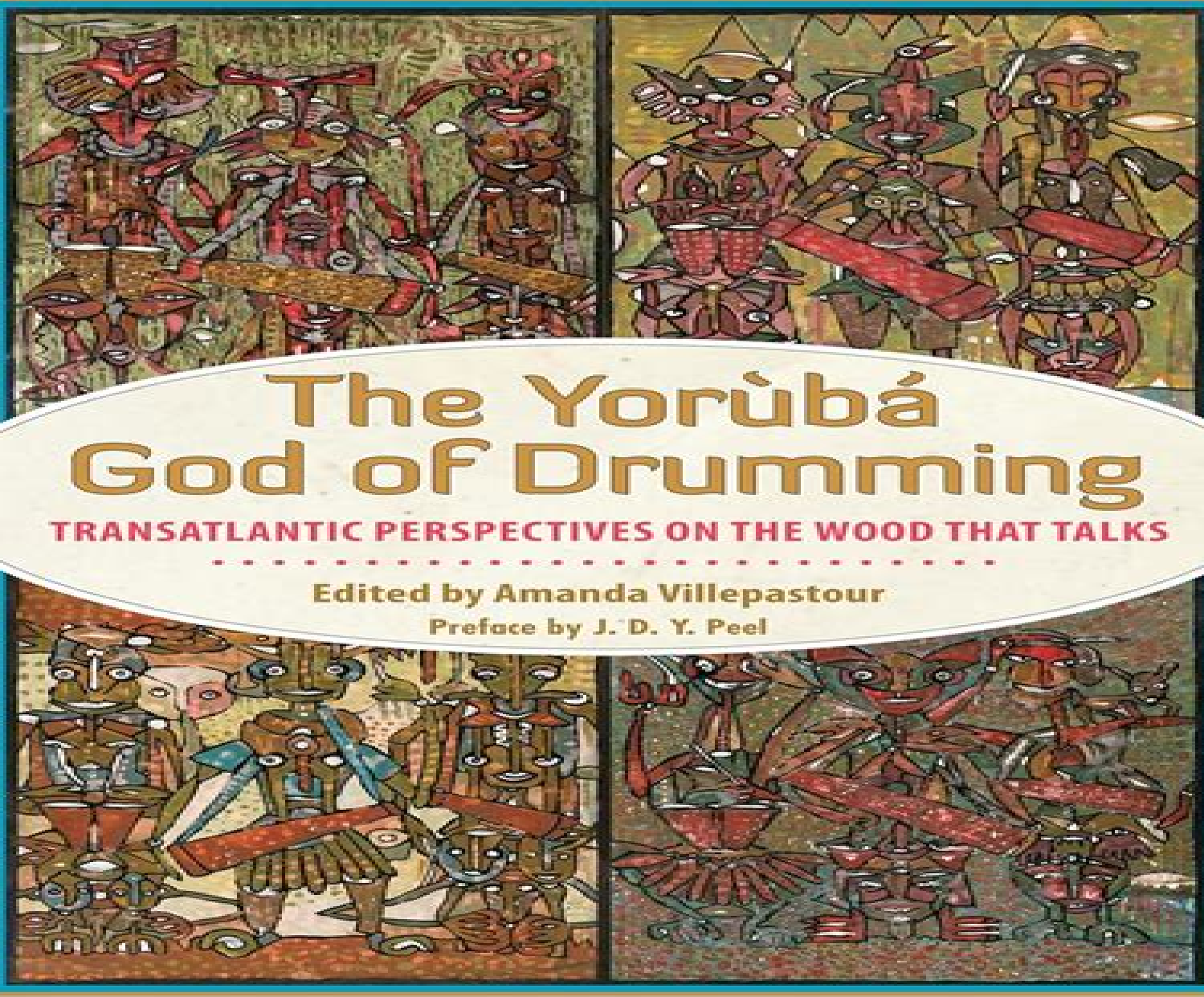




The Yorùbá God of Drumming

TRANSATLANTIC PERSPECTIVES ON THE WOOD THAT TALKS

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Edited by Amanda Villepastour

