

Gatatumba

For 3-part voices, any combination
A Christmas folksong from Andalucia
Arranged by Judith Herrington

IPA and Translation

/ga-ta-tum-ba* kon pon-der-so i so-na-has/
1. Gatatumba con pondero y sonajas.
Gatatumba with instrument and jingle bells

/ga-ta-tum-ba no te me-tas en las pa-has/
Gatatumba no te metas en las pajas.
Gatatumba don't hide in the straw

/ga-ta-tum-ba to-ka el bom-bo i el ra-bel/
Gatatumba toca el bombo y el rabel.
Gatatumba play the drum and the rebeck**

/ga-ta-tum-ba tam-bo-ril i kas-ka-bel/
Gatatumba tamboril y cascabel.
Gatatumba drums and bells

/ga-ta-tum-ba ke bo-ni-ta no-tje bwε-na/
2. Gatatumba que bonita noche buena.
Gatatumba what beautiful night good,

/ga-ta-tum-ba ke me di-o mi kom-pa-ñe-ro/
Gatatumba que me dio mi compañero,
Gatatumba that me gave my friends

/ga-ta-tum-ba ke sa-bro-so pon-tje-θi-to/
Gatatumba que sabroso ponchecito
Gatatumba with delicious ponche***

/ga-ta-tum-ba ke me di-o el ti-o pan-θi-to/
Gatatumba que me dio el tio pancito.
Gatatumba that me gave Uncle Pancito.

***Rebeck* is a Medieval bowed stringed instrument

****Ponchecito* is the diminutive of *ponche* which is a hot alcoholic beverage mixed with sugar, water and lemons. Think something along the lines of a mulled wine.

Notes on pronunciation – this guide was prepared with Castillian Spanish because of the origins of the piece.

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| 1. Gatatumba con ponderoso y sonajas. Gatatumba no te metas en las pajas. Gatatumba toca el bombo y el rabel. Gatatumba tamboril y cascabel. | Gatatumba ¹ with instruments and jingle bells, Play the drum and the rebeck, Drums and bells. |
| 2. Gatatumba que bonita noche buena. Gatatumba que me dio mi compañero, | What a beautiful Christmas Eve Given to me by my friends. |
| 3. Gatatumba que sabroso ponchecito Gatatumba que me dio el tio pancito. | With delicious mulled wine That my Uncle Pancito gave me. |
| | - Elizabeth Pauly |

Background

Gatatumba is a villancico from the Andalusian region of southern Spain. The *villancico* is

A term first applied in the late 15th century to an Iberian vernacular musical and poetic form consisting of several stanzas (coplas) framed by a refrain (estribillo) at the beginning and end, giving an overall ABBA structure. The number of stanzas varied, as did the number of times the estribillo was repeated between stanzas in performance. Originally derived from a medieval dance lyric of the virelai or ballata type and associated with rustic or popular themes, the villancico ("vilancete", in Portugal) was extensively cultivated in secular polyphonic music of the late 15th century and the 16th. In the second half of the 16th century devotional and religious themes gained in importance and the form became used increasingly for sacred compositions in the vernacular which were introduced into the liturgy on feast days. In the 17th century it became more important than the Latin motet, and although its artistic quality rapidly declined in the 18th and 19th centuries it remained popular in both Spain and Latin America. Since then "villancico" has come to mean simply "Christmas carol".²

Program Notes

Gatatumba is a villancico from the Andalusian region of southern Spain. The *villancico* was a common poetic and musical form found in Spain and Latin American dating from the late 1400s to the 1700s, but the term is commonly used now to mean "Christmas carol."

Recordings

Surprise Lake Middle School – really very nice: <https://youtu.be/TOK20xDUrdo>

Coral Polifónica Sagrada Familia – not our arrangement, but really great to hear for its spirit and energy: <https://youtu.be/wwohJW0gw94>

¹ *Gatatumba* does not seem to have a direct translation. Most likely it is an onomatopoeic representation of the sounds of the instruments.

² "Category:Villancicos." *Choralwiki*, Choral Public Domain Library, 18 Oct. 2005, 6:38, www2.cpdn.org/wiki/index.php/Category:Villancicos.

Analysis

Key: E Major

Meter: 2/4

Structure: Strophic

Verse structure: 4+4+4+4

| SECTION | MEASURE | EVENT AND SCORING |
|-----------|---------|--|
| Intro | 1-3 | Piano only |
| Verse 1 | 4-20 | Tutti unison with piano accompaniment |
| Interlude | 21-23 | Piano in boom-chick pattern |
| Verse 2 | 24-40 | Two part harmony, melody in lower voice |
| Interlude | 41-43 | Piano in boom-chick pattern |
| Verse 3 | 44-60 | Three part harmony – melody in lowest voice, descant in highest voice; melody is a <i>slight</i> variation – the 4 th phrase differs slightly from the other verses |
| Coda | 60-65 | Three voice harmony and piano |