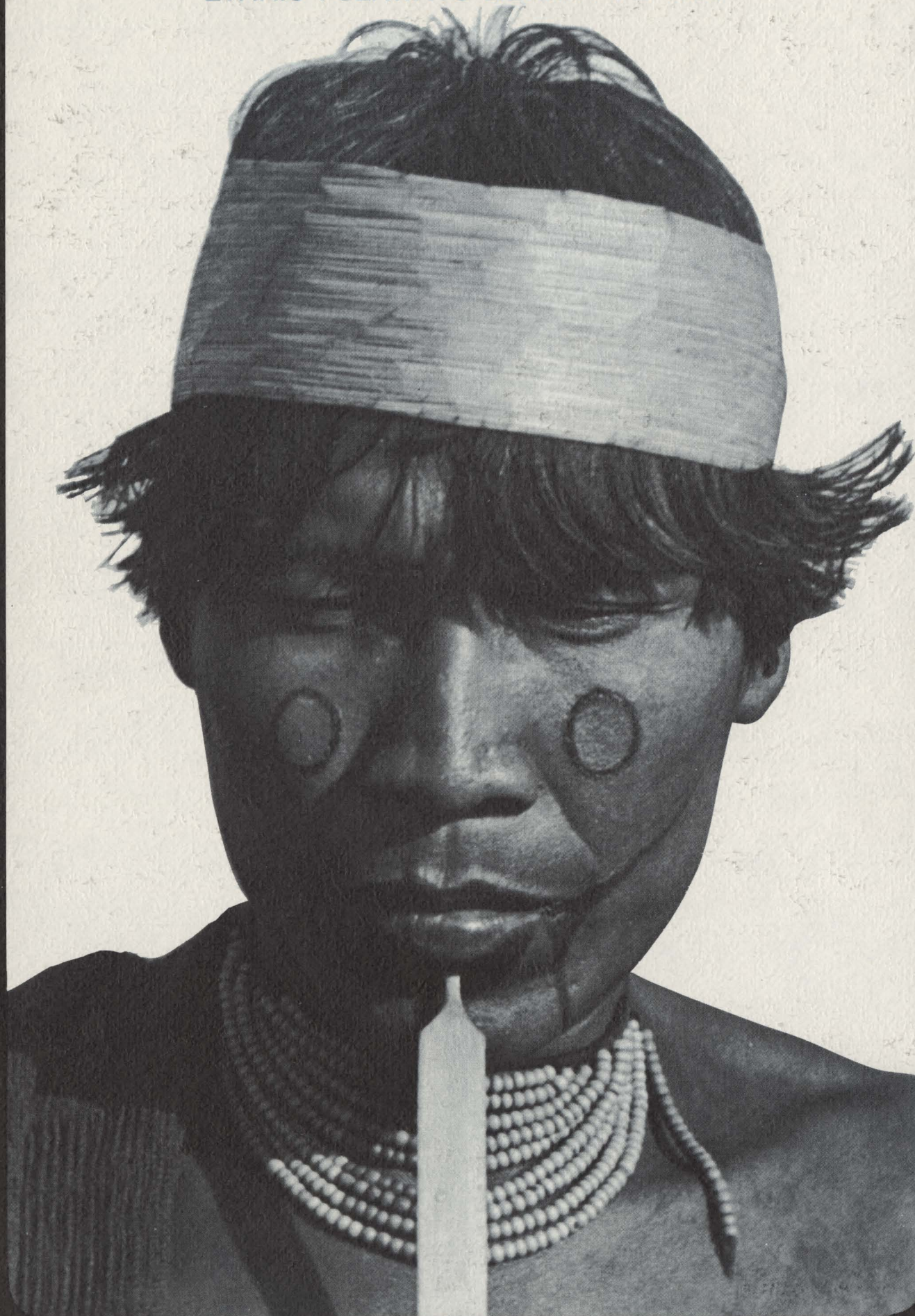


ANTHOLOGY OF
BRAZILIAN INDIAN MUSIC

Krajá / Javahé / Kraho / Tukuna / Juruna / Suyá / Trumai Shukarramãe

Recorded and with notes by Harold Schultz and Vilma Chiara,
São Paulo State Museum, São Paulo, Brazil

