

UNISON CHART
C Part

Sidama de Cali

(as heard on "Angel City All-Star Brass Band - Footprints")

written by:
Todd M. Simon

Tempo: ♩ = 140
Genre: Ethiopian-Cumbia

Intro

drums in

A

take repeats on D.S.

B



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Master Rhythm

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written by:
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Tempo: ♩=140
Genre: Ethiopian-Cumbia

Intro

drums in

f

mf

mf

B⁷mi

mf

simile

11

Sidama De Cali - Todd Simon - Teaching Guidelines

Genre: JAZZ

Style: ETHIOPIAN-JAZZ/CUMBIA

World Region: North America

Country: United States

Overview: "Sidama de Cali" is a journey into the world of Ethiopian - Jazz (aka Ethio-Jazz), where many cultures and music styles are blended. Acclaimed musicians Mulatu Astatke, Hailu Mergia, and Mahmoud Ahmed developed a new sound to amplify Ethiopia's jazz identity in the early 1960's by incorporating elements of hard bop, Latin and Caribbean sounds to accompany the hypnotic scale modes found in the folk music of their homeland. Students and educators will have fun playing the expressive melody, in Tezeta minor, over an infectious Porro (the Colombian predecessor to Cumbia) rhythm provided by the percussion section. Brilliant call and response backgrounds flourish throughout the song while the rhythm section holds down a fierce groove. The solo section unravels into a traditional Cumbia drum/percussion beat and bass line while the piano and guitar comp with a familiar Latin chord progression accompanying improvisations in the Tizeta Minor mode. There is something for everyone in "Sidama de Cali" to keep everyone engaged.

Style: As is found in Ethiopian-Jazz, "Sidama de Cali," blends multiple genres with a focus on the Colombian Porro and Ethiopian Tezeta. Porro is an early brass band music that originated in the Northern Colombian city of San Pelayo which is located near the Caribbean Sea. There is a rich culture in this area that revolves around band festivals where bands from villages all over Colombia come to show their best. These Porro bands feature clarinets, trumpets, "Bombardinos" (Euphoniums), trombones, mini-marching cymbals, snare and drums. Porro is a genre that evolved into what we now call Cumbia. Tezeta is an Ethiopian style very similar to the Blues. The Amharic word, tezeta (also spelled *tizita and tizeta*), means memory, longing and nostalgia. Tezeta has found a resurgence in Addis Ababa, where younger Ethiopian music fans are gathering to experience.

Unique Teaching Elements: This song is particularly good to emphasize the following:

- Tezeta minor mode (1 2 b3 5 b6 8)
- Cumbia and porro rhythms from the Caribbean region of Colombia
- Call and response
- Improvising with an Ethiopian mode over Latin jazz chord progressions

Structure:

M. 1 - 6 Horn/percussion Introduction

M. 7-14 Rhythm intro groove

M. 15 - 22 A section: melody with responses

M. 23 - 35 B section: 2nd part of melody with swells as responses

M. 36 - 43 C section: open solo section

M. 44 - 45 Ending with ritardando into a short hold

Melody: The melody is based on a minor tezeta, a pentatonic mode using: 1 2 b3 5 b6 8 (Bb C Db F Gb Bb). Although the scale might not be familiar, the musicians in your ensemble will find that the notes flow quite well into each other. They will have a blast playing around with the half-steps gliding easily into minor thirds. Emphasize this scale in warm ups and encourage your musicians to stick with this mode over the solo section.

Harmony: Much of Ethiopian-Jazz is modal, where many songs stay in the same key with very little chord changes. Encourage your accompaniment instruments to explore the various chord voicings that can be made utilizing only the notes found in the tezeta minor mode. They will have a blast finding note clusters that work under the melody. The solo section incorporates a common progression found in Cuban descarga jam sessions. Here, encourage the rhythm section to play with various montuno comping styles while soloists dance around the tezeta minor mode.

Rhythm: A BIG porro rhythm will take this piece to amazing places! Persuade your drummers to go big, pushing the acoustic instruments to add some fire to their volume. If you have a small percussion section, split up parts across the drum set, cow bell and conga. If possible, utilize a guiro (known as the *guacharaca* in Colombia) to be stylistically proper. A big open cymbal on the upbeats in the solo section adds great contrast to the subdued A and B sections. The tricky part in this piece is finding spots for your drummers to add fills to support the melody and soloists.

Improvisation/Theory: tezeta minor is one of the most common modes found in Ethiopian Jazz. Emphasize the half-steps to the improvisers in your ensemble. Brass players can experiment with growls, half-valve slides up and down to notes and the upper registers as ways to 'soar' over the rhythm and percussion section. Have fun bringing the volume down in between solos and find ways to incorporate a drum/percussion break. This will cause an exciting dance party to take place!

Notes: This piece would be good for upper middle school up to lower-level college. Suggested listening: "Tezeta" and "Yekatiit" by Mulatu Astatke, "Origin of Man" by The Budos Band and "Descarga en Cumbia" by Banda Bajera De San Pelayo.