Appendix 1
Chronology of Musical Events around Madang

Note: The events that are not directly related to music are given in brackets.

1876  (Russian ethnologist-biologist Nikolai Miklouho-Maclay arrives in Madang as the first European to encounter the natives.)
1885  (German Neu Guinea Kompagnie starts operation. Its headquarters move from Bogadjiem to the newly created station of Madang, then Friedrich-Wilhelmshafen, but it will be farther relocated to Rabaul.)
1887  (The Rhenish Mission is established in the District.)
1909  (The Society of the Divine Word, a body of Catholic mission, builds its headquarters in Alexishafen.)
1922  (The Bel-speaking people start to teach Christianity in Rai Coast and the hinterlands.)
1923  Christian Elder's Conference votes for discontinuing the *singsing tumbuna* dances. The people of Siar petitions the Australian government to keep the dance for public events.
1939  Samoan missionaries teach the *kwaia* singing in Karkar.
1940  The Letub cargo cult outbreak spreads from Nobonob around Madang. The Letub was originally the name for dancing of spiritual significance for the secret societies in Murug village, although the movement itself did not necessarily involve the dancing. The *singsing tumbuna* of Yabob is resumed after prohibition by arranging a former courtship song to a dance with *kundu*.
1942  (Japanese 18th Army lands on Madang. Many islanders relocate in the bush.)
1944  (American 32nd Division lands on Madang.)
1945  Malayo-Chinese *hapkas* man (mixed-race) Mengwat is seen singing *You Are My Sunshine* with a ukulele in the town. Elisa Imai of Kranket, an ex-serviceman to the Allies, composes a guitar band song in *tok ples*. The guitar music faces an infinite ban by the elders of Siar. The oldest-known stringband song *Ngane sansan laulau mon* is probably composed by Elisa in this year. Nalong Gidik of Bilia becomes a crew of M.V. Kaleuno that sailed among various parts of the Pacific. He learned various guitar chord progressions.
1946  Around this time, Bill Natera (?-1997), a Papuan from Yule Island, teaches the
guitar and ukulele to Aksim Siming of Kranket.

1947 Bas Meng of Siar, an ex-serviceman to the Allies, teaches his repertoire to Aksim Siming with guitar. The songs were mostly “Hawaiians.”

1948 Aksim’s father purchases a kapok guitar for his son by ordering from a catalog. Aksim starts to play at dance parties in town houses.

1952-53 Siar young men come back to the village from work for M.V. Karu, which commuted to Port Moresby. They learned Motu songs there and bought a guitar and a ukulele to play.

1954 Aksim Siming studies abroad in a medical college in Suva.

1957 Nalong Gidik and two foreign teachers hold a music class at newly opened Tusabab Community School in town.

Aksim Siming comes back to Madang. In Madang, he forms Kranket Stringband. He occasionally played by request during his health inspection trips.

1958-60 United Church brings missionaries from Solomon Islands. Some attributes this as the first occasion of performance of the bambooband in Madang.

1960 Aksim Siming starts to give fund raising concerts for Sagalau High School.

1963 Stringband Iduan Muddy Bay of Kananam is formed.

1966-68 Deb Atip of Siar brings back the idea of bambooband to his village while in holidays. Patfon bambooband is formed.

Around this time, stringband Kopi’s Teenagers were active in town. They were mostly from Central Province.

1968 Gita resis commences with suggestion from Wesley Dag of Siar. Gita resis is held annually between 1971 and 1978.

1970 Radio Madang starts recordings of local singsing tumbuna and guitar band music for the music program Maus bilong Garamut.

Around this time many local bands start to tour around the Province, spreading the guitar band culture.

1973 Kitawa Stringband of Riwo is formed. Later it becomes a bambooband.

Songs about death start to appear in the concerts.

1974 Stringband Jomba Drifters of Kranket is formed.

1975 (Independence of Papua New Guinea. Rehabilitation on the islands becomes legal.)

1976 Independence anniversary is held in town, in which local bands participated under promotion of Radio Madang.

Bamboobands Bilia Lagoon Brothers of Bilia and Madu Rockers of Riwo are formed.
Stringband Ubi Wanders of Gum is formed.
Powerband Y.C. Band is formed in town.
Sporadic experiment with local singsing tumbuna starts to take place.
1978 Madang Resort Hotel invites Y.C. Band to play at a game fishing reception.
Malasala Bambooband and powerband G.F. Rockers of Yabob are formed around this time.
1979 Y.C. Band is renamed to Kanagioi.
Malmal Bambooband starts activity.
1981-82 SantaLina Studio starts activity around this time.
1981 Melanesian Bambooband of Bilia and Jomba Drifters are recorded on cassette by FM Kalang.
1982 Jomba Drifters signs a contract with Madang Resort Hotel to play stringband music at dinner shows.
1983 Powerband Cool Figures of Bilia is formed and recorded in cassette by FM Kalang.
Powerband Mesi Gaun and Kales Stringband of Yabob are formed.
Sore singsing starts to be composed in Yabob.
1984 Cool Figures plays in Smuggler's Inn regularly.
Madu Rockers plays at Goroka Show.
1986 Alfred Sibut of Bilia starts the solo activity at CHM Supersound in Port Moresby.
Powerbands Kale Gadagads is developed from stringbands.
Bokaboks of Riwo releases a cassette album from Tumbuna Traks around this time.
1989 Kale Gadagads releases a cassette album from Tumbuna Traks.
Madang stall vocal technique, Reggae-like beat and arrangement from singsing tumbuna becomes prevalent.
1990 Old Dog and the Offbeats release a cassette album from Tumbuna Traks.
Sore singsing for funerals starts to be performed in Kranket.
1992 Performative art group Patfon Music and Culture of Siar develops from the local bambooband.
1993 Yondik of Nobonob releases a cassette album from Tumbuna Traks.
Sandie Gabriel is killed in accident.
1995 Michael Makalu of Bemal, Trans Gogol releases a cassette album from Tumbuna Traks under the name of Mogo Hotline.
Wali Hits of Gum releases a cassette album from Tumbuna Traks.
Old Dog and the Offbeats signs contract with CHM Supersound in Port Moresby.

