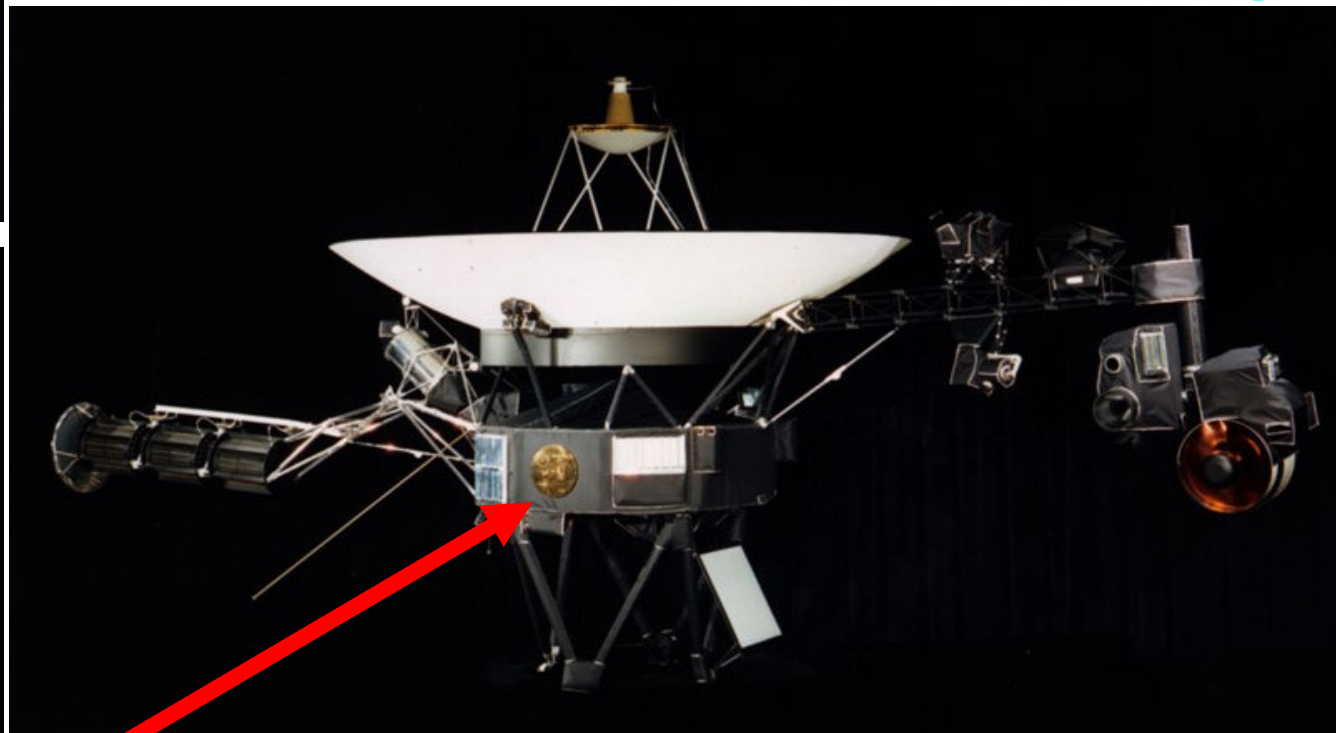
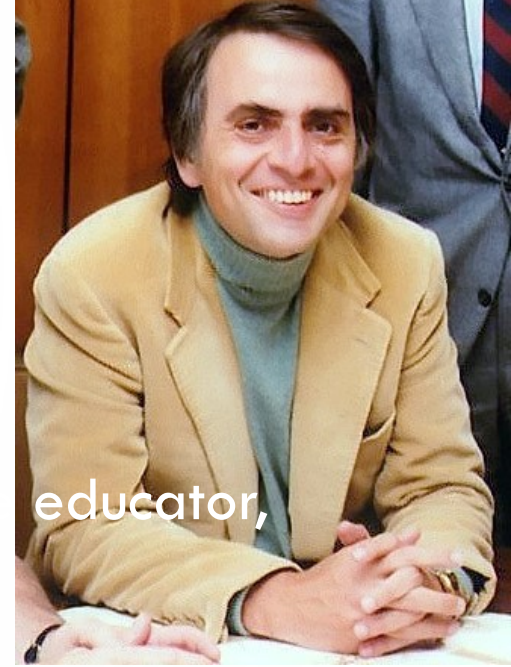
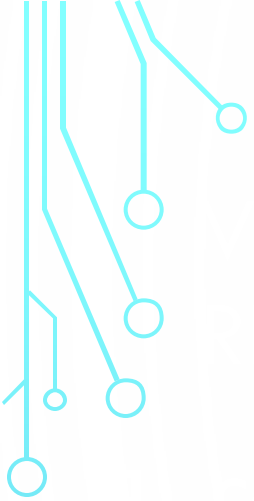


Don Niles

Institute of Papua New Guinea Studies





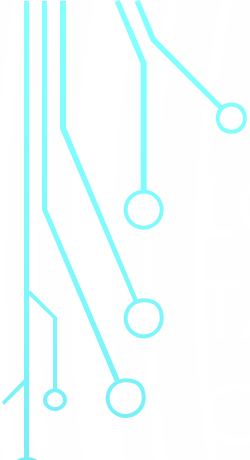


educator,





region	no.	%
Western classical (Bach (3), Beethoven (2), Holborne, Mozart, Stravinsky)	8	(30%)
Asia (Azerbaijan, China, Georgia, India, Indonesia, Japan)	6	(20%)
Oceania (Australia, Papua New Guinea , Solomon Islands)	3	(11%)
Western jazz, rock, blues (Louis Armstrong, Chuck Berry, Blind Willie Johnson)	3	(11%)
Africa (Benin, Democratic Republic of Congo)	2	(7%)
North America (Mexico, Navajo)	2	(7%)
South America (Peru (2))	2	(7%)
Europe (Bulgaria)	1	(4%)



mac'tennon I

Dubbing of Tapes Rec. by **Robt. Mac'hannon**
New Guinea

I. (A) Cassette #1, side 1: Singing excerpts
side 2: Jaws hagg pieces / month how / +pt?

(B) continuation side 2 of cassette #1: Flute / Trumpets / Mouth Resonator
Singing / Aiborn flutes / Paired flutes /

