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Cantos da Floresta (Forest Songs) : exchanging and sharing indigenous music in Brazil

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Cantos da Floresta (Forest Songs)

Exchanging and Sharing Indigenous Music in Brazil

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Glossary

Anhangá – name that the Tupi indigenous people of pre-Colombian America gave to the spirits who wandered in the earth after death, tormenting the living persons. It could take any shape, but its most famous form was that of a deer with fire-eyes and a cross on his forehead.

Ayahuasca – entheogenic beverage produced from the combination of the vine *Banisteriopsis caapi* with various plants, *Psychotria viridis* and *Diplopterys cabrerana*. The production and consumption of the beverage are widespread worldwide, especially in Western countries. Ayahuasca is often associated with rituals from different social groups and religions, as well as being part of the traditional medicine of the peoples of the Amazon.

Aruá – indigenous people that live in Rondônia and speak a language that belongs to the Tupian language family, with only 20 native speakers. They are in the region where the Jesuits held the largest missionary complex in South America for nearly 100 years – the *Mojos* Province. More information about them on ISA website <https://pib.socioambiental.org/pt/povo/arua>

Ashaninka – indigenous people whose language belongs to the Aruak (or Arawak) linguistic family. They are the main component of the ensemble of the sub-Andean Aruak peoples. They are better known by the term '*Campa*' or '*Kampa*', a name often used by anthropologists and missionaries to designate the Ashaninka exclusively or the sub-Andean Aruak in a generic way – except for Piro and Amuesha. More at ISA on <https://pib.socioambiental.org/pt/povo/ashaninka/144>.

Berimbau – string instrument of Angolan origin also known as *berimbau de toro* in Portugal or as *hungu* in Angola and in various parts of the African continent. It consists of an arched rod, made of wood or wick, with an approximate length of 1.50 meters at 1.70 meters a wire attached to the ends of the rod. At its base is tied a gourd (*Lagenaria siceraria*) that works as a resonator. This instrument was taken by the Angolan slaves to Brazil, where it is used to accompany a dance / acrobatic fight called capoeira.

Buzinas – types of natural horns, instruments made of various materials such as palm trunk, braided *taquara*, wood, gourd and even palm flowers and played using the pressure of the lips. Used in several cases in a pejorative way to illustrate unpleasant or strident sound, the horns are abundant in Brazilian indigenous music.

Caiçara – Tupian term used generically to designate populations that were born and live in coastal regions, especially in southeastern Brazil. The *caiçaras* communities emerged from the sixteenth century onwards, with the mixture of white people and Indigenous groups. They have a special way to live. More about their music at the website and sound archive recorded by ethnomusicologist Kilza Setti available on

<http://www.memoriacaicara.com.br/projeto.html>.

Cantos de Miração – kind of chant performed during a ceremony of drinking ayahuasca that promotes visions. More about it in PELEGRINO, 2017.

Carahiba (or *caraíba*) – name of an indigenous people of Small Antilles. From Tupi “Kara ‘ib” (wise, clever) is the name of two small trees: *Cordia calocephala* and *C. insignis* from the family *Boraginaceae* tuberous, that produces small yellow flowers. Its origin would be in the south of the West Indies and in the North coast of South America.

Caracaxá – percussion instrument used by Villa-Lobos. It is an enormous seedpod from a kind of giant pea plant, dried and full of hard seeds.

Cavalo Marinho – popular theater party realized at Zona da Mata in Pernambuco (a northeastern state) during the cycle of Christmas celebrations paying homage to the Magi. The presentations are made to the sound of an instrumental group formed by *rabeca*, *ganzá*, *pandeiro* and *zabumbas*, a kind of drums.

Cerrado – very arid Brazilian biome located in the center of the country. It is the second largest Brazilian vegetable formation. It originally extended over an area of 2 million km², covering ten states of Central Brazil. Today, only 20% of this total remains. Typical of tropical regions, the *cerrado* presents two well-marked seasons: dry winter and rainy summer.

Ciranda – Brazilian folk dance and song similar to ring-around-the-rosy, probably of Portuguese origin, danced mostly in northeast of Brazil. Its children's version is called *cirandinha*. It is also one of the very popular numerous dances that integrate the suites of dances on the Brazilian southeast hinterland and coast, from Rio de Janeiro to Paranaguá (Paraná), called Fandango Caiçara. The Fandango unify the caiçara fishermen people.

Chicha – fermented beverage made of manioc and fruits used by different indigenous groups. For each one there is a different name for it.

Coco – the expression can mean the syncopated rhythm played with Brazilian tambourine or an Afro-Brazilian circle dance accompanied by chant and performed in pairs, rows or circles during popular festivals of the coast and the northeastern backlands. It receives several different nomenclatures, such as *pagode*, *zambê*, *coco de roda*, *coco de embolada*, *coco da praia*, *coco do sertão*, *coco de umbigada*.

Curupira – mythological being of the woods, described predominantly as a dwarf with red hair and feet in reverse, to leave deceptive footprints and confuse the hunters, thus protecting the trees and the bugs.

Choro – popularly called *chorinho*, *choro* is an instrumental genre of Brazilian popular music whose origin dates back to the end of the nineteenth century in the city of Rio de Janeiro. The ensembles that execute it are called *Regionais* and the musicians, composers or instrumentalists are called *chorões*. Villa-Lobos used to play in these regionals.

FUNAI – National Foundation of the Indian. Formerly known as SPI, Indian Protection Service during the Marechal Rondon times. FUNAI is the official indigenist organ of Brazil created in 1967. It is the coordinator and main executor of the federal government's indigenist policies. FUNAI is responsible for promoting identification and delimitation studies, demarcation, land regularization and registration of lands traditionally occupied by indigenous peoples. FUNAI also coordinates and implements policies to protect isolated and newly contacted people. More about the institution available on <http://www.funai.gov.br/index.php/quem-somos>.

"Giant Flutes" or *taquara* – name of big wind instruments used by Xingu peoples. Villas-Bôas brothers named it after their arrival for the first time at Yudjá (Juruna) village, where they saw these big instruments being played in a ritual. But organologically speaking they are like clarinets. They can be played in pairs, trio or quartet. The first recording of this instrument is in the LP *Xingu Cantos e Ritmos*.

Gojánéhj (or *goianeí*) – musical instruments used by Ikolen-Gavião that represents the water spirits, owner of the fishes, raining, thunders and lightning. For the Ikolen-Gavião, any radical change in the rivers or even rampant fishing can provoke the wrath of the Gojánéhj, who, when feeling disrespected, have the power to make strong winds and flood entire regions. They are invisible, and the shaman is the only one who can see them.

Guarani – the Guarani people are one of the most scattered indigenous populations in South America. They are, in a discontinuous way, the Atlantic coast at the foot of the Andean mountain, from the heart of South America to the great rivers of Brazil and Argentina that break into the Paraguay and Paraná. In Brazil, they are divided into three subgroups: Mbyá, Kaiowá and Ñandeva, also known as Xiripá.

Huni Kuin – largest indigenous population of the state of Acre, with approximately 7,535 persons. They are also called Kaxinawá and belongs to the Pano linguistic family. They inhabit the regions of tropical forest in the Peruvian east (from the foot of the Andes to the border with Brazil) encompassing the Alto Juruá and Purus area and the Javari Valley, being more numerous in the Brazilian region than in the Peruvian. Huni Kuin means "true men" or "people with known customs").

Huni Meka – The *Huni Meka* are the *Nixi Pãe* songs realized during the *ayahuasca* ceremonies. They are sung with the intent of "controlling the force". Force is what the drink's psychodelic effect is called. There

are, basically, three types of chants, as Ibã explains: chants to summon the force – the *pãe txanima*; chants for *miração* – *dautibuya*; and chants to weaken the force – *kayatibu*. They are shamanic chants that serve, among other purposes, to heal. More in KEIFENHEIM 2002; MATTOS, 2015. See *cantos de miração*.

Iamurikuma (or **Iamuricumã**) – ritual done by Upper Xingu women that involves humans and the 'spirits' *apapaatai*. They sing the tunes played by the man in the *kawoká* flutes, who cannot be seen by the women but only heard.

Ikolen-Gavião – the Ikolen, also known as Gavião, are speakers of a Tupi-Mondé linguistic family. They inhabit the basin of the Lourdes stream and other tributaries of the river Machado (or Ji-Paraná), in the state of Rondônia, near the border with Mato Grosso. Its population consists of around 840 persons, who live in six villages, all located inside the Igarapé Lourdes Indigenous Land.

Iridinam – mouth bow used by Ikolen-Gavião women for dating. Julien Meyer and Denny Moore (Goeldi Museum) have done studies about this near extinct instrument. Priscila Ermel shot the documentary *O arco e a lira* showing construction process and its symbolism. Available on <https://vimeo.com/60457692>.

Jakuí (or *jacuí*) – flute played by Xingu peoples. It is considered one of the "sacred flutes" of the Xingu. It is made of wood and not of bamboo like the others. The *taquaras* flutes sound the real and everyday universe, the personal world. *Jacuí* represents the spirit, a world that is neither palpable nor manifest. It is considered the instrument for the voice of the forest spirits. The *jakuí* flute is considered sacred for the Xingu peoples and under no circumstance can be viewed by a woman. If on some occasion a woman views the flute, all the man of the tribe may violate her.

Jawari – ritual done by Upper Xingu peoples in July. It is a competition between men from different peoples using darts.

Jurema – sacred beverage used in rituals (see *toré*) of indigenous peoples from the northeastern region in Brazil. It is also the name of the rite itself, which has influences of different backgrounds such as European witchcraft, indigenous shamanism, mixed with African practices, popular Catholicism, and even modern esotericism, psychedelic psychotherapy, and esoteric Christianity. The practices are a subject still little studied.

Kagutu – sacred flutes named by the Kuikuro. They have different names in the Upper Xingu where they are frequent. These flutes cannot be seen by women.

Kalimba – instrument of African origin whose original name is mbira. In the West, it is known as 'thumb-piano' and dates to the age when the metal arrived in Africa, more precisely in southern Zimbabwe.

In Brazil, there are some eighteenth century paintings showing Black men playing this instrument, but it disappeared for a long time.

Kambeba – indigenous group with a population of 780 people that live in Amazonas State. In Peru there are 3,500 persons. They speak the Kambeba language of the Tupi-Guarani linguistic family and live in five indigenous lands distributed in four villages in the region of the Upper and Medium Solimões and one in the Lower Rio Negro.

Kampa – indigenous people from Acre that speaks an Aruak linguist family language also known as Ashaninka. During the 1940s the latex extractors enslaved them because they had knowledge of extraction techniques. See *Ashaninka*.

Kayapó – indigenous group that lives in Mato Grosso and Pará states. The term kayapó is an exonym that dates back to the early nineteenth century, having been created by indigenous groups neighboring this ethnic group. It means 'men akin to apes' and is probably connected to certain rituals of a group in which men dance wearing monkey masks. The endonym of the so-called Kayapó is *Mebengokre*, which literally means 'men of the hole' or 'men of the water'.

Karitiana – one of the many groups of the state of Rondônia still little studied by anthropology. With 350 persons, their principal battle is the claim of their land. They are trying to recover the Karitiana language – the only remnant of Arikém linguistic family. More about them on <https://pib.socioambiental.org/pt/povo/karitiana>.

Katxanawá – Huni Kuin ritual related to the fertility performed several times a year. Visually the ritual is characterized by the *Yuxi* dance of the forest (covered from head to toe with straw and painted) around the hollow trunk of the *paxiúba* (*tau pustu*, *katxa*). The trunk was cut, peeled and emptied into the woods. Before the missionaries' campaign against the use of the native beverages, the cacique (leader) usually stored it for six days in the trunk of the *paxiúba* (capped with banana leaves) to ferment. The village danced for five days around the *katxa*, and on the sixth day the guests from the other villages came together to drink the fermented drink (*muxetan*).

Kuarup (or Kwaryp) – ritual honoring the illustrious dead man, celebrated by the indigenous peoples of the Xingu area. The rite is centered on the figure of Mavutsinin, the demiurge and the first man in the world of Xingu's mythology. Kuarup is also the name of a wood. In its origin, the *Kuarup* would have been a rite that aimed to bring the dead back to life. Trunks made of *kuarup* wood are the concrete representation of the spirit of the dead. It would correspond to the ceremony of the deceased.

Maracá – type of rattle made from gourds of different fruits, coconuts, stuffed with various types of seeds. It is an integral part of the rituals of shamanism among the natives of Brazil. The term *maraca* has its origin in the Tupi-Guarani linguistic family.

Maracatu – Afro-Brazilian musical performance genre practiced in the state of Pernambuco. Its origins laid in the investiture ceremonies of the Kings of Congo, who were slaves and granted leadership roles within the slave community by the Portuguese administration in Brazil. When slavery was abolished in Brazil in 1888, the institution of the Kings of Congo ceased to exist. Nonetheless, the group, called *nações* (nations), continued to choose symbolic leaders and evoke coronation ceremonies for those leaders. The parade has a big group of 80-100 drummers, a solo lead-singer, many dancers that sing too, including the “king” and the “queen”. Dancers dress and behave to imitate the Portuguese royal court of the Baroque period. During the Carnival *maracatu* is one of the groups that participate in the parade.

Marubo – indigenous group that speaks a language that belongs to the Pano linguistic family. They live in the Vale do Javari indigenous area in Southwest Amazon.

Mato Grosso do Sul – One of the 27 states of Brazil, located in the center-west region. It is limited to five Brazilian states: Mato Grosso (north), Goiás and Minas Gerais (northeast), São Paulo (east) and Paraná (southwest); and two South American countries: Paraguay (south and southwest) and Bolivia (west). Its area is larger than Germany, with a population of 2,619,657 inhabitants (2014). It is considered the state where there is the most violence against indigenous populations.

Mato Grosso – one of the 27 states of Brazil where is located Xingu Park in the Center-West region. Its boundaries are: Amazonas, Pará (north); Tocantins, Goiás (east); Mato Grosso do Sul (south); Rondônia and neighboring Bolivia (west).

Matraca – musical instrument consisting generally of two pieces of wood attached to each other with a curvilinear iron that, when shaken, produces very high sound. It is used in Brazil, in small towns by sellers to announce their products or used in catholic parades.

Marcha-rancho – one of the oldest Brazilian urban genres created around the end of the nineteenth century. Performed mainly during the Carnival time, the *rancho* musical groups used wind instruments to accompany painful European origin melodies with a slow rhythm. Noel Rosa and João de Barro composed ‘As Pastorinhas’, the most known *marcha-rancho* in 1938.

Mborahéi (or *porahéi*, *purahéi*) – important Guarani (Kaiowá, Mbyá and Xiripá) ritual-musical genre based on speech. It is a kind of prayer-song to get strong and receive protection from their gods.

Modinha – type of sentimental love song, generally considered one of the roots of the Brazilian popular music. *Modinhas* appeared during the eighteenth century and were performed in social meeting in the salons. Domingos Caldas Barbosa wrote a series of *modinhas* that were extremely popular all over Brazil. In the late nineteenth century *modinhas* were sung in the streets or as an outdoor serenade, usually accompanied by flute, guitar, and *cavaquinho*.

Moringa – ceramic vessel like the *udu*, a percussion instrument of African origin created by the Igbo and Hausa peoples of Nigeria. In its native language *udu* means “peace” or “vessel. In Brazil, it is used in different styles of music.

MPB – a Brazilian musical genre which emerged in 1966, with the second generation of *Bossa-Nova*. Practically the acronym MPB (*Música Popular Brasileira*) announced a fusion of two musical movements which were until then diverging: Bossa-Nova and the folkloric engagements of the CPC – Popular Culture Centers and UNE – National Student Union, the first defending musical sophistication and the latter musical fidelity to the music from Brazilian roots. Their goals were blended after the 1964 coup, both movements became a cultural forefront against the military regime, adopting the acronym MPB in its flag. Like *Bossa-Nova*, MPB was an attempt to produce “national” Brazilian music founded on traditional styles. It had considerable impact during the 1960s, largely thanks to the various televised music festivals.

Nheengatu – (also known as *nhengatu*, *ñe'ngatú*, *nhangatu*, *inhangatu*) – Amazonian language that belongs to the Tupi-Guarani language family. It emerged in the nineteenth century, as the language used for the catechesis of indigenous and as a *lingua franca* for the Portuguese-Brazilian settlers in the Amazon, being more widely spoken than the Portuguese in Amazonas and Pará until 1877. Currently, it continues to be spoken by approximately 19.000 people in the Rio Negro region.

Oca – Tupi-Guarani term for an indigenous hut, a house without internal divisions or windows, only one or two entrances, serving as collective housing for several families. *Ocas*, generally, are large constructions that can reach 30 meters in length. They are built collectively for about a week, with a structure of wood and *taquara* and cover of straw or palm leaves.

Orixá – generic designation for the divinities worshiped by the southwest Yoruba of present-day Nigeria, Benin and northern Togo. It was brought to Brazil by Blacks enslaved from these areas and was incorporated here by the *candomblé*, *umbanda* and other religious groups. They can be considered as divine ancestors that became rivers, trees, stones, who act as intermediaries between men and natural and supernatural forces.

Oxum – an orisha from the Yoruba pantheon. *Oxum Ipondá* is a warrior linked to Ibuálàmò. She is

queen of the city that takes its name Ipondá, takes a sword and dresses of yellow gold and white when it accompanies *Oxaguiã*.

Paíter Suruí – Brazilian indigenous group of Rondônia, that speaks a language which belongs to the Tupi-Mondé linguistic family. They live in the *Sete de Setembro* Indigenous reserve, which is in the municipalities of Cacoal, Rondônia and Aripuanã, in Mato Grosso. The Suruí remained isolated until 1969, when they had their first peaceful contact in a FUNAI expedition. Soon diseases, alcoholism and other problems arrived in Suruí's life that reduced the population of the tribe of almost 5.000 to little more than 250 people. Betty Mindlin has researched about Suruí for long time. (See MINDLIN, 1985 and 2007).

Purupuru – an instrument made with *tracajá* (turtle) shell used by Palikur, Wayana, Apalai, Tiriyo and Katxuyana peoples that live in Amapá.

Rabeca (or *rave*, *rawé*) – a kind of fiddle used by the Guarani Mbya people. Ravé would be a wrong way to pronounce the word *rabel* (*rabé*, *rabab*), the Arabian fiddle. Some indigenous people still make their own rave, but if they do not do it, they usually use the orchestral violin. With the contact with Jesuits, the Guarani began to play the *rabeca* and adopted as their own instrument that became their 'trademark' in their presentations. But there are several historical and ethnological records proving that these instruments were used in earlier times by the Kaiowá, Nandeva and the Guarayó and Chiriguano, the latter two, the peoples of Bolivia.

Reco-reco – a generic term that indicates the idiophones whose sound is produced by scraping. There are two basic types of reco-reco. The Brazilian, which is made of steel, and the wood of Angolan origin, very common in Latin American music styles such as cumbia and salsa. The latter consists of a bamboo slab or a small wooden slat with cross-cut butchers. Scraping a drumstick over the butchers produces the sound.

Samba de roda – traditional Afro-Brazilian dance performed originally as informal fun after a *Candomblé* ceremony. The typical drum is the atabaque; drummers improvise variations and elaborations on common patterns, accompanied typically by singing and clapping as well as dancing.

Sertanista – person who was in the backlands hunting minerals and precious stones. In its present sense, the word designates someone who is a great connoisseur of the *sertão* (kind of desert) and of the *sertanejos* and indigenous habits. There are many important *sertanistas* in Brazil that took care of this delicate relation between indigenous and non-indigenous. For more info see the book *Memórias Sertanistas* by Felipe Milanez.

Sistrum – a kind of percussion instrument made of small gourds, with different uses for the Timbira

people.

Taquara – a generic way to mention different kinds of indigenous flutes. It can refer to the giant flutes, or the *uruá* clarinets, or small flutes. *Taquara* is a kind of bamboo with which the indigenous build many flutes.

Taratararu – long clarinet used by the Yudjá people in cleaning ceremonies. Also known as ‘*taquara*’ (c.f. *taquara*) it is played in alternate mode by three or four musicians, each one playing just one note and performing a whole melody.

Timbó – a way of fishing of many indigenous populations using a natural poison.

Toré – ritual of the northeast indigenous peoples Fulni-ô, Kariri-Xocó, Pankararu, among others that counts with the presence of the “enchanted spirits”. Also, torés (or *tule*) are woodwind instruments used by different indigenous peoples in Amapá. Its music has been widely studied by ethnomusicologist Jean-Michel Beaudet in his 1997 thesis ‘*Souffles d’Amazonie: Les Orchestres Tule” des Wayãpi*’.

Totoráv (or *totoráp*) – clarinet trio used by the Ikolen-Gavião divided as *áádádúhr* (high pitch), *áv hír* (medium-pitch) and *áv tí’á* (low pitch). The trio is part of the category of Ikolen instruments “that sings”. Each instrument has a single sound and the three together make up a melody, pre-established and known through singing, using the alternating technique of playing (PUCCI, ALMEIDA, 2017).

Tucupi – juice of the manioc, fresh, seasoned with fire, until it takes on the consistency and color of the sugarcane honey. The mass is then strongly compressed (in the *tipiti*) and the juice is at first poisonous, but, after being fermented, it becomes harmless and able to serve as a beverage (CASCUDO, 2010).

Tupã – from the Tupi-Guarani *tu’pan* or *tu’pana*, is a name of indigenous mythological being, which means “thunder” in Guarani language. Many people confuse the name Tupã as being the superior deity, the creator, within the Tupi-Guarani culture, but in fact, this idea was incorporated by the Jesuits during the Portuguese colonization and catechesis, when the Guarani feared the noise of thunder, since the phenomenon was unknown to them, associated with the divine or mystic. The supreme god of the Tupi-Guarani, however, is *Nhanduvuçu* (old soul in the Guaraní language), also known as *Nhamandú*.

Tupari – small indigenous group from Rondônia, that live close to Makurap, Arikapu, Kanoê, Aikanã, Aruá e Djeoromitxí lands. more about them in ISA website available on <https://pib.socioambiental.org/pt/povo/tupari>.

Tupi – extinct language, spoken by the Tupinambá people, which was one of the main ethnic groups

of Brazilian indigenous people. Scholars believe they first settled in the Amazon rainforest, but 2,900 years ago they started to spread southward and gradually occupied the Atlantic coast.

Tupinambá – group of Brazilian indigenous people who, around the sixteenth century, inhabited two regions of the Brazilian coast: one that went by near São Francisco River to the *Recôncavo Baiano* and the other one that went from Cabo de São Tomé, in the present state of Rio de Janeiro to São Sebastião, nowadays an area of the state of São Paulo. This second group was also known as *tamoios*. In total, both groups consisted of 100.000 people and they were the most well-known by the European navigators of the sixteenth century, among all the indigenous people of the Brazilian coast. Currently, the main *Tupinambá* group resides in south Bahia: they are the *Tupinambá* of Olivença.

Txucarramãe (or Kaiapó Metutyre) – part of a larger indigenous group, the Kaiapó. They live in the indigenous lands located in the south of Pará, and in the north of Mato Grosso. They belong to the linguistic group Jê. The meaning of the name *txucarramãe* is “warrior without arms” or “the men without bow”. The name *txucarramãe* was given by the Yudjá (Juruna), their traditional enemies. Txucarramãe leader Raoni and his nephew Paulinho Payakã became known for their struggle for the rights of indigenous peoples. Supported internationally by the English singer Sting, Raoni made trips abroad in the last decades to promote the defense of these rights.

Uruá – big double and long flutes used in Upper Xingu by different peoples from this area.

Wapté Mnhõno – Xavante ritual for the boys who are being initiated to the adult life. The ritual has many challenging activities, accompanied by chants and dances. More about it in Laura Graham ‘Performing dreams’s’ book.

Xingu – name of an important river in the core of Brazil, rising on Mato Grosso plateau and flowing north to the Amazon delta, with over 400 miles and 1200 miles length. Also used to refer to the most important indigenous park (Parque Indígena do Xingu), a reserved area where eighteen indigenous peoples live. It was first created in 1961 by the Villas-Bôas Brothers with the purpose to protect the environment and the several groups that live in this area. In the Upper Xingu, Aweti, Kalapalo, Kamayurá, Kuikuro, Matipu, Mehinako, Nahukuá, Trumai, Wauja and Yawalapiti share some rituals and cosmogonies and have cultural features, such as the *Kuarup* funeral ceremony, the *Jawari* fight and the *Iamuricumã* women's festival. In the Middle Xingu, live Trumai, Ikpeng and the Kaiabi peoples. In the north, in the Low Xingu, live Suyá and Yudjá.

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Introduction

There are around 252 indigenous peoples living in Brazil¹, mainly in the Amazon basin, with a population of almost one million. These peoples speak about 180 languages² belonging to four major linguistic families as well as some isolated languages. This amazing diversity has interested me for almost two decades.

This thesis focuses, in an autobiographical and reflexive way, on the various approaches with which I have sought to relate to this indigenous universe – both as an artist and as a researcher – even though I recognize that any attempt at a comprehensive and deep research on the vast diversity of the music of these peoples is impossible to achieve in a single lifetime.

Living as a musician, arranger, singer and composer in São Paulo, a multicultural city with 20 million inhabitants, contact with the Amazonian indigenous peoples is even more difficult, to start with the long distances involved.

In Brazil, we do not study indigenous life and arts, neither in schools nor in universities, and those who have some interest in the subject will have to research independently or follow specific courses of indigenous anthropology. It is also necessary to overcome the huge wall of prejudices against the natives, who are still seen as primitive and inferior beings, and an obstacle to the development of the country. Breaking with this mentality demands considerable tenacity.

The truth is that we have very little contact with indigenous peoples' music, which perhaps sounds too "odd" to the hurried ears of big city inhabitants. Therefore, due to the lack of knowledge (or lack of interest), there are only a few non-indigenous composers and performers who have focused on indigenous music. Two exceptions were Villa-Lobos who, at the beginning of the twentieth century, made use of indigenous tunes to compose his works, and Marlui Miranda, responsible for creative adaptations of various indigenous songs from all over Brazil. Some popular songwriters, like Caetano Veloso, Egberto Gismonti and Milton Nascimento, were inspired by the native imagery. I made some short references to composers of

¹ According to the 2010 IBGE Census there are 305 peoples, but according to ISA-PIB researches, there are 252 peoples. This difference occurs due to divergences regarding the names of the groups. Sometimes, IBGE counts twice the same people because their names are spelled in different ways or they live in different areas.

² This number can vary depending on the way linguistic professionals work. For IBGE, 274 languages are spoken in Brazil, but many of them are endangered as they are spoken by less than 50 persons. More information at <https://pib.socioambiental.org/en/Languages>.

'erudite' music like Edino Krieger, Kilza Setti, Guerra-Peixe and others just to give an idea of the interest in this subject in different historical moments in Brazil. These artists' works constitute the objects of study of the first chapter of this thesis.

As music director of the group Mawaca, for 23 years my focus has been to research and recreate the different ways of making music from different cultures around the world. Mawaca is formed by seven singers and six instrumentalists that interpret songs in over 20 languages. The group has performed in several states in Brazil, and other countries as well, among which Spain, Portugal, Germany, Greece, France, Bolivia and China. My interest in indigenous music began in 1999 when I came across a recording of 'Koitxãngareh', a song of the Paiter Suruí, an indigenous group that I would later work with, during my MA in anthropology. For four years I was responsible for the organization, description, cataloging and digitization of this people's sound archive, recorded by the anthropologist Betty Mindlin during the 1980s and 1990s. The main objective was to give the audio-files back to the Paiter Suruí community in CD format to be used in their schools. This same material was the basis for workshops on transcription and translation of their mythological narratives, held in Rondônia. Some songs from old LPs and CDs, produced by indigenous associations, struck me by the uniqueness of their contours and structures, they are genuine 'gems' that I would revisit in due time.

In 2005, Mawaca was invited by a Jungian psychoanalyst to perform a concert at a congress for "the Brazilian Prehistory psyche". In order to conceive this concert, I studied several rock art images from the archaeological sites of Serra da Capivara, in Piauí and Monte Alegre, in Pará. I was delighted to note that there were very interesting connections between those images that depicted scenes from the daily life of Paleo-indians with indigenous songs that I was listening to. So, I worked on the *Rupestres Sonoros* project, recreating and transforming part of this repertoire into arrangements that mixed indigenous elements with Eastern, European and African elements. The abstract rupestrians turned into scores. For a few months, we read the symbols and images painted on the stones as sound guides. I deepened the researches on archaeology, rock art, relations between music and language, on the occupation of South America, tracing a poetic-scientific path that led us to incorporate, in this project, new musical and aesthetic grammars such as electronic elements, with its loops, effects processors and voice multipliers.

These recordings gave life to a CD and then to a performance that was recorded on a DVD. In 2010, we toured through the Brazilian Amazon, where there was a musical exchange between Mawaca musicians and six indigenous communities: Paiter Suruí, Ikolen-Gavião, Karitiana, Huni-Kuin (also called Kaxinawá), Kambeba and Bayaroá Community. The dynamics of these meetings demanded readiness and flexibility. One day we met them in their villages, played and sang together, and the next day they performed with us in a theater in a nearby town, as our special guests. Only then we could understand this complex universe, reinterpreting indigenous melodies with Mawaca; getting closer, with an affective approach, and seeking to

understand the demands of the people with whom we live. These encounters were filmed in a documentary, produced not as an ethnographic film, but as a record of this transforming experience for both Mawaca and the indigenous groups.

This thesis is a narrative—a monograph if you will—describing and analyzing the trajectory of Mawaca's work with indigenous music, musicking and musicians, which is detailed in the second chapter, including the research process, the conception of concerts, the production of CDs and DVDs and the journey to the Amazon. The question that has been at the centre of my and Mawaca's research is how we can create a meaningful dialogue between indigenous and non-indigenous musicians.

The first chapter gives an overview of previous efforts to work with Brazilian indigenous music, while the third chapter is a reflection on the meaning and evaluation of the problems involved in such encounters, exchanging musical ideas with indigenous groups.

After the experience in the Amazon, many questions have emerged, that must be considered subsidiary research questions of this dissertation:

- Has Mawaca, as a non-indigenous group of musicians, been able to successfully play (as seen by indigenous peoples) songs that are part of the rituals of other peoples?
- Which approaches has Mawaca used to transpose indigenous songs to the stage while maintaining respect for native communities?
- Can Mawaca performances throw light on the (musical) culture of indigenous communities looking for a strategy of decolonization?
- How can Mawaca, as non-indigenous, develop musical projects that respect cultural differences, where we take respect to emerge from a deep admiration for indigenous cultures, abilities and musical qualities, and to be affirmed by the indigenous communities themselves.

Of course, these questions are formulated in cryptic and general terms—such as successfully, transpose, stage, respect, throw light, culture, community—that require further elaboration which I hope to have elucidated in the body of this thesis. I have reflected on these issues for years, and they are elaborated in the third chapter of this thesis, having as background the approach of interculturalism (Walsh, Pajuelo and Mignolo) and perspectivism (Viveiros de Castro), which are increasingly gaining ground in the humanities and social sciences. We are in the process of building bridges, dialogues, and paths of intercession so that indigenous peoples are no longer “objects of study” but protagonists of their own history and could come to

"reexist"³.

Other projects and performances reverberated from these experiences, as the concert in São Paulo, for the Guarani Kaiowá with the participation of the Bayaroá Community and Ibã Sales Huni Kuin; the project *Música indígena no palco* (indigenous music on stage) with the Guarani Kaiowá in Mato Grosso do Sul (the state with the highest rate of violence against indigenous populations), and many workshops targeted at teachers and interested individuals, some of them with the collaboration of indigenous musicians. During these courses, I realized that most of the educators I was working with had no idea about the indigenous peoples, showing prejudices and stereotyped views.

The musician became an active researcher; I became an (ethno)musicologist, transposing the scholarly codes and reworking them so that uninitiated people could experience them too. In partnership with musical educator Berenice de Almeida, I wrote two children's books: *A Grande Pedra* (The Big Rock) and *A Floresta Canta* (The Forest Sings) and a reference book with CD for teachers: *Cantos da Floresta* (Forest Songs) supported by a website with educational activities. The entire research process was carried out in collaboration with indigenous people and also included research already done by ethnomusicologists and anthropologists.

All these activities began with the desire to know other musics and have ended up in studies, turned into performances, have returned to research, been transmuted into CDs and DVDs, returned to the stage, have become books and part of workshops. They are in a constant investigative process, because the indigenous universe is infinitely diverse and extremely complex. I have attempted, as a subsidiary of the research question of this thesis, to describe this cyclical and transdisciplinary process as detailed as possible in chapter two, while commenting on its implications in chapter three. By re-creating these indigenous songs that "rested" in sound collections, we are moving them, experiencing them and comprehending them, making them known in a larger circle.

There is much to be done before we reach a level of dignity in relation to the original inhabitants of Brazil. Beginning with awareness of what it is "to be indigenous" in Brazil, in a country where the indigenous rights established in the Constitution are not respected and the difficulties to be respected are immense, with constant setbacks in the most elementary issues.

³ This expression is used by Viveiros de Castro and mixes two ideas: to exist and to resist, a neologism that mixes the words *existir* with *resistir*. <http://www.ihu.unisinos.br/185-noticias/noticias-2016/559817-eduardo-viveiros-de-castro-o-que-se-ve-no-brasil-hoje-e-uma-ofensiva-feroz-contra-os-indios>.

My proposal is to shed light on these issues in a poetic, artistic and sensitive way, and thus “to *anthropophagize*” the knowledge, regurgitating it and reinventing it; going up on the stage, producing books, records and videos at the risk of being criticized by those who oppose perspectivism and interculturalism.

Methodology

Being a transdisciplinary⁴ project, this thesis involves many different areas, with artistic research as the main axis, as it is the way I have been working since the beginning of my activities with Mawaca. As Henk Borgdorff affirms: artistic research has the practice as its central part, as well as a ‘practice-infused research’. The “practice permeates the research at every level” (BORGdorFF, 2017: 5).

That is true first of all with regard to the object of the research. Artistic research concerns knowledge and understanding that are embodied and enacted in art works and practices – in compositions, performances, installations, artefacts. Second, practice permeates the methods of research. The research takes place in and through artistic practice, in and through playing and making (which is why some people refer to it as studio-based research). And third, the result of the research is also practice: the research delivers concrete art works and practices that figure in the world of art. Any added discursive outcome is there to support, not to replace, the artistic contribution the research claims to make. Art practice is therefore also the relevant context for the research. As we know, artistic research operates in two contexts: academia and the art world. The value of the research is assessed partly in terms of the relevance of its outcomes for, and within, art practice (BORGdorFF, 2017: 5).

I can say, now, that my artistic research is located in this frontier – practice and research – that passes through the study of Brazilian indigenous musics to archaeology, from pre-arranged songs to improvisation, performance gestures to intellectual reflections, creating a web of knowledges. The practice stimulates the research and vice versa. All creative processes, such as musical practices (that can be just one performance or the production of a CD or DVD) incorporate knowledge that shapes and expands the horizons of the world. It is “artistic knowledge” based on rehearsals, concerts, exchanging experiences, readings and writings. All

⁴ I take transdisciplinary research to differ from interdisciplinary in that it adds an extra level of integration involving non-academic stakeholders, in my case based on musical practice that provides some clues through a subjective approach, indigenous points of view based on informal conversations, education process (giving workshops always give us insights). I have used Edgar Morin’s (1991) concept of transdisciplinarity, focussing not only analyzing reality through different areas of knowledge but establishing relationships between constructed knowledge. Akiko Santos (2008) has also used this concept: “Relating not only disciplinary contents of different areas but also individual, society and nature; body, mind, and emotions. Also known as the theory of complexity the transdisciplinarity suggests overcoming the way of thinking of binarism – subject-object, part-whole, reason-emotion, etc. – in a cartesian way, and proposes to stimulate a way of thinking marked by articulation”. (...) It moves from disciplinarity (classical logic) to transdisciplinarity (the logic of the third term included). Knowledge is conceived as a network of connections (from the arboreal to the rhizomatic concept), which leads to the multidimensionality of knowledge and to the distinction of various levels of reality.

these activities help to rethink the way we make music. Artistic research showed me an interesting way to understand and throw light on the questions I pointed out in this thesis.

The writing of this thesis made me deepen my understanding of the Amerindian perspectivism proposed by the Brazilian anthropologist Viveiros de Castro (from the view *of* and not *on* the native) and approximate to the postcolonial approaches conceived by Argentine semiotician Walter Mignolo, Peruvian anthropologist Ramón Pajuelo, Uruguayan literary critic Hugo Achúgar and the Peruvian sociologist Anibal Quijano, who helped me to think about the latinamerican subaltern condition, the problems caused by the colonization process and possibilities of getting out from European ideas that still bound us.

I also worked with the concepts of hybridism proposed by the Argentinian anthropologist Néstor García Canclini when researching the interweaving of musical references and connections that appear in different moments. Additionally, the concepts of rhizome and deterritorialization of the French philosopher Gilles Deleuze helped me to think about the rizhomatic spaces of creation in an alternative way of production that allows a multiple, non-hierarchical system during my artistic process. Reading Deleuze made me understand that I was not only imitating an indigenous song but also adding external elements from other cultures, creating internal dialogues, mixing them in order to present a 'third way'. Further, the ideas of Homi Bhabha helped me to think about the 'inter', the 'in-between space' of my artistic research that has the interdisciplinary and intercultural approaches dialoguing with indigenous persons, exchanging ideas and not "explaining" them.

Also, cultural theorist Stuart Hall made me think about culture as something not only to enjoy or to study, but as a "critical locus of social action and intervention, where power relations are established and potentially unstable" (HALL, 1992: 215).

I included ideas of the Ecuadorian cultural theorist Catherine Walsh who proposes a decolonial pedagogy with practices of resisting, re-existing and (re-)living that gave me support to the artistic-political-educational projects I was involved in. I also worked with ideas of the Brazilian pedagogue Vera Candau that reflect on the tensions between equality, difference and human rights, education and interculturality. Also, I tried to create an encounter of ethnomusicology with musical practice, working with the ideas of postmodern ethnomusicologist Ramón Pelinski. When talking about projects with indigenous peoples, I consulted the ethnomusicologists Angela Lühning and Rosângela Tugny who helped me to think about a participative ethnomusicology, both of them inspired by the anthropologist José Jorge Carvalho.

In the first chapter, where I analysed different composers and interpreters who used or were inspired by indigenous music, I worked with Béla Bartók's paradigm of how to use traditional material, since he was a

composer and a researcher simultaneously and thought about this interaction. Although Bartók lived in the middle of last century, his ideas are still valid nowadays and can be useful, as a kind of astrolabe, reinforced by musicologist Georgina Born and media theorist David Hesmondhalgh's concepts. These references are presented in the third chapter of this thesis.

After describing other musicians' approaches to indigenous music, I entered in an autobiographical project using strategies of reconstructing personal memories that took more than ten years. This process provoked a self-reflection based on the analysis of my own artistic practice and way of thinking about music. I tried to analyze my own working with the main aspects pointed out by Rubén López Cano and Úrsula San Cristóbal (CANO and CRISTÓBAL PAZO, 2014: 170): poetics of intentions, analytical poetics and writing about the research process using these premises:

- The intentions embodied in my practice.
- Evaluation of the results in relation to the goals of the practice.
- Modes in which the practice is carried out.
- Transformation of the practice.
- Reflection on the musical practice.
- Subjective effects produced during and after practice.

The process of writing this thesis allowed me to reconceptualize and design new actions, to study and experiment, as well as to search for new artistic goals.

During this research interviews with musicians and specialists, recordings, CD booklets, internet information, illustrations and scores have been used.

The process of researching and writing for this thesis was permeated with different approaches, in a rhizomatic web (Deleuze). This transdisciplinary journey passed through 'uprooting and regrounding' concepts (Laine) and 'deterritorialization and reterritorialization' (Deleuze) that deny linear thinking. It was a process of re-working and re-reading that provoked infinitely many reflections. I shall argue that dwelling and mobility, stillness and transformation are not in opposition but depend on each other.

Nota bene: All the musical examples included in this thesis can be accessed on internet and were listed in the audio section of the bibliography and organized in a Googledocs folder called Thesis_MagdaPucci available on <https://drive.google.com/drive/folders/1uwkHqjux3KghuBb9Ax8D73vXmVoeLl16>.

Chapter 1: An Overview of Uses of Brazilian Indigenous Musical Material

Early accounts of indigenous music

Indigenous musical and cultural practices have remained unknown to the Brazilian people for nearly four centuries. The massive presence of European roots in Brazilian culture, coupled with the rare transcriptions and few sound recordings that were made of indigenous songs, were presumably responsible for the delay in considering this native culture and its materials as a reference for Brazilian musicians.

During the colonial era (1500-1822), music was an effective means of converting the natives⁵. The Jesuits⁶, in order to catechize the indigenous groups, forced them to assimilate values of European culture and demonized their spiritual practices. They were taught christian hymns⁷ and European instruments, replacing their traditional repertoires. Father Simão de Vasconcelos writes about this situation in his book *Chronica da Companhia de Jesu* (Chronicle of the Company of Jesus) in 1865:

It is also good to mention what the indigenous people do. These peoples are so much easier in accepting the Faith of the true God the less committed they are to the false; because none of them know or love he who can gain their affection. Their idols are the awry rites of their gentility, a multitude of women, wine, hatred, omens, witchcraft, and gluttony of human flesh: with these vanquished, no aversion is left for the things of the Faith. Once these difficulties are surpassed, there is much to praise God, seeing the care with which these people treat the christians, celebrating the Divine Festivals and customs. They are very fond of music; those who are chosen as singers of the Church cherish the opportunity and spend days and nights learning and teaching others. They were skilled in all musical instruments: shawms, flutes, trumpets, bass drums, horns and bassoons: with them they benefit in organ singing Vespers, Completes, Masses, Processions, as solemnly as the Portuguese (VASCONCELOS, 1865: 120, my translation).

⁵ According to musicologist Marcos Holler: "The priests in Brazil quickly perceived music as an effective means of seduction and persuasion of the natives, and although the Society of Jesus had arisen amidst the austere spirit of Counter-Reformation, and its regulations were little affected by the musical practice, references to music in religious ceremonies and profane events, mainly performed by natives, are found in reports from a short time after the arrival of the Jesuits in Brazil until their expulsion in 1759" (HOLLER, 2005: 3, my translation).

⁶ The Jesuit Missions in America – also called Jesuit Reductions – were the indigenous settlements organized and administered by the Jesuit priests in the New World as part of their civilizing and evangelizing work. The Jesuits were responsible for the founding of the first educational institutions in Brazil. The main centers of colonial exploration had colleges administered by them. All access of knowledge of the time was controlled by the Church. These missions prospered to the point that in the mid-eighteenth century, the Jesuits became suspects of attempting to create an independent empire, which was one of the arguments used in the intense defamatory campaign they suffered in America and Europe and which eventually resulted in their Expulsion of the colonies from 1759 and the dissolution of their Order in Brazil in 1773. The Mission system collapsed, causing the dispersion of the indigenous peoples.

⁷ Paulo Castagna, in his article *A música como instrumento de catequese no Brasil dos séculos XVI e XVII* (Music as an instrument of catechesis in sixteenth and seventeenth century Brazil), states that "the teaching of prayers and other christian writings were done in the Brazilian-Portuguese language" (CASTAGNA, 1994: 1, my translation).

De Vasconcelos considered singing the most effective way of “converting the Gentile”, since no other activity satisfied them so much. The head of the first Jesuit Mission in America, Manuel da Nóbrega, ordered the indigenous people to be taught; prayers for “the holy faith have entered their souls.” He believed that through the softness of song the natives would learn of the heavenly world. The musicologist Paulo Castagna wrote about the music education during the Jesuit times:



Figure 1 Illustration by Keller Leuzinger (18th c.) depicting a Jesuit and indigenous persons at a Mass in what is now the Amazon (Biblioteca Nacional).

Music education was always intense during the Jesuits' presence in Brazil, playing a strong role in the ministry with the natives. From the insistence on this “art”, indians⁸ would be able to reproduce all the basic musical manifestations of the christian cult, the “nheengaribas⁹” or “musicians of the earth”, as they would be known among the Portuguese missionaries (CASTAGNA, 1994: 1, my translation).

For this reason, we were convinced of the idea that all Brazilian indigenous groups lost their culture and their music because of the Jesuit interventions, which is not true. Many groups maintained their culture with their rituals and others changed.

The first transcription of Brazilian indigenous music was made in 1585 by the French priest Jean de

⁸ A discussion of terminology referring to ‘indian’ and ‘indigenous’ is in the Appendix.

⁹ *Nheengariba* is the term used for ‘musicians of the land’ or ‘native musicians’.

Léry¹⁰, who noted down the Tupinambá songs 'Canidé iouue' and 'Sabath'¹¹ in simplified form for his book *Histoire d'un voyage faict en la terre du Brésil* (Voyage to the land of Brazil) – which later would be used by Villa-Lobos in his first composition using indigenous references¹². De Léry describes one of the chants he heard in the village during a long ceremony about a macaw with a *caninde*¹³ name, whose yellow and blue plumage had charmed the missionary:

[...] The savages often allude to this bird in their songs, saying and repeating: *canidé-iune*¹⁴, *canidé-iune heyra-ueh*, for in their language *june* or *jupe* means yellow. [...] I had been absorbed in the chorus, listening to the chords of this huge crowd and above all the cadence and the refrain repeated to each couplet: *He, he ayre, heyrá, heyrayre, heyra, heyre, uêh*. And even today when I remember this scene I feel my heart pound. [...] Finally they hit their right foot harder on the ground and after spitting forward, unanimously, they pronounced two or three times in a hoarse voice: *He, hyá, hyá, hyá* (de LÉRY, 1961: 136, my translation).

¹⁰ Jean de Léry (1536-1613) was a French priest, a Calvinist missionary who in 1556 joined an expedition to Antarctica, a French colony established in Rio de Janeiro between 1555 and 1560, the year in which the French were expelled by the Portuguese. His coming to Brazil had the objective of collaborating in this colonial enterprise implanted by the explorer Nicolas Durand de Villegagnon. De Léry's book *Histoire d'un Voyage faict en la terre du Brésil* was much read in his time as a travel and adventure book that was translated into Dutch, German and Latin. De Léry was not a renowned intellectual or a scientist. The writing of this book was at the insistence of friends who asked him to narrate the adventures and emotions lived in the two years he was in Brazil. His influence helped to create, in the sixteenth century European imagery, the idea of Brazil as the country of cannibals, due to the illustrations with scenes of anthropophagy. His book was not the first one to illustrate indigenous life in America. Before him, there were Hans Staden (1535) and André Thevet (1557).

¹¹ Note that the spelling of the titles of the Tupinambá tunes is different in the Villa-Lobos catalog reviewed by Marun (2010) and published by Max Eschig as 'Canidê Iounê-Sabath' but in the Villa-Lobos Catalog (2009), it is written as 'Canide Ioune-Sabath', without accent. Jean de Léry wrote 'Canidé iouue' or 'Canidé iouue' in the different versions published. 'Sabath' is a second tune that was considered part of the arrangement by Villa-Lobos always put together with a hyphen.

¹² This melody was used in *Os Três Poemas Indígenas* (Three Indigenous Poems) composed in Rio de Janeiro in 1926 and were dedicated to Roquette-Pinto and published by Max Eschig (MARUN, 2010). A historical version of 'Canidê-Ioune' with Quarteto do Coral Orfeão Villa-Lobos is available in the Appendix.

¹³ The word *canindé* comes from the Tupi-Guarani *kanindé* and has several meanings: it can be a type of macaw (in Portuguese it is written as 'canindé') and is also a name for a river, a city and an indigenous people probably the Tarairiu, who lived in the central region of Ceará.

¹⁴ Note that in the English translation the French "ioune" is changed into "iune". That makes sense because the French "ou" sounds like the English "u". The same with Sabath with only one 'b' and not two.

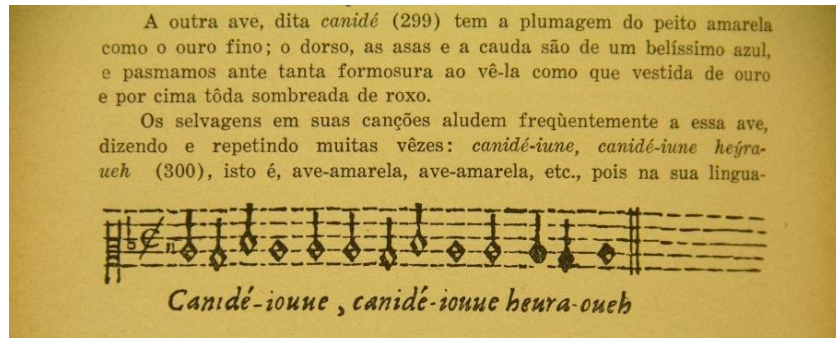


Figure 2 Transcription of 'Canidé iouue' written by Jean de Léry in 1585.

Ex. 1) Canidé iouue, (1ª versão, 1585)



Figure 3 Another version of 'Canidé iouue' transcribed by Jean de Léry.

For many centuries, researcher-travelers¹⁵ rarely paid attention to indigenous music, and when they did, with a few rare exceptions, it was to criticize the lack of musicality. When they encountered these indigenous peoples, they used pejorative adjectives to (dis)qualify their musical manifestations. Terms such as *monotonous*, *strident*, *deafening*, *unpleasant*, *noisy*, *slurred* and *twangy* appeared frequently in their descriptions, as can be seen in the reports that were listed by musicologist Helza Camêu¹⁶, in the 1940s¹⁷.

¹⁵ The term "researcher-travelers" was coined to refer to those who visited Brazil in the fifteenth, sixteenth, seventeenth and eighteenth centuries, with the intention of knowing aspects of local flora and fauna or converting indigenous peoples. It would not be correct to call them ethnologists, as that term did not exist at the time.

¹⁶ Helza Camêu was responsible for the first publication of studies on indigenous music; she compiled a vast material of these reports. Her book *Introdução à música indígena brasileira* ("Introduction to Brazilian indigenous Music") constitutes a landmark in the study of historical references to indigenous musical cultures since the sixteenth century. Her research was based on relevant historical documents as well as material collected in the field by anthropologists from the National Museum of Rio de Janeiro, such as Darcy Ribeiro, with whom she collaborated very closely. In this book, Camêu complains about the lack of indigenous song transcriptions and at the end of the book she transcribed several musical examples from the Kadiweu, Urubu-Kaapor and Tembê, collected by Darcy Ribeiro between the years 1948 and 1951, in addition to the Maxacali and Urubu songs collected by Max Boudin, also between 1948 and 1951, as well as the Kaiowá tunes collected by Egon Schaden in 1949, in a supplement.

¹⁷ It is important to emphasize that the process of colonization in Brazil had attracted adventurers eager to discover these "other" lands filled with exotic and unknown elements. Religious workers also came to the country to convert the indigenous peoples as well as researchers seeking to collect specimens of native Brazilian flora. What these people had in common is a racist discourse structured in a binary and opposing way; the contrast between "civilized" (the "whites") and "savages" (people of African and

Father João de Aspicuelta Navarro described in one of these reports a scene from the Tapuia people in Porto Seguro in 1555: "[...] the Natives were painted [...] dancing and wringing and twisting their mouths and howling like dogs" (NAVARRO, in: CAMÊU, 1977: 25, my translation).

In a 1775 letter, José Pinto da Fonseca commented on the instruments and voices of the Javajé: "[...] unpleasant horns accompanied by anguished shouts" (FONSECA, in: CAMÊU, 1977: 33, my translation).

Maximilian zu Wied-Neuwied, naturalist and ethnologist, described his personal impression of the Botocudos¹⁸ music between 1815 and 1817: "[...] the song resembles a slurred noise, which oscillates between three or four notes, sometimes rising, sometimes falling, coming from deep within the chest... Everything seemed to me as being a simple voiced sound without words" (WIED-NEUWIED, in: CAMÊU, 1977: 34 my translation).

As far back as the early nineteenth century, the researchers, accustomed to European musicality, did not like the Amerindian sonorities very much.

Austrian researchers Johann Baptist Ritter von Spix and Carl Friedrich Philipp von Martius¹⁹ made an expedition between 1817 and 1821 to research the local fauna and flora and also annotated folk and indigenous melodies, registering them in the appendix of the book *Travel through Brazil* under the title of *Brasilianische Volkslieder und Indianische Melodien*²⁰ (Brazilian folk songs and indigenous melodies). In the absence of mechanical means of recording, the transcription of these melodies into musical notation was their way of graphically representing the musical practice of some indigenous groups, such as the Coroados and the Puris (SPIX and MARTIUS, 1938).

indigenous origin). "White" culture was related to the intellectual aspects: discernment, knowledge, presence of government, and laws that ruled social and sexual life; "nature" (black/indigenous) was related to the instinctual aspects: frank manifestation of emotions in the place of reason, absence of government and laws to regulate social and sexual life (OLIVEIRA, 2003: 28). In this view, an extensive literature was created to corroborate these ideas that, today, are refuted.

¹⁸ *Botocudos* was a generic term used to denote the indigenous groups that used lip plates, but in this case, it is probable that he is mentioning the Krenak.

¹⁹ On a trip between 1817 and 1820, botanist Martius and zoologist Spix traveled thousands of miles through the country visiting São Paulo, Rio de Janeiro, Minas Gerais, Bahia, Pernambuco, Piauí, Maranhão, Pará and Amazonas.

²⁰ The score of this appendix contains 13 transcriptions of urban melodies from Minas Gerais and São Paulo, six of which are indigenous, indicated as belonging to the Coroados, Puris Miranha, Mura, and a group from Rio Negro. The cover of the appendix is similar to the cover sheets of "*música ligera*" (light music) editions and the collections of *romanzas*, *mélodies* and *lieder* of the time, as if it were an independent work of the travel account. The format of its publication reveals the intention to make it an edition similar to any other of written music intended for reproduction (MERHY, 2010).



Figure 4 Dance of the Coroados and Puris. Musical Annex to the book *Viagem pelo Brasil* by Spix and Martius, 1823.

In 1818, these researchers made the following description of a Tukano and Baniwa ritual: "Instead of using reeds, now the chant of the dancers sounded in unison, and the women's yapping voices were making a dreadful squeal. [...] The song no more sounded like the simple snoring of men, since the sopranos shrieking melody, joined the abominable bawl" (SPIX and MARTIUS in: CAMÊU, 1977: 35, my translation).

Guido Boggiani, an Italian painter, draftsman and ethnologist, thus summed up the Kadiweu's singing in 1892: "The singing is a way of talking, because it is closer to the imitation of screams or roars of animals rather than to any song in the way we understand" (BOGGIANI in: CAMÊU, 1977, my translation).

From these transcriptions we cannot know how this music sounded and what its meanings were. According to Camêu, indigenous music was seen with prejudice by researcher-travelers when they came in contact with it: "they use impossible comparisons, absurd assumptions, and come to appalling conclusions, making comments which nowadays are unacceptable" (CAMÊU, 1977: 14, my translation).

In dealing with music, they do not admit that indigenous peoples are able to create a melodic line and when they find it, they immediately remember to confront it with other songs, or to determine it as a consequence of any influence whatsoever. In many cases they do not think of [...] questioning the capacity of the one who collected it or recorded it. What is always noticeable is the distrust, the unwillingness to accept the fact in itself, to admit that indigenous people have their own standards and values (CAMÊU, 1977: 45, my translation).

Speculating on the reason for this "intolerance" to indigenous sounds, I would say that in addition to reflecting a cultural strangeness, this view is due to the evolutionist biases of the nineteenth century that influenced the mentality of many researchers until the middle of the twentieth century. In this period, indigenous culture was seen as something "primitive", "inferior", and lacking in quality. In the twenty-first century, the adjectives used by those missionaries and travelers would be unacceptable, though

unfortunately, many of them still permeate the judgements of present-day society. The historian José D'Assunção Barros also comments on this difficulty in understanding the peculiarities of sounds from the indigenous repertoire:

For Western ears, unable to open themselves to another standard of listening which escapes their paradigm of sound precision is the deficiency in the emission of sound, it is the intrusion of noise affecting melodic purity, it is "musical primitivism." Joseph Yasser has already observed that "primitives" are not able to produce a definite pitch / height of sound "without appealing to the uncertain portamento of one indefinite sound to another" (Yasser 1938: 98). It would be hard to admit that inaccurate approximations or detours around a note are more of the order of effect than of defect (BARROS, 2011: 18, my translation).

In songs presenting parameters very distant from those defined by European or North American music, especially that of media culture, the first reaction could be one of resistance and rejection. To this very day, there is great difficulty in listening to indigenous songs, which still sound strange to the ears of people of European origin.

The scarce existence of sound recordings is haunting, considering the quantity of indigenous peoples living in Brazil²¹. To make access even more difficult, the transcriptions carried out by ethnomusicologists usually do not account for the sound particularities of these songs. The indigenous sonorities have characteristics that do not fit in the conventions used by the western score, created to write music of European origin. Indigenous music is structured with features such as portamentos, glissandos and intonations, microtones that do not fit into Western music's tempered tuning. The rhythmic part, in several cases, also suffers problems when written down, because it is common to find meters that do not fit in the time signatures to which we are accustomed. Musical phrases vary widely because they are connected to the dance movements, or they are free expressions with breathing pauses of the singer that 'escape' from the mathematical straightness of the score. In addition, there are nuances of interpretation, such as the use of nasal, guttural, blown, and spoken-singing that also hamper musical transcription.

When we attempt to listen to music from a cultural tradition we are not accustomed to, the interference between sound imageries, instead of complementing one another, may be a deforming force. This or that sound that a culture's standard of hearing does not consider part of pure musical sound, but as a noise which should simply be forgotten, may be extremely important to another's culture. What white man calls noise, the indigenous may feel as sound; the quarter-tone portamento which the European considers a "tuning error", the Brazilian native considers an integral and fundamental part of their music; the noises of the forest, which to the European seem to interrupt the "musical spectacle", are to the indigenous a most welcome guest. How to separate music from sound in the passage from one culture to another, if each culture redefines for itself what is noise and what is music? (BARROS, 2011: 17, my translation).

In addition to this difficulty in transcription, art in the indigenous world also needs to be understood within a broader and more complex context, since it is a "process of building worlds" (LAGROU, 2010: 20), a

²¹ Rafael de Menezes Bastos discusses this issue in his article *Como o conhecimento etnomusicológico é produzido?* (How is ethnomusicological knowledge produced?, 2009).

symbolic system capable of creating different languages. However, this deeper understanding of this sonic universe was only properly studied in the twentieth century, starting in the 1970s, when ethnomusicology was taking its first steps in Brazil²².

At the beginning of the twentieth century, wax cylinder recordings of indigenous tunes were made by German traveler-researchers Fritz Krause (1881-1963)²³, Theodor Koch-Grünberg (1872-1924) and Emil Snethlage (1897-1939) and then sent to the Ethnographic Museum in Berlin. In 1912, the Brazilian physician and ethnologist Edgard Roquette-Pinto²⁴ made an expedition in the Comissão Rondon to the Serra do Norte and Chapada dos Paresi²⁵, northwest of Cuiabá, gathering data on the Paresi and Nambikwara groups, published in the 1917 *Rondônia* book. In his research, Roquette-Pinto (1884-1954) used a camera and a tape recorder, rare and expensive objects at that time, making it possible to register some of these indigenous groups' songs²⁶ that were transcribed in his book.

Some of this sound material was kept stored and unavailable to the public for decades, and it only became available to us through the production of the CD *Rondônia 1912, Historical Recordings of Roquette-Pinto*, produced by the National Museum²⁷ and released one century later, which demonstrates the difficult access to these collections.

²² Even today the knowledge acquired in conservatories and music schools does not encompass necessary aspects for the understanding of Brazilian Native's music, since these institutions are based on the precepts of European music. The indigenous repertoire presents different musical systems and for this reason must be understood through other references. It is common to hear that indigenous music 'has no melody, no harmony, is not tuned'. In reality, it has all these elements, although articulated in a different way. The ancient studies on indigenous music were clad in this Eurocentric garb, since most of the researchers were foreigners, and few had the musical culture necessary to properly analyze what they heard. Those who had some musical knowledge always compared native to European music. Until the 1970s, we still see evolutionary precepts in interpretations, with descriptions that prioritized the appearance of instruments, scales and notes in detriment to the anthropological context of the music.

²³ See text about these historical recordings of indigenous songs in Appendix Chapter 1-2.

²⁴ Edgard Roquette-Pinto (1884-1954, born in Rio de Janeiro) was a medical examiner, teacher, writer, ethnologist, writer and member of the Brazilian Academy of Literature. He is considered the "father of broadcasting" in Brazil and creator of Radio Society of Rio de Janeiro. He collaborated with the Mission of Rondon (1912), where he filmed and recorded the songs of Nambiquara and the Paresí peoples.

²⁵ At that time, they used to write the name of this group with 'c', but nowadays it is with 's': Paresí (ISA, 2017).

²⁶ See scores of Rondonia book in Appendix Chapter 1-6.

²⁷ The booklet of this CD is available on the website of the National Museum of Rio de Janeiro / LACED and the audios are available in Soundcloud. The pdf of the booklet is in Appendix Chapter 1-6.

VOM ROROIMA ZUM ORINOCO

ERGEBNISSE EINER REISE IN NORDBRASIL
UND VENEZUELA IN DEN JAHREN 1911–1913

UNTERNOMMEN UND HERAUSGEGEBEN
IM AUFTRAGE UND MIT MITTELN DES
BAESSLER-INSTITUTS IN BERLIN

VON

THEODOR KOCH-GRÜNBERG



ERSTER BAND

SCHILDERUNG DER REISE

MIT 6 VOLLTAFELN UND 109 ABBILDUNGEN IN LICHTDRUCK

DIETRICH REIMER (ERNST VOHSEN)
IN BERLIN 1917

Figure 5 German cover for Koch-Grünberg's book, 1917.

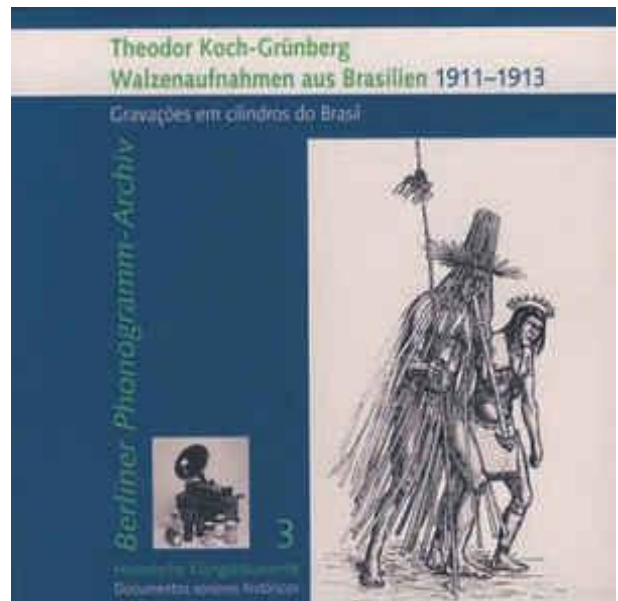


Figure 6 Cover for the CD containing Koch-Grünberg's recordings, released in 2008.

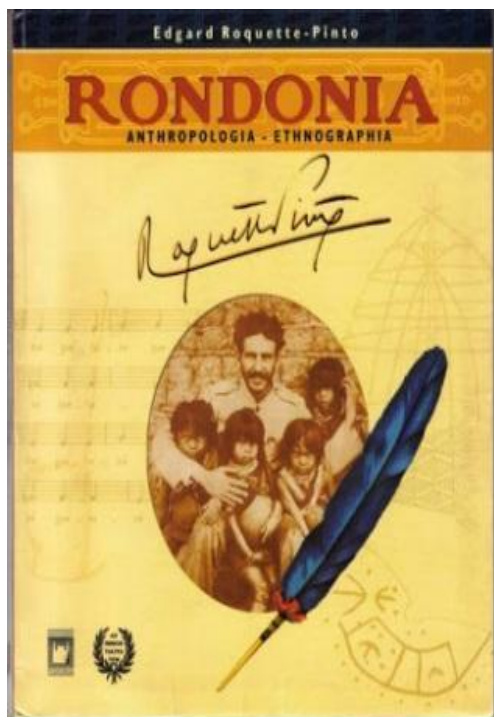


Figure 7 Cover for Roquette-Pinto's book, *Rondônia*, published in 1912.

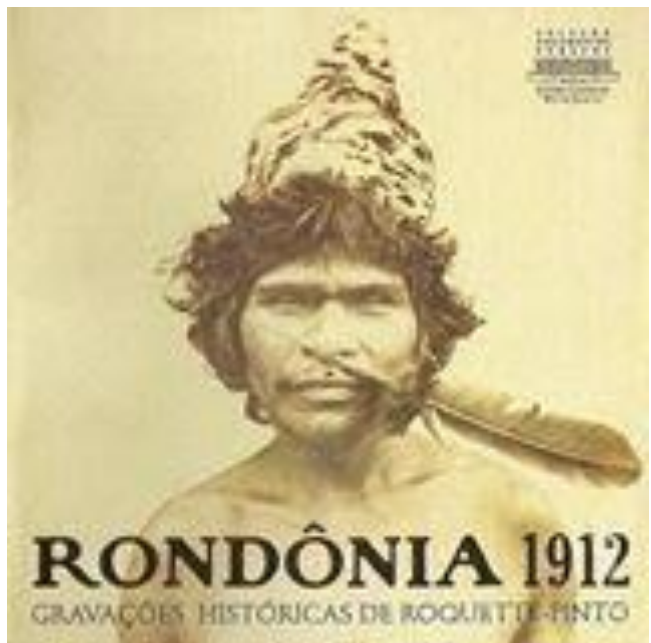


Figure 8 Cover for the CD *Rondônia* (2008) by Roquette-Pinto.

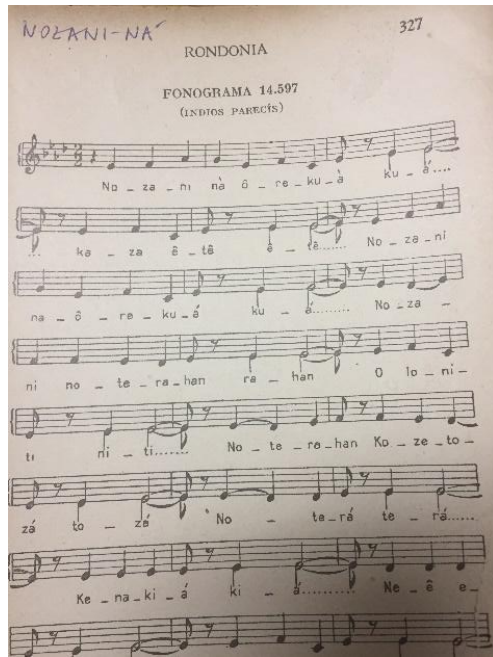


Figure 9 Score for 'Nozani-ná' transcribed in the book *Rondônia* by Roquette-Pinto, 1912.

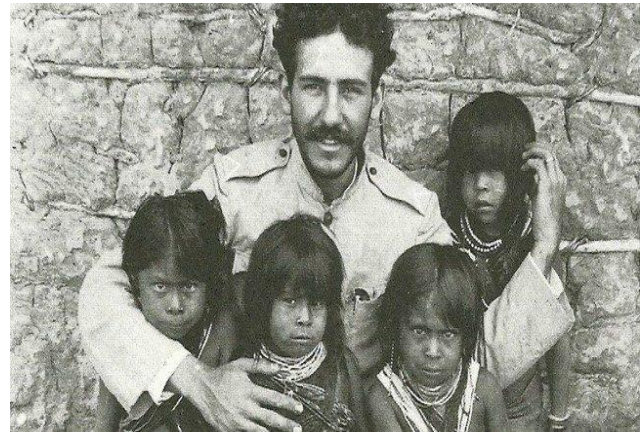


Figure 10 Roquette-Pinto with indigenous children during Rondon's expedition, 1912.

In the remaining of this chapter, I will analyze projects of Brazilian musicians who used indigenous melodies in their compositions or were openly inspired by native cultural imagery. After examining these influences, it becomes clear that, aside from Villa-Lobos, artists from the popular music scene such as Egberto Gismonti, Milton Nascimento, Caetano Veloso, Maestro Sá Britto and Marlui Miranda are the musicians who most prominently were inspired by the indigenous sonorities. Some classical composers will also be discussed.

Each of these musicians developed a singular relationship with the indigenous repertoire, demonstrating a variety of approaches and a shift in the process of expanding the visibility of the original cultures. Each of these artists' approach will bring us to reflect on the phenomenon of appropriation and hybridism, as well as their political engagements.

This chapter's goal is to reference and contextualize indigenous elements used in these songs, while considering the process of appropriation. In the next chapter, I will detail the projects developed in association with the Mawaca ensemble as well as the reverberations in other projects. The description of these projects aims to clarify the context, meaning and cultural constructions developed during the course of 'cultural independence' from European standards. A large part of the sources used, though belonging to alternative mediums, such as interviews, statements from videos, blogs, newspapers and magazines, consistently contributes as reference material in documenting a significant part of the history of Brazilian Popular Music (MPB).

With the purpose of developing an analysis of the cultural reinterpretation and the use of musical structures by particular indigenous groups, there are three ways that traditional music can be “transmuted into modern music” as part of “reinterpretative phenomena” proposed by the Hungarian composer and music researcher Béla Bartók in the 1930s.

1. Using an intact folk melody (with no change of sound or lyrics) and creating a new arrangement, close to a quotation.
2. Producing an imitation or extension of traditional tunes with the intent of stimulating folk music.
3. Completely assimilating the language of folk music and incorporating these elements into the composer’s style as an integral aspect of his musical vocabulary (BARTÓK, 1985: 45, my translation).

Building upon these three premises, I intend to examine the way indigenous music was used in the history of Brazilian popular music, though not in a thoroughly detailed manner, for each case qualifies for an independent dissertation. To establish a comprehensible context for these stories, brief historical explanations for each main political period are included, dividing the period of study into three historic moments: the Getúlio Vargas’ era (from 1930 to 1945); the Dictatorship (1964 to 1985) and the emerging Democracy of the late 1980s. The musicians are directly or indirectly influenced by these periods, which are presented as a backdrop and in no way, can be seen as complete depiction of Brazil’s history. My focus is specifically on the indigenous aspects and how they are portrayed, seen and imagined; how the use of elements from native groups reverberates within the work of the artists.

In the timeline below, we can see that musicians who used, or worked with, indigenous music are few, considering the extended period since the nineteenth century up to the present.

TIMELINE CHAPTER 1

16th	19th	20th			
		Getulio Vargas			
	1836-1896		1912-1958		
Jean de Léry	Carlos Gomes	Roquette-Pinto	Villa-Lobos 1887–1959		
Canidé Ioune	18870 - Il Guarany	1910 - Rondonia	1914 - Danças características Africanas		
		Paresi, Nambiquara songs recording	1917 - Uirapuru		
			1917 - Amazonas		
			1919 - Ena mokocê e Nozani ná		
			1929 - Canções Típicas Brasileiras		
			1930 - Canções indígenas - Ualaloce e Kamalalo, 1930		
			1934 - Mandú Carará		
			1937 - Descoberta do Brasil (Ualolocê)		
			1941- Cantos de Cairé		
			1952 - Duas Lendas Ameríndias em		
			1953 - Sinfonia ameríndia com coros		
			1958 - A Floresta do Amazonas		
20th					
Dictatorship					
1970	1971	1974	1975	1978-1990	1982
Marlos Nobre	Guerra-Peixe	Sergio Vasconcelos	Caetano Veloso	Egberto Gismonti	Milton nascimento
Yanomami	Série Xavante	Moacaretá	Asa, asa Um Índio	1978 Sol do Meio Dia	Txai
Democracy					
1993	1995-2006	1995-2005	1996		
Kilza Setti	Marlui Miranda	Priscila Ernel	Sepultura		
1993 Ore Ru Namandu					
Ete Tenondegua	1995 - Ihu	1995 - Symphony Imã Etê	1996 - CD Roots (Xavante)		
1995 Hökrepoj	1997 - Kewere	2005 - DVD Ti Etê			
	2003 - CD Tuyuka				
	2005- Ponte entre os povos				
	2006 - Neuneneu				
	2015 - Fala de Bicho, Fala de Gente				
Democracy					
2000	2001-2004	2008	2008-2017		
Edino Krieger	Sá Brito	Renata Rosa	Mawaca		
2000 - Terra Brasilis	2001 - Project Mehinaku	2008 - Manto dos Sonhos Kariri Xoxo	2008 CD Rupestres		
	2004 - Project Caiapo		2009 DVD Rupestres		
			2011 - Tour Cantos da Floresta		
			2014 A Grande Pedra		
			2015 - Floresta Canta		
			2017 - Cantos da Floresta		

The nineteenth century – From Colony to Republic

In 1800 Brazil was still a colony of Portugal. With the arrival of the Portuguese Royal Family, in 1808, the country gained new status, becoming the headquarters of the Portuguese Crown. In 1815 Brasil was raised to the status of kingdom and in 1822 Brazil's independence was declared. In 1831 began the regency period with Dom Pedro II. Indigenous people who were inhabiting the land were prohibited from possessing it, and were systematically expelled. Around 1870, there were indianologists, i.e. 'scholars of indigenous customs', who adhered to an evolutionary view, identifying the native as a representation of primitive man²⁸. These researchers had difficulties to reconcile the idealized image of the archeological native with the actual, living native. The writer and researcher João Barboza Rodrigues – who was in the Amazon on a scientific mission of the imperial government (1872-1875) – "though he sought to defend the original customs of the 'civilized

²⁸ In different areas of knowledge, General Couto de Magalhães, the botanist Barboza Rodrigues and the doctors Melo Moraes Moraes Filho and Nina Rodrigues showed interest in the customs, songs and folklore which are more ethnographic than literary.

native' – who he calls tapuio (or tapuyo) – from the dominant influences of white civilization, he does not hide his prejudice about the race's inferiority":

The *tapuyo*, in other words, the *gentio* who was either born into the Portuguese environment, or civilized according to it, no matter how educated he may be, it is always amidst this Portuguese tradition that he may thrive, and since his intelligence is insufficiently developed, the system employed by civilization atrophies him, that is why he accepts all ideas without criticism, or even discernment (Barboza in: RIBEIRO, C., 2006: 1, my translation).

In 1888, Brazil finally abolished slavery. From 1890 onward, many immigrants came to Brazil to replace slave labor.

The indigenist politics in the nineteenth century, as pointed out by the anthropologist Manuela Carneiro da Cunha, was focused on the fallacy of the discourse of the disappearance of the indigenous populations, but many of them were living in the backlands, towns and villages of Brazil and continuously claiming their rights, but their voice was not heard. The Marquis of Pombal proposed an assimilationist politic that served the construction of nationalism, created in a European way, where there is no place for multiple cultures. Despite the differences, the proposal is to incorporate indigenous as 'civilized citizens' to serve the Empire as "efficient workers". Speeches and images about the indigenous were forged to construct an idealized Brazil for foreigners (CARNEIRO, 1992). One of them was José de Alencar's book, *O Guarany*²⁹, an epic narrative published in 1857 that became very popular³⁰. De Alencar was responsible for the construction of a very romanticized image of the indigenous peoples who 'belonged to a remote past'.

In the second half of the nineteenth century music in Brazil was very focused on the Italian opera, such as *La Traviata* and *Norma*, staged many times in Brazil by European companies. It was rare to have place for Brazilian composers, *modinha* was the only popular genre allowed to be performed in the courtly soirees. Until the end of the nineteenth century, except for the transcriptions by Jean de Léry and Spix and Martius, there were few references to indigenous music³¹ that could be used to support the composers, aside from

²⁹ De Alencar's book is compulsory reading in Brazilian schools and was transformed into a movie, a comic story and Carlos Gomes' opera. It is a love story about an Aymoré indigenous leader that falls in love with a white woman. See more about it on <https://guiadoestudante.abril.com.br/estudo/o-guarani-resumo-da-obra-de-jose-de-alencar/>.

³⁰ To understand this period in Brazilian history better I recommend reading the book *Native and National in Brazil Indigeneity after Independence* by Tracy Devine Guzmán published by The University of North Carolina Press in 2013.

³¹ There were very few studies about indigenous music in Brazil at the end of nineteenth century such as the ones by Nicolau Badariot (1889), Karl von den Steinen (1897) and Barbosa Rodrigues (1881) but they were published after Carlos Gomes composed *O Guarany*. The researches about the music and cultural aspects gained momentum in the beginning of the twentieth century with researchers such as Roquette-Pinto (1912), Koch-Grünberg (1911-1913), Arnold Deuber (1926), Erich von Hornbostel (1923), Heinrich Manizer (1934), Karl Izikowitz (1935), Serafim Leite (1936) as mentioned by Luiz Heitor Corrêa de Azevedo in his thesis "Scale, rhythm and melody in the music of Brazilian indians" presented for the competition for the chair of National Folklore at the National

imagination, as seen with Carlos Gomes, a composer deeply influenced by the Italian opera and nationalism.

CARLOS GOMES (1836-1896)

Carlos Gomes was an exponent of the romantic style. With the support of the Brazilian emperor Pedro II, he traveled to Italy to study and received the title of Maestro at the Conservatoire of Milan in 1866. He was the first Brazilian composer whose work was presented in the Scala Theater in Milan and after that he built an important career in Europe. He was patron of the Brazilian Academy of Music and his name was inscribed in the Book of Heroes of Brazil. His most famous oeuvre was the opera 'Il Guarany'³² (1870) that will be the focus of this analysis.

'Il Guarany' was inspired by José de Alencar's romance and the indigenous element is revealed by a romanticized framing of a native with European traits, infused with nationalism³³. This approach to the indigenous ideal was built on two Romantic paradigms: "the artist as genius and hero who reveals his greatness through example; and Europe as the greatest cultural and artistic reference" (FREITAS, 2009, my translation).

The main character in Gomes' opera, Peri, is portrayed as a romanticized native hero. In the words of José de Alencar, author of the romance on which the libretto was based, he was "a Portuguese knight in the body of a savage" and "though ignorant, the son of the forest, was a king; had the strength of royalty" (ALENCAR, 1984, my translation). It is a conception that seeks to portray the creation of a country through a foreign aesthetic, founded on the norms of European music such as the Italian opera, the ruling paradigm of that time. 'Il Guarany' was sung entirely in Italian, in the style of bel canto, and at a certain moment, ballet dancers performed a minuet during what would be the 'indigenous scene'³⁴.

School of Music in the University of Brazil. The text was translated by Peter Fry and revised by Rafael José de Menezes Bastos for Vibrant Magazine in 2011.

³² The original title is written as *Il Guarany* but in Portuguese is named *O Guarani*. The opera was premiered at the Scala Theater in Milan in 1870 with great success and was later featured in several important theaters in Europe.

³³ "The Brazilian nature, in this case, is not in the doing, but in the being. The exemplary Brazilian essence would consist of resembling the cultured European standards, consequently elevating Brazil to the same level of culture and erudition" (FREITAS, 2009: 1, my translation).

³⁴ Footage of this ballet can be found in the documentary *Índio de Casaca* and a modern version at the Paz Theater in Belém (See appendices).



Figure 11 Frontispiece for the score of *Il Guarany* by Carlos Gomes.



Figure 12 Characterization of the indigenous character Peri for *Il Guarany* at the Teatro alla Scala in Milan.

According to his daughter Ítala Gomes Vaz de Carvalho (1935), Carlos Gomes had attempted to use reproductions of some indigenous instruments such as “*torés, tembis, inubias*”³⁵ in certain sections of his work, for the “very Brazilian moments” of the opera such as the Aymoré dances in the third act. She mentioned that her father searched for instruments in Italy that could imitate the native horns and went to an organ factory in Bergamo but found the tubes “too heavy for the choir singers to carry at Teatro Scalla” (CARVALHO, 1935: 87). Then he found another factory in Milan and asked them to build the instruments under his supervision, indicating the “artist’s intention to lend nativist traits” to his opera (GUIMARÃES, 1870). There is no mention of these indigenous instruments in the manuscript of *Il Guarany*³⁶ nor audio recordings with them, which indicates that Carlos Gomes intention was more scenic than musical. The opera was composed in a completely Verdian style and the concept of the native was entirely romanticized, although his daughter suggested that some dissonant chords as well as certain melodies sounded “wild and evocative of the jungles” with “the patriotic heart of a real native descendent, a genuine Brazilian!” (CARVALHO, 1935: 88).

In the twentieth century the opera was criticized: (though even today its overture is used in the official Brazilian government newscast, *A Voz do Brasil*):

Carlos Gomes, due to the “divorce” between the elite and general populace, ended up “aesthetically impaired”, since he was “forced” to “disregard the voices of the land.” On the one hand, in José de Alencar’s book *O Guarani*, it was possible, according to Renato Almeida, to clearly distinguish the difference between languages used by the natives and the whites;

³⁵ *Inubia* is a type of recorder made originally from bamboo (*taboca*) but nowadays is used in ‘*Caboclinhos* party’ and is made of aluminium.

³⁶ The manuscripts are available at IMSLP website. See link in the Bibliography.

and on the other, in Carlos Gomes' *O Guarani*³⁷, the natives' singing was based on the same modulations of the tonal system and the Italian arias, therefore denying its own history, that is, the songs of the Brazilian natives which reflect an "audacious freedom", symbolic of "our jungles" (CONTIER, 1994: 38, my translation).

Musical Example 2b. Carlos Gomes's *Il Guarany*, "Passo Selvaggio" (Act III)



Musical Example 2c. Carlos Gomes's *Il Guarany*, "Gran marcia-baccanale indiano" (Act III)



Figure 13 Examples of the portrayal of the Aimorés in the opera *Il Guarany*: Passo Selvaggio'.

After considerable success and many honors, Gomes' opus was completely refuted as being 'outdated', as something "that should be destroyed so that Brazilian art could be open to the new" (FREITAS, 2009: 1, my translation). Gomes' music³⁸ began to represent the exact opposite of what Brazilian modernists such as Mário de Andrade and Oswald de Andrade promoted in the first half of the twentieth century as representative of the irreverence and rebelliousness towards European models that will be discussed further on.

Twentieth century – Republic and new ideas

In November 1889 Brazil became a Republic still under the military president Deodoro da Fonseca³⁹. At this time, there was an institutional interest in establishing progressive goals and populating Brazil's

³⁷ In many cases, *Il Guarany* is written as in Portuguese spelling *O Guarani*.

³⁸ During the Modern Art Week, in 1922, Gomes was accused of extreme conservativeness. Menotti del Picchia proclaimed "death to Peri", expressing that the "mental Peri, the Peri consciousness, the Peri art, that is, put simply, the conservatism, the neophobia, the enslavement to the past, the subservience to the past, the subservience to the obsolete' should be destroyed". Oswald de Andrade simply declared that "Carlos Gomes is horrible", and his music is "expressionless, phoney and nefarious". But Mário de Andrade declares him the most inspired musician Brazil has ever produced, though he asserts that his time has passed: "his music holds little interest and doesn't correspond to today's musical requirements or the modern sensibility" (WISNIK, in: FREITAS, 2009: 1, my translation).

³⁹ A brief explanation about the historical events of this time is available on Britannica website <https://www.britannica.com/place/Brazil/The-collapse-of-the-empire>.

central region, considered 'sparsely inhabited'. This project, which started with the 1913 expedition of marshall Rondon (who was accompanied by Theodore Roosevelt), gained support and began the "March to the West", whose main objective was occupying and developing inland Brazil. The occupation of the central western region was also intended as a preliminary step towards the occupation of the Amazon. The goals of the March to the West were to create a demographic policy encouraging the migration of people from other states to these underpopulated areas (without considering the region's many indigenous groups): the creation of roads, agricultural colonies and incentives for agricultural production in that region. Much of this proposal came to fruition. The March to the West founded 43 towns, built 19 landing sites, contacted more than 5,000 indigenous people, and covered 1,500 kilometers of open trails and rivers during a period lasting 40 years. The project cut through the whole country, as shown in the map below, but also created a series of issues by invading indigenous ancestral lands, from where many original inhabitants⁴⁰ were evicted.



Figure 14 Original subtitle: After the distribution of clothes, indigenous indian looked like inhabitants of civilized cities.
Photo: Rondon Commission, 1910.

Since the Rondon Commission started its work, news sent by telegraph and films covering the expedition were widely publicized⁴¹ by the government. But in the nineteen-forties, stories about indigenous groups "being discovered" became more frequent in the press, which reported with great flourish the progress of the Roncador-Xingu Expedition, organized by the Villas-Bôas brothers⁴². The black and white

⁴⁰ More about this moment can be found in the website of the *Projeto Memória Rondon a construção do Brasil e a causa indígena* (Memory Project Rondon: the construction of Brazil and the indigenous cause) and in Roberto Baruzzi and Carmen Junqueira's book *Parque Indígena do Xingu: saúde, cultura e história* (Indigenous Park of Xingu: health, culture and history), 2005.

⁴¹ Journalist and writer Jorge Ferreira covered the Expedition of the brothers Cláudio and Orlando Villas-Bôas, who contacted the Txukarramãe for the second time. An excerpt from what remains of the 14-minute film is available on internet: <https://www.youtube.com/watch?v=MWdaXLycm-s>.

⁴² The Villas-Bôas brothers were Orlando, Cláudio, Leonardo. Álvaro was the fourth brother but did not participate in the expeditions. They lead the Roncador-Xingu expedition, starting in 1943, to map the central region of the country, considered an

scenes seized the average citizen's imagination: an “undisturbed backcountry”, which was inhabited by groups living in perfect harmony with nature, but that should be “integrated” and transformed in “civilized inhabitants”. However, what really happened resulted in widespread disease outbreaks and violent conflicts in the defense of lands and rights. As a result, in 1961, the same Villas-Bôas brothers created a land reserve with the intention of protecting the natives, a place they named the Xingu National Park, where 16 groups live to this day, among them the Kamayurá, Yawalapiti, Waura, Kalapalo, Aweti and Ikpeng.



Figure 15 Map of the March to the West during the New State government.



Figure 16 Orlando Villas-Bôas medicating Mengire of Panará descent, 1965.

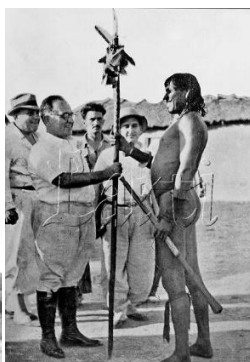


Figure 17 Getúlio Vargas and a Karajá native greet one another.

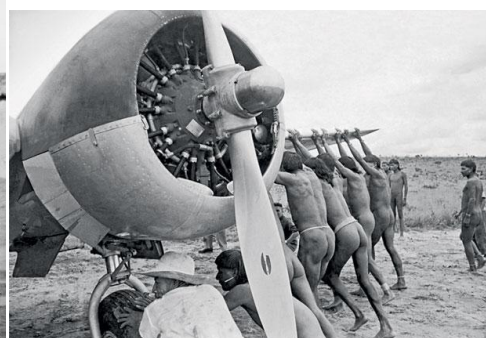


Figure 18 Natives pushing an airplane.

inhospitable ‘no man’s land’, for until their arrival the existence of Indigenous groups residing in the area was not known. They acted cautiously against military designs and the action of speculators, always in defense of the local natives. In 1961, with the help of the anthropologist Darcy Ribeiro, Orlando and his brothers helped consolidate the Indigenous Xingu Park. The Park is divided into High, Mid, and Lower. Orlando was twice nominated for the Nobel Peace Prize for his work with the groups from the Xingu.

It is important to emphasize that even with the attention focused on these indigenous expeditions, manifestations of African heritage in music became more common in popular culture (although viewed with prejudice) and became a foundation for Brazilian music. *Samba* was soon to be acclaimed in the 1930s the traditional genre *par excellence* and the unique representation of national identity⁴³.

During the nationalist period (1920-1945) there was a need to 'found' a national Brazilian identity⁴⁴, and in this period, there was a small increase in interest in folk music, stimulated by the writer Mário de Andrade, one of the leading modernist intellectuals. Mário de Andrade was a multitalented artist, active in diverse fields, such as literature, fine arts and music. He emphasized the need for artists to free themselves from the "cultural slavery" they endured. It was up to them to break the habit of imitating European cultural models and build an autonomous culture that reflects the unique Brazilian psyche (REILLY, 2000: 4). Mário de Andrade always encouraged composers to use Brazilian traditional tunes in their work, showing them, folk melodies collected throughout Brazil during his research, mainly focused on African heritage.

Mário de Andrade did not work extensively with indigenous music, but rather with the repertoires of Afro-Brazilian tradition and Portuguese origin, but he did use indigenous imagery in one of his most important books, *Macunaíma*, which references research on the Taulipang and Arecuná's myths, that were compiled by the German ethnologist Koch-Grünberg (1917). Mário de Andrade was more enthusiastic about the mythological aspects than the music of indigenous groups, though he encouraged Villa-Lobos to use the melodies collected by Roquette-Pinto, which led to notable changes in the composer's musical oeuvre⁴⁵.

VILLA-LOBOS (1887–1959)

After Carlos Gomes, it was only in the beginning of the twentieth century that Heitor Villa-Lobos

⁴³ There was a wave of exoticism and regionalism that invaded Rio de Janeiro, justifying the interest in "popular music" and folklore, despite all the Europeanization. Since the romantic period, intellectuals approximated to the popular musicians, which prevented the simple opposition between elites and popular culture. This was the way found to explain the "easy" acceptance of *samba* – as well as "positive *mestiço* music", that merged African and Portuguese heritages – as the "national music" (ABREU, 2001).

⁴⁴ There is a vast literature on the matter of nationality in Brazilian arts, starting with Mário de Andrade's *Ensaio sobre a Música Brasileira* (Essay about Brazilian Music), but this subject will not be approached in this thesis.

