

XI 3a, 11

ADDITIONAL COLLECTION OF SONGS

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SONGS

Many of the songs of the Western Australian aborigines have been sung, probably for generations, by tribes which are now entirely extinct, so that in this respect the songs have a special interest of their own. Their reproduction provides the student with materials for a study of aboriginal poetry, and a ready means of comparison between the songs of the aborigines and the early poetry of other nations.

The poetical language of the Western aborigines, like that of other primitive races is rarely more than a bundle of ideas expressed in a few words; their songs in consequence consist of a few expressions joined together, from which with increasing emphasis they accentuate the harmony, repeating them for one or two hours, and enjoying more and more the new repetition. This, which to a European would result in insupportable monotony, to the Australian is an indescribable transport. Some of their songs are extemporaneous on occasions of some great auspicious or melancholy event; others are transmitted with a species of traditional veneration, and others come from distant parts, and thus it often happens that the signification of the primitive words of the song are entirely unknown, either through length of time or distance of place, or the meaning of them has been lost and some of the words themselves have been substituted by others in such a manner, that nothing remains of the song but the musical motive.

When a native visits distant country in company with another friend, on his return from his visit he brings back with him amongst other novelties one of the songs of the tribe which he sojourned with. If this song is according to his taste, he sings it with all one expression and also teaches it to the others. But if it is distasteful and does not please him, he parodies the words, air and action so perfectly, with such a lightness of gesture and voice that would move to laughter the more serious person. This is one of the happiest moments of the native's life, and over and over again he will mimic the words and action of the despised

song until his audience becomes exhausted with laughter.

Australian music, according to Bishop Salvado, has something of the elegance and beauty of that of the Phoenicians, and the graveness and seriousness of that of the Doric. A war song (which in our estimation would certainly not merit such a name), in its vehemence, excites them to such a degree as to make them absolutely frenzied and almost transporting them beyond themselves, precipitates them furiously into battle. Their lamentations, on the contrary, move them in such a way as to animate their physiognomy and that of the women especially, in a manner truly woful. When, however, the musical theme invites them to the hunt or dance, then you will see them full of spirit or vivacity. How many times have I availed myself of their songs and dances in order to encourage and help me in my agricultural pursuits! not once, but a thousand times. Stretched on the earth, tired in body and wearied by work, in hearing the song "Machielo, machiele" which is one of their most common and favourite dancing songs, taken as by an irresistible force they jumped up, and not only took me with them, but gave themselves to dancing gaily and content, especially when seeing me like the other savages singing and dancing in their midst. This was of such a real benefit to me that after some minutes enjoyment, I crying in a joyous tone, "Mingo, mingo," which although it signifies the "breast" or "bosom" is used in place of our word "courage", insensibly they resumed work and did it so voluntarily and energetically that it seemed that the dance of Machialo had infused into them a new soul and fresh vigour.

Stringed instruments are entirely unknown to the aborigines of New Norcia as also any kind of tambourine. They are accustomed however to accompany their songs with two of their weapons, striking one against the other. The weapons generally used for this purpose are the miro and the kyley. Taking the kyley in the middle and hitting its extremities against the miro, they know how to get a sequence of very quick strokes with which they accompany - not harshly - their songs, and regulate the cadence of their dances.

The subject matter of all native songs deals with events of more or less recent happening. An unusual exhibition of personal prowess is at once woven into song, which may or may not be lasting. Lamentation over the dead, joy over the return of a wanderer, revenge, war, comic and love songs, all may be included in the repertoire of native poetry, and happy is he whose song or dance becomes a commercial asset of his tribes. He becomes a sort of poet laureate amongst his people, and composes songs ad nauseam until he is superseded in time by a better bard.

Sometimes, however, the fame is life-long. Nebinyan of Tambellup, though now over eighty years of age, is still the song-maker of his people, although his voice is cracked and weather-beaten beyond repair.

