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

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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 intense[179] 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 CD[180], a DVD and a multimedia performance. The project gained momentum in 2010, when it became possible to begin the *Cantos da Floresta* tour[181] 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 ethnomusicologists[182]. 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 group[184] 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, djembé, 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 Ethnomusicolgy 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 SESC[185], 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.

beginning[188]. 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 hybridisms[189], 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 one 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 subaltern[190], 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 Africa[191], 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.

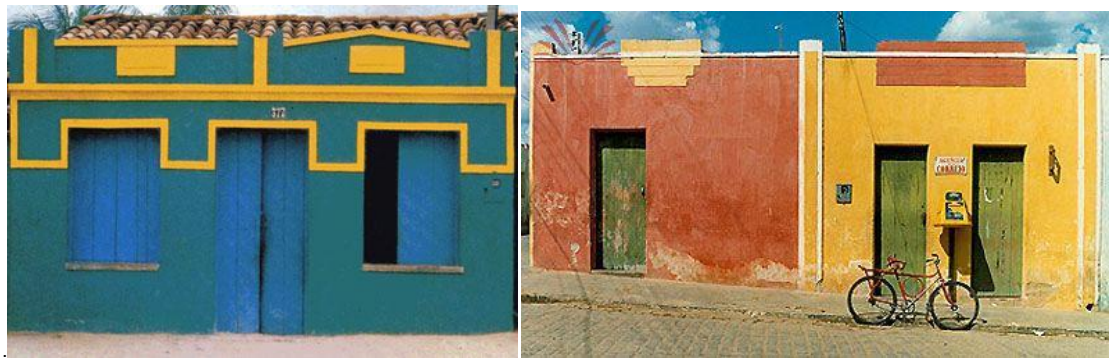


Figure 85 Façades of Brazilian northeastern houses. Photo: Anna Mariani.

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 material[193].

[193] This arrangement can be heard at Mawaca´s Soundcloud in https://soundcloud.com/mawaca/allunde-alluya-murucututu.
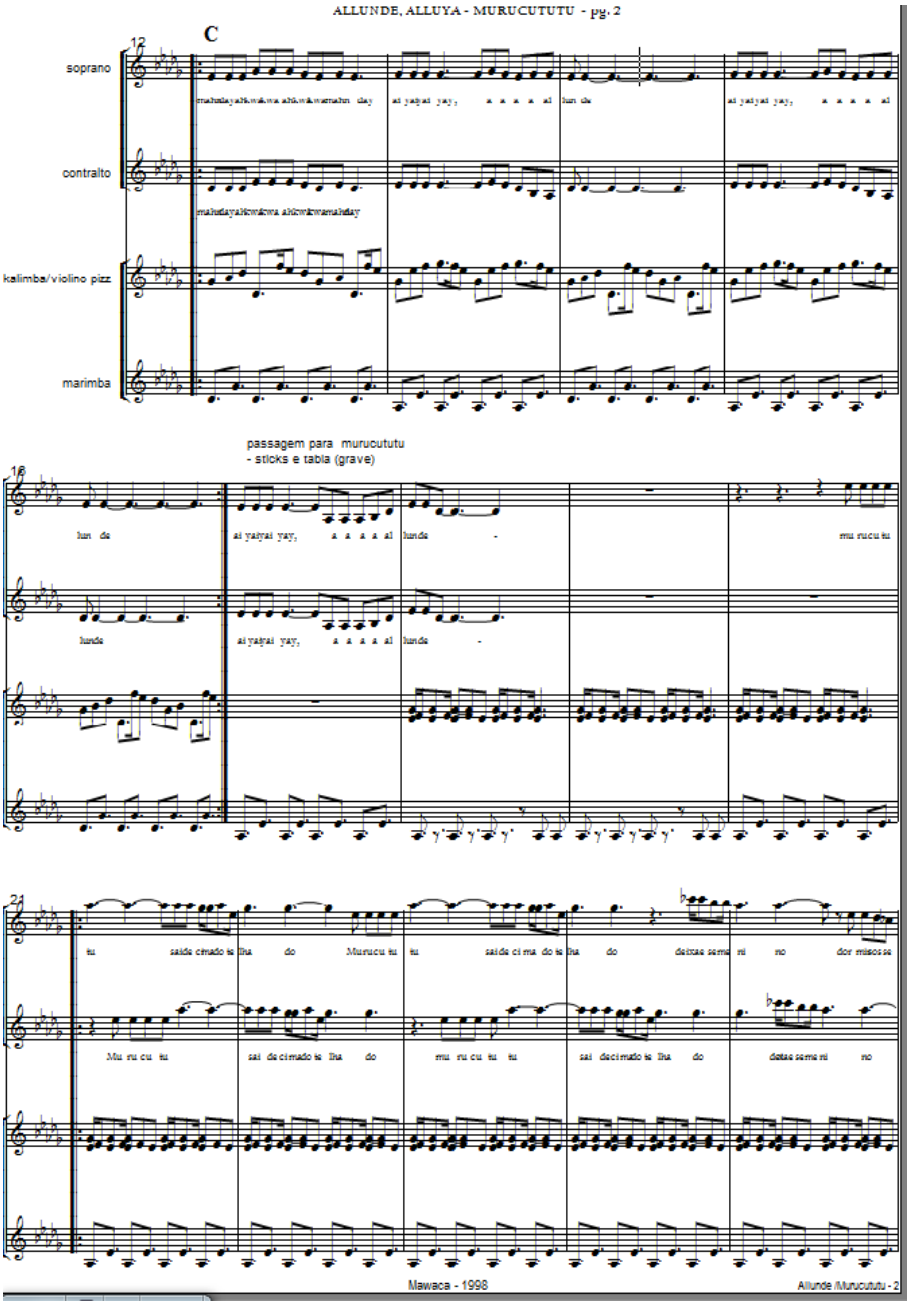


Figure 87 First page of the score for 'Allunde//Murucututu' by Magda Pucci.

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.
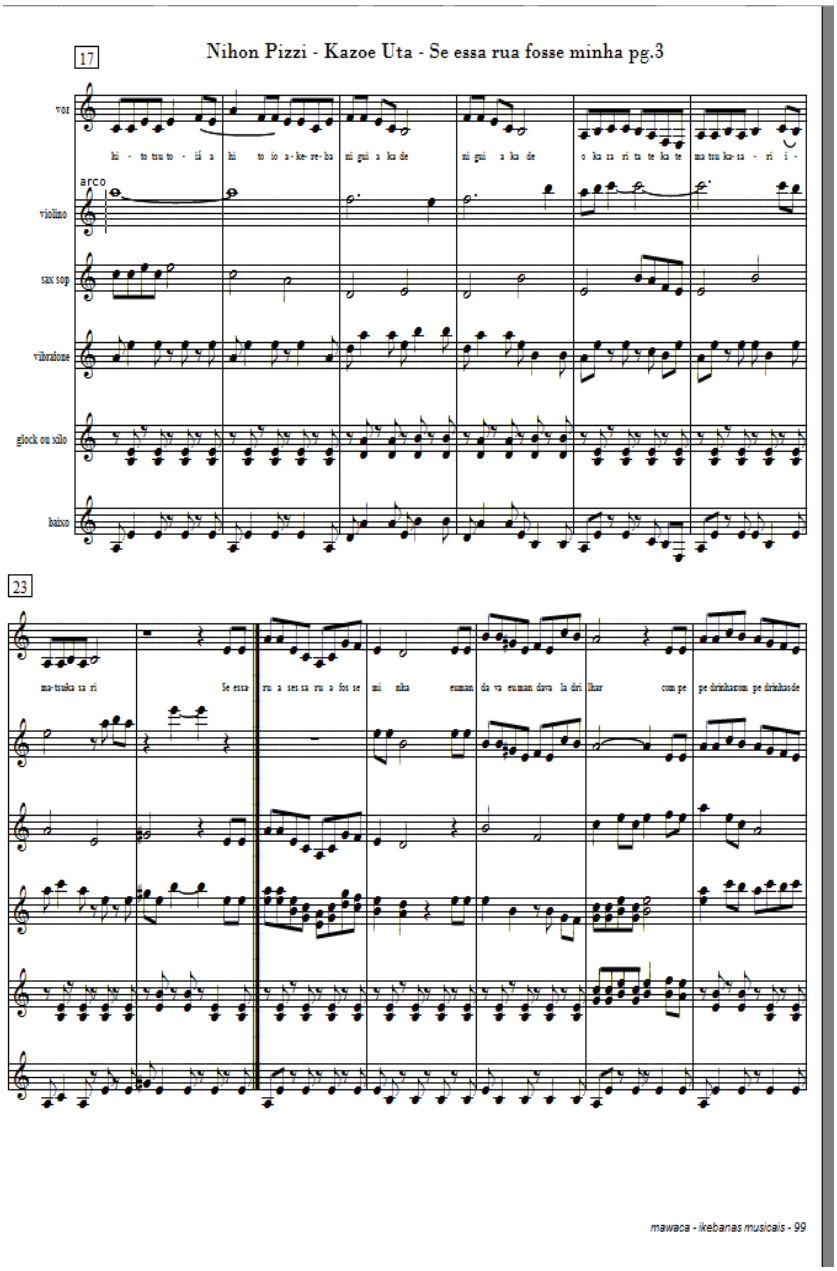


Figure 88 Page from the arrangement score for 'Kazoe Uta' with 'Se essa rua fosse minha', Magda Pucci, 1999.

