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Series A Volume 1

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PREFACE

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SERIES A VOLUME I

The papers in this volume are descriptions of aspects of the phonologies of five Australian Aboriginal languages. Some have been written after detailed analysis and published to make data available, e.g. Alyawarra Phonology by Nancy Turtle. Others are the result of shorter periods of field work and analysis. These are being made available in preliminary form here and may be further edited and published more widely in the future.
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NOTES ON RHYTHMIC PATTERNING IN IWайдJA

Barbara J. Sayers and Noreen Pym

0. INTRODUCTION

IWайдJA is a language spoken at Croker Island by about 150 people and at Merganella on the adjacent mainland and Snake Bay, Melville Island, by about a further 30. Croker Island is about 150 miles N.E. of Darwin. The language is classified by O’Grady, Voegelin and Voegelin (1966) as IWайдJAN Family, IWайдJIC Group and Wargbl Sub Group.

These notes are the result of two weeks’ field work at Croker Island in September 1974 to seek a solution to stress, length and pitch problems. The problems in previous analysis had been in identifying word stress. This problem was due to looking for the highest pitch as the contrastive feature of word stress. However, in normal conversation (responses) and in words elicited in isolation the syllables with highest pitch fluctuated from utterance to utterance of the same word. Also within a word two or more syllables frequently appeared to be equally stressed—that is, they had the same pitch and intensity. The obvious significance of the differences in syllable length also posed an analytical problem. These notes are not intended to be exhaustive. They seek to note the features identified rather than analyse the system.

Thanks are extended to Rae Girribuğ and Ada Brown for their help in telling stories and for helping Noreen Pym with the transcription. They also helped with the checking of rhythmic grouping of words. Some previously recorded stories told by Elsie Yindibu were also used in the corpus.

1. TECHNIQUE

The approach was based on Grimes (1969) model. Superimposed on this was the language learning technique (British SIL) of first
beating out the rhythm and then humming (or saying la la to) the pitch of brief stretches of speech. This was done prior to attempting to pronounce segmental phonemes. In this study 15 short discourses ranging from 15 to 30 seconds were used. Most of these were recorded specially for the purpose. Some words from these discourses were then checked for rhythmic grouping in isolation in 'like' sets. As informant help was limited it seemed difficult to set up suitable frames complete checking still needs to be done.

The technique proved rapidly rewarding. Significant features of overall intonation patterning, breath grouping and rhythmic patterning were readily identified. The most striking feature of the result was the high importance of timing and rhythmic segmentation in contrast to the relatively low importance of pitch. Once timing and rhythmic segmentation were mastered it was possible to reproduce long utterances to the immense satisfaction of the language helpers.

Noreen Pym's understanding of the grammatical structure added significantly to the findings. This was due to the fact that, as in Wik-Munken (Sayers 1976), an understanding of the underlying grammatical structure led to a more meaningful description of the phonology.

2. SPEED AND TIMING

When a discourse is first examined the wide variations of speed and timing are striking. At first it appears that the speed of individual words (and the syllables within those words) is a random choice. However, when individual breath groups are examined and the rhythm is tapped out it becomes obvious that there are layers of rhythmic groupings within this utterance. There is definite patterning within these layers so that the choice of speed is not arbitrary but each layer has its own pattern which fits into the pattern of the layer above.

Firstly the main beats were tapped out. Within a breath group these beats were frequently 'balanced'. That is, if the first two beats were fast they would be balanced by a further two fast beats. The underlying rhythmic segments in a 'main beat' rhythm group were also balanced, and to make this possible the syllables that built into the rhythmic segments were adjusted in speed to fit the beat and maintain the balance. (See p. 104 for explanation of symbols.) e.g.

```
 nulidanad  gudbingugun  'you 2 arrived'  (RK1b)
you 2        you-arrive-2-past
```
The patterning varies and may be 2 slow followed by 2 slow; 3 even beats; 1 slow 1 fast followed by 1 slow 1 fast, etc.