ETHNIC FOLKWAYS LIBRARY FE 4311



SIDE I
Band 1: KARAJA
 Solo song, man
Band 2: JAVAHE
 Sacred-mask-dance, songs, 'Aruanã,'
 Two masks dancing
Band 3: KRAHO
 Women-and-men's choir, conducted by traditional
 choir-leader, rhythm marked with calabash-rattle
 (gourd rattle), introduction with two flutes
Band 4: KRAHO—Solo song, man
Band 5: TUKUNA—Boys and girls choir
Band 6: TUKUNA—Boys and girls choir

SIDE II
Band 1: JURUNA
 Women and men's choir, reversal singing
Band 2: JURUNA
 Women and men's choir, reversal singing
Band 3: SUYA
 Men's choir, rhythm with hoof-rattle
Band 4: SUYA—Women's choir
Band 5: TRUMAI—Duet
Band 6: SHUKARRAMAE—Solo song, man
Band 7: SHUKARRAMAE—Solo song, man (Juparana)
Band 8: JAVAHE
 Lullaby-song, mother and child

COVER DESIGN BY RONALD CLYNE

ANTHOLOGY OF BRAZILIAN INDIAN MUSIC

DESCRIPTIVE NOTES ARE INSIDE POCKET

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Anthology Of

Brazilian Indian Music

Recorded and with notes by Harald Schultz and Vilma Chiara
Sao Paulo State Museum
Sao Paulo, Brazil

SIDE I

- Band 1: KARAJA, solo song, man
Band 2: JAVAHE, Sacred-mask-dance, songs, 'Aruana,' Two masks dancing
Band 3: KRAHO, Women-and-Men's choir, conducted by traditional choir-leader, rhythm marked with calebash-rattle gourd rattle, introduction with two flutes.
Band 4: KRAHO, solo song, man
Band 5: TUKUNA, boys and girls choir
Band 6: TUKUNA, boys and girls choir

SIDE II

- Band 1: JURUNA, women and men's choir, reversal singing
Band 2: JURUNA, women and men's choir, reversal singing
Band 3: SUYA, men's choir, rhythm with hoof-rattle
Band 4: SUYA, women's choir
Band 5: TRUMAI, duet
Band 6: SHUKARRAMAE, solo song, man
Band 7: SHUKARRAMAE, solo song (Juparana)
Band 8: JAVAHE, lullaby-song, mother and child

Photographs by Harald Schultz



Karaja-Indian with parrot-feather head-crown. Two circular scars in both sides of face are tribal mark. Karaja live on the huge beaches of Araguaia River in Central Brazil.

Karaja-Indians - About eighthundred Karaja-Indians still live on the shores of the Bananal-Island, Araguaia-River, in Central Brazil. They have been in peaceful contact with our Civilisation since more than a century, but maintain, in spite of, a high level of their old traditions. During the dry season, from May to October, they erect summer-villages of light straw houses on the immense beaches of white, soft and hot sand, performing every afternoon and night their sacred fertility rites, with colorful masks of feather heads and straw skirts. During these dances they sing old songs of their ancestors, but also new compositions appear from time to time and are traded from one village to another. These 'Aruana' masks are stored in special sacred mask-houses far from the row of village houses and are

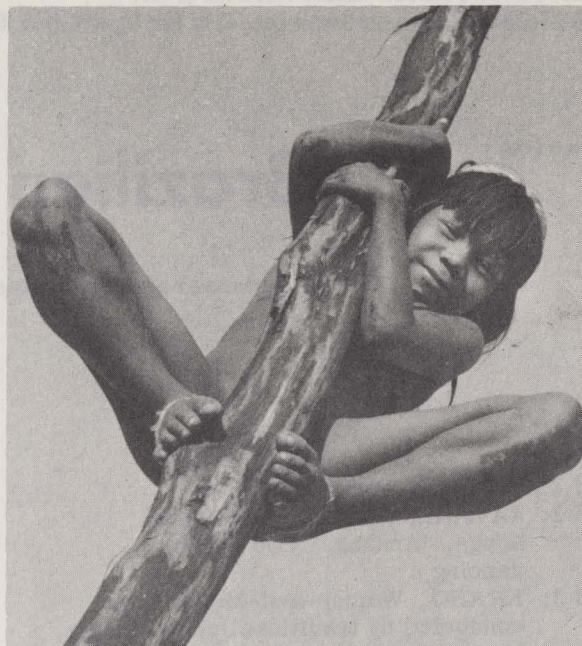
hidden from women. Young men live in these mask houses until they get married. Bachelors, who are too lazy to work for their own family live for many years in these mask-houses. Every day, in the late afternoon and during part of the night, pairs of masks start their way from the mask-house to the village, singing and marking rhythm with gourd rattles, they dance close to two waiting women, who then follow them one or two hundred yards through the sand, towards the mask-house but suddenly return to the other women, running, who sit in groups not far from their houses.

