



AIRTO
the other side of this



THIS

I first played with Airtó Moreira while I was working on the score for Francis Coppola's *Apocalypse Now*. Coppola wanted to create a soundscape that would accompany the river journey that is the centerpiece of the film, gently drawing the film-goer deeper and deeper into the surreal and dangerous world of the jungle. He wanted to create sounds nobody had ever heard before and tune them to a precise emotional pitch. As I assembled the soundscape it began to bother me that none of the percussionists I had in mind to play the score had ever been to the jungle. We were tourists when it came to understanding the spirit of the place.

Then I remembered Airtó. Airtó was South American, a Brazilian. I'd first seen him years before with Miles Davis. He had played with such intensity and seriousness, like a man possessed. Airtó stalked the stage, a hungry animal foraging for sounds, ringing bells, blowing whistles, and occasionally emitting barking guttural chants, usually in Portuguese and Angolese. It was characteristic of Airtó that if he needed a special sound he would make it himself. It was through his unique work with sound and instrument that he literally created the role of percussionist in the West.

With this album, Airtó is again pushing the limits of what is commonly thought of as "music." As these recordings will reveal, he has transcended musical boundaries just as he did when he came to the United States from Brazil twenty-five years ago. He is tapping a new and powerful source of energy that takes the listener to another place.

Mickey Hart

Acknowledgements:

I thank Sedonia and her friends for their sincerity and openness in allowing us to share the experience of the Owl Eagle Lodge women's drum circle. I would also like to acknowledge Flora Purim's contribution of inspiring melodies, created with spontaneity and sensitivity. Zakir Hussain proved again to be not just a virtuoso musician but also a very sensitive follower, using his love and respect as a tool to interact with my playing, never overpowering my musical energy and creativity.

Technical Notes:

THE OTHER SIDE OF THIS

Ensemble pieces were recorded in a large wooden room with open beam ceilings. The room was rectangular in shape and was divided into quadrants to enable isolation of the different instruments. A microphone tree was suspended from the ceiling with two stereo microphone pairs. Solo recordings were performed in a specially designed isolation chamber. Additional tracks were recorded at various locations on DAT recorders and a Nagra IV-S with Bryston/Dolby SR. The analog tapes were then transferred to a Sonic Solutions digital recorder at Rocket Labs, San Francisco, to make the compact disc and cassette masters. The recording was made using a Neve 8058 console and two Studer A80 multitrack tape machines with DOLBY SR. A selection of high quality Neumann, Sennheiser and AKG microphones were employed and spatial processing was also used. Ampex 456 tape was used throughout. The recording and mix were both monitored with Meyer Model 833 and HD-1 speakers.

THE OTHER SIDE OF THIS

This is a recording of sounds as well as songs, healing sounds which can lift your spirits and transport you to another plane. It is not a creation of my intellect, but of my spirit and soul. Since my childhood in Brazil I have been exposed on many occasions to spiritual phenomena. I have learned from my friends and elders that human beings are formed of three basic elements: physical, mental and spiritual. We also have two bodies; the physical body and the spiritual body or aura. The spiritual body can travel to places that the material body cannot. It is these places, that I speak of when I say "the other side of this."

I was born in 1941 in Santa Catarina State, about two hours flight south from Rio de Janeiro. My father's mother was a spiritual healer and a nomad. She lived in the Brazilian forests and traveled from village to village treating the sick with herbs and ancient knowledge. My father was also steeped in the rural customs and traditions of the area, the most remarkable of which was Kardecism, spiritual sessions in which several mediums would act as channels to the spirit world. My father was one of the mediums. When I was four years old I first started going to these sessions with my father. The spiritual sessions were always held at the same place, in a small house near our own. I remember the place very clearly, as if it was only yesterday that he first took me there. Immediately inside the front door was a small room, in the center of which was a round table, surrounded by chairs and covered with a white tablecloth. On the table the mediums had placed a clear pitcher filled with water to be blessed during the session. Next to the pitcher was an empty glass from which the mediums and those who came for healing would drink at the end of the ceremony.

The mediums, both men and women dressed completely in white, sat down at the table. As the lights were dimmed they went into a trance, and began to speak in the voices of healers, giving prescriptions and remedies for the sick and aged that stood before them. When in a trance, my father would channel a famous doctor, and write prescriptions in a beautiful flowing script. Yet I knew that he could neither read nor write outside of the sessions. At that time, the most incredible things were daily events.