\[\text{ayunayan} \quad \text{nagi} \quad \text{I see the dogs'} \quad 2 \text{ slow} : 2 \text{ slow} \quad (\text{AB3b})\]
\[\text{awalbliyin} \quad \text{mayunj} \quad \text{'they're hot'} \quad 1 \text{ slow, 1 fast} \quad 1 \text{ slow, 1 fast} \quad (\text{AB3d})\]
\[\text{ayanaga} \quad \text{they-towards-fut-2-come} \quad 3 \text{ slow lax} \quad (\text{RK2g})\]

The 'main beat' rhythmic groupings could be called 'phonological words'. We have called them rhythm groups. These rhythm groups for the most part are equivalent to grammatical words. When they are not single grammatical words they are usually the clumping of a limited number of grammatical forms with other words. These include galu 'not', bağa 'intensifier' and mana 'maybe'. The first example is one rhythm group made up of three rhythmic segments, the second and third each one rhythm group made up of two rhythmic segments:

\[\text{idbaran} \quad \text{bağa} \quad \text{they went (intensified)}' \quad (\text{EY5d})\]
\[\text{gaiyifg} \quad \text{mana} \quad \text{banjuilañuŋ} \quad \text{'maybe he'll finish'} \quad (\text{RK4h})\]
\[\text{gaju} \quad \text{rjuilañuŋ} \quad \text{he hasn't finished'} \quad (\text{RK4g})\]

When these rhythm groups are listened to one by one it is very easy to beat out the internal rhythmic patterning. We have called these smaller groups rhythm segments (Grimes 1969). As in Wik-Munkan Sayers (1973) has found it necessary to have two levels between the breath group and the syllable. These larger rhythm
groups break down into the smaller rhythmic segments which then break down into syllables. A rhythmic segment may contain up to six syllables.

e.g.

birugupadj mana abanaman 'What will I get?' (RK5d)
what? maybe 1-fut-get

The syllables within such a segment are evenly timed but the overall speed of the segment is fast. If there are different numbers of syllables in two segments the speed of the syllables within the segment will vary to adjust to two relatively evenly-timed rhythmic segments.

e.g.

R/
ananlagadbagba 'she teaches them' (AB2f)
she-them-teaches

gayiru bukuli 'it's good now' (RK4f)
now good

anaga alba 'they 2 play' (AB4b)
they-2-go play

3. PITCH AND RHYTHMIC SEGMENTATION

The relation of pitch between rhythmic segments seems to be of little importance. In discourse the first rhythmic segment usually has the highest pitch in a rhythm group but in isolated instances such as in responses in natural conversation it appears to be part of the system to change the point of highest pitch/greatest intensity. For the most part pitch changes are related to rhythmic segment borders.

e.g. In these examples there is one drop of pitch for each rhythmic segment:

garugaruq 'afternoon' (RK5a)
warulanj 'children' (AB4a)

nagl 'dog' (AB3b)

gudbanawani 'you (pl) stay' (EY31)

In contrast to the apparent low importance of pitch correct rhythmic segmentation is of great importance. If an utterance is incorrectly segmented the lwaidja speaker will repeat the utterance with changes of length and pitch to highlight the segmentation error. Pitch will return to normal and length differences will be lost once the segmentation error is corrected.

E.g. banawani 'he will stay' will be repeated as bana\_wan\_ni to emphasise that the w belongs in the first segment, that is, it is pronounced bana\_wan\_ni and not bana\_wan\_ni as expected. Of course this segmentation highlights a syllable border which is other than expected. However, the word is still divided into two relatively evenly timed rhythmic segments. Detailed syllable analysis has not been attempted at this stage but will be handled later.

We found it imperative to listen for rhythmic segmentation and pitch separately otherwise we were confused and unable to make any decision. This was because in some rhythm groups pitch stayed the same over the borders of rhythmic segments and in other rhythm groups pitch altered within the segment.