Crude and savage as many of their songs sound to unfamiliar ears, there is yet in them the same intense expression of feeling which actuate the most famous European singers. And as in the case of English political ballads, which have more than once turned the tide of politics in a given direction, so also amongst the natives, an extemporaneous chant of wrath or of revenge will often incite a whole camp of natives to deeds of blood.

During the singing of the war songs, or songs to incite warlike feelings, the natives rush madly up and down stamping and jumping in his efforts to increase his own and his brothers-in-arms frenzy. An old woman well versed in the emotions of her people, will easily set a score of them on the warpath by her malevolent improvisations or compositions.

A new song on any subject is highly appreciated, and if a native has travelled to any distant part, and returns with some of the songs of the people he visited, his arrival is hailed with delight. All unusual circumstances will be taken advantage of in song and recitative.

The native sings songs today that his far off ancestors sang many thousand years ago. In most instances he is absolutely ignorant of the meaning of the words, which if they had held any original meaning, has been entirely lost in their passage south through the numerous generations.

In many of their improvisations, there is an attempt at rhyming but the rhythm in all is apparent.

In the case of songs which are transmitted within the tribe, or that have filtered down from distant tribes, the meaning is in almost all cases inevitably lost, and a certain corruption of the words must also take place notwithstanding the nicety of ear of the native or other words may have been substituted, so that nothing remained of the original but the musical motive, and those essentials which made the songs of sufficient importance to be reproduced in places far apart from each other.

The accompaniment to most of the songs are the kailees, the meero, club, a folded kangaroo rug, beaten with the hands, and hand clapping.

The perfect time kept is marvellous.

The kailees are grasped in the middle.

Head rhymes were the earliest forms of European poetry, particularly in French poetic literature, Chaucer first introduced tail rhymes into England.

TALAINJI SONGS

I

Heavy Rain
(Wili Wili)

Wili wili boorniji ngoona
 Wili wili boorniji ngoora
 Wili wili jindiri yidirigoo
 Jindiri jindiri yidirigoo
 Jindiri jindiri.

II

Ngaangura Song
(Frog)

Minura ngoona ngarliri
 Minura ngoona ngarliri
 Minura ngoona bardaragoo
 Yirdinga yila ngaangura
 Yirdinga yila woonbararra
 Jadooru ngoona dheerin-dheerin
 Jadoora ngoona bunbarrigoo.

III

Cloud Song
(Barnambari)

Barnambarila woonbarara
 Barnambarila woonbarara
 Barnambarila kajariri
 Yardaru ngoona muri muri
 Dhooarnda ngoona muri muri
 Dhooarnda ngoona windibalu
 Dhooarnda ngoona badharingoo
 Dhooaruda ngoona badha.

(Hands once clapped concludes the song.)

Rain and Storm SongWili wili Song Jerrhilain (Banaka)

The song was "composed" by Jibaguru, a Talainji Boorong.

Mungala nguna kujangura

Mungala nguna kajiriri

Nyirimba nguna jugarulu

Nyirimba nguna wardalgara

D,aralyi nguna bilyuwāra

D,aralyi nguna ngānbungāra

Yardarda nguna mūri

Yardarda nguna nganbaronga.

Wogura or Crow Song (sung by Ilyiguru and Bulgara)

Gubaruru yandali

Ngai-i wongala ngadā

Ngai-i wongala ngada

Yirdaliri bungura nai-i

Nganyurdin ngadā

Nganyurdin ngadā

Nganyurdin ngadā

Gubaruru yandarli nai-i

Wongala ngadā, etc.

From Notebook 7a, P. 17a

Ashburton woman's song, at Jalbora niginmari :-

Ganda marna ganda marna

Jandeera koordhara ngadha
Old fellow, my countryman,

Pigineeri, piginiri

Ganda marna ganda marna.

Wogura Dance

Wad, angurbalgu, sliding from side to side.

