

# *Muluk's Wangga*



Archival recordings by Moyle & Marett  
Notes by Marett, Barwick & Ford



*Jimmy Muluk performing for tourists at Mica Beach, early 1970s. Northern Territory Library, Mike Foley collection, photo PH0051/0009, reproduced with the permission of Belyuen community.*

# *Muluk's Wangga*

THE INDIGENOUS MUSIC OF AUSTRALIA CD3

Archival recordings by Alice Moyle, with supplementary recordings by Allan Marett, Linda Barwick and Alberto Furlan; curated and annotated by Allan Marett and Linda Barwick, with transcriptions and translations by Lysbeth Ford.

*Dedicated to the late Alice Jorrock, beloved elder of Belyuen and enthusiastic advocate for her language and culture, who helped us in many ways*

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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 companion website [wangga.library.usyd.edu.au](http://wangga.library.usyd.edu.au).

*Wangga* songs originate as the utterances of song-giving ghosts (*ngutj*, in Muluk's language Mendhe) 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 *ngutj* has taught him for an audience of living humans. This is one of the means by which the singer creates a liminal space that, in the context of mortuary ceremonies, facilitates the passing of the deceased from the world of the living to the world of the dead.

Muluk had already passed away by the time our team first visited Belyuen, so available recordings of this brilliant singer/composer are limited and probably represent only a fraction of his repertory. We have highlighted Muluk's artistry and influence by juxtaposing archival recordings of nine of his songs, made by Alice Moyle on various occasions in the 1960s, with recordings of the same songs by those who inherited them 35–40 years later. Tracks 1–8 are based on Muluk's elicited performance in 1968, with comparative performances by others from the 1960s and 1990s. Tracks 9–20 present songs from a mortuary ceremony at Bagot in 1962, with comparative tracks by Marett and Furlan. The listener is provided with transcribed and translated texts, together with contextual information for each song. Further information and analysis is presented in chapter 5 of our book.

# Muluk's Wangga

Jimmy Muluk (born c. 1925, died sometime before 1986) was one of the great *wangga* songmen. In Muluk's performances we see the art of the *wangga* songman at its height. His musical virtuosity is exceeded by no other singer. A Mendheyangal man, his traditional country lies around the Cape Ford area south of the Daly River mouth, but he lived most of his life in and around Belyuen on the Cox Peninsula. For many years he led a dance troupe presenting performances for tourists at Mica Beach and later Mandorah (both on the Cox Peninsula, on the southern shores of Darwin Harbour), where he was recorded by Alice Moyle in 1968. He also mentored younger generations of singers to perform with him in public at tourist corroborees and the Darwin Eisteddfod, a strategy for intergenerational transmission of knowledge whose success was evident when Marett and Barwick recorded the same singers as mature men in the 1990s.

The main themes of Jimmy Muluk's songs are ghosts and totemic beings, but our understanding of these songs is more limited than for other *wangga* repertoires. Even though Muluk gave Alice Moyle quite detailed prose texts for some songs, these spoken texts do not necessarily enlighten us as to the deeper meanings of songs, knowledge of which passed away with the singer. The small remaining number of Emmi-Mendhe speakers were able to contribute some additional detail about Muluk's most famous song, 'Puliki', but even here, Muluk's prose explanation remains relatively opaque to present-day speakers.

Muluk's repertory is far more musically diverse than any other *wangga*. His love of variation and mastery of his craft are audible in these performances, and those interested to find out more can consult the musical analysis section of chapter 5 of our book.



*'Corroboree group' at Mandorah, 1968, photographer unknown. Jimmy Muluk is the bearded man near the centre of the photograph. Northern Territory Library, Evan Luly collection, photo PH0784/0099, reproduced with the permission of Belyuen community.*



## TRACK 1

### Song 1: Puliki

rimili dje dje raga mele dje [repeated]  
rimili dja dja raga daga mele dja  
nga-ni-purr-mbele ngayi-nö alawa mari-pinindjela  
rimili dja dja raga daga mele dja

*'Rimili dje dje raga mele dje  
Rimili dja dja raga daga mele dja'  
I will always dance for you at Mari-pinindjela [Mica Beach]*

Muluk's song 'Puliki' (Buffalo) is one of the best known of all *wangga*. It is widely sung, even today. Recordings have been made as far away as Mowanjum in the western Kimberley. Alice Moyle published two recordings of this song in *Songs from the Northern Territory*, volume 1.

