

Lambudju's Wangga



Archival recordings by Marett et al.
Notes by Marett, Barwick & Ford



Bobby Lambudju Lane at Indian Island, 1989. Photograph by Adrienne Haritos, reproduced with the permission of Belyuen community.

Lambudju's Wangga

THE INDIGENOUS MUSIC OF AUSTRALIA CD5

Archival recordings by Alice Moyle and Allan Marett, with supplementary recordings by Lamont West and Sally Treloyn; curated and annotated by Allan Marett and Linda Barwick, with transcriptions and translations by Lysbeth Ford.

Dedicated to our late friends and collaborators: Agnes Lippo, Audrey Lippo and Ruby Yarrowin

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Introduction

Wangga is a genre of public dance-song from the Daly region of northwest Australia, the country that lies to the north and south of the mouth of the Daly River. This CD is one of a series focusing on the songmen who have composed and performed *wangga* over the last 50 years. More information can be found in our book *For the Sake of a Song* (Marett, Barwick and Ford, 2013) and the companion website wangga.library.usyd.edu.au.

Wangga songs originate as the utterances of song-giving ghosts (*wunymalang*, in Lambudju's language Batjamalh) singing to the songman in his dream. But the words that we hear are also the words of the songman as he reproduces what the *wunymalang* has taught him for an audience of living humans. This ambiguity allows song to bridge the worlds of the living and the dead.

Because Lambudju's life was cut short at a relatively young age, the corpus of recordings is not large. Its intriguing historical depth is illustrated by the six versions of his song 'Rak Badjalarr' sung by Lambudju and others between 1961 and 2008 (tracks 1–6). The remainder of the CD is structured around two sessions with Lambudju recorded by Marett in 1986 and 1991, supplemented by early recordings from 1959–62 made by Alice Moyle (tracks 7–24), and followed by important recent recordings from Lambudju's musical heirs Colin Worumbu Ferguson and Roger Yarrowin, recorded by Marett and Barwick in 1997 and Treloyn in 2008 (tracks 24–29). The listener is provided with transcribed and translated texts, together with contextual information for each song. Further information is presented in chapter 7 of our book. Twenty-three tracks published here appeared earlier on our CD *Rak Badjalarr* (AIATSIS, 2001). Marett's 2005 book *Songs, Dreamings and Ghosts* includes extensive discussion of Lambudju's repertory.

Lambudju's Wangga

Bobby Lane Lambudju (1941–1993) was one of the two leading songmen at Belyuen in the late 1980s and early 1990s (the other being Barrtjap; see CD2 in this series). In contrast to Barrtjap's repertory, Lambudju's songs are more varied: his texts use a richer variety of forms and lexicon, and even mix two languages, Batjamalh and Emmi-Mendhe; his melodies are diverse and use an array of different modes. Lambudju's extensive use of sung vocables during instrumental sections is another distinctive feature.

As discussed in Marett's book *Songs, Dreamings and Ghosts*, the key to this diversity is the fact that Lambudju's repertory came from a number of different sources: apart from those that he composed himself, he inherited songs from his two Wadjiginy 'fathers', Aguk Malvak and Alalk, from his Emmiyangal adoptive father, Mun.gi, as well as from other members of the family.

Three of Lambudju's father's brothers, Aguk Malvak, Alalk and Tjulatji, were leading songmen in the first half of the 20th century. Because Lambudju was too young to learn these songs before they died, his father, Jack Lambudju, asked his sister's daughter's Emmiyangal husband, Nym Mun.gi, to hold the songs in trust until such time as Lambudju came of age. In our two earliest recordings, from 1959 and 1962 respectively, we hear a very young Lambudju singing alongside Mun.gi's son Rusty Benmele Moreen, who at that time was undoubtedly the more accomplished singer. Benmele, however, died young, and by the time Marett arrived in Belyuen in 1986, Lambudju was the undisputed master of this tradition, singing songs inherited from the upper generations alongside many of his own composition.