⁴⁵ It is worth noting that Mário de Andrade, though having motivated Villa-Lobos to use indigenous elements in his work, also criticized the composer's posture, tormented by the temptation of making himself seem more exotic to assure success outside Brazil. He named this the "Guassú Coefficient". In his *Ensaio sobre a Música Brasileira* (1928), Mário de Andrade comments about the European craving for a Third World full of "exotic fun" to break the monotony. "Europe was completed and organized in a stadium of civilizations and looks for strange elements to be freed from itself. Because we have no social greatness to impose ourselves on the Old World, nor the philosophical intensity present in Asia, nor economic potency as in North America, what Europe gains from us is elements of universal exhibition: exotic fun" (DE ANDRADE, 1972: 2, my translation).

expressed interest in developing a “Brazilian music *par excellence*”. In this period, Marechal Cândido Rondon’s expeditions to “unexplored lands”⁴⁶ were intensely publicized in the national press, revealing the existence of indigenous groups who were thought to be extinct, since many of them had never been contacted previously. Due to this great interest, Villa-Lobos sought out Roquette-Pinto’s field recordings. He visited the National Museum several times to listen to these phonograms, recorded on wax cylinders with sounds from the Paresi and Nambikwara groups, which had an important influence on the compositions that are examined later in this chapter.⁴⁷

The ethnomusicologist Gabriel Moreira believes that the intense use of indigenous tunes by Villa-Lobos is not only due to the composer’s personal preferences, but also results from his friendship with Roquette-Pinto and his direct access to the latter’s field recordings. Additionally, there was a “widespread penchant in Europe (especially in France) for “exotic” South American music” (PEPPERCORN in: MOREIRA, 2000: 186, my translation).

Villa-Lobos is considered the most representative and creative composer of Brazilian classical music. The ‘indigenous element’ present in his work was responsible for his consecration as the most profound embodiment of Brazilian music abroad (MOREIRA, 2013). He has used indigenous and folkloric themes collected by de Léry, Roquette-Pinto, Sodré Viana and Barboza Rodrigues⁴⁸, as well as material from Mário de Andrade’s *Missão das Pesquisas Folclóricas* (Folkloric Researches Mission) collected during his expeditions

⁴⁶ These lands were considered uninhabited but Rondon and his team encountered many indigenous groups in the Central Western region of the country. Scenes of the *Comissão Rondon* expedition are available on the internet under the name *Documentário sobre a Comissão Rondon retrata cultura indígena, fauna e flora da Amazônia*. There is also the silent film, *Marechal Cândido Rondon – Ao Redor do Brasil*, one of Brazil’s first ethnographic documentaries, filmed by Major Afonso Reis. The movie has scenes from some of the expeditions in the central regions lead by Rondon and his crew with heavily nationalist tones of the Vargas’ Government.

⁴⁷ In 1910, during the first years of the Republic Era, the presence of the SPI – Indian Protection Service indicates an important change in indigenous politics, removing the church’s responsibility towards ‘protecting’ the natives. Legislation was made to guarantee respect towards the natives, their culture and their right to own land, but the great westward expansion of telegraph lines and railways lead to frightening encounters for the indigenous population. The newspapers registered atrocious massacres and murders resulting from conflicts between natives and settlers. On the one hand, part of society saw the indigenous people as hostile groups that obstructed development and should be exterminated; on the other, people were horrified by the massacres and fought the racist theories which suggested that the solution of the conflict was the extermination of indigenous peoples (COSTA, 1987).

⁴⁸ João Barboza Rodrigues (1842-1909) was a Brazilian scientist who visited the Amazon during an expedition for the imperial government (1872-1875). He directed the Botanical Garden of Manaus, inaugurated in 1883 under the patronage of Princess Isabel, and is the author of *Poranduba Amazonense* (a book read by Villa-Lobos) and of *O canto e a dança silvícola* (The chant and *silvícola* dance), published in 1881 in *Revista Brasileira de Música* (Brazilian Music Magazine), Volume 9, one of the first articles on indigenous music published in Brazil written by a Brazilian man.

to the Brazilian northeast and Amazonian regions in the 1930s (MOREIRA, G., 2010).

Villa-Lobos earned the nickname of *Índio de Casaca* (Indian wearing white-tie-tails) in Paris, during the period between wars, when he presented his work to the French elite. This was the way he found to set himself apart from the French musical identity (SCHIC, 1987). Moreira comments on the composer's performance during his stay in Paris:

It is undeniable that much of Villa-Lobos celebrity in Brazil and abroad was due to the warm reception of his work in the Paris of *Année[s] Folles* (FLETCHET, 2004). He was first recognized as a Brazilian composer in Paris [...] and then recognized as an icon of Brazilian music in his own country (GUÉRIOS, 2009). Although this Brazilianness has manifested itself in several ways in his career – such as the preference for Brazilian folklore in the 1930s, as to Indigenous music in the 1920s (although I emphasize the existence of many connections and interactions between these two themes in the *villalobean* work) – it was the construction of this Brazilian character, intrinsically linked to the concept of *savage* that settled into the general impression that one has of the composer and his music (MOREIRA, 2013: 2, my translation).

Although he never had met indigenous peoples, Villa-Lobos enjoyed disclosing false stories of a “real meeting with indians in the jungle” and that he was “almost devoured by natives” (PEPPERCORN, 1992: 213). In creating these fantasies, he implies that he enjoyed being seen as an exotic figure, or perhaps intended to ironize the French view of Brazil, still based on the imagery established during the sixteenth century, with the stories of de Léry about the cannibalism of the Tupinambá, or with the book by Hans Staden⁴⁹ (1557) which became a bestseller in Europe, and, with the help of the highly suggestive illustrations of anthropophagic rituals provided by Théodore de Bry.

⁴⁹ The book *Two Trips to Brazil*, written by the German researcher Hans Staden, was one of the first reports on Brazil, first published in 1557 in Marburg. The author recounts what he experienced on this trip, describing the landscapes, unexplored riches, rituals of Tupinamba cannibalism and other customs of indigenous peoples. The book originally has a long title: *Warhaftige Historia und beschreibung eyner Landtschafft der Wilden Nacketen, Grimmigen Menschfresser-Leuthen in der Newenwelt America gelegen*, Andreas Kolbe 1557, Marburg. (The true history and description from a land of savage naked man-eaters, located in the New World of America).



Figure 19 Engraving by Theodor de Bry for Hans Staden's account of his 1557 captivity.

Art critic Jorge Coli analyzes how Villa-Lobos created an extravagant image of himself, spreading dubious rumors about his own history, “constructing fables, inventing a past, and assigning false dates to works in order to give them a pioneering character”. “He decided to become a 'tropical' composer in Paris, noting the vogue for barbarian exoticism that flourished there in the 1920s (COLI, 2007, my translation).

Marcel Beauvils, through the testimony of Casadesus and Vasco Mariz, in an article by Lucie Delarue-Mardrus, narrates unbelievable stories told by Villa-Lobos in Paris: he would have been taken prisoner of the indians. He used the occasion to learn by heart the beautiful songs of the savages who tortured him. To someone who asked him if, by any chance, he would have practiced anthropophagy on these occasions, he confessed having eaten the flesh of a child with the indians. He would have played western music in a phonograph and the indians rushed to destroy the apparatus. But replacing the record, the machine transmitted indian songs and immediately became some divinity: before it, the whole village prostrates in adoration. It merges irony, imagery, blague, and imposture. How far can our confidence of the composer's testimonies go, regarding his period of formation, while all sources are not checked? (COLI, 2007: 74).

Villa-Lobos was “exploring” the imaginary created by Hans Staden and Jean de Léry. Besides that, he sought to emphasize what the Brazilian anthropologist Gilberto Velho always affirmed: “the role of the contribution of different ethnic and cultural groups in the constitution of Brazilian society” (VELHO, 1977: 5). However, musicologist Gerard Béhague, in 1994, pointed out the implicit dangers in attempting to establish the Brazilian image by merging the contributions of black people, indigenous people and Portuguese, which might lead to simplifications and generalizations that were not representative of actual Brazil. In spite of this, in 1928, there were many intellectuals praising the nationalist verve of Villa-Lobos, as can be seen below in

the article by the Cuban writer Alejo Carpentier⁵⁰, mentioning Villa-Lobos' masterpieces:

Sunday afternoon. In the studio of Villa-Lobos [...] the admirable pianist Tomás Terán⁵¹ sits at the piano. He prestigiously plays one of Villa-Lobos's *Cirandas* suites [...] And the formidable voice of America, with its wild rhythms, its primitive melodies, its contrasts and shocks which evoke humanity's childhood, sounds forth in the heat of a summer afternoon, through a music of the utmost refinement and actuality. The enchantment works its effect. The piano hammers – drum sticks? – strike a thousand sonorous vines⁵², transmitting echoes across the virgin continent (CARPENTIER (1928), in: GUÉRIOS, 2006: 19, my translation).

While Carpentier exalted the “charm” of Villa-Lobos' music, he also worried about the “evil of exoticism” that affects some artists:

The evil of exoticism is an evil that often affects the artists of our America. We have a lot of German pines, which dreamed of the native palms. But the opposite also occurs: we are palm trees, sometimes we grow in wild places, but we strive to disguise ourselves as a snow-covered pine (CARPENTIER, 1928: 25 in: FELIPPE, 2011: 3, my translation).

Realizing that he could not compete with European composers from the 1920s Parisian scene, Villa-Lobos might have felt the need to differentiate himself by seeking to 'sound exotic' to the European ears. His work reflects precisely the friction between these two worlds, the European (considered culturally superior, which should make him a serious composer) and his 'mixed-blood origin', which he constantly asserted in his interviews.

The use of indigenous themes may have been the 'touchstone' in Villa-Lobos's work, since no other composer had yet used elements of those cultures. According to the researcher Paulo Renato Guérios, the use of indigenous elements in his compositions is what inscribed Villa-Lobos in the cultural movement of Modernism:

In fact, Villa-Lobos had works of nationalistic interest long before. The *Suíte Popular Brasileira para violão* (Brazilian Popular Suite for acoustic guitar), for example, is composed of popular elements, mainly *choro* and *modinha*, and for a popular instrument, a decade before his trip to Europe. But this definitive turn that led to books like *Rondônia* and to compose important works with indigenous themes, and highlighting the same themes, can be observed only after his return from Paris in 1924 (GUÉRIOS, 2003, my translation).

⁵⁰ It broadens the reflection about some characteristics that would have subjected Latin American culture to European standards, for instance the evil of exoticism. Also having the objective of assisting in the divulgation of the work of the Brazilian author in Paris in his head, Carpentier inserts it within a larger background of musical composition in Europe (CARPENTIER, 1928: 25 in: FELIPPE, 2011: 3).

⁵¹ Tomás Terán was a pianist who became a close friend of Villa-Lobos. The composer dedicated *Chôros n. 8* to Terán, who played one of the two pianos at the premiere. He also dedicated the first movement of *Bachianas Brasileiras n. 4* to the Spanish pianist. Terán introduced Villa-Lobos to Segovia in Paris in 1923.

⁵² Vines should be probably understood as *cipó*, from the Tupi-Guarani linguistic branch: *ici-fila*; *pó-fileira*. Generic name of every plant, of thin and flexible rods, that can be used to tie; climbing plants that hang from trees (CHIARADIA, 2008).

The French composer Darius Milhaud, who was in Brazil in the 1920s and composed some pieces inspired by Rio de Janeiro's popular urban themes, commented on the lack of attention of the classical composers to the popular music and on the way some elements of folk music were used:

It is regrettable that all the compositions of Brazilian musicians, from the symphonic or chamber music works of Mr. [Alberto] Nepomuceno and Mr. [Henry] Oswald to the impressionist sonatas of Mr. [Oswaldo] Guerra or the orchestral works of Mr. Villa-Lobos (a young man of robust temperament, full of daring), are a reflection of the different stages that followed in Europe from Brahms to Debussy and demonstrates how the national element is not expressed in a vivid and original way. The influence of Brazilian folklore, so rich in rhythms and such a particular melodic line, is rarely felt in the works of Rio's composers. When a popular theme or the rhythm of a dance is used in a musical work, this indigenous element is warped because the author sees it through the lens of Wagner or Saint-Saëns, whether he is sixty, or through Debussy's, if he is only thirty (MILHAUD, 1920: 61, my translation).

The ethnomusicologists Acácio Piedade and Gabriel Moreira affirm that Villa-Lobos "returned from his trip to Europe much more interested in Brazil than when he left" (MOREIRA and PIEDADE, 2010: 6). When he returned to Rio, Villa-Lobos began visiting the National Museum to listen to the phonograms of indigenous themes recorded by Roquette-Pinto with such regularity as to almost damage the wax cylinders. Roquette-Pinto's daughter, Beatriz, in the documentary *Índio de Casaca*, comments that her father had said: "My daughter, Villa-Lobos is destroying the phonograms from hearing them so often, but it is worth it because he is harmonizing them and thus they will stay forever"⁵³. Acácio Piedade, in his article Rhetoricity in the music of Villa-Lobos: musical topics in Brazilian early 20th-century music, considered that Villa-Lobos used different topics⁵⁴ to forge his work, two of them are the tópicos de floresta (forest topics) and the tópicos indígenas (indigenous topics).

The *Índigena* in Villa Lobos is not like the romantized Indigenous world of 'Il Guarany', an opera composed in 1870 by Carlos Gomes in which the idea of the noble savage is prominent. In Villa Lobos, the *Índigena* universe is one of the dense and remote forest, much wilder and savage and, at the same time, one that is coherent with the ideal of the Modernist movement of 1922. The Indigenous here is much freer, it is the anarchic indian of Mario de Andrade's roman *Macunaíma*. Villa Lobos himself was called a "white indian", a wild composer to the eyes of Europe. The fact is that the Indigenous universe of topics is very important in Villa Lobos general style, and particularly in some of his pieces he employs so-called Indigenous melodies taken as "authentic", like in the *Três Danças Características (africanas e indígenas)*, where he uses a song of the Caripuna indians, which he supposedly collected himself in their village (PIEADADE, 2013: 5).

Apart from the themes 'Canidé-louue' and 'Sabath' collected by de Léry⁵⁵, Villa-Lobos began to use some melodies from the indigenous recordings of the Paresi and Nambikwara in a diversity of ways, be it as

⁵³ Beatriz's statement can be found in documentary *Índio de Casaca*, 1987.

⁵⁴ Acacio Piedade uses the the idea of "universe of topics used by Agawu as musical-symbolic sets that can be isolated from each other within a larger musicality, such as a national one. It is a generic term to put together some musical structures and cultural-literary separate from other universes. The elements of these groups of topics can be used to promote a greater rhetoricity in the musical text" (PIEADADE, 2013: 3).

⁵⁵ The Tupinambá chants 'Canidé-ioune' and 'He-Heura' (which appear under the name 'Sabath') were documented in 1585 by de Léry in his classic *Histoire d'un Voyage fait en la terre du Brésil*, mentioned earlier.

a leitmotiv in his compositions, harmonizing them, or superimposing pieces on other references. 'Nozani-ná', 'Ualalocê', 'Mokocê cê-maká'⁵⁶ can be considered arrangements based on these indigenous melodies, and not exactly as "new" compositions. They were performed for thousands at the grandiose meetings of the Canto Orfeônico (Orpheonic Choir School)⁵⁷. But 'Nozani-ná' is especially important to Villa-Lobos, as he uses this same melody many times in his compositions, be it as a citation, a collage or a theme and variation as we will see later.

34 NAHIM MARUN

Chansons Typiques Brésiliennes (Canções Típicas Brasileiras)

Tabela 3. Canções Típicas Brasileiras, data da composição/publicação, gênero e texto

Mokocê cê-maká	1919, 1929, Éditions Max Eschig	canção indígena	recolhida por Roquette Pinto
Nozani ná	1919, 1929, Éditions Max Eschig	canção indígena	recolhida por Roquette Pinto
Papai Curumiassu	1919, 1929, Éditions Max Eschig	canção de caboclo	não informado
Xangô	1919, 1929, Éditions Max Eschig	canto religioso marumba	não informado

ENA-MÔ-KOCÊ

(s.d.)

canto solista, SMATB e percussão

AUTÓGRAFO (MVL):

rascunho, incompleto, s.d. - ?? x ?? - 2 p.

DURAÇÃO: 2'

PUBLICAÇÕES: DEDF-SEMA

COPYRIGHT: © ??? HVL

OBSERVAÇÕES:

- Canção dos índios Parecis da Serra do Norte, em Mato Grosso, recolhida por Edgard Roquette Pinto;
- versão para canto e piano e para canto e orquestra, sob o título "Mokocê Cê-maká". Vide "Canções Típicas Brasileiras" em, respectivamente, B.III.1 e B.III.3.



Villa-Lobos. Mokocê cê-maká, Introdução, versão orquestral. Manuscrito, Biblioteca Nacional da França, Paris.



Villa-Lobos. Mokocê cê-maká, compasso 8. Éditions Max Eschig, Paris, 1929.

⁵⁶ In Villa-Lobos oeuvre, two different ways to spell this tune appear: The version for solo voice, choir and percussion was titled as "Ena-mô-kocê" but in the suite *Canções Típicas Brasileiras* is it written "Mokocê cê-maká" and there are two versions: one for piano solo and other for small ensemble and voice (flute, oboe, english horn, bassoon, viola and bass). In this second version, for some unknown reason, Villa-Lobos wrote in the vocal score all the letters with an accent which seems that is a way to indicate the pronunciation to make it easier for the singer, since it was an unknown language (MARUN, 2010: 34-37).

⁵⁷ In the 1930s, Villa-Lobos was tasked with implementing choir practice in schools, uniting discipline, public spirit and artistic education and performing in large stadiums for thousands of youths.



Figure 20 Villa-Lobos playing cuica.



Figure 21 Villa-Lobos conducting a choir of thousands in a stadium during the Orpheonic Choir presentation.

Following are comments on some of the most important pieces⁵⁸ in which Villa-Lobos utilized indigenous themes, starting with *Danças Características Africanas* (1914-1916)⁵⁹, or *Danças Indígenas*, divided in three parts: “I. Farrapós II. Kankukus and III. Kankikis”, named after “mixed-blood” indigenous groups of Mato Grosso, whose music has “barbaric African rhythms” (composer’s note in his manuscript). Notably in this piece, Villa-Lobos treats the African and Brazilian indigenous as a single cultural entity that makes “barbarian” music.

The piece *Amazonas*, composed in 1917 but only premiered in Paris 12 years later, in 1929, does not offer (recognized) indigenous themes in its structure, but uses some unusual instruments such as the indigenous *maracás*, the *matraca*, and zithers, expressing proclivity towards obtaining different sounds even within an established symphonic practice. Possibly inspired by Futurist composers such as Luigi Russolo, who used experimental musical instruments, and Edgar Varèse who included an atypical percussion set in his instrumentation, Villa-Lobos felt impelled to explore some of these popular urban or indigenous instruments in his compositions. With it, composer Marco Scarassatti believes Villa-Lobos is “desecrating the sacred European orchestral tradition”:

the addition of instruments originated from indigenous and popular culture by Villa-Lobos is significant not only in terms of

⁵⁸ A complete list in chronological order of Villa-Lobos’ work using indigenous elements can be found in the Appendices.

⁵⁹ The Caripuna are considered a mixed-blood people, which might explain the double title of the African and indigenous dances (*Danças Africanas* and *Danças Indígenas*).

the sonority achieved, for desecrating the sacred European orchestral tradition, with the use of these “primitive” instruments, but also for a comparatively almost irrelevant detail, the use of an indigenous hunting tool which was not an instrument itself in its cultural context but which Villa-Lobos includes in an orchestration (SCARASSATTI, 2012: 145, my translation).

In some pieces⁶⁰ Villa-Lobos adds the *pio*⁶¹ to the orchestration, an indigenous hunting tool which, according to researcher and percussionist Luís D’Anunciação, was actually a friction rod that sounds like a bird’s chirping with no defined pitch.

A hunting tool that generates sound used by the Indians and adopted as a musical instrument by Villa-Lobos [...]. It is a thin rod of around 35 to 45 centimeters, prepared with its own resin to promote friction and produce the required sound. Friction is made with a piece of kid leather or flannel produced with the same resin. It is a friction rod (ANUNCIAÇÃO, 2006: 36, my translation).

In his book *Os instrumentos típicos brasileiros na obra de Villa-Lobos*, Anunciação mentions that in Villa-Lobos’ rehearsals, he left the baton aside to show to the orchestra’s musicians how to play the *pio*, because he did not want a sound similar to a bird’s chirping, but something special (ANUNCIAÇÃO, 2006: 35).

Besides the *pio*, the “turtle-drum” instrument found among the Wai Wai, Arara and Karajá peoples was used by Villa-Lobos in some of his pieces. In his book *Percussão Orquestral Brasileira: Problemas editoriais e interpretativos* (2012) (Brazilian Orchestral Percussion: Editorial and Interpretative problems), Eduardo Giancesella, percussionist of OSEP Orchestra (São Paulo State Symphonic Orchestra), states that the “turtle-drum” (played with a drumstick) is commonly replaced by a log drum, for ecological reasons and availability (GIANESELLA, 2012: 186, my translation).

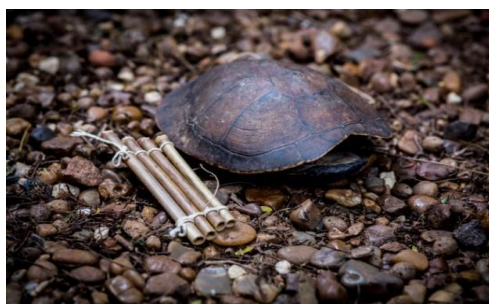


Figure 22a Turtle-drum – instrument used by Natives of Rio Negro made from a *tracajá* shell.



Figure 22b Pio – indigenous instrument used by Villa-Lobos.

⁶⁰ Choro n. 9, Symphonie n. 10, Descobrimento do Brasil and Magdalena.

⁶¹ *Pio* is a sound object used for hunting by some indigenous groups.

Villa-Lobos opens *Chôros n. 8*⁶² (1925) with the sound of a *caracaxá*, an indigenous instrument similar to a shaker (*chocalho*)⁶³. The original instrument was described as a large dried seed pod but faced with the challenge of obtaining this from nature, Villa-Lobos ordered a rectangular wooden shaker, more suitable in symphonic orchestras.

The *caracaxá* is nothing more than an enormous seedpod from a kind of giant pea plant, dried and full of hard seeds (which is usually replaced by a shaker made of coconut husk) (VILLA-LOBOS, in: SCARASSATTI, 2012).



Figure 23 Favas used as instrument.

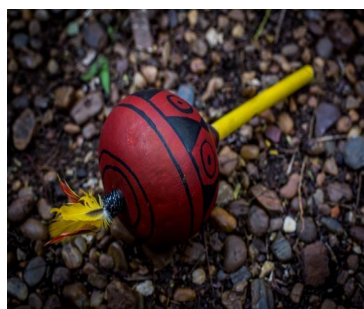


Figure 24 Indigenous shaker (*maracá*).

In reality, the resulting sound is akin to an indigenous *maracá*, but another type of industrially produced shaker is used in orchestras, different from the rectangular ones Villa-Lobos conceived. The sound effect is similar.

The percussion in *Chôros n. 8*⁶⁴ is surprising due to variety the timbres used as well as the polyrhythms. "Concerning the aspect of the timbre, it is interesting to note not only the vast diversity of percussions used by Villa-Lobos, but also his inventive combinations of this percussion" (SCARASSATTI, 2014: 127). In 1927, at its premiere in Paris, this piece was called "*Le huou huitème*" due to its extravagant rhythms and some unconventional playing techniques, as well as its superposition of multiple rhythms and opposed tonalities (APPLEBY, 2002: 85-86). It was described as Villa-Lobos' "most Fauvist and "modern" composition of the 1920's, formally the most irregular, most violent and the most "tropical" of all of his work, whose main characteristic is its almost complete atonality and dissonance" (TARASTI, 1995: 118, my translation).

Several other percussion instruments used in the characteristic genre of *samba*, such as the *tambor*, *surdo*⁶⁵, *camisã*⁶⁶, triangle and *reco-reco*, were added on top of instruments of indigenous origin. The historian José D'Assunção Barros states that "with these indigenous references, Villa-Lobos musically asserts

⁶² According to the Villa-Lobos catalog of works for this composition an extensive list of Brazilian percussion instruments such as drum, tambourine, light box, triangle, cymbals, metal rattle (small and large), *reco-reco*, *caracaxá* (*chocalho*/shaker of oxen or rattle of wood), *puíta* and ratchet are requested.

⁶³ *Caracaxá* can be heard at the beginning of *Chôros n. 8* in OSESP's recording.

⁶⁴ In old Portuguese, *Chôros* were written with a circumflex accent but nowadays, it is written as *Choros* without accent.

⁶⁵ *Surdo* is a cylindrical low-pitched drum made of wood traditionally used in samba schools, that have an average of 25 to 35 drums. Its main function in samba is the marking of the first beat.

⁶⁶ *Camisã* is a musical instrument used in *rodas de samba* in Rio de Janeiro.

his project of simultaneously combining the urban spirit of Rio's Carnival and the liberation of instinctive sonorities from indigenous festivities" (BARROS, 2014: 125, my translation).

1

A TOMÁS TERÁN
CHÔROS (Nº 8) H. VILLA-LOBOS
Rio, 1925

Un peu modéré (♩ = 63)

Flautin

2 Flautas

2 Oboes

Corno Inglês

4 Clarinetas

Clarineta basso si

Saxophoneo alto mi

2 Fagottes

Contrafagotte

4 Cornos em fa

3 Pistons si

Trombones I, II, III

IV e Tuba

Tympanos

Bombo, Pratos, Tamtam, Triângulos, Tamborin de provincia, Caixa rullante (caixa clara), Instr. typicos brasil.: Xucalhos de metal, Caracachás, Réco-réco, Puita, Matrica, Caraxá, Celesta

Solo

Solo

Solo Xucalho en bois (Caracaxá)

mf p sf sf mf p sf sf sf mf p sf sf sf mf p sf sf sf

Figure 25 Score for *Chôros n. 8* by Villa-Lobos with an introduction played with the *caracaxá*, 1925.



Figure 26 Percussion set belonging to the Minas Gerais orchestra, with a tambo-tambu, cuica and bumbo for Chôros n. 6.

According to Marco Scarassatti, Villa-Lobos uses these instruments to “reach his own unique sonority, evidently associated to his singular use of orchestration and other cited elements such as regional themes and popular rhythms”.

These unique instruments of non-European origins weave into the symphonic texture. This gesture, aligned with the anthropophagic esthetic, adds instruments typical of musical manifestations from cultural contexts throughout Brazil to the composer’s palette. As a result of this compositional choice, we find this instrumentation used in the work of succeeding composers such as Francisco Mignone (1897–1986), Cesar Guerra-Peixe (1914–1993), Claudio Santoro (1919–1989), Mozart Camargo Guarnieri (1907–1993) and others (SCARASSATTI, 2012: 152, my translation).

Were these instruments used only in a desire to ‘sound exotic’ or was Villa-Lobos seeking different sounds for his symphonies?

Returning to the use of indigenous melodies, Villa-Lobos used the chromatic melody of ‘Êná môkôcê cê máká’ – the Paresi tune collected by Roquette-Pinto⁶⁷ – in different works as: *Canções Típicas Brasileiras* n.1 for voice and piano, for orchestra and voice (1919); in *Chôros* n. 7, for wind septet (1924); in *Chôros* n. 10, for orchestra and choir (1926) and in *Introdução aos Chôros* for symphonic orchestra (1929). In these pieces, the composer seeks to ‘break away’ from the tonal system, using decreasing glissandos that invoke the concept of microtonality, as well as piano clusters. The pianist Homero Magalhães finds this theme in the compilation *Prole do Bebê* n. 2, in the pieces ‘Cachorrinho de Borracha’ (in the contralto’s part), in part B of ‘Cavalinho de Pau’, in the chromatic part of ‘Boisinho de Chumbo’ and in the tenor line from ‘Lobozinho de Vidro’ (MAGALHÃES, 1994: 182-183, my translation).

⁶⁷ This tune was recorded by Roquette-Pinto though there is no transcription in the book *Rondônia*.



Figure 27 Chromatic melody from 'Mokocê cê-maká' by Villa-Lobos, 1919.

Another tune often used by Villa-Lobos is the Paresi chant 'Nozani-ná'⁶⁸, transformed into a duet for voice and piano, and into the chamber version of *Canções Típicas Brasileiras* as well as an adaptation for Orpheonic Choir. The musicologist Gabriel Moreira mentions the *ostinato* in this piece, with repetitions and reiterations to harmonize this indigenous theme:

We notice in Nozani-ná, from 'Canções Típicas Brasileiras', the ostinato as a principle for applying repetition in his piano pieces. By harmonizing and defining an ambience for the Paresi chant, Villa-Lobos uses quite a repetitive piano accompaniment, which as repetition and reiteration in various temporal scope; namely, the ostinato on quavers and the lengthy right-hand notes, which repeat in longer cycles (MOREIRA, 2013: 3, my translation).

Ex.5 – Bricolagem de versos da canção indígena *Nozani-Ná*, nos *Choros n.º3* de Villa-Lobos.

Figure 28 Score for *Chôros n. 3* with a citation of 'Nozani-ná' by Villa-Lobos, 1925.

⁶⁸ It is written in the original score that this is "Canto dos Índios Parecis da Serra do Norte (Mato Grosso)" (Paresi Indians' chant from North Mountain (Mato Grosso) with the phonogram N°14597 from the National Museum of Rio Janeiro" (VILLA-LOBOS, 1929).



Figure 29 Score for 'Nozani-ná' for voice and piano by Villa-Lobos, 1929.

In 1925, Villa-Lobos used the same tune in his piece *Chôros n. 3*, written for male choir and wind septet (clarinet, bassoon, saxophone, three horns and trombone). Under the codename *Pica-Pau* (Woodpecker), this piece made use of an orchestration that sounds like a woodpecker tapping on wood. In the manuscript, Villa-Lobos dedicated the piece to Brazilian modernist poet Oswald de Andrade and to the painter Tarsila do Amaral, then de Andrade's wife.

Again, the Paresi tune 'Nozani-ná' is quoted in 'Rudepoema'⁶⁹, composed in 1926, considered to be Villa-Lobos' greatest and most challenging piano solo piece. It was especially composed for the pianist Arthur Rubinstein, who spread the composer's music abroad. The piece, in a continuous movement of approximately twenty minutes, was described as the "meeting of 'The Rite of Spring' with the Brazilian jungle." The piece also cites the melody of 'Mokocê-cê-maka'. In contrast to pianist Homero Magalhães, Villa-Lobos' interpreter Sônia Rubinsky, in a 2014 e-mail interview, says she does not consider that 'Rudepoema' has great indigenous influence, but is predominantly "African and urban music", quoting themes from Brazilian popular culture.

⁶⁹ *Rudepoema* was later orchestrated by the composer and has had its premiere in 1942. Two versions are available on internet: one by Rubinstein and other by Sonia Rubinski.

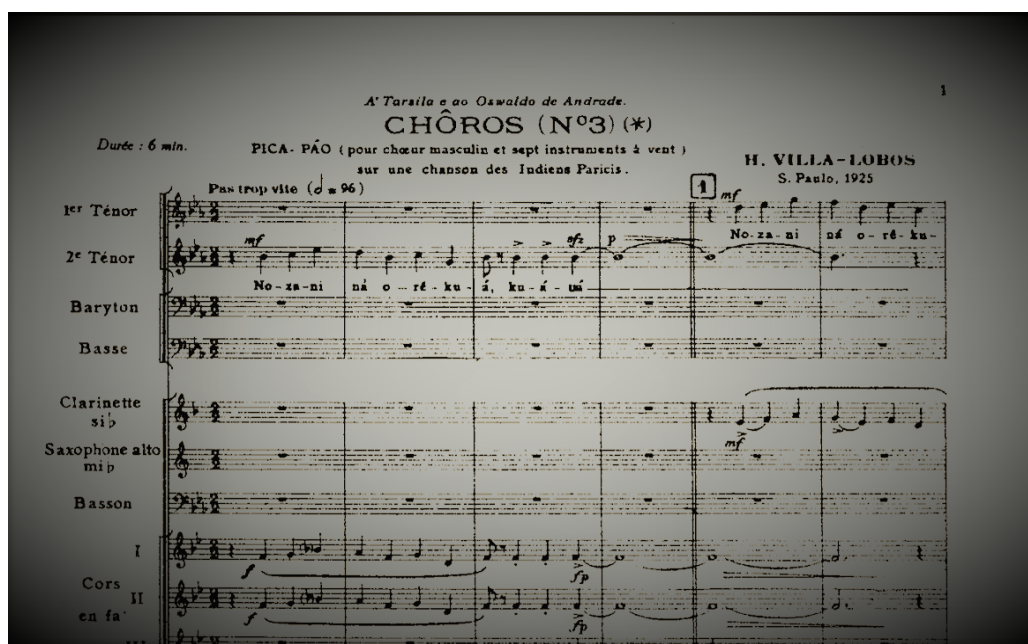


Figure 30 Score for *Chôros n. 3* with a citation of 'Nozani-ná' by Villa-Lobos, 1925.

Villa-Lobos chose to use, at several moments, parallel fifths that seem to evoke a 'certain indigenous rusticity' as seeking an 'exotic simplicity'. According to Moreira:

[...] the option for rhythmic and melodic parallelisms (which is not restricted just to fifth intervals) seems to evoke an 'active' human technical simplicity, one of the important items of the Western imaginary about the indian: the rusticity of his technical means and the results of its artistic construction. Just as polished stone hatchets and earthenware vases, to Europeans, are souvenirs of indigenous culture, so are the 'simple' songs of these peoples – which convey the idea of technical simplicity, seen objectively in the lack of complexity of the resulting materials. It is precisely through this exotic simplicity that is built the aura that is of such artistic value, and Villa-Lobos seems to have successfully seized this symbolic element in his indigenous thematic composition (MOREIRA, 2013: 30).

The composer Silvio Ferraz considers this work essential in Villa-Lobos's "construction of language", one of his better-done compositions. Despite the reputation of being careless with his scores, Villa-Lobos worked on this piece in a thorough way, exploring contemporary techniques, probably influenced by Stravinsky, Milhaud and Varèse with whom he was in contact in Paris.

'Rudepoema' is a composition that covers a long period of gestation. From the earliest drafts to its final version, 'Rudepoema's genesis runs through Villa-Lobos's Parisian decade, the period from 1921 to 1927 in which the composer lives at No. 11 of Place Saint Michel in Quartier Latin. And 'Rudepoema' was born in counterpoint and constant dialogue with other works. It is in this period that we will see the birth of works such as the second and third books of *A Prole do Bebê*, the *Chôros*, *Suíte Sugestiva* and *Noneto*, among other works of recognized value in the construction of Villalobean musical notation (FERRAZ, 2012: 3, my translation).

In 1926, Villa-Lobos composed *Três Poemas Indígenas* (Three indigenous Poems), which were, in fact,

the first arrangements based on indigenous melodies (called 'ambiances' by Villa-Lobos)⁷⁰. He dedicated this work to Roquette-Pinto. Once again, the songs 'Canidé-Ioune' and 'Sabath' were used in the first poem of this composition for choir and orchestra, which also got an *a cappella* version for the collection titled *Canto Orfeônico* (Orpheonic Choir). Based on an ostinato of a single note, Villa-Lobos emphasized the "great melodic and rhythmic clarity and the concept of simplicity that lined his 'musical indian'" (MOREIRA, 2013: 32). The second poem, titled 'Teiru'⁷¹, is based on the tune of the same name used in the Paresi funerary traditions and was composed for male choir, later being orchestrated⁷². And in the third, 'Iara', he has set a poem about the indigenous legend of Iara, by Mário de Andrade, into music.

Between 1929 and 1930, Villa-Lobos composed the suite *Canções Indígenas* (Indigenous Songs) using the themes 'Ualalocê' and 'Kamalaô', for choir, with tunes based on the Paresi melodies⁷³ and 'Pai do Mato' based on a poem by Mário de Andrade. Still in 1930 the composer created the work *Canto do Pajé*⁷⁴ in a *marcha-rancho* (carnival march) rhythm and made use of indigenous expressions such as *Tupã* and *Anhangá*.

The 'Ualalocê' tune was also used in the third movement of the third suite *Descoberta do Brasil*, composed in 1937, which refers to the time when the settlers arrived in the indigenous lands. In the fourth suite of this piece, Villa-Lobos used the Paresi theme as *leitmotiv* (as a lament for the fall of the tree used to make the christian cross) in opposition to an ambrosian chant. While a male choir sings the christian melody statically, 'Ualalocê' is sung syncopated by the female choir in ancient Tupi.

In 1934, Villa-Lobos composed the secular cantata *Mandú Çarará* for mixed choir, children's choir and orchestra based on several indigenous legends of the Solimões river collected by Barbosa Rodrigues and published in *Poranduba Amazonense* (1881). The adult "represents" the mythical figure of the *Curupira* forest, in a taciturn style that contrasts with the lightness and joy of the children's choir, which explores the onomatopoeia of the Nheengatu language, spoken in the Amazon till the present day. The exuberance of the

⁷⁰ There is an extensive analysis of this piece in the dissertation *Elementos Indígenas na obra de Villa-Lobos*, by Gabriel Moreira. (MOREIRA, 2010).

⁷¹ Version of 'Teiru', with the *Quarteto Coral Orfeão Villa-Lobos de Teiru* in *Native Brazilian Music* (org. by Leopold Stokowski).

⁷² "Orchestration is a very important element in the elaboration of Villa-Lobos' indigenous music, as a rhetorical element that portrays the forest. Villa-Lobos was a very skilled orchestrator; Olivier Messiaen considered him the greatest orchestrator of the twentieth century" (SALLES, 2009a). "The richness of the orchestration of works such as *Amazonas*, *Rudá*, *Uirapuru* and *Floresta do Amazonas*, is an attempt to evoke, in the imagination of the European audience, the magnitude and richness of Brazilian forests" (MOREIRA, 2013: 34).

⁷³ Phonograms 14.594 and 14.595 from Rondônia registered by Roquette-Pinto.

⁷⁴ This same piece has been arranged for female choir for the collection *Canto Orfeônico* (Vol.1, No.19).

forest is reflected in the various orchestral sound layers (MUSEU VILLA-LOBOS, n.d.).

The music critic Gabriel Alencar believes the symphonic work *Uirapuru*⁷⁵ (1917) is “a greatly innovative representation of the Amazonian world, using atonal elements, unusual modulations, instruments imitating animal sounds and constantly changing rhythms as a way of differentiating itself from European aesthetics”, which proves Villa-Lobos’ interest in forging a particular musical grammar (ALENCAR, 2010: 6).

... some musical aspects are important for a better understanding of Brazilian music, which became part of the Brazilian image both nationally and internationally. The instrumentation used by Villa-Lobos in the piece was typically European, making no great difference; however, the use of instruments such as the oboe, the English horn and the piano itself to reproduce the “sounds of the forest” (small birds, rodents, insects – all clearly illustrated by the composer) keeping in mind the flute to reproduce the song of the uirapuru. Another key feature is the rhythmic and tonal modulations that permeate the music. The non-use of a constant rhythm may have two reasons: one is the attempt to break with the European model – or rather, an attempt to appropriate the European model and begin to shape it according to the characteristics of Brazilian music itself – and another one would be the retraction of the heterogeneity of the rhythms of the forest (the animals, the flora, the indigenous people, etc.). Regarding the tonality, it escapes from the traditional European model: Villa-Lobos creates non-traditional modulations to give more liveliness and novelty to his music, which makes it, once again, exotic to the ears of the foreigner (and even to national ears) and is equipped with “erudition” and notable Brazilian characteristics in concert music too (ALENCAR, 2010: 6, emphasis added, my translation).

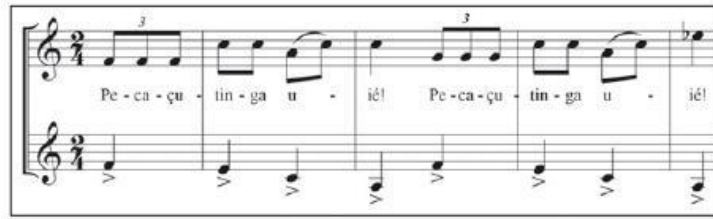
In 1941, the artist composed three choral pieces entitled *Cantos de Çairé*⁷⁶ probably inspired by themes of the Tapajós natives, placed in volume 2 of the compilation *Canto orfeônico: marchas, canções, cantos: cívicos, marciais, folclóricos e artísticos para formação consciente da apreciação do bom gosto na música brasileira*⁷⁷ (Orpheonic Choir: marches, songs and civic chants, martial, folkloric and artistic, for the conscious formation and appreciation of the good taste in Brazilian music).

According to musicologist Nahim Marun's studies on Villa-Lobos, the melodies inspired by indigenous songs are always short, asymmetrical phrases which avoid archetypal tonal solutions which may indicate that he wanted to get rid of the European phrase and form (MARUN, 2010: 20, my translation).

⁷⁵ *Uirapuru* is a mythological bird, considered the God of Love in the Amazonian region. Its singing is similar to a flute melody. The piece was premiered in Buenos Aires in 1935, with Villa-Lobos conducting the Orchestra and Ballet of the Colón Theater, in the presence of President Getúlio Vargas.

⁷⁶ ‘Çairé’ is a party that mixes elements of people of Tupi origin with popular catholicism in Santarém, in the state of Pará, whose first register dates back to 1762. A version of Çairé has been interpreted by the Coral Meninas Cantoras de Nova Petrópolis in Appendix Chapter 1-4.

⁷⁷ For this material specially made for the practice of the Orpheonic Choir, Villa-Lobos composed the piece *Evocação para coro a 2 vozes, Vocalismo n. 17* and *Izi*, making use of Amerindian themes, though without reference to where they were extracted.



Ex.8 – Cantos de Çairê Nº1 (c.1-4) de Villa-Lobos: figurações rítmicas de semínimas.

Figure 31 Excerpt from Canto de Çairê. Source: Moreira.

In 1952, Villa-Lobos composed *Duas Lendas Ameríndias em Nheengatu* – *O Iurupari*⁷⁸ and *o Menino*, for choir in the *nheengatu* language. In these pieces, one observes the constant use of fourths and fifths to dissipate suggestions of tonality.

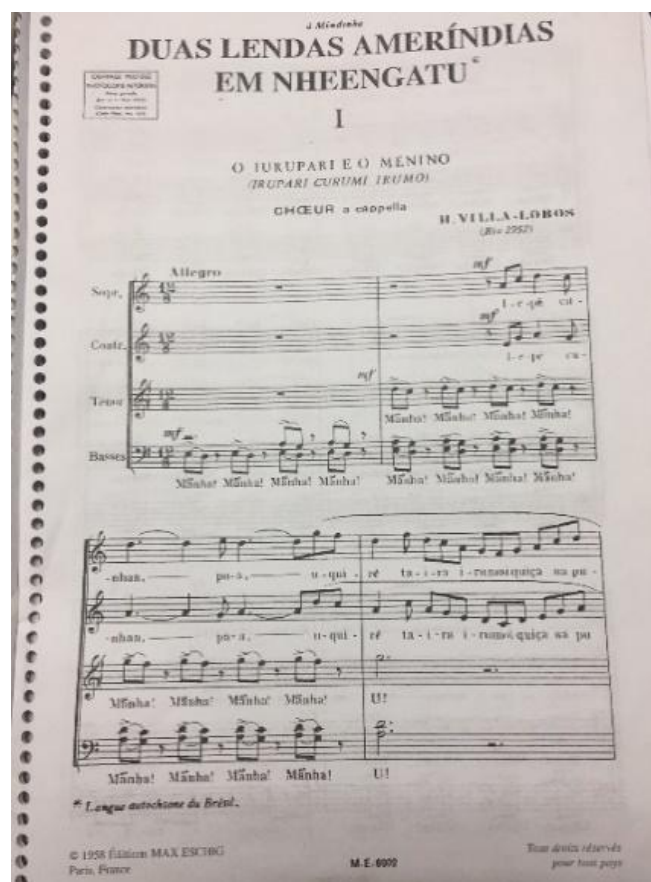


Figure 32 Score of Villa-Lobos' 'Duas Lendas Ameríndias', 1952.

In the following year, 1953, as a commission for the Fourth Centenary of the city of São Paulo, Villa-Lobos finished the *Sumé pater patrium: Sinfonia ameríndia com coros (Oratório)* (Amerindian Symphony with choirs – Oratorio). The piece was divided into 5 movements: Allegro: 'A terra e os seres' (The Earth and its Creatures), Lento: 'Grito de guerra' (War Cry), Scherzo (Allegretto scherzando): 'Iurupichuna', Lento: 'A voz

⁷⁸ 'Iurupari' (or *Jurupari*) is a reference to a myth from the Rio Negro area.

da terra e a aparição de Anchieta' (The voice of the Earth and the apparition of Anchieta) and Poco Allegro. The Scherzo references the Jurupixuna people, known for their ritualistic masks. It was first recorded on CD for the label Naxos in 2011, performed by the Choir and Symphony Orchestra of the State of São Paulo, conducted by Isaac Karabtchevsky.

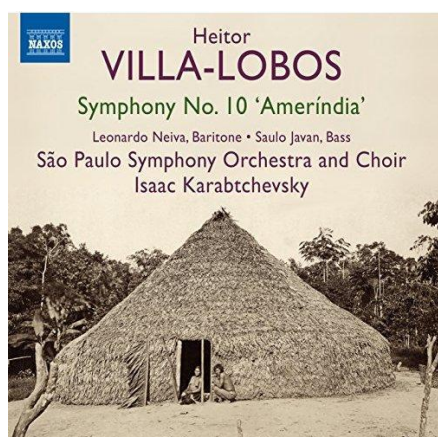


Figure 33 Cover of Villa-Lobos' Sinfonia n. 10, released in 2011.



Figure 34 Jurupixuna Mask (Iuripichuna).

Villa-Lobos' last work, the symphonic poem 'A Floresta do Amazonas' (Amazon Forest)⁷⁹, composed in 1958, was certainly inspired by his experience with Amerindian themes, revealed in the titles of each part: '1 – The forest; 2 – Dance of the indigenous people; 3 – In the middle of the forest; 4 – Forest Bird – Chant 1; 5 – Dance of the nature; 6 – Forest Bird – Chant 2; 7 – Forest Chant – Chant 1; 8 – Conspiracy and warrior dance; 9 – Sailboat; 10 – On the way to the hunt; 11 – Forest Bird – Chant 3; 12 – Sunset; 13 – The indigenous men seeking for the girl; 14 – Forest birds – Chant 4; 15 – Headhunters; 16 – Love Song; 17 – Sentimental melody; 18 – Fire in the forest'. Part of this work was used on the soundtrack of the American movie 'Green Mansions'⁸⁰. In fact, the original score was not used in the film. Another composer, Bronislaw Kaper, was commissioned to compose a new soundtrack, based on the themes of the score written by Villa-Lobos (MUSEU VILLA-LOBOS, n.d.).

Villa-Lobos' musical production is impressive and provides us some guidance for understanding the composer's interest in indigenous music, and his growing use and research of it after his trip to Europe. He

⁷⁹ Both Orquestra Sinfônica Petrobras and Coro Sinfônico do Rio de Janeiro interpretations of *A Floresta do Amazonas* are available on internet. Villa-Lobos himself recorded the world premiere for United Artists Records with Bidu Sayão as a soloist along with the Air Symphony (formerly the NBC Symphony Orchestra) in New York. It was recorded in stereo in 1959, a few months before his death, and released on LP and coil-to-reel tape. Apparently, it was never reissued on CD.

⁸⁰ The feature was released in Brazil under the title 'A flor que não morreu' (The flower that did not die). The soundtrack was commissioned by the American film company MGM (Metro Goldwyn Mayer) and was based on the novel written by William H. Hudson, directed by Mel Ferrer, starring Audrey Hepburn and Anthony Perkins.

used both “original” materials and complete melody citations, as well as theme harmonizations (Bartók's first form of appropriation). As a compositional resource, he also appropriated elements of the indigenous language and explored them in an imaginative way, creating his own sound aesthetics (third form of appropriation mentioned by Bartók). In part 1 of the article *O estilo indígena de Villa-Lobos* (Villa-Lobos' indigenous style), Moreira comments on how Villa-Lobos made use of indigenous material and how he gave (or did not give) credits to the themes.

In any of the three modes of constructing a melody of an indigenous character, there is usually some kind of intertextuality in the composition, which justifies it as indigenous (as a composition that was not totally 'invented' by Villa-Lobos). When there is an indigenous melody transcribed, the composer cited details about the primary source (Ex.1). In such cases, (as in *Três poemas indígenas* and 'Nozani-na' das canções indígenas) the degree of authenticity proved in the heading of the score justifies calling it indigenous; when there is no direct source citation (Ex.2), Villa-Lobos composed it on a text by Mário de Andrade, thus supporting his position not as a composer (or inventor) of the song he calls indigenous – which would be in fact, a contradiction – but of 'musicizer', *harmonizer, maintaining the same posture that he had with the originally indigenous melodies*. This could be seen also by the necessity to cite somewhat obscure sources to escape from the act of creating or thoroughly inventing a melody that must be indigenous. The fact that must be emphasized here is that *Villa-Lobos made use of transcribed indigenous melodies, even if not entirely in his native-themed compositions*. In the works that he did not use them literally, he relied on them to extract elements *to evoke the indigenous sonority*, making an internal reference to his own compositions in which he used transcriptions more strictly (MOREIRA, 2013: 21, emphasis added).



Ex.1 – Localização geográfica e temporal da melodia indígena no cabeçalho de *Canide Ioune - Sabath* dos *Três Poemas Indígenas* de Villa-Lobos remetendo às coletas de melodias indígenas do missionário francês Jean de Léry (LÉRY, 1585).

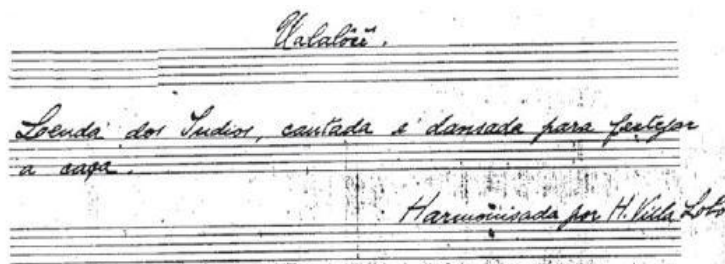
Figure 35 Example 1 Caption of Villa-Lobos' 'Canide-Ioune'⁸¹, based on a tune collected by de Léry. Source: Moreira, 2013.

⁸¹ Here 'Canide' is written without accent but in the catalogue the word has an accent.



Ex.2 – Cabeçalho autógrafo de *Pai-do-Mato*, primeira *Canção Indígena* de Villa-Lobos, com melodia de caráter indígena criada sobre poema de Mário de Andrade.

Figure 36 Example 2 Caption of Villa-Lobos' 'Pai-do-Mato', 1930. Source: Moreira, 2013.



Ex.3 – Cabeçalho do autógrafo de *Ualalocê*, segunda *Canção Indígena*. Nele está escrito "Lenda dos Índios, Cantada e dançada (sic) para festejar a caça. Harmonizada por Villa-Lobos". Citações dessa natureza são comuns na *Coleção Escolar* e nos *Cadernos de Canto Orfeônico*, ambos da década de 1930.

Figure 37 Caption of Villa-Lobos' manuscript of 'Ualalocê', 1930. Translation: Legend of the indigenous peoples sung and danced to celebrate the hunting harmonized by Villa-Lobos. Citations like that are common in the Orpheonic Choir scores. Source: Moreira, 2013.

Moreira also presents a classification and a discussion of musical procedures of indigenous representation in the music of Villa-Lobos and groups the composer's compositional procedures into seven main categories:

- Use of melodies and texts of indigenous character in the songs;
- Notes in sequence, modalism and stable pulse in melodic construction;
- Structures with fourth and fifth intervals;
- Parallelism – as a technical simplicity to show the "virgin nature" of indigenous music;
- Ostinato – it indicates the importance of this musical element in the construction of the indigenous universe, evoking the "static" and exotic native way of life, without the notion of historicity, attempting to show the distance from the melodic and harmonic elements of the Europeans;
- Melodic fluidity – the melody which flows on drones and dense textures that would represent the indigenous sound;
- Grandiloquent texture – elaborated music and exuberant texture made to create an indigenous environment by imitating birds and sounds of rivers, as well as other elements of the forest. The use of rattles (*Noneto*, *Chôros* n. 10) was present as an attempt to obtain the ethos of indigenous culture and other timbre resources (MOREIRA, 2013).

The tools and resources used by Villa-Lobos in dealing with indigenous material were praised by the ethnomusicologist Manuel Veiga, who considered his symphonic poems as been "daring works by breaking

with the conventions and musical treatises of composition of the time, particularly those concerning orchestration". Confirming the thinking of Ferraz, this new grammar created by Villa-Lobos is in part due to the contact with themes of popular and indigenous references that stimulated him to expand his language to new territories. For the ethnomusicologist Manuel Veiga, Villa-Lobos was unique in the way he dealt with these indigenous sound sources, using them as a free creator and not in the way of an anthropologist or ethnomusicologist (VEIGA, 2011: 1).

But indigenous music is just grand frescoes in which imagination worth more than reality. Illusive, they constructed a Brazilian identity more related to a becoming than to a being, which could serve us in a confrontation with reality. That Villa-Lobos we honor is the creator of a work that makes us feel Brazilian in its own way, not as an anthropologist or an ethnomusicologist, which he was not. The truth that composers take as a starting point for their works does not have a prosaic commitment to the right and wrong of musicologists, but with the coherence of what they produce. Indirectly they reflect life itself (VEIGA, 2011: 1-2, my translation).

Villa-Lobos' liberty led him towards interesting creative paths, but his concern for 'being Brazilian' and enthusiasm for Brazilian exuberance gave his speech a proud tone, appropriate for the moment the country was in. The opening sentence on the composer's website is:

Yes, I am Brazilian, and very Brazilian. In my music, I sing the rivers and the seas of this great country. I do not muzzle the tropical exuberance of our forests and our skies, which instinctively I transpose to everything I write (VILLA-LOBOS, website: n.d.)⁸²

Due to this proudly nationalistic verve, broadly connected to the Vargas' Era, the musical analysis of Villa-Lobos' works was obstructed and overshadowed by ideological critiques that labeled him uniquely as a nationalist (FERRAZ, 2012). However, it is important to emphasize that his work has great coherence and that, according to Ferraz, despite Villa-Lobos' unorthodox attitudes, he opened promising compositional paths which connected him with the vanguards of the 1950s and created a language that influenced several composers like Egberto Gismonti, Tom Jobim and others.

After the first draft of the romantic genius born in the Amazonian jungles of the suburbs of Rio de Janeiro, a new moment began to be sketched when, with updated musical analysis tools, the analysts changed their positions and Villa-Lobos became notorious as a meticulous composer, a mathematician who glimpsed symmetries in the simplest musical scale and used the most elaborate mechanisms, making quotes on his own and citing the vanguards of the 50's. If such readings lasted initially, and if there was an eloquence to the great Brazilian composer, there was also much criticism of its production, especially when it deviated from the national project, as the poet Mário de Andrade did several times (FERRAZ, 2012: 2, my translation).

Villa-Lobos died in 1959 and his works are still played all over the world, especially the pieces for piano and guitar. To this day, new arrangements of his music are made, with different instrumentations and approaches, once again revealing its importance for Brazilian music. In 2014, the BBC Symphony Orchestra and the Barbican joined forces for a most impressive series of "Total Immersion" events in London focusing

⁸² Museu Villa-Lobos' website opening sentence.

on Villa-Lobos' works (BBC, 2014).

Military Dictatorship – Repression and fear



Figure 38 Dictatorship in Brazil, 1964.

From 1964 to 1985, Brazil was under a dictatorship, after the Military Coup of 1964 and the installation of an Authoritarian State with developmentalist tendencies. A heavy censorship was imposed, and the torture of leftist militants was authorized, forcing many artists and intellectuals into exile⁸³. During this period, Brazilian government attempted to consolidate the process of modernization, established during the Revolution of 1930, creating incentives for industrialization.⁸⁴ The developmentalist operations greatly impacted the indigenous groups and became a serious issue, raising worldwide protest. The expansion towards the center and the north of the country resulted in new contacts with indigenous groups, which were widely covered by sensationalist news, and emphasized the natives' 'primitivism'. At the same time, objections arose to the issues caused by these contacts, such as epidemics, confrontations and mass

⁸³ In official reports artists such as Chico Buarque de Holanda, Geraldo Vandré, Caetano Veloso, Gilberto Gil, Milton Nascimento and Edu Lobo were named as enemies of the military regime because their lyrics criticized the militarism, concentration of income and of the ownership of agricultural land, the censorship, police repression, political and economic alignment with the USA, as well as the treatment given to minorities seen as a threat to public order (LIMA, P. e BRITO, R., 2011).

⁸⁴ For further reading in english on the subject, there is the American anthropologist Shelton Davis' book, *Vítimas do Milagre: Os índios e o desenvolvimento no Brasil* (1998), which covers the impact of the Brazilian government's developmentalist project on the indigenous populations during the 1970s. The analysis is based mostly on material published in the Brazilian and international press. Davis examines the repercussions of accusations against employees of the now obsolete SPI – Indigenous Peoples Protection Service.

migrations⁸⁵.

Between the 1950s and 1970s there was a hiatus in the use of indigenous themes in works by popular and erudite composers. But in 1972, the LP *Xingu: Cantos e Ritmos* was released, containing music recorded by the brothers Villas-Bôas of different indigenous groups⁸⁶ collected during their expeditions to Mato Grosso. This album contained twenty-two tracks with songs from the Kuarup funeral ritual, from the Jawari and the Iamuricumã celebration of femininity, including songs with the *jakuí* flute, *taquaras* and children's songs among others. It sought to show the diverse musical panorama present in the Xingu region. Unfortunately, the information with this LP was not very clear and little is known about the way these songs were recorded. The LP *Xingu* was influential in successive creative endeavors, being referenced by musicians studied in this thesis. Published by a commercial label⁸⁷, the album was amply advertised and the songs from the Xingu spread to a diversity of musical scenes such as MPB⁸⁸, *rock* and concert music.



⁸⁵ During the populist period, the advance towards the “uninhabited” western reaches of the country gained importance. In successive governments, acting under the pretense of development to expand the frontier of this progressivist “civilization”, pursuing new food sources and mitigation of growing populational tensions in urban centers. The regime after 1964 strengthened these tendencies. However, the military project exhibited significant differences to previous programs. The geopolitical concerns present during the populist governments gained a new dimension with the dictatorship: guaranteeing national security was a priority and complete integration of Brazilian territory became urgent. The economic priority was the modernization and expansion of agricultural businesses, focussed on external markets, to guarantee subsidies for the industrialization. The dictatorial government counted on substantial national, and especially international, private funds. The state offered fiscal incentives to agricultural businesses who wished to act in the so-called Legal Amazon. The military regime made great investments in infrastructure in the region, especially transportation (LIMA and BRITO, 2011: 32).

⁸⁶ 22 tracks were recorded, including the song from Upper and Lower Xingu, regions where the Villas-Bôas brothers worked intensely.

⁸⁷ The record label responsible for this edition of the LP was Philips, Dutch company installed in Brazil in 1972, whose first released albums were from artists such as Tom Jobim, Raul Seixas, Nara Leão and Caetano Veloso. Later, the label became Polygram.

⁸⁸ MPB derived from Popular Brazilian Music. See Glossary.

Figure 39 Cover of *Xingu: Cantos e Ritmos*, 1972.

Caetano Veloso used the melody from side B's track 11, 'Flauta Juruna Duende' (Lower Xingu), adding lyrics to create the song 'Asa', the first "partnership" between indigenous and non-indigenous musicians, though this was non-consensual. This piece will be analyzed in the following section of this chapter. The Juruna flute track had already aroused special interest from Orlando Villas-Bôas, who commented with the journalist Valdir Zwetsch who went to Xingu to photograph the indigenous communities, Orlando enthusiastically remarks: "Listen to this! Doesn't it sound like jazz?" (ZWETSCH, 2006).



Figure 40 Image extracted from a video of a Juruna musician playing the same melody recorded by Villas-Bôas, Simone de Athayde, 2008.

Composer Edino Krieger used the Juruna flute melody in his composition *Terra Brasilis*, as well as the Taquara tune played on side A's track 8, 'Cerimonial para afugentar maus espíritos' (Ceremony to Ward Off Evil Spirits). Sérgio de Vasconcellos used the *Flauta Juruna*, that he titled as 'Auãñ', from side B's track 8 in his work 'Moacaretá'⁸⁹. Marlui Miranda recorded the song 'Oi Paraná' (track 4, side B) many times, also present in the CD *Caiapó*⁹⁰, produced by Sá Brito, which will be studied next; Egberto Gismonti always mentioned his wish to see the *jakuí* flutes he heard on this LP. The 1980s rock group, Os Titãs, cited the *taquara* theme in the opening track of the album *Cabeça Dinossauro* (Dinosaur Head). During a bus tour, Paulo Miklos, one of the band's members, played this tune from a cassette copy of the LP *Xingu*. They went mad with that 'weird' melody. According to them the "opening percussion from the opening track to *Cabeça Dinossauro*"⁹¹, was adapted from a ritual of the Xingu peoples, it reveals the beginning of the end", (BLUM, 2016), referring to

⁸⁹ About this piece, see Sá Brito section.

⁹⁰ About this project, see Sá Brito section.

⁹¹ At 1'15" of the first track of the CD 'Cabeça Dinossauro' it is possible to listen to the citation of the *taquara* recorded at the LP *Xingu*.

the 'Ceremony to Ward Off Evil Spirits'. Disappointed with the bad situation in Brazil, which was just withdrawing from the military dictatorship, Charles Gavin, the band's drummer, recalls that "the atmosphere was of disillusionment, a dystopic scenario"; during an interview with the newspaper *O Globo* he remarks:

Right then and there, someone sang about that (indigenous) base: "Cabeça dinossauro/ Cabeça dinossauro/ Cabeça, cabeça, cabeça dinossauro". Minutes later, the complete lyrics were ready. Violent, primal and with a sarcasm that borders on nonsense, the song that emerged on the road was like a synthesis of the classic album *Cabeça Dinossauro* (Gavin in: LICHOTE and REIS, 2016, my translation).

It is worth noting that the song which inspired the band Os Titãs was played with so-called 'giant flutes': clarinets made of *taquara*, a type of bamboo, exhibiting a deep, potent timbre. The melody of these flutes is built on an alternate system, with an augmented fourth, presenting 'quite an intense' atmosphere caused by an unresolved tritone. This uncomfortable impression occurs frequently in many workshops I minister, when listening to indigenous sounds. Many participants tend to think of this music as sounding like rock or heavy metal and believe it to be made by an electronic instrument.⁹²



Figure 41 *Taquara* from Xingu photographed by Valdir Zwetsch, 1970.

Taratararu
Taquara

Transcrição: Magda Pucci e Berenice de Almeida
Baseado na gravação do LP Cantos e Rítmos do Xingu

Yudjá (Juruna)

Figure 42 Transcription of the tune 'Taquara' from the LP *Xingu*, transcription for the book *Cantos da Floresta*, 2017.

⁹² The recording for the woodwinds that ward off spirits was reproduced on the CD with the *Outras terras, outros sons* book, and on the CD that accompanies the book *A Floresta Canta*, both of my own authorship (see Appendices).

Seven years later, the *Paiter Merewa* (1978) LP was released, with chants from the Paiter Suruí group from Rondônia recorded by the anthropologist Betty Mindlin and the singer Marlui Miranda. This LP inaugurates Marlui's field research, which would go on for the next decades.

In the following chapter, the importance of this LP shall be commented, where I heard the song 'Koitxãgareh', which also marked my entry into indigenous music⁹³.

Two other indigenous music LPs were released but did not reach the same popularity as the *Xingu* LP, such as Harald Schultz anthology *Musica degli indiani de Brasile*, released in 1979 and containing songs from the Karajá, Javaé, Krahô, Tikuna, Juruna (Yudjá), Suyá, Trumai and Txucarramãe peoples; and the LP *Arte vocal dos Suyá* (1982), the result of twenty years of Anthony Seeger's research and recordings from the 1970s.

In 1977, the first Brazilian book featuring a study and transcriptions from indigenous tunes was released by the musicologist Helza Camêu⁹⁴. The book *Introdução ao Estudo da Música indígena Brasileira* (Introduction to the Study of Brazilian Indigenous Music) presented many aspects of Guarani, Guaicuru, Kadiweu, Urubu and Maxacali music and Camêu's work was based on the recordings made by the anthropologists from the Museu Nacional during their research in the 1950s, such as Darcy Ribeiro, Egon Schaden and Max Boudin. This book represents ethnomusicology's early days in Brazil, which would grow with the studies on Suyá (now commonly known as Kisêdjê) music by Anthony Seeger and Rafael de Menezes Bastos with his semiotic-driven study⁹⁵ on Kamayurá music.

It is worth observing that these movements based on Brazilian indigenous groups is in most part due

⁹³ See Chapter 2.

⁹⁴ Before Helza Camêu's book, there was an article (called thesis) by Luis Heitor Corrêa de Azevedo published in 1938, for the competition for the chair of National Folklore at the National School of Music of the University of Brazil in Rio de Janeiro. Two hundred copies of this thesis have been printed numbered from 1 to 200. Those numbered 1 to 50 were sent to the National School of Music of the University of Brazil in accordance with Article 5 of Law No. 114 of 11 November 1935. Those numbered 51 to 200 are available for circulation but may not be sold. Note by de Menezes in: AZEVEDO, 1935.

⁹⁵ De Menezes Bastos' work *Musicológica Kamayurá* was initially submitted as a master's Dissertation in October 1976 for the Post-Graduation in social anthropology at the University of Brasília, with Peter Silverwood-Cope, David Price and Roque de Barros Laraia acting as Research Advisors. It was published for the first time by the National Indigenous Groups Foundation (FUNAI) in 1978, with a limited print run which sold out quickly and according to Seeger, "was passed hand-in-hand" and "kept as a treasure by those who were able to secure their own copy" (Seeger 1999, 13). In 1999 the work gained its second edition, which according to de Menezes Bastos was an almost verbatim copy of the first, published by the Federal University of Santa Catarina, where the author holds tenure since 1984.

to repercussions from the Villas-Bôas brothers' expedition and its impact on the artists and intellectuals. Xingu was 'en vogue'.

It is important to notice that the studies on indigenous peoples began to gain strength in a period when the Brazilian government would systematically order the torture and extermination of several indigenous groups⁹⁶, as revealed by the *Relatório Figueiredo* (Figueiredo Report, 1967), discovered in 2013 in the *Museu do Índio*. During that period, the Villas-Bôas brothers' journeys to uncharted territories around Brazil were extensively covered in national magazines, radio, newspapers and video documentaries, even garnering international attention, an example of which is Adrian Cowell's BBC London piece 'The Tribe that Hides from Man'⁹⁷. These documentaries portrayed the explorers as heroes who risked their lives to "understand the primitive man of the Brazilian wilds". In 1969 an important article by Normal Lewis titled 'Genocide – From the fire and sword to arsenic and bullets civilisation was sent to Six Million Ondinas to Extinction' was published in the Sunday Times, exposing the atrocities against indigenous populations in Brazil⁹⁸. The same director also produced a movie profiling Orlando Villas-Bôas, demonstrating his popularity.

⁹⁶ The Figueiredo Report, after being lost for 45 years, revealed the mass assassination, torture, slavery, bacteriological warfare, sexual abuse and theft of land against Brazil's indigenous peoples. As a result, several groups were decimated, mainly by agricultural estate owners and employees of the now extinct Indigenous Protection Service (SPI). The report, which was supposedly destroyed in a fire at the Ministry of Agriculture, was found in 2013 in the Indigenous Museum (Museu do Índio) in Rio de Janeiro, with almost 7 thousand pages preserved and containing 29 of the 30 original tomes. For more information see the article by CANEDO.

⁹⁷ Produced in 1960, the documentary 'The Tribe that Hides from Man' demonstrates the Villas-Bôas brothers' effort to contact the Paraná, an isolated indigenous group, also known as Kreen-Akarore. The opening of a new road near Kreen-Akarore territory threatens their survival. The video profiling Orlando titled 'Kingdom in the Jungle II – Xingu – Villas-Bôas' shows these moments.

⁹⁸ Information obtained from the books: *Savages: 'The Life and Killing of the Yanomami'* by Dennison Berwick (1992) and *Memórias sertanistas: Cem anos de indigenismo no Brasil* by Felipe Milanez (2016).



Figure 43 Sunday Times article on indigenous genocide 1969.



Figure 44 Orlando Villas-Bôas with indigenous people of the Xingu, 1960s.

It was during these uneasy circumstances that musical movements such *Clube da Esquina* and *Tropicália* emerged, voicing the critical period Brazil was experiencing.

Caetano Veloso was part of the *Tropicália*⁹⁹ movement; after becoming aware of the indigenous peoples' plight through news coverage and listening to a Yudjá (Juruna) melody, he decides to add his lyrics to the tune, creating the song 'Asa' (Jóia LP, 1975). Moved by what he saw and heard, Caetano also composed a sort of prophetic song titled 'Índio'. Disturbed by the Avá-Canoeiro genocide¹⁰⁰, Milton Nascimento composed six songs for his LPs *Geraes* and *Clube da Esquina 2*, a poetic allusion to the indigenous peoples' grave conditions. During this time, Egberto Gismonti visits a Yawalapiti village and was captivated with the local music, inspiring him to record the LP 'Sol do Meio Dia' (1978). Three classical composers built on

⁹⁹ *Tropicália* or *Tropicalismo* was founded with the album *Tropicália ou Panis et Circensis*, a collective endeavor by musicians such as Gilberto Gil, Os Mutantes, Torquato Neto, Rogério Duprat, Capinam, Tom Zé and Gal Costa.

¹⁰⁰ The Avá-Canoeiro people suffered a series of confrontations which almost led to their extinction. More information on these violent encounters can be found in the Avá-Canoeiro notes on ISA – Socio-environmental Institute website and in the article *Os Avá-Canoeiro do Araguaia e o tempo do cativo* by Patrícia de Mendonça Rodrigues (RODRIGUES, 2013).

Brazilian indigenous tunes: Marlos Nobre with 'Yanomami' (1970) for choir, tenor and acoustic guitar, César Guerra-Peixe with his 'Série Xavante' (1971) for mixed choir, and Sérgio Vasconcellos Corrêa with his piece 'Moacaretá' (1974), based on tunes from the Tukano and Miranda's peoples.

CAETANO VELOSO (b.1942)

Sixteen years after Villa-Lobos passed away, a different new example of appropriation of indigenous melodies arose, authored by the singer and composer of popular music from Bahia, Caetano Veloso. This is the first, though non-consensual¹⁰¹, "partnership" between an indigenous person and a non-native.



Figure 45 Caetano Veloso in the 1970s.

Considered one of the most influential Brazilian artists since the 1960s, Caetano Veloso was responsible for innovating the Brazilian music scene in 1968. Always a bold performer, he enjoyed the controversy that arose from his extravagant clothing and mocking interviews¹⁰². In 1969 Caetano Veloso and Gilberto Gil were accused of disrespect to the national anthem and were arrested together, and after their release they decided to go in exile in London¹⁰³.

¹⁰¹ More about appropriation in Chapter 3.

¹⁰² In 1968, faced with the strengthening of the Brazil's military regime, Caetano composes *É Proibido Proibir* (It is forbidden to forbid), which gained him national fame due to his audacity in speaking about repression in the country during an important MPB festival. His presentation was greatly booed for using distorted guitars from the rock band Os Mutantes, considered incoherent by the militant left who saw North American imperialism as something to be fought. Guitars represented North America's dominant culture. Caetano Veloso was open to North American counterculture and was not intimidated by the radical left's surveillance. Faced by the strong censorship and the jury's conservative attitude, Caetano, amidst the crowd's booing and after finding out his song had been declassified, shouted in a national broadcast "You are not understanding anything!", a marking episode in the history of Brazilian Popular Music.

¹⁰³ In December 1968, Caetano Veloso and Gilberto Gil were arrested in Rio and had their heads shaved. Both were released in February 1969, and went to Salvador, where they were kept under confinement, without appearing or giving public declarations. In

In the 1970s, Caetano Veloso created a trilogy of experimental albums¹⁰⁴, and the third of them, *Jóia*¹⁰⁵ (1976), has “feelings of MPB (Brazilian Popular Music), folk and experimental music, full of chord instrument arrangements and musical nuances which support the atmosphere of communion with nature and the world, according to Douglas Ribeiro, author of the blog Uvarau. “An amazing album with poetic lyrics and a particular rhythm and ambience. A special piece.” (RIBEIRO, D., 2014, n.p., my translation).

On this LP, Caetano presents ‘Asa’, a melody from the Yudjá¹⁰⁶ group – better known as the Juruna, from the Lower Xingu – and adds lyrics to the tune. Caetano was probably charmed with the asymmetric melody from the Yudjá flutist, adding to it a poem that describes the movement of birds in a Concretist¹⁰⁷ style:

Pássaro in/Pássaro pairando/

Pássaro momento/Pássaro ar/Pássaro ímpar/

Parou pousar/Parou repousar/Pássaro som/Pássaro parado/

Pássaro silêncio/Pássaro ir/Pássaro ritmo/

Passar voou/Passar avoou/

July of 1969, after two farewell concerts in Castro Alves Theater, on the 20 and 21st, Veloso and Gil left with their wives to exile in England.

¹⁰⁴ The second piece of this trilogy was the polemic *Araçá Azul* (1973), which was surprising due to its anti commercial profile, exhibiting a large number of returns, and was taken off the catalogue and released again only in 1987.

¹⁰⁵ The LP *Jóia* was the seventh in Caetano’s career, its cover was censored for showing the composer and his wife, Dedé with their son, all naked with illustrations of colorful doves covering their privates. The censorship considered the cover offensive and required that all the copies be removed from stores. Threatened with the loss of guardianship over his child, Caetano was forced to remake the cover, leaving only the doves.

¹⁰⁶ The Yudjá people demonstrate their special talent in playing the flute, after years away from their lands and under no condition to build their instruments due to the lack of the required natural materials; they began a project in 2005 with the support of the Basel Museum of Ancient Art in Switzerland, through the Yarikayu Association and the Socioambiental Institute. The project developed techniques to reproduce dozens of woodwind instruments (among which were flutes, clarinets, horns and others) and taught young persons to play them. The project’s results can be found in the catalogue of the instruments of the Yudjá people organized by researcher Simone de Athayde and is available on the internet.

¹⁰⁷ The Concretist movement rises in Brazil with the publication of the magazine *Noigandres* by the three poets Décio Pignatari, Haroldo de Campos and Augusto de Campos. The Concretist poem is called a poem-object for using visual and stylistic resources such as the elimination of verses and incorporation of geometric figures. The Concretist poems possess semantic weight but differentiate themselves by emphasizing visual content and the sound of words.



Figure 46 Original cover for Caetano Veloso's LP *Jóia*, in 1975.

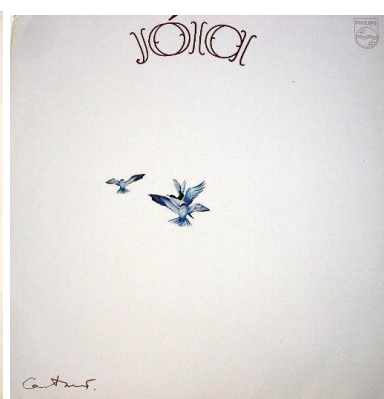


Figure 47 Cover for the LP *Jóia* after censorship.

Veloso mentioned in a 1979 interview with the poet Regis Bonvicino that this experimental phase “is not a class A act, *Xingu chic*, for example, like what Egberto Gismonti is doing. And another thing, it’s not Xingu. I’m more for Oswald de Andrade than Mário de Andrade or the Brazilian Bossas Academy.” (Caetano Veloso, in: BONVICINO, 1979, my translation). This clearly demonstrates Veloso’s anti-academic posture focussed on cultural anthropophagy as imagined by Oswald de Andrade. In a recent interview, Veloso comments on his preference for Oswald de Andrade’s more “anarchist and provocative” ideas¹⁰⁸, in detriment to those of Mário de Andrade. Tropicalist imagery was anchored on Oswald de Andrade’s work, and even though Mário de Andrade was at the forefront of Modernism, he was not a reference to the movement.

I used to hear about Mário de Andrade since school. A colleague [...] told me that around 1962 there was an even more interesting figure in The Modern Arts Week, Oswald de Andrade, more provocative and anarchistic. [...] Oswald himself only came to me in the production of “O Rei da Vela” by theater group Oficina in 1967. I remarked to Augusto [de Campos] how impressed I was with the piece. He told me that was one of the least important things by Oswald and sent me some of his work: “Pau Brasil”, the manifestos, “Miramar [Memórias Sentimentais de João]”, all of that. It was a revelation; Oswald seemed to synthesize the whirlwind going on inside my head since 1966, since “Terra em Transe” [from 1967]. I read and re-read “Miramar” and “Serafim Ponte Grande”, but continued to now stand “Macunaíma” (Caetano Veloso in: LEAL and SOMBRA, 2017, my translation).

And like the good “anthropophage” he said he was, Caetano does not mention the partnership with the Juruna (also called Yudjá) musician¹⁰⁹ when recording this song for the LP *Jóia*, omitting the due credits. Possibly due to his “Oswaldian” verve he did not even mention the source of the song, the LP *Cantos e Ritmos*

¹⁰⁸ Oswald de Andrade envisaged anthropophagy as a technique of cultural contact grounded in the systematic and creative incorporation of otherness into one’s own identity, which, by definition, becomes a continuous process of self-fashioning and self-confrontation through the endless incorporation of new shapes and the crossing of previous boundaries.

¹⁰⁹ The tune was played by a Juruna/Yudjá flutist and was filmed by Simone de Athayde. The video is available on internet and in Appendix Chapter 1-4, under the title *Yudja flute from Brazilian Amazon*.

do Xingu which caused a problem in the following decades.

Thirty years later, the composer apologized for his omission and recognized that the melody was the flutist's and not his, and that the song should be registered under a partnership with the Yudjá people. Caetano Veloso also argued that the label should have paid royalties to the Yudjá community, something he could not be responsible for. He also stated publicly that he would like to register this song correctly. In an excerpt from an interview for the site Radiola Urbana he explains:

It is not mere melodic similitude. I put the words over the music from the Lower Xingu Indians [...] in an instance such as with the Juruna flute I believe credits should have been given the label and printed in the album's back cover [...]. How about we fix all this? (Caetano Veloso in: INSTITUTO SOCIOAMBIENTAL, 2005, my translation).

Caetano Veloso also declares that the error occurred due to the same lack of organization and knowledge that was caused by the labels that wrongly credited him with the authorship of the song 'Marinheiro Só', a traditional song from the Bahian Recôncavo. But because he recorded the song, the composition was credited to him. This type of misunderstanding unfortunately happens too often with traditional music from popular culture. The copyright laws commonly define that for traditional oral songs (with no defined authorship or belonging to a traditional group) the interpreter (singer or instrumentalist) is considered the legal owner the song.

The ethnomusicologists Mats Johansson and Ola Berge offer an analysis of the controversy and the frequently tense relations between interpreters and authors of traditional music in their article *Who owns an interpretation? – Legal and Symbolic Ownership of Norwegian Folk Music*:

A complementary notion is that traditional musicians are considered to be creators in the sense that they contribute to the ongoing process of shaping and refining the tunes and songs that are the content of the tradition. Such a process of creating something new out of the old is at the core of what traditional music making is all about. However, this form of creation does not legally qualify as composition, meaning that the performers are not entitled to any economic compensation from performing rights societies. Instead, what is being "traded" is symbolic capital, regulated by complex informal rules" (JOHANSSON and BERGE, 2010: 33).

Nowadays it is noticeable how the songs are also 'symbolic capital' (BOURDIEU, 1994) and though they originate from certain groups, they are only considered 'real' when turned into products, such as in a LP or CD, with some form of commercial support. So, what nowadays seems outrageous unjustified exploitation was, in reality, a common practice during the past decades due to ambiguous copyright laws.

During the 1920-1930s, Villa-Lobos sometimes noted the indigenous origins of elements in his scores, but did not pay royalties, as this was not done during that period. But Caetano exposed the problem of 'appropriation' and by apologizing he revealed that on that occasion he was not worried about the relevance of this issue. Nowadays, the matter is seen differently, and the change of mindset compared to 50 years ago is evident. There is a noticeable effort in considering copyrights, even collective ones, for music and material

culture from indigenous and Afro-Brazilian groups. Nonetheless, copyright laws for traditional music continues to be a source of much controversy. More about this subject can be found in the third chapter.

Caetano Veloso also composed the song titled 'Índio', a poem describing a physically and symbolically 'preserved' native as someone who cosmologically arises as an unidentified object from sidereal space, as a victim of "cultural deterritorialization"¹¹⁰ (DELEUZE and GUATTARI, 1974: 45; HAESBAERT, 2015: 56). Peri, the same character from de Alencar's novel (turned into the opera *Il Guarany* by Gomes), is portrayed as the "courageous indian", a super-man that is also metaphorically compared to the Chinese martial-artist Bruce Lee, as well as the boxing champion Muhammad Ali. Veloso announced the return of this native man as a hero, but did not romanticize him as Alencar does, portraying him a messianic being who arrives to "purge the lands of all evils and unite the worlds of the natives, Tao, Islam, Hindu and Candombé". This way, the song 'Índio' could be considered as a postmodern epic in this free translation:

<i>Um índio descenderá de uma estrela colorida, brilhante</i>	<i>A native will descend from a colored star, shining</i>
<i>De uma estrela que virá numa velocidade estonteante</i>	<i>From a star that comes with astounding speed</i>
<i>E pousará no coração do hemisfério sul</i>	<i>Landing in the heart of the southern hemisphere</i>
<i>Na América, num claro instante</i>	<i>In America, a clear instant</i>
<i>Depois de exterminada a última nação indígena</i>	<i>After the last indigenous nation is extinguished</i>
<i>E o espírito dos pássaros das fontes de água límpida</i>	<i>And the spirit of the birds of clear water fonts</i>
<i>Mais avançado que a mais avançada das mais avançadas das tecnologias</i>	<i>More advanced than the most advanced of the most advanced technologies</i>
<i>Virá</i>	<i>Comes</i>
<i>Impávido que nem Muhammad Ali</i>	<i>Undaunted like Muhammad Ali</i>
<i>Virá que eu vi / Apaixonadamente como Peri</i>	<i>Comes as I see Lovingly like Peri</i>
<i>Virá que eu vi</i>	<i>Comes as I see</i>

¹¹⁰ Deterritorialization is a mark of so-called postmodern society, dominated by mobility and flows, by the uprooting and cultural hybridism. According to the geographer Haesbaert, deterritorialization is also a "territorial precarization of subaltern groups", those who effectively live a loss of physical control and symbolic references over their territories. As no individual can live without territory, as precarious and temporary as they may be, deterritorialization, in this case, can be confused with territorial precarization. This way, there would be a generic meaning to deterritorialization as the destruction or transformation of territories (being both areas of political and economic dominance and cultural and symbolic appropriation), and in a stricter sense, bound to the territorial precarization of those who have substantially lost their "control and/or territorial identities" (HAESBAERT, 2015: 56, my translation). This phenomenon occurs nowadays in a large part of indigenous groups who have their territories invaded, such as the Guarani Kaiowá of Mato Grosso do Sul.

<i>Tranquilo e infalível como Bruce Lee</i>	<i>Calm and unerring like Bruce Lee</i>
<i>Virá que eu vi</i>	<i>Comes as I see</i>
<i>O axé do afoxé Filhos de Gandhi¹¹¹</i>	<i>The axé of afoxé Sons of Gandhi</i>
<i>Virá / Um índio preservado em pleno corpo físico</i>	<i>Comes. A Native entirely preserved in physical form</i>
<i>Em todo sólido, todo gás e todo líquido</i>	<i>In all solids, all gases and all liquids</i>
<i>Em átomos, palavras, alma, cor</i>	<i>In atoms, words, soul, color</i>
<i>Em gesto, em cheiro, em sombra, em luz, em som magnífico</i>	<i>In gesture, in scent, in shadow, in light, in magnificent sound</i>
<i>Num ponto equidistante entre o Atlântico e o Pacífico</i>	<i>In an equidistant point between the Atlantic and the Pacific</i>
<i>Do objeto-sim resplandecente descerá o índio</i>	<i>From the object-yes, the gleaming indian descends</i>
<i>E as coisas que eu sei que ele dirá, fará</i>	<i>And the things I know he says, he will do</i>
<i>Não sei dizer assim de um modo explícito</i>	<i>I do not know how to say this explicitly</i>
<i>Virá / Impávido que nem Muhammad Ali</i>	<i>Comes / Undaunted like Muhammed Ali</i>
<i>Virá que eu vi / Apaixonadamente como Peri</i>	<i>Comes as I see / Lovingly like Peri</i>
<i>Virá que eu vi / Tranquilo e infalível como Bruce Lee</i>	<i>Comes as I see / Calm and unerring like Bruce Lee</i>
<i>Virá que eu vi / O axé do afoxé Filhos de Gandhi</i>	<i>Comes as I see / The axé of afoxé Sons of Gandhi</i>
<i>Virá</i>	<i>Comes</i>
<i>E aquilo que nesse momento se revelará aos povos /</i>	<i>And what in this moment will be revealed to the peoples /</i>
<i>Surpreenderá a todos não por ser exótico</i>	<i>Will surprise all not for being exotic</i>
<i>Mas pelo fato de poder ter sempre estado oculto</i>	<i>But by the fact that it could always have stayed occult</i>
<i>Quando terá sido o óbvio</i>	<i>When it will have been obvious.</i>

As a Tropicalist artist, Caetano Veloso blended references and disarticulates this “identified indian” from something belonging to a mythic past to present times. Though not typically considered committed to the indigenous cause, the composer used the image of the native as a metaphor to deconstruct the issues of

¹¹¹ One of the oldest and the most important Afro-Brazilian groups in the Carnival of Bahia, which counts on approximately 10,000 members. The *afoxé Filhos de Gandhi* (‘Sons of Gandhi’) was founded by port dockers of the city in 1949. Created exclusively by men and inspired by the principles of nonviolence and peace of the Indian leader Mahatma Gandhi, the bloc brings the tradition of the African religion through the rhythm of the *agôgô* in their songs of *Ijexá* in the Yoruba language. They used white tunics and turbans to symbolize the Indian robes.

a possible national identity that incorporates the old romanticized images and references from other cultures.

Different from what we see with Milton Nascimento, who through his project *Txai* explicitly revealed the desire to denounce the adverse circumstances the Brazilian indigenous population suffered, Caetano Veloso did not get involved directly with this cause. His relations with the indigenous peoples, though displaying political motivations, is more focused on a poetic-philosophical standpoint.

Many singers recorded the song 'Índio', and each interpretation exhibits its own particularities and different arrangements¹¹². It is still sung today, maybe as an unfulfilled prophecy, for indigenous rights are still far from being respected.

EGBERTO GISMONTI (b. 1947)



Figure 48 Egberto Gismonti playing acoustic guitar.

Still in the 1970s, contrary to Tropicalist tendencies, we find a classically trained virtuoso multi-instrumentalist and composer, whose life was to be changed by the contact with an indigenous group from the Xingu, the Yawalapiti. Egberto Gismonti is going to be analyzed next. Gismonti demonstrated his interest for indigenous imagery in his album *Sol do Meio Dia* released in 1978 by ECM/EMI-Odeon. He did not truly use indigenous tunes in this album but preferred to write compositions inspired by their way of life.

After studying dodecaphonic music with Jean Barraqué and musical analysis with Nadia Boulanger in France, as well as composition with the Italian Luigi Dallapiccola, Gismonti directed his career towards musical research and experimentation using complex structures and very unusual instruments. He dedicated

¹¹² For a list of versions of 'Um Índio' with Doce Bárbaros, Milton Nascimento, Carla Sandroni, Ney Matogrosso, Frejat and Maria Bethânia see the audio section in the bibliography.

himself almost exclusively to instrumental music, with a tendency towards jazz, in the style of North American pianist Keith Jarrett, with influences from Brazilian elements, such as *maracatu*, *baião*, and Villa-Lobos' music. Since the 1970s, Egberto Gismonti became unanimously admired by those who enjoy Brazilian instrumental music, and had toured many times in Europe, playing with several renowned jazz musicians. Most of his albums were recorded by European labels because in Brazil his style was deemed as not being commercial¹¹³.

Towards the end of the 1970s, during the Dictatorship, Gismonti demonstrated his desire to go to Xingu Park and hear the *jakuí* flutes¹¹⁴, after having heard about them so often in the media, and probably because he also heard the LP *Cantos e Ritmos do Xingu*. In 1977, the independent music production agency, Trindade, set up a remarkable performance with a presentation by Ballet Stagium, dancing for an audience of 800 natives accompanied by the soundtrack of Gismonti. After the presentation, Egberto spent forty days in the Yawalapiti¹¹⁵ village, where he had the opportunity of living with musician and shaman Sapain. They became friends and communicated solely through music, as they did not share a common tongue.

During this period Egberto heard and learned several melodies played on the wooden *jakuí* flute and got impressed with the slight tempo displacements. In a meeting with activist and writer Ailton Krenak during the 2016 Arts Biennial of São Paulo, Gismonti gave an account of his time in the Xingu:

In the house of flutes, they sing the *jakuí*, the spirit flute. [...] They spin one behind another. They play a polyrhythm. [...] The left foot stomping at the beat, and the right barefoot rakes the ground. The song makes another rhythm, which has nothing to do with the pulsation of the feet. I panicked because I was faced with all I had studied, not only in Brazil, but also in France. I thought by myself: "This here was much richer than *The Rite of Spring*". *I panicked because I learned the extent of my ignorance*. They all spun and spun, for 40 or 50 minutes, and the music did not repeat, because there was a tempo dephasing of each one. [...] It's as if we put three old analogic recorders and played the same tape with varying speeds. [...] After a time the differences (dephasing) would end up together. And when this happened they smiled. *They are singing the spirit*. Now they had found the spirit. *That music does not have a time signature from a score or (follows) a metronome*. It was natural to sing the same thing [...] When I returned (from the village) I decided to dedicate an album to Sapain (Egberto Gismonti, recorded at Biennale of São Paulo, 2016, emphasis added).

Towards the end of his time with the Yawalapiti, Gismonti won a *kuluta*, a flute (a small one for beginners), because the *jakuí* can only be played by the initiated, and he was able to reproduce some of the

¹¹³ He recorded fifteen albums between 1977 and 1993 through the German label ECM, ten of which were released in Brazil by BMG in 1995. Through his label *Carmo*, Egberto reacquired his initial repertoire and is one of the rare examples of Brazilian composers who own their own collection.

¹¹⁴ See the audio section of the bibliography.

