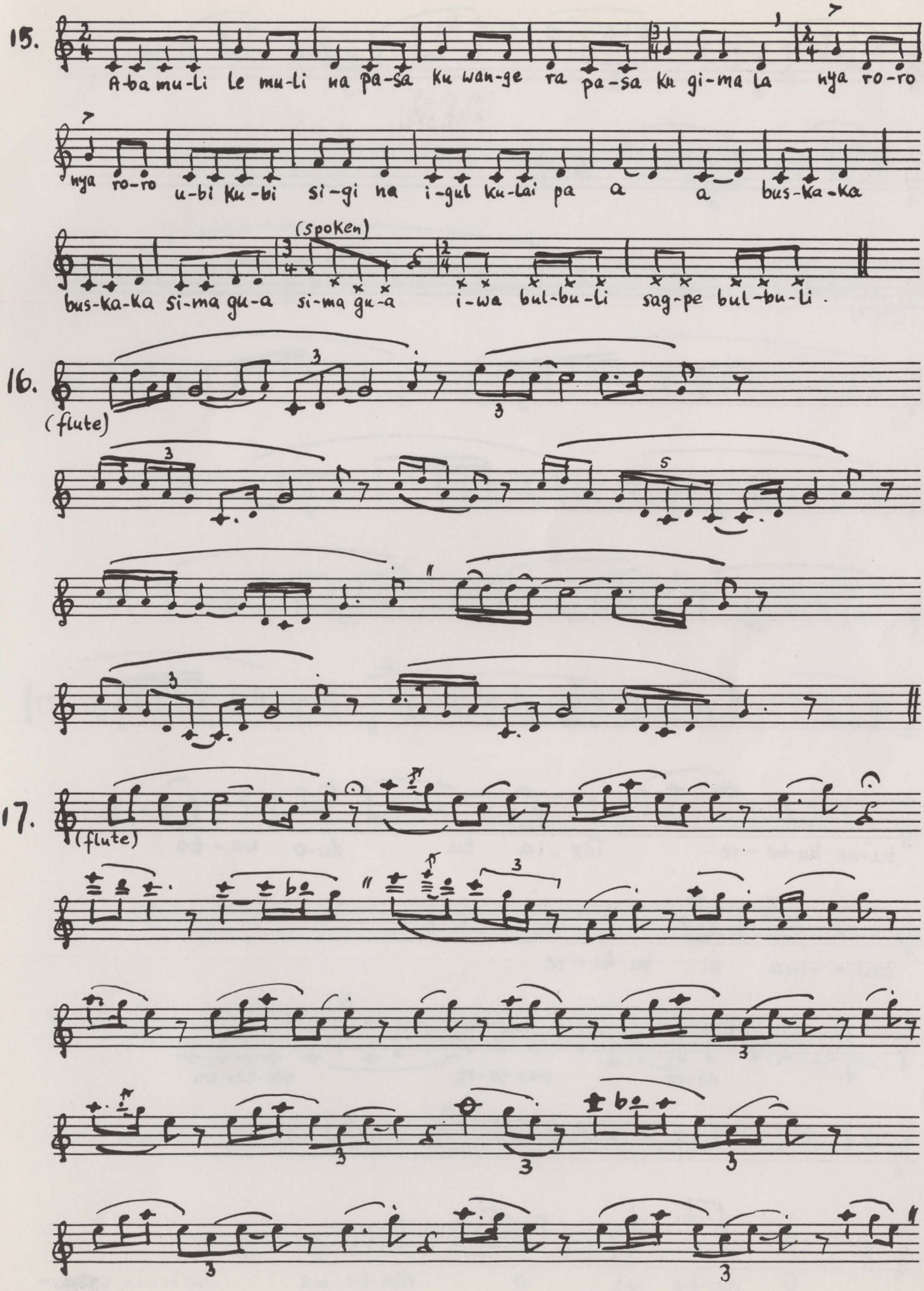
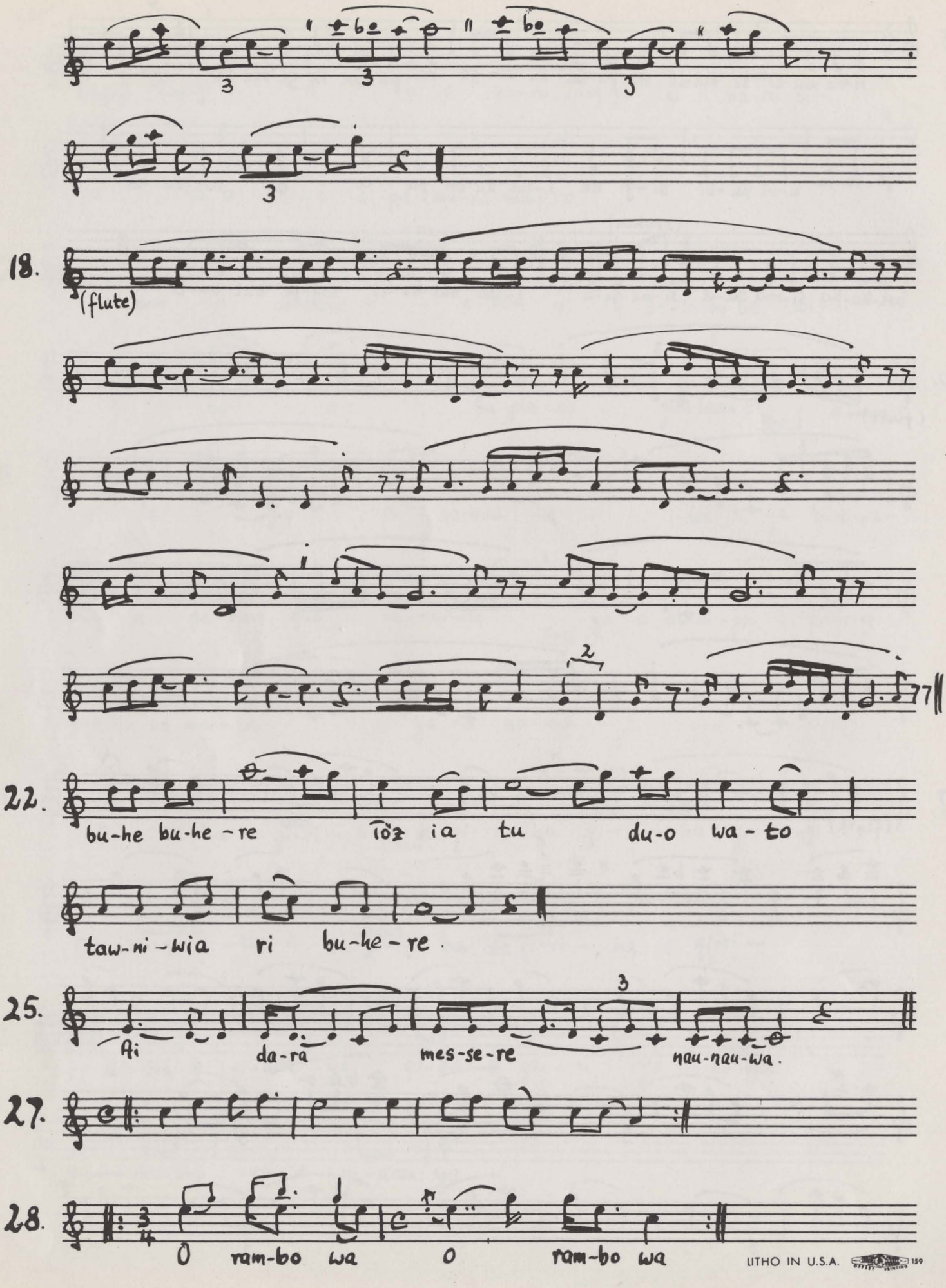

