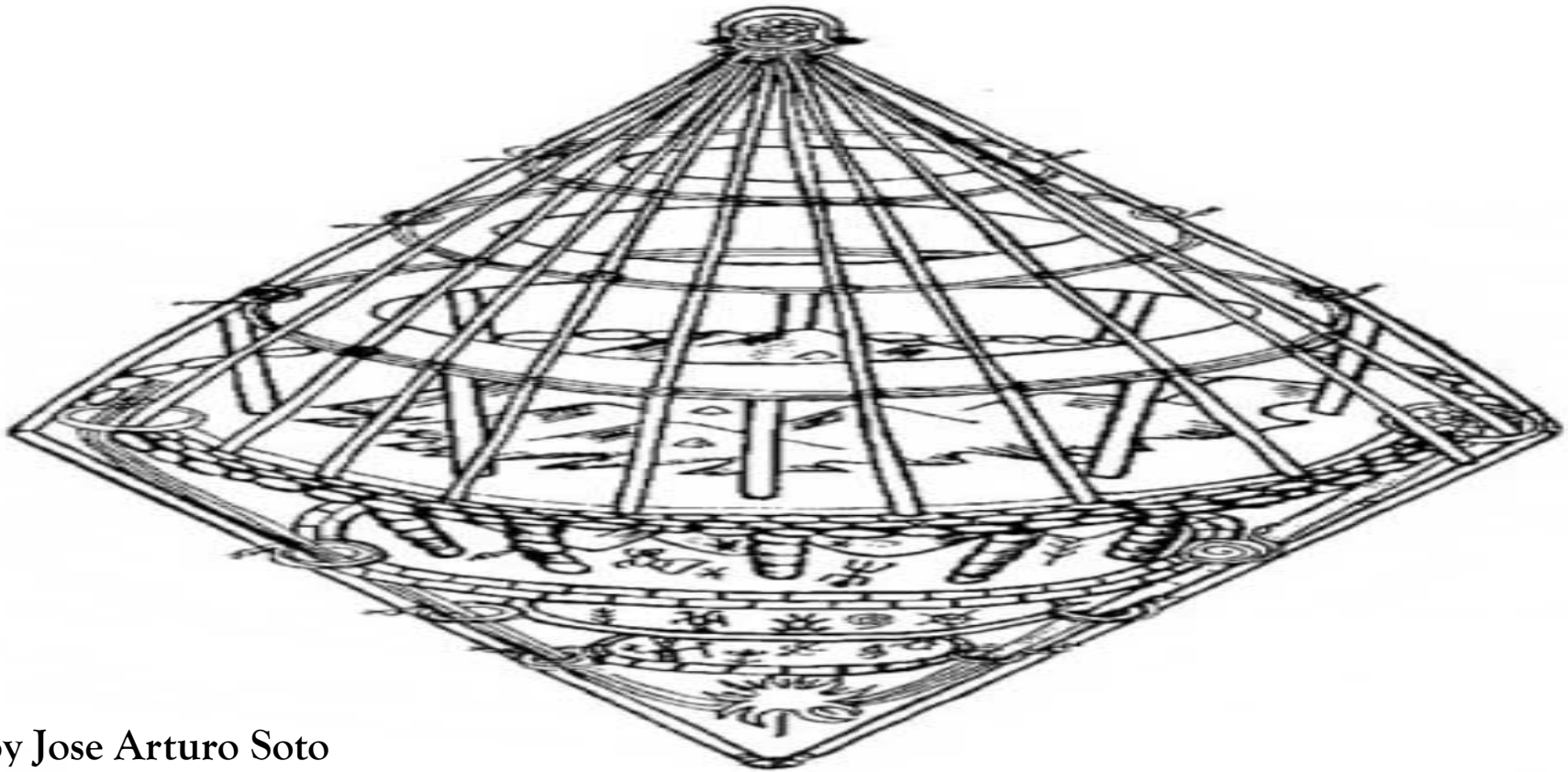


The Ancestral Call

Exploring the path of a Costa Rican ancient culture



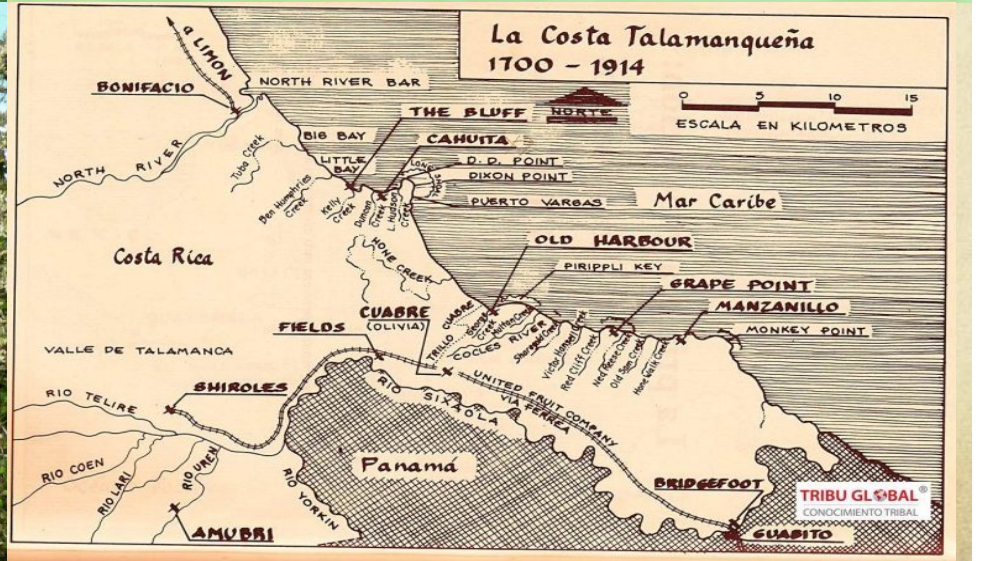
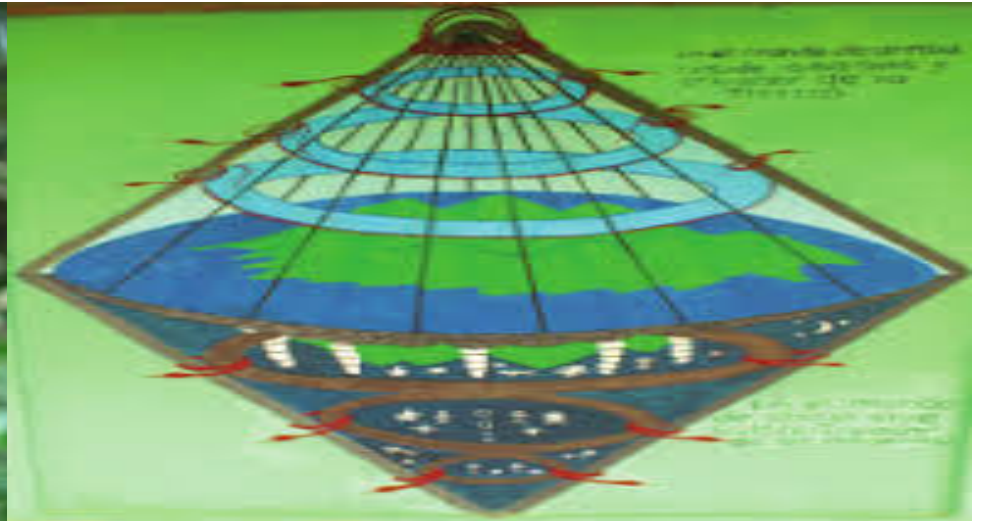
By Jose Arturo Soto

Objective

- ❑ Supporting the rescue of the Bribri culture in Costa Rica through music inspired by my research of its spiritual, and philosophical life perspective.

Bribris and "Ttök.