The texts of many of Lambudju's songs concern his country to the north of the Daly River and in particular Rak Badjalarr (North Peron Island), the place to which people from Belyuen

return after their death. Many of his songs, for example ‘Rak Badjalarr’ (tracks 1–6), ‘Bandawarra-ngalgin’ (tracks 7–9), ‘Karra balhak Malvak’ (track 10) and ‘Karra-ve kanya-verver’ (tracks 11–12) contain the words of *wunymalang* ghosts, singing as they return to Rak Badjalarr and its surrounding country. Other songs—for example ‘Benmele’ (track 13), ‘Tjerrendet’ (track 15) and ‘Tjendabalhatj’ (track 16)—concern specific individuals, while others, for example ‘Bangany nye-bindja-ng’ (track 17), are about the act of singing and dancing itself. There are also a number of songs—for example ‘Lima rak-pe’ (track 24), ‘Bende ribene’ (track 28) and ‘Limila karrawala’ (track 29)—that are entirely, or largely, in ghost language (vocables).

TRACK 1

Song 1: Rak Badjalarr

rak badjalarr-maka bangany-nyung [repeated]
ii winmedje ngan-dji-nyene

*[I am singing] for the sake of a song for my ancestral country,
Badjalarr
I am [sitting] eating oysters*

Badjalarr is North Peron Island, the ancestral country (*rak*) to which Lambudju inherited rights through his father. It lies to the north of the mouth of the Daly River. Regarded as dangerous to all but senior traditional owners and those properly introduced to the country by them, it is the land of the dead for the Wadjiginy and others living at Belyuen. It is inhabited by *wunymalang* ghosts, who can come from Badjalarr to Belyuen to give songs to songmen. This dangerous aspect of the song is reflected in the rhythmic setting of its text.

The opening line, *rak badjalarr-maka bangany-nyung* (‘for the sake of a song for my ancestral country, North Peron Island’),

contains an ellipsis, which was clarified by Lambudju when he spoke the text and added the words, *nga-bindja-ng* ('I am singing') to provide the meaning, 'I am singing for the sake of a song for my ancestral country, Badjalarr'. And yet the meaning is still not clear until one understands that we are hearing the words of a *wunymalang*, and that 'for the sake of' means, 'for the sake of [giving you] a song for my ancestral country, Badjalarr'. Sung in ceremony, however, we hear the voice of the living singer declaring that he is singing for the sake of providing the participants with a song about his country.

Badjalarr is one of several sites in the Daly region mentioned by name in Lambudju's songs. So dangerous is Badjalarr that its name cannot normally be spoken for fear of calling the ancestral ghosts back into the realm of the living. The dangerous aspect of Badjalarr is reflected in the fact that the rhythmic setting disguises the words *Rak Badjalarr* by setting them as if they were, *Rakba djala*. When sung, *rakba* sounds like *rak-pe*, which has been glossed as 'eternal country'. Even Lambudju himself disguised the name when he spoke about it: '*Rak badjalarr bangany, bangany-nyung nga-bindja-ng*, which means, "That's the name of the place, Djalarr"'.

The line about eating oysters refers to the fact that Badjalarr provides food for its children, and oysters are abundant there. Oysters also abound around the Cox Peninsula where Lambudju and most other Wadjiginy live, thus providing a link between their ancestral country and their current place of residence. This line also contains an ellipsis: the final word, *ngami* ('I sit'), is supplied in the spoken version, but is not sung. This song and its significance are discussed in greater detail in Marett's book *Songs, Dreamings and Ghosts*.

This CD includes six versions of 'Rak Badjalarr', two sung by Lambudju himself (from 1986 and 1962), one by his adoptive brother, Rusty Benmele Moreen (from 1961), one by Lawrence Wurrpen (1961), and two by Colin Worumbu Ferguson (from 1997 and 2008), the singer who has inherited Lambudju's songs.

These provide insights into how a song can develop over time as it is passed from songman to songman. Note that all the singers apart from Wurrpen—who was not a central member of the lineage—use the conspicuous vocalisations in the instrumental section so typical of Lambudju’s own performances.

TRACK 2

Song 1: Rak Badjalarr

rak badjalarr bangany nye-bindja-ng
[repeated]
ii winmedje ngan-dji-nyene

*You sing a song for my ancestral country, Badjalarr
I am [sitting] eating oysters*

Recorded by Alice Moyle in 1962, this is the earliest recording of ‘Rak Badjalarr’. Although the quality of the recording is less than ideal owing to its having been originally recorded at a very low level, it has been included here because it gives us a chance to hear Lambudju singing while he was still a young man of about 20.