Examples of pitch being sustained over rhythmic segment borders are:

abani 'she stays away' (RK1g)

anguwanj 'he drank it' (RK3d)

andanangan 'I prodded it' (RK7d)

Examples of pitch altering within the segment are:

gudbingungun 'you 2 arrived' (RK1b)

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'I'll go' (RK5b)

'she poured it' (AB1e)

Some rhythm groups within the corpus were segmented differently in different places. When this happened the form with less segments usually occurred in faster speech. Both forms were related to the overall timing of the breath group. The form with more segments was identical to the form of the word in isolation.

e.g. baduwa 'that's all' could be baiduwa or baduwa but never baiduwa.

The word winajmu 'big mob' could be winajmu or winajmu but never winalmu.

In slower speech segmentation usually occurred between the consonants of a cluster. (The coda of a syllable is only occasionally a consonant cluster.)

e.g.

'bunalunj' 'they cracked them' (EY5e)
mambal 'full' (EY5f)
yungurara 'you (pl) go away' (EY3b)
awalbigiyin 'they're hot' (AB3d)
unjidjul 'turtle' (RK7a)

4. TENSITY OF ARTICULATION

A wide range of tensity of articulation was noted. Preliminary observation is that tensity marks the beginning of a discourse and laxity the end. Within the discourse there was also a wide range of tensity and this appears to be related to paragraph structure.

5. GRAMMATICAL FEATURES

A few grammatical features were noted. The last syllable of the last rhythm group of a breath group may rise in sequential constructions and in head-tail linkage.
e.g. In story EY2A:

\[ \text{ar\'manj} \]  
he-it-got  
(EY2Ad)

\[ \text{bing}\text{un} \quad \text{gunag} \]  
he-arrive-past home  
(EY2Ae)

\[ \text{anud}\text{jinj} \]  
he-it-show-past  
(EY2Af)

'Having caught it, he came home and showed it.'

In story EY2:

\[ \text{rayan} \quad \text{ambidj} \]  
he-saw snake  
(EY2d)

\[ \text{ar\'manj} \quad \text{yawaran} \quad \text{gunag} \]  
he-it-get-past he-away-go-past home  
(EY2e)

'Having seen the snake, he caught it and went home.'

In appositional type constructions the last rhythm group was usually slower and a separate breath group from the rest. This rhythm group was the grammatical word in apposition.

e.g.

\[ \text{gubufubu}\text{f} \quad \text{yednegan} \]  
morning away-we-2-go-past  
(RK3b)
Urlulri

"In the morning Urlulri and I went."

nagi awani murgud madyu (RK6a)
don they-sit together shade

winalmu (RK6b)
big mob

"The dogs sit together in the shade—a big mob of them."

awanigan bafa idbaran (EY5a)
they-sit-past cont. intens. they-go-past

weyagamun (EY5b)
pl-woman

"The women who had been sitting down went out."

Were time available it would be possible to write up a description of each level of the hierarchy in relation to its position in the discourse and in relation to other grammatical structure. Maybe later.
TEXTS

Texts coded RK1 to RK7 are stories told by Rae Girribug, those
coded AB1 to AB4 were told by Ada Brown and those coded EY2 to EY5
were told by Elsie Yindibu. The first language of all three women
is lwalkja.

The texts are marked as follows:

BREATH GROUP: one per line
RHYTHM GROUP: ——— ——— ——— ———
RHYTHMIC SEGMENT: one loop
SYLLABLE: not marked
PITCH: lines above the words with intonation centres (greatest
stress) marked •. Arrows show pitch higher or lower than end of previous
breath group.
DESCRIPTION AT RIGHT: e.g. 2 slow: 3 fast: 1 fast, 2 slow

This is a breath group containing 3 Rhythm Groups. The
first rhythm group has 2 slow rhythmic segments, the
second 3 fast rhythmic segments and the third 1 fast and
2 slow rhythmic segments.