- First Costa Ricans.
- One of the most prominent indigenous communities in the country.
- Majority of Bribris live in Talamanca, in the south of Costa Rica.
- No word represents the concept of "music" or "sing."
- Ttök.= talking in the ritual language.
- Ttök can be understood in our society is the act of singing.
- Only the most knowledgeable Bribris are the ones who know the ritual language.

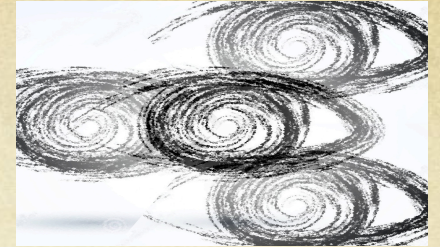


The Ancestral Call Music

- Five compositions inspired on the Bribri's perception of themselves.
- A Bribri person contains **four spiritual beings**.
- "**Se' wöbla wíköl**" (Being of the Eye),
- "**Se' wíköl**" (Being of the Aura).
- "**Yàblo**" (Being of the Liver).
- "**Schéгла**" (Being of the Bone).
- One piece is dedicated to the Bribri figure of the "**Awá**" (indigenous doctor).

“Se’ wíköl yulök”

(Looking for my other being).



- Composition based on the Bribri poem: “Isela ka wena ta ise iriria i' ki se' du'rki” (Dawned, on this earth we are)
- Voice - "Tök"
- Strings and percussion depicts underworld.
- Choral for voice, strings, and percussion
- The solo represent my soul searching



Jose Soto ~ Composition and keyboard
Jireh Calo ~ Voice
Brian Urra ~ Violin
Emilie Catlett ~ Viola
Naseem Alatrash ~ Cello

CREDITS

Tareq Rantisi ~ Percussion
Jacob Jezioro ~ Acoustic Bass
Daniel Babai Recording Engineer
George Kramarski Editing and Mixing

Motif

Slow ♩ = 45

Score for Voice, Violin, Viola, Cello, Double Bass, and Piano. The first system includes staves for Voice, Violin, Viola, Cello, Double Bass, and Piano. Dynamics include *mf* and *mp*. The music is in 3/4 time and features a melodic motif.

Continuation of the score for Violin (Vln.), Viola (Vla.), Cello (Vc.), Double Bass (D.B.), and Piano (Pao.). The second system includes staves for Vln., Vla., Vc., D.B., and Pao. Dynamics include *mf*. The music continues the melodic motif.

“Suwo” (Air)



- “Suwo” as the air and the hero in the piano arpeggio
- The Bass broken pattern represents “Yàbulu” (foreign spiritual being)
- Sax long notes = uncertain destiny of the Bribris
- Solo section = final battle between Suwo and Yàbulu.
- 9/4 rumba clave conveys the possible connection of our modern society with the Bribris.

CREDITS

Jose Soto ~ Composition and Piano
Alex Jhonson ~ Soprano Sax
Grzegorz Włodarczyk ~ Acoustic Bass

Tomer Sadot ~ Drums
Daniel Babai ~ Recording Engineer
George Kramarski ~ Editing and Mixing

19

Pno. **Piano arpeggio = SUWO (air-spiritual hero)**

19

Bs. **Bass pattern = Yàbulu (foreign spiritual being)**

19

D. S.

The image shows a musical score for three instruments: Piano (Pno.), Bass (Bs.), and Drums (D. S.). The score is divided into three systems, each starting with a measure number '19'. The Piano part features a complex arpeggiated pattern in the right hand and rests in the left hand. The Bass part has a rhythmic pattern in the left hand. The Drums part has a simple rhythmic pattern. The annotations in red text provide cultural context for the musical elements.

“Awá”

- “Awá” spiritual guide, indigenous doctor, and Bribri advisor.
- Melody composed based on the Bribri poem “A Sula'la” and “Prayer” by Danilo Pérez.
- Ney represents the “Awá”.



