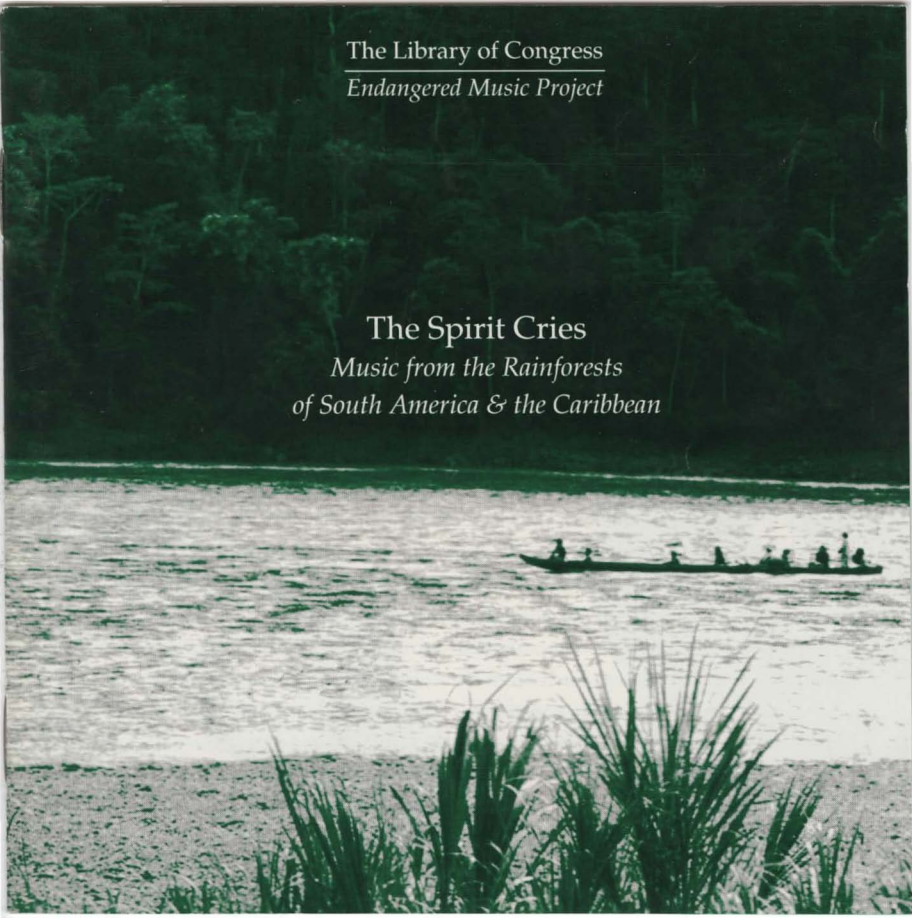


The Library of Congress
Endangered Music Project

The Spirit Cries
*Music from the Rainforests
of South America & the Caribbean*



THE ENDANGERED MUSIC PROJECT

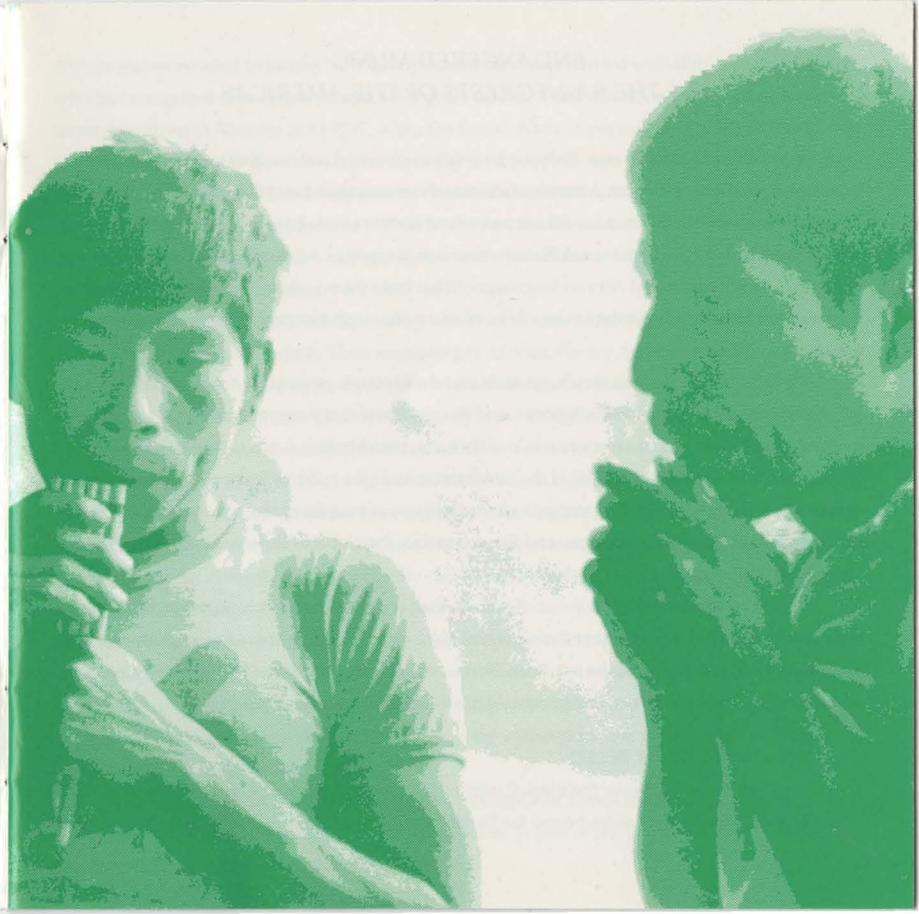
Entering the Main Reading Room of the Library of Congress, one feels the power of an encounter with the wealth of human history, the sum of human knowledge. That knowledge lies encapsulated not only in the written word—books, journals, magazines, manuscripts—but in millions of sound recordings, photographs, films, and all the other media which the 20th-century revolution in communications technology has produced.

Our new technologies are part of a powerful civilization which is rapidly transforming the world around us. It changes the environment, often in ways that endanger the delicate ecological balance nature has wrought over the millennia. It also brings radical change to other cultures, many of which are part of that same delicate ecological balance. Sometimes the change is empowering. But all too often it endangers precious human ways of life, just as surely as it endangers the environment within which those ways of life flourish.

On the floor below the Library's Main Reading Room is an office concerned with the conservation of these cultural traditions, the American Folklife Center. Its Archive of Folk Culture contains fifty thousand recordings, from the earliest wax cylinders to the latest digital field tapes, featuring folk music from every corner of the globe. The recordings in the Archive comprise an oral and spiritual history of cultures which are changing or disappearing at an alarming rate.