1997 Willie Tropu of Yabob releases a cassette album from CHM Supersound, Port Moresby. He becomes active in the capital city.
Appendix 2
Biographical Notes of Musicians

Adolf Gatagot (b. ?)

Adolf Kasemai (b. 1960?)
Born in Riwo. Both parents are from the same village. Self-taught inukulele and guitar and local stringband songs in 1975. Formed bamboo band Madu Rockers in 1976 with initially four bamboo tubes. Introduced the bamboo band in the Josephstaal and other areas since 1979. Invited to Goroka Show in 1984 as the first bamboo band from Madang Province. Recorded at Radio Madang and with a few other studios. Composer of Septemba sikistin (1976) and other songs for Madu Rockers. The boogie-woogie chord progression of Madu Rockers is unique and representative to Madang's bamboo band.

Aksim Sining (b. 1930)
Born in Rabaul. Both parents are Kranket natives. Father worked as an employee to Burns & Philip Co. Self-taught in the ukulele while staying in Finschhafen, where the family moved to work in a hospital used to be run by the American Army in 1946. Learned Motu songs and basic guitar playing from uncle-in-law Bill Natera. Enrolls in Amron High School in 1947. Borrows a guitar from Sir ex-serviceman Bas Meng to learn his "Hawaiian" repertoire. Father bought a kapok guitar for birthday present from a catalog that Bill Natera had in 1948. Started to perform at dance parties in town. Admitted to Yagaum Hospital and leaves school in 1950. Enrolls in Bumayang High School in Lae in 1952. Studied in a medical college in Suva in 1954. Assigned to Bogin for the Manam volcano eruption disaster relief as Health Inspector of Provincial government in 1957. Formed Kranket Stringband while in town, and starts composing. Started to perform by request in various places in the Province during inspection tours.
Performed for fund raising concerts for Sagalau High School in 1960. Activity as a band member becomes sporadic after marriage in 1966. Occasionally adjudicated *gita resis* since 1968. Known as one of the earliest figure to compose in local languages, as well as initiator of the fund raising concerts. Composer of numerous stringband songs. Better-known works include *Nala i tauna* (1958), *O bo izinen kin* (1959), *Yam ilonen manin ienmeg* (1963), and *Meri wantok* (n.d.).

Alfred Sibut (b. 1962)

Born to parentage of Bilia and Salamaua, Morobe Province. Started to play the ukulele that father was given from members of Jomba Drifters in concert on Bilia Island in 1973. Learned the guitar from his uncle Wos Siang in 1975. Involved in activities of Bilia Lagoon Brothers in 1976 and Melanesian Bambooband in 1977, which was recorded by Kalang FM in 1983. Formed powerband Cool Figures and lived in Salamaua in 1983. Played in Lae. Recorded with Tumbuna Traks in 1984. Regularly performed at Smuggler's Inn in 1985 as a Cool Figure. Signed contract with CHM in 1986. Signed contract with Pacific Gold Studio in 1988. Experimented with 26 bamboo tubes to line them chromatically in 1993. Alfred is one of the most active figures in the transition period from the bambooband to the powerband.

Deb Atip (b. ?)

Native to Siar. Studies English pedagogy at Balop Teacher's College in Lae 1966-68. Learned concept of bambooband from school friends with Cook Islands, Solomon Islands and Fiji. Instructed Patfon Bambooband how to prepare the bamboo tubes. Taught at Kubak Community School in Bogia 1968-69. Adjudicated a bambooband competition in 1975. Patfon Bambooband is the first bambooband in the Madang area.
Robert Kig (b. 1957)
Born in Komoria, Karkar Island but soon moves to Madang town. Both parents are from Karkar. Learned the guitar from father, who worked for Japanese and Allies troopers. Learned the ukulele at Kusbaug Community School when in Grade 5 in 1967 from expatriate teachers. Father bought a ukulele and a guitar for him in 1970. Started to teach himself "pop musik street" from radio program and cassette tapes.