CREDITS

Jose Soto ~ Composition and Piano
Maria Amalia Quesada ~ Voice
Faris Ishaq ~ Ney
Jacob Jezioro ~ Acoustic Bass

Jodie Michael ~ Drums
Daniel Babai ~ Recording Engineer
George Kramarski ~ Editing and Mixing

B

Bass and voice = underworld

mf

A Sula'la melody (The creator)

mp

Awá melody

Pno.

mp

Harmony based on Prayer

Bs.

mp

C

13

13

Pno.

13

13

“I wö klöūk”

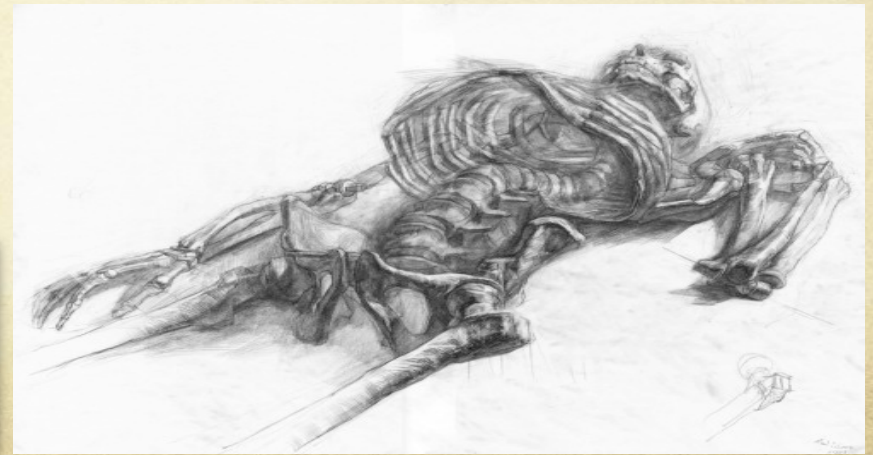
(The Bearer)

- Different motif from the poem of the first song.
- Composition of a two-voice invention.
- Close voicing harmony.
- Bass support the left.
- Underworld represented by the cello and ney.
- Chaos created by the cello and the ney during the solo.
- A more lyrical melody on the B section.
- The drums = spontaneous circumstances that life brings to us.

CREDITS

Jose Soto ~ Composition and Piano
Faris Ishaq ~ Ney
Jacob Jezioro ~ Acoustic Bass
Naseem Alatrash ~ Cello

Jodie Michael ~ Drums
Daniel Babai ~ Recording Engineer
George Kramarski ~ Editing and Mixing





1 2 3 4 5 6 7

Motif

S. Sax. *mf* *sf* 3/4 5/4 3/4 5/4

Via.