The Endangered Music Project unearths from the Archive's holdings unique field recordings spanning the world and dating from the turn of the century to the present. This Series is dedicated to the hope that with education, empathy, and assistance, imperiled cultures can survive. Proceeds from the Project will be used to support the performers and their cultures and to produce future releases.

Mickey Hart and Alan Jabbour



ENDANGERED MUSIC OF THE RAINFORESTS OF THE AMERICAS

Thousands of miles separate the peoples whose voices and instruments you will hear on this recording. Some are South American Indians whose ancestors arrived in the Americas thousands of years ago; others are Afro-Americans whose forbears were brought as slaves from Africa but a few centuries ago. Some speak Native American languages, while others speak creoles influenced by European and African languages. What links them is that their ways of life bind them to their forest environment in one of the Western Hemisphere's remaining tropical rainforests.

Music is one of the keenest cultural tools that these people possess for the spiritual encounter with their gods, their neighbors, and the rainforest that surrounds them. It serves as a medium of spiritual communication, while at the same time binding communities together. Like other artifacts of culture, this music of the rainforest reflects the creative friction of cultural encounters among Africans, Europeans, and the indigenous peoples of the Americas. Here in the rainforests, as in New York, Havana, and Rio de Janeiro, the vision of three continents has come together in a new music.

Among all these people, the natural environment remains inseparably linked to belief systems and spiritual values. Whether derived from Native American or African sources, or a hybrid of various traditions, much of the music on this recording is integrally connected to settings where healing, spiritual forces, and practical knowledge of the forest converge.