The song describes a ghost (*ngutj*) in the form of a buffalo, who has swum from Matpil (a favourite camping place near Mandorah) across to Mica Beach, where he dances. The song text consists of three lines in 'ghost language', followed by a line in Emmi-Mendhe, in which the ghostly Buffalo sings that he will always dance at Mica Beach, followed by a final line in ghost language. In some performances only the ghost language lines are sung. In more public performances, such as tourist corroborees, the deeper meaning of the song is concealed, so that the song is interpreted as being not about a ghostly Buffalo, but rather a buffalo hunt. The dancing in tourist corroborees plays out this more mundane interpretation.

In track 1 we hear a recording of Muluk himself, recorded by Alice Moyle in 1968 during a tourist corroboree held at the Mandorah hotel. (Somewhat distractingly, in all songs recorded by Moyle on this occasion a whistle is blown intermittently; this

was intended to assist the later synchronisation of the audio tape with a silent film of the dancing taken at the same time.)

Three further performances of ‘Puliki’ follow in tracks 2–4.

## **TRACK 2**

### **Song 1: Puliki**

Around the same time that she recorded Muluk’s ‘Puliki’ version, Alice Moyle recorded an even longer version by Muluk’s contemporary, Billy Mandji (see CD4 in this series for Mandji’s own repertory). Mandji’s version of the ghost language text is slightly different, and the line in Emmi-Mendhe omits the word *alawa* (beach). The slow, even beating used in the first half of the song is said to represent the Buffalo swimming, and the fast beating in the second half represents his dancing on the beach.

## **TRACK 3**

### **Song 1: Puliki**

In 1962 Alice Moyle recorded four boys from Delissaville (Belyuen)—Colin Worumbu Ferguson, Robert Gordon, Thomas Gordon and James Gumbuduk—singing ‘Puliki’ at the Darwin Eisteddfod.

## **TRACK 4**

### **Song 1: Puliki**

This elicited performance of ‘Puliki’, recorded by Marett on the beach at Mandorah in 1997, is by Colin Worumbu Ferguson (one of the boys from track 3), now a mature man in his late 40s. His version is similar in structure and voice quality to track 2, sung by Worumbu’s father’s brother Billy Mandji.



*Above: Buffalo dance at the tourist corroboree, Mica Beach, 1972.  
Below: The 'Buffalo' chases a dancer up a tree. Photographs by Allan Laurence,  
reproduced with the permission of Belyuen community.*



## TRACK 5

### Song 2: Tjinbarambara

aa karra tjinbarambara kala-nö dirr  
nganggu-ga kaya yawa-ndha

*Ah, seagull is closing its beak [going to die]  
Our [seagull] is truly always there*

Alice Moyle recorded Jimmy Muluk singing ‘Tjinbarambara’ (Seagull) in 1968, at the same tourist corroborree as ‘Puliki’. Like ‘Puliki’, this song survives to the present day (see track 6). The Emmi-Mendhe word *tjinbarambara* (seagull) refers to the Seagull totemic ancestor (Dreaming being), and our consultants explained that ‘closing the beak’ was an image of death.

‘Tjinbarambara’ has a through-composed couplet text, the linguistic form of which remains identical throughout the song. In this track, however, Muluk presents part of the text in an unusual musical form: there is a vocal diminuendo throughout line 2, ‘Our seagull is truly always there’, to the point where it is almost inaudible by the end. It is perhaps significant that this line is what makes it clear that Seagull is a totemic ancestor. The same line is presented at normal volume in Colin Worumbu Ferguson’s version of the same song (track 6).

## TRACK 6

### Song 2: Tjinbarambara

In this version of the song, recorded by Marett in 1997, Colin Worumbu Ferguson sings line 2 without significant vocal diminuendo, but adds some additional (inaudible) text, which is not transcribed.