¹¹⁵ Upper Xingu people that speak the Macro-Jê linguistic branch of the Arawak family. The Yawalapiti has the habit of exchanging utensils with the Aweti, with whom they also exchange women. They still live in the traditional style, fishing and hunting and planting corn, sweet potatoes and manioc. They share common habits and rituals of the Upper Xingu area.

melodies he learned during this period, but did not feel comfortable to use them:

I know a bunch of musical things they taught me, but I don't feel competent enough to use them, because I know them only from a musical viewpoint. I take notes of them, but I do not understand what they represent. And if I start playing the jakuí, it loses its purpose and becomes only music, but it is much more. (Egberto Gismonti, recording made at the São Paulo Biennale, 2016).

This contact with Yawalapiti was crucial for the development of his album *Sol do Meio Dia*, in which he wished to honour the shaman Sapain. In this project, Gismonti composed several tunes inspired by his time in the Xingu and enjoyed the collaboration of many great musicians from the German label ECM, such as Norwegian saxophonist Jan Garbarek, North American percussionist Collin Walcott, guitar player Ralph Towner and Brazilian percussionist Naná Vasconcelos. Gismonti added titles to his suite-compositions which referred to the Yawalapiti village atmosphere as: 'Celebration for the building of the village', 'Dance of spirits', 'The voice of spirits', among others. The LP cover showed a photo of the trail he followed every day to arrive at the village, and on the inside cover there was an image of the *oca* (indigenous longhouse) where he heard the *jakuí* flutes and wrote a dedication: "to Sapain and the Xingu indians, whose teachings during my time in the jungle were very important. Their color and mysteries; the sun, the moon, the rain and winds, the river and fishes, the sky and birds, but above all the integration of the musician, the music and the instrument in an indivisible whole" (GISMONTI, 1978, my translation).



Figure 49 Shaman Sapain nowadays. Photo: Renato Soares.



Figure 50 A traditional oca in Yawalapiti village. Photo: ISA.

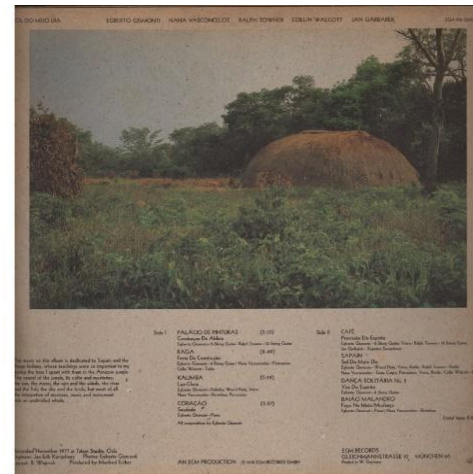


Figure 51 Cover for the LP Sol do Meio Dia by Egberto Gismonti, 1978. Figure 52 inside cover for the LP Sol da Meia Dia by Egberto Gismonti, 1978.

In this short interpretation of the songs of this album, I highlight with * the titles related to everyday situations of the Yawalapiti village.

The album Sol do Meio-dia

In the opening track – ‘Palácio de Pinturas – *Construção da Aldeia’ (Palace of Paintings – Building of the Village), Egberto Gismonti and Ralph Towner improvised with the twelve-string guitars, creating a musical ambience for what will follow.

On the second track, Egberto used two terms to title the piece: ‘Raga’ – referring to an Indian texture created by the Collin Walcott’s *tablas* – and ‘*Festa de Construção’ (Construction Celebration), addressing a village’s important moment of the building of a new *oca*. With an eight-string-guitar, Egberto improvised together with the percussionist Naná Vasconcelos, playing the *caxixis*, an Afro-Brazilian instrument that maintains the beat for the profusion of notes from the Indian *tablas*.

In the third track, ‘Kalimba – *Lua Cheia’ (Kalimba – Full Moon), Naná Vasconcelos explores the sound of the *berimbau*, plays with the sounds and focuses on something more free flowing, with no rigid structures, using several percussion instruments while Egberto plays the *kalimba* (*mbira*), of African origin. Later, the composer uses the Xingu flute that was given to him during his stay in the village, but his improvisations suggests modal scales, nearer to the sounds of a *pífano* – a northeastern Brazilian fife. The composer also uses vocal resources, open voicings and phonemes with no meaning.

In track five, recorded as a 24’50” suite, he united several compositions: ‘Café – Procissão do Espírito’ / ‘*Sapain – *Sol do Meio Dia’ / ‘Dança Solitária No. 2 – *Voz do Espírito’ / ‘Baião Malandro – Fogo na Mata/Mudança’. The composer mixed diverse musical references, including an homage to the elder shaman

Sapain.

In the first part of the suite 'Café – Procissão do Espírito' (Coffee, Spirit Procession), Egberto Gismonti brings bossa-nova references in the guitar, mixed with vocals similar to Milton Nascimento's style of singing, exhibiting references from Minas Gerais. The theme is played on Jan Garbarek's soprano sax and is accompanied by Ralph Towner's twelve-string guitar.

The second part, 'Sapain – Sol do Meio Dia' begins with the use of vocal sounds produced by bottlenecks, exploring dissonant clusters, and later works on an alternated system, characteristic to Brazilian indigenous peoples, though this resource seems to align with a song from Herbie Hancock's 'Watermelon Man' introduction recorded at the CD *Head Hunter*, which uses the same procedure to imitate the music of pygmies¹¹⁶. It is possible that Gismonti tried to create the same effect of the indigenous flutes heard in the Yawalapiti village. In sequence, Gismonti played a theme on the flute, which sounds more like a *pífano* (Brazilian fife), while Naná improvises with vocals and at the talking drum.

In the third part of the suite, 'Dança Solitária No. 2 – *Voz do Espírito', Egberto Gismonti plays the same theme from the suite 'Café' on the eight-string guitar, as a solo.

In the introduction to the fourth part, 'Baião Malandro – Fogo na Mata/Mudança', Gismonti uses an ostinato and a cut-out melody that refers to a fire in the jungle, using effects from Vasconcelos' *berimbau*.

The feeling in *O Sol da Meia Noite* album is jazzy, but with interventions that create soundscapes and a looser percussion. African traces are added by Naná Vasconcelos, always alternating with improvisations, like in most CDs by the label ECM. There are no indigenous references in the style of composition, though the album exhibits improvised sounds from the flute Sapain gifted to Gismonti and that seem to evoke the ambience of the village. The saxophonist Jan Garbarek nears the sound of European jazz, while Gismonti brings his particular style, with well-constructed melodies and syncopated rhythms, at one time in an elaborate jazz style, at another moment using modal and fluid harmonies.

In a conversation recorded in São Paulo's 2016 Biennial, Gismonti comments that he had the intention to record the songs with the same daily routine Sapain played, always in accordance to the sun's position: "it was a song for midday, for four in the evening, for the end evening, for dawn". Later he confessed that following this schedule in Norway made little sense, not only due to the difference in time zone, but because he noticed that this relationship to the position of the sun had a sacred significance he would never

¹¹⁶ See Chapter 3.

be able to add to his LP.

Another example of music related to the indigenous universe composed by Gismonti is the instrumental theme 'Quarup¹¹⁷ Worship Ceremony' on the CD *The Altitude of the Sun* (1976), recorded with the North American saxophonist and flutist Paul Horn. Gismonti titles this theme with the name of an important funeral ritual of the Xingu peoples, the Kuarup. In this theme Gismonti plays an indigenous flute, improvising with jazz elements in layers, using percussion effects. Though it does not present any specific indigenous tune, he clearly demonstrates how he captured the Xingu's soundscape. Once again, he used impressions to create music that does not exactly sound indigenous but exhibits vague elements from these cultures.

In 1989, Gismonti composed the soundtrack for Ruy Guerra's movie, *Kuarup*¹¹⁸, revealing his commitment to indigenous themes. Merely observing the titles of the songs for this soundtrack, we notice how much he was inspired by this set of themes:

- *Senhores da terra* (owners of the land);
- *Anta* (tapir)
- *Urucum* (a tincture used for body painting)
- *A força da floresta* (the strength of the forest)
- *A dança da floresta* (the dance of the forest)
- *Águas* (waters)
- *A morte da floresta* (the death of the forest)
- *Som da floresta* (the sound of the forest)
- *Jogos da floresta* (the games of the forest)

¹¹⁷ This term can be written with different spelling: Kuarup or Kuaryp or Quarup.

¹¹⁸ From the work of Antônio Callado, the film *Kuarup* narrates the story of the priest Nando during the 1950s; after leaving an isolated monastery in Recife, he begins working as a missionary in Upper Xingu. Involved in political intrigues and suffering from sexual desires, he leaves the church, becoming an indigenist and later, in the 1960s, fights against the military regime implanted during 1964.

Besides the aforementioned albums, Gismonti performed with Marlui Miranda, producing her first album in 1979, which included a song called 'Estrela do Indaiá' and a reinterpretation of three chants from the Krahô¹¹⁹. In 2004, Gismonti also collaborated with Maestro Sá Brito for the album *Caiapó Metutire*, which will be mentioned later on. In one of the tracks for this project, Gismonti composes a song named 'Meucumere', where he plays the *kuluta* flute and an instrument called *bambuzal*, similar to the Chinese *sheng*¹²⁰.

Gismonti displays a profound respect for indigenous philosophy and their way of life. Though he is very interested in the indigenous aesthetic, he preferred not to use these elements in the same manner as Villa-Lobos or citing and harmonizing these melodies. His way of treating this material was by writing original music inspired by the impressions he had during his visit to the Xingu. Still, Gismonti used, and still uses, in his presentations, some Xingu flutes and always states his time in the village was especially influential in his life.

MARLOS NOBRE (b. 1939)

The erudite (contemporary classical) composer Marlos Nobre¹²¹, whose oeuvre was created mainly in the years 1970-1980¹²², is known for his mixing elements of traditional music from Pernambuco with concert music. He composed the piece *Yanomami* for mixed choir and guitar op.47, in 1970, when the media commented on the imminent extinction of the Yanomami people due to problems with mining and diseases. The work is inspired by a funeral ritual of a *cacique* (a chieftain). The tenor soloist "represents" the dead *pajé* (an elder shaman). At the moment when it is perceived that the *cacique* dies, Marlos Nobre creates a dodecaphonic motet, which is very difficult to interpret.

¹¹⁹ 'Três Cantos Nativos dos Índios Krahô' were arranged by Marcos Leite (1953-2002) in 1982 and published by Earthsongs in 1996. They are free adaptation of chants from Krahô. The meaning of the text is unknown, and the words are treating merely as phonemes by the composer. Marcos Leite was one of the greatest personalities of the Brazilian choir scene during the second half of the twentieth century. His work among the Garganta Profunda group (later renamed *Vocal Garganta*) established a standard for quality in what is known as 'scenic choir' in the country and abroad. This arrangement is one of the Brazilian choral compositions more often interpreted around the world nowadays.

¹²⁰ See about *kuluta* flute in the next chapter.

¹²¹ Marlos Nobre won the Tomás Luis de Victoria Prize in 2005, a sort of Prince of Asturias Prize for Spanish classical music awarded to Latin American and Iberian composers, and a book about his life and work was published: *El sonido del realismo mágico*, paid by the foundation that granted the laurel. The book is accompanied by a CD, which contains recordings taken from other albums.

¹²² In 1971, he directed Radio MEC – Ministry of Education and Culture – and the National Institute of Music of Funarte – National Foundation for the Arts (1976). Between 1985 and 1987, he was president of the International Music Council of Unesco in Paris and directed the Cultural Foundation of Brasília in 1988 as well as the Cultural Foundation of the Federal District between the years 1986 to 1990. He currently chairs the Brazilian Academy of Music.

Influenced by Ernesto Nazareth¹²³ and Villa-Lobos, Marlos Nobre's compositional vision is based on the ideas of Mário de Andrade, who encouraged composers to use themes of popular culture, and also influenced by Stravinsky, Messiaen, Schoenberg and Stockhausen. *Yanomami* was considered one of the best pieces for guitar by a non-guitarist composer and is appreciated by virtuosos around the world. According to guitarist Gilson Antunes¹²⁴, *Yanomami*:

[...] follows the Villalobian composition tradition, intelligently using the open strings and open and closed chords of the guitar – without limiting the guitar to common uses of techniques already established, and which are usually used by guitarist composers (ANTUNES, n.d., my translation).

The piece includes a variety of contemporary vocal techniques, such as wide glissandos, guttural sounds, clusters and obvious dissonances.

Among the extensive work of Marlos Nobre, this seems to be the only one that refers to the indigenous world, which once again indicates that the presence of Afro-Brazilian rhythms in compositions of the period was more significant.

GUERRA-PEIXE (1914 – 1993)

In the same period, in 1971, Guerra-Peixe wrote *Série Xavante*¹²⁵ for mixed choir. Although he began his career as a twelve-tone composer in the 1940s, he soon began to adopt a 'nationalist' position, deciding to deepen his study of Brazilian northeastern musical traditions, such as maracatus, xangôs, frevos, and fife bands, which were his main interest. In addition to this research, he also made symphonic arrangements for popular songs by composers such as Chico Buarque and Tom Jobim. *Série Xavante* is the only work by Guerra-Peixe with an indigenous theme and was based on four moments of the Xavante ritual for youth initiation called *Wapté Minhono*, carried out to the present day: I. Ritual of ear piercing; II. Song of the young women; III. Singing of the boys; IV. Buriti race. According to the composer, the lyrics of the song were extracted from the album and documentary of the Brazilian Ethno-Musical Collection – CEMB – São Paulo. The composer comments:

The syllables are mere meaningless onomatopoeic effects, and the *maestro* can modify or substitute them as he wishes, without any constraint. The author only intended to imitate phonemes recorded in an anthropological recording [...] is a

¹²³ A composer of light music (*maxixe, choro, samba, polka, mazurka*) of the belle époque.

¹²⁴ The work was recorded by the label SIGNUM Classics in England with the Cervantes Choir of London, Brazilian guitarist Fábio Zanon and conducted by Carlos Fernandez Aransay.

¹²⁵ A recording of this work can be found on internet interpreted by Madrigal Renascentista de Belo Horizonte, conducted by Afrânio Lacerda.

work without any commitment to the source of origin and therefore without any value as a document for the songs of the Xavante people (GUERRA-PEIXE, composer's website, my translation).

This is another case in which the origin of indigenous material does not seem to be relevant to the composer, who only tries to sound indigenous, with no concern for referring to the source, the name of the people or any worry about the specifics of a particular group or context.

www.superpartituras.com.br

Série Xavante
Para Coro Misto

Com fragmentos de uma coletânea de canções dos ameríndios Xavante

Guerra-Peixe

I - Ritual da perfuração da orelha

Andantino (♩ = c. 56)

Soprano

Contralto

Tenore

Baixo

mf (voz vibrato, como clarone) *dim.*

U U U U U

pp

U U U U U

Allegro con fuoco (♩ = c. 144)

Soprano

Contralto

Tenore

Baixo

f grido HA HA HA HA

f grido HA HA HA HA

f VA NA VA NA DOB DOB UA

f HE HE HE HE HE HE HE E HE HE HE HE

www.sesc.com.br/sescpartituras

Figure 53 Score of *Série Xavante* by Guerra-Peixe.

SÉRGIO DE VASCONCELLOS CORRÊA (b.1934)

A disciple of the Brazilian composer Camargo Guarnieri, Vasconcellos received dozens of prizes abroad and in composition contests and his works were published in the United States, Germany and Belgium. He also acts as teacher and conductor. He has composed two pieces with the same title, *Moacaretá* (1974), based on several indigenous melodies¹²⁶. Although he is considered a nationalist composer and his work presents several references of *catira*, popular Christmas carols and popular dances in the interior of São Paulo, where he was born, Vasconcellos refutes this label and says that he always “distrusted composers who have made folk or Popular music” (VASCONCELLOS CORRÊA, 2000, n.d.).

The *Moacaretá* pieces were composed in 1974 and are, in reality, two different songs: a fugue for choir

¹²⁶ Companhia Bachiana Brasileira, under the direction of Ricardo Rocha, made the only known recording of this work in 1994.

and a suite for flutes. The word *Moacaretá* refers to a tribal council formed by the eldest, in charge of transmitting the cultural values and history of its people to the young. The piece *Moacaretá* for choir is a modal fugue based on three indigenous themes: 'Canidé-loune' – 'Sabath', collected by de Léry in 1530; Paresi's 'Nozani-na' and a tune of an unidentified group, perhaps Coroados. The *Moacaretá* piece for flute quartet is based on five indigenous tunes: the first one is a Tukano theme, from Rio Negro¹²⁷; the second and third ones are called 'Dança dos Miranha', based on the melodies compiled by Spix and Martius in the nineteenth century; and the fourth is a melody for the Juruna flute called *Auã*¹²⁸, based on a track from the LP *Cantos e Ritmos do Xingu*; finally, a modal fugue. The Tukano tune is a melody played by two flutes in minor seconds, which attempts to reproduce the microtones from indigenous flutes.

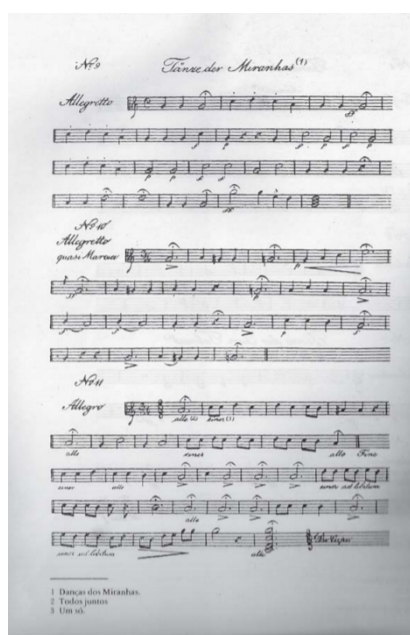


Figure 54 Tanz der Miranhas transcribed by Spix and Martius.

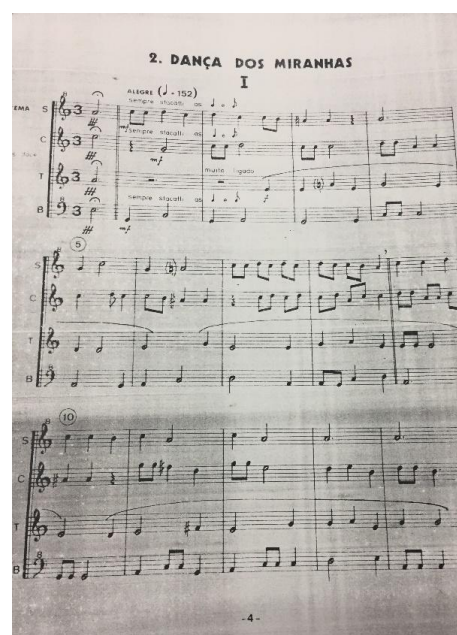


Figure 55 Score of the second movement of *Moacaretá*, with use of the Miranha tune.

These pieces seem to be the only ones that the author composed making use of indigenous themes. It is important to recall that Vasconcellos also composed *Hino dos Bandeirantes*, in a marching rhythm. This piece won a contest of the State of São Paulo in 1979 but it should be mentioned that in the midst of Brazil's dictatorial period, this composition demonstrates the lack of awareness of the composer of indigenous issues, since everything indicates that he did not have any problem to compose a hymn in honor of the *Bandeirantes*,

¹²⁷ The first theme can be listened in a live recording on the internet, with Claudia Freixedas and Marília Macedo playing the flutes under the name *Doces Diálogos – Primeiro tema Tukano da Suíte Moacaretá para flautas*.

¹²⁸ A recording of this piece played by flutist Priscila Gama is available on the internet.

Portuguese “lords” who came to Brazil to enslave and kill thousands of indigenous people¹²⁹.

It is interesting to observe that, in the second half of the 1970s, there was a probable connection between the creation of those musical works commented above with the widespread mediatization of the conflicts caused by the mining companies in the Yanomami lands and the almost complete disappearance of the Avá-Canoeiro people causing an awareness about the indigenous situation.

Democracy – Transformations



Figure 56 Democracy in Brazil

With the fall of the military government in 1985, after twenty years of dictatorship, Brazil transitioned to a democracy. It was a period of great economic instability, with extreme uncontrolled inflation¹³⁰. The

¹²⁹ At the beginning of the colonial period in Brazil, the Portuguese government sought to expand the Brazilian territory, exploring the backlands. Their actions were marked by extreme violence, such as the “hunting of rebel Natives” and fugitive slaves, contributing to the maintenance of the slave system that prevailed in Brazil. The *sertanistas* started out from São Paulo and São Vicente, heading towards the interior of Brazil, traversing forests and rivers. These territorial explorations were called *Entradas* or *Bandeiras*. The *Entradas* were official expeditions organized by the government whereas the *Bandeiras* were financed by individuals (planters, owners of mines, merchants). Most of the railways in São Paulo State, named after *Bandeirantes*, were indigenous paths in the past.

¹³⁰ Starting with Ernesto Geisel’s government from 1974 to 1979, the economic crisis and the difficulties of the military regime are worsened. The high oil prices and international interest rates generate instability in Brazil’s payment balance and exacerbates inflation. Besides compromising the established model for economic growth based on external financing. Despite the increasing costs of loans and the accelerated growth of the external debt, the government does not interrupt the cycle of economic expansion from the beginning of the 70s and maintains the official programs and incentives to private projects. But nonetheless industrial

transition occurred with an indirectly elected president, but already leading to a significant change that aroused the *Diretas Já* popular movement and the creation of several political parties¹³¹. Many exiles returned to the country and several artists became engaged in this popular campaign, such as the composer and singer Milton Nascimento, who, already sensitized by the indigenous struggles of the past decade, became highly solidary with the severe problems of these peoples.

During this period, there is a growing interest in studies of indigenous music, with reference to Lévi-Strauss and his Structuralism, which understand myths as structural to this Amerindian 'mode of thought', which ends up giving rise to musical connections. New parameters for analysis arise, referring to native terms for musical functions.

Inspired by this period of awakening, Milton Nascimento, from Minas Gerais, recorded the LP *Txai* after a trip through Acre, where he met the local indigenous populations. The tracks on the album alternate between indigenous field recordings and his original songs¹³². Marlui Miranda, who had already worked with Milton Nascimento and Egberto Gismonti during the past decades, releases the CD *Ihu – Todos os sons* in 1985, with indigenous themes from all over Brazil arranged as a mixture of mixed choir, Brazilian jazz and popular music. *Ihu* was considered an important reference in Brazilian music.

Two decades later, Sá Brito, a Brazilian ethnomusicologist formed at the University of Sorbonne, completed a project which brought together natives and non-natives virtually in the same recording. He used Mehinaku's and Kayapó's field recordings as a foundation and added pieces by professional musicians recorded in the studio. Renata Rosa, a popular singer produced a CD with Kariri-Xocó singers. A very interesting encounter happened between the Xavante music and the heavy metal band Sepultura whose album 'Roots' was a huge commercial success, although the record label did not credit the Xavante.

development is affected, and unemployment rises. See for instance the article *A political history of the Brazilian transition from military dictatorship to democracy* (CODATO, 2006).

¹³¹ In December 1979, the government altered the legislation regarding political parties and established multipartyism. *Arena* became the *Partido Democrático Social* (PDS, Social Democratic Party), and MDB added the word 'Party', becoming PMDB. Other parties were created, such as *Partido dos Trabalhadores* (PT, Workers Party) and the *Partido Democrático Trabalhista* (PDT, Workers Democratic Party) for the left, and *Partido Popular* (PP) and *Partido Trabalhista Brasileiro* (PTB, Brazilian Workers Party) for the center-right. Some parties, such as the *Partido Comunista do Brasil* (PCdoB) were banned.

¹³² During the 1970s and 1980s four important indigenous music LPs were released: the anthology by Harold Schultz (*Música degli indiani de Brasile* (1979), the LP *Xingu Cantos e Ritmos* (1972) recorded by the Villas-Bôas brothers, the LP *Paite Merewá* (1985), by anthropologist Betty Mindlin and Marlui Miranda; and the LP *A Arte vocal dos Suyá* (1982), by Anthony Seeger. See more in Appendix Chapter 1-2.

Besides these musicians from popular music, I briefly mention artists from erudite music, such as the ethnomusicologist Kilza Setti who was inspired by her researches on Timbira and Guarani; Edino Krieger, who used two Yudjá tunes as a leitmotif in the first part of his work *Terra Brasilis* and Priscila Ermel, also an ethnomusicologist, who mixes her anthropological research with new compositions for orchestra with the Ikolen-Gavião group.

MILTON NASCIMENTO (b.1942)



Figure 57 Milton Nascimento with Benke, during a trip to Acre.

Milton Nascimento is one of the most famous exponents from MPB. Black and endowed with a powerful and expressive voice, his compositional style is quite peculiar. His album, *Txai*, is exclusively dedicated to the indigenous peoples. He was a member of the *Clube de Esquina* movement of the 1960s, which exhibited influences from Bossa Nova, Jazz and Rock (especially The Beatles), as well as traditional African slave songs and Latin American music. His compositions always displayed well elaborated songs with sophisticated arrangements.

Highly popular and showing great charisma, Milton Nascimento began playing in the 1960s during MPB festivals and soon his songs were played in Brazilian radio stations. With 34 released albums, he had his songs recorded by artists such as Wayne Shorter, Pat Metheny, Björk, Peter Gabriel, Sarah Vaughan, Chico Buarque, Gal Costa, Caetano Veloso, Gilberto Gil, Elis Regina, among others. He has received 5 Grammy Awards and has performed in South America, Europe, Asia and Africa (GLOBO PLAY, 2012).

Still in the 1970s, he would directly reference the indigenous universe in two of his albums: *Geraes*,

released in 1976, and *Clube de Esquina 2* ¹³³, released in 1978. During this period, marked by the military dictatorship and developmentalist policies which included the extermination of the indigenous population, Milton Nascimento already began to compose and talk about indigenous themes. In these two albums, he dedicates six pieces to indigenous subjects: 'Promessas de Sol', from the album *Geraes*, and 'Ruas da Cidade', 'O que foi feito de vera', 'Canoa, Canoa' and 'Testamento' from the album *Clube da Esquina 2*. 'Canoa, Canoa' is an homage to the Avá-Canoeiro group in which the composer affirms his intention of creating a "hymn on love to the indians, to the fishes, rivers, and to nature" (MUSEU DA PESSOA, 2005). In this song Milton highlights the inseparable relationship between the Avá-Canoeiro and the river on which they depend for survival.

In 'Promessas do Sol', Milton Nascimento gives a voice to the indigenous peoples that denounces the violence he suffered and uses flutes that remit to the indigenous Latin American music.

The song *Promessas do Sol* synthesizes the tragic character portrayed by the Native in the music from the Minas Gerais-born musician. The eighth track of the album *Geraes* was recorded with the participation from the Água group. *Promessas do Sol* seems to emerge from a great Andean celebration, which is the song *Caldeira*, ending in great lament. Its monotonous and dragging melody suggests a funeral ceremony. The lyrics to the song, by Milton Nascimento and Fernando Brant, are dreary. In them an indigenous man narrates the setting he finds himself in, defining himself as "what has been". In this way, the native defines himself for society demands from him strength, beauty and justice, values which according to him, he no longer possesses: "You want me strong, but I am no longer strong, I am the end of the race, the old, what has already been" (LIMA and BRITO, 2011).

After releasing 23 albums in the 1980s, Nascimento launched the LP *Txai*, an album where he further elaborates indigenous matters. Considered the spokesperson for the 1983 *Diretas Já* campaign, Nascimento always was politically engaged:

Milton Nascimento's musical trajectory, not only in the *Clube de Esquina* movement, but also in his other projects, was marked by political engagement. His lyrics are representative of the disposition of the periods' youth, not only in Brazil, but around the world, for there was an uprising against oppression, be it the barricades in Paris or the adherence to counterculture and the hippie movement during the 1980s. Persecuted by the dictatorship, Milton Nascimento carries, like many at that time, the scars bestowed by rising up in a time when freedom of speech was suppressed (TAFARELO DE OLIVEIRA, 2014, my translation).

Txai means companion, friend, in the Hätxa Kuin language of the Huni Kuin people, native to Acre. In this album, Nascimento included indigenous recordings from his journey through the state in 1989, when he spent 18 days living with the rubber latex gatherers, riverside dwellers, the Kampa and Ashaninka ¹³⁴

¹³³ The release of the album *Clube de Esquina 2* and the direct references to indigenous themes are a protest against a coup which sought to take away the native's lawful rights, no longer classifying them as Natives, but as common individuals, ignoring their ethnic and cultural differences.

¹³⁴ During the 1940s the Kampa people were enslaved by the latex extractors because they had knowledge of extraction techniques. Afterwards, with the support of the New State, the process of extraction was transferred to northeastern immigrants.

communities that live close to the border between Brazil and Peru, near the Amazon River. The important activist and writer Ailton Krenak¹³⁵ comments that the album *Txai* was an act of political engagement in the struggle of the Peoples of the Jungle. The album was dedicated to the Union of Indigenous Nations and gathered peoples from diverse nations (KRENAK, 2015). The trip was carried out by CEDI and Quilombo Produções in partnership with UNI, CPI-Acre, CNS and the Association of Latex Extractors of the Tejo River. The journey was organized by the indigenist Macedo and accompanied by the anthropologists Terri Aquino and Mauro Almeida. The images were registered by Siã Kaxinawa, Charles Vincent (video) and Márcia Ferreira (photos). The artist Rubens Matuck took photographs of the people and nature.

In Upper Juruá, Milton Nascimento composed the song 'Benke', inspired by a boy who guided him in the jungle. In this album, the composer also included songs of the Kayapó ('Baú Metóro' and 'Baridjumokó'); Paiter-Suruí ('Hoeiepereiga'¹³⁶); Waiãpi ('Awasi') besides the famous Paresi song 'Nozani-ná', performed in a duet with Marlui Miranda. These songs, recorded in the field (not by Milton, but by researchers such as Marlui Miranda), are alternated with Milton Nascimento's compositions, whose lyrics, in a poetic fashion, are strongly related to nature, animals and peoples who live on riversides. The song 'A Terceira Margem do Rio', made in a partnership with Caetano Veloso, adopts the Concretist aesthetic of the song 'Asa', though now inspired on the work of Guimarães Rosa, a famous writer from Minas Gerais: The lyrics comment on the flyness of the word, the place where the poem arises.

Asa da palavra, asa parada agora

Casa da palavra, onde o silêncio mora

Brasa da palavra, a hora clara, nosso pai

Hora da palavra, quando não se diz nada

Fora da palavra, quando mais dentro aflora

Tora da palavra, rio, pau enorme, nosso pai.¹³⁷

¹³⁵ Ailton Krenak was responsible for convincing the Congress to vote for the adding of article 231 to the Brazilian Constitution of 1988 pertaining to indigenous rights. There is a video of an important speech he did in the National Congress, when he painted his face with jenipapo. This event convinced the deputies to vote in favor of indigenous article. See 'Ailton Krenak speech in Appendix Chapter 1-4.

¹³⁶ The term is written incorrectly in the LP booklet. Correct is *So pereiga*.

¹³⁷ The song *Asa da Palavra* with Milton Nascimento and Caetano Veloso can be found in their video *A terceira margem do rio*. A rough translation could be: Word-wing, wing stopped now / Word-world, where silence lives / Hot-iron word, glaring light, our father

Milton Nascimento, already a well-known singer/composer, risked a lot by including indigenous recordings in this LP, which were considered 'problematic' to be played in commercial radio stations, according to some music critics. A journalist from Paraná mentions, in his critique of the LP: "Undoubtedly, much will be said of *Txai*, an album with few tracks in shape to be played on the radio" (MILLARCH, 1990, my translation).

The opening track of the album 'Abertura' is a vocalization by Milton on the discourse of Davi Kopenawa¹³⁸, an important indigenous leader. This first track was one of the themes used in the soundtrack for the dance piece *Nascimento Novo* (Brand New Birth) by North American choreographer David Parsons, which toured several cities in Brazil.

Among the album's fifteen songs, five are originals composed by Milton Nascimento and one is a new arrangement for 'Nozani-ná'¹³⁹ (the same tune used by Villa-Lobos) recorded in a duet with Marlui Miranda. Milton's version exhibits vocal interplay accompanied by an ostinato-arpeggiato played on the guitar and supported by the rhythm of *caxixis*. The intertwined vocals alternate between solos and duets. Apart from 'Nozani-na' there are four more indigenous songs: 'Awasi', 'Baú Metóro', 'Hoeiepereiga', 'Baridjumokó'.

The way Milton Nascimento presented tracks with indigenous themes alternating with his own compositions became notorious because at that time, before the invention of the CD, people would listen to the whole LP, without skipping tracks, and this, in a way, 'forced' the listener to discover these original indigenous tunes.

The indigenous musicality and sonority are not really found in Nascimento's music, neither in the way he builds his songs nor in the way he sings. But his powerful voice – referring to the traditions of African mining

/ Word-time, when you say nothing / Out of the word, let it in blooming / Word-wood, river-round, our father. The audio is available on internet and in Appendix Chapter 1-4.

¹³⁸ Davi Kopenawa was one of the responsible persons for the demarcation of the Yanomami territory in 1992. He received the UN Global environmental award. In 2010, his work 'La chute du ciel' (The falling sky), based on his lines and written in partnership with the French anthropologist Bruce Albert, was launched in France with a preface written by Claude Lévi-Strauss. The book was translated into Portuguese and published in Brazil in 2015, translated by Beatriz Perrone-Moisés with a preface by anthropologist Eduardo Viveiros de Castro. The book is a shamanic manifesto and autobiographical testimony of Kopenawa denouncing the destruction of his people. It was written from his words told Albert, his friend for more than three decades. Actually, this book is of great interest to anyone wanting to understand indigenous culture.

¹³⁹ 'Nozani-ná's version featuring Milton Nascimento and Marlui Miranda is available on the internet and Appendix Chapter 1-4.

songs¹⁴⁰ – exposes themes rarely mentioned by artists of his stature and coverage by the media. His charisma ‘served’ an invisible cause for most of the Brazilian population. With this album, the support for indigenous struggles was backed by a “political and affective” viewpoint and this engagement still stands today. The interaction with the Amazonian way of life was an inspiration for the composer to write in his own style, but this process ended up becoming a typical situation in which the music was beyond itself, it acted as a political effort whose purpose was to raise awareness of the indigenous struggle in Brazilian society.

According to Milton Nascimento, the project was “an exercise in contact” with the brotherhood of the indigenous peoples of Brazil.

I heard the echo of my voice in the jungle. Not only that repetition; the sound follows the river’s path. Before I feared that people would not believe in what I have to say. I’m not afraid any longer. When you lean on a ridge, with that procession of canoes – that’s when you discover Brazil, you discover yourself, you discover everything. Txai is the half of me that exists within you, the half of you that lives in me. Txai is more than brother, more than friend. It is time to tell this to others. (MILTON NASCIMENTO. Composer’s website, n.d., my translation).

The LP *Txai* was a defining moment in Milton Nascimento’s career and the history of Brazilian Popular Music. Besides being a very popular album, extensively played on the radios, he received the Grammy in the Latin American Album category. Milton released the album in the presence of indigenous leaders during a concert in Rio Branco in Acre, Ibirapuera Park in São Paulo, in Rio de Janeiro and in New York, Washington and San Francisco in the United States, in 1992. According to Ailton Krenak, they were received in these American cities “by environmental movements such as the Rainforest Network, Alliance, Greenpeace, Amigos da Terra and other activist groups that organized weeks of mobilization before and after the tours, seeking financial support for the struggles of indigenous and forest dwelling peoples” (KRENAK, 2015). Still according to Ailton Krenak, the LP was well received in Europe as well, for instance in London and Berlin, where the environmental movements had more influence.

After the journey to Acre, Milton developed a special interest in the environmental situation and became politically engaged in the critique against the Brazilian government and the disrespect towards indigenous rights. His songs reflect his discouragement in regard to this contradictory situation: ‘development’ versus ‘native life’ that greatly affected these communities¹⁴¹.

Milton Nascimento always placed himself as a critic of the “lack of education and lack of love for the

¹⁴⁰ It is important to note that Minas Gerais, where Milton Nascimento resides, has a strong tradition of songs from enslaved Africans and a popular catholicism that still permeates those mountainous ranges.

¹⁴¹ Since the 1970s, the Amazon and Midwestern regions were considered as places for the development of large enterprises such as Hydroelectric plants, mining camps, soy plantations and cattle pastures, which caused immeasurable damages to the constantly threatened populations of these regions.

country, as well as the destruction of forest. How can man be considered an intelligent animal if he kills others and destroys nature?" (Milton Nascimento in: RESENDE, 1988, my translation).

Continuing his pro-indigenous efforts, in March 1992, Milton Nascimento made a presentation at Botafogo Beach for the Earth Summit of 1992, in a show opened by a group of the Paiter Suruí from Rondônia. Following this grand event, due to health issues, Milton stayed away from the stage for a long period, resuming his activities only in the 2010s, when he performed a concert in Mato Grosso do Sul, being invited by the Guarani, and was "baptized" by the region's ¹⁴² Guarani Nhanduru group with the name ¹⁴³ *Ava NheyeyruYyi Yvy Renhoi*, meaning "seed of the earth" (MILTON NASCIMENTO: Composer's website, n.d.). This concert occurred partly due to a project titled *Ava Marandu*, and was opened by the Kaiowá rappers Brô Mc's, the first known example of Natives who rap in both the Guarani and Portuguese languages (LOPES, 2010). The event was scarcely covered by the media.



Figure 58 Milton has his face painted by a Guarani leader, 2010.

In 2012, Milton Nascimento performed during an event by the United Nations, Rio+20¹⁴⁴, and acted as the host for the *Show da Nova Terra*, in Botafogo Beach. In a testimony given to Débora Gares, from the newspaper *O Globo*, he comments on his role:

In 1992, I participated actively in Eco 92; had just concluded an extensive research in the Amazon with natives, latex gatherers and riverside populations. This research resulted in the album "Txai", which was completely aimed at political participation, together with the Alliance of Peoples of the Forest. We worked to divulge the main environmental issues in Brazil in an international capacity. There were long tours in Europe, Asia, the United States and South America, where I brought indigenous leaders so that they could show their situation. Besides this, I was lucky to perform a concert in Eco 92,

¹⁴² Concert promoted by the *Projeto Ava Marandu – Os Guarani convidam*, developed by the Ponto de Cultura Guaicuru, with support from the Ministry of Culture.

¹⁴³ The name was chosen by 37 Guarani leaders based on the perception that the Guarani Nhanduru had of the person.

¹⁴⁴ Rio+20 was a UN conference on Sustainable Development which occurred in Rio de Janeiro during June, 2012. The conference's goal was the renewal of political commitment to sustainable development, through the assessment of progress and the failure to implement decisions.

which was unforgettable because I was able to *unite political militancy with my music* (Milton Nascimento in: GARES, 2012, emphasis added, my translation).

In 2013, Milton recorded a video supporting the continuity of the Maracanã Village¹⁴⁵ (NUHA, 2012), a dwelling for many indigenous groups, situated in the old Indigenous Museum¹⁴⁶ in Rio de Janeiro, which was to be demolished to accommodate installations for the World Cup. Six years after being baptized on Guarani lands in the state of Mato Grosso, in 2016, he returned to these lands to speak of the demarcations, a problem that remains unknown to society, even after many years of constant struggle and interventions from indigenous leaders' association with important organizations from Europe and the United States.



Figure 59 Maracanã place, previously the Museu do Índio, with policemen ready to evict the indigenous groups, 2012.



Figure 60 Indigenous protest against the demolition of the Maracanã place, 2012.

¹⁴⁵ Nascimento's testimony was available on internet and in Appendix Chapter 1-4.

¹⁴⁶ Created to house indigenous objects "fated to disappear", the former headquarters for the Indigenous Museum adopted a new role when it was occupied by indigenous movements, starting in 2006. It became a place for generating visibility to the living indigenous presence and not only the artifacts collected there.

MARLUI MIRANDA (b.1949)



Figure 61 Marlui Miranda, 2016

After Villa-Lobos, Marlui Miranda can be considered the most important Brazilian musician who dedicated herself to indigenous songs in Brazil. Since the 1970s, Marlui had already taken part in Egberto Gismonti's concerts singing indigenous themes¹⁴⁷. She also participated in the important LP *Txai* by Milton Nascimento (see above). Between 1978 and 1985, along with her husband, photographer Marcos Santilli, Marlui made a trip to the state of Rondônia (Amazon) alongside Mindlin who took her to meet the Paiter Suruí, Ikolen-Gavião, Jaboti, Tupari and Pakaa Nova peoples. Recordings with Paiter Suruí resulted in one of the first LPs of indigenous music produced in Brazil, the album 'Paiter Merewa' mentioned above. The music collected on this and other trips was the material for the CD *Ihu* produced in 1995, which would mark her career and would define her as the 'specialist' in this type of repertoire. Marlui also composed the soundtrack for the film *Brincando nos campos do Senhor* (At Play in the Fields of the Lord) by Hector Babenco and Saul Zaentz and for some documentaries on social and environmental issues, in 1992. In 1996, Marlui was awarded the prize of the German Record Critics *Schallplattenkritik* for the CD *Ihu – Todos os Sons*. In 2002, she won an award for the soundtrack of the film *Hans Staden* (1999)¹⁴⁸.

Her interest in indigenous music expanded with the material she obtained through a *sertanista* (an expert in Brazilian backland territory and its inhabitants) who worked with Brazilian natives. When Marlui listened to the songs on these tapes, she felt compelled to interpret those chants. In 1970, when she was at

¹⁴⁷ She used to sing *Três Cantos Krahô*, an arrangement of Marcos Leite, recorded on the LP *Olho D'Água*, produced by Egberto Gismonti.

¹⁴⁸ For more information about this movie, see <https://www.folhadelondrina.com.br/folha-2/marlui-miranda-e-lelo-nazario-assina-trilha-sonora-do-filme-br-font-size-270631.html>.

the beginning of her career, she met the *sertanista* Nunes Pereira, who worked with the natives for FUNAI (National Organization for the Indigenous). He had a collection of old recordings made by the Salesian priest Alcionilio Bruzzi and a dictionary of some indigenous languages. Marlui was surprised by these songs, and has asked herself in a personal testimony for my radioshow Planeta Som:

Why did nobody touch it before? There were people collecting indigenous songs, using them for their own compositions, but never approaching the traditional styles and ways of playing, so I said to myself: 'I shall dedicate my life to this' (Marlui Miranda, singer, 2003, my translation).

Marlui Miranda was invited as professor and artist by the Tinker Foundation to go to the University of Chicago (1993), Dartmouth College (2001 and 2003), Indiana University (2001 and 2007) and the University of London (2003). In 1986, the Guggenheim Foundation gave her a grant to carry out her research and composition project *Ihu – Preservation and Recreation of Indian Music of Brazil*. She also received support from the Map Fund of the Rockefeller Foundation (1995) for her first project. In addition, Marlui runs the Ihu Association, an NGO that publishes indigenous songs and also promotes her own projects with indigenous populations. Her curriculum demonstrates a successful career fully dedicated to the interpretation of Brazilian indigenous music.

Ihu – Todos os sons

The most significant project of her career was the album *Ihu – Todos os sons* (All sounds, 1995). This album features re-creations of traditional indigenous songs performed by the *Beijo* Choir, conducted by Tiago Pinheiro with arrangements for *a cappella* male voices or female voices or mixed choir. In some tunes, Brazilian jazz musicians such as flutist and saxophonist Teco Cardoso, percussionists Caito Marcondes and Paolo Vinnacia, bassist Rodolfo Stroeter and pianist Bugge Wesseltoft accompany the group. There is also a special participation by singer and composer Gilberto Gil, beside the Uakti group, an ensemble that plays unusual instruments, which provides a more contemporary character to this work. The book *A Musicológica Kamayurá* written by Rafael de Menezes Bastos inspired Marlui Miranda. In this book she found the word '*ihu*', meaning 'sound'¹⁴⁹, which became the title of the project.

¹⁴⁹ "When two things come into contact through movement, this movement being done with a minimum of force, it originates *ihu*. Then, it walks through the air, arriving at the *iapy*, 'ear', that *apy* (or *aanup*) 'hears', this way being done through the two *nami*, 'ears', and the *iapyaikwat*, 'ear canal'. *Ihu* is all that thus manifests itself: the voice of any bird or other animal, the sound of any *marakatap*, 'musical instrument'; the sound motion of any and everyone" (MENEZES BASTOS, 1999: 129, my translation).



Figure 62 Cover of *Ihu – Todos os sons*, 1995.

This work covers the vocal diversity of several indigenous peoples, including Djeoromitxi (Rondônia), Yanomami (Roraima), Pakaa Nova (Rondônia), Parakanã (Pará), Tukano (Amazonas), Caiapó (Pará), Nambikwara (Mato Grosso and Rondônia), Karitiana (Rondônia), Tupari (Rondônia), Juruna (Mato Grosso), Paiter Suruí (Rondônia) and Kisêdjê / Suyá (Mato Grosso). In addition to the CD Marlui Miranda released the book *Ihu*, published by Editora Terra, with scores for arrangements and texts about each song.

In the preface, Marlui Miranda states that in addition to the songs she also acquired information through contacts with the natives, while other elements were gathered from cassette tapes of friends, such as the ceremonial dialogue 'Ñaumú' of the Yanomami, sent to her by photographer Claudia Andujar. The Caiapó chant 'Kworo kango' was obtained by Flemish anthropologist Gustaaf Verswijver; the Suyá (Kisêdjê) myth 'Metunji iarén' by the North American ethnomusicologist Anthony Seeger. The song 'Araruna', present in almost all of her concerts, she learned from Mr. Nahiri Asurini on a trip to Belém do Pará, on the occasion of filming Hector Babenco's *At Play in the Fields of the Lord* (1991).

Rodolfo Stroeter, the bass player who accompanied Marlui Miranda for many years, raised a number of questions in the preface of this book:

How to insert the universe of Brazilian indigenous music in a world increasingly focused on the consumption of products that are related to each other through a network focused on communication technology and the mechanism of art? That is, how to make the audience listen to this song at a single minimal, simple and complex time and realize the importance of its existence? Or how to make Brazilian indigenous music interesting to a larger consumer market? These questions were dissipating throughout 'Ihu's' creative process: All sounds (STROETER in: MIRANDA, 1995: 14, my translation).

In the vocal tracks, sung *a cappella*, Marlui Miranda could convincingly reproduce the peculiar nasal sonority of the indigenous languages. In some pieces, she made arrangements that use intervals of fourths, fifths and octaves. The songs with instrumental accompaniment have harmonizations that modify the auditory perception, shifting the listener to a jazzy context, due to the background of the musicians who

accompany her. With the duo of Pakaa Nova singers, Marlui Miranda practically reproduced the original recording without adding any instruments. In the recording, she sings in parallel thirds, a rare case in Brazilian indigenous music. The great difference within the arrangement is the accompaniment on 'cans' played by the musicians of the Uakti ensemble, leading the chant into an atonal field.

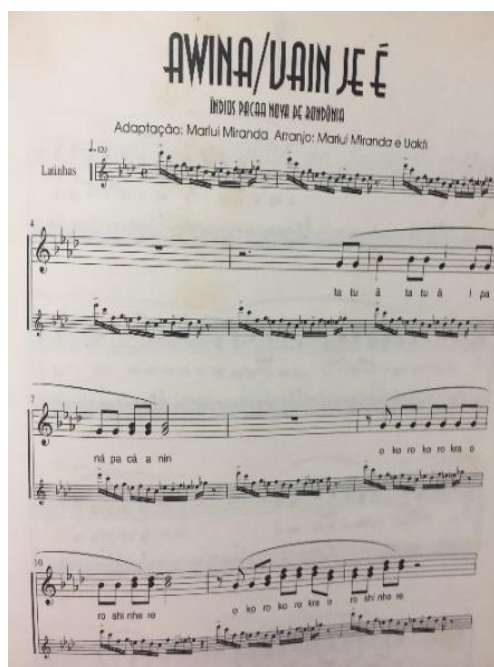


Figure 63 First page of the Pakaa Nova's duo
Awina from the book *Ihu – Todos os sons*, 1995.

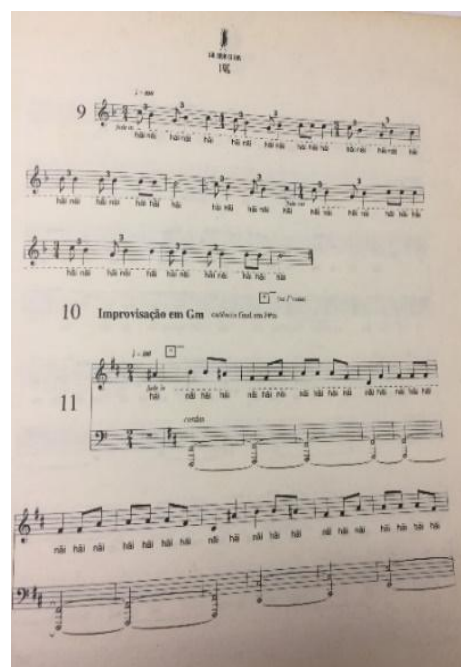


Figure 64 Excerpt from the arrangement of 'Hai Nai Hai' indicating improvisations for musicians and variations for each part

In the last track, Nambikwara's the suite '*Hai Nai Hai*', the choir performed variations of archaic musical elements exploring the word *hain* – which means singing in the Nambikwara language – alternating improvised and climactic instrumental textures, seeking to recreate the atmosphere of 'Festa da Moça Nova'.

The arrangements for 'Ju Paraná', 'Ynu Maj Hyrynh' (I sing to you) and 'Araruna' present an accompaniment with more tonal harmonies, following the principles of Brazilian song and that have been used by Brazilian choirs.

Music critics considered the CD *Ihu* a remarkable and important record. In 1997, it was released in the United States by the label Blue Jacket and received a brilliant review written by jazz critic, Josef Woodard:

Brazilian singer and musicologist Marlui Miranda brings the world of the rainforest and the still-esoteric culture of the Brazilian natives, into a musical setting which could be called modern. But the term is deceptive: the reality of Brazil's indigenous peoples, even if cut off from the world of wires and info, is as real and "contemporary" to the touch as anything else extant in the late 90's. This is a fascinating project, celebrating music of organic and rootsy appeal from a country which is as much a crossroads as anywhere in the world. Miranda, who has composed music for various media and performed with Egberto Gismonti, Gilberto Gil, and Milton Nascimento in addition to her many years of studying the Brazilian indians, has brought together the native and urban cultures with a rare degree of success. The album, supplemented by quest

appearances by Gil, Uakti and keyboardist Bugge Wesseltoft, among others, has native chants and songs as a foundation, arranged with an eclectic sensibility” (WOODARD, 1997).

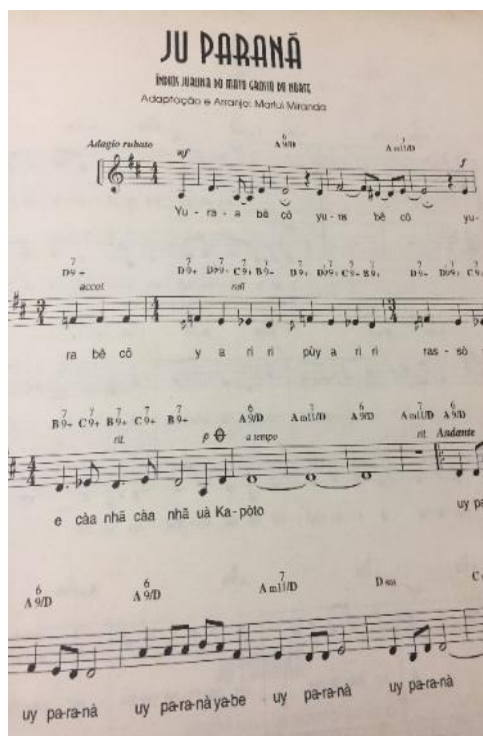


Figure 65 Score of the arrangement of 'Ju Paraná' with chord symbols for the piano.

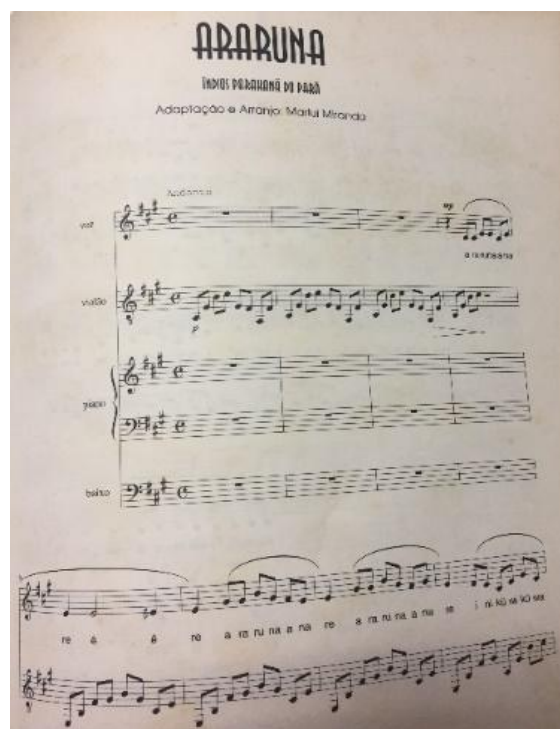


Figure 66 Arrangement for 'Araruna' with arpeggio accompaniment for the guitar, *Ihu – Todos os sons*, 1995.

The critic, although using an esoteric approach, was very favorable, which helped to promote gigs abroad, where the singer began an important career, much more active than in Brazil. In 1996, *Ihu* was released in the United States, Germany, Austria and Switzerland. Concerts were held in Miami, New York, Portugal (Expo 1998), Austria, Switzerland, England, Italy and Spain among other countries and cities.

2 Ihu Kewere: Rezar

In 1997, Marluí Miranda produced the album *2 Ihu Kewere: Rezar* (Praying), mixing traditional indigenous songs with music composed by her based on the texts of Father José de Anchieta, performed by the Coro Sinfônico, Orquestra Sinfônica do Estado de São Paulo, Coral Ihu and popular musicians. *Kewere* means the healing act of the shaman. Conceived as a mass, *2 Ihu Kewere: Rezar* intercalates choirs (female and male), solos and orchestral moments. There are songs of the Aruá, Urubu-Kaapor and Tupari peoples that were adapted to be part of this structure. In this example, the third mode mentioned by Bartók was used, that is, to transform the original material into a new idea, something different.



Figure 67 Cover of *2 Ihu Kewere: Rezar*, 1997.

In the album insert, Marlui Miranda compares Anchieta's work with other "ethnic masses" such as the *Missa Creolla*, *Missa da Terra Sem Males* and *Missa Yoruba*, stating that the *Missa Kewere* presents the cultural ingredients of the Amazon indigenous people outside the classical European tradition. The interpreter explains her ideas:

In *Kewere*, the central idea is an opposition of beliefs: on the one hand, the old shamans' songs; on the other, christian verses written by José de Anchieta and texts of the liturgy, settled in the same compositional plot. The selected indigenous chants are therefore of a solemn and lyrical nature, they dignify and are suitable to be interpreted by symphonic orchestra and a big symphonic chorus. Thus, a choice of this formation seemed pertinent to the idea of catechesis, of the conversion of the indians to a European religion. The ancestral *Tupi* language unifies the composition as a whole. At the same time that the "oratory" distanciates us from their origins, it brings mystery, because a part of the vocal interpretation is done in an ethnic way, evoking indigenous characters, voices forgotten in the past of catechesis. Thus, in the *Kyrie*, an indian woman, sings in her own way, mixing two beliefs: "Kyrie Eleyson ... Tupã oré rô aus-rêve iepé ... Tupã Eleyson ...", while at the same time intoning a "Gregorian" chant and a "nomination" chant, the latter explained as a kind of "baptism", inspired by the indigenous tradition (MIRANDA, 1997: n.p., my translation).

Among the tracks of *2 Ihu*, there are songs composed by Marlui Miranda, such as the 'Canto de Entrada', 'Kyrie', 'Aleluia' and 'Pai Nosso', with texts by José de Anchieta and others that were adapted from Aruá songs, an almost extinct people.

*Missa Kewere*¹⁵⁰ had its *avant première* celebrated as an official mass at Sé Cathedral in São Paulo, by Cardinal Archbishop Dom Paulo Evaristo Arns with the presence of local, state and national authorities and four indigenous persons. The ceremony included Marlui Miranda's vocal solos, and during the 'Offertory' the four natives entered the corridor and were embraced by the cardinal. The Mass *2 Ihu Kewere: Rezar*, intercalates choirs (female and male), solos and orchestral moments.

¹⁵⁰ *Missa Kewere*'s ceremony at Sé Cathedral was filmed and the link of the video is in the audiovisual references.

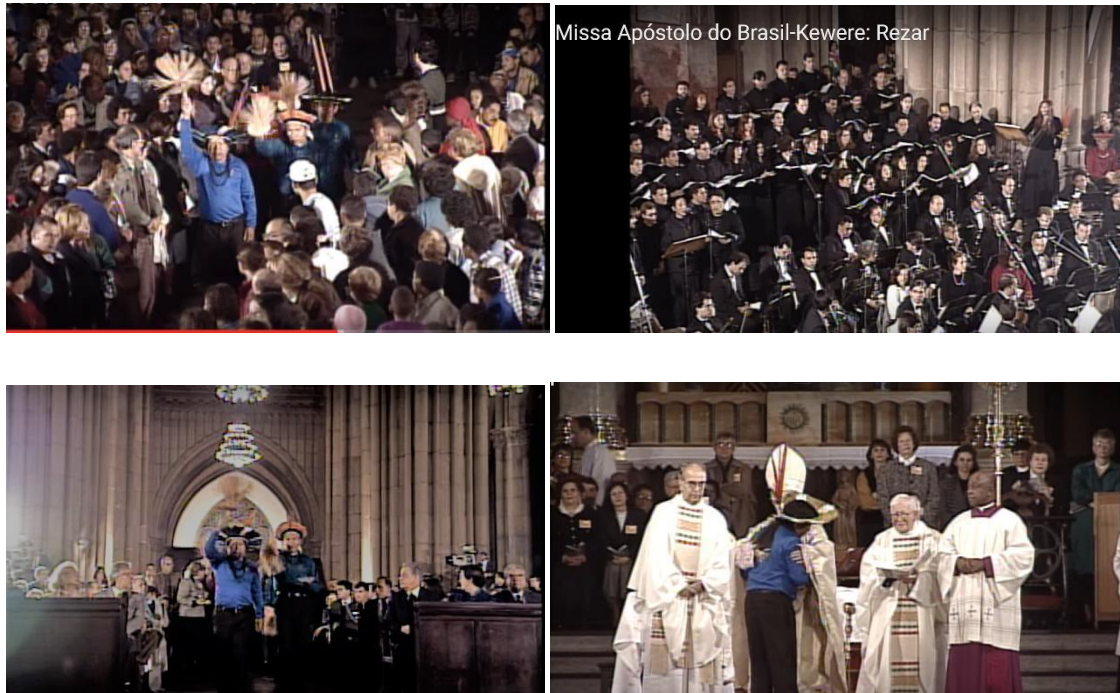


Figure 68 Photos of the footage of *Missa Kewere* celebrated at São Paulo Cathedral, 1997. Images taken from Youtube.

Although Father Anchieta¹⁵¹ was considered a great humanist, the process of catechization carried out by the Franciscan and Jesuit priests during the colonial period was severely criticized for oppressing indigenous spirituality, chants and languages. The catechizing process, in itself, had as its premise the denial of the culture of the catechized, to consider it “primitive and inferior”, and to impose christianity. In this process, music has always been used as an important element. The church considered the indigenous way of singing “dirty”, out of tune, and the solution was to “clean” the native sonority and to put violins and European violas in the place of the indigenous *taquaras*. According to historian Asuncion Barros:

The improvisations were banished in favor of the sound of the baton, of the sound strictly controlled by the “chapel master.” The irregular “chant multiplication” gave rise to the most rigorous unison inherited from the disciplined monastic practice of Gregorian chant and in some cases, that tended to produce a simultaneity of minimally lagged repetitions of the same melodic design. Finally, Renaissance music and the plainsong invaded the sonorous landscape of the natives, from a

¹⁵¹ Anchieta was seen as a “progressive” Jesuit, because he did not consider the natives to be “soulless”, which was common at that time. He thought that precisely because they had souls, they should be catechized. Thus, Anchieta learned the ancient Tupi spoken by the natives of the coast, and began to imbue them with catholic ideas, using poetry, singing and theater plays. After this process of catechization in the colonial period, Brazilian indigenous people underwent a process of “integration” initiated by the SPI (Service for Indigenous Protection), whose objective was to insert them in civil society, ignoring the cultural borders, that is, “to make them Brazilian citizens”, within a positivist vision. Later, evangelization gained many indigenous followers. In this process, traditional music has been retracting again, and some indigenous people incorporate the elements of North American gospel music into their music or use traditional music with lyrics that preach the gospel in a complex appropriation, but this is not the subject of the present thesis.

multitude of operations and repressions (BARROS, 2011: 14, my translation).

In this sense, *Missa Kewere* presents a certain contradictory character, juxtaposing communion and faith of the oppressor and the oppressed while trying to “conciliate the irreconcilable”. In the opinion of lyricist Carlos Rennó, in an article in the newspaper *Folha de São Paulo*:

Only at the level of art – and an art of beautiful results, as Marlui’s – could such a thing be conceived and accomplished, the reconciliation of the irreconcilable. And, in a work created, considering the specific case of this record, in the light of a humanistic christian idea (RENNÓ, 1997, my translation).

Following the success of *Ihu*, the CD *2 Ihu Kewere: Rezar* received good reviews abroad such as the one from an English critic:

The sequel to Marlui Miranda’s stunning *Ihu – Todos os Sons*, *2 Ihu – Kewere: Rezar*: Prayer is the equal to its predecessor, but it achieves its glory in an entirely different way. *Ihu 2* is constructed as a mass, using traditional indigenous melodies and composing styles. While the music has its roots in tradition, it addresses how those traditions shape and affect contemporary concerns. The music has a direct power and beauty that are simply breathtaking. What Miranda says and how she says it make *Ihu 2* another thoroughly wonderful ride (ERLEWINE, 1997).

Marlui confided that there was “some concern” of mixing a structure like a mass with indigenous culture, and that putting the indigenous songs into scores and mixing them with catholic liturgy was very difficult. But it succeeded in achieving a good balance between the indigenous and non-indigenous elements. When *2 Ihu Kewere: Rezar* was shown in Curitiba, the monk Ranulfus commented on the audacity of the project and emphasized the historical significance of this encounter between the two cultures:

It seems that such a work is the first to confront Amerindian musical material not as raw material for Western musical creation, but rather puts Western techniques of epochs and styles at the service of the Amerindian expression itself [...] It would therefore be an act of immense historical significance, for the first time in 500 years the European eyes, ears and soul would have achieved a level of respect and openness before the indigenous expression – resulting in no more a Western product made from expropriated raw materials, but on the contrary, in a subtle act of penance for the immense crimes of lese-humanity with which the European expansion took place (RANULFUS, 2011, my translation).

Ponte entre Povos

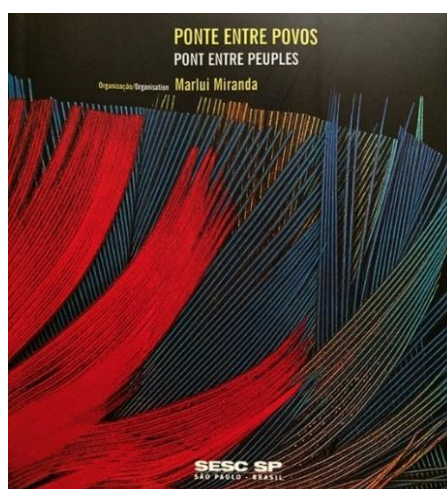


Figure 69 Cover of the book-CD *Ponte entre povos*.

Eight years later, in 2005, Marlui Miranda produced and arranged a double album and a book called *Ponte entre povos* (Bridge between peoples), an audacious 400-page book with 3 CDs containing a total of 44 tracks. The CDs contained music of the communities of Wayana, Apalai, Katxuyana, as well as the groups Tiriyo and Palikur – the latter from Oiapoque, which is located on the border with French Guiana – together with musicians from the *Camerata Atheneum* and the *Associação Musical Primavera de Macapá*, from the state of Amapá. The first CD presents the integration between orchestra and indigenous musicians, playing together the arrangements of Marlui Miranda and composer Ruriá Duprat. The second CD, *Relembrar*, features original Palikur songs by Emiliano Iaparrá Palikur and Manoel Labonté Palikur. The third presents Katxuyana, Tiriyo, Apalai, and Wayana songs from Tumucumaque, as well as compositions by Mozart and Verdi.



Figure 70 Concert with Marlui and an indigenous flutist, 2005.

The release text defined this work as an “ethno-operetta.” Anthropologist Lux Vidal, author of the book's preface, stated that the “encounter of indigenous classical music and European classical music was quite surprising.” And she added that, unlike the laborious work of an ethnomusicologist, which requires further study, Marlui Miranda also performed a work of great importance because “indigenous music was deserving a genuinely musical rescue, making it pleasurable and accessible to a broad audience, possibly 'uninformed', though interested, generous, and wide open to innovations” (VIDAL, 2005: 23, my translation).

This complex project went through a long process that lasted four years to complete. Two years were needed to develop research, transcriptions and recordings, and two additional years for the realization of workshops, rehearsals and presentations – one of which took place on a stage set up on the banks of the Amazon River. The project was fully supported by the government of Amapá and SESC-SP (Social Service of

the Commerce, São Paulo) as well as other local institutions. The governor's proposal was to include indigenous people within the cultural diversity of Amapá, which features a strong African tradition and manifestations of popular catholicism such as the Sairé¹⁵², as well as the "kitsch music of 'sound systems'¹⁵³. The fact that the indigenous people "were a minority in the panorama of the Amazonian musical diversity" (MIRANDA, 2005: 39) stimulated the making of this project to open the way for local indigenous music.

Ponte entre povos referred to the feeling of the passage from one culture to another, in an interweaving of their different musical hemispheres. It was like building an abstract bridge, made for musical exchanges. It was carried out in Amapá, in the far north of Brazil, where Portuguese, French, Dutch and Creole are spoken, as well as the indigenous languages Carib, Aruak and Tupi (Marlui Miranda, In: JOURNAL OF USP, 2005).

Vidal, specialist in the material culture of several Brazilian indigenous peoples, concluded in her preface that the "partnership between musicians from different cultures gives continuity to the process that seeks the inclusion of the indigenous in regional and national musical events" (VIDAL, 2005: 23).

Not only is the union of different indigenous peoples surprising in this project, but also the partnership between these peoples and musicians playing classical orchestral instruments. Marlui Miranda introduced Mozart to young people without saying anything about the composer and just observed their reactions. She realized that the 'pulse' of *Eine Kleine Nachtmusik* made them feel good. Miranda believed that the communities involved in the project found a point in common with the Austrian composer: Mozart's pulsating music was accompanied by the *purupuru*, an instrument made with *tracajá* shell. She explained how the *pizzicato* of the violins mingle with the sound of the *purupuru* in a light and non-invasive way, which sounds like a *cuíca*. On the other hand, the instruments of the orchestra also enter slowly, making glissandos. The flutes imitate the sounds of birds, creating a symbiosis between these two universes. However, Marlui Miranda makes it clear that "indigenous music is the priority, followed by the brief classical repertoire" which in addition to Mozart includes the Italian composer Boccherini.

During workshops, indigenous singers taught their music to students at the local music school. Then the students took instrument lessons, and in that process, which lasted for months, a certain familiarity with the indigenous musicality was created. During the recordings of the CD, the atmosphere was spontaneous and friendly, according to Marlui Miranda. The natives applauded each one of the recordings, saying *kuréééé*

¹⁵² The same 'Çairé' Villa-Lobos used as reference to compose his piece a few decades earlier.

¹⁵³ 'Sound system parties' in Pará began in handcarts with a turntable attached to a speaker, called "pickups" and "sonorous" in the 1950s. Today the stereos have a powerful sound and help to spread the music of artists who have no space on radio stations.

(very good, in Apalai) and *barewye* (beautiful, in Palikur). There was a curiosity on both sides: the orchestral musicians who had never heard indigenous music and the natives who had never attended symphonic ensembles. It was a novelty for everyone. Traditional chants without any intervention, fragments of rituals and instrumental leisure themes of the Wayana, Apalai, Katxuyana and Tiriýó were recorded. The indigenous people determined track sequences and CD titles. The elders considered it of great importance to record those ancient songs, because it was their desire “to preserve and guarantee the transmission for future generations” (MIRANDA, 2005: 55). To Marlui Miranda, it was clear that what she was recording was not a record for scholarly studies, but rather to divulge such hard-to-find music, even though she is aware indigenous music when recorded in a studio or presented on stage, is quite different from when it is inserted in its original context.

All indigenous songs obey rules and often present complex structures. In order to understand them, one has to open their ears to this “sonorous landscape,” keeping the ear able to establish parallels between cultures without exerting interference. Indigenous music, generally interpreted within the context of rituals, does not have the duration of the small pieces we hear on these CDs, but is part of extensive musical systems, in which the songs are very long and may last for more than forty-eight hours. [...] What really leaves us far from understanding the codes of an indigenous society is our inability to value and enjoy the moment of leisure (MIRANDA, 2005: 57, my translation).

For this project, Marlui had the support of Lux Vidal and João Capiberibe, Senator from Amapá. She observed in an interview with the *Jornal da USP* that the social organization of each people is related to their use of colors in drawings and body paintings, the details in the artifacts they produce, the delicacy in woven fibers, and especially their music. The senator was enthusiastic about the project proposal:

We, so-called civilized people, are unaware of sounds and see little of what we see in the middle of the forest, because we believe that the culture of the Europeans who ‘discovered’ and occupied the Amazon 500 years ago is superior and is sufficient for us. Today we see, however, that we can build an intelligent dialogue resulting from the meeting of knowledges, combining the traditional and the new, living and science, and the different ways of looking and feeling the world in its extensive and perfect Amazonian diversity (João Capiberibe, In: JORNAL DA USP, 2005, my translation).

In this project, for the first time, the names of the authors and interpreters of the songs appeared in the credits of the CD. This fact clearly revealed Miranda’s intention to publish the indigenous songs as “regular” popular songs, rather than the “traditional” way of following the current copyright laws. Usually indigenous tunes are registered as “public domain” without considering the authorship of them, which means that any person can record it without paying the copyrights.

The repertoire of the CD is not made up of works of public domain, which can be used largely because they have indigenous origin: the authorship is clearly expressed through the interpreters who represent the indigenous groups and aim at the protection of collective rights under Brazilian and international laws. The songs were registered at the National Library as well as the edition and numbering of the CDs using the ISRC – International Standard Recording Code (MIRANDA, 2005: 53).

With this project, Marlui Miranda won the “Chico Mendes” award from the Ministry of the Environment in the category of Art and Culture “for the work of approaching indigenous culture and classical

music.” According to her, the award was a stimulus for the continuity of the task of preserving traditional cultures of the Amazon. “They are as fragile as the ecosystems they are integrated in” (Marlui Miranda, in: BOURSCHEIT, 2005).

In addition, Marlui Miranda was also one of the first interpreters to pay attention to the copyright issue¹⁵⁴. She has always sought to pay the due royalties to the natives, either through reliable institutions or directly to the authors of the songs. “One part of this budget goes to the author and the other to the community projects” (MIRANDA, 1997). She explains that since the 1970s, she had thought of giving the community the authorship, but according to the *Código de Proteção de Autoria e Propriedade* (Code for Protection of Authorship and Intellectual Property) this is not possible. “In order to have the authorship legally recognized, Marlui Miranda began to designate individuals as representing each group as composers of the songs that she recorded, in common agreement among them. Due to the complexity of the situation, Miranda considered this the best solution. As the payment has to be deposited individually, the author must be registered in an association of composers so that the resources collected with the presentations or other uses of the music can be transferred. Thus, Marlui Miranda put in the booklet *Ponte entre povos*, an author for each of the songs, even the traditional and the old ones and those done collectively. And she also registered the scores at the National Library, which happens with composers in general. In an interview available on the blog *Malinche II*, the singer comments:

In the presentation, we made in São Paulo, at the launch of the book and the CDs, a round table was held to discuss the issue of copyright. It is a very new subject for the natives, which cannot be discussed randomly. It is necessary to place them in the same level of other composers and collection of royalties. For them, this collection is possible if they have a phone-number and a checking account. In our project, we did all this so that they were paid, in a fair way, for the songs and performances (Marlui Miranda, In: INTERVIEWS to Malinche II blog, 2005).

Neuneneu – Fragments of indigenous Brazil

The next project led by Marlui Miranda was the CD *Neuneneu – Fragments of indigenous Brazil* and the concert *Neuneneu, Humanity – A Celebration of Human Musical Plurality*, presented in London at Queen Elisabeth Hall in 2006, when she established a partnership with the English musician Ravi and a group of Mehinaku people from Xingu. The concert received a 5-star review in *The Independent* with the title: “The term “world music” was invented for nights like this”.

¹⁵⁴ More concerning this issue shall be discussed in the next chapter.

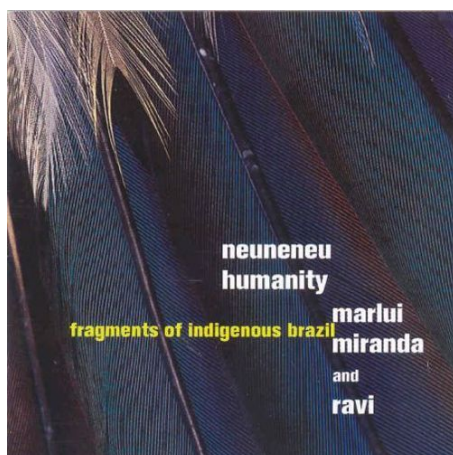


Figure 71 Cover of CD *Neuneneu*.



Figure 72 Marlui and Ravi during a *Neuneneu* concert, 2006.

As a record of this meeting, a video was made containing moments of rehearsals and presentations and an interview conducted with Kamalurre, one of the members of the Mehinaku group. In the video, the young man mentions his wish to perform abroad to show his rituals. On that occasion, Marlui Miranda gave an interview on British TV, where she talks about the difficulty in reaching the indigenous villages in Rondônia. She reports one time when she made the first contact with the natives and she lost herself in the jungle, she sang a Paiteir's song so they could find her.

In an interview with an important newspaper of São Paulo, when asked about her purpose with this type of repertoire and whether she intended to document, popularize and preserve, or only to sing indigenous music, Marlui Miranda replied:

I don't intend to popularize. There is no mass media capable of doing this. But this is not a hermetic song. It has an incredible range. In every country where I introduced it, it was accepted in a very positive way. My work is not academic. I aim to have the pleasure of interpreting the music, bringing to our knowledge that some part of us is in the song (Marlui Miranda in: BOZZO, 1997, my translation).

Marlui Miranda has carried out many other projects whose analyses are not the aim of this study, though they are of great importance, such as the recording of the triple CD of *Tuyuka Utāpinopona Basamari* with support from Dartmouth College in 2003, with recordings made at their request. In 2015, she released the CD *Fala de Bicho, Fala de gente* (Animal speech, People speech) with reinterpretations of Juruna lullabies, besides being present at events discussing indigenous rights in Brazil, such as ECO 90.

Marlui Miranda's knowledge of Brazilian indigenous music is deep and extensive. She puts into practice her research in a process of bimusicality¹⁵⁵ (HOOD, 1960), as a way of learning to sing with the natives, imitating them with great fidelity and seeking to give visibility to them. Her dedication to indigenous

¹⁵⁵ Mantle Hood believed that bimusicality could be seen as a natural aptitude for the assimilation of more than one musical culture.

culture traverses the academic goals and takes place in an affective way. She is sure that what she does is decontextualized music and she never refers to what she does as 'authentic music'. Miranda, in an interview recorded in video with Massahiro Higa, comments on the use of the indigenous repertoire outside the context of the villages.

You go out of your local context, go up on stage, you're doing a translation, and it's your subjectivity, your individuality that works with that cultural repertoire to which you do not manifest any prejudice, quite the contrary, it requires great courage for you to approach that thing. Without offending, without creating an impact or creating competitiveness with the natives [...] it is a very delicate field (Marlui Miranda, In: INTERVIEW WITH MARLUI MIRANDA, 2016, my translation).

Marlui Miranda went innumerable times on stage with or without the presence of indigenous musicians in both formal and informal presentations. In a video documentary about her life and work made by TV Tupinikim, she states: "Indigenous music and culture opened a door to infinite growth, which validated me as a human being" (MARLUI MIRANDA – Introduction, 2007).

MAESTRO SÁ BRITO (b.1945)



Figure 73 Sá Brito during the recordings in the Mehinaku village, 2001.

Maestro and ethnomusicologist Wilson Sá Brito, who graduated from the *École Pratique des Hautes Etudes* at the Sorbonne and the University of Vincennes in France, directed two projects produced by *Dialeto – Latin American Documentary* – a Brazilian company sponsored by the *Amazon Rainforest Foundation*. The unusual thing about these two projects is that Sá Brito invited professional musicians to play/record in the studio over field recordings done in two indigenous villages.

The first CD was dedicated to the Mehinaku and the second to the Caiapó Metutire, both indigenous groups from the Xingu whose cultures are still well maintained, with preserved rituals and traditional life. The Dialeto team was in the Xingu villages and recorded different instruments and styles of music during their rituals. A video documentary, a bilingual book and a photo exhibition with musical instruments, adornments

and featherwork accompanied both musical projects.

The introductory text of the book *Mehinaku* was extracted from the book *A Marcha para o Oeste* (2012) (March to the West), by Orlando and Cláudio Villas-Bôas. Conceived and carried out under the direction of photographer Vito D'Alessio, the project took almost four years of field researches, in six journeys, with a team of 12 members. D'Alessio and his team registered part of the daily life of the indigenous population, in order to experience, understand and document their culture and customs. During the realization of the Caiapó project, the team had the privilege of reuniting, historically and for the last time, the leader Caiapó Raoni and Orlando Villas-Bôas, who took part in the project assisting the research.



Figure 74 Orlando Villas-Bôas and Raoni, 2001.

Mehinaku – Message from Amazon Project

The musical part of the project *Mehinaku – Mensagem do Amazonas*¹⁵⁶, released in 2001, had two CDs: the first, *Ethnic*, containing 26 tracks and *Fusion*, the second, with field recordings mixed with studio the recordings by various musicians. For the production of the *Ethnic* CD, over 100 hours of music were recorded in the Metutire village during the traditional rituals of the Upper Xingu, such as Yamuricumã (women's ritual), Ukayumai (ritual of the dead), Kauká (sacred flute of healing) and Jawarí (war ritual). Sá Brito states that he tried to be as true as possible to capture the original sound, without interfering in the Mehinaku daily life: "We believe we have established an ethical relationship with the work, respecting the vastness, depth and richness of the music of the village" (Sá Brito in: FOLHA DE SÃO PAULO, 2001, my translation).

As we were discovering and understanding the dimension of Mehinaku music, the necessity to create was rising, creating a dialogue with Western music. On the one hand, to document this musical universe performing a work of memory with the ethnic CD; on the other hand, to fuse our cultures, to play together, respecting and placing the Mehinaku as the main artists; to make the bridge between two worlds led us to know an aspect of our identity through the CD Fusion (Sá Brito, in: FOLHA

¹⁵⁶ For more information about the Mehinaku project, we point to the the Diaeto website. Paulo Pinajé wrote part of the insert and advised the project; Maria Inês Landgraf and Renato Dutra directed the video, with photos by Vito D'Alessio.

DE SÃO PAULO, 2001a, my translation).

The CD *Fusion Mehinaku* includes the participation of several musicians, including percussionists Naná Vasconcelos, Caito Marcondes and a fixed team of musicians formed by Simone Soul, bassist Alfredo Bello, Juliano Beccari on keyboards, as well as special participation by guitar player Badi Assad, flutist Antônio Carrasqueira and singer Renata Rosa. In a statement by e-mail, Sá Brito reports:

The choice of the tracks was guided by diversity and artistic performance. They were technically crafted to achieve an appropriate sound result to be played and mixed with tempered instruments. (Sá Brito, music producer, 2014, my translation).

According to the music director, the recordings were done in several ways: some songs were arranged and performed by the team of musicians which consisted of a drummer, a bass player and a piano player. They recorded the instrumental bases used as accompaniment for invited artists. Other tunes were arranged by the guests together with the trio-base.

Asked about the need to change the pitch or speed of the original songs to juxtapose the studio recordings, Sá Brito states that “there was no use of pitch or speed change”, but a metronome was placed on the music beat to adjust the tempo and help the musicians in the studio to follow the melody sung by Mehinaku musicians. And he added to his testimony: “This pulse resulted in a standardization of tempo without detracting from the naturalness of the interpretation of the indigenous.”

We are facing a language that Brazil does not know yet, a rich diversity of elements of expression in which shouting, and whistling are music too. [...] Such a rich music that can dialogue with various musical languages of the western world, such as jazz or popular and erudite [...] In Brazil, popular and erudite music have yet to discover that the indigenous culture presents ways for a greater synthesis, because of its autochthonous formation. (Sá Brito, In: FOLHA DE SÃO PAULO, 2001, my translation).

Sá Brito asked the sound technician Mauricio Grassmann to help him in this project. Grassmann explained in an e-mail the process of juxtaposing two different musical cultures with their specificities:

After arranging the field recordings, we would have to adapt their sound (pitch, tempo, measures, structure of music) to our sound, so we always care about how much we should use any material in order to do not lose the original sound (Maurício Grassmann, sound technician, 2014, my translation).

In any case, it was an effort to merge indigenous music with western popular music, using its characteristic elements such as solos, improvisations, introductions and intermezzos, but using the structure of 'original' music as its axis. According to Sá Brito, “what was initially arranged followed a completely different and much truer path” (Sá Brito, In: Jornal Correio Brasiliense, 2001).

In a testimony in an e-mail he comments about the studio production with the musicians playing over the field recordings:

Firstly, we thought about the structure of the music as a whole, leaving places for creating the introduction, solos, improvisations, making it possible to change it all further if the musicians wished to. But to facilitate the assembly of the structure, we found the beat of the song and recorded on a separate track a click (a metronome) on which the recording was set. In a few moments, we had to take out some breathing (from the singers), delaying or speeding up the indigenous group to fit in with the metronome beat. Small tempo alterations were left just as in the original since they didn't de-characterize (the song) and would not disrupt the musicians in the later recordings (Sá Brito, producer of the project, 2014, my translation).

Because of the microtonal and non-tempered tuning of the indigenous songs, there were problems with the tuning of the instruments used in studio, a very common situation in exchanges between different cultures, which confronted him with the limits of interference with the original material. "At first it seemed to be out of tune, but then he realized it was a way of singing collectively that used quarter-tones" (GRASSMAN, 2014, my translation).



Figure 75 Toninho Carrasqueira, Sá Brito, Nanã Vasconcelos and Badi Assad during the *CD Mehinaku* record sessions, 2001.

In general, the keyboard player harmonized the songs with chords and the result sounded displaced and not so much in tune with the indigenous recordings. There is a friction between the tempered piano tunings with the indigenous sounds. Some of them have a *New Age* background.

According to Luis Fernando Hering Coelho, in his article *Música Indígena no Mercado: Sobre demandas, mensagens e ruídos no (Des)Encontro Intermusical* (Indigenous music in the market: on demands, messages and noises in the Intermusical (Dis)Agreement), attrition occurs in spite of the goodwill:

The proposed "fusion of horizons" seems to first result in superposition and framing, building a fictive dialogue that is both deaf and fricative, where the message cannot adjust. There may come an argument in favor of the resulting artistic ventures and motivation. Which include professionally recorded work by excellent musicians, as well as the magnificent indigenous musicians – but I believe, beyond all intentionality – that it points to a certain background noise, a sort of lack of file toning that may go unnoticed and which has characterized certain aspects of relations (and esthetics) between the indigenous

peoples and this imaginary community we call Brazil (COELHO, L., 2004: 159, my translation).

After two years, the same videoproducer Dialeto and Maestro Sá Brito did a similar project with the Caiapó Metutire¹⁵⁷, a people that live in Mato Grosso and Pará.

Caiapó Metutire Project

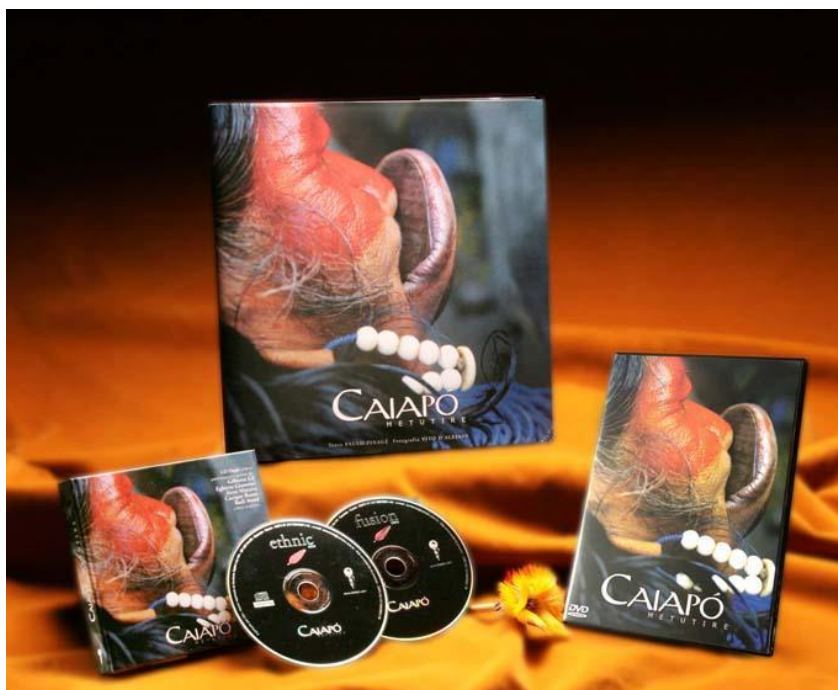


Figure 76 The Caiapó Metutire Project – CDs, books and DVD, 2004

The *Caiapó Metutire* project (2004) was dedicated to Orlando Villas-Bôas and showed many aspects of the Caiapó people including music. The CD followed the same approach of the Mehinaku project, both in the way of recording the songs in the village and in 'transforming' the original material into the studio with the collaboration of non-indigenous musicians¹⁵⁸.

In the village, Sá Brito recorded the naming rituals *Bemp* and *Coco*; the music of the fishing ceremony with *Timbó*, of the New Corn ritual; the ritual of fertility *Cuorocangô*, as well as solo and collective chants, inserted on the 24 tracks of *Ethnic*. In CD *Fusion*, 17 tracks were produced by Alfredo Bello, Simone Soul, Júlio Beccari and Sá Brito. It also had special guest appearances by Egberto Gismonti, Gilberto Gil, Airto Moreira

¹⁵⁷ The name of this people can be written as Kayapó or Kayapo. The Kayapó is divided in different groups: Xikrin, Gorotire, Mekrãgnoti, Kuben-Kran-Krên, Kôkramôrô, Metyktire, Kararaô, Mebêngôkre. More about them at ISA website: <https://pib.socioambiental.org/pt/povo/mebengokre-kayapo/181>.

¹⁵⁸ In addition to the double CD, Dialeto produced a video documentary and a book with many photos available at Vimeo platform at <https://vimeo.com/110818839>.

and Badi Assad, among others. One of the tracks had a special feature by Chieftain (Cacique) Raoni¹⁵⁹. The back cover of the *Caiapó* CD contains the information that *Fusion* is “a poetic license, a musical reflection that brings the complexity of the indigenous sonority closer to the western culture” (CAIAPÓ METUTIRE, 2004, my translation).

The recording technician, Maurício Grassmann, assumed that it would be easier to produce the *Caiapó* project after the Mehinaku experience, but later he realized that musically Caiapó music was completely different, and spent more than 300 hours to transform the raw material into the two CDs:

Caiapó people have a stronger rhythm, more pronounced, harder, even rock’n’roll. It has the simplest and most monotonic melodies. They are more aggressive. As far as I remember, they used 4/4 bars in all songs. The Mehinaku used 4/4 but also 3/4 and even 5/4! The melodies are more elaborate; the compositions are “sweeter” and more melodious (Maurício Grassmann, sound technician, 2015, my translation).

Grassmann also comments on tuning aspects, since the Caiapó musical system, as well as the Mehinaku, does not follow the tempered scales, which created some problems when juxtaposing musicians of different traditions.

[...] sometimes they use scales more complex than ours, with 1/4 pitch intervals. At first this seemed to us to be out of tune, but when a whole group of women gets “out of tune” together, and every time the musical cycle repeats those “strange notes”, which are also repeated, it is clear that they are an intentional quarter tone [sic] (Maurício Grassmann, sound technician, 2015, my translation).

It is clear that Grassmann always uses an ethnocentric ear when comparing one system to another. What is striking is that the information about each track in the booklet is summarized, just mentioning whether it is performed by a male or female group, the kind of ritual and the number of the take. When it comes to a solo, the name of the performer does not appear, and there is no mention of the type of song. The lyrics are not shown in the booklet, and there are only a couple of texts with explanations about Caiapó rituals.

¹⁵⁹ Raoni is an important Kayapo leader and environmentalist.



Figure 77 Mehinaku's recording sessions with Gilberto Gil, Airto Moreira, Renato Lemos and Egberto Gismonti, 2004.

Many tracks of the CD *Fusion Caiapó* use harmonizations of the collective chants or solos, done by the piano or keyboard, which seek to induce the listener to an 'implicit' harmony. This mode of structuring the Caiapó thematic ended up bringing them to a more 'westernized' aesthetic, some of them with a jazzy style or New Age piano atmosphere to produce an oneiric sonority. Some Afro-Brazilian instruments were used as *berimbau*, *caxixis* and *djembé*. Percussionist Simone Soul, in an e-mail testimony, talks about the process of putting the percussion in this recording when she played the rhythm of *ciranda*:

The arrangements were emerging, like the *ciranda* rhythm used in *Io Paraná* song, [because] the energy of the chant asked for something joyful. We always let things happen freely, listening to the tracks, and then, in the rehearsals, we feel the direction we could take, and we do not think simply of embedding Brazilian rhythms only. That's why it was a painstaking work and, in my opinion, and a very respectful one (Simone Soul, percussionist, 2017, my translation).

Singer Miriam Maria mixed two songs of Afro-Brazilian origin to indigenous female singing. The singer, who already had experience with *jurema* beverage and with the songs of *orixás*, realized a spiritual connection between the Brazilian cultural matrices, in the studio.