There are a number of textual and musical differences between this version and the 1986 version in track 1.

TRACK 3

Song 1: Rak Badjalarr

rak badjalarr-maka bangany [-nyung] [repeated]
ii winmedje ngan-dji-nyene

*[I am singing] [for the sake of] a song for my ancestral country,
Badjalarr
I am [sitting] eating oysters*

This performance was recorded by the linguist LaMont West at Beswick Creek (now Barunga) in 1961; that is, a year before the performance in track 2. The singer is Lawrence Wurrpen, a man from Delissaville (Belyuen) who had moved to Beswick Creek, where his wife's family lived. Wurrpen apparently brought with him various Belyuen repertoires: in CD2 in this series (track 17), Wurrpen can be heard singing a song by Tommy Barrtjap.

TRACK 4

Song 1: Rak Badjalarr

rak badjalarr-maka bangany-nyung [repeated]
ii winmedje ngan-dji-nyene
*[I am singing] for the sake of a song for my ancestral country,
Badjalarr
I am [sitting] eating oysters*

This version is sung by Rusty Benmele Moreen, the son of Mun.gi, Lambudju's adoptive father and teacher, and hence Lambudju's adoptive elder brother. Benmele, who died at a tragically young age in the early 1980s, was senior to Lambudju (see notes to the song 'Benmele', track 13). What we hear in this recording is an accomplished singer at the height of his powers.



Colin Worumbu Ferguson singing 'Rak Badjalarr' at Mandorah in 1997, on the occasion described in the notes to track 5. The kenbi (didjeridu) is played by Nicky Jorrock. Photograph by Allan Marett, reproduced with the permission of Belyuen community.

While the text, rhythm and melody are very similar to the version heard in track 1, Benmele's musical treatment of the song is more complex. This performance is discussed in more detail in Marett's book *Songs, Dreamings and Ghosts*.

TRACK 5

Song 1: Rak Badjalarr

Following Lambudju's death in 1993, Colin Worumbu Ferguson took over singing his songs. Although Worumbu is from another language group (Marri Tjavin), his family has lived in Belyuen for many years. He now has rights to sing songs from all the main *wangga* repertoires at Belyuen, as well as several from Wadeye.

This performance of 'Rak Badjalarr' shows the influence of both Lambudju and Benmele. This performance, in which Worumubu combines with another musician at the height of his powers (the late Nicky Jorroch), was recorded by Marett on the beach one night at Mandorah, and was so powerful that it called into our presence the ghost of Lambudju himself. The ritual call (*malb*) that can be heard at the end of the track is an indicator of the spiritual power of this performance.

TRACK 6

Song 1: Rak Badjalarr

In this performance, recorded by Sally Treloyn at Lee Point in Darwin, the performer is once again Colin Worumbu Ferguson. On this occasion Worumbu introduced several innovations. Various features, including the very fast clapstick beating and some textual variation, remind us of Wurrpen's 1961 performance (track 3), which Worumbu had heard on our CD *Rak Badjalarr: Wangga Songs for North Peron Island by Bobby Lane* (AIATSIS, 2001). Worumbu is quite candid about the fact that he learns songs from

CDs. There is no doubt that modern technological media aid the transmission and maintenance of these traditions—indeed, in Belyuen, recordings, as faithful traces of the past, are classified as *maruy* ('ghosts').

TRACK 7

Song 2: Bandawarra-ngalgin

bandawarra-ngalgin ka-djen-mene [repeated]
bandawarra-ngalgin

It [the tide] is coming in at Bandawarra-ngalgin
Bandawarra-ngalgin

'Bandawarra-ngalgin' is the name given to a deep and dangerous hole in the ocean floor between the mouth of the Daly River and South Peron Island, part of Lambudju's ancestral country.

There are a number of interesting musical features of this song, including the oscillating glide that begins each melodic section. Glides of this sort can be heard in some of the oldest archival recordings of *wangga* but are rarely heard today.

