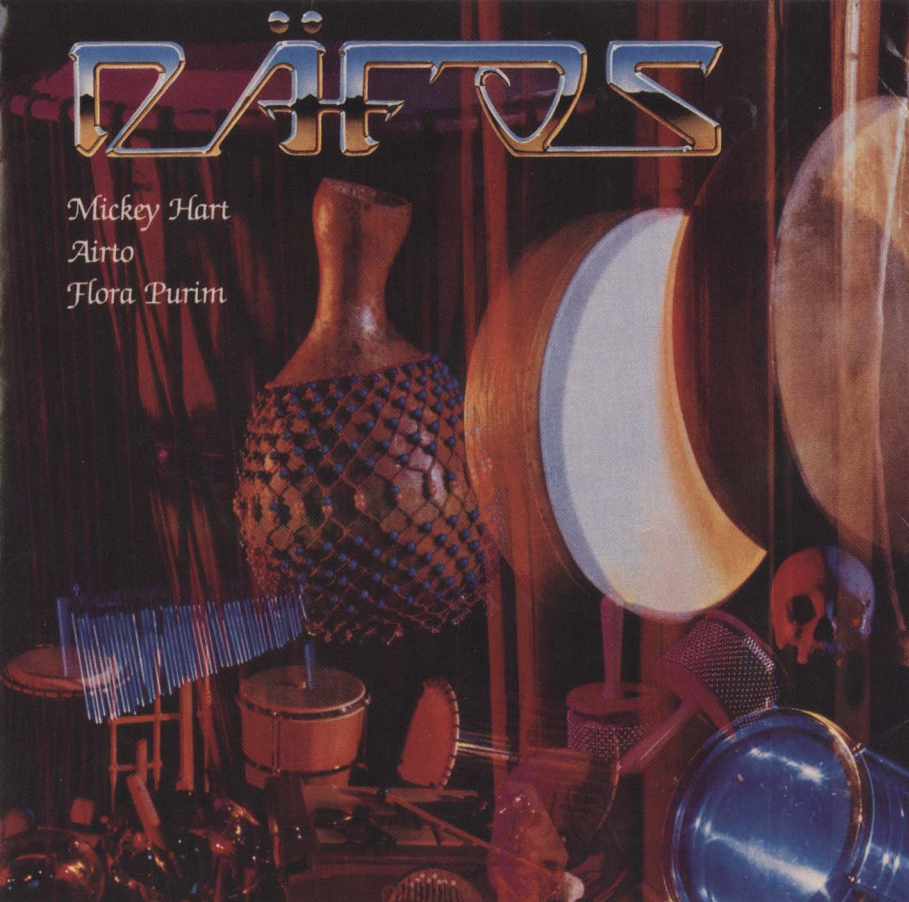


# DÄIFOS

*Mickey Hart*

*Airto*

*Flora Purim*





# DÄFOS

Writing in the audiophile journal *The Absolute Sound*, Robert J. Reina described *Däfos* as follows:

"... this recording, more than any other on an excellent system will convince you there is a live performance taking place in your living room... [it] contains a low frequency blast that will send you running for the spare fuses... How this blast will sound depends on your system and room... it's as if an alien force is taking over my room... A friend with Entec subwoofers has described the sound alternately as 'someone picking up your house several feet and dropping it' or 'a UPS truck backing into the rear of the soundstage'."

"And the sound. The sound. Keith Johnson has done it again. No, he's gone further than before. He has taken the dozen or more musicians and has recorded them in a live concert space, with no overdubbing, reverberation, or special effects. And he has utilized an ingenious miking technique. He did not utilize a single stereo pair of microphones, nor did he individually mike each instrument. Johnson used a number of microphones in strategically placed stereo pairs. The placement of each microphone was a function of the choice of instrument, the overall orchestration of the piece, the desired sound given the highly reverberant nature of the recording space. With this hybrid miking technique, he was able to capture the pinpoint, three dimensional focus of a stereo pair without compromising the sharp, transient detail that is best captured with closed miking."

"... On a balanced rating scale, giving equal weight to musical content and sonic excellence, *Däfos* is the finest record in my collection."

*Däfos* was both a unique musical event and a unique recording session. Mickey Hart, Airto, and Flora Purim joined forces with José Lorenzo and his Brazilian percussion group Batucaje, and other artists for a celebration of percussion music. Together, they assembled a large group of rare, beautiful, and varied percussion instruments. "The Beast," familiar to many from Grateful Dead concerts, was onstage together with Brazilian, African, and Indonesian instruments, woodwinds, and electric bass guitar. Each musical statement on this recording features a different grouping of instruments and each required its own setup and microphone placement.

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This recording is a musical ethnography of an imaginary country: *Däfos*, a mystical combination of continents created by Mickey Hart and Airto. The music tells of the adventure of exploring this inner soundscape.