THE GARIFUNA OF BELIZE

The story of the Garifuna, the Black Caribs of the Central American Coast, begins in 1635, when several Spanish slave ships bound for Barbados sank near the island of Bequia. Many

African slaves escaped to nearby St. Vincent, where they intermarried with the aboriginal Caribs, who had emigrated from South America 300 years earlier. Their descendants thrived as a rainforest culture on St. Vincent until 1797, when the British Navy deported them to islands in the Bay of Honduras. From the Bay Islands, the Black Caribs made their way to the mainland where they established several dozen beach settlements. Today about 70,000 Garifuna live in fifty coastline communities in Belize and Honduras. While in the past the Garifuna lived and worked in their own villages, seasonal migration to Tegucigalpa and other inland cities in search of wage labor has become increasingly necessary for many to survive.

The eclectic language of the Garifuna is a mixture of Carib and Arawak heavily influenced by French, Spanish, and English. Their music forges African, Native American, and European elements into a wide variety of styles unified by common themes such as death, unrequited love, longing, travel, and alienation. Echoes of Africa by way of the Caribbean are heard in Garifuna drumming; song types such as *abaimahani* and *arumahani* point to Native American roots; *berusu* songs, *punta* dances, and Catholic hymns show the Hispanic influence of the Central American mainland; and holiday masquerades have antecedents in English mumming. These diverse influences illustrate the evolution of the Garifuna from an island rainforest culture to a mainland beach culture and exemplify the adaptability that has enabled them to maintain a unified cultural front in the face of displacement and migration.

Drums are the most important instruments in Garifuna dance and ritual. The most common is a cylindrical, snared drum made from local hardwoods and played with the hands. Secular dance songs require two drummers. The support drummer provides a steady rhythmic pattern, and the lead drummer plays elaborate patterns on top of this rhythmic palette. On ritual occasions three drummers are employed.

The music on this album, recorded in 1981 by Carol and Travis Jenkins in Seine Bight, Dangriga (Stann Creek), Hopkins, and Barranco, Belize, is part of the Carol and Travis Jenkins Garifuna Collection in the Archive of Folk Culture.

Music of the Garifuna

1. *Abelagudahani*. The worship of ancestors flourishes among the Garifuna. While rituals such as the ninth-night wake are intended to send the spirits safely away from the realm of the living, they may return within the first year after death to request the aid of a relative or to cause a seemingly incurable illness. If the local shaman determines that the malady is spirit-caused, she may require the afflicted person to carry out a placation ritual or *dugu* to lay the spirit to rest. The *dugu* at the community temple lasts up to two weeks and requires a year of preparation. In it, the honored spirit enters participants during a trance. Music plays a critical role throughout the *dugu*. The *abelagudahani* ("bringing in"), with its hypnotic drum pattern, is performed when the ritual fishermen return from the sea with their catch, which will be offered to the spirit during the festivities. The singers are accompanied by three drummers and the shaman playing two gourd rattles. (4:09)

2. *Grating Song*. The staple of the Garifuna diet is bread made from the cassava root. After the root has been washed and peeled, five or six women grate it on a large board studded with sharp rocks. The women sing grating songs as they work to lessen the monotony of the task and to coordinate their movements. One singer accompanies by striking the side of the board with a cassava root. (2:21)

3. *Abaimahani*, composed by Alfonsa Casmiro. *Abaimahani*, performed only by women, belong to a large group of unisonal, gestured, semi-sacred songs, which also includes the *arumahani* of the men. *Abaimahani* texts address a range of subjects. Their primary purpose is to honor deceased ancestors, but they are also sung to heal the sick. They are often composed in dreams or visions, especially when women are preparing for the *dugu* ritual placating the spirit of the deceased. They are sung on the eve of the *dugu* proper and to commemorate the end of the mourning period, usually one year after the death. Groups of between five and thirty women stand in a single line or in two lines facing each other, clasping their little fingers or thumbs

together and swinging their arms and bodies back and forth as they sing. When a lead singer starts a new section, the rest of the group follows. This song, performed by two women, is a lament for the composer's sister. It begins:

It is a sad foreign Christmas.
There is a feast in my home today
I have shed tears because of death
I keep walking about
The curse of death keeps me walking
trying to cool my heart. (1:40)

4. *Abaimahani* composed by Balbina Arzu. Although this is a song of mourning, the singer also criticizes her companions' excessive drinking. (2:50)

5. *Abaimahani*. The text of this song is cryptic:

A blackbird whistles over me, a blackbird whistles over me,
A blackbird whistles over me, a blackbird whistles over me,
She was asking me, she was going to ask me,
I was crying as I looked back,
Ah, she was asking me, I was crying at the beach,
my neighbor and I looked back. (3:07)

6. *Arumahani*, composed by Roman Palacio. *Arumahani* were formerly performed only by men; today, they are sung mostly by women or by an older man accompanied by women. The

texts are usually serious; this song expresses the singer's shame because his father has prevented him from attending school. (2:04)

7. *Paranda*, composed by Joe Tump. The *paranda* is a song-dance genre composed mostly by men. Here the singer tells of his poverty as he roams the countryside looking for work.(2:31)

8. *Combination*. The *combination* is a dance style characterized by shifts in metric structure, from triple-meter drumming in the *lunguhungu* to duple patterns in the *punta* dance. The lyrics describe the composer's humiliation at being the target of neighborhood gossip. (2:50)

9. *Punta*, composed by Julia Castillo. The *punta* is the most ubiquitous form of Garifuna dance music. Inside a circle of drummers, singers, and spectators, a male and a female dancer adroitly pursue one another in imitation of the courtship of a rooster and hen. The *punta* is danced at wakes, funerals, and at the ninth-night wake. It is composed almost exclusively by women, who skillfully employ the genre as a means of social commentary: persons guilty of scandalous behavior are ridiculed in typically bawdy fashion. In this example, the singer mourns a sister of whose death she learned while listening to Radio Belize. (2:34)

10. *Dugu Song*. This song was performed at dawn, near the end of the placation rite. (2:42)

THE INDIANS OF THE CHOCO

The lowland rainforests of the Chocó, a region of coastal Colombia and southern Panama, receive almost 300 inches of rainfall per year, making it one of the wettest places in the world. The Chocó is home to over 8000 species of plants, many of them unique to the area. The Noanama, the largest Native American group inhabiting the region, grow cassava, plantains, sugar cane, and a variety of tropical fruits. The women raise domestic animals while the men, renowned as canoeists, travel great distances by river to fish and to clear new land for planting. Noanama music includes annual agricultural ceremonies, healing rituals, and creation myths. Instruments include canoe-shaped struck slit-logs, single and double-membraned drums, pan-

pipes, end-blown and side-blown flutes, seashell trumpets, bullroarers, and whistling tops.

This song, recorded in 1949 by Per Host in a small village on the upper Sambu River near the Panama-Colombia border, is part of the Per Host Panama/Colombia Chocó Indian Collection in the Archive of Folk Culture.

Music of the Chocó Indians

11. *Healing song*, performed by a shaman to cure a man of fever. The shaman, inspired by a drink distilled from cassava, sings this song while shaking a palm frond to exorcise the evil spirit causing the illness. (1:54)

THE SHIPIBO AND THE ASHANINKA

In its nine-hundred-mile course from the cold Andes highlands to the jungles of the Amazon Basin, the Ucayali River of eastern Peru traverses *La Selva*, one of the most formidable tropical rainforests in the Western Hemisphere. The vast lowlands of the Selva comprise a sweltering environment teeming with plant and animal life. The forest resounds with parrots, toucans, and macaws, monkeys in the upper canopy, and millions of insects. After heavy rainstorms the forest floor of the lowlands is flooded, inhibiting large-scale agriculture and ground travel. The Ucayali serves as the only practical transportation for many of the 250,000 Native Americans who live here. The Shipibo have a history of contact with the Incas and established ambivalent relationships with Spanish missionaries beginning around 1532. The Asháninka (also known in Spanish as the Campa), whose origins lie in the Orinoco region, rebuffed Franciscan attempts to convert them as early as 1635. Outsiders arrived to the region in great numbers during the rubber boom of the early 1920s; they were soon followed by foreign and domestic oil and timber interests. Most recently, the Peruvian government's relocation of Andean peoples to the Selva and the presence of the Marxist Shining Path organization have further threatened the security and

stability of traditional Asháninka culture.

The Shipibo and the Asháninka use rainforest plants for dyes, body paints, and medicines. Both groups induce visions with the aid of psychotropic plants closely allied with spirit counterparts. The Asháninka, for example, believe that a shaman who takes a certain drug becomes spiritually linked with its source, the ayahuasca plant. After entering an altered state of consciousness, the shaman performs ritual songs which unite the world of everyday life with the divine realm of the gods.