TRACKS 8–9

Song 2: Bandawarra-ngalgin

bandawarra-ngalgin ka-djen-mene
nya-muy-ang nye-djang-nganggung
bandawarra-ngalgin ka-djen-mene
ngala-viyitj nya-mu-nganggung

It [the tide] is coming in at Bandawarra-ngalgin
Stand up and dance woman, for us both

*It is coming in at Bandawarra-ngalgin
Sit and clap hands for us both*

There is variability in ordering of the three lines *bandawarra-ngalgin ka-djen-mene* ('It [the tide] is coming in at Bandawarra-ngalgin'), *nya-muy-ang nye-djang-nganggung* ('Stand up and dance woman, for us both') and *ngala-viyitj nya-mu-nganggung* ('Sit and clap hands for us both'). In referring to community participation in *wangga* (dancing and hand clapping), these lines bring contemporary audiences at Belyuen into the same frame as their ancestral homelands near Bandawarra-ngalgin.

TRACK 10

Song 3: Karra Balhak Malvak

karra balhak malvak-karrang-maka ngarn-rdut-mene-ng ka-bara
bandawarra-ngalgin-bende nguk ka-maridje-ng ka-yeve
karra balhak werret-bende müng ya-mara nya-buring
munguyil-malang
ngawardina ngawardina-djene-nung-bende

*Brother Malvak has gone and left me behind
At Bandawarra-ngalgin now he is lying with one knee bent over
the other*

*Quick now, brother, catch him up, fast-paddling one!
With a floating log*

This song is addressed to the ghost of Lambudju's father's brother Aguk Malvak (c. 1895–c. 1959), one of the singers whose repertory Lambudju inherited. Ewers records Malvak as being one of the two main songmen at Delissaville in 1947. Lambudju told us that Malvak is addressed as older brother (*balhak*) because the composer of this song was one of Malvak's younger brothers—probably Alalk or Tjulatji, both of whom were songmen. This



Tourist corroboree performers at Mandorah, 1987. Bobby Lane Lambudju is the second from left in the back row. Roger (Rossy) Yarrowin is second from right (kneeling) in the second row. Tommy Barrtjap is the singer seated on the right. Photograph by John N. Doyle, reproduced with the permission of Belyuen community.



Bobby Lane and Rusty Benmele Moreen singing wangga at Belyuen in 1979, with Les Kundjil in audience (with child in lap). Photograph by Adrienne Haritos, reproduced with the permission of Belyuen community.

song describes Malvak's ghost lying at Bandawarra-ngalgin in one of the poses associated with the dead (one knee bent over the other, or 'number four leg' as this pose is commonly called), and urges him to paddle across to Badjalarr, the island of the dead to which all Wadjiginy people return.

TRACK 11

Song 4: Karra-ve Kanya-verver

karra-ve kanya-verver-rtedi kay[a-ndhi]
karra-ve kak-ung-bende badjalarr
ribene ribene ribene ribene ribene ribene ...
ii aa ü karra-ve kanya-verver-rtedi kaya-ndhi

*It [a breeze] is forever cooling my back
Away now to Badjalarr forever
It is forever cooling my back*

Here a ghost sings about its journey to Badjalarr, the Wadjiginy island of the dead. Feeling the wind on your back is a sign of the presence of a ghost. Lambudju described getting this song from a *maruy* [*wunymalang*] ghost: 'the wind's blowing and I'm lying down here. I slept and dreamt and a *maruy* [*wunymalang*] spirit came and sang the song. I got that picture and I sang that song'.

The language of the song is a mixture of Batjamalh and Emmi-Mendhe: the first line (*karra-ve kanya-verver-rtedi kay[a-ndhi]*) is in Emmi-Mendhe, while the second line (*karra-ve kak-ung-bende badjalarr*) is in Batjamalh. Such mixing of languages is unusual in *wangga* songs, but Lambudju is said to have frequently mixed the two languages in everyday conversation, perhaps because he was brought up in an Emmiyangal family, though his own ancestral language (and the language of the majority of his songs) was Batjamalh.

TRACK 12

Song 4: Karra-ve Kanya-verver

karra-ve kanya-verver-rtedi kaya-ndhi
karra-ve kak-ung-bende badjalarr
ribene ribene ribene ribene ribene ribene ...
ii aa ü [repeated]
karra-ve kak-ung-bende badjalarr
ribene ribene ribene ribene
ya ya, ya ya

*It [a breeze] is forever cooling my back
Away now to Badjalarr forever*

In this performance of ‘Karra-ve Kanya-verver’ recorded by Alice Moyle in 1962, the singers Lambudju and Douglas Rankin order the lines of the song slightly differently, although the melody, text, tempo and clapstick beating are essentially the same as in Lambuju’s 1986 performance (track 11).