The exception occurred with Egberto Gismonti who made use of more contemporary features with no pre-defined chord harmonizations, in 'Zombaria' (Mockery). Alternating with high singing and screams of the male choir accompanied by *maracás*, Gismonti performs improvisations like sonorous interventions with flute and very loose whistles. In 'Meicumerê', he played an atonal piece on the piano over a female Caiapó

collective chant, using avant-garde atonal techniques with very fast notes. He also uses the *kuluta* flute that the Yawalapiti gave him when they met in the Xingu. Gismonti creates a track fully disconnected to the chant, opposite to what the pianist Juliano Beccari tries to do, seeking to harmonize the indigenous voices. Gismonti sought for another solution and created a sonority that differs from the remainder of the CD.

The most surprising track however is 'Ainu e Caiapós', which virtually gathers Ainu musicians from Japan playing with the Caiapó. The Caiapó singing is accompanied by a guimbard and the Ainu's *koto* (Japanese zither). The result of this junction seems to have actually happened in the same environment, since the tuning of the instruments is very close to the Caiapó chants. This track brings us to think that the theory of the Asian origin of the Brazilian indigenous groups coming through the Bering Strait could make sense. It is one of the few songs that seems to have a fixed measure. Without knowing the nature of the project, we might think that it would have been recorded together by people from the same culture. This track is somewhat different from the others, where the disparity between the two sound worlds is more perceptible.

Both Sá Brito's projects – *Mehinaku* and *Caiapó* – have one aspect in common: most interactions (except between Aírto Moreira and Egberto Gismonti) adapt the melodies to tempered instruments, such as piano or keyboard, resulting in a tonal treatment of a musicality with a non-tempered sonority. Percussion uses a rhythm that does not always fuse well with the original recordings, for they often happen with different intentions. This procedure of overlapping recordings made by people of different cultures may in some cases sound somewhat artificial, since the indigenous persons are playing in a fully diverse context, outdoors, during rituals, or without the concern of being recorded. For those who hear it, with no knowledge of the purpose of the project, this combination of the 'natural' sounds of the village with the studio musicians could cause some unease. There are interesting musical results, which involve creativity, as well as a freedom of action among the participating musicians. The musicians' respect for the original material is noticeable. The percussionist Simone Soul explained, in a testimony by e-mail, how the process of reapproaching and dialogue with Sá Brito's field recordings went:

Before recording, I went through a process of recognition of the material, only listening a lot to the village recordings, firstly the raw material for pure contact, without references, formulas and measure bars [...] and then, already with a certain edition made by Sá Brito, since it was he who recorded in the villages, and from this he thought on weaving from what he had experienced, respecting the liberty and authenticity of the tracks, though harmonizing the singing and speeches. Then the rhythm came in. It was not difficult, but it was delicate, for the work to conceive our "rereading" of this expressive and different music (Simone Soul, percussionist, 2017, my translation).

It would not be possible to say that the musicians turned raw material into something new, but they added their sounds to the existing ones and there was no real interaction between the indigenous and the non-indigenous.

Surely, Bartók could never have foreseen the possibility of juxtaposing recordings made on different

occasions, since at the time this technical procedure did not exist. Therefore, his proposals for the use of traditional material would not be applicable in these two projects by Sá Brito. On the other hand, we can think about the hybridism that scholar Stuart Hall pointed out. In a postmodern era, technology makes connections between the traditional and contemporary possible, mixing and creating new sonorities.

KILZA SETTI (b.1932)

Some works were produced as chamber music during the 1990s and motivated by the conviviality with Guarani and Timbira indigenous peoples, such as *Ore Ru Ñamandu Ete Tenondegua* (1993) and *Hõkrepõj*¹⁶⁰ (1995) by Kilza Setti. As an ethnomusicologist¹⁶¹ and composer, Setti relied freely on her impressions during her relationship with the Mbya-Guarani people of São Paulo (Tupi linguistic branch), for about 30 years. In 1994, she began to research in Krahô village, in Tocantins (Central Brazil), one of the six groups of the Timbira peoples, who speak a language that belongs to the Jê linguistic family. After this research, from 1995 to 2006, she developed didactic work at the Timbira school, which was created with the inauguration of the *Centro Timbira de Ensino e Pesquisa Pënxyj Hëmpejxà* (Timbira Center for Teaching and Research), in Carolina (state of Maranhão), by the NGO CTI – Centro de Trabalho Indigenista (Indigenist Work Center), founded in 1979.

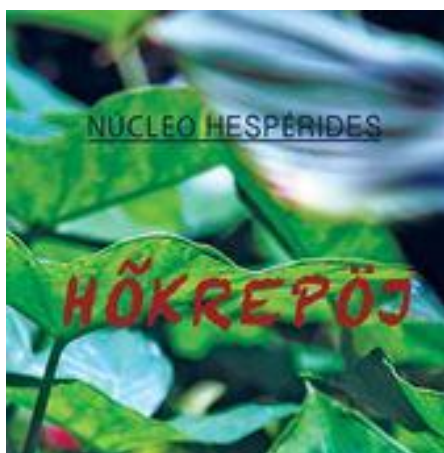


Figure 78 *Hõkrepõj* CD cover of by the group Hespérides.

Hõkrepõj by Kilza Setti interpreted by the group Hespérides can be found on Deezer. *Hõkrepõj* Chants

¹⁶⁰ *Hõkrepõj* by Kilza Setti interpreted by the group Hespérides can be found on Deezer. *Hõkrepõj* Chants are the songs sung at dusk, at night and dawn, in the villages of Krahô. Almost every day the *hõkrepõj* songs are sung. They are sung by a chorus of women, (the *hõkrepõj*), ruled by a singer with maracá (the *inkré'r*). The lyrics of the songs celebrate the phenomena and elements of nature (animals, plants, waters, etc.).

¹⁶¹ Kilza Setti is still affiliated to the Indigenist Work Center (CTI). She holds a doctorate in social anthropology from the Faculty of Philosophy, Letters and Human Sciences of the University of São Paulo, she is also a member of Brazilian Music Academy in Rio de Janeiro.

are the songs sung at dusk, at night and dawn, in the villages of Krahô. Almost every day the *hõkrepõj* songs are sung. They are sung by a chorus of women, (the *hõkrepõj*), ruled by a singer with maracá (the *inkré'r*). The lyrics of the songs celebrate the phenomena and elements of nature (animals, plants, waters, etc.).

In the composition *Ore Ru Ñamandu Ete Tenondegua*, sacred texts of the Mbya-Guarani prayers were set to music, after working with the Mbya-Guarani for long time. She didn't use any original Guarani songs. Kilza used a version of the text of the book by Lorenzo Ramos Canto Resplandeciente: Ayvu Rendy Vera. Plegarias de los Mbyá-Guarani de Misiones

Written for mezzo-soprano and chamber ensemble, this work had its premiere at the X Bienal de Música Brasileira Contemporânea (10th Biennale of Contemporary Brazilian Music in Rio de Janeiro). Later it was recorded in 1997 on the CD *Luminamara*¹⁶² by the contemporary music group Hespérides – Música the Americas. As a prayer, the same composition, under the title 'Two Mbya-Guarani prayers', was also used as a soundtrack for a video of the project *Singing for Life* that addresses the necessity of reflecting on the preservation of the planet and the ongoing loss of the Guarani territories through the centuries. Using contemporary techniques and vocal interpretations, using bel canto, the composer commented in a testimony by e-mail in March 2017, about her way of composing:

... when I use some citations (vocal or instrumental procedures) of the people who encouraged me to compose, I have no intention of reproducing what I heard in the village, or by the populations with whom I lived. It would be pointless. Therefore, if I use the piano, cello, marimba, flute or the bassoon, it becomes very clear that I do not intend to play Timbira or Mbyá songs (Kilza Setti, composer, 2017, my translation).

Hõkrepõj, for baritone and chamber ensemble, was composed in 1995 and premiered at the XI Bienal de Música Brasileira Contemporânea (11th Biennale of Brazilian Contemporary Music). The same group, Hespérides, recorded it in 2016. This work was composed after Kilza's time with the Timbira, in the Rio Vermelho village, state of Tocantins. Created upon loose words related to nature and life in the village, it also used the idea of "division in moieties, usually found among Jê¹⁶³ people", which also relates to animals and rainy seasons or drought. According to her:

In this work, there is not really a text, only words that indicate elements of nature. Nor did I use melodies I had recorded in the village. I tried only to show a tonal center, at first fixed by the timpani and the piano. I gave priority to the low pitched and warm registers (cello or double bass), which seemed to me as being highly valued by the Krahô. Women's low-pitched voices are evident. The Timbira people are essentially a singing people. The word *hõkrepõj*, which gave the CD its name,

¹⁶² *Luminamara*, produced by the group Hespérides, from São Paulo, includes works from Brazilian contemporary composers such as Gilberto Mendes, Ailton Escobar, Willy Corrêa de Oliveira. It was the first recording of Kilza Setti's composition *Ore Ru Ñamandu Ete Tenondegua*.

¹⁶³ Brazilian anthropology has studied the kinship systems of Brazilian indigenous peoples and it has been noticed that many peoples of Macro-Jê origin usually divide in moieties in certain rituals, giving certain functions to each of the groups.

refers to the choir of female singers. In addition to the *mbaraka* (*cotoj* for the Timbira) I used sistrums and shakers to evoke the *txi*, a kind of sistrum made of small gourds, with different uses for the Timbira. In this work I used them as a citation to solemn ritual situations. The other instruments belong to western music tradition: piano, cello, flute, timpani, marimba, cymbals (Kilza Setti, composer and ethnomusicologist, 2017).

Concerning how her compositions are developed, Kilza Setti explained that it is not her intention to use or reproduce melodies sung by indigenous peoples with whom she lived, because she considers this as misappropriation. Firstly, she seeks to evoke impressions experienced during her stay in the villages and, when looking for vocal and instrumental citations, she intends to value and show the cultural richness of these groups, that still keep and develop lively and intense daily ritual life. Brazilian *Cerrado* inhabitants, the mainly singing Timbira peoples, “deserve attention in order that their lands be preserved, thus guaranteeing the maintenance of these important indigenous inhabitants of Brazil” (SETTI, 2017, my translation).

Questioned on the use of other cultures’ tunes by other composers, Kilza considers this possibility a personal choice: “Many composers have done it and still do it (you could just remember Villa-Lobos!), and I have harmonized popular songs too”. She composed *Missa Caiçara*¹⁶⁴ based on some tunes of peoples who live on São Paulo’s seacoast. Kilza also commented on crediting the indigenous interpreters or composers, who, generally speaking, are omitted. “I have the habit of always declaring names of informants, although in the process of editing the score, or even in the programs, this is not fulfilled”.

To be honest, this is quite a complicated subject in my opinion. Every time I visit a community, since the *caiçaras* (who for decades opened their lives to me!) and those indigenous peoples with whom I have worked and become affectionately tied to, in fact *I interfere in their daily lives*. Our mere presence in a neighborhood or village is always a type of intervention, but no researcher, anthropologist or scientist has gotten rid of this uncomfortable sensation or has not found a solution. *Contact is contact* (SETTI, 2017, emphasis added, my translation).

Considering this tricky issue of appropriation, Kilza finished her interview stating that: “My goal is always to draw attention to this or that people, but in a very subliminal manner. It was like this with *Missa Caiçara*, and with the Mbya people”. More concerning the matter of appropriation shall be approached at the end of this chapter and in the next one.

¹⁶⁴ *Missa Caiçara*, by Kilza Setti, included musical elements found in the fishermen communities in São Paulo’s seacoast, such as torn chords [open tuning chords] of the *viola caipira* [Brazilian country guitar] and rhythmic motifs derived from Portuguese fandango. Kilza includes in the erudite (‘classical’) instrumentation the *viola caipira* to develop these elements. In this work, she paid tribute to Saint Gonsalo, a saint praised by the coastal fishing community for the protection of infertile women and prostitutes, citing a melody traditionally sung at its feasts.

SEPULTURA (1994-)



Figure 79 Sepultura's musicians meet the Xavante people, 1996.

Still in the 1990s, there was a very controversial case of the heavy metal band Sepultura, when recording the CD *Roots*, in 1996, inspired by the contact with Xavante people, an indigenous group living in Mato Grosso. Max Cavalera, the band's leader, revealed that his desire to produce this CD came after watching the movie *Nos campos do Senhor* (At Play in the Fields of the Lord), by Hector Babenco, which told the story of missionaries who came to Brazil in attempting to catechize the indigenous peoples. Actually, this interest in the indigenous world already existed since the song 'Kaiowas'¹⁶⁵, on the CD *Chaos AD* (1993), but according to Max Cavalera, "it became a mission, going to the tribe"; after all, they would be "the first band to do this" (DEHÓ and RODRIGUES, 2016). The band went to the village of Pimentel Barbosa, where the Xavante people live, supported by the indigenist Ângela Pappiani and stayed there for a couple of days, interacting with the Xavante, intending to produce a CD whose video was largely spread in the media¹⁶⁶.

The experience in the village was remarkable for Max Cavalera who, during his visit to the Xavante, commented that "everyone, instead of going to Disneyland, should come here primarily, get to know this first and then travel to other places" (Cavalera, in: SEPULTURA E ÍNDIOS XAVANTES, 1996). As soon as they arrived at the village, he said it was an old wish to carry out a more intense Brazilian project:

This is an old Sepultura dream, to do something from scratch; the root of everything we have here in Brazil, it's you. It's a great joy to be here, we're feeling good you've opened this door so that we can make this first contact with you to show and value your art in Brazil and abroad (Cavalera, in: SEPULTURA E ÍNDIOS XAVANTES, 1996, my translation).

¹⁶⁵ The song 'Kaiowas' presents, in addition to heavy metal elements, timbres such as the viola *caipira* and a slightly northeasterly sound, due to the modal harmonies. See the music video of 'Kaiowas', from the album *Chaos AD*. The live recording of this song was made in 1996 at the Brixton Academy Festival in London: 'Sepultura – Kaiowas (Under a Pale Gray Sky)'.

¹⁶⁶ Scenes of the meeting between Sepultura and the Xavante people at the village of Pimentel Barbosa, under the title of *Sepultura e Índios Xavantes*, 1996.

At the village, they made the arrangements and recorded the songs 'Jasco' and 'Itsári', the latter a traditional Xavante healing chant in which they put guitars and a few extra percussion instruments like the Arabian *derbak*. Max Cavallera harmonized the Xavante chant in a modal manner and created an instrumental solo using some slightly oriental influenced scales. On some moments, he leaves the Xavante singing alone, without stepping in. *Roots* really amazes with the use of more than 15 Brazilian percussion instruments, including the *berimbau*, played in the track 'Attitude' by Carlinhos Brown, something rarely seen in the heavy metal scene.

Despite being considered a "suicide commercial" by the director of the label, the album reached the twenty-seventh place in the Billboard charts, something outstanding for a heavy metal band, and fourth place in England. It won gold records in the United States, with more than half a million records sold, becoming the biggest commercial success of the band. The group toured several European festivals with this show¹⁶⁷. The stereotype of the primitive indian, widely publicized in the media, was surely what attracted the metal audience. This album, according the bandleader, is "kind of primitive in the musical part with riffs and hypnotic beats" (DEHÓ and RODRIGUES, 2016, my translation).

Celia Almudena, music critic of the newspaper *Folha de São Paulo*, commenting on the release of *Roots*, referred to the project as a "multicultural encounter" and praises the way the Xavante chants were treated:

To soothe the eardrums for the Xavante chants, Sepultura offers "Jasco", a short acoustic piece in which [guitarist] Andreas returns to his classical formation and the direct influence of Egberto Gismonti. 'Itsári' – roots in Xavante – *brings one of the tribe's healing rituals to the 21st century*. Recorded at Pimentel Barbosa village in Mato Grosso, the song is the perfect symbiosis of this multicultural encounter (contracultural). The result is a fine and sensitive exchange of information, quite different from the already rehearsed meetings between pop and folklore. The poetry of the Xavante song was preserved in 'Itsári' and Sepultura, wisely, did not submit the indigenous culture to their heavy-metal catechism (ALMUDENA, 1996, emphasis added, my translation).

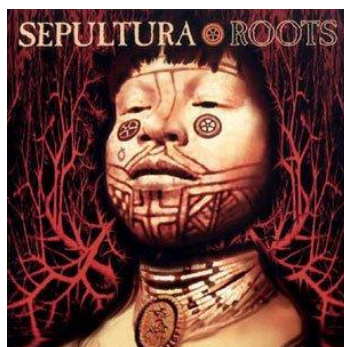


Figure 8o *Roots* CD cover, from heavy metal group Sepultura, 1996.

¹⁶⁷ There is a compilation of scenes taken from several shows by Sepultura, under the name of *Sepultura Roots Tour TV Compilation Vol. 2*.

The music critic pointed out that Sepultura brings the Xavante ritual to the present, thinking that they are living in the past without realizing that they were at a Xavante village and seeing them doing the ritual. Still, the idea of indigenous living in a remote historic moment prevails in Brazil.

Roots caused a huge impact not only in the heavy metal world, but also throughout the rock scene and became a reference for several bands that later gave shape to the Nu Metal genre (SEPULTURA, 2017). According to music critic Saby Reyes Kulkarni, "Sepultura blew the doors open on our definitions of metal and so-called 'world music', effectively creating a whole new paradigm. We haven't heard anything quite like it since" (REYES-KULKARNI, 2016). This album certainly stirs up deep layers of Brazilian society, a country that remains aloof to indigenous culture. *Roots* reinforces this culture as something exotic and primitive.

EDINO KRIEGER (b.1928)

Although belonging to a previous generation of erudite composers, active mainly in the 1950s, 1960s and 1970s, the award-winning composer Edino Krieger¹⁶⁸ composed, in 2000, the symphonic panel¹⁶⁹ *Terra Brasilis*¹⁷⁰, whose first movement uses as compositional material two melodies of the Yudjá people, also known as Juruna with songs recorded by Villas-Bôas.

The piece, in three movements, was written at the Ministry of Culture's request, for the celebration in 2000 of the 500th anniversary of Brazil's "discovery"¹⁷¹. The first movement, 'A natureza e os povos da Floresta' (Nature and the People of the Forest), enjoyed the idea of exploring the sounds of 'birdsongs, forest noises and waterfalls; the second movement, 'A Viagem' (The Journey), to report the crossing of the Portuguese to Brazil and the third movement, 'O Encontro' (The Encounter), would symbolize the peoples responsible for the ethnical musical formation of the country" (VAZ, 2012).

After an impressionist introduction, the first movement presents the four-tone melody of the

¹⁶⁸ Edino Krieger worked with the German composer Hans-Joachim Koellreutter with whom he organized one of the first vacation courses of music, in Teresópolis. He studied in the United States, worked as a director of Radio MEC, collaborated in Radio Roquette-Pinto and was a music critic too. He represented Brazil at official events and worked on BBC Radio during his stay in London when he had a grant from the British Council. He was the director of FUNARTE for many years.

¹⁶⁹ Krieger invented this term freely, thinking that his composition is as a panel of sonorities.

¹⁷⁰ The first movement of the piece *Terra Brasilis*, interpreted by Orquestra Jovem da Paraíba (Paraíba Young Orchestra), conducted by Luiz Carlos Durier.

¹⁷¹ Nowadays the use of the word "discovery" is extremely controversial as it refers to the arrival of the Portuguese in Brazilian lands. This reinforces and fosters an ethnocentric outlook.

*taquara*¹⁷² played by the bassoon, which clearly alludes to the introduction of Stravinsky's Rite of Spring. Krieger says he is an admirer of Stravinsky. In the aftermath, Krieger uses the Juruna melody, the same tune used by Caetano Veloso in the song 'Asa'¹⁷³. He cited the Juruna melody with flutes, clarinets and piccolo, all of them in unison, marked by *caxixis* and alternating with the *taquara*'s melody. Then the strings play a counterpoint with the woods using both Juruna's themes.

The second movement, 'A Viagem', brings to mind the sounds that could have accompanied the Portuguese navigators on their long journey towards the 'new' continent, such as the chants that they certainly sang, the sounds of the sea, waves, winds and storms.

The third movement, 'O Encontro', makes use of musical elements from manifestations of European origin to represent the presence of the colonizers, according to the composer's testimony written in an e-mail:

[...] various contingents of colonizers through the centuries, who helped through the process of assimilation and transformation, to mold our Brazilian music culture. Beginning with the Gregorian chant, which was certainly heard at the first mass, the Portuguese songs and dances, the rhythms of African drums, the *gaucha* rancher song of Iberian origin, the sentimental *Modinha* which arose at the noble courts and was adopted in the streets, the central European polka transformed into the frantic Brazilian *choro*. The movement ceased with a brief reference to the indigenous peoples, followed by a "*batucadência*" of the percussion in carnival rhythm (Edino Krieger, composer, 2017, my translation).

Terra Brasilis follows the model used by Villa-Lobos, quoting indigenous themes that turn into leitmotifs. There is neither any mention in the score of the use of these two melodies, nor of their origin.

PRISCILA ERMEL (b. 1957)



Figure 81 Priscila Ermel

¹⁷² Among the Yudjá, this instrument is called *taratararu* and it is probable that Krieger has heard the recording made by the Villas-Bôas brothers in the 1970s.

¹⁷³ About this song see Caetano Veloso section, where I mention the first case of appropriation of an indigenous melody.

In 1995, Priscila Ermel, an anthropologist, composer and filmmaker,¹⁷⁴ after much research on the music of the Ikolen-Gavião from Rondônia, composed the 'multiethnic' symphony *Ímã Etê: A Verdade que Atrai*¹⁷⁵ (The Truth that Attracts), with Ikolen-Gavião people, led by Catarino Cebiro; and with the Grupo Cupuaçu de Boi do Maranhão, led by Tião Carvalho; and with the Jazz Symphonic Orchestra of São Paulo State, and additionally instruments played by the composer herself, such as Indian sitar, nasal ocarina, *kalimba*, *viola caipira*¹⁷⁶ and others. Priscilla visited the Amazon rainforest in Aripuanã. She reveals it was there that she "learned to talk to the forest" and that she freed her voice. She experimented "another relationship with music, a mythical sense of sound; round, infinite, impregnated to the extreme by the person who produces it" (ERMEL, 2016, n.p.). Back in São Paulo, she came into contact with composer and educator Koellreutter, with whom she "explored an aesthetic and human universe that we heard in field recordings" (ERMEL, 2016, n.p., my translation).

Ímã Etê: A Verdade que Atrai was recorded in 2005 on the DVD *Ti Etê: Rios de Luz* and "it celebrates the encounter between different cultures and musical gestures", according to the back-cover text. Recorded live at the Latin America Memorial by filmmaker Toni Venturi, the piece was composed as a great symphony, inspired by the Taoist philosophy of the five elements – wood, fire, earth, water and metal, a philosophy that largely influenced the composer. Indirectly, it presents indigenous elements (through the chants of the Ikolen), Afro-Brazilian (through the songs of the popular festival *Boi do Maranhão*¹⁷⁷) and European (through the instruments of the symphony orchestra). According to the composer, this "multimedia work allows symbolic, anthropological, pictorial, poetic and musical interpretations that resize the relation between the actual and the virtual" (ERMEL, 2005, n.p.).

The purpose of this work is to present some reflections on the current transformations in the correlation body/music in

¹⁷⁴ Priscila received prizes for the documentary *The Bow and the Lyre*, about the mouth bow *iridinam* played by Ikolen-Gavião women.

¹⁷⁵ The trailer of this performance can be found on the papermine link available on the internet. The participation of the Ikolen begins in minute 6 of the video and the appearance of the group *Boi do Maranhão* is at the end of this trailer.

¹⁷⁶ Viola caipira is a Brazilian ten-string guitar displayed in pairs used mostly in the countryside areas, mainly in São Paulo and Minas Gerais States. The origins of the *viola caipira* are obscure, but evidence suggests it evolved from the Spanish *vihuela* brought to Brazil by Spanish settlers. It is descendant of one of the many folk guitars that have traditionally been played in Portugal as the *viola braguesa* and the *viola amarantina*.

¹⁷⁷ Boi do Maranhão is a popular culture party from Maranhão state. In honor of *São João* (St. John), the festival takes place mainly between the months of June and July. The tradition arose in the eighteenth century and still today involves the population of São Luís who occupy all parts of the city during the festivities. Groups from all over the state dance and sing together through the night. As a party of African origin, it suffered political and police persecution, and was prohibited from 1861 to 1868.

shows and hybrid performances where the songs from the oral tradition in societies merge with contemporary popular music production. [...] Both the ritual gesture of traditional cultures and the performances of popular urban musicians from São Paulo are resized in a new musical-theatrical context, participating in the current world trend that allows the convergence of the same sonorous discourse and the musical expressions of distinct cultures (ERMEL, 2006: 1, my translation).

The text about this project reveals that the genesis of this work originated in Priscila's field travels to Rondônia, while working as an anthropologist and filmmaker. The work was initially created for a chamber ensemble, later changed into symphonic language and in 2016 it was reworked for a group of eight musicians and performed in Paraty. Nowadays its name is *Ti Etê com vida* (Ti Etê with life).

Currently, the anthropologist makes way for the artist, who seeks to present herself in many cultural spaces to show these exchanges.

She did not use any of Bartók's paradigms. She put the Ikolen-Gavião group on stage to perform their own music without interfering with it.

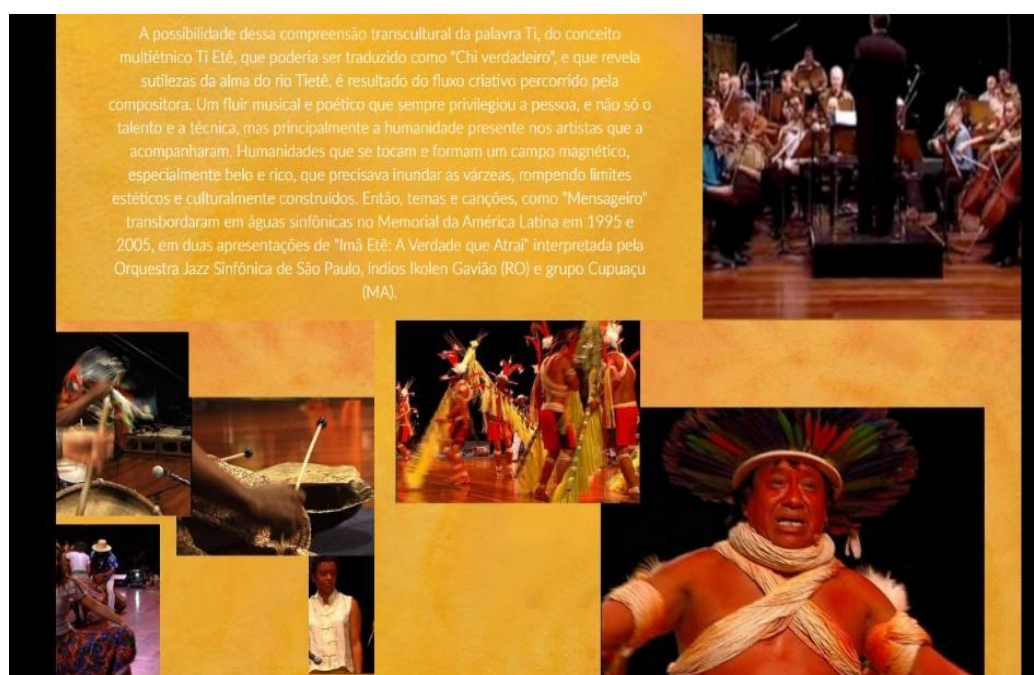


Figure 82 Photos from the presentation of Priscila Ermel's work with Jazz Sinfônica, Catarino Cebirop, Grupo de Boi, 2005.

RENATA ROSA (b.1973)

In 2008, São Paulo singer and *rabequeira* Renata Rosa also used the songs of the Kariri-Xocó people from Alagoas, in the CD *Manto dos Sonhos* (Mantle of Dreams). Her passion for the music from the northeast made her move to Olinda, the historic city of the state of Pernambuco, where she became involved with the *samba de coco*, *cavalo-marinho*, *cirandas* and rural *maracatu*. During this period, she learned to play the *rabeca* with *mestre* Siba and since then she has performed in several European festivals, accompanied by a group with viola, double bass, seven-string guitar, *bandola* and traditional percussion. Passionate about the vocal

polyphony and the ornamented singing of the Kariri-Xocó, who live near the lower São Francisco river, she decided to incorporate a group of singers from this people into *Manto dos Sonhos* and invited them to participate in a show in 2009 at the Théâtre de La Ville de Chatélet in Paris and at the Rasa Theater in Utrecht.



Figure 83 Renata Rosa with four Kariri-Xocó singers during a concert in Paris, 2009.

Her encounter with the Kariri-Xocó was, at first, motivated by spiritual considerations, but soon she became involved with their music. She participated in a ritual of *toré*, where they take *jurema*, an entheogenic drink that provokes an altered state of consciousness¹⁷⁸, according to the singer's testimony. Renata Rosa, delighted with the sound of the chants, invited them to take part in this project. Songs recorded on this CD included 'Canta Leva eu, Saudade', an indigenous tune that is sung throughout the region of the São Francisco river. 'Mãe da Lua' is Pajé Júlio's chant and Renata made an arrangement of it with *rabeca*, acoustic guitar and percussion.

Her immersion in this popular universe is demonstrated in the way she uses her vocals. Renata Rosa beautifully explores a peculiar vocal technique which presents the chest voice in a potent way (without the *bel canto* vibrato) that combines very well with the chants of the Kariri-Xocó. The group, coming from an arid region and bringing an experience mixed with the African and oriental references of the northeast, gains momentum with Renata Rosa's performance. Together they have created powerful music that especially delights European audiences. She does few shows in Brazil, compared to her frequent international presentations. Unlike the stereotypes of samba and Bossa Nova, that are still strongly present in the European scene, Renata Rosa has gradually established herself with her northeastern charm, less known among those audiences. Although stylized, she keeps the northeastern traditions (mixed with indigenous timbres) under her own aesthetic premises. The merger of these two sounds differs from what Marlui Miranda

¹⁷⁸ Entheogen is an ecstasy induced by the ingestion of substances that lead into altered states of consciousness. It is a neologism that comes from English: entheogen or entheogenic, having been proposed in 1973 by researchers, among whom we mention Gordon Wasson (1898-1986). The most known plants capable of altering consciousness and perception are *ayahuasca*, *jurema*, *cannabis*, *yopo*, *peyote* and *ololiuqui*.

presented, thus creating another kind of referential for a deep Brazil. Renata Rosa uses the first Bartók paradigm, using traditional tunes incorporating external elements. She composes tunes but in a more northeastern style that resembles Kariri-Xocó since they have african influences too.

CHAPTER 2: Mawaca's Research and Performance of *Rupestres Sonoros* Project and *Cantos da Floresta* Tour

"Sing to say that which cannot be spoken". Tolo Kuikuro (1997)

After analyzing the use of indigenous musical elements by different artists' in distinct contexts and various periods, I began to reflect on the changes in my own musical trajectory after I experienced going through the universe of indigenous music and the resulting paradigm shift in my artistic work.

Work on this repertoire became more intense¹⁷⁹ after I decided to carry out a master's degree in anthropology, inspired by the writer and anthropologist Betty Mindlin. In 2004 she invited me to digitize, catalog and translate her *Arampiã* archive with recordings of mythical narratives from the Paiter Surui people, compiled by her between 1970 and 1990. Carmen Junqueira, an influential anthropologist, counseled my MA and introduced me to the systematic study of indigenous cultures, offering the necessary anthropological references for comprehending the complex indigenous universe. My field work was done during several workshops in Cacoal, in Rondônia state, with a Paiter clan (*Gabir ey*), where I could collaborate with them during the transcription and translations of recordings. All of this was done under the supervision of Betty Mindlin, the singer and researcher Marlui Miranda and the linguist Ana Suelly Arruda.

There is a chapter in my master's thesis dedicated to discussing the development of indigenous music archives and CDs. It was the foundation for the *Rupestres Sonoros* project, which resulted in a CD¹⁸⁰, a DVD and a multimedia performance. The project gained momentum in 2010, when it became possible to begin the *Cantos da Floresta* tour¹⁸¹ with Mawaca exchanging with groups such as the Huni-Kuin, Kambeba, Ikolen-Gavião, Karitiana and the Bayaroá Community, including the Paiter Suruí. With the participation of the afore

¹⁷⁹ Before the project *Rupestres Sonoros*, Mawaca had already performed a concert based on Amazon thematics in 2001 at the opening event of the project *Amazônia.br*, with Marlui Miranda and Tetê Espíndola at SESC Pompéia in São Paulo. Three years later, in 2004, we worked with the Wauja of the Xingu in the opening of the World Cultural Forum next to the Kurdistan singer Sivan Perwer and Carlinhos Antunes at SESC Vila Mariana in São Paulo.

¹⁸⁰ All the *Rupestres Sonoros* audios are in Appendix Chapter 2-5 and the original songs in Chapter 2-1.

¹⁸¹ Posters, releases and flyers related to the tour are in Appendix Chapter 2-7.

mentioned groups, Mawaca performed the concert *Rupestres Sonoros* in theaters near these groups' villages. This process brought new possibilities for cooperation that have since evolved into projects, such as books about indigenous myth-music aimed at musical educators, teachers and children, as well as several educational activities such as workshops and courses on indigenous music aimed at teachers, some of which also had native participants.

The children's books developed from these experiences were: *A Floresta Canta: Uma Expedição Sonora por Terras Indígenas Brasileiras* (The Forest Sings: A Sound Expedition through Brazilian indigenous lands) and *A Grande Pedra* (The Big Rock), an adaptation of one of the myths from the Ikolen-Gavião people. In partnership with the music educator Berenice de Almeida, we wrote a book-CD-site specifically for teachers called *Cantos da Floresta – Iniciação ao universo musical indígena* (Songs of Forest – Introduction to the indigenous musical universe), presenting an overview on the diversity of Brazilian indigenous music based on various studies, and broaching different musical examples studied by other ethnomusicologists¹⁸². Thanks to these activities I was able to participate in even more projects involving indigenous culture, which I will detail further on. Other subjects involving collaborative (or participative) ethnomusicology and research-action methodology will be discussed in the next chapter, in an attempt to reflect on the difficulties of acting in a decolonizing manner.

Contact with different indigenous groups incited further inquiry while at the same time inspiring me to develop practical artistic actions that could increase awareness of several important issues that affect indigenous communities, but which are not extensively covered by the media. Indigenous populations are generally seen negatively by urban society. While reflecting on this prejudice, I felt the need to become actively involved in the cause by producing material which could be used by others.

As an individual citizen, I understand my limited power to change these issues but believe my musical metier might help me with this challenge: developing CDs, DVDs, performances, workshops and several projects to help garner visibility and possibly, through aesthetic means arouse greater desire in others to explore these cultures. I comprehend that among the millions of CDs released around the world, *Rupestres Sonoros* is just another "product" on the shelves of the few remaining CD stores. Nonetheless, it is one that speaks deeply of Brazil and its unknown facets, using a contemporary language that reaches out to young people who are otherwise not involved with those themes, and also makes it possible for adults to access a new repertoire. It does not presume to be the only example to be followed but is undoubtedly one of many

¹⁸² The term ethnomusicology was challenged during the Conference at Amsterdam University, organized by Wim van der Meer in 2014. However, I still make use of the term 'ethnomusicologist' in many passages, for this is how the people I am referring to call themselves.

ways to approach a musical universe and share it with society at large, music all too often lost in the pages of academic articles.

These efforts, including this PhD thesis, seek to include indigenous music in the curricula of schools, in an effort to make these repertoires, from new and old traditions alike, be heard, understood and respected by Brazilian citizens of all ages and backgrounds, even while being educated according to European paradigms. The main goal is to have Brazil's great musical diversity heard in higher quality and proper context, effectively capturing its deeper aspects. Is this an overly optimistic utopic idea? Possibly, but considering other projects which were successful in these endeavours, such as *Encontro de Saberes*¹⁸³ (The Meeting of Knowledges), which brings skilled natives to universities to share their traditional knowledge, I notice that there are circumstances in society and academia where the importance of including this knowledge in the Brazilian curricula is recognized, and where my work will be able to gain momentum and provoke positive impact. These projects set in a motion a process to shift mentality and may, in a possibly remote future, change Brazilian society's understanding of indigenous culture, regardless of Brazil's political and economic issues.

Every collaboration is but a drop in the ocean, and with my work as an artist and researcher, I hope to contribute, however small, be it in the artistic field or in education (musical and otherwise), in the hope of disseminating relevant cultural aspects of some of the 252 indigenous peoples that inhabit this country, whose original cultures are still unknown to the majority of Brazilian society.

About Mawaca and experiences with musics of the world

The Mawaca group¹⁸⁴ researches and recreates music from all over the world. I founded the group in 1995 with the help of a friend, Kitty Pereira, a choral conductor who was also interested in vocal sonorities from around the globe. It is composed of an all-female vocal group, which performs traditional songs in over twenty languages. The seven singers are accompanied by an acoustic ensemble consisting of the accordion, violoncello, flute, saxophones and basson as well as percussion instruments such as tablas, *derbak*, *djembe*, *berimbau*, vibraphone and several types of frame drums, and rattles named *caxixis* and *maracás*. It is a group that borders the mainstream, but that also garners a certain respect among the more cultural circuit of the

¹⁸³ For more about *Encontro de Saberes*, I suggest reading the article The Meeting of Knowledges as a Contribution to Ethnomusicology and Music Education (CARVALHO, CHADA, 2016) published at The World Music Series vol. 5.

¹⁸⁴ See Mawaca profiles in Appendix Chapter 2-8.

country, such as branches of SESC¹⁸⁵, preeminent community cultural centers in Brazil, and less commercial music festivals. The group has been active for 23 years, and has released six CDs, four DVDs, two children's books and performed several shows on varying themes. Memorable among our many proposals are: the *Inquilinos do Mundo* performance, which covers a repertoire of songs from Balkan Gypsies, Mexican, Sefarradim, and Jewish migrants, and refugees like the Haitian and Kurds; the *Ikebanas Musicais* which broaches traditional Japanese themes blended with Brazilian songs; and *Pelo Mundo com Mawaca*, a children's theater piece that narrates a journey around the planet through music.¹⁸⁶

In the beginning of the 1990s, Kitty Pereira and I were so impressed after hearing the guttural chants of Bulgarian women from pirated cassette tapes we had gotten hold of, that we decided to research other collective songs from different traditions. A Dutch singer who was living in Brazil at the time brought some choral scores for Japanese, Irish, Bulgarian and Babanzele Pygmy tunes which inspired us to create our own arrangements for these pieces and to begin our own research. It was with some difficulty that we were able to obtain rare CDs, LPs and cassette tapes, items hard to acquire in 1980s Brazil, where we had limited access to multicultural material. Still an amateur group, with no intention of becoming a professional ensemble, we began to interpret and create our own versions of this multicultural repertoire we compiled.

During this period, I went to New York to attend a jazz course at the Manhattan School of Music. There, I stumbled upon many CDs and books at the World Music Institute, which had an enormous variety of research material (CDs, books and DVDs) as well as production of festivals with performances by artists from all over the globe. Among the books was the *Rough Guide of World Music*¹⁸⁷, which at that time was considered the "bible" of 'world music' and included a CD with a collection of songs from diverse musicians such as the Malinese singer Oumou Sangare, the Scotswoman Talitha Mackenzie, the Hungarian group Muzsikás and the Tuvan singer Sainkho, amongst others. I was surprised by the impressive amount of 'world music' CDs which were being released at that time. My initiation into this universe was just

¹⁸⁵ The Social Service of Commerce (SESC) is a private-public Brazilian institution, maintained by entrepreneurs of the trade in goods, services and tourism, operating throughout the country, focusing on the areas of Arts, Education, Health, Leisure, Culture and Social Assistance. SESC São Paulo promotes thousands of shows from all areas in its 34 units in the state and fosters cultural production. Thanks to its support, many independent artists were able to pursue successful careers without depending on major record labels or mainstream venues.

¹⁸⁶ For more information concerning Mawaca projects I recommend Mawaca's website, soundcloud and youtube listed at the end of the bibliography.

¹⁸⁷ The 'Rough Guide to World Music' was a World Music compilation book and album originally released in the United Kingdom in 1994. It was the first of the 'World Music Network Rough Guides to World Music' series. The album features artists from Africa, the Americas, Asia, and Europe.

beginning¹⁸⁸. In Brazil, this kind of material did not exist. So, for me, these musical guides were true directories of cultural diversity in the world and deeply influenced my studies in popular music, revealing concepts such as *fusion*, diverse hybridisms¹⁸⁹, and border-crossing, a clear illustration of globalization. In its pages, the guide's researchers listed superficial and hurried reviews (quick-and-dirty blurbs), which despite their shortcomings helped capture the great musical diversity of the world and pointed out an enormous quantity of CDs and websites for future reference. The guide was an eye-opener, introducing me to subjects I was interested in but did not have the resources to study. Despite criticisms towards 'world music' I found it a very interesting musical fair.

In 1999, the musician David Byrne published his article *Why I hate World Music*, stating that the label 'world music' generalized any song that "is not sung in English or anything that doesn't fit into the Anglo-Western pop universe this year." He goes on to say:

In my experience, the use of the term world music is a way of dismissing artists or their music as irrelevant to one's own life. It's a way of relegating this "thing" into the realm of something exotic and therefore cute, weird but safe, because exotica is beautiful but irrelevant; they are, by definition, not like us. Maybe that's why I hate the term. It groups everything and anything that isn't "us" into "them." This grouping is a convenient way of not seeing a band or artist as a creative individual, albeit from a culture somewhat different from that seen on American television. [...] In my experience, the use of the term world music is a way of dismissing artists or their music as irrelevant to one's own life. It's a way of relegating this 'thing' into the realm of something exotic and therefore cute, weird but safe, because exotic is beautiful but irrelevant; they are, by definition, not like us... It's a label for anything at all that is not sung in English or anything that doesn't fit into the Anglo-Western pop universe this year (BYRNE, 1999).

An article in response to Byrne's was published in the English magazine 'FRoots', edited by Ian Anderson. It sought to explain the origin of the term 'world music', stating that it arose from the need of radio-broadcasters, producers and record label owners to label musical styles that did not fit into jazz, rock or pop. It was necessary to come up with a label for a type of music production that had no definite place on the shelves of music stores. Anderson's article ended by highlighting the positive aspects of this initiative:

It's not all positive, but World Music (or *Musique du Monde* in neighbourly Paris) is way ahead on points. It sells large

¹⁸⁸ In his book 'World Music – A Very Short Introduction' (2002), Philip Bohlman comments on the huge amount of 'world music' CDs that were released in the 1990s, such as the *Rough Guide of World Music* series: "[They] document the postmodern encounter with 'world music' so extensively that few ethnomusicologists, from amateur to academic, from aficionado to activist, would not reasonably want to be without them" (BOHLMAN, 2002: 144).

¹⁸⁹ Here I use the concept of hybridism developed by Canclini (2011), a pioneer in thinking of cultural hybridism through a political standpoint which is established by the interactions between elite and indigenous cultures. To Canclini, the process of hybridisation would guarantee the survival of indigenous culture and lead to a process of cultural modernization of the elite. Cultural hybridism, in his opinion, presents a rupture with the idea of purity. It is a multicultural practice made possible by the encounters between different cultures. A process which was analyzed by him in the artistic movements present in Latin America. Ideas about hybridism in music will be discussed in chapter 3.

quantities of records that you couldn't find for love or money two decades ago. It has let many musicians in quite poor countries get new respect (and houses, cars and food for their families), and it turns out massive audiences for festivals and concerts. It has greatly helped international understanding and provoked cultural exchanges -- people who've found themselves neighbors in the same box have listened to each other and ended up making amazing music together. Oh, and it has allowed a motley bunch of enthusiasts to not yet need to get proper jobs. I call it a Good Thing, and just feel a bit sorry for people with the thinking time on their hands to decide they hate World Music... Lighten up, guys, it's only a box in a record shop (FRoots, 2000).

I do not intend to delve further into this debate, which has already been sufficiently discussed elsewhere, but it is important to note that Byrne, as an owner of a music label, released CDs by important artists who changed my mode of hearing, such as a singer from Peru, Susana Baca, Cesárea Évora from Cape Verde and the Congo-Belgian group Zap Mama. All were important influences for Mawaca, especially the last group, Zap Mama, which has a particularly creative way of melding African and European references in their music. It is evident that pigeonholing people and cultures into the same label of "exotic" ends up working as a mechanism for alienation and frequently allows for exploitation and racism, but there is no denying the other side of the coin: greater recognition of cultures considered subaltern¹⁹⁰, which would otherwise have little visibility, and which are able to conquer new spaces in mainstream media only through the creation of this perhaps over-generalizing label.

According to George Lipsitz, a North American researcher specializing in cultural studies, mistakes and miscommunication always happen, but they can also result in creativity:

The transformations of popular music involve changes in the poetics and politics of the place. Despite the globalization of the means of production and distribution, and in spite of its traveling character, contemporary popular music reinforces and at the same time sabotages the links with its place of origin. While intercultural musical communication brings memories of colonialism (exoticism, racism), the emerging conditions of globalization are changing this panorama: despite global integration, local identities do not disappear (LIPSITZ, 1994: 3).

Indeed, many musicians from subaltern countries are doing well, showing their culture in this 'world music' scene and being respected. The main problem in my opinion, is that, with few exceptions, the audience who usually listens to this music, as well as those who produce the spaces for these performances, for example directors of festivals that I participate in, still approach the material with a colonized mentality and to them their engagement with traditional cultures is part of a search for the 'exotic'. For me, the 'other' is interesting not because it is exotic but rather due to the "beauty of their otherness" and the possibilities that can be opened by listening to, and as, the other.

¹⁹⁰ Subaltern is a term used by the critical theory and postcolonialism and designates the populations which are socially, politically and geographically outside of the hegemonic power structure of the colony and of the colonial homeland. In describing "history told from below", subaltern was coined by Antonio Gramsci and elaborated by Gayatri Spivak author of the important article *Can the Subaltern Speak?* fundamental text about postcolonialism (2010).

Carefully listening to everything I could get hold of, I began selecting musical themes which I thought were possible for my group to reproduce. I fell in love with the guttural choral sounds of Bulgarian women, the polyphonic African vocals, the captivating Mediterranean melodies and the Portuguese chants, which helped me better understand Brazilian singing. Overall, everything was configured in my mind as part of an endless musical universe. Without the means to travel to where this music had originated, I began 'visiting' these places through the systematic and attentive hearing of traditional and 'world music' CDs. This way I slowly weaved a meshwork of sounds that fed Mawaca and me in an almost daily manner.

During the period between 1995 and 2000, I met several musicians from different musical traditions and sought to realize workshops and exchange programs with these artists. During this time, I was exploring African songs such as 'Allunde Alluyá' from Tanzania, Babanzele Pygmy polyphonic vocals from Central Africa¹⁹¹, and Japanese tunes like 'Hotaru Koi', most of them with transcribed scores. Soon after these first presentations, some instrumentalist friends became interested in our multicultural repertoire and joined the vocal group. The instrumental arrangements were initially unconventional, using a line up with a bassoon (Ramoska), a bass clarinet (Itamar Vidal), a *kalimba* (Décio Gioielli) and a violin (Atílio Marsiglia) that sounded a bit weird. During Mawaca's first years, everything was quite experimental. I began writing some arrangements for these set-ups that would slowly evolve during the rehearsals.

Tramas étnicas – Ethnic interweavings

Although the term 'ethnic' is permeated with racist and ethnocentric ideas (but still widely used in expressions like ethnic food and ethnic dress), the synonymous expression "étnico" in Brazil is generally seen in a positive way and is almost always used when one wants to comment on minority groups that are experiencing a protagonistic process. Authors such as Aníbal Quijano, who proposes a decolonizing outlook, often uses the term ethnic in his texts:

It is therefore impossible to address the ethnic issue on the continent without paying special attention to the question of 'indigenous'. First, it is necessary to recognize as members of the same ethnic group both those who today identify themselves as 'indigenous' rather than 'indians', and those who accept being called 'natives', 'aboriginal' or 'originating'." (QUIJANO, n.d.).

It is important to emphasize that in order to promote racial equality and to face racism, in 2008 the Brazilian Minister of Education, Fernando Haddad, officially instituted educational programs that would train educators to better handle "ethnic-racial relations" teaching Afro-Brazilian and African and Brazilian

¹⁹¹ The first audition of the pygmy songs was given by the Zap Mama group which made an interesting version of a Babanzele song. Through this listening, I sought to know the original songs recorded by ethnomusicologists as Simha Aron and Louis Sarno.

indigenous history and culture (MEC, 2008)¹⁹². Even the term 'racial', long neglected, remains a part of left-wing governmental grammar, which expresses a sympathy for the term and its use as a manner of valuing minorities. It is ideological, according to the linguist Francisca Cordelia Silva:

The term ethnicity, as far as I am concerned, is more acceptable because it associates physical and cultural aspects (not restricted to any of them), therefore it would be the most appropriate, however it is little used and little known by most people. A reasonable departure is the use of ethnic-racial expression, which, although redundant if analyzed deeply, shows the conjunction of physical and cultural aspects. [...] The word 'ethnicity' and ethnic-racial expression – and their variations – point to uses that I believe are more conscious, though conditioned by the linguistic context. Returning to the starting point, after the analysis, I conclude that the choices are both ideological and linguistic. The factors are interwoven, so that language determines social practice as well as is determined by it (SILVA, 2008: 10, my translation).

So, “ethnic tunes” were the basis of Mawaca’s repertoire and the connections between one culture and another began to appear during the musical process. When creating the arrangements, I noticed that some elements common in Brazilian music, such as certain rhythmic patterns or melodic motifs, could easily be interlaced with some African rhythms or an oriental scale, discoveries which would ignite great joy among us. This showed us how music, no matter how diverse, exhibits some structural foundations that repeat and dialogue amongst different traditions, independent of its original culture. They are like mirrors reflecting one another, recognizable even with their minor variations. These ‘sound structures’ could be compared to ‘musical archetypes’ occurring in several places. The way I see it, they were ways for us to see the world. They are interpretative pathways. The text below was the preface of Mawaca’s first CD:

During a trip, I found a calendar with photos that intrigued me: they were images of African doors and windows, with bright colors, geometric shapes and drawings that captured my imagination. I noticed they were similar to the façades of buildings from Brazil’s northeast as well as Arabic doors. In the architectural shapes, I identified influences from the pictorial universe of one country in another, elements that repeat themselves, traveling along cultures. I immediately associated those images to the musical language. There are basic musical structures which arise in different places and various times, without knowing if there truly was any contact, an exchange of influences between those Peoples. Sometimes, even when these influences cannot be proven, it is as if the musical world is permeated with windows, structures that open and dialogue with one another, though displaying unique colors and shapes. Each culture shapes the universe of sound in its own way. The windows illuminate the others, as if it was a gallery that mirrors itself endlessly (PUCCI, 1997: n.p.).



Figure 84 Ndebele facades, South Africa. Photo: unknown author.

¹⁹² More information about this program is available at MEC website, <http://portal.mec.gov.br/secretaria-de-regulacao-e-supervisao-da-educacao-superior-seres/323-secretarias-112877938/orgaos-vinculados-82187207/12990-relacoes-etnico-raciais-sp-2079273009>, although, nowadays it has been dismantled by the new government.

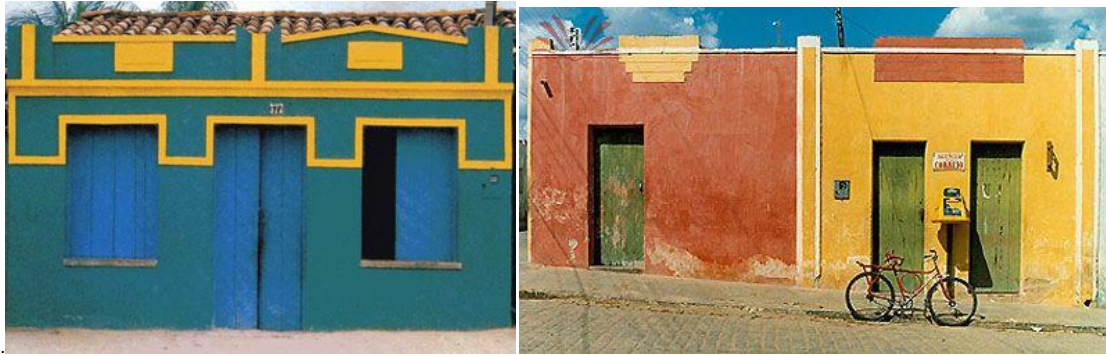


Figure 85 Façades of Brazilian northeastern houses. Photo: Anna Mariani.

The idea of windows as “structures that open and dialogue among themselves,” despite having different and unique colors and shapes, permeated all of Mawaca's early work. The combination of vibrant colors and the designs on the doors are not the same, but they do have similarities. Thus, I configure a mode of thought, of organizing ideas and creating paths to approach this diversity unconstrained, forming Mawaca’s musical identity.



Figure 86 Arabic doors. Photo: unknown author.

With this in mind, I began to create dialogues and encounters between different musical traditions,

and when I found common elements among them, as distant as they might be, I 'stitched' together different ideas, rhythms and melodies, merging them or putting them side by side. I began calling these musical blends and fusions 'ethnic interweavings,' a concept which emerged mostly through practice and that began to define the group's proposal for music, which was already beginning to develop its own particular style, which is difficult to describe using established classifications.

An example of these "ethnic interweavings" was the fusion of the song 'Allunde, Alluyá' – sung in Swahili – blended with the Brazilian indigenous lullaby 'Murucututu'. Though they are distinct traditions, both exhibit a similar melodic profile. With only a few adjustments – such as the transformation of the original melody for 'Murucututu' from a 4/4-time signature to a 6/8 – both songs interacted and meshed in an organic manner. Because of the receptive connection between Africa and Brazil, this arrangement is frequently requested in projects with children and is published in educational material¹⁹³.

¹⁹³ This arrangement can be heard at Mawaca's Soundcloud in <https://soundcloud.com/mawaca/allunde-alluya-murucututu>.

ALLUNDE, ALLUYA - MURUCUTUTU - pg. 2

C

soprano
mahehayaahomama ahomamamahay day ai yajai yay, a a a a al lunde ai yajai yay, a a a a al

contralto
mahehayaahomama ahomamamahay day

kalimba/violino pizz.
marimba

passagem para murucutu
- sticks e tabla (grave)

lunde ai yajai yay, a a a a al lunde mu ru cu tu

lunde ai yajai yay, a a a a al lunde

tu saide cimado le tha do Murucu tu saide ci ma do le tha do deitas sem ri no dor mao sa

Mu ru cu tu sai de cimado le tha do mu ru cu tu sai de cimado le tha do deitas sem ri no

Mawaca - 1998 Allunde /Murucutu - 2

Figure 87 First page of the score for 'Allunde//Murucutu' by Magda Pucci.

For three years, between 2001 and 2004, I studied the *koto*, the Japanese zither, and had the opportunity of learning several Japanese folk songs (*minyo*) from my teacher Tamie Kitahara. At that point, one of Mawaca's most successful ethnic interweavings took shape: the song 'Kazoe Uta', a sincere New Year's tune, whose melodic profile matched well with the widely-popular Brazilian children's song, 'Se essa rua fosse minha'. I titled this blend as *Nihon Pizzi*.¹⁹⁴

¹⁹⁴ This song can be heard in Mawaca Soundcloud <https://soundcloud.com/mawaca/nihon-pizzi>.

17 Nihon Pizzi - Kazoe Uta - Se essa rua fosse minha pg.3

17

arco

violino

sax sop

vibradone

glock on solo

baixo

23

ma-tru-ka sa ri Se essa ru a ses sa ru a ses se mi nha euman da va euman duro la deri liar com pe pe deridacum pe deridacode

mawaca - ikebanas musicais - 99

Figure 88 Page from the arrangement score for 'Kazoe Uta' with 'Se essa rua fosse minha', Magda Pucci, 1999.

The connections I found between songs from different cultures, that had no previous contact with the other, made me question if this was not the same as what Bela Bartók had observed with the similarity between traditional melodies he encountered in rural Hungary and the Sahara Desert. What can explain these coincidences? Could they be what Lévi-Strauss in his classic books *Mythologiques* (1964) and *Tristes Tropiques* (1955) refers to as indigenous myths' repeating structures, which occur in several places and moments? Ethnomusicologist John Blacking (1974) while adopting the relativistic anthropological position, gives us the idea that the social structures themselves would be related to the musical structures. Later, I discovered that these myth structures could very well be related to music, which also presents internal structures and organizes society and life through sound.

These structural scaffolds began to guide my arrangements and my thoughts on producing music not as a form of individual expression, but as a phenomenon which transcends my Western European education. After all, these songs, some very old, remit to a past which reveals elements of colonization, of the African diaspora in Brazil, and of the cultural flux emergent from European migration. The chosen songs were transformed into micronarratives which kindle reflections on what is this composite “Brazilian-sound-being,” which so intrigues us and carries with it a multitude of contradictions.

In 1997, we would release our first CD, with a multimedia track, which was unusual at that time. The CD-ROM presented images, video and texts that were part of my research and connected with several different cultural aspects from the societies which produced the songs in our repertoire. On our first CD cover, I used an image that had greatly influenced me to create that album in the first place: a planet and a native above it, an eye, and a sound wave. All this, to me, related to the search for songs around the world.

Mawaca's Performance

The music I researched was also played on stage, and the new presentations gained a performative approach with an almost theatrical quality. Distant from its original context, the music was imbued with a different dynamic, which opened new possibilities for interpretation.

In the early days of Mawaca, we kept a sober posture, comparable to an erudite choir, but as time went by, the need to add subcontext to the presentation grew, resulting in performances that included gestural features from the cultures we sang, individual or collective dances and peculiar movements, better contextualizing each song. This greatly promoted better communication with the audience that, even while not understanding the words in the many different languages we sang, could unconsciously ‘understand’ the *ethos* of each song, with added help of body-language. The micronarratives each singer created with their voices and bodies would help tie the group and public together. The singers, through gestures and vocal tones, sought to express what the Ikolen-Gavião call *mberewa*: a term that defines the musical act as inseparable from speech, choir, touch, dance and ritual gesture (ERMEL, 2006).

According to teacher and researcher Claudia Marisa Oliveira, from Portugal’s Escola Superior de Música e das Artes do Espetáculo of Porto, the aesthetic manifestations of the body are like an “organic extension of thought” where performance, in association with myth, functions as a structuring element for the human being:

Myth is structuralizing for the human being, and when the person loses contact with mythology, one immediately surrenders contact with the creative forces of his being. Note that, according to Jung (2003), art functions as a means for reuniting man with mythology; art is myth in action. It is safe to assume that the representation of myth does not always produce actual changes, but at times this does occur. The concretization of these archetypes requires a personal effort to analyze, through all means, and give shape to fantasies and manifestations that, unconsciously, arise from myth narrative,

it is about desire and longing. Note that in the process of artistic creation we encounter the same mechanism: the interpreters transfer from themselves the desire for the art piece (collective and individual unconscious) towards the immaterial plane of will (conscious manifestation through its materialization) (OLIVEIRA, 2009: 22, my translation).

The concept of delivering a performance that recreates narratives from different cultures, stitching together their different versions, was something that grew within the group. The strength of the songs imbued us with this capacity for song-narration, akin to storytellers. Nowadays I recognize that we would create, even if unconsciously, the feeling of "*communitas*", developed by the British anthropologist Victor Turner¹⁹⁵, which proposed to separate actors from everyday life and drive them to the condition of *playing*, being defined by a structure, a script, which in a certain way, was similar to the rituals of traditional indigenous societies. This activity of *playing* exhibits processual characteristics of ritual, allowing to conceptualize it as "cultural performance" (SINGER in: TURNER, 1988: 21).

We proposed a re-elaboration and renovation of the "ethnic" content in another context, as an artistic experience. On stage, there was an aesthetic process that merged the here with the there, the other with ourselves, in a seemingly irreconcilable, but musically viable, confrontation. Paraphrasing the socio-musicologist Simon Frith (1996), "making music is not a way of expressing ideas, but of living them."

Here I challenge the notion of performance as a simple reproduction of musical notes written in a score, such as in a concert, with no interferences or 'interpretations', and instead argue for conceiving "performers essentially as corruptors – deviants, actually" as is proposed by American musicologist Richard Taruskin (TARUSKIN, 1995: 13). Though I still had not encountered this concept, I already sought to distance myself from the manner with which concert music is presented where "mutual participation of all those involved is not permitted because it is based on the piece itself and not the interaction between people." According to New-Zealand musicologist Christopher Small, "performance does not exist in order to present musical works, but rather, musical works exist in order to give performers something to perform" (SMALL, 1998: 8).

That being so, a musical performance is a much richer and more complex affair than is allowed by those who concentrate

¹⁹⁵ Victor Turner's contributions are founded on the "analysis of ritual practices observed among the Ndembu, a people from the Central African region, and on an ample literary and anthropological literary revision available on the thematic of the ritual. In his work, Victor Turner conceives liminality as the ephemeral social condition lived by the subjects who are currently outside of social structure, creating what he calls *communitas*, i.e. a form of anti-structure built by the ties among individuals or social groups who share a liminal condition in specifically ritualized moments. Later, the concepts of liminality, *communitas* and social drama would serve as starting points so that Turner, from his interest in theater, would render the possible interactions between social and aesthetic dramas problematic. His meeting with the theoretician Richard Schechner created a new field of study, the discipline called anthropology of performance, which benefits from the imbrication between anthropology and theater, and is having much repercussion in Brazil (NOLETO AND ALVES, 2015).

their attention exclusively on the musical work and on its effect on an individual listener. If we widen the circle of our attention to take in the entire set of relationships that constitutes a performance, we shall see that music's primary meanings are not individual at all but social. Those social meanings are not to be hived off into something called a "sociology" of music that is separate from the meaning of the sounds but are fundamental to an understanding of the activity that is called music. The fundamental nature and meaning of music lie not in objects, not in musical works at all, but in action, in what people do. It is only by understanding what people do as they take part in a musical act that we can hope to understand its nature and the function it fulfills in human life (SMALL, 1998: 8).

This was my goal with Mawaca: singing, playing, hearing, dancing, communicating with an interested audience that could then create their own narratives internally, with their own knowledge, ideas, background. We did not intend to simply reproduce a musical tradition, but rather to examine it through our own references with enthusiasm.

The on-stage performance would come to incorporate an element which previously did not exist when we were attempting to be exceedingly 'faithful' to the scores. In due course, the scores became nothing more than guides and we would invent other methods to articulate our ideas. We had already begun to create our own system, merging and transforming original recordings, adding citations from other songs, changing rhythms and patterns as well as other adjustments.

Bartók opens the article *Como y por que debemos recoger la música popular?* (How and why should we collect popular music?) with an epigraph from Constantin Brailou, Romanian musical ethnographer, composer and founder of the Romanian Folklore Archive:

The popular melody (...) only truly exists in the moment when they are sung or interpreted, it is only alive thanks to the will of its interpreter and the way it is wished for (...) Here, creation and interpretation are muddled in a way that musical practice based on the score completely ignores (Brailou in: BARTÓK, 1985: 43).

I wanted to transmit to the musicians the soundscapes, tonalities and different forms of playing that are characteristic in other cultures. Though those traditions are not ours, we appropriated those musical structures and changed them in a way that we are able to perform them mixing with other elements. When the music "left the pages", and fell into the hands of the musicians, it gained new ranges, because each musician will perform in his own way although influenced by the musical elements of some tradition. It was not captured by the writing, though the musicians always applied the scores to follow the required structure. The British Musicologist Nicholas Cook states in his article on music as performance:

There are decisions of dynamics and timbre which the performer must make but which are not specified in the score; there are nuances of timing that contribute essentially to performance interpretation and that involve deviating from the metronomically-notated specifications of the score. In ensemble music such unnotated but musically significant values are negotiated between performers (that is a large part of what happens in rehearsal) (COOK, 2001: 4).

On the matter of the 'ethnic interweavings' I was uncovering along the years, I felt the need to expand my approach further to comprehend the differences, which were potentially rich with new creative possibilities. In each locality in the world people make music with their fellow community-members, and

though there are internal, aesthetic, philosophical and social differences among them, there is much to learn from all of them, and it seems to be a way in which we may come to know ourselves, and how we are existing with our own prejudices and contradictions. But to become familiar with these differences implies being alert to symbolic elements, otherwise we tend to only imitate stereotypes. There is always the risk of generalizing everything. The ethnomusicologist Brabec de Mori, in his recent article *What makes natives unique?* raises a concern about the epistemological pluralism defined by French anthropologist Philippe Descola:

If we wish to acknowledge diversity, we have to understand how diversity is created and warranted. One often neglected aspect of diversity, for example, is temporal: whereas in modern science and technology speed is crucial (especially being faster than competing parties), in many indigenous and traditional societies, time management relies on synchronizing human innovation rates with changes and regenerative cycles in the non-human environment. (...) Going more into praxis, it entails an "epistemological pluralism". This means that likewise, many different ways of developing, inventing, and creating are valid, too, and are able to bring forth different kinds of truths. There is epistemology at work in the creation of knowledge in particular, and related processes in the invention and application of technologies as well as in the composition and performance of art and music. (...) Philippe Descola would put it – for "worlding" in their own right. Protecting diversity means acknowledging this right (BRABEC DE MORI, 2016: 78).

Eventually I began to mobilize new sources for research such as old immigrants in São Paulo that belong to a specific tradition (Japanese, Italian, Bulgarian, Jewish etc.) as well as searching for field recordings done by ethnomusicologists and accessing academic publications including Blacking's *How musical is man* (1974), Nettl's *The study of ethnomusicology* (1983), Rafael de Menezes Bastos's *Musicológica Kamayurá* (1999) and Anthony Seeger's *Why Suyá sing?* (2004), extremely important books that helped me understand the issues in this discipline.

Readings and Studies

During this period, unhindered by worries for 'certifications of originality' – deeming it impossible to accurately pinpoint the origin and destination of all these musical pieces – I continued to be in search of songs from various parts of the world, receiving suggestions during my auditions and readings, and occasionally following my intuitions. This process helped open interesting paths which encouraged me to create new arrangements, often interfering with the group's performance to take the best advantage of all possibilities of voices and instruments that we could. While attending a course in music education through the Kodály method in Hungary, I obtained Bartók's book *Escritos sobre a música popular* (Writings on Popular Music) which swayed me to reflect on the matter of nationalism, especially when he comments on melodic exchanges among the peoples of Eastern Europe.

Bartók began his research with Hungarian music and later broadened his scope to include

neighboring territories such as Ukraine, Romania and even Northern Africa and Asia Minor¹⁹⁶. In his article *Race Purity in Music* he affirmed:

Contact with foreign material not only results in an exchange of melodies, but and this is still more important – it gives an impulse to the development of new styles. At the same time, the more or less ancient styles are generally well preserved, too, which still further enhances the richness of the music. The trend toward the transformation of foreign melodies prevents the internationalization of the music of these peoples. The material of each, however heterogeneous in origin, receives its marked individuality. The situation of folk music in Eastern Europe may be summed up thus: as a result of uninterrupted reciprocal influence upon the folk music of these peoples there are an immense variety and a wealth of melodies and melodic types. The 'racial impurity' finally attained is definitely beneficial (BARTÓK, 1944: 405).

An instance of a musical 'coincidence' is described by Bartók during his time in Osmaniye, a Turkish settlement, where he recorded traditional agrarian songs. After hearing Mr. Ali Bekir singing accompanied by his *kemance*¹⁹⁷, he was surprised by the similarity this song had with a Hungarian theme from the collection by Kodály. After noticing this "coincidence", he set the transcripts for the Turkish and Hungarian songs side by side to examine the similarities and differences between them.

Without hesitation, the old man immediately sang a song, an old war story. I didn't believe what I heard: good Lord, it sounded like a variant of an old Hungarian melody (BARTÓK, 1985: 153).

This way, in his accounts, Bartók traces a series of musical confluences and adaptations of varying nature, which resulted in the development of new styles. The conclusion was so clear that it lead him, in 1944, to the idea that "racial impurity is decidedly a positive factor," even during a political period where "racial purity" and "the need to safeguard the pure race" was held as a priority for many people and countries (BARTÓK, 1985: 84).

It is obvious that if there remains any hope for the survival of folk music in the near or distant future (a rather doubtful outcome considering the rapid intrusion of higher civilization into the more remote parts of the world), an artificial erection of Chinese walls to separate peoples from each other does not bode well for its development. A complete separation from foreign influences means stagnation: well assimilated foreign impulses offer possibilities of enrichment (BARTÓK, 1944: 406).

By defending this "racial impurity" during a thoroughly nationalist period, Bartók endured unpleasant circumstances and was deemed anti-patriotic by his country's government, which instead wanted to forge an

¹⁹⁶ In all Bartók gathered more than 6,000 folk songs of Magyar, Slovak, Rumanian and Transylvanian origin and later, in 1913, brought back 200 Arab melodies from a visit to Biskra, Algeria. The research not only resulted in his volume *Hungarian Folk Music* but also permanently influenced his creative output.

¹⁹⁷ Also written as *kemenche* or *kemençe*, this stringed bowed musical instrument had its origin in the Eastern Mediterranean, particularly in Greece, Iran, Turkey, Armenia, and areas adjacent to the Black Sea. This instrument has, generally, three strings and is played held upright with their tail on the knee of the musician. The name *Kemençe* derives from the Persian *Kamancheh* and means merely "small bow".

Austro-Hungarian cultural hegemony over other nations.

After reading this article and others by Bartók, still not being aware the contemporary contributions to ethnomusicology, I noticed that I was experiencing a similar process in my creative endeavors. That is, I was locating elements which had interesting internal dialogues, even when these references did not exhibit any historical or linguistic relationship.

A few years earlier, I had read the essays of the modernist writer Mário de Andrade, such as the *Ensaio sobre a Música Brasileira* (Essay on Brazilian Music), where he commented on how Brazilian popular music was permeated with foreign elements, sometimes even from places that Brazil has not historically been in direct contact with, such as Russia and Nordic countries. Andrade, while never having travelled outside of Brazil, recognized evidence of other cultures in Brazilian popular music.

[...] In our vocal music there are Nordic, Swedish and Norwegian accents. How did they get here? Identical accents can be found in Portugal and especially in Spain. Sometimes one of our choral songs is entirely Russian. Others, we find a Russian song where by simply changing the words, everyone would take as Brazilian. [...]. In reality, it was through a complex mixture of strange elements that our popular music was formed (ANDRADE, M., 1976: 189, my translation).

The idea of 'ethnic interweavings' made great sense to me, and the concept of anthropophagy would be a key inspiration for Mawaca's research and performance.

Cultural anthropophagy – Anthropophagy as a worldview

I envisioned a (post-)modernist conception of music, that would transcend the movement inaugurated by writer Oswald de Andrade which proposed a – metaphorically speaking – “regurgitative” anthropophagic posture, where the appropriation of other ideas and music would create a border-free world¹⁹⁸. The concept of absorbing external elements from other cultures that he proposed inspired and uplifted me. Simultaneously, it made me understand that, based on Mário de Andrade ideas, aspects of Brazilian music were brimming with elements from other lands and in this way were giving rise to a continuous hybridism¹⁹⁹ and transgression. It was an effort to turn the privilege of purity upside-down and

¹⁹⁸ The *Manifesto Antropófago* (or the 'Anthropophagic Manifesto') was written by poet Oswald de Andrade, the main figure in early Brazilian Modernism. It was read in 1928 to his friends at Mário de Andrade's home and later published in the *Revista de Antropofagia* ('Anthropophagic Magazine'), founded by Oswald along with Raul Bopp and Antônio de Alcântara Machado. The Anthropophagic Manifesto presents a poetic prose in the style of Rimbaud's 'A Season in Hell' and had a more political content if compared to the *Manifesto Poesia Pau-Brasil* ('Pau-Brasil Poetry Manifesto'), which established the creation of Brazilian poetry for export (ANDRADE O., 1928).

¹⁹⁹ The idea of hybridism that has gained momentum since the 1990s, part of the so-called “cultural studies” in dialogue with anthropology and communication.

focus on the experience of the “outsider” (migrant or exiled or subaltern) as a particularly privileged experience by virtue of their hybrid position ‘on the margin’ or ‘in-between’ cultures. In the words of Stuart Hall:

You have to be familiar enough with it [the centre] to know how to move in it. But you have to be sufficiently outside it so you can examine it and critically interrogate it. And it is this double move or, what I think one writer after another have called, the double consciousness of the exile, of the migrant, of the stranger who moves to another place, who has this double way of seeing it, from the inside and the outside’ (HALL, 1998: 363-4).



Figure 89 'Abaporu' by Tarsila do Amaral, 1928.

Influenced by Oswald de Andrade's ideas, Tarsila do Amaral created the canvas *Abaporu* in 1928, which would become a symbol for the Anthropophagic Movement. She baptized the painting with the indigenous Tupi words *aba*, meaning 'man', and *poru*, signifying 'man who eats human flesh'. *Abaporu* denotes the anthropophage. Afterwards, Oswald wrote the *Manifesto Antropófago*, giving rise to the homonymous movement which evidently inspired this oeuvre, considered one of the most important in Brazilian art. The *Anthropophagic Manifesto* became a fundamental reference for the *Tropicalismo* (Tropicalist) movement of the 1960s, gaining further momentum in the 1990s and still inspiring Brazilian cultural production today.

The movement opened opportunities to renew artistic expression in Brazil and was greatly influenced by 1920s Modernism. Oswald de Andrade's proposal brought a fresh outlook for the incorporation of external influences to Brazilian culture. Oswald opens his 'Anthropophagic Manifesto' with these short and provocative phrases:

Only Anthropophagy unites us. Socially. Economically. Philosophically. The unique law of the world. Masked expression of all individualisms, of all collectivisms. Of all religions. Of all peace treaties. Tupi or not Tupi, that is the question. Against all catechizations. And against the mother of the Gracchi. I am only interested in what is not mine. Law of human. Law of the anthropophagus (ANDRADE, O., 1928: 1, translation by Emmanuel Pimenta, 2006).

During this period of acquiring external references and blending them with Brazilian elements, I also read the book *Planet Drum: A Celebration of Percussion and Rhythm*, written by Mickey Hart, the percussionist of the band *Grateful Dead*, who together with the ethnomusicologists Fredric Lieberman and Daniel Sonneborn, examines percussion techniques from around the world and their relationship with different myths. One of the memorable phrases in this book:

Underneath the world's extraordinary musical diversity, there is another deeper realm in which there is no difference between ugly and beautiful, no modern or primitive, no art music versus folk music, no distinctions at all, but rather an almost organic compulsion to translate the emotional fact of being alive into sound, into rhythm into something you can dance to (HART, 1988: 9).

The book presents the remote origins of the instruments and its mythological connections in an accessible way, which made me think about the matter of ancestry, and of the myths behind various songs. Reading Mickey Hart's book made me realize how much Western music draws from Asian and African sources, and that a large part of Western instruments had remote oriental origins, going back millennia. I began to pay attention to the organology of instruments to understand their origins and how they spread around the world, showing how music travels along with people.

Edward Said, in the preface of his seminal book, *Orientalism* (1978), broaches Oriental heritage and its great importance for Europe:

The Orient is not only adjacent to Europe; it is also the place of Europe's greatest, richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other. In addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. Yet none of this Orient is merely imaginative. The Orient is an integral part of European material civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles (SAID, 1978: 3).

When I wrote for Mawaca's instrumentalists, I would show them the recordings of the predecessors to their instruments so that they could be inspired by those timbres, in their original eastern ornamentations and characteristic articulations. In this way they would be able to consider new possibilities for sound. These approximations resulted in similarities in the sounds created.

Organic material gives rise to the musician's expression. Instruments have history and trace different paths along their transformations and migrations. The shape of an instrument, just as its characteristic sounds, bears a symbology that refers to its use and history.

Beyond the origins of the songs and the instruments, I began to reflect on matters relating to cultural

diversity, to multiculturalism, a discussion which in Brazil was just gaining ground in education²⁰⁰. I began reading about this phenomenon, that had spread in Canada and Europe when these regions were faced with tensions arising from immigrant groups. Multiculturalism is founded on the understanding that cultures are diverse and that their essence should be respected, without developing a notion of what is right or wrong in their customs. According to Stuart Hall, multiculturalism began to be synonymous with globalization, seeking to superimpose the dominant culture over the minorities, and soon it was understood that, in reality, there was no real integration of all cultures, but a dominion of “stronger” culture over the “weaker” ones (HALL, 1997).

But what I sought was a tool to comprehend the musical forms of other cultures, without pretending to dominate and colonize any culture. All I wanted was to gain knowledge, interpret and open a dialogue with these cultures. I understand that a banal interest in other cultures can be seen as exoticism²⁰¹, and can incur in postures that perpetuate a colonizing mentality, which can create difficulties for true comprehension. It is for this reason that it is necessary to be mindful when approaching cultures from other peoples, for there is a tendency to judge certain aspects as right or wrong, and to hierarchize them. This process of examining the other, listening to other’s sounds, is fundamental to avoid comparisons of values and categories such as better or worse; “civilized” or “primitive”. Though ‘world music’ was created under the aegis of globalization, at that time it produced CDs which greatly interested me, and it was a way to learn traditions from around

²⁰⁰ In Brazil, multiculturalism officially came to the sphere of Education in 1997, when the *Parâmetros Curriculares Nacionais para a Educação Básica* ('National Curricular Parameters for Basic Education') were created, which had among other objectives “to know and to value the plurality of Brazilian socio-cultural heritage, as well as socio-cultural aspects of other peoples and nations, standing against any discrimination based on cultural differences, social class, beliefs, sex, ethnicity or other individual and social characteristics” (ALMEIDA, PUCCI, 2003: preface). Multiculturalism in education is conceived as “established interrelationships among diverse cultural processes allowing the difference to be seen and recognized in all its essence. If there are differences, we have to reinvent the way we work with Education and our pedagogical work. We cannot work in school as if the students were all unique but understand that each individual has a subjectivity and this subjectivity begins with the need for respect. It is hoped that on the basis of multiculturalism we will comprehend that people act differently and that cultures manifest themselves. No culture is better than the other, we are in a democratic society in which people construct space and cultural forms as well (CANDAU, 2008). Discussions about multiculturalism in Brazilian education can be found in the articles of the pedagogue Vera Maria Candau.

²⁰¹ According to Locke, “Exotism” refers, etymologically, to “distant” (or deviating) places or sceneries from a viewpoint considered normative – most often that of the observer him/herself. “Like so many ‘isms’ (idealism, romanticism), exoticism can be very comprehensive and relatively abstract: an ideology, a diverse set of attitudes and prejudices, an intellectual tendency” (LOCKE, 2011: 20). The etymology of the word ‘exotic’ derived from Latin ‘exoticu’ and Greek ‘exotikós’, indicating to us ‘foreigner’ and it refers to what is extravagant, weird, strange, singular, eccentric. In Europe, exoticism was primarily related to Middle Eastern and Asian works, with an enigmatic connotation. With the Hellenization of Rome and the Christianization of the Roman Empire, the West adopted the exotic reference to all those who were beyond the christian frontiers. Exotism was almost an oriental apanage (CORREA, 2004).

the world.

During this search I listened to music from labels such as Hannibal Records, Ellipsis Arts, Real World, Al Sur, Nonesuch Explorers and many others.

Soon after, in 1997, I was invited to produce and host the radio show *Planeta Som*²⁰², which played music from several places. For thirteen years, the radio show gave me the opportunity to expand the scope of my search for diverse musical genres from around the world, and to share these with an audience, not used to listening to this repertoire. *Planeta Som* ranked second place in Brazilian's radio audience during many years.

'Out of the Box'

The research on which the repertoire and arrangements were founded, in addition to musical practice, provided me with a way of conceiving music that did not fit into the molds of erudite or popular music, be it pop, rock or any other genre. At that moment, 'world music' was gaining attention in the European and North American media, but in Brazil the situation was quite different. Few people were interested in music from around the world, and the press generally belittled the genre, considering it a lower form of pop music, a musical usurpation of the Third World by the mainstream.

Though I did not agree with this prevalent interpretation, I understood the essence of the criticism. But I saw 'world music' as a way to get to know the world, a possibility for expanding my cultural repertoire and a way of distancing myself from nationalistic tendencies, still rooted in Brazilian thought. Reading an excerpt by the historian Janaina Amado, I observed a critique of "the proud image of a giant Brazil which is sufficient in itself", created by two illusions:

The first fact is the enormous and colossal ignorance of the majority of Brazilians when it comes to the rest of the world. The second is that this country possesses characteristics that, when combined in a specific fashion, confer its own identity (AMADO, 2000: 60, my translation).

I noticed that people were surprised by my interest in other sounds, and I always asked myself why not study Brazilian music, which is "so rich". Curiously, it was noticeable that manifestations of popular culture were little known by the same people that asked me about it. MPB (Brazilian Popular Music) is considered as 'the true' Brazilian music, and all other musical genres tend to be left out, having no participation in the media.

²⁰² *Planeta Som* was broadcast for 13 years on the radio station of the University of São Paulo and by Multikulti radio in Germany and Sweden in the series World Music Night.

On the other side of the sea, Brazilians see Europe from afar, idealized and envied, but little known. Africa is almost completely ignored, and a distant Asia – remote and exotic – seems to acquire some humanity only when considering the oriental immigrants, mainly Japanese or Korean. In North America, there is a powerfully desired object, the United States, but of which Brazilians know only an insignificant piece, symbolized by two commercial centers of consumerism: the city of Miami and Disneyworld, both in Florida's peninsula. This Brazil that is isolated from itself is an Island-Brazil, strangely evoking Vera Cruz, the island Pedro Alvares Cabral, around 500 years ago, first saw and named (AMADO, 2000: 58, my translation).

Although this ideal was focused on the US American context, the recognition of the contributions coming from Black cultures gained great relevance starting in the 1990s, and I began to connect with this world by participating in workshops and informal courses on popular culture, gaining a deeper understanding of some rhythms such as *maracatu*, *jongo*²⁰³ and *cirandas*. This movement grew significantly, provoking an empowerment of peripheral movements, changing Brazil's cultural scenario.

At the same time, natives such as Ailton Krenak, Daniel Munduruku and Kaká Werá became distinguished through their brilliant political and cultural actions, not specifically in music, but for the defense of indigenous cultures.²⁰⁴

The 1990s had a decisive role in the change of paradigm related to indigenous and black peoples, previously taken as having merely supportive roles in a historic process, and now seen as cultural protagonists. In seeking to bring all of these Brazilian roots together, I traced a path which in a way was created with and alongside these different movements.

In this sense, the Jamaican sociologist Stuart Hall contributed greatly by noting that hand-in-hand with the global tendency towards cultural homogeneity, there is also a "fascination with the different and with the mercantilization of 'alterity'".

However, those of you who have followed these debates will know that the consequences of this global cultural revolution are neither as uniform nor as easy to predict as the more extreme of the 'homogenizers' suggest. For it is also a characteristic feature that these processes are very unevenly distributed across the world – subject to what Doreen Massey (1995) has called a definite "power geometry" – and that their consequences are profoundly contradictory. Thus, there certainly are many negative consequences – so far, without solution – in terms of the cultural exports of the technologically overdeveloped 'West' weakening and undermining the capacities of older nation-states and emerging societies to define their own ways of life and the pace and direction of their development. But there are also many countervailing tendencies which prevent the world from becoming a culturally uniform and homogeneous space. Global culture itself requires and thrives on 'difference' – even if only to try to convert it into another cultural commodity for the world market (such as ethnic

²⁰³ Jongo, also known as *caxambu* or *tambu*, is a dance and musical genre of black communities from southeast Brazil. *Jongo* is considered the most remote origin of the samba in Rio.

²⁰⁴ In 2003, the Brazilian Ministry of Education promulgated a law that obliges the insertion of the teaching of African culture in Brazilian schools. Five years later, in 2008, they realized that they should add indigenous culture and changed the law. In Brazil, the fact of being transformed into a law does not mean that the insertions of these contents have occurred indeed. There are few schools that effectively work with these issues.

cuisine). It is therefore more likely to produce 'simultaneously', new "global" and new "local" identifications than some uniform and homogeneous world culture. The result of mixing, or syncretism, across old frontiers may not be the obliteration of the old by the new, but the creation of some hybrid alternatives, synthesizing elements from both but reducible to neither – as is increasingly the case in the culturally diverse, multicultural societies – created by the great migrations of peoples arising from war, poverty and economic hardship of the late twentieth century (HALL, 1997: 210-211).

In the world of the arts, Mawaca was considered "exotic" for playing music from other cultures and "strange" for presenting a musical performance that did not fit into pre-existing labels. We were in between frontiers, which made it difficult to maintain the group professionally. Singing in several unknown languages, that no one understood, did not seem like a promising path. The only possible foreign language was English!

The knowledge of these musical cultures incited me to create mixtures, interlacings, connecting them to Brazilian rhythms and melodies, and thus recovering the idea of cultural anthropophagy proposed by modernist Oswald de Andrade. This central notion is expressed in the *Manifesto Antropófago* in its best-known phrase: "*Tupi or not Tupi, that is the question. I am only interested in what is not mine.*" Before, in 1924, in his *Manifesto Pau-Brasil*, Oswald evoked "a new perspective", "a new scale", seeking the combination of ideas in the arts and in life, the use of a "uncatechized literary language", free of archaisms, with no erudition. "The millionaire contribution of all mistakes. How we speak. How we are" (ANDRADE, 1928).

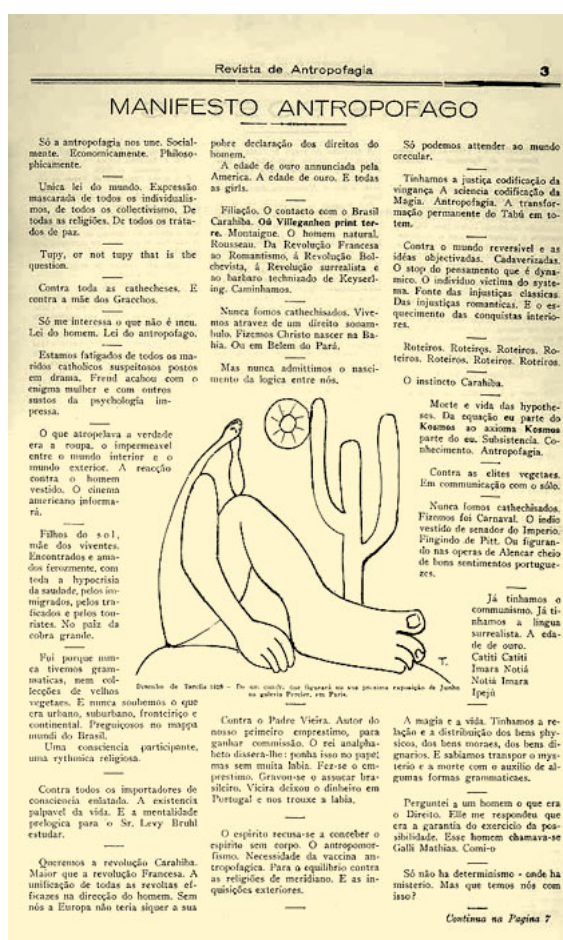


Figure 90 Cover of the Manifesto Antropófago, 2008.

I drew from this idea while I worked on the project, and when I named this CD I opted for the title *astrolabiotucupira.com.brasil*, a fusion of four terms:

astrolabe – seeker of routes²⁰⁵, that which guided the travelers and metaphorically “guided” my researches;

‘tucupira’ – a fusion of the terms ‘tucupi’ – fermented manioc juice used in the production of hot sauce – with

‘curupira’ – a fantastical being from the Amazon forest, whose feet were turned backwards to mislead enemies, a known guardian of the jungles and the animals, having the gift of invisibility. Therefore, tucupira would be the fusion of a spice (amongst the list of spices so appreciated by Portuguese explorers) which blends with this fantastical being who misleads his enemies; a metaphor on the arrival of the Portuguese who, seeking spices, encountered fantastical beings such as the curupira that deceived them when they attempted to cut down forests or kill natives;

‘.com. brasil’ – with the recent creation of the internet, the *links* began to appear with these signs of ‘.com’. In Brazil we use ‘.com.br’, but I kept the whole name.

It was as if the CD had captured songs through the astrolabe as well as the internet’s worldwide search. The concept of anthropophagy mixed with the idea of appropriating “songs that were not ours”, and that were cast with other references that randomly appeared during the research²⁰⁶. Anthropophagy, in a certain, literal way, was already present in the CD with the inclusion of the song ‘Koixãgareh’²⁰⁷ whose lyrics refer to an old anthropophagic practice, still a polemic subject among Brazilian indigenous populations²⁰⁸.

First contact with indigenous music – ‘Koixãgareh’

My interest in indigenous music began with the recording of the Anthropophagic choral song ‘Koixãgareh’²⁰⁹ of the Paite Suruí from Rondonia. Until then, my only contact with this musical universe had been in 1985, through Harald Schultz’s LP’s recordings of songs from the Kamayurá, Suyá, Krahô and

²⁰⁵ *Astrolabio* is an instrument brought to Europe by the Arabs used by navigators to ‘weigh the sun’. It allows to calculate the latitude of the place. Its invention is attributed to Hipparchus.

²⁰⁶ The anthropophagic practice constituted the culminating moment of the Tupi cultural process that found its goal and the fundamental motive of the cultural identity itself in war and in ritual execution of prisoners (AGNOLIN, 2002). For Oswald de Andrade, anthropophagy was a vision of the world and implies the perception of anthropophagy as a metaphorical definition of the appropriation of otherness.

²⁰⁷ This song is now written as ‘Koixãgareh’, but in the CD *astrolabiotucupira.com. brasil* it is written ‘Koi tchangaré’ recorded in 2000. These divergences occur often due to the continuous standardization of indigenous languages.

²⁰⁸ The subject of anthropophagy was widely studied by several researchers of Brazilian indigenous anthropologists, such as Viveiros de Castro in his book *Araweté os Deuses Canibais* and Aparecida Vilaça in the book *Comendo como Gente: Formas do Canibalismo Wari*, about the cannibalism of the Pakaa Nova group from Rondônia. A brief resume can be found in the article *Canibalismo e antropofagia: do consumo à sociabilidade* by Eliane Knorr de Carvalho.

²⁰⁹ The name of this song has been modified several times as Paite Suruí is standardizing their language and changing the spellings. In some places it will appear as ‘Koi txangaré’ or ‘Koi tchangaré’, all of them with the same sound.