Banyalgu - lifting knee

Kumi - shaking arm

Yirdaliri Song.

Yirdaliri bungura nait

Nganyurdi ngada

Guburaru yandarli nait

Wongarla ngada

Wilgumara langai-i

Waranga marana

Kandula urnda nait

Nyajarrilu ngada.

At one of their local emu dances the following song was sung :-

Karo wulyaring maaling bennaa
 Again daylight
 Woolja wulyaring burgoburgo.
 Maalee bungo baalee ngunya wannee tan
 Baathe beereet ngowil mungo burda tiree
 Tiraa jilling barna mannerogo wejee hooka
 emu skin cloak
 Tiraa jilling barna mannerogo wejee booka,
 etc. etc.

Several songs were composed and sung by tribal bards, dramatic movements only accompanying such compositions.

In the following instance, a native is supposed to see a janga (spirit), but creeping cautiously towards it, he finds there is no spirit and so he breaks into a lightsome chorus, resuming the words referring to the spirit at intervals.

Stealing cautiously forward he sings slowly and fearfully :-

Gurra gurraa wimbarr wimbarr!
 Gurra gurraa wimbarr wimbarr!

He sees there is no occasion for fear and so he trips along openly singing :-

Yaaga lilil yaaga lilil
 Yaaga lilil yaaga lilil
 Yaaga lilil, etc.

He stops suddenly and with eyes staring towards the dense bush he again sings :-

Gurra gurraa, etc.

and so on until he or his audience tires.

A Bibbul song sung by the Tambellup people was as follows :-

Yabbaru baama kaila wolgororee
Northern people, beating kailees,

Baama koongareeja ee,

Kwairewal yalambidda ngurdongee
Stalking, or hunting, by one's self.

Song of Winbyardee Konango

Marlogo marlogo ngirleeree ngirleeree nyil-aa

Marlogo marlogo tchee'-warla ngirleeree ngirleeree-ee-na.

Yaburgurt, S.W., informant

When Nyirimba dances were held, the masks of the birds were worn by the dancers.

Nyirimba and bambagang (stingray) kening were held together. The bambagang song was as follows (Sung by Ngugubang, a Ballaruk man of Bajajap, near caves.)

Yabaragang Song

Danungaja bambi, dauela galango

Danungaja bamba, dauela galango

Darunaja ibi, maiera galanga

Darunaja ibi, maiera galanga.

Dabin or Mugardang's song was a bidaong song as follows :-

Kangu dilanang
Giji bugarinja
Mira bugarinja

Kangu dilanang
Gija buga bugarinja
Mira buga bugarinja
Bulawa muga burdi, burdi wa
Nuga burdi burdi wa
Mira burdi burdi ba.

Dabin was garang and wanted to giji someone and Banmang sang the song and presently Dabin joined in and his anger was over. The song was called Dabin's.

Nyirimba Song

Bulyen or Babarbart drunk

I

Kangun gurangana
Wongiara wongiara wongiara
Ubaritch

Kangun gurangana
Marainya marainyina
Kanu ubaritch.

II

Bulyeni ngura wubin
Bulyeni ngura wubin
Nana galangani
Bulyeni yita gubin
Bulyeni yita gubin
Nana galangani.

(Where has Bulyen gone? He has gone to a faraway fire.)

The following wordang song was made by Yamal of Walalap, a Tondarup :-

Wordanging kaneringung
Ka li ngirungana
Kurabar kulaji niji wataminin.

(Wordung was cooking his daj and Kurbart wanted some.

Wordung wouldn't give it to him and sang the song at him.)

INCREASE OF TOTEMS

The mullet dance of the Bibbulmun people, those whose totem the mullet was, held what they called a "kalda kaaning" or mullet dance to make the mullet and melok increase. A species of creeper called Ngoonjook having very close natural meshes plays a very important part in the capture of these large fish, and this is used at the ceremony of causing the increase of the fishes. Those whose totems these fish are, must not eat of the food while these ceremonies last. Visitors from South, North and East come after the kaaning and freely partake of the fish, and after a time the consumption of the mullet and kalda is resumed by the totem men.