## TRACK 7

### Song 3: Wak

aa karra kana-kalkal rtadi nganggu-ga kaya yawa-ndha  
aa karra wak kana-kalkal rtadi nganggu-ga kaya yawa-  
ndha

aa karra wak-ngana-yi  
kana-kalkal rtadi nganggu-ga kaya yawa-ndha [repeated]

aa karra wak-ngana-yi  
kana-putput rtadi nganggu-ga kaya yawa-ndha [repeated]

*Ah, he is always climbing on top of our stuff there*  
*Ah, Crow is always climbing on top of our stuff there*

*Ah, it was because of Crow*  
*Who is always climbing on top of our stuff there*  
*Ah, it was because of Crow*  
*Who is always walking on top of our stuff there*

This performance by Jimmy Muluk of his song ‘Wak’ (Crow) was recorded at the same tourist corroboree as tracks 1 and 5. The dancers’ calls of ‘wak’ (the cry of the crow) mingle with the words of the song. The song text comprises two closely related lines. The first, which uses *-kalkal* (climb) as the main verb, means ‘he is always climbing on top of our stuff’. The second, which uses *-putput* (walk) as the main verb, means ‘he is always walking on top of our stuff’. The use of the co-verb *-kaya* (lie) implies that the Crow here is a totemic ancestor.



*Jimmy Muluk demonstrates the breadth of his musical interests, playing with Johnny Singh's band at Mica Beach, early 1970s. Northern Territory Library, Mike Foley collection, photo PH0008/0023, reproduced with the permission of Belyuen community.*

## TRACK 8

### Song 4: Wörörö

karra ngany-ngana-yi  
karra nganya-rtadi-mbele thawara ngayi

karra ngany-ngana-yi  
karra nganya-rtadi-mbele thawara ngayi-nö

ö

*This was from me  
Let me always walk on top of the mangrove for you*

*This was from me  
I will always walk on top of the mangrove for you*

Like ‘Wak’, this song ‘Wörörö’ (Crab) deals with a Dreaming being. Muluk’s love of minimal textual variation is evident in the two almost identical couplets. The only difference in the original Emmi-Mendhe is that the second couplet ends with *-nö*.

At the beginning of each couplet, the song-giving ghost states: ‘this [the song] is from me’. The association of this text with ‘Crab’ comes from the second line, which refers to people walking on the sharp mangrove spikes when crabbing. The significance of the song is no longer fully understood. Perhaps the speaker is getting crabs for a sweetheart, but we can assume that, as with other *wangga*, there is also a deeper significance relating to death.

Here, as in the other songs recorded at the Mandorah tourist corroboree in 1968 (tracks 1, 5 and 7), there are many verses—nine in all. Danced performances—particularly those for tourists—tend to have a great number of verses.

## TRACK 9

### Song 5: Pumandjin

ee

karra kana-nga-mu-viye karru viye pumandjin yakarre

ee

karra kama-ngana-yi

kana-nga-mu-viye karru viye pumandjin yakarre

ee

karra kama-ngana-yi kana nga-mu-viye

karra kama-ngana-yi kana-nga-mu-viye karru yawa-ndha

ee

*She [Numbali] is dancing [making a deliberate movement of her hands above her head] on top of Pumandjin, yakarre!*

*It [the song] came from she who is standing dancing on top of Pumandjin, yakarre*

*It came from she who is standing dancing*

*It came from she who is standing dancing, truly there*

This song, recorded by Alice Moyle at Bagot in 1962, is about Jimmy Muluk's deceased sister, Numbali (not explicitly named in the song), who is dancing on the top of Pumandjin, a hill behind Mica Beach, Muluk's long-time place of residence. Although his ancestral country lay far away, to the south of the Daly River, Jimmy Muluk had a particularly strong association with this local area, now known as Talc Head, which in the 1960s and 1970s was also the site of a camp for tourists for whom Muluk regularly performed his *wangga*. The text states that the song comes from 'her', that is his sister, and precisely describes her dancing movements—a particular movement of the hands above



the head that is characteristic of women's dancing in this area.

In its playful variation of text, melody and rhythm, this song is typical of Jimmy Muluk's corpus.



*In 2011, relatives of Jimmy Muluk in Belyuen identified this dancer as his sister Numbali, dancing at the tourist corroboree, Mica Beach, September 1972. Photograph by Allan Laurence, reproduced with the permission of Belyuen community.*

## TRACKS 10–12 General Introduction

### Song 6: Piyamen.ga

Five consecutive items (tracks 10–12) of ‘Piyamen.ga’ (Shady Tree) were recorded at a mortuary ceremony at Bagot by Alice Moyle in 1962. Each of the five items in the set comprises a number of verses, which combine text elements, tempo and clapstick beating in a variety of different ways.