Many other songs of social character and of many other rites are known among the Karaja-Indians. Funeral songs, mourning, departure and arrival

of relatives, lullaby-songs and others belong to the repertoire of these gay, proud and art-loving Indians.

Javahe-Indians - There are no significant differences between the Karaja and the Javahe, who belong culturally and linguistically to the same group. But the Karaja live on the shores of the Bananal-Island and the Araguaia-River, and the Javahe live inside the huge river-island, being considered the hicks or backwooders. They have less contact with our civilisation and therefore offer in some way better opportunities for the scientist to study certain aspects of their ancient life-style, which maintains less changed than that of the Karaja. About music, the same said for the Karaja is to be repeated for the Javahe, some songs, which are similar in style, are not known by one or the other of both Indian groups, others are common to both of them.

Kraho-Indians - About fourhundred and fifty Kraho-Indians live in four villages in the wide and open savannah of northeastern Brazil, a few hundred miles from the shores of the Tocantins river, an amazonian tributary. The Kraho belong to the Jespeaking Indians of Brazil, who are by far the most musical and music-loving of all Brazilian Indians. Every morning before sunrise, one of the beloved and famed choir-conductors starts a dance



Kraho boy climbing a pole. Kraho love singing. They have women's, men's and youth choirs. Every morning and night they gather on the village square to sing to the rising sun and dwindling day.

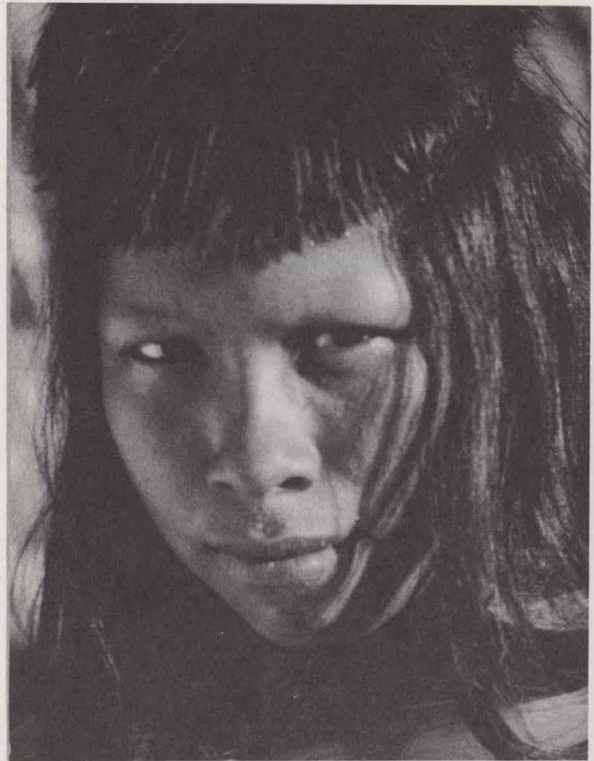


Kraho ceremonial leader sings old songs invoking spirits into both hollow logs, which represent souls of deceased Kraho. Later both logs are carried during a fast relay race by two parties of young Indian men into villages.

in middle of the village square, singing with the rhythm of a gourd-rattle. Immediately all younger girls, women and men gather. Women stand in a long row before him, shake the arms rhythmically, whipping their knees in the same rhythm, while men dance in front of them. Songs start slow, heavily, becomes more and more enthusiastic until a powerful choir fills the village at the rising sun. Every afternoon the same happens, after daily work, and every night girls, women and men sing and dance on the village square until dark and late. When everybody is home, resting on their straw-mats spread on the ground or on wooden racks, suddenly a beautiful, sonorous voice fills the night - one of the solo-singers of the village performs his recital, some of them with such highly trained voices, that they resemble the educated trembling of coloratura-singers in our society. The Kraho's life is filled with multiple rituals, initiation-rites which change from year to year, being some of them only repeated after twelve up to sixteen years. Each rite is accompanied by special songs, but also the already mentioned morning-and night choir-songs consist of a great number of songs, composed by living choir-leaders or consisting of the traditional repertoire of the tribe. Kraho-life cannot be separated from music!

