Errata

In the last issue of *Aboriginal History, vol. 20,* we moved to a new typesetting system and had a few hiccups with special fonts. The Editorial Board extends apologies to all of the authors and thanks them for their forbearance.

Rob Amery’s article, ‘Kaurna is Tasmania: A case of mistaken identity’ had several special linguistic characters on pages 46 and 47. On page 46, paragraph 4, the second sentence should read: Robinson has consistently omitted to write the initial velar nasal [ŋ] irrespective of the following vowel. In paragraph 5, the first line should read: The letter u is used for the vowel [u] as in ‘put’ as well as the vowel [ʌ] as in ‘but’.

On page 47, paragraph 5, lines 1 and 2 should read: For instance, in a Tasmanian word transcribed by Charles Robinson, we simply don’t know whether ‘u’ should be pronounced [uː] in ‘put’ or [ʌ] as in ‘but’. However, it may be safe to assume that final ‘er’ is pronounced [ʌ] or [a] as in English ‘butter’...

Luise Hercus and Grace Koch’s article, ‘A native died sudden at Lake Allallina’, had music fonts. The rhythmic features on page 145 should have been represented as follows.

**RHYTHMIC FEATURES**

In most cases, when words are used ending with -nger*a, a distinctive dotted or syncopated rhythmical pattern is used.

1934 version

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\[\text{J J J J J} = \text{mar-gu-nger-a (staff 2)}\]
```

1968 version

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\[\text{J J J J J} = \text{li-la-nger-a (staff 1)}\]
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Words without the -nger*a ending use a non-dotted rhythmical pattern:

1934 version

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\[\text{J J J J J J J} = \text{da-bu-ra-yam-la (staff 3)}\]
```

1968 version

```
\[\text{J J J J J J J J} = \text{a-pi nya-ra li-la-nga}\]
```

One place where the word with the -nger*a differs from the above analysis is in the 1968 version on the word, nganhangera. This word uses a syncopated figure which returns to the normal -nger*a pattern when the following word, diyangera is sung.

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\[\text{J J J J J J J J} = \text{nga-nha:nger-a}\]
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The structure of the melody, the melodic range, and the distinctive dotted rhythmical pattern generated by the extra syllables in "nger*a" make the tune recognisable as the same for both versions, even though there are differences in the first melodic phrases.