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## *Däfos* Technical Notes

The recording was made on an analog two-track machine with elevated high end custom alignment curve. A special low-end equalization device was built for the transfer of the tape from analog to 1630. It was then transferred "D" to "D" through a Neve Digital Transfer Console. That U-Matic was utilized for the final transfer to compact disc and cassette. Recording and re-mixing were both monitored on Meyer 833 Studio Monitors with sub-woofers. "Psychopomp" was recorded on a Mitsubishi X-80A two-channel digital recorder, engineered by Phil Kaffel, with Mark Cummings as Tuner of The Beam.

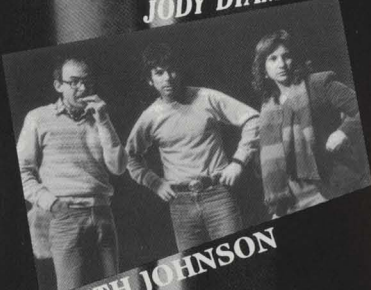
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"Psychopomp" was Performed and Recorded at  
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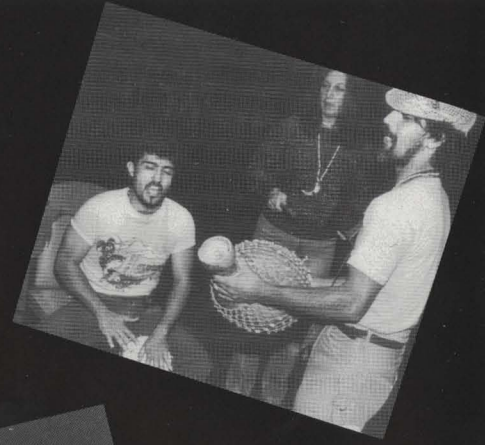
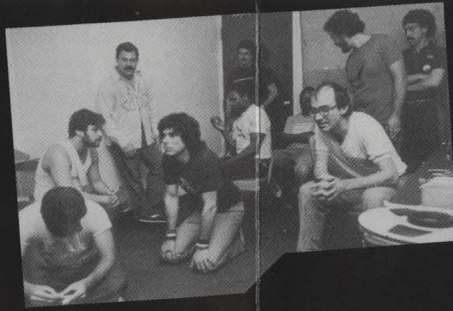
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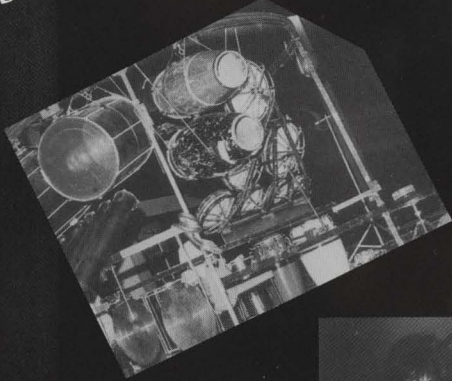
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MICKEY HART



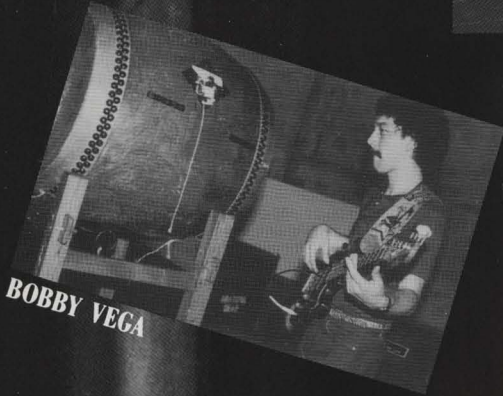
MICKEY HART



FLORA PURIM



AIRTO FLORA PURIM MICKEY HART



BOBBY VEGA





**1** **Dry Sands of the Desert** 5:05  
(M. Hart/S. Douglas/S. Khan/Hanza El-Din)

Woodwinds: Steve Douglas

Tars: Mickey Hart, Shabda Khan, Daniel Kennedy, Mica Katz, Khadija Mastah, Ray Patch, Habib Bishop, Brian Crittenden

The journey begins in the far-off deserts of Däfos, where the Tar lives. The Tar is a simple hoop drum with a single skin. Its dry, driving, relentless, yet delicate voice, ancient and forever like the desert itself, belongs to a past not wholly forgotten nor completely remembered. A group of Tars perform a sequence of patterns derived from a traditional Sudanese wedding song as the players walk through the sound space, moving from the rear to the front of the stage and back again. Woodwind solos by Steve Douglas are electronically self-harmonized in real-time.

**2** **Ice of the North** 1:20  
(M. Hart/J. Diamond)

Sarons: Mickey Hart, Jody Diamond

The Polar ice floes of Däfos, cold crystal clarity where the sun never sets. The brilliance of the midnight sun refracted on the ice is portrayed by a duet on a group of saron, instruments originally from Indonesia with a series of tuned metal bars suspended on a resonant frame. The sheen of the metal tones resounds like icicles in the vast emptiness.

**3** **Reunion I** 2:14  
**Reunion II** 2:28  
**Reunion III** 5:10

(B. Vega/F. Purim/A. Moreira/M. Hart)

Vocals: Flora Purim

Electric Bass: Bobby Vega

Percussion: Airto Moreira, Mickey Hart

Traveling from the icecap towards Däfos itself we meet a group of ancient spirits, those who have made this journey before us. They tell us great tales of Däfos in its years of glory, and warn us of the perils of our quest. The music is built around a percussion duo, with both players shifting among many instruments. The bass maintains a constant rhythmic pulse around which the percussion and vocals weave their patterns. In the tradition of Däfos, we greet them in three stages.