Cassette #2, side 1: Paired flutes / flute? / Mouth Resonator /
Op. Singing like mouth Res. / Aiborn flute / paired flutes A-7 / Aiborn flutes
Paired flutes / Garamant / paired flutes / flutes, resonators, idea
great!

starts in away - space after 1st Example

#5 - Lom as - New Guinea
man's House

Scotch BRAND

MAGNETIC TAPE

102

1/4 INCH x 1200 FEET
(6.35mm x 360m)
SILICONE LUBRICATED
1.5 MIL POLYESTER BACKING

7 INCH REEL · SPLICE FREE · PROFESSIONAL
STANDARD LENGTH

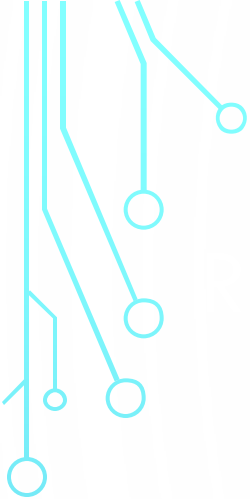
T-3181

TIME CHART	RECORDING BOTH DIRECTIONS							
	150 FT.	300 FT.	600 FT.	900 FT.	1200 FT.	1800 FT.	2400 FT.	3600 FT.
1 1/2 IPS	30 min.	1 hr.	2 hrs.	3 hrs.	4 hrs.	6 hrs.	8 hrs.	12 hrs.
3 3/4 IPS	15 min.	30 min.	60 min.	1 1/2 hrs.	2 hrs.	3 hrs.	4 hrs.	6 hrs.
7 1/2 IPS	7 1/2 min.	15 min.	30 min.	45 min.	1 hr.	1 1/2 hrs.	2 hrs.	3 hrs.



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Masu. Columbia World Library, Vol. XI: Japan, the Ryukyus, Formosa and Korea, coll. and ed. by Genjiro Masu; Columbia Masterworks KL-214. o.p.

McAllester and Brown. Music of the Pueblos, Apache and Navaho, rec. by David P. McAllester and Donald N. Brown; Taylor Musuem of Colorado Springs Fine Arts Center KCMS 1204; Library of Congress Catalogue No. R61-1317; 1961.

McClennon. Field recording made in Sepik Region, New Guinea by Robert McClennon.

McLeod #1. Field recording made among the Sakalava people of the Malagasy Republic by Norma McLeod; 1962.

McLeod #2. Field recording made in the village of Ambalanosy, Malagasy Republic by Norma McLeod; 1962.

From the island of New Guinea comes another sample of ancient tribal music, this played on two large hardwood horns. Listeners will notice the beauty of the alto theme sounded at the beginning and end. The intervening duet may at first sound repetitious. Closer listening reveals that the same figure is never played twice in quite the same way. The variations prove to follow a structure of their own, and attending to them—an exercise something like attempting to reconstruct an unsounded voice in a Bach fugue—introduces the listener to a music the nature of which I would call hypnotic. The closest parallel in nature I can think of is the interlocking call of crickets—a sound that, once you attend to it, displays patterns of bottomless variety.

New Guinea has been inhabited by humans since prehistoric times, sustaining that interplay of people from surrounding cultures we so often find at the roots of accomplished music. Most natives of Papua, New Guinea, live in male-dominated societies led, as elsewhere in Melanesia, by a “big man” who owes his leadership not only to heredity but also to his demonstration of appropriate abilities. He and his followers spend much of their time in the men’s house, an elaborately constructed dwelling whose carved hardwood roof beams may tower thirty or forty feet over the village. Prior to important ceremonies, the village males gather in the big man’s house and play this trancelike music on large horns. The horns, a male symbol, may not be played, or in some cases even viewed, by women.

Alan Lomax, in what may not be too great a leap of analogy, sees this way of life echoed in the New Orleans black men’s lodges whose horn music produced Louis Armstrong. Lomax describes a New Guinean ceremony: “In New Guinea the men’s music plays an important part in the yam/pig economy. There is great pressure to acquire more land to raise more yams to feed more pigs and people. Ceremonial feasts are held to cement alliances—and incidentally to slaughter some of the pigs that are eating the tribe out of house and home. At these feasts the men put on displays of aggressive singing and dancing. The thunder of their choirs and stamping feet can be heard miles away. The dancers wear elaborate shoulder and head decorations of leaves and feathers sometimes rising ten or fifteen feet into the air, like trees waving in the wind. The design of these costumes match Picasso or Matisse, but they fade after a day or so and are thrown away. Days and weeks of planning and work in the men’s house go into creating these ceremonial displays. One group in western New Guinea carves images of alligators, many of them eighteen to twenty feet long. When the ceremony is over, all are discarded, thrown in the river, to make way for the next year’s creations. These people are fantastic artists.”

The recording was made by Robert MacLennan.