Preface by J. D. Y. Peel

Yoruba God Drumming Transatlantic Perspectives

Oyeniye Osundina



Yoruba God Drumming Transatlantic Perspectives:

The Yoruba God of Drumming Amanda Villepastour, 2015-12-01 As one of the salient forces in the ritual life of those who worship the pre Christian and Muslim deities called orishas the Yor b god of drumming known as y n in Africa and A in Cuba is variously described as the orisha of drumming the spirit of the wood or the more obscure Yor b praise name As r Igi Wood That Talks With the growing global importance of orisha religion and music the consequence of this deity s power for devotees continually reveals itself in new constellations of meaning as a sacred drum of Nigeria and Cuba finds new diasporas Despite the growing volume of literature about the orishas surprisingly little has been published about the ubiquitous Yor b music spirit Yet wherever one hears drumming for the orishas y n or A is nearby This groundbreaking collection addresses the gap in the research with contributions from a cross section of prestigious musicians scholars and priests from Nigeria the Americas and Europe who have dedicated themselves to studying Yor b sacred drums and the god sealed within As well as offering multidisciplinary scholarly insights from transatlantic researchers the volume includes compelling first hand accounts from drummer priests who were themselves history makers in Nigerian and Cuban diasporas in the United States Venezuela and Brazil This collaboration between diverse scholars and practitioners constitutes an innovative approach where differing registers of knowledge converge to portray the many faces and voices of a single god

Efficacy of Sound Ruthie Meadows, 2023-11-07 The first book length ethnographic study on music and If divination in Cuba and Nigeria Hailing from Cuba Nigeria and various sites across Latin America and the Caribbean If missionary practitioners are transforming the landscape of If divination and deity r oricha worship through transatlantic travel and reconnection In Cuba where If and Santer a emerged as an interrelated Yor b inspired ritual complex worshippers are driven to African traditionalism by its promise of efficacy they find Yor b approaches more powerful potent and efficacious In the first book length study on music and If Ruthie Meadows draws on extensive multisited fieldwork in Cuba and Yor b land Nigeria to examine the controversial Nigerian style ritual movement in Cuban If divination Meadows uses feminist and queer of color theory along with critical studies of Africanity to excavate the relation between utility and affect within translocal ritual music circulations Meadows traces how translocal If priestesses y n f female bat drummers bataleras and priests babal wo harness Yor b centric approaches to ritual music and sound to heighten efficacy achieve desired ritual outcomes and reshape the conditions of their lives Within a contentious religious landscape marked by the idiosyncrasies of revolutionary state policy Nigerian style If r is leveraged to transform femininity and masculinity state religious policy and transatlantic ritual authority on the island

The Cinema of Tunde Kelani Tunde Onikoyi, Taiwo Afolabi, 2021-07-29 This book is the first definitive publication on Tunde Kelani and represents a mine of divergent scholarly approaches to understanding his authorial power A collection of articles on the cinematic oeuvre of one of the important and finest filmmakers in Africa it addresses diverse areas that are crucial to Kelani s filmic corpus and African cinema Contributors articulate Kelani s visual

crafts in detail while providing explications on significant markers The book offers an understanding of how Kelani's works represent the African worldview science demonstrative law politics gender popular culture canonized culture and history

Materialities of Religion Niall Finneran, Christina Welch, 2023-09-22 This book offers an overview of the material expressions of Caribbean religious expressions including those that have been imported through the vehicle of colonialism and which subsequently changed and adapted within the Caribbean Islands and those religious expressions which developed through the contact of African indigenous and imported world views This book takes a multi disciplinary perspective drawing from subjects as diverse as archaeology religious studies history human geography and anthropology It introduces current topical debates around the role of colonialism and religion in the Caribbean and also considers theoretical approaches to the study of Caribbean religions set within a wider global context This approach introduces the reader to a number of important and topical concepts around the wider study of Caribbean religions and illuminates the complex cultural history and interplay of these religions in the Caribbean Islands Richly illustrated and drawing upon a range of different cultural approaches it offers new and challenging perspectives on the development and cultural history of Caribbean spiritual and religious expression through the lens of the material world The book is for anyone interested in the Caribbean as a region and the role of religious behaviour in human society Students of religions archaeology and anthropology will find a number of thought provoking and important case studies which relate complex theories to real world case studies Any profits from this book will be donated to UNICEF Eastern Caribbean projects supporting vulnerable children in the region <https://www.unicef.org/easterncaribbean>

