

CANCION DE LOS TSÁCHILAS

Performance Notes

Los Tsáchilas

The indigenous community of the Tsáchilas (aka The Colorados) is located in the northern coastal region of Ecuador in a tropical cloud forest crossed by several rivers. This Pinchincha province is near the city of Santo Domingo.

In the face of modernization, music serves as a tool for this indigenous group to preserve their history, traditions, and culture. The Tsáchilas engage a holistic approach in their music making; the process includes dance, philosophy, spirituality, cultural traditions, and community involvement. Consistent with the Tsáchilas' worldview, music possesses a strong connection to nature and a respect for the land that surrounds them. Music involves primarily percussion (marimba, rain stick, hand drum, other percussion creations) and voice. The main instruments used are all created from natural resources.

"Cancion de Los Tsáchilas" is an arrangement of four different traditional Tsáchila songs, all of which deal with celebrating nature and spirit through ritualistic music and dance. The text, in their native language of Tsafiki, comes from a typical song that is sung in times of celebration. "Chicha" is a beverage created by women through a process of spitting chewed yucca into a bowl and allowing it to ferment over a period of days. "Kasama" is the festival of the Tsáchila new year — a time of purification from the negative energies of the past and a celebration to invite positive energy for the future.

The vocal colors used in this piece should be very different from the 'standard' Western choral sound. The lyrics should be sung with a very bright vocal tone that possesses a somewhat piercing quality.* The *du*'s and *din*'s are mimicking the sounds of a bamboo-made marimba and should be very percussive in articulation. Although there are sustained notes, everything should be sung with a percussive quality — even that which is not marked with accents or staccato markings.

Measures 38-53 contain themes that can typically be heard in the general celebrations and religious ceremonies of the community. These measures are a suggestion based on recordings of Tsáchila ceremonies; in the spirit of celebration and improvisation, it is encouraged for each ensemble to explore variations of this suggestion, using the labeled themes. At measure 53, themes 1-3 should be taken out of the context of meter and explored by individuals and smaller groups. Although theme 4 contains a musical idea within meter, themes 1-3 should build on top of theme 4, so that all themes build in intensity simultaneously until the climax of that section in measure 62. All of section D should possess a sense of freedom and passion.

The percussion line is written for any instrument similar to a djembe or large hand drum. The regular note heads indicate striking the central portion of the drum, while the 'unpitched' note heads indicate striking the side or edge of the drum using a wooden stick or the alternate hand. In general, creativity is encouraged when using percussion throughout the piece.

Giving Back through Choral Music

In choosing to purchase and sing this piece, each ensemble is actively helping to protect and promote the Tsáchila community. A portion of the arranger's proceeds from the publication of "Cancion de Los Tsáchilas" will be sent to the community to assist in the preservation of their culture.

For more information on this project and the Tsáchila community, visit www.artsinterfacenow.org.

Ho'o (Thank You) —
Michael Sample

*It is important to stress to singers that this bright, piercing quality needs to be achieved through a sufficient amount of breath support with the vocal sound being pointedly focused in the front chambers of the vocal resonator (often referred to as forward placement or singing in "the mask"). If the vocalists are using extrinsic muscles (i.e., strain in the neck and/or jaw), to achieve this sound, it may result in rapid fatigue and harm to the voice. It is important to stress that the sound itself is not unhealthy — it is *how* it is produced that will determine its effect on vocal health.

TSAFIKI TEXT WITH
PRONUNCIATION

Chiwipi Tsachi Nala Sona

[tʃi-pi tsa-tʃi na-la so-na]

{chee-pee tsah-chee nah-lah soh-nah}

Chiwipi Sona Somba Sona

[tʃi-pi so-na som-ba so-na]

{chee-pee soh-nah sohm-bah soh-nah}

Pa’Ko Mala Kemin Sona

[pa-ko ma-la ke-min so-na]

{pah-koh mah-lah keh-meen soh-nah}

Ku’chu Mala Kemin Sona

[ku- tʃu ma-la ke-min so-na]

{koo-choo mah-lah keh-meen soh-nah}

Mala Karin Ku’chila Kede

[ma-la ka-rin ku-tʃi-la ke-de]

{mah-lah kah-reen koo-chee-lah keh-deh}

Mala Karin Ku’chila Ke’sa

[ma-la ka-rin ku-tʃi-la ke-sa]