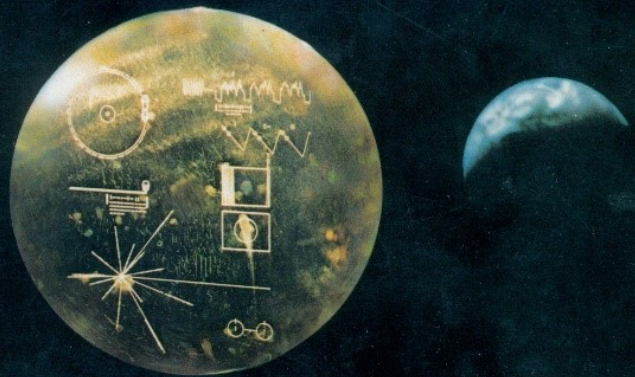
MURMURS OF EARTH

THE VOYAGER INTERSTELLAR RECORD

CARL SAGAN

F.D. DRAKE, ANN DRUYAN, TIMOTHY FERRIS, JON LOMBERG,

LINDA SALZMAN SAGAN



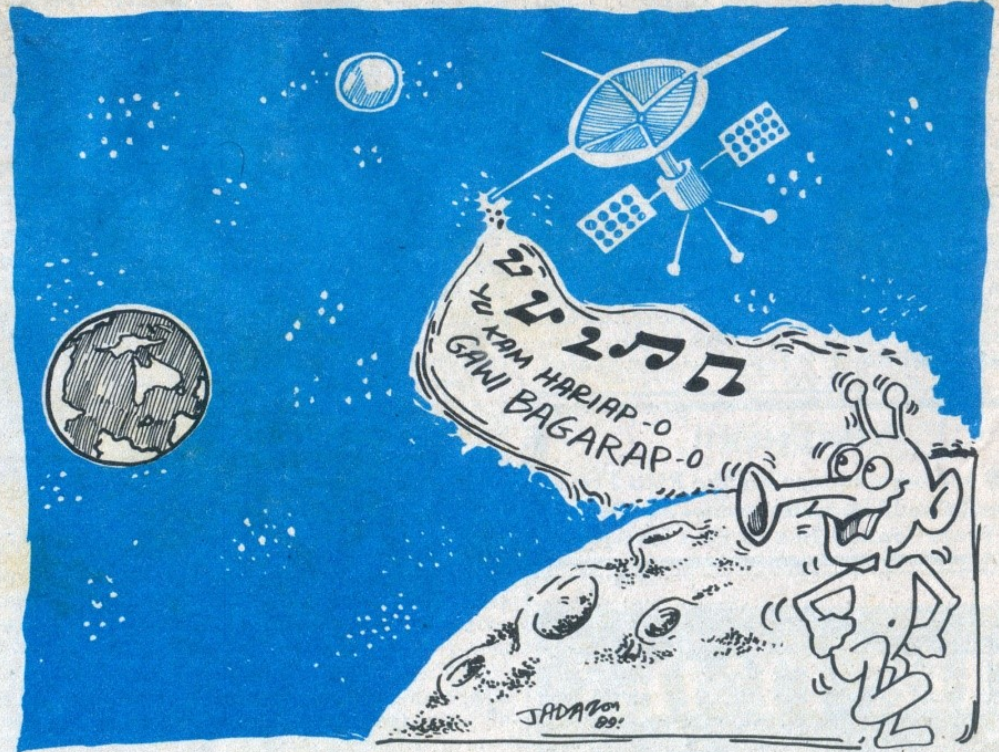
VOYAGER II has just completed the first, and no doubt the most important part of its journey into outerspace, the exploration of the solar system, sending back magnificent close-up pictures of and information about the planets and their satellites, craters, rings, ice formations, volcanoes, and countless other data, in quality and quantity beyond the most optimistic expectations of astronomers.

On 25 August, 1989 after flying

A message to outerspace from Papua New Guinea

12 years and at a speed of 60,000 miles an hour, Voyager II passed Neptune and set out into outerspace with a further task, the transmission of sample pictures, music, and speech from "friendly earthlings," for at least another twenty years, to any remotely possible intelligent beings beyond Neptune who might capture the signals.

The music and languages are on a golden (more or less indestructible) recording disc. Among the language and music to page 2



A message from PNG

from page 1

cal samples chosen were also those from mission anthropologist, Fr. Louis Luzbetak, SVD, obtained during his study of the cultures of the peoples of

the Highlands of Papua New Guinea in the 1950s. PNG may be in communication someday with beings in outerspace. Remotely possible and fantastic, to say the least, but who can tell?

1989. "A Message to Outerspace from Papua New Guinea." *The Times of Papua New Guinea* (7-13 September): 1-2