Vc. *mf* *sf* 3/4 5/4

Melody - Invention

Pno. 3/4 5/4

Melody on the Bass **close voicing harmonization**

Bs. 3/4 5/4





Se'sulé schákè

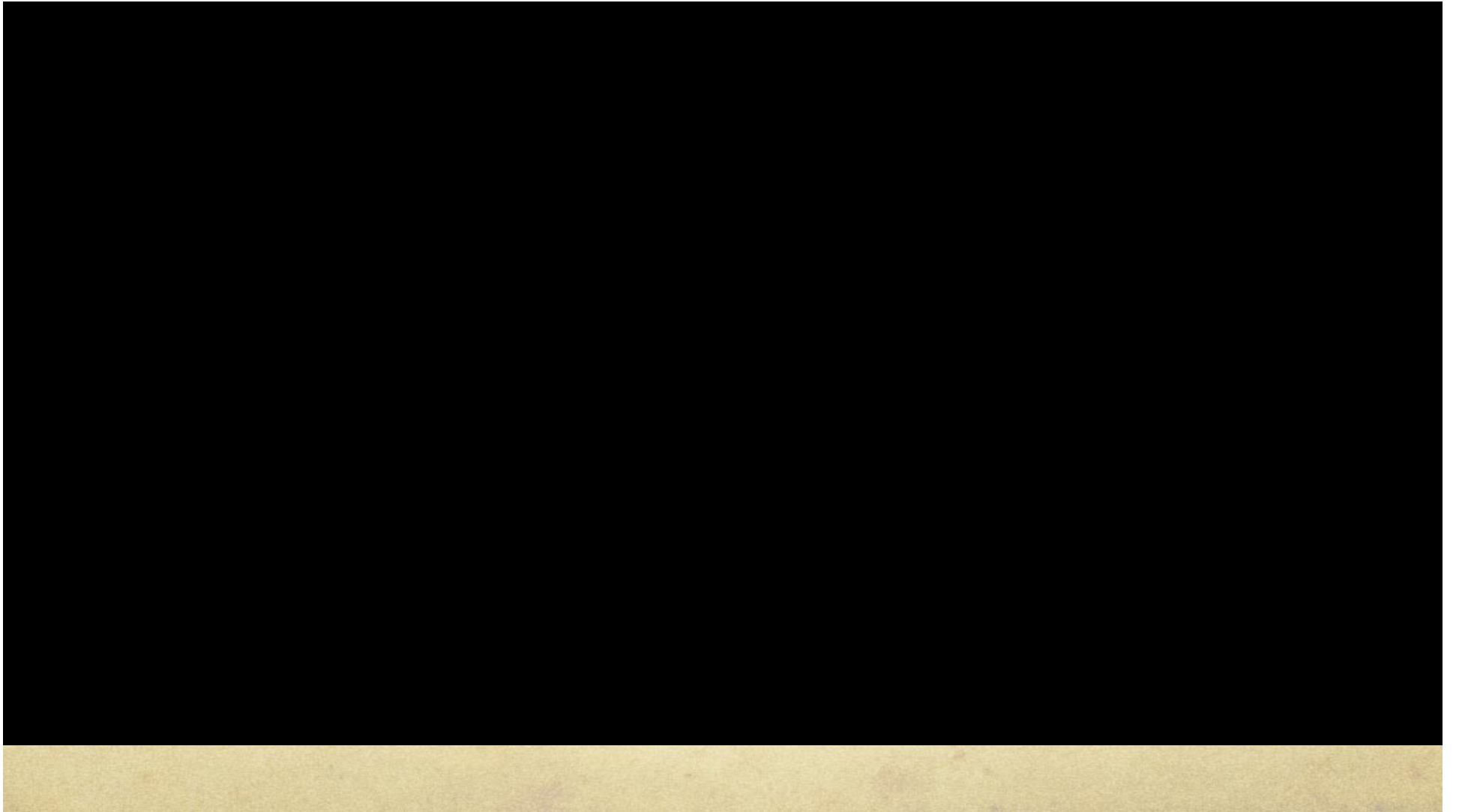
(Ancestral Call)

- I improvised a sung melody that became the main idea for the composition of this last choral.
- First instrumentation as in the first piece in order replicate the spiritual feel of that piece.
- *Yàblo (Being of the Liver).*” Spiritual being that represents honesty

Jose Soto ~ Composition
Jireh Calo ~ Voice
Brian Urra ~ Violin
Emilie Catlett ~ Viola
Naseem Alatrash ~ Cello

CREDITS

Tareq Rantisi ~ Percussion
Jacob Jezioro ~ Acoustic Bass
Daniel Babai Recording Engineer
George Kramarski Editing and Mixing



Future Plans and Conclusion

- Release an album to donate the sales of it to organizations that support the preservation of the Bribri society.
- Apply to grants in order to tour with this music.
- Research more on this topic and compose more music based on it.
- Create an outreach program to bring this music to the Bribris.
- Support the rescue of the indigenous culture in Costa Rica.

THANKS TO

Danilo Pérez – Artistic Director of BGJI and Marco Pignataro – Executive Director of BGJI

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To all the amazing musicians who recorded in this project

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Mixing George Kramarski

Producer Jacob Means

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CE panelists and comitee menber Fernando Michellin

Berklee College of Music and my brothers and sisters of the BGJI Master Class 2019

Chloe and Farayi

And to my amazing wife and family.

CITED WORKS

- Ali Segura-Carlos Avendaño-Jara Victoria , Universidad de Costa Rica , 2003
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