Bororo²¹⁰ peoples. The only other contact came from two choral arrangements of indigenous themes that were often sung during choirs in the 1980s: 'Nozani-ná'²¹¹ – in an arrangement by Villa-Lobos, and 'Três Cantos Nativos Krahô', an arrangement by Marcos Leite²¹². Later, in the 1990s, I obtained a copy of the anthological and soon sold-out LP *Cantos e Ritmos do Xingu*²¹³, recorded in 1979 by the Villas-Bôas brothers, including precious themes from the Kamayurá, Yawalapiti, Kayapó and Juruna peoples as well as other communities from the Xingu. Five years later, in 1995, I came across several reinterpretations of indigenous choral songs with Marlui Miranda, when she developed the *Ihu* project.



Figure 91 LP produced by Betty Mindlin and Marlui Miranda containing the song 'Koixãgareh', 1978.

Until then I had never heard anything like it, since field recordings are hard to come by. In 1998, I received the LP *Paiter Merewa*, where 'Koixãgareh' was recorded. I recognized some songs from this LP that were recreated in *Ihu*, but what caught my attention was that 'Koixãgareh' was not recorded by Marlui Miranda. Fascinated by the melody's uncommon contour, I kept humming that song for a good while. The cover, the information about the song was simply "a song by indigenous foreigners", nothing more. Even without knowing Betty Mindlin personally, I called her with the intent of finding out more details and meanings. She was attentive, but always very busy with several projects, and told me she did not remember this song very well. I inquired about her field notes, if there was something to complement the information

²¹⁰ See about this in the previous chapter.

²¹¹ 'Nozani-ná' is commented in the previous chapter.

²¹² Many versions of this arrangement can be found on internet with Brazilian and International choirs, since the arrangement was published in the USA by Corvallis: Earthsongs, 1996.

²¹³ This LP is commented in the previous chapter.

on the cover, but she informed me that she would have to look for them, as the LP had been produced fifteen years before.

Enchanted by the song, I decided to record my own version, even though I had no information about it. I quickly taught it to the group's singers and we recorded during a live session. I opened the vocals with three parallel voices, adding a large tambourine from Maranhão which had a bass and deep sound, as well as some *caxixis* to keep the beat. Soon 'Koitxãgareh' was incorporated into Mawaca's shows, and during its presentation a strange phenomenon occurred: every time we finished singing it, the public was completely silent, they didn't applaud. It was as if they expected something more to happen, possibly because the song ends with an ascending note, which gives an impression of lack of closure. That intrigued me.

Months later, in a bookstore at the University of São Paulo in the building where I recorded my radio show *Planeta Som*, I stumbled upon the book *Vozes da Origem*, by Betty Mindlin, and, curiously, I opened it on the page that told this song's story. The strange melody, in a free translation by Betty, had the lyrics: *I will eat you/Eat your liver with flour/I will eat your raw meat*. I found out that the song that intrigued me so much was part of an anthropophagic ritual, probably carried out by Paíter Suruí's enemies, the Zoró or Cinta-Larga people. There is no report of when this ritual happened²¹⁴, but what made me even more curious was that this song was appropriated by the Paíter Suruí and had maintained itself for so long in the memory of that group, representing the 'other', the enemy. Metaphorically, it was a tune about an anthropophagic act, as Oswald de Andrade would have imagined. 'Koitxãgareh', despite initial estrangement, became one of the most performed arrangements by Mawaca, even today. It was also one of the favorites when we played in the children's project *Pelo mundo com Mawaca*. But even while understanding the general meaning of the lyrics, I was still curious to know the full translation, word for word. When I went to the Surui villages, I always questioned them on the meaning of 'Koitxãgareh'. Many laughed timidly, and being suspicious, they did not wish to speak of it, instead they would say they did not know the words because they were in another tongue,

²¹⁴ This chant is also labeled as a war song, for it was created during a moment in which two rival groups who share the same tupi language group, were fighting for power. In indigenous anthropology, war and anthropophagy are interconnected. "If the anthropophagic practice was 'a ritual drama of profound religious and social importance' (MÉTRAUX, 1971: 52), consequently it was configured as a *instrumentum religionis* (FERNANDES, 1970: 160). According to Florestan Fernandes in his classic *A função social da guerra na sociedade Tupinambá* (The social function of war in Tupinambá society), war is interpreted as a central mechanism in social reproduction and the maintenance of Tupinambá social equilibrium, above all in what is related to the ambivalent value of death". Conceived on the basis proposed by the Mauss' model of sacrifice, Fernandes' analysis about the system of vengeance and the significance of ritual execution, emphasizes the function and importance of the "representation" of the dead spirit in a group that, in the "bellicose-sacrificial" system, must be avenged. Finally, the author gives the ritual complex in a mainly funerary function within which the anthropophagic ritual had a positive function: the death of the enemy prevented the possible death of the group and, simultaneously, was the only possibility of access for the executioners to the person's status, as a "killer-adult" (AGNOLIN, 2002).

while others told me it was an archaic language, that only the elders understood. Some days later, I found myself next to Uratana, the Paiter singer which recorded 'Koixãgareh' on the LP. I asked him about the meaning of the lyrics to the tune, and he laughed as well, but unlike the others, he confirmed the song's origins in war and soon added that he enjoyed singing it to his daughter, and he began to hum the tune as a lullaby to put her to sleep on the hammock, under a star-filled night sky.

I then noticed that 'Koixãgareh' had become a "bogeyman song" for the Paiter Suruí. Its terrorizing content was resignified. Its function was recontextualized. And the fascination this song aroused in children and adults, even those who were not indigenous, demonstrates that beyond the content of the lyrics, it was able to travel in time and, generation through generation, became a children's song.

I pursued and achieved my desire to show how one melody was able to bring back a story whose layers, intermixed with signs and strongly symbolic rituals, are slowly unraveled through persistence and the will to know them better. As the poet Clarice Lispector would have said "One of the indirect ways of understanding is to find beauty. From where I'm standing, life is quite beautiful. Understanding is a way of looking. Because understanding is, in fact, an attitude" (LISPECTOR, 2014: 25, my translation).

The search for indigenous sound collections

After my experience with 'Koixãgareh', my desire to develop a repertoire of Brazilian indigenous music with Mawaca grew. I understood that it was a debt we had with these people who had become invisible in modern Brazilian society in every way, including musically. It was as if the natives 'disappeared' from official Brazilian history, appearing only in the very beginning²¹⁵ when the first European settlers arrived. The commonly held idea is that they were 'wiped off the map', converted to Christianity, or that most had died in all manners of conflict or disease. The Brazilian ethnomusicologist Rafael de Menezes Bastos raises the issues in the "forgetting" of the indigenous peoples in Brazilian music, because it is understood that the "celebrated racial triangle" of white, African and indigenous identities, never really existed, and the native never was present in the constitution of the Brazilian identity.

It is not part of the usual modern discourses – scientific or of common sense – about "Brazilian music" to add "indigenous music" to their origins. The everyday result is that the fable of the three races opposes that of two, the celebrated Brazilian racial triangle thus being reduced to a line segment, with the extremities occupied by "Whites" and "Blacks". There is no space here, then, for the Natives, the cross-breeding that is the base for Brazilian formation, limited only to White and

²¹⁵ The indigenous presence is rarified in national history. According the historian Vânia Moreira: "Despite many advances seeking the inclusion of indigenous peoples in history, they still continue to be underrepresented in national history, reproducing a phenomenon which began in the Imperial period. This is, in fact, evident in studies of eighteenth-century Brazil, for in recent publications which unite several authors, the absence of indigenous peoples in the subject on the formation of national identity, citizenship and politics during the Imperial period is notable (MOREIRA, V., 2010: 55).

Blacks (MENEZES BASTOS, 2006: 115, my translation).

Menezes criticizes the posture of the composer Luciano Gallet (1893-1931), who defined Brazilian musicality only from the Portuguese melodic and harmonic universe, casting aside indigenous musical systems considered to be “incompatible” with the Portuguese (MENEZES BASTOS, 2006: 117).

I read this text at the beginning of my studies with the Paiter Suruí, in 2006, and I could already be sure that Menezes’ affirmation was more than true. Indigenous music definitely is not present in our musical, social and cultural imaginary.

I began to slowly gain knowledge of this music that was unknown to me but had gained my great respect and curiosity. I began searching for archives of indigenous songs everywhere. And I found that the places where one could hear this type of music were extremely rare in Brazil²¹⁶. In my small audio archive, there were only *Musica Degli Indiani Del Brasile* recorded by Harold Schultz, the anthological LP *Cantos e Ritmos do Xingu*, the LP *Paiter Merewa* and *Nande Reko Arandu* of Guarani Mbyá CD. Listening to the *Paiter Merewa* songs opened many doors but still, I wanted to know more. As I was trying to locate more recordings, I noticed the difficulties in doing so. I found the book that inspired Marlui Miranda to create her project *Ihu, Musicológica Kamayurá* (1999), by the same Rafael de Menezes Bastos, which presented me with some key concepts to understand this complex musical tradition and thought. But I could not hear the themes that were analysed there, which was quite frustrating. A while later, I came to know Anthony Seeger’s precious book, *Why Suyá Sing?*²¹⁷ which included a CD of his field recordings. The book, derived from his dissertation, opened an interesting discussion about the ways of approaching musical anthropology and worked with native categories, something which was new then.

Were there more studies such as this one? There were, and in the beginning of 1990 more research about Amerindian music began to appear. Though they still were not representative of the considerable number of peoples (over 250, perhaps more than 300), they are a sign that our ears were slowly turning towards the indigenous, even if only in an academic setting. My contact with ethnomusicologists was frustrating, for some would not disclose their collections due to ethical issues²¹⁸, and others did not maintain them in adequate conditions, letting old cassettes become inaudible due to rapid deterioration.

²¹⁶ See list of CDs and sound archives in Appendix Chapter 1-2.

²¹⁷ The book has been translated into Portuguese with the title *Por que cantam os Kisêdjê* published by Cosac Naify in 2015.

²¹⁸ There are many cases where the researcher does not have permission to share their archives, because the indigenous people prefer to keep them reserved, without the possibility for public access due to several ethical issues such as showing sacred songs which should not be heard by any outside of the group.

During these readings and this research, which intensified from 2004 onwards, came the invitation from Betty Mindlin to work on the field recordings from the Paiter Suruí. The questions I asked myself on the nature of my work made me notice that, ultimately, my project with Mawaca was a type of 'informal ethnomusicology'. Why not assume my role and formalize my practice as a 'songcatcher' with a project such as this? My choices were always built upon (my own) aesthetic and musical criteria, and not anthropological ones, so that I recreated the songs I heard with freedom. In the case of indigenous music, I felt aesthetically very distant from it and thought it would be interesting to reinforce an anthropological perspective, so that I might better understand the cultures with which I was working. Today I see Brazilian natives trying to show their individual identities and differences among the peoples. They are Karajá, Kaiowá, Krenak, Nambiquara, Kamayurá and not a single homogenous 'race'²¹⁹. Of course, there are similarities among some groups, but there are also important differences. Generalization founded on lack of knowledge and prejudice is nefarious. It creates an impassable barrier between the indigenous groups and urban society, establishing a perverse polarization.

To become close, understand some meanings from the language, observe how they practice their rituals, and, mainly, hear their way of singing, would already be hugely educational, as in the case of the impression of Max Cavallera, vocalist for the band *Sepultura*, commenting on the impact living with Xavante people had on the band. In indigenous cultures, all gestures or sounds are motivated by an objective function, be it hunting, building homes or celebrating their dead. Nothing happens without meaning, without a history to tell. Many times, an explanation emerges from a mythological comprehension that, when ritualized, produces songs which can cross the cultural barrier, such as the song 'Koixãgareh'.

It was the Paiter Suruí's culture that provided me with this precious clue, and it is because of this that I continued to search for something that is more than a simple song.

During this initial process of approximation with academia, it was natural that I appealed to the music of indigenous peoples, but, as in all initiation rites, it was lengthy and difficult. To visit the villages, it is necessary to request authorization from FUNAI, the governmental agency responsible for managing indigenous reserves and protecting their rights, as well as the indigenous organization itself, and not all

²¹⁹ The idea of "race", though thoroughly refuted by contemporary anthropology, is still present in many Brazilians' imagery, who use this term to classify the indigenous, as well as a "black race" for Africans, or "yellow" for Asians. In Brazilian censuses, this is used as a criterion that the interviewees should define themselves. From the scientific point of view, already demonstrated by the Genome Project, the concept of race cannot be applied to humans because there are no racial genes in our species; thus, denying the existence of genetic isolation between the peoples, be they Khoisan bushmen or indigenous South Americans. Hence, for the human species, "race" is a forged social concept and not a scientific concept.

people are accepted to get into the reserves. FUNAI tries to protect indigenous peoples against a touristic trip searching for exotic natives to film and photograph because of bad uses of such images. The indigenous groups became aware of the material and intellectual exploitation they often suffered from outside "academics". Some TV channels and their reporters had not always portrayed a positive view of them, as well as some researchers who, after completing their theses and dissertations, dissociate from the group without any attempt to maintain a healthy relationship.

Wishing to know more of this universe, I noticed I was faced with what seemed like an impassable obstacle: the difficulty to get in touch with the sound recordings done by academic researchers who still keep this material hidden in their drawers, making them inaccessible to the general public. In many cases, the lack of circulation of this material is due to agreements between researchers and the groups being researched, which only allow the material to be made available during academic presentations. Ethnomusicologist Rafael de Menezes affirms:

It is natural that the academicians dedicated to the study of indigenous indigenous music while doing field work, may make musical recordings, generally under specially negotiated circumstances, involving the expressed commitment with the Natives to restrict the audience to the academic circuit: classes, seminars, symposiums, congresses, dissertations, articles, etc. (MENEZES BASTOS, 2009: 2, my translation).

With the little I had in hand, I made a survey of the material published by natives themselves, in recordings made under partnerships with NGOs²²⁰ (material with limited printing) and what I found in international archives such as those from the Smithsonian Institute, in the United States, and the Musée de l'Homme, in France, through the CDs published by the label Auvidis/UNESCO. Today, in my personal collection, I have approximately 70 CDs with Brazilian indigenous music, as well as dozens of documentaries on DVD and videos available on the internet, but still I notice that this production – whose value is unquestionable – is dispersed. As for audio material, the CDs have a small print run, and rarely become part of some institution's collections. It would be of enormous benefit if the *Museu do Índio* (Indigenous Museum) could have at least one sample of each of these CDs and DVDs and organize a catalog for public consultation.

Anthony Seeger was a researcher and professor in the Department of Anthropology at the *Museu Nacional*²²¹ in Rio de Janeiro from 1975 to 1982 and observed later:

²²⁰ Curiously, most of the CDs with an indigenous repertoire are produced by the actual indigenous peoples with the collaboration of indigenists, cultural producers or musicians. According to Deise Lucy Montardo, these collaborators rarely are anthropologists or ethnomusicologists (MONTARDO, 1999).

²²¹ In September 2018, a huge fire devastated Rio de Janeiro's Museu Nacional and much of its archive of 20 million items is believed to have been destroyed. It was the biggest natural history museum in Latin America, with invaluable collections. Many indigenous

The role of archives was to house the resources with which individuals and communities could recreate themselves or create a new future. The most important potential users of archives might be communities whose recordings were in the archives. [...] communities might not have an interest in these recordings except for at certain critical times of self transformation, at which point they could provide unique resources (SEEGER, 2009:37).

Nowadays, there are three collections with Brazilian indigenous music archives in USA universities but in Brazil, we don't have any, except for some material in linguistic centres. In June 2017, the Seminar *Histórias Indígenas* took place in São Paulo, to discuss the matter of indigenous archives in Brazilian museums, but the importance of also preserving the narratives, music and other audio references was not mentioned, only that of paintings and objects. It is strange that with indigenous cultures – whose expression is through orality – the existence of sound archives is not contemplated. The museums normally care only for the objects, other professionals already seek out alternatives for the comprehension of the extension of cultural patrimony beyond the palpable and concrete. So, the lack of attention to indigenous music and its archives is still a problem in Brazil. The use of this repertoire in audiovisuals is left aside. My conjecture is that this disinterest might still exist because these melodies, considered “strange” in our repertoire, correspond to another sphere of music making, that requires another mode of listening. Some call this music ‘primitive’, synonymous to underdeveloped – which is unsustainable. There is an enormous complexity that often we are not able to understand easily: there are sounds we cannot pronounce, nuances which go unnoticed by ears accustomed to the musical soundscape of the big cities.

Indigenous music is very different from what we are used to call music and seems to exist in another space and time. There are still few who dedicate themselves to careful listening and interpretation of this material. I would say this music is quite old, even ancestral. It is strong, having lived through centuries of adversity. It is our cultural matrix, though many do not identify with it. This distance seems to be rooted in an inaccurate image of the original inhabitants of these lands, established since the arrival of the Europeans, with their weapons and laws. It is unbelievable to me that there are some who see the existing indigenous groups as an obstacle for the country's economic development or as usurpers of land we require to produce

Experience with the Paiter Suruí (2005-2009)

Taking advantage of the door Betty Mindlin opened for me, I went to meet the Paiter Suruí to approach a musicality which was still strange to my ears. I imagined that with my experience and previous contact with musicians from many different places, I would not find it difficult to sing and make music with them. But I was mistaken. Even with the privilege of getting into Suruí lands through Betty Mindlin's lenses and writings, it was difficult to apprehend the world in which they lived. Unexpectedly, this contact provoked

precious artifacts and sound archives were lost in the process. All this because there was no money for maintenance of the museum.
<https://www.theguardian.com/world/2018/sep/03/fire-engulfs-brazil-national-museum-rio>.

a feeling of uneasiness. When I read about them in Betty Mindlin's books, I was gaining knowledge of a part of reality, but when I met them, I noticed they lived in a very different manner from the anthropologist's accounts. For many years now, the Paiter have been going through a process of evangelization: *pajés* no longer exert their spiritual activities and have increasingly been replaced by the charismatic evangelical pastors who spread their religion among the villages. They no longer live in straw *ocas* (traditional houses) and their food is nearly all industrialized. I noticed that, in my unconsciousness, I had hoped to experience a more traditional way of life and because of this expectation, seeing the natives watching television all the time and the children singing evangelical hymns greatly disappointed me. It is not a romanticized vision of the Paiter, or that we want to see them "imprisoned" in an ancient way of life, but the new religions have been brutally violent since colonial times. This is a problem that is getting worse²²².



Figure 92 Surui's shaman 1970s. Photo: Jesko Puttkammer. Figure 93 Surui's ritual 1970s Photo: Jesko Puttkammer.

²²² Luiz Bolognesi produced a film called 'Ex-Pajé', showing the history of a man, Perpera, who gave up his activity as a shaman to be a priest in evangelical church. The film was acclaimed at the Berlin Festival 2018. As they become evangelicals, they are the first to repress, because they assume the fundamentalist dogma that everything the shaman does is linked to the devil. And there they are the first to isolate the shaman, to persecute him. There are many recordings of Perpera singing the pajelança songs. When I was in Cacoal for my first field work, I talked with Perpera and he asked me to delete those recordings as he was converted to the evangelical religion.



Figure 94 Perpera when shaman 1970 's. Photo: Jesko Puttkamer. Figure 95 Perpera as an evangelical priest (2016). Photo: Ex-Pajé

The sounds I heard in Betty Mindlin's recordings were a thing of the past – the youth no longer had any knowledge of them. It was hard to believe that in only one decade things had changed so drastically. These people were a victim of a process of moral, social and environmental devastation and went through all sorts of disrespect, managing to survive only at the cost of great suffering. The severe changes which happened in Rondônia radically transformed the Suruí's way of life. It can almost be considered luck that they still speak their mother tongue, but the desire for the "things of white people" already takes over the young, who live, like us, pressured by the exaggerated consumerism encouraged by the great medias our predatory capitalistic society.

The tonal universe of the Paiter Suruí seems to belong to a complex past which is difficult to grasp. Many Paiter ignore the existence of the poetic-song-myth treasures of the region, seeing this as irrelevant compared to the price of timber, an illegal business that is commonplace in Rondônia. This way, we enter this century with a series of still undeciphered recordings, awaiting translation and comprehension – by the Paiter and by us. In face of this difficulty, I decided to study anthropology, but as soon as I understood the brutalities committed against these peoples and their struggles in search of a place to exist with dignity, I noticed the triviality of my subject, music. Would it be relevant for the development of an indigenous community? To what extent would a musical survey of songs recorded during the 1980s and 1990s be useful to them, nowadays? This unanswered question has guided me during all my research. Uraan Surui, a young teacher who helped me a lot with the translations, wrote, in his blog, about the importance of the language in Paiter's life.

I notice that culture, to any human being, is great, it is through their culture that individuals find themselves. Seeing the importance of preserving and strengthening our identity and language is a way of identifying a people, through writing people discover their history, as a new way, a vehicle to transmit the past to the youth. With this vision, we began to work with the writing of our 'Paite Surui' language. If we dominate Portuguese writing, now we will dominate our writing. We went through chaotic transformations and now we want to revert the situation and by getting to know our roots we will change and write a more beautiful page of our history. I believe that the vital force of our indigenous human values persists within us. Of one day being able to write our thoughts and histories through our own views. And now writing will be our vehicle, like in all languages in the world (SURUI, n.d. my translation).



Figure 96 A new building mixing oca style with modern construction, where the workshops happened (2005-2009). Photo: Magda Pucci



Figure 97 Uraan Surui, Ana Suelly during workshops in Cacoal with Paite Surui, 2005-2009. Photo: Magda Pucci

Figure 98 Marlui Miranda during workshops in Cacoal with Paite Surui, 2005-2009. Photo: Magda Pucci



Figure 99 Uraan Surui and his father Gasalahp. Workshops in Cacaol, 2005-2009. Photo: Magda Pucci

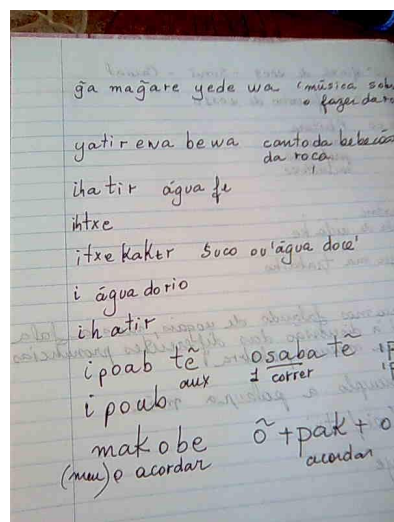


Figure 100 Translations done during Workshops in Cacaol, 2005-2009. Photo: Magda Pucci



Figure 101 Gakaman (*korup ey Surui*). Photo: Magda Pucci



Figure 102 Gasalahp and Uraan, his son. Workshops in Cacaol. Photo: Magda Pucci



Figure 103 Magda, Uraan and Ana Suelly during workshops in Cacoal (2005- 2008). Photo: Marlui Miranda.

Nonetheless, I continued organizing and cataloguing the archive I had gathered, with the sole purpose of returning it to the Pater Suruí so that they could use it as they saw fit. In 2009, I wrote in my MA thesis:

Not everything I understood as music was considered such by the Suruí and vice-versa. What I thought of as speech was music, such as, for example, the So-eu perewa, the spirit chant voiced by the *pajés*, which though having a fixed rhythmic and melodic structure, sounded like a recital. The *pajé*'s mysterious voice brought incomprehensible content, archaic terms that worked more like word-sounds. It is what Schoenberg understood as the "musicality of speech", that is, the word as music, and no syntactic content (PUCCI, 2009: 77, my translation).

But it was necessary to understand the interests of the Paiter Suruí to adequately return the material. In this way, I became involved in workshops in the Suruí language with the linguist Ana Suelly Cabral, Betty Mindlin, Marlui Miranda, Uraan Suruí and Joatan Suruí with the valuable support from many wise elders (*korub-ey*). I had the privilege of being witness to the magical moment of the collective conception of a grammar.

I might be able to unravel the mysteries of music that appears as speech and a speech that seems like music by approaching Paiter Suruí music through language. Comprehending these two modes of expression through sound – forms of creating a dialogue between the symbolic and real – was the motivation for this research.

These workshops were a part of my research process, which was made in conjunction with several teachers and indigenous collaborators from villages near Cacoal, Rondônia. This way my master's project had a collaborative character, even while not having a clear knowledge of this type of ethnomusicology. The digitization and organization of the Paiter Suruí's audio archive was realized during workshops organized by

the Paiter, through the Forum of Organizations of the Paiter People of Rondônia²²³, who had their interest stimulated by Betty Mindlin. Though the process of organizing the archive requires a cartesian mentality, footed in a 'colonial binarism', it was not our intention to place them in a subaltern condition, but to preserve a cultural patrimony that reveals part of these peoples' untold histories. In the proposal, drafted by Betty Mindlin, the main foundation for the workshops was outlined:

[...] reaffirm the indigenous language and content from the indigenous universe and traditions in schools, following the guidelines of the experienced generation of the *Korup'ey*, in a dialogue with the youth and indigenous teachers. So much can orality, the dorsal backbone of tradition, and writing, contribute to keep alive the language and cultural roots, they are fundamental nuclei (MINDLIN, 2008: n.p. my translation).

The purpose was to transcribe and translate myths and songs from Betty Mindlin's audio archive from her work in the period between 1982 and 2000, taking into consideration its protagonistic and educational uses:

There are chants and music that intermingle with the narratives, and which never were used in school. This time we count on the collaboration of the composer Magda Pucci, and we can think of music and voice as one of the cores for educational work. We know that music is central to tradition. It probably is not being renewed in traditional molds, and its use in schools is one of the subjects to be raised with teachers. We may have choral activities, with the intention of teaching in schools or making presentations, and part of this education can be united to writing [...] With what we make, the educators will have plenty of material and many activities to build political and pedagogical projects (MINDLIN, 2008: n.p. my translation).

My master's dissertation presented some analyses of the genres which make up the oral art of the Paiter Suruí following their information, as provided by the books and studies by Betty Mindlin. The *Arampiã* Archive was completely digitized and organized in categories (defined by them) and transformed into dozens of CDs, which await the moment when they may be incorporated by an interested museum or institution. I cannot say if these CDs – true "oral books" – are used by Paiter Suruí teachers in the classrooms of indigenous schools, but I believe that at some moment, they may be consulted as a part of the primordial history of the Paiter Suruí people.

From these workshops emerged the book *Histórias do Clã Gãbgir ey e o Mito do Gavião Real* (Histories of the Gãbgir ey Clan and the Myth of the Royal Hawk), released in 2010, produced by the Gãbgir ey Association with support from the Ministry of Education (MEC).

²²³ The project has the support of MEC (Ministry of Education), FNDE (National Fund for Development of Education), IPHAN (Institute of National Historic and Artistic Heritage), CAPES (Coordination for the Improvement of High Level Masters), SECAD (System of Continued Education for Distance) e LALI (Laboratory of Indigenous Languages in UnB).

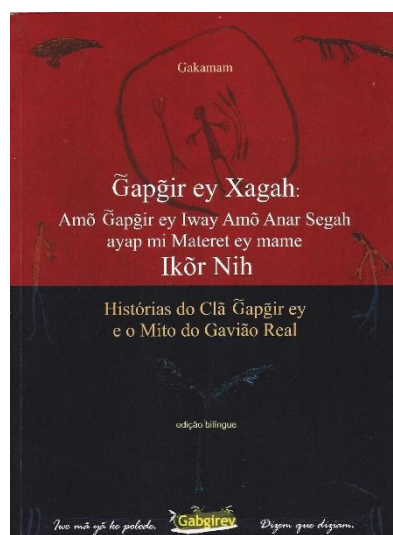


Figure 104 Cover of the book with material produced during workshops in Cacoal with the Pater Suruí.

The trajectory of this project, having been intensified through the contact with the indigenous repertoire between 2005 and 2008, inspired me to create a new project with Mawaca, which gained the title *Rupestres Sonoros – O canto dos povos da floresta* (Rupestres Sonoros – The chants from peoples of the forest) focused on the indigenous songs from the Amazon. After going through several experimentations, a CD with the same name was released in 2008 and a DVD in 2010.

The Rupestres Sonoros project

The genesis of *Rupestres Sonoros*²²⁴ occurred with the research for music from different Brazilian indigenous peoples, but its main stimulus came with an invitation from Marcos Callia, the director of *Sociedade Brasileira de Psicologia Analítica* (Brazilian Society for Analytic Psychology), for Mawaca to make a concert during the Congress for Jungian Psychology. The congress *Terra Brasilis: Prehistory and Archaeology of the Psyche* would reunite archeologists, psychoanalysts, psychologists, anthropologists, historians and geologists who searched for meaning in the so-called Brazilian prehistory, the time of Paleo-Indian peoples²²⁵, nomadic groups which lived from hunting and fishing and drew images about their everyday lives on stone. According to the congress' organizers, the event focused on a still controversial and unclear theme:

²²⁴ The expression *Rupestres Sonoros* has no accurate English translation, since it is a poetic construction meaning a rupestrian artwork that has sound, suggesting music, evoking abstract sonorities based on the connection with the images and the indigenous songs I compiled. *Rupestres*, in Portuguese, is a noun that can be used to refer to rock art in general.

²²⁵ Paleo-Indians were America's first inhabitants, and lived in small, nomadic groups. Their everyday life involved hunting, gathering fruit, fishing and preparing food. They used caves as shelter, painting its walls, and flint-knapping stone into tools. They gave fire great importance. Their arrival to the American continent is a controversial subject among archaeologists.

the origins and first expressions of *Homo sapiens*, “a fundamentally important theme to reflect on national identity”. Furthermore, it sought to reestablish “the ancestral indigenous foundations and aspects before encountering the European colonists, and in parallel, use this theme to reexamine some of the main points in the thoughts from Jung: The Theory of Archetypes” (MOITARÁ, 2009: n.p.).

One of the inspirations Marcos Callia suggested to Mawaca was “how would music sound in the times of cave dwellers?”; this provocative idea allowed me to dive into several issues: what sounds would have been produced during that period? How did the “cavemen” sing? Was their music sung or spoken? What instruments did they play? What rhythms did they use?

To conceive Mawaca’s musical presentation, I researched rupestrian images from two important Brazilian archeological sites, which began to give me an idea of these ancestral natives’ thoughts and their daily actions. I then had the insight to connect these images to the indigenous themes I had been listening to at the time. It was up to me to relate these images with the songs I was researching and to consider the possibilities of inserting this music into alternative contexts, and then to connect them to other ancient cultures such as those from Africa and Japan, also indicating, though unconsciously, the possible origins of the American man.

Research process for *Rupestres Sonoros* – A moitará of ideas and sounds²²⁶

Under the stimulus to provide this “Jungian *moitará*”²²⁷, exchanging ideas with intellectuals from diverse areas of knowledge, I began to approach the idea of working with the Brazilian rupestrian images through music. This provided me with a creative leap. Faced with this highly inspiring proposal, I dived into the rupestrian images from the Brazilian archaeological sites in Monte Alegre State Park, Pará, and Serra da Capivara National Park, in Piauí, aiming to imagine the sounds based on those ancient image-symbols. Besides the human figures which appear on those rocks, there are also representations of animals whose outlines suggest the royal-hawk, the sea cow, the scorpion and lizard. All of this pulled me towards the indigenous peoples, the authors of these drawings, and their myths, their way of seeing the world, comparable to fantastic novels, and strange to cartesian logic.

I was faced with images of mythic beings such as the soul-bird, the king vulture, the snake and the

²²⁶ Some ideas from this text were written and published in an article in the book *Terra Brasilis – Pré-história e Arqueologia da Psique* (*Terra Brasilis – Prehistory and Archaeology of the Psyche*) (CALLIA, OLIVEIRA, 2006).

²²⁷ *Moitará* is the name given for the ceremonial exchange of the Kamayurá from Xingu and was also the term used by the congress' psychoanalysts, who found themselves among researchers from diverse field of knowledge.

frog, the alligator – beings who metamorphosize into people²²⁸ and thus serve to mediate the contact between the supernatural and earthly worlds through the shamans. With this exposure, I began to better understand the myths transcribed by Lévi-Strauss in his *Mythologiques*²²⁹, by Betty Mindlin in her *O Couro dos Espíritos* and *Vozes da Origem*, and those by Viveiros de Castro in his book *Araweté – Os Deuses Canibais*²³⁰, where there is a constant, deep and real connection between these two spheres. To the Paiter Suruí, as well as the Araweté, and so many other indigenous peoples, “nature is filled with spirits who talk, flow and sing. Everything in nature has an owner, it is part of a resonating whole, which vibrates” (PUCCI, 2009: 87). According to anthropologist Marcel Mauss, maybe these images represent clergymen, whose voices incorporate the speech of these spirits:

These are not mere poets, but priests, prophets, seers, that is, men who the community believe have a relation with the gods. When they speak, it is the gods who are voiced through their mouths (MAUSS, 2008: 69).

On the rocks, painted in dark red²³¹, are scenes of reverence to a tree (could it be a ritual dance?), heads with rays in the form of a headdress (possibly a shaman?); men with upraised arms (could it be a desire to reach the heavens?); eyes in the shape of spirals (a mythical being?). These questions are merely speculative. Though there is archaeological and paleontological research on the civilizations that inhabited the Americas, there is much controversy on the subject.

²²⁸ To comprehend these ideas, Viveiros de Castro wrote the article *A floresta de cristal: notas sobre a ontologia dos espíritos amazônicos* ('The Crystal Forest: notes on the ontology of Amazonian spirits') which proposes a discussion “amazonian concepts of spirits” which do not point towards a class of genre of beings, but to a disjunctive synthesis of the human and non-human. The theme of the luminous intensity characteristic of spirits is interpreted with emphasis on non-representational in vision, as a model for perception and knowledge of Amerindian cultures. The shaman Davi Kopenawa affirms that the Yanomami shamans know their forest belongs to the xapiripe and is made from their “mirrors”, that is, shining crystals. The crystal forest, then, does not reflect or reproduce images, but obfuscates, shines, and sparkles” (VIVEIROS DE CASTRO, 2006).

²²⁹ '*Mythologiques*' by Lévi-Strauss contains analyses of 813 myths and a few thousand variants. They consist of four volumes: the first one, 'The Raw and the Cooked', was published in France in 1964; it was followed by 'From honey to ashes' (1967), 'The Origin of table manners' (1968) and 'The naked man' (1973). Lévi-Strauss did not only seek to understand the myth, but he began to think like him (WERNECK, 2000).

²³⁰ '*Araweté – Os Deuses Canibais*' (Araweté – The Cannibal Gods) is a book that can be placed amongst the great tupinological works, alongside the studies of Métraux and Florestan Fernandes (ANPOCS, n.d.).

²³¹ The paintings of Brazilian archaeological sites are made with pastes of wastes of charcoal, plant pigments and colored earth, combined with the blood of animals, with saliva and vegetable oils. There are also more resistant pigments made with metal oxides.



Figure 105 Rock paintings figuring a kind of headdress
Monte Alegre State Park (PA).



Figure 106 Rock paintings with figures with big heads – Monte Alegre
State Park (PA).



Figure 107 Rock painting in Monte Alegre State Park (PA).

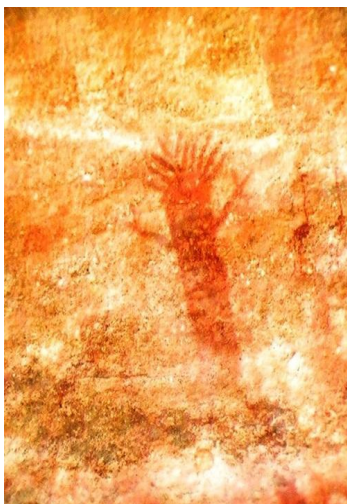


Figure 108 Figure of a man with upraised arms, Serra da Capivara (PI).

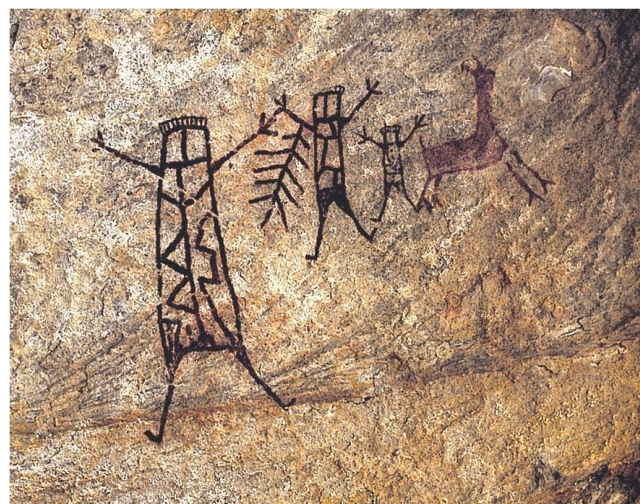


Figure 109 Images of beings with upraised arms, Serra da Capivara (PI).

The rupestrian paintings, according to archaeologists, represent the birth of the *Homo sapiens*. It is the graphology created by this man. By observing them, we notice the dexterity, the ability of creative acts,

which is also the ability of action in the aesthetic field, whose magical and ritualistic finality is clear. The evidence left on stone is the object of study for many researchers. According to archeologist Anne Marie Pessis:

This diversity manifests itself mainly in the treatment given to the funeral rituals and the 'spiritual life of Brazil's prehistoric man'. The extraordinary variety of patterns used in the space and time of prehistory are indicative of behaviors, hierarchies and beliefs as diverse as the numerous indigenous nations that populated Brazil. Nations that were later grouped in the simplistic category of Natives, through the eurocentric siphon that guided the many American colonizations (PESSIS, 2003: 200).

According to the archaeologist Gabriela Martin of the Universidade Federal de Pernambuco, author of the book *Pré-história do nordeste do Brasil*²³² (Prehistory of the Brazilian Northeast), the interpretations run through "lands of conjecture" and are hypotheses which are still challenging:

The scientific limits of knowledge and the interpretation of rupestrian evidence are very fragile, in the extent that we deal with a world of ideas, in a period of human history where there is no global context, and this is the great challenge of prehistory. Without neglecting scientific rigor, we cannot negate the value of imagination in the paths of prehistory; to avoid that it becomes an arid relationship of data, without reaching any human reality. In fact, when we examine the different archaeological and anthropological theories applied to prehistory, we see that the majority are conjectural and hypothetical, more less well formulated, which permits only a relative approximation to the remote past of man's history (MARTIN, n.d.).

If the drawings and paintings of the first men are clearly considered an integral part of their social life, but it is more difficult to imagine what was the relation with music during this period, what types of sounds were produced, to which ends and in which circumstances. Evidently, it was not my proposal to make a musical archaeology of such a remote period, but only to imagine the way in which these peoples musically expressed themselves, inspired by the images, symbols, and rituals registered in the rupestrian paintings of Brazilian caves.

These peoples, here regarded as Paleo-Indians, were the ancestors of the contemporary indigenous peoples, and left testaments in stone that still have a strong capacity to arouse emotions within us and, above all, of making us reflect on our shared human condition. I continued, then, on a trajectory which spanned archaeology and music, seeking through them connections between past and present.

I started on this path of "musical archaeology", imagining, speculating and seeking to understand Brazilian indigenous prehistoric man, who makes his rituals, hunts, drinks *chicha*²³³, courts and dances, adorns

²³² According to a 2008 survey by the National Historical and Artistic Heritage Institute (IPHAN), Brazil has 14.000 archaeological sites. Today, it is believed that this number has already became 20.000. However, of these only 17 archaeological goods (11 sites and 6 collections) were registered by IPHAN. Concerning Brazilian archaeological sites, I suggest the blog *Ensinar História* (Teaching History) and the Bradshaw Foundation website.

²³³ A kind of fermented beverage used by indigenous peoples.

his body with paintings and headdresses, who reports to the spirits of the heavens, the air and the earth. The images are from a remote past, but the actions are still there in the daily life of many Brazilian villages. According to a personal report from the archaeologist Cristiane Buco, indigenous peoples who went to the Serra da Capivara Park recognize themselves in those images engraved on stone.

Even when music is maintained through orality, it is not the language of reason, but of the mysterious forces that animate man. It is heavy with meanings, meanings that may also be symbolized in the drawings and paintings on the rock walls of caverns, and which may serve us as an inspiration for other musical ideas.

When I came to notice the fertile relationship between the rupestrian paintings and the indigenous sounds, I was enthusiastic. It was an artistic process which emerged from archaeological studies and gained creative meaning, inspired by this instigating science.

It was as if I was discovering connections between civilizations, that were communicating among themselves through those images. Those rupestrian pieces are forms of expression which still today astonish archaeologists. They register not only images of a possible day-to-day life, but also the interest in a “layered cosmology”, where the celestial, terrestrial and inferior worlds are constantly evoked, reiterated and interconnected.

Rupestrian Works

Besides stimulating the symbolic aspects, filled with mysteries, I based myself on the “Geometric Tradition”, considered the third tradition in rupestrian pieces by the archaeologists Niède Guidon and Anne Marie Pessis. According to them, these images are disconnected from those relating to the origins of human groups and combine tracings with geometric figures, having few representations of humans or animals. These geometric images were used during the first rehearsals as scores and as visual stimuli, because several of the drawings present on stone are similar to the symbols used in the scores written by vanguardist composers, who also were establishing another form of musical writing. I thought of using these extramusical signs and graphisms to indicate (or simply propose) sounds, vocal articulations and instrumentals in some pieces. Spirals, circles, triangles, dots, dotted lines, all became a musical inspiration; they have rhythm, have a flow, have dynamic expression, have depth, they have everything music needs to exist. Lévi-Strauss in *The Raw and the Cooked (Mythologiques)* compares myths to the structure of musical scores as music and myth “are languages that each transcend their mode, the plane of articulate language, though they require, as this, a temporal dimension to manifest themselves” (LÉVI-STRAUSS, 2004: 35).



Figure 110 Abstract patterns used as scores.
Serra da Capivara (PI).

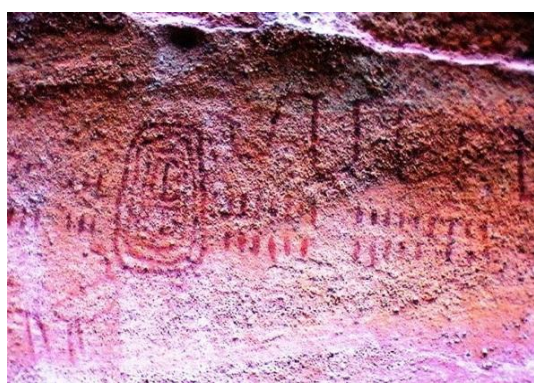


Figure 111 Abstract patterns Serra da Capivara (PI).

A consensus arose that rupestrian art had communicative intentions, which does not mean that it is necessarily a form of language, or that is susceptible to linguistic analysis and comprehension, but that it nevertheless is a graphic expression replete with communicative symbologies. Though they are not configured in the universe of languages, they are composed by completely different arrangements from those that can be found in the diversity of linguistic systems throughout time. Rupestrian art is then an artistic creation whose concepts are not founded on what became Western European art, but rather on human expression. This way it may serve to free us from a pre-established aesthetic.

Seeking out the possible sounds arising from those scenes, as men around a tree, these graphisms were like structures which showed how mankind thought, articulated its ideas, communicated and expressed themselves.

***Pajé* Myths and Spirit Animals**

When I observe these images, I am reminded of several indigenous myths, such as the Ikolen-Gavião, detailed by Betty Mindlin in her book *O couro dos espíritos*, where *pajés* take the shape of animals, as the anthropologist accounts:

[...] the *pajés* have the power of transforming themselves into other beings. They take on a body that is not human. Wear the skin of other animals, the hide of a jaguar, the scales of a fish. They transform, they are the other. When they sing to invoke beings from beyond, from the skies, the waters, the forest, they change their people skin for the hide of spirits, they are inhabited by them (MINDLIN, 2001: 13 my translation).

This would be key to comprehend the complexity of the rituals of these ancient peoples and the proximity between *pajés* and animals. According to Mindlin, in prehistoric caves, rupestrian inscriptions would already be a place for these *pajés* who transform into animals to manifest themselves (MINDLIN, 2001: 13).

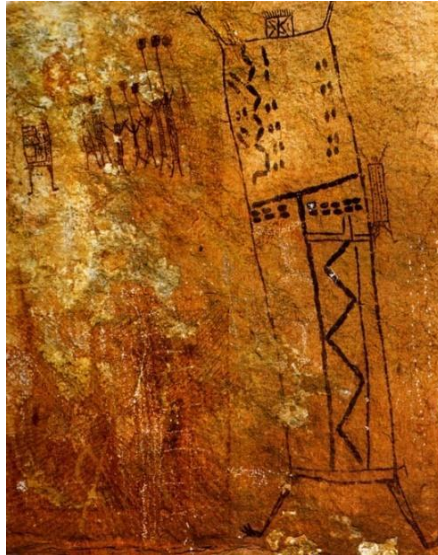


Figure 112 Shaman figure, Serra da Capivara (PI).

Archaeologist Jean Clottés documents in his book *The Shamans of Prehistory*, with the help of South African cognitive archaeologist Lewis-Williams, a possible universality between certain rupestrian images, which suggests these painting have a shamanic nature. Under a neuropsychological perspective they divide the rupestrian pieces into: 1st – geometric forms, 2nd – objects of “religious” significance, with signifying forms and symbols and 3rd – visions of animals and monsters, referring to beings of another dimension – which characterizes the main stages of a trance or an altered state of mind.

Ethnomusicologist Rosângela Tugny also approaches the subject of the *xñĩm* spirits – the bat-spirit in her book *Cantos e histórias do morcego-espírito e do hemex* (2009) (Chants and Stories of the Spirit-Bat and Hemex). The chants of the spirit-people (or image-people) – the *yãmĩxop* and other beings – teach the *Tikmũ’ũn* an extensive musical, poetic, pictorial and musical repertoire, from which they build the socio-cosmological relations of the indigenous universe in question. Instead of narrating or representing visions, the chants are “visionary experiences, happenings, passages, bodies, images and trajectories travelled simultaneously by a multiplicity of enunciating subjects. More than visions, the image-chants are a ‘seizure of forces’” (LACERDA, 2011: 4). Viveiros de Castro describes the *xapiripẽ* spirits:

The *xapiripẽ* spirits dance together on huge mirrors that descend from the skies. They are never grey like the humans. They are always magnificent: bodies painted with urucum and covered in black drawings, their heads wrapped in white plumes from the king vulture, their glass bead armbands shrouded in plumes from parrots, cujubims and red macaws. Thousands of them arrive to dance together, churning the leaves of new palms, shouting in joy and singing non-stop. Their paths seem like spider webs shining in moonlight and their ornamental plumes move slowly to the rhythm of their steps. It brings joy to see their beauty! The spirits are this numerous because they are the image of the forest’s animals. All in the forest have an image: those who walk on ground, walk on trees, those who have wings, those who live in the water... They are images that the shamans call out to and compel to descend and become *xapiripẽ* spirits (VIVEIROS DE CASTRO, 2006: 320).

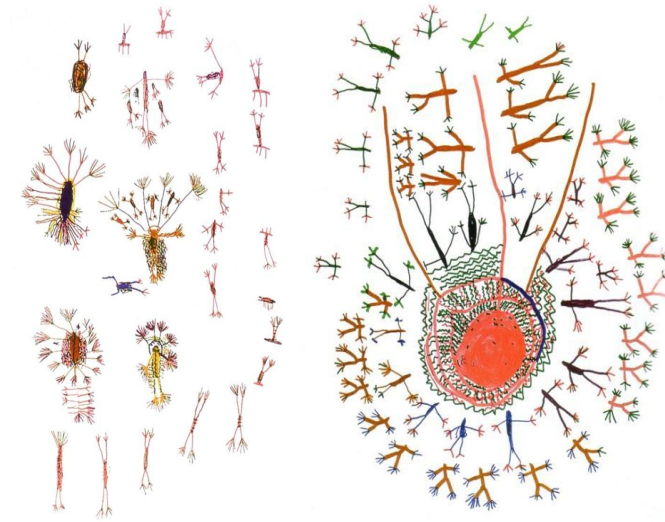


Figure 113 Drawings made by Yanomami people referring to the xapiripë, *Mitopoemas* by Claudia Andujar²³⁴.

The similarities are quite clear between the way that the Yanomami draw the xapiripë and the rupestrian images from Brazilian archaeological sites. The more abstract graphisms also are found to be related to the body paintings still used by several Brazilian indigenous peoples.

Linguist Bruna Franchetto studied the graphisms in body paintings from the Kuikuro, Kalapalo, Nahukuá and Matipu peoples of High Xingu, and describes them as being ancient motifs which are like objects, metamorphosed in things.

The graphisms, with their lines, dots and geometric spaces which are empty or covered in color, beautify the skin with body paintings and the surfaces of several artifacts. Bodies and objects are in this way “made”, they are transformed from “things” into beings of a social and cosmological world, into people. Beauty is something that is borne from transformation (FRANCHETTO, 2003: 20).

Bruna Franchetto also carried out a study among the Kuikuro relating images to the music that is the speech of the *itseke* spirits. The sound of the sacred *kagutu* flutes also reproduce the melodies of the *itseke*. In reality, it is the *itseke* who are the true owners of the music, humans are mere interpreters and define how the instrument may be fabricated, for there are rigid rules for this process. The *itseke* constantly interact with men, who create mental images to preserve in their memory the long suites and movements performed throughout the rituals to the *itseke*.

The images from Kuikuro music is a visualization of a form that corresponds to the structure of a musical piece to be performed as well as a tonal image of a presence which is evoked in ritual performance through instrumental music, which is the language. To the Kuikuro, song is conceived as a musical figuration of the spirits (MONTAGNANI, 2011: 2).

According to the concept of perspective put forth by Eduardo Viveiros de Castro, the existence of

²³⁴ Claudia Andujar, Carlo Zacquini and Emilie Chamie wrote the book *Mitopoemas Yanomami* in 1978 with Yanomami drawings.

man-animals, animal-men, spirits 'lived' by shamans is frequent in this mythical universe. Here, the word spirit refers to the mythical beings that operate within virtuality and have the capacity to "be something else". In indigenous thought, there is a state originating from the indifferentiation between animals and humans, described by mythology²³⁵. In their conceptual universe, the form is merely an envelope, "a clothing" to "hide the human form, normally visible only to the eyes of the same species" or of the shamans, according to Viveiros de Castro. Would these moments have been transposed to the images on stone?

The human presence in America dates back 12.000 to 40.000 years, after the discovery of new archaeological sites. The populations' way of life was registered in these images on rock, be they rupestrian art, petroglyphs or even the geoglyphs. It might be possible to connect these images to the myths and stories told by the Natives, which go back to primordial times. The mythology of the peoples of South America is very rich and reliving these myths is a way of maintaining ties with the past, present and future. Telling stories is a way of life and frequently the limits between song and speech are unclear. Among the natives of America, music is almost always a part of most myths. Jonathan Hill studied this relation between animals and humans in the poetic art of the Wakuénai of the Rio Negro region, in Venezuela. The oral art of the *málikai* may be understood as a process of connecting the world of objects, of species and of peoples with the "conceptual universe of powerful mythical figures" (HILL, 1993: 16). In the Wakuénai's ritual performance of *málikai*, the elders explore the rhythm of speech to poetically investigate the limits of meanings originating from the narratives of transformations of spiritual beings into humans.

In the performing of *málikai*, Wakuénai ritual specialists use the lyrical rhythmic qualities of speech to explore poetically the outer limits of meanings originating in narratives about the coming-into-being of humanness and human social relations during the mythic space-times (HILL, 1993: 17).

Other ethnomusicologists such as Anthony Seeger (1986), anthropologists Ellen Basso (1985) and Joel Sherzer (1986) see speech and mythical narratives as a characteristic of the musicality from the lowlands of South America, demonstrating how the complexity arising from this interaction cuts across several layers. According to Hill, these complex interactions between verbal and musical dimensions may be analyzed considering Paul Friedrich's theory which understands poetry as a creation of language, music and myth.

Language is the symbolic process that mediate between, on the one hand, ideas/feelings and on the other hand, the sounds produced by the tongue, larynx and so forth – Poetry is the symbolic process by which the individual mediates between the music of a natural language and the nuances of mythic meaning – And mythic meaning is all sort of images, metaphors and metonymies, culturally bounded, that inhabit not only mythic texts, but any ordinary conversation; political discourse and so forth (FRIEDRICH, 1986: 39).

²³⁵ For more about the epistemology that embraces animals, spirits and humans see *What Makes Natives Unique? Overview of Knowledge Systems among the World's Indigenous People* (BRABEC DE MORI, 2016: 44).

Bruna Franchetto observed this among the Kuikuro, who “transfigure speech into song, code and message destined to all humanity, to the foreigner, to the ‘spirits’ through the rhythm of the verses. This fiction-rhythm, dream and song – is the primary translatable element, as it is common to all poetics” (FRANCHETTO, 1989: 38). ‘So perewaitxé’ is an example of the sound of this shamanic dream-chant.

Between speech and song – Amerindian cosmologies

During the readings for this study I noticed a strong interrelation of speech and song, poetry and music, and the mythical meanings which are behind these musical gestures, which require further study. And the age-old question of “what comes first, speech or song”, is still the source of controversy among archaeologists, who rarely report on mythological matters, and even less so, on the poetic elements involved. Mithen asserts this connection with speech and music in his book *The Singing Neanderthals: The Origins of Music, Language, Mind and Body*²³⁶. We know that music as well as language exist in all known societies and has existed in all those that have been historically documented, archaeologists firmly believed that music and language were present in all prehistoric *Homo sapiens* societies. Though the concept of music may vary, all cultures possess chants and dance, and employ some sort of repetition and internal variation in their musical expressions, and all of them use rhythmic structures based on distinctions of the measure of notes and dynamic accents (MITHEN, 2006: 25).

About the existence of music in remote periods, there is research that points to *Homo sapiens* already playing woodwind instruments over 30.000 years ago. In a study published in *Nature*²³⁷, the researcher Nicholas Conard from the University of Tübingen, describes flutes over 35 thousand years old, found in German caves. The researcher analyzed a flute made of bird bone, as well as fragments from three ivory flutes. The new discovery demonstrates that the first modern European humans, between 35 and 40 thousand years ago, already relied on a well-established musical tradition. The flutes were found in an archaeological site at Molhe Fels, which contain complex symbolic artifacts, showing that the first modern European men were culturally modern as well, knowing how to build and play musical instruments. These and other discoveries about ancient flutes indicate music was present in several social and cultural contexts during remote periods (PARDO, 2016).

²³⁶ Steven Mithen's theory diverges from well-known theses, such as that of the Canadian linguist Steven Pinker, to whom music would be an evolutionary branch of language, an “auditory cheesecake”, “a relief for mankind, which allows us to dance and sing to mitigate the boredom of survival and reproduction” (MITHEN, 2005: 23). Pinker does not give enough attention to music as he gives to language, but to Mithen, language and music are closely linked, and both are based on similar mental processes.

²³⁷ For more information, I recommend the text by Nicholas Conard in Nature Magazine (CONARD, 2009).

After realizing the *Rupestres Sonoros* project, I found more recent studies, but it will not be possible to continue with this analysis, considering that the objective here is not to discuss when prehistoric man began to make music. I understand this subject requires deep scientific transdisciplinary knowledge which is beyond this thesis' goals. For more on these studies I recommend the book *The Prehistory of Music – Evolutionary Origins and Archaeology of Human Musicality* (2013), by paleoanthropologist Iain Morley, from the University of Oxford, which indicates that the basic musical behaviors (including vocalization and movement/dance) are measured gestural forms relating to expression and communication, tying together social and emotional aspects between people (MORLEY, 2014)²³⁸. It is clear then that the presence of music is something truly old, be it through the presence of musical instruments or through speech, as it relates to songs.

There is an idea of the existence of a common Panamerican cosmological background, a long-term and permanent historical change, although marked by gaps or geographical discontinuities, which has, in addition to an ethnographic value, an aesthetic expression. This proposition follows the formulations of Viveiros de Castro (1998, 2008), in discussing the unity of Amerindian thought, identifying the occurrence of Amerindian perspectivism in the Amazon, in other regions of America and in Asia. Several researchers are demonstrating that the expression of this concept in ethnographic contexts is beyond the Amazon, such as as the north of North America (northwest, north atacaskan, north-eastern and in the cincumpolar region), with references that extend to Mesoamerica, Siberia and Mongolia. Nevertheless, it is necessary to clarify this notion of cosmological unity, since it is evident that perspectivism Amerindian does not apply to all American realities.

It is possible to suggest that such cosmological conceptions are recognizable in ethnographies, in myths, but also in artistic representations of material culture. In case of archeology, the iconography of artifacts, considered in the light of cosmologies, represents a means of access to different systems of thought, which, despite the variations of material supports and aesthetic solutions, express certain cohesion of ideas.²³⁹

²³⁸ "It is proposed that at their most fundamental level musical behaviours (including both vocalisation and dance) are forms of deliberate metrically-organized gesture and constitute a specialized use of systems dedicated to the expression and comprehension of social and emotional information between individuals. The abilities underlying these behaviors are selectively advantageous themselves; in addition, various mechanisms by which the practice of musical activities themselves could be advantageous are outlined" (MORLEY, 2014: abstract).

²³⁹ For more about this subject, I recommend the article *O Perspectivismo Ameríndio e a Ideia de uma Estética Americana* by Denise Gomes (2012).

The Amazon and geoglyphs

In this research of rupestrian images and their connections to music and language, I sought to imagine how music came to be in that environment, with those ameridian ancestors. I wanted to understand how the Paleo-Indian peoples related with each other and how they expressed themselves, making art, even though this concept did not exist for them. Obviously, I did not intend to carry out a study on the 'possible' music of that period, nor did I intend to enter into details on archaeology, biology and related sciences. However, the idea of reconciling rupestrian images with musical aspects interested me and I invested some months towards gaining a deeper understanding of these graphisms marked in stone that lasted so many years, and which induced a series of vivid emotions in remote times.

I found ideas on the stone, a place where symbols are engraved, drawn, inscribed as a form of retaining a memory, a place where different symbols rest as memory and as a metaphor for the birth of mankind.

While researching the stone, I noticed several meanings. In Bachelard's (2001) book *Earth and Reveries of Repose*, I found the idea of the colossal stone, in its own immobility, which provides an ever-active impression of emergence. There is an attraction towards the stone. Observing the granite blocks of Cornwall, the *Mên-an-Tol*, which means 'The Perforated Stone', a 3500-year-old monolith, dating to the Bronze Age, the English poet and writer D. H. Lawrence noted: "It is easily understandable that men adorn rocks. It is not the rock. It is the mystery of the land, powerful and pre-human, that shows its strength".



Figure 114 Cornwall stones in England.

To the Ikolen-Gavião of Rondonia, humanity was borne from the depths of the earth, beneath a great boulder, due to a cataclysm. This myth, written for the first time by the anthropologist Betty Mindlin – based on accounts given to her by elders – is of great importance to the Ikolen. My partner Berenice de Almeida and

I retold this myth in a children's book called *A Grande Pedra* ('The Great Stone').



Figure 115 Catarino Sebirop and family around Rondônia's rocks. Photo: SESC website.

For this people, there was a time when Heaven and Earth were one and the same. But one day the spirits of nature were angered and decided to separate the Heaven from the Earth. A great tragedy then occurred. A strong wind brought down everything it encountered, and blew away this great boulder, which fell upon a hole, trapping many people beneath it, who were imprisoned and unable to leave. And above, in the sky, remained the stars, which are spirits that guard the world. After a hunt, the hero Dêrambi lied down to rest upon a stone and he heard a murmuring coming from beneath it. Noticing it was his ancestors that were imprisoned there, he asked for the help of many strong-beaked birds to help him perforate the great boulder. So, in Ikolen mythology, it was through the stone that this second mankind, the one present today, emerged (ALMEIDA and PUCCI, 2015).

In the beginning was the voice and the stone

But here lies a challenge: how to relate the stone and the voice? At first, two antagonistic ways of existence. Voice conducts us to the idea of movement, of sinuosity, of flows, nothing too palpable; concepts which oppose the rigidity and immobility of the stone, which is mute! As Goethe said: "The stones are mute masters. They silence the observer" (Goethe in: BACHELARD, 2003: 46). The singer and composer Chico Buarque also revealed his admiration for the stone in his song 'Morro Dois Irmãos', silent "like a still song/Upon a mountain in movement", referring to a Rio de Janeiro's double-mountain.



Figure 116 Morro Dois Irmãos, Rio de Janeiro.

The rock is characterized as a silent being and voice as a sound-being. This relation seemed to gain complete meaning, that is, the stone was the acoustic space for the voice, for song, for speech, the grotto, the cavern, the stone environ favored musical production, creating echos and internal dialogues. The stone became an important element for Mawaca's presentation during the psychoanalytic congress *Terra Brasilis*. The relationship between voice and stone would be explored in its most diverse forms.

Rupestrian scores

Seeking this possible "stone-sound", I used images from some rock paintings as scores. The stones would tell me what music to make. I restrained my selection to more abstract rupestrian works, which remitted to the signs used in contemporary musical scores. Pierre Boulez, Karlheinz Stockhausen, Luciano Berio, R. Murray Schafer and many other vanguardist composers used extra-musical signs and graphisms to represent sounds or induce vocal and instrumental articulations, breaking with conventional writing patterns.

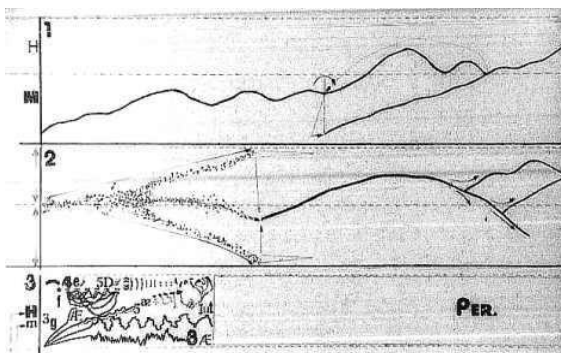


Figure 117 Scores by Stockhausen.

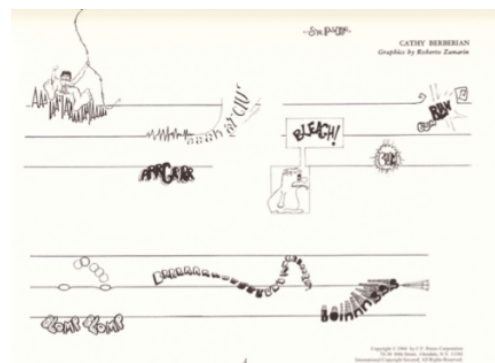


Figure 118 Fig Scores by Berio.

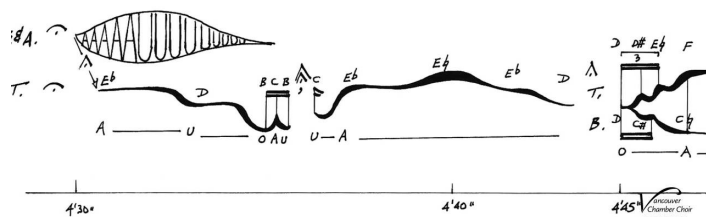


Figure 119 Scores by Murray Schafer.



Figure 120 Abstract figures used as score. Monte Alegre (PA).

I also used tracings of the panels made by researchers which mapped the types of rupestrian works from each area, such as this Pedra do Sino (Bell Stone), on the banks of the Xingu River.



Figure 121 Panel at the archaeological site of Alenquer, basin of the Araguaia-Tocantins river, Amazônia, Pará

After this research, I presented the group with the idea of using spirals, circles and triangles as a source for musical inspiration, as if they were signs in a contemporary score. We went through the process of symbolic and musical reading of these printed images and came up with the term “rupestrian-scores”. The proposal was to connect the reading-performance of a “primitive” sign, as if we were reading a contemporary score. Inspired by this prehistoric symbolism and the mythic narratives, we worked on improvisation with instruments such as sticks, stones, seed shakers, coconuts and some percussion instruments such as the African kalimba, tablas and the marimba.

Ritual chants and indigenous poetics

Aside from musical improvisation using rupestrian images, I suggested some ritual chants and myth songs from Amazonian peoples which I already knew. These sound references were united to the guttural chants of Bulgarian women; to the sound of the Japanese tongue, similar to some Brazilian indigenous languages, to Indian sounds and would make a connection to African rhythms this *Homo sapiens* did not have an expressed nationality. I continued to follow several different paths. There were many conceptual phases. At each phase more, and more music and ideas would gain new ground within the research, with the experience we had in presentations, the attempts at new languages, the linguistic connections (gestural phonology²⁴⁰). The ethnopoeitics and diverse archaeological theories traced connections with mythological trajectories.

In relation to ethnopoeitics, I became interested in texts from the North American poet and researcher Jerome Rothenberg, who proposes to explore North American indigenous poetry creating performances such as sound poetry. His interest in “primitive” (though no less complex) poetry – verbal as well as nonverbal – could be expressed in “music, nonverbal phonetic sounds, dance, gesture and performance – almost like a theatrical game” (ROTHEMBERG, 1985: preface). To Rothenberg, the poems in archaic languages were “high poetry and art, which only a colonialist ideology could blind us to by labelling it as primitive or ‘savage’ made by poets who could also be dancers, singers, magicians and masters of techniques which cast together the most contradictory propositions, connected by the ‘law of metamorphosis’” (ROTHEMBERG, 1985: preface).

A poem could be lyrics to a song, a shaman’s prayer, and could also be a series of nonsensical words, it could be a children’s game. It can be a poem written as a score, a poetic performance, a pictorial poem, a poem with video, it can be a concrete poem, a thought-image process, minimalist or maximalist. And those

²⁴⁰ See article *O ritmo na língua – o elo possível*, by linguist Beatriz Medeiros (MEDEIROS, 2009).

who produce poems are also performer, poet, musician, dancer.

Rothemberg wrote a book with translations/transcreations²⁴¹ of poems from Africa, America, Asia, Europe and Oceania where he reveals a deep respect to the oral arts of these places, giving value to the arts of the poets of the spirit, taking care not to assume the 'other' as oral and 'us' as 'those of writing'. We are oral beings as well, we simply do not value this possibility of using our memory.

Pedro Cesarino, an anthropologist and poet, produced studies on Marubo chants where I found interesting revelations on Amerindian poetry. Cesarino observes a constant parallelism in diverse cultures and comments on the role of repetition in the South American shamanic verbal arts – “repetition and juxtaposition of image and verse” – observed by him as “parallelistic structurizations” (CESARINO, 2006: 2, my translation).

By their plays of variation, recombination and juxtaposition of themes, formulas and patterns, the parallelism does not cease to be present in areas as diverse as dance, music and cinema and even in the very dynamic transformations of myths, as can be observed in Lévi-Strauss' *Mythologiques*. [...]. No longer seen as an expression of the “redundant primitive minds” incarcerated by repetition, but as the very essence of poetic artifice, parallelism engenders the “grammatic figure” that Gerard Manley Hopkins spoke of (CESARINO, 2006: 2, my translation).

To Cesarino, indigenous American aesthetics were much closer to the Chinese “than to the “cecis” and “peris” which still populated the romantic and folkloric imagination in national culture” (CESARINO, 2009, my translation), and which offer us great challenges. He observes authors who comment on parallelisms in Chinese poetry, whose “play of parallelism at the core of the text which permits the articulation of duality”, of the relation between *yin* and *yang*, characteristic of phenomena such as divination, written poetry, philosophy and cosmological speculation. The indigenous verbal arts, especially those related to shamanism²⁴², frequently use these resources of “recombination, juxtaposition of themes, formulas and patterns” where “parallelism is nothing more than a fragment of a larger image where we see the singing

²⁴¹ The term trans-creation was coined by Haroldo de Campos to refer to the translator as a re-creator. For him, the text on the act of being translated is a re-creation. This means that the translation should not only consider the content, the meanings, but it has to consider sound aspects of the original language, such as rhythm, pauses, stresses (CAMPOS, 2010: 34, my translation).

²⁴² It is important to mention what is commented by Cesarino, that shamanism has a more contemporary approach and distances itself from overused interpretations, mystic and psychedelic, from the practitioners of *new age*, which tend to banalize these practices. Shamanism is exactly the transportation of a mythic time to the present, of the transit from the transformational background of the spirits and the social life of villages and cities in the forest. “Spirits” are, above all (and before anything) people: in the translations mentioned here, we see that there already emerge participants of a “human” dialogue, very similar to the main squares in villages or Amazonian *malocas*. The problem of Amazonian shamans is, then, mediating the inexhaustible multiplicity of people and invisible collectives (the spirits) which live in parallel to the society of the living” (CESARINO, 2009).

person displaced from other positions in the cosmos” (CESARINO, 2006: 2, my translation).

The repetition, contrary to be being interpreted as a lack of creativity or of subjects, in reality has the purpose of emptying the mind, creating a state of concentration so that singing, chanting, and playing may be done for many straight hours, as is common during many indigenous rituals.

The shamanic chants of the *Huni Meka*, realized by the Huni Kuin people of Acre, exhibit an enchanting cadence, with a pulsating rhythm obtained through a sequence of alternated vowels with phrases that synthesize scenes of *mirações* ('visions', in a religious sense), a hallucinogenic process experienced by those who drink the tea of the vine also known as *ayahuasca*. One of these chants – 'Matsa Kawa' – is interpreted by Mawaca in the *Rupestres Sonoros* CD. Cesarino commented on the parallelism and repetition in the shamanic chants of the Palikur, an Amazonian people who speak a language from the Arawak family and who are native to the state of Amapá. The researcher and singer Marlui Miranda cites in an article (2013) the song 'Waysarehweyo Waxri kaiweye' (Firefly Mountain) demonstrating repetitions of the same phrase as a frequent resource in these peoples' sound poetry.

The *pajé* dancing *maracá* chants and speaks of all the islands of Urukauá. The *pajé* is dreaming, he sees in the dreaming that his name is Kayweyo (firefly); when he awakens, he sings this hymn. This word kayweyo is firefly, but it is in the language of the imosri (beings that live under the Cajari mountain) (Palikur in: MIRANDA, 2013, my translation).

According to the English anthropologist Ruth Finnegan, this procedure is also found in Navajo chants, whose repetitions are probably a linguistic resource of a shamanic poetry; “the composition of Navajo chants is very similar to their old quilts, where the colored line of one end balances the line from the other, usually in the same color” (FINNEGAN, 1992: 100).

The Italian anthropologist Carlo Severi²⁴³ related the structures of shamanic chants to the pictorial indigenous traditions, understood by the author as a figurative mnemotechnique²⁴⁴ (SEVERI 2004: 184, my translation) which visually reveals parallelism. His work is focused on the morphology and anthropology of memory art, investigating the use of mnemonic images, ritual enunciation and iconic use of language in

²⁴³ Severi (2004) studied the healing shamanic songs among the Kuna, who are at the base of Levi-Strauss's important article *L'efficacité symbolique* (1949). Stephen Hugh-Jones also used Severi's ideas in the article *Escrita nas pedras, escrita no papel* (Written in the stones, written in the paper) where he analyses the relationship between the different types of indigenous discourses and music and the various iconographic forms. “Discourses and songs include narrative stories, ritual chants, shamanic blessings, songs for dancing, and instrumental music, all directly or indirectly related to what anthropologists call 'myth'. Iconography encompasses not only the most obvious graphic forms such as petroglyphs, paintings on the walls and baskets, but also those features of the landscape understood in graphic terms, such as marks and traces of the bodies of ancestors, and as signs of their activities along the world” (HUGH-JONES, 2016).

²⁴⁴ Memory stimulation technique. See Vigotsky (1929).

indigenous oral tradition, and does not represent the sounds of the language, but builds images around mental representation of a series of conditions for enunciation, preserving the piece in the shared memory of the myth.

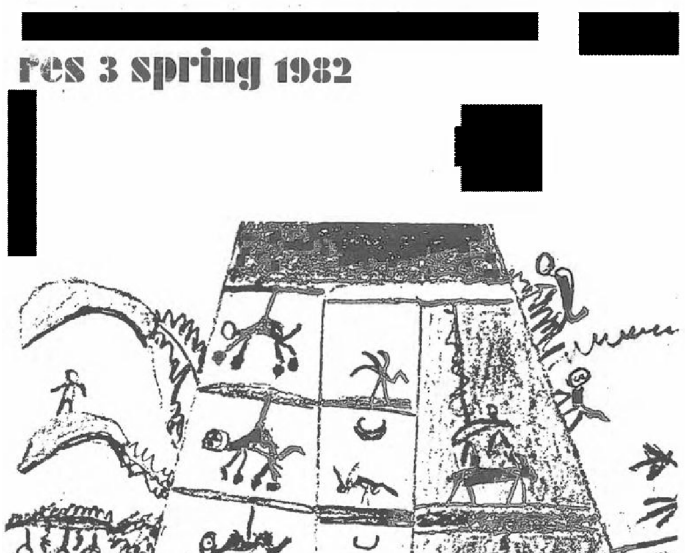


Figure 122 The Cuna paths of metamorphosis of Carlo Severi.

In several indigenous chants I researched, I notice these matters broached by Carlo Severi, Pedro Cesarino and Jerome Rothemberg.

A very expressive case is the *Huni Meka* kind of chant performed by the Huni Kuin of Acre, recorded in the *Rupestres Sonoros* CD, which I have commented further on. Another interesting example are the Paiter Suruí chants, which present mythical characters which are at the same time human and animal: they metamorphosize frequently, animals sing, speak, give advice and threaten. According to Gambini, Suruí mythics present “uncommon image, unexpected, they shock and leave the conscious mind exasperated with the challenge. Some myth present fantastic beings which descend from the heavens by a vine ladder to cure the people of the village” (GAMBINI, 1993: preface, my translation).

These peoples’ shamans, or *pajés* – responsible for cures through words, herbs and breath – are also the great storytellers. “Wise men, holders of knowledge and traditional wisdom, they remember everything by heart and are like ‘human libraries’” (PUCCI, 2009: 45, my translation).

An example is the Suruí chant ‘So perewatxé’ performed by the *wāwā* (*pajé*) Oiomar which reports to the spirit (*ho*) of the big pig to cure a person. The version of this song Mawaca interprets will be commented on later.

The first musical presentation – Experimenting with connections

After extensive research and the elaboration of these poetic connections between rupestrian images from Paleo-Indians and possible sonorities that were produced by them, I began elaborating the musical presentation for the *Terra Brasilis* Psychoanalytic Congress. For this occasion, I gathered songs that were already part of Mawaca's repertoire and that could dialogue with the ideas I researched. I also included other new themes and improvisations on rupestrian images.

To begin, I chose an image from an Amazonian rupestrian panel in Pará to create an improvisation.

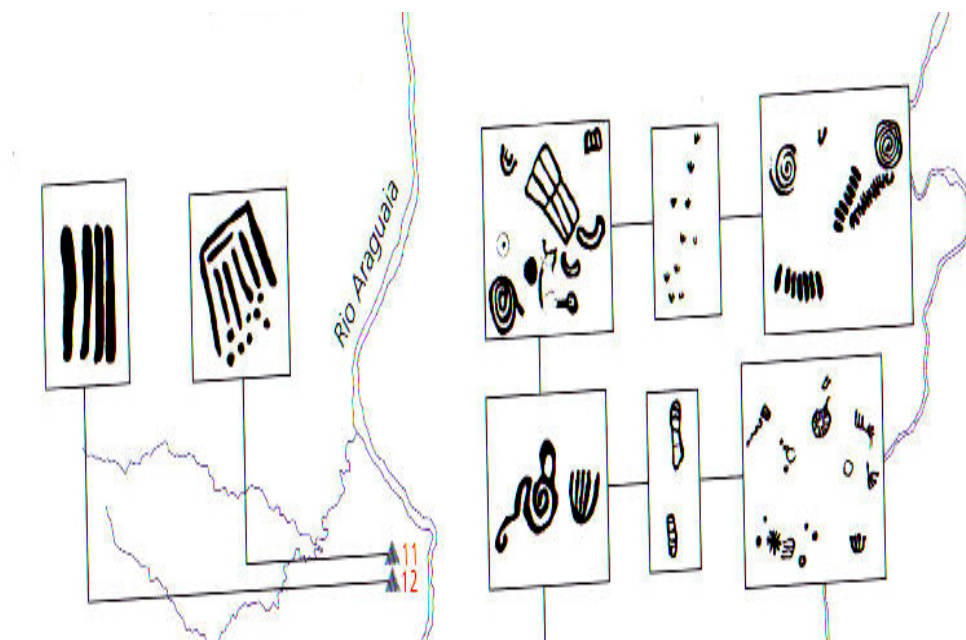


Figure 123 Panel with image mapping of rock art in Pará.

Rupestrian Araguaia Tocantins Impro – Images inscribed in the rocks at Araguaia Tocantins in the state of Pará were used 'as' score. The drawing was found in the book by the archaeologist Edithe Pereira, to create an abstract, almost oneiric, soundscape. As can be observed below in the first figure, there are four tracings that transform our rhythmic base: a rhythm in a 4/4 signature which repeats constantly and is played by the contrabass. In the second figure, the image seemed to be of a *kalimba* which maintained an idea of gentleness and at the time of powerful rusticism. In the third figure, we had the spirals, played with vocals; and right after, the sounds found cut into the fourth figure, as spaced sound points, and in the fifth, rhythms which were alternated with the spirals and so on. The ideas used at this moment were later applied to the *Rupestres Sonoros* show at *Ibirapuera Auditorium*, which will be commented on further on in this chapter.

'Dendê with Curry' – To maintain a feeling of abstraction, I thought of working on an Indian *tala* from

a *mangalacharan* for Ganesh²⁴⁵. *Talas* are rhythmic cycles which use the *bols* – a set of meaningless syllables which form musical and rhythmic cells. They are like a solfeggio. This made it possible to create a nonsensical moment, playing with the *zaúm* language proposed by Klebnikov, an imaginary language. On top of the sequence of *tala*, we superposed a coco beat played on the Brazilian *pandeiro*, which generated, ludically, a connection between India and Brazil.

‘leia’ – This music, composed many years ago, uses only meaningless vowels. Once again i wished to establish a moment in which the sounds would superimpose the words. There was an idea of circularity that favored the dance movements by Cris Miguel and Zuzu Leiva. The rhythm was marked by the singers’ *maracás*. The dance already gave an idea of performance-dance-ritual, of collectivity, remitting to a possible primeval scene.

‘Akhoité’²⁴⁶ Hotaru Koi’ – This song was already part of Mawaca’s repertoire and refers to the Ikolen-Gavião’s myth that narrates the creation of the humanity. The mythic hero listens to sounds below the great rock and asks them: “Are you are there, under the boulder?!” The supposed origin of the Gavião people, emerging from under a big rock, is one more example of the mystic passage between the spheres of life, the underground, the earthly and the celestial. It is important to remember that rupestrian, lithic-ceramic in archaeological sites, were found in Rondonia, in 2004, but unfortunately these were inundated for the construction of a hydroelectric power plant. A bit of history is lost.



Figure 124 Anthropomorphic figure suggesting movement, Rondônia.

Rupestre Capivara Impro – About an image from the Serra da Capivara, we improvised using a base in

²⁴⁵ This *tala* was taught by Cris Miguel and Zuzu Leiva who practice *odissi* dance and have known some *talas*.

²⁴⁶ The title of this song was changed after for *Akoj té*, because of new linguistic rules.

5/8 measure. Over it, one of the singers soloed a naming song of the Caiapó which will be commented on further ahead. The melody for this chant is a rhythmized speech which slips into a cadence. I used a 5/8 base to keep the song floating and created a vocal refrain to give the idea of circularity. It was an appropriate moment for people to play 'their stones' for the first time on that night, improvising over the projected images by archaeologist Cristiane Bucu, who contributed greatly during the research at Serra da Capivara.



Figure 125 Scene showing what looks like an initiation rite of a child, Seridó.

'Winih Merewá'²⁴⁷ – 'Winih Merewá' means: The Song of Winih. According to the Pater Suruí's mythology, Winih is a spirit – that was human before – who enjoys kidnapping children from the village as a revenge. When Winih plays the flute, people can die. So, to prevent it, the parents offer pancakes (*mamé*) to Winih. We use this chant to illustrate the idea of fear towards the supernatural, caused by mythic beings, which is very common in indigenous narratives. This tune was used as a citation in a song I composed, named 'Tupari', where I used names of the peoples of Rondônia (near Guapore river) as lyrics, for the *Rupestres Sonoros* project.

'Mekô Merewa' – This tune is part of a Paiter Suruí myth about the creation of humanity. Palop, the creator, raised the mountains and carved out the rivers, then he decides to create men, but the jaguar (*meko*) had eaten them, ordered by his brother, Palop Leregu, who always gave wrong orders to make things confused. Then, Palop, decided to ask the deer to go the jaguar's house to seek the bones of the men who had been eaten. With the bones, Palop remade humanity by blowing *tabaco* on them. The lyrics to this chant refers to the moment when the jaguar sees the deer arriving at his home and threatens him, saying he will devour them all.

²⁴⁷ The complete narrative was published in the book *Vozes da Origem* (Voices of Origin) by Betty Mindlin.



Figure 126 Rock art showing a jaguar, archaeological site at Serra da Capivara.

It is characteristic of the melodies from mythic chants of the Paite Suruí to be short and concise, with the use of intervals of minor second and portamentos (as if the note 'slipped from one to another') and the finalization with an ascending glissando, which creates a suspenseful effect, as if it were an interrogation mark (PUCCI, 2011: 413, my translation). The arrangement used was conceived by Marlui Miranda, which recorded it in the CD *Ihu*, mentioned in the previous chapter.

'Tamota Moriorê /Kokiriko No' – 'Tamota' is a farewell chant of the Txucarramãe (Kaiapó Metutyre) of the Lower Xingu which was combined with the Japanese children's song 'Kokiriko no'. Once more, the similarity between an indigenous and Japanese language conducted me to create this connection in the arrangement. They are old sounds whose phonemes and intonation are very close. This phonetic similarity could possibly point towards an asiatic origin of the indigenous peoples. The melodies are in the same minor pentatonic scale and their crossing was easily done. The recording of 'Tamota Moriorê' is in the *Xingu Cantos e Ritmos* LP, recorded by the Villas-Bôas brothers in the 1970s. As for the Japanese tune, I learned it from my koto and *minyo* teacher, Tamie Kitahara.



Figure 127 Engraving showing canoe used by the Ainu, Japanese indigenous people.



Figure 128 Ainu with their canoes

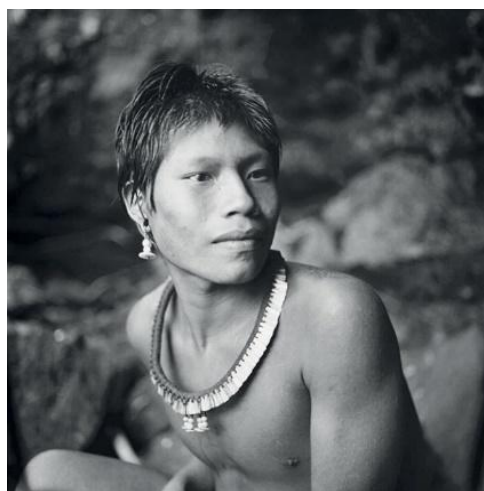


Figure 129 Txucarramãe during contact period

'Itamaracá Impro' – When I saw the image below in the book *A Arte Rupestre na Amazônia do Pará*, I immediately imagined it as a score. It is a copy of an inscription engraved and painted on an Itamaracá rockface on the Xingu River, from where I extracted some of the symbols which were aligned in sequence and suggested sounds for each of them.



Figure 130 Itamaracá panel by Domingos Penna.

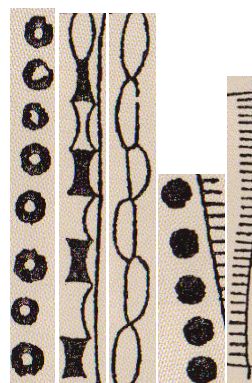


Figure 131 Symbols extracted from the panel used to compose Mawaca's score.

Upon these images, we created a series of vocal sounds which were realized by three different groups. These sounds would be superimposed. As can be observed in the above image, there is an inherent rhythmicity in the drawing. With them, the audience sang and played the stones.

'Hirigo – Bre Petrunko' – I united two songs under one arrangement: 'Hirigo', a chant from the Tupari women of Rondonia, and 'Bre Petrunko', a song from Bulgarian women. 'Hirigo' was collected and recorded by Marlui Miranda in the *Ihu* project mentioned in the last chapter, and, according to the researcher, represents a moment in the village where the men offer the women a party as a form of thanking them for their work in the field. (MIRANDA, 1995, my translation). The meeting among women, be they from the Amazon or Bulgaria, has the common objective of the exchange of ideas, talks of everyday life, handcraft, flirting and courting, gossips, and all the carefree fun of the villages. They are the moments in which the particularities of the female universe are revealed.



Figure 132 Tupari women of Rondônia.



Figure 133 Bulgarian peasants.

'Koixāgareh' – The story of the anthropophagic chant of the Paiter Suruí has already been covered and reveals a very controversial aspect of the Brazilian indigenous peoples. Anthropophagy forever altered how people imagined Brazil and is still a taboo subject. With its melody ending in an ascending note, characteristic of Paiter Suruí music, the tune suggests an idea of inconclusive end. By its threatening lyrics, this song would function as a kind of 'Boogeyman' song.

Afterwards, I chose to include African elements in our performance, alluding to the other theory that the peoples of Africa would have come to South America on vessels from Oceania and the Pacific Islands. Since 1970, analyses of human remains from regions of the Americas such as Monte Verde in Chile, Aguazuque and Tequendama in Colombia, Taima-taima in Venezuela and Lagoa Santa in Minas Gerais, Brazil, revealed physical characteristics more similar to African and Oceanian populations. I chose to sing 'Tula Sabo', a song from Ghana, one of the first African songs sung by Mawaca.



Figure 134 Reconstitution of the skull of Luzia demonstrating negroid traces

'Tula Sabo' – This Ghanaian tune is a song about the Wise Mother that was recorded on Mawaca's first CD. I found this melody in Marius Schneider's *Anthology of Music – Non-European Folklore and Art Music* (example 82 on page 32). The score did not provide either an explanation about the context or even indicate how it was played, and by which instruments. There was only one melodic line with the solo indication and a percussion line with the name *Schlagstäbe*. I listened some recordings of Ghana' songs to give some ideas of ways of their playing and I observed a major presence of xylophones and marimbas. Thus, I created a *non-obbligato ostinato* following the rhythmic structure of the percussion that gave a full-bodied tone to the melody. As an instrumental tune, that is, without lyrics, we sang the melody using the phonemes *ierulerulê*. Beneath these three rhythmic-melodic structures, the Australian didgeridoo made up a pedal creating a low pitched and dense atmosphere.

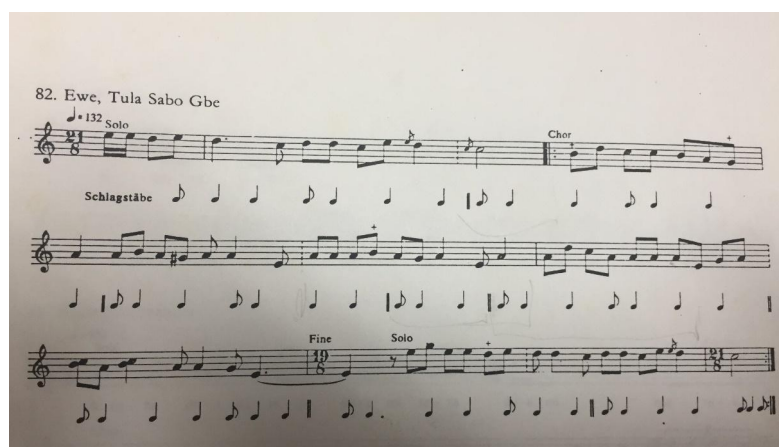


Figure 135 Score of 'Tula Sabo Gbe', Schneider Collection.

TULA SABO GBE

adaptação e arranjo: Magda Pucci

EWE - Gana (África)
canção da Mãe Sábila
domínio público

soprano

contralto

marimba

balafon

vaso

Figure 136 'Tula Sabo', arranged by Magda Pucci for Mawaca, 1987.

'Oxum-Ipondá' – I set to music an *oriki*, translated by the poet Antonio Risério, a prayer for Oxum, an *orixá* (African goddess) related to love, beauty and fertility. She is "lady of the breeze and the freshwater, master in languages", according to Risério. *Oriki* is a word in the Yoruba language which literally means "salute the head". *Ori* means head and *Ki* means salute. It is a poem that describes the *orixá's* characteristics, as an 'ideogrammatic' synthesis of its attributes. Calling a person by his/her *oriki* helps to relieve his/her *Ori*. The versions of the *orikis* performed by Antonio Risério delighted me, for the rhythms and sounds of oral poetry in Yoruba are built in the Portuguese language, with great ingenuity and lightness.

This *oriki* is for the goddess who sees everything; who gives light; who uplifts man; who makes him fly. Here again, the idea of the spiritual journey caused by the sung word, by the verb and sound, which relates to the moment of the creation of language, of communication between men and gods. The melody in 6/8 was created in the wind mode. The movement of the melody follows the flow of speech, of the poetry created by Antonio Risério. I created an ostinato in the marimba that can be unfolded in the vibraphone or balafon that conducts the rhythm in 6/8, characteristic of candomblé. The voices open sometimes in fourths or make up canons that sound like echoes. I use modulations to repeat the same pattern of the tune, giving to poetry a movement that, like a haiku, leaves the meaning between the lines.

'Molino Molero – Criola Não Tem Sapato' – 'Molino Molero' is a lament, sung by the enslaved Africans who worked in the stone mills in Peru. The lyrics of this song creates a metaphor relating to the mill that grinds the slaves' pain, their sadness. The singer and researcher of Afro-Peruvian songs Susana Baca recreated the song. We mixed it to 'Criola não tem sapato', a tune of the enslaved Africans who worked in the

coffee farms in Brazil. This song is a *jongo*, a manifestation that has its origin in the region of Congo-Angola and arrived in Brazil in the period of the Colonization with the Blacks of Bantu origin, brought as slaves to the forced labor in the farms of the Paraíba Valley, an area located among the states of Rio de Janeiro, Minas Gerais and São Paulo. The two songs are historically interwoven, referring to the African diaspora in the Americas as well as providing an interesting musical link.



Figure 137 Acomayo mills in Tadeo Escalante with colonial paintings, Peru.