Sandie Gabriel (b. ?, d. 1993)

Wesley Bosli (b. 1953)
prizes in various gita resis around the Province. Started to compose and perform *sore singsing* since 1990 as a leader in the Lutheran church. His well-trained and influential Jomba Drifters continue to be active despite the general trend moved to powerband. Prolific composer of stringband songs.

Willie Tropu (b. 1962?)


Yondik Maltia (b. 1972?)

Born in Batap, Nobonob. Mother is from bikples (main village) Nobonob, father is from Marup, Karkar. Lost eyesight while very young. Inspired by a Dream of an old man with his guitar that had many colours of sound. Father gave him an acoustic guitar, and became the leader of local stringband and bambooband in 1977. Contracted to Tumbuna Traks since 1933. Composer of a number of songs including *Amamete*. 
Appendix 3
Genre Distinction of Postcontact Music around Madang
(See Glossary for description.)

1. Gita Singsing (Guitar songs)
   Stringben (Stringband)
   Social dances
   Sore singsing (Sorrow song)
   Pawaben/Laivbem (Powerband/Live band)
   Lokol singsing (Local song)
   New Wave
   Rege (Reggae)
   Rokenrol (Rock 'n roll)
   Kopikiat (Copycat)
   Gospel
   Waitman singsing (White men's song)
   Hevmetal (Heavy metal)

2. Mambuben (Bambooband)
   Sutim mambu (Shooting bamboo)
   Pattim mambu (Hitting bamboo)

3. Tumbuna singsing/Singsing Tumbuna ("Song of Ancestors")
   Kondu singsing (Dances with hourglass drums)

4. Lotus singsing (Church song)
   Kwaia (Choir)
   Gospel

5. Others
   Garamut (slit drum)
   Nursery rhyme
   Singsing bilong Japan (Japanese song)
   Others (Various precontact and Western instrumentals)
## Appendix 4
Supplement to Ideal Types of Audience

<table>
<thead>
<tr>
<th></th>
<th>Gospel</th>
<th>Pacific</th>
<th>Lokol</th>
<th>Western pops</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Evangelist</strong></td>
<td>Positive (Stimulus of religious feelings.)</td>
<td>Passive (No particular interest.)</td>
<td>Negative (Never actively participate in the six-to-six. Accusations.)</td>
<td>Negative (Accusations.)</td>
</tr>
<tr>
<td>(Could be a musician or a subject to the church.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Old-Timer</strong></td>
<td>Choice (If played by acoustic guitar only.)</td>
<td>Positive (Nostalgia. Impassioned in listening.)</td>
<td>Negative (Indifference. “Not my taste.”)</td>
<td>Negative (Indifference. “Not my taste.”)</td>
</tr>
<tr>
<td>(Could be a musician.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Lokol</strong></td>
<td>Choice (In case of a religious listener.)</td>
<td>Choice (Indifferent to generation after 1970.)</td>
<td>Positive (Concert-goer. Buy cassettes.)</td>
<td>Passive (Indifferent. Sometimes very negative.)</td>
</tr>
<tr>
<td>(Could be a musician)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Passive</strong></td>
<td>Passive (Not religious or musical.)</td>
<td>Passive (No particular response.)</td>
<td>Choice (Dances in the concert at times.)</td>
<td>Passive (No particular response.)</td>
</tr>
<tr>
<td>(Not active.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Hard-Rocker</strong></td>
<td>Choice (In case of a religious listener.)</td>
<td>Negative (Indifferent. “Not my taste.”)</td>
<td>Negative (Indifferent. “Not my taste.”)</td>
<td>Positive (Collects music and information.)</td>
</tr>
<tr>
<td>(Often a musician.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Intellectual</strong></td>
<td>Detached (Feels indigenous sacred music more important.)</td>
<td>Detached (Tends to view the music as cultural relics.)</td>
<td>Detached (Interest towards experiments.)</td>
<td>Choice (Selection could be global.)</td>
</tr>
<tr>
<td>(Tertiary education. Could be a musician.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix 5
Detailed Word List of Yabob Tok Ples Song Texts

Bigabeg/Mundumas [orphan] 4
  Galibo [derelict] 1

Bubengu/Bubig [darling/liver] 12
  Bebengu/Bubig rubuui [heartbreaking] 4

Huleu [the moon] 4
  Huleu uyan/lalamau [the full/bright moon] 3
  Huleu uyan mesi manin(i) [calm sea in the full moon] 3
  Huleu mesi [sea in the moonlight] 3

Ilon [bay] 1
  Ilon manin [calm bay] 1
  Godawan 1
  Malasala Ilon 1
  Morelang Ilon 1
  Dirimal (Ilon) 2
  Kuru 1

Lalaman [shining/light] 6

Manini [calm, quiet] 11

Mesi [sea] 3
  Mesi manin(i) [calm sea] 4
  Timtain mesi ding manin(i) mok [sea is calm and wind very soft] 2

Nen [mother, etc.] 4

Nui [island] 2
  Yabob 5
  Mareg 4
  Urembu/Urib 1
  Hangu nui [my island] 1
  Others 4

Panu [village] 2

Hatu [environs] 4
  Hatu bodo(bodo) mok ibol [the ples stays very quiet] 4

Sori/Sore [sorry] 13

Wag [canoe] 6
  Wag (mesimesi) iyowade [canoe sails (on the sea)] 4
Appendix 6
Transcription of Song Texts

N.B. The parenthesised words in the song texts signify variations of the phrases. When a line is added with parentheses, it means an additional line sung as a coda. Repeats in the choruses are not reproduced here. English words are italicized for the sake of clarity.