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 Turner[195], 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 thoses 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 Minor[196]. 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

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[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 researche 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 world[198]. 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 hybridism[199] 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).

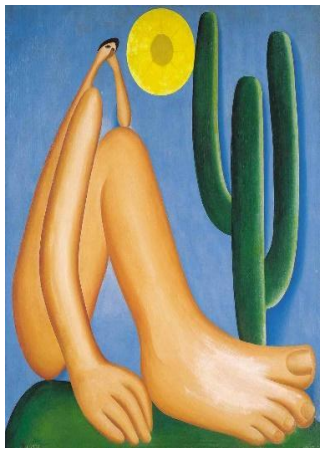


Figure 89 'Abaporu' by Tarsila do Amaral, 1928.

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 ouevre, 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 differents 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 education[200]. 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 exoticism[201], 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.

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[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 in into another cultural commodity for the world market (such as ethnic

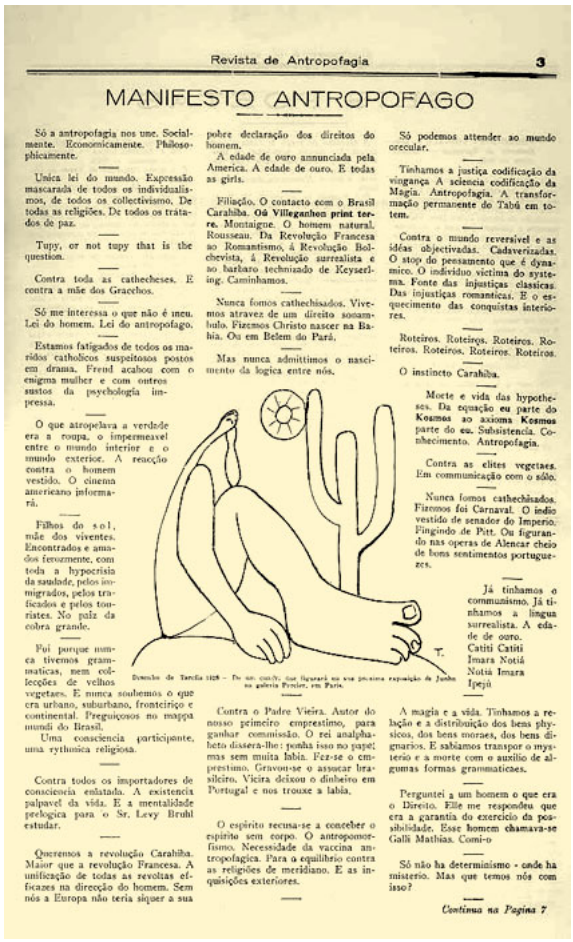
[203] Jongo, also known as *caxambu* or *tambu*, is a dance and musical genre of black communities from southeast Brazil. *Jongo* is considered the most remote origin of the samba in Rio.

[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).



Revista de Antropofagia 3

MANIFESTO ANTROPOFAGO

Só a antropofagia nos une. Socialmente. Economicamente. Philosophicamente.

Unica lei do mundo. Expressão mascarada de todos os individualismos, de todos os collectivismo. De todas as religiões. De todos os tratados de paz.

Tupy, or not tupy that is the question.

Contra toda as cathecheses. E contra a mãe dos Gracchos.

Só me interessa o que não é meu. Lei do homem. Lei do antropofago.

Estamos fatigados de todos os maridos catholicos suspeitosos postos em drama. Freud acabou com o enigma mulher e com outros sustos da psychologia impressa.

O que atrapalhava a verdade era a roupa, o impermeavel entre o mundo interior e o mundo exterior. A reacção contra o homem vestido. O cinema americano informará.

Filhos do sol, mãe dos viventes. Encontrados e amados ferozmente, com toda a hypocrisia da saudade, pelos immigrados, pelos traficados e pelos touristes. No paiz da cobra grande.

Fui porque nunca tivemos grammaticas, nem collecções de velhos vegetaes. E nunca soubemos o que era urbano, suburbano, fronteiriço e continental. Preguiçosos no mappa mundi do Brasil.

Uma consciencia participante, uma rythmica religiosa.

Contra todos os importadores de consciencia enlatada. A existencia palpavel da vida. E a mentalidade pelagica para o Sr. Levy Bruhl estudar.

Queremos a revolução Caraibiba. Maior que a revolução Francesa. A unificação de todas as revoltas efficazes na direcção do homem. Sem nós a Europa não teria sequer a sua pobre declaração dos direitos do homem.

A edade de ouro annunciada pela America. A edade de ouro. E todas as girls.

Filiação. O contacto com o Brasil Caraibiba. **Oú Villegaignon print terre.** Montaigne. O homem natural. Rousseau. Da Revolução Francesa ao Romantismo, á Revolução Bolchevista, á Revolução surrealista e ao barbaro technizado de Keyserling. Caminhamos.

Nunca fomos cathechisados. Vivemos atravez de um direito sonambulo. Fizemos Christo nascer na Bahia. Ou em Belem do Pará.

Mas nunca admittimos o nascimento da logica entre nós.

Desenho de Tarsila 1928 – Eu sei, você vai figurar em uma próxima exposição de Junho na galeria Percier, em Paris.

Contra o Padre Vieira. Autor do nosso primeiro emprestimo, para ganhar commissão. O rei analphabeto dissera-lhe: ponha isso no papel mas sem muita labia. Fez-se o emprestimo. Gravou-se o assocar brasileiro. Vieira deixou o dinheiro em Portugal e nos trouxe a labia.

O espirito recusa-se a conceber o espirito sem corpo. O antropomorfismo. Necessidade da vaccina antropofagica. Para o equilibrio contra as religiões de meridiano. E as inquisições exteriores.

Só podemos attender ao mundo orecular.

Tinhamos a justiça codificação da vingança A sciencia codificação da Magia. Antropofagia. A transformação permanente do Tabú em totem.

Contra o mundo reversivel e as idéas objectivadas. Cadaverizadas. O stop do pensamento que é dynamico. O individuo victima do systema. Fonte das injustiças classicas. Das injustiças romanticas. E o esquecimento das conquistas interiores.

Roteiros. Roteiros. Roteiros. Roteiros. Roteiros. Roteiros. Roteiros.

O instincto Carahiba.

Morte e vida das hypotheses. Da equação **eu** parte do **Kosmos** ao axioma **Kosmos** parte do **eu.** Subsistencia. Conhecimento. Antropofagia.

Contra as elites vegetaes. Em communicação com o sólo.

Nunca fomos cathechisados. Fizemos foi Carnaval. O indio vestido de senador do Imperio. Fingindo de Pitt. Ou figurando nas operas de Alencar cheio de bons sentimentos portuguezes.

Já tinhamos o communismo. Já tinhamos a lingua surrealista. A edade de ouro. Catiti Catiti Imara Notiá Notiá Imara Ipejú

A magia e a vida. Tinhamos a relação e a distribuição dos bens physicos, dos bens moraes, dos bens digmarios. E sabiamos transpor o mysterio e a morte com o auxilio de algumas formas grammaticaes.

Perguntei a um homem o que era o Direito. Elle me respondeu que era a garantia do exercicio da possibilidade. Esse homem chamava-se Galli Mathias. Comi-o

Só não ha determinismo - onde ha mysterio. Mas que temos nós com isso?

Continua na Pagina 7

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 routes[205], 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 us '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 research[206]. Anthropophagy, in a certain, literal way, was already present in the CD with the inclusion of the song 'Koitxãgareh'[207] whose lyrics refer to an old anthropophagic practice, still a polemic subject among Brazilian indigenous populations[208].

First contact with indigenous music – 'Koitxãgareh'

My interest in indigenous music began with the recording of the Anthropophagic choral song 'Koitxãgareh'[209] of the Paiter 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

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[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 'Koitxãgareh', 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 study 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 Paiter 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.

Bororo[210] 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 Leite[212]. 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 'Koitxãgareh', 1978.