{mah-lah kah-reen koo-chee-lah keh-sah}

Wa Furimbi Ku’chila Kede

[wa fu-rim-bi ku-tʃi-la ke-de]

{wah foo-reem-bee koo-chee-lah keh-deh}

Wa Furimbi Ku’chila Ke’sa

[wa fu-rim-bi ku-tʃi-la ke-sa]

{wah foo-reem-bee koo-chee-lah keh-sah}

Kunta Pinda

[kun-ta pin-da]

{koon-tah peen-dah}

Tsáchila

[tsa-tʃi-la]

{tsah-chee-lah}

Kasama

[ka-sa-ma]

{kah-sah-mah}

ENGLISH TRANSLATION

beautiful woman of the “Chiguilpe” community

woman strong woman

woman that prepares the drink for the celebration

woman that prepares “chicha” (the beverage) for the celebration

we will always drink “chicha”

we will always toast “chicha”

we will toast drinking a large cup

we will drink in a large cup

flash of lightning

true people

New Year

Dedicated to the Tsáchila community,
Z. Randall Stroope and Janessa Anderson, and the
Oklahoma State University Women's Chorus,

Cancion de Los Tsáchilas

SSA(A) with percussion

arranged by
Michael Sample

A
Con moto ♩ = 165 *ff*

Percussion

Soprano 1
du du din din du

Soprano 2
Atmospheric sounds (i.e. rainstick, wind, insects, birds) du du din din du Atmospheric sounds continued

Alto
du du din din du

Alto 2 (optional)
du du din din du

6

ff

du du din din du du du din din du

du du din din du du du din din du

Atmospheric sounds continued *ff*

du du din din du du du din din du

du du din din du du du din din du

Copyright © 2010 JEHMS, Inc.

A Division of Alliance Music Publications, Inc.

P.O. Box 131977, Houston, Texas, 77219-1977

International Copyright Secured. All Rights Reserved

AMP-0837

10 B *poco a poco cresc.*

fp
du du din din du

fp *poco a poco cresc.*
du du din din du din du du din du du

fp *poco a poco cresc.*
du du din din du du du din du du din

fp
du du din din du

13 *poco a poco cresc.*

tch tch tch

din du du din du du din du du din du du

du du din du du din du du din du du din

poco a poco cresc.
tch tch tch

15

tch tch tch

din du du din du du din du du din du du

du du din du du din du du din du du din

tch tch tch tch

17

tch tch tch tch

din du du din du du din du du din du du din

tch tch tch tch tch tch tch tch

19

tch tch tch tch tch tch

din du du din du du tch tch tch tch

du du din du du din tch tch tch tch

tch tch tch tch tch tch tch tch

21 **C** *mf*

Chiwi - pi Tsa- chi Na - la So - na Chiwi - pi So - na Som - ba So - na

du du du din du

du

Na - la So - na Som - ba So - na

*S1 should only sing if there is no second alto part

23

Chiwi - pi Tsa-chi Na - la So - na Chiwi - pi So - na Som - ba So - na

du du du din du

du

Na - la So - na Som - ba So - na

25

Pa' - ko Ma - la Ke - min So - na Ku' - chu Ma - la Ke - min So - na

du du du du din du din du

du

Pa' - ko Ma - la Ke - min So - na Ku' - chu Ma - la Ke - min So - na

27

Pa' - ko Ma - la Ke - min So - na Ku' - chu Ma - la Ke - min So - na

du du du du din du din du

du

Pa' - ko Ma - la Ke - min So - na Ku' - chu Ma - la Ke - min So - na

*S1 should only sing
if there is no second alto part

29

Ma - la - Ka - rin Ku' - chi - la Ke - de Ma - la Ka - rin Ku' - chi - la Ke' - sa

din du

du du din din du du du din din du

Ku' - chi - la Ke - de Ku' - chi - la Ke' - sa

31

Ma - la Ka - rin Ku' - chi - la Ke - de Ma - la - Ka - rin Ku' - chi - la Ke' - sa

din du

du du din din du du du din din du

Ku' - chi - la Ke - de Ku' - chi - la Ke' - sa

33

Wa Fu - rim - bi Ku' - chi - la Ke - de Wa Fu - rim - bi Ku' - chi - la Ke' - sa

du du du din du du du du din du

du du du din du du du du din du

Wa Fu - rim - bi Ku' - chi - la Ke - de Wa Fu - rim - bi Ku' - chi - la Ke' - sa

*S1 should only sing
if there is no second alto part