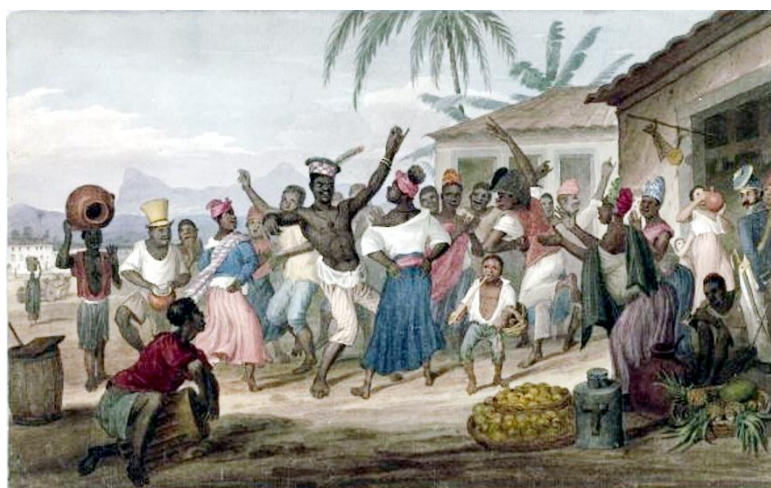


Figure 138 Engraving showing *Jongo* dance in Brazil, Rugendas (1822).

And thus, the 'African Brazil' finishes the presentation in the congress, with lots of 'moitarás', and several "ethnic interweavings". And with this repertoire, we invented an imaginary 'trip' with the intention of connecting us with the rupestrian images of our archaeological sites. The audience reacted enthusiastically, stimulating my imagination in such a way that I decided to create a project with the motto of the rupestres and to get more involved in the connections with the indigenous songs that I would come to research in the following years. The pedagogue Marcos Santos who watched the concert, wrote these lines:

It is exciting, then, to verify how the resonance of these "*vestigia*" acts on our subjectivities until the proposal in the scope of the closing of the Moitará, by musicologist Magda Pucci, musical director of the group Mawaca, in "playing the music" of Serra da Capivara paintings, that we silently listen, looking at the images as scores. Even using simple percussive beating

with stones following the pulse the musical improvisation has the same symbolic sense that we are pointing out here. It is necessary to affirm that the musical quality and the competence of musical research, both by Magda Pucci and Mawaca, allowed the experience of the vortex of musical aesthetic experience in the most authentic dialogue between the creative impulse of the people present and the creative impulse that emanates from the paintings of Serra da Capivara (SANTOS, 2006: 166 my translation).

From that repertoire shown at the congress, I kept some songs from the indigenous universe and added others I knew during the survey I did during my master's degree. The first performances occurred in different places in São Paulo, such as the *Museu da Casa Brasileira* (February 2006), during the opening of an exhibition on indigenous benches; at Santa Cruz Theater (July 2006); at SESC Pompéia Theater (September 2006); and at Olido Gallery (December 2008), among other experimental performances. It was a very intense period in which I created new arrangements and added other songs. Each performance gave us new ideas and the show was gradually changing.

To produce the CD, I invited the musician Marcos Xuxa Levy who gave the project a more contemporary character with several electronic elements. We premiered this new electro-acoustic format in Berlin at the Popkomm Festival in October 2008. And in the aftermath, we decided to record the repertoire on CD.

The repertoire selection for *Rupestres Sonoros*

The musical selection took place intuitively. I opted for songs that seemed to me as less common, less tonal, and that could talk in a more contemporary language, using instruments and voices of Mawaca. I was guided by aesthetics, that is, what I thought was 'beautiful', and I did not choose to define region or ethnicity or thematic. Of all the records I listened to the LP *Xingu Cantos e Ritmos* was the one that caught my attention the most and 'Tamota moriorê' I made based on it. 'Canção Kaiapó' was extracted from the CD *Caiapó Metutire*, produced by Sá Brito, also mentioned in the previous chapter. 'Duo Oronao' of the Pakaa Nova women was taken from a field recording by Marlui Miranda, who in turn had recorded it on the *Ihu* CD as well. From Betty Mindlin's sound archive, I chose 'Akhoyte' from Ikolen-Gavião, 'So perewaitxé', 'Cantiga de Winih' and 'Koityāgareh' came from Paiter Suruí. I also worked on a Huni Kuin song, which I heard in a recording of a CD enclosed in the book *Músicas indígenas e africanas do Brasil*²⁴⁸.

I created *ostinatos* and avoided to harmonize tonally, exploring the original elements and expanding them. The vibraphone was the axis for which I wrote minimalist lines, such as loops with minor variations that made possible to keep the non-tonal aura of these songs.

This process lasted approximately six months, rehearsing weekly. After a major direct contact with

²⁴⁸ The original audios are in Appendix Chapter 2-1.

indigenous languages' sonorities, I began to perceive very interesting nuances of sound and as I focused on these sounds, I began imagining how a song would be composed only of indigenous peoples' names, seeking for the rhythm of these names' sonorities. So, I composed three songs that I initially called 'Indigenous Suite'. The first one was a composition based on the names of the peoples of Xingu that I called later 'Asurini'; the second one I played with a sequence of names of people from Guaporé region (now Rondônia state) that later was titled as 'Tupari'; and finally, the third one is actually a vignette that tries to reproduce sonorously, the starting chaos, using the word *Waiko koman*. The term *waiko* for the Ajuru people of Rondônia, refers to evil spirits that can stir-up confusion. *Koman* is the name of a song sung by a lady Macurap who plays the flute – which is pretty rare in the indigenous world, for in mythology the flutes are forbidden to women.

It also includes the song 'Mawaca'²⁴⁹, specially composed for the group by Philippe Kadosch. Out of the twelve arrangements, two of them already existed from previous projects as 'Koixãgareh' and 'Ahkoy té'²⁵⁰ recorded on the CD *Pra Todo Canto (To Every Chant/Corner)* in 2005, but they have received electronic elements and changes in form.

In conclusion, the CD was composed of nine traditional indigenous tunes of the peoples Paiter Suruí, Ikolen-Gavião, Pakaa Nova, Huni-Kuin, Txucarramãe and Kayapó, plus three songs of mine, a song by Philippe Kadosch and a *potpourri* of *cirandas*²⁵¹.

1. **MAWACA** – Philippe Kadosch
2. **SO PEREWATXE** – *pajelança* (shaman chant) povo Ägn (Paiter Suruí) (RO)
3. **DUO WARI** – **OroNao** – song of Hüroroin – Wari' – Pakaa Nova (RO)
4. **CANÇÃO KAYAPÓ** – nomination chant of – Kayapó Metutyre
5. **AHKOY TÉ** – creation myth of the Ikolen-Gavião (RO)
6. **TAMOTA MORIORÊ** – farewell chant of the Txucarramãe (MT)
7. **WAIKO KOMAN** – Magda Pucci

²⁴⁹ This song had been composed previously by Mawaca singers in a concert of Tetê Espíndola under the title '*Coração*' ('Heart'). When Kadosch met us, he decided to adapt it in order to pay us a homage.

²⁵⁰ 'Akhoyte' has gained recently a new spelling – 'Akoj té' – according to the new standard of the language.

²⁵¹ Mawaca arrangements for *Rupestres Sonoros* are in Appendix Chapter 2-6.

8. **KOITXĂGAREH** – Anthropophagic chant of the Paiter Suruí (RO)
9. **MATSĂ KAWĂ** – *miração* chant of the Huni-Kuin (AC)
10. **TUPARI** – Magda Pucci
11. **ASURINI** – Magda Pucci
12. **CIRANDA INDIANA REMIX** – traditional *cirandas* (potpourri)

Production of the CD *Rupestres Sonoros*



Figure 139 CD cover of *Rupestres Sonoros*, Mawaca, 2009.

The CD was recorded during an intense month in a professional studio with highly technical audio equipment, under the direction of Marcos Xuxa Levy, who explored very well the sounds of the indigenous languages and added to them electronic elements, as loopings, exploring effects and voice multipliers, sound effects, samplers, analog keyboards and sound ambiances to my acoustic arrangements, providing them a new musical atmosphere. The indigenous world began to dialogue with the digital, electronic and cyber sphere.

In this project, I chose to craft a creative artistic dialogue, though virtual, that allowed me to revisit this musical cosmogony, mixing it with our elements and of other peoples too. In some sense, the idea was to bring these chants and tales out of the hurried urban ears, in order that they could also experience Mawaca's "sound's archeology".

Below, I will describe the songs that were part of the CD, their meanings, the way the arrangements were created and how they dialogue with each other.

1. 'MAWACA' (Philippe Kadosch)

Philippe Kadosch composed the opening song of the CD especially for Mawaca. It arose from his work on the album *BabelEyes*, which creates an imaginary language, the result of an aesthetic research inspired by the phonemes of the languages that are endangered. Kadosch comprehends these languages as musical instruments specially conceived for the voice. He says that these "virgin languages" are like prisms playing with the acoustic and morphological qualities of languages, reacting against monoculture, which refuses the sound diversity and imposes the same rhythms. Kadosch uses transposition coding rules, changing the order of letters inside a word and certain letters for others, replacing secret codes applied to the palindromic graphic form of some letters, in addition to intonations in proverbs, songs and short stories of the Bantú languages, from the Khoisan linguistic group.

This song inserted in the opening of the CD is as if it were the "genesis of the languages sounds". We sing it as if we were living at the beginning of the world, when languages were being invented.

2. 'SO PEREWATXÉ' – Paiter Suruí (Rondônia)

I chose the shamanic song 'So perewatxé' of the Paiter Suruí, which was sung by the shaman (*wawã*) Oiomar. Ancestry received a new dimension. *So* is a word that means a non-human being, which can be water, air or an animal that once was a human being. It's a difficult category to explain. Those terms like "entities", "spirits", "gods" or "imaginary beings" are not always appropriate in indigenous interpretations. In a conversation between former shaman Oiomar and his nephews Joaton and Uraan, he tells that those who sing this song are the *membetih* – the spirit of the 'wild pig', *Membetih*, who orders the shaman to smoke tobacco to attract other "spirits". He approaches the shaman singing and asks him to smoke, blowing a lot, evoking the forces that would help him in healing the sick person.

This song belongs to a category in the Paiter oral art²⁵² in which animals 'talk' through the shamans in order to heal or to protect the people of the village. Betty Mindlin explains how the shamanistic ritual or *pajelança* process occurs:

The *cantigas* or songs are of great importance to ceremonies of healing performed by the shaman of the village, whose name in the language is *wãwã*. The shaman, induced by spirits, sings them individually, healing the sick, blowing and sucking his/her body. He learns the songs during months of seclusion, directly from the spirit of creation, the demiurge, helped by an experienced shaman. The language seems to be archaic, distinct from the usual (MINDLIN, 1995: 61).

The lyrics are very short. These are two phrases modulating all the time over a 6/8 beat. The original recording presents this modulation that was deeply explored in the arrangement. We decided to add an

²⁵² See article *Aspects of Paiter Suruí oral art* (PUCCI, 2011).

African musicality using the drum *congas*.

Zuzu Leiva, at a certain point of the recording, tells an excerpt of the creation myth of the Paiter Suruí she had heard many times before. The idea is to lead us to a mythical time of an ideogrammatic narrative, a kind of synesthesia provoked by other sounds.

The image shows a musical score for the piece 'So Perewatxé' by Paiter Suruí, composed by Magda Pucci for Rupestres Sonoros in 2009. The score is written for a large ensemble, including vocalists (cris ian, ang rita, mag zu), vibraphone, oboe, cello, saxophone, and bass. The score is divided into measures 13, 17, and 21. The lyrics 'ha ha pa re ai talia' are repeated in several sections. The score features complex rhythmic patterns and melodic lines across multiple staves.

Figure 140 Score of 'So Perewatxé', Paiter Suruí, Magda Pucci, *Rupestres Sonoros*, 2009.

3. 'DUO WARI' ORONAO – Pakaa Nova (Rondônia)

This song is an *Ijain je*, a category of the Pakaa Nova women repertoire sung in a high-pitched voice, nasal and almost childish voices, although it has a hint of seduction. Based on a field recording by Marlui Miranda, the song originally was sung in two voices with third intervals. According to anthropologist M.

Aparecida Vilaça (2006), in her thesis 'Quem somos nós, os 'Wari'' (Who are we, the 'Wari'), the expression *ljain je* means: "be restless", that is, it already indicates that there will be seduction in the near future. The erotic appeal belongs to the ritual Hüroroin, also named after a long bamboo flute with a gourd at the edge that produces a very low pitch sound. During the ritual, half of the tribe goes to the forest and the other half stays at the village. The men of the woods played the *towa* – a drum made of trunks – and take *chicha*, which is offered by the hosts, those who stay at the village. While the women sing about their suitors.

4. 'CANÇÃO KAYAPÓ' – KAYAPÓ METUTYRE – XINGU (MATO GROSSO)

The fourth song is a nomination singing of the *Membiok* ritual of the Kayapó Metutire who call themselves Menbengokrê – the people who 'came from the water hole'. Kayapó people live in Mato Grosso and Pará and they speak a language that belongs to the linguistic family Jê. Their music is essentially vocal and, among the various categories, there are some that aim at singing in public, for large groups or together with them; others are restricted, due to their special powers (*ben*) and are reserved for certain occasions. This is the case of nomination singings, which are part of the initiation rites of young people. There are about twelve nomination rites, each with its long sessions of dance and singing, which can last for months. This is a very important moment for the Kayapó, because at each rite of passage the nominees gain more prestige and duties with the family and the community. The classification of names is always linked to the animal world and its relations with humans, in addition to relating the men to each other evoking the ancestors. According to Paulo Pinagé (MEHINAKU – booklet, 2001), some of Kayapo can receive more than thirty names, depending on the will of the grandparents and the amount of names they want to pass to the grandchildren. Each house has a collection of inherited names and only its members can receive and pass them on to the next generation. From the age of six, boys can already be given their ceremonial names, which must be passed on to them before they become adults.

5. AHKOY TÉ²⁵³ – Ikolen-Gavião (Rondônia)

The song is related to the creation myth of humanity according to the Ikolen-Gavião cosmogony, as previously mentioned. It had already been recorded on the CD *Pra Todo Canto*, but here it has gained new elements. The idea was to present the indigenous cosmology, full of fantastic situations that evoke primordial times. The melody presents a musical structure based on alternating complex measures. Thus, I created a minimalist tune on the vibraphone completely based on the rhythmic scale of the melody. In the second part, which turns into a 4/4, I quote the Japanese song 'Hotaru koi', for its sound similarity with the words in the language of the Ikolen. The first score was written using a rhythmic division of 7/8, 3/8, 3/4 and 7/8, following

²⁵³ The song was titled as Ahkoy té but nowadays the Ikolen linguistics write *Ákoj té*.

the melody line. But while transcribing it my book *Cantos da Floresta*, I simplified the notation bearing in mind the teachers who would access the material. The lyrics also changed considerably, because we queried professor Iran Gavião and Josias, who helped us to write it in the form it is currently used in the Ikolen language.

Akute/ Hotaru koi

arranjo: Magda Pucci p/ Artesias/projetos educadores Índios Gavião - 2001

alto

sop

acord me

vibra

a ku te pá die re tse na a pa ko kiá ku pá a de re te tse na apa ko kiá i tohiá gua

ke ma a pa ko i kiá tohiá a gua ke ma pa a ko kiá

Figure 141 1st arrangement made for 'Akoj te', (phonetical graphic), by Magda Pucci, 2001. Shortened version.

ÁKOJ TÉ
Onde estão?

Ikolen-Gavião
Baseada na versão de Catarino Sebirop

Transcrição: Magda Pucci
e Berenice de Almeida

Figure 14.2 Transcription for the book *Cantos da Floresta*, by Magda Pucci and Berenice de Almeida, 2017.

6. 'TAMOTA MORIORE' – Txucarramãe (Mato Grosso) – 'KOKIRIKO NO BUSHI' – Goka (Japan)

The farewell chant of the Txucarramãe is used to start out the rite exchange of gifts and foods between two groups, those of the village and those of the forest. The tune belongs to the group of Kritão, an important Txucarramãe chief, already deceased. Its melody captivated me from the very first time I heard it. Its subdivision into 6/8 gives it an interesting dancing and circular movement. The tune repeats several times the same expression, 'Tamota moriorê', written here exactly as it is pronounced.

As mentioned, upon hearing this song I realized that there was a sound connection between this theme and the traditional Japanese song 'Kokiriko no Bushi'. It works as a quotation and comes to be understood as the B-side of the song. Known as the oldest folk song in Japan, 'Kokiriko no Bushi' has the task of asking the Shinto gods for protection and a good harvest. The rice planters of Goka village, in the province of Toyama, sing it.

This song was officially taught in schools but forgotten in the beginning of the twentieth century when the contact with folk songs was vetoed. But it has grown popular again in the last decade. *Kokiriko* is also a 9 inches bamboo instrument, whose sound, like that of a rattle, is used by the singers as they roam through the rice fields. Thus, they communicate between the mountains. *Kokiriko* is actually a type of bamboo used on the roofs of the centennial farms of Goka, nowadays considered cultural heritage because of this millenarian tradition. And this bamboo, used in the buildings, produced a sound so wondrous when it dried that eventually it gave rise to the instrument. And how could we find this Brazil and this Japan? This is such an amazing and inescapable encounter. Both songs refer to customs common to Japanese and Brazilian indigenous people: both are part of collective ritual moments in which nature as provider becomes motif to

sing to the superior forces, asking them to intercede for the welfare of the group.²⁵⁴

7. 'WAIKO KOMAN' (Magda Pucci)

While producing the arrangements for this project I was noticing the language sounds, words that delighted me that made me curious to know their meanings. Thus, I was inspired to create this vignette, a "spasm in the form of music", to express the sonorous explosion of chaos, the origin of the world, the arrival of the spirits. This idea arose from the reading of a myth told by the Paiter Suruí shaman Dikmuia, heard during the cataloging of the Arampiã collection. According to him, during the meeting of the shamans, the ceremonial rules were to be followed strictly otherwise they would provoke a huge tragedy. It was a moment in which it was necessary to use words whose sonority had the power to attract the 'so' spirits. Thus, the shamans would be initiated again, reinforcing their conviction in shamanic art. The words of the vignette do not have a very precise meaning and they operate as an encrypted language, capable of evoking the spheres of the other world. Here I thought of working with the idea of Khlebnikov, meaningless sounds that date back to a prehistoric scene. In the arrangement many tone clusters were used, hard dissonances, without resolution and the rhythm moves mainly with the use of echo and delay effects.

8. 'KOITXĀGAREH' – Paiter Suruí (Rondônia)

The long story of this intriguing song was told at the beginning of the present chapter and for this reason I will not repeat it here, but I reiterate that it was paramount for my interest in indigenous music. Its melodic contour which shows a tritone relationship creates a tension and its basis between G and F# makes it unstable and without tonal definition. I created an arrangement using fifths and fourths that maintain the same interval relation, but without a diatonic harmony.

9. 'MATSĀ KAWĀ' – Huni Kuin (Acre)

This chant of *miração* to drink the vine comes from Acre, a region with a strong shamanic presence and is well known for *ayahuasca* rituals, but I knew nothing about this until I heard a recording by Ibã Salles interpreting a chant of *miração* in the CD of the book *Músicas Africanas e Indígenas no Brasil* (African and Indigenous Songs in Brazil). What impressed me the most was the vocal quality of Ibã Sales, who later became a friend and artistic collaborator, having performed with Mawaca on various occasions (*Cantos da Floresta* tour, Anhembi Morumbi Theater, Museu dos Correios in Brasília and at *Estúdio Mawaca*). His expressiveness amazed me right away, and although I did not know the meaning of the lyrics, I intended to record it

²⁵⁴ A detailed analysis of 'Tamota' is presented in the appendix to chapter 2, nr. 6 mawaca scores.

immediately.

This song belongs to the *miração* feast of the *Huni Meka* vine rite of the Huni Kuin people, also known as Kaxinawá (the bat people). The Huni-Kuin people speak the language *hãtxa kuin*, a variety of the linguistic family Pano, and they live near the border of Brazil with Peru, but their chants are sung in the ancient language *shenipabu hãtxa*. Huni Kuin people are knowledgeable of all the sciences of the forest, rivers, plants and animals. All this knowledge comes through the *Nixi Pae* – the *ayahuasca* or drink of the vine. In the ceremonies led by the shaman, “the sacred drink gives the paths to be followed”: it teaches, guides and clarifies. According to the Huni Kuin mythology, the *Nixi Pae* contains the power of the snake White Boa, an enchanted being that reveals the secrets of the drink, which is always invoked in rituals.

The songs of taking *ayahuasca* have an impressive musicality, their words take on another dimension when they are pronounced quickly, and they can even provoke a kind of trance. The rhythm swallows the syllables, and the phonemes repeat themselves rhythmically, creating an astonishing musical structure. For the CD recording, I invited Marlui Miranda to do the solo in this song, because she clearly has the power to evoke the spheres of the invisible, far from any easy esoterism.

The lyrics set forth the repetitions (formerly commented by Pedro Cesarino), a characteristic of Amerindian poetry. As I read about the effects of the vine tea, I realized the force that this ancestral practice has for those people. Unlike *chicha* or *cauim* – which also provokes an altered mental state and has a more social connotation that is like a social etiquette between different groups – the vine has a more therapeutic sense, which psychologically guides those who drink it, because it brings deep insights, which can cause change in people's lives. In the transcription of the poem, we perceive how the process of *miração* is synesthetic and interesting. The song suggests images of ancestral figures, such as the snake boa, which is central to the mythology of the peoples of Acre. Presently, a group of young Huni Kuin led by Ibã has created drawings and paintings with images representing the *miração*, which refer to this mythology. These drawings present a new art created from the songs. It would be its form of translation of the language of the songs that Ibán calls “to put on or put in the sense” (PELEGRINO, 2017: 2). The group called itself MAHKU – the Movement of the Huni Kuin Artists – and it has made exhibitions and large murals in several places, including abroad.



Figure 143 Mahku painting with image of a Snake Woman.

Testimony of Ibã Sales:

You go to the woods then take the vine. The vine is the most sacred thing. It's the safest spirit. It's close to us. The preparation starts out at seven am o'clock. And the work is with the sun. You cook up for about 7 or 8 hours. Preparing it. Hoping not to raise the pressure, the temperature of the fire. And it has to dry out. You can throw about eighty liters or a hundred liters of water. You go on simmering, cooking up till the end of the noon. It yields about a liter or two. Thoroughly cooked. Then voices invite the people that have already taken it with you. It's just the staff. This is a wonderful party, too. It's a *miração* party, a party of a perfectly clear night. You surround and then you sit down. We have a long bench where we receive the moon's power. When the moon rises up you can take. Without the moon, you cannot take the vine. Vine is something clear. [...] There you go silently drinking. It starts at 9 and it could go till daybreak. It shows everything. The vine brings the snake boa, caterpillar, you're going to scream, figuring out that it is true indeed. [...] To receive the singing, I myself went through lots of bad trips taking the vine till I reach that 'power'. But I'm no longer afraid. I already know the strength to call the heights. The actuality of the vine is just a song that is singing, grab it by the arm like this and keep seated and singing (Ibã Sales in: TUGNY and CAIXETA, 2010, my translation).

The next two songs were composed on the prosody of the various names of the indigenous peoples of the Xingu and the region of Guaporé (Rondônia). When spoken in a certain sequence, these names provoke a very interesting rhythmic sound, with a disrupted, somewhat uneasy division. Each name has a tempo, each word a rhythmic cell, each people a sound that unfolds in a thousand ways. Musically speaking, these names have turned into formulas of irregular measure that alternate to create a "crooked" contour. Hence comes the resemblance with the contemporary way of composing. The form of the song is defined by the names.

10. 'TUPARI' (Magda Pucci)

In this composition, I explore rhythmically the names of the peoples of the Guaporé area, nowadays Rondônia. From their past, they keep the ritual consumption of fermented beverages and the shamanic practice of sniffing snuff tobacco, which also contains *angico* powder. I quoted the song of the Paiter Suruí

sung by Winih, the 'spirit' that plays the flute and kidnaps the children to the sky. And in the middle of the arrangement, one of the singers, Zuzu Leiva, tells an excerpt from the creation myth of this same people, mentioning the animals that were sent to earth to inhabit it. The asymmetric rhythm provoked by the sum of the syllables and the juxtaposition of the voices contributes to a non-discursive aesthetic.



Figure 144 *Cantiga de Winih*

11. 'ASURINI' (Magda Pucci)

In this composition, I mention eight of the fourteen peoples who live in the Xingu Indigenous Reserve, the largest indigenous reserve in Brazil created by the Villas-Bôas brothers. I used the names of the peoples Asurini, Kaiabi, Kalapalo, and Matipu in a sequence of a single note (between the spoken and the singing) that provides a rhythmic scheme in 7/8: a-su-ri-ni (4) ka-ia-bi (3) = 7 and Ka-la-pa-lo (4) -ma-ti-pu (3) = 7, setting up two sentences that are closed with the repetition of the name Kamayurá twice, in the low region, thus closing the first cycle of the song. The second phrase is marked by the names of three other peoples: Karajá, Suyá and Yudjá with a motif in descending thirds and closing with the name Tapirapé also in low pitch.

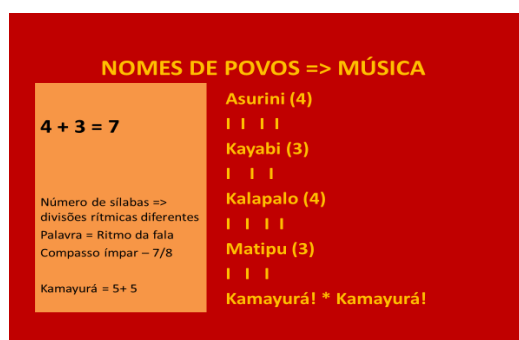


Figure 145 Scheme for Asurini, Magda Pucci.

Tupari

composição sobre nomes
de povos indígenas de Rondônia

Magda Pucci

J = 80

voz 2 entra na repetição
apenas

Mawaca - magda@mawaca.com.br

Figure 146 'Tupari' score, Magda Pucci, 2009.

In the second part, Yawalapiti, I seek for the aspirated sound, as a whispered speech. It follows another assemblage composition. It starts out in unison, and the voices go on opening up in major seconds, minor thirds, fourths and fifths overlapping and creating dissonances that do not solve themselves in a great crescendo. They work more as a sonorous effect of density and dynamics, as a process of expanded sound, because it consists of only one word that repeats until it results in the second cycle once again in seconds, with the names Karajá, Yudja, fading in the Tapirapé, in a very low-pitched voice. Connections with the Xinguan graphism happen easily.



Figure 147 Asurini Graphism.

Asurini _ Rupestres Sonoros Mawaca

2005

Magda Pucci

voz 1
2. vez
armando
e de bira
a su ri ni ka ia bi ka ia pa lo ma ti pu

voz 2
na segunda vez
ka ma yu ra ka ma yu ra

flauta 1
flauta 2 (grav)
sax tenor
acordeon
cello
marimba
baixo

pp
pizzi

A su ri ni Ka ia bi Ka ia pa lo Ma ti pu

A su ri ni Ka ia bi Ka ia pa lo Ma ti pu ka ma yu ra ka ma yu ra

flautas na segunda vez

MAWACA

Figure 148 First page of the composition 'Asurini', Magda Pucci, 2008.

18

voz 1

voz 2

flauta 1

flauta 2 (grav)

sax tenor

acordeon

cello

marimba

baixo

Ka - ra - ja Su - ya Yuo - ja Ta pi ra pé

19

aspirado

Ya - wa - la - pi - ti Ya - wa - la - pi - ti

Ya - wa - la - pi - ti ya - wa - la - pi - ti wa ya la pi ti ya wa la pi ti ya wa la pi ti ya wa la pi ti

Figure 149 Second part of 'Asurini', Magda Pucci, 2008.

This way of composing made use of names that work as rhythmic cells, which structure the music. These names read in a given sequence provide a rhythm which is what I would call speech-singing or spoken-song. It uses the features of repetition and parallelism in accordance with that was mentioned above. The structure of 'Asurini' could be well represented as an abstract graphic rock art, both sequential and overlapping.

12. 'CIRANDA INDIANA' – Brazilian traditional ciranda – Remix by Xuxa Levy

And at last, I put, as a bonus track, an arrangement with several *ciranda* melodies, vastly known in Brazil, sung practically all over the country, in a remixed version. The link lies in the fact that many indigenous peoples used to dance in big circles, making synchronized movements, sometimes only men, sometimes only women, sometimes mingled. Would it be possible that our circle dances were an indigenous heritage?

Joining the Portuguese tradition of *sarandar*, that is, sifting through the hips, we have here a merry combination of collective gestures that have been transmitted over the centuries and have their edges connected at some point in our history. It is well known that the natives did not invent the *ciranda*, but that this circular and millenary movement makes connections with spiritual figures, such as those of the inscribed images of Brazilian rock art. And since Mawaca seeks to develop these connections, however strange this may sound, 'Ciranda Indiana' entered on this CD to close a cycle of ideas and come full-circle.

The electronic touch given by Marcos Levy to our 'Ciranda Indiana' shows that it can turn into a techno, a kind of 'cave rave', tailored to twenty-first century's content. Faster as the world is today, these *cirandas* are dressed up in contemporary clothes without losing the melody that has moved a long way. In the end, we quote an excerpt from a melody by the composer from Recife, Capiba, who honors the singer Lia de Itamaracá, mixing it with the Indian *bois* spoken by Cris Miguel.

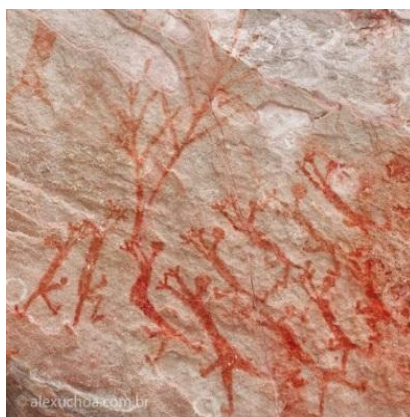


Figure 150 Images of a round dance at the archeological site of Serra da Capivara, Piauí.

The production of the CD booklet²⁵⁵

For the booklet, I invited Marlui Miranda to write the preface about the *Rupestres Sonoros* project. For being a prominent representative of indigenous music in Brazil, no one could be better than her to talk about the re-readings we were doing. Marlui Miranda comments on her collaboration in this recognition process of

²⁵⁵ See booklet in Appendix Chapter 2 -2

the indigenous peoples' musical identity in Brazil. In this process the initiatives of the indigenous themselves to make recordings also occurs more frequently, showing an important indigenous protagonism.

The work of the group Mawaca, conducted by Magda Pucci, is once again a consistent presence in the music scene in Brazil with its remarkable vocal interpretation, including in its diversified repertoire of the Brazilian indigenous thematic. It is an initiative that consolidates the trajectory of a group dedicated to studying and presenting to the general public of Brazil and abroad the "root" music of various cultures of the world, with great mastery. [...] Mawaca also makes a tribute to the indigenous peoples composing songs like Asurini, and Philippe Kadosch's enchanting opening song 'Mawaca'. The music of indigenous peoples has reached in recent years the Brazilian and the international audiences. *A slow construction based on the work of artists and creators, allies of the indigenous peoples, supported by anthropologists and linguists. [...] Mawaca presents voices and remarkable arrangements and records a repertoire that reflects much the research of Magda Pucci about the Suruí people of Rondônia and its predisposition to dive in deeper into this musical hemisphere.* And we can, with great joy now, check the result of the brilliant work *Rupestres Sonoros*, turning our eyes and ears to the pleasant task before us: to unravel mysteries of this great and rich country called Brazil, through the harmonious voices of Mawaca (MARLUI MIRANDA, 2009, MAWACA – Booklet of the CD *Rupestres Sonoros*: n.p, emphasis added).

I also asked psychoanalyst Marcos Callia to write a text about him, since he was the propeller of this idea.

Thousands of generations left traces and clues for paleontologists and archaeologists could reconstruct a "story" in which each fragment contains puzzles and mysteries capable of forming an infinite jigsaw puzzle. Magda Pucci and her tiny tribe of Mawaca go through music and inspired sound screens through rites and myths to retrieve an ancestral archetype. Listening to the *Rupestres Sonoros* is like a renaissance in the origins imagery to the encounter of primordial sounds that transcend time and temporality. I believe that this work will launch seeds of awareness to our culture and an effect upon the imaginary of the essential origins of the human soul (MARCOS CALLIA, psychoanalyst, 2008, MAWACA – Booklet CD *Rupestres Sonoros*: n.p.)

To make engravings that dialogue with rock art I invited the visual artist Adriana Florence, who created pieces inspired by graphisms based on indigenous symbolism.



Figure 151 Engravings created by Adriana Florence for CD *Rupestres Sonoros* booklet, 2009.

Adriana Florence already had a relationship with these images previously. In her book *No Caminho da Expedição Langsdorf – Memória das águas* (On the Path of the Langsdorf Expedition – Memory of Waters) she reworked the trip of her great-great-uncle Hercules Florence, who drew various Brazilian scenes, indigenous groups and elements of flora and fauna, from 1824 to 1829, during a Russian expedition.

The text of the booklet was elaborated to build up a bit of the process and to specify information about each song. It was well designed by Adriana Florence and Luciano Pessoa with photos of Mancini. And then this project was born that still reverberates in my mind. Its release was marked by another long creation

process and it brought up moments of enormous emotion. I have conceived it as a musical-scenic spectacle and explored audiovisual and scenographic elements to broaden the understanding of this multifaceted project. My goal was to make the audience dive into the sounds and images of Brazilian rupestrian art and indigenous people.

Release of the CD *Rupestres Sonoros*

The CD was released in December 2008, at SESC Santo André, a theater located in a city in an industrial hub nearby São Paulo, with the special participation of Marlui Miranda who sang some songs already known from her performances. Jessica Vidal crafted new costumes using Bolivian wool, which was transformed into head adornments creating a layout that goes far beyond the typical indigenous headdress and body paintings.

Performing this concert was a great challenge because the arrangements required a lot of musicians and singers. It was in this concert that the performance began to take shape, but we still needed a bigger scenic space with more possibilities of movement. The format still followed the characteristics of our previous concerts, but I was looking for something that transcended, since this repertoire required another type of scenic approach.



Figure 152 Release of the CD *Rupestres Sonoros* at SESC Santo André, 2008.



Figure 153 Marlui Miranda and Mawaca singers, during *Rupestres Sonoros* concert, SESC Santo André, 2008.



Figure 154 Final thanks, *Rupestres Sonoros* concert, at SESC Santo André, 2008.

The Complete Performance

The concert could only be performed as I had imagined at the SESC Vila Mariana Theater, where we developed a stage set with scenery and video projections on a screen. Both the SESC Vila Mariana Theater and the Ibirapuera Auditorium enabled us to produce a more structured production, where the performance

Serra da Capivara and Monte Alegre, archives scenes of the expeditions of the Villas-Bôas Brothers and the *Comissão Rondon*, current images of deforestation and burnings, old and current newspaper clippings with news about indigenous people, Japanese ideograms, ceramics and others. These elements gave the performance a more theatrical ethos, with extra drama.

I created a script with a new sequence of songs, different from the order of the CD, imagining that the images being projected would produce a nonverbal 'dramaturgy', supported by movements and lights. Generally, in other performances I talked to the audience commenting on some songs, but in this case, I decided to let 'the performance speak for itself'.



Figure 157 Scaffolds for the *Rupestres Sonoros* concert SESC Vila Mariana Theater, 2008.



Figure 158 Indigenous stools for the concert at SESC Vila Mariana Theater, 2008.



Figure 159 Mawaca performing the song 'Matsa Kawa' – SESC Vila Mariana Theater, 2008.



Figure 160 Mawaca performing the song 'Mawaca' by Kadosch – SESC Vila Mariana Theater, 2008.

Critics' reviews of the CD²⁵⁷

When the *Rupestres Sonoros* CD was released, we received a review in the newspaper 'O Estado de São Paulo'.

Mawaca girls got music of rupestrian traces. The experience has proven so well they will also make the audience decipher the elements contained in the tracing images, so together they could improvise unexpected sounds. "The 650 people will

²⁵⁷ The complete reviews are in the Appendix.

receive pebbles at the entrance of the theater to play along with the elements we will present on the screen, such as circles, risks, dots, etc. The result always amazes everyone, since we start from the improvisation", says Magda Pucci, founder, researcher and interpreter of Mawaca (DEODATO, 2008, my translation).

The French critic Jean-Yves de Neufville, after watching the concert at SESC Vila Mariana Theater, wrote a very warm review. Neufville was the first critic of world music in Brazil, having written the first reviews on African music in Brazilian newspapers. He was also curator of festivals and A&R of a Brazilian record company. His criticism also demonstrates a great enthusiasm for the idea behind *Rupestres*.

In these times of overload media information, we often have the feeling that everything has already been said, touched, sung and heard. For all fans of "alternative news": appearances are deceiving. *Rupestres Sonoros* for example, Brazilian group Mawaca's new album could put your certainties in vigil. Because in the midst of so many songs that make up the mosaic of sounds of our planet, here is a very different proposal, yet familiar. In fact, an eminently plural song as it reflects the traditions of a myriad of ethnicities, though different. It also shakes the boredom of everyday life [...] as if all the indigenous tribes of the Amazon invaded the radio waves, TV channels and Wi-Fi networks of the West in unison. Some will say that since Lévi-Strauss, South American Indians are part of our global culture. Good for them. *But do we really know their songs? In fact, we can count on the fingers of one hand the anthropologists who lent an ear really sympathetic to the rites of the tribes which they researched [...]* Mawaca is in good hands and well positioned to make with *Rupestres Sonoros* this homage to Brazilian indigenous music, which many Brazilians ignore. [...] Mawaca could make palatable the indigenous culture that was never really managed to establish itself in this society, let alone its music, abundant, marked by the diversity present in all parties, rites and trances [...] and transmitted by oral tradition since immemorial times. *This re-creation of indigenous songs transmits the vertigo of the unknown, because it invites us to assimilate the parameters that are not familiar to us; we miss some reference*, as well as hearing Ornette Coleman for the first time. I had already watched indigenous musical recreations that were not at all sexy. This time it is quite successful. The group places seductive dances, rituals, everyday gestures, a body painted with urucum, necklaces, ornaments, mythologies, invocations of spirits from heaven, earth, air, fire and water [...] The whole is sublimated by telluric winds that are coming and going all the time between the sacred and the profane. You leave the place impregnated with an aesthetic both realistic as magical. [...] At last something new, and that comes from prehistoric times! (Jean-Yves de Neufville, critic, 2009, my translation, emphasis added).

A few months later, the CD was ranked fourth place in a list of the top 20 of 184 CDs nominated by the most influential European broadcasters in the *World Music Charts Europe* ranking organized by RBB – Funkhaus Europe.

A magical construction based upon the voices of the seven female voices and six musicians of Mawaca. Using the music of indigenous Amazon people as the springboard, *they create a unique sounding mixture of ancient and modern, which does not fear to step into contemporary areas just as into more 'traditional' territory*. Driven by the voices, and in this sense not unlike their contemporaries Värttinä, the tunes are melodic and stuffed to the brim with the unexpected (GORDON, 2009, emphasis added).

Then we got a review by Jill Turner published in the British magazine 'Songlines', which considers the work "apocalyptic", sounding similar to Philip Glass' operas:

Percussion, minimal instrumental accompaniment, vocal chants, improvisations and ambient sounds are layered to create a musical tapestry which is primordial, ritualistic, bold and dramatic in nature. Polyphonic choirs congregate with global shaman to unleash the magical power of words and the hypnotic qualities of drums. The ceremonies begin, spirits evoked, the creator appeased and finally the world is brought back from an apocalyptic brink. *Sounding similar to a Philip Glass opera, the overall feel is one of a performance soundtrack to a contemporary dance piece perhaps, no surprise, given Mawaca's sell out theatrical stage shows*. For *Rupestres Sonoros*, their sixth studio album, they stay closer to their São Paulo home and gather songs and stories of the Kaxinawá, Suruí, Gavião and the Wari people of Amazonia. *Voices are used to create rhythm, singing in ancient languages with the addition of vocal improvisations, inspired by the rock carvings from Brazil's archaeological*

heritage. The “testimonies in stone that make us reflect on our human condition”, cites Magda Pucci, the group’s musical director and arranger, who successfully demonstrates that metaphysical questions remain the same irrespective of our time or place on the earth. ‘Tamota Moriore/Kokiriko no Bushi’ explores commonality between both Japanese and Brazilian customs. ‘Waiko Koman’ is the sound of chaos, the explosion that created the earth, knowledge held by the Suruí for thousands of years. *Meticulous research and a desire to pay homage to the indigenous people*, sees Marlui Miranda lending her support with a vocal solo on ‘Matsa Kawa’. In addition to the music, there’s plenty to explore with the accompanying forty-page illustrated booklet detailing musicians, the lyrics and background to each song plus references to the numerous field recordings and academic texts. Currently written in Portuguese this may change with a full international release (TURNER, 2009, emphasis added).

Turner, in her review, perceives as few critics did, what was done in this project and compares the group to Värttinä, a Finnish group which in the early years influenced Mawaca's way of singing.

Some years later, the Brazilian journalist Eduardo Logullo wrote about *Rupestres* with enthusiasm:

It has been a couple of moons I am about to comment on a musical *zarabatana*²⁵⁸ through which Magda Dourado Pucci has shot me. The CD of the group Mawaca, *Rupestres Sonoros – O Canto dos Povos da Floresta*, after 1001 trip-auditions, have confirmed that *we are before a rare work*. [...]. A HUGE journey that merges mythologies, archeology, tribes, complexities of rites, elaborate vocal arrangements, attitudes, ethnical identities, bows, arrows, electronic instruments, quarups²⁵⁹, anti-monotonous poisons, morubixabas²⁶⁰, villages, tabas²⁶¹, sidereal space. Magda is the conductor/coordinator of Mawaca's musical activities, a female vocal group that explores delicacies/oddness of planetary singing. This time, the search will put modern records of indigenous peoples, starting with anthropological, linguistic, ethnographic, and rhythmic research. *Something unexpected, something wonderful. A movie that opens to the ears, the senses, the headdresses of utopia. A movie/dream that brings back, in lightning/flashes, the ancestral history of the original inhabitants of Terra Brasilis, of Pindorama*. Very little is known about the indigenous history in the Americas: the origin, the controversies of migration and settlement, linguistic stocks, their slaughter by the European invaders, massacring christian catecheses, the illusion of 'primitivism' imposed by the white conqueror, the disrespect to people that date back to thousand years. The indigenous people, who were described by the Jesuits as “barbarous and devoid of reason,” continue to be kept within a cultural block that intensifies in the current ruralist brazyu²⁶². The extermination and the banishment of the (last) indigenous nuclei keeps going on [...] Every day should be indigenous day. [...] They are the owners of the land, the explainers of the mysteries, the simplifiers of the mysteries. They are the mystery, the unveiling, the revelation. Mawaca made it (Eduardo Logullo, journalist, 2014, my translation, emphasis added).

Eduardo Logullo is a journalist and music producer who had a very significant attitude in the 1990s and has a postmodern view on Brazilian politics and culture. In his texts, he is highly anarchist and confrontational and thus his ideas are very thought-provoking. Written in a loosened way and without any formality, he posted this text on social networks and received great feedback.

We received few reviews, but these were quite positive. In fact, I expected a wider response of this project, but once again, this “disinterest” showed us that the indigenous issue is still misunderstood or

²⁵⁸ *Zarabatana* is a long tube by which arrows, stones, grains etc. are propelled by blowing.

²⁵⁹ Mentioning the *Kuarup* ceremony in Xingu.

²⁶⁰ Kind of indigenous leader.

²⁶¹ Indigenous houses.

²⁶² A way to write Brazil.

negatively seen by the media in general, which still maintains several stereotyped or unfounded opinions. The indigenous factor seems to obscure the work of art, as if it were an inferior art. It is as if this art took advantage of the theme to reverberate when actually this is the opposite, its goal is to throw light on this little-visited universe. Regardless of whether or not the listener is connected to the indigenous question itself, the objective is that he or she can “appreciate” the sound-aesthetic proposal. It was clear that my desire was that the sonorous-artistic subject sensitized the audience to a positive motivation related to the indigenous populations.

I consider that the current moment is not good for critical reviews of CDs with “out of the ordinary” repertoire, especially since CDs today are almost near extinction. The idea of albums featuring concepts and a specific listening proposal fell apart. It’s a moment for single songs that fade away rapidly, entering into nameless playlists like a *muzak* for our hasty lives.

Here is my criticism to the Brazilian cultural press, which treats music in general just as an entertainment aimed at commenting only on pop and rock artists, except for a few reviews of concerts or CDs of classical music. Unlike the visual arts and dance that receive more elaborate reviews with conceptual and thorough ideas, Brazilian press in general is restricted to reproducing artists' releases with plain comments that contribute little to a deeper understanding of that work and its interfaces. Liliana Bollos comments on this article about Mário de Andrade as a critic, whose reviews and articles have turned into various books, thanks to the quality of his texts:

The great question analyzed here is the insufficiency of the current cultural critique in the analysis of music, which is relegated, or rather, forgotten of its foremost role, which is the understanding of the work. Not that elements extrinsic to the work are not important, since the relations between criticism and history are only justified when the historical intentions of criticism do not become historicism and are exhausted in the process that generates the work (BOLLOS, 2006: 3, my translation).

The activity of criticism does not only require information, it demands analysis, which implies a minimum of training to understand a particular work. Criticism serves not only to contextualize, but also to evaluate the internal grammar of the work, to understand what the musician (composer, performer or arranger) meant, and how he chose to say this. The meaning of a work is related to the present time and the world, but a good critique also reveals meanings in the work, in its poetic construction. Rarely we find this type of criticism in Brazilian media. In other times criticism was of crucial importance, but nowadays listeners make critics in their own way using social media, listening to and accessing sound platforms by giving grades to works, constantly just reproducing the “fashionable” taste that today transforms musical criticism in something as obsolete as the CD itself.

The production of the DVD *Rupestres Sonoros*

One year after the release of the CD *Rupestres Sonoros*, I decided to film the concert at the Ibirapuera Auditorium²⁶³. At the beginning of 2010, we performed two sold-out presentations at this theater, located in Ibirapuera Park, an emblematic place of São Paulo. It was fully filmed and enjoyed the participation of CD producer Marcos Xuxa Levy and musician Carlinhos Antunes, playing *ngoni* from Burkina Faso and Venezuelan *cuatro*, that brought other sonorities to some of the songs²⁶⁴.

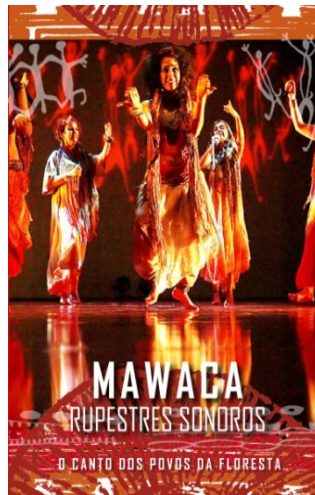


Figure 161 Rupestres Sonoros DVD Cover, Luciano Pesssoa, 2011

Once again, we set up the scaffolding, took the indigenous benches, and the floor became all red, an allusion to the indigenous blood shed over the centuries. I reworked the script, reversed some songs, and included the moment when the audience participated 'playing the stones', which were given in indigenous baskets right at the entrance of the theater. Thus, with a couple of stones in their hands, people followed the rupestrian scores animated by the videomaker.

²⁶³ Some videos of the performance are available in Appendix Chapter 2-5.

²⁶⁴ See booklet in Appendix Chapter 2-3



Figure 162 Scene of musician's entry wearing archaeologist's lanterns and observing the projections of rock art, Ibirapuera Auditorium, 2010.



Figure 163 Marcos Xuxa Levy, flutist and producer of the CD, Ibirapuera Auditorium, 2010.



Figure 164 Paulo Bira, Ana Eliza Colomar, Gabriel Levy, Ramiro Marques and Felipe Veiga, Mawaca, Ibirapuera Auditorium, 2010.



Figure 165 Duo Oronao with Cris Miguel and Sandra Oakh, Ibirapuera Auditorium, 2010.



Figure 166 'So Perewaitxe' song with Mawaca singers, Ibirapuera Auditorium, 2010

STONES IMPROVISATION 1

The first improvisation used as score a projection of the same drawing of the panel of the archaeological site of Araguaia-Tocantins, used in the presentation of the Moitará Congress. From this drawing elements that became sound symbols that gave support to the improvisations were extracted. Video maker Panais Bouki created an animation about this clipping, generating a moving rupestrine score. Each square was shown to the public, which with their stones marked the beat, creating a kind of sonorous pointillism.

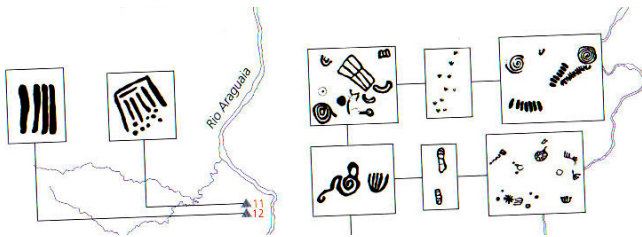


Figure 167 Araguaia-Tocantins rupestrine area, Amazon Pará.

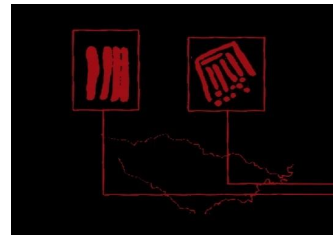


Figure 168 Map detail in video "animated" format, Ibirapuera Auditorium, 2010.

STONES IMPROVISATION 2

Using the same drawing in the panel of the Itamaracá rock down by the area of Xingu River, five motifs were extracted from the drawing. In order to create the projected image, the position of the elements was reversed, and Panais colored each one using different colors in order that, during the performance, each subject could be identified together with the audience.

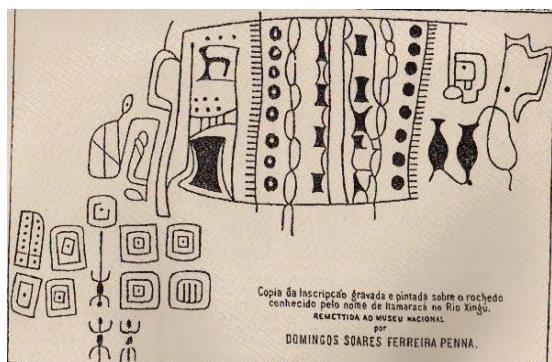


Figure 169 Original Rock inscription at Itamaracá

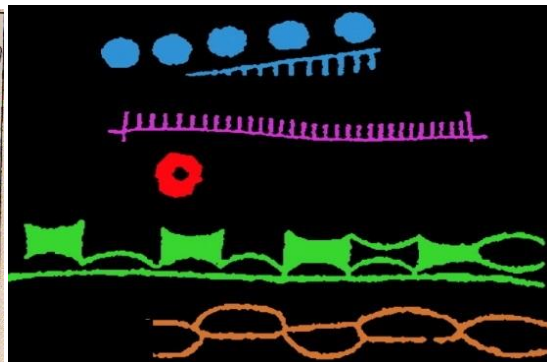


Figure 170 Projection by Panais Bouki for Mawaca concert

For each line (blue, purple, red, green and yellow) we created melodic-rhythmic cells. The audience marked the most basic beat of the 'red ball' while the musicians created other melodic motifs for each of the drawings. The experience was interesting, it did not produce the very best musical result, but it was almost a rough idea gaining body.

We finished the performance with the song 'Ciranda Indiana', with an *odissi* style Indian danced by Cris Miguel, while the other singers danced the characteristic steps of the Brazilian *cirandas*.



Figure 171 'Ciranda Indiana' with Mawaca singers dancing, Ibirapuera Auditorium, 2010.

As an encore, we performed 'Clandestino', composed by the French-Spanish songwriter Manu Chao who comments on the refugees and migrants in Europe. For the presentation, I made some changes in the lyrics, replacing the refugee nationalities (Algerian, Nigerian, Bolivian, African) by indigenous peoples' names (Yanomami, Kalapalo, Asurini, Surui). In analogy to the 'illegals' of the original lyrics, I changed *marijuana* and Mano Negra (the name of Manu Chao's band) by 'garimpeiros' (prospectors) and 'madeireiros' (loggers), those who at the present day are responsible for the deforestation and destruction of the Amazon rainforest. In addition, I changed the word 'Babylon' for 'Amazon'; in the place of the 'sea', I placed the 'river' and in the place of 'Ceuta and Gibraltar', I put the 'village and the city'. The natives would be landless, as well as refugees in Europe. Although composed in 1998, it is a song that criticizes a situation which is getting even worse on both sides: refugees and indigenous people live in complex situations that require careful reflection and action. Below, are both lyrics (the original and the one I adapted) with the exchanged words in bold.

Cantos da Floresta Tour – Musical encounters in Amazon

The real voyage of discovery consists not seeking new landscapes but
having new eyes.
Marcel Proust



Figure 172 Encounter with Ibã Sales – Huni-Kuin and Mawaca. Tour Cantos da Floresta, 2010.

Realizing the lack of cultural projects in the Amazon region, especially in Rondônia, a region I had been visiting with a certain frequency, I prepared a project for a Petrobrás cultural public notice, with the objective of involving indigenous peoples in cultural actions of the cities nearby the villages where they live. In addition, Mawaca had been receiving several invitations to perform in the Amazon, but it had never been possible to carry out these trips for the lack of financial grants, since the northern cities of Brazil rarely have the resources to pay the costs of a large group such as Mawaca.

Bearing in mind the whole process already developed with the indigenous repertoire and my own experience with the Paiter Suruí, I comprehended from the beginning of the *Rupestres Sonoros* project that this tour would be the appropriate time of putting Mawaca in touch with some indigenous groups and creating the so desired interchange.

Considering the lack of knowledge on indigenous diversity by the people in general, specially for those who live nearest them in Amazon region, and the huge prejudice of the inhabitants of these cities in relation to their neighbors and first inhabitants, I tried to establish a dialogue with some indigenous educators

and indigenists for better understanding their demands. I noticed that a constant complaint is the lack of dialogue with people living in cities and the lack of support for their cultural actions. Despite this pessimist view, I still wanted to believe that if we showed the beauty of these peoples' cultures, their artistic excellence, their music and their symbolic codes – and not just the violence caused by conflicts over land demarcation – we would be contributing in some way to the mentality of a portion of society.

The *Cantos da Floresta* tour performed six presentations and six musical encounters between Mawaca and the indigenous groups Paiter Suruí, Ikolen-Gavião, Karitiana, Huni-Kuin, Comunidade Bayaroá and Kambeba through the cities of Ji-Paraná, Cacoal and Porto Velho in Rondônia; Rio Branco in Acre; Manaus and Manacapuru in the state of Amazonas. We went with a group of 18 people (musicians and staff) and the tour lasted 18 days, a very short time but feasible within the budget we had.

ROAD MAP OF THE TOUR – August 2011

- 16th to 17th August – Ji-Paraná (RO) – Group Ikolen-Gavião as our special guests and Zoró – Venue: Clube Vera Cruz
- 18th to 19th August – Cacoal (RO) – Paiter Suruí group as our special guests – Venue: Municipal Theater of Cacoal (Cacilda Becker)
- 20th to 22nd August – Porto Velho (RO) – Karitiana group as our special guests – Venue: SESC Rondônia – Unidade Esplanada
- 22nd to 24th August – Rio Branco (AC) – Huni-Kuin group as our special guests – Venue: Plácido de Castro Theater
- 25th to 28th August – Manaus (AM) – group Comunidade Bayaroá as our special guests – Venue: Manaus Theater
- 28th to 31st August – Manacapuru – Kambeba group as our special guests – Venue: Ingá Cirandródomo Park



Figure 173 Poster with *Cantos da Floresta* tour dates.

To follow us on this trip, I invited Marlui Miranda whose work has been analyzed in the previous chapter. Miranda was always a stimulator of my work and had already participated in the recordings and the release of the *Rupestres Sonoros*. Her presence was extremely important.

While drafting the project, I favored an affective approach based on music rather than recording and cataloging the musical repertoire. Obviously, we would record the sound material (done by sound technician Gustavo Breier), but not with the intention of institutionalizing it and transforming it into some public collection, since we were aware of the ethical issues involved.

Of the six chosen groups, two were known to me: the Paiter Suruí and the Ikolen-Gavião. The four remaining – Karitiana, Kambeba, Bayaroá and Huni Kuin – had never made personal contact, although of the Huni Kuin we had recorded a song and established a virtual contact with Ibã Sales and Amilton Pellegrino²⁶⁵.

Sometimes we faced a 'mixed-blood' musicality, because they were "reinvented" (Hobsbawm) traditions to survive, sometimes we were amazed by an old repertoire, still retained in the memory of the old ones who knew very little about our 'world' and what we intended to do. The idea of sharing with the audience our reinterpretation of their music and perform this music live, played by themselves, has created an interesting dynamic. Some of them had never stepped on a stage and they were not aware of our 'rite', that is, the artistic performance of re-creating this multicultural repertoire, with all the devices of sound

²⁶⁵ The song recorded on CD *Rupestres Sonoros* was 'Matsã Kawa' and had the participation of Marlui Miranda.

amplification, light effects, with a script and projected images in front of an audience unaware both of Mawaca and the indigenous people on the stage.

Could there be an aesthetic refusal to this performance? How would people see these presentations? As a rescue? As a re-creation? As misappropriation? How did the natives see Mawaca's performance? As another intrusion? As a possibility for dialogue? As a new way for them to develop this concept of performance?

I saw this tour as a two-way-road experience, a cultural exchange that was maintained afterwards. After the six concerts, some of the groups went to São Paulo to take part in other activities with Mawaca. Thus, this experience provided that all of us – Mawaca, the indigenous people and the audience – had multifaceted experiences, which were shown in the documentary *Mawaca – Cantos da Floresta* released in 2011.

The encounters with the indigenous people during the *Cantos da Floresta* tour were striking and decisive for the understanding of the sense of 'being indigenous' that lives in us. The experience was fulfilling for both parties. Friendship and affection were created among the people and we believe that barriers were brought down.

During the presentations, the fear of covering up their 'music' with our sounds was enormous. We were fully aware of this risk, as the group already had a concert ready, with a set up and well-crafted sonority. So, we decided that we would open a space within the concert for the group to perform alone, without our interference, and then at the end of the show, we would perform something together, the fruit of our encounter in the village. This forced us to have a great flexibility, to move out of the comfort zone, as if we had to "look at us from the outside". After all, there, in the Amazon, Mawaca was a "foreigner" to the indigenous groups and they were "foreigners" to Mawaca. An interesting set of mirrors was created. A testimony by the Mawaca accordionist exemplifies well the idea of the mirror as the construction of the 'other':

As the mirror of the other always helps you to build your own self, if the 'white man' gives you a mirror: "Oh, you're cool" this helps the guy feeling himself cool too. The Mawaca tour, at a certain point, was a bit that too, it worked as the mirror of the other, saying that you are beautiful, you know? We go there and suddenly you see the indigenous people listening to a group from São Paulo, with instruments from another universe, other ways (to make music), other ways to treat, but working with that material that came out of them. It's a bit like we kind of said, "Take a look, this is a bit sacred to us, too" (Gabriel Levy, Mawaca accordionist, 2011).

What united the indigenous people was the desire to make music together, to create a bond. The kind of music we do is something that really intrigues them, because we do not deal with the kitsch songs that are played on the radio or with the country music of the dance halls near the villages. The indigenous

world is no longer as isolated as one might think, and the connection with the urban universe is already very frequent, with the use of cell phones, television, radio and motorcycles, which makes them the target of a fragmented cultural access that we do not always consider of 'good quality'. Bringing Mawaca with its 'strange' sonority and unusual instruments to every nook and cranny of Rondônia, was an uncertain thing.

The results could be surprising to the public as well as the musicians who participated in this experience. To the general audience, watching indigenous people on stage was already something new, especially next to a group from São Paulo which interprets music that is not popular in the media. The reaction was very warm, and the public's response was lively, applauding and shouting. There seemed to be a collective catharsis, almost a trance. Unfortunately, we did not have access to the public after the presentation, but the overflowing emotions were noticeable.

Rondônia

The first three encounters occurred in Rondônia, which shares borders with the state of Mato Grosso to the east, Amazonas to the north, Acre to the west and the Republic of Bolivia to the west and south. We were near the three main cities: the capital, Porto Velho, Ji Paraná and Cacoal.



Figure 174 Poster with the agenda of concerts in Rondônia, 2010.



Figure 175 Rondonia's Map.

On the first day of the trip, we went to the Ikolen-Gavião village and spoke with Catarino Sebirop, the group's leader, who I already knew through Betty Mindlin. He demonstrated the confidence of someone who already has a certain experience on stage (he had already presented himself in São Paulo with Priscila Ermel in *Imã-Etê* and in a dance performance directed by Ivaldo Bertazzo). During the meeting at the glade he insisted on teaching us several songs and showing us the *kotirap* flute, the *Gojándóhléhj* (water flute) and the trumpet trio *totaráv*.

His son, Josias, also accompanied him during the explanations, speaking on the significance of each instrument and the manner in which they played it. His pride in showing his culture was clear. I extract from my travel diary, published online, details of this meeting:

Led by two chieftains, one Ikolen and one Zoró, the group presented itself, showed its songs (very beautiful, in fact). We sang Akhoyte Panderesey to them, a creation myth from the Ikolen. After which we sang 'Koitàgareh', which the Paiter Suruí taught us. Miranda also sang a *nambekó* from the Suruí – falcon's song. The Zoró sang and danced the song of the monkey, and another that spoke of the contact with white man. The Ikolen also showed a song that objects the hydroelectric plant that is planned for the Madeira River, which began with the government of Ivo Cassol. We went to lunch and ate *tambaqui* roasted in husks, delicious! Later, the Ikolen showed us their *Gojánéhj* flutes which is only to be played during the green corn period, during the rainy season. It is with them that we will open tomorrow's show, as requested by Catarino Sebirop who told us these flutes are played to appease the water people, the *Gojánéhj*, which if forgotten, can cause great damage as floods (Magda Pucci, 2010).

We soon noticed that the Ikolen, like several other indigenous peoples, has a very straightforward relation with nature. Each time an Ikolen fells a tree to build an *oca*, he requests permission from the spirits of nature. The felling of trees is an interference but does not assault the laws of nature when it occurs inside its own dynamic, for example when a tree is blown over by the wind or is asphyxiated by a stronger one. This principle also guides hunting. The hunter preys freely, but cannot put a species's survival at risk. Respect for nature is a guiding principle in the lives of the Ikolen. And music is intrinsically related to this principle. A good example is the relation of the woodwind *Gojánéhj* instruments: with the spirits that rule the world of water. The mythological being and instrument possess the same name and mix into a single 'myth-sound entity'.



Figure 176 Details from Ikolen clarinet *Gojanéj*



Figure 177 Ikolen group in a performance at the theater in Ji-Paraná (RO), 2010.



Figure 178 *Totoráv* trio *ojanéj* flutes



Figure 179 *Kotiráv* played by Catarino Sebirop – Ikolen-Gavião village, 2010.



Figure 180 Mawaca interacting with the Ikolen-Gavião in the Cacoal village (RO), 2010.

Adorned, the Ikolen-Gavião went up on the Vera Club stage and enchanted the 700 spectators. It was the first experience with sharing a stage with an indigenous group. A great feeling. The passionate public would shout and applaud. Catarino and I were interviewed by local TV stations. The concert caused a general hubbub in the city and people were intrigued about our project.



Figure 181 Ikolen in the backstage waiting for their entrance in the show with Mawaca, Ji-Paraná (RO), 2010.



Figure 182 Concert with Ikolen group and Mawaca, Ji-Paraná (RO), 2010.



Figure 183 Video image with Mawaca singers and Ikolen musicians (RO), 2010.



Figure 184 Mawaca and Ikolen-Gavião group backstage.

It was not different with the Paiter Suruí. We had a profitable exchange with the *Gãbgir* clan of the Paiter Suruí, for I was already friends with them and knew their songs well. Mawaca had already sung 'Koixãgareh' many times during our concerts. There was a mutual respect, and my visits were always mentioned. They wanted to know Mawaca and this was happening. Arriving at the village, we noticed there were great expectations of the presentation being done in the city, it would be the first time that the Paiter

would artistically present themselves publicly to a non-indigenous crowd. According to Uraan Paiter Suruí, there was an *exchange* and not an imposition of one culture on the other.

The interaction of an indigenous group with non-indigenous peoples, this exchange of experience, this exchange of knowledge, is a positive aspect for us [...] This show with Mawaca may be a unique moment for us. It is a good experience” (Uraan Suruí, teacher, 2011).

Despite a delay on the way to the village caused by heavy rains (would it be the work of the *Gojánéh spirits?*), the performance with them was memorable. They sang many songs between them, including the women who had never sung in public. It was moving to them interpreting the *Kasar-ey* songs, remembering their loves. The Paiter Suruí opened with a song played on the bamboo flute and spun around while Gasalahp sang a song about body paint. An excerpt from the diary:

The highlight was when the children sang with us. They sat on the ground next to us and did the refrain to the Kayapó Song, and after that we sang two songs about the Palob Animals, of the *paca* and *cutia*. Though a little shy, they moved both the public and us singers. In the end, ‘koitxãgareh’ sung with the Paiter Suruí men gained a special strength. We were cheered. The crowd shouted in joy (Magda Pucci, 2010).



Figure 185 Zuzu, Mawaca's singer interacting with Paiter children (RO), 2010.



Figure 186 Mawaca's musicians in Paiter village (RO), 2010



Figure 187 Paiter village during Mawaca's meeting (RO), 2010.

Once again, we were able to gain visibility in the media and were interviewed by TV programs. We had a great crowd for our presentation in one of the city's clubs.



Figure 188 Recording a TV program with Mawaca in Cacoal (RO), 2010.

Shortly after the concert, Joaton Suruí, indigenous teacher of the *Gabirey* clan comments, in an interview with a local Cacoal TV channel, on the importance of publicising Paite²⁶⁶ culture.

It is an opportunity to divulge our work, our culture, these songs that we have. So, we have to show this to the public by divulging it. That is why I am very grateful to the band Mawaca, who are motivating the Suruí to divulge our culture. (Joaton Suruí, interview to Cacoal TV, 2011).

In the same piece, a teacher from the Carlos Gomes school commented:

I made sure to bring students to watch this wonderful performance so that they can have access to culture and see up close how it good to give prestige to the culture of other locals and even to indigenous culture as well (anonymous teacher in TV report, 2011)

The journalist and photographer Eduardo Vessoni wrote an article in the blog *Viagem em Pauta*:

Amidst the tension during pre-performance, those soft speaking men enter discretely to prepare the flutes known as *goianeí*, instruments with a strong sound made of large bamboos that are played to the spirit of the waters during rainy seasons. Decorated with straw, these flutes work as an extension of the Ikolen's bodies, and its use is maintained through generations. Slowly the yellow tone of that natural material responsible for the creation of these short-lived instruments begins to share space with the red extracted from the *urucum* which paints those bodies that look, naturally, made from cinnamon dust. More than the allegorical effect, the painting is a type of cloth for the native, who proudly show them during ritual days or musical presentations. The intermittent applause at the end of the presentation was not only for the group, but to all the indigenous peoples of the region (VESSONI, 2011).

Eduardo interviewed a person from the crowd who comments:

"I am embarrassed to know that a group from São Paulo has come here to show us our own culture. Who was from here cannot see their own indigenous roots", describes Kária Fernandes, one of the more than 700 people who filled the theater of a local club (VESSONI, 2011).

²⁶⁶ Municipal Theater of Cacoal. Filmed and edited by Ricardo Bonifácio. Narrated by Estefânia Procópio.



Figure 189 Paiter woman singing a love song, Cacoal Municipal Theater, 2010.



Figure 190 Magda and Paiter child during concert, Cacoal Municipal Theater, 2010.



Figure 191 Concert with Paiter Suruí and Mawaca at Cacoal Municipal Theater, 2010.



Figure 192 Paiteer Suruí presentation, Cacoal Municipal Theater, 2010



Figure 193 Guiça and Zuzu with Paiteer children, Cacoal Municipal Theater, 2010.

At the end of the concert, Joaton and Uraan were interviewed by a TV station and showed their pride as they spoke of their culture and how they considered it important to show it to all.

On the day following the concert with the Paiteer we left to Porto Velho, to meet with some members of the Karitiana peoples, who live about 100 km from Porto Velho. Unfortunately, it was not possible to go to their village due to logistic reasons. The local producer, Maria dos Indios, opted for taking three of them to a meeting at Rondônia's SESC so that we could exchange some musical ideas. Barely studied by

anthropologists, the Karitiana battled relentlessly to recover their lands and seek to develop projects related to basic education, as a way to reinforce the teaching of the Karitiana language – the only remaining member of the Arikém linguistic family. Converted to Evangelism, one of them, Mr. Nelson, was an indigenous teacher and unfortunately could not sing any song, traditional or contemporary. Antenor, the general chief of village, had his own songs, but sang inwards and unenthusiastically. Rogério, more outgoing, showed us a dance from the Parakanã and taught us some songs. Rogério also commented on some projects for raising awareness of the group's customs and stories.

To me what you are seeing here is new. I am always interested in having this type of thing, this work. But I had no support, see? To me, it was interesting (Nelson Karitiana, singer, documentary speech, 2011).

From the little they sang, we noticed influences of *sertanejo*, *forró* and evangelical hymns on their repertoire. This could happen at some moment, the “mix-blooded music”.

It is impossible to speak of the social organization of the Karitiana nowadays without talking about the religious scission that characterizes the group. Between 1972 and 1978 the missionary couple David and Rachel Lanin, tied to the Summer Institute of Linguistics, resided among the Karitiana, with the objective of studying their language and then translate the New Testament. The process of conversion had only partial results, what can be gauged now: the community is effectively divided into two distinct groups – each corresponding to approximately half of the village's population –, which we will identify as “shaman's people” and “pastor's people” or “religious believers”. Note that now there is only one shaman (which they call *pajé*) among the Karitiana; and three pastors – though they can be substituted by other trained individuals –, and each one of them “possesses” one of the three existing “churches” in the village (INSTITUTO SOCIOAMBIENTAL, Karitiana entry, n.d.).

The integration did not happen as we had hoped, but we understood this could happen because each group has their particularities and the Karitiana had gone through a complex process of cultural dismantlement and almost lost their language.

What we did was create some simple arrangements over their melodies without questioning their influences very much, and we did the Parakanã dance which was more related to a *forró*, though they said it was traditional.

It was clear that the Karitiana were starting a process of revitalization of their culture and that there was an incentivizing project for their language and traditional culture. In the concert with them we obtained an empathy with the public through our own repertoire, and mainly when Marlui Miranda sang a song about the Madeira-Mamoré railway (EFMM) – built between 1907 and 1912, connecting Porto Velho to Guajará-Mirim, cities founded by EFMM. It's history still marks the city and is known as “Death's Railway” because it was abandoned due to the region's many logistics problems.



Figure 194 rehearsal with the Karitiana teacher, Porto Velho (RO).



Figure 195 Meeting between Mawaca and Karitiana, Porto Velho, 2010. Figure 196 Learning Karitiana songs, Porto Velho, 2010.



Figure 197 Concert with the Karitiana and Mawaca at SESC Rondônia Theater, 2010.

Acre

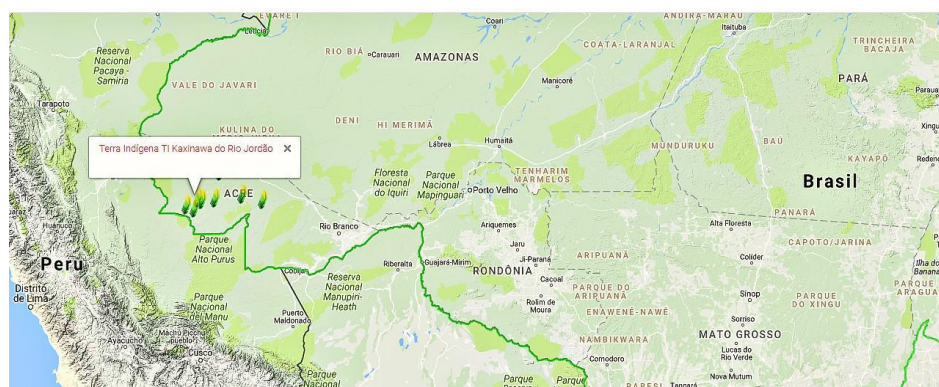


Figure 198 Acre Map with Huni-Kuin lands.

The trip to Acre was full of expectations for several reasons, one of them being that Acre is considered a territory with a large indigenous population, having fifteen peoples which live in a very traditional way with rituals embodied by special music. The Huni Kuin – also known as Kaxinawá – besides being the holders of a pictorial art which had wide impact, are great singers with potent voices. Our encounter occurred in a reserve next to the capital, Rio Branco, called Comissão Pro-Índio do Acre (Pro-Indigenous Commission of Acre), where several environmental and linguistic projects are realized with the region's indigenous population. The group with whom we were to spend a few days arrived by boat on the Jordão River and navigated for almost a week before reaching us.

The days we spent with the Huni-Kuin were wonderful, and despite the fact we did not know each other personally, an immediate bond was created with the Ibã Salles group, a singer, teacher and shaman,

knowledgeable about the forest spirits.

*Huni Meka*²⁶⁷, an important ritual in the forests of Acre where a tea made from a hallucinogenic vine is imbibed that provokes visions called *mirações*, which reveal personal matters as well as the histories of indigenous myths from Acre. Ibã²⁶⁸ knew about us through our recording and had been impressed with how we captured the sound ambience around the *Huni Meka*. This way the meeting was permeated by a happiness of personally getting to know each other and by the desire for exchanging ideas and having an interesting interaction.

Early in the morning, we met up with them at the Comissão Pró-Índio, where the space is highly inviting for an immersive experience into that group's sound. When we arrived, we were introduced to the coordinators, who showed us the documentation sector and library. After which they led us to an open area where they give courses for agroforestry and indigenous languages.

Slowly, the Huni Kuin began to arrive with their beautiful headdresses and body paintings, and an important detail: with their cameras at hand, always filming. Soon they offered us *rapé* (snuff). Each one of Mawaca's members began to insufflate this mixture of herbs and animal ashes. Some became teary, others laughed, and some laid down feeling dizzy, one vomited, there was a diversity of reactions. It was not the vine, only snuff. We laid there for a long time, when Ibã arrived. I got up and introduced myself, feeling a bit dizzy. What happened next was something magical. They began to sing 'Matsã Kawã', the song we recorded on *Rupestres Sonoros*.

Though we had not gone through any experience with *ayahuasca*, we could notice an intense strength in the group's song. The stories that Ibã told, of the *jiboia* (constrictor snake), fascinated everyone. After this they painted our arms with the characteristic graphisms called *kene*, which represent the skins of several animals, especially the snake. We went up to the refectory, which was open and surrounded by nature, where we could hear the sounds of cicada and a multitude of insects. The Huni Kuin danced the *Katchanawá* for us, a ritual for vegetables and later invited us to dance in the circle, always ending with high pitched yells.

²⁶⁷ *Miração* chants compiled by Ibã Salles and published in the book *Nixi Pae - Cantos do Huni Meka* (HUNI-KUIN and MAIA, 2007).

²⁶⁸ See documentary about Ibã Sales and Huni Kuin chants, produced for the Fondation Cartier.



Figure 199 Ibã Salles singing during meeting with Mawaca, 2010 Figure 200 Mawaca listening to Ibã telling stories, 2010.



Figure 201 Mawaca with Huni Kuin group, CPI-Acre, 2010.

Meeting the Huni Kuin was a great gift for Mawaca. They have a friendliness, a singular way of seeing and singing. With clothing made by them, they presented themselves incredibly imposing. The vine songs are very beautiful and have an unusual rhythm. They sang three songs, one to open the works, calling out to forces, another for the actual *miração* and another to reduce the strength of the vine. The crowd received them with much applause and some shouted the Haux! which is the expression used to end each song.



Figure 202 Concert with Huni-Kuin and Mawaca, Rio Branco, 2010.

Amazonas

Finally, we arrived at Northwest Amazon, also known as the Rio Negro²⁶⁹ region, which is known for its ecological, social and cultural importance, and also shares borders with Colombia. This region is singular, it is inhabited, for at least 2.000 years, by several peoples, creating an interesting social and cultural mosaic with twenty-two indigenous peoples distributed in over 400 villages (SCOLFARO, 2013). Though of different origins and using different languages, these people share the same world-view, social organization, material culture, mythology, cosmology and knowledge (SCOLFARO, 2013).

My intention was to visit the archaeological sites discovered by the German anthropologist Theodor Koch-Grünberg, at the beginning of the twentieth century. He was responsible for the first studies of rupestrian images and petroglyphs from Upper Rio Negro, which later became a reference to researchers and archaeologists. But our time was short, and these sites were distant from the city of Manaus, where we would play. Besides the interest in archaeological matters, I was also interested in getting to know the woodwind instruments of this region's peoples, studied by the Brazilian ethnomusicologist Acácio Piedade. Amerindian ethnomusicology knew his relationship with the myths and rituals, but unfortunately time was too short for any deeper knowledge, though the experience was still remarkable, and soon an empathic bond with Bayaroá Community was created.

²⁶⁹ The Negro River is the largest affluent of the Amazon River in South America. It has its origin between the basins of the Orinoco and Amazon rivers.

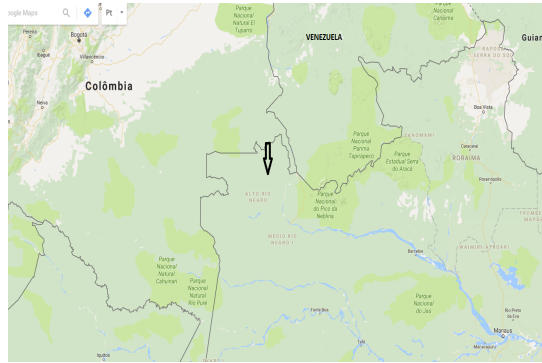


Figure 203 Map of Rio Negro area.

The Bayaroá Community is a group formed by peoples of the Rio Negro area, who have given themselves this name as a reference to the *bayá*, the spiritual leader that commands the shamanic works in the region. In this group's case, the *bayá* was Justino dos Santos, a very friendly musician and healer who received us very warmly. This group lives in the outskirts of Manaus in a minuscule area with little space to plant or realize their rituals. Because they were living in the city, we imagined they were not as close to their traditional songs, but we were surprised to find out they had built a small hut where they would do their *dabukuri* (ritual gatherings) with peoples from Rio Negro's different groups, making it a microcosm of that culture. There they shared with people from outside their culture things like the *japurutu* and the *cariço* flutes all accompanied by dances. The two flutes' scales of course did not have standard western tuning, presenting a more “oriental” sound. The group was cohesive and sometimes presented itself in some of the city's tourist events or schools. They invited us to dance and there we did well, despite the intense heat.



Figure 204 Cariço pan flute, Manaus, 2010



Figure 205 Japurutu flutes with Justino and family, Manaus Theater, 2010



Figure 206 Meeting at the *maloca*, Manaus, 2010.



Figure 207 Meeting with Bayaroá Community, Manaus, 2010.

Mawaca's concert with the Bayaroá Community at the anthological Amazonas Theater²⁷⁰ was very impressive. There was a big line which went around the theater's block, such was the interest on watching this meeting. Many people were not able to attend because there were no more places at the theater. It is important to note that it was not an opera presentation, already valued there, or even a very popular group. It was indigenous music played by an unknown group from São Paulo and an indigenous group made up of Tuyuka, Desana and Tukano that live in the periphery of Manaus. For the first time in history a group of Brazilian indigenous people went on stage as protagonists and artists and were applauded by the captivated and elated crowd. Something "new" happened there, according to Marlui Miranda. The first time she presented on that same stage, 30 years before, next to Egberto Gismonti, she was harshly booed after singing a Paiter Surui melody. According to Miranda, there was a change in the audience's reaction: "The people changed, they better understood the (indigenous) culture. And we all had an important participation in this change of mentality" (Testimony from the *Cantos da Floresta* documentary, 2010). Mawaca's presentation in the same Amazonas Theater, over 30 years after the public's disapproval, truly demonstrates a change in the audience's posture.

²⁷⁰ Inaugurated in 1896, the Amazonas Theater it is the most significant symbol of the wealth in Manaus during the Rubber Cycle, being considered national patrimony by the IPHAN. Nowadays, there are many opera festivals which are very appreciated by the Manaus elite, but indigenous music has no space there.



Figure 208 Mawaca performing with Bayaroá Community, Amazonas Theater, 2010.



Figure 209 Bayaroá Community. Performance at Amazonas Theater (AM), 2010.

To end the tour, we went to the outskirts of Manacapuru city and there we met up with a group formed by Kambeba people living at the Tururukari Uka village. There, we faced a group that went through a process of catechization which was noticeable in their music. They displayed an anxiety towards us creating arrangements for their songs, most sung by a children's choir. Many melodies they sung sounded like catholic hymns. We, evidently, imagined we would hear another type of music, but noticed that the school lead by teacher Francisco Umura and his sister proposed to develop a series of musical activities with educational purposes possibly influenced by the catechizing methodologies of the region's Salesian schools. After requesting more and more songs, they sang two songs that seemed to be more traditional: 'Zana Makatipa, Kurupira' and 'Ataware to' that were performed with Mawaca during the concert.

The indigenous teacher Francisco Umura insisted that Mawaca's musicians used their instruments in their songs, while the group tried to remain as discrete as possible in this interference, seeking to integrate as much as possible, as already mentioned before:

We don't know everything, right? We have to learn. And our children, it's always like this, they want to learn more, we also want to learn more. We want to find out more what it is we can improve. With the Mawaca group, we surely will learn much (Francisco Umura, teacher, 2011).



Figure 210 Mawaca's arrival in the community Tururukari Uka, Manacapuru (AM), 2010.

During the concert, we had a participation by Adana Kambeba, a singer from the same people, but that did not belong to that group from Tururukari Uka. She was living in the city for her studies in Medicine. Interested in showing their musical skills and some of her compositions. Although she did not speak the Kambeba language, she was very interested in showing her people's culture, like her friend Marcia Kambeba, who was working on her Geography masters on the Kambeba territories.



Figure 211 Meeting with Kambeba at Tururukari Uka village, 2010.



Figure 212 Francisco Umura's family, 2010.



Figure 213 Concert with Mawaca and Kambeba children, Manacapuru, 2010.

The experience during this tour showed that the contact with these peoples brought new modes of examination to the group's musicians, relating to the 'indigenous world', while at the same time also establishing a new horizon for the natives with the possibility of presenting themselves on stage *as artists*, showing that art is almost always considered having a functional character and does not fit into theater *performance*. Below I quote an excerpt from a communication by the flutist and violoncellist from the Ana Eliza Colomar group, who saw this type of exchange as something stimulating:

Making music with the indigenous peoples is not only possible as it is also extremely stimulating. This musical encounter between the Brazil we are used to, and the indigenous Brazil is a very rich experience and is even more absurd due to its rarity. It is disquieting to think just how much this possibility to know more of this art and culture continues to be unexplored. To appreciate and experience the indigenous musical manifestations, with its apparent simplicity and exoticism, could bring us surprises. Sophisticated procedures such as the *hochetus* and the *cariço* or *japurutu* flutes or an exchange in which our musical baggage, loaded with European, jazz, and MPB traditions, and all the influences we carry, mix with the musical universe that comes from the forest, from mythic and immemorial times. [...] It is an authentic exchange, a possibility to touch music which is still in a "pure state", music that is born to be music, ritual, in connection with magic, and with no commercial motivation (Ana Eliza Colomar, Mawaca's musician, 2011).

Marlui Miranda, the one who began this way of working with indigenous musicians, affirmed during the sound checking in Amazonas Theater, where decades ago, she was booed when singing indigenous songs:

Mawaca's work brought sparkle, light, focus to these communities. I think what is most relevant is that, today, people are indeed interested (in indigenous music) (Marlui Miranda, singer and Mawaca's special guest 2011)

Maria Barcelos, who has been working with Surui for a long time, reiterated:

I think it really empowers, the cultural thing, it strengthens the will, I think, the self-esteem. (For the indigenous), it is fundamental to see their things there, on the stage, people applauding, and they are part of it, too. I think it was incredible. It was something I dreamed of, really (Maria Barcellos, indigenist, 2011).

***Cantos da Floresta* Documentary – Registering exchanging moments**

Mawaca's tour scenes were filmed by Eduardo Pimenta, a young videomaker who has a talent for filming, editing and creating scripts very quickly. We did not develop a detailed pre-script, as we did not know what would happen ahead. Everything was done in a very smooth way not to interfere with the spontaneous moments.



Figure 214 Pimenta and Vessoni photographing Surui before concert with Mawaca, Cacoal, 2010.

The concerts were filmed with only two cameras, one fixed and another mobile, but in a relatively controlled environment (theaters with minimal structure), but during the visits to the villages, the process was more complicated, with eighteen persons, including musicians and technical crew and around twenty natives. During several moments there was a certain dispersion which made my communication with Eduardo Pimenta difficult during the filming process. I tried to indicate some moments which I considered relevant, but many of them were lost, because of simultaneous situations.

Besides Eduardo Pimenta, there was Eduardo Vessoni, a journalist and a photographer, who oversaw

taking photos and to interview Mawaca and indigenous musicians and collaborators. The journalist focused on the novelty of Sao Paulo musicians going to play with natives and how they felt. Questions about the indigenous music or habits were rare, as we were not involved in anthropological aspects. Vessoni's view was more "journalistic".



Figure 215 Eduardo Vessoni, 2010



Figure 216 Eduardo Pimenta, 2010.

The choices between what to film and photograph are difficult when time is short and neither of the Eduardos had previously worked with indigenous peoples. The musicians would commit the common mistake of going out and filming with their own cameras or cell phones, without trying to establish prior contact, without asking permission. The idea of being in the Amazon incited the imagination of all who feel they are in search of "exotic figures", and the "colonizing mentality" would sometimes take over. Soon after noticing this type of common blunder during the first place visited, I asked the Mawaca crew to be more careful during this first contact. But during the fourth meeting, in Acre with the Huni-Kuin, we had a surprise. We arrived before they did and sat there waiting for some minutes. When they arrived, they began filming with their cellphones and cameras, calling us 'tribe Mawaca'. The so-called mirror was once again raised, in the sense that while we may find their dress and manners strange, in the end we are all alike.



Figure 217 Huni Kuin with cameras filming the Mawaca musicians during visit at CPI-Acre, 2010.

The result of the documentary's first cut was not satisfactory. Eduardo Pimenta had deleted the indigenous people's speeches, considering that their Portuguese was not good enough, which caused me great irritation, for clearly there was prejudice and lack of comprehension about the situation of those people. It was clear that the visual aesthetic was what mattered most to him, more than the content of the speech or the musical and social questions that were raised. So, I asked him to include some testimonies from Uraan, Francisco, Ibã, Adana Kambeba and Josias, who represented the native's view and from some collaborators such as Maria dos Índios, and Maria Luiza Ochoa, the coordinator of the Comissão Pró-Índio do Acre. I also asked him for a brief text about each group we visited.

There was another problem: not everything that had been filmed could be used, as much of it was filmed in a nervous manner, with many quick and rough movements. Several testimonies, which I would have liked to include in the documentary, did not have sound, or the image diminished in quality. So, in the end, what we could use did not represent what we lived there. It was a very limited cut.

Taking these limitations into account, and after editing the documentary the final result became satisfactory, but I would have done it differently had I previous experience with this type of filming.

The *Cantos da Floresta* documentary was a reflexion of some problems, such as the difficulty in communication when faced with contrasting realities. But it was still able to reach out to the young public, who never had contact with the indigenous universe. Published in social networks, Youtube and Vimeo, the documentary reached, between 2012 and 2018, 25.827 visualizations at Mawaca's Youtube channel, and 168.000 visualizations at Eduardo Pimenta's channel that attends, in general, younger audience, which proves that the objective of reaching out to an audience not related to ethnomusicology or indigenous

matters, was achieved. And this is a very important issue, in my opinion, because the main aim was to promote Amazonian indigenous culture to none- specialists.

The documentary was exhibited in Thessaloníki at WOMEX²⁷¹ in 2012, in the documentaries sessions about world music, and received many positive comments from those present in the session. A sympathetic English producer became motivated to bring the Huni-Kuin to England to develop social projects, but other people considered the documentary shallow, hoping that there would be more details on each of the groups mentioned. They did not notice that this type of deeper and ethnomusicological approach of six different indigenous groups in a 27-minute video is impossible and that was not our purpose faced with the filming conditions and short production period. The main idea is to reveal aspects of musical encounters with no academic approach.

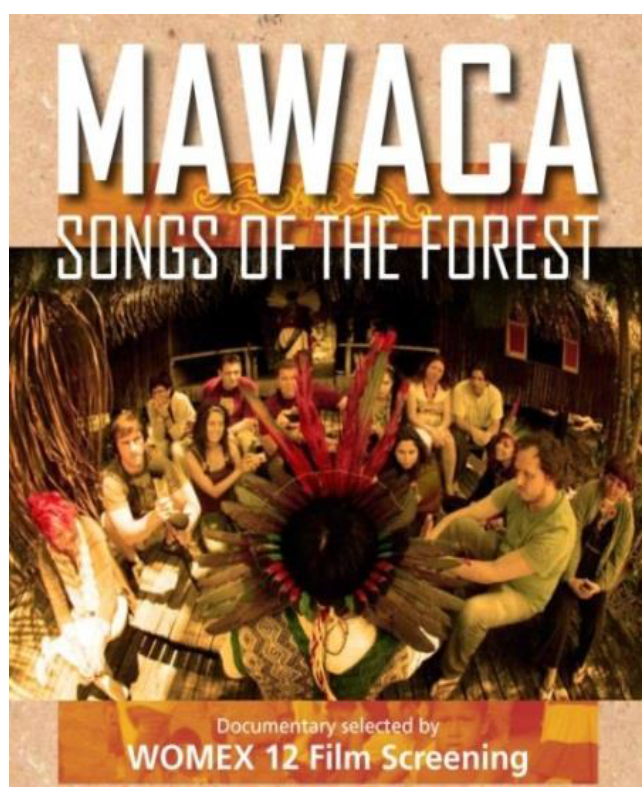


Figure 218 Poster of exhibition of the documentary Songs of the Forest at Womex in Thessaloniki, 2012.