Until then I had never never heard anything like it, since field recordings are hard to come by. In 1998, I received the LP *Paiter Merewa*, where 'Koitxãgareh' was recorded. I recognized some songs from this LP that were recreated in *Ihu*, but what caught my attention was that Koitxãgareh' 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 Paiter Suruí's enemies, the Zoró or Cinta-Larga people. There is no report of when this ritual happened[214], 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 'Koitxãgareh' 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 'Koitxãgareh' 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 'Koitxãgareh', 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 beginning[215] 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 Brazil[216]. 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 issues[218], 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 Cavalera, 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 'Koitxãgareh'.

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 NGOs[220] (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:

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[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

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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 is getting worse[222].





Figure 92 Suruí´s shaman 1970s. Photo: Jesko Puttkammer. Figure 93 Suruí´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 finds 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 'Paiter Suruí' 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 (SURUÍ, 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 Paiter Suruí, 2005-2009. Photo: Magda Pucci



Figure 98 Marlui Miranda during workshops in Cacoal with Paiter Suruí, 2005-2009. Photo: Magda Pucci



Figure 99 Uraan Surui and his father Gasalahp. Workshops in Cacaol, 2005-2009. Photo: Magda Pucci

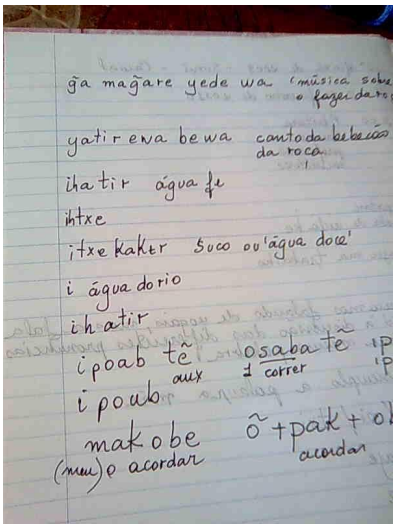


Figure 100 Translations done during Workshops in Cacaol, 2005-2009. Photo: Magda Pucci



Figure 101 Gakaman (*korup ey* Surui). Photo: Magda Pucci



Figure 102 Gasalahp and Uraan, his son. Workshops in Cacoal. 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 Rondônia[223], 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 subalternate 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).

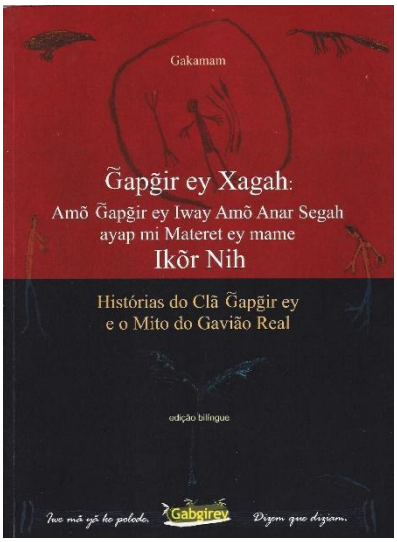


Figure 104 Cover of the book with material produced during workshops in Cacoal with the Pater Suruí.

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 peoples[225], 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 sounds[226]

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 if 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 people[228] 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 red[231], 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.

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[228] To comprehend these ideas, Viveiros de Castro wrote the article *A floresta de cristal: notas sobre a ontologia dos espiritos 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.

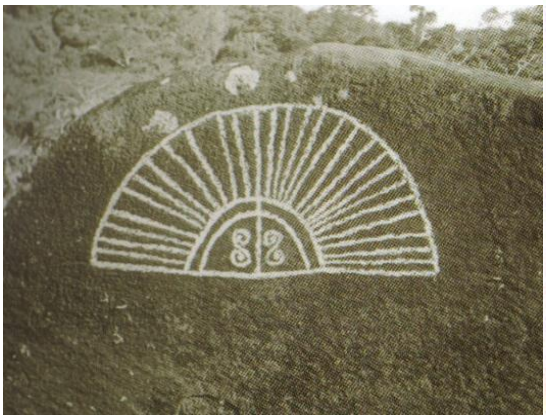


Figure 105 Rock paintings figuring a kind of headdress Monte Alegre State Park (PA).



Figure 106 Rock paintings with figures with big heads – Monte Alegre State Park (PA).



Figure 107 Rock painting in Monte Alegre State Park (PA).

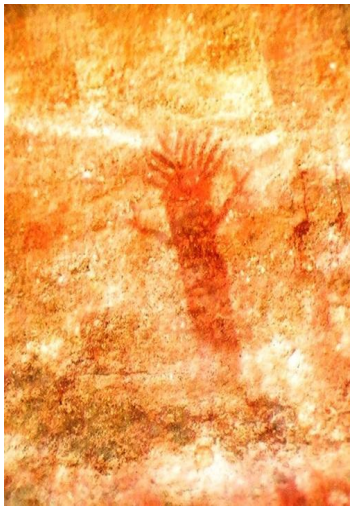




Figure 108 Figure of a man with upraised arms, Serra da Capivara (PI). Figure 109 Images of beings with upraised arms, Serra da Capivara (PI).

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

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[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 Niéde 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).

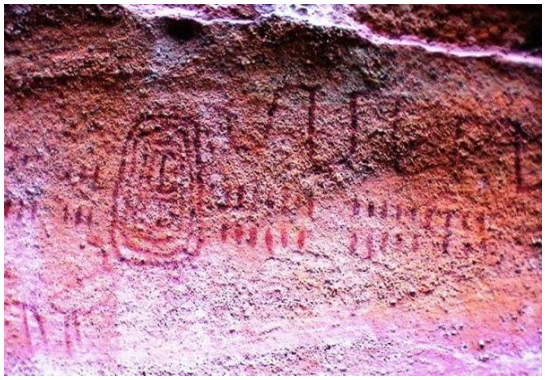


Figure 111 Abstract patterns Serra da Capivara (PI).

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).

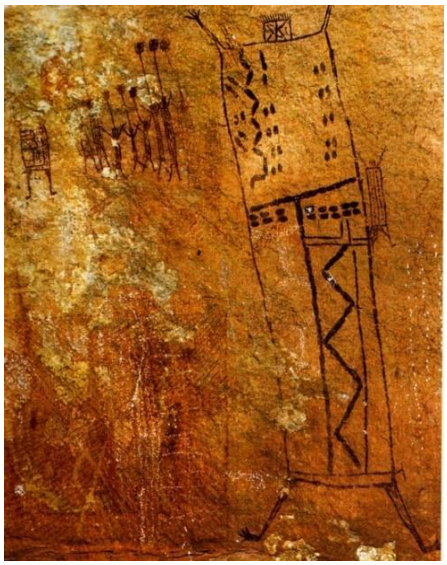


Figure 112 Shaman figure, Serra da Capivara (PI).

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 *xũnĩm* 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 *yãmĩyxop* 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 *xapiripë* spirits:

> The xapiripë 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 xapiripë spirits (VIVEIROS DE CASTRO, 2006: 320).

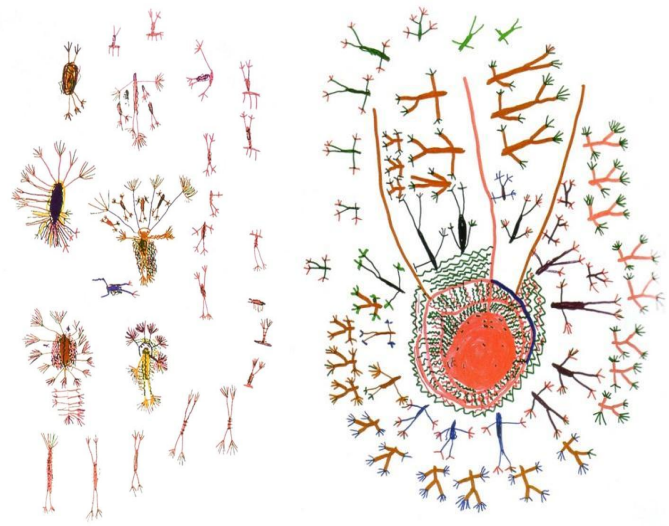


Figure 113 Drawings made by Yanomami people referring to the xapiripê, *Mitopoemas* by Claudia Andujar[234].

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 mythology[235]. 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).

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[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 atacascan, 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]

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[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.

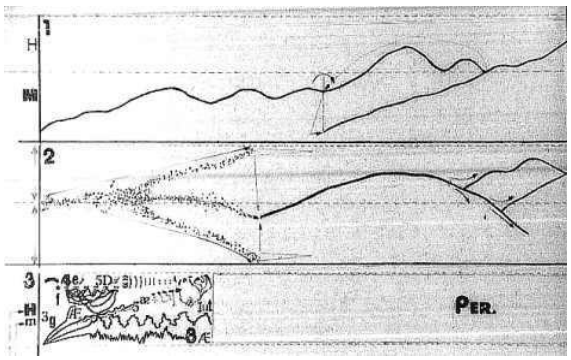


Figure 117 Scores by Stockhausen.

