

Introduction

The AustraNesia concept was born of a dream in November 2012 and I acted upon it immediately. The concept was exciting and had so much potential to do so much good for so many people. I knew I needed someone immersed and respected in the local entertainment industry, someone I trusted to help take it forward. Will Kepa and I have worked on many musical projects before and his humble nature, industry connections and extraordinary musical and production talent and experience made him the obvious choice. The concept then evolved into a vision.

AustraNesia aims to:

Foster harmony (musical, cultural, social) amidst diversity by developing, showcasing, preserving music and arts excellence of our peoples for all people, to contribute to the building and bettering of our peoples, region, humanity and society.

Cairns, Far North Queensland, is the tropical paradise that we call home. It is a gateway to the Great Barrier Reef and to a melting pot of unique cultural diversity. Hence, AustraNesia is a gathering



of some of the region's finest musical artists of Australian Aboriginal, Torres Strait Islander, Melanesian and Polynesian descent. Seven months after the dream, our 'mother' group launched its self-titled album *Sounds of AustraNesia*: with the original songs of fourteen artists.

This world-class ensemble fosters harmony amidst diversity in both song and spirit, showcasing each artist backed by and then becoming part of a soul-stirring choir accompanied by some of the regions best musicians. Broad in genre yet individual in story and delivery, all songs are laced with intricate harmonies, and traditional language and instrumentation are woven throughout the arrangements created by Will and myself.

One of AustraNesia's objectives is to record as well as notate whatever music we would have the privilege of creating under this banner. Why? In the regions we represent, because oral communication has been our main method of sharing history and songs, we have very little notated music. Therefore the stories, meaning, context, language, spelling, pronunciation, intent and integrity of the songs, often got lost, changed or diluted over time. Our goal is simply to document and preserve what we can going forward.

Through Federal government funding from the Indigenous Languages and Arts Programme of the Department of Communications and the Arts, we have transcribed songs from our 2013 self-titled album. Languages included in this album along with Australian English are:

- Australian Aboriginal - Bundjalung, Eastern Kuku Yalanji, Tjapukai, Western Kuku Yalanji (4).
- Torres Strait Islander - Kala Lagaw Ya (3), Meriam Mir (1).
- Melanesian – Tok Pisin (1), Tanna Island Dialect (1).
- Polynesian – Cook Island (1), Samoan (1), Cook Island and Samoan (1) .
- Zimbabwean – Having a guest artist on our albums furthers our cross-cultural integration (1).

The purposes of the Songbook are to:

- Remind each artist of our cultural heritage through our stories in song and language used to tell them.
- Keep the language alive in our homes.
- Expose our broader community to the need of language preservation.
- Send our songs to choirs and educational institutions locally, nationally and internationally to share our stories, heritage and this place we call home.

It is a promotional tool for our artists. It is a musical tool for those who want to add to their repertoire. It is an educational tool for all.

May this resource encourage awareness of the importance of language preservation. May you connect with the sentiment of the stories being sung. May it contribute to the building and bettering of our peoples, region, humanity and society.

**Managing Editor and
AustraNesia Co-Founder – Rubina Kimiia**

Grateful - Troy 'Jungaji' Brady



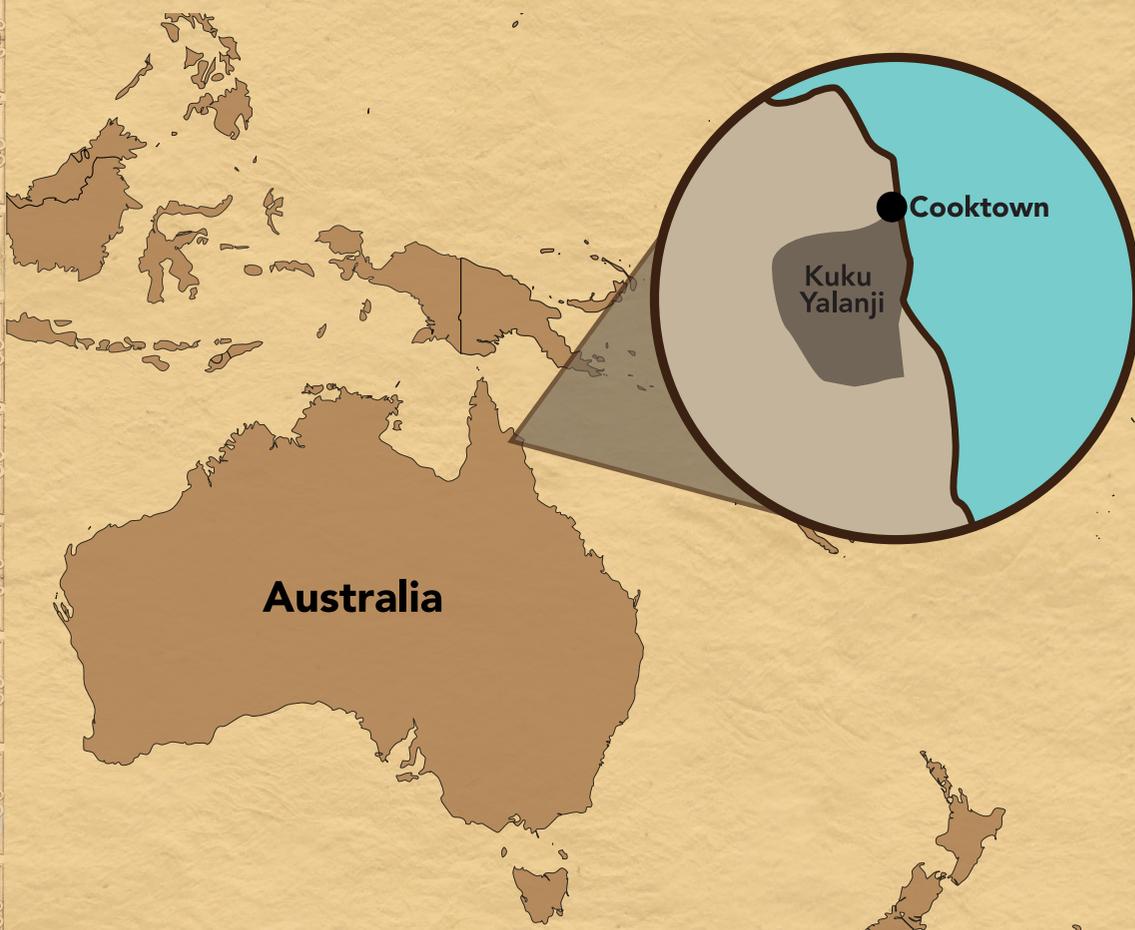
Troy 'Jungaji' Brady is a member of the Western Kuku Yalanji tribe and historical ties to Cherbourg, Palm Island and Woorabinda communities.