Muluk uses three different texts. Text A is entirely in ghost language and represents an untranslatable utterance by the song-giving ghost (*ngutj*):

karra yenetpi yenetpiwe yenetpirrang  
karra yenetpi yenetpiwe yenetpirrang  
karra yenetpirrang

Text B is in Emmi-Mendhe and describes the song-giving ghost lying in ‘number four leg’, that is, with one foot crossed over the knee of the other leg—a posture often adopted by song-giving ghosts and by songmen when receiving songs from ghosts:

karra kana-nga-lhumbu kaya yawa-ndha  
*She [a ngutj] is always lying in number four leg truly there*

Text C, which is also in Emmi-Mendhe, represents the song-giving ghost’s own description of herself sweeping the ground with her foot under her shady tree. This sweeping movement is used by women dancers in this song.

karra ngany-ngana-yi ngula-pit-kumbu ngiya ö  
karra piyamen.ga ngani-gurriny  
karra ngiya-pit dörr

*This song is from me, who always cleans the ground with my foot  
Under my shady tree  
I always clean the ground*

Muluk presents these texts in full, but he also fragments and recombines elements of them (see the notes for each track). Here we hear him ringing the changes as nowhere else in his repertory.

## TRACK 10

### Song 6: Piyamen.ga

#### *Item 1*

[Text A repeated 4 times]

karra yenetpi yenetpiwe yenetpirrang  
karra yenetpi yenetpiwe yenetpirrang  
karra yenetpirrang

#### *Item 2*

[Text A repeated]

karra yenetpi yenetpiwe yenetpirrang  
karra yenetpi yenetpiwe yenetpirrang  
karra yenetpirrang

[Text B with text A fragment]

karra kana-nga-lhumbu kaya yawa-ndha  
karra kana-nga-lhumbu kaya yawa-ndha  
karra yenetpirrang

[Text A]

karra yenetpi yenetpiwe yenetpirrang  
karra yenetpi yenetpiwe yenetpirrang  
karra yenetpirrang

## TRACK 11

### Song 6: Piyamen.ga

#### *Item 3*

[Text A/C variant, repeated]

karra yenetpi yenetpiwe ngiya-pit dörr

karra yenetpi yenetpiwe ngiya-pit dörr

karra yenet-pit dörr

[Text B repeated with Text C fragment]

karra kana-nga-lhumbu kaya yawa-ndha

karra kana-nga-lhumbu kaya yawa-ndha

karra ngiya-pit dörr

[Text A/C variant, repeated]

karra yenetpi yenetpiwe ngiya-pit dörr

karra yenetpi yenetpiwe ngiya-pit dörr

karra ngiya-pit dörr

[Text C]

karra ngany-ngana-yi ngula-pit-kumbu ngiya ö

karra piyamen.ga ngani-gurriny

karra ngiya-pit dörr

[Text A/C variant]

karra yenetpi yenetpiwe ngiya-pit dörr

karra yenetpi yenetpiwe ngiya-pit dörr

karra ngiya-pit dörr

## TRACK 12

### Song 6: Piyamen.ga

#### *Item 4*

[Text A/C variant]

karra yenetpi yenetpiwe ngiya-pit dör

karra yenetpi yenetpiwe ngiya-pit dör

karra ngiya-pit dör

[Text C]

karra ngany-ngana-yi ngula-pit-kumbu ngiya ö

karra piyamen.ga ngani-gurriny

karra ngiya-pit dör

[The above two verses are repeated.]

#### *Item 5*

[Text A/C variant, repeated]

karra yenetpi yenetpiwe ngiya-pit dör

karra yenetpi yenetpiwe ngiya-pit dör

karra ngiya-pit dör

[Text C]

karra ngany-ngana-yi ngula-pit-kumbu ngiya ö

karra piyamen.ga ngani-gurriny

karra ngiya-pit dör

## TRACK 13

### Song 7: Lame Fella (slow version)

yele mele delhe [repeated 4 times]  
karra kuman-na-dherr pöndör kaya yawa-ndha

*He is always truly there propping his cheek on his hand with his  
elbow bent*

Lameness is associated with the dead, and limping movements are often included in men's dancing. Lying down leaning on one elbow and propping one's head on a hand is associated with receiving songs from ghosts, and is a posture occasionally adopted by old men in ritual dancing.