The Shipibo and Asháninka music on this album, recorded in eastern Peru by Enrique Pinilla and Josefát Roel Pineda in 1963 and 1964, is part of the Enrique Pinilla Folk and Indian Music of Peru Collection in the Archive of Folk Culture.

Music of the Shipibo and Asháninka

12. *Shipibo Song*. The low dynamic level, high register, and use of falsetto is typical of Shipibo singing. The form, singing technique, and melodic characteristics show a similarity with some Native North American musical styles. (2:05)

13. *Asháninka Songs*. These two songs are excellent examples of the imitative polyphony of Asháninka singers. The lead singer begins the first phrase and the chorus waits momentarily before joining in, creating a striking overlap. (1:12)

THE ALUKU AND THE WAYANA

Virtually all of French Guiana and Suriname is blanketed by rainforest. Human settlement is confined primarily to a narrow strip along the Caribbean coast. Dispersed in little villages on some of the larger interior rivers live a number of small indigenous populations. One such waterway, the Lawa River, forms part of the border between French Guiana and Suriname. More than two centuries ago two very different peoples, the Wayana and the Aluku, came together in this

frontier zone and formed a unique, almost symbiotic, relationship. The Wayana are a Native American people, speakers of a Cariban language. The Aluku (also known as the Boni) are Maroon descendants of African slaves who escaped from coastal Surinamese plantations during the 18th century. They speak a creole language with English and African roots and Dutch and Native American elements. Like the Jamaican Maroons, they successfully adapted to the interior rainforest, forming a new Afro-American society even as they fought a devastating guerrilla war against the Dutch colony. In 1776-77, under pressure from Dutch colonial troops, the Aluku moved across the border into French Guiana where they have remained ever since.

During this turbulent period, the Aluku and the Wayana joined together in a permanent alliance sealed with a series of sacred oaths. Today Aluku and Wayana gardeners sometimes make their camps and gardens alongside one another, and children from adjoining camps may play together and grow up speaking both languages. Members of the two groups often visit one another's villages, where they are welcomed and sometimes participate in each other's ceremonies. In fact, the Aluku and Wayana today agree that they share a common territory. In spite of striking cultural differences, they have managed to live in peaceful coexistence, maintaining mutual respect toward each other's way of life.

Wayana music includes a rich variety of styles connected with social dances, initiation rites, funeral ceremonies, shamanistic healing, and other functions. Instruments include a rasp made from a turtle shell, various transverse flutes made from deer-bone and bamboo, a large end-blown bamboo trumpet, and seed-pod rattles tied around the ankles for dancing. Songs are often performed unaccompanied as well.

The Aluku musical tradition, like that of the Jamaican Maroons, is one of the most African to have survived in the Americas. Music serves many purposes, ranging from funeral and mourning rites and healing ceremonies to social dances and events revolving around cooperative labor. Most Aluku styles use a battery of three drums—the lead drum, supporting drum, and pulse-

keeper. Some styles also employ a long wooden board beaten by several players wielding pairs of sticks and ankle rattles acquired from their Wayana neighbors. They also possess a rare African-derived instrument called *agwando*, a gourd through which three small musical bows are inserted. The bow strings are plucked and the gourd resonator tapped to accompany solo songs.

Although the rainforest surrounding the Wayana and Aluku villages remains virtually untouched, the two communities have been exposed to intense economic and cultural pressures since 1969, when a large part of their territory was incorporated fully into the French state. Since then, village life has been radically transformed by large-scale migration, French schools, municipal politics, welfare payments, European mail-order catalogs, and individual land ownership. Once self-sufficient societies well-adapted to the rainforest, the Aluku and Wayana are now ethnic enclaves. Whether their unique knowledge, wisdom, and artistic skills will survive the next two decades is far from certain.

The two Wayana songs on this album, recorded in 1952 by David Findlay in Paramaribo, Suriname, are part of the David Findlay Suriname Collection in the Archive of Folk Culture. The Aluku selections, recorded between 1984 and 1987 by Kenneth Bilby in Komontibo and Saint-Laurent-du-Maroni, French Guiana, and Kotika, Suriname, are drawn from the Kenneth Bilby French Guiana and Suriname Collection in the Archive of Folk Culture.