Troy was a featured performer in Opera Australia's award winning production of 'Yarrabah! The Musical'. He also performed in the well-regarded band Banawurun. In 2006 they were invited to perform in Los Angeles at the Muse Expo world music conference; where the same year they were named 'Band of the Year' as well as nominees for 'Single of the Year' at the Australian Deadly Awards; and were a Best Indigenous Artist nominee at the Music Oz Awards.

Troy Brady's songs and performances reflect his life experiences as an Aboriginal man living in an Australian society where the historical past strongly influences the present and affects the future. Continuing to share his message he has joined forces with world renowned music ensemble Black Arm Band.

Song Story

'Grateful' is a short story about the highs and lows of life and being a Murri man making connections with spiritual signs that bind us as Aboriginal people (Bama).



Western Kuku Yalanji

The Western Kuku Yalanji Aboriginal people of north Queensland lived historically on the southern region of Cape York Peninsula inland from the Great Dividing Mountain Range. It is a vast area of mixed forests and savannah with seasonal river systems. Their home country is dotted with many rock art sites in the caves and rock shelters that provided protection during the rainy season. Aborigines have lived in the area since time immemorial, estimated to be at least forty thousand years. The Western Kuku Yalanji are also known as the 'Sunset people' and are related to the rainforest people who lived on the coastal side of the mountains, the Eastern Kuku Yalanji, the 'Sunrise people'.

Contact with European colonisers began in the mid-nineteenth century but gathered force when gold was discovered at the Palmer River in 1873. The influx of miners and the destruction of traditional hunting habitats and the disruption of social and cultural life led to conflict. Eventually the Western Kuku Yalanji were dispossessed of their land and livelihoods. Missionisation followed for some members of the tribe whilst others remained in their traditional areas in small communities. In 1998 the Western Kuku Yalanji were able to sign an agreement to reclaim access and use of some areas of their traditional homeland.

Today, Aboriginal people identified with the Western Kuku Yalanji may live across Australia but still retain a strong connection to the country of their ancestors.

Language

The language of the Western Kuku Yalanji is a Pama-Nyungan Aboriginal language.



Brown Falcon, Laura area.



Blue-faced Honey Eater, Laura area.



*Bush environment, Laura area.
Photographs by Judy Bonomelli.*

Grateful

Sounds of AustraNesia

Troy 'Jungaji' Brady

♩ = 116 **Busy**

DIDG. INTRO



Em Am⁷ Gm⁷ C Fmaj⁷

L.V. **GUITAR**

4 Em Am⁷ Gm⁷ C Fmaj⁷

8 **A** Em *mf* Am⁷ Gm⁷ C Fmaj⁷

L.V. It's gone on dark at the base_ of the hills as the planes pass to land.

12 Em Am⁷ Gm⁷ C Fmaj⁷

A lit-tle fi - ery wo - man yells, wakes me from sleep, look - ing for smoke to set - tle down.

16 **B** Gm *mf* D/F# Bb/F C/E

De - men - tia's rife_ in the up - per rooms, a re - min - der of my time

mp

Oo

mp

19 Ebmaj⁷ Gm D/F#

yet to come. Guess I'll just play the cards that I've been dealt, with a

cresc

Ah

cresc