TRACK 13

Song 5: Benmele

benmele-maka kurratjkurratj ka-bindja nüng (repeated)
ii aa mm

Benmele! Cuckoo! He sang for him

‘Benmele’ was composed in reaction to the death of Rusty Benmele Moreen in the early 1980s. Benmele was the adoptive elder brother of Lambudju, and at the time he was the senior singer in this tradition (Benmele can be heard singing on track 4). His death was a major loss to the community. The song describes the channel-billed cuckoo singing to Benmele to call him away



Rusty Benmele Moreen, who sang for the Kenbi Land Claim, 1979. Photograph by Adrienne Haritos, reproduced with the permission of Belyuen community. In the background is Benmele's late sister Agnes Lippo, to whom this CD is dedicated.

to death. When this song is explained to children or outsiders, *kurratjkurratj* is usually glossed as ‘kookaburra’ so as to disguise this serious meaning.

TRACK 14

Song 6: Winmedje

winmedje ngan-dji nyene nga-mi mm
aa ee ü

I am sitting eating oysters

In dreaming ‘Winmedje’, Lambudju dreamt of his ‘daughter’ Audrey Lippo eating oysters at Two Fella Creek near Belyuen (in later conversations with our consultants, the composition was attributed to Lippo herself). The Batjamalh words of line 1 also appear as the final line of ‘Rak Badjalarr’ (tracks 1–6). As explained earlier, the reference to oysters links Lambudju’s ancestral country on North Peron Island to his adoptive country at Belyuen on the Cox Peninsula.

TRACK 15

Song 7: Tjerrendet

tjerrendet-maka ka-ngadja tjidja-nde bangany ka-bindja
(repeated)

Tjerrendet has gone back, it’s this man’s turn to sing a song

‘Tjerrendet’, meaning a traditional loincloth, was the nickname of Roy Mardi Bigfoot, an active performer in the 1960s. He had outstations both at Balgal opposite the Peron Islands and at Dum-in-Mirrie Island. Lambudju told us that he made this song one day when he saw Tjerrendet walking past his camp.

Given that *wangga* are so often concerned with the activities of song-giving ghosts, we cannot but wonder whether this song in fact describes a visitation of Tjerrendet's ghost to the songman, Lambudju, whose turn it is now to sing the song.

TRACK 16

Song 8: Tjendabalhatj

tjendabalhatj mive-maka nyen-ne-ne kanye-djanga
[repeated]

Tjendabalhatj, they saw you standing there

Tjendabalhatj was the Aboriginal name of Charlie Alliung, otherwise known as 'old Elliyong'. Lambudju explained this song as follows:

Tjendabalhatj makany mive nyinnene kanyedjanga, that means this old Tjendabalhatj, Old Elliyong, went to visit this young person. *Mive nyenne nanggany kanyedjanga*, which means like he go visit him nearly every day.

There is clearly a more complex story lying behind this pithy explanation. Lambudju told us that Tjendabalhatj was a *dawarra-börak* or cleverman. Alliung was one of two *dawarraböraks* who performed at a rag burning (*kapuk/karaboga*) ceremony recorded at Delissaville (the old name for Belyuen) in 1948 by the ABC journalist Colin Simpson.

TRACK 17

Song 9: Bangany Nye-bindja-ng [two items]

Item 1

bangany nye-bindja-ng nya-mu-ngarrka ya-mara
[repeated]

nya-muy-ang nye-djang-nganggung bangany-e ya-mara
ee nya-muy-ang nye-djang-nganggung bangany-e ya-mara
karra ee

Sit and sing a song for me, dance, man!

Stand up and dance, woman, for us two. Song! Dance, man!

Item 2

bangany nye-bindja-ng nya-mu-ngarrka ya-mara
[repeated]

nya-muy-ang nye-djang-nganggung bangany-e ya-mara
ee nya-muy-ang nye-djang-nganggung bangany-e ya-mara
karra nya-mu nye-djang

Sit and sing a song for me, dance, man!

Stand up and dance, woman, for us two. Song! Dance, man!

