MUSIC OF THE COASTAL AMERINDIANS OF GUYANA
THE ARAWAK, CARIB & WARRAU
SIDE 1
Band 1. "AE CHO KO NOYE OH" Joseph and Rosa Miguel. 2:24
Band 2. "WICHI A TANIRO" Rosa and Claudia Coteman. 2:00
"BUDGI BA NAE" Philomena Williams and William Smith
Band 4. "TAM PYSIAMBO" 1:17
Band 5. "HAIDO KO KO" Philomena Williams and Claudia Coteman. 5:56
Band 6. "ALA WATA" Philomena Williams and Claudia Coteman 1:00
Band 7. "TARENG" Joseph Miguel. 5:19
Band 8. "BIKI DUMASAY" Harry Peneux. 1:13
Band 9. "CORINA" 1:27
Band 10. "KURIMAYO" Carl Peneux, Clyde Copin, Donald Herman 1:04
Band 11. "WACOQUA WAGILI" Uncle Joe Hendricks. 2:00

SIDE 2
Band 1. "ROUND DANCE" Charles George, Charles Lowe. 1:58
Band 2. "BABOON DANCE" Charles George, Charles Lowe. 1:17
Band 4. "MICKERO TIGA" Rudolf Williams. 1:04
Band 5. "HEKUNU MYSHANA KY" Carl Abrams. 1:06
Band 6. "UNA NA KYSA" 5:56
Band 7. "INA BOYA BAKI TANI" 1:09
Band 8. "SAPADA" 5:59
Band 9. "TONAH" 1:27
Band 10. "FUGI ISA" Genevieve Quailo. 1:37
Band 11. "TIGA TIGA" Nathan France. 1:31
Band 12. "IBI KOSI YESI" Nathan France. 1:31
Band 13. "HARMONICA" Nathan France. 1:41
Band 14. "GOODBYE, MY FRIEND" Nathan France. 2:29
Band 15. "GUYANA KAHOTA TYE" Carl Abrams. 5:57

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MUSIC OF THE COASTAL
AMERINDIANS OF GUYANA
THE ARAWAK,
CARIB & WARRAUL
Recorded and Annotated by DAVID BLAIR STIFFLER
DESCRIPTIVE NOTES ARE INSIDE POCKET
ETHNIC FOLKWAYS RECORDS FE 4239
INTRODUCTION

This recording presents songs of the Warrau, the Carib, and the Arawak Amerindian tribes of Guyana, South America. These families of Amerindian peoples are spread along the rivers and waterways of the Northeast coast of South America, south of the Orinoco and north of the Amazon, but this recording was made entirely within Guyana, where all three families are well represented. Guyana, the former British colony, is central to the area, though the Amerindians are innocent of understanding national boundaries (or have been so in the past) and are native to eastern Venezuela, northeast Brazil, and Surinam and Inini (the Dutch and French Guinas).

The music is simple, the singers and players imply rather more melody with their intonation than their voices can convey with pitch, the instruments (even when store-bought) are primitive, but there charming musical phrasings and ebullient native spirits on display. And the purpose of this recording is not to present great moments in music, but to document the current state of a fast-disappearing folk-art tradition.

Earlier documentation of the same and related tribes, just a generation ago or so, contrasts significantly with the situation now. In the music, acculturation, particularly to the juke box and the radio, has had its effects already. The melodies and the subjects have undergone transition, picked up idiom from the popular music of the English and Latinate peoples with whom the Amerindians trade, for whom some of them work, by whom they are governed (principally by default it must be said), and whom they emulate, consciously and unconsciously, ever moreso in their value systems. But the acculturation is yet incomplete. The tradition has inertia of its own. In the waterways and byways of the coast, where commerce governance, and modern ideas of music can travel only by boat, the Amerindian population is yet largely isolated. There is no telephone, of course, no railway, and no ports of significance in the American immediate territory. The small cities where some of them work, and where they go to buy (for the cash economy has made great inroads into the previous barter society, and conventional manufactured workclothes have largely replaced the loincloth) are themselves enclaves, not reaching out to the native population with services and administration.

