

# INDIGENOUS WORLD

## MUSIC PROJECT



In 1949 A Quichwa Nation delegation from the Andes was sent to New York. A Cherokee Nation delegation relieves the Quichwa people with a Peace Pipe.

Confirmed Sponsors:



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The Indigenous World Music Project tells the story of the Andean, Aboriginal, Inuit, Latino, and Canadian peoples whose musical influences are separated by geography but not by musical time.

In 1492, the Spanish made first contact with the Taino Nation of the Caribbean. And so began a vast genocide—a genocide that spread to the many Nations of Abya Yala (*Kuna word meaning “Land of our Blood Ancestors”*). The Elders foretold a day when “the Condor would meet the Eagle” (*The Indigenous of the North and South shall unite*) and the many Nations who did survive the onslaught would continue their resistance. That day has come. 500 years have passed, the Eagle of the North and the Condor of the South now fly side by side, reminding the people that we are one family.

**Overview:** Marcos Arcentales is a Juno Nominated composer, musician, singer and a Quechua Indian. His life’s mission is to bring to life a prophecy inherited from Indigenous visionaries from 500 years. ‘Condor Meets The Eagle’ prophecy comes alive through musical expression. We are seeking sponsors to be a part of this vital event uniting two worlds for a greater good.

**Vision:** Marcos Arcentales’ goal is to create a CD that embodies our Elders’ prophecy. Bringing together Native peoples from all of the Americas to record the “Indigenous World Music Sound Project”, Marcos aspires to create *a new style of contemporary music* that values innovation as much as it honors tradition. By incorporating digital and experimental elements within popular Indigenous musical styles, Marcos seeks to give a new voice to Mother Earth, allowing her to tell us a story that is both comfortingly familiar and thrillingly unexpected.

**Development:** The Indigenous World Music Project has been in development for over a decade, led by Marcos Arcentales, founder of the Juno-nominated group Kanatan Aski. The group formed in 1992, on the 500th anniversary of the European landing, taking a name popularized by Cree playwright Floyd Favel meaning “clean land”. Kanatan Aski has brought together contemporary Aboriginal musicians from every corner of the Americas, each carrying with them diverse musical styles, tastes, and influences cultivated over decades and centuries. The results have been enthralling, representing a dynamic blend of pan-pipes from the Andes, drums from North America, guitars from Latin America, and an ever-evolving mix of contemporary and traditional singing styles. Marcos keeps the vision alive, working on new compositions while he continues to research and master forgotten traditional instruments and neglected musical genres.



**Objective:** The Indigenous World Music Project tells the story of the Andean, Aboriginal, Inuit, Latino, and Canadian peoples whose musical influences are separated by geography but not by musical time. This ambitious and challenging venture will help foster a new and distinctive Canadian sound through the fusion of unique but complementary musical influences. After all, Indigenous sounds have always been part of the American continent, telling a powerful and memorable story of past, present and



future. Predominantly vocal in character, Aboriginal music features drums, rattles and flutes—our common traditional instruments. Yet Native musicians have been influenced by non-Native music-making, often adopting other musical styles (such as country and pop) and other types of instruments (including guitars and fiddles). The roots of this music, whether traditional or contemporary, lie buried in the souls of the Aboriginal peoples of the New World and highlight their inherent strength and beauty.

**Performers:** The depth of Native musical talent in Canada is limitless and it is time to help strengthen the support Indigenous performers in this country. The Indigenous World Music Project offers a contemporary musical

voice that speaks not only to Native peoples but to an audience worldwide. Twenty-three musicians have contributed studio recordings over the past fifteen years and the caliber of professionals committed to this phase of the recording process is among the highest in Andean and Native music today: *Donald Quan, Marcos Arcentales, Luis Abanto, Malku Kinoo Arcentales, Lawrence Cheechoo, Jimmy Dick, Nano Valverde, Miguel Vasquez, Stuart Watkins, and Marie Gaudet.*

**Background:** *In 1492, the Spanish made first contact with the Taino Nation of the Caribbean. Yet it was “Conquista”, not friendship and understanding, that was in their hearts. And so began a vast genocide--a genocide that spread to the many Nations of Abya Yala (Kuna word meaning “Land of our Blood Ancestors”).*

*To the North, waves of invaders--English, Dutch and French--claimed Turtle Island and began the displacement of the Northern Nations.*

*Yet the Elders foretold a day when “the Condor would meet the Eagle” and the many Nations who did survive the onslaught would continue their resistance. That day has come. Though 500 years have passed, the Eagle of the North and the Condor of the South now fly side by side, reminding the people that we are one family.*

*Mother Earth will be reborn in a place called Indigenous World, uniting all Indigenous people from the Four Directions of the Earth.*

*And music, say the Elders, will heal hearts that have been wounded by centuries of oppression. The Southern Nations will touch people’s hearts with their Quena flutes and Zamponia Pan-pipes while the Northern Nations will sing with their drums to the heartbeat of Mother Earth. Indigenous World will become a place where dance and music free the spirit and cleanse the Earth.*

*“The Indigenous World and mind will not die nor the Indigenous soul; for Mother Earth will not allow it.”*

**Sponsorship:** To bring the **Indigenous World Music Sound Project** vision quest to reality we are looking for sponsorship in the way of \$2000. This funding will be used to trigger additional federal funding to complete this project.

Partial funding has been procured with a grant from the Ontario Arts Council