Two related 'Lame Fella' songs are performed using two contrasting tempi. In this track, the song is performed in the slow version, while on track 14 we hear a version with fast beating. In this, the slow version, each verse comprises text in both ghost language and Emmi-Mendhe.

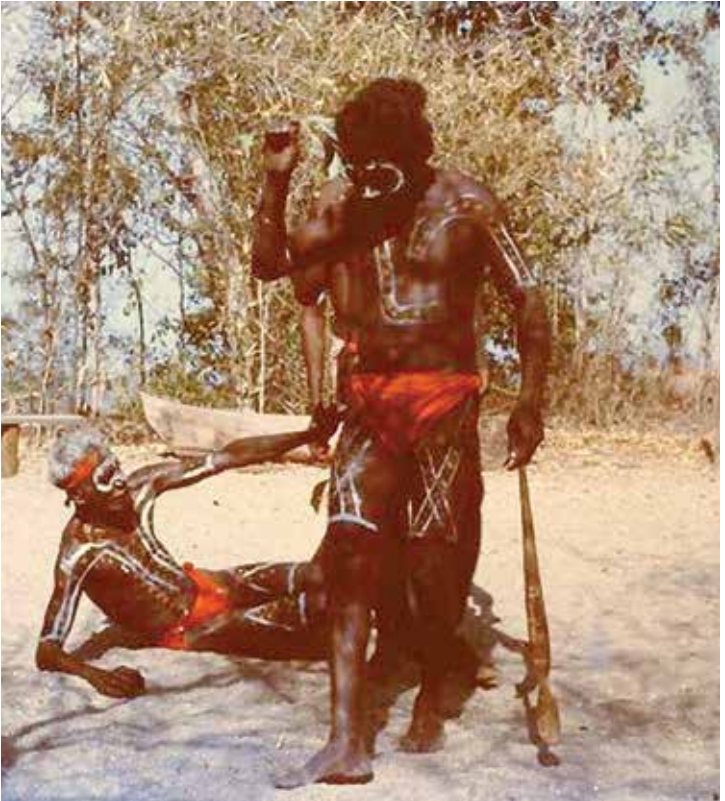
At the beginning of this track, Wadjiginy songman Brian Enda is recorded giving an explanation to Alice Moyle, saying that the song is about a lame man.

## TRACK 14

### Song 7: Lame Fella (fast version)

yele mele dagaldja yawa-ndha mele dagaldja  
[repeated three times]  
karra kana-ngana-yi kaya yawa-ndha  
yele mele dagaldja yawa-ndha mele dagaldja

*Yele mele dagaldja truly there mele dagaldja  
This [song] was from him who is always truly walking there*



*This photo taken at a tourist corroboree, Mica Beach, September 1972, may show the dance for 'Lame Fella' (song 7). Photograph by Allan Laurence, reproduced with the permission of Belyuen community.*

In this, the fast version, the tune and the subject are the same as in the slow version, track 13. The Emmi-Mendhe text asserts that this song ‘was from him [that is, the lame fella] who is always truly walking there’. The use of the phrase ‘always truly walking there’ supports the idea that the ‘lame fella’ (ghost) is some sort of totemic ancestor.

Note that while the slow version accompanied the text about the ghost lying down, the fast version accompanies text in which the ghost is described as walking. We have previously encountered a similar use of tempo change to signify change in the activity of an ancestral ghost in Billy Mandji’s version of ‘Puliki’ (track 2), where slow beating was associated with the ghostly Buffalo swimming, and fast beating with him dancing on Mica Beach.

## TRACKS 15–17 General introduction

### Song 8: Rtadi-thawara

It has not been possible to elicit very much information about the meaning of this song beyond what is presented in the Emmi-Mendhe text, ‘he always walks on the top of the mangroves’. In this case, ‘he’ is presumably some sort of totemic ancestor, perhaps Crab (as in track 8). As ever, when the singer himself is not available for consultation, we had some difficulty in transcribing the ghost language vocables.

Like ‘Piyamen.ga’ (tracks 10–12), this song consists of a number of items of the same song text. Whenever it occurs, the Emmi-Mendhe text *karra kana-kumbu kaya rtadi thawara yawa-ndha* (he always walks on the top of the mangroves) remains basically the same. This line combines in several different ways with the vocable text, which consists of five different permutations of the untranslatable vocables rrene, dagele and ee.