My grandmother gave me my first tambourine when I was only two, after she noticed me rolling my head and body back and forth whenever music was playing on the radio. By the age of six, I was performing at weddings and private parties, accompanied by an old man who played the button accordion. I was fascinated with sounds.

As I grew, I took to walking in the woods, listening to the sounds and copying them with my voice, with homemade bird whistles, or with anything I could find. I tried to communicate with the birds and animals by using my body as an instrument, clapping and slapping my hands. I'd often look up to see and hear these creatures all around me.

I was thirteen when we moved north to Curitiba. My father gave up almost all other pursuits, and spent his time attending to the ill. I often went with him, becoming much closer to him and the spiritual world in which he traveled. I saw incredible things happen. People who could not be cured by doctors were routinely healed by spiritual methods. My father began to introduce me to these methods and to the spiritual entities he called on to heal.

He taught me how to interact with the spirit world and I learned that I, too, shared my family's history of healing.

The difference was that I healed with sound.

ENDLESS CYCLE

(Moreira)

When listening to this song, sit down in a comfortable position with your arms and legs uncrossed to keep the energy flowing freely. Close your eyes and take a few deep breaths until you feel relaxed. Imagine yourself flying over the desert in the late afternoon. The sun is setting over the sand dunes creating shade patterns like waves over a dry ocean. You hear the sounds of music and chanting, and see people coming from everywhere. Following them, you see hundreds more congregating around a stage where spiritual masters, musicians and a choir are performing songs of peace. The masters wear colorful robes, and make slow, wide movements with their arms while they pray and sing. No one sees you as you are there only in spirit and energy, so you can move freely wherever you want. You stay there for a while, sometimes floating in the air, sometimes mixing with the crowd, always feeling the positive energy of this spiritual evening.

Airto Moreira - vocals, the "Beast" (suspended steel cylinder drums), bells, air whistle

TUMBLEWEED

(Moreira)

This sound movement was inspired by the dry bushes that roll with the wind and travel up and down the hills and valleys, sometimes crossing highways and even rivers along their journey. Close your eyes and imagine yourself as a tumbleweed rolling with the wind. Sit down quietly and feel your upper body and brain being stimulated by the sounds as if you were being shot by thousands of musical arrows.

Airto Moreira - wood, vocals, rattles, shakers, wooden flutes and snake charming flute

Mickey Hart - wood

Zakir Hussain - tabla and wood

Babatunde Olatunji - wood

Kitaro - wood

T.H. "Vikku" Vinayakram - ghatam

BACK STREETS OF HAVANA

(Traditional chants, arranged by Colon, Hidalgo)

When I was in Cuba in 1990, I walked alone in the back streets of Havana trying to find the real feeling of the people. This song represents the sound of the Cuban people singing and playing for their spiritual guides. When you listen to this song, you can move naturally with the music or dance, clap your hands, sing, yell, and play a drum or shaker.

Airto Moreira - bata, vocals, and hand claps

Frank Colon - bata, shekere, lead vocals

Giovanni Hidalgo - bata, cowbell, shekere, vocals

Diana Moreira - vocals, hand claps

HEALING SOUNDS

(Verna Yater)

These healing sounds were channeled by Verna Yater, who has a doctorate in psychology and is one of the most highly regarded spiritual healers in the United States today. I first met Dr. Yater at a healing music and sound workshop held on the Blue Mountain near Colorado Springs.

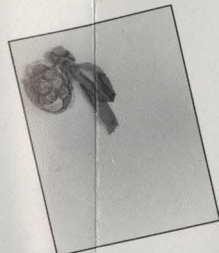
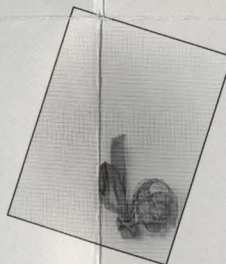
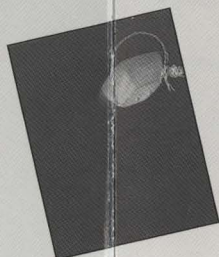
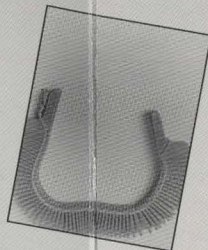
Sit down, hands on your knees, with your palms up. Make your own sounds as you listen, following the pitch of Dr. Yater's voice. When you are in tune, the sound waves meet and the vibrations will stop. Try to find a unison. Move your hands as if you are touching and manipulating the sound waves and pulling them to different parts of your body. You can also lie down on your back with your arms beside you, and relax, breathing slowly and naturally.