The ceremony of the increase of the Kuljak or Swan was performed by Boongoordee, Woolberr's grandfather, north of Dandagara and when he had finished calling the increase and had sent the swans two and two to mate, lay eggs and bring out young kooljaks, Moorgin his brother-in-law went forth and gathered in all the natives to eat the swans and their eggs.

BOONGOORDEE'S SONG

Wamcoloo karda jigara jee,
Down middle don't touch,

Najoorgajee ngaree,
Eggs going all round,

Wamooloo, etc.

Wamooloo karda eedalya ngaree
Feathers lying,

Bulgara ngaree,
Covered up lying.

While Boongoordee sang, he imitated the nesting swans' motions.

In the Swan district where the grants of the late
 G.F. Moore and G.B. Lennard were situated, / ^{Geejat,} the oldest owner
 of the country now given over to the white settlers, composed
 a song of the circumstance to the following effect :-

The "fires" or homes (kalleep) of Jandala and Millendee (the
 native names of the grants) are taken away from the kalleepgur
 (home people) by the janga (white people) and there will soon
 be no room for the natives in their own country (kala). They
 must all go away to Koorannup (the home of the dead beyond the
 sea) since their fires are taken away from them and to
 Koorannup they will go.

Vasse district

Nyilgee states that the following sentences were contemptuously recited at a half caste. The half castes were not killed, but they were not welcomed as affectionately as the black babies.

Nyinning koora ngangal boojur-al-a
sitting long ago mother ground

kwerdij, murremuk noonda maruk
forgotten granny you hand

burrong nabburdong eej
carried covered up.

"Your mother dropped you on the ground and left you there and granny picked you up in her hand and carried you covered up in her goota."

Williams Song

Eeta ngurana ngurana nga
 Jingan bingan jingan bingan
 Dairee gunning, dairee ngunning,
 Ye wa wa bow.

Karder. Lizard's Song

Waraloo beeangoo yarooloo
 Moorgoloo billee billee
 Ngarda goorum woonda goorum
 Yarraloo beeangoo waraloo billee
 Karrgo, karrgo,
 Woorrygoo woorrygoo.

Song in preparation for dancing

Ngaija been aan
 I come
 Wardmanoo yaan naarabeen yaan
 Brothers come, dancing come
 Yandaara gwabeen marree yanga gooling
 Darda good
 Beerart gwabbeen
 Beerart good I give to you all.

Yooajup's country went from Wilbinyup to Kwerrajingup (Cape
 Naturaliste)

They met in the summer time for exchange and barter.

Manja mulya - names were changed at this time took

Song after Burial

Ngubar warung-a-warung (ngubar warung = blood going
from the body)

Nguba jirungajiring (blood tearing at the body to
leave it.)

Nguba jirung a jiring

Ji-ji-ji-ji.

Mirdar - song coming into the ears.

They try to find a mirdar
song and seem to hear it
coming into the ears and
going away again, coming and
going away and going until
they lose it altogether.

Min-nin nin min min nin
Whistling in

Dong wunanna, dong wunanna
Coming in

Watta gulannan, watta gulannan
Going away from the ear.

The januk (spirit) was bringing the song, but they lost it again
and again it came back, the sound is given of the song as it
came and went.

Heart crying to send the spirit (wiurn) happy through the sea
to Kurannup :

Kurdu kwel
Heart name sending
Kurduk wel burrongin
Heart (your) name carrying.

Song to Pleiades - yoggalurrong (women or kularup)

Kularup el gabbal ba jeburuk kuladding.

Murdawa gabbulba jeburuk kuladding.

Ngalbaitch Kowrlup

Ngalbaitch stated that the boonyung and beebee mung, two species of birds were kening birds.