Comparing the music recorded here with that set down by Gillin (1936), Gonçalves (1938), and Collaer (1956) one cannot but be struck by the increasing variation of melody elements in the music, and also by the partial adoption of the 8-tone scale (previously only the pentatonic seems to have been in use). The native bamboo-stem or confo-pump fiddle described by Gillin seems to have been entirely replaced by purchased European-design implements, at least among these comparatively acculturated Amerindians of the coast, though they still are strung with three only (these are likely to be purchased also, and not hand-spun cotton). The native krau-twine strung yarriyarri bow is still in some use, though. The banjo, apparently new since Gillin's research, is usually made from a discarded can, cut-down and strung with several different kinds of fibers. The drum also is now often based on cut-down cans, the akuri-skin sambura being now unusual, at least in the coastal areas where these recordings were made.

The pentatonic scale, a do-re-mi-sol-la-do octave in tempered fifths, is common throughout the world wherever music has arisen from the populace rather than been imposed by theoreticians. Half tones and smaller intervals are omitted (or achieved only by sharpening, or sliding into a note from above) in a way that is common in Scotland, Africa, China, and Indonesia. Paul Collaer, in noting this scale and its intervals, traced it all across South America and then sought to explain as ancient influence by Indonesians and Malays, with Chinese influence upon them to start with. But the even-more-widespread-than-he-saw prevalence of this natural-interval scale would seem to make his arguments specious. As can be heard on this recording, particularly in the unaccompanied pieces, the 5-note scale is erected on a 3-note (do-me-sol-do) basis, with re and la being embellishments, perhaps stemming from approaching a lower note
none-too-cleanly from a higher. Another characteristic of the music to note is the peculiarity of approaching a note, particularly from above, on sharp, and then gliding into the pitch. Tresnolo is noticeable in many instances, at times giving almost a middle eastern feel to a phrase, as also the sharp separation of notes, even when of the same value, by glottal contraction.

Originally settled by the Dutch West Indies Co., starting in 1616 as a trading venture and a political foothold on the South American continent, Guyana later was agriculturally important for rice, cassava, tobacco, and sugar cane. The colonists established their plantations and towns along a 200-mile-wide coastal strip, working the land first with African slaves, later with indentured servants from British colonial India. Of course, there was some contact between the colonists and the native Amerindian people throughout this period. For those few, the economy was a cycle of boom and bust, as the need for workers expanded, then contracted again with each new slave ship's arrival. The Amerindians (with very few, mostly penal-system-related, exceptions) were not unwilling conquerors of the native peoples of the area, they have changed their lives very little since. Until the advent of agriculture, in the 1860s, there was a florid cultural uplift superimposed on the sugar economy. Now they have added subsistence farming, usually of the slash and burn variety. A few of the Warrau work in town at mostly menial occupations, and others are slowly adjusting to new ways of life. They no longer wear loin cloths exclusively and the cash economy has obtained a significant foothold. The primitive ways, while not gone completely, are clearly in decline.

The Venezuelan government took a census of Amerindians in 1975, and while its figures are suspect they are better than none. The population of the Warrau tribes is given as 15,000, in both Venezuela and Guyana. They are known as the "boat people" for their skill in the production of boats, of several sorts. Other Amerindian tribes of the area depend upon them for these boats, which are needed for transportation and for self-sufficiency, and for their safety (vis-a-vis other canoe-style craft of the area). Sails for these boats, and sometimes planking for their hulls, come from the Ité palm (Mauritia flexuosa), which is very significant in their cultural history as a religious, as well as a staple of their diet.