Dr. Verna Yater - vocals

THE UNDERWATER PEOPLE

(Moreira)

When listening to this music, sit or lie down comfortably with your eyes closed. If you wish, you can stand up and move your arms and legs in slow, wide tai-chi motions as if you were underwater. Imagine yourself walking on the beach early on a warm evening. The moon is full, the ocean active and full of life. Looking out, you see movement in the water. You stop, staring out at the water and see several human forms rising from the ocean beckoning you. You feel drawn toward them by a strange yet strong sensation of security. The forms start swimming toward you and you dive into the water to meet them, realizing that you can breathe without effort underwater. You go with them on a journey through the clear



Airto Moreira - stomping, vocals, tree branches, surdo, shakers, cowbell, rattles, bull roarer

Mickey Hart - stomping, vocals, shakers, rattles

Kitaro - stomping, vocals

Flora Purim - stomping, vocals

Diana Moreira - stomping, vocals

Caryl Ohrbach - stomping, vocals

Rose Solomon - stomping, vocals

Cheryl McEnaney - stomping, vocals

WHEN ANGELS CRY

(Purim)

Come to a very special place where dreams and reality meet. Picture heavenly creatures flying over beautiful fields of colorful wildflowers, singing their songs of joy. The birds and butterflies are playfully flying and touching Mother Nature with their wings. The atmosphere is serene and it suggests a perfect picture where heavenly creatures play and cry. Anytime you hear this song, it will bring you peace and serenity.

Airto Moreira - chimes, bird calls

Flora Purim - vocals

DOM-UM (A Good Friend)

(Moreira, Hussain)

This is the result of an intuitive collaboration between Zakir Hussain and myself which was not planned or rehearsed. We began to play and the music flowed naturally as if we had been playing together for ever. I played the berimbau, one of my favorite instruments. The bow, as it is commonly known, was originally used in the Angolan slaves' martial art, *capoeira*. The slaves were not allowed to practice *capoeira* openly or it would have seemed to the plantation guards that they were practicing for war. So while they fought they played the berimbau in a particular rhythm and whenever anyone spotted a guard the rhythm would change and everyone would start dancing. The guards would mistakenly think things were fine and move on. The melody is played with a Brazilian whistle which I used as a nose flute. I then added other bird calls and background vocals. This is to be enjoyed any way you like. There are no rules to it.

Airto Moreira - berimbau, caxixi, triangle, nose flute, vocals, bird calls

Zakir Hussain - tabla

STREET REUNION

(Traditional, arranged by Colon, Hidalgo)

This is an old Afro-Cuban song in honor of Shango, who is one of the *Orishas* (gods) of the Yoruba tradition. He is a great warrior who represents fire, justice and fairness. Play your drum or shaker to this song. Let your body be loose and your mind go free.

Airto Moreira - bata, vocals, hand claps

Giovanni Hidalgo - bata, vocals, shekere, cowbell

Frank Colon - bata, lead vocals, shekere

Diana Moreira - vocals, hand claps

MIRROR OF THE PAST

(Moreira)

This is a very hypnotic piece of music, allowing you to go back in time and space to correct and clear old sources of negative energy. These are sounds of darkness which will help you to confront your fears, as reflected in the mirror of the past. Mentally transport yourself back in time and slowly return to your childhood. When you recognize events that make you feel uncomfortable or sad, just stop and consider the situation. Re-experience it with love and understanding and embrace the child that is yourself.

Airto Moreira - didjeridu, vocals, African black flute, African rattles, Chinese bells, hollow bamboo blown on water

SEDONIA'S CIRCLE

(Cahill, Barklev, Blain, Clark, Holmer, Martino, Ross, Toms)

When I was in Cuba in 1990, I walked alone in the back streets of Havana trying to find the real feeling of the people. This song represents the sound of the Cuban people singing and playing for their spiritual guides. When you listen to this song, you can move naturally with the music or dance, clap your hands, sing, yell, and play a drum or shaker.