R$: denotes a rhythm group break within a grammatical word.
Story No. RK1:

RK1a  njatan    gaih       gudnadung  1 slow: 1 slow: 3 fast
       1 came     here      1 found you

RK1b  ↓ nulijianed  gudbingugun  2 fast: 2 fast
       you 2        you 2 arrived

RK1c  dijitan        2 slow
       1 went back

RK1d  ↑ anjumian    nangud  1 slow: 1 slow
       1 told it     yesterday

RK1e  jaminj     ↑ bingun    nalawung  1 fast: 1 slow: 1 slow
       1 said       she arrived  kin.term

RK1f  ↓ la        badba       wuروح       ayunagen  1 slow: 2 slow: 2 slow
       and         another     new one   they 2 came

RK1g  ↓ palawamud  abapil        3 slow: 3 slow
       kin.term    she stays away

Free Translation: I came here and found you. You 2 had arrived. I went back and told them a story about it yesterday. I said, "Ngalawugug's arrived and there's another new one. Two of them have come but Ngalawamud stays away."
Story No. RK2:

RK2a  
\[ \text{aban} \quad \text{but} \]  
he stays away Daddy

RK2b  
\[ \text{bu} \quad \text{dawin} \]  
Port Darwin

RK2c  
\[ \text{mudig} \quad \text{radjugun} \]  
car he's waiting for it

RK2d  
\[ \text{FAST} \quad \text{mana} \quad \text{a} \quad \text{ban} \quad \text{man} \]  
LONG PAUSE 1 fast, 3 slower
maybe he'll get it.

RK2e  
\[ \text{radjugun} \quad \text{djambu} \]  
NO PAUSE 3 slow: 2 slow
he's waiting for it Jumbo

RK2f  
\[ \text{mana} \quad \text{a} \quad \text{baniga} \quad \text{abanaman} \]  
2 slow: 2 slow
maybe they'll return they'll have it

RK2g  
\[ \text{ayanaga} \]  
3 slow lax
they'll come back

Free Translation: Daddy is staying in Darwin. He's waiting for a car. Maybe he'll get it. Jumbo's waiting for it too. Both of them will come back when they have it.
Story No. RK3:

RK3a  
\[\text{ya billman}\]  
1 took him away

RK3b  
\[\text{gububub}\]  
\[\text{yadnagan}\]  
2 slow: 3 faster

RK3c  
\[\text{ulul}\]  
3 slow

RK3d  
\[\text{anguwan}\]  
\[\text{medicine}\]  
\[\text{djanad}\]  
\[\text{manigu}\]  
he drank medicine his blood 2 slow: 3 fast: 1 fast, 2 slow

RK3e  
\[\text{njadnifan}\]  
we came back 2 slow

RK3f  
\[\text{nadjingung}\]  
\[\text{ararunj}\]  
we 2 arrived 1 left him 2 slow: 3 slow

RK3g  
\[\text{bara}\]  
\[\text{njaran}\]  
intens. I came 1 v. fast, 2 slow

RK3h  
\[\text{nulawuyug}\]  
\[\text{gunag}\]  
kin. term place 2 slow: 2 slow
Story No. RK3 cont.:

RK3i  ๑๙๗๔ ๔๙ ๔๙
1 arrived

RK3j  ๑๙๗๔ ๔๙ ๙๙
we stay  kin. term

Free Translation: I took him there. In the morning Urlurli and I went. He drank the medicine for his blood and we came back. When we got home I left him and came here to Ngalawuyug's place. Now that I've come Ngalawuyug and I are staying.
Story No. RK4:

**RK4a**
- **djambu**
- **djaman**
- **malu**
- **alanud**
  - Jumbo
  - he works
  - voc.
  - road
  - 1 slow: 1 slow: 1 slow: 1 slow

**RK4b**
- **waruru**
- **mayun**
  - poor thing
  - hot
  - 2 slow: 2 slow

**RK4c**
- **aci**
- **djaman**
- **gilu**
- **alanud**
  - he stands
  - he works
  - he made
  - road
  - good
  - good
  - 2 slow: 2 slow: 1 slow