[A] rrene rrene rrene dagele dagele rrene

[B] rrene rrene dagele dagele dagele rrene



[C] Ee

[D] rrene rrene rrene dagele rrene

[E] rrene rrene yelende dagele dagele rrene

Track 15 uses vocable lines A, B and C, while track 16 uses vocable lines D and E, and track 17 uses only vocable line E. All three tracks also include occasional Emmi-Mendhe text. As just seen for ‘Lame Fella’ (tracks 13 and 14), each item uses a different tempo and clapstick pattern: in this case slow (track 15), fast (track 16) and very fast (track 17).

Jimmy Muluk’s grandson Kenny Burrenjuck contributed the fast version in track 18.

## TRACK 15

### Song 8: Rtadi-thawara (slow version)

#### *Item 1*

[ABAB plus Emmi-Mendhe text]

rrene rrene rrene dagele dagele rrene

rrene rrene dagele dagele dagele rrene

rrene rrene rrene dagele dagele rrene

rrene rrene dagele dagele dagele rrene

karra kana-kumbu kaya rtadi thawara

[ABCB]

rrene rrene rrene dagele dagele rrene

rrene rrene dagele dagele dagele rrene

ee

rrene rrene dagele dagele dagele rrene

[AB]

Rrene rrene rrene dagele dagele rrene

Rrene rrene dagele dagele dagele rrene

## TRACK 16

### Song 8: Rtadi-thawara (fast version)

#### *Item 2*

[DEDE plus Emmi-Mendhe text]  
rrene rrene rrene dagele rrene  
rrene yelende dagele dagele rrene  
rrene rrene rrene dagele rrene  
rrene yelende dagele dagele rrene  
karra kana-kumbu kaya rtadi thawara yawa-ndha

[DE plus Emmi-Mendhe text]  
rrene rrene rrene dagele rrene  
rrene yelende dagele dagele rrene  
karra kana-kumbu kaya rtadi thawara yawa-ndha

#### *Item 3*

[DE plus Emmi-Mendhe text]  
rrene rrene rrene dagele rrene  
rrene yelende dagele dagele rrene  
karra kana-kumbu kaya rtadi thawara yawa-ndha  
[verse repeated]

## TRACK 17

### Song 8: Rtadi-thawara (very fast version)

#### *Item 4*

[EEEE]

rrene yelende dagele dagele rrene  
rrene yelende dagele dagele rrene  
rrene yelende dagele dagele rrene  
rrene yelende dagele dagele rrene

[EE plus Emmi-Mendhe text]

rrene yelende dagele dagele rrene  
rrene yelende dagele dagele rrene  
karra kana-kumbu kaya rtadi thawara yawa-ndha

[EE]

rrene yelende dagele dagele rrene  
rrene yelende dagele dagele rrene

#### *Item 5*

[EE]

rrene yelende dagele dagele rrene  
rrene yelende dagele dagele rrene  
[verse repeated]

## TRACK 18

### Song 8: Rtadi-thawara (fast version)

This version, sung by Jimmy Muluk's grandson, Kenny Burrenjuck, was performed at a ceremony held to mark two events: the opening of the Belyuen community Bangany *wangga* archive—a digital sound archive built by Linda Barwick and funded by the Northern Territory Library—and the launch of the CD *Rak Badjalarr*. Barwick had been playing Jimmy Muluk's recordings of 'Rtadi-thawara' to Burrenjuck prior to the ceremony. He remarked, 'Oh, I'd forgotten that one'. Two hours later he performed 'Rtadi-thawara' in a fast version similar to Muluk's version on track 16. Burrenjuck's performance is, however, substantially faster and he uses slightly different vocables. This performance attests to the power of local digital archives to assist communities in remembering and retaining old songs.



*Jimmy Muluk performing for tourists at Mica Beach, early 1970s. Northern Territory Library, Mike Foley collection, photo PH0051/0009, reproduced with the permission of Belyuen community.*

## TRACKS 19–20

### Song 9: Lerri

#### *Items 1, 2 and 3*

aa nyele nye nye nyele nye nye  
ade kani yelendaga dagane dagane

Aa nyele nye nye nyele nye nye.  
Ade kani yelendaga dagane dagane

As always, there were difficulties in transcribing the ghost language vocables, and what is presented here is necessarily tentative.