The documentary was also shown during the *Second World Forum on Intercultural Dialogue* in Baku, the capital of Azerbaijan, a project organized by UNESCO whose theme was *Living Together Peacefully in a Diverse World* (UNESCO, 2013). In 2013, I signed up the documentary for the 42nd ICTM (International Council for Traditional Music) Congress in Shanghai and in the same year I presented it at the 42nd Brazilian Anthropology Reunion, where the theme was Anthropological Dialogues: Expanding Frontiers and in both

²⁷¹ World Music Exposition, a musical fair committed with world music scene around the globe.

events, questions about appropriation were always asked.

In 2014, I signed up for the documentary at *MusiCam: Encuentros de Etnomusicología* held in the department of Ethnomusicology of the History and Musical Sciences Section at the University of Valladolid in Spain. During my presentation, I was strongly criticized by some purist and conservative ethnomusicologists who considered the documentary “superficial” and “exoticizing”. But the Italian ethnomusicologist Leonardo D’Amico, the jury’s coordinator, opposed the aggressive commentaries and understood the documentary’s proposal as a step towards the modernization of audiovisual ethnomusicology. According to a testimony by Isolabella in the *Caderno de Etnomusicologia* (Journal of Ethnomusicology) in Sibetrans, there is no mention of criticisms though they were vehement and discouraging.

Pucci has shown the movie *Cantos da Floresta*, an audiovisual narrative of an Amazon tour in which the musical group Mawaca and representatives of six different ethnic groups of Brazil took part. The objective of the artistic project was to legitimize (to empower) the musical practices of indigenous populations, often subject to discrimination and marginalization (ISOLABELLA, 2014: 5).

More traditional ethnomusicologists may find difficulty in understanding and accepting the contemporary world, the changes in perception about things, and the importance of audiovisual language in reaching a younger audience which rarely has time to read theses and academic articles. To widen this discussion is not the focus of this thesis, but it is important to register the disappointment felt during the MUSICAM, which not only discouraged me to continue my research, but made me feel “guilty” for developing projects with the indigenous peoples. This friction between the artistic project and the research work seems to be constant and I may have to live with this for a long time.

In the same year, I presented my work at the 24th Congress of the National Post-Graduation Association in music in São Paulo at subarea: Music and Interfaces Cognition; Dramaturgy and Audiovisual. The idea was to discuss the role of videos which aim to present aspects of indigenous music *without* the anthropological or ethnomusicological point of view, seeing how Mawaca’s work with natives is in the scope of the creative arts and does not necessarily need to use all the ethnomusicological jargon required in trips to the Amazon. Towards the end of my speech I emphasized how the experience with indigenous groups changed the view of many of Mawaca’s musicians towards the ‘world of indigenous musics’, the same way a new dynamic was established for the natives, related to presenting themselves on stage *as artists*, showing an art that is considered functional and not adequate for theater performances such as concerts.

In the next chapter, I will elaborate on the results of this immersion into indigenous sounds, which includes the publication of books, workshops, and other projects and diverse reflections.

Chapter 3: Reverberations, Outcomes and Reflections

The *Rupestres Sonoros* project and *Cantos da Floresta* Amazonian tour were transformative experiences, both for Mawaca as a whole, and for me personally, helping me to establish important ties with the participating natives, such as Uraan Suruí, Ibã Sales Huni Kuin and members of the Bayaroá Community from Manaus. Listening to the Paiter Suruí Arampĩã sound archive and music from CDs and ethnographic LPs was also an important experience; nevertheless direct contact with natives is much more intense – inspiring improved listening, through a more accurate, sensitive, and less intellectual perception of their music. The processes of researching for my master's degree in anthropology and for researching the *Rupestres Sonoros* project complement one another, bringing to the foreground important questions and tensions concerning issues of appropriation, multiculturalism, postmodernism, and even music education and Brazilian public policies relating to it. These, among other aspects, will be addressed further on in this chapter, with the intention of reflecting not only on my artistic practice, supported by research, but also relating it to politics and education.

“We are all Guarani-Kaiowá”

In 2012²⁷², the Guarani-Kaiowá of the Pyelito Kue/Mbarakay-Iguatemi village, from the state of Mato Grosso do Sul²⁷³, sent a letter to the Brazilian government in which they declared their intentions to commit collective suicide²⁷⁴, indicating this was due to them no longer being able to live in their traditional place, the

²⁷² Ironically, in 2012 the Plano Setorial para as Culturas Indígenas (*Setorial Plan for Indigenous Cultures*) was implemented by the Federal Government, defining the guidelines to “consolidate a new comprehension about culture”. “Now the concepts cannot be reduced to the artistic manifestations (parties, rituals or material culture) out of local context where it is produced and reproduced”. As Guarani Kaiowá leader Tonico Benites pointed out: “Today, indigenous culture is seen as a minority (...), and they allocate money to finance these actions directed towards culture. The way people appropriate this term is complicated. This needs to be analyzed. [...] In villages where the football is financed, or Sao João's bonfire, things that are identified by the non-indigenous as “culture”, can cause confusion about the term and end up devaluing our own culture. We need to clarify with the managers what culture is from their point of view and what culture is from our point of view [...]” (MINC, 2012: 19-20).

²⁷³ Brazil's second largest indigenous community, located in the state of Mato Grosso do Sul, with 66.963 inhabitants, of which 40.245 are Guarani/Kaiowá., according to FUNASA – Fundação Nacional de Saúde (2008).

²⁷⁴ The Belgian linguist and anthropologist André-Marcel d'Ans, former professor at the University of Paris VII, studied the Huni Kuin myths of the Peruvian Amazon, where he lived for more than six years. In his article “Language and Social Pathology”, he uses the category “*souffrance*” to explain the suffering and despair caused by the tensions and linguistic conflicts that can lead to suicide. *Souffrance* is a kind of pathological suffering, which is not the result of any individual anomaly, but comes from a functional change in the linguistic situation. It occurs when someone is forced to use a language that is not their mother tongue in a context of discrimination and prejudice (BESSA FREIRE, 2015).

*tekoha*²⁷⁵, where their ancestors were buried. They depended on this land in order to survive. Expelled from their *tekoha*, this community found itself in complete despair: their villages were transformed into cattle pastures and soy plantations, with no compensation. Caught up in a lengthy and morose process to demarcate, and hopefully reclaim their ancestral lands, the Kaiowá find themselves in a tragic situation, camped on thin strips of land bordering farms and highways, drinking contaminated water, without proper access to food or basic hygiene. The problem with Kaiowá territories is not new, and in fact has only become worse over the decades. Since the 1980s, newspapers have covered the suicide of dozens of young Kaiowá²⁷⁶, which has always been met with shock from the general public, stirring up commotion, but sadly never leading to concrete improvements to their situation. The tension between the natives and farmers is profound, the stark dichotomy between village and city generates conflict, while the repressive indoctrination of evangelical religions in these communities deteriorates the situation. The Kaiowá Pyelito Kue/Mbarakay-Iguatemi village's 2012 letter announcing their collective death was published in newspapers and led to much indignation. An excerpt of the letter is included below:

Actually, we know very well that in the center of our old territory many of our grandparents and great grandparents are buried, that is where our ancestors' cemetery is located. Knowing this historical fact, we will and want to die and be buried with our ancestors right here, where we are today, that is why we ask the Government and Federal Justice to not decree an order of expulsion/eviction but decree our collective death and bury us all here. We ask, once and for all, to decree our total decimation/extinction, and send tractors to dig a single pit to bury our bodies. This is our plea to the federal judges (Letter from the Guarani-Kaiowá community of Pyelito Kue/Mbarakay-Iguatemi-MS to the Government and Justice of Brazil, 2012, n.p.).

Moved by these words, thousands of Facebook users changed their profile's last name to Guarani Kaiowá. Non-profit organizations promoted several fundraisers to collect food and mitigate their situation.

In solidarity with Kaiowá, cultural producer Glaucia Rodrigues, responsible for organizing dance and world music festivals, invited Mawaca to perform the *Rupestres Sonoros* concert with the participation of indigenous groups, as a way to support Kaiowá's cause. We invited musicians of the Bayaroá Community from the state of Amazonas, the Huni Kuin singer Ibã Salles from the state of Acre, as well as Marlui Miranda as our special guests. We asked the audience to donate non-perishable food and all the money raised by ticket

²⁷⁵ For the indigenous, the relationship with the land goes far beyond where they live. The earth, or *tekoha* (sacred place), means the place where "they accomplish their way of being". It is where their songs, rites, harvesting, hunting and fishing have important meanings. Away from this place they lose their meanings and their culture becomes unstructured.

²⁷⁶ According to FUNASA, between 2000 and 2008, there were 410 suicides (GRUBITS and FREIRE, 2011). However, no government agency, whether FUNAI or the Federal Court, can solve the situation. The soulful letter of the Kaiowá was widespread by social networks and attracted media attention. CIMI revealed that more than half of the 754 murders of indigenous people between 2003 and 2014 happened in Mato Grosso do Sul. More about this situation in Stephanie Nolen's report at Globe and Mail.

sales were sent to the Kaiowá assistance NGO. In the lobby of the Anhembi Morumbi Theater where the concert was held, there was also a photo exhibition of Mawaca's tour created by photographers Eduardo Vessoni and Eduardo Pimenta. On stage, images of Kaiowá people and life were projected, and we opened a space for an important speech by a Kaiowá militant about the group's situation. At the end of the concert, we sang a Guarani song together. The audience was moved, and we were met with enthusiastic applause.

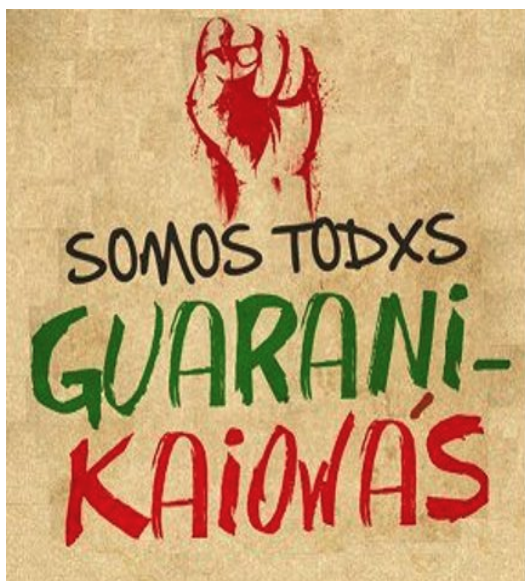


Figure 219 Posters of the campaign 'Somos todos Guarani-Kaiowá, 2012.



Figure 220 Petition for the campaign Guarani-Kaiowá, 2012.



Figure 221 Poster of the concert for the Guarani-Kaiowá at Anhembi Morumbi Theater, 2012.



Figure 222 Concert with participation of Ibã Sales, Huni Kuin, Anhembi Morumbi Theater, São Paulo, 2012.



Figure 223 Concert with participation of Bayaroá Community, Anhembí Morumbi Theater, São Paulo, 2012.



Figure 224 Concert with participation of Marluí Miranda, Anhembí Morumbi Theater, São Paulo, 2012.



Figure 225 Mawaca, Bayaroá Community, Ibã and Marlui Miranda, Anhembi Morumbi Theater, São Paulo, 2012.

Three years later, after the success of this presentation, I implemented another project, this time directly with the Kaiowá, in Dourados, which will be described below in the chapter. Beforehand, I will address other actions which resulted from the transformative experience we had in the Amazon.

New collaborations

On May 2013, as a continuation of the *Cantos da Floresta* project, we performed two concerts in the National Postal Museum Auditorium in Brasília, the nation's capital. Given this opportunity, we once again invited Ibã Salles²⁷⁷ to join Mawaca and to give a workshop presenting the songs of the *Huni Meka* to the audience. Apart from 'Matsa Kawa', which was already part of Mawaca's repertoire, I also wrote an arrangement for the traditional song 'Yube Nawa Aibu' – the anaconda's song – featuring a cyclical structure, created by the use of different sound textures for wind instruments, vibraphone, accordion and acoustic bass. Ibã was supposed to sing over the instrumental arrangement freely with his powerful voice. It was not an easy task for us, Mawaca musicians, to "follow" Ibã, because his tempo was very variable and his breathing pace between phrases was very flexible. However, we succeeded by using the score as just a skeletal suggestion and having the musicians instead be guided by Ibã's voice itself, "floating" with him. The effect was that 'Yube Nawa Aibu' and 'Matsa Kawa' sounded like a "suspended" moment during the *Rupestres Sonoros* concert, an unusual atmosphere that put the audience in another state of listening. The reaction of the audience was

²⁷⁷ In 2016, we had another experience with Ibã that will be related further in this chapter.

heartfelt and touching not only during the concert, but also, during the workshop, when they danced and sang with us.



Figure 226 Workshop with Ibã Salles, Museu dos Correios, Brasília, 2012.



Figure 227 Rehearsal with Mawaca and Ibã, Museu dos Correios, Brasília, 2012.

Yube Nawa Aibu

fonte: Cleber Sales Dane
ambientação: Magda Pucci (Mawaca)

Kaxinawa (Huni-Kuin) Acre
música para chamar a força da Jibôia branca

1

Mawaca - 2012

Figure 228 Score for Mawaca musicians on the Huni Kuin snake theme, 2012.



Figure 229 Workshop with Ibã and Magda, Museu dos Correios, 2012



Figure 230 Flyer of the concert *Rupestres Sonoros*, Brasília, 2012

These presentations with the natives had an interesting intercultural character. They were very pleasurable, but also filled with anxiety. We were always willing to be conducted by Ibã and tried to direct as little as possible. It is important to point out that Ibã Salles had a predisposition towards collaborating with artists outside his community, which made the process easier. There is friction, uncertainty, blunders, but the

path seems very promising, in the sense that Ibã also “appropriates the spectacle”, the performance in front of an audience, and mentions “learning to be a teacher and an artist” (Ibã Salles, personal testimony, 2017), in the Western conception of the word, because he sings, performs, draws and paints. According to Amilton Pelegrino, an anthropologist who aids the Huni Kuin in their projects, Mawaca’s trip to Acre in 2011 encouraged them to develop cultural actions and drawing workshops inspired by the *Huni Meka* chants. The presence of the group in the city gave them visibility and it was the first time an outside group performed with them in the city’s most important theater. What seemed like just an ordinary show to us, in reality, was an extremely important landmark to the Huni Kuin group, who understood that moment as a turning point for them. Amilton Pelegrino, an anthropologist, who has worked with Huni-Kuin for a long time, explained how Mawaca’s presence in Rio Branco stimulated them to organize the first exposition they did:

As an activity of the *Espírito da Floresta* project, we undertook, in 2010-2011, in the indigenous land of the Jordão River (Acre), the Huni Kuin graphic artists encounter in which young artists invited by Bane (Ibã) drew the chants. At first, our intention was to only produce images for new films and further develop research on the (*miração*) chants. Due to the results of the encounter, we decided, still in 2011, to organize an exhibition of the drawings in Rio Branco (when Mawaca was in town). As a result of this exhibition [being displayed] on our website, we were invited to exhibit in Paris in the same year, at the Cartier Foundation for Contemporary Art, which was when we finalized our first documentary for the exhibition *O Espírito da Floresta* (PELEGRINO, 2017: 3, my translation).

These drawings are a way to translate visually the complex language of the chants, which Ibã describes as “putting or placing in meaning” (PELEGRINO, 2017: 2). The group named themselves MAHKU – *Movements of the Huni Kuin Artists* – and has created important exhibitions and murals in many locations, including overseas. Their actions in other projects show how they are aware of and engaging with contemporary forms of art making, without fear of ‘losing their essence’. Their audiovisual signature is printed on the drawings and murals that MAHKU have made in several museums, such as the Cartier Foundation²⁷⁸ in Paris, Tomie Ohtake Institute, São Paulo Modern Art Museum (MASP) and Itau Cultural in São Paulo, among others.



Figure 231 Panel by MAHKU produced for Instituto Tomie Ohtake, São Paulo, 2015.



Figure 232 Ibã and family in front of the panel made in Bolivia, 2017.

²⁷⁸ For more on this project, I recommend accessing the blog *Espírito da Floresta* listed in the bibliography.

Multiculturalism or Interculturalism?

During these past years, I noticed the different ways of approaching indigenous music and of developing collaborations with them, realizing the various conceptions of multiculturalism that exist, and that could be transposed over the seemingly less adequate notion it has been transformed into nowadays: a “complacent practice of tolerance” that stimulates a culturally relativistic approach in public policy (VIVEIROS DE CASTRO, 2015: 50). Multiculturalism, as I perceived it twenty years ago, was a possibility for mapping sonorities and hearing them as a great mosaic of ideas and cosmovisions. The Brazilian educator Vera Candau differentiates three types of multiculturalism ²⁷⁹ : assimilationist, differentialist and interactive multiculturalism also called interculturalism:

Assimilationist multiculturalism begins by acknowledging that in the societies that we live in not all citizens have the same opportunities, *equal opportunities do not exist*. There are groups, such as indigenous peoples, black people, homosexuals, handicapped individuals from certain regions in a country or from other countries and lower classes, who do not have the same access to certain services, goods, fundamental rights as other social groups, in general middle or high income white people and people belonging to highly educated groups. An assimilationist policy favors integration of everyone in society by incorporating all in a hegemonic culture. However, there is no change in society's matrix, the pursuit is of assimilating marginalized and discriminated groups to values, mentalities, and knowledge socially valued by the hegemonic culture [...] (CANDAU, 2012: 243, my translation, emphasis added).

This assimilationist posture was the *modus operandi* of the Brazilian government during the Getúlio Vargas and Marechal Rondon era but can be seen in action as early as the nineteenth century and is still reverberating today. A critique of the structural components of a policy of assimilation should not be confused with individual moments and decisions. Candau elaborated it as another modality of assimilation:

As for *differentialist multiculturalism* or, according to Amartya Sen (2006) *plural monoculture*, this stems from the affirmation that, when assimilation is emphasized, differences are denied or silenced. The proposal then is to *recognize differences* and to guarantee expression of different cultural identities present in a determined context and guarantee places where these cultures can express themselves. It is believed that this is the only way different social and cultural groups can maintain cultural bases (CANDAU, 2008: 50, my translation, emphasis added).

This approach can be seen being implemented in bilingual indigenous schools, where differences are recognized, and the indigenous cultural base is given a space within a larger Brazilian “plural monoculture”. However, this tactic too is limited, and although attempting to teach through native philosophy and cosmology, only ends up reproducing the Brazilian educational system. Candau suggests a third, more

²⁷⁹ The term 'multiculturalism' began to be used in the 1960s and 1970s in the United States and Canada to account for a set of policies for the recognition of difference, but in the 1990s it took the form of a theoretical paradigm, by the action of Canadian political philosopher W. Kymlicka (1996) among others. Earlier, in 1940, Fernando Ortiz had introduced the concept of transculturalism, which is perhaps even more appropriate as it refers to the intersection or common ground of cultures.

democratic, approach:

However, I find myself with a third perspective, that proposes open and *interactive multiculturalism*, which accentuates interculturalism, by considering it more adequate for building democratic societies that articulate equality and identity politics and recognition of different cultural groups (CANDAU, 2012: 243).

Taking this proposal of interculturalism, or interactive multiculturalism, to heart, I began to reflect more on the many existing demands of indigenous peoples and used it as a lens through which I could develop projects with other groups. I gravitated towards the issue of music education, focusing on the diversity of indigenous sonorities, which is lacking completely in the country's schools' curricula, even after attempts were made through a law from 2008²⁸⁰, that makes the inclusion of indigenous cultures obligatory in Brazilian schools' curricula.

Ana Maria Mae ²⁸¹, a Brazilian art educator, in an interview confirmed the importance of interculturalism in art education.

Multiculturality supports the idea that "I have my culture and I respect and value your culture" but the intercultural proposal goes beyond: "I have my culture, but I can crave to work with your culture". This interrelation of cultures makes it possible to create new horizons for the new generation. One teacher, when deciding what to show to his students must think about the different cultures that are part of Brazil, including, the *marajoara* ceramics, the Afro-Brazilian expressions, the Japanese art and even the European, because it is part of us too. [...] We are colonized, and we find it difficult to value what we produced here in Brazil [...] It is possible to learn mind behaviours through art that can be transferred to the learning of other knowledge areas (MAE, interview for Seminário Arte, Cultura e Educação na América Latina – Itaú Cultural, 2018)

Books and workshops – Focus on music education

My attention towards music education has always been tied to my co-authored book *Outras terras, outros sons* (Other Lands, Other Sounds, 2003), which helped create a demand for my workshops amongst music teachers interested in offering a multicultural repertoire, by including especially indigenous and afro-Brazilian music. The necessity of understanding and performing "other" tunes, i.e. besides classical music, began only gradually in Brazil at the beginning of the twenty-first century and has spreaded to some private schools. Although prejudice and racism towards black and indigenous communities still prevail in our society, we can see that some afro-Brazilian songs have been incorporated and are being performed in schools, but still, indigenous tunes are not present at all. Faced with this discrepancy, I began focusing more intensely on indigenous culture. Furthermore, it was very deseperating to hear teachers reproducing racist ideas, seemingly

²⁸⁰ This law is available at Brazilian Government's website in <http://www2.camara.leg.br/legin/fed/lei/2008/lei-11645-10-marco-2008-572787-publicacaooriginal-96087-pl.html>.

²⁸¹ Responsible for elaborating the Triangular Approach (to know the history, to make art and to know to appreciate a work), that brought elements of Paulo Freire's theory to think the teaching of art, she was one of the founders of art education in Brazil and is widely referenced in schools, museums and colleges of pedagogy in the country, in Latin America and elsewhere.

borrowed from the past century, such as the preconception that indigenous peoples were 'primitive' and 'lazy', that they are always naked in the middle of the forest, and that they all speak the Tupi language (which is not even a language in and of itself, but a linguistic branch amongst the many different indigenous languages of Brazil). The fact these prejudices were so deeply engrained, even amongst the country's educators, was very worrying. The books on multicultural music education I helped write were motivated by the belief that in Brazilian music education, although recognizing the importance of indigenous culture, this is not reflected in classrooms, which needs to change.

There are many reasons for the exclusion of indigenous cultural elements from the nation's classrooms, ranging from outright prejudice to a lack of consistent education, and the difficulty of comprehending indigenous cultural expressions; 'other' universes, which, in order to be unraveled, demand a deeper interest, attentive listening and a will to let go of the stereotypes we are continually exposed to.

In a recent article about the application of the 11.645 Law, Brazilian educators Kelly Russo and Mariana Paladino confirm my impressions on the general lack of indigenous music education. The article bases itself on research done with a hundred teachers²⁸² from different schools in Rio de Janeiro, who were asked how they have (or have not) been developing content based on indigenous cultures. Most testimonies reveal major inadequacies, as well as demonstrate prejudices that reproduce outdated ideas on the subject. The following testimony demonstrates the urgent need to further education on this subject amongst educators themselves:

Every 'Indian Day' is the same thing: we make colorful feathered hats with the children, they paint their faces, we sing "woo-woo-woo" around the school, we also give them exercises with these themes, like, for example, "connect the little Indian to his hut", or "count how many indians are there in the canoe", things like that [laughter]. I know this theme should be approached in a better way, but we don't have much time, right? It's hard, and we keep repeating the same mistakes year after year (Primary School teacher, Baixada Fluminense, 2013, in: RUSSO and PALADINO, 2016: 899).

'Indian Day', on April 19th, was included as an official holiday in school calendars during Getúlio Vargas' government in the 1940s, and it is usually the only moment in which schools "remind" pupils of the existence of indigenous peoples, and even so, more often than not, in a very stereotyped way. According to Daniel Munduruku²⁸³ an indigenous writer, philosopher from the University of São Paulo (USP), the 'Indian

²⁸² The presented data are a result of qualitative research gathered during 2013, built during three stages: observation of lessons in three public municipal schools and one private school from the state of Rio de Janeiro; a questionnaire applied to primary education teachers with questions on how they approached indigenous themes in school and their views on the legislation n. 11.645/2008 (RUSSO and PALADINO, 2013: 890).

²⁸³ Daniel Munduruku wrote over 40 books (for children, adults and teenagers), created a blog, a virtual TV channel, and has been participating in several literary events all over Brazil. He is the director at Instituto Uka which promotes a series of actions to stimulate the reading of Brazilian indigenous literature.

Day' celebration is a "farce created from good intentions". According to Russo and Paladino, the indigenous person is still seen as:

A being linked to the past, whose only significant presence was in the formation of the colony and the constitution of the "Brazilian people"; the "Indian" as generic, with no attention to the cultural diversity of over three hundred and five ethnicities in our country; the "Indian" as someone who lives in the forest, isolated and nude, surviving only from hunting and fishing – as a lazy being, who "takes up a lot of land" and holds back the development of the nation, among other stereotypes (RUSSO and PALADINO, 2016: 893).

Apart from the teachers' manifest lack of preparation, their testimonies also show a lack of appropriate material made available for this theme. The teachers consider the books and supporting material made available on public schools to be insufficient and superficial, leading many to use "material from the internet and personal books, some academic books, which are used mainly for the pictures" (RUSSO and PALADINO, 2016: 905). The superficiality of the texts and videos presented during the activities are restricted to an attempt to approach the "habits inherited from indigenous culture", such as "taking a bath", "sleeping in hammocks", the "use of teas and medicinal plants" and "songs and myths from Brazilian folklore". "By doing this, a diversity of customs and knowledge of the indigenous peoples is reduced to isolated, decontextualized and folkloric traces", critique the authors. Ethnocentrism is also markedly present in the teachers' speeches:

One of the most important customs is to take a bath everyday. In other cultures, such as in European countries, it is common for people to spend days without having a shower. Isn't it great that Indians taught us that? That's why we smell so good! (Testimony of a schoolteacher from Rio de Janeiro, in: RUSSO and PALADINO, 2016: 907).

Another frightening fact is how students react to the rare occasions when there is the presence of indigenous individuals visiting schools, invited with the intention of speaking to the children and bridging the gap between them. As can be observed below, these actions are shocking:

At school A, a Guarani Mbya and a Tabajara man were invited for a visit. We noticed that the first was completely ignored by the children due to the fact that he wore jeans, a T-shirt, shoes and did not sport any "indian" symbols. The second gained attention because he was wearing bracelets, a necklace and colorful feathered headdress and a straw skirt over green shorts. However, he was also questioned by a child because of the way he talked: "You are not an indian... Indians don't talk like us, you have to talk differently. You are a fake indian... you have a costume on". The student even emulated how an "indian should talk", hollering "woo-woo-woo!". Other children would say: "he's not a real indian", "he's fake, there are no indians in the city". The Tabajara man entered the auditorium and did not say anything, he simply closed the door. But the children beat on the door, they wanted to see the indian, and kept yelling in the hallway: "It's not true, he's wearing a costume!". No teachers intervened in these children's behaviors (RUSSO and PALADINO, 2016: 907, my translation).

Daniel Munduruku gives lectures on literary matters and is often invited to talk to students in schools. He sees the urgent need to "reconsider the concept of 'indian', in accordance to the moment we are in. There is an outdated understanding that needs to be updated for the good of the Brazilian people" (MUNDURUKU, 2012). Munduruku criticizes schools and how they corroborate in the maintenance of damaging stereotypes:

All the stereotypes are repeated to exhaustion. The school system has stopped in time, although its function is to bring new

elements so that the youth – who are always thirsty for renewal – can think of ways to escape the prejudices they hold. The path is long, while the indigenous people continue to not be understood and accepted (MUNDURUKU, 2012, n.p., my translation).

It is precisely because of this concerning scenario in the educational system, and my past experiences with different indigenous groups that we—Berenice de Almeida and I—started writing books on the complex and inspiring cultural and auditory universe of indigenous music. In doing so, I merged my research and teaching.

We developed extensive supplementary material including around one hundred activities with songs and instrumental tunes from nine different indigenous cultural groups, and a book with a variety of information to guide teachers in research. After four years of production, we finally presented the project to the Peirópolis publishing house, and they quickly agreed to publish it, but first in a children's version²⁸⁴ named *A Floresta Canta – uma expedição sonora por terras indígenas brasileiras* (The Forest Sings – a Sound Expedition through Brazilian Indigenous Lands). The book is aimed at 8 to 12-year-olds and contains music from the following peoples: Yudjá (Juruna) (MT), Xavante (MT), Paiter Suruí (RO), Ikolen-Gavião (RO), Kambeba (AM), Krenak (MG), Mbyá-Guarani (SP) and Kaingang (RS). The book also narrates some of our experiences during the Amazon tour, with the educational purpose of presenting indigenous instruments and songs.

The book has a contemporary, light and fun design to help stimulate the child reader to go on a "journey" to these villages and even let them listen to the music through the QR Codes that can be read by smartphones, a more modern mechanism for younger generations to interact with and listen to the book's musical content immersively.

²⁸⁴ In 2014, the Brazilian government, had opened a grant program for the publication of books based on indigenous culture and the publisher gained the opportunity to make a larger printing run, and took over the publication of the book with great efficiency and speed. But the grant was not finalized and is still suspended today, demonstrating the customary lack of commitment from the government when it comes to indigenous matters.

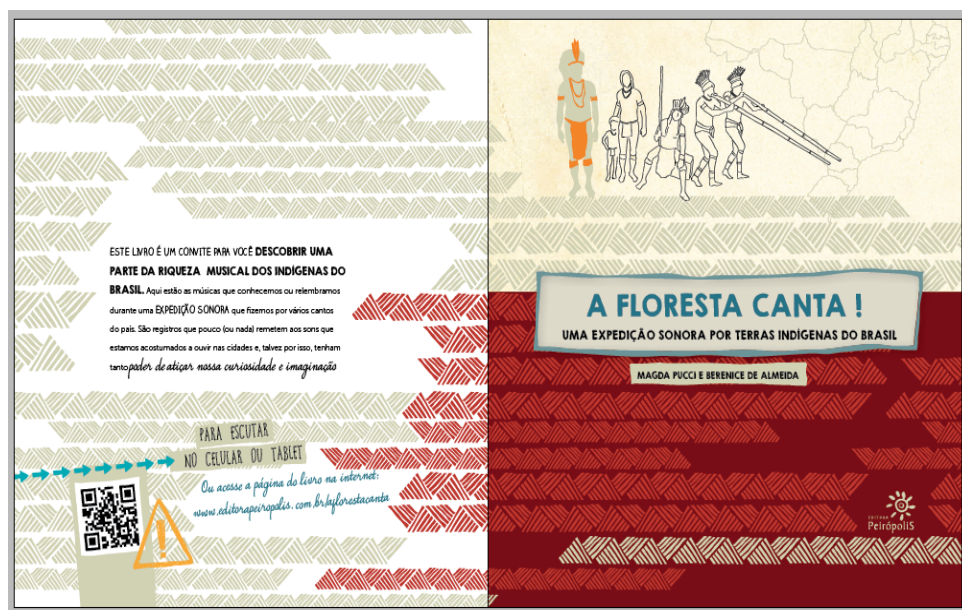


Figure 233 Front and back covers of *A Floresta Canta*, Peirópolis, 2014.



Figure 234 Inside of the book cover by Ikolen-Gavião, design by Joana Resek (Peirópolis), 2014.

In some parts of the book, I wrote my account of real situations that took place during the Amazonian tour and other trips, and I came up with fictional situations using my imagination. I would say that I was an “ethnomusicologist-author”, in the way the Argentinian researcher Ramón Pelinski describes in his article *Post-modern Ethnomusicology* published in a blog.

In certain cases, the frontiers between fiction and nonfiction – literature and ethnomusicology – are blurred. The ethnomusicologist-author produces a literary work that describes situations and behaviors attributable to the field experiences of an ethno-musicologist (PELINSKI, 1997, n/p).

The book *A Floresta Canta* was first released in Acre, in November 2014, during the ABEM (Brazilian Music Education Association) North Region Encounter, when we also presented the paper ‘Is there space for indigenous music in schools?’ (ALMEIDA and PUCCI, 2014). In our address to the readers, we emphasized the

necessity of including indigenous music/culture as part of the curriculum in musical learning.

The fact is that academic research on indigenous musical cultures hardly has the desired impact on music education. Another aspect of this reality is that there is difficulty to access indigenous music, since most documentaries, CDs and DVDs are still restricted to specialists. And so, we see a huge lack of material to be used in the classrooms. And even with the material in hands, few teachers would be able to develop a consistent work with indigenous cultures, due to the complexity of the subject that requires a deep study which they might not have time to do it. In this sense, it is necessary to include the discipline of indigenous culture, including music, in undergraduate curricula (ALMEIDA and PUCCI, 2014: 6, my translation).

The book had a good reception during launch at an important bookstore in Rio Branco. In 2016, the book was released in São Paulo at the Livraria da Vila, during a delicate moment for the country. The President, Dilma Rousseff, was about to be impeached and the release had to be postponed due to the protests taking place on the streets that made it impossible for people to arrive at the bookstore. Despite the tension, everything went well and Zuzu Leiva, Mawaca's singer and actress, presented *Bichos de Palop's* narrative from the book to the children present at the event.



Figure 235 *A Floresta canta* book release in Rio Branco, Acre, 2014.



Figure 236 Article in a cultural supplement of a local newspaper in Rio Branco, 2014



Figure 237 Interview on local TV Channel, Rio Branco



Figure 238 Book release at Livraria da Vila, São Paulo, 2015.

We delivered many workshops after the launch, for instance at the international meeting of ABRAORFF – Orff Brazilian Association in São Paulo, TECA Oficina de Música (São Paulo); UDESC University (Florianópolis); “Post-colonial transits and decoloniality of knowledge and meanings” Symposium (UFAC-Rio Branco), course of music education (UFAC-Rio Branco); Project Guri Seminar for 100 teachers (Santos), lecture for 100 teachers in *Fábrica de Cultura* (São Paulo), Água Branca Park (São Paulo) among other locations.



Figure 239 International workshop of music education – ABRAORFF, Sao Paulo, 2016.



Figure 240 Workshop at Água Branca Park, 2015.



Figure 241 Play with indigenous names, Água Branca Park, 2015.



Figure 242 Workshop at music education Course, UFAC, Rio Branco.



Figure 243 Peteca game at workshop, UFAC, Rio Branco.

Aside from courses delivered for teachers, I also promoted seven encounters with disadvantaged children from suburban neighborhoods of São Paulo in the *Fábricas de Cultura*, cultural spaces that grant youngsters and children access to extracurricular artistic activities. These encounters were held in libraries and were also attended by teachers.



Figure 244 Workshop for children at *Fábrica de Cultura*, São Paulo, 2015.



Figure 245 Magda in a workshop at *Fábrica de Cultura*, São Paulo, 2015.



Figure 246 Workshops using Floresta Canta at *Fábrica de Cultura*, São Paulo, 2015.



Figure 247 Children during workshop at *Fábrica de Cultura*, São Paulo, 2015.

Our collaboration with Ibã Salles continued in 2016, when he went to São Paulo to give a lecture on the MAHKU project directed by him. Ibã and his family began to make drawings based on chants connected with Huni Kuin's mythology. His lecture was part of a workshop about indigenous music for teachers, given by me and Berenice de Almeida in Studio Mawaca. On the night of that same day, Ibã was our special guest in Mawaca's *Rupestres Sonoros* concert. This goes to show that artistic activity is always mixed with educational purposes.



Figure 248 Ibã during workshop at Estúdio Mawaca, São Paulo 2016



Figure 249 Katxanawa dance with Ibã and group, Estúdio Mawaca, São Paulo, 2016

During this workshop, teachers had the opportunity to listen to Ibã singing, see the *Huni Meka* drawings and afterwards experience a 'reinvented' ritual based on scenic and musical elements of the *Katxanawá*, the vegetables party. This richness of exposure shows, how direct contact with Ibã was clearly important to those teachers.

One of teachers in attendance, Debora Fogli, told us about an experience she had right after the workshop at Estúdio Mawaca, in which she took her students to talk to a Guarani group in an event promoted by the school in Cidade Dutra, in the outskirts of São Paulo. They were surprised to see natives in jeans, wearing t-shirts and sneakers, however, as opposed to what Kelly Russo reported in a school in Rio de Janeiro, the children reacted differently, as Fogli reports in an e-mail testimony:

The student, seeing that the natives were wearing clothes normally used by white people and based on what they had studied, asked: "Are you urban natives?" Claudia, the Poitá native, responded yes, that is how they are called, but they did not like that, because the fact that they wore clothes like white people does not make them less indigenous. She gave an example: "Do you wear Nike sneakers?" The children answered yes. "Does that make you stop being Brazilian and turn you into Americans?" The children all answered no (Debora Fogli, teacher of Escola Cidade Dutra, São Paulo, 2016, my translation).

The same group went through an interesting moment when they sang 'Mamo oymé' – the Kaiowá tune they had learned – to the Guarani from São Paulo. The teacher described this moment as an "epiphany":

At the end of the visit and Claudia's beautiful exhibition, we proposed that the children sing the song we taught them at the workshop at the Mawaca Studio about the *tekoha*, because the lyrics tell us about the importance of the land to the natives. The children sang *a cappella*, and at that moment, we did not quite understand what happened. The eyes of the natives, the children and the teachers welled up and when we returned to the classroom, the children were ecstatic: "*What happened? It seemed like they understood what the song was saying, because when we sang it they got emotional and I even cried*" (Júlio, ten years old). "*I will never forget this day and when I grow up I won't be prejudiced against natives*" (Maria Lúcia, nine years old) (Débora Fogli, teacher, 2016, my translation).

The teacher ended her testimony with an excerpt from the preface to our book *Outras terras, outros sons* (Other lands, Other Sounds) by the music educator Carlos Kater, in which he effectively points out the importance of experiencing other cultural references:

It is direct contact with the other culture, the continuous discovery of their universe and internal relations, experiences with their symbolic constructions, that creates within us a sense of broader comprehension. If intellectual exchange seems to justify the acceptance of the other, to put it in these terms, it is participation by incorporation that generates closeness; a fraternal, sincere and intelligent respect of singularities and the subtle perception of the universalizing transcendence of what makes us original. How is it possible, in the condition of educator or student, to give existence to something we do not know, to someone we have had no contact with? Would the cultural manifestations and way of life of the indigenous and African peoples be translatable to the universe of the Brazilian urban school systems? Well, not only poets translate. The educator who also knows the experience with its difficulties and pleasures, without fear or indifference, recreates within himself, assimilates and incorporates. He can consequently reconstruct what is to be taught in another dimension (KATER, in: ALMEIDA and PUCCL, 2003, preface, my translation).

As Kater states, it is crucial to understand the importance of the assimilation and re-creation of other musical practices by the teachers in their classrooms, since they are responsible for connecting the students to

different cultures.

The presence of Ibã Salles showed us that interdisciplinarity and interculturality are a very interesting and effective tactic to change the prevalent perceptions the public holds of indigenous peoples. Ibã's presence changed the way the participants understood indigenous music, its functions, rituals and mythology. One year later, he did a workshop on his own in Studio Mawaca in São Paulo, narrating many stories and encouraging people to draw along with him.



Figure 250 Participants drawing the *miração* chants, Estúdio Mawaca, 2016.



Figure 251 Ibã in Estúdio Mawaca, 2016.

Indigenous Music on Stage – Project with Kaiowá in Dourados (MS)

"I don't want your alms, nor your pity. My land is not dust! My gold is the clay where I walk, where I plant" Brô Mc's Tupã (Guarani Kaiowá rap group).

In 2015, I was invited to take part in the *Música Indígena no Palco* (Indigenous Music on Stage) project, in the city of Dourados in Mato Grosso do Sul, a city notorious for being a place "where indigenous people are hated the most in Brazil". In the state of Mato Grosso do Sul, the level of violence against natives²⁸⁵ is alarming and has been widely studied by the CIMI (Indigenous Missionary Council), who report frightening data. It is considered "the worst case of violence and disrespect towards human rights of an indigenous group in Brazil", according to anthropologists Ana Lúcia Rangel and Deborah Duprat, authors of an article condemning the violence in this area.

In the last four years, the number of murders of indigenous men in Mato Grosso do Sul was higher than the total number of assassinations of indigenous persons in the rest of the country. While 162 natives were killed only in MS, 106 were killed in the rest of the country. The comparison is not to diminish the violence against natives in the rest of Brazil, it is all very serious; what we are showing here is the incredibly dire situation of the Kaiowá people. Although we should consider the

²⁸⁵ 250 murders of indigenous people were reported in Mato Grosso do Sul between 2003 and 2010 (RANGEL, 2010: 20).

complexity of factors that involve this reality and that the greater part of the deaths is a result of conflicts within the communities, the numbers cause indignation and demand urgent, widespread organized measures, starting with demarcation of the *tekohá* (RANGEL and DUPRAT, 2012: 16, my translation).



Figure 252 Protest in Brasília with many crosses symbolizing those killed in the conflict between Kaiowá and farmers, 2015



Figure 253 Kaiowá protest, Mato Grosso do Sul, 2015.

The Uruguayan anthropologist Graciela Chamorro – speaker of the Guarani language and professor at UFG-MS (Federal University of Grande Dourados) – has worked with the Kaiowá for more than 20 years and implemented the “Indigenous Music on Stage” project to garner positive visibility for the Kaiowá, particularly important given the brutal reality that prevails in this region.

Chamorro invited me to direct a group of students, musicians, poets, actors and circus artists and to collaborate with two Kaiowá communities, the *Itay de Douradina* group and the family of Mrs. Floritza. It was a challenging and very stimulating proposal. My role was to create a study group about indigenous music with help from the Kaiowá, and to direct the artistic group in re-interpreting the indigenous music in the form of an audio-visual performative spectacle. Its objective was clear: garner visibility on the indigenous plight, always very turbulent in that area, and constantly omitted by the local media, silenced by bribes from farmers and politicians tied to agribusiness. Due to the strong resistance and prejudice against the Kaiowá, there is a very violent conflict zone in the region of *Amambaí*, which provoked Graciela to create ‘something artistic’ to

call people's attention towards this often-ignored reality²⁸⁶.

The *Música Indígena no Palco* project was selected by a Municipal Fund Grant for Investments in Artistic and Cultural Production, an investment which helped finance my trips to Dourados to develop these proposals. I spent weeks at a time there listening to the natives telling their stories, singing their songs and speaking to Graciela, a specialist in Kaiowá life. A few months after the end of the project, she sent me the following testimony by e-mail:

Magda Pucci arrived here smiling, avid to learn about Kaiowá and Guarani music, and to get to know us, and we wanted to sing and take our indigenous music to the stage. We had great expectations of her and her professional work. We met in Florianópolis during the Brazilian Ethnomusicology Association Congress and I had a very good impression: she was kind, easygoing, amiable and creative. With our *Veraju* group we saw some of her work available on the internet and on CD. The first days of interaction with our resident artist were during her workshops on ethnomusicology. We were more than forty people and she took us, didactically, to a world of sounds and little-known concepts. Gradually she guided our attention to indigenous peoples and we then presented to her a few Kaiowá and Guarani chants. These were three very productive days of reading, sharing knowledge and sounds, talking and getting to know indigenous peoples (Graciela Chamorro, anthropologist, project coordinator, 2016, my translation).

We had five one-week encounters at the *Casulo* cultural space and in the outside area we held a series of activities for anyone interested. These were very enriching days, which are still very much alive in my memory. The youths were avid to study and experience the indigenous songs I gradually presented them, giving them the time to truly discover each sound and understand its meanings.

Part of the musical repertoire for this project was extracted from another project developed in 2014 by Graciela Chamorro, which resulted in the CD *Ñemongo'i*, with traditional and new chants from the *Mbororo*, *Jaguapiru*, *Itay*, and *Guyra Kambiy* communities. During these encounters, I created arrangements for these songs, already imagining them in a concert format that could be presented in the next months. Considering the musical possibilities of the participating youths, I selected fifteen songs that had won their hearts and were representative of the repertoire from Kaiowá culture, also including some tunes from other groups, such as one Huni Kuin, two Mbyá Guarani and one Shipibo song. The group had about fifteen singers, two percussionists, one acoustic guitar player and one bass player, as well as circus and theater performers.

²⁸⁶ To know more about this subject, I recommend the Amnesty International website (Guarani Kaiowa) and the letter of ABA (Brazilian Anthropology Association) *Situação dos Guarani Kaiowá e Nandeva no Mato Grosso do Sul: Ação Imediata ou Genocídio Consentido pelo Estado Brasileiro*. (The situation of the Guarani Kaiowá and Nandeva Peoples in Mato Grosso do Sul: Immediate Action or Genocide Consented by Brazilian Government) listed in the Bibliography (ANISTIA INTERNACIONAL, 2017). There are many articles about the Kaiowá's situation. See more at <https://anistia.org.br/?s=Kaiowa> in Anistia Internacional website.



Figure 254 Meeting at *Casulo* with Mrs Floritza, Graciela Chamorro and participants of the Veraju collective, 2015.



Figure 255 Meeting at *Casulo* with Mrs. Floritza, Graciela Chamorro and participants of Veraju collective, 2015



Figure 256 Poster of the course *Etnomusicologia – Música indígena no Palco*, Dourados, 2015.



Figure 257 Poster of the presentations *Indigenous Music on stage*, Dourados, 2015.



Figure 258 Veraju collective with Mrs. Floritza and family, Dourados, 2015.

The actress and scenic director Arami Marshar gave a testimony via e-mail about her impressions of the workshop's opening day:

Since I already knew many chants and prayers from the Guarani Kaiowá from the region of Dourados, I was able to broaden my perception to other sounds referenced in the indigenous universe, perceiving how languages, timbres, melodies and rhythms that make up indigenous chants and music are diverse and mean different things according to our impressions. During this workshop, we did a listening exercise on the first day in which the participants laid on the floor and closed their eyes to listen samples of indigenous music. Afterwards we talked about what kind of instruments could be used or what each chant could probably mean, seeking a very intuitive listening. So, we noticed how these other references remove us from our symbolic system, because most of our impressions did not correspond to the meaning that the actual natives give to these chants, and the sounds of the instruments were rarely known to us. With these cognitive awareness exercises, our perceptions became familiar with other types of sonorities, other rhythms and musical concepts, by identifying different

timbres and different vibrations in the body when we sang certain songs (Arami Mascher, actress, 2016, my translation).

On the creative process, I leave you with the words of Graciela Chamorro, who experimented with a new way to make music and witnessed the transformation of the Kaiowá songs:

We started to think of arrangements for the stage from the melodies and traditional movements we learned in the indigenous communities. We selected *borahéi* songs to create arrangements over them. For me, it was a time of creative anguish. Nothing was established anymore. Every attempted arrangement was a fickle possibility that was readily substituted by the next idea. Due to my classical music background, I wanted sheet music I could read and know exactly what I should do. However, the creative process was not so quick and even when the sheet music was available, it was modified. The indigenous melodies were transformed. The melody was developed into other phrases. The ostinato, the vocals and percussions, as well as the voicing of the songs and the beats with the rhythm sticks and *maracas* started to give a different color and texture to the original melody. The scenic movements, the mythical reports, the sound landscape, fire tricks and other proposals gave life to the music we wanted to take on stage (Graciela Chamorro, anthropologist, 2016, my translation).

Veraju made five presentations for different audiences in local theaters as well as village schools. I confess that it was quite a challenge to work directly with a group of mixed indigenous and non-indigenous members, but we had the great advantage that participants of the collective Veraju knew the Kaiowá very well, making our positive relationship arise very naturally. Despite the group's technical limitations, the synergy between the people allowed for a captivating spectacle.



Figure 259 Scenes *Música Indígena no palco* with the Veraju group, Dourados, 2015.



Figure 260 The Veraju group performance, Dourados, 2015. Figure 261 *Música Indígena no palco* with Veraju group, Dourados, 2015.

Our arrangements of Kaiowá songs were 'approved' by the natives Mrs. Floritza, Mrs. Teresa, Ifigeninha and Daniela, as well as the traditional masters Mrs. Merenciana, Merina and Neusa. According to Graciela's testimony, "they received our interventions in what they had taught us with positive appreciation".



Figure 262 First presentation of the Veraju group at Guarani's Panambizinho school (MS), 2015.



Figure 263 Kaiowá woman with *takua'pu* watching the presentation at Panambizinho school (MS), 2015.



Figure 264 Children of the school Panambizinho watching the Veraju presentation (MS), 2015.

One of them talked about my version of the *Opyrû* chant: “you sing for real, making the public believe that *Verami*²⁸⁷ indeed sets his feet on the Earth again”. Hearing this brought me immense joy. Graciela shared further praise:

Months later, the Ñemongo’i group surprised us by saying they were rehearsing the song with the arrangement we made with Magda. One of the members had recorded and filmed our presentation. They thought it was beautiful and began rehearsing (the new format) (Graciela Chamorro, 2016, my translation).

Graciela was referring to the ‘Mamo oymé’ song, made up of two verses by one of the youths of the community, which reveals the importance of *tekoha* to the lives of the Kaiowá. The song was originally sung with beats marked by *takua’pu*, bamboo sticks, which the women beat on the ground, while the men play *maracás*. I kept the original rhythm of the melody, but I added an ostinato sung by the men and a high-pitched melody line to create space between the many repetitions of the theme. I kept the 4/4 signature, added African-Brazilian percussion, changed the rhythm of the *maracás*, accelerated the tempo, created a small introduction and a coda, to give it some structure for the show, which requires a “beginning and an end”. The song had tremendous impact, everyone gave their best during the performance and it worked as a cathartic moment of great expression on stage. It was a project with a social scope, but that used art as the vehicle for sensibilizing the audience, that sought to reach layers of the invisible, showing to non- indigenous audiences the resilience of Kaiowá people through their own musicality.

I usually end my workshops with the ‘Mamo oymé’ song, which always delights the participants. We sing it in a big circle, it is a way to raise the participants’ awareness of this serious yet still obscure problem which indigenous people, and particularly the Kaiowá, face today.

In 2018, the Veraju collective began new rehearsals for a tour to Mato Grosso do Sul and Paraguay theaters and villages. They did an artistic residence at Estúdio Mawaca under my direction for the new tour.

²⁸⁷ *Verami* is the creator, as conceived by the Kaiowá.



Figure 265 Poster for the Veraju concert in the villages.



Figure 266 Poster for the Veraju concerts in the theaters.



Figure 267 Concert Veraju – tour 2018.



Figure 268 Concert Veraju – tour 2018.

***Cantos da Floresta* – Reference book for teachers**

After the release of *A Floresta Canta*, a more complete version of the material was organized to create a more thorough educational project, renamed *Cantos da Floresta*, which includes a CD and a website with educational activities and workshops for teachers in the state of São Paulo. This project was subsidized through a public-private incentives program with PROAC – the Cultural Support Program (*Programa de Apoio à Cultura*) of São Paulo State and *Natura*, a cosmetic company. The book aims to encourage its readers to listen to indigenous chants related to some rituals, getting to know their instruments and meanings in a way that we can comprehend, and demonstrating how music is an integral part of indigenous life.

The book is meant to be used as reference material for teachers and contains 336 richly illustrated pages. Though there has been a rise in publications about indigenous themes, we still see a need for material that supports the real application of this content in schools. In general, music books for children and young

adults have appeared²⁸⁸, however, material that covers indigenous music is rare, since it is an area where there is not much research by and for music teachers.

The project was an enormous undertaking, because we had to gather a large volume of material that was spread out in websites, books, articles, theses, in order to achieve our intentions of creating a deeper knowledge of each topic covered, from the more cultural aspects of the indigenous universe – its most important rituals, main leaders, immaterial art, games – to delving into sound art, with all its singularities, showing sound samples from nine different indigenous peoples, transcribed sheet music, contextual explanations, lyrics in native languages, translations and pronunciation, in order to facilitate the teacher's process as much as possible²⁸⁹.



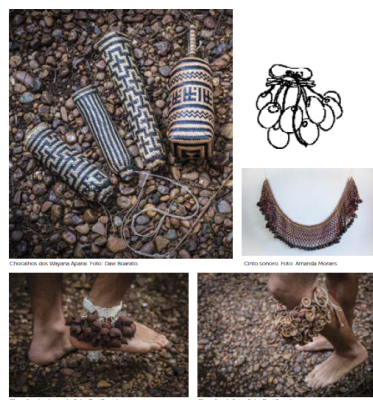
Figure 269 Cover Cantos da Floresta – 2017.

²⁸⁸ Youth literature books created by indigenous writers numbers over 300, which can be considered a great advance. There is also literature about natives made by non-indigenous peoples, which in a way complements these actions on a didactic scope.

²⁸⁹ See Appendix. Chapter 3-3.

Segundo Izkowitz, o **chocalho de fleira** seria próprio de "culturas de caçadores que teriam se difundido ao longo das Cordilheiras no Ocidente e, mais tarde, em direção oriental e norte, pelo caminho do Chaco". No decorrer das mudanças culturais, esses instrumentos passaram a ser confeccionados com outros materiais e receberam novas funções. A princípio, deveria ter sido uma espécie de amuleto, provavelmente originado no sudoeste da América do Norte ou no norte do México²⁹⁰.

No século XVI, Jean de Léry comentou os chocalhos de fleiras presos nas pernas dos Tupinambá²⁹¹ durante **danças rituais**. Os chocalhos de fleira podem ser usados como colar, cinto, braceleira ou tomzozeleira²⁹² e o som é produzido pelo movimento do corpo em que está fixado o instrumento. Os Canela usam no ritual



180 | Luis, Cingano e Maria Helena, op. cit. 1303. Luz Vidal, Tantos ritos povos indígenas do Chapéu, 2009. 1304. Maria Helena e Lúglio Formigoni, Jongo e brincadeiras do povo Abakalá, 2000. 1305. Antônio Sérgio, op. cit. 1306. Jean de Léry, op. cit.

Thu o cinto de mesmo nome, e os Timbira do Maranhão usam o cxi, um cinto de algodão, onde pendem flos com sementes de tiritica como se fossem pequenos sino sem badalo. Segundo o antropólogo Julio Melam²⁹³, ele é usado na cintura quando a pessoa corre com tonas; abaixo do joelho direito, quando canta de pé; ou é batido com a mão no chão, quando canta sentada.

O **chocalho de vara** pode ser feito de bambu ou madeira oca recheado de pedrinhas ou sementes e geralmente é percutido batendo-o contra o chão. Um exemplo é o arulo usado pelos Apalás, do Pará e também é encontrado entre os Tukuna e os Sateré-Mawé, do Amazonas²⁹⁴.

Há também os **chocalhos tubulares** em formato alongado feitos de taquara, madeira, bambu ou palha. Os Wayana usam esse tipo de chocalho de palha junto ao bastão de ritmo e às flautas, nas festas **wáko**, que, animadas com danças, duram de três a quatro dias²⁹⁵.

BASTÕES DE RITMO

Bastões de ritmo são feitos de madeira oca ou bambu, com algumas pedrinhas ou sementes dentro, e podem, eventualmente, ter chocalhos amarrados. São percutidos no chão, marcando o pulso em danças. A grande maioria dos povos indígenas ornamenta os bastões com desenhos pintados ou gravados, com imagens de animais ou humanos ou formas geométricas simbólicas²⁹⁶.

Os bastões de ritmo também recebem denominações diversas, conforme o grupo indígena. Desse modo, os Tukano (Irejã-Masa) denominam esse instrumento **ihuj**, que é uma junção da palavra "ih" (que significa "bato") e o sufixo "g", que quer dizer "comprido e roliço, em forma de pau". É usado no **Dabukuri** dos povos do rio Negro. Os **Kamairá** chamam de **sapanauari**, cujo tubo de taboca é batido num cepo.



Bastões de ritmo: Tukano da comunidade Regental, Foto: Eduardo Vissani.

Figure 270 Pages of the book *Cantos da Floresta*.

We intended the book to be only a starting point for educators, and with the purpose of making it easier for teachers to research further on the pre-selected approved material, we created a website that offers pedagogical activities complemented by audio, video, a bibliography and a discography. Furthermore, as part of the project, five workshops were held for public school and university music teachers to help them expand their indigenous repertoire.

Berenice and I wanted to contribute by inserting this indigenous repertoire in schools and chose this to be done carefully and not through a "folkloric"²⁹⁰ approach, still very common in Brazilian school institutions. The fact is that academic research about indigenous musical culture does not resonate in music education as desired.

We are aware that a book might not change much, because we know that even with the material in hand, few teachers will be able to develop consistent work with indigenous culture, due to the fact that they are not always able to dedicate themselves to study the complex subject with the depth it requires. According

²⁹⁰ Still teachers usually put the indigenous cultures in the same "basket" of folklore (or *cultura popular*) thinking they are from this "place of unknown" authors and very influenced by the European view, but in Brazil, *cultura popular* is more connected with the afro-Brazilian traditions merged with European elements like *Congados*, *Jongo*, *Boi* and others. These traditions have nothing to do with the indigenous way of thinking, the historical and anthropological process was different. There is a problem with the conception of those terms. For more about this subject I recommend reading http://www.scielo.br/scielo.php?pid=S0102-88392001000200005&script=sci_arttext.

to Pedro Cesarino, “the problem is not only due to the lack of materials, but also the absence of a conceptual basis to think in Amerindian terms, radically different from ours” (CESARINO, 2009, my translation). That is why it is necessary to also include indigenous music and culture in the curricula of music universities.

It is clear through research, such as the work of Kelly Russo and Mariana Paladino, that if there is no improvement in the quality of teacher’s education, it will be difficult to see a change in paradigm because schools are still stuck in an archaic model based on a European mindset, and urgently need to be decolonized. Many Brazilian intellectuals, including the aforementioned authors, use Mignolo and Walsh as their academic reference, because they work with aspects of Latin-American cultures that are closer to Brazilian reality, and articulate a critical point of view which is lacking in our academia:

The incorporation, or lack thereof, of the indigenous peoples’ cultures and history in the curriculum should be comprehended in the field of political and ideological disputes in which differences are produced and ranked in our society. Through this view, we point out the discussions about modernity/decoloniality and critical interculturalism (MIGNOLO, 1999; WALSH, 2002) as conceptual tools that offer us a complex and historical comprehension of scholastic reality. This perspective proposes the challenge of thinking of cultural difference beyond simple recognition and tolerance, to re-discuss power structures and inequality in our society and in the organization of our school knowledge (RUSSO and PALADINO, 2016: 902, my translation).

During the creation of the two books, *A Floresta Canta* and *Cantos da Floresta*, many indigenous people were consulted, helping us to better elaborate concepts, defining how to transcribe their languages, establishing an intercultural dialogue. Although we were physically distant from them, modern ways of communication, such as e-mails, telephone calls and WhatsApp messages immensely facilitated this process. What happened was collaborative research, adapted to post-modern times, in which there was no intention, in any way, to represent the ‘other’ faithfully, but rather to present information that evidently had passed through my filters, and offering educational strategies that I understood to be effective in the approach to these different cultures.

While writing the books from 2014 to 2017, we gave many workshops and courses to teachers, children and other interested parties, presenting them with various aspects of the indigenous musical universe and showing how this music is inserted within a richer context. Berenice and I elaborated interactive activities, games, storytelling sessions with scenery, commented hearings, as well as activities with vocals and instruments, music making with audio and collective composition. Part of our objectives was to stimulate the teachers’ creativity in their approaches, encouraging them to not only reproduce an already established repertoire in their classes. We sought to encourage the teachers to create projects, paths and research, to think of creative possibilities that would allow indigenous cultures to be inserted in schools. The many activities proposed sought to establish exchanges between languages, such as relating indigenous graphics to sound structures (a concept covered in *Rupestres Sonoros* project); to reflect on the everyday tasks of indigenous lifestyles connected to the songs; to try and understand the relation between myths and music;

and to tell and situate stories from different peoples; creating other instruments based on acoustic indigenous procedures, as well as understanding social and environmental issues through a self-sustaining indigenous perspective.

With the book *Cantos da Floresta* in hands, Berenice and I promoted five workshops for teachers and students in different cities in the state of São Paulo: Franca, Campinas, Jundiai, Mogi das Cruzes and São Carlos. After finishing the workshop, each participant received one free copy of the book²⁹¹.



Figure 271 Workshop in Franca, 2017.



Figure 272 Workshop in Franca, 2017.



Figure 273 Fulni-ô singers. Workshop in Campinas, 2017.



Figure 274 Workshop in Campinas, 2017.

²⁹¹ More photos and information about the Workshops are in Appendix Chapter 3.



Figure 275 Workshop in Jundiai, 2017.



Figure 276 Workshop in Jundiai, 2017.



Figure 277 Workshop in UFSCAR, São Carlos, 2017.



Figure 278 Workshop in UFSCAR, São Carlos, 2017.



Figure 279 Workshop in Mogi das Cruzes, 2017.



Figure 280 Workshop in Mogi das Cruzes, 2017.

During this time, I have observed how there is at least a small change in people's opinions when they

are appropriately educated about the indigenous peoples. Information is important, but the way it is transmitted and delivering it to an audience with a receptive point of view are also fundamental in the process of approximation of these two cultures.

Our intention for the future is to continue this research through projects and activities with indigenous groups that can be developed into a lasting partnership, offering courses and workshops where we can interact with the participants and create new materials that can be shared with teachers.

All of these projects, books, workshops and shows are tactics that can use music to change our points of view on indigenous issues. It is a social project, which deploys art as a means for raising awareness and of shining light on a topic all too often kept obscure.

Music, research and education – A powerful triad

As I describe these projects, I revisit some reflections that have permeated my career as an artist, researcher and educator. After all, what do I do? Do I research indigenous music? Do I perform based on research about indigenous music? Do I organize educational endeavors to propagate indigenous music? For what, for whom and why? Where is the line between the artist and the musicologist?

I also ask myself the questions the Argentinian ethnomusicologist Ramón Pelinski brought forward about current musical ethnography in the postmodern period:

What could we know through the fieldwork without exploiting the holders of the culture under investigation? What could musical ethnography offer to a human being's knowledge? What obligations of reciprocity does the ethnomusicologist hold when faced by the members of the culture he/she studies? (Clifford 1983; Barz and Cooley 1997: 11). As it was observed by Timothy J. Cooley, to move from the study of music as an object to the study of music as culture leads one to practice a reflexive ethnomusicology in which the researcher cannot place him/herself outside of the culture as an observer of an objectively observable culture (PELINSKI, 1997, my translation).

The idea of being inserted into the culture while interacting with the indigenous persons definitely changed my way of thinking.

Even after a few years, the *Rupestres Sonoros* project and the *Cantos da Floresta* tour in the Amazon, still stimulate me to reflect on many issues such as interpretative reinterpretation, recreation and development of music inspired by the indigenous universe.

In the first chapter, when analyzing the existing initiatives that use indigenous material in relation to the cultural diversity we have in Brazil, I observed that material was scarce. What could justify the limited contact we, non-indigenous Brazilians, have with the indigenous repertoire? Could such lack of interest be only a matter of prejudice against indigenous materials, considered minor and less interesting? Or could it be

because many hold the opinion that it would be cultural appropriation to work on these themes?

The work mentioned in the first chapter, as well as the actions with Mawaca, are full of issues regarding appropriation, and in some cases present hybridisation of form and context. Would hybridisation be a problem or a possibility to address appropriation? Are musicians aware of this issue? How do indigenous people view this?

Canclini views hybridism as a multicultural dialogue between different cultures. Culture is seen as something no longer genuine, but mostly as something that is represented (CANCLINI, 2011). Even the indigenous groups – who are presenting excerpts of their rituals in theaters for non-indigenous audiences – are ‘representing’ their culture, they are not doing the ‘real thing’. They are adapting and reconstructing their musicality and gestuality. Indigenous groups are doing this hybridization when ‘showing’ their culture to the others in theaters or cultural spaces. They are mixing their idea of a ritual with the concept of a spectacle, a ‘scenic representation’, as constructed by their non-indigenous audience²⁹².

The sociologist Adélia Miglievich-Ribeiro also reflects on hybridism:

Hybrid, by principle, is a concept associated to biology and is about the result of certain breeding between species. The mixture, in common knowledge, is the hybrid. Bruno Latour (1994) appropriated this idea but gives it a political dimension. For him, if modern rationality creates specialities and hyperspecialities, diminishing the complexity of reality, it is now the time to disorganize the modern way of conceiving the world, in excluding binary and dichotomic pairs. This is the role of the hybrid (MIGLIEVICH-RIBEIRO, 2014: 69, my translation).

Musical hybridisms are also contemporary ways to rearticulate traditional music and other pre-existing musical styles, such as jazz, electronic music, rock and pop. There are many cases in which musical groups appropriate external sound elements through *samples* and reinterpret songs, creating their own work. Yet, ethical issues are not always respected, especially when this takes places across two cultures.

Musical Appropriation

The possibility of appropriation of traditional indigenous music by artists on CDs and DVDs, is questioned more in the academic world than other places. Steven Feld raises this issue when commenting on the use of pygmy chants of the Fataleka and Baegu from the Malaita Islands by the French electronic music

²⁹² There are many projects where indigenous groups are performing their culture. Paiter Surui had an experience of representing their history on stage. One group of Fulni-ô people had been performing at Aldeia Mutiétnica at the festival *Encontro de Culturas Tradicionais da Chapada dos Veadeiros* for many years. Guarani Mbyá also has been presenting shows with children choirs to show their culture. Djuena, a Tuyuka singer is performing in my places as a solo singer. All these activities are considered a mix of tradition and a “white-man’s” way of performing, a kind of hybridization.

group *Deep Forest*²⁹³. In 1993, the group sampled recordings from French ethnomusicologist Hugo Zemp which were released as part of a compilation by UNESCO in 1973. One of the songs, 'Rorogwela', sung by Afunakwa, was used as a sample in the song 'Sweet Lullaby' by the French duo in 1992, and it became a world hit. The controversy around cultural "looting" was huge, in particular since the name of the singer, Afunakwa, was not credited on the CD. Although the duo had affirmed they requested and received her permission for the sampling, it was later revealed that she had never been consulted.

What really occurred was an unlawful exploitation of Zemp's ethnographic recording, who granted permission to the group to use his recordings after being asked. However, Zemp did not know about the duo's intentions, nor did he require that the rightful credits or royalties be given to the authors of the song. The recording label connected to UNESCO acted as many commercial labels would (recalling the case of Caetano Veloso's song 'Yudjá' used in the the song 'Asa' mentioned in chapter 1), not giving credits, by considering it irrelevant to mention the 'native artist'. The ideal situation would be that the producers of *Deep Forest* pay the authors/interpreters their rightful share, and an ethnomusicologist aid them in this mediation, but Zemp did not seem to give much importance to the matter. After much turmoil between the parties, royalties were finally paid to the native performer. According to Feld, ethnomusicologists are seen as outdated "dinosaurs" to the powerful entertainment complex, which is not preoccupied with traditional or minoritarian artists' rights.

The lesson for researchers is that community trust, academic recognition, and institutional prestige mean little when you are up against international entertainment law, major record companies, the media and marketing world, music collecting agencies, and high earning, highly protected pop stars. Here they are globalization, and you are a dinosaur' (FELD, 2001: 166).

On the other hand, this so-called "pygmy music", completely outside commercial standards, gained unforeseen visibility, generating interest because of its unique way of making music, considered 'different' from anything Western audiences had heard before. Other artists were inspired by pygmy music, and used samples of ethnographic recordings, some already mentioned by Feld, such as Herbie Hancock in his classic 'Watermelon Man' and Jan Garbarek, who recorded a version of the 'Rorogwela' tune in his *Visible Word* CD. Others used pygmy music samples as well, such as the English group *Baka Beyond*, the Zaire-Belgian vocal group *Zap Mama*, the US musician Jon Hassel, as well as percussionist Chris Berry. Each case needs to be thoroughly analyzed.

However, it is currently almost impossible to build barriers around artistic work, monitoring what can

²⁹³ The track 'Sweet Lullaby', which became a techno ambient hit full of chillout beats. With this album, the group achieved the highest sales worldwide and the duo was nominated for a Grammy Award in 1994 in the category of World Music's best album.

and cannot be done to prevent cultural appropriation. The actions of these artists do not strike me as disrespectful to the pygmies. I would like to believe that their interest in pygmy music was caused by the wide-spread exhibition of a song that was previously distant and isolated. As it became known, it stimulated the creativity of these artists, due to its beauty and complexity. It is widely considered an exceptional piece of music, as stated by Chris Berry, who lived among the Bayaka and created the soundtrack for the movie *Oka!*²⁹⁴ about the life of Louis Sarno, who for three decades lived among the Aka pygmies.

You just cannot frame it like Western music. It is very complex and make no mistake: Bayaka musicians know exactly what they are doing. And the most ingenious thing about it is that while they stick to this order, everyone is free. They express that moment and get at the power and beauty of where you are, right there (BERRY, 2012, n.p.).

Admiration for the Bayaka way of making music is what seems to have transformed the mentality of non-indigenous artists from several genres. I cannot see this in a negative light.

Of all the forementioned cases, only 'Sweet Lullaby' seems to have stirred debate in ethnomusicology, however there is no shortage of cases of "bad" appropriation all around the world. Faced with this dilemma, one question remains unanswered: should ethnographic recordings be commercialized in CDs? If yes, should we not establish clear rules for their usage? Or should they be locked away and used only for academic purposes? Should we keep this music hidden from society? This is an extremely important issue that has not yet been sufficiently discussed²⁹⁵.

Perhaps something we should consider with more relevance is the fact that due to the internet and globalization, it has become difficult to prevent illegal usage entirely. It could be more productive to instead worry about copyrights, which although complex and difficult to understand, should clearly feature in products to inform consumer (and artists) what to do should they wish to include that material in a subsequent piece. Since I am constantly working with indigenous themes, some artists ask me what they should do when they want to record a traditional tune, since there are different rules in every country concerning collectively written music, and this can get very complex. I always answer them that they should talk directly to those who are performing it, if it is possible. If not, they should try to get in contact with an

²⁹⁴ The movie is a story of Louis Sarno, an American ethnomusicologist who lived among the Bayaka Pygmies in Central Africa for 25 years.

²⁹⁵ Anthony Seeger had discussed this subject in a key note lecture at ISMIR (International Society of Music Information Retrieval) titled "I found It, how can I use it?" – Dealing with the ethical and legal constraints of information access" (2003). At the end of the text he wrote some recommendations for the future: "Our music schools, conservatories, and music research departments need to add training in music law and ethical practice. Artists need to know how to protect their own rights to their creations. Researchers need to learn how to obtain the rights they need for archiving and publication when they make a recording. Librarians, archivists, programmers, and other information specialists should be involved in these training processes as well" (SEEGER, 2003: 5).

institution connected with the indigenous community.

In Brazil, referring to indigenous music, the musical appropriation—by Villa-Lobos, Marluí Miranda and Sá Brito—is seen by some purists as a ‘disrespectful’ and a ‘colonizing’ attitude, because in their minds, there is an ‘authentic’ indigenous music that should be treated as something “immaculate”. The transformation seems not to give legitimacy to the artistic process, however respectful it may be. Caetano Veloso was considered guilty in using a Yudjá melody, in the same way Deep Forest did. Three decades later, environmental and social associations that work for the protection of the indigenous populations accused him of misappropriation. But rarely someone mentions that he created a masterpiece “using” this song. In fact, without such transformations many masterpieces of popular and erudite music would not exist. Art history professor Jorge Coli similarly comments on the origin of the opera ‘Madama Butterfly’: based on the French novel *Madame Chrysanthème* (1888) by Pierre Loti, which was inspired by an American play written by John L. Long and David Belasco, from which Puccini used references to compose his work.

It is, therefore, the fruit of a cultural mix. A Frenchman, two Americans and an Italian have created this imagined, fantasy, fictional Japan. The assumption of purity is in cultural exclusivity. Nothing should be mixed so that the respect for a quintessence could be preserved. Full of an ambiguous prestige, though powerful and intolerant, the notions of “pure” or “purity” are however treacherous. For instance, twentieth-century history has shown that associating them with the notion of the human race leads to the worst of horrors. Every culture and any culture, weak or strong, no matter how much endeavor of isolation is imposed to them, live and are always energized by contamination. From this arises the vital and fruitful dynamics. Fortunately, even if you want to, no one can veto the mixture, miscegenation and impurity. Powerful instrument of conscience and denunciation, “Madama Butterfly” would not be possible if it obeyed the theory of cultural appropriation, now so in vogue. Shakespeare’s “Othello” would not be possible also (COLI, 2017).

What intrigues me most is that it is very rare to find artists really interested in Brazilian indigenous music. It seems to me that to avoid using these references for “ethical” questions would definitely erase the existence of indigenous (and Brazilian) musical diversity from memory.

I would venture to say that in other countries in Latin America, there is a more consistent, though folkloric, production using the music of the original peoples. Many local groups in Bolivia and Peru gain respectability and manage to make a living by playing indigenous music.

Copyrights

There is a crystalized idea that indigenous peoples are “naturalized” and seen as “elements of nature / forest”, immobile and timeless, far from “us”. Rarely are they considered individuals, with their own thoughts and demands. Indigenous songs, are usually treated almost as “natural resources” that can be “extracted” and the credit goes to the urban artist who “found” and “brought” these songs into the “civilized world”. Just as capitalism that excludes these communities from the (few) benefits of the global economy, indigenous labor is also devalued and not seen on the same level as the labor of others. When an artist produces a song, we see it as work (labor) that deserves to be remunerated, but for indigenous peoples, especially since they have a

different relation to music, this is not seen as work and effort coming from a people, but as their natural activity that does not have to be remunerated, just recorded, extracted and reproduced, like the song of a bird.

In Brazil, the existing copyright laws created mechanisms to prevent anyone from “appropriating property rights over traditional knowledge.” According to Brazilian lawyer Ronaldo Lemos and anthropologist Hermano Vianna, “one of the greatest concerns of traditional communities regarding the protection of their traditional knowledge is regarding others taking economic advantage of them,” however, this protectionism is “counterproductive towards building a global collaborative culture that can become more effective in terms of obtaining symbolic and economic advantages” (VIANNA and LEMOS, 2005, my translation).

It is known that the interest in indigenous music (or even folk music) is limited and usually does not generate profit. Projects relating to indigenous music are subsidized by government or sponsorship and the resources obtained are usually only enough to finance the project. Very rarely CDs with traditional music material, released for commercial purposes, are profitable. Unrealistic expectations of financial rewards of such musical products can be tricky: it is common for some to expect a higher income than these types of projects are able to generate, and this can create internal conflicts in groups and destroy relations. Besides that, the need to secure consent to market the project in the first place, can further isolate these traditional cultures making it more difficult for them to become better known outside their usual circuit.

Alternative ensembles such as Mawaca do not make great profits or have the media exposure of a group like *Deep Forest*. Since we – Mawaca, Renata Rosa and Marlui Miranda – are independent artists and not involved with big labels, we are outside the mainstream market. We do not use original recordings either, we recreate indigenous themes, duly authorized by the groups.

Throughout all my projects mentioned here – CDs, DVDs and books – we always paid copyrights for the indigenous songs, to the extent that it was possible to do so. All the credits are rightfully given (as far as this is possible²⁹⁶) and authorizations are requested and signed to avoid misunderstandings and possibly conflicts. During the Amazon tour, all the indigenous groups received a fee as artists and authorized the use of their images only for the documentary. If there is a need to use them for other purposes, copyrights would be paid once again, as was the case with the publishing of the *Floresta Canta* and *Cantos da Floresta* books. I acknowledge that it is exhausting work that demands patience and care, even more so since dealing with

²⁹⁶ In some cases, it is not possible to find those responsible for a recording, and some record labels no longer exist, which makes due payment difficult, but these cases are exceptions.

financial issues with people not accustomed to the capitalist world is always a delicate matter.

Authorizations are similar to those between musicians and composers, using the same procedures defined by the Brazilian justice system but requiring added care to specify the conditions for each usage. When an interpreter wants to sing a song by a certain composer, they must get direct authorization from the author, the publisher or the association that represents them. The difficulty is that sometimes many of the songs do not have individual authorship, which becomes a legal problem. The solution in these cases is to get authorization from the natives that represent their group or indigenous associations that can receive the payment or authorize the use of their images or music, and then they decide what to do with the money. In this case, an advance payment is given rather than making payments according to sales, making operational logistics easier. Even if the profits are not high, recognition is given, and the agreement allows for copyrights to be paid within the law.

Therefore, I believe that our actions do not constitute an unethical appropriation, since consent was given by the indigenous communities for us to use their songs in different contexts²⁹⁷. All of the natives received copies of the CDs and books in which their music and photos were published, and this was a *sine qua non* condition established with the publishers²⁹⁸.

Arrangements and adaptations are called “derived works” and many musicians who develop work with traditional music incorporate traditional material in their songs. If the musician adds new elements to the original music, he/she can create a new copyright, but if someone uses music that is considered part of the ‘public domain’ they do not need pay copyright to the ‘recreator/adaptor’. However, if they use a version of this original, i.e., an arrangement with modifications, they must pay the adaptor. This marks the adaptor/arranger as being, in a way, also a composer, since they are creating new material over the original.

In the *Rupestres Sonoros* and *Cantos da Floresta* project, we also had authorization from all the participants who had their copyrights paid, whether through institutions or local representatives. The use of indigenous songs is understood in the same way as when an interpreter sings any other composer’s work, they need to obtain direct authorization from the author. If we take into consideration the definition of

²⁹⁷ Though there still might be difficulties in this negotiation between indigenous and non-indigenous people, as there is a constant exploitation of authorial rights by advertising agencies and other media which do not always act ethically, creating unfavorable contracts. There are, on the other hand, TV stations who pay great quantities for filming that may make the indigenous population ill-accustomed to large amounts, causing problems for researchers who need to film them for ethnographic documentaries, which would be charged the same.

²⁹⁸ In the case of the book *A Floresta Canta*, we established a percentage for each group for the case that it be sold as government grants where there are large print runs.

cultural appropriation by Susan Scalfidi (2005) – “to take intellectual property, traditional knowledge, cultural expressions or artifacts from others without permission” – we understand that this is not applicable to Mawaca’s engagement with the indigenous collaborators, since there was consent for the use of their music in the different contexts it was used.

Cultural Exchanges

It is important to recognize that money is not always the most important matter in relations with natives. This financial relation is also permeated by friendship and trust, because exchanges are fundamental for an affective relationship. According to French anthropologist Marcel Mauss, alliances are a central concept in non-Western populations. It is through giving that an alliance is forged, as in diplomatic relations between natives and non-natives (MAUSS, 2008). When researching the modes of reciprocal exchange in “archaic” societies in the 1920s, Mauss demonstrated that the value of things can not be bigger than the value of the relation between peoples, and that symbolism is fundamental to social life. He realized that the gift occurs also in “modern” societies and that those transactions transcend the divisions between the spiritual and the material. The practice of exchange between different civilizations reveals that “exchanging is mixing souls, allowing communication between people, intersubjectivity, sociability. Anthropology is the study of this communication and the rules that establish it” (Mauss in: LANNA, 2000: 191).

In projects such as Mawaca’s tour, we can observe a will to exchange experiences, as mentioned by Uraan Suruí during Mawaca’s visit to his village and the singer Adana Kambéba, who participated in Mawaca’s concert in Manacapuru, and commented on their presence in the Tururukari uka village:

I see it as a lesson, a learning opportunity. In the end, natives and non-natives have much to contribute and learn from one another. How many natives would like to show their music to the world, but have no conditions to go out and do that? A group like Mawaca can do this. It is like they are satisfying our desire in some way (Adana Kambéba, singer, 2011, my translation).

On the issue of appropriation of which we, supposedly, could be accused, I quote the Brazilian ethnomusicologist and composer Kilza Setti, who commented on my work with Mawaca. She believes that “it is up to each person to decide how to use” traditional music in their projects, as long as the rightful credit is given. In a testimony by e-mail, she wrote:

In certain cases, the use of cultural data can even favor the community. Your work (as well as Marlui’s, which I am less familiar with) is brilliant. I have told you already that I love your CD *Rupestres Sonoros*, because of the beautiful sonorities you achieved, as well as some live concerts I have seen. Your performances are beautiful, and it is one of the best ways to promote the cultural grace of different peoples (Kilza Setti, composer and ethnomusicologist, 2017, my translation).

The way this sonic resignification and reorganization of indigenous material is developed has to go through ethical approval, of course, which is what I always seek throughout my productions.

As mentioned before, during the research for the books I wrote, there was constant interaction with natives such as Uraan Suruí, Josias Ikolen, Iran Ikolen and Márcia Kambeba. They were consulted many times and helped me with questions about the written language, suggesting meanings and clarifying the correct names of people and musical instruments. We also had the support of anthropologists, linguists and ethnomusicologists who helped a lot with their expertise in specific subjects.

In my understanding projects like this, built on interaction/integration, are part of a postmodern phenomenon, in which the existence of cultural exchange and plurality in 'high' and 'folk' art bring us the idea of "transcultural empathy" and "aesthetic reconciliation". These concepts were commented by Hesmondhalgh and Born in the book *Western Music And its Others: Difference, Representation, and Appropriation in Music*:

It is in the postmodern "resolution" of issues of appropriation into un- problematic notions of crossover and pluralism in both art and popular musics that we find the dominant expression today of the idea that cross-cultural empathy and its attendant aesthetic "reconciliation" equalizes musics of formerly unequal status and power, and erases erstwhile differences of legitimacy. As Born has argued elsewhere, pluralism is central to the way that postmodern intellectuals experience the aesthetic imaginatively as progressive; aesthetic pluralism is divorced from extant socioeconomic differences and held to be an autonomous and effective force for transforming those differences. The aesthetic is held to portend social change; it can stand in psychically for wider social change. In this sense, cultural postmodernism can be seen as an ideology *tout court* in the classic sense of a cultural system that conceals domination and inequality. (BORN and HESMONDHALGH, 2000: 21).

I agree with Born and Hesmondhalgh's affirmation that "pluralism is central to the way that post-modern intellectuals experience the aesthetic imaginatively as progressive", and the way indigenous cultures are viewed needs to be reconstructed. Clearly it is a form of approximation that happens through aesthetics. According to Pelinski, this process of fusion between 'high' and 'folk' (or indigenous) art results in "pastiche"²⁹⁹, not in the pejorative sense, but as a collage of styles and ideas. Pelinski quotes Canclini, referring to the fusions of traditional and mass music:

The songs travel in space and time, shorten both these distances, abolish the separation between high and folk art, between written and spoken traditions, between high, folk and mass music. The 'simultaneousness of everything with everything' (Jameson 1984) takes, in its turn, pastiche as the appropriate form for postmodern expression. The practice of postmodern composition and improvisation constantly imagines new fusions and confusions between high, traditional and mass music. To study music today is to be 'preoccupied with mixtures' (CANCLINI 1992: 11-2 in: PELINSKI, n.d.).

Collaborative Dialogues

The projects presented here allow for a reflection on the forms of contact and musical research with, and not only 'about', different indigenous groups, consisting in a contribution that works, in my view, on the

²⁹⁹ The term 'pastiche' is defined as an artistic piece which openly imitates another musician's style. It does not, however, serve to satirize or criticize the original piece, which differentiates it from a parody. Nowadays, pastiche can be seen as a type of collage or montage, becoming a collection of cuttings from several texts.

axes of dialogue and collaboration. I therefore believe it may contribute to reassessing some parameters of participative ethnomusicological research.

My main objective in these projects was to promote exchange, register indigenous sonorities and produce informative material that could reverberate positively in society. Although there are criticisms about the performance of indigenous music, when we present them in spectacles or from other musicians in other contexts, I understand that it is necessary to develop different ways of bringing non-indigenous people closer to indigenous musical traditions with the goal of deconstructing prejudiced concepts. The way that this has been done in the past tends to be limited to academic articles and theses, making it difficult for the layman to gain access to this discussion. However, there are criticisms about the “performance or the use of performative indigenous knowledge, nowadays very frequent among musician-researchers”. Rosângela Tugny, an active ethnomusicologist in collaborative projects with natives, understands that the universe of indigenous music has an “inseparability of music and body” that makes it inadequate to be performed by musicians in other contexts.

This (indigenous) art inscribed in a long process of fabrication of people, is not a harbor of content or forms that detach from the bodies fabricated in this process. Art here is not music or mimesis or a dance, it is a means of transmission – displacements and exchanges of substances. It is aptitude, developed by the individual of a group, to transform into a person – through the possibility of acquiring chants, for example. The dangerous encounters, the *couvades*, the painful physical regimes to which apprentices – musicians – performers submit to, consist in the experience that turns each body into the only carrier of what has been transferred to it. It is in this inseparability of music and the body, resulting from these processes of transmission and metamorphosis, that our criticism to the performance or the use of performative knowledge resides, nowadays very frequent among researchers-musicians (TUGNY, 2004: 6, my translation).

Instead of ‘imitating indigenous rituals’ and ‘putting indigenous music in a performance’, we can develop the idea of *diegesis*, proposed by the philosophers Plato (*Republic*, 380 B.C) and Aristotle (*Poetics* 335 B.C). They distinguish *mimesis* (imitation: showing or representation) and *diegesis* (narration: telling or report). For them, *diegesis* is not mimetic because there is a narrator – an interpreter – framing or commenting the action. For Benjamin, *mimesis* is adaptive: it is how we interact with things in the world via acculturation, affinity and reciprocity (STURM, n.d).

For the *Rupestres Sonoros* concert, we did arrangements for a Paiter Suruí *pajelança* chant, a Huni-Kuin *miração* song and for a Kayapó naming theme tune, all of which were originally applied in a situation where the body, gestures, the connection between the invisible (animal-spirits) and the visible cannot be recreated by other people, if not the very agents of these rituals. In the ethnomusicological view, this repertoire must not be recontextualized, because it would lose the original sense of the *performance*. However, I do not see the reinterpretation of Mawaca as pure *mimesis*, an attempt to reproduce the indigenous *modus operandi*, but rather as a transformation in which there is hybridity with other musical elements, which extrapolate indigenous aesthetics. It is not the real thing but does claim to be so: our role in

interpreting, framing and re-delivering the content is made apparent. I understand hybridity as a process, more than a state. According to Wim van der Meer in his article *The Location of Music: Towards a Hybrid Musicology*, "hybridity would be interaction by nature" (2005):

Hybridity is by nature an interaction. Identities have usually been reified into fixed entities, but we can see at present that a growing number of scholars look at identity as a process, as becoming rather than being (MEER, 2005: 65).

Deleuze-Guattari drive this idea deeper by thinking about of *de-venir* as a way to grasp the 'becoming'. It is not a matter of just imitate, but "letting happen" and not "doing as". In the Introduction: *Rhizome*, Deleuze developed the connection of deterritorialization and the process of reterritorialization as part of this *de-venir* ('becoming'), a concept of difference that dismantled the hierarchical character of dualisms such as being/nonbeing, man/woman, human/animal, black/white, and so on. Creative responses will transform what is seemingly hopeless into something hopeful. The transformative potential of reality is a transcendental operation (PARR, 2015). The experience of transforming songs from one context into another place is a process of deterritorialization and reterritorialization, that is related with the process of re-creation in music, not a creation from zero, but a transformation based on the "capture of codes".

At the same time, something else entirely is going on: not imitation at all but a *capture of code*, surplus value of code, an increase in valence, a veritable becoming, a becoming-wasp of the orchid and a becoming-orchid of the wasp. Each of these becomings brings about the deterritorialization of one term and the reterritorialization of the other; the two becomings interlink and form relays in a circulation of intensities pushing the deterritorialization ever further (DELEUZE and GUATTARI, 1987: 10).

The musician is an experimenter, an alchemist, with an inadequate reason, wandering and inventing concepts, making new connections, lines of escape. We can speak then of a new ethical perspective, which is given through experimentation, a nomadic ethic, ethics of becoming, in movement, that goes in search of new territories: a geo-ethics, ethics of experimentation. The *ritornello*³⁰⁰ always points to a possibility of escape from a territory, opening for new meetings, but at the same time a "return home", close the door and dust the furniture.

It is clear that in a postcolonial world, full of multiple networks, "old centers become mobile and nomadic, and follow the movement of deterritorializations, migrations, cross breedings, multiculturalism." In other words, identities become more complex (PELINSKI, n.d: n.p).

In these conditions there emerges postcolonial literature, art and music as new forms of resistance and new sensibilities to oppose local traditions to the multinational nature of capital. These artistic expressions make use of strategies of

³⁰⁰ The concepts of territory and ritornello provide a philosophical alternative to understanding the existence of beings in terms of an immutable, unchanging transcendent structure, such as divine revelation, politico-economic ideology or cultural identity. As such, this conceptual pair is a necessary element in translating Deleuze and Guattari's metaphysical commitment to immanence and univocity into ethical and political theory and practice (KLEINHERENBRINK, 2015).

signification and grammatics of opposition, based on code switching, syncretism and hybridity in face of the diverse forms of economic hegemony (LIPSITZ in: PELINSKI, n.d: 31).

An example of this would be the shamanic chant 'So perewatxé', recreated by Mawaca, which explores the 6/8-time signature from a Paiter Surui chant by Oiomar shaman, but with African-Brazilian percussion, such as *congas* and *djembs*, with a Brazilian syncopation. In the field recording, Oiomar repeats a phrase many times and modulates freely. I explored this modulation tendency and also created textures to enrich the sonority, imagining the trance, the altered state of mind, turning it into a round dancing movement. There was a transformation from that song to another. Making my arrangement is about metamorphosis, for what is extracted is a musical idea and not the 'thing' itself. We can imagine, we picture how it would be, but it is not the real thing. In this sense, I resort to Schechner to understand the role of performance in these intercultural processes in which dialectics between globalization and cultural exchanges is frequent:

In performance studies, questions of embodiment, action, behavior, and agency are dealt with interculturally. This approach recognizes two things. First, in today's world, cultures are always interacting – there are no completely isolated groups. Second, the differences among cultures are so profound that no theory of performance is universal: one size cannot fit all. Nor are the playing fields where cultures interact level. The current means of cultural interaction – globalization – enacts extreme imbalances of power, money, access to media, and control over resources. Although this is reminiscent of colonialism, globalization is also different from colonialism in key ways (SHECHNER, 2013: 2).

When indigenous music 'enters the scene', it really does acquire other attributes. There is no way to transpose the ritual, revive it, but the performance has the role of reinventing, desacralizing it.

Metamorphoses during the creative process are fundamental for hybrid arts, in which elements of different cultures and languages are mixed – singing, dancing, projections on screen, costumes, synthesized sounds – creating a piece that transcends the 'original' and transposes part of that imaginary to a cybernetic, future-oriented atmosphere.