Ad o ad o (Sandie Gabriel, Yabob)

(Chorus): Ad o ad o ad o udude
           ad o ad o ad o udude.
(Verse 1): Bigabeg bigabeg burlon mon
           ngator pitul hunia.
(Verse 2): Mu yun hei ei ei e
           mamok alan me ngeni e.
(Verse 3): Ad idu e ad idu e naug ngubulg
           ngene heig ilug imul.

Aidau e (Wali Hits, Gum)

(Verse 1): Rong bilong yumi yangpela
           wanem taim i dai bai kamap
           long yumi yangpela
           bai brukim lewa bilong mi.
(Verse 2): Taim dai bai painim yumi
           bai brukim lewa bilong
           papamama olgeta
           mekim yumi olgeta krai
(Chorus 1): Aidau e odia reva odia reva adia reva o e
           aidau e odia reva aidau e odia reva o.
(Chorus 2): Abukai omiava abukai amiava e
           aidau e odia reva o adia reva o.

Amen uman (Yondik, Nobonob)

(Verse 1): Amen uman atugo laiya nilmi
           se awa ya naila iya ai domi e.
             danap naipi uita bagme mute
           se awa ya naila iya ai domi de.
(Verse 2): Se brata planti man ol i kam bung
ol i stap sore ol i no lukim pes bilong yu
olsem wanem se brata olsem yu haitim nau na yu go long bus
brata lewa mi no lukim pes bilong yu.

Bai mi hangamap (Willie Tropu, Yabob)

 Verse 1: Ai o papa ai o mama
meri ya i kukim mi
bai mi mekim wanem
maski ya bai mi hangamap.

Verse 2: Ai o nen o ai o mam o
polohume me meri ya
dodog ngonowi ne
hagad ngakukiwi.

Verse 3: Lau sinagu lau tamagu o
kekeni dekanai lau mase
daka nau karaia
maski ya bai mi hangamap.

Bainamu sanire (Yondik, Nbonob)

 Bainamu samiro e ro e
 ebenemu samiro e ro e
 koi yo yo yo yo
 ainumu lepa samire.

Balangut (Willie Tropu, Yabob)

(Chorus): Balangut o iyowa e balangut o iyowa e
balangut o iyowa e balangut o iyowa e
inan sain heideg.

Verse 1: Ngalong hei e dodog ngonowi
gomuta ngabol hinan hei
hangu balangut iyo wag iyowa e. (To Coda)

Verse 2: Hangu balangut wag iyowa e
hinan sain heideg iyo wag ile e
bubig ainta rubuti. (To Verse 1)
(Coda): Mi no save bai ki mekim wanem
mi no save bai mi toktok wanem
hangu balangut iyo wag iyowa e.

Bi a (Sandie Gabriel, Yaob)
(Verse 1): Bi (Nen) a rien so pia mon
konom hangu ngalong heideg
bigabeg hangu
piade panaup ngeni.

(Verse 2): Hangu nenman ger dimat e
ulong ulongdeg pia de
bigabeg hangu
piade panaup ngeni.

Boskru (Jansh Talad, Bilia)
(Verse 1): Sore boskru sekan ngamu ei
o mai ngamu ei
yu man bun nating a
boi bilong Arop tru ya
yu man bun nating a
boi bilong Siassi tru ya.

(Chorus 1): I no man i no man
kalangar kargala.

(Verse 2): Sore misis pain sekan ngamu ei
o mai ngamu ei
yu meri bun nating a
meri bilong Arop tru ya
yu meri bun nating a
meri bilong Siassi tru ya.

(Chorus 2): I no meri i no meri
kalangar kargala.
Brata bilong mi (Willie Tropu, Yabob)

(Verse 1): O brata bilong mi
longpela rot yumi kam pinis
nau tasol yu dai lusim mipela nau
dal malain toren mug tatol ke.
mereme biniag hibug ketei.

(Chorus): San bai sain i kam long mi
mum bai sain i kam long mi
tasol yu bai i no inap
win bai blo i kam long mi
rein bai pundaun wasim mi
tasol yu bai i no inap.

(Verse 2): San i go daun na mun i kam antap
mi lukluk i go na tingting i bagarap
mi save mi no inap lukim yu gen
o hagad tingim longtaim bipo.

Bubengu (Paul Tropu, Yabob)

(Verse): Bubengu o bubengu
yu lusim mi na yu go longwe tru
bubengu o bubengu
yu karim lewa bilong mi go wantaim yu.

(Chorus): Olgeta hap mi go mi save ting long yu
yu stap long mind bilong mi long olgeta taim
na mi longtaim mi slip long nait mi save dream long yu
bikos hap lewa bilong mi yu karim i go.

Damag o (Salok David, Yabob)

(Chorus): Nen a nen e
damag o wanga nen a.