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Frank Colon - bata, shekere, lead vocals

Giovanni Hidalgo - bata, cowbell, shekere, vocals

Diana Moreira - vocals, hand claps

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Dr. Verna Yater - vocals

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Airto Moreira - vocals, water bottle, wooden flute, caxixi, ganzha, air whistle

Zakir Hussain - tabla

Diana Moreira - vocals

T.H. "Vikku" Vinayakram - ghatam

OLD MAN'S SONG

(Moreira)

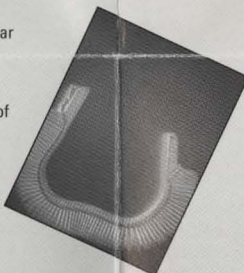
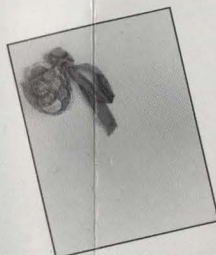
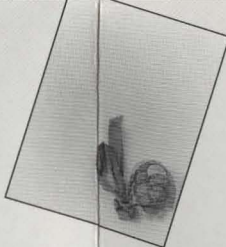
As I am Brazilian, I cannot forget to acknowledge the enormous influence that the people from Angola, Africa brought to Brazil in the 1500's, changing our culture and customs forever with their music, food, spiritual rituals, and religious beliefs. At the time they came to Brazil, the culture was based in materialism and religious dogma, the result of colonial civilization. The Angolans brought us *umbanda* and *candomble* (spiritual rituals) and with these they taught us patience and how to be strong. How to take pain without complaining, and how to be patient with people who have no consideration for you, for other human beings. This song is in honor of the people from Angola.

Airto Moreira - vocals, Brazilian tambourine, djembe, caxixi

HEY YA

(Moreira)

This is an ancient and very efficient method for cleansing and tuning your body and soul. It helps to rid the body and mind of negative patterns. It is a power-generating piece which you can listen to anytime, particularly when you are depressed or low in energy. Stand up and stomp on the ground repeating the words "Hey Ya" over and over again until you feel filled with positive energy and sound. When the song ends, feel a complete release, and then, while slowly turning, use your hands to vigorously brush off your body from the shoulders down to the ground. Clap your hands and celebrate.



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Frank Colon - bata, lead vocals, shekere

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Airto Moreira - didjeridu, vocals, African black flute, African rattles, Chinese bells, hollow bamboo blown on water

SEDONIA'S CIRCLE

(Cahill, Barkley, Blain, Clark, Holmer, Martino, Ross, Toms)

This is a very energetic and spontaneous piece of music.

It was performed entirely by women in a drum circle, and was recorded at Sedonia's drum house, a small round building surrounded by redwood trees. This is a song for sharing. Let yourself dance, play, yell, and sing with the drummers

Sedonia Cahill - frame drum and vocals

Flora Purim - vocals

Diana Moreira - vocals

Caryl Ohrbach - frame drum and vocals

Justine Toms - frame drum and vocals

Margaret Barkley - tar and vocals

Margie Clark - rattle and vocals

Leah Martino - frame drum and vocals

Amrita Blain - frame drum and vocals

K.C. Ross - frame drum and vocals

Jana Holmer - frame drum and vocals

TEARRA E MAR

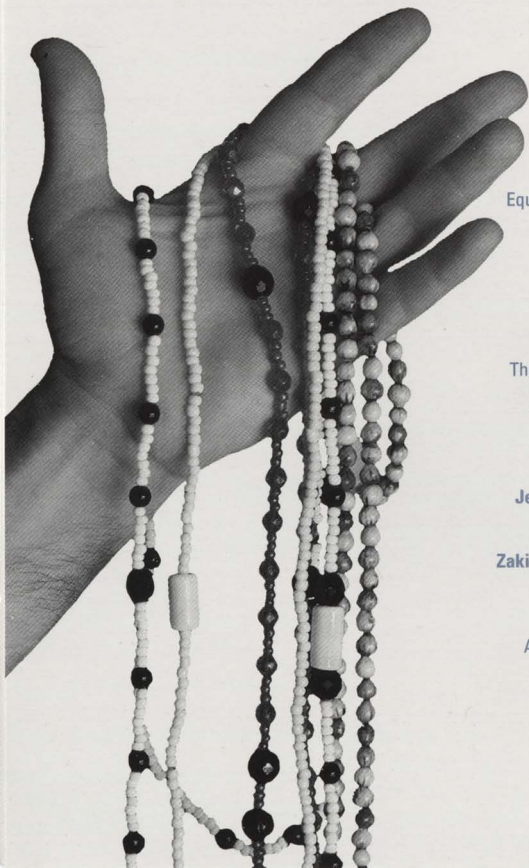
(Moreira, Hart, Moreira)

Sit or lay down and close your eyes. Think of yourself travelling to a far away deserted island where the elements of nature are strong. Walk slowly into the water and let Yara, the mermaid, take you deep into the ocean. Purify yourself with the clean, raw energy of nature. When the journey ends, find yourself back on the deserted island where time stands still. Slowly come back to the present as you reopen your eyes.