PAPUA NEW GUINEA

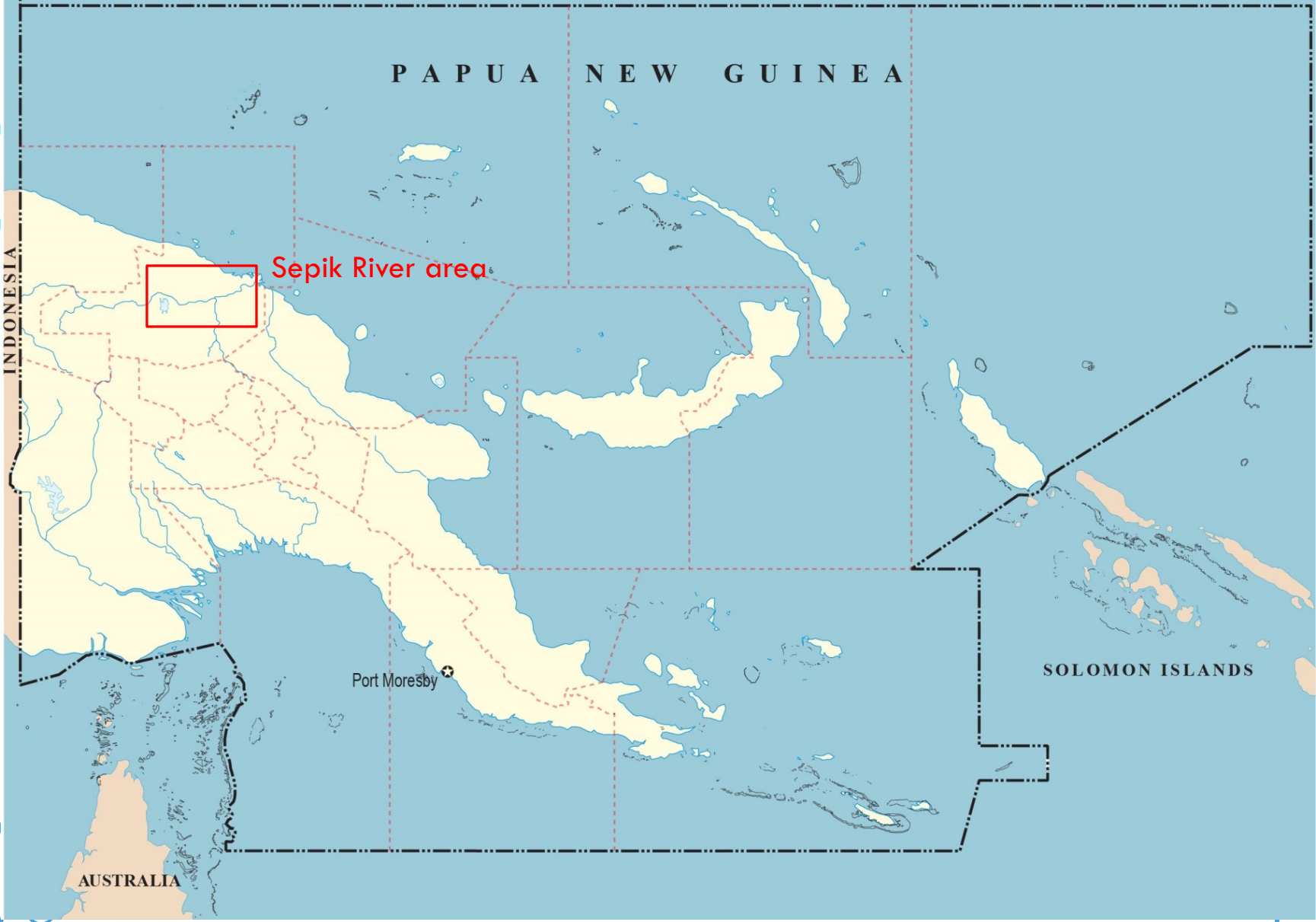
INDONESIA

Sepik River area

Port Moresby

SOLOMON ISLANDS

AUSTRALIA





Kandingei

Sepik River



© Dr Gordon D Spearritt



Niles, Don. 1990. "Sepik Music in Outer Space." *The Times of Papua New Guinea* (6 September): 19.



Sepik music in outer space

by DON NILES
Music Department National
Research Institute.

ON July 23, 1964 Pranis Pandang and Kumbui of Kandangai village in the Middle Sepik played some traditional music on side-blown flutes for Dr Robert MacLennan. Little did they know that 14 years later, this recording would be on its way to outer space with other scientific equipment aboard the US spaceship Voyager.

Until recently, there was a lot of confusion about what exactly was sent from Papua New Guinea aboard the Voyager. The main book on the Voyager record called *Murmurs of Earth* by Carl Sagan mentions recordings by Dr Robert MacLennan and describes music from "New Guinea" played on "two large hardwood horns." The map accompanying the book locates the origin of these recordings as somewhere in the Irian Jaya highlands.

To add to the confusion, a short news item on the front page of this newspaper on September 12, 1989, stated that the recordings were made by Fr Louis Luzbetak in the highlands of Papua New Guinea. To determine once and for all exactly what was sent, we wrote to the National

Aeronautics and Space Administration (NASA) in the United States. After a long delay they told us to contact the Jet Propulsion Laboratory, which is responsible for research on the planets.

JLP in turn forwarded the letter to Jon Lomborg, one of the artists responsible for the photographs and diagrams sent on the Voyager. He felt the only way to find out was to send us a copy of the recording. This tape is now in the music archives of the National Research Institute of PNG Studies.

Upon hearing the recordings, it was obvious that they were of the Middle Sepik flutes and were very likely made by Dr Robert MacLennan. Robert MacLennan is a medical doctor at the Queensland Institute of Medical Research, with a long association with Papua New Guinea.

He first worked in Papua New Guinea as a medical assistant in Goroka in 1952. Following work in Mt Hagen, he was special Medical Officer (medical research) in Maprik in 1962-64. He has continued to undertake medical research in Papua New Guinea, the most recent being on betelnut chewing and oral cancer.

Dr MacLennan has a special interest in the traditional music of Papua New

Guinea, and whenever possible, he would attempt to record the music of the people he visited.

His recordings were also the initial inspiration for the first dissertation to be written specifically on the instrumental music of the Middle Sepik. Gordon Spearritt, a well-known musicologist at the University of Queensland, is a good friend and former teacher of MacLennan. When he heard MacLennan's recordings, he was so impressed that he began to research music of the Middle Sepik area.

Encouraged by MacLennan, he visited the area between 1972 and 1975, focussing on Kandangai village for his research.

The results of Spearritt's study have appeared in his two volume dissertation *The Music of the Iatmul People of the Middle Sepik River (Papua New Guinea)* with Special Reference to Instrumental Music and Kandangai and Alibom" (1979) as well as numerous other publications. He has also worked with the National Research Institute to produce a series of recordings of music from that area.