SONG

Walгаа mraа ngandano
Lightning and clouds, etc.

Barrail murnaa ngandano.

Ngalbaitch says the wej made a cake of kwonnert and the wej and jooteetch turned into yoongar and turned all the other birds and beasts as well.

She also says the dwerduk killed all the yoongar except two, a man and a woman.

Ngalbaitch's Song

(A Kaialee Song)

Mannungbaа koorda birdee

Noomanee

Mannungbaа koorda birdee

Wannanee

Nongindhаа koorda birdee.

Another "Nyeerimba" Song

Sung by Ngalbaitch

Nyeerimba gullingunya

Darraraа gullingunya

Nyeerimba gullingunya

Darrara, etc, etc.

To sing = maia wong, kerdong wong

To dance# kening

SONGS, SOUTHERN TRIBES

When snakes were nungar they used often to have corroborees (kening) and the Darin (night hawk) and Karder (long-tailed iguana) took part in them. They sang the following song for the Norn and Kwont kening :-

Darin dulying mata mat nob
Karder bardar bardong wata bija darap
Jindi amura wej wej jagong.

Kuring Song to make the rain cease :-

Jinan maling yani yanaring
Woning bwonert, woning bwonert, woning bwonert,
Jinan mali yani yanarin
Woning bwonert, etc.

Nungar try to find a mirdar song and they hear it coming into their ears and going away again, coming and going until sometimes they lose it and cannot catch it. The januk (spirit) fetches it into their ears :-

Nin! nin nin nin nin nin!
Dong wunana, dong wunana
Wata gulanan, wata gulanan
Nin! nin nin nin nin nin!
Dong wunana dong wunana.

Kularap - Yogalarong (Mirdar Pleiades Song)

Kularap el gab-el-ba jebarak kuladin
Kularap el gab-el-ba jebarak kuladin
Murduwa gabel ba jebarak kuladin.

When nyirimba dances were held, the masks of the birds were worn by the dancers.

Nyirimba and hambagang (stingray) kening were held together. The bambagang song was as follows, sung by Ngugubang, a Balarak of Bajajap (near caves).

Yabaragang song

Danungaja bambi, danela galango (twice)
Darunaja ibi, maiera galanga (twice)

MIRDAH SONGS (without dances)

Sung by Wirijan, a Manitchmat.

- (1) Wolgal a gij mata mat nob,
Inja kararina gija gij mata mat nob,
Kora a ngarlin walialba nyaginak,
Wolgal a gij gij mata mat nob.
- (2) Korarang bularangan
Jibar dalangan
Korara bulga buba jibangan
Mararu bula burba jibar.
- (3) Tamar a wia bungan a niling yana wabirin
Yongara a wia bungana niling yana wabirin
Juru bidu womalyu womalyu
Maro bidu womalyu womalyu.
- (4) Nungara warangu munana kanela
Kanela bada ngan
Ngungara yabaru yango madanu
Kata yiriri bame bugala rin
Merigu madanu kata yiriri
Bama bugala rin.
- (5) Dwerdangart gija gija inda barnma gadining
Balongart gija gija inda barnma gadining
- (6) Budi inda kwongana lana mai werdi
Butini burderina in badaring kulading.
(A horse, with rope fastened round his neck, getting
away at Budunap, and running across the plain.)
- (7) Wurangara wurangara wurangara kulading
Kela jiringan dirin (train) jila kulading
Kela yebarn burunjil kulading.
(Train coming, coming, making a noise, coming from the
north and the west, coming and making smoke.)

MIRDAR SONGS

(8) Delbar wonga irbi irdainba karining,
Baburba wonga irbi irdainba karining.

(Singing to the big seas that beat upon the shore
at Cape Riche, the foam talking and making whirring
noises (babur) as it came on the sand and rocks.)