(Verse): Iyo wag mesimesi Kuruwi e
iyo wag mesimesi Aropwi e
Morelang ilon iyowade
iyo wag mesimesi
Morelang awan umbale.
Dispela de em i de bilong yumi (Jomba Drifters, Kranket)

(Verse): Dispela de em i de bilong yumi ol PNG	nau wan solwara i bung na kirapim pasin tumbuna
ol wantok yupela i kan na hamamasim yupela yet
PNG inan kagin me peteng ngenap denasi.

(Chorus): Mewoi yaudisamap dangan zigiadoi
mewoi yaudisamap dangan zigiadoi, fatu e fatu,
fatu gawai melouglon taintain egin temadoi
fatu tamaip idi dilongoi.

Duna sipok (Yondik, Nobonob)

(Verse): Duna sipok duna sipok duna sipok e
Kato yakak tosi man duna sipok us.

(Chorus 1): Ma yo iya nagoda e
anate o i man duna sipok us.

(Chorus 2): Mama yo yu kam hariap
yu kam lukim mi na mi bagarap.

E Wap (Willie Tropu, Yabob)

E Wap sain malain umas hei de
hina damag he bedeni
he he diwaraudeg
e Wap you are too young to die.

Elsie (Adolf Gatagot, Kananam)

Elsie ong gouz ilosian
welen ong ulon ongsibe
zem ong ulon sori mok
a ha ha ha
sori mok o Elsie o ngibidu e
Elsie ongsibe.

First taim tru (Sandie Gabriel, Yabob)

(Verse 1): First taim tru bilong mi long go long yu na raun wantaim
dreams bilong mi yes dreams bilong mi i tokim mi tru
tasol mi no save long tingting bilong yu yet
(Verse 2): "Smiles bilong yu na we bilong istim lewa bilong mi bubengu hina kagin wi ngabolde onu bid ilo ibolg mereme mug tatorde dreams bilong mi yes dreams bilong mi i tokim mi tru.

G.P. (John Sakon, Kananam)
G.P. G.P. G.P. kak dizuem so along
G.P. G.P. G.P. kak dizuem so gua
G.P. G.P. G.P. kak dizuem so along
G.P. G.P. G.P. kak dizuem so gua.

Hangu bangbang (David Ongkau, Yabob)
(Verse): Hangu bangbang nuni alan mok pitul huniag ileg alan mok yati mok soloni panawi e yati mok inei panawi hangad gadagad egede mon ngatorwi
(Chorus): Gugul dimat dimat dile gugul dimat dimat dilawi e depibed mon tamaswi.

Hangu nui (Old Dog and The Offbeats, Yabob)
(Verse): Sain ta buruwan ngamas landen ngadu hotu bodobodo mok ibol mesi manini mok timu mosmos ipoludek hotu ileg gamun mok e.
(Chorus): Huleu uyan mesi manini mok mulug ileg Urib ngenehi nauk mubulig isek Mareg ngenehi toli bitme hangu nui e.
(Yabob nui me hangu nui e.)

Hangu panu (John Saul, Yabob)
O sori hangu panu bala uyan mok e iende mesi manini manini mok usop tadup wag tasop tala e
hangu panu me bala mok e.
(No ken ting lus long Beautiful Madang.)

Hangu ses e (Willie Tropu, Yabob)

(Verse 1):  Nima pauk abenlon
            ngamaid sinasin oru
            youra uyan ta lon
            gomu ta ise ngalong
            hangu ses e hangu ses e imat e.

(Verse 2):  Ad mug idu e
            lalaman kobolu mok
            maya rugrien idu
            ilingu rubuti mok
            hangu ses e hangu ses e imat e.

H.S. bubengu (Sandie Gabriel and Willie Tropu, Yabob)

(Verse 1):  Timu bagenlon
            ngo tour hinan hei
            I wish sapos yu wantaim
            bai mi inap strong tumas.

(Verse 2):  Bai mi kam strong tumas
            mulug ila ise
            mayarug rien idu
            mi tingting bek long yu.

(Chorus):  H.S. bubengu
            ha ha sori o
            bubig rubuti.

If I ever say good-bye (Sandie Gabriel and Willie Tropu, Yabob)

(Verse 1):  Dalin taim yu bin tokim mi
            bai mi stap wantaim yu foreva moa
            o mug ilo padal
            nia kukunlon utordeg
            tasol lewa mi no inap ting lus long yu
            bai mi oltaim tingting long yu
            but one thing you make me wonder

316
if I ever say good-bye.

(Verse 2): Dirimal meyeti bala
Yabob Bilibil ang asop o
peti ai kobolu dine
asop ene heip amule
diseg dine heig dibole
Dirimal me bala mok e
ainta dimaisg eg dibole a
o sor i lewa ule a.

Kak di asop (John Sakon, Kananam)
(Verse 1): O kak di asop tala
ubou uyan em lon
fadas inan jubili
nen sain uyan idu.

(Verse 2): Asop dadangan tala
inidin ubou tagei
baz bi dap dilon
gap bubu din gua.