When we received the Voyager tape from JLP, a copy was sent to Spearritt and MacLennan in Brisbane to identify exactly which piece was sent on board the space-

ship. At the same time in Port Moresby,

the staff of the Music Department at the Institute listened to copies of MacLennan's recordings which had been deposited in the archives.

Finally, the identification was made. The example sent on the Voyager is called Kaba. It is a fragment from a longer composition called Mariumanga of the Nyaura clan.

This piece of ceremonial music is clan specific and is often performed to commemorate the death of a person, or the completion of a new house or new canoe.

The feasts for such occasions are called sagi. Such a sagi is likely to last up to 16 hours, often from sunset to mid-morning of the next day. Such a performance primarily involves a solo singer, rhythmically accompanied by a kundui and split bamboo struck on the ground, and a male chorus joining in at appropriate times.

What is heard on the Voyager example is a fragment of this type of flute music. This type of music has also become well-known outside the Middle Sepik and is generally identified with the Sepik area, and even at times used as a symbol of Papua New Guinea.

While for the purpose of scholarship, it is important for us to know these exact details, it is a great honour that an example of Papua New Guinea's musical heritage was chosen to represent the people of earth.

Inside

P20. Theatre company goes to Japan.

P21. Eire saxophonist offers view on PNG music

HIGH TECH
Clearance Sale
on all
Canon
Electronic Typewriters

Men from Kandangai playing a side-blown bamboo flute.

Making music in space



By ENNIO KUBLE

PORT MORESBY: As Prime Minister Sir Julius Chan received this gold disc from Professor Robert MacLennan of the Queensland Institute of Medical Research in Parliament yesterday, the United States space probe Voyager was hurtling out of the solar system into the unknown.

On board the Voyager is a piece of flute music from Papua New Guinea's East Sepik Province, a copy of which was presented to the PM.

"One day it won't just be PNG music in space, but the country's men and women," said Sir J as he received the disc.

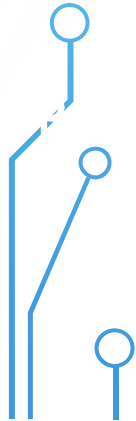
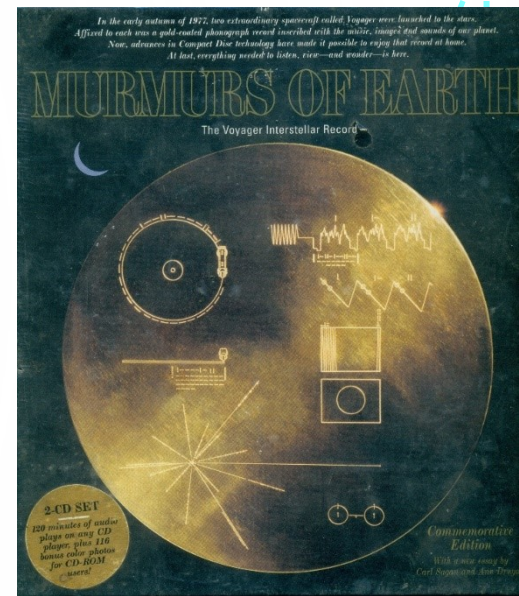
The presentation was accompanied by a book "Murmurs of the Earth".

Prof MacLennan said the commemorative edition contained a gold-plated phonograph record inscribed with music, images and sounds of our planet including the piece from the Iatmul people of the middle Sepik.

"That piece was selected to go in space because of its beautiful playing, one of the finest in the world's music," he said.

He said he did the recording in 1964 at Kani-gaig village, East Sepik where he worked as a district medical officer.

He said the main idea of sending photographs, music and greeting cards into space, including a piece from PNG in the Voyager in 1977, was to find out if other civilisations exist. If they do so, they might decode the messages and learn about our civilisation, he said.



DR. Robert MacLennan died on March 16, 2013 near his home on Mount Glorious outside Brisbane, at the age of 80, writes
DON NILES

A Doctor's love for Papua New Guinea music

An internationally renowned epidemiologist, studying the patterns, causes, and effects of health and disease conditions, Bob MacLennan wrote extensively on the relations between tobacco, lime, and betel nut and mouth cancer, among many other subjects.

He worked with the World Health Organisation and, for many years, the Queensland Institute of Medical Research.

While I have known Bob for about three decades, I'm pleased to admit that I know little of his important medical research.

You see, whenever we would meet, he would talk almost exclusively to me about Papua New Guinea's traditional music, one of his obsessions. Bob is the man who enabled PNG music to travel beyond Earth, beyond Jupiter, Neptune, and even Pluto.

While Bob began his medical studies in 1949 at the University of Queensland, he also pursued his love of music and music-making whenever possible. The following year he joined and became active in the university choir.

In 1952 he was one of three students chosen to work in PNG as medical assistants. Although he was only in Gorko for 10 weeks, that exposure to a country and its people would have a profound effect on the course of his life.

After graduating as a doctor, Bob became a district medical officer and served in Mount Hagen from 1957-1958, where he was the only government doctor serving 10 hospitals in the area.

Bob walked a lot to do his job, and was involved with the anti-vax campaign that helped so much to eradicate that horrible illness. He then joined the newly formed medical research division of the PNG Health Department, working in Port Moresby, Kikori and Mairani.

On his visits he heard much traditional music and became fascinated by it.

He would also invite people to sing and play instruments. In this way he made recordings in the Wan, Mapeke, and Middle Sepik areas of East Sepik, and the Okapa area of West Sepik.