Airto Moreira - vocals, Brazilian rain stick, conch shell, bird calls, nose flute, water sounds

Mickey Hart - Tibetan bowl

Diana Moreira - vocals



Produced by: **Mickey Hart**
Co-produced by: **Airto Moreira**
Recording and Mixdown Engineers:
Tom Flye and Jeff Sterling
Recorded and Mixed at **Studio X,**
Sonoma County, California

Production Manager: **Howard Cohen**
Technical Support: **Jack Crymes**
Equipment Managers: **Victor Arenburg, "dB" Dave
Dennison, Anders Johansson, Ram Rod**
Mastered at **Rocket Labs**
Digital Mastering: **Paul Stubblebine**
Liner Notes: **Airto Moreira** with **Caryl Ohrbach**
Photography: **Dennis Potokar**
Package Design: **Steven Jurgensmeyer**

Thanks to **Joe McSweeney** for Eames drum shells,
to **Remo Belli** for drum heads and frame drums,
to **Lenny DiMuzio** at A. Zildjian for cymbals, and
to **Peter Engelhart** for metal percussion.

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Jeff Briss/AIC, D.A. Sonneborn and **George Vokos**

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Zakir Hussain appears courtesy of Moment Records
Flora Purim appears courtesy of
Sound Wave Records (WEA).

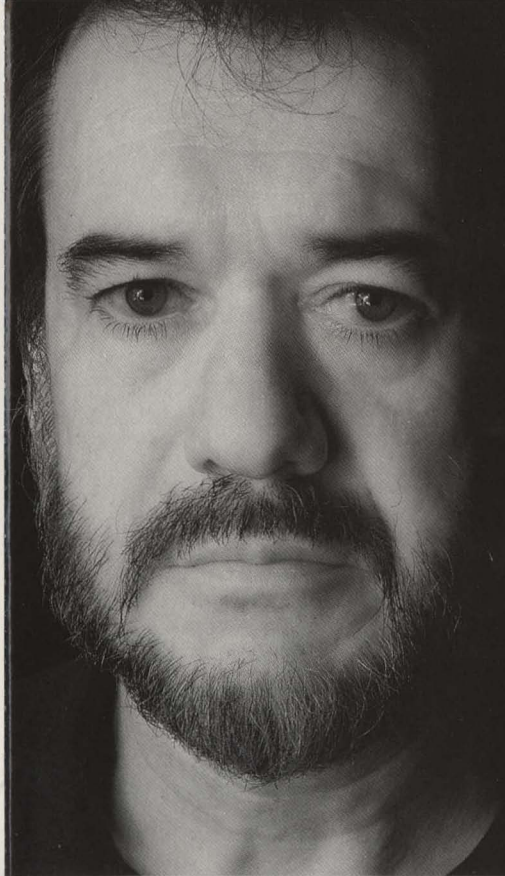
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AIRTO MOREIRA The Other Side Of This

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AIRTO the other side of this

- 1 ENDLESS CYCLE
- 2 TUMBLEWEED
- 3 BACK STREETS OF HAVANA
- 4 HEALING SOUNDS
- 5 THE UNDERWATER PEOPLE
- 6 OLD MAN'S SONG
- 7 HEY YÁ
- 8 WHEN ANGELS CRY
- 9 DOM-UM
(A Good Friend)
- 10 STREET REUNION
- 11 MIRROR OF THE PAST
- 12 SEDONIA'S CIRCLE
- 13 TERRA E MAR



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AIRTO MOREIRA The Other Side Of This



AIRTO
The Other Side Of This

- 1 Endless Cycle 4:00
- 2 Tumbleweed 5:20
- 3 Back Streets
Of Havana 2:44
- 4 Healing Sounds 2:42
- 5 The Underwater People
8:30
- 6 Old Man's Song 2:04
- 7 Hey Ya 4:06
- 8 When Angels Cry 4:17
- 9 Dom-Um
(A Good Friend) 5:58
- 10 Street Reunion 2:57
- 11 Mirror Of The Past 6:12
- 12 Sedonia's Circle 3:31
- 13 Terra E Mar 6:03

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