Drollinya
(near Balladonia)

KARRGAIN'S SONG

Karrgain goolain baiambulla

Gilanbillee gangan

Baiambullam bullang.

Karrgain flying higher and higher.

Karrgain is fire "boss" and when any smoke rises,
there he is.

To sing = eenee bujjan

To dance" yarroonga

Dances, Ceremonies, Dress, etc.Sundry notes

Painting the body with white and black, mourning and war.

red, (females) wanna wa

red, (males) adolescence

Scarring as ornamentation, sometimes fire may be applied to the cut, to raise the cicatrices.

Skin cloaks worn as far as 28°.

Several dances are distinctive amongst certain tribes, nyeerimba, doordaroo, meerdar, jalloor (quivering of limbs).

Dentalium shells (pipe) strung by Nor'West natives.

Big shells may be worn fore and aft.

Nor'west chignon with larra and string ornamentation, larras 6 in. to 1 ft. and about 2 in. wide.

Their string belts are tightened when hunger makes itself felt.

Nearly all the men of certain tribes tie the hair back from the forehead with twisted hair string, wound round very tightly.

Several undo their hair after a meal and work their fingers through it for some time before they roll it up again.

The knob may be formed at the top or at the back of the head.

They also apply grease, ochre, and clay and make thick strands of the hair with these mixtures. Dogs' tails, boodee tails, are placed in hair (back or front) and beard or moustache (dingo and cats tails). The symmetrical lines in the body painting show a certain artistic taste.

Nose sticks, beendee beendee.

The excessive delight in their personal appearance when decorated for some festival.

Native feigning death to raise his wife's spirits (talent for mimicry).

Some dances almost partake of the nature of religious ceremonies and are performed amongst men only. Some are mere spectacular displays. Some are dramatic representations of some incident in hunting or of the habits of animals - mere dramatic recitals. All natives are fond of imitating the habits of animals.

Reed necklaces were made and worn inland.

Nosebones as ornaments, armlets for men and women.

Belts.

They grind or rub the shell until the pearl lining is visible.

The sacred stones in their covering of bark, fibre and hair string.

Cat's cradle.

There is no serious business in life in which music has not its part. Mourning, rejoicing, inciting to battle, on all occasions music is the medium of expression for their feelings.

Evening amusements, making animals' tracks, trundling discs to be speared at, throwing clubs at each other. They impress footprints with their fingers, using little sticks to finish off with.

Wild man corroboree (Helms 290)

Native talent for improvising, amusements of children, practising the songs and dances of their elders. Mock combats.

There are points of resemblance in all the dances, the only difference being in the accessories. The extraordinary quivering motion of the thigh, with legs distended.

The best time to see the dances is when many tribes meet, rivalry then brings out the best as it stimulates exertion.

Musical instruments, meero, slubs, kailees, bamboo tube, clapping hands, beating clubs, hands, etc., on ground.

Balladinongees.

The Illimbirree people went to yalgoo at times for various ceremonies.

Tibraddon was included in their "road".

Dances, etc.

Nyetta, headbands.

Beendee beendee, shaved sticks.

Beendee beendee, flower of the goongong or red flowering shrub.

Armllets of nyetta.

Dardar, wilgee, kanjin, muorur.

Forehead band of hair string or bark.

Wommooloo, nyetta, goongong and woogarree.

Musical Instrument

A curious implement which came from Argyle Down's Station, Kimberley, resembles some found amongst the Cape River tribe, Queensland. It is an "emu call", a hollow piece of wood about three feet long and two or three inches in diameter. By blowing through this the natives make a kind of bellowing sound sufficiently like the emu's voice to attract the bird at night within spear range or inside of kangaroo nets which have been set for the purpose. So far only this single specimen has been obtained in West Australia. It was found by Mr. Franklin and kindly lent for descriptive purposes.

Early MSS.