This actually was the start of the cash economy: the fruit furnishes a paste that tastes like cheese; the pith furnishes a flour that can be made into a sort of bread; and the leaves of a certain plant, when cut, boiled and tied in a bough and adding a bridge, they make the native three-string violin and five-string kwatro, to the music of which they dance. Now they dance because they like to dance. They know the jukebox and the radio, and their violins are often store-bought, and they also buy other musical instruments, and they have a good time whenever it pleases them to do so, playing their instruments, and rattling the shak-shak gourd. But in the old religion that they still sometimes remember, it was the Ité palm to which they danced. Offerings of the flour obtained from the pith were made to the Kanobo spirit ("Our Grandfather"), by the Wisidatu (Warrau medicine man) to take away from the village the Hebu (illness), at the harvest time in the dry season. The flour was then distributed, and a ceremonial dance of thanksgiving and gaiety followed.

The coastal tribes today are losing this independence. In the cash economy to which they are increasingly drawn or forced, their safety and their marketability, and perhaps even their physical appearance of some animal. One such dance was the snake dance, where one or two couples danced, with the male snake independently from the female, snaking him or facing him or circulory, a hissing noises, while he tried to step on her toes and she nimbly tried to avoid his darting steps. When he finally stopped, the spectators applauded, the girl was considered to have proved herself a failure as a dancer, and another couple took their places.

The Warrau also had a form of wrestling with specially made large shields, traditionally known as the "shiled game", or ma-Ha, and thought to have been a method of settling grudges, or an impromptu entertainment. This old wrestling is still indulged in, for entertainment, at a palwari feast. A challenge is issued, and each of the duellers is provided with a long rectangular shield as much as three feet wide, made of parallel strips of the pith of the aceta palm lashed together with transverse sticks ornamented at their ends with great tassels of loose fibers. Each man stands back of his shield and grasps its sides with both hands, as much as twelve and fifteen feet above the dry-season-exposed ground, and they travel almost exclusively by boats on the water that is at their doorsteps in the rainy season. Alonso de Ojeda, one of the first Europeans to see these Amerindians, called the country "Little Venice" (whence "Venezuela") for its watery streets.

The majority of Warrau live in the coastal waterways and swamps of northeast Guyana and Venezuela, in the Orinoco delta and scattered, among other Amerindian tribes, along the Moruca, Mahuaca, Mahaulony, and Corentyne Rivers. Thought to have descended from the indigenous culture of the area, they have changed their lives very little since. Until the advent of agriculture, in the 1860s, there was a florid cultural uplift superimposed on the sugar economy. Now they have added subsistence farming, usually of the slash and burn variety. A few of the Warrau work in town at mostly menial occupations, and others are slowly adjusting to new ways of life. They no longer wear loin cloths exclusively and the cash economy has obtained a significant foothold. The primitive ways, while not gone completely, are clearly in decline.

The Warrau People

The Warrau, or "boat people", are generally agreed to have preceded the Carib and the Arawak Amerindians into the Orinoco River delta of northern Venezuela and the Guianan coastal region. They live today largely in "treehouses", built on stiltsike plies

Carib Woman at St. Monica's on the Pomeroon River
Philomenia Williams

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The Arawak People

The Lokono Arawak live in eleven communities of their own and in fourteen up to 60 communities which they share with the mixed Amerindian populations, from the headwaters of the Barima River in the North-West District of Guyana to Orella on the Corentyne River. The word "Lokono" means "The People."

The Arawaks live by hunting, fishing, cultivating, and are noted in the area for the quality of their food. They are also notable for their fine basket work, pottery, and weaving, and among the Amerindian populations they are known for the closeness of their interaction with the Europeans, since the first colonial settlements. Formerly, they kept slaves, and traded slaves with the colonists.

Today the Arawaks are considered the most acculturated to the Guianese mainstream of all the Amerindian populations, and this is obvious in the degree to which they speak English and to which their tradition and language have been lost. In general, only the older people of the tribe have any memories of their ancient mores. What traditional customs yet remain center around the "vannu" or the chief's ancestors. There is also an active medicine culture in transition. The Arawaks usually perform in the Europeans' 8-note idiom.