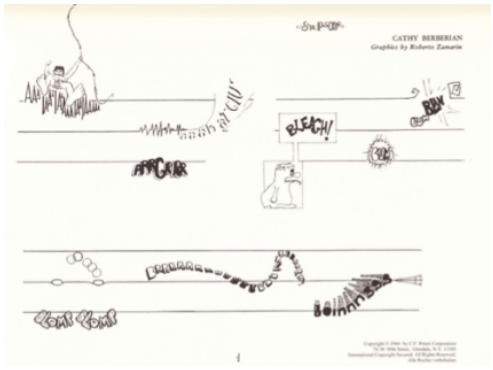


Figure 118 Fig Scores by Berio.

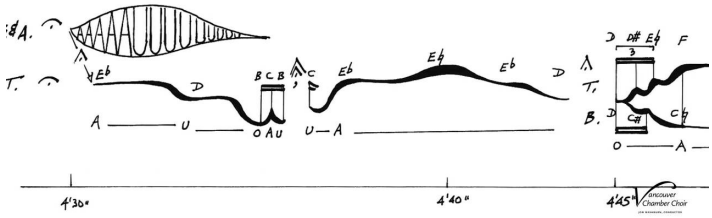


Figure 119 Scores by Murray Schafer.



Figure 120 Absctract 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 phonology[240]). The ethnopoetics and diverse archaeological theories traced connections with mythological trajectories.

In relation to ethnopoetics, I became interested in texts from the North American poet and researcher Jerome Rothemberg, 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 Rothemberg, 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/transcreations[241] 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 shamanism[242], 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 Severi[243] related the structures of shamanic chants to the pictorial indigenous traditions, understood by the author as a figurative mnemotechnique[244] (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.

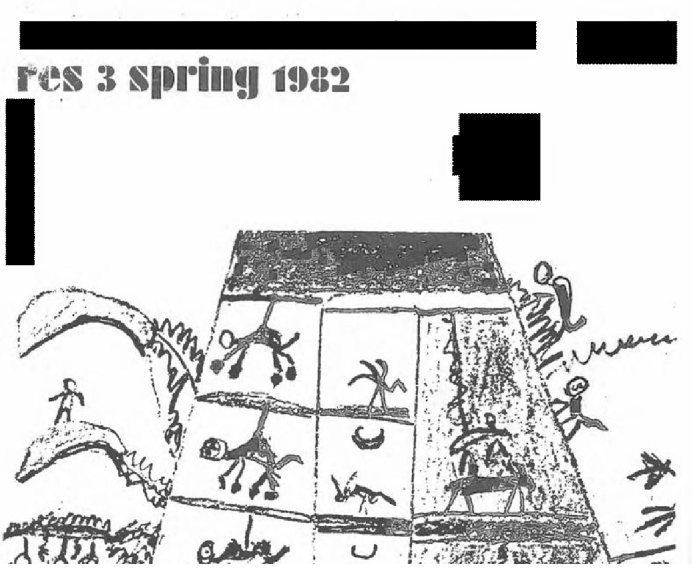


Figure 122 The Cuna paths of metamorphosis of Carlo Severi.

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 *wãwã (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.

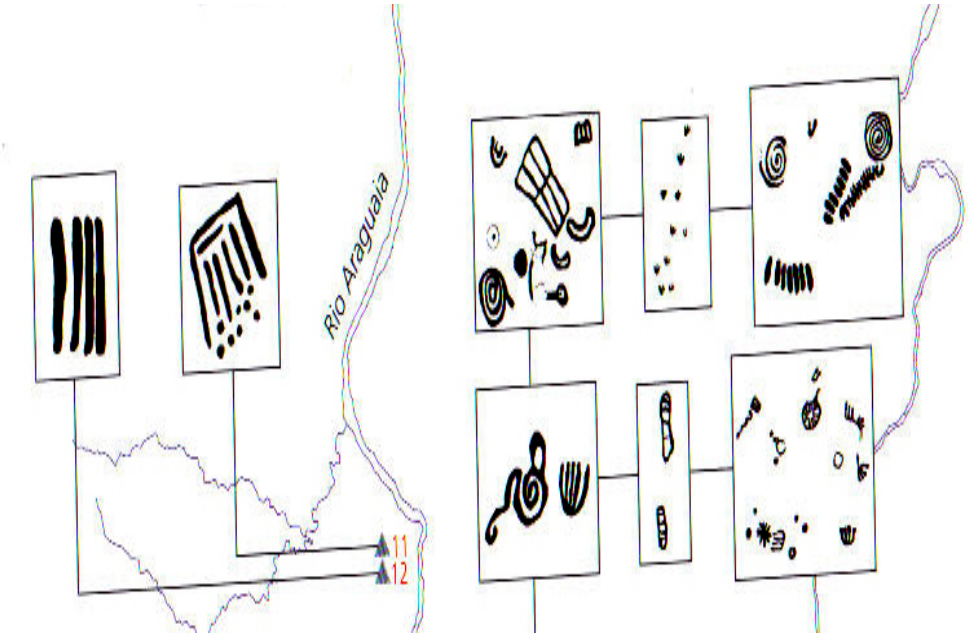


Figure 123 Panel with image mapping of rock art in Pará.

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 Ganesh[245]. *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.

'Ieia' – 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 rhythmed 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 Buco, who contributed greatly during the research at Serra da Capivara.
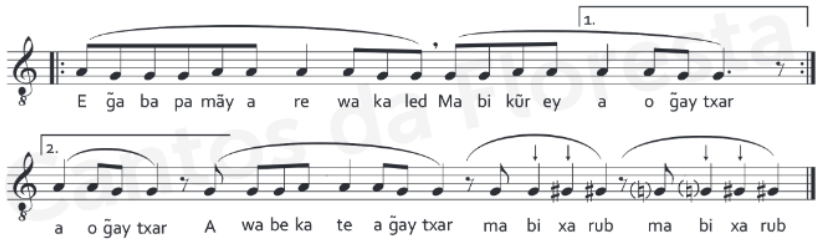


Figure 125 Scene showing what looks like an initiation rite of a child, Seridó.

'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.



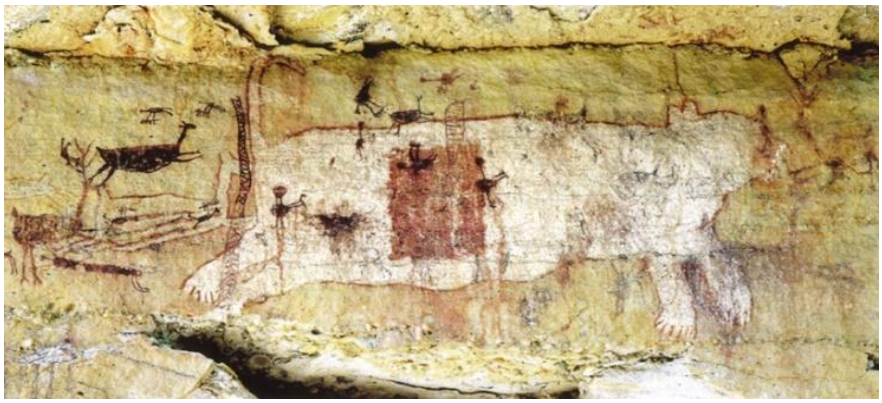


Figure 126 Rock art showing a jaguar, archaeological site at Serra da Capivara.

It is characteristic of the melodies from mythic chants of the Paiter 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 Morioré /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 Morioré' 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

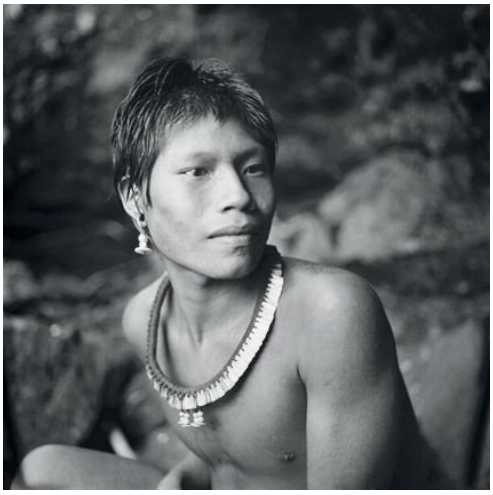


Figure 129 Txucarramãe during contact period

'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.

