AIRTO
the other side of this
I first played with Airto 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 Airto. Airto 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. Airto 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 Airto 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, Airto 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:

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.
ENDLESS CYCLE

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.

Airo Moroia - vocals, the “Beast” (suspended steel cylinder drums), bells, air whistle

TUMBLEWEED

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.

Airo Moreia - 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. “Vikar” Vinayakram - ghatam

BACK STREETS OF HAVANA

(Tradional 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.

Airo Moreia - 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
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.

**Airté Moreira** - bata, vocals, and hand claps

**Frank Colon** - bata, shekere, lead vocals

**Giovanni Hidalgo** - bata, cowbell, shakere, vocals

**Diana Moreira** - vocals, hand claps

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**Airté Moreira** - vocals, water bottle, wooden flute, caxixi, ganza, air whistle

**Zakir Hussain** - tabla

**Diana Moreira** - vocals

**T.H. “Vikku” Vinayakram** - ghatam

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**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.

**Airté Moreira** - vocals, Brazilian tambourine, djembe, caxixi

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**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.
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 Cary Ohrbach
Photography: Dennis Potokar
Package Design: Steven Jurgensmeyer

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Zakir Hussain appears courtesy of Moment Records
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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 YA
8. WHEN ANGELS CRY
9. DOM-UM
   (A Good Friend)
10. STREET REUNION
11. MIRROR OF THE PAST
12. SEODONIA'S CIRCLE
13. TERRA E MAR

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AIRTO
The Other Side Of This

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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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