El Monte Lydia Cabrera, 2023-04-24 First published in Cuba in 1954 and appearing here in English for the first time Lydia Cabrera's *El Monte* is a foundational and iconic study of Afro-Cuban religious and cultural traditions Drawing on conversations with elderly Afro-Cuban priests who were one or two generations away from the transatlantic slave trade Cabrera combines ethnography history folklore literature and botany to provide a panoramic account of the multifaceted influence of Afro-Atlantic cultures in Cuba Cabrera details the natural and spiritual landscape of the Cuban monte forest wilderness and discusses hundreds of herbs and the constellations of deities sacred rites and knowledge that envelop them The result is a complex spiritual and medicinal architecture of Afro-Cuban cultures This new edition of what is often referred to as the Santería bible includes a new foreword introduction and translator notes As a seminal work in the study of the African diaspora that has profoundly impacted numerous fields Cabrera's magnum opus is essential for scholars activists and religious devotees of Afro-Cuban traditions alike

Orisa Toyin Falola, Ann Genova, 2005 *Encyclopedia of the African Diaspora* Carole Boyce Davies, 2008-07-29 *Encyclopedia of the African Diaspora* spans global history tracing the movements that created the African Diaspora and the ways that African peoples have recreated themselves all over the world Emphasizing the recurring themes of dispersal re-creation and transformation the encyclopedia offers vivid coverage of Diaspora communities locations peoples culture and the arts historical events organizations and theories and concepts

developed by the scholars who have made this field of inquiry so rich and evocative pub desc **Books in Print** ,1979

Èṣù Toyin Falola,2013 This is the most extensive book on Esu also known in different locations as Eleda Exu Cxu Eleggua Cxu Elegbara Legba Elegba Elegbera or Odara He is the divine messenger central to the understanding of Yoruba religion and worldview as well as their various manifestations and related orisa traditions in the African diaspora such as Candomblé Vodou and Santería Lukumi Esu and Ifa divination with all its sacred texts or Orunmila the god of divination rank as the most widespread and the most worshipped of all the deities Both Esu and Ifa Orunmila hold the Yoruba cosmic system together Esu is now part of what some may label as the Black Atlantic religion part of the attempt to recover African religions in other lands as well as part of the use of religion for survival As the book points out in Esu's ability to migrate to other lands he becomes part of transatlantic history but more so of the tension between relocation and history between the violence that led to the forced migrations of people and the long healing process of reconciliation with living in strange lands that later became new homelands This book is part of the African World Series edited by Toyin Falola Jacob and Frances Sanger Mossiker Chair in the Humanities University of Texas at Austin *Ancient Text Messages of the Yoruba Bata Drum* Amanda Villepastour,2016-12-05 The bata is one of the most important and representative percussion traditions of the people in southwest Nigeria and is now learnt and performed around the world In Cuba their own bata tradition derives from the Yoruba bata from Africa yet has had far more research attention than its African predecessor Although the bata is one of the oldest known Yoruba drumming traditions the drum and its unique language are now unfamiliar to many contemporary Yoruba people Amanda Villepastour provides the first academic study of the bata's communication technology and the elaborate coded spoken language of bata drummers which they refer to as ena bata Villepastour explains how the bata drummers speech encoding method links into universal linguistic properties unknown to the musicians themselves The analysis draws the direct links between what is spoken in Yoruba how Yoruba is transformed into the coded language ena how ena prescribes the drum strokes and finally how listeners and which listeners extract linguistic meaning from what is drummed The description and analysis of this unique musical system adds substantially to what is known about bata drumming specifically Yoruba drumming generally speech surrogacy in music and coded systems of speaking This book will appeal not only to ethnomusicologists and anthropologists but also to linguists drummers and those interested in African Studies **Yoruba Drumming** Akin Euba,1990 *Making the Gods in New York* Mary Cuthrell Curry,1997 First Published in 1998 Routledge is an imprint of Taylor Francis an informa company *The Yoruba Artist* Rowland Abiodun, Henry John Drewal, Museum Rietberg, 1994 Collects eighteen essays on various facets of traditional and modern Yoruba art with examples of sculpture paintings and ritual objects **The Yoruba Diaspora in the Atlantic World** Toyin Falola, Matt D. Childs, 2005-05-02 This innovative anthology focuses on the enslavement middle passage American experience and return to Africa of a single cultural group the Yoruba Moving beyond descriptions of generic African experiences this anthology will