**4** **Saudação Popular** 5:12  
(M. Hart/A. Moreira/F. Purim/J. Lorenzo/Batucaje)

Vocals: Marcos Antonio Dias, Flora Purim

Berimbaus and Backup Vocals: Mickey Hart, Batucaje

Percussion: Airto Moreira

We join the ancient spirits in a dance of friendship—at once greeting and farewell. As we spin in ever-growing circles we become entranced, merging with the spirits. Leaving our physical bodies we fly with the spirits over the Mountains of Däfos, to visit their world—the “other side,” the Underworld of Däfos. “Saudação Popular” is an adaptation of a dance belonging to the Brazilian martial art form **capoeira**. The **saudação** (“salute”) is traditionally one of the earlier pieces performed in a **capoeira** match, in a relatively moderate tempo.

**5** **Psychopomp** 4:54  
(M. Hart)

Beam and Rain Stick: Mickey Hart

One of the ancient spirits offers to be our guide through the next part of the journey. He is a psychopomp, one who usually escorts the spirits of the recently deceased to the other side, the spirit world, and knows the way well. The music begins with an invocation to the spirit world using a Rain Stick from Brazil—a long reed tube with many thorns that deflect the dry seeds filling it as they gently fall when the tube is tilted to one side and the other. We then start a long, slow descent into the Underworld of Däfos. The music for our descent comes from the “Beam,” an instrument of original design—a long aluminum I-beam with 12 bass piano strings stretched along its length; the vibration of the strings is sensed by a very large magnetic pickup. The sound is amplified through Meyers speakers and sub-woofers, whose loudness is varied with a foot-pedal, allowing a controlled degree of acoustic feedback.

**6** **Subterranean Caves of Kronos** 2:12  
(M. Hart)

Tubular Bells: Mickey Hart

On the way back from the Underworld, we must pass through the subterranean caves. This is where Kronos, God of Time, rules supreme. The cave walls are covered with extravagant paintings depicting animals, hunters, shamans—a civilization long forgotten in the everyday world. These remnants are entrusted to Kronos, who guards them across the ages. The music is a solo on an American version of an Indonesian gamelan instrument, a series of low-pitched tubular bells resting horizontally on a frame.

**7** **The Gates of Däfos** 3:55  
(M. Hart)

The Beast: Mickey Hart

“The Beast” is a circular aluminum frame with a circumference of over twenty-five feet, from which a group of large drums is suspended. To portray the Great Sound of Däfos the circular frame itself was lifted and dropped, causing an immense reverberation.

Emerging from the caves, we approach the Gates of Däfos. Behind the Gates lives the Great Sound, Ruler of Däfos. All worship the Great Sound. The drums roll as we approach the Gates. When they stop, the Gates open and the Great Sound appears.

The Great Sound lives near the edge. One of its many faces is as Guardian of the Border between the senses of hearing and feeling. The initial presence of the Great Sound resonates the body with low vibrations, undetectable by the ear. We feel the power of the Great Sound, before we enter the realm of hearing. As the Great Sound continues to beckon, our ears become aware of its immense low reverberation: the voice of the Ruler of Däfos.

**8** **Passage** 10:55  
(M. Hart/A. Moreira/F. Purim/J. Lorenzo)

Percussion and vocals: Mickey Hart, Airto Moreira, Flora Purim, José Lorenzo and Batucaje.

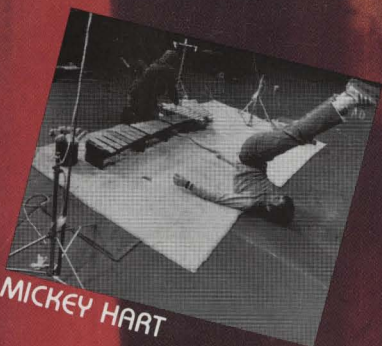
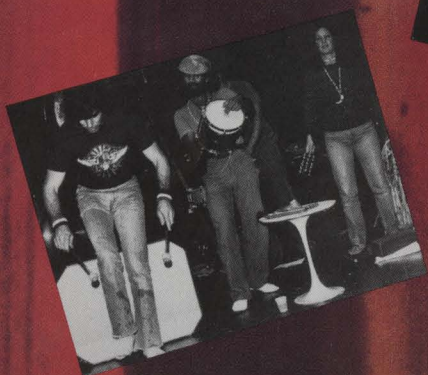
Once inside the Gates of Däfos, we enter the countryside; animals begin to awaken in the morning. As we approach the City, the sounds of the earth fade into the distance, and a dance groove based on a traditional Brazilian samba emerges. We join the citizens of Däfos in a dance of welcome and celebration.







FLORA PURIM



MICKEY HART



STEVE DOUGLAS



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THE  
**WORLD**

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AAD

# DÄFOS

Mickey Hart  
Airto  
Flora Purim



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
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