In 1964, Gordon Spearritt heard some of Bob's recordings of laramul music from the Middle Sepik. Gordon had known Bob from their days in the university chorus.

His enthusiasm for the complexity and beauty of this music intrigued Gordon and after hearing the music himself, Gordon decided he had to study this music in more depth: he totally changed the focus of his research interests.

By this time Bob had moved to New Orleans and then to Lyon, France, at the International Agency for Research on Cancer. Luckily he was able to return to Australia during his leave. It was at such an occasion in December 1972 that he and Gordon did collaborative fieldwork in Kandingge Village, East Sepik.

Although intending to further document the recordings Bob made a decade ago, they arrived during an initiation and were kept very busy recording that music with a new stereo Nagra. Gordon eventually wrote his doctoral dissertation on this music.

One of Bob's recordings was sent on the two Voyager spacecraft, launched by the US in August and September 1977 to study the outer solar system. They are now the farthest man-made objects from Earth and were



Bob MacLennan in Brisbane, 2007

responsible for spectacular data and photographs of Jupiter, Saturn, Uranus, and Neptune. On each spacecraft is a gold-plated copper record, 30 cm in diameter, with instructions on how the record can be played, in case it should be found by other civilisations.

The record is called 'The Sounds of Earth'. On it there are greetings from Jimmy Carter who has then US president, as well as Kurt Waldheim, Secretary General of the United Nations. There are other greetings in 55 languages, as well as a sampling of the many sounds heard on Earth—such as the sound of a volcano, thunder, wind, rain, crickets, frog, birds, elephants, dog, heart beat, laughter, sawing, tractor, Morse code, train, car, bus, rocket, kiss, and mother and child. There are also 16 images

showing various cultural and man-made features of our planet, such as: DNA, skeletons, sea shells, rivers, harbours, mountains, trees, insects, dolphins, fish, epler, eucalydies, a schoolroom, people fishing, covering their houses, the Great Wall, the Michel UN Building, Sydney Opera House, Golden Gate Bridge, etc.

There are also 27 fragments of music, including examples of classical, blues, jazz, rock, and traditional music. You may be surprised to learn that the Beatles and Elvis are not represented, but Papua New Guinea is.

• Continue next issue...

Dr. Don Niles is Acting Director and Senior Ethnomusicologist at the



DON NILES continues his tribute to Dr Robert MacLennan

A Doctor's Love for Papua New Guinea

Making music in space



THE example is performed by Pransy Fandang and Kanibui, playing the paired Marjamaing; then of Nystura clan of Kandingge village.

The recording on Voyager is a tablas opening section of a much longer song, during which the exploits of clan ancestors are related. The recording was made by Dr Robert MacLennan on July 23, 1964.

The individuals who compiled the record for Voyager tried to select sounds and images that would display something of the excellence possible by the people of earth.

Astronomer Carl Sagan, who also chaired the committee responsible for the record, noted that "the spacecraft will be encountered and the record played only if some advanced space-faring civilisation in interstellar space. But the launching of this 'bullet' into the cosmic ocean says something very hopeful about life on this planet."

All Papua New Guineans should be proud that a fragment of the traditional musical heritage of this country is on that record.

When the recordings and images from that disc were available on CD, Bob visited PNG and presented a copy of the recordings to them prime minister, Sir Julius Chan, on 8 May, 1995.

Sir Julius observed that "one of the best means of communicating and promoting PNG's cultural identity, be it to the world or to the universe, was through the sounds of our local music."

Bob remarked that the Kandingge example had been chosen because of its beautiful playing, considered being among the best of this world's music.

Bob retired from his work at the Queensland Institute for Medical Research in 1996, but instead of retiring, he worked harder than ever to document the

recordings he had made here in the early 1960s. He returned to the places he made the recordings many times, trying to find the performers he had recorded who could help him write and translate the texts they sang, describe the occasions when such music would be performed, or to learn anything further about the music he loved so much.

While Bob was frustrated by the wonderful music he had recorded, he was also very concerned about its potential loss. Many of the men and women who performed for him were the last to know their traditions well.

He was particularly concerned about the loss of music associated with ceremonies that were so highly performed, often because Christian missions identified them and their participants as satanic. Bob felt it was absolutely essential to document such material while it was still possible to do so.

One day when I was recovering from eye surgery in 2007, Bob was driving me through the part of Brisbane where such specialist doctors were located. He remarked that if he hadn't been to PNG, he would probably be one of them. I wasn't exactly sure how to react in retirement, but he was someone of their material wealth, neat and tidy surgeries, and comfortable existence? Bob explained that he would have gone absolutely crazy if he had had to work like that. He was so grateful for the many, varied experiences PNG and its people had given him and opened up for him.

About a month before his death, Bob and I communicated about a book on musical instruments that my teenage plans on producing. As always, Bob generously offered to make available any of the photographs he had taken, now deposited in the University of Queensland Anthropology Museum. He also noted, "I plan to visit PNG in three or

four months to tidy up some documentation". There was always more documentation to collect, song texts to translate and transcribe, and information to bring together. He aimed to "produce CDs... each with a booklet with text, words of songs, and colour photographs".

He felt that would be some way to partially acknowledge how important his time here had been.

Although Bob had some recent serious medical issues and a pacemaker was inserted in his chest last year, he wrote that he felt much better and could walk slowly up the hills around his home at Mount Glorious. Bob's extension took place on March 26 and a wake was held the following day.

Even so many decades after he made the recordings, Bob would listen to them with the fascination and concentration of

one who truly loved the music he was so honoured to document. Whenever he was in Port Moresby, Bob visited my institute and often said that he would copies of his recordings to be

available with us. PNG was lucky to have Bob fall in love with its traditional music.