Kalibobo (Old Dog and The Offbeats, Yabob)
(Verse 1): Bomu bota lon langden ngadu
hotu bodo mok ibol
timtain mesi ding manin mok
hotu ileg gamun mok e.

(Verse 2): Muluk ileg Yabob ngenehig
muluk isek Mareg ngenehig
naug ngubulig Godawan ile
Kalibobo lalaman e.

(Chorus): Kalibobo Kalibobo
mekim mi sore long yu
flying fox na haii toktok
mekim mi salim tingting.

(Verse 3): Wanpela monin mi go daun long nambis
solwara slip sore
kol win i blo isi isi
mekim ples i nais tru.

(Verse 4): Mi lukluk i go long Yabob ailan
mi lukluk i kam long Mareg ailan
mi lukluk i go long Godawan
na mi lukim Kalibobo.

Kros bilong tupela (Sandie Gabriel, Yabob)
(Verse): Kros bilong tupela
ol i no tingting long pikinini
pikinini mi no save
i no save long mama i dai pinis
apinun nau
na aiwara i kam na em i stap long krai.

(Chorus): Mam o o o o ye
gigo wain e sare sare sare sare.

Kubak o (North Coast Madang Traditional)
(Chorus): Kubak o megeguna
kubak o mageguna o.

(Verse 1): Salim salim paspas sutim pepa o
ai sore mi o saina na o.

(Verse 2): Bros bo i pas wantain
lek bo inap wantain
toktok bo isi isi
ai sore mi o saina na o.

Las laun (Ziros, Gum)
Las raun bilong yumi inap osem long nau
ating bai mi go bek gen
osem mi no gat ples
mi kam hangamap i stap
long ol taun bilong sampela
osem na bai mi mas go bek gen
go bek gen long Beautiful Madang.
Long solid days (Sandie Gabriel, Yabob)

(Verse 1): Long solid days we’ve been together mama
tasol nau i pinis
swit lav bilong yu mama
mi no ting lus.

(Chorus): Mama mama
plis kam bek gen mama
‘kos lav bilong yu mama
mi no ting lus.

(Verse 2): Nau lukluk bek
long ol pikininii bilong yu
olsem pisin flai nabaut
lav bilong ol long yu
yu olsem ston.

Longpela taim (Devid Onkau, Yabob)

(Verse 1): Longpela taim mi no lukim pes bilong yu
yu stap longwe yu stap longwe long mi
mi save lukim ol photos bilong yu tasol
mi save lukim na mi save tingim yu tasol.

(Chorus): Tasol yu no i stap klostu long mi
yu stap longwe trulong mi
mi no save
bai mi lukim yu o nogat.

Lui (Willie Tropu, Yabob)

(Chorus): Uuuuu uulu ulong ulongdeg
kagin alanmeg unou gu ture.

(Verse 1): Lui sain malain umas hei
hina damag bedeni
umat ule
umat umat ule.

(Verse 2): Gomu ngapau deg tinatama din dipaudeg
ulongdeg awama
awama biti e
awama awama biti e.
Mangi nogut (Gerdix Atege, Gum)

(Verse 1): Mama mi no gut pela mangi tumas
olsem na mi save sem long raun long ai bilong ol man
mama wai na mi kamap mangi kain olsem
na ol yangpela manmeri no save laikim mi tumas awe
olsem na mi save tingim na aiwara i kam daun.

(Verse 2): Sinagu laube dia mero nanuna ta
olsem na mi save sem long raun long ai bilong ol man
sinagu ede bamuna lauara ine bamuna
o me mero kekeni laura ida enia lasi sinagu
dainai laula loata matagu ranu ia dio.

Meri wantok (Aksim Siming, Kranket)

(Verse 1): O meri wantok
yu giamanim mi tasol
yu raitim nem bilong mi
aninit long nem bilong yu.

(Verse 2): O panu inan pain (Meziab Dazem)
dodinge nga se wizing
oina painlon se bedaze
o niag o se mok ngale.

(Verse 3): O Morelang (Tatakorek) pain
dodin ge se kok nau e
oina painlon se bedaze
o niag se mok ngale.

Mesi buruwan (Sandie Gabriel, Yabob)

(Verse 1): Mesi buruwan me owi ngopolonide
o hangu kankan rien so pitingini mon.

(Verse 2): Hagad bo mesi timu owi nibitip ngalade
me tantuan ura idug itorde.

Minarao (Wali Hits, Gum)
Iya yo mainare yare pami mainaro
iya yo mainare yare pami mainara
iya ua iya ua iya ua iya iya

320
iya ua iya ua iya ua iya iya.

Mitibog nui (Wesley Bosli, Kranket)
(Verse 1): O Mitibog nui e ngan ngibini e
nui e me dodintat
nga ngamoi mok faun e lak so nasagoi
luan tap mai tia.
(Verse 2): ngainag mannenui kankanlak mug bini
ita mug dibol
sibeg nieg taimon tata tia
ngan aeg ngetaniwoi.