The composer and trumpet player Jon Hassel explored along with Brian Eno the rhythm of the waters of the Semelai of Malaysia, in which he made float his 'talking' trumpet. According to his philosophy: "A rhythmic fragment of a recording of joyful rainwater was restructured and became the generating force for a composition, as well as a thematic guide for the entire recording of *The Dream Theory in Malaya* CD" (HASSEL, 1981). Hassel was inspired by the writings of the anthropologist Kilton Stewart³⁰¹, who, in 1935, met the Senoi group from Malaysia, whose happiness and well-being were connected to the "morning family

³⁰¹ Kilton Stewart delved into the jungles of Luzon island in the Philippines back in the 1930s, when it was an American colony, back when that people lived isolated. He wrote the book *Pygmies and Dream Giants* in 1973, an adventure book, but not serious anthropology, because it is completely outside of the cultural discourse of the last 75 years. But still, the pygmies' life and cultural expressions had moved many researchers and musicians.

custom of telling their dreams". For Hassel, this is a path to be retaken because we are touched when this type of knowledge is pronounced. Reorganizing these sonorities is a step towards the future. On his website, he talks about the exchanging of identities.

Now is the time for the technoworld to use its knowledge to go beyond this pattern – to begin to see the unforeseen ways in which the best of their attitudes will become ours, and ours become theirs, resulting in modalities which I refer to as Fourth World – a return to, and at the same time a step forward. It seems natural to me that a step into the future will have some relationship to a deeper comprehension of the rich multiplicity of the earth's tribal musics (HASSEL: n.d).

Tradition versus Change

While we were creating the *Rupestres Sonoros* spectacle, my choices transited through the search for melodies that sounded 'interesting', in other words, they were 'out' of the standard tonal system or with different intonations, and ways of singing that would allow me to establish musical dialogues with my own references. It has always been clear to me that I was recreating, transfiguring, and reinventing the indigenous songs. I never had the intention of 'imitating the original form' or of reproducing the contexts in which they occur usually, but rather to use them as inspiration for a different performance.

Uraan Suruí, in a speech at a round table in the São Paulo State University³⁰² in 2015, clearly affirmed his willingness to dialogue with others and learn from others:

The European, the Asian, even the Latin American want to live, they want to perpetuate in the world. The indigenous peoples also want that. The indigenous peoples definitely have a vision of the future, because they are like any other human being, all of us want to live. And one of the things to see as different is that you can be at the same time part of the world where you can dialogue through knowledge. And over time, we realize that the most important is not be isolated, so you can keep your culture. That is not the ideal situation. The ideal for us is that we need to know the other to know how we are important too, wherever we are. There is nothing better than dialogue itself. [...] And we have to seek this harmonic relation (Uraan Suruí, student and Suruí leader, 2015, my translation).

In this way, we can start to establish a relationship between the two worlds, ceremonial agreements between people and begin to give voice to "subalterns"³⁰³, deconstructing the European colonial model which has been in effect for so long.

These crossing paths of the Paiter Suruí, the Guarani Kaiowá, the Bayaroá Community and the Huni

³⁰² Uraan translated several Suruí songs since his Masters, and counseled me for the book *Cantos da Floresta*. He was in São Paulo in 2015 for a series of conferences and for an exhibition of Suruí ceramics, and together with the artist Ellen Slegers, he participated in several cultural events. One of the speeches he gave was filmed from where I extracted a paragraph (see audiovisual biblio).

³⁰³ The researcher on Subaltern Studies is Gayatri Spivak (2010), who spoke to researchers from the Latin American Literary Studies group, formed by diverse intellectuals such as the Mexican literature teacher José Rabasa, the Bolivian critic Javier Sanjinés and Robert Carr, during the 1990s. For a deeper look at the subject I recommend reading the article *América Latina e o giro decolonial* (Latin American and the decolonial turn) by Luciana Ballestrin (2013).

Kuin group can be comprehended by observing dialogue and interculturalism. It is evident that the processes generate some fusion or musical hybridities that can be analyzed by ethnomusicology as a situational dialectic, in which traditional dialogues change. The 'Tamota Morioré' version interpreted by Mawaca is not the song *as is* sung by the Txucarramãe, because there are transformations in rhythm, the way of singing, the use of instruments and a fusion with a Japanese song that musically (and archaeologically) makes sense. But is there such freedom to do this? Is it a distortion of the Txucarramãe song? Are their identities being placed at risk? Are we expressing their language poorly? Are we disrespecting their community?

The work of recreating these indigenous songs goes through a creative, inventive process that transcends the ethno-musicological aspect. Should I leave that music 'alone' in a dusty LP or some inaccessible collection? Should I be criticized by ethnomusicologists or music critics, who belong to 'Western music'?

'Innovation', 'invention' and especially 'creativity' are very much part of the vocabulary of traditional history and criticism of (art and urban) music. It is strongly dogmatic (in western culture) that the 'progress' of the art is described in terms of 'creativity' of the 'genius'. The phenomenon of reorganization rarely appears in sociological literature, which is curious since it seems to be so important in all contemporary organizations. Rearranging the furniture in the house may not be spectacular enough for the sociologist, but it can have an enormous influence on the use of space. In music, many improvisational and compositional techniques are based on reordering. In fact, we can very well ask the question if not all creativity in music is a form of reordering. Finally, 'reduction' often is discussed in relation to environmental change and it could well be compared to the 'survival of the fittest'. Musical concepts and ideas are continuously regrouping, hybridizing, renovating and what not, but only some will survive for some time (MEER, 2005: 64-65).

The concept of reorganization and composition applies well to what we produce musically. Since we are working mainly with musical arrangements, many would think that they are only a 'new version' with just some extra chords or a new introduction. But the creative process in relation to these indigenous themes, in *Rupestres Sonoros*, is mostly the result of my experiences with a vast repertoire of different musical traditions that, for some reason, connect. The analyses of these pieces would unravel a series of diverse procedures that do not connect in indigenous music but create possibilities of articulating this sonic material.

It is the role of critical musicology to explore the dialectic of tradition versus change. The musician or composer has other things on his mind, as he is basically an opportunist who relies on tradition and innovation at the same time to establish his identity and in the process, proclaim his superiority. 'My' innovations are necessary within the tradition; 'other' innovations violate the very core of the tradition. Twentieth-century western attitudes to the opposites of tradition and change are less evident, as there is, both in popular and classical music, a tendency to fully synthesize these opposites, or, in other words, to take the legacy of tradition for granted while giving full primacy to innovation (of which the 'New!' syndrome is also an outcome). This may partly be ascribed to a capitalist concern with copyrights, which not only prohibits imitation and borrowing, but also cripples the power of tradition to act as a selective filter. It may be, however, that the only real change this entails is that musicians have to worry more about lawyers than about critics (MEER, 2004: 59).

This dialectic dialogue between tradition and change is something that permeates Mawaca's approach. We do not belong to any specific tradition, we are deterritorialized because we live in a city like São Paulo, with its vast multiplicity of immigrants – from Asia, Europe and Latin America – and the African

traditions, a completely cosmopolitan environment. We are “postmodern subjects” in the concept of Stuart Hall in his book *The Question of Cultural Identity*.

The subject, previously experienced as having a unified and stable identity, is becoming fragmented; composed, not of a single, but of several, sometimes contradictory or unresolved, identities. Correspondingly, the identities which composed the social landscapes 'out there', and which ensured subjective conformity with the objective 'needs' of the culture, are breaking up as a result of structural and institutional change. The very process of identification, through which we project ourselves into our cultural identities, has become more open-ended, variable and problematic (HALL, 1992: 276-277).

Anthropophagy and perspectivism

São Paulo has a ‘cannibalistic’ spirit, reflected in its past when it staged the *Semana de Arte Moderna* (Modern Art Week) (1922) and the *Movimento Antropofágico* (Anthropophagic movement’) (1928). Tropicalism³⁰⁴ (1967) emerged from this tradition, when the nationalist connotations were lifted, and the political discourse reverted to another level. The notion of ‘swallowing’ (or cannibalizing) prevalent in this movement is not different from Mawaca’s proposal. To eat and regurgitate, experiment, fuse, hybridize, and connect are the appropriate verbs. A proposal that may partake of the “proliferation of multiplicity” Viveiros de Castro professes in his book *Metafísicas Canibais* (Cannibal Metaphysics), in which he preaches the abolition of cultural and bilateral borders – the old “us and them” – and instead to make these frontiers “imprecise”, “distorting their boundaries”. This is not about erasing limits, but folding them, making them denser, skewing and coloring them, making them into fractals” (VIVEIROS DE CASTRO, 2015: 28, my translation). The non-definition of frontiers would be a way to imagine oneself with the point of view from the other’s place.

Viveiros de Castro adequately summarizes the moment I am currently in: the challenge *is to think with them and not like them*, for even if we try to put ourselves in the ‘other’s’ shoes, we will always represent the dominant ones, who have the technology and economic means to produce things. We must decolonize our thinking, even though our education has directed us towards doing the opposite. Viveiros de Castro understands that anthropology is a form of “cultural translation,” and for him, the ideal situation would be “the theory-practice of the permanent decolonization of thought”, which implies recognizing the difference and the autonomy of indigenous thought: “we cannot think as natives; we can, at most, think with them.” (VIVEIROS DE CASTRO, 2015: 92, my translation). In this process, there is a process of mediating interests, and not only ‘translating’ from one way to another of viewing the world. Each one with their culture, customs, is what will define the ‘what’, ‘how’, ‘why’ and ‘for what’ to do. More than translating stories and songs, the native seeks a relationship between equals, in which he can freely place his way of thinking, without being

³⁰⁴ Although mostly created by Bahian musicians, Tropicália was motivated by Sao Paulo’s multiple and controversial situation blending the newest things with the old stuff.

considered just an 'exotic being to be revealed'.

Latin-American decolonization and ethnomusicologies

Latin-American intellectuals have been reconsidering forms of comprehending indigenous cultures in a region with the historical density of old civilizations, and therefore an important place to construct a postcolonial perspective, a vision that results in new reflections on non-natives belonging to the Latin American continent.

The Uruguayan researcher Hugo Achúgar addresses the issue of decolonization from a Latin American perspective, in which there is great cultural diversity in colonial spaces with their own geo-historical specificities: "one thing is to be postcolonial in English and another in Spanish, Portuguese, Bahian, Quechua, Aymara, Guaraní or equivalent" (ACHÚGAR, 1997: 4, my translation). We must understand the postcolonial issue using parameters that are different from what has been installed by Europe and the United States. Achúgar opens the article with the African proverb: "Until the day lions invent their own stories, hunters will always be the heroes of hunting stories", which summarizes what I would like to express. The story of the jaguar is about the intellectuals who, without pertaining to the 'subalterns' (the lions), stand side by side with them and place themselves as a "loaned identity", or a "consciousness of a loaned jaguar" (ACHÚGAR, 1997: 1, my translation).

Much of the thinking originated within the Commonwealth's framework of postcolonialist theory ignores Latin-American production or, at best, analyzes Latin America as a homogeneous ensemble derived from a historical colonial past, supposedly common in essence with India, Africa and other regions of the planet. I will not reiterate here my question of the construction that has been made of Latin America and us Latin American, but I would like to insist on pointing out one of the biggest misunderstandings in the treatment of Latin America, which is that of its homogenization or that of its reduction to an epitome of the postcolonial or subaltern. Latin America is one of the battlegrounds where the different subjects fight for the construction of their project in function of their particular memories (ACHÚGAR, 1997: 379, my translation).

The Peruvian anthropologist Ramón Pajuelo proposes an exorcism of the colonial past in order to think of the future:

[...] the search for a form of knowledge enunciated from the local historicity itself, truly freed from eurocentrism and colonialism, represents the first step towards a new way of knowing and recognizing the world; of simultaneously decolonized and decolonizing knowledge, related both to the past and to the future of postcolonial spaces and the people who inhabit them. This is the central promise of the nascent Latin American and Andean postcolonial theorizing: exorcising the past as a way of prefiguring the future; precisely because it is, to a large extent, a theorizing of pain (PAJUELO, 2001: 14, my translation).

The pain still felt from colonization in Latin America reverberates in many areas of knowledge, including ethnomusicology. Since it is an area of European origin, Brazilian researchers feel constantly suffocated by the methods of analysis and thinking of foreign ethnomusicology. There is a pressure that suffocates us, because we live in friction with ideas from there (North) and forms of thinking

from here (South) which stiffens us. We are considered chaotic and not very productive, and if we really think in a cross-linked, dialectical way, this is the result of different stories that are yet to be told, and only then would we understand its complexity.

We must “cannibalize” much more in order to understand our internal processes and solve these issues. Militancy and research go hand in hand. Currently, there are very few researchers who do not take political sides in Brazil, due to its many social problems.

In Brazil, educator Vera Candau follows the same principles of Latin-American intellectuals that develop research about decolonialism and understands interculturalism as a new process of democratic construction of societies:

We part from the assumption that interculturalism points to the construction of societies that take differences as a democratic foundation, and that are able to construct new, truly equal relations between the different sociocultural groups, empowering those who have been historically inferiorized (CANDAU, 2012: 244, my translation).

Transposing these ideas to the field of music and the research of music is what in Brazil has been coined ‘ethnomusicology’, despite criticisms to the prefix ‘ethno’, which carries derogatory and racial meanings and denotes a colonialist view that is no longer accepted today (MEER, 2014).

Ethnomusicologist Angela Lühning (2016) analyzes the presence of participative ethnomusicology in Brazil, as a consequence of the decolonization process. New demands emerge for musical research, that dialogues with the great and challenging cultural diversity that this country of continental dimensions has. The moment in which we discuss multicultural and intercultural education in schools, contexts will be redefined, and new concepts will emerge as a response to such a profound change in society. Even the field of ethnomusicology has been questioning the function of the ‘ethno’ prefix:

As such, the fault is not with the musicologists hijacking the term, but with ethnomusicologists later segregating themselves from musicology by claiming ‘other music’ as their territory and leaving ‘western classical music’ to the old ‘musicologists’. The term ethnomusicology is therefore a remnant of a (neo-) colonial heritage and those who call themselves ethnomusicologists wittingly subscribe to this elitist, racist and sexist ideology. In the same way, the term ‘world music’ in reality is a submission to the idea that there is ‘music’, which is European classical (and perhaps North American popular) music, and there is other music – the music of ‘most of the world’ (MEER, 2014, n.p.).

This ‘most of the world’ to which Van der Meer refers to hardly includes Latin American music, because ‘world music’ is more concerned with African and Eastern countries, India and Caribbean styles. With rare exceptions (such as Peruvian Susana Baca, Bolivian Luzmila Carpio and Colombian Toto la Momposina³⁰⁵), Latin American music did not have much space in the international music scene, having been

³⁰⁵ There are many Latin American singers from the pop scene like Shakira and Ricky Martin and others from the romantic line like Julio Iglesias who are not considered part of the World Music scene.

relegated to 1970s protest music under the concept of “music as revolutionary social transformation” or romantic pop music. Latin America “did not have this Tropicalism that mixed Vicente Celestino with John Cage, folk culture with high culture, using elements of pop and kitsch”, in a process of Oswaldian cannibalism³⁰⁶ (VIVEIROS DE CASTRO, 2017, my translation). According to Viveiros de Castro, tropicalism was the “most original meta-cultural reflection produced in Latin America until today”.

The Anthropophagy movement was the only truly anticolonial contribution we invented, a contribution that completely anachronized the outdated academic-marxist notion of “out of place ideas”. It put the indian in the future and in direction to the ecumene; it was not a theory of nationalism, going back to roots, indianism. It was a truly revolutionary theory (VIVEIROS DE CASTRO interview, 2014, my translation).

This is what makes the way of thinking in Brazil different from other Latin American countries, mainly Bolivia and Venezuela, where indigenous issues are often linked to nationalism and there are several mainstream actions to promote “indigenesness”, even though it might be an artificial construction. However, in Brazil, our policies insist on ignoring them and consider them “outsiders”. Even though there were some actions promoted by the Ministry of Education with the Secretariat for Continuing Education, Literacy, Diversity and Inclusion (SECADI), the Brazilian native continues to be invisible to the rest of Brazilian society and they are not on the Brazilian political agenda³⁰⁷.

In the words of Viveiros de Castro, what Brazilian society imposes on the indigenous communities is a “symbolic death, a neutralization of native thought, which is where they become second-class citizens”. It is also what anthropologist José Jorge Carvalho (1998) calls “condition of subalternity”, also translatable to the “condition of silence”.

The subaltern is not represented due to their condition of being silenced. The moment the subaltern gives in to the mediations of the representation of their condition, they become an object in the hands of their representative in the economic and power circuit. Because of this, they do not become full subjects (CARVALHO, 1988: 120, my translation).

This silencing is mostly done through developmental policies that consistently ignore the indigenous population, disrespecting their basic rights to live in their original lands. Viveiros de Castro makes severe criticisms to the way the Brazilian government ignores the indigenous presence, transforming them into

³⁰⁶ Here Viveiros de Castro is comparing Oswald de Andrade to Mário de Andrade: “Anthropophagy was poorly received for several reasons. First, Oswald de Andrade was a French-American dandy (the paradox is part of the theory) who lacked academic credentials. He did not do field work like Mário de Andrade, for example. Mário de Andrade reaped popular music, songs, went after myths, invented a view of Brazil. But Oswald had a superior rhetorical firepower; his inconsequence was visionary [...] He had an incomparable punch. If Mário was the great inventor of diversity, Oswald was the great theorist of multiplicity – a very different thing” (VIVEIROS DE CASTRO, 2017).

³⁰⁷ We can cite some important figures that were fundamental indigenous leaders as Ailton Krenak, Álvaro Tukano, Raoni, Sonia Guajajara, Eliane Potyguara, Nailson Pataxó, Marcos Terena, Kaká Werá and many others.

“poor people forced towards consumption” and “neutralizing native thought”:

In Brazil, what we see today is much more than a “neutralization of native thought”. What we see is a ferocious offensive to decimate the natives, sweep away their way of life (and, consequently, of thought) from the face of the national territory. This is what is intended today – what has always been the plan, but nowadays the methods are more subtle and effective, yet just as brutal as always. Silence the indigenous, deindigenize all native thought, in order to transform those “indians” that still “re-exist” (this is how indigenous people in Brazil exist today: through “re-existence”) into poor people, i.e., into “good Brazilians”, poorly assisted, poorly educated, converted into evangelical christians by an army of fanatic missionaries, turned into meek consumers of the infinite stock of trash produced by the world economy. In a nutshell: to turn natives (the ones that have not yet been exterminate) into a “citizen”. A poor citizen, of course. A rich native would practically be a theological offense, a heresy to national ideology. To turn the indigenous into the poor, you must first remove what they have: their lands, their way of life, the moral and ecological fundamentals of their economy, their internal political autonomy. Impel them to consume what they do not have – what is produced in the land of others (in the lands owned by agribusiness for example, or in Chinese factories) (VIVEIROS DE CASTRO, 2015, my translation).

Amerindian perspectivism

Viveiros de Castro proposes to decolonize anthropology, which according to him urgently needs to reconsider the established new forms of research and of contacting natives. He proposes an Amerindian perspectivism³⁰⁸, which is different from cultural relativism and from universalism, and seeks to comprehend indigenous cosmologies, refusing to believe in a binary mode of thinking, where nature is opposed to culture; animality to humanity; objective to subjective. The Amerindian perspectivism discusses:

[...] the ideas in Amazonian cosmologies concerning the way in which humans, animals and spirits see both themselves and one another. Such ideas suggest the possibility of a redefinition of the classical categories of ‘nature’, ‘culture’ and ‘supernature’ based on the concept of perspective or point of view. The study argues in particular that the antinomy between two characterizations of indigenous thought – on the one hand ‘ethnocentrism’, which would deny the attributes of humanity to humans from other groups, and on the other hand ‘animism’, which would extend such qualities to beings of other species can be resolved if one considers the difference between the spiritual and corporal aspects of beings (VIVEIROS DE CASTRO, 1998: 469).

Anthropology today transcends the old dichotomy between the paradigms of emics and etics³⁰⁹ and aims at creating a ‘meaningful’ social relation, more consistent with a two-way path:

The ‘anthropologist’ is someone who discusses the discourse of a ‘native’. The native does not need to be especially wild, or

³⁰⁸ Amerindian perspectivism, according to Viveiros de Castro (1996), would be “the notion that, in the first place, the world is populated by many species of beings (besides actual humans) endowed with consciousness and culture and, in the second place, that each one of these species sees itself and others in quite a unique way: each one sees itself as human, and the others as non-human, that is, as species of animals or spirits. This subject is discussed in the article *Pronomes cosmológicos e perspectivismo ameríndio* (Cosmological pronomes and Amerindian perspectivism) (1996).

³⁰⁹ The most common use of the distinction between emic and etic, in most cases, is to differentiate the “native’s point of view” from that of the observer, “an extreme division, mechanical and dichotomical, which does not consider the possibility that a person may be both native and external observer in a given context; as if the subjects would always have only one identity – and their corresponding interests – invariably” (ROZO, 2006). More information about it in: ALVAREZ-PEREYRE e SIMHA AROM, 1993; FINNEGAN, 2002; GOURLAY, 1978; NETTL, 2003)

traditionalist, neither a natural of the place where the anthropologist finds them; the anthropologist does not need to be excessively civilized, or a modernist, or a foreigner to the people they write about. The discourses of the anthropologist and, especially, the natives', do not have to be texts: they are any reproduction of meaning. What is essential is that the discourse of the anthropologist (the 'observer') establishes a certain relation with the discourse of the native (the 'observed'). This relation is one of meaning, or, as is said when the first discourse has the intent of being scientific, a relation of knowledge. However, anthropological knowledge is both a social relation, because the effect of the relations is reciprocal between the subject that knows and the subject that is getting to know, and the cause of transformation (every relation is a transformation) in the relational constitution of both (VIVEIROS DE CASTRO, 2002, my translation).

The traditional academic format does not seem to be sufficient to address the complexity of dealing with indigenous concepts now formulated by themselves. They have started to acquire their own technological tools, to make their own films, produce their own CDs and protagonize their projects autonomously. Ethnomusicologists become partners and collaborators, and even producers in the sense of transforming the native ideas into concrete projects, thus setting a new paradigm for their roles. While the nineteenth and twentieth centuries produced ethnographers, who were concerned with 'preserving primitive native cultures' and keeping their objects in collections to be shown in museums, as relics of remote times, today there are proposals for different types of musicologies, as Wim van der Meer proposes in his article *The Location of Music: Towards a Hybrid Musicology*.

Endomusicology – when musicians study their own music, as is the case of historical, critical and theoretical musicology;

Exomusicology – when a person who has another terminology for culture analyzes the music of another culture using his or her own terminology. This avoids any confusion around –emic and -etic perspectives;

Metamusicology – musicology that tries to locate universality in different musical traditions, or negotiates a common way to translate musical concepts and events between different cultures;

Paramusicology – music-logic, thinking about music, thinking of music, thinking through music. An example would be the way a Kamayurá understands the world through a complex musical theory, which regulates social and cultural life;

Orthomusicology – implies complete autonomy of music, as a phenomenon that can be studied in isolation, as is done with sheet music analyzed by historical musicologists and the acoustic and cognitive studies of systematic musicology;

Ecomusicology – music in its context, more accepted by the academic community, non-autonomous;

Biomusicology – based on evolutionist studies, which include neurological and psychological aspects of music. Another direction would be paleomusicology, an interesting new field.

These distinctions, as thought of by Wim van der Meer, oppose lingering colonialist ideas that still permeate ethnomusicology.

The very idea of ethnomusicology is a remnant of colonialism. If we take Kerman's definition, it is the study of non-western music. Dividing the world of music into western and non-western spheres seems to be a distinctly colonial legacy. Should an Indian musicologist who specializes in the study of western music call himself an ethnomusicologist? Still, some western musicologists try to defend the 'status aparte' of western art music. Of course, if the argument is that this is their music we can accept that. And of course, a scholar of French literature will study French literature, but will he suggest that literary studies only bear relevance to French literature? (MEER, 2014).

However, the removal of the prefix 'ethno' would not serve well for the reality Brazil is living through

now. We are still seeking to affirm the existence of our nation's minorities, even demanding the creation of a federal government division dedicated to taking care of "ethno-racial relations." We are still in the process of recognizing and defining these minority groups and of creating spaces where they may exist with dignity. Therefore, removing 'ethno' at this moment would mean not giving them this little space and continuing to make them invisible. It is in this process that proposals adopting an intercultural approach, which values collaborative actions, may empower us all.

Interculturalism

In Brazil, I have been observing a series of actions which aim at giving minorities access to new settings, such as graduate programs in universities which have designated spots for indigenous and black people, as is the case of UFMG, UFBA, UFSCar and UFG. In 2009, the Federal University of Goiás (UFG) created the *Núcleo Takinahaky de Formação Superior Indígena* (Takinahaky Center of Higher Education for Indigenous Peoples), a research and qualification center in the field of indigenous school education and intercultural education, for undergraduate and graduate courses. The Takinahaky Center consolidates new educational practices in indigenous and non-indigenous schools and also promotes indigenous peoples' access to and permanence in higher education. They currently have 300 indigenous teachers in the states of Goiás, Mato Grosso, Tocantins and Maranhão, representing 20 different peoples: Krahô, Apinajé, Javaé, Karajá, Guarani, Xambioá, Canela, Gavião, Guajajara, Kuikuro, Krikati, Tapirapé, Xerente, Kamayurá, Juruna, Timbira, Waurá, Xavante, Xacriabá and Tapuia. According to ethnomusicologist Alexandre Herbetta, the program's coordinator:

From a decolonialist perspective, Krahô and non-indigenous intellectuals establish reflections and suggestions for the transformation of school dynamics. They propose a musical, contextualized, transdisciplinary and community-driven school. The NTSFI actions are based on spoken data, practices and documents produced by indigenous and non-indigenous academics of the center, as well as documents about Brazilian school education. The reflections and experiences presented are especially musical, and point towards new conceptions, perspectives and possibilities of music, music education, schools and the world (HERBETTA, 2016, n.p.).

Ibã Sales from the Huni Kuin people also worked as a teacher at UFMG, a federal university in Minas Gerais and UFSB (University of the South of Bahia), where he lectured to art students presenting his research on *Huni Meka* ritual chants, already mentioned earlier. There are many more actions being carried in universities today, too numerous to approach all of them in this thesis³¹⁰.

These actions, in a certain way, are developed in accordance with UNESCO's 2009 proposal of an

³¹⁰ I recommend reading the article by CAMBRIA, FONSECA and GUAZINA (2016) and by CARVALHO, COHEN, CORRÊA, CHADA in the World of Music Series Magazine edited by Birgit Abels (2016).

“intercultural dialogue that requires the empowerment of all the participants through training and projects that propagate the interaction without the loss of personal or collective identity”, (UNESCO, 2009: 10), which clearly indicates a more collaborative and participative way of moving towards cultural diversity.

The key to successful intercultural dialogue is in acknowledging that there is equal dignity among the participants. It presupposes recognizing and respecting different forms of knowledge and the participants’ modes of expression, customs and traditions, and the efforts to establish a culturally neutral context that facilitates dialogue and permits communities to express themselves freely (UNESCO, 2009: 10).

Interculturalism today has substituted the multiculturalist perspective because it has greater methodological reach. It presupposes the concept that these “identities” must relate to, and not only tolerate, one another by keeping in mind the distinction between cultures created by the relations of power that affect them, not only their sizes. Some authors use these terms almost synonymously, the term multiculturalism being more used in English speaking academic production (especially the north Atlantic) and interculturalism in productions from Latin language countries (in Latin America interculturalism transcends the idea of simply co-existing, and brings in that of interrelating, which is deeper and more complex). Even so, the researcher is still faced with a dilemma: to what extent can they understand these musical universes without interfering in them? There is urgency in the actions that need to be taken, so there can be multiple points of view, and our ears must be open to other musical possibilities, especially in Brazilian music education, which is still very attached to the European model. Music education has been left out of schools for 40 years, which evidently makes the situation even more complex.

There is still much to be done for the reality of qualification courses, which show great difficulty in inserting manifestations of folk culture as well as indigenous music. In relation to the contribution of ethnomusicology in the practice of music education, we can still observe a gap between teachers and researchers, who have very little dialogue and hardly exchange knowledge. It has become necessary to approximate these two universes so that a more updated education may reach the classroom (ALMEIDA, PUCCI, 2014: 5, my translation).

Ethnomusicology and music education

The connection between ethnomusicology and music education is relatively recent in Brazil and is still struggling through conceptual problems. Ethnomusicologist Hugo Ribeiro made a wide-ranging report of articles and communications from 1992 to 2003, published in the ABEM Annals (Brazilian Association of Music Education). His conclusions about the use of authors connected to ethnomusicology are that, “in general there is little knowledge of even the basic texts of ethnomusicology”, which denotes “academic stagnation”, “without renewal of knowledge” (RIBEIRO, 2004: 16, 17, my translation).

The importance of basic texts, such as Charles Seeger (1977), John Blacking (1995), (1973), Alan P. Merriam (1964), Bruno Nettl (1964), Mantle Hood (1983) among others is in the fact that these texts have already initiated important discussions on topics of interdisciplinary interest, such as processes of informal learning, cultural identity, uses and functions of music, musical discourse as a discourse of power, social control, etc. When subjects like these are approached without necessary references of what has already been written more than forty years ago, there is academic stagnation, a continuous process of rediscovery, without reflection about previous experiences. Therefore, there is no renewal of knowledge (RIBEIRO, 2004:

16 and 17, my translation).

Hugo Ribeiro also criticizes the “apparent total lack of knowledge of ethnomusicology as a field of study and production of knowledge in music”, when we see “several texts approaching problems of multiculturalism, cultural plurality, elite culture and folklore which are based exclusively on cultural anthropology, sociology, psychology, but not even one text from the field of ethnomusicology” (RIBEIRO, 2004, my translation).

Although these texts analyzed by Hugo Ribeiro surely do not include all of the music educational practices in Brazil, since most music teachers prioritize musical practice and are not interested in producing articles or even participating in academic congresses. We see a wide gap between music education and ethnomusicology, with few exceptions such as the authors Margareth Arroyo, Katia Dallanhol, Sonia Chada, Ermelinda Paz, Gloria Moura and Luiz Ricardo Queiroz, who consider the contact with diverse cultural and musical contexts an expansion of discourse within music education:

[...] it is not possible for us to universally comprehend all the songs of the world, for it is the musical language of each culture suitable to their singular system of codes. What is possible for us, and what music education should provide us, is the interaction with music from different cultural contexts, amplifying our musical dimensions and perceptions, so that from our contact with other languages we can also amplify our own musical discourse (QUEIROZ, 2004: 101, my translation).

Educational work that includes musical diversity demands research and practical studies from the teacher for the musical experience to indeed be meaningful for the students, or else it will tend to stagnate towards the automatic reproduction “of ‘exotic’ music, deprived of symbolic value to the students”.

Therefore, it is necessary to elaborate activities with musical interpretation, appreciation and creation from the research of organological aspects (discovering instruments, their sounds, ways of playing, etc.); of the discovery of elements related to vocal aesthetics (how to sing, timbres used, effects from the use of the voice, etc.); comprehension and practices of musical structures in general (melodic, harmonic construction, etc.) (QUEIROZ, 2009: 102, my translation).

Marcos Câmara, professor of ethnomusicology at University of São Paulo, understands that “music education can be considered the greatest field of application of all and any research in music”, but states that the bibliographical production of music in Brazil is still insufficient and there is a scarcity in the publication of reviews and translations of foreign books for the “development of a conscious critique” (CÂMARA, 2013: 928).

Music education must create a thinking that preserve the symbolic capital of communities and societies, who pay taxes to support their research and bridge the gaps between technical, historical and humane approaches to music (CÂMARA, 2013: 928, my translation).

Ethnomusicologist Carlos Sandroni commented during the ABEM (Brazilian Association of Music Education Symposium in 2000 on the difficulties of “the incorporation of themes relative to traditional folk cultures of the entire world in music schools”. The main problem he identified is connected to the “distinction we are used to making between content – encompassed in the ‘curriculum’ tag, i.e., ‘what’ is taught – and

form, encompassed in the 'method' tag, i.e., 'how' it is taught" (SANDRONI, 2000: 1, my translation).

The problem is that this distinction, if applied in a mindless way, might lead us to think that it is possible to treat folk music as contents to be incorporated in music curricula, but taught in methods alien to their original contexts, whether they are methods already used in schools or specially crafted methods (SANDRONI, 2000: 1, my translation).

Sandroni observes that the contents of folk music are better apprehended in informal educational spaces, but that the situation becomes complicated when we deliver this learning exercise in formal spaces such as schools, conservatories and colleges.

Given that these methods originate in specific contexts, in cultural situations that are different from the ones in schools, would it be utopian to transplant them? To sum it up, do cultures of oral tradition have something to teach us in respect to teaching methods? (SANDRONI, 2000, my translation).

The friction between the two universes – 'informal' and 'formal/methodic' ways of learning – does exist, but it does not prevent teachers of undergraduate courses from including these concerns and stimulate academia and the next generation of ethnomusicologists to search for better ways of approaching this content; simply ignoring this tension would make no sense. Ethnomusicologist Mantle Hood, who pioneered bimusicality in the 1960s, envisioned that his students should learn at least two musical traditions, their own and of a culture different from theirs, and that this requirement would provoke an immense change in their mentality. By learning about other musical traditions, Hood proved that it was possible to have knowledges to coexist and that doing so would be a way to stimulate respect and comprehension of one for the other.

Mantle Hood's proposal of bimusicality could be interesting for Brazil. The Brazilian musician, as well as the musical educator, enjoys actively experiencing and participating, and there is nothing better than 'doing', 'playing along', singing, in order to comprehend the concepts, the musical forms of other groups, whether Brazilian or foreign. It is important to remember that the music of the Xingu natives can be a very different mode of musical expression for someone from the south of the country, and contrary-wise the *chamamé* of Rio Grande do Sul can be 'strange' for someone from the north. Brazil is culturally extremely diverse, and internal exchanges are just as important for us to comprehend our own aesthetic, and our cultural and social differences. In the field of music education, these exchanges of knowledge can be stimulating and result in interesting interdisciplinary work.

In this not-so-new paradigm, "participant observation" requires more commitment from people and the acquisition of a different point of view on things. According to Bolivian ethnomusicologist Bernardo Rozo, in many cases, there is the necessity of an "experiential approach: 'live what you study' and 'study what you feel' that may be an option for intransferable enrichment of knowledge and construction of meaning" (ROZO, 2006). Rozo defends bimusicality as an interesting process for research and political engagement:

Bimusicality implies a way of positioning oneself politically in evoking the importance of musical learning methods

developed in traditional cultures, which prioritize aspects such as: development of tonal memory, the importance of mnemonic resources in the entire teaching process; imitation, listening, the importance of sound over technique, improvisation as a principle of execution, the adaptation of musical technique to the body of the musician and the independence of different body parts for execution. All of these principles could be the fundamentals of a practical study to be developed in order to address a fundamental issue: deep knowledge, not only technical, of a musical tradition (the identity of a studied culture, in terms of language, religion, customs, history, etc. (ROZO, 2006, my translation).

Still using Hood's concepts, Rozo frequently uses the term 'hear'. But there is also the term 'listen'. The act of hearing should be more than simply exercising the physical-mechanical act of perceiving sounds with the ear in order for it to be part of a larger democratic and respectable musical practice. Hearing implies knowing how to listen; its latin equivalent is *auscultare*, which means to 'pay attention to what one hears'. "The ability to listen, therefore, means connecting with the entire body, making it listen, execute, understand and transmit the music" (ROZO, 2006, my translation).

In the Federal University Sul da Bahia (UFSB), while Ibã Sales Huni Kuin worked there as a visiting professor, the perceptions the musicians and students had of him were very interesting. According to Augustin Tugny "what impressed the students, apart from the strangeness of the language and the words, the myths and cosmogonic relations Ibã presented, was his will to transmit, his generosity in passing along his knowledge and his ability to insert others in his practices". According to him, the musical experience with Ibã "deconstructed the Western standards" in which the students were habituated to learning and instead encouraged them to propose "renewed musical creation", an effect which Daniel Duras coined as 'resonance', "a temporal and physical resonance that is established in the passing of chants from generation to generation" (TUGNY, 2016: 8, my translation).

The chants are transmitted orally from father to son and there is a complexity that goes beyond learning a new language, but it is in the unique details of those sounds. Such complexity also happens with the melody, because the notes are different, there is a singular time division, which cannot be copied by a guitar. Understanding becomes experimenting with, and experiencing, something that has been refined through many generations. Resonance happens every moment (TUGNY et al., 2016: 9, my translation).

The UFSB students noticed the issue of fluid measures, also noted by Mawaca's musicians during our collaborations with Ibã, as well as the difficulty of using other instruments to accompany them, because of the differences in tuning. These perceptions can only be understood through execution and hands on practice, noticing that the sounds that exist outside of our academic standards are equally important, even if they feel aesthetically strange.

Bruno Nettl, at a conference in Beijing during the international ISME (International Society of Music Education) Congress stated that music does not always produce "agreeable" sounds, but rather reveals important aspects about who is making it. His presence in the encounter shows that there is a concern to unite ethnomusicology with music education, to create a solid foundation for children's education:

[...] educators have perceived that music can offer a lot more than listening, appreciating or making agreeable sounds. They discover more and more that they learn about people through music, that many peoples around the world express important things about their lives and cultures through music. And as ethnomusicologists, they may become more and more humanistic in their hearts, music educators have been, at least for some time, anthropologists of music (NETTL, 2010: 3).

The agreement in relation to teaching a multiplicity of musical genres from different parts of the world is, of course, humanistic and interesting enough, but there is an issue: how could a teacher explain cultural diversity if they have only received classical European education? It is not realistic to suppose that all teachers will be able to have all the musical abilities required for all genres. For example, to sing a Chinese song demands quite different vocal techniques from those required by Brazilian folk singing, such as Bossa Nova. To interpret a Brahms *lied* requires a different technique from a Bulgarian chant, which needs guttural sound that are entirely avoided in the Italian tradition of *bel canto*.

The issue of tuning is also complex. While I transcribed indigenous songs for the *Cantos da Floresta* book, I noticed how difficult it was to transpose the vocals of several indigenous singers to sheet music³¹¹, as well as to define the microtones of the woodwind instruments – such as *japurutu* or *cariço* – which have complex articulations, portamentos and variations. Western music notation is not suited to cover other cultures' musical qualities. Therefore, as a first step, it would be interesting to develop different listening dynamics – active listening, contextualized listening, sensorial listening, body listening – so that the student might cover these musical idioms with tranquility, dissipating initial strangeness. A second step would be to appropriate these musical elements and learn how to sing and play them, even if only by using other instruments in order to approximate the desired musical results. Therefore, I believe that the teachers should work intensely on organizing listening exercises with many different musical styles, as well as encouraging students to interpret these outside examples of music-making, seeking creative solutions to adapt their classical training. However, when creating such spaces, the risk of students stereotyping the culture and musical tradition in question is great. I clearly notice this during Mawaca's own rehearsals. When we try to imitate southern Italian women singing, we nasalize and exaggerate the opening of the vowels, imagining how we will recreate their characteristic sound. But over time, we noticed that the placement should be different, not nasal, not guttural, but rather using the high palate, so that vowels sound louder. In some cases, we seek specialists to teach us how to use our voices properly and explore these characteristics, so the result is not a homogeneous technique, but one capable of sustaining the desired nuances.

In this sense, when I envision applying my indigenous music research towards music education, I intend to work in a more direct way. When I thought of writing the educational book *Outras terras, outros sons*

³¹¹ For example, the Rio Negro singers that can be listened in the website www.cantosdafloresta.com.br (tracks 26 and 27).

(2003) the idea was to support teachers who were interested in inserting indigenous, Iberian and African influenced music in the classroom. Berenice, in her many qualification courses, had observed that most teachers prefer receiving detailed material, including sheet music and suggestions for in-class activities, rather than doing their own research, and it is still rare to have teachers who are also researchers. This is something the Brazilian educator Paulo Freire always commented on in his speeches: the importance of 'coming and going' between the roles of researcher and teacher, from 'naive thinking' (intuitive) to 'rightful thinking' (academic):

There is no teaching without research and no research without teaching. These practices are found in one another. While I teach I continue to pursue, re-search. I teach because I search, because I ask and ask myself. I research to confirm, by confirming I intervene, by intervening I educate, and I educate myself. I research to know and what I still do not know, to communicate and announce novelty (FREIRE, 1996: 32, my translation).

In 2007, the Ministry of Education financed the publication of materials that covered indigenous contents, giving preference to those made by indigenous associations targeting specific educational processes in indigenous schools. Twenty-nine projects were financed in total, leading to twenty books, seven CDs and two videos, published by the SESADI – Secretariat of Continued Education, Literacy and Diversity. A further fifty titles were published by other companies, with a total investment of over two million reais. Most of this material comprised of school material on mathematics, grammar of native languages, and texts about health. Only three titles covered indigenous arts. We know of the existence of this material, but we have not been able to access it, perhaps due to the small amount of copies printed or the fact that they were only distributed in the communities that had produced the material. There was no link between the indigenous and non-indigenous communities, and subsequently no incentives for non-indigenous teachers to inform, make aware and stimulate their students to have contact with indigenous cultural contents. In this new material, there is almost nothing relating music, and no ethno-musicologists or music-researchers were involved.

Ethno-Musicologies in Brazil

Angela Lühning criticizes European and North American researchers' lack of knowledge on Brazilian ethnomusicology and the gaps that exists between the construction of knowledge in the North Atlantic Hemisphere and the alternative knowledges of the "Global South". This gap is a result of language barriers, relations of power and inequalities from the colonial era that persist until today, which entrenches the idea that European concert music is superior to other types of music, delegitimizing not only indigenous or African music, but also the results of the fusions with European music, such as *choro* and *samba* (LÜHNING et al., 2016). Brazilian musicology was restricted to a positivist view within a restricted circle until the mid 1990s. From time to time there have been actions that create possibilities for viewing this 'subaltern' music although they are still considered alternative and are on the fringes of media.

Brazilian ethnomusicology has a characteristic in which researchers investigate Brazilian manifestations either close to them or connected to their origins, which makes it possible to have a closer, more affective relation to the matter. In general, they are people who want to show the value of traditional manifestations which they consider to have great cultural importance.

When Bruno Nettl was in Brazil for the opening of the Brazilian Ethnomusicology Association conference, in 2005, he said it was clear to him that “the national ethnomusicology movements are prospering, and that the world of ethnomusicology will soon be seen as a world of ethno-musicologies” (NETTL, 2005: 112). However, Brazilian music education is still too concerned with so-called classical music, for it is considered music of a higher level. Unfortunately, the multicultural education that encompasses diverse ethnic expressions is rarely seen. The emergence of ‘non-Western’ academics who began studying music in their own traditions, was probably one of the greatest events in ethnomusicology since the 1950’s (NETTL, 2005: 154).

In Brazil, with ethnomusicology in its youth³¹², emerging only in the 1980s³¹³, we have a different scenario, because most of the musical ethnography done until then was called folklore and it took a long time for researchers to become more reflexive and not just descriptive in their researches. Mário de Andrade, who researched Brazilian music between 1920 and 1940, had a very interesting analytical view, but the ethnomusicologist’s view took a long time to be incorporated into our research. Carlos Sandroni, in his article for the USP journal in 2006, makes a brief analysis of the development of ethnomusicology in Brazil:

Ethnomusicology in Brazil is implanted predominantly in graduate programs in music, but with a strong tendency towards dialogue with researchers of other areas, including anthropologists not specialized in music, as well as researchers of literature, folklore, history, communications and others (SANDRONI, 2008: 75).

Dialogue with other areas of knowledge

The need to establish a dialogue with other areas of knowledge was noticed and public policies were implemented by UNESCO and the Ministry of Culture in the 2000’s, which stimulated visibility and respectability of Brazilian and indigenous folk culture, such as, for example, in the interdisciplinary project

³¹² Though the ethnomusicological production in Brazil is promising, the Associação Brasileira de Etnomusicologia (ABET – Brazilian Association of Ethnomusicologists) only began in 2001. On this matter, I suggest reading the articles by Ângela Lühning (2007), Rafael Menezes (2004), and Carlos Sandroni (2008) which demonstrate the promise of studies about music in Brazil, despite still going through the process of consolidation. The discipline has research and teaching groups in Rio Grande do Sul, Santa Catarina, Rio de Janeiro, São Paulo, Brasília, Bahia, Pernambuco and Paraíba. Outside of Brazil, studies on ethnomusicological studies on Brazilian music can be found in the USA, France, and Great Britain.

³¹³ The most known researchers on folklore in Brazil were Mário de Andrade, Guerra Peixe, Luiz Heitor Corrêa de Azevedo, Câmara Cascudo and Silvio Romero.

*Encontro de Saberes*³¹⁴, (CARVALHO, 2010) conceived by the UnB professor José Jorge de Carvalho (LÜHNING, 2017). This project demonstrates a possibility for dialogue between the academic community and traditional holders of knowledge such as shamans and folk musicians. According to the National Institute of Science and Technology's (INCT)³¹⁵ website, it is an immense challenge when taking into consideration the enormous gap that separates the

academic world, highly educated and centered exclusively in knowledge from modern Western universities; and the world of traditional knowledge, centered in the spoken tradition and that preserves knowledges of indigenous, African and other cultures, accumulated for centuries in Brazil (INCT, 2010, my translation).

The university seems to have started to understand that it needs the input of these indigenous-knowledge masters, while the indigenous peoples have realized that they need to 'speak the language of white people' if they want to defend themselves and tell their own story in their own way without middlemen, even if the process is mediated by professors.

Encontro dos Saberes (Meeting of Knowledges) is a project that brings folk knowledge into the university, and the extension complements this process in the opposite direction, which is to open the doors of the university and take its knowledge outside. [...] It emerged with the creation of the Institute of Inclusionary Science and Technology in Higher Education (INCTI) of the University of Brasilia (UnB), in 2009. I had participated in two seminars about folk cultures in 2005 and 2006, which the masters of folk cultures had demanded to bring into formal education. Why don't *capoeira* masters teach? Why don't percussionists teach? So, with the foundation of the institute, I thought of making a partnership with the Ministry of Culture to put this in practice. It was all a big coincidence that the struggle for affirmative action, the struggle of folk culture masters and the INCTI happened at the same time, and this combination allowed the creation of the project (CARVALHO, 2014, my translation).

Other projects have been implemented according to the premises of *Encontro dos Saberes*, such as the interdisciplinary bachelor's in arts of UFSB from Bahia, which offers Amerindian, African-Brazilian and Euro-Brazilian masters for professors of many different areas such as dance, music, theater and visual arts. The course brings woodworkers, ceramics masters, shellfish gatherers, indigenous preachers and shamans, narrators and singers, midwives, fishermen, Afro-Brazilian religion leaders, several artists and masters of traditional communities of the South of Bahia to share their knowledge with the students (UFSB, 2014).

The intellectual, environmentalist and writer Ailton Krenak, coordinator of the *Rede Povos da Floresta* (Peoples of the Forest Network), has recently received an *Honoris Causa* title from the Federal University of Juiz de Fora, the first university to give that title to a teacher of the *Encontro dos Saberes* Movement. "Although this recognition has arrived on my 63rd year, it is a starting and not an arrival point. This is a movement to decolonize the university, open windows to other knowledges and pass them on" (Krenak in:

³¹⁴ See articles written by Carvalho, Cohen, Correa and Chada about the *Encontro de Saberes*, published in *The World of Music*, organized by Birgit Abels in 2016.

³¹⁵ The project was initiated by the University of Brasilia (UnB), in 2009.

UFJF website, 2016).

Ailton Krenak sees this as a step forward and a “collective gain”. The university sends an important message to other universities, especially public universities, on the importance of integrating knowledge that is not of the Western canon, which still guides Brazilian history until today.

Different knowledges are being integrated as resources, and this is fundamental. This is a collective gain. I have always heard prejudiced comments, but a great part of the population that does not read or write has a lot of knowledge. Today, the university is open to other forms of knowledge and I am happy to be a part of this. It is a collective victory not only for the indigenous, but also for other spoken cultures and memory (KRENAK, n.d., my translation).

Therefore, we can see a process that points towards acknowledgment of indigenous knowledge, even if distant from scientific-academic parameters of knowledge. Thus, we understand that projects that are centered on plurality and transculturality are important as exercises of approximating different cultural universes and stimulating the understanding of symbolic universes that have something to add.

The presence of these masters in universities relates to a proposal by Angela Lühning to create a participative, political and dialogical ethnomusicology – with researchers who seek more direct dialogue with cultural protagonists, the masters and owners of traditional knowledge – in communities and contexts close to the researchers’ cultural experience, as well as dialogues with other areas of knowledge, such as history, technology and music education (LÜHNING, 2007).

In Brazil, there is a movement to move away from work-related ethnomusicology towards more participative approaches connected to social work. Lühning observes that many students who attend the ethnomusicology classes in Bahia come from other fields. According to her, many students “show a new mentality of comprehension and necessity of insertion, sharing what goes beyond merely academic interests. This development is quite positive in our view” (LÜHNING, 2006).

We can say that ethnomusicology in Brazil has something more to offer than just a discipline in the curriculum. According to Lühning, it is “more like a mentality, a way of perceiving that goes beyond the subject matter because it impels us to reflect on our inquiries, to rethink important concepts and socio-cultural historical realities” and proposes that the discipline should be offered in undergraduate courses as well, instead of being restricted to the graduate level.

Another strong tendency of ethnomusicology in Brazil can be described as a tendency towards “participative”, “applied” or “engaged” work. Some examples would be the work of Kilza Setti with the Timbira, in Maranhão, helping them create an indigenous music collection; of Francisca Marques Pinto with *sambadores* of Cachoeira, in the bay area of Bahia; and of Samuel Araújo together with the low-income community of Maré, in the city of Rio de Janeiro. Although political engagement has already been pointed

out as a tendency in the discipline as a whole, it is possible to say that Brazil, compared to the US and Europe, is especially characterized by this activism (SANDRONI, 2008: 72).

During the last decade, masters of African-Brazilian and indigenous cultures have become a part of many projects that, although they do not fall within traditional academic molds, allow them to be inserted into universities, even if in experimental ways. This new collaborative approach with these masters was stimulated by ideas and actions of the anthropologist José Jorge de Carvalho³¹⁶, creator of the project *Encontro de Saberes*, which counted on the collaboration of many ethnomusicologists. The resulting actions are of Brazilian ethnomusicologists who study their own communities, or instead develop collaborative projects with the aim of strengthening the community where their research is being done. This is also a result of internal demands by diverse minority groups in Brazil. In the case of the indigenous, some groups ally themselves to linguists, anthropologists and ethnomusicologists to produce material in their native languages, so they can be used in the bilingual schools in the villages, besides creating cultural revitalization projects, as has been done with the Paiter Suruí people.

The Paiter Suruí undertook a post-Western action as proposed by Mignolo³¹⁷ and named by Pajuelo as a process of construction of “a historiography written by the subalterns” (PAJUELO, 2001). Joaton Suruí had the desire to tell the story of contact with the *Gãbgir ey* clan from the viewpoint of his father, and he did so through the book *Histórias do Clã Gãbgir ey e o Mito do Gavião Real* produced by the Suruí themselves. This happened by means of the participative research model. The project was accomplished with resources obtained by the *Gãbgir ey* Association, which in exchange demanded the creation of educational material to be used in indigenous schools, since there is a paucity of material in the Paiter language. In the process of organization, recordings from Betty Mindlin’s Arampĩã Collection were used, which were published on CD. During the workshops, I was in service of the Paiter and made notes and translations under the supervision of

³¹⁶ Professor at UnB, his works as an anthropologist is mostly focused on the areas of Ethnomusicology, Afro-Brazilian Studies, Art Studies, Comparative Religion, Mysticism and Spirituality and Popular Cultures. Carvalho was one of the people responsible for the creation and implementation of the quota policy for African and indigenous descendants at the University of Brasília, inspiring several other public education institutions, and continues to work with inclusive measures in the field of science and academia. He inaugurated the Instituto de Inclusão no Ensino Superior e na Pesquisa (Institute for Inclusion in Higher Learning and Research), at UnB.

³¹⁷ Mignolo proposes that the notion of “post-occidentalism” would be more adequate than “postmodernism” and “post-colonialism” to name Latin American post-colonialism, whose sources for reflection can be found in Latin American thought trajectory in the ideas of Mignolo, Coronil, Dussel, Quijano, Lander, Escobar, Castro-Gómez, among others.

the elders – culture keepers – the *korup'ey*³¹⁸. The educator who assisted the Paiter Suruí, Laíde Ruiz, explains how the process of doing these workshops and their objectives was.

During the workshop, we discussed the resulting problems of the use of different spellings for Paiter and norms were created to facilitate the unification of their spelling. For this it was fundamental for teachers from different Paiter schools to participate, and, most of all, the pivotal help of the *korup ey* themselves. As a result of this first workshop, we created the Paiter Suruí alphabet: a, ah, ã, ãh, b, d, e, eh, êh, g, ģ, i, ĩ, ih, ĩh, j, k, l, m, n, o, oh, õ, õh, p, r, s, t, tx, u, uh, û, ûh, w, y. Due to the success of the first one, the Gãbgir Association organized more workshops, [...] which resulted in the recording of more songs and narrative of the *Gãbgir* clan, complementing the existing material and, at the same time, stimulating the recording of new content. Currently, the quantity of the material written in the Paiter language is still insufficient for the work of teachers in the classroom. In a moment of deep cultural losses, the great reflection of the Paiter is to reinvigorate their language and promote cultural self-determination. The Paiter understand that they live in a universe that does not permit them to return to life as it was before the recent and devastating contact with the non-indigenous; they want to live in dignity in the current social context, but without losing their ancient knowledge they inherited from their ancestors (TRUBIGLIANO, FERREIRA, 2016: 7, my translation).

The oral stories, which were kept alive in the memories of these elders, reveal the 'other side of official Brazilian history', and, little by little, will together make up a robust corpus. These stories are still fragmented, they are only now beginning to gain ground, and are still considered parallel and less important than the mainstream narrative. Their reverberation is still small, but these oral histories already have a space, even if limited to NGOs and indigenous institutions.

Contact with the Paiter Suruí made me understand how hard it is to guarantee that the perspectivist view (Viveiros de Castro) will be applied, because our own thoughts are still binary: crossing borders is not common in research. And when we discuss indigenous music we cross their borders all the time. It is not only music, it is sung poetry, it can be spoken and sung at the same time, it is narrative intertwined with song, people become animals that sing, and many different meanings become obscure, making it difficult to enjoy ancient knowledge that is distant from our conceptualizations.

Besides this action by the Paiter Suruí, there are many more ongoing actions with indigenous peoples entering universities, and many different cultural and educational projects that reinforce the cultural identity of each people. However, even with the greater access to indigenous content that exists today, with more books, websites, animations, documentaries, CDs, there is still great resistance to facing the fact that indigenous people should be autonomous and respected in their diversity. It is still common to see books insisting on the 'good savage' stereotype, who lives in the middle of an isolated forest, unchanged since the Neolithic era. British postcolonial theorist Robert Young comments on this effect:

The colonial and imperial rule was legitimized by anthropological theories which increasingly portrayed the peoples of the colonized world as inferior, childlike, incapable of looking after themselves (despite having done so perfectly well for

³¹⁸ More info about this in my Master dissertation *A Arte Oral Paiter Suruí* and in the article by Laíde Ruiz Ferreira (2016), who worked with Paiter for many years, both listed in the bibliography.

millennia) and requiring paternal rule of the west for their own best interests (today they are deemed to require 'development') (YOUNG, 2003: 2).

In Brazil, there are more and more campaigns about indigenous and environmental issues, issues which are evidently connected. Generally, when environmental issues are the main focus, society engages with the cause. But when the issue is indigenous people, engagement is much lower, perhaps due to ignorance or the fact that many people consider natives to be 'an obstacle to development'. Although the present moment is open to new ways of approaching this theme, we can still see a naive and romanticized reaction from many people who sign petitions or read superficial news reports, as part of a serious lack of understanding of indigenous issues. It is true that in the last decade there has been an improvement in the way people view the indigenous problem, but there is still much to be done so that their point of view becomes free from banal stereotypes. Even though awareness of the indigenous world has grown, the violent actions so common against the Kaiowá clearly show the constant process of rejection indigenous people face from the rest of Brazilian society. Cultural actions, although of great importance, are kept in the shadow of greater problems that plague these communities such as squatting, the construction of hydroelectric dams, mining, continuous deforestation and diseases that have decimated several indigenous groups in Brazil. Their culture resists even with this ever-deteriorating scenario. In light of this dire reality, to talk about music may seem ludicrous, or even useless. Considering these difficulties, it becomes even more important to review the way to do research in Brazil, since colonialist thinking is being progressively dismantled by actions and projects that seek new alternatives to opportunities, education and participation.

Research processes in a postcolonial's view in progress

The Brazilian pedagogue André Morin describes the research process under a triad that balances explanation, application and implication, and describes it in the following way:

In general, the term research-action is a method used to take strategic action and requiring the participation of the actors. It is identified as a new way of creating knowledge in which relations between theory, practice, research and action are constant. Research-action allows actors to build theories and strategies that emerge from the field and that, afterwards, are validated, confronted, challenged within the field. Make desirable changes in order to solve or better address a problem. The demarche looks like a circle in spiral between three processes that mix: planning and action, combined with a constant collection of data of the group and their own context (MORIN, 2004: 60, my translation).

My actions towards the indigenous people with whom I have been developing educational and artistic projects follow the approach André Morin proposes. These actions are in part trying to explain concepts, and in part applying them. Everything is mixed, from my specific interests as a musician, of understanding and experimenting the musical codes of each group; to my preoccupation in transmitting what I have learned from indigenous to other people, especially teachers that do not have this knowledge; as well as my concern with 'serving' the indigenous groups in some way, helping them with their projects, and participating in musical projects that are based on a high militancy process as was *Música Indígena no Palco*.

Aiming to give visibility, acknowledgment and respectability to the natives is what moves me, because observing the situation they are in, I have understood that this is a function I cannot cease to do. The production of educational material about the musical repertoire of a determined group for their own use is of fundamental importance, in my opinion, because I observe complete ignorance on indigenous cultural issues in the Brazilian society in general.

I agree with Nettl (2005: 401) that education must be incorporated in current ethnomusicology, as explained by Julia Tygel.

... in the sense of transmitting to other areas the importance of music and musical studies in culture. Papers on participative ethnomusicology can also result in complementary and supplementary educational material, turning the youth's attention towards the world's musical diversity, under the lense of the different communities that produce this music and, with this point of view, learn to respect and value them. Nettl (2005) believes it to be of greater interest, for the educational process, to show children that there are many sounds and repertoires different from our own, adapt songs from other peoples to our musical language, so they can sing them and appreciate them, as is being done (TYGEL, 2006: 119, my translation).

This path is intercultural, expressed in different actions between governmental and non-governmental institutions organized by indigenous people. Latouche (1994: 134) expresses optimism by arguing the possibility of intercultural dialogue: since communicability exists. It can work if there are concessions from both parties, for each culture has much to learn from one another, and they can be enriched through these numerous contributions. His expectation that we could give some "sheen" to his music was great. Francisco Umura of the Kambeba people is an indigenous teacher and works mediating traditional and indigenous school knowledges. Currently he has become *tuxava* (leader) in his village and now he is responsible for Kambeba political aspects. Umura words showed how his group felt during Mawaca's visit for the musical exchange:

We don't know everything, right? And our children, it's always like that, they want to learn more, we also want to learn more. We want to discover how it can be better. With the Mawaca group, we will certainly learn a lot (Francisco Umura, *Cantos da Floresta* documentary, 2011).

Conciliation of interests

This entire process is a matter of conciliating interests and exchanging knowledge: universities have understood the need to have these Masters' degrees and indigenous people have realized they need to speak the language of "white people" in order to defend themselves, tell their own stories in their own way without mediation, even if the process is still mediated by teachers.

The work of Daniel Munduruku, mentioned before, clearly demonstrates a new posture emerging in the academic world. As a leader in literary festivals, curation, lectures, round table coordination, he appropriates mechanisms used by "white people" to intensely promote indigenous literature and does so with formidable skill. He proposes the decolonization of thought and stimulates the creation of books written by

indigenous peoples themselves, creating spaces so they can have public readings, lectures, talks, participate in literary fairs, etc.

To decolonize thought is to dismantle the distinction between the subject and object of knowledge, and accept that there is only one interknowledge, comparative knowledge, and that anthropology as the "study of the other" is always a translation (a faulty translation) to our conceptual vocabulary of the study of the other. Today, anthropology's greatest challenge is to accept and draw conclusions from this, including public policies (VIVEIROS DE CASTRO in: FREITAS, 2016, my translation).

Daniel Munduruku dialogues with the dilemma proposed by Viveiros de Castro: we are still grappling with the problem of "the very definition of what it is to be indigenous in Brazil." Anthropologists know that "indigenusness is not a question of feathered hats, face painting and bows and arrows, something apparent and evident in a stereotypical manner, but rather a "state of being", a way of being and not a way of appearing" (VIVEIROS DE CASTRO, 2005: 42, my translation).

Conclusion

This thesis deals with the processes I passed through when developing the *Rupestres Sonoros* project, studying the audio archives of Brazilian indigenous music and then making the *Cantos da Floresta* journey to the Amazon with Mawaca in direct contact with indigenous groups. The basis of the *Rupestres Sonoros* project was developed searching the relationship between the different types of indigenous songs, which includes narrative stories, ritual songs, shamanic blessings, songs for dances and instrumental music, as well as various iconographic forms that include rupestrian art, petroglyphs, painted facades of ceremonial houses and baskets as well as rapids, rocks and other features of the landscape understood in graphic terms. With this in mind, I created new versions of indigenous songs of Kayapó, Paiter Surui, Ikolen-Gavião, Huni-Kuin, Txucarramãe and performed them with Mawaca in different places.

I have reflected mainly on the frictions caused by the uses and 're-readings' of traditional tunes performed by indigenous musicians transposed to new contexts and transformed into arrangements for theater performances, in a process of cultural appropriation that attempts to respect and highlight the indigenous cultures.

Before explaining the whole process of this project, I exposed, in the first chapter, the difficulties of accessing Brazilian indigenous sound archives and the many prejudices around the amerindian population caused by the colonization process. Brazilian society still considers indigenous musicality 'inferior' and 'primitive' and does not recognize its importance. Then, I painted a historical panorama of the Brazilian musicians that were involved with native music at some moment of their career, among which Villa-Lobos, Caetano Veloso, Egberto Gismonti, Marlui Miranda, Sá Brito and many others. Each one had a different approach with their specific esthetical purposes.

Considering the third mode proposed by Bartók of working with traditional music i.e. 'transmuting it into modern music', we saw that Villa-Lobos was the one who most used indigenous music in his oeuvre making use of native tunes as quotations or *leitmotifs* for symphonies and also transformed them with tonal and modal accompaniments for choir pieces. After thirty years, Marlui Miranda created projects involving not only re-creations of indigenous songs but also performances together with natives. She engaged in a sensitive and vehement manner, shedding light on a repertoire completely unknown to the Brazilian audience. Her position clearly shows that even with a well-defined aesthetic program, the political question is present all around. Caetano Veloso, when using the melody of a Yudjá flute melody to put lyrics over it, did the first virtual 'collaboration', without permission, between indigenous and non-indigenous musicians. With 'Asa' songs produced for his very experimental LP *Jóia*, he worked in the key of the Tropicalist/anthropophagic, 'regurgitating' the tune in a concretist poem, connecting the old and the new.

Egberto Gismonti was inspired by his experience with Yawalapiti and got influenced by Xingu's way of life and philosophy. He clearly states he does not feel comfortable playing Xingu music and prefers to pay tribute to Sapaim, a shaman that he met in the village, mixing different references from jazz and northeastern music in his anthological LP *Sol do Meio Dia*.

Milton Nascimento, after he had contact with indigenous groups in Acre, produced the LP *Txai* which put together indigenous tunes alternated with his own songs. During the military dictatorship, the Brazilian political situation was heavy and there was no space to talk about the country's social problems, but Milton Nascimento was an important voice having addressed the indigenous issues and problems around the world.

Sá Brito sought a groundbreaking and unique project in the history of Brazilian music, promoting a virtual collaboration between indigenous and non-indigenous musicians through the overdubbing process made in a studio. He recorded songs in Kayapó and Mehinaku villages which were published under the title of 'Ethnic CDs', as well as producing new recordings using that field material in a CD called 'Fusion CD' with the participation of different popular musicians.

In these more than five hundred years of existence as a nation, we can count no more than a dozen musicians who have used or were inspired by Brazilian indigenous tunes. After this multi-faceted panorama, there is a question that remains unanswered: Why so few Brazilian musicians have been interested in indigenous musical material? For a while we could imagine that it would be the lack of access to audio collections, or the difficulty to get in contact with indigenous groups, but in reality, with so much progress in this field, indigenous peoples are still 'exiled' from Brazilian culture. It is as if they don't exist. It seems like it was part of a remote, old-fashioned and outdated past that needs to be left behind. Since the 1960s, critics and musicians believed that the link with the indigenous element would leave their works 'tied' to the past and that Brazilian music, thus, would never be renewed. And so, the national intelligentsia and the cultural elite disregarded the indigenous issue, putting it aside, not recognizing it as a high-profile driving force. Indigenous culture and music were seen as part of a 'national element', under a patriotic bias, when in reality it was always the element of resistance.

If the indigenous populations were experiencing and showing their music, it would be natural for us not to worry about that, but in front of the genocides and dreadful situations experienced by thousands of people, we should bear in mind that the indigenous element of the 'Brazilian cultural triad' (European, African, Amerindian) is unsteady. Is this simply complete disdain or a burden resulting from the colonial process?

With this historical panorama, I reflected on my purpose in working with indigenous music: questions of musical appropriation, the friction between tradition and change, collaborative dialogues, and the problem of copyrights when referring to traditional material converted to CDs and DVDs.

I emphasized the importance of the dialogue with other areas of knowledge, based on my own experience that merges music, archeology, rupestrian images, graphisms, traditional-modernist-futuristic concepts, ethnopoeetry and others. It can be considered an 'anthrophophagic experience' of regurgitating what we ate in the past and transforming it into 'something else'. In this sense, a conciliation of interests is needed, based on a perspectivist approach as proposed by Viveiros de Castro.

The creative process makes the creation of layers possible that provokes exchanging aspects of different areas of knowledge. My artistic research is clearly based in hybridism, supported by the 'inter', the 'in-between space' as formulated by Homi Bhabha:

the theoretical recognition of the split-space of enunciation may open the way to conceptualizing an international culture, based not on the exotism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity. To that end we should remember that it is the 'inter' – the cutting edge of translation and negotiation, the in-

between space – that carries the burden of the meaning of culture. [...] And by exploring this Third Space, we may elude the politics of polarity and emerge as the others of our selves. (BHABHA, 1994: 38-39).

Answering the questions raised in the introduction of this thesis – “Is it possible to play a song that is part of the rituals of other peoples?”; “How to transpose an idea to the stage while maintaining respect for indigenous communities?”; “Are these performances a way of throwing light on the indigenous communities looking for a strategy of decolonization?”; “How is it possible to develop musical projects that respect the differences?” – I suggest there are infinitely many ways to work with traditional songs through a new approach respecting the indigenous way of being. It is important to have in mind the problems caused by the colonization process, and in this light, we cannot ignore the indigenous peoples. In my opinion cultural projects can be of great value if they have indigenous authorizations. Artistic projects can be a tool for social-political consciousness.

The third chapter presented some reverberations after the project *Rupestres Sonoros* and *Cantos da Floresta* tour. The encounter with the indigenous communities was a turning point for me. Working with them in their villages was an extraordinarily enriching experience. Besides the aesthetical interest there is also a worry to combine music with a social-educational approach that includes the writing of books based on indigenous themes, activities in music education, and music workshops that disseminate knowledge of the indigenous repertoire in schools. There are many reflections aroused during this process as the re-elaboration of the concept of multiculturalism, becoming better understood as interculturalism – a dialogue between different groups and culture – supported by an involvement that connects affect, music and politics. Therefore it is important to link music education to ethnomusicology, having in mind the big cultural diversity of Brazil that still is very unknown to most Brazilian teachers. This is not a nationalist feeling but a way to get in touch with deeper “Brazils”. The objective is mainly opening spaces for their culture, giving visibility, that is, ‘shedding light on’ the indigenous culture, even if it is only in the cultural or political sphere.

Postscript

During the period between 2005 and 2018, I heard and read a lot about Brazilian natives. From violent aggressions to the most interesting forms of artistic expression, which consistently changed my paradigms as a citizen and as a musician. Many texts and reflections completely transformed me. It was a time where I faced terrible truths which triggered great changes in my way of thinking, making it evident to me how we have been colonized even in our minds and the horrors this has caused, and continues to cause, to indigenous populations.

It took us centuries to realize the damage caused by the “discovery” of the New World, and of western attitudes against forms of thinking not based on accumulation and consumption. Still, we continue to ignore what the peoples of the forest say and give no heed to other ways of being that are possible on Earth. The truth is that we know little about the Brazilian natives, and the more time passes, even with the growing number of anthropological works, ethnographic documentaries, dissertations, international projects and actions, Brazilian society increasingly makes them invisible, ignores them completely or practices complete intolerance towards them. When a native leaves his village, he (or she) is no longer considered a native, but a ‘wretch’ who hinders the development of the country.

Following the many concepts presented in this thesis, I refer to Deleuze to think of the role of music in redefining this paradigm. Due to the fact that it is an abstract art, impalpable, frugal and sensorial, music is too complex of an ‘object’ to be indicated as a trace of ‘indigenusness’, but it still represents a promise — something “invisible”, but no less effective. For Deleuze, a ‘promise’ is a being whose multiplicity is its main characteristic, standing between two terms, heterogeneous, “that which is opposed to what is stable, eternal, identical, constant.” Deleuze considers that mathematics and music helped elaborate these multiplicities (DELEUZE, 1997: 19). Deleuze’s concept of rizome is like the banyan tree which different from an oak or apple



Banyan tree. Photo: Thomas/Flickr

tree – with a single trunk with branches splaying outwards towards distant peripheries – has a multiplicity of aerial roots that sustains a centreless organic system. The tree of knowledge has a plurality of roots, and structures of knowledge are grounded multiple times in the earth: the body of knowledge is a single organic whole, no part of which is dispensable from any other. Knowledge is a single organic whole, no part of which is dispensable from any other.

Thus, I multiply myself in the roles of musician, researcher, teacher writer and I seek, through attentive hearing of this indigenous music, to find myself in different ways of viewing or rather hearing the world. The spoken art of the indigenous peoples, with all its complexity, is in the memory of wise elders, keepers of ancient and complex knowledge, but has been rarely 'performed' because the pressure of the outside world is too great, and this lessens the frequency of the rituals.³¹⁹ I also observe the constant diminishing of shamans, whose role is to connect the spiritual with the material world and exercise an important function in these cultures, for "they have the role of making concepts sensitive or making intuitions intelligible" (VIVEIROS DE CASTRO, 1996: 117).

Despite resisting the aggression initiated by colonizers, the indigenous peoples are trying to live in a self-sustaining way, even when faced with the growth of cities, farms, mining zones and hydroelectric dams on their lands. With a deforestation rate of almost 55 thousand hectares in 25 years³²⁰, they are the ones who suffer the most, and their voices are rarely heard. Yet one, of many, could have his voice heard all over the world: Davi Kopenawa. Known as an important Yanomami leader, he recounts in his book *A Queda do Céu* (The Fall of the Sky) the decimation process created by squatters and the mercury water poisoning suffered by the Yanomami, but he believes that as long as there are shamans singing, "the sky shall not fall" (KOPENAWA, 2016). The chants have the fundamental role of keeping the sky firm, suspended. That is why they should sing, talk with the *xapiri* – animal and forest spirits – to keep nature balanced. The book was released in France, in partnership with the French anthropologist Bruce Albert and "threw Davi's words to far away places".

This is why I want to send my words far away. They come from the spirits that accompany me, they are not imitations of 'skins from images' I have seen. It has been a long time since Omama and our ancestors deposited them in our thoughts and since then we have guarded them. They cannot end. If we listen to them with attention, maybe the white people would stop thinking we are stupid [...] At the same time, in the silence of the forest, we, shamans, drink the dust of the *yãkoana hi* trees, which is the food of the *xapiri*. They then take our image to the time of dreams. *That is why we are capable of hearing their songs and contemplate their dances while we sleep. This is our school, where we learn real things.* [...] We are inhabitants of the forest. Our ancestors inhabited the river springs long before my parents were born, and long before the birth of white peoples' ancestors. A long time ago, we were many and our houses were large. Then, many of us died when these foreigners arrived with their epidemic smoke and rifles. We were sad and felt the rage of mourning too many times in the past. Sometimes we even feared that the whites wanted to finish us off. However, despite all this, after we had been crying a lot and sending away our ashes on the back of the sky, where hunting is abundant, and parties never end. That is why, despite all this mourning and tears, our thoughts calm down eventually. We can hunt and work on our lands again. We can begin again to travel through the forest and make friends with people of other houses. We start to laugh again with our children, sing in our *reahu* parties and dance with our *xapiri* spirits. *We know they stay by our side in the forest and we continue to keep*

³¹⁹ See *A arte oral Paiteer Suruí*, MA dissertation (PUCCI, 2009)

³²⁰ According to an analysis by PNUMA (*Programa das Nações Unidas para o Meio Ambiente* – United Nations Environment Program), it is estimated that, from 1990 to 2015, Brazil recorded a reduction of almost 50.000 hectares of the size of its forests (UNITED NATIONS, 2016).

the sky in place (KOPENAWA, 2015: 76, my translation, emphasis added).

Resistance resumes all the efforts made to transform this reality. During this process of artistic research, in which hybridity is the main axis, I felt divided between the musician/artist and researcher, pressured and oppressed by purist academics, unsatisfied with artistic life “outside the box”, worried about music education; I saw myself in crossfires and was accused of ‘stealing’ what the indigenous have that is most precious, their culture, including their music. It has not been easy to stay confident.

I inhabit the frontier of knowledge and action, but I have gained a great respect towards this land’s first inhabitants. Our debt is immense, and I will do whatever is in my power to collaborate, whether through music, books, research, teaching, in whatever is necessary. There are many paths and the journey is long. I will continue to transform these small musical treasures with the intention of raising awareness and bringing this music to more people. To continue with Davi Kopenawa:

The image of Omama says to our ancestors: “You will live in this forest I created. Eat your fruits from your trees and hunt your animals. Open lands to plant banana trees, manioc and sugar canes. Throw great *reahu* parties! Invite each other, from different houses, sing and offer much food to your guests! (KOPENAWA, 2016: 76).

The invitation is mine as well. I invite all of you to always throw *reahu* parties to empower our multiplicity.

I end this thesis with a traditional proverb from Mexico: “A waterdrop can make a hole in a rock. Not through force, but through persistence” which brings to mind Lao Tzu’s saying: “Water is fluid, soft, and yielding. But water will wear away rock, which is rigid and cannot yield. As a rule, whatever is fluid, soft, and yielding will overcome whatever is rigid and hard. This is another paradox: what is soft is strong” (LAO TZU, 2015).

May the silent rocks be our guides and show us the invisible worlds hidden among the forest songs.

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Summary

This thesis presents the research process behind the project *Rupestres Sonoros*, by the São Paulo-based musical group Mawaca, that recreated indigenous Brazilian songs, and the *Cantos da Floresta* tour of the Amazon, involving an intercultural exchange with six different indigenous groups. The thesis also addresses the projects' outcomes, such as the publication of didactic books, creation of websites, workshops and new projects that seek to shed light on indigenous musical expressions.

The first chapter briefly contextualizes these projects within an overview of the various forms of views and exchanges with native Brazilian music that occurred throughout history. This historical framework is based on documents with comments made by European conquerors, priests and explorers during the colonial era as well as the various ways Brazilian musicians connected themselves to indigenous musicalities. Beginning with the romantic view of 'noble-savages' in Carlos Gomes' *Il Guarany* opera; passing through Nationalist composers such as Villa-Lobos, Marlos Nobre, Guerra-Peixe, Sérgio de Vasconcellos who used indigenous elements in their music to create a "national identity". Continuing to Egberto Gismonti's transformative contact with the Yawalapiti people in Xingu Park; and Caetano Veloso's enthusiastic take on "anthropophagic-tropicalism", including the first non-authorized partnership with a Juruna musician from Xingu; as well as the free compositions of ethnomusicologists Kilza Setti and Priscila Ermel, who used their field research experiences as inspiration. Further discussing Milton Nascimento's engagement with indigenous causes, using music as a political tool to pursue indigenous legal rights, as well as the groundbreaking project *Roots* created by the heavy metal band Sepultura after a meeting with a Xavante group in their village. I highlighted the pioneering work of Marlui Miranda, who researched and performed the richness and diversity of indigenous sonorities through her consistent projects, which reflect her aesthetic and a political engagement. The chapter closes with the unprecedented experiment produced by ethnomusicologist Sá Brito, overlaying Mehinaku and Kayapó field recordings with interventions by musicians done in studio groups and Renata Rosa in collaboration with Kariri-Xocó musicians inspired by spiritual experiences.

The second chapter describes the guiding principles of Mawaca and the process of creating art within the indigenous context — one of transit, re-appropriation and re-signification of indigenous musical traditions. My first interaction with native sonorities was when I arranged the anthropophagic song *Koixãgareh*, performed by Mawaca for many years. This song stimulated me to pursue a Master in anthropology whose main purpose was to catalog, digitize, translate and classify sound archives of the Paiter Surui people, recorded by anthropologist Betty Mindlin. The MA led me to the *Rupestres Sonoros* project with Mawaca, based on research done on recordings of Txucarramãe, Paiter Surui, Ikolen-Gavião, Huni-Kuin, Kayapó, and Pakaa-Nova peoples, that were then related to images of rupestrian art found in archeological

sites in Serra da Capivara and Monte Alegre. The graphisms on the stones were transformed into musical scores – thus serving as inspiration for Mawaca’s musicians to create imaginary soundscapes in which the Paleoindians may have lived.

The project was registered in one final performance on the *Rupestres Sonoros* CD and DVD, a musical production that combined electronic elements mixed with Afro-Brazilian and Japanese sonorities. Mawaca then travelled throughout the Amazon during the tour *Cantos da Floresta*, exchanging thoughts and music with native communities. During the tour, we met members of six groups in the states of Acre, Rondônia and Amazonas, including the Paiter Surui, Ikolen-Gavião, Karitiana, Kambeba, Huni-Kuin groups and Bayaroá Community who shared their music with us and performed in Mawaca’s concerts as special guests. The intention behind “putting indigenous musicalities on stage” was to re-create and re-signify these musicalities through new performative contexts. By sharing this exchange with a larger audience, we sought a way to shed light on these rich cultures, woefully overlooked. These experiences were formative, changing the way we conceived of and experienced music.

This experience also inspired reflections on the widespread lack of knowledge about the many indigenous populations that inhabit Brazil, whose culture and plight is made invisible. The invisibility of indigenous life makes clear the necessity of creating more projects that portray indigenous culture and people as they exist currently, minimizing the still prevalent stereotypes of native peoples as primitive and burdens for the country’s development.

The third chapter addresses these reflections’ reverberations and outcomes, which took the form of educational projects creating didactic material to share this culture heritage with teachers through workshops around the country, so they can then act as potential multipliers of these knowledges, minimizing the gap between academia and lay people. The third chapter also considers the process of cultural transformation currently underfoot, as bridges, dialogues, and paths of intercession are forged in ways where indigenous peoples are no longer “objects of study” but rather protagonists of their own history “re-existing” (Viveiro de Castro’s ‘resisting with existing’).

The thesis is about the journey of going up on stage, organizing intercultural activities, producing books, records and videos that transformed me and Mawaca, in a postmodern context, into artists that create in order to help raise awareness on the current political issues concerning the indigenous communities in Brazil. The purpose of this thesis is to reveal how music performance and research can be conducted by “anthropophagizing” knowledge, that is, consuming from a broad range of cultural sources, regurgitating and reinventing multicultural musicalities.

Samenvatting

Dit proefschrift presenteert het onderzoek dat ten grondslag heeft gelegen aan het project van reconstructie van inheemse liederen, *Rupestres Sonoros*, door de muziekgroep Mawaca (São Paulo), en de *Cantos da Floresta* tournee door het Amazone gebied in samenwerking met zes inheemse groepen. Het proefschrift bespreekt ook de resultaten van dit project, waaronder leerboeken, websites, workshops en nieuwe projecten die trachten licht te werpen op inheemse muzikale expressies.

Het eerste hoofdstuk geeft een overzicht van verschillende theoretische en praktische uitwisselingen met inheemse Braziliaanse muziek in het verleden. Dit historische kader is gebaseerd op observaties gemaakt door Europese veroveraars, geestelijken en ontdekkingsreizigers gedurende het koloniale tijdperk en op de verschillende manieren waarop Braziliaanse musici zijn omgegaan met inheemse muziek. Te beginnen met de romantische visie van de 'nobeles wilden' bij Carlos Gomes in zijn opera *Il Guarany*, gevolgd door de Nationalistische componisten zoals Villa-Lobos, Marlos Nobre, Guerra-Peixe en Sérgio de Vasconcellos die inheemse elementen in hun muziek gebruikten om een nationale identiteit te creëren. Vervolgens behandel ik Egberto Gismonti met zijn transformatieve contact met de Yawalapiti uit het Xingu reservaat en Caetano Veloso met zijn enthousiaste benadering van het antropofage tropicalisme waarbij hij een (niet geautoriseerde) samenwerking met een Juruna musicus uit de Xingu aangaat. Dan zijn er de vrije composities van etnomusicologen Kilza Setti en Priscilla Ermel, die hun veldwerk als inspiratie voor composities gebruikt hebben. De beroemde musicus Milton Nascimento wierp zich op als een voorvechter van de rechten van inheemse volkeren waarbij hij muziek gebruikte voor dit politieke doel. De metal band Sepultura was een ander voorbeeld van een baanbrekend project dat ontstond na een ontmoeting met een Xavante groep in hun dorp. Ik heb bijzondere aandacht besteed aan het pionierswerk van Marlui Miranda, die de rijkdom en diversiteit van de inheemse klankwereld onderzocht en gebruikte in haar goed onderbouwde muziekprojecten die haar esthetische en politieke engagement weerspiegelen. Het hoofdstuk wordt afgesloten met het originele experiment van etnomusicoloog Sá Brito waarin veldopnames van Mehinaku en Kayapó muziek worden gecombineerd met studio-interventies, en van Renata Rosa in samenwerking met Kariri-Xocó musici geïnspireerd door spirituele ervaringen.

Het tweede hoofdstuk beschrijft de richtlijnen van Mawaca en het artistiek-creatieve proces binnen de inheemse context—een proces van transitie, her-toeëigening en her-duiding van inheemse muzikale tradities. Mijn eerste contact met inheemse sonoriteiten was een arrangement van het antropofage lied *Koitxagareh*, dat jarenlang in het Mawaca repertoire was opgenomen. Dit lied stimuleerde mij om een MA in antropologie te behalen waarbij ik me vooral bezig heb gehouden met het catalogiseren, digitaliseren, vertalen en classificeren van de geluidsarchieven van het Paiter Surui volk, opgenomen door de antropologe Betty Mindlin. Deze studie leidde tot het *Rupestres Sonoros* project met Mawaca, gebaseerd op onderzoek

naar opnames van Txucarramãe, Paiter Surui, Ikolen-Gavião, Huni-Kuin, Kayapó en Pakaa-Nova volkeren, met een verbinding naar afbeeldingen van grotschilderingen in de archeologische vindplaatsen in de Serra da Capivara en Monte Alegre. De grafische voorstellingen werden getransformeerd in partituren—die vervolgens als inspiratie dienden voor musici van Mawaca om denkbeeldige ‘geluidschappen’ te creëren waarin de Paleo-indianen geleefd zouden kunnen hebben.

Dit project is opgenomen op CD en DVD in een van de laatste uitvoeringen van *Rupestres Sonoras* waarin ook elementen van Afro-Braziliaanse en Japanse klankwerelden zijn verwerkt. Vervolgens is Mawaca op tournee gegaan door het Amazone gebied met het project *Cantos da Floresta* waarin samenwerkingen zijn aangegaan met inheemse volkeren waaronder Paiter Surui, Ikolen-Gavião, Karitiana, Kambeba, Huni-Kuin en Bayaróá die ook gastoptredens hebben verzorgd in de concerten van Mawaca. De bedoeling van het laten optreden van inheemse musici was het re-creëren en her-duiden van de inheemse muziekwereld door nieuwe contexten van uitvoeringspraktijk. Door deze ervaringen te delen met een breder publiek hebben we geprobeerd nieuw licht te werpen op deze rijke culturen die zo droevig onderbelicht zijn. Voor ons waren deze ervaringen fundamenteel en hebben onze conceptie en beleving van muziek blijvend veranderd.

Deze ervaringen hebben ook geleid tot reflectie over het wijdverbreide gebrek aan kennis over de inheemse volkeren van Brazilië, wier cultuur en lot onzichtbaar zijn gemaakt. Deze onzichtbaarheid van inheemse leefwijzen roept op tot het creëren van meer projecten die inheemse culturen en volkeren in de schijnwerpers zetten, ook gezien de noodzaak de stereotypen van primitiviteit en rem op de ontwikkeling van het land te bestrijden.

Het derde hoofdstuk bespreekt de weerklank en gevolgen van deze reflecties, in de vorm van educatieve projecten met didactisch materiaal ten behoeve van docenten, alsmede workshops door het hele land, zodat docenten deze kennis weer kunnen verspreiden en het gat tussen academia en leken kunnen overbruggen. In dit hoofdstuk wordt ook het proces van culturele transformatie beschouwd, als bruggen, dialogen en wegen van interventie waarin inheemse mensen niet langer object van studie zijn maar hoofdpersonen in hun eigen geschiedenis van van re-existentie (Viveiro de Castro’s ‘resistentie met existentie’).

Het proefschrift gaat aldus over de reis van een podiumgang, het organiseren van interculturele activiteiten, het produceren van boeken, opnames en video’s die mij en Mawaca in een postmoderne context hebben getransformeerd in artiesten die trachten het bewustzijn betreffende de politieke problemen rond de inheemse volkeren in Brazilië te vergroten. Het doel van dit proefschrift is te tonen hoe muziek kan worden uitgevoerd en onderzocht door het “kannibaliseren” van kennis, door het consumeren van een wijd terrein van culturele bronnen, door het herkauwen en herontdekken van multiculturele muzikaliteiten

Curriculum Vitae Magda Dourado Pucci

Franca, SP, Brazil, 02/09/1964

Magda Pucci is a musician – arranger, composer and singer – and a researcher about musics of the world and indigenous cultures. She studied piano in *Ars Nova* Conservatoire in Franca, from 1973 to 1983, and graduated in Conducting at ECA-USP – School of Communication and Arts of the University of São Paulo in 2000. In 2009, she obtained her Master's degree in Anthropology at PUC-SP – Pontifical Catholic University.

She studied Brazilian Popular Music (piano, combo and singing) and jazz at the *Espaço Musical* School in São Paulo and at the *Manhattan School of Music*, in New York and music education at the Kodály Music Institute in Hungary. She also participated in several workshops with specialists artists such as Madhup Mudgal, Ratnabali Adhikari (Indian music); Tamie Kitahara (Japanese music); Mamour Ba, Toumani Kouyaté and Kofi Gbolonyo (African music); Né Ladeiras (Portuguese music); Sami Bordokan (Arab music); Alessandra Belloni (Southern Italy music); Katerina Douka (Greek songs); Paulo Dias and Tião Carvalho (Afro-Brazilian music); Sutari Band (Polish folk music); Paolo Angeli (Corsican chants); Kudsi Erguner (Classic Turkish music), among others.

As the musical director and founder of Mawaca – a São Paulo-based musical group – she produced 5 CDs and 4 DVDs and toured to more than 8 countries and within Brazil. The group was awarded with PPM Prize (Prêmio Profissionais da Música) in 2017.

She conducted *Banda Sinfônica de Barcelona*, performing a piece of her authorship, commissioned by the LEM – Barcelona Experimental Music Festival. She was awarded by the Percussive Arts Society of Brazil in 2002. She created and directed the project *Orquestra Mediterrânea* – a meeting of 21 musicians from different Mediterranean countries. She also composed soundtracks for theatre pieces, multimedia projects, dance performances and short movies.

For 13 years, Magda hosted the radio show *Planeta Som*, the first World Music show in Brazil, broadcasted at São Paulo University radio station and at German radio Multikulti. She also worked as a VJ and commenter for DIRECTV in the 'Rock in Rio' Festival and the MPB Festival at TV Cultura.

Magda is author of six books for children and teachers: *De todos os cantos do mundo* and *Contos Musicais* coauthored by Heloísa Prieto; *Outras terras, outros sons*; *A Floresta Canta*; *A Grande Pedra* and *Cantos da Floresta* in partnership with music educator Berenice de Almeida.

She has been invited to give courses and workshops about musics of the world and indigenous cultures in many institutions such as UNICAMP, Instituto Singularidades, UNESPAR, Itaú Cultural Institute,

FLADEM (Latin American Forum of Musical Education), ABRAORFF (Brazilian Orff Association), Teca Oficina de Música, SESC São Paulo, Orff-Schulwerk Meetings, Estúdio Mawaca, Fábricas de Cultura of São Paulo, Canto do Brasil School, Ema Klabin Foundation, Conservatory of Rio de Janeiro and Harmony Games (Barcelona and Sevilla).

She also ministered some classes in the Amsterdam Conservatory and the Latin American Studies Group at Leiden University. She was also invited to give a lecture on indigenous music in the University of Istanbul. She also coordinates the artistic and pedagogical activities at Estúdio Mawaca.

Appendix

Available on <https://drive.google.com/drive/u/4/folders/1uwkHqjux3K9huBb9Ax8D73vXmVoeLl16>

Chapter 1 Study of Cases

https://drive.google.com/drive/u/o/folders/19GCvolL1O9Sesabhiiu4_tkIRdl6tDHG

Chapter 2 Mawaca's Material

<https://drive.google.com/drive/u/o/folders/1VBJQnk97lTvLxfsdgtJj5GkSYNsoNslz>

Chapter 3 – Outcomes (Books, workshops, Veraju)

<https://drive.google.com/drive/u/o/folders/1dE3WBi76zeOvjSQasAJpfiqYckVaGmQr>