Stand up and dance, woman.

Track 17 contains two items of ‘Bangany nye-bindja-ng’, with only the shortest of breaks between the two. This performance was recorded at the Belyuen waterhole one morning, with exuberant calls and comments from the dancers. For this occasion Lambudju used a pair of cans in place of clapsticks.

In a statement highlighting that the act of singing fulfils the song-giving ghost’s sung command, Lambudju said of this song:

This spirit tells me to repeat that song what I been singing now. I got to repeat that song every now and then when I sing it. It says, ‘Sing me a song’ and that’s what it is, just like I said. I just keep on repeating that same word, *bangany nye-bindja-ng nya-mu*.

Another interesting feature of the song is that it refers to both men and women’s accompanying dance. *Ya-mara* (literally, ‘you

kick’) refers to men’s dancing, and *nya-muy-ang* (literally, ‘you sway’) to women’s dancing. Presumably the ‘us two’ signified by the pronoun *-nganggung* refers to the singer and his didjeridu accompanist. In different performances of this song, Lambudju may substitute one of these terms for the other, depending on who is dancing. In this elicited performance he showed off both forms. In the final instrumental sections, Lambudju rather playfully sings *di digidi di di* rather than his normal *di di di*.

TRACK 18

Song 10: Walingave

walingave-maka bangany nye-bindja-ng [repeated]

ii aa

walingave-maka bangany nye-bindja-ng [repeated]

Sing a song for Walingave

Lambudju explains, ‘Now this song is about a place called Wali. Walingave. It’s near Peron Island there somewhere, and what I’m singing there is, I just repeat that same old word: Wali, Walingave.’ It is unclear precisely where Wali (or Walingave) is located.

In 1979 Brian Enda explained the song as follows:

Wally, that’s the name of the Toyota at Port Keats when I was working up there. They call that Toyota ‘Wally.’ He had an accident somewhere near Daly River, you know that crossing? My ‘father’ Bobby Lane [Lambudju] [asked] what time they’re going to fix it. My father said [sings] ‘wali muvu-maka—like what time you going to move?’ You know, he was [at] the garage ... My old man made that song, you see, that’s the one we’re singing now.

It is possible that this explanation represents a version of events that hides the true, deeper meaning, and that Lambudju’s

explanation, with its reference to a dimly remembered place in the ancestral country that he had never visited was true, but a matter of some sensitivity. In 2008 Colin Worumbu Ferguson strongly asserted that Brian Enda's explanation was the correct one.

The melody of this song (the same as 'Karra Balhak Malvak' –track 10), suggests that this may have been one of the older songs in Lambudju's repertory, perhaps composed by one of the songmen of his father's generation, who would have been better acquainted with country around the Peron Islands.

TRACKS 19–22

Song 11: Djappana

djappana rdinyale rdinyale djappana [repeated]
ya

Ruby Yarrowin, an Emmi-Mendhe speaker, told us that Djappana is to the north of the Daly River. Lambudju sings the song almost identically on all four tracks. His comments are as follows:

I just said that's the name of the place, Djappana. Djappana is near, *tjine rakje* ['what's that place?'], the mouth of the Daly River ... that's the name of the place. I just keep on repeating it, same word all the way.

TRACK 23

Song 12: Karra Balhak-ve (two items)

karra balhak-ve bangany nga-bindja-ye [repeated]
ii

Older brother I am forever singing a song

This song, recorded in two items by Alice Moyle at Bagot in 1959, is noted in her fieldnotes as a ‘song for Peron Island’. This is not only the earliest recording we have of Lambudju, but also one of the few recordings of him singing with Rusty Benmele Moreen. It is unlikely that it was composed by Lambudju. The minor mode quality of its melody suggests that it derived from the upper generation of singers that included Lambudju’s father’s brothers, Aguk Malvak, Alalk and Tjulati.

The song is addressed to ‘older brother’, a term used to address Dreamings as well as actual kin. In the notes to the Rak Badjalarr CD we mistakenly identified this as a song about the broлга (we were misled by a spoken version of the text given to Alice Moyle in 1962). Our consultants, and our own ears, confirm that the penultimate word is *bangany* (song), not *belleny* (broлга).