Mundunas (Anonymous, Bogia District)
(Verse 1): Taim mi stap mangi yet papa na mama i dai
mi stap olsem tarangu husat bai lukautim mi long ol samting.
When I was six years my dad and mom i da'i
I lived lonly life no one to look after me mundunas.
(Verse 2): Nogat papamama nogat bratasusa tu
mi stap olsem mundunas olgeta dei
nogat gutpela kaikai nogat gutpela ples long slip
mi stap olsem mundunas olgeta dei tarangu boi.

Nala i tauna (Aksim Siming, Kranket)
(Verse 1): Nala i tauna
wabubu lo wabubu lo
lulu o u tui be
be madidi i doka.
(Verse 2): Motu u pereki
ngau baga lo u lako lako
kati o u tui be
be madidi i doka.
(Verse 3): Bigul yaguna
wabuna la wabuna la
laing lo u tui be
be madidi i doka.
Nen a (Sandie Gabriel, Yabob)

(Verse): Nen a e mala bisapa
         hotu mei nehi
         gemere me hangu sain pisini
         timtain mesi e wi timu din manin mok
         nen a e so uruti mon ngame hinan tibun.

(Chorus): Nen ngame Panu Domon me hinan
         nen a e so uruti mon ngame hinan tibun.

Ngam sansan laulau mon (Elisa Imai, Kranket)

(Verse 1): Ngam sansan laulau mon ngamul se ngamul e
           abeg kin so wananan laulau mon ngatozmeg
           ilog ibol ngalewoi ngainag anang inaiwoi
           mewoi sansan yaingfunag laulau mon ngatozmeg.

(Verse 2): Ngaget yulon ngatozlag panu kuzum ngafu
           me se men e diboi sasam awanlon uso
           mala gigin dazadin aten paen yang egin
           sasam nami nen egin tig betabet inan.

Nimor wag (Sandie Gabriel, Yabob)

(Verse): Ngalon hei e ngabol inan hei e
         hangu Nimor wag donden mok rebesi ne
         Dolou bagenlon iyo wag iyo wag
         iyo wag ipadal ile.

(Chorus): Hangu Nimor wag donden masde
         uuuu wug wabip ngalon pe
         Mareg buruwanlon Yabob buruwanlon
         iyo wag ipadal ile.

O bubeg ilo so padal mon (Wesley Bosli, Kranket)

(Verse): Good-bye my darling ah good-bye my samoei
         gazo eme sain ta ilod alan en sain
         mewoi nima panag pa mug binibiniwoi
         nieg ngan tet taimon pazeg ngitiuz ngame bubeg.

(Chorus): O bubeg ilo so padal mon
         samoe alap amatoi
         o bubeg ilo so padal mon

322
same alap amatoi.

O Ziazi Gedaged (Gabriel Tabali, Riwo)
   O Ziazi Gedagedoi
   Bel em zu taka ta
   emitio Ziwo em kopikiat
   gedodin mok ilo misian mok e o kak di o.

Oi Muddy Bay (Adolf Gatagot, Kananam)
(Verse 1): Oi Muddy Bay yangadin tanten
            ngamaneya so azut panupanu
            ang se goz yagami muguna.
(Verse 2): Mizi mona em ngama meiz
            ang se goz amuga
            mane yag ngamuso azut
            Muddy Bay em ogok.

Pasin nau yu mekim (Sandie Gabriel, Yabob)
(Verse 1): Pasin nau yu mekim long mi
            mugag egede hei
            hangu sain owi ngebedeni e
            hambas mala ngonoung ngamas.
(Verse 2): Good times bilong yumi tupela
            i no olem long nau
            hambas hina sain so bedeni mon
            ilo padalp haga ula e.
(Verse 3): Days went by as a fool for yu
            mala ngonoung ngamas
            please darling give me one more chance
            bai feelings bilong mi i orait.

Pepa ramim mi (Willie Tropu, Yabob)
(Verse 1): Mi no save sindaun isi liklik
            ai bilong mi save go kam tumas
            tok i kisim mi oplsem yu gat hevi tumas yu yet save.
(Verse 2): Mi tanim tanim na mi lukluk go kam

323
mi tingting olsem oli lukim mi pinis
mi kisim haiwe na tanim bek gen long Lae.

(Chorus): Uuu bai mi go we nau mi no save
uuu bai mi go we nau pepa raunim mi
bai mi karap long sip bai mi go we a mi no save.

(Verse 3): Sapos ol i holim mi bai mi mekim wanem
sore tumas mi les long kalabus
no, no, no ating bai traime na stap isi

(Verse 4): Mama tokim mi na ol papa tokim mi
na skul tok i lus pinis
nau bai mi tanim na i go bek gen long ples.

Sad Memories (Sandie Gabriel, Yabob)

(Verse 1): Ses kagin ngawi unou keme
ilug padal inan hei e
sad memories rien mok beni pana
sad memories rien mok beni pana.

(Verse 2): Sain mug malain gese I'm still thinking of you
ilug padal inan hei
abita wi memories rien mok
memories rien mok beni pana.

Sapar (Sandie Gabriel, Yabob)

(Verse 1): Sapar gadondin itor
muruan yewereg itor
Sapar gadon gadon mok e
ilum pik openi pe.

(Verse 2): Aben mok lon imas hei
regrom egede ihutig
loulou ihutig itoritor hieg
Yabob lang iseg soroweni.