Music of the Aluku

14. *Aleke*. This style of social dance music is a recent innovation played mostly by younger persons. It features three long drums played with the hands and a home-made bass drum and cymbal combination known as the *djaz* (i.e., 'jazz') and *tapu patu*, along with a variety of rattles and other percussion. Performed as an antiphonal exchange between two young men, the song comments on a group of young women who have gained a reputation for rejecting the advances of all the young men. (4:29)

15. *Songe*. Songs in this style are normally performed during all-night ceremonial dances, with full drum and choral accompaniment. The dance is patterned after the graceful fin movements of the fish known as *songe*, an inhabitant of the rivers that curve their way through the Guianas. Sometimes, as here, the songs are performed solo for personal enjoyment. The singer here performs the parts of both the lead singer and the antiphonal chorus. (2:20)

16. *Lonsei*. The *lonsei* drumming style, popular a few decades ago, is the ancestor of *aleke*. This topical song comments on a charismatic prophet named Akalali, said to have used scare tactics a few decades ago, without success, to convert the Aluku. The lyrics contain the following sarcastic bit of advice to an Aluku woman: "Sister, Akalali is coming, you mustn't run away." (2:42)

17. *Mato*. This musical style accompanies a storytelling tradition that takes place late at night as part of death rites. It usually includes drumming and lively call-and-response singing. The song performed solo here forms part of a tale often told during this late-night event. (1:48)

18. *Mato*. This *mato* song is performed with a leader and chorus. (1:02)

19. *Awasa*. This style, though sometimes sung solo, is more often performed with full drum and vocal accompaniment toward the end of an all-night dance. The lead vocalist here is answered by a chorus of two singers. (1:32)

20. *Kumanti*. The *kumanti* cult (closely related to the Kromanti Dance of the Jamaican Maroons through common African roots) is devoted to healing and spiritual protection against bodily injury. *Kumanti* dances are backed by forceful drumming and singing, but spirit mediums sometimes perform these songs alone for meditation and for pleasure. This song, in the esoteric *kumanti* language, speaks of the guns and bullets that well-prepared *kumanti* devotees should be able to face without fear. (:53)

21. *Kumanti*. Though the singer was not possessed during this recording, the style of chanting is typical of possessed mediums during the frequent intervals in *kumanti* ceremonies when the drums are not playing. (1:38)

22. *Agwado Song*. This three-stringed bow-lute is used to accompany games as well as solo topical songs. It also has a close association with *kumanti* and *kwadjo* music, the latter being a style once associated with warrior dances but used nowadays for pre-burial rites. Although the *agwado* is not played in ceremonial contexts, when drums dominate, it is sometimes used to back solo performances in both styles. (1:35)

23. *Susa*. This style of drumming goes with a competitive dance in which two opponents try to outdo each other's footwork. *Susa* dancing takes place during all-night ceremonies commemorating a recently deceased community member. (1:38)

Music of the Wayana

24. *Dance Song*. Wayana dance songs are performed in contexts ranging from initiation rites to intervillage dance ceremonies held as an expression of good relations between neighbors. Regardless of the context, dancing is accompanied by drinking a fermented cassava beverage prepared by women, as a means of establishing or reinforcing positive social bonds. (1:58)

25. *Love Song*. (1:23)

THE JAMAICAN MAROONS

Most of the islands of the Caribbean were once covered by rainforests. Today only a fraction of the forest canopy remains, and some countries, such as Haiti, have been entirely denuded. Jamaica has been more fortunate, though the future of its remaining lowland and montane forest is far from assured. Those few visitors who climb the back roads into the hills of the eastern part of the island find themselves in another world. Here in the Blue Mountains and the John Crow Mountains are well over one hundred square miles of undisturbed rainforest.

Within this region lies Moore Town, the main village of the Windward Maroons, descendants of African slaves who escaped from coastal plantations during the 17th and 18th centuries.

Refusing to be re-enslaved, they waged a fierce guerrilla war against the British colonists for nearly a century. Although their settlements and their way of life now resemble those of other rural Jamaicans, Maroon hunters still range over the mountain wilderness in search of the wild pig, and Maroon herbalists still seek out rare medicinal plants far from human habitation.