Tukuna-Indians - Between seven-or eight-thousand Tukuna Indians live on the shores of the upper Amazon, inside huge lakes or at the headwaters of small tributaries. The most important event in a Tukuna-woman's life is her 'puberty-festival'. After showing the first sign of womanhood, girls are secluded from their parents in a small hut, inside their family-house, for several months. They must work hard, during this time, not being allowed to see any men, even their own father or (which is still more important) their uncle. During this period, the relatives prepare big quantities of smoked game and fish, and huge pots filled with beverages. They invite hundreds of guests, and start a ritual, which persists during several days, and during which the girls are submitted to special rites, performed to assure them strength, which avoid any evil from dangerous spirits living in the forests and who try to do harm to these weak creatures. During this feast, guests, relatives and parents of the 'being-initiated' girls sing, mostly in high-pitch voices. It does not seem, that Tukuna Indians sing often aside of these and similar festivities, during which many Tukuna-Indians gather in the same huge house, but, of course, like other Indians, they also sing during other occasions.

Juruna-Indians - A small group, consisting of several families and not exceeding seventy or eighty Indians live still in four houses at the upper Shingoo-River in Central Brazil. Only a few songs could be recorded by the author. It seems that the way of singing by the Juruna differs somewhat from other Indians of the same region. Some of the recorded choirs are accomplished by men and women, singing in a reversal sequence. No choir-conductor was present or mentioned, nor any instrument to mark the rhythm, which was done by pounding powerful their legs to the ground or by clapping loudly their hands. All songs performed seemed to be of exclusive social character - the pure pleasure of singing. Juruna-Indians are known for their extensive and intensive



Kraho-girl with typical haircut. Kraho live on the wide plains of the left shore of the Tocantins, in the Brazilian states of Goias and Maranhao. They are the "singing Indians of Brazil."

agriculture, owning large crops and plenty of food. They lived above the big rapids, which separate the upper from the lower Shingoo, being the only Indians in the region who are able to cross these rapids in their heavy dugouts.

Suya-Indians, belonging to the same Ye-speaking Indian group as the music-loving Kraho, have been feared by all other tribes of the upper Shingoo-Basin. There is no doubt about relationship between music of Suya-and Kraho-choirs, even so there exist noticeable differences between both of them. After many years of 'bad fame, for their attacks and women-robberies among other tribes', the Suya suddenly appeared peacefully at the mouth of the Suya-Missu river. These are the very first records ever made among them, as far as the authors know. The Suya gather at night in rows and sing for pleasure with great fervor. There are men's and women's choirs. One of the men, or several (they claim that civilized took their hoof-rattles!) tie a rattle of claws below the knee, to pound on the ground with the whole leg and thus mark the musical rhythm. All together sing, from dawn until late night. Also women share in these musical soirees of pure social character. Being legitimate Ye-speaking Indians, there must also be many rites, but none have been attended by the authors, during their stay of exactly four weeks in the Suya-settlement.

Trumai-Indians - The Trumai are an almost extinct tribe of the upper Shingoo river. The songs and musical style of the Trumai varies widely from that of the Juruna, or the Suya and Shukarramae, the



Suya-Indian girl of about fifteen.
Glassbead necklace given by the
photographer.

latter both there former enemies, who made many raids into their territory for women-robbery or for revenge only, and vice-versa. Little is known to the authors about Trumai-life. Robert F. Murphy prepared the field notes of Buel Quain and published them: "The Trumai Indians of Central Brazil", Monographs of the American Ethnological Society, J. J. Augustin Publisher, Locust Valley, N. Y.

Shukarramae-Indians - These ye-speaking Indians live in the wide plains of the middle Shingoo river. Like the Suya, also the Shukarramae use huge wooden lip-discs in their pierced underlips. These Indians live in highly populated villages, leading a very active social and ritual life. Nobody has ever studied Shukarramai culture nor lived in their villages. The Shukarramai were feared for their ferocity, but have been now pacified. Two young men came to Diauarum, an outpost of Civilisation ruled by the Villas-Boas brothers, and the authors recorded their songs. Shukarramae-songs are numerous, as those of the Kraho. The song, called Yuparana was spread all about the upper Shingoo and the Araguaia river, all Indians know and sing it. Shukarramai melodies seem less strange to uneducated ears, than music of many other tribes. The loneliness, the abandonment of the wide plains is expressed beautifully in their powerful songs, the wide, uninhabited and silent jungles where these proud, courageous and fearless tribes live.

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