

M5342

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Don Niles
Music Department
Institute of Papua New Guinea
PO Box 1432
BOROKO, PNG

Dear Don

Thank you for your letter of 25 July, with that note about Ilaita for the *Notes on the Participants* section of the Colloquium manuscripts. As soon as I hear from two other contributors, the manuscripts will be ready to submit.

In answer to your previous letter of 12 July - and I apologise for taking so long over this - I enclose some photocopied material which may be of use.

In Trevor Jones's article on the Didjeridu (and ulburu) in the *New Grove Dictionary of Musical Instruments*, the dates he mentions (1896 and 1908) refer respectively to E.C. Stirling's contribution to the *Report on the Horn Scientific Expedition to Central Australia*, Part IV Anthropology (1896), and to Carl Strehlow's monumental work on the Aranda and Loritja people of Central Australia (1909-1921), both of these were mentioned in my dissertation. C. Strehlow, a Lutheran missionary and father of T.G.H. Strehlow, also refers to this shorter tube as *karakara* (see illustration in the Strehlow extract).

Both Stirling (see extracts and quotes from my article in 1959) and Spencer and Gillen (in several of their publications) refer to the instrument as "intensifying the voice" which does not really confirm its megaphonic propensities; and it should be noted that Stirling, who preceded Spencer and Gillen and whose remarks they may have echoed, also writes of the *monotonous droning* of the instrument. This seems to me to suggest that this short-length "trumpet" was actually blown with the circular breathing technique as in the case of the north-western didjeridu. I have heard a recording of the *ulburu* or *ilpirra*, made in the late 1920s or early 1930s by E.H. Davies, but it is sounded in short blasts. The reasons for this could well be that it was sounded merely to oblige the recordist; that it was sounded obviously by an unpractised Aboriginal player; and that the recording took place out of context and years after the ceremony had been discontinued.

If I can obtain the necessary permission to do so, I hope to be publishing this recording next year.

Professor Trevor Jones is either about to retire or has just retired as Head of the Department of Music at Monash University. If you write to him at Monash, Clayton, Victoria 3168 (Australia), it would be forwarded to him I'm sure.

Yes, I have the tape copies of the cylinder recordings I made of the material thought to have been collected by William Groves. As I remember them, these cylinders were not in good condition, but I would have to listen to the tapes again. I copied the cylinders myself, directly from phonograph to tape at Sydney University, along with a number of other cylinders which I found in the Department of Anthropology at Sydney, in 1959. I used to go into the University at about 6.00 am to make the transfers while everything was quiet. Some time ago, I sent copies of Hogbin's cylinder recordings from Ontong Java to Hugo Zemp. These were also copied at Sydney University in 1959.

When I moved to Monash University in 1965, the Archivist at Sydney did not know what to do with the cylinders. Eventually, a formal transfer was arranged at Vice-Chancellor level from Sydney to Monash and, as far as I know, they still remain there in Melbourne (wrapped in newspaper and packed into a tea-box!).

I shall look out my tapes from the archive here and try to organise a cassette copy of this (thought-to-be) New Ireland material.

Best wishes

Yours sincerely

Alice Moyle