That is not to say that the Arawaks or any other Amerindian population participated in any way in the mainstream of economic life of the Europeans. Then, as now, the Amerindians depended upon fishing, hunting, gathering, and small-scale agriculture for their existence, although some wage-earning activities have been periodically open to them. These include labor on plantations as loggers, miners, baluati BLEEDING, and working on farms and as day laborers. This has served to introduce the cash economy, but without integrating into the European economic sphere. Today very few Amerindians dwell in the city of Georgetown. There is no steady employment for them due to their generally low level of education, and especially among the most disillusioned and depressed. These are then by the "coastliners", the European's descendants, who refer to them as "bucks" and "dope" and generally avoid all intercourse. Some have been assimilated in this area in recent years, but much remains to be done.

Fishing is of prime importance now as it was in the past to the Arawak economy. They use hook and line, traps, harpoons, and bow and arrow, and they also depend upon hunting to furnish their prime source of food in their lives along the rivers and creeks. Hunting has lost its previous place, but some remains. The Arawaks are known for their skill in capturing turtles and shooting the "marotos" (the turtles which require no skill and provide no prestige). They are also skilled at fishing, and the game in general has moved farther from the settlements.

Using traditional slash and burn methods of cultivation, subsistence farming continues. It is the responsibility of the women to clear, burn, and plow the land, while the men are responsible for planting the crops, weeding the fields, and (for the most part) harvesting the produce and bringing it home in the ukoro ukoro. The crops are cassava, pumpkins, sugar cane, pimento, watermelon, and pepper. Ground provision, including bananas, plantain, and berries are also harvested. Ground provision bought for sale is sugar, coffee, and rice. The successful hunter resorting to capturing turtles and shooting the marotos (the turtles which require no skill and provide no prestige). Today, the major source of income is hunting, and game in general has moved farther from the settlements.

The Carib People

The Carib Amerindians are the most recently arrived tribal group of the Amerindians in the Guianas since their use of the canoe, their archery, and their hunting methods are from their Atlantic neighbours. Their existence is at the expense of the local Amerindians, and their acculturation is least progressed of all the Amerindian populations of the area, and it has resulted in a discouting of the Arawak spirit which Arawaks perform is masir medahi (popularly called matrimonial), a self-help ceremony connected with a major activity such as cutting a new farm or raising a new house, where the whole community joins in. At day's end after the work, the helpers gather at the home of the helper and "go on a spree", indulging in excessive drinking of Amerindian traditional alcohol beverages, including karang and palawari, provided by the host (the payment). The spree is accompanied by singing and dancing, and by posing and fighting, and is often an occasion for denunciation of individuals as social offenders, and sometimes for the punishment of such accused (frequently by beating).

The acculturation of the Arawaks has made its effect upon music. These are the Amerindians who remember the fewest of their ancestral songs and who show the most indifference of the European presence in the songs they do remember and in the way that they perform them. Homemade instruments are not used significantly by these people, who use purchased instruments, even including drums, in preference. The native pentatonic scale, also, has been a casualty, and the singers and instrumentalists among the Arawaks are all the less skilled. Also the witch doctor has less prestige among the mostly-Christian Arawaks than among the other Amerindian populations of the area, and this has resulted in a discouting of the Arawak spirit which Arawaks perform is masir medahi (popularly called matrimonial), a self-help ceremony connected with a major activity such as cutting a new farm or raising a new house, where the whole community joins in. At day's end after the work, the helpers gather at the home of the helper and "go on a spree", indulging in excessive drinking of Amerindian traditional alcohol beverages, including karang and palawari, provided by the host (the payment). The spree is accompanied by singing and dancing, and by posing and fighting, and is often an occasion for denunciation of individuals as social offenders, and sometimes for the punishment of such accused (frequently by beating).