**RK4d**
- **burul**
- **alanud**
  - good
  - road
  - 3 slow

**RK4e**
- **djanad**
- **mudiga**
- **lubu**
  - he
  - car
  - they went
  - 1 fast: 1 slow: 1 slow

**RK4f**
- **gayir**
- **burul**
- **alanud**
  - now
  - good
  - road
  - 2 fast: 2 fast

**RK4g**
- **gelu**
- **wilarun**
  - not
  - he finished
  - wait
  - 1 fast, 1 slow: 2 slow

**RK4h**
- **gayir**
- **mana**
- **banj**
- **wilarun**
  - now
  - maybe
  - he will finish
  - 2 slow (each with 3 even
  - beats: 2 up,
  - 1 down; 2 up,
  - 1 down)
Story No. RK4 cont.:

RK4i  
\[\text{alanud}\]  
road  
3 slow

RK4j  
\[\text{djanat}\]  
he works  
2 v. slow

RK4k  
\[\text{bajuwa}\]  
that's all  
2 slow

Free Translation: Jumbo's working on the road. Poor thing—it's so hot. He's working on making a good road. He went in the car. It's a good road now. He's not quite finished but maybe he'll finish today. He's working on the road.
Story No. RK5:

RK5a  garugatu   banarlyu  afternoon  it's open  2 fast: 3 slower

RK5b  ↓ djanara  shop  1'll go  shop  1 slow: 1 slow

RK5c  ↓ ganuyan  2 slow tense  I'll look around

RK5d  ↑ birugupadj  mana  abanaman  2 slow (fast syllables)  what?  maybe  I'll get

RK5e  bagl  mana  tobacco  maybe  2 slow tense

RK5f  walidj  2 slow lax  food

RK5g  dji'radad  2 slow lax  meat

RK5h  njanira  2 slow lax  I'll come back
Free Translation: In the afternoon when it's open I'll go to the shop and look around. What'll I get? Maybe tobacco, food, meat. Then I'll come back home.
Story No. RK6:

RK6a  
\[
\text{nag} \quad \text{awani} \quad \text{murgud} \quad \text{mang} \\
\text{dog} \quad \text{they sit} \quad \text{together} \quad \text{shade} \\
1 \text{mod. tense:} \quad 1 \text{mod. tense:} \quad 1 \text{mod. tense:} \quad 1 \text{mod. tense}
\]

RK6b  
\[
\text{winga talk} \\
\text{big mob} \\
3 \text{slow lax}
\]

RK6c  
\[
\text{awani} \quad \text{murgud} \\
\text{they sit} \quad \text{together} \\
1 \text{slow:} \quad 1 \text{slow lax}
\]

RK6d  
\[
\text{nag} \\
\text{dog} \\
1 \text{moderate tense}
\]

RK6e  
\[
\text{nag} \quad \text{awani} \\
\text{dog} \quad \text{they sit} \\
1 \text{slow:} \quad 1 \text{slow lax}
\]

RK6f  
\[
\text{mangu} \\
\text{shade} \\
1 \text{slower, more tense}
\]

RK6g  
\[
\text{gaju} \quad \text{awalgblyin} \\
\text{not} \quad \text{they're hot} \\
1 \text{fast:} \quad 1 \text{fast}
\]

RK6h  
\[
\text{mangu} \quad \text{awani} \\
\text{shade} \quad \text{they sit} \\
1 \text{fast:} \quad 1 \text{fast (begins a little higher than RK6g)}
\]
Story No. RK6 cont.:

RK6i \( \downarrow \) mayun\(j\)

hot

RK6j \( \downarrow \) mangu awen\(t\)

shade they sit

2 moderate tense

1 fast: 1 fast

Free Translation: The dogs sit together in the shade—a big mob of them. They're together, those dogs, sitting in the shade. They're not hot—they're in the shade. The day's hot so they're in the shade.
Story No. RK7:

RK7a  djaran  nunjdjul  2 slow lax: 2 slow lax
       1 went     turtle

RK7b  nunjdjul  djaran  2 slow tense: 2 slow
       turtle     1 went

RK7c  wudjl  yabe!  2 slow: 2 slow
       dig stick  plain

RK7d  andapagan  adan!  4 slow even: 2 slow even
       1 prodded it 1 stabbed it