TRACK 24

Song 13: Lima Rak-pe

Lima rak-pe lima rak-pe
(repeated)
ya ya ya ya

Lima eternal country! Lima eternal country!
ya ya ya ya

Once again we hear Lambudju singing with Rusty Benmele Moreen, this time in a recording made by Alice Moyle in 1962. The minor mode feeling of the melody, together with the early recording date, suggests that this is another old song that may have been composed by one of Lambudju’s ‘fathers’.

Some consultants say that the words of this song have no meaning and are ‘just for song’, but the expression *rak-pe* is glossed as ‘eternal country’ in other songs (including three of Barrtjap’s; see CD2), so we have adopted that translation here.

Barrtjap's song 'Nyere-nye Bangany Nyaye' (CD2, track 12) even contains the same phrase *lima rak-pe* (*lima rak-pe ngadja ngaye* 'lima my eternal country ngaye').

TRACK 25–27

Song 14: Mubagandi

a karra mubagandi ye-me-ngadja-nganggung-bende mm
karra ye-me-ngadja-nganggung mm
ye-me-ngadja-nganggung
ye-me-ngadja-nganggung-bende mm
karra ye-me-ngadja-nganggung mm

Ah poor bugger, tell him to come back for you and me now
Ah, tell him to come back for you and me
Tell him to come back for you and me
Tell him to come back for you and me now
Ah, tell him to come back for you and me

This performance was recorded in 1997, not long after the death of Lambudju. Its Emmiyangal singer Roger Yarrowin told Marett and Barwick that the song had been composed by Lambudju and given to Yarrowin just prior to Lambudju's death. In broad terms, the singer seems to be singing to a recently deceased relative, appealing to him to come back. Track 26 contains a number of ritual calls (*malh*), which the performers said were calls to the ghost of Lambudju. In the second verse of track 27, Yarrowin suspends the stick beating, a powerful but rarely used device.

Because of various linguistic errors in the song text, some of our consultants have suggested that Yarrowin himself must have composed the song, which therefore must have been given to him by Lambudju in a dream after Lambudju's death. Others claim to

have heard Lambudju himself singing the song, so perhaps the grammatical errors in this version point instead to Yarrowin's imperfect recall of Lambudju's text.

Another aspect of the song that may point to creative intervention by Yarrowin is the unusual melodic structure, where lines of text are sung in the lower octave. Lambudju typically used the lower octave only during the breaks between verses. 'Karra Balhak Malvak' (track 10), an old song from Lambudju's father's generation, also contains text sung in the lower octave.

TRACK 28

Song 15: Bende Ribene

bende ribene ribe [repeated]
yakerre balhak malvak-maka ka-bindja-ng ka-mi

Yakerre! He is singing for brother Malvak

Although this song was composed by Lambudju, he was never recorded singing it. During an elicited session in 2008, Colin Worumbu Ferguson, to whom Marett had given draft copies of this and other CDs, filled in this and other gaps in the recorded repertory. This is a striking example of a consultant acting to safeguard and complete the record of his culture.

TRACK 29

Song 16: Limila Karrawala

This was another song of Lambudju's that we had previously failed to record or locate on archival recordings. Like the previous track, it was sung by Colin Worumbu Ferguson for Marett in 2008 to complete the record of Lambudju's songs. It has the same melodic contour as 'Rak Badjalarr'. No translation is available for this track, but we do know that the word *karrawala* means 'hill'.

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Men at Belyuen, led by Roger Yarrowin (wearing string belt and with his back to the camera), dancing at the launch of Allan Marett's book Songs, Dreamings and Ghosts, Belyuen, 2006. Photograph by Gretchen Miller, ABC Radio National, reproduced with the permission of Belyuen community.