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it is the action whereby one
it is the law and the supreme auth-

food s, lest the baby come ill with thrush. The father must
child i s dependent on the parents for some time after birth,

These practices stem from the belief that the soul of the

affect, regardless of distance. An ill person maynbe cured,
even at a

spirit of the

the word means

his spirit to the ta sk of eliminating evil spirits, for example.

Tareng calls the spirits into play also.

animate and inanimate alike, have spirits that cannot be destroyed.

Kanaima (or Kenaima -- the word is of Carib

for his incantations and seances.

vender for the tribe. He must understand how to select the tools

with

vomiting massive q uantities of bark infusions to

the spirits of diseases that

endure

as a sacred duty

Piamans

"he is surrounded by the hill spirit (i.e., the spirit of the mountains"

s, and quite

He is a medical skilled herbalist, and quite

His medical skills are herbalist, and quite

He is the chief keeper of the peace, the coherer of village

He is magistrate, advisor in economic and cultural matters, and mediator and counsellor in family disputes, as well as priest (where his power may be on the wane), magician, and doctor.

refrain from going to the river, or fishing, lest the water
spirits (either "hommwakiri", ocean spirit, or "ma aratu", river spirit) rush in and kill the unprotected baby.

Puberty rites for females are used by those particularly

Piaman, or "Plaman", Joseph Miguel, recorded on the

Pomerono River at Kokerite (Palm Tree) Landing, as

part of the practice of "Tareng" (evil-spirit exorcism); the

Plamin's wife, Rosa Miguel, joins in duet toward the end.

"Awali Tako" ("Lady, you must sing"), sung unaccompa-

rosa Miguel.

aca naa" ("a young boy"), sung unaccompa-

Philomena Williams; recorded at St. Monica's.

"Budgi ba nae", sung unaccompa-

William Smith, Father of the Carib Chief.

The Recording

The Carib

The Sounds

Band 1, "Ah cho ko no mem oh", sung unaccompanied by the Carib

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Band 6, "Alawanta," sung unaccompanied by Philomena Williams and Claudia Coteman in duet. This is a mari-mari song, the song for the baboon dance; the women singing break up with laughter at the monkey gestures that accompany the singing.

The many dances, with no special ornament, apparatus, or decorations, are based on occasions of ordinary festivity and, apparently, in not a few cases, only initiative of the antics, movements, peculiarities, etc., of some particular animal, bird, or person, do not need very much more than that for illustration. As might be expected, the "steps" will accordingly show variation, with the objects, etc., represented or signified, but often a more or less complicated movement will be met without a corresponding adequate interpretation. In the case of the monkey dance (where notice is usually given to the house master beforehand so that nothing breakable may be removed to a place of safety) the performers will jump and climb inside and out the dancing-place until, what with the excitement and drink, they have to be tied up with ropes or in their hammocks, a duty customarily devolving upon the women.

Brett, W.H., The Indian Tribes of Guiana.

Note that all of the Carib recordings are unaccompanied. This was a matter of situation only, and does not mean that these Amerindians perform without accompaniment as a rule. The banjo, both store-bought and home-made from cut-down cans, the violin (or fiddle, now usually purchased), and the skin-head drum are all in use among these people as with the Arawak and Warrau.

The Arawak

The Sounds

Band 8, "Siki Dumassay," sung by Harry Faneux at Orealla, accompanying himself on the banjo. "Siki dumassay dan da kubata ten ben a wakawok ny ny a war bu danonay ny fy say barany nut "Fiak fiksimna 4a shik wa bar ray" (because of you I am here, and now you wax up with me so I am going back to where I came from) Rosalind hiero, Rosalind girl" (even if I die you must not forget me) "barinda who do mayin balin kai kho na oh"

Band 9, "Corina," a Spanish song, showing influence from the culture of Venezuela. An unaccompanied and unidentified Arawak sang this piece.