Sau laliku (Anonymous, Begesin)

(Verse 1): Sau laliku lali wou no i e o nou
sau laliku lali wou no i e
ina mara laliku lali wou no i e o nou
sau laliku lali wou no i e.

(Chorus): Boi ao e ao e a
eoi ao e ao e a
eoi ao e.

Sele mole (Michael Makalu, Bemal)
Sele mole sele mole a
sele mole sele mole a
Gogol Wara e karua lain o
sele mole sele mole a.

Septemba Sikistin (Adolf Kasemai, Riwo)
(Verse): Septemba Sikistin em i de bilong yumi
          yumi Papua Niugini bung wantaim
          yumi hamamas long sanap long yumi yet
          long mekim kantri bilong yumi go het.
(Chorus): Dispela de em i bikpela de bilong yumi.
(Verse): Septemba Sikistin em i de bilong yumi
          yumi Papua Niugini bung wantaim
          Papua Niugini bung wantaim.

Sipa manua e (Michael Makalu, Bemal)
  Sipa e sipa manua e
  sipa e sipa manua e
  sipa e sipa manua e
  sipa e sipa manua e.

Sirori e (Sandie Gabriel, Yabob)
  Sirori o sirori e
  wange damon a
  sirori o sirori e
  same damon a.

So melain we’ll end up somewhere (Wesley Bosli, Kranket)
(Verse): O nenmam kkgazen aso
azu melain ta bo tea mok
Gedaged Mitibog nead tea
asop tetemanip taimon pa tala.

(Chorus):
Ulonglakme naup tenasi me azu salan
eginlakoi tata alaen tea
so melain we ll end up somewhere.

Taig gadon o me maguk mok (Wesley Bosli, Kranket)

(Verse):
Taig gadon o me maguk mok me o woi izutime
J.D. get ge madoime so mok ta iduoi
se ulap utoz gazop ilo imuloi
M.C. ben ibas madoime teig o me maguk mok.

(Chorus):
Ula ula udup ula pa.

Umar malain hei (Sandie Gabriel, Yabob)

(Verse 1):
Umar malain hei tamasdeg binama
pik ta tamas hei
hina sain malain iendeg bedeni
sori bubengu.

(Chorus 1):
Piap ngalon pe gomu uyan ta ngapau pe
hei ga binamag o ule e
kankan hunamag bubama rubuti mok mok e
sori o hangu e o ule e.

(Verse 2):
1 no longpela taim na yu lusim mipela
i no laik yu stap liklik
longpela taim bilong yu i stap yet na yu go
sori lewa bilong mi.

(Chorus 2):
Sapos yu bin tokim mi bai mi ken tokim yu sampela toktok
nogat na yu lusim mipela na yu go
tingting i kilim mipela na lewa bilong mipela i bruk pinis
sori o David o yu lusim mipela.

Uta mon e (Dogek Akung, Yabob)

(Verse 1):
Uta mon e uta mon e
usop waglon udusi
mesi manin mesi manini mok e.
(Verse 2): Mesi maninig iendeg
wag disog didug dile
Malasala Malasala ilon e.

Uta mon e (Old Dog and the Offbeats, Yabob)

(Verse 1): Uta mon e uta mon e
uta mon e uta mon e
uta mon e uta mon e
waglon udusi.

(Verse 2): Uta mon e uta mon e
uta mon e uta mon e
uta mon e uta mon e
hangu tang me borou pana.

(Verse 3): Uta mon e uta mon e
uta mon e uta mon e
uta mon e uta mon e
you nombu me yesi pana.

(Chorus): Pupuro ye ye ye a
pupuro wo wo wo ya
pupuro ye ye ye a
pupuro wo wo wo.

Uta mon e (Sandie Gabriel, Yabob)

(Verse 1): Uta mon waglon udusi
uta mon e
uta mon e waglon udusi.

(Verse 2): Uta mon e you nombu yesi pana
uta mon e
uta mon e you nombu yesi pana.

Wag ta (Sandie Gabriel, Yabob)

U u wag ta
Dirimal ilon iyowade
bi a bi a
mesimesi iyowade.

Webia pe (Sandie Gabriel, Yabob)

(Verse 1): Webia pe foreva moa hotu mug bagen inou
ilug haun imor longtaim bipo
filim hatek pen na hepines
bilon lav lav swit lav.

(Verse 2): Tokim mi foreva moa wantaim small long pes
bubengu hotu mug seseli e
hagad War binia pa
you can make it some other days.

Yam Ilonen minin ienmeg (Aksim Sining, Kranket)

(Verse 1): O tizag o inad panu e
inad baged get elak mađe
fatufatu yawa utoz pa
uselag abe tea.

(Verse 2): Panutibun ge bagen demaisge
panu nean nean bisa
o tizag tibud aben e
bini tap abe tea.

(Verse 3): Yam Ilonen minin ienmeg
tamol dinou ta awan bisag
iwog ibol tamol udangsa
umoi tap abe tea.

(Verse 4): Az kuzum ses dusad ditoz ge
ladin izoz ge dimat diie
o tizag ilo gazo pe
panu e me oina e.