According to S. Hadley, the ordinary songs and dances of the Sunday Island natives are not symbolical, the language of the songs having apparently no meaning whatever, being a collection of sounds and words. The corroborees held during the initiation ceremonies have an undoubted meaning, which anyone can see who is a witness of them, though even of those the words used have no meaning. (May not this be owing to the fact of the songs having travelled for some considerable distance?) Sunday Island is about 8000 acres in extent, the tribe inhabiting it numbering about 100. The name of the S.I. tribe is chowie. On the mainland from Cygnet Bay to Pinder Bay the tribes call themselves Barda. South of Pinder Bay and all round the Beagle Bay district they are Nyoon-yool.

The Rev. J. Flood states that the corroborees of the New Norcia natives are not symbolical of anything. They are merely a form of sport or amusement and the refrains sung on corroboree occasions "are only for sound's sake, and the measuring of time."

The Rev. C.J. Nicholay says (Nicholay's Handbook of Western Australia, P. 87) "The dances or corroborees of the natives are adapted to the various circumstances of their lives, marriage, birth and death, hunting, or war. It is commonly said that women do not take part in them except as spectators, but on occasions, no doubt comparatively rare, they mix with the men, and their dances then resemble those of the islanders of the Pacific, as described by Cook, and the women carry a peeled stick tufted at one end like the thyrsus of the ancient Bacchanals."

In a pamphlet (Natives of W.A., P. 9) prepared under the direction of Governor Ord, it is noted that "on one occasion a corroboree was held at which the men stationary as usual, were enveloped by two bands of women, advancing and retreating, all brandishing the peeled stick, or "thyrsus". This statement contradicts the common opinion that women never mingle in the native dances."

To take a woman's hair away is to make her sick. Women sometimes make string of their own hair, but the men seldom wear string that has been made from woman's hair. Occasionally at corroboree times they will supplement their adornment with woman's hair; all kinds of hair are very dear then. After corroboree they can sell the hair and all the other ornaments they like.

Perth

In the summer time, the tribes for 60 miles round assembled. At these meetings they entertain each other with the well-known dances and chants of the corroboree, which chants are partly narratives of battles, hunting matches and excursions to strange and distant tribes, and partly unmeaning jargon consisting of syllables strung together at random but in the composition of which there appears to be some rivalry, each tribe exchanging the effusions of its "balladmongers" for those of its neighbours.

Yallor was the name of a Perth dance.

Kowiroo attended by Balbuk

Balbuk witnessed a kowiroo, (called by Yabaroo karraroo) ceremony near Northampton. It is similar to the jalgoo in its essentials. Balbuk saw the long boards mentioned by Campbell as "dancing boards", but except that they seemed to be carefully looked after, she does not know any meaning attached to them.

Cornally, informant
Gascoyne district

The following words of native songs sung by the aborigines at their ordinary corroborees were supplied by Cornally, who was unable to give the English equivalents for the first song, and only rendered an imperfect translation of the second.

It will be observed that the rhythm is the same in both songs and differs in metre from the Southern songs compiled by Grey and others, and also from the verse taken from Yabaroo's pamphlet.

The songs were sung by the Champion Bay natives.

1st Song

Al'la-ba wee'ree war'-ring-un dha'

Ngoo'rindha, ngoo'rindha mar'-ra wandha.

2nd Song

Wy-oor-da wang'an-dha thee'ree-ban-na'

In'-a-ra nyin'-a-ra cool'-er-um-ba'

In the second song, Wyoorda means "opossum" and Inara means "sit". Cornally thinks it is a song illustrative of the killing of opossums and the subsequent feast on opossum flesh.

Questions asked Jubyche, and his answers.

146. Who makes the native songs? and how are they made? P. 19
They are all songs of a "long time ago". No "lasting"
songs are made by the present day natives. P. 60
202. Will Jubyche give the meaning of the words of the corroboree
songs? P. 22
Jubyche does not seem to know the meaning of the songs he
sings. P. 68