allow students to trace the experiences of one cultural group throughout the cycle of the slave experience in the Americas. The 19 essays employing a variety of disciplinary perspectives provide a detailed study of how the Yoruba were integrated into the Atlantic world through the slave trade and slavery, the transformations of Yoruba identities and culture, and the strategies for resistance employed by the Yoruba in the New World. The contributors are Augustine H. Agwuele, Christine Ayorinde, Matt D. Childs, Gibril R. Cole, David Eltis, Toyin Falola, C. Magbaily Fyle, Rosalyn Howard, Robin Law, Babatunde Lawal, Russell Lohse, Paul E. Lovejoy, Beatriz G. Mamigonian, Robin Moore, Ann O'Hear, Luis Nicolau Parés, Michele Reid, João Jos Reis, Kevin Roberts, and Mariza de Carvalho Soares. *Blacks in the Diaspora*, edited by Claude A. Clegg III, editor Darlene Clark Hine, David Barry Gaspar, and John McCluskey, founding editors.

Yorùbá Bàtá Goes Global Debra L. Klein, 2025-08-13. Responding to growing international interest in the Yorùbá culture of southwestern Nigeria, practitioners of batá, centuries-old drumming, dancing, and singing tradition, have recast themselves as traditional performers in a global market. As the Nigerian market for ritual batá has been declining, international opportunities for performance have grown. Debra L. Klein's lively ethnography explores this disjunction, revealing the world of batá artists and the global culture market that helps to sustain their art. Yorùbá Btá Goes Global describes the dramatic changes and reinventions of traditional batá performance in recent years, showing how they are continually recreated, performed, and sold. Klein delves into the lives of Yorùbá musicians, focusing on their strategic collaborations with artists, culture brokers, researchers, and entrepreneurs worldwide. And she explores how reinvigorated performing ensembles are beginning to parlay success on the world stage into increased power and status within Nigeria. Klein's study of the interwoven roles of innovation and tradition will interest scholars of African global and cultural studies, anthropology, and ethnomusicology alike.

Drumming for the Egungun Colin Christian Townsend, 2008. **Dundun** Oyeniyi Osundina, 2015-03. In *Dundun*, Niyi Osundina offers the reader the chance to dip into a key cultural component of the people of western Nigeria. Drumming is a vital tradition, being part celebration, part oral tradition, and part history. From the Iya Ilu, the mother drum, to the Gudugudu, each drum has its unique voice and degree of difficulty in mastery. Niyi Osundina describes how the drums are made and how they are played. He shows how tutelage at an early age is vital for complete mastery of the art, and even then, it takes a certain talent, commitment, and courage. Mistakes are not tolerated to attain the distinction of drumming. The Iya Ilu, Dundun, is a fascinating glimpse at the beating heart of Africa.