Band 10, "Kurimayo," sung by Carl Faneux, accompanied by Clyde Cogn (drumming on an overturned boat's bottom) and Ronald Herman (clicking beer bottles together and banging them on the boat). This song is about fishing in the Corentyne River for the Kurimayo fish, and tells the story of a boy who tells his girl friend that he is going fishing but will catch nothing unless she first makes love to him. Recorded at the Orealla mission on the Corentyne River, these boys who performed in Arawak maintain some knowledge of the language of English.

The Warrau

The Sounds

Band 11, "Wacqua Wa Gi Le," "The Dove Song of Uncle Joe Hendricks," extemporaneously composed and sung by Uncle Joe Hendricks, an Arawak Amerindian, at Kabakaburi on the Pomeroon River. "By cam tra wacqua wacqua wacqua gifen!" (This is me, the Dove, the Dove, the Dove man.) "Wagile ca rong chi dy wacqua wagile" (a brave man, a brave dove man) "Dan da teh bamo boca bo rang, wacqua wagile, leo co richi congady!" (I come into your district to you; I am the dove man from the Corentyne) "Da ca ba ko bo na ng ne wacqua hawrno!" (I heard about you, dove girl) "Neeng ca no dang ko ca neka wacqua haw ne" (Hearing of you Dover Girl, Heard of you Dover Girl) "Ho na co torahay dy wacqua wacqil me song."

Band 12, "Round Dance," a mari-mari song, instrumental, with Charles George on gourd rattle, Charles Lowe on Shak-Shak (gourd rattle).

Band 2, "Baboon Dance," a Mari-Mari song, instrumental with Charles George on gourd rattle, Charles Lowe on Shak-Shak (contrasted this piece with side 1, band 6, the Carib baboon-dance Mari-Mari song).


Band 4, "Mikero Tiga" (Black Girl), sung by Rudolph Williams, accompanying himself on three-string guitar for the pentatonic scale, at Warrau on the Moruca River. Note that the vocal is partially embellished with the full 8-note scale.

Band 5, "Hekunu Myshanaky", a mari-mari song, a lament, played on conventional 8-string guitar and sung by Carl Abrams. There is a place for the baboon dance, in the title, as the same name means "fire-and-wife," although the Christian-mission-trained Abrams announced the English title as "Fire Falls Down on Us." "Unsa na kysa" (rabbit song), sung and translated by an unidentified man at Orealla. "Unsa na kysa" (rabbit is singing, potatoes [rots] on her head). The accompaniment on this song is a three-string homemade banjo, and the song is sung and sung throughout in 6-string pentatonic scale.

Band 6, "Usa na kysa," a sporting song in Warrau, sung and played on banjo by an unidentified man at Orealla. Note the similarity of lyric with "Tiga Tiga," band 11.

Band 7, "Zapada" (Pokotade), a sporting song, sung unaccompanied by an unidentified Warrau at Orealla.

Band 8, "Tonaha," a Warrau drinking song, according to its introduction by the unidentified Warrau at Orealla who sang it unaccompanied.

Note the similarity of words to to those of Band 7, above. France translates: "The woman says that she will go next door to the tree, and I was playing with another woman."

Bill Cowie, "Ibi kosi yesi" (My pet armadillo), sung unaccompanied by Stany Peneux.

Band 12, "Tiga Tiga," a Mari-Mari song, instrumental with Charles George on violin.


Band 14, "Goodbye, My Baby," sung by Nathan France, side 2, with a harmonica interlude. Note the full 8-note scale.

Band 15, "Guyana kahota tye" (Guyana is Our Land), performed by Carl Abrams, at the missionary school at Moruca, accompanying himself with a banjo and gourd rattle.

"Guyana kahota tye" (My pet armadillo), sung unaccompanied by Carl Abrams, at the missionary school at Moruca, accompanying himself with a banjo and gourd rattle.

