

Miracle

Supaman, feat. Maimouna Youssef

Transposition Inquisition No. 49

arr. Martorano

About the Composer:

"As a member of the "Apsaalooke Nation", Supaman makes his home on the Crow reservation in Montana. "Supaman" Is Christian Takes Gun Parrish, a Native American dancer and innovative hip hop artist who has dedicated his life to empowering and spreading a message of hope, pride and resilience through his original art form..."

...Supaman's one of a kind presentation combines Native culture, comedy and urban hip hop culture which dazzles audiences and captivates listeners. For this he has gained the respect of his community and generation. The communicative talent along with the compassion that exudes from his music allows him to connect with people from all walks of life. His uncanny ability to motivate, encourage, and inspire through dance, and hip hop music keeps him at the forefront among his contemporaries which gives him a platform to educate on Indigenous issues."

-from a short biography found at www.supamanhiphop.net/about

About the Piece:

"The video for Miracle featuring Maimouna Youssef is much more than a tribute to Water song. It holds so much more meaning and symbolism throughout, that the average viewer might miss. Right away you are presented with so many gems in the video. The women warriors dressed in the red elktooth dresses with war bonnets on, which are significant to Supaman's people the Apsaalooke. The "red" gives tribute and awareness of the "Missing and murdered Indigenous women" which is an ongoing epidemic throughout the country.

Supaman's unapologetic verse flows over the self-produced boom bap beat accompanied by the haunting violin sounds of Grammy award winning violinist Luisa Bastidas and paints a superb picture of family, unity, and prayer.

Maimouna Youssef who was recently featured on NPR's Tiny Desk Concert with Black Thought and also featured on Sway in the Morning, delivers flawless harmonies on the hook and talks about "the spirit of the Ghost Dance....." a movement that was started in the 1800's by Paiute medicine man, Wovoka. This was a spiritual movement of dance promoting hope, unity, and peace amongst the people. In the video you see the beauty of this movement by the many different cultural dances uniting for the same cause.

Maimouna displays her uncanny musical gifts of singing and rapping while taking us on an empowering unprecedented journey of resilience with her verse with lines like "we gave them liberty and they gave us slaughter, no land of the free, for my fore fathers". All and all "Miracle" is a timely masterpiece which reminds us of and captures the resilient power and value of the Indigenous people.

-from the song description of "Miracle" found on YouTube: <https://www.youtube.com/watch?v=C9-VTggwePA>



"We need a Mir - ac - le, ___ Spi - rit of the Ghost Dance. ___ Light up this prayer grass in my hand.



Take it to the most high. We need a bles - sing to - night. Stand by our side, side as we fight. ___

①

Musical notation for exercise 1 in G major, bass clef. It consists of two staves. The top staff has a treble clef and contains a melodic line with triplet markings (3) and a fermata. The bottom staff has a bass clef and contains a bass line with a trill (tr) and quintuplet markings (5).

②

Musical notation for exercise 2 in F major, bass clef. It consists of two staves. The top staff has a treble clef and contains a melodic line with triplet markings (3) and a fermata. The bottom staff has a bass clef and contains a bass line with a trill (tr) and quintuplet markings (5).

③

Musical notation for exercise 3 in A major, bass clef. It consists of two staves. The top staff has a treble clef and contains a melodic line with triplet markings (3) and a fermata. The bottom staff has a bass clef and contains a bass line with a trill (tr) and quintuplet markings (5).

④

Musical notation for exercise 4 in C major, bass clef. It consists of two staves. The top staff has a treble clef and contains a melodic line with triplet markings (3) and a fermata. The bottom staff has a bass clef and contains a bass line with a trill (tr) and quintuplet markings (5).

5

Exercise 5 is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The first staff contains two measures of eighth-note triplets, each marked with a '3' above the notes. The second staff begins with a triplet marked '3', followed by a trill marked 'tr' over a quarter note. The piece concludes with two measures of eighth-note quintuplets, each marked with a '5' above the notes.

6

Exercise 6 is written in bass clef with a key signature of two sharps (F-sharp, C-sharp). The first staff contains two measures of eighth-note triplets, each marked with a '3' above the notes. The second staff begins with a triplet marked '3', followed by a trill marked 'tr' over a quarter note. The piece concludes with two measures of eighth-note quintuplets, each marked with a '5' above the notes.

7

Exercise 7 is written in bass clef with a key signature of two flats (B-flat, E-flat). The first staff contains two measures of eighth-note triplets, each marked with a '3' above the notes. The second staff begins with a triplet marked '3', followed by a trill marked 'tr' over a quarter note. The piece concludes with two measures of eighth-note quintuplets, each marked with a '5' above the notes.

8

Exercise 8 is written in bass clef with a key signature of three sharps (F-sharp, C-sharp, G-sharp). The first staff contains two measures of eighth-note triplets, each marked with a '3' above the notes. The second staff begins with a triplet marked '3', followed by a trill marked 'tr' over a quarter note. The piece concludes with two measures of eighth-note quintuplets, each marked with a '5' above the notes.

9

Exercise 9: Bass clef, one flat. First staff: two measures with triplets and a fermata. Second staff: two measures with a trill, a rest, and two measures with quintuplets.

10

Exercise 10: Bass clef, three flats. First staff: two measures with triplets and a fermata. Second staff: two measures with a trill, a rest, and two measures with quintuplets.

11

Exercise 11: Bass clef, one sharp. First staff: two measures with triplets and a fermata. Second staff: two measures with a trill, a rest, and two measures with quintuplets.

12

Exercise 12: Bass clef, three flats. First staff: two measures with triplets and a fermata. Second staff: two measures with a trill, a rest, and two measures with quintuplets.