Muluk performed his *lerri* (happy) song in three different tempi (slow, moderate and fast) across three items. By contrast, the *lerri* songs of two other *wangga* songmen, Barrtjap (CD2 in this series) and Mandji (CD4), are always performed fast. All three songmen use vocable texts for these songs.

Here, the first two items of this song are dovetailed in track 19 while track 20 presents item 3. Unfortunately, the recording of this track is damaged by fluctuating tape speed. Every effort has been made to correct this.



Above: Lysbeth Ford and Kenny Burrenjuck working on Jimmy Muluk song texts, *Mandorah*, 1997. Photograph by Linda Barwick, reproduced with the permission of Belyuen community.

## Works cited

- Marett A (2005). *Songs, Dreamings and Ghosts: The Wangga of North Australia*. Middletown, CT: Wesleyan University Press.
- Marett A, L Barwick & L Ford (2013). *For the Sake of a Song: Wangga Songmen and their Repertoires*. Sydney: Sydney University Press.
- Moyle AM (1967). *Songs from the Northern Territory*. Volume 1 [LP disc recording re-released on audio CD in 1997]. Canberra: Australian Institute of Aboriginal and Torres Strait Islander Studies.

Track	Song	Title	Recording*	Singer
Track 01	1	Puliki (Buffalo)	Moy68-02-s05	Muluk
Track 02		Puliki (Buffalo)	Moy68-01-s04	Mandji
Track 03		Puliki (Buffalo)	Moy62-27-s05	Worumbu, T & R Gordon
Track 04		Puliki (Buffalo)	Mar97-13A-s05	Worumbu
Track 05	2	Tjinbarambara (Seagull)	Moy68-02-s02	Muluk
Track 06		Tjinbarambara (Seagull)	Mar97-13A-s04	Worumbu
Track 07	3	Wak (Crow)	Moy68-02-s03	Muluk
Track 08	4	Wörörö (Crab)	Moy68-02-s04	Muluk
Track 09	5	Pumandjin (Place name: a hill)	Moy62-26-s21	Muluk
Track 10	6	Piyamen.ga (Shady tree), two items	Moy62-26-s15_16	Muluk
Track 11		Piyamen.ga (Shady tree)	Moy62-26-s17	Muluk
Track 12		Piyamen.ga (Shady tree), two items	Moy62-26-s18_19	Muluk
Track 13	7	Lame fella	Moy62-26-s06	Muluk
Track 14		Lame fella	Moy62-26-s09	Muluk
Track 15	8	Rtadi-thawara (Walking on the mangroves)	Moy62-26-s10	Muluk
Track 16		Rtadi-thawara (Walking on the mangroves)	Moy62-26-s11_12	Muluk
Track 17		Rtadi-thawara (Walking on the mangroves)	Moy62-26-s13_14	Muluk
Track 18		Rtadi-thawara (Walking on the mangroves)	AF2002-03-s03	Burrenjuck
Track 19	9	Lerri (Happy dance)	Moy62-26-s22_23	Muluk
Track 20		Lerri (Happy dance)	Moy62-26-s24	Muluk

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



TRACK 1 Song 1: Puliki (Buffalo)

TRACK 2 Song 1: Puliki (Buffalo)

TRACK 3 Song 1: Puliki (Buffalo)

TRACK 4 Song 1: Puliki (Buffalo)

TRACK 5 Song 2: Tjinbarambara (Seagull)

TRACK 6 Song 2: Tjinbarambara (Seagull)

TRACK 7 Song 3: Wak (Crow)

TRACK 8 Song 4: Wörörö (Crab)

TRACK 9 Song 5: Pumandjin (Place name: a hill)

TRACK 10 Song 6: Piyamen.ga (Shady tree), two items

TRACK 11 Song 6: Piyamen.ga (Shady tree)

TRACK 12 Song 6: Piyamen.ga (Shady tree), two items

TRACK 13 Song 7: Lame Fella

TRACK 14 Song 7: Lame Fella

TRACK 15 Song 8: Rtadi-thawara (Walking on the mangroves)

TRACK 16 Song 8: Rtadi-thawara (Walking on the mangroves)

TRACK 17 Song 8: Rtadi-thawara (Walking on the mangroves)

TRACK 18 Song 8: Rtadi-thawara (Walking on the mangroves)

TRACK 19 Song 9: Lerri (Happy dance)

TRACK 20 Song 9: Lerri (Happy dance)



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