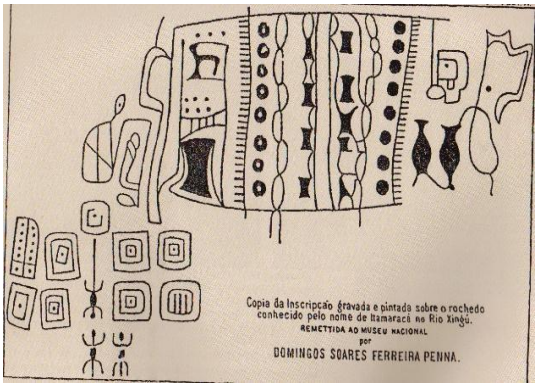


Figure 130 Itamaracá panel by Domingos Penna.

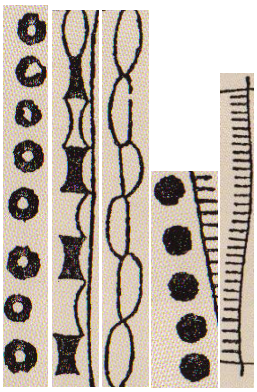


Figure 131 Symbols extracted from the panel used to compose Mawaca' s score.

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.

'Koitxãgareh' – 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 remained from regions of the Americas such as Monte Verve 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 *Schlagstabe*. 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.

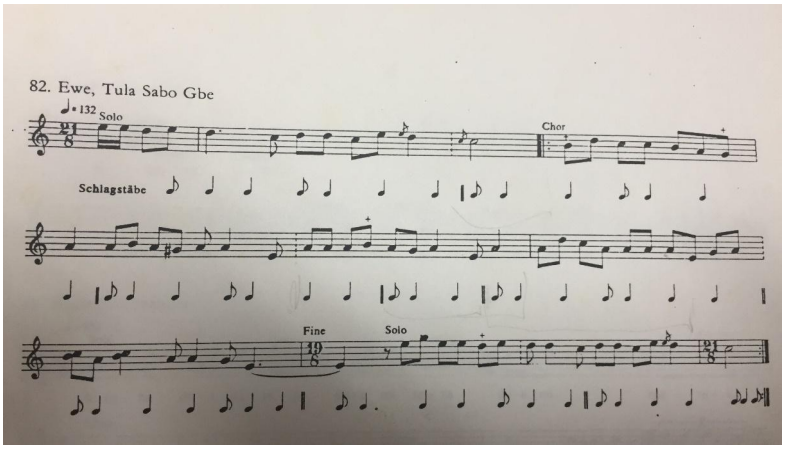


Figure 135 Score of 'Tula Sabo Gbe', Schneider Collection.
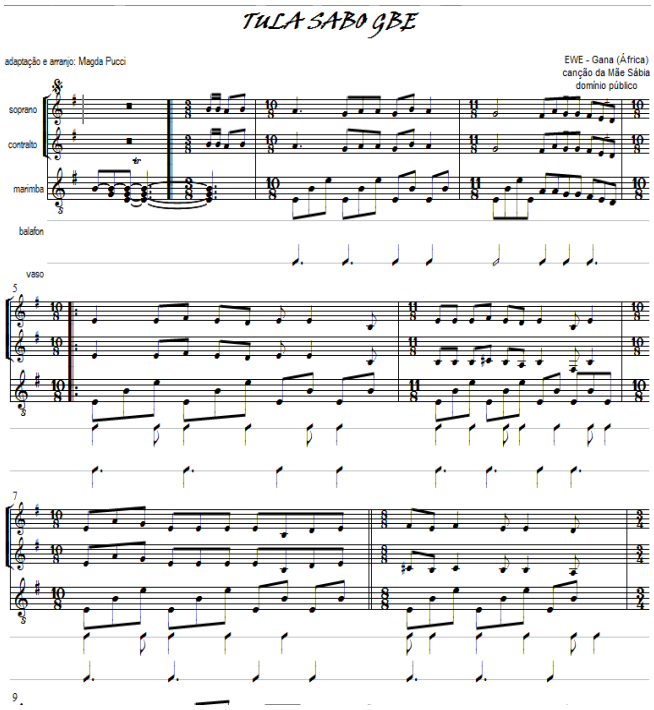


Figure 136 'Tula Sabo', arranged by Magda Pucci for Mawaca, 1987.

'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 to it '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 'Koitxãgareh' 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 'Koitxãgareh' 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 Ãgn (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 the new standard of the language.

[251] Mawaca arrangements for *Rupestres Sonoros* are in Appendix Chapter 2-6.

8. **KOITXÃGAREH** – Anthropophagic chant of the Paiter Suruí (RO)

9. **MATSÃ KAWÃ** – *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 ambiences 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 art[252] 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.

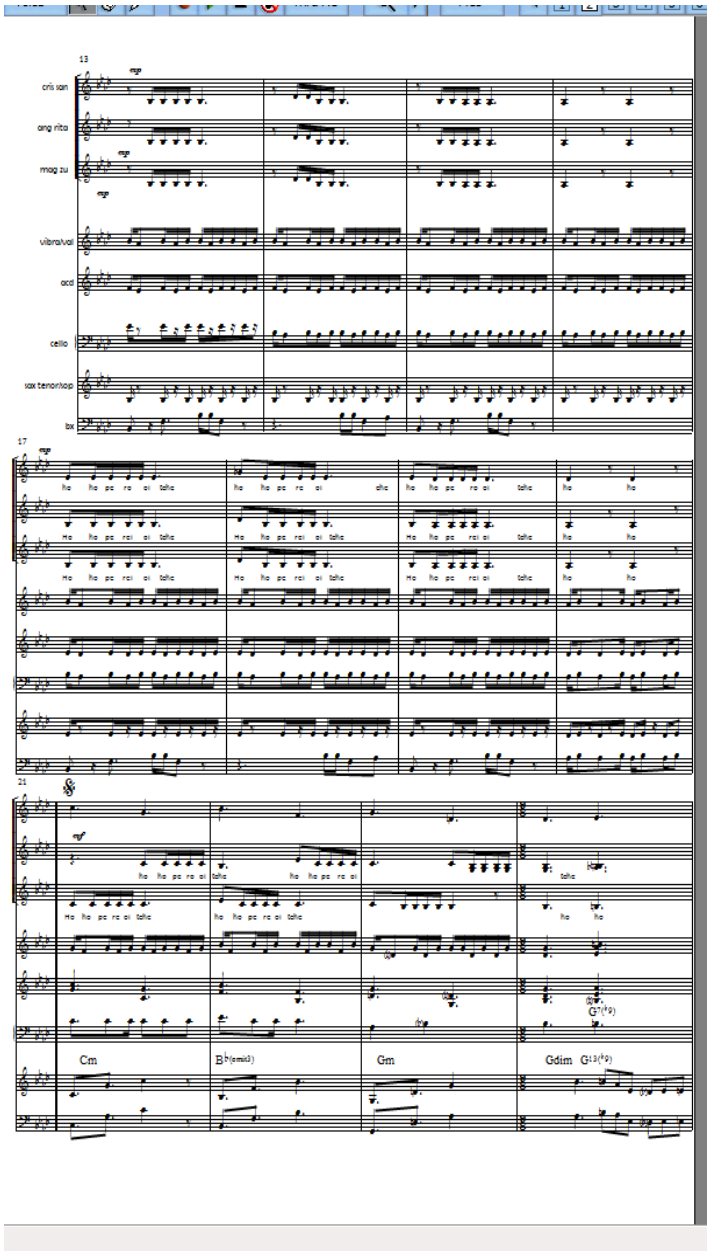


Figure 140 Score of 'So Perewatxé', Paiter Suruí, Magda Pucci, *Rupestres Sonoros*, 2009.

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 *Ijain 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 TÉ[253] – 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.
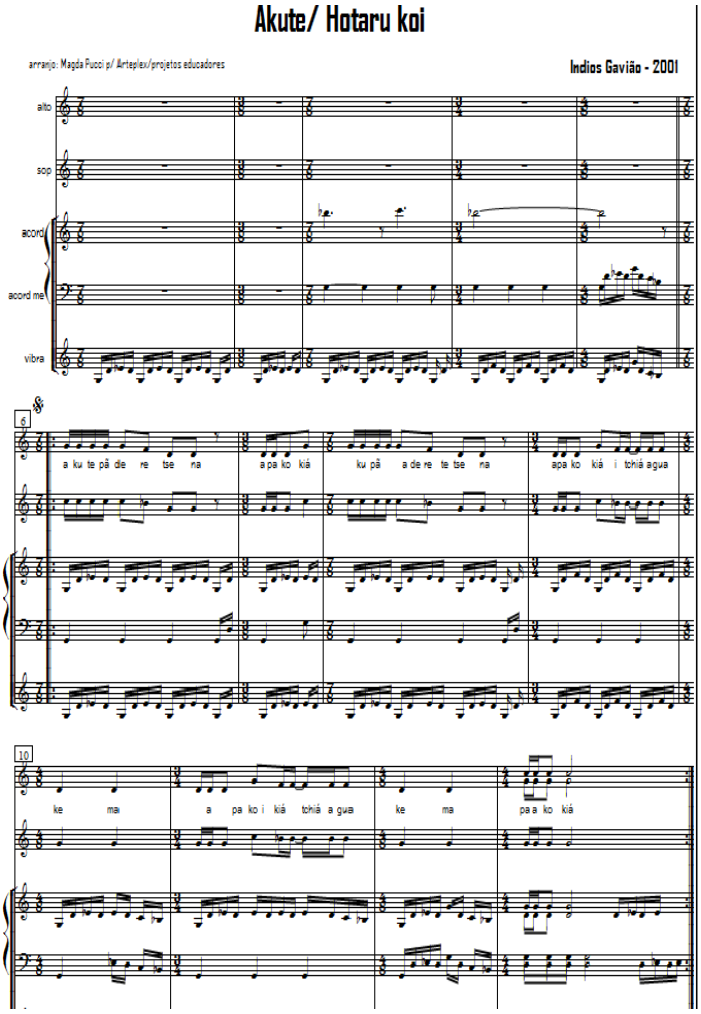