His recordings, photos, and films will remain a fantastic resource for anyone who would share that passion and dedication. He will be greatly missed.

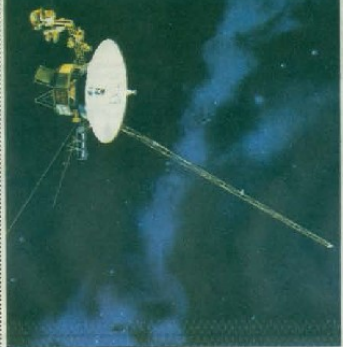
• Dr. Don Niles is Acting Director and Senior Ethnomusicologist at the Institute of Papua New Guinea Studies.

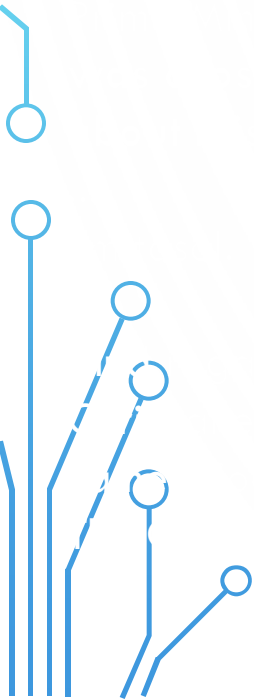
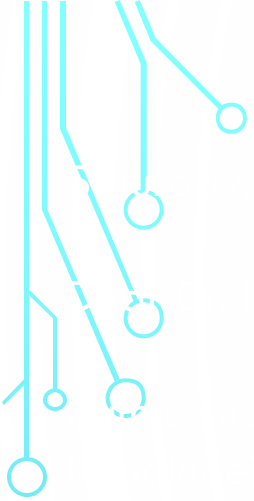


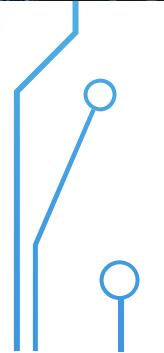
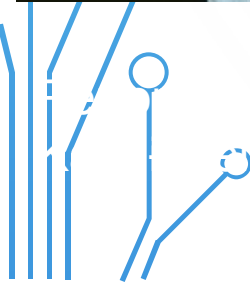
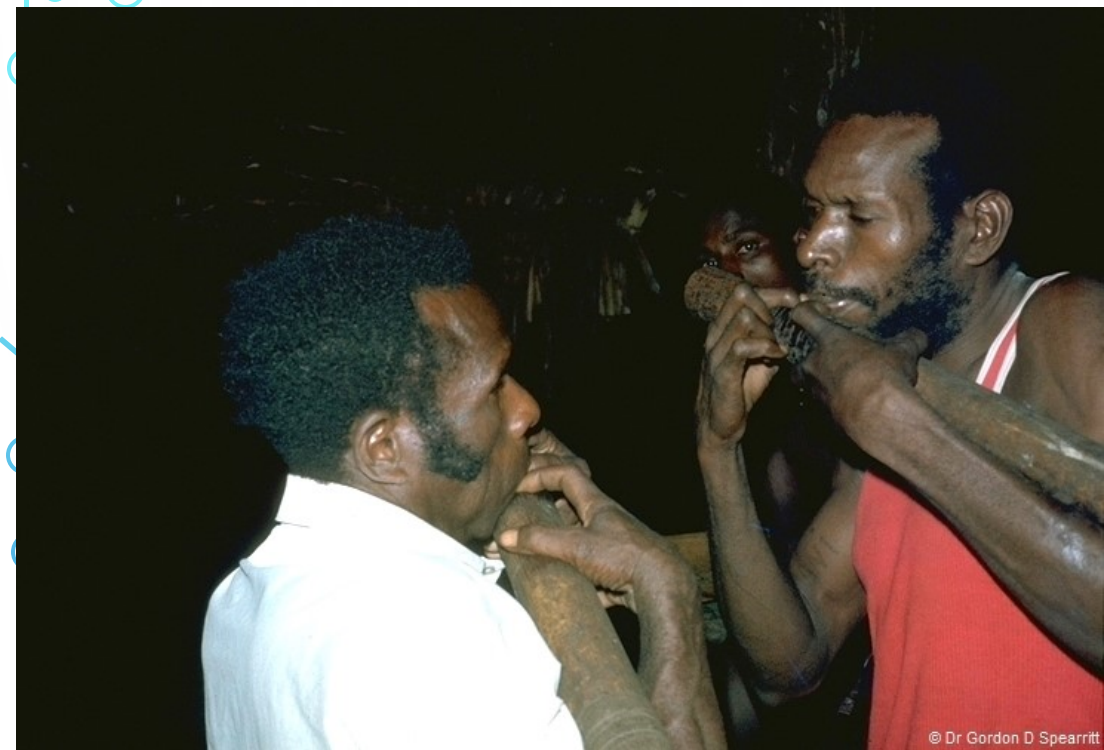
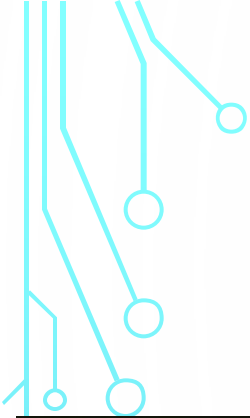
MacLennan-Chan Prime Minister Sir Julius Chan receiving a copy of the publication concerning the Voyager recordings from Bob MacLennan, as reported on the front page of the National at 10 May 1995

MacLennan-Voyager disc The Sounds of Earth, the disc on Voyager containing Kandingge music

■ Voyager spacecraft
 ■ Cover of the disc on Voyager









Apertis opertis

QUEENSLAND INSTITUTE OF MEDICAL RESEARCH

Wednesday 27 October 1993

Mr Paius Wingti,
Prime Minister,
Papua New Guinea.