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"Goodbye, My Baby," sung by Nathan France, side 2, with a harmonica interlude. Note the full 8-note scale.

"Guyana kahota tye" (My pet armadillo), sung unaccompanied by Carl Abrams, at the missionary school at Moruca, accompanying himself with a banjo and gourd rattle.

"Goodbye, My Baby," sung by Nathan France, side 2, with a harmonica interlude. Note the full 8-note scale.

Every Indian party, from a private "social" to a public ceremony, is essentially a drinking bout, interspersed with more or less music, and its necessary corollary, a dance. The refusal of a drink is regarded as a wilful sign of contempt, and may engender indecent distrust. But what are our (German) notorious drinking bouts as compared with those of the Guiana Indians! I saw men, says Schouenburgh, "in one drinking calabash that certainly contained from 3 to 6 quarts, hurry off to a tree where they will squeeze in their stomachs so as to vomit its contents, and directly afterwards accept from the hand of the woman waiting for them the newly filled calabash, the contents of which they will again guzzle at one pull. In the drinking of po'wot, the Indian is never satisfied, and here also the dance and song, if one can still apply that name to a disolute row, continues until the intoxicating liquor is drained to the last drop. The majority of the dances bear certain relations with birds and animals after which they may be named, while not a few may be connected with human beings and spirits, but the exact nature of the connection or relationship is at present in many cases doubtful. In general terms it may be stated that without drinking, there is never any dancing, which will continue so long as the former lasts, and thus a dance may often continue a couple of nights, including the intervening day. The entertainment, whatever its nature, is a public and private "social." With its depleting end, in the former case it may be done to exercise the evil spirit and so prevent him spoiling the merrymaking.
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Special thanks to:
President Forbes T. Burnham for his interest in and support of Amerindian Welfare.
Minister of Home Affairs Stanley Moore, for his assistance.
Minister of Culture and Education, Jeffrey Thomas.
Minister of Information, Frank Campbell.
The Staff of the Amerindian Language Project: Stella Odie-Ali, and Alma O’Connell.
Guyana Airways, who made this recording possible.
Commissioner Harwood of the Regional Development Office, Bureau of Indian Affairs.
Clendon Lashley.

Recorded in July, 1981, using a Sony TC-D5M Stereo

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OTHER RECORDS BY DAVID BLAIR STIFFLER

FE 4235 MUSIC OF THE HALIT

**OYAPOK Oyampi and Emerilian Indian Tribes, French Guiana, South America. Notes by David Blair Stiffler.** Ache, A. Kono Wah Coupé Ma, Oh Deto Me, Mickeron Pan To -Children singing along, Oh Poo Poh Ne, Myari Cha, Tapi Jha, Jema Maruha, Uh Maes Ae - Children in background, Yah Hi Ah - Chant, Bone Flute - Elder Oyampil playing at Camopi, Bone Flute - Young boy playing at Camopi, Ola Missieu, Vaval, Eka Epu Pah, Mya Al, Enga Tole-Le, Epi Mo Po U Pi Ya Ya Ya, La-Kel, Animal and bird influences. 1-12'LP


**Tacawali**: Indian boy playing a simple triangle. 1-12'LP


**Esposi**. Playing a bamboo drum. 1-12'LP

FE 4238 TRADITIONAL AFRICAN RITUAL MUSIC OF GUYANA Recorded and Annotated by David Blair Stiffler. *Prayer and Invocation*, Nation, Granny me coming, One Day, Mama Ma Ahw Day Mama Ma Ahw Day Oho, Ache, Bolo, Ebenday, Lead Us Heavenly Father, Lead Us Angelic Human, Nation, Goo Goo, Uh, Tendi My Ma Nicki La. Ginga Roo, Tell Mai, Didi Gone Away, Yar Away Acharo Moro Ko, Cuma Fish, Walking & Talking Down Jericho Road, ChinMongo. 1-12'LP