The early Maroons were faced with the forbidding task of surviving in the Jamaican rainforest. As much as anything else, Maroon elders today agree, it was the spiritual tradition known as the Kromanti Dance that ensured the ancestors' survival against all odds. The Kromanti specialist, or *fete-man* ("fight-man"), is in close touch with the powers of the forest. In the later hours of the dance, after an ancestor has been called into his head by the Kromanti drums, the *fete-man* vanishes into the pitch-black night, guided by the possessing spirit. For hours he remains in the bush, collecting the wild plants the spirits show him. Each plant has its own spirit, its own source of healing power. The *fete-man* works with other spirits of the forest as well—spirits that manifest themselves in forms such as crayfish, vultures, and yellow snakes. When he returns, he uses the powers of these spirits, along with the spirits of ancestors, to effect the miraculous cures and spiritual healing for which Maroons are known throughout the island.

In recent years the Maroons have been missionized by competing Protestant evangelical sects, many of whose leaders try to stamp out African-derived religious practices. Though the Kromanti rites are still practiced in private, trained Kromanti specialists are rapidly diminishing, and only a handful of really good Kromanti drummers remain. The Kromanti musical tradition, one of the most African to have survived in the Western World, allows Maroons to tap the powers of those early ancestors who first unlocked the secrets of the natural environment surrounding them. Just as north coast development now threatens the rainforest surrounding the Maroon settlements, so the missionaries and proselytizers threaten to silence the Kromanti drums.

The two Jamaican Maroon songs on this album, recorded in 1978 by Kenneth Bilby in Moore Town, are part of the Kenneth Bilby Jamaican Maroon Music Collection in the Archive of Folk Culture.

Music of the Jamaican Maroons

26. *Papa*. This sacred song recounts a survival strategy. Centuries ago, when British troops used bloodhounds to track fleeing Maroons, the Maroons criss-crossed rivers by jumping from stone to stone, causing the hounds to lose the scent. In the *papa* style of drumming, the lead drummer uses a stick in one hand and the palm and fingers of the other hand to coax from the drum head a distinctive timbre effective in summoning ancestral spirits. (1:32)

27. *Tambu*. The chorus urges listeners to "hear when de duppy bawl" (hear when the spirit cries out). Maroons say that gifted individuals can hear the voices of spirits attracted to ceremonies by the rhythms of the Kromanti drums. This drumming is typical of the *tambu* style. Like all other Kromanti Dance styles, it is played on two interlocking drums. One drummer provides supporting rhythms and the other leads with improvisations. (2:21)

Music tracks #1, 3 and 6 from Smithsonian/Folkways recordings *Traditional Music of the Garifuna (Black Carib of Belize)* (FE 4031) and *Dabuyadarugu: Inside The Temple: Sacred Music of the Garifuna of Belize* (FE 4032), used with permission.

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THE RECORDISTS

Kenneth M. Bilby is an ethnomusicologist and anthropologist who has been studying the music of the Jamaican Maroons since 1977 and the music of the Aluku of French Guiana since 1983. He has published numerous articles on Maroon societies and recently served as curator of "Creativity and Resistance: Maroon Culture in the Americas" at the Smithsonian Institution's 1992 Festival of American Folklife. He is now writing a book on Jamaican Maroon oral traditions.

Anthropologist Carol Jenkins did fieldwork among the Garifuna of Belize in the early 1980s. The author of numerous articles on song, dance, nutrition, and healing, she co-sponsored the 1981 Garifuna Folk Dance Ensemble tour of the United States. She is currently on the staff of the Institute of Medical Research in Goroka, Papua New Guinea; in her spare time, she and her husband Travis have been recording music of the highlands rainforests.

Enrique Pinilla is a Peruvian ethnomusicologist, composer, filmmaker, video artist, and newspaper critic. His field recordings of the Peruvian Selva were made in 1963-64 during his tenure as Director of the Department of Music and Cinema at the Casa de la Cultura del Peru. He is now head of the Department of Communication and Professor of Cinematography, Sound, and Musical Analysis at the University of Lima.

Norwegian-born Per Host pursued a variety of careers throughout his life, including stints as an explorer, writer, and filmmaker. In the late 1940s he traveled to Panama to record the music of the Chocó region after earlier visits to the San Blas Islands to collect the songs of the Cuna Indians. His film works include *The Reindeer Men*, a classic study of Laplanders, which he produced for *Omnibus*. He died in 1971.