RK7e  awadbun  2 fast
       1 found it

RK7f  warad  nunjdjul  2 slow: 2 slow
       one      turtle

RK7g  wudjl  abanj  gani  buRea
       dig stick  I brought it    here    from there

RK7h  2 slow
       home
Free Translation: I went for turtles. I went for turtles with a digging stick to the plain. I prodded and stabbed and I found one turtle with the digging stick that I brought from home. I went out and found one turtle. I got that one properly,--not a lot--just one. That's all.
Story No. AB1:

AB1a  budbinj.
he was frightened

AB1b  anlmudban  wa'anuna
he-them feared  white women

AB1c   barargan
he cried

AB1d  ba duwa
that's all

AB1e  anbugbulan
she poured it

AB1f  yanjdug
milk

AB1g  bafa  anbugbulan  djumug
Intens. she poured it for him

AB1h  gadagunj
she gave him a drink
Story No. AB1 cont.:

AB11
bread  galarinj djumun  1 slow: 4 fast
bread she put it in for him

AB1j
bread  gugun  1 slow: 2 slow (low)
bread she gave him

AB1k
anguwan  3 slow
he drank it

AB1l
baduwa  2 v. fast
that's all

AB1m
wularun  wunbaran  2 slow: 3 fast
yes he finished it he slept

Free Translation: He was frightened of those two white women and he cried. She poured out some milk. She poured it out for him and gave him a drink. She put some bread in it for him and gave it to him and he drank it. Yes, he finished it and went to sleep.
Story No. AB2:

AB2a  guburubu  morning

AB2b  dja cra ba'ra  3 slow

AB2c  aban  admanl  2 slow: 2 slow

AB2d  ridjumaran  balanda maran  2 slow: 2 slow

AB2e  guma yawara  3 slow

AB2f  ananlangadagga djura  2 fast: 3 fast: 1 slow

AB2g  aban ba'ra  1 fast, 1 slow, 1 fast

AB2h  guburubu  2 slow lax

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Story No. AB2 cont.:

AB2i  

parunda  
we(ex)drink

mayun  
hot

awara  
she comes

2 slow: 2 slow: 2 slow

AB2j  

bigan  
she arrives

par'unda  
we(ex)2 drink

2 slow: 2 slow

AB2k  

baduwa  
that's all

yadita  
she goes back

2 slow: 2 slow

Free Translation: In the mornings I go there and we sit and I hold that white baby. His mother goes and teaches while I hold him in the mornings. We have a hot drink when she comes. She arrives and the two of us have a drink and when we're finished she goes back.
Story No. AB3:

AB3a  

$\text{ŋugan}$  

I'm watching

AB3b  

$\text{ayunan}$  $\text{nag}$  

1-them see  dog

AB3c  

$\text{ayalin}$  $\text{uga}$  $\text{mangur}$  

they lie  over there  shade

AB3d  

$\text{awalgbiyin}$  $\text{mayum}$  

they're hot  hot

AB3e  

$\text{wilalin}$  $\text{ayalin}$  $\text{murgud}$  

big mob  they lie  together

Free Translation: I'm watching the dogs. They're lying over there in the shade. They're hot. A big mob of them are lying together.
Story No. AB4:

AB4a  waru\_lan\_j  2 slow  children

AB4b  an\_ga  alba  1 fast, 1 slow  they2 go play

AB4c  ↓ Clara \_ la Victor  1 slow, 1 fast, 1 slow  Clara and Victor

AB4d  Clara banl \_ la Victor  wa\_ra angu ma\_ra\_djba  2 slow: 1 fast, 1 slow: 2 slow  Clara sits and Victor goes he walks

AB4e  ↑ alba  2 slow  play

Free Translation: The children, Clara and Victor, are playing. Clara is sitting and Victor is walking playing.
Story No. EY2:

EY2a  yawaran  ba  wamb\l
    he went    that    man
    2 slow: 3 slow

EY2b  \?  \?  yawaran
    he went
    2 slow

EY2c  rayan  ambl\d\j
    he saw  it    snake
    2 slow: 2 slow

EY2d  \?  rayan  ambl\d\j
    he saw  it    snake
    2 faster: 2 faster

EY2e  ar\l\man\j  yawaran  gunag
    he got  it    he went    home
    2 slow: 2 slow: 2 slow

Free Translation: That man went and he saw a snake. When he saw the snake he got it and went home. Having seen the snake, he caught it and went home.
Story No. EY2A:

EY2Aa  yawaran  ba  warbi  2 slow: 3 slow
  he went  that  man

EY2Ab  rayan  ambidj  2 slow: 2 slow
  he saw it  snake

EY2Ac  arimanj  pitch of end same  2 slow
  he got it  as following onset

EY2Ad  arimanj  2 slow
  he got it

EY2Ae  bingun  gunag  2 slow: 2 slow
  he arrived  home

EY2Af  anudjinj  2 slow
  he showed it

EY2Ag  ↓  anudjinj  ba  ambidj  2 faster: 2 slow
  he showed it  that  snake

Free Translation: That man went and saw a snake and caught it. Having caught it he came home and showed it. He showed them that snake.
Story No. EY3:

EY3a  

\textit{wakanj}  

children  

2 slow

EY3b  

\textit{yini} \textit{yungurara} \textit{warag}  

don't go away (pl) far  

1 fast: 2 fast: 2 fast

EY3c  

\textit{yungurara} \textit{warag}  

go away (pl) far  

2 fast: 2 fast

EY3d  

\textit{gudbanawani} \textit{uga} \textit{gunag}  

stay (imp.pl) at home  

3 slow: 2 slow: 2 slow

EY3e  

\textit{gudbanawani} \textit{uga} \textit{gunag}  

stay (imp.pl) at home  

3 slow: 2 fast

EY3f  

\textit{gudbanawani} \textit{alba}  

stay (imp.pl) play  

3 slow: 2 slow

EY3g  

\textit{yinan} \textit{gudbin} \textit{walli}  

don't say (pl) bad  

2 slow: 2 slow: 2 slow

EY3h  

\textit{yinan} \textit{gudbin} \textit{walli} \textit{radbiy}  

don't say (pl) bad word  

2 slow: 2 slow: 2 slow: 2 slow
Story No. EY3 cont.:

EY3i  gudbanawani  duwa bufull  3 slow: 1 slow: 2 fast
stay (imp.pl)  just  good

Free Translation: Children, don't go far away. Stay home and play. Don't say bad words. Stay home and be good.
Story No. EY5:

EY5a

\[ \text{awanlanan} \quad \text{bata} \quad \text{idbaran} \]

they were sitting \hspace{1cm} \text{intens.} \hspace{1cm} \text{they went}

EY5b

\[ \text{waragemu} \]

women

2 slow

EY5c

\[ \text{idbaran} \]

they went

2 slow

EY5d

\[ \text{idbaran} \quad \text{bata} \quad \text{idjuwingu} \]

they went \hspace{1cm} \text{intens.} \hspace{1cm} \text{they arrived away}

2 slow, 1 fast: 1 fast

EY5e

\[ \text{bulaibunj} \quad \text{wamin} \quad \text{ba} \quad \text{araan} \quad \text{baduwe} \]

they-them cracked \hspace{1cm} \text{those ones} \hspace{1cm} \text{that oyster} \hspace{1cm} \text{that's all}

2 slow: 2 slow: 2 slow: 2 slow

EY5f

\[ \text{bulaibunj} \quad \text{bata} \quad \text{mambal} \quad \text{mur'gud} \]

they-them cracked \hspace{1cm} \text{intens.} \hspace{1cm} \text{full} \hspace{1cm} \text{together}

2 fast: 2 fast: 1 fast

EY5g

\[ \text{baduwe} \]

that's all

3 slow lax
Story No. EY5 cont.: 

Free Translation: The women who had been sitting down went out. They arrived where they were going and collected oysters. Together they collected enough to fill their containers.
BIBLIOGRAPHY