| Track | Song | Title | Recording* | Singer |
|----------|------|-----------------------|---------------------|-----------------------|
| Track 01 | 1 | Rak Badjalarr | Mar86-04-s07 | Lambudju |
| Track 02 | | Rak Badjalarr | Moy62-01-s01 | Lambudju |
| Track 03 | | Rak Badjalarr | Wes61-s15 | Wurrpen |
| Track 04 | | Rak Badjalarr | Wes61-s25 | Benmele |
| Track 05 | | Rak Badjalarr | Mar97-13-s13 | Worumbu |
| Track 06 | | Rak Badjalarr | Tre08-01-s26 | Worumbu |
| Track 07 | 2 | Bandawarra-ngalgin | Mar86-04-s02 | Lambudju |
| Track 08 | | Bandawarra-ngalgin | Mar86-04-s03 | Lambudju |
| Track 09 | | Bandawarra-ngalgin | Mar86-04-s04 | Lambudju |
| Track 10 | 3 | Karra Balhak Malvak | Mar86-04-s09 | Lambudju |
| Track 11 | 4 | Karra-ve Kanya-verver | Mar86-04-s01 | Lambudju |
| Track 12 | | Karra-ve Kanya-verver | Moy62-01-s02 | Lambudju & Rankin |
| Track 13 | 5 | Benmele | Mar86-04-s10 | Lambudju |
| Track 14 | 6 | Winmedje | Mar86-04-s06 | Lambudju |
| Track 15 | 7 | Tjerrendet | Mar86-04-s05 | Lambudju |
| Track 16 | 8 | Tjendabalhatj | Mar86-04-s11 | Lambudju |
| Track 17 | 9 | Bangany Nye-bindja-ng | Mar91-04-s04 | Lambudju |
| Track 18 | 10 | Walingave | Mar91-04-s05 | Lambudju |
| Track 19 | 11 | Djappana | Mar91-05-s04 | Lambudju |
| Track 20 | | Djappana | Mar91-05-s05 | Lambudju |
| Track 21 | | Djappana | Mar91-05-s06 | Lambudju |
| Track 22 | | Djappana | Mar91-05-s07 | Lambudju |
| Track 23 | 12 | Karra Balhak-ve | Moy59- 03-s01_02 | Lambudju & Benmele |
| Track 24 | 13 | Lima Rak-pe | Moy62-01-s03 | Lambudju & Benmele |

| Track | Song | Title | Recording* | Singer |
|----------|------|------------------|--------------|-----------------------|
| Track 25 | 14 | Mubagandi | Mar97-05-s01 | Yarrowin |
| Track 26 | | Mubagandi | Mar97-05-s02 | Yarrowin |
| Track 27 | | Mubagandi | Mar97-05-s03 | Yarrowin |
| Track 28 | 15 | Bende Ribene | Tre08-01-s08 | Worumbu & Yarrowin |
| Track 29 | 16 | Limila Karrawala | Tre08-01-s14 | Worumbu & Yarrowin |

*For a list of codes used to identify recordings, see Appendix 2 of *For the Sake of a Song*, pages 417-18.



Women at Belyuen, including Lambudju's daughters, dancing at the launch of Allan Marett's book Songs, Dreamings and Ghosts, Belyuen, 2006. Photograph by Gretchen Miller, ABC Radio National, reproduced with the permission of Belyuen community.



TRACK 1 Song 1: Rak Badjalarr
TRACK 2 Song 1: Rak Badjalarr
TRACK 3 Song 1: Rak Badjalarr
TRACK 4 Song 1: Rak Badjalarr
TRACK 5 Song 1: Rak Badjalarr
TRACK 6 Song 1: Rak Badjalarr
TRACK 7 Song 2: Bandawarra-ngalgin
TRACK 8 Song 2: Bandawarra-ngalgin
TRACK 9 Song 2: Bandawarra-ngalgin
TRACK 10 Song 3: Karra Balhak Malvak
TRACK 11 Song 4: Karra-ve Kanya-verver
TRACK 12 Song 4: Karra-ve Kanya-verver
TRACK 13 Song 5: Benmele
TRACK 14 Song 6: Winmedje
TRACK 15 Song 7: Tjerrendet

TRACK 16 Song 8: Tjendabalthatj
TRACK 17 Song 9: Bangany Nye-
bindja-ng
TRACK 18 Song 10: Walingave
TRACK 19 Song 11: Djappana
TRACK 20 Song 11: Djappana
TRACK 21 Song 11: Djappana
TRACK 22 Song 11: Djappana
TRACK 23 Song 12: Karra Balhak-ve
TRACK 24 Song 13: Lima Rak-pe
TRACK 25 Song 14: Mubagandi
TRACK 26 Song 14: Mubagandi
TRACK 27 Song 14: Mubagandi
TRACK 28 Song 15: Bende Ribene
TRACK 29 Song 16: Limila Karrawala



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