At the time that he was recording the music of the Wayana, David Findlay was serving as a member of the *Staten* (Legislative Council) for the government of Suriname. He was for many years the editor of *De West*, the country's most influential newspaper. He has authored a number of books, including *Trio en Wayana Indianen in Suriname* (1971).

TECHNICAL NOTES

The original recordings were transferred to DAT to preserve the original masters from multiple plays. The signal was boosted and equalized using a Neve 8058 console. Additional filtering was accomplished with a Meyer Lab CP10 parametric equalizer and a Urei Little Dipper. To restore the ambience lost in filtering, we "roomitized" the signal using a Meyer 833 monitor, two AKG 414 microphones outside in an open field, and a Quantec XL digital reverberator to recreate the spatial quality of the field recordings. The filtered signal and processing were mixed through a Neve 8058 console to an MCI analog two-track with Dolby SR noise reduction. The analog two-track was transferred to PCM 1630 for CD and cassette duplication.

The Kenneth Bilby Jamaican Maroon Collection was recorded with a Uher reel-to-reel tape recorder using 5" quarter-track stereo, quarter-track mono, and single-track mono tape at 7.5 ips. The Kenneth Bilby Aluku Maroon Collection was recorded on a Sony TCD 5M cassette recorder using Sennheiser and Shure microphones. The David Findlay Collection was recorded on a Phillips reel-to-reel tape recorder operating with AC current at 50 cps, speed unknown. The Per Host Collection was recorded on an unidentified reel-to-reel tape recorder using 7" double-track mono tape, speed unknown. The Carol and Travis Jenkins Collection was recorded on a Nagra stereo recorder with 7" 2-track tape at 7.5 ips with two Sennheiser

MKE 402 cardioid microphones monitored with a Beyer DT-480 stereo headset; the equipment was obtained under the Equipment Loan Program of the American Folklife Center. The Enrique Pinilla Collection was recorded on an unidentified reel-to-reel tape recorder using 10" double-track tape, speed unknown.

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There were moments during my stay among the Aluku when it was possible to feel far from the rest of the world—when waking in my hammock in the middle of the night to a chorus of howler monkeys that sounded like a distant wind sweeping over the forest; when being greeted at my door by the song of a snake god, its medium's whitened, clay-coated frame bathed by moonlight; when gliding in a canoe alongside an unbroken wall of greenery toward a village clearing enveloped in the tropical dusk.

But the presence of another encroaching world was often glaring. In one late-night ceremony, the Awasa drums competed with, and finally were drowned out by, imported music blasted from a sound system. Later I encountered a similar clash between indigenous and amplified imported sounds when visiting a nearby Wayana Indian village on the occasion of an intervillage feast.

All the peoples whose musical traditions grace this compilation face similar challenges. Like it or not, they are now part of a system of economic relationships that spans the entire planet and continues to extend its reach. The Maroons of Jamaica and the Guianas are survivors of one of the most damaging and inhumane episodes of this process of political and economic expansion, which began but a few centuries ago. Their history of resistance, and their successful adaptation to the forest, should serve as an inspiration to those who are trying to avert the disastrous consequences of unbridled exploitation of the earth and its resources.

—Kenneth Bilby



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THE WORLD



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THE SPIRIT CRIES

The Endangered Music Project is the first in a series of digitally remastered field recordings from The Library Of Congress' vast Archive of Folk Culture. Many of the cultural traditions practiced by the people on these recordings are in danger of extinction. Others have vanished altogether, leaving only the songs behind. *The Spirit Cries*, compiled by Mickey Hart, was recorded within the rainforests of South America and the Caribbean by Kenneth Bilby, David Findlay, Per Host, Enrique Pinilla, and Carol & Travis Jenkins. Proceeds from the sale of this recording will be used to support the performers, their cultural traditions, and produce future releases.

Produced by Mickey Hart

The Spirit Cries

Garifuna: Belize (1981)

Indians of the Chocó: Panama/Colombia (1949)

Shipibo: Peru (1964)

Asháninka: Peru (1964)

Aluku: French Guiana (1984-1987)

Wayana: Suriname (1952)

Maroons: Jamaica (1978)

TOTAL TIME: 59:55

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