1.
drum etc.
2a
a o a ai-ka o a ki-ki-a o a sai-ka ki-ki-a mar a
drum etc.
2b
We ya-ko ye bi-na ya-ko ye ya.
3a
wi-mo wi-mo wi-mo wi-mo se o se-ro wai-ma san-da wai-ma san-da.
3b
ya
Fine!
so-ge mu-ba so-ge
4
slit-clapper
etc.
5a
drum etc.
Fine!
5b
drum etc.
5c
drum etc.
etc.
6.
Tung-gi Tung-gi o a o ba-ra Tung-gi o


Tung-gi Tung-gi o a o ba-ra Tung-gi o ba-ra si-
pa sai o o-o si-pa mu-ra mu-ro.
7.
E laum o se-laum o e-laum o se-laum e wi-li
? ? uo o pa-pla sa o gua laum e
Fine
e laum
8.
la guo a sa-mai le we ya bu-ti-pu-
pu a pa-ring guo na-mai-le
Fine
ya o bu-di-pu pa-ring
guo na-mai-le ya o na-mai
11.
Gi-ri — ba gi-ri — ba e gi-ri-ba gi-ri — ba e sa-gi-ri —
ba sa gi-ri-ba e sa gi-ri-ba sa gi-ri — ba e gi-ri —
12.
Gi-drai e gi-drai ya gi-drai e gi-drai ya ma-bun
ya ma-bun ya e gi-drai ya.


15.
A-ba mu-li le mu-li na pa-sa ku wan-ge ra pa-sa ku gi-ma la nya ro-ro
nya ro-ro u-bi ku-bi si-gi na i-gul ku-lai pa a a bus-ka-ka
(spoken)
bus-ka-ka si-ma gu-a si-ma gu-a i-wa bul-bu-li sag-pe bul-bu-li.
16.
(flute)
17.
(flute)


18.
(flute)
22.
bu-he bu-he-re
iōz ia tu du-o wa-to
taw-ni-wia ri bu-he-re.
25.
Ai da-ra mes-se-re nau-nau-wa.
27.
28.
O ram-bo wa O ram-bo wa