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"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 mixing 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 mixing 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."

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

**Dafos Technical Notes**

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*Recorded October 24, 1982 and March 21, 1983 at the Japan Center Theatre, San Francisco, CA.*

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Recording engineer: KEITH O. JOHNSON

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Technical Assistance: BOB HODAS, JEFF STERLING

Executive Producers: J. TAMMY HENDRICK AND MARICLA MARTIN

Digital transfer and CD Mastering: JOE GASTBERT

Cover photography: TONY PEPELM AND JOHN WERNER

Dafos logo: ALEX KELLY

Package Design: J.E. TULLY

Members of Batucada are:

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CARLOS GOMEZ, JORGE PEREZ, RENEE MACAY, HENRY FLOOD,
MARCOS ANTONIO DIAS

Crew: ROBERT, LIPPEL, DAVID BLAUDA, BILLY GRILLO

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Special Thanks to: BILL GRAHAM, KEVIN CHISOM, MARTY MCGEE,
HAMZA EL-DIN, DAVID STERN, GORDON D'ANIELSON,
RAY BURNHAM, JR.
Dry Sands of the Desert 5:05
(M. Hart/S. Douglas/S. Khan/Hamza El-Din)
Woodwinds: Steve Douglas
Tars: Mickey Hart, Shabda Khan, Daniel Kennedy, Mica Katz,
Ata: Nasrallah, Ray Patch, Habib Bishop, Brian Crittenden
The journey begins in the far-off deserts of Dáfos, 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.

Ice of the North 1:20
(M. Hart/J. Diamond)
Sarons: Mickey Hart, Jody Diamond
The Polar ice floes of Dáfos, 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 sarons, 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.

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: Aito Moreira, Mickey Hart
Traveling from the icecap towards Dáfos itself we meet a group of ancient
spirits, those who have made this journey before us. They tell us great tales of
Dáfos 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 Dáfos,
we greet them in three stages.

Saúdacao Popular 5:12
(M. Hart/A. Moreira/F. Purim/J. Lorenzo/Batucaje)
Vocals: Marcos Antonio Dias, Flora Purim
Berimbau and Backup Vocals: Mickey Hart, Batucaje
Percussion: Aito 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 Dáfos, to visit their world—the “other side,” the Underworld
of Dáfos. “Saúdacao Popular” is an adaptation of a dance belonging to the
Brazilian martial art form capoeira. The saúdacao (“salute”) is traditionally one of the earlier pieces performed in a capoeira match, in a rela-
tively moderate tempo.

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 holes 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 Dáfos. The music for
our descent comes from the “Beams,” an instrument of original design—a long
aluminum 1-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.

Subterranean Caves of Kronos 2:12
(M. Hart)
“Tubular Bells: Mickey Hart
On the way back from the Underworld, we must pass through the sub-
terranean 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 rem-
nants 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.

The Gates of Dáfos 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 Dáfos the circular frame itself was lifted and dropped,
courting an immense reverberation.
Emerging from the caves, we approach the Gates of Dáfos. Behind the
Gates lies the Great Sound, Ruler of Dáfos. 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 Dáfos.

Passage 10:55
(M. Hart/A. Moreira/F. Purim/J. Lorenzo)
Percussion and vocals: Mickey Hart, Aito Moreira, Flora Purim,
José Lorenzo and Batucaje.
Once inside the Gates of Dáfos, 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 Dáfos in a dance of welcome and celebration.
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HART / AIRTO / PURIM
Däfos

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