Figure 141 1st arrangement made for 'Akoj te', (phonetical graphic), by Magda Pucci, 2001. Shortened version.
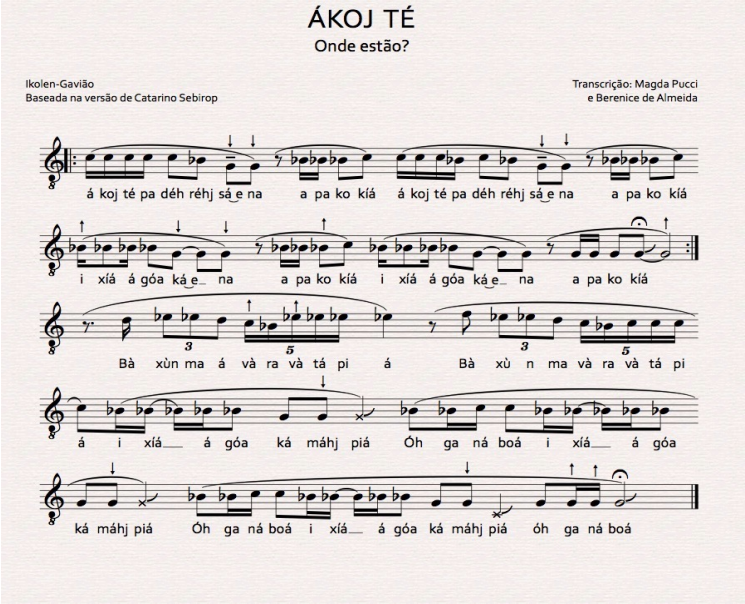


Figure 142 Transcription for the book *Cantos da Floresta*, by Magda Pucci and Berenice de Almeida, 2017.

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. 'KOITXÃGAREH' – 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. 'MATSÃ KAWÃ' – 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 Salles 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.
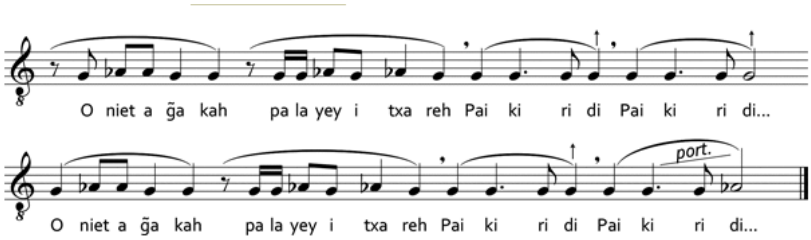


Figure 144 *Cantiga de Winih*

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.
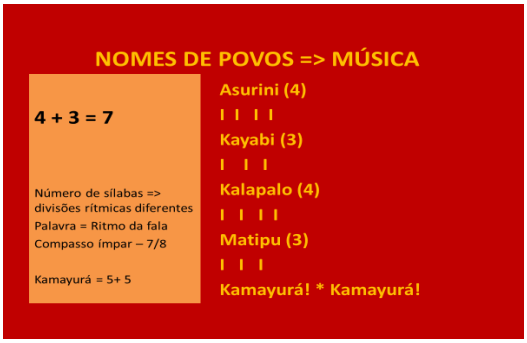


Figure 145 Scheme for Asurini, Magda Pucci.
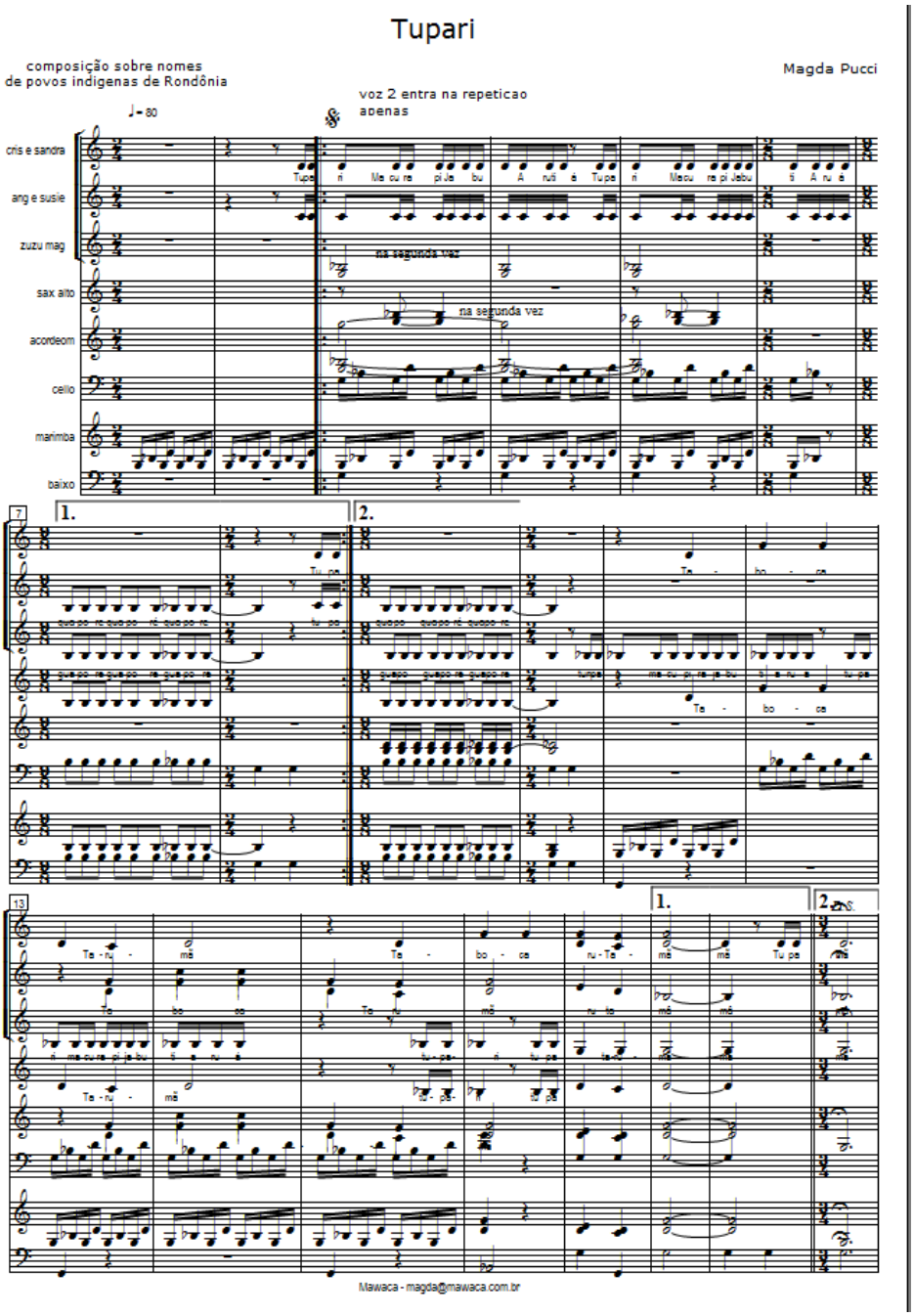


Figure 146 'Tupari' score, Magda Pucci, 2009.