Osun across the Waters Joseph M. Murphy, Mei-Mei Sanford, 2001-10-09. Sun is a brilliant deity whose imagery and worldwide devotion demand broad and deep scholarly reflection. Contributors to the ground-breaking *Africa's Ogun*, edited by Sandra Barnes, Indiana University Press, 1997, explored the complex nature of Ogun, the orisha who transforms life through iron and technology. *Sun across the Waters* continues this exploration of Yoruba religion by documenting sun religion. Sun presents a dynamic example of the resilience and renewed importance of traditional Yoruba images in negotiating spiritual experience, social identity, and political power in contemporary Africa and the African diaspora. The 17 contributors to *Sun across the*

Waters delineate the special dimensions of sun religion as it appears through multiple disciplines in multiple cultural contexts Tracing the extent of sun traditions takes us across the waters and back again sun traditions continue to grow and change as they flow and return from their sources in Africa and the Americas The Yoruba God and Gods Timothy F. Jemiriya,1998 A Historical Study of the Ascendant Role of Bata Drumming in Cuban Orisa Worship Michael David Marcuzzi,2005

Enjoying the Beat of Term: An Emotional Symphony within **Yoruba God Drumming Transatlantic Perspectives**

In some sort of consumed by monitors and the ceaseless chatter of quick conversation, the melodic splendor and psychological symphony developed by the prepared term frequently diminish in to the background, eclipsed by the relentless noise and disruptions that permeate our lives. However, set within the pages of **Yoruba God Drumming Transatlantic Perspectives** a marvelous literary treasure overflowing with organic feelings, lies an immersive symphony waiting to be embraced. Crafted by a wonderful musician of language, that fascinating masterpiece conducts visitors on a psychological journey, well unraveling the hidden songs and profound influence resonating within each carefully crafted phrase. Within the depths of the moving review, we shall investigate the book is key harmonies, analyze its enthralling writing design, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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Table of Contents Yoruba God Drumming Transatlantic Perspectives

1. Understanding the eBook Yoruba God Drumming Transatlantic Perspectives
 - The Rise of Digital Reading Yoruba God Drumming Transatlantic Perspectives
 - Advantages of eBooks Over Traditional Books
2. Identifying Yoruba God Drumming Transatlantic Perspectives
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Yoruba God Drumming Transatlantic Perspectives
 - User-Friendly Interface
4. Exploring eBook Recommendations from Yoruba God Drumming Transatlantic Perspectives
 - Personalized Recommendations

- Yoruba God Drumming Transatlantic Perspectives User Reviews and Ratings
- Yoruba God Drumming Transatlantic Perspectives and Bestseller Lists
- 5. Accessing Yoruba God Drumming Transatlantic Perspectives Free and Paid eBooks
 - Yoruba God Drumming Transatlantic Perspectives Public Domain eBooks
 - Yoruba God Drumming Transatlantic Perspectives eBook Subscription Services
 - Yoruba God Drumming Transatlantic Perspectives Budget-Friendly Options
- 6. Navigating Yoruba God Drumming Transatlantic Perspectives eBook Formats
 - ePub, PDF, MOBI, and More
 - Yoruba God Drumming Transatlantic Perspectives Compatibility with Devices
 - Yoruba God Drumming Transatlantic Perspectives Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Yoruba God Drumming Transatlantic Perspectives
 - Highlighting and Note-Taking Yoruba God Drumming Transatlantic Perspectives
 - Interactive Elements Yoruba God Drumming Transatlantic Perspectives
- 8. Staying Engaged with Yoruba God Drumming Transatlantic Perspectives
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Yoruba God Drumming Transatlantic Perspectives
- 9. Balancing eBooks and Physical Books Yoruba God Drumming Transatlantic Perspectives
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Yoruba God Drumming Transatlantic Perspectives
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Yoruba God Drumming Transatlantic Perspectives
 - Setting Reading Goals Yoruba God Drumming Transatlantic Perspectives
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Yoruba God Drumming Transatlantic Perspectives
 - Fact-Checking eBook Content of Yoruba God Drumming Transatlantic Perspectives

- Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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