Dear Mr Wingti,

I have asked my sister, Mrs Margaret Sonter, to present to you a copy of the book "Murmurs of Earth" and accompanying compact disks on my behalf and regret that I was unable to deliver this to you personally when I was in Papua New Guinea recently.

The Commemorative Edition gives an account of the two Voyager spacecraft which were launched into space in 1977. Each contained a gold-plated phonograph record inscribed with the music, images and sounds of our planet. The music includes flute music from the Iatmul people of the middle Sepik area of Papua New Guinea and was selected because of its beautiful playing, and because it was considered to be among the best of the earth's music.

The precise description of the PNG music in the book is incomplete and contains some errors. The correct information, supplied by my colleague Dr Gordon Spearritt who has made an ethnomusicological study of Iatmul music, is as follows:

Opening section of a performance of the epic Mariuamanga. Singers have just called the names of the totemic ancestors of the clan whose answer is this music played on two long bamboo flutes, to the delight of those present. The flutes have no finger holes, and are blown from the side. Mariuamanga is a female ancestor of the Nyaura clan who normally carries firewood on her head. She is also a black eagle known as "ngawi".

Recorded in Kandangai village, a Iatmul village in the Middle Sepik River area in 1964 by Robert MacLennan, MB BS. Ethnomusicological research by Gordon Spearritt, PhD, in 1970s.

I have very fond memories of working in New Guinea, first as a medical student in Goroka in 1952, as a District Medical Officer in Mt Hagen in 1957-1958, and in Maprik in 1959 and 1962-1964. I found your country's music to be very beautiful and recorded as much of it as was possible during the course of my work with the Administration. Some has appeared on records in collaboration with your Institute of Papua New Guinea Studies, but much more needs to be done so that your own people and those in the rest of the world can learn about your unique music.

With very best wishes,

Yours sincerely,

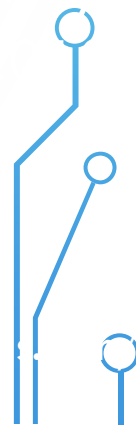
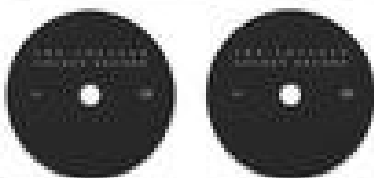
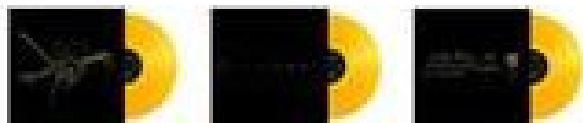
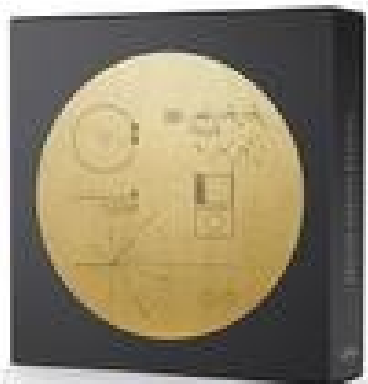
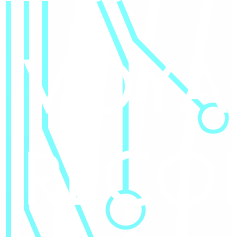
Robert MacLennan

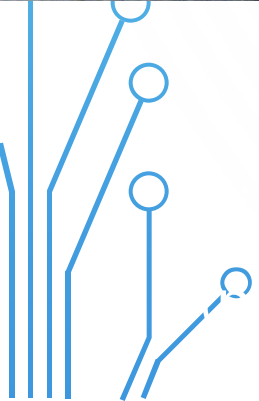
(Professor) Robert MacLennan
Senior Principal Research Fellow

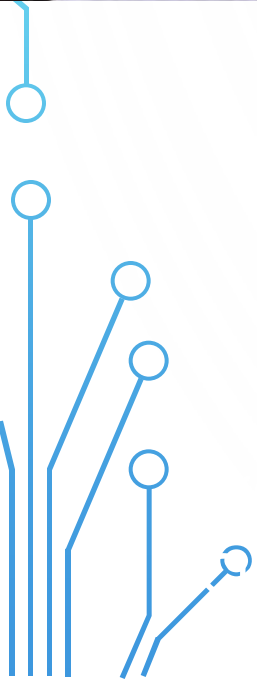
cc. Don Niles

*Dear Don,
You may wish to use this as part of
a press release. The original letter
is enclosed. I suggest you might read
some or all of it at a small
presentation ceremony.
Good luck!*

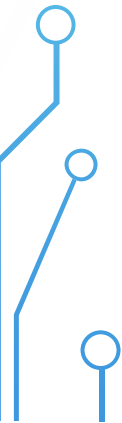
Bob











SIDE 2

Bradbury

Ganelon

Senegalese

Australian

Casalsel

John & Goode

N. Guinea

Shahabchi

Partita

SIDE 3

~~Green of the Night~~ Mozart

~~Green of the Night~~

Melanesian

Peruvian pampiro

Armstrong

N. African Pan

Stravinsky

Goebel

Beethoven

SIDE 4

Bulgarian

Navajo

Hulbom

Peruvian waltz

Ch'in

Raga

It is the Night

Cavatina

4:45

4:43

1:26

1:21

3:15

2:37

1:20

4:51

2:50

22:308

27:08

2:55

2:22

1:14

0:51

3:00

2:32

4:34

4:48

7:30

25:286

29:46

27:09