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.
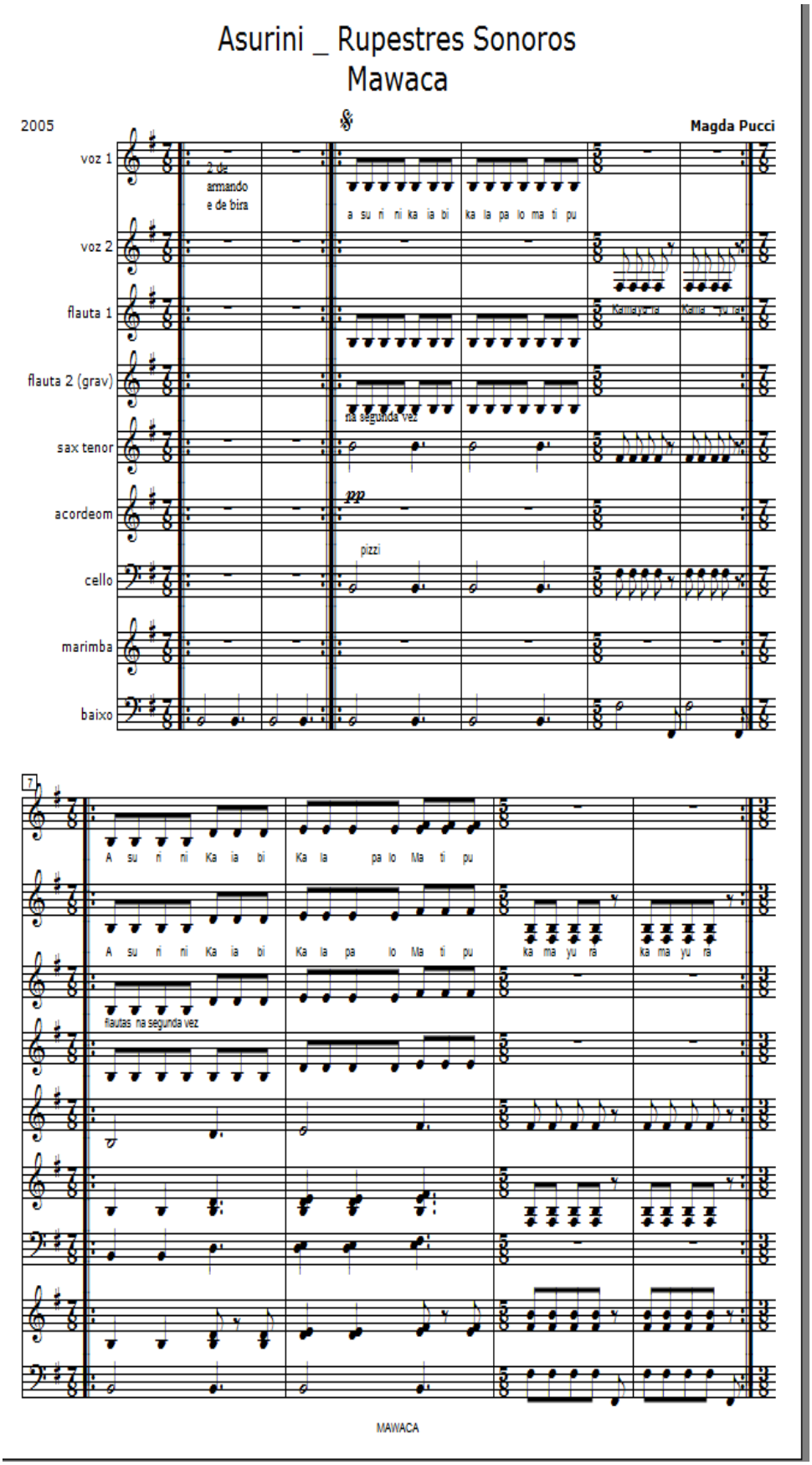


Figure 148 First page of the composition 'Asurini', Magda Pucci, 2008.
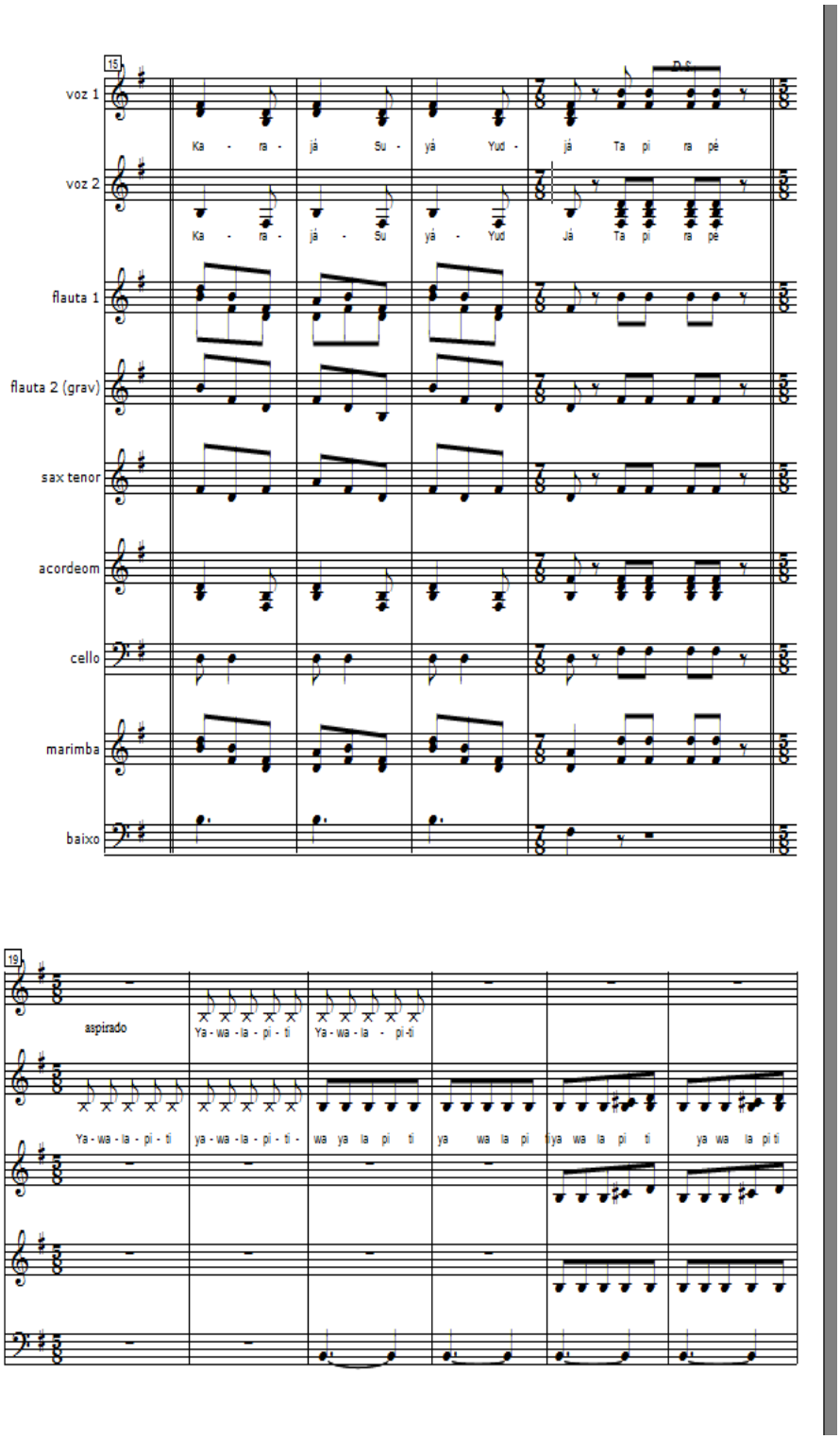


Figure 149 Second part of 'Asurini', Magda Pucci, 2008.

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 *bols* spoken by Cris Miguel.

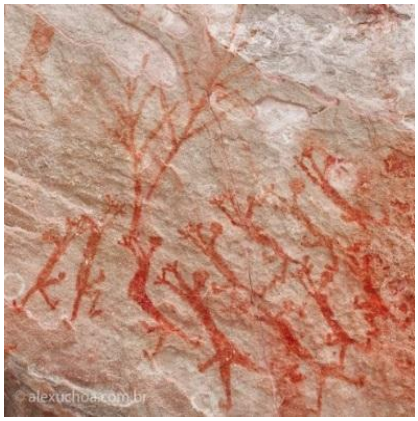


Figure 150 Images of a round dance at the archeological site of Serra da Capivara, Piauí.

The production of the CD booklet[255]

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 screes 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

could broaden the concepts developed during the gestation process.

With the help of the set designer Silvana Marcondes, we placed some scaffolding where the musicians would be positioned, on different levels on one side and the indigenous stools on the other for the singers to sit. The floor of the whole stage was lined with red linoleum. The idea of dividing the stage into two halves refered to a very frequent system in the indigenous world, named *metare* by Suruí People[256]. For Mawaca's performance, I reinvented this division: on the left side (*yang*), upon the scaffolding, musicians, men of science, archaeologists, anthropologists; and on the other side (*ying*), sitting on indigenous stools, singers, women as the "people of the forest". I borrowed the Xingu indigenous stools from my advisor Carmen Junqueira. They were placed in order that we could use them as scenic objects. In the indigenous tradition, only important men sit on the benches, but we reversed the order and the singers sat upon them.



Figure 155 Indigenous stools of Xingu.

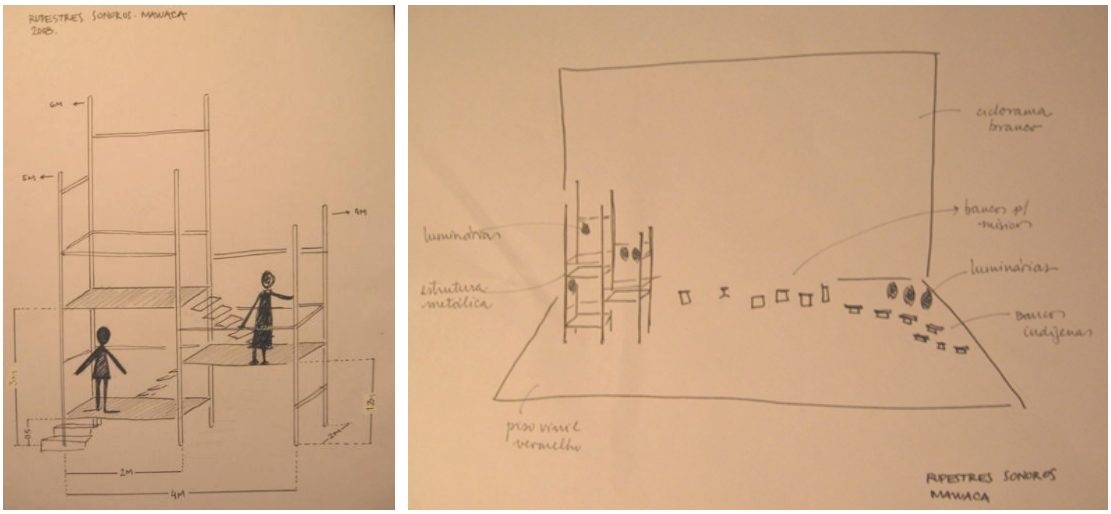


Figure 156 Rupestres Sonoros' scenery sketches by Silvana Marcondes, 2009.

Panais Bouki created a video-scenery with projections and animations based on rock art images of

[256] Paiter Suruí´s kinship system is represented by a division into two groups (*metare*): one stays in the village and the other into the woods for a long period. Those who stay in the woods make the most diverse props like necklaces and headdresses to be exchanged with the members of the group who stay in the village. Those who stay in the village make chicha and prepare the food that will be offered to those in the woods. At a certain point, the forest group goes to the village and there they celebrate together with the members of the village, rituals with plenty of food and drink.

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 CD[257]

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, quarups[259], anti-monotonous poisons, morubixabas[260], villages, tabas[261], 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 brazyu[262]. 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

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[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 Auditorium[263]. 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 songs[264].

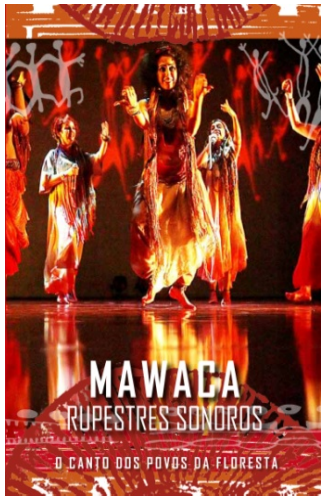


Figure 161 Rupestres Sonoros DVD Cover, Luciano Pesssoa, 2011

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 rupestrian score. Each square was shown to the public, which with their stones marked the beat, creating a kind of sonorous pointillism.

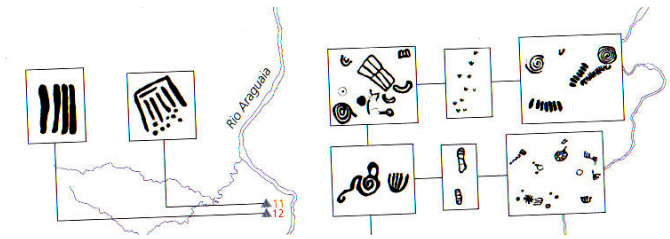


Figure 167 Araguaia-Tocantins rupestrain área, Amazon Pará.



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.

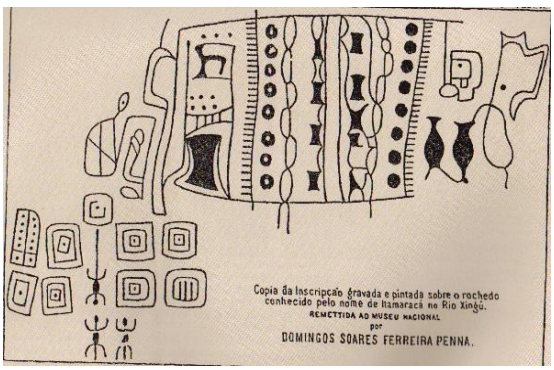


Figure 169 Original Rock inscription at Itamaracá

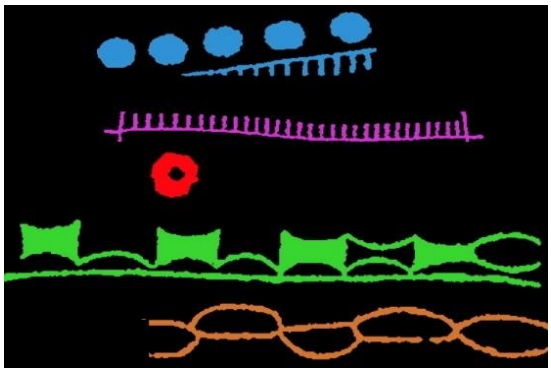


Figure 170 Projection by Panais Bouki for Mawaca concert

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 Pellegrino[265].

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 'Koitxãgareh', 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 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 'Koitxãgareh' 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 *Gojáneh 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 Paiter[266] 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 *goianei,* 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 Paiter Suruí presentation, Cacoal Municipal Theater, 2010



Figure 193 Guiça and Zuzu with Paiter 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 Paiter 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. Ibã[268] 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 Negro[269] 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.

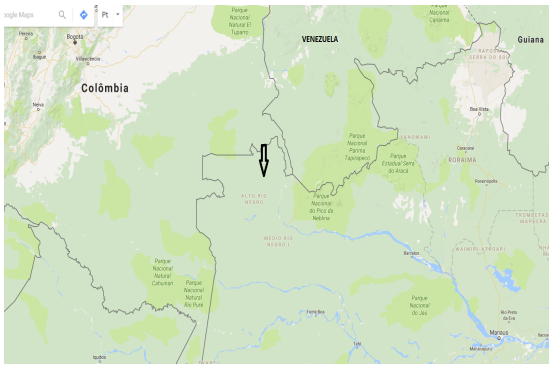


Figure 203 Map of Rio Negro area.

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 C*ariço* 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 Theater[270] 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 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 Suruí 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 WOMEX[271] 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.

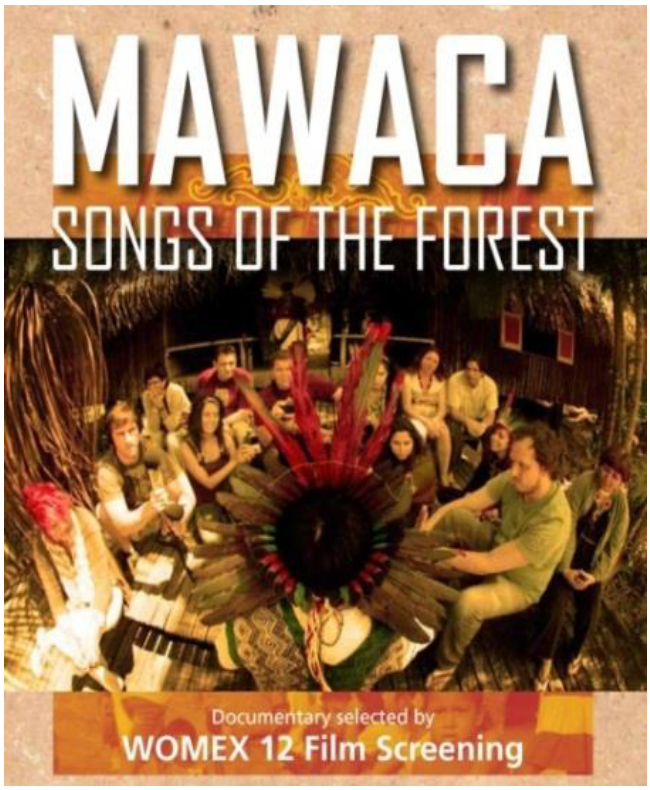


Figure 218 Poster of exhibition of the documentary Songs of the Forest at Womex in Thessaloniki, 2012.

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.